

FRANCISCO JOSÉ
PERDIGÃO

17?? – 1833

Motets for Advent

for 4 voices

FRANCISCO JOSÉ PERDIGÃO (17??-1833)

Motets for Advent

- *Amen dico vobis*, Dominica Prima, 4vv.
- *Cum audisset Joannes*, Dominica Secunda, 4vv.
- *Omnis vallis implebitur*, Dominica Quarta, 4vv.

Francisco José Perdigão was probably born in Évora sometime in mid-eighteenth century and died in that city in December 1833. He was appointed as Dean of the choirboys school, master of the *Claustra* and chapel master of Évora Cathedral in 1785 and remained in these posts until 1799, being exonerated in February that year. According to the musicians payment sheets, the archbishop recommended that he sung the *bassus* part receiving 30.000 réis for that service. However, Perdigão appears in the musician payment sheets of 1812, receiving 120.000 réis as a retired chapel master. Francisco José Perdigão is one of the best represented composers in the Capitular Archive of Évora Cathedral, with around three dozen works attributed. These are divided between a group of compositions in *stile concertato*, the common style in use in Portugal in the last decades of the eighteenth century, and compositions in *stile antico*, influenced by the polyphonic tradition of the seventeenth-century composers, notably Fr. Manuel Cardoso and Diogo Dias Melgaz. He copied and arranged Melgaz's *1.^a Lamentação de Quinta-Feira Santa* in 1822. He was also author of many other copies and adaptations extant in the Cathedral musical archive. Not much is known of Perdigão's life and activity in Évora but, from the number of compositions, he was an influent figure in the city's musical life of the last decade of the eighteenth century and first decades of the nineteenth.

The three motets for four voices (SATB) that make the present edition are extant in a small choirbook, possibly copied in the last years of the eighteenth or the first years of the nineteenth century to be used at the Évora Seminary, which functioned at the College of the Purification, near the University. The choirbook is now preserved at the Cathedral musical archive (P-EVc) as *Códice n.º 10*. The motet *Amen dico vobis*, intended for the First Sunday of Advent, occupies folios 23v-26r, *Cum audisset Joannes*, intended for the Second Sunday of Advent, occupies folios 26v-29r and the *Omnis vallis implebitur*, for the Fourth Sunday of Advent, occupies folios 29v-33r respectively.

EDITION NOTES

In this edition clefs were used according to the modern practice, with the g2 clef corresponding in the transcription to the c1 (in the case of the *superius*) and c3 (in the case of the *altus*) clefs, the g2 clef transposed to the lower octave was used for the c4 (in the case of the *tenor*) clef, and the F4 clef was maintained (in the case of the *bassus*). Original note values of the source were kept in this edition, as well as the work's original pitch. The final notes were figured in order to complete the measure where they occur. The modern division of measures with a continuous vertical bar was adopted. In the case of the figures with augmentation dot (breves, semibreves and minimas), the dot was resolved in the following measure without any editorial indication. The occurrence of accidental signs present in the source was reproduced, being omitted in this case those after the first, according to the modern convention. Editorial accidentals and the following were placed over the staff, in a smaller size than the accident present in the source, affecting the respective note. Cautionary accidentals deemed necessary were also added over the staff in a smaller size between curved brackets. The orthography has been regularized with the use of capital letters and the syllabic division of the texts according to the modern convention.

Francisco José Perdigão
Motets for Advent

edition by Luís Henriques

Évora
Canto Mensurable editions
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Amen dico vobis

Dominica Prima Adventus

P-EVc Códice n.º 10, ff. 23v-26r

FRANCISCO JOSÉ PERDIGÃO

(17??-1833)

Superius

Altus

Tenor

Bassus

A - men di - co vo - - - - - bis, qui -

A - men di - co vo - - - -

A - men

6

S

A

T

B

a non - - - - - prae - te - ri - - - - - bit, non prae - te -

- - - bis, qui - - - a non prae - te - ri - bit,

di - co vo - - - - - bis, a - men di - co

A - men di - co vo - - - bis, a -

12

S

A

T

B

ri - bit ge - ne - ra - ti - o haec, qui - - - a non

a - men di - co vo - - - - - bis, qui - - - a non prae - te -

vo - - - bis, qui - - - a non prae - te - ri - - - bit

- - men di - co vo - - - - - bis, qui -

Cum audisset Joannes

Dominica Secunda Adventus

P-EVc Códice n.º 10, ff. 26v-29r

FRANCISCO JOSÉ PERDIGÃO

(17??-1833)

Superius
Cum _____ au - dis - - - set Jo - an - - -

Altus
Cum _____ au - dis - - -

Tenor
8

Bassus
Cum _____

6
S
nes, Jo - an - - - nes in vin - cu - lis,
A
set Jo - an - - - nes, Jo - an - - - nes in vin - cu -
T
8
Cum _____ au - dis - - - set Jo - an - - -
B
— au - dis - - - set Jo - an - - - nes, Jo - an - - -

12
S
in vin - cu - lis o - - - pe - ra Chri - - - sti,
A
lis, in vin - cu - lis _____ o - pe - ra Chri - - - sti, o -
T
8
nes in vin - cu - lis o - - - pe - ra Chri - - - sti,
B
nes in vin - cu - lis o - - - pe - ra Chri - - - sti, o -

Omnis vallis implebitur

Dominica Quarta Adventus

P-EVc Códice n.º 10, ff. 29v-33r

FRANCISCO JOSÉ PERDIGÃO

(17??-1833)

Superius
Altus
Tenor
Bassus

Om - nis val - lis im - ple - - - - - bi - tur, im -
Om - nis val - lis im - ple - - bi - tur, im - -
Om - - nis

S
A
T
B

ple - - - bi - tur, om - nis
ple - - - bi - tur, om - nis val - lis im - ple - bi - tur,
val - lis im - ple - - - - - bi - tur, om - nis val - lis im -
Om - - nis val - lis im - ple - - - - - bi - tur,

S
A
T
B

val - lis im - ple - - - bi - tur, im - - ple - bi - tur, im -
om - nis val - - - - lis im - ple - bi - tur, im - ple - - - bi -
ple - - - bi - tur, im - - - ple - - bi - tur, im - - ple - bi -
om - - nis val - lis im - ple - - - bi - tur, im - ple - - - - - bi -