Editor's Note

Thomas Morley became famous for his original madrigals and his development of the English madrigal. A successful composer of keyboard music, solo songs, and liturgical music for the Church of England, Thomas Morley was also revered as a theorist, editor, and organist in the Renaissance.

Early in his career, Morley studied with William Byrd, a great Elizabethan composer of sacred music. Morley later gave homage to his beloved teacher by dedicating to Byrd his theoretical work titled *A Plaine and Easie Introduction to Practicalle Musicke*, published in 1597. After receiving his bachelor's degree from Oxford in 1588, Morley was employed as organist at St. Paul's in London and became a Gentleman of the Chapel Royal in 1592.

Although he composed a number of anthems and psalms, Morley made his principal contribution to music in the form of the madrigal. Morley became successful in madrigal composition by first becoming quite familiar with Nicholas Yonge's publication of 1588 titled *Musica transalpina*, a collection of Italian madrigals with new English texts. Adopting the new Italian form into the world of Elizabethan England, Morley was eventually responsible for 11 published collections of madrigals during his lifetime. One of his most important achievements was his edition of *The Triumphes of Oriana*, a collection of madrigals by other composers and himself, which was published in 1602 to honor the Queen. Morley's ability to write light and easily singable madrigals while displaying a variety of emotions with an excellent compositional technique made him the most popular composer of madrigals in his time.

The source for this edition is the 1606 reprint of Morley's *Canzonets or Little Short Songs to Three Voyces*, which was first published in 1593 without the inclusion of "Though Philomela Lost Her Love." Scored by Morley for three voices alone, the original has been transposed down a major second for this publication, and dynamic indications and an optional keyboard part have been provided by the editor.

Morley's canzonets were short vocal pieces meant to be performed very lightly. Although Morley wrote his many vocal pieces for a cappella ensembles, they were sometimes accompanied by viols. Instruments, such as strings, flutes, or recorders, may double or replace the parts in a modern day performance. Therefore, this arrangement may be performed either a cappella or with additional instruments, including the optional keyboard part.

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Pronunciation Guide

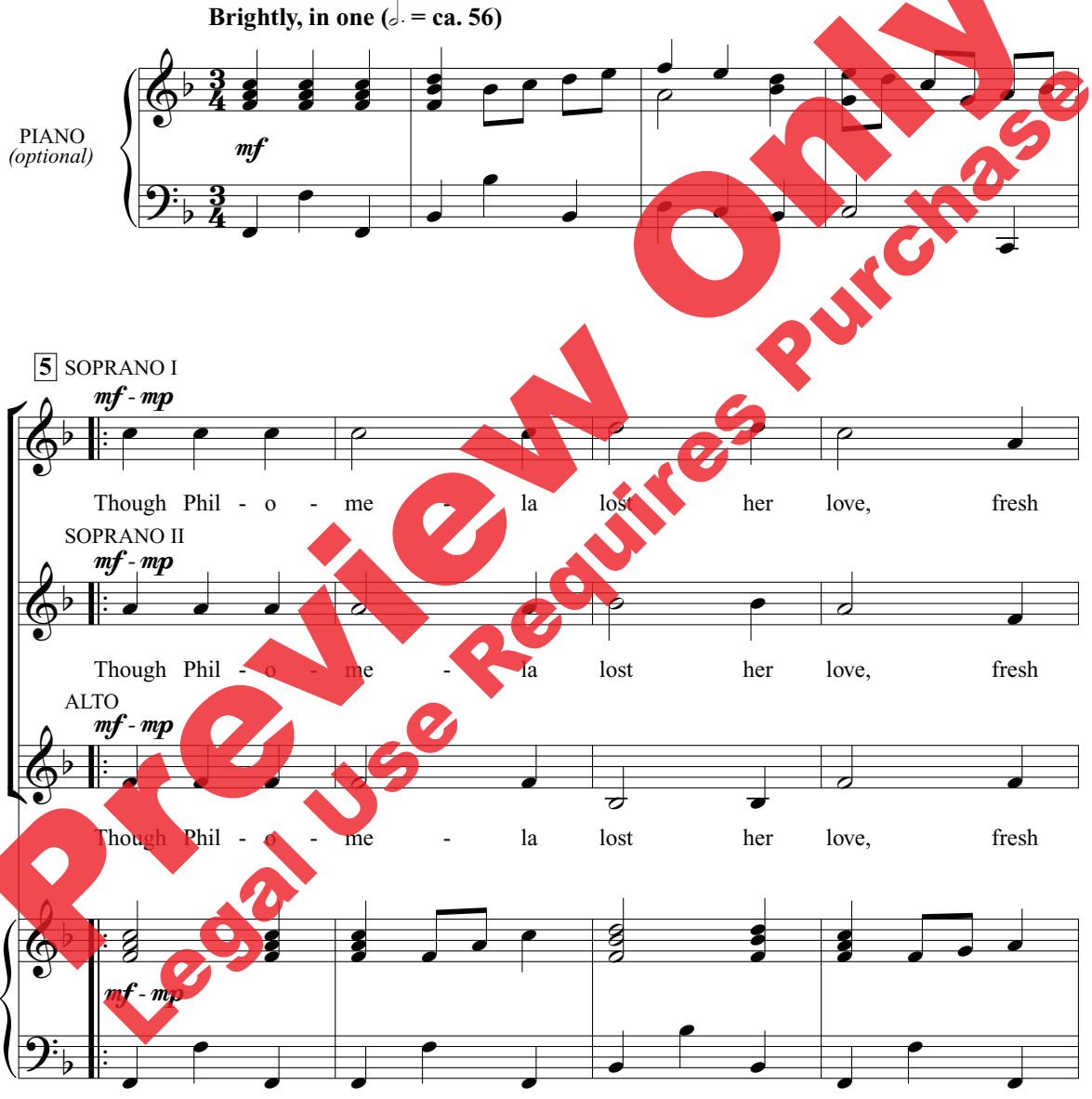
Phil - o - me - la
fihl - oh - méh - lah

