

SATURDAY SINGS:
Ladies Night
Saturday, April 22, 2023

TITLE	COMPOSER	PAGE
Alma Redemptoris Mater	Giovanni Pierluigi da Palestrina	1
Canon Coronato á 3	Isabella Leonarda	7
Duo Seraphim	Caterina Assandra	9
Come Dolce Hoggi L'auretta	Claudio Monteverdi	20
Duo Seraphim	Tomás Luis de Victoria	26
Ceremony of Carols	Benjamin Britten	32
a) There is No Rose		37
b) This Little Babe		47
c) Deo Gracias (listen)		61
d) Recession		65
Tota Pulchra Est	Maurice Duruflé	67
Ave Verum Corpus	Francis Poulenc	71
O Jesulein Zart	Winnie Brückner	73
Muusika	Pärt Uusberg	82

Alma Redemptoris Mater

G. P. da Palestrina
(1526-94)

Soprano I

Soprano II

Soprano III

Alto

[10]

S

A

[15]

[20]

S

A

[25]

Soprano (S): nes, et stel-la ma-__ ris, et stel - la
Alto (A): ma - nes, por - ta ma-____ nes, et stel-la ma - ris,
Bass (B): ta ma-____ nes, et stel - la ma - ris, et stel-la ma-

[30]

Soprano (S): ma-____ ris, suc-cur - re ca - den-
Alto (A): et stel-____ la ma - ris, suc - cur-re, suc - cur - re
Bass (B): et stel - la ma - ris, suc - cur - re ca-den-

[35] [40]

Soprano (S): ti, sur - ge - re, sur - ge-re
Alto (A): ca-den-____ ti, sur - ge-re, sur - ge - re
Bass (B): sur - ge - re, sur - ge-re
suc-cur-re ca - den - ti, sur - ge - re, sur - ge - re

45

Soprano (S) lyrics:

qui cu - rat po - pu - lo, qui cu - rat,
qui cu - rat po -
qui cu - rat po-pu-lo, qui cu-rat po - pu-lo, qui cu - rat po -
qui cu - rat po - pu - lo, qui cu-rat po - pu - lo, qui

Bass (Bassus) lyrics:

qui cu - rat po - pu - lo, qui cu-rat po - pu - lo, qui

50

55

Soprano (S) lyrics:

qui cu - rat po - pu - lo.

Bass (Bassus) lyrics:

qui cu - rat po - pu - lo, qui cu - rat po - pu - lo.
qui cu - rat po-pu - lo, qui cu-rat po - pu - lo.

Alto (A) lyrics:

cu - rat po-pu - lo, po - pu - lo, po - pu - lo, po - pu - lo.

Secunda pars

60

Soprano (S) lyrics:

Tu quae ge - nu - i -

Bass (Bassus) lyrics:

Tu

Alto (A) lyrics:

Tu quae ge - nu - i - sti, tu quae ge - nu -

[65]

Soprano (S) lyrics:

- sti, na - tu - ra
- quae ge - nu-i- sti, na - tu - ra mi -
- na - tu- ra mi - ran- te, na -
- i - sti, na - tu - ra mi - ran - te, na - tu -

Alto (A) lyrics:

-
-
-
-

[70]

Soprano (S) lyrics:

- mi- ran - te, tu - um san - ctum Ge - ni -
- ran- te,
- tu - ra mi - ran - te, tu - um san - ctum Ge - ni - to -
- ra mi - ran - te, tu - um san - ctum Ge - ni - to -

Alto (A) lyrics:

-
-
-
-

[75]

Soprano (S) lyrics:

- to - rem, tu - um san - ctum Ge - ni - to - rem,
- tu - um san - ctum Ge - ni - to - rem. Vir -
- rem, tu - um san - ctum Ge - ni - to - rem. Vir - go

Alto (A) lyrics:

-
-
-
-

80

Soprano (S): Virgo pri- us ac po-ste-; go pri- us ac po-ste- ri - us, pri- us, Virgo pri- us ac po-ste-ri - us.

Alto (A):

Bass (Bassus):

90

Soprano (S): ri - us, Ga bri - e - lis; Ga - bri - e - lis ab o - re, Ga - bri - e - lis ri - us, Ga - bri - e - lis ab o - re.

Alto (A):

95

Soprano (S): ab o - re su - mens il - lud; e - lis ab o - re su - mens il - lud A - ve pec - ca -; ab o - re su - mens il - lud A - ve, il - lud A -.

Alto (A):

[100]

Soprano (S): A - ve _____ pec-__ ca-to - rum mi-se - to - rum mi - se - re_ re, pec - ca-to - ve pec - ca - to - rum mi - se-re -

Alto (A): _____ pec - ca - to - rum mi - se-re -

Bass (B): _____

[105]

Soprano (S): re - re, pec - ca - to - rum mi - se - re_ re, pec - ca - to - rum mi - se-re -

Alto (A): rum mi - se - re_ re, pec - ca - to - rum mi - se-re -

Bass (B): _____

[110] [115]

Soprano (S): re, pec - ca-to - rum mi - se - re_ re. ca-to - rum mi - se - re_ re, mi - se-re - re.

Alto (A): mi - se - re_ re, pec - ca - to - rum mi - se-re - re.

Bass (B): re - re, mi - se - re_ re, mi - se-re - re.

Canon Coronato à 3

Music by Isabella Leonarda
Arranged by Emily Jenkins

Soprano 1

Quest' O - pe - ra mi - a ti do - no col cor ò Ma - dre Ma - ri - a per

Soprano 2

Quest' O - pe - ra mi - a ti do - no col

Alto

Quest'

S 1

8

pe - gno d'A - mor. Con l'Al - ma di - vo - ta che do - no à te del

S 2

cor ò Ma - dre Ma - ri - a per pe - gno d'A - mor. Con l'Al - ma di -

A

O - pe - ra mi - a ti do - no col cor ò Ma - dre Ma - ri - a per pe - gno d'A -

S 1

15

Can-to la - no - ta con - sa-gro al tuo piè. L'of - fer - ta è vi - le Ma -

S 2

vo - ta che do - no à te del Can-to la - no - ta con - sa-gro al tuo piè.

A

mor. Con l'Al - ma di - 7o - ta che do - no à te del Can-to la -

Canon Coronato à 3

22

S 1 ri - a lo sò d'af - fet - to hu - mi - le un se - gno sol dò.

S 2 L'of - fer - ta è vi - le Ma - ri - a lo sò d'af - fet - to hu - mi - le un

A no - ta con - sa-gro al tuo piè. L'of - fer - ta è vi - le Ma - ri - a lo

29

S 1 se - gno sol dò.

S 2 se - gno sol dò.

A sò d'af - fet - to hu - mi - le un se - gno sol dò.

Duo Seraphim

Music by Caterina Assandra

Arranged by Emily Jenkins
Keyboard Realization by Joel Trekell

Musical score for Soprano 1, Soprano 2, Alto, and Piano. The score consists of four staves. Soprano 1 and Soprano 2 sing the vocal parts, while the Alto and Piano provide harmonic support. The vocal parts feature sustained notes and short melodic fragments. The piano part consists of simple harmonic chords.

Soprano 1: Du - o Se - ra - phim cla - ma -

Soprano 2: Du - o Se - ra - phim

Alto: - - - - -

Piano: - - - - -

Musical score for Soprano 1, Soprano 2, Alto, and Piano, starting at measure 6. The vocal parts continue with their respective melodic lines. The piano part remains harmonic, providing a steady base for the vocal performance.

S 1: bant cla - ma -

S 2: - - - - - bant

A: - - - - -

Pno.: - - - - -

2

Duo Seraphim

10

S 1

S 2

A

Pno.

15

S 1

S 2

A

Pno.

Duo Seraphim

3

21

S 1

tus Sanc

S 2

tus Sanc

A

tus Sanc

Pno.

