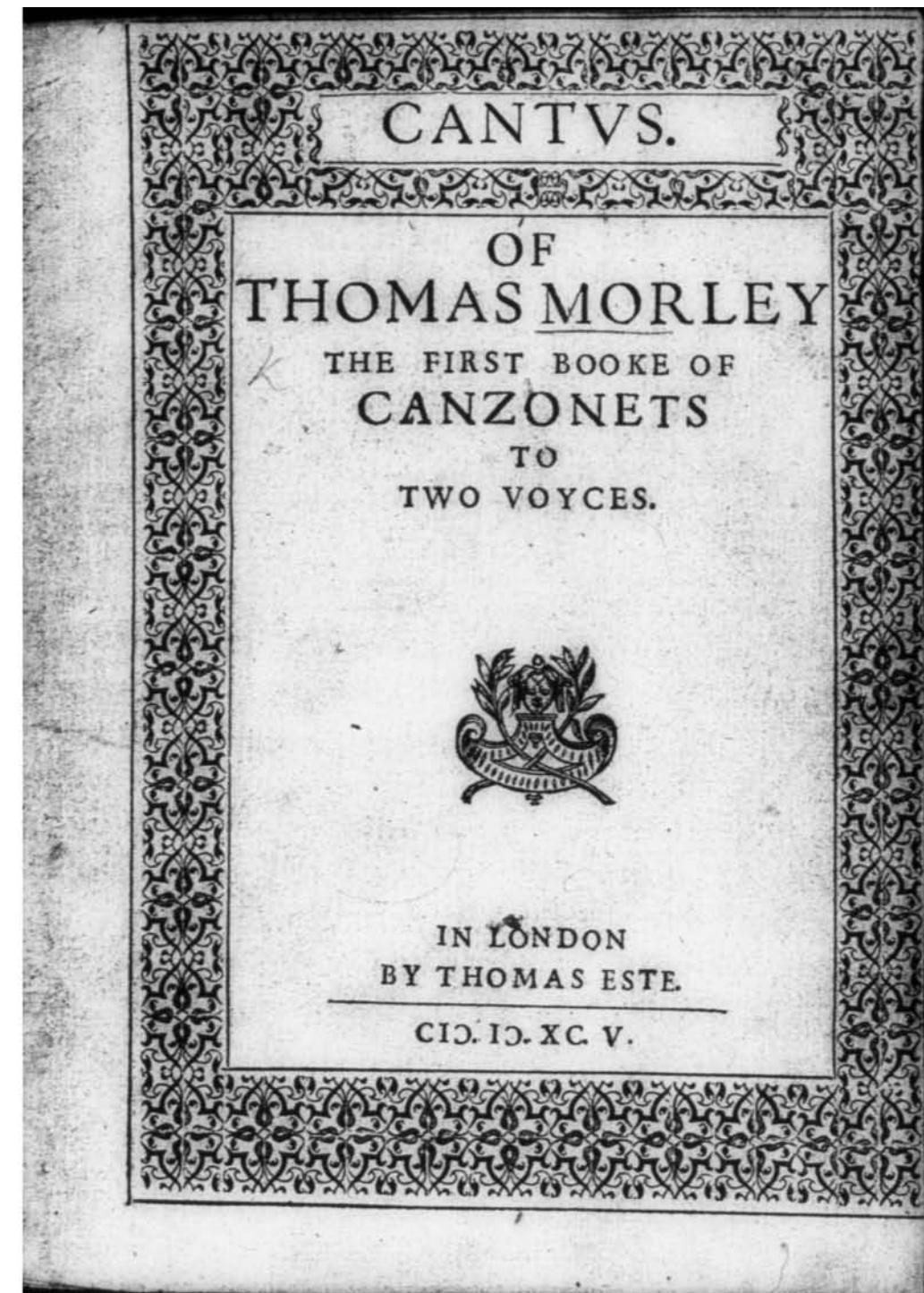


K. 3. i. 8.

~~D. 25. 6.~~

~~C. 135~~



YHIO. MORTY

SUCH A THING HAD

BEEN SEEN

ONCE

IN YOURE COUNTRY



44
MORLEY 71 4.
27

TO THE MOST VERTV-
OVS AND GENTILE LADIE
THE LADIE PERIAM.



O E heere, most worthy Ladie these Canzonets of mine like two wayfing maydes desiring to attend vpon you; destinated by my Wife (euen befoore they were borne) vnto your Ladiships seruice. Nor that for any great good or bewtie in them shée thought them worthy of you; but that not being able as heeretofore stll to serue you, shée would that these therefore with their presence shold make good & supply that hir absence. For hir sake then vouchsafe, gentle Ladie, to entertain them; hauing no other thing to commend them to you for, but this that they are Virgins, neuer yet hauing once been out at doores, nor seene the fashions of the world abroad. And therefore notwithstanding perhaps in the highest degree they shall noe satisfie you; yet if they shal but in any sort content you, I know that the greatest fault you will finde in them shalbe for their smalnesse. And so good Madame I cease further to trouble: but not stll to serue and honor you.

From London the 17. of Nouember. 1595.

Your Ladiships

Euer to command

Thomas Morley.



THE TABLE.

CANZONETS.

