

A SUITE OF THREE MADRIGALS

Thomas Morley
Arranged by Bud Caputo

INSTRUMENTATION

Conductor Score	1
Voices with Piano Accompaniment	1
Percussion (Hi Tom-Tom, Finger Cymbals)	3
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

With string parts in first position, optional percussion, and optional SATB choir parts, these popular madrigals provide opportunities to delve into music history. Featured are “Now Is the Month of Maying,” “Sing We and Chant It,” and “Fair Phyllis.”

NOTES TO THE CONDUCTOR

As tradition dictates, the string parts in this arrangement simply double the voice parts as is typical of most Renaissance music. When performing with the voices, the strings must be careful to play with rhythmic drive and precision, yet control their volume in order to be able to hear the voices. The addition of a few percussion instruments adds to the flavor of the dance music typically found in Renaissance court settings. While a performance of just strings and the percussion is sufficient, the addition of the vocal parts will expand the enjoyment by your audience, as the madrigal text is an integral ingredient in this musical form. While choirs typically sing madrigals *a cappella*, the addition of the strings is a liberty taken here to expand and showcase both ensembles and provide added security for less-experienced choirs.

All the string parts remain in first position, allowing younger orchestras the opportunity to perform these works, while allowing the more-advanced string orchestras minimal rehearsal time. Yet, the rhythmic independence and changing meters associated with the madrigal will provide all students with a sufficient challenge and enhance their musical understanding and development.



A Suite of Three Madrigals

I - Now Is The Month of Maying

CONDUCTOR SCORE

Duration - 5:00

Thomas Morley (1557-1602)

Arranged by Bud Caputo

Brightly (♩ = 90)

Soprano

Alto

Tenor

Bass

Piano
Accompaniment

Percussion
(Hi Tom-Tom,
Finger Cymbals)

Violins
I
II

Viola

Cello

String Bass

The musical score is arranged in a standard conductor score format. It features five vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for Piano Accompaniment, Percussion (Hi Tom-Tom and Finger Cymbals), and a string quartet (Violins I and II, Viola, Cello, and String Bass). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Brightly' with a quarter note equal to 90 beats per minute. The dynamic marking is 'mf' (mezzo-forte). The lyrics are: 'Now is the month of Maying, When mer-ry lads are play-ing, Fa la'. The score is divided into four measures, numbered 1 through 4 at the bottom. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the score.

S
la la la la la la la, Fa la la la la la. Now la. Each *mp*

A
la la la la la la la, Fa la la la la la. Now la. Each *mp*

T
la la la la la, Fa la la la la la. Now la. Each *mp*

B
la la la la la, Fa la la la la la. Now la. Each *mp*

Pno. Accomp. *mp*

Perc.

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

1. 2. *mp*

5 6 7 8 9 *mp*

10

S

with his bon - ny lass A - danc - ing on the grass. Fa la

A

with his bon - ny lass A - danc - ing on the grass. Fa la la

T

with his bon - ny lass A - danc - ing on the grass. Fa la la la

B

with his bon - ny lass A - danc - ing on the grass. Fa la la la,

Pno.
Accomp.

Perc.

mp

Vlns.

10

Vla.

Cello

Str. Bass

10

11

12

13

2. *ff* *p* 19 *p-f*

S
la. The Spring, clad all in glad - ness, Doth laugh at Win-ter's sad - ness, Fa la

A
la. The Spring, clad all in glad - ness, Doth laugh at Win-ter's sad - ness, Fa la

T
la. The Spring, clad all in glad - ness, Doth laugh at Win-ter's sad - ness, Fa la

B
la. The Spring, clad all in glad - ness, Doth laugh at Win-ter's sad - ness, Fa la

Pno. Accomp.

Perc.

