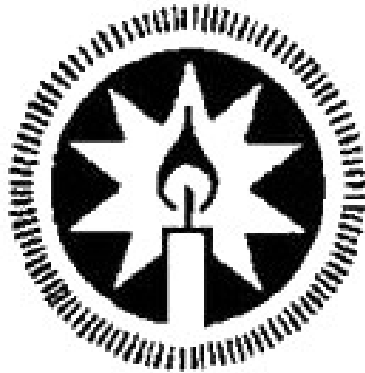


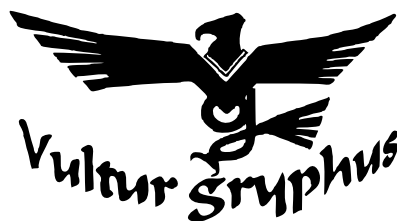
DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES
(OU ORQUESTRA DE VIOLÕES)

1. HODIE CHRISTUS NATUS EST
2. VENI, VENI EMMANUEL



MARCUS ALESSI BITTENCOURT



2025

OP. 42-B

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET
(OR GUITAR ORCHESTRA)

1. HODIE CHRISTUS NATUS EST
2. VENI, VENI EMMANUEL



MARCUS ALESSI BITTENCOURT



2025

OP. 42-B

NOTA: Os acidentes ocorrentes são válidos até o final do compasso em que a parecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.

NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

ao amigo Paulo Lopes

1. HODIE CHRISTUS NATUS EST

HOJE CRISTO NASCEU
CHRIST IS BORN TODAY

2025
MARCUS ALESSI BITTENCOURT

♩ = 64

Musical score for Violão I, II, III, and IV, measures 1-9. The score is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked as ♩ = 64. The dynamics range from *mp* (mezzo-piano) to *p* (piano). The score includes various accidentals and articulation marks.

(*) Estas peças podem ser também executadas por uma orquestra de violões, com cada uma de suas quatro partes sendo tocada sempre non divisi.

(*) These pieces can also be played by a guitar orchestra, with each of its four parts being played always non divisi.

Musical score for Violão I, II, III, and IV, measures 10-14. The score continues from measure 9 and features dynamics of *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various accidentals and articulation marks.

17

I *sfz* *mf*

II *mf*

III *mf*

IV *mf*

24

I *sfz* *mp* *f* *f*

II *mp* *f* *f*

III *mp* *f* *f*

IV *mp* *f* *sfz*

32

I *mp* *p*

II *mp* *p*

III *mp* *p*

IV *sfz* *p*

41

50

POCO RALLENTANDO

Hodie Christus natus est,
 hodie Salvator apparuit,
 hodie in terra canunt Angeli,
 laetantur Archangeli.
 Hodie exultant justi, dicentes:
 Gloria in excelsis Deo,
 alleluja.

Hoje Cristo nasceu,
 hoje o Salvador apareceu,
 hoje na terra cantam os Anjos
 e alegram-se os Arcanjos.
 Hoje os justos se exultam, dizendo:
 Glória a Deus nas alturas,
 aleluia.

Christ is born today,
 today the Savior has appeared,
 today the Angels sing on earth,
 and the Archangels rejoice.
 Today the just exult, saying:
 Glory to God in the highest,
 alleluia.

Ho - di - e Chri - stus na - tus est: ho - di - e Sal -
 va - tor appá - ru - it: ho - di - e in ter - ra ca - nunt An - ge -
 li, læ - tan - tur Ar - chan - ge - li: ho - di - e ex - ul -
 tant ju - sti, di - cen - tes: Glo - ri - a in ex - cel - sis De - o,
 al - le - lu - ja.

Antiphonarium Romanum Juxta Ritum Sacrosanctae
 Romanae Ecclesiae. Marianopoli: Joan Lovell Typographus, 1864, pg. 90.
 Canto de origem medieval.
 Chant of medieval origin.

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NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

ao amigo Paulo Lopes

2. VENI, VENI EMMANUEL

VINDE, VINDE EMMANUEL
COME, COME EMMANUEL

2025
MARCUS ALESSI BITTENCOURT

♩ = 96

Violão I (*)
Violão II (*)
Violão III (*)
Violão IV (*)

(*) Estas peças podem ser também executadas por uma orquestra de violões, com cada uma de suas quatro partes sendo tocada sempre non divisi.