F	Yre and lightning.	XI	Lo heere another louer.	VIII
	Flora wilt y torment mee.	XIII	Leatie now mine eyes.	X
	Goe ye my Canzonets.	I	Miraculous.	VII
	I goe before my darling.	V	O thou that art so cruell.	XVII
In nets of goulden wyer.	XV	Sweet Nimphe:	III	
I shold for grieve & anguish.	XIX	When lo by break of morning.	II	

FANTASIES.

IL Doloroso.	III	La Caccia.	XVI	
La Girandola.	VI	La Sampogna.	XVIII	
La Rondinella.	IX	La Sirena.	XX	
Il Grillo.	XII	La Torello.	XXI	
Il Lamento.	XIII			

FINIS.



CANTVS.

L.II

CANTVS.



O E yee my Canzonets to my deer-dar-

ling.

Goe ye my Canzo-

nets to my deer dar-

ling to my deere darling and with your gentle daintie sweet ac-

centings desire her to vouchsafe these my la- merrings. ij. Flo solida p[er] p[er] p[er]

Wper jec p[er] p[er] p[er]

And with a crownet of hit rayes

supernall, T'adoine your locks and make

your name eter-nal. ij. Flo solida p[er] p[er] p[er]

And with a crownet of hit rayes

supernall, T'adorhe

your locks and make your name eter-

A wan a w[an]d on And with a crownet of hit rayes

supernall, T'adorhe

your locks and make your name eter-

A wan a w[an]d on And with a crownet of hit rayes

supernall, T'adorhe

your locks and make your name eter-

A wan a w[an]d on And with a crownet of hit rayes

supernall, T'adorhe

your locks and make your name eter-

A wan a w[an]d on And with a crownet of hit rayes

supernall, T'adorhe

your locks and make your name eter-

A wan a w[an]d on And with a crownet of hit rayes

supernall, T'adorhe

your locks and make your name eter-

A wan a w[an]d on And with a crownet of hit rayes

supernall, T'adorhe

your locks and make your name eter-

A wan a w[an]d on And with a crownet of hit rayes

supernall, T'adorhe

B

CANTVS.

IL.

Hen loe, by breake of mor-ning, ij,

My loue hir selfe ador-ning, ij.

When loe, by breake of morning, ij.

When loe, by breake of morning, My loue hir selfe a-dor-ning, ij.

Doth walk the woods so daintie, Gathring sweet Violets & Cowslips

plenty, ij. sweet Violets and Cowslips plen-ty, The

birds enamour'd ij. sing and praise my Flora, Loe heere a new Aurota.

ij. Loe heere a new Auro- The birds en-

CATNAP

III.

CANTYS

S

West Nymfe come to thy louer, to thy louer, ij.

Lo heeft allein.

loues wee may discouer,Sweet Nimphe come to thy louer,to thy louer, ij,

lo heere alone, ij. our loues wee may disco-

uer, Where the sweet Nightingale with wanton glo-

ses, hark hir loue to disclo- ses to disclo- ses, ij.

where the sweet Nightingale with wanton glo-

ses, hark hir loue to discloses, ij.

312

LXXXI

CANTVS.

2 УТИАД

Antasie : Il doloroso ?

• it could be subject to political pressure

• 300

www.pedofarm.com

Follow-up on the effects of the proposed changes in the energy sector

Philip Morris' new cigarette, "American Spirit," has been introduced.

B.iii.j.

CANTVS.

IV. I



Goe before my dar- ling, ij.
I goe before my dar- ling, ij.
I goe before my dar- ling, ij.
Follow thou to the bowre in the close al- ley, Ther wee will together, Sweetly
kisse each eyther, And like two wantons, Dally dally dally dally dally dally
dally dally dally dally dally dally dally. There wee will together
Sweetly kisse each eyther, And lyke two wan- tons, Dally dally dally dally
dally dally dally dally dally dally dally.

CANTVS.

VII.

CANTVS.



Miraculous loues wounding loues wounding, Miraculous

loues woun- ding, ij.

Miraculous loues wounding, ij.

Mi-

raculous loues woun-

ding Euen those darts my sweet

Phillis, ij.

So fiercely shot against my hart re-bounding, re-boun-

ding, Are turnd to Roses, Violets and Lillies, Violets & Lil-

lies, with odour sweet a-

bounding, sweet abounding, With odour

sweet aboun-

ding, Miraculous loues wounding ij.

CANTVS.

VII.

CANTVS.

Miraculous loues wound-
ing, Miraculous, loues

wounding, loues wounding, ij.

Miraculous loues woun-

ding.



C

VIII.

CANTVS.



O E heere another loue, ij. from heauen
 now com moland ded, ij. Loe heere another loue,
 ij. from heauen de- sended, ij.
 That with forces a new and with new dar- ting, doth wound the
 hart, ij. and yet doth breed no smarting, doth wound the hart and
 yet doth breed no smarting no smarting. That with forces a new and with new dar-
 ting, doth wound the heart, ij. and yet doth
 breed doth breed no smarting, doth wound the hart and yet doth breed no smart-
 ing.

IX.

CANTVS.



F Antasie: La Rondinella:

C.ij;



CANTVS.

XL.

CANTVS.



Yre and lightning from heauen fall, ij. And
 sweet-ly en- flame that hart with loue arightfull,
 Fyre and lightning from heauen fall, ij. And sweet-ly en-
 flame that hart with loue arightfull, of Flora my delight- full, ij.
 of Flora my delight- full, So faire but yet so spightfull, of Flora my de-
 lightfull ij. of Flora my delight- full, So faire but
 yet so spightfull.

