





9. Domine Jesu Christe (page 1 of 2)

This movement is an exercise in contrast. The opening 2 measures are *piano et legato*. At “Rex gloriae,” it is **forte** and accented. After one measure of that, soft and legato once again. And so it goes for the whole movement.

Think of the *legato* passages as “horizontal” and the accented, *forte* passages as “vertical.” You will see this reflected in my conducting pattern.



Listen to the YouTube performance of this movement (accessible from the PERFORMERS PAGE on the website).

S	A	T	B	throughout	Reminder not to pronounce the “h” in “Abrahae.”
S	A	T	B	m. 1	<i>Crescendo</i> on this measure. 
S	A	T	B	m. 2	<i>Diminuendo</i> on this measure. 
S	A	T	B	m. 2	Last eighth-note, “Rex”, don’t let the final “x” crowd the vowel. Mark a bar over the ē.
S	A	T	B	m. 3	Beat 2 ½ “Rex”, Same as previous note: Don’t let the final “x” crowd the vowel. Mark a bar over the ē.
S	A	T	B	m. 4	Mark this passage, “dark” (through meas. 7, beat 1). By “dark, I mean bug vowels and a dark, profound tone.
S	A	T		mm. 7 and 9	Slight separation between “de” and “poe-”
			B	mm. 8 and 10	Slight separation between “de” and “poe-”
S	A	T		mm. 8-10	Mark this passage, “dark”
S				m. 11	Cover the high Eb (don’t let it pop out)
S	A	T	B	mm. 11-14	Mark this passage, “dark”
S	A	T	B	m. 18	<i>Crescendo</i> on this measure. 
S	A	T	B	m. 19	<i>Diminuendo</i> on this measure. 
		T		mm. 21-30	Mark this passage heroic
S	A	T	B	mm. 21-30	Spend extra time on this passage. 1) Work on pitch accuracy. Sing with & without the practice track several times. 2) Don’t let the high notes “pop out.”
S	A	T	B	mm. 29-30	Work on pitch accuracy, especially the high note on “ne”
			B	m. 44	Emphasize the initial vowel on “quam.” <i>With your pencil, put a dark “K” over the “q” in “quam”</i>
			B	m. 44 and going forward	Do not pronounce the “h” in “Abrahae” Instead, a glottal stop* at the beginning of “Abrahae” Slightly accent the first syllable of “Abrahae” *What is a glottal stop? <i>Click the link found on “Festival Update #19” email sent 10/28/24, for a short video.</i>
		T		m. 45	Emphasize the initial vowel on “quam.” <i>With your pencil, put a dark “K” over the “q” in “quam”</i>
		T		m. 46 and going forward	Do not pronounce the “h” in “Abrahae” Instead, a glottal stop* at the beginning of “Abrahae” Slightly accent the first syllable of “Abrahae” *What is a glottal stop? <i>Click the link found on “Festival Update #19” email sent 10/28/24, for a short video.</i>

9. Domine Jesu Christe (page 2 of 2)

					https://youtu.be/_4MJUi03GHM?feature=shared
		T		m. 48	Mark a flat sign (b) above the Eb on “A- bra -hae” (You may be tempted to sing an E-natural here.)
	A			m. 48	Emphasize the initial vowel on “quam.” <i>With your pencil, put a dark “K” over the “q” in “quam”</i>
	A			m. 48 and going forward	Do not pronounce the “h” in “Abrahae” Instead, a glottal stop* at the beginning of “Abrahae” Slightly accent the first syllable of “Abrahae” *What is a glottal stop? <i>Click the link found on “Festival Update #19” email sent 10/28/24 for a short video.</i>
S				m. 49	Emphasize the initial vowel on “quam.” <i>With your pencil, put a dark “K” over the “q” in “quam”</i>
S				m. 50 and going forward	Do not pronounce the “h” in “Abrahae” Instead, a glottal stop* at the beginning of “Abrahae” Slightly accent the first syllable of “Abrahae” *What is a glottal stop? <i>Click the link found on “Festival Update #19” email sent 10/28/24 for a short video.</i>
S				m. 52-53	<i>Diminuendo</i> on these 2 measures
	A			m. 52	<i>Diminuendo</i>
	A	T		m. 53	<i>mp</i>
			B	m. 54	<i>mp</i>
S				m. 55	<i>mp</i>
		T		mm. 55-57	<i>Crescendo</i>
	A			mm. 56-57	<i>Crescendo</i> these 2 measures
S			B	m. 57	<i>mf</i> at entrance
S	A	T	B	m. 58	<i>f</i> at “quam olim...”
S	A	T	B	m. 60	<i>Diminuendo</i> last 2 beats.
S	A	T	B	m. 61	<i>mf</i> at “quam”
	A	T	B	m. 65	<i>Diminuendo</i> on first 2 beats.
S	A	T	B	m. 65	Mark “dark” at “et semini...”
S				m. 67	Mark “float” at “et se - - “
	A			m. 68	<i>Crescendo</i> over the dotted-half note. <i>Diminuendo</i> over last 2 eighth notes
		T		m. 68	<i>Crescendo</i> over the half note, into the 1 st beat of meas. 69
	A			m. 69	<i>Crescendo</i> over the half note, into the 1 st eighth note.
			B	m. 71	Cover the high Eb (don’t let it “pop out”)
S				m. 72	Cover the high A-natural (don’t let it “pop out”)
			B	m. 73	From “quam olim”, Practice speaking the words of this measure up to tempo. Then sing them.
S	A	T		mm. 73-74	From “quam olim”, Practice speaking the words of this measure up to tempo. Then sing them.
S	A	T	B	m. 75 to end	From “et se - “, mark this passage “dark” through the end

