

Compositor não identificado

Sacrum Convivium

Para coro, cordas, metais e madeiras
For choir, strings, brass and woodwind

Pesquisa e Edição
Márcio Miranda Pontes

Trabalho dedicado ao Maestro Carlos Alberto Baltazar (in memoriam)



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Aspectos editoriais

Foram utilizados manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica, agógica e baixo cifrado são fiéis aos originais e foram destacadas com tipografia menor quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.

Editorial aspects

Musical manuscripts copied by the 19th century and in the beginning of the 20th century were used. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- Added expression and value slurs were dotted.
- 4- Indications of pace, expression, dynamics, agogics and figured bass are faithful to the originals and were dotted, when they are absent in the source or were added.
- 5- Redundant and preventive accidents were omitted.

Índice / Index

O Sacrum Convivium

Compositor não identificado - Composer unidentified

Fonte: / Source: Acervo de manuscritos musicais do Maestro Vespasiano Gregório dos Santos - 075V

Cópia: S., V. A. - Belo Horizonte - 15/11/1906

A obra / The work

Antífona ao Magnificat, segundas Vésperas, Corpus Christi, conforme 1 Coríntios 11:26 e Romanos 8:18. Uma oração tradicional honrando o Santíssimo Sacramento.

Antiphon to the Magnificat, Second Vespers, Corpus Christi; according to 1 Corinthians 11:26 and Romans 8:18. A traditional prayer honoring the Blessed Sacrament.

O texto / The text

O sacrum convivium, in quo Christus sumitur; recolitur memoria passionis ejus; mens impletur gratia; et futurae gloriae nobis pignus datur. Alleluia.

O sacred banquet, wherein Christ is received; the memorial of his passion is renewed; the soul is filled with grace; and a pledge of future glory is given to us. Alleluia.

O banquete sagrado, no qual se recebe Cristo; a memória de sua Paixão é renovada; a alma se enche de graça e um penhor da glória futura nos é dado. Alleluia.

O Sacrum Convivium

Compositor não identificado

Larghetto ♩=64

The score is divided into two systems. The first system includes Flute (two parts), Soprano, Alto, Tenor, and Bass. The second system includes Violin 1, Violin 2, Viola, and Violoncello. The Flute parts play a rhythmic pattern of eighth notes with dynamics *f* and *p*. The vocal parts (Soprano and Alto) enter in the second measure with the lyrics "O sa - -". The string parts (Violin 1, Violin 2, Viola, and Violoncello) play a rhythmic accompaniment of eighth notes with dynamics *f* and *p*.

Flute

Flute

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

3

crum con - vi-vi- um, in quo Chris -

crum con - vi-vi- um, in quo Chris -

p in quo Chris -

p in quo Chris -

f p f p

f p f p

f p f p

f p f p

solo

p

solo

p

p

- tus su - mi - tur; re - co - li -

tus su - mi - tur;

tus su - mi - tur;

tus su - mi - tur;

f p f p

f p f p

f p f p

f p f p

9

tur me - mo - ri - a pas-si - o - nis e - jus;

11

The first system consists of two staves. The top staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) dynamic. The bottom staff mirrors this dynamic structure, starting with *f*, moving to *p*, and returning to *f*.

This section contains four vocal staves, each with the lyrics "mens im - ple-tur gra-ti - a; et fu - tu-rae glo-ri -". The dynamics are marked as *f* at the beginning and end of each line, and *p* in the middle section.

The second system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Dynamics are marked as *f* at the beginning and end of each line, and *p* in the middle section.

p

p

ae

no - bis

f

ae

no - bis pi - gnus da - tur,

f

ae

no - bis pi - gnus da - tur,

f

ae

no - bis pi - gnus da - tur,

f

p

f

p

f

p

f

p

f

16

Piano introduction for measures 16-18. The music is in G major (one sharp) and 4/4 time. It begins with a whole rest in both staves. In measure 17, the right hand plays a dotted quarter note G4, followed by eighth notes A4 and B4. The left hand plays a dotted quarter note G3, followed by eighth notes F#3 and E3. The dynamic marking *f* (forte) is placed below the first measure of the piano part.

Vocal line for measures 16-18. The melody starts in measure 17 with a dotted quarter note G4, followed by eighth notes A4 and B4. The lyrics are: pi - gnus no - bis, no-bis pi-gnus da -

Vocal line for measures 19-21. The melody continues with a dotted quarter note G4, followed by eighth notes A4 and B4. The lyrics are: no - bis pi-gnus da - tur, no - bis pi - gnus, no-bis pi-gnus da -

Vocal line for measures 22-24. The melody continues with a dotted quarter note G4, followed by eighth notes A4 and B4. The lyrics are: no - bis pi-gnus da - tur, no - bis pi - gnus, no-bis pi-gnus da -

Bass line for measures 16-18. The melody starts in measure 17 with a dotted quarter note G3, followed by eighth notes F#3 and E3. The lyrics are: no - bis pi-gnus da - tur, no-bis pi-gnus da -

Piano accompaniment for measures 16-18. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand provides a steady bass line with quarter notes and rests.

p

p

tur, pi - gnus da - tur. Al - le - lu - - ia.

tur, pi - gnus da - tur. Al - le - lu - - ia.

tur, pi - gnus da - tur. Al - le - lu - - ia.

tur, pi - gnus da - tur. Al - le - lu - - ia.

p

p

p

p

21

The image shows two systems of musical notation. The first system has two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a series of eighth-note patterns with dynamic markings *f* and *p*. The bottom staff of the first system also has a treble clef and contains fewer notes, with dynamic markings *f* and *p*. The second system consists of five staves. The top staff has a treble clef and contains eighth-note patterns with dynamic markings *f* and *p*. The second staff of the second system has a treble clef and contains quarter notes with dynamic markings *f* and *p*. The third staff of the second system has a bass clef and contains quarter notes with dynamic markings *f* and *p*. The fourth staff of the second system has a bass clef and contains quarter notes with dynamic markings *f* and *p*. The fifth staff of the second system has a bass clef and contains quarter notes with dynamic markings *f* and *p*.