

Jubilate Deo

Canon in 4 voices, with coda

Michael Praetorius (1571-1621)

$\text{♩} = \text{c.}56-69$

① *mf* Ju - bi - la - te De - o, Ju - bi - la - te De - o.

② Al - le - lu - ia. Al - le - lu - ia.

Lent: O praise the Lord, O praise the Lord.

Coda (for equal voices)

9 *slowing*

S. *f* Al - le - lu - ia.

A. *Lent: O* praise the Lord.

Coda (for mixed voices)

12 *slowing*

S. *f* Al - le - lu - ia.

A. *Lent: O* praise the Lord.

T. *f*

B.

Notes: This canon is first sung by the entire choir in unison, and is then sung canonically in 2, 3, or 4 voices, with each voice entering one bar apart, as indicated. After the final group has finished singing the canon proceed to the coda.

Options for the canonic entrances: **Two equal voices:** (S, A)

Three equal voices: (S, S, A)

Three mixed voices: (S, A, T/B)

Four mixed voices: (T, A, B, S)

Translation: Sing joyfully to God, Alleluia.

Pronunciation: Yoo-bee-lah-teh Deh-oh (*Conductor's note - pure vowels, no diphthongs!)

RESPONSORIAL PSALM: Psalm 16 - Donna B. Kasbohm

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Cantor/All

S.A.
Lord, you will show us the path of life.

T.B.

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GOSPEL ACCLAMATION: Alleluia - William H. Monk

William H. Monk, 1823-1889

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

COMMUNION PROPER for EASTER 3-A: Adam Bartlett - *Simple English Propers*

COMMUNION (Year A)

Surrexit Dominus

Lk 24: 34

VI

THE Lord has ris-en and has appeared to Peter,
al-le-lu-ia.

CLOSING HYMN: I Know That My Redeemer Lives

DUKE STREET



1. I know that my Re - deem - er lives!
2. He lives to bless me with his love;
3. He lives and grants me dai - ly breath;
4. He lives, all glo - ry to his name;



What joy this blest as - sur - ance gives!
 He lives to plead for me a - bove;
 He lives, and I shall con - quer death;
 He lives, my Sav - ior, still the same;



He lives, he lives who once was dead;
 He lives my hun - gry soul to feed;
 He lives my man - sion to pre - pare;
 What joy this blest as - sur - ance gives:



He lives, my ev - er - last - ing Head!
 He lives to help in time of need.
 He lives to bring me safe - ly there.
 I know that my Re - deem - er lives!

Text: Samuel Medley, 1738–1799

Tune: DUKE STREET, LM; John Hatton, c.1710–1793

OPENING HYMN: The Strife is O'er / La Ruda Lucha Termino

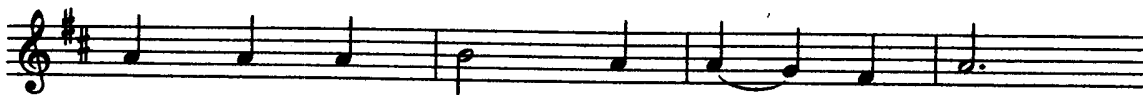
(Prepare verse one in both English and Spanish)

Refrain / Estribillo



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!
 ¡A - le - lu - ya, a - le - lu - ya, a - le - lu - ya!

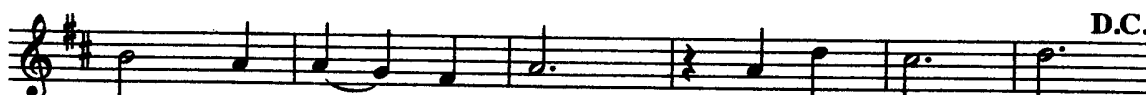
Verses / Estrofas



1. The strife is o'er, the bat - tle done;
 2. The pow'rs of death have done their worst;
 3. On the third day Christ rose a - gain,
 4. He closed the yawn - ing gates of hell;
 1. La ru - da lu - cha ter - mi - nó;
 2. Hu - yen las som - bras y el te - mor;
 3. A los tres dí - as de do - lor,
 4. Nues - tro res - ca - te él pa - gó;



Now is the Vic - tor's tri - umph won! Songs of re -
 But Christ their le - gions has dis - persed. Let shouts of
 Glo - rious in maj - es - ty to reign. O let us
 The bars from heav'n's high por - tals fell. Let hymns of
 La muer - te Cris - to con - quis - tó. De triun - fo el
 De - ja la tum - ba el Sal - va - dor. Dé - mos - le
 Re - su - ci - tó el Re - den - tor. Sue - nen pues
 Al cie - lo en - tra - da nos a - brió. Su vi - da



joic - ing have be - gun.
 ho - ly joy out - burst.
 swell the joy - ful strain.
 praise his tri - umph tell.
 can - to co - men - zó.
 glo - ria y to - do ho - nor.
 him - nos de lo - or.
 nue - va él nos dio.

