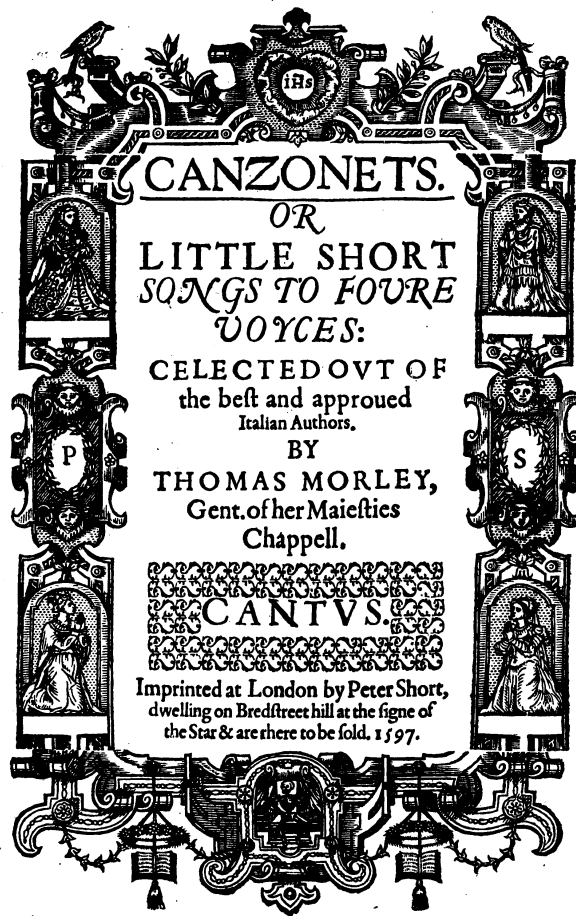
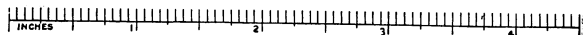


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CANZONETS.
OR
**LITTLE SHORT
SONGS TO FOURE
VOYCES:**
CELECTED OVT OF
the best and approved
Italian Authors.
BY
THOMAS MORLEY,
Gent. of her Maiesties
Chappell.
CANTVS.
Imprinted at London by Peter Short,
dwelling on Bredstreet hill at the signe of
the Star & are there to be sold. 1597.



TO THE WORSHIPFULL MAI-
 STER HENRIE TAPS-
 FIELD CITIZEN AND GRO-
 CER OF THE CITTIE
 OF LONDON.



Among all enormities reigning (in men of reasonable capacite) none maketh them more deformed then the monster Ingratitude: whose outrageous cruelty hath Metamorphosed, friendship into enmity, familiarity, into contempt, Loue into hatred: and generally all good into euill. The remembrance whereof, hath often

stirred my senses to haue your worship in remembrance, for diuers and many civilities, from you to my selfe and my friends often receaued: And that in bounty so farre extended, as my offer of requit all can no way counteruaile. But as mightie Alexander, for tenne talents giuen to the reliefe of a poore crafter man, was thankefully contented with the receipt of a simple roote. So I hartily intreat you, to accept these poore Canzonets, by me collected from diuers excellent Italian Authours, for the honest recreation of your selfe and others: Such as in my simple iudgment are worthe the collecting, but much more worthe hauing the Habit of so worthe a patron, in whose acceptance they shall bee so well entertained, as were their masters present to behold it, they woulde not onely thinke them happily bestowed, but also yeeld me thanks for choise of their patronage. And thus craving your worthe acceptance, but resting still your debtor, I take my leaue as yours so commaund.

THOMAS MORLEY.



A TABLE OF ALL THE
CANZONETS
contained in this
BOOKE.

Now that each creature.
Since that the time offleeting.
Lady let me behold euer your beauty.
Lo Lady for your loue.
Fine dainty girle delightfome.
White Lillies be her cheekes.
Flora faire loue I languish.
My hart why haft thou taken.
Still it frieth.
Kisse me mine only Iewell.
Faine would I die for very shame & sorrow.
Come shepheards god.
Weary and windles running.
Miraculous loues wounding.
Fast by a brooke I layd me.
VWhen loe by breake of morning.
Long hath my loue.
Pearle, Chrifall, Gold and Ruby.
Ceafe shepheards.
Daphne the bright.

- I.
- II.
- III.
- IIII.
- V.
- VI.
- VII.
- VIII.
- IX.
- X.
- XI.
- XII.
- XIII.
- XIIII.
- XV.
- XVI.
- XVII.
- XVIII.
- XIX.
- XX.

FINIS.

FROM CAMBLET

Of 4 voices.

I. CANTUS.

Giovanni Bassano.

Now that each creature takes his rest and sleepe.

ij. More wretched I then

any worne that creepeth, Alone all come forthes vntill the morrow.

Go recounting my forrow: ij. Goe recounting my

for- row: Goe recounting my forrow, ij.

Go recounting my for row.

Of 4 voices.

II. CANTUS. Giovanni Croce.



Ince that y time of fleeting, From thee is come my
 sweeting: Since that the time of fleeting, Fro thee is

come my sweeting. Doe but a kisse award me: And for my seruise fo you

shall reward me, you shall reward me. Do but a kisse award me, And

for my seruise fo you shall reward me, you shall reward me.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Of 4 voices.

III. CANTUS.

Giovanni Croce.



Ady let me behold, ij Lady let
 me behold, euer your beauty: Lady let me be-

hold ii. Lady let me beholde euer your beauty. And

seeke yee not fro me fo to enstrang it, Since time to come

may change it: Since time to come may change it. And seeke

ye nos from me fo to estrange it, Since time to come

may chang it, Since time to come may change it.

Empty musical staff.

Of 4 voices. III. CANTUS. III. Giovanni France.

L O Lady for your loue I feele this burning, I

feel this burning, I feele this burning, Ho Lady for your loue I

feel this burning, I feele this burning. And no whit grieue you,

ij. for this flaming fuell, VVhen you deny me (O cruell.) Af-

ter a thousand skorns one sweet eye turning, one sweet eye

turning, when you deny me, (O cruell.) After a thousand skorns one

sweet eye turning, one sweet eye, turning.