26

S 1

tus

S 2

tus Do - mi-nus De - us Sa - ba -

A

tus Sanc tus

Pno.

Do - mi-nus

4
31

Duo Seraphim

S 1

Do - mi - nus De - us Sa - ba - hot Do - mi - nus De - us Sa - ba - hot Do - mi - nus

S 2

hot Do - mi - nus De - us Sa - ba - hot Do - mi - nus De - us

A

De - us Sa - ba - hot Do - mi - nus De - us Sa - -

Pno.

Measures 4-31: The vocal parts (S1, S2, A) sing the phrase 'Dominus Deus Sabathot' in a three-line soprano staff. The piano (Pno.) accompaniment consists of chords in the bass and middle octaves.

36

S 1

De - us Sa - ba - hot Do - mi - nus De - us Sa - - ba - hot.

S 2

Sa - - - ba - hot Do - mi - nus De - us Sa - - ba - hot.

A

hot Do - mi - nus De - us Sa - - - ba - hot.

Pno.

Measure 36: The vocal parts continue the phrase from the previous section, singing 'Deus Sabathot'. The piano (Pno.) accompaniment provides harmonic support.

Duo Seraphim

5

41

S 1

Ple - na est om - nis

S 2

Ple - na

A

Ple - na est

Pno.

47

S 1

ter - ra glo - ri - a e -

S 2

est om - nis ter - ra glo - ri - a e -

A

om - nis ter - ra glo - ri - a e -

Pno.

6

Duo Seraphim

53

S 1

S 2

A

Pno.

59

S 1

S 2

A

Pno.

65

S 1

S 2

A

Pno.

bum,

et Spi - ri - tus sanc

71

S 1

S 2

A

Pno.

Pa - ter, Ver - bum, et Spi - ri - tus sanc - tus,

tus, Pa - ter, Ver - bum, et Spi - ri - tus sanc - tus,

Pa - ter, Ver - bum, et Spi - ri - tus sanc - tus,

$\text{F} \rightarrow \text{P}$

Duo Seraphim

77

S 1

S 2

A

Pno.

The musical score consists of four staves. The top three staves are vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), and Alto (A). The bottom staff is the Piano (Pno.). The key signature changes from G major (two sharps) to F# major (one sharp) at measure 8. The time signature is 3/2 throughout. The vocal parts sing "et hi tres u - num sunt et hi tres" in measures 1-6. The piano part has eighth-note patterns in measures 1-6. Measures 7-12 show a transition: S 1 and S 2 sing "et hi tres" while A sings "u - num sunt". The piano part continues its eighth-note pattern.

83

S 1

S 2

A

Pno.

The musical score consists of four staves. The top three staves are vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), and Alto (A). The bottom staff is the Piano (Pno.). The key signature changes to D major (one sharp) at measure 83. The time signature changes to 4/4. The vocal parts sing "u - num sunt Sanc - - - tus" in measures 1-6. The piano part has eighth-note patterns in measures 1-6. Measures 7-12 show a transition: S 1 and S 2 sing "u - num sunt Sanc" while A sings "Sanc - - -". The piano part continues its eighth-note pattern.

Duo Seraphim

9

89

S 1

S 2

A

Pno.

tus Sanc

tus Sanc

94

S 1

S 2

A

Pno.

tus

Dom - mi - nus

tus Dom - mi - nus De - us Sa - ba - hot

tus Sanc

Dom - mi - nus De - us Sa - ba -

Duo Seraphim

10
99

S 1 De - us Sa - ba - hot Do - mi - nus De - us Sa - ba - hot Do - mi - nus De - us Sa - ba -

S 2 Do - mi - nus De - us Sa - ba - hot Do - mi - nus De - us Sa -

A hot Do - mi - nus De - us Sa - ba - hot Do - mi - nus

Pno.

104

S 1 hot Do - mi - nus De - us Sa - ba - hot. Ple - - -

S 2 - ba - hot Do - mi - nus De - us Sa - ba - hot. Ple - - -

A De - us Sa - - - ba - hot Ple - - -

Pno.

110

S 1 na est _____ om - nis ter - ra glo -

S 2 - - na _____ est om - nis ter - ra

A - na est _____ om - nis ter -

Pno.

116

S 1 - ri - a e - - - - - ius.

S 2 glo - ri - a e - - - - - ius.

A ra glo - - - ri - a e - - - ius.

Pno.

Come dolce oggi l'auretta

Nono libro de madrigali

Giulio Strozzi (1583 – 1660)

Music score for Giulio Strozzi's setting of "Come dolce oggi l'auretta". The score consists of four staves: Soprano I, Soprano II, Soprano III, and Basso continuo (B. c.). The vocal parts are in soprano range (d' - g''). The basso continuo part includes a bass clef and a 3/4 time signature. The music is in common time. The lyrics are written below the notes. Measure 1 starts with "CO-", followed by "1. Co - me dol - ce hog - gi l'au -". Measures 2 and 3 continue the melody with different lyrics: "CO-", "1. Co - me dol-ce hog - gi l'au -", and "1. Co - me dol - ce hog - gi l'au -". The basso continuo part ends with a bass clef and a 6/8 time signature.

Claudio Monteverdi (1567 – 1643)

Music score for Claudio Monteverdi's setting of "Come dolce oggi l'auretta". The score consists of three staves: Treble clef, Bass clef, and Basso continuo (B. c.). The lyrics are written below the notes. Measure 6 starts with "ret - ta spi - ra," followed by "ret - ta scher - za," and "ret - ta lu - sin -". The basso continuo part ends with a bass clef and a 6/8 time signature.

Music score for Claudio Monteverdi's setting of "Come dolce oggi l'auretta". The score consists of three staves: Treble clef, Bass clef, and Basso continuo (B. c.). The lyrics are written below the notes. Measure 11 starts with "spi - ra," followed by "scher - za," and "ga, lu - sin -". The basso continuo part ends with a bass clef and a 6/8 time signature.

Music score for Claudio Monteverdi's setting of "Come dolce oggi l'auretta". The score consists of three staves: Treble clef, Bass clef, and Basso continuo (B. c.). The lyrics are written below the notes. Measure 15 starts with "lu - sin -" and continues with "lu - sin -". The basso continuo part ends with a bass clef and a 6/8 time signature.

2
[20]

- gae vien la - sci - vet - ta,
la - sci - vet - ta,
- gae vien a ba - ciar - mi,
a ba - ciar - mi,
- gae vien a ba - ciar - mi,

[26]

la - sci - vet - ta a ba - ciar - mi le guan - cie'l sen.
ciar - mi, a ba - ciar - mi le guan - cie'l sen.
a ba - ciar - mi, ba - ciar - mi le guan - cie'l sen.

6

[32]

2. Gl'A - mo - ret - ti l'a - ra fan - no quan - do
2. Gl'A - mo -
2. Gl'A - mo - ret - ti l'a - ra
fan - no quan - do l'a - li,
fan - no quan - do l'a - li,

[37]

l'a - li,
ret - ti l'a - ra fan - no quan - do l'a - li,
fan - no quan - do l'a - li,
fan - no quan - do l'a - li,

41

l'a - li spie - - - - -
l'a - li
li, l'a - li

45

l'a - li spie - - - - -
spie

50

- gan' al ciel quan - do van - no, quan - do
- gan' al ciel del - la not - te,
- gan' al ciel del - la not - te,

55

van - no del - la not - - - - tea squar - ciar il vel.
del - la not - te, del - la not - tea squar - ciar il vel.
del - la not - tea squar - ciar il vel.

