

The Community Choir Sings Opera



**Opera Choruses and Arias arranged
for
Community Choirs**

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**Arranged and Edited by
Duncan Brown**

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In compiling this selection of opera choruses and arias, I have chosen the ones that my SAB choirs most enjoyed singing and found most approachable, i.e. those with lots of unison singing as in *Nessun Dorma* and the Chorus of the Hebrew Slaves and with simple harmonies as in *La Donna e Mobile*. Some parts require preparation, most obviously in the alto parts, and in sections such as letter B in the Toreador's song but none of my singers found this too challenging since most of the repertoire in the book is familiar. The last two Offenbach choruses, *The Gendarmes' Duet* and the *Barcarolle* are respectively for the basses and the upper voices, allowing them to shine. The final song, *Funiculi Funicula* is not from opera, but a famous Neapolitan song. It is, though, sufficiently opera like and so enjoyable to sing as an encore that I included it.

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Published by: Duncan Brown

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1. Sweet Scented Oranges

Mascagni

Gli aranci olezzano from Cavalliera Rusticana

$\text{♩} = 144$

SOPRANO

ALTO

BASS

Sweet scen ted or - an ges per fume the morn ing air,

Sweet scen ted or - an ges per fume the morn ing air,

Sweet scen ted or - an ges per fume the morn ing air,

pp

9

S.

A.

B.

while larks are sing ing their song midst the flo - w'rs

while larks are sing ing their song midst the flo - w'rs

while larks are sing ing their song midst the flo³ - w'rs

17

S. Sweet scen ted or - an ges per fume the morn ing air, while larks are sing ing their song midst the flo -

A. Sweet scen ted or - an ges per fume the morn ing air, while larks are sing ing their song midst the flo -

B. Sweet scen ted or - an ges per fume the morn ing air, while larks are sing ing their song midst the flo -

25

S. w'rs Morn - ing is brea - king,

A. w'rs Morn - ing is brea - king,

B. w'rs Morn - ing is brea - king,

31

S. All lo - vers wa - king Sing this ten - der song,

A. All lo - vers wa - wa - king Sing this ten - der song,

B. All lo - vers wa - king Sing this ten - der song,

35

S. Fill - ing their hearts with joy.

A. Fill - ing their hearts with joy.

B. Fill - ing their hearts with joy.

41

S. Lay all your la - bours be - fore you, the bless - ed Vir gin Ma -

A. Lay all your la - bours be - fore you, the bless - ed Vir gin Ma -

B. Lay all your la - bours be - fore you, the bless - ed Vir gin Ma -

48

S. ry re - joi - ces in our sal - va - tion

A. ry re - joi - ces in our sal - va - tion

B. ry re - joi - ces in our sal - va - tion

55

S. Morn - ing is brea - king, All lo - vers

A. Morn - ing is brea - king, All lo - vers

B. Morn - ing is brea - king, All lo - vers

60

S. wa - king Sing this ten - der song, _____

A. wa - wa - king Sing this ten - der song, _____

B. wa - king Sing this ten - der song, _____

63 *Slower* *A Tempo* *Poco Meno* *Lontano (from afar)*

S. Fill - ing their hearts with joy. Ah!

A. Fill - ing their hearts with joy. Ah!

B. Fill - ing their hearts with joy. Ah!

67 *Dim.*

S. *Dim.* Ah! Ah!

A. *Dim.* Ah! Ah!

B. Ah! Ah!

Dim.

2. La Donna e Mobile

Rigoletto

Verdi

1 $\text{♩} = 62$

mf *p*

11 *mf* *p*

S. Moon light and me - lo dy, Blen ding so plea sant ly, Sweet are your charms to me
Here where I idl - y float, Rock'd in my gen - tle boat As I in - tent - ly dote,

A. Moon light and me - lo dy, Blen ding so plea sant ly, Sweet are your charms to me
Here where I idl - y float, Rock'd in my gen - tle boat As I in - tent - ly dote,

B. Moon light and me - lo dy, Blen ding so plea sant ly, Sweet are your charms to me
Here where I idl - y float, Rock'd in my gen - tle boat As I in - tent - ly dote,

mf *p*

17 *mf* *mf* *mf*

S. Borne o'er the sil - ver sea, Clear in the star - ry sky, Soft bree - zes sigh ing,
On each en - chan ted note, I am being led a stray By some en - tic - ing strain,

