

TENOR.

OF
THOMAS MORLEY

THE FIRST BOOKE OF
CANZONETS

TO
TWO VOYCES.

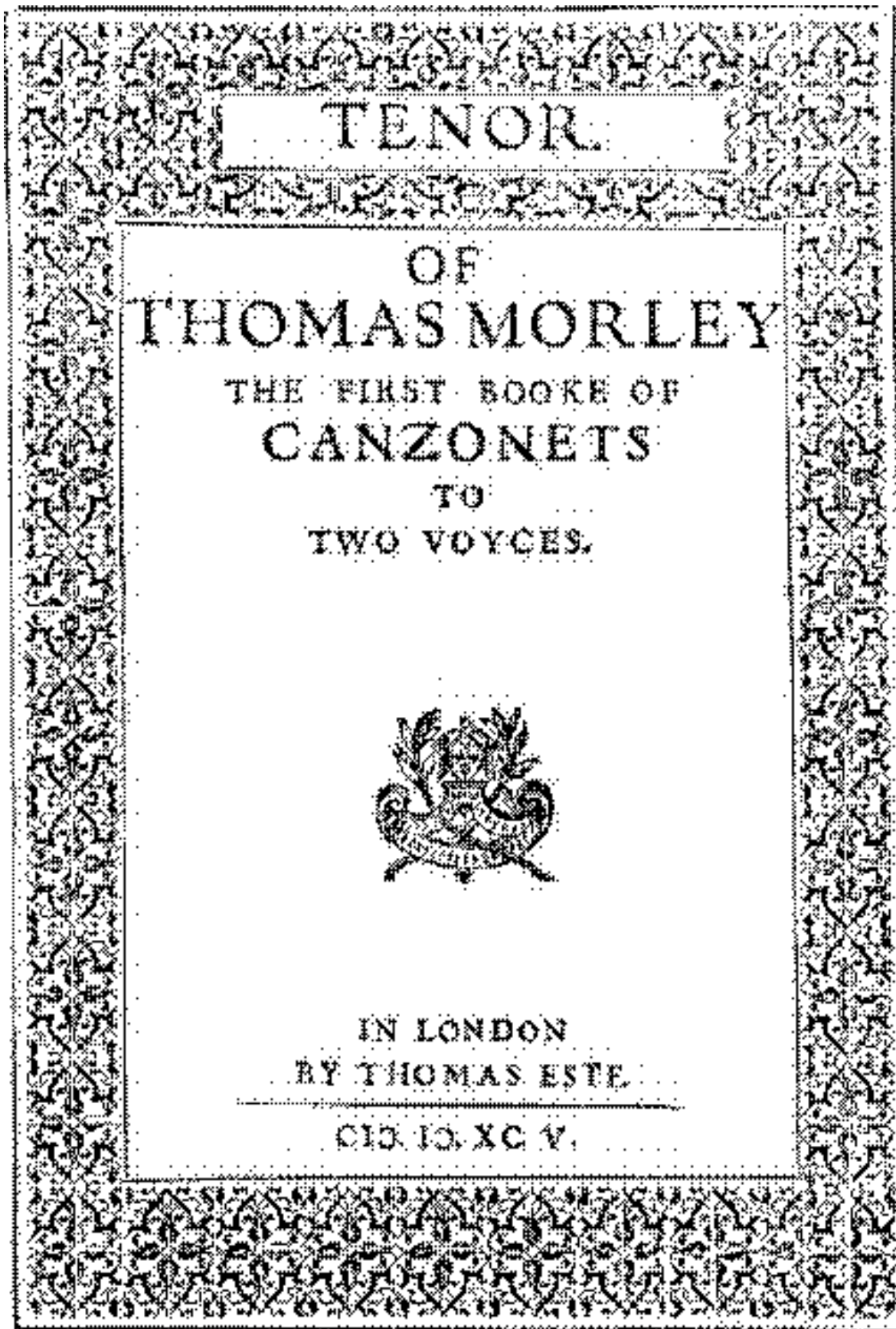


IN CAMBRIDGE
BY LAURA CONRAD
FOREWARD BY JOHN TYSON

CIO. IDCCCC. XC. IX.

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I. Goe yee my canzonets.



