

John Reager

Lenten Motets

Communion Propers for Ash Wednesday through Passion (Palm) Sunday

SATB

Lenten Motets

John Reager

LIST OF MOTETS

Ash Wednesday	<i>Qui meditabitur in lege Domini</i>	5
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Lent IV Year C	<i>Oportet te fili gaudere</i>	45
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QUI MEDITABITUR IN LEGE DOMINI

He who meditates day and night on the law of the Lord,
shall bear fruit in due season.

Psalm 1: 2b, 3b

John Reager

Incipit

Qui me - di - ta - bi - tur

mp $\text{♩} = 69$

S Qui me - di - ta - bi - tur Qui me - di - ta - bi - tur

A Qui me - di - ta - bi - tur Qui me - di - ta - bi - tur

T Qui me - di - ta - bi - tur Qui me - di - ta - bi - tur

B Qui me - di - ta - bi - tur Qui me - di - ta - bi - tur

Pno. *mp*
Red.

9 *p*

S Qui me - di - ta - bi - tur in

A Qui me - di - ta - bi - tur *p*

T Qui me - di -

B Qui me - di - ta - bi -

Pno. *p*
Red.

15

S
le - ge Do - mi - ni

A
in le - ge Do - mi - ni

T
8 ta - bi - tur in le - ge Do - mi - ni

B
tur in le - ge Do - mi - ni

Pno. Red.

21 *mp*

S
di - e ac no - cte, di - e ac no - cte,

A
mp
di - e ac no - cte, di - e ac no - cte,

T
mp
8 di - e ac no - cte, di - e ac no - cte,

B
mp
di - e ac no - cte, di - e ac no - cte,

Pno. Red.

29

p

S di - e ac no - cte, _____

A *p*
di - e ac no - cte, _____

T *p*
8 di - e ac no - cte, di - e ac no - cte, _____

B *p*
di - e ac no - cte, di - e ac no - cte, _____

Pno. *p*

Red.

38

mf *f*

S da - bit fru - ctum fru - ctum su - um

A *mf* *f*
da - bit fru - ctum fru - ctum su - um

T *mf* *f*
8 da - bit fru - ctum fru - ctum su - um

B *mf* *f*
da - bit fru - ctum fru - ctum su - um

Pno. *mf* *f*

Red.

46 *mp*

S fru - ctum su - um in tem - po - re su - *mp*

A fru - ctum su - um in *mp*

T fru - ctum su - um in tem - *mp*

B fru - ctum su - um in tem - po - re *mp*

Pno. Red. *mp*

52

S o. tem - po - re su - - - o.

A tem - po - re su - - - o.

T po - re su - - - o.

B su - - - o.

Pno. Red.

~4 seconds
Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

56 *p*

S in tem - po - re su - o.

~4 seconds
continue repeating

~4 seconds

~4 seconds

A in tem - po - re su o.

Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

p

continue repeating

T in tem - po - re su - o.

Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

p

continue repeating

B in tem - po - re su - o.

Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

p

~4 seconds

~4 seconds

continue repeating

56 *p* Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

sim.

sim.

sim.

Pno.
Red.

Scapulis suis

He will shade you with His wings, and you will find hope under his wings.
His truth will surround you.

Psalm 1: 2b, 3b

John Reager

Incipit

Sca - - - pu - lis su - is

mf $\text{♩} = 60$ *p*

S o - bum - bra - bit ti - bi,

A o - bum - bra - bit ti - bi,

T o - bum - bra - bit ti - bi,

B o - bum - bra - bit ti - bi,

Pno. *mf* *p*

Red.

5

S o - bum - bra - bit ti - bi,

A o - bum - bra - bit ti - bi,

T o - bum - bra - bit ti - bi,

B o - - - bum - bra - bit ti - bi,

Pno. *mf* *p*

Red.

9

mp

S et sub pen - nis e - ius spe - ra - bis: e - ius

mp

A et sub pen - nis e - ius spe - ra - bis: et sub pen - nis e - ius spe -

mp

T et sub pen - nis e - ius spe - ra - bis: et sub pen - nis

mp

B et sub pen - nis e - ius spe -

Pno. Red.

11

p *mf*

S spe - ra - bis: e - ius spe - ra - bis: _____

p *mf*

A ra - bis: et sub pen - nis e - ius spe - ra - bis: _____

p *mf*

T e - ius spe - ra - bis: e - ius spe - ra - bis: _____

p *mf*

B ra - bis: et sub pen - nis e - ius spe - ra - bis: _____

Pno. Red.

20 *p*

S
scu - to cir - cum - da - bit

A
p
scu - to cir - cum - da - bit te

T
8
scu - to cir - cum - da - bit te ve - ri - tas e - ius.

B
p
scu - to

Pno. Red.
p

24 *mf*

S
te ve - ri - tas e - ius.

A
mf
ve - ri - tas e - ius. ve - ri - tas e - ius.

T
8
ve - ri - tas e - ius.

B
mf
cir - cum - da - bit te ve - ri - tas e - ius.

Pno. Red.
mf

S
ve - ri - tas e - ius. ve - ri - tas e - ius. _____

A
ve - ri - tas e - ius. ve - ri - tas e - ius. _____

T
ve - ri - tas e - ius. ve - ri - tas e - ius. _____

B
ve - ri - tas e - ius. ve - ri - tas e - ius. _____

Pno. Red.

S
ve - ri - tas e - ius. _____

A
ve - ri - tas e - ius. _____

T
ve - ri - tas e - ius. _____

B
ve - ri - tas e - ius. _____

Pno. Red.

VISIONEM QUAM VIDISTIS

The vision which you saw, tell no one,
until the Son of man rises from the dead.

John Reager

Mt 17 : 9

♩ . ~ 56, in one, with excitement and mystery
~4 seconds ~4 seconds *mf* *♩* . = 56

Soprano
Stagger entrances ad libitum, each singer in their own rhythm (not together) continue repeating with aleatoric rhythm
p Vi - si - o - nem

Alto
p Vi - si - o - nem

Tenor
8 Stagger entrances ad libitum, each singer in their own rhythm (not together) continue repeating with aleatoric rhythm
p Vi - si - o - nem

Bass
p Vi - si - o - nem

Keyboard Reduction
p ~4 seconds ~4 seconds *mf* *♩* . = 56

Stagger entrances ad libitum, each singer in their own rhythm (not together) continue repeating with aleatoric rhythm

♩ = 72 *f*

S
Vi - si - o - nem quam vi - di - stis, _____

A
Vi - si - o - nem quam vi - di - stis, _____

T
Vi - si - o - nem quam vi - di - stis, _____

B
Vi - si - o - nem quam vi - di - stis, _____

♩ = 72 *f*

Pno. Red.
f

14

mp

S Vi - si - o - nem quam vi - di - stis,

mp

A Vi - si - o - nem quam vi - di - stis,

mp

T Vi - si - o - nem quam vi -

mp

B Vi - si - o - nem quam vi - di - stis,

Pno. Red.

mp

20

S Vi - si - o - nem quam vi - di - stis,

A Vi - si - o - nem quam vi - di - stis,

T di - stis, Vi - si - o - nem quam vi - di - stis,

B Vi - si - o - nem quam vi - di - stis,

Pno. Red.

