

Modern Madrigals

for SATB

Book Two

by

F L Dunkin Wedd

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Modern Madrigals

The typical English madrigal might concern itself with the activities of a chap called Amyntas and a shepherdess called Phyllis. They tend their flocks, they kiss, she runs away, they are re-united.

Amyntas may be a sighing poet: his mistress has a dart that pierces him to the heart. He lays his heart at her feet, but she is cruel. He languishes, and is like to die.

In fact - as Molesworth would say - he is utterly wet and a weed. How on earth would these people get on, I wondered, if they were transported into the 21st century? The first madrigal in this group suggests a likely outcome.

The idea of updating the form for modern times took hold of me: if the madrigal is to have new life, it needs texts that reflect truly contemporary concerns. The following five madrigals reflect on various aspects of life in our century.

As we all know, the general listener in modern times has an attention span no longer than some thirty seconds, so to be thoroughly modern, the pieces are short: the set of six can be performed in about five minutes.

1: Amyntas and his love

Amyntas told me of his love
And how fair Phyllis faithless proves

So I to treat with Phyllis hied
And she, fair temptress, made reply:

"Ah! Bollocks to Amyntas!
He never took me to The Ivy.
Bollocks to Amyntas!
He never bought me diamonds
Geoffrey has a BMW,
A Rolex Oyster
And a penthouse flat."

2: The Barman

A woman goes into a bar
And asks for a double entendre
So the barman gives her one.

3: Capitalism

Peter bought a three-bed semi for four-one
and sold it a year later for five-two.
Carol and Andy spent seven-five on their
barn conversion, added a conservatory and
sold it for nine-one.
John paid four-five-seven for his Chelsea flat;
he's just had it valued at half as much again.
Whereas I bought a home for my family -
and we lived in it.

4: Dumb Animals

Who's a lovely doggie?
Who's a lovely doggie?

Isn't he a lovely doggie?
Aren't you a lovely doggie?

Don't you love your Mummy?
Don't you? Don't you?
Who's a lovely boy then?
Who's a lovely doggie then?

Who's a clever doggie?
Who's a clever doggie?
Isn't he a clever doggie?
Aren't you a clever doggie?
Brighter than your Mummy?
Aren't you? Aren't you?
Brighter than your Mummy?
Though that isn't saying much.

5: Estuarial

We wen' aht last Friday an' 'ad a few larfs
I saw my mate Tracey, and she was like,
"There's a new bar opened in West Street.
How cool is that? Are you coming there later?"
And I was like, "Yeah, right!"
That is SO not gonna happen.
It's just same old same old, innit?

6. Footie

Why do we support this crew?
The manager's a dozy prat,
We should be playing 4-4-2
With Cole out wide and Smith up front.

Now we're dropping way too deep
One nil up and twenty minutes more
The effing referee's gone to sleep
They've missed - oh no! - he's bound to... aarrgghh!

Modern Madrigals – Book Two

I had no idea where *Modern Madrigals Book Two* was going to come from - if there should ever be one. But after a particularly good performance of Book One by the Occasional Choir at Tudeley, I woke up in the middle of the night and wrote down the words for letters G to L.

Where Book One dealt with the voice of everyman, Book Two examines our interactions (and irritations) with organisations - the next step in a kind of Maslowian Hierarchy of Niggles. As with the first six, the texts are ephemeral: just as the madrigals of the 16th & 17th centuries had short sell-by dates, so have these. They will perhaps be very *vieux chapeau* in a year or two - and this is as it should be.

F L Dunkin Wedd
Tonbridge, January 2007

Gates

This application has performed an illegal operation. Click OK to reboot your computer and lose all your work since 1987.

Helpline

Thank you for calling our helpline. All our agents are currently busy. Choose from the following options: To hear more options that aren't what you want, press one. To lose your place in the queue, press two. For service, please go elsewhere. To hear Vivaldi's Four Seasons, stay on the line. Your call is important to us. But not so important that we're going to answer it.

Interview

- So, Minister, what did you have for breakfast this morning?
- Well, let me be absolutely clear on this. The government is fully committed to increased choice in morning comestibles.
- But what did you have for breakfast?
- Well, if you'll let me finish, I'm coming to that. The previous government left us a legacy of diminished breakfast uptake, and not enough boiled eggs to go round.
- Did you have toast this morning?
- Well, I'm not ruling toast out, but I'm not ruling it in either. But let's talk about jam. The previous government's record on jam was appalling.
- Did you have coffee?
- Look, what's important here is not whether or not I had coffee for breakfast. What matters is that under this government we've had a record growth in cereals, historically high kippers, and more kedgeriee than ever before.

Junk

Dear Mr Collins,
You have been specially selected to enter our prize draw . Imagine the rejoicing at number 3 Brook Street when you hear which exciting prize you have won! Will it be the free holiday? The brand new car? The microwave oven? To find out which exciting prize you have won, just call our helpline...

