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Composer's note

For these settings I have used texts from three great composers of madrigals from the late sixteenth and early seventeenth centuries: Thomas Morley, John Bennet and Orlando Gibbons. As a singer I performed these texts many times in their original settings and always loved their melodies, their energy, their wit, and also, at times, their great expressiveness. I have cast them here in a jazz style with a piano part that can be played as written or interpreted freely within the chord structure of the music. I would encourage the addition of bass and drum kit and a separate bass and drum kit part is available if needed, prepared by the pianist Alex Hawkins.

If you are performing this work with jazz players who want to improvise, you may wish to add instrumental solo sections to give them a chance to shine. Here are a few suggestions that you might want to consider:

- In 'Sing we and chant it', at the end of bar 95, repeat from bar 60 without the choir. The choir can join again at bar 97.
- In 'Learned Poets', at the end of bar 23, repeat from bar 4 without the choir. The choir can join again at bar 24.
- In 'Fire, fire!', at the end of bar 88, repeat from bar 61 without the choir. The choir can join again on the last beat of bar 78.

I am grateful to the organisation of the LandesJugendChor in the Rheinland-Palatinate for commissioning this work and to their conductor, Jan Schumacher. I have known Jan ever since he was a singer himself in this choir when I first conducted them, 23 years ago, in a Europa Cantat Festival in Sweden.

Duration: *c.*10 minutes

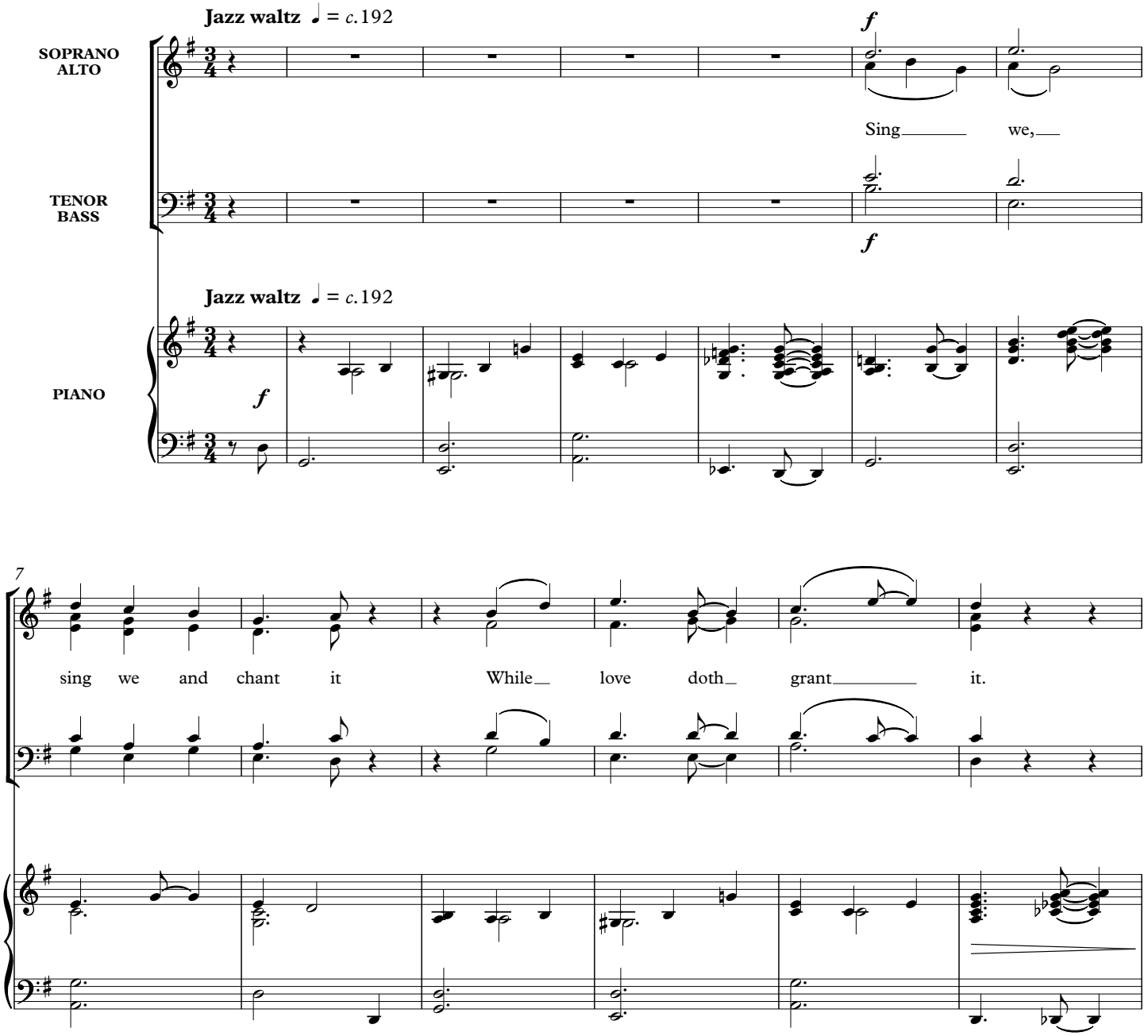
Also available:
Little Jazz Madrigals Bass and Drum Kit Part (ISBN 978–0–19–356156–4)

