THE ENGLISH MADRIGAL SCHOOL

Edited by
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M.A., Mus.Bac., Oxon.

VOL. III.

THOMAS MORLEY

CANZONETS OR LITTLE SHORT AIRS TO FIVE AND SIX VOICES
(Published in 1597)

TWO MADRIGALS
(Included by Morley in the Triumphs of Oriana; Published in 1601)

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CORRIGENDA.

VOL. III.

Page 26, line 2, bar 2 ... Pianoforte score, fourth quaver, add natural to E.

" 35 " 1 " 1 ... Bassus part, delete " cries."

" 37 " 2 " 2 ... Pianoforte score, on first beat, add sharp to F.

" 39 " 1 " 4 ... Pianoforte score, last group of quavers, for B natural, A, B read C, B natural, C.

" 45 " 2 " 1 ... Pianoforte score, on first beat, add ledger line and flat to B.

" 47 " 2 " 5 ... Pianoforte score, on third beat, for semibreve D read minim.

" 50 " 1 " 2 ... Cantus part, on fourth beat, for A read B.

" 52 " 2 " 4 ... Pianoforte score, on second beat, add B crotchet on treble stave.

" 55 " 2 " 1 ... Pianoforte score, on fourth beat and first beat of following bar, add D crotchet.

" 90 " 2 ... For " worse then ill" read " worse than ill."

" 106 " 1 " 4 ... Pianoforte score, on second beat, for semibreve B read minim.

" 114 ... Dedication under title, for " gentlemen" read " gentleman."

" 140 " 1 " 1 ... Pianoforte score, on third beat, delete F.
CANZONETS
or
LITTLE SHORT AERS

to five and sixe
Voices

by

THOMAS MORLEY
Gentleman of her Highnesse Chappell.

London
Printed by Peter Short dwelling on Bredstreet hil
at the signe of the Star.
M.D.XCVII.

To the Right Honorable Sir George Carey;
Knight Marshall of Her Maisties Houshold,
Governor of the Ile of Wight, Captaine of the Honorable
Band of Her Highnes Gentlemen Pensioners, Baron of
Hunsdon, and Lord Chamberlaine of her Maisties House.
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For Five Voices.

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For Six Voices.

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TWO MADRIGALS FROM THE TRIUMPHS OF ORIANA.

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Thomas Morley's Canzonets

Five and Six Voices.

(1597)

Edited by EDMUND H. FELLOWES.

NO. 1. FLY LOVE THAT ART SO SPRIGHTLY.
Say that I kindly greet him, say that I kindly greet him, And that his
him, say that I kindly greet him, say that I kindly greet him,
kindly greet him, say that I kindly greet him, And that his
kindly greet him, say that I kindly greet him, say that I kindly greet him,
kindly greet him, say that I kindly greet him, And that his

Oriana, and that his Oriana True widow
And that his Oriana True widow

Oriana, and that his Oriana True widow maid
Oriana, still followeth, still followeth, still followeth, still followeth, Oriana, True widow maid

S. & B. 1366
The A in the tenor, or possibly the quintus, is evidently misprinted for C sharp.

S. & B. 1366

*The A in the tenor, or possibly the quintus, is evidently misprinted for C sharp.*

S. & B. 1366
NO. 2. FALSE LOVE DID ME INVEIGLE.

SOPRANO.
(CANTUS.)

TENOR.
(ALTO.)

ALTO.
(QUINTUS.)

BASS.
(ALTUS.)

PIANOFORTE.
(For rehearsal only.)

Copyright, MCMXIII, by Stainer & Bell Ltd.
Eagle, and she like to the Eagle, and she like to the Eagle, and she like to the Eagle, and she like to the Eagle.

Eagle, Up-on my breast, ay tiring,

Eagle, Up-on my breast, ay tiring,

Eagle, Up-on my breast, ay tiring, Per-

Eagle, Up-on my breast, ay tiring,

S. & B 1366
would she once but bill me
By the lips,
by the lips
would she once but bill me
By the lips,
by the lips
would she once but bill me
By the lips, and

By the lips, by the lips by the lips

By the lips, by the lips

*This note should only be sung for three beats.

S. & B. 1366
and so kill me.
O but Callisto
and so kill me.
O but Callisto tear eth,

and so kill me.
O but Callisto tear eth,
O but Callisto
and so kill me.
O but Callisto tear eth,

O but Callisto tear eth, O but Callisto
O but Callisto tear eth Callisto
O but Callisto tear eth, O but Callisto

Callisto tear eth, O but Callisto tear eth Callisto

S. & B. 1366
name she bear-eth, my heart out like the Bear whose name she bear-eth,
Jpeth whose name she boreth, my heart out
my heart out like the Bear whose name she boreth, my heart out
Bear whose name she boreth, my heart out like the Bear whose

like the Bear whose name she boreth. My heart out like the eth.

bear eth whose name whose name she boreth. My eth.

name she bear eth she bear eth.
**No 3. ADIEU ADIEU YOU KIND AND CRUEL.**

SOPRANO. (CANTUS)

ALTO. (QUINTUS)

TENOR. (ALTUS)

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. (For rehearsal only.)

*Possibly misprinted for un-kind.

Copyright, MCMXIII, by Stainer & Bell Ltd.
Oo diiu a diiu a diiu you kind and cru - el, And you
Oo diiu a diiu you kind and cru - el, And you And you
Oo diiu a diiu you kind and cru - el, And you and you

And you and you and you mine own sweet
And you and you and you mine own sweet
And you and you and you mine own mine own sweet
And you and you and you mine own mine own sweet

S. & B. 1366.

Jew-el, mine own sweet Jew-el. And you


Jew-el, mine own sweet Jew-el. And you

A-dieu a-dieu and you a-dieu and you you kind and cruel a-dieu a-dieu a-dieu you kind and cruel a-dieu a-dieu and you

S. & B. 1366.
Thus said these lovers and as they hands were shaking.

The Groom his heart fell quaking.
ing, the groom his heart fell quaking,
And then fell quaking, And then fell down a dying,
And then fell down a dying, And she sat by him by a dying, And she sat by him.
And she sat by him crying, and
him crying, and she sat by him crying crying, by him crying, and she sat by him crying crying, and then fell down a dying, and

S. & B. 1366.
No 4. Love's Folk in Green Arraying.

Soprano (Cantus)

Soprano (Quintus)

Alto (Altus)

Tenor or Alto (Tenor)

Bass (Bassus)

Pianoforte

(For rehearsal only.)

Love's folk in green arraying in green arraying, love's folk in green in green arraying.

*Probably a misprint for D.

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S. & B. 1366.
An old country game played by six persons (three of each sex) in couples. One couple being left in the middle den called "hell," had to catch the others who, unlike themselves, were allowed to separate hands, or "break," when hard pressed, and thus to change partners. "Barley" is probably an allusion to the game being played among the corn stacks, though it may be derived from "pas!"—the "pax" of the modern school-boy.

S. & B. 1366.
then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was caught then, in hell was catch
But Lord how Dorus laughed then, but Lord how Dorus laughed then, but Lord how Dorus laughed then, And said good

But Lord how Dorus laughed then.

S. & B. 1366.
And said good Mistress sith you sith.
And said good Mistress sith you.
And said good Mistress sith you will needs thither have.

S. & B. 1366.
needs thither will needs thither have with you, will needs thither have with you have with you, will needs thither have
will needs thither have with you have with you, will needs thither have
will needs thither have with you have with

ther have with you, will needs thither thither have with you. you.
with you, will needs thither thither have with you. you.
you, will needs thither thither have with you have with you. you.
you, will needs thither thither have with you thither have with you. And said good you.
needs thither have with you have with you.

S. & B.1366.
N° 5. LOVE TOOK HIS BOW AND ARROW.

Love took his bow and arrow.

And slew his mother’s sparrow.

