O Departamento de Música da Faculdade de Filosofia,
Ciências e Letras de Ribeirão Preto-USP, convida para o

EIMC

I ENCONTRO INTERNACIONAL DE MÚSICA CORAL

Marcos Câmara de Castro
USP - Ribeirão Preto
Professor Responsável

Miguel Ángel Felipe
Universidade do Havaí, Mānoa (EUA)
Diretor Artístico

Erik Westberg
Universidade de Piteå - Suécia
Regente Convidado

Sarah Meredith
Universidade de Wisconsin-EUA
Cantora Convidada

Forrest Pierce
Universidade do Kansas-EUA
Compositor Convidado

Coro de Câmara (com audições) das 9 às 12h

Coro Grande (para coralistas com experiência) das 19:30 às 21:30h

Masterclasses de Regência Coral, Técnica Vocal,
Repertório Coral e Composição Coral

De 18 a 31 de Julho de 2011

Local: Sala de Concertos da Tulha do Departamento de Música da FFCLRP-USP

Informações e inscrições

www.imcm.br.com musicacoral2011@gmail.com

16-3602-3136

Apresentações

29/07 - Teatro Municipal de Ribeirão Preto - Ingresso: um agasalho

30/07 - Tulha - Campus da USP - Entrada franca

31/07 - Espaço Cultural Capela - Campus da USP - Entrada franca

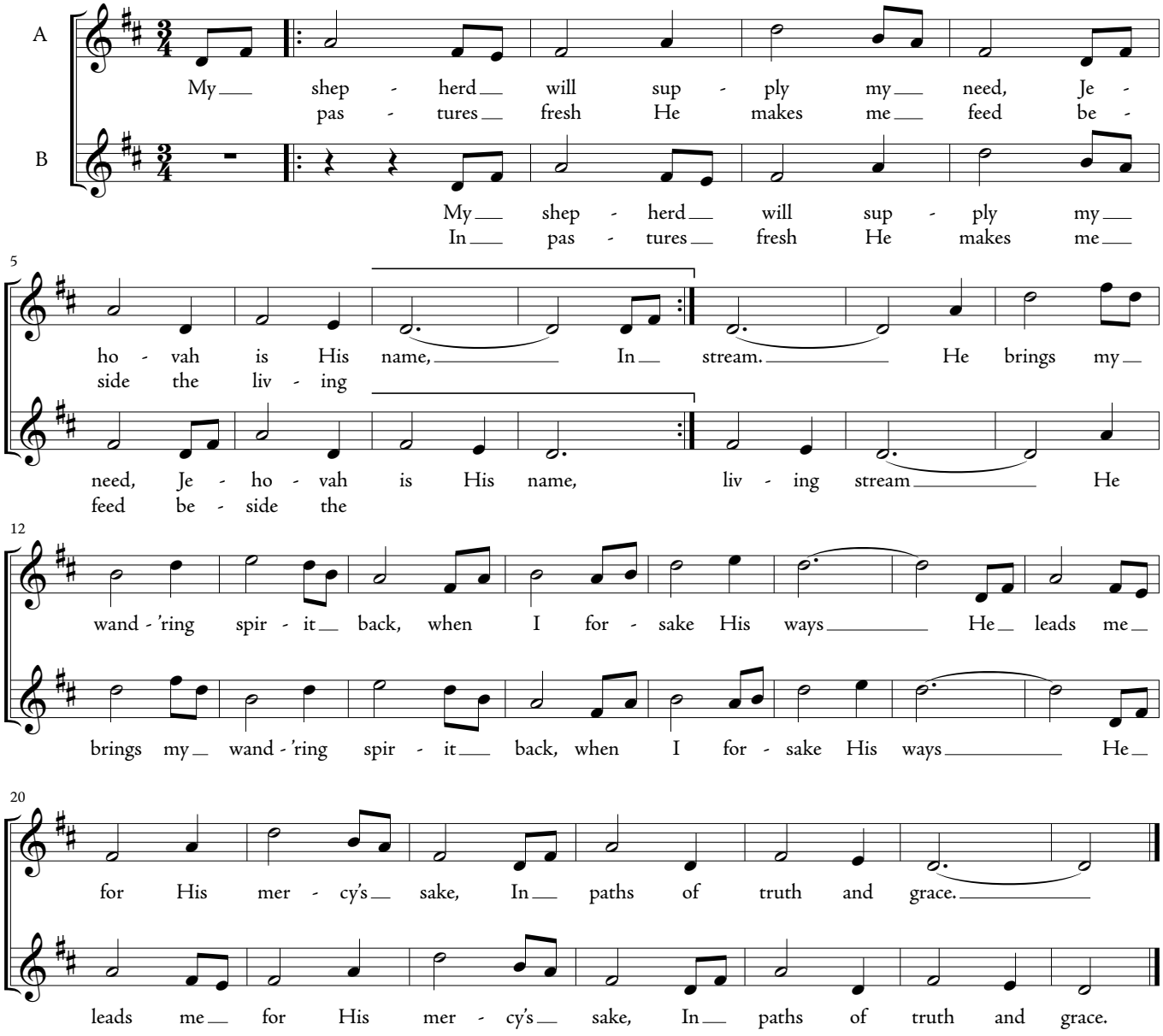
Universidade de São Paulo
PRÓ-REITORIA DE CULTURA E EXTENSÃO UNIVERSITÁRIA
FFCLRP
Departamento de MÚSICA FFCLRP-USP
CCInt comissão de cooperação Internacional
SECRETARIA DA CULTURA
PREFEITURA DA CIDADE RIBEIRÃO PRETO faz nossa vida acontecer
FULBRIGHT BRASIL
LULEÅ UNIVERSITY OF TECHNOLOGY

My Shepherd Will Supply my Need

A Round

Isaac Watts, *The Psalms of David*, 1719

William B. Bradbury, 1863



2.
When I walk through the shades of death
Thy presence is my stay;
One word of Thy supporting breath
Drives all my fears away.
Thy hand, in sight of all my foes,
Doth still my table spread;
My cup with blessings overflows,
Thine oil anoints my head.

3.
The sure provisions of my God
Attend me all my days;
O may Thy house be my abode,
And all my work be praise.
There would I find a settled rest,
While others go and come;
No more a stranger, nor a guest,
But like a child at home.

Adaptation by Miguel Felipe, 2011, for the 1° International Meeting on Choral Music
The University of São Paulo at Ribeirão Preto

Dedicated to the memory of Jester Hairston

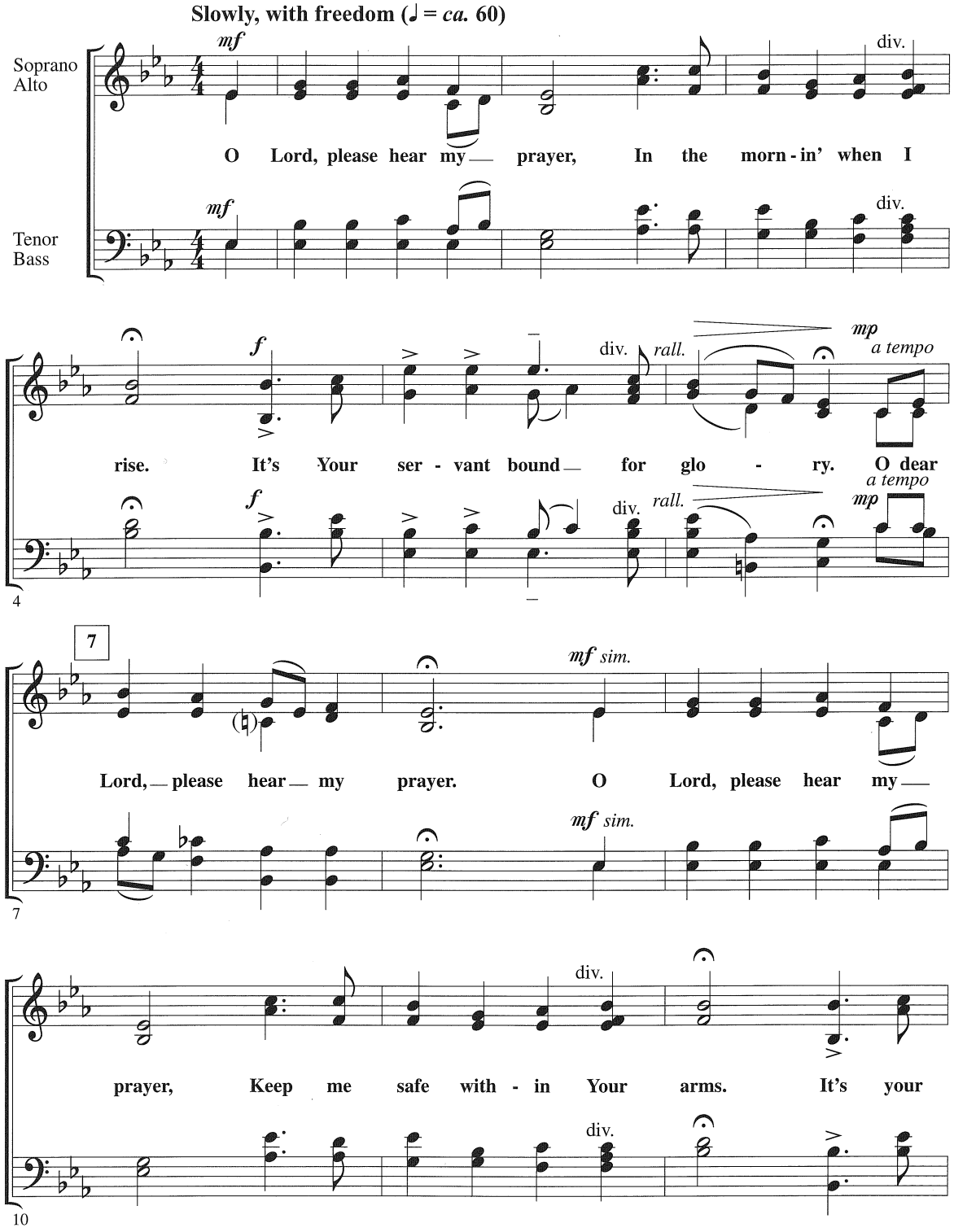
HEAR MY PRAYER

Encontro Internacional de Música Coral/OSP-RP

For SATB a cappella

Performance Time: Approx. 2:25

Words and Music by
MOSES HOGAN



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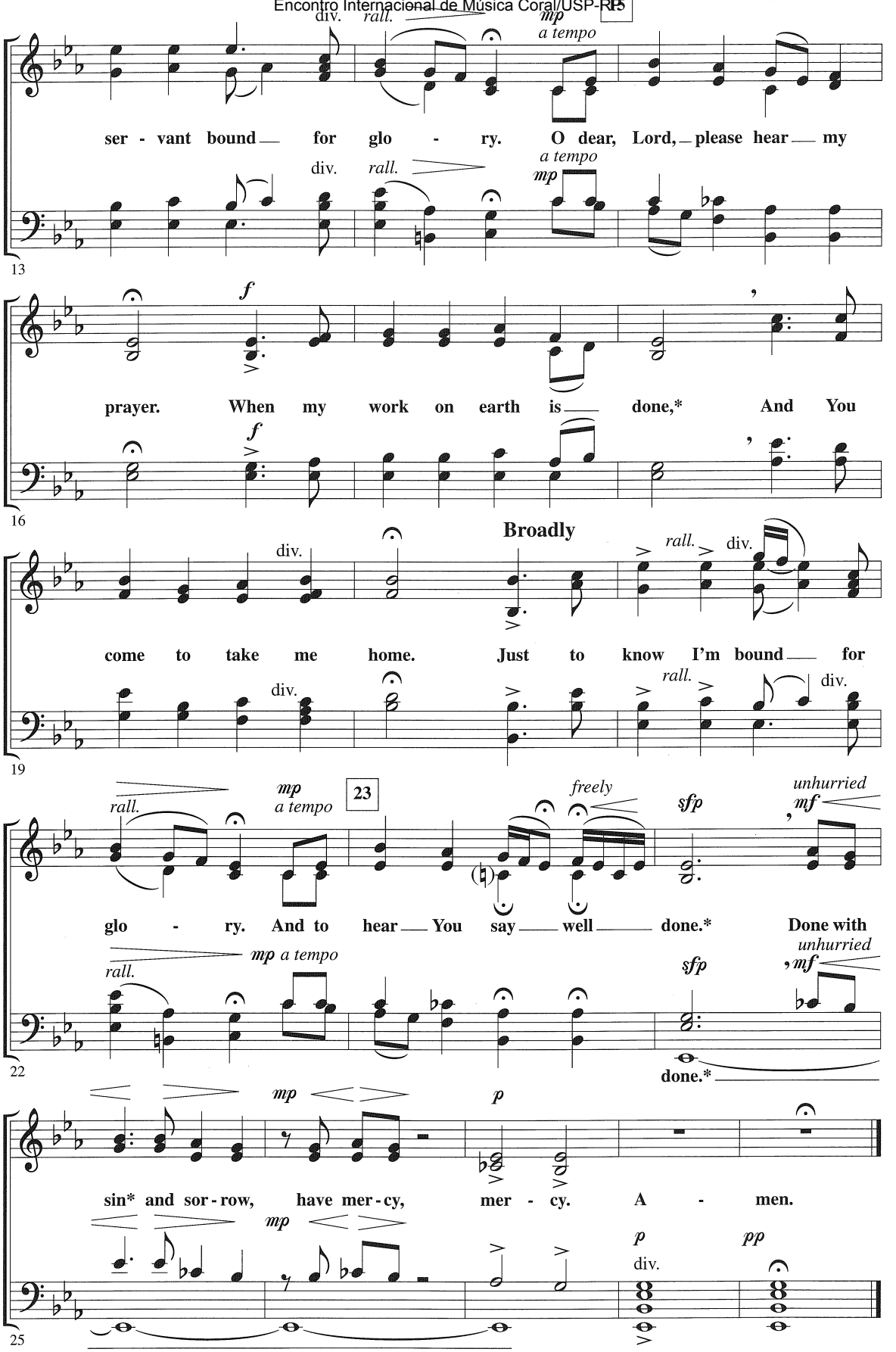


* Close to "n" sound

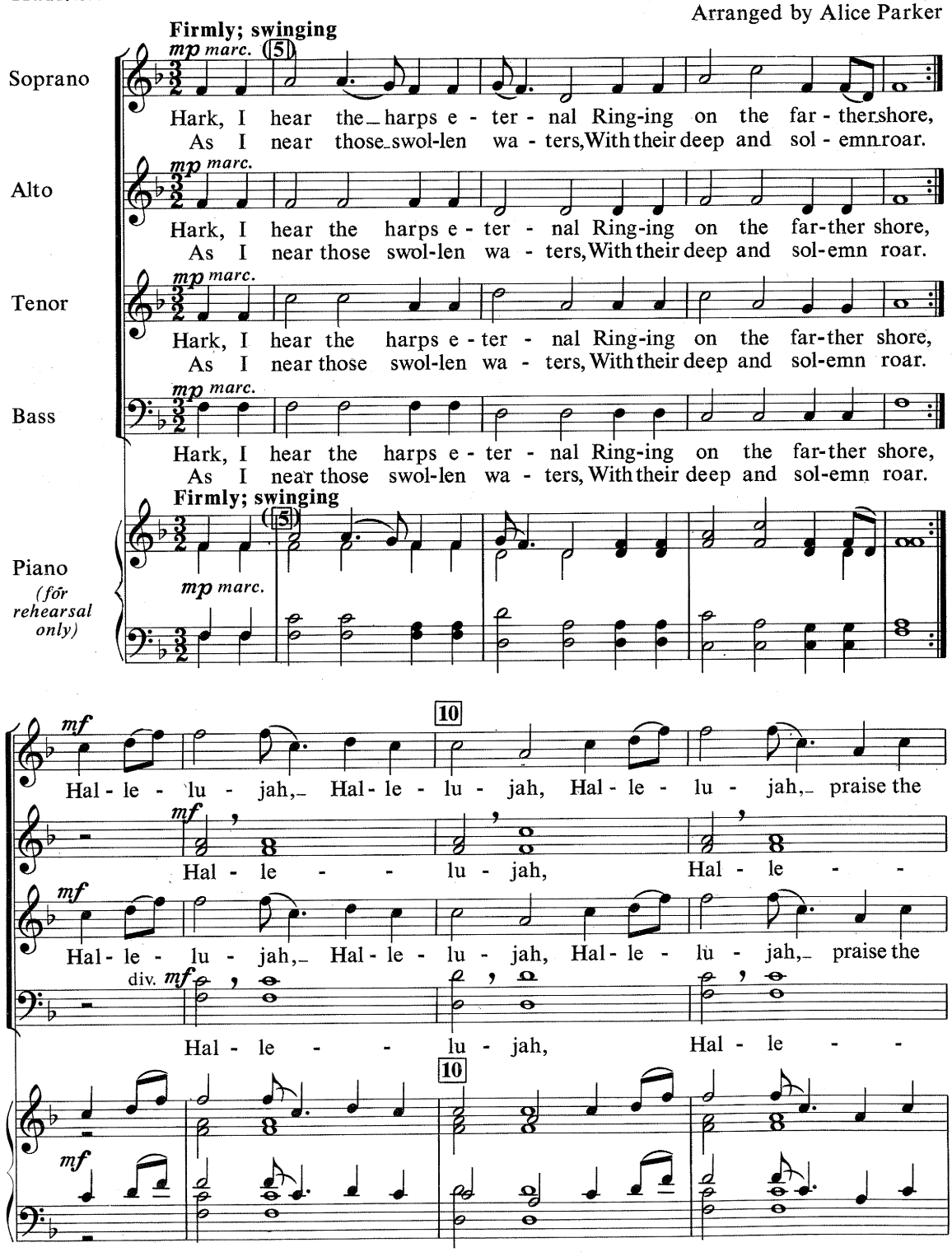
Encontro Internacional de Música Coral/USP-RP

Hark, I Hear the Harps Eternal

For Full Chorus of Mixed Voices, a cappella

Traditional

Tune: Invitation
Arranged by Alice Parker



Recorded by the Robert Shaw Chorale in RCA Victor Album #LM-LSC 2942.
Approximate duration 2:08.

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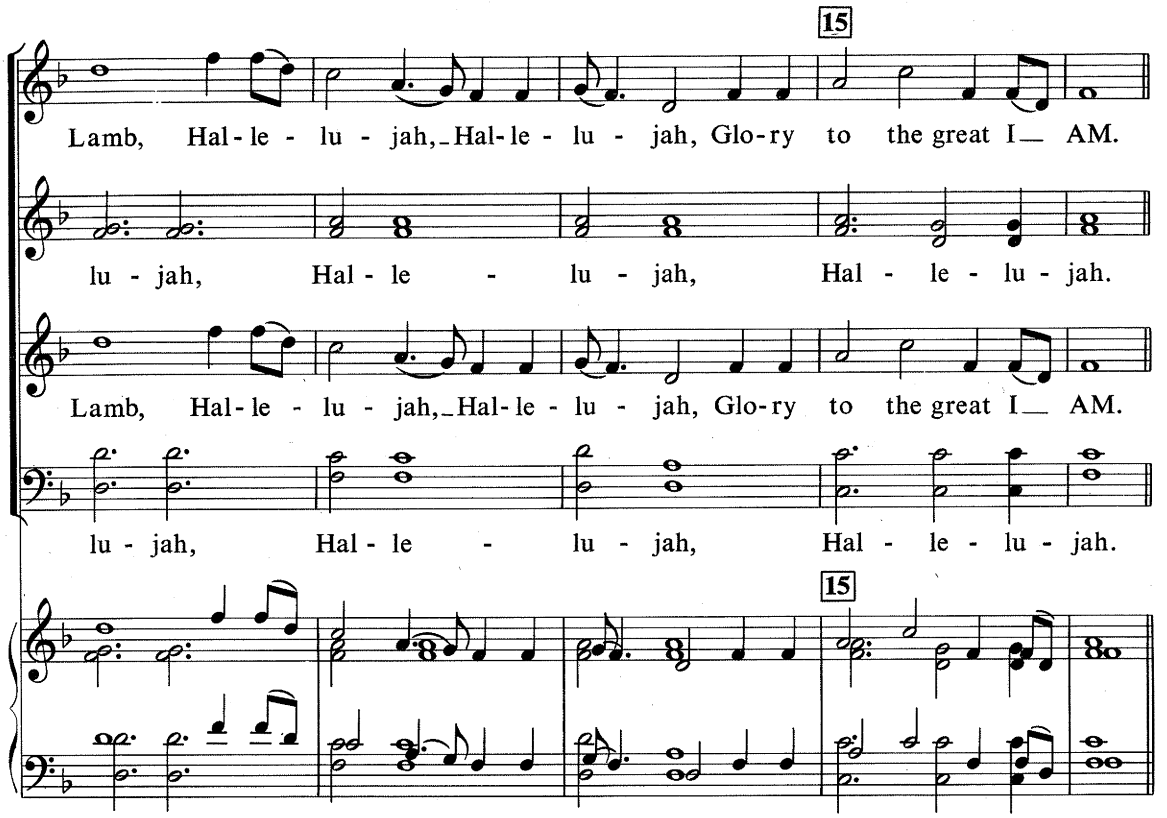
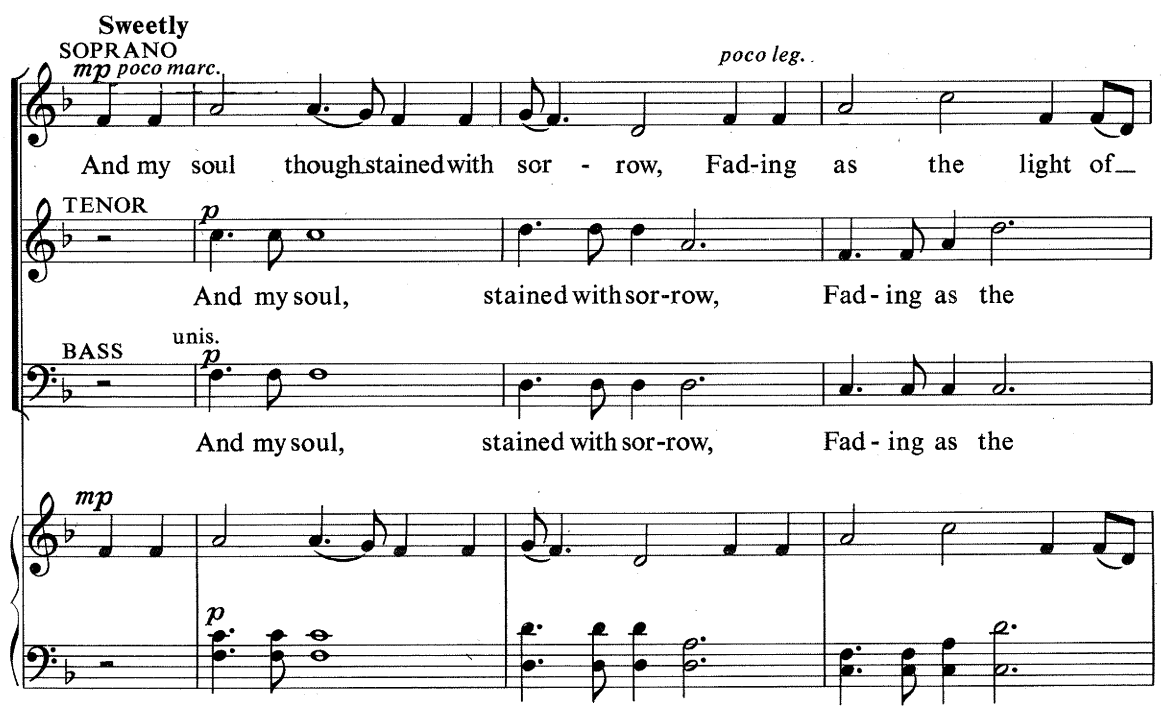
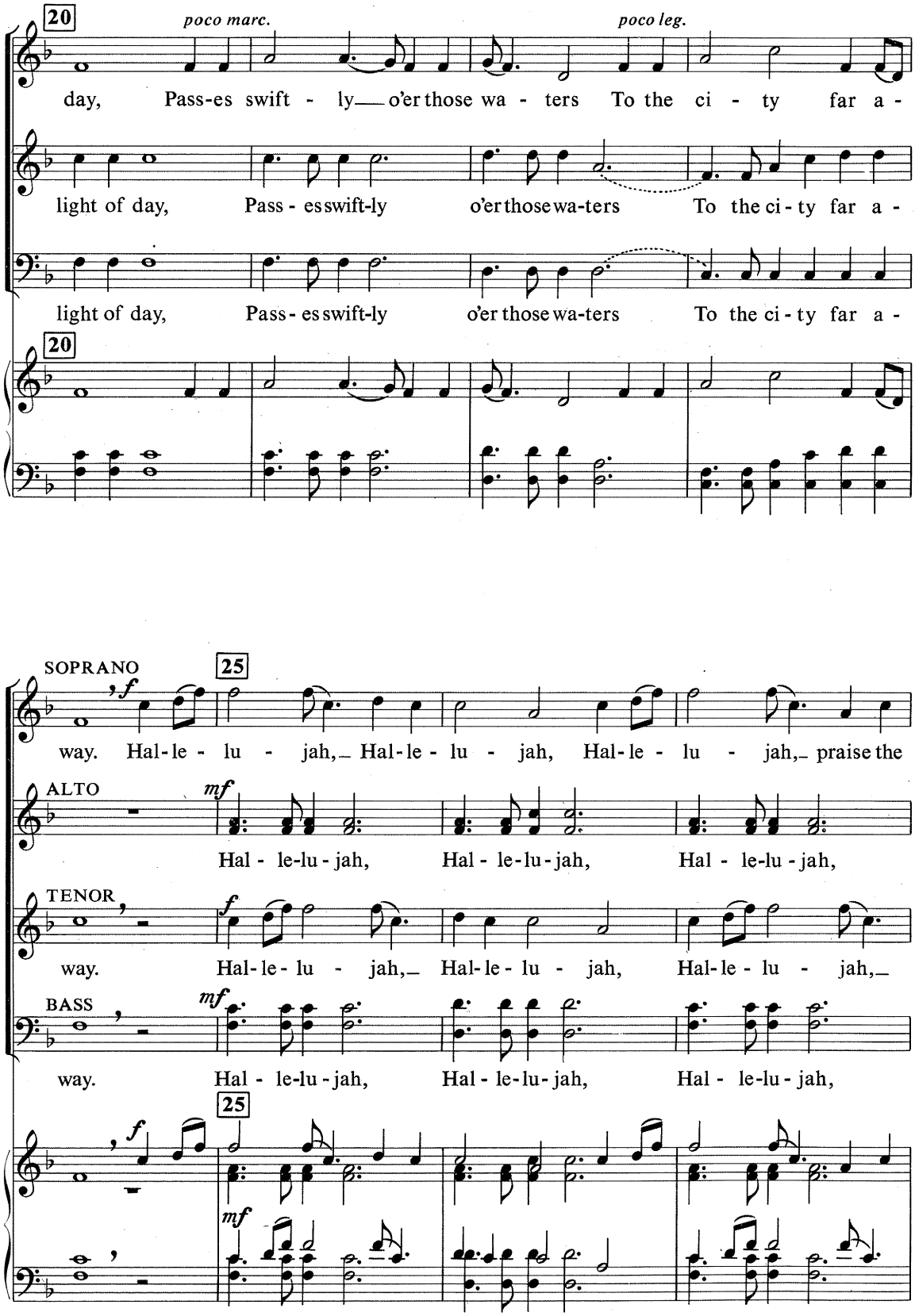
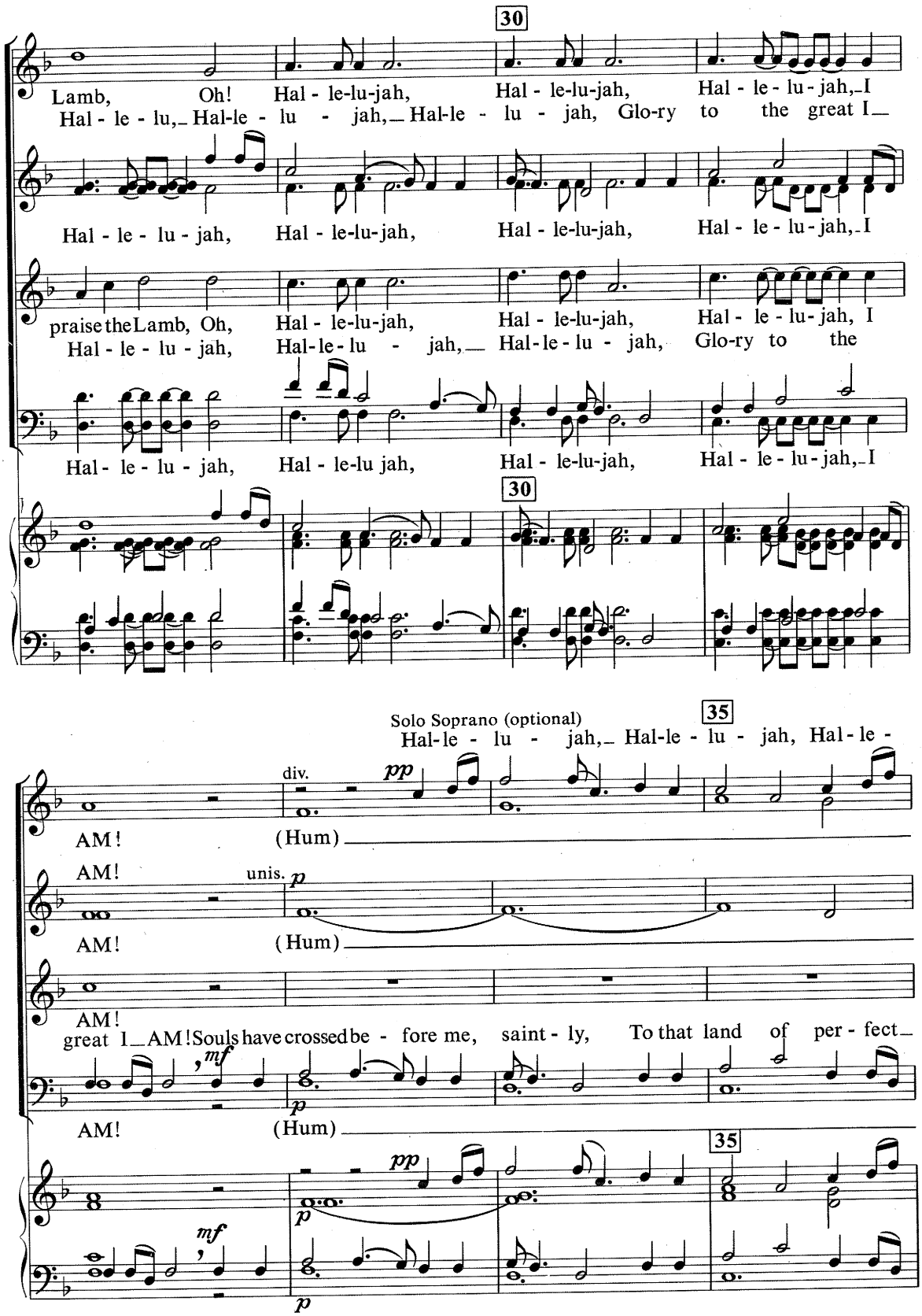

15
Lamb, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to the great I AM.
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
Lamb, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry to the great I AM.
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
15


Sweetly
SOPRANO
mp poco marc.
poco leg.
And my soul though stained with sor - row, Fad-ing as the light of
TENOR
p
And my soul, stained with sor-row, Fad - ing as the
BASS
unis.
p
And my soul, stained with sor-row, Fad - ing as the
mp
p


20
poco marc.
poco leg.
day, Pass-es swift - ly o'er those wa - ters To the ci - ty far a -
light of day, Pass - es swift-ly o'er those wa-ters To the ci - ty far a -
light of day, Pass - es swift-ly o'er those wa-ters To the ci - ty far a -
20
SOPRANO
25
f
way. Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, praise the
ALTO
mf
Hal - le-lu - jah, Hal - le-lu - jah, Hal - le-lu - jah,
TENOR
f
way. Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,
BASS
mf
way. Hal - le-lu - jah, Hal - le-lu - jah, Hal - le-lu - jah,
25
f
mf


30
Lamb, Oh! Hal - le-lu-jah, Hal - le-lu-jah, Hal - le - lu - jah,_I
Hal - le - lu,_ Hal-le - lu - jah,_ Hal-le - lu - jah, Glo-ry to the great I_
Hal - le - lu - jah, Hal - le-lu-jah, Hal - le-lu-jah, Hal - le - lu - jah,_I
praise the Lamb, Oh, Hal - le-lu-jah, Hal - le-lu-jah, Hal - le - lu - jah, I
Hal - le - lu - jah, Hal-le - lu - jah,_ Hal-le - lu - jah, Glo-ry to the
Hal - le - lu - jah, Hal - le-lu jah, Hal - le-lu-jah, Hal - le - lu - jah,_I
30
Solo Soprano (optional)
Hal-le - lu - jah,_ Hal-le - lu - jah, Hal - le -
35
div.
pp
AM! (Hum)
unis.
p
AM! (Hum)
AM!
great I_AM! Souls have crossed be - fore me, saint - ly, To that land of per - fect_
mf
p
AM! (Hum)
35
pp
p
mf
p

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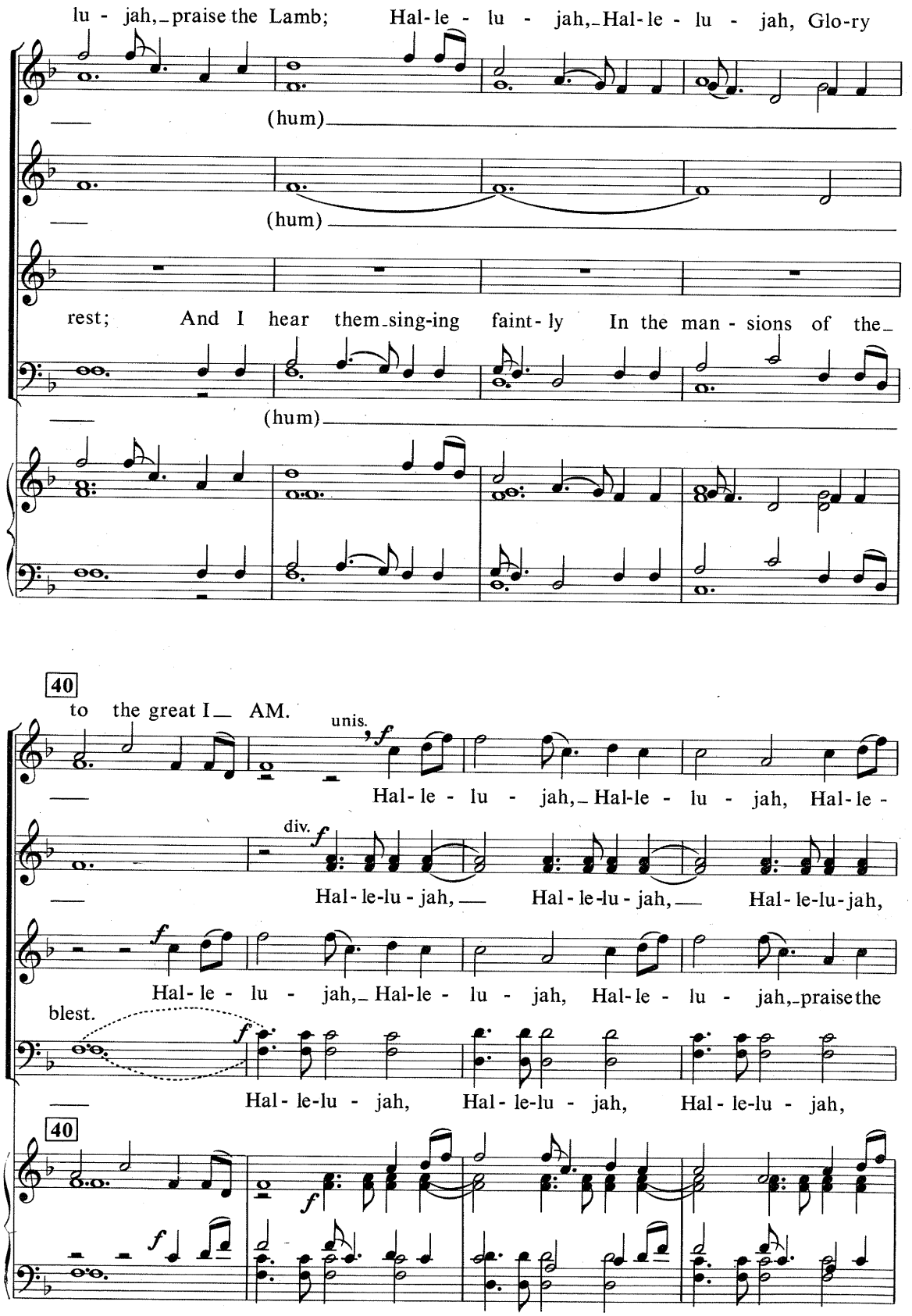
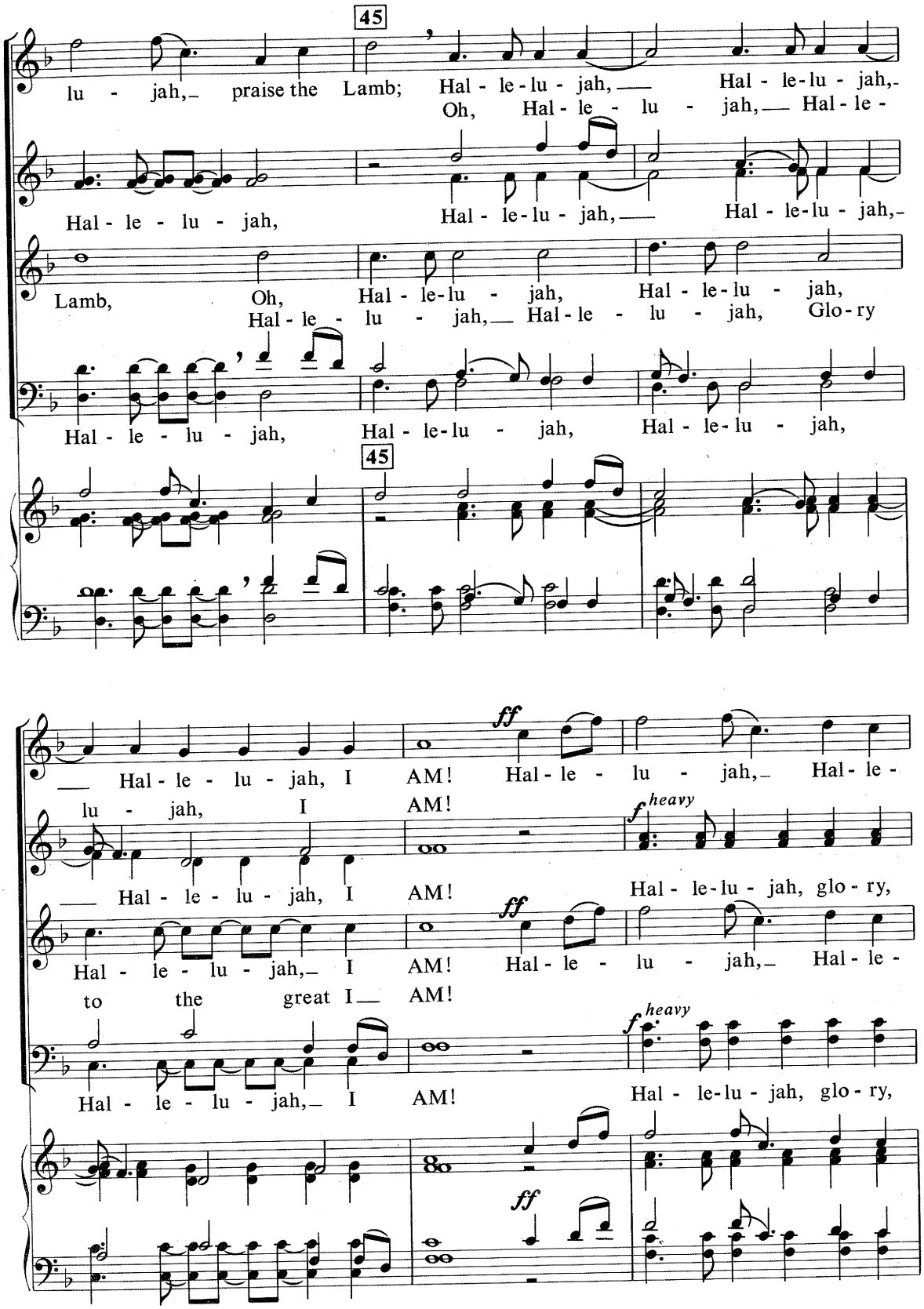
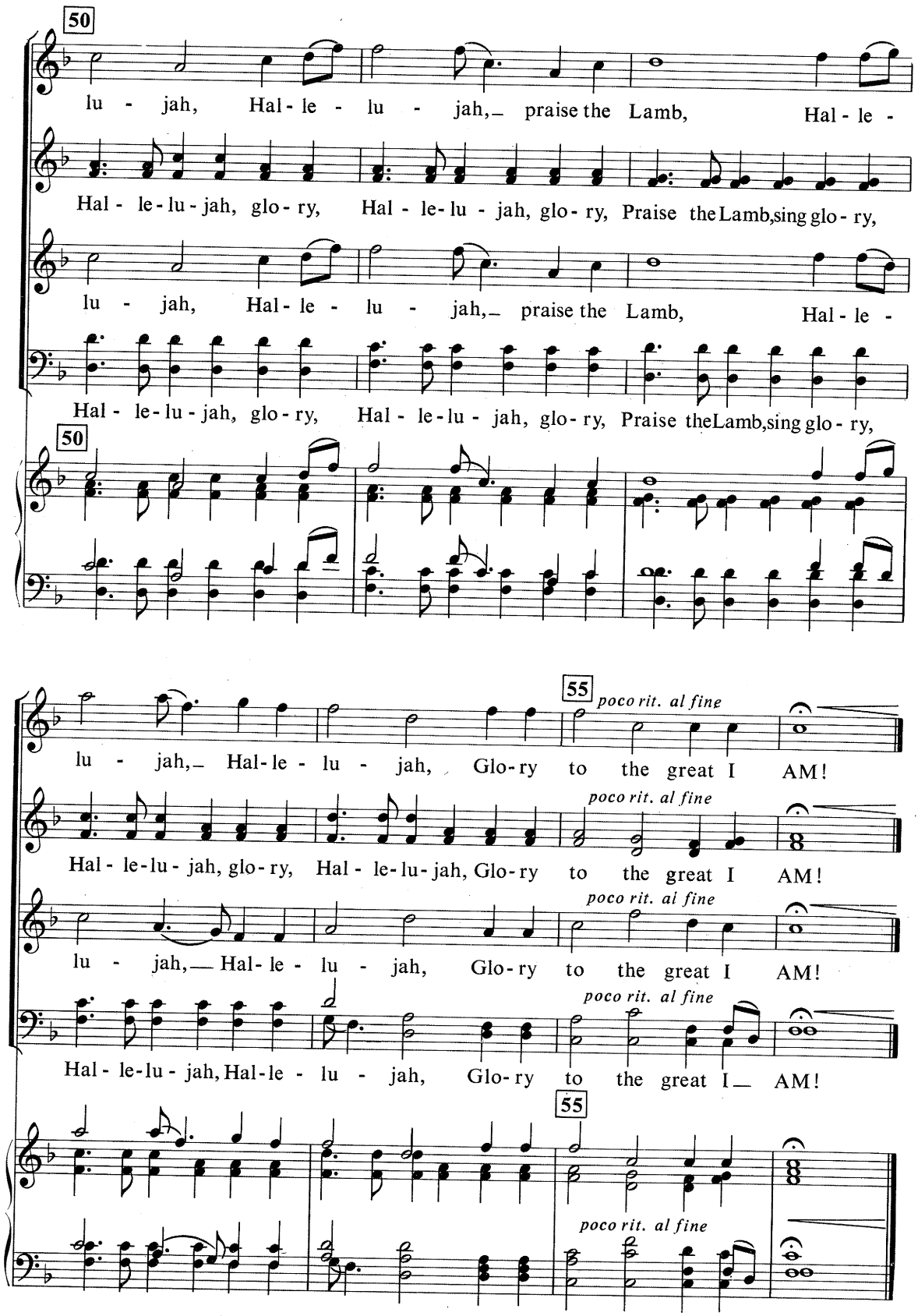



45
lu - jah,– praise the Lamb; Hal - le-lu - jah,— Hal - le-lu - jah,-
Oh, Hal - le - lu - jah,— Hal - le -
Hal - le - lu - jah, Hal - le-lu - jah,— Hal - le-lu - jah,-
Lamb, Oh, Hal - le-lu - jah, Hal - le-lu - jah,
Hal - le - lu - jah,— Hal - le - lu - jah, Glo-ry
Hal - le - lu - jah, Hal - le-lu - jah, Hal - le-lu - jah,
45
ff
— Hal - le - lu - jah, I AM! Hal - le - lu - jah,– Hal - le -
lu - jah, I AM!
f heavy
— Hal - le - lu - jah, I AM! Hal - le-lu - jah, glo - ry,
ff
Hal - le - lu - jah,– I AM! Hal - le - lu - jah,– Hal - le -
to the great I— AM!
f heavy
Hal - le - lu - jah,– I AM! Hal - le-lu - jah, glo - ry,
ff


50
lu - jah, Hal - le - lu - jah,_ praise the Lamb, Hal - le -
Hal - le-lu - jah, glo - ry, Hal - le-lu - jah, glo - ry, Praise the Lamb, sing glo - ry,
lu - jah, Hal - le - lu - jah,_ praise the Lamb, Hal - le -
Hal - le-lu - jah, glo - ry, Hal - le-lu - jah, glo - ry, Praise the Lamb, sing glo - ry,
50
55
poco rit. al fine
lu - jah,_ Hal-le - lu - jah, Glo-ry to the great I AM!
Hal - le-lu - jah, glo - ry, Hal - le-lu-jah, Glo-ry to the great I AM!
lu - jah,__ Hal - le - lu - jah, Glo-ry to the great I AM!
Hal - le-lu - jah, Hal-le - lu - jah, Glo-ry to the great I__ AM!
55
poco rit. al fine

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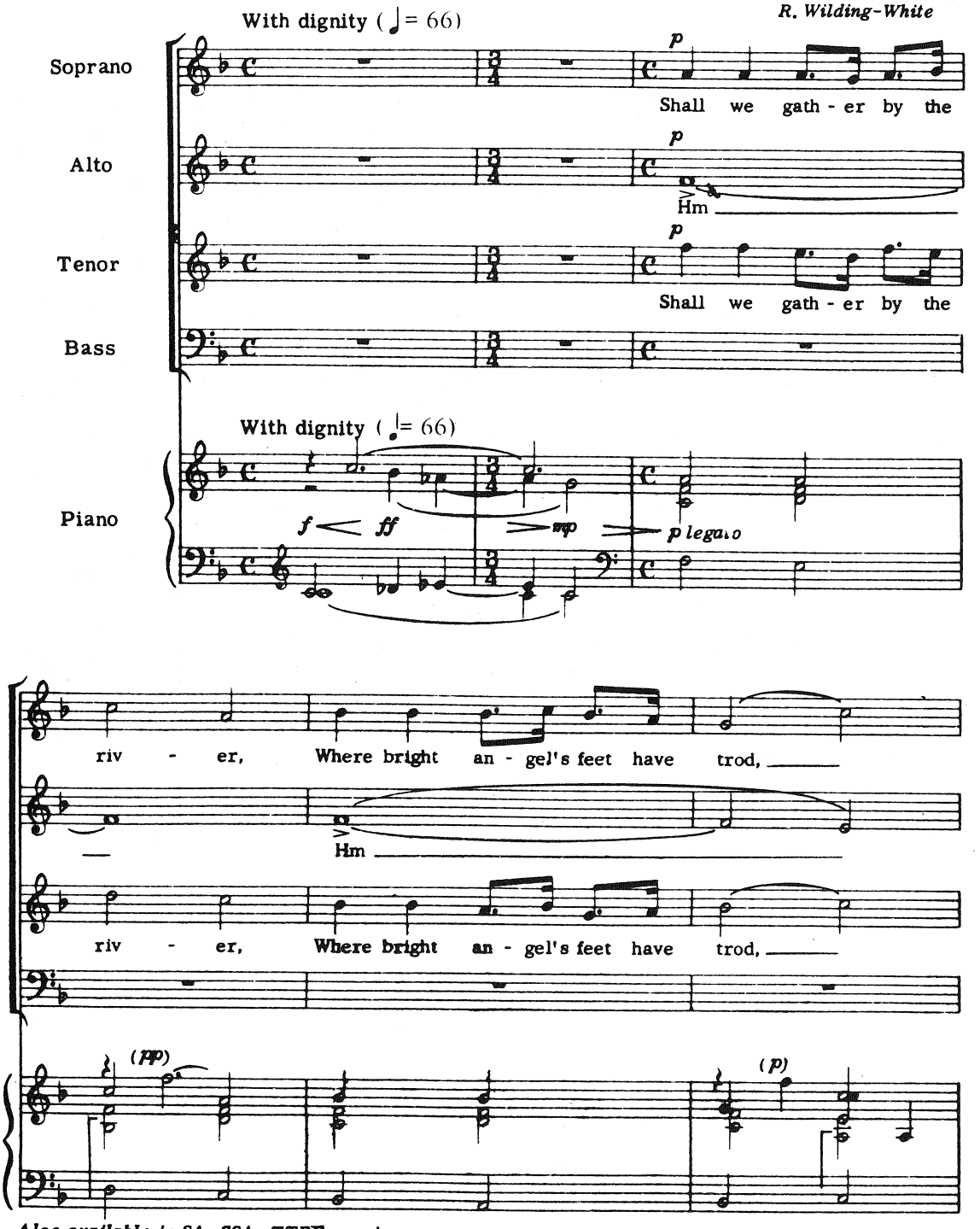
AT THE RIVER

Hymn Tune

SATB

Adapted by
AARON COPLAND
Choral arrangement by
R. Wilding-White



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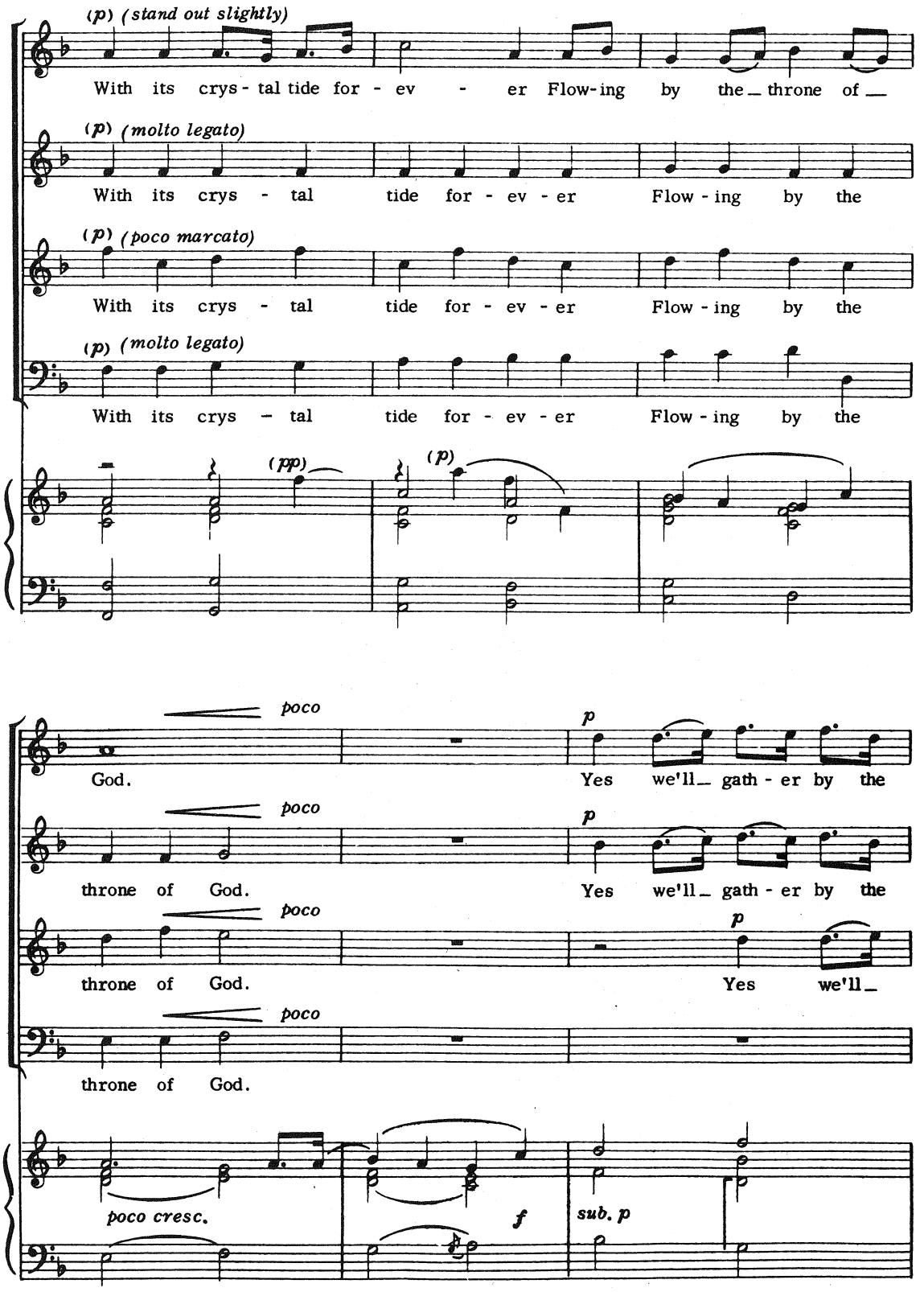

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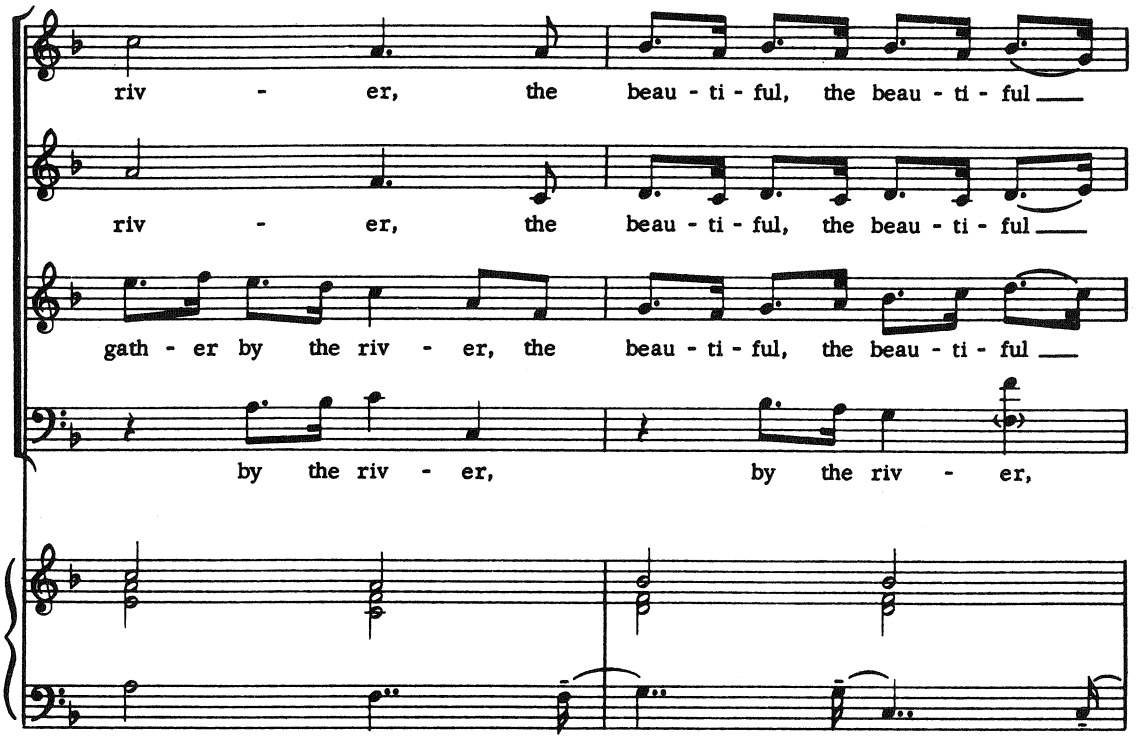

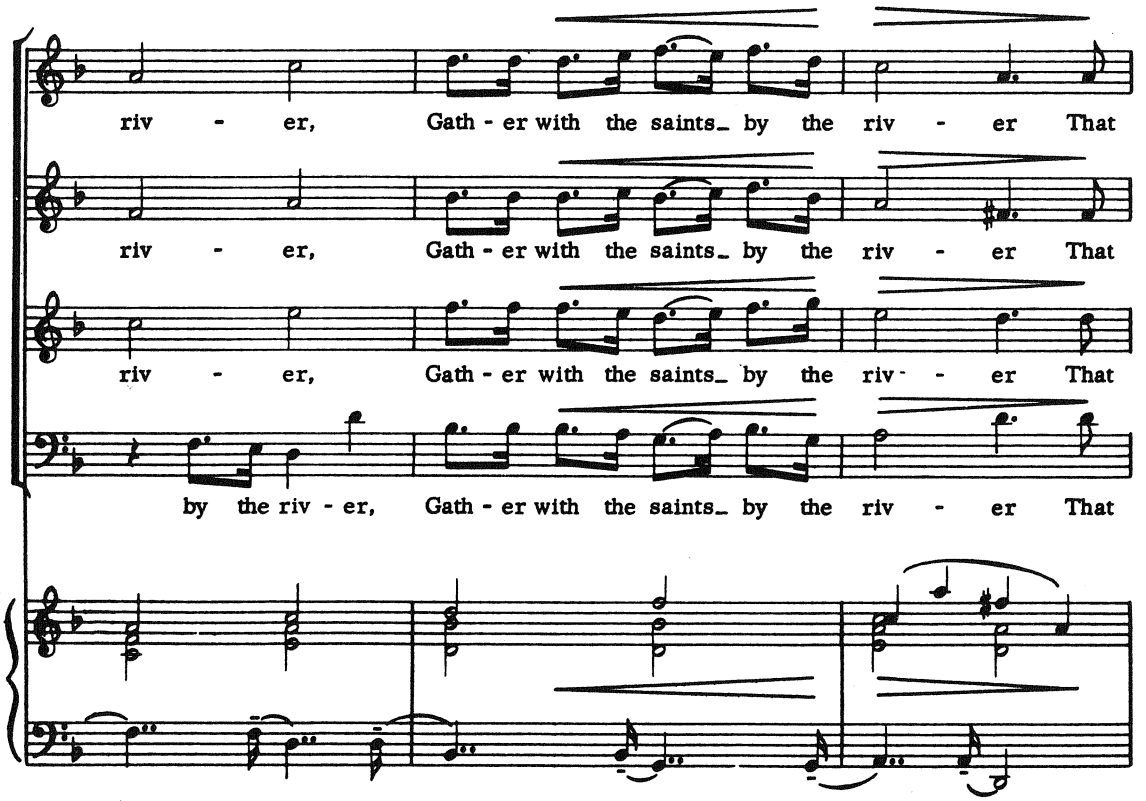

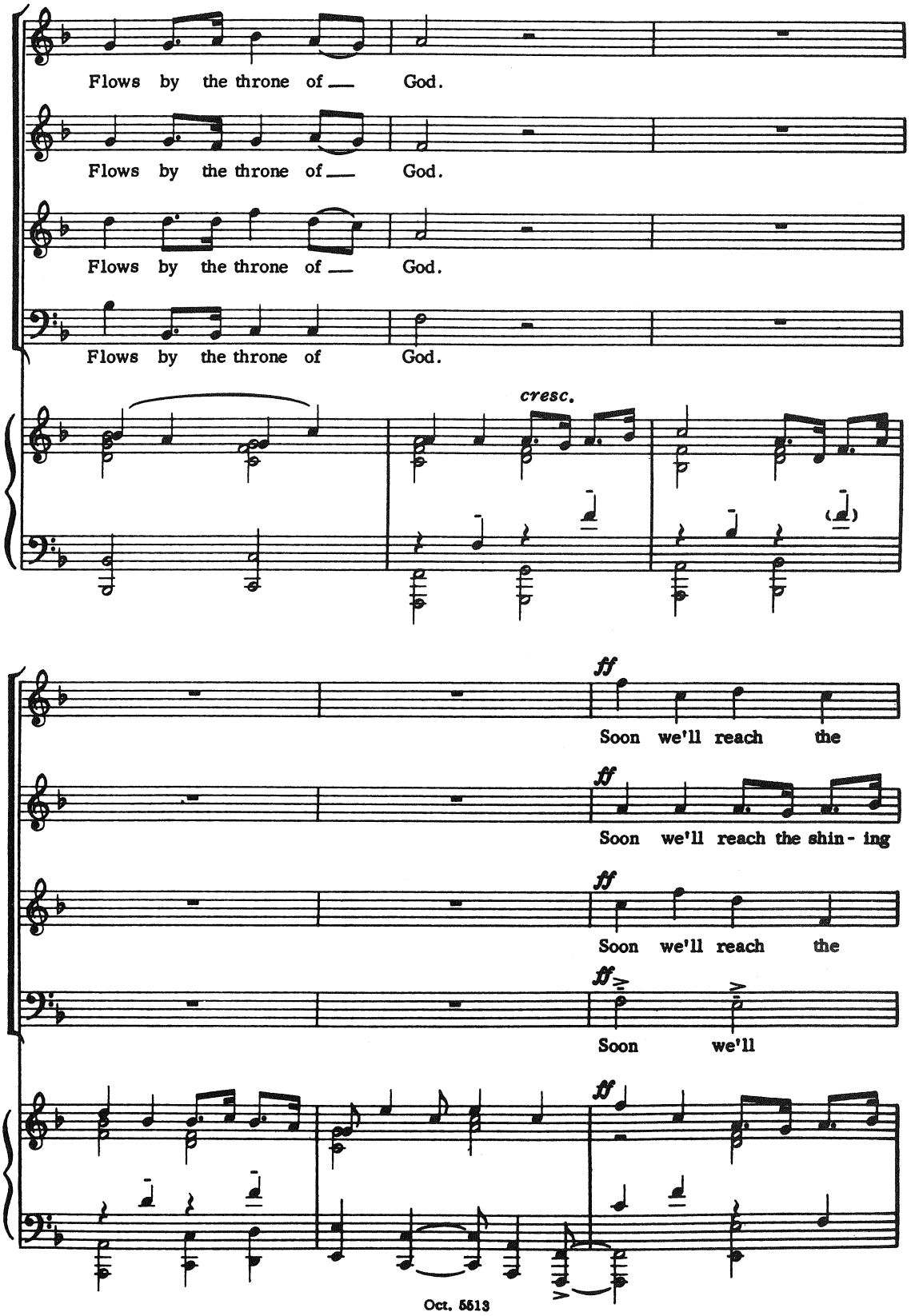
Flows by the throne of God.
Flows by the throne of God.
Flows by the throne of God.
Flows by the throne of God.
cresc.
ff
Soon we'll reach the
ff
Soon we'll reach the shin - ing
ff
Soon we'll reach the
ff
Soon we'll
ff

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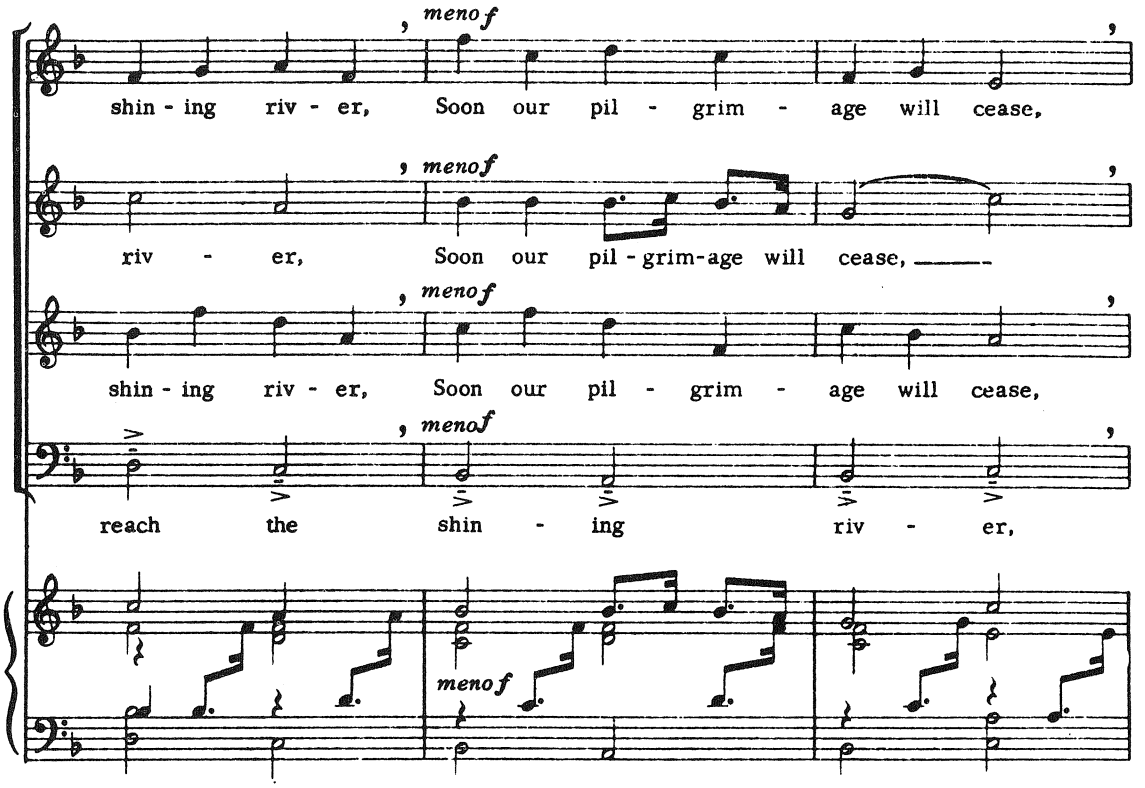

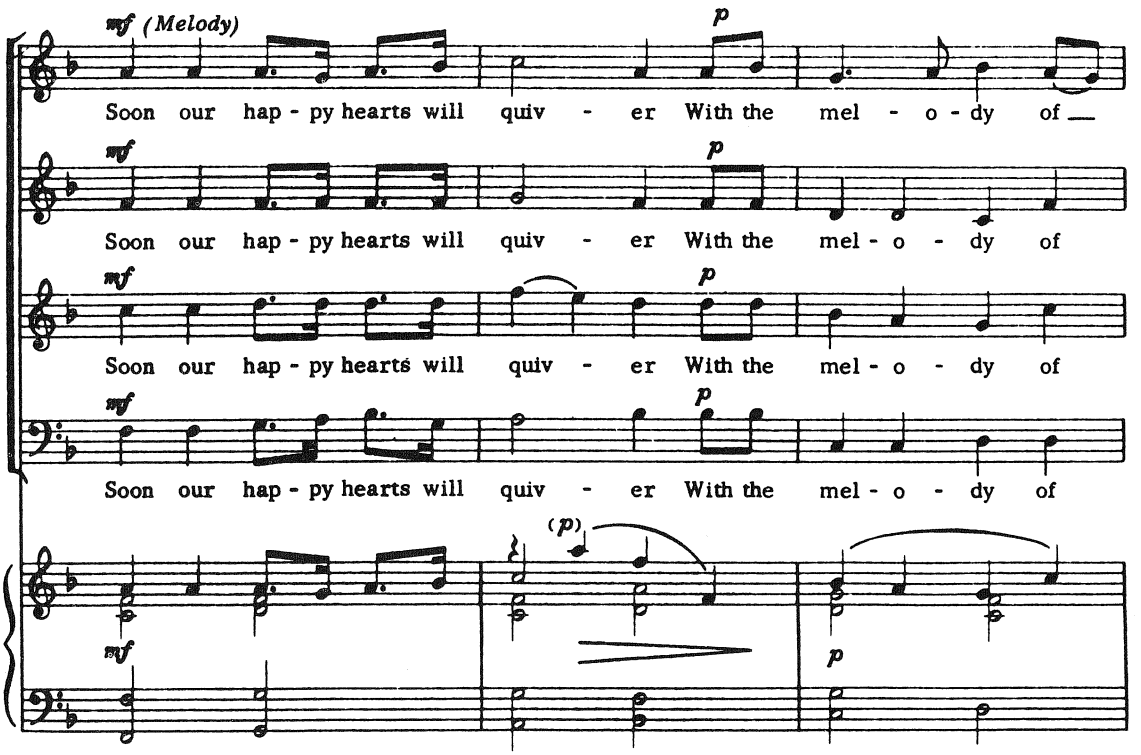

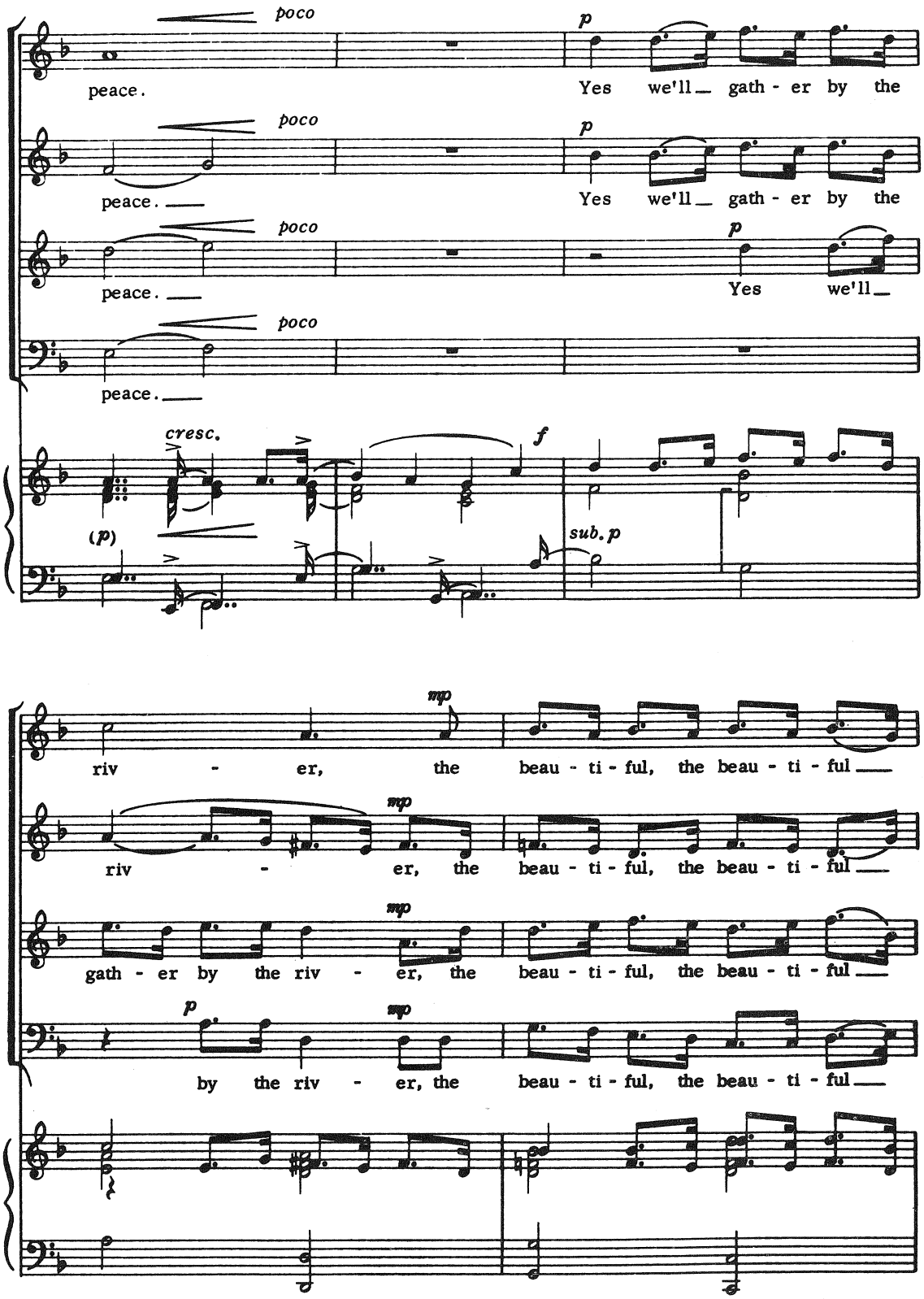
poco
p
peace.
Yes we'll gath - er by the
poco
p
peace.
Yes we'll gath - er by the
poco
p
peace.
Yes we'll
poco
peace.
cresc.
f
(p)
sub. p
mp
riv - er, the beau - ti - ful, the beau - ti - ful
mp
riv - er, the beau - ti - ful, the beau - ti - ful
mp
gath - er by the riv - er, the beau - ti - ful, the beau - ti - ful
p
mp
by the riv - er, the beau - ti - ful, the beau - ti - ful

