

CANTUS.

OF
THOMAS MORLEY

THE FIRST BOOKE OF
CANZONETS

TO
TWO VOYCES.



IN CAMBRIDGE
BY LAURA CONRAD
FOREWARD BY JOHN TYSON

CIO. IDCCCC. XC. IX.

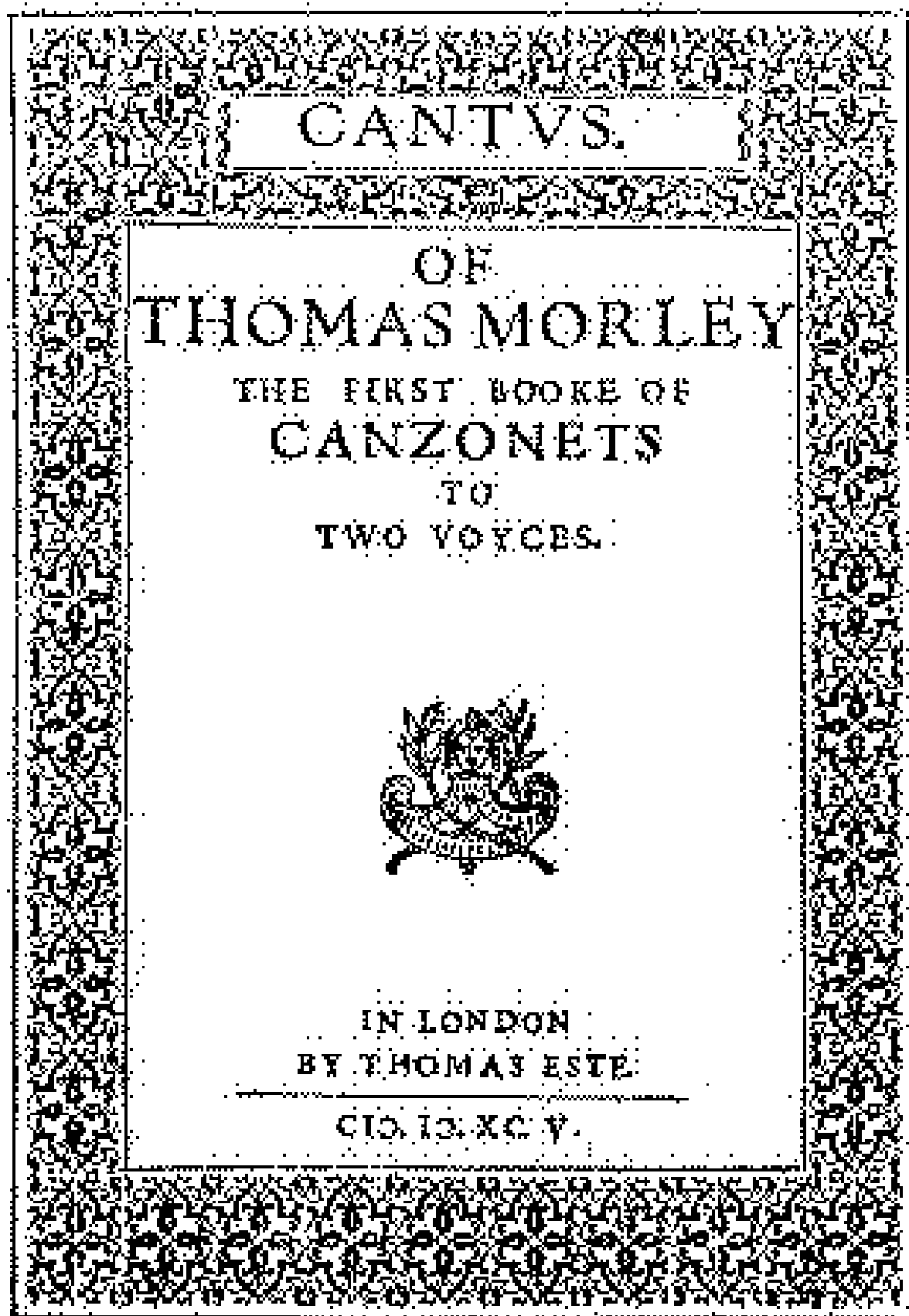
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A SHORT STORY

by A. U. Thor

Once upon a time, in a distant galaxy called Ööç, there lived a computer named R. J. Drofnats. Mr. Drofnats—or “R. J.,” as he preferred to be called—was happiest when he was at work type-setting beautiful documents.



