

# Go, cristal tears

John Dowland  
(1563-1626)

SOPRANO

Go, cry - stal tears, like to the mor - ning

ALTO

Go, cry - stal rears, like to the mor - ning

TENORE

Go, cry - stal tears, like to the mor - ning

BASSO

LIUTO

4

showers, And sweet - ly weep in - to thy La - dy's breast;

showers, And sweet - ly weep in - to thy La - dy's breast;

showers, And weet - ly weep in - to thy La - - dy's

And sweet - ly weep in - to thy La - dy's breast;

8

— And as the dews re - vive the droop - - - ing flowers,

— And as the dews re - vive — the — droop - ing flowers,

breast; And, and as the dews re - vice the droop - ing flowers,

— And as the dews re - vice the — droop - ing flowers, So

11

So let your drops of pi - ty be ad - dress'd, To

So let your — drops of pi - ty be ad - dress'd,

So let your drops of pi - ty be ad - dress'd, — To — quick - en

let your drops of pi - - - - ty be ad - dress'd, ad-dress'd To

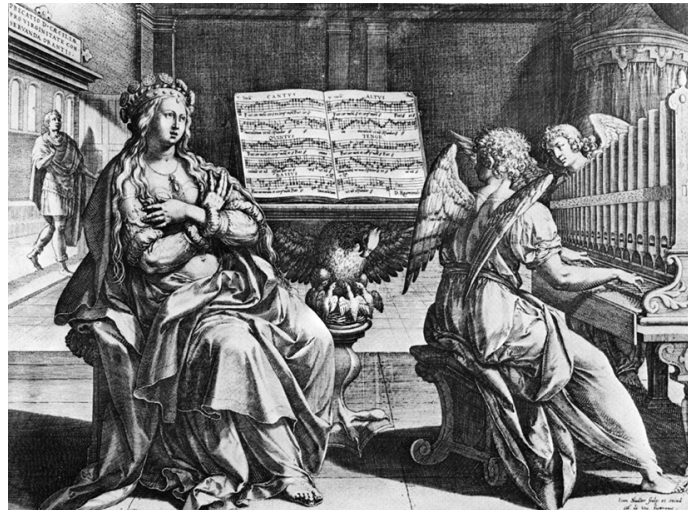
14

quicken up the thoughts of my de - sert, Whish sleeps too  
 To quick - en up the thoughts of my de - sert, Which sleeps too sound, whilst  
 up the thoughts, the thoughts \_\_\_\_\_ of my de - sert, Which sleeps too sound, whilst I from  
 quicken up the thoughts of my de - sert, Which sleeps too sound, whilst

17

sound, whilst I from her de - part. To  
 \_\_\_\_\_ I from her, from her de - part, from her de - part.  
 her, from her de - part, from her de - part, from her de - part. To quick - en  
 I from \_\_\_\_\_ her de - - - part, from her de - part. To

2. Haste, restless sighs, and let your burning breath  
 Dissolve the ice of her indurate heart,  
 While frozen rigour, like forgetful death,  
 Fells never any touch of my desert;  
 Yet sighs and tears to her I sacrifice,  
 Both from a spotless heart and patient eyes.



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## LIUTO

The first system of music is in G minor (three flats) and 4/4 time. It consists of two staves. The treble clef staff begins with a whole chord, followed by a series of eighth and sixteenth notes, and ends with a whole chord. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

The second system starts at measure 6. It continues the melodic and harmonic development from the first system, featuring more complex rhythmic patterns and chordal textures.

The third system begins at measure 11. It includes repeat signs and continues the piece's progression, maintaining the G minor tonality and 4/4 time signature.

The fourth system starts at measure 16. It concludes the piece with a final cadence, showing changes in time signature (2/4 and 4/4) and ending with a double bar line and repeat sign.