

# Two Settings of “When shall my sorrowful sighing slake”

a4

## 1. When shall my sorrowful sighing slake Thomas Tallis

I Treble or Tenor Viol

II Tenor Viol

III Tenor or Bass Viol

IV Bass Viol

When shall my sorrow - ful  
How long shall I in

When shall my sorrow - ful sigh -  
How long shall I in woe -

When shall my sorrow ful sigh - ing slake, When  
How long shall I in woe la - ment, How

When shall my sor - row - ful sigh - - -  
How long shall I in woe - - -

5

sigh - ing slake,  
woe la - ment,

ing slake, When shall my woe - ful wail - - - -  
la - - - - ment, How long shall I in care com - - - -

shall my woe - ful wail - - - ing, When shall my woe -  
long shall I in care, How - - - - long shall I - - - -

ing slake, When shall my woe - - - - ful  
la - - - - ment, How long shall I in

woe - - ful wail - - - - - ing cease,  
 I in care - - - - - ing cease,  
 - ing, woe - ful wail - - - - - ing  
 - plain, How long shall I in care - - - - - com -  
 - ful wail - - - - - ing  
 - in care - - - - - ing  
 wail - - - - - ing cease,  
 care - - - - - com - - - - - plain,

10

- - - - -  
 - - - - -  
 cease, When shall my tears and mourn - -  
 plain, How long shall dan - ger me - -  
 cease, When shall my tears and mourn - - - - -  
 cease, How long shall dan - ger me - - - - -  
 When shall my tears and mourn - - - - -  
 How long shall dan - ger me - - - - -

15

ing make Mer - cy and Aug - ment - ing  
tor - - ment Aug - ment - ing still pi - - ty my

#

20

pi - ty me to re - lease? When shall the  
still my dead - - ly pain? Till hope and dread be - tween them

pen - sive heart find peace,  
 dread be - tween them twain.

— heart — find — peace, When shall the mind  
 - tween — them — twain A - gree that hope

find — peace, When shall the mind find  
 them — twain A - gree that hope have

peace, When shall the  
 twain A - gree that

25

When shall the mind find qui - et rest. That hath been long with  
 A - gree that hope have her re - quest. Till then live I with

— find qui - - et rest. — That hath been long with thought  
 — have her re - - quest. — Till then live I with thought

qui - et rest, find qui - - et rest. That hath been  
 her re - quest, have her re - - quest. Till then live

mind find qui - - et rest. That  
 hope have her re - - quest. Till

30

thought *op* - - - - - prest? That hath been  
*thought op* - - - - - prest. Till then live

— *op* - - - - - prest? That hath been long with  
 — *op* - - - - - prest. Till then live I with

long with thought *op* - - - - - prest? That  
 I with thought *op* - - - - - prest. Till

hath been long with thought *op* - - - - - prest?  
 then live I with thought *op* - - - - - prest.

35

long with thought *op* - - - - - prest?  
 I with thought *op* - - - - - prest.

thought ——— *op* - - - - - prest?  
 thought ——— *op* - - - - - prest.

hath been long with ——— thought *op* - - - - - prest?  
 then live I with ——— thought *op* - - - - - prest.

That hath been long with thought *op* - - - - - prest?  
 Till then live I with thought *op* - - - - - prest.



20

Musical score for measures 20-24. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Measure 20 starts with a treble clef and a key signature change to two flats. The music features a mix of eighth and quarter notes, with some rests. A sharp sign is present in measure 24.

25

30

Musical score for measures 25-29. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Measure 25 starts with a treble clef and a key signature change to two flats. The music continues with eighth and quarter notes, including some slurs and ties.

35

Musical score for measures 30-34. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Measure 30 starts with a treble clef and a key signature change to two flats. The music features eighth and quarter notes, with some rests and a double bar line in measure 32.

40

Musical score for measures 40-44. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The music features a melodic line in the Treble clef and a bass line in the Bass clef, with two inner staves (Alto and Tenor) providing harmonic support. Measure 40 starts with a treble clef and a key signature of one flat. The music consists of eighth and quarter notes, with some rests. A sharp sign (#) appears above the treble staff in measure 41, indicating a key change to two flats (B-flat and E-flat).

45

Musical score for measures 45-49. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is two flats (B-flat and E-flat). The music continues from the previous system. Measure 45 starts with a treble clef and a key signature of two flats. The music features a melodic line in the Treble clef and a bass line in the Bass clef, with two inner staves (Alto and Tenor) providing harmonic support. The music consists of eighth and quarter notes, with some rests. A sharp sign (#) appears above the treble staff in measure 46, indicating a key change to one flat (B-flat).

50

Musical score for measures 50-54. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The music continues from the previous system. Measure 50 starts with a treble clef and a key signature of one flat. The music features a melodic line in the Treble clef and a bass line in the Bass clef, with two inner staves (Alto and Tenor) providing harmonic support. The music consists of eighth and quarter notes, with some rests. A sharp sign (#) appears above the treble staff in measure 51, indicating a key change to two flats (B-flat and E-flat). The system concludes with a double bar line and repeat signs on all staves.