

Sederunt

A Perotin Caprice

8-part Mixed Chorus and Solo SSAA Quartet

Jonathan David

*For Kristina Boerger
and the Depaun Chamber Singers*

Sederunt principes, et adversum me loquebantur; et iniqui persecuti sunt me.

Princes sat, and spoke against me; and sinners persecuted me.

- All lines should be sung legato unless otherwise indicated.
- All glissandi should begin roughly halfway through the note, with the exception of mm. 2 and 6, where they should take up the full duration of the specified notes.
- Unless otherwise indicated all notes are sung on the “e” vowel of “Se-” and “-de-” or the “u” of “-runt”.
- Repeated notes on the same vowel should be lightly re-attacked.
- To enhance the antiphonal element the quartet should ideally, depending on the performance venue, be situated a fair distance from the main chorus. Depending on choir numbers the quartet may also sing with the full chorus if it is feasible and not too distracting to physically rejoin and exit the main group.

Sederunt

A Caprice after Perotin

8-part Mixed Chorus and Solo SSAA Quartet

For Kristina Boerger and the Depauw Chamber Singers

Jonathan David

after Magister Perotinus

Une danse langoureuse $\text{♩} = 44$

The musical score is written for an 8-part ensemble. The top section, labeled "Solo Quartet", consists of four staves: Soprano 1, Soprano 2, Alto 1, and Alto 2. Each staff begins with a whole note on G4, marked *mp*. The melody then moves to A4, B4, and C5 in the first measure, and to B4, A4, and G4 in the second measure. The dynamic markings are *mp*, *f*, *mp*, *f*, and *ff* respectively. The bottom section, labeled "Chorus", consists of four staves: Soprano, Alto, Tenor, and Bass. All four parts are silent throughout the piece, with only a final whole note on G4 at the end of the score.

Sederunt

2

8

S

Chor. A *mp*

T *Div. mp*

B *mp*

Stagger breaths throughout

13

S

Chor. A *pp*

T *pp*

B *pp*

18

S

Chor. A *p* *mp*

T *p* *Unis. mp*

B *mp*

A

23 Div.

28 **B** *mf* Unis. *sub. p*
mf DE - *sub. p* Div.
mf DE - *sub. p*
mf DE - *sub. p*

33 *pp* *cresc. poco a poco a*
Unis. *pp* *cresc. poco a poco a*
pp *cresc. poco a poco a*
pp *cresc. poco a poco a*

Sederunt

4

C

38

S

A

Chor.

T

B

mf

mf

mf

Div. *mf*

43

S

A

Chor.

T

B

mp

mp

mp

mp

48

S

A

Chor.

T

B

mf

mf

mf

mf

53 (♩ = 50)

S

Chor. A

T

B

Unis.

D Un peu plus vite ♩ = 50

mp Div.

S

Chor. A

T

B

mp Div.

62 Unis.

S

Chor. A

T

B

Unis.

E

67 *mf* *Poco* *mp* *p*

S

A

Chor.

T

B

72 *mp* *mp* *mp* *mp*

S

A

Chor.

T

B

77 *mf* *mf* *mf* *mf*

S

A

Chor.

T

B

Div.

81

mp

S

Chor.

A

T

B

Unis.

mp

Div.

86

Div.

mf

S

Chor.

A

T

B

mf

mf

Unis.

F

Unis.

p

mp

S

Chor.

A

T

B

p

mf

p

mf

p

mf

Div.

Sederunt

8

95 *mf*

S

Chor. A

T

B

99 *f* *sub. p*

S

Chor. A *f* *sub. p*

T *f* *sub. p*

B *p*

103 *mp*

S *mp*

Chor. A *mp*

T *mp*

B *mp* *mf*

Unis.

107 *mf* Div.

S

A

T

B

Chor.

111

S

A

T

B

Chor.

mp *cresc. poco a poco a*

mp *cresc. poco a poco a*

mp *cresc. poco a poco a*

Unis.

115

S

A

T

B

Chor.

Unis. *mf* *f poco* (♩. = 56)

f poco

f poco

f poco

f poco

H Encore un peu plus vite $\text{♩} = 56$

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts and piano accompaniment. Dynamics include *p*, *mf*, and *mp*. A *Div.* (divisi) marking is present in the bass line.

