

No centenário de Nascimento dos Compositores

“TRÊS CÂNTICOS”



Bendito – Manuel de Faria Borda

Ave Maria – Manuel de Faria Borda

Rosa entre Rosas – Manuel Rodrigues de Azevedo

Arranjo para Coro a 4 vozes mistas, Quarteto de Cordas e Órgão

Jorge Alves Barbosa

VIANA DO CASTELO – 2016

BENDITO

(ao Santíssimo Sacramento)

Música de P. Manuel de Faria Borda
Instr. Jorge Alves Barbosa

Largo ♩. = 58

5

The musical score is arranged in a standard orchestral layout. The string section (Violino I, Violino II, Viola, Violoncelo) plays a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand, marked with a forte *f* dynamic. The vocal parts (SOPRANOS, CONTRALTOS, TENORES, BAIXOS) enter in the fifth measure with the lyrics "Ben-di-to e lou-va-do se-ja, Ben-". The organ part (ÓRGÃO) provides a harmonic accompaniment with chords and moving lines in both hands, also marked with a forte *f* dynamic. The score is in 6/8 time and the key signature has two flats (B-flat and E-flat).

mf ff

mf ff

mf ff

mf ff

di-to e lou-va - do se - ja *mf* o San-tís - si - mo Sa - cra-men-to da *f*

di-to e lou-va - do se - ja *mf* o San-tís - si - mo Sa - cra-men-to da *f*

di - to! *mf* O San-tís - si - mo Sa - cra - men - to. *f*

di - to! *mf* O San- tís - si - mo Sa - cra - men - to. *ff*

f *ff*

p *pizz*
p *pizz*
p *pizz*
p *pizz*

mf
 Eu - ca - ris - ti - a, da Eu - ca - ris - ti - a.
mf
 Eu - ca - ris - ti - a, da Eu - ca - ris - ti - a.
f *mf*
 da Eu - ca - ris - ti - a, da Eu - ca - ris - ti - a.
mf
f da Eu - ca - ris - ti - a da Eu - ca - ris - ti - a.

mf
 Ped.

AVE MARIA

Música de P. Manuel de Faria Borda
Instr. Jorge Alves Barbosa

Largo

The musical score is arranged in a system with the following parts from top to bottom:

- Violino I:** Treble clef, 6/8 time signature. Starts with a whole rest, then plays a sequence of eighth notes: G4, A4, B4, G4, F4, E4, D4. Dynamics: *p* pizz.
- Violino II:** Treble clef, 6/8 time signature. Plays a sequence of eighth notes: G4, A4, B4, G4, F4, E4, D4. Dynamics: *p* pizz.
- Viola:** Alto clef, 6/8 time signature. Plays a sequence of eighth notes: G4, A4, B4, G4, F4, E4, D4. Dynamics: *p* pizz.
- Violoncello:** Bass clef, 6/8 time signature. Plays a sequence of eighth notes: G3, A3, B3, G3, F3, E3, D3. Dynamics: *p* pizz.
- SOPRANOS:** Treble clef, 6/8 time signature. Whole rests.
- CONTRALTOS:** Treble clef, 6/8 time signature. Whole rests.
- TENORES:** Treble clef, 6/8 time signature. Whole rests.
- BAIXOS:** Bass clef, 6/8 time signature. Whole rests.
- ÓRGÃO:** Grand staff (treble and bass clefs), 6/8 time signature. Treble clef part plays a sequence of eighth notes: G4, A4, B4, G4, F4, E4, D4. Bass clef part plays a sequence of eighth notes: G3, A3, B3, G3, F3, E3, D3. Dynamics: *p*.

String quartet score for measures 5-7. The score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat).
- Violin I: *p* arco, long note with a slur.
- Violin II: *p* arco, long note with a slur.
- Viola: *p* arco, eighth-note pattern.
- Cello/Double Bass: *p* Pizz, eighth-note pattern.

Vocal score for measures 5-7. The key signature has one flat (B-flat).
- Voice: *p* Solo. Lyrics: "A - ve Ma - ri - a, gra - ti - a ple -".
- Piano accompaniment: Four staves (Violin I, Violin II, Viola, Cello/Double Bass) with rests.