Of 4 voices. V. CANTUS. IV. Giovanni Bassano.

In dainty girl delightfom, You be my Loadstar

lightfom, my Loadstar lightfom, fine dainty girl de-

lightfom, you be my loadstar lightfom, my loadstar lightfom. To you my

hart ay turneth, when in the tempest, when in the tempest of fierce loue

fierce loue it burneth, To you my hart ay turneth, when in the tempest,

when in the tempest of fierce loue fierce loue it burneth.

Empty musical staves.

Of 4 voices.

VI. CANTUS. V Giovanni Croce.

White Lillies be her cheekes & frame: soft Roses,

White Lillies be her cheekes and frame: soft Roses: For lovely

cheekes her eyes two Comets blazing: Come downe from heauen

with beauties grace amazing: Come downe from hea-

uen, with beauties grace amazing.

Of 4 voices.

VII. CANTUS. Felice Anerio.

Lora faire loue I languish, For loue Flora for an-

gish, Flora faire loue I languish. For loue Flora for

anguish And thou dost not thy duty, To be so nice for beauty, ii'

for beauty I die I die, yet dying thus will I complaine me.

Flora gentle and faire, oh she hath slaine

me, oh the hath slaine me. ii. Flora gentle and faire, oh

she hath slaine me, oh she hath slaine me. ii.'

4 voices. VIII. CANTVS. Thomas Morley.

My hart why hast thou taken,
 And forgot, & for faken, forgot
 and for faken, My hart why hast thou taken, And for
 got & for faken, if for got, & for faken. Thou doest it
 least in spi- red, With his in clofed flames, thy hart be- fi- red, with his
 in clo- fed flames, thy hart be fi- red fired, thy hart be-
 fired, with his in clofed, flames with his in clo- fed flames thy
 hart befi- red, with his in clo- fed flames thy hart be-
 fired, be fired.

Of 4 voices. IX. CANTVS Thom as Morley :

Still i frieth, Yet my hart neuer dieth,
 neuer di- eth, my heart neuer dieth, yet my
 hart ne- uer dieth, neuer dieth, yet my hart neuer dieth, my hart neuer
 dieth, my hart neuer di- eth. Ah that my loue hath not some
 mortall firing. il. some mortall firing. And that no stormes
 may quench, ij. His hart in- spi- ring, ij.
 His hart in spiring. And that no streames may quench, ij.
 His hart in spi- ring, his hart in spi- ring, his
 hart in spi- ring.

Of 4 voices.

X. CANTUS. *Giouanni Bassano.*

Kiss me mine only I swell, ij

And sweetly kissing Swathe me so that

I may run a gasping, ij. Die in your white

armes & your lovely clasping, Dye in your white

armes, Die in your white armes and your lovely, clasping.

Of 4 voices.

XI. CANTUS. *Lodouico Uadaya.*

Faine would I dye for vstie shame and forrow, for

very shame & forrow, ii. Faine would

I dye for very shame and forrow, ii. for ve-

ry shame & forrow. That day that I behold not Flora brightsom, ii.

More shine then the sun, ii. my loadstar lightsom, ii.

That day that I behold not Flora brightsome, More shine

then the sun my loadstar lightsom, ij.

Of 4 voices.

XII. CANTUS. IX Horatio Vecchi.

One shepherds god: come come come clofly

creeping, clofly creeping, sweetly lies here (a)

flee- ping Come shepherds god come come come clofly cree-

ping, clofly creeping sweetly lies here a flee- ping. And Daphnis

creepeth, creepeth, ij. Even where thy true loue

flee- peth, And Daphnis creepeth, Even where thy true

loue flee peth.

Of 4 voices.

XIII. CANTUS. Horatio Vecchi.

Beary and windles running, wounded eue as

a Deare, ij. in forest chased: Such are my

fences changing, restless as is a wood, ij. I stand a-

zed: But when I thinke of thee what I haue spoken, of thee what

I haue spoken, By gift of hand and hart there faith is broken, But

when I thinke of thee what I haue spoken, of thee what I haue spoken,

By gift of hand and hart, there faith is broken.

Of 4 voices.

XIII. CANTUS.

Felice Anerio.

Miraculous louses wounding, ij.

Miraculous louses wounding, ij.

Even those darts any sweet Phyllis, so fiercely

foot against my hart reboinding. Are turned to Rises Vi-lets and Lillies, ij.

with oder sweet bounding, with oder sweet abounding: Miraculous louses wounding, ii.

Miraculous louses wounding, ii.

Miraculous louses wounding, ii.

ii.

Of 4 voices.

XV. CANTUS.

Horatio Vecchi.

Fast by a brooke I laid me, Lamenting griefe & care, ij.

Lamenting griefe and care, ii.

When none could ayd me. Fast by a brook I laid me Lamenting griefe & care, ii.

Lamenting griefe & care, ii. When none could ayd me. Except some bolt of thunder, ii.

to burst in sunder, Forced my hart so pensive, ii.

to burst in sunder: Except some bolt of thunder, ii.

to burst in sunder, Forced my hart so pensive, ii.

to burst in sunder, Forced my hart so pensive, ii.

to burst in sunder.

4 voices. XVI. CANTUS. Felice Anerio.

Hen loe by breake of mor- ning, My loue hir

felfe adorning, when loe by breake of morning, My

loue hir felfe adorning, ij. Doth walke the woods fo

dainty, Gathring sweet violets and cowslips plenty, ij.

The birds enamour'd, ij. Sing and praise my

Flo- ra, Lo here a new *Auro- ra*, The birds enamour'd, ij.

sing and praise my *Flo- ra*, Lo here a new *Auro- ra*.

Of 4. voices. XVII. CANTUS Felice Anerio.

ong hath my loue bett kept fro my de- lighting,

ij. Long hath my

loue been kept from my deligh- ting, from my deligh- ting,

And with her absence lingring so cōpelled, Increase my grieft because

she hath rebelled. All my sweet requesting, ij.

All my sweet requesting, Ie loue no more but fall to deepe detesting,

ij. All my sweet requesting, ij.

requesting, Ie loue no more but fall to deepe detesting.

ij.

Of 4 voices.

