

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



IN CAMBRIDGE
BY LAURA CONRAD
FOREWARD BY JOHN TYSON

C. 1590.

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CANTVS.

OF
THOMAS MORLEY
THE FIRST BOOKE OF
CANZONE TS
TO
TWO VOICES.



IN LONDON
BY THOMAS ESTE

1595.



I. Goe yee my canzonets — Cantus

1 Goe yee my can- zo- nets to my deer dar - ling, goe yee my
 5 can- zo- nets to my deer dar - ling, Goe ye my can- zo-
 10 nets to my deer dar - ling, to my deere dar - ling, and with your gen- tle
 16 dain- tie sweet ac- cent- ings, de- sire hir to vouch- safe these my la - ment -
 21 ings, de- sire hir to vouch- safe these my la - men - tings And with a
 27 crown- net, of hir rayes su- per- nall, t'a- dorne your locks
 32 and make your name e- ter - nall, t'a- dorne your locks and
 36 make your name e- ter - nal And

A

B

Music score for 'Goe yee my canzonets — Cantus'. The score consists of six staves of music in common time, treble clef, and C major. The lyrics are written below each staff, corresponding to the musical notes. The first two staves are in common time, while the remaining four staves are in 6/8 time. Measure numbers 1 through 36 are indicated on the left side of the staves. The lyrics describe a lover's request for his beloved to wear a crown-net and super-nall, and to make their names eternal.

Musical score for Thomas Morley's "With a crow-net". The score consists of three staves of music in common time, treble clef, and G major. The lyrics are integrated into the music, appearing below the notes. The score begins at measure 41, continues through measure 47, and ends at measure 51.

41 with a crow- net of hir rayes su- per- nall, t'a- dorne your locks

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

51 make your name e- ter- nall.

I. Goe yee my canzonets. — Tenor



I. Goe yee my canzonets — Tenor

A musical score for a three-part setting of the song "Goe yee my can zo-nets to my deer darling". The music is in common time and consists of five staves of music with lyrics underneath. The first staff starts with a treble clef and a common time signature. The second staff begins at measure 5 with a bass clef. The third staff begins at measure 10 with a treble clef and a section labeled 'A'. The fourth staff begins at measure 15 with a treble clef. The fifth staff begins at measure 20 with a treble clef and a section labeled 'B'.

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

Musical score for Thomas Morley's "A Dorne your locks". The score consists of four staves of music in common time, treble clef, and G major. The lyrics are integrated into the musical lines. The score includes measures 36 through 51.

36
dorne your locks and make your name e- ter - nal And

42
with a crow- net of hir rayes su- per- nall, t'a- dorne your

47
locks and make your name e- ter - nall. T'a-

51
dorne your locks and make your name e- ter - nall.



II. When loe, by break of morning — Cantus

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

5 morn- ing, My love hir self a-dor - ning, My love hir self a-

10 dorn - ning, When loe, by break of mor - ning, When loe by

15 break of morn- ing, When loe, by breake of morn- ing, My love hir selfe a-

20 dor - ning, My love hir selfe a-dor - ning, Doth walk the woods so

26 **B** dain- tie, Gath- ring sweet vi- o- lets and Cow- slips plen- ty, Gath- ring

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

35 slips plen - ty, The birds en- a- mour'd, The birds en- a- mour'd sing and

A

Music score for 'When loe, by break of morning — Cantus'. The score consists of six staves of music in common time, treble clef, and C major. The lyrics are written below each staff. Measure numbers 1 through 35 are indicated on the left side of the staves. The first staff begins with a large initial 'W'. The lyrics describe a lover's longing for their beloved at dawn, the beauty of nature with violets and cowslips, and the singing of birds.

Musical score for 'Loe heere a new Au-ro-ra' by Thomas Morley, featuring four staves of music with lyrics.

The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time.

Lyrics:

