

*Heitor Villa-Lobos*  
(1887 - 1959)

# Praeseppe

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

edited by / herausgegeben von

**Wilbur Skeels**



## 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 Janeiro.

## 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.



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

*Andantino*

Mezzo-Soprano

*mf* An! \_\_\_\_\_ An! \_\_\_\_\_

Soprano (S)

[An!] \_\_\_\_\_ Sed

Alto (A)

*mf* B.C. Um! \_\_\_\_\_

Tenor (T)

*mf* B.C. Um! \_\_\_\_\_

Bass (B)

*mf*

Mezzo-Soprano (Mezzo)

iu - vat in - ter - ea tan - ti pri - mor - dia par -

Soprano (S)

[Um!] \_\_\_\_\_ Um!

Alto (A)

Tenor (T)

[Um!] \_\_\_\_\_ Um!

Bass (B)

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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

De - i: quæ

S [Um!] Um! rall.

A

T [Um!] Um! rall.

B



25                    *Meno Mosso*

Soprano (S): do - mus ex - ce - pit Do - mi - num, quæ re - - gia Chris -

25                    *Meno Mosso*

Soprano (S): An! \_\_\_\_\_ An! \_\_\_\_\_

Alto (A):

Tenor (T): 25                    *Meno Mosso*  
An! \_\_\_\_\_ An! \_\_\_\_\_

Bass (B):



30

Soprano (S): tum, quæ de - dit In - fan - ti cul - ci ta blan - da

30

Soprano (S): [An!] \_\_\_\_\_ Um! \_\_\_\_\_

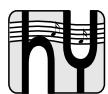
Alto (A):

Tenor (T): 30

Tenor (T): [An!] \_\_\_\_\_ Um! \_\_\_\_\_

Bass (B):





35

to rum, *rall.*

S [Um!] Um! *rall.*

A

T [Um!] Um! *rall.*

B

40 *a tempo*

[rum] quæ co - mi - tes sac - ræ fa - mu - læ - ve

S Um! *a tempo* Um!

A

T Um! *a tempo* Um!

B



5

45

fue - re pa - ren - ti, qui pu - e - ro can - tus,

S

45

Um! Um!

A

45

Um! Um!

T

B

51

qui so-nu - e - re mo - di.

S

51

[Um!] Um!

A

51

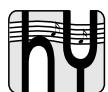
rall. f

T

51

[Um!] Um!

B



58 *Solo a tempo*

*mf*

Nas - ci - tur in Beth - leem, ve - - te - ris sub - -

A single staff in G clef, 2/4 time, with a key signature of two flats. The music consists of eighth and sixteenth notes. The dynamic is marked 'mf'. The lyrics 'Nas - ci - tur in Beth - leem, ve - - te - ris sub - -' are written below the notes.

63

cul - mi - ne tec - ti. *a tempo*

S Nas - cen - tem nu - dum *a tempo*

A *mf*

T Nas - cen - tem nu - dum *a tempo*

B *mf*

The score includes five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bass (B). The vocal parts are mostly silent or provide harmonic support. The soprano has a melodic line with dynamics 'mf' and 'a tempo' markings. The lyrics 'cul - mi - ne tec - ti.', 'Nas - cen - tem nu - dum', and 'Nas - cen - tem nu - dum a tempo' are provided.

68

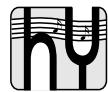
nu - da re - cep - tat hu

A

T

B

The score continues with the same five staves. The soprano and bass parts have melodic lines with dynamics 'mf' and 'a tempo' markings. The lyrics 'nu - da re - cep - tat hu' are provided.



73

S mus. Fit præ - se - pe to - rus, hinc bos,

A

T 8 mus. Fit præ - se - pe to - rus, hinc bos,

B

78 *rall.* *mf* *Meno Mosso*

Solo Nas - cen - tem

78 *rall.* <*f*> *Meno Mosso*

S hinc tar - dus a - sel - lus. Um! *Meno Mosso*

A *rall.* <*f*> *Meno Mosso*

78 *rall.* <*f*> *Meno Mosso*

T hinc tar - dus a - sel - lus. Um! *Meno Mosso*

B <*f*>