

For the Senior High Schools of Arlington, Virginia

Three Madrigals

for SATB and Piano

I. "O Mistress mine, where are you roaming?"

Emma Lou Diemer

Fast, but gently ♩ = 120 *mp*

Soprano
Alto

O mis - tress mine, where are you roam - ing? O,

Tenor
Bass

Fast, but gently ♩ = 120

Piano

mp *p*

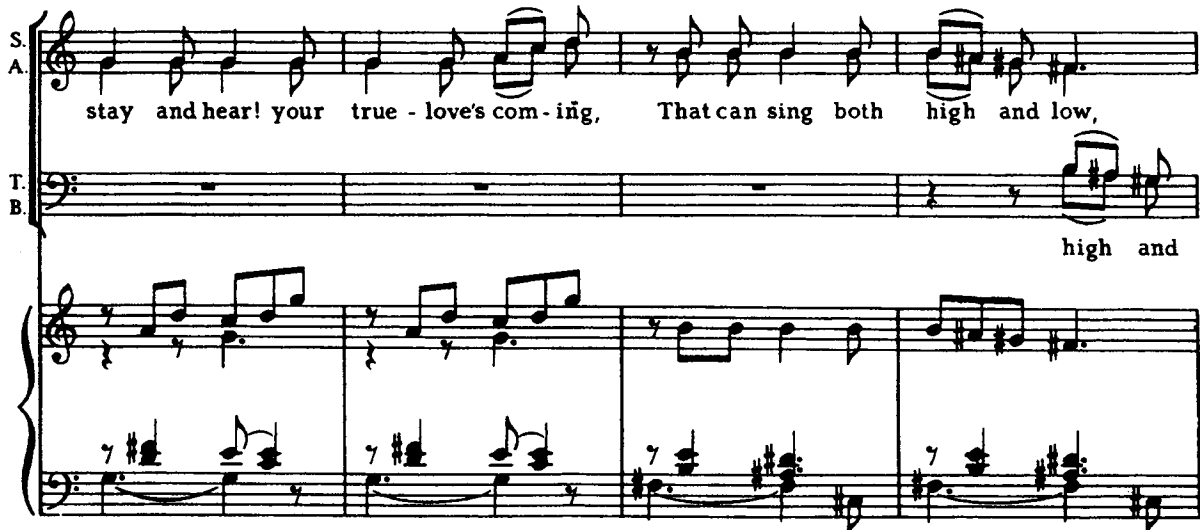


S.
A.

stay and hear! your true - love's com - ing, That can sing both high and low,

T.
B.

high and



S. A. high and low, high and low.

T. B. low, high and low. Trip no fur - ther, *mf*

cresc. *mf*

S. A. Jour-neys end in

T. B. pret - ty sweet-ing, trip no fur - ther, pret - ty sweet-ing; Jour - neys end in

mf

S. A. lov - ers meet - ing, Ev' - ry wise man's son doth know.

T. B. lov - ers meet - ing, Ev' - ry wise man's son doth know.

f *mp*

S. A. *mp* Pre-sent mirth hath

T. B. *mp* What is love? Tis not here af-ter;

S. A. pre-sent laugh-ter; What's to come is still un-sure. still un-sure,

T. B. still un-sure, still un-

S. A. still un-sure: _____

T. B. sure: *mf* In de-lay there lies no plen-ty,

cresc. *mf*

S. *mf* In de-lay there lies no plen-ty, In de-lay there lies no plen-ty;
 A. *f*
 T. In de-lay there lies no plen-ty, *f*
 B.

S. *p* Then come kiss me, sweet and twen-ty! Youth's a stuff will
 A. *p*
 T. Then come kiss me, sweet and twen-ty! Youth's a stuff will not en-dure, —
 B.

