

CANZONETS
FIRST BOOKE
TWO VOYCES



M
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1490
—
M 85

T. MORLEY.

1595

STC 12119

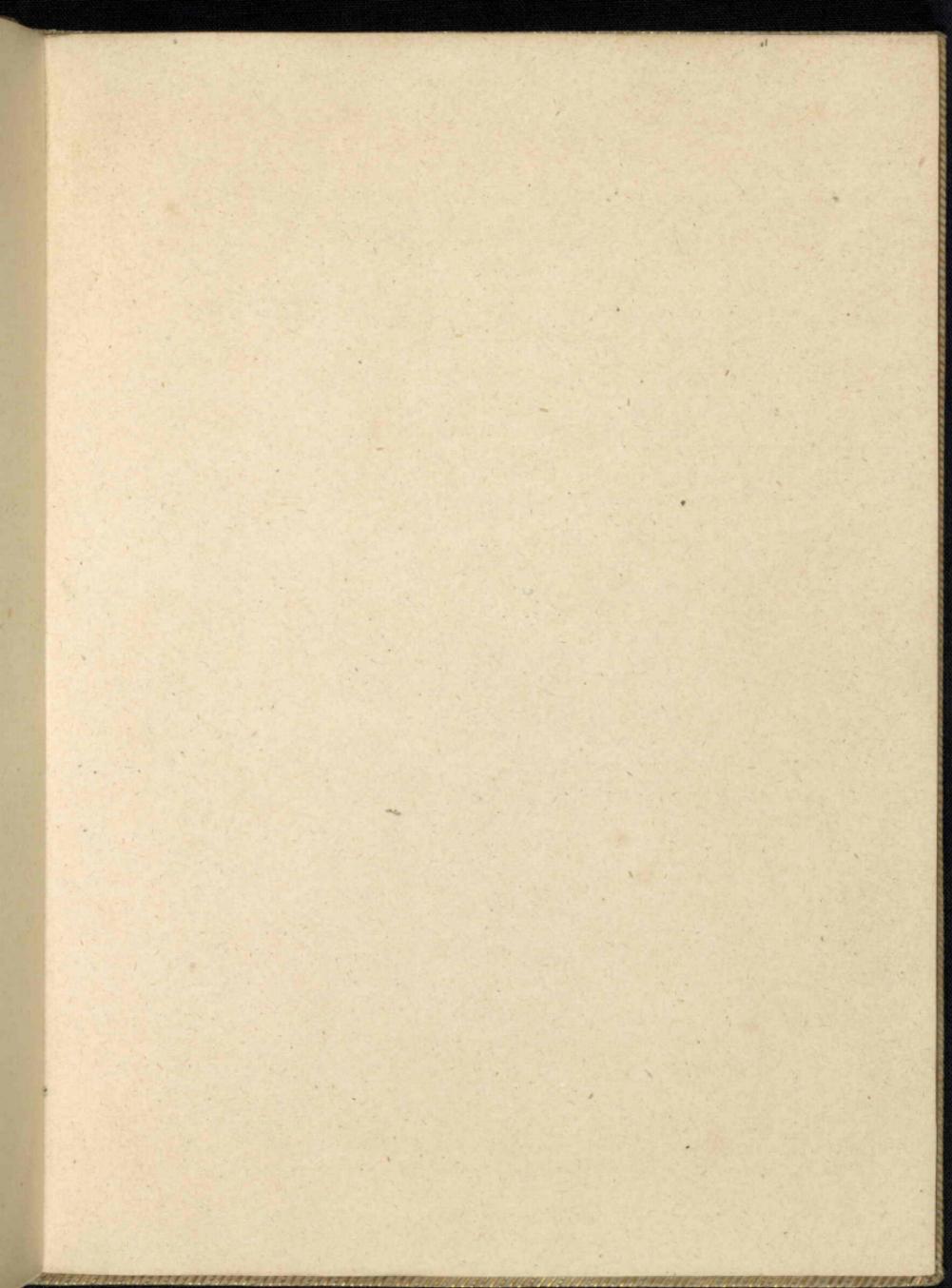


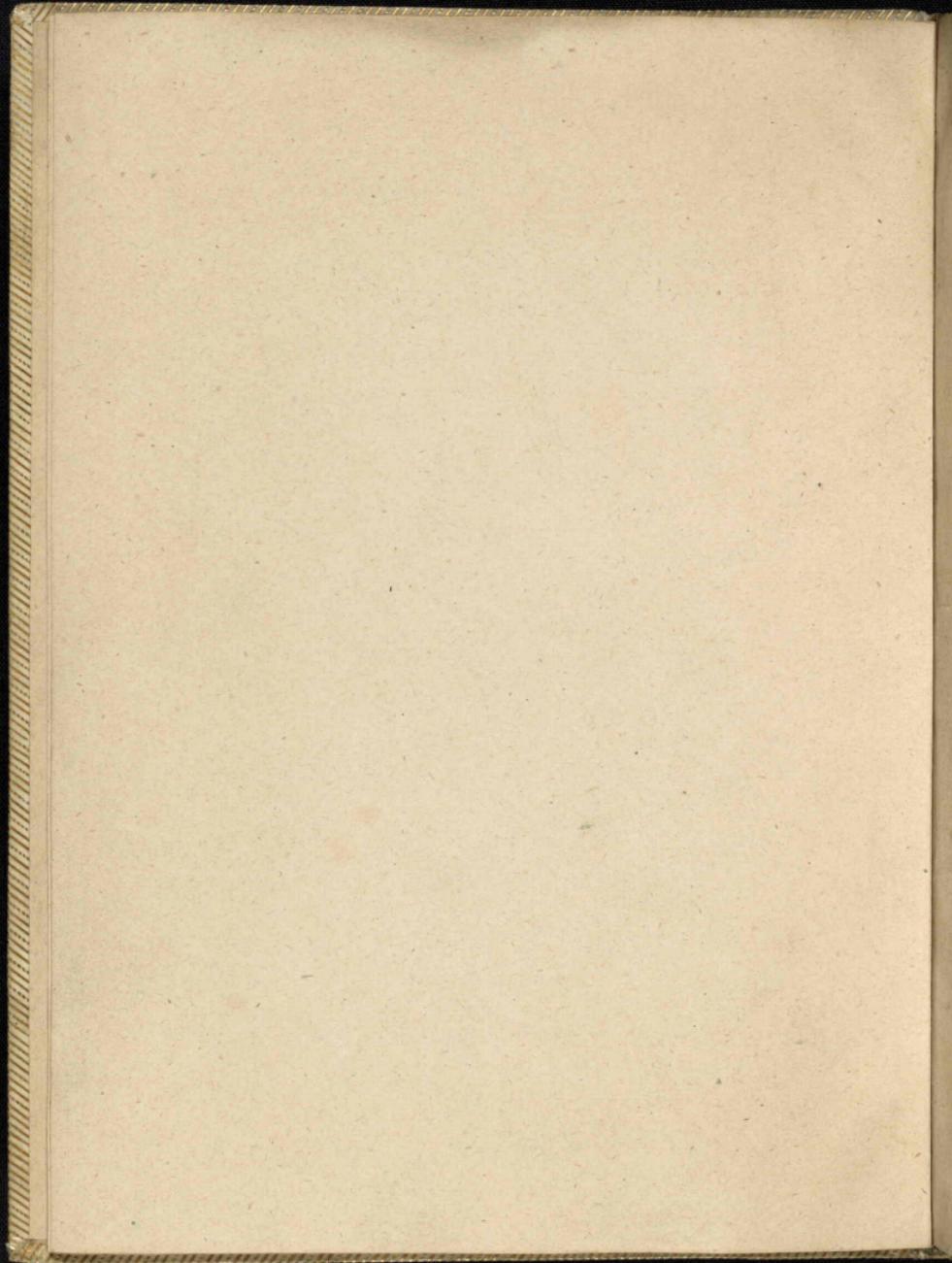
Glass M 1490
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CANTVS.

OF
THOMAS MORLEY
THE FIRST BOOKE OF
CANZONESETS
TO
TWO VOYCES.



IN LONDON
BY THOMAS ESTE.

M.D.XC.V.

CANTAB.
acc. 490212

THOMAS MORFEE
THE FIRST BOOK OF
CANTONNATRE
TO
TWO AGES.



in London
by THOMAS HILL
1610.

MH90
M85
CANTAB.

994.47.11

TO THE MOST VERTU-
OUS AND GENTILE LADIE
THE LADIE PERIAM.



OE heere, most worthy Ladie these Canzonets of mine
like two wayting maydes desiring to attend vpon you;
destinatied 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 command 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 shall 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, Flora wilt y torment mee. Goe ye my Canzonets. I goe before my darling. In nets of goulden wyer. I shold for grieve & anguish.	XI XIII I V XV XIX	Lo heere another louer. Leave now mine eyes. Miraculous. O thou that art so cruell. Sweet Nimphe: When lo by break of morning.	VIII X VII XVII III II
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FANTASIES.

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

FINIS.

Printed by J. & C. Montagu, 1702.

Yesterdays

First to continue





OE yee my Canzonets to my deer-dar-

ling,

ij.

Goe ye my Canzo-

nets to my deer dar- ling, to my deere darling, and with your gentle daintie sweet ac-

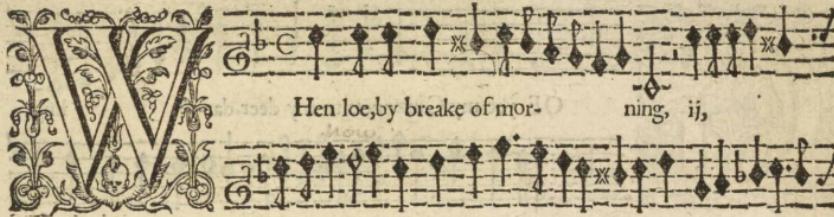
centings, desire hir to vouchsafe these my la- mentings, ij.

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.



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 Aurora.
ij.

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

ANTVS

CVENTVS

II.

