

Sequence for Easter

Láudes Chrísto Redemptóri
vóce modulémur súpplíci:
Omnis in hac díe rérum natúra
júbilans pérsonet imménsas
Fílio Déi grátias.
In ára crúcis hóstíam se pro nóbis
Chrístus óbtulit Déo pátri,
mórte súa nóstra mortíficans crímina.
Allelúia.

Haec est díes quae illúxit
post túrbida Aethiópum témpora,
Chrístus in qua resurréxit
últra victúrus
cum cárne quam assúmpsit
de María Vírgine.
Qui óvem cum gáudio pátri
quam perdíderat húmero revéxit súo.
Ergo díe ísta exsultémus
in qua nóbis víam vítae
resúrgens patefécit Jésus.
Astra, sólum, máre jocundéntur
et cúnci gratuléntur
in caélis spirítáles chóri.
Allelúia.

-Notker Balbulus (Swiss monk; c.840-912)

Praises to Christ the Redeemer
by voice let us chant kneeling.
Let all the world, on this day
rejoicing, resound with boundless
thanks to the Son of God!
On the altar of the cross, a sacrifice for us
Christ offered himself to God the Father,
by his own death putting to death our sins.
Alleluia.

This is the day that shone light,
after the troubled times of the Ethiopians,*
on which Christ rose again
to win further victories
with the flesh he took on
from the Virgin Mary.
To the joy of his father he brought back
on his shoulder the lamb he had lost.
Therefore let us rejoice on this day
on which for us the way of life
Jesus revealed by rising again.
Let stars, land and sea be overjoyed
and may all the spiritual choirs
in heaven give thanks.
Alleluia.

Laudes Christo Redemptori

Jacob Obrecht
(South Netherlandish; c.1458-1505)

Praises to Christ the Redeemer,

S
A
T
B

Láudes Chrí - sto Re - dem - - ptó - ri

Láudes Chrí - sto Re - dem - - ptó -

Láudes Chrí - sto Re -

Láudes

Source: *New Obrecht Edition*, vol. 16, ed. Chris Maas, Utrecht, 1996. Translation (with help from Quintus Translation Svc.), text underlay and *musica ficta* by John Hetland and the Renaissance Street Singers.

* Quintus thought this might refer to Simon of Cyrene, said to have carried Jesus' cross. Cyrene was in modern Libya.

by voice, let us chant kneeling.

5 9

Chrísto... vó - ce mo - - du - lé - - mur súp - -

-ri vó - - - - ce mo - - - du - lé - - mur súp -

dem - ptó - ri vó - - - - ce - mo - - - - dulé - - - - mur súp -

Chrísto... vó - ce mo - - - du - lé - - mur súp - - -

Let all the world, on this day

10 14

pli - ci: Om - nis in hac dí - e ré - - rum

pli - ci, súp - - plici: Om - nis in hac dí - e

pli - ci, súp - - pli - ci: Om - nis in hac dí - e

pli - ci: Om - nis

rejoicing,

15 18

na - - tú - - ra jú - - - - - bilans, jú -

ré - - - rum na - - tú - - ra jú - - - - -

ré - rum na - tú - ra

in hac dí - e ré - rum na - tú - - - ra

resound with

19 22

bi - lans pér - so-net im -
 - bilans, jú bi - lans pér - so -
 jú bilans pér - so-net.
 jú bilans pér - so-net.

boundless, *to the Son of God,*

23 26

mén - sas Fí - li-o Dé - i,
 -net im-mén-sas Fí - li-o Dé - i grá - ti -
 im-mén - sas Fí - li-o Dé - i grá - ti -
 im - mén - sas Fí - li-o Dé - i grá - ti -

thanks. *On the altar of the*

27 30

Fí - li-o Dé - i grá - ti-as.
 -as, Fí - li-o Dé - i grá - ti-as. In á - ra
 -as, Fí - li-o Dé - i grá - ti - as. In á - ra crú -
 -as, Fí - li-o Dé - i grá - ti - as. In á - ra crú -

cross, 31 *as a* 34

In á-ra crú - - - - - cis hó - - - - -
crú - - - - - cis, in á - ra crú - - - - - cis hó - sti -
cis, in á-ra crú - - - - - cis hó - stiam
- - - - - cis, in á-ra crú - - - - - cis hó -

sacrifice for us 35 *Christ* 38

- sti-am se pro nó - - - - - bis Chrí - - - - - stus
- am se pro nó - - - - - bis Chrí - - - - -
se pro nó - - - - - bis Chrí -
- sti-am se pro nó - - - - - bis

offered himself 39 42

stus ób - - - - - tu - lit - - - - -
- stus ób - - - - - tu - lit - - - - -
stus ób - - - - -
Chrí - - - - - stus ób - - - - -

to God the Father, by his own death putting to

43 46

Dé-o pá - - - - tri,

Dé - o pá - tri, mór - te - - - a nó -

- tu-lit Dé - - o pá - tri,

-tu-lit Dé - - o pá - tri, mór - - te - - - a nó-stra mor - tí -

death our

47 49

mór - te - - - a nó -

-stra mor - tí - - - fi - cans

mór - - te - - - a nó -

- - - - - fi - cans

sins.

