

PERFORMANCE NOTES

The popular *Fire, Fire* was written by Thomas Morley, a Renaissance composer. The Renaissance musical style period is generally considered to be music written between 1450 and 1600. This madrigal was included in a collection of "Ballets for Five Voices" written in 1595. Other madrigals included in this collection were *Now Is the Month of Maying*, *Sing We and Chant It*, and *My Bonnie Lass* (see below). Morley was born in London, England in 1557 and only lived to be 48 years old.

In this arrangement, the original five voices, SSATB, were reduced to three parts. The original key of F major was maintained; however, the meter was changed to cut-time for ease of reading. Part III was maintained between F below middle C and D above middle C. In this way, the male voices are not required to sing too high or too low.

Pay close attention to the dynamics, especially the first repeated section. Try to make the "fa, la, la's" light and dance-like. In performance, give a slight accent to the beginning "fa" of each of the phrases.

This arrangement maintains the original character of the five-part; however, with the reduction to three parts, it is much easier to sing. Learn the notes quickly, then have fun singing 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.:

ALL YE WHO MUSIC LOVE – Donato/Robinson

3-Part Mixed – 11623

APRIL IS IN MY MISTRESS' FACE – Morley/Robinson

3-Part Mixed – 18591

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

SATB – 19262

3-Part Mixed – 5809

SSA – 19263

FIRE, FIRE

for 3-part mixed voices, a cappella*

Arranged by

RUSSELL ROBINSON (ASCAP)

THOMAS MORLEY

(1557-1603)

With a strong pulse (♩ = 72)

f-p

PART I
Fire, fire, fire, fire, fire.

PART II
Fire, fire, fire, fire, fire, fire.

PART II
Fire, fire, fire, fire, fire, fire.

With a strong pulse (♩ = 72)

f-p

(for rehearsal only)

PIANO

4
fire, my heart, my heart, my
my heart, my heart, my heart, my
my heart, my heart, my heart. Fa

* Also available for S.S.A., Level Three (22957).

7

heart. Fa la la la la la la

heart. Fa la la la. Fa la la la

la la la la la. Fa la la la la la la

10

la la la. Fa la la la la la la. Fire, fire, la.

la la la. Fa la la la la la. Fire, fire, la. O

la la la la. Fa la la la la la. la.

mf

mf

14 *mf*

O help, O help a - las. O help.

help, O help a - las. O help.

mf

O help, O help a - las. O help.

17 *mp* *mf* *mp* *mf*

Ah me, Ah me, I

mp *mf* *mp* *mf*

Ah me, Ah me, I

mp *mf* *mp* *mf*

Ah me, Ah me,

21

musical score for measures 21-23. It features three vocal staves and a piano accompaniment. The lyrics are: "sit and cry me. And call for I sit and cry. And call for". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

24

musical score for measures 24-26. It features three vocal staves and a piano accompaniment. The lyrics are: "And call for help a - las, but none comes nigh help, a - las, but none comes nigh". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

27

me, and call for help, but none comes

me, and call for help, a - las, but none comes

me, and call for help, a - las, but none comes

30

comes nigh me.

nigh me, but none comes nigh me. Fa la la la

nigh me, but none comes nigh me. Fa la la la

33

fa la la la la la la.

la la la la la la la. Fa la la la

la la la la la. Fa la

This system contains measures 33 and 34. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: Soprano: fa la la la la la la.; Alto: la la la la la la la. Fa la la la; Bass: la la la la la. Fa la. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

35

Fa la la la la la. Fa la la la

la. Fa la la la la la la la la la la la

Fa la la. Fa la la la.

This system contains measures 35 and 36. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: Soprano: Fa la la la la la. Fa la la la; Alto: la. Fa la la la la la la la la la la la; Bass: Fa la la. Fa la la la. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

37

la la la. Fa _____ la la la la la

la. Fa la la la Fa _____ la la la

Fa la la la la. Fa _____ la la la

39

la la la. Fa la la la la. Fa la la la la la.

la la la Fa la la la la la la la.

la la la la la. _____

42 *f* 1.

Fa — la la la. Fa la la la la la la.

f *mf*

Fa la la la la la la. Fa la la. O

f

Fa la la - la la la. Fa la la la la la la.

f *mf*

46 2. *rit. to end*

la la la.

rit. to end

la. Fa la la la la la la la la la.

rit. to end

la la la.

2.

rit. to end

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