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CONTENTS

| | | | <i>page</i> |
|-----|-------------------------------|--------------------------------|-------------|
| | Foreword | | iv |
| 1. | Deo gratias | <i>William Byrd</i> 1605 | 2 |
| 2. | Since first I saw your face | <i>Thomas Ford</i> 1607 | 4 |
| 3. | April is in my mistress' face | <i>Thomas Morley</i> 1594 | 6 |
| 4. | Since my tears and lamenting | <i>Thomas Morley</i> 1594 | 9 |
| 5. | Never weather-beaten sail | <i>Thomas Campian</i> c.1613 | 12 |
| 6. | I have ere this time | <i>Thomas Whythorne</i> 1571 | 14 |
| 7. | Say, gentle nymphs | <i>Thomas Morley</i> 1594 | 16 |
| 8. | Wilt thou, unkind | <i>John Dowland</i> 1597 | 20 |
| 9. | In going to my naked bed | <i>Richard Edwards</i> c.1560 | 22 |
| 10. | Amyntas with his Phyllis fair | <i>Francis Pilkington</i> 1613 | 25 |
| 11. | Weep O mine eyes | <i>John Bennet</i> 1599 | 30 |
| 12. | Now every tree | <i>Thomas Weelkes</i> 1597 | 32 |
| 13. | Lock up, fair lids | <i>Martin Peerson</i> 1620 | 36 |
| 14. | Fair Phyllis I saw | <i>John Farmer</i> 1599 | 38 |
| 15. | Farewell, dear love | <i>Robert Jones</i> 1600 | 42 |
| 16. | Wounded I am | <i>William Byrd</i> 1589 | 44 |
| 17. | Phyllis, farewell | <i>Thomas Bateson</i> 1604 | 47 |
| 18. | Adieu sweet Amarillis | <i>John Wilbye</i> 1598 | 50 |
| 19. | Dear love, be not unkind | <i>Richard Dering</i> 1620 | 54 |
| 20. | Pearce did dance | <i>Giles Farnaby</i> 1598 | 56 |

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 Practicall 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 madrigal-singing, for soprano, alto, tenor and bass. 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 Edwards, Whythorne and Byrd; the scented spring of Morley, Wilbye and Farmer; the long Jacobean summer of Ford, Pilkington and Campian; the rich autumn of Dering and Peerson. All of the pieces in the collection were originally composed as quartets, 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, 2, 5 and 15 are not madrigals. I have chosen to begin the collection with Byrd's short motet "Deo gratias" to point the fact that madrigals, like motets, are based on the rules of imitative counterpoint, and I have included songs by Ford, Campian and Jones as a reminder of another imported style, the air, which was based largely on French models. The style of English song before the arrival of the madrigal is represented by numbers 6, 9 and 16; number 13 shows the madrigal becoming the part-song.

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 four 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.

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THURSTON DART

I Deo gratias

WILLIAM BYRD (1605)

De - o gra -
Praise - and - thanks

De - o
Praise - and

De - o gra -
Praise and thanks

De - o gra - ti - as, De -
Praise and thanks to God, praise -

- ti - as, De - o gra - ti - as,
to God, praise and thanks to God,

gra - ti - as, De - o gra - ti - as,
thanks to God, praise - and

- ti - as, De - o gra -
to God, praise - and thanks -

2 Since first I saw your face

THOMAS FORD (1607)

mf

1. Since first I saw your face I re-solv'd to
If now I be dis - dain - ed, I wish my

mf

1. Since first I saw your face I re-solv'd to
If now I be dis - dain - ed, I wish my

mf

1. Since first I saw your face I re-solv'd to—
If now I be dis - dain - ed, I wish my—

mf

1. Since first I saw your face I re-solv'd to
If now I be dis - dain - ed, I wish my

f

hon - our and re - nown— ye; What, I that lov'd and
heart had ne - ver known— ye.

f

hon - our and re - nown— ye; What, I that lov'd and
heart had ne - ver known ye.

f

hon - our and re - nown ye; What, I that lov'd and
heart had ne - ver_ known ye.

