

The FIRST SET of

MADRIGALS

For Three Four Five
Six Six Voices.

Composed by

Thomas Bateson

SCORED

From the Original Part Books

PRINTED A.D. 1604.

And Edited by

Edward F. Rimbault, LL.D., F.S.A.

Member of the Royal Academy of Music

In Stockholm, &c. &c.

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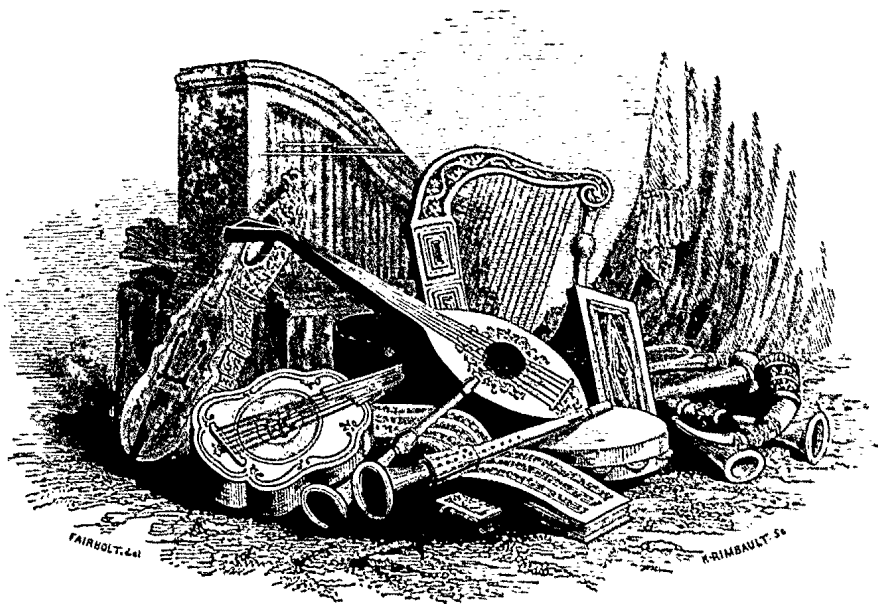
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INTRODUCTION.

CONCERNING THOMAS BATESON, the author of the following set of Madrigals, we possess but little biographical information. The dates of his birth and decease are unknown; but we may infer that he was a young "practitioner in the art" when he produced his "First Set of Madrigals" in 1604, wherein he compares his compositions to "young birds feared out of the nest before they be well feathered," and hopes they will be "so shrouded" in the leaves of his Patron's good liking, so that neither any "ravenous kite nor craftie fowler, any open-mouthed Momus, or more sly detractor, may devour or harm them that cannot succor or shift for themselves." In 1599, five years prior to the date of his first publication, he was appointed "Organist of the Cathedral Church of Christ in the Citie of Chester," in which situation he appears to have continued until 1611. Shortly after this period he went to reside in Ireland, and in 1618 published his "Second Set of Madrigals." On the title-page of this publication he styles himself "Bachelor of Musick, Organist and Master of the Children of the Cathedral Church of the Blessed Trinity, Dublin, in the Realm of Ireland." In the University of the latter city he is supposed to have taken his degree.

Bateson's "First Set of Madrigals" is now for the first time printed in score, and the greater part of the work will probably be new to the lovers of our ancient Madrigalian harmony. The best known Madrigals in the following set are "O fly not Love"; "Sister awake"*; and the two in honour of Queen Elizabeth, inserted in the late Mr. Hawes's edition of "The Triumphs of Oriana"†.

* Both published in the late Mr. Hawes's Collection.

