Puer Natus Est

for SATB, string quartet, and synthesizer

Full Score

by

David Wendell Nelson

8-2022

Puer Natus Est

from the medieval Latin Christmas hymn
for SATB, string quartet, and synthesizer

Text

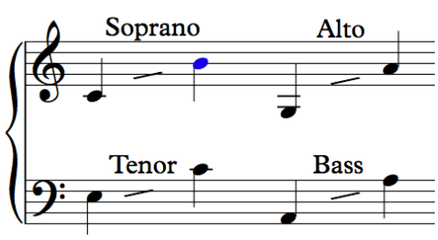
Puer natus in Bethlehem
Alleluia
Unde gaudet Jerusalem
Alleluia
In cordis jubilo
Alleluia

A child is born Bethlehem
Hallelujah
Exult for joy Jerusalem
Hallelujah
With an joyful heart
Hallelujah

Duration

5 minutes

Vocal Ranges



Puer Natus Est

for the Truckee Tahoe Community Chorus

David Wendell Nelson

Andante espressivo ♩=70

0

Soprano

Alto

Tenor

Bass

Alto recorder sample

mf

Synthesizer 1

Andante espressivo ♩=70

con sord.

Violin 1

pp

con sord.

Violin 2

pp

con sord.

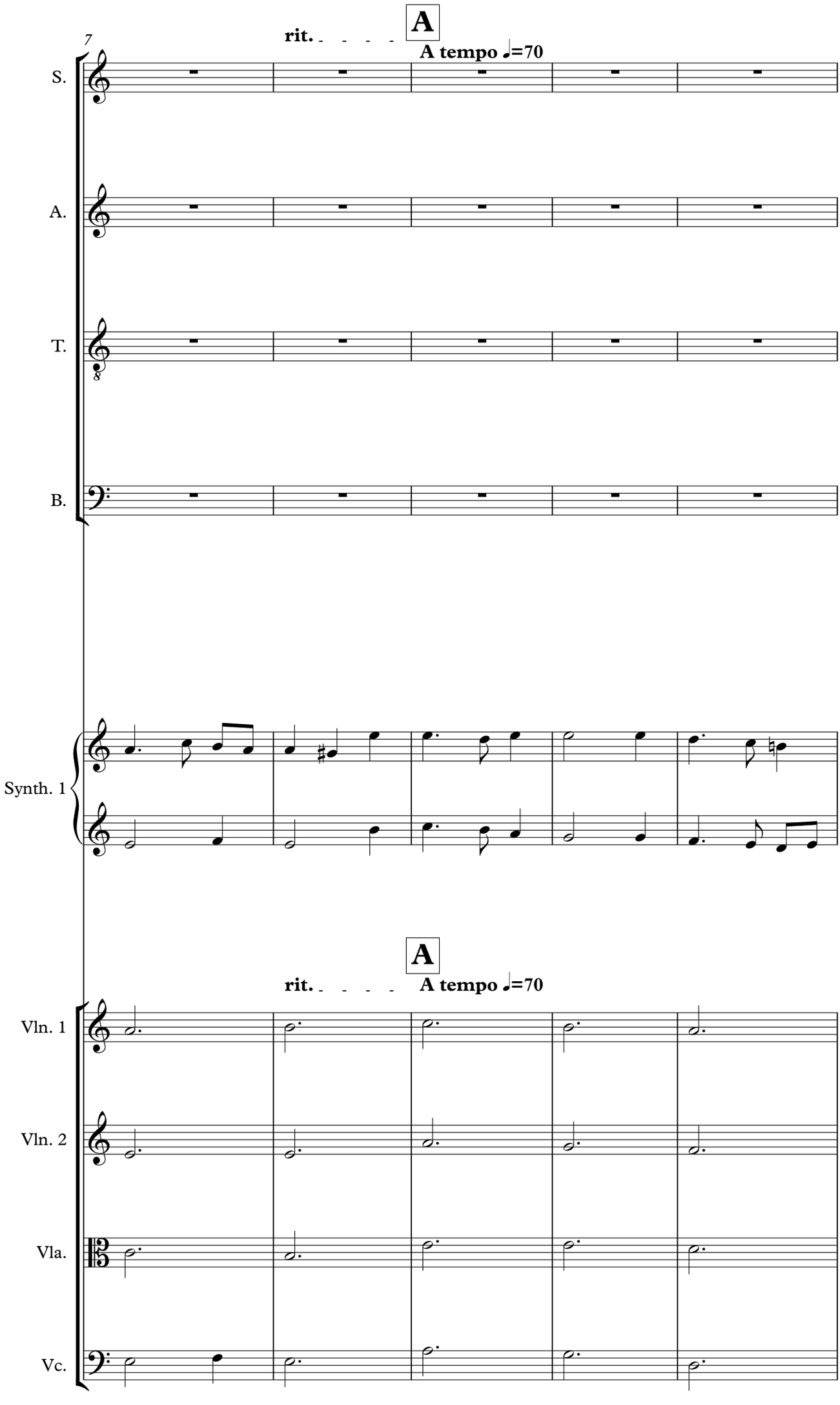
Viola

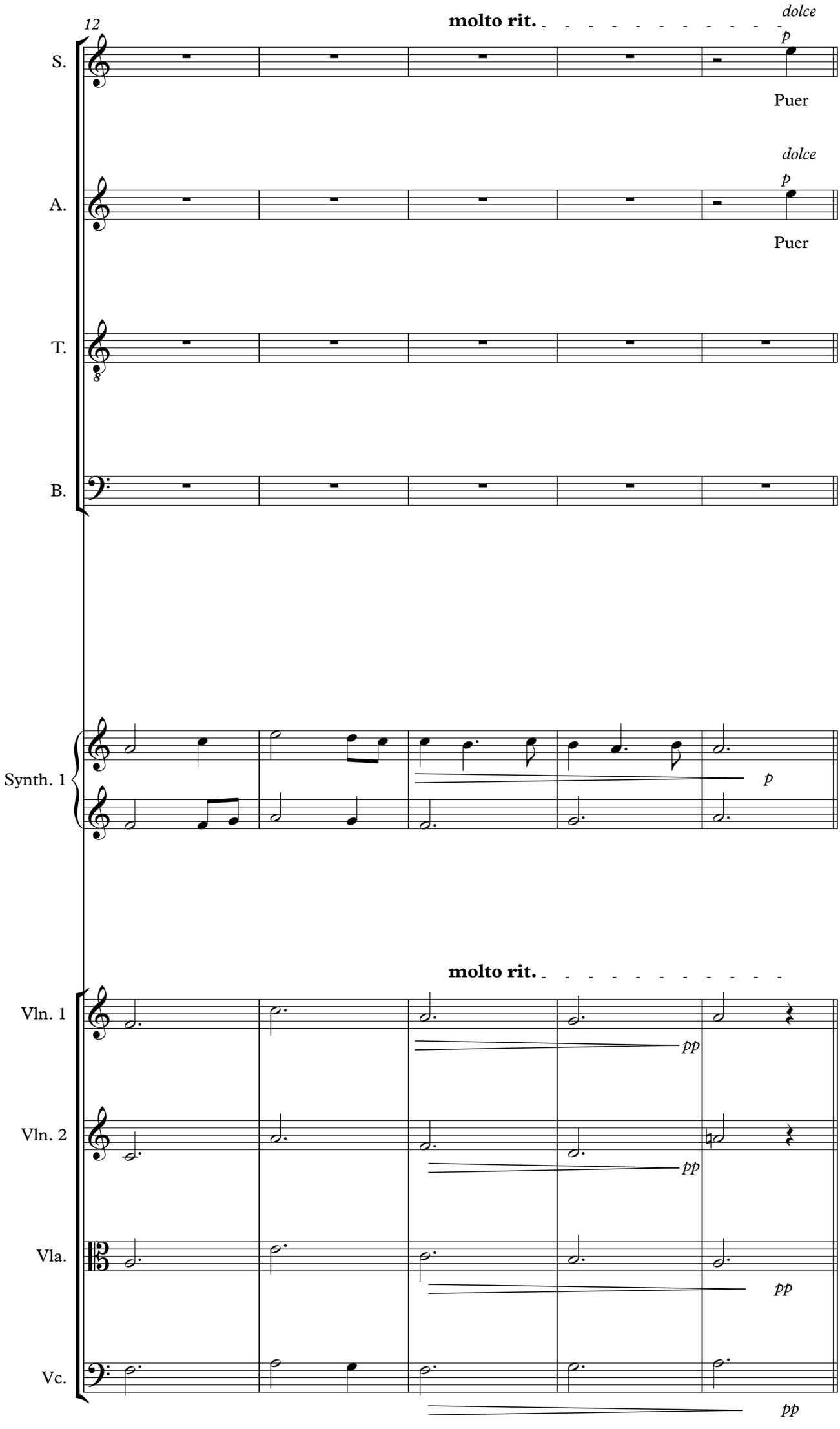
pp

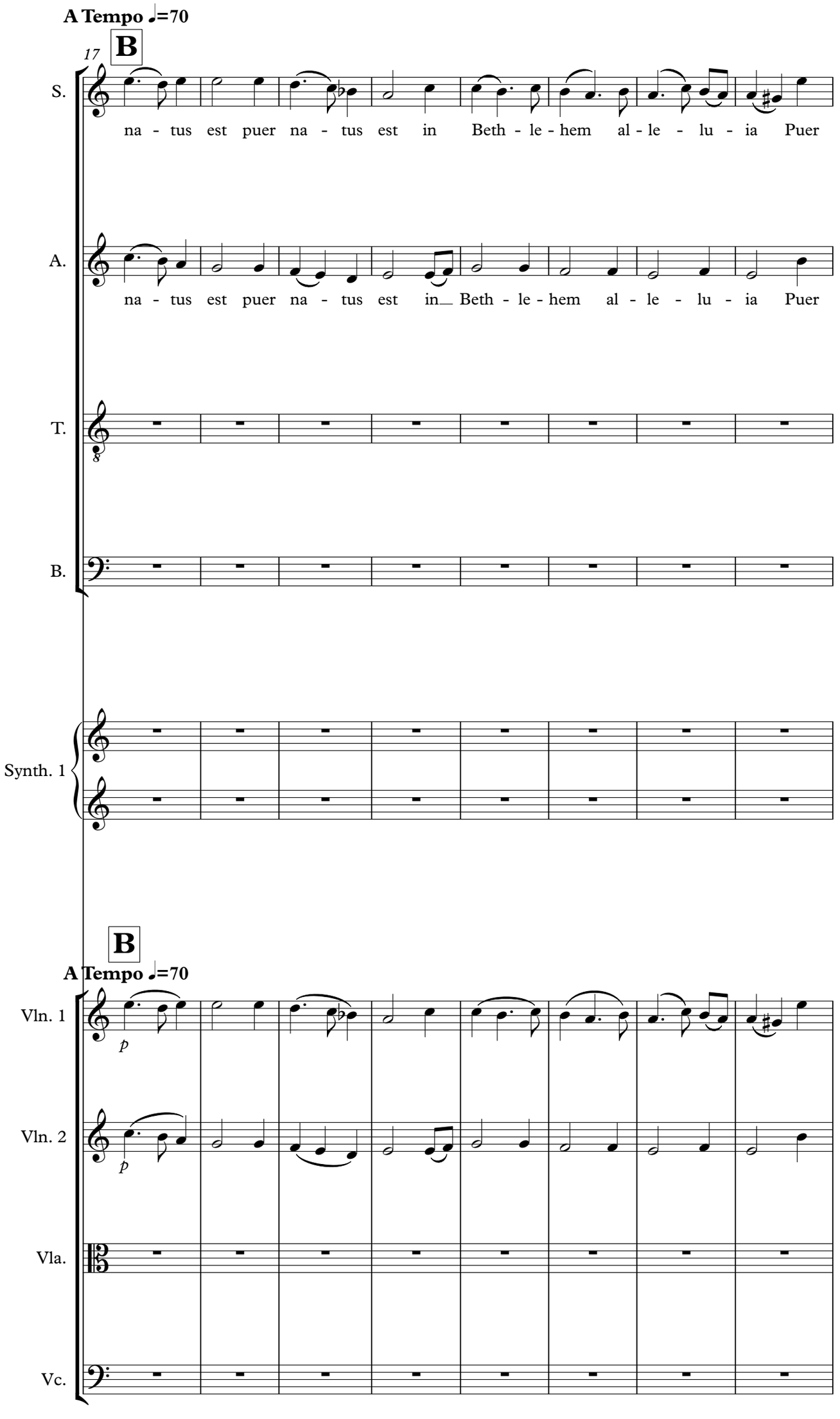
con sord.

