

Tenebrae factae sunt

In the Darkness of Night

MOTET

for Four-Part Chorus of Mixed Voices a cappella

Duration
ca. 3 mins.

English translation by W. R.

Michael Haydn (1737-1806)
Edited by William Ramsey

Adagio

pp

Soprano

Té - ne - brae fa - ctae sunt, dum cru - ci - fi -
In the dark - ness of night they cru - ci - fied Lord

Alto

Té - ne - brae fa - ctae sunt, dum cru - ci - fi -
In the dark - ness of night they cru - ci - fied Lord

Tenor

Té - ne - brae fa - ctae sunt, dum cru - ci - fi -
In the dark - ness of night they cru - ci - fied Lord

Bass

Té - ne - brae fa - ctae sunt, dum cru - ci - fi -
In the dark - ness of night they cru - ci - fied Lord

Adagio

pp

(for rehearsal only)

* Original notation: ♯ (without fermata), here and in mm. 16, 53, and 65.

EA 148-6
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For Rehearsal Only

mf *t3* 10

xis-sent Je - sum Ju - dae - i: et cir-ca ho - ram no -
 Je - sus, Je - sus the Sav - ior. And it was near the ninth -

mf

xis-sent Je - sum Ju - dae - i: et cir-ca ho - ram no -
 Je - sus, Je - sus the Sav - ior. And it was near the ninth

mf

xis-sent Je - sum Ju - dae - i: et cir-ca ho - ram no -
 Je - sus, Je - sus the Sav - ior. And it was near the ninth

mf

xis-sent Je - sum Ju - dae - i: et cir-ca ho - ram no -
 Je - sus, Je - sus the Sav - ior. And it was near the ninth

10

mf

f 15 *t2*

nam ex - cla - ma - vit Je - sus vo - ce ma - gna:
 hour, when with a loud voice Je - sus cried out and said:

f

nam ex - cla - ma - vit Je - sus vo - ce ma - gna:
 hour, when with a loud voice Je - sus cried out and said:

f

nam ex - cla - ma - vit Je - sus vo - ce ma - gna:
 hour, when with a loud voice Je - sus cried out and said:

f

nam ex - cla - ma - vit Je - sus vo - ce ma - gna:
 hour, when with a loud voice Je - sus cried out and said:

15

f

20

f *ff* *mf* *KV*

De - us me - us, De - us me - us, ut quid me
 My God, my God; My God, my God, Why hast

De - us me - us, De - us me - us, ut quid me
 My God, my God; My God, my God, Why hast

De - us me - us, De - us me - us, ut quid me
 My God, my God; My God, my God, Why hast

De - us me - us, De - us me - us, ut quid me
 My God, my God; My God, my God, Why hast

f *ff* *mf*

25

pp *clcc* 30

de - re - li - qui - sti? Et in - cli - ná - to cá - pi - te,
 thou for - sa - ken me? And bow - ing low his ho - ly head,

de - re - li - qui - sti? Et in - cli - ná - to cá - pi - te,
 thou for - sa - ken me? And bow - ing low his ho - ly head,

de - re - li - qui - sti? Et in - cli - ná - to cá - pi - te,
 thou for - sa - ken me? And bow - ing low his ho - ly head,

de - re - li - qui - sti? Et in - cli - ná - to cá - pi - te,
 thou for - sa - ken me? And bow - ing low his ho - ly head,

25 30

pp

35

e - mi - sit, in an - guish, e - mi - sit spi - ri - tum. in an - guish he suc - cumbed.

e - mi - sit, in an - guish, e - mi - sit spi - ri - tum. in an - guish he suc - cumbed.

e - mi - sit, in an - guish, e - mi - sit spi - ri - tum. in an - guish he suc - cumbed.

e - mi - sit, in an - guish, e - mi - sit spi - ri - tum. in an - guish he suc - cumbed.

pp

35

pp

40

f *tr*

Ex-clá-mans Je - sus, ex - clá-mans Je - sus vo - ce ma - gna, a - it: Then cried out Je - sus, then cried out Je - sus once more loud - ly, and he said:

Ex-clá-mans Je - sus, ex - clá-mans Je - sus vo - ce ma - gna, a - it: Then cried out Je - sus, then cried out Je - sus once more loud - ly, and he said:

Ex-clá-mans Je - sus, ex - clá-mans Je - sus vo - ce ma - gna, a - it: Then cried out Je - sus, then cried out Je - sus once more loud - ly, and he said:

