

6. Resonet in laudibus

*(Let the voice of praise resound)*Words: 14th-century German
English version by John RutterJACOB HANDL (Gallus)
(1550-91)

*CHOIR I

CHOIR II

SOPRANO
ALTO

TENOR
BASS

Re - so - net in lau - di - bus, Cum ju - cun - dis plau - si - bus,
Let the voice of praise re - sound, Sweet - est mu - sic all a - round,

5 CHOIRS I and II

Si - on cum fi - de - li - bus, Ap - pa - ru - it quem ge - nu - it Ma -
Ho - ly Si - on's joy a - bound, For Christ is come, the bless - ed Son of

9

ri - a. Sunt im - ple - ta, quae prae - di - xit Ga - bri - el;
Ma - ry. See ful - filled the pro - phe - cy of Ga - bri - el.

CHOIR I

CHOIR II

13

E - ia, e - ia, E - ia, e - ia, Vir - go De - um ge - nu - it,
Christ is of a Vir - gin born,
E - ia, e - ia, e - ia, e - ia,

* The Choir I-Choir II indications are Handl's own, but the whole setting may be sung by full choir.

17 CHOIRS I and II

Quod di - vi - na vo - lu - it cle - men - ti - a, quod di - vi - na
Here on earth this hap - py morn as God hath willed, here on earth this

21 CHOIR I

vo - lu - it cle - men - ti - a. Ho - di - e ap - pa - ru - it, ap -
hap - py morn as God hath willed. On this day in Beth - le - hem, in

25 CHOIRS I and II

- pa - ru - it in Is - ra - el, Ex Ma - ri - a vir - gi - ne est
Beth - le - hem Mes - siah ap - peared, Born of Ma - ry, Christ is come, our

29 *

na - tus Rex, ex Ma - ri - a vir - gi - ne est na - tus Rex.
Lord and King, born of Ma - ry, Christ is come, our Lord and King.

* The rests in the alto, tenor, and bass voices are 'figleaves' to avoid parallel octaves and fifths with the next chord. Conductors wishing to observe them should probably also insert them in bar 19 (where they are absent in the source). Alternatively, it may be better for all four voices in bar 29 to sing 'Rex' as a crotchet (quarter note).