

CANZONETS
or
LITTLE SHORT
SONGS TO THREE
VOYCES:

Thomas Morley
Edited by Laura Conrad

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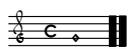


I. See, Myne Owne Sweet Jewell (transposed)

CANTVS

Thomas Morley

See, see, myne owne sweet je - well, myne owne sweet je - well, myne
own sweet je - well, what I have, what I have, what I have for my dar-
ling. A Robin, Robin red breast and a Star-ling, a Ro-bin red brest and a Star-
ling. These I give both in hope, to move thee, yet thou sayst that I love not,
no I love not thee, thou saist, I doe not, I doe not love thee,
These I give both in hope to move thee, yet thou saist that I love not,
no I love not thee, thou saist, I doe not, I doe not love thee.



I. See, Myne Owne Sweet Jewell (transposed)

ALTUS.

Thomas Morley

See, see, myne owne sweet je - well, myne owne sweet je -
well, myne own sweet je - well, what I have,
see what i have heere for my pre-ty fine sweet dar - ling.
A
A Ro - bin, Ro-bin, Ro-bin, little, little yong, Ro - bin and a Star-
ling. B
These I give both in hope, in hope at length to move,
to move thee, and yet thou saist I doe not, I doe not love thee, no I doe
not, no I doe not love thee, these I give both in hope in hope at length to move, C
to move thee, and yet thou saist I doe not, I doe not love thee.

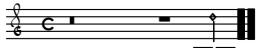


I. See, Myne Owne Sweet Jewell (transposed)

BASSVS.

Thomas Morley

See, see, myne owne sweet je - well, myne owne sweet je - well, myne
own sweet je - well, what I have what I have, what I have for my dar-
ling, A Ro - bin red brest and a Star - ling, a Ro-bin and a Star -
ling. These I give both in hope, to move thee, yet thou saist I doe
not, I doe not love thee, no I doe not, I doe not love thee, These I give both in
hope to move thee, yet thou sayst I doe not, I doe not love thee.



II. Joy, Joy doth so arise (transposed)

CANTUS

Thomas Morley

Joy, joy doth so arise and so content content
8
mee, Joy, joy doth so arise and so content, content mee, when I but see thee
15
o my lifes, O my lifes faire trea - sure, Joy, joy doth so arise and
21
so content con - tent mee, That see-ing makes mee blind, (a-las) through
29
to great plea - sure, But if such blind-ing, sweet Love, sweet Love, doth
35
so de-light thee, such blinding doth delight thee, sweet Love, come, come,
41
come, Love, and more thus, yet and yet more, blind mee still and spight
46
mee, and spight mee, come, Love, and more thus, more and
50
more come Love, and more thus, more and more thus blind mee still and spight

54 C
 mee, Come, Love, and more and more thus, more and more, come, Love, and

58
 more and more thus, I thus, I thus, blind mee still and spight

62
 mee, Come Love and more thus, more and more, thus blind mee

66
 still and spight mee, I doe and spight mee.



II. Joy, Joy doth so arise (transposed)

ALTUS.

Thomas Morley

Joy, joy doth so arise and so con - tent con - tent mee, Joy, joy doth
6 so arise and so con - tent mee, Joy, joy doth so arise and so con - tent
12 mee, when I but see thee O my lifes faire trea - sure, O my lifes faire trea -
19 sure, trea - sure. Joy, joy doth so a - rise and so con - tent mee,
25 that see - ing maks mee blind through to great plea - sure,
32 But if such blind - ing, sweet Love, doth so de - light
37 thee, such blind - ing doth de - light de - light thee, Come Love, and
41 more and more thus, more and more, Come, Love, and more and more thus,
45 I thus, I thus, blind mee still and spight mee, come, Love, and

50


 more thus, more and more thus blind mee still and spight

54


 mee, Come, Love, and more thus, yet and yet more blind mee

59


 still and spight mee and spight mee, Come, Love, and

63


 more thus, more and more, Come, Love and more thus, more and

66


 more thus blind me still and spight mee, I and spight mee.



II. Joy, Joy doth so arise (transposed)

BASSVS.

Thomas Morley



Joy, joy doth so arise and so content mee, and so con -



tent mee, when I but see thee, when I but see thee, O my lifes faire



trea - sure, Joy, joy doth so arise and so con - tent mee,



That blind I am through too great plea - sure, But if such blind - ing,



sweet Love, doth so de - light thee, doth so de - light thee, Come,



Love, and more and more blynd mee still and spight mee, Come, Love, and



more yet, yet, yet, more and more blind mee still, blind mee still and spight and



spight mee, Come, Love, and more and more blynd mee still and spight



mee, Come, Love, and more, yet, yet, yet, more and more blind mee



still, blind mee still and spight, and spight mee, (I doe) and spight mee.



III. Cruel, you pul away to soone

CANTVS

Thomas Morley

Cru - el, you pul a-way to soone your lips, your dain-ty
lips, cruell, you pull a-way too soone, too too soone your lips when as you
kisse mee, cru-el, you pul a-way to soone your lips, your dain-tie
lips, cru-ell, you pul a-way to soone, you pull a-way to soone your dain-tie
lips when as you kisse, you kisse me, But you should
ould them still, (O) but you should hould them still, but
you should hold them still, and then, then should you blisse
mee, Now or eare I tast them, strait a-way they hast them,
or eare I tast them, a-way they hast them, But you perhaps re-
tire them, to move my thoughts ther-by the more to fyre

43 **D**
 them. A - las, a - las such baits, such bayts

50
 you need to fynd, you need to find out

54 **E**
 ne - ver: if you wold let mee, if you wold let mee, you would let

59
 mee, if you would let mee, if you would let mee I would kisse you

64 **F**
 e - ver. A - las, a - las such bayts, a - las, a -

72 **G**
 las such baits you need to finde out ne-ver, if you wold let

77
 mee, if you wold let me, if you wold let mee, if you would let

83
 mee, (you should not feare) if you would let mee I would kisse

86
 kisse, and kisse, and kisse, kisse, and kisse, and kisse, and kisse you e-ver.



III. Cruel, you pul away to soone

ALTUS.

Thomas Morley

1 Cru - el, you pul a-way to soone your lips, your dain-ty lips, cru-ell, you

5 pull a-way too soone, you pull a-way to soone your dain - tie lips when as **A**

9 you kisse, you kisse mee, **(1)** Cru - ell you pull a-way to soone your

14 lips, your daintie lips, cruell you pul a-way to soone, to to soone your lips when

19 as you kisse mee: **B** But you should

24 hould them still, should hould them still, but you should hold them

27 still, and then should you blisse mee, **C** Now or eare I tast them, **(2)**

31 strait a-way they hast, strait a-way they hast them, a-way they hast them,

35 they hast them. But you per haps re-tire them, to move my

41 thoughts ther-by the more to fyre them. **D** A - las, a - las, such

47
 baits, a - las, a - las such bayts you need to fynd out ne - ¹

53
 E
 ver if you wold let mee, if you wold let mee, if you would let

59
 mee, if you would let mee, (you should not feare) if you would let mee, I would

64
 F
 kisse you, e - ver. A - las, a - las such

71
 bayts, such bayts you need to find you

75
 G
 need to find out ne - ver, if you would let mee, if you would let mee

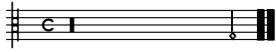
80
 you would let mee, if you would let mee, if you would let mee, (O)

85
 I would kisse you, and kisse, and kisse, and kisse, and kisse, kisse

88
 you e - ver.

¹ this rest is not in the original

² Original has a quarter note c.



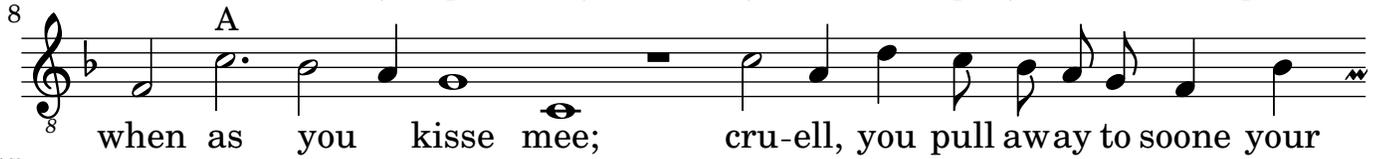
III. Cruel, you pul away to soone

BASSVS.

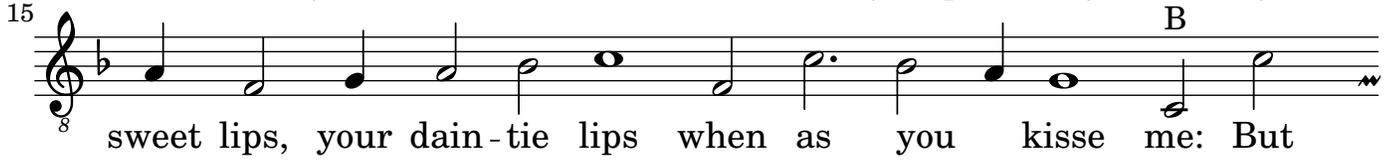
Thomas Morley



Cruel, you pul a-way to soone your sweet lips, your daintie lips



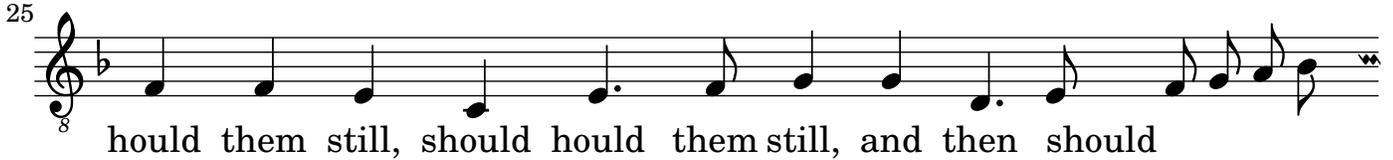
when as you kisse mee; cru-ell, you pull away to soone your



sweet lips, your dain-tie lips when as you kisse me: But



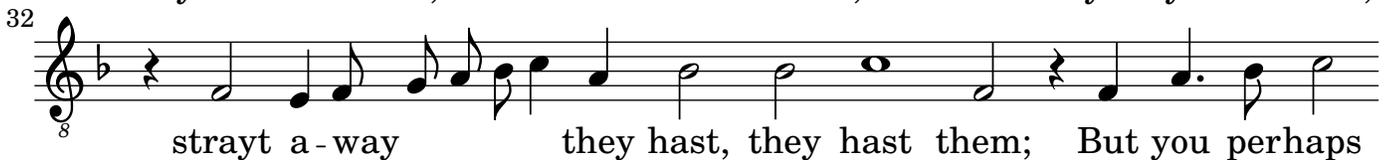
you should hould them still, should hold them still, but you should,



hould them still, should hould them still, and then should



you blisse mee; Now or eare I tast them, strait a-way they hast them,



strayt a-way they hast, they hast them; But you perhaps



re-tire them; to move my thoughts ther - by the



more to fyre them, A-las, a-las such bayts, a-las such



baytes you need to fynd out ne-ver: if you would but let mee, if

55

 you would but let mee, if you would but let mee, if you would let

60

 mee, if you would let mee, I would kisse you, would kisse you ev - er. **F**

66

 A - las, a - las such bayts, a - las such bayts you need to finde out

74

 never; if you would but let me, if you would but let me, if you would but let

80

 mee, if you would let mee, if you would let me, if you would but let mee,

85

 I would kisse, and kisse you, kisse you ev - er.