40 praise my Flo- ra, Loe heere a new Au- ro- ra. Loe heere a new Au- ro-

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

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

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



II. When loe, by break of morning — Tenor

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

5
break of morn- ing My love hir self a- dor - ning, My love hir

10
self a- don - ning. When loe, by break of mor - ning,

16
When loe by break of morn - ing, My love hir selfe a- dor - ning, my

21
love hir selfe a- dor - ning Doth walk the woods so dain- tie A

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

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

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

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

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

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

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



III. Sweet Nimphe: — Cantus

1 Sweet Nimphe come to thy lo- ver, to thy lo-

5 ver, sweet Nymph come to thy lo- ver, Lo here a- lone Lo

9 heere a- lone. our loves wee may dis- co- ver, Sweet Nimpf come

13 to thy lov- er, to thy lov- er, Sweet Nimpf come to thy

18 lov- er, lo heere a- lone, lo heere a- lone, our loves wee may dis- co-

23 ver, Wher the sweet Night- in- gale with wan- ton with wan- ton

27 glo- ses, hark hir love to dis- clo - ses to dis- clo - ses, hark

A

B

C



III. Sweet Nimphe: — Tenor

1 Sweet Nimphe come to thy lover,
 6 sweet Nimphe come to thy lover, Lo here a lone our
 10 loves wee may dis- co- ver, Sweet Nimphe come to thy lov-
 16 er, Sweet Nimphe come to thy lov- er, Lo heere a lone our
 21 loves wee may dis - co - ver, Wher the sweet Night- in- gale with
 26 wan - ton with wan- ton glo- ses, hark hir love to dis- clo -
 32 ses. Hark hir love to dis- clo - ses dis- clo - ses, where the sweet

The musical score consists of five staves of music in common time, treble clef, and G major (indicated by a key signature of one sharp). The lyrics are written below the staves, corresponding to the musical phrases. Four sections are labeled with capital letters: A, B, C, and D. Section A starts at measure 6, section B at measure 21, section C at measure 26, and section D at measure 32. The lyrics describe a nymph's lover, their desire for privacy, and scenes of courtly love.

38

Night- in- gale with wan - ton with wan- ton glo- ses hark hir love to dis-

43

clo - ses. hark hir love to dis- clo - ses.

The musical score consists of two staves of music in G major (two sharps) and common time. The first staff begins at measure 38, starting with a half note followed by eighth notes. The second staff begins at measure 43, starting with a dotted half note followed by eighth notes. Measure 38 ends with a sharp sign above the staff, and measure 43 ends with a double bar line. The lyrics are written below the staves, corresponding to the musical phrases. An 'E' is boxed in the top right corner of the page.



V. I goe before my darling.— Cantus

A musical score for a single voice, featuring six staves of music in common time with a key signature of one sharp. The lyrics are written below the staves. Measure numbers 1 through 27 are indicated on the left side of each staff. The vocal line consists primarily of eighth and sixteenth notes. The lyrics describe a person's desire to be near their beloved, including lines like "I goe before my darling", "Follow thou to the bowre in the close", and "dal-ly dal-ly". The score concludes with a final cadence on the third staff.

Musical score for 'Dally dally dally' by Thomas Morley, page 15. The score consists of three staves of music in G major (two sharps) and common time. The lyrics are integrated into the musical lines.

32 dal- ly dal- ly dal- ly. There wee will to- ge- ther Sweet- ly kisse each
35 ey- ther, And lyke two wan - tons, Dal- ly dal- ly dal- ly dal- ly dal-
41 ly dal- ly.



V. I goe before my darling. — Tenor

A musical score for a single voice in common time, key of G major (two sharps). The music consists of six staves of music with lyrics underneath. Measure numbers 1, 7, 13, 18, 22, 25, and 30 are indicated on the left. The lyrics are as follows:

 I goe be- fore my dar - ling, I goe be-

 fore my dar - ling, I goe be- fore my dar -

 ling, I goe be- for my dar - ling, I goe be- fore my dar -

 ling, Fol- low thou to the bowre in the close al- ley,

 Ther wee will to- geth- er, sweet- ly kisse each ey- ther, And like two

 wan - tons, (1) Dal- ly dal- ly dal- ly dal- ly dal-

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

34

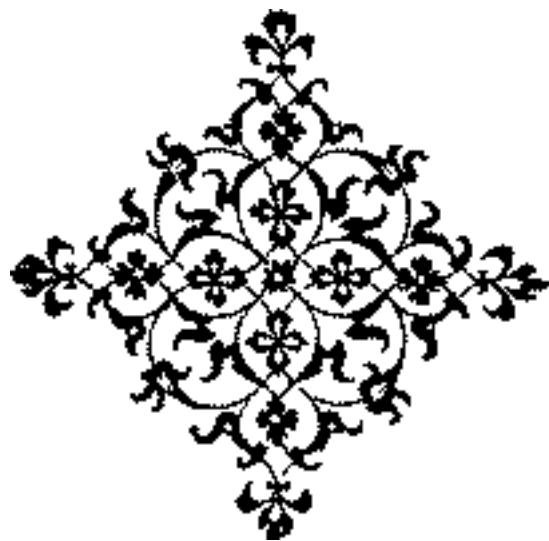
There wee will to- ge- ther Sweet- ly kisse each ey- ther, And lyke two

37

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

42

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





VII. Miraculous loves wounding — Cantus

Musical score for "Miraculous Loves Wounding" featuring three staves of music with lyrics. The music is in common time, treble clef, and includes a key signature of one sharp. The lyrics describe a lover's pain and a sweet Phil-lis's response. Measure numbers 1 through 31 are indicated on the left side of each staff.