A. Borne o'er the sil - ver sea, Clear in the star - ry sky, Soft bree - zes sigh ing,
On each en - chan ted note, I am being led a stray By some en - tic - ing strain,

B. Borne o'er the sil - ver sea, Clear in the star - ry sky, Soft bree - zes sigh ing,
On each en - chan ted note, I am being led a stray By some en - tic - ing strain,

mf

23 *pp* *mf*

S. While faint - est ech oes die, Mu - sic drifts fain tly by Morn has its light - ness,
From ca - verns far a way, Ne'er heard in glare of day

A. While faint - est ech oes die, Mu - sic drifts fain tly by Morn has its light - ness,
From ca - verns far a way, Ne'er heard in glare of day

B. While faint - est ech oes die, Mu - sic drifts fain tly by Morn has its light - ness,
From ca - verns far a way, Ne'er heard in glare of day

29 *f*

S. Noon tide its bright - ness, To - night be - longs To moon - light and song

A. Noon tide its bright - ness, To - night be - longs To moon - light and song

B. Noon tide its bright - ness, To - night be - longs To moon - light and song

35

S. moon - light and song Ah!

A. moon - light and song Ah!

B. moon - light and song Ah!

3

p

p

p

3

p

40

S. To Moon light - and - song!

A. To moon - light and song!

B. To moon - light and song!

f

f

f

3

3

3

3

f

3. Nessun Dorma

Turandot

Puccini

1 $\text{♩} = 69$ *pp*

SOPRANO
None shall sleep now Not even you O

ALTO
None shall sleep now Not even you O

BASS
pp
None shall sleep now Not even you O

5
S. princ - ess watch ing the stars a - bove you Trem - bling and hope - ful a - lone with in your
A. princ - ess watch ing the stars a - bove you Trem - bling and hope - ful a - lone with in your
B. princ - ess watch ing the stars a - bove you Trem - bling and hope - ful a - lone with in your

8 *rit.....*
S. cha - mber know ing how I love you No one shall sleep be fore the dawn,
A. cha - mber know ing how I love you No one shall sleep be fore the dawn,
B. cha - mber know ing how I love you No one shall sleep be fore the dawn,

12

S. No-one shall speak or hear my name, No no 'til on thy heart _____ I con

A. No-one shall speak or hear my name, No no 'til on thy heart _____ I con

B. No-one shall speak or hear my name, No no No one shall sleep be-fore the

The musical score for measures 12-14 is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts (Soprano, Alto, and Bass) and piano accompaniment are shown. The lyrics are: "No-one shall speak or hear my name, No no 'til on thy heart _____ I con" for Soprano and Alto, and "No-one shall speak or hear my name, No no No one shall sleep be-fore the" for Bass. The piano accompaniment consists of chords and moving lines in both hands.

15

S. fess, _____ As soon as mor - ing light shall dawn

A. fess, _____ As soon as mor - ing light shall dawn

B. dawn, no one shall speak or hear my name 'til I con fess when light shall dawn

The musical score for measures 15-17 continues in the same 4/4 time and key signature. The lyrics are: "fess, _____ As soon as mor - ing light shall dawn" for Soprano and Alto, and "dawn, no one shall speak or hear my name 'til I con fess when light shall dawn" for Bass. The piano accompaniment continues with chords and moving lines, ending with a double bar line and repeat sign.

18

S. Prin cess then shall my kis - ses break the si - lence — that makes thee

A. Oh

B. Oh

21

S. mine Ah what his name is none shall know,

A. Ah what his name is none shall know,

B. Ah what his name is none shall know,

24

S. And all of us al - as shall pass shall pass Oh night de -

A. And all of us al - as shall pass shall pass Oh night de -

B. And all of us al - as shall pass shall pass

26 *f* *rit.....* *p*

S. *f* *p*
part, Oh ye stars grow pal - er Oh ye stars grow pal - er at day break she'll be

A. *f* *p*
part, Oh ye stars grow pal - er Oh ye stars grow pal - er at day break she'll be

B. *f* *p*
Ah what his name is none shall know, and all of us a - las shall pass and then at day break she'll be

f *p*

29 *cresc. molto* *ff*

S. *ff*
mine mine at last mine at last

A. *ff*
mine mine at last mine at last

B. *ff*
mine mine at last

ff

Aah

32

S. Aah - - - - mine at last!

A. Aah - - - - mine at last!

B. Aah - - - - mine at last!

Aah - - - - mine at last!