XVIII. CANTUS. Felice Anerio.

Earle, Chrifal, gold and Ruby, Are facred gifts

too bafe, ii. for fuch as you be,

ii. Pearle Chrifal, Gold and Ruby, Are facred gifts too bafe,

ii. for fuch as you be, ii. Nature in thee

her graces, ii. fo firmly planted, wofe loue thou haft

not wan- ted, O faire Endora, ftar of heauens light- nes

Firme fixed there thou thinft moft oriant brightnes, ii.

faire Endora ftar of heauens light- nefte, Firme fixed there thou

thineft, ii. moft oriant brightnes

Of 4 voices.

XIX. CANTUS Felice Anerio.

Eafe fheapheards ceafe. I pray you, ii.

For Gouernours you neede not

more, who minds not to deane you, ii. be as bords of New Apples, Peares,

and Chestnuts be aripe- ning, hele giue vs leaue to daunce and

here the piping, ii. hele giue vs leaue to daunce and here the

piping, ii. when Apples, Peares, and Chestnuts be a

ri- piping, hele giue vs leaue to dance & here the piping, ii.

and here the pi- ping, ii.

Of 4 voices.

XX. CANTUS.

Giovanni Croce.

Daphne the bright when frankly the desired with

son of her sweet heart to have expired, Daphne y

bright when frankly the desired with

expired. Sweete (thus fell she crying) fell she crying. Sweete thus fell

she cry- ing.) Dye for I am a dying, I am a dying: ij.

Dye for I am a dying I am a dying. ij.

Dye for I am a dying I am a dying. ij.

Dye for I am a dying I am a dying. ij.

Dye for I am a dying I am a dying. ij.

Dye for I am a dying I am a dying. ij.

Dye for I am a dying I am a dying. ij.

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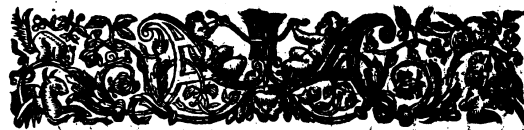


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STER HENRIE TAPS-
FIELD CITIZEN AND GRO-
CER OF THE CITTIE
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A TABLE OF ALL THE
CANZONETS
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BOOKE.

N	Ow that each creature.	I
	Since that the time offleeting.	II.
	Lady let me behold euey your beauty.	III.
Lo	Lady for your loue.	III.
Fine	dainty girle delightfome.	V.
White	Lillies be her cheekes.	VI.
Flora	faire loue I languish.	VII.
My	hart why hast thou taken.	VIII.
Still	it frieth.	IX.
Kisse	me mine only Iewell.	X.
Faine	would I die for very shame & forrow.	XI.
Come	shepheards god.	XII.
Weary	and windles running.	XIII.
Miraculous	loues wounding.	XIIII.
Fast	by a brooke I layd me.	XV.
V	hen loe by breake of morning.	XVI.
Long	hath my loue.	XVII.
Pearle,	Christall, Gold and Ruby.	XVIII.
Cease	shepheards.	XIX.
Daphne	the bright.	XX.

FINIS.

Of 4 voices. I. ALTVS. Giovanni Bassano.

N

Ow that each creature takes his rest and slee-

peth. ij. More wretched

I then any worme that creepeth, y creepeth, Alone all com-

fortes vntill the morrow. Go recounting my forrow, my forrow.

Goe recounting my forrow: ij. Goe recounting my

forrow, my forrow, Goe recounting my forrow. ij.

Of 4 voices.

II. ALTUS. A. *Giouanni Croce.*



Incē that the time of fleeting, From mee is come

my sweeting: Since that the time of fleeting, From

thee is come my sweeting Doe but a kisse award me: And for my seruife

so you shall reward me, you shall reward me. Doe but a kisse award me,

And for my seruife so you shall reward me, you shall reward me.

Empty musical staves.

Empty musical staves.

Empty musical staves.

Of 4 voices.

III. ALTUS. *Giouanni Croce.*



Ady let me behold, ii. euer your

beauty ii. Lady let me behold,

ii. euer your beauty. ii. And seeke ye not

forme so to enstrang it, Since time to some may

change it: ii. And seeke ye not from me

so to enstrange it, Since time to some may chang it

ii. Empty musical staves.

Empty musical staves.

Empty musical staves.

Of 4 voices:

III. ALTUS.

Giovanni Croce.

O Lady for your loue I feele this burning, I

feele this burning, I, O Lady for your loue I feele

this burning, I feele this burning. And no whit griene

you, ij. for this flaming fuell, when you deny me (O cruel).

After a thousand skornes one sweet eye tur-ning, one sweet eye

ij. turning, when you deny me, (O cruell.) After a thousand

skornes one sweet eye turning, one sweet eye, ij turning,

Of 4 voices:

V. ALTUS. IV

Giovanni Bassano.

Ine dainry gire delightfome, You be my Loadstare

not od asillij lightfome, ij. - sine dainry gire delight-

fome, you be my loadstar lightfom, ij. To you my hart ay,

turneth, when in the tempest, when in the tempest

of fierce loue it burneth, To you my hart ay turneth when in the

tempest, ij. when in the tempest of fierce loue

it burneth.

V White Lillies be her cheekes & her eyes

Roses. Her lovely cheekes her eyes two Comets blazing

Come downe from heauen with beauties grace a mazing

Come downe from heauen with beauties grace a mazing

Come downe from heauen with beauties grace a mazing

Come downe from heauen with beauties grace a mazing

Come downe from heauen with beauties grace a mazing

F Flora faire loue I languish

Flora faire loue I languish. For loue Flora for anguish

And thou dost for thy dayes To be fornice for beauty

I die, yet dying thus will I complaine me. ii.

Will I complaine me, Flora gentle and faire, oh the hath

Flora gentle and faire, oh the hath slain me. ii.

oh the hath slain me. oh the hath slain me.

