

CANZONETS
FIRST BOOKE
TWO VOYCES



M

1490

5mB5

T. MORLEY.

1595

STC 18119



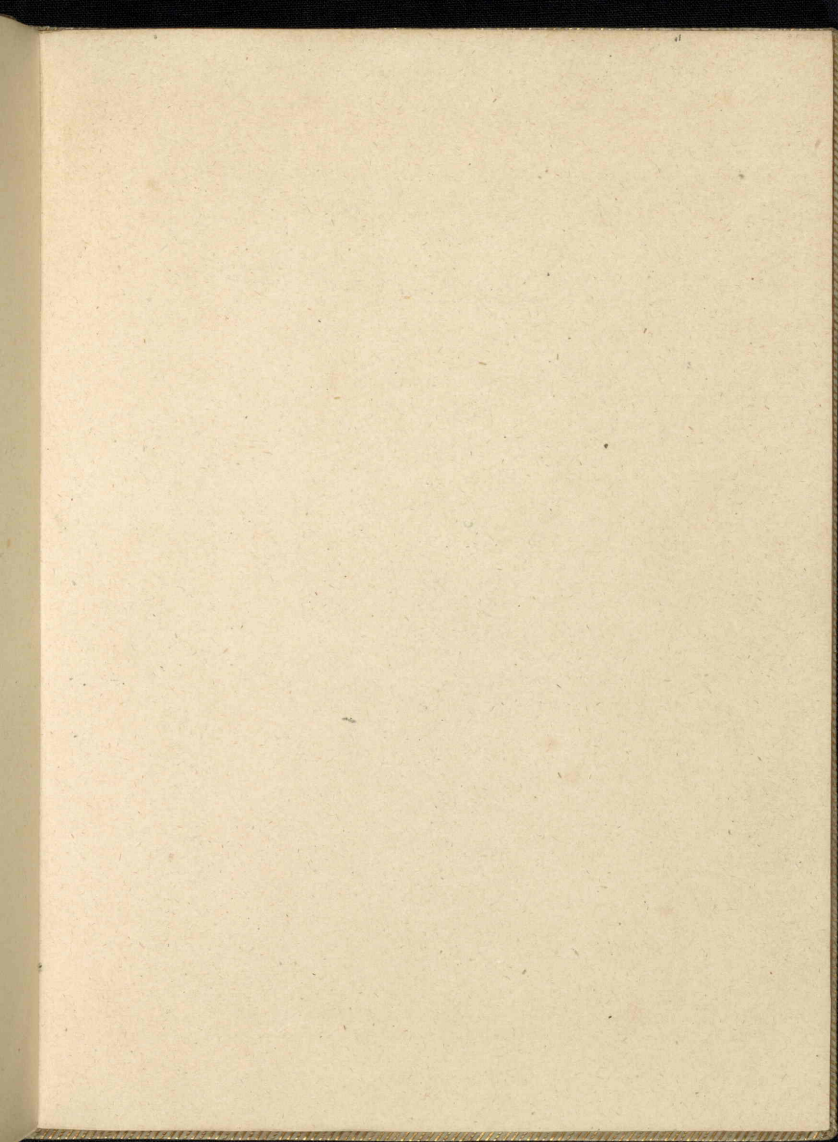
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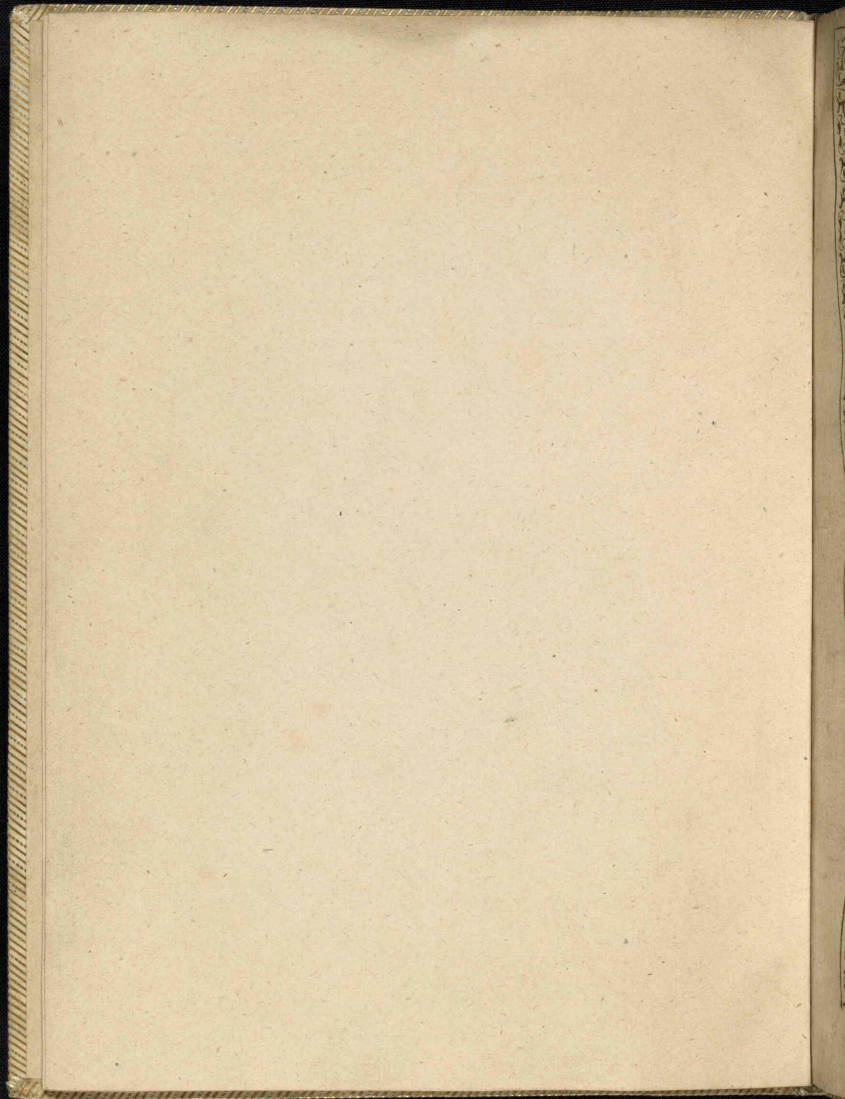
Book M85