20

24 *f*

S Vi - si - o - nem quam vi - di - stis, _____

A Vi - si - o - nem quam vi - di - stis, _____

T Vi - si - o - nem quam vi - di - stis, _____

B Vi - si - o - nem quam vi - di - stis, _____

Pno. Red. *f*

32 *p*

S quam vi - di - stis, _____ ne - mi - ni di - xe - ri - tis,

A quam vi - di - stis, _____ ne - mi - ni di - xe - ri - tis,

T quam vi - di - stis, _____ ne - mi - ni *mp*

B quam vi - di - stis, _____ ne - mi -

Pno. Red. *p* *mp*

35

S *mp* ne - mi - ni *mf* di - xe - ri - tis, *p*

A *mp* ne - mi - ni *mf* di - xe - ri - tis, *p*

T *mp* di - xe - ri - tis, *mf* di - xe - ri - tis, *p*

B ni di - xe - ri - tis, *mf* *p*

Pno. *mp* *mf* *p*
Red.

43

S do - nec a mor - tu - is *pp* do - nec a mor - tu - is

A do - nec a mor - tu - is *pp* do - nec a mor - tu - is

T do - nec do - nec a mor - tu - is *pp*

B do - nec a mor - tu - is *pp* do - nec a mor - tu - is

Pno. *pp*
Red.

50 *f*

S re - sur - gat re - sur - gat Fi - li - us

A re - sur - gat re - sur - gat Fi - li - us

T re - sur - gat re - sur - gat Fi - li - us

B re - sur - gat re - sur - gat Fi - li - us

Pno. Red.

57 *p*

S ho - mi - nis.

A ho - mi - nis.

T ho - mi - nis.

B ho - mi - nis.

Pno. Red.

Tempo I ♩ . ~ 56

~4 seconds

S

A

T

B

Stagger entrances ad libitum,
each singer in their own rhythm
p (not together)

Vi - si - o - nem

Vi - si - o - nem

~4 seconds

Pno. Red.

Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

p

simile

♩ . = 56

mf

S

A

T

B

Vi - - - si - o - nem

continue repeating with aleatoric rhythm

Vi - - - si - o - nem

continue repeating with aleatoric rhythm

♩ . = 56

Pno. Red.

QUI BIBERIT AQUAM

"Whosoever drinks the water that I shall offer", said the Lord to the Samaritan woman, "shall have within them a spring of water welling up unto eternal life."

John Reager

John 4: 13-14

$\text{♩} = 60$

mp

Soprano
Qui bi - be - rit a - quam, a - - -

Alto
mp
Qui bi - be - rit a - quam, a - - -

Tenor
mp
Qui bi - be - rit a - quam, a - - -

Bass
mp
Qui bi - be - rit a - quam, a - - -

Keyboard Reduction
mp

S
- quam, quam e - go do, *p* Qui bi - be - rit a - quam,

A
quam, quam e - go do,

T
quam, quam e - go do, *p* Qui

B
quam, quam e - go do, *p* Qui bi - be - rit -

Pno. Red.
p

16

S
quam e - go do,

A
p
Qui bi - be - rit a - quam, quam e - go do,

T
8
bi - be - rit quam e - go do,

B
a - quam, quam e - go do, di - *mf*

Pno.
Red.
mf

22

S
mf
di - cit Do - mi - nus di - cit Do - mi - nus Sa - ma - ri - ta - nae,

A
mf
di - cit Do - mi - nus di - cit Do - mi - nus Sa - ma - ri - ta - nae,

T
8
mf
di - cit Do - mi - nus di - cit Do - mi - nus Sa - ma - ri - ta - nae,

B
- cit Do - mi - nus di - cit Do - mi - nus Sa - ma - ri - ta - nae,

Pno.
Red.
mf

30 *mp*

S
fi - et in e - o fi - et in e - o

A
mp
fi - et in e - o fi - et in e - o

T
mp
fi - et in e - o fi - et in e - o

B
mp
fi - et in e - o fi - et in e - o

Pno. Red.
mp

35 *mf*

S
fons a - quae sa - lien - tis

A
mf
fons a - quae sa - lien - tis

T
mf
fons a - quae sa - lien - tis

B
mf
fons a - quae sa - lien - tis

Pno. Red.
mf

39

S *p* fons a - quae sa - lien - tis *mf* in

A *p* fons a - quae sa - lien - tis

T *p* fons a - quae sa - lien - tis

B *p* fons a - quae sa - lien - tis

Pno. Red. *p* *mf*

44

S *f* vi - tam ae - ter - nam. in vi - tam ae - ter - nam.

A *mf* in vi - tam ae - ter - nam. *f*

T *mf* in vi - tam ae - ter - nam. *f*

B *mf* in vi - tam ae - ter - nam. *f*

Pno. Red. *f*

PASSER INVENIT SIBI DOMUM

The sparrow has found herself a home, and the turtle dove a nest in which to lay her young: at your altars,
O Lord of hosts, my King and my God! Blessed are they who dwell in your house, they shall praise you for ever and ever.

Ps 84: 3-4

John Reager

$\text{♩} = 88, \text{♩} = 176$
3+2

mp

Soprano
Pas-ser in-ve-nit si-bi do-mum,

Alto
mp
Pas-sér in-ve-nit si-bi do-mum,

Tenor
mp
Pas-ser in-ve-nit si-bi do-mum,

Bass
mp
Pas-ser in-ve-nit si-bi do-mum,

Keyboard
Reduction
mp

$\text{♩} = 88, \text{♩} = 176$
3+2

3+2+2

S
f Pas-ser in-ve-nit si-bi do-mum, *p* et tur-tur ni-dum, —

A
f Pas-ser in-ve-nit si-bi do-mum, *p* et tur-tur ni-dum, —

T
f Pas-ser in-ve-nit si-bi do-mum, *p* et tur-tur ni-dum, —

B
f Pas-ser in-ve-nit si-bi do-mum, *p* et tur-tur ni-dum, —

Pno.
Red.
f *p*

12

mf *mp*

S u - bi re - po - nat pul - los su - os: al - ta - ri - a tu -

A u - bi re - po - nat pul - los su - os: al - ta - ri - a tu -

T u - bi re - po - nat pul - los su - os: al - ta - ri - a tu -

B u - bi re - po - nat pul - los su - os: al - ta - ri - a tu -

Pno. Red.

