

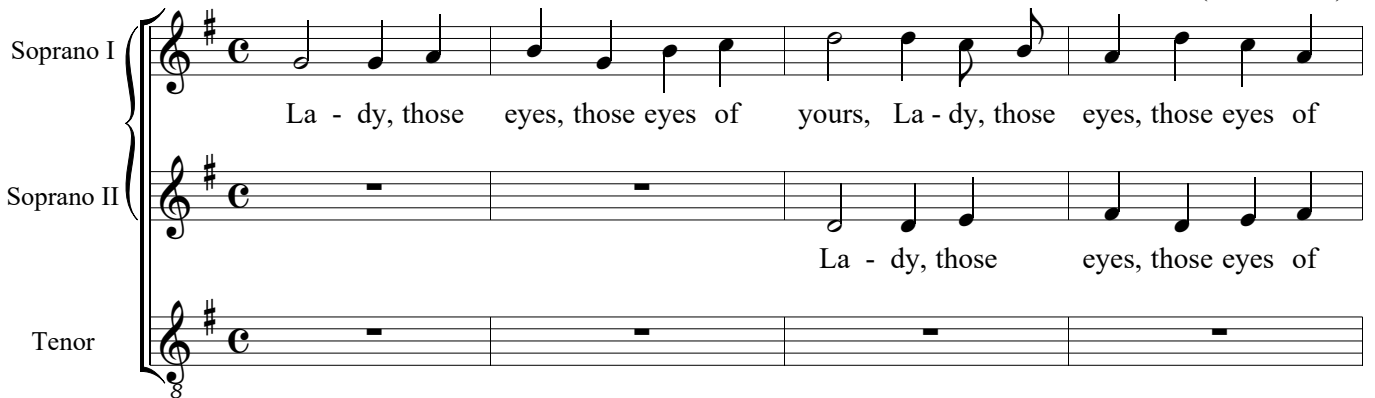
Lady, those eyes

Thomas Morley
(1557-1603)

Soprano I
La - dy, those eyes, those eyes of yours, La - dy, those eyes, those eyes of

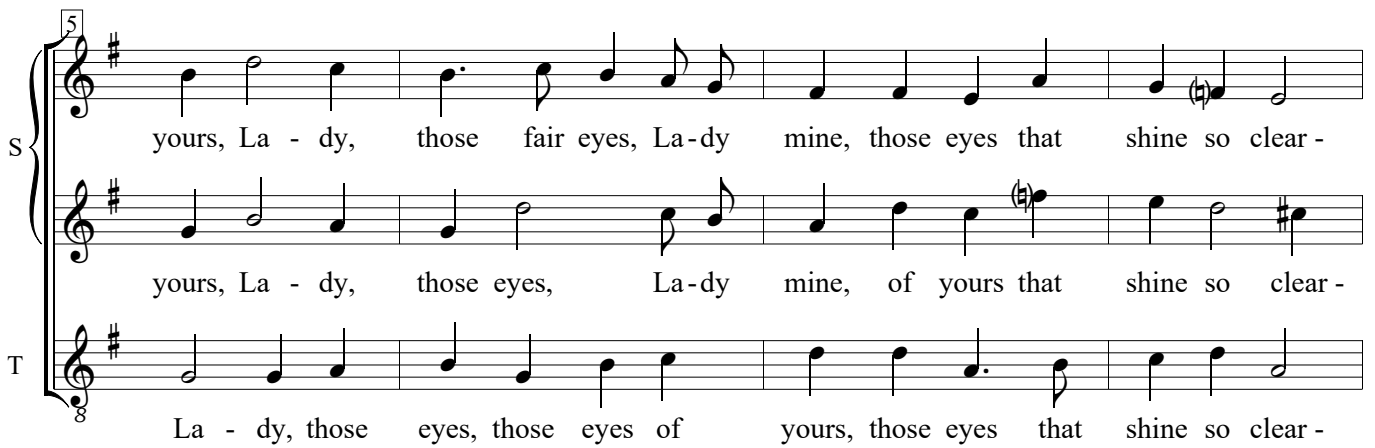
Soprano II
La - dy, those eyes, those eyes of

Tenor

The first system of the musical score is for three voices: Soprano I, Soprano II, and Tenor. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The Soprano I part has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Soprano II part has a whole rest for the first two measures, then a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part has whole rests for all four measures.

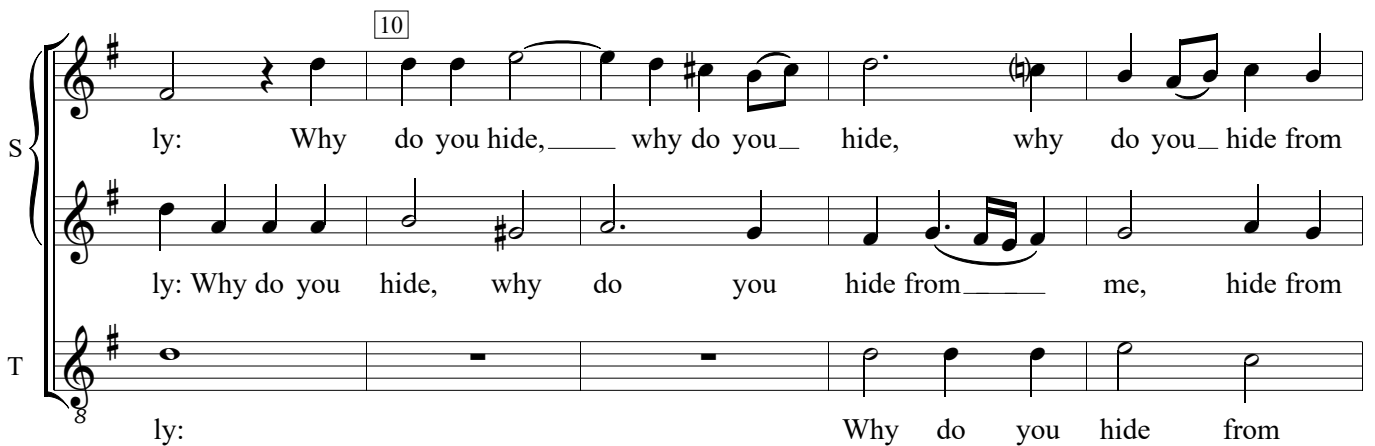
S
yours, La - dy, those fair eyes, La-dy mine, those eyes that shine so clear -

