

Compositor não identificado

# Minueto

Para orquestra  
For orchestra

Pesquisa e Edição  
Márcio Miranda Pontes

**Editora**  
**Pontes**

Belo Horizonte  
2006

Pesquisa e Edição  
Márcio Miranda Pontes

Tradução  
Priscila Castellani

Digitação  
Liliana Menezes Almeida Pontes

---

Minueto / Compositor não identificado; Márcio Miranda  
Pontes (ed.). - Belo Horizonte : Editora Pontes, 2006.

24 p.: part. - (Ouro de Minas; 15) Fonte: Acervo de  
manuscritos musicais do Arquivo Histórico Eclesiástico da  
Paróquia de Nossa Senhora do Pilar de Ouro Preto e Acervo de  
manuscritos musicais do Maestro Vespasiano Gregório dos Santos.

ISBN: 85-89307-16-6

1. Partituras musicais 2. Minueto - Música  
3. Compositor não identificado  
I. Pontes, Márcio Miranda II. Título III. Série.

CDD - 783

---

Todos os direitos reservados à  
All rights reserved to

Editora Pontes  
Rua Rio de Janeiro, 300 / 1006  
Belo Horizonte - MG - Brasil  
E-mail: [editora@editorapontes.com.br](mailto:editora@editorapontes.com.br)  
[www.editorapontes.com.br](http://www.editorapontes.com.br)

Impresso no Brasil  
Printed in Brazil

Foi feito o depósito legal

### **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 solidade decorrente da ausência física de Jesus, após a crucificação.

O presente Minueto é tradicionalmente utilizado nos solenes processionais de entrada e saída do celebrante e seus acólitos.

### **Aspectos editoriais**

Foram utilizados manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que têm 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- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram colocadas entre colchetes quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.
- 6- A ortografia do texto latino segue as normas atuais.

### 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.

This work has been traditionally used in the solemn entrance and exit processions of the celebrant and his acolytes.

### Editorial aspects

Musical manuscripts copied by the end of the 19th century and in the beginning of the 20th century were used. 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- Added expression and value slurs were dotted.
- 4- 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.
- 5- Redundant and preventive accidents were omitted.
- 6- The spelling of the Latin text follows the current norms.

# Minueto

5

Compositor não identificado

**Adagio**

Flauta I e II *p*

Clarinete I *p*

Clarinete II *p*

Trompa I e II *p*

Trompete I e II *p*

Trombone I e II *p*

Harmônio *p*

Violino I *p*

Violino II *p*

Viola *p*

Violoncelo Solo *p* pizz.

Violoncelo e Contrabaixo *p*

The score is for a Minuet in 3/4 time, marked Adagio. It features a key signature of two flats (B-flat and E-flat). The instrumentation includes Flute I & II, Clarinet I & II, Trumpet I & II, Trombone I & II, Horn, Violin I & II, Viola, Cello Solo, and Cello/Double Bass. The music is characterized by a slow, graceful melody with a dynamic marking of piano (*p*). The Cello Solo part includes a pizzicato (*pizz.*) section towards the end of the piece.

5

Fl. I e II

Cl. I

Cl. II

Hn. I e II

Tpt. I e II

Tbn. I e II

Harm.

VI. I

VI. II

Vla

Vc. Solo

Vc. Cbx.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

9

Fl. I e II

Cl. I

Cl. II

Hn. I e II

Tpt. I e II

Tbn. I e II

Harm.

VI. I

VI. II

Vla

Vc. Solo

Vc. Cbx.

Detailed description: This page of a musical score covers measures 9 through 12. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in a standard orchestral layout. The woodwind section includes Flute I & II, Clarinet I & II, Horn I & II, Trumpet I & II, and Trombone I & II. The strings consist of Violin I & II, Viola, Violoncello Solo, and Violoncello Cello. The Harp part is also present. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first measure (measure 9) is marked with a '9' above the staff. The score concludes with a double bar line at the end of measure 12.

13

Fl. I e II  
Cl. I  
Cl. II  
Hn. I e II  
Tpt. I e II  
Tbn. I e II  
Harm.  
VI. I  
VI. II  
Vla.  
Vc. Solo  
Vc. Cbx.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pizz.*



17

Fl. I e II

Cl. I

Cl. II

Hn. I e II

Tpt. I e II

Tbn. I e II

Harm.

