Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

EDITOR'S NOTE

Books 2 and 5 in the *Invitation* series have given selections of madrigals for four voices; books 1 and 3 for three voices; and book 4 for two voices. Madrigals for four voices are perhaps now most popular with choirs, but in the surviving printed collections of madrigals made in the period covered by this series there are only around two hundred pieces for four voices against nearly five hundred for five voices. About one hundred are for six voices and fewer than ten for seven or more voices. This collection of works for five and six voices—together with the collection in *Invitation 6*—has been made to balance the series historically, and to provide more adventurous music for groups of singers.

These pieces are not all, strictly, 'madrigals', since I have included some pieces most popular at the time—and the Elizabethans knew good music when they heard it—which have missed the attention of many singers ever since. "Io partirò" was one of the ten madrigals by Marenzio chosen by Yonge for inclusion in his first book of *Musica Transalpina* in 1588. When Watson came to compile his collection of Italian madrigals two years later the popularity of Marenzio was such that he could safely base the whole book on this composer—out of twenty-eight pieces chosen by Watson only five were by other composers.

Just as the Italian Marenzio was adopted by England, Morley attempted to have his music appreciated to Italian words. His "My bonny lass" must be thought of not only as an English ballett, but also as an Italian piece, for the composer issued it simultaneously in both guises. (It later appeared in a collection adapted to German words, as did his three-part canzonets.) Here it can be sung either in English or Italian.

Byrd's first secular collection, published a few months before Yonge's anthology, made extensive use of adaptations for five voices of pieces originally composed for a voice and four viols. One of these, "Though Amaryllis dance in green", is given here.

Another piece out of the general run of 'madrigals' is a canzonet from Morley's 1597 collection. Beneath the five voices has been printed a transcription of the lute part provided by Morley 'for one to sing and play alone'. Singers may judge how successful this alternative method of performance is by adapting the lute part for guitar. A facsimile of another canzonet from the same collection is given at the end of the book.

The five-part pieces are arranged roughly in ascending order of difficulty, and (as was customary in the collections these pieces come from) the six-part pieces end the book.

I am grateful to Elizabeth Bartlet and Philip Brett for their help and advice while I was preparing this edition.

London
Spring, 1973

DAVID SCOTT

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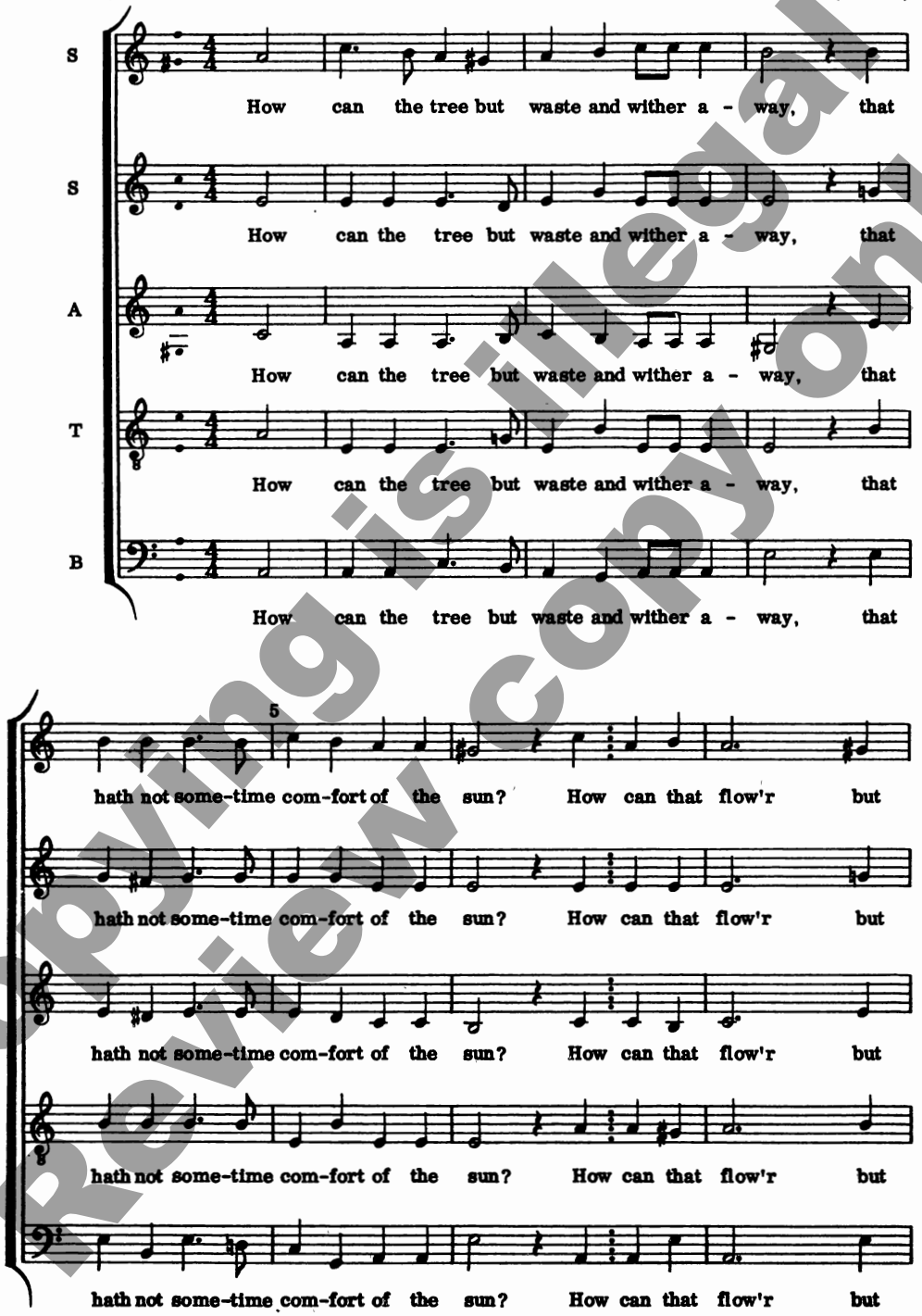
1 How can the tree but waste

THOMAS, LORD VAUX (1576) ANON. (c. 1580)



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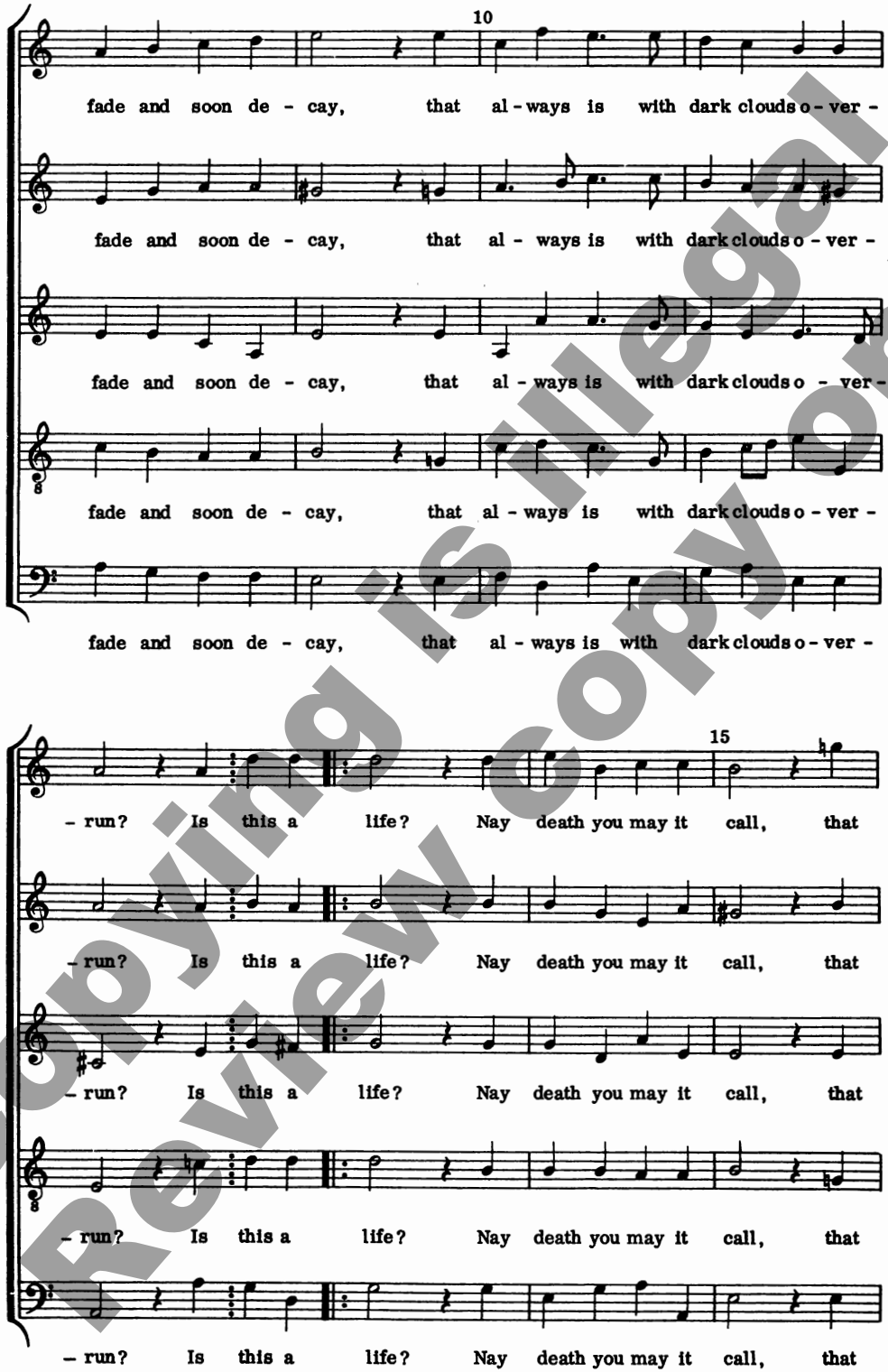

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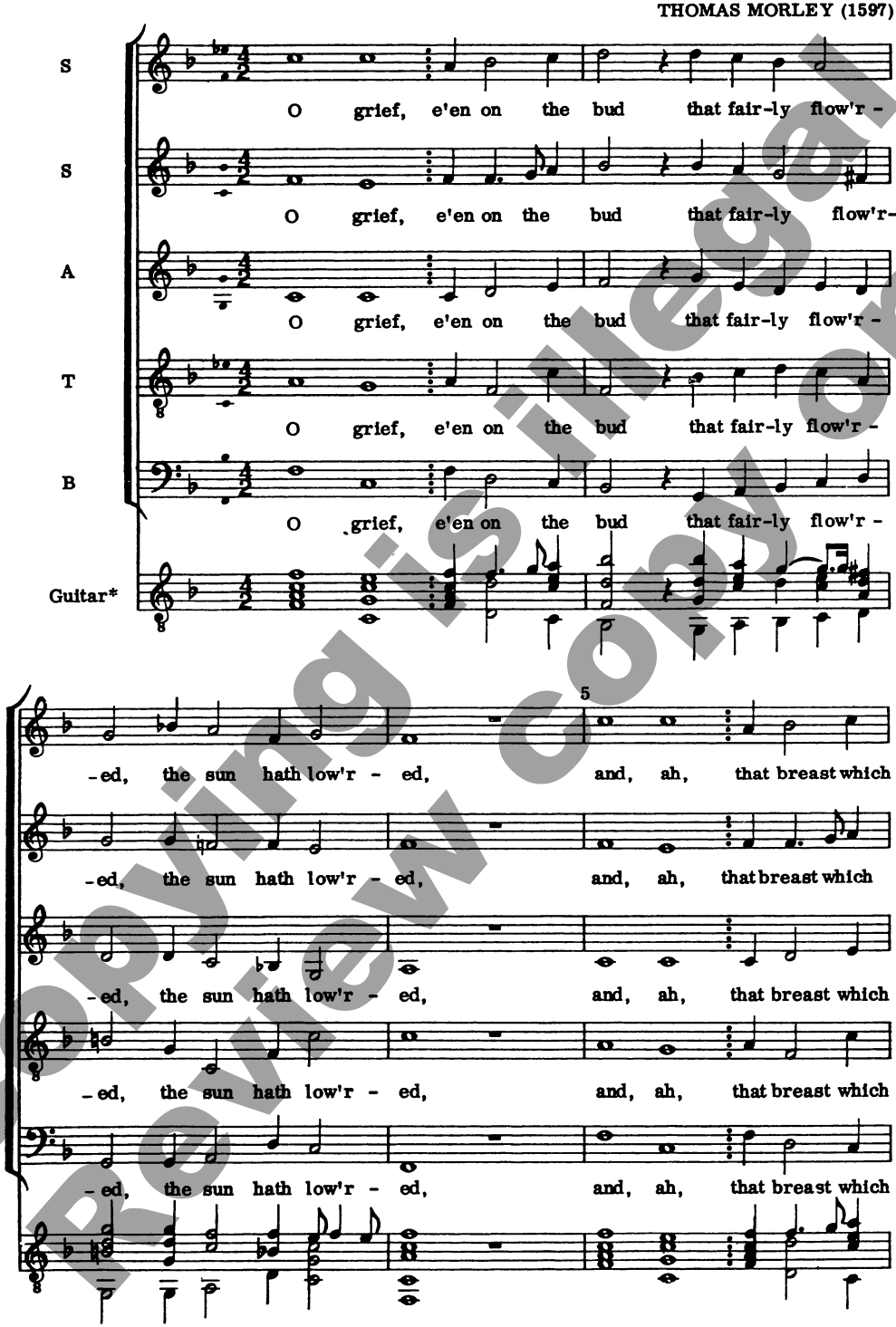
2 O grief, e'en on the bud

THOMAS MORLEY (1597)



* For use only when solo S sings. A soloist should also sing the first notes of bars 2 and 6 as dotted minims, carrying over with no rest to the next word.

