

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



LONDON:
Printed by Thomas Snodham, for Matthew Lownes and
John Browne.

M.DC.XIX.



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



O E heere, molk worthy Ladie, these Canzonets of mine,
like two wayting maydes desiring to attend vpon you ;
destinated by my Wife (euen before they were borne)
vnto your Ladishipps seruice. Not that for any great good
or beatie in them thee thought them worthy of you :
but that not being able as heretofore still to serue you ;
she woulde that these therefore with their presence shoulde make good and
supply that hir absence. For hir sake then vouchsafe, gentle Ladie, to en-
tertaine them ; having 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 fashions of the world abroad. And therefore notwithstanding per-
haps in the highest degree they shall not satisfie you : yet if they shall but
in any sort content you ; I know that the greatest fault you will finde in
them shall be for their smalenesse. And so good Madame I ceaſe further
to trouble : but not ſtill to ſerue and honor you.

Your Ladishipps

Euer to command

Thomas Morley.



THE TABLE.

CANZONETS.

F	Yre and lightning.	XI	Lo heere another loue.	VIII
	Flora wilt thou torment me?	XII	Leave now minceeyes.	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 grieve & anguylsh.		XIX	When loe by break of morning.	II

FANTASIES.

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

FINIS.





OE yee my Canzonets to my deer-dar- liog,

ij. Goe ye my Canzo-

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

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

And with a crownet, of his rayes supernall, T'adorne your locks and make

your name eternall ij.

And with a crownet of his rayes supernall, T'adorne

your locks and make your name eternall, ij.



Hen loe, by break of mor- ning, ij.

My loue hir selfe ador- ning, ij.

When loe, by break of morning, ij.

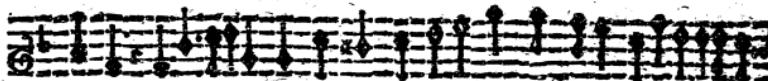
When loe, by break of morning, My loue hir selfe a-dor- ning, ij.

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

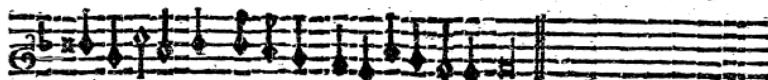
plenty, ij. sweet Violets and Cowslips plen-ty, The

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

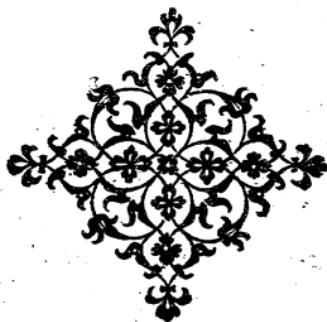
Loe heere a new Au-
ra. The birds en-



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



Loe heere a new Auro- rr.



III.

CANTVS.



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

Loe heere alone ij. our

loues wee may discouer, sweet Nimphe come to thy louer, to thy louer, ij.

lo here alone ij. our loues wee may disco-

uer, Where the sweet Nightingale with wan-ton, with wanton glo-

ses, bark hir loue to disclos-ses, to disclos-ses, ij.

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

ses, bark hir loue to disclos-ses, to disclos-ses, ij.

III.

CANTVS.



Antsie: Il doloroso?

V.

CANTVS.



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 dai-

ly, There wee will toge- ther

Sweetly kisse each eyther, And like two wan-

tons, Dally dally dally dally

dally dally dally dally dally dally dally.

LVI.

CANTUS



Antafie : La Girandole ?

Musical score for CANTUS, consisting of six staves of music. The first staff features a large, ornate initial 'C' at the beginning. The lyrics 'Antafie : La Girandole ?' are placed above the second staff. The music is divided into six measures, followed by a single measure of rests.



Miraculous loues wounding, loues wounding, Miraculous

loues woun- ding ij.

Miraculous loues wounding, ij.

Mi-

raculous loues woun- ding, Even thoſe darts my sweet

Phillis, ij. So fiercely shot againſt my hart-rebounding,re-boun-

ding, Are turn'd to Roses, Violets and Lillies, Violets & Lil-

lies with odour sweet a- bounding, sweet abounding, With odour

sweet aboun- ding, Miraculous loues wounding ij.

VII.

CANTVS.

Miraculous loues wound-
ding, Miraculous loues
wounding, loues wounding, ij.
Miraculous loues wound-
ding.



C

VIII.

CANTVS.



OE heere another loue, ij. from heaven

defen- ded, ij. Loe heere another loue,

ij. from heauen de- fended, ij.

