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.

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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 jogtrot, 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 and consort-playing, for two voices or instruments. The madrigals, fantasies and other works it contains have been newly transcribed and edited from the original sources, which will be found listed on p. ii. The order in which they appear has been chosen principally for the sake of variety and convenience, for there is not much difference in technical difficulty between those at the beginning of the book and those at the end. You may care to start off with nos.1, 3, 8, 18, 17 and 12, which provide something like a cross-section of the entire book. For each piece I have added a few notes on style and performance. The collection

attempts to illustrate how the various 16th-century styles of imitative polyphony grew out of a complex mixture of earlier styles. The principal ingredients: strict canon, direct, by inversion, and by augmentation; two-part note-against-note counterpoint; the roulades and epigrammatic verse of the Franco-Flemish chanson; the dominant position of Italian music during the second half of the 16th century; the theory and practice of solmization, which was to lead to solfeggio, to the English solfa-ing songs, to the " shape-note " song-books of post-revolutionary North America, and to tonic sol-fa; the rise of amateur consort-playing on such instruments as recorders, crumhorns, rankets, dulcians, viols, lutes, virginals and chamber organs; the professional arts of extemporized counterpoint and descant above a *canto fermo;* the professional skills of improvized ornamentation added to a single polyphonic line. The young 16th-century musician who wished to learn how to compose polyphony began by studying 2-part writing for voices and instruments, taking the best work of Tasso, Josquin, Lassus and others as his models, and performing them as duets with his master. In the preface to his great second collection of *Bicinia* (which is to say, duos) published at Wittenberg in 1545, its publisher and compiler Georg Rhau stated that these pieces were especially intended for young musicians learning to sing, but that they would also serve very well for playing on all kinds of instruments. Such collections are now among the rarest of all music books, for they were used until they fell to pieces. Their contents, very international in flavour, often included some music of a much earlier date. Thus in Gardane's collection of 1553 may be found duos by composers belonging to the generation of Jachet (†1559), Carpentras (†1548), Festa (†1545) and Hesdin (fl. 1520-1550), by Josquin (†1521), Pierre de la Rue (†1518) and Brumel (fl. *c.* 1500), as well as by such up-to-date Venetians as Ganassi or Gardane himself. A collection of teaching duos by Lupacchino and Tasso first published in 1559 was reprinted over and over again, in half the towns of Italy, the last known edition appearing in 1701.

In assembling the present collection, then, I have tried to cast my net widely in time and space. Here is music composed between 1430 and 1610 or so; here are composers from Venice, Paris, Amsterdam, Naples, Rome, Toledo, Sicily, Norwich, London, Mons, Antwerp and many other places besides. I have drawn extensively on the sets of model duos prepared by such leading composers as Lassus, Morley, Gastoldi or Sweelinck, but I have also included good music by little-known names. I have transposed some pieces, in order to bring the entire collection conveniently within the compass of soprano and alto (or tenor and bass) voices or instruments. Editorial accidentals have been engraved small; the usual signs for ligatures and coloration have been used. Slurs, phrase-marks and dynamics have been added to a few numbers, to help beginners. Most duos seemed to me easier to read if their original note-values were halved, but I have left a few unchanged, to encourage performers and scholars to be flexible. For similar reasons I have modernized the clefs, while using two different clefs for the lower part. Spellings have been brought up to date, to the best of my ability.

Many of the duos were published without words. You may sing these to " la " or " lirum " or " diddle-dee ", or—better still—to their original solmization syllables. You may read them at sight or learn them by heart, at pitch or transposed to suit yourself. You may play them on almost any combination of instruments, wind or string, old or new (recorder-players must remember that, when playing in ensemble with other instruments, recorders do *not* " give the illusion of sounding an octave lower", any more than flutes or oboes do.) You may decorate their melodic lines extempore or more learnedly (see no. 10a). You may like to try your hand at fitting words to them, or at making up your own verses.

You can use them as models, just as the 16th-century musician would have done, for your own explorations of the styles and disciplines of polyphony. You will keep your piano shut if you intend to learn how to sing and play in tune, just as the 16th-century practitioners disdained to check their intonation by reference to a keyboard instrument. Your ear will be the best of judges, if only you will allow it to be. If you want to practice your Latin or French or Italian, here are songs in these languages; I have usually added a rough-and-ready version of the words in English, either freely translated or else adapted from the amenable texts of Morley's 1595 collection of duos.

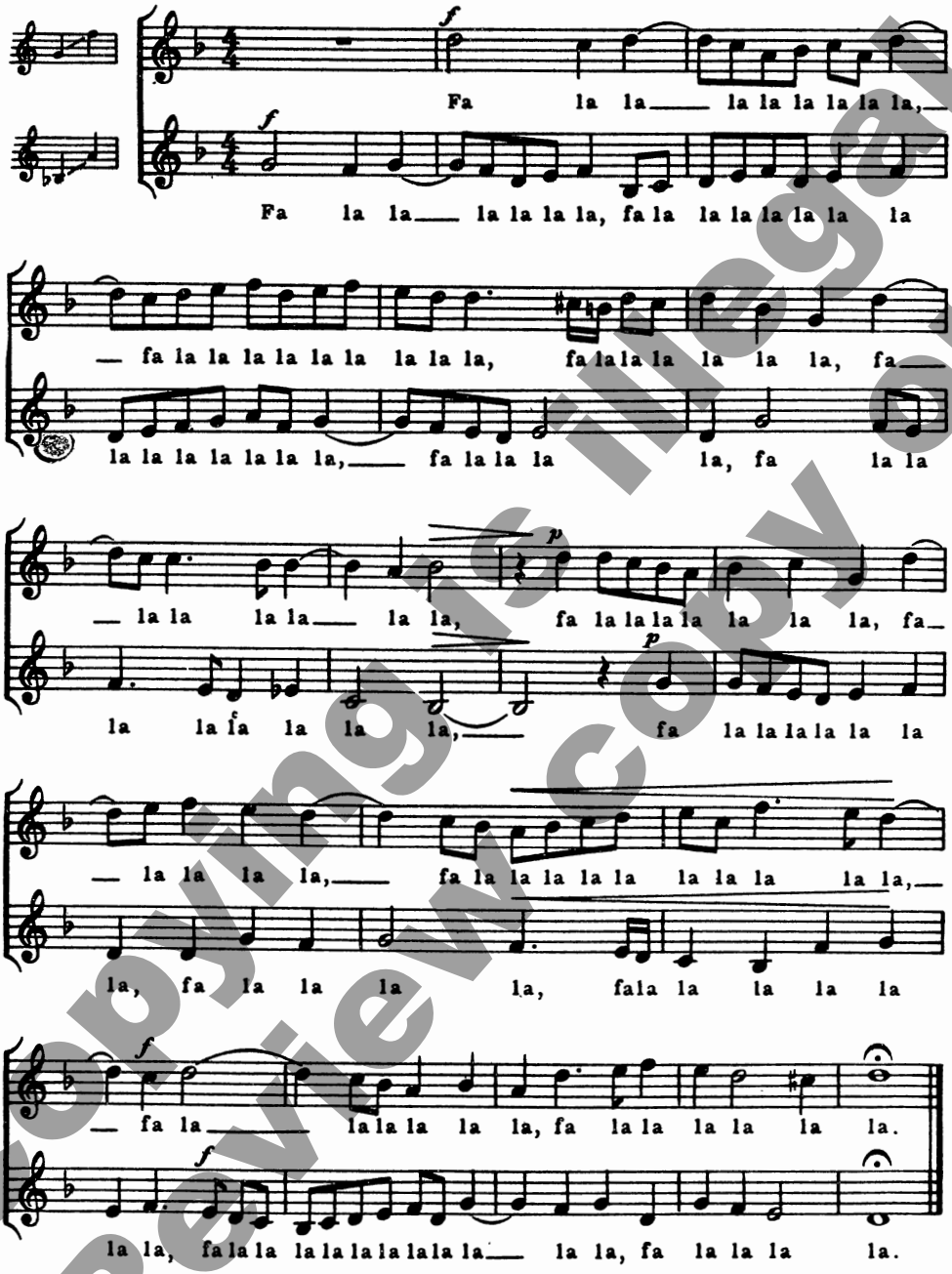
Madrigals and chansons are epigrammatic poems, set as vocal chamber-music: that is to say, they are sung to perfection when there is no more than one performer to a part. The same is true of wordless duos and fantasies. Yet they can bring great enjoyment to groups of singers and players, and all the pieces in this book can sound well when performed by small ensembles. Those with words can be played, those without words can be sung; or you can team voice with instrument if you wish. The individual voices or instruments, like the two polyphonic parts, should be well balanced among themselves. Whispering the words to the musical rhythms will help with the problems of phrasing, stressing, enunciation and meaning. It is best not to perform any of this music too fast. Sixteenth-century instruction books on ornamentation make it clear that a very steady tempo was regarded as normal for polyphony, sacred music being even slower than secular music. The embellished versions of polyphonic compositions found in books for lute or keyboard confirm this universal preference for a fairly slow speed. It would appear, therefore, that we may have fallen into a bad habit of performing *presto* what earlier musicians would have performed as *andante*. For nos. 10 and 10a I have suggested metronome marks, to illustrate the point; these are somewhat on the fast side, in all probability. It is most instructive to try performing from the original editions (see p. 56). As you can see, the original parts are unbarred; they contain no dynamics or tempo marks, no ornaments, and no indications of phrasing or slurring. Each performer was evidently expected to make up his own mind about interpretation, under the guidance of a good master, 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. Avoid vibrato; make consonants clear and vowels distinctive. "The more variety you show the better shall you please": so wrote Morley in 1597. He was advising would-be composers, but his words remain the best of guides for performers of these polished and delightful little works.

King's College, Strand,
London, W.C.2.

THURSTON DART

1 Duo

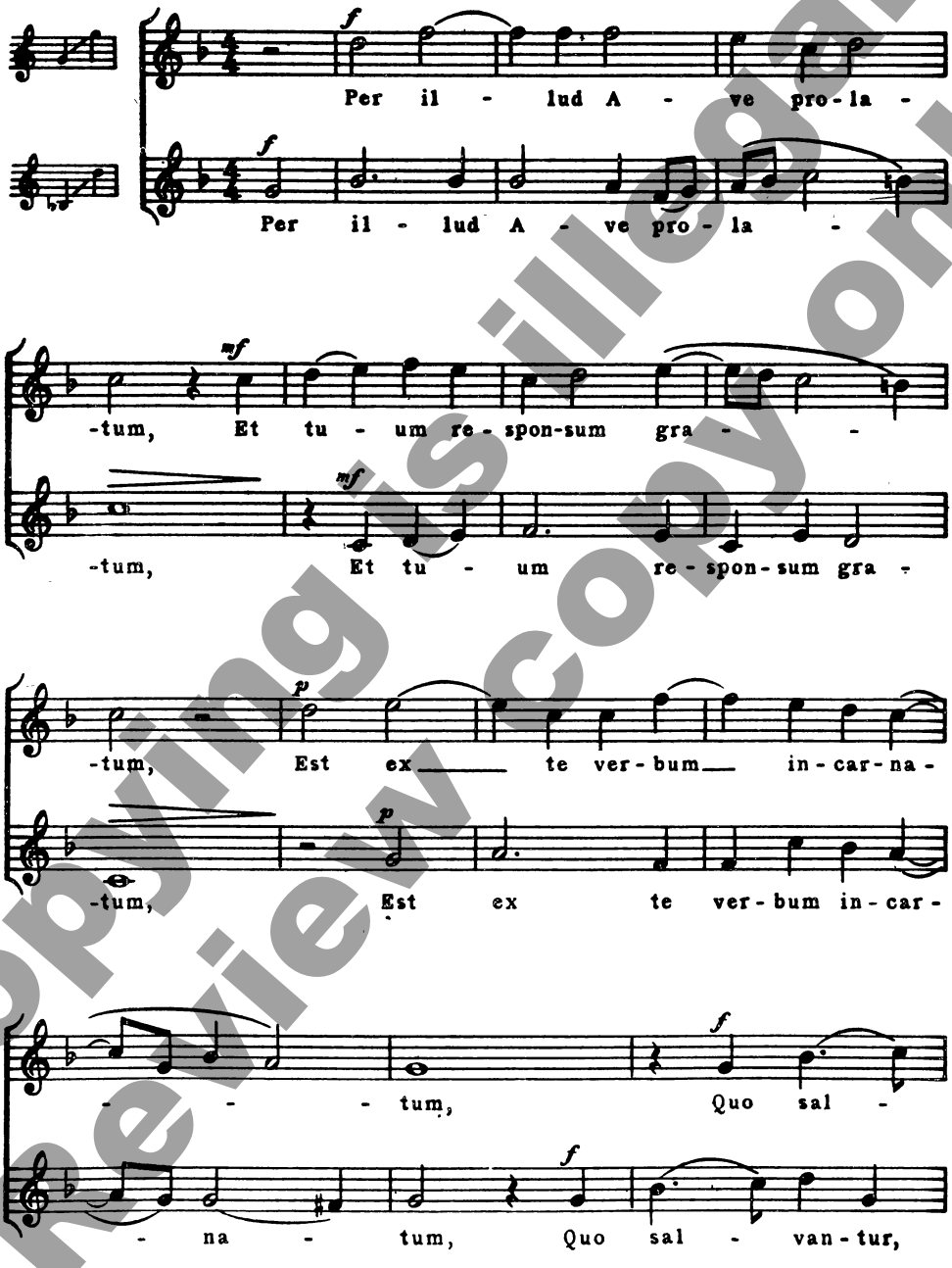
GIO. MARIA TASSO (1559)



No words, no title in the original—so call it what you like and sing as you please. Not too fast if it is to sound in tune. Try fitting the solmization syllables later on (see no.5), or making up your own divisions (see no. 10a).