This work is dedicated to the LandesJugendChor (Rheinland-Palatinate), which is sponsored by the Landesmusikrat and funded by the Ministry for Science, Further Education and Culture

Little Jazz Madrigals

1. Sing we and chant it

Thomas Morley (1557–1602) **BOB CHILCOTT**



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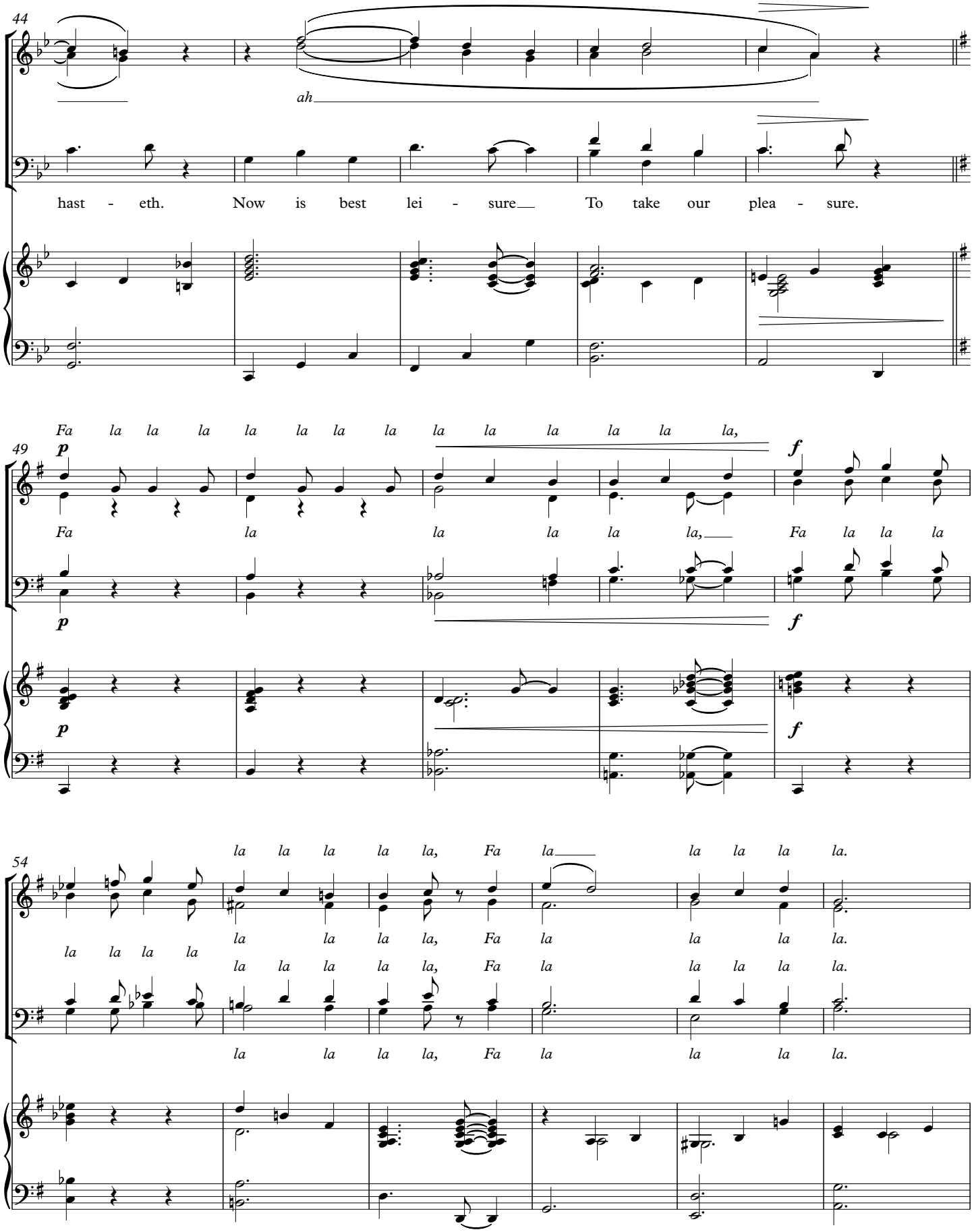
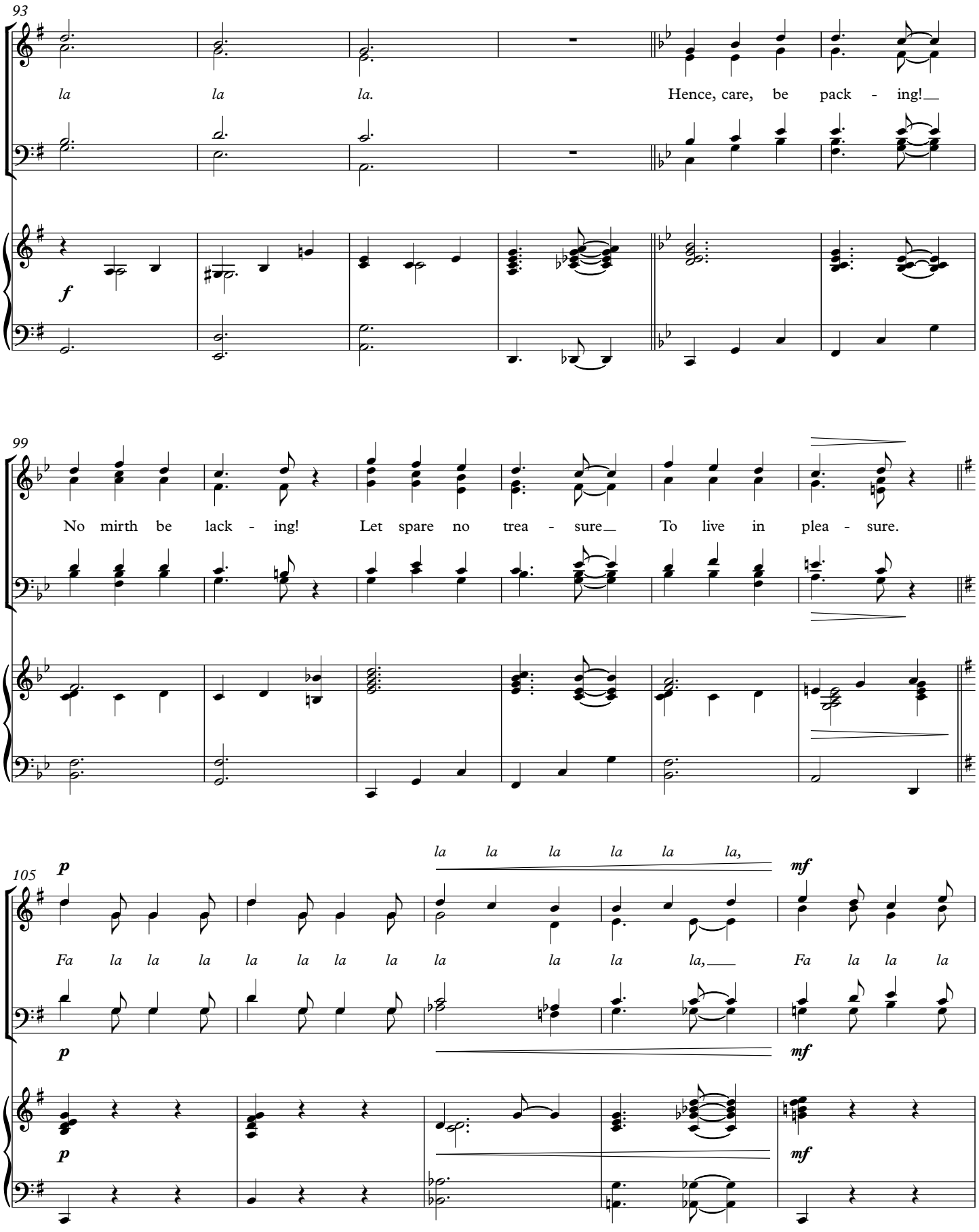
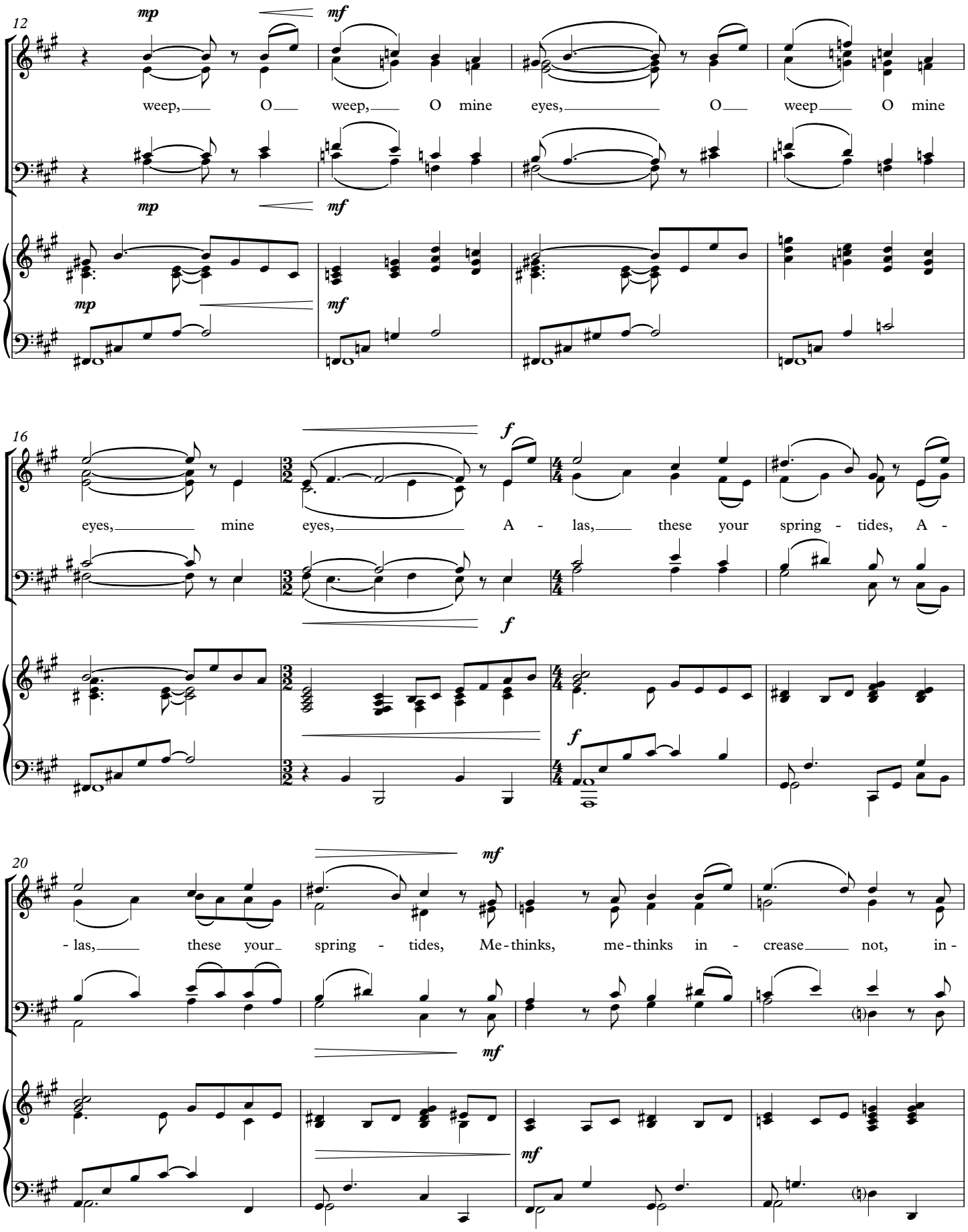
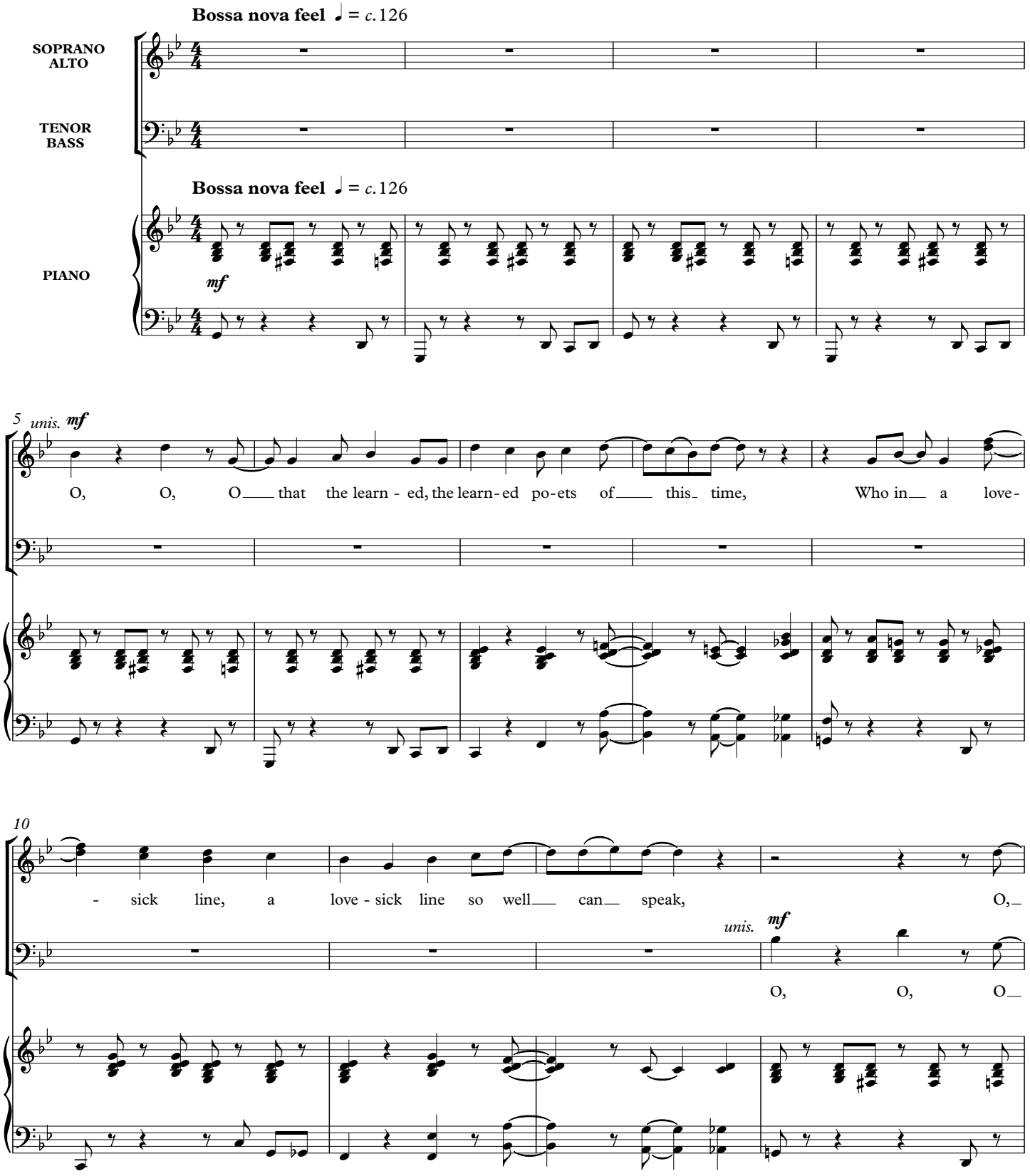