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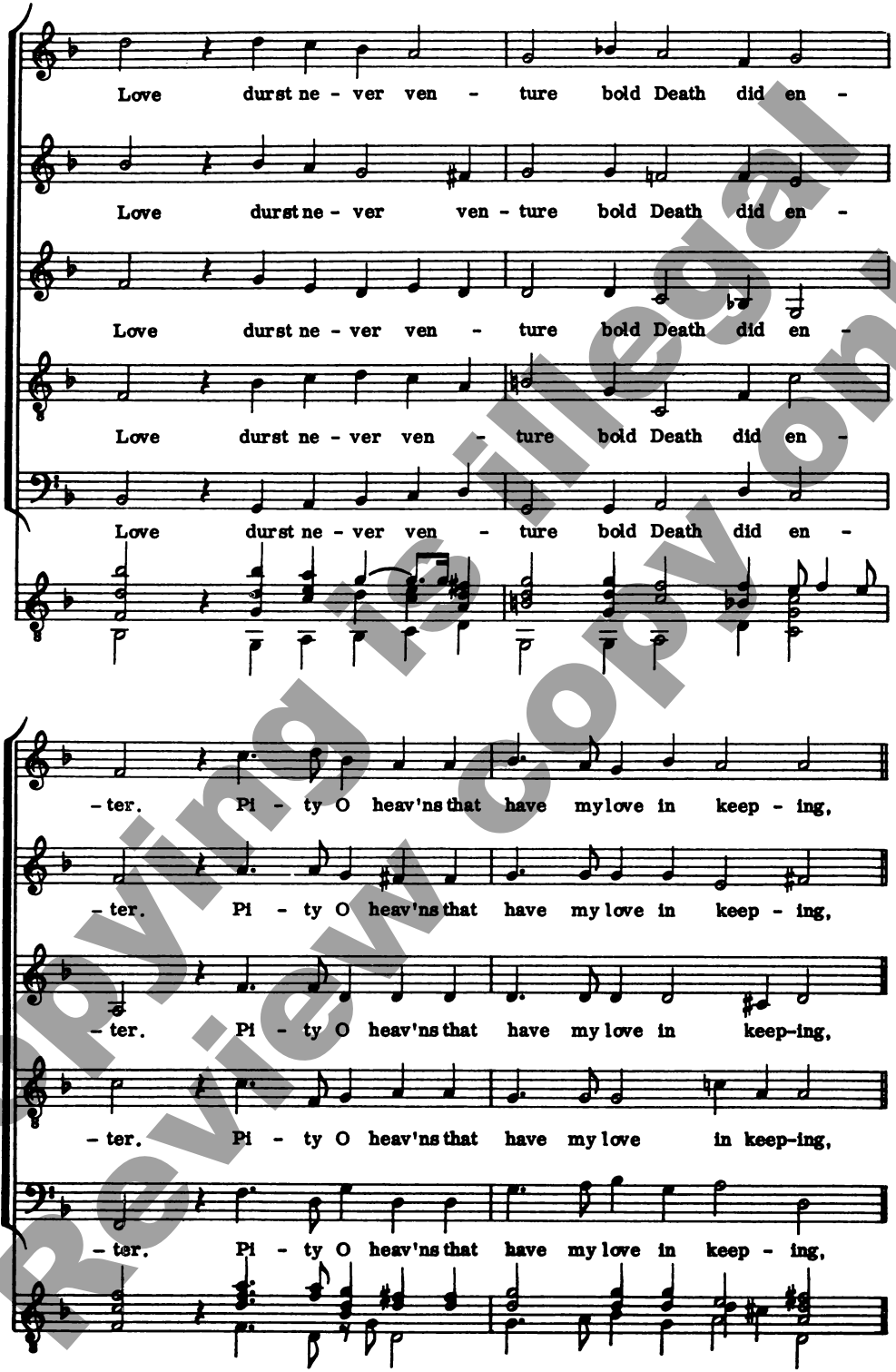

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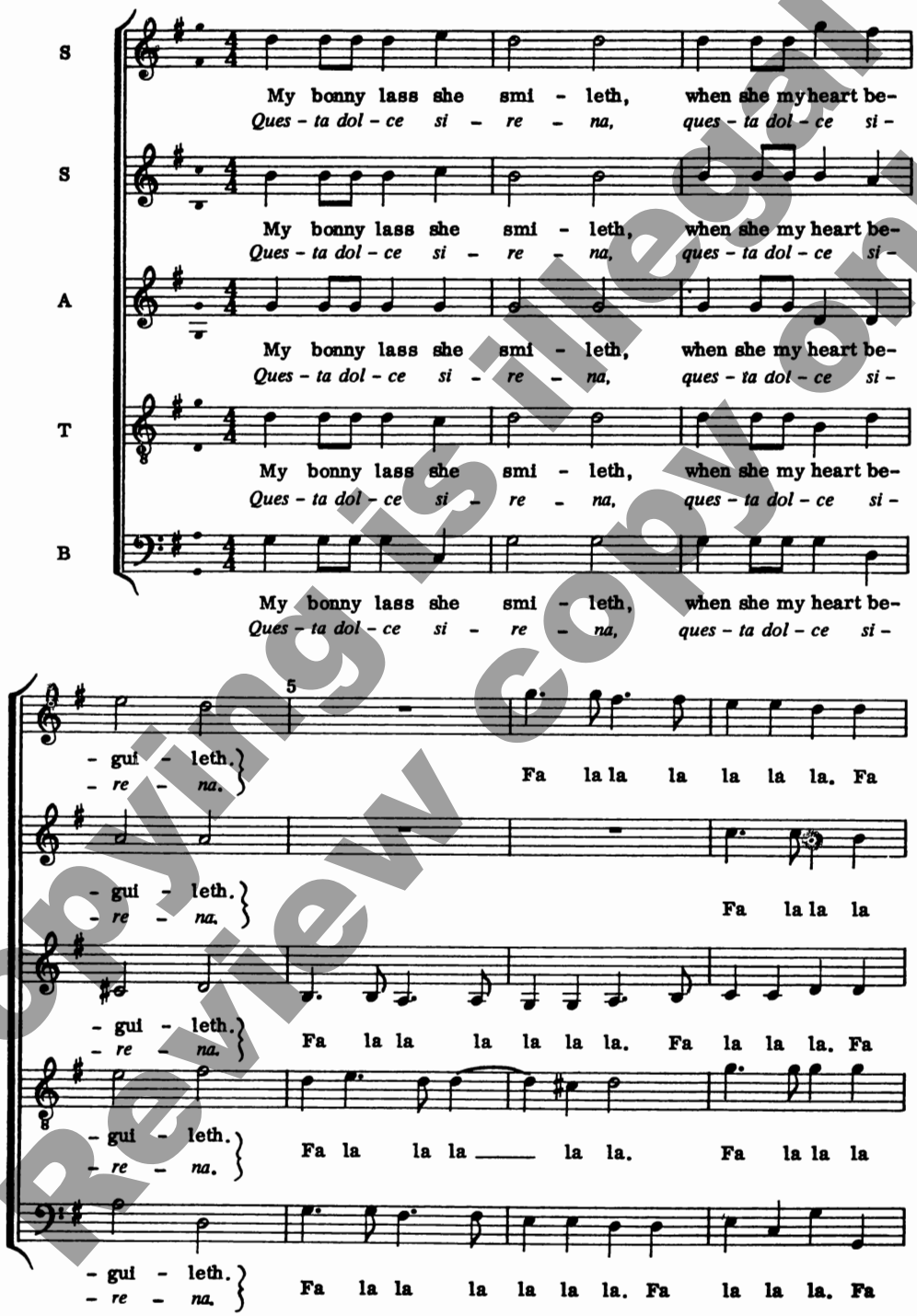
3 My bonny lass (Questa dolce sirena)

THOMAS MORLEY (1595)



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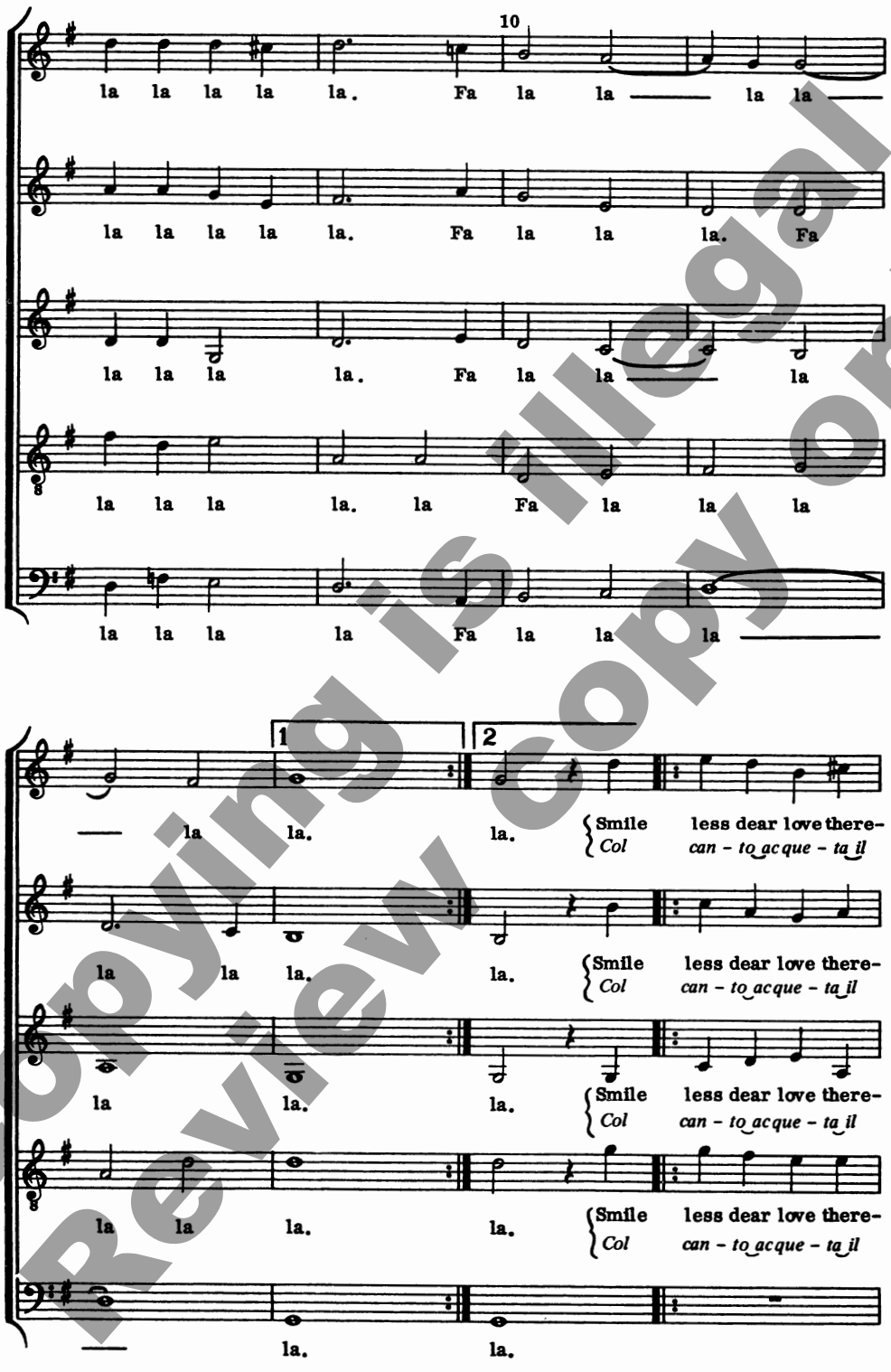

