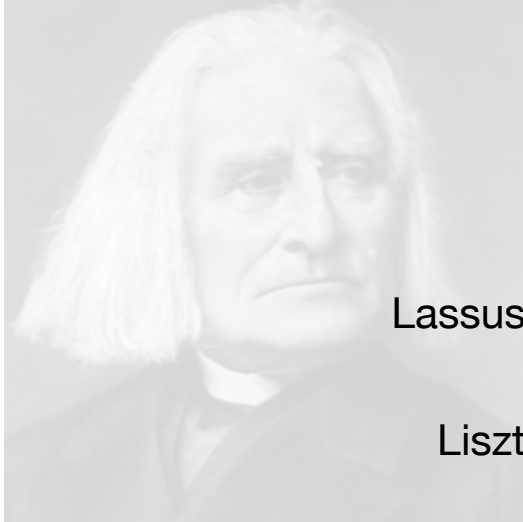
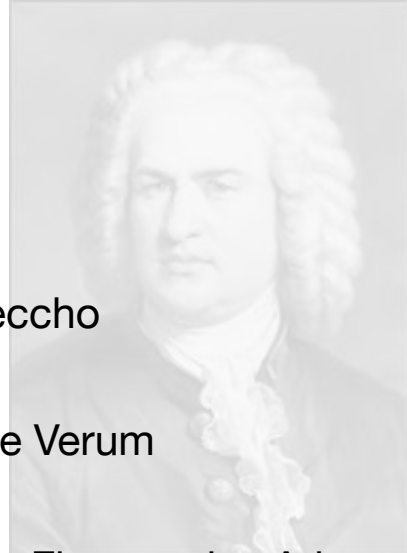


Classics in the Community

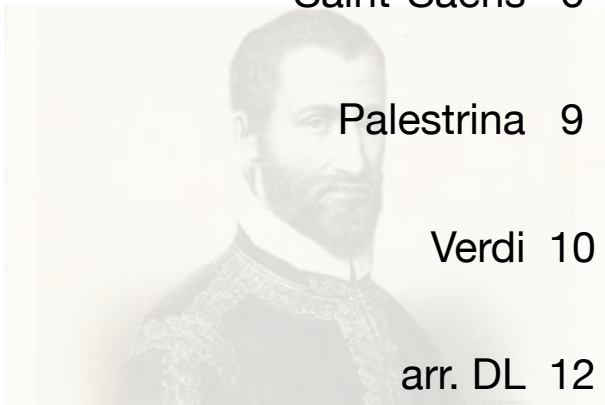


Lassus 2 L'eccho

Liszt 4 Ave Verum



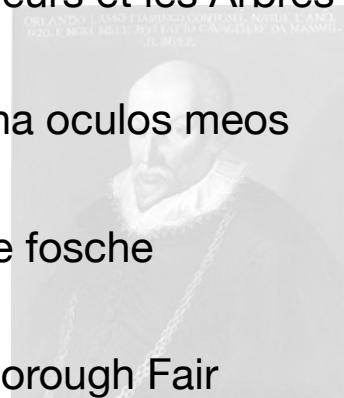
Saint-Saëns 6 Les Fleurs et les Arbres



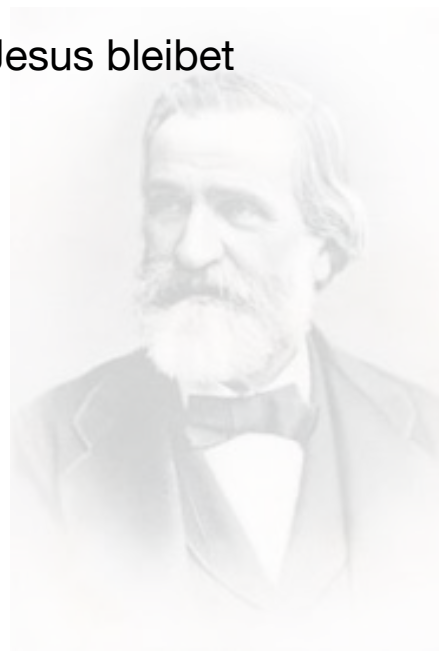
Palestrina 9 Illumina oculos meos

Verdi 10 Vedi le fosche

arr. DL 12 Scarborough Fair



Bach 16 Jesus bleibet



L'eccho (The Echo Song) "O la, o che bon ec-cho!"