My hart why hast thou taken, why hast thou taken, why

hast thou taken, why hast thou taken, why hast thou taken, why hast thou taken, why

And for got, & for faken, for faken, and for got, & for faken, My hart why hast thou

taken, why hast thou taken: And for got & for faken, for faken, And

for got, & for faken. Thou doest it least inspired with his in closed

flames, with his in closed flames, thy hart be fired, with his in closed

flames, thy hart be fired, be fired, with his in closed flames, thy hart be

fired, with his in closed flames, thy hart be fired, with his in closed flames

thy hart be fired, thy hart be fired

Shall I die, yet my hart neuer dieth

neuer dieth, yet my hart neuer dieth, yet my hart neuer dieth, yet

my hart neuer dieth, neuer dieth. Ah that my loue hath not some

mortal firing, some mortal firing. And that no stormes

may quench. His hart inspiring, his hart inspiring,

His hart inspiring: And that no stormes may quench

His hart inspiring, ij.

His hart inspiring.

Of 4 voices.

X. ALTUS.

Giouanni Bassano.

Iffe me ma the oth' lowell, ij. Swathele'

me fo that I may run a gasping, ij.

swathele me fo swathele me fo that I may run a

gasping: Die in your white armes, Die in your white armes & your

loutly clasp- ping; Dye in your white armes and your lou- ly

clasp- ping: Die in your white armes and your loutly clasp- ping.

Of 4 voices.

XI. ALTUS.

Lodouico Vradana.

Aine would I dye for vetie fhame and forrow,

for ve- ry fhame & forrow,

aine would I dye for very fhame and forrow, for verie fhame & forrow.

That day that I behold not Flora bright- some,

More shine then the fun my loadstar light som: ij.

That day that I behold not Flora brightsom, ij. More shine then

the fun, ij. my loadstar brightsom, ij.

Ornate initial 'C' with floral flourishes. Musical staff with lyrics: "Come shepherds god: come come come clo"

ly cree- ping, Narciscus mother sweetly ij.

Musical staff with lyrics: "lies here sleeping: Come shepherds god come come com"

lies here sleeping: Come shepherds god come come com

Musical staff with lyrics: "cloyly cree- ping, Narciscus mother sweetly. ij: lies"

cloyly cree- ping, Narciscus mother sweetly. ij: lies

Musical staff with lyrics: "here sleeping: And Daphnis creepeth Euen where thy true loue"

here sleeping: And Daphnis creepeth Euen where thy true loue

Musical staff with lyrics: "sleepeth, And Daphnis creepeth, creepeth, ij. Euen"

sleepeth, And Daphnis creepeth, creepeth, ij. Euen

Musical staff with lyrics: "where thy true loue slee- peth."

where thy true loue slee- peth.

Musical staff with lyrics: "where thy true loue slee- peth."

Musical staff with lyrics: "where thy true loue slee- peth."

Ornate initial 'V' with floral flourishes. Musical staff with lyrics: "Eeary and windles running, wounded eur as"

a Deare, ij. in forest chased: ii.

Musical staff with lyrics: "Such are my senses changing, restless as in a wood,"

Such are my senses changing, restless as in a wood,

Musical staff with lyrics: "ij. I stand amazed. ii. But when I"

ij. I stand amazed. ii. But when I

Musical staff with lyrics: "thinke of thee what thou hast spoken, of thee what thou hast spoken,"

thinke of thee what thou hast spoken, of thee what thou hast spoken,

Musical staff with lyrics: "By gift of hand and hart, there faith, ii. is broken, But when I"

By gift of hand and hart, there faith, ii. is broken, But when I

Musical staff with lyrics: "thinke of thee what thou hast spoken, of thee what thou hast spoken,"

thinke of thee what thou hast spoken, of thee what thou hast spoken,

Musical staff with lyrics: "By gift of hand and hart, there faith, ii. is broken."

By gift of hand and hart, there faith, ii. is broken.

Of 4 voices.

XIII. ALTVS. Felice Anerio.

Miraculous loues wounding, ij.

Miraculous loues wounding, ij.

Even thofe datts my sweet *Phyllis*, So

fiercely fhoot againft my hart rebounding. Are turnd to Rofes Violets

and Lillies, Violets and Rofes with oder sweet

abounding, ii. Miraculous loues wounding,

ii. Miraculous loues wounding, ii.

Of 4 voices.

XV. ALTVS. Horatio Vecchi.

All by a brooke I laid me, Lamenting grieffe &

care, ij. Lamenting grieffe and care,

ii. Whē none could ayd me. Fast by a brook I laid me

Lamenting grieffe & care, ii. Lamenting grieffe and care,

ij. When none could ayd me. Except fome boule of thunder,

Forced my hart fo penfue, ii. ii.

to burft in funder: Except fome bolt of thunder, Forced

my hart fo pen- fue ii. Forced my hart fo penfue

to burft in funder.

Of 4. voices.

XVI. ALTUS Felice Anerio.

Hen loe by breake of morning, My loue hir selfe a-

dorning, ij. when loe by breake of

mor- ning, My loue hir selfe adorning, Doth walke the woods fo

dainty, Gathring sweet violets and cow- slips plenty, ij.

& cowslips plenty. The birds enamour'd, ij.

Sing and praise my Flo- ra, Lo here a new Aurora, The birds en-

amour'd ij. sing and praise my Flo- ra. Lo here a

new Aurora.

Of 4. voices.

XVII. ALTUS. Felice Anerio.

Ong hath my loue bene kept from my de-

ligh- ting, fro my de- lighting. Long hath my

loue been kept fro my de- ligh- ting, ij.

And with her absence lingring so cōpelled, Increase my griebe be-

cause she hath rebel- led. All my sweet requesting, ij.

I'le loue no more but fall to deepe detasting ij.

All my sweet requesting, ij.

All my sweet requesting. I'le loue no more but fall to deepe de-
tasting ij.

Deatle, Christal, gold and Ruby, Are sacred
 gifts too base, ii. for such as you be,
 ii. Pearle Christal, Gold and Ruby, Are sacred gifts too base,
 ii. for such as your be, ii. Nature in thee
 her graces, ii. so firmly planted, whose foue y haft riot
 wanted, O faire *Eudora*, star of heauens light- nes: Firme fixed
 there thou shinest ii. most oriant brightnes, O faire *Eudora*,
 star of heauens light- nesse, Firme fixed there thou shinest most oriat
 brightnesse. ii.

