

Clorinda False

Thomas Morley
Madrigals to four voices: 1594

Treble I
Clo - - - rin - - da false, a - - dieu, thy love tor -

Treble II
Clo - - rin - - da false, a - - dieu thy love, a - - dieu, thy love tor -

Tenor
A - - dieu thy love tor -

Bass

5
ments me, thy love tor - ments me; Let
ments me thy love tor - ments me; Let Thyr - sis, Thyr - sis
ments me, thy love tor - ments me; Clo - - - rin - - da false, a -
Clo - - - rin - - da false, a - - dieu thy love tor -

9
Thyr - - sis, Thyr - - sis have thy heart, since he con - -
have thy heart, since he con - - tents, con - -
dieu thy love tor-ments me; Let Thyr - sis have thy heart, since
ments me; Let Thyr - sis have thy heart, since

12

tents the. Clo - - the. O grief and

tents the. Clo - - rin - da false, a - - the. O

he con - tents the. the.

he con - tents the.

15

bit - - ter an - - - guish, O

grief and bit - ter an - - - guish, O grief and

O grief and bit - ter an - - guish, bit - ter

O grief and bit - - ter

20

grief and bit - - ter an - - - - guish; for thee

bit - - ter an - - - guish; for thee I

an - - - guish; for thee un - - kind

an - - - guish; for thee un-kind I lan - - guish. I

25

I lan - - - - guish. Fain I a - las would hide

lan - - - - guish. Fain I a - las would hide

I lan - - - guish. Fain I a - las would hide it, fain I a -

lan - - - - guish. Fain I a - las would hide it,

30

it, fain I a - las would hide it. O but who
 it, fain I a - las would hide it. O but who
 las would hide it, fain I a - las would hide it. O but who
 fain I a - las would hide it, fain I a - las would hide it. O but who

34

can a - bide it? I can, I can-not I a - - bide
 can a - bide it? I can - - - not I, a - bide
 can a - bide it? I can-not I a - bide, a - bide
 can a - bide it? I can, I can-not I a - - - bide

38

it. A - - dieu, a-dieu, a - dieu then, a -
 it. A - - dieu, a-dieu, a - dieu then, a -
 it. A - - dieu, a - dieu, a - dieu then, a - - dieu, a - dieu, a - dieu then,
 it. A - - dieu, a - dieu, a - dieu then, a - - dieu, a - dieu, a - dieu then,

42

dieu, a - dieu, a - dieu then, fare - - - well leave me, death
 dieu, a - dieu a - dieu then, fare - - - well leave me, death
 fare - - - well leave me, death now de -
 fare - - - well leave me, death

46

now de - - sir - - ing, thou hast, lo, thy re - - quir - -
 now de - - sir - - ing, thou hast, lo, thy re - - quir - -
 sir - - - - ing, thou _____ hast, lo, thy re - - quir - -
 now de - - sir - - ing, thou hast, lo, thy re - - quir - -

50

ing. Thus spake Phil-is - tus, on his hook re - - ly - - ing, thus
 ing. Thus spake Phil - is - tus, on his hook re - ly-ing, thus spake Phil - is - - tus,
 ing. Thus spake Phil-is - tus, on his hook re - - ly-ing, Thus spake Phil -
 ing. Thus spake Phil - is - - tus,

54

spake he, on his hook re - - ly - - ing, and sweet - - - ly, sweet - ly,
 on his hook re - - ly - - - ing, and sweet - - ly, sweet - - ly,
 is - tus, on his hook re - - ly - - - ing, and sweet - - - ly,
 on his hook re - - ly - - - - - ing, and fell

58

sweet fell a - dy - - - - ing. Thus
 fell a - - - - dy - - - - ing. Thus spake Phil - is - - tus,
 sweet - ly, fell _____ a - - dy - - ing. Thus spake Phil - is - - tus
 a - - - - dy - - - - ing.