Piano accompaniment for measures 5-7. The key signature has one flat (B-flat).
- Measure 5: *rit* (ritardando), chords in both hands.
- Measure 6: *p* (piano), chords in both hands.
- Measure 7: *p*, chords in both hands.

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The vocal parts have rests for the first two measures and then enter in the third measure with a half note G4 and a quarter note A4. The piano accompaniment has a half note G3 in the first measure and rests in the second and third measures. The dynamic marking *mf* is placed below the vocal staves.

The second system features a vocal staff with lyrics and three piano accompaniment staves. The lyrics are: *na, f Do - mi - nus te - cum Do - mi - nus te -*. The vocal line begins with a half note G4, followed by a melodic phrase of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment consists of rests in all four measures.

The third system shows the piano accompaniment. The right hand has a complex melodic line with eighth and sixteenth notes, including a sharp sign (F#) in the fourth measure. The left hand has a simple bass line with quarter notes. The dynamic marking *f* is placed at the beginning of the system.

Piano accompaniment for the first system, measures 1-4. The score consists of four staves: two treble clefs (upper and lower) and two bass clefs (left and right). The music is in a minor key, indicated by a flat sign in the key signature. The melody is primarily in the upper treble staff, with some notes in the lower treble and bass staves. A large slur covers the first four measures.

Vocal line and piano accompaniment for the second system, measures 5-8. The vocal line is on the top staff, with lyrics: *cum.* *p* *Be - ne di - cta tu*. The piano accompaniment consists of three staves (two treble and one bass) which are mostly empty, indicating a sparse accompaniment for the vocal line. The lyrics are aligned with the notes in the vocal staff.

Piano accompaniment for the third system, measures 9-12. The score consists of two staves: a treble clef and a bass clef. The music is in a minor key. The melody is primarily in the treble staff, with some notes in the bass staff. A large slur covers the first four measures.

Piano introduction in B-flat major. The right hand features a melodic line starting in the fourth measure with a forte (*f*) dynamic. The left hand remains silent.

Vocal entry in B-flat major. The vocal line begins with the lyrics "in mu - li e - ri - bus," followed by a rest, and then "f et be - ne - di - ctus". The piano accompaniment is silent.

Piano accompaniment in B-flat major. The right hand plays a melodic line with chords, and the left hand plays a bass line. A forte (*f*) dynamic is indicated in the fourth measure.

Piano accompaniment for measures 20-23. The score consists of four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The music is in a minor key and 4/4 time. The first staff begins with a forte (*f*) dynamic and a slur over a series of eighth notes. The second staff continues with a similar melodic line. The third staff also begins with a forte (*f*) dynamic and a slur. The fourth staff, the bass line, includes the instruction "arco" above the staff and a forte (*f*) dynamic below the first note, which is a half note. The rest of the staff is a series of eighth notes.

Vocal line and empty staves for measures 20-23. The first staff is a vocal line in a treble clef with lyrics: "fru - ctus, et be - ne di - ctus fru - ctus ven - tris tu - i, Je -". The following three staves (two treble and one bass) are empty, indicating that the instruments are silent during this section.

Piano accompaniment for measures 24-27. The score consists of two staves: a treble clef and a bass clef. The music is in a minor key and 4/4 time. The first staff has a complex texture with multiple voices and slurs. The second staff continues with a similar texture, including a forte (*f*) dynamic and a slur. The piece concludes with a final chord in the first staff.

First system of piano accompaniment, measures 25-27. It consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measures 25 and 26 contain whole rests for all parts. In measure 27, all four staves play a half note chord (F3, Bb2, D3, F3) with a dynamic marking of *f*. A slur covers the notes in measures 27 and 28.

Second system of music, measures 28-31. The top staff is a vocal line in treble clef with lyrics: *sus.* A - ve Ma - ri - a. The dynamic marking is *mf*. The vocal line has a slur over the notes for "A - ve Ma - ri" and a fermata over the final note "a.". The piano accompaniment for this system consists of three empty staves (two treble clefs and one bass clef).

Third system of piano accompaniment, measures 32-35. It consists of two staves: treble and bass clefs. The key signature has one flat. Measure 32 starts with a piano (*p*) dynamic. The right hand plays a sixteenth-note arpeggiated pattern. In measure 33, the dynamic changes to *f*. The system concludes with a fermata in both hands.

