

# The Music

## PAMM 10 - *Salve Regina* (Antiphon of the Blessed Virgin Mary)

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

Approximate duration: 2 minutes and 30 seconds

Edition: Paulo Castagna

During the liturgical year, four Marian Antiphons are sung in the Divine Office: *Alma Redemptoris Mater*, *Ave Regina cælorum*, *Regina cæli lætare*, and *Salve Regina*. The last cited, whose text was presumably written in the eleventh century by Adhemar (?-1098), bishop of Puy-en-Velay, is sung from Trinity Sunday to Advent, mainly in Vespers. Especially during the Dominical Vespers, the *Salve Regina* is chanted during the incensing of the altar, being thus also known as the “Incense Antiphon.”

The *Salve Regina* was set to music more often than any of the other Antiphons, due to its extensive use in liturgical and para-liturgical functions. In many churches and chapels it was also featured after the Sunday Mass, even without accompanying music, when the celebrant delivered three Hail Marys followed by the Antiphon in question, whether chanted or recited. In the twentieth century, this practice gave place to the blessing of the Most Holy Sacrament, which in turn was abolished after the Second Vatican Council.

Many composers from Minas Gerais wrote music for this text, including Inácio Parreiras Neves (c.1730-c.1794), José Joaquim Emerico Lobo de Mesquita (1746?-1805), Marcos Coelho Neto (1763-1823), Francisco de Melo Rodrigues (fl.1786-1844), and João de Deus de Castro Lobo (1794-1832).

In the only known extant source, housed at the Casa de Cultura de Santa Luzia, the present *Salve Regina* is paired with another Antiphon, *Vide Domine, quoniam tribulor* (PAMM 11), also composed by Jerônimo de Sousa. French horn parts were not located and the manuscript does not specify its instrumentation. The edition assumes that French horns were not required by the composer and the absence of the *corni* is also very likely concerning PAMM 11. In both Antiphons, the source is marred with many inconsistencies and occasional ambiguities in the notation of dynamics, slurs, and hairpins, allowing for diverse editorial solutions (hairpins were not included in either of the editions).

This short *Salve Regina* alternates *tutti* sections and duos for alto and tenor. The accompaniment includes rich violin I figurations, along with constant arpeggiated chords, measured tremolos and Alberti basses. Feminine endings, a typical feature of the Luso-Brazilian *modinha* of the turn of the nineteenth century, are also frequent. The Antiphons *Salve Regina* and *Vide Domine, quoniam tribulor* illustrate the greater harmonic tension, as well as the more exuberant vocal and instrumental lines, that characterize the music of Jerônimo de Sousa, compared to the output of the composers of the previous generation, such as José Joaquim Emerico Lobo de Mesquita. His style is thus

closer to that of João de Deus de Castro Lobo. This notwithstanding, more studies are needed in order to determine whether the Antiphons were composed by

Jerônimo de Sousa Lobo, Jerônimo de Sousa Lobo Lisboa, or Jerônimo de Sousa Queirós based exclusively on stylistic grounds.

**PAMM 11 - *Vide Domine, quoniam tribulor* (Antiphon of the Septenary of Our Lady of Sorrows)**  
(four voices, violins I and II, viola, bass, flutes I and II)  
Approximate duration: 2 minutes and 30 seconds  
*Edition: Paulo Castagna*

This is a setting of verse 20 of the First Lamentation (ascribed to Jeremiah in the Holy Bible), which depicts the prophet's anguish for the Hebrew people, who were exiled because of his unfaithfulness to God. Many verses from the Lamentations were employed in the Catholic liturgy, especially in Matins of the Holy Week, but also as Antiphons and Responsories for the Passion of Jesus Christ and the Sorrows of the Most Blessed Virgin (especially the *Setenário*), as well as in Motets for the Procession of Our Lady of Soledade.

Verse 20 was specifically used in the *Setenário das Dores*, a para-liturgical form that emerged in 1727, after the Church extended to all Christendom the cult of Our Lady of Sorrows, hitherto limited to only a few European dioceses. Mirroring the Novenas in its expression of prayer, sermon, and music, the Septenary of the Sorrows of the Most Blessed Virgin is celebrated during seven days, each of which recalls, through preaching, one of the sorrows, representing particularly tormented episodes of the Virgin's life.

