

I SAW WATER

MUSIC AT THE RITE OF
SPRINKLING IN EASTERTIDE

For SATB Voices, Cantor, Assembly and Organ
with Brass Quintet, Double Bass and Percussion

LEO NESTER

All who are thirsty, come to the water.

I SAW WATER

MUSIC AT THE RITE OF SPRINKLING IN EASTERTIDE

Vidi aquam egredientem

Cf. Ezekiel 47:1–2, 9; I Peter 2:9

from the *Sacramentary*, 1973, alt.

Leo Nestor

Flowing, always in two $\text{♩} = 60$

*Introduction

The musical score is written for piano and voice. It begins with an introduction in 2/2 time, marked 'f' and 'ff'. The piano part features flowing arpeggiated figures in both hands. The voice part, for Cantor or Soprano/A, enters at measure 9 with the text 'Al - le - lu - ia, al - le - lu - ia,'. The piano accompaniment continues with a steady, flowing pattern. A 'Ped.' (pedal) instruction is given at the end of the piano part.

*If Brass Quintet is not used, the first eight measures may be omitted, or the brass parts may be played on the organ.

†*SURGIT IN HAEC DIES*, 12th c.

See Notes on Page 15.

A Full Score (including parts for Brass Quintet, Double Bass, Glockenspiel, Tubular Bells and Timpani) is also available from the publisher, G-8228INST.

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G-8228

Antiphon
+ Assembly

13

al - le - lu - ia. **f** Al - le - lu - ia,

S, A **f** Al - le - lu - ia, —

T, B **f** Al - le - lu - ia, —

17

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, — al - le - lu - ia.

Verse 1 *Cantor or T, B*

21 *mf*

I saw wa - ter flow - ing from the

mf

Man. *somewhat detached*

24

right side of the tem - ple: al - le - lu - ia.

Ped.

Antiphon

+ Assembly

27 *f*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

f

S, A *f*

Al - le - lu - ia, al - le - lu - ia,

f

T, B *f*

Al - le - lu - ia, al - le - lu - ia,

f

30

lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia.

Verse 2

Cantor or S, A

33 *mf*

It brought God's life and his sal - va - tion, and the

mf

Man. somewhat detached

36

peo - ple sang in joy - ful praise: al - le - lu - ia.

Ped.

Antiphon

+ Assembly

39 *f*

Al - le - lu - ia, al - le -

S, A f

Al - le - lu - ia, al - le -

T, B f

Al - le - lu - ia, al - le -

42

lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia.

Verse 3

Cantor or Choir *ben f* (tacet when choir is present)

45

You are a
You are a
S, A *ben f*
You are a
T, B *ben f*

mf *ben f*

Man. + Ped.

48

peo - ple God claims as his own to praise him: al - le -

peo - ple

peo - ple God claims as his own to praise him: al - le -

Antiphon

+ Assembly *f*

51

lu - ia, al - le - lu - ia. Al - le - lu - ia,

lu - ia, al - le - lu - ia. Al - le - lu - ia,

lu - ia, al - le - lu - ia. Al - le - lu - ia,

55

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

Verse 4

59 *Cantor or T, B mp*

God called you out of dark - ness in - to his

mp

(Ped.)

62

mar - vel - ous light: al - le - lu - ia, al - le - lu - ia.

cresc.

Antiphon
+ Assembly

66 *f*

Al - le - lu - ia, al - le -

S, A f

Al - le - lu - ia, al - le -

T, B f

f

69

lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia.

Verse 5

72 *Cantor or S, A* ***mf***

Lord Je - sus, from your wound - ed side flowed

mf

(Ped.)

75 ***f***

streams of cleans-ing wa - ter: al - le - lu - ia, al - le - lu - ia.

f

Antiphon

+ Assembly

79 **f**

Al - le - lu - ia, al - le -

S, A **f**

Al - le - lu - ia, al - le -

T, B **f**

82

lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia.

Verse 6

Cantor or Choir

85 *f* *lyrically* *cresc.*

The world was washed _____ of all its sin, _____ all—

S, A *f* *lyrically* *cresc.*

The world was washed of _____ all its sin, _____ all—

T, B *f* *cresc.*

f

Man. Ped.

88

life _____ made new a-gain: al-le - lu - ia, al-le - lu - ia.

life _____ made new a-gain: al-le - lu - ia, al-le - lu - ia.

cresc.

Final Antiphon*

+ Assembly

92 *ff*

Al - le - lu - ia, al - le -

95 *rall.*

lu - ia, al - le - lu - ia.

*The Final Antiphon should always be used to conclude this setting.

Notes

The Alleluia finds its source in *Christ ist erstanden*, a tune based upon the Latin Easter sequence *Victimae paschali laudes*, the textual origin of which can be dated to about 1040 and traced to Wipo of Burgundy (c. 990 until after 1048). A primitive organal setting appears in the Las Huelgas manuscript (early 14th century). The tune appears with frequency in subsequent sources and is encountered as a *Leise* in the *Glogauer Liederbuch* (c. 1480), witness of its absorption into the Lutheran practice. The *Leise* is transformed in the hands of a great procession of composers: Heinrich Isaac, Ludwig Senfl, Johann Walter, Orlandus Lassus, Leonard Lechner, Johann Eccard, Hans Leo Hassler, Heinrich Schütz, Johann Hermann Schein, Samuel Scheidt, Johann Pachelbel, Georg Philipp Telemann and Johann Sebastian Bach, naming only several of the august number.

This ritual setting of the *Vidi aquam* for the rite of sprinkling in Eastertide was composed in April of 1992 and has since seen several incarnations, for chorus, assembly, organ and various instrumental ensembles. The current form was a gift for the rites of dedication of the Cathedral of Christ Our Light, Oakland, California, on September 25, 2008. This was during the episcopate of now-Archbishop Allen Henry Vigneron.

The form alternates between verses cast in a neo-baroque style and the Alleluia refrain, which is varied on each iteration. In the verses, the use of multiple cantors (or the chorus in SA or TB unison alternation) can add to the effective declamation of the text and create greater textural variety. The slur markings for brass may be altered at the discretion of the players in response to the acoustic at hand. If the piece is used on successive Sundays of Eastertide and Pentecost, it is recommended to sing the first two verses each week, followed by other verses to accommodate the length of the rite. In this way, the full text will be heard over the course of the season. Regardless of the number of verses used at a given time, the harmonization for the final Alleluia should always be sung at the work's conclusion.

—Leo Nestor

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Vidi aquam egredientem
Cf. Ezekiel 47:1–2, 9; I Peter 2:9
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The musical notation is written on two staves in 4/4 time. The melody is simple, using quarter and half notes with rests. The lyrics are written below the notes.

Al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia.

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