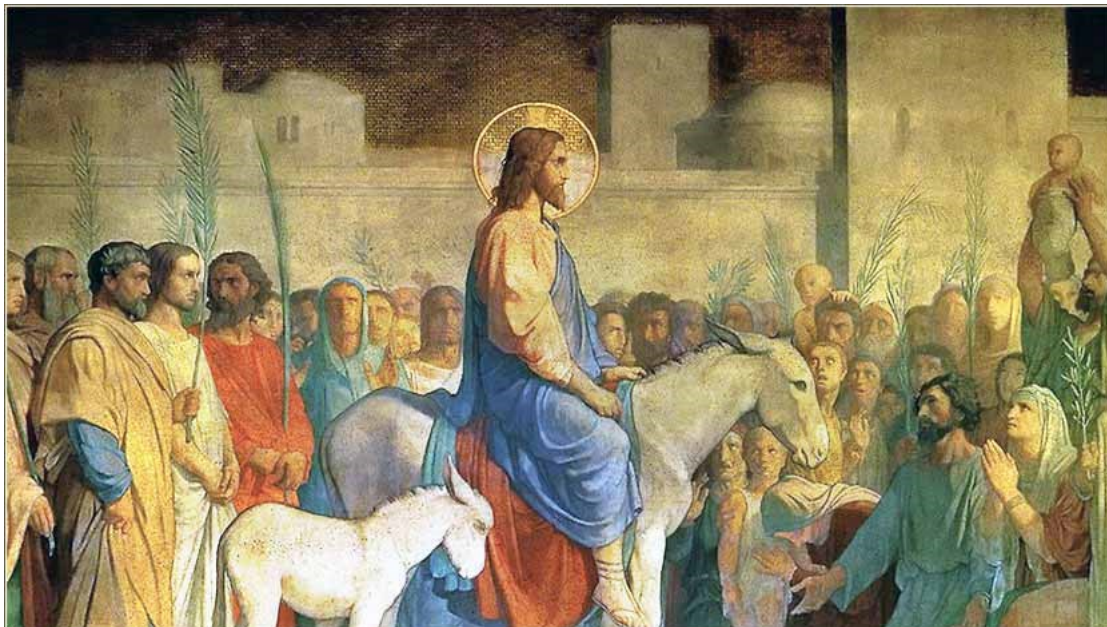


INGREDIENTE DOMINO

Motet for Palm Sunday
SSATTB Chorus



Composed by

STEPHANIE MARTIN

BIRETTA BOOKS
Chicago

STEPHANIE MARTIN



Canadian composer and conductor Stephanie Martin is associate professor of music at York University's School of the Arts, Media, Performance and Design; artistic director of Pax Christi Chorale; director of Schola Magdalena (a women's ensemble specializing in chant and medieval polyphony) and past director of music at the historic church of Saint Mary Magdalene in Toronto.

An accomplished composer of works for both voices and instruments, Martin's awards include first prize in the Exultate Chamber Singers' competition (2009), and first prize in the Association of Anglican Musicians competition (2010). She became an associate of the Canadian Music Centre in 2011, and was named composer in residence for the Barrie Music Festival in 2012. The premiere of her choral symphony *Babel* took place at Wilfrid Laurier University in April 2016, celebrating the 40th anniversary of the Faculty of Music.

Recently recorded CD *Winter Nights* includes the cantata of the same name, along with a new choral work commissioned by the British choir *Ex Cathedra*, *The Portinari Nativity* on a text by Cori Martin which received seven performances in England in December 2012, including a performance at St. John's Smith Square, London. Christ Church Cathedral, Victoria B.C. commissioned *The Legend of the Bird* (Dec. 2012) and *The Rock Dove* (June 2014.) Martin's string quartet *From a distant island* received its third performance by Skyros String Quartet, June 2014. Recent commissions include works for *Voces Capituli*, Antwerp; the Canadian Men's Chorus; Toronto Diocesan Choir School for Girls; the Summer Institute of Church Music, Whitby; the Winnipeg Organ Festival; St. John's Cathedral, Albuquerque; St. John Cantius, Chicago; and the Richard Eaton Singers of Edmonton, Alberta.

Artistic Director of Pax Christi Chorale since 1996, Martin has conducted many memorable oratorios, and has commissioned several new Canadian compositions. Performance highlights include Elgar's *The Kingdom*, *Dream of Gerontius* and *The Music Makers*; Britten's *Saint Nicolas*; Bach's *Saint John Passion*, *Mass in B Minor*, *Christmas Oratorio*; Mozart's *Requiem*; Schubert's *German Mass*; Handel's *Solomon*, *Messiah* and *Israel in Egypt*; Brahms' *German Requiem*; Mendelssohn's *Elijah* and *Saint Paul*; Poulenc's *Gloria*; and Vaughan Williams' *Hodie* and *Dona Nobis Pacem*; and the North American premiere of C.H.H. Parry's *JUDITH* at Koerner Hall. Last December's unique performance of Berlioz's *L'enfance du Christ* incorporated dancers from the York Dance Ensemble.

