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#### FOREWORD

THE MADRIGAL was an invention of 14th-century Italy. Laid aside during the whole of the 15th century, it was taken up again in a new form about 1530 and it remained in favour for another hundred years. No-one knows when English musicians first began to sing Italian madrigals, but by 1588 their vogue had become sufficiently great for Nicholas Yonge, a choirman of St. Paul's Cathedral, to issue his famous Musica Transalpina. This was a selection of madrigals for four, five and six voices, composed by the leading Italian musicians of the time, together with two stanzas from Ariosto set by William Byrd (1543-1623). Ariosto's poems, like all the others in the collection, were translated into English for Yonge's publication—" brought to speak English", as the title-page puts it.

Despite Byrd's essays in the new Italian style, the ordinary musical language used by most English composers of his generation was not in the least Italian, as we can tell from such books as Byrd's own Psalmes, Sonets & Songs (1588), issued a few months before Yonge's collection, his Songs of Sundrie Natures (1589), or Mundy's Songs and Psalmes (1594). The poems found in these collections are ungainly and harsh to the ear, the metres jog-trot, the counterpoint rugged, and the harmony restless. Slowly at first and then more compellingly, the elegance and balance of the Italian style took hold of the English imagination in poetry as in music, and moralizing rhymes gave way to sugared sonnets. The publication of Watson's Italian Madrigalls Englished (1590) gave momentum to the new trend in music, but the composers of this collection were Italians to a man. The true English madrigal was created almost single-handed by Thomas Morley (c. 1558-1602?), chiefly through a sequence of music-books published between 1593 and 1597 containing madrigals, canzonets, balletts, and fantasies of his own composition. The sequence was rounded off with a collection of 4-part canzonets by Italian composers, and a masterly treatise including rules for composing in the newer Italian style—Morley's famous A Plaine and Easie Introduction to Practical Musicke (1597). The music in these books ranged from two-part to seven-part writing (the limits maintained by nearly all the English madrigalists), and the books were an instant success. In the short space of four years Morley had successfully grafted on to an English stock almost every shoot of the Italian madrigal: the madrigal proper, the canzonet, the ballett, the pastoral, the wordless fantasia. Classical in their simplicity, smooth-running in their words, fresh in harmony and counterpoint, Morley's madrigalian writings were models for a whole generation of his friends, colleagues and pupils. The astonishing flowering of the English madrigal during the next thirty years was very largely due to the skill, taste, enterprise and discernment of this one remarkable musician.

The life's work of another remarkable musician, the late Dr. Edmund H. Fellowes, has made the riches of this school of English composers known to countless thousands of music-lovers throughout the world. But few madrigals are simple to perform at first sight, and the present book is an attempt to provide what might perhaps be called a plain and easy introduction to practical madrigalsinging, for three high voices. The madrigals and other works it contains have been newly transcribed and edited from the original sources, and they have been arranged in increasing order of difficulty. For each piece I have added a few notes on rehearsal and performance. The collection illustrates the four seasons of the English madrigal's growth and decay: the stern

Elizabethan winter of Byrd; the scented spring of Morley, Holborne and Wilbye; the long Jacobean summer of Weelkes, East, Tomkins, Bateson and Ward; the rich autumn of Hilton and Porter. All save four of the pieces in the collection were originally composed as trios, though I have had to make a few transpositions and slight adaptations of the musical texture, to keep within the normal ranges of present-day amateur voices. I have done my best to keep these changes as few as possible, and I have also tried to make them conform to Elizabethan and Jacobean custom.

Numbers 1, 4, 11 and 23 are not madrigals. I have chosen to begin the collection with Byrd's "Benedictus" to point the fact that madrigals, like sacred music, were based on the rules of imitative counterpoint; and I have included songs by Morley, Johnson and Jones as a reminder of another imported style, the air, which was based largely on French models. Three of these songs occur in Shakespeare's plays. Numbers 15 and 21 show the

madrigal in transition towards the songs of Lawes and Purcell.

Madrigals are epigrammatic poems, set as vocal chamber-music; that is to say, they are sung to perfection when there is no more than one voice to a part. Their revival in our own time has shown what enjoyment they can also bring to groups of singers, and all the pieces in this book can sound well when performed by small choirs. The individual voices, like the three vocal parts, should be well balanced among themselves. Whispering the words to the musical rhythms will help with problems of phrasing, stressing, enunciation and meaning. Stressed notes will usually be those that are a little longer or higher than their neighbours. Bar-lines have been put in for convenience, not necessarily to show stress. The original Elizabethan and Jacobean part-books are unbarred, and they contain no dynamics or tempo marks. Each singer was evidently expected to make up his own mind about interpretation, rather than to accept other people's ready-made opinions. High-pitched notes and phrases must not be allowed to cry down the other parts; low notes and phrases should not be too submerged. The words must always be clear, and the tone-colour and dynamics of the music should match the verbal sense as closely as glove fits hand.

In Armada year, when the true English madrigal was still unborn, Byrd wrote "there is not any music of instruments whatsoever, comparable to that which is made of the voices of men, where the voices are good, and the same well

sorted and ordered.

Since singing is so good a thing, I wish all men would learn to sing."