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CANTVS.

OF
THOMAS MORLEY

THE FIRST BOOKE OF
CANZONETS
TO
TWO VOYCES.



IN LONDON
BY THOMAS ESTE.

CIO. IO. XC. V.

212094.000

THOMAS MORLEY
OF
THE FIRST BOOK OF
CANTONETS
TO
TWO VOICES



IN LONDON
BY THOMAS ESTE
OLDICXCV

M1490
M85

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1946

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



LOE heere, most worthy Ladie these Canzonets of mine like two wayting maydes desiring to attend vpon you; destinated by my Wife (euen beefore 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 would that these therefore with their presence should 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 ouce been out at doores, nor seene the fashions 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 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 commaund

Thomas Morley.



THE TABLE.

CANZONETS.

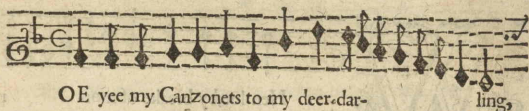
F yre and lightning.	XI	Lo heere another louer.	VIII
Flora wilt y torment mee.	XIII	Leaue now mine eyes.	X
Goe ye my Canzonets.	I	Miraculous.	VII
I goe before my darling.	V	O thov that art so cruell.	XVII
In nets of goulden wyer.	XV	Sweet Nimphe:	III
I should for grieft & anguish.	XIX	When lo by break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

FANTASIES.

I L 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		

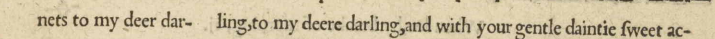
FINIS.





ij.

Goe ye my Canzo-

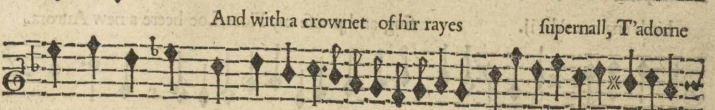


And with a crownet, of hir rayes

supernall, T'adorne your locks and make



nall. ij.



your locks and make your name eter-

nall. ij.





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, 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.



ij.

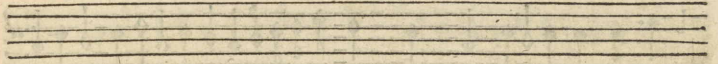
Loe heere a new Auro- ra. The birds en-



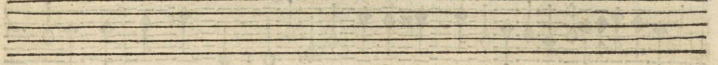
amor'd, ij. sing and praise my Flora, Loe heere a new Aurora. ij.



Loe heere a new Auro- ra.



toe heere a new Auro- ra.



toe heere a new Auro- ra.



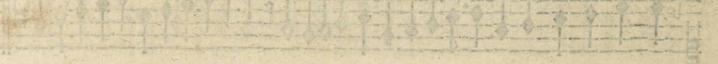
toe heere a new Auro- ra.



toe heere a new Auro- ra.



toe heere a new Auro- ra.



toe 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 discover, 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 to disclo- ses, ij.



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



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



Antafie : Il doloroso ?

The musical score consists of ten staves of music. The notation includes various note values, rests, and accidentals. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style characteristic of 17th or 18th-century manuscript notation.



Goe before my dar- ling, ij.



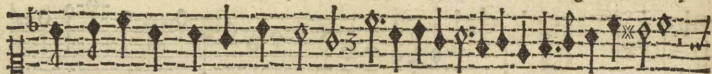
I goe before my dar- ling, ij.



I goe before my dar- ling, ij.



Follow thou to the bowre in the clofe al- ley, Ther wee will together, Sweetly



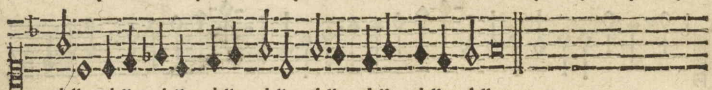
kiffe each eyther, And like two wantons, Dally dally dally dally dally dally



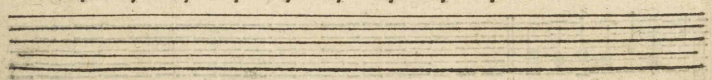
dally dally dally dally dally dally dally dal- ly. There wee will together



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



dally dally dally dally dally dally dally dally dally.