Mi- ra- cu- lous loves wound- ing loves wound- ing, mi-
 ra- cu- lous loves woun- ding, mi- ra- cu- lous loves wound-
 ing, Mi- ra- cu- lous loves
 wound- ing, Mi- ra- cu- lous loves woun- ding Mi- ra- cu- lous loves
A
 woun- ding Even those darts my sweet Phil- lis,
 even those darts my sweet Phil- lis, So fierc- ly
 shot a- gainst my hart re- bound- ing, re- boun-
 ding, Are turnd to Ro- ses, Vi- o- lets and Lil- lies, Vi- o- lets and

37

Lil- lies, with o- dour sweet a- boun- ding, sweet

41

a- boun- ding, With o- dour sweet a- boun- ding, Mi-

48

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

54

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

59

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

63

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

B



VII. Miraculous loves wounding — Tenor

7

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

11

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

15

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

19

A

ding, Even those darts my sweet Phil- lis,

23

even those darts my sweet Phil- lis, So fierc- ly shot a- gainst my hart re-

27

bound- ding, re- bound- ing, re- boun- ding, Are turnd to Ro-

33

ses, Vi- o- lets and Lil- lies, Vi- o- lets and Lil- lies, with o- dour

40

sweet a- boun- ding, With o- dour sweet a-

44 **B**

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

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

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

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

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



VIII. Loe heere another love.— Cantus

1 Loe heere a- noth- er love, loe heere a- noth- er love from heaven
 6 de- sen - ded, from heaven de- sen- ded. Loe heere an- oth- er
 11 love, Loe heere a- noth- er love, from heaven de - sen-
 16 ded, from heaven de- sen - ded, That with for- ces a new and with new
 21 dar - ting, doth wound the hart, doth wound the hart and
 26 yet doth breed no smar - ting, doth wound the hart and yet doth
 31 breed no smart - ting no smart- ing that with forc- es a new and

[A]

[B]

35

with new dar - ting, doth wound the heart,
doth wound the heart and yet doth breed doth breed no smart- ing doth
wound the hart and yet doth breed no smar- ting.





VIII. Loe heere another love.— Tenor

1 Loe heere a- noth- er love, loe heere a- noth- er love from
 5 heaven de- sen - ded, from heaven de- sen - ded.
 11 Loe heere an- oth- er love, Loe heere a- noth- er love, from heaven de-
 15 sen - ded, from heaven de- sen- ded, That with for- ces a new and A
 20 with new dar - ting, doth wound the hart,
 25 doth wound the hart and yet doth breed doth breed no smar- ting, doth B
 29 wound the hart and yet doth breed no smart - ting no smart - ing. that

34

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

39

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

44

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





X. Leave now mine eyes. — Cantus

Leave now mine eyes la- men - ting, your teares, your
 5 teares do but aug- ment aug- ment this my tor- men -
 9 ting, Leave now mine eies la- men - ting, your teares doe but aug-
 13 ment this my tor- men- ting, this my tor-
 17 men - A ting, Death death come thou, death come thou re- lieve
 23 mee, death come thou re- lieve me Death come thou re- lieve
 29 mee, A- las to live for- sa- ken thus doth grieve
 34 mee, ah see now wher hee ly- eth, Ah see, see now where hee ly -

39

eth, hee ly - eth, Then fare- wel false un- kinde, fare- well thy Flo- ra dy -

44 **B**

44 eth, Death, Death come thou, Death come thou re- lieve mee, Death come

50 thou re- lieve mee, Death come thou re- lieve

55 mee, A- las to live for- sa- ken thus doth grieve mee, Ah see

60 now where hee ly- eth, Ah see, see now where hee ly - eth, he ly -

65 eth, Then fare- well falce un- kinde, fare- well thy Flo- ra dy - eth.