4. Evensong

Ombre mai fu from Xerxes

George Frederic Handel

1 *p* $\text{♩} = 84$

SOPRANO
Now - day light dies, Far in the wes - tern skies Sets the sun Red and

ALTO
Now - day light dies, Far in the wes - tern skies Sets the sun Red and

BASS
Now - day light dies, Far in the wes - tern skies Sets the sun Red and

9 *mf* *p*

S.
gold, All na ture sinks to rest All in their fold, Sing

A.
gold, All na ture sinks to rest All in their fold, All in their nest,

B.
gold, All na ture sinks to rest All in their fold, All in their nest,

17 *>*

S.
we good night Brightan gels guard thy bed,

A.
Sing we good night Brightan - gels

B.
Sing we a soft good night Brightan - gels

25

S. Til mor ning light No e- vildreams dis turb thy peace

A. guard thy bed til morn ing - light May all your trou - ble cease,

B. guard thy bed til morn ing - light

33

S. all care and trou ble cease No dreams dis - turb thy peace til day - light dawns,

A. all care and trou ble cease No dreams dis - turb thy peace til day - light dawns,

B. til day light dawns all care and trou ble cease No dreams dis - turb thy peace til day - light dawns,

41

S. Til day light dawns, All care and trou ble cease No dreams dis - turb thy peace, Til day - light dawns.

A. Til day light dawns, All care and trou ble cease No dreams dis - turb thy peace, Til day light dawns.

B. Til day light dawns, All care and trou ble cease No dreams dis - turb thy peace, Til day light dawns.

5. The Toreador's Song

from Carmen

15

Bizet

1

SOPRANO

ALTO

p

To - re - a dor Make

p

To - re - a dor Make

pp

4

S.

A.

B.

rea - dy! To - re - a dor And dream a way yes

rea - dy! To - re - a dor And dream a way yes

To - re - a dor And dream a way yes

8

S.

A.

B.

dream in the fray Dark eyes look at thee, *cresc.* Now love a waits for thee *dim.*

dream in the fray Dark eyes look at thee, *cresc.* Now love a waits for thee *dim.*

dream in the fray Dark eyes look at thee, *cresc.* Now love a waits for thee *dim.*

12 *colla voce* *a tempo* **A**

S. *ff*
Now love a waits for thee To - re - a - dor make

A. *ff*
Now love a waits for thee. To - re - a - dor, make

B. *p*
To - re - a - dor Now love a waits for thee To - re - a - dor make

16 *p*

S. *p*
rea - dy! To - re - a dor To - re - a dor And dream a way yes

A. *p*
rea - dy! To - re - a dor To - re - a dor And dream a way yes

B. *pp*
rea - dy! To - re - a dor To - re - a dor Dream of her who

20 *cresc.*

S. *cresc.*
dream in the fray Dark eyes look at thee,

A. *cresc.*
dream in the fray Darl eyes look at thee,

B. *cresc.*
all can see, whose dark eyes look at thee

23

f

pp 3

S. Now love a waits for thee To - re - a - dor Now love a waits for

dim.

pp 3

A. Now love a waits for thee To - re - a - dor Now love a waits for

pp

B. To - re - a - dor Now love a waits for

SAMPLE

B 26

p espr.

S. the For - thee For - thee For -

p espr.

A. the For - thee For - thee For -

p espr.

B. the For - thee For - thee For -

A Tempo

29 *f*

S. *f*
thee To - re - a - dor! To - re - a - dor!

A. *f*
thee To - re - a - dor! To - re - a - dor!

B. *f*
thee To - re - a - dor! To - re - a - dor!

3 3 3 3 3 *ff*

32 *ff*

S. *ff*
Love waits ___ for thee!

A. *ff*
Love waits ___ for thee!

B. *ff*
Love waits ___ for thee!

ff

6. Chorus of the Hebrew slaves

Va, Pensiero from Nabucco

Verdi

1

p

3

3

Detailed description: This system contains measures 1 and 2 of the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 1 features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 2 has a treble clef with chords and triplets, and a bass clef with triplets. A dynamic marking of *p* is placed below the first measure.