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I know not how it chanced

Perhaps his arrow glanced.
Away the wag him hi-
ed, away the wag him hi-
ed, away the wag him hi-
ed, away the wag him hi-
ed, away the wag him hi-
ed, away the wag him hi-
ed, away the wag him hi-
ed,

S. & B. 1366
Hi ed the wag him hi ed,
a way the wag him hi ed, And then his mo ther
a way a way the wag him hi ed, And then his mo ther
a way a way the wag him hi ed, And then his mo ther
a way the wag him hi ed, And then his mo ther
Lord! how am I a pay ed? My
cri ed Lord! how am I a pay ed? My
cri ed Lord! how am I a pay ed? My
cri ed Lord! how am I a pay ed? My
cri ed Lord! how am I a pay ed? My
S. & B. 1366
My bird is dead and now my boy is stray-ed and now my
dead and now my boy is stray-ed is stray-ed, my bird is dead and now
dead and now my boy is stray-ed and now my

S.& B.1366
No 6. Lo Where with Flowery Head.

Soprano.
(Cantus.)

Alto.
(Altus.)

Alto or Tenor.
(Quintus.)

Tenor.
(Tenor.)

Bass.
(Bassus.)

Pianoforte.
(For rehearsal only.)

Lo where with flower-y head and hair all

bright-some, Ros-y cheek'd crystal eyed ev'n weep-ing light-some,

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S & B 1386
The fresh Aurora spring-eth, And

Wanton Flora flinging-eth Amorous odours

S.& B.1366
unto the winds delight
unto the winds delight
unto the winds delight
unto the winds delight
unto the winds delight
unto the winds delight

Ah, pity and anguish,
Ah, pity and anguish,
Ah, pity and anguish,
Ah, pity and anguish,
Ah, pity and anguish,
Ah, pity and anguish,
Only my heart

Only my heart

Only my heart doth languish,

heart doth languish doth languish, only my

Only my heart doth

Only my heart doth only my heart

heart doth languish languish.

Only my heart doth languish.

heart doth languish.

1. 2.
NO. 7. O GRIEF EVEN ON THE BUD.

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S. & B. 1366
And at the breast (which Love durst ne-ver ven-ture) Bold

death did en-ter. Pi-ty O Heavens that have my love in keep-ing,

* This may be more singable if E is substituted for C as printed in the original copy.

S.&B.1366
My cries my cries and weeping and weeping, my cries my cries and weeping, my cries my cries and weeping.

S.& B. 1366
N° 8. SOVEREIGN OF MY DELIGHT.
Fly fly to her my sad thoughts my cares containing.
Beauty by pleasure only crowned,

Now in herself lies

Beauty by pleasure only crowned, Now in herself lies

Now in herself lies drowned, now in herself lies drowned,
NO. 9. OUR BONNY-BOOTS COULD TOOT IT.

SOPRANO.
(CANTUS.)

ALTO.
(ALTUS.)

TENOR or ALTO.
(TENOR.)

TENOR.
(QUINTUS.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

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S. & B. 1366
Bonny-boots could toot it, yea and foot

Bonny-boots could toot it, yea and foot

our Bonny-boots could toot it, yea and foot

our Bonny-boots could toot it, yea and foot

Bonny-boots could toot it, yea and foot

Bonny-boots could toot it, yea and foot

Say lusty lads who now shall, say lusty

Say lusty lads who now shall, say lusty

Say lusty lads who now shall, say lusty lads who

Say lusty lads who now shall, say lusty lads who

Say lusty lads who now

S. & B. 1366
now shall, say lus-ty lads who now shall, say lus-ty lads who

now shall, say lus-ty lads who now shall, say lus-

now shall, say lus-ty lads who now shall, say lus-

now shall, bon-ny-boot it? Who but the jol-ly

now shall, bon-ny-boot it? Who but the jol-ly

now shall, bon-ny-boot it? Who but the jol-ly

now shall, bon-ny-boot it?

lads who now shall bon-ny-boot it?
Shepherd, who but the jolly shepherd, who
Shepherd, who but the jolly
Who but the jolly shepherd bonny Dorus?
Shepherd bonny Dorus?

Who but the jolly shepherd, who but the
Shepherd, who but the jolly
Who but the jolly shepherd bonny Dorus?
Shepherd bonny Dorus?

Who but the jolly shepherd, who but the
Shepherd, who but the jolly
Who but the jolly shepherd bonny Dorus?
Shepherd bonny Dorus?

Who but the jolly shepherd, who but the
Shepherd, who but the jolly
Who but the jolly shepherd bonny Dorus?
Shepherd bonny Dorus?

S. & B. 1366
He now must lead the morris dance the morris dance before us, he now must lead the morris dance before us.

us must lead the morris dance before us. He
He now must lead the morris dance before us.

now must lead the morris dance before us.

now must lead the morris dance before us.

now must lead the morris dance before us.

S. & B. 1366
NO 10. AY ME THE FATAL ARROW.

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S.& B.1366.
The blood through which the fell venom close creepeth.

S. & B. 1366.
creep-eth
A-las even through mine eyes

my heart my heart out-weep-eth.
No 11. MY NYMPH THE DEAR.

SOPRANO (CANTUS)

ALTO or SOPRANO (ALTUS)

ALTO or TENOR (QUINTUS)

TENOR (TENOR)

BASS (BASSUS)

PIANOFORTE (For rehearsal only)

My Nymph the dear and her my dear I follow, my

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Nymph the dear and her my dear I follow, I
Trussed is her hair in gold, than gold more yol-
follow, Trussed is her hair in gold, than gold
follow, Trussed is her hair in
follow,
follow,
follow,
follow,
S. & B. 1366.
Say did you see her the divinest creature That ever was of feature, that ever was of feature, that ever was of feature, that ever was of feature, that ever was of feature, that ever was of feature, that ever was of feature.
was of feature. O love the world sweet maker

feature. O love the world sweet maker

feature. O love the world sweet maker

feature. O love the world sweet maker

S. & B. 1366.
No 12. Cruel wilt thou persever?

Soprano.

(Cantus)

Alto.

(Altus)

Alto or Tenor.

(Quintus)

Tenor.

(Tenor)

Bass.

(Bassus)

Pianoforte.

(For rehearsal only)

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1. and gladness, -ness, But when in sad-

gladness, -ness, But when in sadness?

When

gladness, -ness, But when in sadness in

gladness, -ness, But when in sadness?
When thou the Morn seest even,
when thou the Morn seest even,
when thou the Morn seest even,
when thou the Morn seest even,
when thou the Morn seest even,
when thou the Morn seest even,
when in sadness?

When thou the Morn seest even, sadness?

When thou the Morn seest even, when thou the

sadness in sadness? When thou the Morn seest even, when

When thou the Morn seest even, when thou the Morn seest

sadness? When thou the Morn seest even, when thou the

To fall from Heaven.

Morn seest even To fall to fall from Heaven.

Morn seest even To fall to fall from Heaven.

When thou the Morn seest even To fall from Heaven.

even To fall from Heaven, to fall from Heaven, to fall from Heaven.

Morn the Morn seest even To fall from Heaven.

No 13. Said I that Amarillis?

Soprano (Cantus)

Soprano or Alto (Altus)

Tenor or Alto (Tenor)

Tenor or Alto (Quintus)

Bass (Bassus)

Pianoforte (For rehearsal only)

Copyright, MCMXIII, by Stainer & Bell, Ltd. S & B. 1366.
on my death I take it, sweet Phyll I never spake it, sweet

on my death I take it, sweet Phyll I never spake it, sweet

But if you think I did then, but

Phyll I never spake it, But if you think I did then, but

Phyll I never spake it, But if you think I did then,

Phyll I never spake it, But if you think I did then,

Phyll I never spake it, But if you think I did then,

Phyll I never spake it, But if you think I did then,

Phyll I never spake it, But if you think I did then,

Phyll I never spake it, But if you think I did then,
then, but if you think I did then, take me and hang me,
if you think I did then I did then, take me and hang me,
but if you think I did then, take me and hang me,
Yet, take me, and hang me, take me and hang me,
Yet, take me, and hang me, take me and hang me,
Yet, take me, and hang me, take me and hang me,
Yet, take me, and hang me, take me and hang me,
Yet.

S & B.1366.
Yet let more and more love.

Yet let more and more love and beauty.

Yet let more and more love and beauty pang.

S & B.1366.
N° 14. DAMON AND PHILLIS.