THOUGH PHILOMELA LOST HER LOVE

for S.S.A. voices, a cappella or optional piano
with optional PianoTrax CD*

Edited and Arranged by
PATRICK M. LIEBERGEN

Music by
THOMAS MORLEY (c. 1557-1602)



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* PianoTrax 3 Accompaniment CD available (34744).

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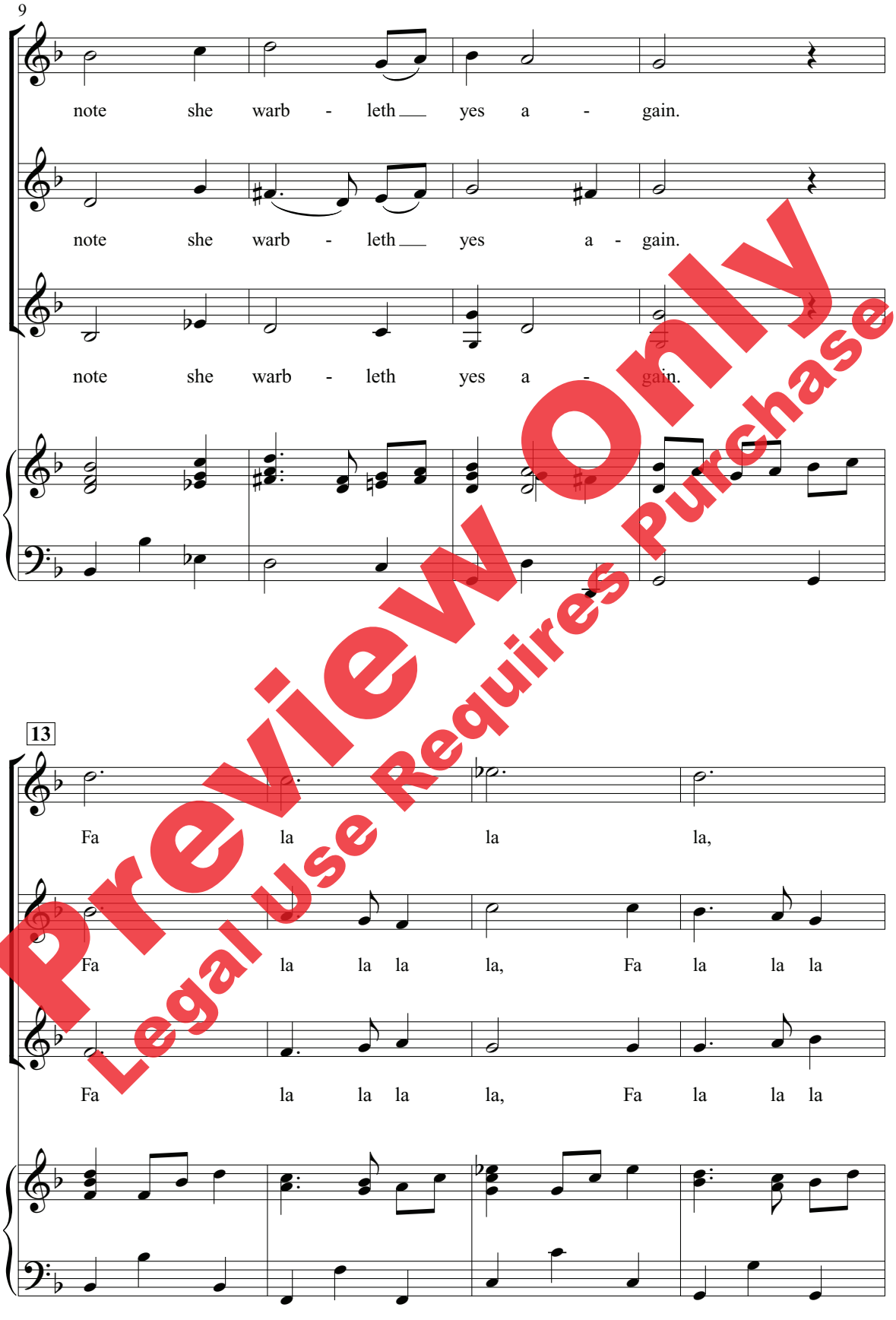