Vlns. I
2. *ff* *p* 19 *p-f*

Vlns. II
ff *p* *p-f*

Vla.
ff *p* *p-f*

Cello
ff *p* *p-f*

Str. Bass
ff *p* *p-f*

18 *ff* *p* *p-f* 19 20 21 22

1. *f* 2. *mp*

S
la la la la la la la, Fa la la la la la la. The la. And

A
la la la la la la la, Fa la la la la la la. The la. And

T
la la la la la, Fa la la la la la la. The la. And

B
la la la la la, Fa la la la la la la. The la. And

Pno. Accomp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

23 24 25 26 27

f *mp* *f* *mp* *f* *mp*

28

S
A
T
B

to the bag - pipe's sound The nymphs tread out their ground. Fa la

to the bag - pipe's sound The nymphs tread out their ground. Fa la la

to the bag - pipe's sound The nymphs tread out their ground. Fa la la la

to the bag - pipe's sound The nymphs tread out their ground. Fa la la la,

Pno. Accomp.

Perc.

mp

28

I
Vlns.
II

Vla.

Cello

Str. Bass

28 29 30 31

S
la la la, Fa la la la la la la la la la la. *ff* *mp* *ff* And

A
la la, Fa la la la la la la la la la la. *ff* *mp* *ff* And

T
la la la la, Fa la la la la la la la la la la. *ff* *mp* *ff* And

B
Fa la la, Fa la la la la, Fa la la la la la la la la la la. *ff* *mp* *ff* And

Pno. Accomp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

1. *ff* *mp* *ff* And

2. *ff* *ff* *ff* And

32 33 34 35 36



II - Sing We and Chant it.

Thomas Morley

Relaxed in 1 (♩. = 60)

Soprano

Alto

Tenor

Bass

Piano
Accompaniment

Percussion
(Tambourine)

Violins

Viola

Cello

String Bass

Sing we and chant it, while love doth grant it, Fa la la la la

Sing we and chant it, while love doth grant it, Fa la la la

Sing we and chant it while love doth grant it, Fa la la

Sing we and chant it, while love doth grant it, Fa la la la la

Tamb.

Relaxed in 1 (♩. = 60)

I

II

1 2 3 4 5

9 *f*

S
la la la, Fa la la la. Not long youth last - eth, And old age hast - eth,

A
la la la, Fa la la la la. Not long youth last - eth, And old age hast - eth,

T
la la la, Fa la la la. Not long youth last - eth, And old age hast - eth,

B
la al, Fa la la la la la. Not long youth last - eth, And old age hast - eth,

Pno. Accomp.

Perc.

Vlns. I
Vlns. II

Vla.

Cello

Str. Bass

6 7 8 9 10 11 12

f

S
p Now is best lei - sure to take our plea - sure. 17 *f* Fa la la la

A
p Now is best lei - sure to take our plea - sure. *f* Fa la la la la la la,

T
p Now is best lei - sure to take our plea - sure. *f* Fa la, Fa la la

B
p Now is best lei - sure to take our plea - sure. *f* Fa la la la la la la,

Pno. Accomp.
p *f*

Perc.
p *f*

Vlns. I
p 17 *f*

Vlns. II
p *f*

Vla.
p *f*

Cello
p *f*

Str. Bass
p *f*

p 13 14 15 16 *f* 17 18

S
la la la la la, Fa la la la la. Not long youth last - eth,

A
Fa la la la la la, Fa la la la la la. Not long youth last - eth,

T
la, Fa la la la la la, Fa la la, Fa la. Not long youth last - eth,

B
Fa la la la la la, Fa la la la la la. Not long youth last - eth,

Pno. Accomp.

Perc.

Vlns. I
Vlns. II

Vla.

Cello

Str. Bass

24 *f*

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

19 20 21 22 23 24 25

p

S
And old age hast - eth, Now is best lei - sure to take our plea - sure.

A
And old age hast - eth, Now is best lei - sure to take our plea - sure.

T
And old age hast - eth, Now is best lei - sure to take our plea - sure.

B
And old age hast - eth, Now is best lei - sure to take our plea - sure.

p

Pno. Accomp.