III. Ladie those eyes (transposed)

CANTVS

Thomas Morley

La-die those eyes, those eyes of yours, La die those eyes, those eyes of

5 yours La-die, those faire eyes Lady mine, those eyes that shines so cleere-

9 **A** ly: Why doe you hide, why doe you hide, why doe you hide from

14 mee, that bought their beames: that bought their beames so

18 **B** deere - ly? Think not when thou ex-ilest mee, less

24 heate in mee se-jour-neth, **C** O, no, no, O, no, no, oh, no, oh no, then

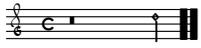
29 thou bee - guilest thee. Love doth but shine, but shine in thee, (no)

34 **D** Love doth but shine in thee, but O in mee in mee, oh, oh but in mee, in mee,

38 but O in mee in me in mee, oh but in mee in mee, hee bur - neth.

43 E F

Love doth but shine in thee, in thee, in thee, Love doth but shine in
 thee, in thee, in thee, in thee, in thee, in thee, but O in mee, in
 mee, O but in mee, in mee, but oh in mee, in mee, (O) hee bur - neth.



III. Ladie those eyes (transposed)

ALTUS.

Thomas Morley

La-die those eyes, those eyes of yours, La-die those eyes, Lady

7 mine of yours that shines so cleere-ly: Why doe you hide, why doe you

12 hide from mee, hide from mee, that bought their beames: that

16 bought their beames so deere - ly? Thinck not when thou exilest mee, less

22 heate in mee se-journeth, lesse heat in mee se-journeth, O, no, o, no, no, oh

28 no, no, no, then thou beeguilest thee. Love doth but shine in thee, in thee, in

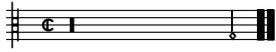
33 thee, Love doth but shine in thee, in thee, in thee, in thee, in thee, in

37 thee but oh in mee in mee, oh but in mee in mee, but oh in mee in mee, (O) hee

41 bur - neth. Love doth but shine but shine in thee, no,

46  F
love doth but shine in thee, but oh in mee in mee, (oh) oh, but in mee in mee,

50 
but oh in me in me in mee, oh but in mee in mee hee bur - neth.



III. Ladie those eyes (transposed)

BASSVS.

Thomas Morley

La-die those eyes, those eyes of yours, those eyes that
shine so cleere - ly: why doe you hide from mee that
bought their beames so deere - ly? Think not when thou ex-
ilest mee, lesse heate in mee se - jour - neth; lesse heate in mee se-
jour-neth, O, no, oh no, no, oh no, no, no, then thou beguilest thee;
Love doth but shine but shine in thee, Love doth but shine in thee,
but oh in mee in mee, oh but in mee in mee, but oh in mee in mee
he burn - eth. Love doth but shine but shine in thee,
Love doth but shine in thee, but oh in mee in mee, oh
but in mee in mee, but oh in mee in mee he burn - eth.



V. Hould out my hart, (transposed)

CANTVS

Thomas Morley

Hould out my hart, my hart, my hart hold, hold out my
7 hart, hold with joyes delights ac-cloy-ed, joyes delights, joyes delights ac-
11 cloy-ed, O hould hould thou out my hart, and shew
16 A it, that all the world, the world may know it, that all the
22 world the world may know it, that all the world, the world may
27 B know, may know it, what sweet con-tent, what
32 sweet content, thou late-ly hast en-jo-yed, thou late-ly hast en-
38 C joy-ed. She that come, deere, would say, then laugh and run a-
44 D way, and if I stayd hir, thus would she then cry, nay fye for shame fye,

49

 nay fye for shame fye, my true love true not re - gar - ding, hath

55

 given my love at length his full re - warding, his full re-war - ding.

62

 So that unlesse I may tell, so that unlesse I may tell the joyes that doe

66

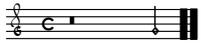
 over fill mee; So that unlesse I may tell, So that unlesse I may

71

 tell, I may tell the joyes that o-ver fill mee, that o-ver fill mee, my

75

 joyes kept in I know in time will kill mee.



V. Hould out my hart, (transposed)

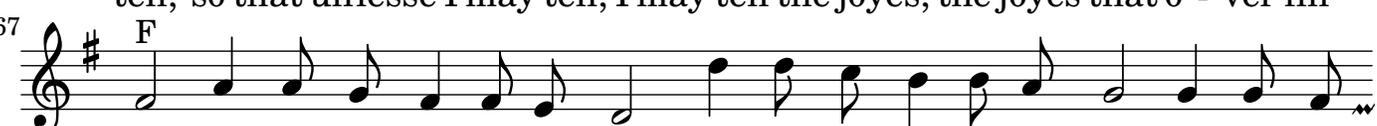
ALTUS.

Thomas Morley

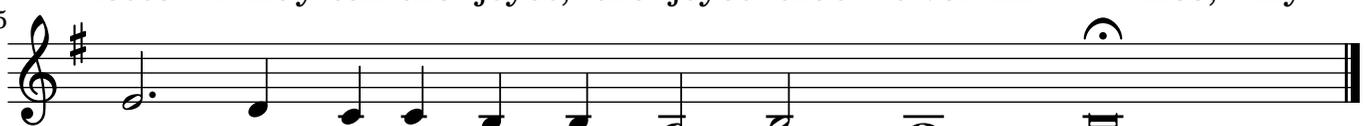
Hould out my hart, O hould hould thou out my hart, my
7 hart, hold hold with joyes delights ac - cloy - ed, hould out my
13 hart, hould out my hart, and shew it, ^A that
19 all the world, all the world may know it, the world may know
24 it, that all the world, my hart, may know, may know it? what sweet con-
30 tent, what sweet con-tent, what sweet con-tent, thou late-ly hast en-
35 joyed, thou late-ly hast enjoyed en-joy - ed. She that come, deere, would
41 say, come, come my deere, would say, then laugh and runne a-way, and if I
46 stayd hir cry, nay fye for shame fye, nay fye sweet hart fye, my true love
51 not re - gard - ing, hath given my love now at length his

57  E
 long Loves full reward-ing. Loves full reward - ing, So that unlesse I may

63 
 tell, so that unlesse I may tell, I may tell the joyes, the joyes that o - ver fill

67  F
 mee, So that un-lesse I may tell, so that un-lesse I may tell, so that un-

71 
 lesse I may tell the joyes, the joyes that o-ver fill mee, my

75 
 joyes kept in I know in time will kill mee.



V. Hould out my hart, (transposed)

BASSVS.

Thomas Morley

Hould out, my hart, hould out, hould thou out my hart, hould out my
6 hart, hold with joyes de-lights ac-cloy-ed, hould O hould thou out,
11 my hart, my hart, and shew it, and shew it, that all the world may
19 know it, that all the world, the world may know it, the world may know
26 it, the world may know it; what sweet con-tent, what sweet con-
32 tent, thou lately hast en-joy-ed, what sweet content thou hast en-joy-
39 ed, She that come, deere, would say, then laugh and smile and run a-
44 way, and if I staid hir cry, nay fye for shame fye; nay
50 fye sweet hart fye, my true love not regard-ing, not re-gard-ing; hath

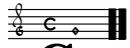
54 given my love now at length, his full rewarding, rewarding, his full reward-

61 ^E ing. So that un-lesse I may tell, so that unlesse I may tell, I may tell the

65 ^F joyes, I may tell the joyes that fill mee. So that un-lesse I may

69 tell, so that unlesse I may tell, I may tell the joyes, I may tell the joyes, that

73 o-ver fill mee; my joyes kept in I know will kill mee.



Good morrow, fair ladies of the May, (transposed)

CANTUS

Thomas Morley

7
13
20
26
32
38
46
53
62

God morrow, faire Ladies of the May, wher is my cru - ell? where is
my sweet cru - ell? God morrow, faire Ladies, of the May, wher
is my sweet cre-wel? faire Clo - ris my sweet crew - ell? O
see where shee comes a Queene, a Queene, a Queene, shee comes, a
Queene, all in greene, all in gau-die greene a - ray - ing, all in
gau-dy greene a - ray-ing, all in greene, a - ray - ing. O how
gay - ly goes my sweet je - well? was never such a May - ing, ne-
ver was such a May - ing, such a May - ing, since May de-
lights de - cay - ing, since May delights first de-cay - ing. O how
gay - ly goes my sweet jew - ell? was never such a May - ing, was

70
ne-ver such a May - ing, such a May - ing, since May de-

77
lights de - cay - ing, since May de-lights first de - cay - ing. So

85
was my Clo-ris sheene, brought home and made May Queene.



Good morrow, fair ladies of the May, (transposed)

ALTUS.

Thomas Morley

God morrow, faire Ladies of the May, wher is my cru ell? where

7 is my sweet cru-ell? God morrow, faire Ladies, of the May, faire Ladies, say,

12 wher is my sweet cre - wel? faire Clo - ris my sweet crew - ell? E

20 See o where shee comes a Queene, a Queene, oh a Queene, a Queene, a (1)

27 Queene, all in gaudie greene, a - ray - ing, in gaudy greene a - ray -

34 ing, all in gau - die greene, O how gay - ly goes my sweet bonny je-well? Was F

43 ne-ver such a May, such a May, such a May - ing, was ne-ver such a May-

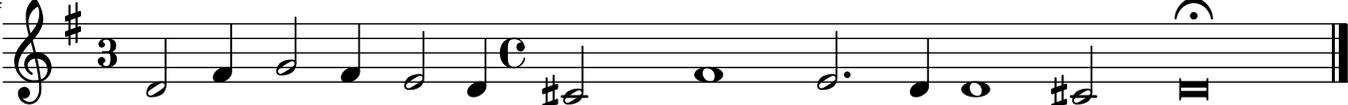
48 ing, never was such a Maying, since May delights first de - cay -

55 ing. since May delights first de-cay - ing. G O how gay - ly

64


 goes my sweet bonny je - well? Was never such a May, such a May, such a may-
 70


 ing, was never such a May-ing, never was such a May-ing, since May de-
 76


 lights first de - cay - ing, since May de-lights first de-cay
 84


 ing. So was my Clo-ris sheene, brought home for the May Queene.