That with forces a new and with new dar- ting doth wound the

heart, 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 hart, ij. and yet doth

breed, doth breed no smarting, doth wound the hart and yet doth breed no smarting.

ting.



Antasie : La Rondinella :

A musical score consisting of eight staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are represented by dots and crosses on the staff lines. The first staff begins with a whole note followed by a half note. The subsequent staves continue the melodic line, with some staves showing more complex rhythms like eighth and sixteenth notes.



Esue now mine eyes lamenting, your teares, your
 teares do but augment, augment this my lamenting, Esue
 now mine eyss lamenting, your teares doe but augment this my lamenting,
 this my lamenting, Death, death come thou, death come
 thou relieve me, ij. Death come thou relieve
 mee, Alas to live forsaken thus doth grieue
 mee, Ah see now where heely- eth, heely- eth, Then farewel false vnkinde,
 farewell thy Flora dy- eth, Death, Death come thou, Death come thou relieve mee,
 ij. Death come thou relieve mee, A-las to live forsaken

A musical score for the 'CANTVS.' part, page X. The score consists of three staves of music. The first two staves are in common time, while the third staff begins with a double bar line and continues in common time. The vocal line includes lyrics in all-caps: 'thus doth grieue mee, Ah see now where he lyeth, Ah see, see now where he ly- eth, hee ly- eth; Then farewell false vnkinde, farewell thy Flora dy- eth.'



XL.

CANTVS.

Yre and lightning from heaven fall, ij. And
sweet- ly en- flame that heart with loue arightfull,
Fyre and lightning from heaven 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.



Anafie : Il Grillo !

XIII.

CANTVS.



Lora wilst thou torment mee, And yet must I content mee,

Flora wilst 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 me, ij.

Flora

gentle and faire, Alas hath slaine mee, ij. a-las hath slaine mee,

ij.

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

mee, ij.

a-las hath slaine mee, ij.

a-las hath slaine mee.



Antafie: Il Eameno!

The musical score consists of six staves of music. Each staff begins with a large 'G' clef. The music is written in a cursive, handwritten-style musical notation. Notes are represented by small dots and dashes on the lines, with some 'x' marks indicating rests or specific rhythmic values. The music begins with a melodic line and ends with a harmonic progression.



N nets of golden wy-

ers, ij.

With Pearle and Rubie 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

me,

Ere long aliue, ij.

a-las thou shalt not see

me, ij.

a-las thou shalt not see

me, Ere long aliue, ij.

a-las

thou shalt not see

me, ij.

a-las thou shalt not see

me,



Antasie : La Caccia ?



Theu that art so cru- ell, My dainty louely iew-

ell, ij.

O thou that art so cru- ell, My

dainty louely iew- ell, ij.

Why thus in my tormenting, Dost

thou still vse re- len- ting? ij.

A- has 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-

has right out come slay mee, Doe not thus still from time to time delay mee,

ij.

Do not thus still from time to time delay

mee, ij.



Antafie : La Sampogna ?



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

I should for grieve 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.



Antafie: La Sirena?

The musical score consists of six staves of music. The notation is based on a dot-and-cross system, where a dot represents a note and a cross represents a rest. The staves are separated by vertical bar lines. The first staff starts with a large decorative initial 'P' followed by a series of notes. The subsequent staves continue the musical line, with some staves ending in a double bar line. The text 'Antafie: La Sirena?' is positioned above the second staff.

XXI.

CAN TVS.

Antafie: La Torelio?