3

p

6

6

tr

3

Detailed description: This system contains measures 3 and 4. Measure 3 has a treble clef with chords and sixths, and a bass clef with sixths. Measure 4 has a treble clef with a trill (tr) and a triplet, and a bass clef with a triplet. A dynamic marking of *p* is placed below the first measure.

6

ff

3

3

3

3

Detailed description: This system contains measures 5 through 8. The key signature changes to two flats (B-flat and E-flat). Measure 5 has a treble clef with chords and a bass clef with triplets. Measures 6-8 continue with triplets in both hands. A dynamic marking of *ff* is placed below the first measure.

9

p

6

6

6

6

6

6

Detailed description: This system contains measures 9 through 11. The key signature changes to three flats (B-flat, E-flat, and A-flat). Measure 9 has a treble clef with sixths and a bass clef with chords. Measures 10-11 continue with sixths in the treble and chords in the bass. A dynamic marking of *p* is placed below the first measure.

12

p sotto voce

S.

A.

B.

Speed your jour - ney, My thoughts and my

Speed your jour - ney, My thoughts and my

Speed your jour - ney, My thoughts and my

p sotto voce

Detailed description: This system contains measures 12 through 14 for the vocal parts. It includes staves for Soprano (S.), Alto (A.), and Bass (B.). The lyrics are: "Speed your journey, My thoughts and my". The dynamic marking is *p sotto voce*. The piano accompaniment at the bottom consists of sixths in the bass clef.

6

6

6

6

6

6

6

6

Detailed description: This system shows the piano accompaniment for measures 12 through 14, consisting of sixths in the bass clef.