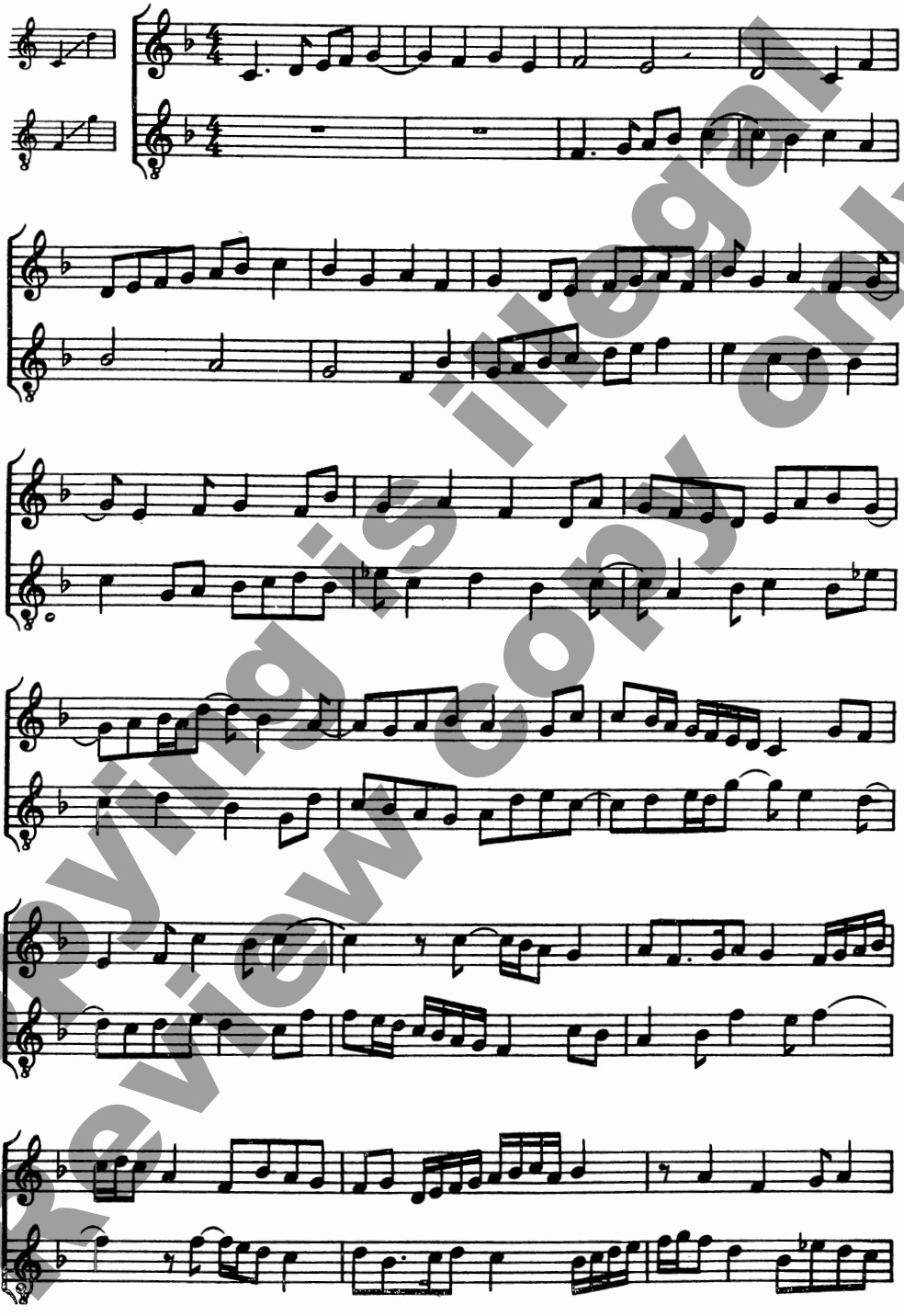
2 Per illud Ave

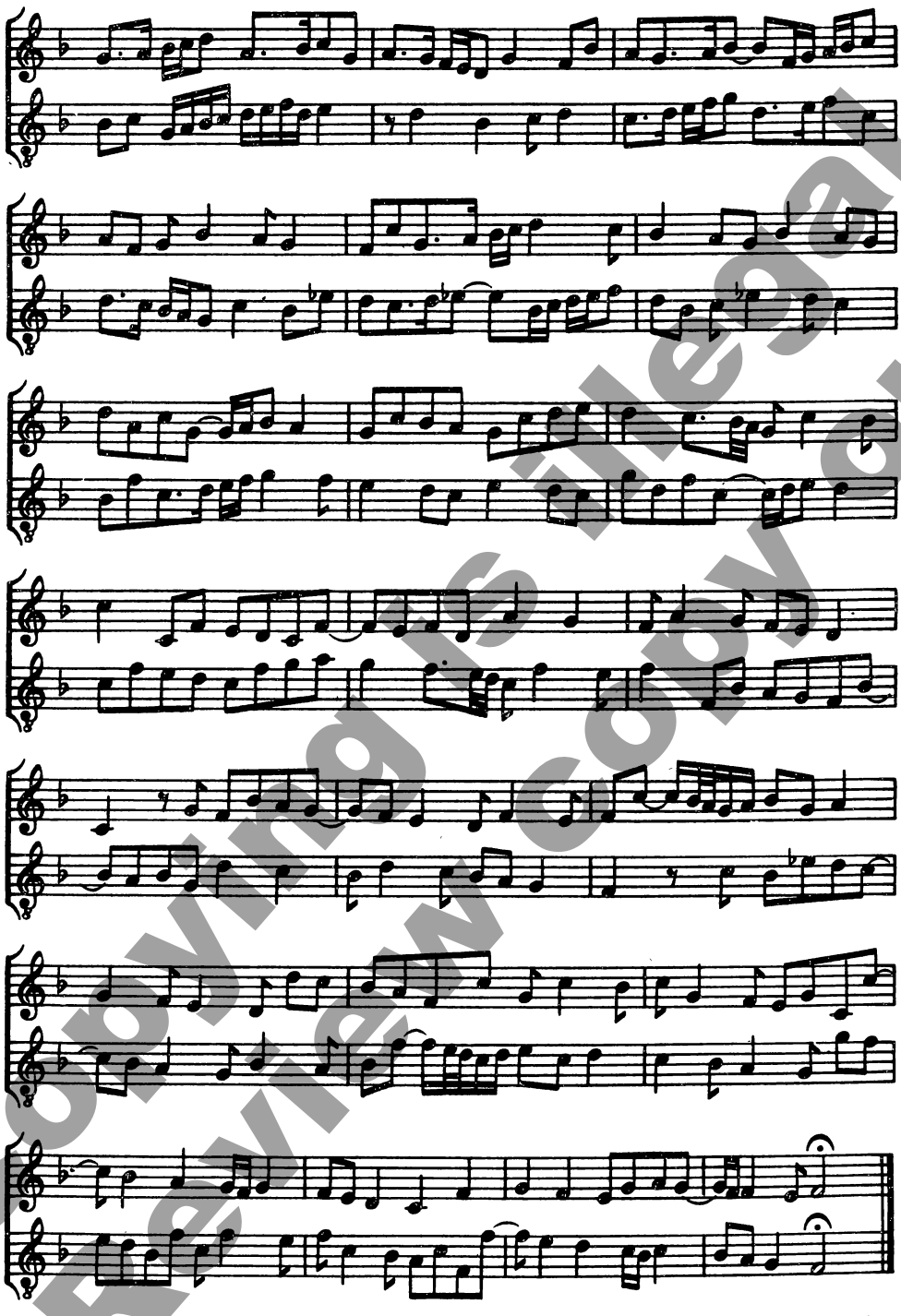
JOSQUIN DES PRES (†1521)



4 Canonic Duo

AGOSTINO LICINO (1546)

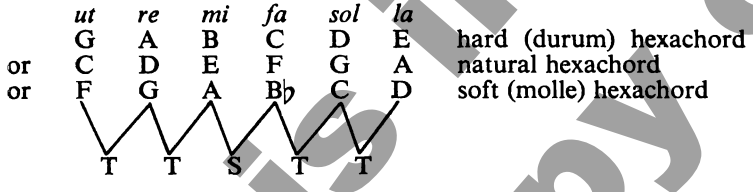




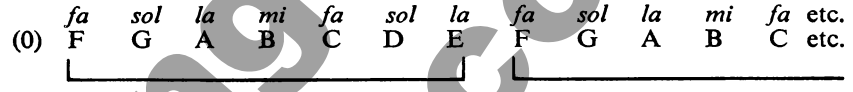
Rather a sprawling canon, so make it as shapely as you can. Improve it by adding a third (non-canonic) part, if you like – this was a regular exercise in the 16th century..... Easiest to make this another soprano: try to use some of the existing turns of phrase, to add coherence to what you write.

5 Solmization: or, The Gamut Made Easy

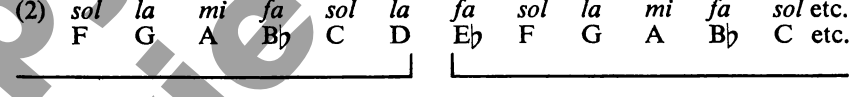
Since most musical reference books give an account of Guido's epoch-making invention of the Gamut, there is no point in going through it yet again. Instead, here is an attempt to show how it worked in practice during the 15th and 16th centuries. Briefly, Guido d'Arezzo (*c.* 995 - 1050) defined the scale of music as the diatonic white-key scale from (cello) *G* to (violin) e'', plus the two B♭s (one just below middle C, the other an octave higher) needed for the performance of parallel organum at the fourth or fifth. This scale he laid out as a series of seven overlapping hexachords, beginning on G. C and F respectively, and repeated at upper octaves. Each hexachord fell into two symmetrical halves, hingeing about the booby-trap semitone in the middle: to identify this booby-trap without fail, each note was given a distinctive syllable to which it was sung.



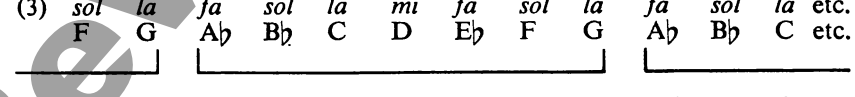
By the 15th century the syllables *ut* and *re* had passed out of use for all practical purposes, and the scale had been extended in both directions. The notes of the white-key scale beginning on F were now named



If B was flat, then this series of seven syllables was moved a fourth higher, to begin on B♭. For two flats, it was moved a fourth higher still, to E♭.

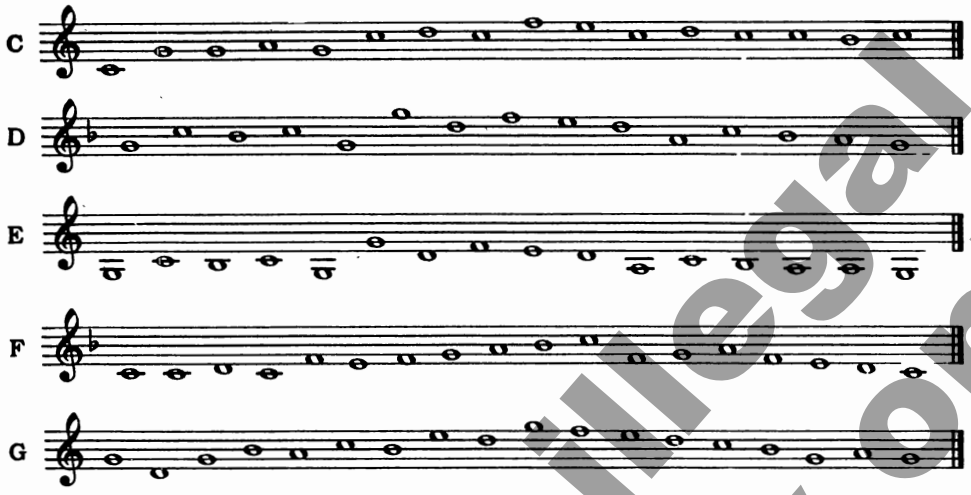


These upward transpositions of a fourth could be continued as far as you pleased, each time with an additional flat. For instance:

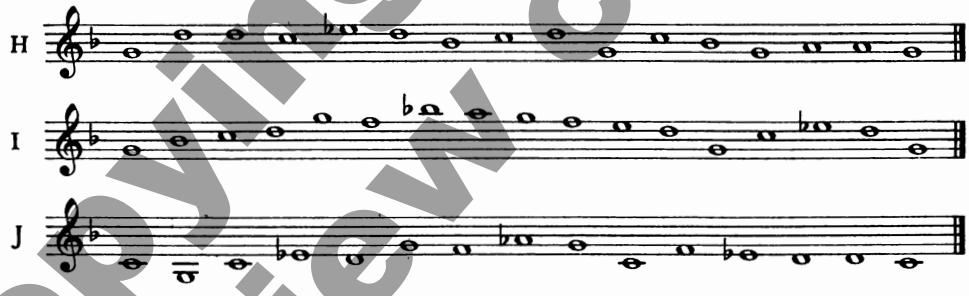


But the use of these extreme positions was not encouraged; as Morley says, " the very sight of those flat clefs [i.e., what we would term flats] (which stand at the beginning of the verse or line like a pair of stairs, with great offence to the eye,

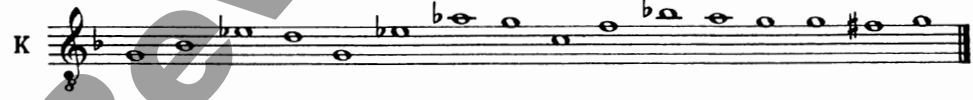
Work these five out for yourself:



Since a new flat will govern only a single note, each repetition and each new octave will require its own flat. If you meet with an extra flat (E♭ when you have already had B♭, or A♭ when you have already had B♭ and E♭), then use the appropriate position of the seven-syllable series. But always return to the former position as soon as you can, unless a further flat compels you to remain where you are in order to prepare for it. (For an analogy, think of driving up an increasingly steep hill, making the appropriate gear-shifts. If you see the hill getting steeper, you will not change back into a high gear. For the sake of the gear-box, you will usually change down or up one gear at a time; and you will return to top gear, step by step, as soon as the hill levels out.) Make all augmented fourths perfect, by flattening the upper note and changing position as a result.