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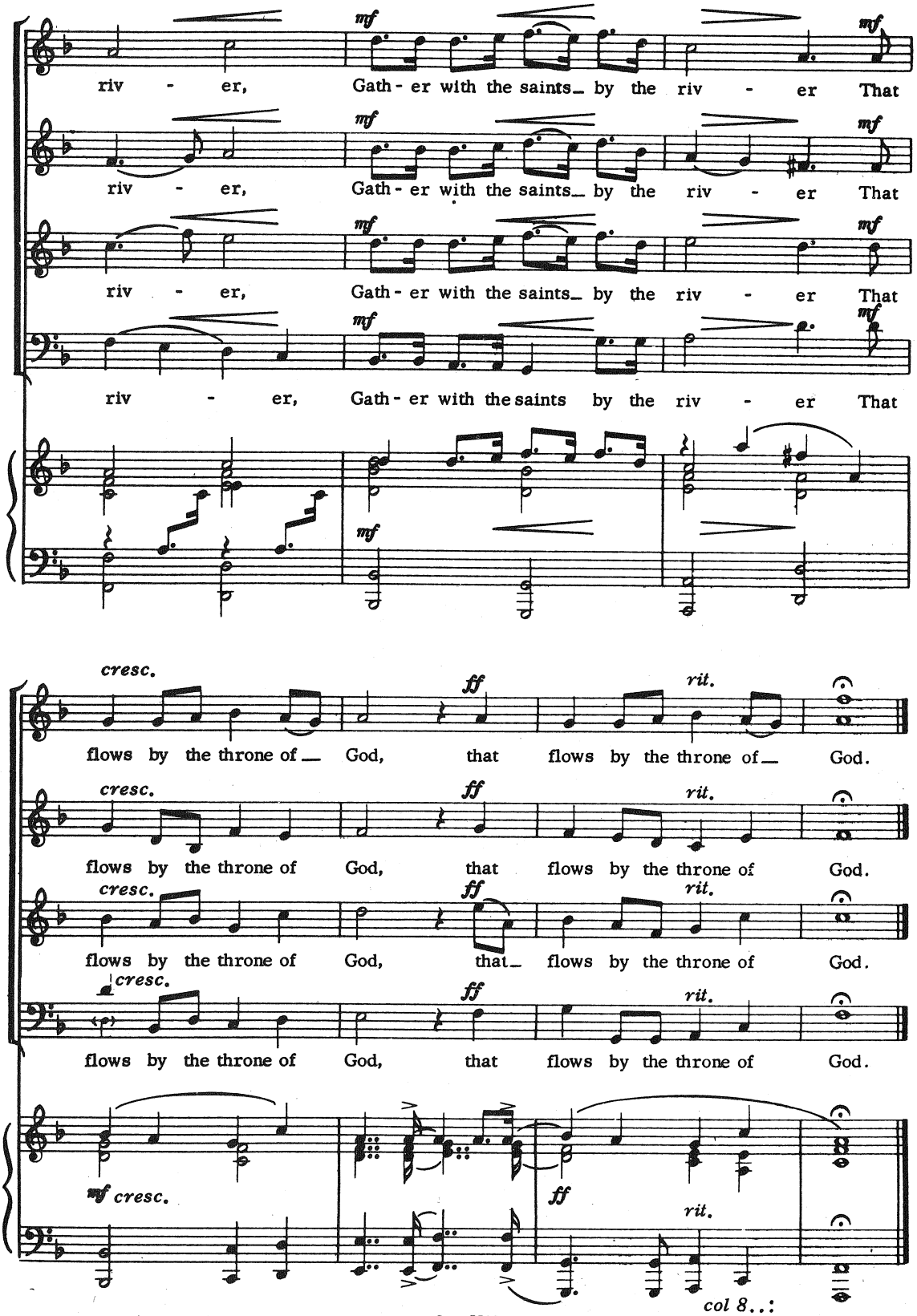

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Encontro Internacional de Música Coral/USP-RP

for the choir of the Episcopal Church of the Resurrection, Pleasant Hill, CA

#2 - My Lord, What a Morning!

on the 60th anniversary of the freeing of Auschwitz

Traditional

arr. Paul Crabtree

slow and stately, with quiet joy throughout

SOPRANO: My Lord, what a morn - ing! My Lord, what a morn - ing! O___

ALTO: My Lord, what a morn - ing! My Lord, what a morn - ing! O

TENOR: My Lord. what a morn - ing! My Lord, what a morn - ing! O yes my

BASS: My Lord, what a morn - ing! My Lord, what a morn - ing! O

Piano

5

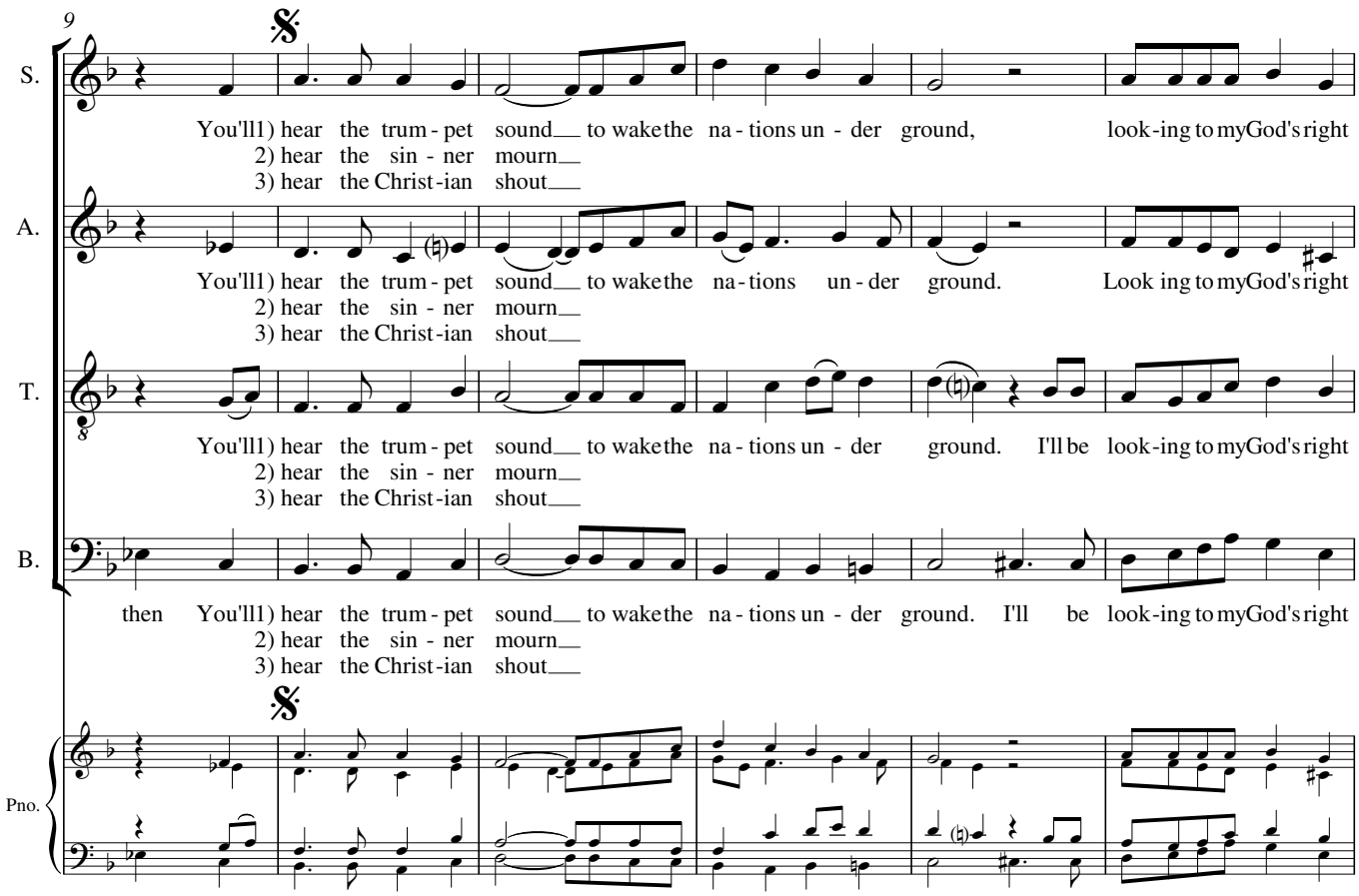
S.: My Lord, what a morn - ing when the stars be - gin to fall.

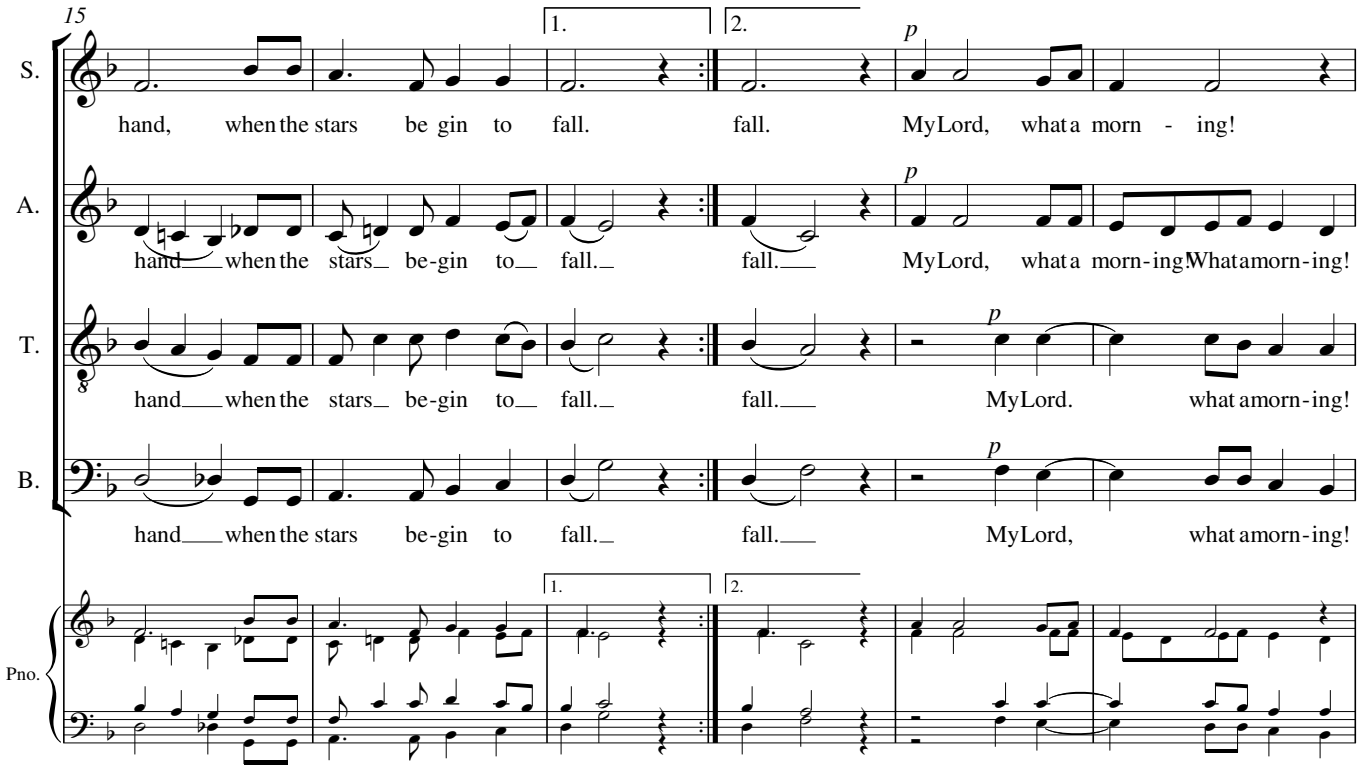
A.: My Lord, what a morn - ing, when the stars be - gin to fall.

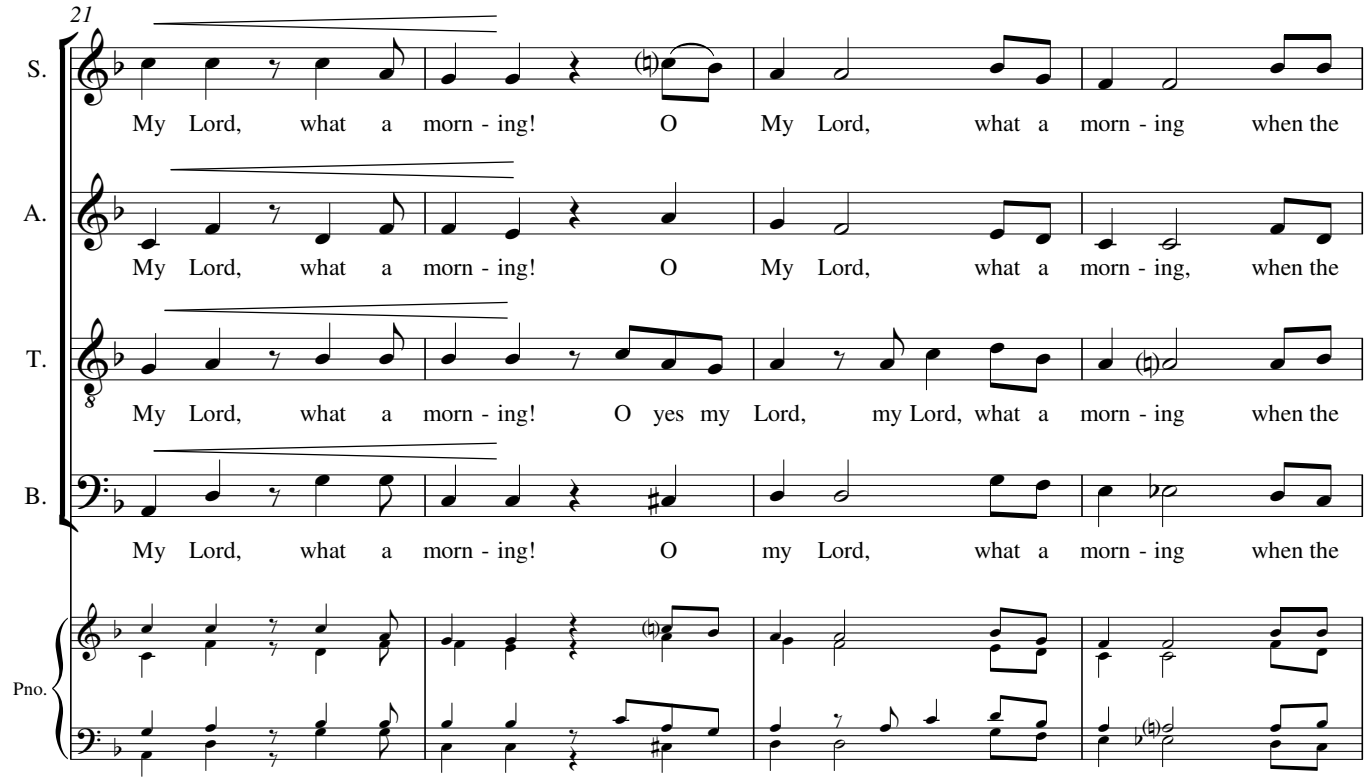
T.: Lord, my Lord, what a morn - ing when the stars be - gin___ to fall.___

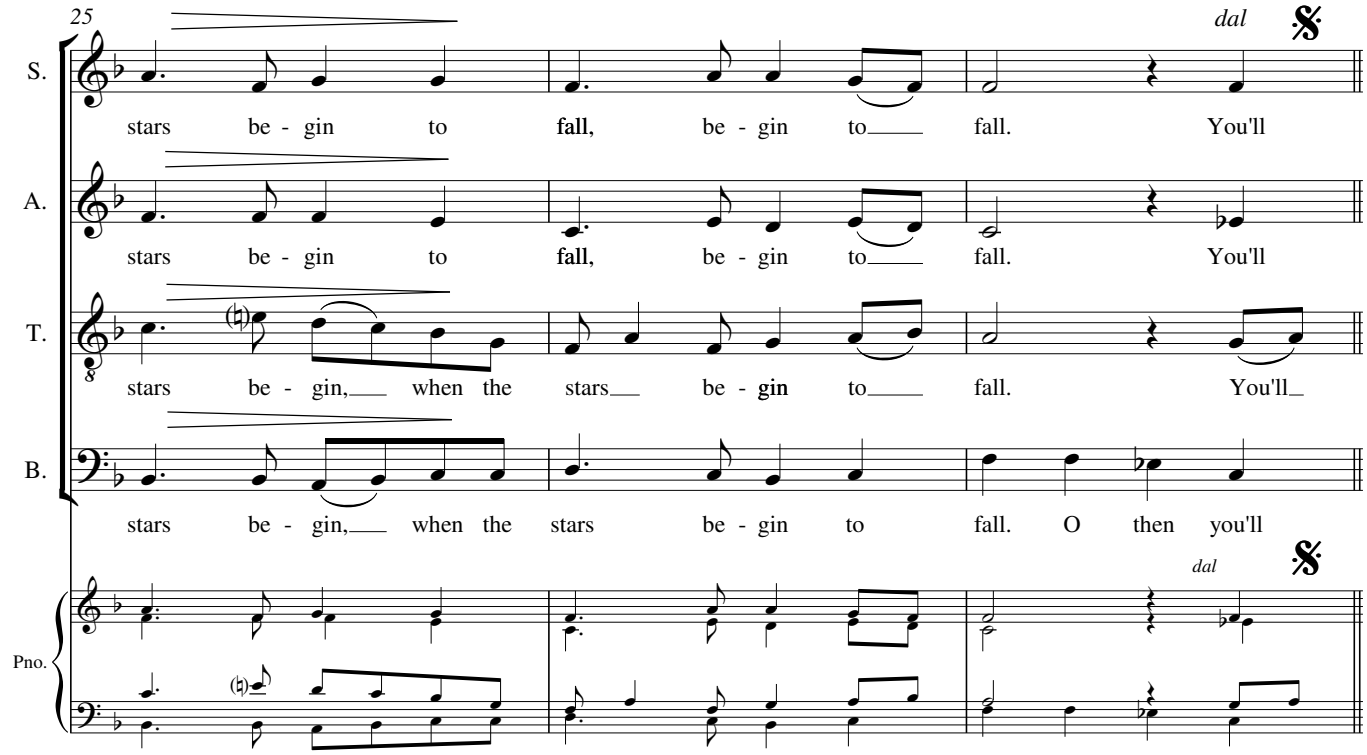
B.: my Lord, what a morn - ing when the stars be - gin___ to fall. O

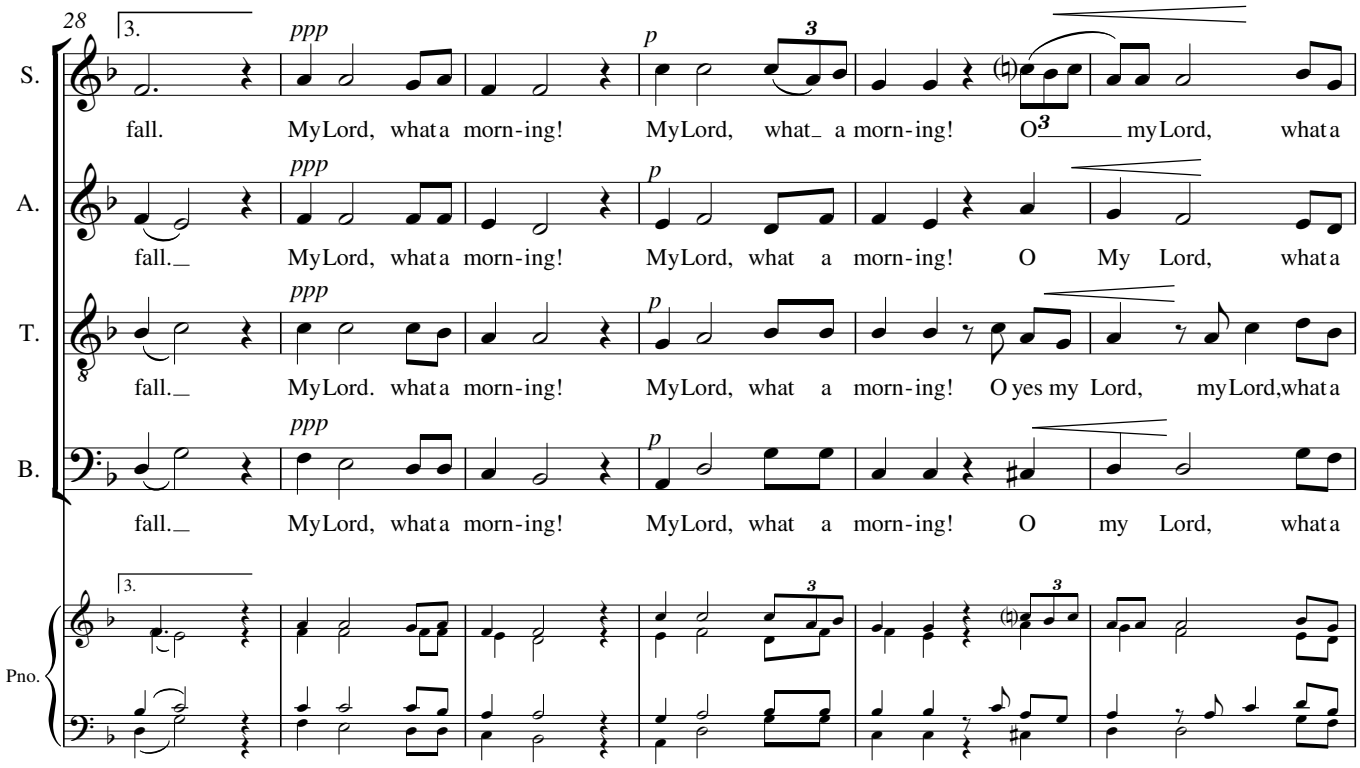
Pno.

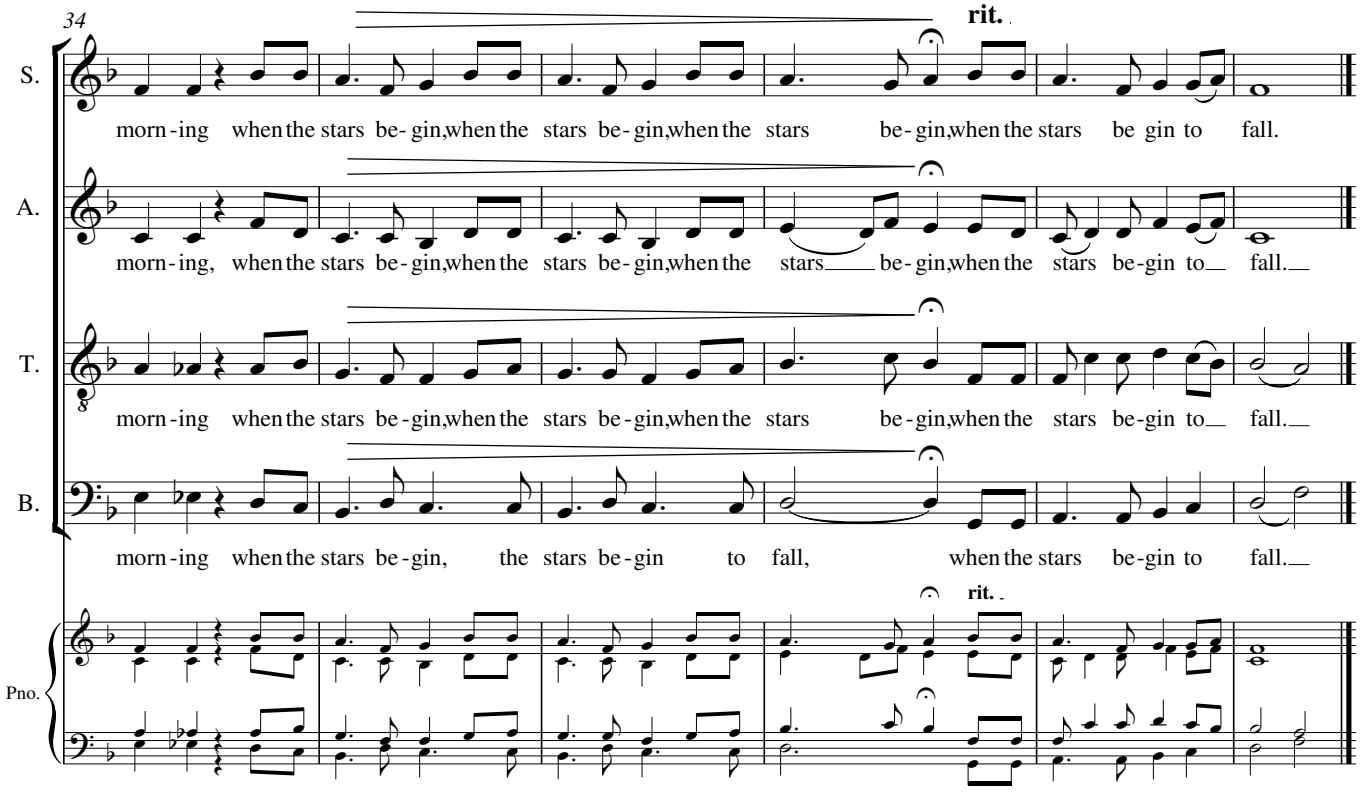

9
S.
You'll1) hear the trum - pet sound to wake the na - tions un - der ground, look-ing to my God's right
2) hear the sin - ner mourn
3) hear the Christ-ian shout
A.
You'll1) hear the trum - pet sound to wake the na - tions un - der ground. Look ing to my God's right
2) hear the sin - ner mourn
3) hear the Christ-ian shout
T.
You'll1) hear the trum - pet sound to wake the na - tions un - der ground. I'll be look-ing to my God's right
2) hear the sin - ner mourn
3) hear the Christ-ian shout
B.
then You'll1) hear the trum - pet sound to wake the na - tions un - der ground. I'll be look-ing to my God's right
2) hear the sin - ner mourn
3) hear the Christ-ian shout
Pno.


15
1.
2.
S.
hand, when the stars be gin to fall. fall. My Lord, what a morn - ing!
A.
hand when the stars be-gin to fall. fall. My Lord, what a morn-ing! What a morn-ing!
T.
hand when the stars be-gin to fall. fall. My Lord. what a morn-ing!
B.
hand when the stars be-gin to fall. fall. My Lord, what a morn-ing!
Pno.


21
S.
My Lord, what a morn - ing! O My Lord, what a morn - ing when the
A.
My Lord, what a morn - ing! O My Lord, what a morn - ing, when the
T.
My Lord, what a morn - ing! O yes my Lord, my Lord, what a morn - ing when the
B.
My Lord, what a morn - ing! O my Lord, what a morn - ing when the
Pno.


25
dal
S.
stars be - gin to fall, be - gin to fall. You'll
A.
stars be - gin to fall, be - gin to fall. You'll
T.
stars be - gin, when the stars be - gin to fall. You'll
B.
stars be - gin, when the stars be - gin to fall. O then you'll
dal
Pno.


28
3.
ppp
p
S.
fall. MyLord, what a morn-ing! MyLord, what_ a morn-ing! O myLord, what a
A.
fall._ MyLord, what a morn-ing! MyLord, what a morn-ing! O My Lord, what a
T.
fall._ MyLord. what a morn-ing! MyLord, what a morn-ing! O yes my Lord, myLord,what a
B.
fall._ MyLord, what a morn-ing! MyLord, what a morn-ing! O my Lord, what a
Pno.


34
rit.
S.
morn-ing when the stars be-gin,when the stars be-gin,when the stars be-gin,when the stars be gin to fall.
A.
morn-ing, when the stars be-gin,when the stars be-gin,when the stars be-gin,when the stars be-gin to fall.
T.
morn-ing when the stars be-gin,when the stars be-gin,when the stars be-gin,when the stars be-gin to fall.
B.
morn-ing when the stars be-gin, the stars be-gin to fall, when the stars be-gin to fall.
Pno.

for the choir of the Episcopal Church of the Resurrection, Pleasant Hill, CA

#3 - I Want to be Ready

Traditional

arr. Paul Crabtree

Fast!

Soprano: I want to be read - y! I want to be read - y! I want to be

Alto: I want to be read - y! I want to be read - y! I want to be

Tenor: I want to be read - y! I want to be read - y! I want to be

Bass: I want to be read - y! I want to be read - y! I want to be

Piano

S.: read - y to walk in - to Je - ru - sa - lem just like John! just like John!

A.: read - y to walk in - to Je - ru - sa - lem just like John! just like John!

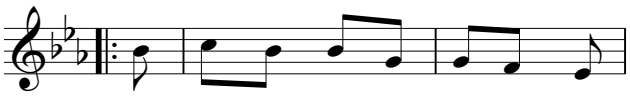
T.: read - y to walk in - to Je - ru - sa - lem just like John! just like John!

B.: read - y to walk in - to Je - ru - sa - lem just like John! just like John!

Pno.

1. 2. **Fine**

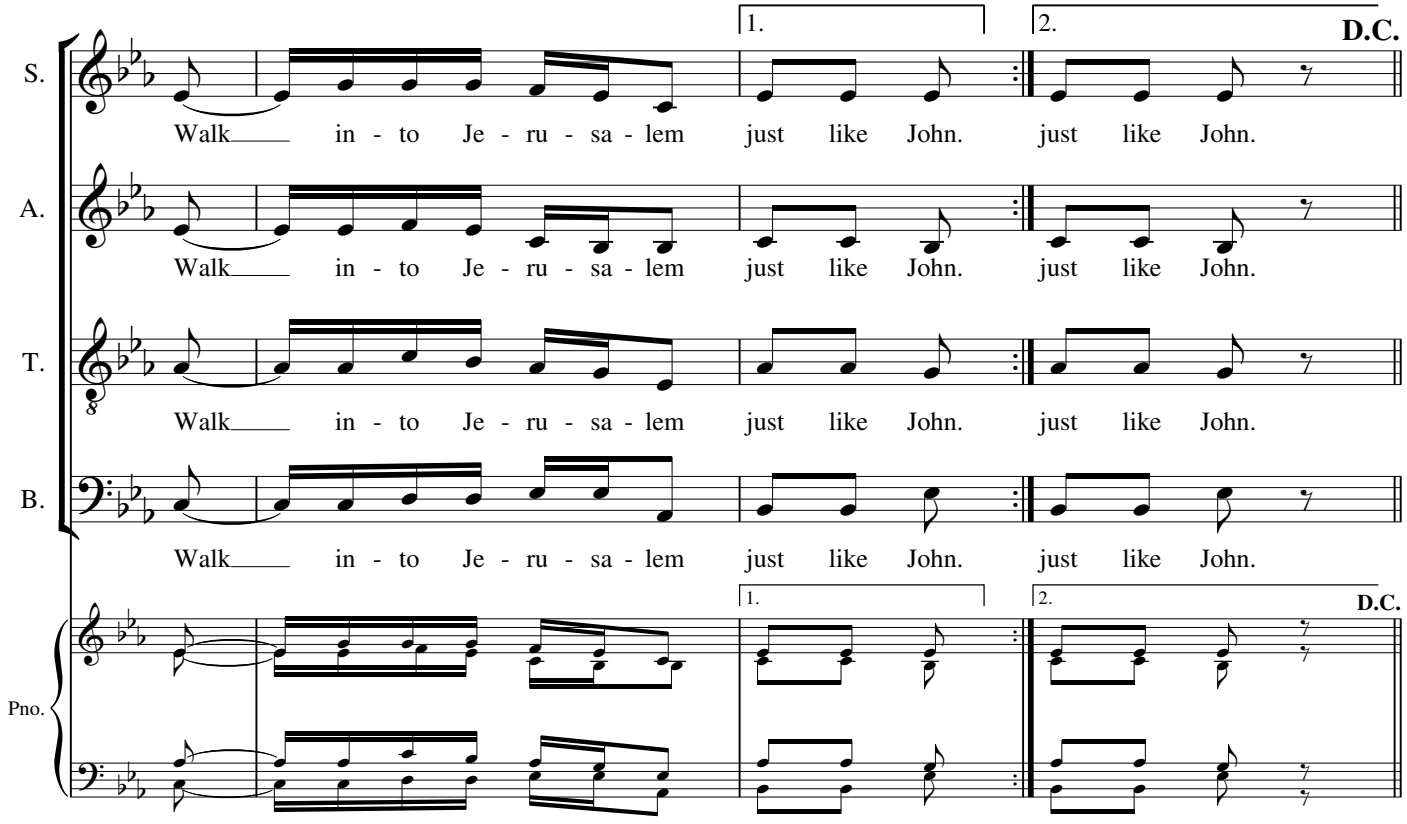
soło



1) John said that the city was just four- square.
and he de - clared he'd meet me there.

2) O John, O John, what do you say?
That I'll be there on the coming day.

3) When Peter was preaching at Pentecost
He was endowed with the Holy Ghost.



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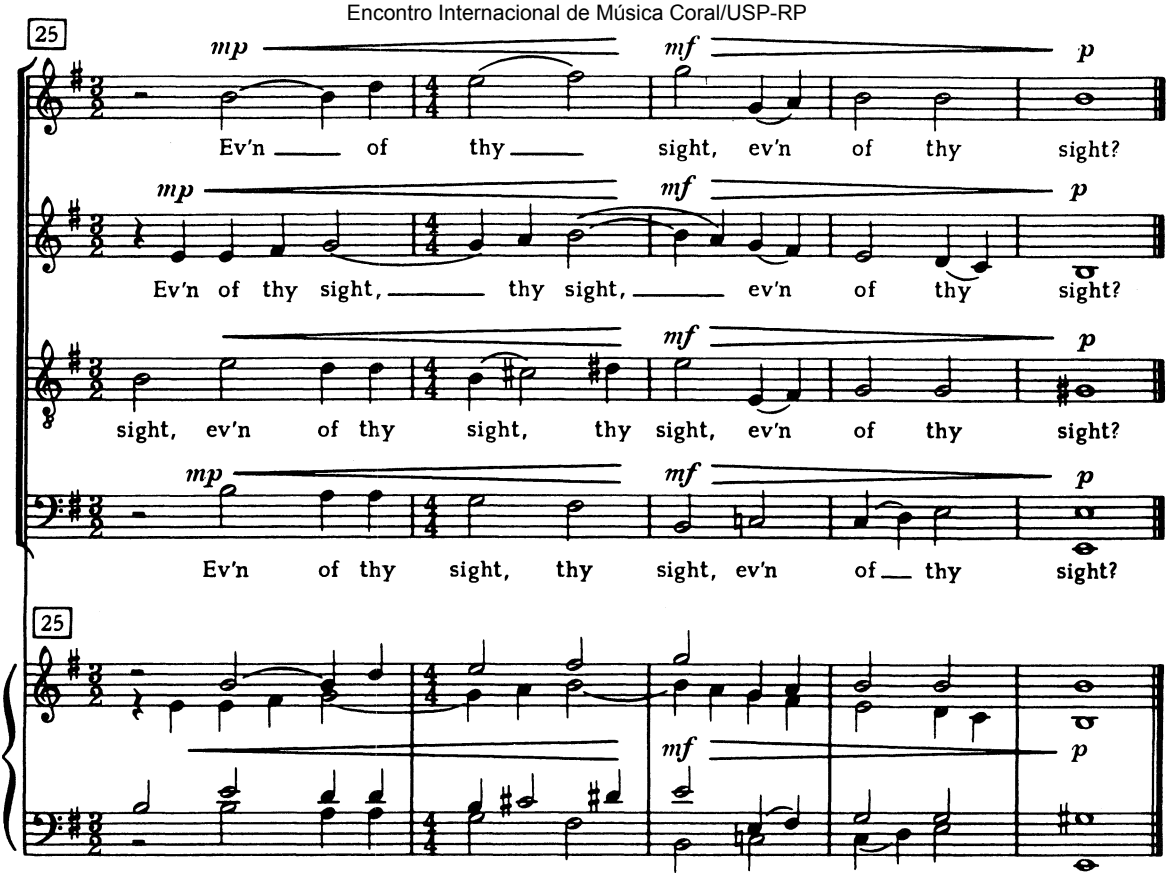


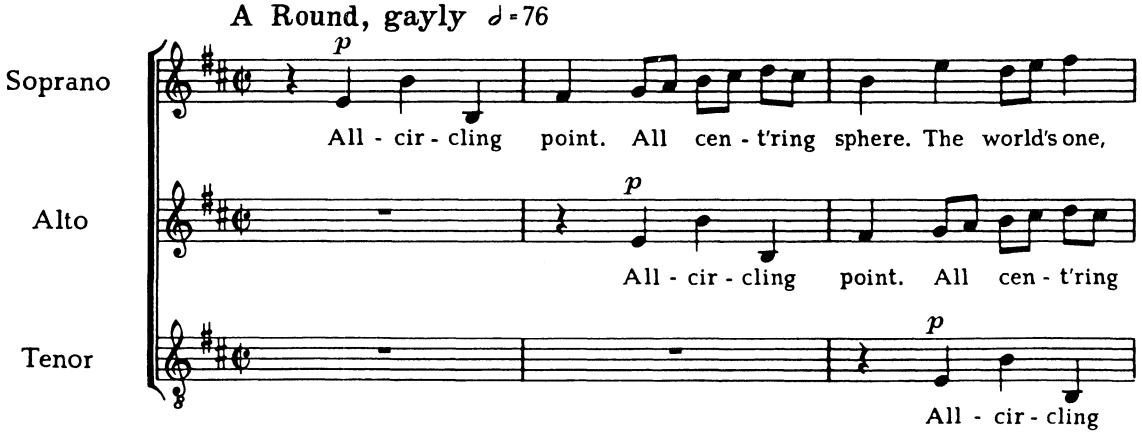
II

ALL-CIRCLING POINT

Crashaw *)

ROSS LEE FINNEY

A Round, gayly ♩ = 76



*) from "In the Glorious Epiphany of Our Lord God"

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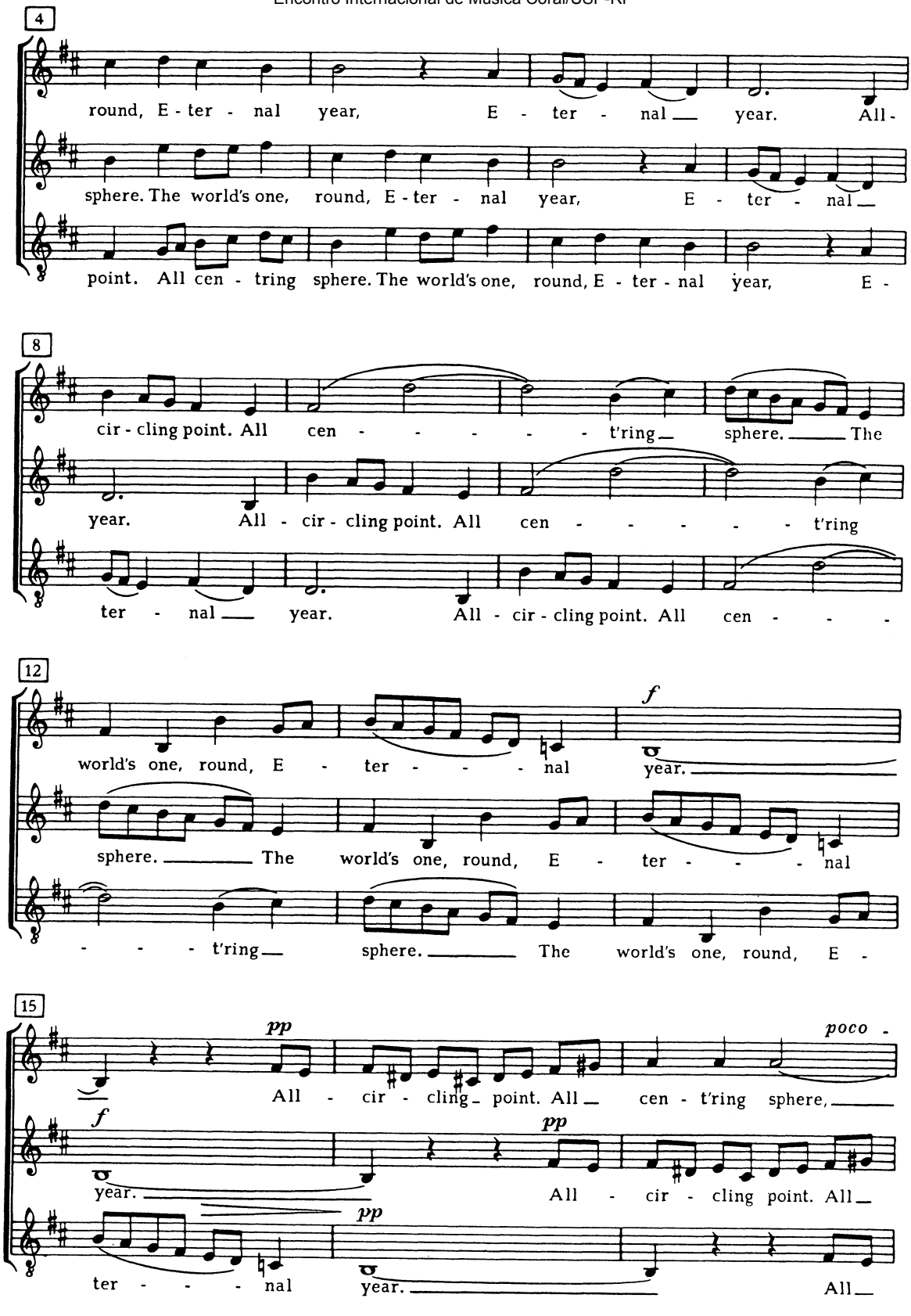
4
round, E - ter - nal year, E - ter - nal year. All -
sphere. The world's one, round, E - ter - nal year, E - ter - nal
point. All cen - tring sphere. The world's one, round, E - ter - nal year, E -
8
cir - cling point. All cen - - - - - t'ring sphere. The
year. All - cir - cling point. All cen - - - - - t'ring
ter - nal year. All - cir - cling point. All cen - - -
12
world's one, round, E - ter - - - nal
f
year.
sphere. The world's one, round, E - ter - - - nal
- - - t'ring sphere. The world's one, round, E -
15
pp
All - cir - cling point. All cen - t'ring sphere,
poco -
f
year.
pp
All - cir - cling point. All
pp
ter - - - nal
year.
All

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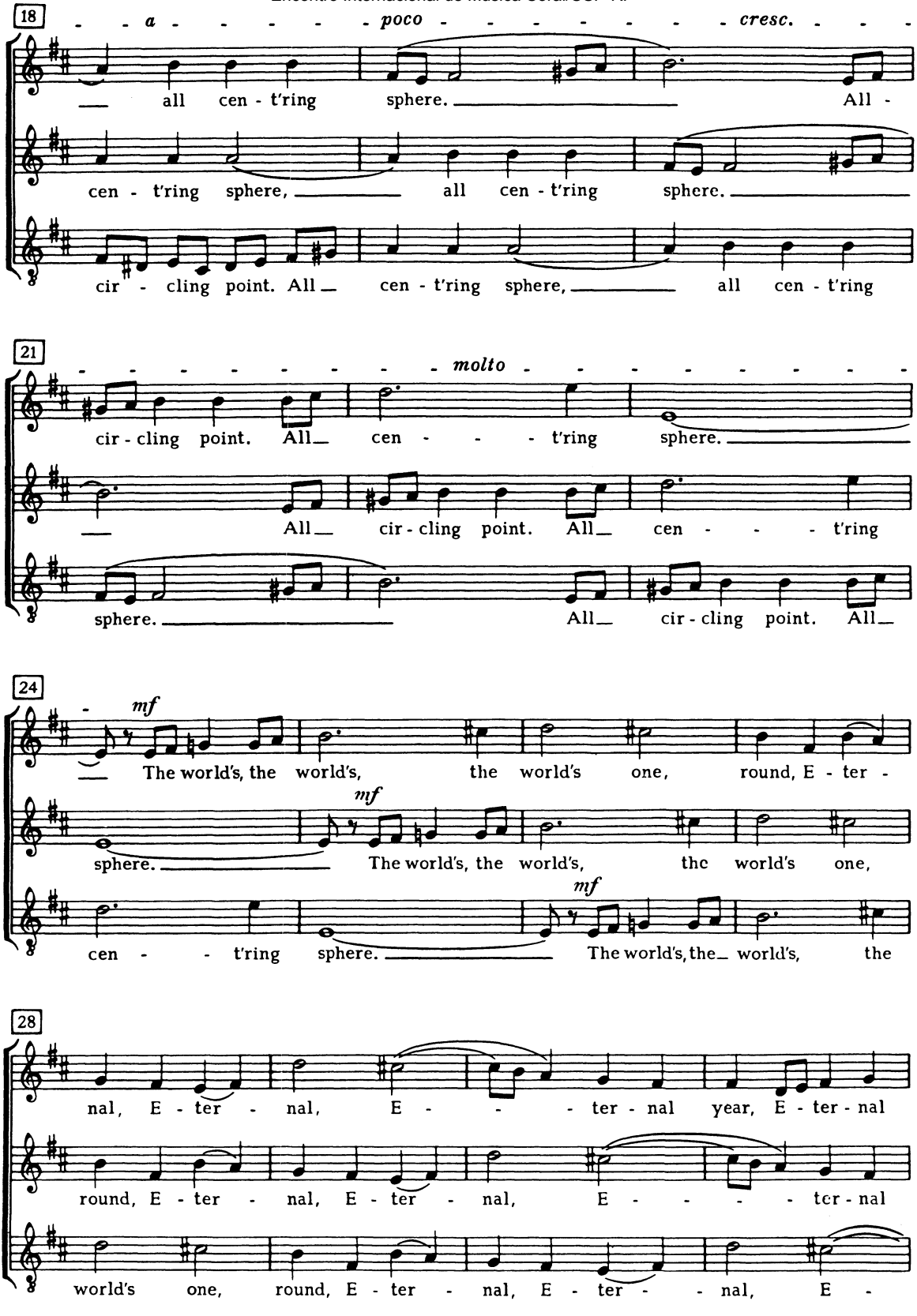

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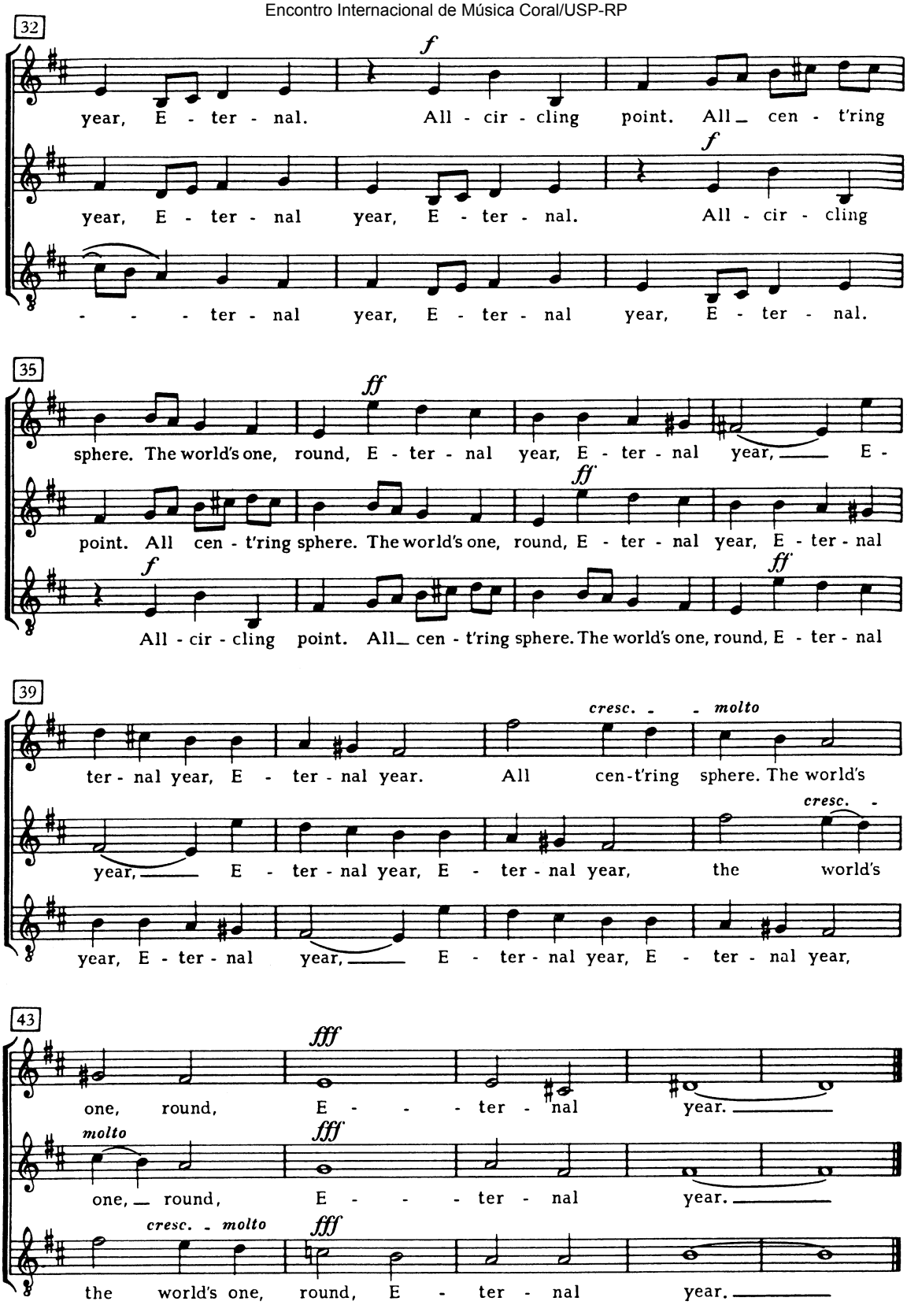


Encontro Internacional de Música Coral/USP-RP

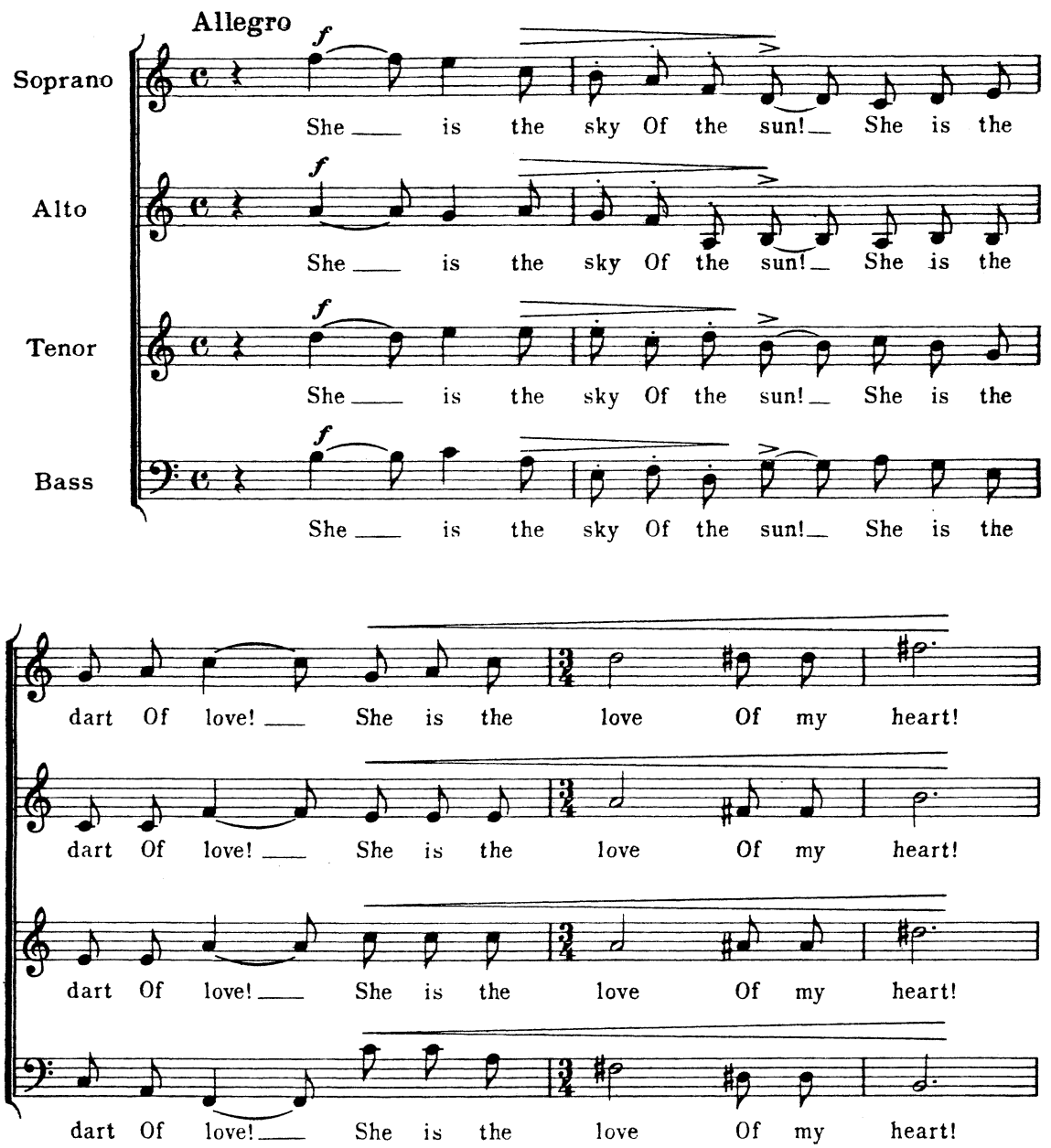
G. Schirmer, Octavo No. 8908

Reincarnations
1. Mary Hynes

For Four-Part Chorus of Mixed Voices
a cappella

James Stephens*
(after the Irish of Raftery)

Samuel Barber
Op. 16, No. 1



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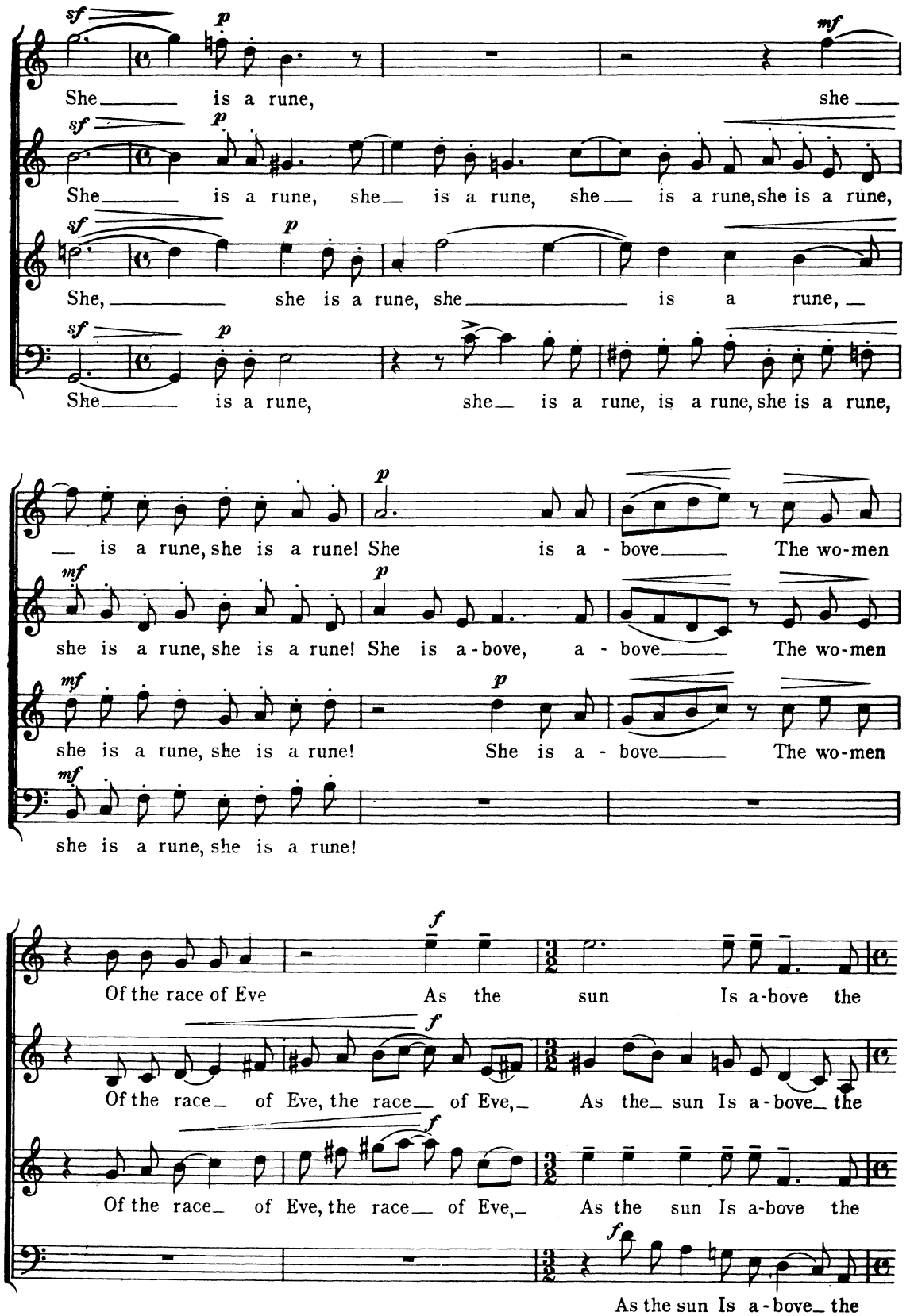
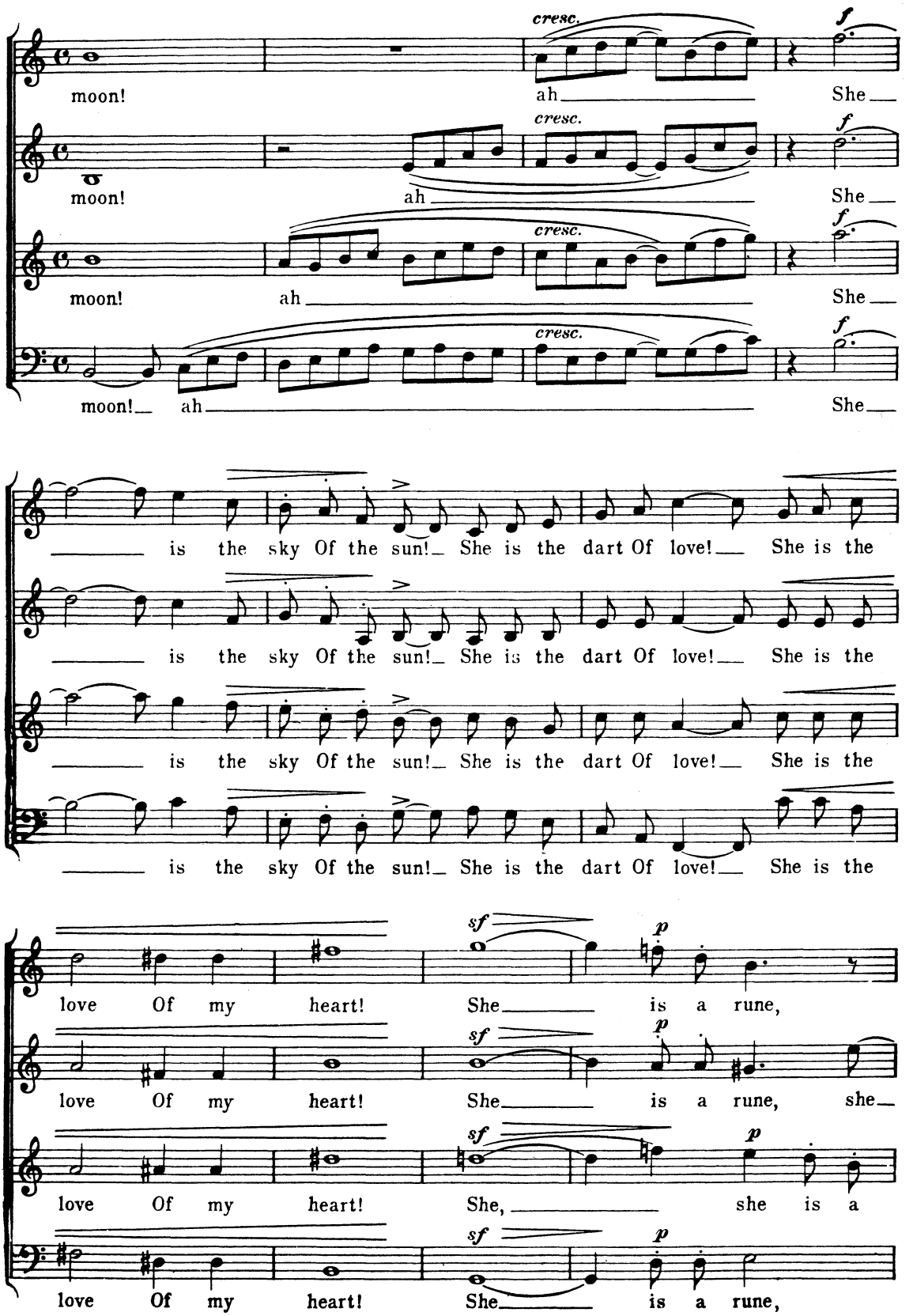
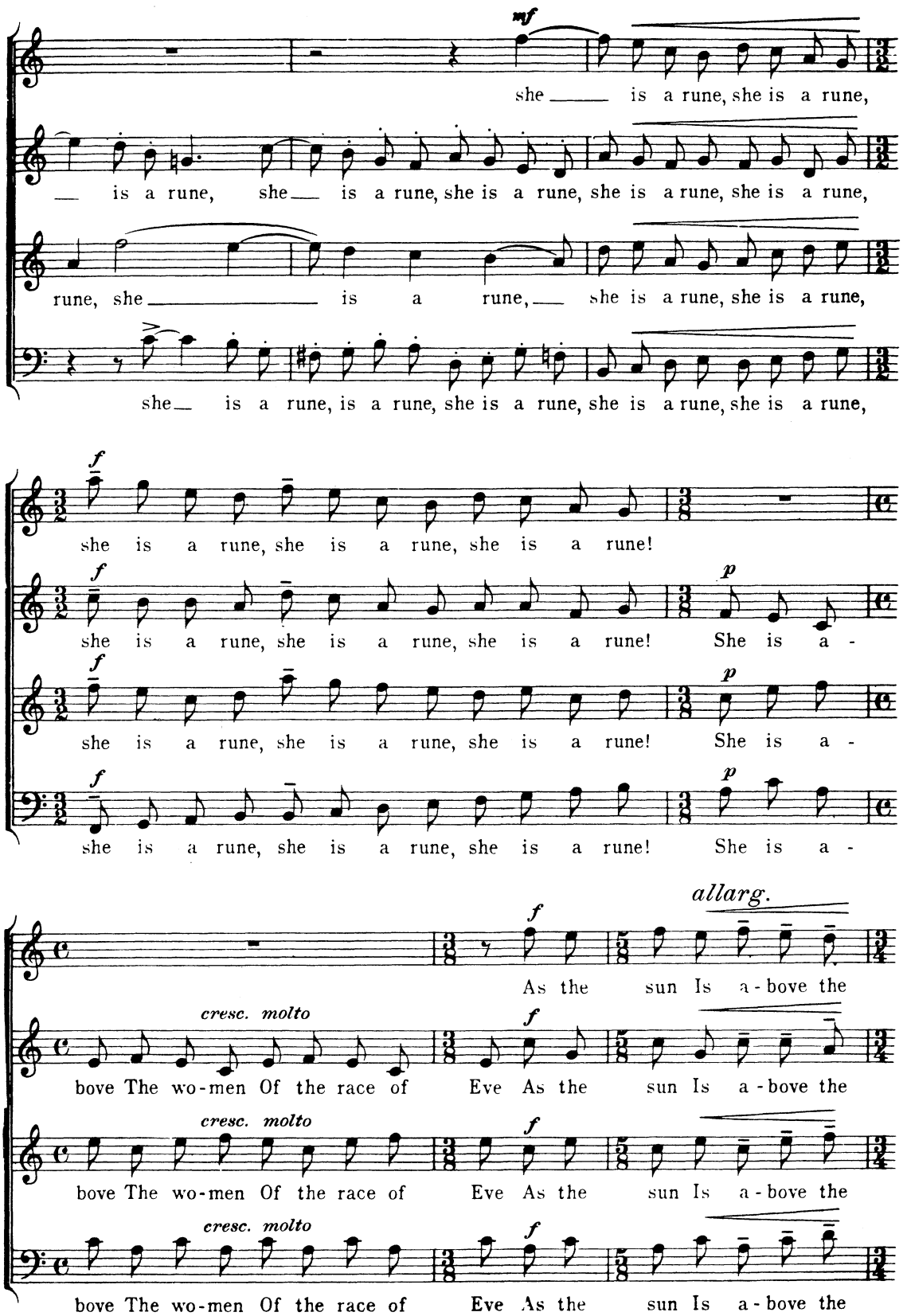



cresc.
f
moon! ah She
moon! ah She
moon! ah She
moon! ah She
is the sky Of the sun! She is the dart Of love! She is the
is the sky Of the sun! She is the dart Of love! She is the
is the sky Of the sun! She is the dart Of love! She is the
is the sky Of the sun! She is the dart Of love! She is the
sf
p
love Of my heart! She is a rune,
love Of my heart! She is a rune, she
love Of my heart! She, she is a
love Of my heart! She is a rune,