Canon for 2 x 4 voices SATB

Orlando di Lasso (1532-1594)

1. 2.

O la! O che bon ec-cho! Pi-glia-mo-ci, pia-ce-re!

O la! O che bon ec-cho! Pi-glia-mo-ci, pia-ce-re!

Detailed description: This system contains the first two vocal parts (Soprano and Alto) for the first two vocal lines. The music is in G major and 4/4 time. The lyrics are 'O la! O che bon ec-cho! Pi-glia-mo-ci, pia-ce-re!'.

11

Ha, ha, ha, ha, ha! Ri-dia-mo tut-ti. O bon com-pa-gno, che voi tu?

Ha, ha, ha, ha, ha! Ri-dia-mo tut-ti. O bon com-pa-gno, che voi tu?

Detailed description: This system contains the first two vocal parts for the second two vocal lines. The lyrics are 'Ha, ha, ha, ha, ha! Ri-dia-mo tut-ti. O bon com-pa-gno, che voi tu?'.

22

Vo-ria che tu can-tas-si u-na can zo-na. Per-chè?

Vo-ria che tu can-tas-si u-na can zo-na. Per-chè?

Detailed description: This system contains the first two vocal parts for the third two vocal lines. The lyrics are 'Vo-ria che tu can-tas-si u-na can zo-na. Per-chè?'.

31

Per-chè sì? Per-chè no? Per-chè non vo-glio. Per-chè non voi?

Per-chè sì? Per-chè no? Per-chè non vo-glio. Per-chè non voi?

Detailed description: This system contains the first two vocal parts for the final two vocal lines. The lyrics are 'Per-chè sì? Per-chè no? Per-chè non vo-glio. Per-chè non voi?'.

40

Per-chè non mi pia-ce; Ta-ci di - co! Ta-ci tu! O gran pol - tron!

8

Per-chè non mi pia-ce; Ta-ci di - co! Ta-ci tu! O gran pol - tron!

49

Si-gnor sì! Or su non più. An - dia - mo!

8

Si-gnor sì! Or su non più. An - dia - mo!

55

Ad - dio, bon ec - cho! Ad - dio, bon ec - cho! Rest' in pa-ce! Ba-sta,

8

Ad - dio, bon ec - cho! Ad - dio, bon ec - cho! Rest' in pa-ce! Ba-sta,

64

bas - ta, ba - - sta, ba - sta, ba - sta, ba - sta, ba - - - - sta.

8

bas - ta, ba - - sta, ba - sta, ba - sta, ba - sta, ba - - - - sta.

Ave verum

S 44 (RV 500)

Sei gegrusst, wahrer Leib, geboren aus Maria, der Jungfrau,
wahrhaft gelitten, am Kreuz geopfert für die Menschen,
dessen Seite durchbohrt von Wasser und Blut floss;
sei uns Stärkung in des Todes Prüfung. Amen.

Franz Liszt
1811 - 1886
Hymnus zu Fronleichnam

Lento

A- ve ve- rum Cor- pus Chri- sti na- tum de Ma-
 A- ve ve- rum Cor- pus Chri- sti na- tum de Ma-
 A- ve ve- rum Cor- pus- Chri- sti na- tum de Ma-
 A- ve ve- rum Cor- pus Chri- sti na- tum de Ma-

8
 ri- a Vir- gi- ne, ve- re pas- sum, im- mo-
 ri- a Vir- gi- ne, ve- re pas- sum, im- mo-
 8 ri- a - Vir- gi- ne, ve- re pas- sum, im- mo-
 ri- a Vir- gi- ne, ve- re pas- sum, im- mo- la- tum

15
 la- tum in cru- ce pro ho- mi- ne. -
 la- tum in cru- ce pro ho- mi- ne.
 8 la- tum in cru- ce pro ho- mi- ne. -
 in cru- ce pro ho- mi- ne. Cu- jus

