

*Lamentações para a Semana Sancta*

*Lamentações para a Semana Sancta*

by J.J. dos Santos and L.X. dos Santos and

the music for voices *concertate*, two violas and low instruments

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## **Abstract**

In 18<sup>th</sup> century Portugal a particular instrumental setting was used in the music composed for a specific Roman catholic rite called the *Officium tenebrarum*, performed during the Holy Week. This particular instrumentation consists in a standard vocal ensemble, four voices *concertate*, accompanied by a group of string instruments: two violas, a *violoncello* (or 2 *violoncelli*) and a *contrabbasso*.

José Joaquim dos Santos and Luciano Xavier dos Santos are the composers who best exploited this instrumentation, covering all the needs for music in the *Officium tenebrarum*.

An analysis of two Lamentations by José Joaquim dos Santos and Luciano Xavier dos Santos explores the relation between music and rhetorical tools and how the viola relates to them. Beside being a precious rhetorical tool itself, the analysis disclose that the violas and the low string instruments become a practical replacement for the harmonic instruments. In a liturgy where the organ was officially forbidden there is a need for an instrument or several instruments who could fulfil that crucial function. It is impossible, though, without a deeper investigation on the totality of the *Officium tenebrarum* repertoire and the specific and regional exception on the official church rule regarding instrumental performance during liturgy, understand how strong is the rhetoric\symbolic role of the viola compared to the most practical instance of organ replacement. However, merging together those instances, the “liturgical” Lamentation settings gain, thanks to the viola, not only an organ replacement but an additional significant tool.

## **Table of contents**

Abstract	2
Table of contents	3
Introduction	4
1. The music for voices concertate, violas and low instruments	6
1.1 Following the traces	8
1.2 The Lamentations and their composers	15
2. Lamentações para a Semana Santa - A musical analysis	20
2.1 The Lamentation in the Officium tenebrarum	22
2.2 The formal structure	24
2.3 Vocal Texture	32
2.4 Sedebit Solitarius et tacebit	36
2.6 The role of the viola	42
2.6.1 The viola: ripieno and harmonic support	44
2.6.2 The regulation of the organ in the liturgy	52
2.6.3 The low instruments	53
3. Conclusion	58
Bibliography	61
Appendix	65
Lamentação para o Sabato Santo	65
A1. Critical report	66
A2. Music edition	68

## Introduction

It was the 2013 when I started investigating Portuguese sacred music. I was looking for music to perform with my ensembles and, perhaps, to publish it. Above all I was looking for a way to explore the music culture of a country, Portugal, which I was and I am so eager to know better. I decided to focus my research on sacred music because, as a choir conductor, I would have a better chance to find quality music which would have privileged the choir setting, compared to the secular repertoire.

A first recognition through the international bibliography and discography of the Portuguese sacred repertoire, disclosed the fascinating late 16<sup>th</sup> century, 17<sup>th</sup> century polyphony. Having this as starting point I began to travel to Lisbon archives and visiting Portuguese musicologists and musicians. I focused my research on the three main archives in Lisbon: the *Arquivo da Sé Patriarcal*, the *Biblioteca Nacional de Portugal* and the *Biblioteca de Ajuda*. I also had the privilege to spend some days in the *Arquivo da Sé de Évora*. I got in contact with specialist of Portuguese sacred music in the research department of the *Universidade Nova de Lisboa*, the CESEM and the INET-MD.

Soon I found myself surrounded by huge collections of manuscripts of liturgical music from the 18<sup>th</sup> century and I decide then to focus my research on this repertoire and not anymore on the 16<sup>th</sup>\17<sup>th</sup> century Portuguese polyphony. Following this new path, I have been acquainted with a lively music production of the rich and ambitious Portuguese kings and queen of that century who nurtured the passion for the most sumptuous liturgies where the music was one of the main ingredients.

These “discoveries” naturally lead me to investigate the music written for the liturgy of the *Igreja Patriarcal* (Patriarcal Church) by composers like Rodrigues Esteves, Giovanni Giorgi, Davide Perez, José Joaquim dos Santos, etc...

## *Lamentações para a Semana Sancta*

Keeping in mind the priority I had, finding music performable in a concert setting by a vocal and a small instrumental ensemble, I choose to neglect the music for big orchestra and I focused my attention towards the music for four voices or eight voices and *continuo*, in *concertato* style or in *stile pieno* or *stile antico*, that constitute the main core of the music for the liturgy in the 18<sup>th</sup> century Portugal.

Beside this main core, a repertoire for voices and small instrumental ensemble got my attention. It was about music for the Holy Week composed by Luciano Xavier dos Santos and José Joaquim dos Santos which had a peculiar instrumentation: voices *concertate*, two violas and low instruments<sup>1</sup>.

The following questions arouse after this fortunate encounter: what are the main features of the viola in this specific repertoire and, consequently what becomes it's main function?

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<sup>1</sup> For an explanation regarding the term "low instruments" see chapter 1

## 1. The music for voices *concertate*, violas and low instruments

John V took the throne of Portugal in 1707. To enforce his position and ending the relative isolation of Portugal in Europe, he began

“...a profound process of change in Portuguese society and culture which more than anything involved the affirmation of royal Absolutism[...]. Using his influence through the Roman Curia, [...] John V began to try to aggrandise precisely the religious institution with most unequivocally name under his personal control - his Royal Chapel. [...] The Royal Chapel was elevated to Metropolitan Basilica, its Chief Chaplain receiving the title of Patriarch. [...]. Thus was completed an ingenious process in which the old Portuguese religious institutions were placed under the primacy of a Prince of the Church who was [...] the mere chaplain of the King of Portugal.[...] The clearest consequence of this equivocal phenomenon of the superimposing of the sacred and secular universes is the fact that, as in France or in Austria, the Baroque was also implanted in Portugal as an Art of the monumental representation of absolute power but, instead of doing it in accord with the secular models of the court of Luis XIV or the Emperor Leopold I [...] it was done rather in modules assumedly, copied from the Court of the Roman Pontificate”<sup>2</sup>

In order to "make of Lisbon a new Rome" {d'Alvarenga 2011} the king imported the papal court liturgy, rites and ceremonial. The music was one of the most important component of this renovation and, in order to accomplish it, he operated “in two complementary way: the importation of professional musicians of the top European quality and the creation of adequate pedagogic structures for the competent training of Portuguese musicians” {Nery 1991}.

Famous musicians of the most important Roman, first, and Neapolitan later church institutions left their positions in order to work in the Patriarchal Church of Portugal: Domenico Scarlatti, master of the *Cappella Giulia* was the first, followed by many

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<sup>2</sup> Nery, R. V., & De Castro, P. F. (1991). *History of music*. Lisbon: Imprensa Nacional-Casa da Moeda.

other instrumentalist and singers. At the same time Portuguese young talents were sent to Rome first, later to Naples in order to study the *stile italiano*<sup>3</sup>.

“To guarantee the adequate training of young Portuguese musicians, John V established on April 9 of the 1713, dependant on the Royal Chapel, a seminary specialised to this end, [the *Seminario da Patriarcal*]. The teaching system was formed so as to endow the pupils with an intense practical training in the ambit of sacred Music and its efficiency is proven by the fact that it trained, until it was replaced by the present Conservatory, in 1835, successive generations of professional musicians of unassailable professional quality including almost all the principal 18<sup>th</sup> century Portuguese composers.”<sup>4</sup>

After the death of John V, with the new king José I a process of secularisation started {Costa 2015}, however the great and sumptuous musical liturgical system remained for all along the 18<sup>th</sup> century, generating the most important demand for new original music.

The main request for new music was coming from the Patriarcal Church and the numerous chapels which belonged to the royal family that employed professional musicians ensembles for performing polyphonic and *concertato* music during the liturgy. This huge request of music where supplied by the “official” composers and musicians who were payed an extra to provide music for the liturgy. José Joaquim dos Santos, as teacher in the *Seminario da Patriarcal* and Luciano Xavier dos Santos as organist in the *Capela da Bemposta*, one of the minor Royal Chapel, belonged to the second category<sup>5</sup>.

These two composers, since recent studies, are the ones that exploited the most the repertoire, composed around 1770-1800, which use a peculiar instrumental setting: voices *concertate*, two violas and low instruments. This unique repertoire, that counts

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<sup>3</sup> The composers sent by John V to Rome were: João Rodrigues Esteves, Francisco António de Almeida and António Teixeira.

<sup>4</sup> Ibidem, p. 6

<sup>5</sup> For a more extended biographic information about the composers and the *Capela da Bemposta*, see chapter 1.2

## *Lamentações para a Semana Sancta*

until now approximately 15 compositions, was composed for the liturgy of the *Officium tenebrarum* in the Holy Week<sup>6</sup>. It is now preserved in the *Biblioteca de Ajuda* (Library of Ajuda [palace]), which inherited the function of the Royal Library destroyed in the 1755 Lisbon earthquake, and in the *Biblioteca Nacional de Portugal* (National Library of Portugal).

### 1.1 Following the traces

Probably the most known music of the repertoire for voices *concertate*, two violas and low instruments is the *Stabat mater* by José Joaquim dos Santos (fig. 1.1) published in the 1792 in Lisbon<sup>7</sup>. According to the musicologist João Pedro d'Alvarenga {d'Alvarenga 1997} the *Stabat Mater* is the only example of sacred music printed in Lisbon in the second half of the 18<sup>th</sup> century. The lack of any dedicatory in this edition does not help in finding the reason behind such unique publication. For d'Alvarenga the enthusiasm created by the first performances of the *Stabat mater* by Pergolesi and Haydn, the first in 1787 and the second in 1782 and 1786, could justify the economic effort needed for publishing such edition that might had been funded by the publisher or the composer himself.

In fact the composition is built around the formal structure of a *cantata sacra da camera* that belong to the style of the Neapolitan tradition of composers such Alessandro Scarlatti or Giovan Battista Pergolesi {Dalvarenga 1997}.

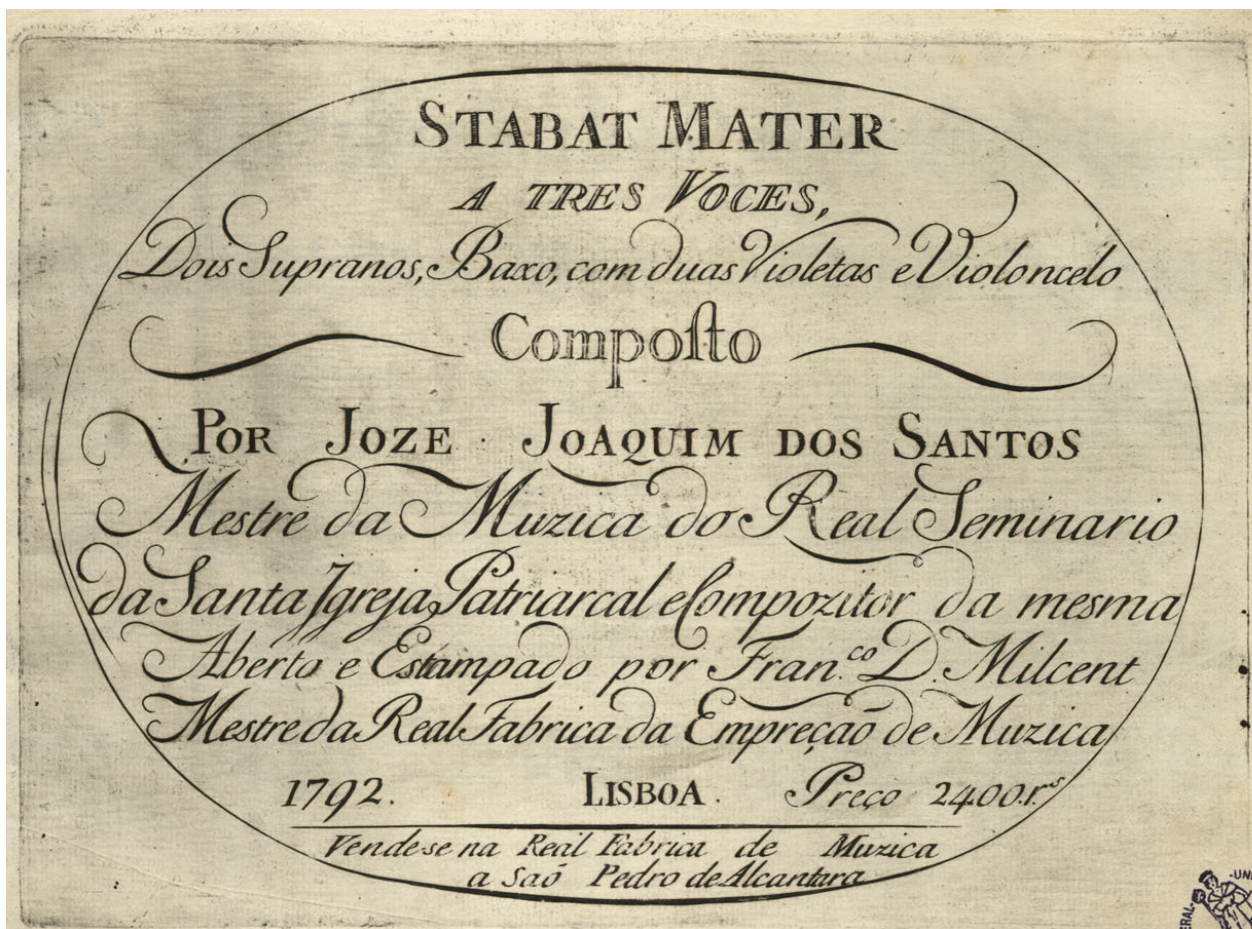
The choice made by the composer for what concern the bass instrument section and the vocal parts shows that this music, probably, was intended to be performed in a *camera* context and not during public liturgies. In fact the bass instrumental line is

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<sup>6</sup> see chapter 2.1

<sup>7</sup> José Joaquim dos Santos. *Stabat Mater a três voces, dois sopranos, Baixo, com duas violetas e violoncelo*. Lisbon:Real Fábrica de Musica de F.D. Milcent, 1792.