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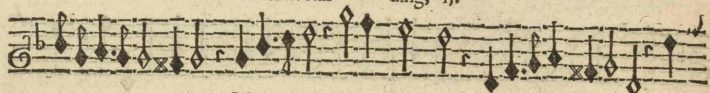
Antafse: La Girandola ?



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 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

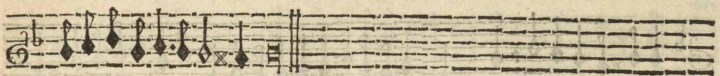
loues wounding ij.



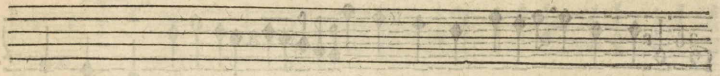
ding, Miraculous, loues



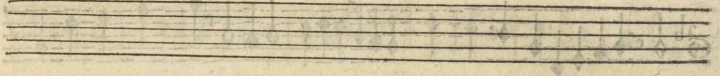
Miraculous loues woun-



ij. i. beb



the world and yet doth breed no



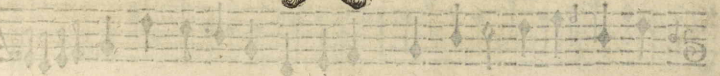
and yet doth breed no



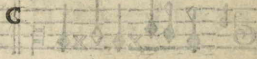
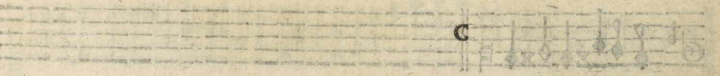
and yet doth breed no



and yet doth breed no



and yet doth breed no





O E heere another loue, ij. from heauen



defen- ded, ij. Loc 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 smirting, doth wound the hart and



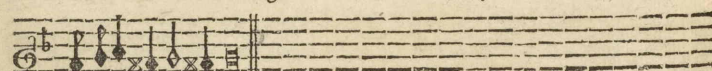
yet doth breed no smirting no smirting. That with forces a new and with new dar-



ting, doth wound the hart, ij. and yet doth



breed doth breed no smirting, doth wound the hart and yet doth breed no smir-



ting,



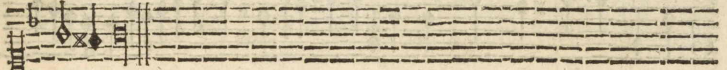
Eae now mine eyes lamen-
 ting, your teares, your
 teares do but augment augment this my lamen-
 ting, Leae
 now mine eies lamenting, your teares doe but augment this my lamen-
 ting, this my lamen-
 ting, Death death come thou, death come
 thou relieue mee, ij. Death come thou relieue
 mee, Alas to liue forfaken thus doth grieue mee, Ah see now wher hee ly-
 eth, Ah see, see now where hee ly- eth, hee ly- eth, Then farewell false vnkinde,
 farewell thy Flora dy- eth, Death, Death come thou, Death come thou relieue mee,
 ij. Death come thou relieue mee, A-las to liue forfaken



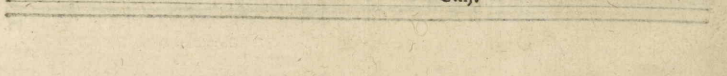
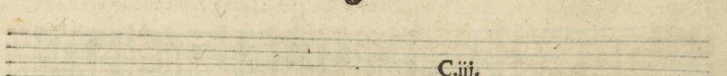
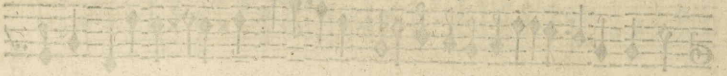
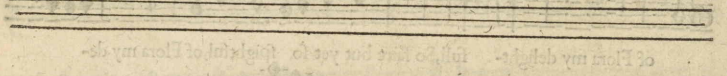
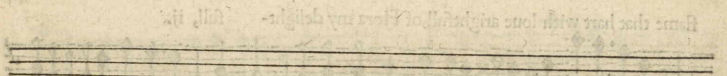
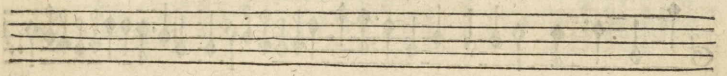
thus doth grieue mee, Ah see now where hee lyeth, Ah see, see now



where hee lyeth, hee lyeth, Then farewell falce vnkinde, farewell thy Flora



dyeth.





Yre and lightning from heauen fall, ij. And

sweet- ly en- flame that hart with loue aightfull,

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

flame that hart with loue aightfull, 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.



Antasie : Il Grillo?

Two staves of musical notation. The top staff begins with a treble clef and a common time signature (C). The music consists of a series of diamond-shaped notes (semibreves) on a five-line staff.

Staff of musical notation with diamond-shaped notes.

Staff of musical notation with diamond-shaped notes.

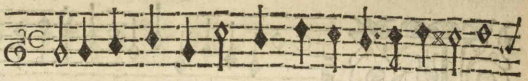
Staff of musical notation with diamond-shaped notes.

Staff of musical notation with diamond-shaped notes.

Staff of musical notation with diamond-shaped notes.

Staff of musical notation with diamond-shaped notes.

Staff of musical notation with diamond-shaped notes, ending with a double bar line and a final chord.



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 flaine mee, ij.

a- las hath flaine mee,



ij.