I. Goe yee my canzonets \\ Tenor

Thomas Morley

6

11

17

21

26

32

Goe yee my can-zo-nets to my deer dar- ling, deere
dar - ling, goe yee my can-zo-nets to my deer dar-
ling, to my deer dar - ling, and with your gen- tle dain-tie
sweet ac-cent- ings, de-sire hir to vouch-safe these my la ment-
ings, de-sire hir to vouch-save these my la-men - tings
And with a crow-net, of hir rayes su-per-nall, t'a-dorne your
locks and make your name e-ter- nall, t'a-dorne your locks and

37

make your name e-ter - nal And with a crow-net of hir rayes su-per-

46

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

51

dorne your locks and make your name e- ter - nall.

II. When loe by break of morning.



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

Thomas Morley

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

6 ing My love hir self a-dor - ning, My love hir self a-dorn - ning.

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

17 morn - ing, My love hir selfe a-dor - ning, my love hir selfe a-

22 dor - ning Doth walk the woods so dain- tie

27 Gath- ring sweet Vi- o- lets and Cow- slips plen- ty, Gath- ring sweet vi- o-

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

36
ty, The birds e- na-mour'd the birds e-na-mour'd sing and praise my

40
Flo - ra, Loe heere a new Au- ro- ra, Lo heere a new Au-

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

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

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

III. Sweet nymph:

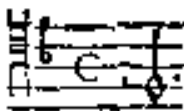


III. Sweet Nimphe:\\Tenor

Thomas Morley

Sweet Nimphe come to thy lo-ver, sweet Nimphe come
 to thy lo-ver, Lo here a-lone our loves wee may dis-co-ver,
 Sweet Nimphe come to thy lov-er, Sweet Nimphe come
 to thy lov-er, Lo heere a-lone our loves wee may dis-co-ver,
 Wher the sweet Night-in-gale with wan-ton with wan-ton glo-ses, hark
 hir love to dis-clo-ses. Hark hir love to dis-clo-ses.

III. Fantasie: Il Doloroso.



III. Fantasie: Il doloroso? \ Tenor

Thomas Morley

8

16 $\backslash\text{fbox}\{\text{large}\backslash\text{bf B}\}$

24

32

39 $\backslash\text{fbox}\{\text{large}\backslash\text{bf B}\}$

46

52

61 $\backslash\text{fbox}\{\text{large}\backslash\text{bf C}\}$

69

76

84



V. I goe before my darling.

V. I goe before my darling. \\ Tenor

Thomas Morley

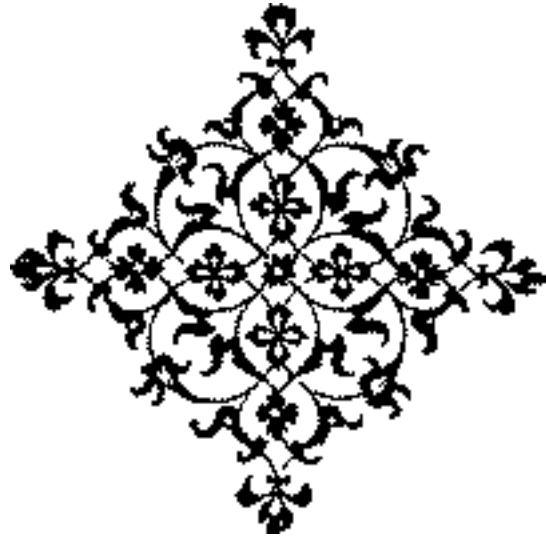
I goe be-fore my dar- ling, I go be-
 fore my dar- ling, I goe be-fore my dar-
 ling, I goe be- for my dar- ling, I goe be-fore my dar -
 ling, Fol- low thou to the bowre in the close al- ley, Ther wee will to- geth- er,
 sweet-ly kisse each ey- ther, And like two wan - tons, Dal- ly
 dal-ly dal-ly dal-ly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

37

wan- tons, Dal- ly dal-ly dal- ly dal-ly dal- ly dal- ly

42

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



¹Original c4 (half note)