44
ah
hast - eth. Now is best lei - sure To take our plea - sure.
49
p
Fa la la la la la la la la la la la la la,
f
Fa la la la la la, Fa la la la
54
la la la la la, Fa la la la la.
la la la la
la la la la la, Fa la la la la.
la la la la, Fa la la la la.


93
la la la. Hence, care, be pack - ing!
f
99
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.
105
p
la la la la la la,
mf
Fa la la la la la la la la la la, Fa la la la
p
mf
p
mf


12
mp
mf
weep, O weep, O mine eyes, O weep O mine
16
f
eyes, mine eyes, A - las, these your spring - tides, A -
20
mf
- las, these your spring - tides, Me - thinks, me - thinks in - crease not, in -

3. Learned Poets

Orlando Gibbons (1583–1625) **BOB CHILCOTT**



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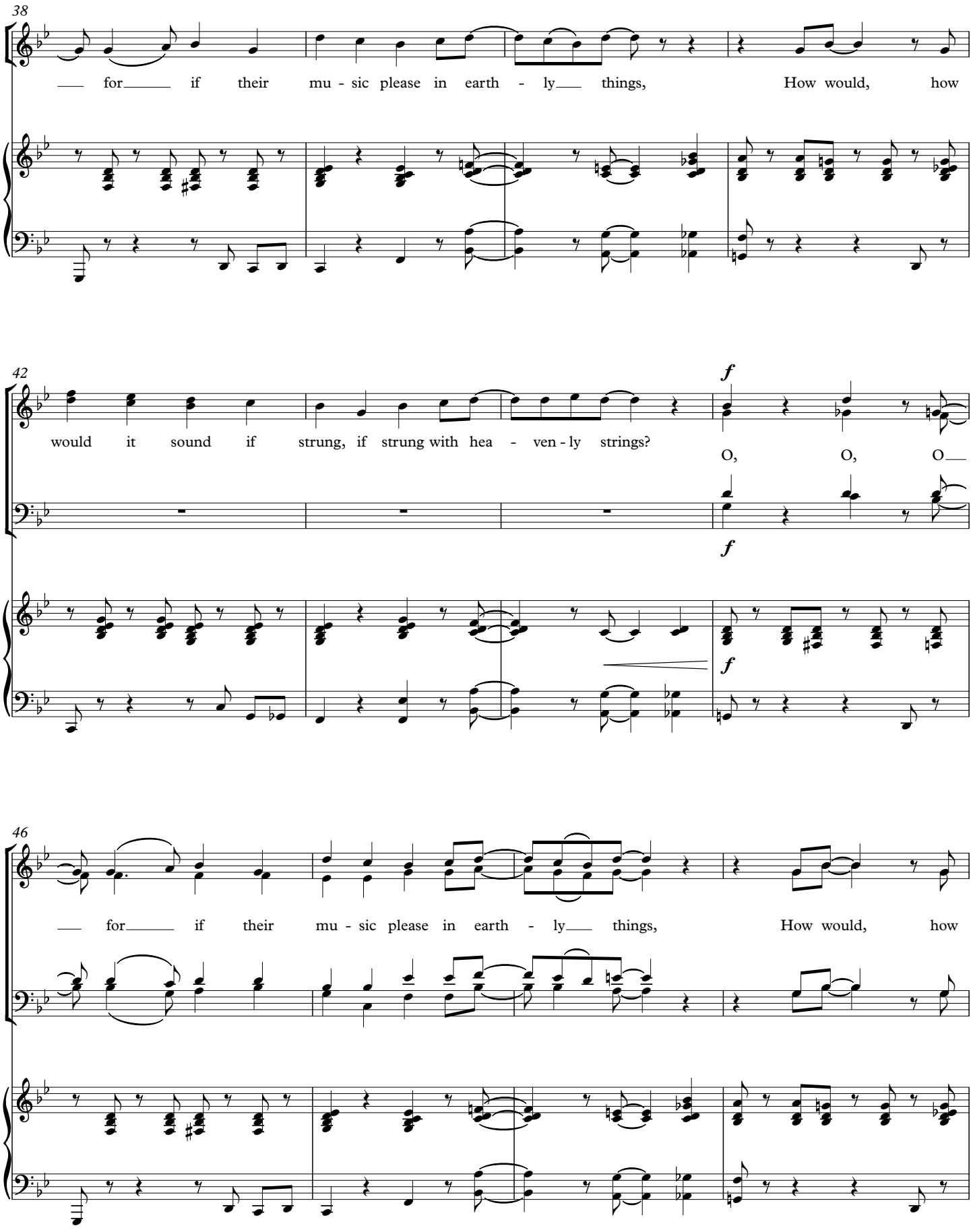