¹ facsimile has d12



Good morrow, fair ladies of the May, (transposed)

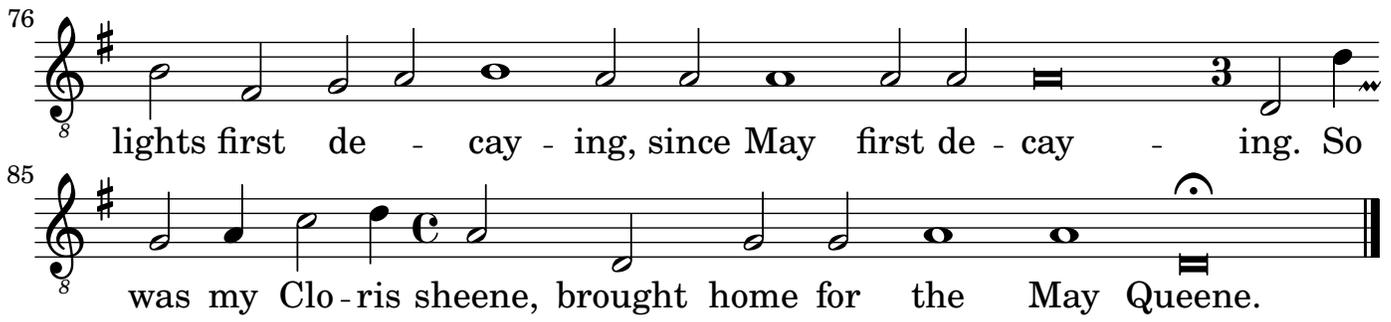
BASSVS.

Thomas Morley

God mor-row, fayre Ladies of the May, wher
is my cru - ell? God morrow, fayre Ladies, of the May, say, wher is my
sweet sweet cru - el, faire Clo - ris my sweet cru - ell? See lo
wher shee comes a Queene, a Queene, she comes, all in greene,
all in greene a - ray - ing, in gau-die greene a - ray -
ing. How gay - ly goes my je - well? Was ne ver such a
May - ing, was never such a May, such a May-ing, since May de -
lights first de - cay - ing, since Mayes first de - cay - ing;
How gay - ly goes my je - ell? was ne-ver such a
May - ing, was never such a May, such a May-ing, since May de -

76
lights first de - cay - ing, since May first de - cay - ing. So

85
was my Clo-ris sheene, brought home for the May Queene.





VII. Whither away so fast, (transposed)

CANTVS

Thomas Morley

1 Whether a way so fast, so fast tell mee my deer - est deere dar-

6 ling: whe-ther a-way so fast a-lone so fast a-way, whe-ther a-

10 way so fast from mee your trew love, your true love ap - pro - ved? ap-pro-

14 ved? what hast I say, what hast? What hast I say what hast myne owne best

17 ^A
 darling deere belov-ed, deere be-lo - ved? Then lo I come, dis-

23 patch thee I come, I come, I come, I come, I come, lo I come, dispatch thee I

26 ^B
 come, hence I say, away, a-way, hence, away, away, a-way, away, or I catch I

29 catch, or I catch thee. Think, think not thus a way to scape, all a-lone

33 with-out mee, no think not thus a way to scape with - out

37  C
mee? no thinck not thus away to scape, to scape with-out mee: but

42 
run you need not doubt me: what now? what faint you, of your sweet

48  D
feet for - sa - - ken? O wel I see you meane to mock me,

54 
run I say or else I catch you: what? you halt, O do you so? a lack the while;

59  E
what are you down? pretty maid, well o - ver ta - ken. what

64 
now? what faint you, of your sweet, of your sweet feet for-sa -

68  F
ken, for-sa ken? O wel I see you mean to mock me,

73 
run I say or else I catch you: what you halt, ô do you so? a-lack the while,

78 
what are you down? pre-tie mayd, well o - ver ta - - ken.

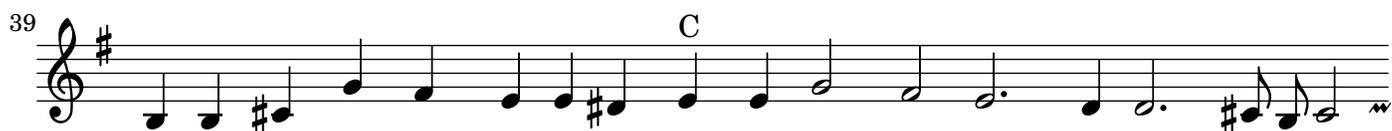


VII. Whither away so fast, (transposed)

ALTUS.

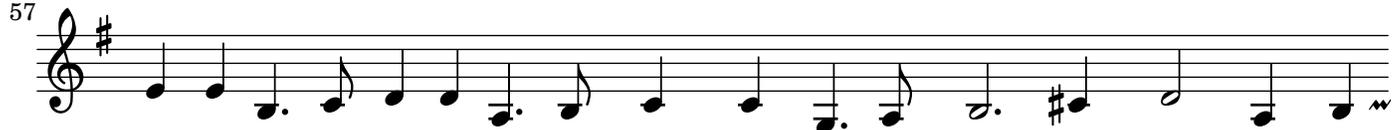
Thomas Morley

Whe-ther a-way so fast? tell mee my deere, whe-ther a-way so
5 fast my deere, my deere? whe-ther away so fast? tel mee, whe-ther away so
9 fast? tel mee, ah my deere, whether now away so fast from your trew love ap -
13 pro-ved? oh say sweet, what hast a way, what hast? tel mee my dar-ling
18 deere be-lo - ved. Then will wee try who best runs thou or I,
23 Now now I come, dis-patch thee I come, I come, I come, a-way, a-way, lo I
26 come, hence a way, I come, I come, hast thee hence a-way or else I catch thee.
30 Think, think not thus away to scape, to scape my deere, without me, without
35 me, no think not thus away to scape with-out me? no think not thus a-

39  C
way to scape, to scape with-out mee: but run you need not doubt

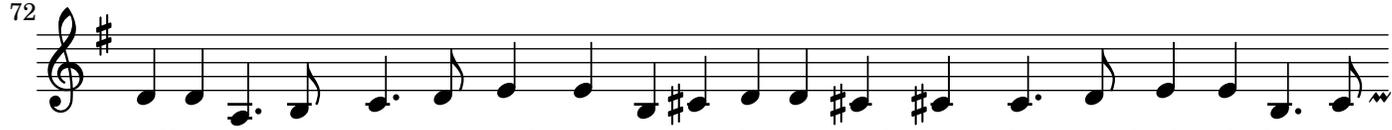
45  D
me: what now? what faint you of your sweet feet for - sa - ken, for-sa -

52 
ken? O wel I see you meane to mock me, run or else I catch you: what? you

57 
halt, O doe you so? a-lack the while; what are you down? faire maid, then well

62  E
o-ver-ta - ken. What now? what now faire maid, what now? what faint

66  F
you, of your sweet feet for-sa ken, for - sa - ken, for-sa - ken? O

72 
well I see you mean to mock me, run or else I catch you: what you halt, oh doe you

77 
so? a-lack the while, what are you down? fair maid, then wel o-ver-ta - ken.



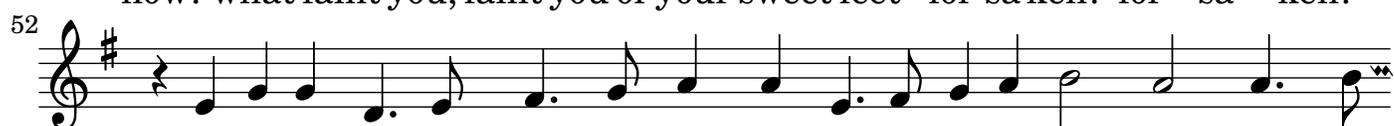
VII. Whither away so fast, (transposed)

BASSVS.

Thomas Morley

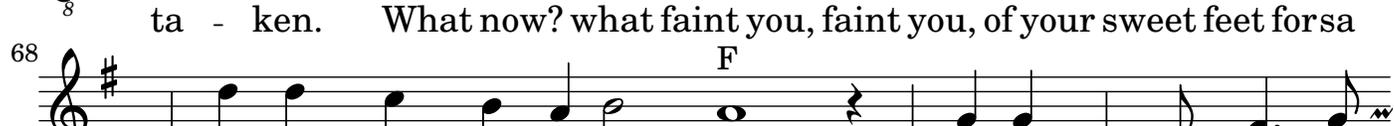
Whe-ther a way so fast, tell mee my deere, my white sweet
6 bon-ny dar - ling? whe-ther a-way so fast my deere, whe-ther a-way so fast?
10 tel mee, ah my deere, from your love ap-pro - ved? what hast, I say what
14 hast? tell mee, what hast? what hast? tell mee my dar-ling deere be-lov -
19 ed. Then wil we try who fast-er runs thou or I, See then I
23 come, dis-patch thee I come, away, away, away, a-way, lo I come, I come, I
26 come, dis - patch thee, hast thee hence I say, or else I catch thee, I
31 catch thee; Think, think not thus away to scape, with-out me; to
35 scape thus with-out, with-out me; no think not thus away to scape with-
39 out me? to scape without mee: but run you need not doubt me: what

46  D
 now? what faint you, faint you of your sweet feet for-sa-ken? for - sa - ken?

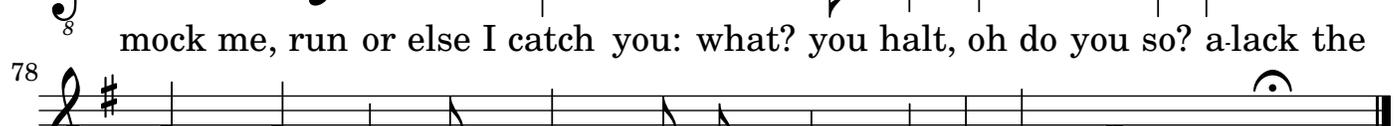
52 
 O wel I see you meane to mock me, run or else I catch you: what? you

57 
 halt, O doe you so? a lack the while; what are you down: prety maid, wel o-ver-

62  E
 ta - ken. What now? what faint you, faint you, of your sweet feet forsa

68  F
 ken, of your sweet feet for-sa - ken? O well I see you mean to

73 
 mock me, run or else I catch you: what? you halt, oh do you so? a-lack the

78 
 while, what are you down? pre-tie mayd, wel o-ver - ta - ken.

VIII. Blow, Shepherds, blow

CANTUS

Thomas Morley

Blow, Shepherds, blow, blow your pipes with glee re-soun
ding, with glad-some glee re - soun-ding? See, lo wher the faire
E-li - za, faire E-li-za, E-li - za, see shee comes with love, love and heaven-
ly, heaven-ly grace, heavenly grace a - boun - ding, runne Nimphes a
pace, goe meet hir? with flowers and gar - lands good-ly greet hir,
with flowers and gar-lands good-ly greet hir. All haile E-
li - za faire, the coun tries god - desse, long, long maist thou live the
shepherds queene and lovely Mis-tresse, long, long maist thou live the
shep - herds love - ly Mi - stresse? long, long maist thou live their Mi -
stresse, long, long maist thou live their mi - stresse. All haile E-

64
 li - za faire, the countries god - desse: long, long maist thou live the

68
 shepherds queene and lovely Mis-tresse. Long, long maist thou live the

73
 shep - herds love - ly Mi - stresse, long, long maist thou live their Mis-

77
 tresse, long, long maist thou live their Mis - tresse.