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

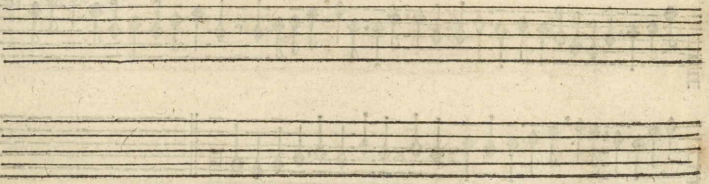
a- las hath flaine



mee, ij.

a- las hath flaine mee, ij.

a- las hath flaine mee.





First musical staff with a treble clef, common time signature (C), and a key signature of one flat (B-flat). The melody begins with a half rest, followed by a series of eighth and sixteenth notes, including some notes marked with an 'x'.

Antasia: Il Lamento?

Second musical staff, continuing the melody from the first staff.

Third musical staff, continuing the melody.

Fourth musical staff, continuing the melody.

Fifth musical staff, continuing the melody.

Sixth musical staff, continuing the melody.

Seventh musical staff, continuing the melody.

Eighth musical staff, continuing the melody.

Ninth musical staff, concluding the piece with a double bar line.

contant mee,

ent mez Ant

Lo then, Lo

Flora

aine mee,

th flame

ine noc.



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 aliue, ij,

a-las thou shalt not see

mec. ij.



a-las thou shalt not see

mec. Ere long aliue, ij.

a-las

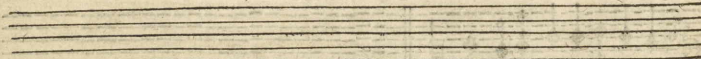


thou shalt not see

mec. ij.

alas thou shalt not see

mec.





Antasie : La Caccia ?





Antasie: La Sampogna?

Musical staff 1: Treble clef, common time signature (C), starting with a C-clef on the first line. The melody begins with a quarter note C, followed by a series of eighth and sixteenth notes, including some beamed pairs and a final quarter note G.

Musical staff 2: Continuation of the melody from the first staff, featuring similar rhythmic patterns and note values.

Musical staff 3: Continuation of the melody, showing a variety of note values and rests.

Musical staff 4: Continuation of the melody, with some notes marked with an 'x' above them.

Musical staff 5: Continuation of the melody, maintaining the rhythmic flow.

Musical staff 6: Continuation of the melody, with some notes marked with an 'x' above them.

Musical staff 7: Continuation of the melody, showing a mix of eighth and sixteenth notes.

Musical staff 8: Continuation of the melody, ending with a double bar line and repeat dots.

Musical staff 9: Continuation of the melody, ending with a double bar line and repeat dots.



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.





Antasie : La Sirena? *colla T. A. : stema*

Musical notation on two staves, featuring a treble clef and a common time signature (C). The notation includes various note values and rests.

Musical notation on two staves, continuing the piece with various note values and rests.

Musical notation on two staves, continuing the piece with various note values and rests.

Musical notation on two staves, continuing the piece with various note values and rests.

Musical notation on two staves, continuing the piece with various note values and rests.

Musical notation on two staves, continuing the piece with various note values and rests.

Musical notation on two staves, continuing the piece with various note values and rests.

Four empty musical staves at the bottom of the page.



Antasie : La Torello?

Handwritten musical notation on ten staves. The first staff includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of various note values, rests, and accidentals. A large decorative initial 'A' is at the start. The piece is titled 'Antasie : La Torello?'. The notation continues across ten staves, ending with a double bar line and repeat signs on the final staff.

TENOR.

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



IN LONDON
BY THOMAS ESTE.

CID. 13. XC. V.

THOMAS

THOMAS MORTIMER

THE FIRST BOOK OF

CHRISTOPHER

TO

THE ROYAL

LONDON

BY THOMAS MORTIMER

PRINTED



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



LOE heere, most worthy Ladie these Canzonets of mine like two wayting maydes desiring to attend vpon you; destinated by my Wife (euen beefore 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 would that these therefore with their presence should 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 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 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 Ladiships

Euer to commaund

Thomas Morley.



THE TABLE
OF THE
CANZONETS.

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

FANTASIES.

I n Dolorosa.	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 in London the 17. of November. 1592.



Thomas Morley.



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- rings, desire hir to vouchsafe these my lamentings, ij.



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



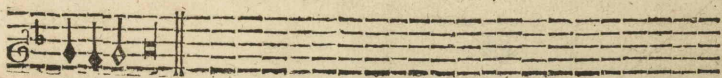
locks and make your name eter- nall. ij.

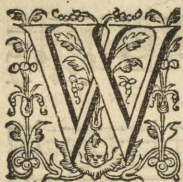


And with a crownet, of hir rayes supernal, T' adorne your



locks and make your name eter- nall. ij.





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



My loue hir self ador- ning, ij.



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

My loue hir



selfe ador- ning, ij.

Doth walk the woods so daintie,



Gathring sweet Violets & Cowslips plenty, ij.



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

sing and



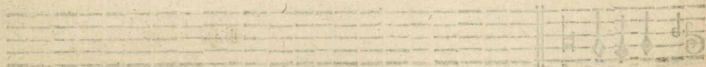
praise my Flo- ra, Loe heere a new Aurora. ij.

