

Madrigals
Spring
2008

Dr. Baird Rm 215
1:20-2:40 M (W)

FAIR PHYLLIS

JOHN FARMER

Fair Phyllis I saw sitting all alone,
 Feeding her flock near to the mountain side.
 The shepherds knew not whither she was gone
 But after her lover Amyntas hied.
 Up and down he wandered whilst she was missing;
 When he found her, O, then they fell a-kissing.

Madrigals à 4 (1599), xv

Farmer's original note-values are slightly unfair to the fair Phyllis, and the repeated opening phrase has therefore been modified to help both declamation and breathing.

Soprano (S): Fair Phyllis I saw sitting all alone, Feed - ing
 Alto (A):
 Tenor (T):
 Bass (B):

5 1 2

her flock near to the mount - ain side; The
 her flock near to the mount - ain side; side.
 her flock near to the mount - ain side; side.
 her flock near to the mount - ain side; side.

10

shep - herds knew not, they knew not whi - ther she was
 The shep - herds knew not, whi - ther she was
 The shep - herds
 The

gone,
 gone, But
 knew not, they knew not whi - ther she was gone,
 shep - herds knew not whi - ther she was gone,

But af - ter her lov - er, her lov - er, but af - ter her
 af ter her lov - er, her lov - er, but af - ter her
 But af - ter her lov - er, her lov - er,
 But af - ter her lov - er,

15

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

20

Up and down he wan - dered,
Up and down up and down he
wan - dered, up and down up and
down he wan - dered, he

up and down he wan - dered.
wan - dered, up and down he wan -
down he wan - dered, up and down he
wan - - - - - dered,

25

up and down he wan - dered, up and down he
- dered, up and down he wan - dered, up and
wan - dered, up and down he wan - dered,
up and

down

wan - dered, up and down he wan -
down he wan - - - - - dered, he wan -
up and down he wan - dered, up and down he wan -
he wan - - - - -

30

- dered, whilst she was miss - ing; When +
- dered, whilst she was miss - ing; When
- dered, whilst she was miss - ing; When
- dered, whilst she was miss - ing; When

d = d.

he e + found her,
— he found her, O, then they fell a -
he found her, O, then they fell a -
he found her, O, then they fell a -

d = d.

O, then they fell a - kiss - ing, a - kiss - ing, O,
- kiss - ing, O, then they fell a - kiss - ing, a - kiss - ing, O,
- kiss - ing, O, then they fell a - kiss - ing, a - kiss - ing, O,
- kiss - ing, O, then they fell a - kiss - ing, a - kiss - ing, O,

d = d 1

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

6

IL BIANCO E DOLCE CIGNO

d'Avalos

[♩ = mm 54]

ARCADELT

Il bian - co e dol - ce ci - gno can-tan-do mo - re,
 Il bian - co e dol - ce ci - gno can-tan-do mo - re,
 Il bian - co e dol - ce ci - gno can-tan-do mo - re,

[C] [C] [C]

Et io Pian - gen - do giun - go al fin del vi - ver mi - o,

et io Pian - gen - do giun - go al fin del vi - ver mi - o,
 et io Pian - gen - do giun - go al fin del vi - ver mi - o,
 Et io Pian - gen - do giun - go al fin del vi - ver mi - o,

[C] [C] [C]

et io pian - gen - do giun - go al fin del vi - ver mi - o. Stra -
 et io pian - gen - do giun - go al fin del vi - ver mi - o. Stra -
 et io pian - gen - do giun - go al fin del vi - ver mi - o. Stra -
 et io pian - gen - do giun - go al fin del vi - ver mi - o.