4

[61]

3. Ri - deil bo - sco, bril-la, bril-la, bril - la_il pra -

3. Ri - deil bo - sco, bril - la_il pra -

3. Ri - deil bo - sco, bril-la, bril-la, bril - la_il pra -

[67]

to, scher - za,

to, scher - za,

to, scher - za'l fon -

[71]

scher - za,

scher - za,

- te, scher - za'l fon - te fe -

[75]

scher - za'l fon - te fe - steg -

scher - za'l fon - te fe - steg -

steg -

80

80

- gia'l mar quan-do un fia - to
- gia'l mar d'au - ra fre - sca,
- gia'l mar d'au - ra fre - sca,

6

86

86

quan-do un fia - to d'au - ra fre - sca s'o - de spi - rar.
fre - sca, d'au - ra fre - sca s'o - de spi - rar.
d'au - ra fre - sca s'o - de spi - rar.

92

92

4. En - tri pur nel no - stro pet - to o bell' au -
4. En - tri pur nel
4. En - tri pur nel no - stro pet - to

98

98

ra,
no - stro pet - to o bell' au -
o bell' au -

102

Musical score for system 102. The vocal line consists of three staves. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The lyrics are: "o bell' au - - - - ra, o bell'". The music features quarter notes and rests.

107

Musical score for system 107. The vocal line consists of three staves. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The lyrics are: "- - - ra, bell' au - ra nel tuo ve - nir quel di - let - to, au - ra, bell' au - ra nel tuo ve - nir quel di -". The music features quarter notes and rests.

113

Musical score for system 113. The vocal line consists of three staves. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The lyrics are: "quel di - let - to che fa l'al - me tan - let - to, quel di - let - to che fa l'al - me tan - quel di - let - to, che fa l'al - me tan -". The music features quarter notes and rests.

119

Musical score for system 119. The vocal line consists of three staves. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The lyrics are: "to gio - ir, che fa l'al - me tan - - to gio - ir. to gio - ir, che fa l'al - me tan - - to gio - ir. to gio - ir, che fa l'al - me tan - - - to gio - ir.". The music features eighth notes and rests.

Duo Seraphim

Tomás Luis de Victoria
(ca. 1548-1611)

Soprano I

Soprano II

Alto I

Alto II

6

- ter ad al - - - te - rum San - - -

San - - - ctus

al - - - te - rum San - - -

San - - - ctus San - - -

11

San - - - - ctus Do - mi - nus De - us Sa - - - - ctus San - - - - ctus Do - mi - nus De - us Sa - - - - ctus San - - - - ctus

16

ba - oth, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - - - - ba - oth, Do - mi - nus

21

De - us Sa - - - - ba - oth. Ple - na - us Sa - - - - ba - oth. Ple - na est, ple - na - us Sa - - - - ba - oth. Ple - na est, De - us Sa - ba - oth, Sa - ba - oth. Ple - na - us Sa - - - - ba - oth, Sa - ba - oth. Ple - na

26

est o - - - mnis ter - - - ra glo - ri - a e - - -
est o - - - mnis ter - - - ra glo - ri - a
ple - na est o - mnis ter - - - ra glo - ri - a
est o - - - mnis ter - - - ra glo - ri - a e - - -

31

jus, glo - ri - a e - - - jus, glo - ri - a e - - -
e - - - jus, glo - ri - a e - - - jus, glo - ri - a e - - -
e - - - jus, glo - ri - a e - - - jus, glo - ri - a e - - -
jus, glo - ri - a e - - - jus, glo - ri - a e - - -

Secunda Pars

jus. Tres sunt qui te - sti - mo - ni - um dant in coe -
jus. Tres sunt qui te - sti - mo - ni - um dant in
jus. Tres sunt qui te - sti - mo - ni - um dant in
jus.

41

lo: _____ et Spi - ri - tus san -

coe - - - lo: et Ver - bum, et Spi - - ri - tus

coe - - - lo:

Pa - - - - ter, et Ver - bum, et Spi - - ri - tus

46

ctus: et hi tres u - num sunt, et hi

san - - - - ctus: et hi tres u - num sunt, et hi

et hi tres u - num sunt,

san - - - - ctus: et hi

51

tres u - num sunt, San - - - -

tres u - num sunt, San - - - - ctus San - - - - Do -

San - - - - ctus San - - - -

tres u - num sunt, San - - - - ctus San - - - -

56

ctus Do - mi-nus De - us Sa - - - ba - oth, Do - mi-nus De - us Sa -

- mi - nus De - us Sa - - - ba - oth, _____ Do - mi-nus De -

ctus Do - mi-nus De - us Sa - - - ba - oth, Do - mi-nus De -

ba - oth, Do - mi-nus De - us Sa - - - ba - oth. Ple -

us Sa - - ba - oth, Do - mi-nus De - us Sa - - - ba -

- - ba - oth, Do - mi-nus De - us Sa - - - ba -

us Sa - - ba - oth, Do - mi-nus De - us Sa - ba -

na est, ple - na est o - - - mnis ter - -

oth. Ple - na est o - - - mnis ter - -

oth. Ple - na est o - - - mnis ter - -

oth. Ple - na est ple - na est o - mnis ter -

51

66

70

71

ra glo - ri - a e - - - jus, glo - ri - a e - - -
 ra glo - ri - a e - - - jus, glo - ri - a e - - - jus,
 ra glo - ri - a e - - - jus, glo - ri - a e - - - jus, glo - ri - a
 ra glo - ri - a e - - - jus, glo - ri - a e - - - jus, glo - ri - a
 jus, glo - ri - a e - - - jus, glo - ri - a e - - - jus.
 glo - ri - a e - - jus, glo - ri - a e - - jus.
 e - - - jus, glo - ri - a e - - - jus.
 jus, glo - ri - a e - - - jus.

SOURCE: *Victoria Opera Omnia, vol. I*, ed. Pedrell (Breitkopf & Härtel, 1902)

NOTES: Transposed up a third from F major, all note values halved.

edited by Claudio Macchi, revised by Rafael Ornes (10/31/00)

Pour 3 voix égales et harpe
A Ceremony of Carols
 (1943)

BENJAMIN BRITTEN
 (1913-1976)

1. Procession

Senza misura ($\text{♪} = \text{♩} = 138$ sempre)
 Tutti vocce **f sempre**

Sopranos: Ho-di - e__ Chris - tus__ na - tus__ est : ho-di - e Sal-va-tor ap - pa-ru - it :

Piano: **ff**

S. 6 **f**: ho - di - e in ter - ra ca - nunt an - ge - li lae - tan - tur arch-an - ge - li :

P. **ff**

S. 11 **ff**: ho - di - e ex - sul - tant jus - ti di - cen - tes : glo - ri - a in ex -
con moto

P. **più ff**

S. 15 **più lento ff**: cel - sis De - o. Al-le - lu - ia ! Al-le - lu ia ! Al-le - lu ia ! Répéter jusqu'à la fin de la procession

P.

Wolcum Yole !

Anonyme du 14e siècle

Allegro con brio (♩=126)

Sopranos *f* *sempre f*

Mezzos *f* *sempre f*

Altos *f* *sempre f*

Piano *f pesante ed arpeggiando* *sempre f*

11

S. Wol-cum Yole !— Wol-cum, born in one morn-ing, Wol-cum for whom we - sal sing !

M. Wol-cum Yole !— Wol-cum, born in one morn-ing, Wol-cum for whom we - sal sing !

A. Wol-cum Yole !— Wol-cum, born in one morn-ing, Wol-cum for whom we - sal sing !

P. *cresc.* *ff*

21

S. Wol - cum, Tho - mas mar - ter one,

M. Wol - cum, In - no-cen - tes e - ver-y one, Wol - cum,

A. Wol - cum be - ye, Ste - vene and Jon, Wol - cum be - ye

P. *f ma sempre marcato* *sf*

28

S. Wol - cum, sein - tes lefe and dere, Wol - cum Yole, Wol - cum Yole,
M. Twelfthe Day both in fere, Wol - cum Yole, Wol - cum Yole,
A. good NeweYere, O good NeweYere, Wol - cum Yole, Wol - cum Yole,
P.