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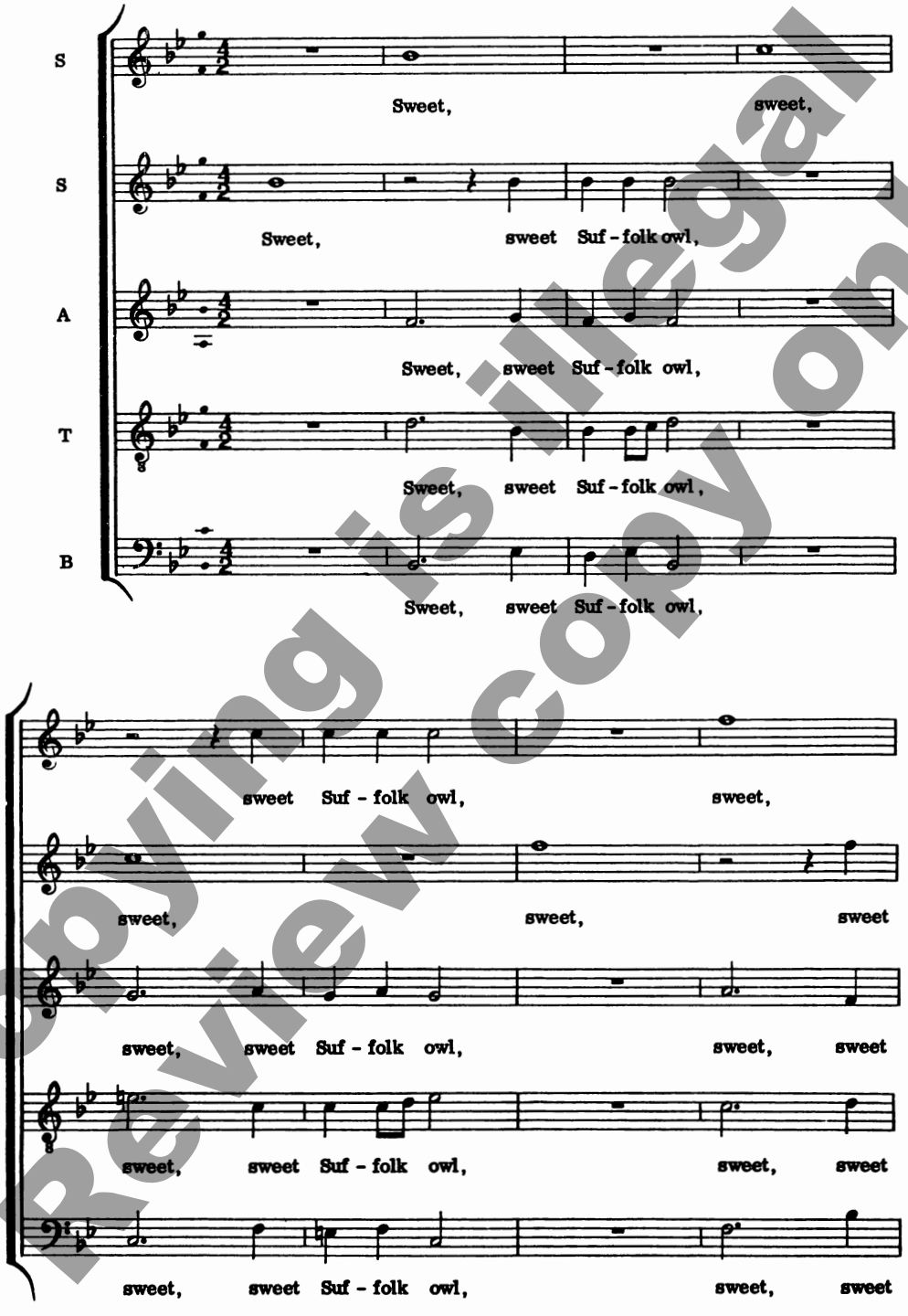
4 Sweet Suffolk Owl

THOMAS VAUTOR (1620)



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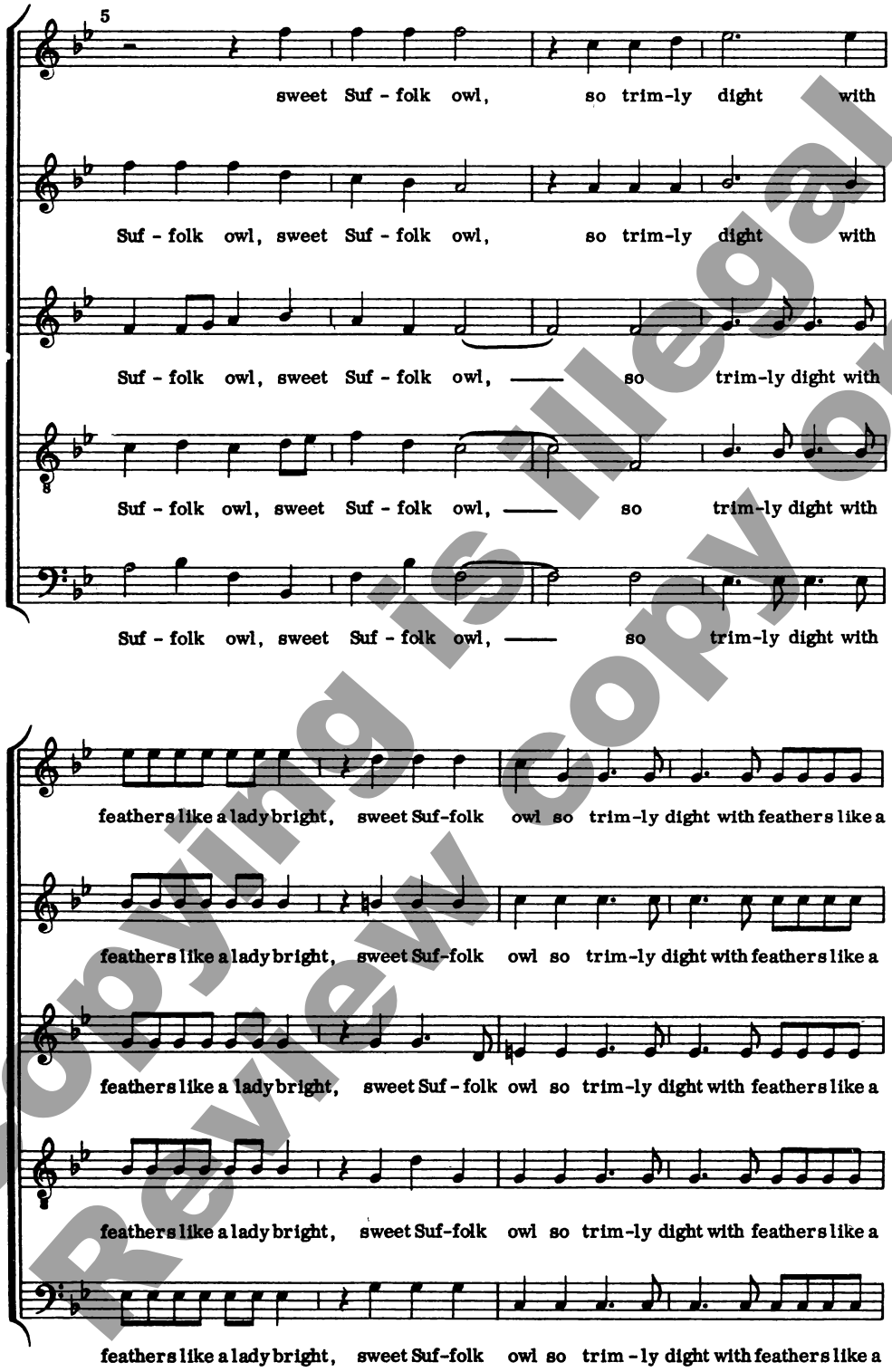

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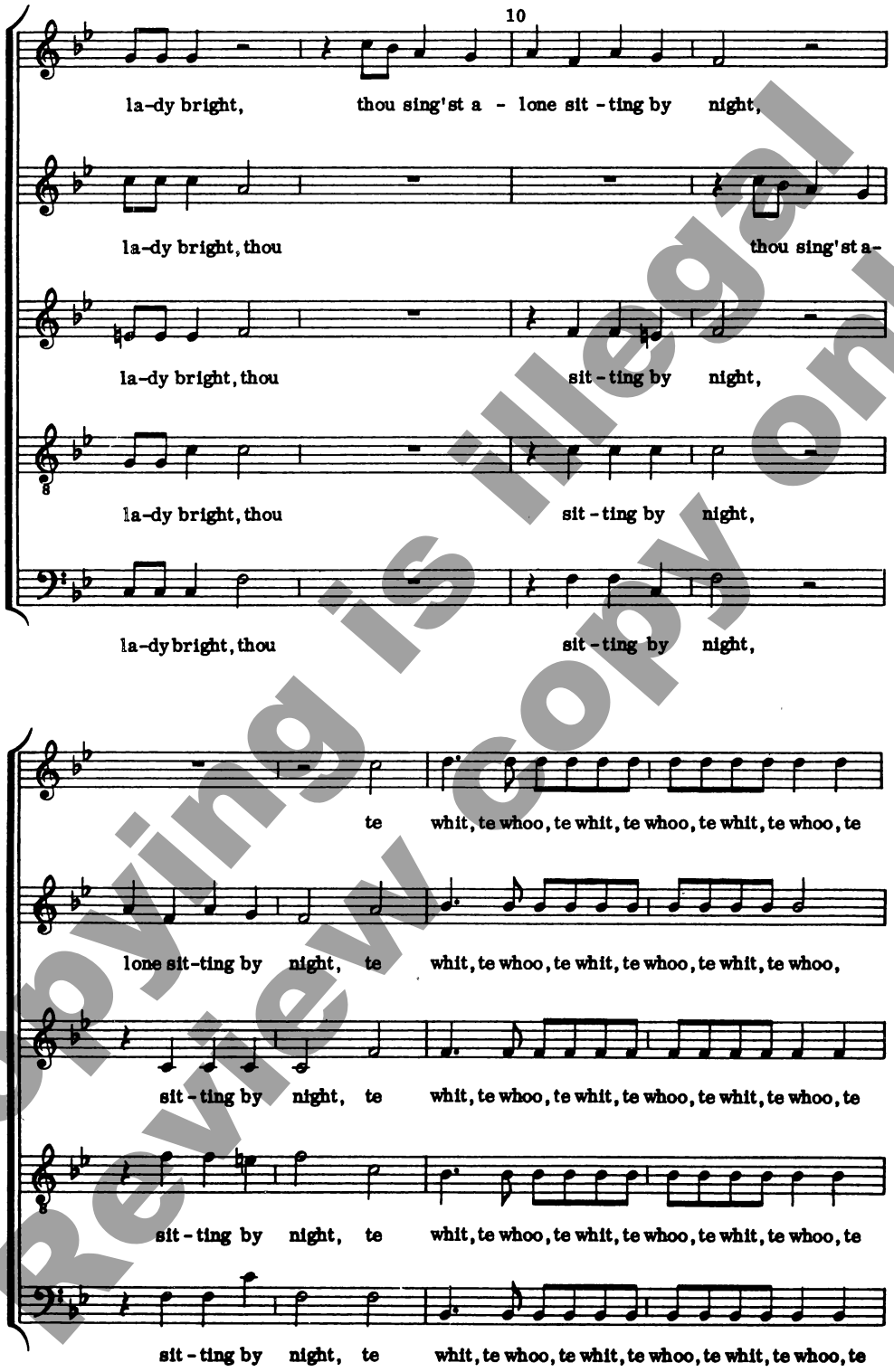