50 53

-stra mor-tí - fi - cans crí - - - mi-na, crí - - - - - mi -

crí - - - - - mi-na, crí - - - - - mina.

-stra mor - tí - fi - cans crí - - - - - mi-na, crí - - - - -

crí - - - - - mi-na nóstra, crí -

Alleluia.

54

-na.

Al - le - lú - ia, al - le - lú - - -

Al - - - le - lú - - ia,

8 - mi-na crí - - - - - mi-na. Al - - le - -

- mi-na, crí - - - - - mi-na. Al - - - le - - lú - ia,

56

57

-ia, al - le - lú - ia, al - le - lú - ia, al - le - lú - ia, al - le - lú - ia,

al - le - lú - ia, al - le - lú - ia, al - le - lú - ia, al - le - lú - ia,

8 - - - lú - - ia, al - le - lú - ia, al - le - lú - ia, al -

al - le - lú - ia, al - le - lú - ia, al - le - lú - ia, al - le - lú - ia,

60

61

-ia, al-le - lú - ia, al-le - lú - ia.

- - lú - ia, al-le - lú - ia.

8 - le - lú - ia, al-le - lú - ia.

al - le - lú - ia, al - le - lú - ia, al - le - lú - ia.

64

[Secunda pars]

This is the day

that shone light

Musical score for measures 65-70. The score is written for four staves (Soprano, Alto, Tenor, Bass) in a common time signature. The lyrics are: "Haec est dí - - - es quae". The melody is simple, with long horizontal lines indicating sustained notes. Measure 65 starts with a treble clef and a common time signature. Measure 70 ends with a double bar line.

after the Ethiopians' troubled

Musical score for measures 71-76. The score is written for four staves (Soprano, Alto, Tenor, Bass) in a common time signature. The lyrics are: "il - - - lú - - - xit post túr - - bi - da Ae - thi - - - -". The melody is simple, with long horizontal lines indicating sustained notes. Measure 71 starts with a treble clef and a common time signature. Measure 76 ends with a double bar line.

times,

Musical score for measures 77-81. The score is written for four staves (Soprano, Alto, Tenor, Bass) in a common time signature. The lyrics are: "túr - - bi - da Ae - - thi - - - - ó - - - - - pum - - - - -". The melody is simple, with long horizontal lines indicating sustained notes. Measure 77 starts with a treble clef and a common time signature. Measure 81 ends with a double bar line.

rose again

94 97

re - - sur - ré - - - - -

re - - sur - ré - - - - -

Chrí - - - stus in qua

- - - - - stus in qua

98 102 *to*

-xit, re - sur - ré - xit úl -

-xit úl - -

re - - sur-ré - - xit, re-sur-ré - - - - -

re - - sur-ré - - xit, re - - sur-ré - - - - - xit

win further victories

103 106

- - - - - tra vi - - - - - ctú - rus cum

- - - - - tra vi - - - - - ctú - - - - - rus

-xit, úl - - - - - tra vi - - - - - ctú - rus

úl - - - tra vi - - - ctú - - -

he brought back on his shoulder.

121 124

pá - - tri quam per-dí - - de - rat

- tri quam per - dí - de - rat hú - - - - -

per - - - - dí - - - - de - - rat hú -

-rat hú - me - - - ro

125 129

hú - - me - ro re - - vé - - - - xit sú - - - - -

- - me - - ro re - - - - vé - - - - xit sú - - - - -

- - me - - ro re - - - - vé - - - - xit sú - - - - -

re - - - - vé - - - - xit sú - - - - -

Therefore on this day

130 134

o. Er - - go dí - - e

o. Er - - go dí - - e í - - - - -

o. Er - - go dí - - e í - - - - -

o...

let us rejoice

135 138

í - - - - sta ex - sul-té - - - - mus,
 -sta ex - sul-té - - - - mus,
 ex - sul-té - - - -

Detailed description: This block contains the first system of a musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a second vocal line (treble clef). The music is in a common time signature. The lyrics are: 'í - - - - sta ex - sul-té - - - - mus,' on the first staff; '-sta ex - sul-té - - - - mus,' on the second staff; and 'ex - sul-té - - - -' on the third staff. Measure numbers 135 and 138 are indicated above the first and fourth measures respectively.