Encontro Internacional de Música Coral/USP-RP



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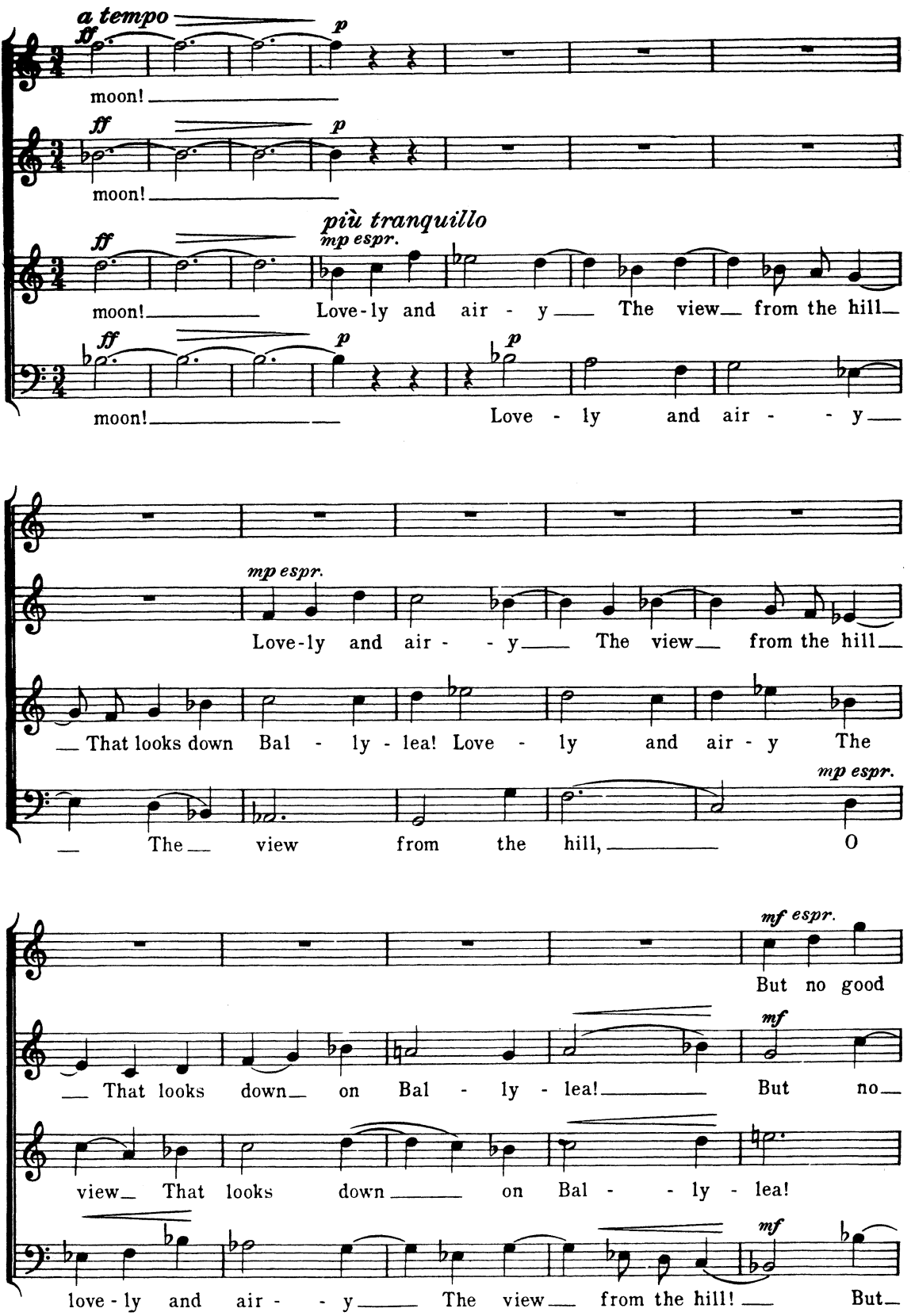

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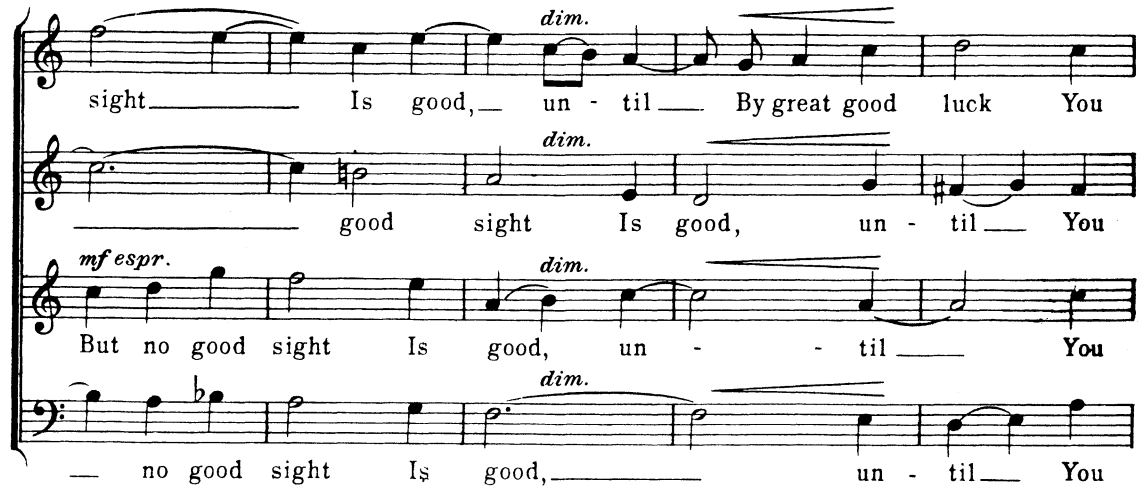
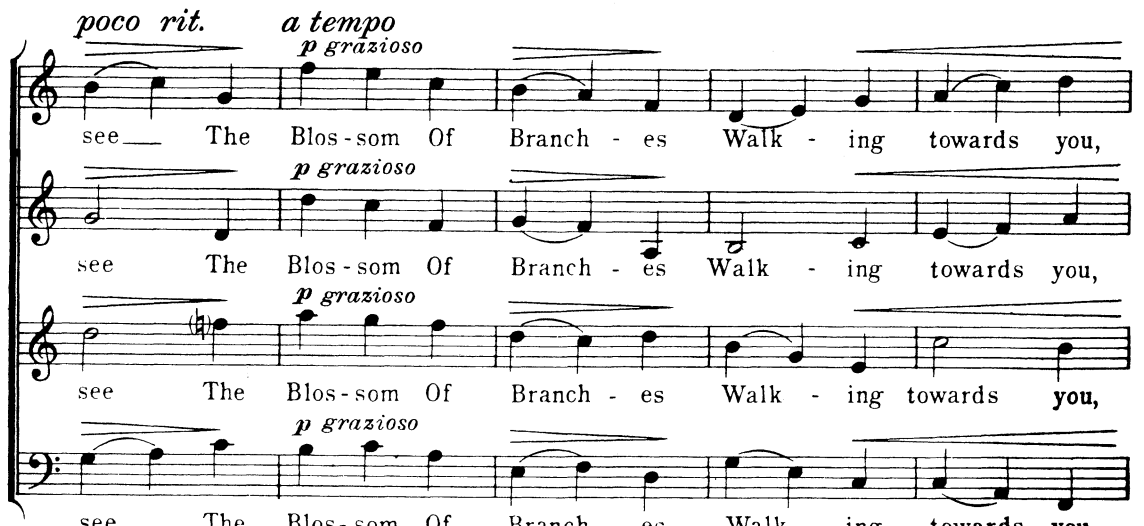
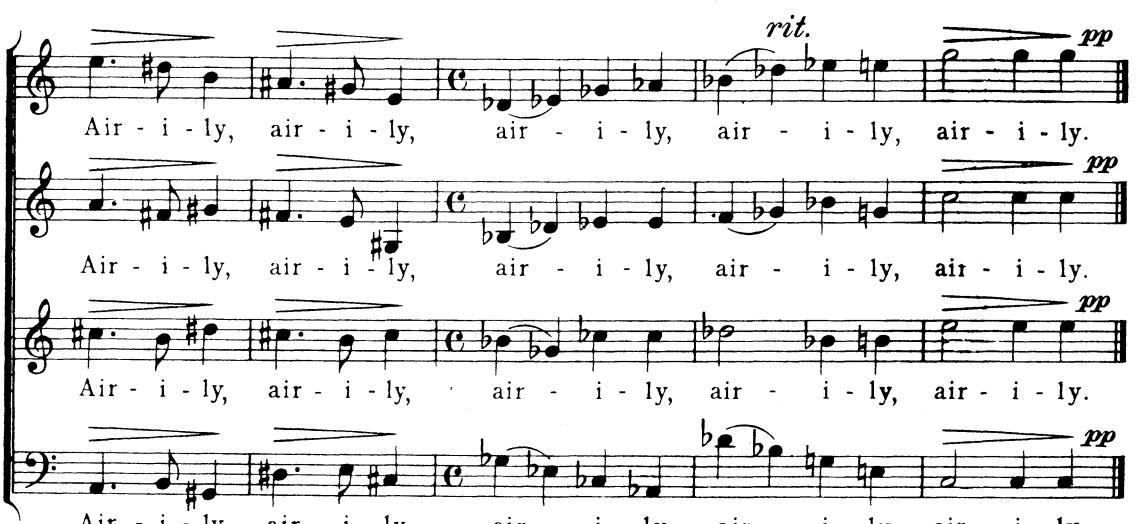






Encontro Internacional de Música Coral/USP-RP

G. Schirmer, Octavo No. 8910

Reincarnations

3. The Coolin

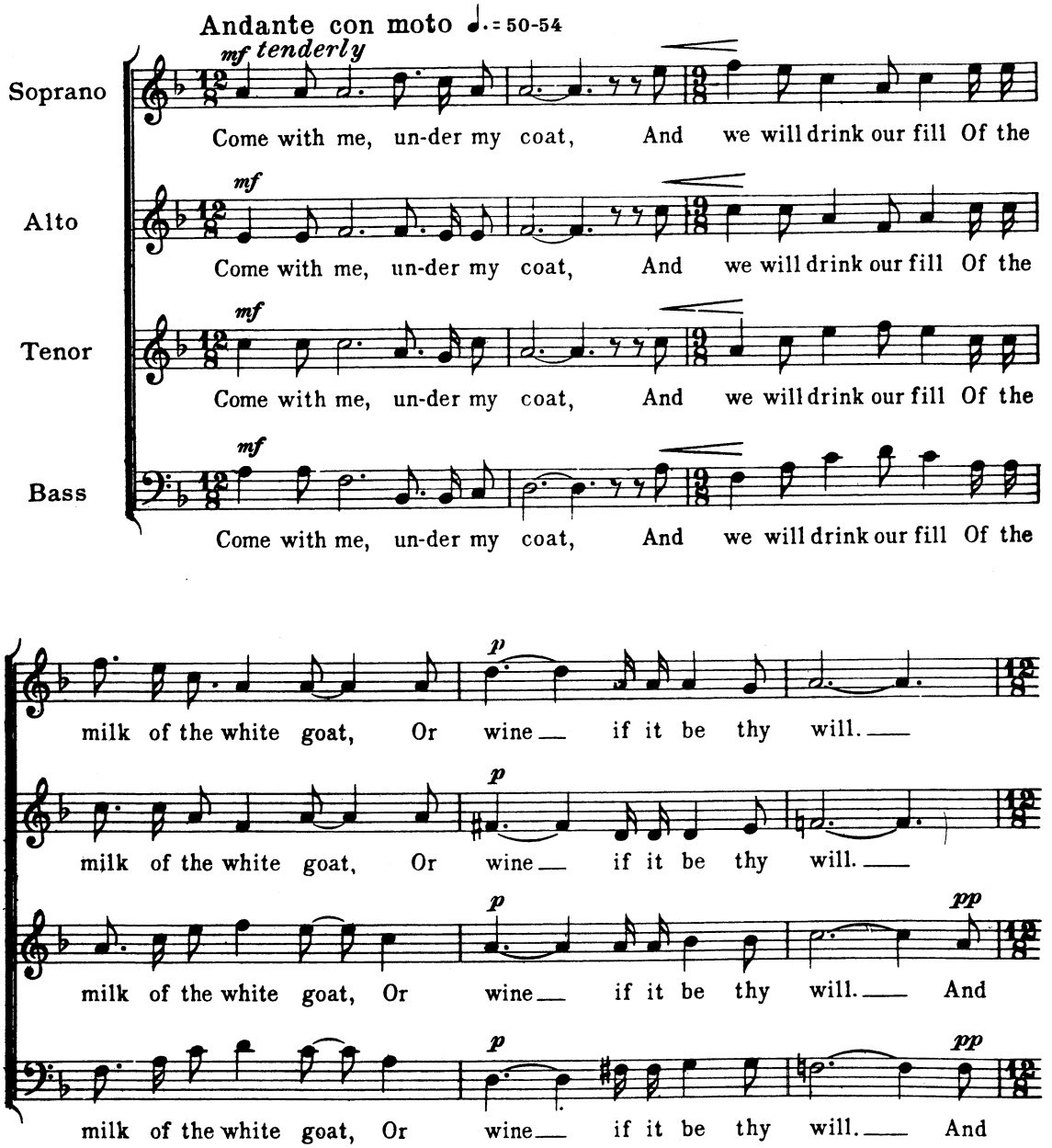
(The Fair Haired One)

For Four-Part Chorus of Mixed Voices

a cappella

James Stephens*
(after the Irish of Raftery)

Samuel Barber
Op. 16, No. 3



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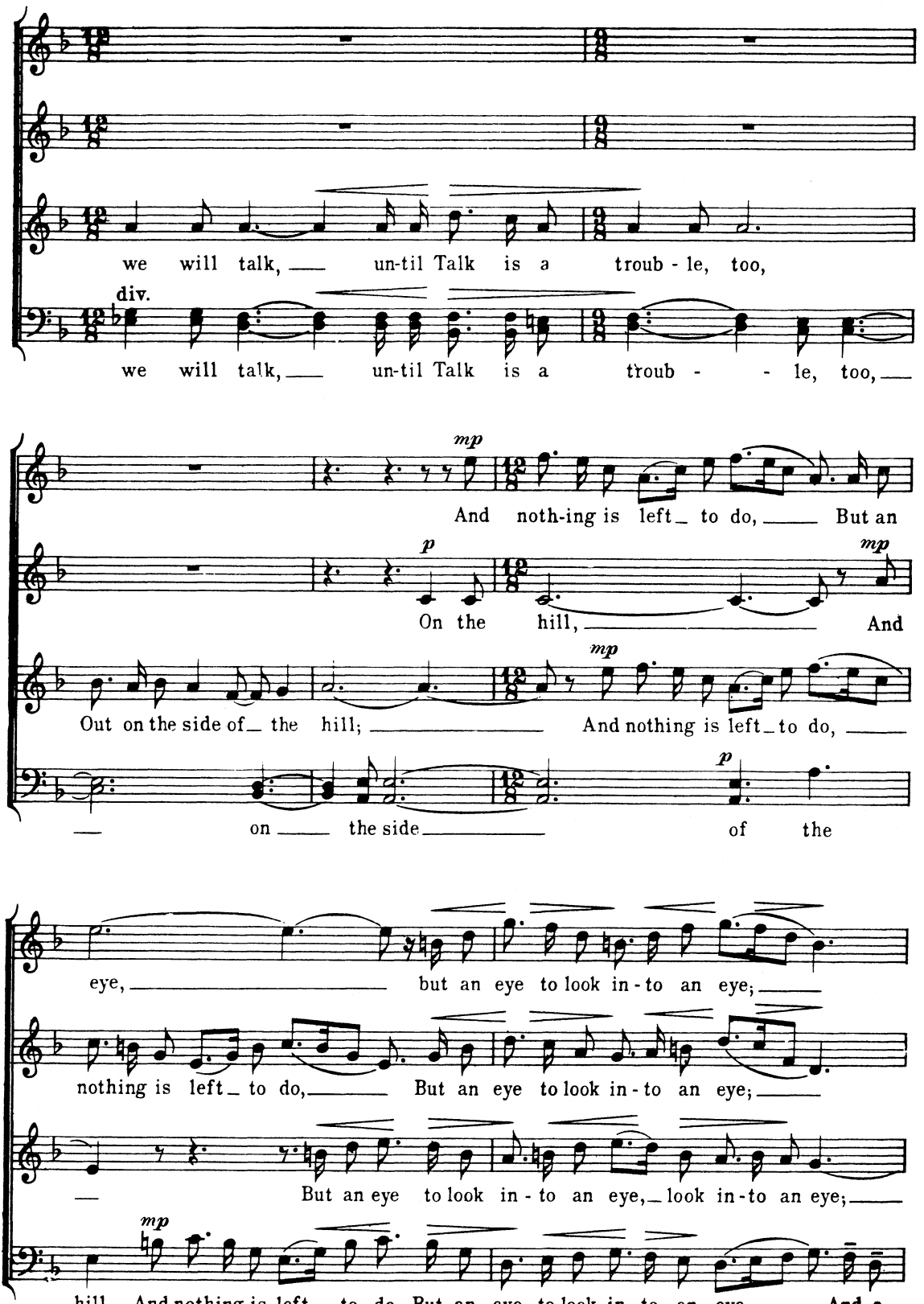
we will talk, un-til Talk is a troub - le, too,
div.
we will talk, un-til Talk is a troub - le, too,
mp
And noth-ing is left to do, But an
p
On the hill, And
mp
Out on the side of the hill; And nothing is left to do,
p
on the side of the
eye, but an eye to look in - to an eye;
nothing is left to do, But an eye to look in - to an eye;
But an eye to look in - to an eye, look in - to an eye;
mp
hill; And nothing is left to do, But an eye to look in - to an eye; And a

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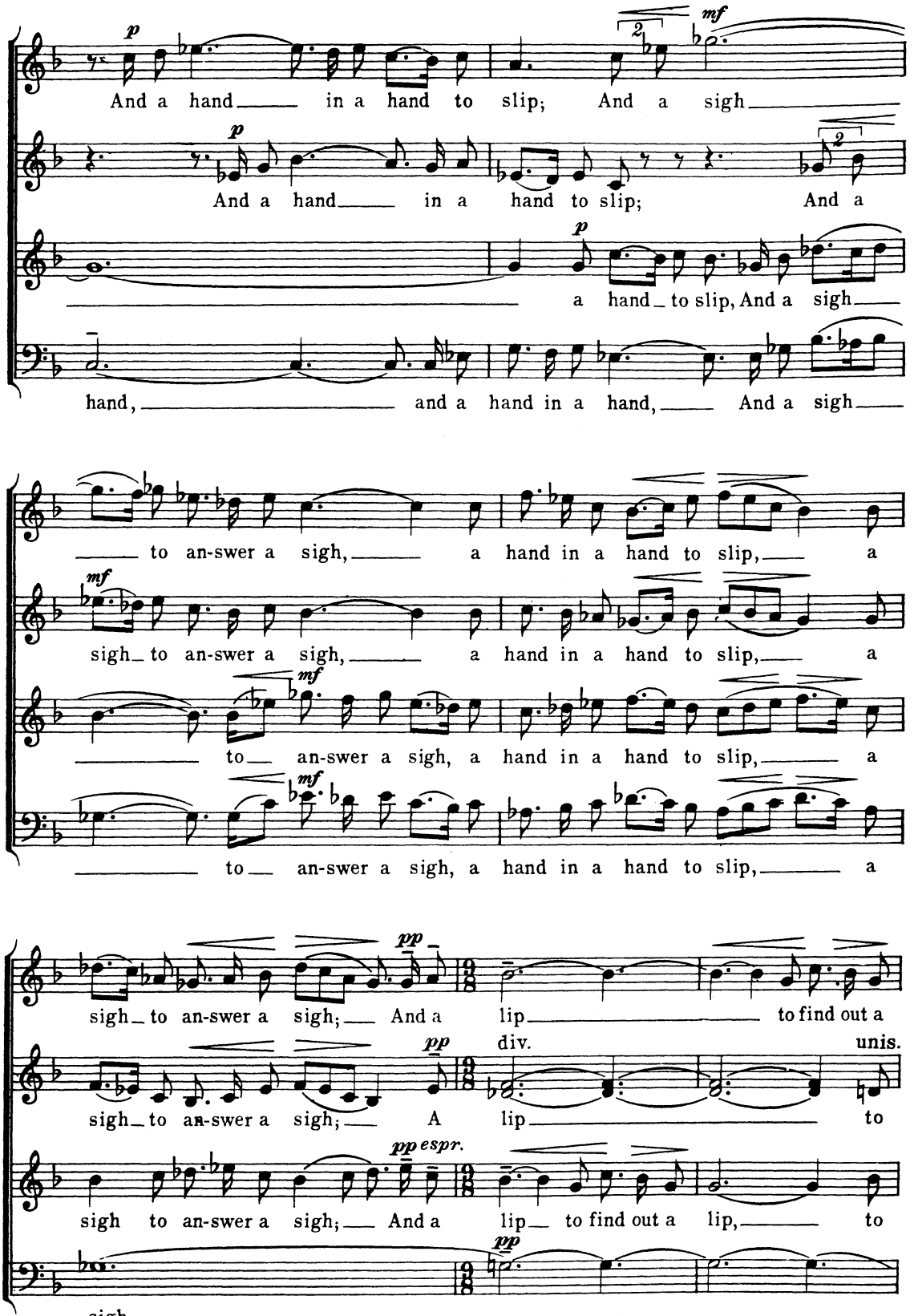
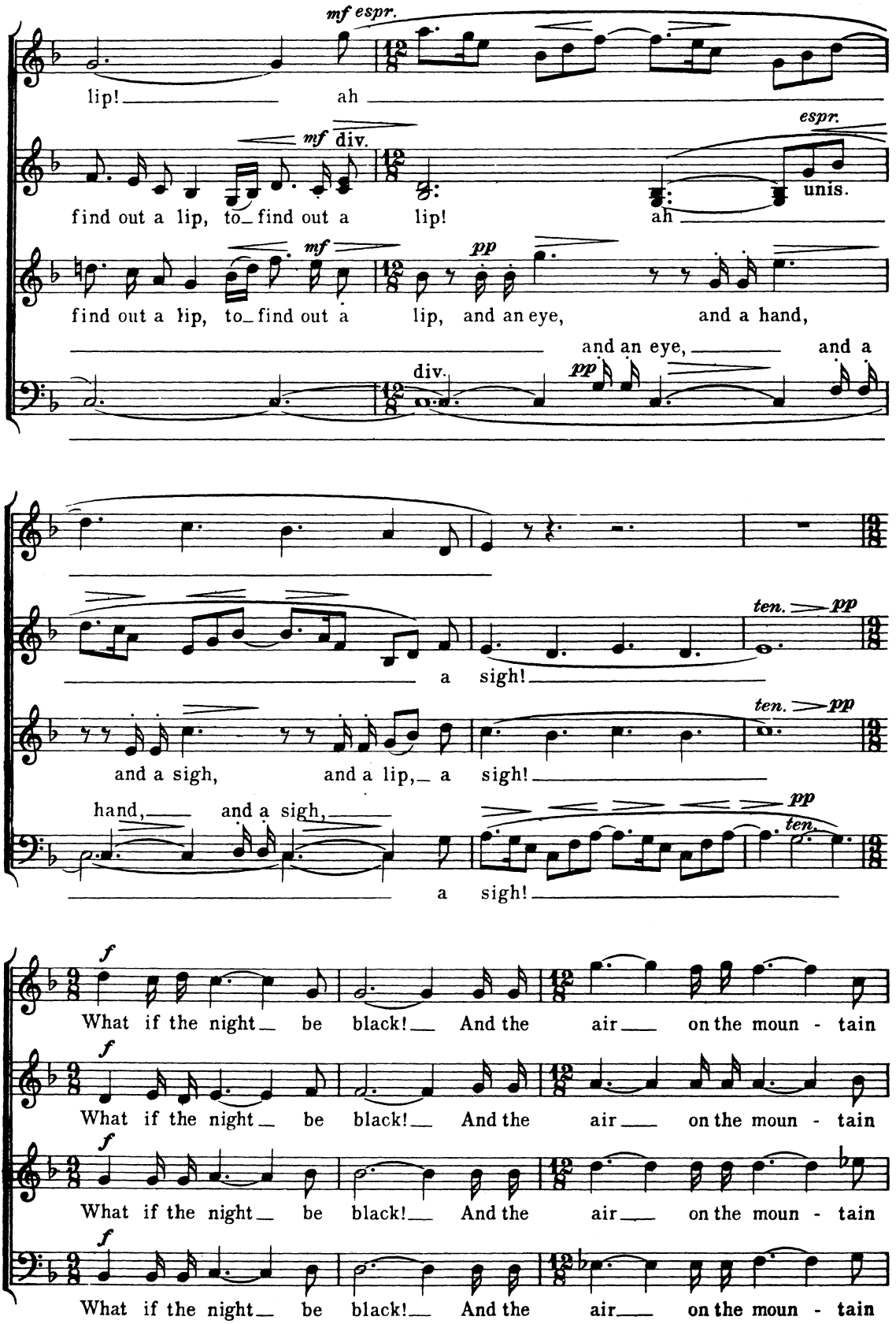
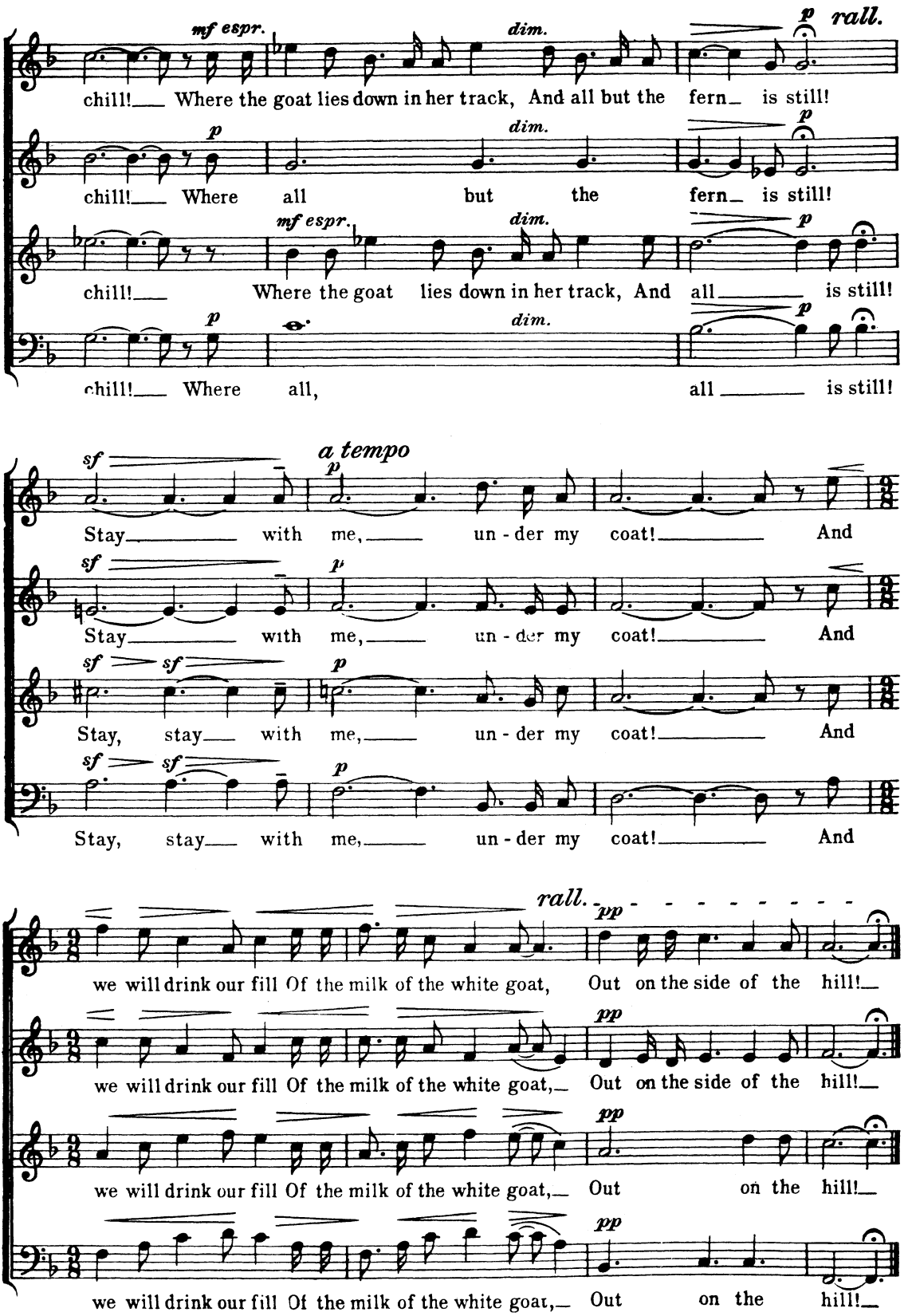



mf espr.
lip! ah
mf div.
espr.
unis.
find out a lip, to_find out a lip! ah
mf
pp
find out a lip, to_find out a lip, and an eye, and a hand,
and an eye, and a
div.
pp
ten. pp
a sigh!
ten. pp
and a sigh, and a lip, a sigh!
hand, and a sigh,
pp
ten.
a sigh!
f
What if the night be black! And the air on the moun - tain
f
What if the night be black! And the air on the moun - tain
f
What if the night be black! And the air on the moun - tain
f
What if the night be black! And the air on the moun - tain


mf espr.
dim.
p
rall.
chill!___ Where the goat lies down in her track, And all but the fern_ is still!
chill!___ Where all but the fern_ is still!
chill!___ Where the goat lies down in her track, And all_____ is still!
chill!___ Where all, all _____ is still!
sf
a tempo
Stay_____ with me,_____ un - der my coat!_____ And
Stay, stay___ with me,_____ un - der my coat!_____ And
rall.
pp
we will drink our fill Of the milk of the white goat, Out on the side of the hill!_
we will drink our fill Of the milk of the white goat,_ Out on the side of the hill!_
we will drink our fill Of the milk of the white goat,_ Out on the hill!_
we will drink our fill Of the milk of the white goat,_ Out on the hill!_

il Cantico del Sole

SATB unaccompanied

four minutes
2011

Forrest Pierce

text from Francis of Assisi

ABOUT THE COMPOSER

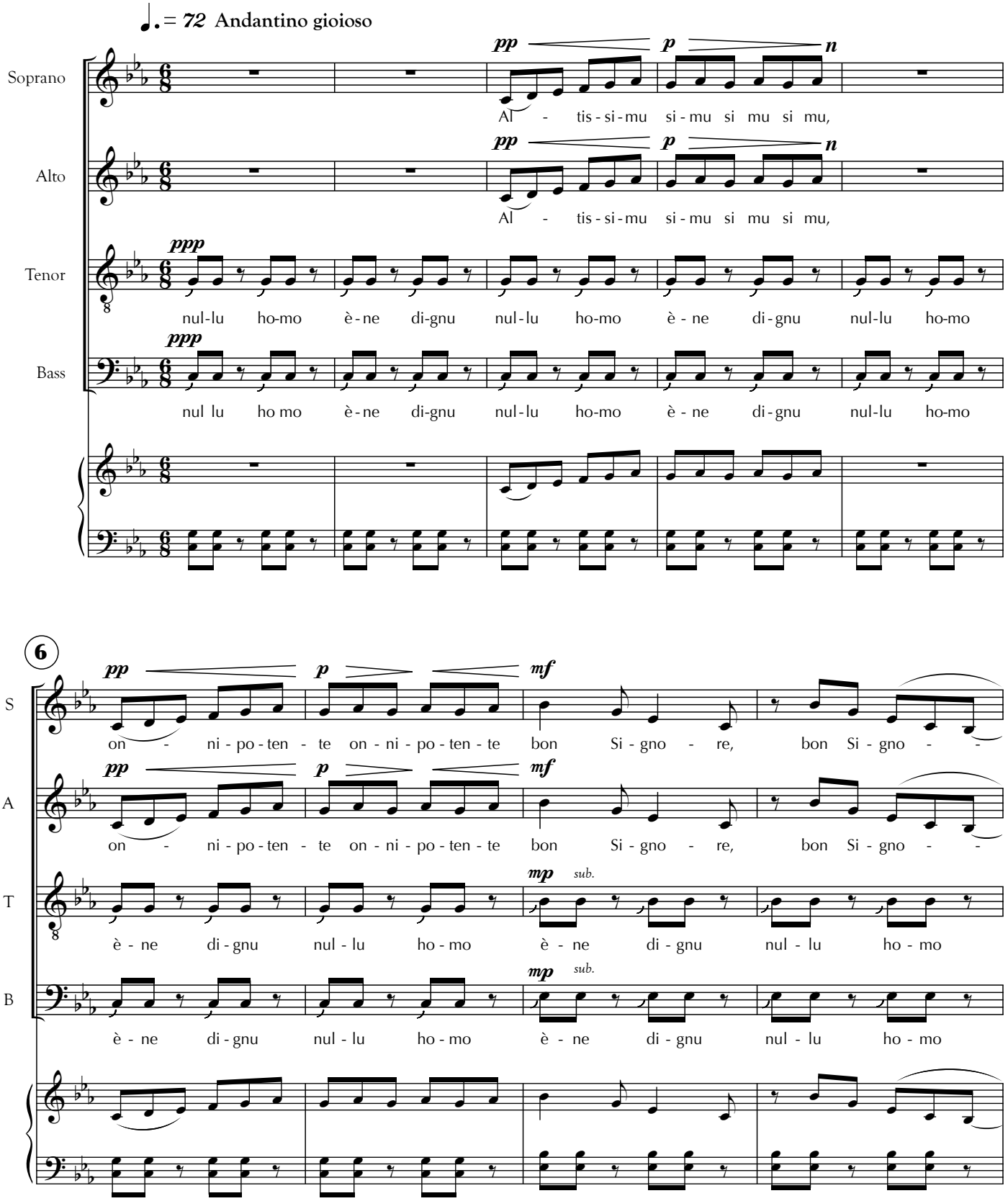
Forrest Pierce, composer, teaches on the faculty of the University of Kansas. Pierce earned degrees from the University of Puget Sound, the University of Minnesota, and Indiana University, where he was awarded the Dean's Prize in composition. A student of Dominick Argento, Stephen Paulus, and Don Freund, Pierce is the composer of works for all manner of performing forces, with a particular affinity for solo vocal and choral music. His music has won first prizes in the Cambridge Chamber Singers International Choral competition, and in the Boston Choral Ensemble commissioning competition. Works of Forrest Pierce have been performed by the Indianapolis Symphony Orchestra, Portland Chamber Orchestra, Northwest Repertory Singers, Oregon Repertory Singers, Brave New Works, the chamber players of the League of Composers/ISCM, the Seattle New Music Ensemble, and by distinguished soloists across North America and abroad. Pierce was for six years composer-in-residence of the Seattle New Music Ensemble, and founding artistic director of Portland's Friends of Rain Contemporary Ensemble.

il Cantico del Sole

Francis of Assisi

I. Altissimu Onnipotente

FORREST PIERCE 2011



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info@forrestpierce.com

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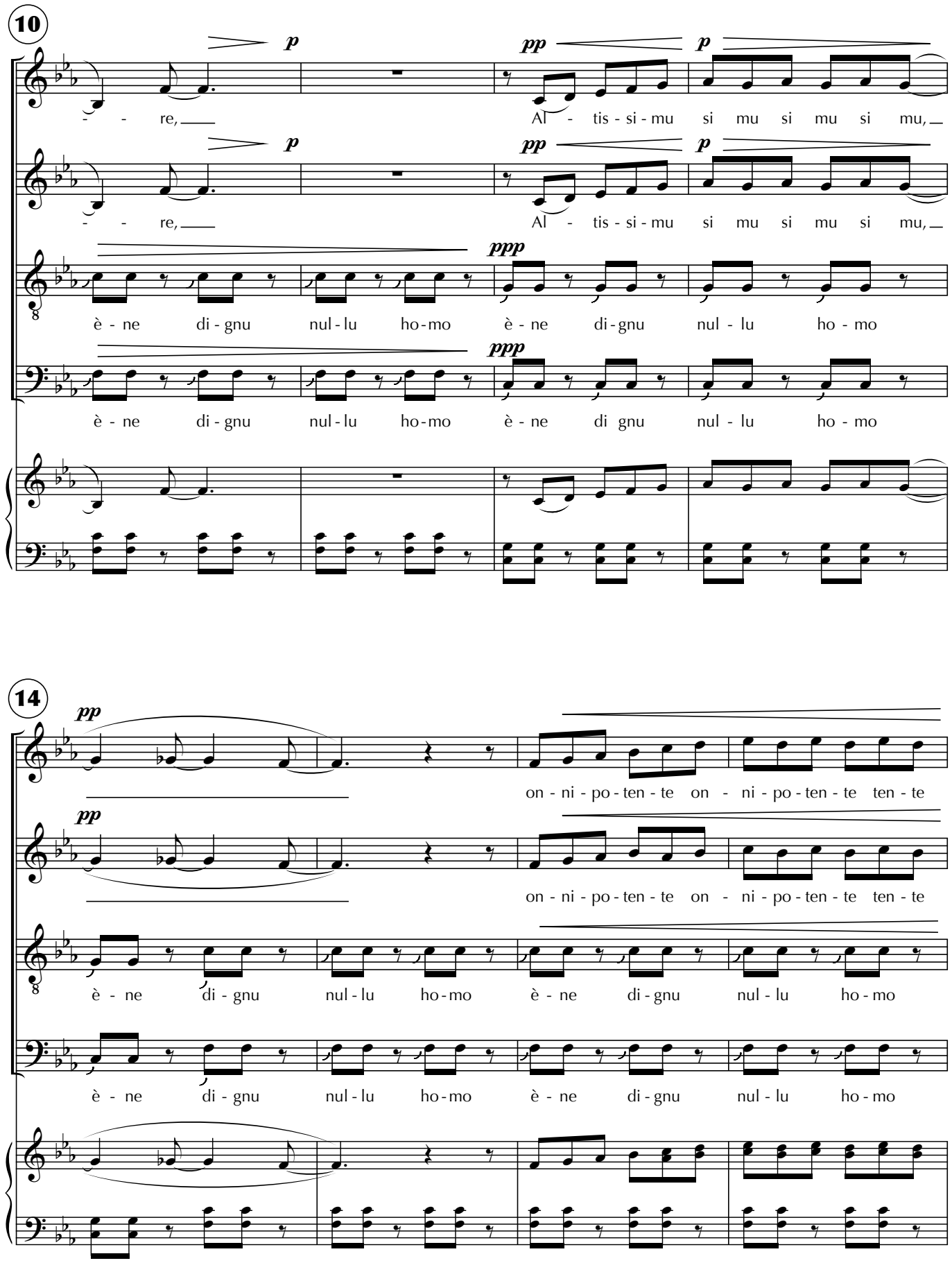
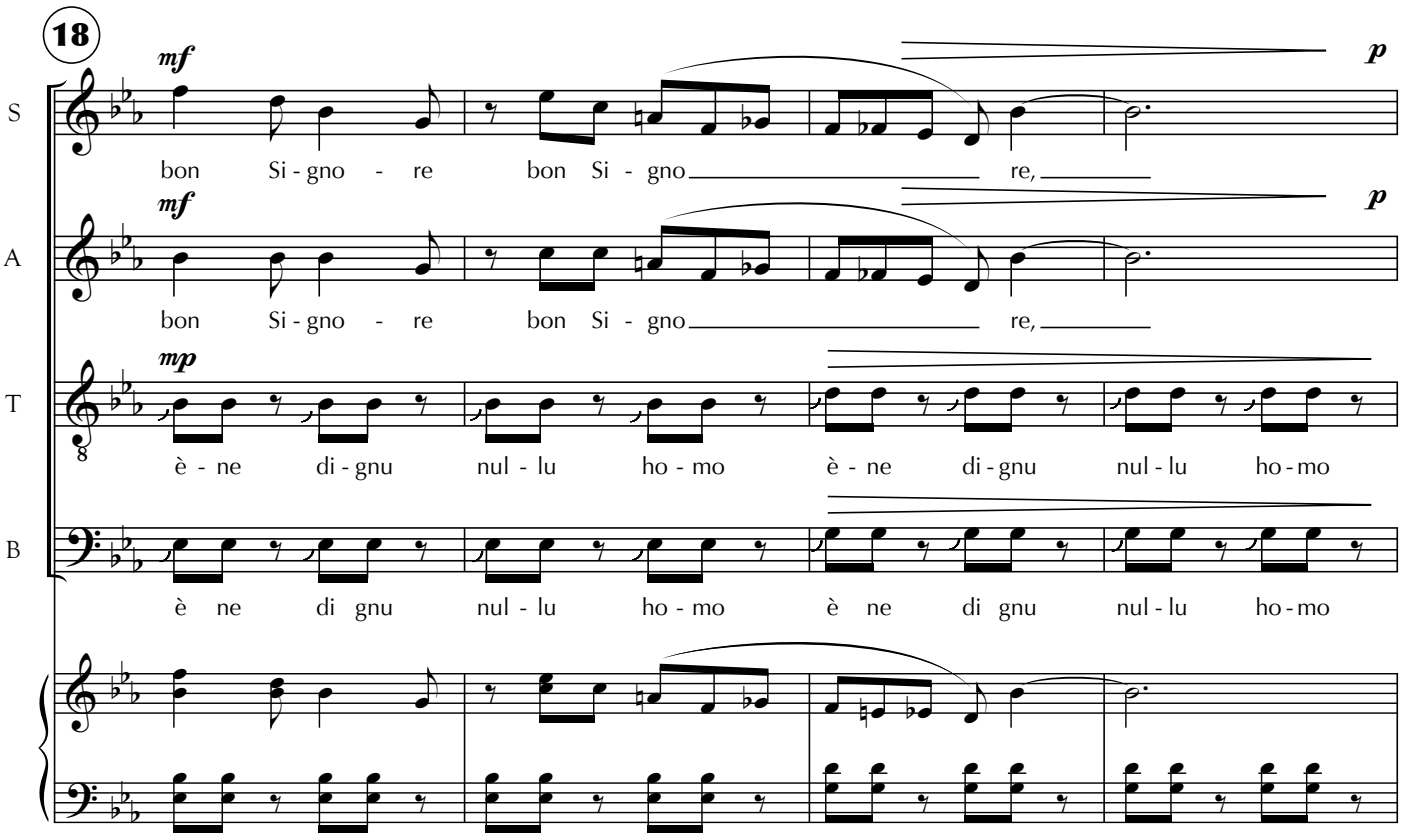
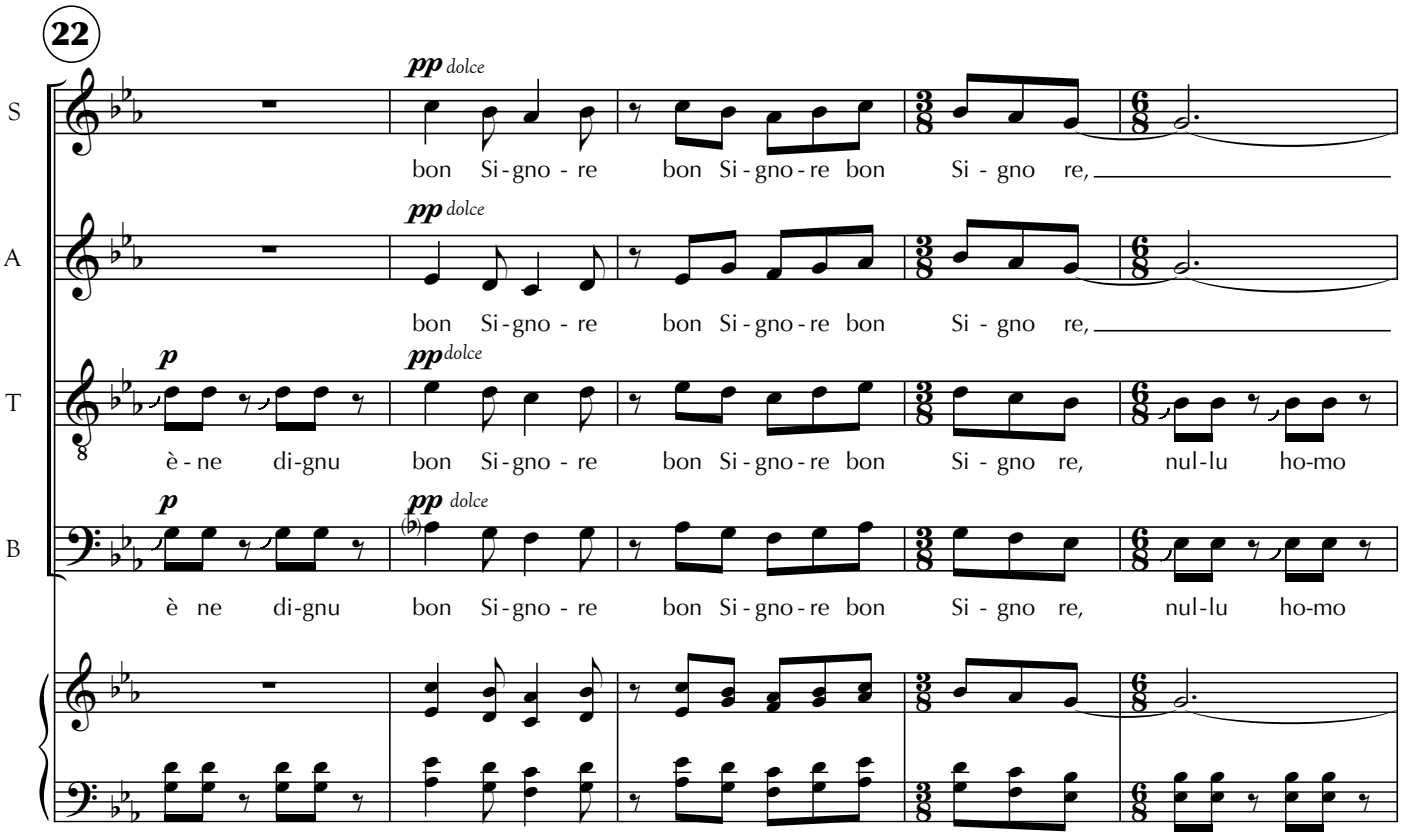



18
mf
p
S
bon Si - gno - re bon Si - gno re,
A
bon Si - gno - re bon Si - gno re,
mp
T
è - ne di - gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo
B
è ne di gnu nul - lu ho - mo è ne di gnu nul - lu ho - mo


22
pp dolce
S
bon Si - gno - re bon Si - gno - re bon Si - gno re,
A
bon Si - gno - re bon Si - gno - re bon Si - gno re,
p
T
è - ne di-gnu bon Si - gno - re bon Si - gno - re bon Si - gno re, nul-lu ho-mo
B
è ne di-gnu bon Si - gno - re bon Si - gno - re bon Si - gno re, nul-lu ho-mo

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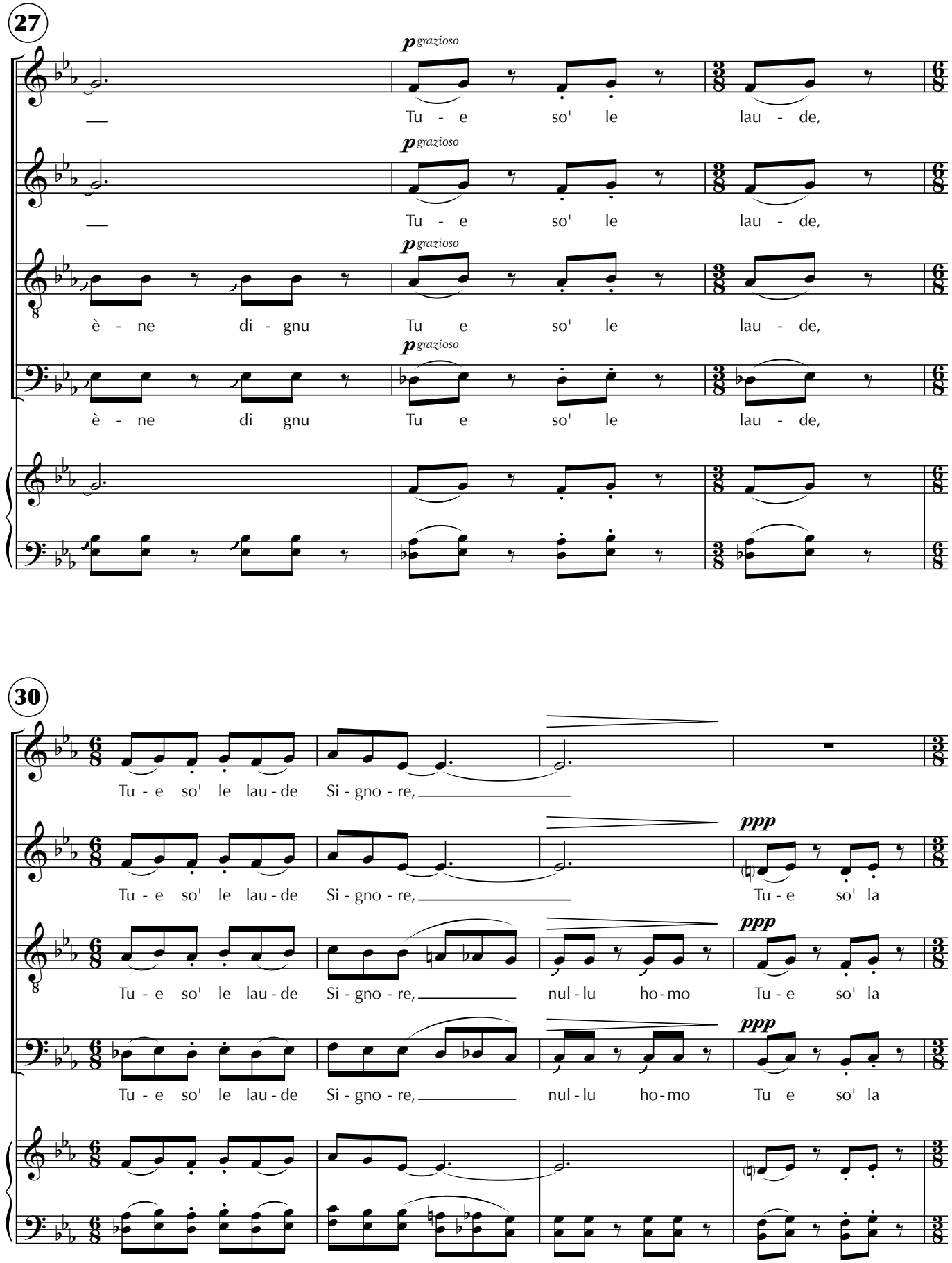
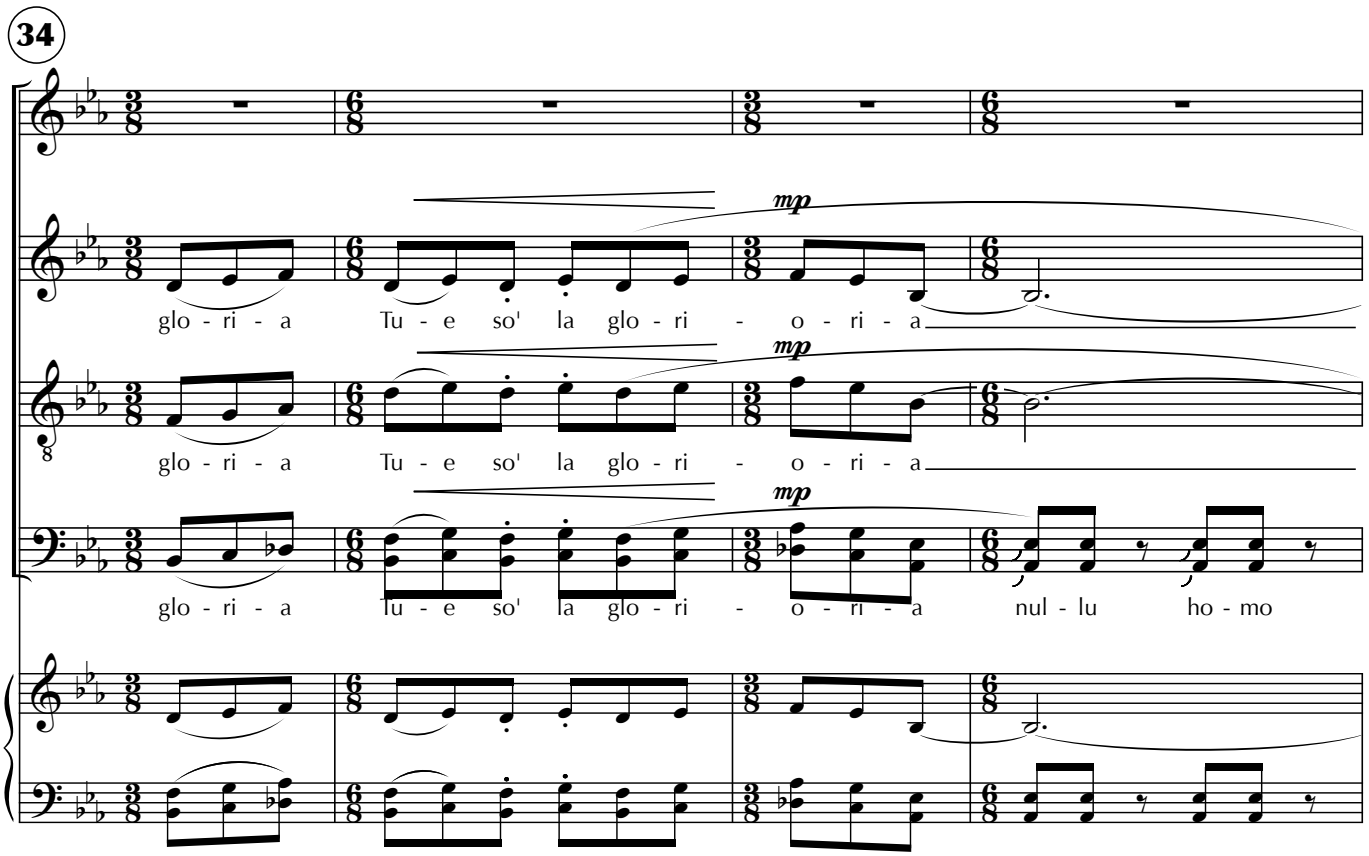
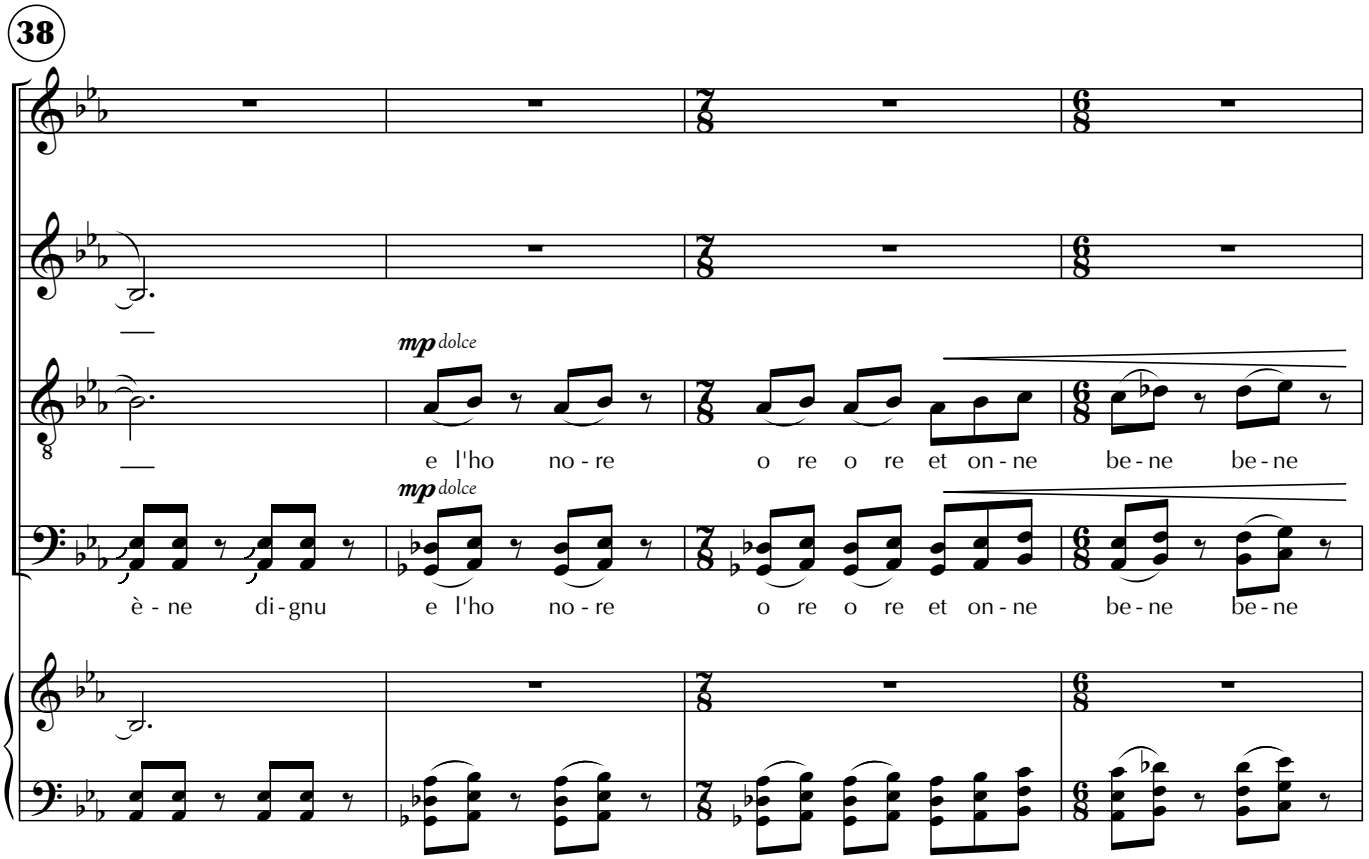



34
S
A
T
B
mp
glo - ri - a Tu - e so' la glo - ri - o - ri - a
glo - ri - a Tu - e so' la glo - ri - o - ri - a
glo - ri - a Tu - e so' la glo - ri - o - ri - a nul - lu ho - mo


38
S
A
T
B
mp dolce
e l'ho no - re o re o re et on - ne be - ne be - ne
è - ne di - gnu e l'ho no - re o re o re et on - ne be - ne be - ne

Encontro Internacional de Música Coral USP-RP

42

S: *mf* *f cantabile*
be - ne - dic - ti - o - ne Al - - - - - tis - si - mu,

A: *mf* *f cantabile*
be - ne - dic - ti - o - ne Al - - - - - tis - si - mu,

T: *mf* *f cantabile*
be - ne - dic - ti - o - ne Al - - - - - tis - si - mu,

B: *mf* *f*
be - ne - dic - ti - o - ne Tu - e so' le lau - de, Tu - e so' le lau - de

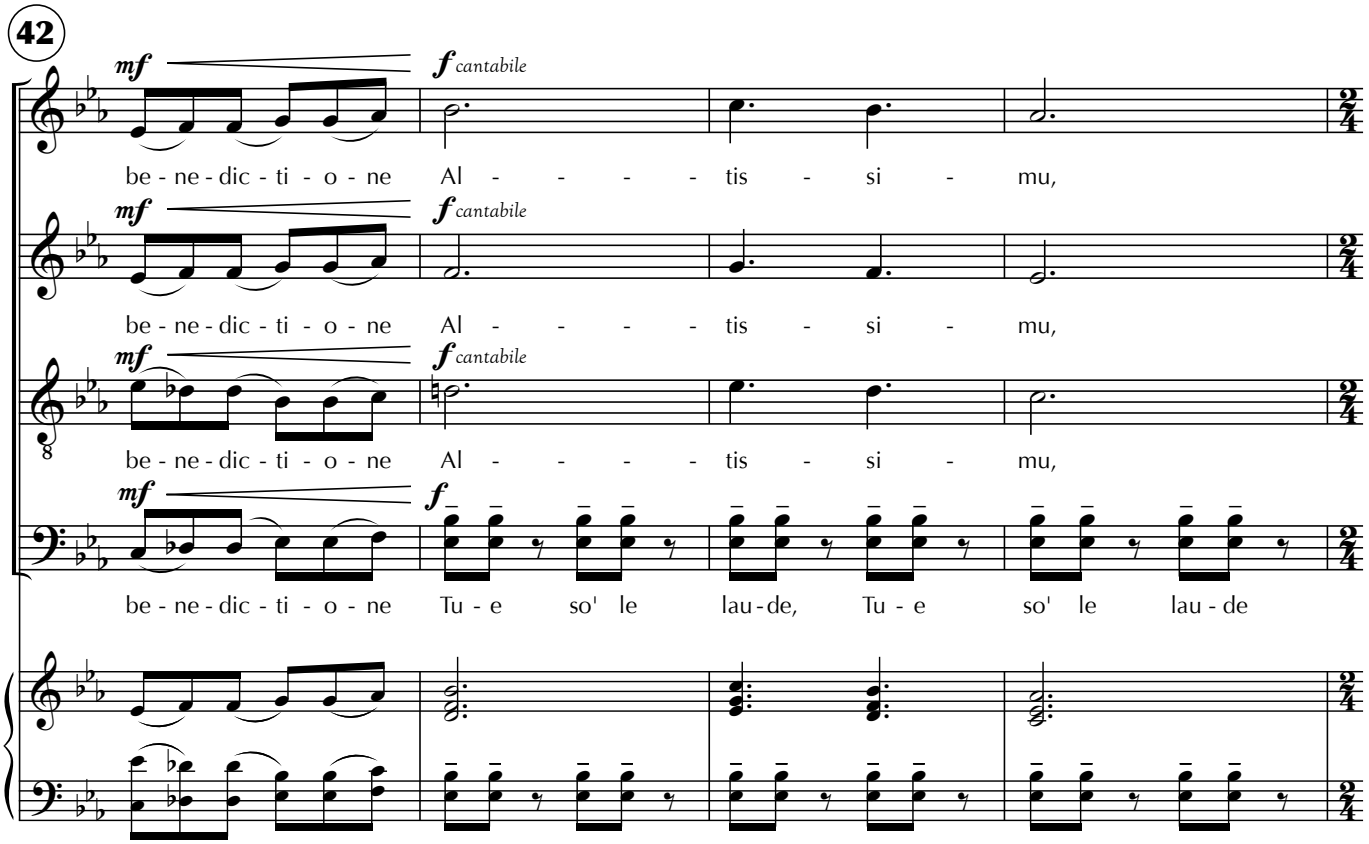
46

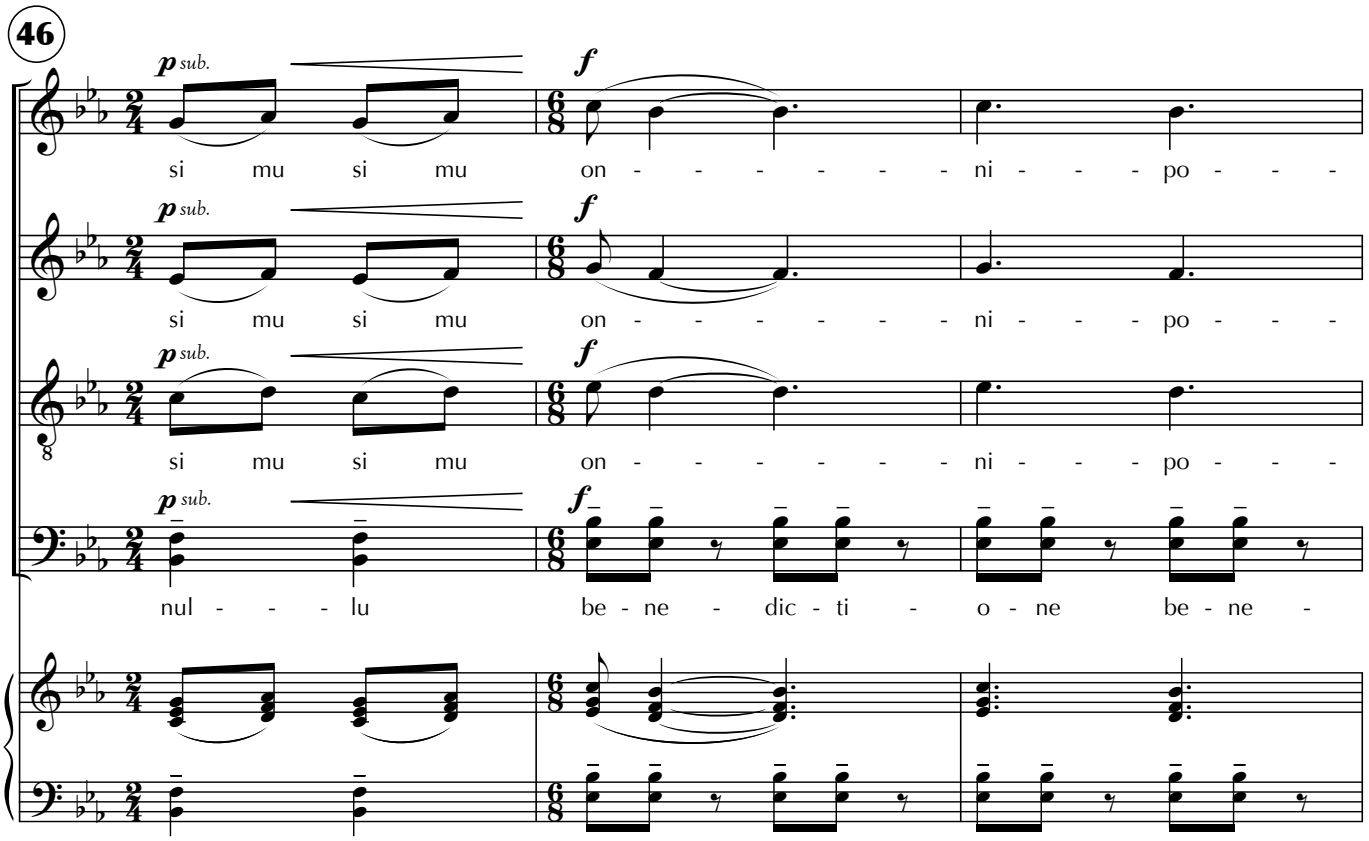
S: *p sub.* *f*
si mu si mu on - - - - - - - ni - - - po - - -

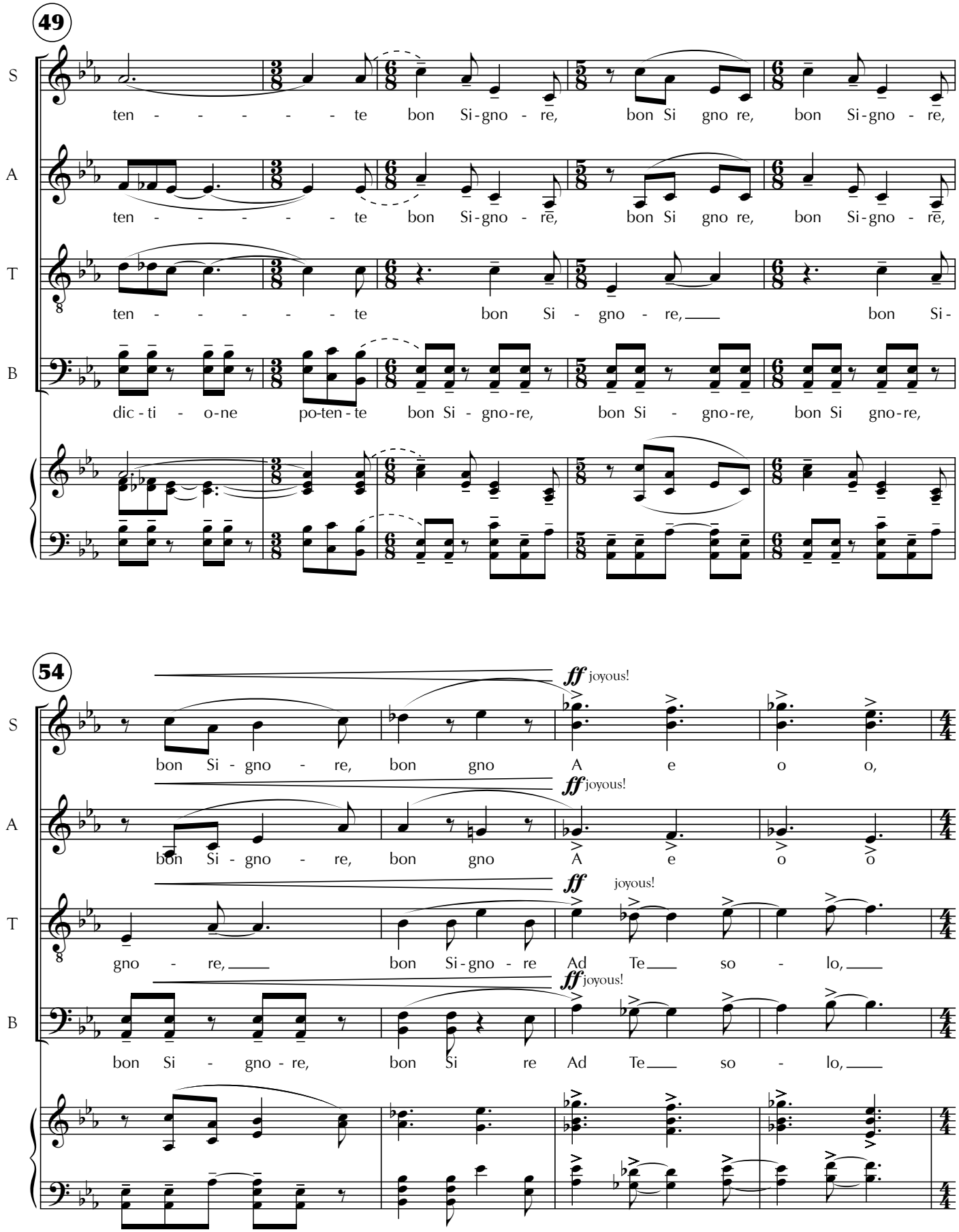
A: *p sub.* *f*
si mu si mu on - - - - - - - ni - - - po - - -