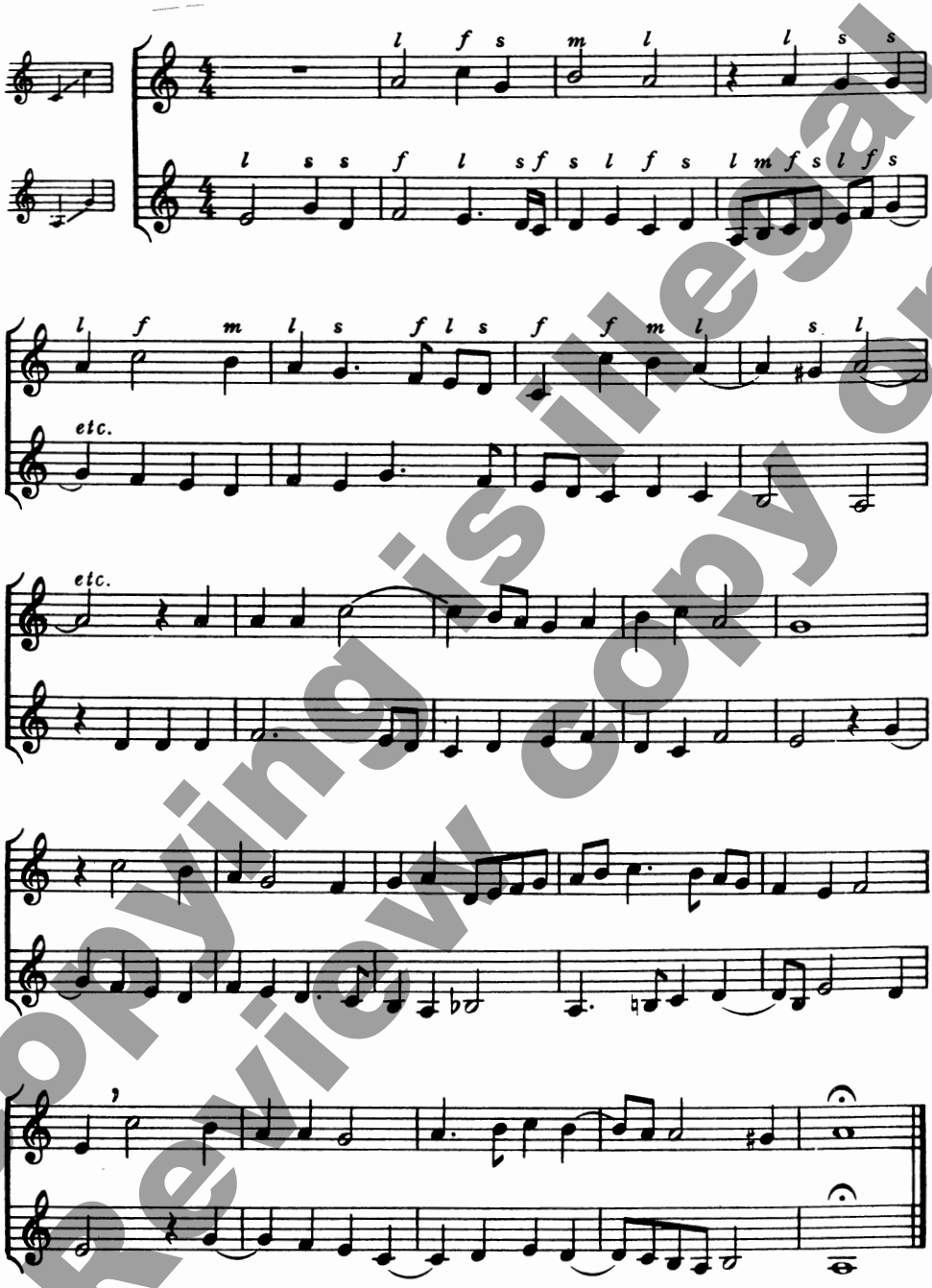
To end with, here is a more chromatic example; remember that a sharp leaves the syllable unchanged:



Try performing some (or all) of the pieces in this book to their solmization syllables.

6 Solfeggio

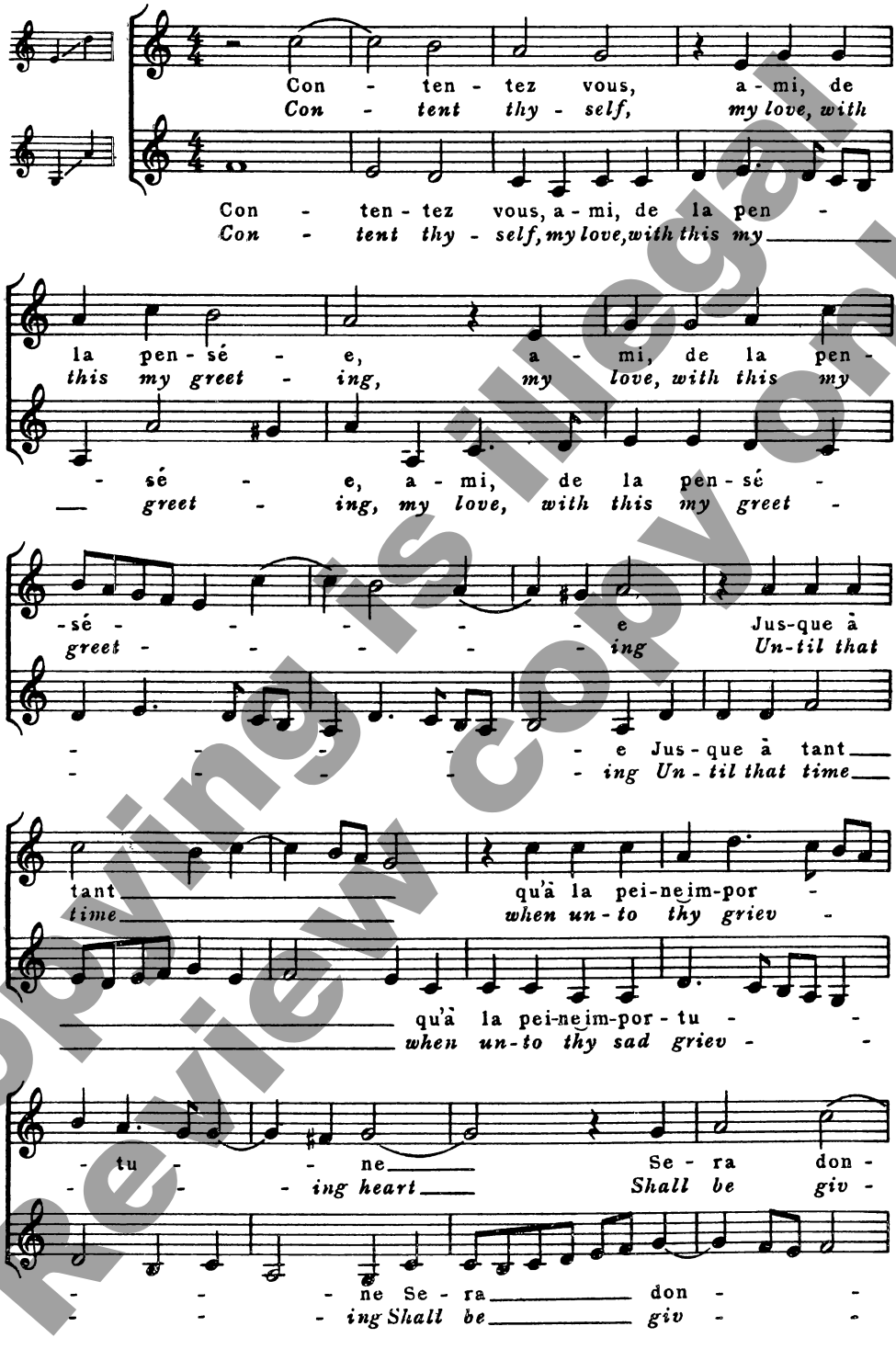
BERNARDINO LUPACCHINO (1559)

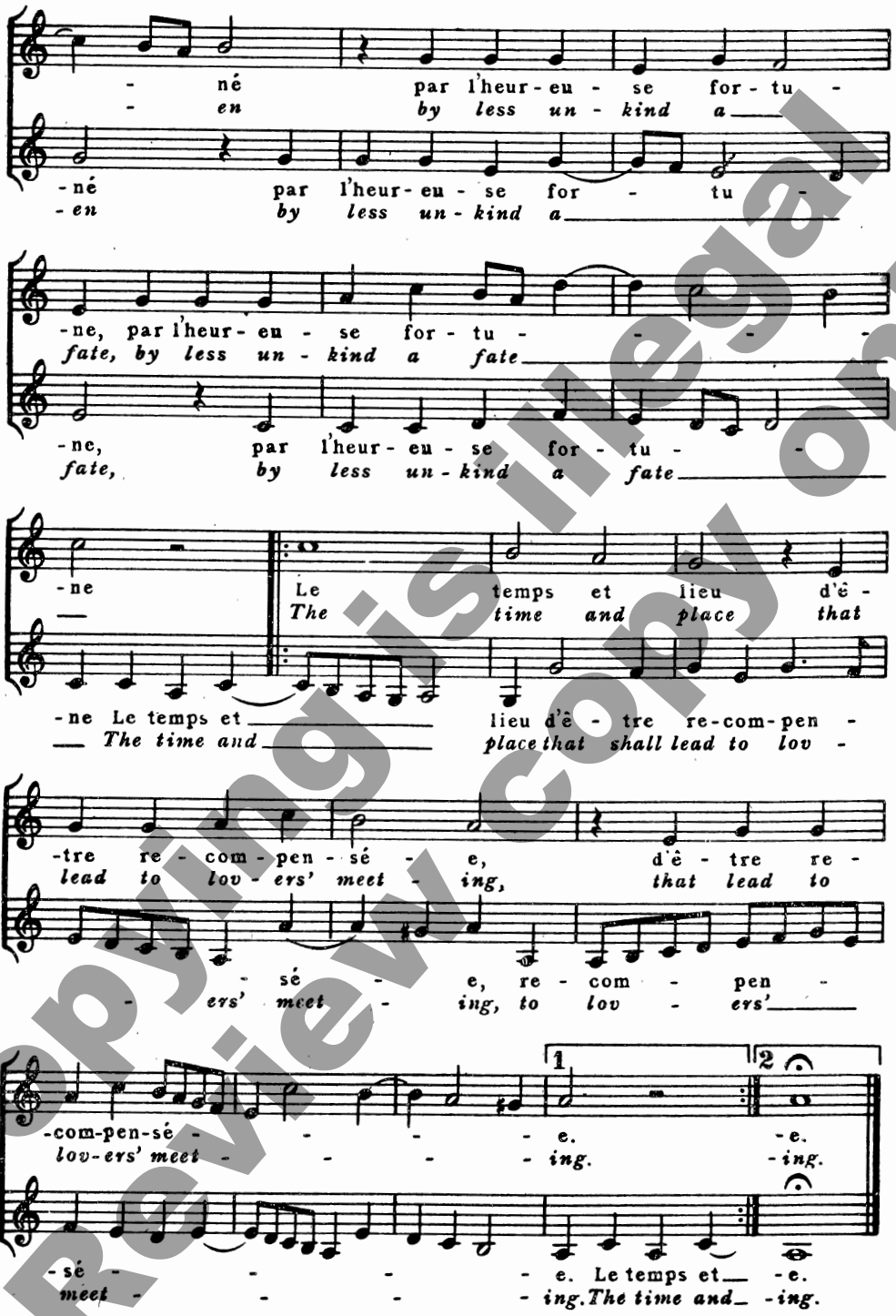


Originally no title: Lupacchino intended it as an exercise in solmization, so I have added this for the first few bars. Try fitting the words of no.20 to this piece.

