

SATB, Piano
Communion, General

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O Sacrum Convivium

Bradley Ellingboe

Edited by Bradley Ellingboe and John Helgen

MUSIC FOR THE CHURCH YEAR

Bradley Ellingboe

O Sacrum Convivium (9174)





About the Composer

Bradley Ellingboe has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar and teacher. As a choral conductor he has led festival choruses in 35 states and 14 foreign countries. As a bass-baritone soloist he has sung under such conductors as Robert Shaw, Helmuth Rilling, and Sir David Willcocks. Ellingboe has over 160 pieces of music in print. For his scholarly work in making the songs of Edvard Grieg more accessible to the English-speaking public, he was knighted by the King of Norway in 1994. As a teacher, the University of New Mexico Alumni

Association named him Faculty of the Year in 2008. For more information visit www.bradleyellingboe.com.

O Sacrum Convivium (O Sacred Feast)

O sacrum convivium, in quo Christus sumitur:
 Recolitur memoria passionis eius: mens impletur gratia:
 Et futurae gloriae nobis pignus datur. Alleluia.

O sacred and holy feast, in which Christ is received.
 We recall the memory of our Savior's passion,
 And our minds are filled with grace
 And the future glory that is coming to us. Alleluia.

Vocal Ranges

The image displays four musical staves, each representing a different vocal range. From top to bottom, they are labeled: Soprano, Alto, Tenor, and Bass. Each staff contains a single note with a fermata, indicating the specific pitch for that voice part. The Soprano staff is in the treble clef, the Alto and Tenor staves are in the treble clef with an 8va marking below the staff, and the Bass staff is in the bass clef.

O Sacrum Convivium

O Sacred Feast

for Mixed Choir (SATB) and Piano

St. Thomas Aquinas

Bradley Ellingboe (ASCAP)

Confident, but reverent (♩ = c. 80)

Piano

p

pedal harmonically

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The left hand starts with a bass clef and a common time signature, beginning with a quarter rest, followed by a quarter note G2, and then a series of chords and notes in the bass register.

3 Soprano and Alto unison

p

O — sac - rum con - vi - vi -
O — sac - red and ho - ly

The vocal entry for Soprano and Alto unison begins at measure 3. The vocal line starts with a quarter rest, followed by a quarter note G4, and then a series of notes: A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues from the previous section, providing harmonic support.

6

um, O — sac - rum con - vi - vi - um, in —
feast, O — sac - red and ho - ly feast, in —

div.

The vocal line continues from measure 6. It features a melodic line with notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with chords and moving lines in both hands.

Duration: ca. 3:45

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9

quo Chris - tus su - mi - tur: O sac - rum con - vi - vi -
 which Christ is re - ceived; O sac - red and ho - ly

9

12 SA

um!
 feast!

Tenor and Bass unison
mp

12

O sac - rum con - vi - vi - um, O
 O sac - red and ho - ly feast, O

15 SA

in quo Chris - tus
 in which Christ

TB

div. *mf*

15

sac - rum con - vi - vi - um, quo Chris - tus
 sac - red and ho - ly feast, which Christ