21
 Cu- jus la- tus per- fo- ra- tum flu- xit a- qua et san- gui-
 Cu- jus la- tus per- fo- ra- tum flu- xit a- qua et san- gui-
 8 Cu- jus la- tus per- fo- ra- tum flu- xit a- qua et san- gui-
 la- tus per- fo- ra- tum flu- xit a- qua et san- gui-

28 *sf* *dim.* *p* *dolcissimo*

ne. - - - E- - - sto no- - bis

ne. - - - E- - - sto no- - bis -

8 ne. - - - E- - - sto no- - bis

ne. - - - E- - - sto no- - bis

35 *pp*

prae- - - gu- sta- - tum mor- tis in ex-

prae - - - gu- sta- tum mor- tis in ex-

8 prae- - - gu- sta- tum mor- tis in ex-

prae- - - gu- sta- - tum mor- tis in ex-

41 *pp* *pp* un poco ritenuto

a- - mi- ne. - - A- -

a- - mi- ne. - - A- -

8 a- - mi- ne. - - A- -

a- - mi- ne. - - A- -

48 *perdendo*

- men, - a- - men. -

- men, a- - men. -

8 - men, a- - men. -

- men, a- - men.

Les fleurs et les arbres

Text: Anon

Camille Saint-Saëns
Op.68 No.2*Allegretto moderato* (♩ = c.60)

Soprano *p dolce* *cresc.* *mf*
Les fleurs et les ar - bres, Les bron - zes, les mar - bres, Les ors, les é -

Alto *p dolce* *cresc.* *mf*
Les fleurs et les ar - bres, Les bron - zes, les mar - bres, Les ors, les é -

Tenor *p dolce* *cresc.* *mf*
Les fleurs _____ et les ar - bres, Les bron - zes, les mar - bres, Les ors, les é -

Bass *p dolce* *cresc.* *mf*
Les fleurs et les ar - bres, Les bron - zes, les mar - bres, Les ors, les é -

9
S. *dim.* *pp*
maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so - - lent, con - so - lent nos

A. *dim.* *pp*
maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so - - lent, con - so - lent nos

T. *dim.* *pp*
maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so - - lent, con - so - lent nos

B. *dim.* *pp*
maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so - - lent, con - so - lent nos

18
S. *p* *cresc.*
maux. Les bron - zes, les mar - bres, La mer, les fon - tai - nes, Les

A. *p* *cresc.*
maux. Les fleurs et les ar - bres, Les bron - zes, les mar - bres, La mer, les fon - tai - nes, Les

T. *p* *cresc.*
maux. Les fleurs et les ar - bres, La mer, les fon - tai - nes, Les

B. *p* *cresc.*
maux. Les ors, les é - maux, _____ Les

27

S. *p*
 monts et les plai - nes Con - so - lent nos maux. —

A. *p*
 monts et les plai - nes Con - so - - - lent, con - so - lent nos maux. — Na - ture é - ter -

T. *p*
 monts et les plai - nes Con so - lent nos maux. —

B. *p*
 monts et les plai - nes Con so - lent nos maux. —

37

S. *cresc.* *f* *ff*
 Na - ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Na - ture é - ter -

A. *cresc.* *f* *ff*
 nel - le, Na - ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Na - ture é - ter -

T. *cresc.* *f* *ff*
 Na - ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Na - ture é - ter -

B. *cresc.* *f* *ff*
 Na - ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Na - ture é - ter -

46

S. *dim.*
 nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Et

A. *dim.*
 nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Et

T. *dim.*
 nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Et

B. *dim.*
 nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! — Et

55

cresc. *f*

S. l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs, sa flam -

A. l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs, sa flam -

T. l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs, sa flam -

B. l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs, sa flam -

63

dim. *p*

S. - - me il - lu - mi - ne Le rire et les pleurs,

A. - - me il - lu - mi - ne Le rire, et les pleurs, sa

T. - - me il - lu - mi - ne Le rire, et les pleurs,

B. - - me il - lu - mi - ne Le rire, et les pleurs,

71

pp *dim.* *rit.* *ppp*

S. le rire et les pleurs.

A. flamme il - lu - mi - ne Le rire et les pleurs, et les pleurs.

T. le rire et les pleurs.

B. et les pleurs.

Illumina oculos meos

Giovanni di Palestrina
(1525 - 1594)