62

spake Phil - is - - tus, on his hook re - - ly - - - -
 once, thus spake he, thus spake he, on his hook re -
 once, thus spake he, thus spake he, on his hook re -

Thus spake Phil - is - - tus, on his hook re -

65

ing, thus spake Phil - is - - tus, on his hook re -
 ly - ing, thus spake Phil - - is - - tus, on his hook re - - ly - ing, thus
 ly - - - ing, thus spake Phil - is - - tus, on his hook re -
 ly - - - ing, thus

68

ly - - ing, thus spake he, on his hook re - - ly - - ing,
 spake Phil - is - - tus, on his hook re - - ly - - - ing, and
 ly - ing, thus spake Phil - - is - - tus, on his hook re - - ly - -
 spake Phil - is - - tus, on his hook re - - ly - - - -

71

and sweet - - - ly, sweet - ly, sweet fell a - dy - - - - ing.
 sweet - - ly, sweet - - ly, fell a - - - dy - - - - ing.
 ing, and sweet - - - ly, sweet - ly, fell a - dy - - - - ing.
 ing, and fell a - - - - dy - - - - ing.

Clorinda False

Treble I

Thomas Morley

Clo - - rin - da false, a - - dieu, thy love tor -

5

ments me, thy love tor - ments me; Let

9

Thyr - sis, Thyr - sis have thy heart, since he _____ con -

12

tents thee. Clo - - thee. O grief and bit - ter

16

an - - - guish, O grief and bit - ter

22

an - - guish; for _____ thee _____ I lan - - -

27

guish. Fain I a - las would hide it, fain I a - las would

32

hide it. O but who can a - bide it? I can, I can-not I a -

37

bide it. A - - dieu, a - dieu, a - dieu then,

41



a - - dieu, a - dieu, a - dieu then, fare - - - well

45



leave me, death now de - sir - - ing, thou hast, lo,

49



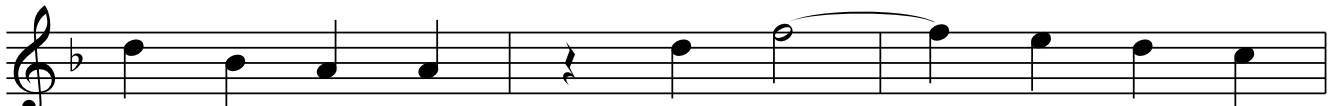
thy re - - quir - - - ing. Thus spake Phil - is - - tus,

52



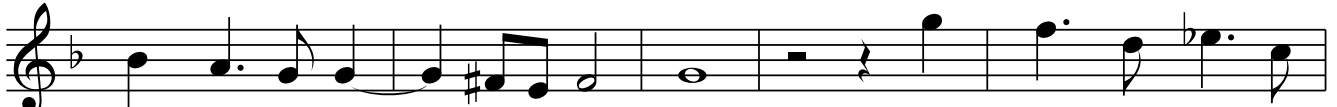
on his hook re - - ly - ing, thus spake he, on his

55



hook re - ly - ing, and sweet - - - ly, sweet - ly,

58



sweet fell a - dy - - - ing. Thus spake Phil - is - tus,

63




on his hook re - - ly - - - ing, thus spake Phil - is - tus,

67



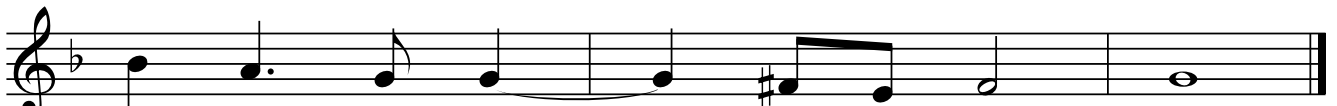
on his hook re - - ly - ing, thus spake he, on his

70



hook re - ly - ing, and sweet - - - ly, sweet - ly,

73

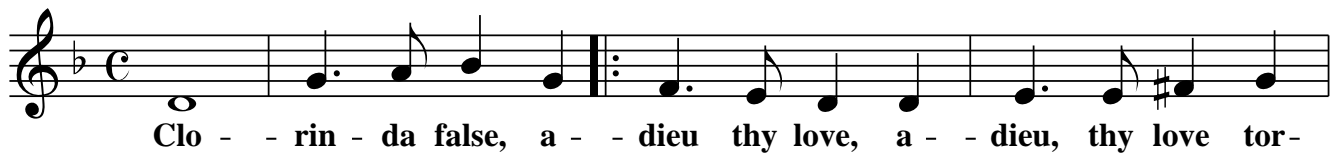


sweet fell a - - dy - - - - - ing.