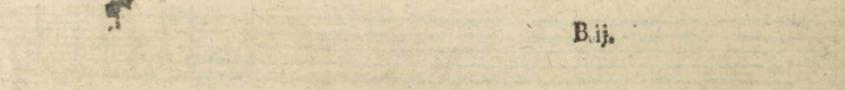
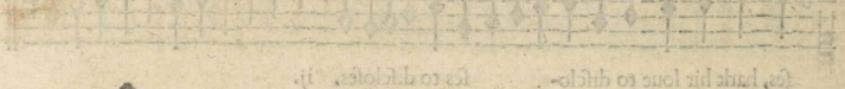
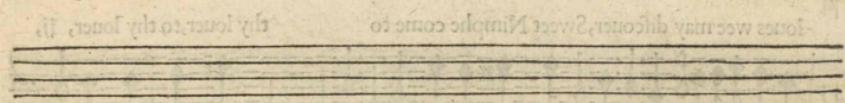
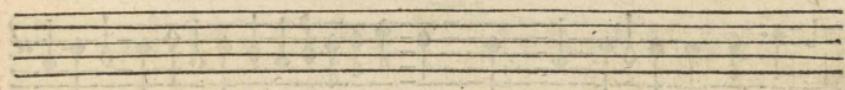
CANTVS.



amor'd, ij. sing and praise my Flora, Loe heere a new Aurora. ij.



Loe heere a new Auro-
ra.



B.ij.



Weet Nimphe come to thy louer, to thy louer, ij.

Lo heere alone ij. our

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 wan-ton with wanton glo-

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

where the sweet Nightingale with wan-ton with wanton glo-

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



Antasie : Il doloroso ?

This image shows a page from a historical musical manuscript. At the top left is a large, ornate initial 'F'. The page contains ten staves of music, each with a different clef (mostly C and F) and key signature. The notation uses vertical stems with dots or dashes to indicate pitch and rhythm. Below the staves, there is handwritten text in two columns, which appears to be lyrics in a medieval or early modern language. The script is cursive and somewhat faded.



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. There wee will together

Sweetly kisse each eyther, And lyke two wan-
tons, Dally dally dally dally

dally dally dally dally dally dally dally.



Antasie : La Girandola :



Iraculous loues wounding loues wounding, Miraculous



loues woun- ding, ij.



Maraculous loues wounding, ij. Mi-



raculous loues woun- ding Euen those darts my sweet



Phillis, ij. So fierly 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.

CANTVS.

VII.

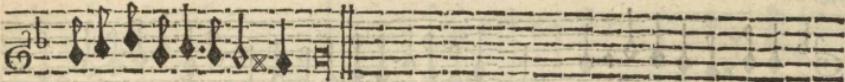
CANTVS.



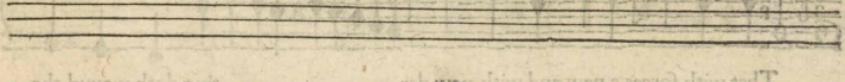
Miraculous loues wound-
ding,Miraculous,loues



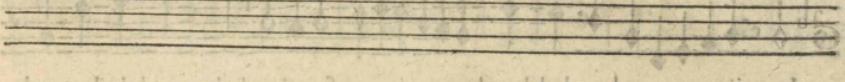
wounding,loues wounding, ij. it. doh
-doh Miraculous loues woun-



ding.
-doh
.ij.



the wond'ry has won a wond'ry



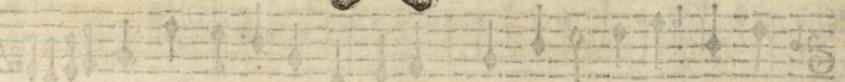
his vnd'ry has won a wond'ry



on board doh to his .ij. vnd'



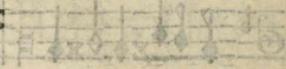
doh to his .it. vnd'



vnd'ry on board doh to his .vij. vnd'



C



.ij.



O E heere another loue, ij. from heauen
 desen- ded, ij. Lo heere another loue,
 ij. from heauen de- fended, 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.





Eue now mine eyes lament-^{ing}, your teares, your
 teares do but augment augment this my lament-^{ing}, Leue
 now mine eies lamenting,your teares doe but augment this my lament-
 ting, this my lament-^{ting},Death death come thou,death come
 thou relieue mee, ij. Death come thou relieue
 mee, Alas to liue forsaken thus doth grieue
 mee,Ah see now wher hee ly-
 eth, Ah see,see now where hee ly- eth,hee ly- eth,Then farewel falce vnkinde,
 farewell thy Flora dy- eth,Death, Death come thou, Death come thou relieue mee,
 ij. Death come thou relieue mee,Alas to liue forsaken

VS.

CANTVS.

X.

CANTVS.

thus doth grieu
mee, Ah see now where hee lyeth, Ah see, see now
where hee ly- eth, hee ly- eth, Then farewell falce vnkinde, farewell thy Flora
dy- eth.



C.ij.



Yre and lightning from heauen fall, ij.

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 spightful, of Flora my de-

lightfull ij.

of Flora my delight- full, So faire but

yet so spightfull.





Lora wilt thou torment mee; And yet must I content mee,

Flora wilt thou torment mee, And yet must I content mee, And

shall I haue no plea- sure ij.

Of that thy beauties treasure Lo then, Lo

then I dye & dying thus complaine mee, ij.

Flora

gentile and faire,

Alas hath slaine mee, ij.

a-las hath slaine mee,

ij.

a-las hath slaine mee, Flora gentile and faire,

a-las hath slaine

mee, ij.

a-las hath slaine mee, ij.

a-las hath slaine mee.