[C] [C] [C]

32 Arcadelt: Il bianco e dolce cigno

12

12

- no e di - ver - sa sor - te ch'ei mo - re scon - so - la - to, Et io mo - ro be -
 - no e di - ver - sa sor - te ch'ei mo - re scon - so - la - to, Et io mo -
 - no e di - ver - sa sor - te ch'ei mo - re scon - so - la - to, Et io mo -
 Stra - no e di - ver - sa sor - te,

17

17

- a - - - - to. Mor - te, che nel mo -
 - ro be - a - - - - to. Mor - te, che nel mo -
 - ro, et io mo - ro be - a - - - to. Mor - te, che nel mo -
 Et io mo - ro be - a - - - to. Mor - te, che nel mo -

22

22

- ri - re Miem-pie di gio - ia tut - to e di de - si - re. Se nel mo -
 - ri - re Miem-pie di gio - ia tut - to e di de - si - re. Se nel mo -
 - ri - re Miem-pie di gio - ia tut - to e di de - si - re. Se nel mo -
 - ri - re Miem-pie di gio - ia tut - to e di de - si - re. Se nel mo -

- nir al - tro do - lor non sen - to
 - nir al - tro do - lor non sen - to Di mil - le mor-te il di, di
 - nir al - tro do - lor non sen - to Di mil - le mor-te il
 - nir al - tro do - lor non sen - to Di mil - le

Di mil - le mor-te il di sa - rei con-ten - to, di mil - le
 mil - le mor-te il di, di mil - le mor-te il di, di mil - le
 di, di mil - le mor-te il di sa - rei con-ten - to, di mil - le mor-te il di, di mil - le
 mor-te il di sa - rei con-ten - to, di mil - le mor-te il di

30
 mor-te il di sa - rei con-ten - to.
 mor-te il di, di mil - le mor-te il di sa - rei con-ten - to.
 mor-te il di sa - rei con-ten - to, di mil - le mor-te il di sa - rei con-ten - to.
 sa - rei con-ten - to, di mil - le mor-te il di sa - rei con-ten - to.

The famous English canon in its original form before
it was changed to suit a second text of sacred nature

2. ROTA

Double canon for six voices

JOHN of FORNSETTE
ca 1280



Sum - mer is y - com - en in, — Lou d - ly sing cuck - oo!
Loo de



Grow - eth seed, and blow - eth mead, and Spring - eth wood a - new.
seed med a - nooo



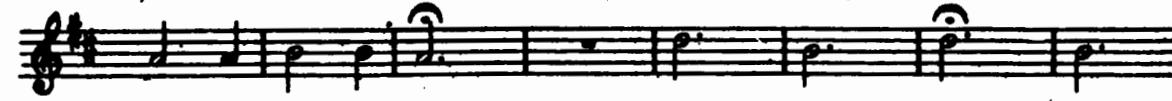
Sing cuck - oo,

Ewe neer bleat - eth af - ter lamb, low' th
Chwuh bleteth after lamb looth



After calve coo

Bul - lock start - eth, buck now vert - eth,
Bullock sturteth buckuh furteth



Mor - ry sing cuck - oo,

cuck - oo, cuck - oo,

Murrie sing Cuckoo



Well singst thou cuck - oo

and — cease thou nev - er

~~now~~ nooo

these

Sung together with a second round called "Pox" (foot):

1. Sing cuck - oo 2. now sing cuck - oo.

In the "pox" both voices begin at the same time at the places indicated by the number.
Repeat until the other canon is finished too. The original key was "F" major.

Ed.

9

b. *Innsbruck, ich muss dich lassen*

S. *Gentle and flowing*

A.

T.

B.

sen, ich fahr da-hin mein Stras - sen, in frem-de Land da-

sen, ich fahr da - hin mein Stras - sen, in frem-de Land da-

sen, ich fahr da-hin mein Stras - sen, in frem-de Land da-

sen, ich fahr da - hin mein Stras - sen, in frem-de Land da-

(184) Heinrich Isaac

(184)

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

hin. Mein Freud ist mir ge-nom - men, die ich nit weiss

8 hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

hin. Mein Freud ist mir ge - nom - men, die ich nit weiss

be - kom - men, wo ich im E - lend

be-kom - men, wo ich im E - lend

8 be-kom - men, wo ich im E - lend

be - kom - men, wo ich im E - lend, im E - lend

bin, wo ich im E - lend bin.

bin, wo ich im E - lend bin.

