

Adoramus te / Palestrina - arr Ware / SATB *a cappella*

Adoramus te

Giovanni Pierluigi da Palestrina

Edited by

MIKE WARE

SATB Voices *a cappella*

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Adoramus te

for SATB Voices *a cappella*

GIOVANNI PIERLUIGI da PALESTRINA
(1525–1594)

Edited and Arranged by Mike Ware

Andante

Soprano

Alto

Tenor

Bass

Keyboard
(for rehearsal only)

A - do - ra - mus te Chris - te. et

A - do - ra - mus te Chris - te. et

A - do - ra - mus te Chris - te, et

A - do - ra - mus te Chris - te. et

Keyboard (for rehearsal only)

be - ne - di - ci - mus ti - bi, qui - a per

be - ne - di - ci - mus ti - bi, qui - a per

be - ne - di - ci - mus ti - bi, qui - a per

be - ne - di - ci - mus ti - bi, qui - a per

Keyboard

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sanc-tum cru-cem tu - am, re - de-mis - ti - mun - dum. Qui pas-sus es

sanc-tum cru-cem tu - am, re - de-mis - ti - mun - dum. Qui pas-sus es

sanc-tum cru-cem tu - am, re - de-mis - ti - mun - dum. Qui pas-sus es

sanc-tum cru-cem tu - am re - de-mis - ti - mun - dum. Qui pas-sus es

mf pro - no - bis *mp* Do - mi - ne, Do - mi - ne *p* mi - se - re - re no - bis.

mf pro no - bis *mp* Do - mi - ne, Do - mi - ne *p* mi - se - re - re no - bis.

mf pro - no - bis *mp* Do - mi - ne, Do - mi - ne *p* mi - se - re - re no - bis.

mf pro - no - bis *mp* Do - mi - ne, Do - mi - ne *p* mi - se - re - re no - bis.

Editor's Note

The use of bar lines in most editions of Renaissance music make it difficult to conduct the correct groupings of the text. This is because bar lines place stressed and unstressed syllables on beats which make it difficult to conduct the text in such a way that the choir will sing the correct word stress. Ideally, you want to conduct stressed syllable on strong beats and unstressed syllables on weak beats. In a measure of 4, beats 1 and 3 are strong and 2 and 4 are weak. In a measure of 3, beat 1 is strongest, beat 2 can be conducted to be strong and 3 is weak. In a measure of 2 you would conduct a down-beat which is strong and an upbeat which is weak.

In this edition, contemporary bar lines have been eliminated to allow the natural metrical stress of the Latin text. Stressed syllables have been underlined to assist in proper stressed and unstressed inflection of the text. Meter signatures have been included to assist conducting strong beats on stressed syllables and weak beats on unstressed syllables. Dynamics have been added only as a suggestion.

—Mike Ware

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