

PERFORMANCE NOTES

April Is in My Mistress' Face was first published in 1594 by Thomas Morley along with 21 other madrigals in his *Madrigals to Foure Voyces*. Morley was one of the most famous English madrigal composers of the Renaissance period (we generally consider this period from 1450-1600). He was the organist at St. Paul's cathedral in London and was a contemporary of the playwright William Shakespeare.

This arrangement has been lowered one step from the original in G minor to F minor. In this way, the ranges are limited yet still individually lyrical, especially the baritone part (from F in the staff to D-flat above the staff).

This splendid madrigal is a bit different from others in that it begins with the treble voices (Parts I and II) in "call and response" with the baritone (Part III) until measure 14. Again, in measure 23 the voices start answering each other. In all of these instances, make sure that the entering voices are heard and not covered up by the previous voice(s).

The text should always be emphasized and the notes sung very clearly. I hope you enjoy this beautiful and lyrical madrigal arrangement.

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 — 16331

IN THESE DELIGHTFUL PLEASANT GROVES — Purcell/Robinson

SATB — 18603

3-Part Mixed — 11342

SSA — 18604

MY BONNIE LASS — Morley/Robinson

3-Part Mixed — 16221

NOW IS THE MONTH OF MAYING — Morley/Robinson

3-Part Mixed — 17674

SING WE AND CHANT IT — Morley/Robinson

3-Part Mixed — 5809

APRIL IS IN MY MISTRESS' FACE

for 3-part mixed voices, a cappella

Arranged by
RUSSELL ROBINSON

THOMAS MORLEY
(1557-1603)

Not too fast (♩ = ca. 132)

PART I
mp
A - pril is in my Mis-tress' face, A - pril is

PART II
mp
A - pril is in my Mis - tress' face, *mp*

PART III
A - pril is

KEYBOARD
Not too fast (♩ = ca. 132)
mp (for rehearsal only)

4

in my Mis - tress' face, my Mis - tress' -

A pril is in my Mis - tress' face,

in my Mis - tress' face, A - pril is

7

face, A - pril is in my Mis - tress' face, And

A - pril is in my Mis - tress' face, And

in my Mis - tress' face, my Mis - tress' face,



10

mf Ju - ly in her eyes — hath place, *cresc.* And Ju - ly in her

mf Ju - ly in her eyes — hath place, *cresc.* And Ju - ly

mf And Ju - ly in her eyes hath



13

f *sub. mp*

eyes, in her _____ eyes _ hath place. With -

f *sub. mp*

in _ her _ eyes, her eyes hath place. With -

f *sub. mp*

place, in her _____ eyes hath place, With -

f *sub. mp*

16

in her beau - ty, with - in her beau - ty is

in her beau - ty, with - in her beau - ty is

in her beau - ty, with - in her beau - ty is

20

sub. mf

Sep - tem - ber, But in her

Sep - tem - ber,

— Sep - tem - ber,

sub. mf

24

heart, but in her heart, her

mf But in her heart, her heart, her

mf But in her heart

mf

27

heart, a cold De - cem -

heart a cold De - cem -

a cold De - cem -

30

32

ber, But in her heart,

ber, But in her heart, her heart,

ber, But in her

33 *f* *rit. (2nd time only)*

but in her heart, her heart a cold De -

f *rit. (2nd time only)*

but in her heart, her heart a

f *rit. (2nd time only)*

heart, but in her heart a

f *rit. (2nd time only)*

f *rit. (2nd time only)*

36 *decresc.* *opt. repeat*

cem ber. ber.

decresc. *mp* *mp*

cold De - cem - ber. ber.

decresc. *mp* *mp*

cold De - cem - ber. ber.

decresc. *opt. repeat*

8 8

mp *mp*