(*) These pieces can also be played by a guitar orchestra, with each of its four parts being played always non divisi.

5

I
II
III
IV

11

I *f* *ff* *mf*
 II *f* *ff* *mf*
 III *p* *ff* *f* *ff* *mf*
 IV *p* *ff* *f* *ff*

17

I *p* *f* *mp*
 II *p* *mf* *f* *mp*
 III *p* *f* *p* *f* *mp*
 IV *mf* *p* *f* *ff* *p* *f* *mp*

22

I *f* *sfz* *f*
 II *f* *sfz* *f*
 III *f* *sfz* *pp* *ff* *f*
 IV *f* *sfz* *pp* *ff* *f*

29

Musical score for measures 29-34, four staves (I-IV). The music is in 2/4 time and features dynamic markings of *ff*, *mf*, and *p*. The key signature has one flat. The score includes various rhythmic patterns and articulations.

35

1. RITARDANDO MOLTO

Musical score for measures 35-40, four staves (I-IV). This section is marked "1. RITARDANDO MOLTO". It features dynamic markings of *f* and *ff*. The music includes triplet markings and a gradual deceleration.

41

2. SENZA RITARDARE

RITARDANDO MOLTO

Musical score for measures 41-46, four staves (I-IV). This section is marked "2. SENZA RITARDARE" and "RITARDANDO MOLTO". It features dynamic markings of *ff* and *f*. The music includes triplet markings and a gradual deceleration.

46 A TEMPO

Veni, Veni Emmanuel,
 captivum solve Israel,
 Qui gemit in exsilio
 privatus Dei Filio.
 Gaude! Gaude!
 Emmanuel nascetur pro te Israel.

Veni, Veni O Oriens,
 solare nos adveniens,
 noctis depelle nebulas,
 dirasque mortis tenebras.
 Gaude! Gaude!
 Emmanuel nascetur pro te Israel.

Vinde, vinde Emmanuel,
 libertai Israel prisioneiro,
 que geme no exílio
 privado do filho de Deus.
 Alegria! Alegria! Emmanuel
 irá nascer para vós, Israel.

Vinde, vinde ó Luz da manhã,
 brilhai sobre nós.
 Dissolvi as nuvens da noite,
 expulsai as sombras da morte.
 Alegria! Alegria! Emmanuel
 irá nascer para vós, Israel.

Come, come Emmanuel
 break the bond of Israel,
 which mourns in exile
 deprived of God's Son.
 Rejoice! Rejoice! Emmanuel
 will be born for you, Israel.

Come, come O Dayspring,
 do shine upon us.
 Dispel the nocturnal clouds,
 drive away the shadows of death.
 Rejoice! Rejoice! Emmanuel
 will be born for you, Israel.

V e-ni ve-ni, Em-man-u-el cap-ti-vum sol-ve Is-ra-el
 Qui ge-mit in ex-si-li-o, pri-va-tus De-i Fi-li-o.

Texto do século XII;
 melodia do século XV.

Lyrics from the 12th century;
 melody from the 15th century.

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NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

PARTE DO VIOLÃO I
GUITAR I PART

1. HODIE CHRISTUS NATUS EST

HOJE CRISTO NASCEU
CHRIST IS BORN TODAY

2025
MARCUS ALESSI BITTENCOURT

♩ = 64

Violão I

10

17

24

32

41

50

POCO RALLANTANDO

NOTA: Os acidentes ocorrentes são válidos até o final do compasso em que aparecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.

NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

2. VENI, VENI EMMANUEL

PARTE DO VIOLÃO I
GUITAR I PART

VINDE, VINDE EMMANUEL
COME, COME EMMANUEL

2025
MARCUS ALESSI BITTENCOURT

♩ = 96

The musical score is written for Violão I (Guitar I Part) in treble clef. It begins with a tempo marking of ♩ = 96. The score is divided into two parts: Part 1 (measures 1-34) and Part 2 (measures 35-46). Part 1 includes dynamic markings such as *mf*, *f*, *sfz*, *ff*, *mp*, and *p*. Part 2 includes markings for *1. RITARDANDO MOLTO*, *2. SENZA RITARDARE*, *RITARDANDO MOLTO*, and *A TEMPO*. The score features various time signatures including 3/4, 5/8, 2/4, 3/8, and 3/4. The piece concludes with a final *ff* dynamic marking.

