

# I saw my lovely Phillis

Thomas Morley  
(1557-1603)

5

Soprano

1. I saw my love-ly Phil- lis,  
2. Why flies my best be - lov- ed,

Alto

1. I saw my love - ly Phil- lis,  
2. Why flies my best be - lov- ed,

Tenor I

1. I saw my love-ly Phil - lis, I\_  
2. Why flies my best be - lov - ed, why\_

Tenor II

1. I saw my  
2. Why flies my

Bass

1. I saw my love-ly  
2. Why flies my best be -

10

S

I saw my love-ly Phil- lis, I saw my  
why flies my best be-lov- ed, why flies my

A

I saw my love-ly Phil - lis, I saw my  
why flies my best be - lov - ed, why flies my

T

\_\_\_ saw my love-ly Phil - lis, I saw my love-ly Phil - lis, Phil-  
\_\_\_ flies my best be-lov - ed, why flies my best be-lov - ed, be -

B

love-ly Phil-lis, I saw my love-ly Phil - lis, I saw my love-  
best be - lov-ed, why flies my best be - lov - ed, why flies my best

Phil - lis, I saw my love - ly  
lov - ed, why flies my best be -

S  
love - ly Phil - lis, Laid on a bank of li -  
best be - lov - ed, From me her love ap - prov -

A  
love - ly Phil - lis, Laid on a bank of li -  
best be - lov - ed, From me her love ap - prov -

T  
lov - ed, From me her love ap - prov -

B  
Phil - lis Laid on a bank of li -  
lov - ed, From me her love ap - prov -

Detailed description: This is the first system of a musical score for 'I saw my lovely Phillis'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in the key of D major (one sharp) and 3/2 time. The lyrics are: 'love - ly Phil - lis, Laid on a bank of li - best be - lov - ed, From me her love ap - prov -'. The Soprano part starts with a whole note G4, followed by quarter notes A4, B4, C5, and a half note B4. The Alto part starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a half note B4. The Tenor part starts with a whole note G3, followed by quarter notes A3, B3, C4, and a half note B3. The Bass part starts with a whole note G2, followed by quarter notes A2, B2, C3, and a half note B2. The system ends with a double bar line and a 3/2 time signature.

S  
15 lies. Fa la la la la, fa la la la la, fa la la, fa la  
ed.

A  
lies. Fa la la la la la la la, fa la la la la  
ed.

T  
8 lies. Fa la la la la la la la la, fa la la la la la  
ed.

B  
lies. Fa la la la la la la la, fa la la la la  
ed.

20

Detailed description: This is the second system of the musical score. It continues the vocal parts from the first system. The lyrics are: 'lies. Fa la la la la, fa la la la la, fa la la, fa la' for Soprano; 'lies. Fa la la la la la la la, fa la la la la' for Alto; 'lies. Fa la la la la la la la la, fa la la la la la' for Tenor; and 'lies. Fa la la la la la la la, fa la la la la' for Bass. The Soprano part has a measure rest for 15 measures before starting with a quarter note G4. The Alto part has a measure rest for 15 measures before starting with a quarter note G4. The Tenor part has a measure rest for 15 measures before starting with a quarter note G3. The Bass part has a measure rest for 15 measures before starting with a quarter note G2. The system ends with a double bar line and a common time signature (C).

25

S  
la. Why la.

A  
la. I saw my Why flies my la. But See, see what I have here, when her-self a - lone she there e - spi - fine sweet musk ros -

T  
la. la. But when her - self a - lone she there e - spi - See, see what I have here, fine sweet musk ros -

B  
la. la. But when her - self a - lone she there e - spi - See, see what I have here, fine sweet musk ros -

30

S  
But when her-self a - lone she there e - spi - eth, On  
See, see what I have here, fine sweet musk ros - es, To

A  
eth, But when her-self a - lone she there e - spi - eth,  
es, See, see what I have here, fine sweet musk ros - es,

T  
eth, But when her-self a - lone she there e - spi - eth, On me -  
es, See, see what I have here, fine sweet musk ros - es, To deck -

B  
eth, On me she smil -  
es, To deck that bo -

eth, On me she  
es, To deck that

S  
me she smil - eth, on me she smil - eth,  
deck that bo - som, to deck that bo - som,

A  
On me she smil - eth, And home a - way she  
To deck that bo - som, Where love her-self re -

T  
she smil - eth, on me she smil -  
that bo - som, To deck that bo -

B  
eth, on me she smil - eth, And  
som, to deck that bo - som, Where  
smil - eth, on me she smil - eth,  
bo - som, to deck that bo - som,

S  
And home a - wayshe fli - eth, she fli -  
Where love her-self re - pos - es, re - pos -

A  
fli - eth, and home a - way she fli - eth, and home a - wayshe fli -  
pos - es, Where love her-self re - pos - es, Where love her-self re - pos -

T  
eth, And home a - wayshe fli - eth, and home a - wayshe fli -  
som, Where love her-self re - pos - es, where love her-self re - pos -

B  
home a - way she flieth, she fli - eth, And home a - wayshe fli -  
love her-self re - pos - es, re - pos - es, where love her-self re - pos -

And home a - way she fli - eth.  
Where love her-self re - pos - es.

40 45

S  
eth. Fa la la la la la la la la la, fa la la la la la la la,

A  
eth. Fa la la la la la la la la la la la la la, fa la la la, Fa es.

T  
eth. Fa la la la la la la la la la la la la la la la la la, fa la la es.

B  
eth. Fa la la la la la la la la la, fa la la la, fa la la la, fa es.

Fa la la la la la la la, fa la la, fa la la la,

50 55

S  
fa la la la la la la la la la. la. la.

A  
la la la la la, fa la la la la la la la la la, fa la la la la la la. See, la.

T  
la la la la la la la la la, fa la la la la la. la.

B  
la la la, fa la la la la la la la la la, fa la la la la la. la.

fa la la la la la la la la la la. la.