Ex-clá-mans Je - sus, ex - clá-mans Je - sus vo - ce ma - gna, a - it: Then cried out Je - sus, then cried out Je - sus once more loud - ly, and he said:

f

40

f

55

Et in - cli - ná - to cá - pi - te, e -
And bow - ing low his ho - ly head, in

Et in - cli - ná - to cá - pi - te, e -
And bow - ing low his ho - ly head, in

... in - cli - ná - to cá - pi - te, e -
 ... bow - ing low his ho - ly head, in

Et in - cli - ná - to cá - pi - te, e -
And bow - ing low his ho - ly head, in

55

60

mi - sit spí - ri - tum, spí - ri - tum. *ppp*
an - guish Je - sus died, Je - sus died.

mi - sit spí - ri - tum, spí - ri - tum. *ppp*
an - guish Je - sus died, Je - sus died.

mi - sit spí - ri - tum, spí - ri - tum. *ppp*
an - guish Je - sus died, Je - sus died.

mi - sit spí - ri - tum, spí - ri - tum. *ppp*
an - guish Je - sus died, Je - sus died.

60

65

65

EA 148-6

New Songs of Celebration Render

For S.A.T.B. Voices, Hand Drum, and Soprano Recorder (or C Instrument)

ERIK ROUTLEY, 1974
Based on Psalm 98

RENDEZ A DIEU
Louis Bourgeois, 1551
Setting by JOHN FERGUSON

♩ = ca. 88

Hand Drum

Soprano Recorder
(or C Instrument)

Soprano, Alto

Tenor, Bass

5

New songs of cel - e - bra - tion ren - der to God who

div.

10

has great won - ders done; love sits en-throned in age-less

15

splen - dor; come and a - dore the might-y One. God has made

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For Rehearsal Only

which all the saints with joy con -
 known the great sal - va - tion which all the saints con -
 with joy con -

fess. God has re-vealed to ev - ery na - tion truth and un -
 fess.
 fess.
 fess.

end - ing right - eous - ness.

Joy - ful - ly, heart - i - ly re - sound - ing, let ev - ery
 unison

in - stru - ment and voice let voic - es peal out the praise of grace a -

div.

bound - ing, call - ing the whole world to re - joice.

45

Trum - pets and or - gans, set in mo - tion such sounds as make the

50

heav - ens ring; all things that live in earth and

55

o - cean, sound forth the song, your prais - es bring.

60

Riv - ers and

65

seas and tor - rents roar - ing, hon - or the Lord with wild ac -

claim; Moun - tains and stones, look up a - dor - ing,

70

and find a voice to praise God's name. Right - eous, com -

75

mand - ing, ev - er glo - rious, prais - es be sung that nev - er

80

cease: just is our God, whose truth vic - to - rious es - tab - lish -

85

es the world in peace.

New Songs of Celebration Render

Hand Drum and Soprano Recorder Part

RENDEZ A DIEU
Louis Bourgeois, 1551
Setting by JOHN FERGUSON

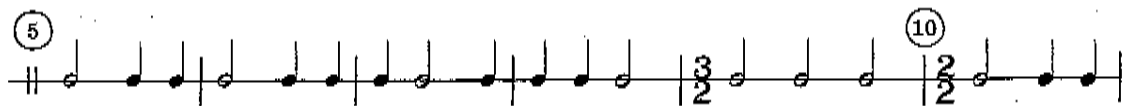
Hand Drum

Soprano Recorder
(or C Instrument)