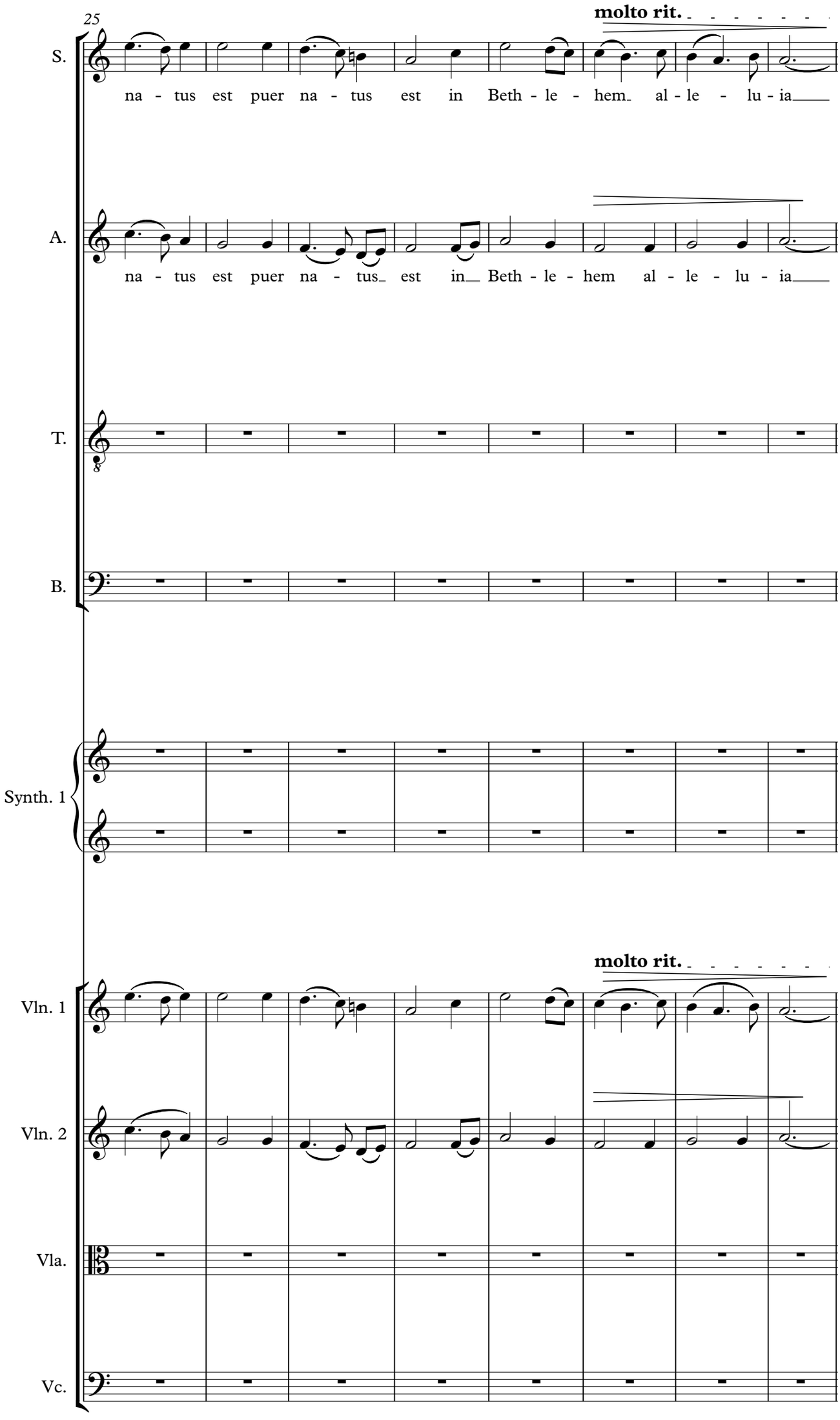
Violoncello

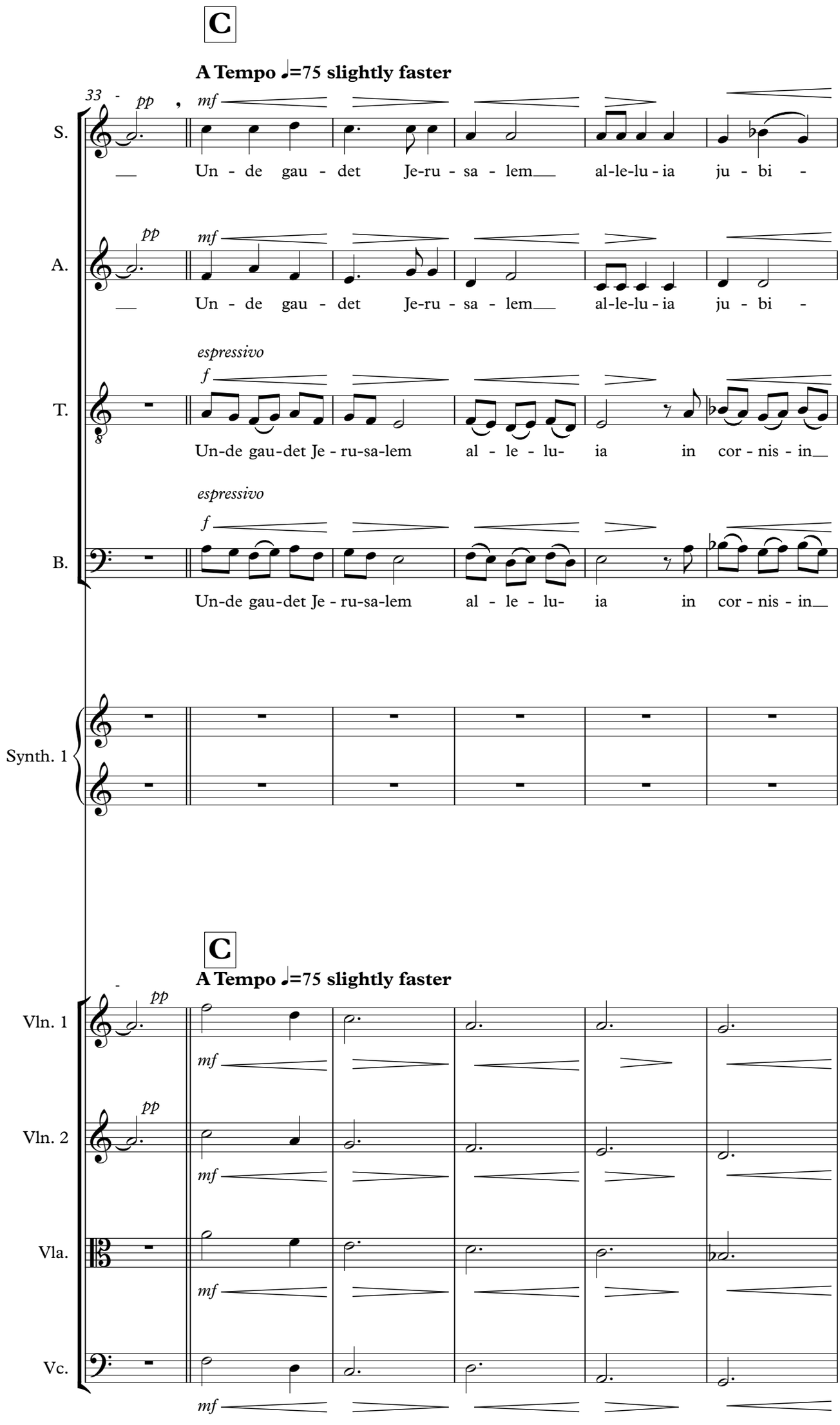
pp

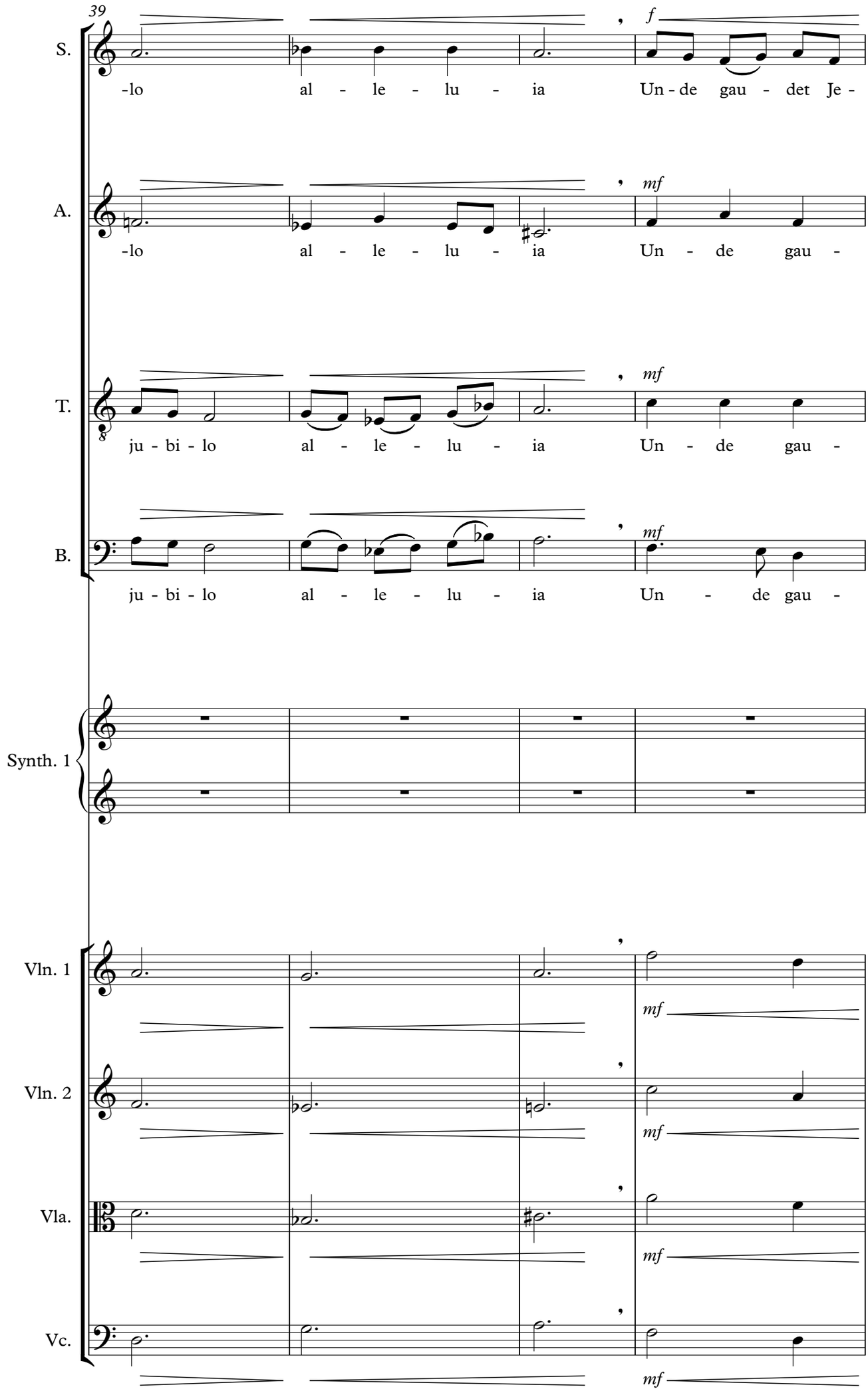

7
rit.
A
A tempo ♩=70
S.
A.
T.
B.
Synth. 1
rit.