Cease sheapheards cease I pray you, ii.
 For *Cori-* don you need not moue, you
 neede not moue, who minds not to deny you, ii.
 when Apples, Peares, and Chestnuts be a ripe- ning, hele giue vs
 leaue to daunce and here the piping, hele giue vs leaue to daunce & here
 the piping, ii. ii. when Apples, Peares, and
 Chestnuts be a ri- ping, hele giue vs leaue to dance and here the
 piping, ii. hele giue vs leaue to dance, & here the pi- ping,
 the piping,

Of 4 voices.

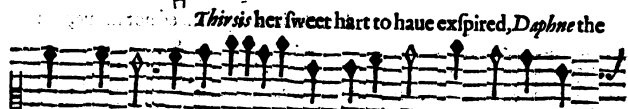
XX. ALTUS.

Gionanni Croce.

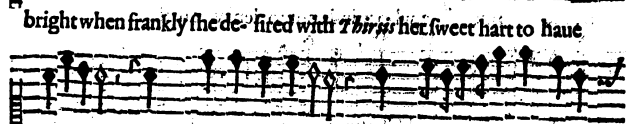


Daphne the bright when frankly she de- sired with

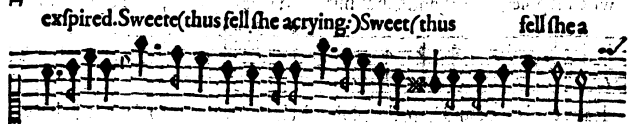
Thir is her sweet hart to haue expired, *Daphne* the



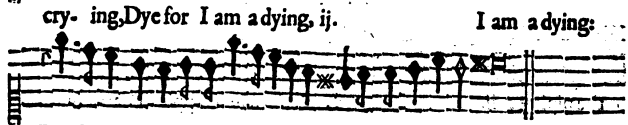
bright when frankly she de- sired with *Thir is* her sweet hart to haue



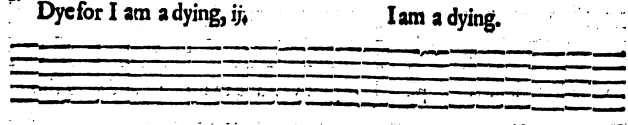
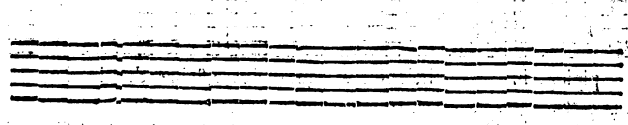
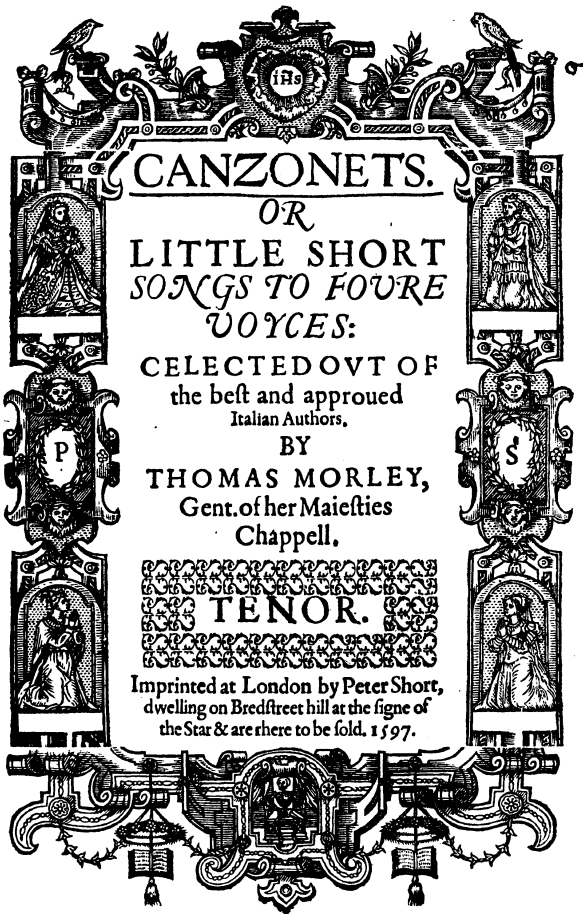
expired. Sweete (thus fell she acrying:) Sweet (thus fell she a



cry- ing, Dye for I am a dying, ij. I am a dying:



Dye for I am a dying, ij. I am a dying.

CANZONETS.
OR
LITTLE SHORT SONGS TO FOURE VOYCES:
CELECTED OVT OF
the best and approued
Italian Authors.
BY
THOMAS MORLEY,
Gent. of her Maiesties
Chappell,
TENOR.
Imprinted at London by Peter Short,
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TO THE WORSHIPFULL MA-
STER HENRIE TAPS-
FIELD CITIZEN AND GRO-
CER OF THE CITTIE
OF LONDON.



Mong all enormities reigning (in men of reasonable capacitie) none maketh them more deformed then the monster Ingratitude: whose outrageous cruelty hath Metmorphosed, friendship into emnity, familiarity, into contempt, Loue into hatred: and generally all good into euill. The remembrance whereof, hath often stirred my senses to haue your worship in remembrance, for diuers and many curtesies, from you, to my selfe and my friends often receaued: And that in bounty so farre extended, as my offer of requit all can no way counteruaile. But as mightie Alexander, for tenne talents giuen to the reliefe of a poore craftes man, was thankefully contented with the receipt of a simple roote. So I hartily intreat you, to accept these poore Canzonets, by me collected from diuers excellent Italian Authours, for the honest recreation of your selfe and others: Such as in my simple iudgment are worthe the collecting, but much more worthy hauing the Habit of so worthy a patron, in whose acceptance they shall bee so well entertained, as were their masters present to behold it, they woulde not onely thinke them happely bestowed, but also yeeld me thanks for choise of their patronage. And thus crauing your worthy acceptance, but resting stil your debtor, I take my leaue as yours to commaund.

THOMAS MORLEY.

Of 4 voices.

II. TENOR. Giovanni Croce.

Ince that the time of fleeting, From thee is

come my sweeting, Since y the time of fleeting, From

thee is come my sweeting, Do but a kisse award me, and for my seruice

so you shall reward me, you shal re- ward me. Do but a kisse award

me, And for my seruice so you shal reward me, you shal re- ward me

Of 4 voices.