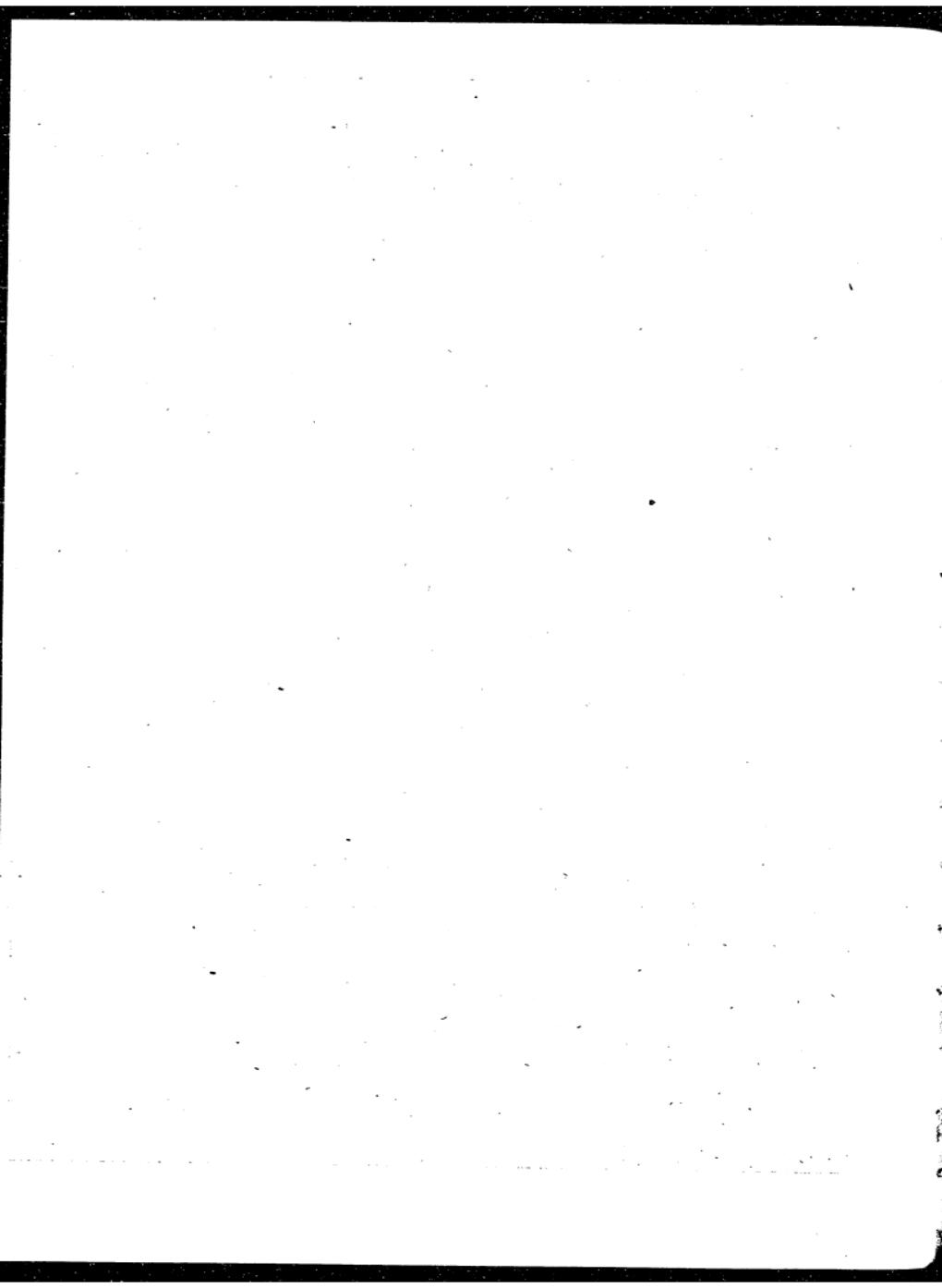
FINIS.

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OVS AND GENTLE LADIE
THE LADIE PERIAM.



O E heere, most worthy Ladie, these Canaonets of mine,
like two wayting-maydes desiring to attend vpon you ;
destinated by my Wife (even before they were borne)
vnto your Ladishipseruice. Not that for any great good
or bewtie in them shee thought them worthy of you :
but that not being able as heretofore still to serue you ;
she would that these therefore with their presence shoule make good and
supply that hir absence. For hir sake then vouchsafe, gentle Ladie, to en-
tertain them having no other thing to commend them to you for, but this
that they are Virgins, never yet hauing once beene out at doores, nor scene
the fashions of the world abroad. And therefore notwithstanding per-
haps in the highest degree they shall not satisfie you : yet if they shall but
in any sorte content you ; I know that the greatest fault you will finde in
them shall be for their smalenesse. And so good Madame I cease further
to trouble : but not still to serue and honor you.

Your Ladieships

Euer to commandund.

Thomas Morley.



THE TABLE.

CANZONETS.

F	Yre and lightning.	XI	Lo heere another loue.	VIII
	Flora wilt thou torment me?	XII	Leave 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 shoulde for griefe & anguish.		XIX	When loe by break of morning.	II

FANTASIES.

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

FINIS.



E.

TENOR.



O Eye my Canzonets to my deer dar-

ling, deere dar- ling. ij.

to my deere dar- ling, And with your gentle dainty

sweet accen- tings, desire her 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.

B

II.

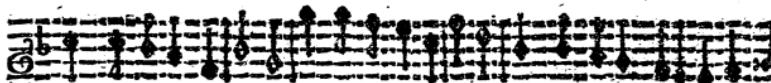
TENOR.