A
A tempo ♩=70
Vln. 1
Vln. 2
Vla.
Vc.

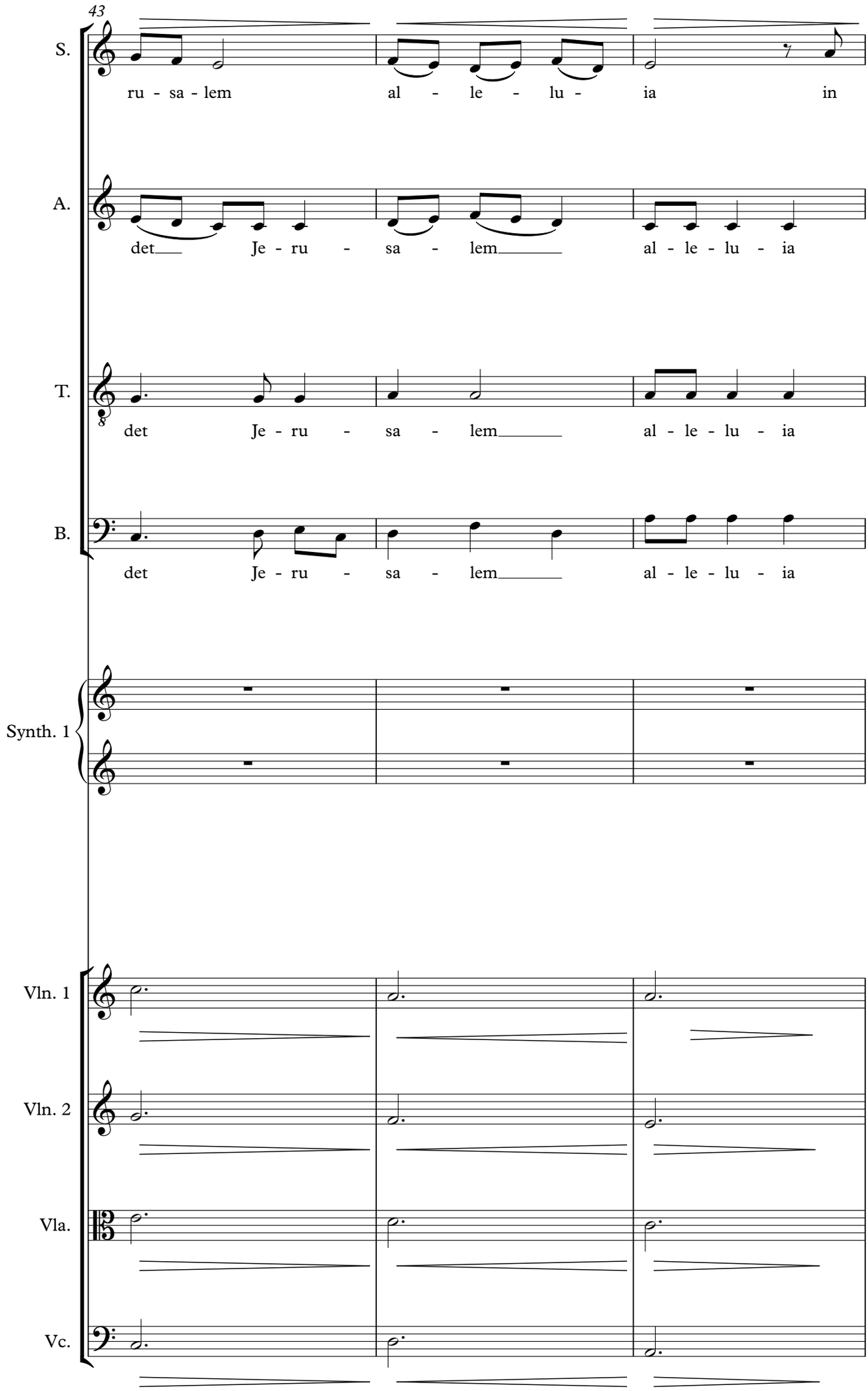

12
molto rit.
dolce
p
S.
Puer
dolce
p
A.
Puer
T.
B.
Synth. 1
p
molto rit.
Vln. 1
pp
Vln. 2
pp
Vla.
pp
Vc.
pp

