

303

Juravit Dominus—Tu es Sacerdos in Aeternum

*Motet for Ordination—First Mass**or Sacerdotal Jubilee*

FOR UNISON CHORUS

Processional

Nicola A. Montani

Andante maestoso

Organ *mf*

Chorus
Più Vivo

f

Ju-rá-vit Dó-mi-nus, — Ju-rá-vit Dó-mi-nus, — et non poe-ni-

Più Vivo

f

Ped. ad lib. Man.

té - bit e - um, — et non poe-ni - té - bit e - um.

rall.

rall.

Ped. ad lib.

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Largo Maestoso

Tu es Sa - cér - dos in aë - tér - num, Tu es Sa -

*Largo Maestoso**Poco piu vivo*

cer - dos in aë - tér - num, se - cún - dum ór - di - nem Mel -

Poco piu vivo

chí - se - dech, se - cún - dum ór - di - nem Mel - chi - se -

Ped. ad lib.

Tempo I

dech. *f* Tu es Sa - cér - dos in aê - tér - num,

Tempo I

accel.

se - cún - dum ór - di - nem Mel - chi - se - dech.

accel.

Allarg.

se - cún - dum ór - di - nem Mel - chi - se - dech. —

★ Al - le - lú - ia, Al - le - lú - ia. —

Allarg.

★ In Eastertide sing Alleluia in place of "Secundum ordinem"

MOTET FOR FIRST MASS OR JUBILEE

304

Tu es Sacerdos*For Unison, Two-part (S. A. or T. B.) or 3-part chorus**Equal Voices (S. S. A. or T. T. B.)*

Aloys Desmet

with organ

Adapted and Edited by N. A. M.

Allegro Moderato

Organ introduction in G major, 4/4 time. The piece begins with a grand staff (treble and bass clefs). The right hand starts with a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked *Allegro Moderato*. Dynamics include *Gt. ff* (Grandioso fortissimo) and *Ped* (pedal point).

Vocal entry for three parts: I. (Soprano), II. (Alto), and III. (Tenor/Bass). The lyrics are "Tu es Sa - cer - dos". The music is in G major, 4/4 time, and begins with a forte (*f*) dynamic. The vocal lines are accompanied by organ accompaniment.

Organ accompaniment for the vocal entry. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The dynamics range from *f* to *ff*.

Vocal entry for three parts: I. (Soprano), II. (Alto), and III. (Tenor/Bass). The lyrics are "in — ae - ter - num se - cun - dum or - di -". The music is in G major, 4/4 time, and begins with a forte (*f*) dynamic. The vocal lines are accompanied by organ accompaniment.

Organ accompaniment for the vocal entry. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The dynamics range from *f* to *ff*.

(To be sung only in absence of 3d voice)

nem — Mel - chi - se - dech. *p* Ju - ra - vit Do - mi - nus,

Ch. *p*

p ju - ra - vit Do - mi - nus, *p* ju - ra - vit, ju - ra - vit Do - mi -
 Ju - ra - vit Do - mi - nus, *p* ju - - ra - vit

mf Et non poe - ni - te - bit e - - um,
 nus, Et non poe - ni - te - bit e - um,
 Et non poe - ni - te - bit,

Sw. *mf*

cresc. et non

et non poe-ni - te - bit e um, et non poe - ni -

cresc. p

et non poe-ni - te - bit e - um, et non poe - ni -

poe-ni - te bit e - - um.

te - bit e - um.

te - bit e - um.

f

Ped.

Più Vivo

f

Tu es Sa - cér - dos in - - aë -

f

Più Vivo

in - - aë -

ter - num, tu es Sa - cer - dos in ae - ter -

ter - num, tu es Sa - cer - dos in ae , ter -

Piu' moto Tu es Sa - cer - dos, Tu es Sa - cer - dos
num. Tu es Sa - cer - dos, Sa - cer - dos

num. Tu es Sa - cer - dos in ae - ter - num, Sa - cer - dos

Piu' moto

in ae - ter - num, *Lento* *rit.*

in ae - ter - num, in ae - ter - num. *rit.*
ff Al - le - lu - ia.

in ae - ter - num, in ae - ter - num. *Lento*
Al' - le - lu - ia. *rit.*

* "Alleluia" to be sung at Eastertide in place of "in aeternum"