=

36

S. molto dim. Wol - - - cum ! Can - - - del - -
M. molto dim. Wol - - - cum ! Can - - - del - -
A. Wol - - - cum ! Can - - - del - -
P. *p ma distinto*

=

42

S. messe, Quene of bliss,
M. messe, Quene of bliss,
A. messe, Quene of bliss,
P.

48 *dim.*

S. Wol - - - cum bothe to more

M. Wol - - - cum bothe to more

A. Wol - - - cum bothe to more

P. *dim.*

==

53 *ppp* *ppp*

S. and lesse. *Wol - cum,* *Wol - cum,*

M. and lesse. *Wol - cum,* *Wol - cum,*

A. and lesse. *Wol - cum,* *Wol - cum,*

P. *ppp ma pesante*

==

60 *pp poco a poco cresc.*

S. Wol - cum be ye that are here, *Wol - cum Yole,*

M. Wol - cum be ye that are here, *Wol - cum Yole,*

A. Wol - cum be ye that are here, *Wol - cum Yole,*

P. *pp poco a poco cresc.*

66

S. *più f* Wol - cum alle and make good cheer. *f sempre cresc.* Wol - cum alle an -

M. *più f* Wol - cum alle and make good cheer. *f sempre cresc.* Wol - cum alle an -

A. *più f* Wol - cum alle and make good cheer. *f sempre cresc.* Wol - cum alle an -

P. *più f*

72 **poco animato**

S. o - other yere, an - o - other yere, Wol - cum

M. o - other yere, an - o - other yere, Wol - cum

A. o - other yere, an - o - other yere, Wol - cum

P.

77 *ffz* Yole. *ff* Wol - cum !

M. *ffz* Yole. *ff* Wol - cum !

A. *ffz* Yole. *ff* Wol - cum !

P. *ff marcato*

3. There is no Rose

Anonyme du 14e siècle

Allegretto ($\text{d}=60$)

Sopranos *pp legato*

Mezzos *pp legato*

Altos *pp legato*

Piano *p sonoro* *poco marcato*

There is no rose of such ver - tu As is the rose that bare Je - su

There is no rose of such ver - tu As is the rose that bare Je - su

There is no rose of such ver - tu As is the rose that bare Je - su

8

S. *p*

M.

A.

P.

Al-le-lu - ia, Al-le - lu - ia, For in this rose con-tei-nèd was Hea-ven and earth in li - tel space,

Al-le-lu - ia, Al-le - lu - ia, For in this rose con-tei-nèd was Hea-ven and earth in li - tel space,

Al-le-lu - ia, Al-le - lu - ia, For in this rose con-tei-nèd was Hea-ven and earth in li - tel space,

p

16

S. Res mi - ran - da, Res mi - ran - da. By that rose we may well see
 M. Res mi - ran - da, Res mi - ran - da. By that rose we may well see
 A. Res mi - ran - da, Res mi - ran - da. By that rose we may well see
 P. *cresc.*

21

S. There be one God in per - sons three, Pa - res for - ma, pa - res for - ma.
 M. There be one God in per - sons three, Pa - res for - ma, pa - res for - ma.
 A. There be one God in per - sons three, Pa - res for - ma, pa - res for - ma.
 P. *mf*

26

S. The aun - gels sung - en the shep - herds to : Glo - ri - a in ex - cel - sis,
 M. The aun - gels sung - en the shep - herds to : Glo - ri - a in ex - cel - sis,
 A. The aun - gels sung - en the shep - herds to : Glo - ri - a in ex - cel - sis,
 P. *mf cresc.* *f*

30

S. glo-ri - a in ex - cel - sis De - - o ! Gau-de - a - mus, Gau-de - a - mus,

M. glo-ri - a in ex - cel - sis De - - o ! Gau-de - a - mus, Gau-de - a - mus,

A. glo-ri - a in ex - cel - sis De - - o ! Gau-de - a - mus, Gau-de - a - mus,

P. *fz* *ff* *dim.*

36

S. Leave we all this werd - ly mirth, and fol - low we this joy - ful birth.

M. Leave we all this werd - ly mirth, and fol - low we this joy - ful birth.

A. Leave we all this werd - ly mirth, and fol - low we this joy - ful birth.

P. *p* *p* *poco marcato*

42

S. Trans - e - a - - - - mus, Trans - e - a - - - - mus, Trans - e -

M. Trans - e - a - - - - mus, Trans - e - a - - - - mus, Trans - e -

A. Trans - e - a - - - - mus, Trans - e - a - - - - mus, Trans - e -

P. *pp* *pp* *pp*

47

S. a - - - - - mus.

M. a - - - - - mus.

A. a - - - - - mus.

P. *r'f* dim.

51 *ppp*

S. Al - le - lu - ia, Res mi - ran - da, Pa - res for - ma, Gau-de - a - mus, Trans-e - a -

M. Al - le - lu - ia, Res mi - ran - da, Pa - res for - ma, Gau-de - a - mus, Trans-e - a -

A. Al - le - lu - ia, Res mi - ran - da, Pa - res for - ma, Gau-de - a - mus, Trans-e - a -

P. *pp*

56

S. - mus, Trans - e - a - - mus, Trans - e - a - - mus.

M. - mus, Trans - e - a - - mus, Trans - e - a - - mus.

A. - mus, Trans - e - a - - mus, Trans - e - a - - mus.

P. *ppp*

4a. That yongë child

Anonyme du 14e siècle

Andante quasi recitativo ($\text{♩}=48$)

Sopranos

Mezzos

Altos

Piano

M.

P.

M.

P.

M.

P.

Solo
parlante

That yon-gë child when it gan weep With song she lul - led him a-sleep :

p > *pp* ma risonante cresc.

6 *più f* *pp* tranquillo

That was so sweet a mel - o - dy It pass-èd al - le min-strel-sy. The night-in-ga - lë sang

più f > *p* *pp*

11 *f marcato* 6

al so : Her song is hoarse and noughtthere- to : Who-so at-ten - deth to her

3 *più f* 3 *con forza*

15 *dim.* 3 6

song And leav-eth the first then doth he wrong.

dim. *p* *pp*

attacca subito

4b. Balulalow

James, John et
Robert Wedderburn (1548), 1561

Andante piacevole (♩.=48)

Sopranos
Mezzos
Altos
Piano {

22 **p Solo**

S. O my deare hert, young Je - su sweit, Pre - pare thy cred - dil in my spreit, And

P.

27 **p**

S. I sall rock thee to my hert, _____ And ne - ver mair from thee _____ de - part.

M.

A.

Tutti **mf**

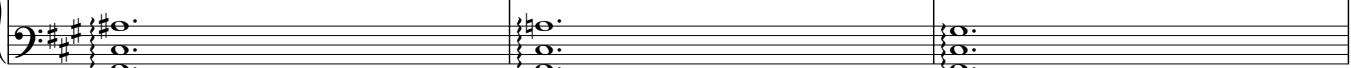
But I sall praise thee **mf**

But I sall praise thee **mf**

But I sall praise thee **mf**

P.

33

S. e - ver - moir With san - ges sweit un - to thy gloir ; The
M. e - ver - moir With san - ges sweit un - to thy gloir ; The
A. e - ver - moir With san - ges sweit un - to thy gloir ; The
P. 

36

S. knees of my hert sall I bow, sall I bow,
M. knees of my hert sall I bow, sall I bow,
A. knees of my hert sall I bow, sall I bow,
P. 

40

S. And sing that richt Ba - lu - la - low ! and sing
M. And sing that richt Ba - lu - la -
A. And sing that richt Ba - lu - la - low, and
P. 

44

p Solo

S.

And sing that richt Ba - lu - la - low !

