

Three Madrigals

Emma Lou Diemer

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 $\text{♩} = 120$ *mp*

Soprano
Alto

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

Tenor
Bass

Fast, but gently $\text{♩} = 120$

Piano

The first system of the musical score includes vocal staves for Soprano and Alto, Tenor and Bass, and a grand staff for the Piano. The tempo is marked 'Fast, but gently' with a quarter note equal to 120 beats. The dynamics are marked 'mp' (mezzo-piano) for the vocal parts and 'p' (piano) for the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

S
A

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

T
B

high and

The second system continues the vocal lines and piano accompaniment. The Soprano and Alto parts have lyrics: 'stay and hear! your true - love's com - ing, That can sing both high and low,'. The Tenor and Bass parts have lyrics: 'high and'. The piano accompaniment continues with the same rhythmic pattern.

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

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

S. A. Jour-neys end in *mf*

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. *f*

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

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

T. B. In de-lay there lies no plen-ty.

S. A. *p* Then come kiss me, sweet and twen-ty! Youth's a stuff will

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

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

T. B. *dim.* not en-dure, not en-dure, *pp*

words - W^{sh} Shakespeare - Twelfth Night, II. ii'

II. "Take, O take those lips away"

Slow $\text{♩} = 80$ *p*

S
A
T
B

Take, O take those lips a-way That so sweet-ly were for-sworn;

Slow $\text{♩} = 80$ *pp*

pp

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

S
A
T
B

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

pp *pp* *pp* *pp* * *pp* *pp*

S
A
T
B

mp *p* *mf*

But my kiss-es bring a-gain, bring a-gain; Seals of love,

mp *p* *mf*

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mf* *mf*

Detailed description: This is a page of a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The title is "II. 'Take, O take those lips away'". The tempo is marked "Slow" with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat major or D minor). The score is divided into three systems. The first system contains the first line of lyrics: "Take, O take those lips a-way That so sweet-ly were for-sworn;". The piano accompaniment begins with a piano (*pp*) dynamic. The second system contains the second line of lyrics: "And those eyes, the break of day, Lights that do mis-lead the morn:—". The piano accompaniment continues with a piano (*pp*) dynamic. The third system contains the third line of lyrics: "But my kiss-es bring a-gain, bring a-gain; Seals of love,". The piano accompaniment features a rhythmic pattern of eighth notes and includes dynamic markings of mezzo-piano (*mp*), piano (*p*), and mezzo-forte (*mf*). The lyrics are written in a stylized font, and the piano part includes various musical notations such as slurs, ties, and dynamic markings.

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

S
A
T
B
seals of love, but seal'd in vain, seal'd in vain. Take, O take those lips a-way That so

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

Tea Tea Tea Tea Tea * Tea Tea Tea Tea

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

Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea Tea

S
A
T
B
lead the morn, the morn.

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

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

Tea Tea Tea Tea Tea Tea Tea Tea *

words - Shakespeare - Measure for Measure

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

Gaily ♩ : 112

S
A

T
B

mf

Sigh no more, la - dies,

mf

accented

S
A

T
B

sigh no more, sigh no more, no more!

