

# XIV. Thou mighty God

(The First Part)

Voice

Thou might - y God, that — right - est ev - 'ry wrong,

Guitar  
 ③ to F#  
 Capo III

Lute

Lis - - ten to Pa-tience, lis - ten to Pa-tience,

lis - ten to Pa - tience, Pa-tience in a dy - ing, a dy - ing, dy-ing song.

[This song and the following two are treated as a through-composed sequence. They form a single whole.]

When Job had lost his chil - - dren, lands, and

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "When Job had lost his chil - - dren, lands, and". Below the vocal line is a piano accompaniment in treble clef, and at the bottom is a guitar chord chart with three staves. The guitar chart includes chords such as G, G, C, G, and F, with specific fretting and voicing instructions.

goods, Pa - - tience, Pa - - tience as -

The second system continues the musical piece with the lyrics "goods, Pa - - tience, Pa - - tience as -". It maintains the same musical notation as the first system, including the vocal line, piano accompaniment, and guitar chord chart. The guitar chart shows chords like C, D, and F, with various voicings and fingerings.

sua - - - ged his ex - ces - - sive pain,

The third system concludes the musical piece with the lyrics "sua - - - ged his ex - ces - - sive pain,". The notation includes a change in the guitar part, with a new set of chords and voicings. The guitar chart at the bottom shows chords like C, D, and F, with specific fretting and voicing instructions.

And when his sor - rows, his sor - rows, sor - - - rows came as fast

as floods, as floods, Hope kept — his heart, his heart, his — heart, till com

- - fort came a - gain, till — com-fort came a - gain, came a - - - gain.

1

Thou mighty God, that rightest ev'ry wrong,  
 Listen to Patience in a dying song.  
 When Job had lost his children, lands, and goods,  
 Patience assuaged his excessive pain,  
 And when his sorrows came as fast floods,  
 Hope kept his heart, till comfort came again.



# XV. When David's life

(The Second Part)

Voice

When David's life by Saul was of - ten sought, Da vid's

Guitar  
 ③ to F#  
 Capo III

Lute

life by Saul, by Saul was of - ten sought, And worlds of

woes, worlds of woes, of woes did com-pass, com - pass him a - bout, a - bout,

On dire — re - venge he nev - er, nev - er had a thought, a thought, But —

— in his griefs, but in his griefs, his griefs, his griefs, Hope still did help

him out, Hope still — did help him, help — him out. On dire — out.

2

When David's life by Saul was often sought,  
 And worlds of woes did compass him about,  
 On dire revenge he never had a thought,  
 But in his griefs,  
 Hope still did help him out.

# XVI. When the poor cripple

(The Third Part)

Voice

When the poor cripple by the pool did

Guitar  
③ to F#  
Capo III

Lute

lie, Full many, many years in misery and

pain, No sooner he on Christ had set his



eye, But he was well, he was well, was

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "eye, But he was well, he was well, was". Below the vocal line is a piano accompaniment in treble clef with the same key signature. At the bottom is a figured bass line with notes and figures: a, a, a, c, d, c, e, c, f, f, e, d, c, a, c, a, d, [a], a, f, e, a, c.

well, and com - fort, com - fort came a - gain, a - gain.

The second system of music continues the vocal line with the lyrics "well, and com - fort, com - fort came a - gain, a - gain.". The piano accompaniment and figured bass continue with notes and figures: f, c, a, a, d, c, a, c, d, c, c, a, c, c, a, c, c, a, d, c, c, e, e, e, c.

No Da - vid, Job, nor crip - ple in more grief,

The third system of music features a vocal line with the lyrics "No Da - vid, Job, nor crip - ple in more grief,.". The piano accompaniment and figured bass continue with notes and figures: c, a, d, c, c, a, c, a, d, c, d, e, a, d, c, a, e, d, c, a, c, c, e, c, e, c.

in more grief, Christ give me pa - - tience, pa -

*a d c a a a c d d c a c e c*

*c e c e a b c c a c e b d e*

- - tience and my hope's re - lief.

*e b c d d f c c a c c e e*

*e e a f e c e b a c c a e e e*

## 3

When the poor cripple by the pool did lie,  
 Full many years in misery and pain,  
 No sooner he on Christ had set his eye,  
 But he was well, and comfort came again.  
 No David, Job, nor cripple in more grief,  
 Christ give me patience and my hope's relief.



## XVII. Where sin sore wounding

Voice

Where sin \_\_\_\_\_ sore wound -

Guitar  
③ to F#  
Capo III

Lute

ing, \_\_\_\_\_ Dai - ly doth \_\_\_\_\_ op - press me,

There Grace a - bound \_\_\_\_\_ ing, Grace a -

bound - ing Free - - ly, free - - ly doth re -

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "bound - ing Free - - ly, free - - ly doth re -". The middle staff is a keyboard accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff contains figured bass notation with letters 'a', 'b', 'c', 'd', and 'f' indicating fingerings and positions.