7 Contentez vous

PIERRE CERTON (1545)

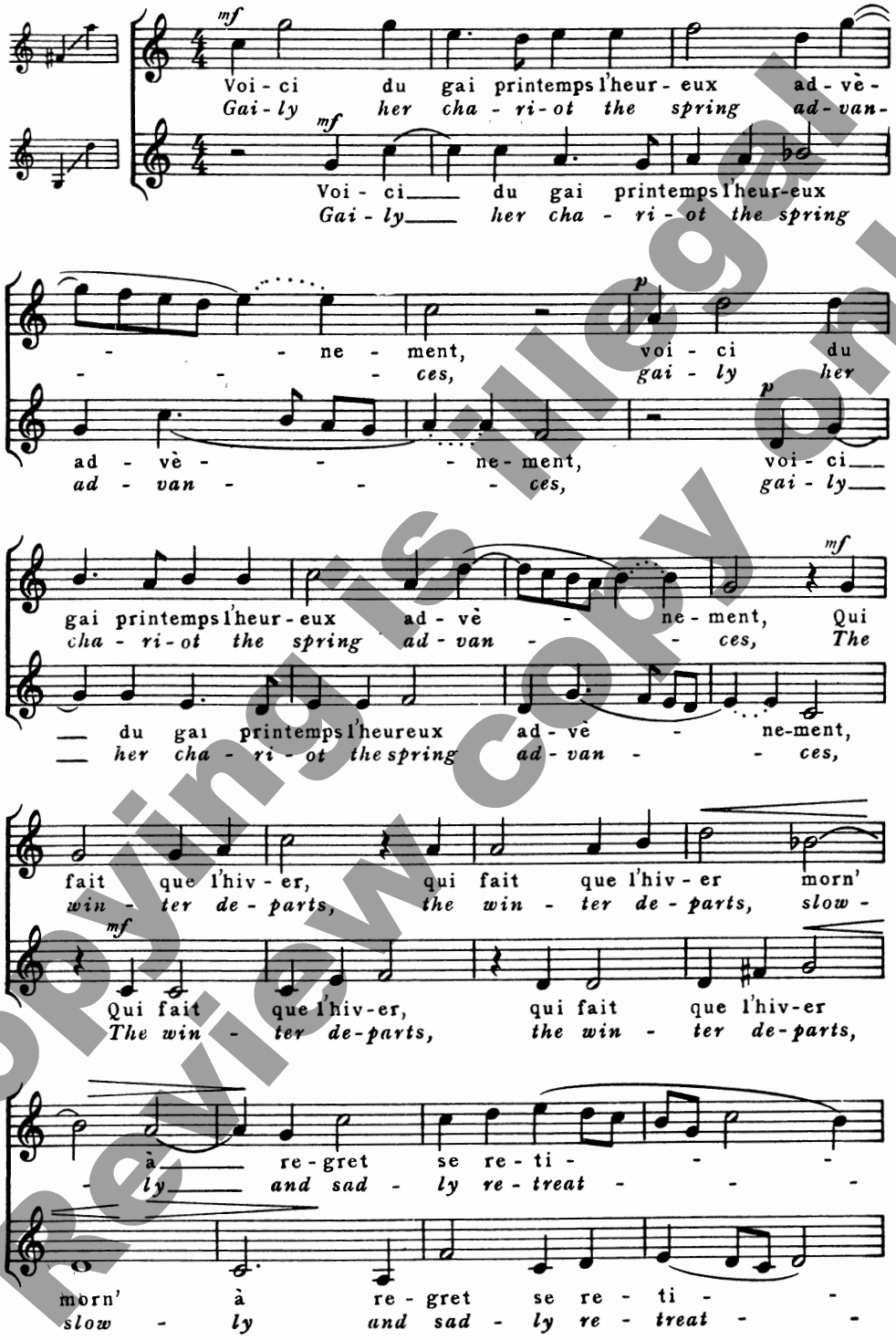


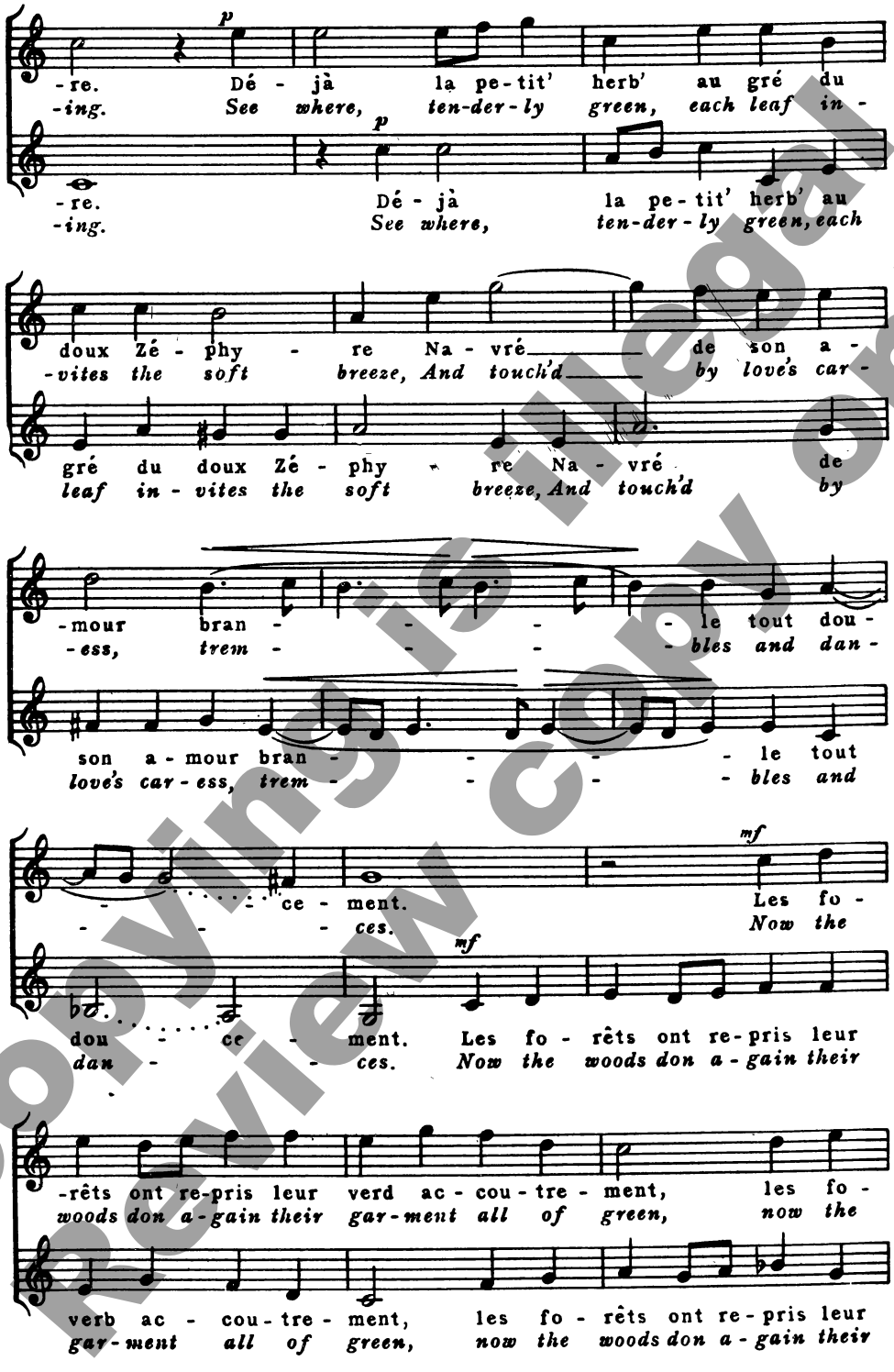


Vowels, consonants, phrases: all *must* be clear, in English and (even more) in French. The roulades on the next-to-the-last syllables are a typical feature of this style.

8 Voici du gai printemps

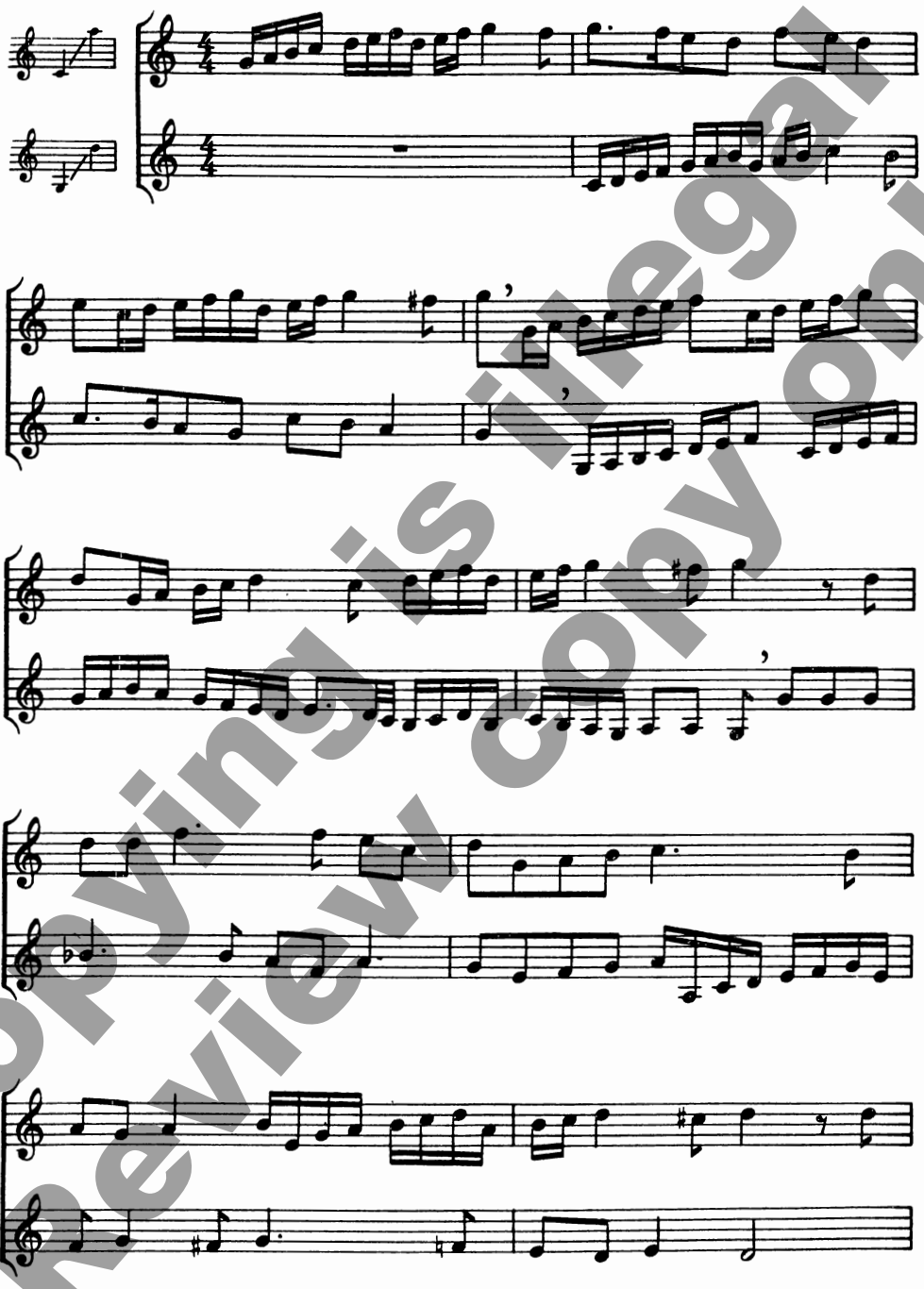
J. P. SWEELINCK (1612)