I. Goe yee my canzonets.



I. Goe yee my canzonets \\ Cantus

Thomas Morley

Goe yee my can-zo- nets to my deer dar- ling, goe yee my

5 can-zo-nets to my deer dar- ling, Goe ye my can-zo-

10 nets to my deer dar- ling, to my deere dar - ling, and with your gen- tle

16 dain- tie sweet ac- cent- ings, de- sire hir to vouch- safe these my la - ment -

21 ings, de- sire hir to vouch- safe these my la - men - tings And with a

27 crown- net, of hir rayes su- per- nall, t'a- dorne your locks

32 and make your name e- ter - nall, t'a- dorne your locks and

36
make your name e- ter - nal And

41
with a crow-net of hir rayes su-per- nall, t'a-dorne your locks

47
and make your name e- ter - nall. T'a-dorne your locks and

51
make your name e- ter- nall.

II. When loe by break of morning.



II. When loe, by break of morning \\ Cantus

Thomas Morley

When loe, by break of mor- ning, when loe by break of

5 morn- ing, My love hir self a-dor - ning, My love hir self a-

10 dorn- ning, When loe, by break of mor- ning, When loe by

15 break of morn- ing, When loe, by breake of morn- ing, My love hir selfe a-

20 dor- ning, My love hir selfe a-dor - ning, Doth walk the woods so

26 dain- tie, Gath- ring sweet vi- o- lets and Cow- slips plen- ty, Gath- ring

31 sweet Vi- o- lets and Cow- slips plen- ty, sweet Vi- o- lets and Cow-

35
slips plen - ty, The birds en-a-mour'd, The birds en-a-mour'd sing and

40
praise my Flo- ra, Loe heere a new Au- ro- ra. Loe heere a new Au- ro-

45
ra. Loe heere a new Au- ro - ra. The birds en-a-mor'd,

50
The birds e-na-mor'd sing and praise my Flo- ra, Loe heere a new Au-ro-

55
ra, Loe heere a new Au-ro- ra. Loe heere a new Au- ro - ra.

III. Sweet nymph:



III. Sweet Nimphe: \\ Cantus

Thomas Morley

Sweet Nimphe come to thy lo-ver, to thy lo- ver, sweet Nymphe come

6 to thy lo-ver, Lo here a- lone Lo heere a- lone. our loves wee may dis-co-

12 ver, Sweet Nimphe come to thy lov-er, to thy lov- er, Sweet Nimphe come

17 to thy lov-er, lo heere a- lone, lo heere a- lone, our loves wee may dis-co-

23 ver, Wher the sweet Night- in- gale with wan- ton with wan- ton

27 glo- ses, hark hir love to dis- clo - ses to dis- clo - ses, hark

33 \fbox{\large D}

hir love to dis-clo - ses dis-clo - ses, where the sweet Night-in-gale with

38 \fbox{\large E}

wan - ton with wan-ton glo - ses, hark hir love to dis-clo -

43

ses to dis-clo - ses. hark hir love to dis-clo - ses to dis-clo- ses.

III. Fantasie: Il Doloroso.



III. Fantasie: Il doloroso? \Cantus

Thomas Morley



V. I goe before my darling.

V. I goe before my darling. \\ Cantus

Thomas Morley

I goe be-fore my dar- ling, I go be-fore my dar- ling, I
 goe be-fore my dar - ling, I goe be-fore my dar - ling, I
 goe be-fore my dar- ling, I goe be-for my dar-
 ling, Fol-low thou to the bowre in the close al - ley, ther wee will to-geth-
 er, sweet-ly kisse each ey- ther, And like two wan- tons, Dal- ly dal-ly
 dal- ly dal-ly dal-ly dal-ly dal- ly dal-ly dal-ly dal-ly dal- ly dal-ly
 dal- ly dal- ly dal- ly. There wee will to- get-her Sweet-ly kisse each

35

ey-ther, And lyke two wan - tons, Dal- ly dal-ly

40

dal-ly dal-ly dal- ly dal-ly dal-ly dal- ly dal- ly dal-ly dal-ly dal- ly.