X. Leave now mine eyes. — Tenor

Leave now mine eyes la- men - ting, your teares doe

but aug- ment this my tor- men- ting, Leave now mine eies la- men -

ting, your teares doe but aug- ment this my tor- men- ting, this

my tor- men - ting, Death death come thou re- lieve

mee, Death come thou re- lieve mee, death come thou re- lieve

me Death come re- lieve mee, A- las to live for- sa- ken thus doth

grieve mee, ah see now wher hee ly- eth, Ah see,

see now wher hee ly - eth, Then fare- wel false un- kinde, fare- wel thy

A

Musical score for "Flo- ra dy- eth." featuring five staves of music with lyrics. The score includes measures 43 through 65, with staff B starting at measure 43. The lyrics are as follows:

43 Flo- ra dy- eth. Death, death come thou re- lieve mee, Death come

49 thou re- lieve mee, Death come thou re- lieve mee, Death

54 come re- lieve mee, A- las to live for- sa- ken thus doth grieve

59 mee, Ah see now where hee ly- eth, Ah see, see now where hee ly -

65 eth, Then fare- well falce un- kinde, fare- well thy Flo- ra dy- eth.



XI. Fyre and lightning. — Cantus

1 Fyre and light- ning from heaven
 3 fall, fyre and light- ning from heaven fall. And sweet - ly
 7 en - flame that hart with love a- right- full, Fyre
 11 and light- ning from heaven fall, fyre and light- ning from heaven fall,
 15 And sweet- ly en - flame that hart with love a-
 19 **B** right- full, of Flo- ra my de - light- full, of Flo- ra my de -
 24 light- ful of Flo- ra my de- light - full, So faire but yet so spight-

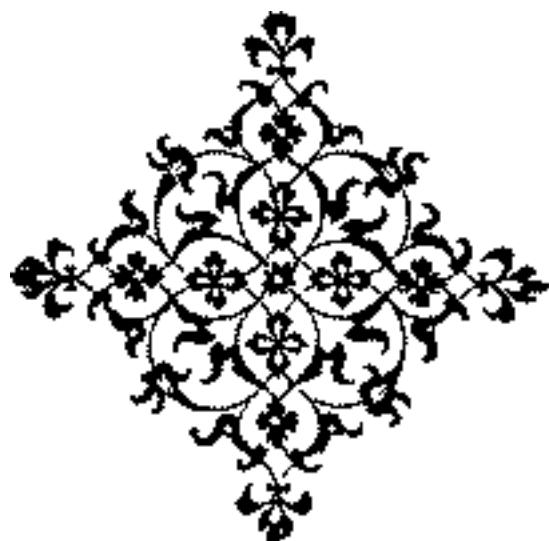
The musical score consists of eight staves of music for two voices. The key signature is common time with one sharp (F#). The vocal parts are written in soprano (C-clef) and alto (F-clef) clefs. The lyrics are integrated into the musical lines, with some words underlined to indicate stress or rhyme. Measure numbers 1 through 24 are indicated on the left side of the staves. A small square containing the letter 'A' is placed above the 7th measure, and another small square containing the letter 'B' is placed above the 19th measure.

29

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

34

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





XI. Fyre and lightning. — Tenor

1 Fyre and light- ning from heaven

4 fall, fyre and light- ning from heaven fall. And sweet - ly en -

8 flame that hart with love a- right - full, Fyre and light- ning from

13 heaven fall, fyre and light- ning from heaven fall, And sweet - ly

17 en - flame that hart with love a- right - full, of Flo- ra

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

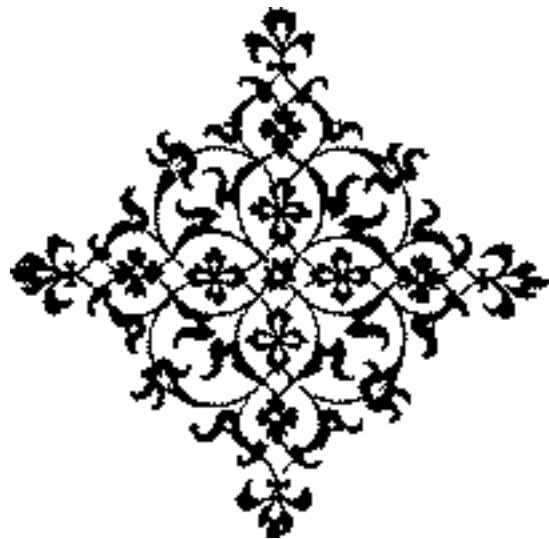
25 light- ful of Flo- ra my de- light- full, So faire but yet so spight- ful, of

The musical score consists of six staves of music for tenor voice. The key signature is one sharp (F#), and the time signature is common time (indicated by 'C'). The vocal line is accompanied by a basso continuo line, which is mostly implied by harmonic context and shown in some staves. The lyrics are integrated into the musical notation, with each line of text corresponding to a staff. Measure numbers (1, 4, 8, 13, 17, 21, 25) are placed at the beginning of each staff. The first staff begins with a single note followed by a dash. The second staff begins with a dotted half note. The third staff begins with a quarter note. The fourth staff begins with a dotted half note. The fifth staff begins with a quarter note. The sixth staff begins with a dotted half note.

