XIX. Shall I sue shall I seeke for grace

John Dowland

Shall I strive to a heavenly Joye, with an earthly love?
O be-thinke what hie regard, holy hopes doe require.
La-dies eies res-pect no mone, in a meane de-sert.
Yet will not shee pit-tie my griefe, there fore die I must,

Shall I strive to a heavenly Joye, with an earthly love,
O be-thinke what hie regard, holy hopes doe require.
La-dies eies res-pect no mone, in a meane de-sert.
Yet will not shee pit-tie my griefe, there fore die I must,
XIX. Shall I sue shall I seeke for grace

Shall I think that a bleeding hart or a wounded eie,
Favour is as faire as things are, treasur is not bought,
Sily hart then yeeld to die, perish in dispaire,

Shall I think that a bleeding heart, a bleeding heart or a wounded eye,
Favour is as faire as things are, faire as things are, treasur is not bought,
Sily hart then yeeld to die, perish in dispaire,

Shall I think that a bleeding heart, a bleeding heart or a wounded eye,
Favour is as faire as things are, faire as things are, treasur is not bought,
Sily hart then yeeld to die, perish in dispaire,

Or a sigh can ascend the cloudes to attaine so hie.
Favour is not wonné with words, nor the wish of a thought.
Witnesse yet how faire I die, When I die for the faire.

Or a sigh can ascend the cloudes, as cend the cloudes, to attaine so hie.
Favour is not wonné with words, nor the wish of a thought.
Witnesse yet how faire I die, When I die for the faire.

Or a sigh can ascend the cloudes, the cloudes, to attaine so hie.
Favour is not wonné with words, nor the wish of a thought.
Witnesse yet how faire I die, When I die for the faire.

Or a sigh, can ascend the cloudes to attaine so hie.
Favour is not wonné with words, nor the wish of a thought.
Witnesse yet how faire I die, When I die for the faire.
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 10.
7. Songs numbered I to VIII are two-part songs.