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TENOR AND BASS LINE PERFORMANCE TREATMENTS

IN NICOLA PORPORA'S

1742 VENETIAN OSPEDALI WORKS

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A document
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Abstract

TENOR AND BASS LINE PERFORMANCE TREATMENTS IN NICOLA PORPORA'S 1742 VENETIAN OSPEDALI WORKS

The Venetian *ospedali*, hospitals that cared for the ill, poor, and orphaned citizens of Venice became known in the eighteenth century for their music performances and female musicians. Among the repertoire for these supposed female choirs are works containing tenor and bass parts. This document explores the theories surrounding the performance treatment of the tenor and bass lines in *ospedali* repertoire with application of each theory to Nicola Porpora's 1742 collection of mixed-voice works for the Pietà. It examines each theory of male singers, female tenors and basses, omission, substitution, and transposition by discussing old and new commentary involving historical practices, scholars' research and opinions, witness accounts, and evidence within *ospedali* scores. Before applying each theory to the five works, Porpora's compositional style during his Pietà tenure is discussed along with particular features of each work. A brief comparison of ranges and tessituras to selections of Porpora's non-*ospedali* works is given, as well as specific compositional elements in some works that may indicate Porpora's intended performers. The bulk of this study explores the application process of each treatment to the five 1742 works individually and examines their orchestral doubling, vocal pairing practices, text and line independency, range and tessitura issues, and other relevant factors that aid in the success or failure of each method to determine an appropriate approach when performing the works with women's voices. Transcriptions of the chorus movements from the five works appear in the appendix for reference.

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I. Introduction

The Venetian *ospedali*, institutions founded between the twelfth and sixteenth centuries to house the ill, poor, and orphaned citizens roaming Venice, ultimately became known for the height of their music programs in the eighteenth century, specially noted for their female performers. Since these institutions contained many children, education took on a major role from as early as the 1520s to their bankruptcies in the late-eighteenth century. The four main institutions, the L'Ospedale di San Lazzaro e dei Mendicanti, the Ospedale degli Incurabili, the L'Ospedale di Santa Maria dei Derelitti, an *ospedaletto*, and the L'Ospedale della Pietà, educated girls from an early age in sewing, crafts, and music, while the boys prepared to enter apprenticeships in their trades.

After the implementation of music classes in the sixteenth century, the increasing popularity of musical performance allowed the governors to hire composers and teachers of singing, solfège, and instruments. Among the girls, few were selected for the honor of singing and playing in the *figlie del coro*. Over the decades, the fame of the *ospedali* choruses grew in Venice, becoming tourist stops for travelers and the visiting aristocracy. By the mid-eighteenth century crowds were abundant, and numerous witnesses commented in their journals on the beautiful singing of the girl soloists and choruses. Through the hiring of opera composers such as Baldassare Galuppi, Johann Adolph Hasse, and Nicola Porpora, along with concerto composers including Antonio Vivaldi, the *ospedali* provides works of seventeenth- and eighteenth-century sacred music in an operatic and *concertato* style in both treble and mixed voicing with small orchestra.

Research over the last few decades into the Venetian *ospedali* provides new collections of music with stringed orchestra from the Baroque era for women's choruses. Although known

for its female choruses, many *ospedali* works appear not only in treble voicing but also in mixed voicing which include tenor and bass lines. While early scholars assumed males sang the lines, expanded research into the *ospedali* and seventeenth-century convents in Milan dealing with a similar issue furthers the notion that women sang the tenor and bass lines. With this consensus, theories of performance treatment used by the female chorus emerged including the use of female basses, instrumental substitution, or omission. Joan Whitemore in the 1980s proposed that transposition occurred due to a number of revised scores from treble to mixed voicing, or vice versa, by *ospedali* composers. Michael Talbot, a noted Vivaldi scholar, felt that scholars were “slow to take up the challenge of this problem”¹ and that interest in women’s studies brought it to light. A result of the women-performer consensus is the support to allow modern women’s choruses to sing this repertoire. Regardless of the approach the *ospedali* used to sing the lines, alterations must be made for most modern women’s choruses to perform these works due to their very low bass lines, and conductors are faced with these decisions when choosing this repertoire.

Five known works by Nicola Porpora are included in the mixed-voice repertoire for the *ospedali*. These works, written for the Pietà in 1742, all contain tenor and/or bass vocal parts that need alteration if performing them with women’s voices. Two are in SSAB voicing; one is in SSATB voicing, and two are in a double-chorus voicing of SSATB/SSAB. Over forty known Latin choral motets composed by Porpora exist, most in SSAA voicing. Porpora worked for three of the four institutions over his career, but the works during his brief period at the Pietà are his only mixed-voice works for the *ospedali*. His works for the other two institutions are all SSAA. These works offer a unique situation: the application of these theories to five original

¹ Michael Talbot, “Tenors and Basses at the Venetian ‘ospedali’,” *Acta Musicologica* 66, fasc. 2 (July-December 1994): 123.

manuscripts composed by the same person at the same institution within the same year. This situation allows the study of tenor and bass parts to be more consistent in elements of composition and performers than in previous research.

This study seeks to determine potential performance treatments of the tenor and bass lines for women's choruses in Porpora's five 1742 *ospedali* works through the practical application of selective and full transposition, omission, and/or instrumental substitution approaches and through analysis of his compositional style with special attention to range, tessitura, and structure of the vocal writing. This document provides both old and new commentary on the historical likelihood of the proposed theories and an overview of Porpora's compositional style with specific features of each of the five works. This study not only brings to light four unpublished *ospedali* works² potentially written for women's choruses but also provides conductors with a guide to methods for discernment in the approach to tenor and bass lines in these works and others that fall under a similar conundrum.

Procedure and Limitations

The study is presented in three parts: discussion of each theory, Porpora's compositional style, and application of each theory to the 1742 works. The discussion of the various theories for performance provides the backdrop for this study, including the use of male singers, the existence of female tenor and basses, the omission or instrumental substitution of the tenor and/or bass vocal lines, and the transposition, full or selective, of the tenor and/or the bass lines. Discussion on the methods' probability draws on religious and social historical context, evidence

² *Magnificat* is published by Mannheim Editions, edited by T. J. Martino but contains numerous mistakes.

from institutional records, eyewitness accounts, manuscript scores, and previous scholar's arguments. Secondly, an overview of Porpora's compositional style with discussion of the features of each 1742 work provides an understanding of the compositional techniques that aid in determining appropriate performance approaches to the works. The final part applies each theory to the tenor and/or bass lines and discusses the implications of each, considering range, tessitura, accessibility, vocal writing style, overall sound, and other factors.

A large limitation to this study is the conflicting evidence and the hypothetical nature of historical practice and modern application. For every theory, there is evidence both for and against. Some of the proposed approaches contain stronger evidence than others, but until concrete evidence surfaces regarding historical performance, the theories are merely under hypotheses and remain debatable. Although the suggested performance treatments for Porpora's works stem from analytical and practical methods, they may differ from scholar to scholar. The use of these applications also depends on a conductor's opinion and willingness to alter compositions based on the extant evidence and discussion presented.

Other limitations include a lack of comparative mixed-voice works by Porpora and the unpublished or unperformed circumstance of the five works studied. Although a plethora of SSAA works exist, which offer helpful comparison in regard to range and tessitura, Porpora's mixed-voice choral works are few in number, frequently undated, and often not in original manuscript. Since concrete evidence exists that Porpora revised his works, some mixed-voice works could also be revisions of former treble works. Although every effort for appropriate aural analysis was made, four of the five works are unpublished, and the fifth work has no available recordings, allowing for only simulation of sound from musical notation software.

Related Scholarship

Scholarly research pertaining to this topic varies from general research into the *ospedali* institutions, such as the research of Denis Arnold and Jane Baldauf-Berdes, to the discussion of theories for tenor and bass line treatment, such as those by Joan Whittemore and Michael Talbot. Other research focuses on Porpora's collective works or on another *ospedali* composer, providing a general overview of the composer's style with selected analyses, or discusses the similar conundrum of tenor and bass lines in seventeenth century convent music from Spain or Italy.

Denis Arnold's 1960s research offers some of the first discussion on the *ospedali* institutions and their associated composers. His research encompasses the *ospedali*'s general activities before narrowing his focus to the Mendicanti, Galuppi, and St. Mark's influence there. Jane Bauldauf-Berdes's research offers a deeper look into the structure and daily activities of the institutions and their choruses. Sven Hansell focuses on the Incurabili and its composers, while other researchers focus on specific composers and their works, such as McClymonds's, Carlson's, and Knop's studies on Galuppi, or Fort's research on Vivaldi's psalms. While the former do not expand upon the issue with tenor and bass lines, Fort devotes a chapter to the issue in Vivaldi's works but discusses only the possibilities of male singers and female basses. Faun Tanenbaum's 1993 research on the numerous Pietà partbooks in the Fondi Esposti collection contains a section that discusses the presence of solos, changes to alto clef, and female names written in bass partbooks. She mentions various historical approaches and provides evidence for female singers but does not discuss the theories in detail.

