

XII. Thirsis (transposed)

CANTUS

Thomas Morley

Thir - sis, let, let, let pit-tie, pit-tie, let, let some some
6 pit-tie move thee, let o some pit-tie move thee, thou knowest (o a-
11 las) thy Cloris too too well doth love thee, to well, doth love thee,
17 thou knowest (o alas) to well doth love thee, Then why, o
22 dost thou flye mee, I faint a-las o I faint: heere must I
27 lye mee, I faint, a-las, o I faint, heere must I lye mee,
33 Cry alas now for griefe since hee is bee-reft thee, up the hills downe the
38 dales thou seest, deere, up the hills down the dales I have not left thee

43 

Ah can these trick-ling teares, these teares of myne, not procure

48 

love? can not these trick - ling teares pro - cure love? what

54 

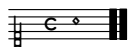
Shep-herd e - ver kild a Nimphe, what shep-herd e - ver kild a

58 

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 unkind, 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 a-las

33 then for griefe, cry a-las now for griefe, 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

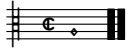
47 pro-cure love? ah can these trickling teares of myne, of myne, of myne, not

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.



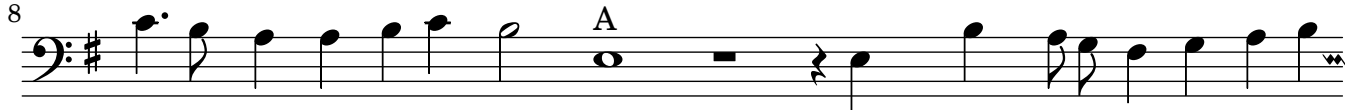
XII. Thirsis (transposed)

BASSVS.

Thomas Morley



Thir - sis, O let, let pittie, pittie, o let some pit-tie move thee, let



pit-tie Thirsis, pittie move thee: thou knowest o a-las thy Cloris



too too well, thou knowest doth love thee, thou knowest, o alas, to well doth



love thee, yet thou unkind dost flye mee; I faint alas o I



faint; heere must, heere must I lye mee; I faint, alas, o I faint,



heere must, heere must I lye mee, Cry alas now for grieffe since



he is be - reft thee; up the hills down the dales the hills and dales




downe; up hill and downe I have not left not left thee, Ah can these trickling

44

A single musical staff in bass clef with a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, ending with a fermata.

teares of myne, trick - ling teares theses teares no whit procure love? ah

49

A single musical staff in bass clef with a key signature of one sharp (F#). The melody continues with eighth and quarter notes, ending with a fermata.

can these trick - ling teares, these teares of myne, no whit procure

53

A single musical staff in bass clef with a key signature of one sharp (F#). It begins with a chord marked 'F' and continues with a melody of eighth and quarter notes, ending with a fermata.

love? what shep-herd e - ver kild a Nimphe, what Shep-herd

57

A single musical staff in bass clef with a key signature of one sharp (F#). It begins with a chord marked 'G' and continues with a melody of eighth and quarter notes, ending with a fermata.

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

62

A single musical staff in bass clef with a key signature of one sharp (F#). The melody is sparse, with a fermata on the final note.

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

XII. Thirsis (transposed)

Thomas Morley

Thir - sis, let, let, let pit-tie, pit-tie, let, let some some

Thir - sis, let, let, let pit-tie, pit-tie, let some some pit -

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

Thir - sis, O let, let pit-tie, pit-tie, o let some pit -

pit-tie move thee, let o some pit-tie move

tie move thee, let pit - tie Thir-sis, pit - tie move

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

tie move thee, let pit - tie Thir-sis, pit-tie move

thee, thou knowest (o a - las) thy Clo-ris too too

thee, thou knowest o a - las thy Clo-ris too too

thee:

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves. There are 'A' markings above the first and second staves.

thee:

thou knowest o a -

well doth love thee, to well, doth love thee, B

well doth love thee, to well, to well doth love thee, thou B

las thy Clo-ris too too well, thou knowest doth love thee, thou B

thou knowest (o alas) to well doth love thee, C

knowest, o a-las to well doth love thee, yet thou un- C

knowest, o alas, to well doth love thee, yet

Then why, o dost thou flye mee, I faint a-las

kind, yet thou un-kind dost flye mee, I faint a-las, see I

thou un-kind dost flye mee; I faint a-las o I

o I faint: heere must I lye mee, I faint,
faint, o I faint, heere must I lye mee, I faint a-las

faint; heere must, heere must I lye mee; I faint, a-las,

a-las, o I faint, heere must I lye mee, D
o I faint, O I faint, heere must I lye mee, Cry a-las D

o I faint, heere must, heere must I lye mee, Cry a-las

Cry a-las now for grieffe since hee is bee-reft thee, up
then for grieffe, cry a-las now for grieffe, since hee is bee - reft

now for grieffe since he is be - reft thee; up the hills

the hills downe the dales thou seest, deere, up the hills
 thee, up hil and downe dale thou seest, deere, up
 down the dales the hills and dales downe; up hill and
 down the dales I have not left thee Ah
 hill and downe I have not left thee, Ah can these trick
 downe I have not left not left thee, Ah can these trick - ling
 can these trick-ling teares, these teares of myne,
 ling teares of myne, teares of myne, of myne not
 teares of myne, trick - ling teares theses teares no

not procure love? can not these trick -
 pro - cure love? ah can these trick-ling teares of myne, of

whit procure love? ah can these trick - ling teares, these
 - ling teares pro - cure love? what Shepherd e - ver
 myne, of myne, not pro - cure love? what Shep-herd e - ver

teares of myne, no whit procure love? what shep-herd e - ver
 kild a Nimphe, what shep-herd e - ver kild a
 yet killed a Nimphe what shep-herd e - ver kild a
 kild a Nimphe, what Shep-herd e - ver killd a

Nimphe for pure love? See

Nimphe for pure love? See cru - ell, see cru - ell see

Nimphe for pure love? See cru - ell, see

cru - el, cru - el, see the beasts, see their teares they

these beasts, ah see the beasts their teares they

the beasts their teares re - ward mee,

doe re-ward mee, yet thou dost not regard mee.

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

yet thou dost not re - gard mee.