

# *Rorate caeli desuper*

Introitus Dominica IV Adventus

Antiphon (Isaiah 45:8):

*Rorate caeli desuper, et nubes pluant justum:  
aperiatur terra, et germinet Salvatorem.*

Psalm 18:2 (Vulgate):

*Caeli ennarrant gloriam Dei:  
et opera manuum ejus annuntiat firmamentum.*

Charles H. Giffen (b. 1940)

**Performance notes:** When used as the Introit at Mass, sing the Antiphon, followed by the Verse (A), then repeat the Antiphon followed by the *Gloria Patri* (B), and conclude with the final version of the Antiphon (C). For use as a motet, one may simply sing this work straight through, omitting the *Gloria Patri* (B). For an even shorter motet, one may omit both A & B.

**Antiphon**

Moderato ( $\text{♩} = \text{c. 72}$ )

Soprano

Alto

Tenor

Bass

Keyboard for Rehearsal Only

Ro - ra - te cae - li de - su - per, et nu - bes plu - ant jus - tum:  
*pp crescendo*      *mf*

Ro - ra - te cae - li de - su - per, et nu - bes plu - ant jus - tum:  
*pp crescendo*      *mf*

Ro - ra - te cae - li de - su - per et nu - bes plu - ant jus - tum:  
*pp crescendo*      *mf*

Ro - ra - te cae - li de - su - per et nu - bes plu - ant jus - tum:

7

— a - pe-ri-a-tur ter - ra, et ger - mi-net Sal - va - to - rem.  
 — a - pe-ri-a-tur ter - ra, et ger-mi - net Sal - va - to - rem.  
 — a - pe - ri-a-tur ter - ra, et ger - mi-net Sal - va - to - rem.  
 — a - pe - ri-a-tur ter - ra, et ger - mi-net Sal - va - to - rem.

7

A      Quickly (M.M.  $\text{♩} = \text{c. 96}$ )

*mf*

Cae - li e - nar-rant glo - ri-am De - i: et o - pe-ra  
 Cae-li e - nar - rant glo - ri - am De - i: et o - pe-ra  
 Cae-li e - nar - - rant glo - ri - am De - i: et o - pe-ra

13

18

crescendo

*ff*

ma - nu - um e - jus an-nun - ti - at fir - ma-men - - - tum.  
*crescendo* *ff*

*Repeat Antiphon*

ma - nu - um e - jus an-nun - ti - at fir - ma-men - - - tum.  
*crescendo* *ff*

*Repeat Antiphon*

ma - nu - um e - jus an-nun - ti - at fir - ma-men - - - tum.  
*crescendo* *ff*

*Repeat Antiphon*

ma - nu - um e - jus an - nun - ti - at fir - ma-men - - - tum.

*ff*

*Repeat Antiphon*

18

*Repeat Antiphon*

B

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

35

Si - cut - e - rat in prin - ci - pi - o, et nunc et sem - per,

45

et in sae - cu - la sae - cu - lo - rum. A - men.

4

Moderato ( $\text{♩} = \text{c. } 72$ )

55

**C**

**pp** *crescendo* **mf**

Ro - ra - te cae - li de - su - per, et nu - bes plu - ant jus - tum:

**pp** *crescendo* **mf**

Ro - ra - te cae - li de - su - per, et nu - bes plu - ant jus - tum:

**pp** *crescendo* **mf**

Ro - ra - te cae - li de - su - per et nu - bes plu - ant jus - tum:

**p** *crescendo* **mf**

Ro - ra - te cae - li de - su - per et nu - bes plu - ant jus - tum:

55

61

*crescendo*

**mp**

- a - pe - ri - a - tur ter - ra, a - pe - ri - a - tur ter - ra, et

**mp** *crescendo*

- a - pe - ri - a - tur ter - ra, a - pe - ri - a - tur ter - - -

**mp** *crescendo*

- a - pe - ri - a - tur ter - ra, a - pe - ri - a - tur ter - - -

**mp**

- a - pe - ri - a - tur ter - ra, a - pe - ri - a - tur ter - ra, et

61

66

The musical score consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is two sharps. The music is in common time. The lyrics are written below the notes. The first staff starts with **ff**, followed by *diminuendo*. The second staff starts with **ff**, followed by *diminuendo*. The third staff starts with **ff**, followed by *diminuendo*. The fourth staff starts with **ff**, followed by *diminuendo*. The music ends with a final staff.

ger-mi - net, \_\_\_\_ et ger - mi - net Sal - va - to - - rem. *diminuendo*  
**ff** *diminuendo* **mp** *diminuendo*  
ra, et ger - mi - net Sal - va - to - rem. *diminuendo*  
**ff** *diminuendo* **mp** *diminuendo*  
ra, et ger - mi - net Sal - va - to - rem. *diminuendo*  
**ff** *diminuendo* **mp** *diminuendo*  
ger-mi - net, \_\_\_\_ et ger - mi - net Sal - va - to - - rem. *diminuendo*

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