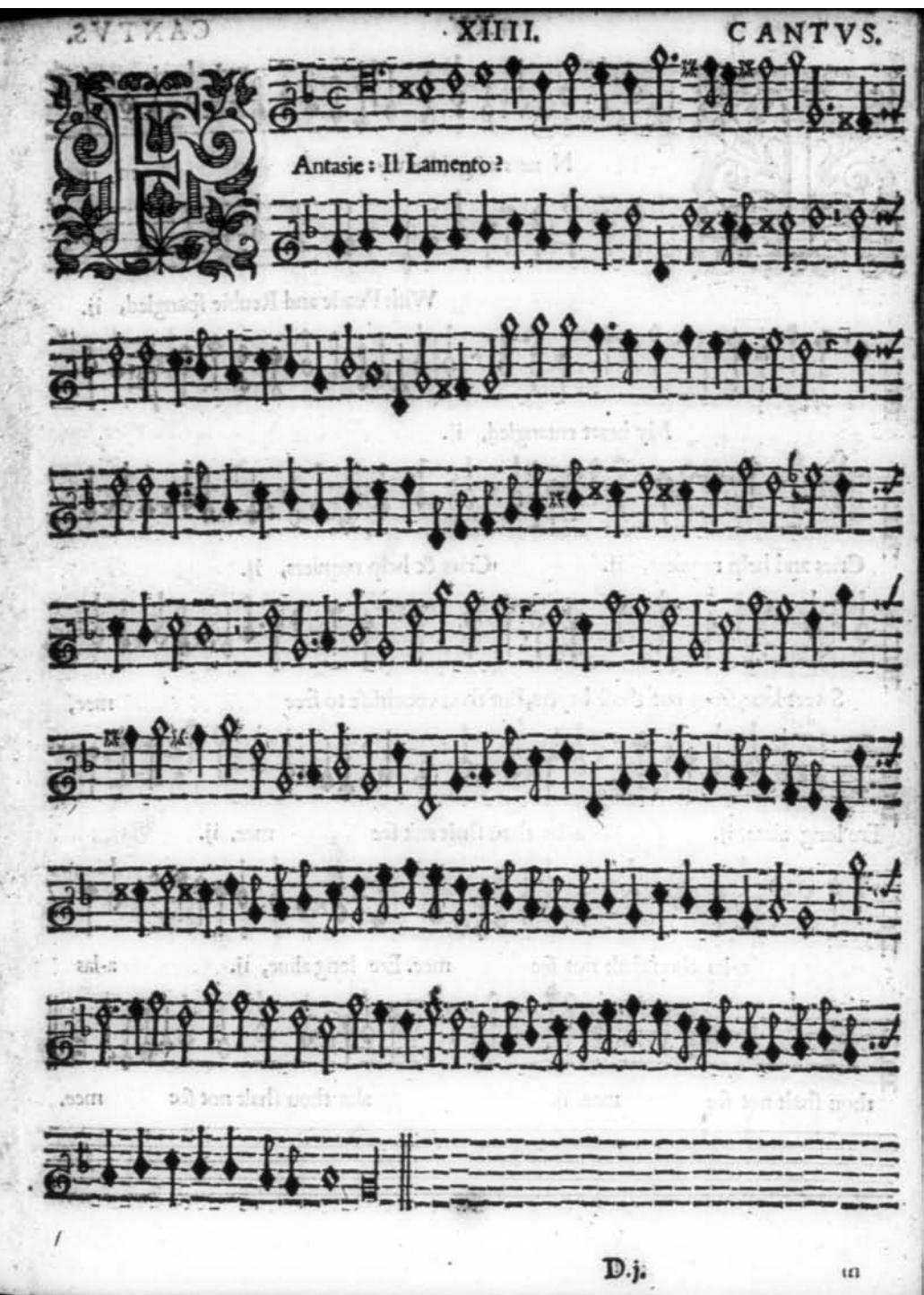
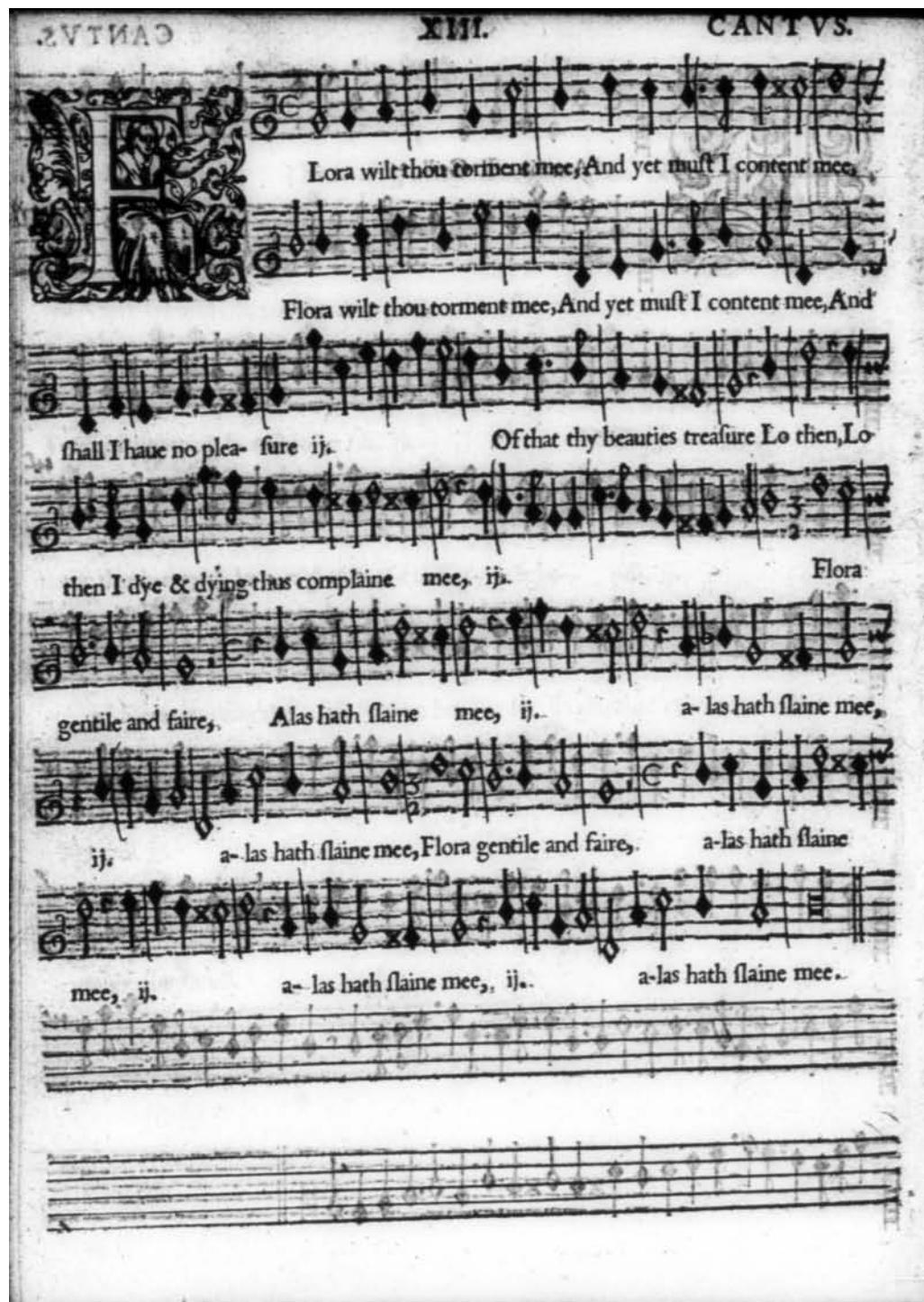
CANTVS.