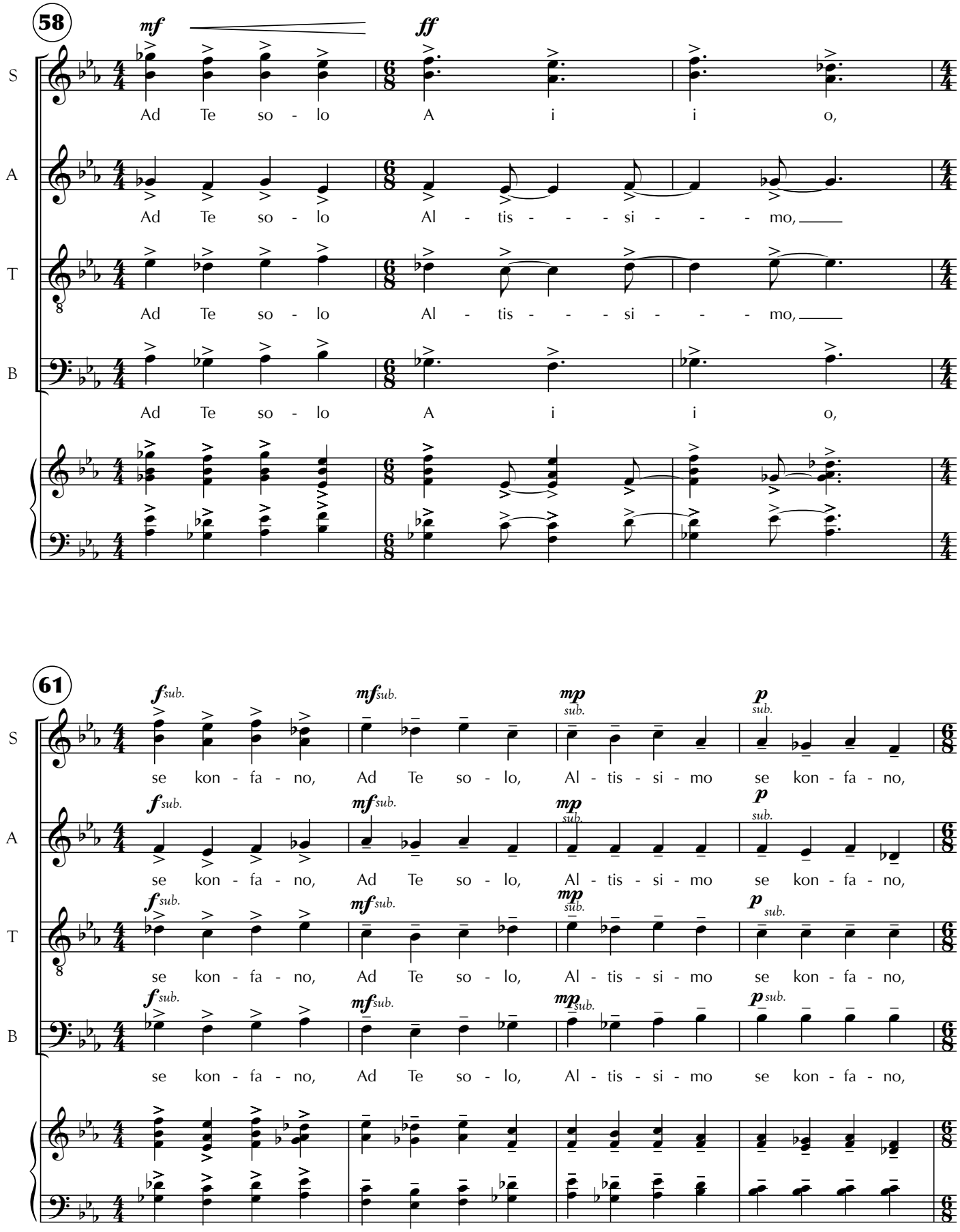
T: *p sub.* *f*
si mu si mu on - - - - - - - ni - - - po - - -

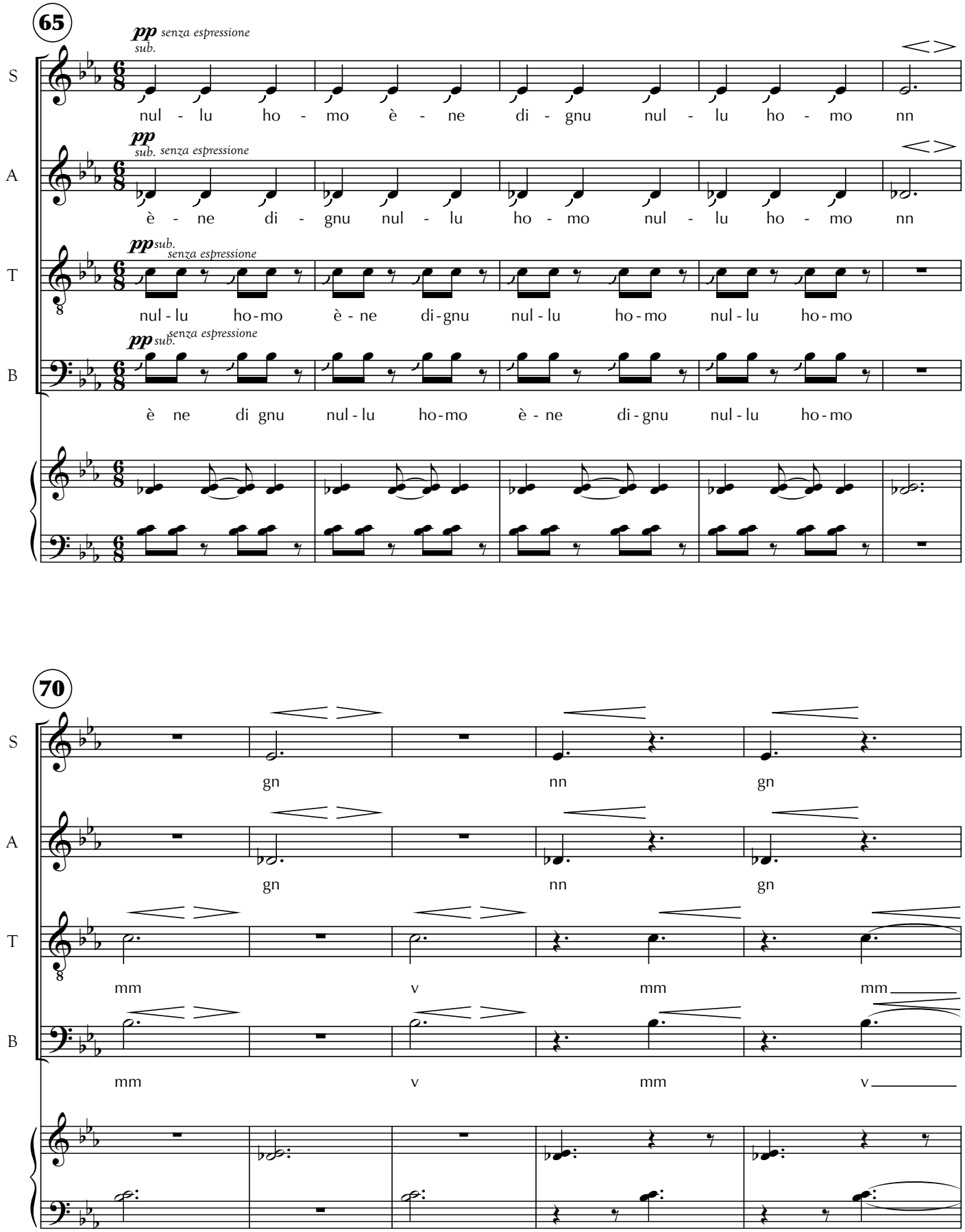
B: *p sub.* *f*
nul - - - lu be - ne - dic - ti - o - ne be - ne -

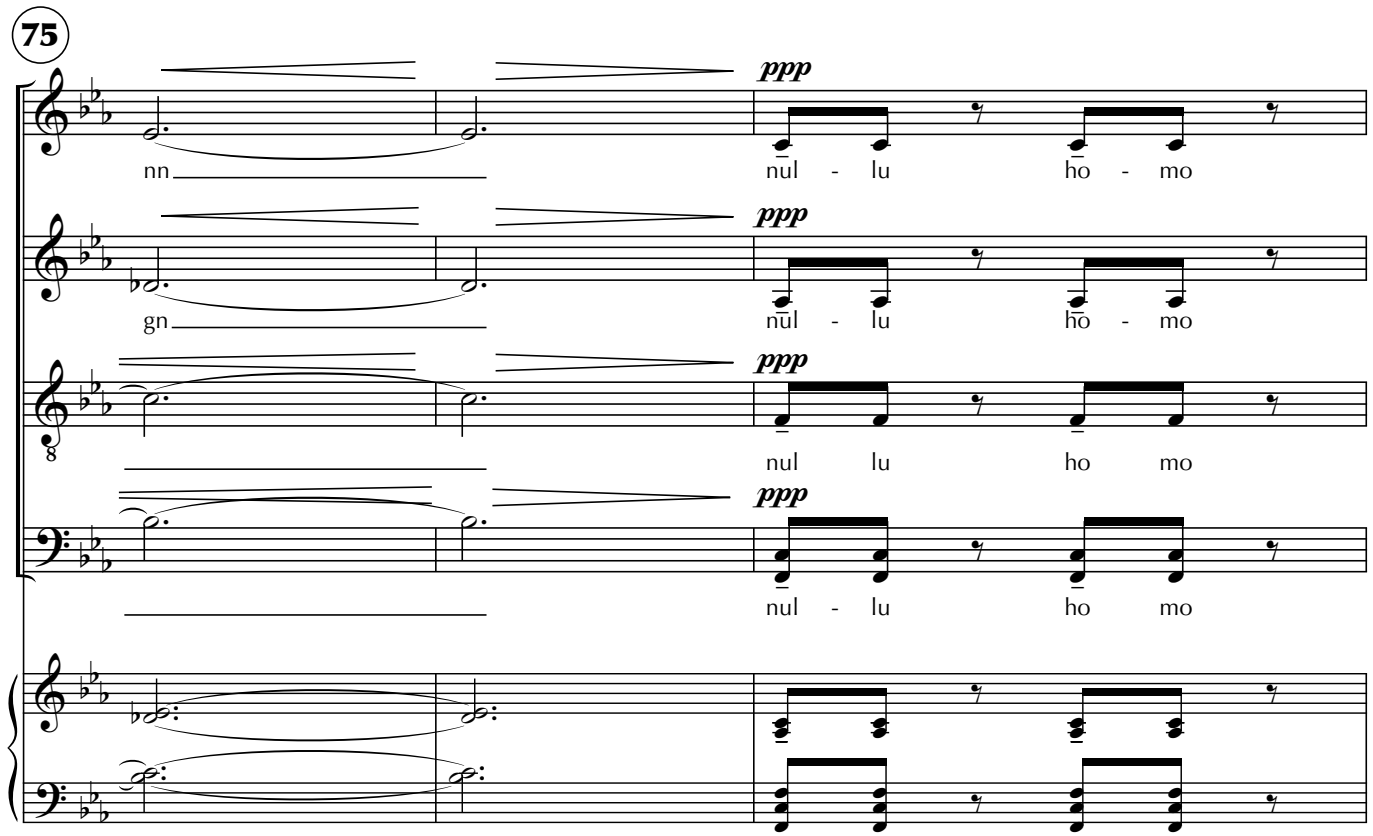


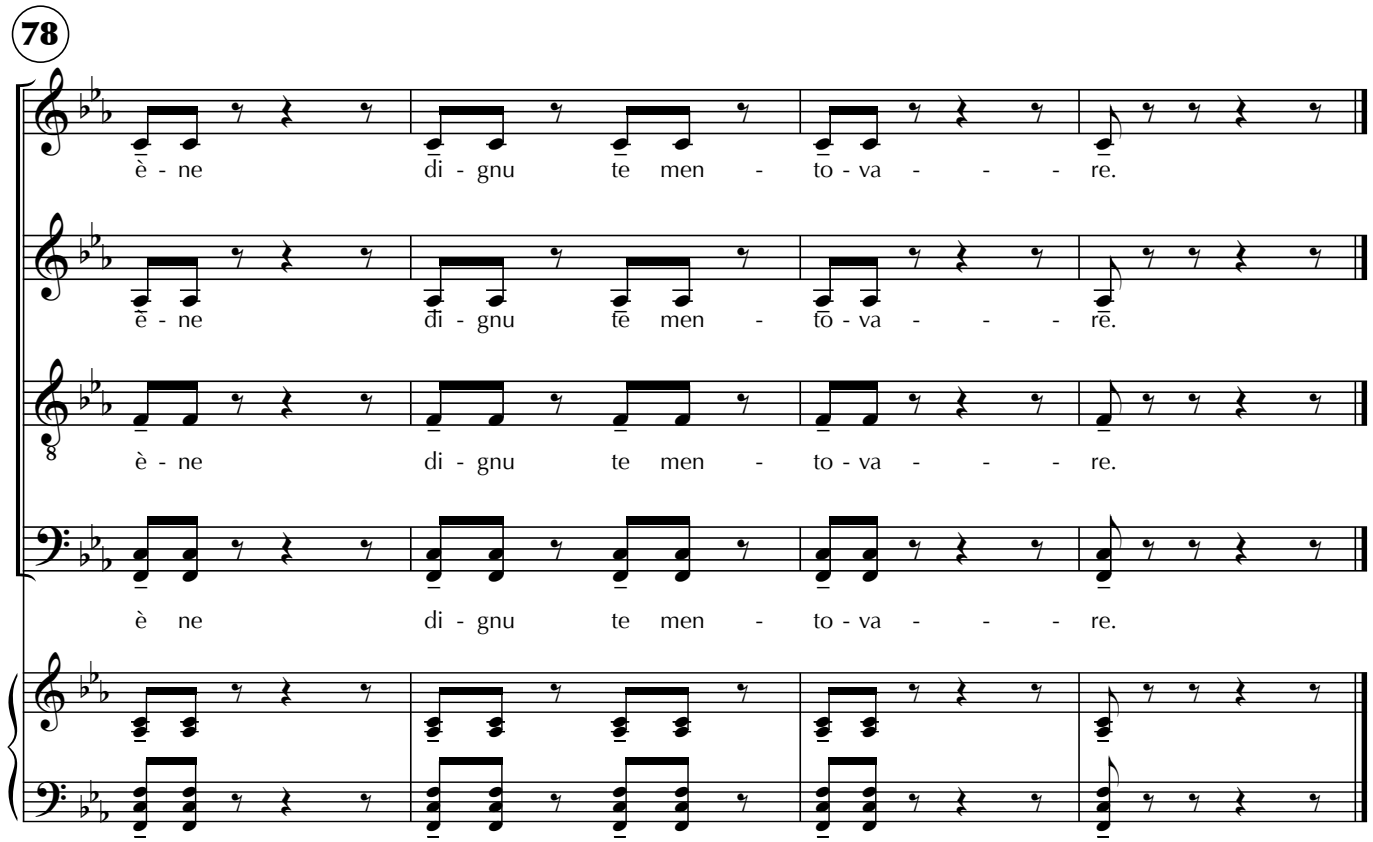



49
S
ten - - - - - - te bon Si-gno - re, bon Si gno re, bon Si-gno - re,
A
ten - - - - - - te bon Si-gno - re, bon Si gno re, bon Si-gno - re,
T
ten - - - - - - te bon Si - gno - re, bon Si-
B
dic-ti - o-ne po-ten-te bon Si - gno-re, bon Si - gno-re, bon Si gno-re,
54
ff joyous!
S
bon Si - gno - re, bon gno A e o o,
ff joyous!
A
bon Si - gno - re, bon gno A e o o
ff joyous!
T
gno - re, bon Si-gno - re Ad Te so - lo,
ff joyous!
B
bon Si - gno - re, bon Si re Ad Te so - lo,


58
mf
ff
S
Ad Te so - lo A i i o,
A
Ad Te so - lo Al - tis - - - si - - - mo,
T
Ad Te so - lo Al - tis - - - si - - - mo,
B
Ad Te so - lo A i i o,
61
f sub.
mf sub.
mp sub.
p sub.
S
se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,
A
se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,
T
se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,
B
se kon - fa - no, Ad Te so - lo, Al - tis - si - mo se kon - fa - no,


65
pp senza espressione
sub.
S
nul - lu ho - mo è - ne di - gnu nul - lu ho - mo nn
A
è - ne di - gnu nul - lu ho - mo nul - lu ho - mo nn
T
nul - lu ho - mo è - ne di - gnu nul - lu ho - mo nul - lu ho - mo
B
è ne di gnu nul - lu ho - mo è - ne di - gnu nul - lu ho - mo
70
gn nn gn
gn nn gn
mm v mm mm
mm v mm v


75
S
A
T
B
ppp
nn
nul - lu ho - mo
gn
nul - lu ho - mo
nul lu ho mo
nul - lu ho mo


78
S
A
T
B
è - ne di - gnu te men - to - va - - - re.
è - ne di - gnu te men - to - va - - - re.
è - ne di - gnu te men - to - va - - - re.
è ne di - gnu te men - to - va - - - re.

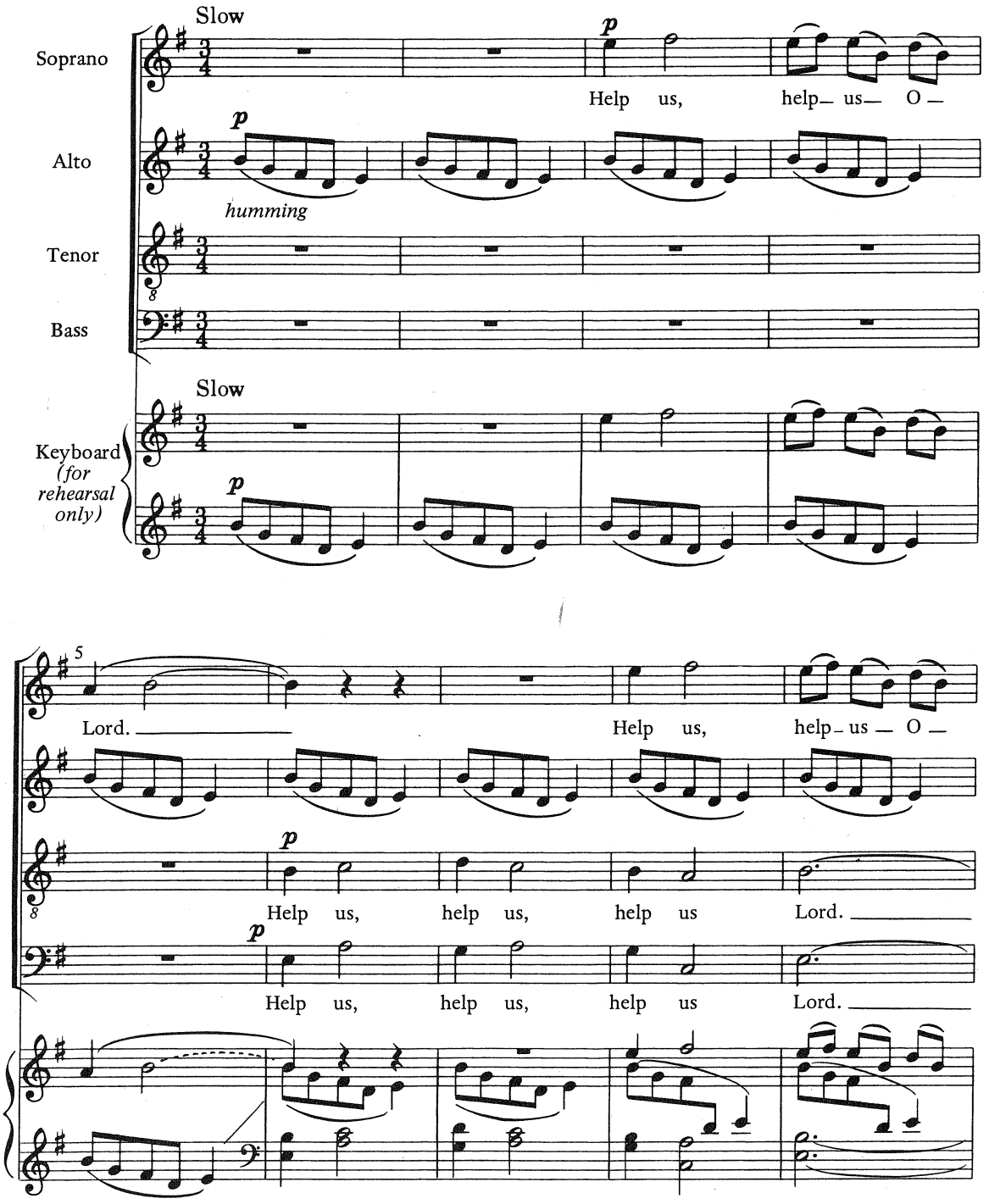
Encontro Internacional de Música Coral/USP-RP

M
2092
C66H4M

I. Help Us, O Lord

from Four Motets

Aaron Copland



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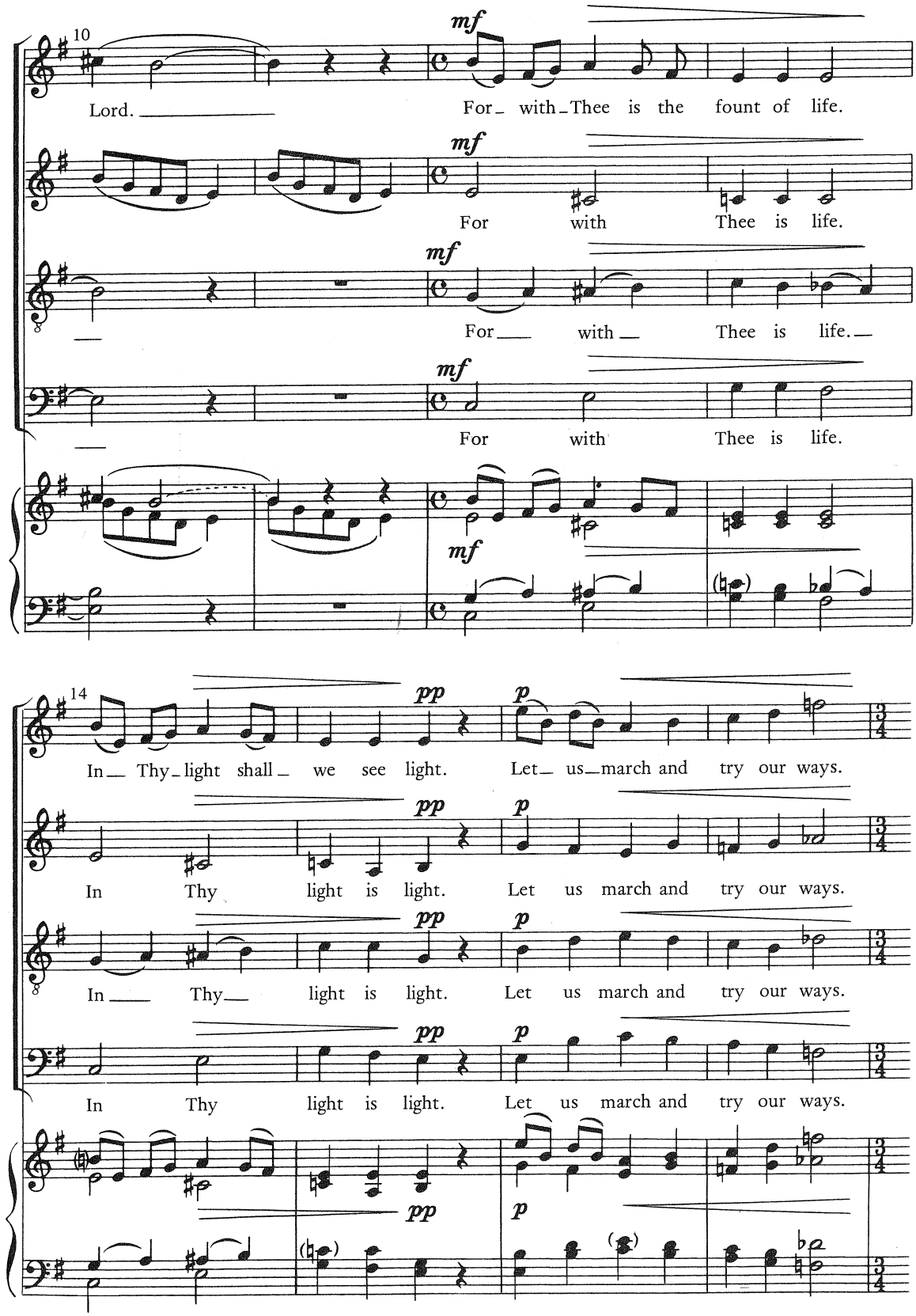

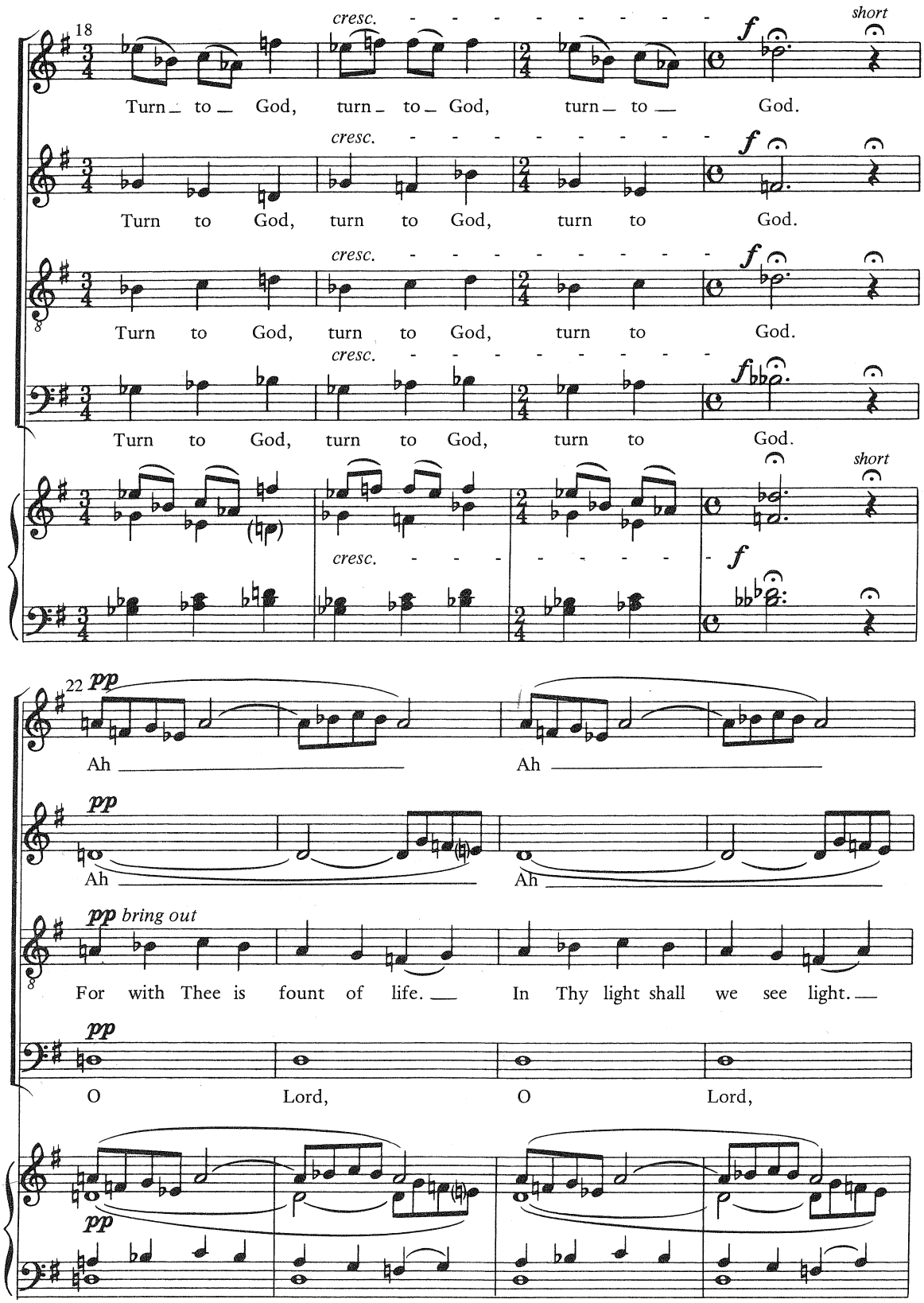
18
cresc.
f
short
Turn to God, turn to God, turn to God.
Turn to God, turn to God, turn to God.
Turn to God, turn to God, turn to God.
Turn to God, turn to God, turn to God.
22
pp
Ah
Ah
Ah
Ah
pp bring out
For with Thee is fount of life.
In Thy light shall we see light.
O Lord, O Lord,

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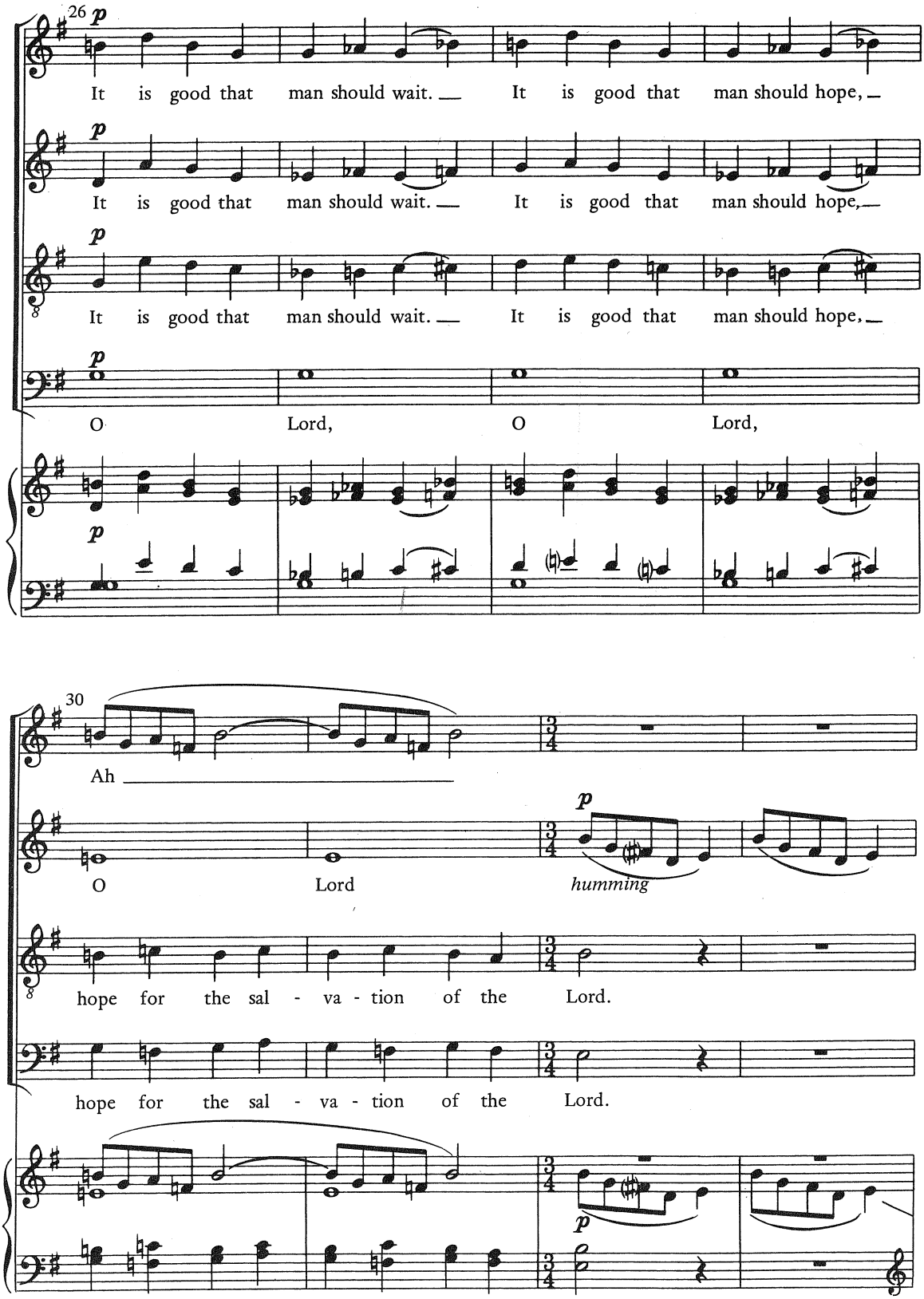

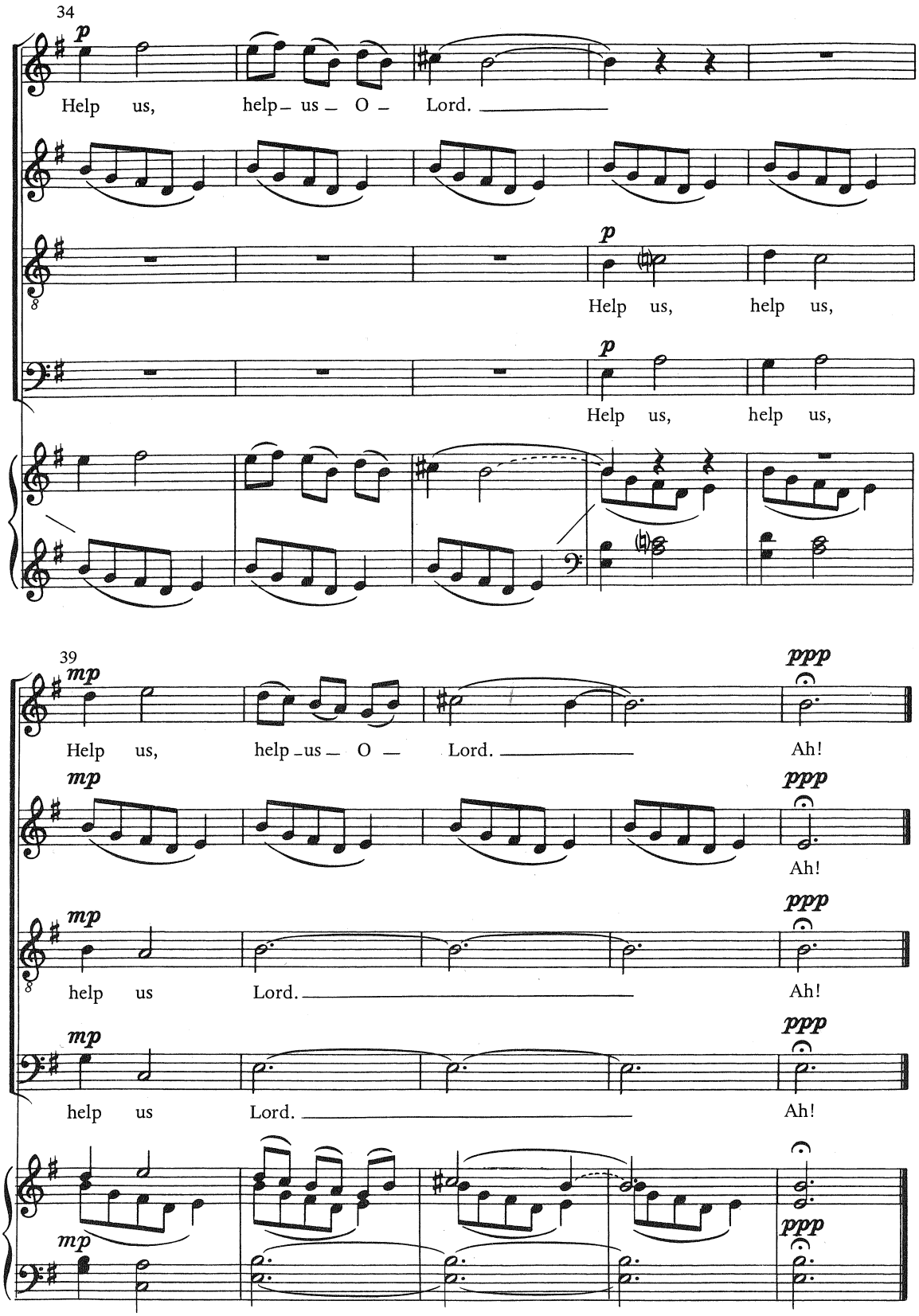

Duration: 2' 40"

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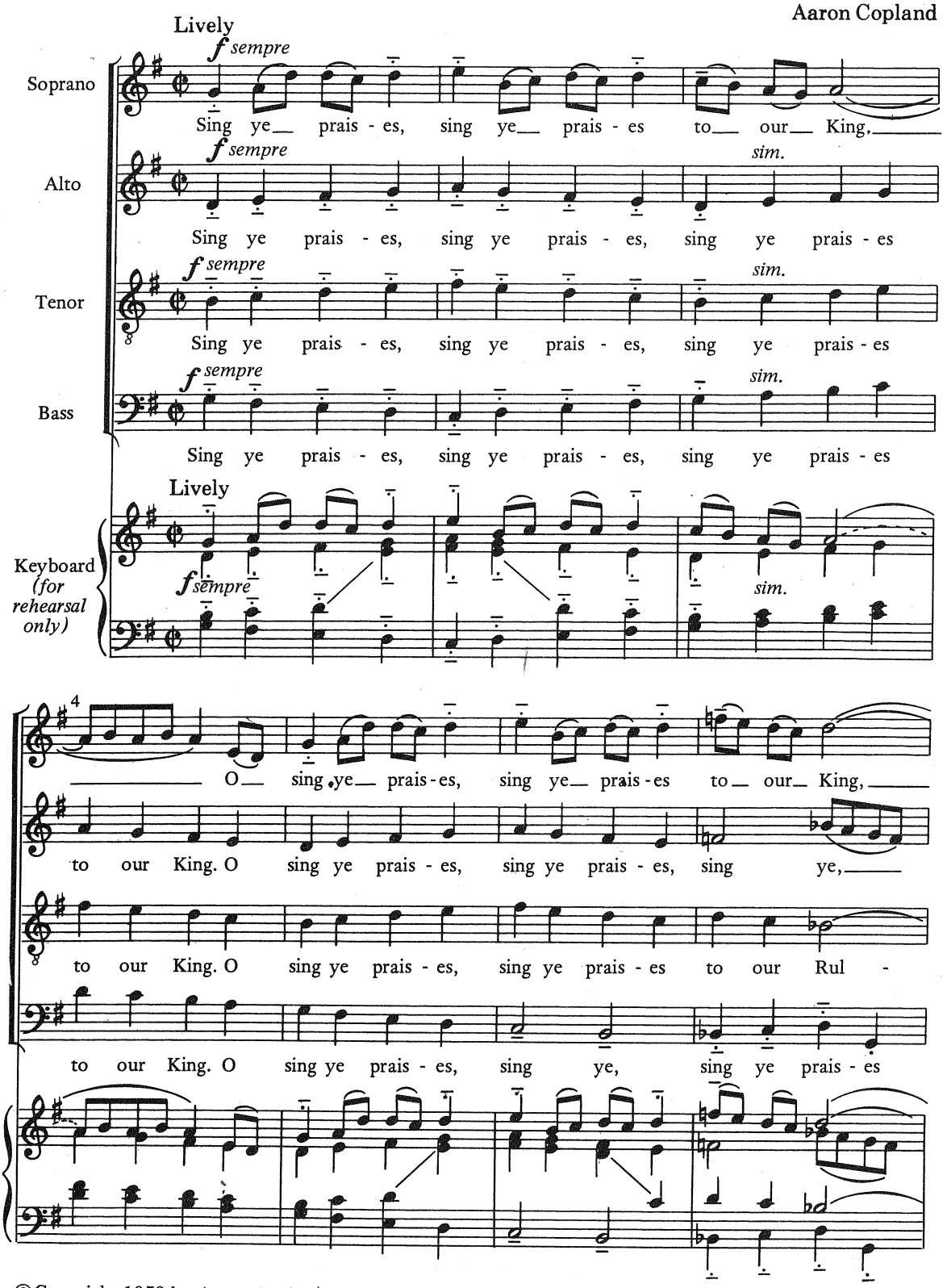
M 2092 C66 S5M

IV. Sing Ye Praises to Our King

from **Four Motets**

Aaron Copland



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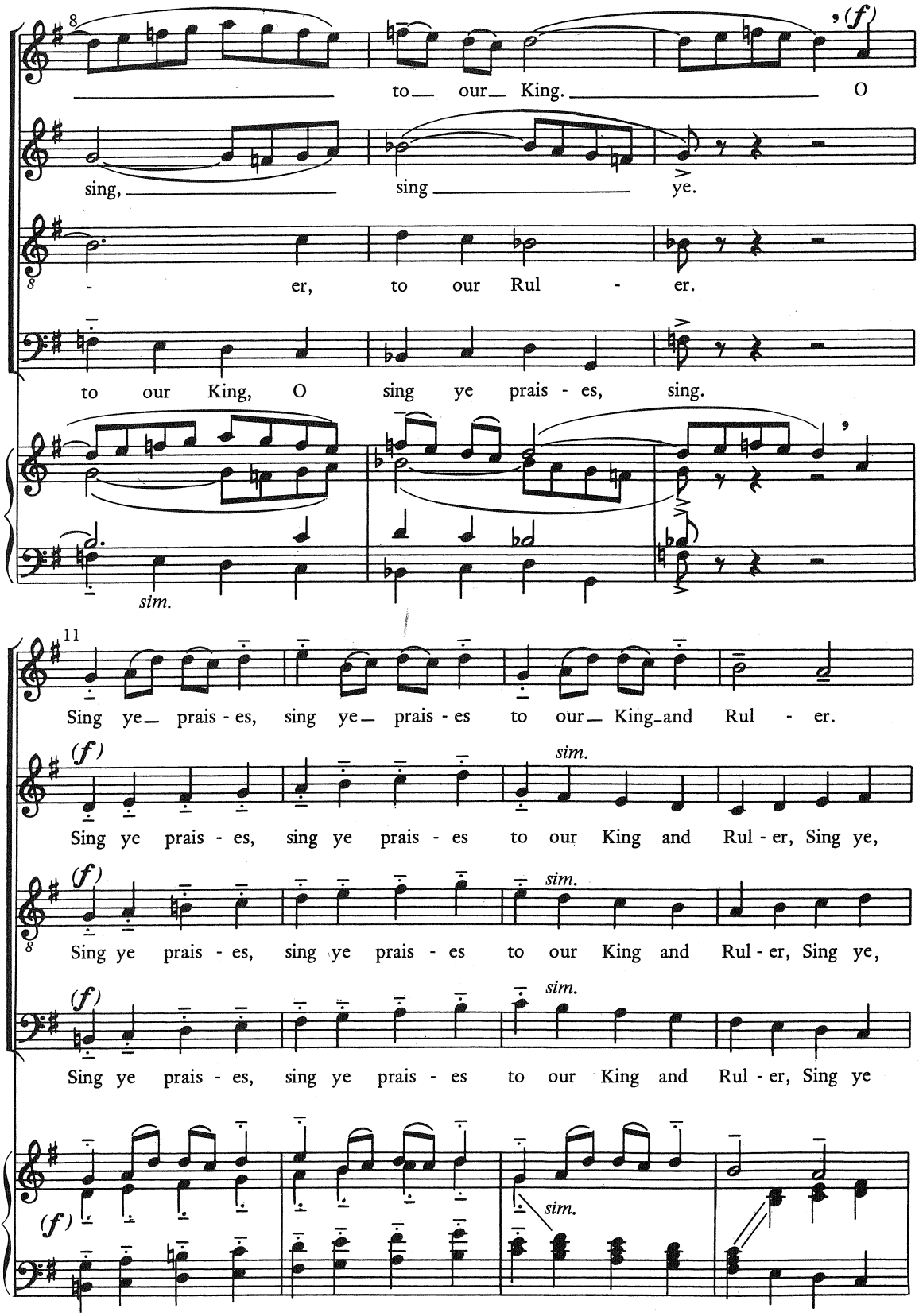
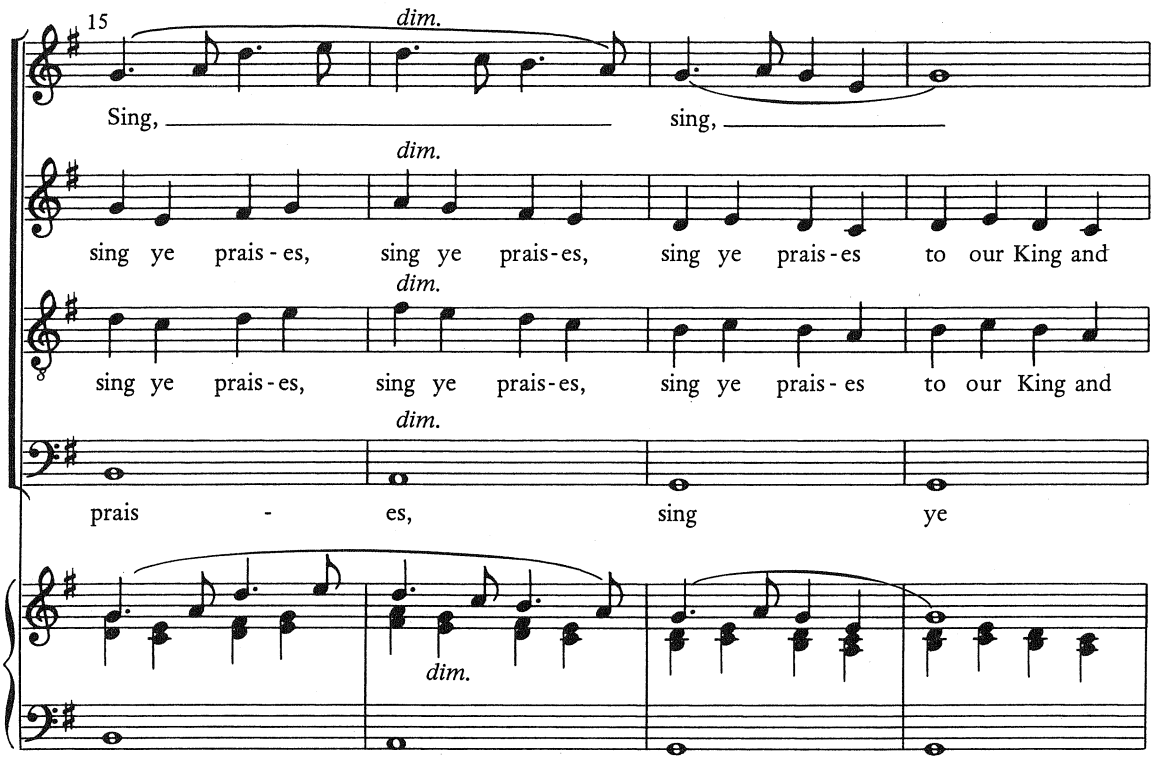
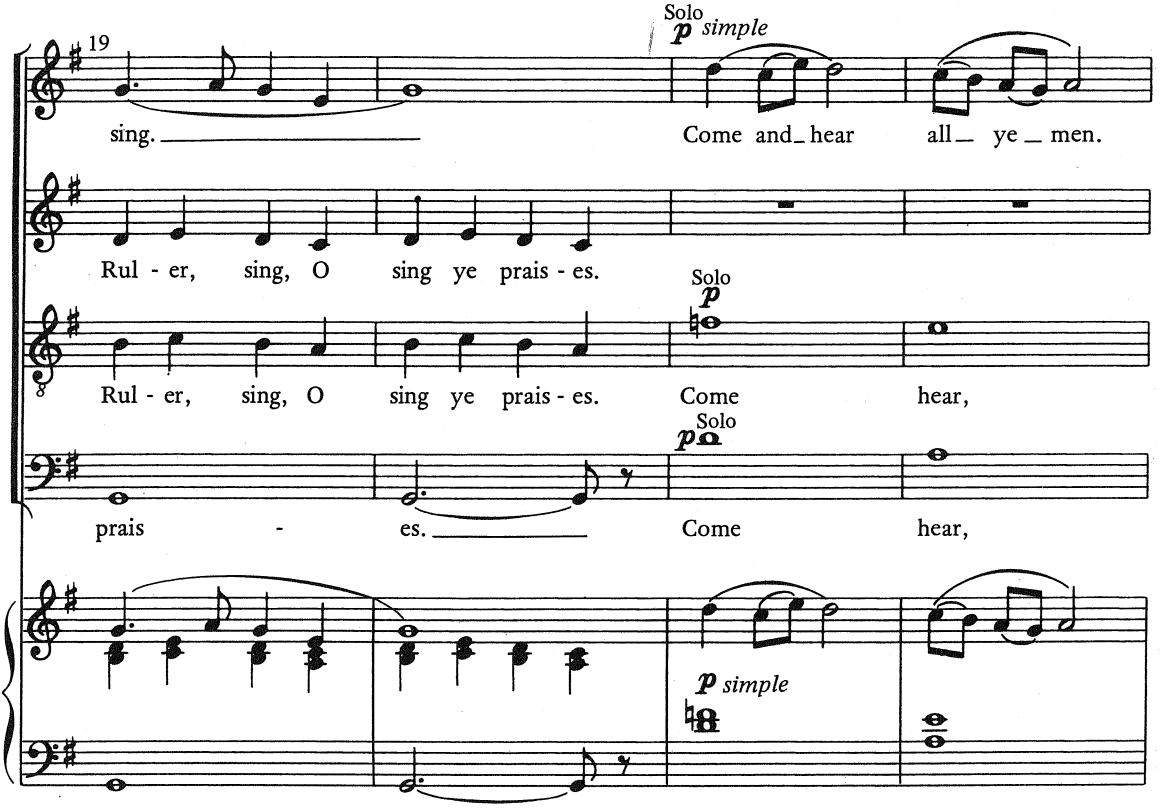

8
to our King. O
sing, sing ye.
er, to our Rul - er.
to our King, O sing ye prais - es, sing.
sim.
11
Sing ye prais - es, sing ye prais - es to our King and Rul - er.
(f)
Sing ye prais - es, sing ye prais - es to our King and Rul - er, Sing ye,
Sing ye prais - es, sing ye prais - es to our King and Rul - er, Sing ye,
Sing ye prais - es, sing ye prais - es to our King and Rul - er, Sing ye


15
dim.
Sing, sing,
dim.
sing ye prais - es, sing ye prais - es, sing ye prais - es to our King and
dim.
sing ye prais - es, sing ye prais - es, sing ye prais - es to our King and
dim.
prais - es, sing ye
dim.


19
Solo
p simple
sing. Come and hear all ye men.
Rul - er, sing, O sing ye prais - es.
Solo
p
Rul - er, sing, O sing ye prais - es. Come hear,
Solo
p
prais - es. Come hear,
p simple

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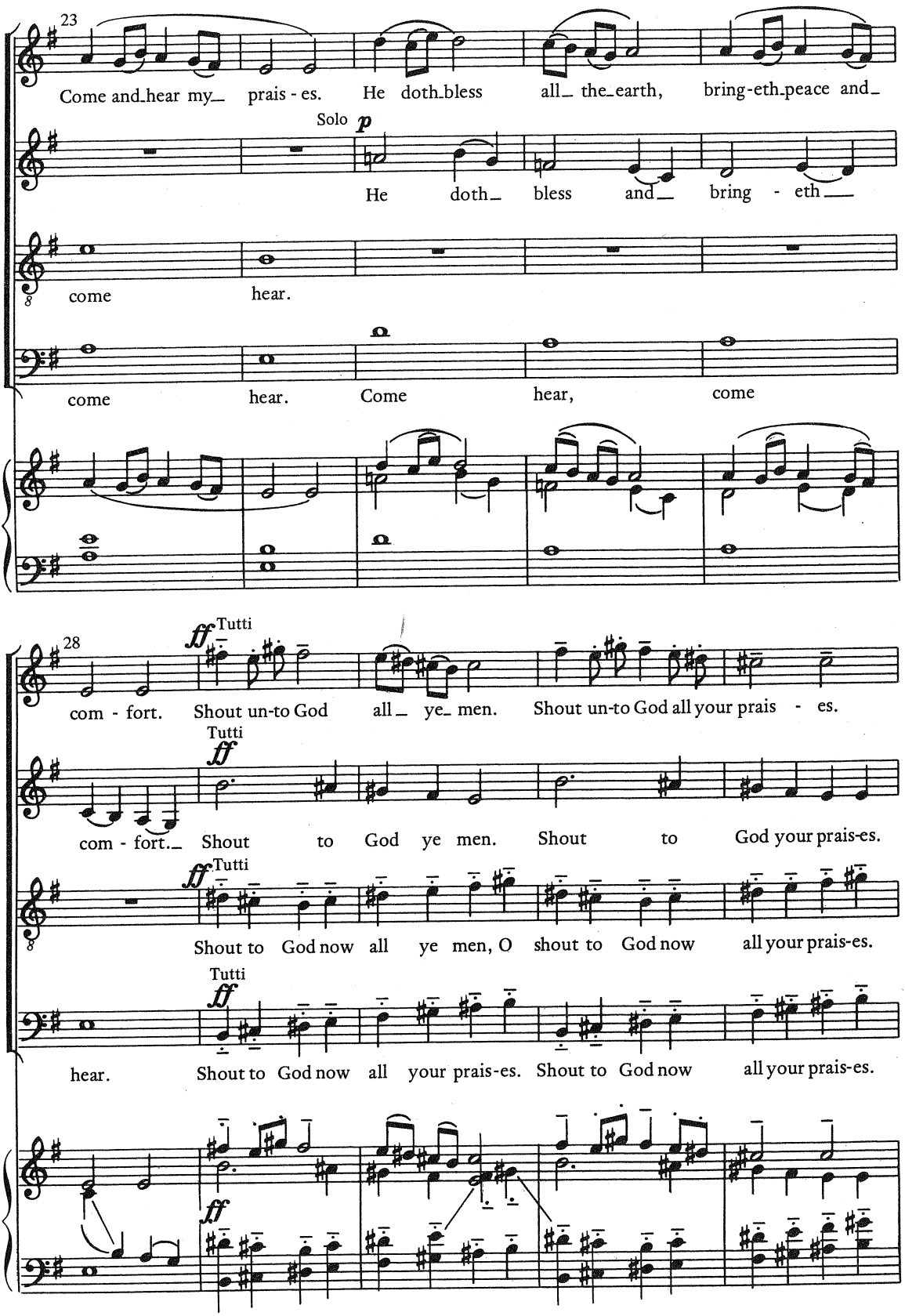
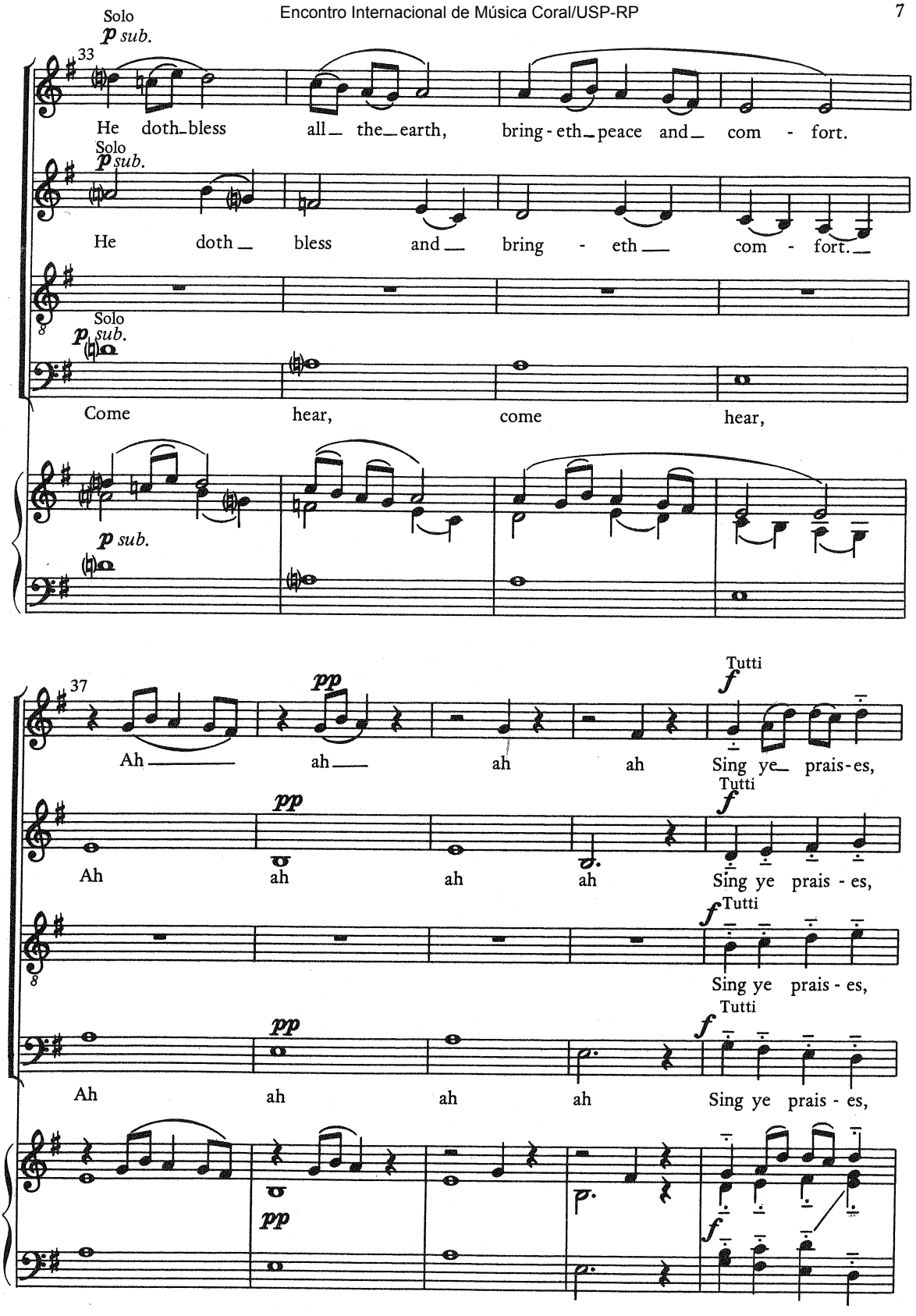
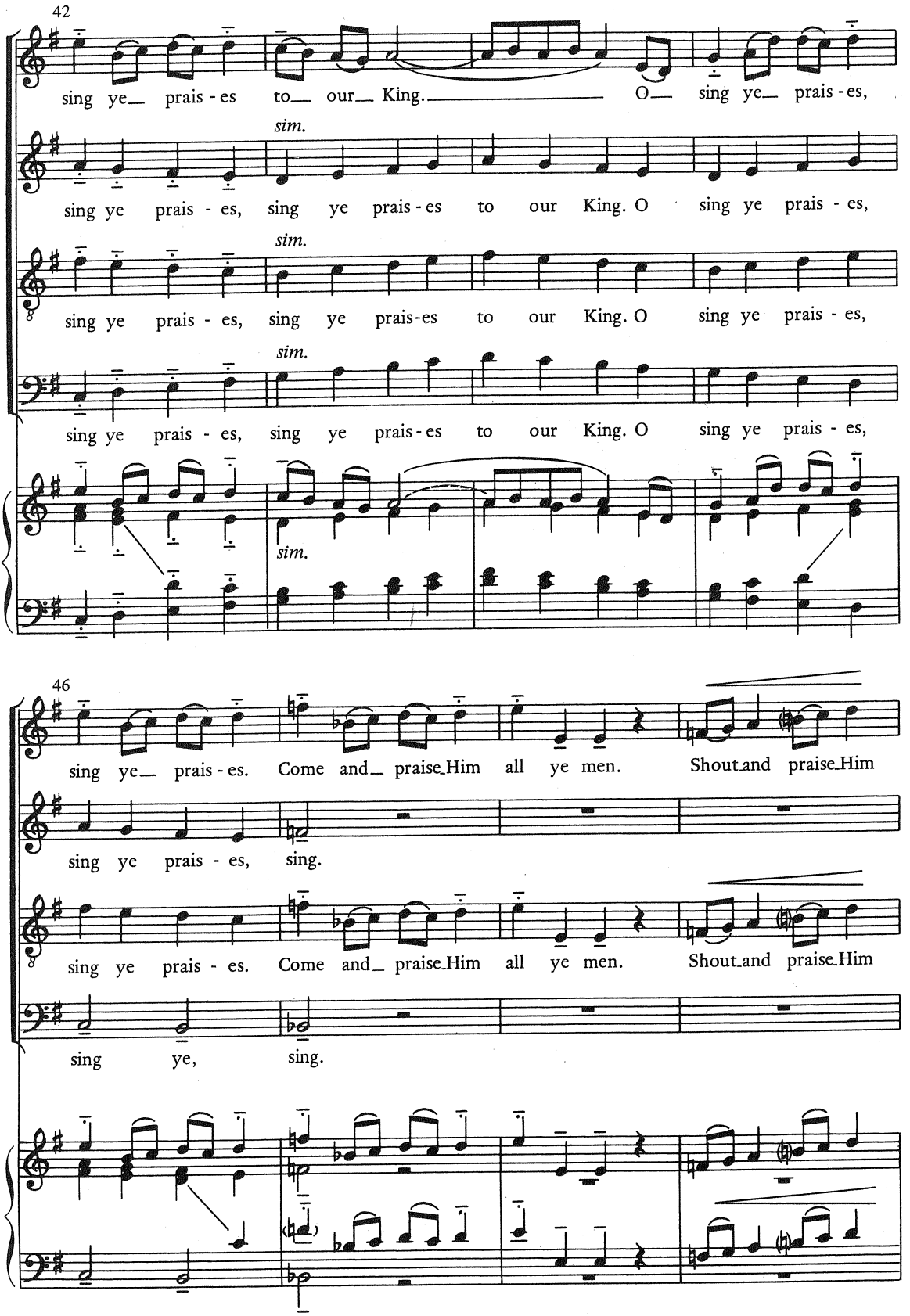
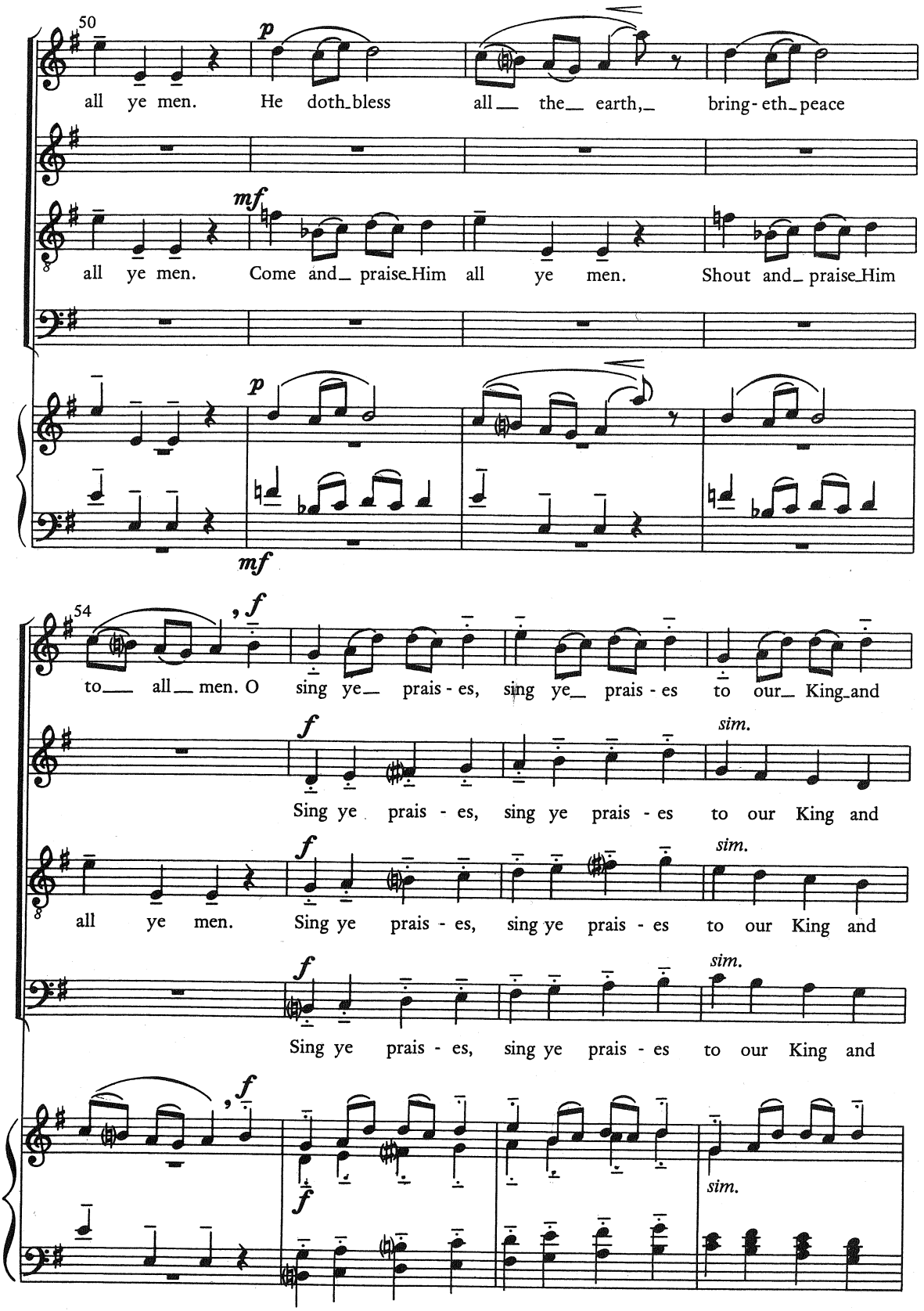
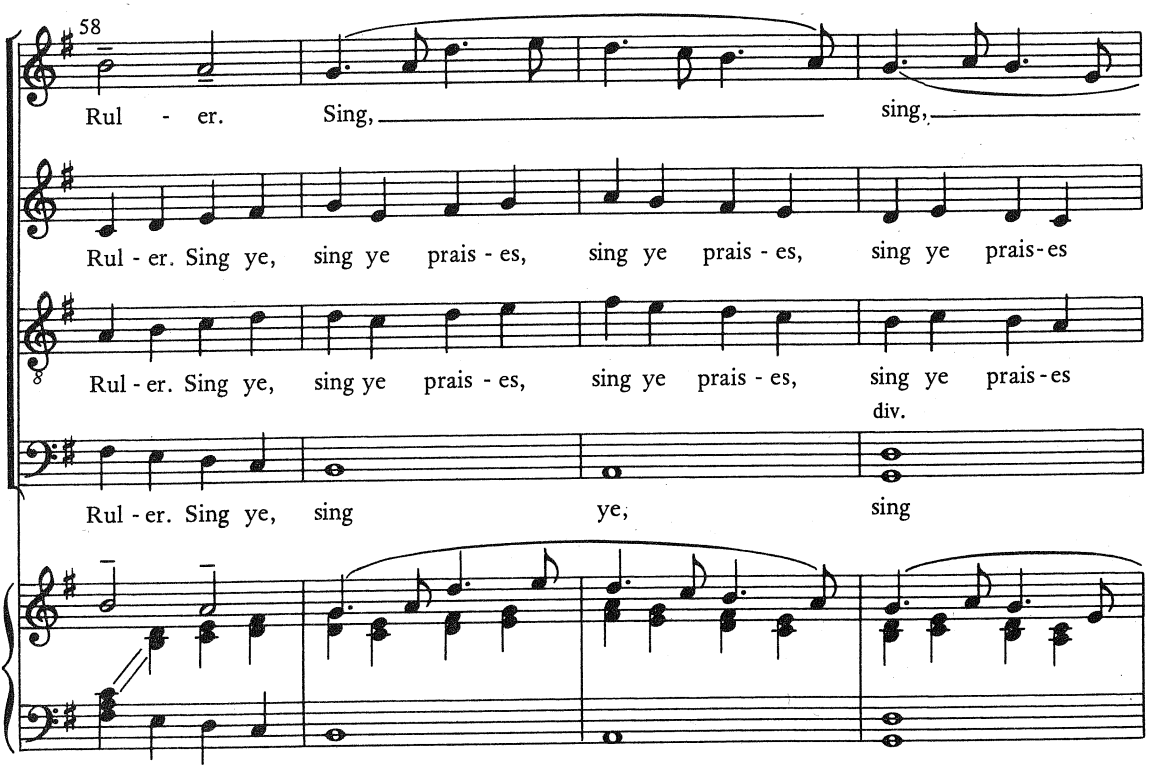
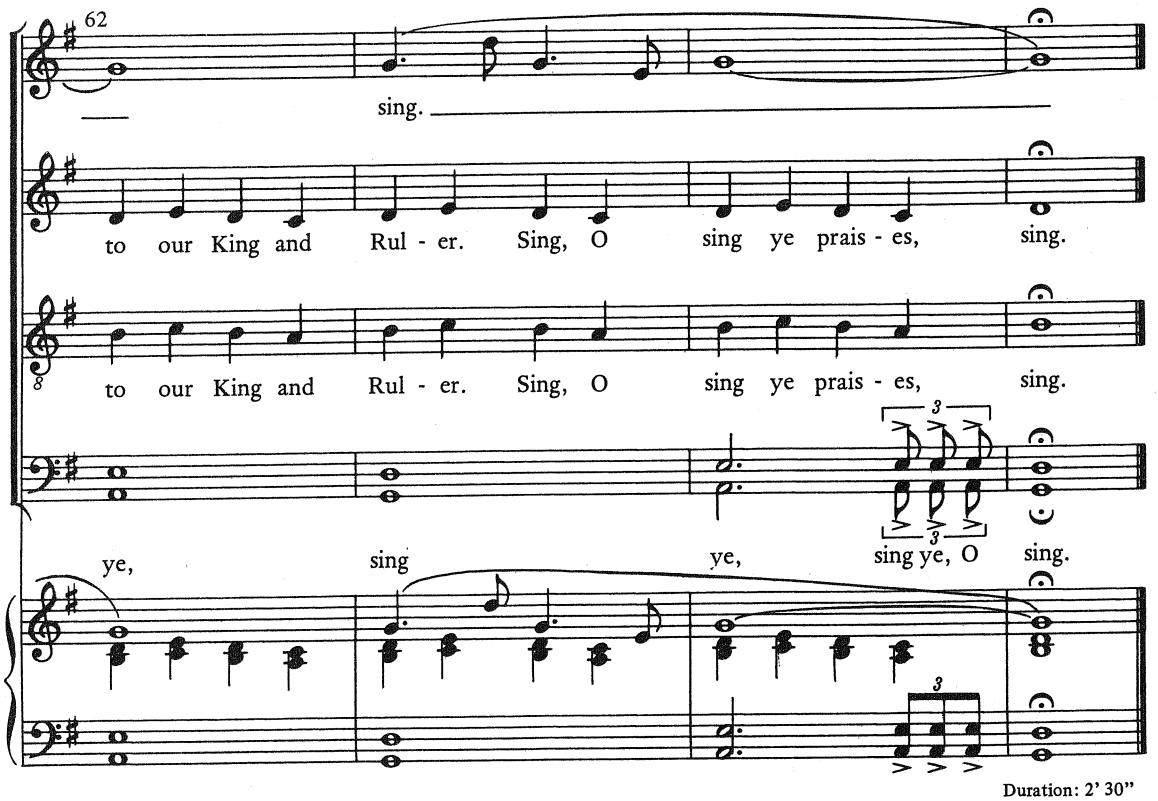



Solo
p sub.
33
He doth bless all the earth, bring - eth peace and com - fort.
Solo
p sub.
He doth bless and bring - eth com - fort.
Solo
p sub.
Come hear, come hear,
p sub.
37
pp
Ah ah ah ah
Tutti
f
Sing ye prais - es,
pp
Ah ah ah ah
Tutti
f
Sing ye prais - es,
Tutti
f
Sing ye prais - es,
pp
Ah ah ah ah
Tutti
f
Sing ye prais - es,
pp
f


42
sing ye_ prais - es to_ our_ King. O_ sing ye_ prais - es,
sim.
sing ye prais - es, sing ye prais - es to our King. O sing ye prais - es,
sim.
sing ye prais - es, sing ye prais-es to our King. O sing ye prais - es,
sim.
sing ye prais - es, sing ye prais - es to our King. O sing ye prais - es,
sim.
46
sing ye_ prais - es. Come and_ praise_Him all ye men. Shout_and praise_Him
sing ye prais - es, sing.
sing ye prais - es. Come and_ praise_Him all ye men. Shout_and praise_Him
sing ye, sing.