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S. & B. 1366.
and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place

and to point her the place
Her glove she down did cast him,
And to meet her a-

Her glove she down did cast him,
And to meet her a-

Her glove she down did cast him,
And to meet her a-

Her glove she down did cast him,
And to meet her a-

Her glove she down did cast him,
And to meet her a-

Her glove she down did cast him,
And to meet her a-

Her glove she down did cast him,
And to meet her a-

Her glove she down did cast him,
And to meet her a-

S. & B. 1366.
'— her alone she bade him haste him haste him haste him.'

A-like their weapons were a-like their smiting,

And little Love came...
And little Love came running to the fighting,

And little Love came running to the fighting,

And little Love came running to the fighting,

And little Love came running to the fighting.
No. 15. LADY YOU THINK YOU SPITE ME.

SOPRANO.
(CANTUS.)

ALTO or SOPRANO.
(QUINTUS.)

ALTO or TENOR.
(ALTUS.)

TENOR or BASS.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

*In the Tenor (or possibly Cantus) Bb is evidently misprinted for G.

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by the lip you bite me. But if
you bite me, when by the lip you bite you bite me. But if
by the lip you bite you bite me. But if
by the lip you bite you bite me. But if
by the lip when by the lip you bite me. But if
by the lip you bite you bite me. But if
you think it trouble, then let my pain be double, then
you think it trouble, then let my pain be double, then
you think it trouble, then let my pain be double, then
you think it trouble, then let my pain be double, then
you think it trouble, then
you think it trouble, then

See note on page 68.

S. & B. 1366.
let my pain be dou - ble be dou - ble.

- ble, then let my pain my pain be dou - ble.

let my pain my pain be dou - ble.

let my pain then - let my pain be dou - ble.

let my pain my pain be dou - ble.

I tri - ple but you bliss me, for though you

I tri - ple but you bliss me, for though you

I tri - ple but you bliss me, for though you

I tri - ple but you bliss me, for though you

S. & B. 1366.
bite you kiss you kiss me, and with sour
bite you kiss you kiss me, and with sour
bite you kiss me, and with sour
bite you kiss you kiss me, and with sour
bite you kiss me, and with sour
bite you kiss you kiss me, and with sour
bite you kiss you kiss me, and with sour
bite you kiss you kiss me, and with sour
bite you kiss you kiss me, and with sour

sweet, and with sour sweet delight me. me.
sour sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.
sweet, and with sour sweet delight me. me.

S. & B. 1366.
NO 16. YOU BLACK BRIGHT STARS.

SOPRANO
or ALTO.
(CANTUS.)

You black bright stars, that shine while

TENOR
or ALTO.
(ALTUS.)

You black bright stars, that shine while

TENOR
or ALTO.
(QUINTUS.)

You black bright stars, that shine while

BASS
or TENOR.
(TENOR.)

You black bright stars, that shine while

BASS.
(BASSUS.)

You black bright stars, that shine while

PIANOFORTE.
(For rehearsal only.)

day-light last-eth, while day-light last-eth,

day-light last-eth, while day-light last-eth, Ah,

day-light last-eth, while day-light last-eth, Ah, why

day-light last-eth, while day-light last-eth, Ah,

day-light last-eth, while day-light last-eth, Ah,
Ah, why haste you away when night time hasteth,

why haste you away when night time hasteth,

why haste you away when night time hasteth,

why haste you away when night time hasteth?

In darker when night time hasteth?
nights the stars seem still the light-er, seem still the light-

nights the stars seem still the light-er, seem still the light-

nights the stars seem still the light-er, seem still the light-

nights the stars seem still the light-er, seem still the light-

nights the stars seem still the light-er, seem still the light-

On me shine then a nights with your beams bright-er; On me shine then a nights with your beams bright-er, On me shine then a nights with your beams bright-er, On me shine then a nights with your beams bright-er, On me shine then a nights with your beams bright-er, On me shine then a nights.
Beams that are cause my heart hath aspired,

Fire mounts aloft and they
Fire mounts a-loft and they my heart have fired.
NO 17. I FOLLOW LO THE FOOTING.

SOPRANO, (CANTUS)

SOPRANO, (QUINTUS)

ALTO or SOPRANO, (ALTUS)

ALTO or TENOR, (TENOR)

TENOR or BASS, (BASSUS)

PIANOFORTE, (For rehearsal only.)

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S. & B. 1366.
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
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Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el,
Still of my love-ly Cru - el, Still of my love-ly Cru - el, Still of my love-ly Cru - el, Still of my love-ly Cru - el.

of my love-ly Cru - el my love - ly Cru - el, Still of my

Cru - el, my love - ly Cru - el.

love-ly Cru - el, Still of my love-ly Cru - el, my love - ly Cru - el. Proud

Cru - el, my love - ly Cru - el.

S. & B. 1366.
Proud of herself that she is Beauty's jewel, that she is

Proud of herself that she is Beauty's jewel, that she is

of herself proud of herself that she is

Proud of herself that she is

Beauty's jewel, that she is Beauty's jewel. And fast a-

Beauty's jewel, that she is Beauty's jewel. And

Beaut-y's jew- el, that she is Beaut-y's jew- el.

Beaut-y's jew- el, that she is Beaut-y's jew- el.

Beaut-y's jew- el, that she is Beaut-y's jew- el.

Beaut-y's jew- el, that she is Beaut-y's jew- el.
And fast away she flies, and fast away she flies,
And fast away she flies, and fast away she flies,
And fast away she flies, and fast away she flies,
And fast away she flies, and fast away she flies,
And fast away she flies, and fast away she flies,
And fast away she flies, Love's sweet delight deriding.
In woods and

S. & B. 1366.
groves sweet, in woods and groves sweet,

In woods and groves sweet, Sweet Nature's treasure hiding.

This note should be sung as a crotchet.

S. & B. 1366.
Will run me out of
since I thus have sought her have sought her Will run me

But since I thus have sought her Will run me out of

But since I thus have sought her

Will run me out of breath till I have caught her, Will run me out of

breath till I have caught her have caught her, Will run me out of

Will run me out of breath till I have caught

S. & B. 1366.
out of breath till I have caught her, Will run me out of

breath till I have caught her, Will run me out of breath till

her, Will run me out of breath till I have caught

breath till I have caught her, Will run me out of breath till

I have caught her, Will run me out of breath till

her, Will run me out of breath till

S. & B. 1366
Will run me out of breath till I have caught

caught her, Will run me out of breath till

I have caught her, Will run me out of breath till I have

breath till I have caught her,

run me out of breath till I have caught her, till

her, Will run me out of breath till I have caught her, Will

I have caught her, Will run me out of breath till I have

catched her, Will run me out of breath till I have

Will run me out of breath till I have caught her,

I have caught her.
Will run me out of breath till I have caught her.
STAY HEART, RUN NOT SO FAST.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANOFORTE.

Stay heart, run not so fast from him that loves thee, from him that loves thee, from him that loves thee.

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her that dead-ly hates thee.

Her sharp dis-

Her sharp dis-dain her

Her sharp dis-dain re-

Her sharp dis-dain re-proves thee, And worse than ill still rates.
Then let her go and spare not,
spear not, let her go and spare not; Hold thou thy self content
then let her go and spare not; Hold thou thy self content
let her go and spare not; Hold thou thy self contented
then let her go and spare not; Hold thou thy self contented
Hold thou thy self contented
Hold thou thy self contented
Hold thou thy self contented

tent ed and I care not.
tent ed and I care not. Up gentle swains we'll
tent ed and I care not. Up gentle swains we'll
and I care not.
tent ed and I care not. Up gentle swains we'll
and I care not. Up gentle swains we'll

S. & B. 1366
My love my love is have a round this mor - row, My love my love is have a round this mor - row, My love my love is have a round this mor - row.

gone and with her go my sor - row. O vile wretch, gone and with her go my sor - row. O vile wretch that gone and with her go my sor - row. O vile wretch that gone and with her go my sor - row. O vile wretch that so
O vile wretch Thou lovest her so base a mind dost carry

Once and why now dost thou va—

Then thou lovest her once and why now dost thou va—

And why now dost thou va—

Thou lovest her once and why now dost thou va—

S. & B. 1366
Then straight a-way I haste me,

Then straight a-way I haste me,

Then straight a-way I haste me,

Then straight a-way I haste me,

And
And after her will run while life shall last

after her will run while life shall last.

after her will run while life shall last,

me; and after her will run while life shall last

me;
Ah death his force now tri - eth, Flo - ra fare -

Ah death his force now tri - eth, Flo - ra fare - well fare -

Ah death his force now tri - eth, Flo - ra fare - well

Ah death his force now tri - eth, Flo - ra fare - well for lo thy shep-herd
di - eth, for lo thy shep-herd di - eth.

fare - well for lo thy shep - herd di - eth.

fare - well for lo thy shep - herd di - eth.

for lo thy shepherd di - eth.
No 19. GOOD LOVE THEN FLY THOU TO HER.