M.

lu - la-low, and sing, lu - la-low, lu - la-low, la - low !

A.

low, and sing, lu - la-low, lu - la-low, la - low !

Sing, and sing, lu - la-low, lu - la-low, la - low !

P.



5. As dew in Aprille

Anonyme du 14e siècle

Allegro (♩.=56)

poco f

Sopranos

I sing of a mai-den That is ma - kè-les : King of all kings To her

Mezzos

I sing of a mai-den That is ma - kè-les : King of all kings To her

Altos

I sing of a mai-den That is ma - kè-les : King of all kings To her

Piano

poco f e marc.

9

S. *p* son she ches. *p legato* There his mo - der was,

M. son she ches. *p legato*

A. son she ches. *p legato* He came al so stille

P. *mf bisbigliando elegato*

He came al so stille There his mo - der was, As

17

S. — That fall-eth on the grass. *pp* He came al so

M. *p* As dew in Ap - rille *pp* He came al so stille To his

A. dew in Ap - rille That fall-eth on the grass.

P. *p*

24

S. stillle As dew in Ap - rille *pppp* He

M. mo - der's bour, As dew in Ap - rille That fall-eth on the flour.

A. *pp* To his mo - der's bour, That fall-eth on the flour.

P. *p*

31

S. came al so stille There his mo - der lay, As dew in Ap - rille That fall-eth on the
pppp

M. He came al so stille As dew in Ap - rille

A. - There his mo - der lay, *cresc.*
pppp

P. *pp*

38

S. spray. Mo - - - der and may-den was ne-ver none but she :
pp cresc. *poco f*

M. That fall-eth on the spray. Mo - - - der and may-den was ne-ver none but she :
poco f

A. fall-eth on the spray. Mo - - - der and may-den was ne-ver none but she :
poco f

P. *(8)* *gliss.* *poco f*

45

S. Well may such a la - - - dy Goddes mo - der be.
gliss.

M. Well may such a la - - - dy Goddes mo - der be.

A. Well may such a la - - - dy Goddes mo - der be.

P. *gliss.*

6. This little Babe

Robert Southwell
(1561-1595)

Presto con fuoco ($\text{J}=180$)

Sopranos Mezzos Altos Piano

This lit-tle Babe so few days old, Is come to ri-fle

This lit-tle Babe so few days old, Is come to ri-fle

This lit-tle Babe so few days old, Is come to ri-fle

f marcato *f sempre*

8

S. M. A. P.

Sa-tan's fold : All hell doth at his pre-sence quake, Though he him-self for cold do shake ; For inthis weak un - *sempre f*

Sa-tan's fold : All hell doth at his pre-sence quake, Though he him-self for cold do shake ; For inthis weak un - *sempre f*

Sa-tan's fold : All hell doth at his pre-sence quake, Though he him-self for cold do shake ; For inthis weak un - *sempre f*

14

S. M. A. P.

arm-ed wise The gates of hell he will_ sur prise. With tears he fights and

arm-ed wise The gates of hell he will_ sur prise. With tears he fights and

arm-ed wise The gates of hell he will_ sur prise. With tears he fights

ff *f sempre*

22

S. wins the field, His naked breast stands for a shield ; His batte-ring shot are babish cries, His

M. wins the field, His naked breast stands for a shield ; His batte-ring shot are babish cries, His

A. and wins the field, His naked breast stands for a shield ; His batte-ring shot are babish cries,

P.

=

27

S. ar-rows looks of wee-ping eyes, *semperf* His mar-tial en - signs Col-dand Need, And fee-ble Flesh his

M. ar-rows looks of wee-ping eyes, *semperf* His mar-tial en - signs Col-dand Need, And fee-ble Flesh his

A. His ar-rows looks of wee-ping eyes, *semperf* His mar-tial en - signs Col-dand Need, And fee-ble Flesh

P.

=

32

S. war - rior's steed. His camp is pitch - èd in a stall, His

M. war - rior's steed. His camp is pitch - èd in a stall,

A. his war - rior's steed. His camp is pitch - èd in a

P. *ff* *mf* *ma sempre marc.*

39

S. bul-wark but a bro-ken wall ; The crib his trench, hays - talks his stakes ; Of

M. His bul-wark but a bro-ken wall ; The crib his trench, hays - talks his stakes ;

A. stall, His bul-wark but a bro-ken wall ; The crib his trench, hays - talks his

P.

43

S. she-pherds he his mus-ter makes ; And thus, as sure his foe to wound, The

M. Of she-pherds he his mus-ter makes ; And thus, as sure his foe to wound,

A. stakes ; Of she-pherds he his mus-ter makes ; And thus, as sure his foe to

P.

47

S. an-gels' trumps a - la - rum sound._____ ff My soul, with Christ join

M. The an-gels' trumps a - la - rum sound._____ ff My soul, with Christ join

A. wound, The an-gelstrumps a - la - rum sound._____ ff My soul, with Christ join

P. cresc. ff

53

S. thou in fight ; Stick to the tents that he hath pight. With - in his crib is sur-est ward ; This lit-tle Babe

M. thou in fight ; Stick to the tents that he hath pight. With - in his crib is sur-est ward ; This lit-tle Babe

A. thou in fight ; Stick to the tents that he hath pight. With - in his crib is sur-est ward ; This lit-tle Babe

P. *ff*

=

60 *con slancio sostenuto*

S. will be thy guard. If thou wilt foil thy foes with joy, then flit not from

M. will be thy guard. If thou wilt foil thy foes with joy, then flit not from

A. will be thy guard. If thou wilt foil thy foes with joy, then flit not from

P. *ff* *sostenuto* *arpeggiando* *fff*

=

67 *senza rall.* *ff*

S. — this hea - ven - ly Boy.

M. — this hea - ven - ly Boy.

A. — this hea - ven - ly Boy.

P. *ff* *sf sf sf sf*

7. Interlude

Andante pastorale (♩.=44)

Piano

marc.

poco cresc.

mf

più f

P.

=

P.

=

A tempo

(♩=♪.)

P.

=

P.

=

P.

8. In Freezing Winter Night

Robert Southwell
(1561-1595)

Andante con moto (♩+♩) (♩=84)

Sopranos: Be - hold, a sil - ly ten - der babe, in free - zing win - ter

Mezzos: Be - hold, a sil - ly ten - der babe, in

Altos: Be - hold, a babe, in free - zing

Piano: pp, cresc.



6

S. night, In home - ly man ger trem - bling lies A - las, a pi - teous

M. free - zing win - ter night, In home - ly man ger trem - bling lies A - las, a

A. night, In man - ger trem - bling lies A - las, A -

P. dim.

mf

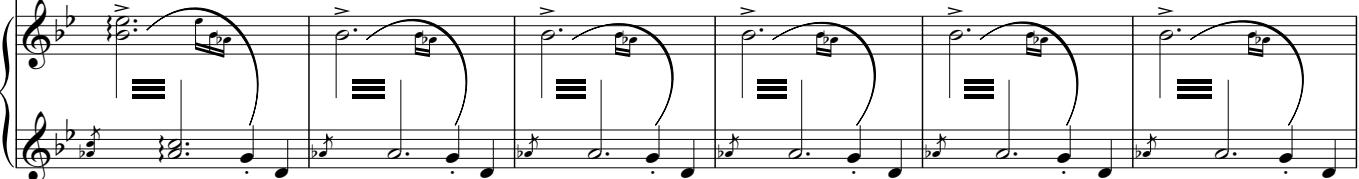
dim.

11

S. sight ! The inns are full ; no man will yield This lit - tle pil - grim

M. pi - teous sight ! The inns are full ; no man will yield

A. las, a pi - teous sight ! No man will yield This pil - grim

P. 

