

All at Once Well Met Fair Ladies / Weelkes - arr Liebergen / SATB *a cappella*

All at Once Well Met Fair Ladies

Thomas Weelkes

Edited and Arranged by

PATRICK M. LIEBERGEN

SATB Voices *a cappella*

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Editor's Notes

Thomas Weelkes was a very important composer of madrigals in England during the Renaissance. An organist and composer of church music, he was especially talented in madrigal composition, as evidenced by his four sets of madrigals which were completed between 1597 and 1608.

Born in Sussex, he studied music at an early age, becoming the organist at Winchester Cathedral when he was about twenty-two years old. It was during that time that Weelkes composed his finest volumes of madrigals, including one for three to six voices in 1597, one for five voices in 1598, and one for five and six voices in 1600. Receiving a bachelor of music degree from New College in Oxford in 1602, Weelkes eventually became the organist and choir master at Chichester Cathedral. His fourth volume of madrigals, titled *Ayeres or Phantasticke Spirites for Three Voices*, was completed while at that post in 1608. This last volume was not of the high quality of his previously published volumes, for the madrigals in his *Balletts and Madrigals to Five Voyces* (1598) and *Madrigals of 5 and 6 Parts* (1600) are some of the best English madrigals of all time.

It was also at Chichester Cathedral that he wrote anthems and services while he attempted to become a Gentleman of the Chapel Royal. Weelkes never achieved that degree of success for he was troubled latter in his career with many personal problems. He did not publish any new works after 1608, except two religious selections that appeared in William Leighton's *Teares and Lamentacions* (1614). After his wife died, he spent the last year of his life in London without any responsibilities. He was buried at St. Bride's parish on December 1, 1623.

All at Once Well Met Fair Ladies was originally scored for SSATB voices and was first published in 1598 in Weelke's volume titled *Balletts and Madrigals to Five Voyces*. A ballett in the latter part of the Renaissance was the English version of the Italian *balletto*, a dancelike choral work in madrigal style which often included a "fa la la" section. This arrangement for SATB voices features modern clefs, the two original verses of unknown origin, tempo and dynamic indications and a *fermata*. Although it would be quite effective to perform *All at Once Well Met Fair Ladies a cappella*, the use of recorders, other woodwinds or strings for enhancement would also be acceptable. Performances in the Renaissance often included instruments for doubling or replacing vocal parts. If flutes are employed, they should sound the vocal parts one octave higher in order to be heard by the listeners.

This energetic ballett should be performed very lightly while energizing the two basic pulses of each measure. Additionally, the natural inflections of the English text should be heard by the listeners as the various musical ideas are contrasted by the dynamic changes.

All at Once Well Met Fair Ladies

for SATB Voices *a cappella*

THOMAS WEELKES

(1576–1623)

Edited and Arranged by Patrick M. Liebergen

Lightly $\text{♩} = \text{ca. } 84$

Soprano
Alto
Tenor
Bass

Keyboard
(for rehearsal only)

f (repeat ***mp***)

All at once well met, fair la - dies, sing we now, we

All at once well met, fair la - dies, sing we now, we now, sing we

All at once well met, fair la - dies, fair la - dies,

All at once well met, fair la - dies, sing we now, lest

Lightly $\text{♩} = \text{ca. } 84$

f (repeat ***mp***)

4

now, sing we now, sing we now, we now, sing we

now, sing we now our love, sing we now our love re -

sing we now our love, sing we now, sing we now our love, sing we

sor - row fright you, with de light, sing we now our

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7

now our love re - paid is. Fa la la la

paid is, re - paid is. Fa

now, sing we now our love re - paid is. Fa la la la

love re - paid is. Fa

10

la la la la la la la la

la la la la la la la la

la la la la la la la la la la la la la la la la la

la la la la la. Fa la la la la la la la la la

13

1. *mp* 2. *mf*

la la. All at la. Sweet

la la la la. All at la. Sweet

la la la la. All at la. Sweet

la la. All at la. Sweet

1. *mp* 2. *mf*

15 (repeat *p*)

hearts do not for - sake us, Till night to sleep be - take us, till

hearts do not for - sake us, Till night to sleep be - take us, till

hearts do not for - sake us, Till night to sleep be - take us, till

hearts do not for - sake us, Till

1. *p* 2. *p*

19

night to sleep be - take us. _____

night to sleep be - take us. Fa la la la la

night to sleep be - take us. Fa la la la la la. Fa la

night to sleep be - take us, to sleep be -

22

Fa la la la la la la. Fa la la la la la

la la la. Fa la la la la la la la la. Fa la la la la. Fa la la la la

la la la la. Fa la la la la la. Fa la la la la la la la la

take us. Fa la la la la la. Fa la

31

light, with de - light, with de - light, de - light, with de -

light, with de - light, de - light, with de - light lest sor - row

with de - light, de - light, with de - light, with de - light, de - light, with de -

sor - row fright you, with de - light, with de - light, lest

34

light, lest sor - row fright you. Fa la la la

fright, sor - row fright you. Fa

light, with de - light, lest sor - row fright you. Fa la la la

sor - row fright you. Fa

37

la la la la la la la la

la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la. Fa la la la la la la la la la la

40

1. *mp* 2. *mf*

la la. Cy - the la. Then

mp *mf*

la la la la. Cy - the la. Then

mp *mf*

la la la la. Cy - the la. Then

mp *mf*

la la. Cy - the la. Then

1. *mp* 2. *mf*

42 (repeat *p*)

help, ye dain - ty la - dies, To sing our love re -

help, ye dain - ty la - dies, To sing our love re -

help, ye dain - ty la - dies, To sing our love re -

help, ye dain - ty la - dies,

(repeat *p*)

45

paid is, to sing our love re - paid is. _____

paid is, to sing our love re - paid is. Fa la la la la

paid is, to sing our love re - paid is. Fa la la la la. Fa la

To sing our love re - paid is, our love re -

49

Fa la la la la la la. Fa la la la la la

la la la. Fa la la la la la la la la. Fa la la la la. Fa la la la la

la la la la. Fa la la la la la. Fa la la la la la la la la

paid is. Fa la la la la la. Fa la

52

la. Fa la la la la la. Sweet la.

la. Fa la la la la la la la la. Sweet la.

la la. Fa la la la. Sweet la.

la la la la la la la. Sweet la.

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