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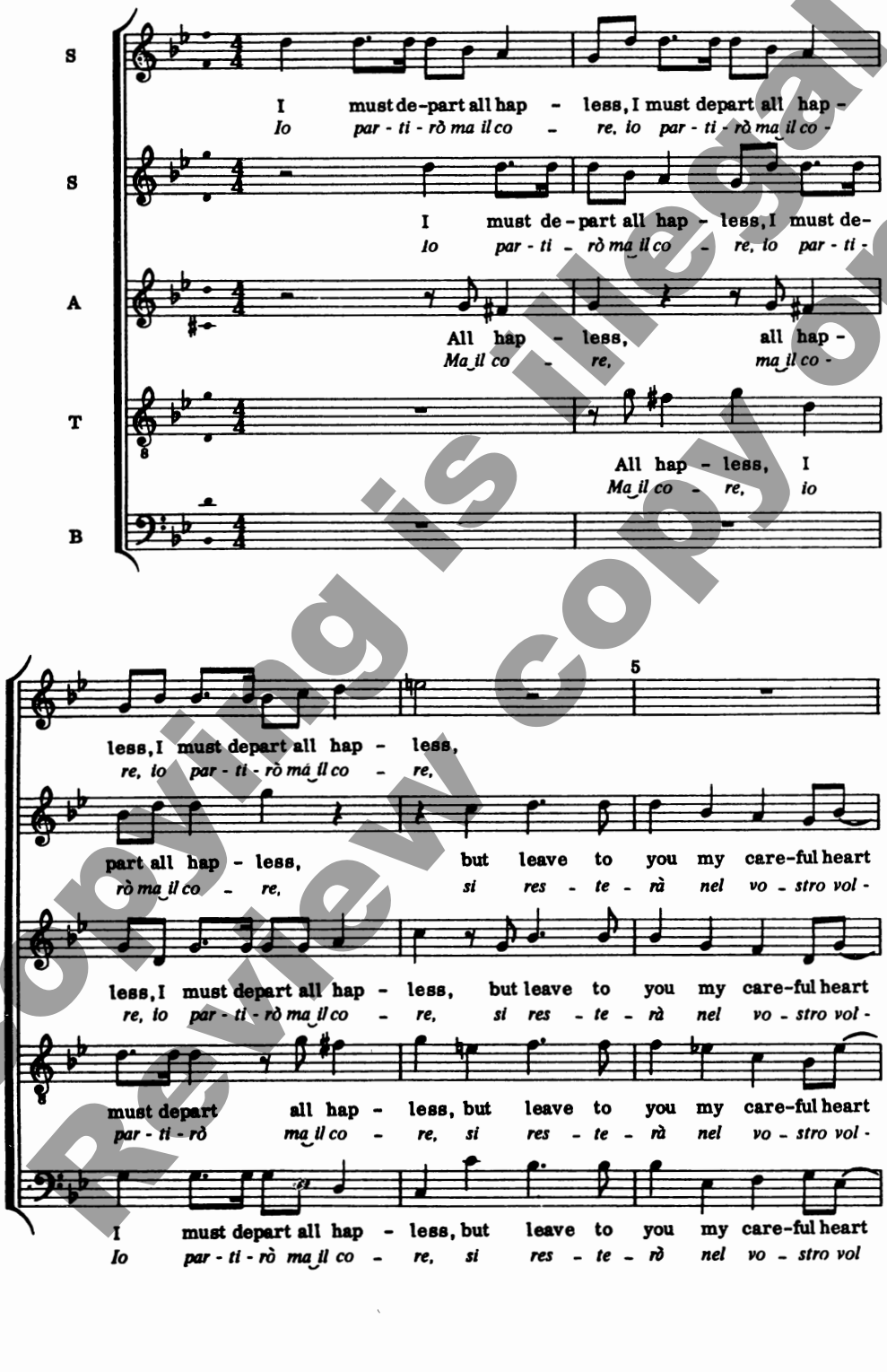
5 I must depart (Io partirò)

LUCA MARENZIO (1581)



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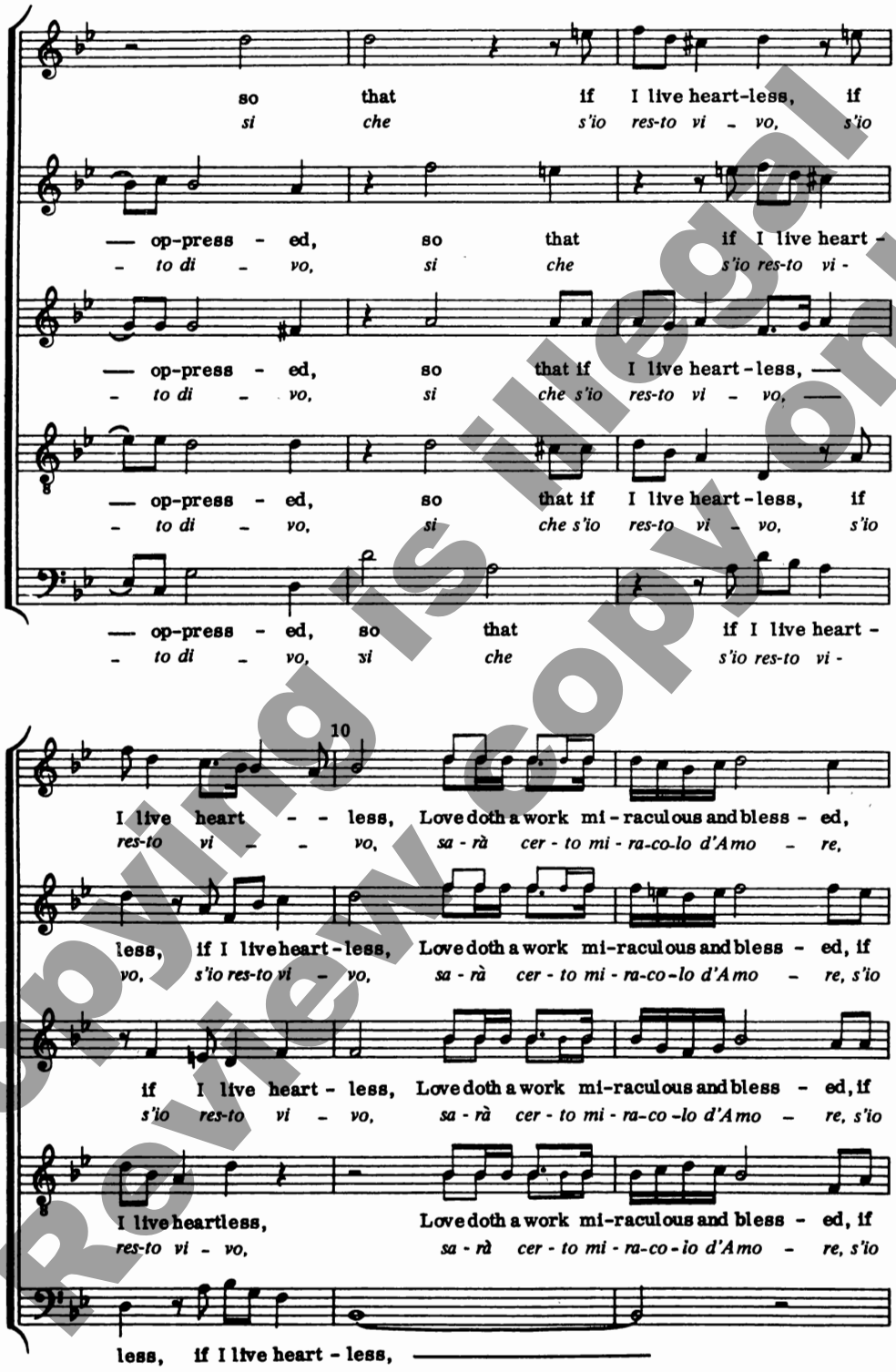

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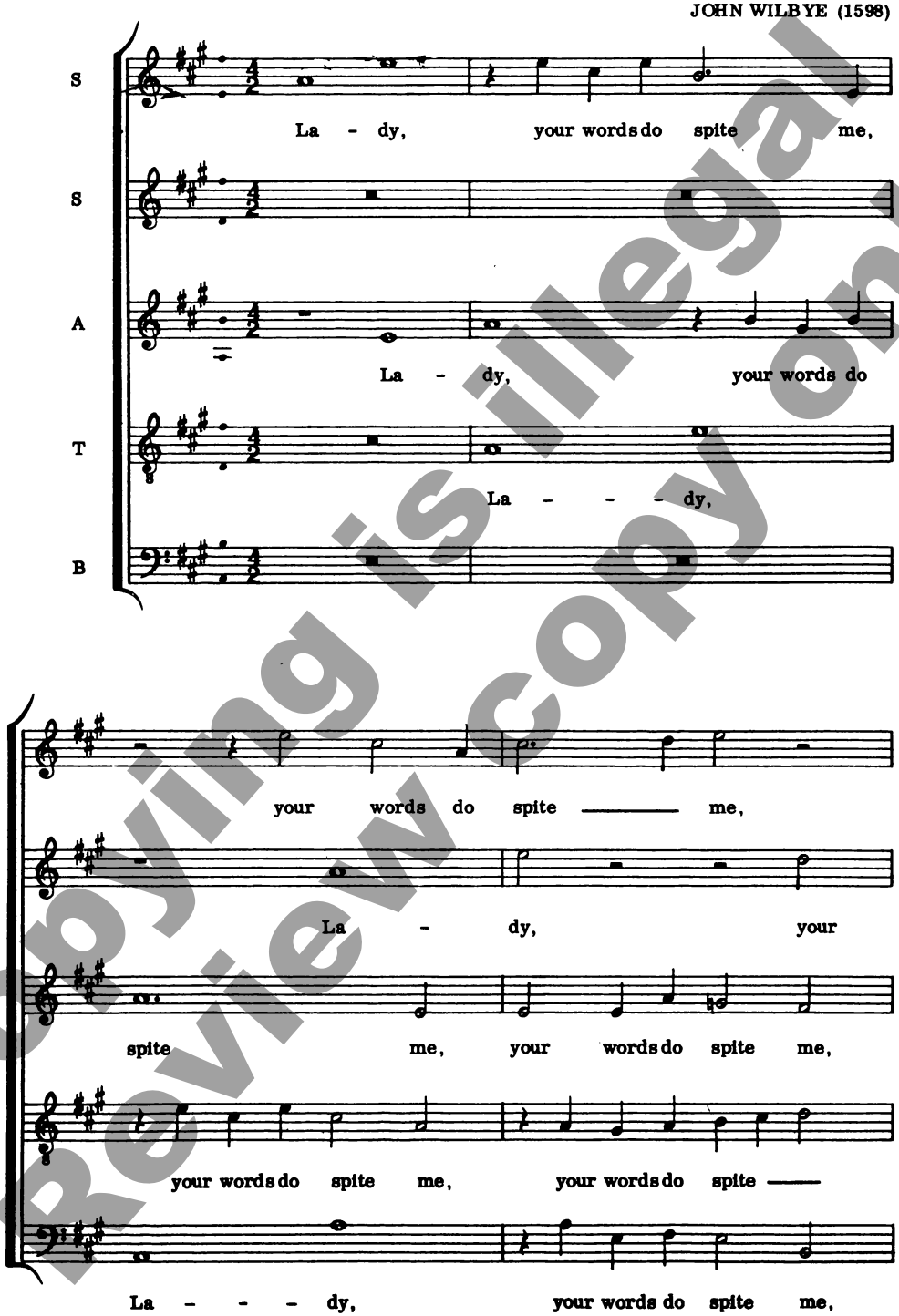
6 Lady, your words do spite me

JOHN WILBYE (1598)