Joan Whittemore's 1986 dissertation, "Revision of the Music Performed at the Venetian *Ospedali* in the Eighteenth Century," discusses evidence for the practice of transposing the tenor

and bass lines in revised works by several *ospedali* composers. Her evidence includes scores by thirteen composers that either contain marks indicating revision, have unusual spacing between voices, or are mixed-voice works with *ospedali* names. Within a chapter on several composers, Whittemore gives commentary on Porpora's 1742 works and applies to them a reverse process of the discussed revision methods. Her appendices offer a plethora of information including chronological charts of all four *ospedali*'s known *maestri* and their dates, documented soloists, choristers, and instrumentalists, and lists of known revised works and *ospedali* mixed-voice works. Though her research is the first to tackle the conundrum head on, it focuses primarily on one scenario for performance.

Michael Talbot's article, "Tenors and Basses at the Venetian 'Ospedali,'" seems to be the first to focus on multiple theories associated with the tenor-bass conundrum. He provides an overview of most theories with evidence both for and against, as well as the scholars' opinions that coincide. He discusses the possibility for male singers, female basses, and transposition, yet quickly dismisses omission in Vivaldi's works and does not discuss instrumental substitution. Using his extensive study of Vivaldi's works, he offers comparative evidence against the transposition of the bass lines in Vivaldi's early works and also argues against Whittemore's theory of transposing both the tenor and bass lines.

Everett Sutton, Robert Lawton Harris, and William Michael Hienz focus on Porpora's collection of works. Sutton discusses Porpora's solo vocal works with analysis of scribes' handwriting that aided in dating some of his choral works. Sutton's research does not discuss the solo movements in Porpora's choral works. Harris's 1979 dissertation provides an overview of the *ospedali*, Porpora's biography in relation to the years served at three of the institutions, and an overview of the compositional style of the works held at the British Museum. He also

discusses Porpora's vocal and instrumental writing style and Porpora's notation. Harris devotes a section to the discussion of male singers for the tenor and bass lines. William Michael Hienz's research discusses the biography and compositional style of Porpora's then known choral psalms. He provides an overview of Porpora's treatment of structure, text, melody, harmony, forces, instrumentation, etc. pertaining to forty psalms and a thematic catalog of these psalms including incipits, the above mentioned musical elements, voicing, source material, and notes. Although a few mistakes exist in the catalog, the information provided there and in his chapter on stylistic features presents a clear picture of Porpora's compositional elements. Hienz briefly mentions the possibility of male singers and does not detail other approaches.

Other literature consulted for this document includes studies on convent music that contains the similar conundrum of tenor and bass lines written for supposed women's choruses. Robert Kendrick and Colleen Ruth Baade discuss convent music from the seventeenth century with the former focusing on Milan and the latter on Castile. Kathryn Longo discusses Renaissance era works associated with convents in Spain, Italy, France, Germany, and England. All of them discuss performance practices of tenor and bass lines using full score transposition, bass line transposition, and instrumental substitution, along with Baade's discussion of male singers. Kendrick gives multiple options of historical approach depending on the size of the chorus, ability, clefs, number of parts, and style. Accompanying Baade's document are recordings of a variety of sixteenth- and seventeenth-century Spanish works in which she implemented selective, full line, or full score transposition, substitution, or a combination. Longo also demonstrates the application of transposition, instrumental substitution, or a combination of both through her revised editions of selected works by Victoria, Hassler, Campion, and others. Meredith Bowen expands the discussion on tenor and bass lines in her

document on modern approaches to seventeenth-century mixed-voiced convent music from Milan. She provides two chapters devoted to the theories and four scores with a treatment of transposition and/or substitution applied. Though this research discusses various theories, none of it is *ospedali* related.

Little *ospedali* research places the conundrum of tenor and bass lines at the forefront, apart from Whittemore and Talbot. Instead, many only mention the issue or briefly discuss it in a subsidiary context. Though at the head, Whittemore focuses on one approach, while Talbot omits or dismisses some approaches due to his Vivaldi findings. Other research that puts the conundrum at the forefront, such as Bowen's document, does not deal with it in the context of the *ospedali* or its composers. Also, scholars demonstrate the application of a treatment with works of various composers, institutions, and dates, presenting a method of selecting works to fit a particular treatment rather than selecting a treatment to fit a particular work. This document places the conundrum at the forefront, discussing each method's historical context with evidence for and against, using old and new commentary. Instead of selecting various works to demonstrate successful application of each treatment, this document limits the applications to a collection of works by the same *ospedali* composer, institution, and year, allowing the process and implications of each treatment to be discussed in detail and on a per-work basis.

II. Tenor and Bass Line Performance Theories

The conundrum surrounding the mixed-voice works does not necessarily have to do with the features of composition, for they seem to be straightforward works in mixed voicing. The issue lies in the context in which they were performed. The use of tenor and bass lines for institutions known for their women's choruses is peculiar, and a brief scan at the bass lines reveals that range is too low for most female voices to phonate. With notes as low as A2 and G2, one can conclude that the girl choir either had the help of male singers, had female basses, or approached the lines some other way. Scholars who first picked up the *ospedali* topic in the 1960s and '70s are brief or vague in their discussion and assume the *ospedali* used male singers. Arnold does not specifically offer his opinion on the performance treatment of the lines but eventually comments that the Mendicanti used the singers and players of St. Mark's freely in his 1988 publication.³ Walter Kolneder says that Vivaldi's *Juditha Triumphans* was sung with women on the tenor line, the male teachers or church choir members sang the bass lines, and that the work was intended for St. Mark's.⁴ Robert Fort in his study of Vivaldi's works for the Pietà says that if women sang the tenor and bass lines, they were unusual voices due to the range requirements which include a C3 for the tenor.⁵ Harris briefly mentions the possibility of male singers but also says the bass line may have been omitted, and he adds that Porpora's tenor lines were mostly likely sung by women.⁶ Hienz believes that males sang the tenor and bass lines but

³ Denis Arnold, "Music at the 'Ospedali'," *Journal of the Royal Musical Association* 113, no. 2 (1988): 158.

⁴ Robert Edwin Fort, "An Analysis of Thirteen Vespers Psalms of Antonio Vivaldi Contained in the Foà-giordano Collection" (Doctor of Sacred Music diss., Union Theological Seminary, 1971), 70.

⁵ *Ibid.*, 78.

⁶ Robert Lawton Harris, "Music for Women's Chorus from the Venetian Ospedali by Nicola Porpora: The British Museum Manuscripts" (DMA diss., University of Washington, 1979), 46.

also notes the existence of a ban of men and women singing together in church services. For men and women to sing together, he believes that the works were either not considered part of the church service or were performed outside the Pietà.⁷

Whittemore brought the topic into new light with her study of the revised works of thirteen *ospedali* composers. She suggested that mixed-voice repertoire was sung with both the tenor line and bass line up the octave.⁸ Her application of transposing both lines caused Talbot to refute some of her findings in his article. He argues against transposition as a rule in Vivaldi's early works and calls Whittemore's application radical. He does acknowledge that bass transposition may have occurred under special circumstances.⁹ Kendrick, who studied music in Milanese convents that experienced the same problem, offers a variety of solutions including whole score transposition, bass line transposition, instrumental substitution, and keyboard reduction of which use depends on a work's style, clefs, choirs size, and number of voices.¹⁰ Tanenbaum acknowledges the existence of tenor and bass line controversy but does not greatly expound. She favors female singers due to written names in the score. She says that the bass lines could have been sung at pitch or transposed where needed as well.¹¹ Barbier recognizes that names of female singers listed as tenors or basses exist, but he subscribes to octave transposition for both lines, stating that female voices of low nature would not be powerful

⁷ William Michael Hienz, "The Choral Psalms of Nicola Porpora" (DMA diss., University of Illinois at Urbana-Champaign, 1980), 19-20.

⁸ Joan Margaret Whittemore, "Revision of the Music Performed at the Venetian Ospedali in the Eighteenth Century" (DMA diss., University of Illinois at Urbana-Champaign, 1986), 118.

⁹ Talbot, "Tenors and Basses," 124 and 131.