$\text{♩} = \text{ca. } 88$



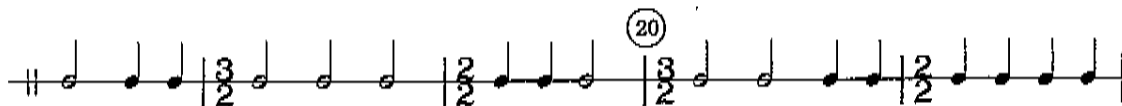
5 10



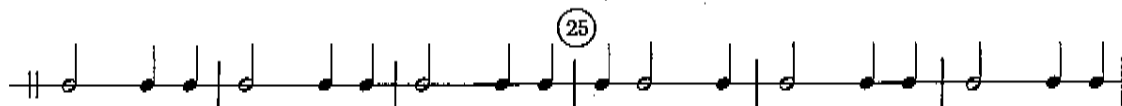
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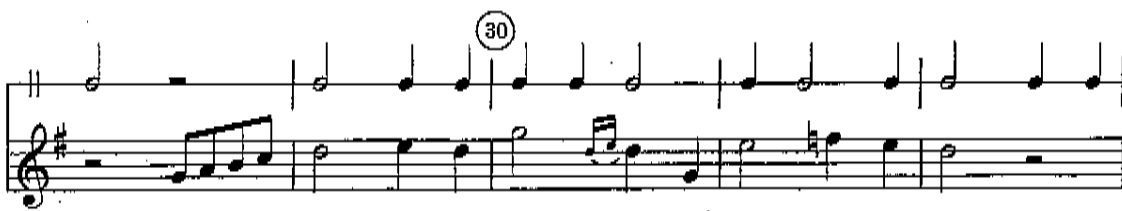
20



25



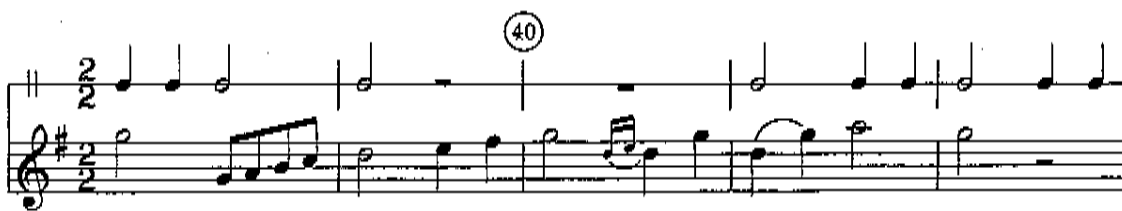
30



35



40



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For Rehearsal Only

Sicut Cervus

Motet for Four-part Chorus (S. A. T. B.) a cappella

Edited by
Nicola A. Montani.

Giovanni Pierluigi da Palestrina
(1524 - 1594)

Allegro moderato

Soprano

Alto

Tenor

Bass

Accomp. (only for rehearsal)

Sic - ut

Sic - ut cer - vus de - si - de -

Sic - ut cer - vus de - si - de - rat ad fon - tes a - qua -

mf

p

mf

mf marcato

cer - vus de - si - de - rat ad fon - tes a - qua -

rat ad fon - tes a - qua - rum,

rum,

mf marcato sic - ut

Sic - ut cer - vus de - si - de - rat ad

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p leggiero (A)

rum, a - qua - rum,

f sic - ut cer - vus de - si - de -

cer - vus de - si - de - rat ad fon - tes a -

fon - tes a - qua - rum; sic

(A)

la melodia sempre marcato

f sic - ut cer - vus de -

rat ad fon - tes a - qua - rum, de -

qua - rum,

p ut cer - vus de - si - de - rat ad fon - tes,

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p leggiero

4 d f 2 d

si - de - rat ad fon - tes a - qua -

si - de - rat ad fon - tes a - qua -

de - si - de - rat ad fon - tes a -

p leggiero

de - si - de - rat ad fon - tes a - qua

allarg. (B) *a tempo*

rum:

allarg. *a tempo* rum:

allarg. *a tempo* *p* rum: i - ta de -

allarg. *a tempo* *p* rum: i - ta de -

(B) *a tempo*

allarg.

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p
i - - ta de - si - -
p cresc. molto
i - - ta de -
- si - - de - rat, - - i -
- si - - de - rat, - -

p
de - rat, **C**
- si - - de - rat, *p* i - -
ta de - si - - de - rat, *p* i - - ta de - si -
i - - ta de - - si

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p **D**

i - ta de - si - de - rat,
- ta, i - ta de -
- de - rat, i - ta de - si - de - rat, i -
- de - rat,

D

E *p* **E**

a - ni - ma
si - de - rat a
ta de - si - de - rat
i - ta de - si - de -

E

me - - a ad te, De - -
 - ni - ma me - a ad te, De -
 a - ni - ma me - - a
 rat, de - si - de - rat a - ni -

f *p*

(F)

us, a - - ni -
 us, a - ni - ma me - a ad te,
 - ad te, De - - us,
 ma me - a ad te, De - - us,

p

(G)

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ma me - a ad te, De -
De - us, ad te, De -
a - ni - ma me - a ad te, De -
a - ni - ma me - a ad te, De -

(H)

p

f

p

p

us.
us, ad te, De - us.
us, ad te, De - us.
us, ad te, De - us.