50
p
all ye men. He doth bless all the earth, bring-eth peace
mf
all ye men. Come and praise Him all ye men. Shout and praise Him
p
mf
54
f
to all men. O sing ye prais - es, sing ye prais - es to our King and
f
sim.
Sing ye prais - es, sing ye prais - es to our King and
f
sim.
all ye men. Sing ye prais - es, sing ye prais - es to our King and
f
sim.
Sing ye prais - es, sing ye prais - es to our King and
f
f
sim.





Duration: 2' 30"

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Luleå tekniska universitet
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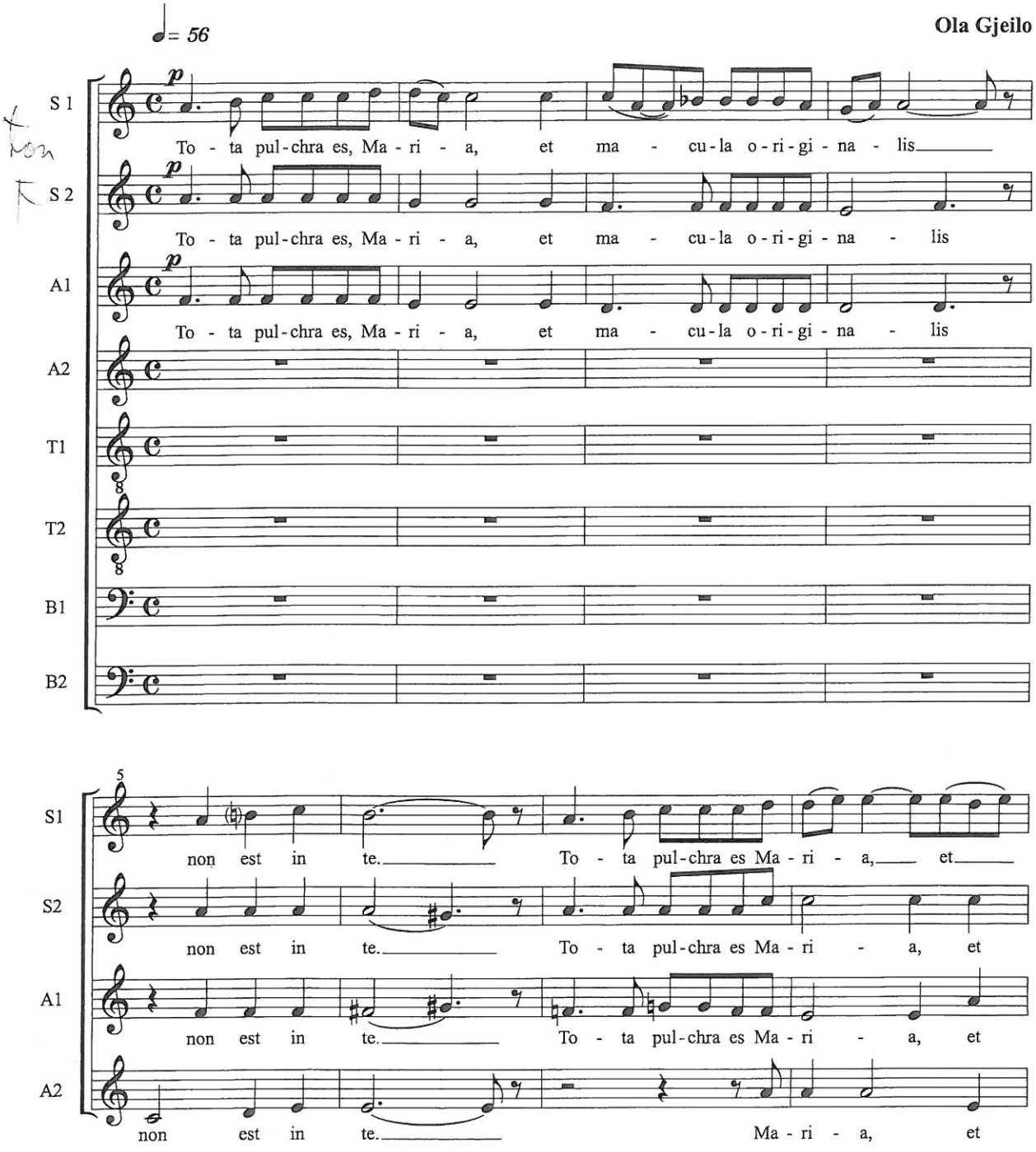
Tota pulchra es

For mixed choir a cappella

Ola Gjeilo



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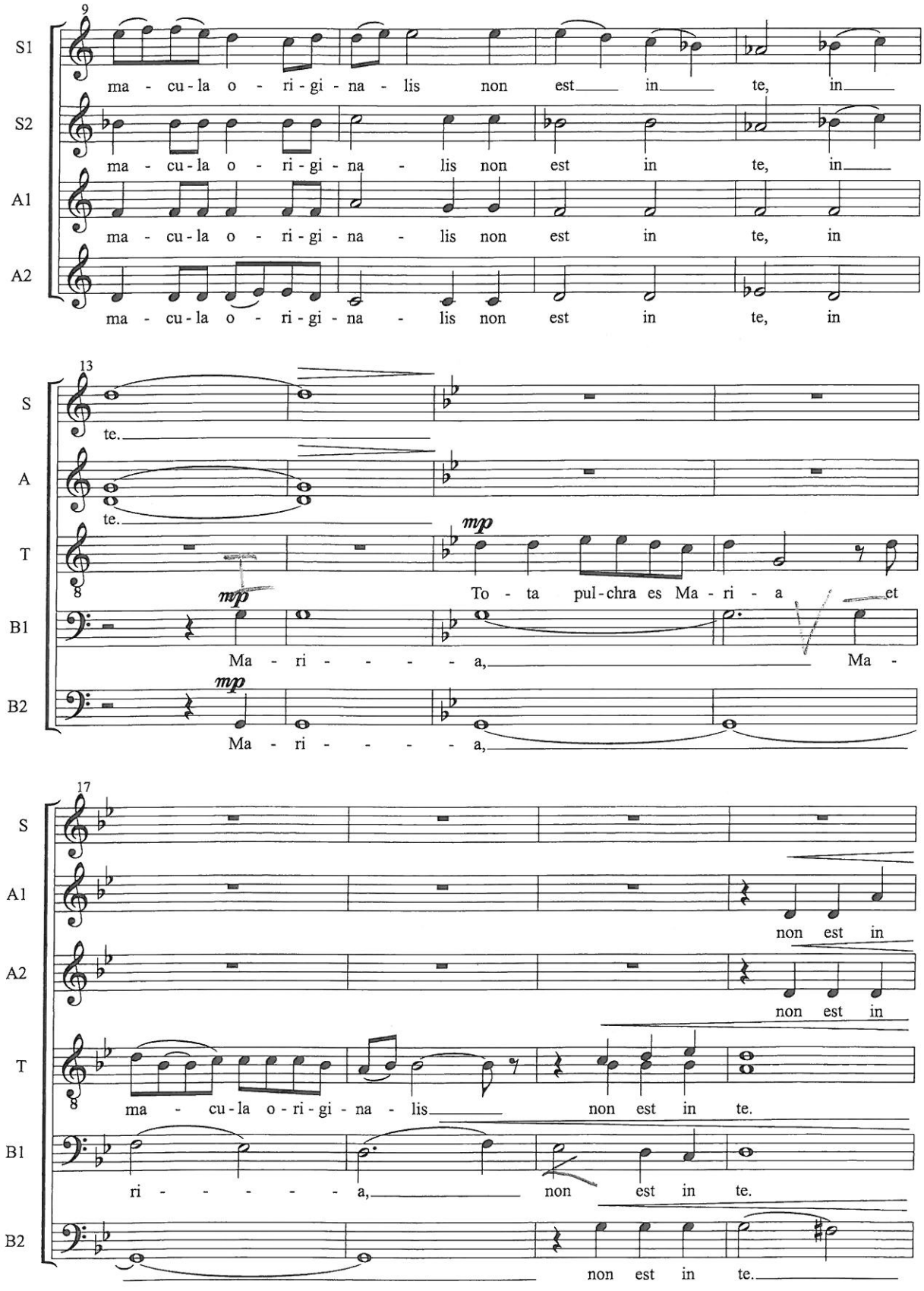
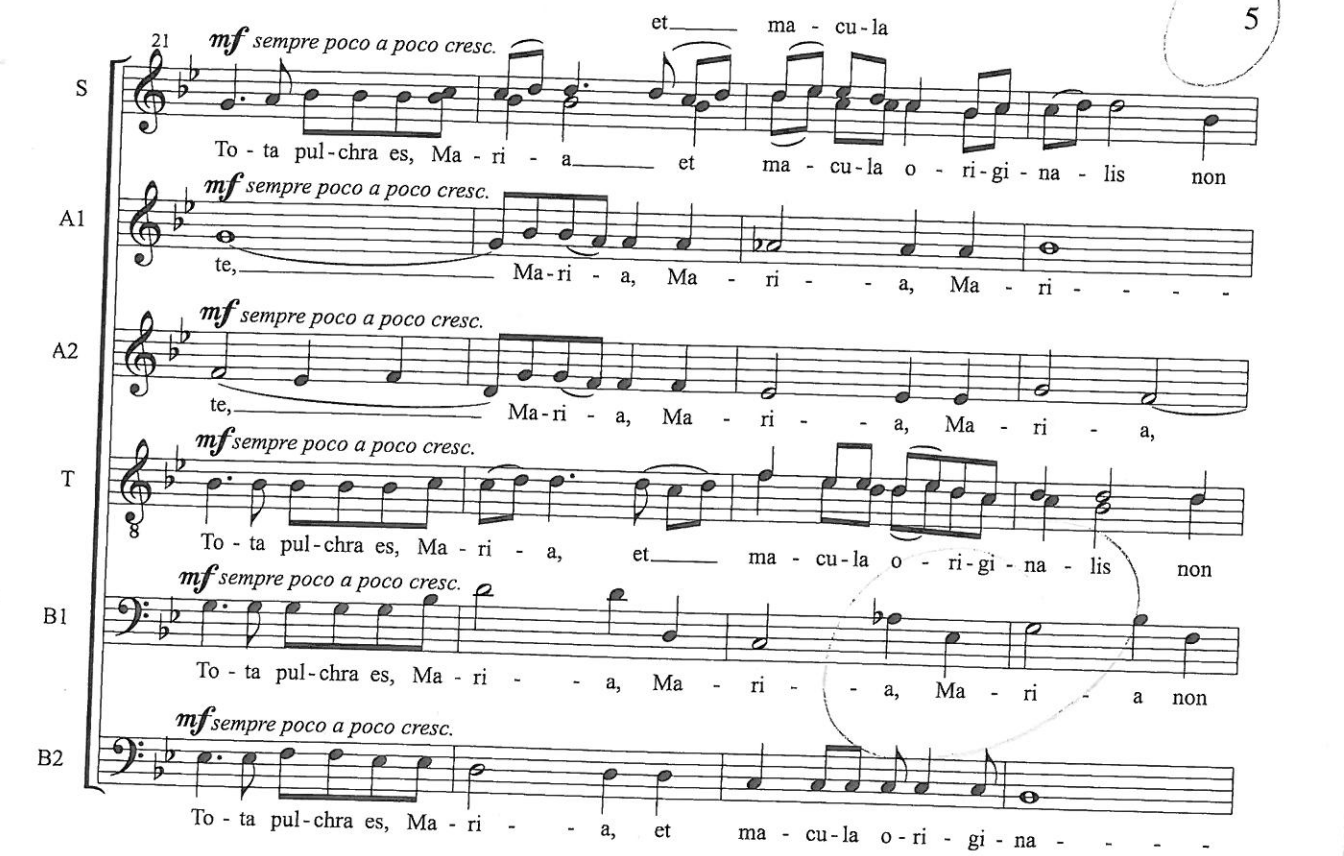
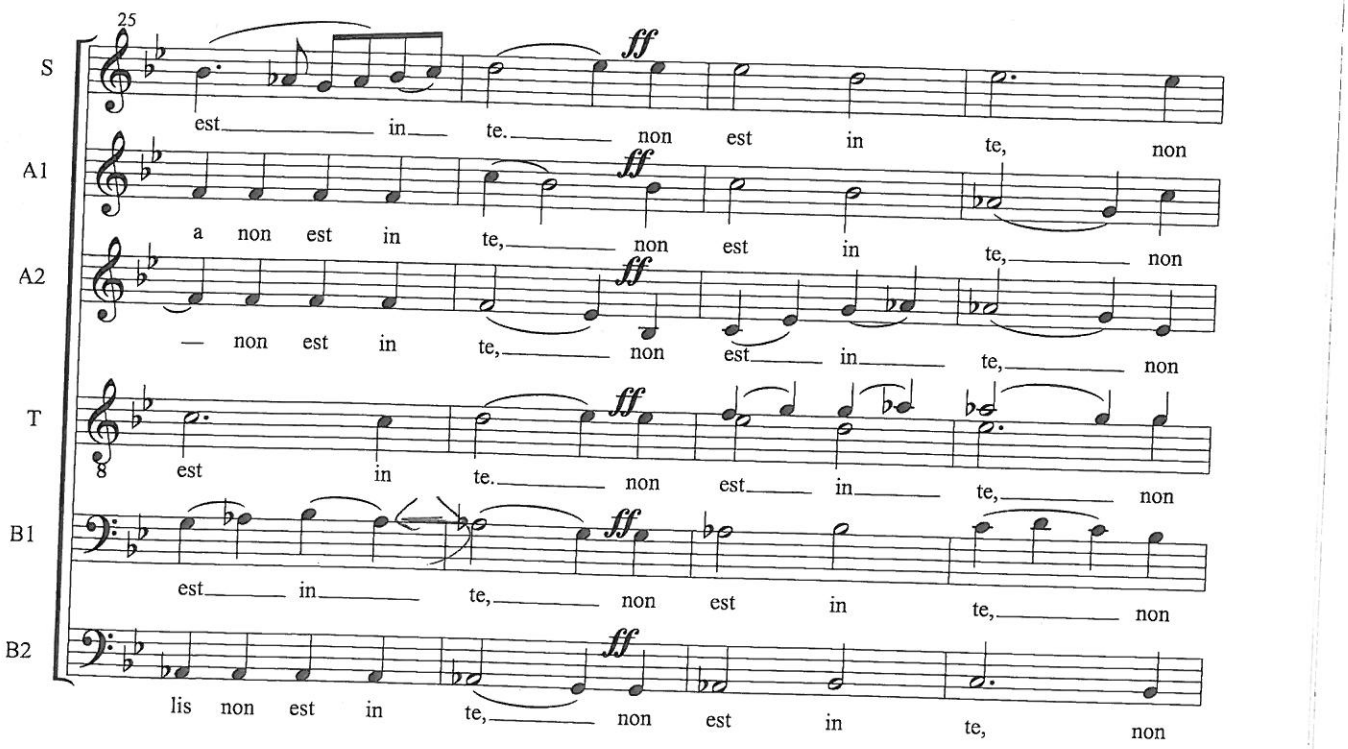
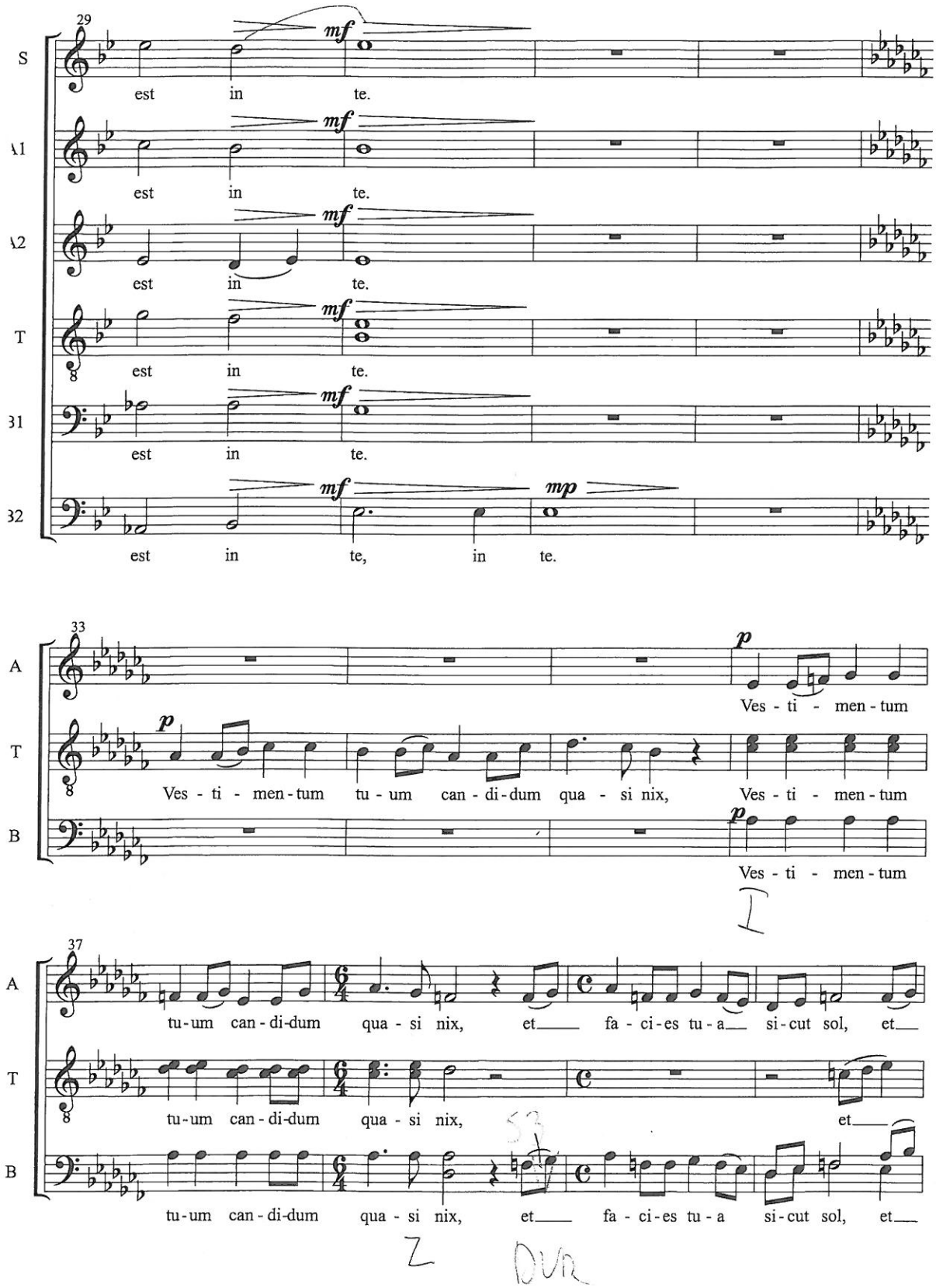
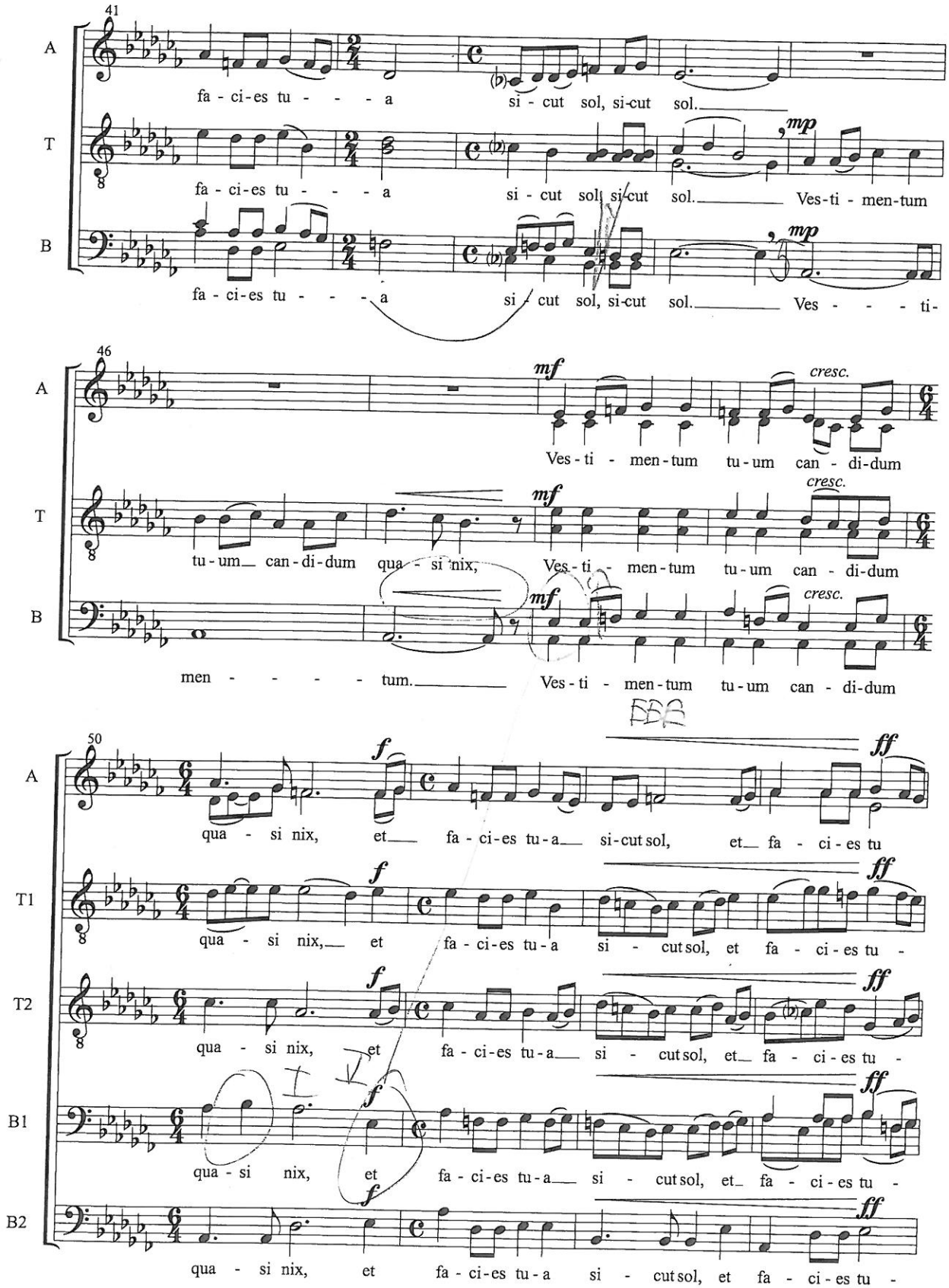
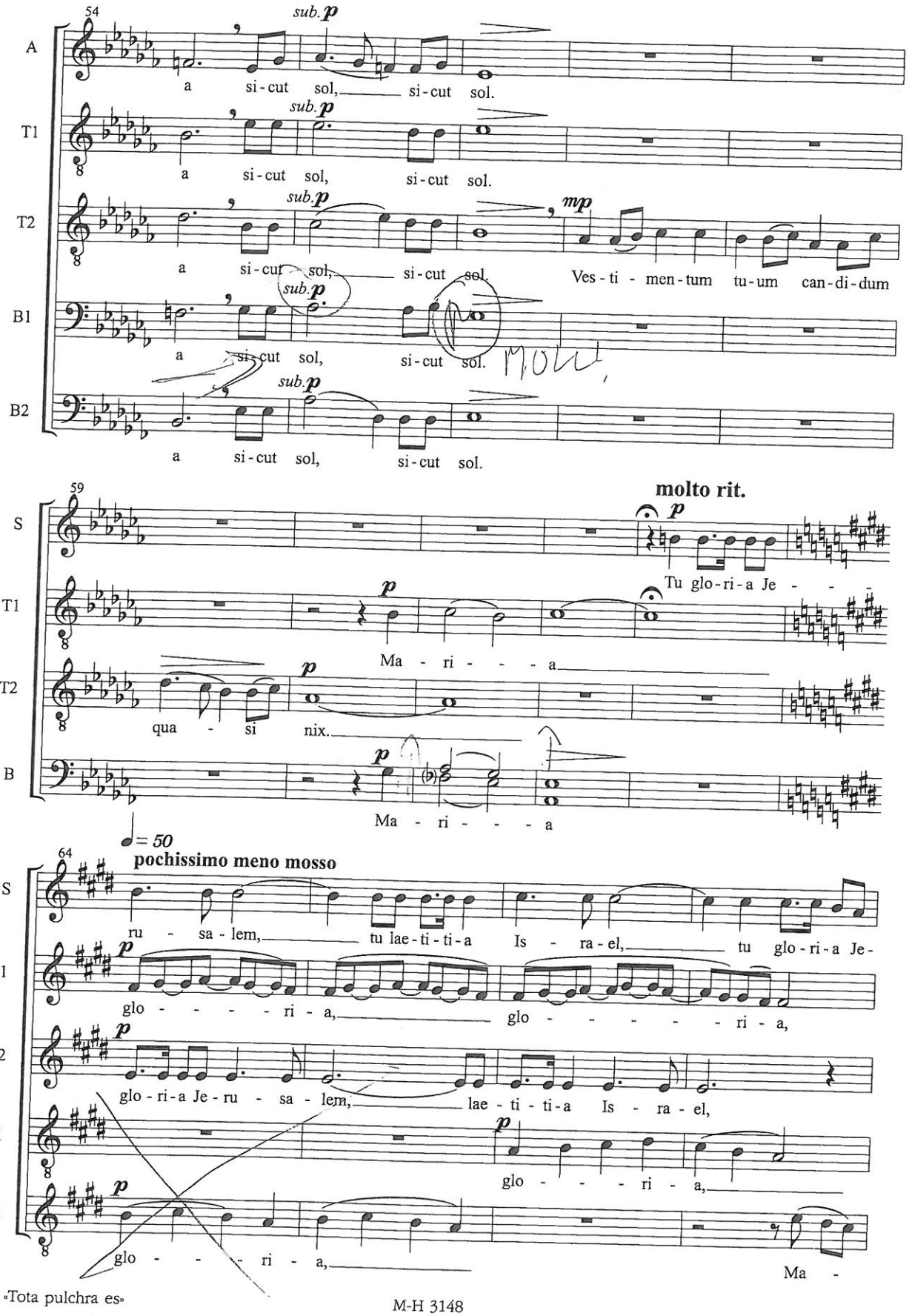

9
S1
ma - cu - la o - ri - gi - na - lis non est in te, in
S2
ma - cu - la o - ri - gi - na - lis non est in te, in
A1
ma - cu - la o - ri - gi - na - lis non est in te, in
A2
ma - cu - la o - ri - gi - na - lis non est in te, in
13
S
te.
A
te.
T
mp
To - ta pul - chra es Ma - ri - a et
B1
mp
Ma - ri - - - - - a, Ma -
B2
mp
Ma - ri - - - - - a,
17
S
A1
non est in
A2
non est in
T
ma - cu - la o - ri - gi - na - lis non est in te.
B1
ri - - - - - a, non est in te.
B2
non est in te.


21
et ma - cu - la
S
mf sempre poco a poco cresc.
To - ta pul - chra es, Ma - ri - a et ma - cu - la o - ri - gi - na - lis non
A1
mf sempre poco a poco cresc.
te, Ma - ri - a, Ma - ri - - a, Ma - ri - - - -
A2
mf sempre poco a poco cresc.
te, Ma - ri - a, Ma - ri - - a, Ma - ri - a,
T
mf sempre poco a poco cresc.
To - ta pul - chra es, Ma - ri - a, et ma - cu - la o - ri - gi - na - lis non
B1
mf sempre poco a poco cresc.
To - ta pul - chra es, Ma - ri - - a, Ma - ri - - a, Ma - ri - a non
B2
mf sempre poco a poco cresc.
To - ta pul - chra es, Ma - ri - - a, et ma - cu - la o - ri - gi - na - - - -

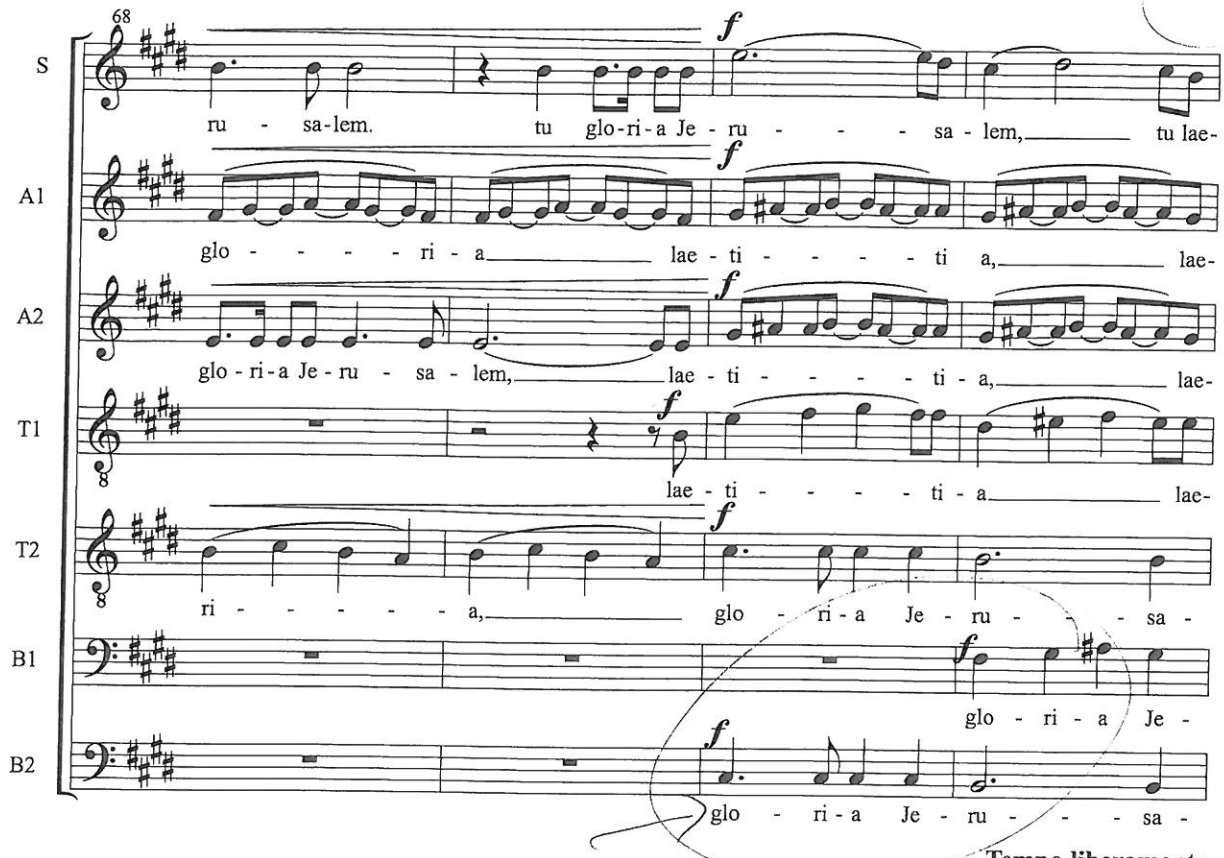

25
S
est in te. non est in te, non
A1
ff
a non est in te, non est in te, non
A2
ff
non est in te, non est in te, non
T
ff
est in te. non est in te, non
B1
ff
est in te, non est in te, non
B2
ff
lis non est in te, non est in te, non

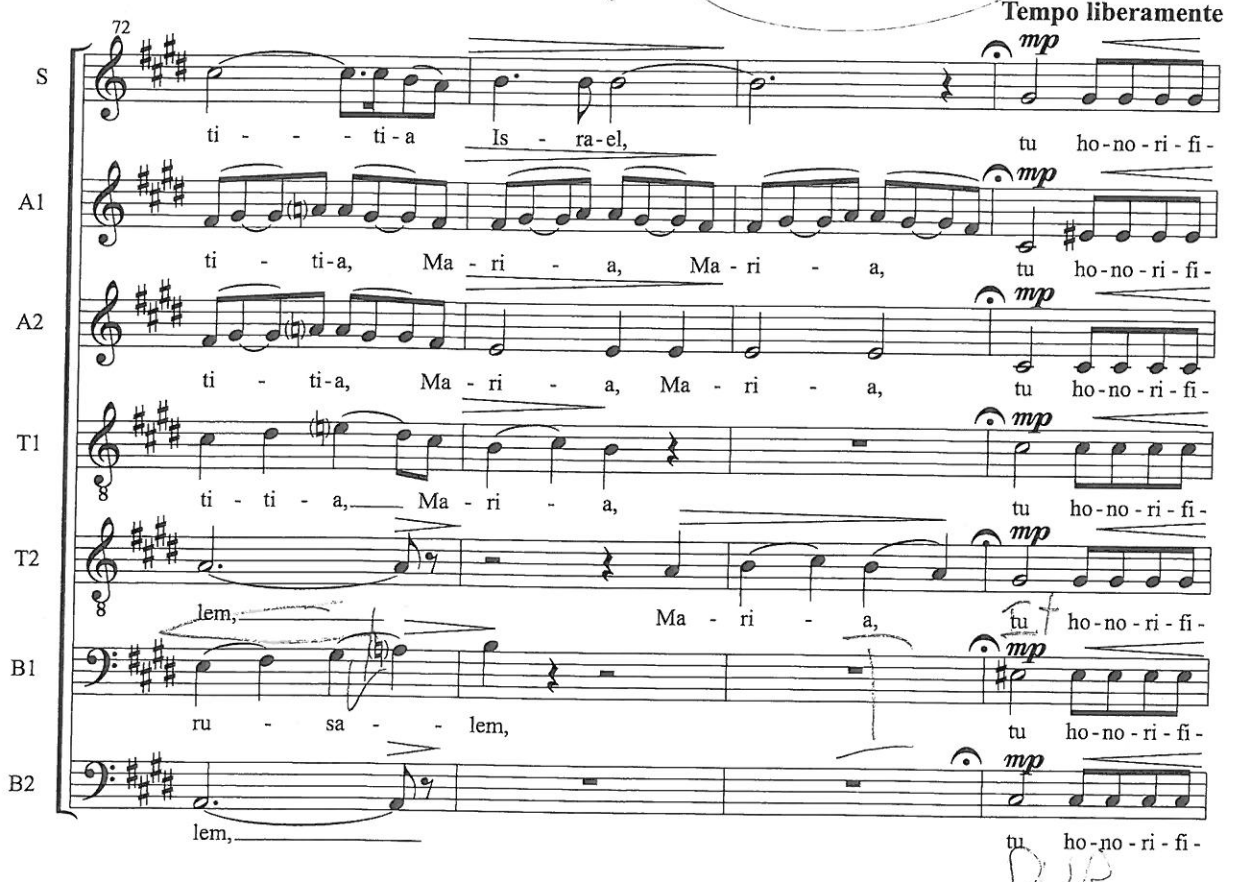

29
S
A1
A2
T
B1
B2
mf
mp
est in te.
est in te, in te.
33
A
T
B
p
Ves - ti - men - tum
Ves - ti - men - tum tu - um can - di - dum qua - si nix, Ves - ti - men - tum
37
tu - um can - di - dum qua - si nix, et fa - ci - es tu - a si - cut sol, et
tu - um can - di - dum qua - si nix, et fa - ci - es tu - a si - cut sol, et

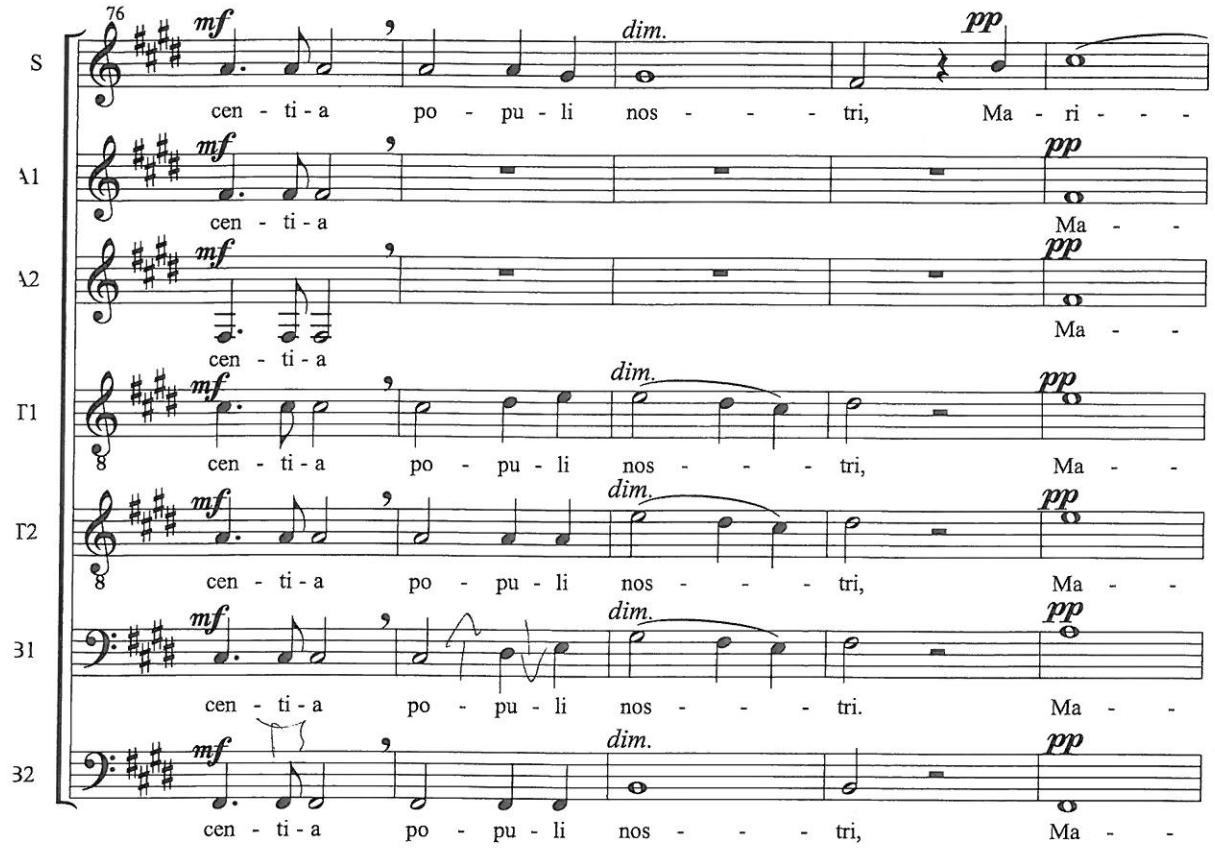

41
A
fa - ci - es tu - - - - a si - cut sol, si - cut sol.
T
fa - ci - es tu - - - - a si - cut sol, si - cut sol. Ves - ti - men - tum
B
fa - ci - es tu - - - - a si - cut sol, si - cut sol. Ves - - - - ti -
mp
46
A
Ves - ti - men - tum tu - um can - di - dum
T
tu - um can - di - dum qua - si nix, Ves - ti - men - tum tu - um can - di - dum
B
men - - - - - tum. Ves - ti - men - tum tu - um can - di - dum
mf
cresc.
50
A
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu
T1
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -
T2
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -
B1
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -
B2
qua - si nix, et fa - ci - es tu - a si - cut sol, et fa - ci - es tu -
f
ff

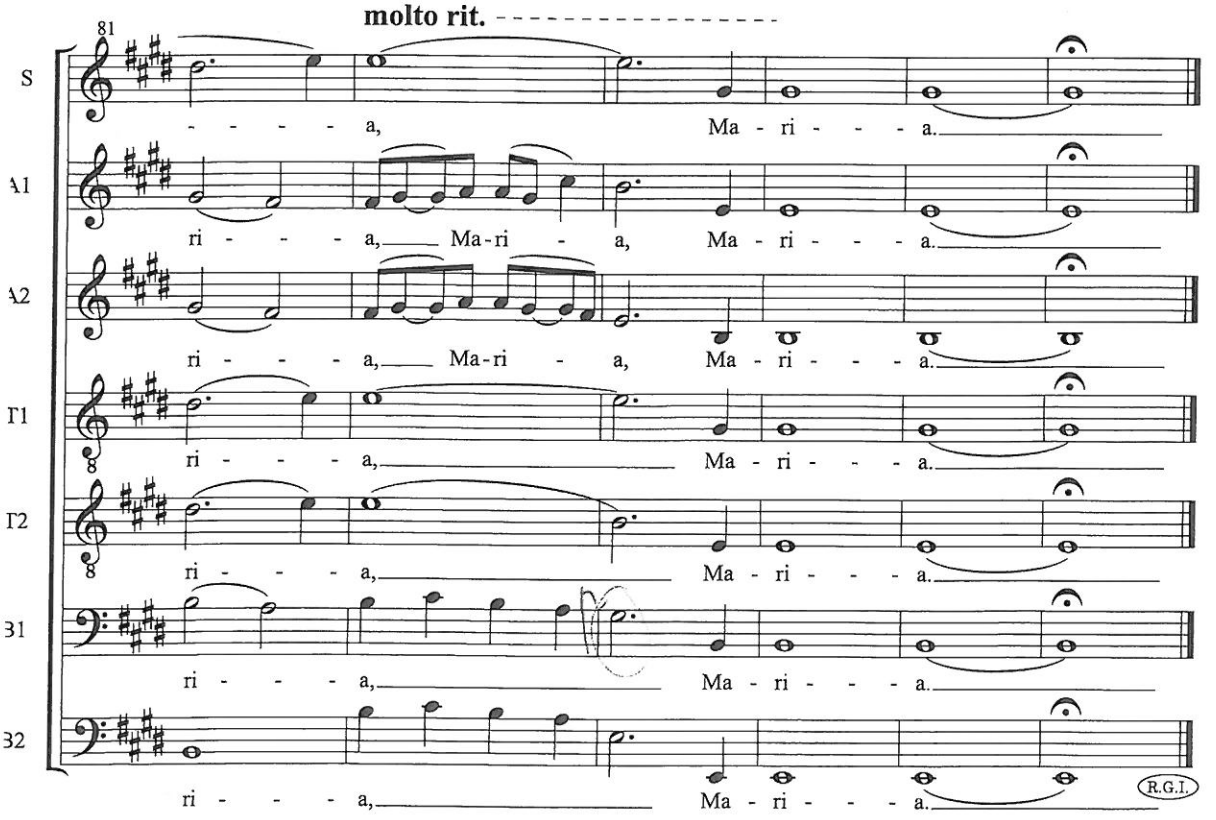


«Tota pulchra es»


68
S
A1
A2
T1
T2
B1
B2
ru - sa-lem. tu glo-ri-a Je - ru - - - sa - lem, tu lae-
glo - - - - - ri - a lae - ti - - - - - ti a, lae-
glo - ri - a Je - ru - sa - lem, lae - ti - - - - - ti - a, lae-
lae - ti - - - - - ti - a lae-
ri - - - - - - a, glo - ri - a Je - ru - - - sa -
glo - ri - a Je -
glo - ri - a Je - ru - - - sa -


72
Tempo liberamente
S
A1
A2
T1
T2
B1
B2
ti - - - - ti - a Is - ra-el, tu ho-no-ri-fi-
ti - ti-a, Ma - ri - a, Ma - ri - a, tu ho-no-ri-fi-
ti - ti-a, Ma - ri - a, Ma - ri - a, tu ho-no-ri-fi-
ti - ti - a, Ma - ri - a, tu ho-no-ri-fi-
lem, Ma - ri - a, tu ho-no-ri-fi-
ru - sa - - lem, tu ho-no-ri-fi-
lem, tu ho-no-ri-fi-





Duration: 6.15 mins.

Tota pulchra es, Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri.

Thou art all beauty, Mary,
and there is no blemish of original sin in thee.
Thy garments are as white as snow,
and thy face is as the sun.
Thou art the glory of Jerusalem, the joy of Israel,
the source of honour to our people.

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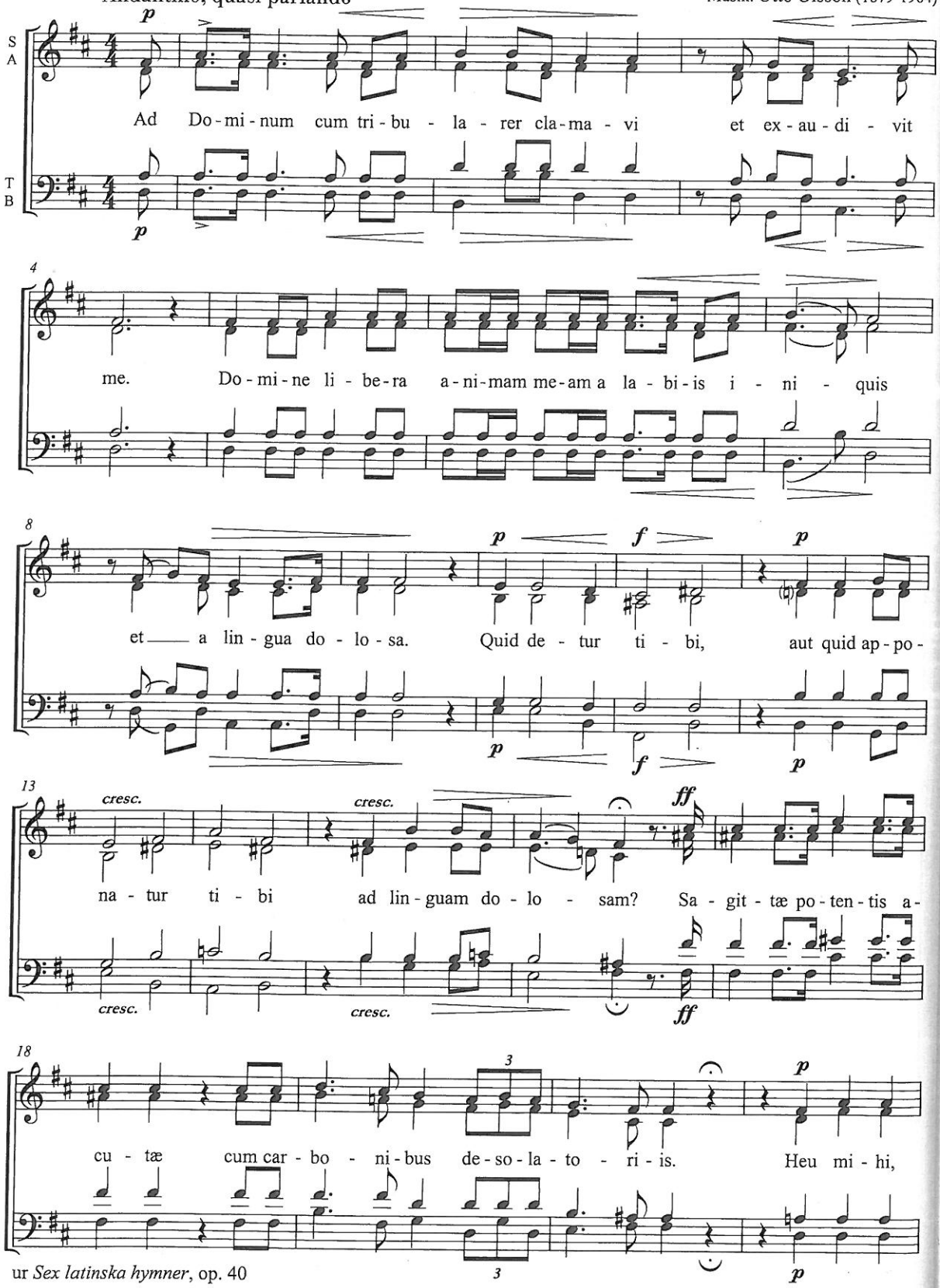
Psalmus CXX

Andantino, quasi parlando

Musik: Otto Olsson (1879-1964)



ur *Sex latinska hymner*, op. 40

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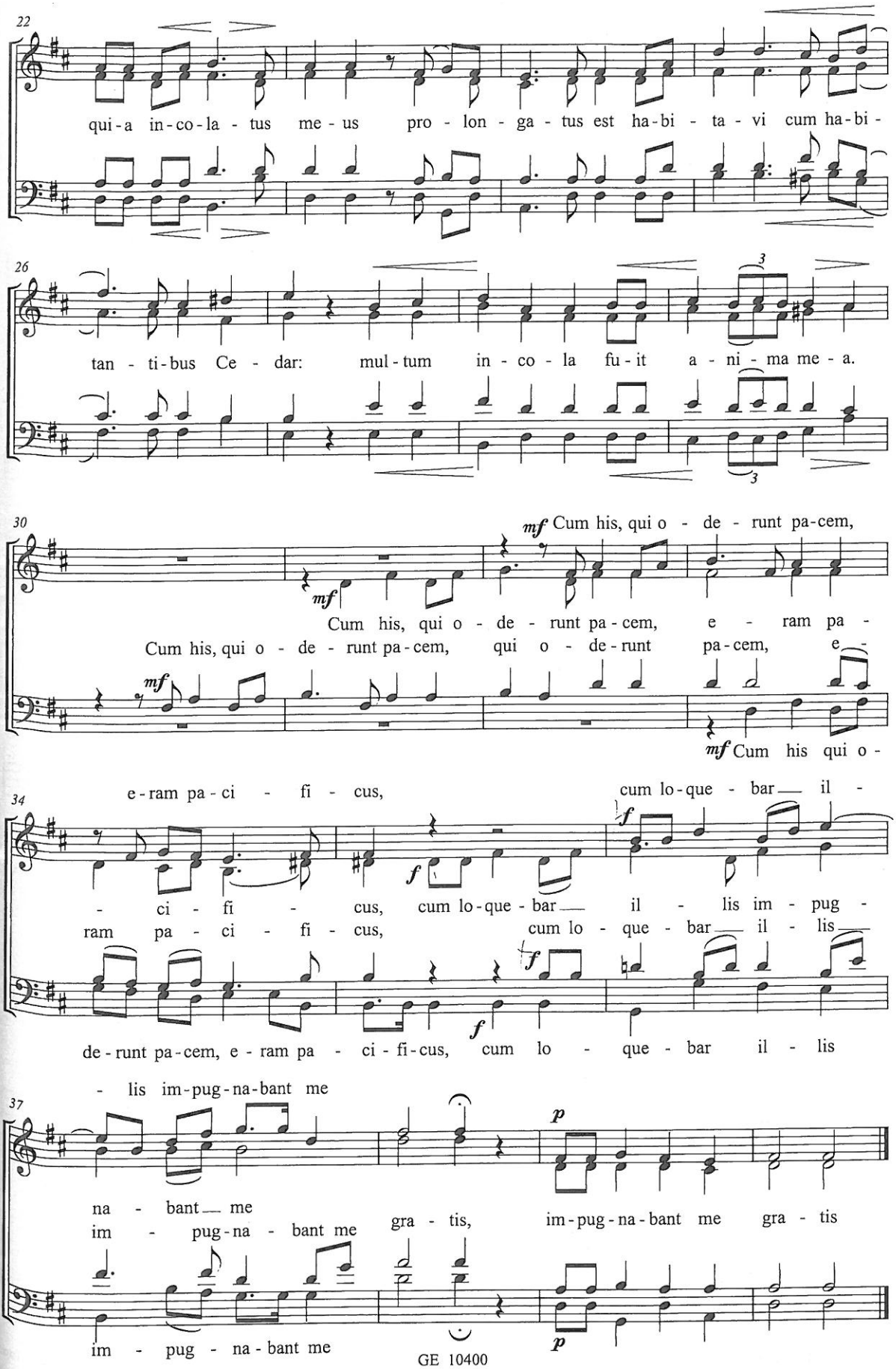
22
qui - a in - co - la - tus me - us pro - lon - ga - tus est ha - bi - ta - vi cum ha - bi -
26
tan - ti - bus Ce - dar: mul - tum in - co - la fu - it a - ni - ma me - a.
30
mf Cum his, qui o - de - runt pa - cem,
mf
Cum his, qui o - de - runt pa - cem, e - ram pa -
Cum his, qui o - de - runt pa - cem, qui o - de - runt pa - cem, e -
mf
mf Cum his qui o -
34
e - ram pa - ci - fi - cus, cum lo - que - bar il -
f
- ci - fi - cus, cum lo - que - bar il - lis im - pug -
ram pa - ci - fi - cus, cum lo - que - bar il - lis
f
f
de - runt pa - cem, e - ram pa - ci - fi - cus, cum lo - que - bar il - lis
- lis im - pug - na - bant me
37
p
na - bant me
im - pug - na - bant me gra - tis, im - pug - na - bant me gra - tis
im - pug - na - bant me
p

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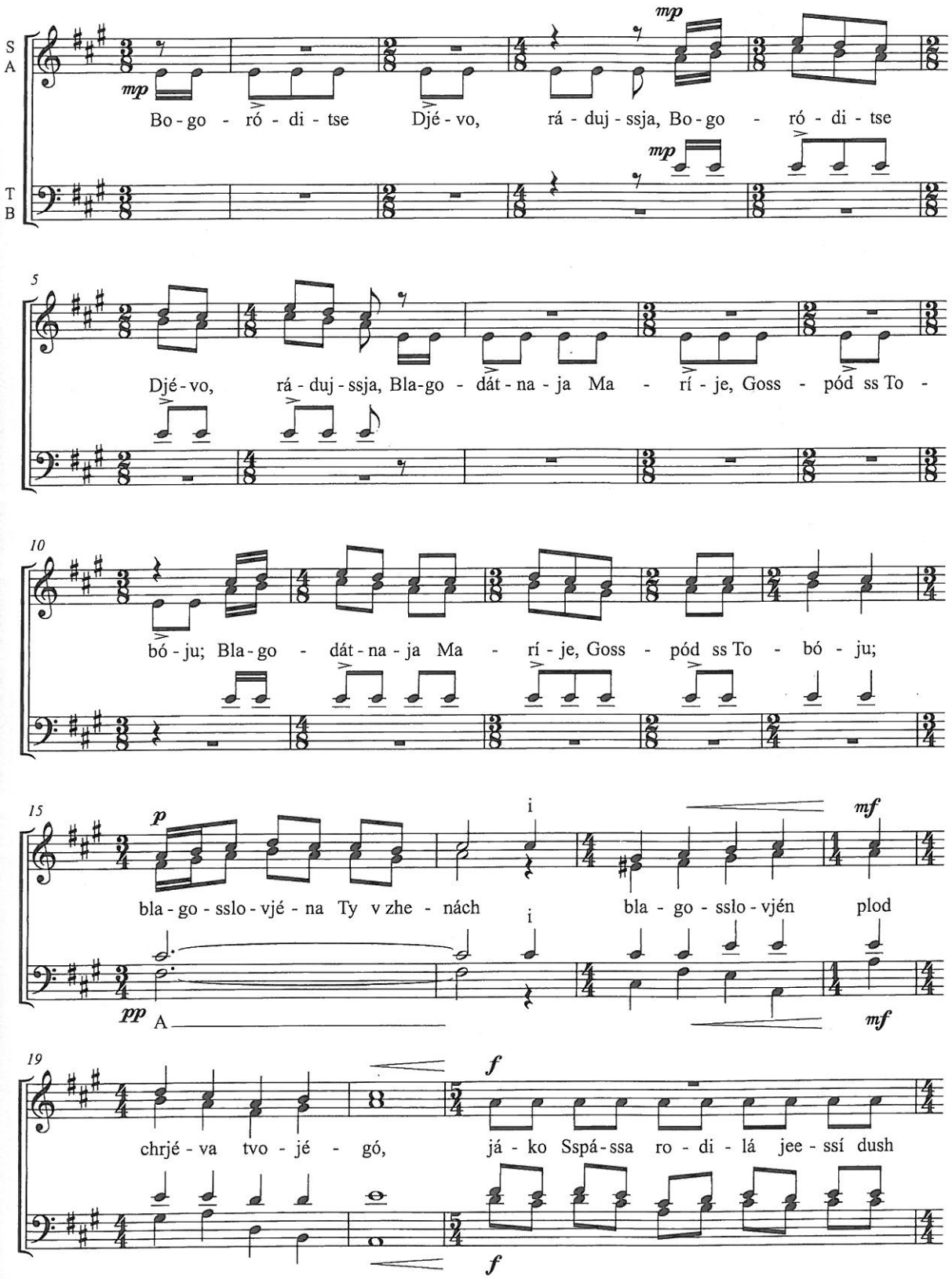
Bogoróditse Djévo

Musik: Arvo Pärt (f. 1935)



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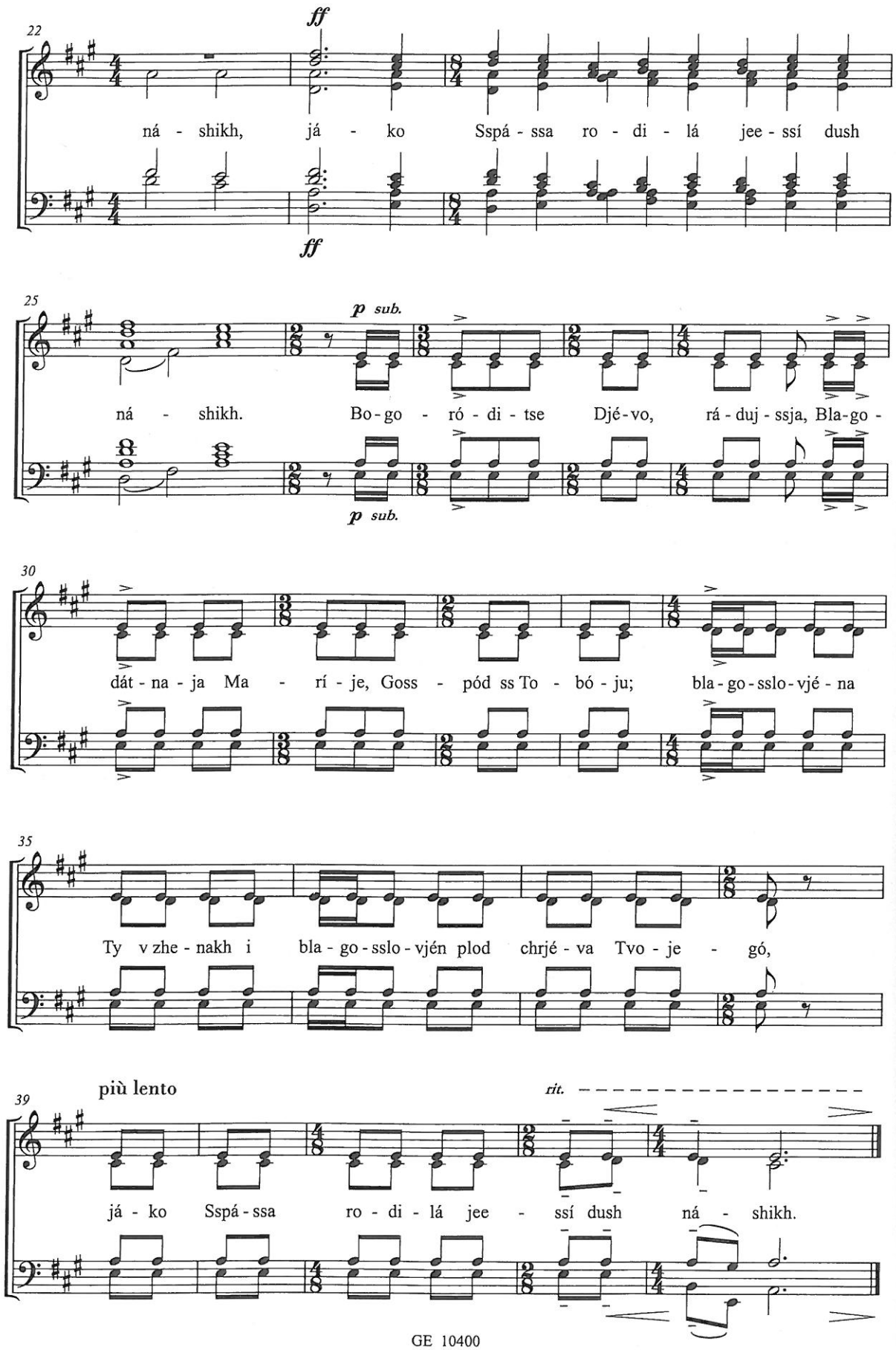
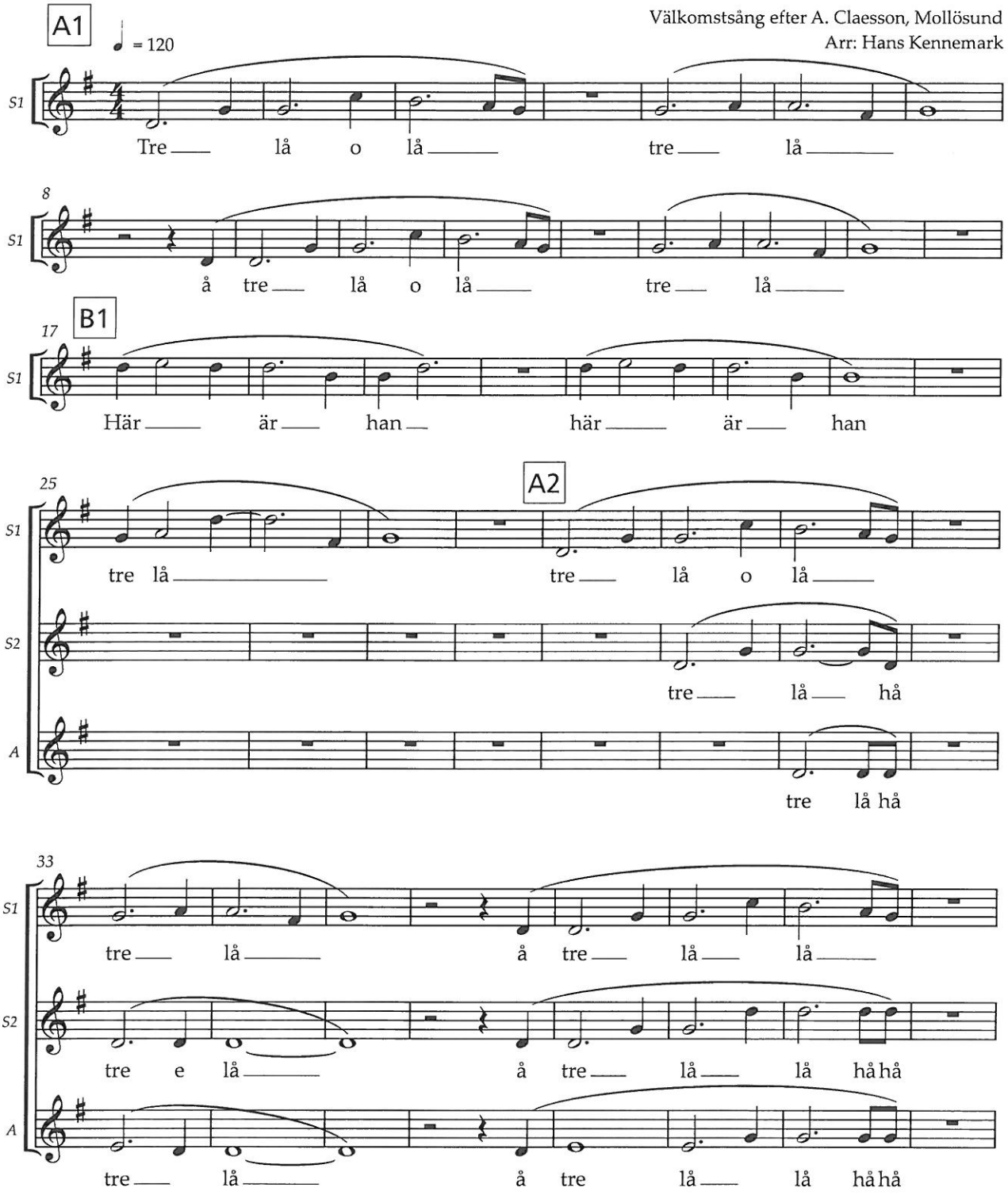


I VÄLSIGNAN OCH FRÖJD

Tre lå

a cappella

Välkomstsång efter A. Claesson, Mollösund
Arr: Hans Kennemark



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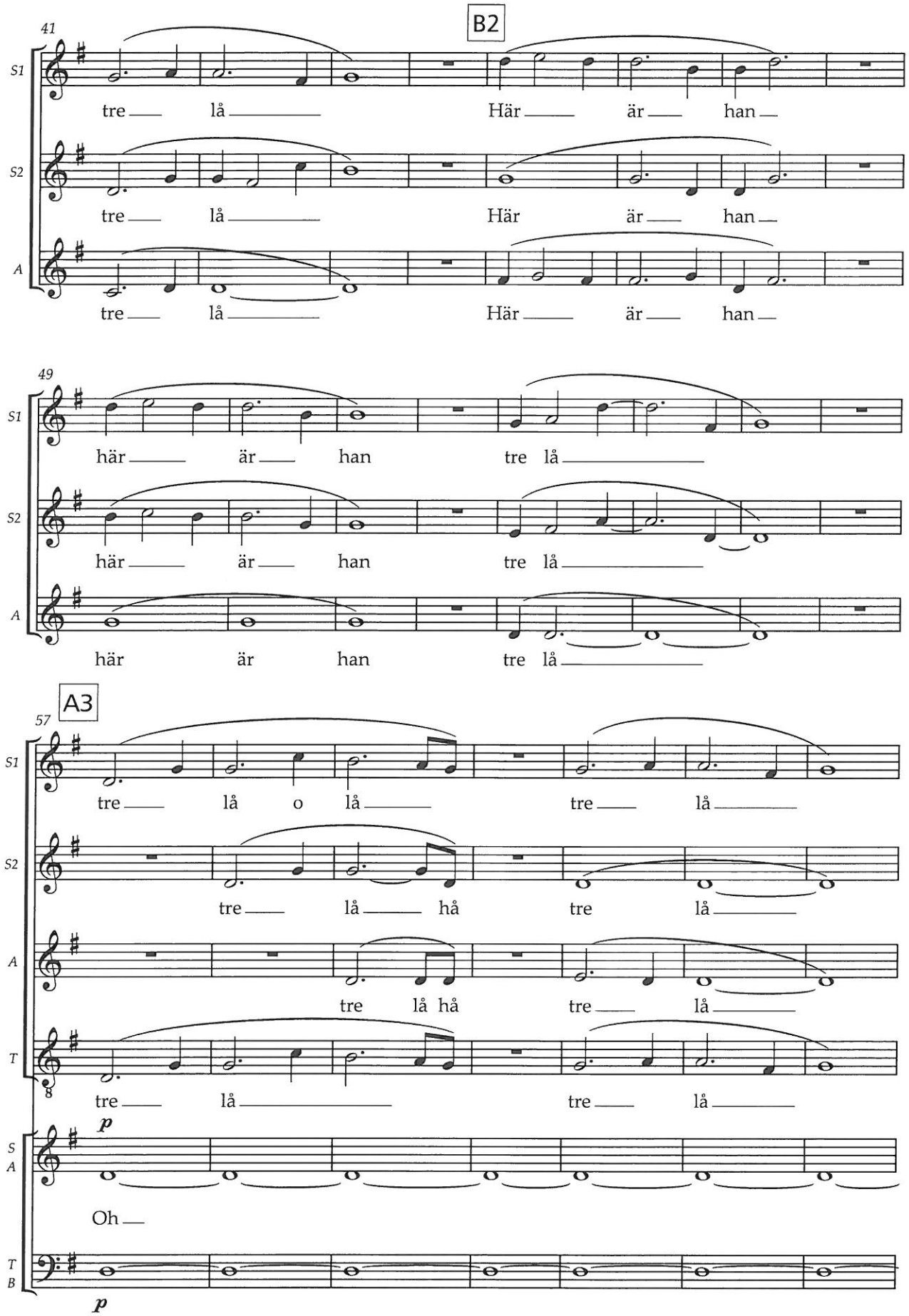