NTVS.

CANTVS.

XIII.

CANTVS.





N nets of golden wy-

ers, ij.

With Pearle and Reubie spangled, ij.

My heart 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.

a-las thou shalt not see

mee. ij.

a-las thou shalt not see

mee. Ere long alive, ij.

a-las

thou shalt not see

mee. ij.

alas thou shalt not see

mee.



Antasie : La Caccia ?

D.ij.



Thou that art so cru- ell, My daintie louely iew-

ell, ij.

O thou that art so cru- ell, 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 delaye mee.

ij.

Doe not thus still from time to time delay

mee. ij.



Antasie : La Sampogna ?





Should for greife and anguish dye recure- les, ij.

I should for greife and an-

guish dye recure- les, ij.

That day I mist my Flora

faire and sightly, Cleerer then is the Sunne, that shines so brightly. ij.

that shines so bright- ly. ij.

That day I mist my

Flora faire and sightly, Cleerer then is the sunne, that shines so brightly. ij.

that shines so bright- ly. ij.

IVS.

XX.

CANTVS.



Antasie : La Sirena :

follow TAI: SIRNA

Antasie : La Sirena : follow TAI: SIRNA



Antasie : La Torello ?

Arias : La Signora

TENOR.

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



IN LONDON
BY THOMAS ESTE.

C. I. C. XC. V.

ОЧЕРК

УЧЕНИЯ О МАНОНТИ

СТРИЖЕВЫХ
СИЛ

САМОЛЕТ
СИЛ

САМОЛЕТ



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



OE heere, most worthy Ladie these Canzonets of mine like two wayting maydes desiring to attend vpon you; destinat by my Wife (euen befor they were borne) vnto your Ladieſhips 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 would that theſe therefore with their preſence ſhould make good & supply that hir abſence. For hir fake 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 ſcene the falſions of the world abroad. And therefore notwithstanding perhaps in the highest degree they ſhall 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 ſimnelſſe. 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 comandaund

Thomas Morley.



THE TABLE
OF AND GENTILIE LADIE
CANZONETS.

- | | | | | |
|---|--------------------------------|------|------------------------------|------|
| F | Yre and lightning. | XI | Lo heere another louer. | VIII |
| | Flora wylt y torment mee. | XIII | Leue now mine eyes. | X |
| G | 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 | I shold for grieves & anguish. | XIX | When lo by break of morning, | II |

- | | | | | |
|----|----------------|------|--------------------------------------|-------|
| I | Doloroso. | III | La Caccia. | XVI |
| I | La Girandola. | VI | La Sampogna. | XVIII |
| | La Rondinella. | IX | La Sirena. | XX |
| Il | Grillo. | XII | La Tortorella. | XI |
| Il | Lamento. | XIII | La Sirene I canticus inter
FINIS. | XXI |

From London 1570. Ms. A. 2. No. 1202.



Thomas Motteau.

TENOR.



I.

OE 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

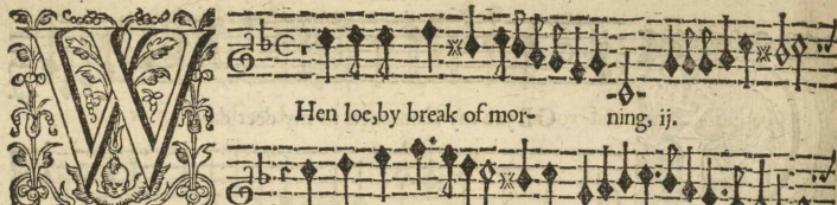
locks and make your name eter-

nall, ij.

And with a crownet, of hir rayes supernall, T'adorne your

locks and make your name eter-

nall, ij.

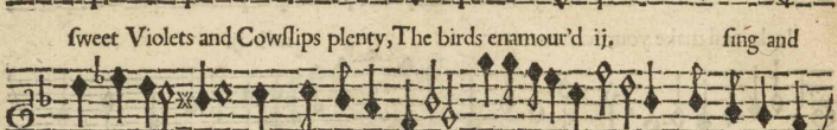
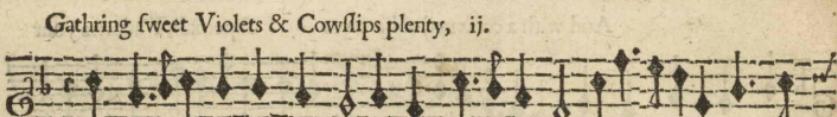


ning, ij.

My loue hir self ador- ning, ij.



My loue hir



ro- ra. The birds enamor'd, ij.

sing and praise my Flo- ra,

NOR.

ALMIGHT

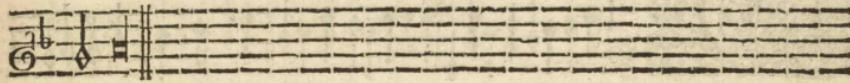
II.

TENOR.