XII.

CANTVS.



Antasie : Il Grillo? slow moll.



27THAD

XV.

CANTVS.

A page from a medieval manuscript featuring musical notation on four-line red staves and Latin text. The text includes "N nets of golden wy- sinna A" and "ers, ij.". The notation consists of black dots representing note heads on red staves, with some staves having vertical bar lines. A large, ornate initial "N" is on the left.

My heart entangled, ij.

My heart entangled, ij.

The musical score consists of two staves of music. The top staff is for 'My heart entangled' and the bottom staff is for 'Cries and help requiers'. Both staves use a soprano C-clef, common time, and a key signature of one sharp. The music is composed of vertical stems with diamond-shaped note heads, some with horizontal strokes through them. The first measure of each staff begins with a single stem. Subsequent measures show more complex patterns of stems and note heads.

Sweet loue, from out those bryers, But thou vouchsafe to free
mee,

A page from a historical musical manuscript. It features two staves of music. The top staff has lyrics in English: "Ere long aliae, ij. a-las thou shalt not see mee. ij." The music is written using vertical stems with various markings such as dots, crosses, and diamonds. The bottom staff continues the musical line.

САТИКА

XVI

CANTVS.

A musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures of music. The lyrics, written in German, are: "Voll eurem trost tröstet mi - A. Ich frage und erwidert mich noch". The vocal parts are separated by a vertical bar line.

A musical score page featuring a single staff of music. The staff begins with a clef symbol and a key signature of one sharp. It contains ten notes, each with a unique combination of a solid black dot and a hollow white dot, suggesting a specific rhythmic value or performance instruction. The notes are distributed across the four lines of the staff.

A musical score page showing a single staff of music. The staff begins with a clef, followed by a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The staff consists of ten measures. The notes and rests are represented by various symbols: solid black dots, hollow circles, and diamond shapes. Some notes have stems pointing up or down, while others are simple dots. Rests are indicated by vertical lines with a diagonal slash. The music is set against five horizontal lines representing the staff.

Dij.

XVII.

CANTVS.



Thou that art so cruell, My daintie louely iew-

ell, ij.

O thou that art so cruell, My

daintie louely iew- ell, ij.

Why thus in my tormenting, Dost

thou still vse re- len-

ting ? ij.

A-las right out come slay

mee : doe not thus still from time to time delaye mee. ij.

doe not thus still from time to time delay mee. ij.

A-

las right out come slaye

mee : doe not thus still from time to time delay mee.

ij.

Doe not thus still from time to time delay

mee. ij.

XVIII.

CANTVS.

CANTVS.

XVIII.

CANTVS.

