

# The Music

PAMM 01 - *Signatum est* (Pre-Sermon Trio) CT-MCRF [71]; CT-MIG 42  
(three voices, violins I and II, bass, flutes I and II, French horns I and II)  
Approximate duration: 3 minutes  
*Edition: Paulo Castagna*

The numerous solos, arias, trios, or motets of this type, preserved in Minas Gerais and other regions in Brazil, were composed with the purpose of solemnizing the preacher's approach to the pulpit, before delivering the Sermon. This tradition is still current in some cities in Minas Gerais, in important festivities such as the Septenary of Our Lady of Sorrows and the Novenas of Our Lady of *Boa Morte*, Assumption of the Blessed Virgin Mary, Our Lady of the Immaculate Conception, and others.

When his presence was called upon, after the chanting of the Gospel, the preacher, dressed in surplice and stole in the liturgical color of the day, was escorted from the sacristy to the presbytery by the directors of the brotherhood that was promoting the ceremony. The pre-Sermon music began when the cortege reached the nave of the church. The preacher, approaching the altar, would nod appropriately and then move toward the main celebrant to receive his blessing. Still accompanied by the brotherhood directors, he then proceeded to the holy pulpit. Upon arriving, he would kneel and remain so until the music was finished, and then begin his lecture. It was usual for the preacher to use as a theme the text that was being set to music, which was necessarily allusive to the festivity in question. After the Sermon,

the cortege was repeated, as the preacher was led back to the presbytery.

The present work is a setting of verse 7 of Psalm 4 (*Cum invocarem*), which is assigned to the Matins of *Corpus Christi* (Psalm II of Nocturn I). It lacks the words *lumen vultus tui, Domine*, an omission that undermines the meaning of the first Latin phrase. None of the extant sources indicate for which festivity this work was intended. It may be assumed, however, that it was written for the Mass of a feast of Our Lord Jesus Christ.

The work is extant in three repositories: Museu da Música de Mariana (sources A<sub>1</sub>, A<sub>2</sub>, and A<sub>3</sub>), Museu da Inconfidência de Ouro Preto (source B), and Orquestra Lira Sanjoanense (source C). Sources A and B preserve version 1, which is quite different from version 2, registered in source C. The instrumental bass in version 1, for example, uses double notes that do not appear in version 2, which privileges the higher octave notes. On the other hand, version 2 often employs measured tremolos that are not seen in version 1. With respect to the French horns, a comparison of the four opening measures in versions 1 and 2 should suffice to demonstrate this disparity (see example 1).

Given that sources A and B are older than source C, it is licit to assume that version 2 emerged during

Example 1

The image shows two staves of musical notation for French horns I and II in F. The top staff is labeled 'Version 1' and the bottom staff is labeled 'Version 2'. Both staves are in 2/4 time. Version 1 consists of a single melodic line with some rests. Version 2 includes a more complex, rhythmic accompaniment with many sixteenth and thirty-second notes, and some rests.

the second half of the nineteenth century, and that version 1 is closer to the composer’s conception. Version 2 was published in the seventies, based on source C (CMSM 21).<sup>10</sup> Version 1, however, had never been edited until now. The present edition is thus a clear example that the publication of a given work does not necessarily preclude subsequent editorial efforts, for sources, methods, and criteria may vary according to each project.

This edition sought to construct an archetypal text of version 1, based on the evidence in sources A<sub>1</sub>, A<sub>2</sub>, A<sub>3</sub>, and B. The manuscripts were compared and their differences registered in the critical apparatus, while the readings that were most internally consistent were incorporated into the text. Source A<sub>1</sub>, probably the earliest one, was copied in 1825 by Bruno Pereira dos Santos Fortunato (fl.1815-1861) and it is the only one to include parts for flutes I and II. These flutes, which underscore the difference between versions 1 and 2, complement the French horns, whether

by reinforcing the *corni* rhythmically and harmonically, or by filling in the rests.

As for the aforementioned Latin phrase that is missing, Maria Inês Junqueira Guimarães and Marc Authier proposed that it was performed in plainchant, and suggested various psalmodic tone fragments for its singing.<sup>11</sup> Note that source A<sub>1</sub> includes a cut that extends from beat two of measure 34 to the end of measure 35, in violins I, II, and instrumental bass, and that source A<sub>3</sub> is lacking measure 35. This was interpreted by Guimarães and Authier as evidence of an attempt to alter this section so that it would end on a note that would better suit the plainchant entrance. The present edition accepts this argument and inserts the end of the first half of the verse in the eighth psalmodic tone, as is normally the case concerning Psalm 4. It is recommended that it be sung a minor third above or a major sixth below (with E flat beginning and ending the phrase). The cut indicated on sources A<sub>1</sub> and A<sub>3</sub> was not maintained in the edition.