- - dress me: So that re - sound - ing Still I shall con - fess

The second system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "- - dress me: So that re - sound - ing Still I shall con - fess". The middle staff is a keyboard accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff contains figured bass notation with letters 'a', 'b', 'c', 'd', 'e', and 'f' indicating fingerings and positions.

Thee, Fa - - ther, Fa - - ther of mer - cy,

The third system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "Thee, Fa - - ther, Fa - - ther of mer - cy,". The middle staff is a keyboard accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff contains figured bass notation with letters 'a', 'b', 'c', 'd', 'e', and 'f' indicating fingerings and positions.

The musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "Fa - ther of mer - cy, mer - cy, Fa-ther of mer - - cy." The middle staff is a piano accompaniment. The bottom staff is a figured bass line with notes: d, b, d, a, a, a, a, b, d, a, f, f, e, c, e.

1

Where sin sore wounding,  
Daily doth oppress me,  
There Grace abounding  
Freely doth redress me:  
So that resounding  
Still I shall confess Thee,  
Father of mercy.

2

Though Sin offending  
Daily doth torment me,  
Yet Grace amending,  
Since I do repent me.  
At my life's ending  
Will, I hope, present me  
Clear to Thy mercy.

3

The wound Sin gave me  
Was of death assured,  
Did not grace save me,  
Whereby it is cured:  
So wilt Thou have me  
To Thy love inured,  
Free without merit.

4

Sin's stripe is healed,  
And his sting abated,  
Death's mouth is sealed  
And the grave amated,  
The love revealed,  
And Thy grace related  
Gives me this spirit.



# XVIII. My heart and tongue were twins

Voice

1. My heart and tongue were twins, at once conceived,

Guitar  
 ③ to F#  
 Capo III

Lute

Th'eldest was my heart, born dumb by Des-ti-ny, The last my tongue, of all sweet thoughts be-

reav - ed: Yet strung and tun'd to play heart's har - mo - ny.

## Conclusion

Then this be sure, since it is true per - fec - tion, That nei -

ther men — nor gods, — nor — gods can force — af - fec - tion.

1

My heart and tongue were twins, at once conceived,  
 Th' eldest was my heart, born dumb by Destiny,  
 The last my tongue, of all sweet thoughts bereaved:  
 Yet strung and tun'd to play heart's harmony.

2

Both knit in one, and yet asunder placed:  
 What heart would speak the tongue doth still discover.  
 What tongue doth speak is of the heart embraced,  
 And both are one to make a new found lover.

3

New found, and only found in gods and kings,  
 Whose words are deeds, but words nor deeds regarded.  
 Chaste thoughts do mount and fly with swiftest wings,  
 My love with pain, my pain with loss rewarded.

## Conclusion

Then this be sure, since it is true perfection,  
 That neither men nor gods can force affection.

## XIX. Up merry mates

*(A Dialogue and Chorus)*

Voice (Tenor)

Up mer-ry mates, to Nep-tune's praise, Your voi-ces high ad-

Guitar  
③ to F#  
Capo III

Lute

vance: The wa- - t'ry Nymphs shall dance, And

Æ - - o - lus shall whis - - tle to your - - lays.



Steer - man, how stands the wind? What

Bass

Full north-north - east.

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics "Steer - man, how stands the wind? What". The middle staff is the bass line, with lyrics "Bass" and "Full north-north - east.". The bottom staff is the piano accompaniment, featuring a treble clef and a key signature of three sharps (F#, C#, G#). It includes a piano part with chords and a figured bass line with notes: a, c, c, a, a, c, c, a, a, c, c, a, a, c, a.

course? No worse, and blow so

Full south - south - west.

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics "course? No worse, and blow so". The middle staff is the bass line with lyrics "Full south - south - west.". The bottom staff is the piano accompaniment, continuing from the first system with a treble clef and three sharps key signature. It includes a piano part with chords and a figured bass line with notes: a, e, a, a, a, a, e, a, c, a, c, a, a, d, c, a.

fair, Then sink, sink, sink, sink, De-spair, Come so - lace to the mind,

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics "fair, Then sink, sink, sink, sink, De-spair, Come so - lace to the mind,". The middle staff is the piano accompaniment, continuing from the previous systems with a treble clef and three sharps key signature. It includes a piano part with chords and a figured bass line with notes: c, a, e, c, c, a, h, a, f, e, c, a, a, a, a.

Ere night we shall, we shall the ha - - ven find.

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Ere night we shall, we shall the ha - - ven find." Below the vocal line is a piano accompaniment consisting of two staves. The right hand is in treble clef and the left hand is in bass clef. The piano part includes various chords and melodic lines, with some notes marked with dynamics like 'c' (crescendo) and 'f' (forte). The system concludes with a double bar line and a common time signature 'C'.