f

hon - our and re - nown ye;
heart had ne - ver known ye.—— What, I that

3 April is in my mistress' face

THOMAS MORLEY (1594)

mf A - pril is in my mis-tress' face, *p* A - pril is
mf A - pril is in my mis-tress' face,
p A - pril is
p A - pril is

mf in my mis-tress' face, my mis-tress' face, *mf* A - pril is
p A - pril is in my mis-tress' face, *mf* A - pril is
mf in my mis-tress' face, *mf* A - pril is in my mis-tress'
mf in my mis-tress' face, A - pril is in my mis-tress'

f in my mis-tress' face, And Ju-ly in her eyes hath—
f in my mis-tress' face, And Ju-ly in her eyes hath—
 face, my mis-tress' face,
 face, my mis-tress' face,

4 Since my tears and lamenting

THOMAS MORLEY (1594)

Slow
mf

Since my tears and — la-ment - ing, False love, breed

mf

Since my tears and — la-ment - ing, False love, breed

mf

Since my tears and — la-ment - ing, False love, breed

mf

Since my tears and — la-ment - ing, False love, breed

p *mf*

thy con-tent - ing, false love, breed thy con-tent - ing, Still

p *mf*

thy con-tent - ing, false love, breed thy con-tent - ing, Still thus to

p *mf*

thy con-tent - ing, false love, breed thy con-tent - ing, Still

p

thy con-tent - ing, false love, breed thy con-tent - ing,

p *mf*

thus to weep for e - ver, still thus to weep for e - ver, These

p *mf*

weep for e - - - ver. still thus to weep for e - ver, These

p *mf*

thus to weep for e - ver, still thus to weep for e - ver, These

p *mf*

Still thus to weep for e - ver, These

5 Never weather-beaten sail

THOMAS CAMPIAN (c. 1613)

Always expressively

p

1. Ne - ver wea - ther - beat - en sail more
 Ne - ver tir - ed pil - grim's limbs af -

p

1. Ne - ver wea - ther - beat - en sail more
 Ne - ver tir - ed pil - grim's limbs af -

will - ing bent to shore,
 - fec - ted slum - ber more, Than my - wea - ry -

will - ing bent to shore,
 - fec - ted slum - ber more, Than my wea - ry -

sprite now - longs to fly - out - of my trou - bled breast.

sprite now - longs to fly out of my trou - bled breast.

6 I have ere this time

THOMAS WHYTHORNE (1571)

mf

ALTO

TENOR

mf

I have ere this time heard ma - ny one say:

Take time while time is, for time will a - way.

f

S

A

T

B

f

I have ere this time heard ma - ny one say:

Take time while time is, for time will a - way,

FINE

take time while time is, for time will a - way.

7 Say, gentle nymphs

THOMAS MORLEY (1594)

Moderate
mf

Say, gen - tle nymphs — that tread these moun -
Say, gen - tle nymphs that tread these moun -
Say, gen - tle nymphs that tread these moun -
Say,

f

-tains, say, gen - tle nymphs that tread these —
-tains, you that tread these moun-tains, say, gen - tle, gen-tle nymphs, you -
-tains, that tread these moun - tains, say, gen - tle nymphs that
gen - tle nymphs that tread these moun - tains, say,

mp

moun - tains, these moun - tains,
— that tread these moun - tains, While sweet-
tread these — moun - -tains, While — sweet-ly you sit play-
gen - tle nymphs that tread these moun - tains, While sweet-ly you sit play-

8 Wilt thou, unkind

JOHN DOWLAND (1597)

f (*P*)

1. Wilt thou, un - kind, thus reave me

f (*P*)

1. Wilt thou, un - kind, un - kind, thus reave

f (*P*)

1. Wilt thou, un - kind, un - kind, thus reave me

f (*P*)

1. Wilt thou, un - kind, thus reave

Of my heart, of my heart And so leave

me Of my heart, of my heart

Of my heart, of my heart, of my heart And so

me Of my heart, of my heart

me, and so leave me? me? Fare -

And so leave me? me? Fare-well,

leave me, and so leave me? me? Fare-well,

And so leave me? me? Fare-well,

9 In going to my naked bed

RICHARD EDWARDS (c.1560)

p
 In go - ing to my na - ked bed,
p
 In go - ing to my bed, my na - ked bed,
p
 In go - ing to bed, as one that would have
p
 In go - ing to my bed, as

p
 as one that would have slept, I heard a wife sing to her
p
 as one that would have slept, I heard a wife sing to her
p
 slept, I heard a wife sing to her
p
 one that would have slept, I heard a wife sing to her child, that

mf
 child, that long be - fore had wept. She sigh - ed sore, and sang full sweet to bring
mf
 child, that long had wept. She sigh - ed sore, and sang full sweet to bring
mf
 child, that long had wept. She sigh - ed sore, and sang full sweet to bring
mf
 long be - fore had wept. She sigh - ed sore, and sang full sweet to bring

10 Amyn-tas with his Phyllis fair

FRANCIS PILKINGTON (1613)

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/2. The music begins with a piano (*p*) dynamic. The lyrics are: "A - myn - tas with his Phyl - lis fair, A - myn - tas with his Phyl - lis fair,".