Pr.<sup>a</sup>  
Violetas  
Seg.<sup>a</sup>  
Pr.<sup>o</sup>  
Supranos  
Seg.<sup>o</sup>  
Baxo  
Violoncelo

*p. f. p. f. p. f. p. f. p. f. p.*  
*p. f. p. f. p.*  
*p. lig.*  
*Adagio*  
*Adagio*  
*p. f. p. f. p.*  
*p. lig.*

fig 1.1 Stabat Mater by José Joaquim dos Santos, cover and first page

## *Lamentações para a Semana Sancta*

named for a *violoncelo* instead of for two separate lines, one for a *violoncello* and one for a *contrabasso* or a more generic *basso* or *bassi*, that, in the Portuguese tradition of the second half of the 18<sup>th</sup> century, might well included two *violoncelli* and/or two *fagotti*, an organ and a *contrabbasso*<sup>8</sup>. Moreover, the absence of *tutti* and *solí* indication in the vocal part and the presence of several movements for one *solo* singer, mean, probably, that a performance for one singer per part was preferred to a choral one and consequently not suitable for a liturgy. However what made of this music a peculiarity of his genre is the instrumental choice: José Joaquim dos Santos replace the most common setting for two violins, viola and cello/double bass with an ensemble composed by two violas and *violoncello*.

The *Stabat mater* is a peculiarity on his genre but is not the only music with this instrumentation composed by José Joaquim dos Santos and it is probably one of the latest.

A research in the *Biblioteca Nacional de Portugal*, important archive in the city of Lisbon for 18<sup>th</sup> century Portuguese music, reveal a collection of liturgical music by the same author composed for four voices *concertate*, two violas and low instruments<sup>9</sup>.

### **José Joaquim dos Santos Music for 2 violas and voices *concertate* in the *Biblioteca Nacional de Portugal*, P-Ln<sup>10</sup>**

*Lamentação pr.a p.a se cantar na 4a f.ra santa* (1788)

*Lamentação pr.a p.a se cantar na 5a f.ra santa* (1788)

*Lamentação p.ma que se canta na 6a f.ra s.ta*

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<sup>8</sup> This particular use of the bass instrument in the sacred music of the second half of the 18<sup>th</sup> century in Portugal see chapter 2.6.3

<sup>9</sup> For reference to the libraries catalogue see appendix ....

<sup>10</sup> Alvarenga, J. P. d'(1997). *Música sacra no tempo de D.Maria I: Obras de João de Sousa Carvalho e José Joaquim dos Santos*. In XVIII jornadas gulbenkian de música antiga (pp. 50-56). Lisbon: Fundação Calouste Gulbenkian. Serviço de Música.

## *Lamentações para a Semana Sancta*

*Stabat Mater as tres voces* (1792)

*Miserere e Christus factus est a 4 concertato com violetas, violoncelo e basso* (1793)

*Resp.o primo que se canta em 4a f.ra s.ta*

*Respons. pr.o in primo nocturno q se canta na 5a f.ra s.ta*

*Responçorios da semana s.ta que se cantão na 6a feira s.ta*

The José Joaquim dos Santos music is written for a standard voice setting, soprano, alto, tenor and bass, in *concertato* style: choral sections alternate with solo sections. All the compositions listed above share the two violas as higher instrumental part but differ in the low instrumental part: the set of the three Lamentations and the *Miserere* have two staves for a *violoncello* and a *contrabbasso* and the three sets of Responsories beside the two staves for a *violoncello* and a *contrabbasso* contain an additional line for two *fagotti obbligati*. Once more, like in the *Stabat Mater* there is no mention for a performance that include the organ<sup>11</sup>.

While the *Stabat mater* can be found in several Portuguese archives and in libraries abroad<sup>12</sup>, those other compositions for viola are preserved in the *Biblioteca Nacional de Portugal* and in the *Arquivo da Sé de Évora*. In the *Biblioteca Nacional de Portugal*, beside the music of José Joaquim dos Santos, 3 more manuscripts are preserved who contain music with a similar instrumentation but composed by different composers

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<sup>11</sup> The word “organ” does not appear anywhere in the manuscript and *basso continuo* figures are absent. A more extensive explanation about the lack of the organ in this repertoire could be found in the chapter 2.6.2.

<sup>12</sup> The *Stabat mater* can be found in: D-Bsommer, GB-Lbl, P-Cug, P-FAs

## *Lamentações para a Semana Sancta*

### **Music for 2 violas and voices concertate in the *Biblioteca Nacional de Portugal* not by José Joaquim dos Santos**

Responsorio 1° delle matine del venerdì santo (1778)

Luciano Xavier dos Santos

Sabbato Santo Lectio 3ª a Duo (1802)

Francisco Xavier Baptista (Baxixa)

Lamentação 2ª que se canta na 5ª f.ra S.ta: solo de alto (1848)

Antonio Luis Miró

While the music by Miró is a 19<sup>th</sup> century Portuguese music example, the *Responsorio della mattina del venerdì Santo* (1774) by Luciano Xavier dos Santos and the *Sabbato Santo Lectio 3ª a Duo* (1802) by Francisco Xavier Baptista (Baxixa)<sup>13</sup> surely belonged to a 18<sup>th</sup> century style.

The *lectio* by Baptista, preserved as autograph manuscript, is a short piece written on a text rarely performed in polyphonic or *concertato* settings during the liturgy of the *Officium tenebrarum*. The instrumental setting it is similar to the one used by José Joaquim dos Santos for his *Stabat mater*: two soprano solos, two violas and an instrumental bass<sup>14</sup>. Above all, the style use by Baptista strongly recall the one of José Joaquim dos Santos.

*Responsorio della mattina del venerdì Santo* (1774) by Luciano Xavier dos Santos includes a setting of nine Responsories for the Holy Friday. The manuscript is an autograph and all the Responsories are composed for four voices *concertate* and two violas, like the José Joaquim dos Santos one, and two *traversieri*. The bass instruments

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<sup>13</sup> The biographies of the two composers can be found in: Vieira, E. (1900). *Dicionario biographico de musicos portuguezes* (Vol. 1). Lisbon: Typographia Mattos Moreira & Pinheiro.

<sup>14</sup> The manuscript lack of the denomination for the instrumental bass line. Probably the absence of the figure indicate the use of 1 or 2 instrumental melodic instrument, cello and/or double bass for example.

## *Lamentações para a Semana Sancta*

are, again, *violoncello* and *contrabbasso*<sup>15</sup>. There are some figures for the *basso continuo* in the bottom line, but they are not consistent and sufficient to justify a performance with the organ.

A further research in another important Lisbon archive, the *Biblioteca de Ajuda*, discloses a collection of music for voices *concertate*, two violas and low instruments composed by Luciano Xavier dos Santos that can be easily compared with the one of José Joaquim dos Santos in the *Biblioteca Nacional de Portugal*.

### **Music by Luciano Xavier dos Santos for 2 violas and voices *concertate* preserved in the *Biblioteca de Ajuda*, P-La**

*Lamentação da sexta-feira*

*Lamentação do Sabado Santo* (1774)

*Miserere*

*Christus factus est*

The two Lamentations listed above share the same instrumental setting of the Responsories in the *Biblioteca Nacional de Portugal*<sup>16</sup> by the same composers: four voices *concertate*, two *traversieri*, two violas and low instruments. The *Miserere* and the *Christus factus est* have the same instrumentation without the *traversieri*. The two Lamentations have an autograph score<sup>17</sup> and a set of parts. *Miserere* and the *Christus factus est* consist in a set of parts without a score. Unfortunately the soprano and alto parts of the *Christus factus est* are lost.

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<sup>15</sup> In the *violoncello* lines can be found small sections for 2 *violoncelli obbligati* and in the double bass line, named *contrabbasso*, occasionally appear figures for the *basso continuo*.

<sup>16</sup> See list in page 10

<sup>17</sup> The autograph score of the Lamentation for the Good Friday is not complete while the parts are.

## *Lamentações para a Semana Sancta*

Comparing the list of music composed by the two “dos Santos” it is possible to create a partial catalogue of music for voices *concertate*, two violas and low instruments by these two composers and reach some interesting conclusion about this peculiar repertoire.

**Music by José Joaquim dos Santos and Luciano Xavier dos Santos for 2 violas and voices preserve in the *Biblioteca Nacional de Portugal* and *Biblioteca de Ajuda***

### José Joaquim dos Santos

1. Lamentação pr.a p.a se cantar na 4a f.ra santa (1788)
2. Lamentação pr.a p.a se cantar na 5a f.ra santa (1788)
3. Lamentação p.ma que se canta na 6a f.ra s.ta
4. Miserere e Christus factus est a 4 concertato com violetas, violoncelo e basso (1793)
5. Resp.o primo que se canta em 4a f.ra s.ta
6. Respons. pr.o in primo nocturno q se canta na 5a fr.a s.ta
7. Responçorios da semana s.ta que se cantão na 6a feira s.ta
8. *Stabat Mater as tres voces* (1792)

### Luciano Xavier dos Santos

1. Lamentação da sexta-feira
2. Lamentação do Sabado Santo (1774)
3. *Miserere*
4. *Christus factus est*
5. *Responsorio 1° delle matine del venerdì santo* (1778)

Luciano Xavier dos Santos repertoire can easily be compared to José Joaquim dos Santos production. It is however difficult to date with certainty the music because most of the manuscripts lacks of dates. However, according to the ones we have, Luciano Xavier dos Santos music belong to the 1770s while José Joaquim dos Santos music could be dated in the last decade of the 18<sup>th</sup> century.

All the music was meant to be performed during a specific Holy Week liturgy called the *Officium tenebrarum*, the rite of darkness, which took place in the night before of the Maundy Thursday, Good Friday and Holy Saturday. This specific liturgy is about the death of Christ and, as many other liturgies that include topics like death, mourning and sorrow, had important prescription about the use of musical styles and in-

strumentation. The organ was officially forbidden in this liturgy and *concertato* music was “not welcome”.

The recognition of this peculiar repertoire can be considered complete with the sources presented so far, even if cannot be excluded that other sources will be discovered in the future. However the next question that will naturally arouse in this chapter called “following the traces” is: where this repertoire come from? Is it a Portugal peculiarity or has it roots somewhere else?

Those last questions, though sign the end of this chapter. The answers of those questions would need a more extended research which cannot be host in this thesis and probably cannot be confined in a Master research thesis at all. However some traces has be already founded: Leonardo Leo, renowned Neapolitan composer, died in the 1744 wrote a *Christus factus est*<sup>18</sup>, meant to be performed during the *Officium tenebrarum*, for soprano solo, four parts choir, two violas and an instrumental bass line<sup>19</sup>

## 1.2 The Lamentations and their composers

Two compositions has been chosen from the listed above for an analysis that will disclose the peculiarity of this repertoire and will outline the possible functions which the viola hold in this music:

- *Lamentação para o Sabado Santo*<sup>20</sup> by José Joaquim dos Santos,

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<sup>18</sup> Biblioteca del Conservatorio di musica S. Pietro a Majella, Napoli - Rari 1.6.15(11)

<sup>19</sup> Example retrieved by Ricardo Bernardes, researcher in the *Universidade Nova de Lisboa*.

<sup>20</sup> Original title: *Lamentação prima que se canta na 6ª feira santa*

## Lamentações para a Semana Sancta

- *Lamentação para o Sabado Santo*<sup>21</sup> by Luciano Xavier dos Santos<sup>22</sup>.

The Lamentation has been chosen among the music by José Joaquim dos Santos that, until now, has not been part of any recording or publication<sup>23</sup> and that can be compared, text wise, with a similar music by Luciano Xavier dos Santos.



fig. 1.2 *Lamentação do Sábado Santo* by Luciano Xavier dos Santos, first page

Original title: *Lamentação a4 com instrumentos do Sabado Santo*

<sup>22</sup> The *Officium tenembrarum* was traditionally celebrated in the night before. For example the *Officium tenebrarum* of the Maundy Thursday was celebrated on the Wednesday night instead of in the early morning of the Thursday. For this reason two different kind of titles can be found in Lamentation setting: one indicate the night in which the *Officium* was actually performed and the other the day in which the liturgy belong to. In this thesis the lamentations title chosen for the analysis have been normalised following the second option.

<sup>23</sup> The *Stabat mater* and the *Miserere* by José Joaquim dos Santos has been recorded in: Santos, J. J. d. (1997). *Stabat Mater, Miserere* [Segréis de Lisboa, Coro de Camara de la Universidad de Salamanca [CD]. Lisbon: Movieplay. (1997)



## *Lamentações para a Semana Sancta*

The Luciano Xavier dos Santos' *Lamentação para o Sabado Santo* is preserved in the *Biblioteca de Ajuda* in Lisbon<sup>24</sup>, and the José Joaquim dos Santos' *Lamentação para o Sabado Santo* is preserved in the *Biblioteca Nacional de Portugal* in Lisbon<sup>25</sup>.

The Lamentation by Luciano Xavier dos Santos (fig. 1.2) begin, on the first page, with the score with out any additional cover. The complete title is *Lamentação a 4 com instrumentos do Sabado S.to original do Luciano X.er no Anno de 1774*<sup>26</sup>, follow by the second line, *P.ra a Real Cap.a da Bemp.ta (Para a Real Capela da Bemposta)*<sup>27</sup>.

Luciano Xavier dos Santos, born in 1734, completed his studies in the *Seminario da Patriarcal*<sup>28</sup>, and then was employed as second organist of the *Capela da Bemposta* in the 1758 and as first and only organist in the 1773. He left his place in the 1804, four years before his death<sup>29</sup>. In his life Luciano Xavier composed music, not only for the *Capela da Bemposta*, but for the Royal theater as well; his catalogue<sup>30</sup> lists composition as serenatas, operas and one oratorio on passion subject.