Loe heere a new Au-



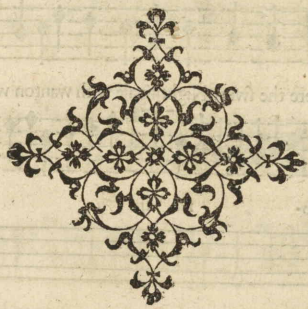
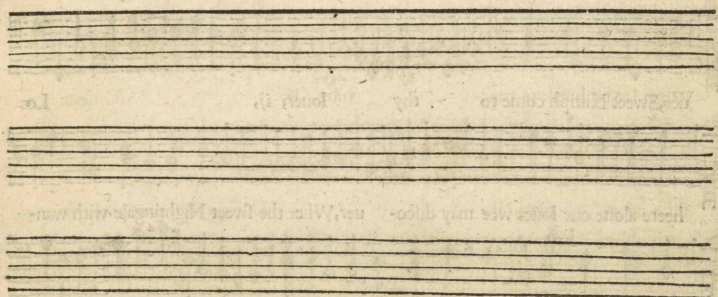
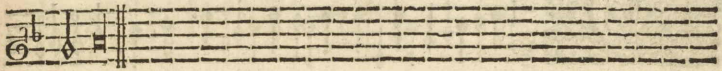
ro- ra. The birds enamour'd, ij.

sing and praise my Flo- ra,





Loe heere a new Au-ro-



B.ij.



Musical staff with notes and a common time signature 'C'.

Weet Nimphe come to thy louer, ij.

Musical staff with notes and a common time signature 'C'.

Lo here alone our loues wee may disco-

Musical staff with notes and a common time signature 'C'.

uer, Sweet Nimph come to thy louer, ij, Lo

Musical staff with notes and a common time signature 'C'.

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

Musical staff with notes and a common time signature 'C'.

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

Musical staff with notes and a common time signature 'C'.

where the sweet Nightingale with wanton with wanton gloses,

Musical staff with notes and a common time signature 'C'.

hark hir loue to disclo- fes. ij.

Four empty musical staves at the bottom of the page.



Antasie : Il doloroso ?

Antasie : Il doloroso ?



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 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 dal- ly. Ther wee wil together Sweetly kisse each cyther, And



lyke two wantons, Dally dally dally dally dally dally dally dally dally dally



dally dally dally dally.





Antasie : La Girandolo ?





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 Rofes, Vio-



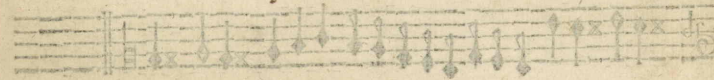
lets and Lil-

lies, ij.

with odour sweet a-



boun- ding, With odour sweet a-





LOE heere another loue, ij. from heauen de-



scended, ij. and



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



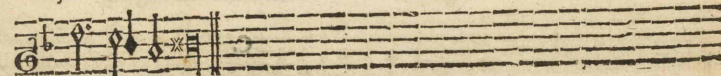
heart and yet doth breed no smarting, no smar- ting. That with forces a new and



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



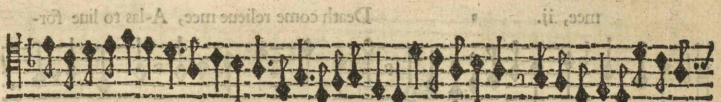
yet doth breed no smarting, doth wound the hart and yet doth



breed no smarting.



Antaise : La Rondinella ?





Leaue now mine eyes lamen- ting, your teares doe



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



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



ting, Death death come thou relieue mee, Death come thou relieue



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



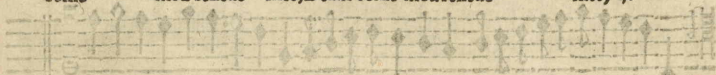
faken thus doth grieue mee, Ah see now wher hee lyeth, Ah see, see now



wher hee ly- eth, Then farewel falce vnkinde, farewel thy Flora dyeth. Death, death



come thou relieue mee, Death come thou relieue mee, ij.





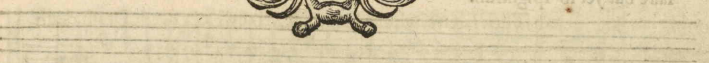
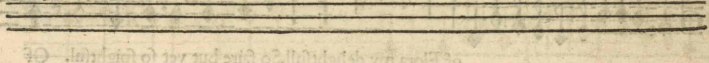
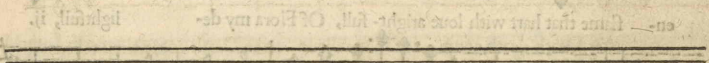
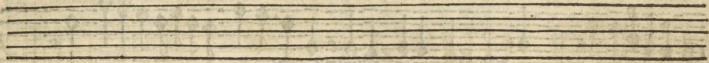
Death come relieue mee, Alas to liue forsaken thus doth grieue



mee, Ah see now where hee lyeth, Ah see, see now where hee lyeth, Then



farewell falce vnkinde, farewell thy Flora dyeth.





Musical staff with notes and a treble clef.

Yre and lightning from heauen fall, ij.

Musical staff with notes and a treble clef.

And sweet-ly en- flame that hart with loue aright-

Musical staff with notes and a treble clef.

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

Musical staff with notes and a treble clef.

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

Musical staff with notes and a treble clef.

of Flora my delightfull, So faire but yet so spightful. Of

Musical staff with notes and a treble clef.

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

Musical staff with notes and a treble clef.

faire but yet so spightfull.

Four empty musical staves at the bottom of the page.



Antasie: Il Grillo?