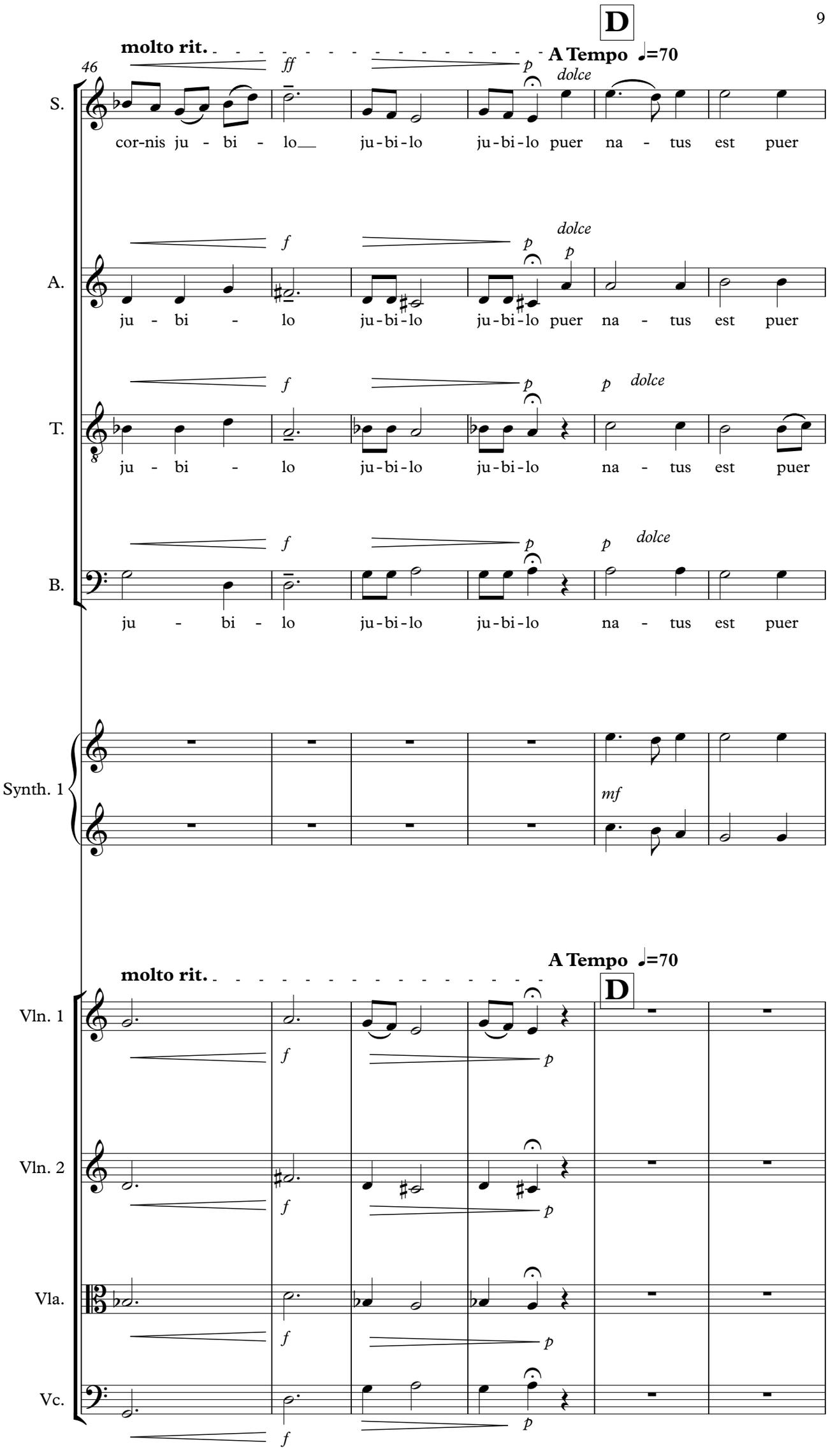

A Tempo ♩=70
17
B
S.
na - tus est puer na - tus est in Beth - le - hem al - le - lu - ia Puer
A.
na - tus est puer na - tus est in Beth - le - hem al - le - lu - ia Puer
T.
B.
Synth. 1
B
A Tempo ♩=70
Vln. 1
p
Vln. 2
p
Vla.
Vc.

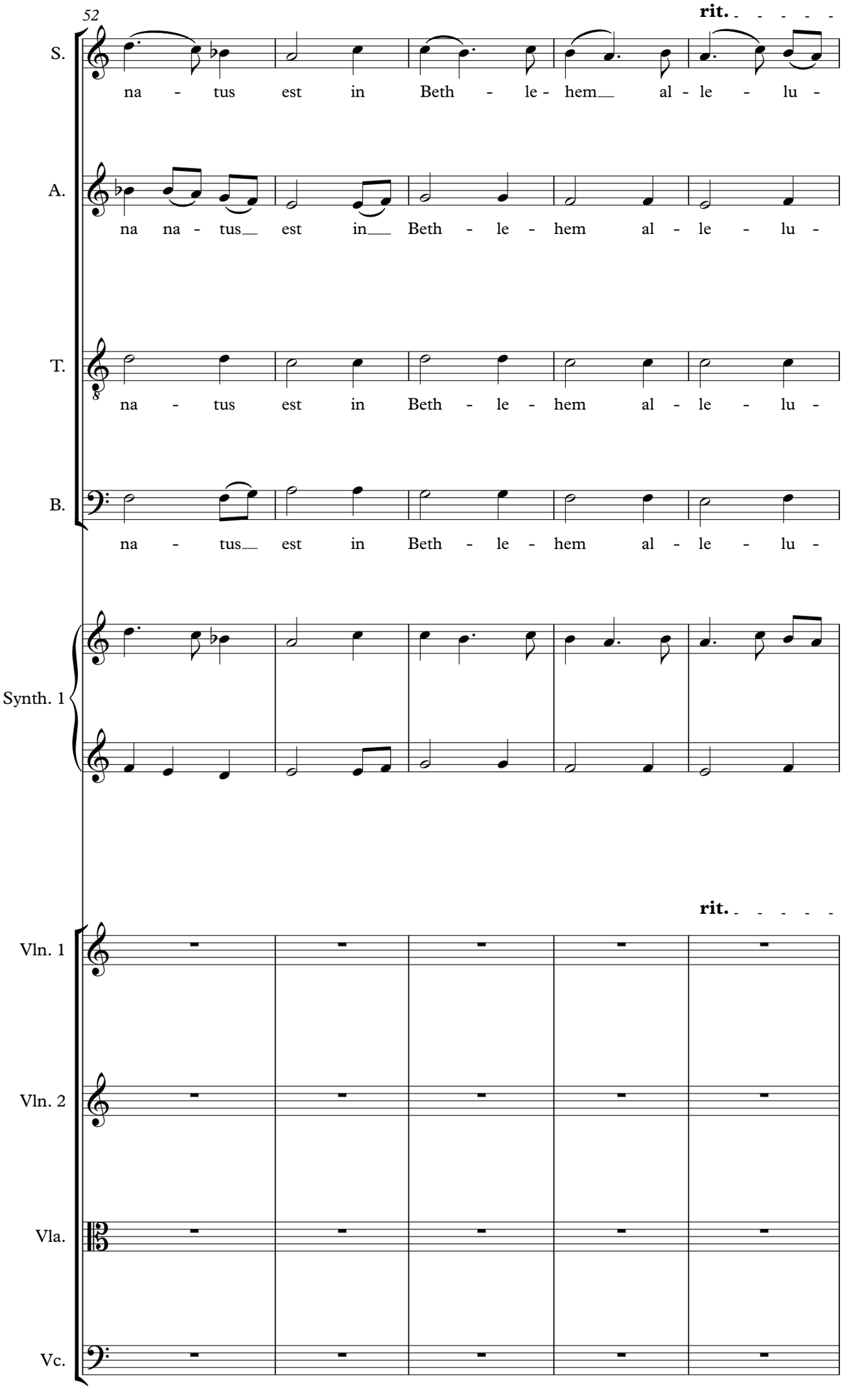

25
molto rit.
S.
na - tus est puer na - tus est in Beth - le - hem al - le - lu - ia
A.
na - tus est puer na - tus est in Beth - le - hem al - le - lu - ia
T.
B.
Synth. 1
molto rit.
Vln. 1
Vln. 2
Vla.
Vc.