10. Hostias (page 1 of 2)

S	A	T	B	mm.3-5	<i>Crescendo</i> on these 3 measures 
S	A	T	B	m.6	<i>Diminuendo</i> on this measure 
S	A	T	B	m.9	<i>Crescendo</i> on this measure
S	A	T	B	m. 10	<i>Diminuendo</i> on this measure
S	A	T	B	m.11	<i>Crescendo</i> on the 3 rd beat, “tu”
S	A	T	B	m.12	<i>Diminuendo</i> on this measure
S	A	T	B	mm. 13-14	<i>Crescendo</i> on these 2 measures
S	A	T	B	m.15	<i>Diminuendo</i> on this measure
S	A	T	B	mm. 19-20	These 2 measures are a <i>hemiola</i> . <ol style="list-style-type: none"> 1. A musical figure in which two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and <u>duple</u> meter. 2. Example from West Side Story: “I want to live in A - <u>ME</u> - <u>RI</u> - <u>CA</u>” https://youtu.be/hoQEddtFN3Q?feature=shared 3. I will keep conducting these measures in 3/4, but you should “feel” this as 3 half notes in one big 3/2 measure.
S	A	T	B	m.23	Do not pronounce the “h” in “hostias.” <i>Instead, a glottal stop.</i>
S	A	T	B	m.24, last beat through m. 53	Mark the <i>piano</i> sections, “dark” (= big vowels; dark, profound tone)

The section that begins on meas. 55, “*quam olim...*” is exactly the same as the “*quam olim Abrahae*” section which concludes the previous movement, “*Domine Jesu Christe.*”

			B	m. 55	Emphasize the initial vowel on “ <i>quam.</i> ” With your pencil, put a dark “K” over the “q” in “ <i>quam</i> ”
			B	m. 55	Do not pronounce the “h” in “ <i>Abrahae</i> ” Instead, a glottal stop* at the beginning of “ <i>Abrahae</i> ” Slightly accent the first syllable of “ <i>Abrahae</i> ” *What is a glottal stop? <i>Click the link found on “Festival Update #19” email sent 10/28/24 for a short video.</i>
		T		m. 56	Emphasize the initial vowel on “ <i>quam.</i> ” With your pencil, put a dark “K” over the “q” in “ <i>quam</i> ”
		T		m. 57	Do not pronounce the “h” in “ <i>Abrahae</i> ” Instead, a glottal stop* at the beginning of “ <i>Abrahae</i> ” Slightly accent the first syllable of “ <i>Abrahae</i> ” *What is a glottal stop? <i>Click the link found on “Festival Update #19” email sent 10/28/24 for a short video.</i>
		T		m. 59	Mark a flat sign (<i>b</i>) above the Eb on “A- <u>bra</u> -hae” (You may be tempted to sing an E-natural here.)
A				m. 59	Emphasize the initial vowel on “ <i>quam.</i> ” With your pencil, put a dark “K” over the “q” in “ <i>quam</i> ”
A				m. 59	Do not pronounce the “h” in “ <i>Abrahae</i> ” Instead, a glottal stop* at the beginning of “ <i>Abrahae</i> ” Slightly accent the first syllable of “ <i>Abrahae</i> ” *What is a glottal stop? <i>Click the link found on “Festival Update #19” email sent 10/28/24 for a short video.</i>

Continues →

10. Hostias (page 2 of 2)

S				m. 60	Emphasize the initial vowel on “quam.” With your pencil, put a dark “K” over the “q” in “quam”
S				m. 61	Do not pronounce the “h” in “Abrahae” Instead, a glottal stop* at the beginning of “Abrahae” Slightly accent the first syllable of “Abrahae” *What is a glottal stop? Click the link found on “Festival Update #19” email sent 10/28/24 for a short video.
S				m. 63-64	<i>Diminuendo</i> on these 2 measures
	A			m. 63	<i>Diminuendo</i>
	A	T		m. 64	<i>mp</i>
			B	m. 65	<i>mp</i>
S				m. 66	<i>mp</i>
		T		mm. 66-67	<i>Crescendo</i> these 2 measures
	A			mm. 67-68	<i>Crescendo</i> these 2 measures
S			B	m. 68	<i>mf</i> at entrance
S	A	T	B	m. 69	<i>f</i> at “quam olim...”
S	A	T	B	m. 71	<i>Diminuendo</i> last 2 beats.
S	A	T	B	m. 72	<i>mf</i> at “quam”
	A	T	B	m. 76	<i>Diminuendo</i> on first 2 beats.
S	A	T	B	m. 76 beat 3- through m. 78, beat 1	Mark “dark” just at first instance of “et semini ejus.” After that, sing normally.
S				m. 78	Mark “float” at “et se - - “
	A			m. 79	<i>Crescendo</i> over the dotted-half note. <i>Diminuendo</i> over last 2 eighth notes
		T		m. 79	<i>Crescendo</i> over the half note, into the 1 st beat of meas.
	A			m. 80	<i>Crescendo</i> over the half note, into the 1 st eighth note.
			B	m. 82	Cover the high Eb (don’t let it “pop out”)
S				m. 83	Cover the high A-natural (don’t let it “pop out”)
			B	m. 84	From “quam olim”, Practice speaking the words of this measure up to tempo. Then sing them.
S	A	T		mm. 84-85	From “quam olim”, Practice speaking the words of this measure up to tempo. Then sing them.
S	A	T	B	m. 86	From “et se – “ mark this passage “dark” through the end.