SOPRANO.
(CANTUS.)

SOPRANO.
(QUINTUS.)

ALTO.
(ALTUS.)

TENOR.
or ALTO.
(SEXTUS.)

TENOR.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

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S & B. 1366
thou to her, And see if
then fly thou to her, And see
thou canst woo her, fly thou to her, And see
then fly thou to her,
fly thou to her,
thou canst woo her if thou canst woo her, And see
if thou canst woo her, And see
if thou canst woo her woo her, And
if thou canst woo her canst woo her, And see if

S.& B. 1366
if thou canst woo her, And see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,

if thou canst see if thou canst woo her,
And see if thou canst woo her,

And see if thou canst woo her, if thou canst woo her:

Go thou if thou canst woo her: Go sweet, go sweet,

her, canst woo her.

Go sweet,
sweet, go sweet and turn about her, For sure I die, for sure I die without her. But
But if she still abhor me, and will do nothing for me, and

and will do nothing for me, and

and will do nothing for me, and
will do no-thing for me, Sweet Love sweet
will do no-thing for me, Sweet Love sweet Love this fa-vour do me, Sweet
will do no-thing for me, Sweet Love sweet Love this fa-vour do me, Sweet
will do no-thing for me, Sweet Love sweet Love this fa-vour do me, Sweet Love sweet Love this fa-vour do me,
Return thou never to me,
Return thou never to me,
Return thou never to me,
Return thou never to me,
Return thou never to me,
Return thou never to me.

S. & B. 1366
NO. 20. LADIES YOU SEE TIME FLIETH.

SOPRANO. (CANTUS.)

SOPRANO. (QUINTUS.)

SOPRANO. (SEXTUS.)

ALTO or TENOR. (ALTUS.)

TENOR or BASS. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE.

(For rehearsal only.)

La - dies you see time fli - eth,

La - dies you see time fli - eth,

La - dies you see time fli - eth,

La - dies you see time fli - eth,

La - dies you see time fli - eth,

La - dies you see time fli - eth,

La - dies you see time fli - eth,

La - dies you see time fli - eth,

La - dies you see time fli - eth, And beau - ty too it di - eth, and

La - dies you see time fli - eth, And beau - ty too it di - eth, and

La - dies you see time fli - eth, And beau - ty too it di - eth, and

La - dies you see time fli - eth, And beau - ty too it di - eth, and

La - dies you see time fli - eth, And beau - ty too it di - eth, and

La - dies you see time fli - eth, And beau - ty too it di - eth, and

La - dies you see time fli - eth, And beau - ty too it di - eth, and

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beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.
beauty too it di - eth.
beauty too it di - eth.
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.  La - dies you see time fli -
beauty too it di - eth.
di - eth, and beau - ty too it di - eth. Then take your plea - sure

di - eth, and beau - ty too it di - eth. Then take your plea - sure

And beau - ty too it di - eth.

di - eth, and beau - ty too it di - eth. Then take your plea - sure

di - eth, and beau - ty too it di - eth. Then take your plea - sure

And beau - ty too it di - eth.

While you have lei - sure, Then take your plea - sure While you have lei - sure.

While you have lei - sure, Then take your plea - sure While you have lei - sure.

Then take your plea - sure While you have lei - sure.

While you have lei - sure, Then take your plea - sure While you have lei - sure.

Then take your plea - sure While you have lei - sure.

Then take your plea - sure While you have lei - sure.

S. & B.1366
Of that which you have plen - ty, of
Nor be so dain - ty Of that which you have plen - ty, of
Nor be so dain - ty Of that which you have plen - ty, of
Nor be so dain - ty Of that which you have plen - ty, of
Nor be so dain - ty Of that which you have plen - ty, of

* This note should be sung as a minim or dotted minim.

S. & B. 1366
you have plenty. Then take your pleasure While you have leisure,

that which you have plenty. Then take your pleasure While you have leisure,

you have plenty.

you have plenty. Then take your pleasure While you have leisure,

that which you have plenty.

you have plenty.
Of that which you have plenty, of that which you have plenty, of that which you have plenty.

* This note should be sung as a minim or dotted minim.

S.&B. 1366
NO. 21. HARK ALLELUIA.

"A reverend memoriall of that honorable true gentlemen Henry Noel Esquier."

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now he sing - eth he sing - ly
With An - gels now he

With An - gels now he sing - eth, Hark; Al - le -
lu - ia cheer - ly With An - gels

Hark; Al - le - lu - ia cheer - ly

Hark; Al - le - lu - ia cheer - ly
With An - gels now he sing - eth

With An - gels now he sing - eth, Hark; Al - le -
lu - ia cheer - ly

now he sing - eth he sing - ly
With An - gels now he sing - eth

With An - gels now he sing - eth, Hark; Al - le -
Hark; Alleluia cheerly With Angels now he singeth, That here loved music dear.

That here loved music dearly, With Angels now he singeth, That here loved music dearly.

That here loved music dearly, With Angels now he singeth.
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Whose Echo heaven ringeth, whose
Jven ring-eth ring-eth, Where thou-sand thou-

Echo heav'n ring-eth heav'n ring-eth Where whose

heaven ring-eth, Where thou-sand

E - cho heav'n ring-eth, Where thou-sand

whose E - cho heav'n ring-eth, Where thou-sand

E - cho heav'n ring-eth, Where thou-sand

sand cherubs hover, where

thou - sand thou-sand cherubs hover, where thou-sandcherubshover,

thou-sand cherubs hover, where thou-sand cherubs

thou-sand cherubs hover, where thou-sand cherubs

thou-sand cherubs hover,
Two Madrigals
(one to five, and one to six voices)
by
THOMAS MORLEY
included by him in his collection entitled

Madrigales
The Triumphs of Oriana
to 5 and 6 voices, composed by divers severall authors.
Newly published by Thomas Morley
Batcheler of Musick, and one of the gentlemen of hir Maiesties honorable Chappell 1601.

In London
Printed by Thomas Este, the assigne of Thomas Morley.

To the Right Honorable The Lord Charles Howard Earle of Notingham, Baron of Effingham, Knight of the Noble order of the Garter, Lord high Admirall of England, Ireland and Wales &c. And one of hir Maiesties most honorable Privy Counsell.
Two Madrigals by Thomas Morley

included in
"THE TRIUMPHS OF ORIANA."

(1601)

Edited by EDMUND H. FELLOWES.

NO. 13. ARISE AWAKE.

SOPRANO. (CANTUS.)

ALTO. (ALTUS.)

TENOR. (QUINTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

ARISE A-WAKE, A-WAKE, A-WAKE YOU

SILLY SHEPHERDS SLEEPING, A-WAKE, A-WAKE YOU SILEY

SILLY SHEPHERDS SLEEPING, A-WAKE, A-WAKE, A-WAKE YOU SILEY SHEPHERDS

ARISE A-WAKE, A-WAKE, A-WAKE YOU SILEY

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S. & B. 1366
shep-herds sleeping, De-vise

sleep-ing, De-vise, de-vise some hon-our

de-vise, de-vise, de-vise some hon-our for her

De-vise, some hon-our for her sake, to ban-ish weep-ing, by mirth to

some hon-our for her sake, to ban-ish weep-ing, by mirth to

for her sake, by mirth to ban-ish weep-ing, by mirth to ban-
sake, by mirth to ban-ish weep-ing, to

S.A. R. 1266
ban-lish weeping, Lo where she comes, Lo

ban-lish weeping, she comes Lo where,

ban-lish weeping, Lo where. Lo where she comes, Lo

ban-lish weeping Lo where she comes,

where she comes she comes in gau-dy green ar-ray-ing,

Lo where she comes in gau-dy green ar-ray-ing, Lo

where she comes in gau-dy green ar-ray-ing, Lo where
where she comes she comes in gaudy green array.