In source A, at the Casa de Cultura de Santa Luzia, the present work is registered along with another Antiphon, *Salve Regina* (PAMM 10). In source B, at the Arquivo Eclesiástico da Paróquia de Nossa Senhora do Pilar de Ouro Preto, as well as in sources D<sub>1</sub> to D<sub>4</sub>, at the Museu da Música de Mariana, it is but one among several other pieces devoted to the Septenary of the Sorrows. Another repository, Arquivo Vespasiano Gregório dos Santos, holds two sources, C<sub>1</sub> and C<sub>2</sub>;<sup>22</sup> the former additionally contains two other Antiphons, for the same religious function. Authorship, in the generic form "Jerônimo de Sousa," is indicated only in A and C<sub>2</sub>. The fact that the present Antiphon is largely

preserved along with other *Setenário* pieces, in manuscripts that rarely ascribe authorship, by no means facilitated its identification, and it is likely that new sources are still to be found. The extant manuscripts exhibit few variants, but the edition was essentially based on source A, the only complete set of vocal and instrumental parts, although source C<sub>1</sub> was also useful, notably for editing dynamics.

Only source B, a compilation of fifteen Antiphons for the Septenary of Sorrows, contains a manuscript part of French horns I and II. However, the part clearly reads "*tacet*" for the piece in question. This notwithstanding, the presence of the *corni* is not out of the question: source A contains an annotation, dating from the middle of the twentieth century, that states "*French horns missing*," while the frontispiece of source C<sub>1</sub> specifies the following instrumentation: "*with violins, viola, flutes, French horns and basses*."

The present work is akin in style to the *Salve Regina* (PAMM 10), although the alternation here more variedly involves duos, trios, and quartets. A different texture is used in each phrase or segment of the literary text, with the possible intent of underscoring its melancholic character and meaning. The composer sensitively explores the poetic form of the text, dividing it into two large parts (*Vide Domine* and *Quoniam amaritudine*) that are set apart by three strings-only measures. In order to heighten the expressiveness of the verse, Jerônimo de Sousa states the complete text twice. The statements, in E flat major and in F minor, share the same thematic material and each concludes in the dominant of the following. A three-measure conclusion on the words *Et domi mors similis est* leads back to E flat major.

<sup>22</sup> Pablo Sotuyo Blanco examined these copies and concluded that the authorship of the present work, as well as of other Antiphons for the Septenary of Our Lady of Sorrows housed at the Arquivo Vespasiano Gregório dos Santos, "possibly belongs to members of the family of the Minas Gerais composer Jerônimo de Sousa Lobo." See: SOTUYO BLANCO, Pablo. De Antífonas e outros quebra-cabeças. IV ENCONTRO DE MUSICOLOGIA HISTÓRICA, Juiz de Fora, 21-23 de julho de 2000. *Anais...* Juiz de Fora: Centro Cultural Pró-Música; Rio de Janeiro: Fundação Biblioteca Nacional, 2002. p.131-142.

**PAMM 12 - Litany of the Blessed Virgin Mary CO-AC 16**

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

Approximate duration: 13 minutes

*Edition: Marcelo Campos Hazan*

Derived from the Greek *litaneuein* and the Latin *litanía*, the word Litany means “to ask insistently.” The Litany is a prayer composed of short responsorial invocations, which originated in the penitential processions that took place in Rome from at least the sixth century. Prominent among the various types of Litanies that emerged in the Middle Ages is the Litany of the Blessed Virgin Mary, which hails back to the sixteenth century and the town of Loreto (near Ancona, Italy). To this location, according to a Catholic tradition, the angels miraculously transported the house where Mary resided, and, for this reason the Litany of the Blessed Virgin Mary is also known as the Litany of Loreto. In 1587, this Litany was officially approved by Sixtus V, who was opposed to the adoption of a set of strictly biblical invocations (*Litaniae deiparae Virginis Mariae*). In 1601, under Clement VIII, it became the only Marian Litany approved for public use, and, thirty years later, a Decree of the Sacred Congregation of Rites determined that any alterations in its text would have to be sanctioned by the Holy See. New invocations were incorporated by Leo XIII, Pius X, Benedict XV, Pius XII, and John Paul II.

In Brazil, this devotion was widely promoted under a vast variety of Marian titles, in feasts preceded by Triduum, Septenary, or Novena, para-liturgical expressions that incorporated the recitation or singing of the Litany of the Blessed Virgin Mary. Litanies were also cultivated on Saturdays at dawn, or during the rasouras (small processions organized in the vicinity of a church), on Sunday mornings.

In addition to the present, in B flat major, five other Litanies of the Blessed Virgin Mary attributed to Jerônimo de Sousa have been hitherto identified, four in G (CO-AC 12 to 15; AMB 40) and another one in C major (CO-AC 11). The edition is based on copies held at the Orquestra Lira Sanjoanense (sources A<sub>1</sub> and A<sub>2</sub>). The viola part, however, omits the last thirty measures, which were recovered from source B<sub>3</sub>. Source A<sub>1</sub> was

copied in the middle of the nineteenth century and belonged to Anacleto Nunes Maurício Lisboa (fl.1839-1875). At the turn of that century, however, the manuscript parts were bound at the request of their new owner, Martiniano Ribeiro Bastos (1834-1912), who had each cover erroneously inscribed with the authorship of father José Mauricio Nunes Garcia (1767-1830).