† One of these Madrigals, "When Oriana walked to take the air," was originally intended for Morley's Collection, *The Triumphs of Oriana*, published in 1601. It was inserted by Este the printer at the back of the dedication (in the original edition) of the following set of Madrigals, with this note: "This song was sent to late, and should have been printed in the set of Orianas: but being a work of this author, I have placed it before this set of his songs." In the present edition I have placed

Dr. Burney, in the third volume of his "History of Music," has the following passage concerning the social music of the commencement of the seventeenth century, which I cannot forbear transcribing:—"Vocal Music for the CHAMBER, or for social and private purposes, distinct from that of the *Church* and *Theatre*, during the reign of James I., consisted chiefly of Madrigals, which had been composed in the preceding century, and of which the favour began to fade. To these, however, were added an excellent set by Orlando Gibbons, 1612, and eight several sets, at different times, by Michael Este, with others of an inferior class, by Bateson, Pilkington, Litchfield, and Ward. Besides these of the Madrigal kind, but more dry, fanciless, and frivolous, *Ayres of four and more parts*, were published by Ford, Bartlett, Sir William Leighton, Ravenscroft, Bennet, and Attey." (p. 347.) From this passage alone it is perfectly evident that Dr. Burney knew nothing whatever of our ancient Madrigalian harmony. Bateson and Ward, two writers among the brightest ornaments of their school, placed among those of an *inferior class*! Bennet, John Bennet, the writer of "All creatures now are merry-minded," "Flow O my tears," "Sleep fond fancy," and a dozen others equally beautiful, among the writers of *dry, fanciless, and frivolous ayres*!! Verily Dr. Burney, if your opinions upon other musical matters were not better worth having than these, your "History" would long ere this have been "placed on the shelf," or perhaps, like poor Warburton's Old Plays, have served for "pie-bottoms" and other viler purposes*.

There can be but little difference of opinion as regards the merit of Thomas Bateson as a composer of Madrigals, when judged by comparison with his contemporaries, and with reference to those old tonal laws which alike guided the secular as well as the ecclesiastical writers of the Elizabethan school. Bateson, it must be remembered, was essentially an ecclesiastical musician, "born and bred" in the service of the Church. It must therefore be expected that his writings should abound more with the peculiarities which arise from an adherence to the old Church modes than many of his contemporaries. I must especially call attention to this fact, because there are many Madrigals in the following pages to which our laws of major and minor keys will not apply. The ear must be *tuned* to the old modes before the modern musician can thoroughly appreciate much of our ancient Madrigalian harmony.

It may perhaps be necessary to say to those who have never seen Madrigals in any but a modernized form, that they were invariably printed in separate parts, in a rude kind of type, and without bars. Another peculiarity is, that the only signature (with some few exceptions†) placed at the commencement to distinguish the *key* was the flat upon the line or space representing B.

it for more convenience at the end. The Madrigal entitled "Oriana's farewell" (No. XXII. of the following set) was probably composed after the publication of *The Triumphs of Oriana* in 1601. Should Mr. Hawes's edition of the latter work be reprinted, another Madrigal, coming under the denomination of Oriana's Farewell, composed by Thomas Vautour, should be added.

* The ignorance of *modern* musical historians upon the subject of our ancient Madrigals is notorious. In a "History of Music" by W. C. Stafford, published at Edinburgh in 1830, I find the following:—"The secular vocal music, during the early part of the reign of Elizabeth, does not appear to be of a very high character. Bird, however, composed some songs, in which his talents and genius are conspicuous; and in 1588 a fresh direction was given to the public taste, by the publication of a collection of Madrigals, translated from the Italian, with accompaniments for the Virginal, by Bird." *Accompaniments for the Virginal by Bird*!!! What on earth could have put this into the author's head! Surely he cannot have so blundered from Mr. Yonge's title, "Madrigales translated, of four, five, and six parts, chosen out of divers excellent authors; with the first and second part of *La Verginella*, made by Maister Byrd upon two stanzas of Ariosto"? Cæcus iter monstrare vult!

† An instance of the two flats B and E marked in the signature occurs in Wilbye's Madrigal, "Flora gave me fairest flowers," where the key is very decided throughout. Other instances occur in Ward and Este's Madrigals.

All other flats or sharps were marked as they occurred before each note. Old Thomas Morley, censuring a scholar for setting a lesson in *three* flats, says, "Strangers (i. e. foreigners) never pester their verse with those flats; but if the song be naturally flat, they set one flat at the beginning of every part, and if there happen any extraordinary flat or sharp, they will set the sign before it which may serve for the note and no more."