¹⁰ Robert L. Kendrick, "Genres, Generations, and Gender: Nuns' music in Early Modern Milan, c. 1550-1706" (PhD diss., New York University, 1993), 357.

¹¹ Faun Tanenbaum, "The Partbook Collection from the 'Ospedale della Pietà' and the Sacred Music of Giovanni Porta.," (PhD Diss., New York University, 1993), 253-254.

enough for balance.¹²

As more research became available on the *ospedali* and seventeenth-century convents, no clear answer to the historical treatment of the tenor and bass lines has revealed itself. Scholars tend to promote more than one scenario due to the lack of concrete evidence. Meredith Bowen, in her dissertation on the music of seventeenth-century convents, states that mixed-voice works were likely performed as treble works by transposition, omission, or substitution depending on the needs of the work.¹³ Most researchers after 1980 favor female singers given the witness testimonies discussed below and lack of evidence of male singer employment, but it is still acceptable to perform the works today with mixed voices.

The following section discusses five total theories promoted by scholars in *ospedali* research: (1) use of male singers, (2) females singing at written pitch, (3) the omission or (4) substitution of the tenor and/or bass lines, and (5) octave transposition of the tenor and/or bass lines. The discussion observes historical practices, previous scholar's opinions, and new commentary on the likelihood that these tenor and bass line performance treatments occurred at the *ospedali*.

Male Singers

The existence of tenor and bass lines in some *ospedali* works along with ranges reaching as low as A2 and G2 leads to the presumption that men sang these lines, since most female voices cannot phonate below D3 or so. The *ospedali* would have had no problem accessing male

¹² Patrick Barbier, *Vivaldi's Venice*, trans. Margaret Crosland (London: Souvenir Press, 2003), 73.

¹³ Meredith Yvonne Bowen, "Sacred Music from the Convents of Seventeenth-century Italy: Restoration Practices for Contemporary Women's Choirs" (DMA diss., Michigan State University, 2016), 7.

singers, for they housed boy wards, male clergy, and male music teachers within the institutions and had the funds to hire outside singers. Early scholars subscribe to the male singer theory for these reasons, but as research continued and counter arguments surfaced the theory began to crumble.

Early scholars such as German author Walter Kolneder, Denis Arnold, Hanan Yaqub, Michael Robinson, H.C. Robbins Landon,¹⁴ Sven Hansell,¹⁵ and David Larson¹⁶ agreed or at least favored that men sang the tenor and bass lines in their initial research. In his 1979 dissertation, Robert Harris doubts the use of outside singers and says that the faculty may have sung but also says the bass part may have been omitted. He also says the *Incurabili* and the *Derelitti* may have used male singers based on Porpora's markings of "T" and "B" next to soprano and alto staves in certain works.¹⁷ Patrick Barbier mentions in his description of the *Mendicanti's* chapel, still standing today, that one balcony was for the girls and another was for the boys who were allowed to sing at this institution, yet offers no evidence to support his statement.¹⁸

The favoring of male singers heavily relies on the rarity of female voices capable of such a low range and the *ospedali's* access to male singers inside and outside the institutions. However, a deep look into these options reveals problems, first with the circumstances of those hired from outside the institution and of those housed within, second with the social and religious

¹⁴ Talbot, "Tenors and Bases," 129.

¹⁵ Sven Hansell, "Sacred music at *Incurabili* in Venice at the time of J. A. Hasse, II," *Journal of the American Musicological Society* 23, no. 3 (Autumn, 1970): 516.

¹⁶ David Larson, "Women and Song in Eighteenth-Century Venice: Choral Music at the Four Conservatories for Girls," *The Choral Journal* (October 1977): 23.

¹⁷ Harris, 45-47. We know now that these markings are Porpora's revisions for another chorus. See the following section "Revision and Reuse of Works."

¹⁸ Barbier, 57.

conventions of women in church, and finally in considering eyewitness accounts of *ospedali* visits.

Outside Hires, Residents, and Teachers

A solution to promoting male tenors and basses for a known female chorus is that the *ospedali* hired outside singers from the area churches. Initially, this is quite logical and is a rather easy fix, but issues arise in using professional church musicians. Given that the *ospedali* also followed the church calendar and gave many feast day performances, church musicians would be performing at their own churches, making them unavailable for hire.¹⁹ Visitation records also offer no evidence that supports outside singers. Jane Baldauf-Berdes revealed in her research the strict rules and record keeping by an *ospedale*:

“No one could enter an *ospedale* without written permission from the governors; not even the prioresses or rectors...could leave the premises of an *ospedale* without such permission...One of the duties of the prioress was to submit monthly reports to the board of governors detailing all movements into and out of the institutions.”²⁰

Visits from relatives were limited and supervised as well, and even letters were inspected.²¹ If the *ospedali* kept such detailed records of the comings and goings of individuals, including its own residents, documented movements of outside male singers should exist.

Since the use of outside singers seems unlikely, perhaps the *ospedali* used internal male singers consisting of either their educated boys, employed male clergy, or music teachers. Using internal individuals would require no permission from the governors to enter the institution.

Although housed separately, boys were educated in the same vicinity as the girls until the age of

¹⁹ Michael Talbot, *Vivaldi* (London: J. M. Dent and Sons Ltd., 1978), 23-24.

²⁰ Jane Baldauf-Berdes, *Women Musicians of Venice: Musical Foundations 1525-1855* (New York: Oxford University Press, 1993), 78.

²¹ *Ibid.*, 78.

ten²² and left the institution for work in trade in their early teens.²³ Using boys already educated within the institution promotes the ease of using them as singers, but like the outside hires, using boy wards is problematic. The boy residents unlikely had the musical prowess to sing in such an ensemble. Those selected for the *coro* were heavily scrutinized for musical ability as earlier as toddlers, and casually allowing untrained individuals into a highly selective group undermines the fabric of the *figlie del coro*. This can be applied to the clergymen as well. The use of priests as singers is further hindered by their Somaschian order which limited the interaction between clergy and female residents to only confession and chaperoned Office worship.²⁴ Harris doubts the use of male wards for two reasons, the lack of records of male wards singing and the strict rules set upon the *ospedali* girls both inside and outside the institution.²⁵ All residents were under strict social conditions. Communication was extremely limited, including no casual conversation between any residents. Even priests had to be escorted by governors into the women's quarters during emergencies.²⁶ Allowing male wards to mingle among the esteemed and female *coro* seems a doubtful tolerance.

Since the use of untrained boys and clergymen does not seem sensible, the male music teachers are a better option for the male singer theory. These individuals were trained music professionals and were already familiar with the *coro*. This option for male singers can also be disputed, though not quite as well as the other options. Some teachers were employed elsewhere as composers for other churches or operas or as teachers of students outside the *ospedali*. They

²² Baldauf-Berdes, *Women Musicians*, 80.

²³ M. V. Constable, "The Venetian 'Figlie del Coro': Their Environment and Achievement," *Music & Letters* 63, no. 3/4 (July-October 1982): 184. Constable says the Derelitti housed boys until around the age of fourteen.

²⁴ Baldauf-Berdes, *Women Musicians*, 121.

²⁵ Harris, 45.

²⁶ Baldauf-Berdes, *Women Musicians*, 78.

did not reside at the institutions and would have likely had varying schedules. The maestros were apparently not required to be at every service either, only the large festivals or funerals.²⁷ Either as a cause or a result of this, the *ospedali* made use of a hierarchical teacher system utilizing *maestre*, older women choristers who had achieved excellence, to teach the younger to then teach the youngest, so the male teachers were few in number. Between 1703 and 1740 the Pietà employed only eight men as music teachers aside from the composer. Only one was a teacher of singing, the rest for instruments, theory, or maintenance.²⁸ This small number would have been enough to sing the bass lines, but there is no guarantee they were all basses. A large issue with this idea is the lack of this task described in teacher duties. If this task was an expectation rather than a requirement, quotes from disgruntled teachers are expected. The *maestri* were not afraid to voice their opinions to the governors about the working conditions, and the addition of singing in the chorus on top of their required duties would likely fall under such opinion. Michael Talbot further challenges the use of musical staff by stating that male teachers would have wanted to keep a professional teacher-student relationship by not singing with the *coro*,²⁹ but this may be subjective.

The most substantial problem in presuming males, teachers or not, were hired to sing the tenor and or bass lines is the lack of records, particularly among the financial documents. Denis Arnold's research unearthed extensive financial records kept by the *ospedali*, including statements of instrument purchase, salaries of the internal and external *maestri*, payments to each girl for festivals, and even the price per person to take the girls to the opera.³⁰ These documents

²⁷ Tanenbaum, 34.

