

Deep Lamenting

Thomas Morley (c.1557-1602)

Cantus (part 1 of 3)

Canzonets or Little Short Songs to Three Voyces (1593)

Deep la-ment - ing, grief be - wray - ing: grief
 be - wray - ing; poor A - myn - tas thus sat, thus sat say - -
 ing: Glut now, now glut thine eyes, glut now thine eyes full, while I lie here a dy - ing;
 killed with dis - dain, a-las, and pit-y pit - y, and pit - y cry - ing.
 Now, now mayst thou laugh full mer-ri - ly: for dead lo is the man, dead is thy mor-tal,
 mor-tal e-ne-my. O no, no, no weep not, O no, no, O weep not; O weep
 not, I can, I can-not bide this blind - ness; I can not bide this blind-
 ness; all to late, to late now God wot, all to late comes this kind - ness, all too late now God
 wot, all too late, all too late, all to late now, comes this your kind - ness. But if you
 would that death should death of life, of life should de-privé me, weep not a-las, weep not,
 least you re - vive me weep not least you there - by least you there-by re - vive me, re - vive

Deep Lamenting (cantus)

2
50

me? there-by re-vive me, Ah cease, ah cease to be-wail me, cease to be-wail me,
55
cease to be-wail_____ me, my life, my life now doth fail, my life now doth fail me.

The image shows a musical score for a cantus piece titled "Deep Lamenting (cantus)". It consists of two staves of music in treble clef. The first staff begins at measure 50 and ends at measure 54. The second staff begins at measure 55 and ends at measure 60. The lyrics are written below the notes. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The music is characterized by a slow, lamenting tempo with a mix of quarter, eighth, and sixteenth notes, and rests.

Deep Lamenting

Thomas Morley (c.1557-1602)

Altus (part 2 of 3)

Canzonets or Little Short Songs to Three Voyces (1593)

5
 Deep la - men - ting, — grief be-wray-ing; grief be - wray - ing; grief
 10
 be-wray - ing: (all — for - lorn) poor A-myn - tas thus — sat say -
 ing, Glut now, now glut thine eyes, glut now, now glut thine eyes, while I lie here a dy - ing; killed
 15
 with dis-dain, a - las, and pit - y pit - y, pit-y, pit-y, and pit - y cry - ing. Now,
 20
 now mayst thou laugh full — mer-ri - ly, now, now mayst thou laugh mer - ri -
 25
 ly: for dead lo is the man, dead is thy mor-tal en-e-my. O no, no, no weep.
 30
 — not, O — no, no, no, weep not; weep not, I can - not bide this
 35
 blind - ness; I can - not bide this blind - ness; All too late now God wot, all too late
 now, all too late, all too late, all too late comes this kind - ness, all too late now too late, all
 40
 too late comes this your kind - ness. But if you would that death should of life de-privé me,
 45
 of life, — of life de-privé me, weep not a-las, weep not, weep not, lest you there-by re-vive



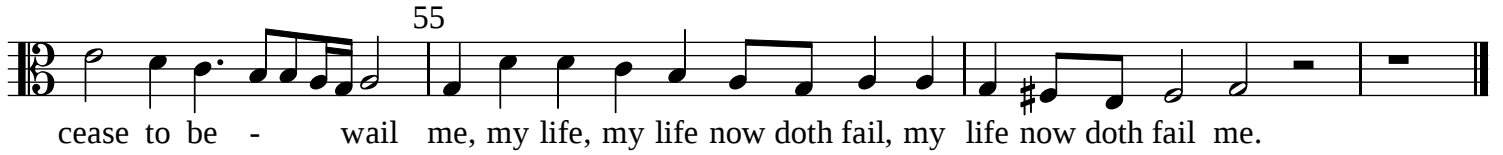
me, weep not lest you there-by re-vive me, re - vive me, you a-gain re-vive

50



me? lest you there-by, _____there-by re-vive me, Ah cease; ah cease to be-wail, ah

55



cease to be - wail me, my life, my life now doth fail, my life now doth fail me.

Deep Lamenting

Thomas Morley (c.1557-1602)

Altus (part 2 of 3)

Canzonets or Little Short Songs to Three Voyces (1593)

Deep la - men - ting, — grief be-wray - ing; grief be - wray - ing; grief
 be-wray - ing: (all — for - lorn) poor A-myn - tas thus — sat say -
 ing, Glut now, now glut thine eyes, glut now, now glut thine eyes, while I lie here a dy - ing; killed
 with dis-dain, a - las, and pit - y pit - y, pit-y, pit-y, and pit - y cry - ing. Now,
 now mayst thou laugh full — mer-ri - ly, now, now mayst thou laugh mer - ri -
 ly: for dead lo is the man, dead is thy mor-tal en-e-my. O no, no, no weep.
 — not, O — no, no, no, weep not; weep not, I can - not bide this
 blind - ness; I can - not bide this blind - ness; All too late now God wot, all too late
 now, all too late, all too late, all too late comes this kind - ness, all too late now too late, all
 too late comes this your kind - ness. But if you would that death should of life de-prise me,
 of life, — of life de-prise me, weep not a-las, weep not, weep not, lest you there-by re-vive

Deep Lamenting (altus)

2




me, weep not lest you there-by re-vive me, re - vive me, you a-gain re-vive

50



me? lest you there-by, ————— there-by re-vive me, Ah cease; ah cease to be-wail, ah

55



cease to be - wail me, my life, my life now doth fail, my life now doth fail me.

Deep Lamenting

Thomas Morley (c.1557-1602)

Bassus (part 3 of 3)

Canzonets or Little Short Songs to Three Voyces (1593)

1
Deep la - ment - ing, grief be-wray - ing; grief be-wray-ing;

5
10
Poor A - myn - tas thus sat say - ing. Glut now, now glut thine

15
eyes, glut now, now glut thine eyes, while I lie dy-ing; kild with dis-dain, a - las, and pit-y cry -

20
ing, pit - y cry - ing. Now, now mayst thou laugh full mer - ri-ly;

1
25
for dead lo is the man, dead is thy mor-tal en - e - my. O no, no,

30
no, weep not; O no, no, no, weep not; I can not bide this blind-ness;

35
I can not bide this blind - ness; this blind - ness; All too late, all too late

now; all too late all too late, all too late now God wot, too late comes this your kind -

40
ness. But if you would that death should, that death should of life de-privé me: weep not a -

45
las, weep not least you a - gain re-vive me, weep not least you a - gain re - vive

Deep Lamenting (bassus)

2
50

me. least you there-by_____ re-vive me; Ah cease, ah cease to be-wail, ah cease to be-wail

55

me; my life, my life now doth fail, my life now doth fail me.

The image shows a musical score for a bass part. It consists of two staves of music. The first staff begins at measure 50 and contains the lyrics: "me. least you there-by_____ re-vive me; Ah cease, ah cease to be-wail, ah cease to be-wail". The second staff begins at measure 55 and contains the lyrics: "me; my life, my life now doth fail, my life now doth fail me.". The music is written in a bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and a double bar line at the end of the second staff.