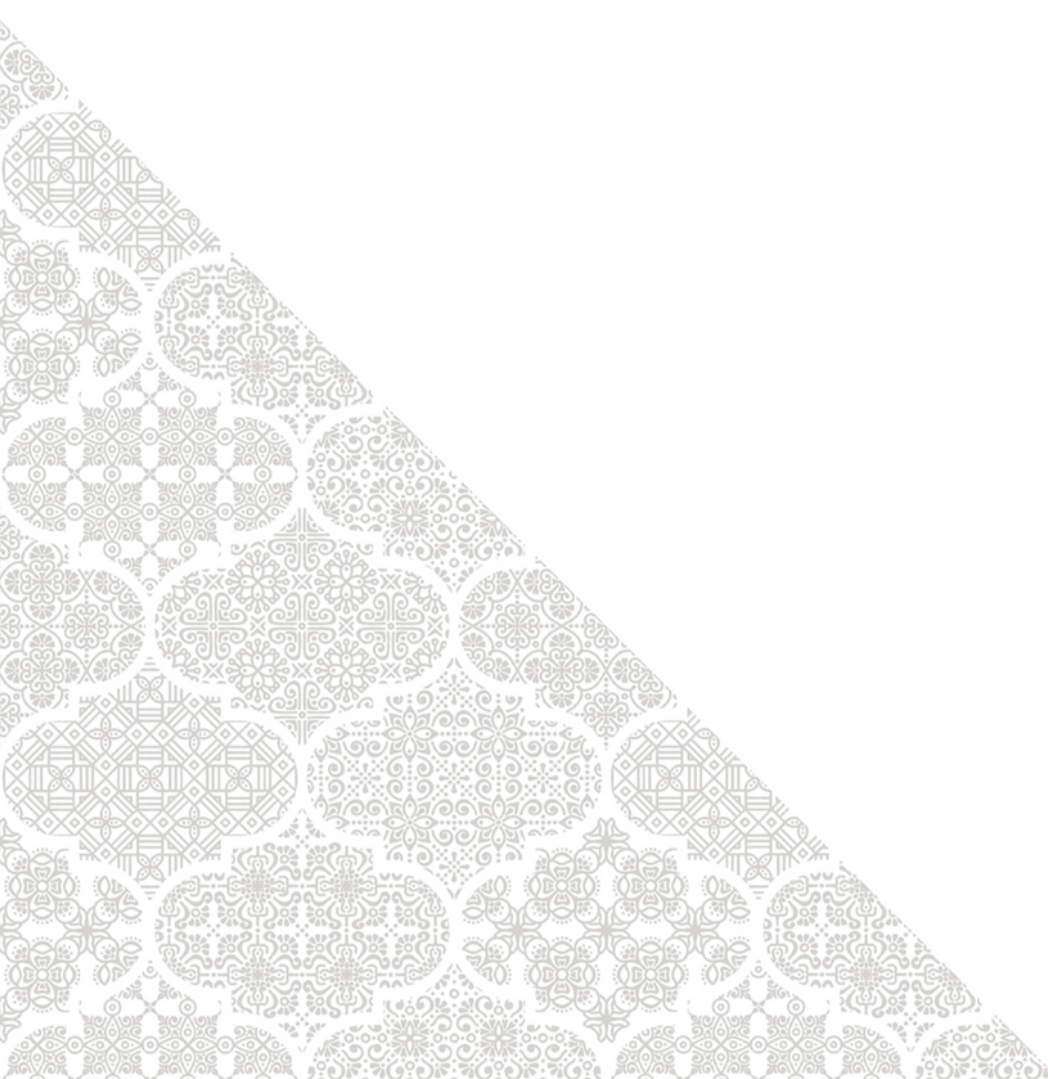


IGC4101

Arr. Ian Gabriel Corpuz

As Fair as Morn

SAB, a cappella



MUZIKSEA

Arranger's note

John Wilbye is an English madrigal composer and performer. He is known to be one of the finest madrigalists during the Renaissance period. His composition "As Fair As Morn" was published in 1609 in his Second Set of Madrigals.

