

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 Monteverdi 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 Monteverdi 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 Monteverdi 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.

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DAVID SCOTT

CONTENTS

Foreword to the series			ii
Editor's Note			iv

Madrigals for SSATB

1. How can the tree but waste	<i>Anon.</i>	c. 1580	2
2. O grief, e'en on the bud	<i>Thomas Morley</i>	1597	5
3. My bonny lass (Questa dolce sirena)	<i>Thomas Morley</i>	1595	8
4. Sweet Suffolk owl	<i>Thomas Vautor</i>	1620	12
5. I must depart (Io partirò)	<i>Luca Marenzio</i>	1581	21
6. Lady, your words do spite me	<i>John Wilbye</i>	1598	26
7. Though Amaryllis dance in green	<i>William Byrd</i>	1588	33
8. In pride of May	<i>Thomas Weelkes</i>	1598	38

Madrigals for SSATBaB

9. Your shining eyes	<i>Michael East</i>	1619	44
10. Fair nymphs	<i>John Farmer</i>	1601	50

1 How can the tree but waste

THOMAS, LORD VAUX (1576)

ANON. (c. 1580)

S
How can the tree but waste and wither a - way, that

S
How can the tree but waste and wither a - way, that

A
How can the tree but waste and wither a - way, that

T
How can the tree but waste and wither a - way, that

B
How can the tree but waste and wither a - way, that

5
hath not some-time com-fort of the sun? How can that flow'r but

hath not some-time com-fort of the sun? How can that flow'r but

hath not some-time com-fort of the sun? How can that flow'r but

hath not some-time com-fort of the sun? How can that flow'r but

hath not some-time com-fort of the sun? How can that flow'r but

10

fade and soon de - cay, that al - ways is with dark clouds o - ver -

fade and soon de - cay, that al - ways is with dark clouds o - ver -

fade and soon de - cay, that al - ways is with dark clouds o - ver -

fade and soon de - cay, that al - ways is with dark clouds o - ver -

fade and soon de - cay, that al - ways is with dark clouds o - ver -

15

- run? Is this a life? Nay death you may it call, that

- run? Is this a life? Nay death you may it call, that

- run? Is this a life? Nay death you may it call, that

- run? Is this a life? Nay death you may it call, that

- run? Is this a life? Nay death you may it call, that

2 O grief, e'en on the bud

THOMAS MORLEY (1597)

S
O grief, e'en on the bud that fair-ly flow'r -

S
O grief, e'en on the bud that fair-ly flow'r -

A
O grief, e'en on the bud that fair-ly flow'r -

T
O grief, e'en on the bud that fair-ly flow'r -

B
O grief, e'en on the bud that fair-ly flow'r -

Guitar*

-ed, the sun hath low'r - ed, and, ah, that breast which

-ed, the sun hath low'r - ed, and, ah, that breast which

-ed, the sun hath low'r - ed, and, ah, that breast which

-ed, the sun hath low'r - ed, and, ah, that breast which

-ed, the sun hath low'r - ed, and, ah, that breast which

-ed, the sun hath low'r - ed, and, ah, that breast which

* 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.

Love durst ne - ver ven - ture bold Death did en -

Love durst ne - ver ven - ture bold Death did en -

Love durst ne - ver ven - ture bold Death did en -

Love durst ne - ver ven - ture bold Death did en -

Love durst ne - ver ven - ture bold Death did en -

- ter. Pi - ty O heav'ns that have my love in keep - ing,

- ter. Pi - ty O heav'ns that have my love in keep - ing,

- ter. Pi - ty O heav'ns that have my love in keep - ing,

- ter. Pi - ty O heav'ns that have my love in keep - ing,

- ter. Pi - ty O heav'ns that have my love in keep - ing,

3 My bonny lass (Questa dolce sirena)

THOMAS MORLEY (1595)

S
My bonny lass she smi - leth, when she my heart be-
Ques - ta dol - ce si - re - na, ques - ta dol - ce si -

S
My bonny lass she smi - leth, when she my heart be-
Ques - ta dol - ce si - re - na, ques - ta dol - ce si -

A
My bonny lass she smi - leth, when she my heart be-
Ques - ta dol - ce si - re - na, ques - ta dol - ce si -