Kit

Assembly. Extend flaps A & B. Fold tab C over sprocket D. Locate and cement cross bearers into slots in the stringer splice plates making sure they are well seated in position.
Holding the main assembly in your left hand, and the rotating arm in your right hand, use your other hand to insert the mounting pins. If you have any difficulties, call our helpline...

Link

And now on TV, a choice of viewing. On channel one, one hundred best TV moments. On channel six, celebrity snooker. On channel three, reruns of Only Fools and Horses. On channel four, a bunch of misfits locked in a house with nothing to do. On channel five, paint drying.
Have you thought of reading a book?

Modern Madrigals Book 2

1: Gates

$\text{♩} = 52$

Tutto staccato

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This ap - pli - ca - tion has per - formed an il - le - gal o - pe - ra - tion

This ap - pli - ca - tion has per - formed an il - le - gal o - pe - ra - tion

This ap - pli - ca - tion has per - formed an il - le - gal o - pe - ra - tion

This ap - pli - ca - tion has per - formed an il - le - gal o - pe - ra - tion

Click O K to re - start your com - pu - ter

Click O K to re - start your com - pu - ter

Click O K to re - start your com - pu - ter

Click O K to re - start your com - pu - ter

and lose all your work since nine - teen eigh - ty se - ven.

and lose all your work since nine - teen eigh - ty se - ven.

and lose all your work since nine - teen eigh - ty se - ven.

and lose all your work since nine - teen eigh - ty se - ven.

2: Helpline

$\text{♩} = 64$

Thank you for cal·ling our help line. All our a - gents are cur·rent·ly bu·sy

Thank you for cal·ling our help line. All our a - gents are cur·rent·ly bu·sy

Thank you for cal·ling our help line. All our a - gents are cur·rent·ly bu·sy

Thank you for cal·ling our help line. All our a - gents are cur·rent·ly bu·sy

Choose from the fol·lo·wing op·tions To hear more op·tions which aren't what you

Choose from the fol·lo·wing op·tions To hear more op·tions which aren't what you

Choose from the fol·lo·wing op·tions To hear more op·tions which aren't what you

Choose from the fol·lo·wing op·tions To hear more op·tions which aren't what you

want press one To lose your place in the queue press two for ser-vice

please go else - where to hear Vi - val di's Four Sea-sons stay on the line

Your call is im - por-tant to us But not so im - por-tant that we're going to an swer it.

3: Interview

Words and music ©2006 F L Dunkin Wedd

$\text{♩} = 52$

So, Mi - ni - ster, what did you have for break - fast?

So, Mi - ni - ster, what did you have for break - fast?

Well, let me be ab - so - lute - ly cle - ar on this The go - vern - ment is ful - ly com - mit - ted to

Well, let me be ab - so - lute - ly cle - ar on this The go - vern - ment is ful - ly com - mit - ted to

But what did you have for break - fast?

But what did you have for break - fast?

in - creased choice in mor - ning co - mes - ti - bles

in - creased choice in mor - ning co - mes - ti - bles

Well, if you let me fi - nish, I'm co - ming to that. The pre - vi - ous go - vern - ment left us a

Well, if you let me fi - nish, I'm co - ming to that. The pre - vi - ous go - vern - ment left us a

le - ga - cy of di - mi - nished break - fast up - take, and not e - nough boiled eggs

le - ga - cy of di - mi - nished break - fast up - take, and not e - nough boiled eggs

Did you have toast this mor-ning?

Did you have toast this mor-ning?

to go round. Well, I'm not ru-ling toast out but I'm

to go round. Well, I'm not ru-ling toast out but I'm

not ru - ling it in ei - ther But let's talk a - bout jam.

not ru - ling it in ei - ther But let's talk a - bout jam.

Did you have

Did you have

The pre - vi - ous go - vern - ment's re - cord on jam was ap - pal - ling.

The pre - vi - ous go - vern - ment's re - cord on jam was ap - pal - ling.

cof - fee?

cof - fee?

Look, what's im - por - tant here is not whe - ther I had cof - fee for break - fast.

Look, what's im - por - tant here is not whe - ther I had cof - fee for break - fast.

Detailed description: This system contains four staves. The top two staves are vocal lines, each starting with a quarter note followed by a quarter rest, with the lyrics 'cof - fee?' below. The bottom two staves are piano accompaniment. The right hand (treble clef) starts with a quarter rest, followed by eighth notes, and features a triplet of eighth notes on the word 'cof'. The left hand (bass clef) follows a similar pattern with eighth notes and a triplet on 'cof'.