PAMM 02 - *Congratulamini mihi* (Responsory of the Blessed Virgin Mary)

(four voices, violins I and II, bass, French horns I and II)

Approximate duration: 6 minutes

Edition: Paulo Castagna

The work is apparently a Responsory. However, in place of the Verse (*Beatam me dicent omnes generationes, quia ancillam humilem respexit Deus*),<sup>12</sup> it simply repeats the final part of the Response (*quia cum essem parvula, placui Altissimo*).<sup>13</sup> All vocal and instrumental parts indicate a repetition of the second section (*Et de meis visceribus genui Deum et hominem*), which functions as a *Presa* (the recurrent segment of the text), thus characterizing a responsorial structure (see table 1).

Although the manuscript does not indicate a ceremonial function, the text *Congratulamini mihi* is

normally assigned to Matins of the Common of Feasts of the Blessed Virgin Mary, as Responsory II. In this instance, it suits Marian celebrations that do not pertain to a specific Office, such as the Matins of Our Lady of Carmel, which fully utilizes the text of the Common of the Blessed Virgin Mary. The same text is also featured as a Responsory in numerous Matins for particular Marian titles and celebrations. The present may be a setting in honor of Our Lady of Carmel, since in Diamantina, Ouro Preto, and Rio de Janeiro, where Lobo de Mesquita lived and worked, there were Carmelite churches and third orders.

<sup>10</sup> Edited by Adhemar Campos Filho and Aluizio José Viegas. LOBO DE MESQUITA, José Joaquim Emerico. *Signatus* [sic] est; tp (I e II), SATB, vl (I e II), vlc e cb. Rio de Janeiro: Funarte, Instituto Nacional de Música, Projeto Memória Musical Brasileira, s.d. 17p. (Coleção Música Sacra Mineira, n.21)

<sup>11</sup> JUNQUEIRA GUIMARÃES, Maria Inês; AUTHIER, Marc. Le Cantus firmus en alternance et son interprétation dans le *Signatum est* de Lobo de Mesquita. In: ITINÉRAIRES du Cantus Firmus IV. Paris: Presses de l’Université de Paris-Sorbonne, 1997. p.162-170.

<sup>12</sup> “For he has regarded the lowliness of his handmaid; behold, henceforth all generations shall call me blessed.”

<sup>13</sup> “For when I was a child, in me was placed the Most High.”

As in the case of *Ave Regina cælorum* (PAMM 04), the present work was not indexed in the most comprehensive study available on Lobo de Mesquita,<sup>14</sup> making its edition all the more relevant. The only extant source, held at the Casa de Cultura de Santa Luzia, was copied by Francisco de Paula Cândido during the first half of the nineteenth century. Its frontispiece cites an instrumental accompaniment of “*violins, viola, clarinets, French horns, and bass,*” but the parts for viola and French horns I and II were not located. A reconstruction of the viola part was not deemed necessary, for an analysis of the melodic lines of violins I and II evinced that such reconstruction would result in a mere doubling of the instrumental bass. The French horns, on the other hand,

were conjecturally re-created. Needless to say, this reconstruction, far from being the only possible solution, aims to mirror as closely as possible the style of the period, the composer, and the present work in particular. The source also contains parts for clarinet and cornet (the latter is not cited in the frontispiece) that were disregarded in the edition.

As often occurs in Responsories from this period, the first section imparts a fuller sonority, with alternate solos, duos, and *tutti*. The following section, an Allegro in ternary meter, is more animated and features an interesting imitative opening. The third section (Verse), a short solo for bass voice, produces a customary textural contrast.

Table 1

ROMAN BREVIARY	PAMM 02
<p><b>R.</b> Congratulamini mihi, omnes qui diligitis Dominum: quia cum essem parvula, placui Altissimo. * Et de meis visceribus genui Deum et hominem. <b>V.</b> Beatam me dicent omnes generationes, quia ancillam humilem respexit Deus. * Et de meis visceribus genui Deum et hominem.</p>	<p><b>[R.]</b> Congratulamini mihi, omnes qui diligitis Dominum: quia cum essem parvula, placui Altissimo. * Et de meis visceribus genui Deum et hominem. <b>[V.]</b> Quia cum essem parvula, placui Altissimo. * Et de meis visceribus genui Deum et hominem.</p>

PAMM 03 - *Beata Mater* (**Antiphon of the Magnificat**) CT-MCRF [05]; CT-MIG 06  
(four voices, violins I and II, viola, bass, French horns I and II)  
Approximate duration: 10 minutes  
*Edition: Paulo Castagna*

In the Roman Breviary, *Beata Mater* is the Antiphon of the *Magnificat* assigned to the Vespers of *Sancta Maria in Sabbato*. The Antiphon is also sung at the *Officium Parvum Beata Maria Virginis*, with the additional concluding words *Kyrie eleison, Christe eleison, Kyrie eleison*.<sup>15</sup> Lobo de Mesquita’s setting divides the text into two sections, along with the *Gloria Patri* doxology, thus taking on a responsorial structure. Many texts from the Roman Breviary that were set to music by composers from Minas Gerais were adapted for functional or purely musical reasons. Thus, the present *Beata Mater* appears in quasi-responsorial form, though maintaining its function as an Antiphon, destined to any of the above-cited liturgical services, or perhaps to a para-liturgical Marian ceremony.