T
My bonny lass she smi - leth, when she my heart be-
Ques - ta dol - ce si - re - na, ques - ta dol - ce si -

B
My bonny lass she smi - leth, when she my heart be-
Ques - ta dol - ce si - re - na, ques - ta dol - ce si -

5
- gui - leth. } Fa la la la la la la. Fa
- re - na. }

- gui - leth. } Fa la la la
- re - na. }

- gui - leth. } Fa la la la la la la. Fa la la la. Fa
- re - na. }

- gui - leth. } Fa la la la la. Fa la la la
- re - na. }

- gui - leth. } Fa la la la la la la. Fa la la la. Fa
- re - na. }

10

la la la la la. Fa la la la la

la la la la la. Fa la la la. Fa

la la la la. Fa la la la

la la la la. la Fa la la la

la la la la Fa la la la

1 2

la la. la. { Smile less dear love there-
Col can - to acque - ta il

la la la. la. { Smile less dear love there-
Col can - to acque - ta il

la la. la. { Smile less dear love there-
Col can - to acque - ta il

la la la. la. { Smile less dear love there-
Col can - to acque - ta il

la. la.

4 Sweet Suffolk Owl

THOMAS VAUTOR (1620)

Sweet, sweet,

Sweet, sweet Suf - folk owl,

Sweet, sweet Suf - folk owl,

Sweet, sweet Suf - folk owl,

Sweet, sweet Suf - folk owl,

The first system of the musical score consists of five staves. The top staff is labeled 'S' and contains a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a whole rest, followed by a half note G4, and then another whole rest. The second staff is labeled 'S' and contains a treble clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The third staff is labeled 'A' and contains a treble clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff is labeled 'T' and contains a treble clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The fifth staff is labeled 'B' and contains a bass clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G3, then a quarter note A3, a quarter note B3, and a quarter note C4.

sweet Suf - folk owl, sweet,

sweet, sweet, sweet

sweet, sweet Suf - folk owl, sweet, sweet

sweet, sweet Suf - folk owl, sweet, sweet

sweet, sweet Suf - folk owl, sweet, sweet

The second system of the musical score consists of five staves. The top staff is labeled 'S' and contains a treble clef, a key signature of two flats, and a 2/4 time signature. It begins with a whole rest, followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The second staff is labeled 'S' and contains a treble clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The third staff is labeled 'A' and contains a treble clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff is labeled 'T' and contains a treble clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The fifth staff is labeled 'B' and contains a bass clef, the same key signature and time signature. It begins with a whole rest, followed by a half note G3, then a quarter note A3, a quarter note B3, and a quarter note C4.

5

sweet Suf - folk owl, so trim-ly dight with

Suf - folk owl, sweet Suf - folk owl, so trim-ly dight with

Suf - folk owl, sweet Suf - folk owl, — so trim-ly dight with

Suf - folk owl, sweet Suf - folk owl, — so trim-ly dight with

Suf - folk owl, sweet Suf - folk owl, — so trim-ly dight with

feathers like a lady bright, sweet Suf-folk owl so trim-ly dight with feathers like a

feathers like a lady bright, sweet Suf-folk owl so trim-ly dight with feathers like a

feathers like a lady bright, sweet Suf-folk owl so trim-ly dight with feathers like a

feathers like a lady bright, sweet Suf-folk owl so trim-ly dight with feathers like a

feathers like a lady bright, sweet Suf-folk owl so trim-ly dight with feathers like a

la-dy bright, thou sing'st a - lone sit - ting by night,

la-dy bright, thou thou sing'st a -

la-dy bright, thou sit - ting by night,

la-dy bright, thou sit - ting by night,

la-dy bright, thou sit - ting by night,

te whit, te whoo, te whit, te whoo, te whit, te whoo, te

lone sit - ting by night, te whit, te whoo, te whit, te whoo, te whit, te whoo,

sit - ting by night, te whit, te whoo, te whit, te whoo, te whit, te whoo, te

sit - ting by night, te whit, te whoo, te whit, te whoo, te whit, te whoo, te

sit - ting by night, te whit, te whoo, te whit, te whoo, te whit, te whoo, te

5 I must depart (Io partirò)

LUCA MARENZIO (1581)

