

Dominus Vobiscum

for SSA voices, a cappella

Orthodox Divine Liturgy

JACOB NARVERUD

Free chant

All voices
(or solo or
small group)

Do - mi - nus - - - vo - - - bis - cum.

4

Pa - cem re - lin - - - quo vo - bis, ut et cum spi - -

8

- - - ri - tu tu - o. A - - - men.

Simply flowing (♩ = ca. 70)

12

S.1
mf

Do - mi - nus, Do - mi - nus vo - - bis - cum. Pa - - -

S.2
mf

Do - mi - nus, Do - mi - nus vo - - bis - cum. Pa - - -

A.
mf

Do - mi - nus, Do - mi - nus vo - - bis - cum. Pa - - -

Simply flowing (♩ = ca. 70)

Piano (for rehearsal only)

mf

Do - mi - nus, Do - mi - nus vo - - bis - cum. Pa - - -

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cem. Pa-cem, Pa-cem, Pa - cem re-lin - quo vo-bis,

cem. Pa-cem, Pa-cem, Pa - cem re-lin, quo vo-bis, re-

cem. Pa-cem, Pa-cem, Pa - cem re-lin-quo vo-bis,

24

re-lin - quo vo-bis, ut et cum spi-ri-tu, spi - ri-tu tu - o.

lin, re-lin-quo unis. re-lin-quo vo-bis, ut et cum spi-ri-tu, spi - ri-tu tu - o.

re-lin-quo vo-bis, ut et cum spi-ri-tu, spi - ri-tu tu - o.

30 *rit.* *mf* *a tempo* *mp*

Spi - ri - tu tu - o. A - men, A - men, A - men, A-men. A -

div. mf *unis.* *mp*

Spi - ri - tu tu - o. A - men, A - men, A - men, A-men. A -

mf *mp*

Spi - ri - tu tu - o. A - men, A - men, A - men, A-men. A -

rit. *a tempo*

36 *rit.* *Freely* *mf* *mp* *p*

men. A-men, A-men, A - men.

mf *mp* *p*

men. A-men, A-men, A - men.

mf *mp* *p*

men. A-men, A-men, A - men.

rit. *Freely* *mf* *mp* *p*

Performance Notes

Dominus vobiscum
The Lord be with you

Pacem relinquo vobis,
Peace we leave with you

ut et cum spiritu tuo. Amen.
and with your spirit. Amen.

The opening chant may be sung by a soloist, a small group, or the entire choir. It is important to remember that chant is "sung speech," where the words are the primary source of interpretation. The tempo of a phrase should correspond to the rhythmic flow of speech used by a good public speaker. The dynamic level should also be directly related to the ebb and flow of each line.

The syllabic stress for each word provides the energy and momentum for the syllables that follow (e.g.: **DAW**-mi-nus). Forward movement, especially through bar lines, should be applied when singing chant. Singing each line on "doo" or "doh" can be a great teaching tool when first learning the notes and rhythms. A resonant, mature sound with little to no vibrato is desired to keep with the simplistic style of chant singing. Tempo is relative; feel free to savor both the dissonant and consonant moments of the piece, and milk the ends of phrases. Allow for the silence between sections and phrases to become an integral part of the overall performance.

Pure Italian/Latin vowels are desired, including dental "T's". Work to unify each vowel throughout melismatic lines and at phrase endings. Try singing each phrase on only vowels to focus on creating a legato line. Once that is achieved, add the consonants back. The exposed nature of this piece can provide great teaching moments to allow for extremely careful listening and singing by the choir members. Demand precise intonation throughout.

This composition offers the opportunity to sing in a different key--one that best showcases the strengths of the ensemble. For many female vocal ensembles, the voices "ring" better up one full step, in G# minor. Feel free to find the tonal center that works best for the needs of your ensemble.

About the Composer

Jacob Narverud (b.1986) is originally from Meriden, Kansas. He holds a Master's Degree in Conducting from the Conservatory of Music at the University of Missouri-Kansas City and a Bachelor of Music Degree in Vocal Performance from Emporia State University. Jake is an active composer and orchestrator/arranger. He performs regularly with the Kansas City Chorale and enjoys work as a guest conductor and clinician. Narverud is the Composer-In-Residence with the Allegro Choirs of Kansas City, where he also conducts Spirito, Kansas City's Premier Young Men's Vocal Ensemble, and 'Brillante' Chamber Mixed Chorus. He is the Founding Artistic Director of the Tallgrass Chamber Choir of the Flint Hills and currently serves as the Men's Choir Representative for the Kansas Choral Director's Association. Jake's music is published by Wingert-Jones Publications, Santa Barbara Music Publishing, Carl Fischer, Shawnee Press, and Hal Leonard. Professional memberships include ACDA, NATS, and ASCAP.