Antasie : La Sampogna : Sing not blisfull

S.

an has sing not blisfull I

molI vng flim I vnb zndT

si col - umnes vng alue

si wedged ol sonif tuck amnd ods alnd nrof O virgih has pnd

vng flim I vnb zndT

si vng

si shibed chesid vng amnd ods alnd nrof vng hau wld molI

si vng

si vng

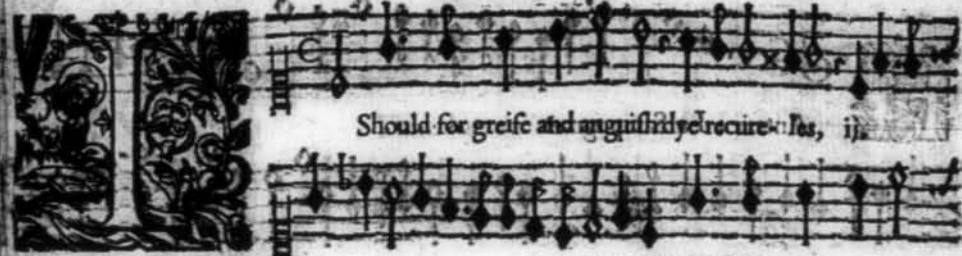
si vng

D.ijj.

CANTVS.

XLIIVX

CANTVS.



CANTVS.

XXXV

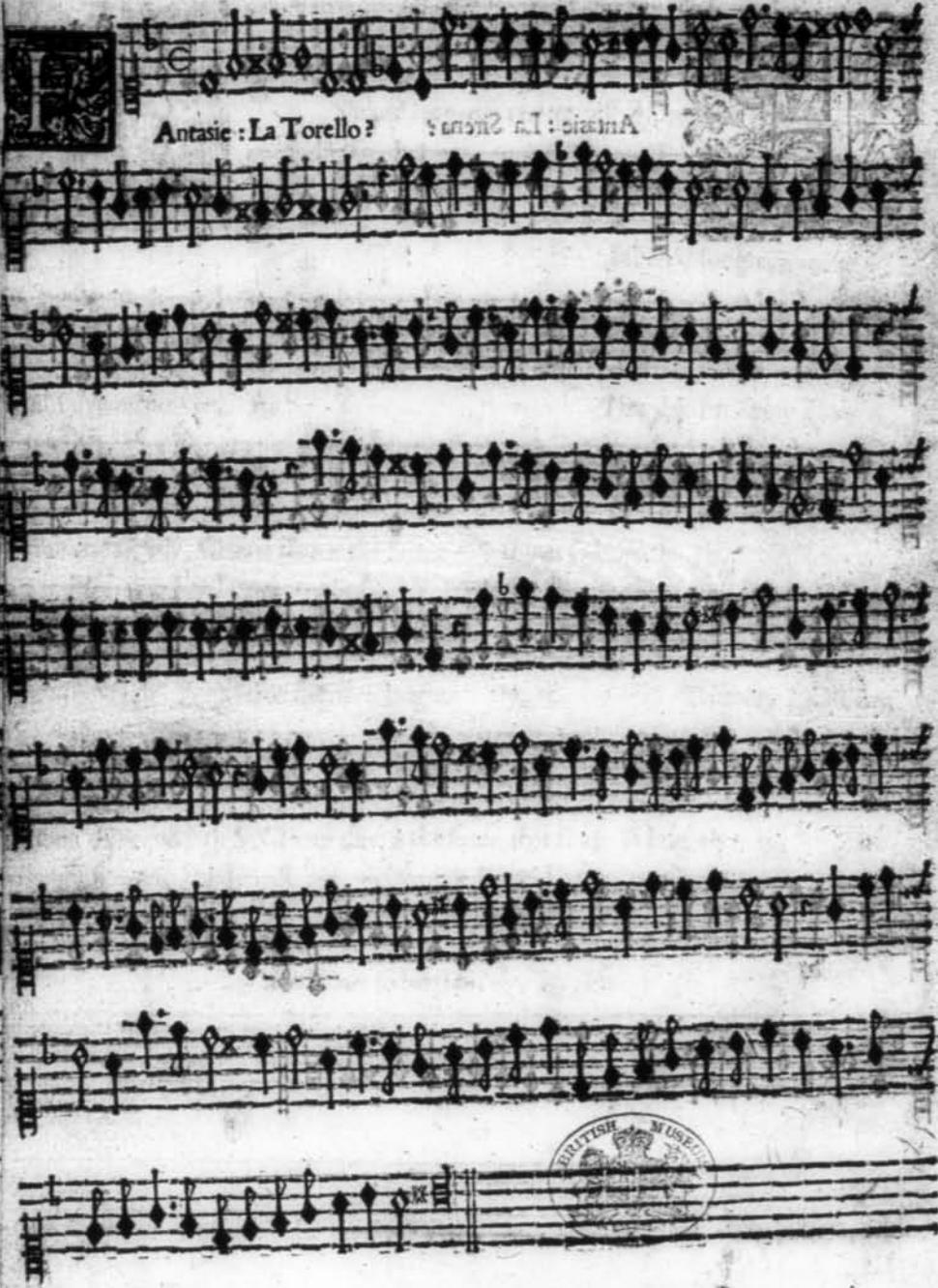
CANTVS.



CANTVS.

XXX.

CANTVS.



TENOR.

OF
THOMAS MORLEY
THE FIRST BOOKE OF
CANZONETS,
TO
TWO VOYCES.



