Heitor Villa-Lobos

(1887 - 1959)

Praesepe

For / für Mezzo-Sopran solo
and / und
Mixed Choir a cappella
Gemischten Chor a cappella

edited by / herausgegeben von

Wilbur Skeels

Musikverlag hayo

The Composer and This Work

Heitor Villa-Lobos (1887-1959) was a composer and conductor of decisive importance for the development of Brazilian music, absorbing and recording that country's folk music, designing and implementing school music education through choral singing for children, composing in all musical genres, and founding the Brazilian Academy of Music, in addition to an active life as an internationally-known conductor.

Praesepe was published in 1952 in the choral collection *Musica Sacra*. This is its first appearance as a separately published work. Like many of his compositions, it is dedicated to his second wife Arminda Neves de Almeida ("Mindinha"), who organized the Villa-Lobos Museum in Rio de Janiero.

Rehearsal Notes

Villa-Lobos writes "An!" and "Um!" for the chorus. The vowel of "An!" is similar to that of "fun", with the nasal "n" closing each phrase off cleanly before a fresh attack is made on the next. Similarly, the vowel of "Um!" is between "Oo" and a *bocca chiusa*, with a closing nasal "m." The "!" indicates that there is to be a lot of energy in the sound, which should be strong, full, and balanced. Note that the tenors and basses often double the altos.

Villa-Lobos did not do much revising or correcting of his manuscripts, being content to set the main idea down. Performers must often make their own decisions about details. The handling of the long wordless phrases in *Praesepe* is a good example. For the most part I have shown the phrases as the composer sketched them, but there are a number of places where a *legato* effect can only be sustained by modifying the phrasing. Mm. 85-86 for the tenors is a good example. However, the special effect of the new syllable at the cadences (mm. 40, 56, 97) should be retained. Some of the original phrase markings have been omitted where they coincided with the 'humming' syllables, and the phrasing is obvious.— W.S.

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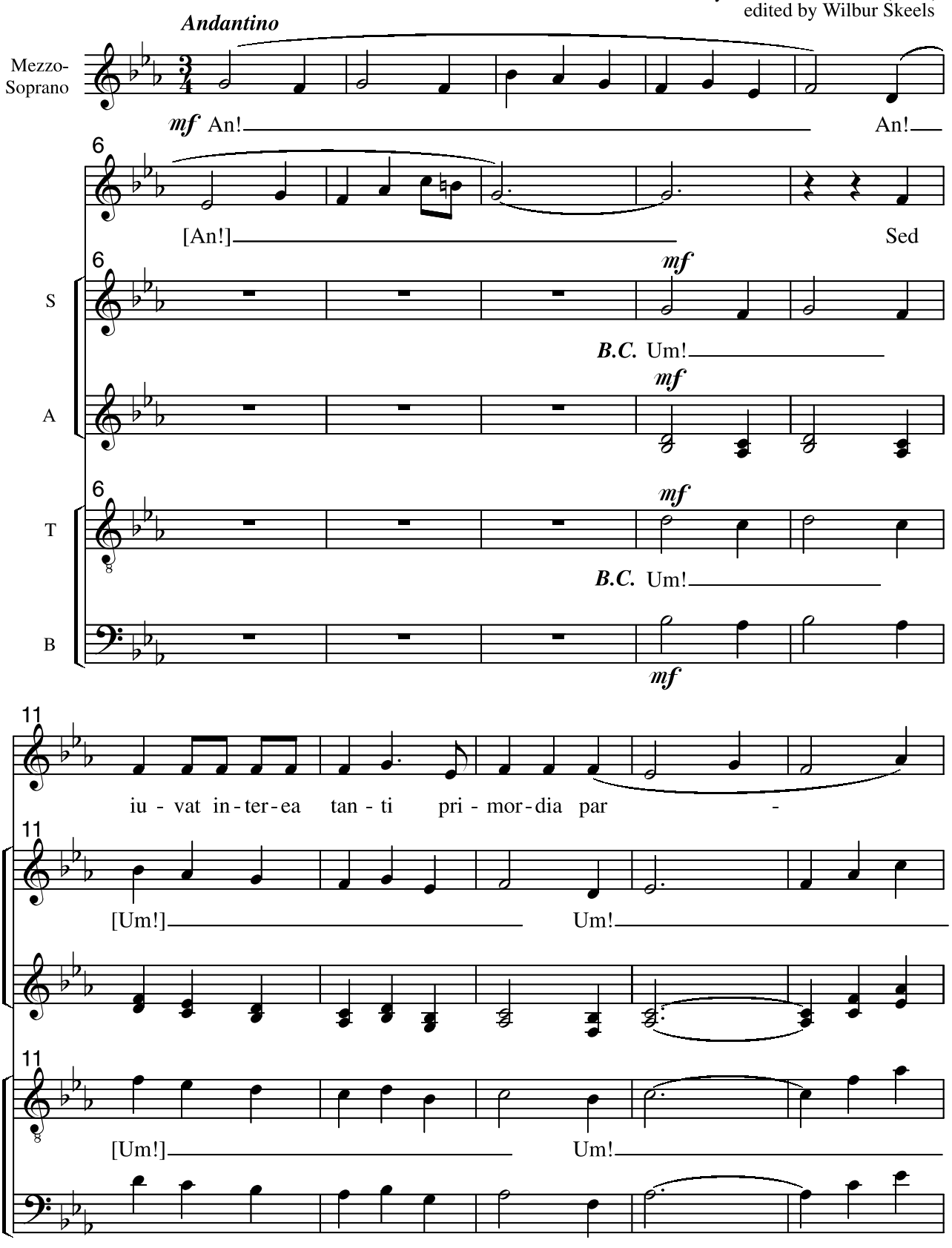
To Mindinha