VI. La Girandola.



VI. La Girandola? \ Tenor

Thomas Morley

10

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

24

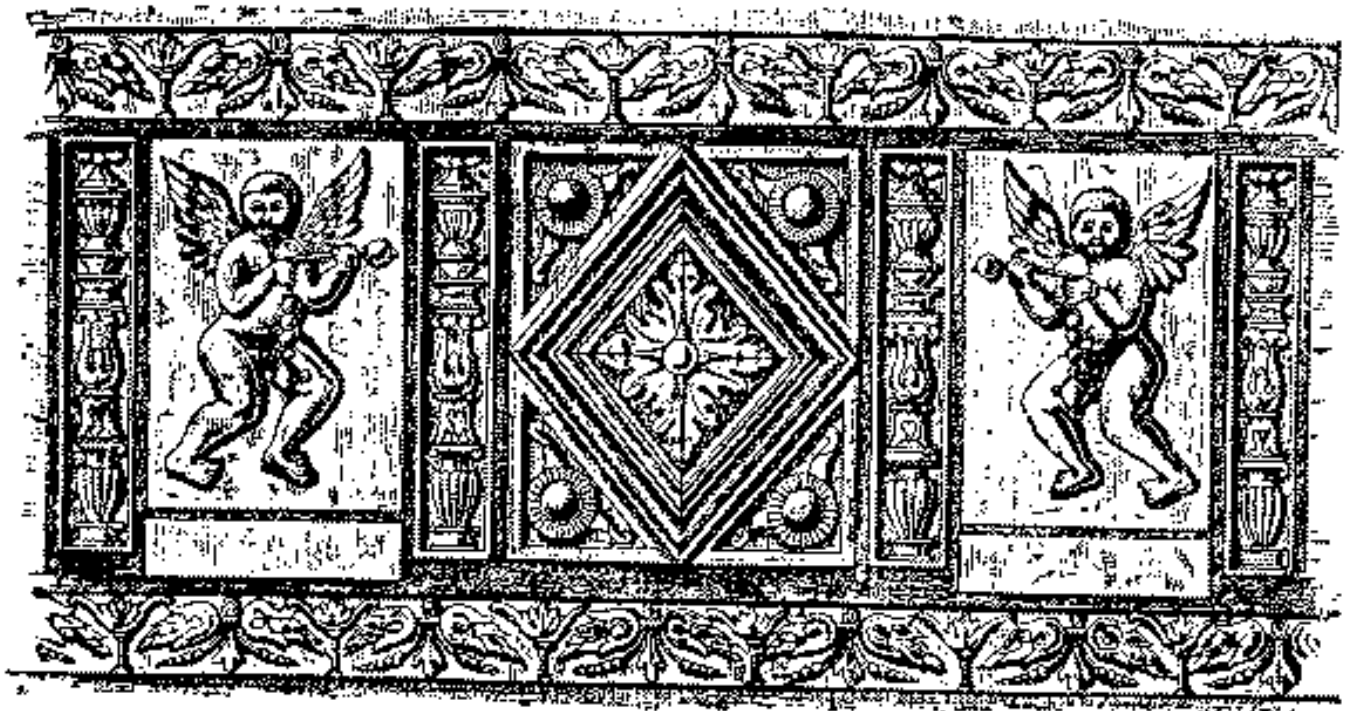
30 $\backslash \text{fbox}\{\text{\large}\text{bf B}\}$

37 $\backslash \text{fbox}\{\text{\large}\text{bf C}\}$

44

50

Musical score for the Tenor part of 'VI. La Girandola?' by Thomas Morley. The score is written in G major (one sharp) and 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and accidentals. There are three large, bolded letters A, B, and C placed above the staves at measures 17, 30, and 37 respectively, enclosed in boxes. The piece concludes with a double bar line at the end of the final staff.



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

VII. Miraculous loves wounding.

VII. Miraculous loves wounding\ Tenor

Thomas Morley

Mi- ra- cu- lous loves wound- ing, mi- ra- cu- lous loves wound-
 7 ding, mi- ra- cu- lous loves wound- ing, Mi- ra- cu- lous loves
 13 woun- ding, loves woun- ding mi- ra- cu- lous loves woun- ding Mi- ra- cu-
 18 lous loves woun- ding, Even those darts my sweet Phil- lis,
 23 even those darts my sweet Phil- lis, So fierc- ly shot a- gainst my hart re-
 27 bound- ing, re- bound- ing, re- boun- ding, Are
 32 turnd to Ro- ses, Vi- o- lets and Lil- lies, Vi- o-
 38 lets and Lil- lies, with o- dour sweet a- boun- ding, With o- dour

\fbox{\large\bf B}

43 

sweet a-

boun- ding, Mi- ra- cu-

48 

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

53 

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

ding, Mi-

58 

ra- cu- lous, loves woun- ding 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. \\ Tenor

