



Giovanni Battista Polleri

1855 – 1923

O SACRUM CONVIVIUM

Edited and arranged for TTB voices by Skip Purdy



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This piece was originally published in *Secunda Anthologia Vocalis*,
currently in the public domain, in Torino by Marcello Capra, 1913,
edited by Oreste Ravanello, Opus 66. Thirty-five pieces from the
above-mentioned manuscript composed by Oreste Ravanello were
excerpted and published as *Cantus Sacri Tribus Vocibus Aequalibus*,
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O SACRUM CONVIVIUM

GIOVANNI BATTISTA POLLERI

Largo $\text{♩} = 66$

Musical score for three voices: Tenor 1, Tenor 2, and Bass. The key signature is common time (indicated by '4'). The vocal parts are written in soprano, alto, and bass clefs respectively. The music consists of three staves of music with lyrics. The first two measures are dynamic **p**. The third measure is dynamic **mf**. The lyrics are: "O sa-crum con - vi - vi - um, O sa-crum con - vi - vi - um, in quo". The second section starts with dynamic **p** and continues with dynamic **mf**. The lyrics are: "O sa-crum con - vi - vi - um, O sa-crum con - vi - vi - um, in quo". The third section starts with dynamic **p** and continues with dynamic **mf**. The lyrics are: "O sa-crum con - vi - vi - um, O sa-crum con - vi - vi - um, in quo".

Musical score for three voices: T1, T2, and B. The key signature changes to common time (indicated by '4'). The vocal parts are written in soprano, alto, and bass clefs respectively. The music consists of three staves of music with lyrics. The first section starts with dynamic **p** and ends with dynamic **pp**. The lyrics are: "Chri - stus su - mi - tur, in quo Chri - stus su - mi - tur, in quo". The second section starts with dynamic **p** and ends with dynamic **pp**. The lyrics are: "in quo Chri-stus su - mi - tur, in quo Chri-stus su - mi - tur, in quo". The third section starts with dynamic **mf** and ends with dynamic **pp**. The lyrics are: "quo Chri-stus su - mi - tur, in quo Chri-stus su - mi - tur, in quo".

11

T 1 mf

Chri - stus su - mi - tur; _____ re - co - li - tur me -

T 2 mf

Chri - stus su - mi - tur; _____ re - co - li - tur me -

B p mf

Chri - stus su - mi - tur; _____ re - co - li - tur me - mo - ri - a, re - co - li - tur me -

16

T 1 p

mo - ri - a pas - si - o - nis e - jus: mens im - ple - tur gra - ti - a,

T 2 p

mo - ri - a pas - si - o - nis e - jus: mens im - ple - tur gra - ti - a,

B p

mo - ri - a pas - si - o - nis e - jus: mens im - ple - tur gra - ti - a,

21

T 1 p

mens im - ple - tur gra - ti - a: et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur,

T 2 mf

mens im - ple - tur gra - ti - a: et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur, et

B p

mens im - ple - tur gra - ti - a: et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur,

27

T 1 *mf*
8 et fu - tu - rae glo - ri - ae no - bis pi - gnus

T 2 *p*
8 fu - tu - rae glo - ri - ae, et fu - tu - rae glo - ri - ae no - bis pi - gnus

B *mf*
p
8 et fu - tu - rae glo - ri - ae no - bis pi - gnus

33

T 1 *p* *pp*
8 da - tur, no - bis pi - gnus da - tur.

T 2 *p* *pp*
8 da - tur, no - bis pi - gnus da - tur.

B *p* *pp*
8 da - tur, no - bis pi - gnus da - tur.