The only extant source is a copy produced by Hermenegildo José de Sousa Trindade (1806-1887), held at the Orquestra Lira Sanjoanense. It includes flute and

clarinet parts that were not incorporated into the present edition. Trindade’s copy is marred with all types of errors, and the possibility that he and/or a previous copyist deliberately interfered with the instrumentation is considerable. The flute is largely written in the high register and the clarinet in the middle one, suggesting that the latter was conceived as a replacement for a previous flute II part. Moreover, the intensely animated flute melody, which is not characteristic of Lobo de Mesquita, strengthens the supposition that it was produced during the nineteenth century. The viola part may also be non-authoritative, but its relatively high degree of independence in some passages justified its inclusion in the edition.

The *Gloria Patri* is in the copyist’s hand, but notated in a different ink, at a later time, and it may even have been composed by Hermenegildo José de Sousa Trindade himself. If further proof was needed that the work was

<sup>14</sup> JUNQUEIRA GUIMARÃES, Maria Inês. op. cit., 1996. 659p.  
<sup>15</sup> The following is the complete text of the Antiphon in the *Officium Parvum Beata Maria Virginis*: “*Beata Mater et intacta Virgo, gloriosa Regina mundi, intercede pro nobis ad Dominum. Kyrie eleison, Christe eleison, Kyrie eleison.*”

altered over the course of the nineteenth century, the manuscript includes two measures, at the end of the *Intercede pro nobis* (described in the critical apparatus), in a markedly different style from the rest of the piece. One can also point out the simultaneous use of appoggiaturas, in the voices, and *acciaccature*, in the instruments (the edition uniformly adopts the former), as well as the numerous harmonic discrepancies of difficult resolution and the various inconsistencies in the use of measured tremolos between the viola and the bass, all of which probably result from the vagaries of transmission. This edition aimed to achieve the highest possible degree of structural uniformity, but, since that are

no other sources that could help to elucidate the various editorial dilemmas, the present score evidently represents but one among many other possibilities.

The work is divided into three very distinct sections, as is usual in Responsories of the eighteenth and nineteenth centuries. The Response, *Beata Mater*, is homophonically conceived, alternating solos, duos, and *tutti*. The Allegro (*Presa*), the longest section, features a more elaborate discourse, with polyphonic textures and the continuous repetition of the Latin phrase *Intercede pro nobis ad Dominum*. The doxology, which corresponds to the Verse section, is a contrasting Largo for soprano and alto with a very simple accompaniment.

**PAMM 04 - *Ave Regina cælorum* (Antiphon of the Blessed Virgin Mary)**

(four voices, violins I and II, bass, French horns I and II)

Approximate duration: 2 minutes and 30 seconds

Edition: Paulo Castagna and Chiquinho de Assis

The text *Ave Regina cælorum* antedates the seventh century, thus standing out as one of the oldest Marian Antiphons. It is proper to the period spanning from the Purification of the Blessed Virgin Mary (February 2) to Wednesday of Holy Week, and may also be sung during the communion or soon thereafter, during the moment of thanksgiving, when the priest purifies the chalice and paten. When the Antiphon is performed in a liturgical service, the Verse *Dignare me* and the Response *Da mihi virtute* are necessarily sung in plainchant, as in the solemn dominical Vespers of the Common Time, during the incensing of the altar. By contrast, in para-liturgical functions both phrases may be set to polyphony, or simply omitted, as is the case here.

Like the Responsory *Congratulamini mihi* (PAMM 02), this Antiphon has yet to be so much as indexed, a fact that makes this edition all the more relevant. The work is preserved in two sets of manuscript parts at the Casa de Cultura de Santa Luzia (sources A<sub>1</sub> and A<sub>2</sub>), along with another piece, *Regina cæli lætare* (CT-MCRF [01]; CT-MIG 39). Lobo de Mesquita's authorship is

clearly stated in A<sub>1</sub>, the older of the two sources, upon which this edition was based. In fact, this source interestingly registers the name "Emerico," with a circumflex accent on the letter "i." This corroborates the correct pronunciation of his name, although the alternate form "Emérico" is still current among many scholars.

This piece presents not a few editorial challenges. Some passages are inevitably dissonant. French horns I and II, in measures 7 and 11, set in unison fashion, clash with the instrumental bass. In measures such as these the composer may have been expecting the performers to adjust to the bass line according to their own technical abilities. Given this possibility, such passages were not editorially amended.

The work is short and homophonically conceived, without solos. Four-voice passages alternate with three duos, for soprano and alto, alto and tenor, and soprano and bass, in that order. As is usual in the works by Lobo de Mesquita, violins I and II weave an important melodic thread, dialoguing with the voices or preparing their entrances.