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



mee, And yet must I content mee, And shall I have 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



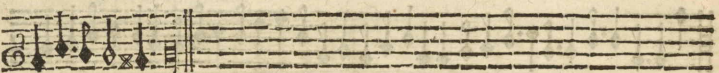
gentile and faire, A- las hath slaine mee, hath slaine mee, ij. hath slaine



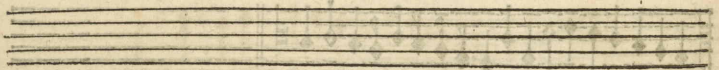
mee, a- las hath slaine mee, a- las hath slaine mee, Flora gentile & faire, a- las hath



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



las hath slaine mee.





Antasia: Il Lamento?



N nets of golden wy- 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



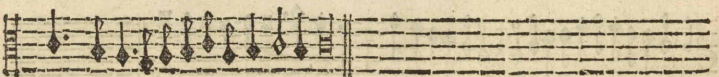
mee, Ere long aliue, ij. alas ȳ shalt not see mee. ij.



alas thou shalt not see mee. Ere long aliue, ij.



a-las thou shalt not see mee. ij. alas thou



shalt not see mee.



Antasie : La Caccia ?





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

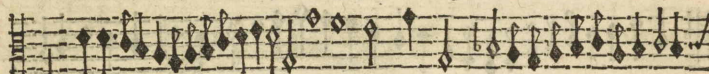


O thou that art so cruell, My daintie louely



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.



Antasie : La Sampogna ?

Two staves of musical notation. The top staff begins with a treble clef and a common time signature (C). The music consists of a sequence of diamond-shaped notes, some with stems, and rests.

Staff of musical notation with diamond-shaped notes and stems.

Staff of musical notation with diamond-shaped notes and stems.

Staff of musical notation with diamond-shaped notes and stems.

Staff of musical notation with diamond-shaped notes and stems.

Staff of musical notation with diamond-shaped notes and stems.

Staff of musical notation with diamond-shaped notes and stems.



Should for grieſe and anguiſh dye re- cureles, ij.



I ſhould for grieſe and an-



guiſh dye re-cureles, ij.

That day I miſt my Flora



ſaïre my Flora ſaïre 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



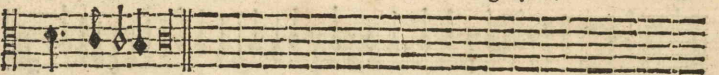
miſt my Flora ſaïre my Flora ſaïre and ſight-ly, Cleerer then is the ſunne, that ſhines ſo



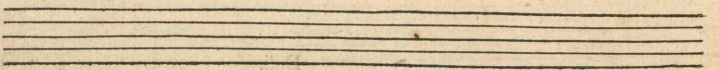
brightly. ij.

that ſhines ſo brightly. ij.

that



ſhines ſo brightly.





Antasie : La Serena?

Two staves of musical notation. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a sequence of notes and rests, with some notes marked with an 'x'.

Staff of musical notation with a treble clef and a key signature of one flat. The music continues with various note values and rests.

Staff of musical notation with a treble clef and a key signature of one flat. The music continues with various note values and rests.

Staff of musical notation with a treble clef and a key signature of one flat. The music continues with various note values and rests.

Staff of musical notation with a treble clef and a key signature of one flat. The music continues with various note values and rests.

Staff of musical notation with a treble clef and a key signature of one flat. The music continues with various note values and rests.

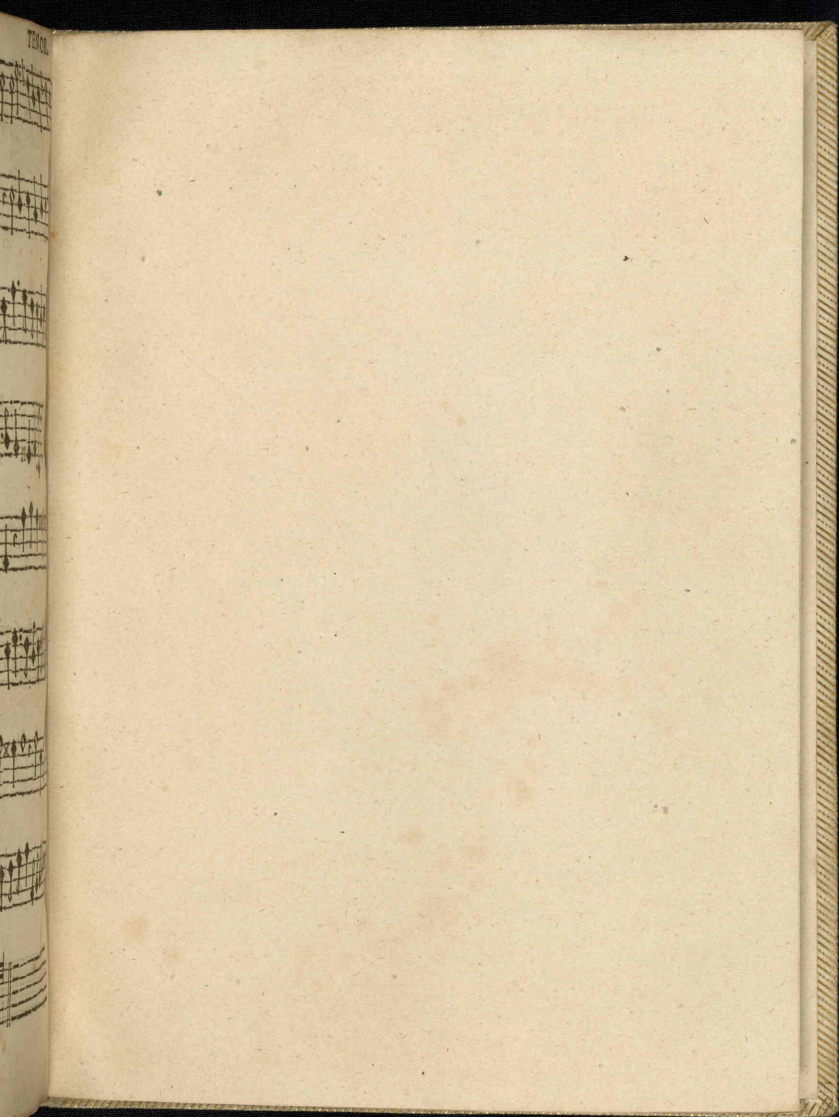
Staff of musical notation with a treble clef and a key signature of one flat. The music continues with various note values and rests, ending with a double bar line and repeat dots.