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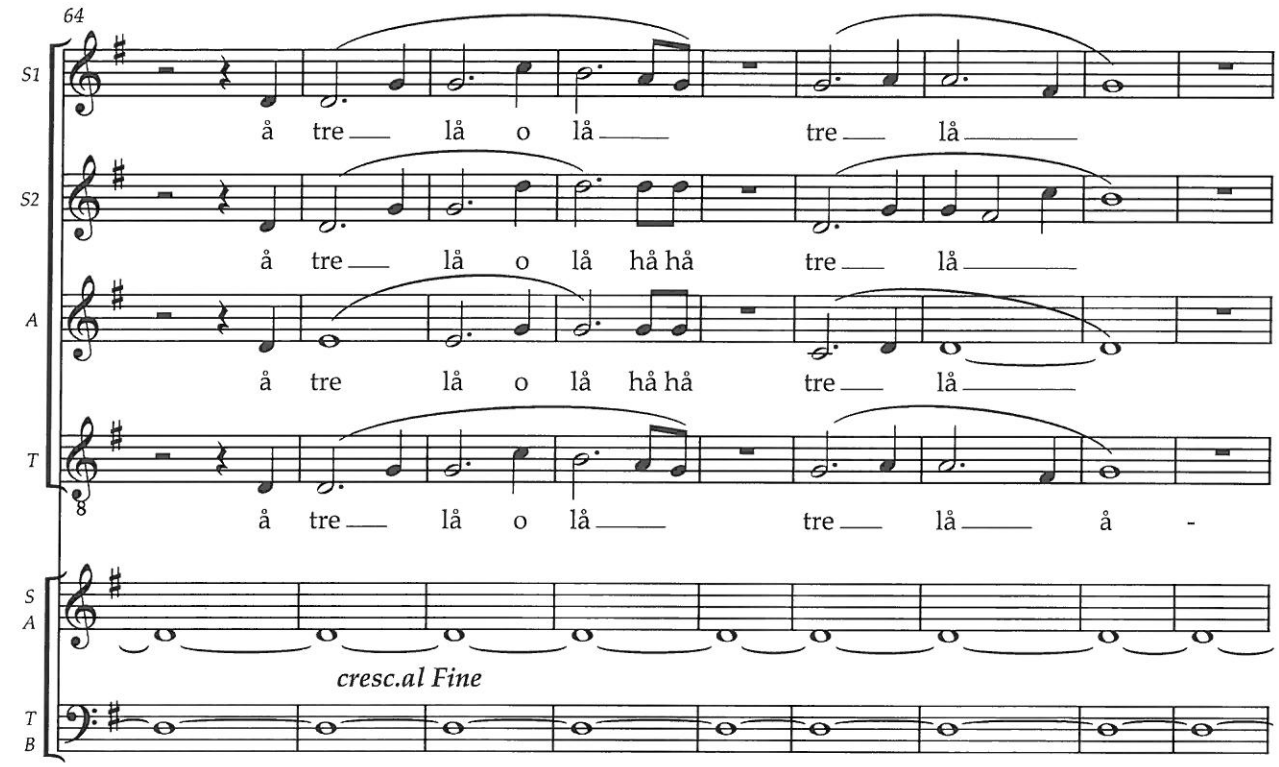

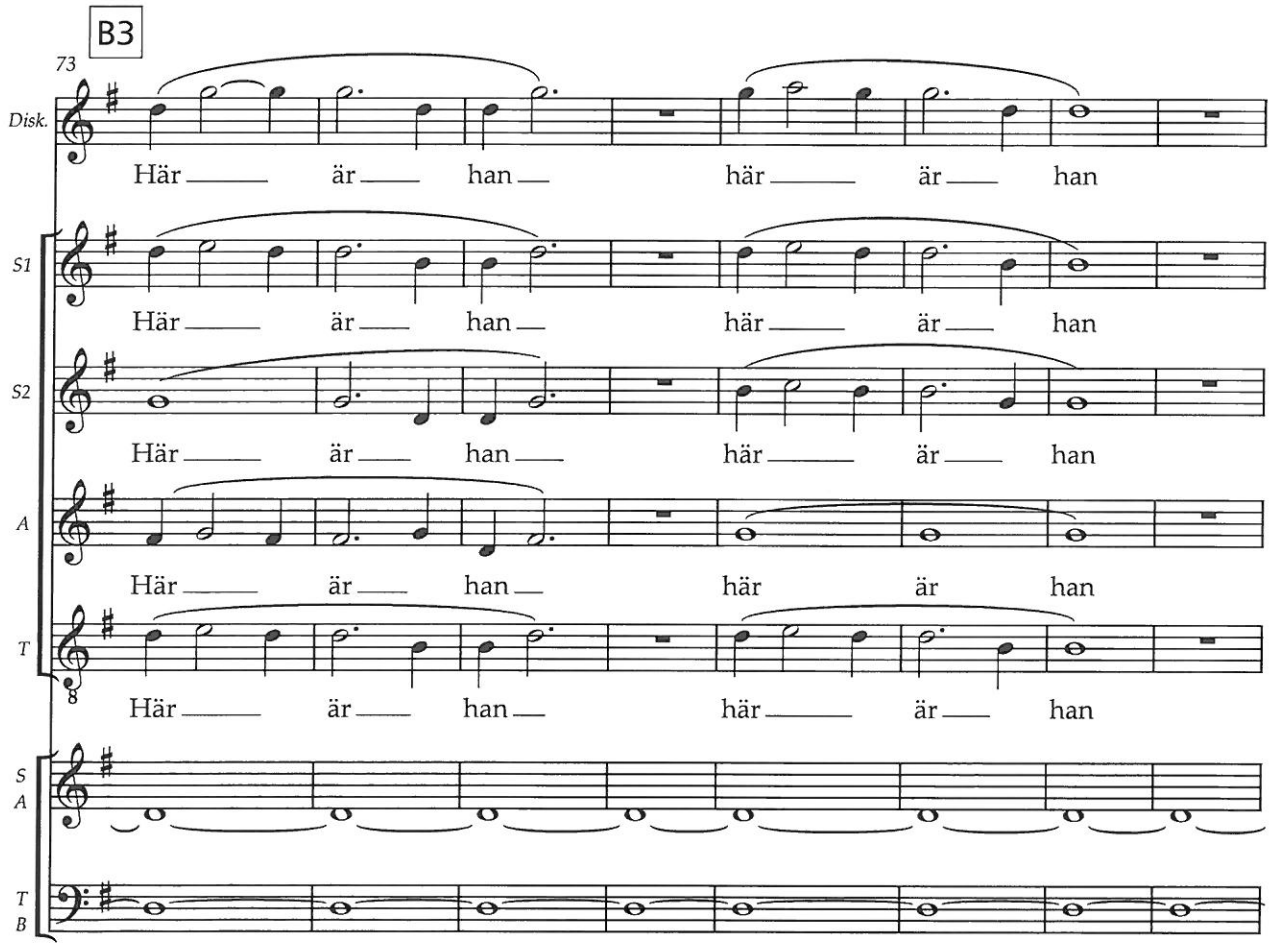

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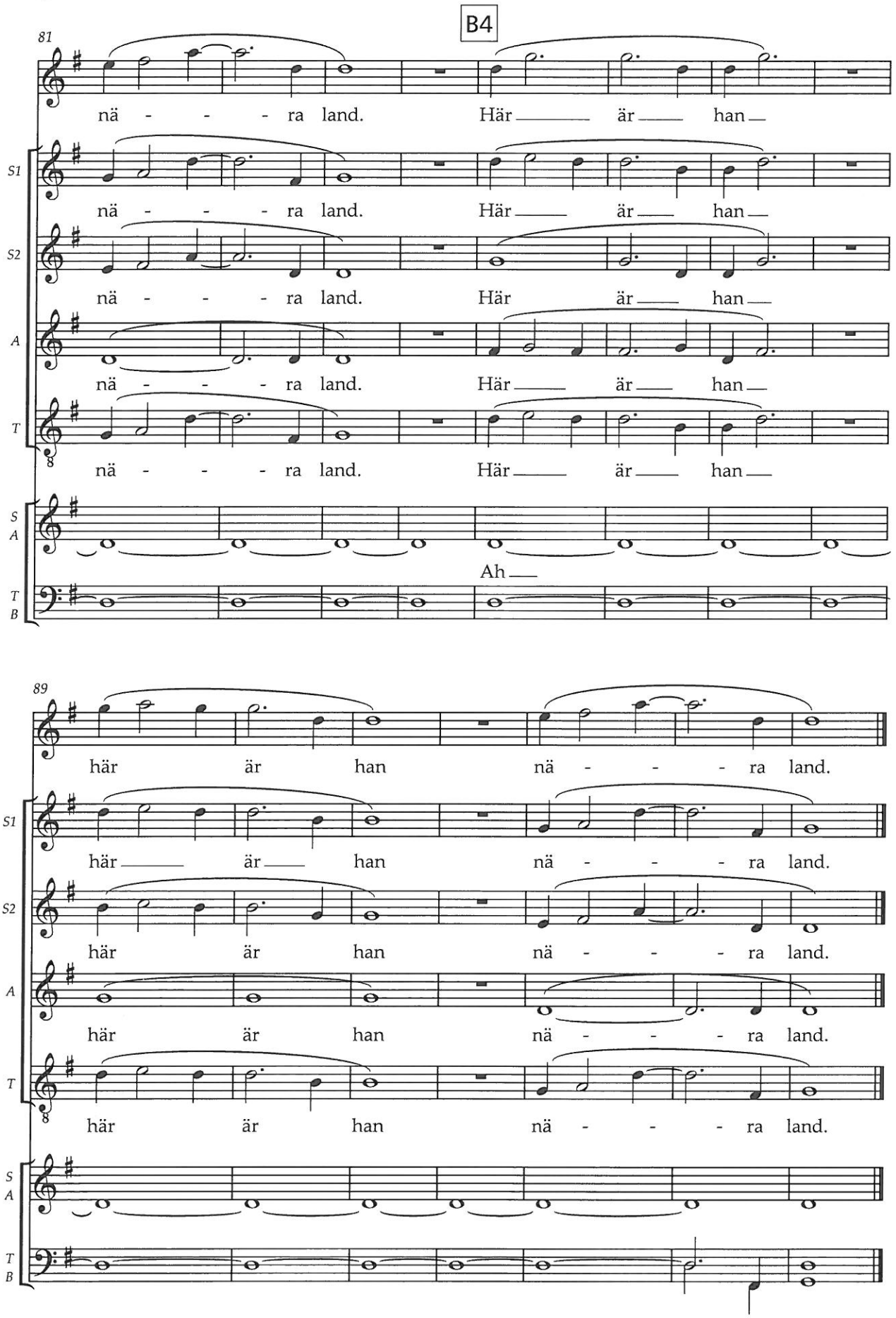

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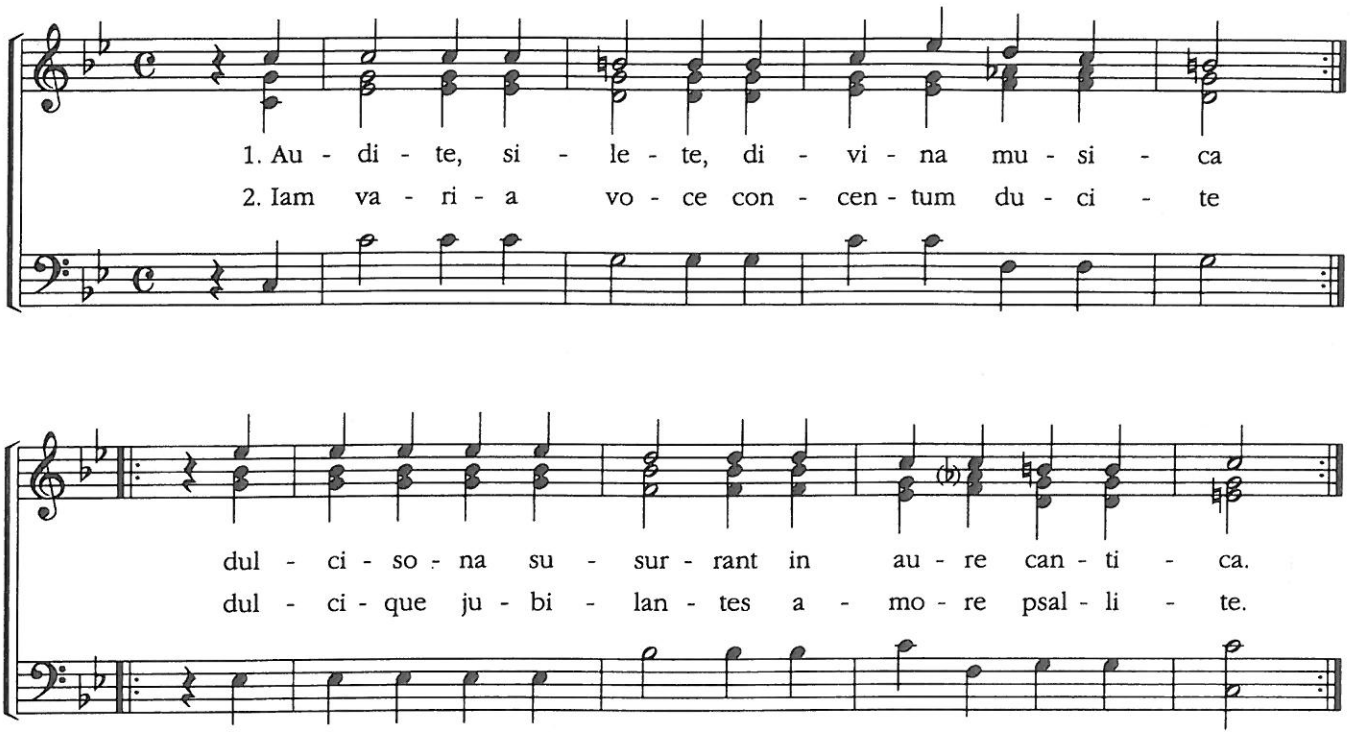
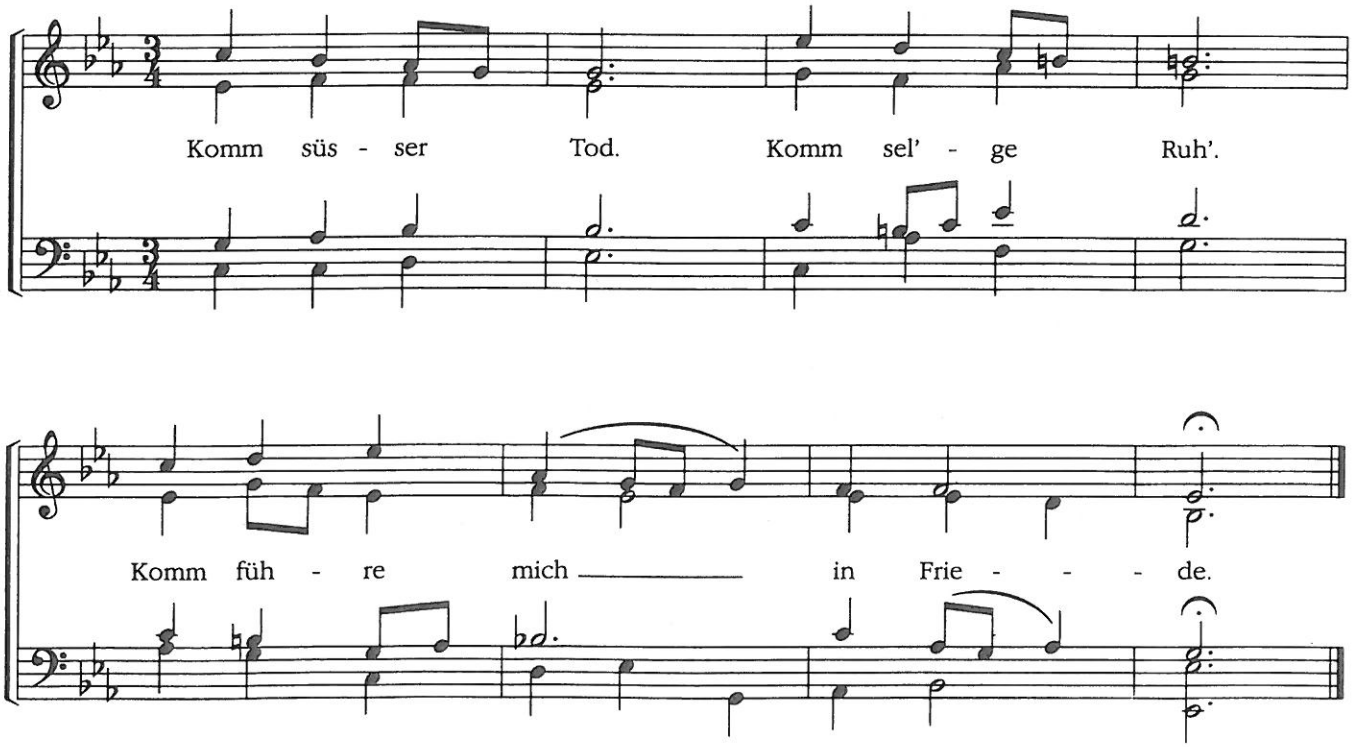
16. Audite, silete

Michael Praetorius (ca 1572–1621)



17. Komm süsser Tod

Johann Sebastian Bach (1685–1750)
Körsats: Knut Nystedt



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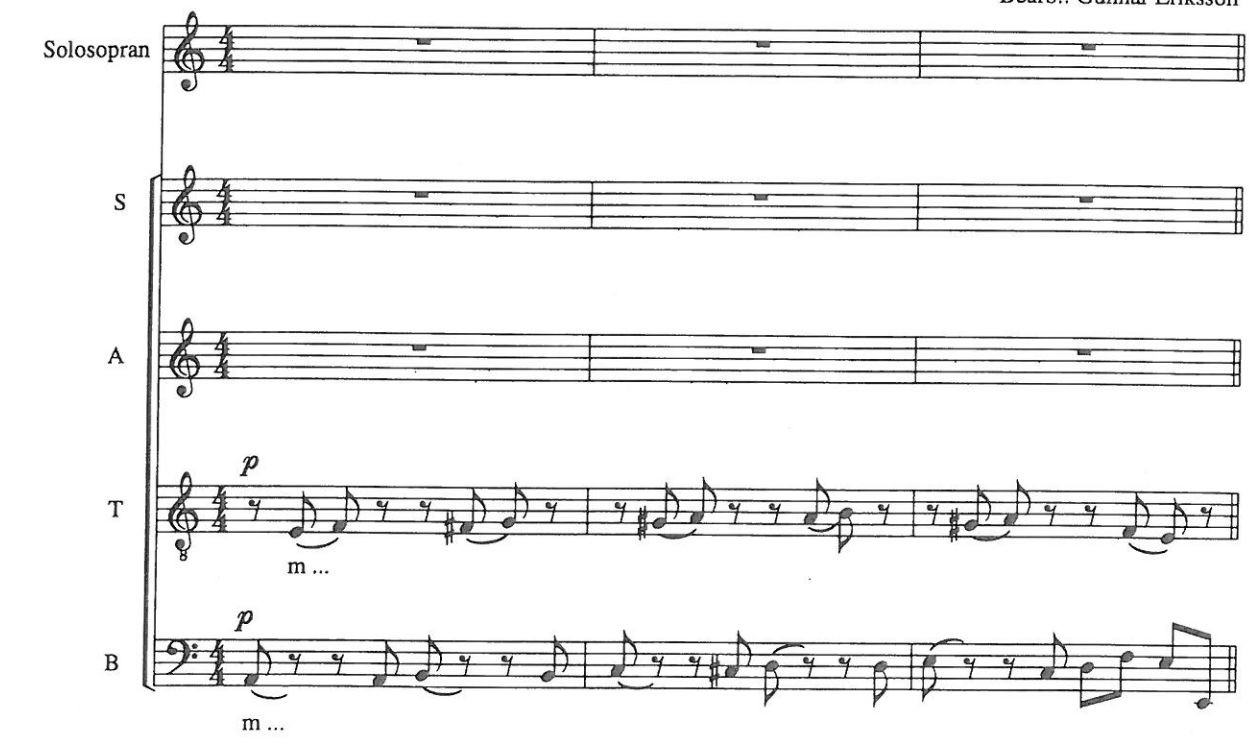
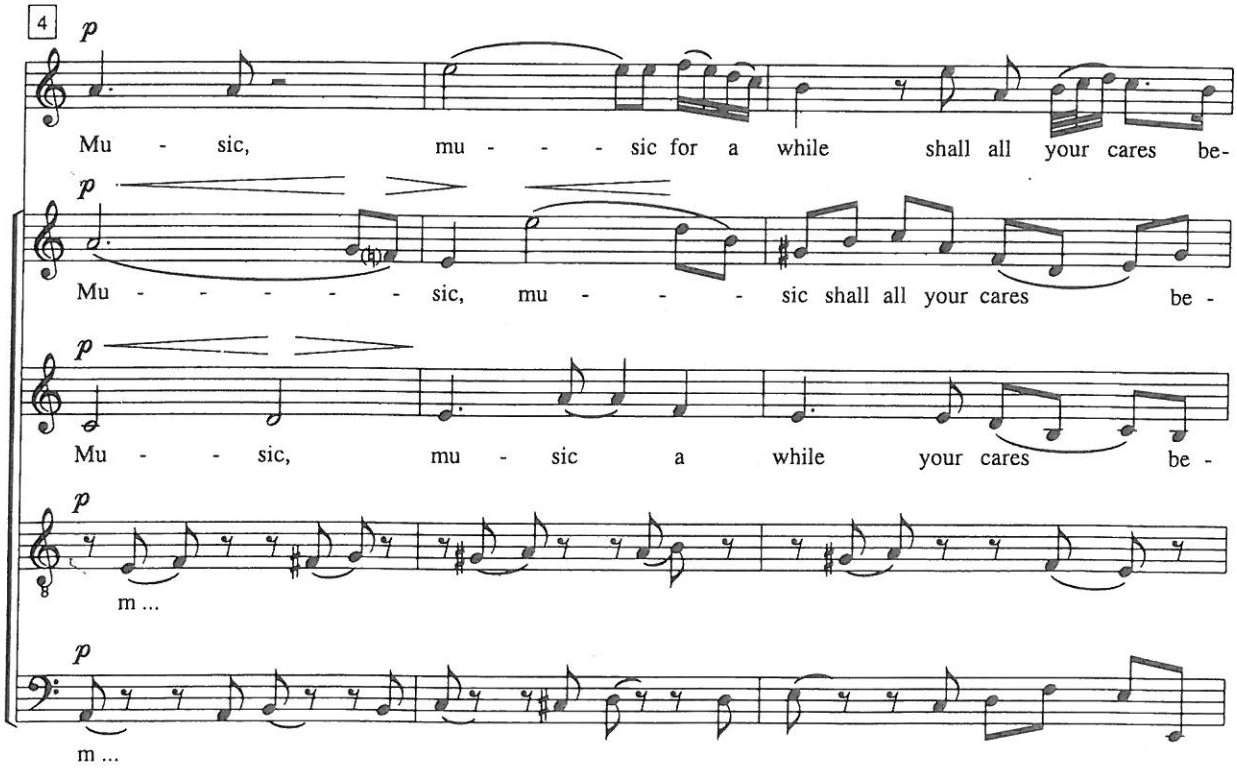
Music for a while

MUSIKHÖGSKOLAN I PITEÅ
BIBLIOTEKET

Text: John Dryden & Nathaniel Lee
Musik: Henry Purcell
Bearb.: Gunnar Eriksson

Andante





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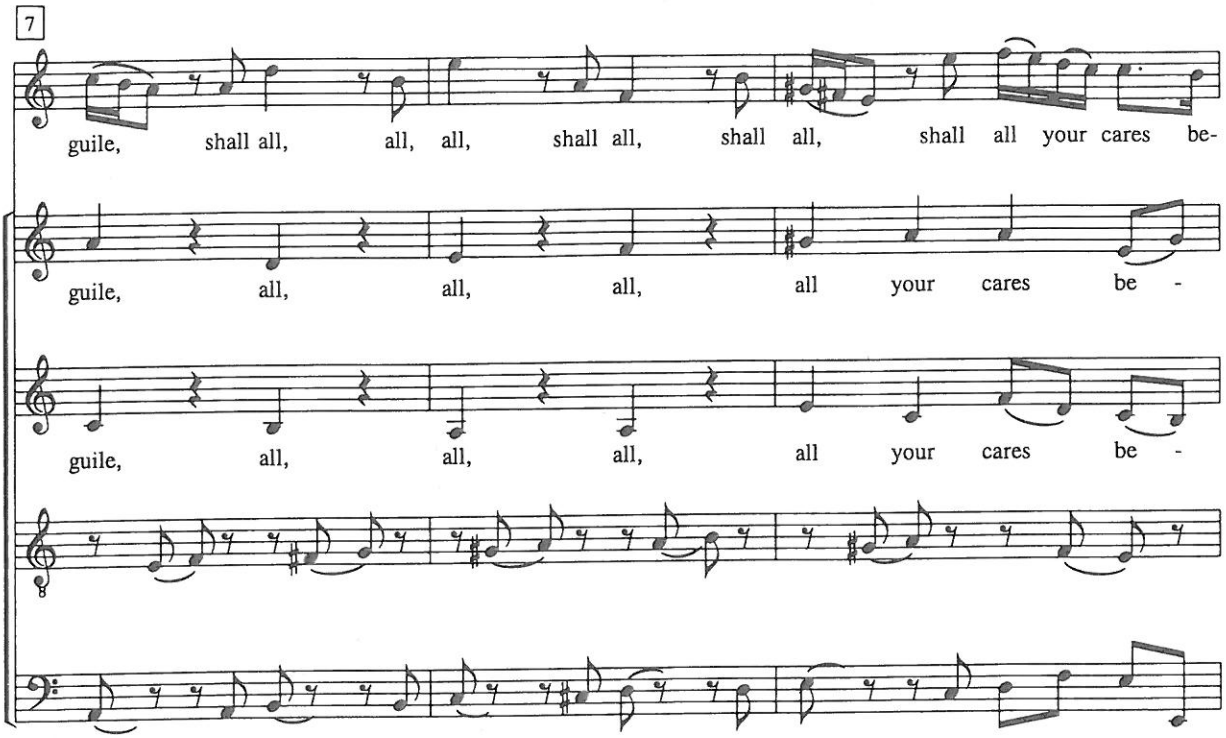
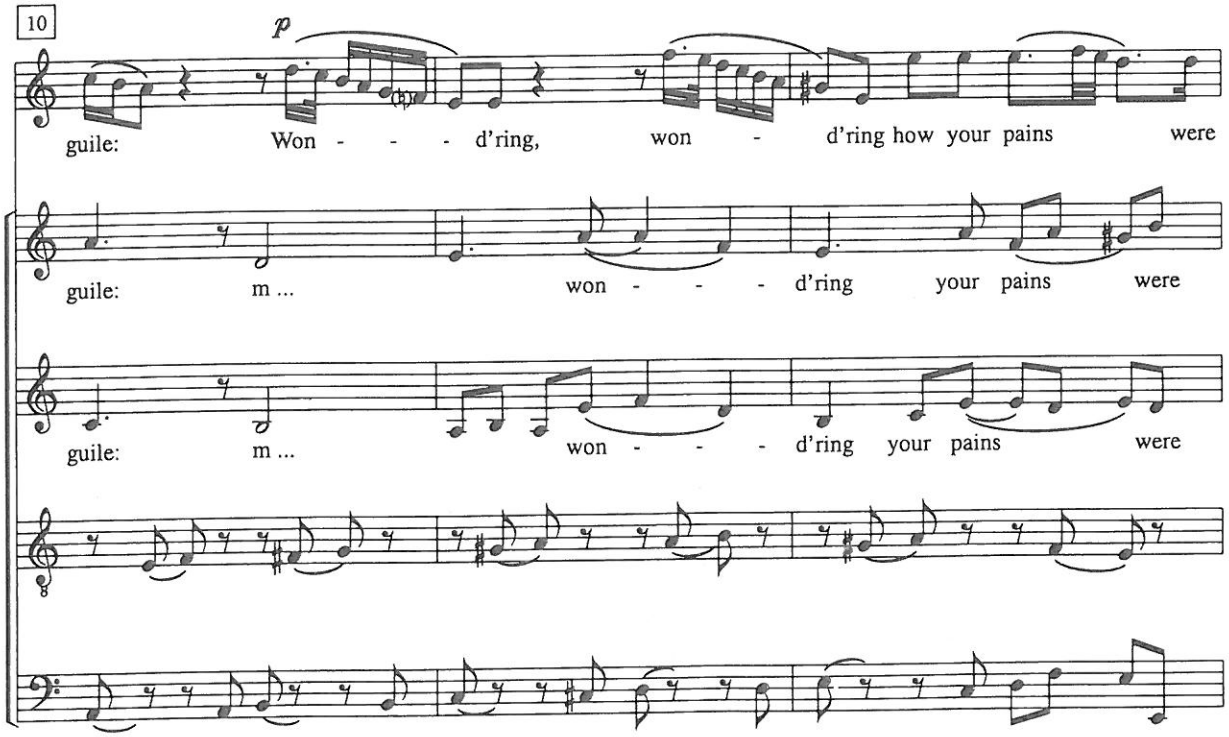
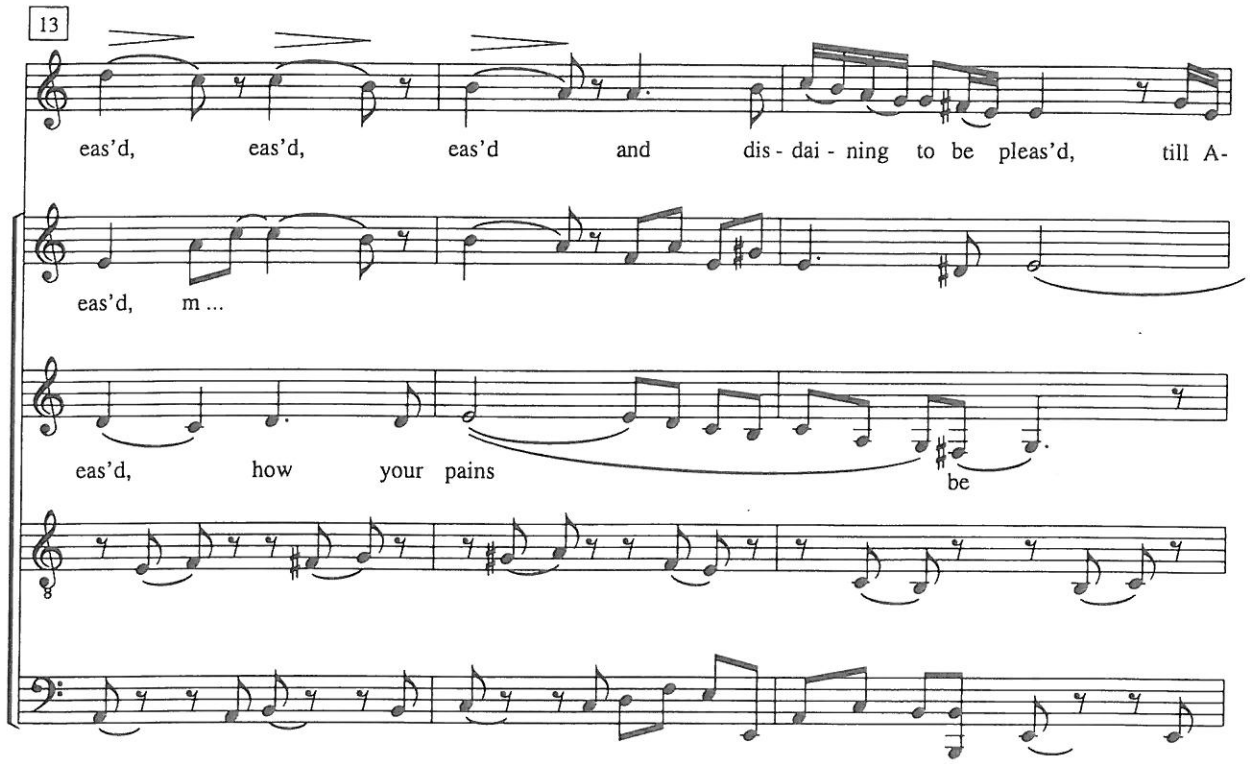
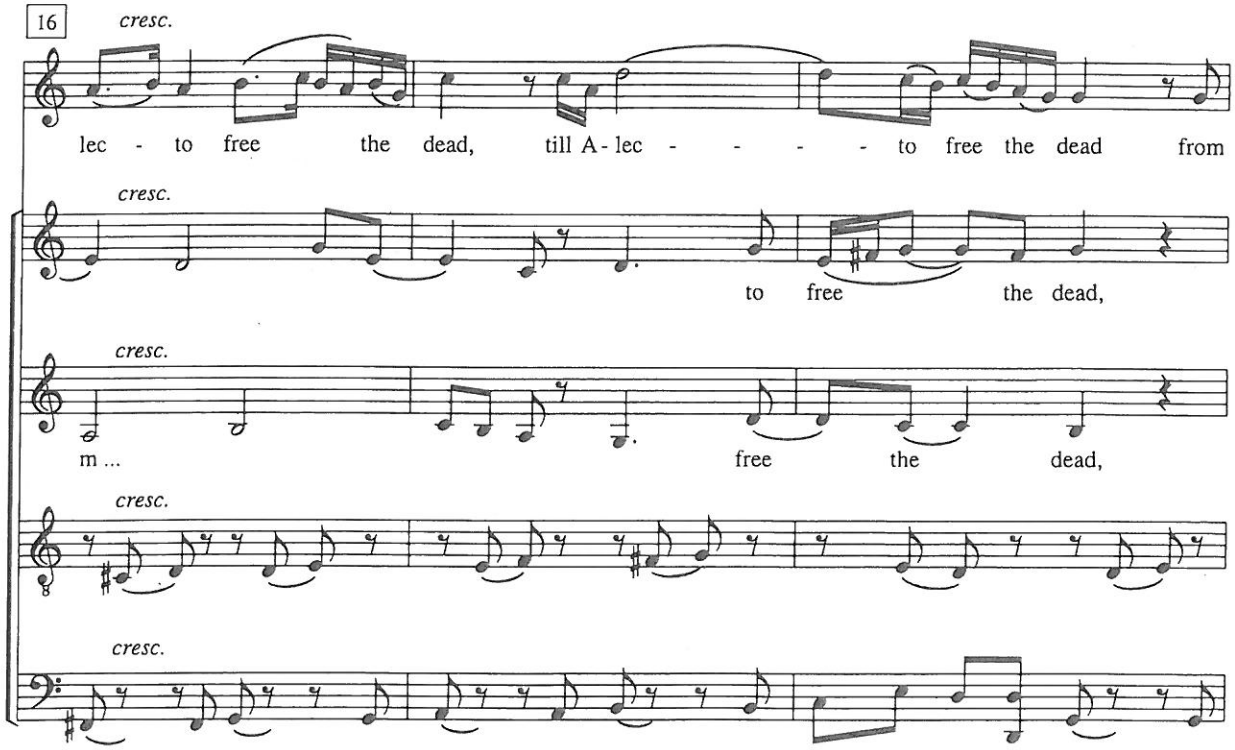
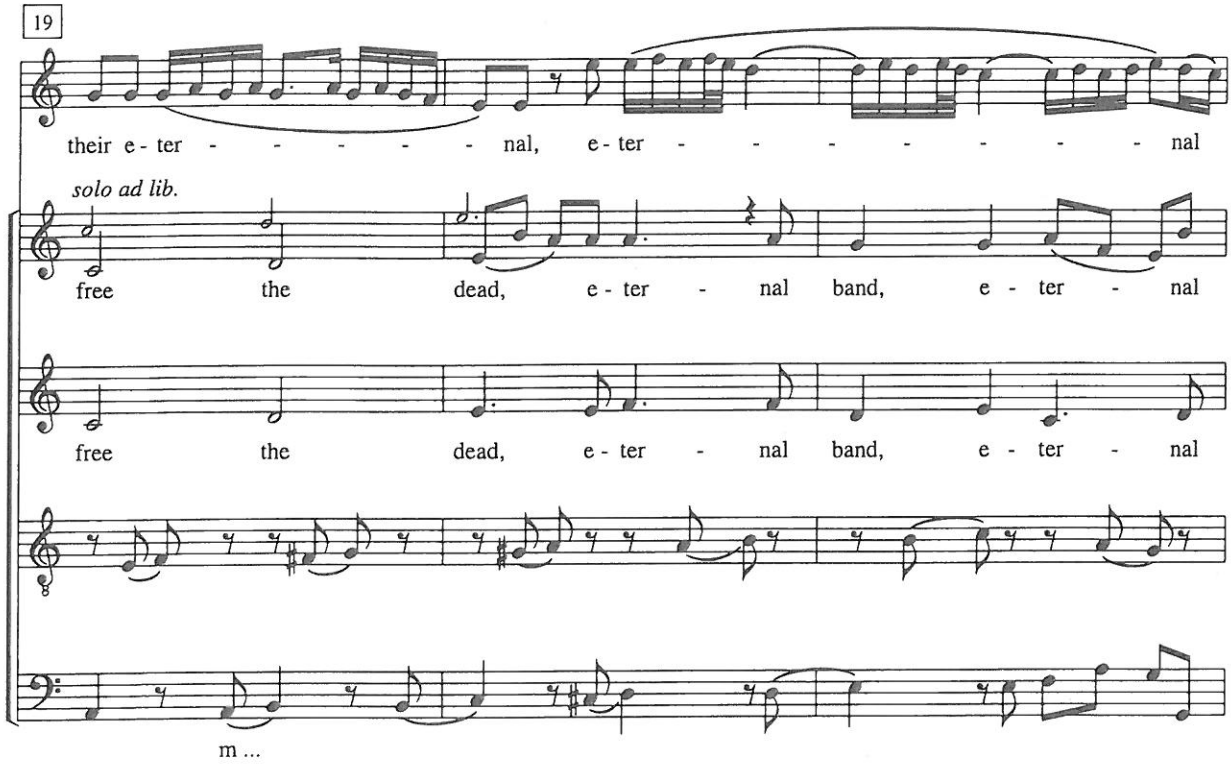
707 2008 906 44

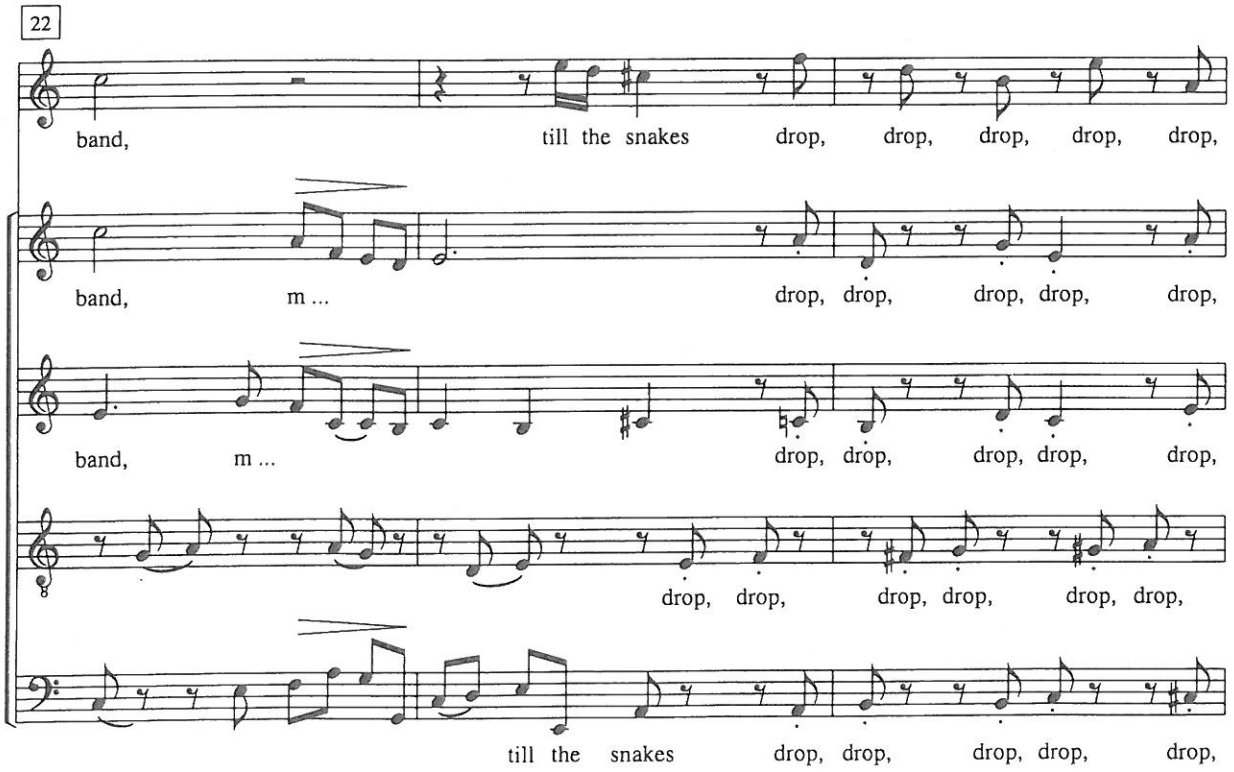

7
guile, shall all, all, all, shall all, shall all, shall all your cares be-
guile, all, all, all, all your cares be -
guile, all, all, all, all your cares be -

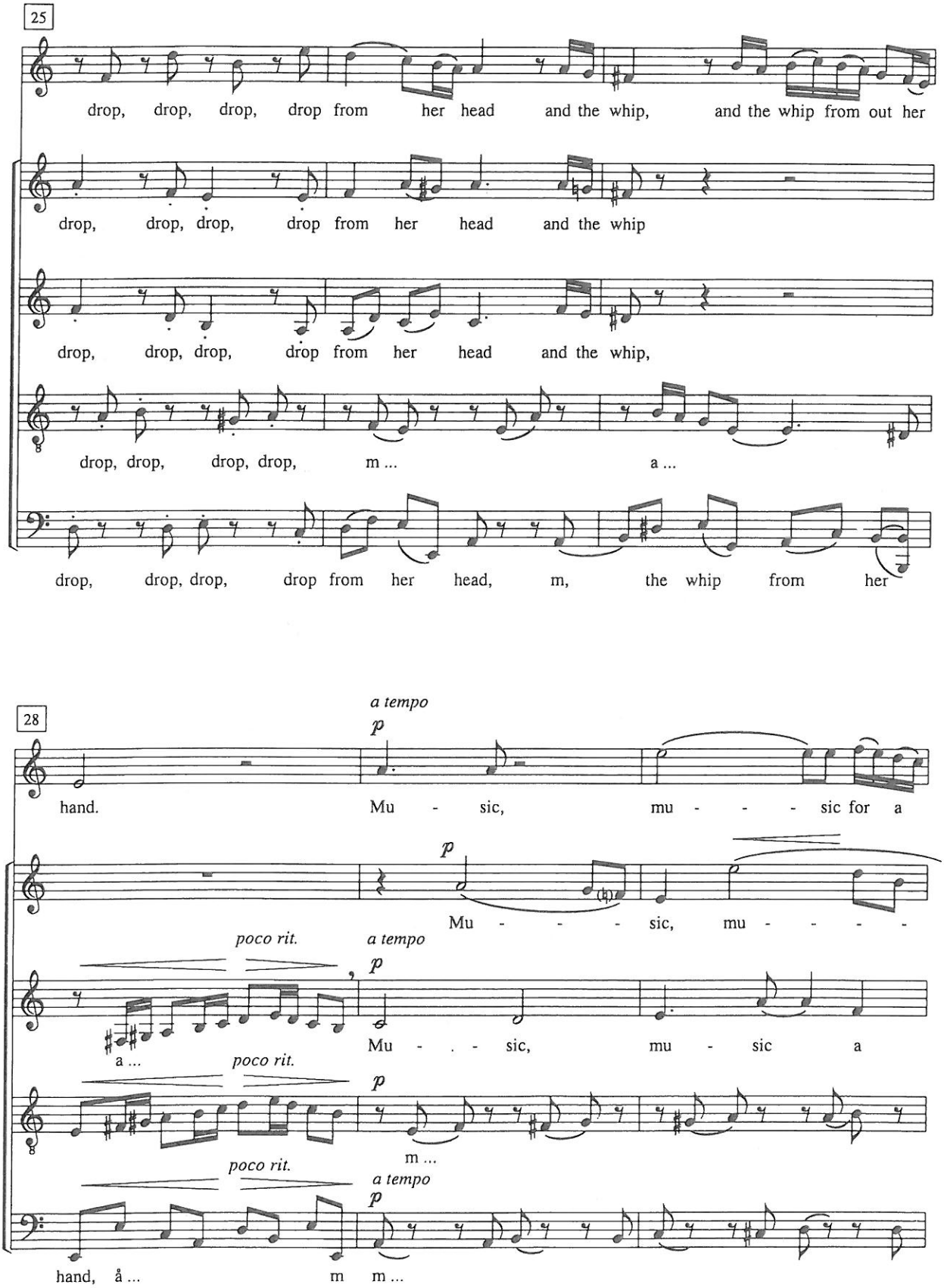

10
p
guile: Won - - - d'ring, won - d'ring how your pains were
guile: m ... won - - - d'ring your pains were
guile: m ... won - - - d'ring your pains were

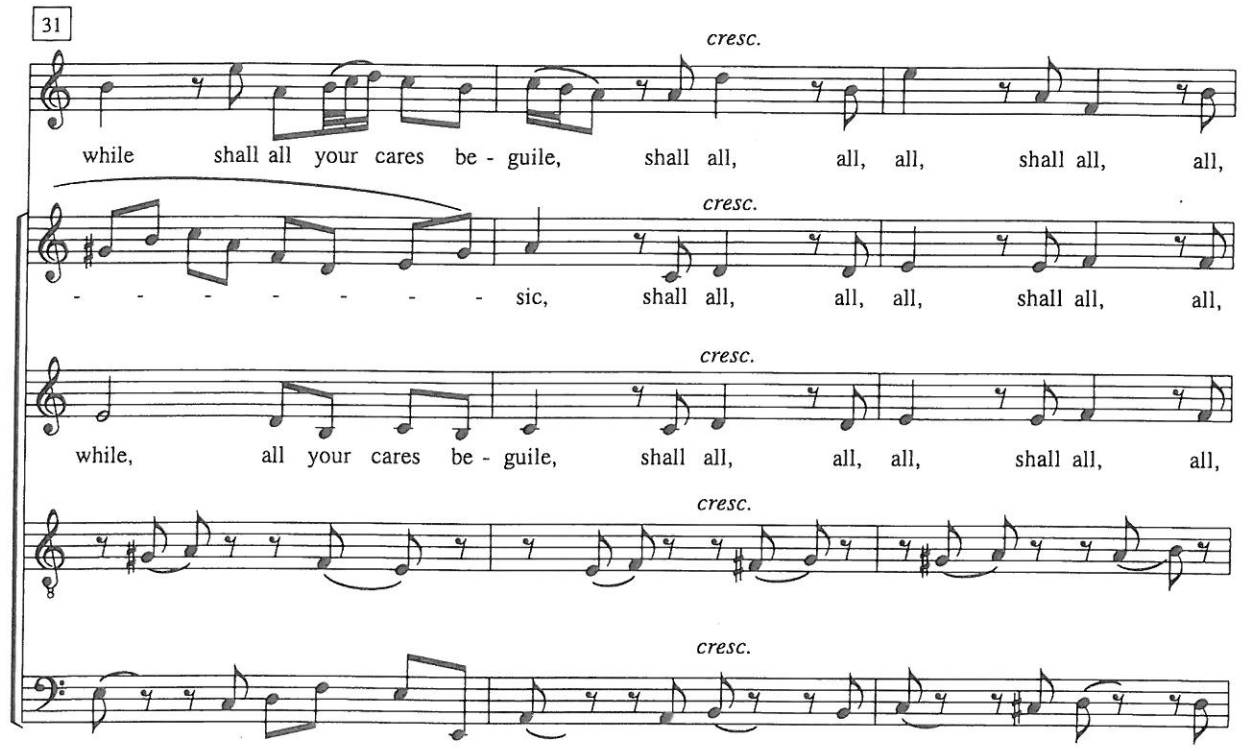

13
eas'd, eas'd, eas'd and dis - dai - ning to be pleas'd, till A-
eas'd, m ...
eas'd, how your pains be

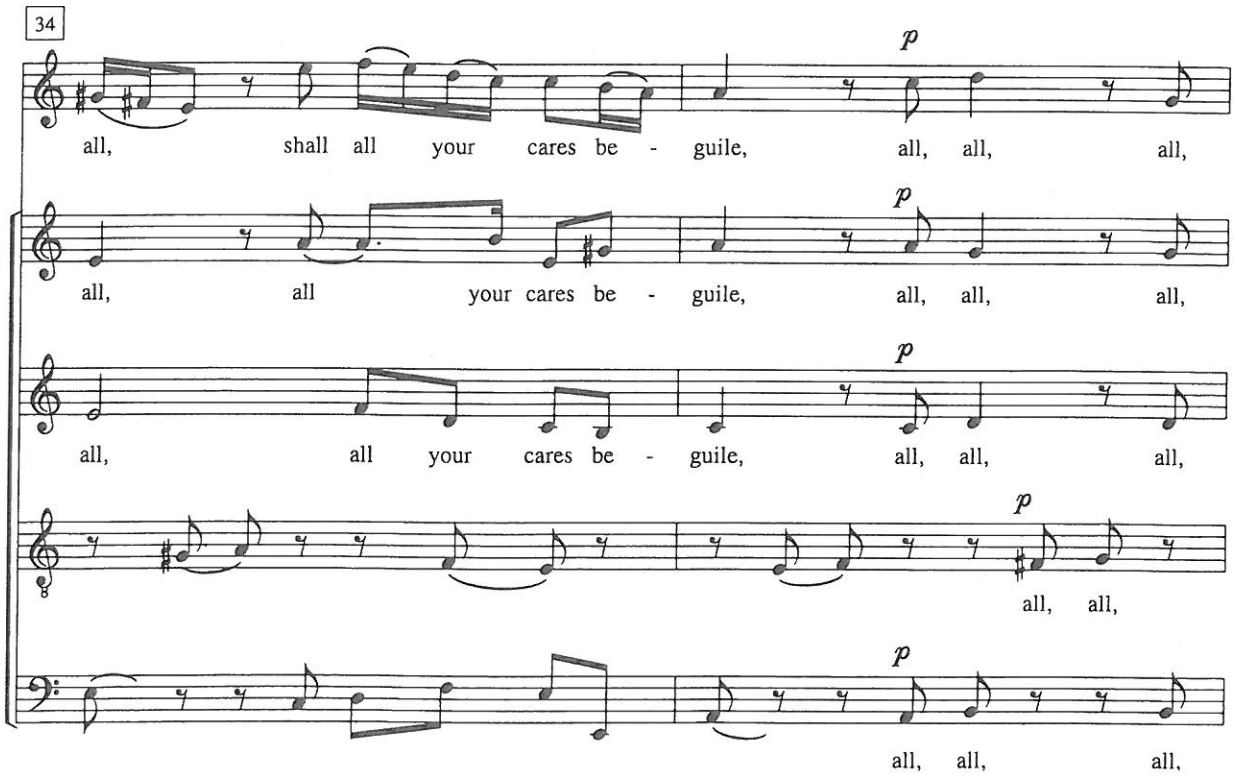

16
cresc.
lec - to free the dead, till A - lec - - - - to free the dead from
cresc.
to free the dead,
cresc.
m ... free the dead,
cresc.
cresc.

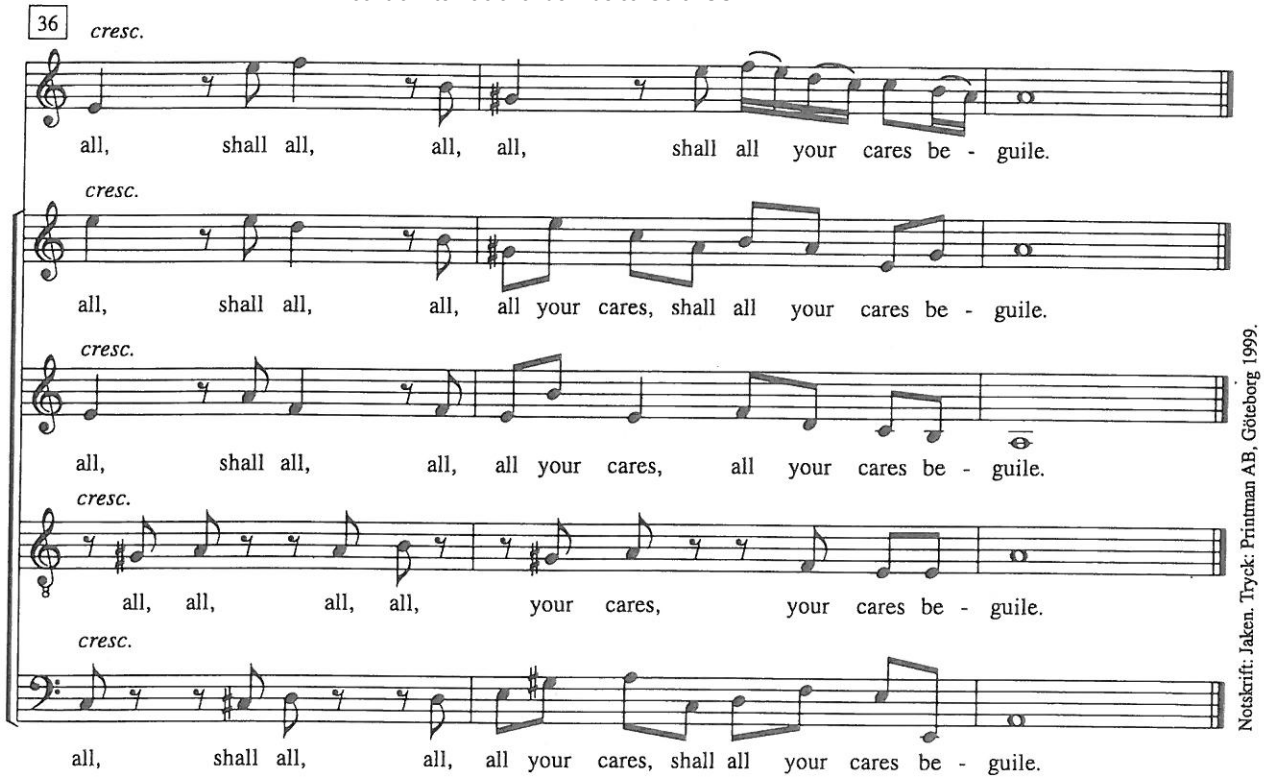

19
their e - ter - - - - - - nal, e - ter - - - - - - - - nal
solo ad lib.
free the dead, e - ter - nal band, e - ter - nal
free the dead, e - ter - nal band, e - ter - nal
m ...


22
band, till the snakes drop, drop, drop, drop, drop,
band, m ... drop, drop, drop, drop, drop,
band, m ... drop, drop, drop, drop, drop,
drop, drop, drop, drop, drop, drop,
till the snakes drop, drop, drop, drop, drop,


25
drop, drop, drop, drop from her head and the whip, and the whip from out her
drop, drop, drop, drop from her head and the whip
drop, drop, drop, drop from her head and the whip,
drop, drop, drop, drop, m ... a ...
drop, drop, drop, drop from her head, m, the whip from her
28
a tempo
p
hand. Mu - sic, mu - - - sic for a
p
Mu - - - sic, mu - - - -
poco rit.
a tempo
p
a ... Mu - - sic, mu - sic a
poco rit.
p
m ...
poco rit.
a tempo
p
hand, å ... m m ...


31
cresc.
while shall all your cares be - guile, shall all, all, all, shall all, all,
cresc.
- - - - - - - - - sic, shall all, all, all, shall all, all,
cresc.
while, all your cares be - guile, shall all, all, all, shall all, all,
cresc.
cresc.


34
p
all, shall all your cares be - guile, all, all, all,
p
all, all your cares be - guile, all, all, all,
p
all, all your cares be - guile, all, all, all,
p
all, all,
p
all, all, all,



Notskrift: Jaken. Tryck: Printman AB, Göteborg 1999.

Music for a while är scenmusik, hämtad från tragedin *Oedipus* (1678) av John Dryden och Nathaniel Lee. Denna bearbetning för soloröst och kör a cappella är baserad på en generalbasstämma, en "ground".

Ackompanjemanget bör utformas utifrån de förutsättningar och möjligheter som ges av det rum sången framförs i. Detta gäller t. ex. tonernas längd i bas- och tenorstämmorna. Likaså bör tempo, dynamik, musikalisk artikulation osv anpassas efter rummet, konsertsituationen och kören.

Följande placering rekommenderas för att nå största möjliga rumsliga klang: solisten i mitten längst fram, körsångarna utspridda – helst i kvartetter – runt publiken.

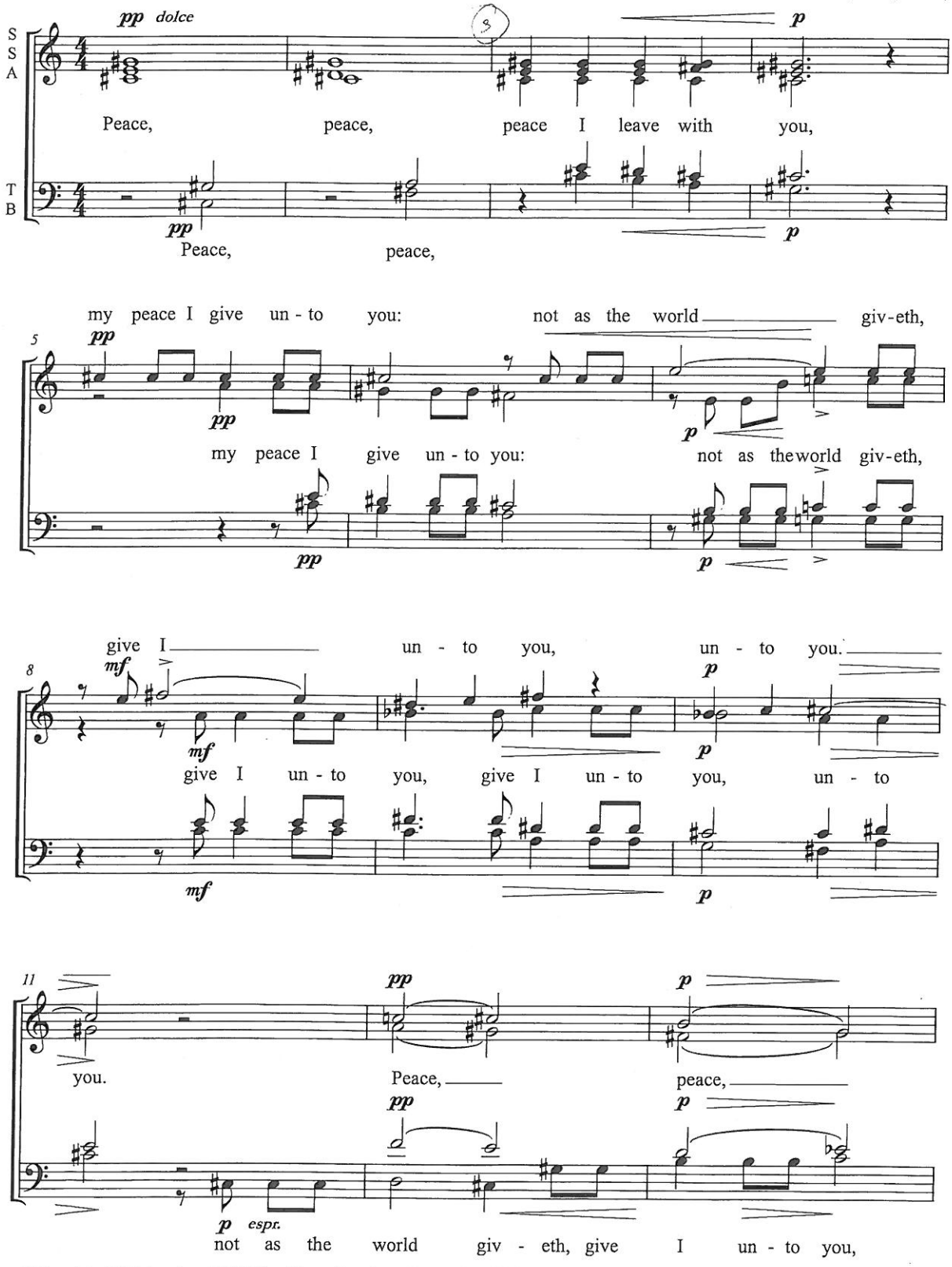
Undvik – om möjligt – dirigent vid konserttillfället.

Gunnar Eriksson

Encontro Internacional de Música Coral/USP-RP

Peace I leave with you

Text: Joh. 14:27
Adapted by Frank Pooler
Musik: Knut Nystedt (f. 1915)



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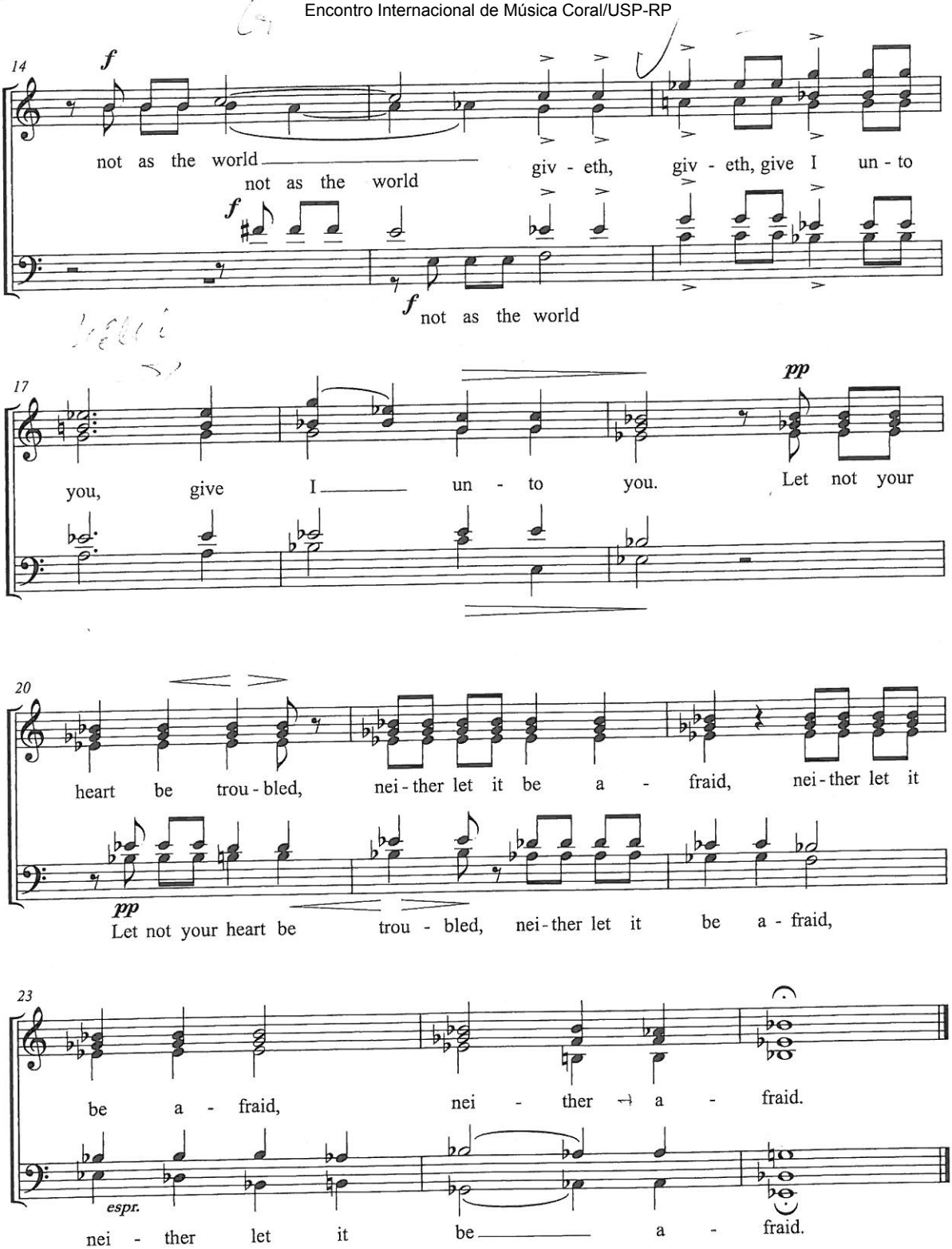

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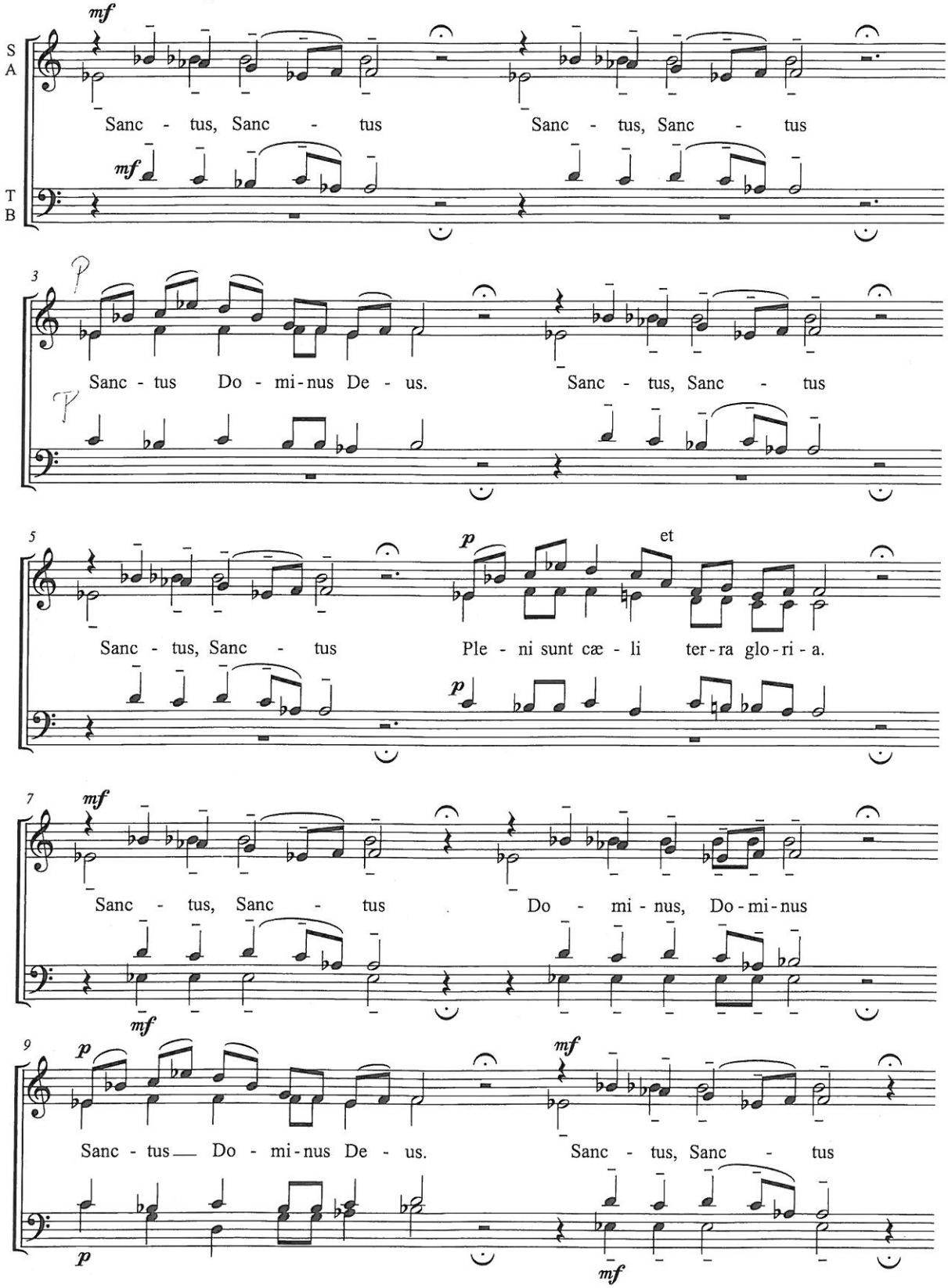
Sanctus

Marcato ma legato ♩ = 56

Musik: Jan Sandström (f. 1954)



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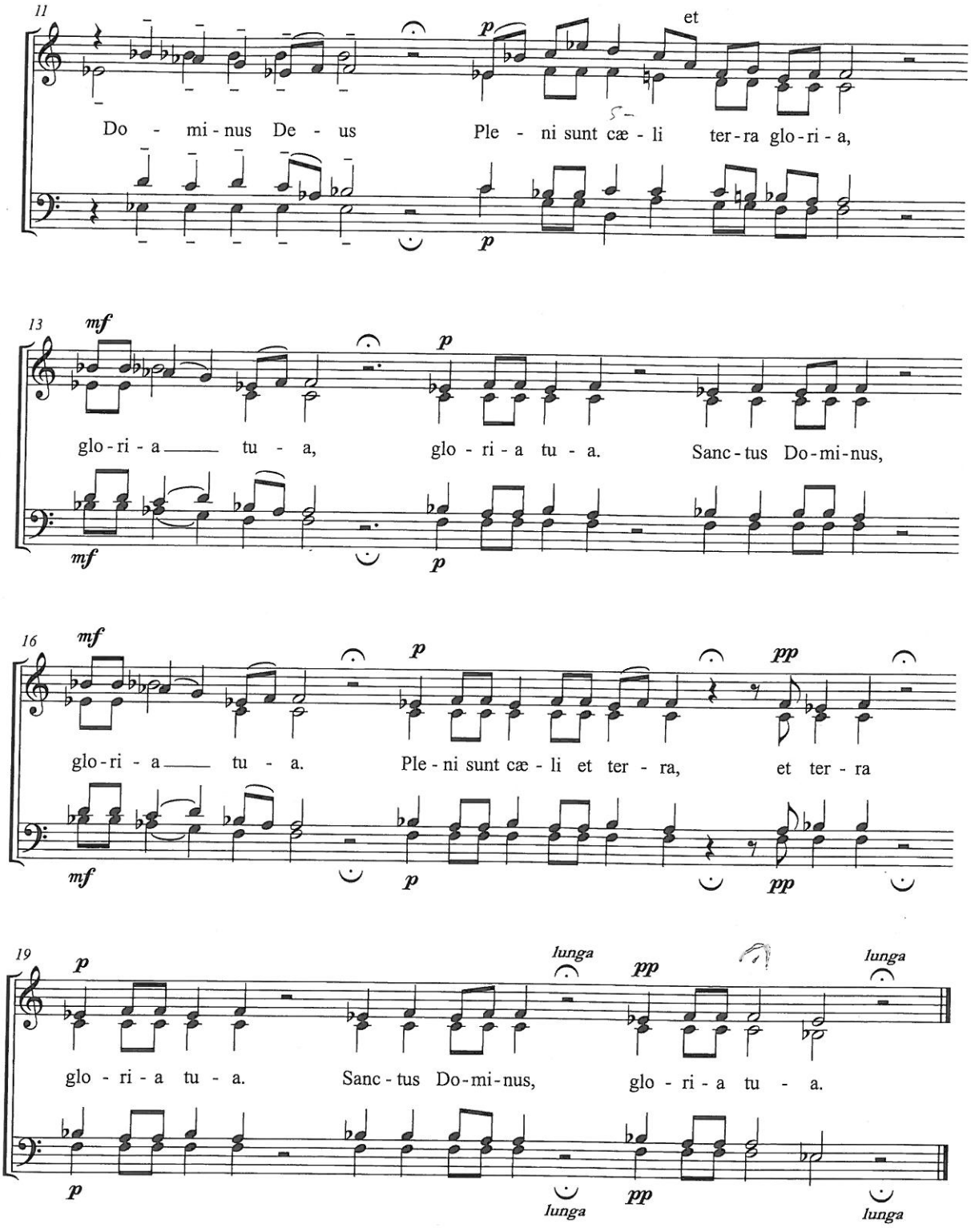
11
p
et
Do - mi - nus De - us
Ple - ni sunt cæ - li ter - ra glo - ri - a,
p
13
mf
p
glo - ri - a tu - a, glo - ri - a tu - a. Sanc - tus Do - mi - nus,
mf
p
16
mf
p
pp
glo - ri - a tu - a. Ple - ni sunt cæ - li et ter - ra, et ter - ra
mf
p
pp
19
p
lunga
pp
lunga
glo - ri - a tu - a. Sanc - tus Do - mi - nus, glo - ri - a tu - a.
p
lunga
pp
lunga

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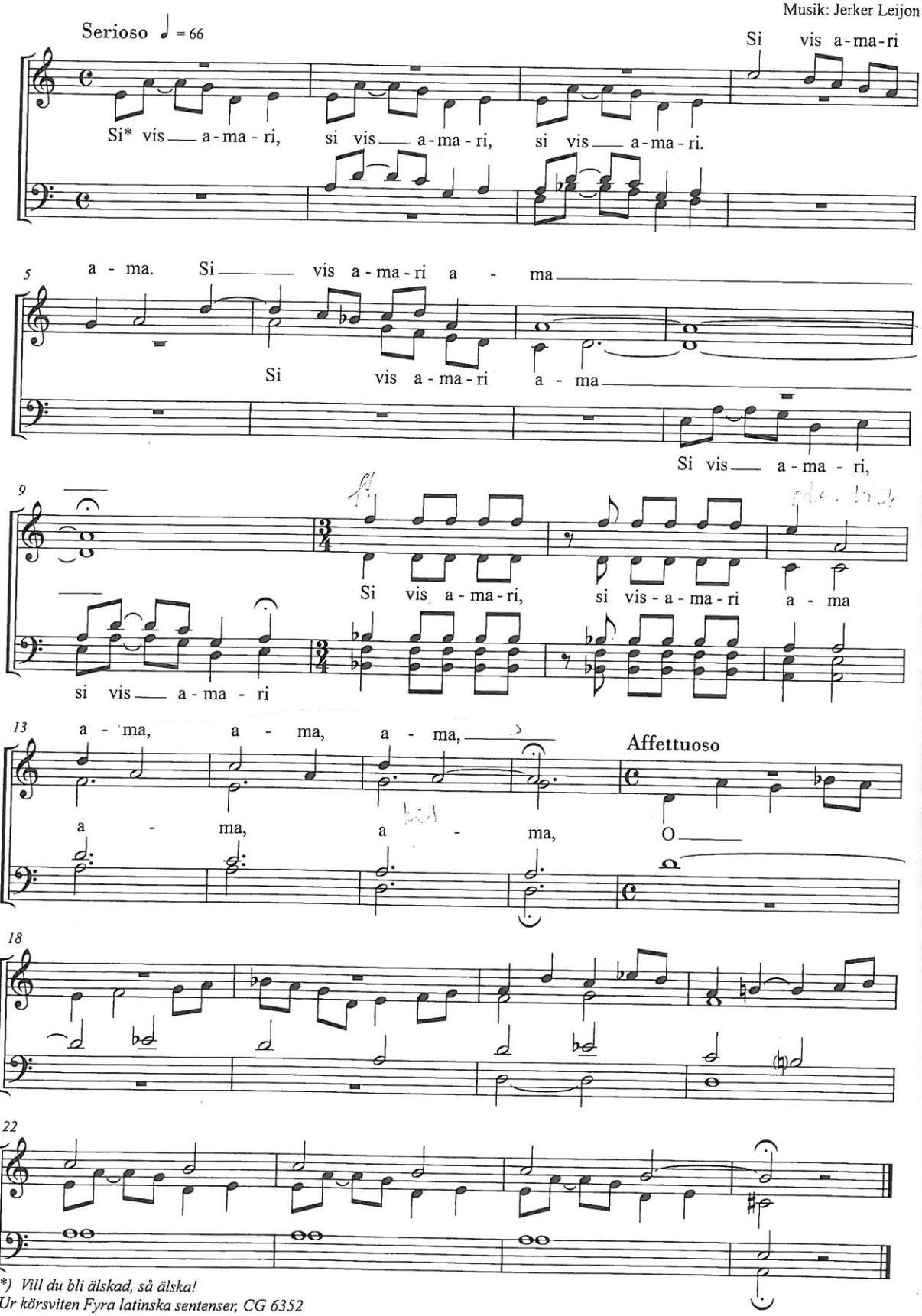
Si vis amari, ama!