VI. La Girandola.



VI. La Girandola? \ \ Cantus

Thomas Morley

9

17 $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf A}\}$

24

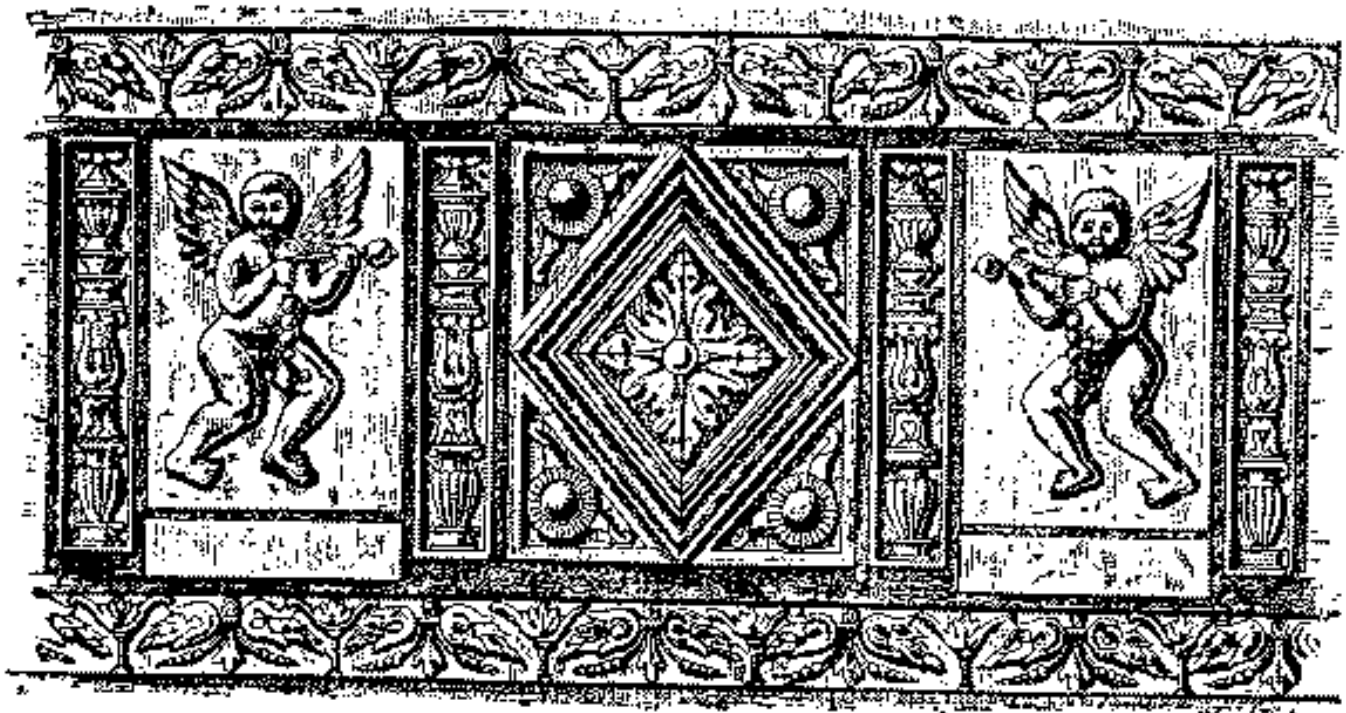
29 $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf B}\}$

36 $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf C}\}$

43

49

Musical score for the cantus part of 'La Girandola' by Thomas Morley. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of eight staves of music. The first staff begins with a common time signature. The second staff is marked with a measure rest '9'. The third staff is marked with a measure rest '17' and a dynamic marking $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf A}\}$. The fourth staff is marked with a measure rest '24'. The fifth staff is marked with a measure rest '29' and a dynamic marking $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf B}\}$. The sixth staff is marked with a measure rest '36' and a dynamic marking $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf C}\}$. The seventh staff is marked with a measure rest '43'. The eighth staff is marked with a measure rest '49'. The score concludes with a double bar line.