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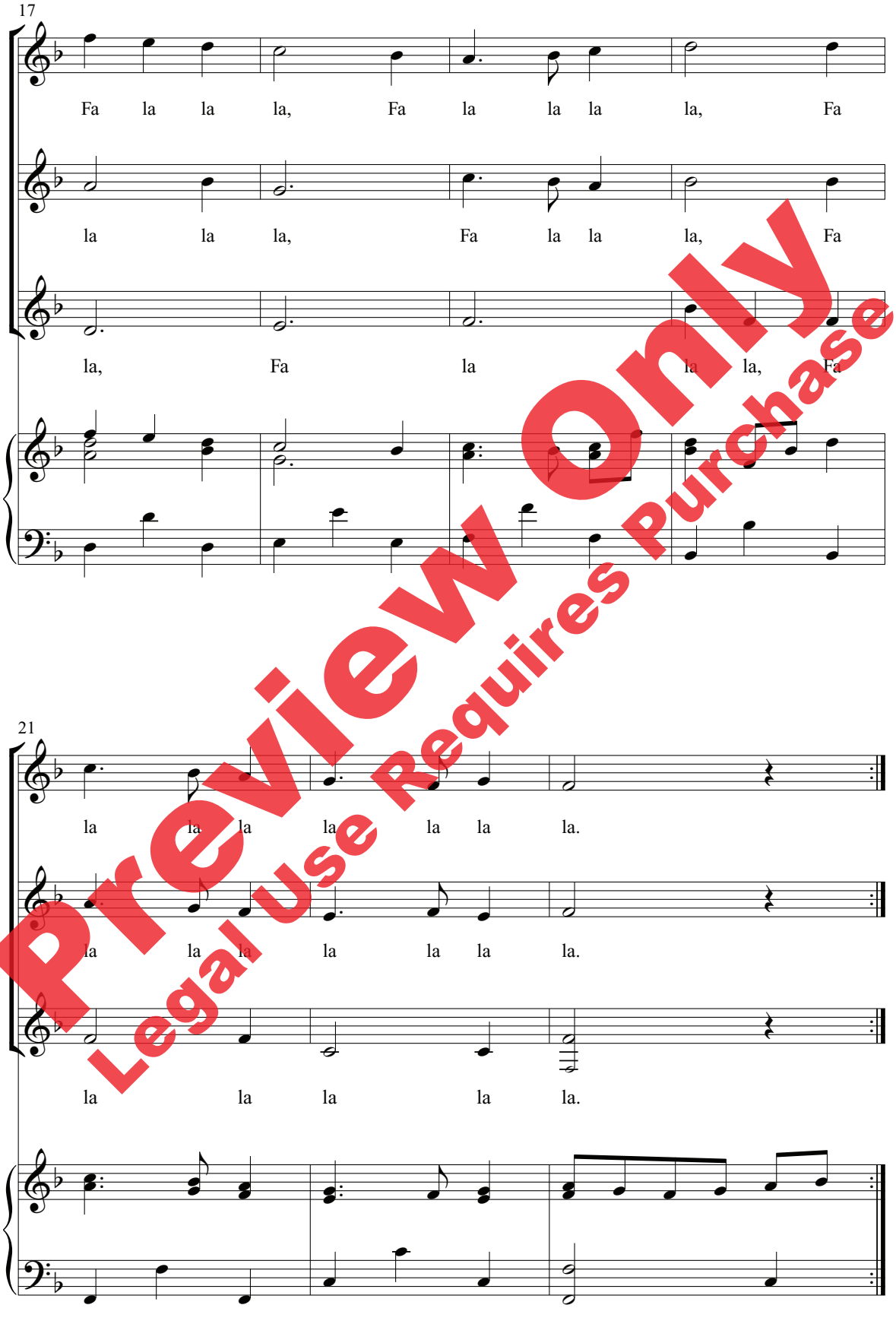