**PAMM 05 - *Veni sponsa Christi* (Antiphon of Saint Barbara) CT-MIG 47**

(four voices, violins I and II, bass, French horns I and II)

Approximate duration: 2 minutes and 30 seconds

Edition: Maria Inês Guimarães

This is a setting of the Antiphon of the *Magnificat* assigned to the Vespers of the Common of Virgins. In isolated fashion, this Antiphon was used in both liturgical and para-liturgical functions, such as Vespers, Novenas, Triduums, and Masses, in feasts and celebrations of the Virgin Saints. In Novenas, it represents the Antiphon for the last incensing, while in Masses it may be featured as

an Offertory or as music to be performed during the Communion. The frontispiece of source B<sub>1</sub> indicates that this piece was devoted to the feast of Saint Barbara, commemorated on December 4.

All known sources, held at the Arquivo Eclesiástico da Arquidiocese de Diamantina and the Museu da Inconfidência de Ouro Preto, were probably produced

in Diamantina, at the same time and for the same occasion. Five different copyists were involved, all unidentified, except for João Nepomuceno Ribeiro Ursini (fl.1875-1926).<sup>16</sup> It is possible that they were disciples or musicians under one *mestre da arte da música* (perhaps Francisco Basílio da Silva Ribeiro), and that their copies were joined on July 6, 1872, the date annotated in the only extant frontispiece (source B<sub>1</sub>).

Although originally from Diamantina, these copies were dispersed during the research carried out by Francisco Curt Lange in Minas Gerais, in the forties and fifties (other similar cases are known). Lange retrieved the instrumental parts, currently housed at the Museu da Inconfidência,<sup>17</sup> while the vocal ones were left in Diamantina. This explains why the vocal and instrumental parts produced by the aforementioned João Nepomuceno Ribeiro Ursini on the same occasion are currently located in two different repositories: the Arquivo Eclesiástico da Arquidiocese de Diamantina (soprano and vocal bass, source A<sub>3</sub>) and the Museu da Inconfidência (instrumental bass, source B<sub>1</sub>).

Two tenor copies are extant and no major discrepancies were found between them; the more legible one

(source A<sub>1</sub>) was selected for the present edition. The instrumental bass part includes one extra measure, adding up to 56, the only inconsistency of this type. The above-cited frontispiece (source B<sub>1</sub>) indicates the existence of a viola part that was not located. Its reconstruction, however, was deemed redundant given the likelihood that it simply represents a nineteenth-century accretion to Lobo de Mesquita's composition.

The present Antiphon is structured upon the alternation of different vocal textures and the systematic use of the half-cadence. This can be observed, for example, in measures 18 to 38, in which the phrase-endings on the dominant of A major articulate the Latin text and prepare the textural shifts in the voices. These contrasts, much appreciated by the composer and his contemporaries, are employed from the outset of the piece, in which the alto sings a short introduction, interrupted by the other voices, and shortly followed by a *tutti*. On measure 18, the half-cadence is underscored by a fermata, followed by a duet for soprano and tenor. The *tutti* in measure 26 is concluded with another cadence on the dominant, but this time the ensuing duet is written for alto and tenor. A final *tutti* leads to the end of the piece.

**PAMM 06 - Motets and Miserere for the Procession of Passos** CT-MCRF [55]; CT-MIG 15  
(four voices, bass)

Approximate duration: 9 minutes

*Edition: Chiquinho de Assis and Paulo Castagna*

The Motets of *Passos* ("steps") are performed during a procession assigned to various Lenten days, including the Holy Week. This procession originated in the Convento de São Francisco of Lisbon, in the sixteenth century, and later flourished in the Convento de Santa Clara, the Igreja dos Mártires, and the Convento da Graça, from where it was disseminated to other locations in Portugal and Brazil, in the seventeenth century.<sup>18</sup>

The remembrance of the agonizing steps of the Passion of Christ was widely popular in Minas Gerais, as attested by its influence on painting, sculpture, architecture, and music. Small chapels or oratories were erected in the ancient towns and villages, informally named *capelas-passos* (literally "chapels-steps"), *passos*, or simply *passinhos* ("small steps"). Local artists depicted the various episodes of the Passion in retar-

bles, altars, paintings, and sculptures; the artwork in Congonhas do Campo (MG) produced by Antônio Francisco Lisboa (1730/38-1814), better known as *Aleijadinho* (literally "little cripple"), stands as an extraordinary example. As is still usual in Minas Gerais during the Lenten processions, in each of the *passos* is performed a Motet that corresponds to the scene being depicted. Brotherhoods were specifically created with these ceremonies in mind, such as the Irmandade do Senhor Bom Jesus dos Passos of São João del-Rei, founded in 1733, which to this day carries on with its original mission.