Detail of terra-cotta ornament over the great hall gateway,
Sutton Place, Surrey

VII. Miraculous loves wounding.



VII. Miraculous loves wounding \\ Cantus

Thomas Morley

Mi- ra- cu- lous loves wound- ing loves wound- ing, mi- ra- cu- lous

6 loves woun- ding, mi- ra- cu- lous loves wound-

11 ing, Mi- ra- cu- lous loves wound- ing, Mi- ra- cu- lous loves woun-

17 ding Mi- ra- cu- lous loves woun-

21 $\text{\fbox{\large\bf A}}$ ding Even those darts my sweet Phil- lis, even those darts my sweet Phil- lis,

25 So fierc- ly shot a- gainst my hart re- bound- ing, re- boun-

31 ding, Are turnd to Ro- ses, Vi- o- lets and Lil- lies, Vi- o- lets and

37

 Lil- lies, with o- dour sweet a- boun- ding, sweet

41

 a- boun- ding, With o- dour sweet a- boun-

47

 ding, Mi- ra- cu- lous loves woun- ding mi- ra- cu- lous loves woun-

53

 ding Mi- ra- cu- lous loves wound- ding, Mi- ra- cu-

58

 lous, loves woun- ding, loves wound- ing, Mi- ra- cu- lous loves woun-

63

 ding Mi- ra- cu- lous loves woun- ding.

VIII. Lo heere another love.



VIII. Loe heere another love. \\Cantus

Thomas Morley

Loe heere a-noth-er love, loe heere a-noth-er love from heaven

de-sen - ded, from heaven de-sen- ded. Loe heere an-oth-er

love, Loe heere a-noth-er love, from heaven de - sen-

ded, from heaven de-sen- ded, That with for-ces a new and with new

dar- ting, doth wound the hart, doth wound the hart and

yet doth breed no smar - ting, doth wound the hart and yet doth


breed no smart - ting no smart- ing that with forc- es a new and

35




with new dar - ting, doth wound the heart,

40



doth wound the heart and yet doth breed doth breed no smart- ing doth

44



wound the hart and yet doth breed no smar- ting.



IX. Fantasie: La Rondinella.



IX. Fantasie: La Rondinella: Cantus

Thomas Morley

8

15 $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf A}\}$

21

27 $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf B}\}$

34

40 (1)

46

53

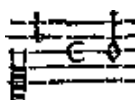
60

Musical score for the Cantus part of 'IX. Fantasie: La Rondinella' by Thomas Morley. The score is written in a single system with ten staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf A}\}$ and $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf B}\}$. A first ending bracket is indicated by '(1)' above the 40th measure. The score concludes with a double bar line and a fermata over the final note.



¹original has quarter note.

X. Leave now mine eyes.



X. Leave now mine eyes. \\Cantus

Thomas Morley

Leave now mine eyes la- men - ting, your teares, your teares do but aug-
 6 ment aug- ment this my tor- men - ting, Leave now mine eies la- men -
 11 ting, your teares doe but aug- ment this my tor- men -
 16 ting, this my tor- men - ting, Death death come thou, death come
 22 thou re- lieve mee, death come thou re- lieve me Death come thou re- lieve
 29 mee, A- las to live for- sa- ken thus doth grieve
 34 mee, ah see now wher hee ly- eth, Ah see, see now where hee ly -
 39 eth, hee ly - eth, Then fare- wel false un- kinde, fare- well thy Flo- ra dy -

44 $\backslash\text{fbox}\{\backslash\text{large}\backslash\text{bf B}\}$

eth, Death, Death come thou, Death come thou re-lieve mee, Death come

50

thou re-lieve mee, Death comethou re-lieve

55

mee, A-las to live for-sa-ken thus doth grieve mee, Ah see

60

now where hee ly-eth, Ah see, see now where hee ly - eth, he ly -

65

eth, Then fare-well falce un-kinde, fare-well thy Flo- rady - eth.