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<sup>24</sup> P-La, 48-V-6 68 a 84, for an extended description of the manuscript Appendix 2

<sup>25</sup> P-Ln M.M. 4875//1-9, for an extended description of the manuscript Appendix 2

<sup>26</sup> Lamentation for 4 [voices] with instruments of the Holy Saturday by Luciano Xavier in the year 1774

<sup>27</sup> The *Capela do Palácio da Bemposta* (the Bemposta Royal Chapel) was an annexed chapel to the *Paço da Bemposta* (Bemposta Palace) which was the residence of the king's second son. It was created by the king John the IV of Portugal in the 1693 and then only in the 1759 employed a group of professional musician in order to perform polyphonic and *concertato* music during the liturgy.

<sup>28</sup> See chapter 1

<sup>29</sup> As was costume in the sacred institution with a need of polyphonic and *concertato* repertoire, the continuous need of new music for the liturgy was satisfied thanks to different sources, inside and outside the chapel itself. In a chapel like the *Capela da Bemposta*, one of these sources would have been the organist who was asked, not only to play, but to compose music for the liturgy.

<sup>30</sup> Vieira, E. (1900). *Dicionario biographico de musicos portugueses* (Vol. 1). Lisbon: Typographia Mattos Moreira & Pinheiro.

## *Lamentações para a Semana Sancta*

Coming back to the Luciano Xavier dos Santos' Lamentation score, by the title can be deducted that the manuscript is an autograph from the 1774. It is a score which clearly indicate in the four upper lines two couple of instruments: two *traversieri* and two *viola*. Follows four lines which, according to the clefs and the presence of the lyrics, carry four singers in a standard setting: *soprano*, *alto*, *tenore* and *basso*. The vocal lines contain the indication of *sol* and *tutti* implying the use of a group of singers, minimum eight, divided in four *sol* and *ripieni* for the remaining voices.

The bottom staff carries the instrumental bass line. There is not explicit indication of which instruments were supposed to play, however the words *violoncelli* or *v.lli*, linked to two independent line on the same staff, and *tutti* indication suggest the presence of, at least, three instruments: two *violoncelli* and one *contrabbasso*<sup>31</sup>. The figures for a *basso continuo* line, which would include an harmonic instrument, are too scarce to allow a performance with the organ<sup>32</sup>.

The Lamentation by José Joaquim dos Santos are preserved in a copied score<sup>33</sup>. The instrumentation is clearly indicated in the first page (fig. 1.3). On the cover, the complete title says: *Lamentação P.ma / que se canta / na 6a Fr.a S.ta / de / S. Jose Joaquim dos Santos*<sup>34</sup>.

In the manuscript cannot be found any dedication, probably the music was meant to be performed in the Patriarcal Church or in the Royal Chapel.

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<sup>31</sup> This deduction is consistent to the performance practice of the Portuguese chapels, see chapter 2.2.5

<sup>32</sup> About the regulations of the organ in the liturgy of the *officium tenembarum* and consequently of the employment in the Lamentation see chapter 2.6.2

<sup>33</sup> Another copy of the same Lamentation can be found in P-EVc, Lamentações 51. This particular source has been used for the transcription of the music . See the Appendix.

<sup>34</sup> Lamentation meant to be sung on the Good Friday by Mr. José Joaquim dos Santos

## *Lamentações para a Semana Sancta*

José Joaquim dos Santos, born in 1747, despite his surname, does not have any family relation with Luciano Xavier. He studied in the *Seminario da Patriarcal* and, after being graduated in 1763, began teaching in the same school as replacement for the *Mestre de Solfa* (*Solfége* teacher) and finally as actual teacher {Filipe 2003}. Probably in the 1770, José Joaquim dos Santos was asked, alongside his main position as teacher, to compose music for the *Igreja Patriarcal* (the Patriarcal church) {Fernandes 2010}. He was renowned as master of the *stile antico*, however he composed music in *concertato* style as well. Since now we do not have any reference of music for the theater composed by him.

Lamentações para a Semana Sancta

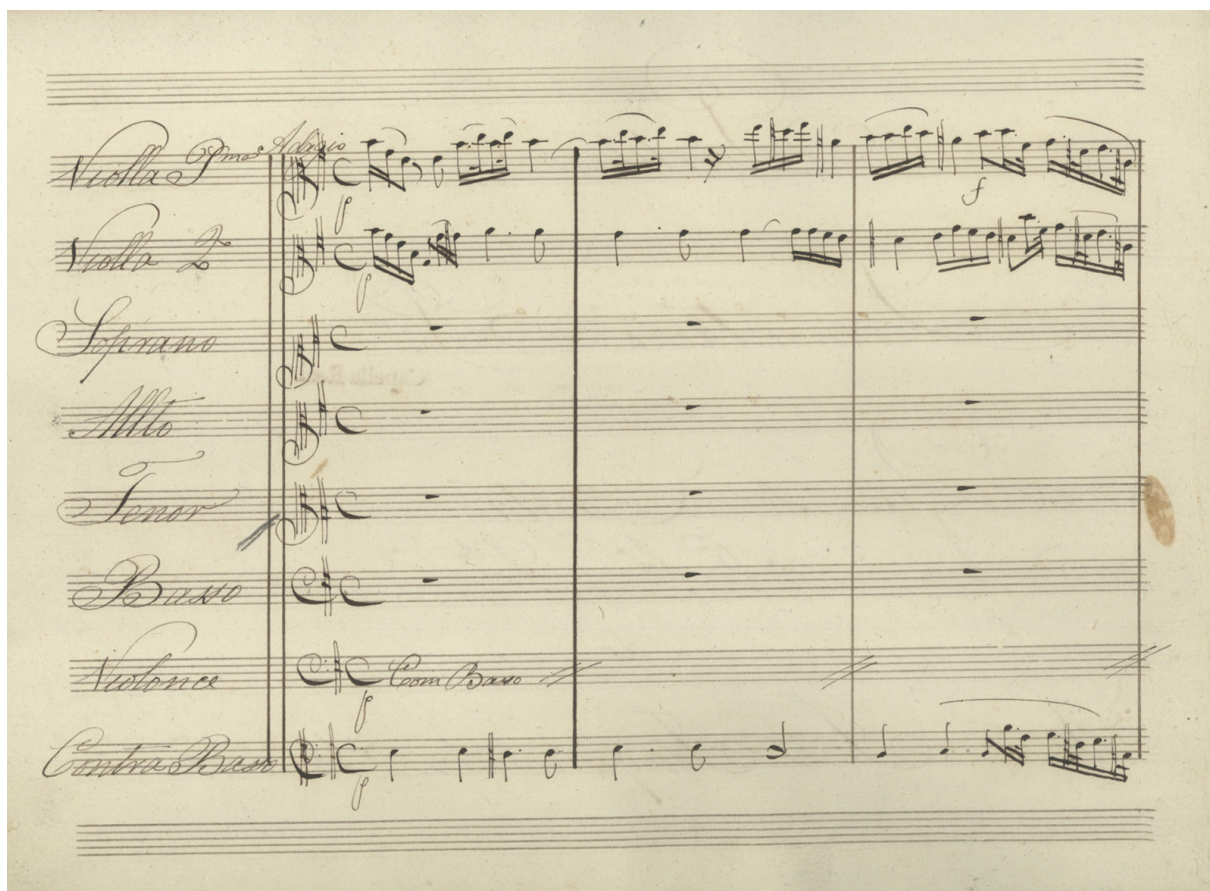
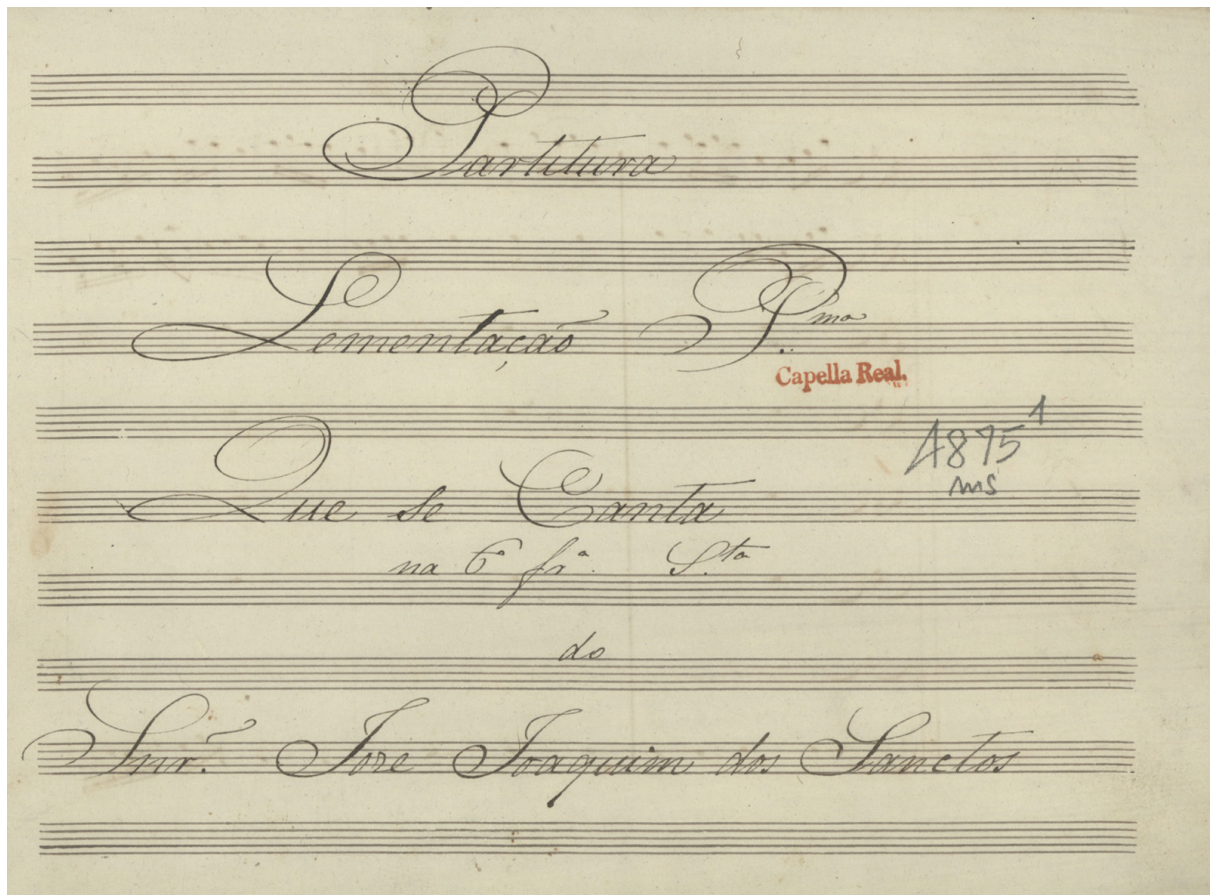


fig. 1.3 Lamentação do Sábado Santo by José Joaquim dos Santos, cover and first page.

## **2. Lamentações para a Semana Santa - A musical analysis**

The analysis will focus on the two *Lamentações para o Sabado Santo* by José Joaquim dos Santos and Luciano Xavier dos Santos presented in the previous chapter. A rhetoric approach has been chosen for the first part of the analysis which will focus on the relation between basic musical parameters and how they interact with the *affetti* that the poem suggests. The excerpts from the Book of Lamentation, used for this music, carries in itself, as the other texts of the *Officium tenebrarum* liturgy, numerous possibilities for expressing through music the feeling and the themes contained in it. This has always been a challenge for a composer and, at the same time a way to measure his style. Especially the different background of the two composers will show a different approach towards the rhetoric topic, as we will see, more theatrical\operatic for Luciano Xavier dos Santos and more conventional\classic oriented for José Joaquim dos Santos. Those principles will help a analysis which will be mainly a comparative analysis and which will focuses on the following parameters:

1. Text and formal structure
  - How the music sections reorganise the poem inner structure
  - *Tempi* alternation
2. Vocal texture (*solis* and *tutti*)
3. *Sedebit solitarius* compared analysis of a specific section

The second part of the analysis will explore the role of the viola, how the two composers chose to write for this instrument and its relation with the voice texture and the instrumental bass line. A more musical\practical approach has been chosen to analyse the behaviour of the viola in order to show a different perspective on this instrument compared to the one used so far in the studies regarding this peculiar repertoire.

## *Lamentações para a Semana Sancta*

The conclusion then will merge the two analysis, trying to identify the general features of the music and how the viola contribute to them.

### 2.1 The Lamentation in the *Officium tenebrarum*

The text of the *Lamentações para o Sabado Santo* come from the book of the Lamentation by the prophet Jeremiah included in the Bible. The book, that is a collection of poetic laments for the destruction of Jerusalem, consists of five poems, all of them acrostic<sup>35</sup> except for the last one, in which each verses begin with a letter of the Hebrew alphabet. The poems 1, 2 and 4 have 22 verses each, like the number of the letter in the Hebrew alphabet, the poem 3 has 66 verses (3 times 22). Tough is not acrostic, so it does not carry the Hebrew letters of the alphabet as first word of each verse, the poem 5 contains 22 verses like the poem 1, 2 and 4.

Sections of this poems are used as lessons in the liturgy denominated *Officium tenebrarum* which was celebrated on Maundy Thursday, Good Friday and Holy Saturday at the end of the day before. The *Officium tenebrarum* is a specific liturgy of the Holy week who merge together the rites of two first hours of the day in the Office of the Hours: the Matins and the Laudes.

They are traditionally celebrated in the night of the day before that precede the actual day when the Matins and the Laudes were meant to be celebrated. For example the *Officium tenebrarum* of the Maundy Thursday, who merges Matins and Laudes from that very same day, was celebrated on the Wednesday night after the Compline instead of the early morning of the Thursday.

