

XXII. Humor say what mak'st thou heere

John Dowland

S1 (Canto)

1. Hu - mour say what mak'st thou heere, In the pre - - - sence of a
 2. O I am hea - vy in as sorowes earth, Say then who is hu - mor
 3. Mirth then is drownde in sor - rowes brim, Oh, in sor - - - row all things

S2 (Quinto)

Treble viol

A (Alto)

1. Hu - mour say what mak'st thou heere, In the pre - - - sence of a
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T (Tenore)

8

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B (Basso)

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 2. O I am hea - vy in as sorowes earth, Say then who is hu - mor
 3. Mirth then is drownde in sorowes brim, Oh, in sor - - - row all things

Lute

8

T	a	a	a				a	
A	a	a	e	a	c	a	c	e
B	c	c	f	c	d	c	f	c
	c	c	e	c	c	b	c	e
			c		a	c	e	

7

Queene,
now,
sleepe,

7

1. Prin - ces hould in con - ceit most deere, all con - ceit in hu - mour
 2. I am in clin - ed to mirth, hu - mor as well as
 3. No no foole the light's things swim, hea - vie I sinck to the

7

Queene, Prin - ces hould in con - ceit most deere, all con - ceit in hu - mour
 now, I am in clin - ed to mirth, hu - mor as well as
 sleepe, No no foole the light's things swim, hea - vie I sinck to the

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

13

Thou art a hea - vy lea - den moode,
Why then tis I am drownde in woe,
In hir pres - ence all things smile

seene: [Hu - mour is in - ven - cions foode:
thou: [No no wit is che - rishd so,
deepe: [Hu - mor fro - like then a while.

seene: Thou art a hea - vy lea - den moode, Hu - mour is in - ven - cions foode:]
thou: Why then tis I am drownde in woe, No no wit is che - rishd so,
deepe: In hir pres - ence all things smile, Hu - mor fro - like then a while.

seene: Thou art a hea - vy lea - den mode, Hu - mour is in - ven - cions foode:]
thou: Why then tis I am drownde in woe, No no wit is che - rishd so,
deepe: In hir pres - ence all things smile, Hu - mor fro - like then a while.

seene: [Thou art a hea - vy lea - den moode,] Hu - mour is in - ven - cions foode:
thou: [Why then tis I am drownde in woe,] No no wit is che - rishd so,
deepe: [In hir pres - ence all things smile,] Hu - mor fro - - - like then a while.

13

8

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

a

21 Chorus

But ne - ver Hu - mor yet wa true, but that but that but that that that that that that

But ne - ver Hu - mor yet was true, but that but that that that that that that that

But ne - ver Hu - mor yet was true, but that but that but that that that that that that

But ne - ver hu - mor yet was true, but that but that but that that that that that that

but ne - ver hu - mor yet was true, but that but that but that that that that that that

21

8

a	a	a	c	c	c	a	c	a	c	e	c	a
a	e	a	c	c		g	e	c	e	e	a	a
c	f	c	d	d		g	e	c	f	f	c	a
c	c		a	c		e		c	e	e	c	b

Chorus

29

that which one - - - ly one - - - ly plea - - - seth you.

29

that which one - - - ly one - - - ly plea - - - seth you.

29

that which one - ly one - - - ly plea - - - seth you.

29

that which one - - - ly plea - - - seth you.

29

that which one - - - - - ly plea - - - seth you.

29

that which one - - - - - ly plea - - - seth you.

29

a a c a a f e a

a c a c c b c e d c

c a c e a c a

Notes:

1. The source for this edition is John Dowland's "The Second Book of Songs or Ayres, of 2, 4, and 5 parts." Printed by Thomas Este for Thomas Morley, 1600.
2. Words are spelled as they appear in the edition of 1600. Obvious printing errors have been corrected.
3. The key signatures are as they appear in the original.
4. Additional bar lines have been used.
5. The original is laid out for a group of singers/players around a table, with the words of the first verse under the music of each part. The remaining verses are printed out once, separately.
6. There are discrepancies between the lute part and voice parts, e.g. at bar 8.
7. The second soprano part, the "Quintus" part in the original says, "For a treble violl".
8. In several instances sharps have been added. These are shown enclosed in brackets beside each note that has been changed.
9. The verse part is a conversation between the first soprano and the bass. Words have been added to all parts where music is provided in the original, however these additions are shown enclosed by square brackets. The Quintus part (second soprano) has no words at all in the original.
10. Songs numbered I to VIII are two-part songs. Songs IX to XX are four-part, and XXI to XXII are five-part songs.