Text: Seneca d y, ca 4 f Kr - 65 e Kr
Musik: Jerker Leijon



*) *Vill du bli älskad, så älska!*
Ur körsviten Fyra latinska sentenser, CG 6352

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Encontro Internacional de Música Coral/USP-RP

ex. 22

The Tyger

FOR MIXED CHOIR A CAPPELLA

Lyrics William Blake
Music Emil Råberg

BO EJEBY FÖRLAG

Biblioteket för musik & medier, Piteå
Box 744, 941 28 Piteå
707 2028 818 F9

Acknowledgements:
I want to thank my godmother Pia for helping me to find and interpret the lyrics.

Additional instructions:
Bars 43–53: Tenors and basses could be divided into three to achieve better balance between the voices.
Bars 68–83: When the choir is singing *c.b.ch.* about a quarter of each voice should sing [u:] as in 'whom' [hu:m] instead of *c.b.ch.* to achieve more color to the sound.

Emil Råberg

Tigern

Tiger, Tiger, klara brand,
djupt i nattens mörka land.
Vems är tanken fjättrad i
din fruktansvärda symmetri?

I vilken himmel brinner röd
den eld som tänt ditt ögas glöd?
På vilka vingar stiger han?
Vem finns som elden gripa kan?

Från vilken skuldra kom den makt
som ditt hjärta sammanbragt?
Och när det sedan börjat slå,
vem skapte dina lemmar då?

Vilken slägga? Vilket stål?
Var smiddes då din huvudskål?
På vilket städ, i vilken tång
glödde fasan där en gång.

När stjärnan lade ner sin lans
och gav med tårar himlen glans,
såg han dig och gladde sig?
Har Lammets skapare gjort dig?

Tiger, Tiger, klara brand,
djupt i nattens mörka land.
Vems är kraften fjättrad i
din fruktansvärda symmetri?

Svensk tolkning: *Gunnar Harding*

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Cover design: Jocke Wester
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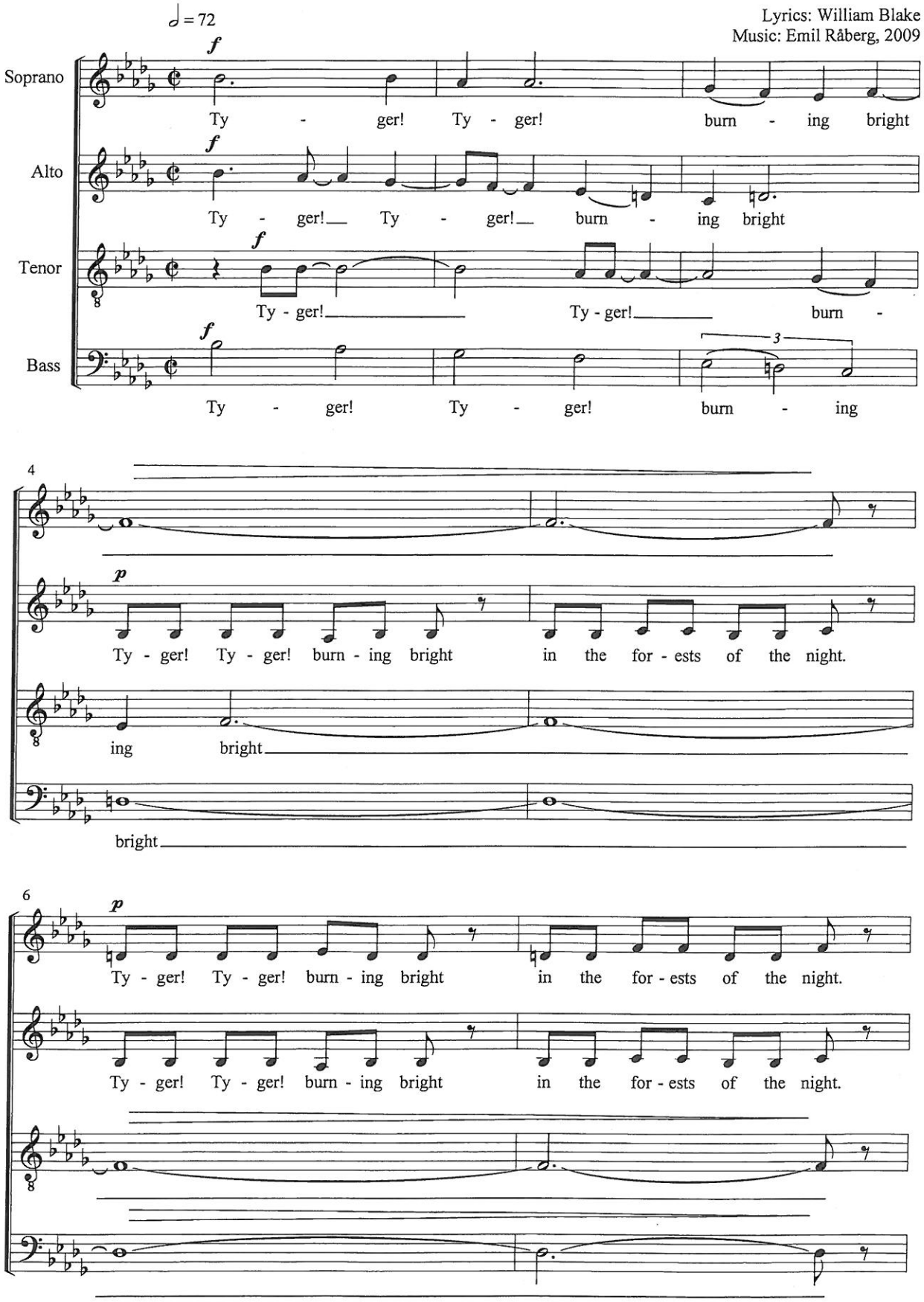
To the Chamber Choir of the School of Music in Piteå

The Tyger

Lyrics: William Blake
Music: Emil Råberg, 2009



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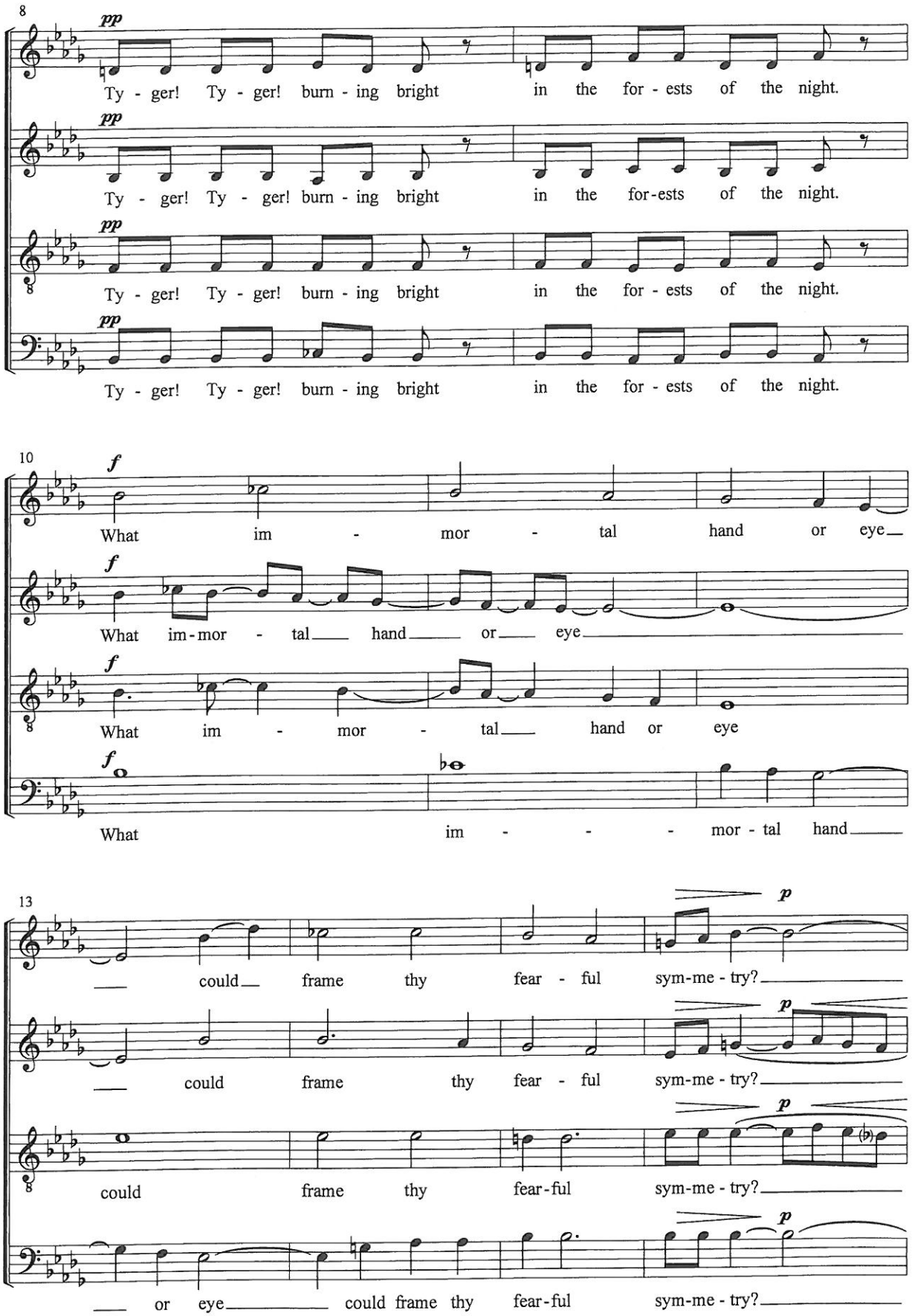
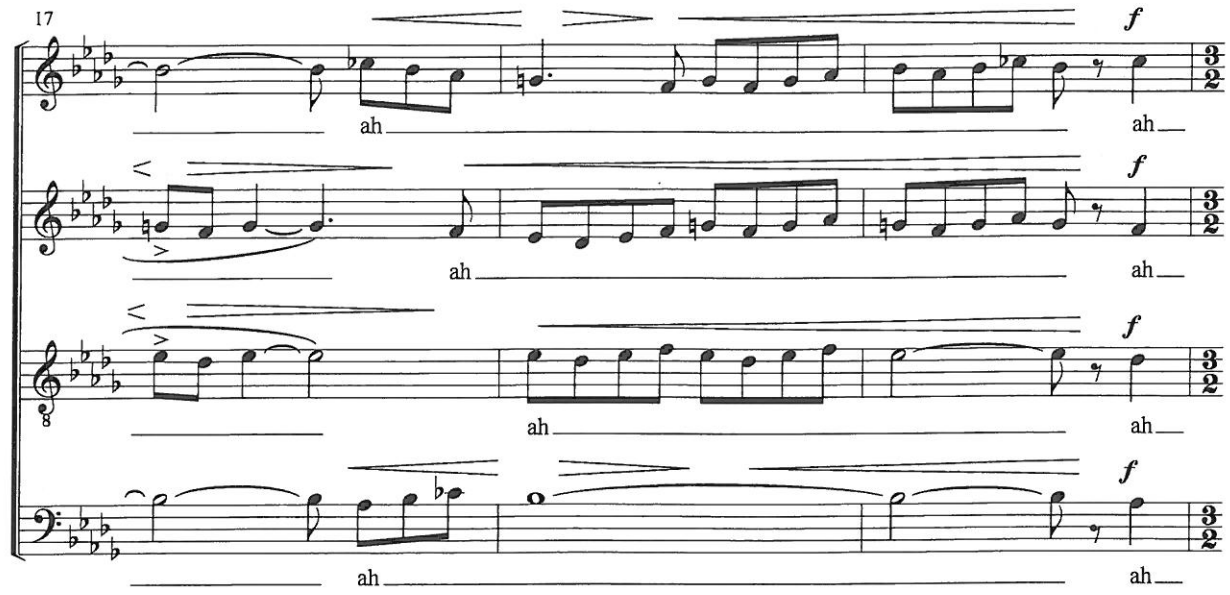
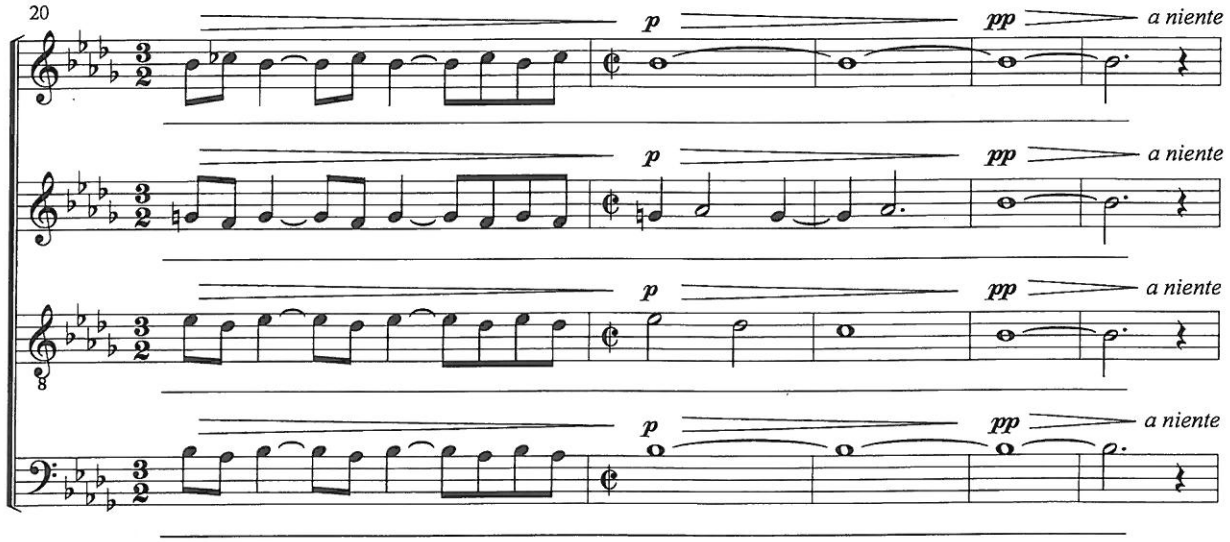
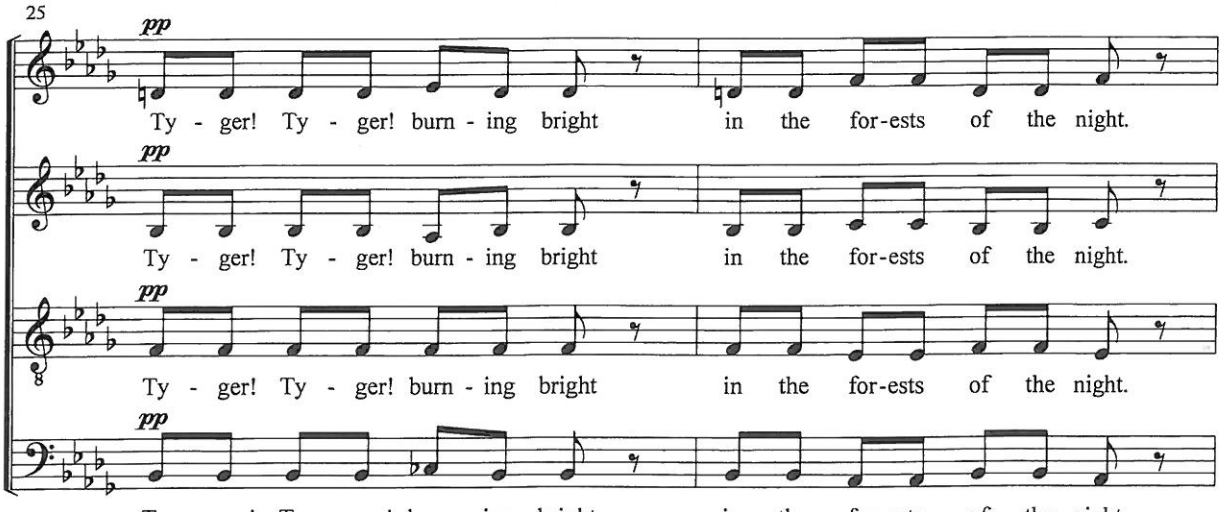
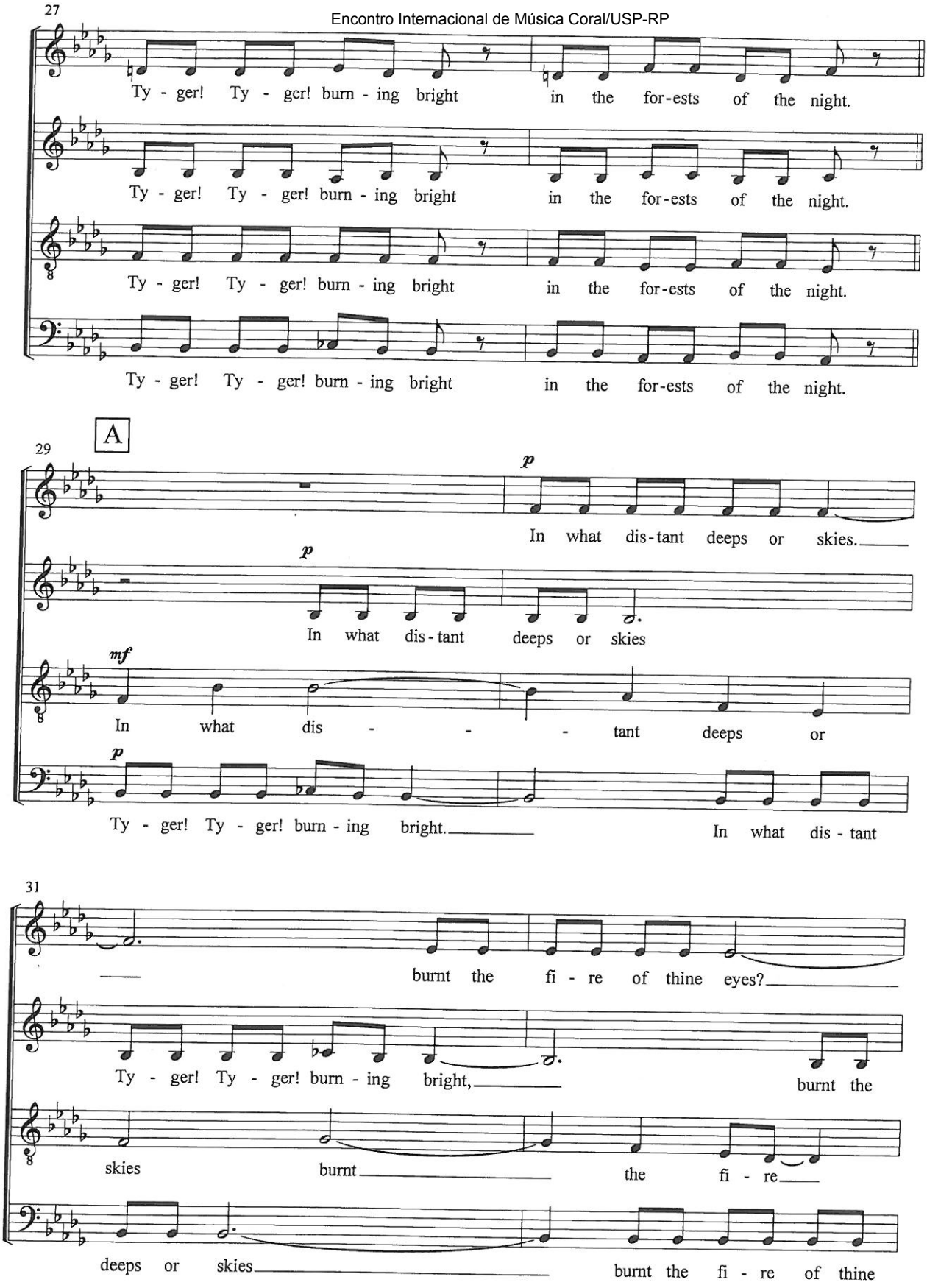
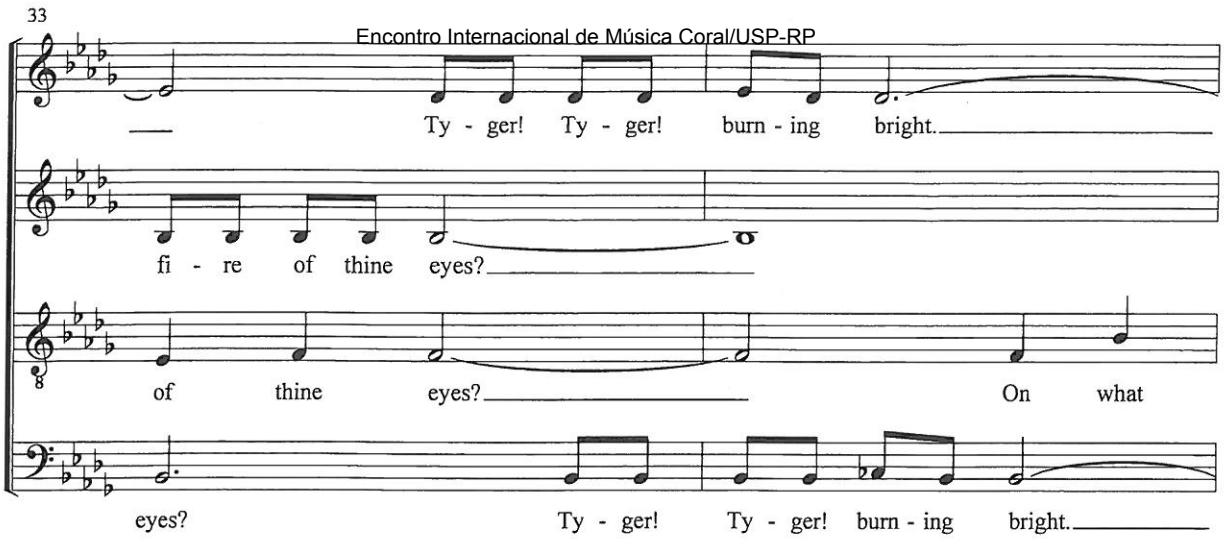

8
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp
Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
10
f
What im - mor - tal hand or eye
f
What im-mor - tal hand or eye
f
What im - mor - tal hand or eye
f
What im - - - mor - tal hand
13
p
could frame thy fear - ful sym-me - try?
p
could frame thy fear - ful sym-me - try?
p
could frame thy fear-ful sym-me - try?
p
or eye could frame thy fear-ful sym-me - try?

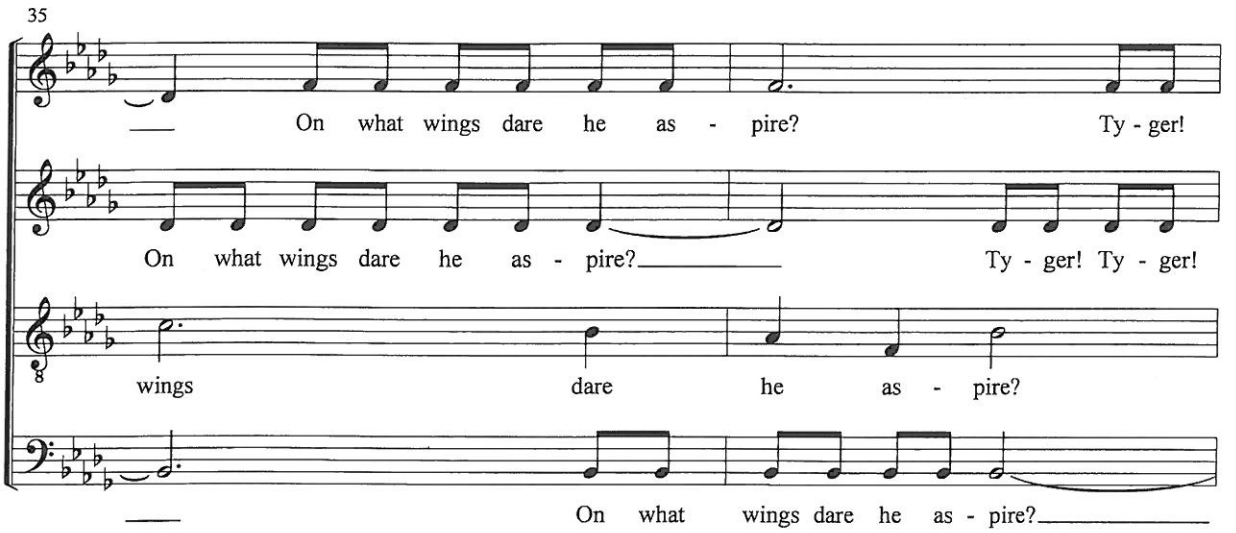

17
ah
ah
f

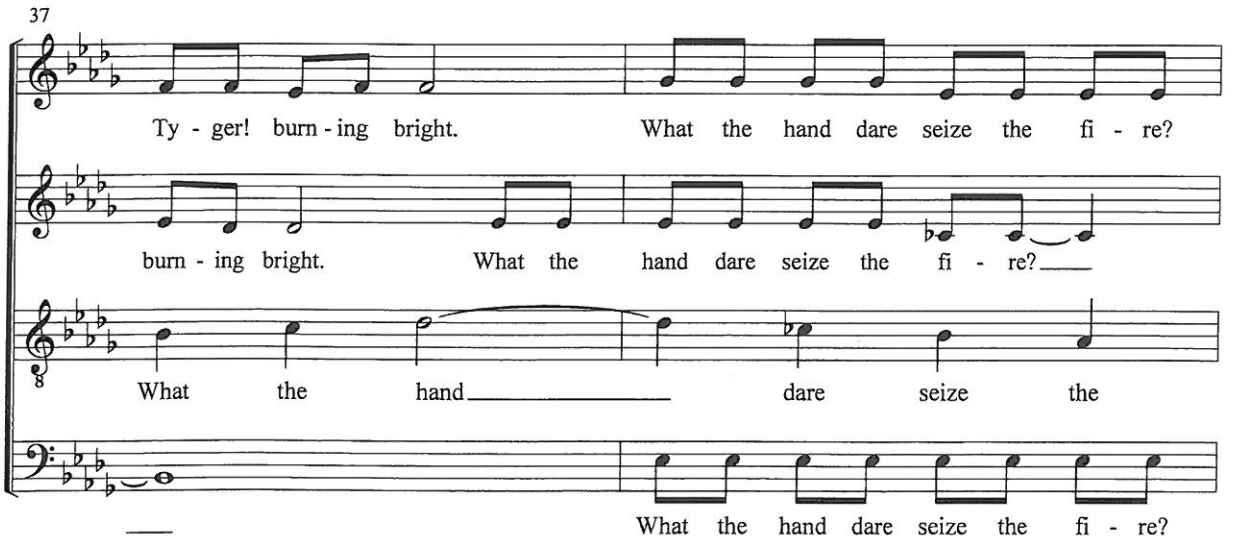

20
p
pp
a niente


25
pp
Ty - ger! Ty - ger! burn - ing bright
in the for-ests of the night.


27
Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.
Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.
Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.
Ty - ger! Ty - ger! burn - ing bright in the for-ests of the night.
A
29
p
In what dis-tant deeps or skies.
p
In what dis-tant deeps or skies
mf
In what dis - - - tant deeps or
p
Ty - ger! Ty - ger! burn - ing bright. In what dis - tant
31
burnt the fi - re of thine eyes?
Ty - ger! Ty - ger! burn - ing bright, burnt the
skies burnt the fi - re
deeps or skies burnt the fi - re of thine


33
Ty - ger! Ty - ger! burn - ing bright.
fi - re of thine eyes?
of thine eyes? On what
eyes? Ty - ger! Ty - ger! burn - ing bright.


35
On what wings dare he as - pire? Ty - ger!
On what wings dare he as - pire? Ty - ger! Ty - ger!
wings dare he as - pire?
On what wings dare he as - pire?


37
Ty - ger! burn - ing bright. What the hand dare seize the fi - re?
burn - ing bright. What the hand dare seize the fi - re?
What the hand dare seize the
What the hand dare seize the fi - re?

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39

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

fi - re?

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

41

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

pp

Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.

B

43

p

And what shoul - der, and what art? Twist the

mf

And what shoul - - - der, and what

p

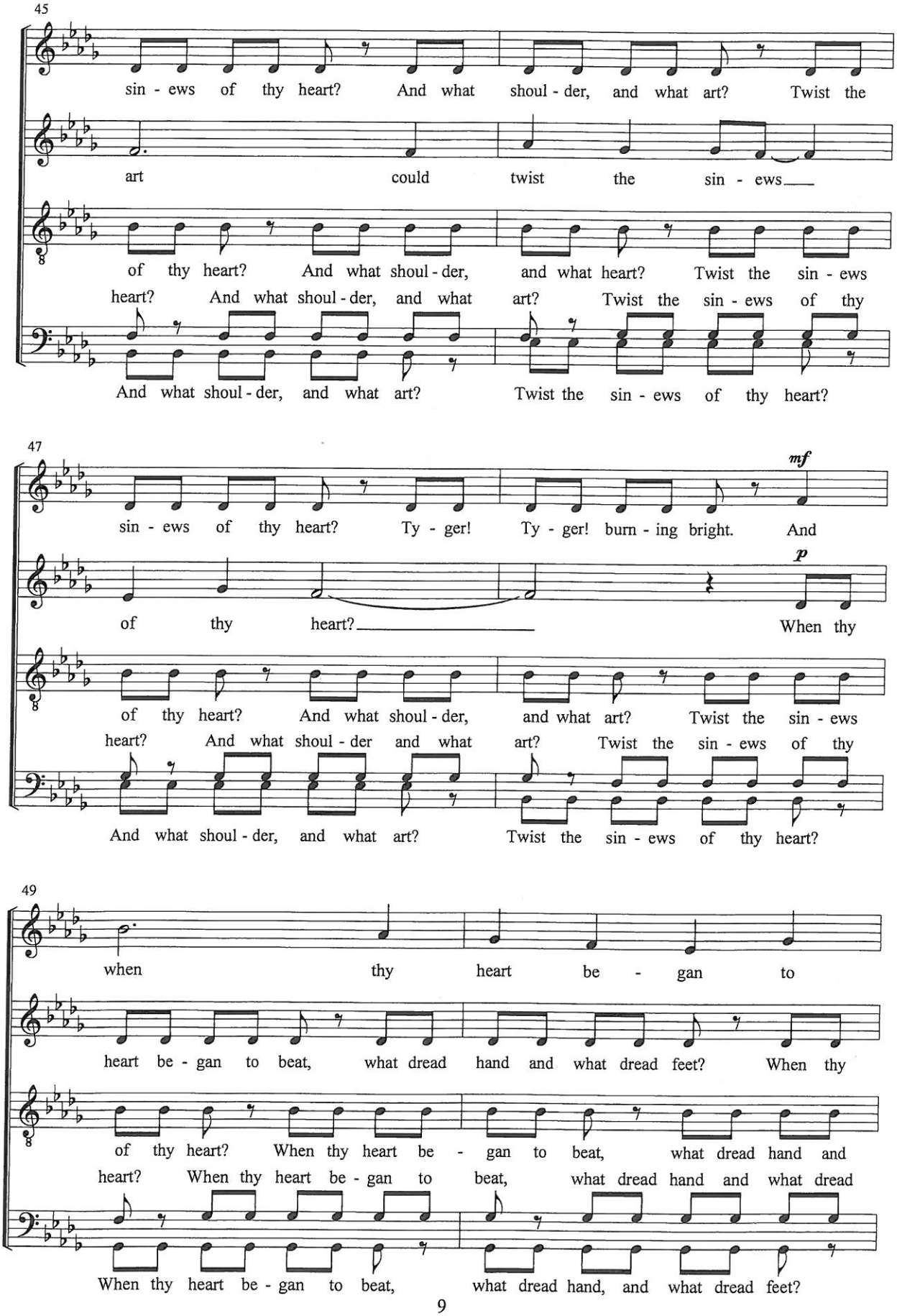
And what shoul - der, and what art? Twist the sin - ews

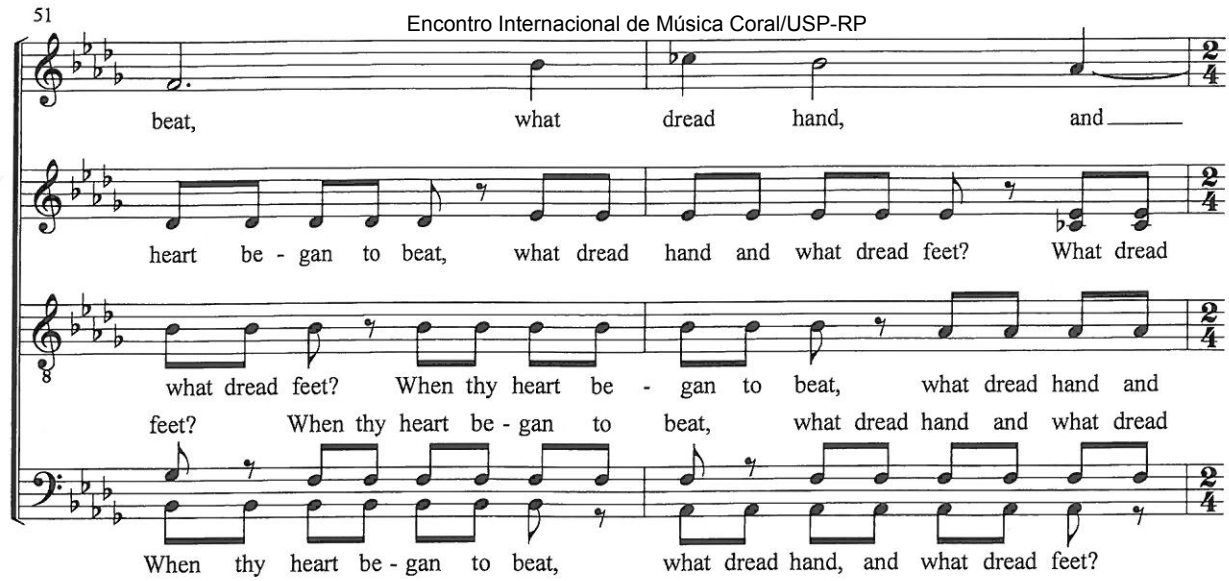
And what shoul - der, and what art? Twist the sin - ews of thy

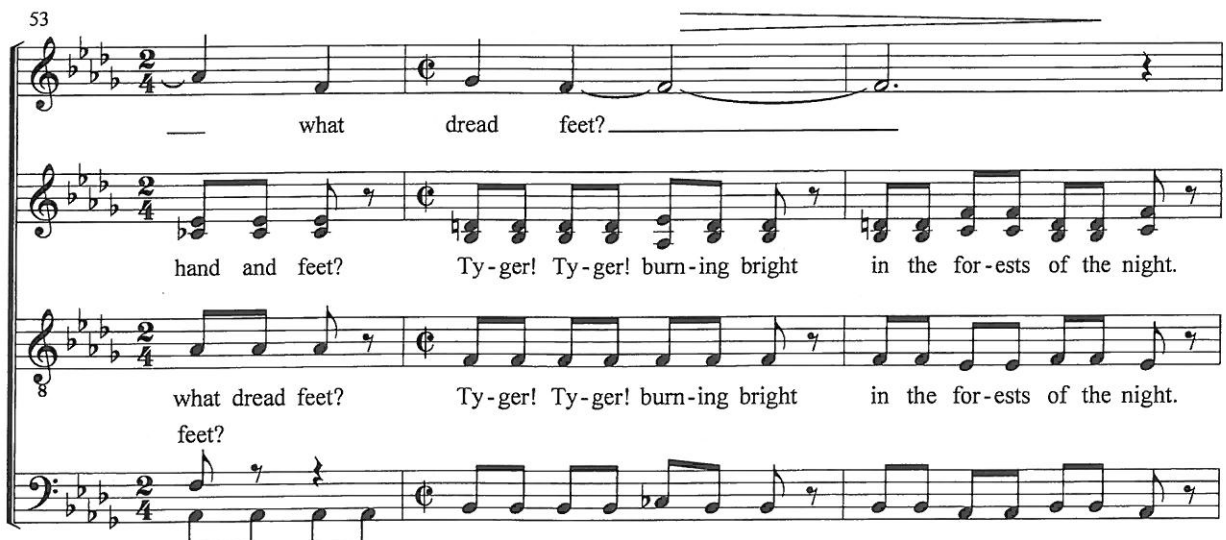
p

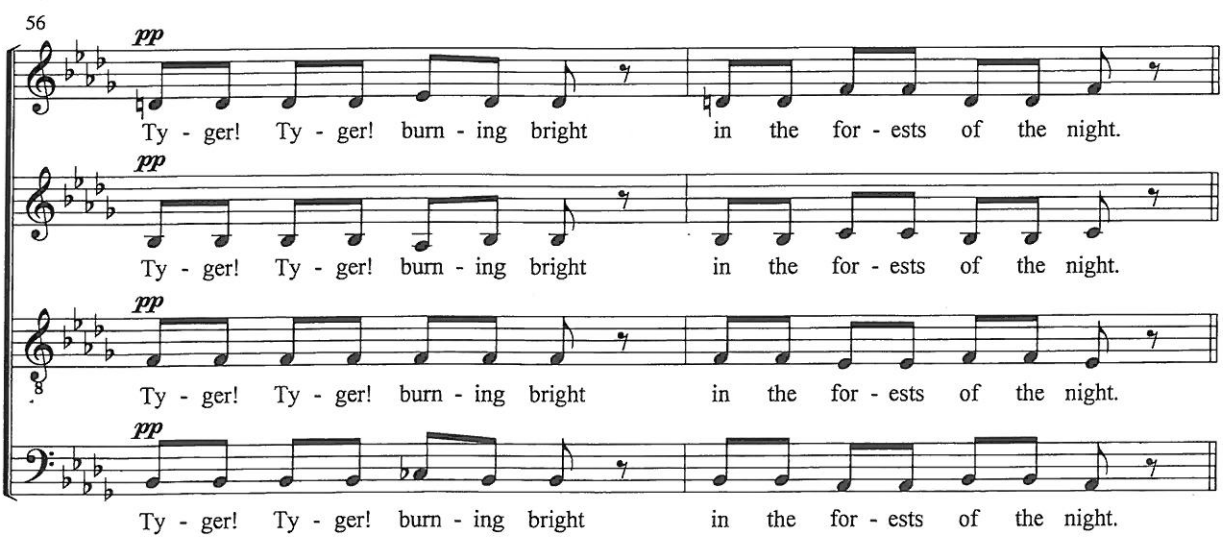
p

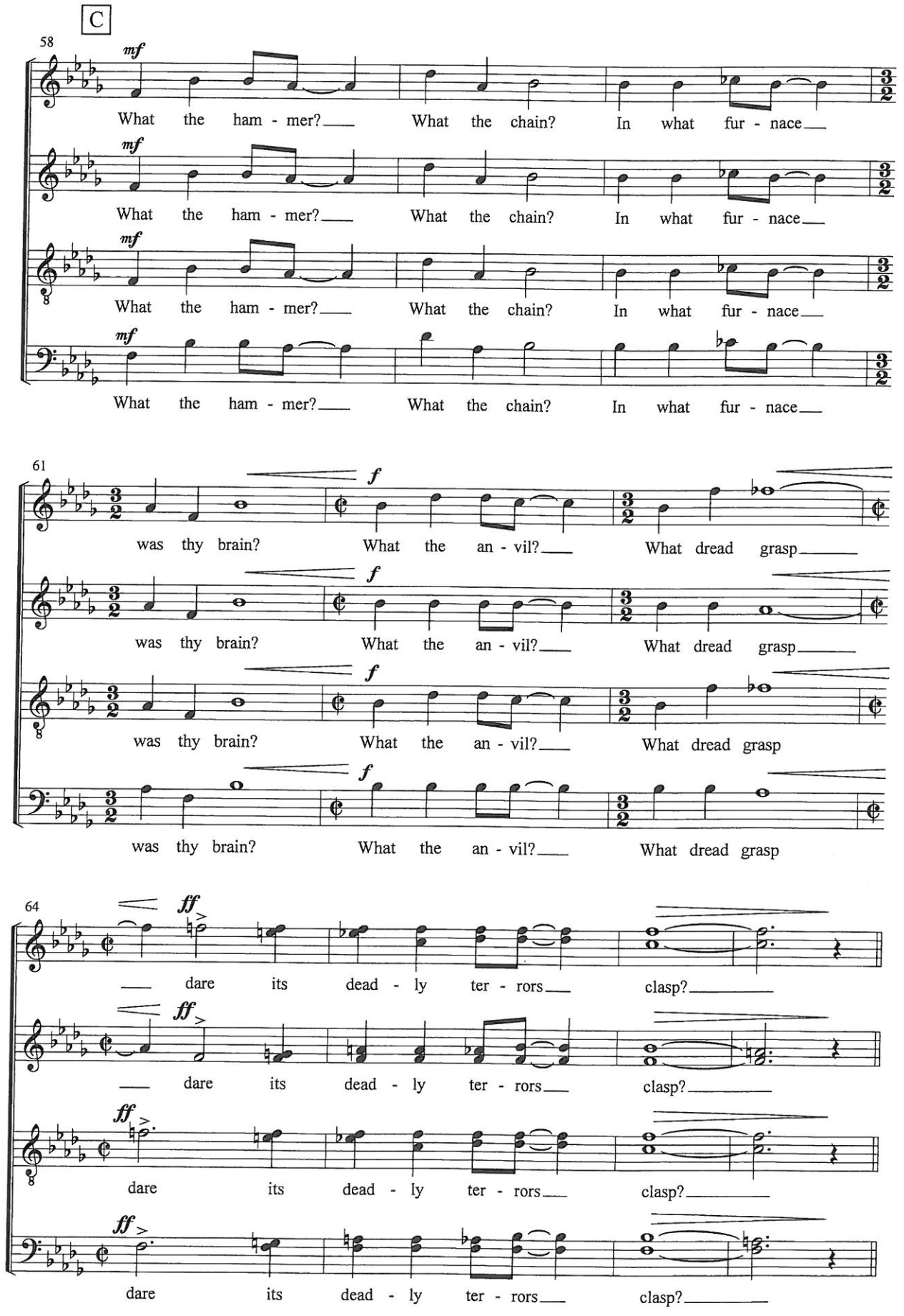
And what shoul - der, and what art? Twist the sin - ews of thy heart?

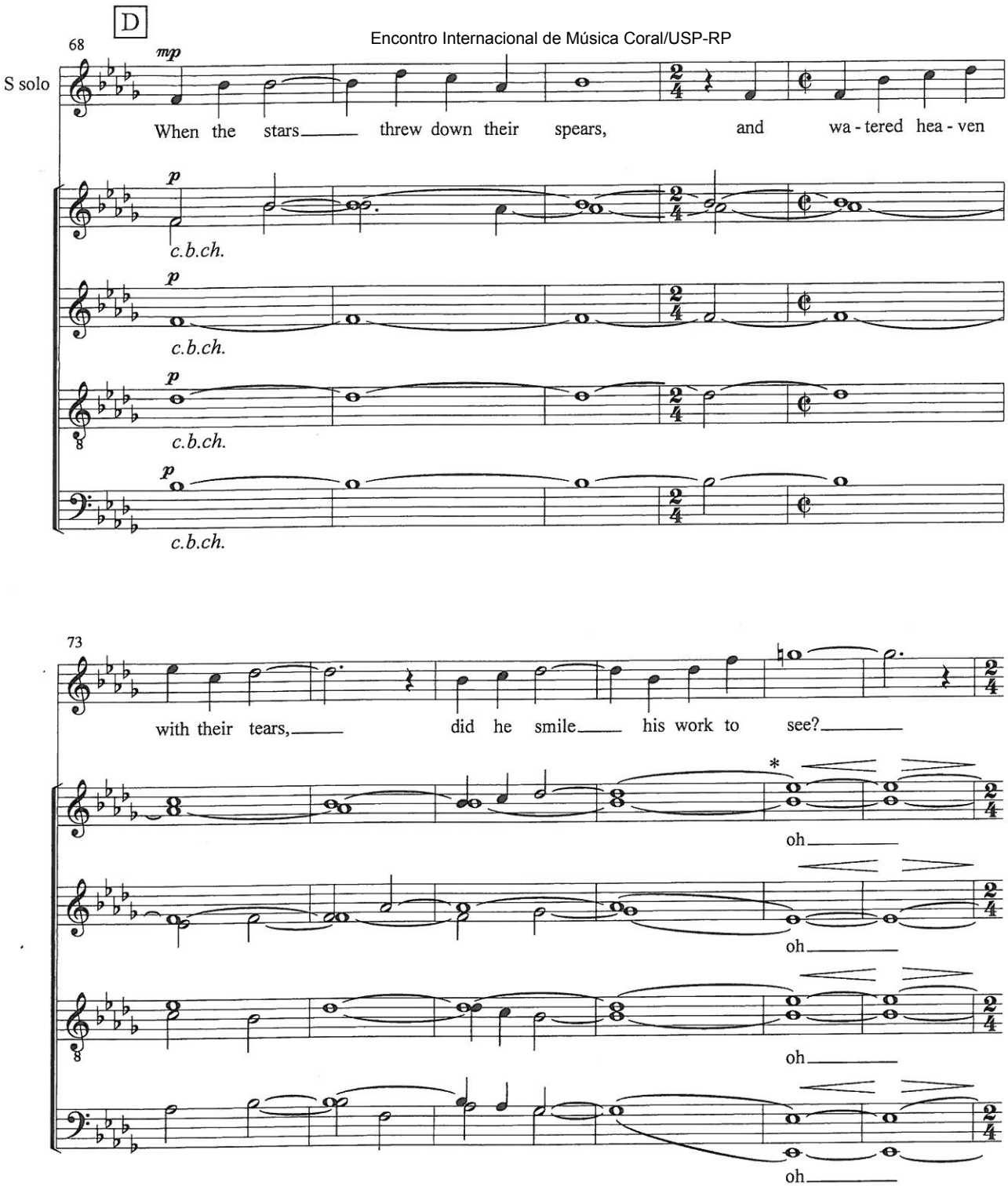

45
sin - ews of thy heart? And what shoul - der, and what art? Twist the
art could twist the sin - ews
of thy heart? And what shoul - der, and what heart? Twist the sin - ews
heart? And what shoul - der, and what art? Twist the sin - ews of thy
And what shoul - der, and what art? Twist the sin - ews of thy heart?
47
mf
sin - ews of thy heart? Ty - ger! Ty - ger! burn - ing bright. And
p
of thy heart? When thy
of thy heart? And what shoul - der, and what art? Twist the sin - ews
heart? And what shoul - der and what art? Twist the sin - ews of thy
And what shoul - der, and what art? Twist the sin - ews of thy heart?
49
when thy heart be - gan to
heart be - gan to beat, what dread hand and what dread feet? When thy
of thy heart? When thy heart be - gan to beat, what dread hand and
heart? When thy heart be - gan to beat, what dread hand and what dread
When thy heart be - gan to beat, what dread hand, and what dread feet?


51
beat, what dread hand, and
heart be - gan to beat, what dread hand and what dread feet? What dread
what dread feet? When thy heart be - gan to beat, what dread hand and
feet? When thy heart be - gan to beat, what dread hand and what dread
When thy heart be - gan to beat, what dread hand, and what dread feet?

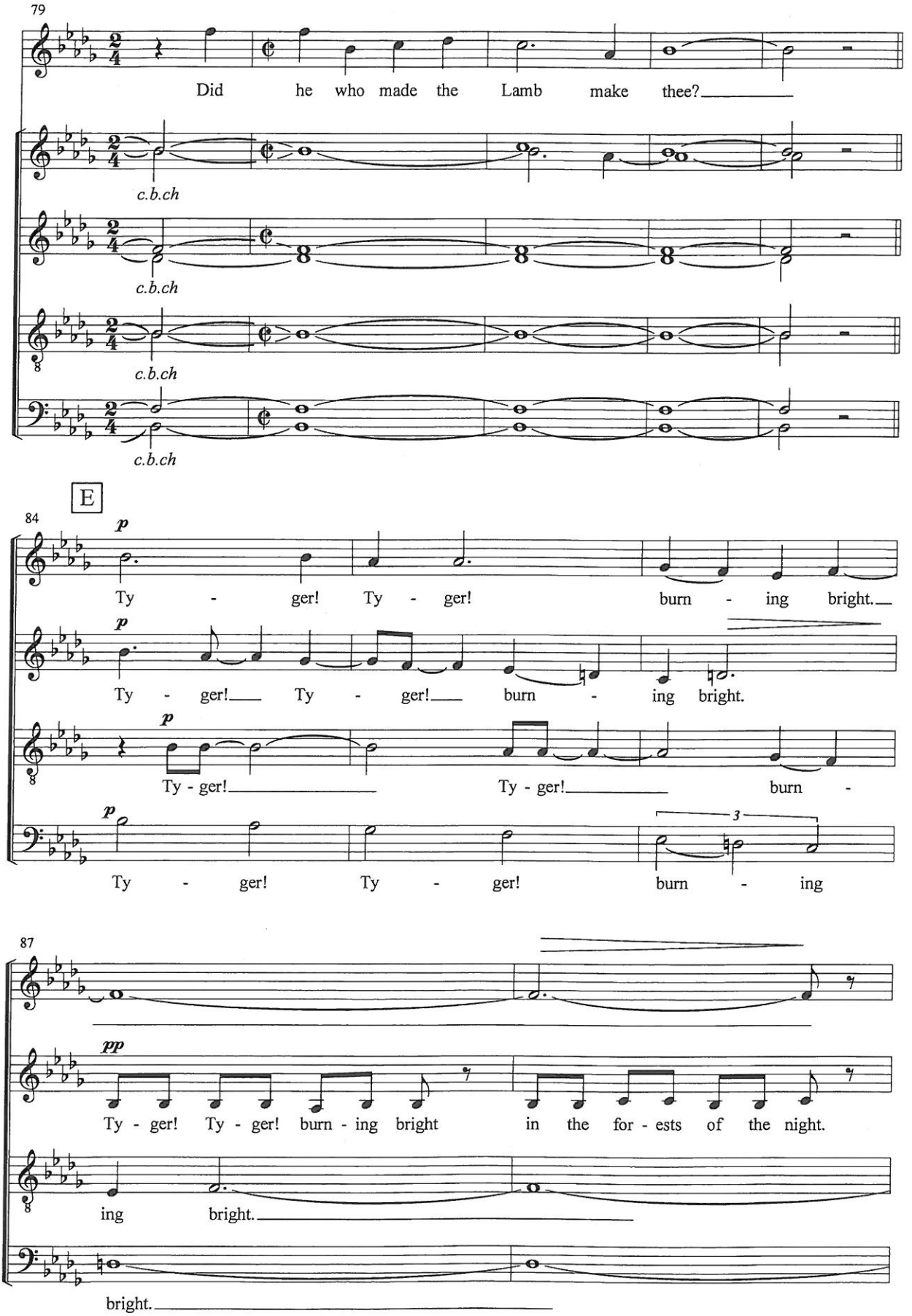

53
what dread feet?
hand and feet? Ty-ger! Ty-ger! burn-ing bright in the for-ests of the night.
what dread feet? Ty-ger! Ty-ger! burn-ing bright in the for-ests of the night.
feet?
Ty - ger! Ty-ger! Ty-ger! Ty-ger! burn-ing bright in the for-ests of the night.


56
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.


C
58
mf
What the ham - mer? What the chain? In what fur - nace
61
f
was thy brain? What the an - vil? What dread grasp
64
ff
dare its dead - ly ter - rors clasp?



* The change from c.b.ch to "oh" and back to c.b.ch should be sung legato, and "oh" should be pronounced [ɔ:] as in lord.


79
Did he who made the Lamb make thee?
c.b.ch
c.b.ch
c.b.ch
c.b.ch
E
84
p
Ty - ger! Ty - ger! burn - ing bright.
Ty - ger! Ty - ger! burn - ing bright.
Ty - ger! Ty - ger! burn -
Ty - ger! Ty - ger! burn - ing
87
pp
Ty - ger! Ty - ger! burn - ing bright in the for - ests of the night.
ing bright.
bright.

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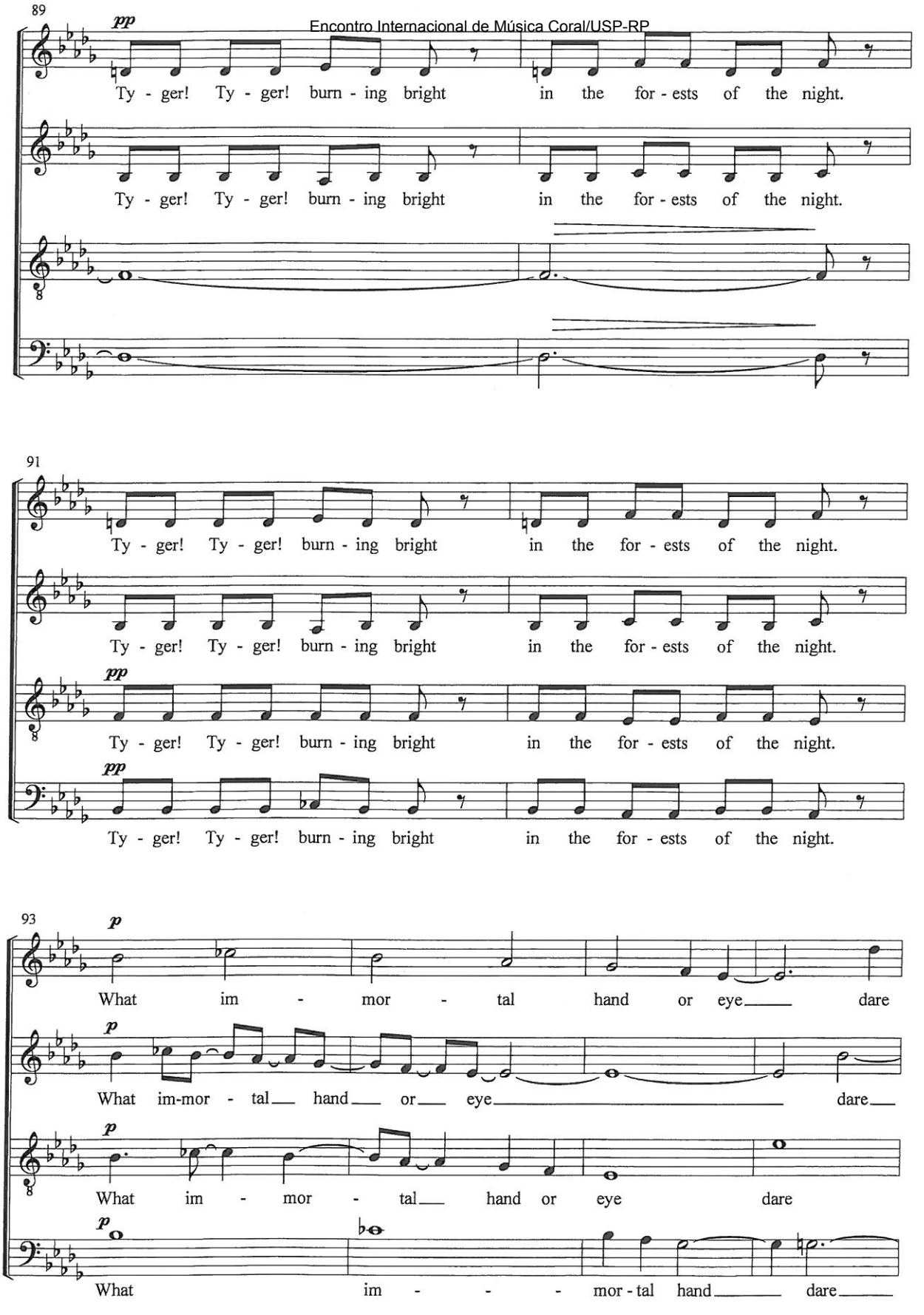

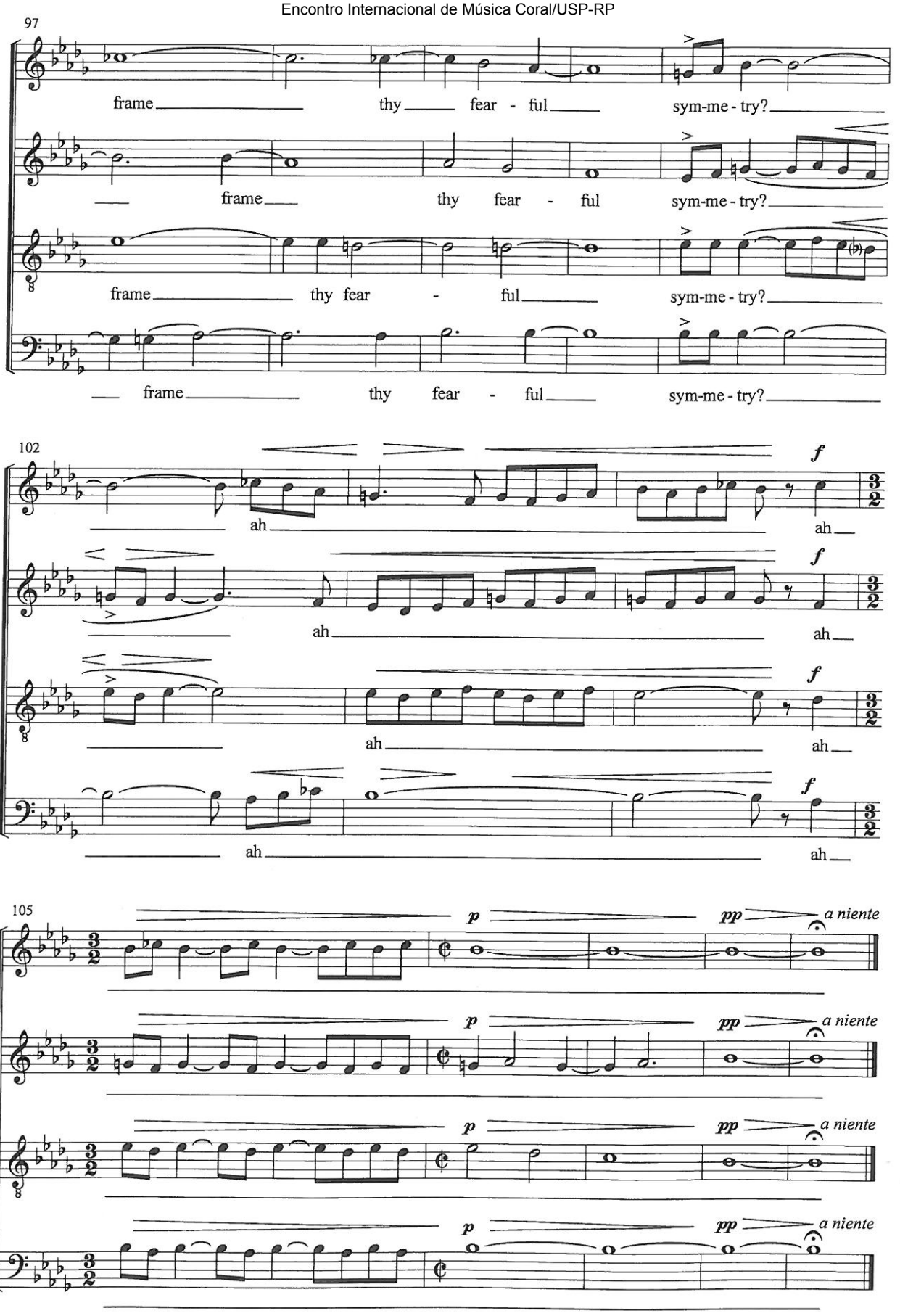
97
frame thy fear - ful sym-me - try?
frame thy fear - ful sym-me - try?
frame thy fear - ful sym-me - try?
frame thy fear - ful sym-me - try?
102
ah ah
ah ah
ah ah
ah ah
105
p pp a niente
p pp a niente
p pp a niente
p pp a niente

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Ex 42

GUNNAR ERIKSSON

ARRANGEMANG FÖR BLANDAD KÖR

MUSIKHÖGSKOLAN
BIBLIOTEKET
BOX 744
SNICKARGATAN 20
941 28 PITEÅ

SALVE REGINA

TO THE MOTHERS IN BRAZIL

AV

LARS JANSSON

Musikhögskolan i Piteå,Biblioteket
Box 744, 941 28 Piteå
707 2003 708 BA

BO EJEBY FÖRLAG

Encontro Internacional de Música Coral/USP-RP

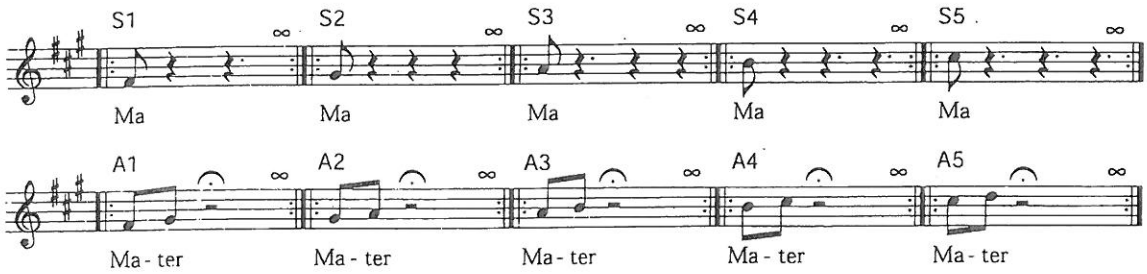
Denna körkomposition är tillägnad Erik Westbergs Vokalensemble,
som uruppförde sången i Rio de Janeiro den 7 mars 1995.

Lars Janssons komposition (inspelad av Lars Jansson Trio på cd:n *A Window towards Being*, IGCD - 019) samt den traditionella Salve Regina-texten ligger till grund för denna bearbetning.

Sången kan framföras a cappella, med trummor (och improviserande solist på t. ex. sopransax) eller med orkester.

Vid eventuella instrumentala improvisationer kan D-delen användas som körbakgrund och (den av mig tillkomponerade) C-delen som a cappella-inslag (men i tempo!). Tillsammans med jazzmusiker kan materialet naturligtvis också användas fritt på många sätt.

