

For the DeKalb High School Madrigal Singers
Travis Erikson, Director

Procession of the Royal Court

(Instruments indicated by * are optional)

Maestoso ♩ = 90

Tim Blickhan

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Oboe* (or Flute):** Rests throughout the piece.
- Horn in F*:** Rests in the first two measures, then plays a sustained note in the third and fourth measures.
- Trumpets in B_b:** Play a rhythmic pattern starting in the second measure. Dynamics include *f* and *mf*. Includes a *Sim.* (Sustained) marking.
- Trombone* (or Bassoon):** Rests in the first two measures, then plays a sustained note in the third and fourth measures. Dynamic is *mf*.
- Percussion*:** Labeled "Hand Drum or Side Drum", rests throughout.
- CHOIR:** Includes staves for Soprano, Alto, Tenor, and Bass. All parts rest throughout.
- Violin I:** Rests throughout.
- Violin II:** Rests throughout.
- Viola:** Plays a sustained note in the first measure, then rests. Dynamic is *mf*.
- Violoncello:** Plays a sustained note in the first measure, then rests. Dynamic is *mf*.

The score is in 4/4 time with a key signature of two sharps (D major). The tempo is Maestoso at 90 beats per minute.

2

A

Ob. *f*

Hn. *f*

Tpts. *f*

Tbn. *f*

Perc. *f* 3 3 3 3

S
A *mf* Solo (Male or Female)

In dul-ci ju - bi - lo Let us our hom-age show
O Je-su par-vu - le My heart is sore for Thee!

T
B *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

10

Ob.

Hn.

Tpts. (Tpt. 1) *mf*

Tbn.

Perc. *mf* *mp*

S
A *Tutti*
Our heart's joy re - cli - neth In prae - se - pi - o And
Hear me, I be - seech Thee, O pu - er op - ti - me! My

T
B

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *mf* *mp*

4
13

Ob.

Hn.

Tpts.

Tbn.

Perc.

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mp

like a bright star shin - eth
pray - er, let it reach Thee,

Mat - ris in gre - mi - o!
O ___ prin - ceps glo - ri - ae!

3 3 3 3

16

Ob.

mf *f*

1.

Hn.

mf *f*

1.

Tpts.

mf *f*

1.

Tbn.

mf *f*

1.

Perc.

mf *f*

1.

S
A

Al-pha es et O!
Tra-he me post te!

Al-pha es et O!
Tra-he me post te!

1.

T
B

1.

Vln. I

mf *f*

1.

Vln. II

mf *f*

1.

Vla.

mf *f*

1.

Vc.

mf *f*

1.

6
20

Ob.

Hn.

Tpts.

Tbn.

Perc.

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mp

24

Ob.

24

Hn.

24

Tpts.

24

Tbn.

24

Perc.

24

S A

B *mp*
mf Solo (Male or Female)

O pat-ris ca - ri - tas, O na - ti len - i - tas,

mf

24

Vln. I

24

Vln. II

Vla.

Vc.

Ob.

Hn.

Tpts.

Tbn.

Perc.

S
A *Tutti* *mf* *mp*
Deep-ly were we stain - ed Per - nost-ra cri - mi - na But Thou, — Thou hast gain - ed
T
B

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

32

Ob.

Hn.

Tpts.

Tbn.

Perc.

mf *mp* *mf*

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

mp *mf* *mf* *mf*

Coe - lor-um gau - di - a. O that we were there! O that we were there!

Ob.

Hn.

Tpts.

Tbn.

Perc.

S
A

C *mp*
mf Solo or Tutti

U - bi sunt gau - di - a If that they be not there?

T
B

mf

Vln. I

Vln. II

Vla.

Vc.

40

Ob. *mf*

Hn. *mf*

Tpts. *mf*

Tbn. *mf*

Perc. *mf* 3 3 3 3 *mp*

S
A (Tutti) *mf* *mp*

T
B

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp* *mf* *mp*

There are an-gels sing - ing No - va__ can - ti - ca:

12

43

Ob.

Hn.

Tpts.

Tbn.

Perc.

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

46

Ob.

Hn.

Tpts.

Tbn.

Perc.

S
A

T
B

Vln. I

Vln. II

Vla.

