

5 - Laetare Jerusalem

Introit for the 4th Sunday of Lent

Music by Robert Hugill

Andante con moto

mf

Soprano Alto Tenor Bass

Lae - ta-re, Je-ru-sa-lem; con-ven-tum fa - ci - te

Lae - ta-re, Je-ru-sa-lem; con-ven-tum fa - ci - te

Lae - ta-re, Je-ru-sa-lem;

mf

Lae - ta-re, Je-ru-sa-lem;

mf

Lae - ta-re, Je-ru-sa-lem;

5

S A T B

om-nes qui di-li-gi - tis e-am; con-ven-tum fa-ci-te

5

om-nes qui di-li-gi - tis e - am; con-ven-tum fa-ci-te

5

Lae - ta-re, Je-ru-sa-lem;____ Lae - ta-re, Je-ru-sa-lem;

5

— Lae - ta-re, Je-ru-sa-lem;____ Lae - ta-re, Je-ru-sa-lem;

Soprano (S) vocal line:

om-nes qui di - li - gi - tis e - am; gau - de - te cum lae - ti - ti - a, cum

Alto (A) vocal line:

om-nes qui di - li - gi - tis e - am; gau - de - te cum lae - ti - ti - a, cum

Tenor (T) vocal line:

Lae - ta - re, Je - ru - sa - lem; cum

Bass (B) vocal line:

Lae - ta - re, Je - ru - sa - lem; cum

S 13 lae-ti-ti-a, *p* gau - de - te

A 13 lae-ti-ti-a, qui - a in tris-ti-ti-a fu-is-tis: qui - a in tris-ti-ti-a *mp* *mf*

T 13 lae-ti-ti-a, *p* gau - de - te *mp*

B 13 lae-ti-ti-a, *p* gau - de - te *mp*

Soprano (S) vocal line:

ut ex - sul - te - tis, et sa - ti-e - mi-ni

Alto (A) vocal line:

fu-is-tis: ut ex - sul-te-tis, et sa - ti-e-mi-ni ab u-

Tenor (T) vocal line:

*mp
ut ex - sul-te-tis, et sa - ti-e-mi-ni ab u-*

Bass (B) vocal line:

ut ex - sul - te - tis, et sa - ti-e - mi-ni

22

S |  ab u - ber-i-bus con-so - la - ti-o - nis ves-trae.

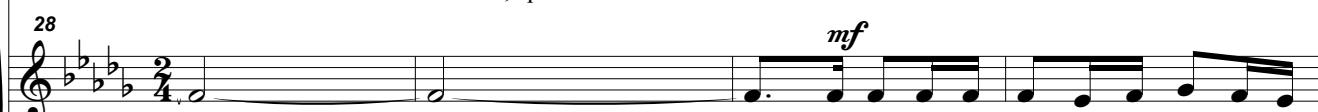
A |  ber-i-bus con-so - la - ti-o - nis ves-trae.

T |  ber-i-bus con-so - la - ti-o - nis ves-trae.

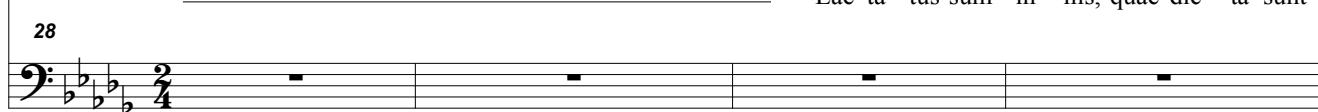
B |  ab u - ber-i-bus con-so - la - ti-o - nis ves-trae.

28

S |  Lae-ta - tus sum in his, quae dic - ta sunt mi - hi:

A |  Lae-ta - tus sum in his, quae dic - ta sunt

T |  Lae-ta - tus sum in his, quae dic - ta sunt

B | 

32

S |  Lae - ta - tus sum in his, quae

A |  mi - hi:

T |  mi - hi:

B |  in do - mum Do-mi - ni i - bi - mus. Lae - ta - tus sum in his, quae

38

S | dic - ta sunt mi - hi: _____ in do -

A | — Lae - ta - tus sum in his, quae dic - ta sunt mi - hi: _____ in do - mum

T | — Lae - ta - tus sum in his, quae dic - ta sunt mi - hi: _____ in do - mum

B | dic - ta sunt mi - hi: _____ in do - mum

43

S | mum _____ Do-mi-ni i - bi - mus. _____ Lae -

A | Do - mi - ni _____ i - bi - mus. _____ con-ven-tum fa - ci - te

T | Do - mi - ni _____ i - bi - mus. _____ Lae - ta - re, Je - ru - sa - lem;

B | Do - mi - ni _____ i - bi - mus.

48

S | f ta - tus sum in his, quae dic - ta sunt mi - hi:

A | f Lae - ta - re, Je - ru - sa - lem;

T | —

B | 48 in do - mum Do-mi-ni i - bi - mus.

Soprano (S) part:

53 Lae - ta - re, Je - ru - sa - lem.

A (Alto) part:

53 gau-de - te, gau - de - te.

T (Tenor) part:

53 om - nes qui di - li - gi - tis e - am;

B (Bass) part:

53 cum lae - ti - ti - a.

The musical score consists of four staves, one for each voice: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time, with a key signature of four flats. The soprano and alto parts begin with eighth-note patterns. The tenor part has a unique rhythmic pattern with sixteenth notes. The bass part has sustained notes. Dynamic markings include **f** (fortissimo) and **mf** (mezzo-forte). Articulation marks **3** are placed above certain groups of notes. The lyrics are written below the notes, corresponding to the vocal parts. The score is set against a background of horizontal lines.

S

58

A

58

T

58

B

58

Rejoice, O Jerusalem: and come together all you that love her:
rejoice with joy, you that have been in sorrow:
that you exult, and be filled from the breasts of your consolation.

I rejoiced at the things that were said to me:
we shall go into the house of the Lord.

Isaiah 66, Psalm 121