The first line of musical notation is in G major (one sharp) and 4/4 time. It begins with a whole note G4, followed by a dotted half note A4, and a quarter note B4. The word 'na' is under the B4 note, which has an asterisk above it. This is followed by a half note C5, a quarter note D5, and a quarter note E5. The word 'o' is under the C5 note. The word 'cu' is under the D5 note, and 'los' is under the E5 note. The word 'me' is under the G4 note of the next measure, which is the start of a long phrase with a slur over it, consisting of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5.

Il - lu - mi - na o - cu - los me - - - -

The second line of musical notation starts with a measure rest, then a half note G4 with a fermata. The word 'os,' is under the G4 note. This is followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The word 'ne' is under the A4 note, 'un' is under the B4 note, 'quam' is under the C5 note, 'ob' is under the D5 note, 'dor' is under the E5 note, 'mi' is under the F5 note, and 'am' is under the G5 note. The word 'in' is under the G4 note of the next measure, which is the start of another phrase with a slur over it, consisting of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The word 'mor' is under the G4 note, and 'te.' is under the G5 note of the final measure, which has a fermata.

- os, ne un - quam ob - dor - mi - am in mor - - te.

Translation: Enlighten my eyes, lest I sleep in death.

VEDI! LE FOSCHE

Coro di zingari dall'opera "Il Trovatore"

Giuseppe Verdi (1813-1901)

Allegro

TENORI

BASSI

19 *pp* *tr*

Ve-di! le fo-sche not-tur-ne__ spo-glie__ de' cie-li sve-ste l'im-men-sa__

BASSI

19 *pp* *tr*

Ve-di! le fo-sche not-tur-ne__ spo-glie__ de' cie-li sve-ste l'im-men-sa__

T.

B.

24 *pp* *tr*

vol-ta: sem-bra_u-na ve-do-va che_al-fin si to-glie__ i bru-ni pan-ni on-d'e - ra in - vol-ta.

B.

24 *pp* *tr*

vol-ta: sem-bra_u-na ve-do-va che_al-fin si to-glie__ i bru-ni pan-ni on-d'e - ra in - vol-ta.

T.

B.

30 *f*

Al - l'o-pra, al - l'o - pra! Da-gli. Chi del gi - ta - no i

B.

30 *f*

Al - l'o-pra, al - l'o - pra! Mar - tel-la. Chi del gi - ta - no i

S.

C.

36 *f*

Chi del gi - ta - no i gior - ni ab-bel-la, chi? chi i

T.

B.

36 *f*

gior - ni ab-bel - la? Chi del gi - ta - no i gior - ni ab-bel-la, chi? chi i

B.

36 *f*

gior - ni ab-bel - la? Chi del gi - ta - no i gior - ni ab-bel-la, chi? chi i

S.

C.

43 *tutta forza* *tr*

gior-ni_ab-bel - la? La zin - ga-rel - la.

T.

B.

43 *tutta forza* *tr*

gior-ni_ab-bel - la? Chi del gi - ta - no i gior-ni_ab-bel-la? La zin - ga-rel - la.

B.

43 *tutta forza* *tr*

gior-ni_ab-bel - la? Chi del gi - ta - no i gior-ni_ab-bel-la? La zin - ga-rel - la.