III. TENOR. Giovanni Croce.

Giovanni Croce.

Ady, let me behold euer your beauty, ij.

Ladie let me behold euer your beauty.

Lady let me behold euer your beauty. ij.

Lady let me

behold euer your beauty. And seeke ye not from me so to en-

strange it, Since time to coe may change it, Since time to come

may change it, And seeke ye not fro me so to enstrange it, Since

time to come may chang it, Since time to come may change it.

Of 4 voices. III. TENOR. *Giovanni Croce*

O Lady for your loue I feele this burning, I

feele this bur- ning, Lo Lady for your loue I

feele this burning, I feele this bur- ning, And no white greene you

for this flaming fuelle, when you deny mee (O cruell) Af-

ter a thousand skornes one sweete eye turning, one sweete,

eye turning, when you deny me (O cruell) After a thousand

skornes one sweete eye turning, one sweet

eye turning

Of 4 voices. V. TENOR. *Giovanni Bassano*

The dainy girl delightfom, You be my Loadstar

lightfom, my Loadstar lightfome, fine dainy girl de-

lightfom, you be my loadstar lightfom, my loadstar lightfom: To you my

hart ay tur- neth, when in the tem- pest of fierce loue it burneth, ij

To you my hart ay tur- neth when

in the tem- pest of fierce loue it bur- neth ij.

B.

Of 4 voices.

VI. TENOR. *Giouanni Croce.*

White Lillies be her cheekes & shap: fast Roies, white

Lillies be her cheekes and shap: fast

Ro- ses: ij. White Lillies be her cheekes and

shap: fast Ro- ses. Her lowly cheekes her eyes two

Comets blazing. Come downe from heauen, ij. with beauties

grace a ma- zing: Come downe from heauen ij. with

beauties grace a- ma- zing.

Of 4 voices.

VII. TENOR. *Felice Anerio.*

Lora faire loue I languish, For loue Flora for an-

guish, Flora faire loue I languish. For loue Flora for

anguish, And thou dost not thy duty, To be so nice for beauty, ij.

I die I die, yet dying thus will I complaine me. ij.

Flora gentle and faire, oh she hath slaine me,

oh she hath slaine me. ij.

Flora gentle and faire,

oh she hath slaine me, oh she hath slaine me. ij.

Y hart why hast thou taken, thou

taken, And for got, & for faken, for got &

for fa- ken, my hart why hast thou taken, thou taken:

And for got & for faken, for got, & for faken. Thou doest it least

in- spis- red, with his in- closed flames, thy hart be- fired, with his in

closed flames, thy hart be- fired, thy hart be-

fired, ij. with his in- closed, flames thy hart be- fired, with his

in clo- sed flames, thy hart be- fired thy hart be-

fired, ij.

in clo- sed flames, thy hart be- fired thy hart be-

fired, ij.

in clo- sed flames, thy hart be- fired thy hart be-

fired, ij.

fired, ij.

fired, ij.

fired, ij.

Till it flieth, ij. Yet my hart neuer

di- eth, ne- uer dieth, yet my heart neuer di- eth,

uer di- eth, yet my hart ne- uer di- eth my hart neuer di- eth.

And that my lbus hath not some mortall firing, ij. some mor-

tal fi- ring, And that no stormes may quench, ij. His hart

inspiring, ij. His hart inspiring, And thar no

stormes may quench, ij. His hart inspiring, ij. His

hart in spiring, ij.

stormes may quench, ij. His hart inspiring, ij. His

hart in spiring, ij.

stormes may quench, ij. His hart inspiring, ij. His

hart in spiring, ij.

hart in spiring, ij.

hart in spiring, ij.

Of 4 voices.

X. TENOR.

Giouanni Bassano.

Kisse me miite only Iewell, Swathele me so

that I may run a gaf- ping, ii.

Swathele me so that I may runne a gasping, run a gasping.

Die in your white armes & your louely claspung, ii.

Dye in your white armes and your lonely, Die in your

white armes and your louely claspung.

Of 4 voices.

XI. TENOR.

Lodouico Viadana,

DAine would I dye for verie shame and forrow,

ii. & for- row,

faine would I dye for very shame and forrow, ii.

& for-row. That day I behold not Flora bright-

some, More shine then y sun my loadstar light som, my load- star light-

som: That day that I behold not Flora bright- som, More shine

then the sun my loadstar light som, my load- star light som.

Of 4 voices.

XII. TENOR.

Horatio Vecchi.

Ome shepheards god: cōe cōe cōe cōe.

ly creeping, Narciscus mother ij.

sweetly lies a sleeping. Come shepheards god come cōe come

cōe ly creeping, Narciscus mother ij. sweetly lies

a sleeping. And Daphnis cōe peth, ij. And Daphnis creeping,

Euen where thy true loue thy true sleepeth, And Daphnis cōe

peth, ij. And Daphnis cōe peth, Euen where thy true loue thy true

loue sleepeth.

Of 4 voices.

XIII. TENOR.

Horatio Vecchi.

Every wind whistles running, wounding cōe

a Deare, ij. in for- rest

chafed: My senses changing, restles as in a wood, ij.

I stand amazed. But when I think of thee what y hast

spoken, of thee what thou hast spoken, By gift of hand and hart,

there faith is bro- ken, But when I think of thee what

thou hast spoken, of thee what y hast spoken, By gift of hand and

hart, ij. there faith is bro- ken.

C.

Of 4 voices.

XIII. TENOR. *Felice Anerio.*

Miraculous loues wounding, ij.

Miraculous loues wounding, ij.

Euē thofe darts my sweet *Phyllis*, So fiercely fhott againft

my hart rebounding, againft my hart rebounding, my hart rebounding,

Are turnd to Rofes Violets & Lillies, with oder sweet

abounding, with oder sweet bounding, Miraculous

loues wounding, ij. Miraculous loues woun-

ding, ii.

Of 4 voices.