(H)

f

p

f

For Rehearsal Only



Commissioned by Gwen Gould and the West Village Chorale

4. The Lily Of The Valley

from: Spiritual Suite

For Four-Part Chorus of Mixed Voices with Alto Solo
with Piano (Orchestra)* Accompaniment

Arranged by Robert DeCormier

Expressively $\text{♩} = c. 80$ *mp*

Soprano: Oh, my Lord, —

Alto: (Solo or section) *mp* He's the lily of the valley, Oh, my Lord. — (Solo or section) He's the

Tenor: Oh, my Lord, —

Bass: Oh, my Lord, —

Piano: $\text{♩} = c. 80$ *p*

5 *a little faster*

Soprano: Oh, my Lord, — (Solo) *a little faster*

Alto: lily of the valley, Oh, my Lord. — King Je-sus in the *a little faster*

Tenor: Oh, my Lord, — *a little faster*

Bass: Oh, my Lord, —

Piano: *a little faster*

*Orchestra materials available from publisher

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For Rehearsal Only

10

Oh, my Lord,
 (Tutti) (Solo)
 char-i-ot rides, Oh, my Lord, With four white hor-ses side by side.
 Oh, my Lord,
 Oh, my Lord,

mp

15

Oh my Lord, He's the lil-y of the val-ley.
 (Tutti) A tempo
 Oh my Lord, He's the lil-y of the val-ley,
 A tempo
 Oh my Lord, Oo
 A tempo
 Oh my Lord, Oo

A tempo L.H.

Oh my Lord, He's the lil-ly, Oh yes,
Oh my Lord, He's the lil-ly of the val-ley,
Oh my Lord, yes, He's the lil-ly of the val-ley,
Yes, He's the lil-ly of the val-ley,

This block contains the musical notation for measures 20 through 24. It features four vocal staves and a piano accompaniment. The lyrics are: "Oh my Lord, He's the lil-ly, Oh yes," "Oh my Lord, He's the lil-ly of the val-ley," "Oh my Lord, yes, He's the lil-ly of the val-ley," and "Yes, He's the lil-ly of the val-ley,". The piano part includes dynamic markings like *p* and *mf*.

He's my Lord.
Oh my Lord.
He's my Lord.
He's my Lord.

This block contains the musical notation for measures 25 through 29. It features four vocal staves and a piano accompaniment. The lyrics are: "He's my Lord.", "Oh my Lord.", "He's my Lord.", and "He's my Lord.". The piano part includes dynamic markings like *p* and *mf*.

30

mf
What

mf
What

mf
What

mf
What

What

35

a little faster
kind of shoes are— those you wear, Oh my Lord, That

a little faster
kind of shoes are those you wear, Oh my— Lord, That

a little faster
kind of shoes are those you wear, Oh my Lord, That

a little faster
kind of shoes are those you wear, Oh my Lord, That

mf a little faster

you can ride up in the air? Oh my Lord.

you can ride up in the air? Oh my Lord. He's the

you can ride up in the air? Oh my Lord.

you can ride up in the air? Oh my Lord.

A tempo

He's the lil - ly of the val - ley, Oh my Lord,

A tempo

lil - y of the val - ley, Oh my Lord, He's the

A tempo

Oo Oh my Lord, yes, He's the

A tempo

He's the lil - y of the val - ley,

Oo Oh my Lord, yes, He's the

45

(Solo) *mf*

He's the lil-y, Oh yes, He's my Lord. These shoes I wear are

mp
lil-y of the val-ley, Oh yes, He's my Lord.

mp *p*
lil-y of the val-ley, Oh yes, He's my Lord. These shoes are

mp *p*
lil-y of the val-ley, Oh yes, He's my Lord. These shoes are

50

(Tutti)

(Solo)

gos-pel shoes, Oh my Lord, and you can wear them

mf *p*
Oh my Lord, oh

mf
gos-pel shoes, Oh my Lord,

mf
gos-pel shoes, Oh my Lord,

55

(Tutti)

A tempo

if you choose, Oh my Lord, He's the lil-y of the val-ley,

if you choose, Oh my Lord, He's the lil-y of the val-ley,

mp Oh my Lord, He's the lil-y of the val-ley,

mp Oh my Lord, He's the lil-y of the val-ley,

60

Oh my Lord, He's the lil-y of the val-ley, Oh my Lord. *rit.*

Oh my Lord, He's the lil-y of the val-ley, Oh yes, He's my Lord. *rit.*

Oh my Lord, He's the lil-y of the val-ley, Oh yes, He's my Lord. *rit.*

Oh my Lord, He's the lil-y of the val-ley, Oh yes, He's my Lord. *rit.*

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