30

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

35





XIII. Flora wilt thou torment mee — Cantus

Flora wilt thou torment mee, And yet must I content
 mee, Flora wilt thou torment mee, And yet must I content
 mee, And shall I have no pleasure, And shall I have no pleasure,
 sure, Of that thy beauties treasure Lo then, Lo then I dye and
 dy-ing thus com-plaine mee, Lo then I dye and dy-ing thus com-
 plaine mee Flo-ra gen-tile and faire, A-las hath
 slaine mee, A-las hath slaine mee, a-las hath slaine mee, a-
 las hath slaine mee a-las hath slaine mee, Flo-ra gen-tile and

A

1 5 10 14 19 24 29 34

30 36

42

faire, a- las hath slaine mee, a- las hath slaine mee, a-

48

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





XIII. Flora wilt thou torment mee — Tenor

And yet must I con- tent mee, Flo- ra wilt
 7 thou tor- ment mee, And yet must I con- tent mee, And shall I have no
 12 plea - sure, Of that thy beau- ties trea- sure Lo then,
 17 Lo then, Lo then I dye and dy- ing thus com- plaine mee, Lo then I
 22 dye Lo then I dye and dy- ing thus com- plaine mee
 27 Flo- ra gen- tile and faire, A- las hath slaine mee, hath slaine
 32 mee, a- las hath slaine mee hath slaine mee, a- las hath slaine
 37 mee, a- las hath slaine mee, Flo- ra gen- tile and

A

The musical score consists of eight staves of music for tenor voice. The key signature is one sharp (F#). The time signature varies between common time and 3/4. The vocal line includes several melodic motifs, some of which are repeated or varied. The lyrics are integrated directly into the musical notation.

43

faire, a- las hath slaine mee, hath slaine mee, a- las hath slaine

48

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





XVII. O thou that art so cruell. — Cantus

O Thou that art so cru- ell, My dain- tie love- ly jew -
 ell, My dain- tie love- ly jew- ell, O thou that art so cru - ell,
 My dain- tie love- ly jew - ell, my dain- tie love- ly jew-
 ell, Why thus in my tor- men- ting, Dost thou still use re-
 len - ting? Dost thou still use re- len - ting? A-
 las right out come slay mee: doe not
 thus still from time to time de- lay mee. do not thus still from
 time to time de- lay mee: doe not thus still from time to time de-

A

B

A

B

Musical score for 'A-las right out come slaye' by Thomas Morley, section C. The score consists of five staves of music in G clef, common time, and A major (indicated by a key signature of one sharp). The music features various note values including eighth and sixteenth notes, with rests and grace notes. The lyrics are integrated into the musical lines. Measure numbers 37, 41, 47, 50, and 53 are indicated at the beginning of each staff. The lyrics are as follows:

37 lay mee. do not thus still from time to time de lay mee.
41 A- las right out come slaye mee: doe not
47 thus still from time to time de lay mee. do not thus still from
50 time to time de lay mee. doe not thus still from time to time de-
53 lay Mee. do not thus still from time to time de lay mee.



XVII. O thou that art so cruell. — Tenor

<img alt="Musical score for 'The Crucifixion' by John Dowland. The score consists of six staves of music in G clef, common time, and B-flat key signature. The lyrics are integrated into the musical lines. Measure numbers 8, 11, 16, 21, 27, and 31 are indicated on the left. The lyrics are as follows:

8 O Thou that art so cruel, My daintie love- ly jew-

11 ell, My daintie love- ly jew - ell, O thou that art so

16 cru- ell, My daintie love- ly jew- ell, my daintie love- ly jew -

21 ell, Why thus in my tor- men- ting, Dost thou still use re- len -

27 ting? Dost thou still use re- len - ting? A- las right

31 out come slay mee: doe not thus still from

time to time de- laye mee. do not thus still from time to time de-

34

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

37

mee. do not thus still from time to time de- lay mee. A- las right

43

out come slaye mee: doe not thus still from

47

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

50

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

53

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



No. 8 PETRUS PARVUS RIBENS