The Brazilian manuscripts that preserve Motets of *Passos* usually contain four to nine independent pieces. Their order varies widely in each manuscript, and so do the literary texts set to music, at least twelve

<sup>16</sup> The scribe's surname is contradictorily documented in the manuscripts. The present form was adopted as it appears in one of his compositions, the *Hino à Bandeira*, published in 1926. See: URSINI, João N[epomuceno] Ribeiro. *Hymno à Bandeira*. In: HYMNARIO Escolar: mandado organizar no governo do Exmo. Sr. Dr. Fernando de Mello Vianna, sendo Secretario do Interior o Exmo. Sr. Dr. Sandoval Soares de Azevedo; colligido, coordenado e adaptado por Branca de Carvalho Vasconcellos e Arduino Bolívar, professores da Escola Normal Modelo de Belo Horizonte. Belo Horizonte: Imprensa Oficial do Estado de Minas Gerais, 1926. p.211-212.

<sup>17</sup> The manuscripts amassed by Francisco Curt Lange were acquired by the Instituto do Patrimônio Histórico e Artístico Nacional in 1982 and deposited at the Museu da Inconfidência.

<sup>18</sup> CASTAGNA, Paulo. *O estilo antigo na prática musical religiosa paulista e mineira dos séculos XVIII e XIX*. São Paulo, 2000. Tese (Doutoramento): Faculdade de Filosofia, Letras e Ciências Humanas da Universidade de São Paulo. v.2, p.394-402.

of which have been identified.<sup>19</sup> In many instances, including the present work, verses extracted from Psalm 50 were appended to the Motets. The *Miserere* verses, normally only verses one, three, and five, were assigned

to about ten Lenten para-liturgies, including the very Sermon delivered during the Procession of *Passos*.<sup>20</sup> The present setting includes the following texts and tonalities (table 2):

Table 2

MUSICAL UNIT	ORIGIN OF THE TEXT	TONALITY
1 - <i>Domine Jesu</i>	Unknown	B flat major
2 - <i>Pater mi</i>	Mathews, 26, 39	G minor
3 - <i>Jesus clamans</i> I	Lucas, 23, 46	E flat major
4 - <i>O vos omnes</i>	Lamentations, 1, 12	D minor
5 - <i>Popule meus</i>	Adoration of the Cross	E flat major
6 - <i>Jesus clamans</i> II	Lucas, 23, 46	F minor
7 - <i>Miserere</i>	Psalm 50	D major

These musical units appear, in that sequence, in only one source, copied by João Nepomuceno Ribeiro Ursini (fl.1872-1926) in 1911, presently housed at the Arquivo Eclesiástico da Arquidiocese Diamantina (source A). However, the five Motets (one of them in two settings) and the three (odd) *Miserere* verses are variously found in other manuscripts, with small variants, in different combinations and keys. Notable examples include *Domine Jesu* (sources B, C and D), *Jesus Clamans* I (source D<sub>1</sub>), *O vos omnes* (source D), and *Jesus Clamans* II (sources B, D<sub>2</sub>, D<sub>3</sub>, and D<sub>4</sub>).

The Brazilian manuscripts that preserve Motets of *Passos* almost always omit the composer’s name and the present case is no exception. The only ascription, in source A, a manuscript produced well into the twentieth century, is thus questionable. Furthermore, the catalogue *O ciclo do ouro* attributes the *Domine Jesu* to Manoel Dias de Oliveira (c.1735-1813).<sup>21</sup> Dias de Oliveira’s authorship is also seen in an edition by Aluizio José Viegas and Adhemar Campos Filho of the same *Domine Jesu* (CMSM 25),<sup>22</sup> even though the source for this edition (C<sub>1</sub>) does not indicate the composer’s name, and nor for that matter does any other manuscript. Moreover, *O ciclo do ouro*

states that the *Miserere*<sup>23</sup> is an “adaptation” of another setting of Psalm 50, also ascribed to Manoel Dias de Oliveira (CMSM 31).<sup>24</sup> Although exclusively based on stylistic grounds, the claim for Dias de Oliveira’s authorship cannot be dismissed, not to mention the possibility that this source consists of a compilation of works by different composers. A question mark thus follows Lobo de Mesquita’s name in the present edition.

The Motets and the Psalm verses are short, each ranging from 8 to 38 measures. As mentioned above, the Motet *Jesus clamans* is extant in two settings, in different keys, the second of which omits a central portion of the literary text. The composition as a whole is predominantly homophonic, with occasional textural nuances. *Pater mi* includes a duet for alto and tenor that is interestingly framed by long notes sung by soprano and bass, while *O vos omnes* features an imitative opening. In *Popule meus*, the Latin interrogations are tensioned by rhythmic cells that are repeated. As for the *Miserere*, a few of its segments, notably its opening measures, resemble other settings with the same text and function, composed in *stile antico*, including the aforementioned piece attributed to Manoel Dias de Oliveira. The present setting, however, features a