Al - le - lu - ia!
 Al - le - lu - ia!
 Al - le - lu - ia!
 Al - le - lu - ia!
 ¡A - le - lu - ya!
 ¡A - le - lu - ya!
 ¡A - le - lu - ya!
 ¡A - le - lu - ya!

D.C.

5. Lord, by the stripes which wounded you,
 Free from death's sting your servants too,
 That we may live and sing to you. Alleluia!

5. Por tus heridas, buen Señor,
 Libra a tu pueblo del temor.
 Y viviremos en tu amor. ¡Aleluya!

Text: *Finita jam sunt praelia*; Latin, 12th C.; English tr. by Francis Pott, 1832-1909, alt.; Spanish tr., anon. and Juan Bautista Cabrera, 1837-1916, alt.
 Tune: VICTORY, 888 with alleluia and refrain; Giovanni da Palestrina, 1525-1594; adapt. by William H. Monk, 1823-1889

Community Mass Eucharistic Acclamations - Richard Proulx ©1971, 1977, 1988, 2010 GIA Publications, Inc. *Reprinted with the kind permission of GIA Publications, Inc for use on April 29, 2017 and its accompanying preparatory rehearsals.*

HOLY, HOLY, HOLY - COMMUNITY MASS - Richard Proulx (*all sopranos to prepare descant*)

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Heav'n and earth are full of your glo - ry. Ho -

san - na in the high - est, ho - san - na in the high - est.

Blessed is he who comes in the name of the

Sopr. Descant Ho - san - na, ho -

Lord. Ho - san - na in the high - est, ho -

san - na in the high - est.

san - na in the high - est.

MEMORIAL ACCLAMATION B - COMMUNITY MASS-Proulx- (sopranos prepare descant)

$\text{♩} = 84$ *Optional introduction* ***f*** *All:*

When we eat this Bread and

drink this Cup, we pro-claim your Death, O

Lord, un - til you come a - gain. *non rit.*

Lord, un - til you come a - gain.

AMEN - A COMMUNITY MASS - Richard Proulx - (all sopranos to prepare descant)

$\text{♩} = 78$ ***ff***

A - men, a - men,

a - men. *non rit.*

a - men. *non rit.*

Music: *A Community Mass*, Richard Proulx, © 1971, 1977, GIA Publications, Inc.

GLORIA

I *(Cantor or choir)*

Glo-ry to God in the high-est, and on earth peace to peo-ple of good will.

II *(Assembly)*

We praise you, we bless you, we a-dore you, we glo-ri-fy you,

I

we give you thanks for your great glo-ry, **II** Lord God, heav'n-ly King,

I

O God, al-might-y Fa-ther. Lord Je-sus Christ,

On-ly Be-got-ten Son, Lord God, Lamb of God, Son of the Fa-ther,

II

you take a-way the sins of the world, have mer-cy on us;

I

you take a-way the sins of the world, re-ceive our prayer;

II

you are seat-ed at the right hand of the Fa-ther,

I

have mer-cy on us. For you a-lone are the Ho-ly One,

you a-lone are the Lord, you a-lone are the Most High, Je-sus Christ,

II *Slower*

with the Ho-ly Spir-it, in the glo-ry of God the Fa-ther. A-men.

Lord's Prayer / Doxology

Our Fa-ther, who art in heav - en, hal-lowed be thy name; Thy king-dom come;

Thy will be done on earth as it is in heav - en. Give us this day

our dai - ly bread; and for-give us our tres - pass - es as we for-give

those who tres - pass a - gainst us; and lead us not in - to temp - ta -

tion, but de - liv - er us from e - vil.

For the king - dom, the pow'r, and the glo - ry are yours, now and for - ev - er.


Choral Score

Agnus Dei

Missa de Angelis - Mass VIII, mode 6


Date of composition: 15th century

(Choir)




A - gnus_ De - i, qui tol - lis - pe - ca - ta___ mun - di:

(All)




mi - se - re - re___ no - bis

(Choir)



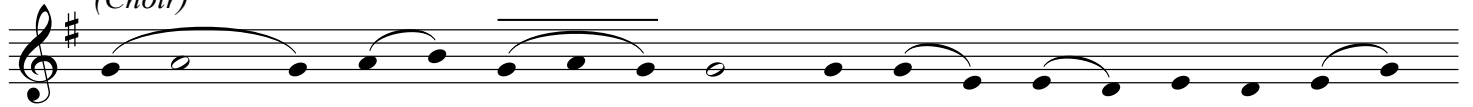
A - gnus_ De - i,

(All)




qui tol - lis pe - ca - ta___ mun - di: mi - se - re - re___ no - bis

(Choir)



A - gnus_ De - i, qui tol - lis - pe - ca - ta___

(All)



mun - di: do - na___ no - bis___ pa - cem.