A Prince of beauty rich and rare.

S. & B. 1366
rare, for her delighting Pretends to go a
— for her delighting Pretends to go a
— for her delighting Pretends to go a
— for her delighting Pretends to go a

May - ing, You state - ly Nymphs draw near, and strew your
May - ing, You state - ly Nymphs draw near, and strew
May - ing, You state - ly Nymphs draw near, and strew
May - ing, You state - ly Nymphs draw near, and

S. & B. 1366
In you her trust re-poses, in you her trust re-poses.

paths with Roses, In you her paths with flowers, in you her paths with flowers, In you her

strew your paths with Roses, strew your paths with flowers, strew your paths with Roses.

Then sang the shepherds trust re-poses, in you her trust re-poses.

Then sang the
Then sang the shepherds and Nymphs of Diana, Long

Then sang the shepherds and Nymphs of Diana,

and Nymphs of Diana, Long live shepherds and Nymphs of Diana, Long live

shepherds and Nymphs of Diana, Long live

long live fair Oriana, Long live fair Oriana, Long live fair Oriana, Long live fair Oriana,

Long live fair Oriana, Long live fair Oriana, Long live fair Oriana, Long live fair Oriana,

Then sang the shepherds Oriana.

Long live fair Oriana. Then sang the shepherds Oriana.

Long live fair Oriana. Then sang the shepherds Oriana.
NO. 23. HARD BY A CRYSTAL FOUNTAIN.

SOPRANO. (CANTUS.)

ALTO or SOPRANO. (ALTUS.)

TENOR or ALTO. (SEXTUS.)

PIANOFORTE. (For rehearsal only.)

Copyright, MCMXIII, by Stainer & Bell Ltd.  S.& B. 1366
Oriana the bright, Lay down asleeping, Lay
down a - - sleep - ing, The birds they fin e - ly

chirp - ed, The birds they fine-ly chirp - ed, The

birds they fine-ly chirp - ed, The birds they fine-ly chirp - ed, The

S. & B. 1366
The birds they finely chirped, The birds they finely chirped; The winds were still ed, Sweetly with these accent.

The winds were still ed, the winds were still ed, Sweetly with these accent.
The air was filled, the air was filled, the air was filled, the air was filled, the air was filled, the air was filled.

S. & B. 1366
Which heaven for her reserveth. Leave shepherds your Lambs
keep-ing, leave shepherds your Lambs keep-ing
Up-on the barren
mount

Leaves shepherds your Lambs keep-ing

S. & B. 1366
And Nymphs attend on her and leave your bow-ers, For she the

And Nymphs attend on her and leave your bow-ers,

And Nymphs attend on her and leave your bow-ers,

For she the

shep-herds life main-tains and yours. Then sang the shep-herds and Nymphs

shep-herds life main-tains and yours. Then sang the shep-herds and Nymphs

shep-herds life main-tains and yours. Then sang the shep-herds and Nymphs

shep-herds life main-tains and yours. Then sang the shep-herds and Nymphs,

shep-herds life main-tains and yours. Then sang the shep-herds and Nymphs,

S. & B. 1366
Nymphs of Diana, Nymphs of Diana,
Nymphs of Diana, Nymphs of Diana,
Nymphs of Diana, Nymphs of Diana, Long live fair

then sang the shepherds and Nymphs and Nymphs of Diana,

Nymphs of Diana, Nymphs of Diana, Long live fair

Long live fair Oriana, fair Oriana,
Oriana, long live fair Oriana,

Long live fair Oriana, fair Oriana,
Long live fair O-ri-a-na,
long live fair O-ri-a-na,
long live fair O-ri-a-na, long live fair O-ri-a-na.

Long live fair O-ri-a-na, long live fair O-ri-a-na,
Long live fair O-ri-a-na.

Long live fair O-ri-a-na, fair O-ri-a-na,


long live fair O-ri-a-na, long live fair O-ri-a-na,

S. & B. 1366
Long live fair Oriana, fair Oriana,
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Mr. M. D.* TO THE AUTHOR

Vch was old Orpheus cunning,
That senselesse things drew neere him,
And heardes of beasts to heare him,
The stock, the stone, the Oxe, the Asse came running.

MORLEY! but this enchaunting
To thee, to be the Musick-God is wanting.
And yet thou needst not feare him;
Draw thou the Shepherds still and Bonny-lasses,
And enuie him not stocks, stones, Oxen, Asses.

* Possibly the initials of "Master Michael Drayton," to whom the authorship of the words of this Book of Ballets has been ascribed. Some of these are undoubtedly adapted from the Italian Ballets of Gastoldi, but the adaptations may be the work of the writer of the original verses.
THE
ENGLISH MADRIGAL SCHOOL

Edited by
REV. EDMUND HORACE FELLOWES
M.A., Mus.Bac., Oxon.

Vol. IV.

THOMAS MORLEY
FIRST BOOK OF BALLETS TO FIVE VOICES.
(Published in 1595, and Re-printed in 1600)

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1913
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Thomas Morley’s Ballets to Five Voices. (1595 and 1600) Edited by EDMUND H. FELLOWES.

NO 1. DAINTY FINE SWEET NYMPH.

SOPRANO (CANTUS)

1. Dainty fine sweet Nymph delightful, while the
2. Why alas are you so spiteful, dainty

SOPRANO (QUINTUS)

1. Dainty fine sweet Nymph delightful, while the
2. Why alas are you so spiteful, dainty

ALTO or TENOR (ALTUS)

1. Dainty fine sweet Nymph delightful, while the
2. Why alas are you so spiteful, dainty

TENOR (TENOR)

1. Dainty fine sweet Nymph delightful, while the
2. Why alas are you so spiteful, dainty

BASS (BASSUS)

1. Dainty fine sweet Nymph delightful, while the
2. Why alas are you so spiteful, dainty

PIANOFORTE (For rehearsal only)

Copyright, MCMXIII, by Stainer & Bell, Ltd.
1. Dainty la
2. Why a-

1. With sugred glos-es, A-mong these Ros-es. Fa la la la la
2. Kill then and bliss me, But first come kiss me. Fa la la la la
Fa la la la la la. Fa la la la la la la la. Fa la la la la la la. Fa la la la la la la la. Fa la la. Fa la la la la la la la. Fa la la la. Fa la la la la la la. Fa la la la la la. Fa la la la la la la. Fa la la la la la la.
SHOOT FALSE LOVE I CARE NOT.

1. Shoot false love I care not, spend thy shafts, and
2. Long thy bow did fear me, while thy pomp did

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S. & B. 1367
1. I fear not I thy might, and
2. But now I do perceive, thy

Less I weigh thy spite, All naked I unarm me, if thou
art is to deceive, And every simple lover, all thy

S. & B. 1367
canst now shoot and harm me, So light-ly I es-teem thee, As false-hood can dis-cover, Then weep love and be sor-ry For

So light-ly I es-teem thee, As then weep love and be sor-ry For

now a Child I deem thee.) Fa la la la la la la la la

now a Child I deem thee.) Fa la la la la la la la la

now a Child I deem thee.) Fa la la la la la la la la

now a Child I deem thee.) Fa la la la la la la la la

now a Child I deem thee.) Fa la la la la la la la la

now a Child I deem thee.) Fa la la la la la la la la

now a Child I deem thee.) Fa la la la la la la la la

S. & B. 1367
NO. 3. NOW IS THE MONTH OF MAYING.

1. Now is the month of May-ing, When
2. The Spring clad all in glad-ness, Doth
3. Fie then why sit we mus-ing, Youth's

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S. & B. 1367
S. & B. 1367
with his bonny lass, up on the greeny grass.

to the Bag-pipes sound, the Nymphs tread out their ground.

dainty Nymphs and speak, shall we play barley break?

Fa la

1. Each la la la la la la la. Fa la la la. 2. And la. 3. Say la.

Fa la la la la la. Fa la la la la la. Fa la la la la la. 1. Each la la la la. 2. And la. 3. Say la.

