

João de Deus Castro Lobo
1794 - 1832

Doleo Super Te

Para coro, orquestra e solistas
For choir, orchestra and soloists

Pesquisa e Edição
Márcio Miranda Pontes

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O compositor

Compositor, clérigo, organista e mestre de capela João de Deus Castro Lobo nasceu em Ouro Preto em 1794 tendo estudado no Seminário de Mariana, onde se ordenou. Manteve durante toda a sua vida uma intensa atividade musical. Foi mestre de capela e organista da Ordem Terceira do Carmo de Ouro Preto; Regeu o coro e a orquestra estável de 16 músicos do Teatro da Ópera de Vila Rica; mestre de capela e organista na Igreja de São Francisco da Penitência, em Mariana; e, Mestre de capela na Sé de Mariana. Faleceu em 1832 sendo sepultado na Igreja de São Francisco da Penitência em Mariana.

A obra

Na região das minas, teve origem, no século XVIII, uma das mais belas celebrações quaresmais de Minas Gerais - o Setenário das Dores de Nossa Senhora -, celebrado nas sete sextas-feiras que antecedem a Semana Santa. É importante observar que o tema das dores de Maria, certamente utilizado pela Igreja Católica para despertar a piedade dos fiéis, é dos mais recorrentes na história da arte, especialmente na pintura, na escultura e na literatura, além da música. Na literatura brasileira, por exemplo, o tema inspirou um importante livro do poeta marianense Alphonsus de Guimaraens - o Setenário das Dores de Nossa Senhora.

Inspiradas em conhecidas passagens bíblicas do Novo Testamento, as sete dores de Maria são representadas por sete punhais de prata cravados no coração da Virgem Imaculada. São elas:

1. a apreensão ao ouvir a sentença do velho Simeão sobre o destino de Jesus;
2. a agonia na fuga da Sagrada Família para o Egito;
3. a aflição com o desaparecimento de Jesus no templo de Jerusalém;
4. o encontro com Jesus carregando a pesada cruz;
5. o sofrimento ao presenciar a crucificação de Cristo;
6. o desespero ao receber nos braços o corpo do Cristo crucificado;
7. a solidão decorrente da ausência física de Jesus, após a crucificação.

O texto

Na liturgia católica, a antífona *Doleo Super Te*, que se refere à sétima dor, é anualmente executada na Matriz de Nossa Senhora do Pilar, em Ouro Preto:

Doleo super te Filium Jesu doleo Filii Jesu. Decorus nimis et amabilis super amorem mulierum. Ita ego te deligebam Sicut enim Mater unicum Filium. Defecit in dolore vita mea in gemitibus.

Sofro por Vós, Ó Filho de Deus. Sofro por Vós, cheio de glória. Digno de amor mais nobre que o amor das mulheres. Do mesmo modo, na caminhada da Virgem Mãe, que amava o seu Filho único. A minha vida se dissolve na dor, em gemidos.

Aspectos editoriais

Foram utilizados manuscritos musicais pertencentes ao acervo do Coral da Matriz de Nossa Senhora do Pilar, de Ouro Preto, copiados provavelmente no início do século XX.

São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Agruparam-se as hastes das notas musicais nas vozes em função da prosódia, omitindo-se as ligaduras, mesmo as originais.
- 4- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 5- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram colocadas entre colchetes quando ausentes na fonte ou acrescentadas.
- 6- Acidentes redundantes e preventivos foram omitidos.
- 7- A ortografia do texto latino segue as normas atuais.

The composer

João de Deus Castro Lobo was born in Ouro Preto in 1794 and studied at the seminary of Mariana, where he was ordained. He developed intense musical activity for all his life. He was the Chapel-Master and organist of the Third Order of Carmo, in Vila Rica (Ouro Preto). He conducted the sixteen-musician chorus and stable orchestra of Vila Rica Opera House. He was the Chapel-Master and organist of the Church of Saint Francis in Penitence, in Mariana, and the Chapel-Master of Mariana See. He died in 1832 and was buried at the Church of Saint Francis, in Mariana.