Præsepe (The Manger)

For Mezzo-Soprano Solo and Mixed Choir, *a cappella*

Text by P. José de Anchieta (1563)

Music by Heitor Villa-Lobos (1952)
edited by Wilbur Skeels



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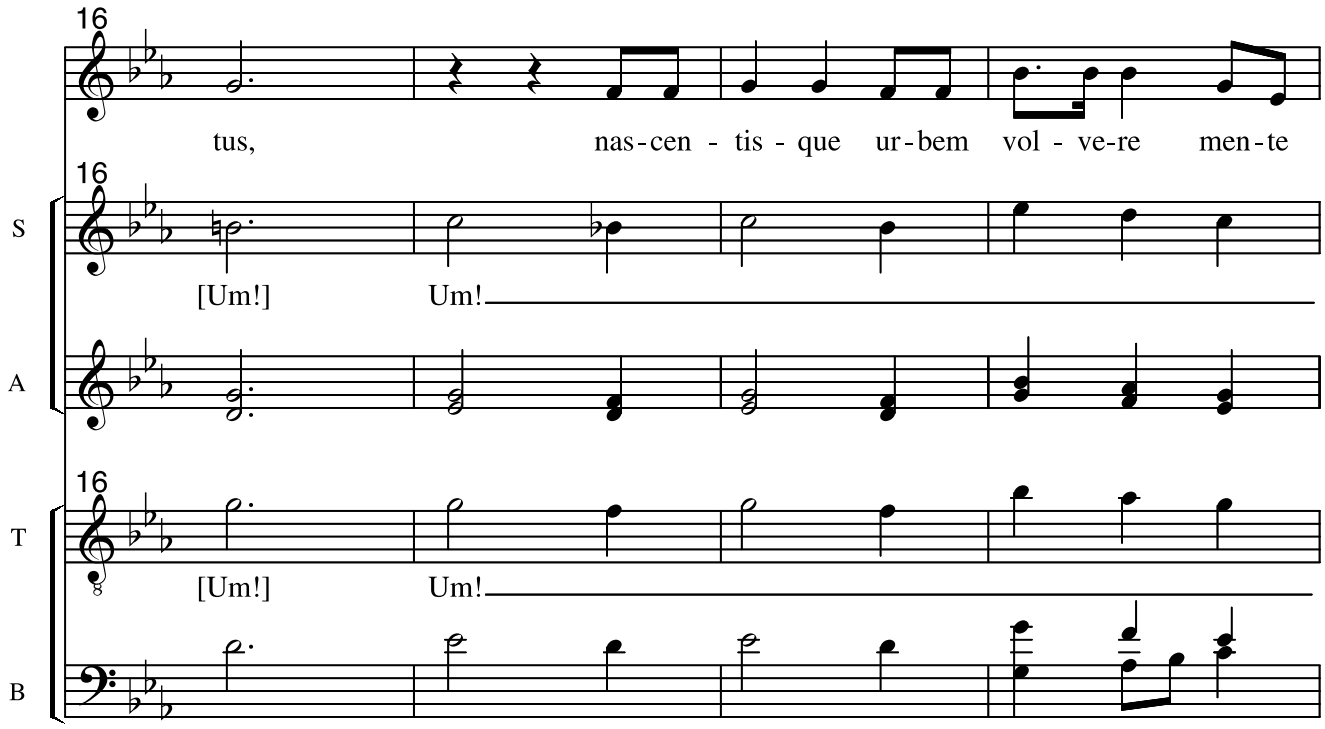
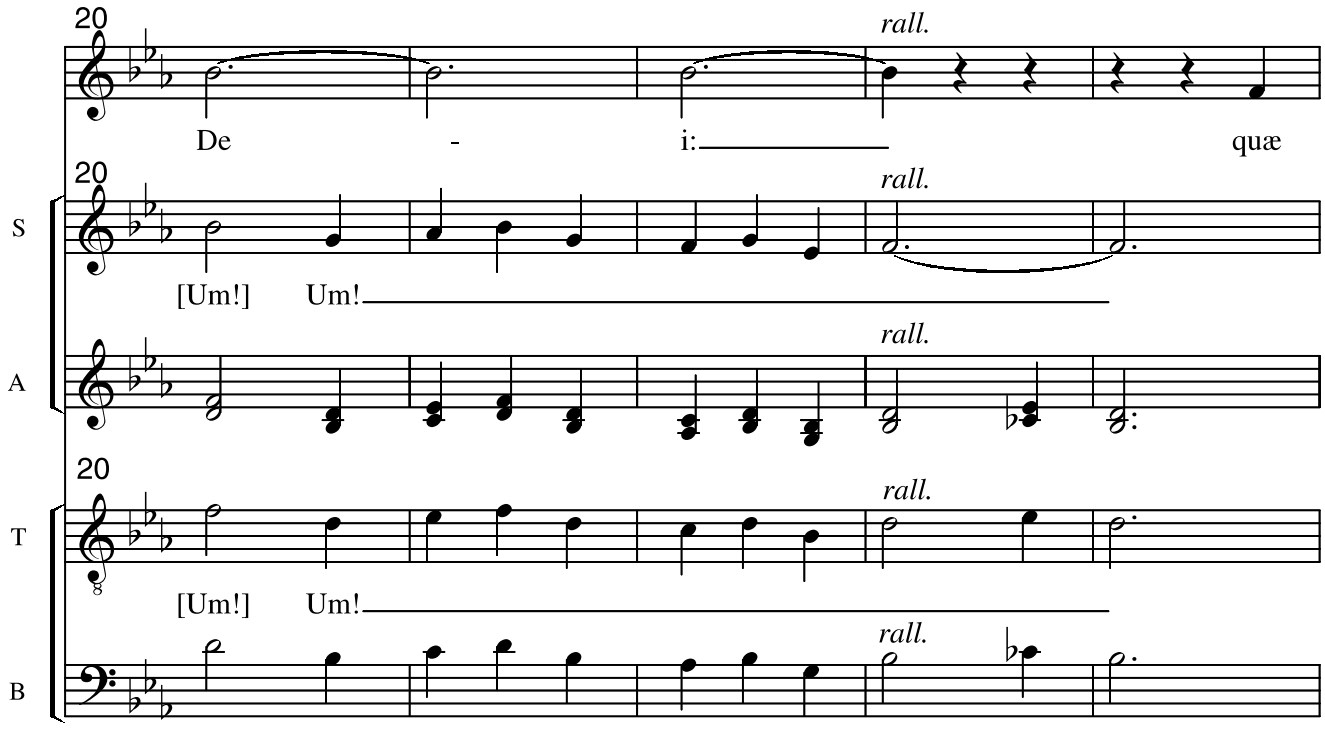
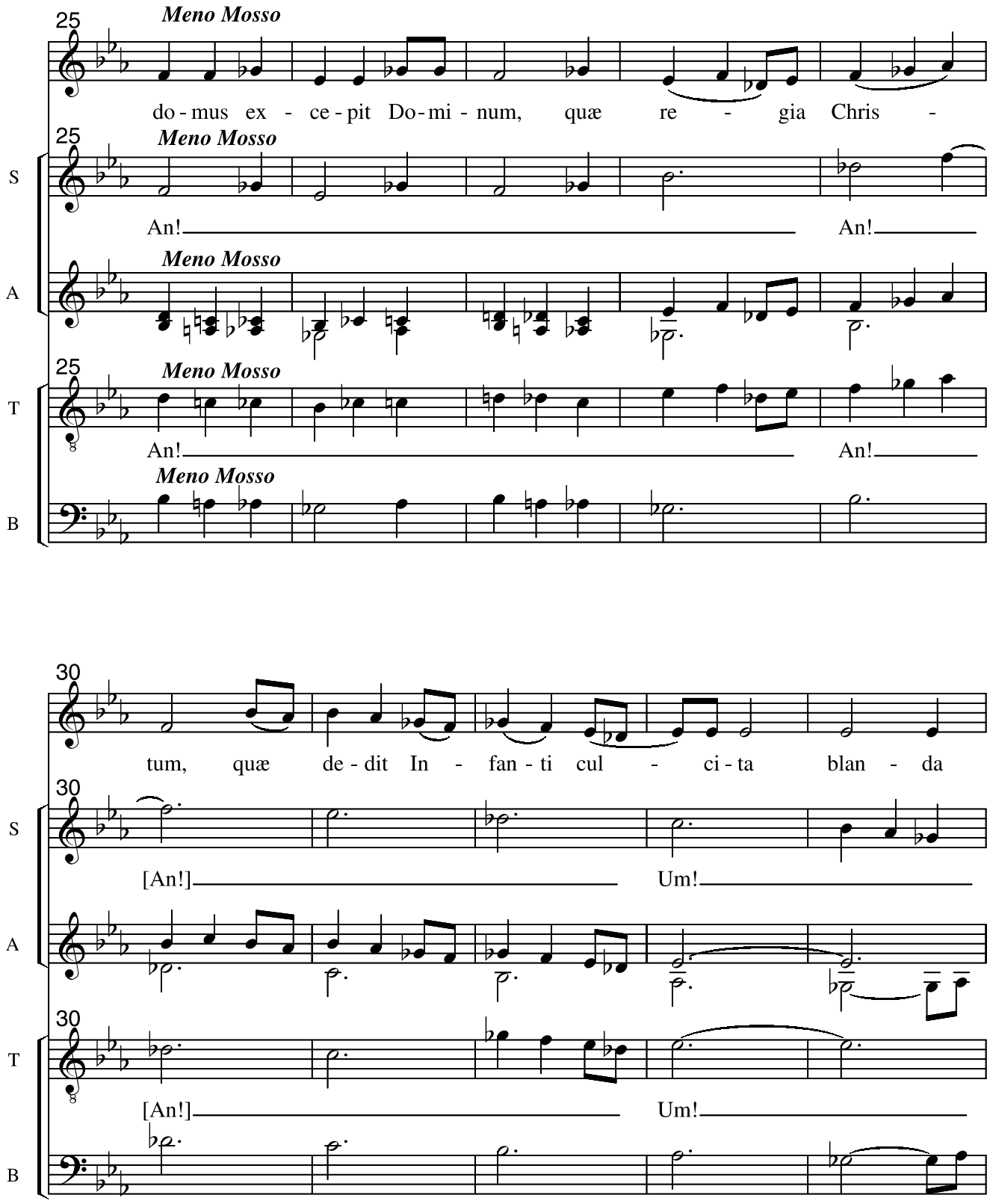