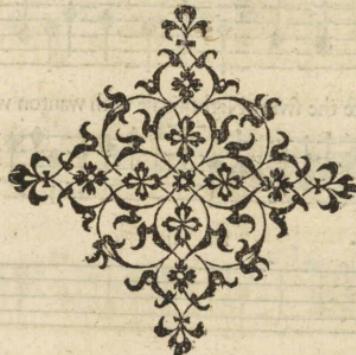
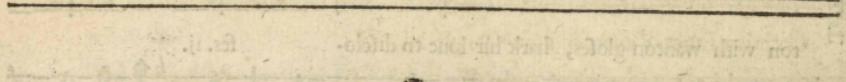
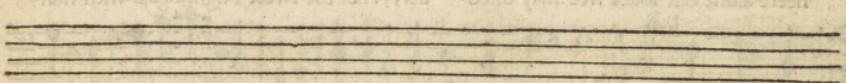
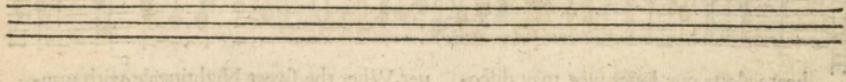
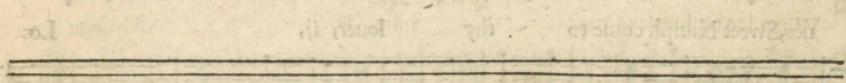
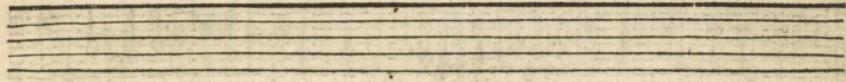


Loe heere a new Au- ro- ra. ij.

Loe heere a new Au- ro-



rd.



Bij.



Weet Nimphe come to thy louer, ij.

Lo here alone our loues wee may disco-

uer, Sweet Nymph come to thy louer, ij,

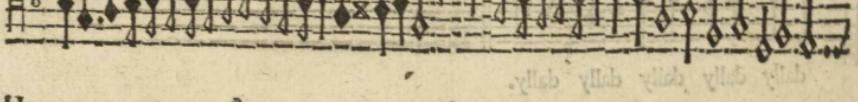
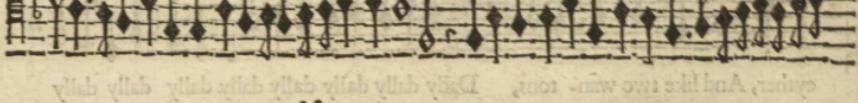
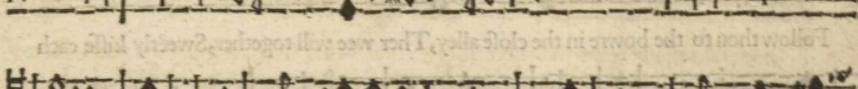
Lo

heere alone our loues wee may disco- uer, Wher the sweet Nightingale with wan-

ton with wanton gloses, hark hir loue to disclo- ses, ij.

where the sweet Nightingale with wanton with wanton gloses,

hark hir loue to disclo- ses, ij.





Goe before my dar-

He sitteth in ling, ij.

I goe before my dar-

ling, ij.

I goe before my dar-

ling,

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. 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.

II VI.

TENOR.



Antasie : La Girandolo ?

participating in the negotiations.

-a- good time.

III. THEORETICAL

—*W. W. W. —*



Iraculous loues wounding ij.

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-

NOR.

TENOR.

III. VII.

TENOR.



boun- ding, Miraculous loues wounding loues wounding, Miraculous loues woun-



ding, ij.

ij. bab

Miraculous loues wounding

ij. it bab

Miraculous loues woun-

ding.

thob gnt

The wnty forcs lonec. ii.

thob gnt on heid thob gnt on heid thob gnt on heid thob gnt on heid thob gnt on heid

.ii. and oth bntw.

has wnt a assot thob gnt on heid thob gnt on heid thob gnt on heid thob gnt on heid

bns. di. traal

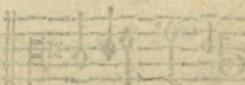
thob wnt ntw



thob gnt, thob gnt on heid thob gnt

on heid thob gnt

C.



gnt on heid



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

scended, ij.

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

ENOR

ЯОИЭТ

IX.

TENOR.



Antasie : La Rondinella ?

六

and strengthen this my confidence. I send you mine 1525 A.D.

que, pour ce cas que peut survenir dès lors dans l'entrepreneur, il n'y a pas de formelle

Upon leaving, we had come from the village of Dantzig.

Deafly come relieve me! A-ye to the joye,

Call this office before you apply for help. All fees are free.

the Tenth century, the author of the *De vita Christi apud Judaeos* (c. 900) writes:

comes upon leisure nice D-day come telephone twice it



Eue now mine eyes lamenting, your teares doe

but augment this my tormenting, Leue now mine eies la-

men- ting, your teares doe but augment this my tormenting, this my tormen-

ting, Death death come thou relieve mee, Death come thou relieve

mee, ij. Death come relieve 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, farewell thy Flora dyeth. Death, death

come thou relieve mee, Death come thou relieve mee, ij.

3. J. J.

X.

Mary

TENOR.