The work

In the region of the mines, in the 18th century, one of the most beautiful Lenten celebrations of the state of Minas Gerais originated: the Septenary of Our Lady's Sorrows, celebrated during the seven Fridays preceding Holy Week. It is important to observe that the theme of Mary's sorrows, certainly used by the Catholic Church to arouse the followers' pity, is one of the most recurring themes in the history of art, especially in painting, sculpture and literature, besides music. In Brazilian literature, for instance, the theme has inspired an important book by the Mariana-native poet Alphonsus de Guimaraens – the *Setenário das Dores de Nossa Senhora* (the Septenary of Our Lady's Sorrows). Inspired by famous biblical passages from the New Testament, Mary's seven sorrows are represented by seven silver daggers thrust into the Immaculate Virgin's heart. They are:

- her apprehension upon hearing the prophecy of old Simeon about Jesus's destiny;
- her agony during the Sacred Family's flight into Egypt;
- her anguish over Jesus's loss in the temple of Jerusalem;
- her meeting with Jesus carrying the heavy cross;
- her suffering upon witnessing Christ's crucifixion;
- her despair upon receiving in her arms the body of crucified Christ;
- her grief caused by Jesus's physical absence, after crucifixion.

The text

In the Catholic liturgy, the antiphon *Doleo Super Te*, which refers to the seventh sorrow, is annually executed in the Main Church of Our Lady of Pilar, in Ouro Preto:

Doleo super te Filium Jesu doleo Filii Jesu. Decorus nimis et amabilis super amorem mulierum. Ita ego te deligebam Sicut enim Mater unicum Filium. Defecit in dolore vita mea in gemitibus.

I suffer for thee, Daughter of Jerusalem, for too glorious and kind beyond the love of women. Thus I loved you the way that a mother loves her only child.

Editorial aspects

Musical manuscripts belonging to the estate of the Main Church of Our Lady of Pilar's Choir, in Ouro Preto were used. They were probably copied in the beginning of the 20th century. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- The stems of the musical notes were arranged together in the voices due to prosody, omitting the slurs, even the original ones.
- 4- Added expression and value slurs were dotted.
- 5- Indications of pace, expression, dynamics and agogics are faithful to the originals and were placed between braces, when they are absent in the source or were added.
- 6- Redundant and preventive accidents were omitted.
- 7- The spelling of the Latin text follows the current norms.

Doleo Super Te

5

João de Deus Castro Lobo
1794 - 1832

Largo [$\text{♩} = 42$]

Flauta I

Flauta II

Trompa I em F

Trompa II em F

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncelo
Contrabaixo

3

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

The musical score is written for a symphony orchestra and vocal soloists. It features a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The woodwind section (Flutes I and II, Horns I and II) plays a sustained whole note chord. The vocal soloists (Soprano, Alto, Tenor, Bass) are marked with a dash, indicating they are silent. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides a rhythmic accompaniment with a steady eighth-note pattern. The Violin I part includes a melodic line with a trill-like figure.

4

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

p

Do - le - o

6

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbz.

su - per te su - per te

su - per te do - le - o su - per te Fi - li mi

su - per te su - per te

su - per te su - per te

8

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.
Je - su do - le - o do - le - o Fi - li mi

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.
Je - su Fi - limi Je - su

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

12

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

p

p

p

p

p

p

p

p

p

De - co - rus ni - mis et a - ma - bi - lis su - per a -

De - co - rus ni - mis et a - ma - bi - lis su - per a -

De - co - rus ni - mis et a - ma - bi - lis su - per a -

De - co - rus ni - mis et a - ma - bi - lis su - per a -

Fl. I

Fl. II

Hn. I

Hn. II

S.
mo - rem mu - li - e - rum

A.
mo - rem mu - li - e - rum

T.
mo - rem mu - li - e - rum

B.
mo - rem mu - li - e - rum

Vln. I

Vln. II

Vla.

Vc.
Cbx.

16

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

su - per a - mo - - - rem

su - per a - mo - - - rem

su - per a - mo - - - rem

su - per a - mo - - - rem

f

f

Fl. I

Musical staff for Flute I (Fl. I) in G major, 4/4 time. It begins with a whole rest, followed by a half note G4, and then a half note G4 with a grace note. The second measure contains a half note G4 with a grace note. The dynamic marking *p* is placed below the first measure.

Fl. II

Musical staff for Flute II (Fl. II) in G major, 4/4 time. It contains whole rests for both measures.