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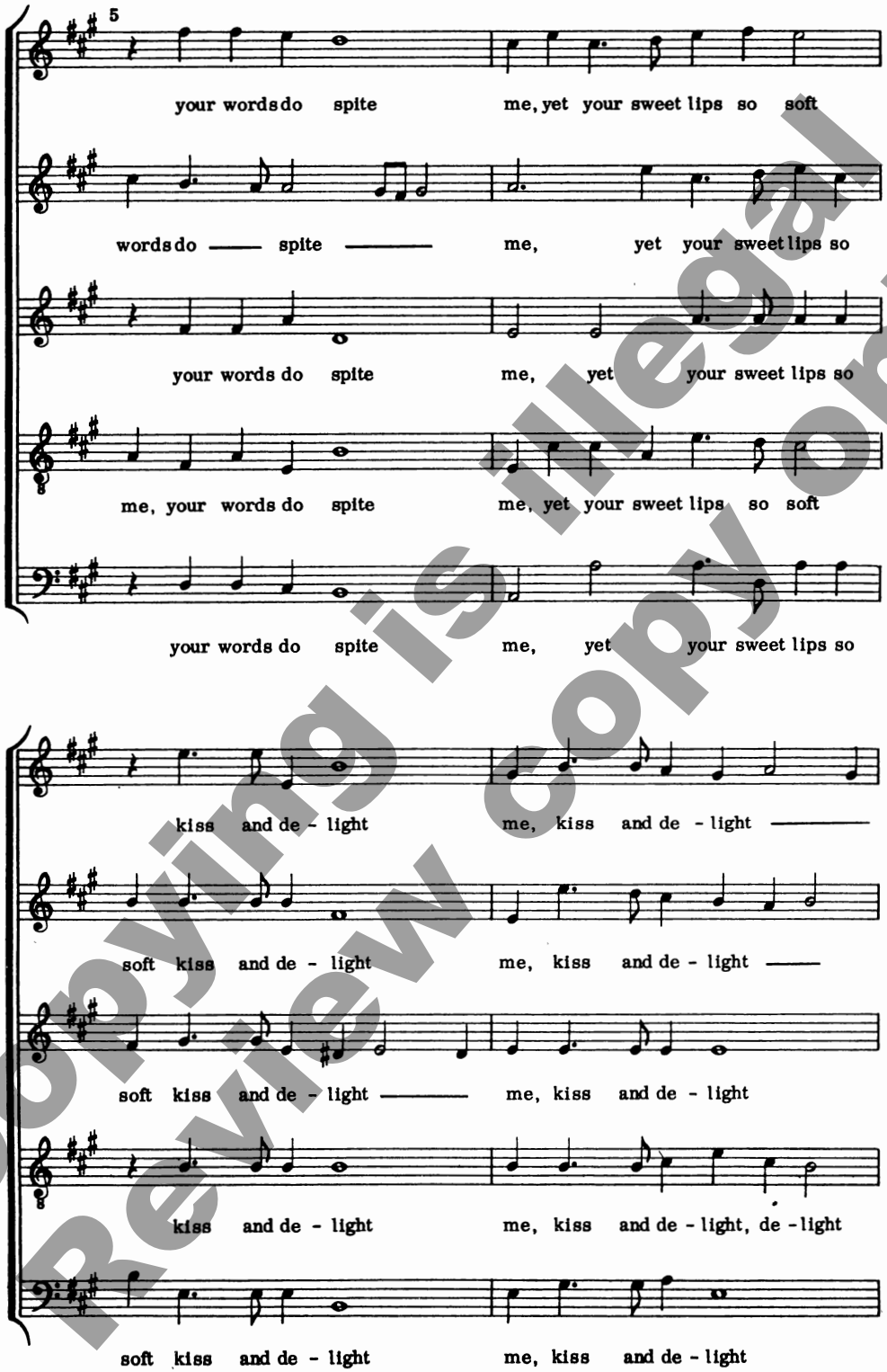

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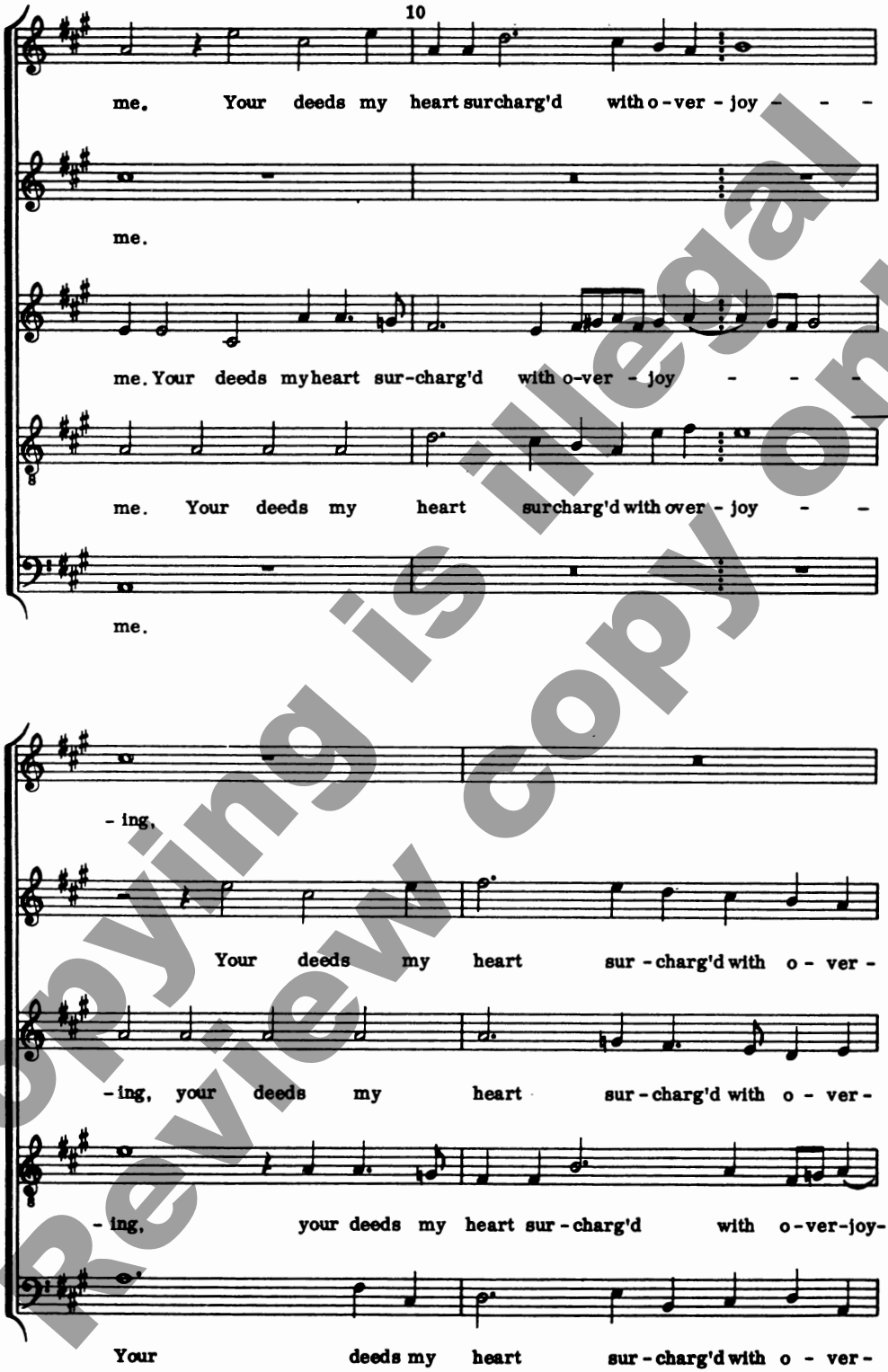

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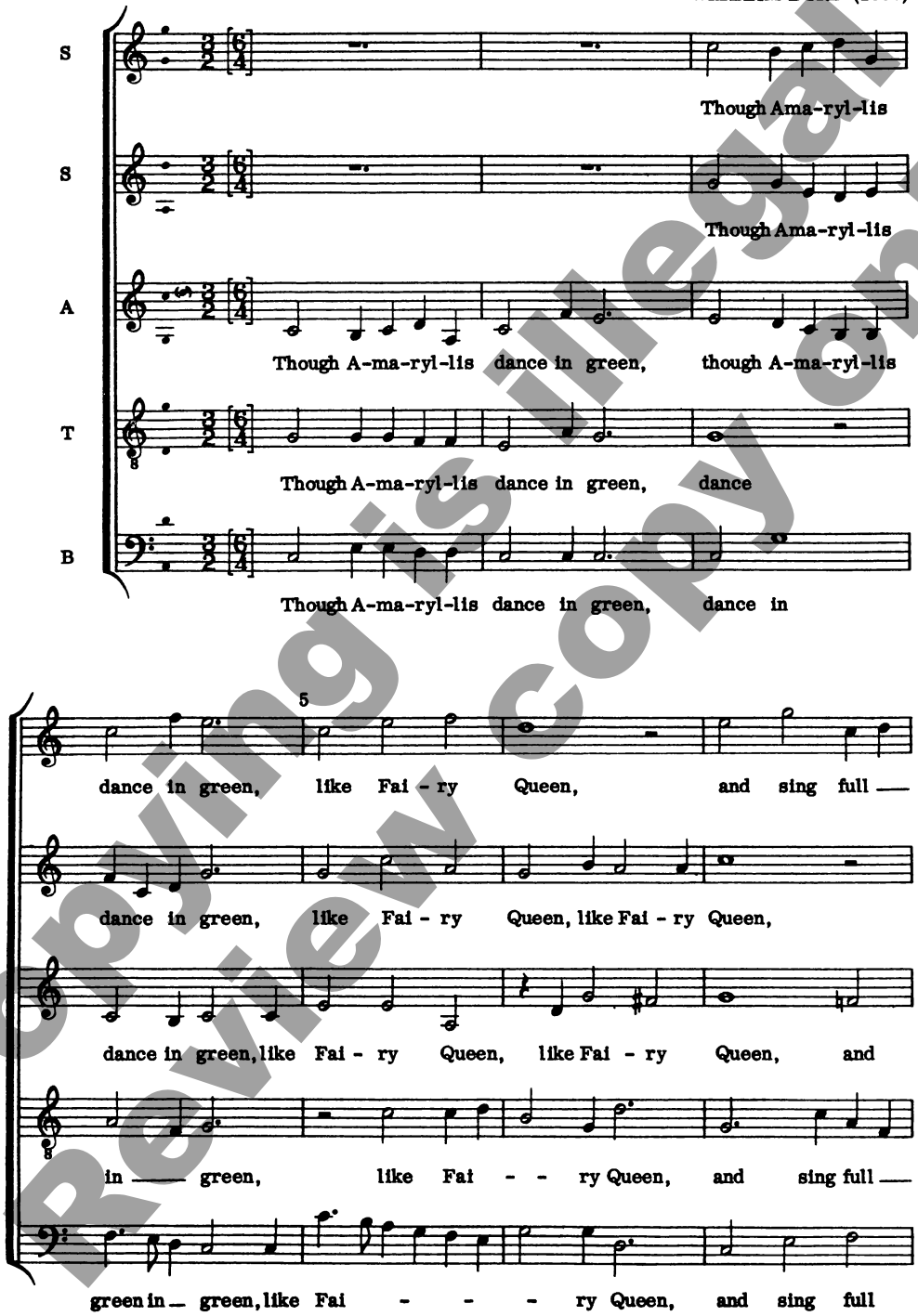
7 Though Amaryllis dance in green

WILLIAM BYRD (1588)