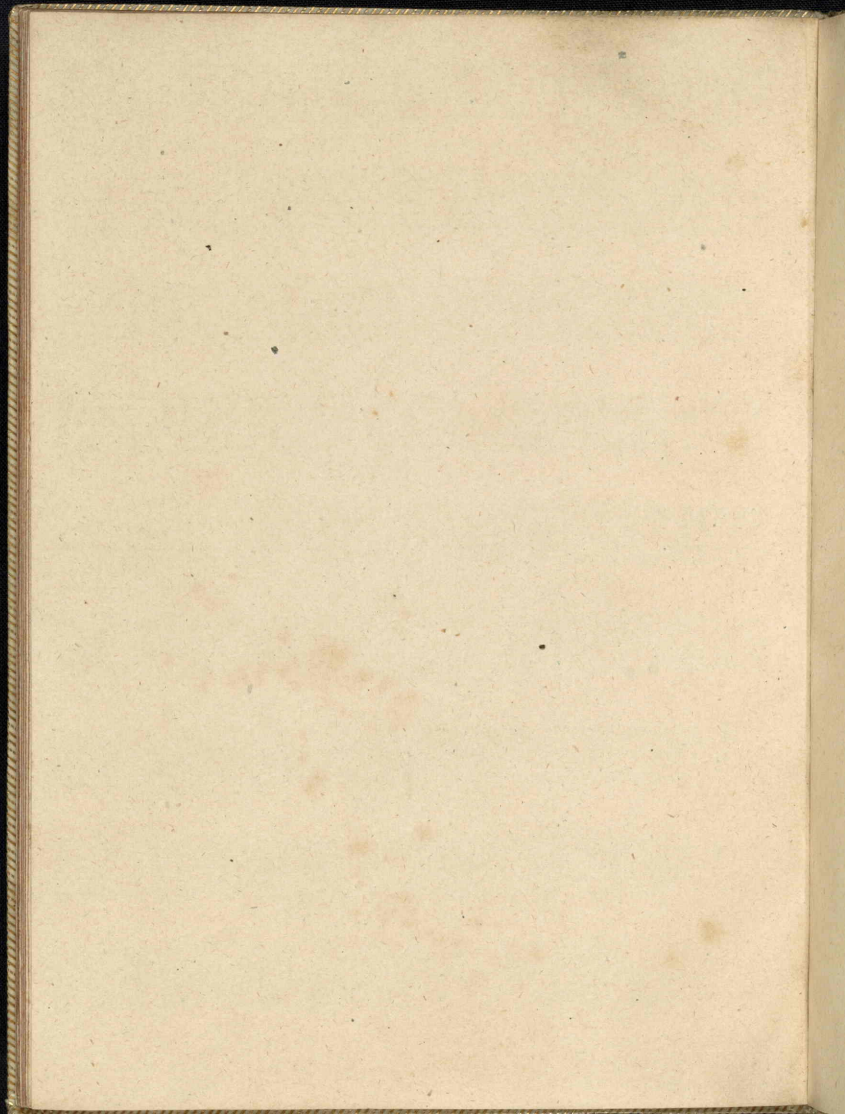
Three empty musical staves at the bottom of the page.