²⁸ Barbier, 71-72.

²⁹ Talbot, "Tenors and Bases," 130.

³⁰ Denis Arnold, "Orphans and Ladies: The Venetian Conservatoires (1680-1790)," *Proceedings of the Royal Musical Association*, 89th Sess. (1962-1963): 44.

do not give any evidence of payments to male singers. They do reveal payments made to the girls of the *coro*, so records of wages are expected for any male singer providing his service. Since the extant *ospedali* research indicates no account of male singers, either every document of payment is lost, or the men were simply not paid. The argument of unpaid singers is put to rest by Talbot stating that the idea of volunteering is a modern-day norm and not an eighteenth century behavior to occur within a professional organization.³¹ Either case of lost records or unpaid singers is an oddity in *ospedali* research, and the lack of evidence in the financial, visitation, and other documentation is used in many arguments against the use of male singers. In addition to the arguments of inability, rules of communication, schedules, job expectations, and lack of documentation, a deep look into the religious and social norms, the management of the institution and the *coro*, and eyewitness statements destabilize the argument for male singers, discussed at length below.

Women and the Church

The religious view of women largely contributes to the prohibition of women and men singing together in church. In her chapter in *From Convent to Concert Hall: A Guide to Women Composers*, Barbara Garvey Jackson states that in the seventeenth century, Protestant churches only allowed women to sing hymns in the congregation, and for the Catholic Church the only exception for women singing was in convents.³² The ban on women singing in church stemmed from a long-held view of women portrayed as seductresses in pagan and secular contexts. Heidi Epstein says, “Depending on the intensity of the threat from pagan and gnostic influences

³¹ Talbot, “Tenors and Basses,” 130.

³² Barbara Garvey Jackson, “The Seventeenth Century.” In *From Convent to Concert Hall: A Guide to Women Composers*, edited by Sylvia Glickman and Martha Furman Schleifer (Westport, Connecticut: Greenwood Press, 2003), 56.

surrounding them, Christian bishops cite Paul's exhortation that women should be silent in church to justify women's total exclusion from communal singing."³³ Despite being enclosed, singing nuns were still not free from criticisms of music making which was said to cause wandering hearts and worldly desires.³⁴ While the Council of Trent continued to allow certain elements of music like polyphony in churches and monasteries, the convents experienced a more extreme reform, though bishops seemed to unevenly regulate these new rules.³⁵ Since the ban was still in place during the many years of the *coro*'s existence, the *ospedali*'s similarities to convents with enclosure and observances of Mass and Office result in a belief that they followed convent rules thus not allowing men and women to sing together.

Contrary to this argument, these institutions were confraternities, not convents. The rules set in place were not religious vows, and the girls had the option to join a convent or marry after a number of years of service to the *coro* thus confirming the institutions were not convents. Moreover, the variation in the systems of jurisdiction, ownership, and governance of individual institutions promotes that the *ospedali* were not convents. The Mendicanti and Incurabili were both under the Patriarch-Bishop's authority on religious matters, while the Derelitti, a private organization, was outside the dioceses. The Pietà was taken over by the state in 1353, and because of its location in the Venice diocese, ecclesiastical jurisdiction also fell to the state.³⁶ Each observed Office and Mass, but the practices regarding music are little known and may have

³³ Heidi Epstein, *Melting the Venusberg: A Feminist Theology of Music* (New York: The Continuum International Publishing Group Inc., 2004), 54.

³⁴ *Ibid.*, 56.

³⁵ Barbara Garvey Jackson, "Musical Women of the Seventeenth and Eighteenth Centuries," In *Women & Music*, edited by Karin Pendle (Indiana University Press, 2001), 98. Jackson provides several instances of Italian bishops being lenient with the type of music performed.

³⁶ Baldauf-Berdes, *Women Musicians*, 66-67.

been on a per institution basis. The Pietà may have even been influenced by the ducal chapel because of state jurisdiction.³⁷ With the variation of the Catholic Church's influence, an *ospedale* may have behaved less like a convent and possibly hired outside singers to sing the tenor and bass lines.

Services or Concerts

Despite their differences from convents, the *ospedali* did uphold much religious practice. A document, found by Tanenbaum, details the boy wards' daily schedule which included half an hour for daily Mass and the required attendance of two Masses on holidays.³⁸ Baldauf-Berdes lists a schedule closer to that of a convent with all Office hours.³⁹ What is unclear is the extent that Office was observed. Whittemore says that only monastic groups and certain basilicas observed all the Office hours, while parishes and the *ospedali* observed typically just Vespers.⁴⁰ The extant repertoire suggests that feast days and Sunday Vespers were regularly observed. Antonio Groppo's 1752 Vespers guidebook for *ospedali* congregations lists the psalms by the feast day calendar and indicates that Vespers was sung over 200 times in a year.⁴¹ The repertoire suggest that the musical performances were a part of Office services thus preventing men and women singing together in the *coro*.

Some eyewitness reports and documents suggest that the music performances were not part of the church service. Charles Burney's journal reads:

“This music, which was of the higher sort of theatric stile, though it was performed in a church, was not mixed with the church service, and the audience sat the whole time, as at

³⁷ Baldauf-Berdes, *Women Musicians*, 93.

³⁸ Tanenbaum, 48-49.

³⁹ Baldauf-Berders, *Women Musicians*, 79.

⁴⁰ Whittemore, “Revision,” 35.

⁴¹ Tanenbaum, 78-79.

a concert; and, indeed, indeed, this might be called a *concerto spirituale*, with great propriety.”⁴²

William Hienz notes that the diaries of both Burney and Wright referred to the events they attended as performances, not services, and that Rousseau also used the term “concerts.”⁴³ If tickets were sold as Barbier suggests,⁴⁴ the performances seem more like concerts, opening the possibility for male singers.

Even *ospedali* documents do not clearly indicate whether performances were concerts or part of services. A 1781 Lent calendar for the Mendicanti advertises the repertoire for Friday and Sunday performances in March and April which includes oratorios and Office observance during Easter week.⁴⁵ The non-liturgical repertoire suggests concerts, while the liturgical suggests services.

Either way, the performance of this repertoire holds religious ties even beyond the use of text. The governors took lengths to hide the *coro* from the congregation by iron grillwork, or cloth, as they would have for church services. Samuel Sharp, a visitor, said:

“The founders of this charity had, as it appears, too exalted an opinion of the power of musick; for, however beautiful the girls may be, they trust only to their melody, being intercepted from the sight of the audience, by a black gauze hung over the rails of the gallery in with they perform: it is transparent enough to shew the figures of women, but not in the least their features and complexion.”⁴⁶

The girls were hidden from public view even in the music parlor at the Derelitti, according to

⁴² Charles Burney, *The present state of music in France and Italy. A facsimile of the 1773 London ed.* (New York: Broude Bros., 1969, 1773), 156-57

⁴³ William Hienz. “The Choral Psalms of Nicola Porpora.” (University of Illinois at Urbana-Champaign, DMA diss, 1980.): 24.

⁴⁴ Barbier, 62.

⁴⁵ Denis, Arnold, “Music at the Mendicanti in the Eighteenth Century,” *Music & Letters* 65, no. 4 (1984): 354-55.

⁴⁶ Arnold, “Orphans,” 42; Jane Baldauf-Berdes and Joan Whittemore, eds., *A Guide to Ospedali Research* (Hillsdale, NY: Pendragon Press, 2011), 77.

Barbier.⁴⁷ Burney also said that the audience was not allowed to applaud in the hospitals or churches like they do at the opera house but instead cough and blow noses,⁴⁸ and Groppo's guidebook addresses the assumption that music in church distracts from devotion and defends music's power.⁴⁹ Burney's and Groppo's commentary on social views and the lengths taken to maintain church ideals and the adherence to the liturgical calendar imply that religion was upheld during at least some of the performances within the chapels, questioning the use of male singers for tenor and bass.

Eyewitness Accounts

Evidence in eyewitness accounts and paintings may offer further clues as to whether or not the *ospedali* used male singers outside its chapels. In Francesco Guardi's 1782 painting, *Concert for the Count and Countess of the North at the Filarmonici Hall*, the singers are depicted standing in the top balcony with the stringed instrumentalists in the lower two tiers.⁵⁰ Every musician, singer and instrumentalist, is wearing the same clothing and hairpiece. Gabriel Bella (1730-1799) also painted a performance, *Orphan Girls Singing for the Dukes of the North*, again with all performers wearing the same outfit with the noticeable white collar, although no hairpieces are shown.⁵¹ Presuming that these are accurate depictions, the clothing and hairpieces imply that the performers were all female. Since the hospitals distinguished male from female

⁴⁷ Barbier, 57.