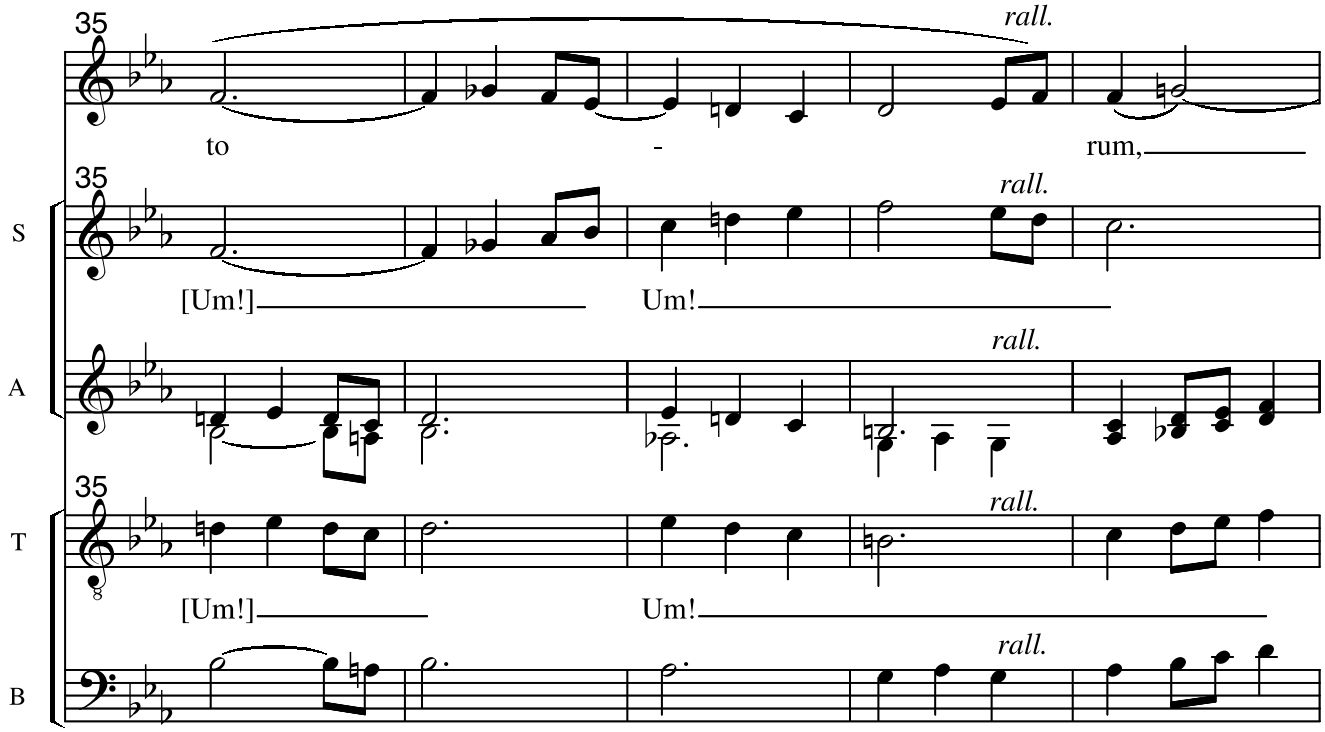
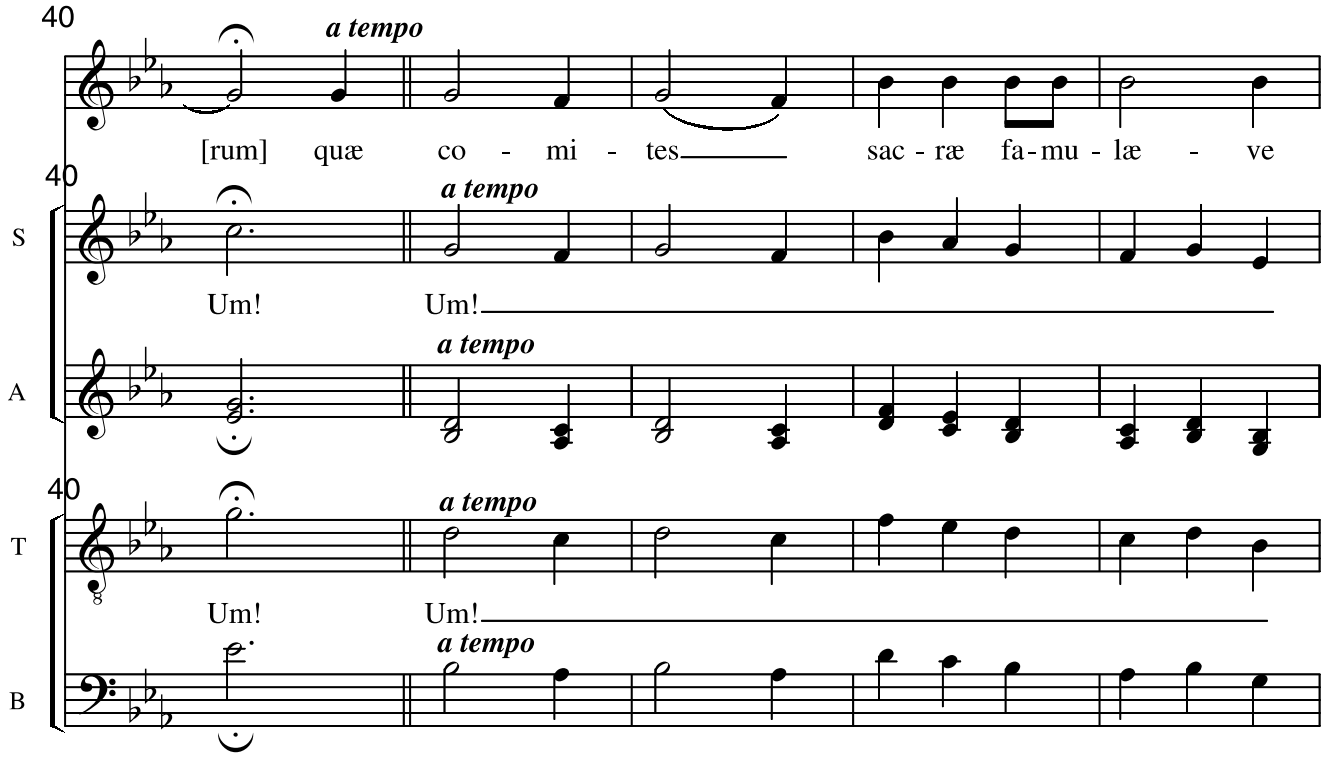
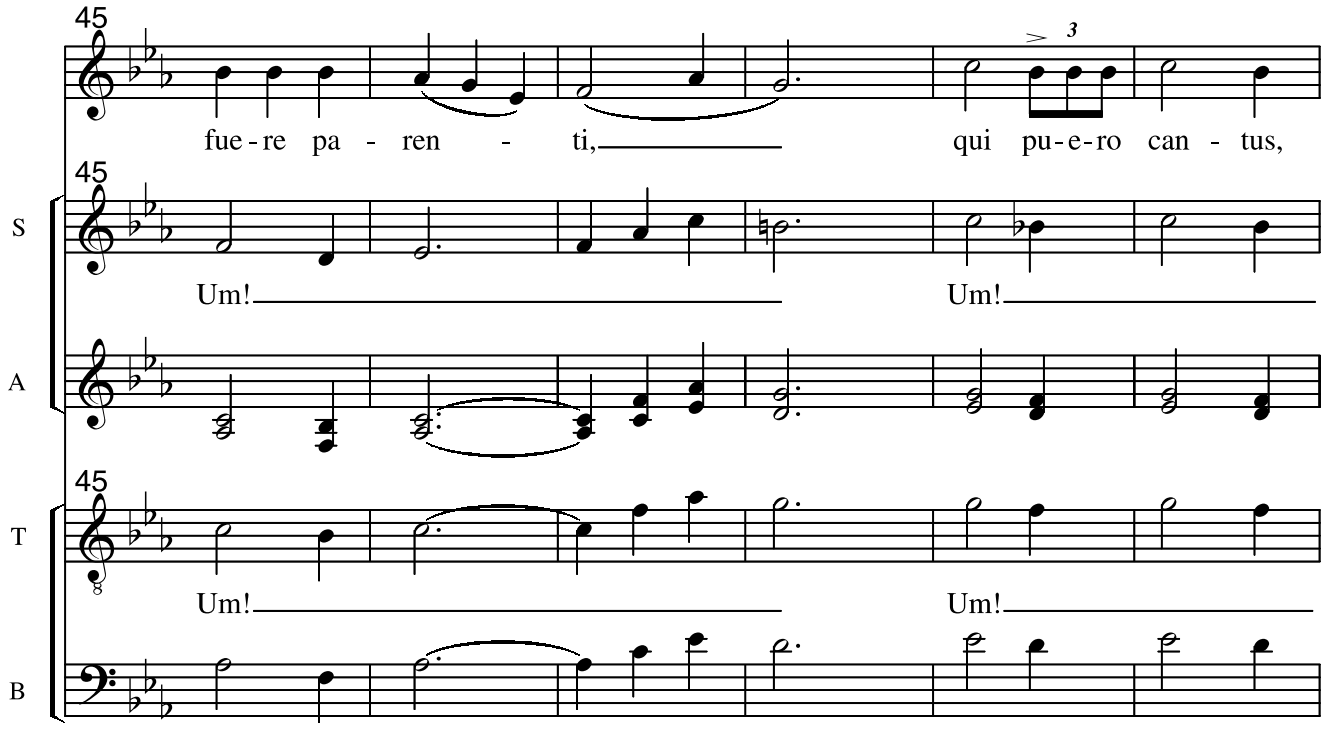