This arrangement is arranged for a three-part mixed voice choir. This Baroque piece has a lot of pedagogical benefits for singers in younger mixed choruses. The tonal center used in this arrangement is carefully selected according to the vocal range of the students in middle school and/or junior high school to sing and interpret the piece with comfort and grandeur.

In performing this arrangement, the conductor and singers should take note of the dynamics and words. Singers should take care not to overdo dynamic contrasts so as to maintain an authentic performance of the madrigal.

As Fair as Morn

for a cappella SAB choir

John Wilbye (1574-1516)
Arranged by Ian Gabriel Corpuz

Allegretto
mf

Soprano
As fair as morn, as fresh as May.

Alto
mf
As fair as morn, as fresh as May. A pret - ty

Bass
mf
As fair as morn, as fresh as

Allegretto

Keyboard Reduction
(for rehearsal use only)


5

S
A pret - ty grace in sa - ying nay, a pret - ty grace in sa - ying

A
grace in sa - ying nay, a pret - ty grace in sa - ying

B
May. A pret - ty grace in sa - ying nay, a pret - ty grace in sa - ying

Kybd
Rd

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of this score is illegal

9 **A**

S *mf* nay. Smil'st thou, sweet heart? *p* Smil'st thou, sweet heart? Then sing and say, Ta na na

A *mf* nay. Smil'st thou, sweet heart? *p* Smil'st thou, sweet heart? Then sing and say, Ta na na

B *mf* nay. *p* Smil'st thou, sweet heart? Smil'st thou, sweet heart? Then sing and say.

Kybd
Rd

13

S *p* no, Ta na na no, Ta na na na na na na na na na an

A no, Ta na na no, Ta na na na na na na na na na an

B Ta na na no, Ta na na no, Ta na na na na na na na

Kybd
Rd

17 **B**

S
no. But O, but O, but O, that

A
no. But O, but O, but O, that love en - chan - ting

B
no. but O, but O, that love en - chan - ting

Kybd
Rd

21

S
love en - chan - ting eye, Lo, here my doubt - ful doom I try. But O,

A
eye, Lo, here my doubt - ful doom I try. But O, I but

B
eye, Lo, here my doubt - ful doom I try, my doom I try. but

Kybd
Rd

25

S
but O, but O, that love en - chan - ting eye, Lo,

A
O, but O, that love en - chan - ting eye, Lo, here my doubt - ful

B
O, but O, that love en - chan - ting eye, Lo, here my doubt - ful

Kybd
Rd

29

S
here my doubt - ful doom I try, my doubt - ful doom I try.

A
doom I try. Lo, here my doubt - ful doom I try. Tell *mp*

B
doom I try. Lo, here, Lo, here my doubt - ful doom I try.

Kybd
Rd

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41 **D**

S *p* Tell me, my sweet, live I or die?

A *p* die? Tell me, my sweet, my sweet, live I or die?

B *p* die? Tell me, my sweet, O, tell me, live I or die?

Kybd
Rd

46

S Tell me, my sweet, live I or die?

A Tell me, my sweet, my sweet, live I or die?

B Tell me, my sweet, O, tell me, live I or die?

Kybd
Rd

50

E

S Tell me, my sweet, live I or die? She smiles, *mf*

A Tell me, my sweet, live O or die? She smiles, *mf*

B Tell me, my sweet, O, tell me, live I or die?

E

Kybd Rd

54

S *mf* she smiles, **4/4**

A *mf* she smiles, she **4/4**

B *mf* She smiles, she smiles, **4/4**

Kybd Rd

57 *f*

S Fa la la la la la la la, la la al la la la la la.

A smiles, *f* Fa la la la la, la la la la la la

B Fa la la la la la la la la la

Kybd Rd

61 **F** *mp*

S Ah she frowns, Ay

A Ah she frowns, Ay

B Ah, she frowns, Ay

Kybd Rd **F**

65 **molto rit.**

S me, Ay me, I

A me, Ay me, I die,

B me, Ay me,

Kybd Rd **molto rit.**

68

S die, I die.

A I die.

B I die.

Kybd Rd