Fa la la la la la. Fa la la la la la la. Fa la la la la la. 1. Each la la la la. 2. And la. 3. Say la.

Fa la la la la la. Fa la la la la la. Fa la la la la la. 1. Each la la la la. 2. And la. 3. Say la.

Fa la la la la la. Fa la la la la la. Fa la. 1. Each la. 2. And la. 3. Say la.

Fa la la la la la. Fa la la la la la. Fa la la la la la. 1. Each la la la la. 2. And la. 3. Say la.
N° 4. SING WE AND CHANT IT.

SOPRANO.
(CANTUS)

SOPRANO.
or ALTO
(QUINTUS)

ALTO or
(TENOR)

ALTUS

TENOR
(BASS)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only)

1. Sing we and chant it, While love doth
2. All things in-vite us, Now to de-

grant it; F a l a l a l a l a l a. F a l a l a l a.
grant it; F a l a l a l a l a l a l a l a l a.
grant it; F a l a l a l a l a l a. F a l a l a l a.
grant it; F a l a l a l a l a. F a l a l a l a.
grant it; F a l a l a l a l a l a l a. F a l a l a l a.

N.B. The words of the second stanza must not be sung until the entire ballet, with repeats, has been sung to the words of the first stanza.

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S. & B. 1387.
1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea - sure.
2. Hence care be pack - ing, No mirth be lack - ing, Let spare no trea - sure, To live in plea - sure.)

1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea - sure.
2. Hence care be pack - ing, No mirth be lack - ing, Let spare no trea - sure, To live in plea - sure.)

1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea - sure.
2. Hence care be pack - ing, No mirth be lack - ing, Let spare no trea - sure, To live in plea - sure.)
No 5. SINGING ALONE.

SOPRANO.
(CANTUS)

ALTO or
(TENOR).
(ALTUS)

ALTO or
(TENOR).
(QUINTUS)

TENOR or
(BASS).
(TENOR)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only)

Sing - ing a - lone sat my sweet A - ma - ril - lis,
Come love a - gain, sang she, to thy be - lov - ed,

Sing - ing a - lone sat my sweet A - ma - ril - lis,
Come love a - gain, sang she,

Sing - ing a - lone sat my sweet A - ma - ril - lis,
Come love a - gain, sang she,

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S. & B. 1367.
my sweet A - ma - ril - lis.\)

Fa

my sweet A - ma - ril - lis.\)

she, to thy be - lov - ed.\)

gain sang she, to thy be - lov - ed.\)

Fa la la la la la

sweet A - ma - ril - lis.\)

to thy be - lov - ed.\)

Fa

A - ma - ril - lis.\)

thy be - lov - ed.\)

Fa

la la la la la la la la. Fa la la la la la la la. la.

la la la la la la la la. Fa la la la la la la la. la.

Fa la la la la la. Fa la la la la la la. la.

la. la. la. Fa la la la la la. Fa la la la la la la.

la. la. la. Fa la la la la la. Fa la la la la la. la.

Fa la la la la la la la. Fa la la la la la la. la.

Fa la la la la la la la. Fa la la la la la la la.
1. The Satyrs danced,
2. Alas what fear'st thou?

The Satyrs danced,
- las what fear'st thou?

1. The Satyrs danced,
2. Alas what fear'st thou?

The Satyrs danced, The Satyrs danced, Alas what fear'st thou? All with

- tyrs danced, The Satyrs danced, All with

- tyrs danced, The Satyrs danced, All with

- tyrs danced, The Satyrs danced, All with

- tyrs danced, The Satyrs danced, All with

- ed, The Satyrs danced, Alas what fear'st thou?

S. & B. 1367.
All with Joy surprised, Will I not persevere,

Joy surprised, All with Joy surprised,

Will I not persevere, Will I not persevere,

All with Joy surprised, All with Joy surprised,

All with Joy surprised, All with Joy surprised,

Was never yet such dainty, Yes thou art mine, and

Joy surprised, Was never yet such dainty

not persever, Yes thou art mine, and I am

S. & B. 1367.
yet such dain-ty sport de-vis-ed, and I am thine for ev-er.

Fa

Fa la la la

Fa la la la

Fa

Fa la la la la. Fa la la la la la

Fa la la la

Fa la la la la. Fa la la la

Fa

Fa la la la la. Fa la la la

Fa la la

Fa la la la la. Fa la la la la la

Fa

Fa la la la. Fa la la la. Fa

S. & B. 1367.
*In this repeat in both stanzas the Altus and Quintus interchange parts.

S. & B 1367.
No 6. NO NO NIGELLA.

SOPRANO.
(CANTUS.)

ALTO or TENOR.
(ALTUS.)

TENOR or BASS.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only.)

Let who list prove thee, I cannot love thee.
In sign I spite thee, Lo I requite thee.

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Though there is no indication in the original, it is evident that the time doubles its value at this point, for six bars.

S. & B. 1367.
1. Have I deserved thus to be served, well then content thee, If thou re-
2. Hence-forth complaining thy loves disdain ing, sit thy hands wringing whilst I go

1. Have I deserved thus to be served, well then content thee, If thou re-
2. Hence-forth complaining thy loves disdain ing, sit thy hands wringing whilst I go

1. Have I deserved thus to be served, well then content thee, If thou re-
2. Hence-forth complaining thy loves disdain ing, sit thy hands wringing whilst I go

1. Have I deserved thus to be served, well then content thee, If thou re-
2. Hence-forth complaining thy loves disdain ing, sit thy hands wringing whilst I go

1. Have I deserved thus to be served, well then content thee, If thou re-
2. Hence-forth complaining thy loves disdain ing, sit thy hands wringing whilst I go

1. Have I deserved thus to be served, well then content thee, If thou re-
2. Hence-forth complaining thy loves disdain ing, sit thy hands wringing whilst I go

Though there is no indication in the original, it is evident that the time doubles its value at this point, for ten bars.

S. & B. 1387.
NO 7. MY BONNY LASS SHE SMILETH.

1. My bon-ny lass she smil-eth,
2. When she her sweet eye turn-eth,

PIANOFORTE.
(For rehearsal only.)
1. Smile less dear love there fore. And you shall love me more.
2. Dear love call in their light, Or else you'll burn me quite.

1. And you shall love me more.
2. Or else you'll burn me quite.

S. & B. 1367.
Fa la la la la la. Fa la la la.

Fa la la la la la la la la la la.

1. Smile 3. Dear

2. Dear

S. & B. 1367.
NO. 8. I SAW MY LOVELY PHILLIS.

SOPRANO. (CANTUS.)

ALTO or SOPRANO. (ALTUS.)

ALTO or TENOR. (TENNOR.)

TENOR or ALTO. (QUINTUS.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

1. I saw my lovely Phillis, Why flies my best beloved,

1. I saw my lovely Phillis, Why flies my best beloved,

1. I saw my lovely Phillis, Why flies my best beloved,

Copyright, MCMXIII, by Stainer & Bell Ltd. S.&B. 1367
I saw my loveliest Phil-lis,
Why flies my best be-lov-ed,
Phil-lis, I saw my loveliest Phil-lis, Laid
best be-lov-ed, From

Laid
From me her love ap-prov-ed.

Fa la la la la. Fa

S. & B, 1867
when herself alone she there espíeth, On me she smil-eth,
see what have I here, fine sweet Musk-Roses, To deck that bosom,
when herself alone she there espíeth, On me she smil-eth,
see what have I here, fine sweet Musk-Roses, To deck that bosom,
when herself alone she there espíeth, On me she smil-eth,
see what have I here, fine sweet Musk-Roses, To deck that bosom,
when herself alone she there espíeth, On me she smil-eth,
see what have I here, fine sweet Musk-Roses, To deck that bosom,
when herself alone she there espíeth, On me she smil-eth,
see what have I here, fine sweet Musk-Roses, To deck that bosom,
when herself alone she there espíeth, On me she smil-eth,
see what have I here, fine sweet Musk-Roses, To deck that bosom,
when herself alone she there espíeth, On me she smil-eth,
see what have I here, fine sweet Musk-Roses, To deck that bosom,
And home a-way she fli-eth, she fli-eth.
Where love her-self re-pos-es, re-pos-es.