8 bin, wo ich im E - lend bin.

bin, wo ich im E - lend bin.

Amor

A 4 voci: Canto, doi Tenori e Basso

LAMENTO DELLA NINFA

Canto *(F)* *p*

Tenore primo *(F)* *le tre parti cantino piano* *pp*

Tenore secondo *(F)* *pp*

Basso *(B)* *pp*

Di - ce - a

(Lento, in due)

pp

5

- mor A - mor A - mor dove

il ciel mi - rando il piè fer - mó

il ciel mi - rando il piè fer - mó

il ciel mi - rando il piè fer - mó

pp

9

13

17

290

21

ti non mi tor - men - ti non mi tor - men - ti
 mi - se - rel - la ah più no no tanto gel sof - frir non
 rel - la

25

f più no non vo' più chei so - spi - ri se non lon - tan lon - tan da me
 può

ah mi - se - rel - la

mf pp

29

no no che i mar - ti - ri più non di - rammi non di - ram - mia -
 Ah mi - se - rel - la

ah mi - se - rel - la

VIII

33

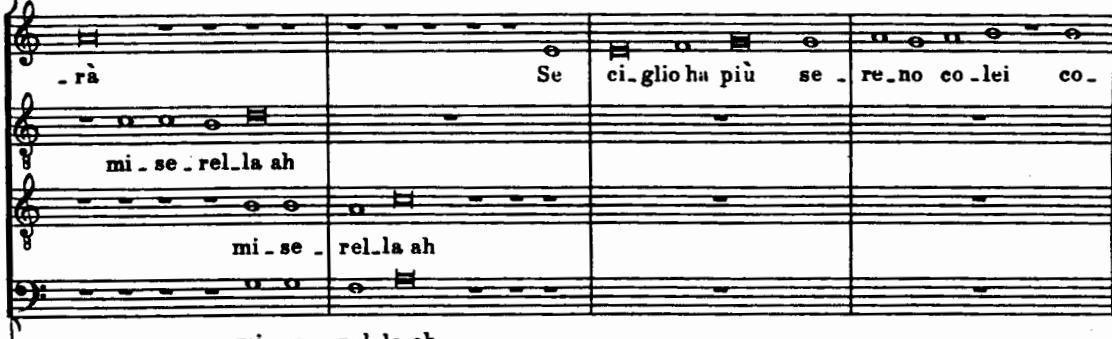
mi strug - go tut t'orgo - glio - so sta
mi - se - rel - la
mi - se - rel - la
mi - se - rel - la ah più no

41

292

45

-rà Se ci_glio ha più se_re_no co_lei co_
 mi_se_rel_la ah
 mi_se_rel_la ah
 mi_se_rel_la ah



49

-lei co_lei ch'el mio non è già non rinchiu_de in se_no A_mor si
))



53

bel_la fè si bella si bel_la fè
 1) mi_se_rella ah più no no tan_to gel soffrir non
 mi_se_rella ah più no no tan_to gel soffrir non
 mi_se_rella ah più no no tan_to gel soffrir non



1) Nell'Originale:

57

da quel_la boc_ca havrai ne più so _ a_via_h ta - ci
- rel - la mi - se - rel - la mi - se -
PP

ta - ci ta - ei ta - ei che trop-po il sa.
mi - se - rel - la mi - se - rel - la
rel - la mi - se - rel - la

61

65

F P A F
F P P F

F F F Sing We & Chant

17

PIANO.
(CANTUS)

PIANO.
(CINTUS)

ALTO.
(LTUS.)

ENOR.
(ENOR.)

