

## Jubilate Deo

Adam Gumpelzheimer, (1559-1625)  
edited, Alice Parker

### Note

*Jubilate Deo, omnis terra*  
“Make a joyful noise to the Lord, all ye lands.

*Servite Domino, Servite Domino in laetitia.*  
Serve the Lord, Serve the Lord with gladness.”

This intricate canon is built on the opening verses of Psalm 100. The music is based on the rhythms of the Latin text: learn it by reading it through in rhythm, obeying all the articulation markings, and being sure to accent only the syllables noted. [All the markings are mine.] It is organized into five six-beat phrases (shown by the dotted lines, which correspond with the entry of the successive parts.) Keep the singing voices light and flexible, always making a slight diminuendo as the pitches descend, and a corresponding slight crescendo as they rise. The highest note in the melody is the loudest, on ‘Domino’ (Lord). Move quickly off the last note, so you can begin again without losing the beat.

Learn it well first in unison, and then separate into two parts – only add other voices when the previous ones are secure. Each singer must be very careful to keep a steady quarter-note pulse, and her own accents and dynamics. The essence of this kind of polyphony is the interweaving of the voices: you must listen as you sing, in order to blend into a harmonious whole. Notice that at any one beat some voices are accented and others are not – be careful not to let extra accents creep in.

We will perform the whole melody in unison first, and then divide into the five parts according to where you are standing at the performance. When part 5 has sung the whole tune, we will close together on the note marked with a fermata. At that time, part 1 will be singing “Do-” -- finish the word (“-mi-no”) on the same pitch (dotted quarter, eighth. (1. 5d) half). Parts 2, 3 and 4 will hold their note/syllable for four beats. Part 5 will hold the previous syllable “-a”, tied to a whole note. I will give a clear signal for the final cadence.

Enjoy this lovely music!

--Alice Parker

## Rehearsal Notes for Women's Chorus Program

Alice Parker

**Gumpelzheimer** (separate sheet)

**Purcell** No, no, Resistance is but vain,  
And only adds new weight to Cupid's Chain.  
No, no, Resistance is but vain.

A thousand, thousand, thousand, thousand ways,  
A thousand, thousand, thousand, thousand Arts  
The tyrant knows to captivate our hearts.

Sometimes he sighs employs; And sometimes tries  
The Universal Language of the Eyes;  
The fierce with fierceness he destroys;  
The soft with tenderness decoys;  
He kills the strong with joy; the weak with pain.

This poem about the power of love is a miniature opera scene. The two voices play with each other, tossing the words back and forth, illustrating musically the implied duet between the lover and the loved one.

The first verse is almost scolding – there is no way to resist this power. In the second, we count the innumerable ways in which love, the tyrant, can attack us. Then we catalogue the ways, painting pictures with the successive phrases: sighing, flirting, with fierce power or soft tenderness, with joy or pain – wherever we are weakest. Don't hesitate to make dramatic differences in mood and articulation between the sections.

The style demands a light and supple vocal sound, with a basically non-legato texture. Ornaments, as in measure 3, alto, should accent the first beat and diminish thereafter. Slurs, as in measure 21, soprano, should press down on the first note and lift up on the second, with the only hint of legato being the connecting of those two notes. When you get to the rapid 16<sup>th</sup> notes in measure 72, feel a slight lift after the first note of the beat, and make the other three notes lead into the next first note. It's good to practice by lengthening that first note (quarter note tied to the four 16ths, etc.) until the pitches are secure; then sing as written. In measure 81, beat 3, phrase by literally breaking the sound after the initial 8<sup>th</sup>, so you are actually singing 16<sup>th</sup> note, 16<sup>th</sup> rest, two 16<sup>th</sup> notes, each time.

My tempi are more moderate than those in the David edition. Tempo I - half-note=120; Tempo II – quarter-note=108; Tempo III – half-note=88. (Purcell wrote no tempo markings at all.)

**Handel**           Where e'er you walk, cool gales shall fan the glade;  
Trees, where you sit, shall crowd into a shade.  
Where e'er you tread, the blushing flow'rs shall rise,  
And all things flourish, where e'er you turn your eyes.

One of the tenderest love songs, this aria from *Semele* shows Handel's melodic gifts. The words idealize the beloved as one whom all nature cherishes: there are always breezes around her, and shade from the sun. Her footsteps fill with flowers, and everything she looks on is beautiful.

Although this was composed some fifty years after the Purcell, it uses much the same vocal techniques. There's a bit more legato here, but the same separation of the 16<sup>th</sup> notes (notice those written-in 16<sup>th</sup> rests!), and the same cresting of the voice on the highest notes. We'll add a cello on the bass part, to balance the high voices.

### **Raminsh**

The Native American text is given in the octavo, with Doreen Rao's excellent performance notes. Do study these, and enjoy the very different sound of the voices in Raminsh's writing. I would suggest that in measures 57 to 68, the first and second sopranos sing the duet, while the altos come in again in measure 72. With all the voices, practice floating out those first high 'e's – altos should be able to sing them.

The rhythms are easy for the singers if they learn the words first, in rhythm, feeling the steady succession of 8<sup>th</sup> notes. When these are secure, then practise the conducting patterns: 2 beats in 6-8; 3 beats in 7-8 (with a long first beat), 1 beat in 3-8.

Raminsh does not give a metronome marking: I feel the 6-8 measures in two beats at about 66.

**Parker**                           (with the music)