XI. Fyre and Lightning.



XI. Fyre and lightning. \\Cantus

Thomas Morley

Fyre and light- ning from heaven fall, fyre and light- ning from heaven

5

 fall. And sweet- ly en- flame that hart with love a-right-

10

 full, Fyre and light- ning from heaven fall, fyre and light- ning from

14

 heaven fall, And sweet- ly en- flame that hart with love a-

19

 right-full, of Flo- ra my de - light- full, of Flo- ra my de -

24

 light- ful of Flo- ra my de- light - full, So faire but yet so spight-

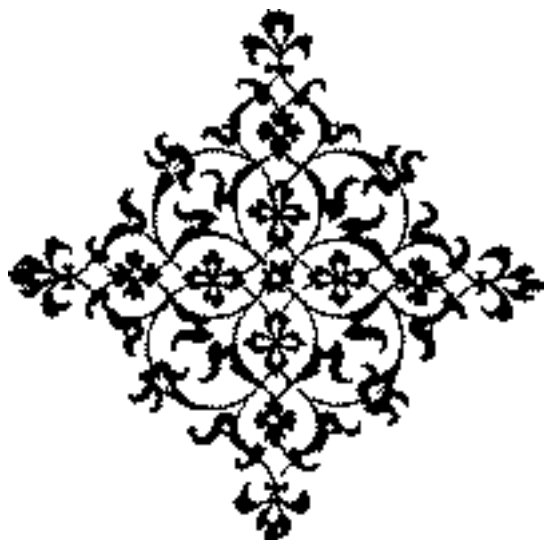
29

 ful, of Flo- ra my de- light- full, of Flo- ra my de - light-

34



ful, of Flo- ra my de- light - full, so faire but yet so spight- full.



XII. Fantasie: Il Grillo?



XII Fantasie: Il Grillo? Cantus

Thomas Morley

Musical score for 'XII Fantasie: Il Grillo? Cantus' by Thomas Morley. The score consists of ten staves of music in treble clef, with a key signature of one sharp (F#). Measure numbers 8, 14, 20, 25, 30, 36, 42, 48, and 53 are indicated at the start of their respective staves. Chord changes are marked with `\fbox{\large\bf A}`, `\fbox{\large\bf B}`, and `\fbox{\large\bf D}`.



XIII. Flora wilt thou torment mee.



XIII. Flora wilt thou torment mee \\ Cantus

Thomas Morley

Flo- ra wilt thou tor-ment mee, And yet must I con- tent mee, Flo- ra wilt

7 thou to- ment mee, And yet must I con- tent mee, And shall I have no plea-

12 sure, And shall I have no plea- sure, Of that thy beau- ties trea- sure Lo


17 then, Lo then Idye and dy- ing thus com- plaine mee, Lo then Idye and

23 dy- ing thus com- plaine mee Flo- ra gen- tile and faire,

29 A- las hath slaine mee, A- las hath slaine mee, a- las hath slaine


35 mee, a- las hath slaine mee a- las hath slaine mee, Flo- ra gen- tile and

42



faire, a- lashath slaine mee, a- lashath slaine mee, a-

48



lashath slaine mee, a- lashath slaine mee, a- las hath slaine mee.



XIII. Fantasie: Il Lamento?



XIII. Fantasie: Il Lamento? \\Cantus

Thomas Morley

12 $\backslash\text{fbox}\{\text{\large}\text{bf A}\}$

20 $\backslash\text{fbox}\{\text{\large}\text{bf B}\}$

28

35 $\backslash\text{fbox}\{\text{\large}\text{bf C}\}$

44 $\backslash\text{fbox}\{\text{\large}\text{bf D}\}$

53

59

68

XV. In nets of golden wyers.



XV. In nets of goulden wyer. \\Cantus

Thomas Morley

In nets of gol-den wy - ers,

10 in nets of gol-den wy - ers, With Pearle and Reu-biespan-gled, with

17 Pearle and Reu-biespan-gled, My heart en-tan-gled, My heart en-

22 tan- **A** gled, Cries and help re-qui-ers, cries and

28 help re-qui-ers, Cries and help re-qui-ers, Cries and help re-qui - ers Sweet

35 love, from out those bry-ers, But thou vouch-safe to free

41 **B** mee, Ere long a-live, Ere long a-live a- last thou shalt not see

47

mee.a- lasthoushalt not see mee,A- lasthoushalt not see

54

C

mee.Ere long a-live, Ere long a-live a- lasthoushalt not see

60

mee.A- lasthoushalt not see mee a- lasthoushalt not see mee.

