

PERFORMANCE NOTES

This madrigal was originally written in 1595 for five voices (S.A.A.T.B.) by Thomas Morley (1557-1603), an English composer and organist from the Renaissance period. Morley wrote many madrigals with texts by Michael Drayton (1563-1631) that are still very popular with choruses today; "My Bonnie Lass" is one of them. The key was dropped one full step to F major to make this arrangement accessible for S.A.T.B. choirs.

As is common with these madrigals, verses are often repeated. On the second time through, try to sound like an "echo" of the first time. The final four measures of each "fa-la-la" section should be sung with full voices, as well as the final "tag" second ending (which was added to the original for this arrangement). When moving from 4/4 to 3/4, make sure that the quarter note remains constant and that the 3/4 time does not "drag." This can be achieved by putting a slight emphasis on the first beat of each measure. Let the "fa-la-la's" be sung lightly with a slight stress on the "fa" so that the counterpoint (independent voice-lines) can be heard. Each voice part has its own unique musical phrase. Rehearse slowly at first, then each voice as needed.

Enjoy!

MY BONNIE LASS

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

Arranged by RUSSELL ROBINSON

*Music by THOMAS MORLEY (1557-1603)
Words by MICHAEL DRAYTON (1563-1631)*

Allegro ($\text{♩} = \text{ca. } 168$) $\text{♩} = \text{♩}$ throughout
***f* (2nd time *p*)**

SOPRANO ALTO TENOR BASS

My bon-nie lass she smil - eth, when she my heart be -

My bon-nie lass she smil - eth, when she my heart be -

My bon-nie lass she smil - eth, when she my heart be -

My bon-nie lass she smil - eth, when she my heart be -

Allegro ($\text{♩} = \text{ca. } 168$) $\text{♩} = \text{♩}$ throughout
***f* (2nd time *p*)**

PIANO
(for rehearsal only)

* Also available for 3-part mixed (16221) and T.B.B. (24009).

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4

mf (both times)

guil - eth. Fa la la la la la la la
guil - eth. Fa la la la
guil - eth. Fa la la la la la la, Fa la la la la
guil - eth. Fa la la la la la la, Fa la la la la

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8

la, Fa la la la, Fa la la la la la la la
la, Fa la la la, Fa la la la la la la la
la, Fa la la la, Fa la la la la la la
la, Fa la la la, Fa la la la la la la

15

13 1. (p) 2. f (2nd time p)

la. la. Smile less dear love, there - fore, And

la. la. f (2nd time p) And

la. la. Smile less dear love, there - fore, And

la. la. f (2nd time p) And

la. la. Smile less dear love, there - fore, And

la. la. f (2nd time p) And

1. 2.

(p) f (2nd time p)

17

mf (both times)

you shall love me more. Fa la la la, Fa

mf (both times)

you shall love me more. Fa la la

mf (both times)

you shall love me more. Fa la la, Fa

mf (both times)

you shall love me more. Fa la la, Fa

mf (both times)

you shall love me more. Fa la la, Fa

21

la, Fa la la la, la, la, la

la, Fa la la la, la, la, la

la la la la, Fa la la la, Fa la la la la la

la la la la, Fa la la la, Fa la la la

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25

1. 2.

la la la, Fa la la la, Smile la.

la la la, Fa la la la, Smile la.

la la la la, Fa la la la la, Smile la.

la la la, Fa la la la la, la.

1. 2.

29

f (2nd time **p**)

Musical score for measures 29-31. The score consists of four staves:

- Top staff: Treble clef, 4/4 time, key signature of one sharp. Dynamics: *f* (2nd time **p**). Vocal line: "When she her sweet eye turn - eth, O how my heart it".
- Second staff: Treble clef, 4/4 time, key signature of one sharp. Dynamics: *f* (2nd time **p**). Vocal line: "When she her sweet eye turn - eth, O how my heart it".
- Third staff: Treble clef, 4/4 time, key signature of one sharp. Dynamics: *f* (2nd time **p**). Vocal line: "When she her sweet eye turn - eth, O how my heart it".
- Bottom staff: Bass clef, 4/4 time, key signature of one sharp. Dynamics: *f* (2nd time **p**). Continuo line: "When she her sweet eye turn - eth, O how my heart it".