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 doth breed no smar- ting, doth
 wound the hart and yet doth breed no smart- ting no smart- ing. that

34

with forc-es a new and with new dar- ting, doth wound the

39

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

44

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



IX. Fantasie: La Rondinella.



IX. Fantasie: La Rondinella: \ Tenor

Thomas Morley

8

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

22

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

36

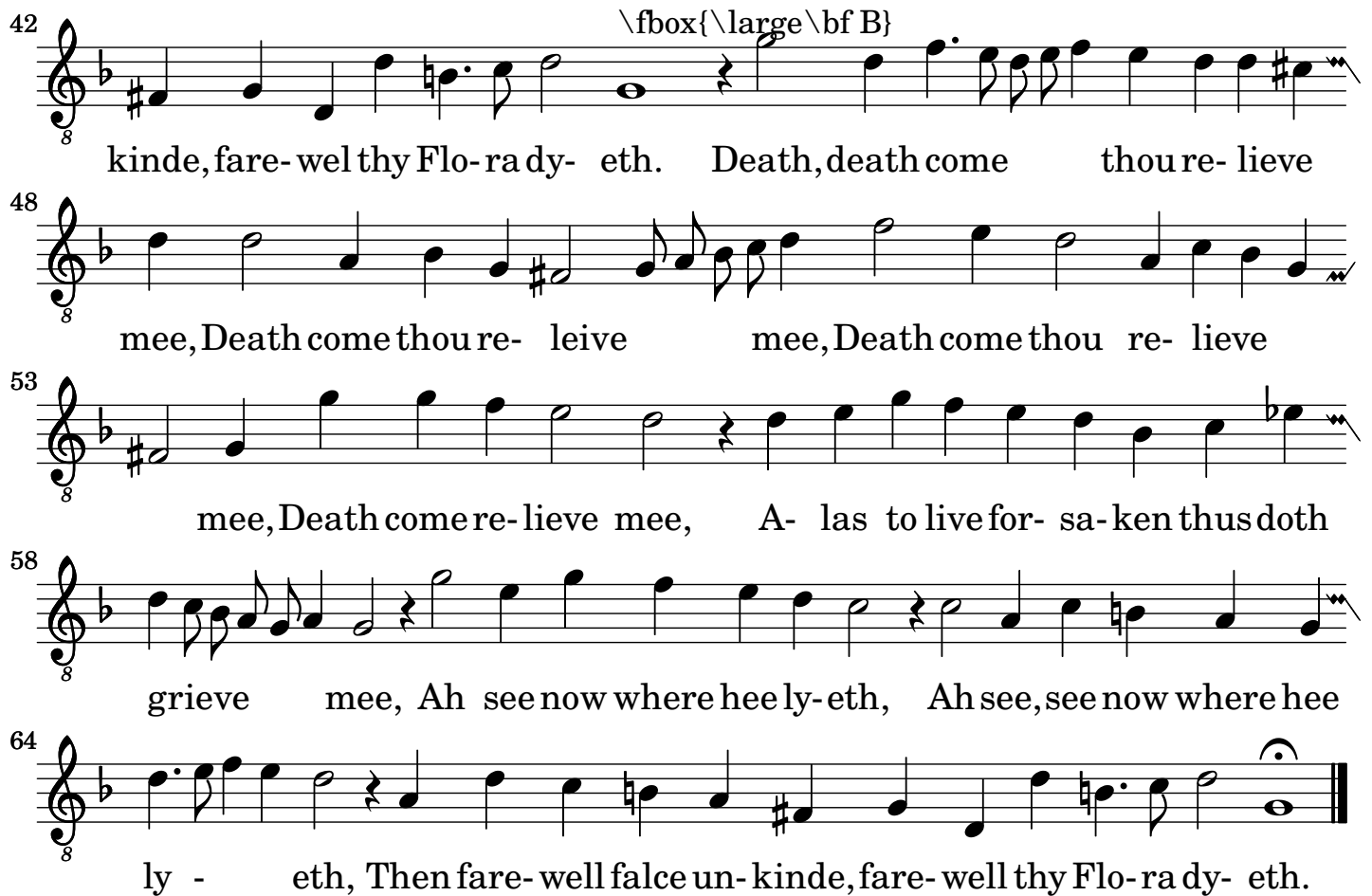
42

50

58



42 \fbbox{\large\bf B}



kinde, fare-wel thy Flo-ra dy- eth. Death, death come thou re- lieve
 mee, Death come thou re- leive mee, Death come thou re- lieve
 mee, Death come re- lieve mee, A- las to live for- sa- ken thus doth
 grieve mee, Ah see now where heely-eth, Ah see, see now where hee
 ly - eth, Then fare- well falce un- kinde, fare- well thy Flo- ra dy- eth.