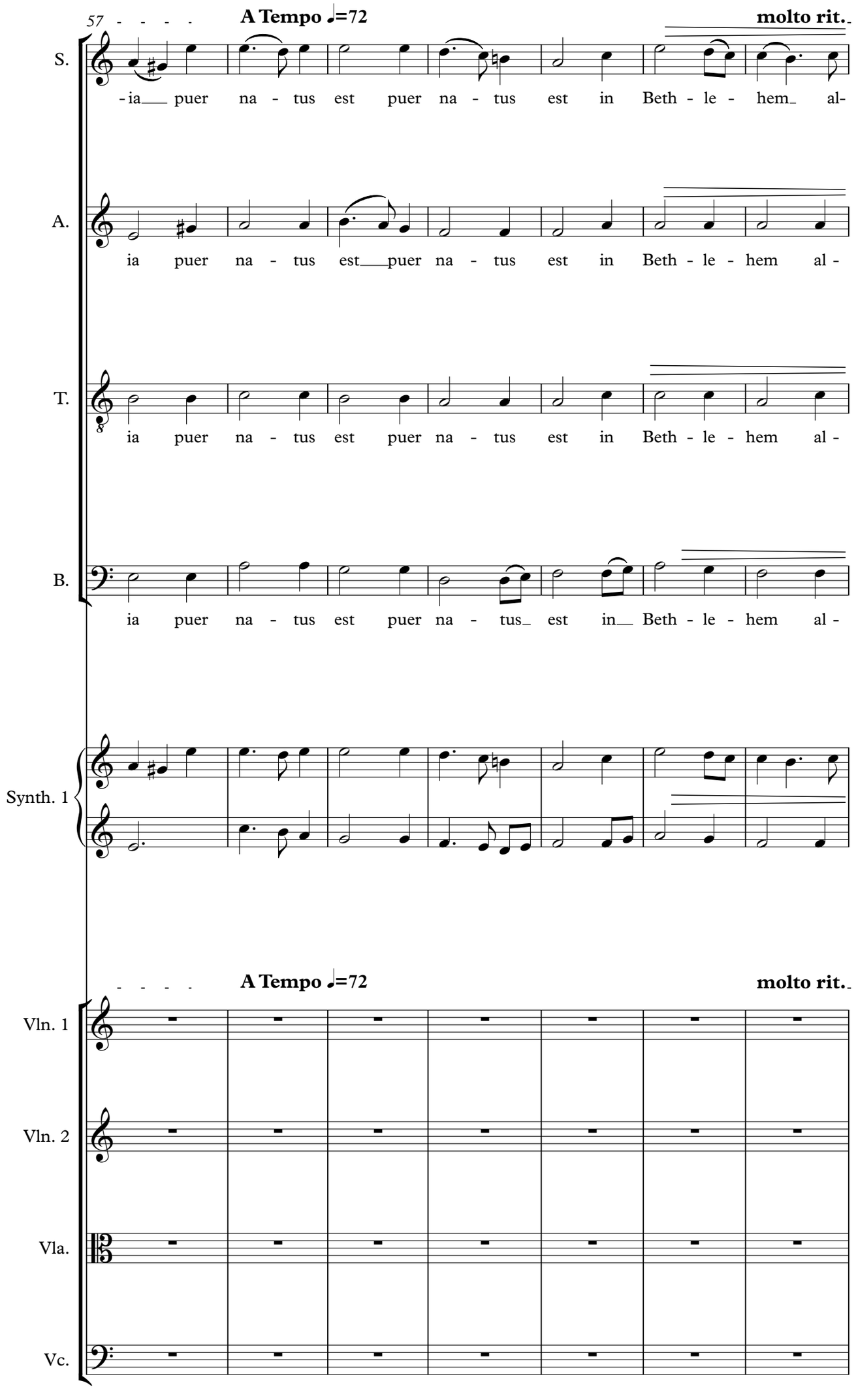

C
A Tempo ♩=75 slightly faster
33
pp
mf
S.
Un - de gau - det Je-ru - sa - lem al-le-lu - ia ju - bi -
A.
Un - de gau - det Je-ru - sa - lem al-le-lu - ia ju - bi -
espressivo
f
T.
Un-de gau-det Je - ru-sa-lem al - le - lu- ia in cor - nis - in
espressivo
f
B.
Un-de gau-det Je - ru-sa-lem al - le - lu- ia in cor - nis - in
Synth. 1
C
A Tempo ♩=75 slightly faster
pp
mf
Vln. 1
Vln. 2
Vla.
Vc.

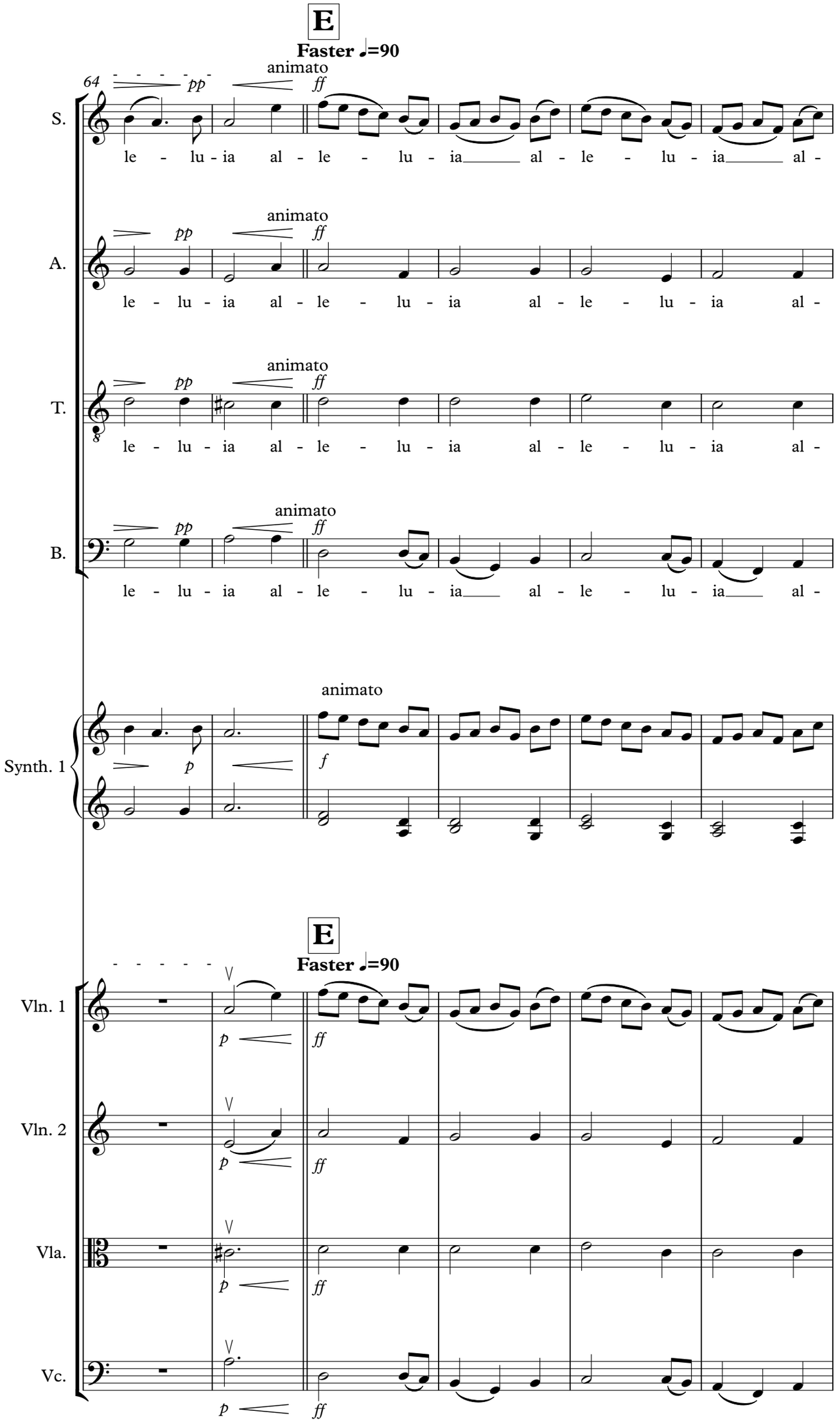

39
S.
-lo al - le - lu - ia
f
Un - de gau - det Je -
A.
-lo al - le - lu - ia
mf
Un - de gau -
T.
ju - bi - lo al - le - lu - ia
mf
Un - de gau -
B.
ju - bi - lo al - le - lu - ia
mf
Un - de gau -
Synth. 1
Vln. 1
mf
Vln. 2
mf
Vla.
mf
Vc.
mf

