

O sacrum convivium

Antiphon for the feast of Corpus Christi

Jacques Arcadelt (?1507-1568)
ed. Daniel A. Mahraun

The musical score is set in a common time signature (C) with a key signature of one flat (B-flat). The tempo is marked as [♩ = c. 69]. The title *O sacred banquet!* is written above the vocal staves. The score includes the following parts:

- Vocal Parts:**
 - A:** Soprano part, starting with a whole note G4.
 - TI:** Tenor I part, starting with a half note G4.
 - TII:** Tenor II part, starting with a whole rest.
 - BI:** Bass I part, starting with a half note G4.
 - BII:** Bass II part, starting with a whole rest.
- Lyrics:** The lyrics are: "O sa - crum con - vi - vi -".
- Accompaniment:** A lute part labeled "For reh. only" is provided at the bottom, consisting of a treble and bass staff with chordal accompaniment.

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6

A con - vi - vi - um!

TI - um, o sa - crum con - vi - vi -

TII O sa -

BI - um,

BII O sa - crum

For reh. only

13

A *in which Christ is received,*

TI - um, con - vi - vi - um! in quo Chri -

TII crum con - vi - vi - um!

BI con - vi - vi - um! in

BII - con - vi - vi - um! in

For reh. only

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19

A
stus, in quo Chri - stus su - mi -

TI
Chri - stus su - mi - tur,

TII
in

BI
quo Chri - stus su - mi - tur,

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

For reh. only

25

A
- tur: *the memory of his passion is recalled,*

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

TII
quo Chri - stus su - mi - tur:

BI
su - mi - tur: re - co -

BII
quo Chri - stus su - mi - tur:

For reh. only

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31

A
re - co - li - tur me - mo - ri

TI
tur me - mo - ri - a, me - mo - ri - a,

TII

BI
- li - tur me - mo - ri - a, me -

BII
re - co - li - tur me -

For reh. only

37

A
- a pas - si - o - nis

TI
re - co - li - tur me - mo - ri -

TII
re - co - li - tur me - mo - ri -

BI
mo - ri - a, re - co - li - tur me - mo -

BII
mo - ri - a, me - mo - ri - a pas -

For reh. only

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43

A
e - - - - - jus, - - - - - pas -

TI
a pas - si - o - nis e -

TII
a

BI
ri - a pas - si -

BII
- si - o - nis e - jus, pas - si -

For reh. only

49

A
si - o - nis e - jus: -

TI
- jus, e -

TII
pas - si - o -

BI
o - nis e - jus, pas - si -

BII
o - nis e - jus, pas - si - o - nis

For reh. only

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55 *the mind is filled with grace,*

A mens im - ple - tur gra - ti -

TI - jus: mens im - ple - tur gra - ti -

TII - nis e - jus:

BI - o - nis e - jus: mens im - ple -

BII e - jus: mens

For reh. only

61

A - a

TI - a, gra - ti - a,

TII mens im - ple -

BI tur, mens im - ple - tur gra - ti -

BII im - ple - tur gra - ti - a,

For reh. only

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67

A

TI

TII

BI

BII

For reh. only

mens im - ple - tur gra - ti - a et

tur gra - ti - a

a et

mens im - ple - tur gra - ti - a

73

A

TI

TII

BI

BII

For reh. only

fu - tu - re glo - ri - ae,

a et fu - tu - re glo - ri - ae,

fu - tu - re, et fu - tu - re

et fu - tu - re glo - ri -

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79

A
 glo - ri - ae no -

TI
 et fu - tu - re glo - ri - ae

TII
 et fu - tu - re glo -

BI
 glo - ri - ae, et fu - tu - re glo -

BII
 ae, et fu - tu - re glo - ri - ae

For reh. only

85 *...is given to us.*

A
 bis pig - nus da - tur, no -

TI
 no - bis pig - nus da - tur,

TII
 - ri - ae

BI
 ri - ae no - bis pig -

BII
 no - bis pig -

For reh. only

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91

A

bis pig - nus da

TI

pig - nus da - tur, no -

TII

no - bis pig - nus da -

BI

nus, no - bis pig - nus da - tur,

BII

- nus da - tur, no - bis pig -

For reh. only

97

A

tur, no - bis pig - nus da -

TI

bis pig - nus da

TII

tur, no -

BI

no - bis pig - nus da - tur, no -

BII

- nus da tur,

For reh. only

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103

A
tur.

TI
tur. pig - nus da - tur. Al -

TII
bis pig - nus da - tur.

BI
bis pig - nus da - tur. Al - le -

BII
no - bis pig - nus da - tur. Al -

For reh. only

109

A
Al - le - lu - ia, al -

TI
le - lu - ia, al -

TII
Al - le - lu -

BI
lu - ia, al - le - lu

BII
le - lu - ia, al - le - lu

For reh. only

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115

A
le - lu - ia, al - le - lu - ia, al -

TI
le - lu - ia,

TII
ia, al - le - lu - ia,

BI
ia, al - le - lu - ia,

BII
ia, al - le - lu - ia,

For reh. only

121

A
le - lu - ia,

TI
al - le - lu

TII
al - le - lu - ia, al -

BI
al - le - lu - ia, al - le -

BII
al - le - lu - ia, al -

For reh. only

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127

A
al - le - lu - ia, al - le -

TI
- ia, al - le -

TII
le - lu - ia, al - le - lu - ia, al -

BI
lu - ia, al - le -

BII
le - lu - ia, al - le -

For reh. only

133

A
- lu - ia.

TI
lu - ia, al - le - lu - ia.

TII
le - lu - ia.

BI
lu - ia, al - le - lu - ia.

BII
lu - ia, al - le - lu - ia.

For reh. only

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Sources:

MS 11 in the Archivio Musicale dell'Opera di Santa Maria del Fiore, Florence, Italy, folios 100-101.

Arcadelt, Jacob. *Opera omnia*, ed. Albert Seay, Vol. 10, 9-12. [Rome]: American Institute of Musicology, 1970.

The Composer:

Although Jacques Arcadelt is best known today for his secular works, it was his sacred output--all from early in his career--that was most widely disseminated during and immediately following his lifetime. This motet was published in Ferrara in 1539, about the time of his appointment to the Roman papal establishment--first at the Cappella Giulia, then at Cappella Sistina.

Editorial Method:

The note values of the manuscript have been retained in this edition and Mensurstrich has been used to visually maintain the sense of and length of melodic lines. In the alto and tenor II lines, the last breve in each line is intended to be held until the completion of the other lines. Accidentals (both above the staves and cautionary), breath marks, and tempo are editorial.

Notes for Performance:

Tenor I and II have been reversed in this edition out of consideration for the tessituras of the two parts.

Since Arcadelt's Flemish descent is doubted by scholars, and since much of his early life was spent working in various cities in Italy, the performer should feel free to choose between a Franco-Flemish pronunciation and the Italianate, liturgical pronunciation of the Latin.

The translation of the text has been placed above the score to aid in interpretation.

Jeffers, Ron. *Translations and Annotations of Choral Repertoire*, vol. I: Sacred Latin Texts. Corvallis, Ore.: earthsongs, 1988.