parce mihi Domine nihil enim, nihil enim.

mihi Domine nihil enim, nihil enim sunt dies mei, nihil enim.

Domine nihil enim, nihil enim, nihil enim sunt dies mei, nihil enim.

nihil enim, nihil enim sunt dies mei, nihil enim.

nihil enim sunt dies mei, nihil enim.

nihil enim sunt dies mei, nihil enim.

nihil enim sunt dies mei, nihil enim.

nihil enim sunt dies mei, nihil enim.
Curtis mea denigrata est super me, super me

et ossea mea denigrata est super me, denigrata

Curtis mea denigrata est super me, super me

et ossea mea arureunt, arureunt, ar"
8

**Translation:**
My harp is turned to mourning and my music to the voice of those who weep.
Spare me O Lord, for my days are as nothing.
My skin is blackened upon me and my bones have dried up.

**Sources:**
This piece may be found in two sets of manuscript partbooks, believed to be in the composer’s hand. The books are now held in the British Library, and were formerly of the library of Henry FitzAlan, Earl of Arundel and John, Lord Lumley, at Nonesuch Palace.
(i) Royal Appendix 49–54
(ii) Royal Appendix 17–22
The first of these is the earlier set, probably dating from the mid-1560s, and contains significant crossings out and amendment. This edition is based on the version of the piece in the second set, which likely dates from the 1570s.

Transposed up a minor 3rd. Note values halved.