

TWO RENAISSANCE CHORALS

SATB, a cappella

1. *Adoramus Te*

Music by GIOVANNI PIERLUIGI DA PALESTRINA

2. *Ave Maria*

Music by JACOB ARCADELT

Edited and Arranged by RUSSELL ROBINSON

PERFORMANCE NOTES

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 and 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 over-sing. 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-ah

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!



Dedicated to the 2004 ACDA Eastern Division Honor Choir;
Premier Performance Boston, MA, February 14, 2004; Dr. Russell L. Robinson, Conductor

Two Renaissance Chorals

ADORAMUS TE

SATB, a cappella

Music by
GIOVANNI PIERLUIGI DA PALESTRINA
(1525-1594)
Edited and Arranged by RUSSELL ROBINSON (ASCAP)

Performance time: approx. 1:15

(♩ = 60)

SOPRANO *p* *cresc.* *decesc.*
A - do - ra - mus te Chri - ste,

ALTO *p* *cresc.* *decesc.*
A - do - ra - mus te Chri - ste,

TENOR *p* *cresc.* *decesc.*
A - do - ra - mus te Chri - ste,

BASS *p* *cresc.* (opt. div.) *decesc.*
A - do - ra - mus te Chri - ste,

PIANO
(for rehearsal only)

(♩ = 60)

p *cresc.* *decesc.*

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5 *mp* *cresc.* *decresc.*
 et be - ne - di - ci - mus ti - bi,

5 *mp* *cresc.* *decresc.*
 et be - ne - di - ci - mus ti - bi,

8 *mp* *cresc.* *decresc.*
 et be - ne - di - ci - mus ti - bi,

mp *cresc.* *decresc.*
 et be - ne - di - ci - mus ti - bi,

5 *mp* *cresc.* *decresc.*

8 *mf*
 qui - a per sanc - tam cru - cem tu - am re - de - mis -

mf
 qui - a per sanc - tam cru - cem tu - am re - de - mis -

8 *mf*
 qui - a per sanc - tam cru - cem tu - am re - de - mis -

mf
 qui - a per sanc - tam cru - cem tu - am re - de - mis -

8 *mf*

12 *cresc.*
 ti mun - dum, qui pas - sus es pro no - bis

cresc.
 ti mun - dum, qui pas - sus es pro no - bis

cresc.
 - ti mun - dum, qui pas - sus es pro no -

cresc.
 ti mun - dum, qui pas - sus es pro no - bis

12 *cresc.*

15 *f* *delesc.*, *mp* *rit.* *delesc.* *pp*
 Do - mi - ne, Do - mi - ne mi - se - re - re no - bis.

f *delesc.*, *mp* *rit.* *delesc.* *pp*
 Do - mi - ne, Do - mi - ne mi - se - re - re no - bis.

f *delesc.*, *mp* *rit.* *delesc.* *pp*
 bis Do - mi - ne, Do - mi - ne mi - se - re - re no - bis.

f *delesc.*, *mp* *rit.* *delesc.* *pp*
 Do mi ne, Do - mi - ne mi - se - re - re no - bis.

15 *f* *delesc.*, *mp* *rit.* *delesc.* *pp*

Two Renaissance Chorals
AVE MARIA
 SATB, a cappella

Music by
 JACOB ARCADELT (1514-1575)
 Edited and Arranged by RUSSELL ROBINSON (ASCAP)

Performance time: approx. 2:00

Sensitively and not too fast (♩ = 72)

SOPRANO
p
 A - ve Ma - ri - a, gra - ti - a ple - na.

ALTO
p
 A - ve Ma - ri - a, gra - ti - a ple - na.

TENOR
p
 A - ve Ma - ri - a, gra - ti - a ple - na.

BASS
p
 A - ve Ma - ri - a, gra - ti - a ple - na.

PIANO
 (for rehearsal only)
p
Sensitively and not too fast (♩ = 72)

Do - mi - nus te - cum, A - ve Ma - ri - a.

Do - mi - nus te - cum, A - ve Ma - ri - a.

Do - mi - nus te - cum, A - ve Ma - ri - a.

Do - mi - nus te - cum, A - ve Ma - ri - a.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'Do - mi - nus te - cum, A - ve Ma - ri - a.' repeated across the four vocal staves.

9 *mf* Be - ne - di - cta tu, be - ne - di - cta tu in

mf Be - ne - di - cta tu, be - ne - di - cta tu in

mf Be - ne - di - cta tu, be - ne - di - cta tu in

mf Be - ne - di - cta tu, be - ne - di - cta tu in

9 *mf*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are 'Be - ne - di - cta tu, be - ne - di - cta tu in' repeated across the four vocal staves. A measure rest of 9 is indicated at the beginning of the system. The piano part includes a measure rest of 9 and a first ending bracket.

15 *mp*

mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus

mp

mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus

mp

mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus

mp

mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus

15 *mp*

20 *f*

ven - tris tu - i Je - sus. San - cta Ma -

f

ven - tris tu - i Je - sus. San - cta Ma -

f

ven - tris tu - i Je - sus. San - cta Ma -

f

ven - tris tu - i Je - sus. San - cta Ma -

20 *f*

mf
 ri - a, o - ra, o - ra pro - no - bis.
mf
 ri - a, o - ra, o - ra pro no - bis.
mf
 ri - a, o - ra, o - ra pro no - bis.
mf
 ri - a, o - ra, o - ra pro no - bis.

mf

25 *mp*
 San - cta Ma - ri - a, o - ra, o - ra pro - no -
mp
 San - cta Ma - ri a, o - ra, o - ra pro no -
mp
 San cta Ma - ri - a, o - ra, o - ra pro no -
mp
 San cta Ma - ri - a, o - ra, o - ra pro no -

25 *mp*

p
bis. San - cta Ma - ri - a, o - ra, o -

p
bis. San - cta Ma - ri - a, o - ra, o -

p
bis. San - cta Ma - ri - a, o - ra, o -

(opt. div.) p
bis. San - cta Ma - ri - a, o - ra, o -

p

pp
ra_ pro_ no - bis. A - men.

pp
ra pro no - bis. A - men.

pp
ra pro no - bis. A - men.

pp
ra pro no - bis. A - men.