IN LONDON
BY THOMAS ESTE.

M.D.XC.V.

FROM A MONT
TO AN AFFECTIONATE
LADY



44
7 4.
20.

TO THE MOST VERTV-
OVS AND GENTILE LADIE
THE LADIE PERIAM.



O E heere, most worthy Ladie these Canzonets of mine
like two wayting maydes desiring to attend vpon you;
destinated by my Wife (euen befoore they were borne)
vnto your Ladiships seruice. Not that for any great good
or bewtie in them shee thought them worthy of you :
but that not being able as heeretofore still to serue you ;
shee wold that these therefore with their presence shoulde make good &
supply that hir absence . For hir sake then vouchsafe, gentle Ladie, to en-
tertain them; hauing no other thing to commend them to you for, but this
that they are Virgins, neuer yet hauing once been out at doores, nor seene
the fashions of the world abroad . And therefore notwithstanding per-
haps in the highest degree they shal not satisfie you: yet if they shal but
in any sort content you; I know that the greatest fault you will finde in
them shalbe for their smalnesse . And so good Madame I cease further
to trouble: but not still to serue and honor you.

From London the 17. of Nouember. 1595.

Your Ladieships

Euer to command

Thomas Morley.



THE TABLE.
CANZONETS.

F Yre and lightning.	XI Lo heere another louer.	VIII
Flora wilt y torment mee.	XIII Leauue now mine eyes.	X
Goe ye my Canzonets.	I Miraculous.	VII
I goe before my darling.	V O thou that art so cruell.	XVII
In nets of goulden wyer.	XV Sweet Nimphe.	III
I should for griefe & anguish.	XIX When lo by break of morning.	II

FANTASIES.

I L Deloroso.	III La Caccia.	XVI
II La Girandola.	VI La Sampogna.	XVIII
La Rondinella.	IX La Sirena.	XX
II Grillo.	XII La Tortorella.	XXI
II Lancato.	XIII	

FINIS.



Lamentation

TENOR.

I. 11



O E yee my Canzonets to my deer dar-
ling, deere dar- ling, ij.

to my deere dar- ling, And with your gentle daintie
sweet accen- tings, desire hir to vouchsafe these my lamentings, ij.

And with a crownet, of hir rayes supernall, T'adorne your
locks and make your name eter- nall, ij.

And with a crownet, of hir rayes supernall, T'adorne your
locks and make your name eter- nall, ij.

118

MEMOIR

A page from a medieval manuscript. At the top left is a large, ornate initial 'W'. Below it is a musical section with four-line red staves. The music consists of black Gothic script notation. The lyrics 'Hen loe, by break of morn- ning, ij.' are written in a cursive hand below the staves.

A musical score for a single melodic line, likely a soprano or alto part. The score consists of a single staff with ten measures. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The music is set against a background of vertical bar lines and horizontal repeat signs. The title "My love his fair adoring, ii." is centered above the staff.

When loe, by break of morn- ning, ij. My loue hir

selfe ador- ning, ij. Doth walk the woods so daintie

A musical score page showing a single staff of music. The staff begins with a clef symbol (a C-shape with a dot) and a key signature of one sharp (F#). The music consists of a series of notes with different heads and stems, some with vertical stems pointing up and others pointing down. There are also several rests indicated by vertical dashes.

Gathering sweet Violets & Cowslips plenty, ij.

A musical score page featuring a single staff of music. The staff begins with a clef symbol resembling a 'G' with a small 'b' below it, indicating a bass clef. The key signature consists of one sharp sign. The time signature is common time (indicated by a 'C'). The staff contains several note heads and rests of different shapes and sizes, primarily diamonds and circles, typical of early printed music notation.

sweet Violets and Cowslips plenty, The birds enamour'd ij. sing and

praise my Elo... m I see bears a new Answer... iii... I see bears a new Answer...

A page from a musical manuscript featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of eighth-note patterns. The lyrics, written in French, are: "plaint my Flo- ta, Loë heere a new Aurora. ij., Loë heere a new Au-".