⁴⁸ Burney, 151.

⁴⁹ Tanenbaum, 78.

⁵⁰ Francesco Guardi, *Concert for the Count and Countess of the North at the Filarmonici Hall*, 1782, München, Germany: Alte Pinakothek, Inventory no. 8574, <https://www.sammlung.pinakothek.de/en/artist/francesco-guardi/venezianisches-galakonzert>.

⁵¹ Gabriel Bella, *Orphan Girls Singing for the Dukes of the North*, 18th century, Fondazione Querini Stampalia, Venice, Scalar Archives no. 0113328.

residents in their attire,⁵² no male singers were present in these settings, secular settings that very much allows their use. Also, if Bella indeed titled his own painting, “girls” would not be included in the title if male singers were present. Unfortunately, these are only two instances of performances and cannot be used as generalization for each institution’s *coro* or all their performances, for much music found at the institutions is in treble voicing.

The plethora of eyewitness accounts is a strong indicator of the lack of men in the *coro*. Michael Talbot notes that none of the accounts from the written diaries of visitors reveal male singers but rather emphasize the female gender of the choir.⁵³ Indeed, numerous journal entries and letters comment on the use of girls. Burney states no less than nine times that the *coro* was made of females or girls in his diary entries. Monsieur Richard L’Abbe Jérôme in his descriptions of Italy in 1766 mentions girls several times in his description of the Pietà and Mendicanti.⁵⁴ Harriet Thrale Piozzi was not pleased with the sight of girls playing double basses and bassoons and said the deep voice who played Saul was unnatural at her 1769 visit to the Mendicanti.⁵⁵ Charles de Brosses in a 1739 letter said the choir was made of about forty girls.⁵⁶ Louis Miller in her letters describes her shock as to what she witnessed:

“...that the tribune having a [lattice] before it, we could not distinguish the performers; I therefore begged to be permitted to go into the tribune, that I might see as well as hear the concert: my request was granted; but when I entered I was seized with so violent a fit of laughter, that I am surprised they had not driven me out again. You cannot wonder that my risibility was excited, when, upon entering the tribune, my eyes were struck with the sight of a dozen or fourteen beldames [sic] ugly and old.”⁵⁷

These are just a few of the accounts that refer to female musicians. In their publication *A Guide*

⁵² See the two paintings of the uniforms by Giovanni Grevenbroch in Baldauf-Berdes and Whittmore., 687.

⁵³ Talbot, “Tenors and Basses,” 130.

⁵⁴ Baldauf-Berdes and Whittmore, 75.

⁵⁵ *Ibid.*, 81.

⁵⁶ Barbier, 62-63.

⁵⁷ Baldauf-Berdes and Whittmore, 58.

to *Ospedali Research*, Baldauf-Berdes and Whittemore compiled copious commentary in various languages regarding the *ospedali* performances and performers, including accounts from the *Pallade Veneta*, a Venetian newspaper, many of which mention girls.

* * *

Scholars in the 1960s and 1970s assumed males sang the tenor and bass lines in *ospedali* works due to the use of notes as low as A2 and G2, out of range of most female singers. A deep look into the institutions' rules, society's religious views on women, and eyewitness accounts reveal that this theory is lacking. While the repertoire and performance setting cause confusion as to the allowance for male singers, the lengths taken to uphold religious conventions as well as the countless eyewitness testimonies suggest that only females made up the *coro*. If this is the case, we must ask why tenor and bass lines exist at all in some works while numerous others are for treble voices only.

Revision and Reuse of Works

Since *ospedali* music comes in two forms, treble and mixed, the reason for composition of tenor and bass lines for supposed female voices is questionable. Either they composed for the voices in the *coro*, meaning they had female tenors and basses, or they composed with mixed voicing in preparation for other performances outside the *ospedali*. This same tenor and bass conundrum exists in the repertoire of seventeenth-century Italian composers like Isabella Leonarda at the Collegio di Sant'Orsola in Novara or Chiara Margarita Cozzolani at the Santa Radegonda in Milan. Jackson provides two reasons for the nuns' method of composition: (1) mixed voicing was the composer's original vision for the piece and composers adapted it for

women's voices, or (2) when published, the music was adapted for widespread use.⁵⁸ Bowen agrees, saying that these nuns had to conform to demands if wanting to be published: composing SATB works for churches that had boys and castrati.⁵⁹ Jackson's first reason may apply to *ospedali* works, but the second does not because mixed voicing exists in original manuscripts. James Moore, author of *Vespers at St. Mark's*, suggests that the major Venetian churches shared works and that composers may not have had a sole chorus in mind at the time of composition,⁶⁰ and Michael Talbot states, "Any composer who looked beyond the performance of his work at one of the *ospedali* to the possibility of having it sung by male choirs might easily have wished to prepare in advance for this eventuality."⁶¹ Several composers worked at St. Mark's during their *ospedali* tenure and may have approached some compositions in this manner.

It is no surprise that composers may have intended to reuse works. Reusing or revising works eases the demand for composition and may have come easier to some than composing a new work. Porpora seems to be one of these composers, for he apparently had a reputation for reusing works which did not go unnoticed by the governors of the *ospedali*. During Porpora's tenure at the Derelitti around 1744, the governors accused him of reusing works previously written for other institutions. His response to the accusation reads:

"That I have written a completely original Vespers I would beg you to satisfy yourselves with the score in the possession of the choirmistress to hand, comparing it with the scores I have given to other hospitals. I am sorely offended by the rumors that have reached me, detrimental to my integrity, which suggest that this board of governors might have doubts in that respect. But in addition to the Vespers which I have written in a completely original form, as the need arose I have over a period of eleven months composed other works, as may be seen from the attached note, and shall continue to do

⁵⁸ Jackson, "The Seventeenth Century," 59.

⁵⁹ Bowen, 2.

⁶⁰ James Harold Moore, *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta, and Francesco Cavalli* (Ann Arbor, Michigan: UMI Research, 1980), 55.

⁶¹ Talbot, "Tenors and Bases," 124.

so in the interests of variety, especially during the most solemn feasts of the liturgical calendar.”⁶²

Although the letter is undated, Porpora attached a list of works he composed during the past eleven months of his tenure from 1744-1745 which included a Mass, six works for Holy Week, six for Easter, twelve for Christmas, and fifteen for the rest of the calendar.⁶³ Porpora clearly states that his works for the Derelitti are newly composed.

Porpora’s reuse of works is highly plausible, for his career took him many places, composing for many institutions. Prior to the Pietà, Porpora began his *ospedali* association at the Incurabili in late 1725 or early 1726, his four extant scores housed in the British Museum. He then went to London to compose for the Opera of the Nobility. Despite being an opera composer in London at the time, Porpora’s name appears in several opera libretti as the maestro of the Incurabili up to 1738. Perhaps he returned to the institution for the 1737-38 season when Hasse, the maestro at the time, was in Dresden. In 1739, he went to Naples as maestro for the Conservatorio di Santa Maria di Loreto. Porpora returned to Venice for employment with the Pietà from January 1742 to February 1743. His next dates place him at the Derelitti in February of 1744, so his occupation and whereabouts from March 1743 to January 1744 are unknown.

Porpora seemed to never be satisfied in his employments, for within the first year as maestro of the Derelitti he applied to the Royal Chapel in Naples. Due to his Derelitti duties, he could not apply in person and was denied the post.⁶⁴ Porpora eventually returned to Naples in 1759 after significant time spent in Dresden and Vienna in rivalry with Hasse and employing the young Franz Joseph Haydn as an accompanist to his teaching. His return to the Conservatorio di

⁶² Constable, 203.