Clorinda False

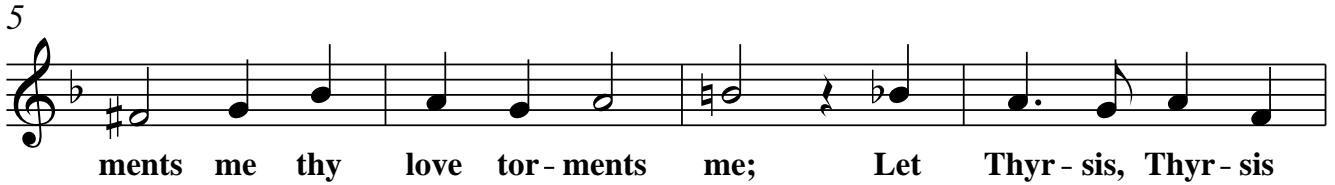
Treble II

Thomas Morley



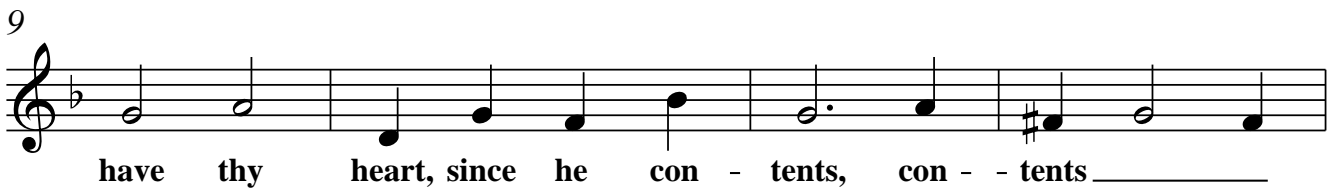
Clo - - rin - da false, a - - dieu thy love, a - - dieu, thy love tor-

5



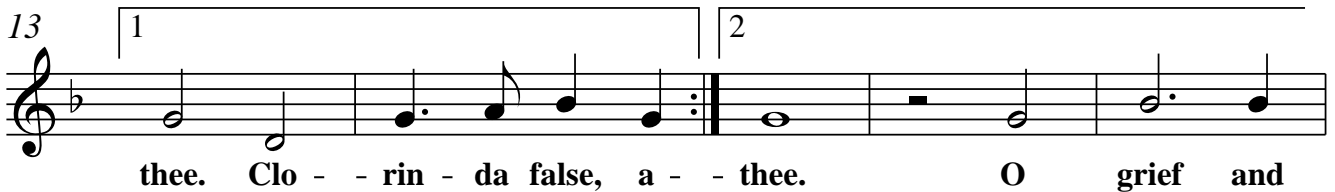
ments me thy love tor-ments me; Let Thy-r-sis, Thy-r-sis

9



have thy heart, since he con - tents, con - - tents

13



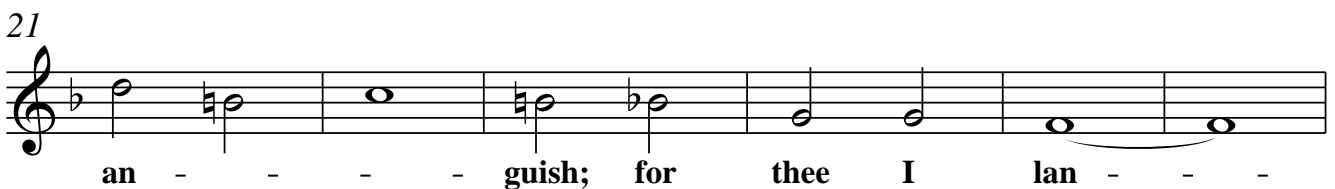
thee. Clo - - rin - da false, a - - thee. O grief and

16



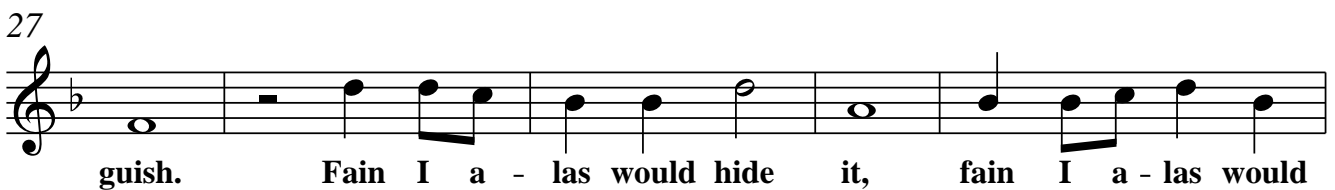
bit - ter an - - - - guish, O grief and bit - ter

