

Nicholas Lemme

Quomodo in me

for Choir (SSA*) a cappella

(2023)

Luke 1: 34

Fourth Sunday of Advent Offertory verse

*Commissioned by Russell and Charlotte Ostermann,
for the Men's Schola of the Cathedral of Saint Joseph, Sioux Falls, SD
originally for TTB voices

*Quomodo in me fiet hoc
quae virum non cognosco?
Spiritus Domini superveniet in te
et virtus Altissimi obumbrabit tibi*

*How shall this be done unto me
for I know not man?
The Spirit of the Lord shall come upon thee
and the power of the Most High shall overshadow thee.*

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**For this treble setting singers should feel at liberty to sing this a step higher if necessary.*

Offert 8
Sol = E*

ve * Ma-rí-a, grá-ti-a
ple-na, Dó-minus te-cum : * be-
ne-dí-cta tu in mu-li-é-ri-bus, et bene-dí-ctus
fru-ctus ven-tris tu-i. T. P. Al-le-lú-ia.

Hail Mary, full of grace, the Lord is with thee: blessed art thou among women, and blessed is the fruit of thy womb, Jesus. -Luke 1: 28, 42

*n.b. The "ison" notes can be sung using words or a unified vowel or "mm."
It should never breathe with the plainchant.*

Luke 1: 34

n. e. lemme
(* 1978)

Adagietto
p sempre legato et rubato

rall. *mp* a tempo

Soprano 1
Quo - mó - do in me fi - et hoc, quae vi -

Soprano 2
Quo - mó - do in me fi - et hoc, quae vi

Alto
Quo - mó - do in me fi - et hoc, quae vi -

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9

S1. *mf* rum non co-gnó - sco, non co-gnó - - -

S2. *mf* rum non co-gnó - sco, non co-gnó - - -

A. *mf* - rum non co-gnó - sco, non co-gnó - - -

17

S1. *mp* sco? Spí - ri - tus, Spí - ri - tus Dó - mi - ni su-per-vé -

S2. *mp* sco? Spí - ri - tus Dó - mi - ni su-per-vé -

A. *mp* - sco? Spí - ri - tus Dó - mi - ni su-per-vé -

25

rall. *poco rit.* *a tempo*

S1. *mf* ni - et in te et vir - tus

S2. *mp* ni - et in te et vir - tus, et vir - tus Al -

A. *mp* ni - et in te et vir - tus, et vir - tus Al -

stagger breathe to the end

33

S1. *f* Al - tí - si - mi *mf* o - bum - brá - bit ti -

S2. *f* - tí - - si - - mi *mf* o - bum - brá - bit ti -

A. - tí - - si - mi o - bum - brá - - bit

41

S1. - - bi, o - bum - brá - bit,

S2. - - bi, o - bum - brá - bit

A. *mp* ti - - - - bi, o - - - - bum -

46

S1. *mp* o - bum - brá bi. *p* "Benedicta"

S2. *mp* o - bum - brá oi - ti bi.

A. *mp* brá - - - - bit *p* ti - - - - bi.

n.b. * *rall.* *p* D.S.

* if possible These tied notes serve as the "ison" for the response.
A sufficient pause of just the "ison" should be used between the verse and the response.