Continuation of the vocal and piano parts. Dynamics include *mf* and *p*. A large watermark "For personal use only please do not copy" is overlaid on the page.

Continuation of the vocal and piano parts. Dynamics include *f*, *mf*, and *mp*. A section marker **I** is present. The vocal parts include the lyrics "SE - DE" and "Quasi pizz.".

Sederunt

12

144

mp

S

A

Chor.

T

B

SE - DE SE - DE SE - DE SE - DE

SE - DE SE - DE SE - DE SE - DE

SE - DE SE - DE SE - DE SE - DE

mp

148

mf *f*

S

A

Chor.

T

B

SE - DE SE - DE SE - DE

SE - DE SE - DE SE - DE

SE - DE SE - DE SE - DE

mf *f*

mf *f*

Div.

152

p *mp*

S

A

Chor.

T

B

SE - DE SE - DE SE - DE SE - DE

SE - DE SE - DE SE - DE SE - DE

SE - DE SE - DE SE - DE SE - DE

p *mp*

Unis.

Perotin

Arr: Jonathan David

K ♩. = 96 to 100

*From this point forward dynamics are left to the discretion of the conductor.

Qt.

S1

S2

A1

A2

mf

(e)

174

Qt.

S1

S2

A1

A2

Chor.

A

2 or 3 voices

(e)

L

182

Qt.

S1

S2

A1

A2

Chor.

S

A

T

B

Stagger breaths

190

Qt.

S1

S2

A1

A2

Chor.

S

A

T

B

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M

197

Qt.

S1

S2

A1

A2

Chor.

S

A

T

B

8

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206

N

Qt.

S1

S2

A1

A2

Chor.

S

A

T

B

214

S

Chor. A

T

B

||

o

S1

DE -

Chor. S2

DE -

A1

DE -

A2

DE -

P

229

The musical score is divided into two systems. The first system, labeled 'Qt.', contains four staves for voices: S1 (Soprano 1), S2 (Soprano 2), A1 (Alto 1), and A2 (Alto 2). The second system, labeled 'Chor.', contains four staves for voices: S1, S2, A1, and A2. The notation includes various note values, rests, and dynamic markings. A large watermark 'For Personal Use Only Please do not copy' is overlaid diagonally across the score.

237

Qt.

S1

S2

A1

A2

Chor.

S1

S2

A1

A2

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Q

245

The musical score is divided into two systems. The first system, labeled 'Qt.', consists of four staves: S1 (Soprano 1), S2 (Soprano 2), A1 (Alto 1), and A2 (Alto 2). The second system, labeled 'Chor.', consists of four staves: S1, S2, A1, and A2. The notation includes various note values, rests, and bar lines. A large, diagonal watermark reading 'For Perusal Only Please do not copy' is overlaid across the center of the page.

R

253

The musical score is divided into two systems. The first system, labeled 'Qt.', consists of four staves: S1, S2, A1, and A2. The second system, labeled 'Chor.', consists of four staves: S1, S2, A1, and A2. The notation includes various note values, rests, and bar lines. A large watermark 'For perusal only Please do not copy' is overlaid diagonally across the score.

261

Qt.

S1

S2

A1

A2

Chor.

S1

S2

A1

A2

2 or 3 voices

(e)

269

S

Qt.

S1

S2

A1

A2

Chor.

S1

S2

A1

A2

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T

277

Qt.

S1

S2

A1

A2

Chor.

S1

S2

A1

A2

285

Qt.

S1

S2

A1

A2

Chor.

S1

S2

A1

A2

U

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293

V

Qt.

S1

S2

A1

A2

RUNT

RUNT

RUNT

RUNT

Chor.

S1

S2

A1

A2

RUNT

RUNT

RUNT

RUNT

302

Qt. S1 S2 A1 A2

Chor. S1 S2 A1 A2

W Chant, plus lentement

Qt.

PRIN - CI-PES, ET AD-VER-SUM ME LO-QUE - BAN - TUR:

313 Sops. only - - - - - All

ET IN - I - QUI PER - SE-CU-TI SUNT ME.

Duration: app. 10'00"
November, 2015, Chapel Hill, NC