<sup>19</sup> Idem.  
<sup>20</sup> Note that no less than three Psalms begin with the word *Miserere* (Psalms 50, 55 e 56) and all of them proceed with *mei, Deus* (“Have mercy upon me, O God”), but such is the liturgical and para-liturgical paramouncy of Psalm 50 that it is traditionally referred to as *Miserere* without further qualification.  
<sup>21</sup> CT-CO, p.180.  
<sup>22</sup> Edited by Adhemar Campos Filho and Aluizio José Viegas. [OLIVEIRA, Manoel Dias de]. *Domine Jesu*; SATB, cb. Rio de Janeiro: Funarte, Instituto Nacional de Música, Projeto Memória Musical Brasileira, s.d. 3p. (Coleção Música Sacra Mineira, n.25). With no documentary basis, José Maria Neves remarks on this *Domine Jesu* as follows: “This work is the final piece of a group of *Passos* Motets commissioned by the Venerável Irmandade do Senhor Bom Jesus dos Passos, of São João del-Rei.” CO-MSM, n.25, p.40.  
<sup>23</sup> CT-CO, p.141-142.  
<sup>24</sup> Edited by Adhemar Campos Filho. [OLIVEIRA, Manoel Dias de]. *Miserere*; SATB, órgão. Rio de Janeiro: Funarte, Instituto Nacional de Música, Projeto Memória Musical Brasileira, s.d. 5p. (Coleção Música Sacra Mineira, n.31). CT-CO, p.141-142.

number of duos, usually for alto and tenor, which produce a more diversified texture.

This edition provides the plainchant for verses 2, 4, and 6. Selecting an adequate tone was no easy matter. The Laudes that close Lent (Maundy Thursday, Good Friday, and Holy Saturday) assign, respectively, the eighth, seventh, and fourth psalmodic tones for the *Miserere*, but none is an adequate fit for the present polyphony. Note, however, that the setting attributed to

Manoel Dias de Oliveira, in copies at the Orquestra Lira Sanjoanense, Orquestra Ribeiro Bastos, and Museu da Música de Mariana, sets to music verse 2, and this music, especially the first measures, significantly resembles the interval structure of the sixth psalmodic tone. Since this structure is, moreover, perfectly suited to the present work, the sixth tone was thus supplied for the even verses (it should be sung a minor third below the printed notes).

**PAMM 07 - *Stabat Mater* (Sequence of Our Lady of Sorrows) CT-MCRF [21]; CT-MIG 43**

(four voices, violins I and II, viola, bass)

Approximate duration: 6 minutes

*Edition: Chiquinho de Assis and Paulo Castagna*

The *Stabat Mater* was mainly employed with two ceremonial functions: the Sequence of the Mass in the feast of the Seven Sorrows of the Blessed Virgin Mary (September 15); and, from 1727, the Friday Mass after the first Passion Sunday (locally known as the Weeping of the Blessed Virgin Mary), currently abolished. The authorship of the verses is highly disputed among scholars, but the attribution to the Franciscan friar Jacopone da Todi (c.1236-1306), based on a reference by Saint Thomas of Aquinas (1225-1274), is predominant.

The first strophes of the text depict Mary's commotion upon witnessing Christ's suffering at the cross, while strophe 7 introduces a concept, common in the Old Testament, and transplanted to christianism, according to which Jesus died for the sins of the people. But it is after strophe 9 that the central theological dimension of the text is established, as Mary is begged to share her grief so that the faithful can feel the Passion of Christ.

Lobo de Mesquita's *Stabat Mater* does not set the entire text to music, but only strophes 1, 2, 9, and 10, as well as the concluding *Amen* of strophe 20. These segments, however, are sufficient to expose the main ideas conveyed in the poetry. The composer was careful enough to employ distinct textures to strophes 1/2 and 9/10, thus intending to intensify their different meanings. The fact that only four strophes were set to music suggests that this work was composed for the Septenary of the Sorrows of the Blessed Virgin Mary. This para-liturgical form does not require the singing of the complete text, which would be indispensable to the Sequence of the Mass. Lenten celebrations were and in fact are still very popular in Minas Gerais, especially the devotion to Our Lady of Sorrows, and partial settings such as the present are not uncommon.

The only known sources, all copies, are located in the Arquivo Eclesiástico da Arquidiocese de Diamantina. This archive contains six sets of manuscripts, all of which miss several parts, except for source A<sub>2</sub>, complete, on which the present edition was based. Only source A<sub>3</sub>, dated 1859, explicitly cites Lobo de Mesquita's authorship. This source also bears an important annotation: "*I have transposed the viola to treble clef and written cornet I and II or French horns.*" The cited winds, as well as the viola, have not been located. The part that resulted from the clef conversion carried out by the copyist is also missing; however, other sources in the archive include violin III parts that are presumably derived from this missing part, including source A<sub>2</sub>, upon which the reconstruction of the viola was based.