Vc.

mf *f* *f* *f*

O that we were there!

O that we were there!

f

f

f

f

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Tim Blickhan

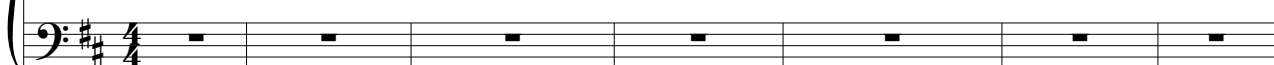
Maestoso $\text{♩} = 90$

Soprano
Alto

Tpts.



Tenor
Bass



A Solo (Male or Female) Tutti Vln. I

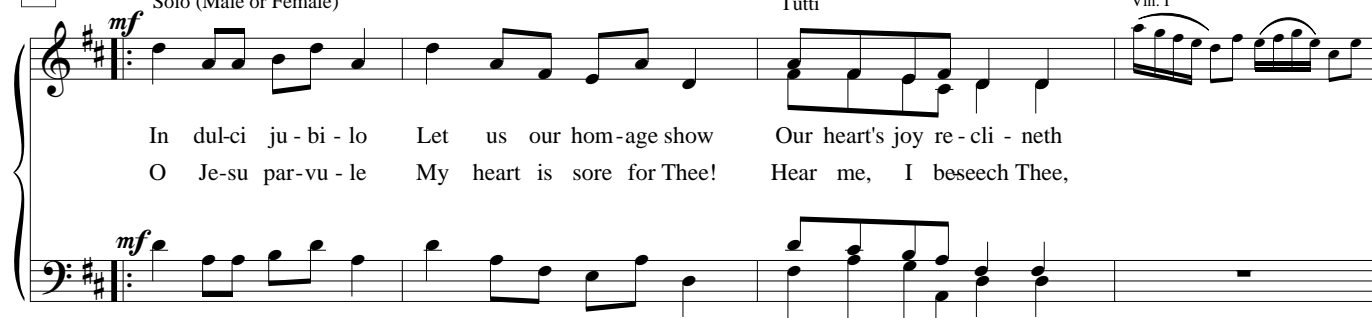
mf

S
A

In dul-ci ju - bi - lo Let us our hom-age show Our heart's joy re - cli - neth
O Je-su par-vu - le My heart is sore for Thee! Hear me, I beseech Thee,

T
B

mf



¹² Vln. I

S
A

In prae - se-pi - o And like a bright star shin - eth Mat - ris in gre - mi - o!
O pu-er op-ti-me! My pray-er, let it reach Thee, O prin-ceps glo - ri - ae!

T
B



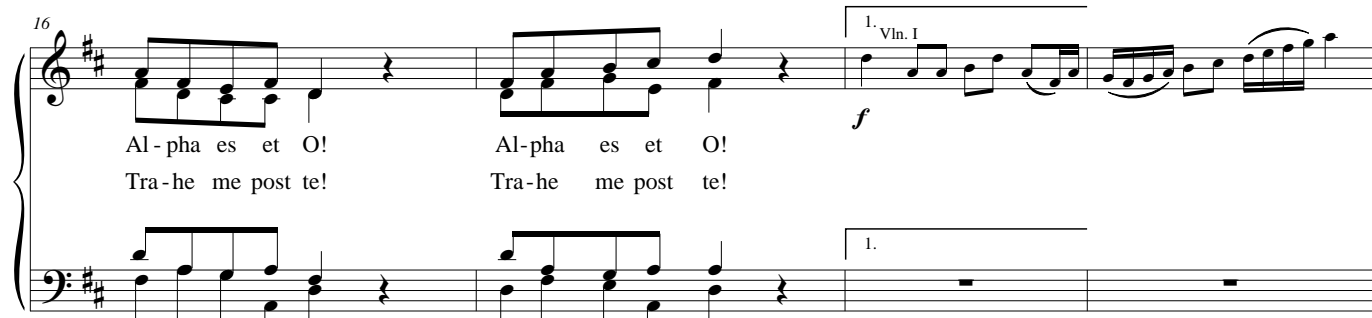
¹⁶ 1. Vln. I

S
A

Al - pha es et O! Al - pha es et O!
Tra - he me post te! Tra - he me post te!