And home a-way she fli-eth, And home a-way she fli-eth.

Fa la la la la la la la la la la.
Fa la
N0. 9. WHAT SAITH MY DAINTY DARLING?

1. What saith my dainty darling, shall I
2. This Crystal running Fountain, In his

Copyright, MCMXIII, by Stainer & Bell Ltd. S. & B. 1367
1. Long time I sued for grace, And grace you granted me, And
2. The birds, the trees, the fields, Else none can us behold, Else

1. Long time I sued for grace, And grace you granted me, And
2. The birds, the trees, the fields, Else none can us behold, Else

1. Long time I sued for grace, And grace you granted me, And
2. The birds, the trees, the fields, Else none can us behold, Else

S. & B. 1367
grace you granted me, When time should serve and place, Can
none can us behold, This bank softly yielding yields, And

grace you granted me, When time should serve and place, Can
none can us behold, This bank softly yielding yields, And

grace you granted me, When time should serve and place, Can
none can us behold, This bank softly yielding yields, And

grace you granted me, When time should serve and place, Can
none can us behold, This bank softly yielding yields, And

grace you granted me, When time should serve and place, Can
none can us behold, This bank softly yielding yields, And

S. & B. 1367
Fa la la la la. Fa la la la. Fa la la la
Fa la la la la. Fa la la la. Fa la la la
la. Fa la la la. Fa la la la. Fa la la la
Fa la la la la. Fa la la la. Fa la la la
la. Fa la la la. Fa la la la. Fa la la la
Fa la la la la. Fa la la la. Fa la la la

1. Long time I
2. The birds, the

1. Long
2. The
NO.10. THUS SAITH MY GALATEA.

SOPRANO. (CANTUS.)

ALTO or SOPRANO. (ALTUS.)

ALTO or TENOR. (QUINTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

1. Thus saith my Ga-la-te-a,
2. The young Nymphs all are wed-ded,

1. Thus saith my Ga-la-te-a, Ga-la-
2. The young Nymphs all are wed-ded, all are

1. Thus saith my Ga-la-te-a, Ga-la-
2. The young Nymphs all are wed-ded, all are

1. Ga-la-
2. All are

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When shall it be concluded? Love long hath been declined.

When shall it be concluded? Love long hath been declined.

When shall it be concluded? Love long hath been declined.

When shall it be concluded? Love long hath been declined.

When shall it be concluded? Love long hath been declined.

When shall it be concluded? Love long hath been declined.

S.&B.1367
1. About the May-pole new, With glee and merriment, While as the Bag-pipe tooted it.
2. The Shepherds and the Nymphs them round enclosed had, Won-d'ring with what facility,

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S&B 1367
Thiris and Cloris, Thiris and Cloris, fine together footed
About they turn'd them, about they turn'd them in such strange agility

Thiris and Cloris, Thiris and Cloris, fine together footed
About they turn'd them, about they turn'd them in such strange agility

This note should be sung as a crotchet.

S. & B. 1367
to the wanton Instrument, still they went to and fro, both,
still when they unloosed had, With words full of delight, both,

S. & B. 1367
and finely flaunt-ed it. And then
they gent-ly kiss-ed them; And thus

still they went to and fro, both, and finely flaunt-ed it.
with words full of de-light, both, they gent-ly kiss-ed them,

both met a-gain, and then both met a-gain, and then both met a-gain,
sweet-ly to sing, and thus sweet-ly to sing, and thus sweet-ly to sing

And then both met a-gain, and then both met a-gain, and then both met a-gain,
And thus sweet-ly to sing, and thus sweet-ly to sing, sweet-ly to sing

S.& B. 1367
And thus they chanted it, and thus they chanted it.
They never missed them, they never missed them.

Fa la la la la la la la la.
Fa la la la la la la la la.
Fa la la la la la la la la.
Fa la la

S.&B.1367
NO 12. MY LOVELY WANTON JEWEL.

1. My lovely wanton Jewel,
2. If this you do to kill me,

To me at once both kind alas and cruel,
Say cruel Nymph, why kiss not you then still me.

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S.& B. 1367.
1. My hope-less words tor - ments me, my hope - less
2. So shall you ease my cry - ing, so shall you

S. & B. 1367.
words torments me, And with my
ease my crying, And I could

words torments me, And with my lips a-
m^mm^-

hope-less words torments me, And with her lips again
shall you ease my crying, And I could never wish

hope-less words torments me, And with her lips again straight-way con-
shall you ease my crying, And I could never wish a sweet-

-ments torments me, And with her lips again straight
crying crying, And I could never wish a

lips again straight-way contents me, straight-way con-
ever wish a sweeter dying, a sweeter

gain straight-way contents me, straight-way con-
wish a sweeter dying, a sweeter

straight-way contents me, straight-way con-
a sweeter dying, a sweeter

tents me, straight-way contents me, straight-way con-
dying, a sweeter dying, a sweeter a sweeter

-way contents sweeter dying, a sweeter

S. & B. 1367.
1. My hope-less words tor-ments me, my hope-less la.
2. So shall you ease my cry-ing, so shall you la.

*In this repeat in both stanzas the Quintus and Tenor interchange parts.

S. & B. 1367.
NO. 13. YOU THAT WONT TO MY PIPES SOUND.

1. You that wont to my pipes sound, Dain-ty
2. Lo trium-phant brave comes he, All in

1. You that wont to my pipes sound, Dain-ty
2. Lo trium-phant brave comes he, All in

1. You that wont to my pipes sound, Dain-ty
2. Lo trium-phant brave comes he, All in

Copyright, MCMXIII, by Stainer & Bell Ltd. S & B. 1387.
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in
You that wont to my pipes sound, Dain-ti-
Lo tri-umph-ing brave comes he, All in

S. & B. 1367.
No. 14. FIRE FIRE.

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

SOPRANO (CANTUS)

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

SOPRANO (QUINTUS)

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

TENOR (ALTUS)

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

TENOR (TENOR)

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

BASS (BASSUS)

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

PIANOFORTE

(For rehearsal only)

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

PIANOFORTE

(For rehearsal only)

1. Fire fire, Fire fire, Fire fire, Fire fire.
2. I burn me, I burn me, I burn me, I burn me.

Copyright, MCMXIII, by Stainer & Bell Ltd. S. & B. 1367.
1. O help, O help a-las, O help, Ay me, Ay
2. I burn, I burn, a-las I burn, Ay me, Ay

help O help a-las, O help, Ay me, Ay
burn I burn, a-las, I burn, Ay me, Ay

1. O help, O help a-las, O help, Ay me, Ay
2. I burn, I burn, a-las I burn, Ay me, Ay

1. Ay me, Ay
2. Ay me, Ay

me, I sit and cry me, And call for
me, will none come quench me?

me, I sit and cry me, And call for help a-las but
me, will none come quench me? O cast cast wa-ter on a-

me, I sit and cry me, And call for help a-las but
me, will none come quench me? O cast cast wa-ter on a-

me, I sit and cry me, And call for help a-las but
me, will none come quench me?
help alas, but none comes nigh me, and call for help alas.

water on alas and drench me, O cast cast water on

And call for

O cast cast

none comes nigh me, and call for help alas,

O cast cast alas.

Fa

S. & B. 1367
Fa la la la la la la.
Fa la la la la.
Fa la la la la la la.
Fa la la la.
Fa la la la la la.
Fa la la la.
Fa la la la la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
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Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
Fa la la la.
*In this repeat in both stanzas the Cantus and Quintus interchange parts.
NO. 15. THOSE DAINTY DAFFADILLIES.

1. Those dain-ty Daf-fa-dil-lies, Which gave to me sweet
   2. As their fair hue excel-lent, In her so beau-ty

1. Those dain-ty Daf-fa-dil-lies, Which gave to me sweet
   2. As their fair hue excel-lent, In her so beau-ty

1. Those dain-ty Daf-fa-dil-lies, Which gave to me sweet
   2. As their fair hue excel-lent, In her so beau-ty

1. Those dain-ty Daf-fa-dil-lies, Which gave to me sweet
   2. As their fair hue excel-lent, In her so beau-ty

Phil-lis, dwel-leth, Fa la la la la la la la.
Phil-lis, dwel-leth, Fa la la la la la la la la la.
Phil-lis, dwel-leth, Fa la la la la la la la la la la.