16
tus,
nas-cen - tis - que ur-bem vol - ve-re men-te
S
[Um!]
Um!
A
T
[Um!]
Um!
B

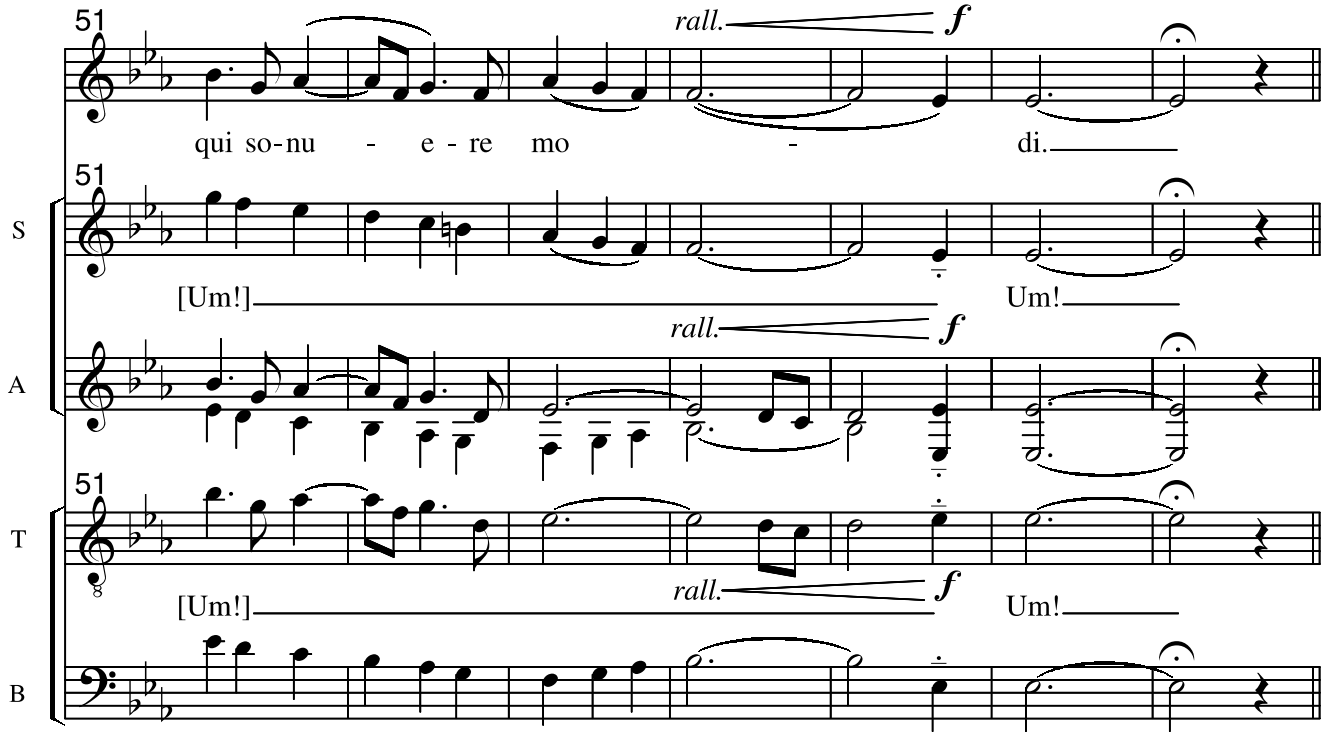

20
rall.
De
-
i:
quæ
S
[Um!]
Um!
A
T
[Um!]
Um!
B