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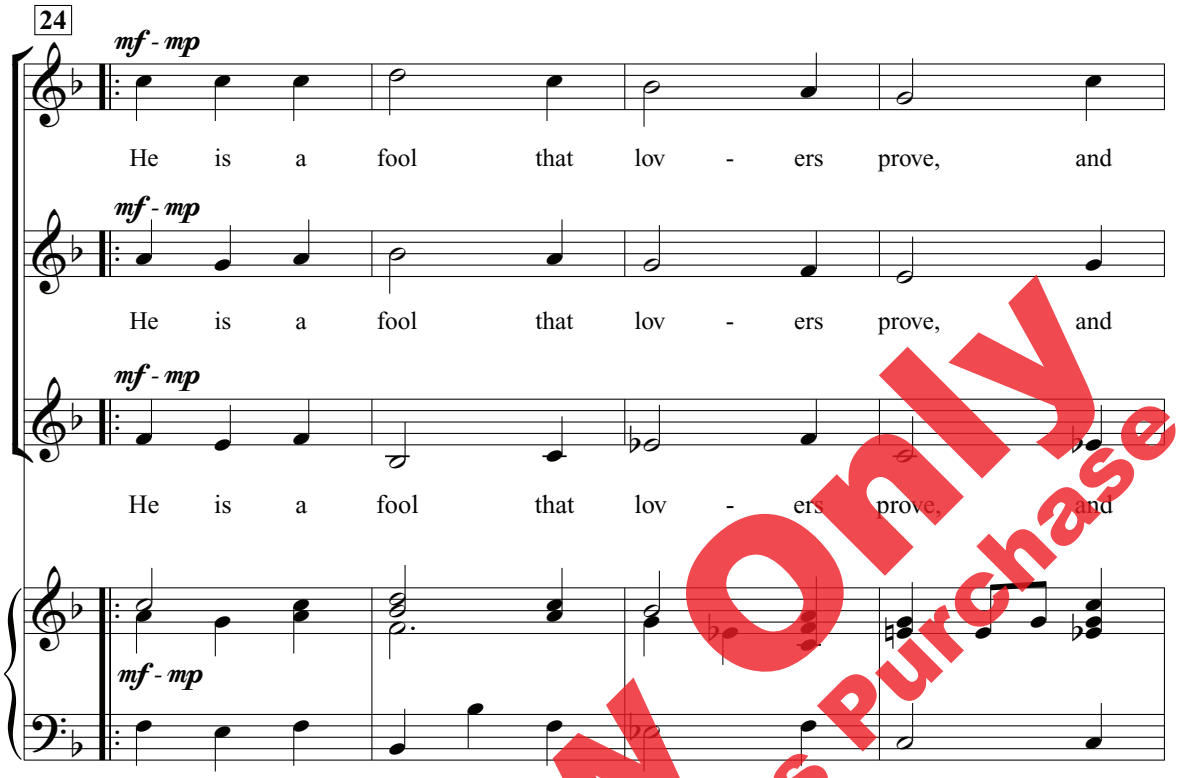