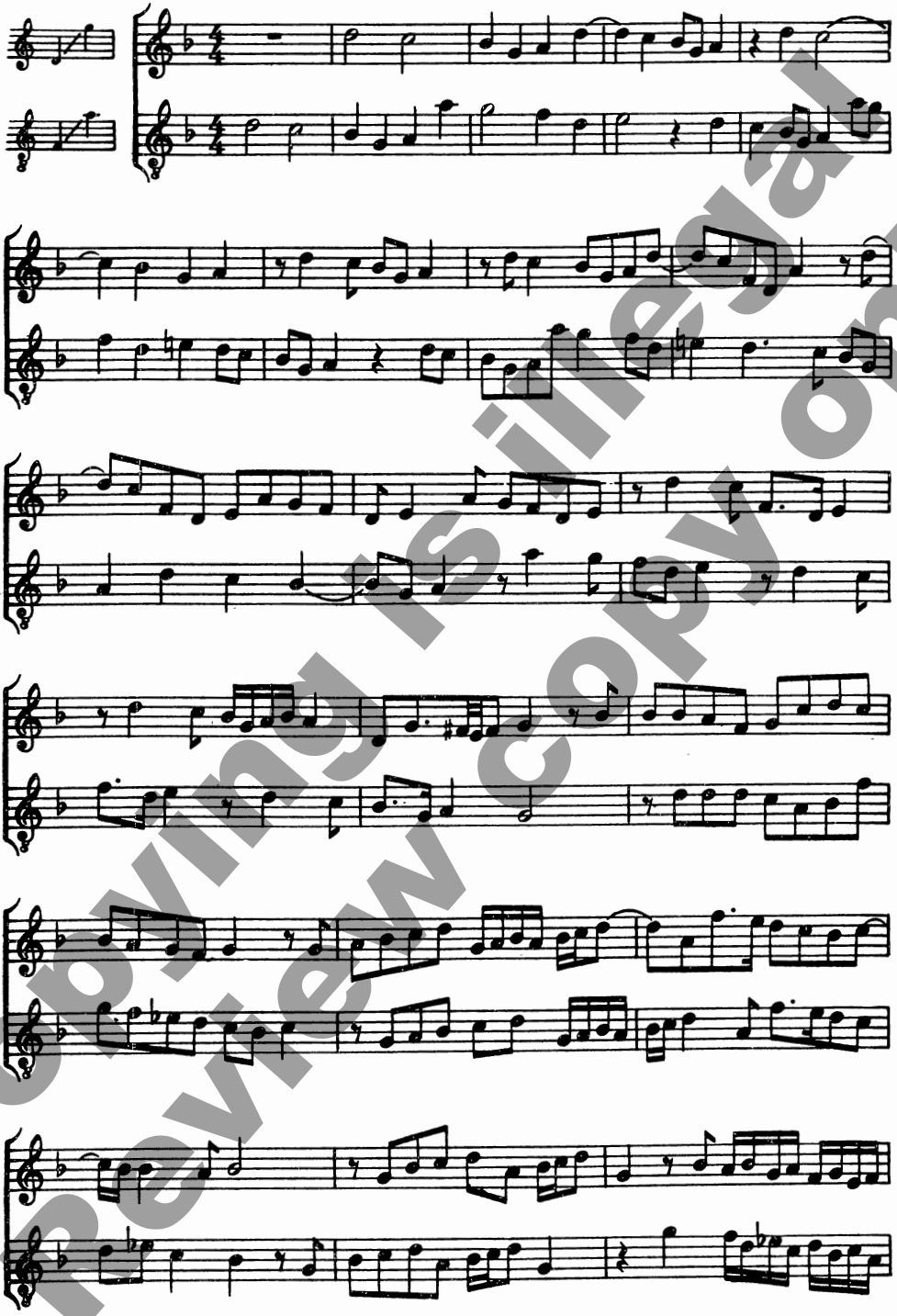
II Fantasia

ORFEO VECCHI (1598)



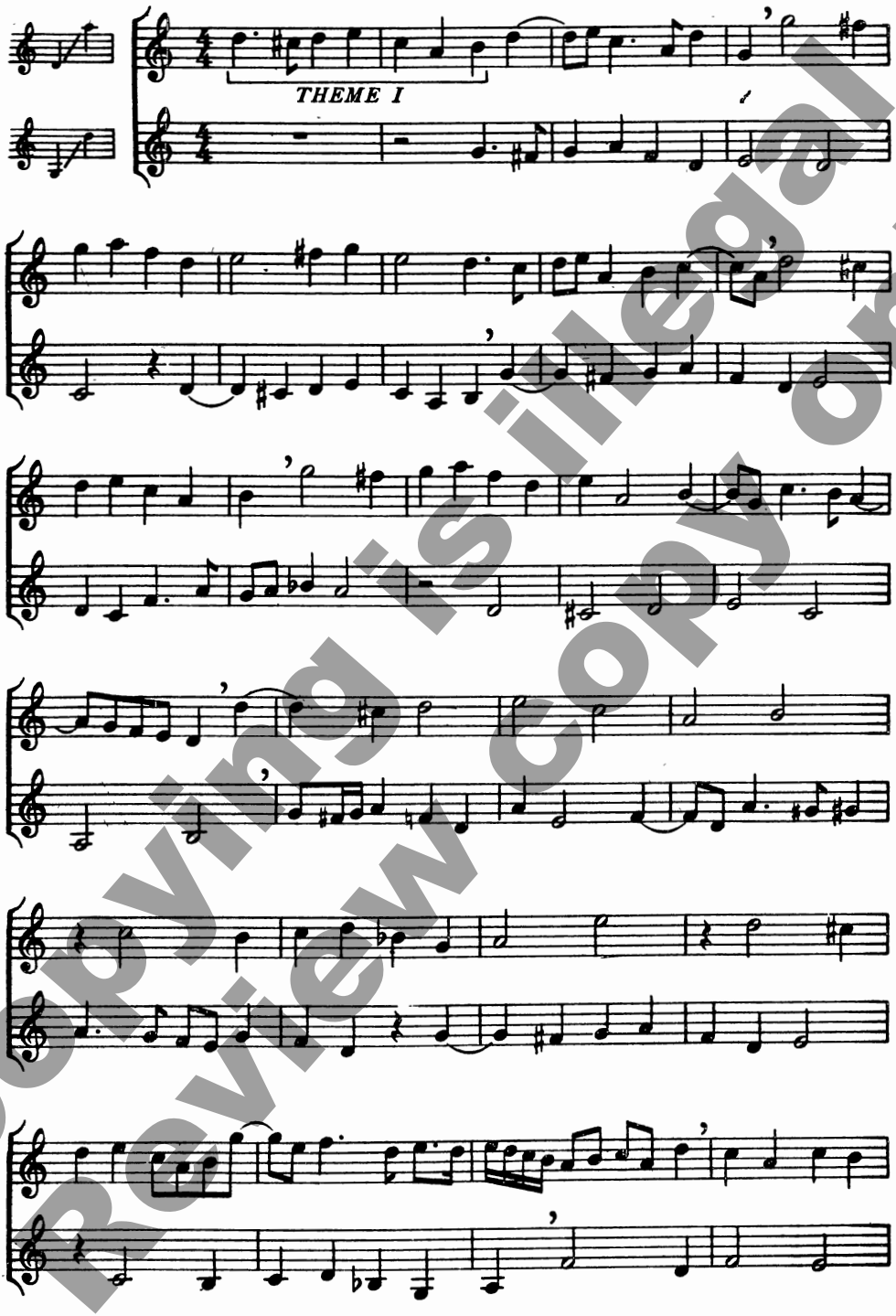
12 Song without words

ROLAND DE LASSUS (1577)



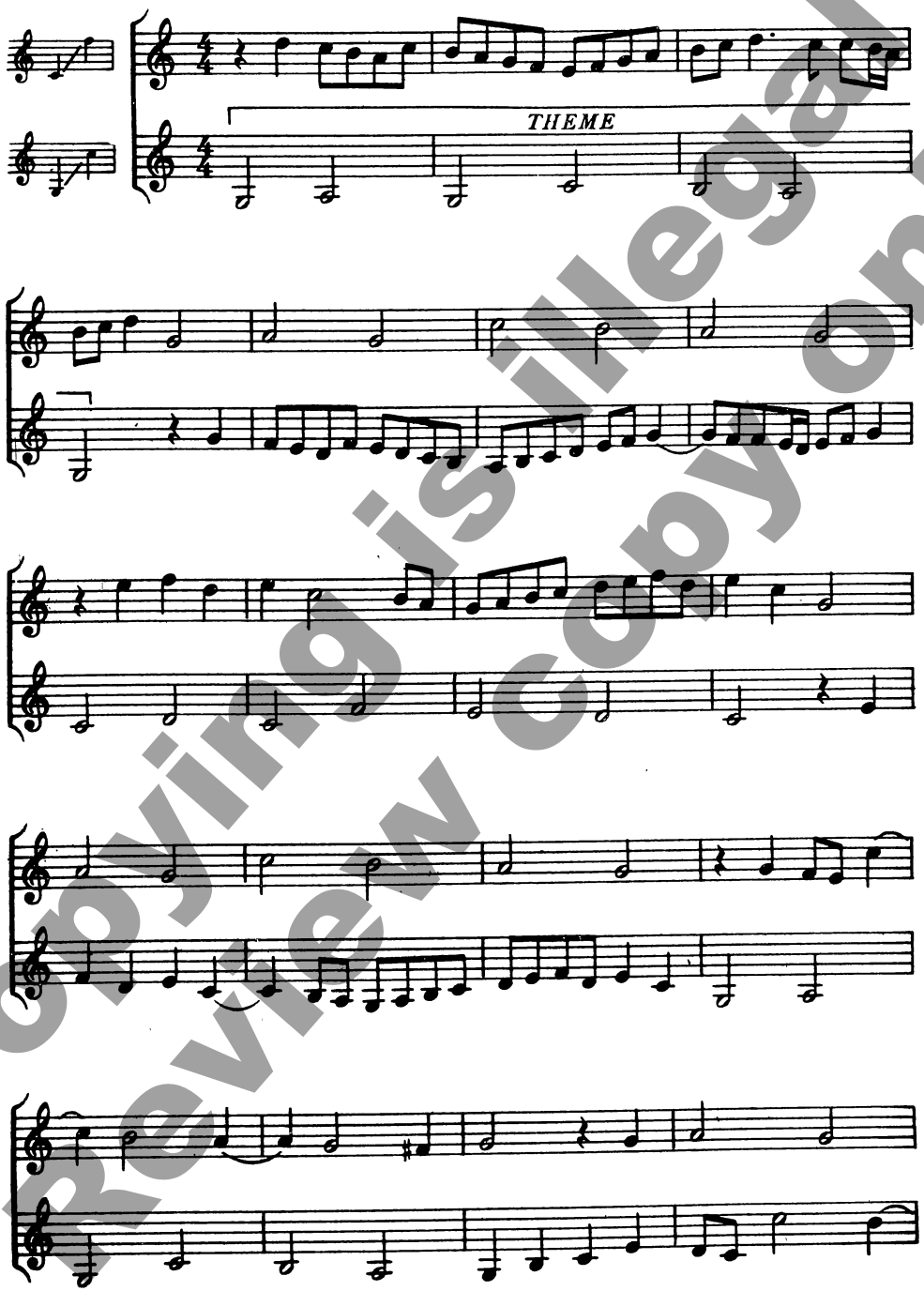
13 Fontana di chiazza

PIETRO VINCI (1560)



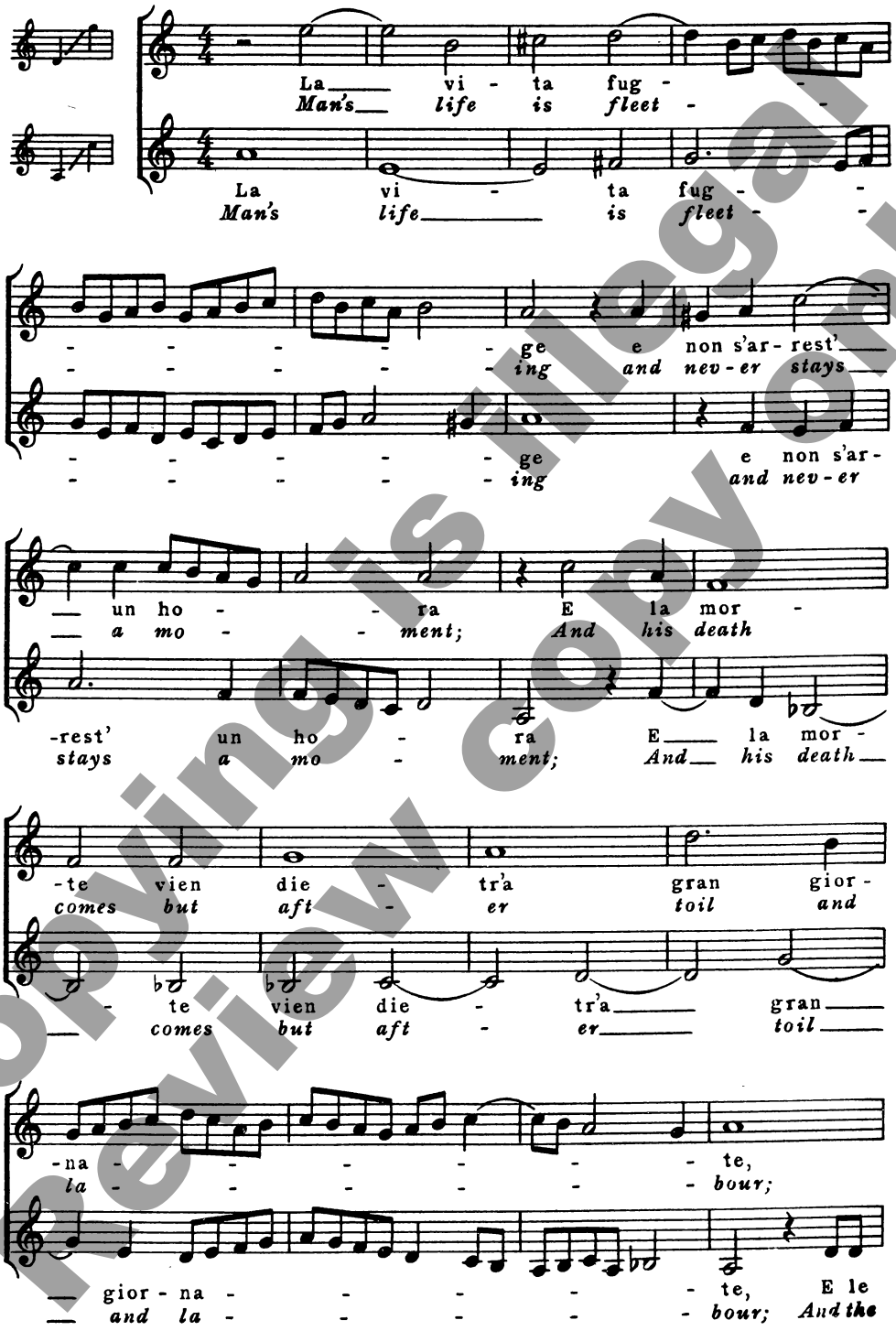
14 Song without words

ROLAND DE LASSUS (1577)



