

# Ye restless thoughts

John Wilbye  
(1574-1638)

Soprano I  
*f* Ye rest-less thoughts, ye rest-less thoughts,

Soprano II  
*f* Ye rest-less thoughts, ye rest - less thoughts, ye

Tenor  
8 *f* Ye rest-less thoughts ye rest - less

The first system of the musical score features four staves. The top three staves are for vocal parts: Soprano I, Soprano II, and Tenor. The bottom staff is for the piano accompaniment, consisting of a grand staff with treble and bass clefs. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The vocal parts begin with a rest followed by the lyrics. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

S  
5 ye rest - less thoughts that har - bour dis - con - tent, Cease your as -

T  
8 thoughts that har - bour dis - con - tent, Cease your as -

The second system continues the vocal and piano parts. The Soprano I part has a measure rest at the beginning of the system. The lyrics for both parts are: "rest - less thoughts that har - bour dis - con - tent, Cease your as -". The piano accompaniment continues with its harmonic support.

S  
10 saults, cease your as-saults and let my heart la - ment. *mp* Ye rest-less thoughts,

T  
8 cease your as - saults and let my heart la - ment. *mp* Ye rest-less thoughts, ye

The third system concludes the piece. The Soprano I part has a measure rest at the beginning. The lyrics for both parts are: "saults, cease your as-saults and let my heart la - ment. *mp* Ye rest-less thoughts,". The piano accompaniment features a first ending bracket over the final measures, leading to a repeat sign. The dynamics *mp* (mezzo-piano) are indicated for the vocal parts.

15

S ment. *mf* And let my tongue have leave to tell my grief, *p* That she may

T ment. *mf* And let my tongue have leave to tell, my grief, to tell my grief, *p* That

8 ment. *mf* And let my tongue have leave to tell my grief,

*mf* *p*

20

S pi - ty though not grant re - lief, that she may pi - ty though

T she may pi - ty though not grant re - lief, that she may pi - ty though

8 *p* That she may pi - ty though not

25

S not grant re - lief, that she may pi - ty though not grant re - lief. *p* Pi -

T not grant re - lief, that she may pi - ty though not grant re - lief.

8 grant re - lief, that she may pi - ty though not grant re - lief.

*cresc.* *cresc.* *cresc.* *cresc.* *p*

30

S ty would help, pi - ty would help, a - las, what love hath al - most

T *p* Pi - ty would help, pi - ty would help, a - las, what love hath al -

8 Pi - ty would help, pi - ty would help what love hath

35

S slain. *pp* Pi - ty would help, a - las, what love hath al-most slain, And

T most slain. *pp* Pi - ty would help what love hath al - most slain, And salve the

8 al-most slain, *pp* Pi - ty would help what love hath al-most slain, And salve the

*cresc.*

40

S salve the wound that fes- ter'd this dis - dain. *p* Pi - -dain.

T wound, and salve the wound that fes- ter'd this dis - dain. -dain.

8 wound that fes - ter'd this dis - dain. -dain.

1. 2.

*p*