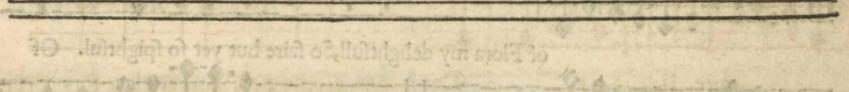
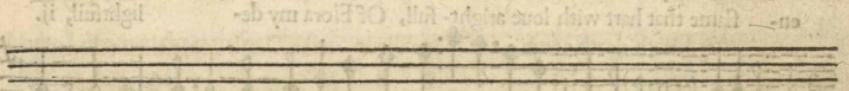
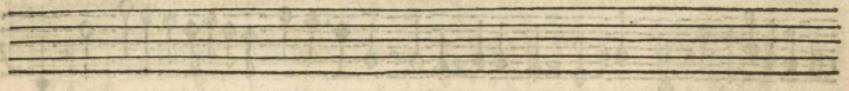
Death come relieve mee, Alas to liue forsaken thus doth grieue



mee, Ah see now where hee lyeth, Ah see, see now where hee ly- eth, Then



farewell falce vnkinde, farewell thy Flora dyeth.



C.ij.

TENOR.

XI.

TENOR.



Yre and lightning from heauen fall, ij.



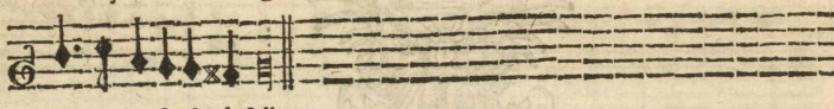
full, Fyre and lightning from heauen fall, ij. And sweet- ly



en- flame that hart with loue aright- full, Of Flora my de- lightfull, ij.



Flora my de- lightfull ij. of Flora my delightfull, So



Faire but yet so spightfull.

ENOR.

XII.

Morley

TENOR.

8.



Antasie: Il Grillo

Antasie: Il Grillo

The music is composed of ten staves of sixteenth-note patterns. The notation uses black note heads and vertical stems. The first staff begins with a large stylized initial 'R'. The text 'Antasie: Il Grillo' is written above the second staff. The music consists of ten staves of sixteenth-note patterns.



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.

TENOR.

XIIII.

TENOR.



Antasie: Il Lamento?

Mor. f.

Music score for Tenor voice, featuring ten staves of music in common time. The music uses a soprano C-clef, a bass F-clef, and a soprano G-clef. The notation includes various note heads (diamonds, crosses, circles) and rests. The lyrics, written in a cursive Gothic script, are partially visible beneath each staff. The lyrics include:

- Il Lamento? (Staff 1)
- Ma per il lamento di (Staff 2)
- Che mi piai d'odore? (Staff 3)
- Sweet tone, how art thou played, thy horn voices (Staff 4)
- With joy, with love, with (Staff 5)
- With love, with (Staff 6)
- With love, with (Staff 7)
- With love, with (Staff 8)
- With love, with (Staff 9)
- With love, with (Staff 10)

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XVI.

TENOR.

Antasie : La Caccia ?



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

O thou that art so cruell, My daintie louely

iewell, 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 delay mee. ij.

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

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.

TENOR.

XVIII.

TENOR.



Antasie : La Sampogna ?

D.ijj.



Should for griece and anguishi dye re- cureles, ij.

I should for griece 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.

TENOR.

XX.

TENOR.



Antasie : La Serena?

TENOR.

XXI.

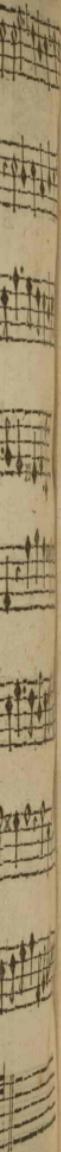
TENOR.

