

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 ($\text{♩} = 90$)

Soprano

Alto

Tenor

Bass

Piano Accompaniment

Percussion (Hi Tom-Tom, Finger Cymbals)

Violins I

Violins II

Viola

Cello

String Bass

Hi Tom-Tom

Finger Cymbals

Brightly ($\text{♩} = 90$)



S

A

T

B

Pno.
Accomp.

Perc.

Vlns.

Vla.

Cello

Str. Bass

10

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

10

11

12

13

S

A

T

B

**Pno.
Accomp.**

Perc.

Vlns.

Vla.

Cello

Str. Bass

14 15 16 17

28

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

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

T to the bag - pipe's sound The nymphs tread out their ground. Fa la la la

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

Pno. Accomp.

Perc. *mp*

I

Vlns.

II

Vla.

Cello

Str. Bass

28 29 30 31

II - Sing We and Chant it.

Thomas Morley

Soprano (S) part:

19: la la la la, *p*

20: Fa la la la la la, *p*

21: la la la la la la, *f*

22: la. Not long youth last - eth, *f*

23: la. Not long youth last - eth, *f*

24: la. Not long youth last - eth, *f*

25: la. Not long youth last - eth, *f*

Alto (A) part:

19: Fa la la la la la, *p*

20: Fa la la la la la, *p*

21: la. Not long youth last - eth, *f*

22: la. Not long youth last - eth, *f*

23: la. Not long youth last - eth, *f*

24: la. Not long youth last - eth, *f*

Tenor (T) part:

19: la, Fa la la la la la, *p*

20: la, Fa la la la la la, *p*

21: la, Fa la la la la la, *f*

22: la. Not long youth last - eth, *f*

23: la. Not long youth last - eth, *f*

24: la. Not long youth last - eth, *f*

Bass (B) part:

19: Fa la la la la la, *p*

20: Fa la la la la la, *p*

21: la la la la la la, *f*

22: la. Not long youth last - eth, *f*

23: la. Not long youth last - eth, *f*

24: la. Not long youth last - eth, *f*

Piano Accompaniment (Pno. Accomp.):

19: *p*

20: *p*

21: *f*

22: *f*

23: *f*

24: *f*

25: *f*

Percussion (Perc.):

19: *p*

20: *p*

21: *f*

22: *f*

23: *f*

24: *f*

25: *f*

Violins I (Vlns. I):

19: *p*

20: *p*

21: *f*

22: *f*

23: *f*

24: *f*

25: *f*

Violins II (Vlns. II):

19: *p*

20: *p*

21: *f*

22: *f*

23: *f*

24: *f*

25: *f*

Cello (Cello):

19: *p*

20: *p*

21: *f*

22: *f*

23: *f*

24: *f*

25: *f*

Double Bass (Str. Bass):

19: *p*

20: *p*

21: *f*

22: *f*

23: *f*

24: *f*

25: *f*

Soprano (S) part:

A 26 And old age hast - eth, Now is best lei - sure to take our plea - sure.

A 27 And old age hast - eth, Now is best lei - sure to take our plea - sure.

A 28 And old age hast - eth, Now is best lei - sure to take our plea - sure.

Bass (B) part:

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

Piano Accompaniment (Pno. Accomp.) part:

26-31 Pianist plays chords in the right hand and bass notes in the left hand.

Percussion (Perc.) part:

26-31 Percussion plays eighth-note patterns on the snare drum.

Violins (Vlns.) part:

I 26-31 Violin I plays eighth-note patterns.

II 26-31 Violin II plays eighth-note patterns.

Cello part:

26-31 Cello plays eighth-note patterns.

Bassoon (Vla.) part:

26-31 Bassoon plays eighth-note patterns.

String Bass (Str. Bass) part:

26-31 String Bass plays eighth-note patterns.

Measure numbers: 26, 27, 28, 29, 30, 31.

Preview Use Requires Purchase

32

S

A

T

B

Pno.
Accomp.

Perc.

I

Vlns.

II

Vla.

Cello

Str. Bass

Review Use Requires Purchase Only

39

Soprano (S): Fa la la la la la. Sing we and chant it, while love doth

Alto (A): Fa la la la la la. Sing we and chant it, while love doth

Tenor (T): la, Fa la la la, Fa la. Sing we and chant it, while love doth

Bass (B): Fa la la la la la la. Sing we and chant it, while love doth

Piano Accompaniment (Pno. Accomp.): Harmonic support, dynamic markings (f, mp).