What matt - ters is that un - der this go - vern - ment we've had re - cord growth in ce - re - als,

What matt - ters is that un - der this go - vern - ment we've had re - cord growth in ce - re - als,

Detailed description: This system contains four staves. The top two staves are vocal lines, both starting with a quarter rest. The bottom two staves are piano accompaniment. The right hand (treble clef) features a triplet of eighth notes on the word 'matt' and continues with eighth notes. The left hand (bass clef) follows a similar pattern with eighth notes and a triplet on 'matt'.

hi - sto - ri - cally high kip - pers, and more ked - ge - ree than e - ver be - fore

hi - sto - ri - cally high kip - pers, and more ked - ge - ree than e - ver be - fore

Detailed description: This system contains four staves. The top two staves are vocal lines, both starting with a quarter rest. The bottom two staves are piano accompaniment. The right hand (treble clef) features a triplet of eighth notes on the word 'cally' and continues with eighth notes. The left hand (bass clef) follows a similar pattern with eighth notes and a triplet on 'cally'.

4: Junk

$\text{♩} = 52$

Dear Mi - ster Pog - son, You have been spe - cial - ly se - lec - ted to

Dear Mi - ster Pog - son, You have been spe - cial - ly se - lec - ted to

Dear Mi - ster Pog - son, You have been spe - cial - ly se - lec - ted to

Dear Mi - ster Pog - son, You have been spe - cial - ly se - lec - ted to

en - ter our prize draw. I - ma - gine the re - joi - cing at num - ber three Brook Street when you

en - ter our prize draw. I - ma - gine the re - joi - cing at num - ber three Brook Street when you

en - ter our prize draw. I - ma - gine the re - joi - cing at num - ber three Brook Street when you

en - ter our prize draw. I - ma - gine the re - joi - cing at num - ber three Brook Street when you

hear which ex - ci - ting prize you have won! Will it be the free

hear which ex - ci - ting prize you have won! Will it be the free

hear which ex - ci - ting prize you have won! Will it be the free

hear which ex - ci - ting prize you have won! Will it be the free

ho - li - day? The brand new car? Or the mi - cro - wave o - ven? To

ho - li - day? The brand new car? Or the mi - cro - wave o - ven? To

ho - li - day? The brand new car? Or the mi - cro - wave o - ven? To

ho - li - day? The brand new car? Or the mi - cro - wave o - ven? To

find out which ex - ci - ting prize you have won, just call our help line...

find out which ex - ci - ting prize you have won, just call our help line...

find out which ex - ci - ting prize you have won, just call our help line...

find out which ex - ci - ting prize you have won, just call our help line...

5: Kit

$\text{♩} = 92$

As - sem - bly: Ex - tend flaps A and B. Fold tab C

As - sem - bly: Ex - tend flaps A and B. Fold tab C

As - sem - bly: Ex - tend flaps A and B. Fold tab C

As - sem - bly: Ex - tend flaps A and B. Fold tab C

o - ver sproc - ket D. Lo - cate and ce - ment cross - bea - rers in - to

o - ver sproc - ket D. Lo - cate and ce - ment cross - bea - rers in - to

o - ver sproc - ket D. Lo - cate and ce - ment cross - bea - rers in - to

o - ver sproc - ket D. Lo - cate and ce - ment cross - bea - rers in to

slots in the strin - ger splice plates, ma - king sure they are firm - ly sea - ted in po -

slots in the strin - ger splice plates, ma - king sure they are firm - ly sea - ted in po -

slots in the strin - ger splice plates, ma - king sure they are firm - ly sea - ted in po -

slots in the strin - ger splice plates, ma - king sure they are firm - ly sea - ted in po -

si-tion. Hol-ding the main as - sem - bly in your left hand and the ro-ta - ting

si-tion. Hol-ding the main as - sem - bly in your left hand and the ro-ta - ting

si-tion. Hol-ding the main as - sem - bly in your left hand and the ro-ta - ting

si-tion. Hol-ding the main as - sem - bly in your left hand and the ro-ta - ting

arm in your right use your o - ther hands to in - sert the moun - ting pins

arm in your right use your o - ther hands to in - sert the moun - ting pins *sfz*

arm in your right use your o - ther hands to in - sert the moun - ting pins

arm in your right use your o - ther hands to in - sert the moun - ting pins

If you have a ny dif - fi - cul - ties, call our help line

If you have a ny dif - fi - cul - ties, call our help line

If you have a ny dif - fi - cul - ties, call our help line

If you have a ny dif - fi - cul - ties, call our help line

Hor - ses A bunch of mis - fits

Hor - ses On chan - nel ten A bunch of mis - fits

Hor - ses On chan - nel ten On chan - nel ten A bunch of mis - fits

Hor - ses On chan - nel ten

stuck in a house with no - thing to do On chan - nel nine - teen

stuck in a house with no - thing to do On chan - nel nine - teen

stuck in a house with no - thing to do On chan - nel nine - teen

with no - thing to do On chan - nel nine - teen

paint dry - ing Have you thought of rea - ding a book?

paint dry - ing Have you thought of rea - ding a book?

paint dry - ing Have you thought of rea - ding a book?

paint dry - ing Have you thought of rea - ding a book?