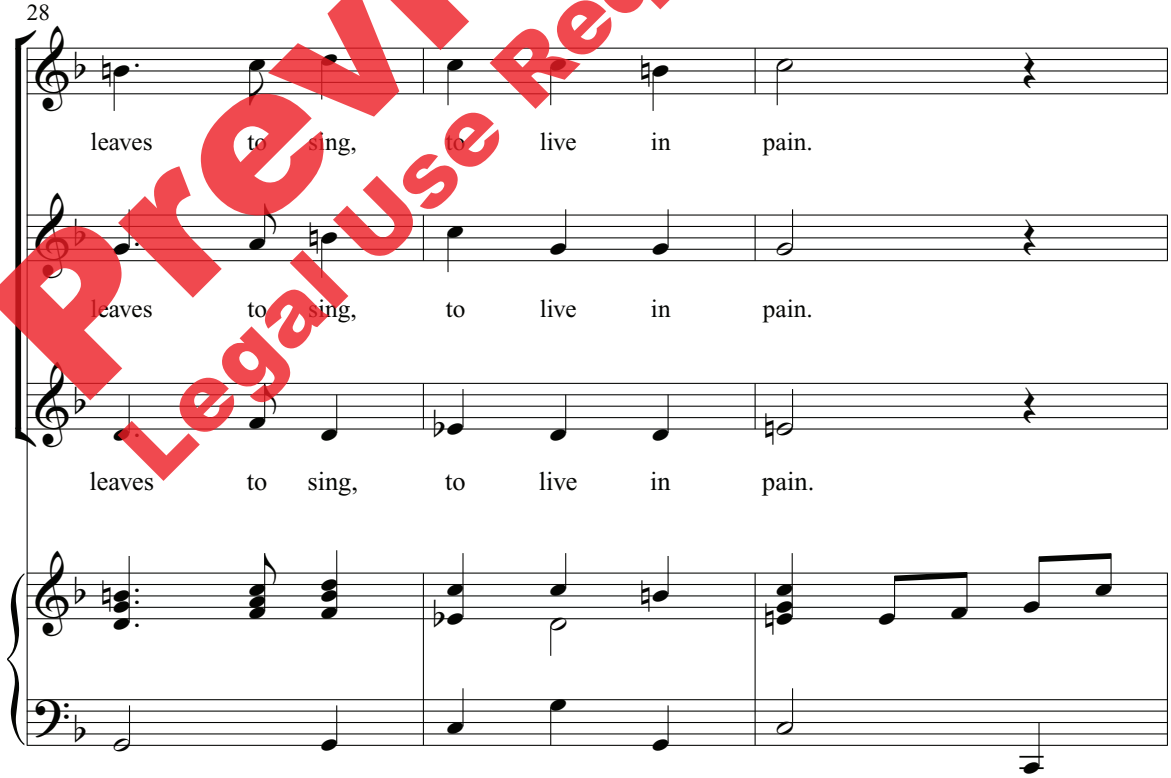

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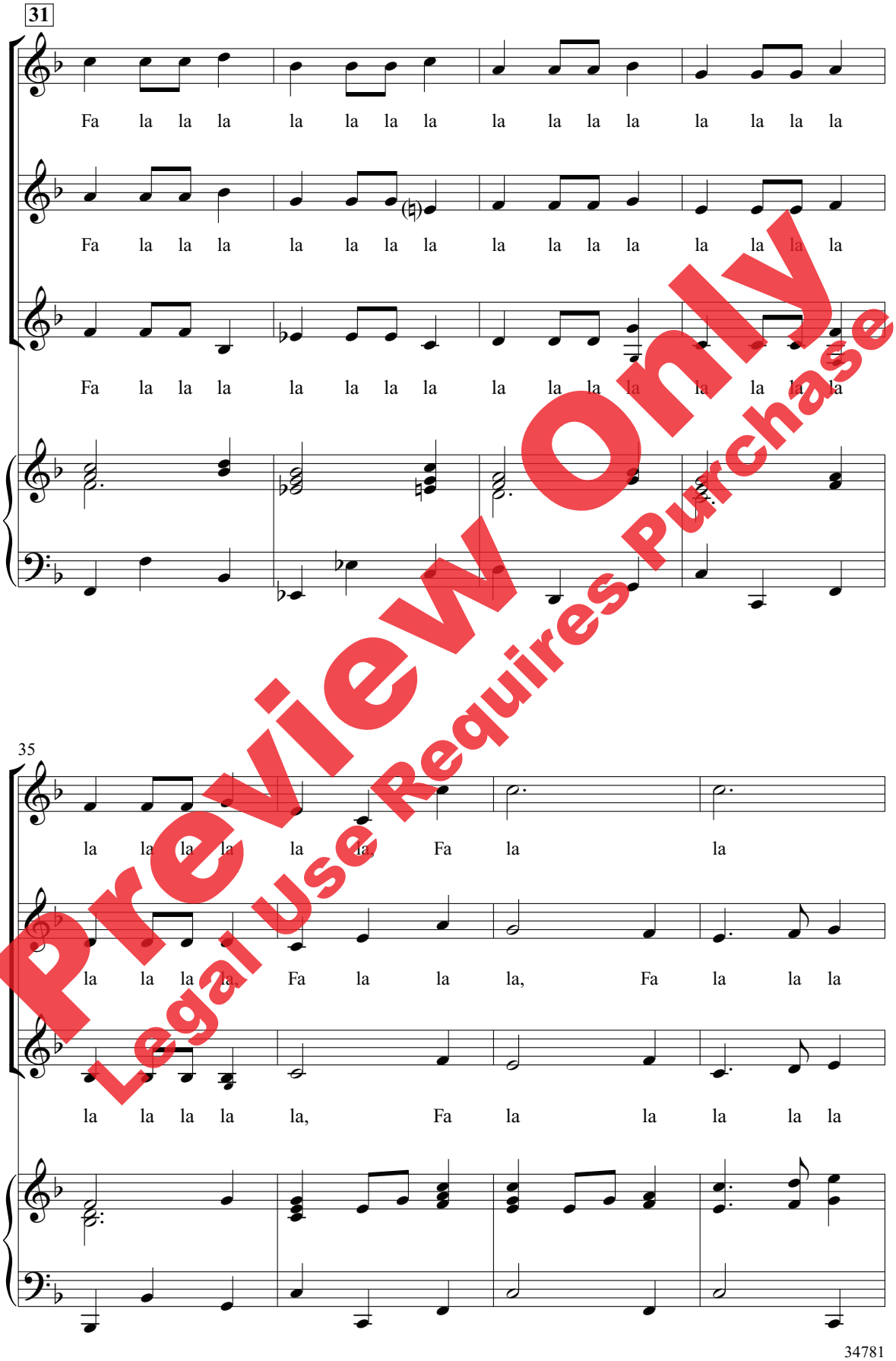

