

# Lady, You Think You Spite Me

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Cantus  
La - dy, you think you spite me, when by the lip you bite me, when

Quintus  
La - dy, you think you spite me, when by the lip you bite

Altus  
La - dy, you think you spite me, when by the lip you bite me, when

Tenor  
La - dy, you think you spite me, when

Bassus  
La - dy, you think you spite me, when

Detailed description: This block contains the first system of a five-part vocal setting. It features five staves: Cantus (Soprano), Quintus (Alto), Altus (Tenor), Tenor (Bass), and Bassus (Bass). The music is in common time (C) and a key signature of one flat (B-flat). The lyrics are: 'La - dy, you think you spite me, when by the lip you bite me, when' for Cantus; 'La - dy, you think you spite me, when by the lip you bite' for Quintus; 'La - dy, you think you spite me, when by the lip you bite me, when' for Altus; 'La - dy, you think you spite me, when' for Tenor; and 'La - dy, you think you spite me, when' for Bassus. The final measure of each staff contains two tied whole notes.

7  
by the lip you bite me, you bite me. But if you think it

me, when by the lip you bite, you bite me. But if you think it

by the lip you bite, you bite me. But if you think it

by the lip, when by the lip you bite me. But if you think it

by the lip you bite, you bite me. But if you think it

Detailed description: This block contains the second system of the vocal setting, starting at measure 7. It features five staves with the following lyrics: Cantus: 'by the lip you bite me, you bite me. But if you think it'; Quintus: 'me, when by the lip you bite, you bite me. But if you think it'; Altus: 'by the lip you bite, you bite me. But if you think it'; Tenor: 'by the lip, when by the lip you bite me. But if you think it'; Bassus: 'by the lip you bite, you bite me. But if you think it'. The music continues in the same key and time signature. The final measure of each staff contains two tied whole notes.

The breves in the final measure are here shown as two semibreves (whole-notes) bound (tied).

14

trou-ble, then let my pain be dou - ble, then let my pain he dou - ble, be  
trou-ble, then let my pain be dou - ble, then let my pain, my pain  
trou-ble, then let my pain be dou - ble, then let my pain, my pain be  
trou-ble, then let my pain, then let my  
trou-ble, then let my pain, my pain be

19

dou - ble. I tri-ple but you bliss me, for though you bite, you kiss,  
be dou - ble. I tri-ple but you bliss me, for though you bite, you kiss,  
dou - ble. I tri-ple but you bliss me, for though you bite,  
pain be dou - ble. I tri-ple but you bliss me, for though you bite,  
dou - ble. I tri-ple but you bliss me, for though you bite, you kiss,

27

you kiss me, and with sour sweet, and with sour sweet  
you kiss me, and with sour sweet, and with sour  
you kiss me, and with sour sweet, and with sour sweet de-  
you kiss me, and with sour sweet, and with sour  
you kiss me, and with sour sweet de - light, de-

34

de - light me. me.

sweet de-light me. me.

- light me. me.

sweet de - light me. me.

- light me. me.

Detailed description: This is a musical score for five voices, numbered 34. It consists of five staves, each with a different clef: the top four are treble clefs and the bottom one is a bass clef. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Each staff contains a melodic line with lyrics underneath. The lyrics are: 'de - light me. me.' (Staff 1), 'sweet de-light me. me.' (Staff 2), '- light me. me.' (Staff 3), 'sweet de - light me. me.' (Staff 4), and '- light me. me.' (Staff 5). The score includes first and second endings, indicated by '1.' and '2.' above the final measures of each staff. The first ending is a whole note chord, and the second ending is a half note chord. The piece concludes with a double bar line.