BASS.
(BASSUS)

PIANOFORTE.
(For rehearsal only)

f repeat p

1. Sing we and chant it, While love doth
2. All things in - vite us, Now to de -

f repeat p
1. Sing we and chant it, While love doth
2. All things in - vite us, Now to de -

f repeat p
1. Sing we and chant it, While love doth
2. All things in - vite us, Now to de -

f repeat p
1. Sing we and chant it, While love doth
2. All things in - vite us, Now to de -

f repeat p
1. Sing we and chant it, While love doth
2. All things in - vite us, Now to de -

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

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

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

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

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

1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea-sure.
 2. Hence care be pack - ing, No mirth be lack - ing, Let spare no trea - sure, To live in plea-sure.

cresc.

1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea-sure.
 2. Hence care be pack - ing, No mirth be lack - ing, Let spare no treasure, To live in plea-sure.

cresc.

1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea-sure.
 2. Hence care be pack - ing, No mirth be lack - ing, Let spare no treasure, To live in plea-sure.

cresc.

1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea-sure.
 2. Hence care be pack - ing, No mirth be lack - ing, Let spare no treasure, To live in plea-sure.

cresc.

1. Not long youth last - eth, and old age hast - eth, Now is best lei - sure, To take our plea-sure.
 2. Hence care be pack - ing, No mirth be lack - ing, Let spare no treasure, To live in plea-sure.

cresc.

INTERMISSION
Last tiny note.

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

Now, oh now I needs must part

6

S. 1 Now, oh now I needs must part, Part - ing though I ab - sent mourn.
While I live I needs must love, Love lies not where hope is gone.

A. 2 Now, oh now I needs must part, Part - ing though I ab - sent mourn.
While I live I needs must love, Love lies not where hope is gone.

T. 3 Now, oh now I needs must part, Part - ing though I ab - sent mourn.
While I live I needs must love, Love lies not where hope is gone.

B. 4 Now, oh now I needs must part, Part - ing though I ab - sent mourn.
While I live I needs must love, Love lies not where hope is gone.

LUTE

Ab - sence can no joy im - part; Joy once fled can-not re - turn.
 Now at last des - pair doth prove Love di - vi - ded lov - eth none.

Ab - sence can no joy im - part; Joy once fled can-not re - turn.
 Now at last des - pair doth prove Love di - vi - ded lov - eth none.

Ab - sence can no joy im - part; Joy once fled can-not re - turn.
 Now at last des - pair doth prove Love di - vi - ded lov - eth none.

Ab - sence can no joy im - part; Joy once fled can-not re - turn.
 Now at last des - pair doth prove Love di - vi - ded lov - eth none.

OFF
↑
11

10

Sad des - pair doth drive me hence; This des-pair un-kind-ness sends.

Sad des - pair doth drive me hence; This des-pair un-kind-ness sends.

Sad des - pair doth drive me hence; This des - pair, des - pair un-kind-ness sends.

Sad des - pair doth drive me hence, me hence; This des-pair un-kind-ness sends.

OFF
↓
15

If that part - ing be of - fence, It is she which then of - fends. *Silent Short(S)*

If that part - ing be of - fence, It is she which then of - fends.

If that part - ing be of - fence, It is she which then of - fends.

If that part - ing be of - fence, It is she which then of - fends.

2 Dear, when I from thee am gone,
Gone are all my joys at once.
I lov'd thee and thee alone,
In whose love I joyed once.
And although your sight I leave,
Sight wherein my joys do lie.
Till that death doth sense bereave,
Never shall affection die.

Sad despair doth drive me hence;
This despair unkindness sends.
If that parting be offence,
It is she which then offends.

