All at Once Well Met Fair Ladies

Thomas Weelkes

Edited and Arranged by

PATRICK M. LIEBERGEN



SATB Voices a cappella

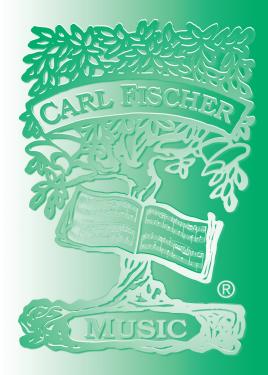












Editor's Notes

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

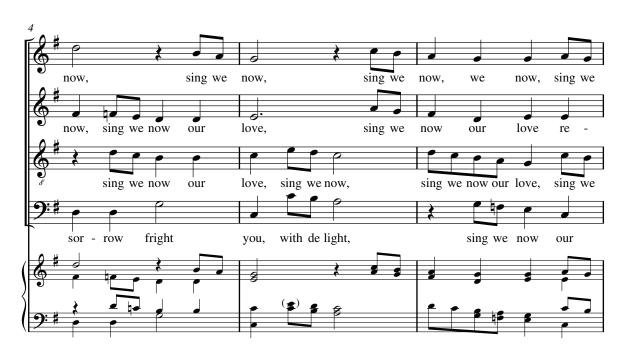
for SATB Voices a cappella

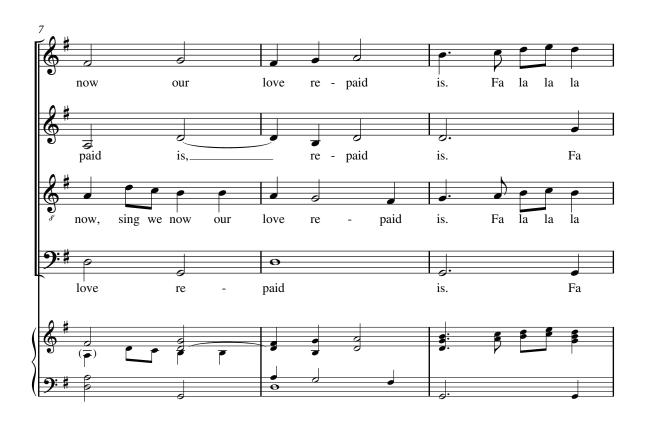
THOMAS WEELKES

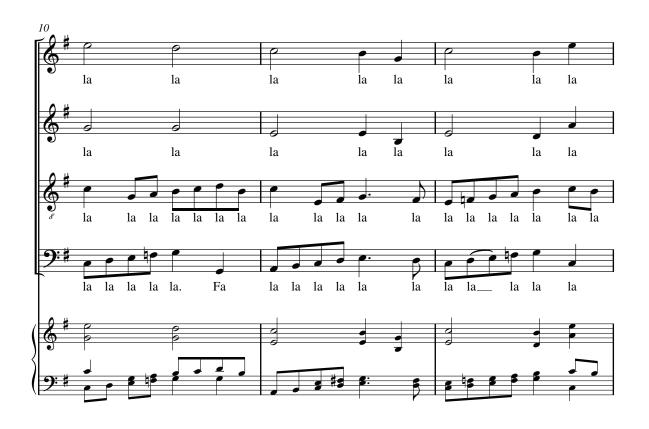
(1576-1623)

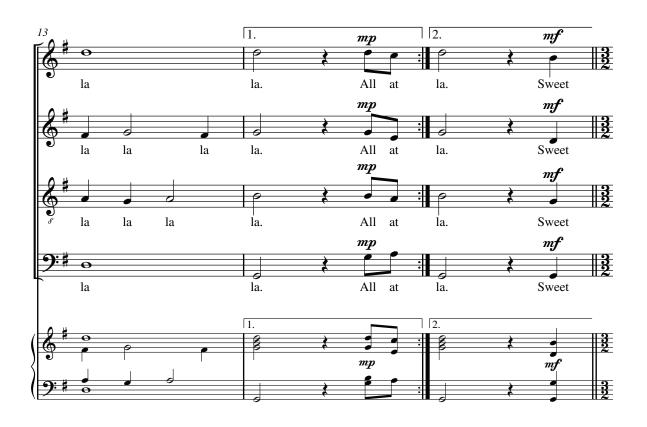
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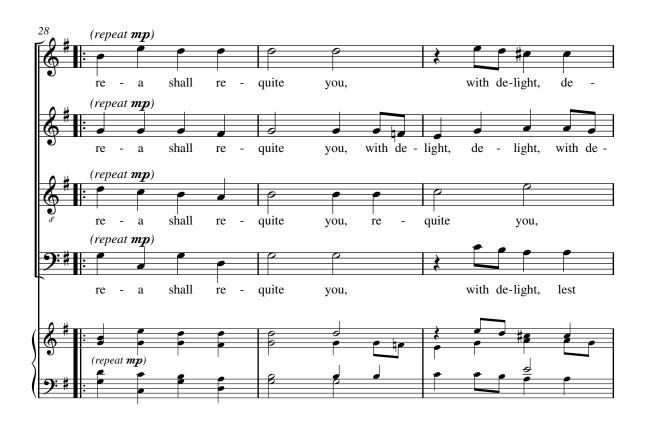