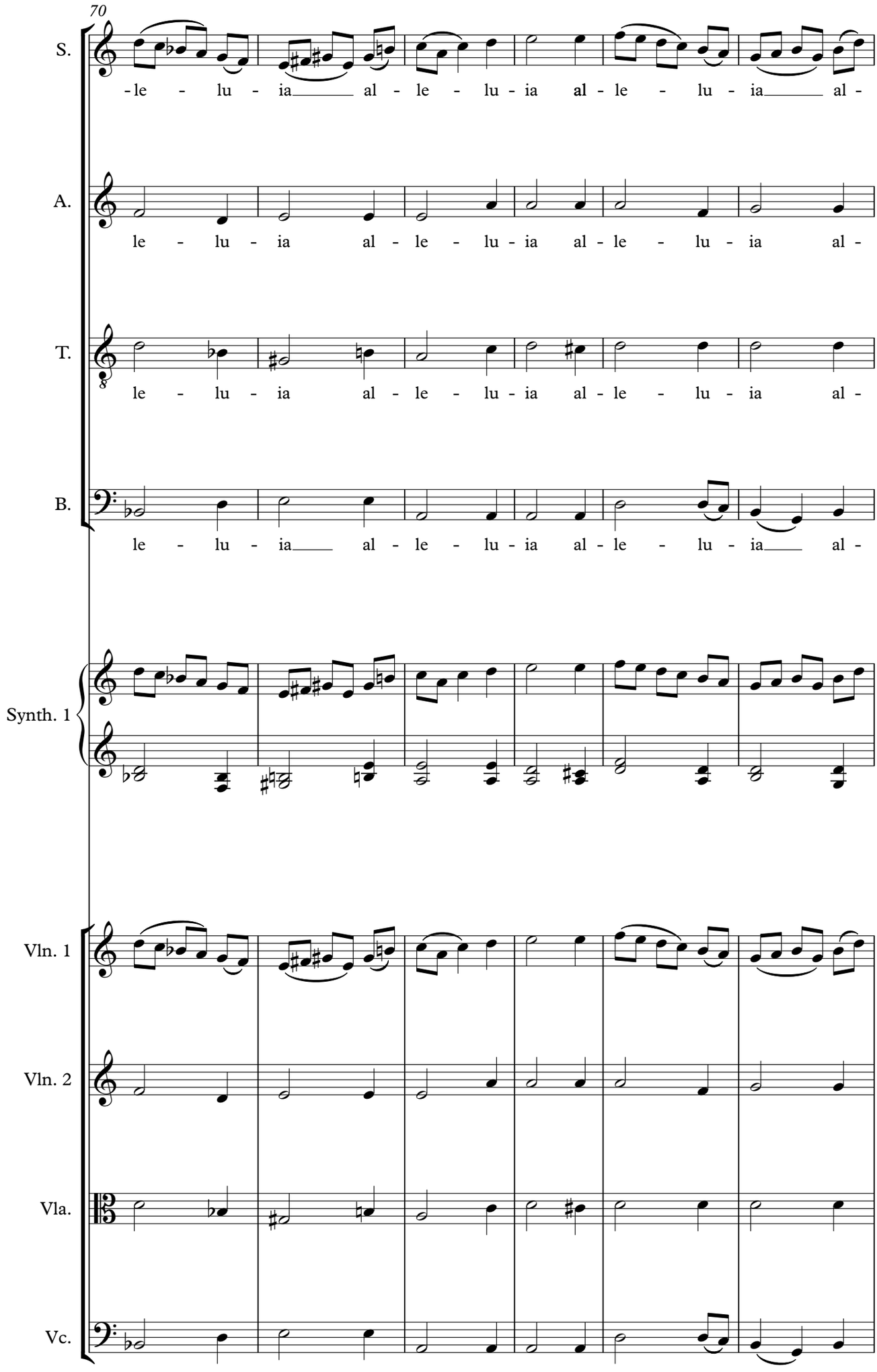

43
S.
ru - sa - lem al - le - lu - ia in
A.
det Je - ru - sa - lem al - le - lu - ia
T.
det Je - ru - sa - lem al - le - lu - ia
B.
det Je - ru - sa - lem al - le - lu - ia
Synth. 1
Vln. 1
Vln. 2
Vla.
Vc.

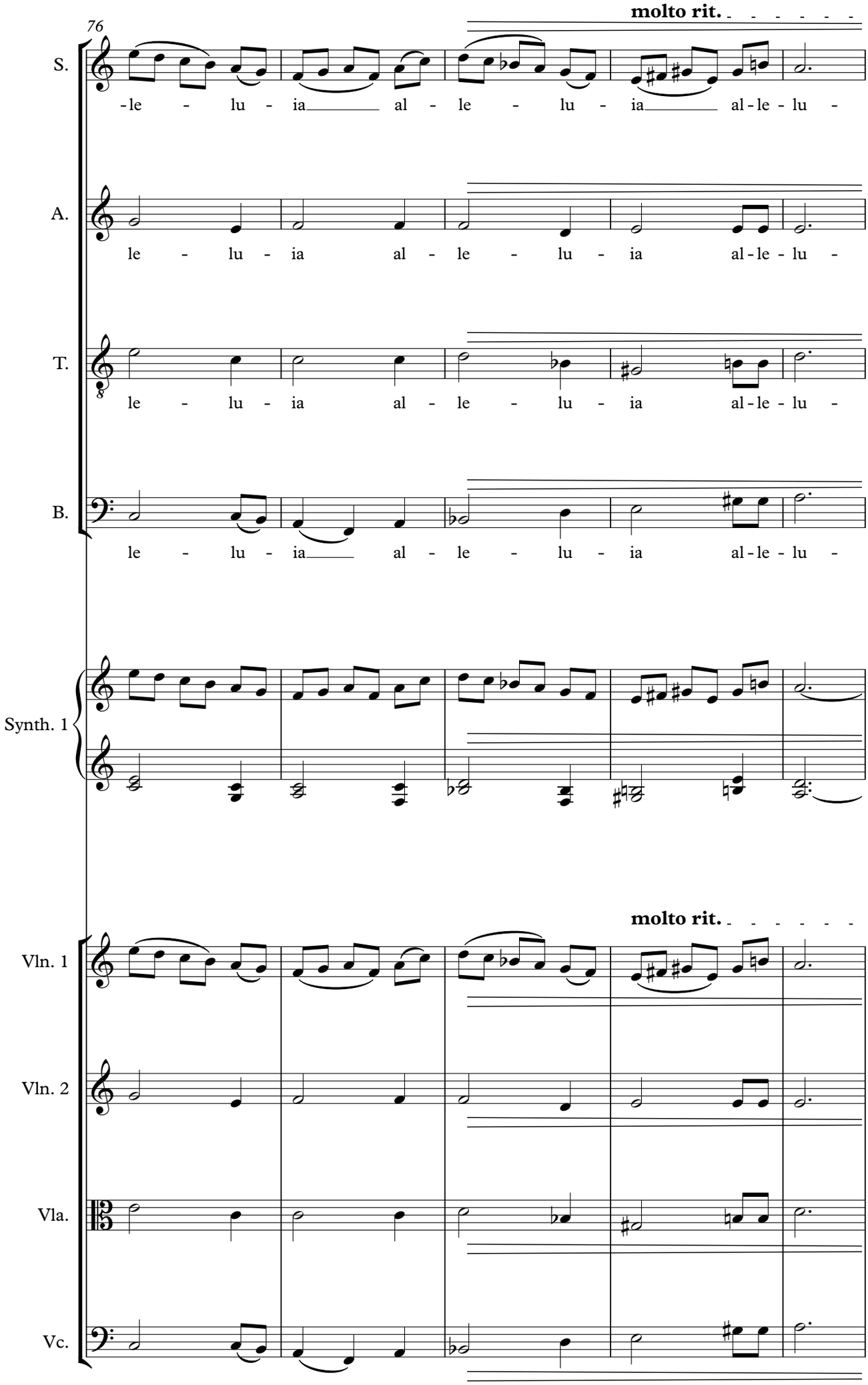

D
molto rit.
A Tempo ♩=70
46
S.
A.
T.
B.
Synth. 1
Vln. 1
Vln. 2
Vla.
Vc.
cor-nis ju - bi - lo ju-bi-lo ju-bi-lo puer na - tus est puer
ju - bi - lo ju-bi-lo ju-bi-lo puer na - tus est puer
ju - bi - lo ju-bi-lo ju-bi-lo na - tus est puer
ju - bi - lo ju-bi-lo ju-bi-lo na - tus est puer
ff
f
p
dolce
mf

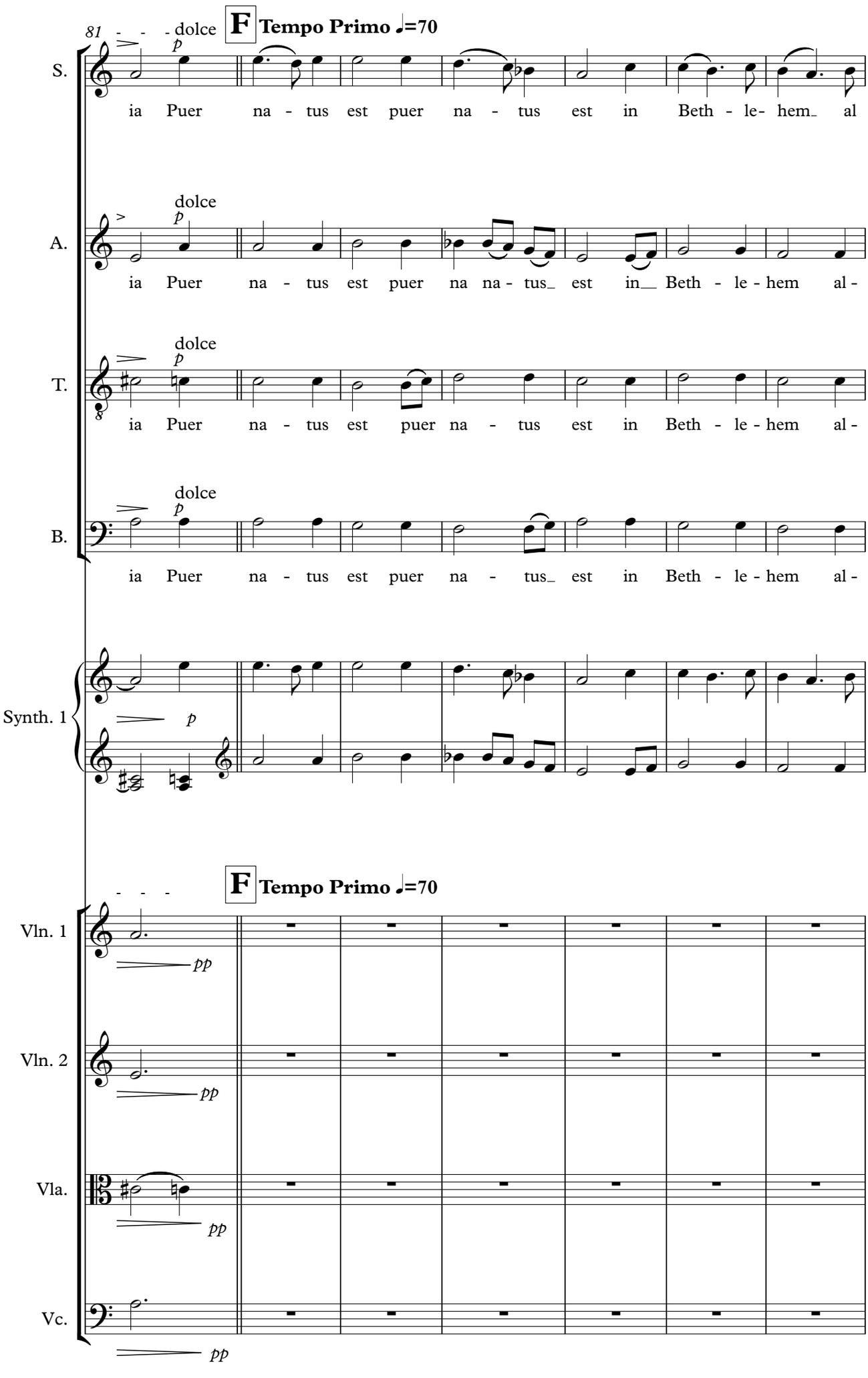

52
rit.
S.
na - tus est in Beth - le - hem al - le - lu -
A.
na na - tus est in Beth - le - hem al - le - lu -
T.
na - tus est in Beth - le - hem al - le - lu -
B.
na - tus est in Beth - le - hem al - le - lu -
Synth. 1
rit.
Vln. 1
Vln. 2
Vla.
Vc.

