

Three Madrigals

by

Eric Burger

Grade: 1 1/2 Duration: 3:26

Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

2 – Bassoon

10 – Clarinet

2 – Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

8 – Trumpet

4 – Horn in F

6 – Trombone

2 – Euphonium (+ 2 T.C.)

4 – Tuba

2 – Mallet 1

Bells

2 – Percussion 1

Tambourine

2 – Percussion 2

Tenor Drum

2 – Percussion 3

Low Tom

2 – Percussion 4

Triangle

Three Madrigals

John Dowland was an English Renaissance composer, virtuoso lutenist, and skilled singer, one of the most famous musicians of his time. Little is known of Dowland's childhood, but in 1580 he served the English ambassador to the French court, and in 1588 he received a Bachelor of Music degree from the University of Oxford. He later traveled through-out Europe, where he was received with esteem by both courts and the public. In 1598 Dowland became lutenist to King Christian IV of Denmark, and from 1609 and 1612 he entered the service of Theophilus, Lord Howard de Walden. In 1612 he was appointed as musicians to King James I.

Of his large compositional output, John Dowland's three books of songs are the most influential. The works found in *Three Madrigals* are from his "Second Booke of Songs or Ayres" (1600) and his "Third and Last Booke of Songs and Aryes" (1604). The first of these madrigals from the second book is *Fine knacks for ladies, cheap, choice, brave and new* is an uplifting song of a penny merchant selling pins, laces, gloves and other inexpensive wares for the ladies. Also from the second book is the melancholy song *Now cease my wandering eyes* about the eternal struggle of being true to the love, and is typical of the lugubrious style that Dowland became famous for. The last wonderful song from the third book is *What if I never speed* which ponders staying unhappy in a relationship or leaving for yet more unhappiness. This work demonstrates Dowland's increased maturity in form and harmony which greatly influences other Renaissance composers such as William Byrd and Orlando Gibbons

Eric Burger

August 3, 1958



Eric Burger is an arranger, composer, freelance musician and educator originally from Davis, California. He has earned Bachelor of Music degrees in both Trombone Performance and Music Education at California State University, Sacramento, and a Master of Arts degree in Music Performance in conducting at California State University, Fresno under Dr. Gary P. Gilroy. Previously he studied conducting under Dr. Donald Kendrick, Dr. Robert Halseth, and trombone with Dr. Paul Tanner, Dr. Ernie Hills, Don Staples, Frank Rosolino, and Jiggs Whigham.

Eric has professionally recorded or performed internationally in over 40 countries with jazz and pop ensembles, and has also appeared with symphonic orchestras in Sacramento, Pueblo, Colorado Springs, Heidelberg & Köln Germany, and Seoul, Korea. His big band compositions and arrangements are used by ensembles around the world, and he is currently working on an expansive library for trombone or low brass ensembles and concert band. Eric recently reconstructed and published a lost trombone concerto by virtuoso F. A. Belcke, and is working on restoring additional early Romantic trombone works for publication.

Eric served for 21 years as a musician and enlisted ensemble leader with bands in the United States Army located in Colorado, Oklahoma, Germany and Korea. He became well known for putting together entertaining performing groups, and led highly active touring groups throughout Europe, Asia, western US and in Iraq, where he was awarded the Bronze Star for his service. His work and influence were instrumental in helping to change the Army Band's training and recruitment protocols that have allowed the world's largest musical organization to vastly improve performance quality, recruitment and effectiveness.

Three Madrigals

1. Fine Knacks for Ladies 2. Now cease my wandering eyes 3. What if I never speed
Second and Third Booke of Songs or Ayres (1600 - 1603)