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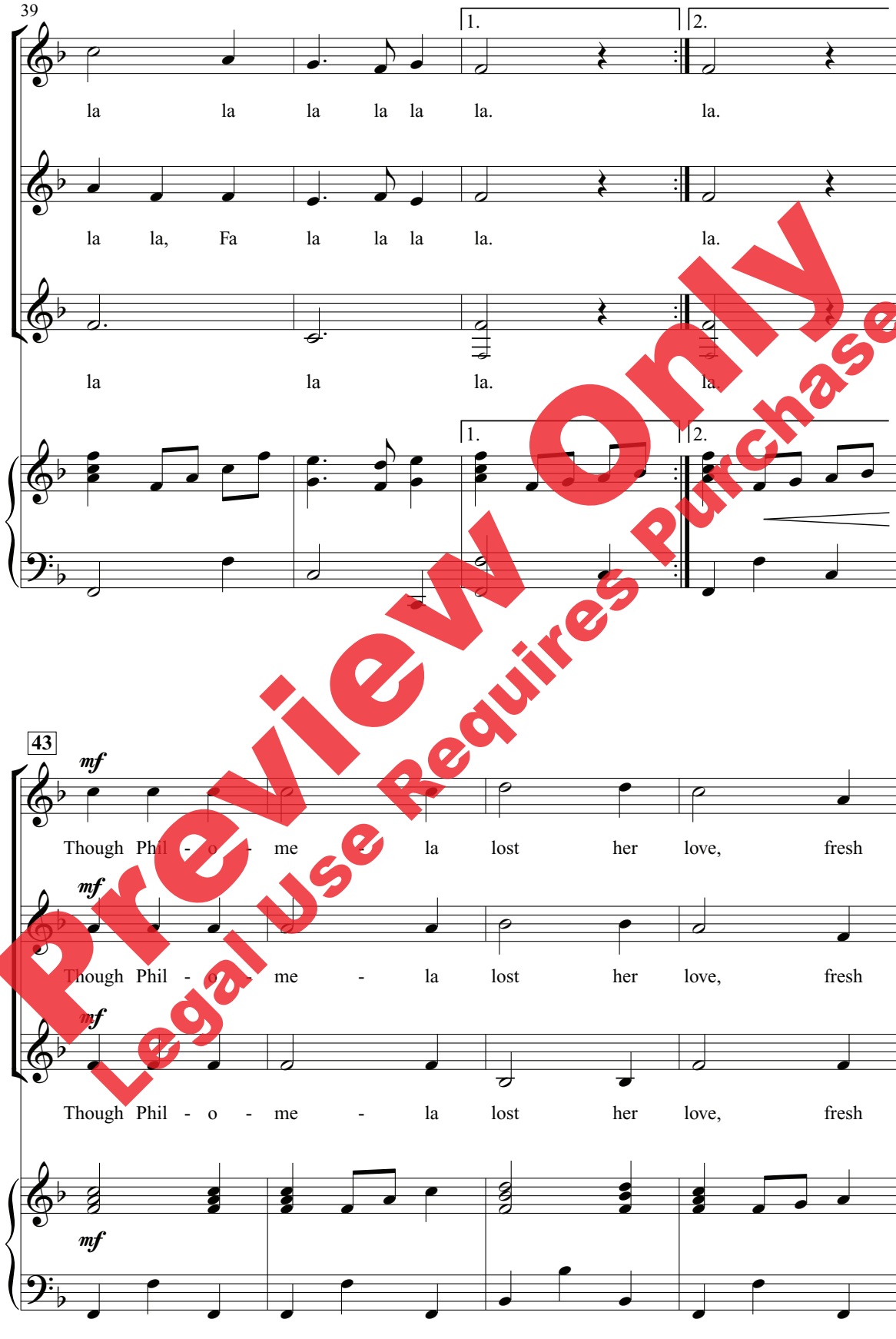