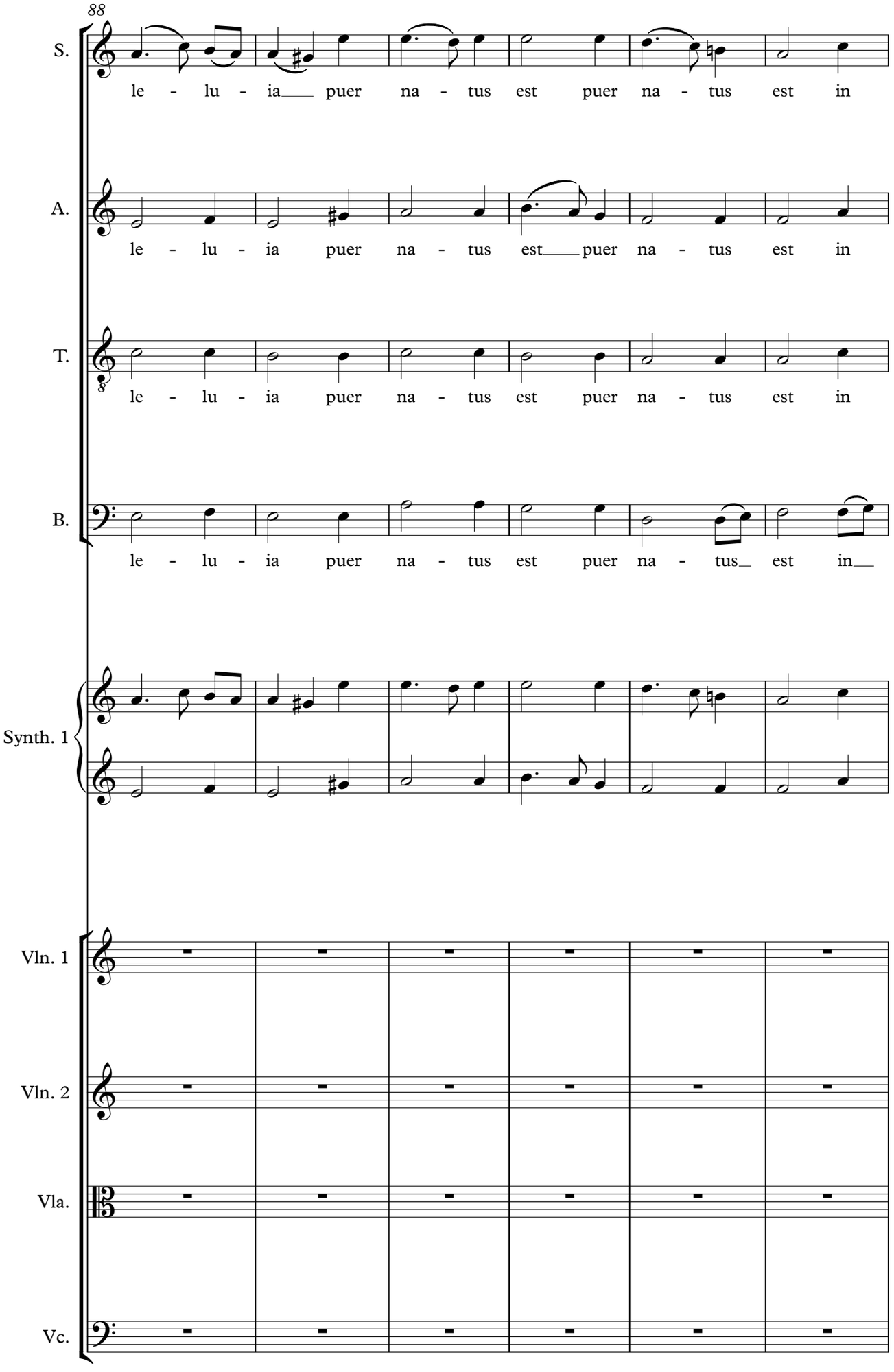

57
A Tempo ♩=72
molto rit.
S.
-ia puer na - tus est puer na - tus est in Beth - le - hem al-
A.
ia puer na - tus est puer na - tus est in Beth - le - hem al -
T.
ia puer na - tus est puer na - tus est in Beth - le - hem al -
B.
ia puer na - tus est puer na - tus est in Beth - le - hem al -
Synth. 1
A Tempo ♩=72
molto rit.
Vln. 1
Vln. 2
Vla.
Vc.

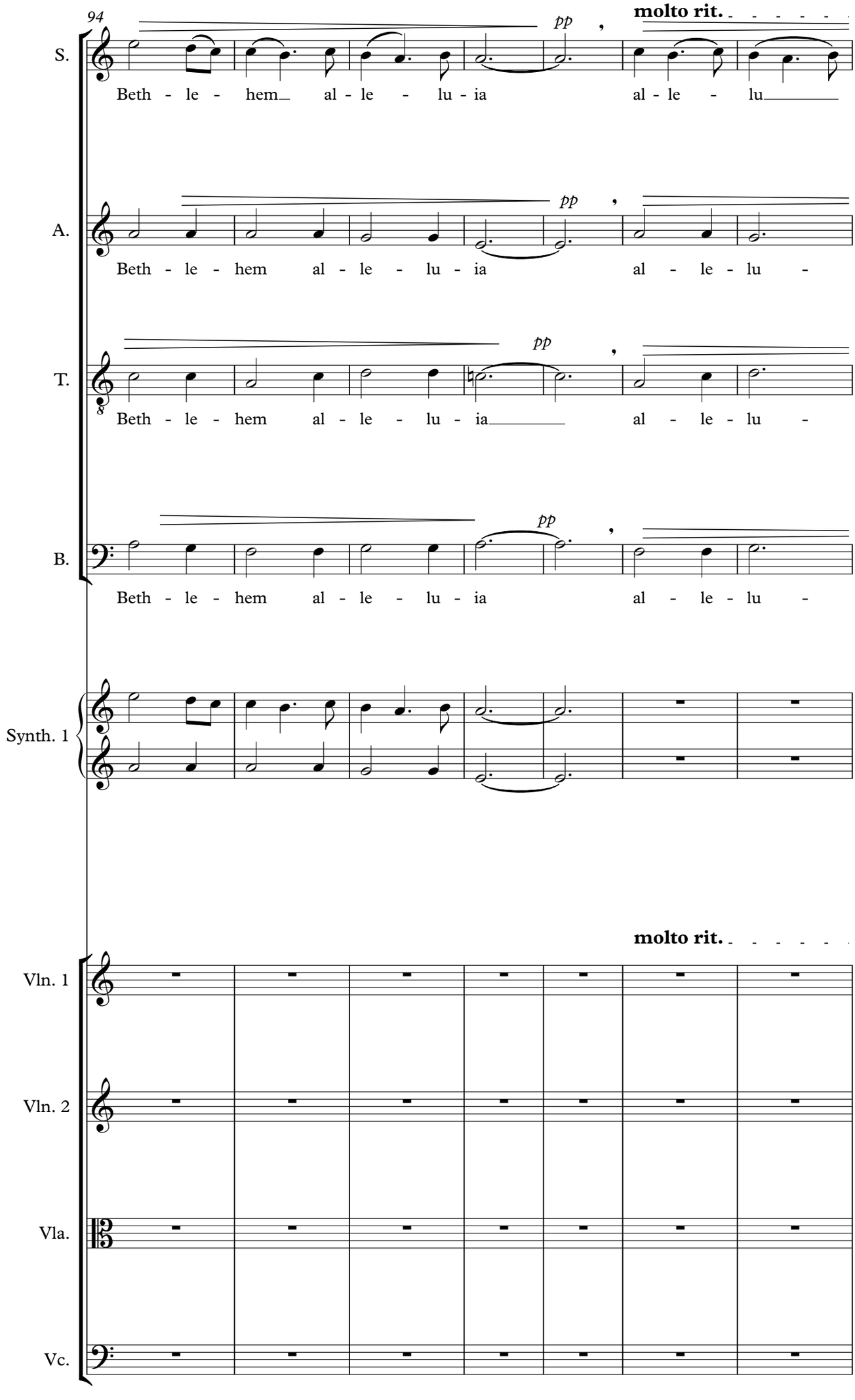

E
Faster ♩=90
64
animato
pp
ff
S.
le - lu - ia al - le - lu - ia al - le - lu - ia al -
A.
le - lu - ia al - le - lu - ia al - le - lu - ia al -
T.
le - lu - ia al - le - lu - ia al - le - lu - ia al -
B.
le - lu - ia al - le - lu - ia al - le - lu - ia al -
Synth. 1
p
f
E
Faster ♩=90
Vln. 1
Vln. 2
Vla.
Vc.