21



an - - - - - guish; for thee I lan - - - -

27



guish. Fain I a - las would hide it, fain I a - las would

32



hide it. O but who can a - bide ___ it? I

36



can - not I, a - bide ___ it. A - dieu, a-dieu, a-dieu then,

41




a - - dieu, a - dieu a - dieu then, fare - - - well

45



leave me, death now de - sir - - ing, thou hast, lo,

49




thy re - - quir - - ing. Thus spake Phil - - is - - tus, on his

52



hook re - ly - ing, thus spake Phil - is - tus, on his hook re -

55




ly - - ing, and sweet - ly, sweet - ly, fell a -

59




dy - - ing. Thus spake Phil - is - tus, once, thus spake

63




he, thus spake he, on his hook re - - ly - ing, thus spake Phil -

66



is - - tus, on his hook re - - ly - ing, thus

68



spake Phil - is - tus, on his hook re - - ly - - ing, and

71



sweet - ly, sweet - ly, fell a - - dy - - ing.

Clorinda False

Tenor

Thomas Morley



Musical staff 1: Tenor clef, common time signature. The staff contains a series of rests followed by a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4.

A - - dieu thy love tor - - ments me, thy

6



Musical staff 2: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

love tor-ments me; Clo - - rin - da false, a - - dieu thy love tor-ments

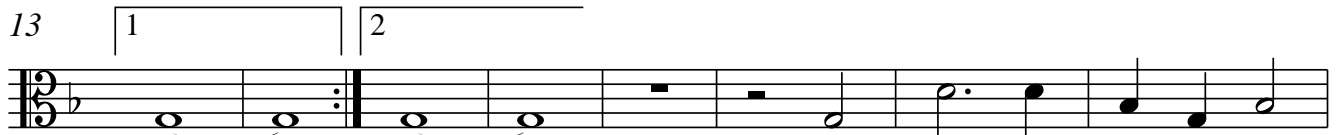
10



Musical staff 3: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

me; Let Thyr - sis have thy heart, since he con - tents

13



Musical staff 4: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are first and second endings marked above the staff.

thee. _____ thee. _____ O grief and bit - ter an -

19



Musical staff 5: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

guish, bit - ter an - - guish; for _____ thee _____ un - - kind _____

25



Musical staff 6: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

_____ I lan - - guish. Fain I a - - las would hide _____

29



Musical staff 7: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

_____ it, fain I a - - las would hide it, fain I a - las would

32



Musical staff 8: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

hide _____ it. O but who can a - bide

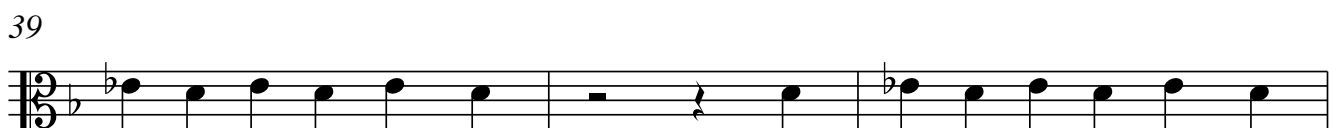
35



Musical staff 9: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

it? I can - not I a - bide, _____ a - bide it. A -

39



Musical staff 10: Tenor clef, common time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

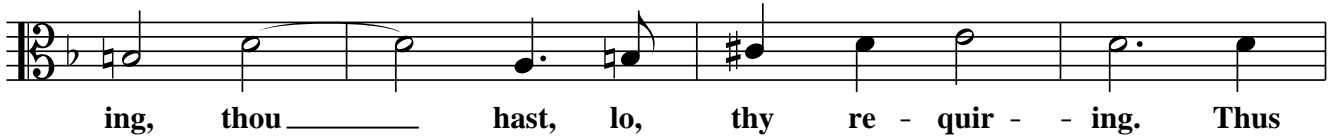
dieu, a - dieu, a - dieu then, a - - dieu, a - dieu, a - dieu then,

