

Andrea Gabrieli
(c.1533 - 1585)

O sacrum convivium

à5

Transcribed and edited by Lewis Jones

Source: *Sacrae Cantiones (Vulgo Motecta Appellatae)* (1565). Venice: Gardano. No. 23. Available from: <http://stimmhuecher.digitale-sammlungen.de/view?id=bsb00077382>

Editorial method:

Original partbook names, time signatures and note durations have been retained. Clefs have been modernised, with originals appearing in prefatory staves. The overall range of each part is shown in black stemless notes before the initial time signature. The pitch of the music has been lowered by a perfect fourth in deference to the *chiavi alti* of the source print.

Editorial accidentals appear above the staff. Ligatures are shown by continuous square brackets, coloration by interrupted square brackets.

Text and translation: All punctuation aside from the final full stop is editorial. Ditto marks in the source underlay have been expanded using italics: the original spelling of the word endings of *future glorie* have been expanded to *ae*.

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

O sacred banquet
in which Christ is received,
the memory of his Passion is renewed,
the mind is filled with grace,
and a pledge of future glory to us is given.
Alleluia.

Critical note: in bar 50 of the *Altus* part, the second note is printed a tone too low.

Performance:

The 1565 publication is explicit in mentioning instruments on its frontispiece: an *a capella* rendition of this music is quite anachronistic, however convenient. Even if no melodic instruments are used, a discreet organ continuo is appropriate.

Italian choirs of Gabrieli's lifetime were populated by men and boys, though not in the current Anglican sense. Falsettists and boys performed the same lines at the same pitch, with the ATB parts being taken by high tenors, bari-tenors and low basses respectively. Later on in the century, the use of castrati on top lines became increasingly common. As 16th century vocal ranges were defined differently than their modern counterparts, the ranges given at the start of the piece should be more expressive than a somewhat arbitrary 'SATB' style description.

O sacrum convivium

Andrea Gabrieli

Musical score for the first system of "O sacrum convivium". It features five vocal parts: Cantus, Altus, Tenor, Quintus, and Bassus. The music is in a common time signature (C) and a key signature with one flat (B-flat). The lyrics are: O sa - crum con - vi - vi - um, O sa - crum con - vi - vi - um.

Musical score for the second system of "O sacrum convivium", starting at measure 5. It features five vocal parts: C. (Cantus), A. (Altus), T. (Tenor), 5. (Quintus), and B. (Bassus). The lyrics are: - vi - um, O sa - crum con - vi - vi - um, O sa - crum con - vi - vi - um.

10

C.

- vi - um in quo Chri - stus su - mi - tur,

A.

um in quo Chri - stus su - mi - tur, in quo Chri - stus

T.

-vi - um in quo Chri - stus su - mi - tur, in quo Chri - stus su -

5.

um in quo Chri - stus su - mi - tur, in quo Chri - stus

B.

in quo Chri - stus su - mi - tur,

15

C.

in quo Chri - stus su - mi - tur re - co -

A.

su - mi - tur re - co - li - tur

T.

- mi - tur, in quo Chri - stus su - mi - tur re - co - li -

5.

su - mi - tur, in quo Chri - stus su - mi - tur re - co -

B.

in quo Chri - stus su - mi - tur re - co - li -

20

C.

li - tur me - mo - ri - a,

A.

me - mo - ri - a pas - si - o - nis e -

T.

tur me - mo - ri - a pas - si - o - nis e - ius, re -

5.

- li - tur me - mo - ri - a pas - si - o - nis e -

B.

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

25

C. re - co - li - tur me - mo - ri - a pas - si -

A. ius, re - co - li - tur me - mo - ri - a pas - si - o - nis

T. co - li - tur me - mo - ri - a pas - si - o - nis e - -

5. ius, re - co - li - tur me - mo - ri - a pas - si - o - nis e -

B. ius,

30

C. o - - nis e - - - ius mens_

A. e - ius pas - si - o - nis e - - -

T. ius, pas - si - o - nis e - - - ius mens im -

5. ius, pas - si - o - nis e - ius, pas - si - o - nis e - ius

B. pas - si - o - nis e - ius, pas - si - o - nis e -

35

C. im - ple - - - tur gra - ti - a

A. -ius mens im - ple - tur gra - ti - a, mens im - ple - tur gra - ti -

T. ple - - tur gra - ti - a, mens im - ple - tur gra - ti -

5. mens im - ple - - - tur gra - ti -

B. ius mens_ im - ple - - - tur gra - ti -

40

C. et fu - tu - - - rae glo - ri - ae.

A. a et fu - tu - - rae glo - ri - ae, et fu - tu -

T. a et fu - tu - - -

5. a et fu - tu - - rae glo - ri - ae, et fu -

B. a et fu - tu -

45

C. no - - bis pi - gnus da - - tur.

A. - rae glo - ri - ae no - - bis pi - gnus da - - tur.

T. rae glo - ri - ae no - bis pi - - gnus da - - tur.

5. tu - rae glo - ri - ae no - - bis pi - gnus da - - tur.

B. - rae glo - ri - ae no - - bis pi - gnus da - - tur.

50

C. Al - le - lu - ia, al - le - lu - ia, al - le -

A. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

T. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

5. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

B. Al - le - lu - ia, al - le - lu - ia, al - le -

56

C. *lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

A. *lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

T. *al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

5. *lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

B. *lu - ia, al - le - lu - ia, al - le - lu - ia,*

62

C. *al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -*

A. *al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -*

T. *al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -*

5. *al - le - lu - ia, al - le - lu - ia, al - le - lu -*

B. *al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -*

67

C. *le - lu - ia, al - le - lu - ia, al - le - lu - - - ia.*

A. *le - lu - ia, al - le - lu - ia.*

T. *le - lu - ia, al - le - lu - ia, al - - - le - lu - ia.*

5. *ia, al - le - lu - - - ia, al - le - lu - - - ia.*

B. *le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.*