A conductor's analysis of Amaral Vieira's Stabat Mater, op.240: an approach between music and rhetoric

Vladimir A. Pereira Silva

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A CONDUCTOR’S ANALYSIS OF AMARAL VIEIRA’S
*STABAT MATER, OP. 240:*
AN APPROACH BETWEEN MUSIC AND RHETORIC

A Monograph

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

in

The School of Music

by

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B.M.E., Universidade Federal da Paraíba, 1992
M. Mus., Universidade Federal da Bahia, 1999
May, 2005
In principio erat Verbum et Verbum erat apud Deum et Deus erat Verbum.

Evangelium Secundum Iohannem, Caput 1:1
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# TABLE OF CONTENTS

EPIGRAPH ........................................................................................................iii

ACKNOWLEDGEMENTS ....................................................................................iv

ABSTRACT ........................................................................................................viii

CHAPTER 1. INVENTIO .....................................................................................1

1.1. Twentieth-Century Brazilian Choral Music ..............................................1
1.2 Amaral Vieira: An Introduction to His Life and Music ............................12
1.3 Stabat Mater, op. 240: History and Overview .......................................19
1.4 Text ...........................................................................................................21

CHAPTER 2. DISPOSITIO ...............................................................................28

2.1 Analytical Procedures ..............................................................................28
2.2 Exordium ....................................................................................................31
  2.2.1 Stabat Mater .........................................................................................31
  2.2.2 Cujus animam .......................................................................................42
2.3 Narratio ......................................................................................................50
  2.3.1 O quam tristis .......................................................................................50
  2.3.2 Quae moerebat ......................................................................................57
  2.3.3 Qui est homo and Quis non posset .....................................................66
  2.3.4 Pro peccatis ..........................................................................................76
  2.3.5 Vidi suum dulcem ...............................................................................82
2.4 Propositio ...................................................................................................87
  2.4.1 Eia mater .............................................................................................87
  2.4.2 Fac ut ardeat, Sancta Mater, and Tui nati vulnerati .........................90
2.5 Confirmatio ................................................................................................97
  2.5.1 Fac me tecum .......................................................................................97
2.6 Refutatio ....................................................................................................102
  2.6.1 Juxta crucem .......................................................................................102
  2.6.2 Virgo virginum ....................................................................................107
  2.6.3 Fac ut portem ......................................................................................111
  2.6.4 Fac me plagis ......................................................................................114
  2.6.5 Flammis ne urar ...............................................................................116
  2.6.6 Christe ...............................................................................................121
2.7 Peroratio ....................................................................................................125
  2.7.1 Quando corpus morietur .................................................................125

CHAPTER 3. PRONUNCIATIO .......................................................................139

3.1 Interpretation and Pedagogical Issues ....................................................139
3.2 Conclusion ...............................................................................................153

REFERENCES ...............................................................................................155
APPENDIX
A. DISCOGRAPHY OF ALL AMARAL VIEIRA RECORDINGS……159
B. COMPLETE LIST OF WORKS..................................................163
C. LETTER OF PERMISSION I......................................................174
D. LETTER OF PERMISSION II.....................................................175
E. LETTER OF PERMISSION III...................................................176
F. LETTER OF PERMISSION IV....................................................177
VITA.........................................................................................178
ABSTRACT

Choral music is one of the most common musical activities in Brazil. However, the lack of biographical studies, music publication, and theoretical works which discuss stylistic and interpretative aspects of choral performance creates problems for conductors. The primary goal of this study is to consider Amaral Vieira’s *Stabat Mater*, op. 240 specifically from a conductor’s point of view, focusing on biographical, analytical, stylistic, and interpretative issues.

The document is divided into three chapters; chapter one discusses twentieth-century Brazilian choral music, Amaral Vieira’s life and music, history and overview of the *Stabat Mater*, op. 240, and textual aspects. Chapter two presents the analytical premises of the monograph as well as individual analytical studies of the twenty movements that comprise the composition. It examines each movement in detail, including relevant background and the relationship between text and music. Chapter three examines performance issues necessary for the preparation and performance of the work.

Amaral Vieira was born in São Paulo in 1952. He studied piano and composition with different professors in Brazil and abroad. He has won several international prizes and performed in Brazil and different countries such as Chile, Argentina, Germany, Japan, China, and Hungary. Amaral Vieira has also devoted part of his time to musicological research and has contributed to the history of Brazilian music. His output comprises three hundred compositions, including works for chamber music, piano solo, and voice, among them forty-five choral works.

The *Stabat Mater*, op. 240 was written in 1989. It is for soprano, mezzo, alto, tenor, baritone, and bass soloists, SATB chorus and string orchestra. It has twenty movements and each one corresponds to a different strophe of the poem. The score is still unpublished, and the Slovak Philharmonic Choir and Orchestra, conducted by Mariah Vach and Jan Rozehnal, made
the only commercial recording available of the work. Based on harmonic, thematic and textual elements, the *Stabat Mater*, op. 240 can be divided into two parts: movements 1 through 12, and movements 13 through 20.
CHAPTER 1. INVENTIO

1.1 Twentieth-Century Brazilian Choral Music

Western music during the last century revealed a large variety of tendencies. Choral music received a new treatment and many composers exploited different aspects of the human voice such as the production of noises and sounds using spoken and sung voice. Brazilian choral music also has a diversity of works that exhibit these same important conceptions of twentieth-century music.

Brazilian music during the transition to the twentieth century was influenced by musical nationalism. Although the composers of this period continued to be essentially academic and their ideals were geared to European romantic and post-romantic music, including the universal Wagnerian influences, they were also engaged in creating a national musical idiom. Their works were based on popular tunes that came from urban and rural music. Although compositions for choir were not produced as frequently as opera and instrumental music, composers wrote secular and sacred choral works such as *As Uyaras* (1896) for soprano, female voices and orchestra and *O salutaris hostias* (1911) for mixed choir and organ, both pieces written by Alberto Nepomuceno.

By the 1920s, debates about national art, literature and music increased rapidly. On the 13th, 15th, and 17th of February 1922, during the *Semana de Arte Moderna* (Modern Art Week), at the *Teatro Municipal de São Paulo*, a group of scholars, artists, musicians, and poets symbolically inaugurated modernism in Brazilian culture and established the basis for a modern nationalist music. Thus, modernism in Brazilian music extended from roughly 1922 until 1945,

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1 This text is based upon the author’s article originally published in the *Choral Journal* 43 (August 2002): 9-15.
even though there is no real consensus about these dates. However, scholars do agree that modernism had two different developmental phases. The first phase was characterized by revolt against the past, especially musical romanticism, sentimentalism and the subordination of music to descriptive intentions while the second phase addressed the Brazilian reality, essentially cultural and aesthetic fundamentals toward a modernist nationalism.³

Heitor Villa-Lobos participated in the Semana de Arte Moderna. However, his works neither broke with the tradition nor were heard as a direct manifestation of avant-garde.⁴ In fact, he had already tried to write music in a personal way before that event, and yet, after 1922, he introduced new musical devices in his works. A good illustration is a group of twelve pieces entitled Chôros. This word means “a street band of players of popular songs, but Villa-Lobos extends the name to mean any composition in which the various aspects of Brazilian music, Indian and popular, achieve their synthesis.”⁵

Villa-Lobos wrote these pieces using and experimenting with distinct frameworks structured by the use of some themes based on native melodies, references to urban music, and the arrangement of different vocal and instrumental ensembles. Two of his Chôros include choral parts. Although Chôros nº 3, written in 1925, has a vocal effect produced by the male choir, repeating syllables extracted from pica-pau and pau-brasil, Chôros nº 10 includes a mixed choir that chants a popular melody, Rasga o Coração.

His program notes for this piece are suggestive:

This work represents the reaction of a civilized man to stark nature; his contemplation of the valleys of the Amazon, and the land of Mato Grosso and Pará. The vastness and majesty of the landscape enrapture and captivate him. The sky, the waters, the woods,

the birds fascinate him. But little by little his humanity asserts itself: there are living people in this land, even though they are savages. Their music is full of nostalgia and of love; their dances are full of rhythm. The Brazilian song *Rasga o Coração* is heard, and the Brazilian heart beats in unison with the Brazilian earth.6

Villa-Lobos started the process of emancipation of Brazilian music, synthesizing and unifying, at the same time, national and universal elements through the application of technical devices of twentieth-century music (Figure 1.1).

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6 Ibid., 146.

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Figure 1.1 – Villa-Lobos, *Preces sem palavras*, mm. 6-15 (Continued on next page) © 2005 Cantus Quercus Press. Reprinted by permission
Moreover, one of his most important contributions to Brazilian music was educational. In 1932 he was the director of national department of music education. He developed a complex musical curriculum accompanied by an extensive method of music education based almost exclusively on choral music as the *Canto Orfeônico* collection. Villa-Lobos composed a large repertoire using folklore, civic melodies, sacred tunes, and promoted big choral spectacles that frequently occurred during civic exhortations or national festivities.

Béhague says that,

Villa-Lobos’s programme included not only initial music instruction in primary and technical schools but also education on a mass popular scale through choral, or ‘Orpheonic’ (originally *a cappella*) singing, of Brazilian music in particular. Such ‘civic exhortations’ involved on one occasion in 1935 some 30,000 voices and 1000 band musicians, and in 1940, and again in 1943, nearer 40,000 singers. The regime’s patriotism undoubtedly boosted Villa-Lobos’ own, but whether he truly shared its far-right leanings has been a matter of considerable debate. That he was initially concerned more with his individual career is undisputed. But at the same time his music and education policy was intentionally taken up as instruments of ideology, and he himself saw the mass gatherings as a powerful tool for inculcating a nationalist fervour.⁷

Villa-Lobos’ relationship with the anti-democratic government during the 1930s has been a matter of considerable debate. Indeed, many authors have criticized him and have considered

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his choral and educational activities as symbols of the dictatorial state because of the principles
of brotherhood, homogeneity, national pride, civic order, and authoritarianism that they
reinforced and transmitted. However, despite his personal and political convictions, Villa-
Lobos produced a large collection of works in which choral music occupies a considerable part.
His most representative choral compositions include *Vidapura* (1919) for chorus and orchestra;
*Missa São Sebastião* (1937); *Invocação em Defesa da Pátria* (1943) for soloist, chorus and
orchestra; *Chóros nº 10* (1926) for chorus and orchestra; *Bendita sabedoria* (1958) for mixed
choir; *Magnificat-Alleluia* (1958) for soloist, chorus, and orchestra; *Guia práctico* (1932) for
children’s voices and *Canto orfeônico* (1940, 1950) for equal and mixed voices.

Around the 1950s, Brazilian composers learned of Arnold Schoenberg’s twelve-tone
method through H. J. Koellreuter, a German teacher-composer who lived in Brazil and
“defended twelve-tone writing as a technique of composition, entirely suitable to the expression
of national elements in music.” Koellreuter gained some followers and by 1946 he, Claudio
Santoro, César Guerra-Peixe, and Edino Krieger wrote a manifest in which they affirmed that
“national sources should be studied and absorbed, not quoted.” This manifest established the
basis for the *Música Viva* movement. Nevertheless, many composers neither accepted nor
adopted the fundamentals established by them, and between the 1950s and the 1960s choral
music was composed in a diverse context in which romantic, impressionist, and neo-classical
styles coexisted. Some composers such as José Siqueira, Waldemar Henrique, and José Vieira
Brandão adopted the style of modernist nationalism developed by Villa-Lobos. They used
elements from African and Portuguese cultures as well as from Brazilian urban and rural music

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8 Irene Z. Tupinambá, “Dois Momentos, Dois Coros. Por Uma Análise da Evolução da
Linguagem Coral no Rio de Janeiro do Século XX (MA diss., Conservatório Brasileiro de Música, 1993),
75-6.
10 Ibid., 162.
in their compositions. For example, Brandão’s *Cussaruim em dois tempos* is based upon an Amazonian legend (Figure 1.2).

Figure 1.2 – Brandão, *Cussaruim em dois tempos*, mm. 7-13 © 1978 by FUNARTE. Reprinted by permission.
Although the composer employs quartal harmony, the work is tonal and rhythmically driven because of the rhythmic elements drawn from the maracatú, a Brazilian dance traditionally followed by percussive instruments only. Other composers such as those tied to the Música Viva movement were writing in a different way, emphasizing the scientific, technical, and experimental character in vogue at the time.

Claudio Santoro had different phases in his career that demonstrate musical life at mid-century. He used dodecaphonic techniques between 1939 and 1947; then, from 1950 to 1960, he was nationalist; and after 1960 he returned to serialism. The Cantata elegiaca (1970), which has improvised choir and instrumental passages, is a good example of his last compositional style.

After 1960 new changes occurred in Brazilian music. The earliest signs were perceived in 1962 when Gilberto Mendes, Damiano Cozzella, Willy Corrêa de Oliveira, and Rogério Duprat promoted the Festival Música Nova in Santos—São Paulo, the first of its kind in Latin America. Later, in 1963, composers published a manifest called Por uma música nova in which they affirmed their compromise with the contemporary, refusing dogmatic and orthodox principles that had dominated compositional practices until that time. They were also aware that they were living in a new context, tuned with the modern world and oriented to the advances in science. Composers were encouraged, therefore, to revise and recycle the past, applying it in the contemporary context.

Gilberto Mendes, the most representative member of the Música Viva movement, composed Motet em Ré Menor, also called Beba Coca-Cola, in 1966 for mixed choir. This piece is one of Mendes’ better-known works and is based on a concrete poem written by Décio

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Pignatari. The performers use sounds “suggesting anger, while carefully orchestrated repetition of syllables conveys to the listener either the sounds of Coca-Cola or a transposition of the sounds, such as cloaca, meaning sewer in Portuguese.”

In 1966, the Grupo de Compositores da Bahia, formed by Ernst Widmer, Jamary Oliveira, Lindembergue Cardoso, Fernando Cerqueira, Walter Smetak, Ilza Nogueira, and Milton Gomes also felt that it was indispensable to be in tune with the experimental in order to compose a true new music. Essentially, they were committed to the contemporary artistic world and “under the leadership of Widmer, the Bahia group remained quite distinctive in the eclecticism of its members, who stressed individuality rather than fashionable trends.”

Ernst Widmer refused to accept established patterns and was not included in any stylistic classification. Tendencies, therefore, and not principles, would define the intersection of stylistic conceptions that interacted in his work. Furthermore, he accepted being classified as a Northeastern composer rather than a composer included in the regionalist aesthetic movement because his music was related to the musical traditions of the Northeast.

Widmer and Cardoso composed for both accompanied and unaccompanied choir. Widmer’s most representatives pieces include: Ceremony after a Fire Raid (1962–3) for chorus; Wettinger Sternsingerspiel (1968) for chorus and orchestra; Rumos (1971) for narrator, chorus, Smetak instruments, orchestra, tape, and audience; an oratorio Lebendige Steine (1973) for two choruses, organ, and percussion; Vento no Canavial (1979) for mixed choir; Romanceiro da inconfidência (1984) for unaccompanied chorus; and Tropos: Sinfonia IV (1986) for solo voices, chorus, and orchestra.

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13 Appleby, 167.
As for Cardoso, his most important works are *Procissão das carpideiras* (1969) for female voices and orchestra; *Oratório cênico* (1972) for solo voices, chorus, and orchestra; *Requiem* (1974) for two mixed choruses and orchestra; *Missa João Paulo II na Bahia* (1980) for mixed chorus, percussion, organ, and optional orchestra; *Oniça orê* (1981) for female chorus and orchestra; *Missa Nordestina* (1966) for mixed chorus; *Caleidoscópio* (1975) for mixed choir (Figure 1.3); *Chromaphonetikos Opus 58* (1979) for mixed choir; and *Minimalisticamixolidicosaxvox* (1988) for tenor sax and chorus.

Conductors, voice teachers, and singers re-oriented their activities to the performance demands of the time as composers were exploiting different uses of the human voice such as combining the sung and spoken voice, noises and sounds, as well as interacting with other artistic areas such as visual and corporal arts, and systematically recurring musical and non-
musical resources. Conductors also introduced arrangements of Brazilian folkloric and popular music in their repertoires. Neves says that

while the earlier nationalists tried to redeem and valorize elements from majority communities without contacting them, practicing a kind of applied archeology, modernist composers clearly manifested their engagement with the minority classes—intellectuals and urban, for instance—and promoted a creative and compatible research related to their cultural experiences without refusing suggestions from popular traditions that eventually could be evoked from their memories.16

By the 1970s, Brazilian music was extremely diverse. Although many composers were not directly involved in the movements that had occurred years before, their compositions revealed the acceptance of these current aesthetic and stylistic ideals. Some composers worked in isolation in Brazilian states such as Ricardo Tacuchian and Murillo Mendes in Rio de Janeiro; Bruno Kiefer in Rio Grande do Sul; Mário Ficarelli, Almeida Prado, and José Carlos Amaral Vieira Filho (henceforth called Amaral Vieira) in São Paulo.


16 Neves, 148.

Figure 1.4 – Miranda, *Belo Belo*, mm. 60-69

© 1978 by FUNARTE. Reprinted by permission.

These works summarize the development of composition in Brazil from the 1950s to the present. They show that composers of Brazilian choral music have used the most important twentieth-century compositional techniques such as twelve-tone, integral serialism, and minimalism, revealing that Brazilian composers overtly dialog with past and present.
1.2 Amaral Vieira: An Introduction to His Life and Music

Amaral Vieira was born in São Paulo on March 2, 1952. He is the youngest son of José Carlos do Amaral Vieira and Odette do Amaral Vieira and his older sister and brother are Regina Célia do Amaral Vieira Vianna and Paulo Sérgio do Amaral Vieira. He discovered his musical gifts at age six under very humorous circumstance when his sister started to study the piano. He comments that Regina was eleven years old when she began taking piano lessons, a mandatory leisure activity for young ladies in the late 1950s.

Soon after Regina had started taking private piano lessons, she promised to study every day for an hour to develop her muscles fingers and learn how to read music correctly. Although she loved music, my sister hated repeating the exercises daily. I was always with her during her practicing time, trying to understand the mystery of the musical notation and its relationship with the sound. When my sister perceived my interest, she cleverly proposed a deal: she would play for five minutes and I would play for the fifty-five minutes left. We agreed and since in our house the piano’s room was away from my mother’s sight, she thought Regina was taking care of her duties responsibly. In fact, I was repeating the exercises and short pieces (they were so easy!), while my sister was entertained with books and magazines beside me. Shortly after I had started playing, I said to my parents I would like to study piano. They received my request with weirdness and surprise because all the activities at that time were so segmented: girls should play piano and boys, soccer. However, after much insistence of my part, I finally reached my goal and I started taking piano lesson with my sister’s teacher, who never understood how I could play so comfortably if I was a beginner—she never realized about my secret plans with my sister!17

Between 1961 and 1967, Amaral Vieira took piano lessons with Souza Lima and studied harmony, counterpoint, and composition with Artur Hartmann. At the age of twelve, he debuted as a soloist with the Orquestra Sinfônica Municipal in São Paulo. In 1964, Amaral Vieira won a scholarship from the French government to study in the Conservatoire National Supérieur de Musique de Paris under the direction of Lucette Descaves (piano) and Olivier Messian (composition). After two years in France he moved to Germany where he stayed until 1973

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17 Amaral Vieira, Electronic mail message to author, 24 July 2004, Baton Rouge/LA, São Paulo/SP, Brazil. E-mail transcript in possession of the author. The original text is in Portuguese and unless otherwise noted, all translations are my own.
studying piano and composition with Carl Seeman and Konrad Lechner, respectively, at Staatliche Hörschule für Musik. Following his graduation, he spent two years in London, working with the pianist Louis Kenter.

Upon returning to Brazil in 1977 he established residence in São Paulo and began an intensive work of dissemination of the classical repertory, centering on key works of the Western musical tradition and pioneering projects such as the first complete public performance of Liszt’s 19 Hungarian Rhapsody in Latin America, which he performed at the São Paulo Museum of Fine Arts.18

As a pianist, Amaral Vieira has premiered works written by important Brazilian and international composers and has performed in Brazil, Colombia, Ecuador, Peru, Chile, Mexico, Paraguay, Uruguay, Argentina, Bolivia, Near East, France, Germany, Belgium, Austria, China, Hungary, Romania, and Japan. His first performance in Japan was in 1994. Since then, he has given more than 200 recitals and concerts in 160 different cities in that country. In addition, he has performed with orchestras in seven concerts, five of which he played his own music.

Amaral Vieira wrote his first composition when he was nine years old. It was a Gloria for soloist, mixed choir and string quartet. Only the first four pages of the manuscript have been preserved. According to him, this piece is in his catalogue as opus 15 and reveals his interest and passion for sacred and choral music since an early age, a theme that has been intensified in his career as a composer.19

In 1984 during the Festival Amaral Vieira—O compositor e sua obra (Amaral Vieira’s Festival—The Composer and His Works) his name was projected as one of the most prominent figures of contemporary Brazilian music. This festival took place in São Paulo and was a huge event in which 190 performers—including soloists, chamber groups, choirs, and orchestras—performed more than 150 pieces in 14 concerts.

18 James Melo, liner notes for Amaral Vieira’s Stabat Mater, PAULUS CD 11332-8, 1997.
Amaral Vieira has won several international prizes including the New Era International Concerts (London, 1977), the Arthur Honneger International Composition Award (Paris, 1978), the Melhor Intérprete Recitalista (São Paulo, 1979), and the Grand Prix International of Composition by the Fondation de France (Paris, 1980). He has also received several important distinctions such as the Liszt Award, which was given to him in 1986 by the Hungarian government in recognition for his research, recordings and performances of Franz Liszt’s music. Furthermore, he received the High Honors Min-On Award (Tokyo, 1992), the SGI Cultural Award of Japan (São Paulo, 1993), the Taplow Court Culture Award (London, 1996), and the Soka University Award of Highest Honor (Tokyo, 1997).

He has also devoted part of his time to musicological research. Some of his contributions in this field have been considered vital to the history of Brazilian music. Melo says that “two recent major discoveries in the history of Brazilian music are credited to him: the manuscripts for the fourth act of Elias Álvares Lobo’s opera *A Louca* (1862), and the *Treatise on Counterpoint and Composition* (1830) by André da Silva Gomes.” Furthermore, Amaral Vieira founded the Furio Franceschini Brazilian Sacred Music Archive in 1990 and was the president of the Brazilian Musicological Society between 1993 and 1995.

In addition to his activities as a performer, composer, and musicologist, he is the director of *Laudate Dominum*, a weekly program dedicated to sacred music broadcast by the Rádio Cultura FM in São Paulo since 1988. In January 2000, because of his contributions in different fields to the development and promotion of the Brazilian music, Amaral Vieira was nominated as a member of the Academia Brasileira de Música, the most prestigious Brazilian musical institution.