42



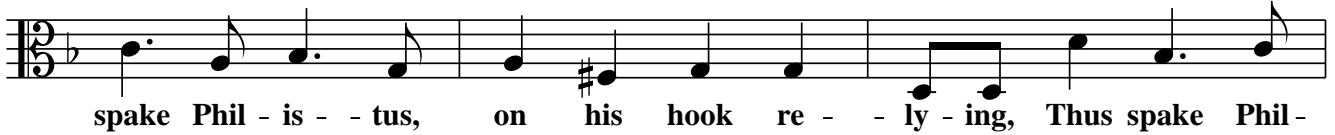
fare - - well leave _____ me, death now de - - sir - - -

47



ing, thou _____ hast, lo, thy re - quir - - ing. Thus

51



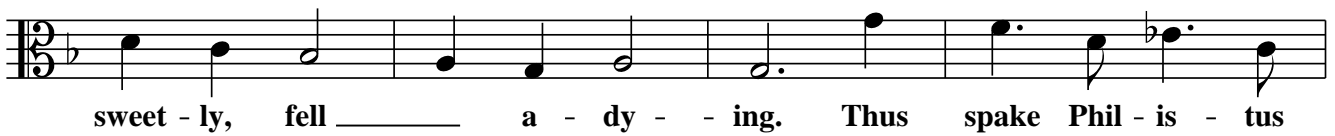
spake Phil - is - - tus, on his hook re - - ly - ing, Thus spake Phil -

54



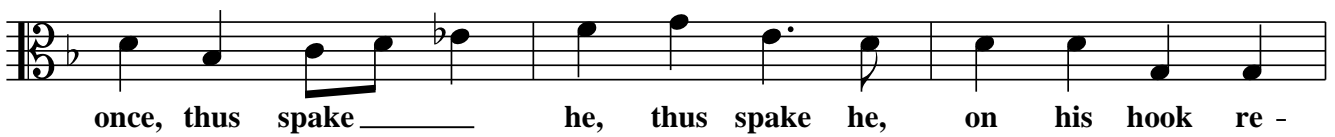
is - - tus, on his hook re - - ly - - ing, and sweet - ly,

58



sweet - ly, fell _____ a - dy - - ing. Thus spake Phil - is - tus

62



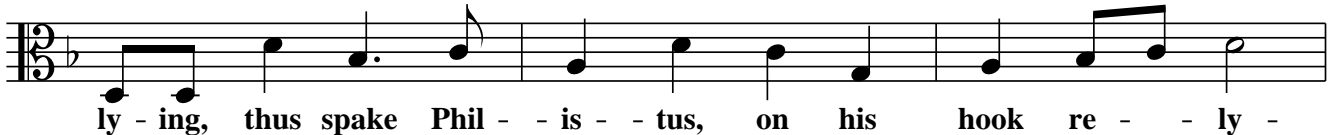
once, thus spake _____ he, thus spake he, on his hook re -

65



ly - - ing, thus spake Phil - is - - tus, on his hook re -

68



ly - ing, thus spake Phil - - is - - tus, on his hook re - - ly -

71



ing, and sweet - ly, sweet - ly, fell a - dy - - - ing.

Clorinda False

Bass

Thomas Morley

Clo - rin - da false, a -

8

dieu thy love tor - - ments _____ me; Let Thy - sis

11

have thy heart, since he con - tents thee. _____

13

thee. _____ O grief and bit - ter

20

an - - guish; for thee un - kind I lan - guish.

24

I lan - - - guish. Fain I a - - las would hide

29

it, fain I a - las would hide it, fain I a - las would

33

hide it. O but who can a - bide it? I can, I can-not

36

I a - - bide it. A - - dieu, a - dieu, a - dieu then,

40



a - - dieu, a - dieu, a - dieu then,

43



fare - - well leave me, death now de - - sir -

47



ing, thou hast, lo, thy re - quir - - - ing.

52



Thus spake Phil - is - tus, on his hook re -

55



ly - - ing, and fell a - - dy - - ing.

61



Thus spake Phil - is - tus, on his hook re -

65



ly - - ing, thus spake Phil - is - tus,

69



on his hook re - - ly - - ing, and fell a - - dy - - ing.