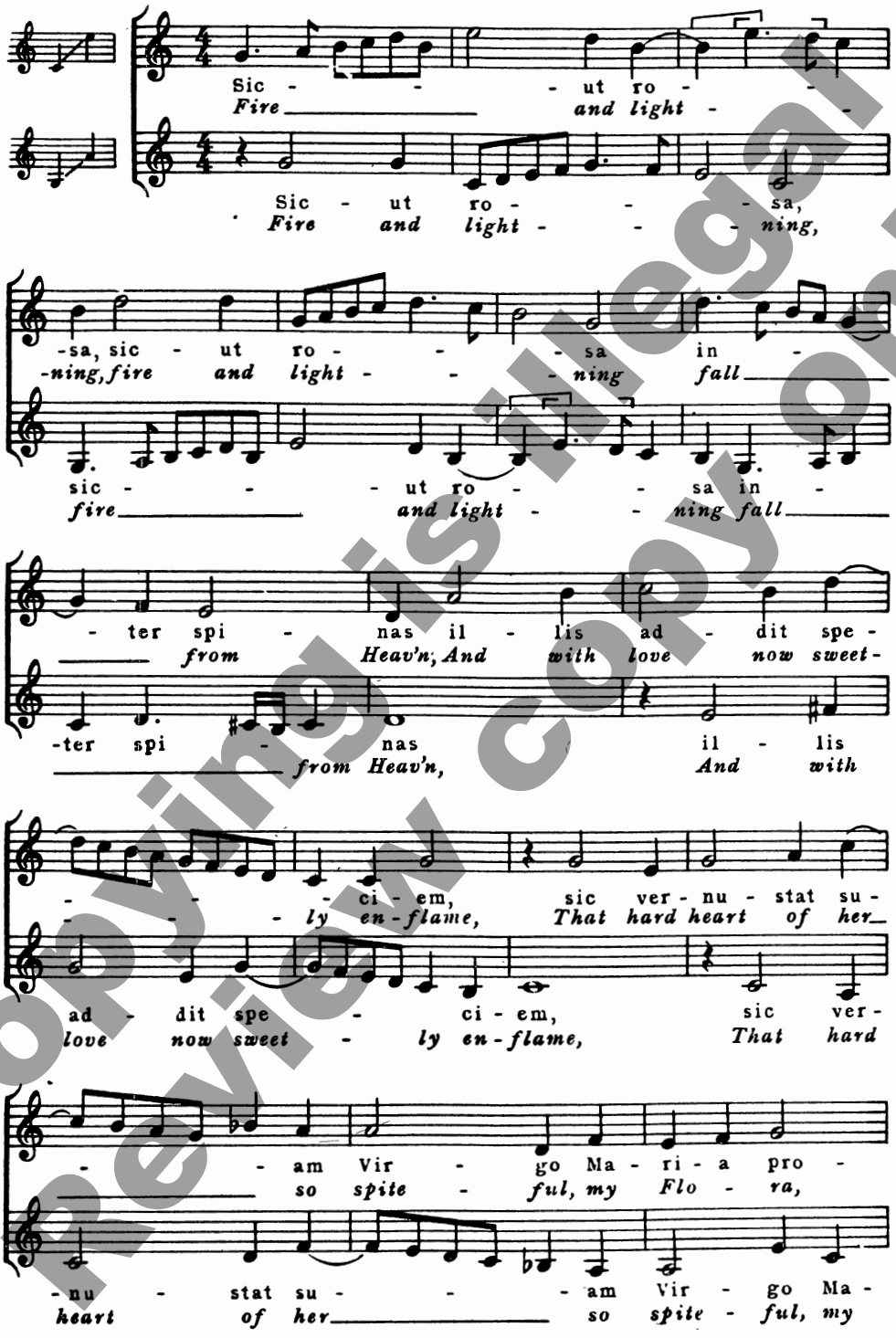
15 La vita fugge

ANDREAS PEVERNAGE (1590)



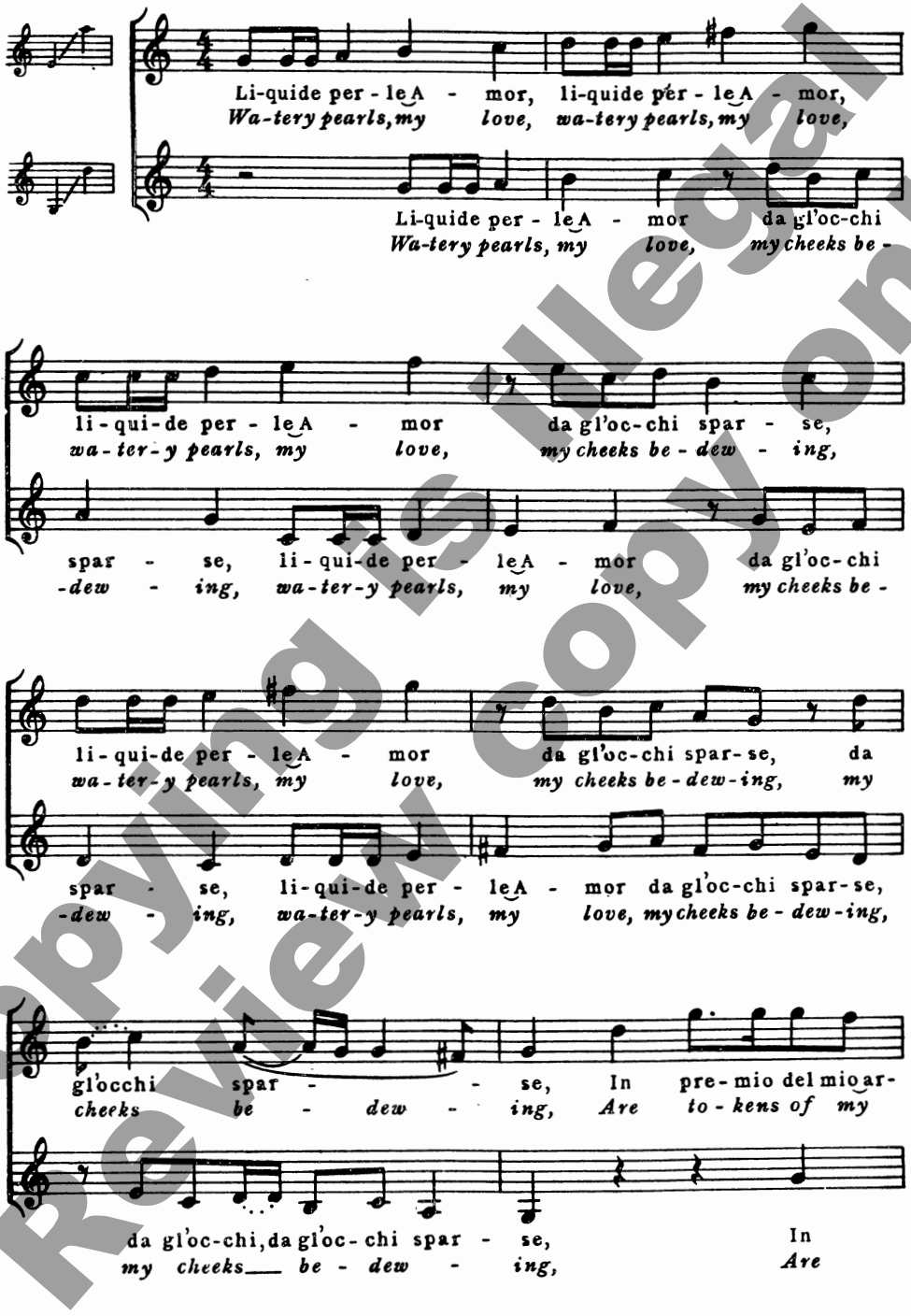
16 Sicut rosa inter spinas

ROLAND DE LASSUS (1577)



