

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 X 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 adopting a snippet of biblical text (from 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

Since first

Dedicated to Leanne

13th August 2006, duration 1:30

Michael Winikoff

mf
 $\text{♩} = 80$

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

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

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

S 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 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 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 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 1:45

Michael Winikoff

J = 55

Soprano Tenor Baritone

mp

O weep - o weep - o weep o weep O weep - o weep o
o weep _____ o weep _____ o

f

weep - o weep - o weep o weep o weep o weep -
weep o weep o weep - o weep - o weep o weep o
weep _____ o weep _____ o weep _____ o

f

o weep - o weep - o weep _____ O weep o
weep o weep o o weep _____ O weep o
weep _____ o weep o

pp

weep o weep o _____ weep o weep o weep o weep Weep for your
weep o weep o weep o weep o weep o weep o weep Weep for your
weep o weep o weep o weep o weep o weep o weep Weep for your

pp

child - ren Je - ru _____ sa - lem
child-ren Je - ru _____ sa - lem O weep - o
child - ren Je - ru - ru - sa - lem O

This musical score consists of four systems of music for three voices: Soprano, Tenor, and Baritone. The music is in common time, with a tempo of J = 55. The vocal parts are written on separate staves with black note heads. The lyrics are integrated into the music, appearing below the notes. The first system starts with a dynamic marking of *mp*. The second system begins at measure 8, with lyrics "weep - o weep - o weep o weep O weep - o weep o". The third system begins at measure 14, with lyrics "o weep - o weep - o weep _____ O weep o". The fourth system begins at measure 21, with lyrics "weep o weep o _____ weep o weep o weep o weep Weep for your". The fifth system begins at measure 29, with lyrics "child - ren Je - ru _____ sa - lem". The score concludes with a dynamic marking of *pp*.

36

pp

Soprano (S): O weep - o weep - o weep o weep o weep o weep o
Tenor (T): weep o weep o weep o weep - o weep - o weep - o weep
Bass (B): o weep _____ o weep _____ o weep _____

42

Rit.

Soprano (S): weep - o weep - o weep - o weep - o weep -
Tenor (T): o weep o weep o weep o weep -
Bass (B): - o weep o weep o weep -

Pastime

To the Midday Madrigal Singers

13th August 2006, duration 1:15

Michael Winikoff

Soprano

6 *f*

pas - time with good com - pa - ny Love I shall, un - til I die grutch who lust but

Tenor

8 *f*

pas - time with good com - pa - ny Love I shall, un - til I die grutch who lust but

Baritone

10 *f*

pas - time com - pa - ny love un - til I die grutch who lust but

Soprano (S)

11 *p*

none de - ny Thus live will I For my pa-stance Hunt sing, and dance, My

Tenor (T)

13 *p*

none de - ny Thus live will I For my pa-stance Hunt sing, and dance, My

Baritone (B)

15

none de - ny Thus will I I hunt sing, and dance, My

Soprano (S)

16

heart is set All good - ly sport, All good - ly sport For my com - fort Who shall me

Tenor (T)

18

heart is set All good - ly sport, All good - ly sport For my com - fort Who shall me

Baritone (B)

20

heart's set good - ly sport, All good - ly sport For my com - fort who shall

Soprano (S)

21 *mf*

let? Youth must have some dal - li - ance Good or ill some pa - stance

Tenor (T)

23 *mf*

let? Youth must have some dal - li - ance Good or ill some pa - stance

Baritone (B)

25

let? must have dal - li - ance Good, ill some pa - stance

Soprano (S)

26 *mp*

com - pa - ny me - think then best fan - cies to di - gest For i - dle-ness is

Tenor (T)

28

com - pa - ny me - think then best fan - cies to di - gest

Baritone (B)

30 *mp*

com - pa - ny me - think then best to di - gest For i - dle-ness is

26

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

31

mf

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

37

f

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

42

Soprano (S): worst e - schew My mind shall be Vir - tue to use, Vir-tue to use, Vice to re - fuse
 Tenor (T):
 Bass (B): worst e - schew My mind shall be Vir - tue to use, Vir-tue to use, Vice to re - fuse
 best en - sue, the worst, the worst e - schew, Vir - tue to use, Vice to re - fuse

47

Soprano (S): Thus _ shall I Thus shall I use _____ me.
 Tenor (T):
 Bass (B): Thus _ shall I Thus shall I use _____ me.