T
B

1.



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Text: *In Dulci Jubilo*, German, ca. 14th c.

English translation: Robert Lucas de Pearsall (1837)

20

S
A

T
B

2. Tpts.

2.

25

S
A

T
B

B Solo (Male or Female) *mf* Tutti Vln. I

O pat-ris ca - ri - tas, O na-ti len - i - tas, Deep-ly were we stain - ed

mf

30

S
A

T
B

Vln. I

Per nost-ra cri - mi - na But Thou, Thou hast gain - ed Coe - lor-um gau - di - a.

34

S
A

T
B

Vln. I

O that we were there! O that we were there!

C Solo or Tutti (Tutti) Vln. I

S
A

mf

U - bi sunt gau - di - a If that they be not there? There are an-gels sing - ing

T
B

mf

42 Vln. I

S
A

No - va can - ti - ca: There the bells are ring - ing

T
B

45

S
A

In Re-gis cu - ri - a. O that we were there! O that we were there!

T
B

f

Oboe (or Flute)

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Procession of the Royal Court

Tim Blickhan

Maestoso ♩ = 90

A

16

mf \curvearrowright *f* *mp*

B

23

29

C

37

44

Horn in F

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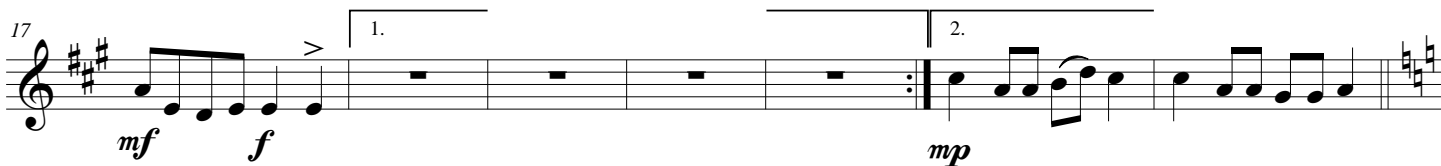
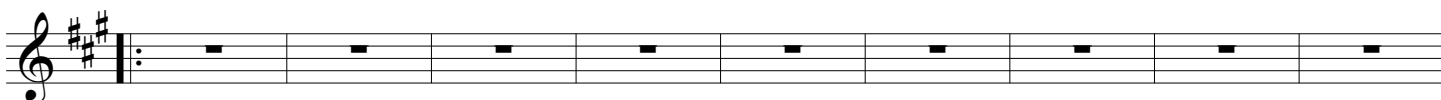
Procession of the Royal Court

Tim Blickhan

Maestoso $\text{♩} = 90$



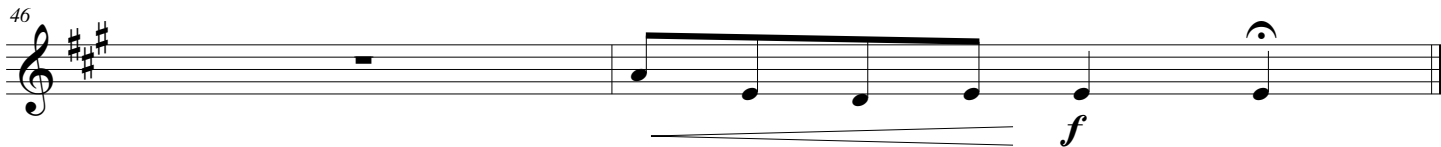
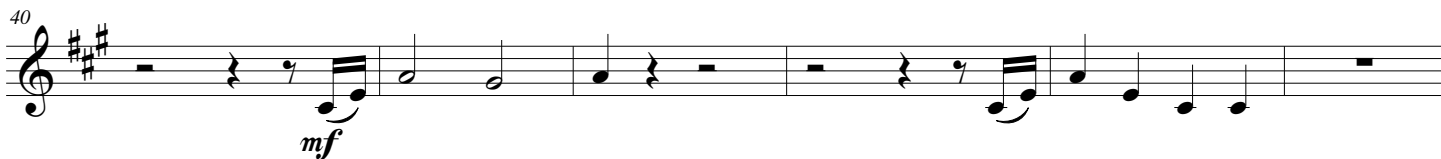
A



B



C



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Trumpets in Bb

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Tim Blickhan

Maestoso ♩ = 90

f

Sim.