S. *dim.* not en-dure, *rit.* not en-dure. *pp*
 A. *pp*
 T. *dim.* not en-dure, *pp*
 B.

words - W^m Shakespeare - Twelfth Night, II. ii

II. "Take, O take those lips away"

Slow $\text{♩} = 80$

S. A. *p*
 Take, O take those lips a - way That so sweet - ly were for - sworn;

T. B. *p*

Slow $\text{♩} = 80$ *pp*

Red *Red* *Red* *Red* *Red* *Red* *Red*

S. A.
 And those eyes, the break of day, Lights that do mis - lead the morn:—

T. B.

Red *Red* *Red* *Red* * *Red*

S. A. *mp* *p* *mf*
 But my kiss - es bring a - gain, bring a - gain; Seals of love,

T. B. *mp* *p* *mf*

Red *Red* *Red* *Red* *Red* *Red* *Red* *Red* *Red* *Red*

rit. - dim. - **Very slow** **Tempo I**
p *p*

S. A. seals of love, but seal'd in vain, seal'd in vain. Take, O take those lips a-way That so

T. B. *dim. - rit. -* **Very slow** **Tempo I**
p *p*

rit. - dim. - **Very slow** **Tempo I**
p *p*

8

Red Red Red Red Red * 8 Red Red Red Red

S. A. sweet - ly were for - sworn; And those eyes, the break of day, Lights that do mis-

T. B.

8

Red Red Red Red Red Red Red Red Red Red Red Red Red Red Red

rit. - dim. - *p* *pp*

S. A. lead the morn, the morn.

T. B. *dim. - rit. -* *p* *pp*

rit. - dim. - *p* *pp*

8

Red Red Red Red Red Red Red Red *

III. "Sigh no more, ladies, sigh no more!"

Gaily ♩ = 112

S. *mf*
A. Sigh no more, la - dies,

T. *mf*
B.

f *mf* *accented*

S. *f*
A. sigh no more, sigh no more, no more!

T. *f*
B.

S. *mp* *cresc.*
A. Men were de - cei - vers ev - er, One foot in sea,

T. *mp* *cresc.*
B. One foot in sea. one foot in

mp

S. *mf*
 A. one foot in sea, one foot in sea, and one on shore, and one on shore; To
 T. *mf*
 B. sea, one foot in sea, and one on shore, and one on shore, and one on

The first system of the musical score features three staves. The top staff is for the Soprano (S.) and Alto (A.) voices, with lyrics "one foot in sea, one foot in sea, and one on shore, and one on shore; To". The middle staff is for the Tenor (T.) and Bass (B.) voices, with lyrics "sea, one foot in sea, and one on shore, and one on shore, and one on". The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands. Dynamics include *mf* (mezzo-forte).

S. *mp*
 A. one thing con - stant nev - er. But let... them go, And
 T. *mp*
 B. shore; Then sigh not so,

The second system continues the musical score. The vocal parts have lyrics: Soprano/Alto: "one thing con - stant nev - er. But let... them go, And"; Tenor/Bass: "shore; Then sigh not so,". The piano accompaniment features a *sf* (sforzando) dynamic in the first measure, followed by *mp* (mezzo-piano).

S.
 A. be_ you blithe and bon - ny, Con - vert - ing your sounds of woe. In - to
 T.
 B.

The third system of the musical score shows the vocal parts with lyrics: Soprano/Alto: "be_ you blithe and bon - ny, Con - vert - ing your sounds of woe. In - to"; Tenor/Bass: (no lyrics shown). The piano accompaniment continues with chords and melodic lines.

S. *mf* Hey non-ny, non - ny hey! *f*

A. *p > cresc.* Hey non-ny non - ny, hey non-ny non - ny, hey non-ny non - ny hey! *mf* *f*

T. *mp > cresc.* Hey non-ny non - ny, hey non-ny non - ny hey! *mf* *f*

B. *p > cresc.* Hey non-ny non - ny, hey non-ny non - ny, hey non-ny non - ny hey! *mf* *f*

p > cresc. *f* *ff* *8* *bliss.*

Detailed description: This system contains the vocal and piano accompaniment for the first part of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics 'Hey non-ny, non - ny hey!'. The piano accompaniment starts with a piano (*p*) dynamic and a crescendo (*cresc.*), leading to a fortissimo (*ff*) section. A fermata with an 8-measure repeat sign is placed over the final notes of the piano accompaniment, with the word 'bliss.' written above it.

ff *f* *8* *bliss.*

Detailed description: This system shows the piano accompaniment for the second part of the piece. It begins with a fortissimo (*ff*) dynamic and continues with a fortissimo (*f*) dynamic. The piano part features a complex rhythmic pattern with many beamed notes. A fermata with an 8-measure repeat sign is placed over the final notes, with the word 'bliss.' written above it.

S. *mf* Sing no more dit - ties, sing no moe, sing no moe, no moe, of *f*

A. *mf* *f*

T. *mf* *f*

B. *mf* *f*

mf *f* *8*

Detailed description: This system contains the vocal and piano accompaniment for the second part of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics 'Sing no more dit - ties, sing no moe, sing no moe, no moe, of'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and continues with a fortissimo (*f*) dynamic. A fermata with an 8-measure repeat sign is placed over the final notes of the piano accompaniment.

S. A. *mp* *cresc.*
 dumps so dull and heav-y! Fraud of men, the fraud of men, the

T. B. *mp* *cresc.*
 Fraud of men, the fraud of men, the fraud of

S. A. *mf*
 fraud of men was ev - er so, was ev - er so, Since sum-mer first was

T. B. *mf*
 men was ev - er so, was ev - er so, was ev - er so,

S. A. *mp*
 leav - y. But let - them go, And be - you blithe and

T. B. *mp*
 Then sigh not so,

S. bon - ny, Con - vert - ing your sounds of woe. In - to

A. bon - ny, Con - vert - ing your sounds of woe. In - to

T. bon - ny, Con - vert - ing your sounds of woe. In - to

B. bon - ny, Con - vert - ing your sounds of woe. In - to

S. Hey non - ny non - ny, hey non - ny

A. Hey non - ny non - ny, hey non - ny non - ny, hey non - ny non - ny, hey non - ny non - ny

T. Hey non - ny non - ny, hey non - ny non - ny, hey non - ny non - ny

B. Hey non - ny non - ny, hey non - ny non - ny, hey non - ny non - ny

S. non - ny, hey non - ny, hey non - ny non - ny hey!

A. hey non - ny non - ny, hey non - ny non - ny hey!

T. non - ny, hey non - ny, hey non - ny non - ny hey!

B. hey non - ny non - ny, hey non - ny non - ny hey!

BOOSEY & HAWKES words - Shakespeare - Much Ado About Nothing II, 111



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