30

This system contains measures 27 through 30. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a minor key, indicated by a flat sign on the F line. The vocal lines consist of quarter notes with stems pointing down, all tied across the four measures. The piano accompaniment consists of quarter notes in the right hand and eighth notes in the left hand, also tied across the measures. A box containing the number '30' is positioned above the first vocal staff at the beginning of measure 30.

p A - ve Ma - ri - a.

This system contains measures 31 through 34. The vocal line in the first staff begins with a piano (*p*) dynamic marking and the lyrics "A - ve Ma - ri - a." The notes are quarter notes with stems pointing down, tied across the four measures. The piano accompaniment consists of whole rests in all four staves for the entire system.

f

This system contains measures 35 through 38. It features four staves: two vocal staves and two piano staves. The vocal lines consist of quarter notes with stems pointing down, tied across the four measures. The piano accompaniment consists of quarter notes in the right hand and eighth notes in the left hand, tied across the measures. A forte (*f*) dynamic marking is placed below the piano staff at the beginning of measure 37.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music begins with a piano (*p*) dynamic and a fermata. It then transitions to a forte (*f*) dynamic. The first staff contains a melodic line with a slur over the first four measures and a box containing the number 35 above the fifth measure. The second staff has a similar melodic line. The third staff provides a harmonic accompaniment with a slur over the first four measures. The fourth staff has a bass line with a slur over the first four measures. The system concludes with a fermata.

This system consists of four empty musical staves, each with a clef (treble or bass) and a key signature (one flat). The staves are completely blank, indicating a section of the score where the music is not written.

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a piano (*p*) dynamic and a fermata. It then transitions to a forte (*f*) dynamic. The top staff features a complex melodic line with slurs and ties. The bottom staff provides a bass line with a slur over the first four measures. The system concludes with a fermata.

mf

mf

mf

mf

CORO

p San - cta Ma - ri - a, *mf* Ma - ter De -

p San - cta Ma - ri - a, *mf* Ma - ter De -

p San - cta Ma - ri - a, *mf* Ma - ter De -

p San - cta Ma - ri - a *mf* Ma - ter De -

p

40

i, **f** O-ra pro no - bis pec - ca - to - ri - bus, nunc et in
i, **f** O-ra pro no - bis pec - ca - to - ri - bus, nunc et in
i, **f** O - ra pro no - bis pec - ca - to - ri bus,
i, **f** O - ra pro no - bis, pec - ca - to - ri bus,

This system shows the piano introduction for the first system. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with a long note followed by a quarter note, while the left hand provides a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

This system contains the vocal and piano accompaniment for the second system. It features four staves. The vocal line is on the top staff, with lyrics: "ho - ra, nunc et in ho - ra mor - tis nos -". The piano accompaniment is on the bottom three staves. The system starts with a forte (*f*) dynamic and includes a ritardando (*rit*) marking. The lyrics for the vocal line are: "ho - ra, nunc et in ho - ra mor - tis nos -", "nunc et in ho - ra, in ho - ra mor - tis nos -", and "nunc et in ho - ra, nunc et in ho - ra mor - tis nos -".

This system shows the piano accompaniment for the third system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music features a complex texture with many beamed notes and a ritardando (*rit*) marking. The system concludes with a double bar line and a repeat sign.

45

Piano accompaniment for measures 45-48. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The first two staves have a melodic line with eighth notes and a dotted quarter note, starting with a fermata. The last two staves have a bass line with eighth notes and a dotted quarter note, also starting with a fermata. Dynamics are marked *f* (forte) at the beginning of each staff and *ff* (fortissimo) at the start of measure 47. The music ends with a fermata in measure 48.

Vocal lines for measures 45-48. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). Each staff begins with the word "trae." followed by a melodic line. The first two staves have a melodic line with a dotted quarter note and an eighth note. The last two staves have a bass line with a dotted quarter note and an eighth note. The music ends with a fermata in measure 48.

Piano accompaniment for measures 49-52. The score consists of two staves: a treble clef (top) and a bass clef (bottom). The key signature has one flat (B-flat). The music begins with a fermata in measure 49. In measure 50, there is a dynamic marking of *f* (forte). The music features complex rhythmic patterns with sixteenth and thirty-second notes, and a fermata in measure 52.