on which for us

139 142

ex - sulté - - - - mus in qua
 -sul-té - - - - mus, ex -
 ex - sulté - - - - mus in
 -mus, ex - sul-té - - - -

Detailed description: This block contains the second system of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a second vocal line (treble clef). The lyrics are: 'ex - sulté - - - - mus in qua' on the first staff; '-sul-té - - - - mus, ex -' on the second staff; 'ex - sulté - - - - mus in' on the third staff; and '-mus, ex - sul-té - - - -' on the fourth staff. Measure numbers 139 and 142 are indicated above the first and fourth measures respectively.

the way of life

143 146

nó - - - bis ví - - - am
 -sul-té - - - - mus in qua nó - bis ví - am ví - - -
 qua nó - - - - bis ví - am
 -mus in qua nó - - - - bis ví - am ví - - - -

Detailed description: This block contains the third system of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (bass clef), and a second vocal line (treble clef). The lyrics are: 'nó - - - bis ví - - - am' on the first staff; '-sul-té - - - - mus in qua nó - bis ví - am ví - - -' on the second staff; 'qua nó - - - - bis ví - am' on the third staff; and '-mus in qua nó - - - - bis ví - am ví - - - -' on the fourth staff. Measure numbers 143 and 146 are indicated above the first and fourth measures respectively.

and may they all give thanks

161 166

et cún - - - - -
et cún - cti, et cún - cti
- - - - - dén - - - - - tur et cún - - - - -
- - - - - dén - - - - - tur et cún - - - - -

Detailed description: This block contains the musical notation for measures 161 to 166. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'et cún - - - - -', 'et cún - cti, et cún - cti', '- - - - - dén - - - - - tur et cún - - - - -', and '- - - - - dén - - - - - tur et cún - - - - -'. A sharp sign (#) is placed above the second measure of the piano accompaniment.

167 172 *in*

- - - - - cti gra - tu - lén - - - - - tur in
- - - - - , et cún - cti - - - - - gra - tu - - lén - - tur
- - - - - cti gra - - - - - tu - lén - - - - - tur
- - - - - cti gra - - - - - tu - lén - - - - - tur in

Detailed description: This block contains the musical notation for measures 167 to 172. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: '- - - - - cti gra - tu - lén - - - - - tur in', '- - - - - , et cún - cti - - - - - gra - tu - - lén - - tur', '- - - - - cti gra - - - - - tu - lén - - - - - tur', and '- - - - - cti gra - - - - - tu - lén - - - - - tur in'. Sharp signs (#) are placed above the first measure of the vocal staves and the first measure of the piano accompaniment.

heaven, *the spiritual choirs.*

173 178

caé - - - - - lis spi - - ri - tá - les chó - - - - -
in caé - - - - - lis spi - - ri - tá - - - - - les
in caé - - - - - lis spi - - - - - ri - tá - - - - - les chó -
caé - - - - - lis spi - - ri - tá - - - - - les chó -

Detailed description: This block contains the musical notation for measures 173 to 178. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'caé - - - - - lis spi - - ri - tá - les chó - - - - -', 'in caé - - - - - lis spi - - ri - tá - - - - - les', 'in caé - - - - - lis spi - - - - - ri - tá - - - - - les chó -', and 'caé - - - - - lis spi - - ri - tá - - - - - les chó -'. A sharp sign (#) is placed above the first measure of the piano accompaniment.

Alleluia.

179 # 182

-ri. Al - le - - - - lú - - - - ia, al - le - - - -

chó - - - - ri. Al - le - - - - lú - ia, al - le - - - -

-ri. Al - le - - - - lú - - - - ia, al - le - - - -

-ri. Al - le - - - - lú - - - - ia, al - le - - - - lú - - - -

183 # 187

- - lú - - - - ia, al - le - - - - - lú - - - - ia, al - - - -

-lú - - - - ia, al - - - - le - lú - - - - ia, al - le - - - - lú -

-lú - ia, al - le - lú - - - - ia, al - - - - le - lú - - - - ia, al -

-ia, al - le - lú - - - - ia, al - le - lú - - - - ia, al -

188 # 192

-le-lú - - - - - ia, al - le - - - - lú - - - - ia.

-ia, al - le - - - - lú - - - - ia, al - le - - - - lú - - - - ia.

-le - lú - - - - - ia, al - le - - - - lú - - - - ia.

-le - - - - - lú - ia, al - le - - - - lú - - - - - ia.

Alteration: Bass bar 20, changed 8th to two 16ths, like the other voices.