17

S. bed. But forced he is with sil - ly beasts In crib to shroud.

M. This lit - tle pil - grim bed. But forced he is with sil - ly beasts In

A. bed. But forced he is with sil - ly

P. 

21

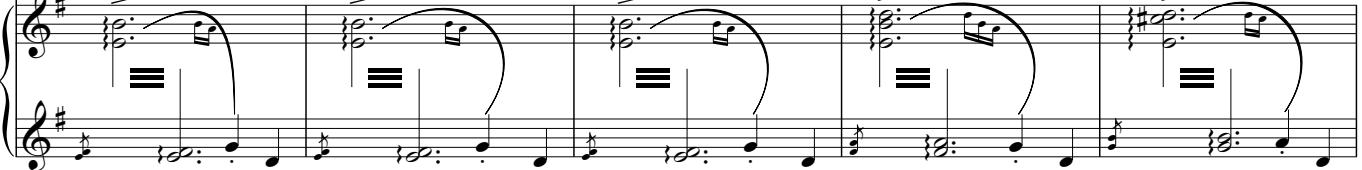
S. his head. This

M. crib to shroud his head.

A. beasts to shroud, to shroud his head. This

P. 

26

S. sta - bles is a Prin - ce's court, This crib his chair of State ; The beasts are par - cel
M. This sta - bles is a Prin - ce's court, This crib his chair of State ; The
A. sta - bles is court, This crib his State ; The beasts are par - cel
P. 



31

S. of his pomp, The wood - en dish his plate. The per - sons in that poor at - tire His
M. beasts are par - cel of his pomp, The wood - en dish his plate. The per - sons in that
A. of his pomp, This dish his plate. The per - sons poor His
P. 



36

S. roy - al live - ries wear ; The Prince him - self is come from heav'n ; This
M. poor at - tire His roy - al live - ries wear ; The Prince him - self is
A. live - ries wear ; The Prince is come from
P. 

40

Solo 1 **p**

With

S. *dim.*
pomp is pri - zèd there. [m]—

M. *dim.*
come from heav'n ; This pomp is pri - zèd there. [m]—

A. *dim.*
hea - ven ; This pomp, this pomp is pri - zèd there. [m]—

P. 



44

Solo 2 **p**

joy ap-proach, O Chris - tian wight, Do ho - mage to thy King, And

S. *sempre pp*
[m]— [m]— [m]— [m]— [m]—

M. *sempre pp*
[m]— [m]— [m]— [m]— [m]—

A. *sempre pp*
[m]— [m]— [m]— [m]— [m]—

P. 

48

S. high - ly praise his hum - ble pomp, which he from Heav'n doth

M.

A.

P.



52

S. bring.

M.

A.

P. *ppp*

9. Spring Carol

(Version avec piano)

William Cornish
(14? - 1523)

Allegretto (♩.=52)

Sopranos

Piano

p semplice

Pleas-ure it is to hear i - wis, the



S.

Bir - dè sing,

M.

The deer in the dale, the sheep in the vale, the

P.



S.

poco più espress.

Pleas-ure it is to hear i - wis, the Bir-dès sing,

M.

corn spring - ing

più f

The

P.

12

S.

M. deer in the dale, the sheep in the vale, the corn spring - ing

P.



16 *mf cresc.*

S.

M. God's pur - vay-ance For sus - ten - ance. It is for man.

P.



19 *f*

S. It is for man.

M. It is for man.

P.

23 *p dolce*

S. Then we al - ways to him give praise, And thank him than,

M.

And

P.



26 *dim.*

S. — and thank him than, and thank him than, and thank him

M. *dim.* thank him than, and thank him than, and thank him than, him

P.



29 *ppp*

S. than.

M. *ppp* than.

P. *pp dim.* >

10. Deo Gracias

Anonyme du XVe siècle

Presto ($\text{d}=84$)

Sopranos Mezzos Altos Piano

S. M. A. P.

De-o gra - ci - as ! De-o gra - ci - as ! De-o gra - ci - as !

De-o gra - ci - as ! De-o gra - ci - as ! De-o gra - ci - as !

De-o gra - ci - as ! De-o gra - ci - as !

9

S. M. A. P.

A-dam lay i - boun-den, boun - den in a bond ; Four thou - sand win - ter thought he not to long.

A-dam lay i - boun-den, boun - den in a bond ; Four thou - sand win - ter thought he not to long.

A-dam lay i - boun-den, boun - den in a bond ; Four thou - sand win - ter thought he not to long.

17

S. M. A. P.

De - o gra - ci - as ! De - o gra - ci - as ! De - o gra - ci - as !

De - o gra - ci - as ! De - o gra - ci - as ! De - o gra - ci - as !

De - o gra - ci - as ! De - o gra - ci - as !

naturale

Piano

ff *ff* *sfp* *p* *ma marcato* *près de la table*

24

S. *pp*
And all was for an ap-pil, an ap pil that he tok, As cler - kès fin - den writ-ten in their book.

M. *pp*
And all was for an ap-pil, an ap pil that he tok, As cler - kès fin - den writ-ten in their book.

A. *pp*
And all was for an ap-pil, an ap pil that he tok, As cler - kès fin - den writ-ten in their book.

P. *p*

=

33

S. *f*
De - o gra - ci - as ! De - o gra - ci - as !

M. *f*
De - o gra - ci - as ! De - o gra - ci - as !

A. *f*
De - o gra - ci - as ! De - o gra - ci - as !

P. *naturale* *sf* *ff* *pp près de la table* *sf*

=

40

S. *pp*
Ne had the ap - pil ta - kè ben, The ap - pil ta - kè ben,

M. *pp*
Ne had the ap - pil ta - kè ben, The ap - pil ta - kè ben,

A. *pp*
Ne had the ap - pil ta - kè ben, The ap - pil ta - kè ben,

P. *cresc.*

45

S. *cresc.*
Ne had - dè ne - ver our la - dy A ben heve - nè quene.

M. *cresc.*
Ne had - dè ne - ver our la - dy A ben heve - nè quene.

A. *cresc.*
Ne had - dè ne - ver our la - dy A ben heve - nè quene.

P.

50

S. *f* *sempre più f*
Bles - sèd be the time That ap - pil ta - kè was. There-fore we moun sing - en,

M. *f* *sempre più f*
Bles - sèd be the time That ap - pil ta - kè was. There-fore we moun sing - en,

A. *f* *sempre più f*
Bles - sèd be the time That ap - pil ta - kè was. There-fore we moun sing - en,

P. *naturale*

56

S. *sempre cresc.*
we moun sing - en, we moun sing - en, sing - en, sing - en, sing - en.

M. *sempre cresc.*
we moun sing - en, we moun sing - en, sing - en, sing - en, sing - en.

A. *sempre cresc.*
we moun sing - en, we moun sing - en, sing - en, sing - en, sing - en.

P.