XVI. Fantasie: La Caccia?



XVI. Fantasie: La Caccia? \\ Cantus

Thomas Morley

10

17 $\text{\fbox{\large\bf A}}$

23

29

38

45 $\text{\fbox{\large\bf B}}$

52

58



58. Fontainebleau school
Diana the Huntress (circa 1550)

XVII. O thou that art so cruell.



XVII. O thou that art so cruell. \\Cantus

Thomas Morley

O Thou that art so cru- ell, My dain-tie love- ly jew - ell, My

7 dain-tie love-ly jew- ell, O thou that art so cru - ell, My dain-tie

12 love- ly jew - ell, my dain-tie love-ly jew- ell, Why thus in


18 my tor-men-ting, Dost thou still use re- len- ting? Dost thou still use

23 re- len - ting? A- las right outcome slay

30 mee: doe not thus still from time to time de-lay mee. doe not thus still from


34 time to time de-lay mee: doe not thus still from time to time de-lay mee. doe not

38 \fbbox{\large\bf C}




thus still from time to time de lay mee. A- las right out comes slaye

46




mee: do not thus still from time to time de-lay mee. do not thus still from

50



time to time de- lay mee. do not thus still from time to time de-

53



lay Mee. do not thus still from time to time de- lay mee.

XVIII. Fantasie: La Sampogna?



XVIII. Fantasie: La Sampogna? \ \ Cantus

Thomas Morley

10

19 $\backslash\text{fbox}\{\text{\large}\text{bf A}\}$

27

35

43

50 $\backslash\text{fbox}\{\text{\large}\text{bf B}\}$

57

64

71

Musical score for the Cantus part of 'XVIII. Fantasie: La Sampogna?' by Thomas Morley. The score is written in treble clef with a common time signature. It consists of ten staves of music, with measure numbers 10, 19, 27, 35, 43, 50, 57, 64, and 71 indicated at the beginning of their respective staves. The music features various note values, rests, and dynamic markings such as $\backslash\text{fbox}\{\text{\large}\text{bf A}\}$ and $\backslash\text{fbox}\{\text{\large}\text{bf B}\}$.

XIX. I should for grieffe and anguish.



XIX. I should for grieffe and anguish. \\Cantus

Thomas Morley

I should for greife and an- guish dye re-cure - les, I

6 should for greife and an- guish dye re-cure - les, I should for greife and an-

11 guish dye re-cure - les, I should for greif and an- guish dye re-cure -

17 \fbox{\large\bf A} less. that day I mist my Flo- ra faire and sight- ly, cleer-er then is the

23 Sunne, that shines so bright - ly. Cleer- er than is the sunne that shines

28 so bright-ly, that shines so bright - ly. that shines so bright-

34 \fbox{\large\bf B} ly. That day I mist my Flo- ra faire and sight- ly, cleer-er then is the

40



sunne, that shines so bright - ly. Cleer- er then is the Sunne that

45



shinesso bright-ly. that shinesso bright- ly. that shines so bright-ly.

Detailed description: The image shows two staves of musical notation in G major (one sharp). The first staff, starting at measure 40, contains the melody for the first line of text. The second staff, starting at measure 45, continues the melody for the second line of text. The music is written in a simple, clear style with a treble clef and a key signature of one sharp. The lyrics are printed below the notes, with hyphens indicating syllables that span across measures.

XX. Fantasie: La Sirena?



Cantus \\ XX. Fantaisie: La Serena?

Thomas Morley

A musical score for a cantus part, consisting of ten staves of music. The music is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature (C). The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals. The staves are numbered 9, 16, 23, 29, 36, 43, 50, and 57. The piece concludes with a double bar line and a fermata over the final note. A small annotation '\fbox{\large\bf A}' is visible on the right side of the score.

XXI. Fantasie: La Torello?



XXI. Fantaisie: La Torello? \Cantus

Thomas Morley

9

17 $\text{\fbox{\large\bf A}}$

24

31

38 $\text{\fbox{\large\bf B}}$

45

52

58

65

⁰Original has C clef on second line, but retains key signature of one flat on 4th line.



NO 5 PETRUS PARVA REHENS