XI. Fyre and Lightning.



XI. Fyre and lightning. \\ Tenor

Thomas Morley



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



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



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



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



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



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



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

XII. Fantasie: Il Grillo?



XII Fantasie: Il Grillo? \ Tenor

Thomas Morley

8 $\fbox{\large\bf A}$

14

19 $\fbox{\large\bf B}$

24 $\fbox{\large\bf C}$

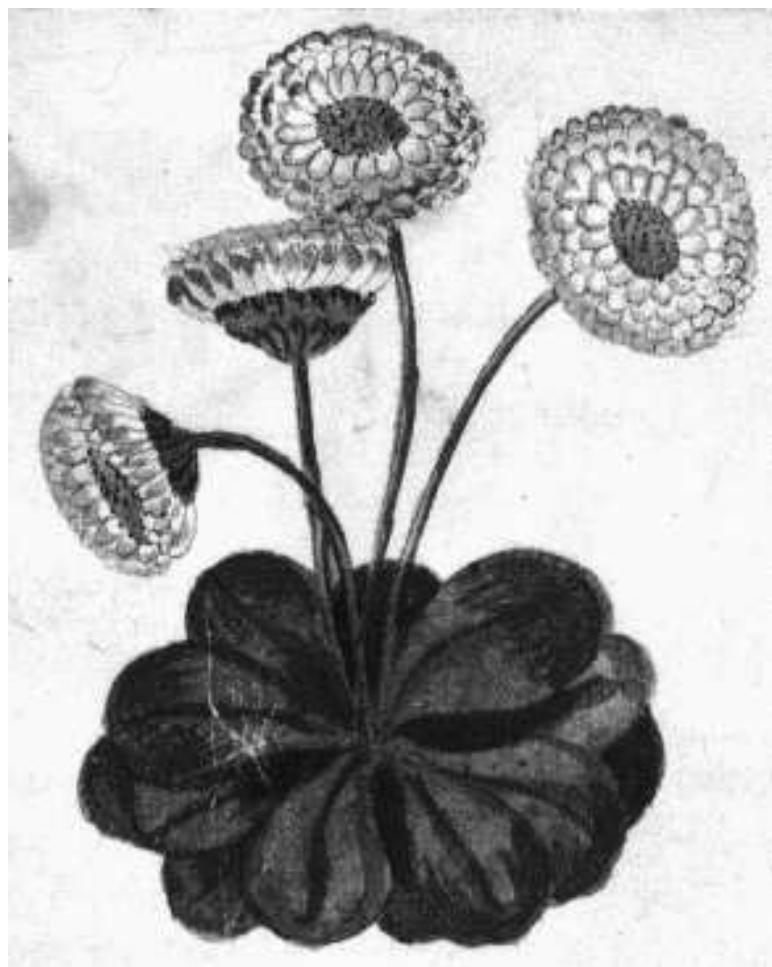
29

36 $\fbox{\large\bf D}$

43 (1)

50

56



¹original has d quarter note

XIII. Flora wilt thou torment mee.



XIII. Flora wilt thou torment mee \\ Tenor

Thomas Morley

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

8 mee, And yet must I con- tent mee, And shall I have no plea - sure,

14 Of that thy beau- ties trea- sure Lo then, Lo then, Lo then I dye and dy- ing

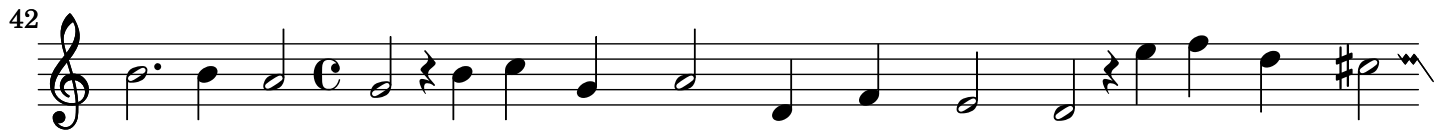
20 thus com- plaine mee, Lo then I dye Lo then I dye and dy- ing thus com- plaine