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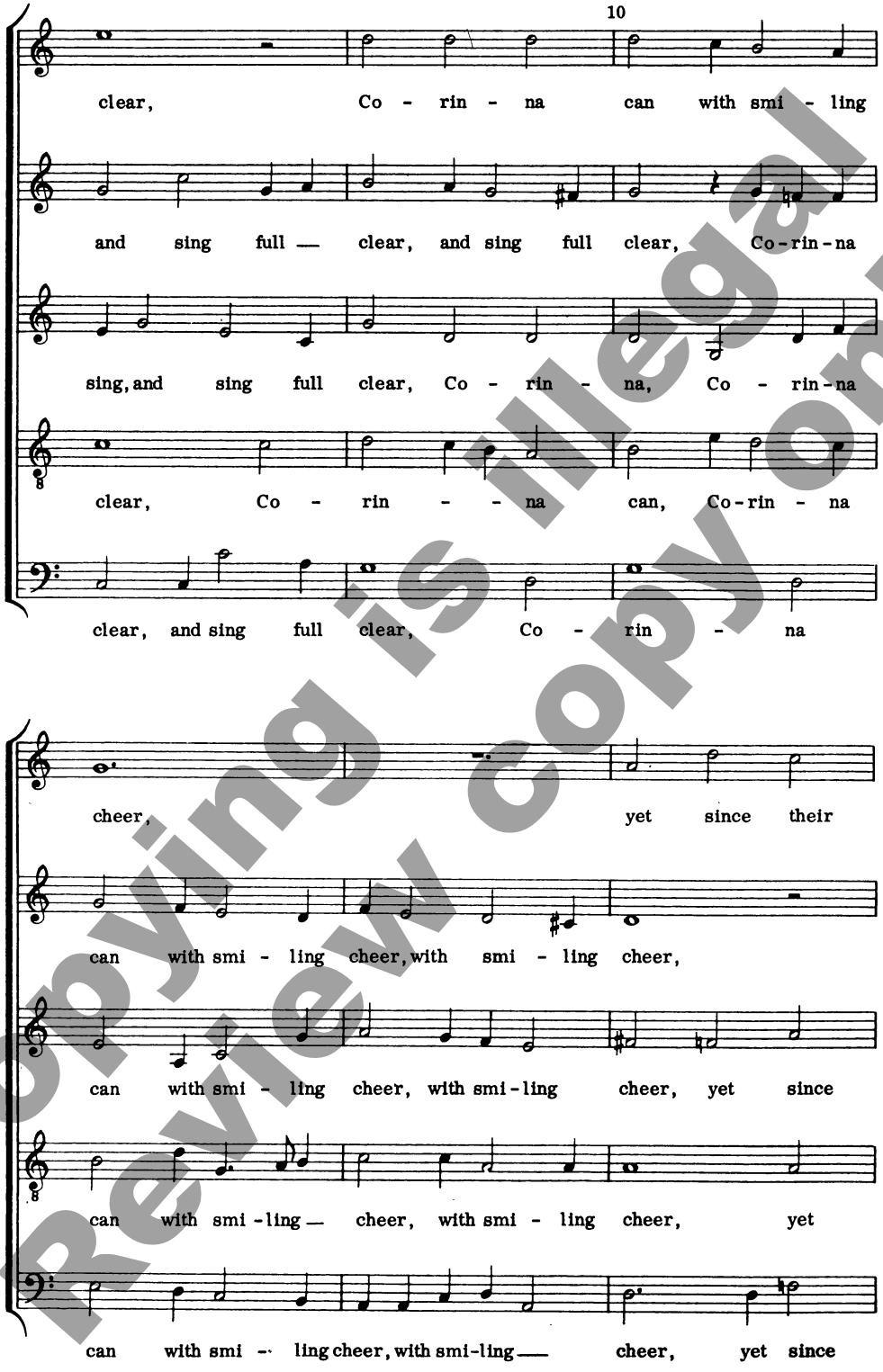

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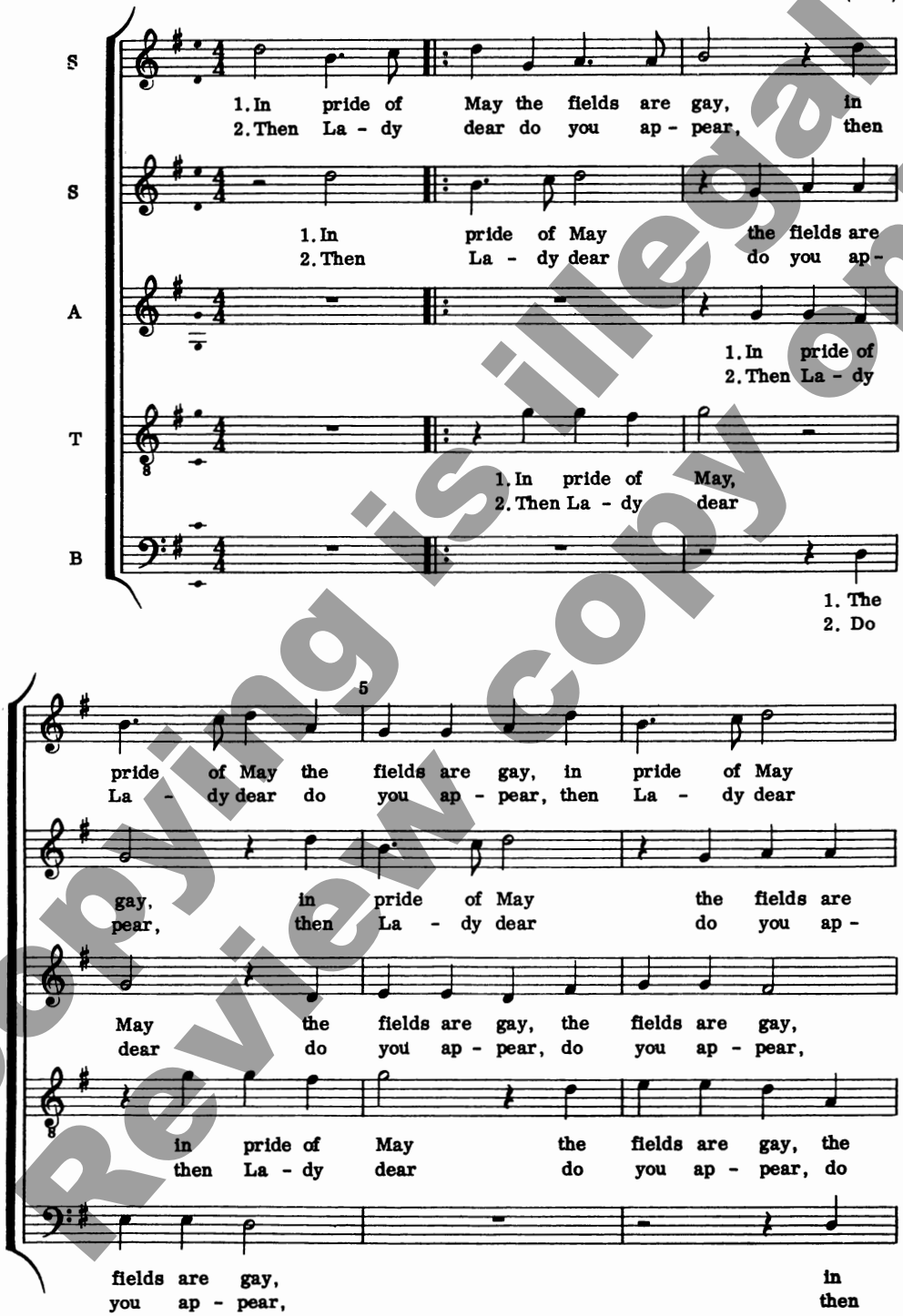
8 In pride of May

THOMAS WEELKES (1598)



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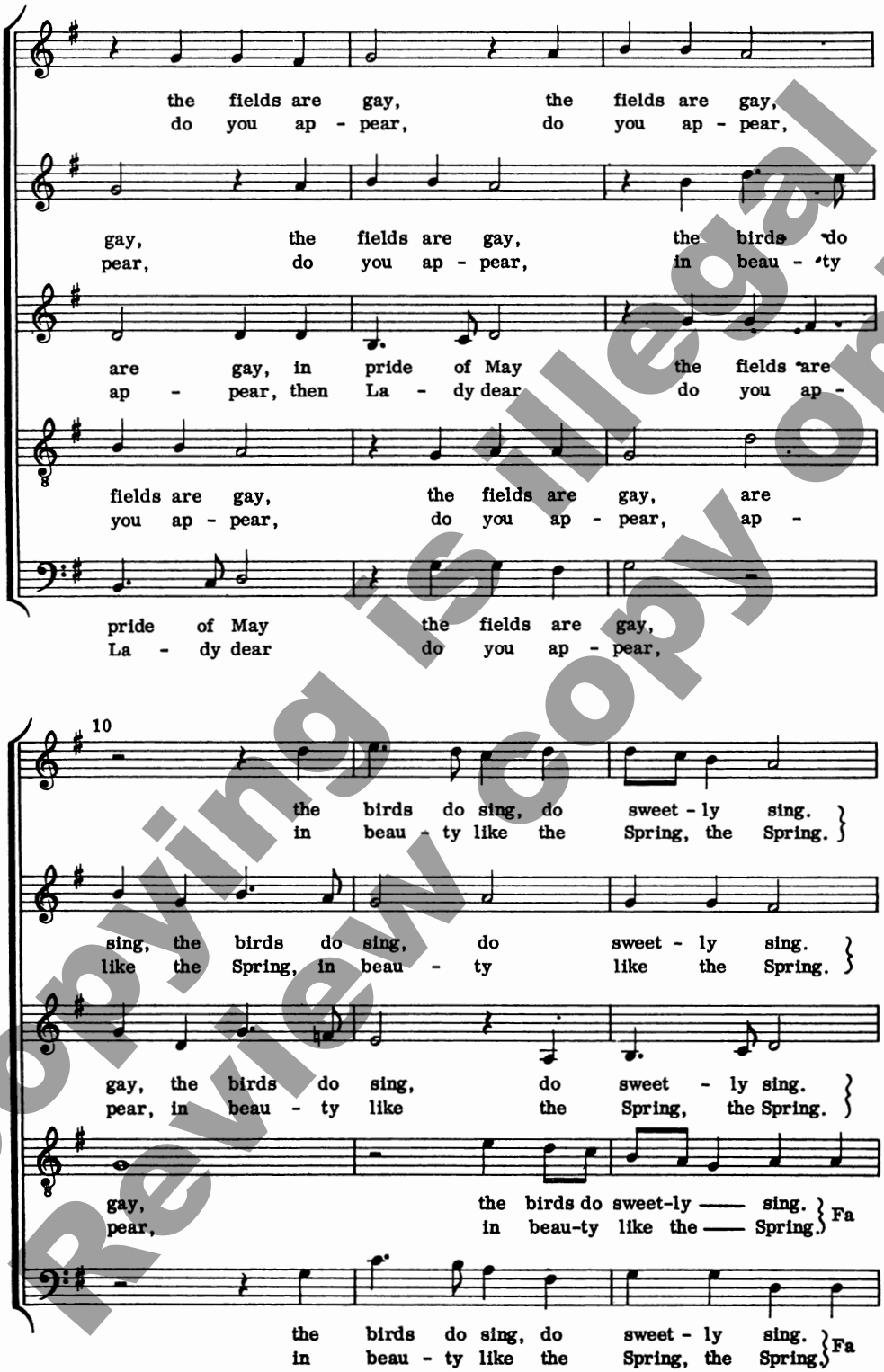

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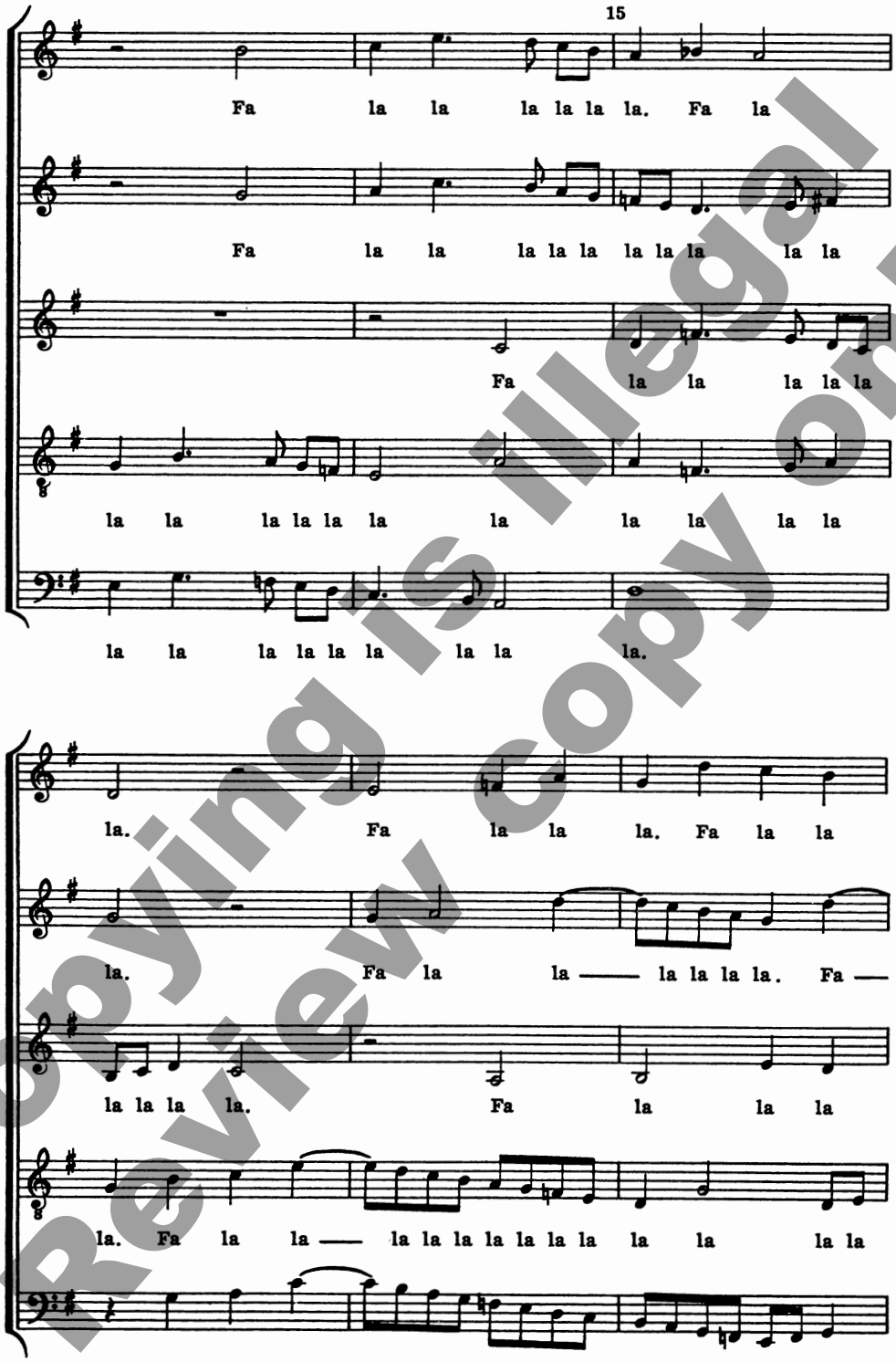

