

THREE MADRIGALS

for S. A. B.

Your Shining Eyes

THOMAS BATESON (1604)

Soprano

Alto

Baritone

mf Your shin-ing eyes and gold-en hair, Your lil - y ros - ed

mf Your shin-ing eyes and gold-en hair, Your lil - y ros - ed

mf Your shin-ing eyes and gold-en hair, Your lil - y ros - ed

mf For rehearsal only

lips most fair, Your lil - y ros - ed lips most fair; Your oth - er

lips most fair, Your lil - y ros - ed lips most fair; Your oth - er beau-ties

lips most fair, Your lil - y ros - ed lips most fair; Your oth - er beau-ties

mp

mp

mp

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beau-ties that ex - cel, Your oth - er beau-ties that ex - cel,
 that ex - cel, Your oth - er beau-ties that ex - cel, Men can-not
 that ex - cel, Your oth - er beau-ties that ex - cel, Men can-not

f

Men can-not choose but like them well, men can-not choose but like them well. But
 choose but like them well, but like them well, men can-not choose but like them well. But
 choose but like them well, but like them well, men can-not choose but like them well. But

f *(an echo)* *f*
p *f*
p *f*

when for them — they say they'll die, they say they'll die, be -

when for them they - say they'll die, they say they'll die, be - lieve them

when for them they say they'll die, they say they'll die, be - lieve

mp *p* *mp* *p* *mp* *p*

lieve them not, - they do but lie, be - lieve them not, they do but

not, they do but - lie, but lie, be - lieve them not, they do but

them, not they do but lie, be - lieve them not, they do but

mf *mf* *mf* *mf*

ff
 lie, be - lieve them not, they do but

ff
 lie, be-lieve them not they do but lie — be - lieve them

ff
 lie, be - lieve them not, be - lieve them not

1. lie, be - lieve them not, they do but — lie. But lie.
 2. not, they do but lie, they do — but lie. But lie.

1. they lie — but lie. But lie.
 2. 8

As Late In My Accounting

THOMAS WHEELKES (1608)

mf

1. As late in my ac - count - ing My for - tune was a -
 2. Hearts gree - dy in de - sir - ing Are spee - dy in a -

mf

1. As late in my ac - count - ing My for - tune was a -
 2. Hearts gree - dy in de - sir - ing Are spee - dy in a -

mf

1. As late in my ac - count - ing My for - tune was a -
 2. Hearts gree - dy in de - sir - ing Are spee - dy in a -

mf For rehearsal only

p >

mount - ing, Fa la la la la la, Fa la la la la la, Fa
 spir - ing, Fa la la la la la, Fa la la la la la, Fa

p >

mount - ing, Fa la la la la la, Fa la la la la la, Fa
 spir - ing, Fa la la la la la, Fa la la la la la, Fa

p >

mount - ing, Fa la la la la la la, Fa la la la la
 spir - ing, Fa la la la la la la, Fa la la la la

p

cresc. > *cresc.* > *cresc.* >

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

cresc.

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

mf *f*

la. But now all is un - done, All cours-es back-ward run, Fa
 And this fe - male sex Make stoutheartsbreaktheirnecks,

mf *f*

la. But now all is un - done, All cours-es back-ward run, Fa
 And this fe-male sex Make stoutheartsbreaktheirnecks,

mf *f*

la la. But now all is un - done, All cours-es back-ward run, Fa
 And this fe-male sex Make stoutheartsbreaktheirnecks,

mf *f*

Brightly *gradually dim.* 1. *p*

la la la la la la la la la la la la la la la la.

gradually dim. *p*

la la la la la la la la la la la la la la la la.

gradually dim. *p*

la la la la la la la la la la la la la la la la.

Brightly *gradually dim.* 1. *p*

2.

f *p>*

la. 3. The la - dies poor and nee - dy Seem al - ways near and gree - dy, Fa

f *p>*

la. 3. The la - dies poor and nee - dy Seem al - ways near and gree - dy, Fa

f *p>*

la. 3. The la - dies poor and nee - dy Seem al - ways near and gree - dy, Fa

2.

f *p*

cresc. *>*

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

cresc. *>*

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

cresc. *>*

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

cresc.

