

PREFACE

This edition has been prepared with the needs of performance in mind. Therefore, it should be pointed out that, while bar lines are employed (to meet the needs of modern singers) they were not in use at the time this music was composed. That fact, in itself, should point up one of the cardinal features of the performance of madrigals, namely: that the bar line is not to be taken as an indication of rhythmic emphasis. Rather, each individual vocal line should have its own climax, determined by the words. Thus, there results a constant ebb and flow among the various voices.

Although TEMPO indications are given, it should be stressed that these are merely suggestions. The actual tempo, of course, is determined by such factors as the number of voices singing, the size of the hall, and the acoustics.

The question of the PITCH at which madrigals should be sung is also one to be determined by the individual conductor, who should have no hesitation about transposing, in accordance with the size of the group singing, and the acoustics.

In view of the essentially intimate nature of madrigals, it is strongly suggested that they be sung in a somewhat reserved style, that is, without excessive vibrato, and with the overall dynamic range scaled to chamber proportions.

ORLANDUS LASSUS (Orlando di Lasso) was, along with Palestrina, one of the giants of 16th Century vocal music. This greatest of the Flemish masters was born in Mons, Belgium, in 1530 or 1532, and lived until 1594. Over 1250 compositions are known to have come from his pen. His vocal works range from light madrigals (some with a touch of the ribald) to sombre compositions for the church.

—DAVID RANDOLPH

MY HEART IS OFFERED STILL TO YOU

Mon cœur se recommande à vous

English version by ALICE PARKER

Madrigal for mixed voices

ORLANDUS LASSUS

Edited by DAVID RANDOLPH

With easy motion

Soprano *p*
My heart is of-fered still to you, Full now of
Mon cœur se re-com-man-de à vous, Tout plein d'en -

Alto *p*
My heart is of-fered still to you, Full now of
Mon cœur se re-com-man-de à vous, Tout plein d'en -

Tenor (8va lower) *p*
My heart is of-fered still to you, Full now of
Mon cœur se re-com-man-de à vous, Tout plein d'en -

Bass *p*
My heart is of-fered still to you, Full now of
Mon cœur se re-com-man-de à vous, Tout plein d'en -

Piano (for rehearsal only) *p*
With easy motion

5 *pp* woe and deep de - spair - ing; Be not to con-stan-cy un - true, Say
nui et de mar - ty - re; Au moins en dé - pit des ja - loux, Fai -

pp
woe and deep de - spair - ing; Be not to con-stan-cy un - true,
nui et de mar - ty - re; Au moins en dé - pit des ja - loux,

pp
woe and deep de - spair - ing; Be not to con-stan-cy un - true,
nui et de mar - ty - re; Au moins en dé - pit des ja - loux,

5 *pp*
woe and deep de - spair - ing; Be not to con-stan-cy un - true,
nui et de mar - ty - re; Au moins en dé - pit des ja - loux,

pp

10

15

one fare-well my sor - row shar - ing.
 tes qu'a-dieu vous puis-se di - re!

p >

Say one fare-well my sor - row shar - ing.
 Fai - tes qu'a-dieu vous puis - se di - re!

p >

Say one fare-well my sor - row shar - ing.
 Fai - tes qu'a-dieu vous puis-se di - re!

p

Say one fare-well my sor-row shar ing.
 Fai - tes qu'a-dieu vous puis-se di - re!

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p > *f* *dim.*

My mouth which once could smile in glad - ness, And charm-ing sto-ries
 Ma bou - che qui sa - vait sou - ri - re Et con - ter pro-pos

p > *f* *dim.*

My mouth which once could smile in glad - ness, And charm-ing sto-ries
 Ma bou - che qui sa - vait sou - ri - re Et con - ter pro-pos

p > *f* *dim.*

My mouth which once could smile in glad - ness, And charm-ing sto-ries
 Ma bou - che qui sa - vait sou - ri - re Et con - ter pro-pos

p > *f* *dim.*

My mouth which once could smile in glad - ness, And charm-ing sto-ries
 Ma bou - che qui sa - vait sou - ri - re Et con - ter pro-pos

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p > *f* *decresc. e staccato*

p im-pro-vise, Now may on - ly curse in its mad - ness Those who ban - ished me from your eyes.
 gra - ci - eux Ne fait main - te nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

p im-pro-vise, Now may on - ly curse in its mad - ness Those who ban - ished me from your eyes.
 gra - ci - eux Ne fait main - te nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

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 gra - ci - eux Ne fait main - te nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

p im-pro-vise, Now may on - ly curse in its mad - ness Those who ban - ished me from your eyes.
 gra - ci - eux Ne fait main - te nant que mau - di - re Ceux qui m'ont ban - ni de vos yeux.

p My heart is of-fered still to you, Full now of woe and deep de -
 Mon cœur se re-com-man-de à vous, Tout plein d'en - nui et de mar -

p My heart is of-fered still to you, Full now of woe and deep de -
 Mon cœur se re-com-man-de à vous, Tout plein d'en - nui et de mar -

p My heart is of-fered still to you, Full now of woe and deep de -
 Mon cœur se re-com-man-de à vous, Tout plein d'en - nui et de mar -

p My heart is of-fered still to you, Full now of woe and deep de -
 Mon cœur se re-com-man-de à vous, Tout plein d'en - nui et de mar -

p My heart is of-fered still to you, Full now of woe and deep de -
 Mon cœur se re-com-man-de à vous, Tout plein d'en - nui et de mar -

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pp *p* >

spair - ing; Be not to con-stan - cy un - true, Say one fare - well
 ty - re; Au moins en dé - pit des ja - loux, Fai - tes qu'a - dieu

pp *p* >

spair - ing; Be not to con-stan - cy un - true, Say
 ty - re; Au moins en dé - pit des ja - loux, Fai -

pp *p* >

spair - ing; Be not to con-stan - cy un - true,
 ty - re; Au moins en dé - pit des ja - loux,

pp *p* >

spair - ing; Be not to con-stan - cy un - true,
 ty - re; Au moins en dé - pit des ja - loux,

pp *p* >

35

40

pp

my sor - row shar - ing.
 vous puis - se di - re!

pp

one fare - well my sor - row shar - ing.
 tes qu'a - dieu vous puis - se di - re!

p *pp*

Say one fare - well my sor - row shar - ing.
 Fai - tes qu'a - dieu vous puis - se di - re!

p *pp*

Say one fare - well my sor - row shar - ing.
 Fai - tes qu'a - dieu vous puis - se di - re!

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pp

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Amazing Grace — Shaw/Parker
SATB.....(LG00918)

Ave Maria — Rachmaninoff/Neuen
SATB.....(LG52344)

Deep River — Shaw/Parker
SATB.....(LG00813)

Fa Una Canzona — Vecchi/Shaw/Parker
SATB.....(LG00556)

I Got Shoes — Shaw/Parker
SATB.....(LG51116)

Johnny, I Hardly Knew Ye — Parker
SATB.....(LG51452)

Joshua Fit the Battle of Jericho — arr. Henry
SATB.....(LG52474)

My Dancing Day — Shaw/Parker
SATB.....(LG00731)

Wondrous Love — Shaw/Parker
SATB.....(LG00907)

Zum Gali — Goldman
SATB.....(LG52026)

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