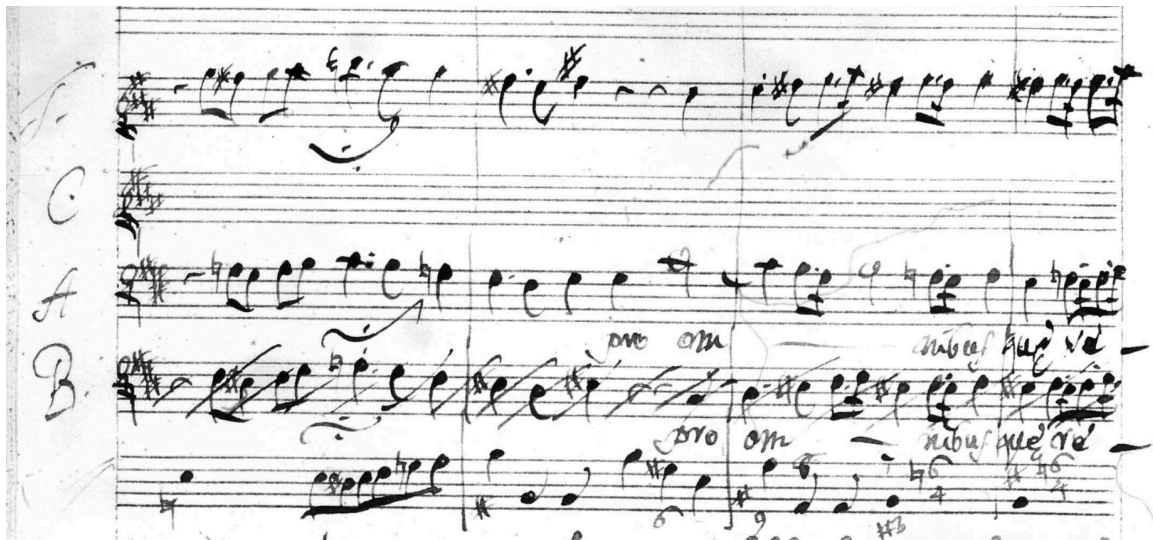
⁶³ Ibid., 204.

⁶⁴ Hienz, 21.

Santa Maria di Loreto was not long, for he was granted a position at Conservatorio di Sant' Onofrio in Naples two years later. The Sant' Onofrio position only lasted a year, and Porpora's remaining years were spent in poverty. With the many positions Porpora held, reusing works would have benefitted him financially.

Concrete evidence does exist of Porpora's reuse of works. William Hienz, in his dissertation "The Choral Psalms of Nicola Porpora," discussed six SSAA psalms containing markings indicating a revision to SATB, shown in figure 1. Five of these psalms, dated 1745-1746, seemed to be revised for a mixed chorus performance in 1760, according to Everett Sutton's study of Porpora's handwriting.⁶⁵ The 1760 date coincides with Porpora's employment at Conservatorio di Santa Maria di Loreto or Conservatorio di Sant' Onofrio. Porpora was not the only composer to revise his works. Whittemore discusses thirteen *ospedali* composers that revised or may have revised their repertoire to suit another choir, including Hasse, Jommelli, and Galuppi.

Figure 1. *Credidi* (1745). Revisions from SSAA to SATB.



GBL Add. Ms. 14127, f. 30v.

⁶⁵ Hienz, 29.

The main difference between these revised works and mixed-voice *ospedali* works is the existence of a marked process. The mixed-voice *ospedali* scores do not have these types of markings. Given that Porpora and others took the time to revise scores for other performances, whether through markings or new copies, it is peculiar that the mixed-voice scores were not also physically revised for performances by treble voices. Either the composers were limited by time and could not produce revision markings, or the mixed-voice works were intended for the *ospedali*. Also, we have already seen that *ospedali* governors took notice of works produced. If Porpora tried to pass off a work for another chorus as one for the *ospedali*, surely he would not have kept mixed voicing for a treble chorus nor done it five times within the same year. Considering that Porpora's 1742 works are five originals in mixed voicing without revision markings, they must have been intended for the voices in the Pietà *coro*, which leads to the next theory: the existence of female tenors and basses.

Females Singing at Pitch

If men did not sing these works and the works were not revisions, perhaps the simplest explanation for composing tenor and bass lines for a women's chorus is that the *coro* had females who could sing the lines at written pitch. Low female voices, though uncommon, were not unheard of. On a visit to the convent Santa Radegonda in Milan, Dutchman Jan Alençon wrote in 1724:

“Shortly after dinner I went... to listen to the famous Signora Quinzana sing: she sang three or four cantatas, and accompanied herself at the harpsichord... I was amazed when I heard that her voice could reach the highest a of the harpsichord, and descend to the second d below, two and a half octaves altogether; she sang a nice canto, alto, and

tenor.”⁶⁶

Fort mentions in his dissertation a comment by Quantz about Vittoria Tesi-Tramontini, an eighteenth-century Italian opera singer, who had a masculine voice and often performed male roles for bass voices.⁶⁷

Although these voices were rare, records and eyewitness testimonies mention the existence of low female voices at the *ospedali*. A record from 1707 lists four girls, Paulina dal Tenor, Vittoria dal Tenor, Antonia dal Tenor, and Anneta dal Basso, admitted to the Pietà *coro* along with five sopranos, four contraltos, and sixteen instrumentalists.⁶⁸ Additionally, the Mendicanti had Caterina dal Basso and Francesca dal Basso documented in 1620.⁶⁹ In 1687 the Venetian journal, *Pallade Veneta*, stated that Maria Anna Ziani from the Mendicanti is “endowed naturally with a male voice, but one that is so tender and full, and of such a sweet tone, that she sings baritone with enough grace to transport and captivate the minds of her listeners.”⁷⁰ An anonymous tribute in verse to the Pietà *coro* in 1740 comments on a tenor-sounding voice, “Ambrosina is one whose art / And whose thunderous voice are widely known. / Sounding like a tenor in contralto part / She her power’s prowess amply has shown / Sonorous her voice, yet pleasurable...”⁷¹ Ambrosina’s name is listed next to both alto and tenor solos, two of which are in the 1742 works discussed here.

Given the size of three of the *ospedali*, a large pool of candidates with an intense selection process and the housing of older women who did not receive marriage proposals or

⁶⁶ Robert L. Kendrick, *Celestial Sirens: Nuns and their Music in Early Modern Milan* (Oxford: Clarendon Press, 1996), 192.

⁶⁷ Fort, 79-80.

⁶⁸ Tanenbaum, 41.

⁶⁹ Whittemore, “Revision,” 18.

⁷⁰ Talbot, “Tenors and Bases,” 131.

⁷¹ Baldauf-Berdes and Whittemore, 6. Circa 1740.

leave for convents adds to the possibility of uniquely low voices. Baldauf-Berdes also states that active searches for exceptional voices began in the eighteenth century at all the institutions except for the Pietà due to its large number of residents,⁷² furthering the likelihood of finding voices of such a nature. Although the use of the titles “dal Basso” and “dal Tenor” may refer to their choral function and not their range, as noted by Talbot,⁷³ the journal testimonies and the institutions’ selection process allow for the existence of low female voices, though uncommon.

An interesting statement by an editor of an *ospedali* work reveals evidence that composers were aware of their unique situation in making accommodations for female tenor and bass voices. Sebastiano Valle, in his preface to the 1802 publication of a Bertoni *Miserere* says, “Nascevano queste dall’aver egli dovuto scrivere per un Conservatorio di Ragazze, dove mancando i Tenori, ed i Bassi restringere si dovette il più delle volte l’Armonia nelle sole due parti acute.”⁷⁴ Here, Valle states that the tenors were lacking or missing and the basses were restricted. This 1754 work is scored for SATB chorus with soprano and alto solos. Although Valle acknowledges the composer’s situation, the statement is vague. The tenors’ statement could mean that very few or even none existed, depending on the translation. The basses statement could mean restriction of range, numbers and balance, or both. Valle goes on to commend Bertoni’s genius, remarking that he finds strength where the obstacle is greater.⁷⁵ Like many *ospedali* works, the bass line is frequently doubled by the basso continuo. Perhaps this treatment indicates the need for support in the lower choral parts due to the small number of

⁷² Baldauf-Berdes, *Women Musicians*, 118.

⁷³ Talbot, “Tenors and Basses,” 132.

⁷⁴ Sebastiano Valle, ed., “Agli amatori della buona musica,” preface to *Il Miserere: Concertato A Quattro Voci* by Ferdinando Bertoni (Venezia: [s.n.], 1802), Boston Public Library, <https://archive.org/details/ilmiserereconcer00bert/page/n7>. A translation reads, “These were born from having had to write for a Conservatory of Girls, where the Tenors were lacking [or missing], and the Basses were restricted, most often due to the Harmony in only two acute parts.” Also quoted with misspellings in Baldauf-Berdes and Whittemore, 99.

⁷⁵ *Ibid.* “Ma l’Uomo di genio è come il liquido elemento, che ivi spiega più la sua forza ove trova maggiori gli ostacoli.”

voices. Whatever the implication, composers seemed to strategically compose for these limitations.

Despite the rarity of female basses in the eighteenth century, low female voices still exist today. In 2006, BBC4 aired a television program titled “Vivaldi’s Women” that employed a choir of eighteen female voices to perform mixed-voice works. The program brought in seven older females to sing the lower lines. Margaret Jackson-Roberts, a singer in the choir, states that these seven voices provided the “beef” in the lower parts, and that some singers can phonate an F2. She also mentions that she can phonate a C2 on a good day.⁷⁶ The performance is rather successful with a few uniquely low female voices singing the tenor and bass chorus lines.