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

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

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

ff

ff

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

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

la, Fa la la la la la la la.

poco rit.

ff

poco rit.

ff

poco rit.

ff

Follow Me, Sweet Love

MICHAEL EAST (1606)

mf Fol-low me, fol-low me, *p* sweet love and souls de -

mf Fol-low me, fol-low me, *p* sweet love and souls de -

mf Fol - low me, fol-low me, *p* fol - low me, sweet love and souls' de -

For rehearsal only *p*

mf light, *p* Fol-low me, fol - low me, *cresc.* fol - low me, fol - low me,

mf light, *p* Fol-low me, fol - low me, *cresc.* fol - low me, fol - low me,

mf light, *p* Fol-low me, fol - low me, *cresc.* fol - low me,

mf *p* *cresc.*

sweet love and soul's de-light Or else by my ex-ile my soul is sev-er'd

sweet love and soul's de-light Or else by my ex-ile my soul is

sweet love and soul's de-light Or else by my ex-ile my soul is sev-er'd

The first system of the musical score consists of four staves. The top three staves are vocal lines for Soprano, Alto, and Bass, respectively. The bottom staff is the piano accompaniment. The lyrics are: "sweet love and soul's de-light Or else by my ex-ile my soul is sev-er'd". The music features dynamic markings of *f* (forte) and *mf* (mezzo-forte), and includes accents and a fermata over the final note of the first vocal line.

quite, my soul is sev-er'd quite, My hand, my — hand, my heart,

sev-er'd quite, Is sev-er'd quite, My hand, my — hand,

quite, my soul is sev-er'd quite, My hand, my hand, my

softly and gradually, cresc.

gradually cresc.

The second system of the musical score consists of four staves. The top three staves are vocal lines for Soprano, Alto, and Bass, respectively. The bottom staff is the piano accompaniment. The lyrics are: "quite, my soul is sev-er'd quite, My hand, my — hand, my heart, sev-er'd quite, Is sev-er'd quite, My hand, my — hand, quite, my soul is sev-er'd quite, My hand, my hand, my". The music includes dynamic markings of *mf* and performance instructions: "*softly and gradually, cresc.*" and "*gradually cresc.*".

* Pause slightly here

my heart, my faith, my faith, my love,
my heart, my heart, my faith, my faith,
heart, my heart, my faith, my faith, my

This system contains the first three vocal staves and the piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines. A large red watermark is overlaid on the right side of the page.

my love, my life, my life, my life, *ff*
my love, my love, my life, my life, *ff*
love, my love, my life, my life, my *ff*

This system contains the next three vocal staves and the piano accompaniment. The piano part continues with chords and moving lines. A large red watermark is overlaid on the right side of the page.

my — life, my life is thine, O save thine own if thou wilt not do

my life, my life is thine, O save thine own if thou wilt not do

life, my life is thine, O save thine own if thou wilt not do

mf *mf* *ff* *mf* *ff* *mf*

mine, O save thine own, O save thine own if thou wilt not do — mine.

mine O save thine own, O save thine own if thou wilt not do — mine.

mine, O save thine own, O save thine own if thou wilt not do mine.

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

English Madrigals

Originally invented and developed in Italy, the madrigal was popularized in Elizabethan England through the publication in 1590 of Watson's collection of *Italian Madrigals Englished*. Through a sequence of music books published by Thomas Morley between 1593 and 1597, together with the same composer's famous *Plaine and Easie Introduction to Practicall Musicke*, a new and important national flavor was given to the essentially Italian styles of the original product. And during the next thirty years there followed an astounding development which placed the English madrigal in the very forefront of European artistic endeavors.

The English examples of Renaissance madrigals have, of course, long been known to thousands of music lovers the world over. But they are not easy to perform and need a special kind of interpretation if they are to sound well to modern ears. Originally written in two to seven parts, these English madrigals are of varying degrees of complexity and difficulty. The present sets have been chosen for their appropriateness for young singers and the fact that their numbers constitute a sort of graded introduction to this style of singing. Transcribed from the original three part pieces, the only alterations that have been made in these S.A.B. madrigals are those necessary for bringing the lower part within the bass-baritone range and a few word changes in order to make the texts more comprehensible to young singers of the present day. The composers represent the very height of the English madrigal movement during the first decade of the Seventeenth Century.

Thus these short pieces constitute an excellent introduction to the madrigal style as well as provide the singers of the present day with an opportunity for realizing the enjoyment that can come from rendering independent contrapuntal parts when skillfully woven together by the composer. After the nature of these separate vocal lines has been definitely established, all sorts of refinement of phrasing, stress, and enunciation can be introduced to emphasize the meaning of the words and match the tone color and dynamics of the music to the verbal sense of the text. No better ensemble training for choristers can be found anywhere.

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