VIII. Blow, Shepherds, blow

ALTUS.

Thomas Morley

Blow, She-pherds, blow, blow your pipes with glee re-soun -
- ding, Blow Shep - herds, blow with glee re-soun -
ding? blow your pipes, with glad - some glee re-soun - ding? See,
see where the faire, the faire E-li - za, faire E-li - za, faire E-li -
za comes with Love, heven - ly love a-bound - ing, and
grace a-bound - ing Runne, Nimphes a pace, Nimphes runne goe meet
hir? with flowers and gar - lands gay good - ly greet hir, with
flowers and gar - lands greet hir, All haile E-li - za faire, all, all
haile the coun - tries god - desse, long, long mayst thou live the shepherds
queene and love - ly sweet Mis - tresse, long, long maist thou live the

54
8
shepherds queene and Mistresse? long, long maist thou live the shepherds

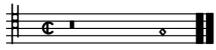
58
8
fayre Mi - stresse, their lovely Mi - stresse? All haile E-li-za faire, all, all

64
8
haile the coun-tries god - desse: long, long maist thou live the shepherds

68
8
queene and love - ly sweet Mi - stresse. Long, long maist thou live the

72
8
shepherds queene and Mistresse, long, long maist thou live the shepherds

76
8
faire Mi - stresse, their love - ly Mi - stresse.



VIII. Blow, Shepherds, blow

BASSVS.

Thomas Morley

13 Blow, Shepherds, blow, blow re-soun - ding, A

23 Blow shepherds, your pipes, with gladsome glee resounding; fayre

31 E-li-za, fayre E - li - za, see she comes with love and heavenly grace, and B

36 grace a-boun-ding. Runne, runne a pace, runne a pace, Nimphes, go meet hir; (1)

41 with flowers and gar-lands greet hir, with flowers and gar-lands C

47 good-ly greet hir. All haile E-li-za fayre, all haile the coun - tries

52 pride and god - desse, long, long mayst thou live our Mis- D(2)

56 tresse, long, long maist thou live our Mis-tresse; long, long maist thou

61 live the shep-herds love-ly Mis-tresse, long, long maist thou live their Mi- E

stresse. All haile E-li-za faire, all hayle the coun - tries pride and god

66 F
 8 desse: long, long maist thou live our Mis - tresse; Long,

71
 8 long maist thou live our Mi-stresse, long, long maist thou live the shep-

75
 8 herds love - ly Mis - tresse; long, long maist thou live their Mis - tresse.

¹ Original has G2 (half note)

² Original has d (quarter note)



Deep Lamenting

CANTUS

Thomas Morley

12 Deep la-menting, grief be - wray - ing: grief bewray-
ing; pore A - min-tas thus sat, thus sat say - ing: ^A Glut
22 now, now glut thine eyes, glut now thine eies full, while I lye heere a dy-ing;
27 kild with dis-daine, a-las, and pittie pit - ty, and pit-ty cry -
36 ^B ing. Now, now maist thou laugh full meri-
43 ^C ly: for dead lo is the man, dead is thy mortall, mortall e-ni my.
49 O no, no, no weep not, O no, no, O weep
58 not; O weep not, I can, I cannot bide this blind -
64 nesse; I can not bide this blind-nesse; all to late, to late now god

71 

wot, all to late comes this kind - nesse, all too late now god wot, all too late,

76  D

all too late, all to late now, comes this your kind - nesse. But if you

81 

would that death should, death of life, of lyfe should de-prise mee,

87 

weep not a-las, weep not, least you re-vive mee weep not

94 

least you there - by least you ther-by re vive mee, re-vive

99 

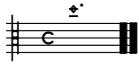
mee? ther-by re-vive mee, Ah cease, ah cease to be waile

105 

mee, cease to bee waile mee, cease to be wayle mee,

110 

my life, my life now doth faile, my life now doth faile mee.



Deep Lamenting

ALTUS.

Thomas Morley

8 Deep la - men - ting, grieffe bewray - ing; grieffe be -

9 wray - ing; grief bewray - ing: (all for - lorne) poore A-min -

17 ^Atas thus sat say - ing, Glut now, now glut thine eyes, glut

23 now, now glut thine eies, while I lye heere a dy - ing; kild with dis -

28 dain, a-las, and pit - tie pit-ty, pittty, pit-ty, and pit - ty cry -

36 ^Bing. Now, now maist thou laugh full mer-i - ly, now, now

41 maist thou laugh me - ri - ly: for dead lo is the man, dead is thy

47 ^Cmortall en-i-my. O no, no, no weep not, O no, no,

57 no, weep not; weep not, I can-not bide this blind -

64 nesse; I can-not bide this blind - nesse; All to late now god wot, all to late

71 now, all to late, all to late, all to late comes this kind - nesse, all to late

76 now to late, all to late comes this your kind - nesse. But if you would that

81 death should of life deprive mee, of life, of life deprive

86 mee, weep not a-las, weep not, weep not, least you ther-by revive

93 mee, weep not least you there-by re - vive mee, re - vive

98 me, you a-gaine revive mee? least you ther-by, therby revive

103 mee, Ah cease; ah cease to beewaile, ah cease to bee - waile

109 mee, my life, my life now doth faile, my life now doth faile mee.



Deep Lamenting

BASSVS.

Thomas Morley

13 Deep la-men-ting, grie-fe be-wray - ing; grief be-wray-ing;

23 Poore A - min - tas thus satt say - ing. ^A Glut now, now glut thine

29 eyes, glut now, now glut thine eies, while I lye dy-ing; kild with dis-dain, a-

39 las, and pittie crying, pit-ty cry-ing. ^B Now, now maist thou laugh full

48 me-ri - ly; for dead lo is the man, dead is thy mortal en-i-

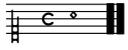
61 my. O no, no, no weep not; O no, no, no, weep not; I

66 can not bide this blindnesse; I can not bide this blindnesse; this

74 blind-nesse; All too late, all to late now; all to late all to late, all to late

82 now god wot, to late comes this your kind-nes. ^D But if you would that death

should, that death should of lyfe de - prive mee: weep not a-



X. Farewell disdainfull,

CANTVS

Thomas Morley

Fare - well dis - daine - full, since love, no love,
 6 love, no, love, no, no, love a-vayles mee, O sharp and bit - ter
 12 **A** an - guish, what dis - cord grieffe as - sayles mee?
 20 Needs must I part, a - las, yet part - ing makes me lan - guish,
 28 makes me lan - guish, But yet it pleaseth thee, Ther - fore unkind, now a
 34 **B** diew, now a diew, therfore now a diew ther is no reme - die. O come a - gaine,
 41 o, o come a-gaine re-terne thee; No, false
 50 **C** Love, thy flames no more shall burne mee. No, con - tent thee? when I
 57 am gone parhaps when I am gone then thou wilt repent thee, thou wilt repent
 62 **D** thee, I thou wilt repent, repent, repent thee. No, con - tent thee, when I

70

am gone parhaps, when I am gone then thou wilt repent thee? thou wilt repent

75

thee, I thou wilt repent thee, re-pent, repent thee, I re - pent thee.



X. Farewell disdainfull,

ALTUS.

Thomas Morley



Farewell disdainfull, since no love, no love, no, love, no, no, love a-vayles



mee, O sharp and bitter an-guish, what dis-cord grieffe as-sayles



mee? what dis - cord grieffe as - sails mee? Needs must I part, a-



las, (O) yet part-ing makes mee lan - guish. But yet it pleaseth



thee, Therefore unkind hart, now, a diew, therefore now a diew there is no re-me-



die. O come a - gaine, O re - turne thee; O come a -



gaine: No, more (false Love) no thy



flames shall burne mee. No, no, no, bee still con - tent thee? When I am



gone par-haps then par-haps; then par - haps, thou wilt re - pent thee, thou

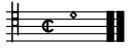
61 D

wilt re pent thee, I thou wilt re-pent thee, re pent thee. No; no, no, bee

67
still, con - tent thee, when I am gone parhaps, then parhaps then par-

72
haps, thou wilt re-pent thee? thou wilt re-pent thee, I thou wilt re-pent

77
thee, re - pent re-pent thee, I repent, I re-pent thee.



X. Farewell disdainfull,

BASSVS.

Thomas Morley

8 Fare-well dis-daine-full, since love, no love, no no, love, no, love a-vayles mee,

10 O sharp and bitter anguish, what discord grieffe assayles mee, assayles mee? **A**

22 I must de-part, yet part - ing makes mee lan-guish, But it doth please

32 thee, Therefore a diew unkind, a diew, therefor a diew there is no remedie. **B** O

39 come a-gaine, a-gain, a-gaine; oh come, re-turne thee: No, no, no, no, no, false Love,

48 no thy flames, no, no, more shall burne mee. No, no, no, be still, no, no, be

55 still content thee, when I am gone parhaps then parhaps then thou wilt re-pent; **C**

61 re-pent thee, thou wilt repent thee, repent thee, No; no, no, be still, no, no, be **D**

68 still, content thee, when I am gone parhaps, then parhaps then thou wilt re-pent,

74 repent thee; thou wilt repent thee, re-pent thee; I repent; I thou wilt repent thee.



XI. O flye not (transposed)

CANTVS

Thomas Morley

O Flye not O take some pittie, pit-tie O, fly not o take some pit-
6 tie, O fly not o take some pit-tie, I faint, (a- las,) ah, a-las,
12 I faint, O stay, stay hir. O stay, stay hir, stay hir, See, see, see, see how shee
18 flyes, shee flyes, she flys, she flyes, she flyes, she flyes, O stay, o
23 stay, o stay, and heare my pray - er, with one sweet looke you
29 may of torment ease me, I am no Ti-ger fierce, I am no tiger fierce that
35 seeks to spill thee, no, no, I see, I see, thou dost but this to
39 kill mee, thou dost but thus I see to kill mee I
44 am no Ti-ger fierce that seekes to spill thee, no, no, thou dost but

48 
 this to kill mee, no, no, thou doest but this to kill, to kill mee, Lo

53 
 then I dye, I dye, I dye, I dye, I dye, I dye, and all to please, to please thee.



XI. O flye not (transposed)

ALTUS.