The work is also preserved in sources at the Museu da Música de Mariana (from Serro - MG); Museu da Inconfidência (from Campanha - MG); Laboratório de Musicologia da Escola de Comunicações e Artes of the Universidade de São Paulo (also from Campanha); as well as in the private collection of Armênio Graça (Rio de Janeiro - RJ; from Montes Claros - MG; unavailable for consultation). These manuscripts do not allow for an exact ascription of authorship, for they either omit the name of the composer or generically state “Jerônimo de Sousa,” without differentiating between Jerônimo de Sousa Lobo, Jerônimo de Sousa Lobo Lisboa, and Jerônimo de Sousa Queirós.

Following a local custom from Minas Gerais, this is a “direct” Litany, i.e., one composed in non-alternatim fashion. Traditionally structured in four sections, the literary text of the Litany of the Blessed Virgin Mary was arranged by the composer in five musical sections. The first one comprises the opening *Kyrie* and the invocations to the Father, the Son, the Holy Spirit, and the Most Holy Trinity, and concludes with a short cadenza for violin I. The second section, the shortest of all, is a *Largo* that casts the three *Sancta* invocations in the subdominant key. In the third section, after a choral beginning, all irregular invocations, following the series *Mater* and *Virgo*, consist of solos that are sung by the bass, soprano, tenor, and alto, in that order. The fourth section, starting from the verse *Turris eburnea*, is set in the major submediant, while the fifth and final section includes a brief instrumental interlude that connects the last *Regina* invocation to the triple *Agnus Dei* that concludes the Litany of the Blessed Virgin Mary.

**PAMM 13 - Matins of Saint Anthony CO-AC 18**

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

Approximate duration: 60 minutes

*Edition: Carlos Alberto Figueiredo*

The Canonical Hours are a daily cycle of collective prayers observed by monks in monasteries and chaplains in cathedrals, established by Saint Benedict around 520. The Matins – the earliest, the oldest, and the most important of these Hours – originally took place at midnight, but, by the Middle Ages, were anticipated to the sunset or the twilight of the previous day.

Matins are broadly divided into three *Nocturnes*, each of which is subdivided into three Lessons with their Responsories. The Matins of Saint Anthony, from the Common of the Doctors of the Church (not Popes), features only the Invitatory and eight Responsories. Since it is part of the sanctorale, the Responsory IX corresponds to the Hymn *Te Deum laudamus*. In Brazil, the *Te Deum* usually did not accompany the Responsories, but was registered in a separate manuscript, as an isolated work, even when explicitly assigned to Matins.

The Portuguese Saint Anthony of Padua (c.1195-1231) has always enjoyed an immensely popular following in Brazil. A few works by eighteenth- and nineteenth-century Brazilian composers devoted to him have survived, namely Trezena and Responsory settings of the text *Si quaeris miracula*. The Matins by Jerônimo de Sousa Lobo is, perhaps, the only example from Minas Gerais of an Office dedicated to Saint Anthony. It is a work of grand proportions, certainly composed for a special ceremony on July 13, probably celebrated in Vila Rica.

The sources, all of which are copies from the nineteenth and the twentieth centuries, are housed in four repositories: Orquestra Lira Sanjoanense, Orquestra

Ribeiro Bastos, Orquestra Ramalho, and Museu da Inconfidência. Predictably, none of the manuscripts display a *Te Deum* as Responsory IX. The present edition is based on sources B<sub>1</sub> and B<sub>2</sub>, at Orquestra Ribeiro Bastos. This work's transmission was rather uniform, for no significant variants were identified among the various sources, all of which were produced in the region known as Campo das Vertentes (MG).

Authorship is a problematic issue concerning the name Jerônimo de Sousa. In the present case, the copies indicate "Jerônimo de Sousa" or simply omit the composer's name. The only exception is source A<sub>1</sub>, copied in 1821, which credits the Matins to Jerônimo de Sousa Lobo. This ascription is likely to be exact, for the copyist of A<sub>1</sub>, João José de Araújo (c.1780-1831), was also active in Vila Rica at the turn of the nineteenth century. This seems to corroborate the authorship of Jerônimo de Sousa Lobo, rather than his namesake Jerônimo de Sousa Lobo Lisboa or Jerônimo de Sousa Queirós.

The slow sections are exuberant, with great rhythmic diversity and ornamental richness, especially in violins I and II. The Allegros (*Presas*) are more direct, with subsections that are often repeated. The Verses feature expressive and virtuosistic vocal lines. The first two sections of each Responsory share the same key, which is always major. A contrasting key, minor in two instances, is assigned to the Verses and the *Gloria Patri* doxology. Instrumental preludes and postludes play an important thematic role, underscoring the vocal parts. There are also frequent octave doublings, especially in the outermost voices, a feature that is quite characteristic of the works attributed to Jerônimo de Sousa.