13

p *mf*

S a al - ta - ri - a tu - a Do - mi - ne vir - tu -

A a al - ta - ri - a tu - a

T a al - ta - ri - a tu - a

B a al - ta - ri - a tu - a

Pno. Red.

24

S
tum, Rex me - us, *p*

A
mf Do - mi - ne vir - tu - tum, Rex me - us, *p*

T
mf Do - mi - ne vir - tu - tum, Rex me - us, *p*

B
mf Do - mi - ne vir - tu - tum, Rex me - us, *p*

Pno. Red. *p*

30

S
et De - us me - us: Rex me - us, et De - us me - us:

A
Rex me - us, et De - us me - us:

T
Rex me - us, et De - us me - us:

B
Rex me - us, et De - us me - us:

Pno. Red.

S
A
T
B

f

be - a - ti be - a - ti be - a - ti be - a -

be - - - a - ti be - - - a - ti

be - - - a - ti be - - - a - ti

be - - - a - ti be - - - a - ti

Pno. Red.

S
A
T
B

pp *mp*

ti qui ha - bi - tant in do - mo - tu - - -

pp *mp*

be - a - - - qui ha - bi - tant in do - mo - tu -

pp *mp*

be - a - - ti qui ha - bi - tant in do - mo tu -

pp *mp*

be - a - - ti qui ha - bi - tant in

Pno. Red.

3 + 2 + 2

50

S
a, in sae-cu-li lau-da-bunt te. qui ha-bi-tant

A
a, in sae-cu-li lau-da-bunt te. qui ha-bi-tant

T
a, in sae-cu-li lau-da-bunt te. qui ha-bi-tant

B
do-mo tu-a, in sae-cu-li lau-da-bunt te. qui ha-bi-tant

Pno. Red.

50

S
in do-mo tu-a, be-a-ti be-a-ti

A
in do-mo tu-a, be-a-ti

T
in do-mo tu-a, be-a-ti

B
in do-mo tu-a, be-a-ti

Pno. Red.

68 *sub. p*

S qui ha - bi - tant in do - mo tu - a,

A *sub. p* qui ha - bi - tant in do - mo tu - a, *f* in sae - cu - li lau - da - bunt te.

T *p* qui ha - bi - tant in do - mo tu - a, *f* in sae - cu - li lau -

B qui ha - bi - tant in do - mo tu - a, *f* in sae - cu - li lau - da - bunt

Pno. Red. *sub. p* *f*

69 *f*

S in sae - cu - li lau - da - bunt te. in sae - cu - li lau - da - bunt te.

A in sae - cu - li lau - da - bunt te. in sae - cu - li lau - da - bunt da - bunt te.

T da - bunt te. in sae - cu - li lau - da - bunt te.

B te. in sae - cu - li lau - da - bunt te. in sae - cu - li lau - da - bunt te.

Pno. Red. *f*

$\text{♩} = 60$

p *pp*

S
in sae - cu - li lau - da - bunt lau - da - bunt te.

p *pp*

A
in sae - cu - li lau - da - bunt lau - da - bunt te.

p *pp*

T
in sae - cu - li lau - da - bunt lau - da - bunt te.

p *pp*

B
in sae - cu - li lau - da - bunt lau - da - bunt te.

$\text{♩} = 60$

Pno.
Red.

LUTUM FECIT

The Lord made some clay with his spittle, and he spread it over my eyes;
and I went forth, I washed myself, I began to see, and I put my faith in God.

John 9: 16, 11, 38

John Reager

Joyful
♩ = 88; ♪ = 58

mf *mp* *f*

Soprano
Lu-tum fe - cit ex spu-to Do - mi - nus, Lu - tum

Alto
Lu-tum fe - cit ex spu-to Do - mi - nus, Lu - tum

Tenor
Lu-tum fe - cit ex spu-to Do - mi - nus, Lu - tum

Bass
Lu-tum fe - cit ex spu-to Do - mi - nus, Lu - tum

Joyful
♩ = 88; ♪ = 58

mf *mp* *f*

Keyboard Reduction

S
fe - cit ex spu - to Do - mi - nus, *p*

A
fe - cit ex spu - to Do - mi - nus, *p*

T
fe - cit ex spu - to Do - mi - nus, *p* Lu - tum *mp*

B
fe - cit ex spu - to Do - mi - nus, *p*

Pno. Red.
p *mp*

mp

S Lu - tum fe - cit ex spu - to Do - mi - nus, Lu - tum fe - cit

mp

A Lu - tum fe - cit ex spu - to Do - mi - nus, Lu - tum fe - cit

T fe - cit ex spu - to Do - mi - nus, Lu - tum fe - cit

mp

B Lu - tum fe - cit ex spu - to Do - mi - nus,

Pno. Red.

mf *p*

S et li - ni - vit o - cu - los me - os: et

mf *p*

A et li - ni - vit o - cu - los me - os: et

mf *p*

T et li - ni - vit o - cu - los me - os: et

mf *p*

B et li - ni - vit o - cu - los me - os: et

Pno. Red.

22

S
li - ni - vit o - cu - los me - os: _____

A
li - ni - vit o - cu - los me - os: _____

T
li - ni - vit o - cu - los me - os: _____

B
li - ni - vit o - cu - los me - os: _____

Pno. Red.

26

S
et a - bi - i, et la - vi, et a - bi - i, et la - vi,

A
et a - bi - i, et la - vi, et a - bi - i, et la - vi,

T
et a - bi - i, et la - vi, et a - bi - i,

B
et a - bi - i, et la - vi, et a -

Pno. Red.

31

S et a - bi - i, et la - vi, et a - bi - i, et la - vi,

A et a - bi - i, et la - vi,

T et la - vi, et a - bi - i, et la - vi,

B bi - i, et la - vi, et a - bi - i, et la - vi,

Pno. Red.

35

S et vi - di, et cre - di - di

A et vi - di, et cre - di - di

T et vi - di, et cre - di - di

B et vi - di, et cre - di - di

Pno. Red.

48 *mp* <

S et vi - di, et cre - di - di De - o. cre - di - di

A *mp* < et vi - di, et cre - di - di De - o. cre - di - di

T *mp* < et vi - di, et cre - di - di De - o. cre - di - di

B *mp* < et vi - di, et cre - di - di De - o. cre - di - di

Pno. Red. *mp* <

51 *f* *calando pp*

S De - o. cre - di - di De - o.

A *f* *pp* De - o. cre - di - di De - o.

T *f* *pp* De - o. cre - di - di De - o.

B *f* *pp* De - o. cre - di - di De - o.

Pno. Red. *f* *calando pp*

JERUSALEM, QUAE AEDIFICATUR

Jerusalem, built as a city whose parts are bound firmly together!
It is there that the tribes go up, the tribes of the Lord, to give thanks unto your name, O Lord.