Hn. I

Musical staff for Horn I (Hn. I) in G major, 4/4 time. It contains whole rests for both measures.

Hn. II

Musical staff for Horn II (Hn. II) in G major, 4/4 time. It contains whole rests for both measures.

S.

Musical staff for Soprano (S.) in G major, 4/4 time. It contains whole rests for both measures. The dynamic marking *p* is placed above the second measure.

A.

Musical staff for Alto (A.) in G major, 4/4 time. It contains whole rests for both measures. The dynamic marking *p* is placed above the second measure.

T.

Musical staff for Tenor (T.) in G major, 4/4 time. It contains whole rests for both measures. The dynamic marking *p* is placed above the second measure.

B.

Musical staff for Bass (B.) in G major, 4/4 time. It contains whole rests for both measures. The dynamic marking *p* is placed above the second measure.

Vln. I

Musical staff for Violin I (Vln. I) in G major, 4/4 time. It features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic marking *p* is placed below the second measure.

Vln. II

Musical staff for Violin II (Vln. II) in G major, 4/4 time. It features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic marking *p* is placed below the second measure.

Vla.

Musical staff for Viola (Vla.) in G major, 4/4 time. It features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic marking *f* is placed below the first measure, and *p* is placed below the second measure.

Vc.
Cbz.

Musical staff for Violoncello and Contrabass (Vc. Cbz.) in G major, 4/4 time. It features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic marking *f* is placed below the first measure, and *p* is placed below the second measure.

20

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

su-per te Fi - li - um Je-su Je - su

su-per te Fi - li - um Je-su Je - su

su-per te Fi - li - um Je-su Je - su

su-per te Fi - li - um Je - su

p

p

Allegro [♩ = 128]

17

22

Fl. I *p*

Fl. II *p*

Hn. I

Hn. II

S. *p*
Si - cut e - nim si - cut e - nim

A. *p*
Si - cut e - nim si - cut e - nim

T.

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cbx. *p̃*

26

Fl. I *f*

Fl. II *f*

Hn. I *f*

Hn. II

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cbx. *f*

ma - ter u - ni-cum Fi - li -

ma - ter u - ni-cum Fi - li -

ma - ter u - ni-cum Fi - li -

ma - ter u - ni-cum Fi - li -

29

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

um i - ta e - go

um i - ta e - go

um i - ta e - go

um i - ta e - go

32

Fl. I

Fl. II

Hn. I

Hn. II

S.
te de - li - ge - bam i - ta

A.
te de - li - ge - bam i - ta

T.
te de - li - ge - bam i - ta

B.
te de - li - ge - bam i - ta

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

e - go te de - li - ge - bam

e - go te de - li - ge - bam

e - go te de - li - ge - bam

e - go te de - li - ge - bam

p

p

p

p

38

Fl. I *p*

Fl. II *p*

Hn. I

Hn. II

S. *p*

A. *p*

T. *p*

B. *p*

Vln. I

Vln. II

Vla.

Vc. Cbx.

i - ta e - go te de - li -

i - ta e - go te de - li -

i - ta e - go te de - li -

i - ta e - go te de - li -

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbz.

47

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

ge - bam Si - cut e - nim si - cut

ge - bam Si - cut e - nim si - cut

ge - bam

ge - bam

ge - bam

p

p

p

p

52

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

e - nim ma - ter u - ni-cum Fi - li -
 e - nim ma - ter u - ni-cum Fi - li -
 ma - ter u - ni-cum Fi - li -
 ma - ter u - ni-cum Fi - li -

f

f

f

f

f

f

f

f

f

f

f

f

Fl. I

Musical staff for Flute I (Fl. I) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole note G4. The third measure has a whole note G4. A dynamic marking of *p* is placed below the second measure.

Fl. II

Musical staff for Flute II (Fl. II) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole note G4. The third measure has a whole note G4. A dynamic marking of *p* is placed below the second measure.

Hn. I

Musical staff for Horn I (Hn. I) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G2. The second measure has a whole rest. The third measure has a whole note G2.

Hn. II

Musical staff for Horn II (Hn. II) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G2. The second measure has a whole rest. The third measure has a whole note G2.

S.

Musical staff for Soprano (S.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole rest. The third measure has a whole note G4.

A.

Musical staff for Alto (A.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole rest. The third measure has a whole note G4. The word "um" is written below the first measure.