Second system of the musical score. It continues with the four-staff format. The lyrics are: "- myn - tas with his Phyl - lis fair, A - myn-tas Phyl - lis fair, his Phyl - lis fair, in height of sum - A - myn - tas with his Phyl - lis fair, in height of A - myn - tas with his Phyllis fair,". Dynamics include *mf* and *p*.

Third system of the musical score. It continues with the four-staff format. The lyrics are: "with his Phyl - lis fair, in height of sum-mer's sun, in height of - mer's sun, of sum-mer's sun, in height of sum-mer's sum-mer's sun, in height of sum-mer's sun, in in height of sum-mer's sun, in height of sum-mer's". Dynamics include *mf*.

II Weep O mine eyes

JOHN BENNET (1599)

Slow and expressive *p*

Weep O mine

p Weep O mine eyes, weep O mine eyes and

p Weep O mine eyes and cease not, weep O mine

p Weep O mine eyes and cease not, weep

mf eyes, weep O mine eyes, weep O mine eyes, and cease

mf cease not, and cease not, weep O mine eyes and cease

mf eyes & cease not, weep O mine eyes, weep O mine eyes and cease

mf O mine eyes, weep O mine eyes, weep and cease

mp *mf*

not: A - las these your spring-tides, a -

p *mf*

not: A - las these your springtides, a - las these your -

p *mf*

not: A - las these your spring - tides, a -

p *mp*

not, and cease not: A - las these your spring-

12 Now every tree

THOMAS WELKES (1597)

mf Now e - vry
mf Now e - vry tree re -
mf Now e - vry tree re - news his summer's green, — re -
mf Now e - vry tree re - news his sum - mer's green, — his summer's

tree re - news his sum - mer's green, sum - mer's —
 - news, now e - vry tree re - news his sum - mer's green, his — sum - mer's
 - news his sum - mer's green, now e - vry tree re - news his sum - mer's
 green, now e - vry tree re - news his sum - mer's

f green, Why is your heart in win - ter's gar - ments, why is your heart in win -
f green, re - news his sum - mer's green, Why is your heart in win - ter's
f green, Why is your heart, why is your heart in
f green, Why is your heart in win - - ter's gar - ments clad, in

13 Lock up, fair lids

MARTIN PEERSON (1620)

mf espress.

1. Lock up, fair lids, the trea - sure of my

p

1. Lock up, lock — up, fair lids, the trea - sure of my

p

1. Lock up, fair lids, the trea - sure of my

p

1. Lock up, fair lids, the trea - sure of my

mf

heart; Pre - serve those beams, this a - ge's

p

heart; Pre - serve, pre - serve those beams, this a - ge's

p

heart; — Pre - serve, pre - serve those beams, this a - ge's

p

heart; Pre - serve those beams, this a - ge's

mf

on - ly light: To her sweet sense, sweet

p

on - ly light: To her sweet sense, sweet

p

on - ly light: To her — sweet sense, sweet sleep, some

p

on - ly light: To her sweet sense, sweet sleep, some

14 Fair Phyllis I saw

JOHN FARMER (1599)

Moderate
mf (p) *f (p)*

Fair Phyllis I saw sitting all alone, Feeding

Feeding
Feeding
Feeding

1 *p* | 2 *f*

her flock near to the mountain side, fair side. The
her flock near to the mountain side, side.
her flock near to the mountain side, side.
her flock near to the mountain side, side.

f *mf*

shepherds knew not, they knew not whether she was
The shepherds knew not whether she was
The shepherds
The

15 Farewell, dear love

ROBERT JONES (1600)