XV. TENOR. *Horatio Vecchi.*

Aft by a brooke I laid me, Lamenting grieffe &

care, ij. Lamenting grieffe and care, when

none could ayd me. Fast by a brook I laid me, Lamenting grief & care

ii. Lamenting grieffe and care when none could ayd me.

Except fome bolt of thunder, to burft in funder, ii.

Forced my hart fo penfue, to burft in funder: Except fome bolt of thun-

der, to burft in funder. ii. Forced my hart fo penfue to

burft in funder.

Of 4 voices.

XVI. TENOR.

Felice Anversa.

Hen loe by breake of morning, My loue hir felce

ador- ning, when loe by breake

of morning, My loue hir felce ador- ning, Doth walk the

woods so dainry, Gathring sweet violets and cowlips plenty, ij.

The birds enamour'd, ij. Lo here a new An-

ro- ra, The birds enamour'd ij. Lo here a

new Anro- ra.

Of 4 voices.

XVII. TENOR.

Felice Anversa.

ong hath my loue bene kept from my delighting,

ij. Long hath my loue been kept fro my delighting, ij.

ij. And with her absence singring to compel- led, In-

creast my grieke because she hath rebelled. Bus since she scorneth all my

sweet requesting, I'l loue no more but fall to deep detesting, ii.

But since the scorneth all my

sweet requesting, I'l loue no more but fall to deep detesting ii.

D Pearle Christall, gold and Ruby, Are faced gifts

to bafe, ii. for such

as you be, ii. Pearle Christall, Gold, & Ruby, Are faced gifts

to bafe, ii. for such as you be, ii.

Nature in thee her glasse, is set, as if shee so finely pleased

whose loue y hat not wand

Firme fixed there y thinlt ii. most oriant brightnes, ii.

O faire and soft of hems lightnes, Firme fixed there y

thin't ii. most oriant brightnesse, ii.

thin't ii. most oriant brightnesse, ii.

G Eate of heaphs sealed pray you, ii

For Ceridon you need not moue

who minds not to deny you, ii. When

Apples, Peares, and Chestnuts be a ripening, Hele giue vs leaue to dance

and here y piping, ii. hele giue vs leaue to dance & here

the piping, & here y piping, When Apples

peares, & Chestnuts, be a riping, hele giue vs leaue to dance & here the

piping, ii. hele giue vs leaue to dance & here y piping

piping, ii. hele giue vs leaue to dance & here y piping

& here the piping, the piping

Of 4 voices.

XX. TENOR. XX. *Gionanni Crec.*

Daphne the bright when frankly she de- fired with
This is her sweet hart to haue expired, *Daphne* the
 bright when frankly she defi- red with *This is* her sweet hart to haue
 expi- red. Sweete (thus fell she acry- ing:) fell she acrying, ii.
 Dye for I am adying ii. Dye for
 I am adying ii.

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THOMAS MORLEY.



A TABLE OF ALL THE
CANZONETS
contained in this
BOOKE.

Now that each creature.
Since that the time offleeting.
Lady let me behold euer your beauty.
Lo Lady for your loue.
Fine dainty girle delightfome.
White Lillies be her cheekes.
Flora faire loue I languish.
My hart why hast thou taken.
Still it frieth.
Kisse me mine only Iewell.
Faine would I die for very shame & forrow.
Come shepheards god.
I/eary and windles running.
Miraculous loues wounding.
Fast by a brooke I layd me.
VWhen loe by breake of morning.
Long hath my loue.
Pearle, Christall, Gold and Ruby.
Cease shepheards.
Daphne the bright.

- I
- II.
- III.
- III.
- V.
- VI.
- VII
- VIII:
- IX.
- X.
- XI.
- XII.
- XIII.
- XIII.
- XV.
- XVI.
- XVII.
- XVIII.
- XIX.
- XX.

FINIS.

Of 4 voices. I. BASSVS. *Giouanni Bassano.*

Ow that each creature takes his rest and flee-

peth, ij. More wretched I

then any worme that creepeth, Alone all comfortes vn-

till the morrow, Goe recounting my forrow, ij. Goe

recounting my forrow, Goe recounting my forrow, ij.

Goe recounting my forrow.

Of 4 voices.

II. BASSVS.

Giuanni Croce.

Ince that the time of fleeting, From thee is

come my sweeting, Since that the time of fleeting,

From thee is come my sweeting, Do but a kisse award me, and for my

seruice fo you shall award me, you shal reward me, Do but a kisse a-
ward me, And for my seruice fo you shal reward me, you shal reward me.

Of 4 voices.

III. BASSVS.

Giuanni Croce.

Ady, let me behold euer your beauty, ij.

Ladie let me behold euer

your beauty, ij. And seeke ye not from me fo

to enstrange it, Since time to coe may change it, Since

time to come may change it, And seeke ye not from me fo

to enstrange it, Since time to come may change it,

Since to to come may change it.

Of 4 voices.

III. BASSVS.

Gionanni Croce.

O Lady for your loue I feele this burning, I

feele this burning, Loe Lady for your loue

I feele this burning, I feele this burning, And no whit greuce

you for this fla- ming fuel, when you deny me

(O Cruell!) After a thousand skorns one sweete eye turning, one

sweet eye turning, when you deny me (O cruell

After a thousand skornes one sweete eye turning, one

sweet eye turning

Of 4 voices.

V. BASSVS.

Gionanni Bassano.

Ine daintie girle: You be my loadstarre lightfome,

you be my Loadstarre lightfome, you be my

Loadstarre lightfome, you be my loadstarre lightfome. When in the

tempest, ij. when in the tempest of fierce loue it burne th,

when in the tempest, ij. when in the tempest of fierce

loue it burneth.

B.

4 voices.

VI. BASSVS.

Gionani Croco.

Hite Lillies be her cheekes & shamefast Rofes,

and sham- fast Ro- fes: White Lillies

be her cheekes and shamfast Rofes and shame- fast ro- fes. Her

loue- ly cheekes her eyes two Comets blazing, Come downe from

heauen with beauties grace a ma- zing: Come downe from heauen

with beauties grace a ma- zing.

Of 4 voices.

VII. BASSVS.

Felice Anerio.

Lora: For loue Flora for anguifh, ij.