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S. & B. 1367
My spirits they have reviv-ed.} Fa
So sweet-ly they de-light me.}

My spirits they have reviv-ed.} Fa
So sweet-ly they de-light me.}

they have re-viv-ed.} Fa la
ly they de-light me.

have reviv-ed, reviv-ed.} Fa la la la
they de-light me, de-light me.}

have reviv-ed, they have reviv-ed.}
they de-light me, they de-light me.}

Fa la la la la.
Fa la la la la.
Fa la la la la.

Fa la la la la. Fa la la la la. Fa la la la la la.
Fa la la la la.
Fa la la la la.

Fa la la la la. Fa la la la la.
Fa la la la.
Fa la la la.

Fa la la la la. Fa la la la la.
Fa la la la la.
Fa la la la la.

Fa la la la la. Fa la la la la.

Fa la la la la. Fa la la la la.

Fa la la la la. Fa la la la la.

Fa la la la la.

S. & B. 1367
LADY THOSE CHERRIES PLENTY.

PIANOFORTE.

(FOR REHEARSAL ONLY.)

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fade and languish, ere long will fade and languish.

fade and languish, ere long will fade and languish.

Then fade and languish.
Then now, while yet they last them, Then now, while yet they last them, O let me pull and taste them, and last them, O let me pull and taste.
taste them,
0 let me pull and
taste them,
0 let me pull and taste them,
0 let me pull and taste them,
0 let me pull and taste them,
0 let me pull and taste them,
0 let me pull and taste them,
* In this repeat the Quintus and Altus interchange parts.

S. & B. 1367
NO 17. I LOVE ALAS I LOVE THEE:

SOPRANO.
(CANTUS.)

ALTO or TENOR.
(ALTUS.)

ALTO or TENOR.
(QUINTUS.)

BASS.
(TENOR.)

BASS.
(BASSUS.)

PIANOFORTE.
(For rehearsal only)

Copyright, MCMXIII, by Stainer & Bell Ltd.
It's a-ling, my dainty darling. I-ling. Come kiss me then come kiss me, A-ma-ril-lis, A-ma-ril-lis, more come kiss me then come kiss me, A-ma-ril-lis, A-ma-ril-lis, more me, come kiss me then come kiss me, A-ma-ril-lis, more me, come kiss me then come kiss me, A-ma-ril-lis, more

S. & B. 1367
N. 18. LO SHE FLIES.

SOPRANO. (CANTUS.)

ALTO. (ALTUS.)

TENOR. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

when I woo her, Nor can I get nor can I get un - to
when I woo her, Nor can I get un - to
when I woo her, Nor can I get un - to
when I woo her,
when I woo her,
her, nor can I get nor can I get unto her.
her, nor can I get unto her.
her, nor can I get unto her.
Nor can I get unto her unto her.

Lo she flies, lo she flies, lo she flies when I woo her,
Nor
Lo she flies, lo she flies, lo she flies when I woo her,
Nor
Lo she flies, lo she flies, lo she flies when I woo her,
Nor
Lo she flies, lo she flies, lo she flies when I woo her,

S. & B. 1367
can I get unto her.

Nor can I get, nor can I get unto her. Nor can I get unto her.

Nor can I get unto her.

Nor can I get unto her. Can I get nor can I get unto her. But

Nor can I get unto her. But

get unto her unto her. But why

Nor can I get unto her. But
But why do I complain me, complain me, Say

why do I complain me, but why do I complain me, Say

why do I complain me, but why do I complain me, Say

_ do I complain me,

Say

why do I complain me,

Say

If I die, she hath unkindly slain me.

if I die, she hath unkindly slain me. Say

if I die, she hath unkindly slain me, un-

if I die, she hath unkindly slain me.

if I die, she hath unkindly slain me.
if I die, say if I die, say if I kindly slain.

Say if I die, she hath unkindly slain me.

Say if I die, she hath unkindly slain me. But why...
NO 19. LEAVE ALAS THIS TORMENTING.

SOPRANO. (CANTUS.)

ALTO or SOPRANO. (ALTUS.)

ALTO. (QUINTUS.)

TENOR or ALTO. (TENOR.)

BASS. (BASSUS.)

PIANOFORTE. (For rehearsal only.)

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Leave alas this tormenting,
leave strange anguish, leave alas this tormenting,
leave strange anguish, leave alas this tormenting,
leave strange anguish and strange anguish, leave alas this.
leave strange anguish and strange anguish, leave alas this tormenting and strange anguish, leave alas this.
Or kill my heart oppressed, or kill my heart oppressed,
Or kill my heart oppressed, or kill my heart oppressed,

Alas it skill not, alas it skill not, For thus I will
Alas alas it skill not, alas it skill not, For thus I will

S. & B. 1367
For thus I will not, for thus I will not,
thus I will not, for thus I will not,
not, for thus I will not I will not, Now con-
will not, for thus I will not, Now con-

Now contented, Then tortured, Live.
Now contented, Then tortured, Live in
Now contented, Then tortured, Live in love and lan -
tented, Then tortured, Live in love
Why weeps a-las, why weeps a-las,
Why weeps a-las, why weeps a-las,
Why weeps a-las, why weeps a-las,
Why weeps a-las, why weeps a-las,

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though a-while I leave thee? what though a-while I leave thee?
My life may fail, but I will not deceive thee, my life may fail, but I will not deceive thee,
I will not deceive thee, my life may fail, but

I will not deceive thee, my life may fail, but I will

my life may fail, but I will

not deceive thee. Sweet not deceive thee.

A dialogue to seven voices.

Phil - lis, I fain would die now,
Phil - lis, I fain would die now,
Phil - lis, I fain would die now,
Phil - lis, I fain would die now,
Phil - lis, I fain would die now,

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S. & B. 1367.
I fain would die, I fain would die.
Now, I fain would die.

O to die what should move thee,
Now, for

S. & B. 1367.
I love thee, but that you do not love me,
that you do, you do not love me,
that you do not love me,
that you do not love me,

plain to make it, ask what thou wilt, ask what thou wilt, ask what thou wilt,
plain to make it, ask what thou wilt, ask what thou wilt, ask what thou wilt,
plain to make it, ask what thou wilt, ask what thou wilt,
plain to make it, ask what thou wilt, ask what thou wilt,

*This note should be sung as a minim.

S. & B. 1367.
wilt, ask what thou wilt, ask what thou wilt and take it.

wilt, ask what thou wilt, ask what thou wilt and take it.

ask what thou wilt, ask what thou wilt and take it.

O sweet

then this I crave thee, then this I crave thee, since you to love will have

then this I crave thee, then this I crave thee, since you to love will have

then this I crave thee, then this I crave thee, since you to love will have

then this I crave thee, then this I crave thee, since you to love will have

S. & B. 1367.
This un-a-wares doth daunt me, else what thou wilt I grant thee, else what thou wilt I grant me, else what thou wilt I grant me, else what thou wilt I grant thee, else what thou wilt I grant thee, else what thou wilt I.
wilt I grant thee, else what thou wilt I grant thee.

else what thou wilt I grant, I grant thee.

grant thee, else what thou wilt I grant thee.

Ah Phil

Ah Phil

Ah Phil

Ah Phil
My death thy Joy will be then, My death thy Joy will be then,
No no, dear,

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

no, dear, No no no no, dear, do not lan-

no, dear, No no no no, dear, do not lan-

no, dear, No no no no, dear, do not lan-

no, dear, No no no no, dear, do not lan-

no, dear, No no no no, dear, do not lan-

no, dear, No no no no, dear, do not lan-

no, dear, No no no no, dear, do not lan-

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

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No no, dear,

No no no no, dear, do not lan-

No no, dear,

No no no no, dear, do not lan-

No no, dear,

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No no, dear,
Once ere long will pro-vide for this our an-guish.

love with glad-ness, Once ere long will pro-vide for this our an-guish.

Once ere long will pro-vide for this our an-guish.

Once ere long will pro-vide for this our an-guish.

Once ere long will pro-vide for this our an-guish.

Once ere long will pro-vide for this our an-guish.
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