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*Jerusalem quae aedificatur*  
Fauxbourdon Tone IV

*Laetatus sum*  
for Choir (TTB) a cappella  
(2023)

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*Lent IV*

# Communio (Tone 4)

Laetatus sum Ps. 121: 3,4 & 1-2, 5-8

for Choir (TTB) a cappella

Comm 4

Starting Pitch = E

E- rú-sa-lem, \* quae ae-di- fi-cá-tur ut cí-vi-tas, cu-jus parti-ci-  
 pá-ti-o e-jus in id-ípsum: il-luc e- nim ascendé- runt tri- bus, tribus  
 Dómi- ni, ad confi- téndum nómi-ni tu- o, Dómi- ne.

*see back back page for translation*

n.e. lemme  
(1978\*)

1. Lae - tá - tus sum in his, quae di - cta sunt mi - hi: \*  
 5. Fi - at pax in vir - tú - te tu - a:  
*Gló - ri - a Patri, et Fi-li-o, et Spi - rí - tu - i San - cto.*

1. In do - mum Dó - mi - ni bi - mus. *to v. 2*  
 5. et a - bundántia in túr - ri bus tu - is. *to v. 6*

3

I

2. Stan - tes erant pe - des no - stri  
 6. Pro - pter fratres meos, | et pró - xi - mos me - os,  
*Si - cut erat in prin-cí-pi-o, | et nunc, et sem - per,*

II

2. Stan - tes erant pe - des no - stri,  
 6. Pro - pter fratres meos, | et pró - xi - mos me - os,  
*Si - cut erat in prin-cí-pi-o, | et nunc, et sem - per,*

III

2. Stan - tes erant pe - des no - stri,  
 6. Pro - pter fratres meos, | et pró - xi - mos me - os,  
*Si - cut erat in prin-cí-pi-o, | et nunc, et sem - per,*

6

2. in to-to á - tri - is tu is, Je -  
6. lo - qué - bar pa - cem 3  
et in saé - cu - la sae - cu

9

2. rú - sa - lem. to v. 3 or Antiphon  
6. de - te, de te. to 1st or 2nd Gloria Patri  
12 - ló - rum. A - men. to Antiphon

rall.

3. Qui - a illic sedérunt se - des in ju - dí - ci - o, \* se - des su - per do - mum Da - vid.  
Gló - ri - a Patri, et Fi - li - o, et Spi - rí - tu - i San - cto.

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4. Ro - gá - te quae ad pa - cem sunt Je - rú - sa - lem.  
Si - cut erat in prin - cí - pi - o, et nunc, et sem - per,  
4. Ro - gá - te quae ad pa - cem sunt Je - rú - sa - lem.  
Si - cut erat in prin - cí - pi - o, et nunc, et sem - per,  
4. Ro - gá - te quae ad pa - cem sunt Je - rú - sa - lem.  
Si - cut erat in prin - cí - pi - o, et nunc, et sem - per,

rall.

4. et abun - dán - ti - a di - li - gén - ti - bus te. to v. 5 or ant.  
et in saé - cu - la sae - cu - ló - rum. ✓ A - - - - - to 2nd ending

4. et abun - dán - ti - a di - li - gen - ti - bus te. to v. 5 or ant.  
et in saé - cu - la sae - cu - ló - rum. ✓ A - - - - - to 2nd ending

4. et abun - dán - ti - a di - li - gén - ti - bus te. to v. 5 or ant.  
et in saé - cu - la sae - cu - ló - rum. ✓ A - - - - - to 2nd ending

rall. . . . .

23 2.  
men. A - - - - - men.

men. A - - - - - men.

men. A - - - - - men.

rall. . . . .

\* an i-son of an "A<sub>3</sub>/A<sub>4</sub> may be used on the repeat of the antiphon.

### Translation

Jerusalem, which is built as a city, which is compact together.

For thither did the tribes go up, the tribes of the Lord: the testimony of Israel, to praise thy name, O Lord.

1. I rejoiced at the things that were said to me: We shall go into the house of the Lord.
2. Our feet were standing in thy courts, O Jerusalem.
3. Because their seats have sat in judgment, seats upon the house of David.
4. Pray ye for the things that are for the peace of Jerusalem: and abundance for them that love thee.
5. Let peace be in thy strength: and abundance in thy towers.
6. For the sake of my brethren, and of my neighbours, I spoke peace of thee.

*Glory be to...*

### Performance notes

- This "double" fauxbourdon may be sung either in
  - 1.) groups of two (e.g. antiphon - V<sub>1</sub>-2 - antiphon V<sub>3</sub>-4), or
  - 2) in its entirety (e.g. V<sub>1</sub>-6 with the choice of either Gloria Patri)
- Much rubato should be given to the unmetred portions of the text.
- The ends of phrases should be approached gently with a slight decrescendo.
- The symbol " | " in the psalmody is a slight pause for a breath.
- Staggered breathing is expected where a breath mark is not indicated.