**Soprano**  
O hap - py days, who may, who may ——— con - -

**Alto**  
O hap - py, hap - py days, who can, who can con - -

**Tenor**  
O hap - py, hap - - py — days, who ——— may con -

**Bass**  
O hap - py days, hap - - py days, who can con -

The second system of the score is a choral setting for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a separate staff with its own lyrics. The Soprano part begins with "O hap - py days, who may, who may ——— con - -". The Alto part begins with "O hap - py, hap - py days, who can, who can con - -". The Tenor part begins with "O hap - py, hap - - py — days, who ——— may con -". The Bass part begins with "O hap - py days, hap - - py days, who can con -". Below the vocal staves is a piano accompaniment consisting of two staves. The right hand is in treble clef and the left hand is in bass clef. The piano part includes various chords and melodic lines, with some notes marked with dynamics like 'c' (crescendo) and 'f' (forte). The system concludes with a double bar line and a common time signature 'C'.

tain, But swell with proud dis - dain, when seas are

tain, But swell with proud dis - dain, when seas, when seas are

tain, But swell with proud dis - dain, when seas are smooth,

tain, But swell with proud dis - dain, when seas are smooth,

Chordal accompaniment with notes: c, e, a, c, a, c, e, a, f, c, e, a, c, e, f, d, f, d

smooth, sails full, and all things please?

smooth, sails full, and all things please?

sails, sails full, and all things, all things please?

seas are smooth, sails full, and all things please?

Chordal accompaniment with notes: f, a, c, e, h, c, f, e, d, a, e, c, a



Conclusion

The gold - en mean that con - stant spi - rit bears,

The gold - en mean that con - - stant spi - - rit bears,

The gold - en mean that con - - stant spi - rit bears,

The gold - en mean that con - stant spi - rit bears,

In such ex - tremes that nor pre - - sumes nor fears.

In such ex - tremes that nor pre - - sumes nor fears.

In such ex - tremes that nor pre - - sumes nor fears.

In such ex - tremes that nor pre - - sumes nor fears.

## 1

Up merry mates, to Neptune's praise,  
 Your voices high advance:  
 The wat'ry Nymphs shall dance,  
 And Æolus shall whistle to your lays.  
 Steerman, how stands the wind?  
 Full north-north-east.  
 What course?  
 Full south-south-west.  
 No worse,  
 And blow so fair.  
 Then sink Despair,  
 Come solace to the mind.  
 Ere night we shall the haven find.  
 O happy days,  
 Who may contain,  
 But swell with proud disdain,  
 When seas are smooth, sails full, and all things please?

## 2

Stay merry mates, proud Neptune low'rs,  
 Your voices all deplore you,  
 The Nymphs stand weeping o'er you:  
 And Æolus and Iris bandy show'rs.  
 Boatsman haul in the boat.  
 Hark, hark the rattlings,  
 'Tis hail.  
 Make fast the tacklings.  
 Strike sail.  
 Make quick despatches,  
 Shut close the hatches.  
 Hold stern, cast anchor out,  
 This night we shall at random float.  
 O dismal hours,  
 Who can forbear,  
 But sink with sad despair.  
 When seas are rough, sails rent, and each thing low'rs?

*Conclusion*

The golden mean that constant spirit bears,  
 In such extremes that nor presume nor fears.

# XX. Welcome black night

Voice \*  
Wel - come, Wel - - come black night Hy - men's

Guitar  
③ to F#  
Capo III

Lute

fair - - - - - day, Help, - - - - - help, -

help Hy - men Love's - - - - - due debt - - - - - to - - - - - pay, Love's - - - - -

\* In the original edition, this voice is designated as *Cantus secundus*, the second of the five-part chorus that enters on page 115.



due debt is chaste de - light. Which

The first system of music consists of three staves. The top staff is a vocal line in G minor (one flat) with lyrics: "due debt is chaste de - light. Which". The middle staff is a piano accompaniment in G minor. The bottom staff is a figured bass line with notes: a, a, d, c, d, d, c, d, a, a, b, b, a, e.

if the tur - tles, the tur - tles, the tur - - tles want to -

The second system of music consists of three staves. The top staff is a vocal line in G minor with lyrics: "if the tur - tles, the tur - tles, the tur - - tles want to -". The middle staff is a piano accompaniment in G minor. The bottom staff is a figured bass line with notes: c, c, a, c, a, c, a, b, d, a, d, b.

night, Hy - - men for - feits his de - i -

The third system of music consists of three staves. The top staff is a vocal line in G minor with lyrics: "night, Hy - - men for - feits his de - i -". The middle staff is a piano accompaniment in G minor. The bottom staff is a figured bass line with notes: d, f, e, c, b, c, c, a, b, b, c, a, e, c, a, a.