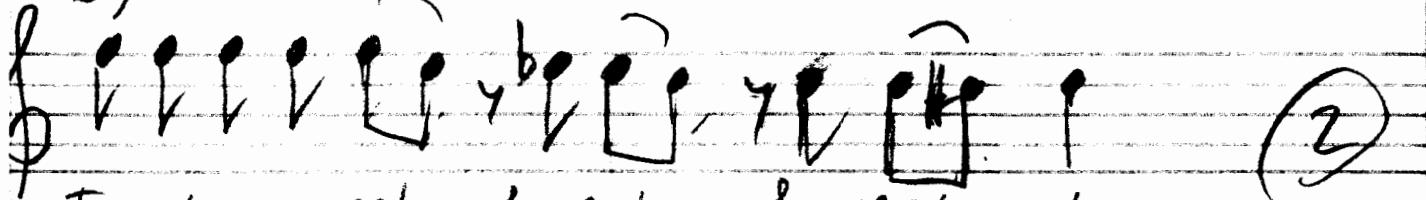
3 Dear, if I do not return,
Love and I shall die together.
For my absence never mourn
Whom you might have joyed ever;
Part we must though now I die,
Die I do to part with you.
Him despair doth cause to lie
Who both liv'd and dieth true.

Sad despair doth drive me hence;
This despair unkindness sends.
If that parting be offence,
It is she which then offends.

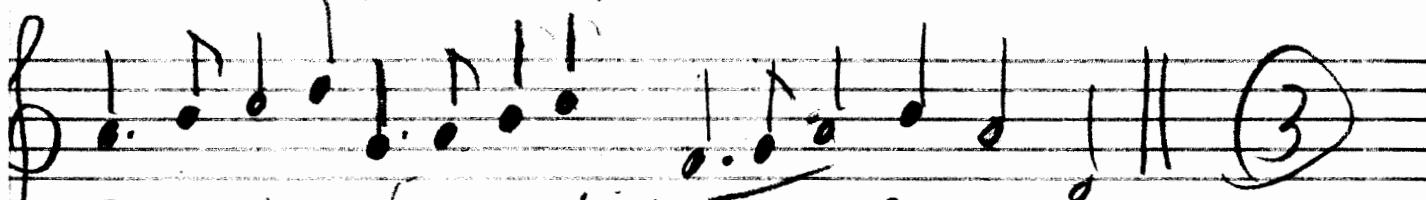
Babylon



By the wa-ters the wa-ters of Babylon



I sat down & wept & wept & wept when



I remembered thee remembered thee Zion

17. Ach Elslein, liebes Elselein mein

The musical score consists of three staves of music in G major, common time, featuring a basso continuo part. The lyrics are integrated into the musical lines.

1st Stave:

- Line 1: „Ach Els - lein, lie - bes El - selein mein, wie gern wär' ich bei dir! So
- Line 2: Ach Els - lein, lie - bes El - se - lein mein, wie gern wär' ich bei dir! So
- Line 3: Ach Els - lein, lie - bes El - se-lein mein, wie gern wär' ich bei dir! So
- Line 4: Ach Els - lein, lie - bes El - se - lein mein, wie gern wär' ich bei dir! So

2nd Stave:

- Line 1: So sein zwei tie - fe Was - ser wohl zwi-schen dir und mir,
- Line 2: sein zwei tie - fe Was - ser wohl zwi - schen dir und mir,
- Line 3: sein zwei tie - fe Was - ser wohl zwi - schen dir und mir,
- Line 4: sein zwei tie - fe Was - ser wohl zwi - schen dir und mir, so

3rd Stave:

- Line 1: so sein zwei tie - fe Was - - ser wohl zwi-schen dir und mir."
- Line 2: so sein zwei tie - fe Was - - ser wohl zwi - schen dir und mir,"
- Line 3: so sein zwei tie - fe Was - - ser wohl zwi - schen dir und mir,"
- Line 4: sein zwei tie - - - fe Was - - - ser wohl zwi-schen dir und mir."

2. „Das bringt mir großen Schmerzen,
herzallerliebster Gsell.
Red' ich von ganzem Herzen,
hab's für groß Ungefäß.““

3. „Hoff' Zeit werd' es wohl enden,
hoff' Glück werd' kommen drein,
sich in alls Guets verwenden,
herzliebstes Elselein!“