

All ye Whom Love... (Madrigal : England : 1591) SATB

John Dowland (1563-1626)

**S**  
All Care ye whom love that con - sumes or the heart - tune hath with in - be ward - tray'd, pain,

**A**  
All Care ye whom that con - love sumes or the heart - tune hath in - be ward tray'd, be - with

**T**  
All Care ye whom that con - love sumes or the heart with hath in - be ward - tray'd, pain,

**B**  
All Care ye whom love or the for heart - tune with hath in - be ward

**S**  
all Pain, ye that dream of sad bliss but live in ward grief, view,

**A**  
- tray'd, pain, all pain ye that that pre - dream sent of sad bliss care but in

**T**  
all pain ye that dream sent of sad bliss care but in live out - ward grief, view, in in grief, view, all both

**B**  
- tray'd, pain, but in live out - in ward

13

all both, ye whose Ty - rant - hopes like, are en - force - er me more to de - com -

live out - in ward grief, view, are ev - er en - force me

ye whose Ty - rant - hopes are ev like en - force - er me - more, ev - er - more to de - com -

grief, view,

ye whose hopes are ev - er more de - Ty - rant - like, en - force me to com -

18

- lay'd, plain, all but ye whose sighs, whose sighs of sick - ness - none my

more to de - com - lay'd plain, all but ye whose sighs, all ye whose sighs or sick - ness wants - none my complaints

- lay'd, plain, de - com - lay'd, plain, all but ye whose sighs or sick - ness wants - none my complaints

- lay'd plain,

all but ye whose still in

sighs, whose sighs vain,

or for sick - ness wants none my complaints

24

re will - lease; lend ears and tears, lend ears and tears, lend  
 will - rue. Tears, sighs and cries, tears, sighs and cries, tears,

29

ears and tears to me, to me most hap - less man, that sings my  
 sighs and cease-less, cease-less cries a - lone I spend: my woe wants

35

- rows, that sings my sor - rows like and the dy - ing  
 - fort, my woe wants com - fort and my sor - row  
 that sings my sor - rows, sor - rows, my sor - rows, like and the dy - ing  
 my woe wants com - fort, com - fort, wants com - fort, and my sor - row  
 8  
 - rows, my sor - rows like and the dy - ing  
 - fort, wants com - fort and my sor - row  
 sor - rows, my sor - rows like and the dy - ing  
 com - fort, wants com - fort, and my sor - row

41

swan. end. Lend Tears, ears sighs and and tears cease - to  
 swan. end. Lend tears, ears sighs and and tears, cries, lend tears, ears sighs and and tears to me,  
 swan. end. Lend Tears, ears and sighs and tears to me most hap - less man,  
 end. Tears, sighs and cease-less cries a lone I spend,  
 swan. end. Lend tears, ears sighs and tears, cries, lend tears. ears and Sighs and tears, lend tears, ears and tears to  
 end. Tears, sighs and cease-less cries, a lone I spend,

46

me cries most hap - less man, that sings my sor - rows, that  
 a - lone I spend: my woe wants com - fort, my

most a - hap - less man, that sings  
 lone I spend, my woe

8  
 most a - hap - less man, that sings my sor - rows, sor - rows,  
 lone I spend, my woe wants com - fort, com - fort, com - fort,

me, to me most hap - less man, that sings my sor - rows,  
 cease-less cries a - lone I spend: my woe wants com - fort,

1.

52

sings my sor - rows like the dy - ing swan  
 woe wants com - fort and

my sor - rows, sor - rows, my sor - rows like the dy - ing swan.  
 wants com - fort, com - fort, wants com - fort,

8  
 my wants sor - rows like the dy - ing swan  
 com - fort com - fort

my wants sor - rows like the dy - ing swan.  
 com - fort com - fort and my

2.

*ritard.*

58

The musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music is divided into three measures. The first measure contains the lyrics 'my sor - row' for the first voice, 'and my sor-row' for the second voice, and 'and my sor - row' for the third voice. The second measure contains 'end.' for the first voice, 'end' for the second voice, and 'end.' for the third voice. The third measure contains 'end.' for the first voice, 'end' for the second voice, and 'end.' for the third voice. The piano accompaniment provides harmonic support with chords and moving lines. A circled number '58' is at the beginning of the first staff, and a '2.' is above the first measure. The word 'ritard.' is written above the first measure. A fermata is placed over the final note of the first voice in the third measure.

sor - row end.