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<sup>35</sup> “An acrostic is a poem (or other form of writing) in which the first letter (or syllable, or word) of each line (or paragraph, or other recurring feature in the text) spells out a word, message or the alphabet.” Acrostic Poetry. (n. d.). In *OutstandingWriting.com*. Retrieved March 3, 2017, from <http://outstandingwriting.com/acrostic-the-many-pleasures-of-acrostic-poetry/>.

## Lamentações para a Semana Sancta

“The principal *Tenebrae* ceremony is the gradual extinguishing of candles upon a stand in the sanctuary called a hearse. Eventually, the Roman Rite settled on fifteen candles, one of which is extinguished after each of the nine psalms of Matins and the five of Lauds, gradually reducing the lighting throughout the service. The six altar candles are put out during the *Benedictus*, and then any remaining lights in the church. The last candle is hidden beneath the altar, ending the service in total darkness. The *strepitus* (Latin for "great noise"), made by slamming a book shut, banging a hymnal or breviary against the pew, or stomping on the floor, symbolises<sup>36</sup> the earthquake that followed Christ's death, although it may have originated as a simple signal to depart. After the candle has been shown to the people, it is extinguished, and then put "on the credence table," or simply taken to the sacristy. All rise and then leave in silence.”<sup>37</sup>

The *Officium tenebrarum* structure is organised as follow:

### **Officium Tenebrarum structure**

#### Matins

1st Nocturne

3 Psalms with Anthiphons

3 Lessons with Responsories

2nd Nocturne

3 Psalms with Antiphons

3 Lessons with Responsories

3rd Nocturne

3 Psalms with Antiphons

3 Lessons with Responsories

#### Lauds

Psalm 50 - *Miserere*

7 psalms with antiphons, testament canticle

Versicle

Canticle of Zachary - *Benedictus*

*Christus factus est*

Our father

Psalm 50 - *Miserere*

*Respice quaesumus*

The structure of the rite stays the same all along the three days changing only the specific texts, while the section that begin with the *Benedictus* till the end, never changes<sup>38</sup>.

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<sup>36</sup> This is only one of the probable reasons. For more information about the topic see: Baroncini, R. (2005). L'ufficio delle tenebre: Pratiche sonore della settimana santa nell'italia settentrionale tra cinque e seicento. *Recercare*, 17, 71-134.

<sup>37</sup> Tenebrae. (n. d.). In *Wikipedia*. Retrieved March 14, 2017, from <https://en.wikipedia.org/wiki/Tenebrae>

<sup>38</sup> For a better view on the *Officium tenebrarum* scheme see: Tenebrae. (n. d.). In *Wikipedia* [Webpage]. Retrieved March 14, 2017, from <https://en.wikipedia.org/wiki/Tenebrae>

## *Lamentações para a Semana Sancta*

Excerpt from the book of Lamentations are meant to be sung during the first nocturne in all the three days of the *Officium*. Those excerpts, which contain nine verses each, are used in the first three lessons of the entire rite:

### Thursday - 1st Nocturne

1st Lesson Lam 1:1-5;

2nd Lesson Lam 1:6-9

3rd Lesson Lam 1:10-14

### Friday - 1st Nocturne

1st Lesson Lam 2:8-11

2nd Lesson Lam 2:12-15

3rd Lesson Lam 3:1-9

### Saturday - 1st Nocturne

1st Lesson Lam 3:22-30

2nd Lesson Lam 4:1-6

3rd Lesson Lam 5:1-11

Two sentences are added to the nine Lamentations excerpts in the liturgy, one at the beginning and one at the end of each lesson. The first Lesson opens with the sentence “*incipit Lamentatio Jeremiae prophetae*”<sup>39</sup> and ends with the sentence “*Jerusalem, Jerusalem convertere ad Dominum Deum tuum*”<sup>40</sup>. The initial and the ending sentences were not included in the original poem but added for the rite's purpose.

The *Officium tenebrarum* is an evocative and very old rite in which the Lamentations are one of the most suggestive and high quality poems. The articulated structure of the five poems, four of them organised by the Hebrew alphabet letters is, in a way, broken by the selection of the verses made for rite purposes. This fact has always challenged the composer who approached this text in finding a musical function to these letters and, most of all, finding a musical meaning.

## 2.2 The formal structure

The nine Lamentation excerpts in the liturgy of the *Officium tenebrarum*, being *lectiones*, lessons, have always been sung using their specific *psalmodic tones*, thus in plainchant.

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<sup>39</sup> “About the Lamentation of the prophet Jeremiah”.

<sup>40</sup> “Jerusalem, Jerusalem, return unto the Lord thy God”.



## *Lamentações para a Semana Sancta*

Toward the end of the 15<sup>th</sup> century, polyphonic setting of the Lamentation started to make their appearance. In the 16<sup>th</sup> centuries many printers began to publish Lamentations collections, collecting Lamentations from several composers and, according to Hans T. David {David 1971}, in the late 16<sup>th</sup> century composers like Giovanni Pierluigi da Palestrina, Orlando di Lasso and Tomás Luís de Victoria produced the most representative setting of Lamentation who became reference, especially Palestrina ones, for future polyphonic Lamentation settings. Moreover, being the Lamentation the core of one of the most important liturgy in the Holy Week, had been asked to the composers always to refer to a more standard and conservative style in composing Lamentations. The *stile antico* or, only in the second half of the 18<sup>th</sup> century, a sober *concertato* style had always been preferred in an “orthodox” country as was Portugal<sup>41</sup>

The structure of the polyphonic Lamentation settings has always been shaped around the alternation of the Hebrew alphabet letter with the Lamentation text setting: in the Lamentation by Orland di Lasso<sup>42</sup>, for example, while the text section is most of the time composed following a syllabic behaviour (fig. 2,1 bar 19-31), the Hebrew letter sections become an opportunity for displaying intricate imitative counterpoint (fig 2.1, bar 13-18). With few differences this structure became a standard and has been used all along the 17<sup>th</sup> and 18<sup>th</sup> centuries in the Lamentations composed in *stile antico*.

In Luciano Xavier dos Santos and José Joaquim dos Santos we can easily find the same approach to the formal structure. Important cadences and, sometime, fermatas clearly identifies the borders between the Hebrew letters and the proper text sections. In some extent the alternation between imitative behaviour with syllabic behaviour is pre-

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<sup>41</sup> Numerous are the example of Lamentations composed in the 18<sup>th</sup> in Portugal. Only few exm-  
ples: in *stile antico* by João Rodrigues Esteves (1731) in P-Lf MS 72/13, in *concertato* style by  
Davide Perez (1763) in P-Lf MS 165/11.

<sup>42</sup> fig. 2.1 Lassus, O. d. - *Lamentation prima, primi diei* In CPDL. Retrieved February 2, 2017,  
from [http://www1.cpd.org/wiki/images/3/3d/Lasso\\_-\\_Lamentations\\_a\\_5.\\_Lam.1.1.pdf](http://www1.cpd.org/wiki/images/3/3d/Lasso_-_Lamentations_a_5._Lam.1.1.pdf)

# Lamentações para a Semana Sancta

served. However in the use of a macro-sections (tempo and meters change) both composers find a more free way to engage poem structure.

The image displays a musical score for the vocal parts of 'Lamentation prima, primi diei' by Orlando di Lasso. The score is organized into three systems, each with five staves representing the vocal parts: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes. The first system (measures 13-18) features the repeated phrase 'A - leph, A - leph, A - leph.' The second system (measures 19-25) features the phrase 'Quo - mo - do se - det so - la ci - vi - tas'. The third system (measures 26-31) features the phrase 'ple - na po - pu - lo: fac - ta est qua - si vi - du - a'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and fermatas.

fig. 2.1 *Lamentation prima, primi diei* by Orlando di Lasso

## Lamentações para a Semana Sancta

The poem structure organised by the Hebrew letter and the starting and final sentence, follow this verse scheme<sup>43</sup>.

### Lamentation for the Holy Saturday - text structure

1	De Lamentatione Jeremiae Prophetae.
3	Heth. Misericordiae Domini, quia non sumus consumpti; quia non defecerunt miserationes ejus. Heth. Novi diluculo, multa est fides tua. Heth. Pars mea Dominus, dixit anima mea; propterea expectabo eum.
3	Teth. Bonus est Dominus sperantibus in eum, animae quaerenti illum. Teth. Bonum est praestolari cum silentio salutare Dei. Teth. Bonum est viro cum portaverit jugum ab adolescentia sua.
3	Jod. Sedebit solitarius, et tacebit, quia levavit super se. Jod. Ponet in pulvere os suum, si forte sit spes. Jod. Dabit percutienti se maxillam: saturabitur opprobriis.
1	Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

In choosing the *tempλ*meter alterations, which decisively interrupt the macro-structure, José Joaquim dos Santos and Luciano Xavier dos Santos break the intrinsic verse scheme suggested by the poem itself.

José Joaquim dos Santos (see following table) decide to incorporate the introductory verse “*De Lamentation Jeremiah Prophetae*” with the first verse of the poem, breaking the three times *Heth* verse symmetry. Probably, the verse *Heth. Novi diluculo*, that means “a new dawn” and begin a new section, urges to the composer the need for a new section with a new tempo mark. A similar behaviour can be found in the verse *Jod. Sedebit solitarius et tacebit*, “Jod. Let him sit in solitude and in silence”. José Joaquim dos Santos isolates this verse in order to stress with a new section and a slower tempo the condition of “isolation” of who, alone and in silence, bares his burden.

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<sup>43</sup> (Lam. 3:22-30 New International version). [About the Lamentation of the prophet Jeremiah / Heth] Because of the Lord’s great love we are not consumed; for his compassions never fail / [Heth] They are new every morning; great is your faithfulness. / [Heth] I say to myself, “The Lord is my portion; therefore I will wait for him.” / [Teth] The Lord is good to those whose hope is in him, to the one who seeks him; / [Teth] It is good to wait quietly for the salvation of the Lord. / [Teth] It is good for a man to bear the yoke while he is young. / [Jod] Let him sit alone in silence, for the Lord has laid it on him. / [Jod] Let him bury his face in the dust—there may yet be hope. [Jod] Let him offer his cheek to one who would strike him, and let him be filled with disgrace. [Jerusalem, Jerusalem, return unto the Lord thy God.]

## Lamentações para a Semana Sancta

### Lamentation for the Holy Saturday - text structure by J.J. dos Santos

2	<i>De Lamentatione Jeremiae Prophetae.</i> <i>Heth. Misericordiae Domini, quia non sumus consumpti; quia non defecerunt miserationes ejus.</i>	<b>Adagio 4/4</b>
5	<i>Heth. Novi diluculo, multa est fides tua.</i> <i>Heth. Pars mea Dominus, dixit anima mea; propterea exspectabo eum.</i> <i>Teth. Bonus est Dominus sperantibus in eum, animae quaerenti illum.</i> <i>Teth. Bonum est praestolari cum silentio salutare Dei.</i> <i>Teth. Bonum est viro cum portaverit jugum ab adolescentia sua.</i>	<b>Andantino Moderato 4/4</b>
1	<i>Jod. Sedebit solitarius, et tacebit, quia levavit super se.</i>	<b>Adagio con moto 4/4</b>
2	<i>Jod. Ponet in pulvere os suum, si forte sit spes.</i> <i>Jod. Dabit percutienti se maxillam: saturabitur opprobriis.</i>	<b>Andante 4/4</b>
1	<i>Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.</i>	<b>Adagio 4/4</b>

The sections progression is used by José Joaquim dos Santos as rhetoric tool to stress a particular meaning or *affetto* in the text with few concern for what is the pre-order structure of the poem. He keeps the verses unity while gathering them with an *affetti* based scheme. Luciano Xavier dos Santos takes a step further.

### Lamentation for the Holy Saturday - text structure by L.X. dos Santos

5	<i>De Lamentatione Jeremiae Prophetae.</i> <i>Heth. Misericordiae Domini, quia non sumus consumpti; quia non defecerunt miserationes ejus.</i> <i>Heth. Novi diluculo, multa est fides tua.</i> <i>Heth. Pars mea Dominus, dixit anima mea; propterea exspectabo eum.</i> <i>Teth. Bonus est Dominus sperantibus in eum,</i>	<b>Affettuoso [Adagio] 4/4</b>
2	<i>animae quaerenti illum.</i> <i>Teth. Bonum est praestolari cum silentio salutare Dei.</i> <i>Teth. Bonum est viro cum portaverit jugum ab adolescentia sua.</i> <i>Jod.</i>	<b>Andantino 3/4</b>
3	<i>Sedebit solitarius, et tacebit, quia levavit super se.</i> <i>Jod. Ponet in pulvere os suum, si forte sit spes.</i> <i>Jod. Dabit percutienti se maxillam: saturabitur opprobriis.</i>	<b>Moderato 4/4</b>
1	<i>Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.</i>	<b>[Adagio] 4/4</b>

Like José Joaquim dos Santos he interrupts the inner symmetry of the poem and, further, he breaks a verse in the middle during a section change. In fact he gathers five verses together in the first *Adagio*<sup>44</sup> section, interrupting the fifth verse after a comma

<sup>44</sup> *Affettuoso* is indicated as *Adagio* in the part setting P-La 48-V-6 69 a 84

## Lamentações para a Semana Sancta

(*Teth. Bonus est Dominus sperantibus in eum*) and beginning the second section with a new tempo and a new meter, in the middle of the verse (*animae quarenti illum*)<sup>45</sup>. He is, probably, more interested in portray the action of people who seeks the Lord, creating extra movement with a fastest tempo and shorter meter (*Adagio* to *Andantino* and 4/4 to 3/4) than preserve the inner poem structure.

A similar behaviour can be found in the transition to the third section in *moderato*. He feels, like José Joaquim dos Santos, the need of isolate the verse *Jod. Sedebit solitarius et tacebit* and he accomplishes it in a radical way: the Hebrew letter *Jod*, which should indicate the beginning of the verse *Jod. Sedebit solitarius*, becomes the end of the previous section leaving the sentence *Sedebit solitarius* as the beginning of the new one. This modification of the verse, combined with a peculiar use of the instrumentation, which is going to be analyse in details in the following chapters (2.1.4), effectively amplifies the *affetto* of “isolation” suggested by this verse.