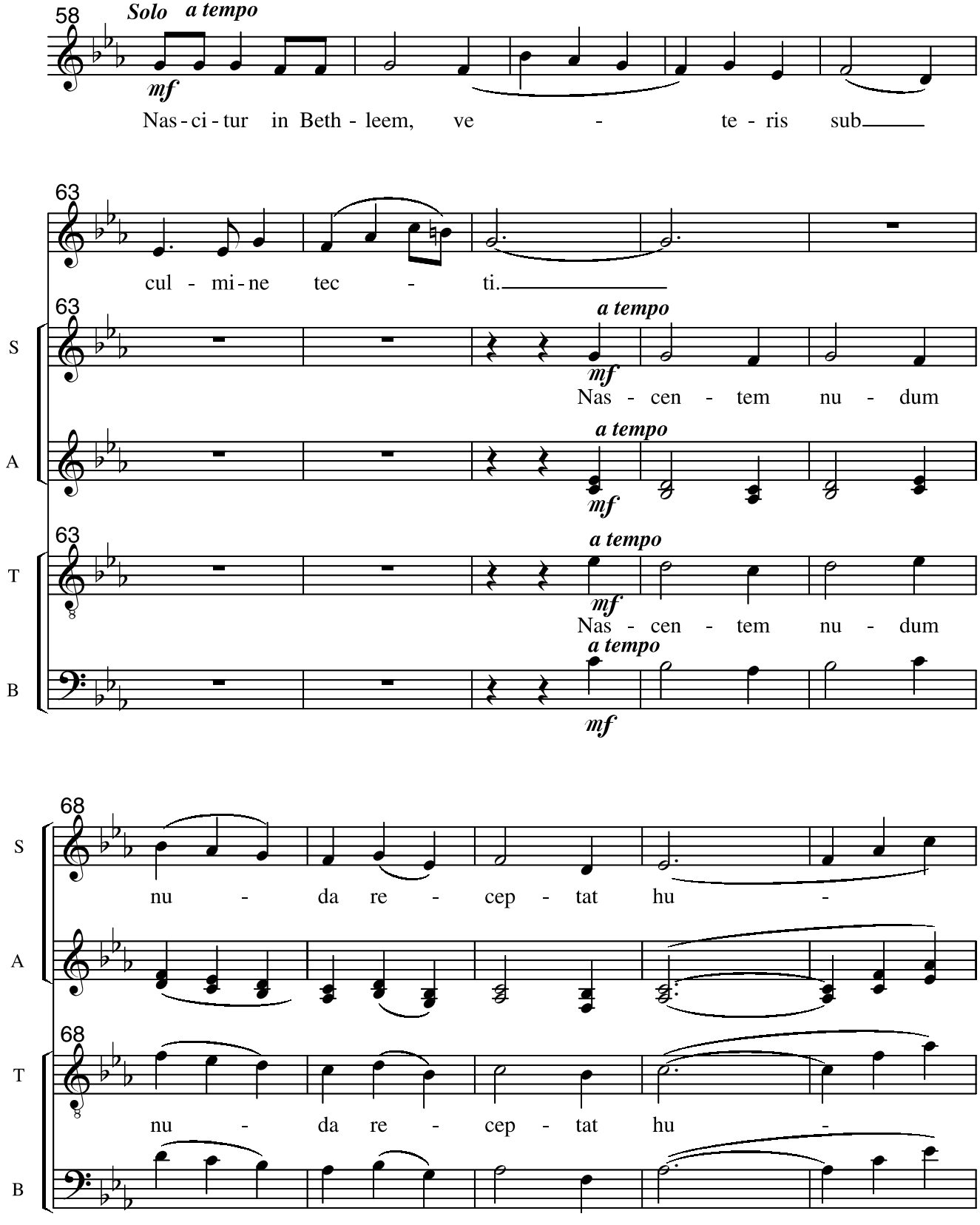

25
Meno Mosso
do - mus ex - ce - pit Do - mi - num, quæ re - gia Chris -
S
An! An!
A
T
B
30
tum, quæ de - dit In - fan - ti cul - ci - ta blan - da
[An!] Um!