25 mee Flo- ra gen- tile and faire, A- las hath slaine

31 mee, hath slaine mee, a- las hath slaine mee hath slaine mee, a- las hath


36 slaine mee, a- las hath slaine mee, Flo- ra

42



gen-tile and faire, a-las hath slaine mee, hath slaine mee, a-las hath slaine

48



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



XIII. Fantasie: Il Lamento?



XIII. Fantasie: Il Lamento? \ Tenor

Thomas Morley

8

16 **A**

23 **B**

30

37

45 **D**

53

60

67

XV. In nets of golden wyers.



XV. In nets of goulden wyer. \\ Tenor

Thomas Morley

8 In nets of gol-den wy - ers, gol- den

8 wy - ers, In nets of gol- den wy - ers, With

14 8 Pearle and Reu- biespan- gled, with Pearle and Reu- biespan- gled, My

19 8 hearten- tan- gled, My hearten- tan-

24 8 $\text{\fbox{\large\bf A}}$ gled, Cries and helpre- qui- ers, cries and helpre- qui- ers, Cries and


30 8 helpre- qui- ers, Cries and helpre- qui- ers Sweet love, from out those

36 8 $\text{\fbox{\large\bf B}}$ bry- ers, But thou vouch- safe to free mee, Ere long a- live,

43 
 Ere long a- live a- las thou shalt not see mee. a- las thou shalt not

49 
 see mee. a- las thou shalt not see mee. Ere

55 
 long a-live, Ere long a- live, a- las thou shalt not see mee, A-

61 
 las thou shalt not see mee. a- las thou shalt not see mee.

XVI. Fantasie: La Caccia?



XVI. Fantasie: La Caccia? \ Tenor

Thomas Morley

9

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

25

32

39

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

52

58



58. Fontainebleau school
Diana the Huntress (circa 1550)

XVII. O thou that art so cruell.



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

Thomas Morley

8

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

7

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

13

8 jew- ell, my dain- tie love- ly jew - ell, Why thus in my tor- men-

19

8 ting, Dost thou still use re- len - ting? Dost thou still use re- len-

24

8 ting? A- las right out comes slay mee: doe not thus still from


31

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


35

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


\fbox{\large\bf C}

38



 time to time de- lay mee. A- las right

43


 out come slaye mee: doe not thus still from time to time de- lay

48


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

52


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

XVIII. Fantasie: La Sampogna?



XVIII. Fantasie: La Sampogna? \ Tenor

Thomas Morley

9

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

25

33

40

48 $\fbox{\large \bf B}$

55

62

69



XIX. I should for grieffe and anguish.



XIX. I should for grieffe & anguish. \\ Tenor

Thomas Morley

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

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

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

17 $\backslash\text{fbox}\{\text{\large}\text{A}\}$ less, that day I mist my Flo- ra faire my Flo- ra faire and sight - ly, cleer-er then

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

27 that shines so bright- ly, that shines so bright- ly. That shines so bright-

32 $\backslash\text{fbox}\{\text{\large}\text{B}\}$ ly. That shines so bright - ly. That day I mist my Flo- ra

36
8
faire my Flo-ra faire and sight - ly, cleer- er then is the sunne, that

41
8
shinesso bright- ly. Cleer-er then is the Sunne that shines so bright-ly. that

46
8
shinesso bright- ly. that shineso bright- ly. That shines so bright - ly.

XX. Fantasie: La Sirena?



Tenor \\ XX. Fantaisie: La Serena?

Thomas Morley

A musical score for the Tenor part of 'Fantasie: La Serena?' by Thomas Morley. The score is written on ten staves of music, each beginning with a measure number: 8, 15, 22, 29, 36, 44, 51, and 58. The music is in a single system with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. A large brace is visible on the right side of the score, spanning from the 22nd measure to the end. The piece concludes with a double bar line at the end of the 58th measure.

XXI. Fantasie: La Torello?



XXI. Fantasie: La Torello? \ Tenor

Thomas Morley

8

11

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

26

34 $\backslash\text{fbox}\{\text{\large}\text{bf B}\}$

41

48

54

60

66



NO 5 PETRUS PARVA REHENS