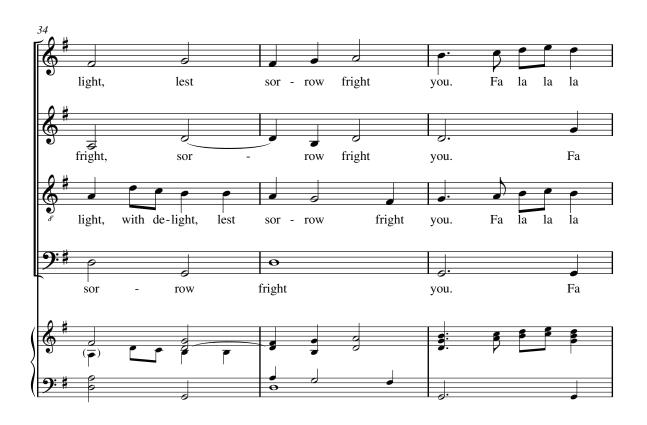


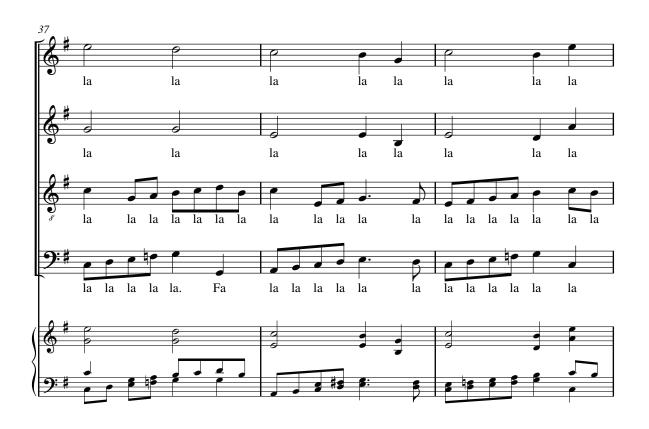




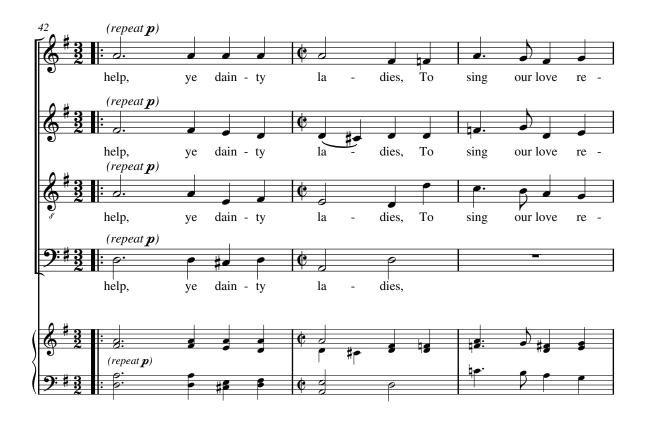


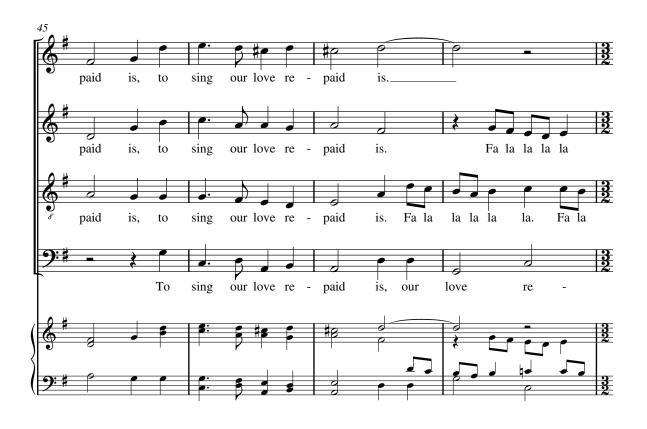
















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