Byrd's most distinguished pupil, Thomas Morley, made the English madrigal, so he is entitled to have the last word about it. In his treatise of 1597 Morley wrote "The best kind of [light music] is termed Madrigal... a kind of music made upon songs and sonnets, such as Petrarch and many poets of our time have excelled in ... As for the music, it is—next unto the Motet—the most artificial, and to men of understanding most delightful... You must possess yourself with an amorous humour ... so that you must in your music be wavering like the wind, sometimes wanton, sometimes drooping, sometimes grave and staid, otherwhile effeminate ... and the more variety you show the better shall you please ". These were hints to would-be composers, but they still remain the best of guides for performers of these enchanting works.

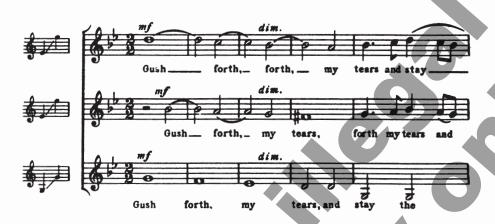
THURSTON DART



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2 Though my carriage be but careless THOMAS WEELKES (1808)









### 4 Full fathom five

ROBERT SOUMSON (1611?)







Why

do

you hide

# Lady, those eyes THOMAS MORLEY (1593) dy, those eyes, those eyes of yours, those dy, those fair eyes, la-dy mine, those eyes that eyes, those eyes of yours, la dy, those eyes, la-dy mine, of yours that dy, those eyes, those eyes of yours, those eyes that so clear do you hide, clear - ly, Why do you hide, why you shine so clear you hide from me, hide, that bought their beams, that cresc. hide from me, hide from me, that bought their beams, that

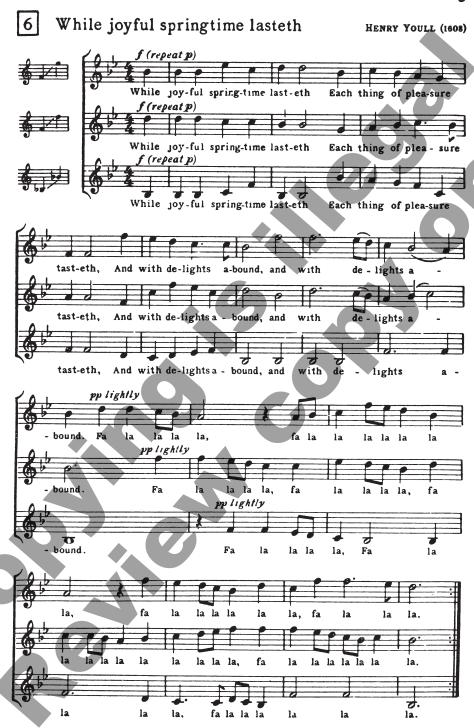
that

me,

from

bought

their











## 9 Go, wailing accents

JOHN WARD (1618)

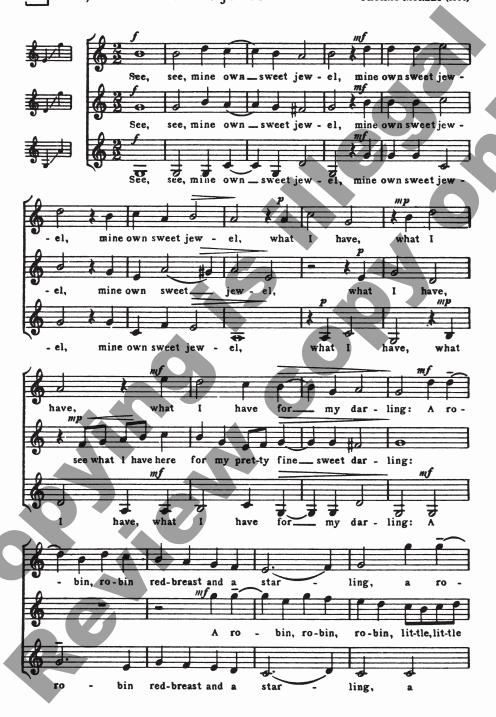












## The Nightingale





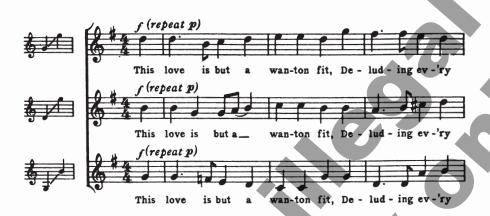








17







18 Sure there is no god of love THOMAS TOMKINS (1022)

there is

god,

no





### 20 How merrily we live

MICHAEL EAST (1606)







21









2. Unkind! I find Thy delight is in tormenting:
"Abide!" I cried, "Or I die with thy consenting."
"Te-he-he!" quoth she, "Make no fool of me! Men I know have oaths at pleasure;
But their hopes attaind, They bewray they feign'd, And their oaths are kept at leisure."

3 Her words, Like swords, Cut my sorry heart in sunder:
Her flouts With doubts Kept my heart's affections under.
"Te-he-he!" quoth she, "What a fool is he Stands in awe of once denying!"
Cause I had enough To become more rough; So I did. 0 happy trying!

A favourite dialogue, full of wit and conceit. Not too fast, for the words must be crystal-clear.