A

5

f

mf (Tpt. 1)

11

mf

mf

f

18

1.

2.

mf

B

24

C

31

39

mf

45

f

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Text: *In Dulci Jubilo*, German, ca. 14th c.
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Trombone
(or Bassoon)

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Tim Blickhan

Maestoso ♩ = 90

mf *f*

A

mf *f* *mp*

B

C

mf

f

Percussion

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Procession of the Royal Court

Tim Blickhan

Maestoso ♩ = 90
Hand Drum or Side Drum

7 **A** *f*³

11 *mp* *mf*³

14 *mp* *mf*³ *f*

18 1. 2.

B *mp* *mf*

30 *mp* *mf* **C** *mp*

34 *mf* *mp*

39 *mf*³ *mp*

43 *mf*³ *mp*

46 *mf*³ *f*

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Violin I

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Maestoso ♩ = 90

A

Staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains six measures of whole rests, followed by a half note G4 with a fermata, and a double bar line with repeat dots. A dynamic marking of *f* is placed below the staff.

Staff 2: Treble clef, key signature of two sharps. The staff contains measures 9-13. It begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by a sixteenth-note triplet of G4, A4, B4, then eighth notes C5, B4, A4, G4, and a quarter rest. The piece ends with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. Dynamic markings of *mf* are placed below the staff.

Staff 3: Treble clef, key signature of two sharps. The staff contains measures 14-18. It begins with a sixteenth-note triplet of G4, A4, B4, followed by eighth notes C5, B4, A4, G4, and a quarter rest. This is followed by a sixteenth-note triplet of G4, A4, B4, then eighth notes C5, B4, A4, G4, and a quarter rest. The piece ends with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. Dynamic markings of *mf* and *f* are placed below the staff.

Staff 4: Treble clef, key signature of two sharps. The staff contains measures 19-23. It begins with a sixteenth-note triplet of G4, A4, B4, followed by eighth notes C5, B4, A4, G4, and a quarter rest. This is followed by a sixteenth-note triplet of G4, A4, B4, then eighth notes C5, B4, A4, G4, and a quarter rest. The piece ends with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. Dynamic markings of *f* are placed below the staff.

B

Staff 5: Treble clef, key signature of one flat (Bb). The staff contains measures 24-31. It begins with seven measures of whole rests, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piece ends with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. A dynamic marking of *mp* is placed below the staff.

Staff 6: Treble clef, key signature of one flat. The staff contains measures 32-36. It begins with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by a sixteenth-note triplet of G4, A4, B4, then eighth notes C5, B4, A4, G4, and a quarter rest. The piece ends with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. Dynamic markings of *mp* and *f* are placed below the staff.

C

Staff 7: Treble clef, key signature of two sharps. The staff contains measures 37-42. It begins with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. This is followed by a sixteenth-note triplet of G4, A4, B4, then eighth notes C5, B4, A4, G4, and a quarter rest. The piece ends with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. A dynamic marking of *mf* is placed below the staff.

Staff 8: Treble clef, key signature of two sharps. The staff contains measures 43-47. It begins with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. This is followed by a sixteenth-note triplet of G4, A4, B4, then eighth notes C5, B4, A4, G4, and a quarter rest. The piece ends with a quarter rest, eighth notes G4, A4, B4, and a quarter rest. A dynamic marking of *mf* is placed below the staff.

Violin II

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A

f

9

mf *mf*

15

mf *f* *f*

20

mf *f*

B

mp *mp*

33

mf *f*

C

39

mf *mf*

45

f

Viola

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Maestoso ♩ = 90

A

mf *f*

9

mf *mf*

16

mf *f* *f*

21

mp

B

28

C

35

mf *f*

41

mf *mf* *f*

Violoncello

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Maestoso ♩ = 90

A

mf *f*

9

mp *mf* *mp* *mf*

15

mp *mf* *f* *f*

20

mp

B

mf *f*

32

mf *f*

C

37

mp *mf* *mp*

43

mf *mp* *f*