S I must de-part all hap - less, I must depart all hap -
 lo par - ti - rò ma il co - re, io par - ti - rò ma il co -

S I must de-part all hap - less, I must de-
 lo par - ti - rò ma il co - re, io par - ti -

A All hap - less, all hap -
 Ma il co - re, ma il co -

T All hap - less, I
 Ma il co - re, io

B

less, I must depart all hap - less,
 re, io par - ti - rò ma il co - re,

part all hap - less, but leave to you my care-ful heart
 rò ma il co - re, si res - te - rà nel vo - stro vol -

less, I must depart all hap - less, but leave to you my care-ful heart
 re, io par - ti - rò ma il co - re, si res - te - rà nel vo - stro vol -

must depart all hap - less, but leave to you my care-ful heart
 par - ti - rò ma il co - re, si res - te - rà nel vo - stro vol -

I must depart all hap - less, but leave to you my care-ful heart
 lo par - ti - rò ma il co - re, si res - te - rò nel vo - stro vol

so that if I live heart-less, if
si che s'io res-to vi - vo, s'io

— op-press - ed, so that if I live heart -
 - to di - vo, *si che s'io res-to vi -*

— op-press - ed, so that if I live heart-less, —
 - to di - vo, *si che s'io res-to vi - vo, —*

— op-press - ed, so that if I live heart-less, if
 - to di - vo, *si che s'io res-to vi - vo, s'io*

— op-press - ed, so that if I live heart -
 - to di - vo, *si che s'io res-to vi -*

10

I live heart - - less, Love doth a work mi-raculous and bless - ed,
res-to vi - - vo, sa - rà cer - to mi - ra-co-lo d'Amo - re,

less, if I live heart-less, Love doth a work mi-raculous and bless - ed, if
vo, s'io res-to vi - vo, sa - rà cer - to mi - ra-co-lo d'Amo - re, s'io

if I live heart - less, Love doth a work mi-raculous and bless - ed, if
s'io res-to vi - vo, sa - rà cer - to mi - ra-co-lo d'Amo - re, s'io

I live heartless, Love doth a work mi-raculous and bless - ed, if
res-to vi - vo, sa - rà cer - to mi - ra-co-lo d'Amo - re, s'io

less, if I live heart - less, _____
vo, s'io res-to vi - vo, _____

6 Lady, your words do spite me

JOHN WILBYE (1598)

S
La - dy, your words do spite me,

S

A
La - dy, your words do

T
La - - - dy,

B

Detailed description: This block contains the first system of the musical score. It features four vocal staves labeled S (Soprano), S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in G major (one sharp) and 4/4 time. The Soprano part begins with a melodic line, followed by the lyrics 'La - dy, your words do spite me,'. The other parts provide harmonic support with various rhythmic patterns.

your words do spite — me,

La - dy, your

spite me, your words do spite me,

your words do spite me, your words do spite —

La - - - dy, your words do spite me,

Detailed description: This block contains the second system of the musical score, continuing the vocal parts from the first system. The lyrics are distributed across the staves: 'your words do spite — me,' (Soprano), 'La - dy, your' (Soprano), 'spite me, your words do spite me,' (Alto), 'your words do spite me, your words do spite —' (Tenor), and 'La - - - dy, your words do spite me,' (Bass). The musical notation continues with various rhythmic values and rests.

5

your words do spite me, yet your sweet lips so soft

words do — spite — me, yet your sweet lips so

your words do spite me, yet your sweet lips so

me, your words do spite me, yet your sweet lips so soft

your words do spite me, yet your sweet lips so

kiss and de - light me, kiss and de - light —

soft kiss and de - light me, kiss and de - light —

soft kiss and de - light — me, kiss and de - light

kiss and de - light me, kiss and de - light, de - light

soft kiss and de - light me, kiss and de - light

me. Your deeds my heart surcharg'd with o-ver - joy - - -

me.

me. Your deeds my heart sur-charg'd with o-ver - joy - - -

me. Your deeds my heart surcharg'd with over - joy - - -

me.