32

mf (both times)

Musical score for measures 32-34. The score consists of four staves:

- Top staff: Treble clef, 4/4 time, key signature of one sharp. Dynamics: *mf* (both times). Vocal line: "burn - eth. Fa la la la la la la la".
- Second staff: Treble clef, 4/4 time, key signature of one sharp. Dynamics: *mf* (both times). Vocal line: "burn - eth. Fa la la la".
- Third staff: Treble clef, 4/4 time, key signature of one sharp. Dynamics: *mf* (both times). Vocal line: "burn - eth. Fa la la la la la la la".
- Bottom staff: Bass clef, 4/4 time, key signature of one sharp. Dynamics: *mf* (both times). Continuo line: "burn - eth. Fa la la la la la la la".

36

la, Fa la la la, la, Fa la la la, la, Fa la la, la, Fa la la

39

— la la la la la. la. Dear — la. la. la. la. la. la. la. la.

43

(2nd time **p**)

love, call in their light, or else you burn me quite.

(2nd time **p**)

love, call in their light, or else you burn me quite.

(2nd time **p**)

love, call in their light, or else you burn me quite.

f(2nd time **p**)

or else you burn me quite.

(2nd time **p**)

47

mf (both times)

Fa la la la, Fa la, Fa la la la

mf (both times)

Fa la la la, Fa la, Fa la la la

mf (both times)

Fa la la la, Fa la la la la, Fa la

mf (both times)

Fa la la la, Fa la la la la, Fa la

mf (both times)

51

f

1.

p

la, Fa la la la la la, Fa la la la la. Dear *p*

f

la, Fa la la la la la la, Fa la la la la. Dear *p*

f

8 la, Fa la la la la la la la, Fa la la la la. Dear *p*

f

la, Fa la la la la la la la, Fa la la la la.

1.

p

56

2.

rit.

la. Fa la la la la la, Fa la la la la. *rit.*

la. Fa la la la la la la, Fa la la la la. *rit.*

8 la. Fa la la la la la la la, Fa la la la la. *rit.*

10. la. Fa la la la la la la la, Fa la la la la.

24008

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 from Alfred edited and arranged by Russell Robinson:

ADIEU, SWEET AMARILLIS - Wilbye

3-part mixed - 24010

ALL YE WHO MUSIC LOVE - Donato

3-part mixed - 11653, SSA - 20096

APRIL IS IN MY MISTRESS' FACE - Morley

3-part mixed - 18591, TBB - 23401

FA UNA CANZONA - Vecchi

SATB - OCTM02001, SAB - OCT9818, SSA - OCT9821, TBB - OCTM02002

FAIR PHYLLIS - Farmer

3-part mixed - 21647

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

JE LE VOUS DIRAY - Certon

SATB - 23402, 3-part mixed - 23403, SSA - 23404

MATONA, MIA CARA - di Lasso

SATB - 21053, 3-part mixed - 21054

MON COEUR SE RECOMMANDÉ À VOUS - di Lasso

3-part mixed - 20097

MY BONNIE LASS - Morley

SATB - 24008, 3-part mixed - 16221, TBB - 24009

NOW IS THE MONTH OF MAYING - Morley

3-part mixed - 17674, SSA - 21649

O OCCHI MANZA MIA - di Lasso

3-part mixed - 22958

PSALLITE - Praetorius

SATB - OCTM04001, SAB - SV9907, SSA - SV9908

SING WE AND CHANT IT - Morley

SATB - 19262, 3-part mixed - 5809, SSA - 19263