T.

Musical staff for Tenor (T.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole rest. The third measure has a whole note G4. The word "um" is written below the first measure.

B.

Musical staff for Bass (B.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G2. The second measure has a whole rest. The third measure has a whole note G2. The word "um" is written below the first measure.

Vln. I

Musical staff for Violin I (Vln. I) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole note G4. The third measure has a whole note G4. A dynamic marking of *p* is placed below the second measure.

Vln. II

Musical staff for Violin II (Vln. II) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole note G4. The third measure has a whole note G4. A dynamic marking of *p* is placed below the second measure.

Vla.

Musical staff for Viola (Vla.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G4. The second measure has a whole note G4. The third measure has a whole note G4. A dynamic marking of *p* is placed below the second measure.

Vc.
Cbx.

Musical staff for Violoncello and Contrabass (Vc. Cbx.) in G major, 4/4 time. The staff contains three measures of music. The first measure has a whole note G2. The second measure has a whole note G2. The third measure has a whole note G2. A dynamic marking of *p* is placed below the second measure.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

p

p

p

p

p

f

f

De-fe-cit in do-lo - re vi-ta me - a

De-fe-cit in do-lo - re vi-ta me - a

De-fe-cit in do-lo - re vi-ta me - a

De - fe-cit in do-lo - re vi-ta me - a

61

Fl. I

Fl. II

Hn. I

Hn. II

S. *Solo p*
Et an - ni me - i

A.

T.

B.

Vln. I *espressivo p*

Vln. II

Vla.

Vc. Cbx. *p*

62

Fl. I

Fl. II

Hn. I

Hn. II

S.
in ge - mi - ti - bus

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Fl. I

Fl. II

Hn. I

Hn. II

S.
in ge - mi - ti - bus

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

64

Fl. I

Fl. II

Hn. I

Hn. II

S. *[tutti] mp*
in ge - mi - ti - bus

A. *mp*
in ge - mi - ti - bus

T. *mp*
in ge - mi - ti - bus

B. *mp*
in ge - mi - ti - bus

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. Cbx. *mp*

Allegro [♩ = 128]

33

65

Fl. I *p*

Fl. II *p*

Hn. I

Hn. II

S. *p*
Si - cut e - nim si - cut e - nim

A. *p*
Si - cut e - nim si - cut e - nim

T.

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cbx. *p*

69

Fl. I
f

Fl. II
f

Hn. I
f

Hn. II

S.
f

A.
f

T.
f

B.
f

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cbx.
f

ma - ter u - ni-cum Fi - li -

ma - ter u - ni-cum Fi - li -

ma - ter u - ni-cum Fi - li -

ma - ter u - ni-cum Fi - li -

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

um i - ta e - go

um i - ta e - go

um i - ta e - go

um i - ta e - go

Fl. I

Fl. II

Hn. I

Hn. II

S.
te de - li - ge - bam i - ta

A.
te de - li - ge - bam i - ta

T.
te de - li - ge - bam i - ta

B.
te de - li - ge - bam i - ta

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

e - go te de - li - ge - bam

e - go te de - li - ge - bam

e - go te de - li - ge - bam

e - go te de - li - ge - bam

p

p

p

p

81

Fl. I *p*

Fl. II *p*

Hn. I

Hn. II

S. *p*

A. *p*

T. *p*

B. *p*

Vln. I

Vln. II

Vla.

Vc. Cbx.

i - ta e - go te de - li -

i - ta e - go te de - li -

i - ta e - go te de - li -

i - ta e - go te de - li -

84

39

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

ge - bam i - ta e - go

ge - bam i - ta e - go

ge - bam i - ta e - go

ge - bam i - ta e - go

87

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

te de - li - ge - bam de - li -

te de - li - ge - bam de - li -

te de - li - ge - bam de - li -

te de - li - ge - bam de - li -

te de - li - ge - bam de - li -

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbz.

ge - bam Si - cut e - nim si - cut

ge - bam Si - cut e - nim si - cut

ge - bam

ge - bam

Fl. I

Fl. II

Hn. I

Hn. II

S.

Fi - li - um

A.

Fi - li - um

T.

Fi - li - um

B.

Fi - li - um

Vln. I

Vln. II

Vla.

Vc. Cbx.