

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 women’s parts. The key was raised from the original key of F to the key of G, and the meter was changed to a slow cut-time. Pay close attention to the dynamics (especially the first repeated section), and 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, this new arrangement makes this popular madrigal accessible for women’s voices. Learn the notes quickly, then have fun singing this wonderful madrigal.

For further study in warm-ups and vocal production, see:

The Complete Choral Warm-Up Book by Russell Robinson and Jay Althouse (11653)

The Choral Warm-Up Collection – various/ed. Sally K. Albrecht (21676)

Other madrigals in this style edited and arranged by Russell Robinson from Alfred:

ALL YE WHO MUSIC LOVE – Donato

3-Part Mixed – 11623

SSA – 20096

APRIL IS IN MY MISTRESS’ FACE – Morley

3-Part Mixed – 18591

FIRE, FIRE – Morley

3-Part Mixed – 19205

SSA – 22957

HOW MERRILY WE LIVE – East

3-Part Mixed – 16331

SSA – 21052

IN THESE DELIGHTFUL PLEASANT GROVES – Purcell

SATB – 18603

3-Part Mixed – 11342

SSA – 18604

MATONA, MIA CARA – di Lasso

SATB – 21053

3-Part Mixed – 21054

MY BONNIE LASS – Morley

3-Part Mixed – 16221

MON COEUR SE RECOMMANDE À VOUS – di Lasso

3-Part Mixed – 20097

NOW IS THE MONTH OF MAYING – Morley

3-Part Mixed – 17674

SSA – 21649

O OCCHI MANZA MIA – di Lasso

3-Part Mixed – 22958

SING WE AND CHANT IT – Morley

SATB – 19262

3-Part Mixed – 5809

SSA – 19263

FIRE, FIRE

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

Arranged by

RUSSELL ROBINSON (ASCAP)

THOMAS MORLEY

(1557-1603)

With a strong pulse ($\text{♩} = 72$)

f-p

SOPRANO I

Fire, _ fire, _ fire, _ fire, _ fire, _

SOPRANO II

Fire, _ fire, _ fire, _ fire, _ fire, _

ALTO

Fire, _ fire, _ fire, _ fire, _ fire, _

PIANO

With a strong pulse ($\text{♩} = 72$)

f-p
(for rehearsal only)

4

fire, my heart, my heart, my

my heart, my heart, my heart, my

my heart, my heart, my heart. Fa _

* Also available for 3-part mixed, Level Three (19205).

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. 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.

1. 2. *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

sit and cry me.

sit and cry me. And call for

I sit and cry. And call for

24

And call for help, a - las, but none comes nigh

help, a - las, but none comes nigh

help a - las, but none comes nigh

27

me, and _____ call for help, but none

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

Musical score for measures 33-34. The score is written for three vocal parts (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: Fa _____ la la la la la la. (Soprano), la la la la la la la. Fa _____ la la la (Alto), la la la la la. Fa la. (Tenor), and piano accompaniment.

35

Musical score for measures 35-38. The score is written for three vocal parts (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: Fa la la la la la. Fa _____ la la la (Soprano), la. Fa la la la la la la la la la la la (Alto), Fa la la. Fa la la la. (Tenor), and piano accompaniment.

37

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

f 1. *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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