62

S. De-o gra - ci - as ! De-o gra - ci - as ! De-o gra - ci - as !

M. De-o gra - ci - as ! De-o

A. De-o gra - ci - as ! De-o gra - ci - as !

P. *fff* *sf* *sf* *sf* *sf*

70

S. as ! De-o gra - ci - as ! De-o

M. gra - ci - as ! De-o gra - ci - as !

A. De-o gra - ci - as ! De-o gra - ci - as !

P. *ff* *sf* *sf* *sf* *sf*

75

S. gra - ci - as ! gra - ci - as !

M. De-o gra - ci - as !

A. as ! De-o gra - ci - as !

P. *sf* *sf* *sf* *fff* *sf*

11. Recession

Senza misura ($\text{♩} = \text{♪} = 138$ sempre)
Tutti voce
f sempre

Sopranos Ho-di - e__ Chris - tus_ na - tus_ est : ho-di - e Sal-va-tor ap - pa-ru - it :

Piano *ff*

=

S. ho - di - e__ in ter - ra ca - nunt an - ge - li____ lae - tan - tur arch-an - ge - li :

P. *ff*

=

S. ho - di - e_____ ex - sul - tant jus - ti_____ con moto di - cen - tes : glo - ri - a in ex -

P. *più ff*

=

S. cel - sis__ De - o. Al-le - lu - ia ! *più lento* *ff* Al-le - lu - ia ! Al-le - lu - ia ! Répéter jusqu'à la fin de la récession

P. *ff*

Maurice DURUFLÉ

opus 10

QUATRE MOTETS

sur des thèmes grégoriens

pour chœur a cappella

- I. Ubi caritas (4 voix mixtes)
- II. Tota pulchra es (3 voix de femmes)
- III. Tu es Petrus (4 voix mixtes)
- IV. Tantum ergo (4 voix mixtes)

*à Auguste le Guenstant,
Directeur de l'Institut grégorien de Paris*



DURAND Editions Musicales

II. Tota pulchra es

pour 3 voix de femmes



Tóta púlchra es Mari-a

Poco animato ($\text{♩} = 100$) ($\text{♩} = \text{♪}$)

1ers SOPRANOS

2ds SOPRANOS.

ALTOS

tó - ta púlchra es, Ma - ri - a,

Tó - ta púl - chra es, Ma - ri -

Tó - ta púlchra es,

tó - ta púlchra es, Ma - ri - a, et má - cu -

- a, tó - ta púl - chra es, Ma - ri - a, et

tó - ta púlchra es, Ma - ri - a, et

la o - ri - gi - ná - lis non est in te, non est in

má - cu - la o - ri - gi - ná - lis non est in te, dim.

má - cu - la o - ri - gi - ná - lis non est in te, non

te. *p* Ves - ti - mén - tum tú - um
 non est in - te. Ves - ti - mén - tum tú -
 est in in - te. *p* Ves - ti - mén - tum tú -
 est in te, non est in - te.

cán - di - dum quasi nix, — et fá - ci - es tú - a sic - ut
 um cán - di - dum quasi nix, et fá - ci - es tú - a sic - ut
 um cán - di - dum quasi nix, (Unis) et fá - ci - es tú - a sic - ut

sol, — sic - ut sol. *f* Tó - ta púl - chra
f (Unis) sol, — sic - ut sol. *p* Tó - ta
 sol, — sic - ut sol. *f* *p*
 sol, — sic - ut sol.

es, Ma - ri - a, — tó - ta púl - chra es, Ma - ri -
 púl - chra es, Ma - ri - a, tó - ta púl - chra
 Tó - ta púl - chra es, tó - ta púl - chra

mf

mf

a, et má-cu-la ori-gi-ná-lis

es, Marí-a, et má-cu-la ori-gi-ná-

non est in te, non est in te. *dim.* Tu

lis non est in te, non est in te. *dim.* Tu

gló-ri-a Je-rú-sa-lem, tu lae-ti-ti-te. *cresc.*

gló-ri-a Je-rú-sa-lem, tu lae-ti-ti-te. *cresc.*

te. Tu gló-ri-a Je-rú-sa-lem, tu lae-ti-ti-te.

a Is-ra-el, tu ho-no-ri-fi-cén-ti-a

a Is-ra-el, tu ho-no-ri-fi-cén-ti-a

a Is-ra-el, tu ho-no-ri-fi-cén-ti-a

pó - pu - li nós - tri,
pó - pu - li nós - tri,
pó - pu - li
- ti a pó - pu - li nós - tri, pó - pu - li

Poco rit.

p **Senza rigore**

tri.
nós - tri.
nós - tri.

Tó - ta púlchra
(Unis) *p*
Tó - ta
p

es, Ma - ri - a,
púl - chra es, Ma - ri - a,
Tó - ta púlchra es,

tó - ta púl - chra
púl - chra es, Ma - ri - a,

Rall.

pp

a,
Ma - ri - a -
es, Ma - ri - a,
Ma - ri - a -

pp

à la chorale féminine de Pittsburgh
Ave verum corpus
pour 3 voix de femmes a cappella

Eucharistic hymn, 14th century

attributed to Pope Innocent VI (c.1282–1362)

Francis Poulenc (1899–1963)

Bien lent ($\text{d} = 60$)
pp très doux et très lié

Sopranos
Mezzos
Altos

sempr **pp**

pp

mf

A - ve, A - ve ve - rum, A - ve ve - rum cor-pus Chris -

subito **f**
mf

f

subito **f**
mf

f

subito **f**
mf

f

S
M
A

ti, cor-pus Christi, cor-pus Chris - ti na - tum ex Ma - ri - a

ti, cor-pus Chris - ti, cor-pus Chris - ti na - tum ex Ma - ri - a

ve, A - ve ve - rum cor-pus Christi na - tum ex Ma - ri - a

mf

p > pp **1**

ff

mf

p > pp **pp**

ff

mf

p > pp

ff

S
M
A

Vir - - gi - ne, Vir - - gi - ne,___ im-mo -

Vir - - gi - ne, Vir - - gi - ne,___ ve - re pas - sum im-mo -

Vir - - gi - ne, Vir - - gi - ne,___ im-mo -

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Soprano (S) 15 *latum, immo - la - tum in cru-ce pro ho - mi - ne, in cru-ce pro ho -*

Middle (M) *latum, im - mo - la - tum in cru-ce pro ho - mi - ne, in cru-ce pro ho -*

Alto (A) *latum, im-mo-la - tum in cru-ce pro ho - mi - ne, in cru-ce pro ho -*

Soprano (S) 19 *mi - ne, ho - mi - ne.* *corpus Chris - ti*

Middle (M) *mi - ne, ho - mi - ne.* *corpus Chris - ti*

Alto (A) *mi - ne, ho - mi - ne.* *f subito très lié ff(en dehors)* *A - ve, A - ve ve-rum corpus Christi*

Soprano (S) 24 *na - - tum ex Ma-ri-a Vir - - gi - ne, Vir - - gi - ne.*

Middle (M) *na - - tum ex Ma-ri-a Vir - - gi - ne, Vir - - gi - ne.*

Alto (A) *na - - tum ex Ma-ri-a Vir - - gi - ne, Vir - - gi - ne.*

Editorial changes from the original publication:

- beams and slurs follow common choral conventions for syllabic melismas
- global dynamics are shown explicitly for each voice
- commas have been inserted between repeated texts and after 'Virgine'; 'possum' corrected to 'passum'
- some redundant accidentals have been removed

O Jesulein zart Oh, Jesus, Sweet Child

German lyrics: Trad., 17th century
English lyrics: Christopher Inman

Music: Trad., 17th century
Arrangement: Winnie Brückner

J = 58

S I *p*
Mmh

S II *p*
Mmh

A I *p*
Mmh

A II *p*
Mmh

A *J = 152*

mp
dung da g du du dung da g du du

6 *Solo phrase freely*
mmh mmh

dung da g du du dung da g du du dung da g du du dung da g du du

B

dung da g du du
mp
du du du du

Pronunciation: uh, du, dung [dun] – u as oo in foot / da [da], la [la] and ya [ja] – open vowel as in stuck / de [de:] / di [di:] – i as in niece



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16

mp

da n da de du da n da de du da n da de du
dung da g du du dung da g du du dung da g du du
du du du du du du du du

20 **Tutti** *mp* **C**

O Je - su - lein zart, dein Kripp - lein ist
Oh Je - sus, sweet child, how hard is your

p

da n da de du
dung da g du du dung da g du du dung da g du du
du du du du du du du du

p

hart. O Je - su - lein zart, wie liegst du so
bed. Oh Je - sus, sweet child, for your ten - der

p

da n da de du
dung da g du du dung da g du du dung da g du du
du du du du du du du du



28

32

36



40 **D**

hart.
feet.