Hen loe, by breake of mor- ning, ij.
 My loue hit selfe ador- ning, ij.
 When loe, by breake of mor- ning, ij. My loue hit
 selfe ador- ning, ij. Doth walk the woods so daintie,
 Gathering sweet Violets & Cowslips plenty, ij.
 Sweet Violets and Cowslips plentie, The birds enamour'd, ij. sing and
 praise my Flo- rs, Lo heere a new Aurora, ij. Lo heere a new Au-
 ro- ra. The birds enamor'd, ij sing and praise my Flo- ra.

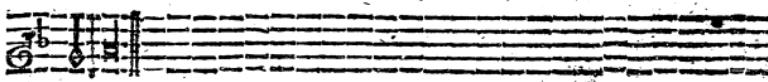
IL.

TENOR.

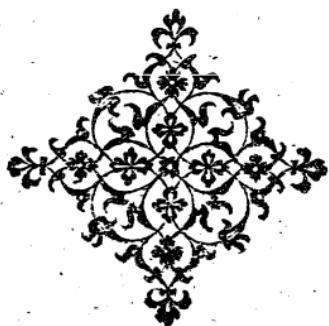
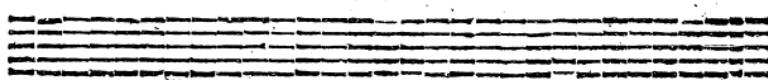
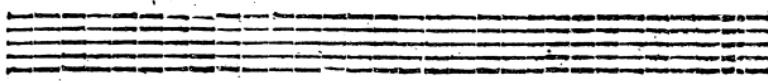


Loe heere a new Au- ro- ra. ij.

Loe heere a new Au- ro-



TA.





Wee Nimphe come to thy louer, ij.

Lo heere alone our loues we may disco-

uer, Sweet Nimphe come to thy louer ij.

Lo

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

ton, with wanton glofes, hark hir loue to disclo- fcs. ij.

where the sweet Nightingale with wanton, with wanton glofes,

hark hir loue to disclo- fcs. ij.

III.

TENOR.



Antafie : Il dolorofa :

A musical score for the Tenor part, consisting of eleven staves of music. The music is written in common time, with a key signature of one sharp (F#). The notation uses a mix of quarter and eighth notes, with various rests and accidentals. The vocal line begins with a melodic phrase starting on a high note, followed by sustained notes and rhythmic patterns.



Goe before my dar- ling, ij.

I goe before my dar-

ling, ij.

I goe before my dar- ling,

Follow thou to the bowre in the clofe alley, Ther wee will together, Sweetly kiffe each

eyther, And like two wan- tons, Dally dally dally dally dally dally

dally dally dally dally dally, Ther wee will together, sweetly kiffe each eyther, And

like two wantons, Dally dally dally dally dally dally dally dally

dally dally dally dally dally.

VI.

TENOR.



Antafie: La Girandolo?

A musical score for the Tenor part, consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a soprano C-clef. The notes are represented by small dots on the staff, with vertical stems extending either upwards or downwards. The first staff begins with a large initial 'F'. The lyrics 'Antafie: La Girandolo?' are printed below the first staff. The subsequent staves continue the musical line, with some staves showing more complex note patterns than others.

VII.

TENOR.



Miraculous loues wounding, ij.

Miraculous loues woun-

ding, Miraculous 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 turn'd to Roses, Vio-

lets and Lil- lies, ij

with odour sweet a-

boun- ding, With odour sweet a-

VII.

TENOR.

A musical score for the Tenor part, section VII. It consists of three staves of music. The first two staves begin with a common time signature and a key signature of one sharp. The lyrics "boun-ding, Miraculous loues wounding, loues wounding, Miraculous loues woun-ding, ij." are written below the first staff, and "Miraculous loues woun-ding." is written below the second staff. The third staff begins with a common time signature and a key signature of one sharp, with the lyrics "ij. Miraculous loues woun-ding." written below it. The music features various note heads, including diamonds and crosses, and rests.



VIII.

TENOR.



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

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

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 smarting, no smar- ting. That with forces a new, and

with new dar- ting, doth wound the hart, ij. and

yet doth breed no smarting, doth wound the heart and yet doth

breed no smarting.



Antafie: La Rondinella?

The score is composed of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in a vertical stem notation where each dot represents a note. The title 'Antafie: La Rondinella?' is centered above the first staff.