Thomas Morley

O Flye not O take some pit - tie, I faint a-las,
6 O fly not, O flye not, o take pit - tie, O flye not o take some
10 A
pit - tie, I faint, I faint, a - las, O stay, O stay, O stay hir.
16 See, see, see, see how shee flyes, how shee flyes, See, see, see, see how shee
19 flyes, how she flyes, see how shee flyes, (oh) o stay, o
24 B
stay, and heare my pra - yer, with one sweet looke yee may of
30 torment ease mee, I am no Tiger fierce that seeks to spil thee, no,
36 no, thou dost but this to kill mee, no, no thou dost but this to kill, I see,
41 C
to kill mee, I am no Ti-ger fierce, I am no Tiger fierce that seekes to spill

47



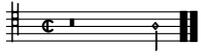
thee, no, no, I see, I see, thou dost but this to kill mee, to kill mee,

53



Then lo I dye, I dye, I dye, I dye, I dye, I dye, and all to please thee.

Detailed description: The image shows two staves of musical notation in G major (one sharp). The first staff, starting at measure 47, contains the lyrics 'thee, no, no, I see, I see, thou dost but this to kill mee, to kill mee,'. The second staff, starting at measure 53, contains the lyrics 'Then lo I dye, I dye, I dye, I dye, I dye, I dye, and all to please thee.' The music consists of eighth and sixteenth notes, with some rests and a fermata over the final note of the second staff.



XI. O flye not (transposed)

BASSVS.

Thomas Morley

O Flye not O take some pit-tie, take some pit - tie

O fly not o take some pit-tie, take some pit - tie I faynt,

I faynt; o stay, o stay, o stay stay hir. See, see, see, see how she flyes

(a- way) she flyes, she flyes, See, see, how she flyes she flyes. O stay; o

stay; o stay; and heare my pra - yer, And you shall ease mee; I

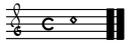
am no tiger fierce that seekes to spill thee; no, no thou dost but this to kill

me; no, no thou dost but this to kill mee, I see, to kill, to kill mee; I

am no tiger fierce that seekes to spill thee; no, no thou dost but this to kill

mee, no, no thou dost but this to kill mee, to kill, to kill mee, Lo

then I dye, I dye, I dye, I dye, I dye, I dye, and all to please, to please thee.



XII. Thirsis (transposed)

CANTUS

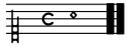
Thomas Morley

Thir - sis, let, let, let pit-tie, pit tie, let, let some some pittie move
7 thee, let o some pit-tie move thee, thou knowest (o a-las) thy Clo-ris
12 too too well doth love thee, to well, doth love thee, thou
18 knowest (o alas) to well doth love thee, Then why, o dost thou flye mee,
24 I faint alas o I faint: heere must I lye mee, I faint, alas, o I
30 faint, heere must I lye mee, Cry alas now for grieve since hee is beeft
36 thee, up the hills downe the dales thou seest, deere, up the hills
40 down the dales I have not left thee Ah can these trickling teares, these
46 teares of myne, not procure love? can not these trick - ling teares pro-

52 F
 - cure love? what Shepherd e-ver kild a Nimphe, what shepherd

57 G
 e-ver kild a Nimphe for pure love? See cru-el, cru-el, see the beasts,

63
 see their teares they doe reward mee, yet thou dost not regard mee.



XII. Thirsis (transposed)

ALTUS.

Thomas Morley

Thir - sis, let, let, let pit-tie, pit-tie, let some some pit-tie move
7 thee, let pit-tie Thirsis, pit-tie move thee, thou knowest o a-las thy Cloris
12 too too well doth love thee, to well, to well doth love thee, thou
17 knowest, o a-las to well doth love thee, yet thou un-kind, yet thou un-
22 kind dost flye mee, I faint alas, see I faint, o I faint, heere must I
27 lye mee, I faint a-las o I faint, O I faint, heere must I lye mee, Cry alas
33 then for grieve, cry a-las now for grieve, since hee is bee - reft thee, up hil and
38 downe dale thou seest, deere, up hill and downe I have not left thee, Ah
43 can these trick ling teares of myne, teares of myne, of myne not

47

 pro-cure love? ah can these trickling teares of myne, of myne, of myne, not

52

 pro-cure love? what Shep-herd e - ver yet killed a

56

 Nimphe what shep-herd e - ver kild a Nimphe for pure love? See cru-ell,

60

 see cru-ell see these beasts, ah see the beasts their teares they

64

 doe re-ward mee, but thou dost not re - gard mee.

52

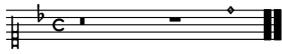
whit procure love? what shepherd e-ver kild a Nimphe, what Shepherd

57

e-ver killd a Nimphe for pure love? See cru-ell, see the beasts their

62

teares re-ward mee, yet thou dost not re - gard mee.



XIII. Now must I dye, (transposed)

CANTVS

Thomas Morley

Now must I dye, now must I dye, a-las a-las
10 A
las re - cure - lesse, when faith, when faith is thus re-gar-
17 B
ded, when faith, true faith is thus, is thus, is thus re-gar-ded, and poore Love a-
22 C
las, unkind - ly and poore love a-las, unkind - ly, unkind - ly is thus rewar - ded,
29
O grieffe, o grieffe, a - las, O who may a-bide it? hould, hould out
39
break not, breake not hart, o hide it, O hould, O break not, break not hart, O
44
hide, O hide it: O break, O break, O break not hart, O no, O hide it? O
50 D
hould, o break not hart, but hide it. O Nature cru-ell. O Nature
57
cru - ell wit - tie, O Na - ture cru-ell wit-tie, bew-tie so to

64 E

make sans pit - tie. Fare-well, fare-well, farewell a diew with this your

70

love unfain - ed: I die a-las, I die a-las through your disdain con-stray-ned,

76 F

O grieffe, bew - ty and no no pit - ty, no pit - ty. Farwell,

85

fare-well, fare-well, a diew with this your love unfain - ed, I dye a -

90

las, I dye a-las through your dis-daine con-straynd, con - straynd.



XIII. Now must I dye, (transposed)

ALTUS.

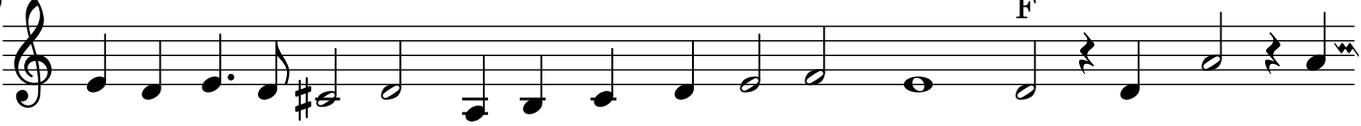
Thomas Morley

Now must I dye re - cure - lesse, now must I dye re - cure -
11 A
- lesse, when faith is thus re - gar - ded, when faith is thus re - gar -
17 B
ded, when faith is thus re - gar - ded, is thus re - gar - ded, and poore Love a -
22
las unkind - ly, and poore Love a - las unkind - ly, un - kind - ly is thus rewar -
28 C
ded, O grieffe, o grieffe who may a - bide it? O who
36
may a - bide it? hould, hould out, break not hart, but hide
41
it, O break not hould out, break not, hould out hart, hould hould O hould
45
it, O hould, o hould, o hould and hide it, o breake not
50 D
hart, but hide it O na - ture cru - ell O

58  E
 cru-ell wit - tie, o cru - ell wit - tie with out pit - tie. Farewell,

67 
 farewell, farewell a diew with this your love unfay-ned, I die a-las, I die a-

73 
 las through your dis-daine con straind, con-stray-ned. O na - ture

79  F
 cruell, cru-ell wit-tie; bewtie store and yet no pit - tie; Farewell, fare-

86 
 well, farewell, a diew with this your love un-fai - ned, I die a-las, I die a-

91 
 las through your dis-daine con-strained, con-stray - ned.



XIII. Now must I dye, (transposed)

BASSVS.

Thomas Morley

9 Now must I dye, now, now alas I dye, now must I dye re-

16 cure-lesse, re - cure-lesse, when faith is thus re-garded, when faith is thus re-

23 gard - ed, when faith is thus re-gard-ed, re-gard - ed, and

29 poore Love alas, poore Love un-kind - ly un-kind - ly is thus re-war - ded,

39 O grieffe who may a - bide it? O who may a - bide it? hould;

43 hould out, break not hart, o hide it; hould, hould out, break not, break not,

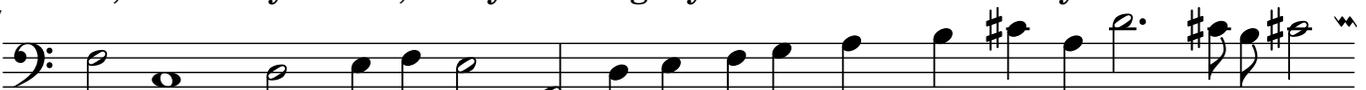
49 break not hart, o hould, and hide it; o breake not, break not hart, o hide

59 o hide it. O Nature cru-ell wit - tie: O na-ture cru-ell

wit - tie, o cruell wit - tie, bewtie so to make with out all pit -

66 ^E

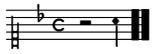
 tie. Fare-well, fare-well a diew with this your love, your love un-fayn-
 71 ⁽¹⁾

 ed; I dye alas, I dye through your disdaine con-strayn-ed. O
 77

 na-ture, o cruell wit - ty, bewty so to make with out all pit
 84 ^F

 tie. Fare-well; fare-well a diew with this your love, your love un-fain-
 89

 ed, I dye a las, I dye through your disdaine con-strain - ed.

¹ Morley has a d quarter note here.



XIII. Lady if I through grief,

CANTVS

Thomas Morley

Lady if I through grief and your dis-day - ning, Lady if
6 I through grief and your dis - day-ning? Judg'd bee to live in hell e-ternal-
11 ly remain - ing, ad-judged be to live in hell, in hell e-ter-nal-ly remain-
17 ing. Of those my burn-ing flames, my bur-ning flames well
22 shall I rest content, well shall I rest content content-ed. O but
29 you I waile, I waile, O but you I wayle, who there must be tor-
39 ment - ed? For when I shall behould you, when I shall bee hould you,
46 your eyes a-lone, a-lone your eyes will so delight mee, your eyes a-
51 lone, a-lone your eyes will so delight mee, your eyes a-

56 lone a-lone your eyes will so de - light mee, that no great paine, can

61 ^F once affright mee, But this (a-las) o would have kild mee

67 doe not doubt you, there to have beene a-lone with out you, there to have

72 ^G beene a-lone with out you. But this (a-las) o would

78 have kild mee doe not doubt you; there to have been a-

82 lone without you, there to have been a-lone with - out you.



XIII. Lady if I through grief,

ALTUS.