Ave Maria

Opus 67, #2
Unison voices and organ

Gabriel Fauré
(1845-1924)

Andante molto moderato. (♩=76) *Dolce.*

Andante molto moderato. (♩=76)

p e legato.

- ve — Ma - ri - a gra - ti - a

ple - na Do - mi - nus te - cum be - ne -

Poco a poco cresc.

dic - ta tu in mu - li - e - ri - bus et be - ne -

Poco a poco cresc.

f

dic - tus fruc - tus ven - tris tu - i

f

p *Dolce.*

Je - sus, Sauc - ta Ma - ri - a, Ma - ter

p

Cresc.

De - i o - ra, o - ra pro no - bis pec - ca - to - ri -

Cresc.

p *Cresc.*
bus Nunc et in ho - ra mor - tis
Cresc.

f *p*
nos - tra Nunc et in ho - ra mortis nos -
f *p*

pp
- tra A - - - - men.
pp

poco rit.
A - - - - men.

Composer Biography

Gabriel Fauré's (1845-1924) talent became clear when he was a small boy. At the age of nine, he was sent to a music school in Paris, where he was trained to be a church organist and choirmaster. Among his teachers was Camille Saint-Saëns, who became a lifelong friend. In October 1871, Fauré was appointed choirmaster at the Church of Saint Sulpice in Paris under the composer and organist Charles-Marie Widor, where he composed several canticles and motets. In 1874 Fauré moved from Saint Sulpice to the fashionable Church of the Madeleine, acting as the assistant organist to Saint-Saëns. In 1877 he was named choirmaster at the Madeleine, where he stayed with the "geese" (Fauré's fond nickname for the choir's boy trebles and altos), for nearly 20 years. Finally in 1896 he was appointed both principal organist at the Madeleine Church and professor of composition at the Paris Conservatory. During his tenure at the Church of the Madeleine he composed his most famous work, the *Requiem* (1887-88).

During the forty years of his musical career, Fauré composed more than a dozen Latin motets for liturgical use. These choral miniatures are essentially simple, practical pieces that are well suited for worship, yet their simplicity is deceptive. Fauré's gentle expressiveness avoids the cloying sentimentality of so much of the European sacred music that was composed at the turn of the 19th century. Harmonically subtle, Fauré's vocal writing avoids that which is predictable and obvious, and as such he left a body of sacred choral works that, more than a century later, are as joyous and refreshing for the singer as they are moving for the listener. This *Ave Maria*, published as *Two Offertories* for voice and organ (the other work being a setting of the *Salve Regina*), was composed around the year 1895.

Pronunciation Guide

<i>Ave Maria, gratia plena:</i>	AH-veh mah-REE-ah, GRAH-tsee-ah PLEH-nah:
<i>Dominus tecum,</i>	DAW-mee-noos TEH-koom,
<i>benedicta tu in mulieribus,</i>	beh-neh-DEEK-tah too een moo-lee-EH-ree-boos,
<i>et benedictus fructus ventris tui, Jesus.</i>	EHT beh-neh-DEEK-toos frook-toos VEHN-trees TOO-ee YEH-soos.
<i>Sancta Maria, Mater Dei,</i>	SAHNK-tah mah-REE-ah, mah-tehr DEH-ee,
<i>ora pro nobis peccatoribus,</i>	AW-rah proh NAW-bees pehk-kah-TOH-ree-boos,
<i>nunc et in hora mortis nostrae. Amen.</i>	noonk eht een AW-rah MOHR-tees NAW-stray. AH-mehn.

*Vowels should be tall and pure (no diphthongs) and the "r's" flipped.
The "s's" in Jesus should be sung as "s" and not "z."

Translation

<i>Ave Maria, gratia plena:</i>	Hail Mary, full of grace,
<i>Dominus tecum,</i>	The Lord is with thee.
<i>benedicta tu in mulieribus</i>	blessed art thou among women,
<i>et benedictus fructus ventris tui, Jesus.</i>	And blessed is the fruit of thy womb, Jesus.
<i>Sancta Maria, Mater Dei,</i>	Holy Mary, Mother of God,
<i>ora pro nobis peccatoribus,</i>	pray for us sinners,
<i>nunc et in hora mortis nostrae. Amen.</i>	now and at the hour of our death. Amen.

Recommended rehearsal video

<https://www.youtube.com/watch?v=8YU3ZQYwyUE> (Cambridge Singers - Rutter)