A rhetoric approach is shown both in the modified poem structure used by the composers and in the *tempi* progression which follow a precise and recognisable pattern.

### J.J. dos Santos Lamentations: Tempi progression

<u>Lamentation Maundy Thursday</u>	<u>Lamentation Good Friday</u>	<u>Lamentation Holy Saturday</u>
<i>Adagio</i> 4/4	<i>Adagio</i> 4/4	<i>Adagio</i> 4/4
<i>Andante</i> 4/4	<i>Andante moderato</i> 4/4	<i>Andantino Moderato</i> 4/4
<i>Andantino</i> 4/4, 3/4	<i>Andantino</i> 4/4	<i>Adagio con moto</i> 4/4
<i>Andante</i> 4/4	<i>Andante moderato</i> 4/4	<i>Andante</i> 4/4
<i>Andantino</i> 4/4	<i>Adagio</i> 4/4	<i>Adagio</i> 4/4
<i>Adagio</i> 4/4		

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<sup>45</sup> “The Lord is good to those whose hope is in him / to the one who seeks him”

## Lamentações para a Semana Sancta

### L.X. dos Santos Lamentations: Tempi progression

<u>Lamentation Good Friday</u>	<u>Lamentation Holy Saturday</u>
<i>Affettuoso</i> [Adagio] 2/4	<i>Affettuoso</i> [Adagio] 2/4
<i>Andantino</i> 3/4	<i>Andantino</i> 3/4
<i>Largo</i> 2/2, <i>Andante</i> 4/4	<i>Moderato</i> 4/4
<i>Largo</i> 2/2, <i>Andantino</i> 2/4	<i>Affettuoso</i> [Adagio] 2/4
<i>Andantino</i> 3/8	
<i>Affettuoso</i> [Adagio] 2/4	

The tables above show the *tempi* indications of all the Lamentation settings with the same instrumentation composed by the two “dos Santos”. The classical choice in alternating fast and slow *tempi* (for example: *allegro* - *adagio* - *allegro* or *vice versa*) is adapted to a more “sober” *tempi* progression. All the five Lamentations begin and end with a tempo of the “slow” family, *Adagio* while in the middle section one can find a *tempi* selection from the family of *andante tempi* (*andante*, *andantino*, *andante moderato*, etc...). In order to simplify the category of *andante tempi* will be called “medium” *tempi*, borrowing the “medium” term from the jazz vocabulary. The *tempi* progression result in a slow-medium-slow *tempi* progression and it is clearly absent any reference to a fast tempo like *allegro*.

There are two exceptions to the slow-medium-slow *tempi* behaviour: Luciano Xavier dos Santos in his Lamentation for the Good Friday, decided to introduce a *largo* in the “medium” *tempi* section. It strongly evokes a *stile antico* language, in fact the meter he chose is the 2/2, a *stile antico* classic meter and it is confined only in two small sections which carry the Hebrew letter. It becomes then more a quote of the traditional way to compose Lamentation, like the one of Orlando di Lasso (see chapter 2.1) than a specific interruption of the *tempi* flowing. The second exception can be found in the Holy Saturday Lamentation by José Joaquim dos Santos in connection with the verse *Jod. Sedebit solitarius* where he interrupts the *tempi* progression slow-medium-slow introducing a

## Lamentações para a Semana Sancta

*Adagio con moto* (slow *tempi* family) in the “medium” *tempi* section. This exception as a strong rhetorical meaning and will be discuss in the following chapter (2.4).

In the following tables is possible to see the tonality relations between the sections.

### Lamentation for the Holy Saturday by J.J. dos Santos - Tonality alternation

E-	<i>De Lamentatione Jeremiae Prophetae.</i> <i>Heth. Misericordiae Domini, quia non sumus consumpti; quia non defecerunt miserationes ejus.</i>	<b>Adagio 4/4</b>
G	<i>Heth. Novi diluculo, multa est fides tua.</i>	<b>Andantino Moderato 4/4</b>
C	<i>Heth. Pars mea Dominus, dixit anima mea; propterea exspectabo eum.</i> <i>Teth. Bonus est Dominus sperantibus in eum, animae quaerenti illum.</i>	
G	<i>Teth. Bonum est praestolari cum silentio salutare Dei.</i>	
Bm	<i>Jod. Sedebit solitarius, et tacebit, quia levavit super se.</i>	<b>Adagio con moto 4/4</b>
D	<i>Jod. Ponet in pulvere os suum, si forte sit spes.</i> <i>Jod. Dabit percutienti se maxillam: saturabitur opprobriis.</i>	<b>Andante 4/4</b>
Em	<i>Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.</i>	<b>Adagio 4/4</b>

### Lamentation for the Holy Saturday by L.X. dos Santos - Tonality alternation

Gm Eb (Fm) Cm (Eb) (Gm) (Cm) (Eb)	<i>De Lamentatione Jeremiae Prophetae.</i> <i>Heth.</i> <i>Misericordiae Domini, quia non sumus consumpti; quia non defecerunt miserationes ejus.</i> <i>Heth.</i> <i>Novi diluculo, multa est fides tua.</i> <i>Heth. Pars mea Dominus, dixit anima mea; propterea exspectabo eum.</i> <i>Teth. Bonus est Dominus sperantibus in eum,</i>	<b>Affettuoso [Adagio] 4/4</b>
Eb (Bb) Gm	<i>animae quaerenti illum.</i> <i>Teth. Bonum est praestolari cum silentio salutare Dei.</i> <i>Teth.</i> <i>Bonum est viro cum portaverit jugum ab adolescentia sua.</i> <i>Jod.</i>	
Eb Bb Gm Dm	<i>Sedebit solitarius, et tacebit, quia levavit super se.</i> <i>Jod.</i> <i>Ponet in pulvere os suum, si forte sit spes.</i> <i>Jod.</i> <i>Dabit percutienti se maxillam: saturabitur opprobriis.</i>	<b>Moderato 4/4</b>
Gm	<i>Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.</i>	<b>[Adagio] 4/4</b>

This particular parameter has not been considered relevant for an analysis oriented toward the use of the rhetoric tools and for this very reason it will not be discussed

## *Lamentações para a Semana Sancta*

thoroughly in the following chapters. However it is immediately clear how the tonality progression in José Joaquim dos Santos is more classical organised in the sense that a specific tonality characterised an entire section or, in the *andantino moderato* section, specific verses.

Luciano Xavier dos Santos, on the contrary, present a tonality progression more unstable, with a more baroque freedom. In the table above, the tonalities put in brackets indicate more a tonal area than a precise tonality. This convention has been used because of the absence of a cadences which can clearly identify a tonal change.

It is clear a rhetoric approach of those composer to the formal music structure, bending a inner poem symmetry to the need of the *affetti* changing. Beside some exceptions, the tempi progression and, as we will see in the following chapter, the vocal texture reinforce the atmosphere of sobriety and mourning requested by the poem and the liturgy itself.

### 2.3 Vocal Texture

All the lamentation settings by both composers can be considered mainly choral music. The solo sections qualify this music as *concertato* music, however a deeper analysis would suggest a moderate presence of those sections and a substantial predominance of *tutti* sections and a *tutti* quality of the solo sections. In other words most of the *solo* are not much different from the *tutti* section in their structure and vocal texture.

*Solo* passages could be organised in two categories: introductive or independent. The first *solo* category introduce a new music and textual phrase sung by a soloist that is sung immediately after by a *tutti* section (fig 2.3.1). The introductive *solo* section carry the musical material that is going to be sing by *tutti* fe bars later while the independent



## Lamentações para a Semana Sancta

63

*p* *f*

*p* *f*

Solo *f* Tutti *f*

Bo-num est vi-ro, bo-num est vi-ro cum por-ta-ve-rit ju-gum, cum por-

Solo *f* Tutti *f*

bo-num est vi-ro cum por-ta-ve-rit ju-gum, cum por-

*f*

bo-num est vi-ro cum por-ta-ve-rit ju-gum, cum por-

*f*

bo-num est vi-ro cum por-ta-ve-rit ju-gum, cum por-

*p* *f*

*p* *f*

fig. 2.3.1 *Lamentação para o Sabado Santo* by José Joaquim dos Santos

*solo* section are longer and had unique music material. Those sections have a substantial development that can take an average of ten bars while the introductory *solo* sections last from one up to three bars (fig. 2.3.2).

It is important to make a distinction between the kind of *solo* structures in José Joaquim dos Santos compared with the Luciano Xavier dos Santos ones. In both composers the *solo* sections in which only one voice is singing are rare, one can find only one example of this type for each Lamentation. The only exception is the José Joaquim dos Santos' Lamentation for the Good Friday which has none. Mostly all the *solos* are duet, trio or, only in Luciano Xavier dos Santos, quartet. José Joaquim dos Santos prefer duet, mostly soprano and alto (fig. 2.3.2). When a third voice is added to this duet (mostly tenor), the latter take the function of harmonic bass. Luciano Xavier dos Santos,

Lamentações para a Semana Sancta

54

*p*

*p*

*Solo*

Bo - num est prae - sto - la - ri, prae - sto - la - ri cum si - len - ti - o, cum si - len - ti - o

*Solo*

prae - sto - la - ri cum si - len - ti - o, cum si - len - ti - o

*p*

*p*

58

*f*

*f*

sa - lu - ta - re De - i, sa - lu - ta - re De - i. Teth.

sa - lu ta - re De - i, sa - lu - ta - re De - i. Teth.

*f*

Teth.

*f*

Teth.

*f*

*f*

fig. 2.3.2 Lamentação para o Sabado Santo by José Joaquim dos Santos

## Lamentações para a Semana Sancta

62

*tr*

*p*

*Soli*

spe-ran-ti-bus in e-um, spe-ran-ti-bus,

*Soli*

Do-minus, spe-ran-ti-bus in e-um, spe-ran-ti-bus,

*Soli*

Do-minus, spe-ran-ti-bus in e-um, in e-um,

*Soli*

Do-minus, spe-ran-ti-bus in e-um,

*V.IIi*

*p*

fig. 2.3.3 *Lamentação para o Sabado Santo* by Luciano Xavier dos Santos

however, favours a counterpoint behaviour in the solo sections (fig. 2.3.3).

A statistic analysis, based on the percentage of bars that are occupied by *solo* sections compared to the *tutti* sections, could help understand why the choral texture is still preponderant. Considering that such numbers cannot be accurate because do not take in consideration the number of beats in a single bar, so the length of each bar, neither the *tempo* of that specific bar, so the weight they have in the total time of the composition, it is possible to affirm that the *solo* section represent the 20-25% of the music of each lamentation with the exception of the Luciano Xavier dos Santos Lamentation for the Holy Friday in which the percentage is the 32% of *solo* sections.

In this statistic the are not contemplated the introductive *solo* section because they strictly belong to the *tutti* section for the reasons expressed above.

## *Lamentações para a Semana Sancta*

Generally speaking and especially in the 18<sup>th</sup> century *concertato* style the *solo* sections represent a way to break the syllabic or imitative behaviour of a choral section and create a new atmosphere or introduce a new poem section. Effective contrasts are created with the transition from a full instrumentation section, choir and complete instruments, to a *solo* section with one singers and *basso continuo*; in other words, choral syllabic or *fugato* movements in contrast with *virtuoso solo* section. This *Lamentações* lack of this musical tools. Often, especially in José Joaquim dos Santos, *solos* are presented in the same movement of a choral section in the same vocal range. Above all any *virtuoso* passage is absent.

Rare are the contrasts created thanks to an unexpected change in the instrumentation instrumentation between *solo* and *tutti* sections. Due to the lack of an harmonic instrument like the organ, the instrumental bass line and the violas plays almost without any interruption not allowing such kind of variety in the colours. Though Luciano Xavier dos Santos manage to reach such contrast in his *Lamentação para o Sabado Santo*<sup>46</sup>, facilitate by the presence of two more instruments, the *traversieri*. However it becomes only an exception to the rule.

### *2.4 Sedebit Solitarius et tacebit*

The last part of the analysis focuses on the comparison between a specific section of the Lamentations and how the two composers relate with a that verse *Jod*.

*Sedebit solitarius et tacebit*.

The verse which means “Jod. Let him sit in solitude and in silence” introduces, as we already saw in the previous chapter (2.2) a new section in the pieces. In José Joaquim dos Santos Lamentation (fig 2.4.1) this new section become immediately pecu-

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<sup>46</sup> see chapter 2.4

Lamentações para a Semana Sancta

Adagio con moto

77

Jod. se - de - bit so - li -  
Jod. se -  
Jod.  
Jod.

81

ta - ri - us, so - li - ta - ri - us, so - li - ta - ri - us, se - de - bit, se - de - bit  
de - bit so - li - ta - ri - us, so - li - ta - ri - us, se - de - bit, se -  
so - li - ta - ri - us, so - li - ta - ri - us, se - de - bit, se -  
se - de - bit so - li - ta - ri - us, se - de - bit, so - li - ta - ri - us, se - de - bit, se -

fig. 2.4.1 Jod. Sedebit solitarius - Lamentação para o Sabado Santo by José Joaquim dos Santos



## Lamentações para a Semana Sancta

The image shows a musical score for the 'Lamentações para a Semana Sancta' by Luciano Xavier dos Santos. The score is in G minor, 3/4 time, and features a solo Soprano line and a string ensemble. The 'Jod' section is marked 'Tutti' and 'f' (forte). The score consists of 14 measures, with the first two measures being a solo for the Soprano. The string ensemble enters in the third measure with a 'pizzicato' texture. The score ends with a double bar line and a repeat sign.

fig. 2.4.2 *Jod. Sedebit solitarius* - Lamentação para o Sabado Santo by Luciano Xavier dos Santos

While Luciano Xavier dos Santos “respect” the flowing of the tempi, he manage to show the “solitude” expressed by the text breaking the verse itself. The Hebrew letter *Jod*, first “word” of the verse *Jod. Sedebit solitarius* become the last element of the previous section. In addition to this, a big contrast between the two sections is created thanks to a sudden change in the instrumentation. *Jod*, the end of the *moderato* section, has a full *tutti* ending while *Sedebit solitarius*, the *adagio con moto* section begin with a solo Soprano supported by a *pizzicato* string and, only in the first 2 bars, by the 2 *traversieri*. It is important to notice that this is the only passage with a true *solo* (no duet or trio). This “theatrical” effect of big contrast between the two sections and the breaking of the verse contribute to successfully “isolate” the *sedebit solitarius et tacebit* allowing the composer to effectively express the *affetto* of solitude and silence evoked by the text.

