

PERFORMANCE NOTES

Baldassare Donato (sometimes referred to as Donati) was born around 1550. He lived his entire life in Venice, Italy, and died in 1603. During his lifetime, this prolific Renaissance composer was also known for his singing and organ playing. In 1590, Donato was appointed the head choirmaster at St. Mark's Cathedral. Upon his death, he was succeeded there by another great Italian composer, Giovanni Croce.

ALL YE WHO MUSIC LOVE was given its English text by Thomas Oliphant in 1837. This arrangement for three-part treble voices has been raised 1/2 step to A-flat major from the original key of G major to give it a richness and beautiful color in this range and voicing.

As with all Renaissance madrigals, this piece should be sung lightly and lyrically. Although this arrangement is in 2/2 or cut time, the stress within and between measures should always be derived from the text. For example:

$\overset{/}{\text{A}}\text{ll ye who } \overset{/}{\text{m}}\text{usic, } \overset{/}{\text{a}}\text{ll ye who } \overset{/}{\text{m}}\text{usic } \overset{/}{\text{l}}\text{ove, and would its } \overset{/}{\text{p}}\text{leasures } \overset{/}{\text{p}}\text{rove,}$

The “fa, la, la” section beginning at measure 29 should also be sung with a slight accent on each “fa.” Since this section is homophonic (many Renaissance madrigals are polyphonic in the “fa, la, la” sections), a slight increase in dynamics from *mf* to *f* is suggested for excitement and build. Make sure not to over-sing the *forte* sections, keeping them light.

Take the opportunity at measure 13 to bring the voices together for a nice blend. Be sure to keep the corners of the mouth pulled in, especially on the “ah” vowels to keep from spreading the vowel sound or create strident singing. Be sure to take a full breath before each phrase and enjoy!

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

DEVELOPING TECHNIQUE THROUGH CLASSIC STYLES

by Russell Robinson and Jay Althouse

SATB - 4950

3-Part Mixed - 4951

THE COMPLETE CHORAL WARM-UP BOOK - 11653

by Russell Robinson and Jay Althouse

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

ALL YE WHO MUSIC LOVE - Donato/Robinson

3-Part Mixed - 11623

SSA - 20096

APRIL IS IN MY MISTRESS' FACE - Morley/Robinson

3-Part Mixed - 18591

FIRE, FIRE - Morley/Robinson

3-Part Mixed - 19205

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

MON COEUR SE RECOMMANDE À VOUS - Di Lasso/Robinson

3-Part Mixed - 20097

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

ALL YE WHO MUSIC LOVE

for S.S.A. voices, a cappella*

Words by **THOMAS OLIPHANT**

Music by **BALDASSARE DONATO**
Arranged by **RUSSELL ROBINSON**

Lightly, in two ($\text{♩} = \text{ca. } 72$)

SOPRANO I *mf*

All ye who mu - sic, all
Come lads and lass - es, come

SOPRANO II *mf*

All ye who mu - sic, all ye who
Come lads and lass - es, come lads and

ALTO *mf*

All ye who mu - sic, all ye who
Come lads and lass - es, come lads and

PIANO

Lightly, in two ($\text{♩} = \text{ca. } 72$)

mf (for rehearsal only)

4

ye who mu - sic love and would its pleas-ures prove, All
lads and lass - es all o - bey the tune - ful call. Come

mu - sic love and would its pleas-ures prove, All ye who
lass - es all, o - bey the tune - ful call. Come lads and

mu - sic love and would its pleas-ures prove, All ye who
lass - es all, o - bey the tune - ful call. Come lads and

* Also available for 3-part mixed, Level Three (11623).

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8

ye who mu - sic, all ye who mu - sic love and
lads and lass - es, come lads and lass - es all, o -

mu - sic, all ye who mu - sic love and would
lass - es, come lads and lass - es all, o bey

mu - sic, all ye who mu - sic love and
lass - es, come lads and lass - es all, o -

12

would its pleas-ures prove. } Oh, come to us who
bey the tune - ful call. }

— its pleas-ures prove. } Oh come, oh come to us who
— the tune - ful call. }

would its pleas-ures prove. } Oh come to us who
bey the tune - ful call. }

16

cease not, cease _____ not dai - ly, cease not dai - ly, cease _____

cease not, cease _____ not dai - ly, cease not dai - ly,

cease not, cease _____ not dai - ly, cease not dai - ly, cease _____

20

_____ not dai - ly, From morn till eve to war - ble gai - ly, war -

cease not dai - ly, From morn till eve to war - ble gai -

_____ not dai - ly, From morn till eve to war - ble gai -

24

- ble gai - ly from morn till eve to war-ble gai -

ly, war - ble gai - ly, from morn till eve to war-ble gai -

ly, war-ble gai - ly, from morn till eve to war-ble gai -

29

ly. Fa la la la la la, fa la la la la la,

ly. Fa la la la la la, fa la la la la la,

ly. Fa la la la la la, fa la la la la la,

33 *mf*

fa la la la. Fa la la la la la la la

mf

fa la la la. Fa la la la la la la la

mf

fa la la la. Fa la la la la la la la

mf

38 *f* *rit. 2nd time* 1. 2.

la, fa la la la la, fa la la la. la.

f *rit. 2nd time*

la, fa la la la la, fa la la la. la.

f *rit. 2nd time*

la, fa la la la la, fa la la la. la.

f *rit. 2nd time* 1. 2.

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