49 11

T. *2*
Ver-sa-mi un trat-to: le-na_e co-rag-gio il cor-po_e l'a-ni-ma trag-gon dal be-re.

B. *2*
Ver-sa-mi un trat-to: le-na_e co-rag-gio il cor-po_e l'a-ni-ma trag-gon dal be-re.

57 *pp* *tr*

S. C. *7*
Oh guar-da, guar-da del so-le un rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!

T. *7* *pp* *tr*
Oh guar-da, guar-da del so-le un rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!

B. *7* *pp* *tr*
Oh guar-da, guar-da del so-le un rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!

69 *f*

T. *8*
Al-l'o-pra, al-l'o-pra... Chi del gi-ta - no i gior - ni ab-bel-la?

B. *2* *f*
Al-l'o-pra, al-l'o-pra... Chi del gi-ta - no i gior - ni ab-bel-la?

78 *f*

S. C. *8*
Chi del gi-ta - no i gior - ni ab-bel-la, chi? chi i

T. *8*
Chi del gi-ta - no i gior - ni ab-bel-la, chi? chi i

B. *8*
Chi del gi-ta - no i gior - ni ab-bel-la, chi? chi i

83 *tr*

S. C. *8*
gior-ni ab-bel - la? La zin-ga-rel - la.

T. *8*
gior-ni ab-bel - la? La zin-ga-rel-la, la zin-ga-rel-la, la zin-ga-rel - la.

B. *8*
gior-ni ab-bel - la? La zin-ga-rel-la, la zin-ga-rel-la, la zin-ga-rel - la.

Scarborough Fair

For the LSO St. Luke's Community Choir
and audience, 21st March 2014.

Traditional,
arr. David Lawrence

Expressively ♩=120

mf

Cm Cm⁹ Ab^Δ Fm Gm⁷ Cm Bb/D Eb

8 Fm⁷ Gm⁷ Cm *mp* Gm⁷ Cm Bb/D Eb Cm Eb F

1. Are you go-ing to Scar - bo-rough fair? Par-sley, sage, rose - ma-ry and

mp

16 Cm Gm⁷ Cm Eb Bb/D Cm⁷ Bb Eb/Bb Eb

thyme. Re - mem - ber me to one who lives there,

23 Cm Fm Gm⁷ Cm Bb/D Eb Fm⁷ Gm⁷

He once was a true love of mine.

mf

30 Cm *mf* Gm7 Cm Gm7 Cm Bb/D Cm Eb F Bb/D Cm F/C

2. Tell him to make me a cam - bric shirt. Par - sley, sage, rose - ma - ry and

mf

2. Tell him to make me a cam - bric shirt. Par - sley, sage, rose - ma - ry and thyme.

mp

38 Cm Gm7 Cm Ab Eb Bb/D Cm7 Bb Eb/Bb Bb Cm

thyme. With - out a - ny seam or nee - dle - work,

With - out a - ny seam or nee - dle - work, Then he'll

45 Fm Gm7 Cm Bb Ab^A Fm Gm7

Then he'll be a true love of mine.

be a true love of mine.

mf

1x Singers choose a note up to which they sing, then hold until....
 2x the tune returns to their chosen note on the repeat, from which point they sing to the end.
 Audience sing (or piano plays) complete tune, twice.

51 N.C. *mp*

3. Are you go-ing to Scar-bo-rough fair? Par-sley, sage, rose -ma-ry andthyme. Re-mem -ber

mp

8^{vb}
Ped.

61

me to one who lives there, He once was a true love of mine.

1.

1.

72 Cm Fm Gm⁷ [S] Cm *mp* Fm Bb/D /C

mine. He once was a true love of

[TB] *mp*

He once was a

2.

mp

molto rall.

78 B \flat A \flat ^A Gm⁷ N.C. Cm¹³

mine. **A** *mf dim.* a true love of mine.

He once was a true love of mine.

true love of mine.

molto rall.

Ped. *8vb*

Jesus bleibet meine Freude

from BWV 147

J. S. Bach

Jesus will always be my joy,

My heart's comfort and essence,

7

Je - sus blei - bet mei - ne Freu - de, Mei - nes

7

Jesus is there through all suffering,

He is my life's strength.

15

6

Herz - ens Trost und Saft, Je - sus weh - ret al - lem Lei - de, Er ist

6

The desire and sunshine of my eyes,

30

7

mei - nes Le - bens Kraft. Mei - ner

7

My soul's treasure and bliss;

41

2

Au - gen Lust und Son - ne, Mei - ner See - le

2

Therefore I will never let Jesus go,

48

2

Schatz und Won - ne; Da - rum lass ich Je - sum nicht

2

Neither from my heart nor from my face.

56

11

Aus dem Herz - en und Ge - sicht.

11