Unfortunately for modern women’s choruses, the chance of having uniquely low voices is small. Richard Vendome’s survey in 2009 found that two percent of women can sing a G2, and twenty percent of his surveyed participants could sing tenor.⁷⁷ While more female voices can successfully sing the tenor lines in these *ospedali* works, little to none in a typical women’s chorus can sing the bass lines as written, pressing the need for other solutions.

Omission and Instrumental Substitution

Though the tenor line can be sung in many works by females because of its high range, the amount of low bass notes calls for other adaptations than selectively transposing notes out of range. The extent of doubling of the bass chorus line by the basso continuo and the viola in numerous *ospedali* works makes omitting the line a plausible option for women’s choruses.

⁷⁶ Margaret Jackson-Roberts, “The Vivaldi’s Women project (from *Tamesis*, issue 198, February 2008),” Vivaldi’s Women: Schola Pietatis Antonio Vivaldi, last modified 2009, <http://www.spav.co.uk/SPAVdocumentary.html>.

⁷⁷ Richard Vendome, “Women tenors and basses - a brief introduction,” Vivaldi’s Women: Schola Pietatis Antonio Vivaldi, last modified 2009, <http://www.spav.co.uk/SPAVwomentb.html>.

Indeed, some of Porpora's works fall in this category and would not necessarily suffer from a lack of harmony due to the support from doubling. What would be lost is text and entering themes, but this is remedied in some works by the entrances of other voices.

This omission theory has its limitations and cannot be generically applied to all *ospedali* works. Bowen refutes the theory with an example from a 1650 Cozzolani work that has a solo bass singing the liturgical text.⁷⁸ Talbot quickly dismisses bass line omission on two counts. The bass line's independency and exposure from the continuo in his studied Vivaldi works indicates that the line was sung, giving an example from two settings of Vivaldi's *Gloria*. He also states that the existence of bass partbooks found in the Fondo Esposti collection should not exist if the line was not to be copied and performed.⁷⁹ He leaves the argument there and moves on. Both of his arguments have weight, but the first cannot be said about all of Porpora's *ospedali* bass lines. Unfortunately, Porpora's partbooks are missing from the Fondo Esposti collection, but Tanenbaum did find ten bass partbooks by composers following Porpora's Pietà tenure, such as those by Bernasconi, Latilla, Sarti, and Furlanetto. Some of the partbooks contain works by Porta and Grua, which precede Porpora, but several seem to be copies that may have been altered to add a bass chorus line.⁸⁰ Some of these bass partbooks contain clef changes for alto solos, like in Porpora's works. The addition of these solos means that these books were in use at least by alto soloists if not by bass singers as well. Nevertheless, the composers directly following Porpora produced bass chorus partbooks, so it is likely Porpora produced them as well, meaning the lines were probably sung.

⁷⁸ Bowen, 23.

⁷⁹ Talbot, "Tenors and Bases," 130. The Fondo Esposti is a collection of materials from the Pietà held at the Conservatorio di Musica "Benedetto Marcello" in Venice. Faun Tanenbaum extensively studied the partbooks from this collection.

⁸⁰ Tanenbaum, 253-56.

Whether or not the tenor lines were omitted is not so easily determined. Tanenbaum found no evidence of tenor partbooks in the Fondi Esposti collection.⁸¹ She found partbooks for other chorus voices and some pieces for tenor solo, but the tenor chorus parts appear to be only in full scores. Also, some of the tenor solo works are by composers not associated with the *ospedali*. Talbot's argument of independency of the line can be applied to the tenor in Porpora's works, but the independency varies. The presence of tenor solos may indicate that the line was not omitted if soloists also sang in the chorus. Talbot called the theory of omission an "Aunt Sally" because it is maintained but no one actually supports it.⁸²

Evidence does exist for the practice of omission during the Baroque period. While Whittemore does not agree with omission, she mentions three examples noting the existence of the practice. The first is Michael Praetorius' 1619 *Syntagma musicum* which states that choral motets can also be performed with just one or two soloists and organ. Schutz in his 1623 work *Historia der Auferstehung Jesu Christi* gave a few options for performing the two-part role of Jesus, one of which was omitting the second part entirely. Jean-Joseph Cassanéa de Mondonville also gave options for his 1748 pieces for keyboard and voice or violin which include omitting the voice and violin if both were lacking.⁸³ This evidence has a catch. Each handles omission in conjunction with soloists, not chorus. Even Praetorius' comment about omitting chorus parts utilizes omission with soloists. None of these examples maintain chorus voices in their alteration. Since the evidence for this practice lies in composer's notes referring to specific works, the omission of a choral part as common practice in choral performances is harder to accept. Most *ospedali* scholars who do mention omission as a potential practice refer

⁸¹ Tanenbaum, 405.

⁸² Talbot, "Tenors and Bases," 124.

⁸³ Whittemore, "Revision," 17-18.

to the bass line because of its extensive doubling and tend not to lean on this theory as a solution due to its specific circumstances for success.

Since *colla parte* was a common practice held over from the Renaissance, instrumental substitution seems to be more widely accepted than omission. The same comments from Praetorius, Schutz, and Cassanéa de Mondonville also mention using a combination of instruments as replacements for the vocal lines. Robert Kendrick found documents from his study of seventeenth-century Milanese convent music that suggests instrumental substitution was a practice there. A 1600 petition to allow continued use of the *viola da gamba* as substitution for bass voices reads:

“Recently the vicar-general of Milan issued an order that some nuns of this diocese could no longer use musical instruments except the organ and the regal. Now, since the nuns of S. Maria Maddalena of Monza in the said diocese find themselves completely without voices that function as basses for their polyphony, they use a *violone da gamba* for this purpose, having no other choice unless they desist from polyphony altogether. They would like to continue this in order not to deprive themselves of polyphony, and so they have recourse to Your Illustrious Lordships, asking humbly that they deign to concede them this favour, and order the said vicar that, in the light of this need, he allow them to use this instrument.”⁸⁴

Ignazio Donati’s 1623 work *Salmi boscarecci* indicates that soloists, a chorus, or instruments can sing or play the lower six voices in his twelve-voice work.⁸⁵ In her research, Colleen Ruth Baade found a Spanish convent manuscript that contains marginal notes of revision to replace a bass voice with a harp,⁸⁶ and another that includes markings for a *bajón* (a predecessor to the bassoon) family instrument as an option for tenor and possibly bass.⁸⁷ Like the testimonies for

⁸⁴ Kendrick, *Celestial Sirens*, 196.

⁸⁵ Kendrick, “Genres,” 340. Donati’s work is for twelve voices with organ continuo, the top six voices for SSATTB soloists and the lower six for SSATTB soloists, chorus, or specified instruments.

⁸⁶ Colleen Ruth Baade, “Music and Music-making in Female Monasteries in Seventeenth-century Castile” (PhD diss., Duke University, 2001), 189.

⁸⁷ Baade, 199.

omission, this evidence has a problem. Many practices involve substituting either all voices or a solo voice. We do not know if the Spanish convents used the *viola da gamba* or *bajón* in their polyphony as a substitute in conjunction with chorus or with soloists. While the practice of substitution turned some choral works into instrumental works or works for soloists, we cannot say that some lines were substituted while the others maintained their chorus voices.

Scholar's support for substitution or omission seems to vary depending on works studied. Kendrick shuts down instrumental substitution and omission quickly because his studied works contain bass solos and independent text. Whittemore does not detail her thoughts on substitution and initially does not discuss omission, but she later refutes it in a response to Christopher Eanes's 2009 article, relying heavily on her revision research but also mentioning that the names written on the tenor and bass parts prevent omission.⁸⁸ Baade says that the use of instruments in Spanish convents was common for at least doubling, if not also for substitution.⁸⁹ Bowen dismisses omission but states that works without bass solos and independent text could be successful with instrumental substitution.⁹⁰ Porpora's works fall in line with this idea because they do not contain bass solos or independent text.

It is clear that omission and substitution cannot be generally applied to all *ospedali* works. Some works are obvious in their prevention of the either approach because of solos and independent lines of text, while others do not contain these glaring issues. We also must keep in mind that using composer's notes to justify omission or instrumental substitution for chorus performance can be problematic because the notes refer to specific works or collections and

⁸⁸ Joan Whittemore, "Research Report: Venetian *Ospedali*, Setting the Record Straight," *The Choral Journal* 49, no. 10 (April 4, 2009), 7, https://acda.org/files/ChoJou_04_2009_Whittemore.pdf.