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20 James Melo, liner notes for Amaral Vieira’s *Stabat Mater*. 
Amaral Vieira’s output comprises three hundred compositions, including works for orchestra, chamber music, piano solo, and voice, which have been published and recorded in Brazil and abroad.\textsuperscript{21} His style is varied and in his piano works, he embraced large-scale forms as well as collections of short compositions with a highly distinctive character, in the best tradition of the Romantic and post-Romantic piano miniatures, while his large vocal and orchestral works show a distinct blend of late-Romantic and contemporary techniques.\textsuperscript{22} His choral music includes forty-five compositions and almost all of them are sacred.\textsuperscript{23} Many critics consider him an expert in this genre, although according to Mariz, this opinion is not consensual among them.\textsuperscript{24} Even though his father was agnostic and did not profess any religious faith, Amaral Vieira’s religious formation was a direct influence of his mother, who was a devout Catholic.\textsuperscript{25}

My religious education has brought me to the universe of sacred music. Chronologically, the transition between my childhood and adolescence coincided with the changes that occurred in the Catholic Church after the Second Vatican Ecumenical Council. It was a moment of fast renovations and quickly the Coro Polifônico of the São Camilo’s parish put aside the masses and motets by Perosi and Franceschini in favor of a different repertory which included arrangements of Brazilian folk music with text adapted to the new context. Instantly, the choir started to perform monophonic pieces (how could one justify the name polyphonic choir?) and gradually it disappeared from the church without leaving any vestige. Several melodies from the \textit{Bossa Nova} and \textit{Jovem Guarda} movements were transformed to be used in the liturgical context, contributing to the decadence of the Brazilian Catholic Church. With the installation of the military regime in 1964, the highest cleric of the church got involved in politics and started to play a dual game with the dictatorial state, protecting the communists and insurgents, on one side, and supporting the legitimate state, on the other hand. Nonetheless, melodies written by banned composers were performed during the masses, showing that the Catholic Church was against that anti-democratic regime. For that reason, I think religious music was definitely dead. Therefore, I’ve realized that it was important to protect the wonderful

\begin{footnotesize}
\begin{itemize}
  \item \textsuperscript{21} A discography of all Amaral Vieira recordings can be found in Appendix A.
  \item \textsuperscript{22} Ponteio Music Publishing, Amaral Vieira’s catalog. Database on-line [cited on 23 December 2004]. Available from \texttt{<http://www.ponteio.com>}. 
  \item \textsuperscript{23} A list of Amaral Vieira choral output can be found in Appendix B.
  \item \textsuperscript{24} Vasco Mariz, \textit{História da Música no Brasil} (Rio de Janeiro: Nova Fronteira, 2000), 470.
  \item \textsuperscript{25} Amaral Vieira, Electronic mail message to author, 24 July 2004.
\end{itemize}
\end{footnotesize}
patrimony of the religious/sacred music from the past and dedicate especial efforts in the creation of new works in this genre.26

Amaral Vieira has written both small motets for chorus a cappella and large symphonic choral works. His most important choral compositions include Te Deum, op. 181, Missa pro defunctis, op. 187, Missa Choralis, op. 282, Requiem in memoriam, op. 204, Te Deum in stilo barocco, op. 213, Stabat Mater, op. 240, Opuscula Sacra, op. 227, Magnificat, op. 254, Fantasia-Coral In Nativitate Domini, op. 261.27

Te Deum, op. 181 (1984) for soloists, mixed choir and orchestra contains modal harmony, parallel fourths and fifths, and unisons that recall the character and style of medieval music. Te Deum has five sections that follow the division of the text, and according to the composer the a cappella verse Extolle illos in the fourth movement is one of the most delicate moments of the piece because of its meditative character.28

Missa pro defunctis, op. 187 (1984) is a mass for mixed choir a cappella based on sixteenth-century compositional techniques. However, instead of adopting the thick and complex contrapuntal techniques of the Renaissance composers, Amaral Vieira uses a lighter texture, prominently homophonic, in which the imitation between the voices occurs only sporadically.29 In addition, the work is full of musical symbolism such as the short motive separated by rests in the Dies irae that represent the fears of humankind facing the judgment day.30

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26 Most of his sacred choral music was written according to the Roman Catholic tradition; however, the composer says his oratorio Sete Palavras de Cristo na Cruz, op. 255 has a Protestant background. Amaral Vieira, Electronic mail message to author, 27 July 2004.
27 Only Missa Jubilei, op. 185 and Requiem in memoriam, op. 203 were intended for liturgical use. Amaral Vieira, Electronic mail message to author, 28 July 2004.
28 Amaral Vieira and James Melo, 25.
29 Ibid.
30 Ibid.
*Missa Choralis*, op. 282 (1984) is set for mixed choir, two horns, and piano. It is predominantly homophonic with few points of imitation. The composer declares his decision to use this instrumentation was inspired by the musical tradition of the Franciscan abbeys at the beginning of the nineteenth century in which voices, brass instruments, and piano were normally used during the performances of vocal music. Since this mass was written for a small ensemble, it is perfectly suitable for a performance in a liturgical context.\(^{31}\)

*Requiem in memoriam*, op. 204 (1985) was inspired by the death of Brazilian president Tancredo Neves. Here, again, Amaral Vieira evokes the sound of the Renaissance, particularly the Venetian school with its polychoral style characterized by the combination of voices and colorful orchestration. Thus, a victorious and magnificent tone emerges from the work, which is highlighted as the composer quotes the Brazilian national anthem in the *Sanctus*.\(^{32}\)

*Te Deum in stilo barocco*, op. 213 (1986) was commissioned by attorney Mário Pimenta Camargo for the wedding of his daughter, Maria Elisa. The musical structure of the hymn is organized according to the divisions of the text, though the general plan of the work is defined by the instrumental introduction and coda. The orchestration of the overture establishes the character of the work, which is reinforced by the thick textures of the verse *Te Deum laudamus*.\(^{33}\) Fundamentally, each verse has a different emotion, namely *Te ergo quaesumus* is introspective while *Aeterna fac* is victorious. The work concludes with a Handelian march that reassures its triumphant mood.

*Opuscula Sacra*, op. 227 (1988) is a set of five motets—*Kyrie, Judas mercator pessimus, Ave verum, Christus factus est, Panis angelicus*—written for *a cappella* choir. They are short homorhythmic pieces in which the harmonic language is marked by diatonic harmony

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\(^{31}\) Ibid.

\(^{32}\) Ibid.

\(^{33}\) Amaral Vieira and James Melo, 26.
embellished with augmented seventh and ninth chords. In the *Ave Verum*, music included in the fourth movement of his *Stabat Mater*, Amaral Vieira combines dissonant harmony and the technique of parallelism to express the text.

*Magnificat*, op. 254 (1990) is set for mezzo-soprano solo, mixed choir and two symphonic bands. It was written according to the multi-sectional works developed during the eighteenth century in which the different parts of the text received a distinct musical treatment.\(^{34}\) The polyphonic structure of the piece is rich and complex. The mezzo-soprano solo is very introspective and contrasts with the massive choral sections.

*Fantasia-Coral In Nativitate Domini*, op. 261 (1992) was commissioned by the Universidade Livre de Música and is set for mezzo-soprano solo, piano, organ, harp, eight-part chorus, and two symphonic bands. The composer divided the symphonic bands into two groups that interact antiphonally like in his *Magnificat*, op. 254.\(^{35}\) The work starts with a fanfare characterized by incisive rhythms; nevertheless, the solo sections are prominently contemplative and the piano interventions give a concertante perspective to the work.\(^{36}\)

Amaral Vieira’s most recent compositions are filled with melancholy, anxiety, as well as worries and doubts about the future and the mature age of humankind. Works like *Words of Encouragement*, op. 267 and *Dawn of the Century for Humanity*, op. 259 are the product of his association with the poet Soka Gakkai Ikeda, “the President of Soka Gakkai International, an entity that has been working on behalf of world peace and cultural universalism.”\(^{37}\)

\(^{34}\) Ibid.
\(^{35}\) Ibid., 27.
\(^{36}\) Ibid.
1.3 *Stabat Mater*, op. 240: History and Overview

Amaral Vieira’s output includes two different settings of the *Stabat Mater* as op. 229 and op. 240, respectively. The former was written in 1988 and is a multi-movement work originally scored for soprano, mezzo, alto, tenor, baritone, and bass soloists, chorus and piano. The latter was written in 1989, though the composer indicates he had started to think about it when he was still working on his op. 229. According to him, he wrote the piano as a reduction of an orchestration that he intended to be transformed and developed subsequently.\(^{38}\) Thus, in 1989 Amaral Vieira produced a second version of his *Stabat Mater* as op. 240, replacing the piano with a string orchestra because he thought it would be more intimate, introspective, and appropriate to the text.

I avoided using a larger orchestral ensemble because I had already employed it in my *Te Deum*, op. 181 and *Requiem in memoriam*, op. 203. My purpose was to create a work that could represent Virgin Mary’s sorrow and grief with solemnity and dignity. Her suffering beside the cross is an episode of extreme compassion, so the music should reflect it without being tragic and overemotional.\(^{39}\)

The *Stabat Mater*, op. 240 has twenty movements. Each movement corresponds to a different strophe of the poem, even though in the autograph manuscript there is nothing specifying such separation between movements 5 and 6, and 10 through 12. The score is still unpublished, and the Slovak Philharmonic Choir and Orchestra, conducted by Mariah Vach and Jan Rozehnal, made the only commercial recording available of the work.

Based on harmonic, thematic and textual elements, the *Stabat Mater*, op. 240 can be divided into two parts: movements 1 through 12, and movements 13 through 20. It begins and ends in D dorian (movements 1 and 20) while each intermediate movement has distinct tonal

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\(^{38}\) Amaral Vieira, Electronic mail message to author, 16 October 2004.

\(^{39}\) Ibid.
areas. Individual movements have varied formal designs such as $A^1 A^2$ and $A^1 B A^2$, as well as different tempi and characters (Figure 1.5).

In spite of their relative independence, these sections complement each other in order to create a sense of continuous thematic development. Except for the soprano, of central importance in this work, the other solo voices function as a means of articulating the musical structure through their brief interventions.\(^{40}\)

\begin{center}
\begin{tabular}{|c|c|c|c|c|c|c|}
\hline
\textbf{Movement} & 1 & 2 & 3 & 4 & 5 & 6 \\
\hline
\textbf{Strophe} & 1a & 1b & 2a & 2b & 3a & 3b \\
\hline
\hline
\hline
\textbf{Tempo} & Andante religioso & Moderato & Mosso & Lento & \\
\hline
\textbf{Time} & \(\frac{j}{\text{signature}} = 56\) & \(\frac{j}{\text{signature}} = 63\) & \(\frac{j}{\text{signature}} = 72\) & \(\frac{j}{\text{signature}} = 112\) & \(\frac{j}{\text{signature}} = 92\) & \\
\hline
\textbf{Forces} & Mz sl, SATB, Str & S sl, SATB, Str & SAB sl, SATB, Str & S sl, SATB, Str & SATB sl, SATB, Str & S, T, sl, SATB, Str \\
\hline
\textbf{Tonal area} & d & d, b-flat & e & g & f & E \\
\hline
\textbf{Length} & 76 mm & 47 mm & 23 mm & 36 mm & 22 mm & 41 mm \\
\hline
\textbf{Duration} & 4’25” & 2’28” & 2’31” & 1’40” & 1’10” & 2’16” \\
\hline
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{|c|c|c|c|c|c|c|}
\hline
\textbf{Movement} & 7 & 8 & 9 & 10 & 11 & 12 \\
\hline
\textbf{Strophe} & 4a & 4b & 5a & 5b & 6a & 6b \\
\hline
\textbf{Form} & AB & $A^1 A^2 A^3$ & A & $A^1 B^1$ & A & B \\
\hline
\textbf{Time signature} & 2/2 & 2/2 & 3/2 & 2/2 & 6/4 & \\
\hline
\textbf{Tempo} & Allegro & Moderato & Andante & Poco agitato & Tranquillo & \\
\hline
\textbf{Time} & \(\frac{j}{\text{signature}} = 144\) & \(\frac{j}{\text{signature}} = 60\) & \(\frac{j}{\text{signature}} = 52\) & \(\frac{j}{\text{signature}} = 72\) & \\
\hline
\textbf{Forces} & SATB, Str & T sl, SATB, Str & SATB & SATB sl, SATB, Str & SATB sl, SATB, Str & SATB \\
\hline
\textbf{Tonal area} & b & A-flat & f-sharp & b, E & b & E \\
\hline
\textbf{Length} & 53 mm & 62 mm & 12 mm & 35 mm & 24 mm & 8 mm \\
\hline
\textbf{Duration} & 0’47” & 3’04” & 1’26” & 1’21” & 1’28” & 1’02” \\
\hline
\end{tabular}
\end{center}

Figure 1.5 – Flowchart of the \textit{Stabat Mater} (Continued on next page)

\(^{40}\) James Melo, liner notes for Amaral Vieira’s \textit{Stabat Mater}. 

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The *Stabat Mater* was used in the Roman liturgy as both a sequence and a hymn.\(^{41}\) Its authorship is uncertain, and it has been ascribed to different individuals, including Pope Gregory the Great (d. 604), St. Bernard of Clairvaux (d. 1153), Pope Innocent III (d. 1216), St. Bonaventura (d. 1274), Jacobus da Todi (d. 1306), Pope John XXII (d. 1334), and Pope Gregory

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\(^{41}\) There are three other medieval texts that have been associated with this sequence. They are *Stabat mater speciosa*, *Stabat iuxta Christi crucem*, and *Stabat virgo mater Christi*. The texts of the *Stabat mater speciosa* and the *Stabat mater dolorosa* focus on different emotional aspects of the Virgin Mary. The *Stabat mater speciosa*, which is based upon the Gospel account of the birth of Jesus, is not in liturgical use.
XI (d. 1378). The poem was “popularized by the 14th century when the Flagellants sang it on their travels from town to town. It was much later that it found its way into the Roman liturgy.”\(^{42}\) In the late 15th century, it became part of the “Mass for the two feasts of the Seven Sorrows of the Blessed Virgin Mary: the first on the Friday after Passion Sunday (the feast of Compassion) and the second on September 15. It follows the tract \textit{O vos omnes}.\(^{43}\)

As an Office hymn in the Roman Breviary, “it was divided into the following sections: ‘Stabat mater’ (Vespers), ‘Sancta mater istud agas’ (Matins) and ‘Virgo virginum praecclara’ (Lauds)."\(^{44}\) In addition, “the hymn may be used during Lent in the extra liturgical service the Way of the Cross, in which each station represents an incident in the Passion of Christ.”\(^{45}\) The \textit{Stabat Mater} did not survive the reforms of the Council of Trent (1543–63); however, it was restored to the Mass in 1727 by Pope Benedict XIII.

The text of the \textit{Stabat Mater} considers Virgin Mary’s suffering and grief beneath the cross on which Christ was crucified. It is based on John 19:25, Luke 2:35, Zechariah 13:6, II Corinthians 4:10, and Galatians 6:17 from the Holy Scriptures.\(^{46}\) The text is made up of ten pairs of three-line strophes modified throughout the centuries. According to Weber, the most significant modification in the poem is found in strophe 10a.

As set by most polyphonic composers, it reads: “Fac me cruce custodiri / Morte Christi praemuniri / Confoveri gratia.” In modern liturgical books, a variant of German origin reads: “Christe cum sit hinc exire / Da per matrem me venire / ad palmam victoria.” The latter text is clearly inferior, not only because its last word does not even rhyme with the

\(\footnotesize{43}\) Ibid., 207.
\(\footnotesize{46}\) Jeffers, 206.
last word (“gloria”) in strophe 10b, but also because it addresses a prayer to Christ rather than to Mary, departing from the thrust of the poem.  

As for meter, rhyme pattern, and grouping of stanzas, the Stabat Mater is typical of a more recent sequence. Sharp establishes the differences between early and late sequences:

The early sequences, since they were designated to follow the Jubilus of a pre-existent Alleluia, were unrhymed and of irregular meter. The late sequence is characterized by regular meter, most often trochaic, and an intricate rhyme scheme that is thought to date from the twelfth century. The stanzas of a late sequence are usually grouped in double versicles, or couplets.

The verses in the Stabat Mater (Table 1.1) are “in accentual trochaic dimeter, the third and sixth lines being catalectic, the rest catalectic. Each verse rhymes aabccb.”

<table>
<thead>
<tr>
<th>Strophe</th>
<th>Verse</th>
<th>Text</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a</td>
<td>01</td>
<td>Stabat Mater dolorosa</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td>02</td>
<td>Juxta crucem lacrymosa</td>
<td>a</td>
</tr>
<tr>
<td></td>
<td>03</td>
<td>Dum pendebat filius;</td>
<td>b</td>
</tr>
<tr>
<td>1b</td>
<td>04</td>
<td>Cujus animam gementem,</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td>05</td>
<td>Contristatem et dolentem</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td>06</td>
<td>Pertransivit gladius.</td>
<td>b</td>
</tr>
</tbody>
</table>

However, there are six verses that do not follow the regular accent pattern. In four of them, for instance, “the second accent in the line is moved forward one syllable” (Table 1.2), while in “dolentem cum filio the first accent is moved forward one syllable, and in ardet cor meum the second accent is moved back one syllable (Table 1.3).”

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49 In poetry, foot is the basic beat of the verse. It consists of two or more syllables of defined quantity and may be contained in one word, two or more words, or in parts of words. A trochee is a foot of two syllables, one long, one short. A trochaic dimeter catalectic is lacking a syllable at the end or ending in an incomplete foot. A trochaic dimeter acatalectic is a line with the stated number of complete meters.  
50 Connelly, 20.  
51 Sharp, 35.
Table 1.2 – Anticipated accents

<table>
<thead>
<tr>
<th>Strophe</th>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>3a</td>
<td>03</td>
<td>in tanto suplicio</td>
</tr>
<tr>
<td>5b</td>
<td>06</td>
<td>ut sibi complaceam</td>
</tr>
<tr>
<td>7b</td>
<td>06</td>
<td>in planctu desidero</td>
</tr>
<tr>
<td>8b</td>
<td>06</td>
<td>et plagas recolere</td>
</tr>
</tbody>
</table>

Table 1.3 – Deferred accents

<table>
<thead>
<tr>
<th>Strophe</th>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>3b</td>
<td>06</td>
<td>dolentem cum filio</td>
</tr>
<tr>
<td>5b</td>
<td>04</td>
<td>(fac, ut) ardeat cor meum</td>
</tr>
</tbody>
</table>

Amaral Vieira carefully observes the prosody of the text and places the accents just they would occur in the classical pronunciation of Latin. This is an important element for the performance since word stress and its correct placement in the phrases may provide controversy between performers and composers.52

There are two settings of the Stabat Mater text included in the Liber Usualis. Sharp says the first one is a simple strophic setting used in the service of the Way of the Cross (Figure 1.6), and the second is the through-composed melody which is used in the Feasts of the Seven Sorrows of the Blessed Virgin Mary (Figure 1.7).53

Figure 1.6 – Stabat Mater (incipit for the celebration of the Way of the Cross)54

52 Poulenc, for example, set the texts of his Stabat Mater and Gloria according to the French prosody, which is quite different from the classical pronunciation of Latin.
53 Ibid., 21-22.
54 The Liber Usualis, ed. Benedictines of Solesmes (Tournai: Desclée, 1938), 1874.
Figure 1.7 – *Stabat Mater* (sequence for the two Feasts of the Seven Sorrows of the Blessed Virgin Mary) (Continued on next page)\(^{55}\)

\(^{55}\) Ibid., 1634-1637.
Besides the differences in length and liturgical context, the two *Stabat Mater* have distinct modes: the former is in the sixth mode (Hypolydian), and the latter is in the second mode (Hypodorian). Fundamentally, the through-composed sequence has a predominant descending melodic contour because sixty-five percent of the phrases start and end downwardly while the
other thirty-five percent start and end upwardly. The semitone is a recurring interval at the
beginning of phrases while a descending fourth characterizes the cadences. According to the
prevailing medieval theory of ethos, each mode has a different mood and “in each pair the plagal
is almost always darker or softer than its corresponding authentic.”\textsuperscript{56} Therefore, the Hypolydian
mode was considered lachrymose, while the Hypodorian was considered serious and mournful
because its melody seems more suitable to sad and unhappy events.\textsuperscript{57}

Although Amaral Vieira indicates that he did not use any fragment of the chant in his
\textit{Stabat Mater},\textsuperscript{58} many of the structural and extra musical elements of Amaral Vieira’s \textit{Stabat
Mater}, op. 240 seem to be in agreement with the overall character of the medieval sequence.
They have a modal appeal, prominent descending melodic lines, and the relationship between
textual and musical syntaxes is strong in both cases. For example, the interval of semitone is
especially meaningful, as the composer uses it to emphasize specific phrases both textually and
musically.\textsuperscript{59} Moreover, Amaral Vieira says from verse 1 through 8 the narrative focuses on the
third person; however, starting at verse nine it becomes more personal and is directly addressed
to Virgin Mary. He highlights this change in the character of the text in the ninth movement
with an unaccompanied choir.

\textsuperscript{57} Ibid.
\textsuperscript{58} Amaral Vieira, Electronic mail message to author, 16 November 2004.
\textsuperscript{59} Amaral Vieira, Electronic mail message to author, 17 October 2004.
CHAPTER 2. DISPOSITIO

2.1 Analytical Procedures

The following discussions of Amaral Vieira’s Stabat Mater, op. 240 have been done in a systematic manner and include consideration of history, text, harmony, rhythm, texture, form, musical symbolism, and rhetoric as well as interpretative and pedagogical issues related to the performance of the work. Each movement has been studied separately and translations and flowcharts have been added to the discussions, providing concise information about tempo, performing forces, tonal aspects, formal units, golden mean, and metrical organization.60

This detailed examination is fundamental to ratify the analytical premise that there is a parallel between the tonal structure of the composition and its textual organization. This postulation is based upon three facts. First, the composer explains that the Stabat Mater is tonal, though tonality is obscured by frequent modulations, harmonic ambiguity, and unusual progressions;61 second, he uses such harmonic procedures and treats some of the structural elements rhetorically to emphasize dramatic aspects of the text;62 third, it is possible to find distinct affections and musical symbolism throughout the various movements of the Stabat Mater.63

60 Golden mean, also known as golden section, is a ratio or proportion defined by the number Phi (Φ = 0.618…). This number was derived from the Fibonacci series, a sequence that is formed by starting with 0 and 1 and then adding the latest two numbers to get the next one (0 1 1 2 3 5 8 13…). Interestingly, the quotients of adjacent terms approach the number 1.618. Mathematically speaking, the definition of the golden number is A/C = B/A. In this study, C corresponds to the length of an entire movement, while A and B represent the length of the longer and shorter sections, respectively. This number has been used throughout the centuries in a large variety of contexts. Artists and architectures, for example, use this number to determine the perfect (divine) proportion of their works. The definition of the golden mean is important in this analysis because it heightens the relationship existent between structural and textual elements. The golden mean of each movement is presented in the flowcharts that precede the analysis.

61 Amaral Vieira, Electronic mail message to author, 17 October 2004.
62 Ibid.
63 Amaral Vieira, Electronic mail message to author, 19 October 2004.
To better understand the comparison between textual and tonal analysis, it might be helpful to revise the basic concepts of classical rhetoric and Schenkerian theory.

Classical rhetoric was associated primarily with persuasive discourse. Its end was to convince or persuade an audience to think in a certain way or to act in a certain way. Later, the principles of rhetoric were extended to apply to informative or expository modes of discourse.64

The study of rhetoric was divided into five parts by the time of Cicero: *inventio* (invention), *dispositio* (organization), *elocutio* (style), *memoria* (memorization), and *pronuntiatio* (delivery). Latin rhetoricians divided the *dispositio* into six parts:

1. the introduction (*exordium*);
2. the statement or exposition of the case under discussion (*narratio*);
3. the outline of the points or steps in the argumentation (*divisio*);
4. the proof of the case (*confirmatio*);
5. the refutation of the opposing arguments (*confutatio*);
6. the conclusion (*peroratio*).65

Baroque music was strongly related to text and rhetoric. This association remained a central theme in the educational curriculum through the 18th century. Johann Mattheson, in his *Der vollkommene Capellmeister* (1739), “laid out a fully organized, rational plan of musical composition borrowed from those sections of rhetorical theory concerned with finding and presenting arguments: *inventio, dispositio, decoratio* … and *pronuntiatio*.”66 Because of such relationship between music and rhetoric, composers adapted literary figures into musical figures to illustrate textual ideas and individual words. There are numerous conflicts of terminology and definition since both composers and theorists used a large variety of terms to describe such figures. However, they can be grouped in seven categories: “(A) Figures of melodic repetition; (B) Figures based on fugal imitation; (C) Figures formed by dissonance structures; (D) Interval

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65 Ibid., 22.
figures; (E) Hypotyposis figures; (F) Sound figures; and (G) Figures formed by silence.67 As
will be seen, some of the musical gestures of the Stabat Mater, op. 240 suggest a relationship to
the figures of rhetoric and musica poetica that were in vogue during the 18th century.

The analysis shows how the music is divided into six parts that follow the structure of the
dispositio: exordium (movements 1-2), narratio (movements 3-8), propositio (movements 9-12),
confirmatio (movement 13), refutatio (movements 14-19), and peroratio (movement 20).

Moreover, music history has shown that composers have used these figures in
conjunction with musical symbolism as a way of enhancing expression to depict visual imagery,
narrate stories, describe characters, intensify emotions, and emphasize the contrasts between
important feelings like love and hatred such as in the Theory of the Affects. There are several
passages in Amaral Vieira’s Stabat Mater that can be identified as examples of musical
symbolism. Chromaticism, unpredictable chord progressions, and the awkward contour of some
melodies intensify the expression of desolation and melancholy of the text.

In spite of its fluctuating harmonies, the Stabat Mater, op. 240 is tonal. Accordingly,
Schenker’s basic principle

was that works that are tonal and exhibit mastery are projections in time of a single
element: the tonic triad. The projection of this triad comprises two processes: its
transformation into a two-part ‘fundamental structure’ called the Ursatz, and the
‘composing-out’ (Auskomponierung), or elaboration, of the structure by one technique or
more of ‘prolongation’. The Ursatz is made up of a linear descent to the root of the
triad—the ‘fundamental line’ (Urlinie)—accompanied by an ‘arpeggiation’ in the bass
(Bassbrechung), from the tonic to the dominant and back to the tonic. In the simplest
form of the Ursatz the linear descent begins with the 3rd of the tonic triad, and each note
in it is accompanied by one chord in the bass.68

67 Ibid.
Amaral Vieira establishes tonality in the Stabat Mater by using different methods. For example, in the first and last movements the tonal center (D dorian) is defined because

1. A particular note is defined as tonic…with the remaining notes defined in relation to it.
2. Pieces modulate through a succession of keys, with the key notes often related by perfect fifth, or by major or minor thirds. Pieces end in the key in which they begin.
3. The principal scales are the major and minor scales.
4. The basic harmonic structure is a major or minor triad. Seventh chords play a secondary role.
5. Harmonies generally have the function of a tonic (arrival point), dominant (leading to tonic), or predominant (leading to dominant).
6. The voice leading follows certain traditional norms, including the avoidance of parallel perfect consonances and the resolution of intervals defined as dissonant to those defined as consonant.