f

f

S
A

T
B

Men were de - cei - vers ev - er, One foot in sea,

mp *cresc.*

One foot in sca. one foot in

mp *cresc.*

S
A

mf

one foot in sea, one foot in sea, and one on shore, and one on shore; To

T
B

mf

sea, one foot in sea, and one on shore, and one on shore, and one on

S
A

mp

one thing con - stant nev - er. But let - them go, And

T
B

mp

shore; Then sigh not so,

S
A

be - you blithe and bon - ny, Con - vert - ing your sounds of woe. In - to

T
B

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*

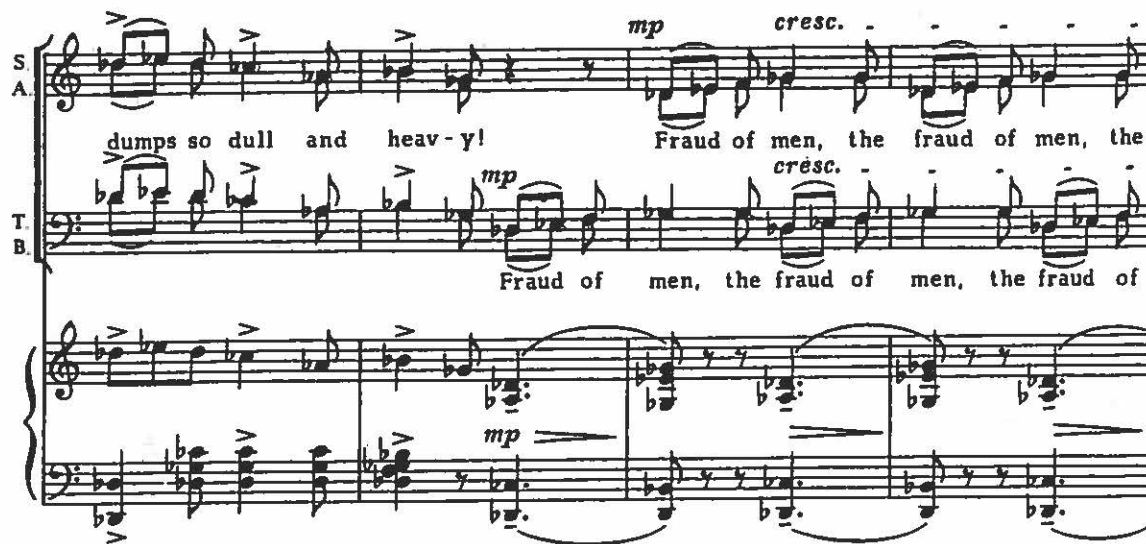
S *mf* Sing no more dit - ties, sing no moe, sing no moe, no moe, of *f*

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

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

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

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



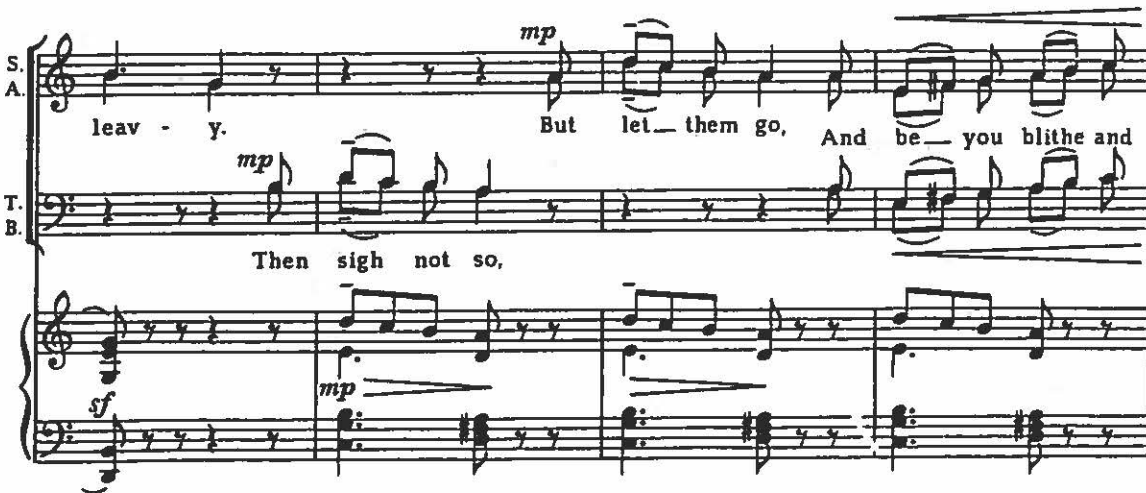
The first system of the musical score features a vocal line for Soprano (S.) and Alto (A.) and a vocal line for Tenor (T.) and Bass (B.). The piano accompaniment is shown below. The lyrics are: "dumps so dull and heav-y! Fraud of men, the fraud of men, the". The music is in a minor key and 4/4 time. Dynamics include *mp* and *cresc.*

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,



The second system continues the vocal lines and piano accompaniment. The lyrics are: "fraud of men was ev - er so, was ev - er so, Since sum-mer first was" for Soprano and Alto, and "men was ev - er so, was ev - er so, was ev - er so," for Tenor and Bass. The piano accompaniment continues with a steady rhythm. Dynamics include *mf*.

S. A. *mp*
leav - y. But let - them go, And be - you blithe and
T. B. *mp*
Then sigh not so,



The third system concludes the vocal lines and piano accompaniment. The lyrics are: "leav - y. But let - them go, And be - you blithe and" for Soprano and Alto, and "Then sigh not so," for Tenor and Bass. The piano accompaniment features a *f* dynamic at the beginning of the system. Dynamics include *mp* and *f*.