Thomas Morley

Lady if I through grief, through grief and your disday-ning, Lady if
5 I through grief, if I, if I through grief and your dis - dayn - ing: A
9 judg'd be to live in hell e-ternal-ly remain-ing, ad-judg-ed be to live, to live in
15 hell e-ternal-ly re-mai - ning: B Of those my bur-ning flames, my burn-ing
20 flames, my burn - ing flames, I well shall rest con-tent, I
23 well shall rest content, con - tent - ed: C O but you I
29 waile A - - las, O but you, you I waile I
36 waile who there must D bee tor - ment - ed? For when I
41 shall bee hould when I shall bee - hould, when I shall but bee hould

45 **E**
 you, your eyes a - lone, a-lone your eyes a - lone your eyes will so de - light

49
 mee, your eyes a-lone, a-lone your eies a-lone will so de - light

54
 mee, your eyes, La-dy, your eyes, your eyes a-lone will so de-light, de - light

59 **F**
 mee, that no great paine can once af-fright mee; But this (a- las) would

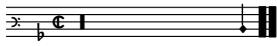
64
 o but this a-las would quight have kild me doubt not, O no, do not doubt

68
 you, ther to have been a-lone with - out you. Ther to have been a-

73 **G**
 lone with out you. But this (a- las) would o but this (a- las) would

77
 quight have kild me doubt not, O no, doe not doubt you; ther to have

82
 been a-lone with - out you, ther to have been a - lone without you.

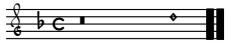


XIII. Lady if I through grief,

BASSVS.

Thomas Morley

7 Lady if I through grieffe, through
A
grieffe and your dis - dayn - ing; judg'd be to live in hel e-ternal - ly remain -
12
ing, ad - judged be (a - las) to live in hell, to live in hell, e-ternal - ly remain -
17 B
ing: Of those my burn - ing flames, my burn - ing flames, of those my burn - ing
21 C
flames, well shall I rest con - tent, well shall I rest con - tent, con - tent - ed:
25
34 D
O but you I grieve and wayle, O but you I
wayle I wayle, who ther must be tor - ment - ed: For
41 E
when I shall be hould you, for when I shal be hould you, your eyes a -
46
lone, a-lone your eyes, will so delight me, your eyes a-lone, a-lone your eyes your
50
eyes will so de-light mee, de-light mee, your eyes a-lone a-lone your eyes, La-



XV. Cease mine eyes, (transposed)

CANTVS

Thomas Morley

Cease mine eyes, this your la - men - ting, this your la -

men - ting, your lament-ing, O cease, a-las, O cease, a-las, this your la -

men - ting: in vaine, in vaine, in vaine you hope, you hope in vaine

of hir hard harts re-len - - - ting, o cease your flow -

ing: drop not, drop not, drop not so fast, drop not where no, no

grace is grow - ing. See shee laughs, shee smiles, shee plays

with glad - nesse, See shee laughs, shee smiles, shee plays, she

playes and smyles with joy and glad - - nesse, see shee

laughs, she smyles, she playes, she laughs, she smyles, she playes,

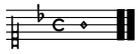
see shee laughs, and smyles, and playes, and playes with joy and glad -

55 ^D
 nesse: to see your grieffe and sadnesse, O Love thou are a - bu - sed, thou

61 ^E
 art a - bu - sed, Never was true love so scornefully, thus, thus, O thus

68 ^F
 u - sed. O Love, o love thou art a - bu - sed, o Love thou art a - bu - sed,

76
 ne - ver was true love so scorneful - ly thus, thus, o thus u - sed.



XV. Cease mine eyes, (transposed)

ALTUS.

Thomas Morley

7
12
18
23
30
37
41
45

Cease mine eyes, cease your la-menting, la - menting, this your lament-
ing, this your la - men - - - ting: cease, O a-las, O cease a-
las this your la - men - ting: in vaine, in vaine it is to hope of
A
hir hard harts re - len - - - - ting. O
cease your flow - ing, O drop, drop not, drop not, drop not so
B
fast wher no grace is grow - ing, see shee laughes she
smiles, shee plaies, shee plaies with joy - full glad-nesse,
see she laughes, shee smiles, she plaies, see she plaies, and smiles with
C
joy, with joy and glad nes, see she laughes, she smyles, she plaies,

50 she plaies, laughes and smiles with gladnesse, she smyles with joy and glad-

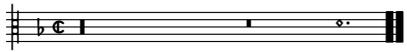
55 ^D nesse, to see your grieffe, grieffe and sad- nesse. O Love thou art a

60 ^E bus - ed, thou are a - bu sed, was ne-ver true love true, ne-ver

65 ^F scorne-ful-ly thus, thus o thus u - sed. O Love thou art

71 a - bu sed, a bu - sed, thou art a - bu - sed, was ne-ver

77 true love true ne-ver scorne-ful - ly, o thus, o thus u - sed.



XV. Cease mine eyes, (transposed)

BASSVS.

Thomas Morley



Cease mine eyes, cease your lamenting, your la-



ment - ing; in vaine, in vaine, in vaine, you hope, you hope of hir



hard harts re - lent - ing. O cease your flow - ing; drop not, o drop



not, drop not so fast, drop not o where no grace is grow - ing; See she



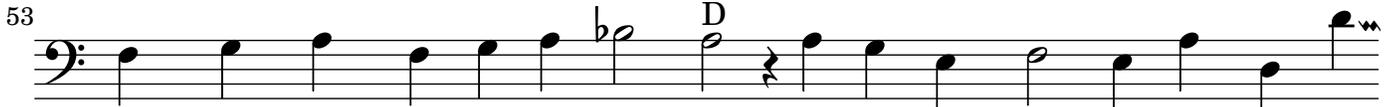
laughhes, she smiles, she plaies with joy and glad - nesse: see she



laughs, she smiles, she plaies, she plaies and smiles see she plaies with joy and



glad - nesse; see she laughhes, and smiles, and playes, smiles,



laughes and playes with joy and gladnesse, to see your grieffe and sadnesse. O



Love thou art a - bu - sed; thou art a - bu - sed; was never true love so



scornful - ly, scorn - ful - ly thus o thus u - sed. O Love thou art

71

a - bu sed, o Love, o Love, o Love, thou art a - bu - sed: was never true

77

love so scorneful - ly, scorne-ful - ly thus, o thus u - sed.

¹Facsimile has a quarter note.



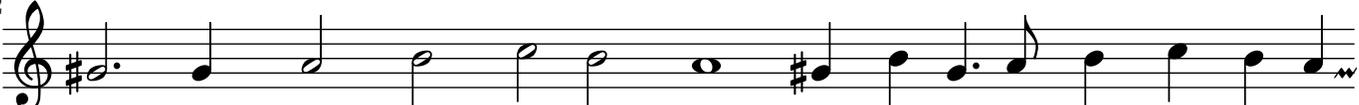
XVI. Doe you not know, (transposed)

CANTVS

Thomas Morley

Doe you not know, doe you not know, how Love lost first his see-ing?
5 doe you not know, doe you not know how Love lost first his see-ing? A
10 Be - cause with mee, with mee once ga - zing, on those, on
18 those faire eies, wher all powres have their bee-ing, wher all powres have
23 their bee-ing, wher all powres have their beeing, wher all powres have their be-
29 ing: B she with hir bew ty bla - zing, bla - zing, shee with hir bew ty bla -
35 zing, which death might have re - vi - ved, him of his sight, and mee of
41 hart de - pri - ved: D him of his sight, and mee of hart de - pri - ved.
47 She with hir bew - ty blaz - ing, bla - zing, she with hir bew - ty bla -

52



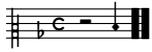
zing, which death might have re - vi - ved, him of his sight and mee of

58



hart de-pri - ved, him of his sight and mee of hart de - pri - ved.

Detailed description: The image shows two staves of musical notation in a single system. The first staff, labeled '52', begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains seven measures of music. The second staff, labeled '58', also begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a double bar line. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes.



XVI. Doe you not know, (transposed)

ALTUS.

Thomas Morley

8 Doe you not know how Love, how love lost first his see-ing?

5 do you not know, doe you not know how Love lost first his see-ing? ^A

9 Be-cause with me, Because with me once ga - zing, on those, on those faire

19 eyes, wher all powres have their bee-ing, wher all powres have their bee -

24 ing, where all powres have ther bee-ing wher all powres have their bee -

29 ^B ing, shee with hir bew-ty bla - zing, shee with hir bew-ty blaz-ing, she with hir

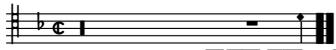
34 bewty blazing, which death might have re-vi - ved, him of his sight, and ^C

41 mee of hart de-priv'd, him of his sight and mee of hart depri-ved, She with hir ^D

47 bew-ty bla - zing, she with hir bew-ty bla-zing, she with hir bew-ty bla-

52  zing, which death might have re - vi - ved, him of his sight and

58  mee of hart de - pri - ved, him of his sight and mee of hart de - pri - ved.



XVI. Doe you not know, (transposed)

BASSVS.

Thomas Morley



Doe you not know how Love lost first his



see-ing? be - cause with mee, be-cause with me once ga - zing, on



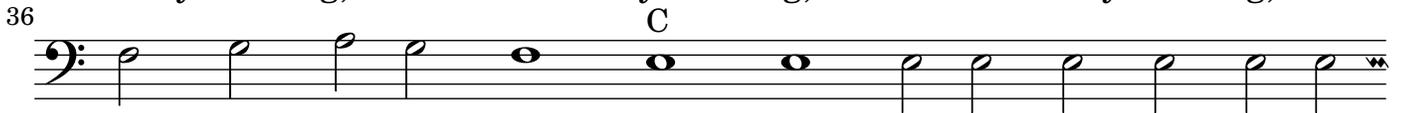
those faire eyes, wher all powres, all powres have their bee -



ing, where all powres, all powres have their bee - ing: she with hir



bewty bla-zing, she with hir bewty bla-zing, she with hir bewty bla-zing, which



death might have re - vi - ved, him of his sight, and mee of



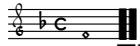
hart de - pri - ved: she with hir bew-ty bla - zing, she with hir bew-ty bla-



zing, she with hir bew-ty bla - zing, which death might have re - vi -



ved, him of his sight and mee of hart de - pri - ved.



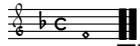
XVII. Where art thou, wanton, (transposed)

CANTUS

Thomas Morley

6 Where art? where are thou wan-ton, where art thou, and I
 12 so long have sought thee? and I so long a-bout, and I so long a-
 18 bout have sought thee? See, wher thy true love wher thy true love true,
 24 see where thy true love true his hart to keepe hath brought
 31 thee, Then why nay why dost thou, why dost thou hide thee? why, o,
 36 dost thou hide thee, (sweet) why dost thou hide thee? o why dost thou hide
 42 thee? Still I follow thee, still I follow, follow thee, but thou flyest mee,
 48 still I follow thee, but thou fliest mee, thou fliest mee, o why fliest thou mee?
 Say, unkinde, and doe no more, un-kinde, doe no more, no more de-ride

53 E
 mee. Where art? where art thou, wan-ton where art, where
 58
 art thou, where art thou? where art thou? wan-ton where art
 63 F
 thou, and I so long have sought thee? see wher thy true love true his hart to
 68
 keepe hath brought thee, see where thy true love true his hart to keepe,
 73
 his hart to keepe, to keepe hath brought thee.



