



XIII. Thou Mighty God

The first Part.

CANTUS

John Dowland

Thou might- ie God, that right- est e- very wrong,
10 Lis- ten to pa- tience, Lis- ten to pa- tience, Lis- ten to pa- tience,
18 pa- tience in a dy- ing a dy- ing dy- ing song. When Job had
26 lost his Child- ren, Lands, and goods, Pa- tience, Pa- tience, as-
37 swa- ged his ex- cess- ive paine, And when his sor- rowes
45 his sor- rowes, sor- rowes came as fast as flouds, as flouds, hope kept his hart, his
55 hart, his hart, till com- fort came a- gaine, till com- fort came a- gaine, came a- gaine.

³ Original has a fermata on this note.

¹ Facsimile has a barline here with the dot on the right of it

²The facsimile has a barline here, with the dot on the right.



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The first Part.

ALTUS.

John Dowland
(4)



Thou might- ie might- y God, that right- est e- very



wrong, Lis- ten to pa- tience, Lis- ten to pa- tience,



to pa- tience in a dy- ing, dy- ing, song. When Job had



lost, had lost his Child- ren, Lands, and goods, Pa- tience, as- swa- ged as-



swa- ged Pa- tience as- swa- ged his ex- cess- ive paine, ex- cess- ive paine,



And when his sor- rows his sor- rows came, and when his



sor- rows, his sor- rows came as fast, as fast as flouds, hope kept his hart, till



com- fort came a- gaine, till com- fort came a- gaine, com- fort came a- gaine, a- gaine.

⁴Original has a half note here.

⁶Originally a breve, but all the other parts have a quarter rest here.



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The first Part.

TENOR.

John Dowland


Thou might- ie God, that right- est e- very
wrong, e- very wrong, Lis- ten to pa- tience, to pa- tience, Lis- ten
to pa- tience, Lis- ten to pa- tience, Lis- ten, lis- ten to pa- tience, pa- tience,
in a dy- ing, dy- ing song. When Job had lost his
Child- ren, his Child- ren Lands, Lands, and goods, Pa- tience, as- swa- ged,
Pa- tience as- swa- ged, as- swa- ged his ex- cess- ive paine, pain, ex- ces- sive paine,
And when his sor- rowes came, and when his sor- rowes, his sor- rowes came as
fast, as fast as flouds, hope kept his hart, his hart, till com- fort came a- gaine,
till com- fort, com- fort came a- gaine. And when his sor- rows came as fast as flouds

66
8



and when his sor- rows, his sor- rows came as fast, as fast as flouds, hope kept his

76
8



hart, his hart, till com- fort came a- gaine, till com- fort, com- fort came a- gaine.

Detailed description: The image shows two staves of musical notation in treble clef. The first staff, labeled with measure number 66 and a '8' below it, contains the melody for the first line of text. The second staff, labeled with measure number 76 and a '8' below it, contains the melody for the second line of text. The music consists of eighth and quarter notes, with a double bar line at the end of the second staff. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

⁷Original has a repeat here, with a really different "first beginning", so I just unfolded the repeat, and marked the place the other parts repeat to with this double bar.



XIII. Thou Mighty God

The first Part.

BASSUS.

John Dowland



Thou might- ie God, that right- est e- very wrong, e- very wrong, Lis- ten to



pa- tience, to pa- tience, Lis- ten to pa- tience in a dy- ing, dy- ing



song. When Job had lost his Child- ren, Lands, and goods, Pa- tience,



pa- ti- ence as- swa- ged, pa- tience as- swa- ged his ex- cess- ive paine:



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



flouds, hope kept his hart, hope kept his heart till com- fort came a- gaine.

⁷ This was originally a longa. This was apparently the kind of longa that was something like a fermata, not the kind that indicated that you count 4 whole notes before going on.