T
La - dy, those eyes, those eyes of yours, those eyes that shine so clear -

The second system continues the vocal lines. The Soprano I part has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Soprano II part has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part has a melody starting on a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a fermata over the final note of each line.

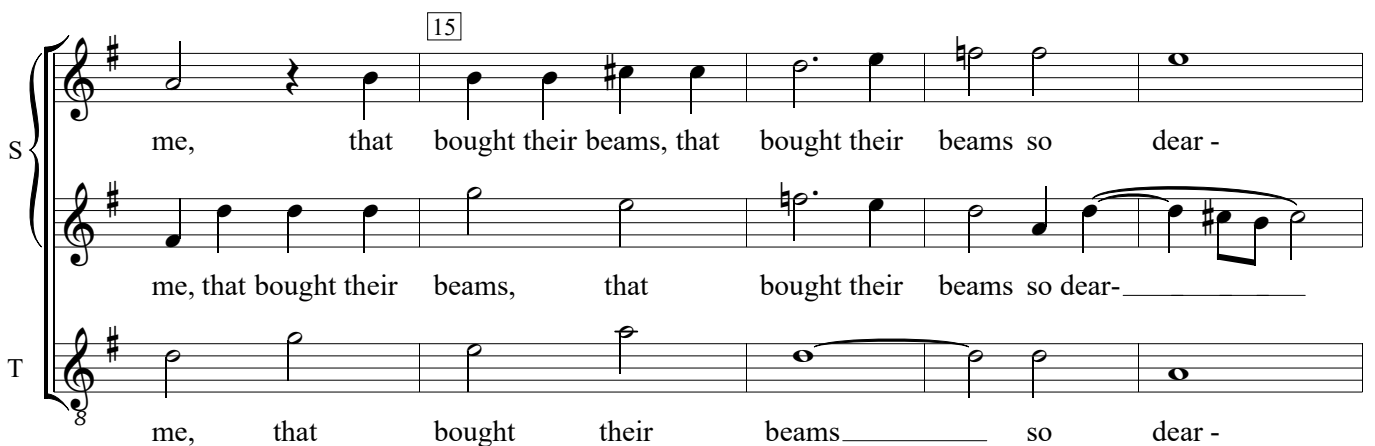
S
ly: Why do you hide, why do you hide, why do you hide from

T
ly: Why do you hide, why do you hide from me, hide from

The third system begins with a measure rest in the Soprano I part, indicated by a box containing the number 10. The Soprano I part has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Soprano II part has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part has a whole rest for the first two measures, then a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a fermata over the final note of each line.

S
me, that bought their beams, that bought their beams so dear -

T
me, that bought their beams so dear -

The fourth system begins with a measure rest in the Soprano I part, indicated by a box containing the number 15. The Soprano I part has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Soprano II part has a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part has a melody starting on a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a fermata over the final note of each line.

20

S ly? Think not when thou ex -

T ly? Think not when thou ex - il'st me, less heat in me so -

25

S il'st me, less heat in me so - journ-eth. O no, no, O no, no, O

T journ-eth, less heat in me so - journ-eth. O no, O no, no, O

T journ - eth, less heat in me so - journ-eth. O no, O no, no,

30

S no, O no, then thou be- guil'st thee. Love doth but shine, but shine in

T no, no, no, then thou be-guil - est thee. Love doth but shine in thee, in thee, in

T O no, no, no, then thou be - guil'st thee. Love doth but shine, but shine in

35

S thee, no, Love doth but shine in thee, but O in me, in me, O, O

T thee, Love doth but shine in thee, in thee, in thee, in thee, in thee in

T thee, Love doth but shine in thee, but O in me, in

40

S but in me, in me, but O in me, in me, in me, but O in me, in me he burn-

T thee, but O in me, in me, but O in me, in me, but O in me, in me, O he

T me, but O in me, in me, but O in me, in me, he

45

S _____ eth. Love doth but shine in thee in thee, in thee, Love doth but shine in

T burn-_____ eth. Love doth but shine but shine in thee, no, Love doth but shine in_

T burn - eth. Love doth but shine, but shine in thee Love doth but shine in

S thee, in thee, in thee, in thee, in thee, in _____ thee, but O in me, in

T thee, but O in me, in me, O, but O in me, in me,

T thee, but O in me, in me, But

50

S me, but O in me, in me, but O in me, in me, O he burn-_____ eth.

T but O in me, in me, in me, but O in me, in me he burn-_____ eth.

T O in me, in me, but O in me, in me he burn - eth.