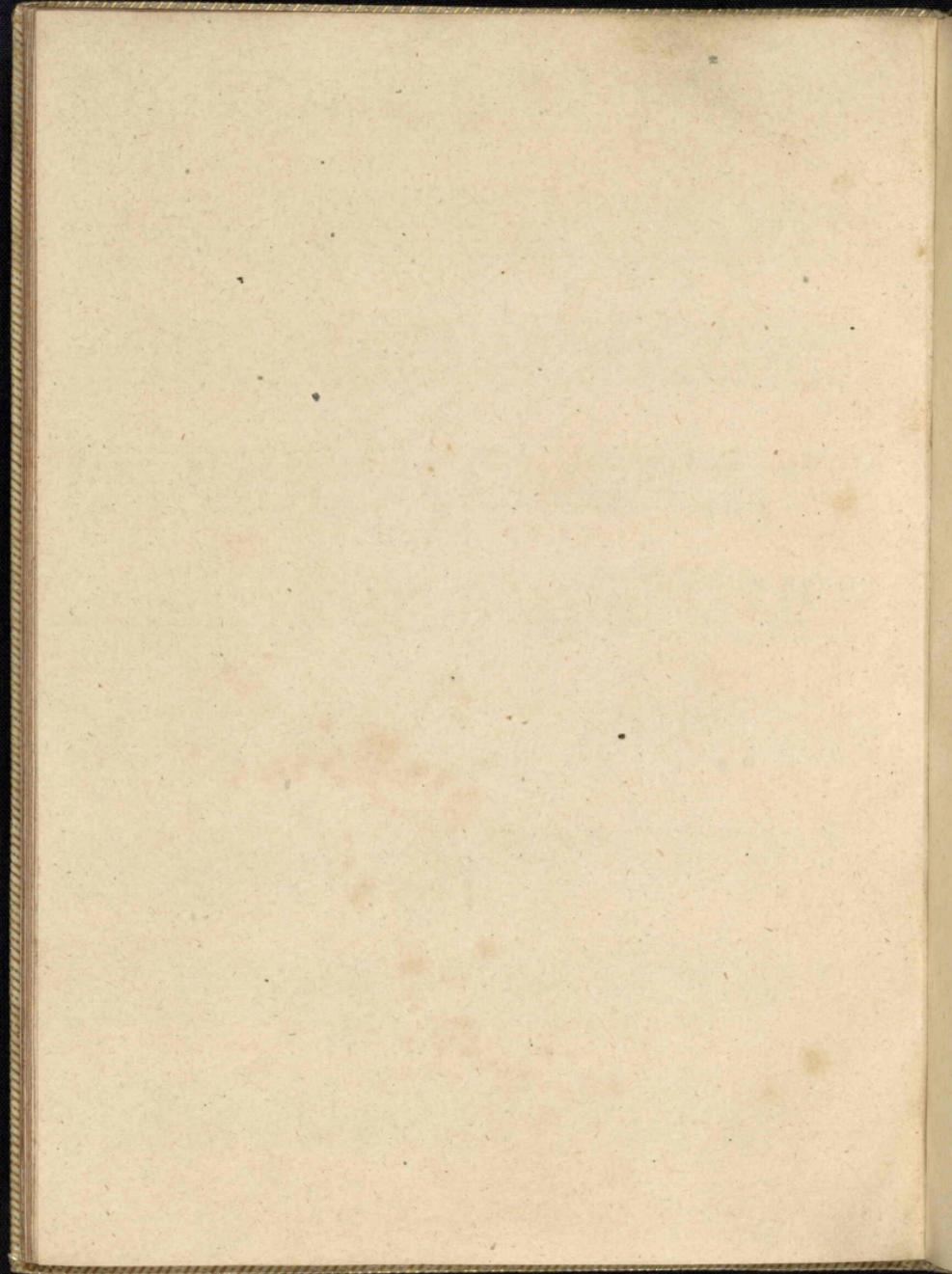


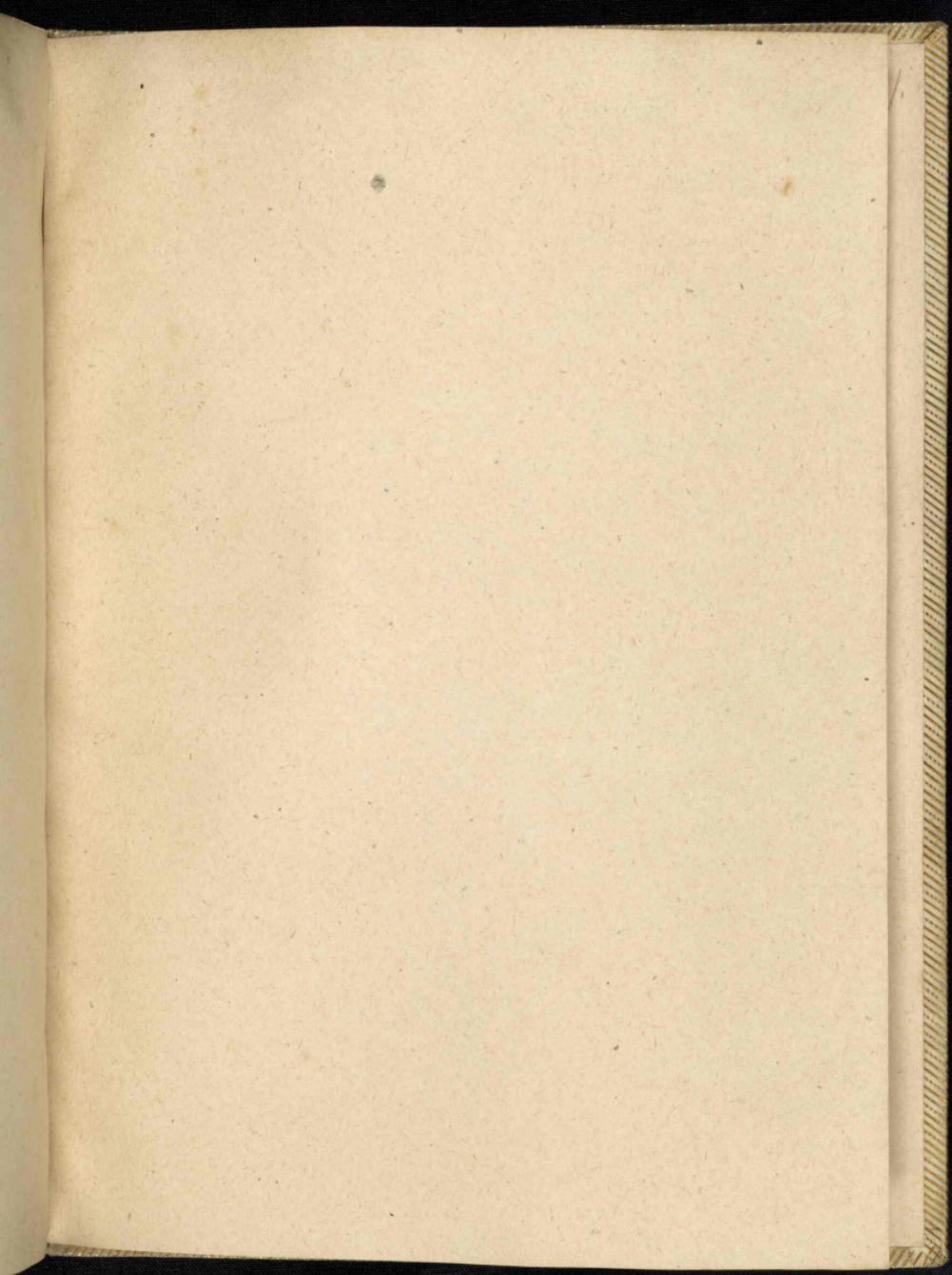
Antasie: La Torello?

