

PERFORMANCE NOTES

This madrigal was originally written in 1595 for five voices by Thomas Morley (1557-1603), an English composer and organist from the Renaissance period. Morley wrote many madrigals with texts by Michael Drayton (1563-1631) which are still very popular with choruses today; *My Bonnie Lass* is one of them. This arrangement makes this piece accessible for young and beginning choirs. The key was dropped one full step to the key of F major, and the melody moves from the soprano to the alto (example: measure 1 and measure 3), to keep the range limited.

As is common with these madrigals, verses are often repeated. On the second time through, try to make it sound as if it is an “echo” of the first time. The final four measures of each “fa-la-la” section should be sung in full voices as well as the final “tag” second ending (which was added to the original for this arrangement). When moving from 4/4 to 3/4, make sure that the quarter note remains constant and that the 3/4 time does not “drag.” This can be achieved by putting slight emphasis on the first beat of each measure. Let the “fa-la-la’s” be sung lightly with slight stress on the “fa” so that the counterpoint can be heard. Each voice part has unique musical phrases of its own. Rehearse slowly at first, then each voice as needed. The “boys” should enjoy singing this piece regardless of whether their voice has changed or not as it is within a six note range from F below middle C to D above middle C.

Enjoy!

For further study in warm-ups, vocal production, and rehearsal techniques in this style, see the madrigal section of Alfred Choral Builders:

DEVELOPING TECHNIQUE THROUGH CLASSIC STYLES

by Russell Robinson and Jay Althouse

SATB — 4950

3-PART MIXED — 4951

Other madrigals in this style from Alfred Publishing Co., Inc.:

SING WE AND CHANT IT — Morley/Robinson

3-Part Mixed — 5809

IN THESE DELIGHTFUL PLEASANT GROVES — Purcell/Robinson

3-Part Mixed — 11342

ALL YE WHO MUSIC LOVE — Donato/Robinson

3-Part Mixed — 11623

MY BONNIE LASS

3

for 3-part mixed voices, a cappella

Arranged by
RUSSELL ROBINSON

Music by THOMAS MORLEY (1557-1603)
Words by MICHAEL DRAYTON (1563-1631)

Allegro (♩ = ca. 168) ♩ = ♩ throughout

PART I
My bon-nie lass she smil - eth, when she my heart be -

PART II
My bon-nie lass she smil - eth, when she my heart be -

PART III
My bon-nie lass she smil - eth, when she my heart be -

PIANO
(for rehearsal only)

f (2nd time *p*)

mel.

f (2nd time *p*)

f (2nd time *p*)

Allegro (♩ = ca. 168) ♩ = ♩ throughout

4

guil - eth. Fa la la la la la la la

guil - eth. Fa la la la la la la, Fa la la la

guil - eth. Fa la la la la la, Fa la la la

mf (both times)

mf (both times)

mf (both times)

mf (both times)

8

la, Fa la la la, Fa la la la la la

la, Fa la la la, Fa la la la la la la

la, Fa la la la, Fa la la la la la la

13

1. *(p)* 2. *f (2nd time p)*

la. la. Smile less dear love, there - fore, And

(p) *f (2nd time p)*

la. la. Smile less dear love, there - fore, And

(p) *f (2nd time p)*

la. la. Smile less dear love, there - fore, And

1. *(p)* 2. *f (2nd time p)*

17

mf (both times)

you shall love me more. Fa la la

mf (both times)

you shall love me more. Fa la la la la

mf (both times)

you shall love me more. Fa la la la

mf (both times)

21

f

la, Fa la la la, Fa la la

f

la, Fa la la la, Fa la la la

f

la, Fa la, Fa la la, Fa la la la la la

f

25

1. *p* 2.

la la, Fa la la la. Smile la.

la la la, Fa la la la. Smile la.

la la la la, Fa la la la. Smile la.

1. 2.

p

29

mel.
f (2nd time *p*)

When she her sweet eye turn - eth, O how my heart it burn - eth.

f (2nd time *p*) *mel.*

When she her sweet eye turn - eth, O how my heart it burn - eth.

f (2nd time *p*)

When she her sweet eye turn - eth, O how my heart it burn - eth.

f (2nd time *p*)

33

mel.
mf (both times)

Fa la la la la la la la

mf (both times)

Fa la la la la la la, Fa la la la

mf (both times)

Fa la ____ la la ____ la la, Fa la la la

mf (both times)

36

la, Fa la la la, Fa la la ____

la, Fa la la la, Fa la la

la, Fa la la la, Fa la la

39

1. (*p*) 2. *f*

la la la la. la. Dear

(*p*) *f*

la la la la la. Dear

(*p*) *f*

la la la la la. Dear

1. (*p*) 2. *f*

(*p*) *f*

43

f (2nd time *p*)

love, call in their light, or else you burn me

f (2nd time *p*)

love, call in their light, or else you burn me

f (2nd time *p*)

love, call in their light, or else you burn me

f (2nd time *p*)

46

quite. *mf* (both times) Fa la la la, Fa

quite. *mf* (both times) Fa la la la la la, Fa

quite. *mf* (both times) Fa la la, Fa la, Fa

mf (both times)

50

la la la, *f* Fa la la

la la la, *f* Fa la la la

la, Fa la la, *f* Fa la la la la la la

f

53

1. *p* 2.

la la, Fa la la la. Dear la. Fa

la la la, Fa la la la. Dear la. Fa

la la la la, Fa la la la. Dear la. Fa

1. 2.

57

rit.

la la la la, Fa la la la.

rit.

la la la la, Fa la la la.

rit.

la la la la, Fa la la la.

rit.

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com