Psalm 122: 3-4

John Reager

The score is divided into two systems. The first system features four vocal parts (Soprano, Alto, Tenor, Bass) and a Keyboard Reduction. The vocal parts begin with a rest for approximately 6 seconds, then enter with the lyrics "Je - ru - sa - lem, ___". The Soprano part includes the instruction "Stagger entrances ad libitum, each singer in their own rhythm (not together)" and "continue repeating with aleatoric rhythm". The Keyboard Reduction also includes "Stagger entrances ad libitum, each singer in their own rhythm (not together)" and "continue repeating with aleatoric rhythm". The second system features the same four vocal parts and Keyboard Reduction. The vocal parts begin with a rest for approximately 6 seconds, then enter with the lyrics "Je - ru - sa - lem, ___". The Keyboard Reduction also includes "Stagger entrances ad libitum, each singer in their own rhythm (not together)" and "continue repeating with aleatoric rhythm".

System 1:

- Soprano:** ~6 seconds rest, then *p* Je - ru - sa - lem, ___ (continue repeating with aleatoric rhythm)
- Alto:** *p* Je - ru - sa - lem, ___ (continue repeating with aleatoric rhythm)
- Tenor:** ~6 seconds rest, then *p* Je - ru - sa - lem, ___ (continue repeating with aleatoric rhythm)
- Bass:** ~6 seconds rest, then *p* Je - ru - sa - lem, ___ (continue repeating with aleatoric rhythm)
- Keyboard Reduction:** ~6 seconds rest, then *p* Je - ru - sa - lem, ___ (continue repeating with aleatoric rhythm)

System 2:

- Soprano:** *f* quae ae - di - fi - ca - tur ut ci - vi - tas, ___ (più mosso *p* ci - vi - tas, ___)
- Alto:** *f* quae ae - di - fi - ca - tur ut ci - vi - tas, ___ (più mosso *p* ci - vi - tas, ___)
- Tenor:** *f* quae ae - di - fi - ca - tur ut ci - vi - tas, ___ (più mosso *p* ci - vi - tas, ___)
- Bass:** *f* quae ae - di - fi - ca - tur ut ci - vi - tas, ___ (più mosso *p* ci - vi - tas, ___)
- Keyboard Reduction:** *f* quae ae - di - fi - ca - tur ut ci - vi - tas, ___ (più mosso *p* ci - vi - tas, ___)

10 *mf*

S Je - ru - sa - lem, quae ae - di - fi - ca - tur ut ci - vi - tas,

A *mf*
Je - ru - sa - lem, quae ae - di - fi - ca - tur ut ci - vi - tas, cu -

T *mf*
Je - ru - sa - lem, quae ae - di - fi - ca - tur ut ci - vi - tas, cu - jus

B *mf*
Je - ru - sa - lem, quae ae - di - fi - ca - tur ut

Pno. Red. *mf*

16

S cu - jus par - ti - ci - pa - ti - o e - jus in

A
jus par - ti - ci - pa - ti - o e - jus in id - ip -

T
par - ti - ci - pa - ti - o e - jus in id - ip - sum:

B
ci - vi - tas, - cu - jus par - ti - ci - pa - ti - o

Pno. Red.

23

S id - ip - sum: Je - ru - sa - lem, quae ae - di - fi - ca - tur ut

A sum: Je - ru - sa - lem, quae ae - di - fi - ca - tur ut ci - vi - tas,

T Je - ru - sa - lem, quae ae - di - fi - ca - tur ut ci - vi - tas, cu -

B e - jus in id - ip - sum: Je - ru - sa - lem, quae ae - di - fi -

Pno. Red.

29

S ci - vi - tas, cu - jus par - ti - ci - pa - ti - o

A cu - jus par - ti - ci - pa - ti - o e - jus in

T jus par - ti - ci - pa - ti - o e - jus in id - ip -

B ca - tur ut ci - vi - tas, cu - jus par - ti - ci - pa - ti -

Pno. Red.

36

S *mp*
e - jus in id - ip - sum: il - luc e - nim

A
id - ip - sum:

T *mp*
sum: in id - ip - sum: il - luc e - nim as - cend - e -

B
o e - jus in id - ip - sum:

Pno. Red. *mp*

42

S
as - cend - e - runt il - luc e - nim as - cend - e - runt

A *mp*
il - luc e - nim as - cend - e - runt as - cend - e - runt

T
runt *mp* il - luc e - nim as - cend - e - runt tri - bus,

B
il - luc e - nim as - cend - e - runt tri - bus,

Pno. Red.

47 *f*

S tri - bus Do - mi - ni, tri - bus Do - mi - ni, _____

A *f*
tri - bus Do - mi - ni, tri - bus Do - mi - ni, _____

T *f*
tri - bus Do - mi - ni, tri - bus Do - mi - ni, _____

B *f*
tri - bus Do - mi - ni, tri - bus Do - mi - ni, _____

Pno. *f*
Red. *f*

~6 seconds *p* Stagger entrances ad libitum, each singer in their own rhythm (not together)

~6 seconds continue repeating with aleatoric rhythm

~6 seconds

52 *p*

S ad con - fi - ten - dum

A *p simile*
ad con - fi - ten - dum

T *p simile*
ad con - fi - ten - dum

B *p simile*
ad con - fi - ten - dum

Pno. *p* Stagger entrances ad libitum, each singer in their own rhythm (not together)

~6 seconds

~6 seconds *sim. p*

~6 seconds *sim.*

continue repeating with aleatoric rhythm

♩ = 60

S *f* no - mi - ni tu - o, *mf* Do - mi - ne.

A *f* no - mi - ni tu - o, *mf* Do - mi - ne.

T *f* no - mi - ni tu - o, *mf* Do - mi - ne.

B *f* no - mi - ni tu - o, *mf* Do - mi - ne.

Pno. Red. *f* *mf*

♩ = 60

S *p* Do - mi - ne. *pp* Do - mi - ne.

A *p* Do - mi - ne. *pp* Do - mi - ne.

T *p* Do - mi - ne. *pp* Do - mi - ne.

B *p* Do - mi - ne. *pp* Do - mi - ne.

Pno. Red. *p* *pp*

OPORTET TE FILI GAUDERE

My son, you should rejoice; for your brother who was dead
has come back to life; he was lost and he has been found.

Luke 15: 32

John Reager

The musical score is written for Soprano, Alto, Tenor, Bass, and Keyboard Reduction. The tempo is marked $\text{♩} = 66$. The key signature is one sharp (F#). The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The lyrics are: "O - por - tet te fi - li gau - de - re, O - por - tet te fi - li gau - de - re, —" and "— qui - a fra - ter qui - a fra - ter tu - us mor - tuus fu - e - rat, mor - tu - us fu - e - rat, —". The vocal parts are marked with *mp* (mezzo-piano) and the keyboard reduction is marked with *p* (piano) and *mp*. The score includes a variety of note values, rests, and dynamic markings.