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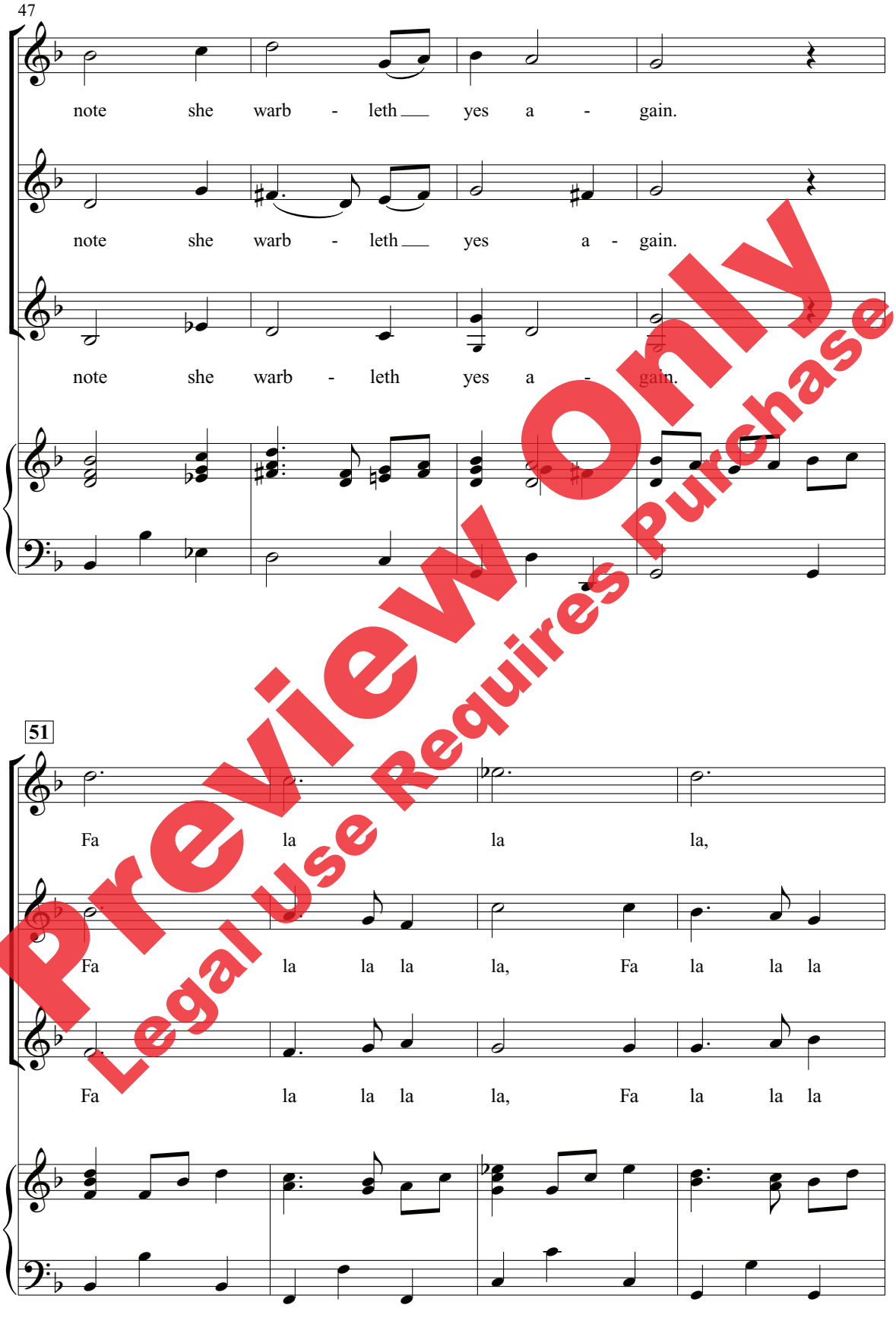

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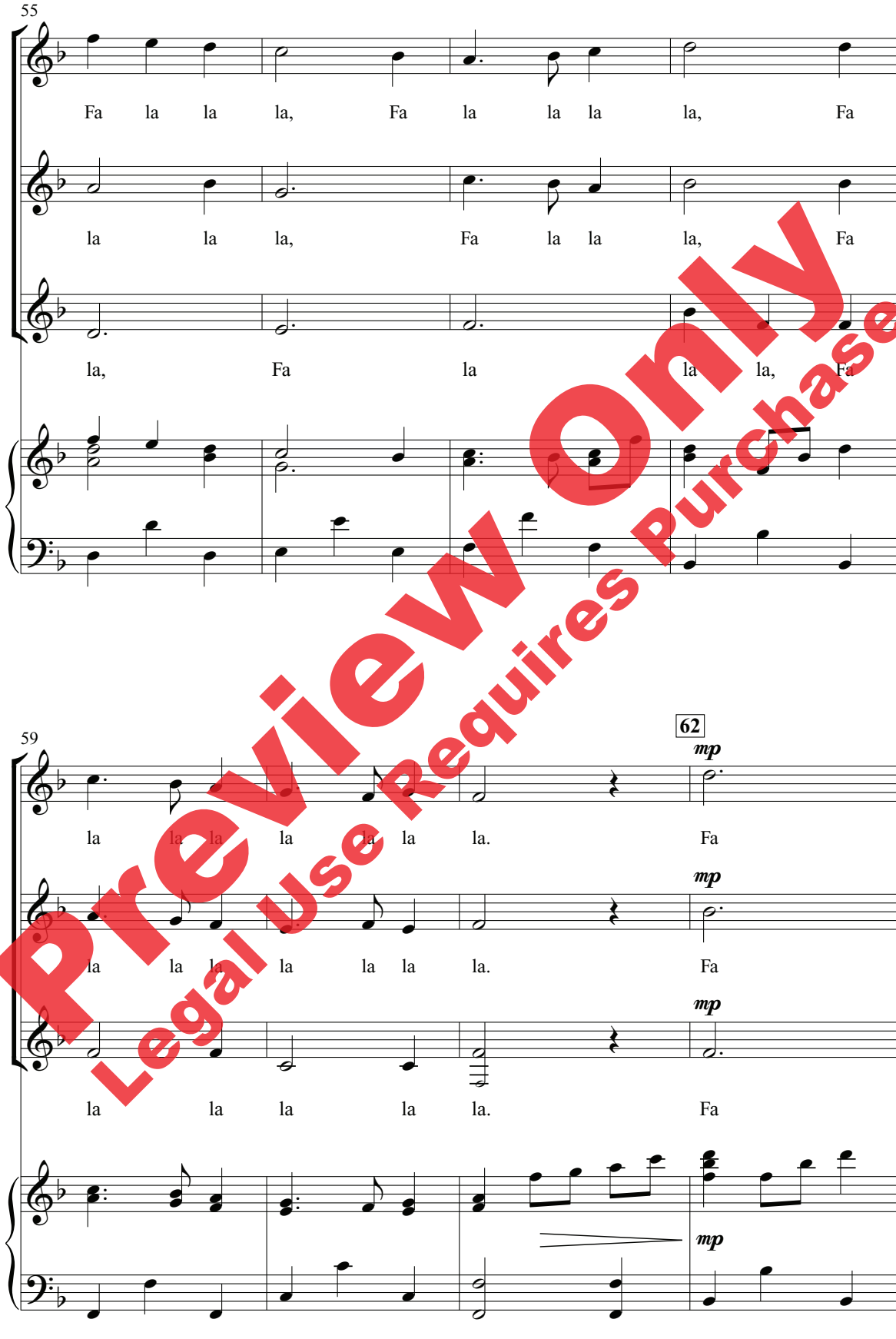