Lamentações para a Semana Sancta

Moderato

154

154

Se - de - biy so-li - ta - ri - us, so-li - ta - ri - us, et ta - ce - bit, et ta - ce -

160

- bit, se - de - bit, se - de - bit so - li - ta - ri - us, et ta - ce - bit, qui - a le - va - vit, qui - a le - va - vit,

qui - a le - va - vit

qui - a le - va - vit, le -

le -

Soli pizz. arco rimf. p

Tutti arco p

Tutti p

Tutti p

Tutti p

Soli pizz. arco p

fig. 2.4.2 *Jod. Sedebit solitarius* - Lamentação para o Sabado Santo by Luciano Xavier dos Santos



## *Lamentações para a Semana Sancta*

Both composers chose to insert a truly “rhetorical pause” after the last repetition of *tacebit* (José Joaquim fig. 2.4.1 bar 89, Luciano Xavier fig. 2.4.2 bar 163). In fact the complete verse *Jod. Sedebit solitarius et tacebit, quia levavit super se*, that means Jod. Let him sit alone in silence, for the Lord has laid it on him, broken by Luciano Xavier dos Santos after *Jod* with the beginning of a new section, is, again, interrupted in the middle with a fermata on the rest after the last repetition of *tacebit* ([let him sit in] silence). Probably the most common of the rhetorical tools used by both composers, nevertheless it managed to create a strong effect of silence and suspension helping the well educated 18<sup>th</sup> century audience and, partially, the modern audience to understand and, even better, “feel” the meaning of that particular text passage .

## 2.6 The role of the viola

João Pedro d'Alvarenga {d'Alvarenga 1997} writing about the music for voices *concertate*, two violas and low instruments (*violoncello* and *contrabbasso*) by José

Joaquim dos Santos says:

“...The shared feature of these works is the accompaniment for low strings quartet, with two *violetas concertantes*. This fact has more meaning as it is scarce the literature for *violeta* in the 1700's and, more specifically between 1780-1790, except for few chamber instrumental pages, they are rare the situation of the equality with the violin or the cello, that by this age counted already with a rich soloistic and *concertante* literature, even in context of religious music. José Joaquim dos Santos, who's literature for the viola is perfectly idiomatic and even virtuosic in some cases, counted upon the excellence of the instrumentalists from the Real Câmara [...]. In the repertoire of the Royal Chapels there were cases [in which we find] the viola as soloist and concertante every time it was connected to texts related to death. [...]. José Joaquim dos Santos was the only [composer] who build a collection of works based on this sonority, that was either gloomy or warming, and that only after more than a hundred years would acquire the status and reputation that was attributed to its pairs in the orchestra...”<sup>47</sup>

The main feature of the viola for d'Alvarenga are two, strictly connected to themselves:

- the viola timbre is linked to texts that talk about death
- the quality of the viola player allowed a more develop writing for that instrument

In this repertoire the viola become a sort of alternative to the violin and it begin to be treated in some extent as a *virtuoso* instrument.

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<sup>47</sup> Alvarenga, J. P. d' (1997) “...Característica comum destas obras é o acompanhamento para quarteto de cordas graves, com duas violetas concertantes. Este facto é tanto mais significativo quanto é, de um modo geral, escassa a literature setecentista de violeta e, nas décadas de 1780-1790, aparte algumas páginas instrumentais de câmara, raras as situações de paridade com o violino ou o violoncelo, que nesta época possuíam já uma rica literatura solística e concertante, mesmo no âmbito da música litúrgica. José Joaquim dos Santos, cuja escrita violetística é perfeitamente idiomática e, nalguns casos, até virtuosística, contava com a excelência dos instrumentistas da Real Câmara [...]. No repertório das Capelas Reais, casos havia, [...] de tratamento concertante e solístico da violeta, sempre ligada a textos que, fundamentalmente, falam de morte. [...] Mais dois José Joaquim dos Santos o único que construiu todo um ciclo de obras ancoradas na sonoridade ora sombria, ora calorosa deste instrumento, que só passados mais de cem anos adquiriria estatuto e reputação idênticas às dos seus pares na orquestra.”

Cristina Fernandes {Fernandes 2010}, following d'Alvarenga ideas, reinforce the idea of symbolic\rhetoric function of the violas of expressing a somber atmosphere and linked it with a peculiar use of the low instruments (*violoncello*, *contrabbasso* and *fagotti*) in the liturgies where the organ was forbidden<sup>48</sup>:

“...From the decade of 1770's, it was common to use the bassons and low string instruments (commonly two cellos and a bass) in the repertoire of the Holly Week and in All Souls Day, as we can see from the payment notes to the basson players invited to the occasions. There are two factors that, in an initial phase, may have interfered with this tradition [favoured]: on one hand, the bassons would be used to reinforce the bass line in pieces in which the organ was not recommend, as it was the case of the Holly Week and All Souls Day; on the other hand, the preference for the lower sonorities would have been related to the rhetorical field connected to the gloomy mood and sadness of the funereal dimension of these dates. This pungent atmosphere is also found in the *Stabat Mater* for three voices, two violas and a cello (1792) and in the works with no violin, but with meaningful parts dedicated to *violetas concertantes*, devoted to the Holy Week by José Joaquim dos Santos and other composers...”<sup>49</sup>

From those two references appear that the viola has mainly a rhetoric function, in line with the music vocabulary of Luciano Xavier dos Santos and José Joaquim dos Santos, as discussed in the previous chapters. From the Fernandes reference emerge as well a practical function of the low instruments employed for this particular repertoire that might be combined with a practical function of the viola.

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<sup>48</sup> The relation between low instruments and violas in the Luciano Xavier dos Santos and José Joaquim dos Santos music is discuss in the chapter 2.6.3.

<sup>49</sup> Fernandes, C. (2010) “...A partir da década de 1770, o uso de fagotes e instrumentos de cordas de tessitura grave (normalmente dois violoncelos e contrabaixo) no repertório da Semana Santa e do Ofício do Dia dos Fiéis Defuntos era recorrente na Capela Real da Ajuda, conforme se pode ver pelas gratificações aos fagotistas convocados para esta ocasiões. Há dois aspectos principais que poderão ter interferido nessa tradição numa fase inicial: por um lado, os fagotes seriam usados para reforçar a linha do baixo nas rubricas em que o órgão não era aconselhado, ou seja, no tempo da Semana Santa e no Ofício do Dia dos Fiéis Defuntos; por outro, a escolha das sonoridades graves teria relação com uma dimensão retórica que se liga ao ambiente sombrio e à tristeza inerente à dimensão fúnebre destas datas. Esta atmosfera pungente reflecte-se também no *Stabat Mater* para três vozes, duas violetas e violoncelo (1792) e nas obras sem violinos, mas com importantes partes dedicadas a violetas concertantes, dedicadas à Semana Santa por José Joaquim dos Santos e por outros compositores.”

In the following chapter the musical analysis focuses on the role of the viola, with the attempt to verify if, beside a rhetoric function of this instruments, this instrument has other peculiar features.

Comparing Luciano Xavier dos Santos and José Joaquim dos Santos behaviour concerning the viola, allows to have a more complete view of this phenomenon that was till now only confined by the existing literature in the observation of the José Joaquim dos Santos music only.

### 2.6.1 The viola: *ripieno* and harmonic support

Luciano Xavier dos Santos and José Joaquim dos Santo employ the violas in a two very different ways.

Luciano Xavier dos Santos uses the viola mainly as *ripieno* instruments, doubling the two upper voices, soprano and alto, and, occasionally the tenor line. In the opening of the piece, without any instrumental introduction, the first viola doubles the soprano line while the second viola doubling the alto line. In bar 7, with the tenor entrance, the second viola doubles to the tenor line and the first viola switch to the alto line (fig. 2.6.1).

The *traversieri* help the violas in the *ripieno* function: while the violas are doubling the alto and the tenor line, the *traversieri* reinforce the soprano line (fig. 2.6.2) or, in the higher octave, add colour to the voice\viola part (fig. 2.6.3).

Beside the *ripieno* function the viola can enriched the vocal line suggesting specific articulation, like *staccato* (fig. 2.6.4 bar 32 and 33, second viola and alto, first viola and soprano, or support the harmony with long notes, while the *traversieri* are doubling the voices (fig. 2.6.5).

# Lamentações para a Semana Sancta

**Affettuoso**

Traversiere I

Traversiere II

Viola II

Viola II

Soprano  
De la - men - ta - ti - o - ne Je - re - mi - ae, Je - re - mi - ae pro - phe - tae,

Alto  
De la - men - ta - ti - o - ne Je - re - mi - ae pro - phe - tae,

Tenore

Basso

#6  
#4

6

*p*

*p*

*p* *f* *p* *f* *p* *f* *p*

*p*

**Tutti**

de la - men - ta - ti - o - - - - - ne Je - - - re - mi - ae Je -

Je - - re - mi - ae, de la - men - ta - ti - o - ne Je - re - mi - ae Je - re -

De la - men - ta - ti - o - - - - - ne Je - re - - - mi - ae, Je -

De la - men - ta - ti - o - ne Je - re - - - mi - ae Je -

**V.lli** **Tutti**

*f* *p* *f* *p* *f* *p*

fig. 2.6.1 Lamentação para o Sabado Santo by Luciano Xavier dos Santos

Lamentações para a Semana Sancta

119

*p*

*p*

*p*

*p*

*Soli*

*tr*

Bo - - - num est vi - ro, bo -

*Soli p*

Bo - num est, bo - i

Bo - num est, bo - i

fig. 2.6.2 Lamentação para o Sabado Santo by Luciano Xavier dos Santos

33

*sf* *p sf* *sf* *p sf*

*sf* *p sf* *sf* *p sf*

*Tutti*

Heth

*Tutti*

*sf* *sf*

fig. 2.6.3 Lamentação para o Sabado Santo by Luciano Xavier dos Santos

32

*p*

*p*

*sf*

*sf*

*Tutti*

Heth

*Tutti*

Heth

Heth

*Tutti*

Heth

*Tutti*

*sf*

fig. 2.6.4 Lamentação para o Sabado Santo by Luciano Xavier dos Santos

9

*p*

*p*

*p*

*p*

ne Je - - re - mi-ae

*p*

o - ne Je - re - - mi-ae Je -

*p*

ne Je - re - - mi-ae, Je -

*p*

o - ne Je - re - - mi-ae Je -

fig. 2.6.5 Lamentação para o Sabado Santo by Luciano Xavier dos Santos



Lamentações para a Semana Sancta

90

qui - a le - va - - - vit, le - va - vit, le - va - vit su - per se, su - per  
qui - a le - va - vit le - va - vit su - per se,  
qui - a le - va - vit su - per se, su - per  
qui - a le - va - vit qui - a le - va - vit, le - va - vit su - per se, su - per

fig. 2.6.7 Lamentação para o Sabado Santo by José Joaquim dos Santos

96

Tutti *f* *pp*  
sa - lu - ta - re De - i, cum si - len - ti - o cum si - len - ti - o, si - len - ti - o.  
sa - lu - ta - re De - i, cum si - len - ti - o cum si - len - ti - o, si - len - ti - o.  
sa - lu - ta - re De - i, cum si - len - ti - o cum si - len - ti - o, si - len - ti - o.  
Tutti *f* *pp*  
sa - lu - ta - re De - i, cum si - len - ti - o cum si - len - ti - o, si - len - ti - o.

fig. 2.6.7 Lamentação para o Sabado Santo by Luciano Xavier dos Santos



## Lamentações para a Semana Sancta

Once more this exception has a rhetorical meaning: the violas with the *traversieri* behave like an echo, probably portraying “a bigger space” where the words *cum silentio* (with silence) can resonate without any other “noise”, amplifying the *affetto* of the text.

The viola is continuously playing and, in collaboration with the low instruments, evoke a sort of *basso continuo*, which express itself in two different way according to the composers style: *ripieno* function for Luciano Xavier dos Santos and harmonic\rhythmic support function for José Joaquim dos Santos.

Only instrumental sections are used by both composers all along the pieces but in very specific function and they have a very short length. Luciano Xavier dos Santos uses solo instrumental bridges to connect vocal section without expressing new musical material for the violas (fig. 2.6.8).

15

tae. Soli Heth. tae. tae.

tae. Vlli

fig. 2.6.8 *Lamentação para o Sabado Santo* by Luciano Xavier dos Santos

su - - a.

su - - a.

su - - a.

su - - a.

su - - a.

fig. 2.6.9 *Lamentação para o Sabado Santo* by José Joaquim dos Santos

## Lamentações para a Semana Sancta

Though José Joaquim dos Santos begins all his Lamentations with a short instrumental introduction (fig. 2.6.10), instrumental passages, like in Luciano Xavier dos Santos, are used as bridges between sections or for marking the end of a section. The length of this instrumental section have a maximum two bars. Once more the violas does not carry any specific or independent thematic material, but just small formulas like for example the *romanesca* (fig. 2.6.9).

**Adagio**

fig. 2.6.10 *Lamentação para o Sabado Santo* by José Joaquim dos Santos

It is interesting to observe like José Joaquim dos Santos develop the Hebrew letters (fig. 2.6.11). The vocal texture become static and harmonically dense while the viola parts act independently and vivaciously and with a imitative behaviour in between them. This create an alternative texture in contrast with the usual behaviour observed in the other section of the lamentation. However this independent viola behaviour still do not create the occasion for an “emancipation” of the instrumental part with specific thematic

## Lamentações para a Semana Sancta

material, but, again, it contributes to an harmonic and rhythm support to this vocally static section.