Soprano
Alto
Tenor
Bass
Keyboard Reduction

S
A
T
B
Pno. Red.

16 *(p)*

S
qui-a fra - ter qui-a fra - ter tu-us mor - tu-us fu - e - rat, mor - tu-us fu - e - rat, —

A
(p)
qui-a fra - ter qui-a fra - ter tu-us mor - tu-us fu - e - rat, mor - tu-us fu - e - rat, —

T
fra - ter qui-a fra - ter tu-us mor - tu-us fu - e - rat, mor - tu-us fu - e - rat, —

B
fra - ter qui-a fra - ter tu-us mor - tu-us fu - e - rat, mor - tu-us fu - e - rat, —

Pno. Red.

22 *mf* *mp*

S
— O - por - tet te — fi - li gau - de - re, qui-a fra - ter —

A
mf *mp*
— O - por - tet te — fi - li gau - de - re, qui-a fra - ter —

T
mf *mp*
— O - por - tet te — fi - li gau - de - re, qui-a fra - ter —

B
mf *mp*
— O - por - tet te — fi - li gau - de - re, qui-a fra - ter —

Pno. Red.

29

S
 — tu - us mor - tu - us fu - e - rat, ——— *p* O - por - tet

A
 — tu - us mor - tu - us fu - e - rat, ——— *p* O - por - tet te fi - li

T
 — tu - us mor - tu - us fu - e - rat, ——— *p* O - por - tet te fi - li gau - de - re, ———

B
 — tu - us mor - tu - us fu - e - rat, ———

Pno. Red.

36

S
 te fi - li gau - de - re, ——— *mf* qui - a fra - ter qui - a fra - ter tu - us

A
 gau - de - re, ——— *mf* qui - a fra - ter qui - a fra - ter tu - us

T
 ——— *p* *mf* qui - a fra - ter qui - a fra - ter tu - us

B
 O - por - tet te fi - li gau - de - re, ——— *mf* qui - a fra - ter qui - a fra - ter tu - us

Pno. Red.

42

S *mp* mor - tu - us fu - e - rat, *p* mor - tu - us fu - e - rat, *mf* et re - vi - xit;

A *mp* mor - tu - us fu - e - rat, *p* mor - tu - us fu - e - rat, *mf* et re - vi - xit;

T *mp* mor - tu - us fu - e - rat, *p* mor - tu - us fu - e - rat, *mf* et re - vi - xit;

B *mp* mor - tu - us fu - e - rat, *p* mor - tu - us fu - e - rat, *mf* et re - vi - xit;

Pno. Red. *mp* *p* *mf*

50

S *p* et re - vi - xit; *mp* pe - ri - e - rat, *mf* pe - ri - e - rat, *mf* pe - ri - e - rat,

A *p* et re - vi - xit; *mp* pe - ri - e - rat, *mf* pe - ri - e - rat, *mf* pe - ri - e - rat,

T *p* et re - vi - xit; *mp* pe - ri - e - rat, *mf* pe - ri - e - rat, *mf* pe - ri - e - rat,

B *p* et re - vi - xit; *mp* pe - ri - e - rat, *mf* pe - ri - e - rat, *mf* pe - ri - e - rat,

Pno. Red. *p* *mp* *mf*

59

f *mf*

S et in - ven - tus est. et in - ven - tus

A et in - ven - tus est. et in - ven - tus

T et in - ven - tus est. et in - ven - tus

B et in - ven - tus est. et in - ven - tus

Pno. Red.

65

p

S est. in - ven - tus est.

A est. in - ven - tus est.

T est. in - ven - tus est.

B est. in - ven - tus est.

Pno. Red.

VIDENS DOMINUS

When the Lord saw the sisters of Lazarus in tears near the tomb, he wept in the presence of the Jews and cried:
"Lazarus, come forth." And out he came, hands and feet bound, the man who had been dead for four days.

John 11: 33, 35, 39, 43

John Reager

recitative
♩ ~ 60 *with heaviness, but not too slow*

Soprano *p*
Vi - dens Do - mi - nus flan - tes so - ro - res La - za - ri ad mo - nu - men - tum,

Alto *p*
Vi - dens Do - mi - nus flan - tes so - ro - res La - za - ri ad mo - nu - men - tum,

Tenor *p*
Vi - dens Do - mi - nus flan - tes so - ro - res La - za - ri ad mo - nu - men - tum,

Bass *p*
Vi - dens Do - mi - nus flan - tes so - ro - res La - za - ri ad mo - nu - men - tum,

Keyboard Reduction *p*

~4 seconds
Stagger entrances ad libitum, each singer in their own rhythm (not together) *p*

S
la - cri - ma - tus est co - ram Ju - dae - is, la - cri - ma - tus est

A
la - cri - ma - tus est co - ram Ju - dae - is, la - cri - ma - tus est

T
la - cri - ma - tus est co - ram Ju - dae - is,

B
la - cri - ma - tus est co - ram Ju - dae - is,

~4 seconds
Stagger entrances ad libitum, each singer in their own rhythm (not together) *p*

Alto
continue repeating with aleatoric rhythm

Pno. Red. *p*
continue repeating with aleatoric rhythm

5

continue repeating with aleatoric rhythm

$\text{♩} = 60$

(cut off) *mf*

S Vi - dens Do - mi - nus

A Vi - dens Do - mi - nus

T *mf* la - cri - ma - tus est co - ram Ju - dae - is, Vi - dens Do - mi - nus

B *mf* la - cri - ma - tus est co - ram Ju - dae - is, Vi - dens Do - mi - nus

Pno. Red. *mf*

(cut off) *mf*

10

S *p* flan - tes so - ro - res La - za - ri ad mo - nu - men - tum, la - cri - ma - tus

A *p* flan - tes so - ro - res La - za - ri ad mo - nu - men - tum, la - cri - ma - tus

T *p* flan - tes so - ro - res La - za - ri ad mo - nu - men - tum, la - cri - ma - tus

B *p* flan - tes so - ro - res La - za - ri ad mo - nu - men - tum, la - cri - ma - tus

Pno. Red. *p*

18

S
est co - ram Ju - dae - is, et cla - ma - bat: *f*

A
est co - ram Ju - dae - is, et cla - ma - bat: *f*

T
8 est co - ram Ju - dae - is, et cla - ma - bat: *f*

B
est co - ram Ju - dae - is, et cla - ma - bat: *f*

Pno. Red.