Producing in the booth, or performing for the mics, Stephanie has recorded with many ensembles on the Naxos, Marquis and Dorian labels, as well as several self-produced recordings on her 'SJM' label. Her love of historically informed performance was fostered over 15 years of activity with Arbor Oak Trio, who performed hundreds of chamber music concerts and several fully staged dramatic works, including Arne's rarely heard *Love in a Village*, Locke's *Cupid and Death* and Gay's *Beggar's Opera*.

Martin holds degrees from the University of Toronto and Wilfrid Laurier University, and is an Associate of the Royal Canadian College of Organists. In York University's School of Arts, Media, Performance and Design she teaches music history, composition, harpsichord and organ, and coaches historical ensembles.

Regarding the composition of "Ingrediente Domino," Martin comments: "I tried to narrate this dramatic Palm Sunday text in a style that evokes another time and place. The procession into Jerusalem builds approaching the holy city; the higher voices of the choir evoke the innocence of children's voices; the gentle, elegant gesture of waiving palm branches; the excitement of the people going out to meet the Lord. I write in 5/4 time since this lends a slightly unsettled feeling, which foreshadows another procession that will happen on Good Friday."

Ingrediente Domino

Palm Sunday motet
for Fr. Scott Haynes, SJC
St. John Cantius Parish, Chicago



*As the Lord entered the holy city, Hebrew children hailed the resurrection of life
with palm branches, crying 'Hosanna in the highest.'
When the people heard that Jesus was coming to Jerusalem, they went out to meet him.*

Stephanie Martin, March 2018

Andante ♩=62

S 1

S 2

A

T1

T2

B

In - gre-di-en te Do mi-no,

In - gre-di-en te Do-mi-no, In - gre-di-en te Do mi-no,

In - gre-di - en - te Do - - mi - no, In gre-di - en - te

9

S 1
In — sanc - tam ci - vi - ta - tem, sanc - tam ci - vi - ta -

S 2
In — sanc - tam ci - vi - ta - tem, ci - - vi - ta - -

A
In — sanc - tam ci - vi - ta - tem, sanc - tam ci - vi - ta -

T 1
8 In sanc - tam ci - vi - ta - tem, in sanc - tam ci - vi - ta -

T 2
8 In sanc - tam ci - vi - ta - tem, in sanc - tam ci - vi - ta -

B
In sanc - - - tam ci - - vi - ta - -

11

S 1
mp
tem, Heb - rae - o - rum pu - e - ri, Heb - rae - o - rum pu - e -

S 2
mp
tem, Heb - rae - o - rum pu - e - ri, Heb - rae - o - rum pu - e -

A
mp
tem, Heb - rae - o - rum pu - e - ri, Heb - rae - o - rum pu - e -

T 1
tem,

T 2
tem

B
tem

14

S 1
ri, re-sur-rec-ti o - nem vi - tae, vi - tae.

S 2
ri, re - sur - rec-ti - o-nem vi - tae,

A
ri, re - sur - rec-ti - o - nem vi - tae, vi - tae, pro nun - ti -

T1
mp
re - sur-rec-ti - o - nem vi - tae, pro - nun -

T2
mp
re - sur-rec-ti - o-nem, re-sur-rec - ti - o-nem vi - tae, vi - tae, vi - tae

B
mp
re - sur-rec - ti - o - nem, re-sur-rec - ti - o - nem vi - tae,

17

S 1
mp
cum ra - mis,

S 2
mp cum ra - mis, *p* ra - mis, cum ra - mis, Cum

A
mp an - tes, *p* cum ra - mis, cum ra - mis, Cum

T1
ti - an - tes,

T2
pro - nun - ti - an - tes,

B

20

p Cum ram - is palm - a - rum, *mf* Cum ram - is palm - a - rum, —

mf ram - is palm - a - rum, *mf* Cum ram - is palm - a - rum, —

mp ram - is palm - a - rum, *mp* Cum ram - is palm - a - rum,

mp Cum ram - is palm - a - rum, *mp* Cum ram - is palm - a - rum, —

mp Cum ram - is palm - a - rum,

mp Cum ram - is palm - a - rum,

24

mp Ho - san na cla - ma - bant,

p Ho - san - na, Ho - san - na,

p Ho - san - na cla - ma - bant, Ho - san - na,

p Ho - san - na cla - ma - bant, Ho - san na cla ma -

p Ho - san na cla ma -

27

S 1
Ho-san - na,

S 2
mf
Ho-san - na, Ho-san - na,

A
mp Ho-san - na, *mf* Ho-san - na, Ho-san - na,

T 1
mp Ho-san - na, *mf* Ho-san - na, Ho-san - na,

T 2
mp bant, Ho -san na cla ma - bant. *mf* Ho -san na cla ma - bant, Ho -san-na, Ho san -

