

O sacrum convivium

Antiphon for the feast of Corpus Christi

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

The musical score is for the antiphon "O sacrum convivium" by Jacques Arcadelt. It is written in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as [♩=c.69]. The score includes five vocal parts: Soprano (S), Alto (A), Tenor 2 (TI), Tenor 1 (TII), and Bass (B). The lyrics are: "O sa - crum con - vi - vi -". The Soprano part begins with a whole note "O" followed by a half note "sa" and a quarter note "crum". The Alto part begins with a half note "O", a quarter note "sa", a quarter note "crum", a quarter note "con", a quarter note "vi", and a quarter note "vi". The Tenor 2 part has a whole rest. The Tenor 1 part begins with a whole note "O", a half note "sa", a quarter note "crum", a quarter note "con", a quarter note "vi", and a quarter note "vi". The Bass part has a whole rest. Below the vocal parts is a lute part labeled "For reh. only", consisting of two staves with a treble and bass clef, containing a sequence of chords and single notes.

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6

S con - vi - vi - um!

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

TI O sa -

TII um,

B O sa - crum

For reh. only

Detailed description: This system contains the first six measures of the piece. It features five vocal staves (Soprano, Alto, Tenor I, Tenor II, Bass) and a piano accompaniment for rehearsal only. The Soprano part begins with a long note on 'um!'. The Alto part starts with 'um, o sa - crum con - vi - vi -'. The Tenor I part has a long note on 'O sa -'. The Tenor II part has a long note on 'um,'. The Bass part has a long note on 'O sa - crum'. The piano accompaniment consists of chords and moving lines in both hands.

13

S *in which Christ is received,*

A in quo Chri -

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

TII crum con - vi - vi - um!

TIII con - vi - vi - um! in

B con - vi - vi - um! in

For reh. only

Detailed description: This system contains measures 13 through 18. It features the same five vocal staves and piano accompaniment. The Soprano part has a long note on 'in quo Chri -'. The Alto part has 'um, con - vi - vi - um! in quo'. The Tenor I part has 'crum con - vi - vi - um!'. The Tenor II part has 'con - vi - vi - um! in'. The Bass part has 'con - vi - vi - um! in'. The piano accompaniment continues with chords and moving lines in both hands.

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19

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

A
Chri - stus su - mi - tur,

TI
in

TII
quo Chri - stus su - mi - tur,

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

For reh. only

25

S
the memory of his passion is recalled,
tur:

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

TI
quo Chri - stus su - mi - tur:

TII
su - mi - tur: re - co -

B
quo Chri - stus su - mi - tur:

For reh. only

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31

S re - co - li - tur , me - mo - ri -

A tur me - mo - ri - a, me - mo - ri - a,

TI

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

B re - co - li - tur me -

For reh. only

37

S a pas - si - o - nis

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

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

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

B mo - ri - a, me - mo - ri - a pas -

For reh. only

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43

S
e - jus, pas -

A
a pas - si - o - nis e -

TI
a

TII
ri - a pas - si -

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

For reh. only

49

S
si - o - nis e - jus:

A
jus, pas - si -

TI
pas - si - o -

TII
o - nis e - jus, e -

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

For reh. only

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the mind is filled with grace,

55

S mens im - ple - tur gra - ti -

A - o - nis e - jus: mens im - ple - tur gra - ti -

TI nis e - jus:

TII jus: mens im - ple -

B e - jus: mens

For reh. only

61

S a

A a, gra - ti - a,

TI mens im - ple -

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

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

For reh. only

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67

S et

A mens im - ple - tur gra - ti -

TI tur gra - ti - a

TII a et

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

For reh. only

73 *and the pledge of future glory*

S fu - tu - re glo - ri - ae,

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

TI

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

B et fu - tu - re glo - ri -

For reh. only

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79

S
glo - ri - ae no -

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

TI
et fu - tu - re glo -

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

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

For reh. only

85 *is given to us.*

S
bis pig - nus da - tur, no -

A
no - bis pig - nus da - tur,

TI
ri - ae

TII
ri - ae no - bis pig -

B
no - bis pig -

For reh. only

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91

S bis pig - nus da

A pig - nus da - tur, no -

TI no - bis pig - nus da -

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

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

For reh. only

97

S tur, no - bis pig - nus da -

A bis pig - nus da -

TI tur, no -

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

B - nus da - tur,

For reh. only

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103

S
A
TI
TII
B

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

For reh. only

109

S
A
TI
TII
B

Al - le - lu - ia, al -
Al - le - lu -
le - lu - ia, al -
lu - ia, al - le - lu -
le - lu - ia, al - le - lu -

For reh. only

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115

S
le - lu - ia, al - le - lu - ia, al -

A
ia, al - le - lu - ia,

TI
le - lu - ia,

TII
ia, al - le - lu - ia,

B
ia, al - le - lu - ia,

For reh. only

121

S
le - lu - ia,

A
al - le - lu -

TI
al - le - lu - ia, al -

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

B
al - le - lu - ia, al -

For reh. only

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127

S al - le - lu - ia, al - le -

A ia, al - le -

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

TII lu - ia, al - le -

B le - lu - ia, al - le -

For reh. only

133

S - lu - ia.

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

TI le - lu - ia.

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

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

For reh. only

Sources:

MS II 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:

The piece has been transposed to better fit modern, mixed ensembles. Tenor I and II have been reversed in this edition out of consideration for the tessituras of the two parts. Because of range issues, the following changes have been made to the Alto line:

- exchanged with TII line from measure 53 through and including measure 57 beat 1
- exchanged with TI line from measure 108 through and including measure 119 (The A-flat in mm.107-8 in TI has been shortened from a breve to a dotted whole note to facilitate this exchange. The lost length of the pitch is covered by the Bass line.)

Additionally, conductors may desire to supplement/substitute A with TI in measures 33-36 and 44-48. Cue notes have been added to the TI line to facilitate this possibility.

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.