In the movements that do not have functional harmony and traditional voice leading, such as movements 3 and 5, “notes that are stated frequently, sustained at length, placed in a registral extreme, played loudly, and rhythmically or metrically stressed tend to have priority over notes that don’t have those attributes.” Therefore, each movement of the Stabat Mater has some kind of pitch centricity—in many cases more than one—that is established by orthodox and/or unconventional manners, contributing to the definition of the Ursatz and its correlation with the structure of the dispositio.

2.2 Exordium

2.2.1 Stabat Mater

Stabat Mater dolorosa  There stood the Mother grieving,
Juxta crucem lacrymosa,  Beside the cross weeping,
Dum pendebat Filius.  While on it hung her Son.

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71 Ibid., 131.
72 Unless otherwise noted all text notes and translations come from Ron Jeffers, Translations and Annotations of Choral Repertoire: Latin (Corvallis, OR: Earthsongs, 1988), 200-204.
*Stabat Mater* (movement 1) is set for mezzo-soprano solo, SATB chorus, and string orchestra in a binary form ($A^1A^2$) (Figure 2.1). The rhythm is simple throughout the movement, and the half note is the rhythmic unit ($\frac{1}{2}$). The tempo is established as *Andante religioso* ($\frac{1}{2} = 56$).

![Figure 2.1 – Structural synopsis of Stabat Mater](image)

Section $A^1$ is divided into four phrases ($a^1$ – mm. 1-9, $b^1$ – mm. 10-21, $a^1$ – mm. 21-29, and $b^2$ – mm. 30-45). It begins with a prelude (Figure 2.2, mm. 1-9) that establishes the serious character of the work and introduces the opening motive upon which the entire movement is based in the first violin and the basso ostinato. The descending bass line has been associated with pieces titled passacaglia and also with eighteen-century operatic laments. The harmonic progressions in this movement are primarily diatonic and based upon simple triads and tertian harmony. Although it starts and ends in D, the bass has a prominent function and increases

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73 Passacaglia and chaconne are examples of eighteen-century continuous variation form based on a ground bass. These terms are used interchangeably and the distinctions between them are still a matter of discussion. Basically, the passacaglia was written most often in minor keys with a basso ostinato that could be harmonized in different ways and the chaconne was usually written in triple meter and major mode.

harmonic intensity. D dorian is the implied tonal center in the melodic line; however, the chromaticism in the accompanying strings (mm. 4-6) destabilizes the harmony.

The mezzo soprano solo (Figure 2.3, mm. 10-21) is primarily descending and the melodic shape between measures 18-21 (dum pendebat Filius—where her Son was hanging) may suggest the movements of the soldiers when they were lifting Christ up to the cross, and the following moment as He was hanging on it. The composer harmonizes this solo passage with the same progressions of the prelude except it starts in E dorian and finishes in D dorian. As before, the bass has a prominent function and creates harmonic variety. The phrase starts piano, sempre dolce et espressivo, and transitory harmonic sections are underlined by crescendo while cadential points have decrescendo (mm. 16-20). The orchestral accompaniment is legato, and its rhythm, mainly in quarter notes, reinforces the passacaglia basso ostinato.
The interlude (Figure 2.4, mm. 21-29) repeats the same material presented at the beginning of the movement. At measure 30, the choir reiterates the text of the first verse, which starts in E dorian (mm. 30-37) and, after a brief passage in the tonal area of A minor (mm. 38-41), finishes in D dorian (mm. 42-45). All the voices are in conjunct motion or in small
intervals. Although there are some unexpected shifts in the direction of the vocal lines, the conjunct motion emphasizes the lyric character of the movement.

Figure 2.4 – *Stabat Mater*, mm. 21-45 (Continued on next page)
Measures 45-64 form a transition to section A\(^2\) (Figure 2.5). This transition retains the opening theme, but is interrupted by new material based upon the octatonic scale in F, adding
contrast, instability, and harmonic tension to the section. The texture is primarily monophonic (mm. 51-60), and viola and violoncello play in parallel octaves. The melodic climax (mm. 57-60) and the transition to E dorian (mm. 61-64) heighten the golden mean of the movement.

Section A² (Figure 2.6, mm. 65-86) is a recapitulation of the material presented in section A¹ with some slight variations. This is an expressive portion of the movement set in a responsorial style in which the characters of both soloist and choir are defined. The mezzo-soprano, who seems to represent the Virgin Mary, is more introspective while the choir, which may symbolize the crowd that accompanied her, is more reflective, commenting on her words. She reintroduces her theme (mm. 65-72) and sings the text Stabat mater dolorosa juxta crucem lacrimosa (There stood the Mother grieving, beside the cross weeping). The choir answers (mm. 73-75) with juxta crucem lacrimosa (beside the cross weeping), the soloist (mm. 76-82) repeats lacrimosa, dum pendebat Filius (weeping, while on it hung her Son), and then the choir (mm. 83-86) echoes her words in the original key (D dorian).

Figure 2.6 – Stabat Mater, mm. 65-86 (Continued on next page)
Dialog between choir and soloist
Ultimately, the composer brings back the opening motive of the movement (Figure 2.7, mm. 86-96) and both soloist and choir repeat the text *Stabat mater lacrimosa*. In the last four measures, Amaral Vieira slows down all elements of the music, rhythmically, harmonically, and melodically, reinforcing the somber character of the work as the choir sings *lacrimosa* in unison.

![Figure 2.7 – Stabat Mater, mm. 86-96](https://example.com/figure2.7.png)

The pauses (figures of silence) have a crucial role in this movement in creating tension and expectation. The rests in the mezzo-soprano theme (Figure 2.8, mm. 10-17) break up the melody to illustrate the text. They represent the sighs of the Virgin Mary and those of the people that were mourning with her.

Figure 2.8 – *Stabat Mater*, mm. 10-17 © 2004 by Ponteio Music Publishing, Inc. Reprinted by Permission.

At measure 60, the *ellipsis*, an abrupt change in register,\(^75\) heightens the momentum of the movement, which occurs when the ambiguous harmonic context is finally solved (m. 61), and the harmonic transition takes place and prepares the arrival of A\(^2\) (Figure 2.9).

Figure 2.9 – *Stabat Mater*, mm. 58-64 © 2004 by Ponteio Music Publishing, Inc. Reprinted by Permission.

2.2.2 *Cujus animam*

*Cujus animam gementem,*  
*Contristam et dolentem,*  
*Pertransivit gladius.*

Whose saddened soul,  
Sighing and suffering,  
A sword pierced through.

*Cujus animam* (movement 2) is set for soprano solo, SATB chorus, and string orchestra in a binary form \((A^1 \ A^2)\) (Figure 2.10). The rhythm is simple and throughout the entire movement the half note is the rhythmic unit \((\frac{1}{2})\). The tempo is established at the beginning as *Andante* \((\frac{1}{2} = 63)\) and changes at measure 15 \((\frac{1}{2} = 52)\).

![Figure 2.10 – Structural synopsis of *Cujus animam*](image)

Section \(A^1\) is an orchestral prelude and divided into two phrases \((a^1 – \text{mm. 1-8} \text{ and } a^2 – \text{mm. 9-14})\). The first phrase (Figure 2.11, mm. 1-8) starts with the introduction of the primary melodic material of the movement (mm. 1-3). It begins in D *dorian*; however, the increase of chromaticism in the imitative voices and the sequence of inverted major and half-diminished seventh chords over an E pedal destabilizes the harmony (mm. 4-8). The second phrase (mm. 9-14) is much more stable in D, though Amaral Vieira increases melodic and harmonic interest by adding chromatic imitative lines in the violins, viola, and violoncello. While the first part of the
prelude is prominently accented, *forte, energico,* and *pesante,* the second is lyric, *legato,* and *espressivo.*

In spite of the colorful and dramatic harmony in the first measures, Amaral Vieira connects the opening movements with similar melodic, rhythmic and harmonic elements. The opening material he uses in movement two is an ornamental version of the descending motive presented at the beginning of the first movement (Figure 2.12).
Section $A^2$ is divided into four phrases ($b^1$ – mm. 15-27, $b^2$ – mm. 28-38, $b^3$ – mm. 39-44, and $a^4$ – mm. 45-47). It begins with a soprano solo (Figure 2.13, mm. 15-25) based upon the mezzo line of the first movement. Although both solos are similar in melodic contour, they
differ harmonically since the former is in D dorian, and the latter begins in B♭ dorian (mm. 15-17), shifts to A aeolian (mm. 19-21), and concludes in B♭ dorian (mm. 22-27). The variations in dynamics in modulatory passages and cadential points (mm. 18-21) underscore expressiveness. Harmonic progressions are mostly diatonic and based upon simple triads and tertian harmony, which are embellished with augmented chords and altered secondary dominants. The ostinato and the chromatic bass line (mm. 15-21) are related to the passacaglia pattern that pervades the previous movement.

Section A² is similar to the opening section except that the soloist is accompanied by choir and orchestra (Figure 2.14, mm. 28-44). As before, there is a short responsorial passage in which the soprano (mm. 39-44) repeats contristatam et dolentem (sighing and suffering) while the orchestra (mm. 45-47) reintroduces thematic material from the prelude and reassures B♭ aeolian as the tonal center. The composer reinforces expressiveness after measure 39 as the dynamic level is softened.
Figure 2.14 – Cujus animam, mm. 28-47
Chromaticism has a prominent function in this movement, and Amaral Vieira employs it as a way of enhancing harmonic variety and expression. For example, the tonicization that occurs at measure 34 (Figure 2.15) reinforces the chromatic relationship that exists between two different tonal centers, B♯ (=A♯) and A. In such context, the association between the minor mode and emotional states depicting sadness and suffering is a product of the deviant, unstable character of the mode and of the association of sadness and suffering with the slower tempi that tend to accompany the chromaticism prevalent in the minor mode.\textsuperscript{76}

![Figure 2.15 – Harmonic reduction of *Cujus animam*](image)

As in the first movement, the chromatic bass is one of the most compelling examples of musical symbolism. In addition, the soprano solo (Figure 2.16) expressively depicts the affection of the movement because its descending contour expresses lowly or negative images or affections.\textsuperscript{77}

![Figure 2.16 – *Cujus animam*, mm. 15-17](image)


\textsuperscript{77} Bartel, 215.
Fundamentally, the composer varies the predictable descending character of the movement by adding antithetical elements such as the ascendant sequential arpeggio in the soprano solo (Figure 2.17, mm. 22-25). The transfer of register sharpens the melody and text and may depict the suffering of Virgin Mary and her saddened soul.

Moreover, there seem to be examples of two other musical figures: a) complexus, “a musical passage which repeats its opening phrase at its conclusion”\(^{78}\) and b) cadentia duriuscula, “a dissonance in the pre-penultimate harmony of a cadence”\(^{79}\) (Figure 2.18).

\(^{78}\) Bartel, 225.
\(^{79}\) Ibid., 213.
The figures of silence again highlight the moments of tension and expectation in the movement. The rests in the soprano solo and in the bass (Figure 2.19, mm. 18-26) interrupt the melody to illustrate the text and are connected with the rests and affections represented in the first movement. Once more, it is the ellipsis (mm. 26-27) that prepares and heightens the golden mean of the piece.

Figure 2.19 – *Cujus animam*, mm. 18-28
2.3 Narratio

2.3.1 O quam tristis

\begin{align*}
O \textit{quam tristis et afflicta} & \quad \text{O how sad and how afflicted} \\
\textit{Fuit illa benedicta} & \quad \text{Was that blessed Mother} \\
\textit{Mater unigeniti!} & \quad \text{Of the Only-Begotten!}
\end{align*}

\textit{O quam tristis} (movement 3) is set for soprano, alto, and bass soloists, SATB chorus, and string orchestra in one section (A) that is divided into five phrases (Figure 2.20). The quarter note is the unit throughout the entire movement and the tempo is established as \textit{Moderato} (\( \cdot = 72 \)).

![Structural synopsis of O quam tristis](image)

Figure 2.20 – Structural synopsis of \textit{O quam tristis}

The movement is in the key of E minor and starts with the tonic chord; nevertheless, the harmony is unpredictable and the progressions in the opening orchestral prelude (Figure 2.21, mm. 1-5) quickly obscure the usual limits of the E minor tonality. However, they do not destroy the idea of centricity because E is a recurring pitch emphasis. In fact, this progression, also called
omnibus, is “a coloristic series of chords used to harmonize non-functional bass movement.”80 First and second violin dialog and present a thematic figure that is repeated sequentially between measures 3-5. The changes in meter accent the unstable character of the movement (mm. 1-5).

Figure 2.21 – O quam tristis, mm. 1-5

The descending alto solo is based upon the same progression (Figure 2.22, mm. 6-9). However, it suddenly changes when the choir enters and repeats the text in a new melodic context notably marked by its parallel ascending thirds. The soloists have prominent descending lines, while the choir has ascending ones. The orchestra repeats the sequenced opening thematic material and the violins have melodic figures based on arpeggios and broken chords that are accompanied by the other string instruments. Texture is predominantly homorhythmic, even though first and second violins have short points of imitation (mm. 6-7 and 10-11).

The bass solo (Figure 2.23, mm. 10-13) starts in D minor and then moves to A minor. The composer highlights this tonicization with a phrygian cadence (m. 13), a cadence that usually exhibits a contrary stepwise approach to an octave (on V) in the outer parts. The interval of semitone has an important structural function because the chromatic harmony that pervades the entire movement is related to the passacaglia bass presented previously. Furthermore, the strings play con sordini (with mute), enhancing expressiveness through the more subdued sound. Even though the movement is tangibly soft and quiet, it is important to note that in passages where the composer specifies poco crescendo and mezzo forte (mm. 12-13)

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“the loud muted passage takes on a special quality of restraint and a sound that is more constricted, tenser.”82

The soprano solo (Figure 2.24, mm. 14-17) starts in A aeolian and is followed by an abrupt modulation to F aeolian (mm. 18-21), highlighting the golden mean of the movement. This modulation is quite expressive because the difference in scalar basis between the two keys is a chromatic third relationship. To enhance the continuity of the phrase and sharpen the unending character of the movement, the composer concludes the section with a half cadence in the mode of F aeolian (m. 21).

Figure 2.24 – *O quam tristis*, mm. 14-24

Expressions such as *piano*, *dolce*, and *espressivo* define the lyrical character of the movement. Variations in dynamics, such as the *mezza di voce* in the soprano solo (mm. 14-15) and the cross rhythm (mm. 14-20) add more contrast and interest to the section. In addition, the composer thoroughly indicates *tenuto* and *legato* to intensify articulation, the affecting character of the movement, and its mellifluousness.

As in the previous movements, Amaral Vieira uses chromaticism in a highly expressive way. Furthermore, he depicts the affections of the text with descending lines, modulation to a foreign key, and rhythmic irregularities such as meter changes and cross rhythms. Therefore, all the elements the composer employs portray the atmosphere of anguish and anxiety that permeates *O quam tristis*. In fact, a sorrowful affection could be expressed through harsh or grating intervals and harmonies as well as through syncopated rhythms. Just as the human condition in this affection is far removed from the joy and contentment experienced in a wholesome and healthy situation, so too should be the intervals be far removed from the image of perfection, the unison. The suggestion to use syncopations or suspensions rests on both harmonic and rhythmic irregularities. While the resulting suspensions will incur harmonic dissonances, the regular meter of the composition will be interrupted, thus causing uncertainty. The effect of the dissonant intervals and harmonies with their high numerical proportions will concur and sympathize with the human emotional state of this affection, thus ensuring the desired result. The dissonance of the semitone is considered useful for portraying the sadder affections, not only on account of its “imperfect” and “dissonant” proportion but also because of its small scope or span. The various dissonances, particularly when moving slowly, also cause the *spiritus animales* to weaken and slow down, finally even causing their suffocation. This unnatural condition is reflected by unnatural, slow, thin and weak pulse, resulting in an affection of sorrow or sadness.83

The unstable progressions and the rhythmic deviations of the first measures clearly illustrate the *dubidatio*, “an intentionally ambiguous rhythmic or harmonic progression (Figure 2.22, page 57).”84 Hence, the indication of the composer’s adept expression of the *dubidatio* is

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83 Bartel, 48-49.
84 Ibid., 242.
that the combination and correlation between the melody and harmony result in the listeners’ uncertainty regarding the music’s progression and its ultimate conclusion.\footnote{Ibid., 244.}

There is an \textit{interrogatio} at measure 13 (Figure 2.23, page 58), “a musical question rendered variously through pauses, a rise at the end of the phrase or melody, or through imperfect or \textit{phrygian} cadences.”\footnote{Ibid., 312.} Literally, the \textit{phrygian} cadence that precedes the soprano entrance (m. 14) accentuates the climax of the movement and establishes \textit{A aeolian} as the new tonal center. Accordingly, “an imperfect or half cadence which terminates a slow movement, thereby posing the \textit{interrogatio}, can be answered most effectively by a following fast movement.”\footnote{Ibid., 313-314.} The composer does not underestimate the importance of such contrast since he establishes distinct \textit{tempi} and keys to emphasize the differences between third (\textit{Moderato}, $\dot{=} 72$) and fourth movements (\textit{Mosso}, $\dot{=} 112$).

The composer sets the last three measures of the movement (Figure 2.25) as a musical exclamation, a figure frequently expressed through an “ascending passage, using consonances in joyous events or affections and dissonances in sorrowful ones. This applies to both melody and harmony. The \textit{exclamatio} must always be discernible and clearly distinguishable from the accompanying instruments.”\footnote{Ibid., 269.}

The doubtfulness that Amaral Vieira carried through the entire movement achieves its climax in the last measures. The final imperfect cadence, the ascending arpeggios in the orchestra, and the expression \textit{si levano i sordini} (fading out with mute) with which the movement ends contribute to illustrate Virgin Mary’s endless grief and anticipate Christ’s triumphal ascension into heavens.

\footnote{Ibid., 244.} \footnote{Ibid., 312.} \footnote{Ibid., 313-314.} \footnote{Ibid., 269.}
2.3.2 Quae moerebat

Quae moerebat et dolebat Loving Mother, who was grieving
Pia Mater, dum videbat And suffering, while she beheld
Nati poenas incliti. The torments of her glorious Son.

Quae moerebat (movement 4) is set for soprano solo, SATB chorus, and string orchestra in one section (A) with five phrases (Figure 2.26). Rhythm is intense because of the changes in meter (5/4, 6/4, and 4/4). The quarter note is the metric unit and the tempo is fast (Mosso, \( \frac{\text{\textdegree}}{\text{\textdegree}} = 112 \)).

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89 The composer used the choral sections of this movement to write the motet Ave Verum, which is included in his Opuscula Sacra, op. 227. Amaral Vieira, Electronic mail message to author, 13 November 2004.
Figure 2.26 – Structural synopsis of *Quae moerebat*

The movement begins with an orchestral prelude (Figure 2.27, mm. 1-7) which contains the two basic musical ideas of the movement, an ostinato in the lower strings and a motive formed by parallel chords in the upper strings. In the opening two measures, violoncello and...
bass define the pattern of the ostinato, which is notably rhythmic and establishes G \( aeolian \) as the tonal center of the movement. At measure 3, violins, violas, and violoncello contrast the opening statement with a new motive. Even though Amaral Vieira denies any use of any fragment of chant in his *Stabat Mater*,\(^{90}\) there is a vague similarity between the melodies in the first violin (mm. 3-4) and the third verse of the medieval sequence.

The second phrase (Figure 2.28, mm. 8-15) opens with an unaccompanied choir. The strings repeat the same ostinato pattern (mm. 10-15) and the dialog between choir and orchestra is an example of Amaral Vieira’s polychoral technique. Frequently, in this type of music, a chorus that has been silent should enter upon the closing chord of the active group. Where an appreciable pause intervenes, the entering chorus may attack on a new chord….

The responses between the choirs should be related and proportionate to each other. The subject matter of the statements and responses should avoid complexity and too much speed of melodic motion.\(^ {91} \)

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\(^{90}\) Amaral Vieira, Electronic mail message to author, 16 November 2004.

Choir and orchestra seem to function as two independent “choirs” as in the seventeenth-century polychoral style. They have distinct characteristics: the four-part lower string is notably rhythmic and *sempre marcato*, while the SATB chorus is more lyric and *legato*. The composer exploits such peculiarities to create contrast and drama rather than mere alternation or duplication. Moreover, there are no dramatic or sudden variations in dynamics. However, the nuances between orchestra and choir are enhanced because of the polychoral structure and its spacious perspective, reinforcing the mysterious mood of the movement.

The third phrase (Figure 2.29, mm. 16-20) starts with choir and orchestra and is harmonically unstable because of the non-harmonic tones in the orchestra (mm. 16-18). The
soprano has some chromaticism and awkward intervals such as the tritone (B♭ – F) between measures 16-17.

In the fourth phrase (Figure 2.30, mm. 21-28), the *ellipsis* that antecedes the repetition of *Quae moerebat et dolebat* (Loving Mother, who was grieving) between measure 21-22 accentuates the climax (golden mean) of the movement. Moreover, the introduction of the soprano solo and the contrasts in dynamics between the soloist (*mezzo forte*), choir (*piano*), and orchestra (*forte*) reinforce the dramatic aspects of the text. The ostinato in the lower strings

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**Figure 2.29 – Quae moerebat, mm. 16-20**
might be a representation of the suffering and torment of the Virgin Mary, beholding the pangs of her dying, glorious Son. Furthermore, the differences in timbre and tessitura underline her great emotional strain and emphasize the distinctions between Jesus’ persecutors (the orchestra and its lower tessitura, murmured, and mysteriousness) and His followers (the choir and its higher register, loudness, and brightness).

Figure 2.30 – *Quae moeretbat*, mm. 21-28 (Continued on next page)
The orchestra doubles the choir in the last phrase (Figure 2.31, mm.29-35) except for the violoncello that carries a variation of the opening ostinato. The orchestral ostinato is a unifying device and is a good example of an *epizeuxis*, a figure of emphasis characterized by “an immediate and emphatic repetition of a word, note, motif, or phrase.”\(^\text{92}\)

The melodic contour of the ostinato is marked by an ascent to a higher pitch, descent to a pitch lower than the first, followed by a return to the first or one close to it. Noticeably, the first violin in the parallel chord motive has the same melodic contour. If one connects the extreme

\(^{92}\) Bartel, 263.
notes of each motive, the spatial projection is that of two perpendicular lines that form the letter X, a symbol that has been used in association with the cross and Jesus’ followers (Figure 2.32).

Figure 2.31 – *Quae moerebat*, mm. 29-35
The ostinato can also be interpreted as a *circulatio*, “a series of usually eight notes in a circular or sine wave formation.”\(^{93}\) This figure has been used as a symbol of perfection, “expressing not only circular concepts but also the eternal, infinite, and complete, ultimately symbolizing God.”\(^{94}\) Bach, for example, used this figure as a symbol for the cross and Christ.

Smith comments that in his cantata *Christ lag in Todesbanden*

Johann Sebastian appears to have used the *circulatio* both representationally and tropologically. In the fifth movement, the *circulatio* is a simple word painting of the *Kreuzes Stamm* (Christ suspended upon the “beam of the cross”). By contrast, the third movement does not contain the word *Kreuz*, but alludes instead to “Death’s Gestalt,” that is, the taking from Death all its authority and strength. Whereas the word *Kreuz* is not sung in the third movement, the presence of its aural equivalent—the *circulatio*—reveals the composer’s homiletic intent. By uniting the sound of the cross with words describing victory over death, Bach creates a trope.\(^{95}\)

It is possible to infer, therefore, that Amaral Vieira, like Bach, depicts death symbolically in this movement. In fact, the composer intensifies the distressing feelings of death and mortality with the ostinato in the lower strings and with the parallel chords in the choir.

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\(^{93}\) Bartel, 216.

\(^{94}\) Ibid.

According to Werckmeister, a progression of parallel chords is usually used to express sorrowful affection.\(^\,96\)

2.3.3 _Quis est homo and Quis non posset_

\[
\begin{align*}
\text{Quis est homo qui non fleret,} & \quad \text{Who is the man who would not weep} \\
\text{Matrem Chirsti si videret,} & \quad \text{If he should see the Mother of Christ} \\
\text{In tanto supplicio?} & \quad \text{In such great distress?}
\end{align*}
\]

\[
\begin{align*}
\text{Quis non posset contristari,} & \quad \text{Who could not be saddened} \\
\text{Christi Matrem contemplari} & \quad \text{If he should behold the Mother of Christ} \\
\text{Dolentem cum Filio?} & \quad \text{Suffering with her only Son?}
\end{align*}
\]

_Quis est homo_ and _Quis non posset_ (movements 5 and 6) are set together as an A\(^1\) B A\(^2\) form (Figure 2.33).\(^\,97\) Even though there is no separation in the manuscript score, the Slovak Philharmonic Choir and Orchestra, conducted by Marian Vach and Jan Rozehnal, added a pause between those movements in the commercial recording they made of Amaral Vieira’s _Stabat Mater_.