XVII. Where art thou, wanton, (transposed)

ALTUS.

Thomas Morley

6 Where art? where art thou, wan-ton, wher art, where
A

11 art thou, where art thou, where art thou, wan-ton wher art
B

16 thou, and I so long have sought thee? see wher thy true love true, his hart to
keep bath brought thee, see wher thy true love true his hart to keep,
C

21 his hart to keep hath brought thee. Nay why then why, o why a-
27 las, o why then dost thou hide thee? nay why then, why then,
D

32 o why dost thou hide thee, why dost thou hide thee, still I
38 follow thee, still I follow, follow thee, but thou flyest mee, still I
43 follow thee, but thou flyest mee, thou flyest mee, thou flyest mee, Say, un-

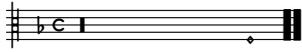
48 E
 kinde, say and doe no more de-ride, doe no more de-ride, deride mee. Where

54
 art? where art thou, wan-ton wher art thou, and I so long have sought

60 F
 thee, and I so long a-bout, and I so long a-bout have sought thee? See

67
 where thy true love, wher thy true love true, see wher thy true love true his

72
 hart to keepe, to keepe, to keepe hath brought thee.



XVII. Where art thou, wanton, (transposed)

BASSVS.

Thomas Morley

8 **A**
Where art? where art thou wanton, where art thou, and I

11 **B**
so long have sought thee? see wher thy true love true, see where thy true love

16
true, his hart to keepe, his hart to keepe hath brought thee; his hart to

22 **C**
keep hath brought thee; why then, why dost thou,

29
why then dost thou hide, why dost thou hide thee? why hydest thou then

33 **D**
thee? why then dost thou hide thee, dost thou hide thee? Still I follow thee,

38
still I follow, follow thee; but thou flyest mee; still I follow thee, still I follow

44
thee; but still thou fly - est mee; Say, un-kinde, and doe not

51 **E**
thus de - ride mee. Where art? where art

60 F

8
thou, wan-ton, wher art thou, and I so long have sought thee? see

66

8
wher thy true love true, see where thy true love true, his hart to keep, his

70

8
hart to keepe hath brought thee, his hart to keepe, to keepe hath brought thee.



XVIII. What ayles my darling,

CANTUS

Thomas Morley

What ayles my dar-ling, say what ayles my dar-ling, what ailes my
(sweet pretty) darling, what ayles my sweet, what ayles mine owne sweet dar-
ling? what ayles my dar-ling deere, thus sitting all a-lone, sitting
all a-lone, all a-lone so wear-y? say why is my deere now not mer -
ry? O cease, cease thus to grieve to grieve thee, cease a-las to
grieve thus to grieve thee to grieve thee, my deere, cease to grieve
thee, and a kisse with all heere take to re-leeve thee.
Up now a-rise thee, a-rise thee, O how can my love a-las lye sleep-
ing, my love lye sleep-ing, how can my love lye slee

43 D

ping? o how can my love lye slee - - ping, and see you

48

lust-y leaping, and see you lust-y, lust-y, lust-y leaping, lust - y lea -

53

ping? O who can lye a sleeping, and see you lust-ie leaping,

57

lust - y, lust - y, lust - y, leaping, lust-ie lea - ping, and

61

see you lust-ie leaping, and see you lust-ie lus - tie lea - ping.



XVIII. What ayles my darling,

ALTUS.

Thomas Morley

What ayles my dar - ling, say what ayles my dar - ling,
4 what ayles my dar - ling deere, what ayles mine one - lie sweet, mine
7 one - lie sweet dar - ling? what ayles my dar - ling,
10 what ailes my dar - ling deere, sitting all a - lone, sitting all a - lone, so wear -
14 y? say what grieves my deere, that thee is not mer - ry? O cease cease
19 thus to grieve, cease a - las to grieve thee, to grieve thee, O
24 cease to grieve thee my deere, cease to grieve thee: and take
29 this kisse heere this kisse take to re - lieve thee. Up now a -
33 rise, sweet, a - las, a - rise thee, a - rise thee, how can my love

37

 lye sleep-ing, my love lye sleep-ing? O how can my love then, my

44

 love ly slee - ping, sleep-ing and see you lust-y leaping, and see you

50

 lust-y leaping, lusty, lust - y leaping? O who can lye a slee - ping, and

56

 see you lustie leaping, and see you lustie leaping, lust-ie lea - ping, and

61

 see you lust-ie, lust-ie leap-ing, and see you lust - ie lea - ping.



XVIII. What ayles my darling,

BASSVS.

Thomas Morley

What ayles my darling, say what ayles my darling, what ayles my
 dar-ling, say what ayles my dain-tie, dain-tie, dar-ling?
 what ayles myne owne sweet dain-tie dar - ling? what ayles my
 daintie darling, my daintie dar-ling, so to sit a-lone, so to sit a-lone so wear-
 y; and is not mer-ry? O cease, o cease thus to grieve thee, to grieve thee, o
 cease to grieve thee, a-las, to grieve thee, o cease to grieve thee, and
 heere a kisse kisse take to re - leeve thee. Up now a-rise a-rise thee, up
 now a-rise thee, up a-rise thee. O how can my love my love lye sleep-
 ing, my love lye sleep - ing, how can my love lye slee - ping,

48
8 and see you lust-y leaping, lust-y lust-y leaping, lust-y lea - ping?

54
8 O who can lye a sleep - ing, and see you lusty, lusty, lust-y leaping,

59
8 lust-y leap - ing, and see you lust - y leap - ing.



XIX. Say, deere, will you not have me, (transposed)

ALTUS.

Thomas Morley

7 Say, deere, will you not have mee? will you not have
A

12 mee? heere then your kisse, your kisse you gave mee, Say, deere, will you not
16 have mee? heere then that kisse, that kisse, heere you gave mee,
B

21 you gave mee, You else wher parhaps think to bestow it, and I as loth
27 am, I as loth a-gain as loth wold bee to owe it, and I as loth a-
C

33 gaine, would be, would bee to owe it. Or if you will not, you will not the
D

39 thing once given: or if you will not the thing once given: let mee,
44 kisse you, let mee, kisse you, kisse I say kisse you, and so
E

wee shall bee e-ven. Or if you wil not, you wil not the thing once

51  F
 given: or if you will not the thing once given, Let mee kisse you, let mee

58 
 kisse you, kisse I say kisse you, and so wee shall bee e - ven.



XIX. Say, deere, will you not have me, (transposed)

BASSVS.

Thomas Morley

1 Say, deere, will you not have mee? Say, deere will you not have mee?

5 wil you not have mee? here then take your kisse you gave

8 mee, that kisse you once gave mee; here then that kisse,

14 that kisse, heere a-gaine the kisse, the kisse you gave, you gave mee, You

18 else wher parhaps would bestow it, and I as

24 loth a-gaine and I as loth a-gaine, I would be as loth to owe it, to

30 ow it. Or if you will not, you will not the thing once given: or if you will

37 not so take the thing once given; let mee, kisse you, kisse

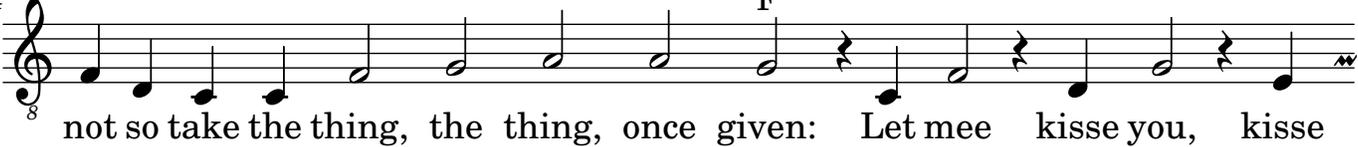
43 you, let mee I say kisse you and so we shal bee e -

49 E



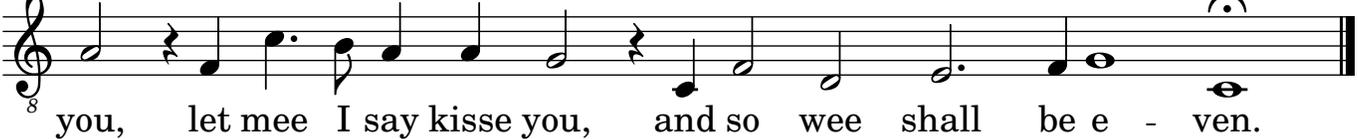
8 ven. Or if you will not, you will not the thing once given: or if you will

54 F

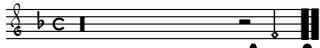


8 not so take the thing, the thing, once given: Let mee kisse you, kisse

60



8 you, let mee I say kisse you, and so wee shall be e - ven.



Arise, get up my dear (transposed)

CANTVS

Thomas Morley

A - rise, get up, my deere, a -
9 rise, my deere, make hast to be gone thee, lo where the bride, lo wher the
13 bride faire Daphne, bright, where the bride faire Daphne bright tarries on
17 A
thee. Harke, o, harke you merry merry may-dens squeal-ing: spice
23
cake sops in wyne are now dea - ling, spice cake sops in wyne, sops in
27
wyne, sops in wyne are a - deal - ing, spice cake sops in wine
32 B
sops in wyne are now a deal - ing, Runne then run a pace, run a
37
pace, run then run a pace then, so get a bride lace, and a
42
guilt Rose-mar-y branch the while yet ther is cat - ching, and

46

then hould fast for feare of old snatch-ing. A - las my deere why

53

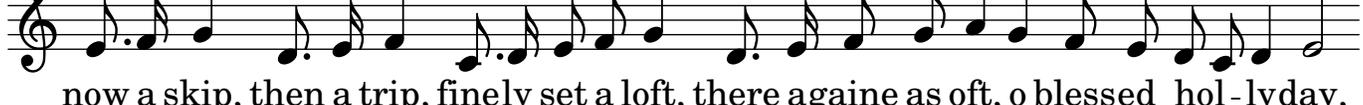
weep she, O feare not, feare not that, deere love deere love, the

58

next day keep wee, List hark you Min-strells, how fine they

62

firck it? and how the maids irck it, with Kate and Will, Tom and Gill,

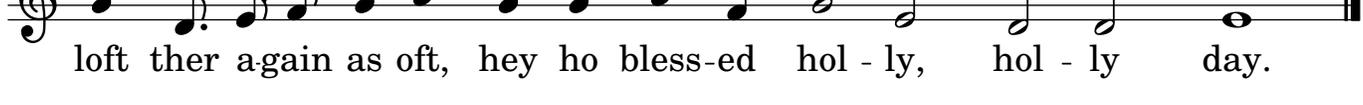
65

now a skip, then a trip, finely set a loft, there againe as oft, o blessed hol-lyday,

69

List harck you Min-strells, how fine they firck it? and how the maides

73

irck it, with Kate and Will, Tom and Gill, now a skip then a trip, finely set a

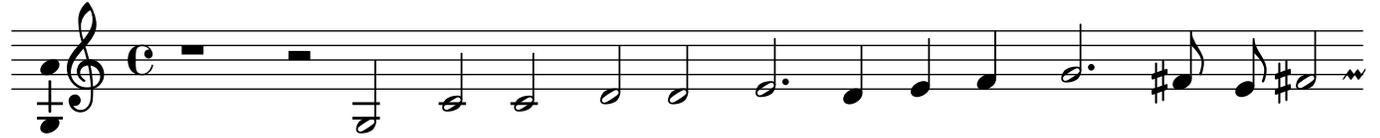
76

loft ther again as oft, hey ho bless-ed hol - ly, hol - ly day.



