

CANTUS NATALIS is a four-movement work for mixed chorus, treble choir, brass, percussion and organ. For sixteen years, I was the artistic director of an annual festival of brass and choral music and was constantly searching for larger works in the fifteen to twenty-five minute range for choirs and brass. Also, there was a youth treble choir complement to the festival, further underlining the need for works with adult mixed chorus, treble choir, brass, percussion and organ.

No one could argue the pomp and celebratory nature of brass, percussion, and organ in tandem. Of course, history bears this out with coronations, celebration of victory, and even occasions of great sadness. Many such events are ushered in by a fanfare, and so I wrote a slightly extended, three-minute instrumental fanfare to begin *Cantus Natalis*. (I was a trombonist in my youth and wanted to write a difficult opener to get the instrumentalists' [and audience's] attention early on.) Movement II heralds the announcement of "Hodie apparuit Emmanuel" with strongly accented unisons, followed by "eia" ("joy") in a series of contrapuntal ideas. Movement III uses a macaronic text (English and Latin), opening with an unaccompanied chant based on "Lo, How a Rose," and then moving to "The angels sing 'Osanna,'" ushered in by the treble choir, and joined in a *tutta forza* dynamic to end. The fourth and final movement ("Lauda Sion") is more earthy or primal, juxtaposed with the treble choir ("Good Shepherd, True Bread, feed and protect us"). And, like the final scene of an opera or music theater production, all forces lock step into a full, sonorous ending of joy.

Note: The TREBLE CHOIR (movements III and IV) can be a children's choir, older youth choir, or an adult treble contingent of the mixed choir. A younger group is preferred.

ZRS

Z. RANDALL STROOPE is widely known as a conductor, lecturer and composer. Choral groups under his direction have taken nearly 60 national and international tours, including Japan, England, South Africa, China, Sweden, Russia, Finland, the Baltics, eastern Europe, Canada, and beyond. He is the Artistic Director of a summer festival in England and is the Director of Choral Studies at Rowan University in Glassboro, New Jersey. His choral works are recorded on *Passages, Volumes I, II, & III: The Choral Works of Z. Randall Stroope*. (See www.zrstroope for more information.)

CANTUS NATALIS

I. FANFARE (instrumental)

II. HODIE APPARUIT EMMANUEL!

Hodie apparuit Emmanuel!
Quod annuntiatum est per Gabriel!
Eia, eia!

*This day comes forth Emmanuel!
The One announced by Gabriel.
Joy, joy!*

Dicite, dicite!
Annunciate nobis pastores!
Hodie apparuit! Magnum Domine!

*Tell us, tell us!
Proclaim to us, shepherds!
Who has appeared today! The Great One!*

Magnum nomen Domini Emmanuel!
Quod annuntiatum est per Gabriel!
Eia, eia!

*Great is the name of the Lord Emmanuel!
The One announced by Gabriel.
Joy, joy!*

III. LO! HOW A ROSE E'ER BLOOMING

Lo! How a Rose e'er blooming
Of Jesse's lineage coming.
This Rose whose fragrant sweetness fills the air;
Fore told Isaiah that from tender stem hath sprung.
A Rose! Lo! How a Rose.
(15th century German; trans. by Theodore Baker)

The angels sing,
"Osanna! Venite adoramus!
Osanna in the highest!"

*Hosanna! Come and adore!
Hosanna in the highest!*

IV. LAUDA SION

Lauda Sion Salvatorem,
Lauda ducem et pastorem,
Lauda, hymnis, lauda canticis,
Quantum potes, tantum aude!

*Praise, Sion, the Saviour,
Praise the leader and shepherd,
Praise with hymns and canticles,
With your utmost ability and fervor!*

Sit sonora, lauda Sion!
Sit jucunda, sit decora,
Lauda, hymnis, lauda canticis.
Quantum potes jubilatio!

*Let your praise be sonorous, praise, Sion!
Let it be pleasing and appropriate,
Praise with hymns and canticles.
With you utmost ability, be joyful!*

Ecce panis, Angelorum! Lauda!
Bonae pastor, panis vere.
Tu nos pasce, tu nos tuere.
Lauda Sion, panis vere.

*Look, bread of angels! Praise!
Good shepherd, true bread.
Feed and protect us.
Praise, Sion, true bread.*

St. Thomas Aquinas (c: 1264)

Thine is the pow'r and the glory forever and ever. Amen!

