

I Follow, Lo, The Footing

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Musical score for the first system of the piece. It features five vocal parts: Cantus, Quintus, Altus, Tenor, and Bassus. The music is in common time (C) and begins with a treble clef. The lyrics are: "I fol-low, lo, the foot-ing Still of" (Cantus), "I fol-low, lo, the foot-ing" (Quintus), "I fol-low, lo, the foot-ing, I fol-low, lo, the" (Altus), "I fol-low, lo, the foot-" (Tenor), and "I fol-low, lo, the foot-ing," (Bassus). The Tenor and Bassus parts have an 8-measure rest at the beginning of the system.

Musical score for the second system of the piece, starting with a circled 8. It continues with the same five vocal parts. The lyrics are: "my love-ly Cru-el, Still of my love-ly Cru-" (Cantus), "Still of my love-ly Cru-el, Still of my love-ly" (Quintus), "foot-ing, Still of my love-ly Cru-el," (Altus), "- ing, Still of my love-ly Cru-el, Still" (Tenor), and "Still of my love-ly Cru-el," (Bassus). The Tenor and Bassus parts have an 8-measure rest at the beginning of the system.

Breves are here shown as two semibreves (whole-notes) bound (tied).

11

- el, Still of my love-ly Cru-el, Still of my love-
Cru - el, Still of my love-ly Cru - el,
Still of my love-ly Cru - el, Still
of my love-ly Cru - el, Still of my love-ly
Still of my love-ly Cru - el,

14

- ly Cru - el. Still of my love - ly Cru - el,
Still of my love-ly Cru - el. Still of my love-ly Cru - el, Still
of my love-ly Cru - el, Still of my love-ly Cru-el,
Cru - el, Still of my love-ly Cru - el, my love - ly
Still of my love-ly Cru - el,

17

Still of my love-ly Cruel, my love - ly
of my love-ly Cru - el, my love-ly
Still of my love-ly Cru - el, my
Cru - el, Still of my love-ly Cru - el, Still of my love-ly Cru-el, my
Still of my love-ly Cru - el, my love - ly

20

Cru-el. Proud of her self that she is Beau-ty's
 Cru - el. Proud of her self that she is
 love-ly Cru - el. Proud of her self that she is
 love-ly Cru - el. Proud of her self, proud of her - self
 Cru - el. Proud of her self

26

jew - el, that she is Beau-ty's jew - el, that she is Beau-ty's jew - el. And
 Beau-ty's jew - el, that she is Beau-ty's jew - el, that she is Beau-ty's jew-
 Beau-ty's jew - el, that she is Beau - ty's jew-
 that she is Beau-ty's jew - el, that she is Beau-ty's jew-
 that she is Beau-ty's jew - el, that she is Beau-ty's jew-

32

fast a-way she fli-eth, she fli - eth, And fast a - way she fli-
 - el. And fast a - way she fli - eth, she fli - eth, And fast a-
 - el. And fast a-way she fli - eth, And fast a-
 - el. And fast a-way she fli-
 el. And fast a-way she fli - eth,

37

- eth, she fli - eth, And fast a - way she fli-eth,. Love's sweet
 - way she fli - eth, And fast a-way she fli - eth, And fast a-
 - way she fli - eth, And fast a-way she fli - eth,
 - eth, she fli - eth, And fast a - way she fli - eth, a - way
 And fast a - way she fli - eth, And fast a-way she

42

de - light de - rid-ing. Love's sweet de - light de - rid-
 - way she fli - eth. Love's sweet de-light de-rid - ing. Love's sweet de-light de-
 she fli - eth. Love's sweet de-light de-rid - ing, de - rid - ing. Love's
 she fli - eth. Love's sweet de-light de - rid - ing. Love's
 fli - eth. Love's sweet de-light de - rid - ing, Love's

47

- ing, In woods and groves sweet, In woods and groves
 - rid - ing, de - rid - ing, In woods and groves sweet, In
 sweet de - light de - rid - ing, In woods and groves sweet, In
 sweet de - light de - rid - ing, In
 sweet de - light de - rid - ing, In woods and groves sweet,

51

sweet, Sweet Na - ture's treasure hid-ing.

woods and groves sweet, Sweet Na - ture's treasure hid - ing, sweet Na-ture's treasure

woods and groves sweet, Sweet Na - ture's treasure hid-ing, sweet Na-ture's treasure

woods and groves sweet, Sweet Na-ture's treasure hid - ing.

Sweet Na - ture's treasure hid - ing.

56

Yet cease I not pur - su - ing. Will run me

hid - ing. Yet cease I not pur - su - ing. But since I thus have sought

hid - ing. Yet cease I not pur - su - ing. But since I

Yet cease I not pur - su - ing. But since I thus

Yet cease I not pur - su - ing. But since

65

out of breath till I have caught her, Will run me

her, have sought her, Will run me out of breath till I have caught

thus have sought her, Will run me out of breath till I have caught her, have

have sought her, Will run me out of

I thus

69

out of breath till I have
her, Will
caught her, Will run me out of breath till I have caught her,
breath till I have caught her, Will run me
have

71

caught her, Will run me out of breath till I have caught
run me out of breath till I have caught her, Will
Will run me out of breath till I have caught her,
out of breath till I have caught her,
sought

73

her, Will run me out of breath till
run me out of breath till I have caught her,
Will run me out of breath till I have caught her, Will
Will run me out of breath till I have
her, Will run me out of breath till I have

75

I have caught her, Will run me out of
 Will run me out of breath till I have caught
 run me out of breath till I have caught her, Will
 caught her, Will run me out of breath till
 caught her, till I have

77

breath till I have caught her, Will run me out of breath till I have
 her, Will run me out of breath till
 run me out of breath till I have caught her, till
 I have caught her, Will
 caught her, till

79

caught her, Will run me out of breath till I have
 I have caught her, caught her, Will run me out of
 I have caught her, Will run me out of breath till
 run me out of breath till I have caught her, Will run me
 I have caught

81

caught her.

breath till I have caught her.

I have caught her.

out of breath till I have caught her.

her.

Detailed description: This is a musical score for five voices, likely a choir or a group of soloists. It consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff has the lyrics 'caught her.' The second staff has 'breath till I have caught her.' The third staff has 'I have caught her.' The fourth staff has 'out of breath till I have caught her.' The fifth staff has 'her.' The music features a mix of quarter, eighth, and sixteenth notes, with some phrases being repeated or overlapping across staves. There are also some rests and fermatas indicated.