Slow
mf

1. Fare - well, dear love, since thou wilt needs be gone;

mf

1. Fare - well, dear love, since thou wilt needs be gone;

mf

1. Fare - well, dear love, since thou wilt needs be gone;

mf

1. Fare - well, dear love, since thou wilt needs be gone;

p

Mine eyes do show my life is al - most done. Nay! I will

p

Mine eyes do show my life is al - most done. Nay! I will

p

Mine eyes do show my life is al - most done. Nay! I will

p

Mine eyes do show my life is al - most done. Nay! I will

p

nev - er die So long as I can spy. There be ma - ny

p

nev - er die So long as I can spy. There be ma - ny moe,

p

nev - er die So long as I can spy. There be ma - ny moe,

p

nev - er die So long as I can spy. There be ma - ny moe,

16 Wounded I am

WILLIAM BYRD (1589)

Wound-ed I am, and dare not seek re -

Wound - ed I am, and dare not seek re -

Wound - ed I am, and dare not seek re -

Wound-ed I am, and dare not seek re -

- lief, wound - ed I am, and dare not seek re -

- lief, wound - ed I am, and dare not seek re -

- lief, and dare not seek re - lief,

re - lief, For this new

re - lief, For this new stroke, un - seen but not un - felt,

re - lief, For this new stroke, un - seen,

For this new stroke, for this new stroke, un -

17 Phyllis, farewell

THOMAS BATESON (1604)

Phyl - lis, fare - well! I may no longer live, I
 Phyl - lis, fare - well! I may no longer live, I
 Phyl - lis, fare - well! I may no longer live, I
 Phyl - lis, fare - well! I may no longer live, I

may no longer live; Yet if I die, yet if I die, fair
 may no longer live; Yet if I die, yet if I die, fair
 may no longer live; Yet if I die, yet if I die, fair
 may no longer live; Yet if I die, yet if I die,

Phyl - lis, I for - give, fair Phyl - lis, I for - give. I live too
 Phyl - lis, I for - give, fair Phyl - lis, I for - give. I live too
 Phyl - lis, I for - give, fair Phyl - lis, I for - give. I live too
 fair Phyl - lis, I for - give.

18 Adieu sweet Amarillis

JOHN WILBYE (1598)

p
 A - dieu, a - dieu, a - dieu sweet A - ma -
p
 A - dieu a - dieu, a - dieu, a -
p
 Sweet A - ma - ril - lis, a -
p
 A - dieu sweet A - ma - ril -

- ril - lis, a - dieu sweet A - ma - ril - lis,
 - dieu sweet A - ma - ril - lis, a - dieu, a -
 - dieu sweet A - ma - ril - lis, a - dieu sweet A - ma -
 - lis, a - dieu sweet A - ma - ril - lis, a -

pp *mf*
 a - dieu, a - dieu, a - dieu sweet
pp *mf*
 - dieu, a - dieu, a - dieu, a - dieu sweet
pp *mf*
 - ril - lis, a - dieu, a - dieu sweet A - ma -
pp *mf*
 - dieu, a - dieu, a - dieu sweet A - ma -

19 Dear love, be not unkind

RICHARD DERING (1620)

Moderate

Dear love, be not un-kind to thy be-lov-ed, Who lies a -

Dear love, be not un-kind to thy be-lov-ed,

Dear love, be not un-kind to thy be-lov-ed,

Dear love, be not un-kind to thy be-lov-ed, Who lies a -

- dy - ing, who lies a - dy - ing, who lies a -

Who lies a - dy - ing, who lies a - dy - ing,

Who lies a - dy - ing, who lies a - dy - ing,

- dy - ing, who lies a - dy - ing, who lies a -

- dy - ing; Hear my mourn - ful cry - -

who lies a - dy - ing; Hear my mourn - ful cry - -

who lies a - dy - ing; Hear my mourn - ful cry - - -

- dy - ing; Hear my mourn - ful cry - -

20 Pearce did dance

GILES FARNABY (1598)

mf
Pearce did dance with—

mf
Pearce — did dance, dance with—

mf
Pearce — did

Pe - tro - nel - - - la

Pe - - - - tro - nel - la — La Che - -

dance with Pe - tro - nel - la

mf
Pearce did dance with Pe - tro -

'La Che - mise' and 'La Doun - cel - - -

- mise' and 'La Doun - cel - - - - -

'La Che - mise' — and 'La Doun - cel - - -

- nel - - la,