The image displays a musical score for 'Lamentação para o Sabado Santo' by José Joaquim dos Santos, covering measures 22 to 31. The score is arranged in three systems. The first system (measures 22-28) features piano accompaniment in the left hand (measures 22-28) and vocal lines for Heth in the right hand (measures 22-28). The second system (measures 29-31) features piano accompaniment in the left hand (measures 29-31) and vocal lines for Heth (measures 29-30) and Teth (measure 31). The piano accompaniment is marked with a forte dynamic (*f*). The vocal lines are marked with a forte dynamic (*f*) and include lyrics: 'Heth.' and 'Teth.'.

fig. 2.6.11 *Lamentação para o Sabado Santo* by José Joaquim dos Santos

The result of this comparative analysis, focused on the viola texture, shows to main behaviour of the violas:

1. *ripieno* function
2. Harmonic\rhythmic support function

While the 2 composers writes for the viola in a different and, probably opposite way, they share the main goal of using the viola and, consequently, the instrumental bass as support for the vocal texture. Moreover the almost complete absence of instrumental sections and the non-thematic material carried by them, brings an additional proof to the theory expressed above.

## 2.6.2 The regulation of the organ in the liturgy

The organ has always been the main instrument for supporting the vocal music during the liturgy, employed in all the liturgical genre with exception linked more to specific regional behaviour than stylistic reason. For example the Sistine Chapel choir has always been known as the choir who always perform *a cappella* without the help of the organ calming that the angels in the bible never sing accompanied by any instruments<sup>50</sup>.

The Sistine Chapel choir was an exception in the liturgical music performance. In fact it was common practice to use an harmonic instruments, most of the time an organ, to support the vocal music.

However, the use of the organ was regulated in 1600 by the *Caerimoniale Episcoporum* (book I, cap XVIII)<sup>51</sup> especially to prevent the abuse of *concertato* music in church which was considered less appropriate than the liturgical style *par excellence*: plainchant and polyphonic *stile antico*.

The organ was explicitly forbidden in specific liturgies: Advent Sundays, Lent Sundays, Holy week (Maundy Thursday, Good Friday and Holy Saturday), Mass for the Dead.

Those rules had several exceptions and has been modified all along the centuries in order to correct “abuses” or update the liturgical music. However one of the main principle remain stable in the years: the organ was forbidden in the liturgies where the main feelings were sorrow, pain, absence, austerity.

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<sup>50</sup> Sherr, R. (1987). Performance practice in the papal chapel during the 16th century. *Early Music*, 15(4), 453-462. Retrieved from Google Scholar.

<sup>51</sup> for more information on this topic: Castagna, P. (2000). Prescripciones tridentinas para la utilización del estilo antiguo y del estilo moderno en la música religiosa católica (1570-1903). In *1 congreso internacional de musicología (buenos aires, instituto nacional de musicología" carlos vega*. Retrieved from Google Scholar.

## *Lamentações para a Semana Sancta*

In case of necessity the organ could have been used, even if officially forbidden, in order to support the vocal music, both plainchant and polyphony. No exception could be allowed, though, for the music in the last three days of the Holy Week (Lamentations, Responsories, *Miserere*, Passion, etc...).

Those rules have not been followed entirely by all the roman catholic churches. Focusing on the music for the *Officium tenebrarum*, hence the music for the last three days of the holy week, many examples in the Portuguese repertoire can be found of music accompanied by *basso continuo* performed, most probably, by an organ.

The repertoire for two violas, voices *concentrate* and low instruments could represent a possible interpretation of those rules that allows to have *concertato* music, that would need by definition *basso continuo* instruments, without employ directly an organ.

### 2.6.3 The low instruments

As final chapter of this analysis it is important to mention the role of the low instruments in the repertoire of the Holy Week. As mentioned before<sup>52</sup> Cristina Fernandes {Fernandes 2010} describe a sort of emancipation of the low instruments like *violoncello*, *fagotto* and *contrabbasso*:

“...The instruments which traditionally play in the *basso continuo* show a writing every time more independent and developed which seem to be linked, in the first place, with the nature evolution of the music language which move away from the baroque [...]. From the decade of 1770's, it was common to use the bassons and low string instruments (commonly two

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<sup>52</sup> see chapter 2.6

cellos and a bass) in the repertoire of the Holly Week and in All Souls Day...”<sup>53</sup>

A clear example of this peculiar low instrument behaviour can be observed in the *Miserere a 5 voci* (1764) by Davide Perez<sup>54</sup>. The last staff in the score carry, as usual the *basso continuo* line, that in this case is clearly identified by the composer as *organo*. The staff immediately above it is dedicated to an *obbligato* part for two *fagotti*. it is emblematic the beginning of the second movement *amplius lava me* where became clear the behaviour of the two *fagotti*, first doubling the *canto* and *alto*, then following the bass line (fig. 2.6.12). In the last example they become a tool for connecting different sentence (fig. 2.6.13).

The same behaviour can be found in Luciano Xavier dos Santos Lamentations<sup>55</sup>. The instrumental bass line is divided in general bass line and occasionally in an *obbligato* line for two *violoncelli*. They dialogue with the viola (chapter 2.6.1, fig. 2.6.8, bar 15-16) in one of the few instrumental interludes or propose an independent line while “supported” by the voices and violas (fig. 2.6.14, bar 77-80). Luciano Xavier dos Santos allow more freedom to the two *violoncelli* than the one that the two viola have, confining them even more to a only *ripieno* function.

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<sup>53</sup> Fernandes, C. (2010) “...os instrumentos que tradicionalmente realizavam o baixo contínuo começam a apresentar uma escrita cada vez mais independente e desenvolvida parece estar ligada numa primeira etapa com a evolução natural da linguagem musical que se afastava cada vez mais dos padrões e estruturas do barroco. [...] A partir da década de 1770, o uso de fagotes e instrumentos de cordas de tessitura grave (normalmente dois violoncelos e contrabaixo) no repertório da Semana Santa e do Ofício do Dia dos Fiéis Defuntos era recorrente.”

<sup>54</sup> P-Lf Ms 165/65

<sup>55</sup> José Joaquim dos Santos does not recur to the use of two *obbligati* low instruments in the Lamentation. However he uses it in the set of Responsoria for the *officium tenebrarum* transcribed by Pedro dos Santos Felipe. Filipe, P. d. S. (2003). Nocturnos: Responsoria in sabbato sancto. Óbidos : Câmara Municipal D.L. 2003.



## Lamentações para a Semana Sancta

fig. 2.6.14 *Lamentação para o Sabado Santo* by Luciano Xavier dos Santos

It is interesting to mention a set of part for two *violoncelli obbligati*<sup>56</sup> included in the source manuscript that substantially differ from the other set of *violoncelli* part which replicate what is written in the last staff of the score. As can be observed in the transcription (fig. 2.6.15) which compare the music in the autograph score to the *violoncelli obbligati* part (the two bottom staves), the *violoncello* become an alternative to the viola. In theory the piece can be than performed by the bass instruments alone (two *violoncelli obbligati* and one *contrabbasso*) without the need of the viola.

In this thesis it is not possible and probably not relevant to demonstrate if this reduction for *violoncelli obbligati* was written by the composer or by his contemporary or after his death. It is possible though to imagine that the viola *per se* was not completely substantial for the performance or, better, a performance, maybe without appropriate fi-

<sup>56</sup> *Violoncelli obbligati* in P-La 48-V-6 82





### 3. Conclusion

What are the main features of the viola in this specific repertoire and, consequently what becomes its main function? Those were the questions which begin this research that still do not have a definitive answer. However, following the steps of this thesis some meaningful conclusion can be drawn.

In the existing studies concerning this instrumentation<sup>57</sup>, the use of the viola in this repertoire was considered mainly a symbolic\rhetoric tool to better express the “mood” in the moving liturgies about the death of Christ. Moreover it would represent a sort of emancipation of the modern viola that would have acquired a true violin writing, especially in the music by José Joaquim dos Santos. With this symbolic\rhetoric point of view about the role of the viola, this thesis focuses on a music analysis which investigates how those composers relate to the rhetoric tools in their own music. Two specific pieces were chosen among the works of the two most representative composers of this repertoire: *Lamentação para o Sabado Santo* by José Joaquim dos Santos and the *Lamentação para o Sabado Santo* by Luciano Xavier dos Santos. After the analysis of the rhetoric approach used by the two composers, the focus moves towards the writing of the viola, how it relates with the vocal texture and which are the viola main functions.

The result of the complete analysis outline an interesting Lamentation setting which, beside the obvious quality of the musical language employed by the composers, fluctuates between a conservative\liturgical behaviour and an highly expressive music language. The two composers, coming from different background, reach this balance

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<sup>57</sup> Alvarenga, J. P. (1997). *Música sacra no tempo de D.Maria I: Obras de João de Sousa Carvalho e José Joaquim dos Santos*. In *XVIII jornadas gulbenkian de música antiga* (pp. 50-56). Lisbon: Fundação Calouste Gulbenkian. Serviço de Música.

Fernandes, C. (2010). *O sistema produtivo da música sacra em Portugal no final do antigo regime: A capela real e a patriarcal entre 1750 e 1807*. Thesis.

## *Lamentações para a Semana Sancta*

from different paths while sharing the same basic musical language. In a sobriety represented by the *tempi* progression who lacks of the *allegro*, *tempo* and feeling, and represented by a vocal texture which cannot use any *virtuoso* tools by the solo singers, nevertheless both composers reach an interesting and contrasting, almost lively interpretation of the text.

Luciano Xavier dos Santos uses a theatrical approach breaking the inner symmetry of the poem and the verses themselves to stressed particular *affetti*, creating truly theatrical scenes. The wise use of the instrumentation help him in creating this contrasting sections. The violas and, in some instance the *traversieri*, which perform the role of *ripieno* more than *concertante* instruments, become, with the help of the low instrument, a sort of organ, *basso continuo*, replacement. However they do not only double the vocal parts, but suggest articulation and add\modify the voice *timbre* while giving to each section, phrase, cadences, scenes, specific and various colours.

It is vital for José Joaquim dos Santos the contribution of the violas in the development of the Lamentations. He uses a refined language, like the one of Luciano Xavier dos Santos, strongly refer to the Neapolitan sacred music language of the 18<sup>th</sup> century (authors like Davide Perez, Niccoló Jommelli and Pergolesi in his *Stabat mater*). His *concertato* approach to the music it is less “free” and probably less developed compared to the Luciano Xavier dos Santos one, who manage to bend the musical language towards a more theatrical approach the text, as we discussed above. However, in a more classical, conservative and sometime static musical architecture, the “engine” of the José Joaquim dos Santos Lamentations is indeed the viola part. The continuous stream of rhythmic\chordal patterns in a close imitation or omophonic behaviour, more than a organ replacement, become a lively harpsichord\piano support to the sober vocal texture. It strongly contrasts with the somber atmosphere of the text and the well structured

## *Lamentações para a Semana Sancta*

liturgical language by José Joaquim dos Santos. Only thanks to the its range and *timbre*, which perfectly merge with the vocal range, the viola writing, easily comparable with a violin writing, do not overrule the meaning of the text itself and the entire rhetoric approach to the liturgy for which this music was meant.

Those composers exploit the viola in a opposite ways giving them different function, however, what become consisting in both music is the role of the viola in supporting the voices, allowing a performance of *concerto* music without the support of the organ and at the same time facilitating a rhetorical somber atmosphere that would have been denied with the use of a more “traditional” instrumental setting with violins.

It is impossible, though, without a deeper investigation on the totality of the *Officium tenebrarum* repertoire and the specific and regional exception on the official church rule regarding instrumental performance during liturgy, understand how strong is the rhetoric\symbolic role of the viola compared to the most practical instance of organ replacement. However, merging together those instances, the “liturgical” Lamentation settings gain, thanks to the viola, not only an organ replacement but an additional significant tool. It allows a performance of *concertato* music without the organ, or any harmonic instruments, and gives extra colours and articulations to the voices. In fact this would not have been possible only employing the organ and low instruments as the traditional Portuguese *basso continuo* instrumental setting. The challenge than is for a performer in finding the right balance between the *concertante* instance of the instruments, their “organ replacement” function, the refined rhetoric system and the sobriety implied in the Lamentation liturgical function. It is indeed a challenge and at the same time a different way to read an instrumental contribution that not only can deliver an high quality music performance but can make of a “standard” repertoire music something of really unique.

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*Lamentações para a Semana Sancta*



**Appendix**

***Lamentação para o Sabato Santo***

José Joaquim dos Santos

# Lamentações para a Semana Sancta

## A1. Critical report

### I. Abbreviations

P-Evc	Arquivo da Sé de Évora	vla	Viola
P-Ln	Biblioteca Nacional de Portugal	vlc	Violoncello
S	vocal Soprano	cb	contrabbasso
A	vocal Alto	rip.	ripieno
T	vocal Tenor	fag.	fagotto
B	vocal Bass	b.	bar

### II. Sources

A. P-Evc Lamentações 53

B. P-Ln M. M. 4875//1-9

### III. Source description

The *Lamentação para o Sabato Santo* (original title: *Lamentação prima que se canta na 6ª feira Santa*) it is preserved in 2 different manuscripts, both of them are copies. They contain a score and a set of parts. Source A is a paginated score which contains 26 *folios* of 32x23,5 cm. The set of parts, preserved in a different kind of paper and handwriting consists in 12 parts: S solo, A solo, T solo, B solo, S rip., A rip., T.rip, B rip., vla 2x, org, fag1 and 2

Source B is a paginated score which contains 21 *folios* of 29,3x20,5 cm. Set of parts consist in 8 parts: S, A, T, B, vla 1, vla 2, vlc, cb.

