

8

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. In

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. In

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. In

mp

12

these de - light - ful pleas - ant groves, in these de - light - ful

these de - light - ful pleas - ant groves, in these de - light - ful

these de - light - ful pleas - ant groves, in these de - light - ful

cresc.

16 *f*

pleas - ant groves, Let us cel - e - brate, let us cel - e - brate, let us

pleas - ant groves, Let us cel - e - brate, let us cel - e - brate, let us

pleas - ant groves, Let us cel - e - brate, let us cel - e - brate, let us

f

20 *mf* 23 $\$$

cel - e - brate our hap - py, hap - py loves. Let's pipe, pipe and

cel - e - brate our hap - py, hap - py loves. Let's pipe, pipe and

cel - e - brate our hap - py, hap - py loves. Let's pipe, pipe and

mf

mf $\$$

24

dance, let's pipe, pipe and dance, dance and laugh, _____

dance, let's pipe, pipe and dance, laugh, _____ laugh,

dance, let's pipe, pipe and dance, laugh, _____ laugh,

28

laugh, _____ laugh, _____ *cresc.*

laugh, _____ laugh, _____ and sing, laugh, _____ *cresc.*

laugh, _____ laugh, _____ and sing, _____ *cresc.*

31 33

f

— laugh and sing. Thus, thus, thus ev - 'ry hap - py,

and sing. Thus, thus, thus ev - 'ry hap - py,

laugh, — and sing. Thus, thus, thus ev - 'ry hap - py,

36

hap - py liv - ing thing rev -

hap - py liv - ing thing rev - els in the cheer -

hap - py liv - ing thing rev -

40

els in the cheer - ful - spring, rev -

ful, cheer - ful spring, rev - els in the

els in the cheer - ful spring, rev -

44

els in the cheer - ful - spring. Let's

cheer - ful, cheer - ful spring. Let's

els in the cheer - ful spring. Let's

rit. (2nd time) optional D.S. al fine
Fine mf

rit. (2nd time) Fine optional D.S. al fine

Editor's Note

In These Delightful Pleasant Groves was written in 1692 by Henry Purcell (1659-1695), one of the great English composers. He was the organist at Westminster Abbey in London, and upon his death at the age of 36 his body was buried beneath the organ there. Although written in the "Baroque" era, this madrigal has many of the stylistic characteristics of the Renaissance madrigal with its contrasts between dance-like sections and flowing lyrical sections.

This 3-part treble arrangement has been lowered to F minor from the original G minor. In this way the soprano line, which predominantly has the melody, does not go too high (nothing above a high F) and the alto not too low (nothing below a low A-flat).

Throughout this arrangement (and all madrigals!) the text and individual text accents should be emphasized, such as:

Cél-e-brate, háp-py, de-light-ful

Also, when singing the "laugh" sections at measures 26-32, try to accent only the first note of the phrase, then let other voices be heard. Pay close attention to the dynamics, learn the notes quickly, then enjoy this wonderful madrigal!

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.:

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APRIL IS IN MY MISTRESS' FACE — Morley/Robinson

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HOW MERRILY WE LIVE — East/Robinson

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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