The present work is structured in five sections (one for each strophe) arranged in three movements that largely maintain a tonal uniformity anchored in A minor. The first movement (Moderato), corresponding to strophes 1 and 2, exhibits alternate passages for two and four voices that recur in homophonic fashion. Particularly noteworthy, in this section, is the dialogue between violins, viola and instrumental bass, which is rare in this repertoire, and which produces a lively atmosphere that seems to underscore the meaning of the text. The second movement (Andante), corresponding to strophes 9 and 10, features a choral opening in C major, followed by an alto solo in C minor, which prepares a bridge to G major, in four voices, leading to C major. The key of A minor then returns, a *quatro*, and a tenor solo ensues in the same tonality. The choir returns in E major, leading to the conclusion in A minor. In the final movement (Allegro), the word *Amen* is sung insistently, in *tutti staccato* fashion, while the strings are called upon frequently in order to attenuate the monotony of this repetition.

**PAMM 08 - Litany of the Blessed Virgin Mary** CT-MCRF [24]; CT-MIG 26  
(four voices, violins I and II, viola, bass, French horns I and II)  
Approximate duration: 15 minutes  
*Edition: Carlos Alberto Figueiredo*

Litanies originated in responsorial rogations that date from the first centuries of the Catholic Church. After a period of considerable proliferation, the number of Litanies was substantially reduced. Among the remaining few, the Litany of the Blessed Virgin Mary, also known as the Litany of Loreto, is one of the most widely disseminated. The origin of this Litany goes back to the sixth century and the city of Loreto, in Italy, and its text is divided into four sections: 1) *Kyrie*; 2) four invocations: to the Father, the Son, the Holy Spirit, and the Most Blessed Trinity; 3) various invocations to the Virgin Mary, always followed by the response *ora pro nobis*; and 4) *Agnus Dei*.

In eighteenth- and nineteenth-century Brazil, the Litany of the Blessed Virgin Mary was used in many ceremonies, especially para-liturgical ones, such as Novenas and the Septenary of Our Lady of Sorrows. Nine Litanies attributed to Lobo de Mesquita are extant (CT-MIG 23 to 31), in copies spanning a period from the end of the eighteenth to the beginning of the twentieth century, all of them “direct” (without plainchant), as was usual in Minas Gerais.

The present Litany, in F major, is an extended work that successfully combines variety and unity. The unity is achieved with the use of recurrent motives and the variety through a diversified tonal plan in which the third section (the Virgin Mary invocations) is emphatically demarcated.

Another element of variety is the continuously changing texture. Following local tradition, the Latin text of the third section is compressed, for the response *ora pro nobis* is not consistently sung after each invocation.

All extant sources consist of copies produced in the vicinity of Diamantina. Source A<sub>2</sub>, as in the case of the Antiphon *Ave Regina caelorum* (PAMM 04), presents the name “Emerico” with a circumflex accent on the letter “i,” reinforcing this possibility vis-à-vis other forms of pronunciation. The sources are largely concordant, except for the copies written out by Gervásio José da Fonseca, from Serro (sources A<sub>4</sub>, B<sub>1</sub>, and B<sub>2</sub>), which exhibit important variants, notably the insertion of a new *Agnus Dei*. After the collectionistic research carried out by Francisco Curt Lange, the parts originally produced by Gervásio José da Fonseca were dispersed, and are currently found in two repositories (as in the case of the Antiphon *Veni sponsa Christi*, PAMM 05): the Arquivo Eclesiástico da Arquidiocese de Diamantina (source A<sub>4</sub>) and the Museu da Inconfidência de Ouro Preto (sources B<sub>1</sub> and B<sub>2</sub>). Lange edited this Litany, based on manuscripts at the Museu da Inconfidência (sources B<sub>1</sub> to B<sub>3</sub>), but never actually published it.<sup>25</sup> Instead of reproducing Lange’s score, the present edition is based on an investigation of the interrelation of the available sources, including several manuscripts that were not consulted by the German-born musicologist.

**PAMM 09 - Te Deum (Hymn of Thanksgiving)** CT-MCRF [24]; CT-MIG 26  
(four voices, violins I and II, bass, French horns I and II)  
Approximate duration: 12 minutes  
*Edition: Marcelo Campos Hazan*

According to a legend dating back to the eighth century, the Hymn in prose that begins with the words *Te Deum laudamus* (“We praise thee, O God”) was spontaneously conceived and sung, in alternation, by Ambrose (340-397), bishop of Milan, and by Augustine of Hippo (354-430), in the night the latter was baptized, in 387. This Hymn is therefore occasionally denominated, in liturgical books, *Hymnus Ambrosianus* or *Hymnus SS. Ambrosii et Augustini*.