50

p *pp*
p *pp*
p *pp* *ppp*
p *pp*

p *mf* *rit*
A - men. *A - men.* *A - men.*
p *mf* *mf* *A - men.* *A - men.*
p *mf* *mf* *A - men.* *A - men.*
p *mf* *mf* *A - men.* *A - men.*

p *mf* *rit* *ppp*

ROSA ENTRE ROSAS

Música de Cón. Manuel Rodrigues de Azevedo
Instr. Jorge Alves Barbosa

Moderato dolce

The score is for a 3/4 time piece in D major, marked 'Moderato dolce'. It features a string quartet (Violino I, Violino II, Viola, Violoncello) and an organ. The vocal parts (Soprano, Contralto, Tenore, Baixo) enter in the third measure with the lyrics 'Ro - sa en - tre'. The organ provides harmonic support throughout.

Violino I

Violino II

Viola

Violoncello

SOPRANOS

CONTRALTOS

TENORES

BAIXOS

ÓRGÃO

p

p

p

p

p

p

p

p

Ro - sa en - tre

Ro - sa en tre

Ro - sa en -

5

Piano accompaniment for the first system, measures 5-8. The score consists of four staves: two treble clefs and two bass clefs. The music features flowing eighth-note patterns in the right hand and more rhythmic eighth-note accompaniment in the left hand. Dynamic markings of *mf* are present in the second and fourth measures of each staff.

Vocal and piano accompaniment for the second system, measures 5-8. The system includes three vocal staves and one piano accompaniment staff. The lyrics are: "ro - sas *mf* Flor en - tre flo - res, Vir - gem das" (repeated in the first two vocal staves) and "tre ro - sas *mf* Flor en - tre flo - res" (in the third vocal staff). The piano accompaniment continues with the same musical texture as the first system, with a *mf* dynamic marking in the final measure.

Piano accompaniment for the third system, measures 5-8. The score consists of two staves: treble and bass clefs. The music features block chords in the right hand and eighth-note accompaniment in the left hand. A *mf* dynamic marking is present in the second measure.

10

p

p

p

mf

espressivo

vir - gens, *f* A - mor de a - mo - res. *p* Ro - sa en - tre

vir - gens. *f* A - mor de a - mo - res. *p* Ro - sa en - tre

Vir - gem das vir - gens, *f* A - mo - res *p* Ro - sa en - tre

vir - gens, *f* A - mor de a - mo - res.

f

p

Piano accompaniment for the first system, measures 1-4. The score is written for four staves: two treble clefs and two bass clefs. The music features a melodic line in the upper staves and a more active bass line. Dynamics include *mf* (mezzo-forte) and *p* (piano). The key signature has one sharp (F#).

Vocal and piano accompaniment for the second system, measures 5-8. The vocal parts are written on three staves (Soprano, Alto, Tenor) and the piano accompaniment on two staves (Treble and Bass). The lyrics are: "ro - sas, Flor en - tre flo - res, Vir - gem das". Dynamics include *mf* and *p*.

Piano accompaniment for the third system, measures 9-12. The score is written for two staves (Treble and Bass). The music continues with a melodic line in the treble and a bass line. Dynamics include *mf* and *p*.

p
p
p

vir - gens, *pp* A - mor de a - mo - res.
vir - gens, *pp* A - mor de a - mo - res.
vir - gens, *pp* A - mor de a - mo - res.
vir - gens A - mor de a - mo - res.

p con sordina

p

p con sordina

p con sordina

Ritmo livre e delicado

p Ro - sa em que o Se - nhor pôs o seu que - rer
 Vir - gem que faz do - ce to - do o meu pen - sar
 Can - tai, ó flo - ri - nhas, can - tai seu lou - vor.

p

p

20

mf

mf

mf

mf

rit.

al.

mf

Flor a mais for - mo - sa que ví - ram nas - cer.
 Mãe que me con - sa - gra a - mor sin - gu - lar.
 Can - tai ju - bi - lo - sas a Mãe do Se - nhor.

rit.

al.

mf

mf

rit.

al.