I have not strictly adhered to Morley's rule in scoring the following Madrigals, but in some cases where the key seemed decided, I have thought it better for modern purposes to place a second flat in the signature.

With regard to transposition, it has sometimes been necessary to transpose a Madrigal a note, but never more. I have always borne Morley's injunction in mind, i. e. "that those songs which are made for the high key be made for more life; the other in the low key for more gravity and staidness; so that if you sing them in contrary keys they will lose their grace and will be wrested as it were out of their nature."

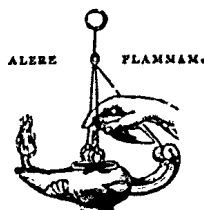
In compliance with the plan of the previous publications of the "MUSICAL ANTIQUARIAN SOCIETY," I have added the marks for *piano* and *forte*, *crescendo*, *diminuendo*, &c.*; but I wish it to be understood that they are added merely in accordance with my own fancy, and may be retained or not in performance according to the pleasure of the conductor.

EDWARD F. RIMBAULT.

Grosvenor Cottage, Park Village East, Regent's Park,
August 1846.

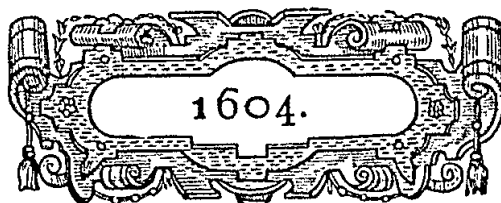
* The earliest work in which I find the marks for *crescendo*, *diminuendo*, *piano* and *forte*, and the enharmonic sharp, is entitled "Partitura de' Madrigali a Cinque Voci, E d' altri varii Concerti di Domenico Mazzocchi. In Roma. Appresso Francesco Zannetti, MDCXXXVIII." oblong quarto. A copy of this rare volume is in my library.

PRINTED BY RICHARD AND JOHN E. TAYLOR,
RED LION COURT, FLEET STREET.



The first set of English
MADRIGALES:
to 3. 4. 5. and 6.
voices.

Newly composed by Thomas Bateson
practicioner in the Art of *Musicke*, and
Organist of the Cathedral Church
of *Christ* in the Citie of
Chester.



IN LONDON
PRINTED BY THOMAS
ESTE.

T O M Y H O N O R A B L E A N D M O S T
respected good friend: Sir V Villiam Norres Knight
of the honorable order of the Bath: Thomas Bateson
wisheth long lyfe, health and happinesse,
with increase of honor.



Y R, I am bould to present vnto you these few *MADRIGALES*, and I pray you as you haue heeretofore (rather for your exceeding loue to mee, then for any worth that I acknowledge of the Songs) giuen them your priuate applause & liking, when I sent them to you euer as they were composed in loose papers, so you wil much more now, (for now in-deed when they come to the worlds eye and censure, they had more need of it than euer) Vouchsafe to giue them your good countenance and publick patronage. In trueth I must confesse, they are like young birds feared out of the nest before they be well feathered, & finde no place so fit to light on as on the braunches of your fauour: where (such is your loue to mee and Musick) I hope they wilbe so shrouded in the leaues of your good liking, that you will giue leaue neither to any rauenuous Kite nor craftie fowler (I meane neither to any open mouthed *Momus* nor more slie detractor) to deuoure, or harm them, that cannot succor nor shift for themselues. I could wish them a Cage of as many sweet singing *Nightingales* to salute your eares with the choisest of delightful Notes and the melody of most care-pleasing harmony, that your idle time might not passe without delight, if they might yeeld it to you. But whatsoeuer they are, yours they are, & for you onely they were made. It was your good countenance that did encourage mee to this; Your loue to Musick doth not onely challenge it of mee, but euen the vttermost that Musicks art can afford; which if it were in mee, I would most willingly offer to you; Now let these my affectionate indeuours be accepted, since this is all that I can performe: except the honoring of your Vertues, and obseruance of your worthinesse.

Yours in all loue and so obliged,

Thomas Bateson.

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