Perc.

p

Vlns. I
p

Vlns. II
p

Vla.
p

Cello
p

Str. Bass
p

26 27 *p* 28 29 30 31

S

p *f* *mp*

Fa la la la la. Sing we and chant it, while love doth

A

p *f* *mp*

Fa la la la la. Sing we and chant it, while love doth

T

p *f* *mp*

la, Fa la la, Fa la. Sing we and chant it, while love doth

B

p *f* *mp*

Fa la la la la la. Sing we and chant it, while love doth

Pno. Accomp.

f *mp*

Perc.

p *f* *mp*

Vlns.

p *f* *mp*

Vla.

p *f* *mp*

Cello

p *f* *mp*

Str. Bass

p *f* *mp*

rit.

S

grant it, Fa la la la la la la la, Fa la la la.

A

grant it, Fa la la la la la, Fa la la la la.

T

grant it, Fa la la la la la, Fa la la la.

B

grant it, Fa la la la la la la, Fa la la la la.

Pno. Accomp.

Perc.

Vlns. I

II

Vla.

Cello

Str. Bass

42

43

44

45

46

III - Fair Phyllis

John Farmer (c.1570-1602)

Light and playful (♩ = 92)

Soprano

Alto

Tenor

Bass

Piano
Accompaniment

Percussion
(Hi Tom-Tom,
Finger Cymbals,
Tambourine)

Violins

Viola

Cello

String Bass

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Fair Phyllis I saw sitting a lone, Feed - ing her flock near". The piano accompaniment is in grand staff (treble and bass clefs). The percussion part includes Hi Tom-Tom, Finger Cymbals, and Tambourine. The string ensemble consists of Violins I and II, Viola, Cello, and String Bass. Performance markings include *f* (forte) and *mf* (mezzo-forte). The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom.

1. 2. *mp* 9

S to the moun-tain side. Fair side. The shep-herds knew not, they knew not with-er she was

A to the moun - tain side. side. The shep - herds knew not with-er she was

T to the moun - tain side. side. The shep - herds

B to the moun-tain side. side. The

Pno. Accomp. *mp*

Perc. *mp*

Vlns. I 1. V 2. V 9 *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

6 7 8 9 10 *mp*

S
gone, But af-ter her love er, her lov -

A
gone, But af-ter her lov - er - her lov -

T
8 knew not, they knew not, with-er she was gone, But af-ter her lov - er, her lov -

B
shep - herds knew not, with-er she was gone, But af-ter her lov -

Pno. Accomp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

11 12 13 *mf* 14

S
er, but af - ter her love - er A - myn - tas hied.

A
er, but af - ter her lov - er A - myn - tas hied.

T
er, but af - ter her lov - er A - myn - tas hied. Up and down he

B
- er, but af - ter her lov - er A - myn - tas hied. Up and

Pno. Accomp.

Perc.

Vlns. I
Vlns. II

Vla.

Cello

Str. Bass

mp

mp

15 16 17 18 *mp*

19

S *mp* Up and down he wan - der'd. Up and down he

A *mp* Up and down Up and down he wan - der'd Up and

T *mp* wan - der'd, Up and down, Up and down he wan - der'd,

B down he wan - - - der'd, he wan - - -

Pno. Accomp.

Perc. *mp*

Vlns. I *mp* II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

S
wan-der'd, Up and down he wan - der'd, while she was

A
down he wan - - - der'd, he wan - der'd, while she was

T
Up and down he wan-der'd, Up and down he wan - der'd, while she was miss-ing.

B
he wan - - - - der'd, while she was miss-ing.

Pno. Accomp.

Perc.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

(♩ = ♩)

S
miss - ing. When he found her,

A
miss - ing. When he found her, O, then they fell a -

T
When he found her, O, then they fell a -

B
When he found her, O, then they fell a -

Pno. Accomp.

Perc.

Vlns. I
Vlns. II

Vla.

Cello

Str. Bass

30

31

32

33

S

1. then they fell a - - kiss - ing. 2. rit. kiss - ing.

A

then they fell a - - kiss - ing. kiss - ing.

T

then they fell a - - kiss - ing. Up and down he kiss - ing.

B

then they fell a - - kiss - ing. Up and kiss - ing.

Pno. Accomp.

mp

Perc.

Vlns.

I 1. 2. rit.

II

Vla.

Cello

Str. Bass

mp

Preview Only
Legal Use Requires Purchase