![Figure 2.33 – Structural synopsis of Quis est homo and Quis non posset](image)

\(^{96}\) Bartel, 276.

\(^{97}\) Amaral Vieira, Electronic mail message to author, 11 November 2004.
According to the composer during the recording sections, Jan Rozehnal had suggested adding a short pause between the movements to make a clear distinction between the two verses. He comments, “I remember that these movements were recorded in both ways; however, the version with a pause I’ve liked the most.”

Section A\(^1\) (\textit{Quis est homo}) has three phrases (a\(^1\) – mm. 1-9, a\(^2\) – mm. 10-17, and a\(^3\) – mm. 18-22). Tempo is slow (\textit{Lento}, \(\frac{3}{4} = 92\)) and defines the introspectiveness of the movement. In spite of the harmonic instability of the section, F (minor) is a prominent tonal center because of its reappearance. In the first phrase (Figure 2.34 – mm. 1-9), the choir has a unison ascending motive that is accompanied by a sequence of broken chords in the violins.

![Figure 2.34 – Qui est homo, mm. 1-9 (Continued on next page)](https://example.com/figure.png)

The second phrase (Figure 2.35, mm. 10-17) begins with an alto solo that is followed sequentially by tenor, soprano, and bass. As before, the violins play broken chords while violoncello and double bass sustain long notes. To create harmonic tension, the composer employs unusual progressions in which chords separated by tritone display the unbalanced harmony (mm. 10-17).98

The melodic contour is marked by awkward intervals such as minor seconds, octave leaps, and tritones. Indeed, the composer affirms he uses specific intervals and harmonic progressions to intensify expression in his Stabat Mater; nevertheless, he does it in a balanced way, “avoiding

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98 “Chromatically minded composers….do not hesitate to utilize the facts that the tone a diminished fifth below or an augmented fourth above the tonic is the leading tone to the dominant…. Another justification for tritone connections is the fact that dominant seventh chords whose roots are a diminished fifth or an augmented fourth apart have their thirds and sevenths in common…. Tritone chord connections are thus seen to be versatile in effect and usefulness. Although once considered only devilish, it is now realized that the tritone may be turned to useful ends in establishing, ornamenting, reinforcing, contradicting, or obliterating tonality.” Justine Shir-Cliff et al., Chromatic Harmony (New York: The Free Press, 1965), 126-130.
mechanization and/or routine that can compromise the spontaneity of the melodic gesture and the fluency of the musical thoughts.\(^9^9\)

The third phrase (Figure 2.36, mm. 18-22) is a transition and connects sections \(A^1\) (\(Quis est homo\)) and \(B\) (\(Quis non posset\)).

\(^9^9\) Amaral Vieira, Electronic mail message to author, 17 October 2004.
Section B (Quis non posset) has a homorhythmic texture and is divided into four phrases (b¹ – mm. 23-27, b² – mm. 28-34, b³ – mm. 34-40, and b⁴ – mm. 40-43). Although it starts in E dorian (Figure 2.37, mm. 23-42), the A₅ major chord (mm. 30-31) destabilizes the harmony and temporarily tonicizes C major (mm. 32-33). The E major chord briefly reestablishes the original key (m. 34); nevertheless, from that point until measure 41, harmony is unpredictable and characterized by the alternation between two tonal centers, E and F dorian.

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100 The chromatic mediant is the flatted third scale degree. It is commonly used as a substitute chord and for modulation. This chord does not have a strong functional resolution, but rather is used for the “color” it adds to a progression.
Figure 2.37 – *Quis non posset*, mm. 23-34 (Continued on next page)
Section $A^2$ (Figure 2.38) is divided into three phrases ($c^1$ – mm. 43-49, $d^1$ – mm. 50-55, and $c^2$ – mm. 56-63). The composer does not reintroduce melodic material from section $A^1$ in the recapitulation but rather connects both sections harmonically as section $A^2$ is tonally centered in F dorian. Moreover, in section $A^1$ the question “Who is the man who would not weep if he should see the Mother of Christ in such great distress?” was introduced in a monophonic texture. A similar inquiry appears in section B (“Who could not be saddened if he should behold the Mother of Christ suffering with her only Son?”); however, the texture is polyphonic, and its culmination occurs in section $A^2$ (mm. 50-55) when the unaccompanied choir repeats dolentem, dolentem cum Filio? (suffering with her only Son?).

![Figure 2.38 – Quis non posset, mm. 43-55 (Continued on next page)](https://example.com/figure2.38.png)  
The unhurried mood with which *Quis est homo* starts is recovered between measures 56-63 (Figure 2.39). The last lines of the verse are clarified as the harmonic activity is less intense, the rhythmic values become longer, the numbers of performers is reduced (half chorus and soloist), the melodic contour is notably ascendant, and the dynamic markings indicate a gradual *decrecendo* that intensify the questions rendered before and that are still unanswered.

Articulation and dynamics are also used to underscore expression and depict the character of both movements. The strings play *legato* and soft in sections $A^1$ and $A^2$ while in section $B$ they are vigorously loud and accented. Additionally, the chordal texture, unstable harmony, and dramatic dynamic reinforce Virgin Mary’s overwhelming grief. Figure 2.40 compares the differences in style, articulation, and dynamic markings in the opening measures of sections $A^1$ (mm. 1-5), $B$ (mm. 23-27), and $A^2$ (mm. 44-46).

Figure 2.40 – Comparison of the style, articulation, and dynamics in sections $A^1$, $B$, and $A^2$
2.3.4 *Pro peccatis*

*Pro peccatis suae gentis*  
*Vidit Jesum in tormentis,*  
*Et flagellis subditum.*  
For the sins of his people,  
She saw Jesus in torments  
And subjected to stripes.

*Pro peccatis* (movement 7) is set for SATB chorus and string orchestra in a binary form (A B) (Figure 2.41). Tempo is in agreement with the clamorous character of the movement and is established as *Allegro* ($J = 144$). It is an expressive movement rich in musical symbolism. In general, all the structural elements such as harmony, melody, articulation, dynamics, and texture vividly depict Jesus’ torments.

Figure 2.41 – Structural synopsis of *Pro peccatis*

Amaral Vieira says this movement has a special significance because the text is quite unique and considers the human aspects of Christ’s suffering: His torments and total helplessness before His martyrdom and brutal death, all of that because of the sins of the world.  

He observes that this aspect has been rarely exploited by other composers.

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101 Amaral Vieira, Electronic mail message to author, 17 October 2004.
Although *Pro peccatis* is one of the shortest movements of the *Stabat Mater*, it can be considered one of the most intense. The incessant rhythm in the strings and the abrupt and unexpected modulations create an environment of great excitement that supports the disjunct choral melody. They represent the people in the crowd that were horrified and commenting about Christ’s undeserved suffering and death. The last two phrases symbolize affirmatively (and even violently) the freedom of an oppressive force.102

Section A (Figure 2.42) has four phrases (*a*¹ – mm. 1-9, *a*² – mm. 10-17, *a*³ – mm. 18-25, and *a*⁴ – mm. 26-33). First and second phrases are in B minor and separated by an imperfect cadence (mm. 9-10). Lower strings have broken chords while first violin has a scale that is based upon the ascending melodic minor scale and the descending *dorian* mode on B. The second violin holds a trill for nine measures. The unison choral melody, which is notably *staccato* and marked by disjunct motion, is first stated by the bass and then repeated in the soprano two octaves higher. The rhythm in the chorus is primarily in half notes while the ostinato in the orchestra is constituted by quarter notes.

![Figure 2.42 – Pro peccatis, mm. 1-17 (Continued on next page)](image)


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102 Ibid.
The third and fourth phrases (Figure 2.43) are harmonically ambiguous and marked by temporary tonicizations that may be associated with the merciless actions of the soldiers who beat Jesus with whips and sticks. The harmonic movement begins in D♯ major (m. 18) and then shifts to B♭ minor (m. 20), A major (m. 22), D major (m. 24), and B minor (m. 28). This unstable section concludes with the establishment of B♭ as the new tonal center (m. 30). As before, the violins have counter melodies based upon different scales and lower strings have broken chords. The choir has a monophonic texture, and the material presented between measures 18-25 is repeated between measures 26-33. The sense of urgency increases after measure 18 because of the changes in texture, articulation, and dynamics. Basically, first and second violins break up the homophonic texture with short points of imitation, the orchestra plays more marcato, and the dynamic markings gradually indicate crescendo poco a poco. All the elements are set to intensify the culmination of the movement which occurs at measure 34.
Figure 2.43 – *Pro peccatis*, mm. 18-33 (Continued on next page)
Section B has two phrases (b – mm. 34-45 and b – mm. 46-53). It starts with an unaccompanied choir that has a stepwise descending melody based upon the Gypsy scale\textsuperscript{103} in B\textsharp (Figure 2.44). The composer uses this scale “to reinforce the tragic aspects of Christ’s crucifixion and to symbolize the destiny of an erratic people and the beginning of a new faith.”\textsuperscript{104} From that point to the end of the movement, melody is more prominent than harmony. The syncopations (mm. 34-45) interrupt the straightness of the rhythm and reinforce the meaning of the last line of the verse (Et flagellis subditum–And subjected to stripes), which portrays Christ’s

\textsuperscript{103} This scale (1, \(\frac{1}{2}\), 1 \(\frac{1}{2}\), \(\frac{1}{2}\), \(\frac{1}{2}\), 1 \(\frac{1}{2}\), \(\frac{1}{2}\)) is so called because of its use in Hungarian music. Randel, The New Harvard Dictionary of Music, 360.
\textsuperscript{104} Amaral Vieira, Electronic mail message to author, 31 October 2004.
agony and martyrdom. The movement ends with unison strings and a strong sense of inconclusiveness that is reinforced by the final cadence (mm. 49-53).

Figure 2.44 – *Pro peccatis*, mm. 34-53
2.3.5 Vidit suum dulcem

\[ \text{Vidit suum dulcem natum} \quad \text{She saw her own sweet Son,} \\
\text{Moriendo desolatum,} \quad \text{Whose dying caused his desolation,} \\
\text{Dum emisit spiritum.} \quad \text{While he yielded up his Spirit.} \]

\textit{Vidit suum dulcem} (movement 8) is set for tenor solo, SATB chorus and string orchestra and is divided into three sections (A\textsuperscript{1} A\textsuperscript{2} A\textsuperscript{3}) (Figure 2.45). It is set in cut time (\( \frac{\text{crotchet}}{\text{4}} \)) and its tempo is established as \textit{Moderato} (\( \text{L.} = 60 \)), remaining steady from the beginning until the end of the movement. The articulation reinforces the \textit{legato} style of the movement. The composer specifies \textit{il canto dolce expresivo, teneramente, con delicatezza, and tenuto} to express the sense of continuity and smoothness of the movement.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure2_45.png}
\caption{Figure 2.45 – Structural synopsis of \textit{Vidit suum dulcem}}
\end{figure}

Section A\textsuperscript{1} (Figure 2.46) starts with an orchestral prelude and has two phrases (a\textsuperscript{1} – mm. 1-9 and a\textsuperscript{2} – mm. 10-19). Both phrases are in A\textsuperscript{\#} major and are separated by an authentic cadence (mm. 8-9). Nevertheless, the composer employs unusual progressions such as the sequence of four chords of tonic and dominant in which every other triad is minor (mm. 1-2 and 10-11). Violoncello and first violin present the opening theme, which is notably marked by
chromatic motion, tritones, and octave leaps. The accompaniment pattern in the second violin and viola is primarily formed by quarter notes and is based upon the passacaglia basso ostinato introduced in the first movement.

Section A² (Figure 2.47) begins with the tenor soloist, chorus, and orchestra and is divided into two phrases (a³ – mm. 20-28 and a⁴ – mm. 29-37). The unison interventions in the choir are short and emphasize important words such as dulcem (sweet), natum (begotten), moriendo (dying), and desolatum (desolation). Harmony becomes more ambiguous after measure 27 because of the temporary tonicizations at measures 32 (D major) and 35 (A minor).
All dynamic markings reinforce the quietness of the movement. Generally, the accompaniment is always *piano* while important solo sections are *mezzo forte* and/or *forte*. *Crescendi* and *decrescendi* are used to reinforce the changes in harmony and melody as, for example, in the violoncello and violin parts (mm. 20 and 29). The short contrapuntal passage between soloist and soprano (mm. 36-37) highlights the climax of the movement, which occurs at measure 38 when the original key (A♭ major) is reestablished.

Figure 2.47 – *Vidit suum dulcem*, mm. 20-37 (Continued on next page) © 2004 by Ponteio Music Publishing, Inc. Reprinted by Permission.
The third phrase is almost an exact repetition of the second, except for sopranos and altos that carry the melody and the orchestral accompaniment is slightly varied (Figure 2.48). The accompaniment pattern is formed by eighth notes, first violins have a short motive in triplets, and the choir, which has a prominent role throughout the entire phrase, has dotted rhythms. The soloist intervenes only in important passages as, for example, between measure 49-51, when the composer tonicizes F minor and changes the texture to introduce the last line of the verse (Dum emisit spiritum—While he yielded up his Spirit). From that point to the end of the movement, the orchestral accompaniment is more static and harmony becomes more dramatic. The changes in articulation (marcato) and dynamics (forte) after measure 52 underscore the text and emphasize the moment in which Jesus yielded his Spirit.
Figure 2.48 – *Vidit suum dulcem*, mm. 38-62
The motive in the first violin between measures 49-50 can also be organized spatially as a circulatio, the melodic symbol of the cross, which again might be understood as a representation of the last moments that preceded Christ’s submissive resignation and death (Figure 2.49)

![Figure 2.49 – Vidit suum dulcem, mm. 49-50 (first violin)](image)

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2.4 Proposito

2.4.1 Eia Mater

\[\begin{align*}
Eia\ Mater, & \text{ fons amoris,} \\
\text{Me sentire vim doloris} & \text{ Oh Mother, fount of love,} \\
\text{Fac, ut tecum lugeam.} & \text{ Make me feel the force of your grief} \\
\text{So that I may mourn with you,} & \text{ So that I may mourn with you,} \\
\end{align*}\]

\emph{Eia Mater} (movement 9) is set for chorus a cappella in one section (A) and is divided into two phrases (\(a^1\) – mm. 1-6 and \(a^2\) – mm. 7-12) (Figure 2.50). Amaral Vieira points out that from the beginning through the eighth verse, the \emph{Stabat Mater} is a narrative written in third person. However, from verse nine through verse eighteen, it shifts into first person and becomes more personal and directly addresses the Mother of Christ. Therefore, starting at that point, he underscores “the change in the narrative focus, assigning a section exclusively for the unaccompanied choir, a compositional procedure that is used for the first time in the entire work. It makes a clear distinction in terms of formal design.”\(^{105}\)

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\(^{105}\) Amaral Vieira, Electronic mail message to author, 19 October 2004.
The movement is homorhythmic, *legato*, and predominantly soft as the dynamic markings indicate *pianissimo*, *piano*, and *più forte*. Rhythm is simple and in agreement with the prosody of the text. The meter changes (3/2 and 4/2), though the half note is the unit throughout the entire movement. The tempo is established at the beginning as *Andante* ($\dot{=} = 52$). The first phrase (Figure 2.51) starts and finishes in F♯ dorian and is divided into three sub-phrases (mm. 1-2, 2-4, and 5-6). It is harmonically stable and the composer uses applied dominant chords to create variety and increase harmonic interest.

Figure 2.51 – *Eia mater*, mm. 1-6
The second phrase (Figure 2.52) also starts and finishes in F♯ dorian and, as the previous one, is divided into three sub-phrases (mm. 7-8, 9-10, and 11-12). Although there are some unexpected shifts in the direction of the vocal lines, the conjunct motion contributes to emphasize the lyric and expressive character of the movement. Harmony is unstable because of the chromaticism. The chord sequence at measure 10 is a compelling example of word painting and highlights the meaning of the text vim doloris (force grief), Virgin Mary’s desolation and pungent affliction. Rhetorically speaking, it is a pathopoeia, “a musical passage which seeks to arouse a passionate affection through chromaticism or some other means.” In fact, the pathopoeia is an apt figure to create affections. It occurs when semitones are inserted into a composition which neither belong to its modus or genus but are introduced into a composition’s modus from another. It occurs when semitones are frequently added to the modus of a composition in an extraordinary fashion.

![Figure 2.52 – Eia mater, mm. 7-12](image)

The repetition of the text (mm. 7-12) occurs in a different musical context. The harmony is more unstable, dynamics become louder, and the melodies in all voices are noticeably chromatic. This is a good example of paronomasia, “a repetition of a musical passage, with

106 Bartel, 359.
107 Ibid., 361.
certain additions or alterations, for the sake of greater emphasis." Moreover, the *rallentando* and the transfer of register in the soprano (mm. 6-7) highlight the climax of the section (Figure 2.53). However, it is the ascending perfect fifth (C₅-G₅) in the soprano at measure 7 that ratifies the main argument of the text, the believer’s urgent supplication to the Virgin (Oh Mother, fount of love, make me feel the force of your grief so that I may mourn with you…).

![Figure 2.53 – *Eia mater*, mm. 5-8](image)


### 2.4.2 *Fac ut ardeat, Sancta Mater, and Tui nati vulnerati*

*Fac, ut ardeat cor meum*  
*In amando Christum Deum,*  
*Ut sibi complacem.*  

Grant that my heart may burn  
In loving Christ my God,  
So that I may be pleasing to him.

*Sancta Mater, istud agas,*  
*Cucifixi figi plagas*  
*Cordi meo valide.*  

Holy Mother, may you do this:  
Fix the stripes of the Crucified  
Deeply into my heart.

*Tui nati vulnerati,*  
*Tam dignati pro me pati,*  
*Poenas mecum divide.*  

Share with me the pains  
Of your wounded Son  
Who deigned to suffer so much for me.

*Fac ut ardeat, Sancta Mater, and Tui nati vulnerati* (movements 10, 11, and 12) are set as a binary form (A₁ B₁ A² B²) (Figure 2.54). The rhythm is simple, and the half note is the basic

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108 Ibid., 350.
unit throughout all three movements. Sections A\textsuperscript{1} and A\textsuperscript{2} are *alla breve* (\textit{e}) while sections B\textsuperscript{1} and B\textsuperscript{2} are in 6/4 (3/2). The tempo is established at the beginning as *Poco agitato* (\( \dot{=} \) 72); then, it changes (\( \dot{=} \) 56) between measures 25-58. Finally, the *tempo primo* is recovered at measure 59.

Figure 2.54 – Structural synopsis of *Fac ut ardeat*, *Sancta Mater*, and *Tui nati vulnerati*

*Fac ut ardeat* (A\textsuperscript{1}) has two phrases and is set for SATB soloists and string orchestra. Alto and soprano soloists carry the primary melodic material in the first phrase (Figure 2.55, mm. 1-12). Their melodies are marked by disjunction motion, namely ascending minor sevenths and octave leaps. This melodic configuration, dynamics (forte), and articulation (marcato) reinforce the clamant character of the prayer. Moreover, the indication of *subito piano*, *dolce*, and *espressivo* (mm. 9-12) create a dramatic contrast that heightens the meaning of the text *(Grant that my heart may burn in loving Christ my God, so that I may be pleasing to him.)*. The orchestral accompaniment is rhythmically static, though second violin and viola add contrast because of their tremolo (mm. 1-8) and triplets (mm. 9-12). The triplets in the second violin in movement 10 (*Fac ut ardeat*) are connected with the third movement. The phrase starts in B minor and gradually shifts to different tonal centers such as A minor (mm. 4-6) and D major.
(mm. 9-12). The composer employs a series of non-functional chords to increase harmonic tension (mm. 11-12).

Figure 2.55 – *Fac ut ardeat*, mm.1-12

The second phrase (Figure 2.56, mm. 13-24) is a literal repetition of the previous one. It starts in B minor (mm. 13-15), switches to A minor (mm. 16-18), D major (mm. 21-22), and

Figure 2.56 – Fac ut ardeat, mm.13-24
concludes in E major (m. 24) with the full vocal quartet soloists. As before, second violin and viola are rhythmically active while the other instruments hold long notes.

Section B\textsuperscript{1} (Figure 2.57) is set for unaccompanied choir and is in E major. The voices move mostly by steps, though the wide leaps in the bass such as the ascending minor ninth (mm. 26-27) and descending minor seventh (mm. 29-30) underscore the expressiveness of the section. A short instrumental interlude (mm. 31-34) links sections B\textsuperscript{1} and A\textsuperscript{2}.

Sancta Mater (A\textsuperscript{2}) has two phrases and is set for SAB solo and string orchestra. It starts with soprano, alto, and baritone soloists (Figure 2.58, mm. 35-47) in the key of B minor (mm. 35-42), then modulates to A minor (mm. 43-56), and concludes in E major. Like section A\textsuperscript{1}, the
composer obliterates the idea of tonality in its traditional perspective by alternating a sequence of major, minor, augmented, and diminished triads. Moreover, this section is marked by disjunct melodies filled with minor sevenths and octave leaps. Nevertheless, it is predominantly piano, tranquillo, reinforcing the confident, personal and intimate tone of the believers’ supplication to Sancta Maria. The climax of the movement (mm. 39-40), which occurs when the soprano solo sings crucifixi figi plagis (Fix the stripes of the Crucified), is underscored by the expressive dynamic contrasts. However, the introspectiveness and quietness of that intense moment are interrupted with the choir’s interjection (mm. 48-50), which is noticeably loud and reiterates the
The repetition emphasizes the meaning of the text.
preceding verse introduced by the soloist. After the choir intervention, the soloists return (mm. 51-56) and the brief instrumental passage that follows them (mm. 57-58) marks the transition to the next section. The instrumental accompaniment is based upon the passacaglia basso ostinato used in the opening movement.

*Tui nati vulnerati* (B², mm. 59-66) and *Fac ut ardeat* (B¹) have melodic and rhythmic similarities, but they differ harmonically, textually, and in length. These unaccompanied choral passages are reflective moments in which the composer “expresses the mystic, divine, and almost silent nature of the fulfilled prophecy, a prediction that was sublime though cruel, perfect though unjust, but in which benevolence, redemption, and forgiveness were victorious.”

Section B² (Figure 2.59) has a brief coda and concludes with a D minor chord, anticipating the reestablishment of the tonal center of the *Stabat Mater* which will occur in the next movement.

Figure 2.59 – *Fac ut ardeat*, mm. 59-66

### 2.5 Confirmatio

#### 2.5.1 *Fac me tecum*

*Fac me tecum pie flere,* Make me lovingly weep with you,
*Curcifixo condolere,* To suffer with the Crucified
*Donec ego vixero.* So long as I shall live.

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109 Amaral Vieira, Email message to author, 10 October 2004.
*Fac me tecum* (movement 13) is set for soprano solo, SATB chorus, violin solo, and string orchestra in one section (A) and is divided into two phrases (a<sup>1</sup> – mm. 1-12 and a<sup>2</sup> – mm. 13-21) (Figure 2.60).

![Figure 2.60 – Structural synopsis of *Fac me tecum*](image)

This movement is driven because of the different levels of rhythmic activity in the violin solo, orchestral accompaniment, and choir. The first phrase (Figure 2.61, mm. 1-12) begins with a short instrumental prelude that establishes D <i>dorian</i> as the tonal center of the movement. The strings define the pattern of the accompaniment in the first three measures and are followed by soprano and violin soloists. The soprano’s melody is formed by two musical gestures: a succession of ascending and disjunct intervals, mostly perfect fourths and minor sixths, followed by a stepwise descending melody. The accompaniment is predominantly <i>piano</i> and <i>sempre tenuto</i> while the soloist’s parts are <i>piano</i>, <i>legato</i>, <i>espressivo</i>, and <i>sempre cantabile</i>. 
Figure 2.61 – *Fac ut ardeat*, mm. 1-12
The muted violin solo is an ornamental version of the descending motive presented at the beginning of the first movement (Figure 2.62). The restatement of the opening thematic material in proportionally shorter note-values in the violin solo is a *diminutio*, a figure used for the purposes of expressiveness.\textsuperscript{110}

The second phrase (Figure 2.63, mm. 13-21) is a repetition of the first one except the choir reiterates the soloist’s melody with some slight variations. The accompaniment becomes louder (*mezzo forte*) as the choir repeats the soprano solo line, highlighting the culmination of the movement. Although the phrase is harmonically centered in D* dorian*, the repeated use of diatonic parallel chords (mm. 16-17) increases harmonic interest and disrupts the hierarchy that characterizes common-practice tonality. Textual and musical expressions are underscored because the movement ends *pianissimo, legato* and with an open fifth on B that might be interpreted either as B minor or B major triad.

\textsuperscript{110} Bartel, 237.
Figure 2.63 – Fac ut ardeat, mm. 13-23
2.6 Refutatio

2.6.1 Juxta crucem

\[ \text{Juxta crucem tecum stare,} \\
\text{Et me tibi sociare} \\
\text{In planctu desidero.} \]

To stand with you beside the cross,  
And to join with you in deep lament:  
This I long for and desire.

