

TWO RENAISSANCE CHORALS

Adoramus Te - Palestrina

Ave Maria - Arcadelt

Arranged by Russell Robinson

Although both Jacob Arcadelt and Giovanni Pierluigi da Palestrina were considered “Italian” Renaissance composers, Arcadelt was actually born in the Netherlands and moved to Italy when he was 33 years old. The Renaissance period is generally considered to be between the years 1450 to 1600. Both the *Adoramus Te* and the *Ave Maria* are considered among the most beautiful representatives of the *a cappella* style music of this period.

The Latin text is an integral part of the overall sound and texture of these pieces; therefore, no English translation is provided. Both the *Ave Maria* and the *Adoramus Te* are from the Christian culture. The text of the *Adoramus Te* is concerned with the adoration of Christ and his crucifixion, whereas the text of the *Ave Maria* is concerned with God hearing our prayers and our calls for help.

When performing these pieces, make every effort not to oversing. I have arranged them in a comfortable range for all voices, and with a nice full breath before each phrase, the voices should “float” through each phrase. Both pieces have their climaxes: the *Adoramus Te* in measure 14 and the *Ave Maria* in measure 20. All dynamics should build in a subtle manner to those points and then fade to the end.

Always use pure vertical vowels and natural text accents within the phrases.

For example: Ave Maria should be pronounced: Aw-veh Ma-ree-aw

In addition, all “ee” vowels should be pronounced with an “oo” on the lips with an “ee” inside. This will keep the “ee” vowels from spreading.

I hope you enjoy these two beautiful Renaissance chorals!

Further rehearsal techniques
by Dr. Robinson:

**Creative Rehearsal Techniques
for Today's Choral Classroom**
VHS Video (SVB9911)

Other “classic” arrangements
by Russell Robinson are:

Adoramus Te
SATB (OCT02569)

Alleluia
SAB (SV9733)
Two-Part (SV9723)

Ave Verum Corpus
SAB (OCT9802)
Two-Part (OCT9803)

Fa una Canzona
SSA (OCT9821)
SAB (OCT9818)

Gloria
SAB (OCT9814)
Two-Part (OCT9815)

Gloria in Excelsis Deo (Haydn)
SAB (SV9914)
Two-Part (SV9915)

Gloria in Excelsis Deo (Mozart)
SATB (SVM00002)
Three-Part Mixed (SVM00003)
Two-Part Mixed (SVM00004)

Kyrie
SAB (SV9905)
Two-Part (SV9909)

Laudamus Te
Two-Part (SV9838)

Praise and Honor
Two-Part (OCT9611)

Psallite
SAB (SV9907)
SSA (SV9908)

ADORAMUS TE

TBB, a cappella

Liturgical Text and Music by
GIOVANNI PIERLUIGI DA PALESTRINA
(1525-1594)

Arranged by RUSSELL ROBINSON

♩ = 60

TENOR *p cresc.* *decresc.* , *mp cresc.*
A - do - ra - mus te Chri - ste, et be - ne -

BARITONE *p cresc.* *decresc.* , *mp cresc.*
A - do - ra - mus te Chri - ste, et be - ne -

BASS *p cresc.* *decresc.* , *mp cresc.*
A - do - ra - mus te Chri - ste, et be - ne -

PIANO (for rehearsal only) *p cresc.* *decresc.* , *mp cresc.*

6 *decresc.* *mf*
di - ci - mus ti - bi, qui - a per sanc - tam cru - cem tu - am

6 *decresc.* *mf*
di - ci - mus ti - bi, qui - a per sanc - tam cru - cem tu -

6 *decresc.* *mf*
di - ci - mus ti - bi, qui - a per sanc - tam cru - cem tu - am

6 *decresc.* *mf*

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10 *cresc.*
re - de-mis - ti mun - dum, qui pas-sus es pro no - bis
cresc.
am re - de-mis - ti mun - dum, qui pas-sus es pro no - bis
cresc.
re - de-mis - ti mun - dum, qui pas-sus es pro no - bis

10 *cresc.*

14 *f* *decresc.*, *mp* *rit.* *decresc.*
Do - mi - ne, Do - mi - ne mi - se - re - re no - bis.
f *decresc.*, *mp* *rit.* *decresc.*
Do - mi - ne, Do mi - ne mi - se - re - re no - bis.
f *decresc.*, *mp* *rit.* *decresc.*
Do - mi - ne, Do - mi - ne mi - se - re - re no - bis.

14 *f* *decresc.*, *mp* *rit.* *decresc.*

AVE MARIA

TBB, a cappella

Liturgical Text and Music by
JACOB ARCADELT
(1514-1575)

Arranged by RUSSELL ROBINSON

Sensitively and not too fast $\text{♩} = 72$

TENOR

BARITONE

BASS

PIANO
(for rehearsal only)

p

A - ve Ma - ri - a, gra - ti - a ple - na. Do - mi - nus

A - ve Ma - ri - a, gra - ti - a ple - na. Do - mi - nus

A - ve Ma - ri - a, gra - ti - a ple - na. Do - mi - nus

p

6

mf

te - cum, A - ve Ma - ri - a. Be - ne - di - cta tu, be - ne -

te - cum, A - ve Ma - ri - a. Be - ne - di - cta tu, be - ne -

te - cum, A - ve Ma - ri - a. Be - ne - di - cta tu, be - ne -

6

mf

12 *mp*
di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu -
di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu -
di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu -

12 *mp*

18 *f* *mf*
i Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro -
i Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro
i Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro

18 *f* *mf*

24 *mp* *p*
 no - bis. San-cta Ma - ri - a, o - ra, o - ra pro no - bis. San -

mp *p*
 no - bis. San-cta Ma - ri - a, o - ra, o - ra pro no - bis. San -

mp *p*
 no - bis. San-cta Ma - ri - a, o - ra, o - ra pro no - bis. San -

24 *mp* *p*

30 *pp*
 cta Ma - ri - a, o - ra, o - ra pro no - bis. A - men.

pp
 cta Ma - ri - a, o - ra, o - ra pro no - bis. A - men.

pp
 cta Ma - ri - a, o - ra, o - ra pro no - bis. A - men.

30 *pp*

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