~4 seconds

~4 seconds

~4 seconds

~4 seconds

Stagger entrances ad libitum, each singer in their own rhythm

p (not together)

La - za - re, —

Stagger entrances ad libitum, each singer in their own rhythm

p (not together)

La - za - re, —

La - za - re, ve - ni fo - ras: *f*

La - za - re, ve - ni fo - ras: *f*

La - za - re, ve - ni fo - ras: *f*

La - za - re, ve - ni fo - ras: *f*

Stagger entrances ad libitum, each singer in their own rhythm

p (not together)

La - za - re, ve - ni fo - ras: *f*

La - za - re, ve - ni fo - ras: *f*

La - za - re, ve - ni fo - ras: *f*

La - za - re, ve - ni fo - ras: *f*

Pno. Red.

S
A
T
B

f

et pro - di - it et pro - di - it _____

f

et pro - di - it et pro - di - it _____

f

et pro - di - it et pro - di - it _____

f

et pro - di - it et pro - di - it _____

Pno.
Red.

S
A
T
B

p *mf*

li - ga - tis ma - ni - bus et pe - di - bus, _____

p *mf*

li - ga - tis ma - ni - bus et pe - di - bus, _____

p *mf*

li - ga - tis ma - ni - bus et pe - di - bus, _____

p *mf*

li - ga - tis ma - ni - bus et pe - di - bus, _____

Pno.
Red.

p **Largo** *pp*

S
qui fu - e - rat qua - tri - du - a - nus mor - tu - us.

A
qui fu - e - rat qua - tri - du - a - nus mor - tu - us.

T
qui fu - e - rat qua - tri - du - a - nus mor - tu - us.

B
qui fu - e - rat qua - tri - du - a - nus mor - tu - us.

Pno.
Red.

p **Largo** *pp*

QUI MIHI MINISTRAT

If one would serve me, let them follow me;
wherever I am, my servant will be there too.

John 12:26

John Reager

Agitato $\text{♩} = 96$

Soprano
f Qui mi-hi mi-ni-strat, *mp* me se - qua - - -

Alto
f Qui mi-hi mi-ni-strat,

Tenor
f Qui mi-hi mi-ni-strat, *mp* Qui mi-hi mi-ni-strat, *mp* me se - qua - tur:

Bass
f Qui mi-hi mi-ni-strat, *mp* Qui mi-hi mi-ni-strat,

Keyboard Reduction
f *mp*

S
mf tur: Qui mi-hi mi-ni-strat, me se - qua - tur: _____

A
mp Qui mi-hi mi-ni-strat, *mf* Qui mi-hi mi-ni-strat, me se - qua - tur:

T
mf me se - qua - tur: me se - qua - tur: Qui mi-hi mi-ni-strat,

B
mp me se - qua - tur: me se - qua - tur: *mf* Qui mi-hi mi-ni-strat,

Pno. Red.
mf

sub. calmo $\text{♩} = 60$ **Tempo Primo**

S *f* me se-qua - tur: _____ *mp* me se-qua - tur: _____ *f* Qui mi - hi mi - ni-strat,

A *f* me se-qua - tur: _____ *mp* me se-qua - tur: _____ *f* Qui mi - hi mi - ni-strat,

T *f* me se-qua - tur: _____ *mp* me se-qua - tur: _____ *f* Qui mi - hi mi - ni-strat,

B *f* me se-qua - tur: _____ *mp* me se-qua - tur: _____ *f* Qui mi - hi mi - ni-strat,

Pno. Red. *f* *mp* *f*

S *mp* Qui mi - hi mi - ni-strat, me se - qua - tur: Qui mi - hi mi - ni-strat,

A *mp* me se - qua - tur: Qui mi - hi mi - ni-strat, *mf* Qui mi - hi

T *mp* me se - qua - tur: me se - qua - tur: me se -

B *mp* me se - qua - tur: me se - qua - tur: me se - qua - tur: me se -

Pno. Red. *mp* *mf*

27 *mf* *calmo* $\text{♩} = 60$ *f*

S Qui mi - hi mi - ni - strat, me se - qua - tur: me se - qua - tur: _____

A mi - ni - strat, me se - qua - tur: _____ me se - qua - tur: _____

T 8 qua - tur: *mf* Qui mi - hi mi - ni - strat, me se - qua - tur: _____

B qua - tur: Qui mi - hi mi - ni - strat, me se - qua - tur: _____ *calmo* $\text{♩} = 60$ *f*

Pno. Red.

~4 seconds

Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

continue repeating with aleatoric rhythm

33 *mp* *p* *mp* *p*

S me se - qua - tur: _____ et u - bi e - go sum, _____

A me se - qua - tur: _____ et u - bi e - go sum, _____

T 8 me se - qua - tur: _____

B me se - qua - tur: _____

Pno. Red.

~4 seconds

~4 seconds

p Stagger entrances ad libitum,
each singer in their own rhythm
(not together)

simile
continue repeating with aleatoric rhythm

37

S
A
T
B

continue repeating with aleatoric rhythm

mf

et u - bi e - - - - go sum,

mf

et u - bi e - - - - go sum,

37

Pno.
Red.

mf

continue repeating with aleatoric rhythm

Tempo Primo

38

S
A
T
B

f

et u - bi e - go sum, *mf* il - lic et mi - ni - ster me - us

f

et u - bi e - go sum, il - lic et mi - ni - ster

f *mf*

et u - bi e - go sum, et u - bi e - go

f

et u - bi e - go sum,

Tempo Primo

38

Pno.
Red.

f *mf*

44

S
e - rit. il - lic et mi - ni - ster me - - - us

A
me - us e - rit. il - lic et mi - ni - ster

T
sum, il - lic et mi - ni - ster me - us

B
mf il - lic et mi - ni - ster me - us e - rit. il - lic et

Pno. Red.
mf

50 *calmo* $\text{♩} = 60$

S
e - rit. il - lic et mi - ni - ster me - - - us

A
p me - us e - rit. il - lic et mi - ni - ster me - - - us

T
p e - rit. il - lic et mi - ni - ster me - - - us

B
p mi - ni - ster il - lic et mi - ni - ster me - - - us

Pno. Red.
p *calmo* $\text{♩} = 60$

NEMO TE CONDEMNAVIT

"Woman, has no one condemned you?" - "No one, Lord."
"Neither do I condemn you; go and sin no more."

John 8: 10-11

John Reager

p $\text{♩} = 66$

Soprano
Ne - mo te con-dem-na - vit, mu - li - er? _____ mu - li - er? _____

Alto
Ne - mo te con-dem-na - vit, mu - li - er? _____ mu - li - er? _____

Tenor
Ne - mo te con-dem-na - vit, mu - li - er? _____ mu - li - er? _____

Bass
Ne - mo te con-dem-na - vit, mu - li - er? _____ mu - li - er? _____

Keyboard Reduction
p $\text{♩} = 66$

$\text{♩} = 72$

S
Ne - mo te con - dem - na - vit, mu - li - er? Ne - mo, Do - mi - ne.