Eaue now mine eyes lamenting, your teares doe

but augment this my tormenting, Leave now mine eyes la-

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

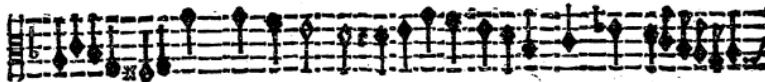
ting, Death, death come thou relieve mee, Death come thou relieve

mee, ij. Death come relieve mee, A-las to liue for-

faken thus doth grieue me, Ah see now where he lyeth, Ah see, see now

where heely- eth, Then farewel false vnkinde, farewel thy Flora dyeth, Death, death

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



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



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



farewell false vnkinde, farewell, thy Flora dyeth.



XI.

TENOR.



Yre and lightning from heauen fall, ij.
And sweet- ly en- flame that hart with loue aright.
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.
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.

XIL

TENOR.



Antafie : Il Grillo:

A musical score for the Tenor part, consisting of twelve staves of music. The music is written in common time, with a key signature of one sharp (F#). The notes are represented by dots and crosses on a five-line staff. The first staff begins with a large decorative initial 'F'. The subsequent staves are standard musical notation. The vocal line is continuous throughout the score.

XIII.

TENOR.

Lora : And yet must I content mee / Flora wilt thou torment
 me, 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, & dying
 thus complaine me, Lo then I dye, ij. & dying thus complaine mee, Flora
 gentle and faire, A-las hath slaine mee, hath slaine me, ij. hath slaine
 mee, a-las hath slaine mee, a-las hath slaine mee. Flora gentle & faire, a-las hath
 slaine me, hath slaine mee, ij. hath slaine mee, a-las hath slaine mee, a-
 las hath slaine mee.



Antafie: Il Lamento?

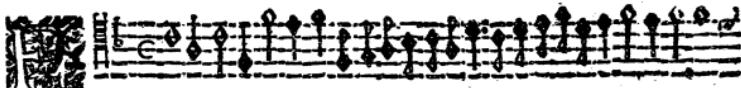
XV.

TENOR.

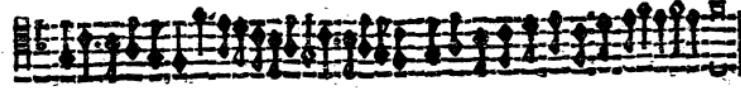
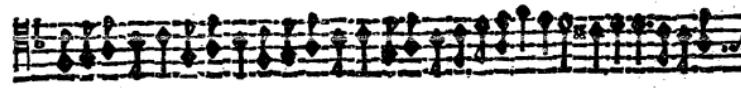
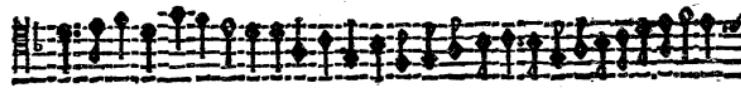
N nets of golden wy-
 wy- ers ij.
 spangled, ij. My heart entangled, ij.
 Cries and help requiers, ij. Cries & help requiers, ij.
 Sweet loue, from out those bryers, But thou vouchsafe to free
 me, Ere long alive, ij. alas thou shalt not see me, ij.
 alas thou shalt not see me, Ere long alive, ij.
 alas thou shalt not see mee, ij.
 alas thou
 shalt not see mee.

XVI.

TENOR.



Antafie : La Caccia?



D:

XVII.

TENOR.



Thou that art so cruel, My dainty lounely jewel, ij.

O thou that art so cruel, My dainty lounely

jewel, 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, 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.

XVIII.

TENOR.



Antafie: La Sampogna?

The musical score consists of six staves of tenor music. The notation is a form of dot notation where each dash represents a note and each dot represents a rest. The first staff starts with a large decorative initial 'P'. The lyrics 'Antafie: La Sampogna?' are placed above the second staff. The music is in common time, with various note values indicated by the length of the dashes and dots.

D₃.

XIX.

TENOR.



Should for griefe and anguyl dye re- cureles, ij.

I should for griefe and an-

guyl dye recureles, ij.

That day I smit my Flora

faire, my Flora faire and figh- 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 figh- ly, Cleerer then is the sonne, that shines so

brightly, ij.

that shines so brightly. ij.

that

shines so brightly.



Antasie; La Serena?

XXI.

TENOR.



Antsic : La Torello?

A handwritten musical score for the Tenor voice, consisting of eight staves of music. The music is written in a cursive, Gothic-style script. The first staff begins with a large decorative initial 'F'. The lyrics 'Antsic : La Torello?' are written below the first staff. The score includes various musical markings such as dots, crosses, and diamonds, typical of early printed music notation.

FINIS.

*Collected by
May 20, 1810.*