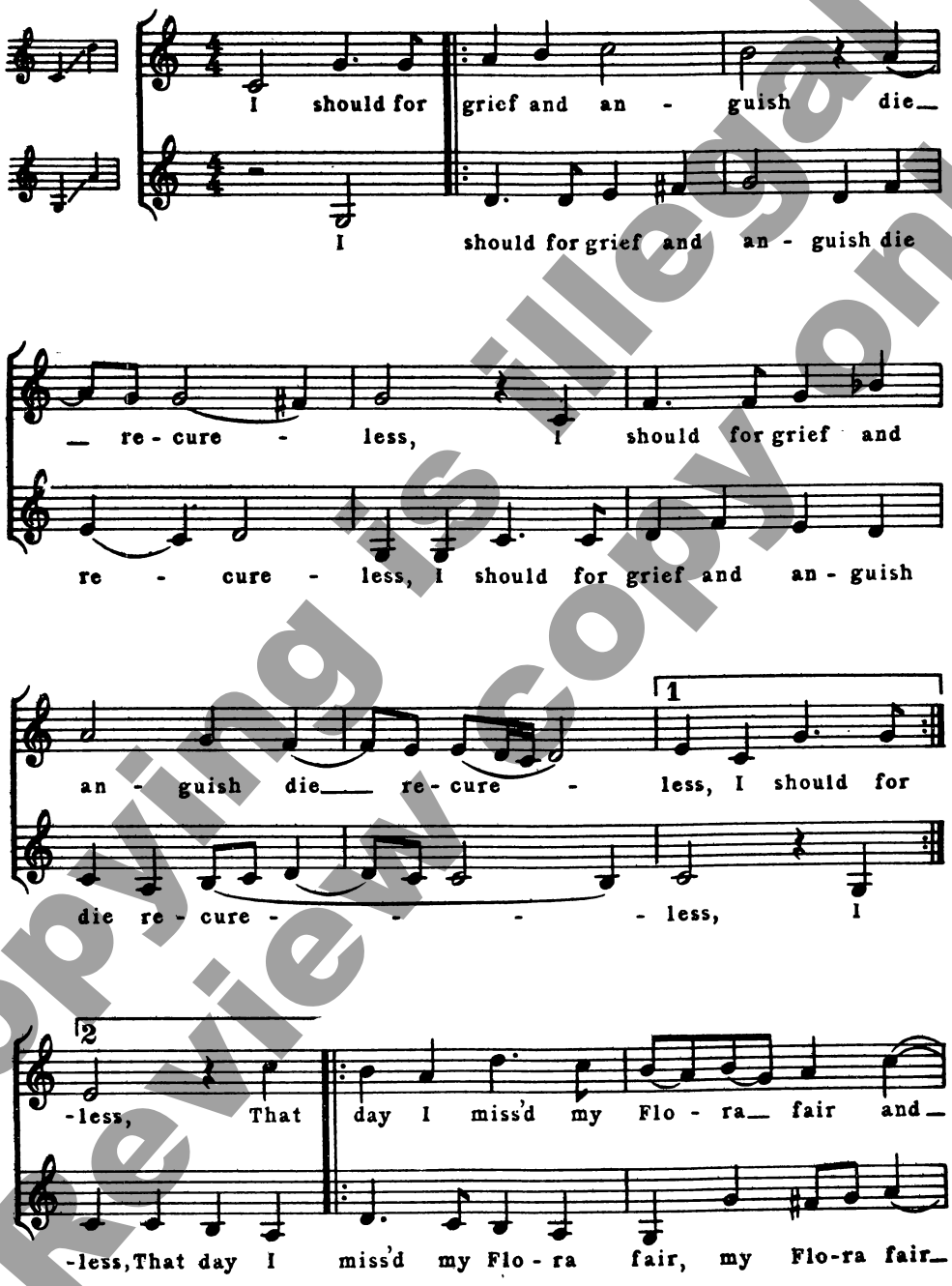
17 Liquide perle

J. P. SWEELINCK (1612)



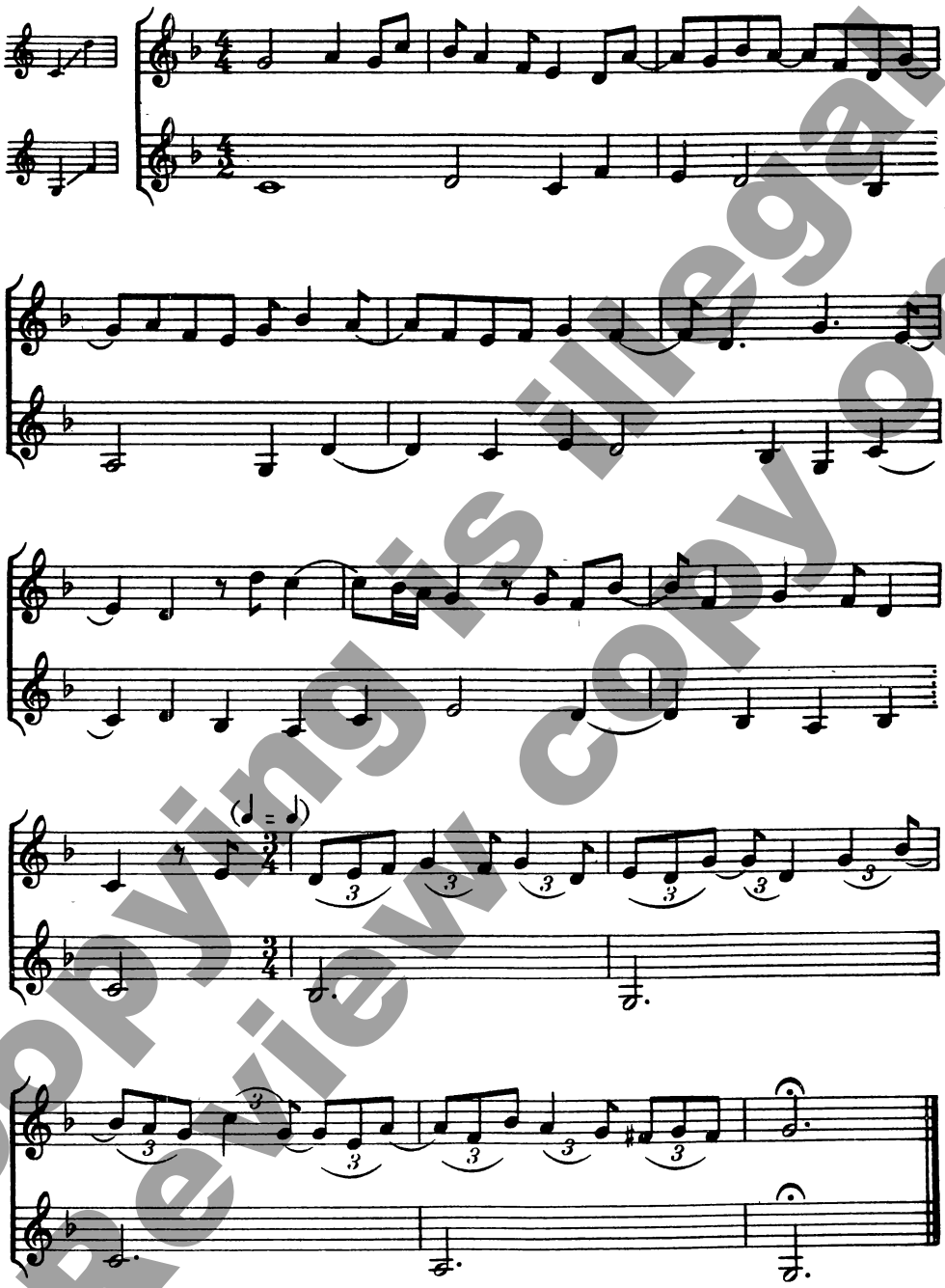
18 I should for grief and anguish

THOMAS MORLEY (1595)



19 Puzzle-canon

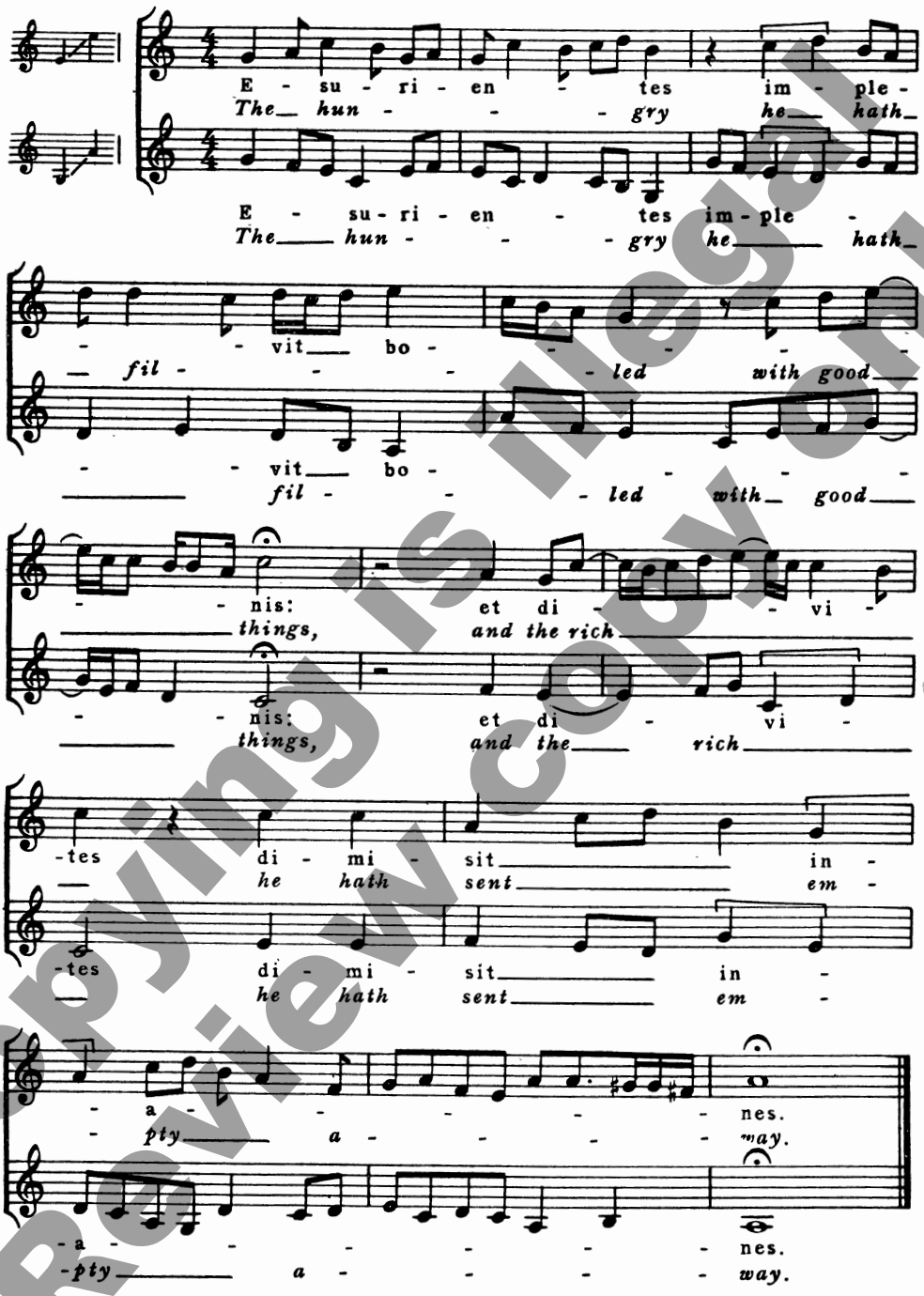
ANON. (c.1520)



A crabbed example of a canon by augmentation, by an English composer of Henry VIII's court. See if you can write a more eloquent canon of the same kind, observing the rules for consonance and dissonance.

20 Esurientes

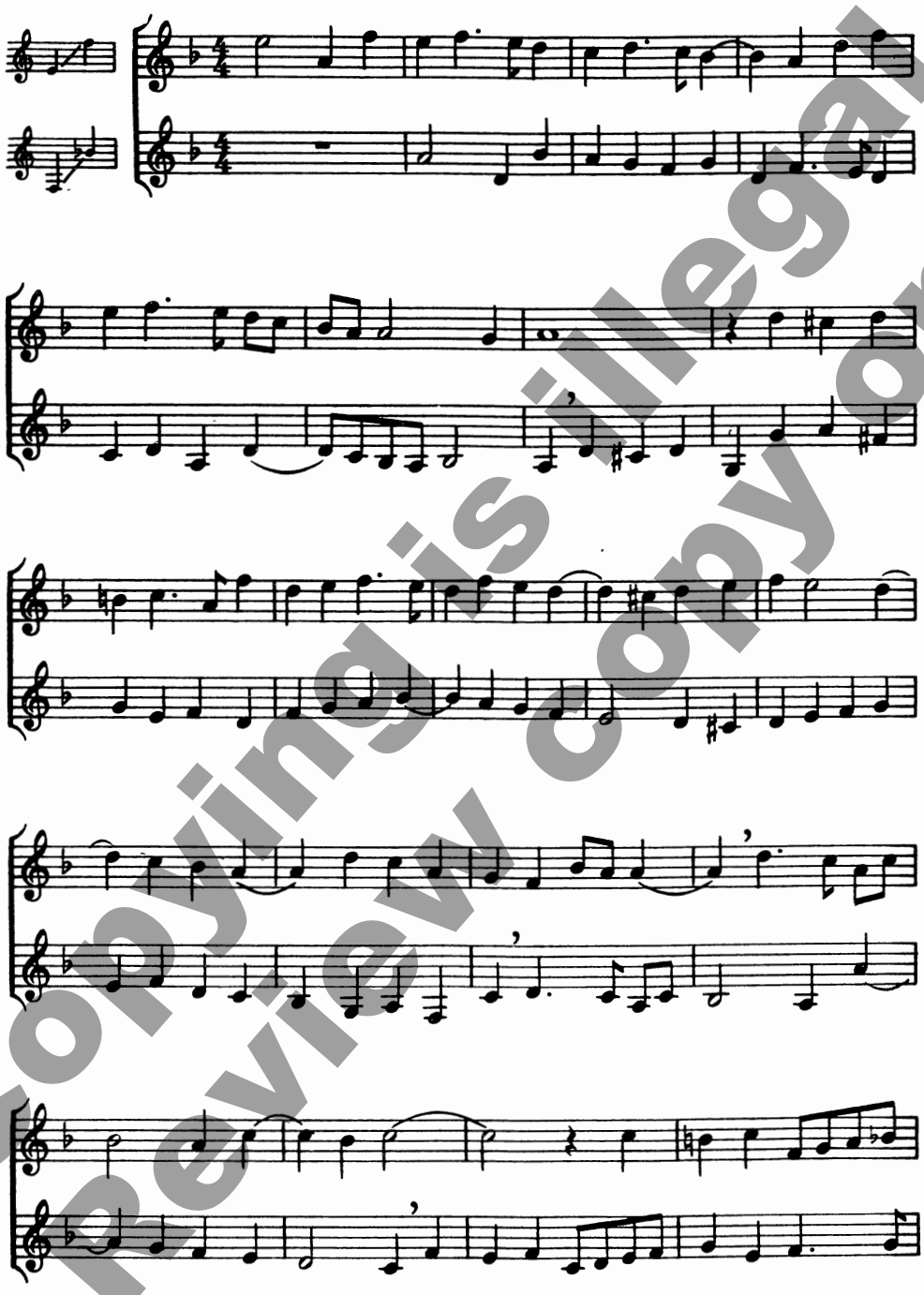
JOHN DUNSTABLE (†1453)



The two-part style had been cultivated in Britain for many centuries before Morley's time; in the Middle Ages it was an elaboration of *conductus*. This graceful Magnificat verse should have a very sweet sound. Do not exaggerate the dynamics, and do NOT sing too fast.