NOTA: Os acidentes ocorrentes são válidos até o final do compasso em que a parecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.

NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

PARTE DO VIOLÃO II

GUITAR II PART

1. HODIE CHRISTUS NATUS EST

HOJE CRISTO NASCEU
CHRIST IS BORN TODAY

2025
MARCUS ALESSI BITTENCOURT

Violão II

$\bullet = 64$

The musical score for Guitar II is written in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 64. The score consists of seven systems of music, each starting with a measure number (10, 17, 24, 32, 41, 50). The time signature changes frequently throughout the piece, including 3/4, 4/4, 2/4, 3/2, and 4/2. Dynamics include mp, p, mf, and f. The piece concludes with the instruction 'POCO RALLENTANDO'.

10

17

24

32

41

50

mp *p* *mf* *f* *pp*

POCO RALLENTANDO

NOTA: Os acidentes ocorrentes são válidos até o final do compasso em que aparecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.

NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

2. VENI, VENI EMMANUEL

PARTE DO VIOLÃO II
GUITAR II PART

VINDE, VINDE EMMANUEL
COME, COME EMMANUEL

2025
MARCUS ALESSI BITTENCOURT

$\bullet = 96$

Violão II

5

11

17

22

29

35

41

46

mf *f* *sfz* *p* *mf* *f* *ff* *mf* *p* *mf* *f* *ff* *mf* *ff* *pp* *ff*

1. RITARDANDO MOLTO

2. SENZA RITARDARE

RITARDANDO MOLTO

A TEMPO

NOTA: Os acidentes ocorrentes são válidos até o final do compasso em que aparecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.

NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

2. VENI, VENI EMMANUEL

VINDE, VINDE EMMANUEL
COME, COME EMMANUEL

PARTE DO VIOLÃO III
GUITAR III PART

2025

MARCUS ALESSI BITTENCOURT

$\text{♩} = 96$

Violão III

The musical score for Violão III consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked as quarter note = 96. The score includes various dynamic markings such as *f*, *p*, *mp*, *mf*, *ff*, and *sfz*. It also features performance instructions like "1. RITARDANDO MOLTO" and "2. SENZA RITARDARE". The piece concludes with the instruction "A TEMPO".

NOTA: Os acidentes ocorrentes são válidos até o final do compasso em que a parecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.

NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

PARTE DO VIOLÃO IV

GUITAR IV PART

1. HODIE CHRISTUS NATUS EST

HOJE CRISTO NASCEU
CHRIST IS BORN TODAY

2025
MARCUS ALESSI BITTENCOURT

Violão IV

$\text{♩} = 64$

10

17

24

32

41

50

POCO RALLENTANDO

NOTA: Os acidentes ocorrentes são válidos até o final do compasso em que aparecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.

NOTE: Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.

DUAS PEÇAS DE NATAL

PARA QUARTETO DE VIOLÕES

TWO CHRISTMAS PIECES

FOR GUITAR QUARTET

2. VENI, VENI EMMANUEL

PARTE DO VIOLÃO IV
GUITAR IV PART

VINDE, VINDE EMMANUEL
COME, COME EMMANUEL

2025

MARCUS ALESSI BITTENCOURT

♩ = 96

Violão IV

The musical score for Violão IV is written in treble clef with a key signature of one flat (Bb). It consists of 46 measures across 10 staves. The piece begins with a tempo of 96 beats per minute. The first staff (measures 1-4) starts with a forte (f) dynamic and features a melodic line with various rhythmic values and accidentals. The second staff (measures 5-8) continues the melody with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The third staff (measures 9-12) includes a piano (p) section followed by a fortissimo (ff) section. The fourth staff (measures 13-16) features a piano (p) section with a triplet of eighth notes. The fifth staff (measures 17-21) includes a fortissimo (ff) section with a triplet. The sixth staff (measures 22-28) features a fortissimo (ff) section with a piano (pp) section. The seventh staff (measures 29-34) includes a fortissimo (ff) section with a piano (p) section. The eighth staff (measures 35-40) features a fortissimo (ff) section with a piano (p) section and a first ending marked '1. RITARDANDO MOLTO'. The ninth staff (measures 41-45) features a fortissimo (ff) section with a piano (p) section and a second ending marked '2. SENZA RITARDARE'. The tenth staff (measures 46-48) features a fortissimo (ff) section with a piano (pp) section and a first ending marked 'A TEMPO'.