A
Ne - mo te con - dem - na - vit, mu - li - er? Ne - mo, Do - mi - ne.

T
Ne - mo te con - dem - na - vit, mu - li - er? Ne - mo, Do - mi - ne. _____

B
Ne - mo te con - dem - na - vit, mu - li - er? Ne - mo, Do - mi - ne.

Pno. Red.
 $\text{♩} = 72$

12

S
Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne.

A
Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne.

T
Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne.

B
Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne. Ne - mo, Do - mi - ne.

Pno. Red.

15

$\text{♩} = 80$

S
Nec e - go te con - dem - na - bo: *cresc.* *f* < > *p*

A
Nec e - go te con - dem - na - bo: *cresc.* *f* < > *p*

T
Nec e - go te con - dem - na - bo: *cresc.* *f* < > *p*

B
Nec e - go te con - dem - na - bo: *cresc.* *f* < > *p*

Pno. Red.

$\text{♩} = 80$

27 *mf* *dim.* *p* *mp*

S Nec e - go te con - dem - na - bo: I - am

A *mf* *dim.* *p* *mp*

A Nec e - go te con - dem - na - bo: I - am am - pli -

T *mf* *dim.* *p* *mp*

T Nec e - go te con - dem - na - bo: I - am am - pli - us no -

B *mf* *dim.* *p* *mp*

B Nec e - go te con - dem - na - bo: I - am am - pli - us no - li pec -

Pno. Red.

34

S am - pli - us no - li pec - ca - re. no - li pec - ca - re. I - am

A us no - li pec - ca - re. no - li pec - ca - re. I - am am - pli -

T li pec - ca - re. no - li pec - ca - re. I - am am - pli - us no -

B ca - re. no - li pec - ca - re. I - am am - pli - us no - li pec -

Pno. Red.

40

S
am - pli - us no - li pec - ca - re.

A
us no - li pec - ca - re.

T
li pec - ca - re. no - li pec - ca - re.

B
ca - re. no - li pec - ca - re.

Pno.
Red.

44 *mf*

S
I - am am - pli - us no - li pec - ca - re.

A
mf
I - am am - pli - us no - li pec - ca - re.

T
mf
I - am am - pli - us no - li pec - ca - re.

B
mf
I - am am - pli - us no - li pec - ca - re.

Pno.
Red.
mf

50 $\text{♩} = 66$ *p*

S I - am am-pli - us no - li pec - ca - re.

A I - am am-pli - us no - li pec - ca - re.

T I - am am-pli - us no - li pec - ca - re.

B I - am am-pli - us no - li pec - ca - re.

$\text{♩} = 56$ *pp*

50 $\text{♩} = 66$ *p*

Pno. Red. *pp*

$\text{♩} = 56$ *pp*

PATER, SI NON POTEST

Father, if this cup cannot pass, unless I drink it: thy will be done.

Matthew 26: 42

John Reager

The musical score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The tempo is marked $\text{♩} = 60$ for the first system and $\text{♩} = 80$ for the second. The key signature has two sharps (F# and C#). The vocal parts (Soprano, Alto, Tenor, Bass) and the Keyboard Reduction are all in 4/4 time. Dynamics include *p*, *mf*, and *cresc.*. The lyrics are: "Pat - er, Pat - er, si non po - test po - test" for the first system, and "hic ca - lix trans - i - re, ni - si bi - bam il - lum:" for the second system.

System 1 (Measures 1-4):

- Tempo: $\text{♩} = 60$
- Parts: Soprano, Alto, Tenor, Bass, Keyboard Reduction
- Dynamics: *p*, *mf*, *p*
- Lyrics: Pat - er, Pat - er, si non po - test po - test

System 2 (Measures 5-8):

- Tempo: $\text{♩} = 80$
- Parts: Soprano (S), Alto (A), Tenor (T), Bass (B), Pno. Red.
- Dynamics: *cresc.*
- Lyrics: hic ca - lix trans - i - re, ni - si bi - bam il - lum:

20

mf *mp* *p*

S ni - si bi - bam il - lum: ni - si bi - bam il - lum:

mf *mp* *p*

A ni - si bi - bam il - lum: ni - si bi - bam il - lum:

mf *mp*

T ni - si bi - bam il - lum:

mf *mp*

B ni - si bi - bam il - lum:

Pno. Red.

27

S ni - si bi - bam il - lum:

A ni - si bi - bam il - lum:

p

T ni - si bi - bam il - lum: ni - si bi - bam il - lum:

p

B ni - si bi - bam il - lum: ni - si bi - bam il - lum:

Pno. Red.

35

S *p* *f* *mf* *p*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas tu - a. _____

A *p* *f* *mf*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas tu - a. _____

T *p* *f* *mf*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas tu - a. _____

B *p* *f* *mf*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas tu - a. _____

Pno. Red.
p *f* *mf* *p*

44

S *mp* *mf* *p*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas tu - a. _____

A *mp* *mf*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas

T *mp* *mf*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas

B *mp* *mf*
 fi - at vo - lun - tas tu - a. _____ fi - at vo - lun - tas

Pno. Red.
mp *mf*

~6 seconds

52

S

Stagger entrances ad libitum, each singer in their own rhythm
p (not together)

A

fi - at vo - lun - tas vo - lun - tas tu - a.

continue repeating with aleatoric rhythm

T

Stagger entrances ad libitum, each singer in their own rhythm
p (not together)

B

fi - at vo - lun - tas vo - lun - tas tu - a.

Pno. Red.

~6 seconds

p Stagger entrances ad libitum, each singer in their own rhythm (not together)

~6 seconds

continue repeating with aleatoric rhythm

simile

~6 seconds

54

S

~10 seconds

Stagger entrances ad libitum, each singer in their own rhythm (not together)
p

al niente

A

al niente

T

continue repeating with aleatoric rhythm

al niente

B

Stagger entrances ad libitum, each singer in their own rhythm
p (not together)

continue repeating with aleatoric rhythm

al niente

fi - at vo - lun - tas vo - lun - tas tu - a.

Pno. Red.

~6 seconds

sim.

~10 seconds

sim.

al niente

Performance Notes

These twelve *Lenten Motets* are settings of the communion propers in Lent. Scored for SATB without divisi, suitable for large or small ensembles, the style reflects recent trends in classical choral music, which often features eight or more parts. Close harmony, imitation, and repeating aleatoric patterns help to achieve a fuller sounding texture with only four parts.

For those who are new to aleatoric elements, this is a surprisingly easy way to create a full sounding texture and a sense of rhythmic openness. Because singers are asked to sing in their own rhythm (not together) it is easily achievable by amateur and professional singers. The range of notes in each repeating pattern becomes a mysterious wash of sound, a kind of moving cluster of notes.