*Juxta crucem* (movement 14) is set for SATB chorus and string orchestra in a ternary form \((A^1 B A^2)\) (Figure 2.64).

Figure 2.64 – Structural synopsis of *Juxta crucem*

Section \(A^1\) is divided into two phrases \((a^1 – \text{mm. 1-5} \text{ and } a^2 – \text{mm. 5-13})\) and is set for string orchestra. It starts with a bitonal canon (Figure 2.65, mm. 1-5) in which first and second violins play in \(D\#\) and \(C\) major, respectively. The \(G\) pedal (mm. 1-4) and the violoncello’s cadence (m. 3) suggest \(G\) minor as a temporary tonal center. The use of *ostinati* is another prominent feature of section \(A^1\). Second violin and viola play homorhythmically in \(F\#\) minor (mm. 6-7) while first violin has a rhythmic and melodic ostinato in \(A\) minor. Even though the composer reduces the number of parts (mm. 8-13), musical energy is still intense because of the vivid rhythms, harmonic instability, expressive changes in tempo (*molto diminuendo*), and *forte* dynamics.
Figure 2.65 – *Juxta crucem*, mm. 1-13

Section B (Figure 2.66, mm. 13-21) is set for SATB chorus. It contrasts with section A\(^1\) and A\(^2\) because of its stable harmony, slow tempo, and homophony. It has two phrases that are separated by a half cadence.

Figure 2.66 – *Juxta crucem*, mm. 13-21

Section A\(^2\) (Figure 2.67, mm. 21-35) is set for string orchestra and divided into two phrases (a\(^3\) – mm. 21-26 and a\(^4\) – mm. 26-35). Like A\(^1\), it begins with a bitonal canon between first and second violin over a pedal on G (mm. 21-24). After intense rhythmic activity (mm. 27-30), violins play in unison, dynamics become softer, and harmony is more stable as the movement ends in F\(_\#\) minor.
The systematic use of semitone and tritone increased harmonic tension. At the beginning of sections A¹ and A² the G pedal creates an apparent stability that is dismissed when violins start to play a semitone apart (D♯ – C). Section A¹ starts in G and section A² concludes with an F♯ minor chord, hence dissociated by semitone. A tritone (G – D♯) separates the tonal areas of double bass and first violin. In fact, the D♯ (C♯) is the pivot note that connects G and F♯ as two distinct tonal areas (Figure 2.68).

Figure 2.68 – Overall harmonic structure of Juxta crucem
This movement is expressive because of its polytonal structure and imitative polyphony. It is the first time that Amaral Vieira uses imitation in the *Stabat Mater* and he might have employed it because this fugal device vividly expresses chasing or fleeing. The canon that pervades sections A¹ and A² is *molto marcato, forte, energico*, and its rhythmic configuration and fast tempo (*Deciso, allegro agitato, \( \dot{\text{Q}} = 132 \)) contribute to emphasize the conflict provoked by the juxtaposition of antithetical harmonic elements. Section B, on the contrary, is tonally predictable, *a cappella, legato, piano, calmo* (\( \dot{\text{Q}} = 104 \)).

### 2.6.2 *Virgo virginum*

*Virgo virginum praecclara,*  
*Mihi jam non sis amara,*  
*Fac me tecum plangere.*

O Virgin all virgins excelling,  
Be not inclement with me now;  
Cause me to mourn with you.

*Virgo virginum* (movement 15) is set for SATB chorus and string orchestra. It is divided into two sections (A¹ – mm. 1-12 and A² – mm. 13-21) (Figure 2.69).

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111 Bartel, 277.
In spite of its moderato tempo ($\dot{q} = 66$), *Virgo virginum* is rhythmically driven and its dotted rhythms, frequent meter changes (3/2, 2/2), and sharp articulation (*ben marcato*) reinforce its resolute (*deciso*) character. The primary melodic material of the entire movement is in G *mixolydian* and is presented in the polyphonic instrumental prelude (Figure 2.70, mm. 1-4). The points of imitation in the orchestra highlight the six first notes of the opening motive, which is based upon the soprano solo that was introduced in *Fac me tecum* (movement 13).

Figure 2.70 – *Virgo virginum*, mm. 1-12 (Continued on next page) © 2004 by Ponteio Music Publishing, Inc. Reprinted by Permission.
The climax of the movement occurs at the beginning of section A', which is harmonically unstable because of the non-functional chord successions (Figure 2.71, mm. 13-17). The choir moves mostly stepwise (mm. 13-18) while the accompaniment, primarily formed by dotted rhythms, is homorhythmic and syncopated. The contrasting dynamics such as fortissimo (mm. 13-14) and subito piano (m. 15) and the marcato articulation (m. 18) underscore harmonic tension. There are no variations in tempo and the restatement of the opening motive (m. 18) must be in strict time (misurato) as the composer indicates.

The short points of imitation that pervade the opening and closing phrases suggest the composer is still representing the debate initiated in the preceding movement and represent the distinct voices of those who were beseeching the Mother to be clement, causing them to mourn with her.
Figure 2.71 – Virgo virginum, mm. 13-21
2.6.3 Fac ut portem

Fac ut portem Christi mortem  Let me bear Christ’s death,
Passionis fac consortem    let me share his suffering
Et plagas recolere.       and remember his blows.

Fac ut portem (movement 16) is set for SATB chorus, violoncello and double bass and is divided into two sections (A¹ – mm. 1-14 and A² – mm. 15-32) (Figure 2.72).

![Figure 2.72 – Structural synopsis of Fac ut portem](image)

The movement is homophonic and starts with a *pizzicato* pedal (Figure 2.73, mm. 1-6) that establishes D as the tonal center of the movement. The mode of A¹ is unclear because of the alternation between B♭ and B♭ in the ostinato choir implies that the section could be either in D *aeolian* or D *dorian*. The primary melodic material is rhythmically simple and carried by the soprano (mm. 4-11). The tempo is steady and established at the beginning of section A¹ as *Andante* (*= 72*).
Figure 2.73 – Fac ut portem, mm. 1-14
Section A2 (Figure 2.74, mm. 15-32) is almost an exact repetition of the previous section except the tenor carries the melody. It is rhythmically unstable because of the hemiola (mm. 19-25 and mm. 30-31) creates a polyrhythmic texture that is characterized by the simultaneous use

Figure 2.74 – Fac ut portem, mm. 15-32 (Continued on next page)
of triple (3/4) and duple (6/8) meters. Such rhythmic discrepancy punctuates the climax of the movement which occurs around measure 19. The dotted rhythm in the soprano and alto (mm. 26-27) is a unifying device that connects movements fifteen and sixteen.

2.6.4 *Fac me plagis*

*Fac me plagis vulnerari*  
*Fac me cruce inebriari,*  
*Et cruore Filii.*

Let me be wounded by His wounds,  
Cause me to be inebriated by the Cross  
And the blood of your Son.

*Fac me plagis* (movement 17) is set for mezzo soprano and alto soloists, SATB chorus, and string orchestra. It has one section (A) and is divided into two phrases (a\(^1\) – mm. 1-4 and a\(^2\) – mm. 5-10) (Figure 2.75).
The movement is in B dorian and starts with a short imitative section (Figure 2.76, mm. 1-4) in which mezzo soprano and alto soloists reintroduce the opening motive of movement 13. The use of imitative polyphony, change of meters (6/8, 7/8, 9/8), fast tempo (Liberamente, $\dot{\mathbf{J}} = 132$), and forte dynamics are in agreement with the overall affection of the refutatio. The abrupt
change in the texture (m. 5) prepares the climax of the movement (m. 6) and emphasizes the word *Filii* (Son). The hemiola, *fortissimo* dynamics, ascending melodies, and accented articulation underscore the compelling emotion of the movement. Ultimately, the orchestra brings back the opening theme (mm. 6-10).

### 2.6.5 Flammis ne urar

*Flammis ne urar succensus*  
*Per te, Virgo, sim defensus*  
*[Inflammatus et accensus] in die judicii.*

Lest I burn in flames enkindled,  
May I, through thee, O Virgin,  
Be defended on Judgment Day.

*Flammis ne urar* (movement 18) is set for soprano and tenor solo, SATB chorus, and string orchestra and has two sections (A¹ – mm. 1-16 and A² – mm. 17-38) (Figure 2.77).

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112 The words between brackets are not included in the *Stabat Mater* text as it appears in Roy Jeffers’ *Translations and Annotations of Choral Repertoire*. Accordingly, such variation may be caused by the different Latin versions of the text. A comprehensive list of the most representative deviations may be seen at <http://www.stabatmater.dds.nl>.
Figure 2.77 – Structural synopsis of Flammis ne urar

It is a fast movement and is characterized by syncopations and off-beat rhythms. The half note is the rhythmic unit (\( \frac{1}{4} \)) and tempo is established as Allegro molto (\( \frac{3}{4} = 126 \)), remaining unaltered throughout the entire movement.

The first six measures (Figure 2.78) indicate that B dorian is the tonal center; nevertheless, the chromaticism in the bass (mm. 7-8 and 9-10) destabilizes harmony. The soprano solo introduces the primary melodic material between measures 1-7. It is mostly stepwise, but the smoothness of the line is interrupted because of the awkward intervals (mm. 4-7). The melody presented between measures 5-8 is repeated by the tenor solo (mm. 9-11) with a different text (inflammatus et accensus—inflame and set on fire). Rhetorically speaking, this repetition is an emphasis, “a musical passage which heightens or emphasizes the meaning of the text through various means.”\(^\text{113}\) Amaral Vieira also employs chromaticism to highlight important words such as in die judicii (on the Judgment Day) (mm. 13-14).

\(^{113}\) Bartel, 251.
Figure 2.78 – *Flammis ne urar*, mm. 1-16
Section A\textsuperscript{2} (Figure 2.79, mm. 17-38) is similar to the opening section except that the short motives presented between measures 13-14 and 15-16 are used as a descant, creating a light polyphonic texture. The orchestral accompaniment (mm. 17-32) is \textit{mezzo forte} and \textit{staccato}, and its rhythm, mainly in quarter notes, is based upon the passacaglia basso ostinato. The reiteration of the main melodic material in a polyphonic texture (mm. 17-32) seems to represent the apostles’ clamorous voices, pleading for the Holy Virgin to intercede for them on the Judgment Day. The movement concludes with a short dialog between soloists and choir (mm. 33-38). As before, interest is achieved through imitation, chromaticism, expressive dynamic contrasts, sharp articulation and energetic rhythms.

Figure 2.79 – \textit{Flammis ne urar}, mm. 17-38 (Continued on next page) © 2004 by Ponteio Music Publishing, Inc. Reprinted by Permission.
**2.6.6 Christe**

*Christe, cum sit hinc exire,*  
*Da per Matrem me venire*  
*Ad palam victoriae.*

O Christ, when from here I must depart,  
Grant that, through your Mother,  
I may obtain the palm of victory.

*Christe* (movement 19) is set for SATB chorus and string orchestra and has one section (A) that is divided into three phrases (a¹ – mm. 1-6, a² – mm. 6-12, and a³ – mm. 12-17) (Figure 2.80).

![Figure 2.80 – Structural synopsis of Christe](image)

This movement is an ornamented version of *Virgo virginum*. It is in G mixolydian and set in a slow tempo (*Deciso, marcato*, \( \dot{=} \ 66 \)), though rhythmically intense because of its recurring off-beat rhythms, syncopations, and frequent meter changes (2/2, 3/2, 5/4).

*Christe* begins with an unaccompanied choir (Figure 2.81, mm. 1-2) because, as the composer observes, “this is the only verse of the entire *Stabat Mater* that directly addresses Christ.”

Therefore, this short vocal prelude establishes the personal tone of the prayer and

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114 Amaral Vieira, Electronic mail message to author, 19 October 2004.
emphasizes the believers’ most intimate desire, that Christ may grant them, through His beloved mother, the palm of victory, eternal life. The entire movement is *forte, ben marcato*, and characterized by the repetition of the primary melodic material presented in the prelude. The abrupt pause after a short orchestral interlude (mm. 6-9) and the high G₅ in the soprano (m. 10) accentuate the word *victoriae* (victory) and stress the culmination of the movement. Lower strings hold a G major chord in the closing phrase (mm. 12-17) while first and second violins have fragments of the opening theme.

![Musical notation image](image-url)

**Figure 2.81 – Christe, mm. 1-17 (Continued on next page)
© 2004 by Ponteio Music Publishing, Inc. Reprinted by Permission.**
The primary melody of this movement is a unifying device that links movements 13 through 19. It first appears in the soprano solo in *Fac me tecum* (movement 13) and then in
Virgo virginum (movement 15), Fac me plagis (movement 17), and Christe (movement 19) (Figure 2.82).

The differences in tempo, texture, tonal center, and articulation between these movements highlight the dramatic aspects of the refutatio, “a section that contains contrasting themes and characters, heightened by increased dissonance.” Moreover, the expression attacca at the end of movement 13 indicates that the composer wants only a short pause—or no break at all—between the confirmatio (movement 13) and the refutatio (movement 14). Therefore, Amaral Vieira stresses dichotomy and antagonism rather than congruence and conformity. It seems that he is depicting the believers’ anxieties about eternal life and the Judgment Day. Indeed, the composer is representing the contradictory feelings of the venerating Christians whose hearts, though full of discontentment because of Jesus’ martyrdom and Virgin Mary’s suffering, were still replete of hope, compassion, and love for her and her only-begotten Son.

2.7 Peroratio

2.7.1 Quando corpus morietur

Quando corpus morietur,  
Fac, ut animae donetur  
Paradisi gloria.

When my body perishes,  
Grant that my soul be given  
the glory of Paradise.

Quando corpus morietur (movement 20) is set for soprano solo, SATB chorus, and string orchestra and is divided into five sections (A\(^1\) B\(^1\) A\(^2\) B\(^2\) A\(^3\)) (Figure 2.83). It is an ornamented version of the first movement (Stabat Mater). The rhythm is simple and the half note is the unit throughout the entire movement. The tempo is Andante (\(\frac{\dot{4}}{\dot{6}} = 56\) and \(\frac{\dot{4}}{\dot{6}} = 76\)).

![Figure 2.83 – Structural synopsis of Quando corpus morietur](image)

Section A\(^1\) is divided into four phrases (a\(^1\) – mm. 1-6, b\(^1\) – mm. 7-15, c\(^1\) – mm. 16-21, and a\(^2\) – mm. 22-28). It is an instrumental prelude (Figure 2.84, mm. 1-27) that brings back the basic melodic material presented in the first movement. The harmonic progressions are predominantly diatonic and based upon simple triads and tertian harmony. Although the first three measures suggest D dorian is the tonal center, harmony is unstable because of the chromaticism in the bass (mm. 8-15). The hemiola (mm. 18-21) highlights the modulation to F major. The section ends with the restatement of the opening theme in F major (mm. 22-27) and musical interest is achieved through the variations in dynamic and articulation.
Figure 2.84 – Quando corpus morietur, mm. 1-27
Unlike in the first movement, the soprano solo (Figure 2.85, mm. 28-42) is notably ascending and the melodic shape between measures 40-42 (Paradisi Gloria—the glory of Paradise) represents “the transcendence of the spirit over the flesh.”\textsuperscript{116} The crescendo in the soprano and orchestra (m. 40) underscores the text. The phrase starts in F major and concludes in C major.

\textbf{Figure 2.85} – \textit{Quando corpus morietur}, mm. 28-42

\textsuperscript{116} The composer points out that he also uses this motive in his \textit{Requiem in memoriam}, op. 204. Amaral Vieira, Electronic mail message to author, 17 October 2004.
The interlude (section A²) is divided into two phrases (b³ – mm. 43-50 and a³ – mm. 51-62). It repeats the material presented at the beginning of the movement. In spite of its fluctuating harmonies and the chromaticism in the bass (Figure 2.86, mm. 43-50), D minor is established as tonic and the primary theme appears slightly modified in the first violin and viola (mm. 51-62). The texture is homorhythmic and the accompaniment pattern of the second violin is based upon the passacaglia basso ostinato. The section begins *mezzo forte* and finishes *fortissimo, marcato*.

Figure 2.86 – *Quando corpus morietur*, mm. 43-62 (Continued on next page) © 2004 by Ponteio Music Publishing, Inc. Reprinted by Permission.
Section B² (Figure 2.87) is divided into six phrases (d² – mm. 63-70, c⁴ – mm. 71-77, c⁵ – mm. 78-82, c⁶ – mm. 83-91, c⁴ – mm. 92-96, and c⁵ – mm. 97-106). The soloist reintroduces her theme and is accompanied by the choir (mm. 63-77). The composer harmonizes this section with the same progressions of section B¹ except it starts in F major (m. 63) and finishes in D minor (m. 106). The culmination of the movement (m. 71) is highlighted by the repetition of the text Paradisi Gloria (the glory of Paradise).

The repetition of the word amen (mm. 78-105) is marked by a gradual expansion of the musical energy: the texture is prominently homorhythmic, the melody is formed by disjunct intervals, the strings double the voices, the articulation is more marcato and sforzato, and the dynamics are forte. The repeated rhythm in the upper strings (mm. 92-105) is based upon the passacaglia basso ostinato. The postlude is in F major (section A³, mm. 106-116), fortissimo, and marcatissimo.
Figure 2.87 – Quando corpus morietur, mm. 63-105 (Continued on next pages)
Music and text are closely related in the *Stabat Mater*, op. 240 and the harmonic syntax reinforces relevant aspects of the textual narrative.\(^{117}\) In the first two movements, the composer

\(^{117}\) A similar analytical premise was also ratified in two other papers that the author wrote. The first is an analysis of *Domine, Tu Mihi Lavas Pedes*, a motet by eighteenth-century Brazilian composer Father José Mauricio Nunes Garcia, and the second is an analysis of Penderecki’s *St. Luke’s Passion*. The author brings up tonal aspects of the *Passion* and points out a hypothetical relationship between Penderecki’s work and J. S. Bach’s chorale *An Wasserflüssen Babylon* (BWV 267). The comparison between their fundamental structure (*Ursatz*) and their textual organization (*dispositio*) displays how music and text are closely related in both compositions, and how they highlight relevant and distinct aspects of the musical-textual drama.
presents tonic harmony (D dorian), the main theme in the descending violin solo, the passacaglia basso ostinato, and the topic of the medieval sequence. Therefore, the exordium, which basic function is to lead the audience into the discourse,\textsuperscript{118} inserts important textual and musical ideas and alludes to the grieving Mother, standing and weeping beside the cross while on it hung her Son (Figure 2.88, exordium).\textsuperscript{119}

Movement 2 ends in B\textsuperscript{#} minor and movement 3 begins in E minor, hence a tritone, a disquieting key relationship, separates introduction and narration (Figure 2.88, narratio). Amaral Vieira exploits new tonal areas between movements 3-8 as the text depicts Virgin Mary’s distressed feelings. The descriptiveness of the text is enhanced because the events are presented orderly, moving from the general to the particular, enhancing the comprehensibility of the text, as Corbett points out.\textsuperscript{120} The verses included in the narration first consider her affliction and suffering and then, Jesus’ torments, desolation, and death. This illustrative part of the discourse is represented musically by the ascending fifth-progression\textsuperscript{121} that extends from movement one through four. The fifth-progression is an inversion of the descending fifth-progression which synthesizes the primary theme presented in the opening movement.

The questions “who is the man who would not weep if he should see the Mother of Christ in such great distress?” and “who could not be saddened if he should behold the Mother of Christ suffering with her only Son?” are represented harmonically. It is important to remember that these questions are presented in movements 5-6, which are set together without pause. The

\begin{flushleft}
\textsuperscript{118} Corbett, 282.
\textsuperscript{119} The tempo of each movement also emphasizes the parallel between the Ursatz and the dispositio. The various parts of the discourse have distinct tempi: the exordium, propositio, confirmatio, and peroratio are slower than the narratio and refutatio. The composer set the most important parts of the text in a solemn manner in order to captive the listener’s attention. The narrative and argumentative sections, on the contrary, are faster and in agreement with the urgent and clamorous mood of the text.
\textsuperscript{120} Ibid., 298.
\textsuperscript{121} It is a linear progression in which two consonant tones are connected by one or more stepwise passing notes.
\end{flushleft}
Figure 2.88 – Foreground reduction of the *Stabat Mater*, op. 240
cadence that defines B minor as the new tonal center between movements 6-12 is figuratively used to represent an *interrogatio*, a musical question rendered through imperfect or *phrygian* cadences.\textsuperscript{122}

This modulation increases musical interest and strengthens the *pathos*, contributing to persuade the audience by arousing the emotions. The technique of increasing the emotional appeal of the text is called *enargeia* and it is especially useful when the statement of facts lends itself more to a narrative treatment than to an expository treatment—as, for instance, in a recital of past events. Here if we can paint a word-picture of the scene instead of merely telling what happened we can produce that vividness—not to mention the emotional impact—which will etch the “facts” and the imaginations of our readers.\textsuperscript{123}

The proposition of the main argument occurs at movement 9, when the narrative focuses on the first person and directly addresses to the Holy Mother (Figure 2.88, *propositio*). The fifth-progression that starts at movement 7 demonstrates how the composer expands “the fundamental structure in various ways and on different levels.”\textsuperscript{124} Furthermore, it establishes B minor a secondary tonal center.

The thirteenth movement of Amaral Vieira’s *Stabat Mater* is structurally important because the composer introduces an ornamented version of the opening violin theme, connecting two important parts of the speech, *exordium* and *confirmatio*. Moreover, D *dorian* is reestablished as the tonal center and the soprano solo starts with an ascending fourth. Although Amaral Vieira does not use any fragment of the medieval sequence in his *Stabat Mater*,\textsuperscript{125} it is necessary to point out that stanzas 13 and 14 are the only ones in the chant that start with an ascending fourth. This new melodic pattern is relevant because it adds contrast and heightens the

\textsuperscript{122} Bartel, 312.
\textsuperscript{123} Corbett, 298.
\textsuperscript{125} Amaral Vieira, Electronic message to author, 16 November 2004.
climax of the sequence. Indeed, stanza and movement thirteen highlight the climax of the medieval sequence and Amaral Vieira’s *Stabat Mater*, showing the ubiquity of the golden mean in both contexts.

In spite of its harmonic stability, movement 13 ends with an open fifth on B, suggesting either a B major or B minor chord. This submediant substitution for the tonic chord in the last measure accentuates the unfinished character of the movement and is used as a bridge that links movements 13 and 14. The root movement by descending thirds, the indication of *attaca* at the end of movement 13, and the differences in tempo reinforce the connection that exists between them. In fact, these elements highlight the contrasts between the restatement of the primary textual and musical elements and their refutation (Figure 2.88, *confirmatio*).

The debate that characterizes the refutation (movements 14-19) is marked by the juxtaposition of conflicting arguments (Figure 2.88, *refutatio*). Accordingly, the composer uses imitative polyphony and polytonality to underscore divergence while he uses the unifying motive based upon the soprano solo (movement 13) to create convergence. All the movements included in this section are short, fast, and rhythmically driven. The composer comments that the circularity of the work was established based upon the outside movements. In spite of their common elements, they also have almost the same length, balancing the structure of the composition. The five movements that precede *Quando corpus morietur* are shorts. Therefore, the final movement appears as the culmination of the *Stabat Mater* and seems to be longer than it really is.

The composer starts the peroration (movement 20) with the restatement of the initial key (D *dorian*), the principal theme in the violin, and the passacaglia basso ostinato (Figure 2.88, *peroratio*). Like Bach in the *Crucifixus* of his *B-Minor Mass*, Amaral Vieira employs the passacaglia form—“a series of variations over a constant, repeating bass theme”—to show that “he interpreted the text as an article of faith too important to mention only once. Rather, it is the
constantly recurring, central tenet of the Christian faith."\textsuperscript{126} The modulation to F major accentuates the meaning of the closing verse. As Melo observes, “despite the tragic and somber character of the text, the work concludes with a tone of victorious optimism as a symbol of human redemption through the suffering and martyrdom of Christ.”\textsuperscript{127}


\textsuperscript{127} James Melo, liner notes for Amaral Vieira’s \textit{Stabat Mater}. 
CHAPTER 3. PRONUNCIATIO

3.1 Interpretative and Pedagogical Issues

The performing forces required for the interpretation of the *Stabat Mater*, op. 240 are small: six soloists\(^{128}\) (soprano, mezzo, alto, tenor, baritone, and bass), SATB chorus, and a string orchestra (violin 1 and 2, viola, violoncello, and double bass). The size of the orchestra depends on the number of singers in the choir, which has to be large enough to divide at times in six parts. The voices generally remain in a comfortable range and the tessituras are not demanding either (Figure 3.1).

![Figure 3.1 – Ranges for Stabat Mater, op. 240](image)

The *Stabat Mater*, op. 240 has a lyrical character, and its *legato* style calls for a warm sound. Singers have to concentrate on energy, buoyancy, and lightness rather than heaviness, volume, and vibrato. All the solo passages are very introspective, and a dark timbre is desirable to reinforce it. They are not long, though challenging for soprano, mezzo, and tenor.