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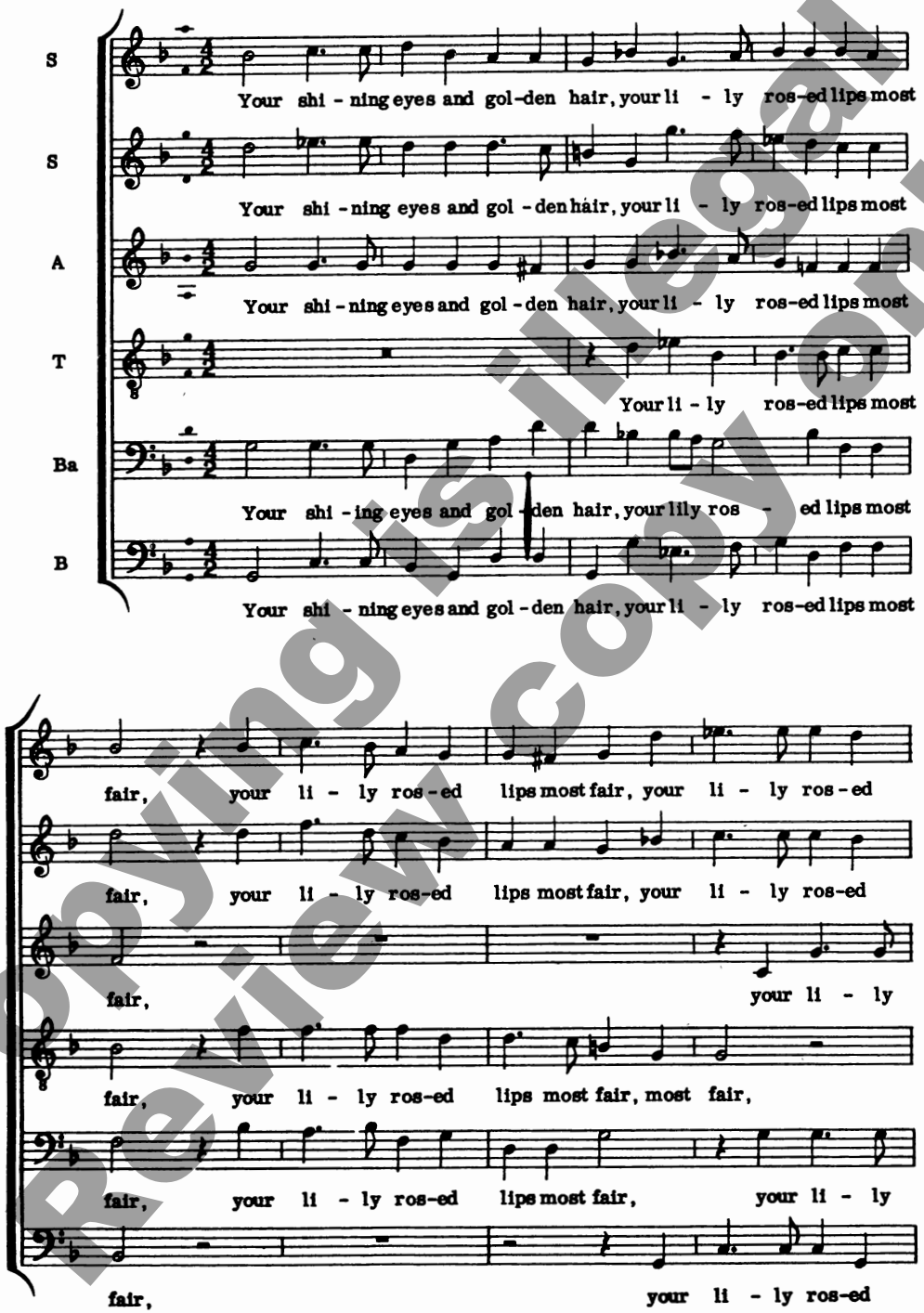
9 Your shining eyes

MICHAEL EAST (1619)



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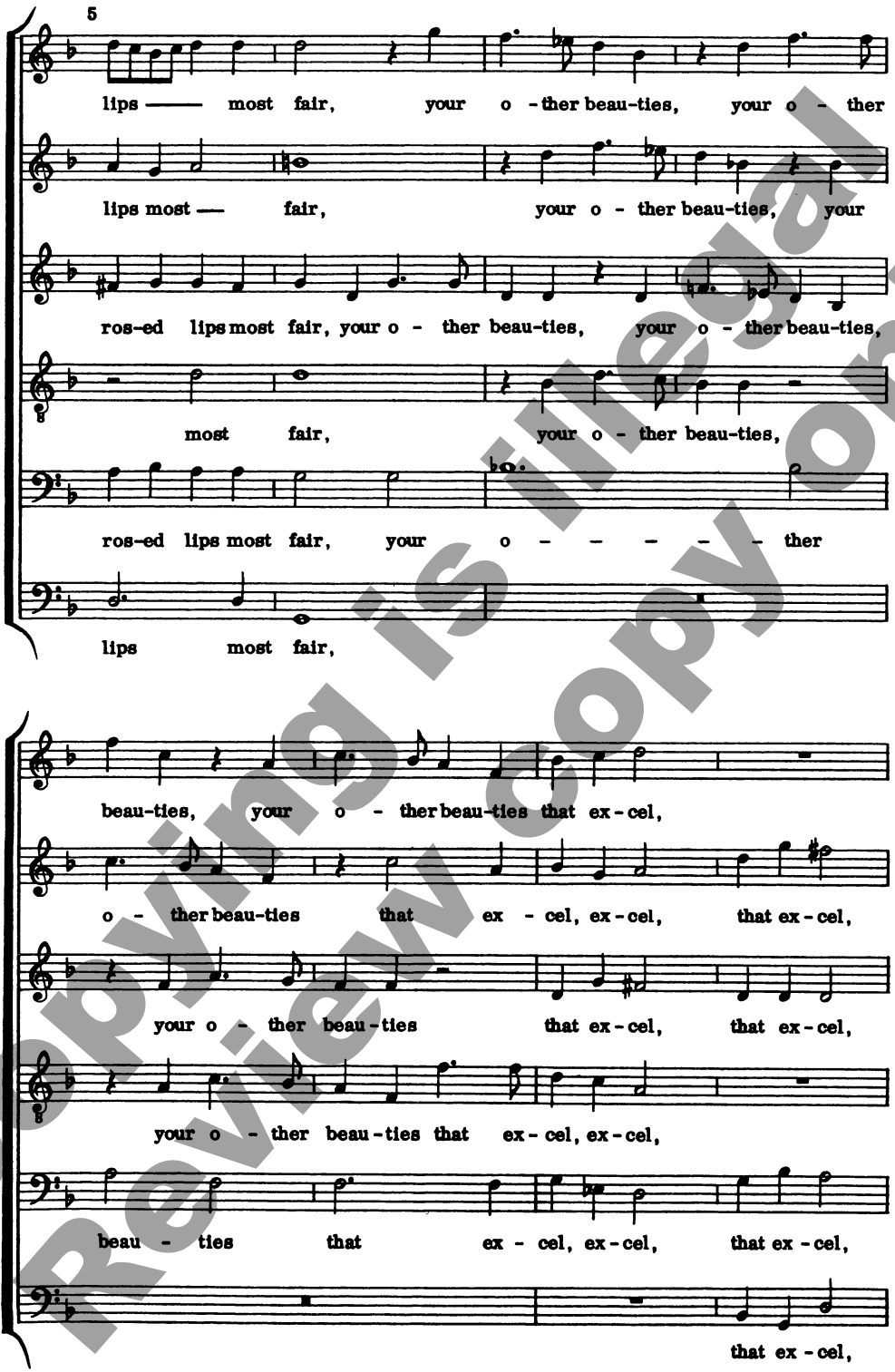

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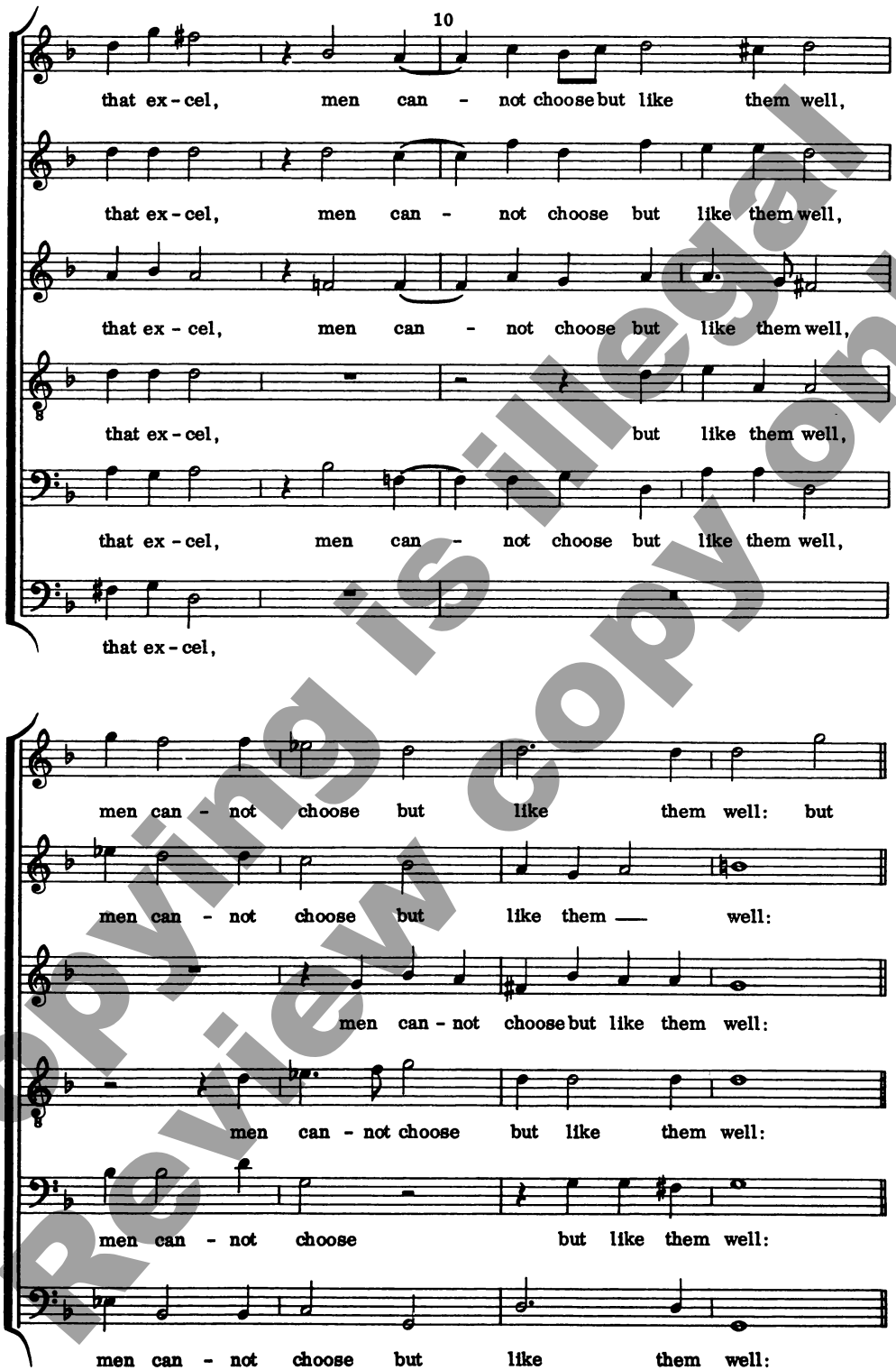

