

Three madrigals

1. Since First
2. Weep
3. Pastime

Michael Winikoff

August 2006

Notes

These madrigals, written on the 12th and 13th of August, 2006, were inspired by madrigals that are part of the standard repertoire of the Australian University Choral Societies. All three madrigals are for three voice parts, and can be sung by a mezzo-soprano and two men; or by a mezzo, an alto, and a male. If the middle part is sung by an alto, then the male should double the low D in bar 12 of *Since First*.

The first madrigal, *Since first*, is a love song, dedicated to my wife, Leanne. It should be sung gently, with bars 12 to 18 being particularly lyrical.

The second madrigal, *Weep*, began as being inspired by *Weep O Mine Eyes*, but ended up with a more biblical text, loosely based on the lamentations of Jeremiah.

The third and final madrigal, *Pastime*, is inspired by the well-known work attributed to Henry VIII. It adopts harmonies that suggest a medieval atmosphere, while using a rather modern alternating 3/4 and 6/8 time signature (a la Bernstein).

Enjoy!

Michael Winikoff
August, 2006
Melbourne, Australia

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Since first

Dedicated to Leanne

13th August 2006, duration 1:30

Michael Winikoff

mf

Soprano

since first I saw your face, since first I saw your face I re - solved to

mf

Tenor

since first I saw your face I re - solved to

mf

Baritone

since first I saw your face I re - solved to

S 6

love you, since first I saw your face, since first I saw your face I re -

T

love you, since first I saw your face I re -

B

love you, since first I saw your face I re -

S 11

solved to love you oo

T

solved to love you, since first I saw your face, since first I saw your face I re -

B

solved to love you oo

S 17

oo re-solved to love you, to love to

T

solved, I re-solved to love you, to love you, to love, to

B

to love love, to

S 22

love you. Since first I saw your face, since first I saw your face I re -

T

love you. since first I saw your face I re -

B

love you. since first I saw your face I re -

28

Soprano (S): solved to love you, since first I saw your face, since first I saw your face I re-

Tenor (T): solved to love you, since first I saw your face I re-

Bass (B): solved to love you, since first I saw your face I re -

34

Rit.

Soprano (S): solved to love you, to love you, to love you, to love you.

Tenor (T): solved to love you, to love _____ to love _____ you.

Bass (B): solved to love you, to love love, to love love you.

Weep

To the Midday Madrigal Singers

12th August 2006, duration 2:00

Michael Winikoff

Soprano

mp

1 Weep -

Tenor

mp

O weep -

Baritone

mp

Weep - O -

S 7 O weep - o weep - o

T weep - o weep o weep O weep - o weep o weep o weep o

B - o weep o weep o weep o weep o weep o weep o

S 14 weep o weep o weep o weep - o weep - o weep - o weep -

T weep - o weep - o weep o weep o weep o weep o weep o

B weep o weep o weep o weep o weep o weep o weep o

S 21 f o weep - O weep o weep o weep o weep o weep o

T weep - O f weep o weep o weep o weep o weep o weep o

B - O weep o weep o weep o weep o weep o weep o

29

S weep o weep o weep Weep for your child - ren Je - ru _____ sa - lem

T weep o weep o weep Weep for your child-ren Je - ru _____ sa - lem

B weep o weep o weep Weep for your child - ren Je - ru - sa - lem

37

S - - - - - *pp* O weep - o weep - o weep o weep o weep o

T - - - - - *pp* O weep - o weep o weep o weep o weep - o weep -

B - - - - - *pp* O o weep - - - - - o weep - - - - - o

45 *Rit.*

S weep o weep - o weep - o weep - o weep -

T o weep o weep o weep o weep -

B weep - - - - - o weep - - - - - o

Pastime

To the Midday Madrigal Singers

13th August 2006, duration 1:15

Michael Winikoff

f

Soprano 6/8 3/4 pas - time with good com - pa - ny Love I shall, un - til I die grutch who lust but

Tenor 6/8 3/4 pas - time with good com - pa - ny Love I shall, un - til I die grutch who lust but

Baritone 6/8 3/4 pas - time com - pa - ny love un - til I die grutch who lust but

S 6/8 3/4 none de - ny Thus live will I For my pa-stance Hunt sing, and dance, My *p*

T 6/8 3/4 none de - ny Thus live will I For my pa-stance Hunt sing, and dance, My *p*

B 6/8 3/4 none de - ny Thus will I I hunt sing, and dance, My

S 11/8 3/4 heart is set All good - ly sport, All good - ly sport For my com - fort Who shall me

T 11/8 3/4 heart is set All good - ly sport, All good - ly sport For my com - fort Who shall me

B 11/8 3/4 heart's set good - ly sport, All good - ly sport For my com - fort who shall

S 16/8 3/4 *mf* let? Youth must have some dal - li - ance Good or ill some pa - stance

T 16/8 3/4 *mf* let? Youth must have some dal - li - ance Good or ill some pa - stance

B 16/8 3/4 let? must have dal - li - ance Good, ill some pa - stance

S 21/8 3/4 *mp* com - pa - ny me - think then best fan - cies to di - gest For i - dle-ness is

T 21/8 3/4 com - pa - ny me - think then best fan - cies to di - gest

B 21/8 3/4 com - pa - ny me - think then best to di - gest For i - dle-ness is

26

S: chief mis - tress Of vi - ces all. Then who can say who can say, But mirth and play is
 T:
 B: chief mis - tress Of vi - ces all. Then who can say who can say, But mirth and play is

31 *mf*

S: best _ of _ all Com-pa-ny with ho - nes - ty Vir - tue vi - ces to _ flee
 T:
 B: best of all Com-pa-ny with ho - nes - ty Vir - tue vi - ces to _ flee
mf

37 *f*

S: Com - pa - ny is good and ill, But man hath his free will. The best en-sue, The
 T:
 B: Com - pa - ny is good and ill, But man hath his free will. The best en-sue, The
f

42

S: worst e - schew My mind shall be Vir - tue to use, Vir-tue to use, Vice to re - fuse
 T:
 B: worst e - schew My mind shall be Vir - tue to use, Vir-tue to use, Vice to re - fuse
f

47

S: Thus shall I Thus shall I use _____ me.
 T:
 B: Thus shall I Thus shall I use _____ me.