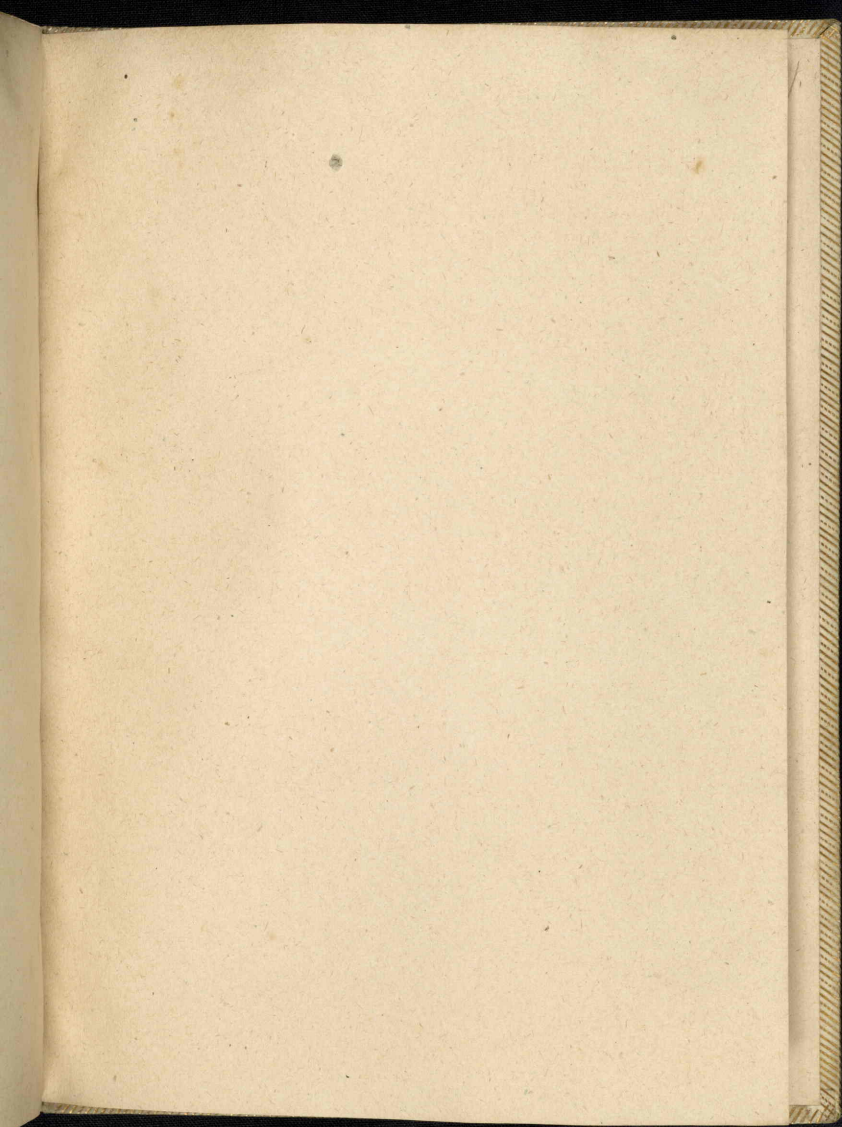


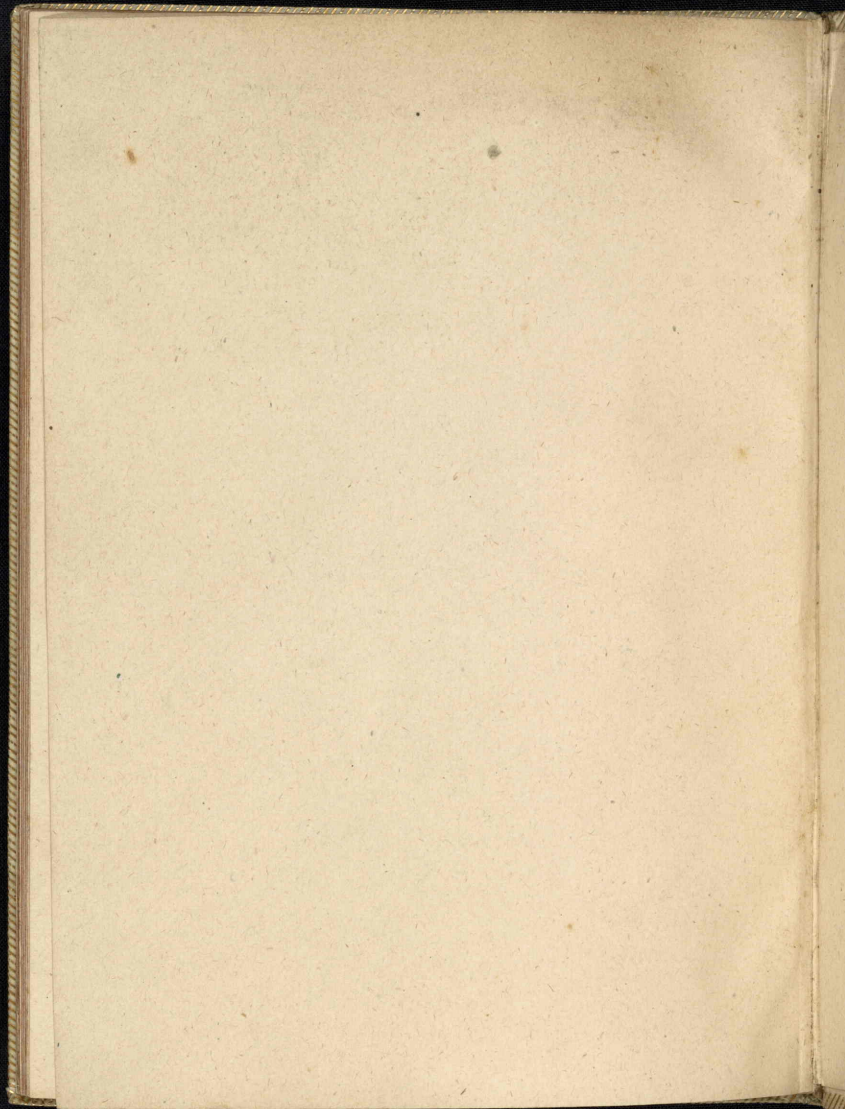
Antasie: La Torello?











Perfect.

B. Quaritch & Co

15/12/19

Δ Δ/1.

19/12/19