14

S. long - ings Speed your jour - ney through moun - tain and

A. long - ings Speed your jour - ney through moun - tain and

B. long - ings Speed your jour - ney through moun - tain and

6 6 6 6

16

S. vall - ey Where the sweet scen - ted air breathes a

A. vall - ey Where the sweet scen - ted air breathes a

B. vall - ey Where the sweet scen - ted air breathes a

6 6 6 6

18

S. fra - grance, o'er the vall-eyes and hills. we knew long - a -

A. fra - grance, o'er the vall-eyes and hills. we knew long - a -

B. fra - grance, o'er the vall-eyes and hills. we knew long - a -

6 6 6 6

20

S. go, To the wa - ters of Jor - dan - bear

A. go, To the wa - ters - of Jor - dan - bear

B. go, To the wa - ters of Jor - dan - bear

22

S. gree - ting, the down - fall - en tem - ples of

A. gree - ting, To the down - fall - en tem - ples of

B. gree - ting, To the down - fall - en tem - ples of

24

S. Zi - on. Oh my coun - try so fair and so

A. Zi - on. Oh my coun - try so fair and so

B. Zi - on. Oh my coun - try so fair and so

26

S. wre - tched Oh re - mem - brance - of joy and of

A. wre - tched Oh re - mem - brance - of joy and - of

B. wre - tched Oh re - mem - brance - of joy and of

28

S. woe, Gol - den harps of the pro - phets O

A. woe, Gol - den harps of the pro - phets O

B. woe, Gol - den harps of the pro - phets O

30

S. tell - me, - Why so si - lent ye hang from the

A. tell - me, - Why so si - lent ye hang from the

B. tell - me, - Why so si - lent ye hang from the

32 *ff*

S. will - ows, Speak a - gain of the days of - ³ our

A. will - ows, Speak a - gain of the days of - our

B. will - ows, Speak a - gain of the days of - our

34 *pp*

S. ho - - me - land, - speak a - gain of the days that - are

A. ho - - me - land, - speak a - gain of the days that - are

B. ho - - me - land, - speak a - gain of the days that - are

36 *pp*

S. past, We have drunk from the cup of a-

A. past, We have drunk from the cup of a-

B. past, We have drunk from the cup of a-

38

S. ffl - - - ction, And have shed bitt - er tears of re-

A. ffl - - - ction, And have shed bitt - er tears of re-

B. ffl - - - ction, And have shed bitt - er tears of re-

40

S. pen - tance, O ins - pire us Je ho - vah with

A. pen - tance, O ins - pire us Je ho - vah with

B. pen - tance, O ins - pire us Je ho - vah with

pen - tance, O ins - pire us Je ho - vah with

42

S. cou - rage, So that we - may en - dure to - the

A. cou - rage, So that we - may en - dure to - the

B. cou - rage, So that we - may en - dure to - the

cou - rage, So that we - may en - dure to - the

44

S. last, So that we may en - dure to - the

A. last, so that we may en - dure to - the

B. last, so that we may en - dure to - the

last, So that we may en - dure to - the

46

S. last, So that we may en - dure - - - to - the

A. last, So that we may en - dure - - - to - the

B. last, So that we may en - dure - - - to - the

48

S. last, may en - dure to the last

A. last, may en dure to the last

B. last, may en dure to the last

pp *dim.*

7. The Gendarmes' Duet

from Geneviève de Brabant

Music: Jacques Offenbach

Text: H. B. Farnie

mf

BASS

We're pub - lic
Some times our
If gen - tle

f *mf*

6 *mf*

B.

And of our selves, we take good care,
Then lit - tle but - tle - flies we chase
And punch each o - ther's heads at night,

B.

guar dians, bold but wa -
du - ty's ex - tra mu - ral, To risk our
men will make a ri - ce, We like to
We're quite dis

10

B.

When dan - ger looms, we're ne - ver there
Co m mune with na - ture, face to face,
Pro - vi - ded that they make it right,

B.

pre - cious lives, we're cha - ry,
gam - bol in things ru - ral, But when we
posed to keep it qui - et, Un - to our
But if they

14

B. Or lit - tle boys that do no harm
 Re freshed by na - ture's ho - ly charm,
 And give to us our pro - per terms,

B. meet some help - less wo - man, We run them
 beat then back re - tur - ning,
 do not seem to see it

18

B. We run them in, We run them in, We show them we're the bold gen - darmes,

B. in, We run them in, We run them

22

B. We run them in, We run them in, We show them we're the bold gen -

B. in, We run them in, We run them in, We show them we're the bold gen -

cresc. *dim.*

25

B. *p* darmes,

B. *p* darmes,

f

* Last time only

8. Barcarolle

The Tales of Hoffmann

Offenbach

1 **Moderato**

ALTO

(et sim.) Love - ly night, Oh night of love Smile up on our

pp

Ped. *

6

A. joy! Night much sweet - er than the day Oh beau ti - ful night of love!

11

S. Time flies by and bears a way It bears on wings our drea - ming. Far a-way where we may yearn For

A. Time flies by and bears a way It bears on wings our drea - ming. Far a-way where we may yearn For

17

S. time does not re - turn. Sweet ze - phyr a - glow, Shed on us your ca - re - sses, Sweet

A. time does not re - turn. Sweet Ze - phyr a - glow, your ca - ress.

23

S. ze - phyr's a - glow, _____ Your soft kiss es be stow. Kiss - es be

A. Sweet Ze - phyr's a - glow, Soft kiss es be-stow Your soft Kiss -

28

S. stow, Kiss - es be - stow. Ah! Love ly night, Oh night of love

A. es Your soft Kiss - es be - stow. Ah! Love ly night, Oh night of love

pp

34

S. Smile up on our joy! _____ Night much sweet - er than the day Oh beau ti- ful night of

A. Smile up on our joy! _____ Night much sweet - er than the day Oh beau ti- ful night of

39 *sf* *cresc.* *f*

S. love! Ah! Smile on our en - chant - ment, —

A. love! Beau teous night of love. Smile on our en

44 *dim.* *pp*

S. — Beau teous night of love of love, — of love. Ah — Ah —

A. chant - ment. Beau teous night of love, Oh Beau-teous night! Ah —

49 *ppp* *ppp* *ppp dim.*

S. Ah — Ah — Ah — Ah — Ah — Ah — Ah —

A. Ah Ah — Ah Ah — Ah — Ah — Ah —

55

S.