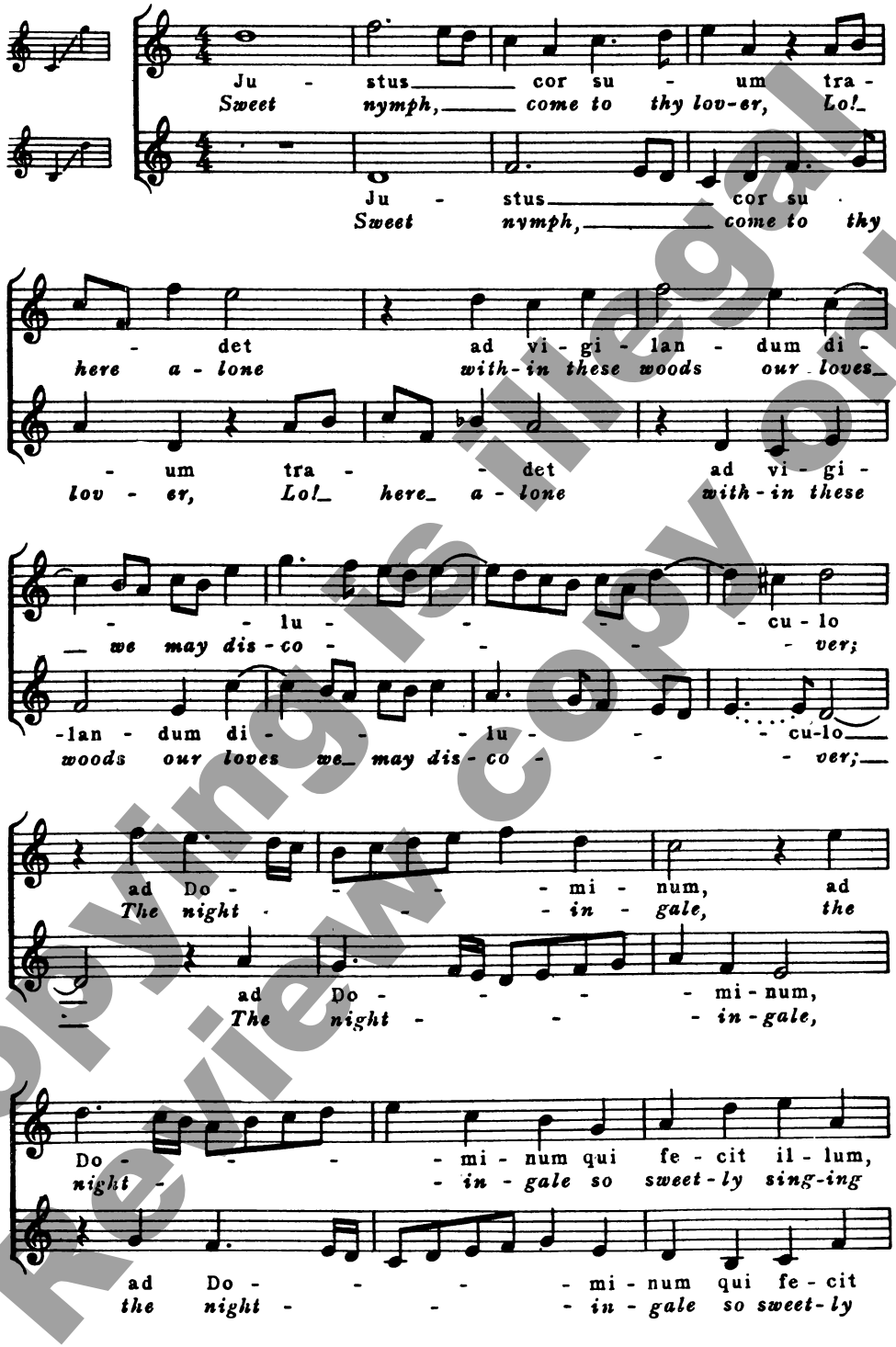
21 Fantasia

VINCENZO GALILEI (1568)



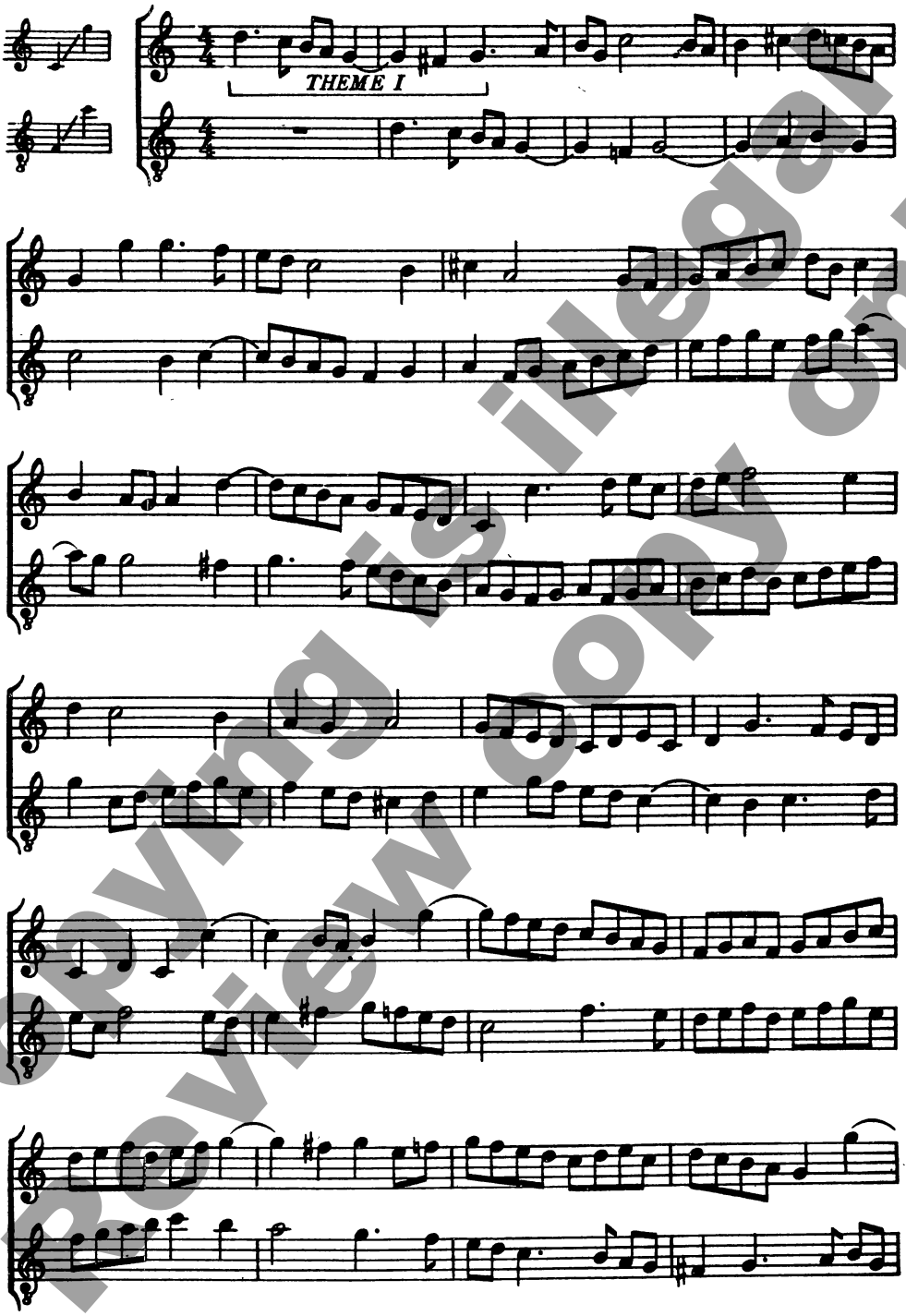
22 Justus cor suum tradet

ROLAND DE LASSUS (1577)



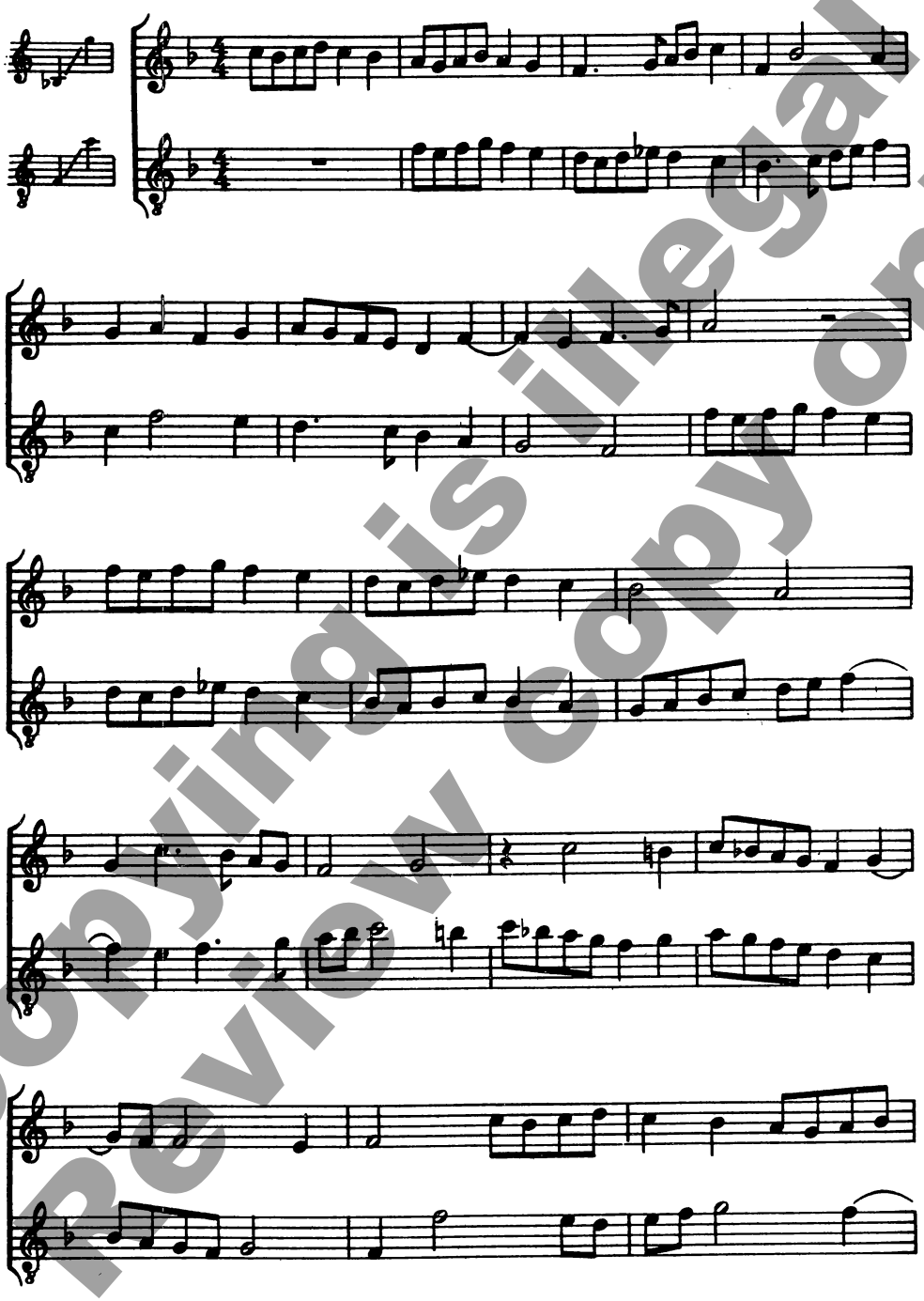
23 Fantasia

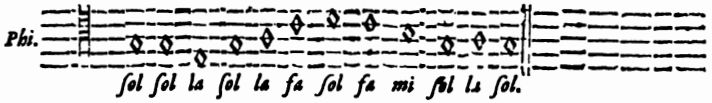
POMPONIO NENNA (1590)



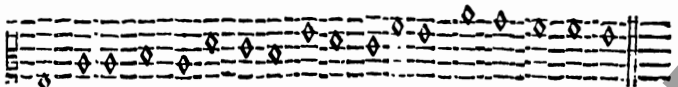
24 Fantasia

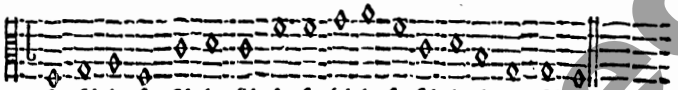
GIO. GIACOMO GASTOLDI (1598)

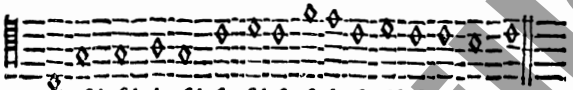


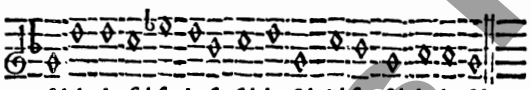


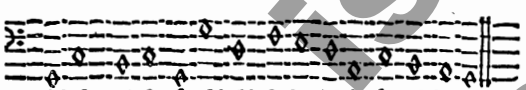
Ma. This is well ſung. Now here be diuerſe other examples of plaineſong, which you may ſing by your ſelfe.

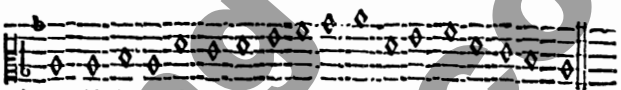


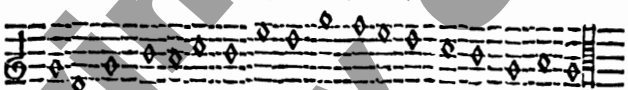


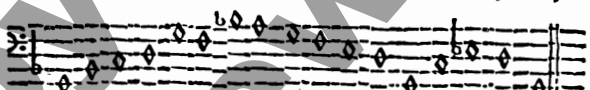


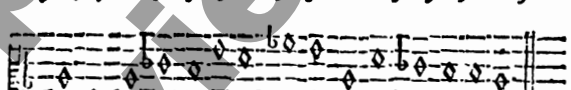


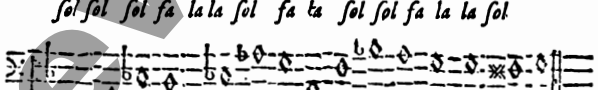












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