Percussion (Perc.): Dynamic markings (p, f, mp).

Violins (Vlns.): Dynamic markings (p, f, mp).

II Violin (II): Dynamic markings (p, f, mp).

Cello: Dynamic markings (p, f, mp).

Double Bass (Str. Bass): Dynamic markings (p, f, mp).

Musical score measures 36-41.

rit.

ff

S
A
T
B
Pno.
Accomp.
Perc.
I
Vlns.
II
Vla.
Cello
Str. Bass

Review Use Requires Purchase

III - Fair Phyllis

John Farmer (c.1570-1602)

Light and playful ($\text{d} = 92$)

Soprano

Fair Phyl - lis I saw sit - ting ayl a - lone, Feed - ing her flock near

Alto

Feed - ing her flock near

Tenor

Feed - ing her flock near

Bass

Feed - ing her flock near

Piano Accompaniment

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

Hi Tom-Tom

Finger Cymbals *mf*

Tamb. *mf*

Violins

Viola

Cello

String Bass

mf

Light and playful ($\text{d} = 92$)

1 2 3 4 5

Soprano (S) vocal part:

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

Piano Accompaniment (Pno. Accomp.):

mp

Percussion (Perc.):

mp mp mp mp

Violins I (Vlns. I):

1. V 2. V 9. V

Violins II (Vlns. II):

mp

Cello (Cello):

Vla. (Vla.):

Str. Bass (Str. Bass):

6 7 8 9 10 mp

Soprano (S) vocal line:

Amen, amen, amen,
But after her lover, her lover,
But after her lover, her lover,
But after her lover, her lover,

Tenor (T) vocal line:

8 knew not, they knew not, with-er she was gone,
But after her lover, her lover,
But after her lover, her lover,

Bass (B) vocal line:

shep - herds knew not, with-er she was gone,
But after her lover, her lover,

Piano Accompaniment (Pno. Accomp.):

Moderato (mf) dynamic markings.

Percussion (Perc.):

Moderato (mf) dynamic markings.

Violins (Vlns. I & II):

Moderato (mf) dynamic markings.

Violoncello (Cello):

Moderato (mf) dynamic markings.

Double Bass (Str. Bass):

Moderato (mf) dynamic markings.

Measure numbers: 11, 12, 13, 14

S

A

T

B

Pno.
Accomp.

Perc.

I

Vlns.

II

Vla.

Cello

Str. Bass

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

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

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

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

15 16 17 18 *mp*

24 *f*

S
A
T
B
Pno.
Accomp.
Perc.
I
Vlns.
II
Vla.
Cello
Str. Bass

S

A

T

B

Pno.
Accomp.

Perc.

Vlns.

Vla.

Cello

Str. Bass

S

A

T

B

Pno.
Accomp.

Perc.

Vlns.

Vla.

Cello

Str. Bass

33
(♩ = ♪)

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

When he found her, O,

33
(♩ = ♪)

30 31 32 33

41238S

Soprano (S) vocal line:

A 4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

A 4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

A 4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

A 4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

Bass (B) vocal line:

8 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

Piano Accompaniment (Pno. Accomp.):

4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

Percussion (Perc.):

4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

Violins (Vlns. I & II):

4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

Violoncello (Cello):

4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

Double Bass (Str. Bass):

4 | 6 | > then they fell a - kiss - ing, a - kiss - ing, O,

Soprano (S) vocal line:

then they fell a - - kiss - ing.

Alto (A) vocal line:

then they fell a - - kiss - ing.

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

Piano Accompaniment (Pno. Accomp.):

Accompanimental chords in G major, quarter notes.

Percussion (Perc.):

Snare drum patterns: 1. (Measures 37-38) 16th-note patterns with accents. 2. (Measure 39) 16th-note patterns with accents.

Violins (Vlns. I & II):

1. (Measures 37-38) 16th-note patterns with accents. 2. (Measure 39) 16th-note patterns with accents.

Cello (Cello):

1. (Measures 37-38) 16th-note patterns with accents. 2. (Measure 39) 16th-note patterns with accents.

String Bass (Str. Bass):

1. (Measures 37-38) 16th-note patterns with accents. 2. (Measure 39) 16th-note patterns with accents.

Measure numbers: 37, 38, 39

Tempo markings: 1., 2. rit.

Preview Use Requires Purchase

Preview Only
Legal Use Requires Purchase