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\(^{128}\) The soloists sing in the following movements: soprano (2, 3, 4, 5, 6, 10, 11, 13, 18, and 20), alto (3, 5, 10, 11, and 17), mezzo (1 and 17), tenor (5, 6, 7, 10, and 18), baritone (11), and bass (3, 5, and 10).
Fac ut ardeat is difficult for the soloists because of the awkward melodic intervals. It is very important, however, that singers connect the wide intervals and shape the phrases accordingly. A slight portamento would be advisable at the beginning of each phrase in which soloists have an ascending minor seventh. In addition, it would be recommended to perform the first dotted half note with a crescendo, so the expression would be accentuated (Figure 3.2).

Nevertheless, conductor and soloists have to discuss other passages in which delicate portamenti might be used, though they must have in mind that if used too often it will produce a disagreeable effect.

Quis est homo and Quis non posset also have problematic passages for the soloists. The conductor must observe pitch accuracy carefully because that melody between measures 10-17 is very disjunct (Figure 3.3). Moreover, since harmony and melody intensify the meaning of the words in tanto suplicio (in such great distress), it is crucial that the soloists stress the most important syllables and enunciate them clearly to increase the drama in the text delivery. For example, alto and soprano should emphasize the word tanto while tenor and bass, the word suplicio. In addition, all the soloists should pronounce the “s” and “c” in suplicio energetically to enhance projection and resonance.
The use of solfège will be beneficial and the conductor has to decide whether he/she is going to use “moveable or fixed do.” Accordingly, the conductor might use “moveable do” in the movements that are harmonically straightforward, while “fixed do” in the movements that are harmonically unpredictable. In both contexts, singers should cover the sound and darken the vowels slightly, maintaining its roundness in all registers. Intonation problems may occur, namely in modulatory passages in which the composer writes enharmonically such as in *Quae moerebat* (Figure 3.4).
There are lots of tricky intervals in the first movement such as the descending major sixth in the bass, the C♯ minor chord, and the ascending minor sixth in the soprano in the first movement (Figure 3.5).

Figure 3.5 – *Stabat Mater*, mm. 38-42

Thomas Wine discusses intonation issues in choral singing and offers some solutions for the most common problems that might be helpful in this context.

With descending passages, remind singers to mark their score and be aware of the tendency to make descending intervals too large. It helps to have singers try to keep vocal focus in their head voice as the melody descends. The lighter quality will lift the tone and help with more consistent intonation. Give singers the responsibility of figuring out large intervals and evaluate how the second note of the interval resolves. If the interval starts or ends on a non-harmonic tone, then the singer needs to analyze the harmonic tension surrounding the pitch and how it can affect intonation. Give special attention to the bass line. Be sure it is solid and can form the foundation from which all other parts can build. With an out-of-tune chord, use various ways of building from the bottom note. Starting with the bass part, add the tenor, alto, and finally soprano. Start with the bass and tune the octaves and fifths, and then add other members of the chord.  

The choir might need guidance in some passages as, for instance, in the opening measures of *Quae moerebat* because of the soft dynamics and high register (Figure 3.6). The sopranos must avoid heaviness, have good breath support, and keep their throat open, so the

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sound will be free of tension. The conductor might ask them to modify the vowels and tune them according to the darkest vowel in the phrase, creating a homogenous sound in accordance with the style of the piece. In fact, vowel modification is advised to accommodate high and low tessituras in all voices. A small vibrato is also desirable to improve resonance and the ensemble sound.

Figure 3.6 – *Quae moerebat*, mm. 1-7 (soprano)

Because of the strong association between music and text in Amaral Vieira’s *Stabat Mater*, it is fundamental to have proper word-stress and emphasize important passages of the text. In *O quam tristis*, the conductor should direct the choir’s attention to the agogic accent over measures 9 and 13 because of their harmonic and textual importance (Figure 3.7). They have to be accented to make the textual flow natural and dramatic.

Figure 3.7 – *O quam tristis*, mm. 8-13
Also, the conductor has to observe the prosody of the verse *Fuit illa benedicta mater unigeniti* (Was that blessed mother) and emphasize important syllables, even though there are no marks in the score and since they do not coincide with the meter (Figure 3.8).

In *Juxta crucem*, for example, the tonicization of A-minor (mm18-21) accents the importance of the word *desidero* (desire). Singers have to separate both words with a short lift and also observe the variations in dynamics (*piano*) and tempo (*rallentando*) to enhance expression (Figure 3.9).
There are three main ways of pronouncing Latin (ecclesiastical, classical and restored) and the conductor has to decide which pronunciation he/she is going to use. In general, Brazilian performers use the ecclesiastical pronunciation when performing Latin works. In spite of that, the conductor has to be consistent on his/her decisions and observe diction because “rhythmic problems are often diction problems and, as such, are related to poor consonant articulation, to incorrect duration of vowel sound, and to rushed diphthongs.”\(^{130}\) In addition, singers have to over enunciate the words to avoid problems of cacophony and misunderstanding such as in passages like \textit{fac ut ardeat}. The final “c” in \textit{fac} is pronounced as [k];\(^{131}\) nevertheless, in this case it has to be softened, there must be an elision between the words \textit{fac} and \textit{ut} and the “a” has to be pure and bright.

![Figure 3.10 – Fac ut ardeat, mm. 1-5](image)


In \textit{Pro peccatis}, the articulation will be crisper and sharper if singers focus their vocal energy on the plosive and fricative consonants (p, t, k, f, and s) commonly found in words like \textit{pro peccatis, flagelis, and subditum} (Figure 3.11).


\(^{131}\) Joan Wall \textit{et al.}, \textit{Diction for Singers} (Dallas: Pst…Inc., 1990), 109.
Phrasing is fundamental to underscore musical and textual elements and performers have to group the phrases in different units, each one ending after the downbeat, “so they can feel a lift on each first beat and a sense of forward flow.” It is necessary to consider micro and macro phrases to highlight important words. In general, the conductor has to ask singers to perform any sequence of repeated notes unevenly because weak-beat leads to strong-beat, weak part-of-beat lead to strong part-of-beat, and weak part-of-measure leads to strong part-of-measure. – And the note of “arrival” is then punctuated by an appropriate “comma” of silence—or near-silence,…

Notes of short duration lead to notes of longer duration (after which, again, there is an implied “comma” of appropriate proportion).

Notes of diatonic or chromatic adjacency are to be understood as belonging to a common “syllabic cell,” while “leaps” or “skips” more frequently will be found to imply seams or joints between cells.

The violin solo in *Fac me tecum* has to mirror the soprano solo when playing the ascending motive formed by fourths and minor sixths (mm. 9-12) because of the comma in the

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text *Donec, ego vixero* (So long as I shall live). Such subtle detail is important to maintain musical interest (Figure 3.12).

Performers have to be familiar with the Italian expressions that Amaral Vieira uses throughout the entire work such as *liberamente* (liberally), *senza slentare* (without slowing down), *si levano i sordini* (fading out with mute), and *misurato* (strict time). Additionally, it is necessary to define words like *tenuto* since “it can denote either a holding of individual notes to their full length or a complete interruption of the meter.” Presumably, the composer meant such marks to add weight and intensity of the agogic accents and to strengthen the emotional character of the *Stabat Mater*.

Clear and precise articulation will enhance expression and the differences between the characters of the choir and the orchestra in *Quae moerebat*. In this polychoral movement, the vowels have to be elongated to reinforce the legato style of the choir. On the other hand, musicians will add dramatic contrasts if they play *forte* and accented (Figure 3.13).

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Although the strings have *legato* in *Sancta Mater*, the conductor might ask instrumentalists to play *portato* (Figure 3.14). This bowing, which is used primarily in music of a slow, *espressivo* character, will help keep the pulse steady and the ensemble together. Basically, “two or more notes are taken on one bow, with a separate pressure and a slight initial swelling of the sound on each note. As applied in some music, the *louré* may involve an almost imperceptible break between the notes.”  

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In *Pro peccatis*, the *staccato* in the orchestra will be more effective if the conductor asks the musicians to play at the tip of the bow, producing a much lighter and delicate sound. In the louder and accented passages, the conductor has to remind them to use the middle to upper third of the bow or even to play closer to the frog. Sopranos and tenors have a double challenge because their melodies are written in the upper register and *staccato* (Figure 3.15). The conductor has to point out that style and articulation are conceptually different. Since the choir does not have articulation markings until the beginning of section B, singers have to shorten the notes and not accent them.
Some of the problems that conductors might encounter when performing the *Stabat Mater*, op. 240 are related to rhythm. There must be rhythmic accuracy, precision, and tempo obviously under complete control. Marvin believes that we achieve unity of duration primarily through establishing *ensemble rhythm*. Ensemble rhythm is the interaction of pulse on the rhythmic-metric-textural fabric of the composition. Teaching a choir to sing with good rhythm means to sensitize choral singers to a unanimous group pulse. Their internal clocks must be taught to perceive sound by the same scale of measure. By sensitizing their physiological responses to it, choir singers internalize pulse. As group pulse internalizes, ensemble rhythm is developed. When ensemble rhythm is established, the expressive components realized through duration—dynamics, phrasing, articulation, rubato, and linear direction—will be given a chance to project their powerful communicative potentials.\(^{136}\)

In the performance of slow movements such as *Vidit suum dulcem*, singers have to internalize the pulse and its subdivision before the conductor starts varying tempo expressively (Figure 3.16).

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Even though the composer does not specify any *ritardandi* and/or *accelerandi* throughout the entire movement, the conductor might stretch the tempo in cadential passages to highlight important textual and musical elements. Such alterations in tempo (*tempo rubato*) are part of the music’s character.

Rhythmic accuracy is also very important in *O quam tristis* because of the cross rhythms (two against three) between the soloists, choir, and strings (Figure 3.17). The conductor could ask singers to sub-divide while count singing or request them to perform everything staccato to highlight rhythmic discrepancies between individual singers. These activities will help the choir to develop an inner way of counting fundamental in keeping the ensemble together.

![Figure 3.17 – O quam tristis, mm. 36-40](image)

The many changes of tempo will require careful execution and the conductor has to consider the internal and external evidences in each movement before establishing tempo. For example, in *Juxta crucem* the rhythm in the violins is primarily formed by sixteenth notes. The transition between *Fac me tecum* and *Juxta crucem* is a primary concern because the composer indicates *attacca* and both movements have different tempi and characters—the former is *Molto lento, doloroso* (\( \dot{=} 56 \)) and the latter, *Deciso, allegro agitato* (\( \dot{=} 132 \)). Furthermore, the conductor must consider the transitions between sections \( A^1 \), \( B \), and \( A^2 \) in *Juxta crucem* because each section has different tempi. In both passages, there must be a clear distinction between cut off and preparation, and the conductor has to be consistent about his/her gestures, repeating them systematically in each rehearsal, so there will be no misunderstandings.

The conductor can motivate the choir by explaining about the rhetorical aspects of the text and their parallel with the overall structure of the piece. Important vocal and instrumental solo passages, motives, and dubious harmonic movements can be used to illustrate different aspects of the narrative. In fact, the conductor may use such elements to justify some of his/her interpretative decisions and, therefore, the need for *tempo rubato*, more dynamic contrasts, articulation, and enunciation. For example, the only part of the text that directly addresses Christ in the entire *Stabat Mater* is verse 19, and the composer begins that movement with an unaccompanied choir, representing the changes in the prayer.

Performers must be aware of important themes in all parts and attain the ideal balance between them and the accompanying and/or leading voices. By exaggerating the dynamic contrasts, they will highlight expression and depict relevant aspects of the text. The conducting pattern has to be adequate to the style of the movement. Accordingly, it has to be fluid and
horizontal in slow and lyric movements while in fast and rhythmic movements, energetic and small.

3.2 Conclusion

Three reasons compelled the selection of the *Stabat Mater*, op. 240 as the topic of this study. First, it is necessary to develop theoretical studies discussing stylistic and interpretative aspects of Brazilian choral music to support conductors in their professional activities. Second, Amaral Vieira has been considered one of the most influential figures in Brazilian musical life. Finally, the *Stabat Mater*, op. 240 is a well-crafted work that gradually has become part of the contemporary choral repertoire.

The brief survey about twentieth-century Brazilian choral music discussed the diversity of tendencies and compositional school and revealed that composers overtly dialog with past and present. In fact, as Tacuchian observes,

> post-modern composers surpassed the conflicts between national *versus* universal, expressed themselves using simplicity without populism and communicability without *clichés* and valorized and exploited texture, timbre, dynamic and spatial parameters, transforming twentieth-century compositional aesthetics in compositional techniques.  

The *Stabat Mater*, op. 240 is a good example of the post-modern style of the Brazilian choral music. The composition has a neo-baroque appeal that is reinforced by its eighteen-century elements such as ritornello, counterpoint, polyphonic style, musical symbolism, and the passacaglia basso ostinato. Nonetheless, Amaral Vieira avoids stereotypes and explains that his musical language is diverse and includes different styles.  

According to him,

> in times of globalization, the music of the 21st century should reflect the fusion between different cultures, languages and aesthetics (including the avant-garde). The

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138 Amaral Vieira, Electronic mail message to author, 19 November 2004.
experimental will always have its legitimacy, but it should not dominate the creative process. It is only one of the innumerable tendencies of the music of our time.\textsuperscript{139}

Amaral Vieira conciliates tradition and rupture in his \textit{Stabat Mater}, op. 240 in a very personal and modern way. Tonality is not established in its classical perspective because his harmonic language is challenging and marked by unpredictable progressions. Musical symbolism is used to depict different affections. Stepwise melodies highlight the introspectiveness of the text while passages with awkward contours reinforce its mood of desolation. The abrupt contrasts in dynamic and articulation and the use of imitative counterpoint and polytonality also accentuate important aspects of the text.

Indeed, the comparison between the fundamental structure (\textit{Ursatz}) and the textual organization (\textit{dispositio}) displays how music and text are closely related in the \textit{Stabat Mater}, op. 240 and how Amaral Vieira emphasizes drama in music. The analytical techniques employed highlighted the framework of the composition and brought out distinctive examples that show creative ways that Amaral Vieira used rhetoric and music to complement and strength each other.

Furthermore, it is essential to notice that the main goal of rhetoric is the delivery and organization of the text “in terms not of grammatical parts but of whether you repeat words for emphasis and so forth. It is a kind of taxonomic business, on the level of sentence, and also in terms of parts of an oration, showing how B follows A and how C follows B.”\textsuperscript{140} By recognizing the fundamentals of \textit{Ursatz} and \textit{dispositio}, choral conductors will have a chance to enhance the interpretative process since the core of choral music is the text and its message.

\textsuperscript{139} Amaral Vieira, Electronic mail message to author, 19 November 2004.
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APPENDIX A. DISCOGRAPHY OF ALL AMARAL VIEIRA RECORDINGS