- ing,

Your deeds my heart sur - charg'd with o - ver -

- ing, your deeds my heart sur - charg'd with o - ver -

- ing, your deeds my heart sur - charg'd with o-ver-joy-

Your deeds my heart sur - charg'd with o - ver -

7] Though Amaryllis dance in green

WILLIAM BYRD (1588)

Musical score for the first system, featuring five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and a fifth part (S). The music is in 3/2 time with a key signature of one flat. The lyrics are as follows:

S: Though Ama-ryl-lis
 S: Though Ama-ryl-lis
 A: Though A-ma-ryl-lis dance in green, though A-ma-ryl-lis
 T: Though A-ma-ryl-lis dance in green, dance
 B: Though A-ma-ryl-lis dance in green, dance in

Musical score for the second system, continuing the vocal parts from the first system. The lyrics are as follows:

S: dance in green, like Fai - ry Queen, and sing full —
 S: dance in green, like Fai - ry Queen, like Fai - ry Queen,
 A: dance in green, like Fai - ry Queen, like Fai - ry Queen, and
 T: in — green, like Fai - - ry Queen, and sing full —
 B: green in — green, like Fai - - - ry Queen, and sing full

clear, Co - rin - na can with smi - ling
 and sing full - clear, and sing full clear, Co - rin - na
 sing, and sing full clear, Co - rin - na, Co - rin - na
 clear, Co - rin - - na can, Co - rin - na
 clear, and sing full clear, Co - rin - na

cheer, yet since their
 can with smi - ling cheer, with smi - ling cheer,
 can with smi - ling cheer, with smi - ling cheer, yet since
 can with smi - ling - cheer, with smi - ling cheer, yet
 can with smi - ling cheer, with smi - ling cheer, yet since

8 In pride of May

THOMAS WEELKES (1598)

S

1. In pride of May the fields are gay, in
2. Then La - dy dear do you ap - pear, then

S

1. In pride of May the fields are
2. Then La - dy dear do you ap -

A

1. In pride of
2. Then La - dy

T

1. In pride of May,
2. Then La - dy dear

B

1. The
2. Do

5

pride of May the fields are gay, in pride of May
La - dy dear do you ap - pear, then La - dy dear

gay, in pride of May the fields are
pear, then La - dy dear do you ap -

May the fields are gay, the fields are gay,
dear do you ap - pear, do you ap - pear,

in pride of May the fields are gay, the
then La - dy dear do you ap - pear, do

fields are gay, in
you ap - pear, then

the fields are gay, the fields are gay,
do you ap - pear, do you ap - pear,

gay, the fields are gay, the birds do
pear, do you ap - pear, in beau - ty

are gay, in pride of May the fields are
ap - pear, then La - dy dear do you ap -

fields are gay, the fields are gay, are
you ap - pear, do you ap - pear, ap -

pride of May the fields are gay,
La - dy dear do you ap - pear,

10

the birds do sing, do sweet - ly sing. }
in beau - ty like the Spring, the Spring. }

sing, the birds do sing, do sweet - ly sing. }
like the Spring, in beau - ty like the Spring. }

gay, the birds do sing, do sweet - ly sing. }
pear, in beau - ty like the Spring, the Spring. }

gay, the birds do sweet-ly — sing. } Fa
pear, in beau-ty like the — Spring. }

the birds do sing, do sweet - ly sing. } Fa
in beau - ty like the Spring, the Spring. }

Fa la la la la la la. Fa la

Fa la la la la la la la la

Fa la la la la la

la la la la la la la la la la

la la la la la la la.

la. Fa la la la. Fa la la

la. Fa la la — la la la la. Fa —

la la la la. Fa la la la

la. Fa la la — la la la la la la la la la la

Fa la la — la la la la la la la la la la la la

Fa la la — la la la la la la la la la la la la

9 Your shining eyes

MICHAEL EAST (1619)