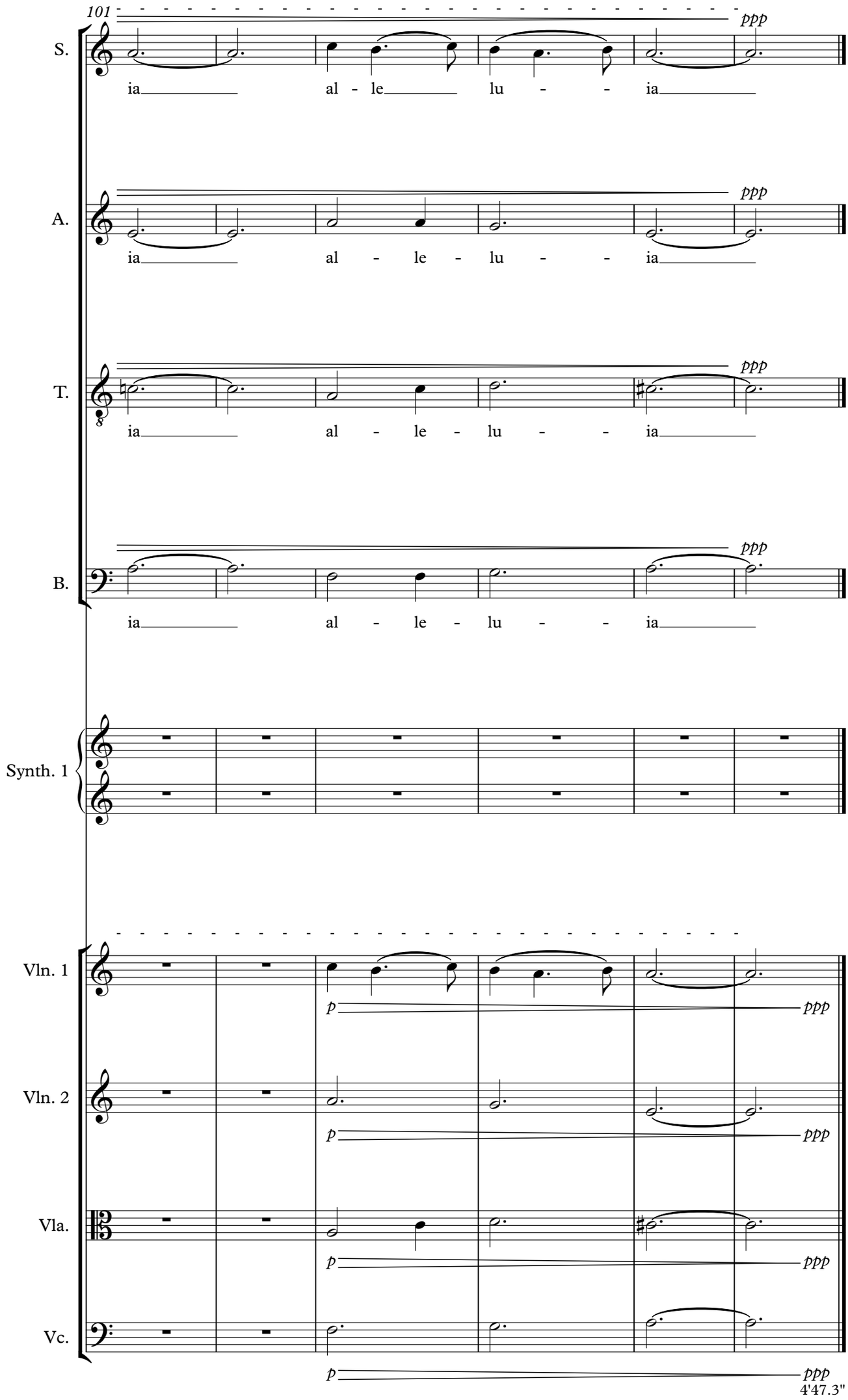

70
S.
-le - lu - ia al - le - lu - ia al - le - lu - ia al -
A.
le - lu - ia al - le - lu - ia al - le - lu - ia al -
T.
le - lu - ia al - le - lu - ia al - le - lu - ia al -
B.
le - lu - ia al - le - lu - ia al - le - lu - ia al -
Synth. 1
Vln. 1
Vln. 2
Vla.
Vc.


76
molto rit.
S.
-le - lu - ia al - le - lu - ia al-le-lu -
A.
le - lu - ia al - le - lu - ia al-le-lu -
T.
le - lu - ia al - le - lu - ia al-le-lu -
B.
le - lu - ia al - le - lu - ia al-le-lu -
Synth. 1
molto rit.
Vln. 1
Vln. 2
Vla.
Vc.


81
dolce
F Tempo Primo ♩=70
S.
ia Puer na - tus est puer na - tus est in Beth - le- hem_ al
dolce
A.
ia Puer na - tus est puer na na - tus_ est in__ Beth - le - hem al -
dolce
T.
ia Puer na - tus est puer na - tus est in Beth - le - hem al -
dolce
B.
ia Puer na - tus est puer na - tus_ est in Beth - le - hem al -
Synth. 1
F Tempo Primo ♩=70
Vln. 1
Vln. 2
Vla.
Vc.


88
S.
le - lu - ia puer na - tus est puer na - tus est in
A.
le - lu - ia puer na - tus est puer na - tus est in
T.
le - lu - ia puer na - tus est puer na - tus est in
B.
le - lu - ia puer na - tus est puer na - tus est in
Synth. 1
Vln. 1
Vln. 2
Vla.
Vc.


94
S.
Beth - le - hem al - le - lu - ia
pp
molto rit.
al - le - lu
A.
Beth - le - hem al - le - lu - ia
pp
al - le - lu -
T.
Beth - le - hem al - le - lu - ia
pp
al - le - lu -
B.
Beth - le - hem al - le - lu - ia
pp
al - le - lu -
Synth. 1
molto rit.
Vln. 1
Vln. 2
Vla.
Vc.


101
S.
ia al - le lu - - ia
ppp
A.
ia al - le - lu - - ia
ppp
T.
ia al - le - lu - - ia
ppp
B.
ia al - le - lu - - ia
ppp
Synth. 1
Vln. 1
p
ppp
Vln. 2
p
ppp
Vla.
p
ppp
Vc.
p
ppp
4'47.3"

DAVID WENDELL NELSON

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David Nelson was granted a Ph.D. in music theory/ composition in 1979 from the University of California at Santa Barbara. As a professor at Cerritos College in the Los Angeles area for over twenty-five years, he taught music theory, music history, composition, violin, piano, guitar, recording arts, and computer generated music. David has worked in a variety of institutions, ranging from the secondary level to college and university.

Professor Nelson's musical training started at age 9 with the study of the violin. Over the last 45 years, Dr. Nelson has composed numerous works, including symphonies, tone poems, choral pieces, chamber music, music for film, popular music, incidental music for plays, eBooks, and computer generated music. Recently he completed a two-hour Requiem for full orchestra and chorus, as well as number of musicals, *Haight*, *L.A. Vida,* the *Fitzsimmons Diary*, and *The Lion of Freedom* (based on the life of Frederick Douglass). In the spring of 2019 the Truckee Tahoe Community Chorus premiered Dr. Nelson's *Truckee Historical Revue* chronicling the fascinating history of this unique mountain village. Over the years David has received commissions from University of California at Riverside, University of Alaska at Juneau, Cerritos College, Truckee Tahoe Community Chorus, the Lake Tahoe Music Festival, and the Sonoma Valley Chorale.

As an avid outdoorsman, Dr. Nelson incorporates environmental elements into his music. For example, his *July 19th 1869* tone poem for full orchestra is a musical setting of the prose found in John Muir's diary on the day he walked into Yosemite Valley for the first time. The fall of 2018 saw the premiere of *Little Bighorn*, a program symphony/video depicting the epic battle of the Little Bighorn between the confederated Lakota tribes and Lt. Colonel George Armstrong Custer.

Many of his works include electronic media. Besides being a violinist, he is also a proficient guitarist, pianist, and pedal steel guitarist. In high school he performed with Stevie Nicks in the band "Changing Times."

Two of his musicals, *Haight* and *L.A. Vida*, have been fashioned into the eBook format and are available at the iTunes store for free download. These eBooks contain hyperlinks to the songs on the musical websites. The eBook *Solo on the JMT* is also available through his website and chronicles Dr. Nelson's 240 mile walk on the famous John Muir Trail.

Notes on Puer Natus Est: Sometimes the age-old adage of *less is more* is certainly true, especially in music. This definitely applies to *Puer Natus Est*. With a polyphonic texture, harmonic elements of the Renaissance period (notably the minor dominant, Neapolitan 6th, and the *Tierce de Picardie*), recorder instrumentation, and independent vocal lines, the overall character of the piece is decidedly not modern. Yet it is this ancient style that best evokes the mood and reverence of this 800 year-old Gregorian antiphon from the Roman Catholic church. Various versions have been set by many composers, namely Schütz, Tallis, Praetorius, Byrd, and Handel. The *Tierce de Picardie* is used sparingly in order to make its appearance more noticeable, while the joyous alleluia sequence is a welcome contrast to the more reverent main theme.