ro- ra. The birds enamor'd, ij. sing and praise my Flo- ra,

207

II

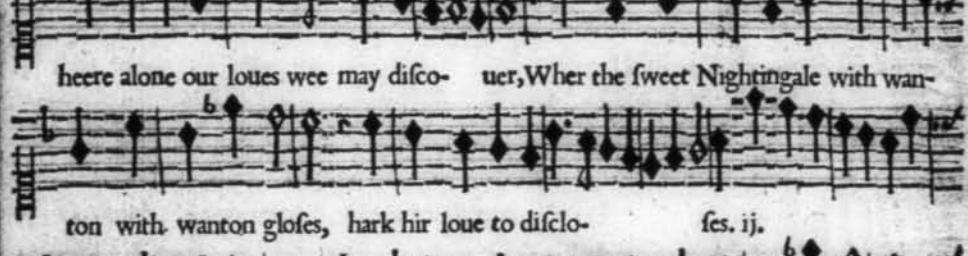
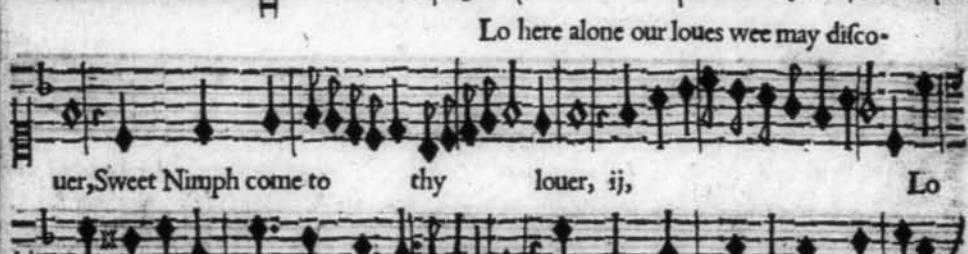
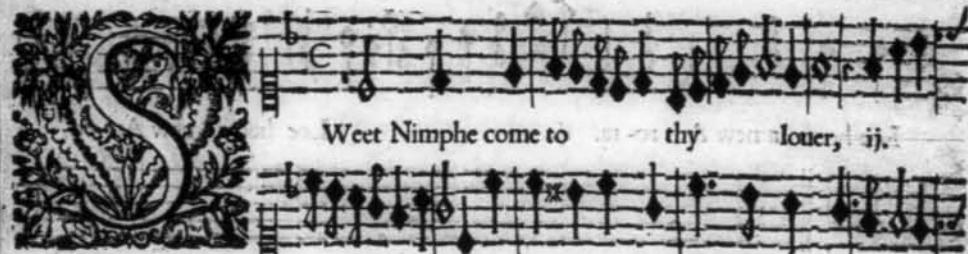
TENOR.



Bij.

III.

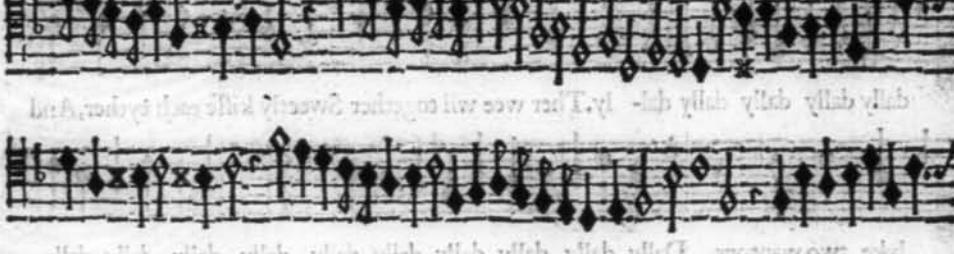
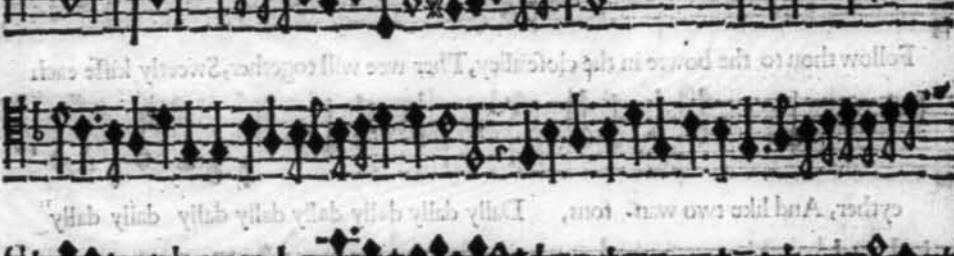
TENOR.



TENOR.

III.

TENOR.



B.ij.

TENOR.



Goe before my dar-
ling, ij.

I goe before my dar-
ling, ij.

Follow thou to the bowre in the close alley, Ther wee will together, Sweetly kisse each
eyther, And like two wan- tons, Dally dally dally dally dally dally dally
dally dally dally dally dally. Ther wee wil together Sweetly kisse each eyther, And
lyke two wantons, Dally dally dally dally dally dally dally dally dally
dally dally dally dally.

TENOR.



Antasie : La Girandolo ?

Follow thou to the bowre in the close alley, Ther wee will together, Sweetly kisse each eyther, And
lyke two wantons, Dally dally dally dally dally dally dally dally
dally dally dally dally.

VIL

TENOR.

Miraculous loues woun-

ding, Maraculous loues wounding, loues wounding, ij.

Miraculous loues woun-

ding, Euen those darts my sweet Phillis, ij.

So fiercely shot against my hart rebounding, rebounding, reboun-

ding, Are turnd to Roses, Vio-

lets and Lil- lies, ij.

with odour sweet a-

boun- ding, With odour sweet a-

TENOR.

XIV VIII.

O E heere another loue, ij. from heauen de-
scended, ij. ij. ij.

Loo heere another loue, ij. from heauen descen- ded, ij. ij.

That with forces a new and with new dar- ting, doth
wound the hart, ij. and yet doth breed doth breed no smarting. doth wound the

heart and yet doth breed no smarting. no smart- ting. That with forces a new and

with new dar- ting, doth wound the heart, ij. and
yet doth breed no smarting. doth wound the heart and yet doth

breed no smarting.

TENOR.

Eau now mine eyes lamē-
ting, your teares doe
but augment this my tormenting, Leau now mine eies la-
men- ting, your teares doe but augment this my tormenting, this my tor-
ting, Death death come thou relieu mee, Death come thou relieu
mee, ij. * Death come relieu mee, A-las to liue for-
saken thus doth grieue mee, Ah see now wher hee lyeth, Ah see, see now
wher hee ly- eth, Then farewel falce vnkinde, farewel thy Flora dyeth. Death, death
come thou relieu mee, Death come thou relieu mee, ij.