John Dowland
Arranged by Eric Burger

Complete Score

1. Fine Knacks for Ladies
Moderato ♩ = 96

Flute *f* *p*

Oboe *f* *p*

Bassoon *f* *p*

B♭ Clarinet *f* *p*

B♭ Bass Clarinet *f* *p*

Alto Saxophone *f* *p*

Tenor Saxophone *f* *p*

Baritone Saxophone *f* *p*

B♭ Trumpet *f* *p*

Horn in F *f* *p*

Trombone *f* *p*

Euphonium *f* *p*

Tuba *f* *p*

Bells *f*

Tambourine *f* *p*

Tenor Drum *f*

Low Tom *f*

Triangle *p*

Three Madrigals - Complete Score - Page 2

9 10 11 12 13 14 15 16 17

Fl. *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p* *mf*

A. Sx. *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p* *mf*

9 17

Tpt. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Euph. *f* *mf*

Tuba *f* *p* *mf*

Bls. *f* *p*

Tamb. *f* *mp*

T.D. *f* *mf*

L.T. *f* *mf*

Tri. *f* *mp*

18 19 20 21 22 23 24 25 26 27

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Bsn. *f* *p* *f*

Cl. *f* *p* *f*

B. Cl. *f* *p* *f*

A. Sx. *f* *p* *f*

T. Sx. *f* *p* *f*

B. Sx. *f* *p* *f*

Tpt. *f* *f*

Hn. *f* *f*

Tbn. *f* *f*

Euph. *f* *f*

Tuba *f* *p* *f*

Bls. *f* *p* *f*

Tamb. *f* *p* *f*

T.D. *f* *f*

L.T. *f*

Tri. *f* *p* *f*

Three Madrigals - Complete Score - Page 4

2. Now cease my wandering eyes

Allegro ♩ = 116

2

3

4

5

6

7

The musical score is arranged in a grand staff format with the following instruments and parts:

- Flute:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp*.
- Oboe:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp*.
- Bassoon:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp*.
- B♭ Clarinet:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp*.
- B♭ Bass Clarinet:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp* to *f*.
- Alto Saxophone:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp*.
- Tenor Saxophone:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp*.
- Baritone Saxophone:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp* to *f*.
- B♭ Trumpet:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *f*.
- Horn in F:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *f*.
- Trombone:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *f*.
- Euphonium:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *f*.
- Tuba:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *mp* to *f*.
- Bells:** Melodic line starting on a half note G4, moving to A4, B4, and C5. Dynamics: *f*.
- Tambourine:** Rhythmic accompaniment with a steady eighth-note pattern. Dynamics: *mp* to *f*.
- Tenor Drum:** Rhythmic accompaniment with a steady eighth-note pattern. Dynamics: *f*.
- Low Tom:** Rhythmic accompaniment with a steady eighth-note pattern. Dynamics: *f*.
- Triangle:** Rhythmic accompaniment with a steady eighth-note pattern. Dynamics: *mp* to *f*.

The score is in 4/4 time and features a large watermark reading 'SAMPLE' diagonally across the page.

This page of the musical score contains 15 measures, numbered 8 through 15. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Baritone (Bls.), Tambourine (Tamb.), Tom Drum (T.D.), Low Tom (L.T.), and Triangle (Tri.).

The score is divided into two systems. The first system covers measures 8 through 13, and the second system covers measures 14 and 15. A rehearsal mark with the number 9 is placed above the first measure of each system. Dynamic markings include *p* (piano), *f* (forte), and *mp* (mezzo-piano). The percussion parts (Tamb., T.D., L.T., Tri.) feature rhythmic patterns of eighth and sixteenth notes. The woodwind and brass parts have melodic lines with various articulations and dynamics. The score concludes with first and second endings in measures 14 and 15.

3. What if I never speed

Three Madrigals - Complete Score - Page 6

Allegro vivo ♩ = 136

2 3 4 5 6 7 8

This musical score is for the piece "What if I never speed" from the "Three Madrigals" suite. It is a complete score for page 6, featuring a variety of instruments. The score is in 4/4 time and marked "Allegro vivo" with a tempo of 136 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into eight measures, numbered 2 through 8. The instruments and their parts are as follows:

- Flute:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Oboe:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Bassoon:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- B♭ Clarinet:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- B♭ Bass Clarinet:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Alto Saxophone:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Tenor Saxophone:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Baritone Saxophone:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- B♭ Trumpet:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Horn in F:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Trombone:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Euphonium:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Tuba:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Bells:** Starts with a *f* dynamic and remains constant.
- Tambourine:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Tenor Drum:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Low Tom:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.
- Triangle:** Starts with a *mp* dynamic, moves to *f* in measure 5, and ends with *p*.

9 10 11 12 13 14 15

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. *f*

B. Cl. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Bls. *f*

Tamb. *f*

T.D. *f*

L.T. *f*

Tri. *f*

16 17 18 19 20 21 22

Fl. *f* *mp* *f* rit.

Ob. *f* *mp* *f*

Bsn. *f* *mp* *f*

Cl. *f* *mp* *f*

B. Cl. *mp* *f*

A. Sk. *f* *mp* *f*

T. Sk. *f* *mp* *f*

B. Sk. *mp* *f*

17 rit.

Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *mp* *f*

Bls. *f*

Tamb. *mp* *f*

T.D. *mp* *f*

L.T. *p* *f*

Tri.