

**PERFORMANCE NOTES
FOR
NOW IS THE MONTH OF MAYING
Thomas Morley
Arranged by Russell Robinson**

When one thinks of madrigals, one thinks of Thomas Morley, the most popular composer of vocal music in the Renaissance period (1450-1600). Morley was born and lived his life as an organist and composer in London during the time of William Shakespeare.

Now Is the Month of Maying was written in 1595 as a part of the *First Booke* (English spelling) of Balletts. As with many madrigals by Morley and others, it features a bit of text followed by a “dance-like” section of fa la la’s. Edmund Fellows, who published facsimiles of Morley’s music in 1937, calls this selection one of the easiest to sing.

This arrangement offers a variety of performance alternatives. It may be sung as written with three distinct verses and choruses being repeated separately. Each time they are repeated try to achieve an echo effect to the first time. The text should be sung in a rather flowing manner with emphasis on the words and syllable accents, and the fa la la’s should be sung lightly and crisply. Notice that the fa is always accented slightly to emphasize the counterpoint of the voices.

This arrangement can also be sung completely through with no repeats. Still another alternative would be to sing it all the way through with no repeats and then return to the first verse, ending with a slight ritard at m. 17.

Whatever way you decide to perform it, take nice full breaths before each phrase, and enjoy it!

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

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.:

ALL YE WHO MUSIC LOVE — Donato/Robinson

3-Part Mixed — 11623

HOW MERRILY WE LIVE — East/Robinson

3-Part Mixed — 16221

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3-Part Mixed — 11342

MY BONNIE LASS — Morley/Robinson

3-Part Mixed — 16221

SING WE AND CHANT IT — Morley/Robinson

3-Part Mixed — 5809

Dedicated to the 1998 Delaware All-State Junior Chorus,
Russell Robinson, Conductor

NOW IS THE MONTH OF MAYING

for 3-part mixed voices, a cappella

Arranged by
RUSSELL ROBINSON

THOMAS MORLEY (1557-1603)

In two, not too fast ($\text{♩} = \text{ca. } 70$)

PART I
Now is the month of May - ing, when mer - ry lads are

PART II
Now is the month of May - ing, when mer - ry lads are

PART III
Now is the month of May - ing, when mer - ry lads are

In two, not too fast ($\text{♩} = \text{ca. } 70$)

PIANO
(for rehearsal only)

4
play - ing, Fa la la la la la la la la, Fa la

play - ing, Fa la la la la la la la, Fa la la, Fa la

play - ing, Fa la la la la la la la la, Fa la

*Also available for S.S.A., Level Three (21649).

7

1. *p* 2. *f*

la la la la la. Now la Each

la la la la la. Now la Each

la la la la la. Now la Each

10

with his bon - ny lass, a - danc - ing on the

with his bon - ny lass, a - danc - ing on the

with his bon - ny lass, a - danc - ing on the

13 *cresc. 2nd time*

grass. Fa la la la la, Fa la la la la la, *cresc. 2nd time*

grass. Fa la la la, Fa la la la, Fa la la la, Fa la *cresc. 2nd time*

grass. Fa la la la, Fa la la la, Fa la la, Fa *cresc. 2nd time*

cresc. 2nd time

16 *f (both times)* 1. *p* 2. *(f)*

Fa la la la la. Each la. The *(f)*

f (both times) *p* *(f)*

la la la la la. Each la. The *(f)*

f (both times) *p* *(f)*

la la la la la. Each la. The

1. 2.

f (both times) *p* *(f)*

19

Spring clad all in glad - ness Doth laugh at Win - ter's

Spring clad all in glad - ness Doth laugh at Win - ter's

Spring clad all in glad - ness Doth laugh at Win - ter's

This block contains the musical notation for measures 19 through 21. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Spring clad all in glad - ness Doth laugh at Win - ter's". The music is in a minor key and 3/4 time.

22

sad - ness. Fa la la la la la la la la, Fa la

sad - ness. Fa la la la la la la, Fa la la, Fa la

sad - ness. Fa la la la la la la la, Fa la

This block contains the musical notation for measures 22 through 24. It features three vocal staves and a piano accompaniment. The lyrics are: "sad - ness. Fa la la la la la la la la, Fa la". The music continues in the same key and time signature.

25

1. *p* | 2. *f*

la la la la la. The la. And

la la la la la. The la. And

la la la la la. The la. And

1. *p* | 2. *f*

28

to the bag - pipe's sound the nymphs tread out the

to the bag - pipe's sound the nymphs tread out the

to the bag - pipe's sound the nymphs tread out the

to the bag - pipe's sound the nymphs tread out the

31 *cresc. 2nd time*

ground. Fa la la la la, Fa la la la la la, *cresc. 2nd time*

ground. Fa la la la, Fa la la la, Fa la la la, Fa la *cresc. 2nd time*

ground. Fa la la la, Fa la la la, Fa la la, Fa *cresc. 2nd time*

cresc. 2nd time

34 *f (both times)* 1. *p* 2. *(f)*

Fa la la la la. And la. Fie, *(f)*

f (both times) *p* *(f)*

la la la la la. And la. Fie, *(f)*

f (both times) *p* *(f)*

la la la la la. And la. Fie,

1. 2.

f (both times) *p* *(f)*

37

then, why sit we mus - ing youth's sweet de - light re -

then, why sit we mus - ing youth's sweet de - light re -

then, why sit we mus - ing youth's sweet de - light re -

40

fus - ing? Fa la la la la la la la, Fa la

fus - ing? Fa la la la la la la, Fa la la, Fa la

fus - ing? Fa la la la la la la la, Fa la

43

1. *p* 2. *f*

la la la la la. Fie, la. Say,

la la la la la. Fie, la. Say,

la la la la la. Fie, la. Say,

1. *p* 2. *f*

46

dain - ty nymphs, and speak. Shall we play bar - ley

dain - ty nymphs, and speak. Shall we play bar - ley

dain - ty nymphs, and speak. Shall we play bar - ley

49 *cresc. 2nd time*

break? Fa la la la la, Fa la la la la la, *cresc. 2nd time*

break? Fa la la la, Fa la la la, Fa la la la, Fa la *cresc. 2nd time*

break? Fa la la la, Fa la la la, Fa la la, Fa *cresc. 2nd time*

cresc. 2nd time

52 *rit. 2nd time* *f (both times)*

1. *p* 2. *p*

Fa la la la la. Say, la.

f (both times) *p*

la la la la la. Say, la.

f (both times) *p*

la la la la la. Say, la.

f (both times) *rit. 2nd time* *p*

1. 2.

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