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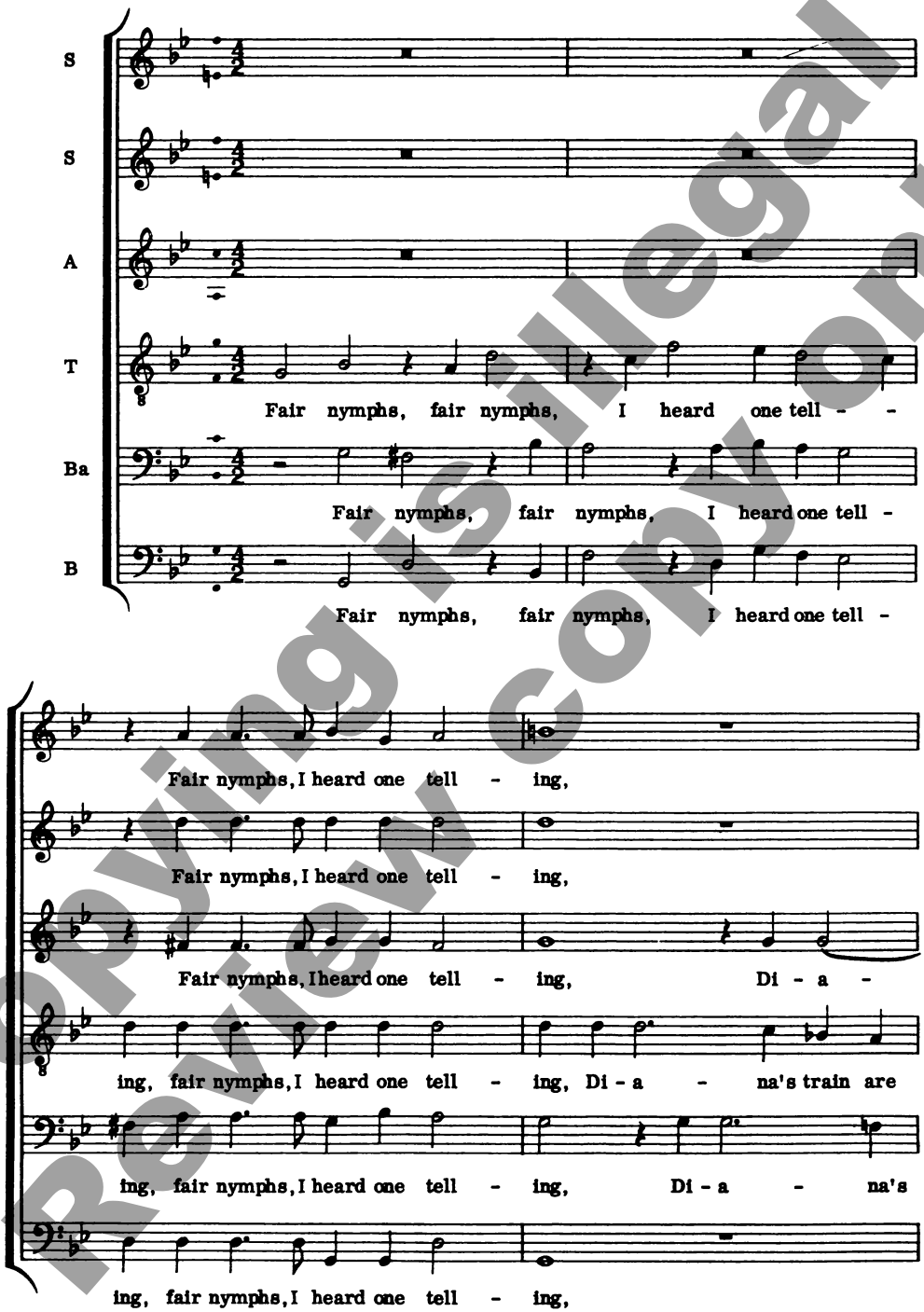
10 Fair Nymphs

JOHN FARMER (1601)



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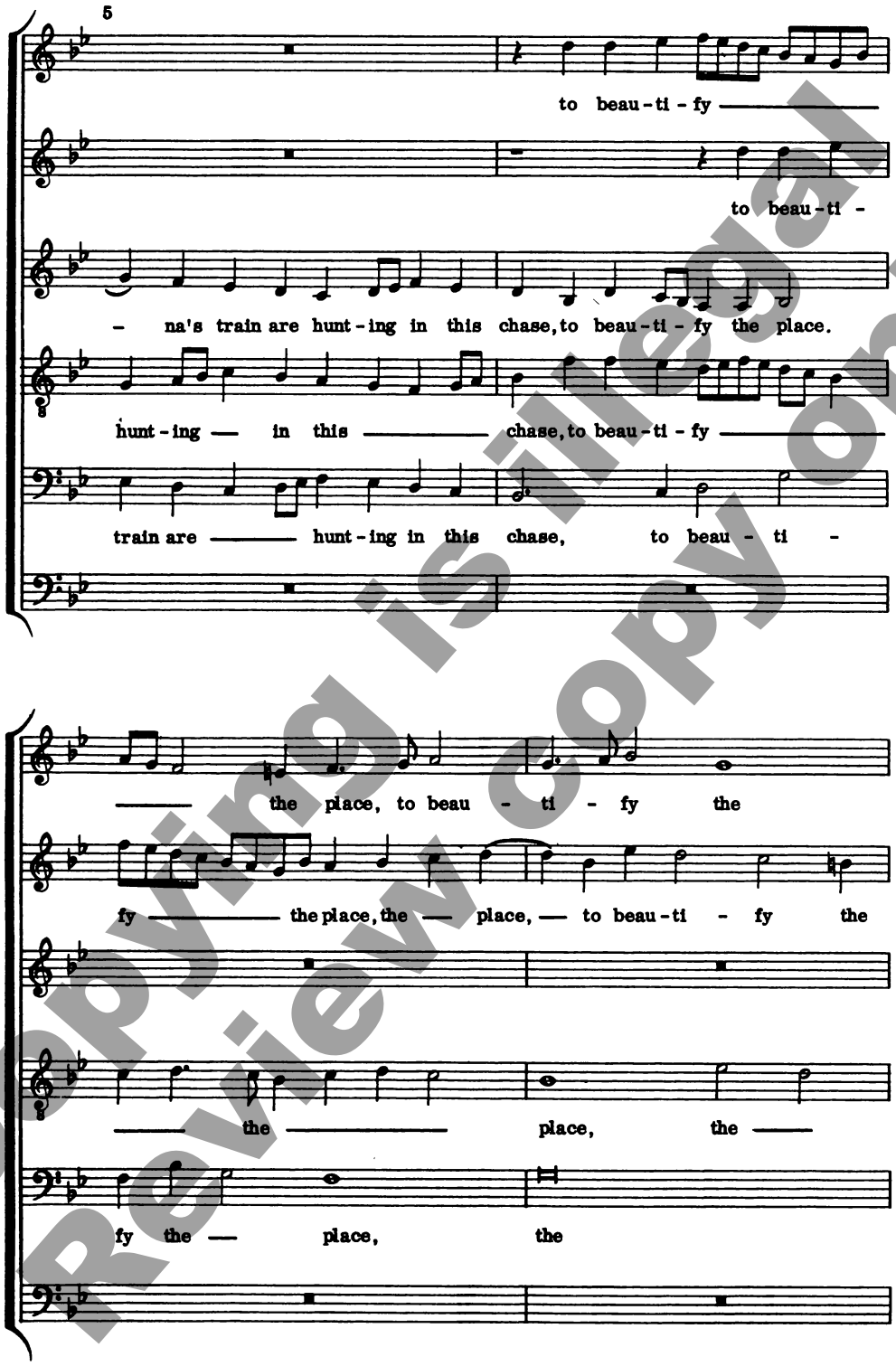

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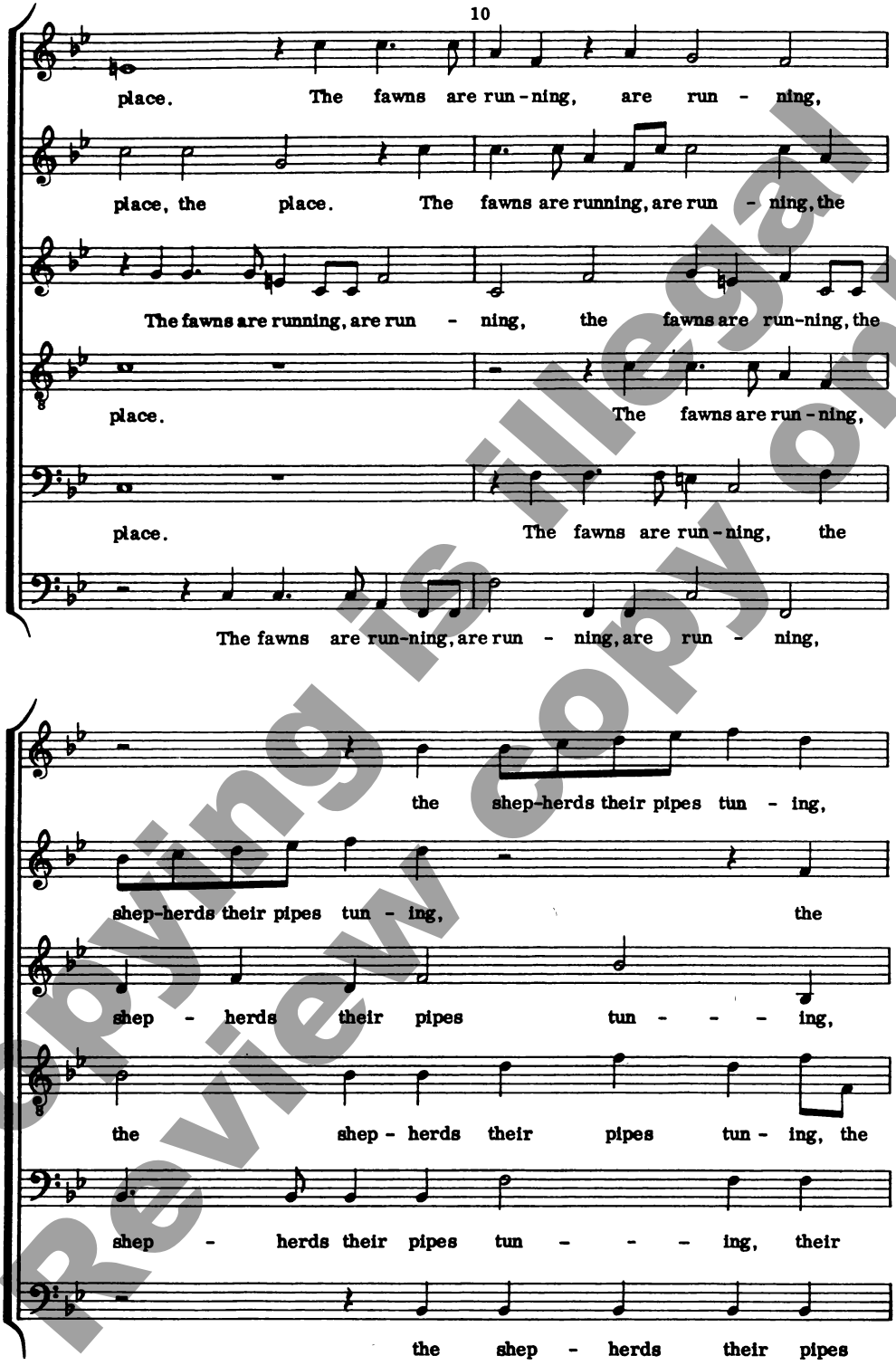

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