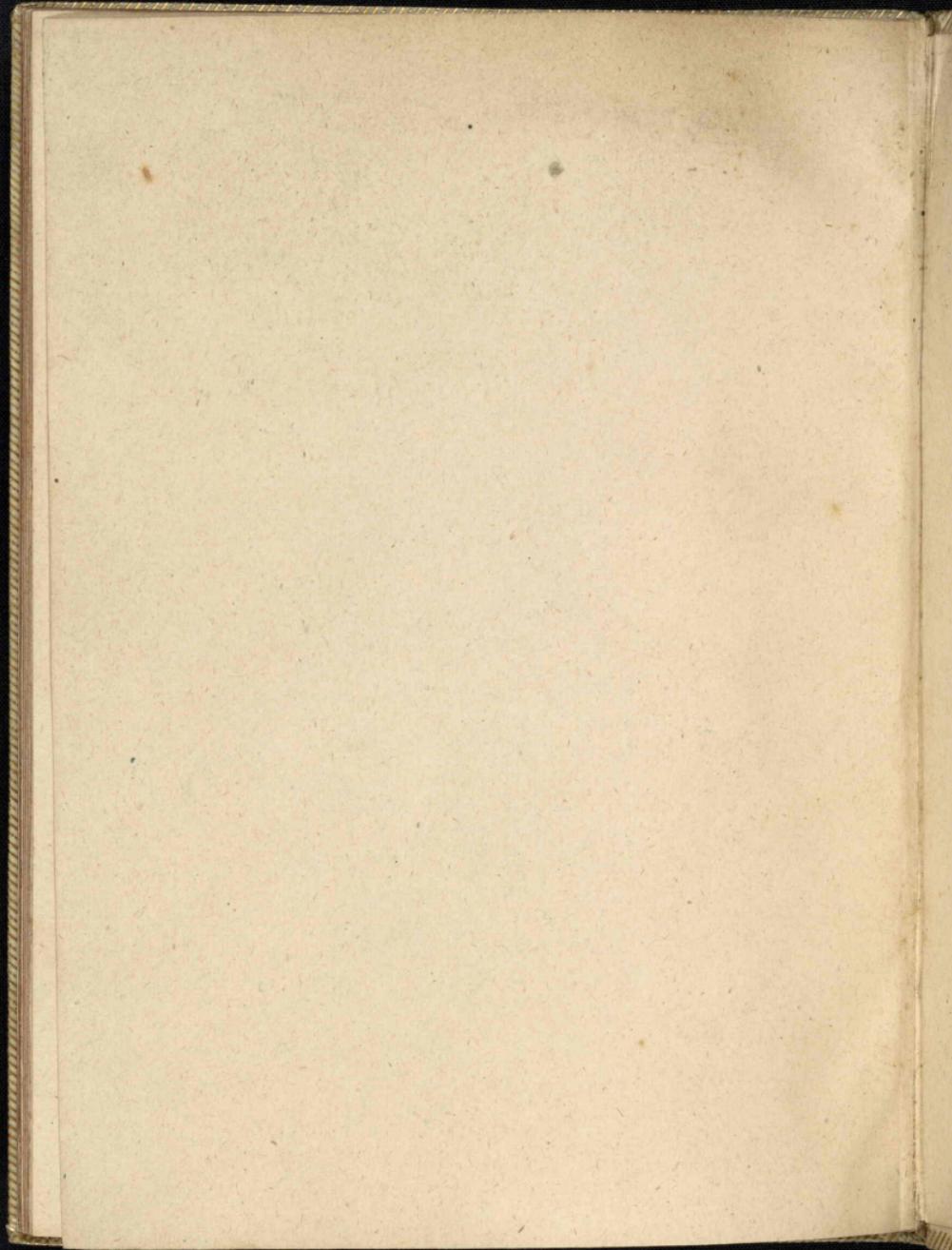
A musical score for the Tenor part, consisting of eight staves of music. The music is written in a historical notation system using vertical stems and small dots or crosses to indicate pitch and rhythm. The first staff begins with a large decorative initial 'F'. The lyrics 'Antasie: La Torello?' are written above the first staff. The subsequent staves continue the musical line, with some staves showing more complex patterns of stems and markings than others.

TEROR.









Perfect.

B. Quantitative

15/12/19 △ 4/1.

19/12/19