I. Fanfare

CANTUS NATALIS

Z. Randall Stroepe

Bold and Confident $\text{♩} = 108$

Bb Trumpets
1-2
3-4

Trombone
Tuba
1-2
3-Tbn
Tba

Percussion
S.D.
B.D.
Cr. Cym

1-2
Tpt
3-4

1-2
Tbn
Tba
3-tbn
tba

Perc.
59
3 3 3 3 3 3 3 3

Organ
59

(to Cr. Cym) Cr. Cym

molto rit.

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II. Hodie apparuit Emmanuel!

CANTUS NATALIS

Maestoso ♩ = 60

ff ben ritmico

Soprano
Ho - di - e ap - pa - ru - it Em - man - u - el!

Alto
Ho - di - e ap - pa - ru - it Em - man - u - el!

Tenor
Ho - di - e ap - pa - ru - it Em - man - u - el!

Bass
Ho - di - e ap - pa - ru - it Em - man - u - el!

Maestoso ♩ = 60

ff tbn

tbn., tuba, org

S
Quod an - nun - ti - a - tum est per Ga - bri - el!

A
Quod an - nun - ti - a - tum est per Ga - bri - el!

T
Quod an - nun - ti - a - tum est per Ga - bri - el!

B
Quod an - nun - ti - a - tum est per Ga - bri - el!

ff

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AMP - 5016

III. Lo! How a Rose e'er Blooming

CANTUS NATALIS

♩ = 60 *p mystical* *pp*

Soprano I
Lo, how a Rose e'er bloom - ing, —

Soprano II
pp mystical A Rose, —

Alto
p mystical Lo, — how a Rose e'er bloom - ing, — *pp*

Tenor
p mystical Of

Bass I
pp mystical A Rose, — *p mystical*

Bass II
Of —

♩ = 60

* measures 1-14 for rehearsal only, except organ pedal (1-13) on G pitch.

Note: The chant-like melodic lines on the opening section of movement 3 need to be flexible, have quiet intensity, and maintain a darker "cloistered" sound. The pedal tones are critical in maintaining pitch center.

S I
p 6 This Rose — whose fra - grant

S II
p A Rose, —

A
p This Rose — whose fra - grant

T
8 Jes-se's lin-eage com - ing, —

B I

B II
pp Jes-se's lin-eage com - ing. — 6

S I
sweet-ness fills the air.

S II

A
sweet-ness fills the air. *mp dolce e molto espr.*

T
8
pp
Fore - told_ I - sai-ah that from ten-der stem hath sprung, -

B I
A Rose,
mp dolce e molto espr. unis.

B II
Fore - told_ I - sai-ah that from ten-der stem hath sprung, -

S I
10
(p) A Rose, lo, how a *pp* Rose.

S II
10
(p) A Rose, lo, how a *pp* Rose.

A
10
(p) A Rose, lo, how a *pp* Rose.

T
8
A Rose, lo, how a *p* Rose. *pp*

B I
A Rose, lo, how a *p* Rose. *pp*

B II
A Rose, lo, how a *p* Rose. *pp*

IV. Lauda Sion

CANTUS NATALIS

Bold and Confident ♩ = 108

Soprano

Alto

Tenor

Bass

Bold and Confident ♩ = 108

f tpts.

tbns.

f

bass drum

ff

S Lau - da! Lau - da Si - on! Lau - da! Lau - da Si - on!

ff

A Lau - da! Lau - da Si - on! Lau - da! Lau - da Si - on!

ff

T Lau - da! Lau - da Si - on! Lau - da! Lau - da Si - on!

ff

B Lau - da! Lau - da Si - on! Lau - da! Lau - da Si - on!

tuba

perc.

♩ = 60 (in 1)

Molto più mosso

S

A *f*
Sal - va - to - rem lau - da Si - on!

T *f*
Sal - va - to - rem lau - da Si - on!

B

♩ = 60 (in 1)

Molto più mosso

tbns. *mf*

tuba *p.* *sfz* *p.* *sfz* *p.* *sfz* *p.*

S

A Lau - da, du - cem, lau - da pa - sto - rem,

T Lau - da, du - cem, lau - da pa - sto - rem,

B

tpt. 4

p. *sfz* *p.* *sfz* *p.* *sfz* *p.*