23. Amaral Vieira – Recital de Piano – Obras de Bach/Liszt, Beethoven, Chopin, Liszt, Ravel e Amaral Vieira – São Martinho ESM 84001/2
32. Franz Liszt – Por Amaral Vieira – Scorpius SPS 3904 (1986)
34. Música Nova do Brasil – FUNARTE – PROMEMUS MMB 81.022
42. Franz Liszt – Scorpius SCD 100
43. Amaral Vieira – Obras para piano solo e dois pianos – Scorpius SCD 101
44. Amaral Vieira em recital – Scorpius SCD 102
45. Reflections – FIALA MUSIC JFM 90202 (1990)
49. Tirbuto a Neruda – Poemas de amor y una canción desesperada – VELAS/CONCERTOS 22-C005 (1994)
50. Rare and Familiar – Franz Liszt – PAULUS 7103-0 (1992)
58. The Refined Timbre of the Historic Fortepiano Schweighofer / Amaral Vieira – MIN-ON MC-1023
60. Furio Franceschini e seus intérpretes – ATR32063
64. Von Bach Bis Villa-Lobos – RBM 463 079 (1994)
68. Da Renascença ao Jazz – Art Metal Quinteto – VELAS/CONCERTOS 11-VO71 (1995)
69. Te Deum / Requiem in Memoriam – PAULUS 11331-0 (1996)
74. Romance – Obras para piano de Compositores Brasileiros e Portugueses – PAULUS 11580-0 (1997)
76. Te Deum / Requiem in Memoriam – PAULUS/EMPIRE MUSIC GROUP (1997)
77. Stabat Mater / Missa Pro Defunctis – PAULUS/EMPIRE MUSIC GROUP (1997)
80. OFBHI (Orquestra Filarmônica Brasileira do Humanismo Ikeda) – BSGI003
81. OFBHI (Orquestra Filarmônica Brasileira do Humanismo Ikeda) – BSGI004
86. Acervo Funarte do Música Brasileira – ATR 32011
90. Tunca y Yilmaz – Tuncay Yilmaz, violino/ Robert Markham, piano – Musikus MPI5005
91. Festival São Bento de órgão – MSBCD02 (1999)
93. Compositores Latino Americanos 7 – Beatriz Balzi (piano)
94. A arte da organista Anne Schenrider – ANNE010
98. Brazilian Landscapes – PAULUS 005588 (2001)
100. Salmos do Rei Davi – Celestial Sounds MS 76-0303 (2002)
   DENON/Columbia (2003)
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<td>Concerto para 4 mãos e orquestra (inc)</td>
<td>piano a 4 mãos e orquestra</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>078</td>
<td>1976</td>
<td>2 Intermezzi</td>
<td>piano</td>
<td>m.o.</td>
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<tr>
<td>079</td>
<td>1976</td>
<td>Ballade</td>
<td>piano</td>
<td>m.o.</td>
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<tr>
<td>080</td>
<td>1976</td>
<td>Un poco triste</td>
<td>piano</td>
<td>m.o.</td>
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<tr>
<td>081</td>
<td>1976</td>
<td>Diveritimento (Divertissement)</td>
<td>Quinteto de sopro (2fl, ob, cl e fg) e piano a 4 mãos</td>
<td>m.o., c.m.,</td>
<td></td>
</tr>
<tr>
<td>082</td>
<td>1976</td>
<td>Arabesk</td>
<td>piano</td>
<td>1’20” c.m. e MCA</td>
<td></td>
</tr>
<tr>
<td>083</td>
<td>1976</td>
<td>Reminiscenza</td>
<td>piano</td>
<td>1’40” c.m. e MCA</td>
<td></td>
</tr>
<tr>
<td>084</td>
<td>1976</td>
<td>Cinco Fantasias sobre ”My Favorite Things”</td>
<td>piano a 4 mãos</td>
<td>5’00” m.o. e c.m.</td>
<td></td>
</tr>
<tr>
<td>085</td>
<td>1976</td>
<td>Canção da Esperança – versos A L Almeida Prado</td>
<td>canto e piano</td>
<td>m.o., c.m. e e.c.</td>
<td></td>
</tr>
<tr>
<td>086</td>
<td>1976</td>
<td>Peça para Flauta e Piano</td>
<td>fl e piano</td>
<td>m.o., c.m. e parte</td>
<td></td>
</tr>
<tr>
<td>087</td>
<td>1976</td>
<td>Romanze</td>
<td>ob e piano</td>
<td>1’50” m.o. e J Fiala (Alemanha) e parte</td>
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<tr>
<td>088</td>
<td>1976</td>
<td>Peça para 2 Flautas e Piano</td>
<td>2 fl e piano</td>
<td>m.o., m.d. e partes</td>
<td></td>
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<tr>
<td>089</td>
<td>1976</td>
<td>Peça para 2 Flautas, Oboé e Piano</td>
<td>2fl, ob e piano</td>
<td>m.o., m.d. e partes</td>
<td></td>
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<td>090</td>
<td>1976</td>
<td>Se eu tiver que partir... – versos A L Almeida Prado</td>
<td>canto e piano</td>
<td>m.o., c.m.</td>
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<tr>
<td>091</td>
<td>1976</td>
<td>Arabesk II</td>
<td>piano</td>
<td>1’10” m.o.</td>
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<tr>
<td>092</td>
<td>1976</td>
<td>Flash</td>
<td>piano</td>
<td>m.o., c.m.</td>
<td></td>
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<tr>
<td>093</td>
<td>1976</td>
<td>11 Exercícios para piano</td>
<td>piano</td>
<td>m.o., e c.m.</td>
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<tr>
<td>094</td>
<td>1976</td>
<td>Patético</td>
<td>piano</td>
<td>6’00” c.m.</td>
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<td>095</td>
<td>1976</td>
<td>Burleska</td>
<td>piano</td>
<td>1’40” cópia m.o. e ed. MCA</td>
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<tr>
<td>096</td>
<td>1976</td>
<td>Due Leggende</td>
<td>piano</td>
<td>2’00” m.o.</td>
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<tr>
<td>097</td>
<td>1976</td>
<td>Suite Cembalistica (Basse Dance - Saltarello - Matassin - Pavana - Ritornello - Passamezzo - Pastorello - Rigaudon)</td>
<td>piano em estilo cravístico</td>
<td>10’00” m.o., c.m. e e.c.</td>
<td></td>
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<tr>
<td>098</td>
<td>1976</td>
<td>Quatro Retratos (Moderato - Scherzetto - Canzone – Toccata)</td>
<td>piano</td>
<td>m.o., c.m.</td>
<td></td>
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<tr>
<td>099</td>
<td>1976</td>
<td>Terceiro Retrato</td>
<td>dois pianos</td>
<td>m.o.</td>
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<tr>
<td>100</td>
<td>1977</td>
<td>Suite de Metais (Prelúdio - Toccata - Canzone – Finale)</td>
<td>2 trps, tr, trb e tuba</td>
<td>5’00” m.o., c.m. e e.c. e partes dos instr</td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>1977</td>
<td>Danças Antigas - segunda versão da Suite Cembalística (Sarabanda - Gagliarda - Basse Dance - Saltarello - Matassin - Pavana - Ritornello - Passamezzo - Pastorello – Rigaudon)</td>
<td>piano</td>
<td>12’00” m.o., c.m., e e.c.</td>
<td></td>
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<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
<td>Edition</td>
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<tr>
<td>102</td>
<td>1977</td>
<td>Scherzo</td>
<td>piano</td>
<td>perda</td>
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</tr>
<tr>
<td>103</td>
<td>1977</td>
<td>Jeux Sauvages (segunda versão da Sonata em um movimento)</td>
<td>piano</td>
<td>6’ 00''</td>
<td>c.m.</td>
</tr>
<tr>
<td>104</td>
<td>1977</td>
<td>Tecladofonia (Sinfonia para instrumentos de teclado e banda sinfônica)</td>
<td>2 pianos, cravo, cel, campanas, metalofone, piano de brinquedo, pic, 2 fl, ob, req, 2 cl, 2 sax, fg, tr, 2 trp, tuba, cb, timp, triâng, tam-tam e gongo.</td>
<td>28’ 00''</td>
<td>m.o. e partes dos instr</td>
</tr>
<tr>
<td>105</td>
<td>1978</td>
<td>Concerto da Camera (versão da Tecladofonia p/ conjunto de câmera)</td>
<td>2 fls, 2 cl, tr, fg, e piano a quatro mãos</td>
<td>28’ 00''</td>
<td>m.o. e partes dos instr</td>
</tr>
<tr>
<td>106</td>
<td>1978</td>
<td>Humoresque (Lento - Allegro Giocoso - Lento Monôtono - Calmo - Allegro Deciso - Tempo Primo)</td>
<td>fl, cl e piano</td>
<td>10’ 00''</td>
<td>m.o. e c.c. e partes dos instr</td>
</tr>
<tr>
<td>107</td>
<td>1978</td>
<td>Sonata-Fantasia</td>
<td>ob e piano</td>
<td>10’ 00''</td>
<td>m.o., c.m. parte ob e ed. J. Fiala (Alemanha)</td>
</tr>
<tr>
<td>108</td>
<td>1978</td>
<td>Um Momento qualquer (versos de Dayse Ferraz)</td>
<td>canto e piano</td>
<td>c.m.</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>1978</td>
<td>Victoria (versos de A. L. de Almeida Prado)</td>
<td>soprano e piano</td>
<td>m.o. e c.m.</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>1978</td>
<td>Poemas da Vida e da Morte - A Vida - A Luta - O Fim - A Vida (versos de Dayse Ferraz)</td>
<td>mezzosoprano e piano</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>1978</td>
<td>Piccolo Divertimento(Quinteto De Sopro)</td>
<td>fl, ob, cl, tr e fg</td>
<td>m.o. e c.c.</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>1978</td>
<td>Pequena Cantata de Natal - Canto da Anunciação - Canto de Louvor de Maria - Evocação - Coral Final (versos de Dayse Ferraz)</td>
<td>coro a 4 vozes e piano</td>
<td>m.o. e c.m.</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>1978</td>
<td>Divagações Poéticas</td>
<td>violão</td>
<td>8’20’</td>
<td>m.o., c.m. e ed Vitale</td>
</tr>
<tr>
<td>114</td>
<td>1978</td>
<td>Lembrando (versos de Dayse Ferraz)</td>
<td>mezzosoprano e piano</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>1978</td>
<td>She Stoops to Conquer</td>
<td>fl doce, soprano e violão</td>
<td>só esboço, manuscrito completo extraviado</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>1978</td>
<td>Sinfonietta Concertante (inc)</td>
<td>piano a 4 mãos, fl, ob, cl e fg</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>1978</td>
<td>Cidadeselas Perdidas</td>
<td>piano</td>
<td>perda</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>1979</td>
<td>Ída e Volta (versos de A. L. de Almeida Prado)</td>
<td>mezzosoprano e piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>1979</td>
<td>Nebel (versos de Lenaú)</td>
<td>canto e piano</td>
<td>m.o. e c.c.</td>
<td></td>
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<tr>
<td>120</td>
<td>1979</td>
<td>Funeral de Ilusões (versos de Paulo Fraletti)</td>
<td>mezzosoprano e piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>1979</td>
<td>Caminhando (versos de Dayse Ferraz)</td>
<td>mezzosoprano e piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>1979</td>
<td>Vengo outra vez a ti (versos de Facunde Recalde)</td>
<td>soprano e piano</td>
<td>m.o. e c.c.</td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>1979</td>
<td>Sonata Piccola (Allegro – Andantino – Con Spirito)</td>
<td>piano</td>
<td>7’ 50’</td>
<td>m.o. e Ed Cultura Musical</td>
</tr>
<tr>
<td>124</td>
<td>1979</td>
<td>Gratidão (versos de Dayse Ferraz)</td>
<td>mezzosoprano e piano</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>1979</td>
<td>A Valsa (versos de Casemiro de Abreu)</td>
<td>soprano, mezzosoprano e piano</td>
<td>m.o. e c.c.</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>1979</td>
<td>Scorpius – Concerto para dois pianos (Grave - Allegro Sarcastico - Andante Sostenuto - Allegro Energico)</td>
<td>dois pianos</td>
<td>20’ 00’</td>
<td>m.o.</td>
</tr>
<tr>
<td>127</td>
<td>1979</td>
<td>Poemas da Suave Tristeza</td>
<td>mezzosoprano, vl, vla, vl e piano</td>
<td>8’ 00’</td>
<td>m.o., c.m., c.c. e partes</td>
</tr>
<tr>
<td>128</td>
<td>1979</td>
<td>O Coral (versos de Wei Ying Wu [ 698-749])</td>
<td>mezzosoprano, vl, vla, vl e piano</td>
<td>m.o., c.m., c.c. e partes</td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>1979</td>
<td>Narcisos no rio (versos de Wan Tsu [ 1308-1382])</td>
<td>mezzosoprano, vl, vla, vl e piano</td>
<td>m.o., c.m., c.c. e partes</td>
<td></td>
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<tr>
<td>130</td>
<td>1979</td>
<td>O Insano (versos de Chang Wu Kian [ 1879])</td>
<td>mezzosoprano, vl, vla, vl e piano</td>
<td>m.o., c.m., c.c. e partes</td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>1979</td>
<td>Suave Tristeza (autor desconhecido)</td>
<td>mezzosoprano, vl, vla, vl e piano</td>
<td>m.o., c.m., c.c. e partes</td>
<td></td>
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<tr>
<td>132</td>
<td>1979</td>
<td>Abertura Piccola – Parte de uma Suite de Ballet</td>
<td>piano</td>
<td>3’ 00’</td>
<td>m.o., c.m., c.c.</td>
</tr>
<tr>
<td>133</td>
<td>1979</td>
<td>Papilios – Sonata em quatro línguas</td>
<td>soprano solo</td>
<td>m.o. e c.m.</td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>1979</td>
<td>Ou Isto ou Aquilo (versos de Cecília Meireles) Pescaria - Moda da Menina Trombuda - Tanta Tinta - Leilão de Jardim - A Bailarina - O Mosquito Escreve - Ou Isto ou Aquilo</td>
<td>soprano e piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>135</td>
<td>1979</td>
<td>Entrada Festiva</td>
<td>3 trp, 3 tr, 3 trb, tuba e timp</td>
<td>m.o.</td>
<td></td>
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<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
<td>Edition</td>
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<td>136</td>
<td>1979</td>
<td>Cinco Poemas de Outono (Introdução - Caminhando (Op 121) - Funeral de Ilusões (Op 120) - Ida e Volta (Op 118) – Lembrando – (Opus 114) e Gratidão (Op 124))</td>
<td>mezzosoprano e piano</td>
<td></td>
<td>m.o.</td>
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<tr>
<td>137</td>
<td>1979</td>
<td>Elegia, Nocturne et Toecata, à la memoire de Mme Long</td>
<td>piano</td>
<td>9’40”</td>
<td>m.o. c.m. ed. Johannes Fiala (Alemanha)</td>
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<td>138</td>
<td>1979</td>
<td>Pavana The Earle Of Salisbury de William Byrd (Transcrição para quinteto de sopro)</td>
<td>: fl, ob, cl, tr e fg</td>
<td></td>
<td>perdida</td>
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<tr>
<td>139</td>
<td>1979</td>
<td>The Lord of Salisbury his Pavan de Orlando Gibbons (Transcrição para quinteto de sopro)</td>
<td>fl, ob, cl, tr e fg</td>
<td></td>
<td>perdida</td>
</tr>
<tr>
<td>140</td>
<td>1979</td>
<td>March of Henry Purcell (Transcrição para quinteto de sopro)</td>
<td>: fl, ob, cl, tr e fg</td>
<td></td>
<td>perdida</td>
</tr>
<tr>
<td>141</td>
<td>1979</td>
<td>Zênite de E. Nazareth (Transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>2’20”</td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>142</td>
<td>1979</td>
<td>Confidências de E. Nazareth (Transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>5’00”</td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>143</td>
<td>1979</td>
<td>Escoregando de E. Nazareth (Transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>2’30”</td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>144</td>
<td>1979</td>
<td>Ameno Resedá de E. Nazareth (Transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>3’00”</td>
<td>m.o.</td>
</tr>
<tr>
<td>145</td>
<td>1979</td>
<td>Faceira de E. Nazareth (Transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>3’40”</td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>146</td>
<td>1979</td>
<td>Odeon de E. Nazareth (Transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>3’00”</td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>147</td>
<td>1979</td>
<td>Apanhei-te Cavaquinho de E. Nazareth (Transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>2’50”</td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>148</td>
<td>1979</td>
<td>Tico-Tico no Fubá de Zequinha Abreu (Transcriação para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td></td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>149</td>
<td>1979</td>
<td>Divertimento para quarteto de cordas (Allegro - Scherzando - Allegretto grazioso – Presto)</td>
<td>2 vls, vla e vlc</td>
<td></td>
<td>perdida</td>
</tr>
<tr>
<td>150</td>
<td>1980</td>
<td>Ciaccona – Tema e seis variações</td>
<td>piano</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>151</td>
<td>1980</td>
<td>Parâfrase de Concerto sobre “La Vie D’Artiste” de Johann Strauss</td>
<td>dois pianos</td>
<td>6’00”</td>
<td>m.o.</td>
</tr>
<tr>
<td>152</td>
<td>1980</td>
<td>Cantata de Natal (segunda versão) (versos de Dayse Ferraz) Sinfonia Orquestral - Canto de Anunciação - Canto de Louvor de Maria - Coral Instrumental - Canção de José - Evocação - Seguindo a Luz - Coral Final</td>
<td>fl, 2 obs, 2 fgs, 2 trps sib, 2 trs em fá, coro a quatro vozes (satb), 2 vls, vlas, vlc, cb e órgão</td>
<td>30’00”</td>
<td>m.o. c.m. c.c. part orq, part coral e partes da orquestra</td>
</tr>
<tr>
<td>153</td>
<td>1980</td>
<td>Segundo Piano para o Estudo op 10 nº 1 de Chopin</td>
<td>dois pianos</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>154</td>
<td>1981</td>
<td>Sinfonia Concertante para 3 trompetes e orquestra (Allegro - Largueto – Allegro)</td>
<td>2 fl, 2 ob, 2 cl, 2 fg, 2 trp, 2 tr, 3 trb, tuba, 2 vl, vla, vlc, eb, timp e 3 trp solistas</td>
<td>15’00”</td>
<td>m.o. c.m., c.c. – score e partes</td>
</tr>
<tr>
<td>155</td>
<td>1981</td>
<td>Concerto para 3 trompetes e Banda Simfônica (Allegro - Andante – Allegro)</td>
<td>pic, fl, ob, 2 trp sib, fg, alto, sax tenor, trp sib, tr em fá, trb, tuba, cb, 3trp solistas, timp, pratos, xil, cel e triâng</td>
<td>15’00”</td>
<td>Cópia da partitura de Banda e mat de orq</td>
</tr>
<tr>
<td>156</td>
<td>1981</td>
<td>Energico</td>
<td>piano</td>
<td>0’50”</td>
<td>m.o.</td>
</tr>
<tr>
<td>157</td>
<td>1981</td>
<td>Prece para o dia de descanso (versos de Pe. Humberto Porto)</td>
<td>satb</td>
<td></td>
<td>c.m.</td>
</tr>
<tr>
<td>158</td>
<td>1981</td>
<td>Súplica para ser feliz (versos de Pe. Humberto Porto)</td>
<td>mezzosoprano e piano</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>159</td>
<td>1981</td>
<td>Romance</td>
<td>piano</td>
<td>3’20”</td>
<td>m.o. c.c.</td>
</tr>
<tr>
<td>160</td>
<td>1981</td>
<td>Poema da Independência (versos de Paulo Bonfim)</td>
<td>3 trs em fá, 3 trps em sib, timp, pratos, gran cassa, coro a 4 vozes, 2 vls, vlas, vlc e ebs</td>
<td></td>
<td>m.o. partitura orq</td>
</tr>
<tr>
<td>161</td>
<td>1981</td>
<td>Sede de Ser (versos de Mauro Gomes Aranha Lima)</td>
<td>soprano, mezzo, contralto e piano</td>
<td></td>
<td>m.o. e c.m.</td>
</tr>
<tr>
<td>162</td>
<td>1982</td>
<td>Tarantelle-Fantasque</td>
<td>piano</td>
<td>1’30”</td>
<td>m.o. c.m.</td>
</tr>
<tr>
<td>163</td>
<td>1982</td>
<td>F. L. Bayreuth</td>
<td>piano</td>
<td>4’15”</td>
<td>m.o.</td>
</tr>
<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
<td>Edition</td>
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<tr>
<td>164</td>
<td>1982</td>
<td>Cinco peças para piano (Molto Marcato - Con Monotonia - Apassionato – Prelúdio)</td>
<td>piano</td>
<td>5'30&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>165</td>
<td>1982</td>
<td>Sonatina em um movimento</td>
<td>piano</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>166</td>
<td>1982</td>
<td>Piccoli Variazioni</td>
<td>piano</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>169</td>
<td>1982</td>
<td>Sete Peças para Piano (Tempo di Marcia - Lento - Sarcastico - Con somma passione - Un poco agitato - Ad Libitum – Energetic)</td>
<td>piano</td>
<td>7'30&quot;</td>
<td>m.o. e Ed. Novas Metas</td>
</tr>
<tr>
<td>170</td>
<td>1982</td>
<td>Concerto Scorpius (Segunda Versão) (Allegro Sarcastico - Andante Sostenuto - Allegro Energetico)</td>
<td>dois pianos</td>
<td>20'00&quot;</td>
<td>m.o. e c.m.</td>
</tr>
<tr>
<td>171</td>
<td>1983</td>
<td>Fantasia</td>
<td>piano</td>
<td>2'20&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>172</td>
<td>1983</td>
<td>Pequena Suite (Prelúdio - Siciliana - Gavota – Pavana)</td>
<td>piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>173</td>
<td>1983</td>
<td>Cenas Rupestres</td>
<td>piano</td>
<td>3'00&quot;</td>
<td>m.o. e cc e Ed Ponteio Publishing (NY-USA)</td>
</tr>
<tr>
<td>174</td>
<td>1983</td>
<td>Fábulas (Deciso - Moderato - Mosso - Dramatico - Andante - Selvagem - Appassionato - Allegretto - Risoluto - Energetico - Festivo)</td>
<td>piano</td>
<td>6'50&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>175</td>
<td>1983</td>
<td>Reminisências de Adriano (Introduzione - Inno - Animula Vagula Blandula - Varius Multiplex - Multiformis - Tellus Stabilita - Intermezzo 1 - Saeulum Aureum - Intermezzo 2 - Disciplina Augusta – Patientia)</td>
<td>piano a quatro mãos</td>
<td>43'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>176</td>
<td>1983</td>
<td>Elegia para Luiz Ricardo</td>
<td>piano</td>
<td>2'30&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>177</td>
<td>1983</td>
<td>Introdução e Adagio</td>
<td>piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>178</td>
<td>1983</td>
<td>Bagatelas (Ostinato - Dialogo - Minueto - Sarcastico - Recitativo - Moto Perpetuo)</td>
<td>piano</td>
<td>5'10&quot;</td>
<td>m.o. e cc e Ed Ponteio Publishing (NY-USA)</td>
</tr>
<tr>
<td>179 A</td>
<td>1983</td>
<td>Momento Musical</td>
<td>piano</td>
<td>6'20&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>179 B</td>
<td>1983</td>
<td>Veinte Poemas de Amor y una Canción Desesperada (versos de Pablo Neruda) (Cuerpo de Mujer - En su llama mortal - Ah vastedad de pinos - Es la mañana llena de tempestad - Para mi corazón basta tu pecho - Puedo escribir los versos - La canción desesperada)</td>
<td>mezzosoprano e piano</td>
<td>22'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>180</td>
<td>1984</td>
<td>Grande Sonata Sinfônica (Allegro Molto - Maestoso - Adagio non Troppo Lento - Presto - Allegro Molto)</td>
<td>piano a quatro mãos</td>
<td>22'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>181</td>
<td>1984</td>
<td>Te Deum (Te Deum Laudamus - Te Ergo Quaesumus - Aeterna Fac - Salvum Fac Populum - In Te Domine Speravi – Fuga)</td>
<td>quarteto vocal solista, coro a 4 vozes, 2 fl, 2 ob, 2 cl B, 2 fg, 4 tr F, trp B, 3 trb, timp, 2 vl, 2 vla, vcl e cb</td>
<td>25'00&quot;</td>
<td>m.o., red piano e coro, part orq e mat orq c.e.</td>
</tr>
<tr>
<td>182</td>
<td>1984</td>
<td>Prólogo (Introito)</td>
<td>órgão</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>183</td>
<td>1984</td>
<td>Retorno à Vida (versos de Alberto Siciliany)</td>
<td>satb</td>
<td>m.o. e Ed. SPMB no Mús Bras Coro vol. 1</td>
<td></td>
</tr>
<tr>
<td>184</td>
<td>1984</td>
<td>O Mudo Falante</td>
<td>soprano e piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>185</td>
<td>1984</td>
<td>Concerto para piano e cordas Allegro Molto Marcato - Andante Variato – Vivace</td>
<td>piano e orquestra de cordas</td>
<td>m.o., part orq e mat orq</td>
<td></td>
</tr>
<tr>
<td>186</td>
<td>1984</td>
<td>Fantasia</td>
<td>órgão</td>
<td>6'10&quot;</td>
<td>m.o. e Ed Johannes Fiala (Alemanha)</td>
</tr>
<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
<td>Edition</td>
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<tr>
<td>187</td>
<td>1984</td>
<td>Requiem (Introitus - Dies Irae - Offertorium - Sanctus - Agnus Dei – Libera)</td>
<td>satb</td>
<td>32'10&quot;</td>
<td>m.o., c.m. e c.c.</td>
</tr>
<tr>
<td>188</td>
<td>1984</td>
<td>Natus Christus in Bethlehem Judae - 9 Liturgias para o Natal (Magnificat - A Gruta de Belém - A Natividade - A Estrela do Oriente - O Anjo de Deus Os Pastores no Campo - Benedictus - Os Magos - O Messias)</td>
<td>piano a quatro mãos</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>189</td>
<td>1984</td>
<td>Missa Choralis (Kyrie - Gloria - Credo - Sanctus - Post Elevationem - Agnus Dei)</td>
<td>coro a quatro vozes e piano</td>
<td></td>
<td>m.o. e c.c., partitura e parte do coro</td>
</tr>
<tr>
<td>190</td>
<td>1984</td>
<td>Retrato</td>
<td>piano</td>
<td>2'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>191</td>
<td>1984</td>
<td>A Natividade</td>
<td>piano</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>192</td>
<td>1984</td>
<td>Movimento de Concerto</td>
<td>piano</td>
<td>13'30&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>193</td>
<td>1984</td>
<td>Prólogo, Fuga e Final</td>
<td>órgão</td>
<td>21'30&quot;</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>194</td>
<td>1984</td>
<td>Prólogo, Fuga e Final</td>
<td>piano</td>
<td>18'50&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>195</td>
<td>1984</td>
<td>Introito</td>
<td>órgão</td>
<td>2'00&quot;</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>196</td>
<td>1985</td>
<td>Pour Anneliese</td>
<td>piano</td>
<td>3'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>197</td>
<td>1985</td>
<td>Improviso</td>
<td>piano</td>
<td>3'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>198</td>
<td>1985</td>
<td>Missa Jubilei</td>
<td>coro a 4 vozes e órgão</td>
<td></td>
<td>m.o. e c.m.</td>
</tr>
<tr>
<td>199</td>
<td>1985</td>
<td>Faust-Variationem</td>
<td>piano</td>
<td>7'30&quot;</td>
<td>m.o. e c.m.</td>
</tr>
<tr>
<td>200</td>
<td>1985</td>
<td>Três Momentos do Requiem in Memoriam (Introitus - Kyrie - Agnus Dei)</td>
<td>piano</td>
<td>12'40&quot;</td>
<td>m.o. e c.m.</td>
</tr>
<tr>
<td>201</td>
<td>1985</td>
<td>Kyrie 1 e Kyrie 2</td>
<td>satb</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>202</td>
<td>1985</td>
<td>Kyrie 3</td>
<td>satb</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>203</td>
<td>1985</td>
<td>Requiem in Memoriam (Introitus - Kyrie - Requiem aeternam - Offertorium - Sanctus - Benedictus - Agnus Dei – Communio)</td>
<td>coro a 4 vozes, 2 fl, 2 ob, 2 cl B, 2 fg, 4 tr F, 3 trps B, 3 trbs, tuba, timp, 2 vl, vla, vlcc e cb</td>
<td>26'50&quot;</td>
<td>m.o. (redução), part orq, mat do coro e partes orq c.c.</td>
</tr>
<tr>
<td>204</td>
<td>1985</td>
<td>Te Deum (Te Deum Laudamus - Te Ergo Quaesumus - Aeterna Fac - Salvum Fac Populum - In Te Domine Speravi – Fuga)</td>
<td>quarteto vocal solista, coro misto a 4 vozes, piano, órgão e timp</td>
<td>25'00&quot;</td>
<td>m.o. e mat do coro</td>
</tr>
<tr>
<td>205</td>
<td>1985</td>
<td>Novas Fábulas (Largamente - Con Deliccatezza – Energico)</td>
<td>piano</td>
<td>3'10&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>206</td>
<td>1985</td>
<td>Poema da Independência</td>
<td>piano</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>207</td>
<td>1986</td>
<td>Missa Brevis (Kyrie)</td>
<td>coro misto a 4 vozes e orq de cordas</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>208</td>
<td>1986</td>
<td>Toccata</td>
<td>órgão</td>
<td>7'00&quot;</td>
<td>m.o. e c.m.</td>
</tr>
<tr>
<td>209</td>
<td>1986</td>
<td>Aventura Orquestral (obra didática)</td>
<td>pic, 2 fl, 2 ob, 2 cl B, 2 fg, 4 tr, 3 trb, tuba, teclados, timp, triangle, tam-tam, campanas, 2 vl, vla, vlcc e cb</td>
<td></td>
<td>m.o., part orq e mat orq</td>
</tr>
<tr>
<td>210</td>
<td>1986</td>
<td>Três peças breves dentro de uma oitava (Un poco moderato - Molto allegro - Sem título)</td>
<td>piano</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>211</td>
<td>1986</td>
<td>Exercícios especiais para fortalecimento das extremidades das mãos</td>
<td>piano</td>
<td></td>
<td>m.o.</td>
</tr>
<tr>
<td>212</td>
<td>1986</td>
<td>Exercícios para os cinco dedos</td>
<td>piano</td>
<td></td>
<td>m.o., c.m., c.c.</td>
</tr>
<tr>
<td>213</td>
<td>1986</td>
<td>Te Deum in Stilo Barocco (Abertura - Te Deum Laudamus - Te Ergo Quaesumus - Aeterna Fac - Salvum Fac - In Te Domine Speravi)</td>
<td>2 fl, e ob, 2 cl B, 2 tr F, 2 trp B, timp, 2 vl, vla, vlcc e coro misto a 4 vozes</td>
<td>30'00&quot;</td>
<td>m.o., c.m., e c.c. score e partes</td>
</tr>
<tr>
<td>214</td>
<td>1987</td>
<td>Música Nupcial</td>
<td>2 fl, e ob, 2 cl B, 2 tr F, 2 trp B, timp, 2 vl, vla, vlcc e coro misto a 4 vozes</td>
<td></td>
<td>m.o., part orq e mat orq</td>
</tr>
<tr>
<td>215</td>
<td>1987</td>
<td>Entrada dos padrinhos</td>
<td>2 fl, e ob, 2 cl B, 2 tr F, 2 trp B, timp, 2 vl, vla, vlcc e coro misto a 4 vozes</td>
<td></td>
<td>m.o., part orq e mat orq</td>
</tr>
<tr>
<td>216</td>
<td>1987</td>
<td>Marcha Nupcial 1</td>
<td>2 fl, e ob, 2 cl B, 2 tr F, 2 trp B, timp, 2 vl, vla, vlcc e coro misto a 4 vozes</td>
<td></td>
<td>m.o., part orq e mat orq</td>
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<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
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<tr>
<td>217</td>
<td>1987</td>
<td>Ave Maria</td>
<td>2 fl, e ob, 2 cl B, 2 tr F, 2 trp B, timp, 2 vl, vla, vlc, cb e coro misto a 4 vozes</td>
<td>m.o., part orq e mat orq</td>
<td></td>
</tr>
<tr>
<td>218 A</td>
<td>1987</td>
<td>Cumprimentos no Altar</td>
<td>2 fl, e ob, 2 cl B, 2 tr F, 2 trp B, timp, 2 vl, vla, vlc, cb e coro misto a 4 vozes</td>
<td>m.o., part orq e mat orq</td>
<td></td>
</tr>
<tr>
<td>218 B</td>
<td>1987</td>
<td>Marcha Nupcial 2</td>
<td>2 fl, e ob, 2 cl B, 2 tr F, 2 trp B, timp, 2 vl, vla, vlc, cb e coro misto a 4 vozes</td>
<td>m.o., part orq e mat orq</td>
<td></td>
</tr>
<tr>
<td>219</td>
<td>1987</td>
<td>Segundo Piano para o Estudo op 10 nº 2 de Chopin</td>
<td>2 pianos</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>220</td>
<td>1987</td>
<td>Prelúdio</td>
<td>piano</td>
<td>m.o.</td>
<td></td>
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<tr>
<td>221</td>
<td>1987</td>
<td>Ave Maria</td>
<td>canto, vl, vlc e órgão</td>
<td>m.o. e partes</td>
<td></td>
</tr>
<tr>
<td>222</td>
<td>1987</td>
<td>Pavane pour une infante défunte de M. Ravel (transcrição para violino, violoncelo e piano)</td>
<td>vl, vlc e piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>223</td>
<td>1987</td>
<td>Himno Nacional de Bolívia de L. Benedetto Vinchinti (transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>m.o.</td>
<td></td>
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<tr>
<td>224</td>
<td>1987</td>
<td>Duettino Concertante</td>
<td>2 pianos</td>
<td>7'30&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>225</td>
<td>1987</td>
<td>Allegro de Concerto</td>
<td>piano</td>
<td>7'30&quot;</td>
<td>m.o., c.m., c.c.</td>
</tr>
<tr>
<td>226</td>
<td>1987</td>
<td>Laudate Dominum (Psalm 116)</td>
<td>mezzosopranista e quarteto de cordas</td>
<td>m.o., c.m. e c.c. (partitura e partes)</td>
<td></td>
</tr>
<tr>
<td>227</td>
<td>1988</td>
<td>Opuscula Sacra (Kyrie - Judas Mercator Pessimus - Ave Verum - Christus Factus Est - Panis Angelicus)</td>
<td>satb</td>
<td>9'15&quot;</td>
<td>m.o., c.m., c.c.</td>
</tr>
<tr>
<td>228</td>
<td>1988</td>
<td>In Festo SSMI Corporis Christi (Graduale Ps 144, 15-16)</td>
<td>satb</td>
<td>3'00&quot;</td>
<td>c.m.</td>
</tr>
<tr>
<td>229</td>
<td>1988</td>
<td>Stabat Mater</td>
<td>solistas, coro e piano</td>
<td>37'00&quot;</td>
<td>c.m.</td>
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<tr>
<td>230</td>
<td>1988</td>
<td>Epitalam – Grande Marcha Nupcial</td>
<td>piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>231</td>
<td>1988</td>
<td>Pai Nosso (Ritual Evangelico)</td>
<td>coro a 4 vozes e órgão ad libitum</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>232</td>
<td>1988</td>
<td>Episódios</td>
<td>ob, fg e piano</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>233</td>
<td>1988</td>
<td>Grande Marcha Nupcial</td>
<td>2 trp, 2 tr, cordas, coro e órgão</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>234</td>
<td>1988</td>
<td>Andante Maestoso do Te Deum de Marc-Antoine Charpentier (Transcrição)</td>
<td>trp, quarteto de cordas e órgão</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>235</td>
<td>1988</td>
<td>Oculi Omnium In Te Sperant, Domine</td>
<td>SATB</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>236</td>
<td>1988</td>
<td>Fantasia sobre “Alma Llanera”</td>
<td>piano</td>
<td>4'30&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>237</td>
<td>1989</td>
<td>Te Deum (1984) obra revisada</td>
<td>redução para coro e piano</td>
<td>c.m.</td>
<td></td>
</tr>
<tr>
<td>238</td>
<td>1989</td>
<td>Prece (texto de Silvio Baccarelli)</td>
<td>coro a 4 vozes e piano</td>
<td>c.m.</td>
<td></td>
</tr>
<tr>
<td>239</td>
<td>1989</td>
<td>Prece (texto de Silvio Baccarelli) 2ª versão</td>
<td>coro a 4 vozes e órgão</td>
<td>c.m.</td>
<td></td>
</tr>
<tr>
<td>239 A</td>
<td>1989</td>
<td>Missa Brevis (Kyrie – Gloria)</td>
<td>para coro e cordas (esboço)</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>240</td>
<td>1989</td>
<td>Stabat Mater</td>
<td>solistas, coro a 4 vozes e orquestra de cordas</td>
<td>37'00&quot;</td>
<td>Partitura orig e mat orq</td>
</tr>
<tr>
<td>241</td>
<td>1989</td>
<td>Veni Creator Spiritus</td>
<td>barítono e piano ou piano a 4 mãos</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>242</td>
<td>1989</td>
<td>Divertimento Giocoso</td>
<td>piano</td>
<td>3'00&quot;</td>
<td>m.o., c.m., c.c.</td>
</tr>
<tr>
<td>243</td>
<td>1989</td>
<td>Tus Memória – Bravio (texto de Nilde Caputi)</td>
<td>sopranista e piano</td>
<td>m.o. e c.m.</td>
<td></td>
</tr>
<tr>
<td>244</td>
<td>1989</td>
<td>Cantate Domino</td>
<td>mezzosopranista e órgão</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>245</td>
<td>1989</td>
<td>Epigramas (sete peças)</td>
<td>piano</td>
<td>5'00&quot;</td>
<td>m.o., c.m., c.c.</td>
</tr>
<tr>
<td>246</td>
<td>1989</td>
<td>Novos Epigramas (sete peças)</td>
<td>piano</td>
<td>6'30&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>247</td>
<td>1989</td>
<td>Noturno</td>
<td>tr (fá) e piano</td>
<td>3'00&quot;</td>
<td>m.o., c.m. e c.c.</td>
</tr>
<tr>
<td>248</td>
<td>1989</td>
<td>Exsultate, Jubilate (tema do cairilhão da Sé de São Paulo)</td>
<td>carrilhão</td>
<td>m.o. e c.c.</td>
<td></td>
</tr>
<tr>
<td>249</td>
<td>1989</td>
<td>Nove Meditações sobre o Stabat Mater</td>
<td>vla e orquestra de cordas</td>
<td>19'00&quot;</td>
<td>c.m. e partes</td>
</tr>
<tr>
<td>250</td>
<td>1989</td>
<td>Coro Jochuetz, Frohlocket, auf Preisest die Tag - do Oratório de Natal BWV 248 Feria 1 Nativitatis Christi de J S Bach (transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>251</td>
<td>1989</td>
<td>Hallelujah Vhorus – do Oratório Messiah de G F Händel (transcrição para piano a 4 mãos)</td>
<td>piano a 4 mãos</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>252</td>
<td>1990</td>
<td>Suite Festiva (Marcha Cerimonial - Carol (Valsa Festiva) - Valsa Miniatura - Valsa Fantasia - Valsa Característica - Epílogo: Valsa dos Sinos)</td>
<td>sintetizadores</td>
<td>17'00&quot;</td>
<td>m.o.</td>
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<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
<td>Edition</td>
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<tr>
<td>253</td>
<td>1990</td>
<td>Magnificat</td>
<td>mezzosoprano, coro a 4 vozes e dois pianos</td>
<td>12'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>254</td>
<td>1990</td>
<td>Magnificat</td>
<td>mezzosoprano, coro a 4 vozes e duas bandas sinfônicas (cada banda contém: pic, 3 fl, 2 ob, cl Eb, 2 las cl, 2 2as.cl, bass cl, 2 fg, sax A Eb, sax T Bb, 3 trp Bb, 2 tr F, euph, 2 trb, 2 tuba, 2 cb, timp e perc [cymbals, tríâng, steel xyl, bells, gong, tamb, xil, tam-tam, camp])</td>
<td>12'00&quot;</td>
<td>m.o., partitura e material</td>
</tr>
<tr>
<td>255a</td>
<td>1991</td>
<td>Oratório “Sete Palavras de Cristo na Cruz”</td>
<td>barítono, coro e órgão</td>
<td>40'00&quot;</td>
<td>m.o., c.m. c.c. – score e coro</td>
</tr>
<tr>
<td>255b</td>
<td>1991/1998</td>
<td>Oratório “Sete Palavras de Cristo na Cruz”</td>
<td>barítono, coro e órgão</td>
<td>40'00&quot;</td>
<td>m.o., c.m. c.c. – score e coro</td>
</tr>
<tr>
<td>255c</td>
<td>1991/1998</td>
<td>Oratório “Sete Palavras de Cristo na Cruz”</td>
<td>barítono, coro e órgão</td>
<td>40'00&quot;</td>
<td>m.o., c.m.</td>
</tr>
<tr>
<td>256</td>
<td>1991</td>
<td>O Alvorecer do Século da Humanidade</td>
<td>piano</td>
<td>8'30&quot;</td>
<td>m.o. e Ed Min-On (Japão)</td>
</tr>
<tr>
<td>257</td>
<td>1991</td>
<td>Suite do Oratório das “Sete Palavras de Cristo na Cruz”</td>
<td>órgão</td>
<td>25'00&quot;</td>
<td>m.o. e c.c. – Meditação, em separata no Boletim da APO / junho 2001</td>
</tr>
<tr>
<td>258</td>
<td>1991</td>
<td>O Alvorecer do Século da Humanidade</td>
<td>redução para dois pianos</td>
<td>10'00&quot;</td>
<td>m.o.</td>
</tr>
<tr>
<td>259</td>
<td>1991</td>
<td>O Alvorecer do Século da Humanidade – para piano e orquestra</td>
<td>pf, pic, 2 fl, 2 ob, e ing, 2 cl sib, cl bx sib, 2 fg, 3 tr fá, 3 trp sib, 3 tr, tuba, timp, 2 vl, vlc, cb e perc</td>
<td>12'00&quot;</td>
<td>m.o. e mat orq</td>
</tr>
<tr>
<td>261</td>
<td>1991</td>
<td>Fantasia-Coral “In Nativitate Domini – texto em latim” – (Introitus: Puer Natus Est - Graduale: Viderunt Omnes - O Magnum Mysterium - Alleluia: Dies Sanctificatur – Alleluia)</td>
<td>piano obrigato, órgão, mezzosoprano, coro (sab) e 2 bandas sinfônicas (cada banda contém: pic, 3 fl, 2 ob, cl Eb, 2 las cl., 2 2as.cl, bass cl, 2 fg, sax A Eb, sax T Bb, 3 trp Bb, 2 tr F, euph, 2 trb, 2 tuba, 2 cb, timp e perc [cymbals, tríâng, steel xyl, bells, gong, tamb, xil, tam-tam, camp])</td>
<td>22'10&quot;</td>
<td>m.o. e partes</td>
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<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
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<tr>
<td>262</td>
<td>1991</td>
<td>O Alvorecer do Século da Humanidade – para piano e orquestra de câmera</td>
<td>fl, 2 ob, 2 cl Bb, fg, 2 trp Bb, 2 tr F, 2 trb, tuba, 2 vl, vla, vlc, cb, timp, perc e piano</td>
<td>10'00</td>
<td>m.o.</td>
</tr>
<tr>
<td>263</td>
<td>1991</td>
<td>Fantasias nºs 2 e 6 de José Maurício Nunes Garcia (do Compêndio de Música (1821) - versão concertante revisada e acrescida de uma cadência por Amaral Vieira Opus 263 (1991)</td>
<td>piano</td>
<td>6'00²</td>
<td>m.o.</td>
</tr>
<tr>
<td>264</td>
<td>1992</td>
<td>Vento Forte (poema de Ernani Santos)</td>
<td>satb</td>
<td>2'30²</td>
<td>m.o.</td>
</tr>
<tr>
<td>265</td>
<td>1992</td>
<td>Introdução e Pastorello</td>
<td>ob e órgão</td>
<td>2'30²</td>
<td>m.o.</td>
</tr>
<tr>
<td>266</td>
<td>1992</td>
<td>Sounds of Innovation - para orquestra</td>
<td>picc, fl 1e2, ob 1e2, 2 cl Bb, 2 fg, 4 tr F, 3 trp Bb, 3 trb, tuba, timp, 2 vl, vla, vlc, cb, perc (Tam-tam, tamburo, tamburine, gran casse, timb, xil, trág, camp, piano, celesta, piano de brinquedo,)</td>
<td>12'30²</td>
<td>m.o. e material de orquestra</td>
</tr>
<tr>
<td>267</td>
<td>1992</td>
<td>Words of Encouragement para) solistas, coro a 4 vozes, coro infantil, cordas e percussão - (poema de Daisaku Ikeda)</td>
<td>2 vl, vlc, cb, fl, harpa, celesta, piano, mezzosoprano, tenor, coro a 4 vozes, coro de crianças e percussão (cimb, glockenspiel, grandes sinos, suspended cymbal, tambourine, tamburo, tam-tam, trág e xil)</td>
<td>15'30²</td>
<td>m.o. e material de orquestra</td>
</tr>
<tr>
<td>268</td>
<td>1993</td>
<td>A Alvorada de Esperança da Civilização Universal</td>
<td>piano</td>
<td>5'00²</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>269</td>
<td>1993</td>
<td>Nove Meditações sobre o Stabat Mater</td>
<td>piano a 4 mãos e piano (versão do Opus 249)</td>
<td>5'30²</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>270</td>
<td>1993</td>
<td>Te Recuerdo (versos de Pablo Neruda– dos Veinte Poemas de Amor)</td>
<td>canto e piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>271</td>
<td>1994</td>
<td>Haha (transcrição de concerto para piano a 4 mãos da melodia japonesa de mesmo nome)</td>
<td>piano a 4 mãos</td>
<td>5'30²</td>
<td>m.o. e Min-On (Japão)</td>
</tr>
<tr>
<td>272</td>
<td>1995</td>
<td>Ningen Kakumei No Uta (versão de concerto da melodia japonesa de mesmo nome)</td>
<td>piano</td>
<td>3'30²</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>273</td>
<td>1995</td>
<td>Haha (versão de concerto da melodia japonesa de mesmo nome)</td>
<td>piano</td>
<td>3'30²</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>274</td>
<td>1995</td>
<td>Song of Youth (para orquestra)</td>
<td>picc, fl 1e2, ob 1e2, engl horn, cl in Bb 1e2, bass cl, bassoon 1e2, horn in F 1,2,3,4, trumpets in Bb 1,2,3, tromb 1,2,3, tuba, tampuro, tambourine, xil, bass-drum, trág, cymbals, 2 vl, vla, vlc e cb</td>
<td>11'30²</td>
<td>m.o., partitura e material de orquestra por c.c.</td>
</tr>
<tr>
<td>275</td>
<td>1995</td>
<td>Bach - Choral from the Cantata 147 (transcrição de Amaral Vieira)</td>
<td>piano</td>
<td>3'00²</td>
<td>m.o.</td>
</tr>
<tr>
<td>276</td>
<td>1995</td>
<td>Händel - Gavotte (versão revisada)</td>
<td>piano</td>
<td>3'30²</td>
<td>m.o.</td>
</tr>
<tr>
<td>277</td>
<td>1996/1997</td>
<td>Elegia</td>
<td>órgão</td>
<td>2'00²</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>278</td>
<td>1996</td>
<td>Kobe Ni Sasageru Uta (Canção Para Kobe)</td>
<td>piano</td>
<td>2'00²</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>279</td>
<td>1996</td>
<td>Morigasaki Kaigan (Praia De Morigasaki)</td>
<td>piano</td>
<td>m.o., c.m., c.c.</td>
<td></td>
</tr>
<tr>
<td>280</td>
<td>1996</td>
<td>ANA LUIZA (Valsa)</td>
<td>piano</td>
<td>m.o.</td>
<td></td>
</tr>
<tr>
<td>281</td>
<td>1997</td>
<td>Missa Choralis - 2ª. Versão</td>
<td>coro a 4 vozes e piano</td>
<td>20'40²</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>282</td>
<td>1997</td>
<td>Missa Choralis - 3ª. Versão</td>
<td>coro a 4 vozes, piano e 2 trompas</td>
<td>20'40²</td>
<td>m.o. e c.c. – score e partes coro e trompas</td>
</tr>
<tr>
<td>283</td>
<td>1997</td>
<td>Andante Misterioso</td>
<td>órgão</td>
<td>m.o. e c.c.</td>
<td></td>
</tr>
<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
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<tr>
<td>284</td>
<td>1997</td>
<td>The Snow Country Prince (Suite de peças para piano)</td>
<td>Piano</td>
<td>26'00''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>284B</td>
<td>1997</td>
<td>Novas Bagatellas (Suite de peças para piano)</td>
<td>piano</td>
<td>23'30''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>285</td>
<td>1997</td>
<td>Toccata Festiva</td>
<td>piano</td>
<td>5'00</td>
<td>m.o., c.c. e Ponteio Publishing – N.Y. (USA)</td>
</tr>
<tr>
<td>286</td>
<td>1997</td>
<td>Arioso - da Cantata BWV 156 de J. S. Bach</td>
<td>piano</td>
<td>m.o.</td>
<td></td>
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<tr>
<td>287</td>
<td>1998</td>
<td>Marcha Cerimonial (Transcrição da obra de igual título de Amaral Vieira Opus 252)</td>
<td>trompete e órgão</td>
<td>6'00''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>288</td>
<td>1998</td>
<td>Marche Solennelle (Transcrição de Amaral Vieira da obra de igual título de Henry Gourd original para órgão)</td>
<td>trompete e órgão</td>
<td>4'30''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>289</td>
<td>1998</td>
<td>Cortejo Nupcial Transcrição de Amaral Vieira da obra de igual título de Villa-Lobos original para piano)</td>
<td>trompete e órgão</td>
<td>5'00''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>290</td>
<td>1998</td>
<td>Alegorias - 6 peças para flauta e piano - Andante misterioso – Allegro melodioso – Vigoroso – Com fantasia – Andante Plácido – Allegro gioioso</td>
<td>flauta e piano</td>
<td>10'00''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>291</td>
<td>1998</td>
<td>Meditação da ópera Thaïs de Jules Massenet – (Transcrição para piano de Amaral Vieira)</td>
<td>piano</td>
<td>4'20''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>292</td>
<td>1998</td>
<td>Suite para Órgão - Allegro non troppo, Giocoso, Serioso, Allegro non troppo, Maestoso</td>
<td>órgão</td>
<td>14'00''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>294</td>
<td>1999</td>
<td>Entry of the Queen (do oratório Solomon de Händel) - Transcrição para piano de Amaral Vieira</td>
<td>piano</td>
<td>4'30''</td>
<td>m.o.</td>
</tr>
<tr>
<td>295</td>
<td>1999</td>
<td>Novelette</td>
<td>violino e piano</td>
<td>4'00''</td>
<td>m.o. e c.m.</td>
</tr>
<tr>
<td>296</td>
<td>1999</td>
<td>Um Castelo no Deserto (sobre a melodia japonesa “Kojo No Tsuki”)</td>
<td>piano</td>
<td>3'00''</td>
<td>m.o. e c.c.</td>
</tr>
<tr>
<td>297</td>
<td>1999</td>
<td>Fronteiras– quinteto de cordas com piano</td>
<td>vl, vla, vcl, cb e piano</td>
<td>25'00''</td>
<td>m.o. e c.c. (partitura e partes) Editada pela Ponteio (NY-USA)</td>
</tr>
<tr>
<td>298</td>
<td>1999</td>
<td>Ubi Caritas et Amor</td>
<td>coro a 4 vozes, oboe e órgão</td>
<td>m.o. e c.c. (partitura Editada pela Ponteio (NY-USA e partes)</td>
<td></td>
</tr>
<tr>
<td>299</td>
<td>2002</td>
<td>L’Âme Evaporée de Debussy - transcrição para piano de Amaral Vieira</td>
<td>piano</td>
<td>m.o. e c.c.</td>
<td></td>
</tr>
<tr>
<td>300</td>
<td>2002</td>
<td>Les Cloches de Debussy - transcrição para piano de Amaral Vieira</td>
<td>piano</td>
<td>m.o. e c.c.</td>
<td></td>
</tr>
<tr>
<td>301</td>
<td>2001</td>
<td>Elegia e Burlesca</td>
<td>Violoncelo e piano</td>
<td>mº e c.c.</td>
<td></td>
</tr>
<tr>
<td>302</td>
<td>2002</td>
<td>Andante Misterioso</td>
<td>Flauta e órgão</td>
<td>c.c. e parte fl.</td>
<td></td>
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<tr>
<td>Op.</td>
<td>Year</td>
<td>Title</td>
<td>Instrumentation</td>
<td>Dur</td>
<td>Edition</td>
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<tr>
<td>303</td>
<td>2002</td>
<td>Dois Noturnos</td>
<td>piano</td>
<td></td>
<td>m.º e c.c.</td>
</tr>
<tr>
<td>304</td>
<td>2002</td>
<td>Saudação</td>
<td>Para orquestra</td>
<td>1'00&quot;</td>
<td>m.º e c.c. -- score e partes</td>
</tr>
<tr>
<td>305</td>
<td>2002</td>
<td>Beau Soir de Debussy – transcrição para piano de Amaral Vieira</td>
<td>piano</td>
<td></td>
<td>m.º e c.c.</td>
</tr>
<tr>
<td>306</td>
<td>2002</td>
<td>Peça Lírica</td>
<td>piano</td>
<td></td>
<td>m.º e c.c.</td>
</tr>
<tr>
<td>307</td>
<td>2003</td>
<td>Preâmbulo</td>
<td>cravo</td>
<td></td>
<td>m.º e c.c</td>
</tr>
<tr>
<td>308</td>
<td>2003</td>
<td>Ostinato</td>
<td>2 violinos</td>
<td>4'00&quot;</td>
<td>m.º e c.c</td>
</tr>
<tr>
<td>309</td>
<td>2003</td>
<td>Prelúdio Grandisonante</td>
<td>Piano – para mão esquerda</td>
<td></td>
<td>m.º e c.c</td>
</tr>
<tr>
<td>310</td>
<td>2003</td>
<td>Ubi Caritas et Amor</td>
<td>Coro, oboé e cordas</td>
<td></td>
<td>c.c. – score e partes</td>
</tr>
<tr>
<td>311</td>
<td>2003</td>
<td>Song of Victory (Canto da Vitória)</td>
<td>Picc, fl, ob, bassoon, cl Eb, 3 cl Bb, bass cl, Alto sax, tenor sax, baritone sax, 4 horns, 4 trumpets, 4 trombones, 2 baritones, tuba, contrabass, timpani, percussion (cymbals, side-drum, triangle, glockenspiel, xylophon)</td>
<td>4'30&quot;</td>
<td>c.c. – score e partes</td>
</tr>
<tr>
<td>312</td>
<td>2003</td>
<td>Cantata de Natal</td>
<td>Soprano, tenor, coro a 4 vozes, cordas e cravo</td>
<td>32'00&quot;</td>
<td>c.c. – score e partes</td>
</tr>
<tr>
<td>313</td>
<td>2004</td>
<td>Enigma</td>
<td>piano</td>
<td>5'</td>
<td>c.c.</td>
</tr>
<tr>
<td>314</td>
<td>2004</td>
<td>Carnaval de Pierrot de Villa Lobos – Obra inconclusa, revisada e finalizada por Amaral Vieira</td>
<td>piano</td>
<td></td>
<td>c.c.</td>
</tr>
<tr>
<td>316</td>
<td>2004</td>
<td>Hino da Polícia Civil</td>
<td>Canto e piano</td>
<td></td>
<td>c.c.</td>
</tr>
<tr>
<td>317</td>
<td>2004</td>
<td>Abertura Bienal-São Paulo 2004</td>
<td>Banda Sinfônica</td>
<td></td>
<td>c.c. – score e partes</td>
</tr>
</tbody>
</table>
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March 2, 2005.