Här följer en modell att bygga en improviserad inledning på:



Gunnar Eriksson

© 1991, Lars Jansson
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Notskrift: Jaken, Göteborg
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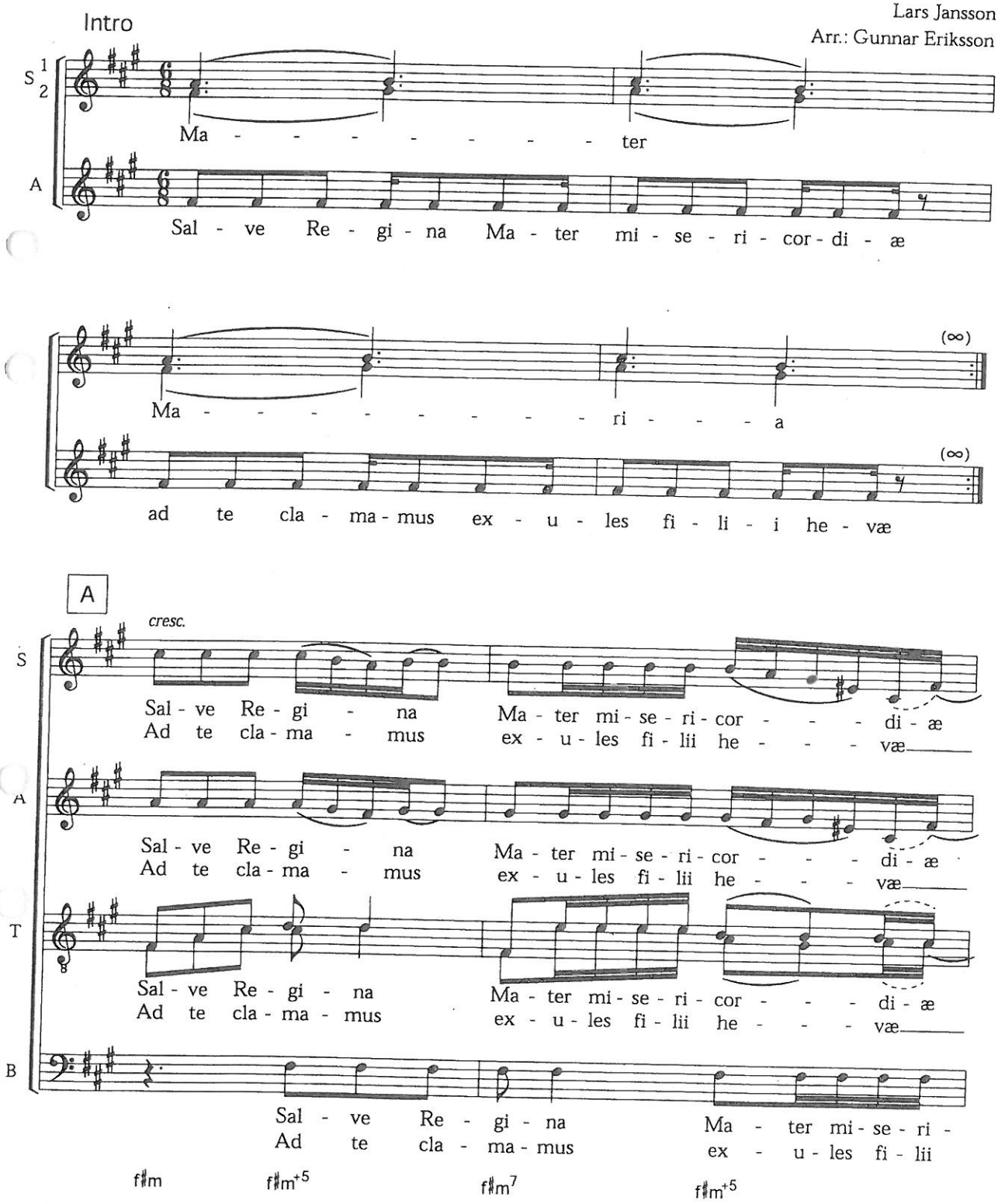
Bo Ejeby Förlag, Box 31036, 400 32 Göteborg
ISMN M-706865-26-3
Best.nr 1028

TO THE MOTHERS IN BRAZIL

SALVE REGINA

Lars Jansson
Arr.: Gunnar Eriksson



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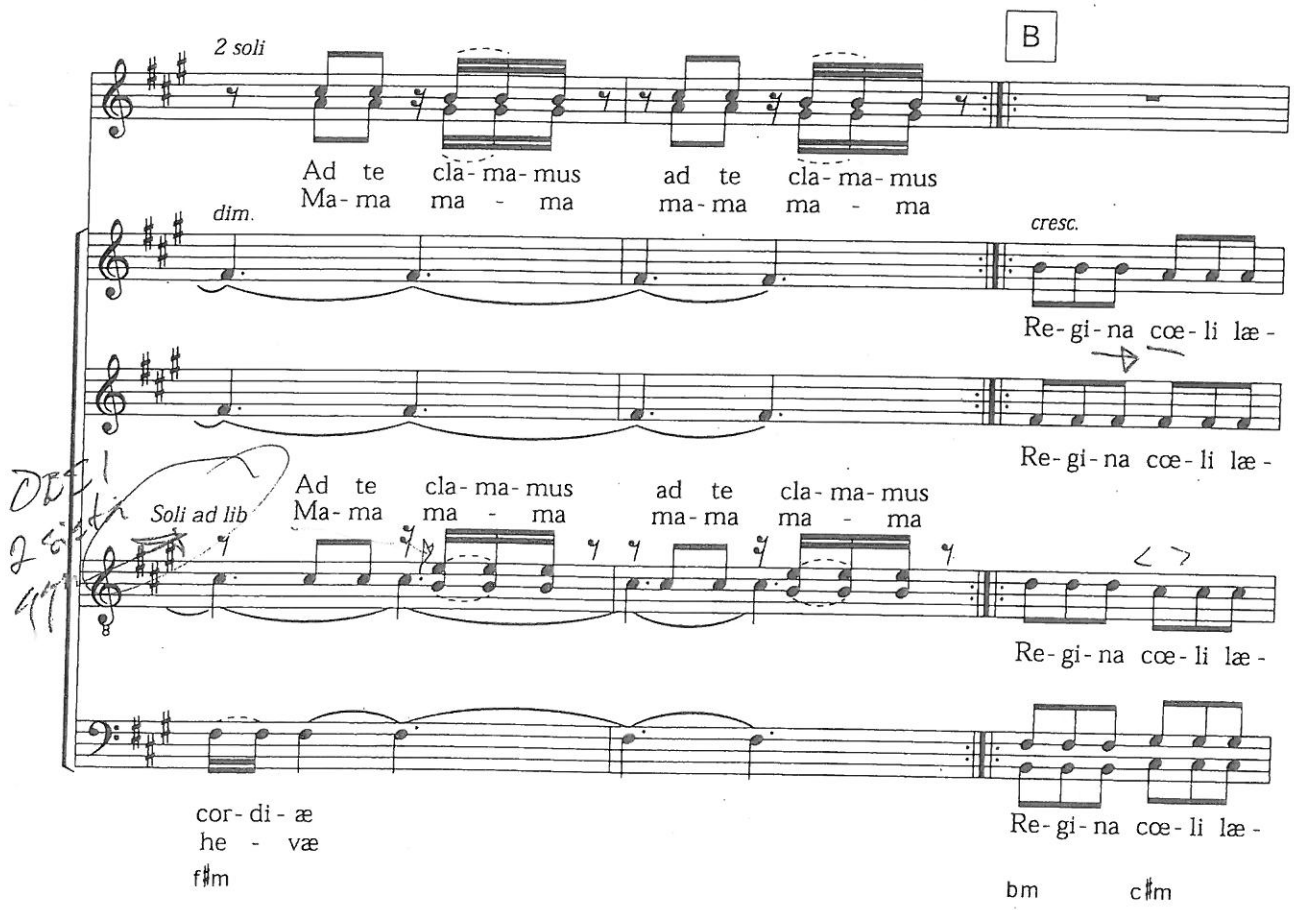
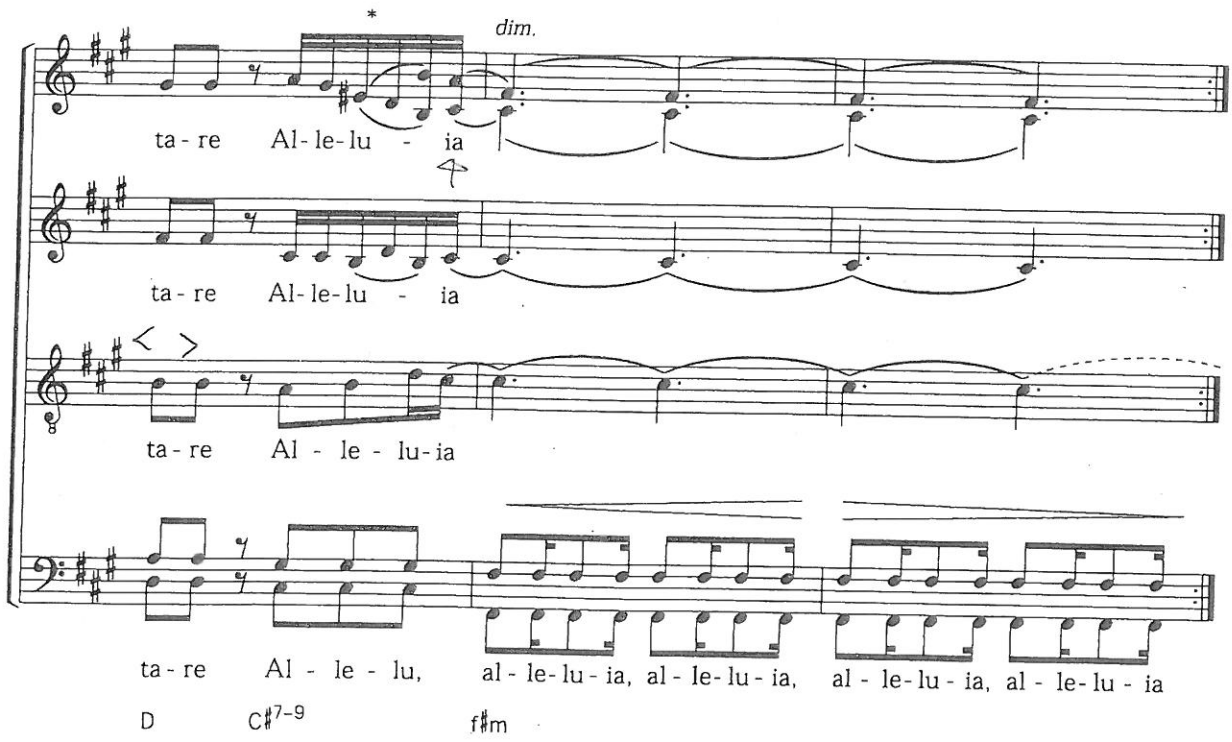
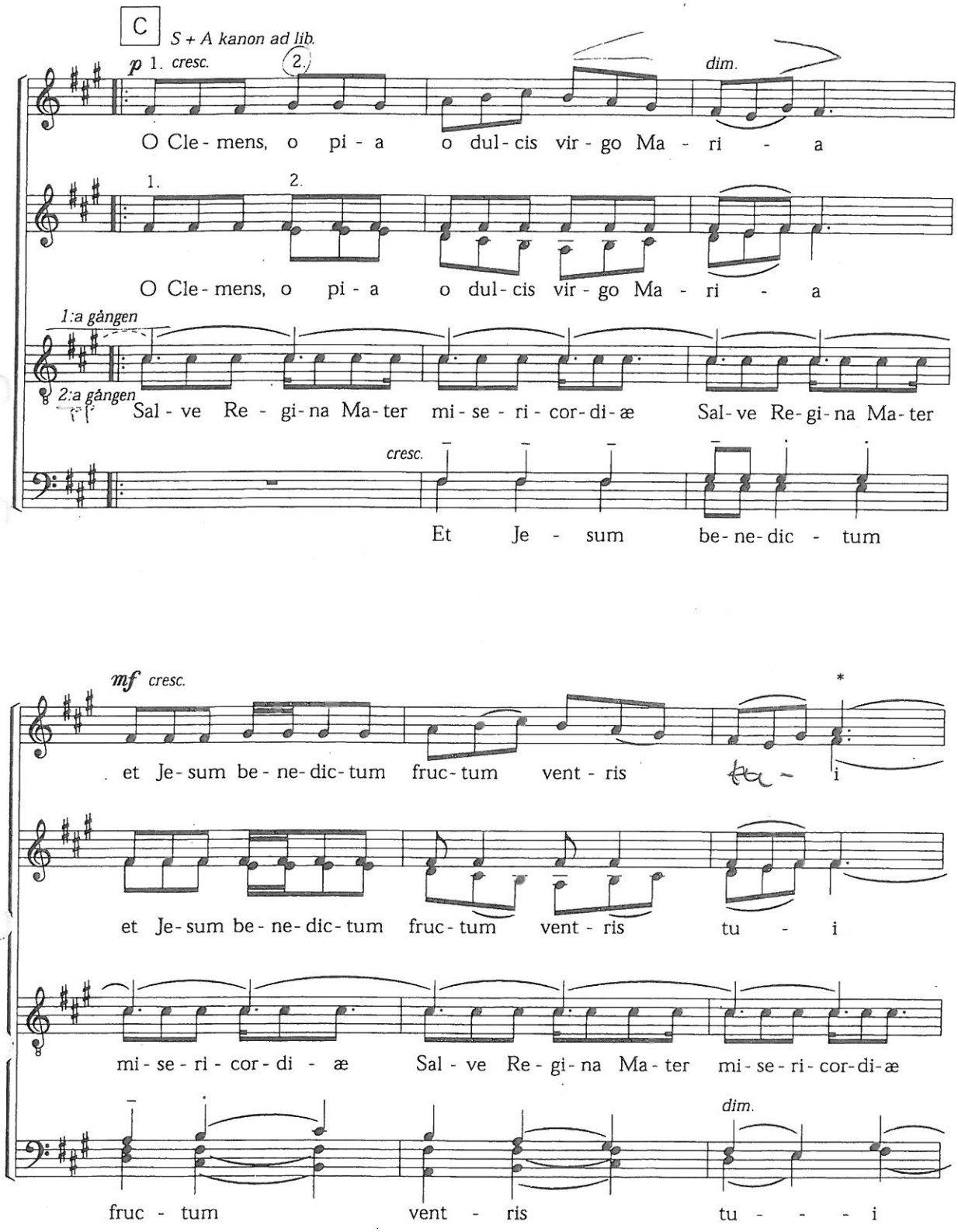
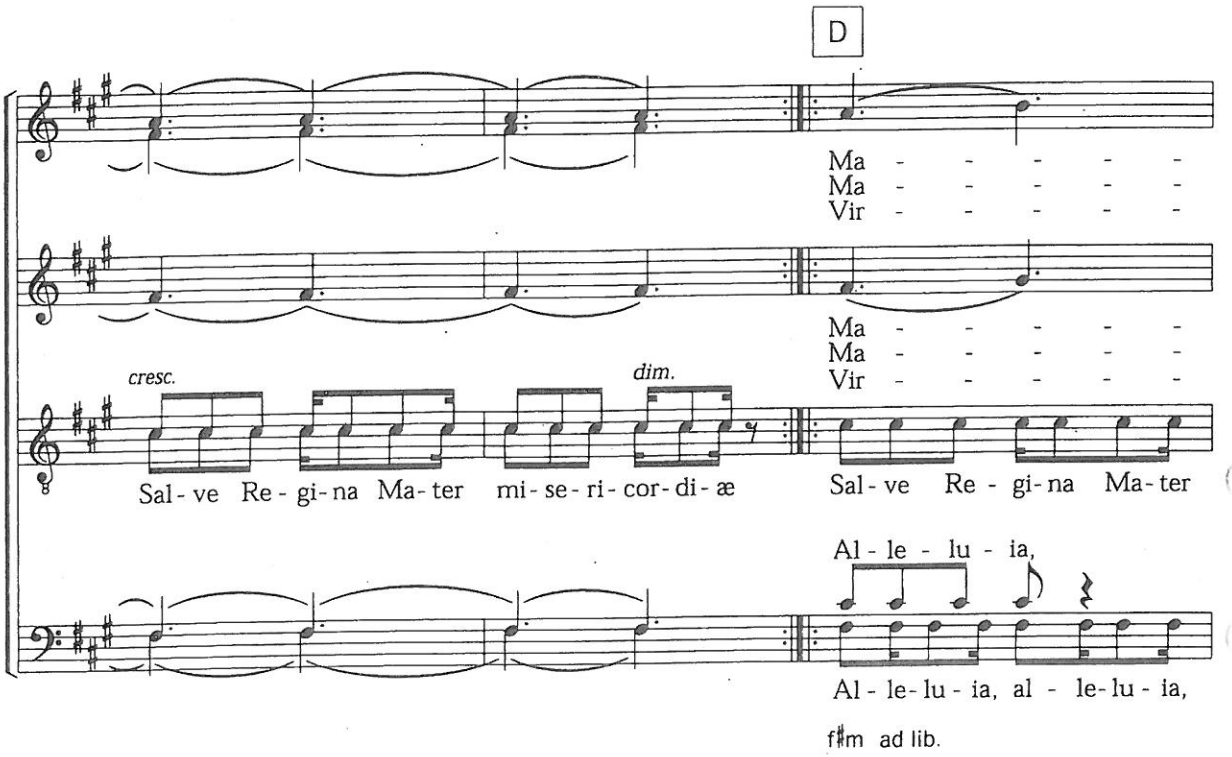


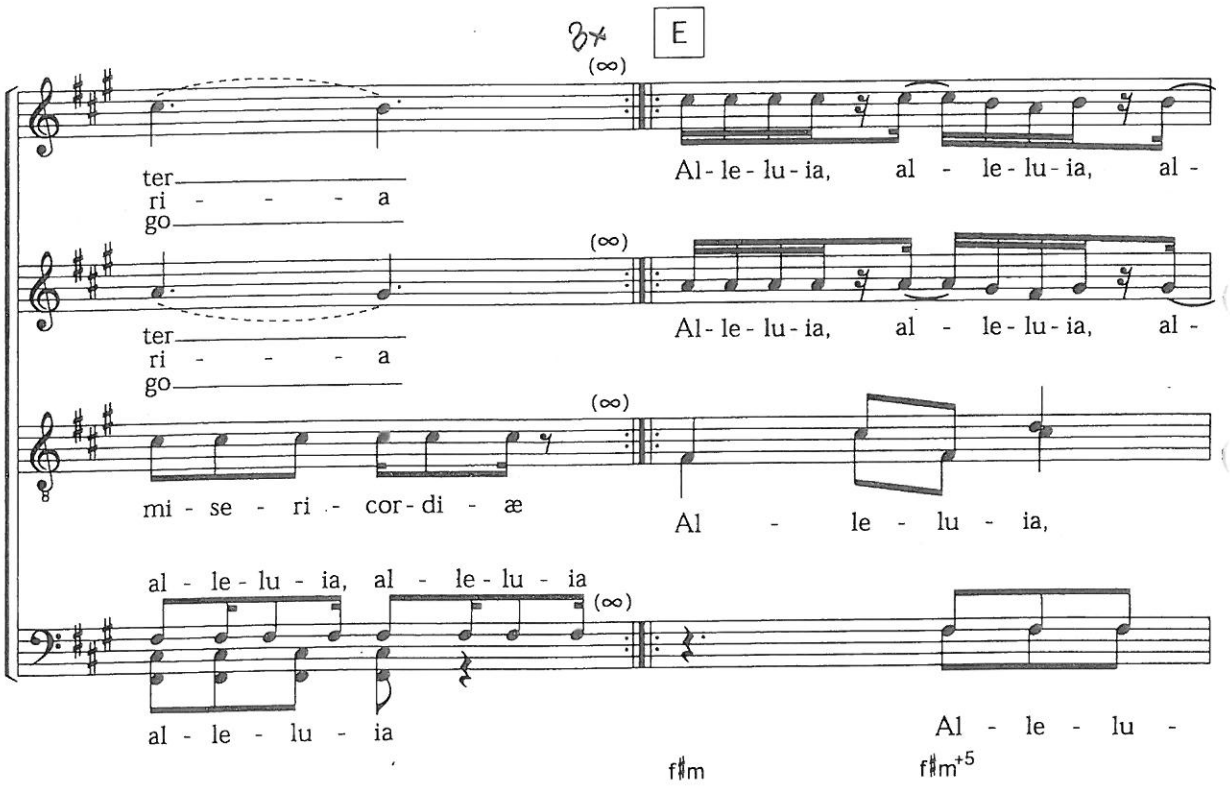


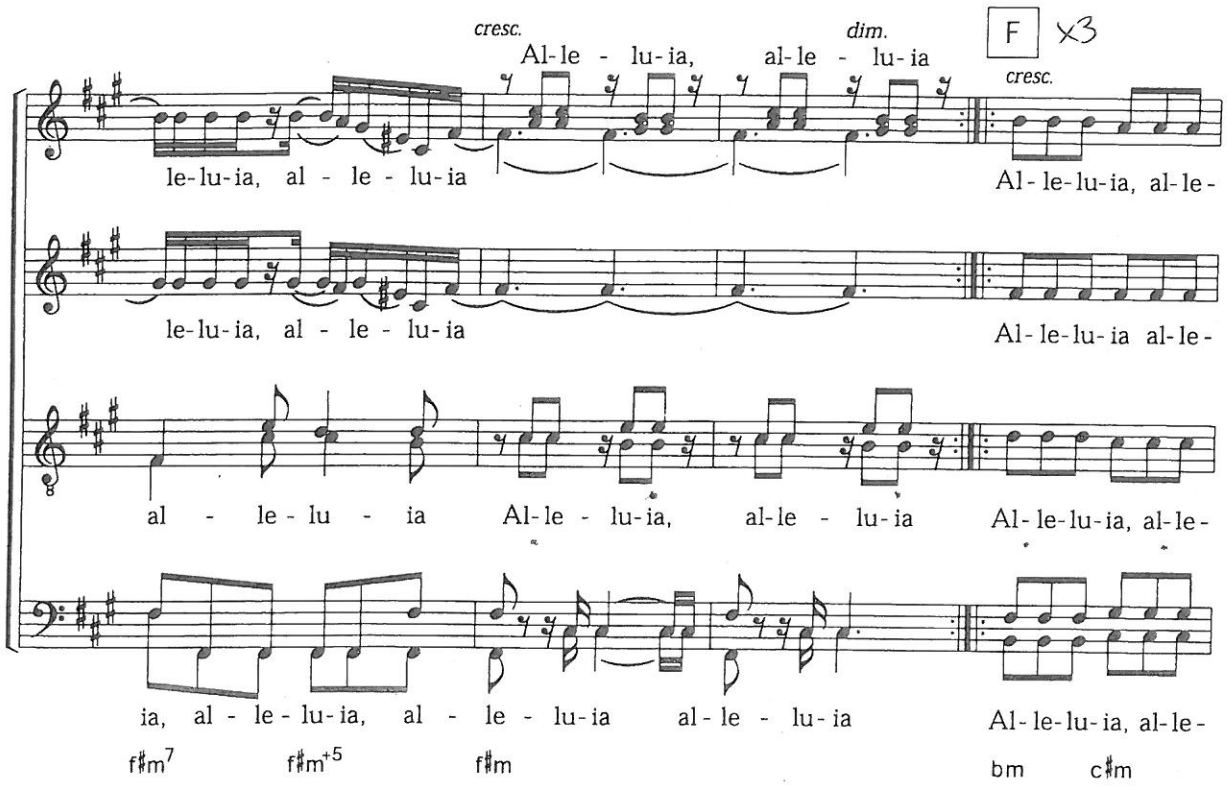
* Överstämman sjungs endast 2:a gången.

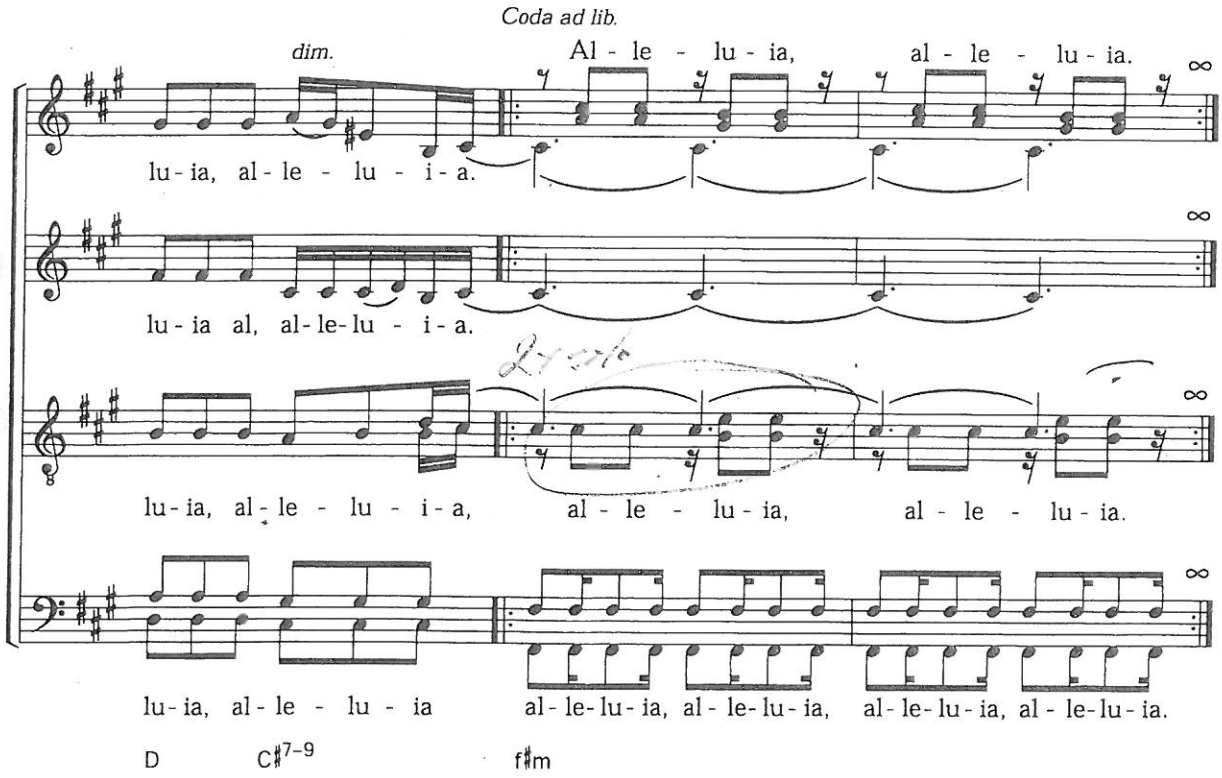


* Överstämman sjungs endast 2:a gången.


D
Ma - - - - -
Ma - - - - -
Vir - - - - -
Ma - - - - -
Ma - - - - -
Vir - - - - -
cresc.
dim.
Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di - æ
Sal - ve Re - gi - na Ma - ter
Al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia,
f♯m ad lib.


3x
E
(∞)
ter
ri - - - - a
go
Al - le - lu - ia, al - le - lu - ia, al -
(∞)
ter
ri - - - - a
go
Al - le - lu - ia, al - le - lu - ia, al -
(∞)
mi - se - ri - cor - di - æ
Al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia
(∞)
al - le - lu - ia
Al - le - lu -
f♯m
f♯m+5


cresc.
Al-le - lu-ia,
dim.
al-le - lu-ia
F x3
cresc.
le-lu-ia, al - le - lu-ia
Al-le-lu-ia, al-le-
le-lu-ia, al - le - lu-ia
Al-le-lu-ia al-le-
al - le-lu - ia
Al-le - lu-ia,
al-le - lu-ia
Al-le-lu-ia, al-le-
ia, al - le-lu-ia, al - le - lu-ia
al-le - lu-ia
Al-le-lu-ia, al-le-
f♯m7
f♯m+5
f♯m
bm
c♯m


Coda ad lib.
dim.
Al - le - lu - ia,
al - le - lu - ia.
lu-ia, al-le - lu - i-a.
lu-ia al, al-le-lu - i-a.
lu-ia, al-le - lu - i-a,
al - le - lu-ia,
al - le - lu-ia.
lu-ia, al-le - lu - ia
al-le-lu-ia, al-le-lu-ia,
al-le-lu-ia, al-le-lu-ia.
D
C♯7-9
f♯m

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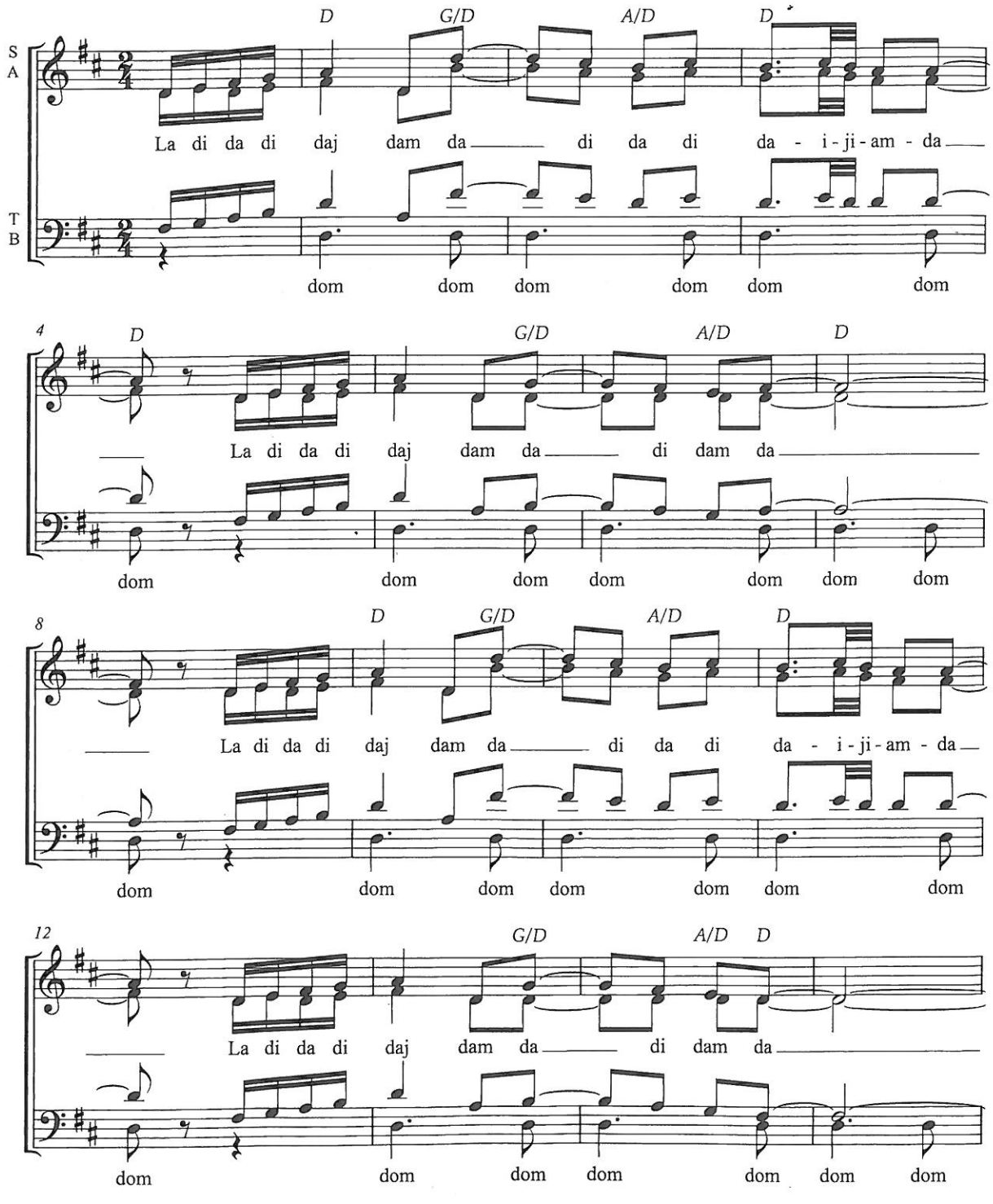
KOM!

Afroinspirerad gånglåt
Friskt, härligt och med lust.

♩ = ca 64

RYTMINTRO gärna med djembe och en afrikansk cabaza

Text och musik: Monica Åslund (f. 1960)



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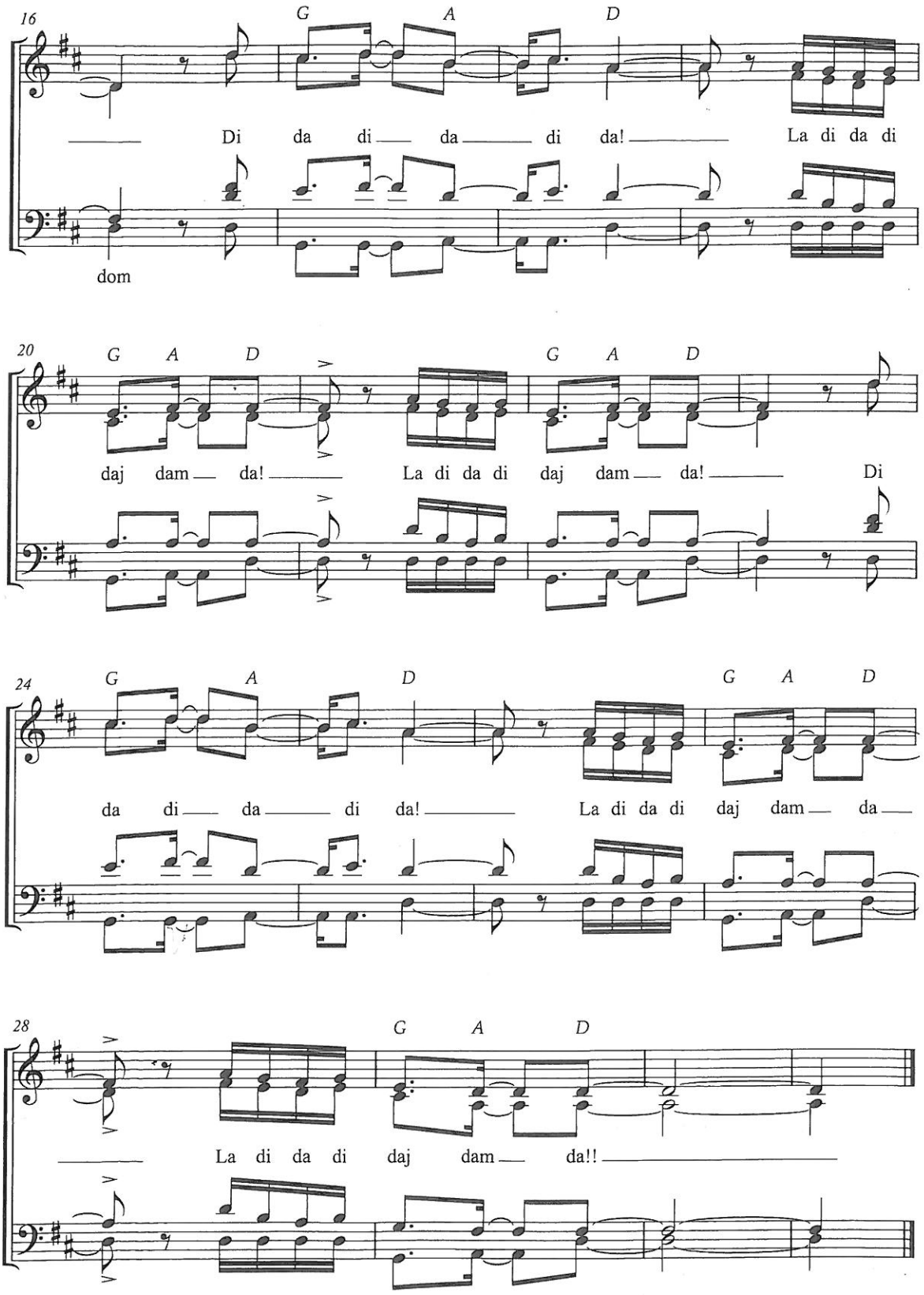
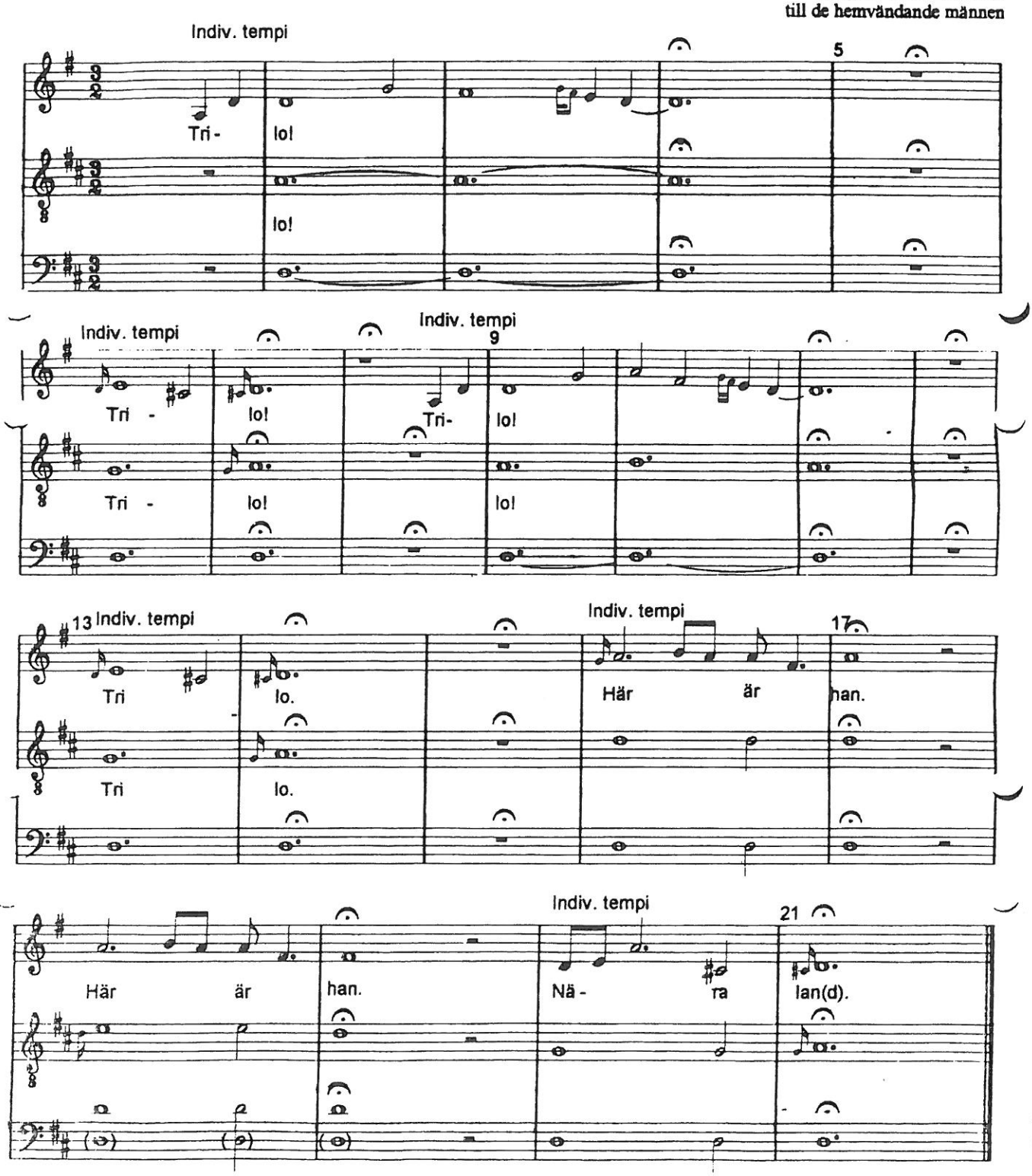


Efter ett varv av låten kan man gärna ha lite mellanspel (= INTRO), kanske dansa lite och ge ifrån sig högljudda, glada rop . . . och sedan börja på låten igen och sedan hålla på så, varv efter varv, i en lång stund . . .

TRILO

Trad.
Arr Ale Möller

Sjöngs av fiskarhustrurna
till de hemvändande männen



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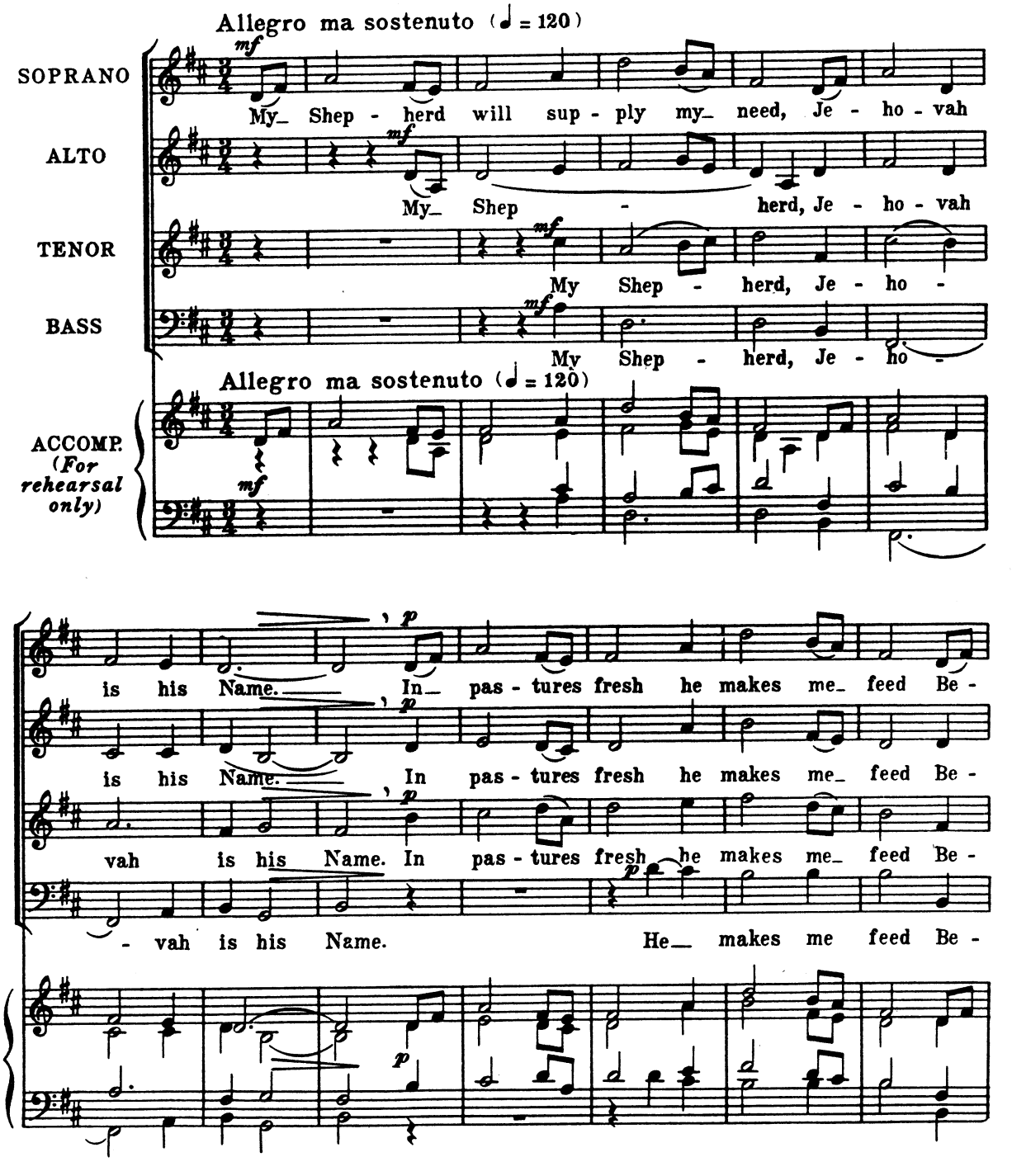
MY SHEPHERD WILL SUPPLY MY NEED

Anthem for Mixed Voices arranged by
VIRGIL THOMSON

ISAAC WATTS

Traditional hymn tune from the
southern part of the U. S. A.



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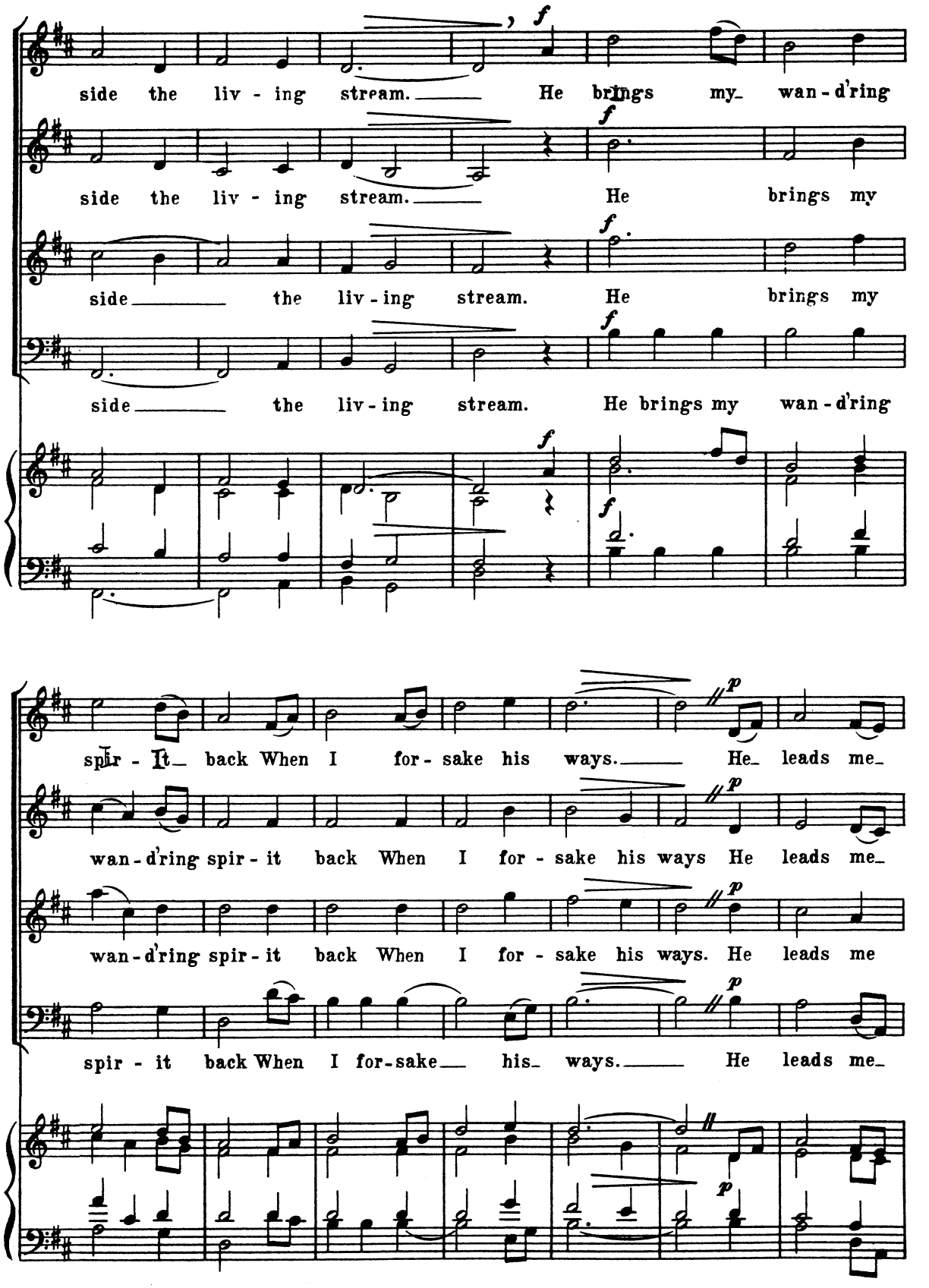
side the liv - ing stream. He brings my wan - d'ring
side the liv - ing stream. He brings my
side the liv - ing stream. He brings my
side the liv - ing stream. He brings my wan - d'ring
spir - it back When I for - sake his ways. He leads me
wan - d'ring spir - it back When I for - sake his ways He leads me
wan - d'ring spir - it back When I for - sake his ways. He leads me
spir - it back When I for - sake his ways. He leads me

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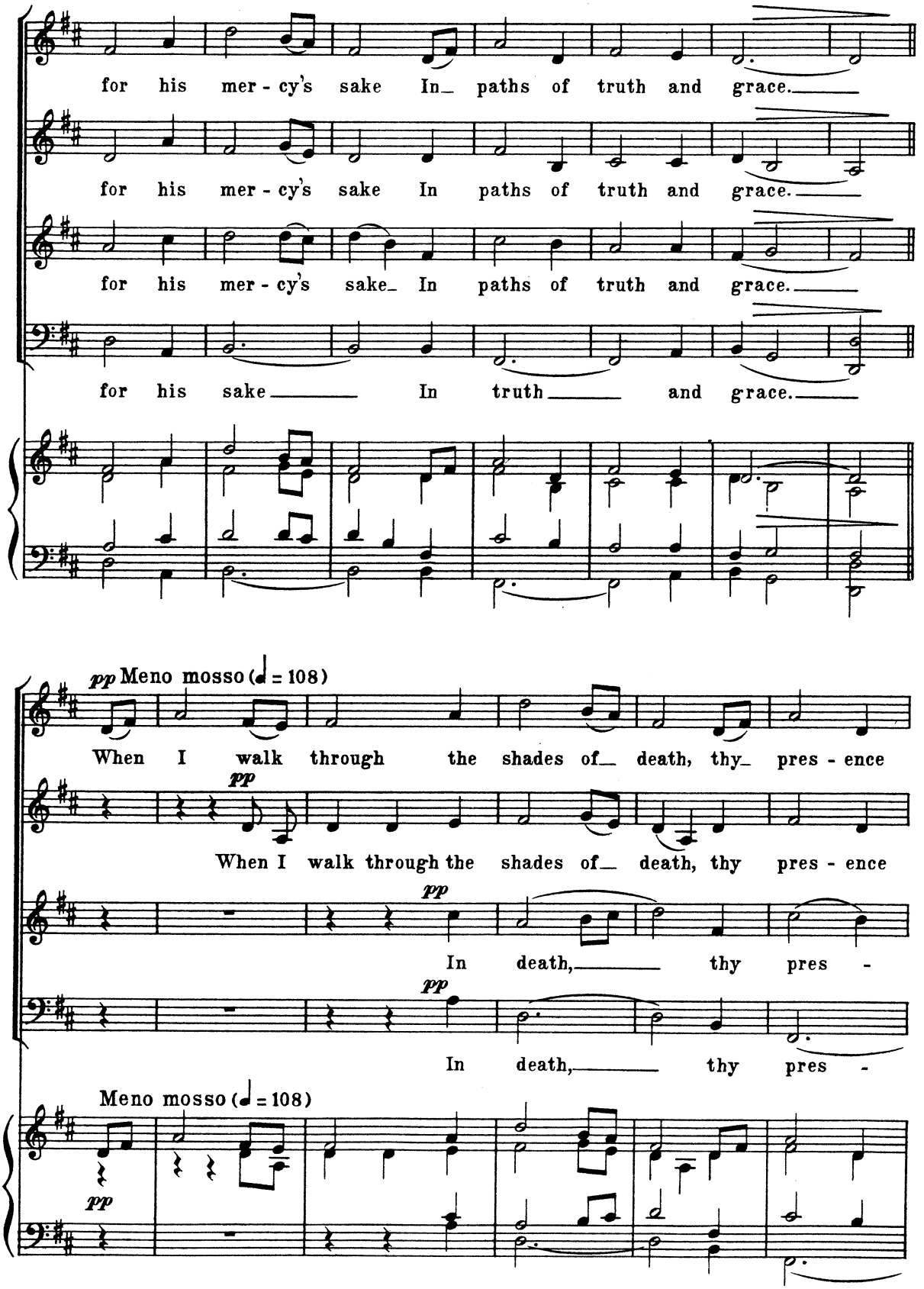
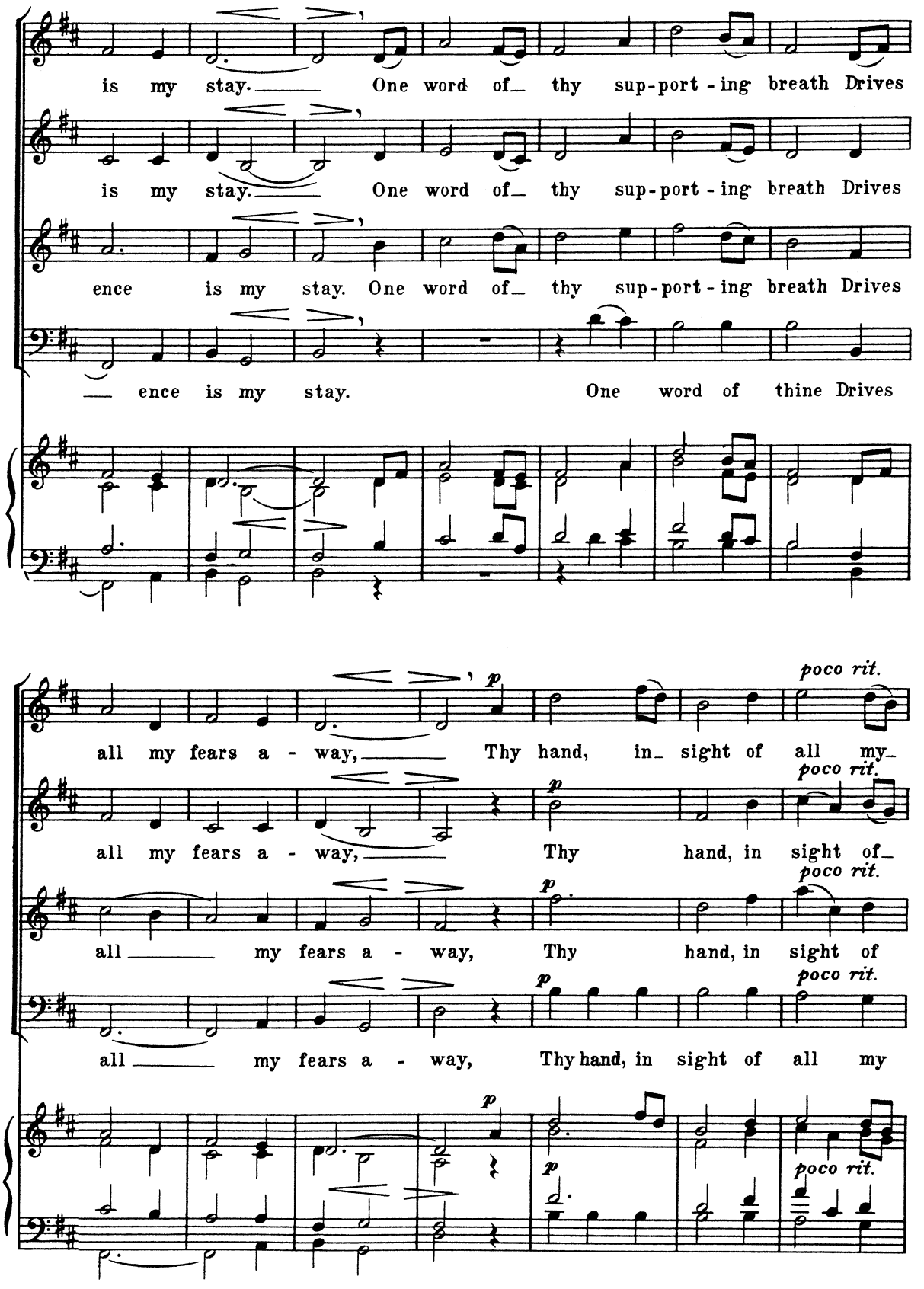
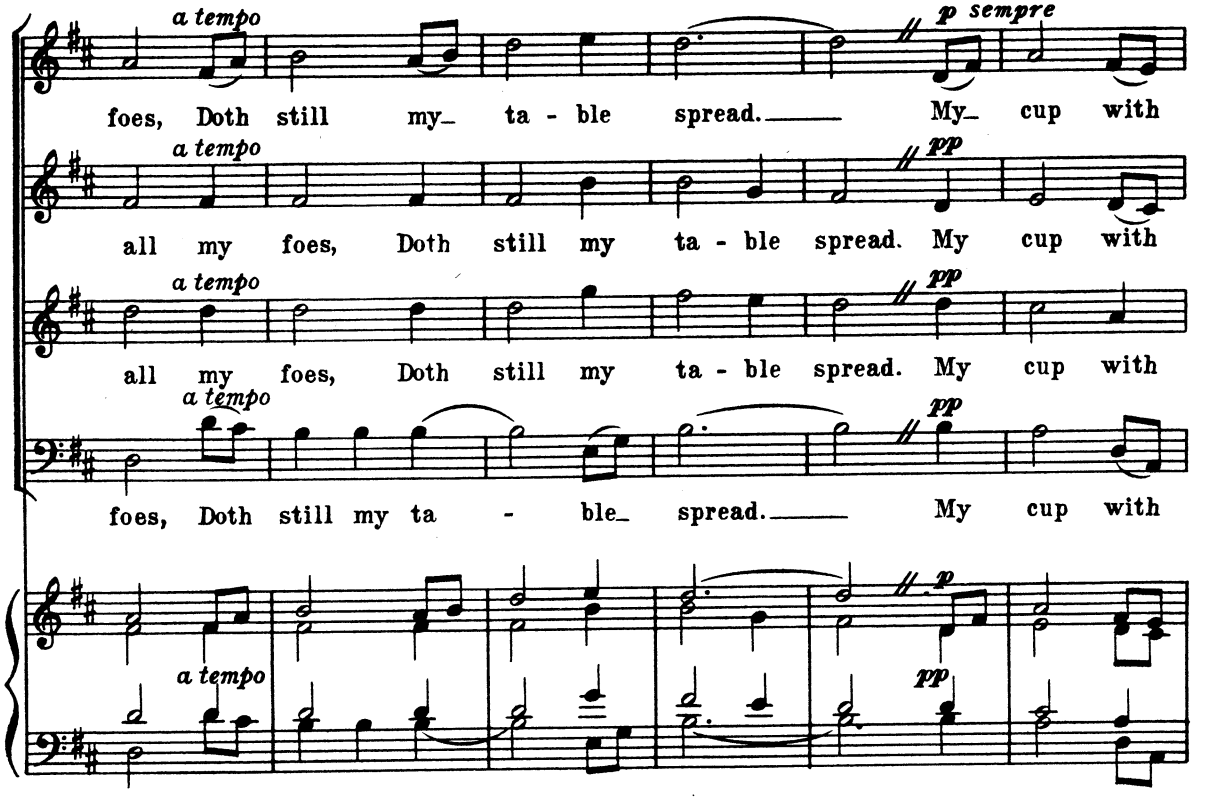
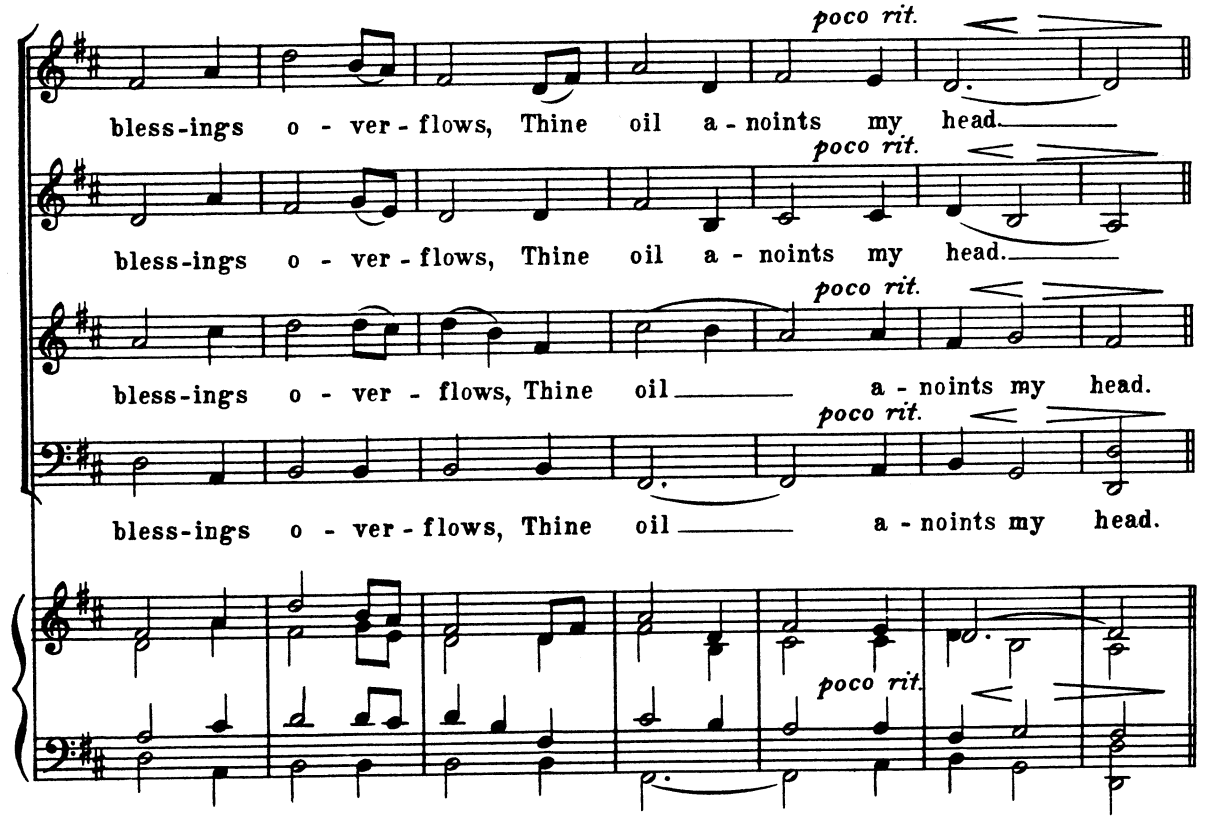
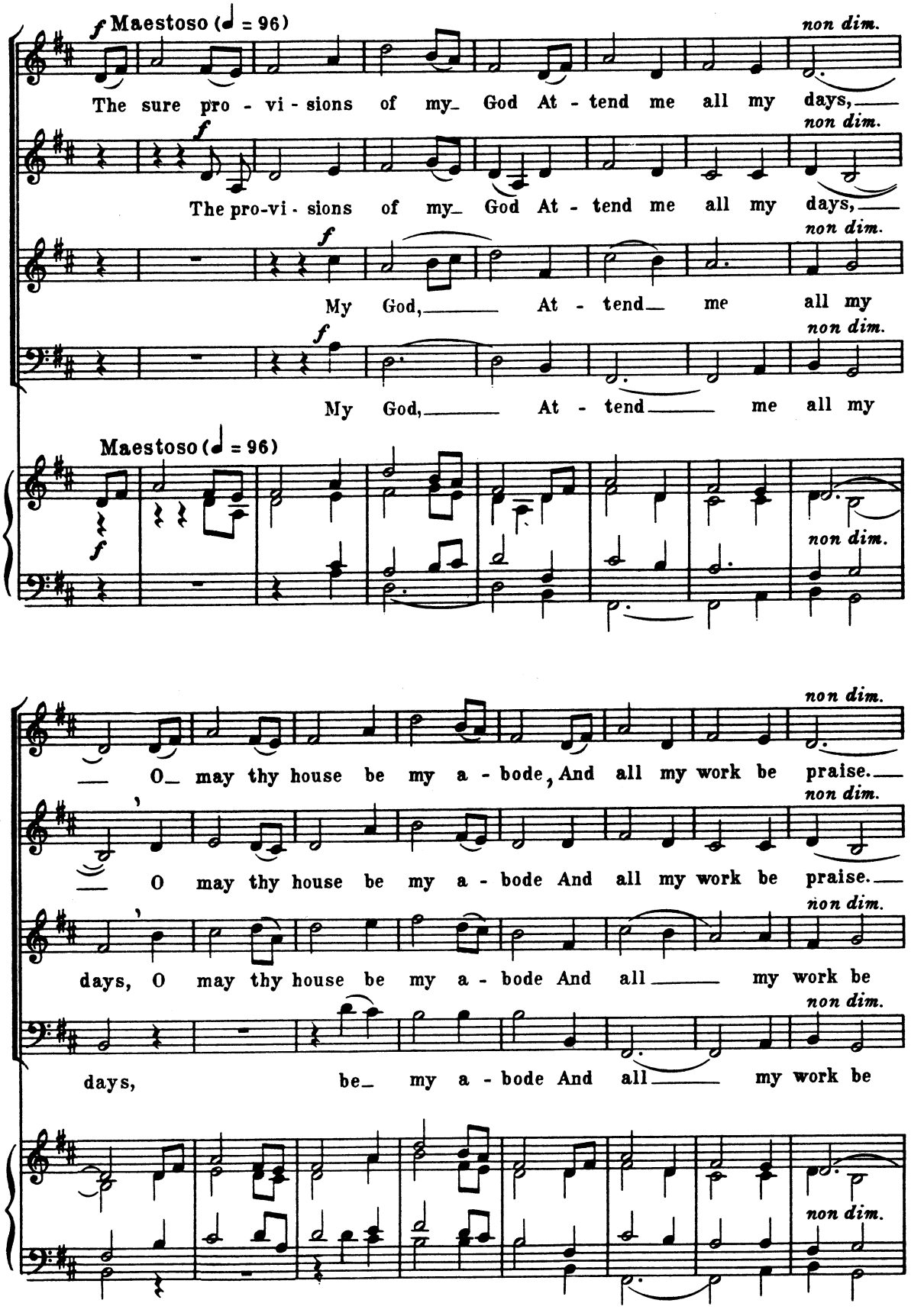
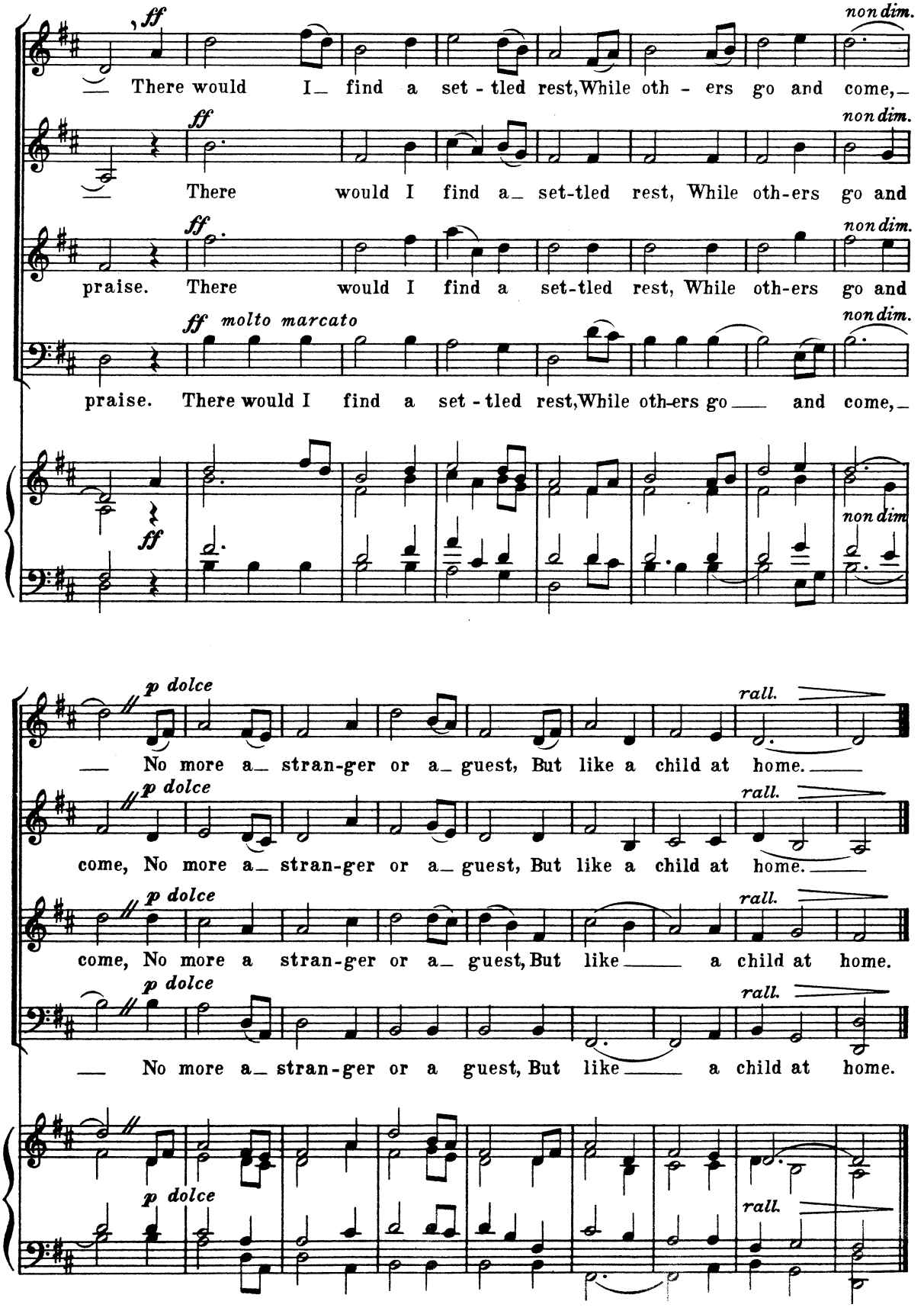



is my stay. One word of thy sup-port-ing breath Drives
is my stay. One word of thy sup-port-ing breath Drives
ence is my stay. One word of thy sup-port-ing breath Drives
ence is my stay. One word of thine Drives
all my fears a-way, Thy hand, in sight of all my
poco rit.
all my fears a-way, Thy hand, in sight of
poco rit.
all my fears a-way, Thy hand, in sight of
poco rit.
all my fears a-way, Thy hand, in sight of all my
poco rit.
p


a tempo
p sempre
foes, Doth still my_ ta - ble spread._____ My_ cup with
a tempo
pp
all my foes, Doth still my ta - ble spread. My cup with
a tempo
pp
all my foes, Doth still my ta - ble spread. My cup with
a tempo
pp
foes, Doth still my ta - ble_ spread._____ My cup with
a tempo
p
pp


poco rit.
bless-ings o - ver - flows, Thine oil a - noints my head._____
poco rit.
bless-ings o - ver - flows, Thine oil a - noints my head._____
poco rit.
bless-ings o - ver - flows, Thine oil_____ a - noints my head.
poco rit.
bless-ings o - ver - flows, Thine oil_____ a - noints my head.
poco rit.


f Maestoso (♩ = 96)
non dim.
The sure pro - vi - sions of my_ God At - tend me all my days,
The pro-vi - sions of my_ God At - tend me all my days,
My God, At - tend_ me all my
My God, At - tend me all my
Maestoso (♩ = 96)
O_ may thy house be my a - bode, And all my work be praise.
O may thy house be my a - bode And all my work be praise.
days, O may thy house be my a - bode And all my work be
days, be_ my a - bode And all my work be


ff
non dim.
There would I find a set - tled rest, While oth - ers go and come,
There would I find a set-tled rest, While oth-ers go and
praise. There would I find a set-tled rest, While oth-ers go and
ff molto marcato
praise. There would I find a set - tled rest, While oth-ers go and come,
p dolce
rall.
No more a stran-ger or a guest, But like a child at home.
come, No more a stran-ger or a guest, But like a child at home.
come, No more a stran-ger or a guest, But like a child at home.
No more a stran-ger or a guest, But like a child at home.