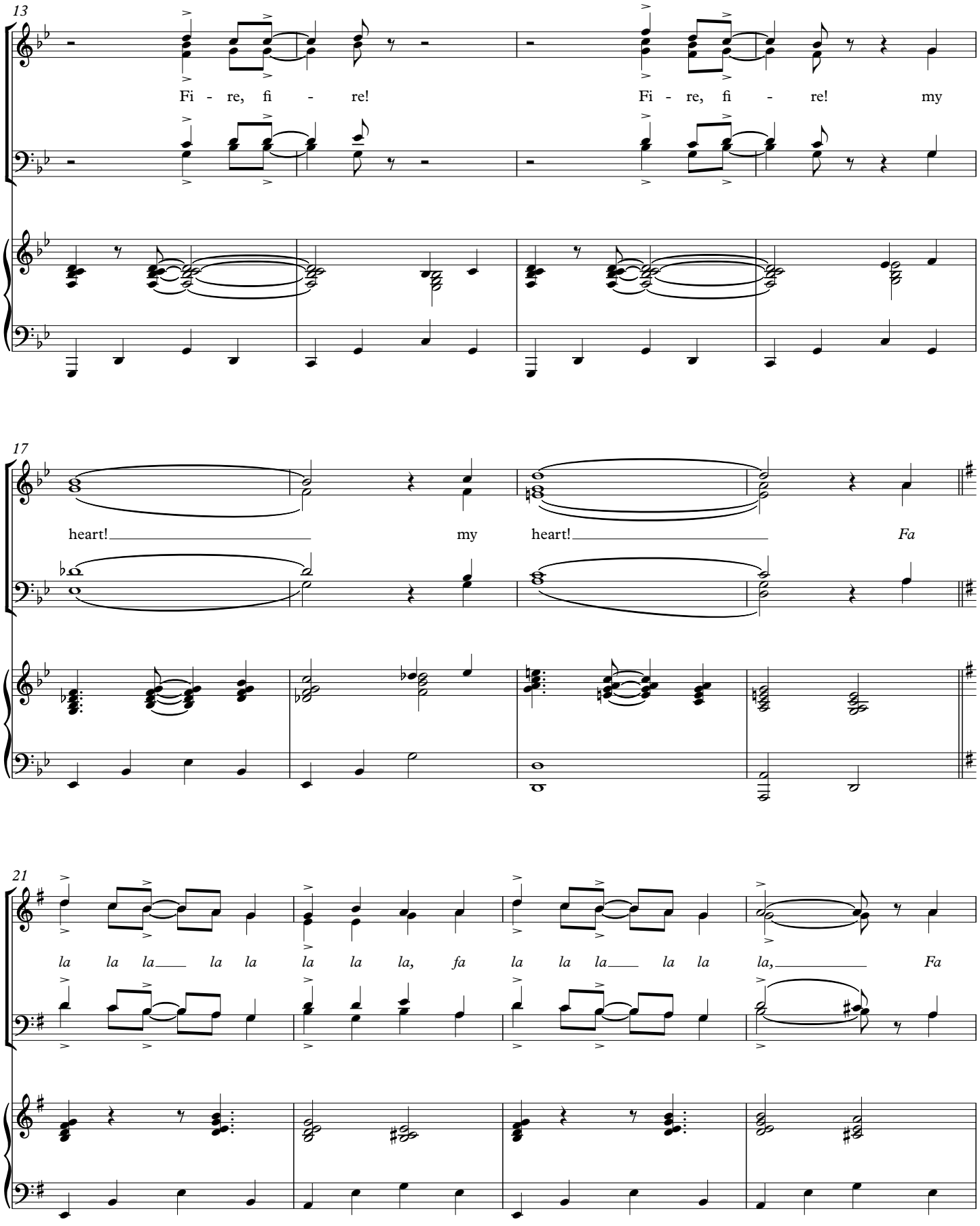
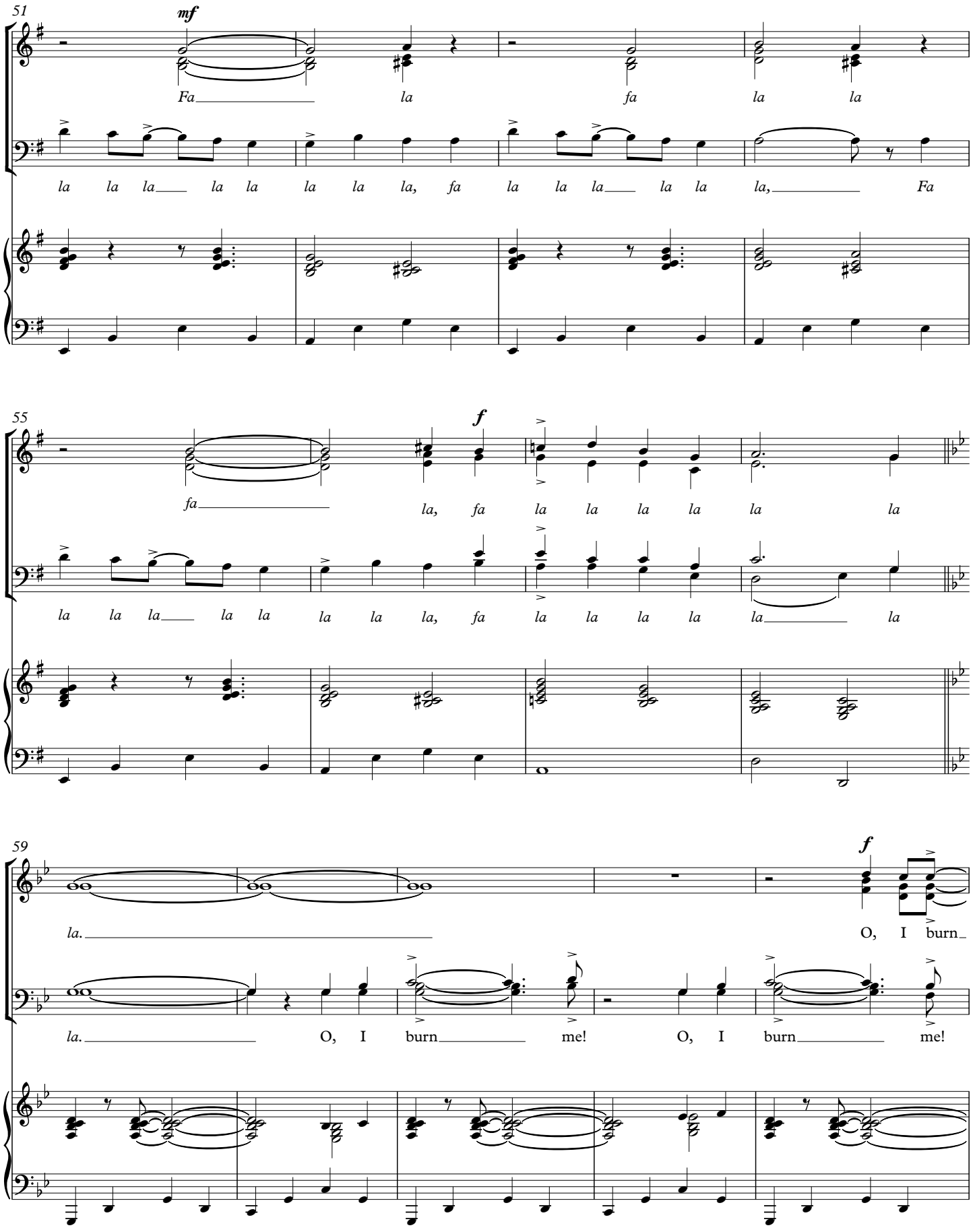
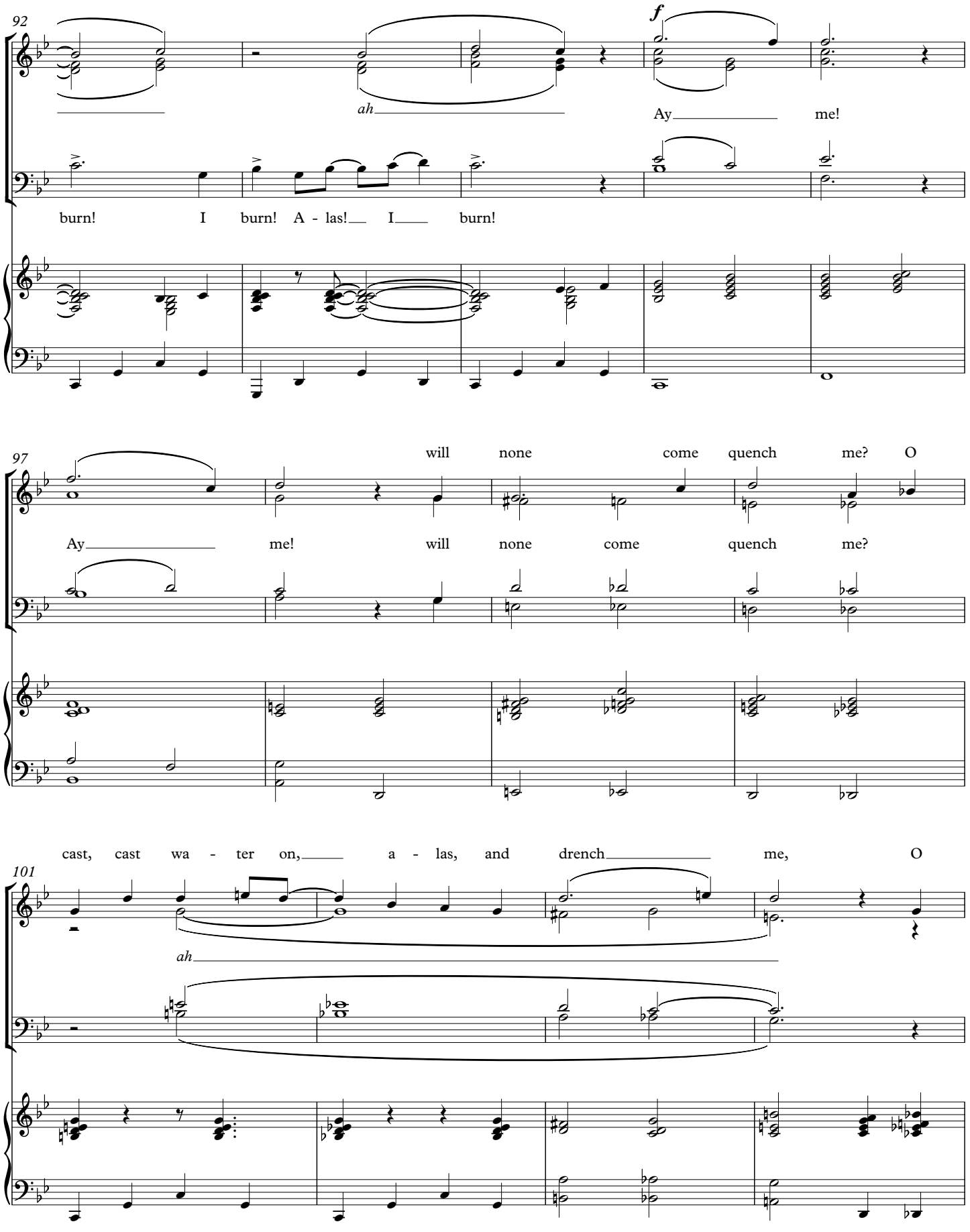

38
for if their mu - sic please in earth - ly things, How would, how
42
would it sound if strung, if strung with hea - ven - ly strings?
f
O, O, O
f
f
46
for if their mu - sic please in earth - ly things, How would, how


13
Fi - re, fi - re! Fi - re, fi - re! my
17
heart! my heart! Fa
21
la la la la la la la, fa la la la la la la, Fa


51
mf
Fa la fa la la
la la la la la la la la, fa la la la la la la, Fa
55
f
fa la, fa la la la la la
la la la la la la la la, fa la la la la la la
59
f
la. O, I burn
la. O, I burn me! O, I burn me!


92
f
ah
Ay me!
burn! I burn! A - las! I burn!
97
will none come quench me? O
Ay me! will none come quench me?
cast, cast wa - ter on, a - las, and drench me, O
101
ah