S Your shi - ning eyes and gol - den hair, your li - ly ros - ed lips most

S Your shi - ning eyes and gol - den hair, your li - ly ros - ed lips most

A Your shi - ning eyes and gol - den hair, your li - ly ros - ed lips most

T Your li - ly ros - ed lips most

Ba Your shi - ning eyes and gol - den hair, your li - ly ros - ed lips most

B Your shi - ning eyes and gol - den hair, your li - ly ros - ed lips most

fair, your li - ly ros - ed lips most fair, your li - ly ros - ed

fair, your li - ly ros - ed lips most fair, your li - ly ros - ed

fair, your li - ly

fair, your li - ly ros - ed lips most fair, most fair,

fair, your li - ly ros - ed lips most fair, your li - ly

fair, your li - ly ros - ed

5

lips — most fair, your o - ther beau-ties, your o - ther
 lips most — fair, your o - ther beau-ties, your
 ros-ed lips most fair, your o - ther beau-ties, your o - ther beau-ties,
 most fair, your o - ther beau-ties,
 ros-ed lips most fair, your o - - - - - ther
 lips most fair,

beau-ties, your o - ther beau-ties that ex-cel,
 o - ther beau-ties that ex - cel, ex-cel, that ex-cel,
 your o - ther beau-ties that ex-cel, that ex-cel,
 your o - ther beau-ties that ex-cel, ex-cel,
 beau - ties that ex - cel, ex-cel, that ex-cel,
 that ex-cel,

that ex-cel, men can - not choose but like them well,

that ex-cel, men can - not choose but like them well,

that ex-cel, men can - not choose but like them well,

that ex-cel, but like them well,

that ex-cel, men can - not choose but like them well,

that ex-cel,

men can - not choose but like them well: but

men can - not choose but like them — well:

men can - not choose but like them well:

men can - not choose but like them well:

men can - not choose but like them well:

men can - not choose but like them well:

10 Fair Nymphs

JOHN FARMER (1601)

S

S

A

T

Ba

B

Fair nymphs, fair nymphs, I heard one tell - -

Fair nymphs, fair nymphs, I heard one tell -

Fair nymphs, fair nymphs, I heard one tell -

Detailed description: This block contains the first system of the musical score. It features six staves for voices: Soprano (S), Soprano (S), Alto (A), Tenor (T), Bass (Ba), and Bass (B). The music is in 4/2 time with a key signature of one flat (B-flat). The lyrics are: 'Fair nymphs, fair nymphs, I heard one tell - -' for the Tenor, 'Fair nymphs, fair nymphs, I heard one tell -' for the Bass, and 'Fair nymphs, fair nymphs, I heard one tell -' for the Bass. The Soprano and Alto parts have rests.

Fair nymphs, I heard one tell - ing,

Fair nymphs, I heard one tell - ing,

Fair nymphs, I heard one tell - ing, Di - a -

ing, fair nymphs, I heard one tell - ing, Di - a - na's train are

ing, fair nymphs, I heard one tell - ing, Di - a - na's

ing, fair nymphs, I heard one tell - ing,

Detailed description: This block contains the second system of the musical score, continuing from the first system. It features six staves for voices: Soprano (S), Soprano (S), Alto (A), Tenor (T), Bass (Ba), and Bass (B). The lyrics are: 'Fair nymphs, I heard one tell - ing,' for the Soprano, 'Fair nymphs, I heard one tell - ing,' for the Soprano, 'Fair nymphs, I heard one tell - ing, Di - a -' for the Alto, 'ing, fair nymphs, I heard one tell - ing, Di - a - na's train are' for the Tenor, 'ing, fair nymphs, I heard one tell - ing, Di - a - na's' for the Bass, and 'ing, fair nymphs, I heard one tell - ing,' for the Bass. The music continues in 4/2 time with a key signature of one flat.

5

to beau-ti - fy

to beau-ti -

- na's train are hunt-ing in this chase, to beau-ti - fy the place.

hunt-ing — in this ——— chase, to beau-ti - fy

train are ——— hunt-ing in this chase, to beau - ti -

——— the place, to beau - ti - fy the

fy ——— the place, the — place, — to beau-ti - fy the

——— the ——— place, the —

fy the — place, the

place. The fawns are run - ning, are run - ning,
 place, the place. The fawns are running, are run - ning, the
 The fawns are running, are run - ning, the fawns are run - ning, the
 place. The fawns are run - ning,
 place. The fawns are run - ning, the
 The fawns are run - ning, are run - ning, are run - ning,

the shep - herds their pipes tun - ing,
 shep - herds their pipes tun - ing, the
 shep - herds their pipes tun - - - ing,
 the shep - herds their pipes tun - ing, the
 shep - herds their pipes tun - - - ing, their
 the shep - herds their pipes