

# Three madrigals

1. Since First
2. Weep
3. Pastime

Michael Winikoff

August 2006

## Notes

These madrigals, written on the 12<sup>th</sup> and 13<sup>th</sup> 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*

Michael Winikoff

13th August 2006, duration 1:30

*mf*

Soprano

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

Tenor

*mf*

since first I saw your face I re - solved to

Baritone

*mf*

since first I saw your face I re - solved to

6

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 -

11

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

17

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

22

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

S  
T  
B

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

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

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

34

S  
T  
B

solved to love you, to love you, to love you, to love you. *Rit.*

solved to love you, to love \_\_\_\_\_ to love \_\_\_\_\_ you.

solved to love you, to love love, to love you.

*To the Midday Madrigal Singers*

Michael Winikoff

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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

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

B *pp* O o weep o weep o

45

S *Rit.* weep o weep - o weep - o weep - o weep -

T o weep o weep o weep o weep -

B weep o weep o weep -

# Pastime

13th August 2006, duration 1:15

To the Midday Madrigal Singers

Michael Winikoff

$\bullet = 90$   
*f*

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

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

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

6  
*p*

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

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

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

11

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

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

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

16  
*mf*

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

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

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

21  
*mp*

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

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

B  
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

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

T *mf* Com - pa - ny with ho - nes - ty Vir - tue vi - ces to \_ flee

B best of all *mf* Com - pa - ny with ho - nes - ty Vir - tue Vice to flee

37

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

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

B Com - pa - ny is good and ill, But man hath will. *f* The best, the

42

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

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

B best en - sue, the worst, the worst e - schew, Vir - tue to use, Vice to re - fuse

47

S Thus shall I Thus shall I use \_ me.

T Thus shall I Thus shall I use \_ me.

B Thus shall, Thus shall I use me.