

# MUSIC WE BRING

*from Pastorale Comique*

Three-Part Mixed, accompanied with optional two Flutes

Music by  
JEAN-BAPTISTE LULLY

Edited and Arranged by  
PATRICK M. LIEBERGEN

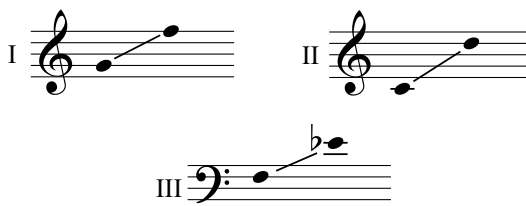
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Range:



Time: Approx.: 1:31

\*Difficulty: Moderate

# Performance Notes

Jean Baptiste Lully (1632-1687) was a composer, conductor, dancer and violinist in France during the Baroque era. Born in Florence, Italy, Lully moved to Paris at a young age, where he became quite successful as a leading musician of his time. He eventually composed and conducted in the court of Louis XIV.

Lully composed a number of works for the musical theater, although he also wrote motets and secular vocal pieces. He became especially famous for his work in operas, in which he replaced the Italian recitativo secco with recitatives that had accompaniments and proper text accentuations. He also established the French overture with three contrasting slow-fast-slow parts.

Lully was also responsible for composing the music for court ballets, which included the use of danced choruses and solo vocal numbers. These ballets were quite successful, for they usually involved the active participation of the king and his court. It was during the 1660's that Lully developed a new kind of ballet in collaboration with the great playwright Molière. This type of ballet, called the comédie-ballet, included the use of spoken comedy in addition to the dances, airs, and choruses.

Lully enjoyed the friendship of Molière, and used his texts in a number of his works, including his *Pastorale Comique*. It was known as a “pastorale” because the work deals with shepherds and rustic life, presenting an idealized rather than a realistic viewpoint. “Music We Bring” is a chorus found in that work, which premiered in Saint-Germain-en-Laye in January, 1667.

“Music We Bring” was originally set for two countertenors and bass with an instrumental accompaniment of continuo. Arranged for three-part mixed voices with a keyboard accompaniment and optional flutes, this version also includes the addition of the eight measure introduction, tempo and dynamic indications, a fermata and English words. Although a performance of this piece would be acceptable with the keyboard and flute parts provided here, the use of additional instruments, such as strings, would also be quite effective for the enhancement or support of the vocal parts.

This work should be performed very energetically with an emphasis given to the first beat of each measure. The opening phrase beginning at measure nine and subsequent phrases up to the “fa la la” section should be four measures long with no breath after the first two measures. Additionally, the singers should carefully inflect the text while emphasizing the naturally energized syllables and words.

Patrick M. Liebergen

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PATRICK M. LIEBERGEN

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Joyously and rhythmically (♩ = ca. 138)

Flutes I  
(opt.) II

*mf*

*mf*

5

\*Flute parts can be found on page 12.

9 *mf*

I Mu - sic we bring, joy - ful - ly sing!

II *mf*

II Mu - sic we bring, joy - ful - ly sing!

III *mf*

III Mu - sic we bring, joy - ful - ly sing!

13

Mu - sic we bring, joy - ful - ly sing!

Mu - sic we bring, joy - ful - ly sing!

Mu - sic we bring, joy - ful - ly sing!

17 *mp*

Mu - sic we bring, joy - ful - ly sing!

*mp*

Mu - sic we bring, joy - ful - ly sing!

*mp*

Mu - sic we bring, joy - ful - ly sing!



21 *mf*

Mu - sic we bring, joy - ful - ly sing! Wel - come

*mf*

Mu - sic we bring, joy - ful - ly sing! Wel - come

*mf*

Mu - sic we bring, joy - ful - ly sing! Wel - come



all, hear the joy to - geth - er!

all, hear the joy to - geth - er!

all, hear the joy to - geth - er!

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29 *cresc.* *f*  
Beau - ty shall live in song for - ev - er!

*cresc.* *f*  
Beau - ty shall live in song for - ev - er!

*cresc.* *f*  
Beau - ty shall live in song for - ev - er!

*cresc.* *f*

33

Join us and let your voices ring!

Join us and let your voices ring!

Join us and let your voices ring!

*f*

37

*mf* Mu - sic we bring,

*mf* Mu - sic we bring,

*mf* Mu - sic we bring,

*mf*

joy - ful - ly sing! Mu - sic we bring,

joy - ful - ly sing! Mu - sic we bring,

joy - ful - ly sing! Mu - sic we bring,

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with chords and single notes.

joy - ful - ly sing! Mu - sic we bring,

joy - ful - ly sing! Mu - sic we bring,

joy - ful - ly sing! Mu - sic we bring,

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with chords and single notes.

49

joy - ful - ly sing! Mu - sic we bring,

joy - ful - ly sing! Mu - sic we bring,

joy - ful - ly sing! Mu - sic we bring,

The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, both in a key with two flats.

53

*cresc.* joy - ful - ly sing! *mf* Fa la la la la la la la

*cresc.* joy - ful - ly sing! *mf* Fa la la la la la la la

*cresc.* joy - ful - ly sing! *mf* Fa la la la la la la la

The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand, both in a key with two flats.

la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la la la la la la la

*subito mp*  
la. Fa la la la la la la la la la la la la

*subito mp*  
la. Fa la la la la la la la la la la la la

*subito mp*  
la. Fa la la la la la la la la la la la la

*subito mp*  
la. Fa la la la la la la la la la la la la

*subito mp*  
la. Fa la la la la la la la la la la la la

*subito mp*  
la. Fa la la la la la la la la la la la la

65

la la la la la la la la la la la.

la la la la la la la la la la la.

la la la la la la la la la la la.

rit. *f*

rit. *f*

rit. *f*

rit. *f*

rit. *f*

Flutes I-II

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1 *mf*

8

15 *mp*

22 8 *f*

36 *mf*

42 *mp*

50 *cresc.* *mf*

56 *subito mp*

62 *rit.* *f*

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