And thou dost not thy duty, To be so nice

for bauty ij. I die, yet dying thus will I complaine

me. ij. Floragente and faire oh she

hath flaine me, oh she hath flaine me, Flora gentle and faire

oh she hath flaine me, oh she hath flaine me.

A 4 voices.

VIII. BASSVS.

Thomas Morley.

Y hart: And forgot, and for faken, ij

And for got, and for faken: ij.

Thou doest it leaft in spi- red with his in clo- fed

flames thy hart be fi- red with his inclofed flames, with his inclo- fed,

flames thy hart befired, with his in clo- fed flames, thy hart be-

fi- red with his inclofed flames, with his in- clofed flames thy

hart be-fi-red.

Of 4 voices.

IX. BASSVS.

Thomas Morley.

Till it frieth. ij. Yet my heart

ne- uer dieth, neuer dieth: Yet my heart

nee- uer di- eth. ij. Ah that my loue hath not some

mortall firing, ij. some mortall firing, And that no

stormes may quench. ij. His hart inspiring, ij.

His hart inspiring. And that no stormes may quench. ii.

His hart inspiring. ii.

His hart in- spi- ring.

4 voices.

X. BASSVS.

Giovanni Bassano.

Isse me mine onely Iewell, ij,

Kisse me mine onely Iewell and sweedy kissing,

Swathele me so that I may run a gasping, swathele me so, swathele

me so that I may run a gasping: Die in your white armes & your

louely claspng, Dye in your white armes and your louely

claf- ping.

Of 4. voices.

XI. BASSVS.

Lodouico viadana.

Aine would I dyc for verie shame and forrow,

for ve- ry shame & forrow, faine would I

dye for very shame and forrow, for ve- rie shame and forrow.

That day that I behold not: Flora brightsome, Flora brightsome.

More shine then the sunne my Load- starre lightsome:

That day that I behold not: Flora brightsome Flora brightsome,

More shine then the sunne my Load - starre lightsome.

A 4 voices.

XII. BASSVS.

Horatio Vecchi.

ome shepheards god: Narciscus mother sweetly ij.

lies here sleeping Narciscus

mother sweetly. ij. lies here sleeping, And Daphnis cree-

peth. ij. And Daphnis creepeth Euen where thy true loue sleepeth,

And Daphnis creepeth. ij. And Daphnis creepeth Euen where

thy true loue sleepeth.

Of 4 voices.

XIII BASSVS. IX

Horatio Vecchi.

Ecary: and windles running, vntill they euen as

a Deare, ij. in for- rest

chafeth: Such are my senses changing, restless as in a wood, ii.

I stand amazed: But when I think of thee what

thou hast spoken, of thee what y hast spoken, By gift of hand & hart there

faith is broken, But when I think of thee what y hast spoken, of thee what

thou hast spoken, By gift of hand and hart their faith is broken.

Of 4 voices

XIII. BASS VS. Giovanni Croce.

Miraculous loves wounding, Miracu-

lous loves wounding; Euen thofe darts my

sweet *Phillis*, So fiercely shot against my hart rebounding, Are turnd to

Roses, Violets and Lillies, Violets and Lillies, with oder

sweet abounding with oder sweet abounding, Mi-

raculous loves wounding, Miraculous loves wounding,

Of 4 voices

XV. BASS VS. Horatio Vecchio.

As by a brooke Lamening griefe & care,

when none could ayd me Lamenting

griefe & care ii. when none could ayd me. Except some bolt of

thunder, Forced my hart fo pensue, to burst in funder.

Except some bolt of thunder Forced my hart fo

pensue to burst in funder.

Large decorative initial 'V' followed by musical notation on a staff.

My loue hir selfe by break of morning, My loue hir selfe adorning, when loe by breake of morning,

Musical notation on a staff.

My loue hir selfe adorning, Doth walk the woods so daintie,

Musical notation on a staff.

Gathering sweet violets and cowslips plenty, and Cowslips plenty.

Musical notation on a staff.

The birds enamour'd sing and praise my Flora, Lo here a new Aurora,

Musical notation on a staff.

The birds enamour'd sing and praise my Flora, Lo here a new Aurora.

Empty musical staves at the bottom of the page.

Large decorative initial 'L' followed by musical notation on a staff.

Long hath my loue bene kept from my delighting,

Musical notation on a staff.

And with her absence lingring so compelled,

Musical notation on a staff.

But since she scorneth all my sweet requesting, I'loue no

Musical notation on a staff.

more but fall to deepe detesting. ii. But since she

Musical notation on a staff.

scorneth all my sweet requesting, I'loue no more but fall,

Musical notation on a staff.

to deepe detesting iii.

Empty musical staves at the bottom of the page.

Of 4 voices.

XVIII. BASSVS.

Felice Anerio.

Earle, Chrifal, gold and Ruby, Are facred gifts.

to bafe, ii. for fuch as you be,

Pearle Chrifal, Gold, and Ruby, Are facred gifts too bafe, ii.

for fuch as you be, Nature in thee her graces, fo firm-

ly planted whose loue y haſt not wanted, O faire *Eudora*, ſtar of hea-

u's lightnes. Firme fixed there y ſhineſt moſt or'ant brightnes, O faire

Eudora ſtar of heauens lightnes, Firm fixed there thou ſhineſt moſt

or'ant brightneſſe.

Of 4 voices.

XIX. BASSVS.

Felice Anerio.

Eafe ſheapheards ceafe I pray you, ii.

For *Coridon* you neede not moue who

minds not to deny you. ii.

When Apples, Pears, and

Cheſtnuts be a riping, Hele giue vs leaue to dance and here the piping,

ii. hele giue vs leaue to dance & here the piping, the

piping, When Apples, peares, & Cheſtnuts, be a riping, hele giue vs

leaue to dance & here the piping, ii.

hele giue vs leaue to

dance and here the piping the piping.

Daphne the bright when frankly the desired with

Thirsis her sweet hart to haue expired, *Daphne* the

bright when frankly the desired with *Thirsis* her sweet hart to haue expi-

red. Sweet (thus fell the acrying.) *Dye* fell the acrying. *Dye*

for I am adying, I am adying, Dye for I am adying, I am adying.