Arise, get up my dear (transposed)

ALTUS.

Thomas Morley



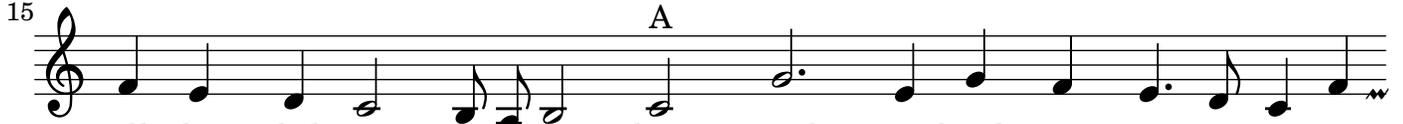
A - rise, get upp my deere, get upp my deere, (what I say)



rise, my deere, make hast and be gon bee gon thee, lo wher the bride,



lo wher the bride, the bride, wher the bride faire Daph-ne bright ta-ries



all this while on thee. Harck, o, hark you mer-y, mer-y,



mer-y, mer-y maid-ens squeal - ing: spice cake sops in wyne, sops in



wine are deal - ing, spice cake sops in wyne, sops in wyne are dea-



ling, spice cake sops in wine, o fine, spice cake sops in wine, o fine, are a dea -



ling, Runne then, run a pace, run a pace, run a pace, Run then, run a pace, a



pace, and get, o get a bride lace, and a guilt Rose-mary branch the while

44

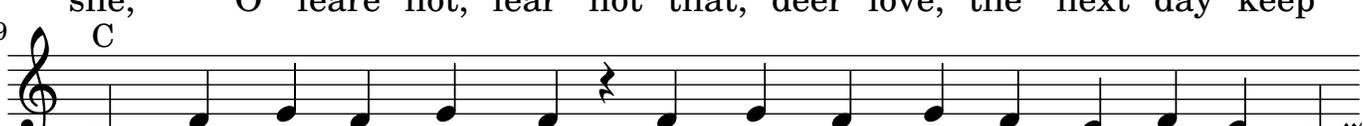
 yet ther is cat-ching, and then hould fast for feare of old

49

 snatch - ing. A - las my deer, o why weep

55

 she, O feare not, fear not that, deer love, the next day keep

59

 wee. Hark list you min-strells, how fine they firck it? firck it? and see

63

 how the maids jerck it, jerck it, with Kate and Wil, and Gil, now a trip,

66

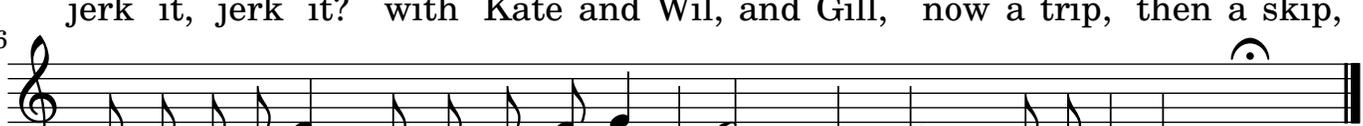
 then a skip, fine-ly set a loft, hey ho fine brave ho - ly day. Harck

69

 list you Min-strels, how fine they firck it, firck it? and see how the mayds

73

 jerk it, jerk it? with Kate and Wil, and Gill, now a trip, then a skip,

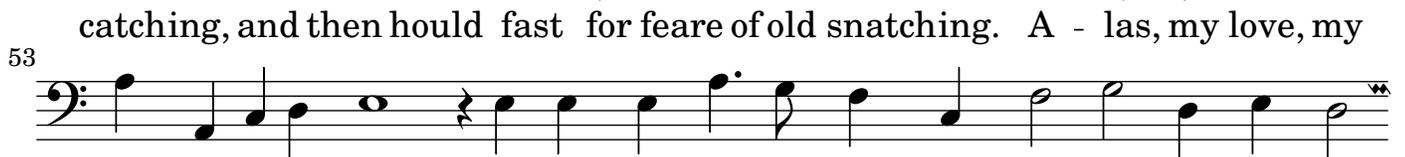
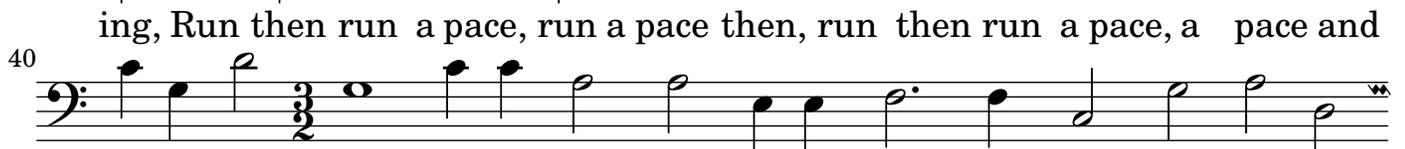
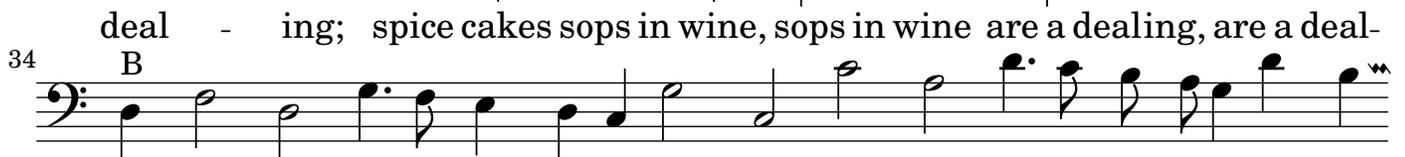
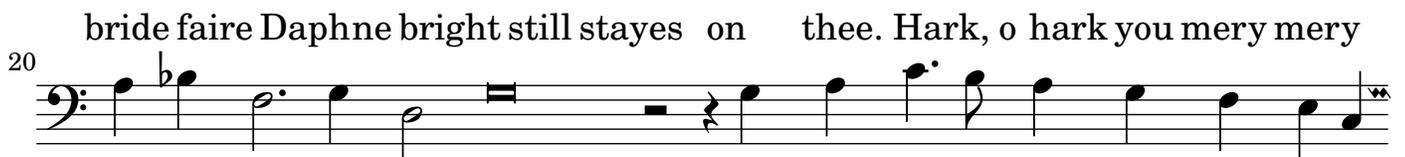
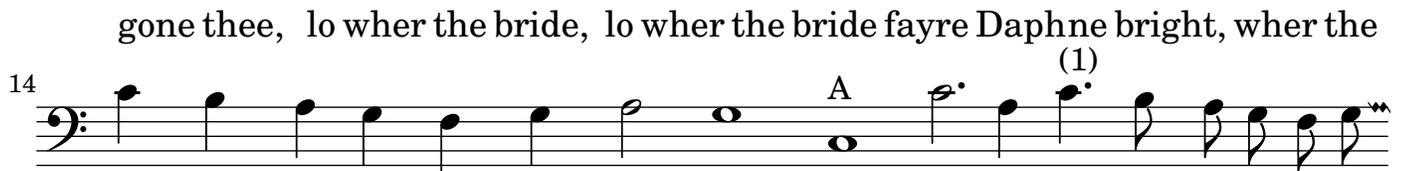
76

 finely set a loft, ther a-gain as oft, o fine brave hol - ly day.



Arise, get up my dear (transposed)

BASSVS.

Thomas Morley



love, why weep ye? O feare not, fear not that, deere love, the next day keep

59  wee; List hark you Min-strels, how fine they firck it? and how the maids

63  jerk it, with Kate and Will, Tom and Gill; hey ho brave; now a skip, there a

66  trip, finely set a loft, on a fine wedding wedding day. List hark you Minstrels,

70  how fine they firck it? and how the maydes jerk it? with

73  Kate and Will, Tom and Gill, hey ho brave, now a skip, there a trip, fine-ly

76  sett a loft, all for fayre Daph-nes, Daph-nes, wed-ding, wed-ding day.

¹ Original is f quarter note

² Original is an eighth note

³ Original is a half note.

Love learns by laughing (transposed)

CANTVS

Thomas Morley

Love learns by laugh- ing first to speak, by laugh- ing first to
6 speak, Then sly- ly gains cares pas- sing great. Fa la
12 Love learns by laugh- ing first to speak, by laugh- ing first to
17 speak, Then sly- ly gains cares pas- sing great. Fa la la la la la. But I will
23 laugh, but I will laugh, will laugh, but I will laugh with- out that
28 care, and bid love touch me if he dare. Fa la
33 la, Fa la la la la la la, But I will laugh, but I will laugh, will
40 laugh, but I will laugh with- out that care, and bid love touch me if he
44 dare. Fa la la la la la la la, Fa la la la la la la.

Love learns by laughing (transposed)

ALTUS.

Thomas Morley

Love learns by laugh- ing first to speak, Then sly-
ly gains cares pas- sing great. Fa la la la la la la. Love
learns by laugh- ing first to speak, Then sly- ly gains cares pas- sing
great. Fa la la la la la la. But I will laugh, but I will laugh, but I will
laugh, but I will laugh with- out that care, and bid love touch me if he
dare. Fa la la, la la la la la la
la, But I will laugh, but I will laugh, but I will laugh, but I will
laugh with- out that care, and bid love touch me if he dare. Fa la la la la
la la la la la la la la la la la, la la.

Love learns by laughing (transposed)

BASSVS.

Thomas Morley

Love learns by laugh- ing first to speak, by laugh- ing first to
6 speak, Then sly- ly gains cares pas- sing great. Fa la la la la. B
12 Love learns by laugh- ing first to speak, by laugh- ing first to
17 speak, Then sly- ly gains cares pas- sing great. Fa la la la la. But I will C D
24 laugh, but I will laugh, but I will laugh with- out that care, and bid love
29 touch me if he dare. Fa la la la la la la la la Fa la la la la. But I will E F
38 laugh, but I will laugh, but I will laugh with- out that care, and bid love
43 touch me if he dare. Fa la la la la la la la la Fa la la la la. G