TENOR.

Death come reliuence, Alas so lone forsaken thus doth grieve
me, Ah see now where hee lyeth; Ah see, see now where hee ly- eth, Then
farewell faire whichde, farewell thy Flora dyeth.

... Oe Flora my deare
... Oe Flora my deare
... Oe Flora my deare

C.ij.

TENOR.

xi.

TENOR.

Fyre and lightning from heauen fall iij.
And sweetly seen; the flame that hart with loue aight-
full, Fyre and lightning from heauen fall, iiij. And sweetly
en- flame that hart with loue aight- full, Of Flora my de- lightfull, ij.
of Flora my delightfull, So faire but yet so spightfull. Of
Flora my de- lightfull ij. of Flora my delightfull, So-
faire but yet so spightfull.

Clef

TENOR.

xiiij.

TENOR.

Antasie: Il Grillo: I fum by haA: mo: I
so q on smd I fum by haA: smd I fum by haA: smd
gninghs sgh I maf eI ii. O uper ely pemas tngnre o pma: em
Hoff small dnd ii. com small dnd com small dnd -A com bas soling
and al- a gnd sgh aling wld I com small dnd al- a gnd small dnd al- a com
-a com small dnd al- a com small dnd ii. com small dnd com small
com small dnd

TENOR.

XIII.

TENOR.

Lora : And yet must I content mee, Flora wilt thou torment
mee, And yet must I content mee, And shall I haue no plea-
sure, Of that thy beauties treasure, Lo then, ij Lo then I dye and dying
thus complaine mee, Lo then I dye ij. & dying thus complaine mee Flora
gentile and faire, A-las hath slaine mee hath slaine mee, ij. hath slaine
mee, a-las hath slaine mee, a-las hath slaine mee, Flora gentile & faire, a-las hath
slaine mee, hath slaine mee, ij. hath slaine mee, a-las hath slaine mee, a-
las hath slaine mee.

TENOR.

III. XX.

TENOR.

N nets of golden wy- II : *sicut A*
ers, golden
wy- ers ij.
With Pearle and Rubie
spangled, ij.
My hart entangled, ij.

Cries and help requiers, ij.
Cries & help requiers, ij.

Sweet loue, from out those bryers, But thou vouchsafe to free
mee, Ere long alive, ij. alas y shal not see mee. ij.

alas thou shal not see mee. Ere long alive, ij.
a-las thou shal not see mee. ij.
alas thou
shalt not see mee.

TENOR.

XVI

TENOR.

A-hastis ? La Caccia ?
T'jon t'jat t'lo cuncti Wy d'viniti' j'vou
O h'yon t'jat t'lo cuncti Wy d'viniti' j'vou
Wala t'jat t'lo cuncti'ng Dof yon t'jat Al'e le- leu-
A-les right out come yll
Does not this t'jat t'lo cuncti'ng to this deyly weec. ii.
Does not this t'jat t'lo cuncti'ng to this deyly weec. ii.
Does not this t'jat t'lo cuncti'ng to this deyly weec. ii.
A-les right out come yll
Does not this t'jat t'lo cuncti'ng to this deyly weec. ii.
Does not this t'jat t'lo cuncti'ng to this deyly weec. ii.
Does not this t'jat t'lo cuncti'ng to this deyly weec. ii.
D.ij.

SONET

TENOR.

THOU THAT ART SO CRUEL.

Thou that art so cruel, My daintie louely jewel, ij.

O thou that art so cruell, My daintie louely

jewell, ij.

Why thus in my tormenting, Dost thou still vse re- len-

ting? ij. as and help regar.

A-las right out come slay

mee: Doe not thus still from time to time delay mee. ij.

Doe not thus still from time to time delay mee. ij.

A- las right out come slay

mee: Doe not thus still from

time to time delay mee. ij.

Doe not thus still from

time to time delay mee. ij.

The image shows a page from a historical musical score. At the top left is the word "TENOR". In the center is the Roman numeral "XVIII". At the top right is the word "TENOR" again. The page contains five staves of music, each with a key signature of one sharp (F#) and a common time signature. The lyrics are written in both French and Italian. The first staff begins with "Antaric! La Sampogna!" followed by "I niente for Bridge and the". The second staff begins with "T per day I will my Horse" followed by "Lungo de la cance", "ii", and "tire my Horse from his back". The third staff begins with "I will make a bridge at once if I" followed by "ii, a bridge at once if I". The fourth staff begins with "I will make a bridge at once if I" followed by "ii, a bridge at once if I". The fifth staff begins with "I will make a bridge at once if I" followed by "ii, a bridge at once if I". The page ends with the instruction "D.iii,".

SONG

XIX.

TENOR.



Should for grieve and anguish dye re- cures, ij.

I should for grieve and an-

guish dye re-cureles, ij.

That day I mist my Flora

faire my Flora faire and sight- ly, Cleerer then is the Sun, that shines so brightly. ij.

that shines so brightly. ij. that shines so brightly that day I

mist my Flora faire my Flora faire and sight- ly, Cleerer then is the sunne, that shines so

brightly. ij. that shines so brightly. ij. that

shines so brightly.

SONG

XX.

TENOR.



Antasie : La Serena?



ЛЮНГ

XXL.

TENOR.

Antasie: La Torello?

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