VI. I

VI. II

Vla

Vc. Solo

Vc. Cbx.

pizz.

arco

The musical score is for measures 17-20. It features a woodwind section with Flute I & II, Clarinet I, Clarinet II, Horn I & II, Trumpet I & II, and Trombone I & II. The brass section includes Trumpet I & II and Trombone I & II. The string section consists of Violin I, Violin II, Viola, Violoncello Solo, and Violoncello Contrabasso. A Harp part is also present. The score includes various articulations such as 'pizz.' (pizzicato) and 'arco' (arco) for the strings. The woodwinds and strings play melodic lines, while the brass and harp provide harmonic support. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.









Fl. I e II

Cl. I

Cl. II

Hn. I e II

Tpt. I e II

Tbn. I e II

Harm.

VI. I

VI. II

Vla

Vc. Solo

Vc. Cbx.

*pp*

*pp*

*pp*

*pp*

*pizz.*

*pp*

Fl. I e II

Cl. I

Cl. II

Hn. I e II

Tpt. I e II

Tbn. I e II

Harm.

VI. I

VI. II

Vla

Vc. Solo

Vc. Cbx.

Fl. I e II

Cl. I

Cl. II

Hn. I e II

Tpt. I e II

Tbn. I e II

Harm.

VI. I

VI. II

Vla

Vc. Solo

Vc. Cbx.

The musical score is for page 16 and consists of ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The woodwind section includes Flute I and II, Clarinet I and II, Horn I and II, Trumpet I and II, and Trombone I and II. The strings section includes Violin I and II, Viola, Violoncello Solo, and Violoncello Contrabasso. The piano part is shown in grand staff notation. The score is divided into three measures. The flute and clarinet I parts have melodic lines with slurs and accents. The clarinet II part is silent. The horn, trumpet, and trombone parts are silent. The piano part features a rhythmic accompaniment in the right hand and a bass line in the left hand. The violin solo part has a melodic line with slurs and accents. The violin contrabasso part has a simple bass line.



Fl. I e II  
*cresc.*

Cl. I  
*cresc.*

Cl. II

Hn. I e II  
*cresc.*

Tpt. I e II  
*cresc.*

Tbn. I e II  
*cresc.*

Harm.  
*cresc.*

VI. I  
*cresc.*

VI. II  
*cresc.*

Vla  
*cresc.*

Vc. Solo  
*cresc.*

Vc. Cbx.  
*cresc.*

*arco*

*pp*

1.



Fl. I e II  
 Cl. I  
 Cl. II  
 Hn. I e II  
 Tpt. I e II  
 Tbn. I e II  
 Harm.  
 VI. I  
 VI. II  
 Vla.  
 Vc. Solo  
 Vc. Cbx.

The score is for page 19 and features a variety of instruments. The woodwind section includes Flutes (I and II), Clarinets (I and II), Horns (I and II), Trumpets (I and II), and Trombones (I and II). The string section consists of Violins (I and II), Viola, Violoncello Solo, and Violoncello Contrabasso. A Harp is also present. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into four measures. The first two measures show the woodwinds and strings playing, while the third and fourth measures introduce the Harp and the Violoncello Solo part. The strings play a rhythmic pattern of eighth notes, while the woodwinds play melodic lines. The Harp and Violoncello Solo parts play arpeggiated chords. The word "arco" is written above the Violoncello Solo and Violoncello Contrabasso parts in the third and fourth measures, indicating that they should be played with the bow.



Fl. I e II  
 Cl. I  
 Cl. II  
 Hn. I e II  
 Tpt. I e II  
 Tbn. I e II  
 Harm.  
 VI. I  
 VI. II  
 Vla.  
 Vc. Solo  
 Vc. Cbx.

*p*  
*p*  
*p*  
*pp*  
*p*  
*p*  
*p*  
*pp*  
*pp*  
*p*  
*pp*  
*pizz.*  
*p*  
*pp*



Fl. I e II

Cl. I

Cl. II

Hn. I e II

Tpt. I e II

Tbn. I e II

Harm.

VI. I

VI. II

Vla

Vc. Solo

Vc. Cbx.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves. The first six staves are for woodwinds and brass: Flute I and II, Clarinet I and II, Horn I and II, Trumpet I and II, and Trombone I and II. The seventh staff is for the Harp, split into two parts. The eighth and ninth staves are for Violin I and Violin II. The tenth staff is for the Viola. The eleventh and twelfth staves are for the Violoncello Solo and Violoncello Contrabasso. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as accents (v) and hairpins.