mf

da n da de du da n da de du da n da de du da n da de du

dung da g du du du du du du du du du

du dung da g du du dung da g du du dung da g du du

uh.

da n da de du da n da de du da n da de du da n da de du

du du du du du

dung da g du du dung da g du du dung da g du du

44

uh.

da n da de du da n da de du da n da de du da n da de du

du du du du du

dung da g du du dung da g du du dung da g du du

48 **E**

ah. Seid stil - le, ihr Wind', lasst Dis -

Winds, gen - tle and mild,

mp

du du

ah. Seid stil - le, ihr Wind', lasst Dis -

Winds, gen - tle and mild,

mp

du du

dung da g du du dung da g du du dung da g du du



51

du
schla - fen das Kind! All' Brau - sen sei
turb not the child! All stor - ming must
du
dung da g du du dung da g du du dung da g du du

54

du
fern, lasst ruhn eu - ren Herrn! Schlaf,
cease, your Lord is at peace! Sleep,
du
dung da g du du dung da g du du dung da g du du

57

du
Kind, und tu dein Äug - lein
child, oh close your eyes in
du
du du du du du du du du du du du du du du du
du du du du du du du du du du du du du du du



60

du du

zu, schlaf und gib uns die
peace, and grant us, in you,

du du

du du du du du du du du du du du du du du du

du du du du du du du du du du du du du du du

63

du du

du du du du du du du du du du du du du du du

e - wi - ge - Ruh! Seid
bles - sed - re - lease. Winds,

du du du du du du du du du

du du du du du du du du

66

du du

stil - le, ihr Wind', lasst schla - fen das
gen - tle and mild, dis - turb not the

du du du du du du du du du

du du du du du du du du

dung da g du du dung da g du du dung da g du du



69 **F**

73

77 **G**

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81

Mäus - lein sich regt, zu schla - fen be - ginnt das her - zi - ge
move - ment or sound the si - lence will break; the child will not

dung da g du du dung da g du du

uh

86

Kind. wake. Schlaf Sleep denn then, und and tu close dein Äug your eyes - lein in zu, peace, schlaf and

dung da g du du dung da g du du

uh

uh

91

und grant gib us, uns die e - wi - ge Ruh.
you, bless - ed re - lease.

dung da g du du dung da g du du

uh

uh



96

Schlaf, And Je - su - lein may the Lord zart, keep von you safe in gott - li - cher sweet
dung da g du du dung da g du du

100 **H**

Art. sleep. La da da di ya di ya di ya da da
mf
ya la da da da da
mf la da dn da ya ya da da la da
mf dung da g du du dung da g du du dung da g du du

103 rit.

la da di ya da da di ya da da la da dn da ya da.
ya da da la da da di ya da da
da di ya di ya la da da da da da da.
dung da g du du dung da g du du dung da g du du dung.



Muusika

(*Music*)

SSAA

JUHAN LIIV (1864-1913)

PÄRT UUSBERG (b. 1986)

♩ = ca. 52

mp

S1 S2

Kus - kil peab al - gus kok - ku - kõ - la o - le - ma,

mp

A1 A2

Kus - kil peab al - gus kok - ku - kõ - la o - le - ma,

4

kus - kil suu - res loo - du - ses var - jul.

6

kus - kil suu - res loo - du - ses var - jul.

6

On te - ma vä - ge - vas lao - tus - ses, tä - he

3

On te - ma vä - ge - vas lao - tus - ses, tä - - -

8 rin - gi - de 6
 he kau - gu - ses,

he kau - gu - ses,

10 on te - ma päi - ke - se 8 sä - ra sees, 7 lil - le - ke - ses, met - sa -
 on te - ma päi - ke - se 8 sä - ra sees, 7 lil - le - ke - ses, met - sa -

13 ko - hi - nas, 8 e - ma - kō - ne sü - da - me - muu - si - kas vōi
 e - ma - kō - ne sü - da - me - muu - si - kas

ko - hi - nas, 8 e - ma - kō - ne sü - da - me - muu - si - kas vōi

16 poco a poco cresc.
 sil - ma - vees, vōi sil - ma - vees, vōi
 poco a poco cresc.
 sil - - - ma - - - vees,

18

sil - ma - vees,
vōi
sil - - - ma - - - vees,
vōi

20 *poco f*

sil - ma - vees,
vōi
poco f
sil - - - ma - - - vees,

poco rit.

22

sil - ma - vees,
vōi
sil - - - ma - - - vees,

sil - - - ma - - - vees,

24 *p*

kus - kil peab su - re - ma - tus
o - le - ma,
p
mm

26

mp

kus - kilt al - gus - kok - ku - kō - la
lei - ta - ma:

28

mp

kust o - leks mui - du i - ni - me - se

mp

kust o - leks mui - du i - ni - me - se

rit.

30

ppp

rin - da saa - nud ta— muu - si - ka?

ppp

rin - da saa - nud ta— muu - si - ka?

Muusika

Kuskil peab alguskokkukõla olema,
kuskil suureslooduses, varjul.
On tema vägevas laotuses,
täheringide kauguses,
on tema päikese sära sees,
lillekeses, metsakohinas,
emakõne südamemuusikas
või silmavees –
kuskil peab surematus olema,
kuskit alguskokkukõla leitama:
kust oleks muidu inimese rinda
saanud ta –
muusika?

-Juhan Liiv (1864-1913)

Music

Somewhere the original harmony must exist,
hidden somewhere in the vast wilds.
In Earth's mighty firmament,
in the far reaches of swirling galaxies,
in sunshine,
in a little flower, in the song of a forest,
in the music of a mother's voice,
or in teardrops –
somewhere, immortality endures,
and the original harmony will be found.
How else could it have formed
in human hearts –
music?

Pronunciation Guide

Kuskil peab alguskokkukõla olema,
'ku.skil peab 'alguskõ:ku.kõla 'olema

kuskil suureslooduses, varjul.
'ku.skil 'su.res 'lõdu.ses 'var.jul

On tema vägevas laotuses,
on 'tema 'väge.vas 'laotu.ses

täheringide kauguses,
.tæhe'riŋ.gidə 'kaugu.ses

on tema päikese sära sees,
on 'tema 'pæik:k'eſe 'sæ.ra ses

lillekeses, metsakohinas,
'lile.keses 'metsa.kõhinas

emakõne südamemuusikas
'ema.kõne 'sydame.muzikas

või silmavees –
või 'silma.ves

kuskil peab surematus olema,
'ku.skil peab 'sure.matus 'cle.ma

kuskilt alguskokkukõla leitama:
'ku.skilt 'alguskõ:ku.kõla 'leita.ma

kust oleks muidu inimese rinda
kust 'cleks muidu 'ini'mese 'rin:nda

saanud ta –
'sanud ta

muusika?
'muzi.ka

-IPA provided by Jared Swope

About the Composer

Pärt Uusberg (1986) is an Estonian composer and choral conductor. He graduated as a conductor from the class of Heli Jürgenson at the Tallinn Georg Ots Music School in 2009. In 2014 he received a degree in composition with Tõnu Kõrvits at the Estonian Academy of Music and Theatre.

Pärt has always been an active choral singer. He started in the Riinimanda children and youth choirs conducted by his mother Urve Uusberg. Over the years he has also sung in the Estonian Youth Mixed Choir (Taavi Esko and Kadri Leppoja), Voces Musicales (Risto Joost), and World Youth Choir (Ragnar Rasmussen and Josep Vila i Casanás).

In 2008 Pärt created his own chamber choir Head Ööd, Vend (Good Night, Brother) which has become known for beautiful church concerts as well as successful performances at choral competitions. Pärt has also been working with the Estonian Youth Mixed Choir and Mitte-Riinimanda Youth Choir.

Several of Pärt's choral compositions have already become popular as well as acquired critical acclaim. Head Ööd, Vend has also recorded a CD with his compositions.