Keyboard reductions may be used in rehearsal or performance as desired. Some of the more challenging motets may benefit from “harmonic reinforcement”, especially with amateur groups.

This series follows the *Advent Motets*. Like the current volume, they were inspired by a lifelong love of the motet form (old and modern) and in response to the popularity of *Ego sum vitis* (Easter V, Year C), posted in 2012 as a single work.

Notes on individual motets-

Qui meditabitur in lege Domini (Ash Wednesday)

One of two motets in this series that begins with an *incipit* (introduction taken from Gregorian chant). Although the ending is in F# Lydian, the harmonic style is open and not strictly attached to a mode or scale. Two imitative passages are chromatic and stray from the main key area. With the the words *in tempore suo* (in his time) the key of F# is firmly established. An aleatoric ending adds a sense of mystery along with the raised 4th of the Lydian mode.

Scapulis suis (Lent I)

This is the other motet with an *incipit*. An initial chromatic series of chords depicts the sheltering wings (*ombrabit tibi*). Two phrases of imitation highlight the text *et sub pennis eius* (and under His feathers); the first is modal, the second chromatic. Another chromatic passage builds to a climax temporarily in C. This dissolves back into F# (*veritas eius*).

Visionem quam vidistis (Lent II)

An opening aleatoric section on the word *visionem* introduces a new key F Lydian. This is followed by a six-note scale encompassing three major triads (F, Db, and A) representing the three-person mystery of the Transfiguration (Jesus, Moses, and Elijah). At measure 32, the scale is transposed to D and ends with an F# minor triad on the word *mortuos* (the dead). The key shifts abruptly to a modal sounding D Major *resurgat* (rise up) which then works its way back to F. The ending mirrors the opening.

Qui biberit aquam (Lent III, Year A)

A gentle and mysterious progression begins with cluster chords in A minor moving chromatically until arriving in measure 11 on a Bb “overtone scale” (a.k.a. Lydian dominant). Imitation ensues in this mode until the word *Samaritanae* (Samaritan woman). A new imitative passage in D Dorian follows (*fiet in eo*). The final phrase moves through a series of chords linked by common tones until arriving on C Major (*in vitam aeternam*).

Passer invenit sibi domum (Lent III, Years B and C)

This setting is playful, with a lively tempo in changing odd meters. The apparent key of C Major is deceptive. Successive entrances a perfect fourth apart are slowly moving the key (C-G-D-A). *Ubi reponat pullos suos* (Where she can keep her young) is set in an octatonic scale followed by quartal harmony (chords built on fourths). The opening key and texture return at measure 23, this time ending in more quartal harmony. The word *Beati* (the saints) begins with C Major but as part of an octatonic scale. An extended and jubilant return of the opening texture (*qui habitant in domo tua*-who dwell in your house) leads to a peaceful ending (*in saeculi laudabunt te*-praise you forever).

Lutum fecit (Lent IV, Year A)

Another playful setting, the opening in F has a slight Medieval ring. Staccato passages should not be overemphasized (too short or accented). Measures in either 6/4 or 9/4 measures are in compound time. The ending is a sort of A Minor cluster on the notes B-C-D-E (the A being heard previously in the phrase).

Jerusalem, quae aedificatur (Lent IV, Year B)

The four notes of the previous ending begin an aleatoric pattern for the altos, followed by sopranos, then tenors and basses together. The Phrygian-sounding opening shifts to C Lydian and moves through a chromatic series of chords. A fugato begins at measure 10 with successive entrances moving by fourths and progressing through a

circle-of-fifths-like progression. Imitation on a new subject is introduced with the text *illuc enim ascenderunt* (they will go up). A quotation from the motet *Qui biberit aquam* is heard on the words *Dicit Dominus*. Another aleatoric passage highlights *ad confitendum* (to confess). The closing section recalls measure 4.

Oportet te fili gaudere (Lent IV, Year C)

The parable of the prodigal son. An opening theme is taken from the eponymous chant and sung in imitation. The words *quia frater* (your brother) introduce a second theme sung first by soprano and alto and again by tenor and bass. The text is set a second time in homophony (mm. 23- 32). Imitation from the opening phrase is altered with successive entrances moving by fourths. At measure 33 the gentle *quia frater* theme recurs in all voices on C instead of D. With the words *et revixit* (and was revived) a sense of mystery prevails as the harmonies move in an unstable fashion. The original key returns with the words *et inventus est* (and he was found).

Videns Dominus (Lent V, Year A)

The story of Lazarus. Cluster chords in B Minor introduce the opening phrase set in a measureless recitative-like manner. The harmonies are dark and include low notes, especially in the alto and soprano lines. Sopranos and altos sing aleatoric phrases on the words *lacrimatus est* (He wept), while tenors and basses sing an excerpt of the eponymous chant in unison. The opening lines are next sung in 3/2 time with new harmony. A dramatic and colorful chord sequence accompanies the words *et clamabant*: (and He cried out:). The aleatoric phrases return with the name *Lazare* while tenors and basses sing another passage from the chant *Lazare, veni foras*: (Lazarus, come forth:). A “resurrection” motif sounds with the words *et prodiit* (and he came forth). The closing phrase returns to recitative-like time (who had been for four days...). The final word *mortuus* (dead) is suddenly *largo* and moves slowly to a cadence on B Major.

Qui mihi ministrat (Lent V, Year B)

The opening in B is similar to the motet *Lutum fecit*. In keeping with the text *me sequatur* (follow me), imitation ensues. The subject is chromatic and suggests both quartal and tertial harmony which is unstable. At measure 14 the music is suddenly calm (*subito calmo*) with Bb as the tonal center. A new section begins with a variation of the opening phrase. Imitation resumes at measure 20. An aleatoric passage for sopranos and altos at measure 35 introduces a passage of unison chant by the tenors and basses. There is a third passage of imitation at measure 40. A calm mood returns with the closing phrase *illic et minister meus* (my servant will be there too).

Nemo te condemnavit (Lent V, Year C)

In contrast to the previous motet, the predominant texture is homophonic (chordal). The mood is reminiscent of the motet *oportet te fili gaudere*. A unison canon occurs on the text *iam amplius noli peccare* (go and sin no more). Homophony resumes in the closing section with a gentle cadence on an open fourth (notes B and E).

Pater, si non potest (Passion Sunday)

Beginning with the final notes of the previous motet, a cluster chord implies either B Phrygian or E Minor. The harmony moves through a sequence of distantly related chords linked by common tones. *Nisi bibam illum* (unless I drink from it) has a feeling of gradually ascending and then gently falling back. A chromatic fugato follows on the same text. *Fiat voluntas tua* (Thy will be done) is first sung in homophony, then in the final section as an aleatoric passage for all voices which fades into silence.

-John Reager, Berkeley California, 2024