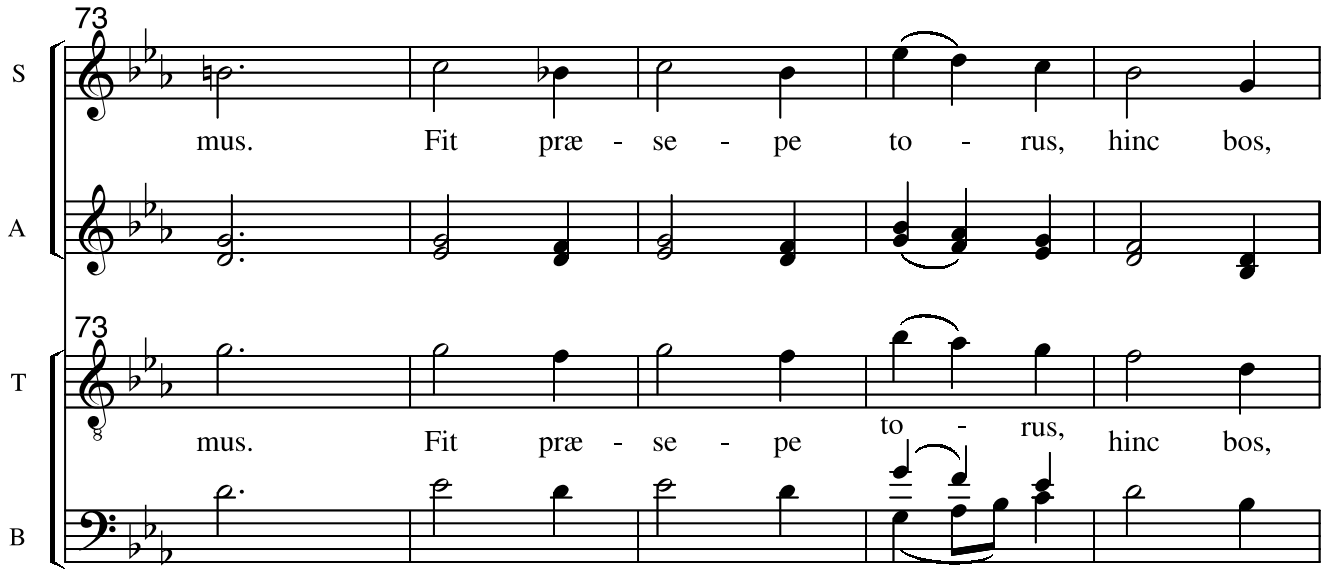

35
rall.
to - rum,
S
[Um!] Um!
A
T
[Um!] Um!
B

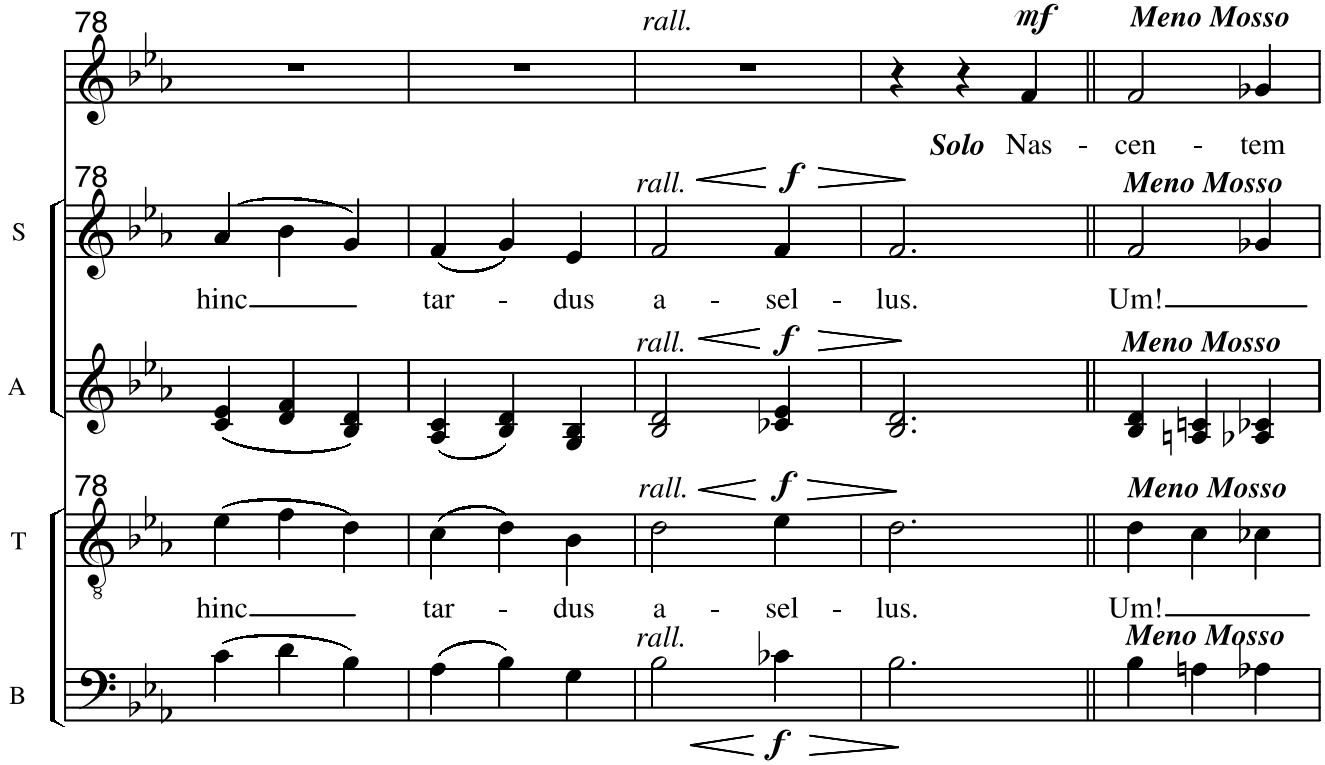

40
a tempo
[rum] quæ co - mi - tes sac - ræ fa - mu - læ - ve
S
Um! Um!
A
T
Um! Um!
B


45
fue - re pa - ren - ti,
3
qui pu-e-ro can - tus,
S
Um!
Um!
A
T
Um!
Um!
B


51
rall.
f
qui so-nu - e - re mo - di.
S
[Um!]
Um!
A
rall.
f
T
[Um!]
rall.
f
Um!
B


58
Solo
a tempo
mf
Nas - ci - tur in Beth - leem, ve - te - ris sub
63
cul - mi - ne tec - ti.
S
A
T
B
63
a tempo
mf
Nas - cen - tem nu - dum
63
a tempo
mf
Nas - cen - tem nu - dum
a tempo
mf
68
nu - da re - cep - tat hu -
68
nu - da re - cep - tat hu -


73
S
A
T
B
mus. Fit præ - se - pe to - rus, hinc bos,
mus. Fit præ - se - pe to - rus, hinc bos,


78
rall.
mf
Meno Mosso
Solo Nas - cen - tem
S
A
T
B
rall. f
hinc tar - dus a - sel - lus. Um!