The actual authorship of the verses is commonly attributed to Niceta (c.335-c.414), bishop of Remesiana (present-day Serbia), who presumably extracted certain pas-

sages from earlier sources. Recent scholarship, however, has identified Gallic and Mozarabic roots, and concluded that “the Hymn originated before the middle of the fourth century as the Preface, the Sanctus and the prayer following the Sanctus of an old Latin Mass of the Easter vigil, a Mass of baptism.”<sup>26</sup> In any event, the text of the *Te Deum*, in its present form, features a characteristic tripartite structure. The first section, glorifying God the Father, is composed of verses 1 to 13 (note that verses 5 and 6 quote the *Sanctus* of the Mass Ordinary, and that verses 11 to 13, a doxology, are a later accretion). The second section, praising God the

<sup>25</sup> Divisão de Música e Arquivo Sonoro da Biblioteca Nacional, Rio de Janeiro, M783.2 M-II-2.II-2

<sup>26</sup> KÄHLER, Ernst. *Studien zum Te Deum und zur Geschichte des 24. Psalms in der alten Kirche*. Gottingen: Vandenhoeck & Ruprecht, 1958. 166p. Apud: STEINER Ruth; FALCONER, Keith. *Te Deum*. In: *The New Grove Dictionary of Music and Musicians*. 2. ed. SADIE, Stanley; TYRRELL, John (eds.). Londres: Macmillan, 2001. Disponível em: <www.grovemusic.com>

Son, includes verses 14 to 23 (verses 15 and 19 are probably more recent). To this main corpus were appended the remaining verses, which consist of petitions derived from the Book of Psalms, for a total of 29 verses.

This Hymn has both liturgical and para-liturgical uses. In addition to the Divine Office, where it is sung in the place of Responsories III or IX of Matins (except during a few penitential seasons), and at the end of certain Novenas (at least in Minas Gerais), the *Te Deum* was also performed, in an individual ceremony or after the Mass, in thanksgiving for a special blessing – for example, the election of a pope, the canonization of a saint, or, as it was common in Portugal and Brazil, the birth, anniversary, wedding, or even the coronation of a member of the royalty. This *Hymnus pro Gratiarum Actione* was indispensable to festive or congratulatory ceremonies, whether official or contingent, including the patron feasts promoted by the brotherhoods and third orders, as attested by the numerous works preserved in Luso-Brazilian repositories.

Three *Te Deum* have been attributed to Lobo de Mesquita: one in D major (CT-MIG 44), another in A minor (CT-MIG 46), and the present one, also in A minor. The authorship for this *Te Deum*, however, is in doubt. The work is preserved in several nineteenth-century copies and, except for an isolated clarinet part (source D<sub>7</sub>), none of the various manuscripts bear the composer's name (additional sources were not located in European archives). Similarities with other works by the composer are not unequivocal and Lobo de Mesquita's authorship thus cannot be ascribed with certainty.

The edition is based on the oldest manuscript, held at Arquivo Histórico Monsenhor Horta (source A<sub>1</sub>). This source, however, is missing alto and instrumental bass

parts that were recovered from source B<sub>1</sub>, at Orquestra Lira Sanjoanense. French horns I and II are a special case. None of the manuscripts contained parts for the French horns, with the sole exception of source B<sub>1</sub>. However, it was soon ascertained that these parts were not authoritative, but produced by the copyist in a very precarious manner. The edition reflects the possibility that Lobo de Mesquita composed this piece without French horns I and II.

In São João del-Rei this *Te Deum* is known as *aborrecido* ("bothersome"), for two possible reasons. According to local tradition, the musician Luís Batista Lopes (1854-1907), copyist of source B<sub>3</sub>, dubbed the piece thus because it was set in a minor key and lacked the grandeur typical of compositions in this sacred genre. The other version ascribes the designation "aborrecido" to the harmonic shocks produced by the French horns that were precariously reconstructed by the copyist of source B<sub>1</sub>.

The work features no prominent solos and is entirely conceived in common time, except for its conclusion, a binary Allegro. As usually happens, the *Aperuisti credentibus* and the *Te ergo* are treated as sub-sections, demarcated in this piece by fermatas and contrasting tempos. The harmonic structure is centered on the tonic and relative major axis; cadential anticipations and suspensions color this composition, producing a striking effect. Another essential characteristic of this *Te Deum* is its *alternatim* scheme. Note that there is an instrumental bass part at the Museu da Inconfidência (source D<sub>12</sub>) that, quite atypically, does not simply imply, but goes to the extent of providing the actual non-polyphonic music. This plainchant, with only slight variations, corresponds to the version published in Domingos do Rosário's *Theatro Ecclesiastico*,<sup>27</sup> adopted in the present edition.

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<sup>27</sup> ROSÁRIO, Domingos do. *THEATRO / ECCLESIASTICO, E / MANUAL DE MISSAS / OFFERECIDO / Á / VIRGEM SANTÍSSIMA, / SENHORA NOSSA / COM O SOBERANO TÍTULO DA IMMACULADA / CONCEIÇÃO: ORDENADO POR SEU AUTHOR / O P. Fr. DOMINGOS DO ROSARIO, / Filho da Provincia de Santa Maria da Arrabida, e primeiro Vigário / do Coro, que foi do Real Convento de Mafra. [...] Oitava impressão*. / [grav.] / LISBOA: / Na Officina de SIMÃO THADDEO FERREIRA. / ANNO M. DCC. LXXXVI. [1786] / Com Licença da Real Meza Censoria, e Privilegio Real. v.1, p.71-112.