The score of source A has been taken as primary sources. In P-Evc can be found copies of two other setting of lamentations by José Joaquim dos Santos:

C. P-Evc Lamentações 51, *Lamentação para a quinta feira*

D. P-Evc Lamentações 52, *Lamentação para a sexta feira*.

Those two sources are consistent with the autograph of the same music preserved in P-Ln (P-Ln C.N. 137//5 and P-Ln C.N. 137//6). The differences between P-Ln autograph scores and P-Evc copy scores are negligible, indicating that the copies were made from the autograph. Assuming that this is true for source C and Source D, it is reasonable that might be true for source A even if the autograph is lost.

Source B is consistent with the Source A for exception of the ligatures in the instrumentals parts and a more frequent use of *tremolo* abbreviation. The ligatures in the source B are not been considered for the transcription. Source A clearly indicates in the score first page the instrumentation except for the bottom line which report *adagio tempo* indication. In source B and in the autograph of the other lamentations the bottom line says *contrabbasso*.

### IV. Editorial technique

The score has been kept as close as possible to the autograph. The bottom line which did not carry any instruments indication has been indicated as *contrabbasso* (see "source description" paragraph for an explanation. All the redundant accident were eliminated. The editorial accident are listed in the detailed references. The beaming has been changed according to modern convention. The vocal parts C clefs has been normalised as G clef for soprano and alto and octavated G clef for the tenor part. The Latin text has been have been reproduced using modern orthography and punctuation. In the *tempo* changes, that normally indicate a new section double bar line has been introduced even if not present in the source.

## Lamentações para a Semana Sancta

### V. Detailed Reference

b.1	vla1, vla 2, cb	n.1	added <i>piano</i> sign
b.1	vla1, vla 2	n.6	added <i>piano</i> sign
b.3	vla1, (vla2)	n.7-12 (7-12)	added ligature sign (imitation following bar, vlc and cb)
b.4	vlc, cb	n.2-7	added ligature sign (imitation precedent bar and vla1,2)
b.5	vla1	n.1	added <i>piano</i> sign
b.7	T	n.1	added <i>piano</i> sign
b.7	B	n.1	added <i>piano</i> sign
b.11	vlc, cb	n.1	added <i>piano</i> sign
b.16	vlc, cb	n.6	added <i>staccato</i> sign
b.18	vlc, cb	n.1	added <i>forte</i> sign
b.16	vlc, cb	n.1	added sharp sign (imitation B)
b.17	vla1, vla 2, A, T	n.1	added <i>piano</i> sign
b.21	vlc, cb	n.2-7	added ligature sign (imitation vla1,2)
b.24	vlc, cb	n.1	added <i>forte</i> sign
b.31	S, A	n.2	added <i>solo</i> sign
b.31	vlc, cb	n.1,2	added <i>staccato</i> sign
b.41	S, A	n.2	added <i>tutti</i> sign
b.47	S	n.5, 6	added natural sign
b.54	vla 1, vla 2	n.2	added <i>piano</i> sign
b.59	S	n.4	added natural sign
b.65 (6-7)	S, A	n.7-8	syllable “ve” moved from note 7 to note 8 because of the tied note
b.86	A	n.2	added sharp sign
b.79	vla1, vla2	n.9,10	added <i>staccato</i> sign (imitation, vlc and cb)
b.89	vla 2, T	n.1	added sharp sign
b.91	T	n.2	added <i>forte</i> sign
b.91	vla 2	n.1	“d” in the manuscript
b.116	vlc, cb	n.1	added <i>piano</i> sign
b.119 A		n.1	added <i>solo</i> sign
b.135/136	vla 2		<i>piano</i> sign moved from bar 135 to bar 136
b.141	vla1, vla2	n.1,4	added <i>staccato</i> sign (imitation, vlc and cb)
b.142/153	cb		manuscript A, alternative cb line written with pencil, not present in B and overwritten over existence “unison” indication between vlc and cb. This alternative line is not present in the transcription.
b.142	vla1, vla2 T,B, vlc, cb	n.1	added <i>piano</i> sign (Manuscript A and imitation vla 1)
b.146	S, A, T, B	n.9	added <i>forte</i> sign (imitation vla 1)
b.147	vlc 2, vlc, cb	n.1	added <i>forte</i> sign (imitation vla 1)
b.148	S, (A),B, (vlc), (cb)	n.1, (2)	added <i>piano</i> sign (imitation T, vla 1 and vla 2)

*Lamentações para a Semana Sancta*

A2. Music edition

Adagio

Viola I  
Viola II  
Soprano  
Alto  
Tenore  
Basso  
Violoncello  
Contrabbasso

4

Solo Tutti  
De la-men-ta-ti-o - - - - - ne Je - re -  
Solo Tutti  
De la-men-ta-ti-o - - - - - ne Je - re - mi -  
De la - men - ta - ti - o -  
De la-men - ta - ti - o - ne Je-re-



Lamentação do Sabado Santo

18

de - fe - ce - runt mi - se - ra - ti - o - nes e - ius.  
de - fe - ce - runt mi - se - ra - ti - o - nes e - ius.  
de - fe - ce - runt mi - se - ra - ti - o - nes e - ius.  
de - fe - ce - runt mi - se - ra - ti - o - nes e - ius.

Andantino Moderato

22

Heth. \_\_\_\_\_ No - vi di - lu - cu -  
Heth. \_\_\_\_\_ No - vi di - lu - cu - lo, no - vi di -  
Heth. \_\_\_\_\_ No - vi di - lu - cu -  
Heth. \_\_\_\_\_ No - vi di - lu - cu - lo, no - vi di -

Lamentação do Sabado Santo

26

lo, mul - ta est fi-des tu - a Heth. \_\_\_\_\_  
lu - cu-lo, mul - ta est fi-des tu - a Heth. \_\_\_\_\_  
lo, mul - ta est fi-des tu - a Heth. \_\_\_\_\_  
lu - cu-lo, mul - ta est fi-des tu - a Heth. \_\_\_\_\_

*p* *f* *p* *f*

30

Solo  
Pars me-a Do - mi - nus, di - xit a - ni-ma,  
Solo  
Pars me-a Do - mi - nus, di - xit a - ni-ma,

*p* *f p* *p* *f p* *p* *fz* *p* *fz* *p*



Lamentação do Sabado Santo

34

Musical score for measures 34-38. The score includes two grand staves (treble and bass clefs) and two vocal staves (soprano and alto clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte) in the grand staves and *f* in the bass line. The vocal parts have lyrics: "a - ni - ma me-a; prop - te - re-a, prop - te - re-a, ex - pec - ta - bo, ex - pec - ta - bo,".

39

Musical score for measures 39-43. The score includes two grand staves (treble and bass clefs) and two vocal staves (soprano and alto clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano) in the grand staves and *p* in the bass line. The vocal parts have lyrics: "ex - pec - ta - bo e - - um." and "Teth. \_\_\_\_\_". There are also markings for *tr* (trill) and *Tutti p* (Tutti piano).



Lamentação do Sabado Santo

49

ti, quae-ren - ti il - lum. Teth.

ti quae-ren - ti il - lum. Teth.

ti, quae - ren - - il - lum. Teth.

ti quae-ren - - - il - lum. Teth.

53

*p*

*p*

Solo

Bo - num est prae - sto - la - ri, prae - sto - la - ri cum si - len - ti-o,

Solo

prae - sto - la - ri cum si - len - ti-o,

*p*

*p*

Lamentação do Sabado Santo

57

cum si-len - ti-o sa - lu - ta - re De - i, sa - lu - ta - re De - i. Teth. \_\_\_\_\_

cum si-len - ti-o sa - lu ta - re De - i, sa - lu - ta - re De - i. Teth. \_\_\_\_\_

Teth. \_\_\_\_\_

Teth. \_\_\_\_\_

61

Solo Tutti *f*

Bo - num est vi - ro, bo - num est vi - ro

Solo Tutti *f*

Bo - num est vi - ro, bo - num est vi - ro

*f*

bo - num est vi - ro

bo - num est vi - ro



Lamentação do Sabado Santo

72

scen - ti - a, a - do - le - scen - ti - a su - - a.  
scen - ti - a, a - do - le - scen - ti - a su - - a.  
scen - ti - a, a - do - le - scen - ti - a su - - a.  
ab a - do - le - scen - ti - a, a - do - le - scen - ti - a su - - a.

Adagio con moto

77

Jod. \_\_\_\_\_ se - de - bit so - li -  
Jod. \_\_\_\_\_ se -  
Jod. \_\_\_\_\_  
Jod. \_\_\_\_\_

Lamentação do Sabado Santo

81

ta - ri-us, so-li - ta - ri - us, so-li-ta - ri - us, se-de-bit, se-de-bit  
 de - bit so-li - ta - ri-us, so-li-ta - ri - us, se-de-bit, se -  
 so-li - ta - ri - us, so-li-ta - ri - us, se-de-bit, se -  
 se - de - bit so-li - ta - ri-us, se-de - bit, so-li-ta - ri - us, se-de-bit, se -

86

so - li - ta-ri-us, et ta - ce - bit, et ta - ce - bit ta-ce - bit,  
 de-bit so - li - ta-ri-us, et ta - ce - bit, et ta - ce - bit ta-ce - bit,  
 de-bit so - li - ta-ri-us, et ta - ce - bit, et ta - ce - bit ta-ce-bit,  
 de - bit so - li - ta-ri-us, et ta - ce - bit, et ta - ce - bit ta-ce-bit,

Lamentação do Sabado Santo

90

*f*

qui - a le - va - - - vit, le - va - vit, le - va - vit su - per se, su - per

*f*

qui - a le - va - vit le - va - vit su - per se,

*f*

qui - a le - va - vit su - per se, su - per

*f*

qui - a le - va - vit qui - a le - va - vit, le - va - vit su - per se, su - per

*f*

Andante

93

se, su - per se. Jod. \_\_\_\_\_

su - per - se. Jod. \_\_\_\_\_

se, su - per se. Jod. \_\_\_\_\_

se, su - per se. Jod. \_\_\_\_\_



Lamentação do Sabado Santo

98

*p*

*p*

Solo

Po - net in pul - ve-rem os su-um, po - net in

*p*

*p*

103

*p*

*p*

Tutti *p*

pul - ve-re os su-um, po - net in pul - ve-re, po - net in pul - ve-rem os

*p*

po - net in pul - ve-re, po - net in pul - ve-rem os

*p*

po - net in pul - ve-re, po - net in pul - ve-rem os

*p*

po - net in pul - ve-re, po - net in pul - ve-rem os

*p*

*p*

Lamentação do Sabado Santo

109

su - - - - um, si for - - - te, si for - te, si for - te, si  
 su - - - - um, si for - te sit spes, si for - te sit spes, si for - te, si  
 su - - - - um, si for - te sit spes, si for - te sit spes, si - for -  
 su - - - - um, si for - te sit spes, si for - te sit spes, si - for - te, si

113

for - te sit spes, sit spes, si for - te sit spes. Jod. \_\_\_\_\_  
 for - te si for - te sit spes, si for - te sit spes. Jod. \_\_\_\_\_  
 te, si for - te sit spes, si for - te sit spes. Jod. \_\_\_\_\_  
 for - te, si for - te sit spes, si for - te sit spes. Jod. \_\_\_\_\_

Lamentação do Sabado Santo

117

*f* *p* *f* *p*

*Solo* *Solo*

Da - bit per cu - ti - en - ti, da - bit per-cu - ti -  
Da - bit per cu - ti - en - ti, da - bit per-cu - ti -

122

en - ti se ma - xil-lam, se ma - xil-lam  
en - ti se ma - xil-lam, se ma - xil-lam

Lamentação do Sabado Santo

127

da - bit per - cu - - - ti - en - ti se ma - xil - lam,

da - bit per - cu - ti en - ti se ma - xil - lam,

da - bit per - cu - - - ti - en - ti se ma - xil - lam,

da - bit per - cu - ti en - ti se ma - xil - lam,

131

se ma - xil - lam: sa - tu - ra - bi - tur, sa - tu - ra - - - bi -

se ma - xil - lam: sa - tu - ra - bi - tur, sa - tu - ra - - - bi -

se ma - xil - lam: sa - tu - ra - bi - tur, sa - tu - ra - - - bi -

se ma - xil - lam: sa - tu - ra - bi - tur, sa - tu - ra - bi - tur op -

Lamentação do Sabado Santo

136

tur op - pro - - - - - bri - is.  
tur op - pro - - - - - bri - is.  
tur op - pro - - - - - bri - is.  
pro - bri - is, op - pro - - - - - bri - is.

Adagio

142

Je - - - ru - sa - lem, Je - ru - sa-lem, con - ver - te - re, con -  
Je - - - ru - sa - lem, Je - ru - sa-lem, con - ver - te - re, con -  
Je - - - ru - sa - lem, Je - ru - sa-lem, con - ver - te - re, con -  
Je - - - ru - sa - lem, Je - ru - sa-lem, con - ver - te - re, con -

Lamentação do Sabado Santo

145

ver - te-re ad Do-mi-num, con - ver - te-re ad Do-mi-num, Je - ru - sa-lem, con-ver - te-re  
 ver - te-re ad Do-mi-num, con - ver - te-re ad Do-mi-num, Je - ru - sa-lem, con-ver - te-re  
 ver - te-re ad Do-mi-num, con - ver - te-re ad Do-mi-num, Je - ru - sa-lem, con-ver - te-re  
 ver - te-re ad Do-mi-num, con - ver - te-re ad Do-mi-num, Je - ru - sa-lem, con-ver - te-re

148

ad Do - mi-num De - - - um  
 ad Do - - - - mi-num De - - - um  
 ad Do - mi-num De - - - um  
 ad Do - mi-num De - - - um

Lamentação do Sabado Santo

151

tu - - - - - um.

tu - - - - - um.

tu - - - - - um.

tu - - - - - um.

*sf p sf p p*

*sf p sf p*