[Signature]

WILBUR SKEELS
Cantus Quercus Press
APPENDIX D. LETTER OF PERMISSION II

From: “classicos” <classicos@funarte.gov.br>
To: “Vladimir Silva” <vladimirsilva@vladimirsilva.com>
Sent: Tuesday, February 15, 2005 10:53 AM
Subject: Re: Copyright (Autorização)

Ilmo. Sr.
Vladimir Silva

Atendendo à sua solicitação, autorizo a reproduzir exemplos musicais de obras Belo Belo, de Ronaldo Miranda e Curraruim em dois tempos, de José Vieira Brandão, exclusivamente na tese que defenderá em março próximo na Louisiana State University.

Atenciosamente,
Flavio Silva
Coordenador de Música Erudita
Centro da Música / Funarte

----- Original Message -----
From: Vladimir Silva
To: classicos
Sent: Tuesday, February 15, 2005 4:14 AM
Subject: Copyright (Autorização)

Ilmo. (a) Sr. (a)
Coordenador (a) de Música Clássica da FUNARTE

Prezado (a) Sr. (a):

Necessito da permissão da FUNARTE para incluir exemplos musicais extraídos das composições Belo Belo (Ronaldo Miranda) e Cussaruim em Dois Tempo (José Vieira Brandão), ambas incluídas na coleção Música Nova do Brasil para Coro a Capela, publicada pela FUNARTE na década de 80. Estas peças estão incluídas no capítulo 1 da minha tese, cujo título é "A Conductor's Analysis of Amaral Vieira Stabat Mater, op. 240: An Approach Between Rhetoric and Music". Este trabalho é o resultado de quatro de estudos e pesquisa na Louisiana State University (EUA), instituição na qual fiz doutorado pleno em regência-canto, apoiado pela UFPI e CNPQ. A defesa da tese está marcada para 10 de março e, no momento, estou trabalhando nos detalhes finais. Agradecendo a atenção, aguardo contato e me coloco à disposição para quaisquer esclarecimentos.

Atenciosamente,
Vladimir Silva
275 W. Roosevelt St. #3245
Baton Rouge - LA
70802
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February 15, 2005.

Lúcia Maria Pellegrino Cardoso
APPENDIX F. LETTER OF PERMISSION IV

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Max Barros

Ponteio Publishing, Inc
VITA

Vladimir A. Pereira Silva was born in Campina Grande, Paraíba, Brazil. He is Associate Professor of Music at Universidade Federal do Piauí. He earned a Bachelor of Music Education from Universidade Federal da Paraíba (1992), a Master of Music and Choral Conducting from Universidade Federal da Bahia (1999), and Doctor of Musical Arts from Louisiana State University (2005). His major professors were José A. Kaplan and Eli-Eri Moura (composition); Jasmin Martorell, Lori Bade, and Robert Grayson (voice); and Erick Magalhães, Gerard Kelgman, Sara Lynn Baird, Julian Shew, and Kenneth Fulton (conducting).

Mr. Silva has served as a conductor of Coral Universitário da Paraíba “Gazzi de Sá”, Madrigal Vox Nostra, Madrigal da UFBA, Orleans Chamber Singers, LSU Chamber Singers, and LSU Women’s Chorus. He has also lectured at Universidade Regional do Cariri and Universidade Federal da Paraíba as a guest professor and was the director of Clássicos Eternos, a weekly program dedicated to Classical music broadcast by the Rádio Campina FM 93-1.

He has served as clinician/adjudicator at different high schools and vocal/instrumental competitions in Brazil and the US. Published articles by Mr. Silva appear in different journals in South and North America such as the Choral Journal (ACDA), Per Musi (UFMG), ICTUS (UFBA), and OPUS (Journal of the Brazilian Association of Graduate Study and Research in Music).

Mr. Silva has performed as a conductor and soloist in important venues in Brazil, Argentina, United States, France, Italy, and Austria. He is an active member of the ACDA and Brazilian Association of Graduate Study and Research in Music.