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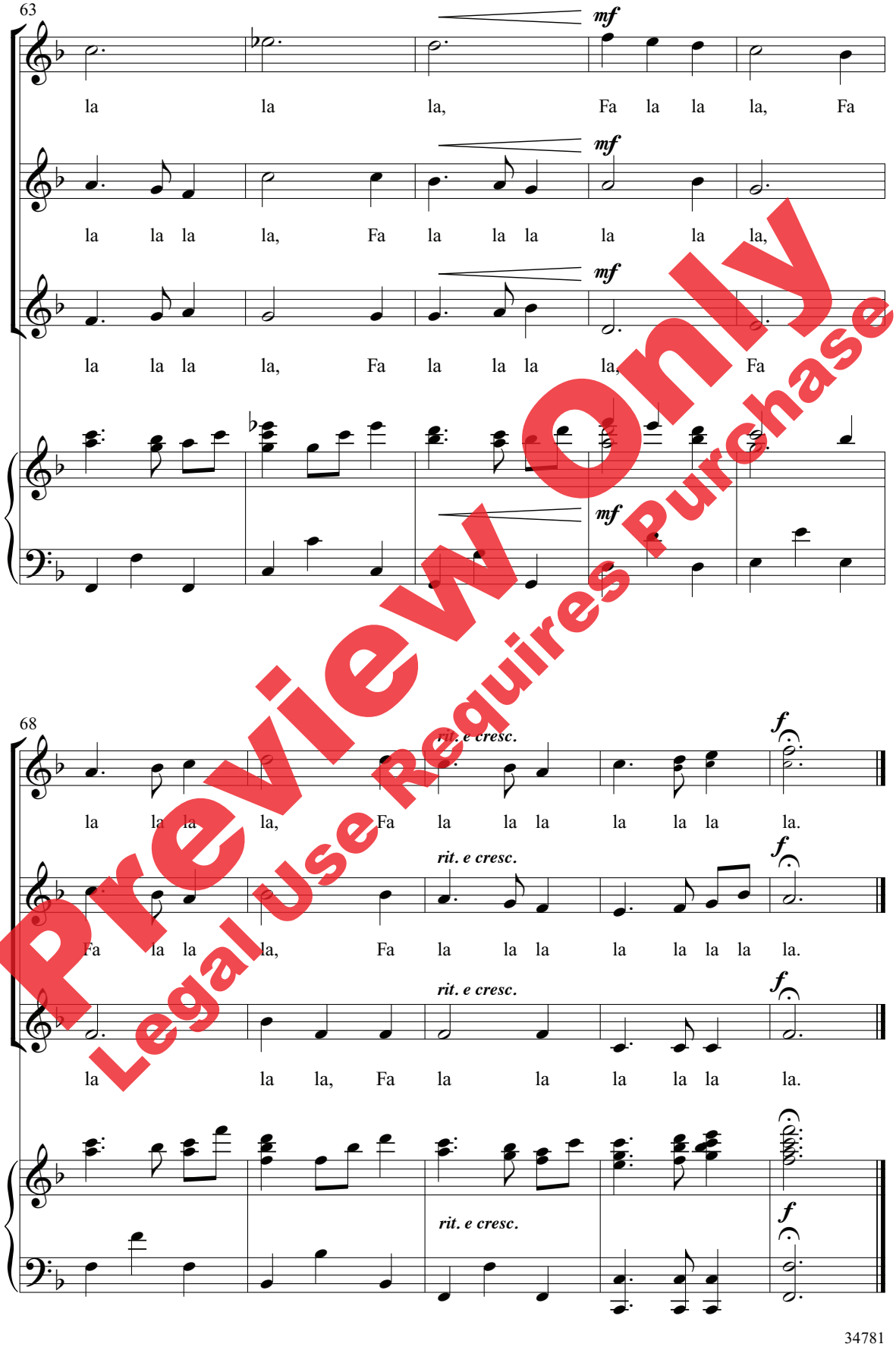

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