B
mp bant, Ho -san na cla ma - bant. *mf* Ho -san na cla ma - bant, Ho -san-na, Ho san -

30

S 1
Ho-san - na Ho-san - na in ex - cel - sis.

S 2
Ho-san - na Ho-san - na in ex - cel - sis.

A
Ho-san - na Ho-san - na in ex - cel - sis.

T 1
Ho-san - na Ho-san - na in ex - cel - sis.

T 2
na, Ho-san - na Ho-san - na in ex - cel - sis.

B
na, Ho san - na, Ho-san - na in ex - cel - sis.

33

S 1 *mf* Je-sus

S 2 *mf* quod Je-sus ven - i-ret Jer -

A *mf* quod Je-sus ven-i - ret Jer-

T1 *mp* Cum-que au-dis - set po-pu-lus, *mf* Cum-que au - dis - set po-pu - lus, Je - sus

T2 *mp* Cum-que au-dis - set po-pu-lus, *mf* Cum-que au - dis - set po - pu-lus, Je - sus

B *mp* Cum-que au-dis - set po-pu-lus, *mf* Cum-que au - dis - set po - pu-lus,

37

S 1 ven-i-ret Jer - o - sol - y-mam ex - i-e-runt ob - vi - am,

S 2 o - sol - y - mam ex - i-e-runt ob - vi - am,

A o - sol - y - mam ex - i-e-runt ob - vi - am,

T1 *f* ven - i-ret Jer - o - sol-y - mam, ex - i-e-runt ob - vi - am, ex -

T2 *f* ven-i-ret Jer - o - sol - y-mam, ex - i-e-runt ob - vi - am, ex -

B *f* ven-i-ret Jer - o - sol - y-mam, ex - i-e-runt ob - vi - am, ex -

40

S 1
ex - i - e - runt ob-vi-am Cum ra -

S 2
ex - i - e - runt ob-vi-am Cum ra - mis,

A
ex - i - e - runt ob-vi-am, ob - vi-am e - i, Cum ra - mis, cum ra -

T 1
ex - i - e - runt, ex - i - e - runt ob-vi-am

T 2
ex - i - e - runt, ex - i - e - runt ob-vi-am e - i,

B
ex - i - e - runt, ex - i - e - runt ob-vi-am e - i,

43

S 1
mis, Cum ram - is palm - a - rum, Cum ram - is

S 2
cum ra-mis, Cum ram - is palm - a - rum, Cum ram - is

A
- mis, Cum ram - is palm - a - rum, Cum ram - is

T 1
Cum ram - is palm - a - rum, Cum ram - is

T 2
Cum ram - is

B
Cum ram - is palm - a - rum, Cum ram - is

47

S 1
palm - a - rum, —

S 2
palm - a - rum, — *mp* Ho - san - na, cla ma - bant,

A
palm - a - rum, — *p* Ho - san - na

T 1
palm - a - rum, — *mp* Ho - san - na, cla - ma - bant,

T 2
palm - a - rum, — *p* Ho - san - na, cla ma -

B
palm - a - rum,

50

S 1
Ho - san - na

S 2
Ho - san - na Ho - san - na

A
mp Ho - san - na Ho - san - na Ho - san - na

T 1
p Ho - san - na *mp* Ho - san - na Ho - san - na

T 2
mp bant, Ho - san - na, cla ma - bant, Ho - san - na, cla ma - bant, Ho - san - na, ho san -

B
p Ho - san - na, cla ma - *mp* bant, Ho - san - na, cla ma - bant, Ho - san - na, ho san -

53

f *rit.*

S 1
Ho-san - na, Ho-san - na in ex - cel - sis.

S 2
Ho-san - na, Ho-san - na in ex - cel - sis.

A
Ho-san - na Ho-san - na in ex - cel - sis.

T1
Ho-san - na Ho-san - na in ex - cel - sis.

T2
na, Ho-san - na Ho-san - na in ex - cel - sis.

B
na, Ho san - na, Ho-san - na in ex - cel - sis.

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