Ah Ah

A.

Ah Ah

The musical score consists of three systems. The first system is for the Soprano (S.) voice, with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a quarter note, followed by a dotted quarter note, and then a half note. The lyrics 'Ah' are written below the first two notes, and 'Ah' is written below the half note. The second system is for the Alto (A.) voice, with the same clef and key signature. The melody is identical to the Soprano's. The lyrics 'Ah' are written below the first two notes, and 'Ah' is written below the half note. The third system is for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line of quarter notes.

9. Funiculi, Funicula

Luigi Denza

1 Sopranos *loud*

SOPRANO

Some think the world is
Some think it wrong to

pp *mf*

7 All

S.

made for fun and frolic, — And so do I!
set the feet a-danc-ing, — But not so I!
And so do I!
But not so I!

f

13 Bass

S.

Some think it well to be all mel-an-chol-ic, To pine and
Some think that eyes should keep from coy-ly glan-cing, U pon the

mf

19 All Altos

S.

sigh, Topine and sigh But I, I love to
sly U pon the sly But oh! to me the

f *p*

25 All

S.

spend my time in sing - ing Some joy - ous song, Some joy - ous song:
cr - azy dance is char - ming, Di - vi - nely sweet,

31

S.

To set the air with mu - sic bravely ring - ing Is far from
And sure - ly there is nought that is al - ar - ming In nim - ble

A.

To set the air with mu - sic bravely ring - ing Is far from
And sure - ly there is nought that is al - ar - ming In nim - ble

B.

To set the air with mu - sic bravely ring - ing Is far from
And sure - ly there is nought that is al - ar - ming In nim - ble

37

S.

wrong! Is far from wrong! List - en! List - en!
feet? In nim - ble feet

A.

wrong! Is far from wrong! List - en! List - en!
feet? In nim - ble feet

B.

wrong! Is far from wrong! List - en! List - en!
feet? In nim - ble feet.

43

S. Music sounds a - far! — List - en! List - en! Music sounds a - far! Fun ic - u -

A. Music sounds a - far! — List - en! List - en! Music sounds a - far! Fun ic - u -

B. Music sounds a - far! — List - en! List - en! Music sounds a - far! Fun ic - u -

49 *cresc.*

S. li, Fun ic - u - la, Fun ic - u - li, Fun ic - u la, fu - sic sounds a - far, Fun ic - u -

A. *cresc.* li, Fun ic - u - la, Fun ic - u - li, Fun ic u la, Mu - sic sounds a - far, Fun ic - u -

B. *cresc.* li, Fun ic - u - la, Fun ic - u - li, Fun ic - u la, Mu - sic sounds a - far, Fun ic - u -

55

S. li, Fun ic - u - la List - en! List - en! Music sounds a - far! —

A. li, Fun ic - u - la List - en! List - en! Music sounds a - far! —

B. li, Fun ic - u - la List - en! List - en! Music sounds a - far! —

61 *p* *cresc.*

S. List - en! List - en! Music sounds a - far! Fun ic - u - li, Fun ic - u - la, Fun ic - u -

A. List - en! List - en! Music sounds a - far! Fun ic - u - li, Fun ic - u - la, Fun ic - u -

B. List - en! List - en! Music sounds a - far! Fun ic - u - li, Fun ic - u - la, Fun ic - u -

67 *f*

S. li, Fun ic - u la, Mu - sic sounds a - far, Fun ic - u - li, Fun -

A. li, Fun ic - u la, Mu - sic sounds a - far, Fun ic - u - li, Fun -

B. li, Fun ic - u la, Mu - sic sounds a - far, Fun ic - u - li, Fun -

73

S. ic - - u - - la!

A. ic - - u - - la!

B. ic - - u - - la!

The musical score consists of four staves. The top three staves are for vocal parts: Soprano (S.), Alto (A.), and Bass (B.). Each vocal staff has a treble clef and contains the lyrics 'ic - - u - - la!'. The Soprano and Alto parts have a melodic line with a long note on 'la!' that is tied to the next measure. The Bass part has a lower melodic line. The fourth staff is for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment with eighth notes and chords. A large 'SAMPLE' watermark is overlaid on the right side of the page.



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