⁸⁹ Baade, 200.

⁹⁰ Bowen, 29.

because most alterations use soloists or no voices at all in conjunction with these practices.

Transposition

Since omission or substitution creates issues for works with independent bass lines, transposition is another option. Whittemore seems to be the first to suggest transposition as an option, for at least nine previous scholars either support male singers, do not discuss options, or do not mention mixed-voice works at all. Although Harris and Hienz touch on Porpora's revised works,⁹¹ they do not discuss transposition as a treatment option. Whittemore's study of revised scores further opens the possibilities for performance to women's choruses.

Whittemore's Theory

Whittemore's approach stems from the six revised scores discussed in Hienz's research that contain marginal marks generally indicating that the first soprano be sung as tenor and the second alto be sung as bass for a mixed-chorus performance. She studied thirteen *ospedali* composers that either revised their works using transposition or composed works that possibly used transposition in performance. Porpora, Hasse, Jommelli, Galuppi, and Perotti all composed works that either contain revision markings or exist in two versions, treble and mixed-voice. The composers used transposition in their revision methods, but the choice of voicing and method varied. While Porpora stayed fairly consistent in transposing the first soprano to tenor and the second soprano to soprano, Jommelli used first soprano to soprano and second soprano to tenor. Galuppi used both methods, while Hasse used first soprano to soprano or alto and second soprano to alto or tenor. He even re-voiced the first alto to either alto, tenor, or soprano. What is

⁹¹ Everett Sutton first listed three of Porpora's revised works in his dissertation. Hienz found three more.

consistent is the transposition of the second alto to bass. These revision methods led Whittemore to the conclusion that mixed-voice *ospedali* works were likely sung as treble works by transposing both the tenor and bass up an octave.⁹²

Using transposition as an alternative performance treatment is not special to *ospedali* works. Several notes from seventeenth-century composers suggest this practice. Along with substitution, Donati stated in his work that the first soprano can be sung as tenor if sopranos are in short supply and said that the nuns could sing the bass an octave higher.⁹³ A note in Pompeo Natale's 1662 *Madrigali e Canzoni spirituali à due, e tre*, says that the original voicing of ATB can be sung by two sopranos and an alto.⁹⁴ Romano Micheli's 1610 Vespers setting scored for SSB with continuo says, "Thus if [the contents] are to be sung *a 3*, a sweeter harmony will result, if two cantus parts and a bass are combined, or two tenors and a bass, or cantus, tenor, and bass, or else two cantus and alto, for the use of the nuns."⁹⁵ Composers, especially these of Milan, were aware of the need for revision for some choruses.

Despite evidence for transposition, Talbot calls Whittemore's method of transposing both the tenor and bass lines radical, while bass-only transposition is less radical.⁹⁶ He believes that women sang the tenor line at pitch for the reasons of accessible range and tessitura and the

⁹² Whittemore, "Revision," 118.

⁹³ Kendrick, "Genres," 340. Donati's words read:

"Prima dunque si potrà cantare a sei voce sole con li primi sei libri [part-books]; ne si può tralasciare alcuna di queste sei parti, ma per penuria di Soprani si può cantare il primo Soprano in Tenore, discosto però alquanto dal Tenor principale. Et volendo servirsene le Monache potranno cantare il Basso all'Ottava alto, che riuscirà un Contralto."

"First, you can sing in six solos voices with the first six [part] books; none of these six parts can be left out, but due to a shortage of Sopranos, the first Soprano can be sung in Tenor, but somewhat different from the main tenor. And if wanting to use it, the nuns will be able to sing the bass in the high octave, which would achieve a contralto."

⁹⁴ *Ibid.*, 343.

⁹⁵ Kendrick, *Celestial Sirens*, 193.

⁹⁶ Talbot, "Tenors and Basses," 124.

names of females with “dal tenor.”⁹⁷ He continues by arguing that transposing from C-clef was not a custom and that Whittemore’s support is backed by one unique incident. Only one score in Whittemore’s study contains soprano and alto *ospedali* names on solos in tenor and bass clef: the SATB *Mass in G* by Jommelli.⁹⁸ This score is one of two versions, undated and not an autograph, so it is a copy likely for another chorus. The only connection to the *ospedali* is the marked names which Talbot suggests were for record keeping. Talbot presses that physically revising a score is different than practicing transposition at sight, and the former does not indicate the latter.⁹⁹ If Porpora and others took time to make markings or even copy an entire work for another chorus, we must ask why he did not revise mixed-voice works for treble voices.

Talbot’s arguments of range and C-clef transposition hold much weight. Range and tessitura consideration is evident in Porpora’s tenor lines with the avoidance of notes below G3. Range is a considerable factor in Ambrosina’s tenor solo in *Magnificat* which reaches C5 and if transposed would be a fourth higher than either of the four soprano lines. Ambrosina also sings in alto clef in *Laudate pueri* and was known for her low voice, so singing the line up the octave does not suit the descriptions of her voice. Talbot’s statement on C-clef transposition can also be applied to the Milan examples above. These examples, given by Kendrick, are mostly in high clefs, except for Donati’s work which has the soprano in C1 clef. However, the unusually high versatility of Donati’s work labels it as a unique incident and not a norm.

A further issue that lies in transposing tenor lines is the variation of the revision method, even within the same work. Porpora’s revisions consist of more than simply writing “T. C. A.

⁹⁷ Talbot, “Tenors and Bases.”, 131 and 134.

⁹⁸ Ambrosina, both an alto and tenor, is exempt from this statement.

⁹⁹ Talbot, “Tenors and Bases,” 134-135.

B.” next to the staves of an SSAA work. The extent of his revisions can be seen in the preface to Kurt Markstrom’s edition which includes a copy of a folio from *Laudate pueri* (June 1745).¹⁰⁰ On this single folio Porpora crosses out two soprano lines completely, indicates the first soprano as soprano and the second soprano as tenor then switches them, removes notes and alters text in the first alto, and changes a rhythm to accommodate a revised line. In another work, *Credidi*,¹⁰¹ he makes the opening soprano duet for alto and tenor, changes a second alto solo to tutti tenor, and rewrites two alto duets by erasing a line and moving them to the soprano and alto staves. Porpora also erases “solo” indicators and, if taken at face value, creates an entirely tutti SATB work for *Credidi*. Porpora clearly took the time make these changes and did more than simply transpose line or two. Transposing a tenor line to a first or second soprano line as a rule for *ospedali* mixed-voice works does not take into account the variations of the revision process nor the issues the practice may cause, such as problems in range and tessitura and disruption in vocal pairing, clarity, or balance to be discussed in chapter four. The only consistency in the revision process is the alto-bass re-voicing.

Bass Line Only Transposition

The consistency of the alto-bass revision process, the presence of SSAB works which could easily be performed with the bass as a second alto, and the extensive doubling of second alto lines in treble works all allow for leniency in the promotion of bass line transposition. A worthy argument promoting bass line transposition is the presence of alto clefs in the bass lines.

¹⁰⁰ Kurt Markstrom, “Introduction” in *Vespers for the Feast of the Assumption: A Reconstruction of the 1744 Service at the Ospedaletto in Venice* (Middleton, Wisconsin: A-R Editions, 2015): plate 4.

¹⁰¹ Nicola Porpora, “*Credidi: a quattro Voci con Instrumti.*,” autograph manuscript, 1745, Italian Manuscripts of the British Library, Section B c. 1720-c.1740, Part IV, GBL Add. Ms. 14127, f. 29-38v, microfilm.

Several works, including Porpora's, change to alto clef for soloists on the bass chorus line, suggesting that alto soloists read from bass partbooks. The argument stands that if the alto soloists reading from the bass partbook sang the bass chorus line as well, they must have transposed it due to range.¹⁰²

This type of clef change and transposition is similar to string parts. Tanenbaum says the presence of a bass clef in violin parts indicates a change in function for the player, such as a move to continuo. Also, violas commonly use transposition when reading from bass parts.¹⁰³ Talbot mentions Vivaldi's use of octave-transposition in some clarinet and string parts to double the bass.¹⁰⁴ While this type of at-sight transposition did exist, it was necessary due to the instrument's range. We know that a violin cannot reach the low notes of a cello, but we do not know if alto voices truly sang the bass line or if bass voices were used instead. If the same concept of "a change in function" is applied to alto voices, we should see clef changes to bass in the SSAA works where the second alto doubles the continuo. It seems that the voices were treated differently than instruments, so this argument is not substantial.

I suggest a more practical rationale to the presence of alto-clef solos in the bass lines of some *ospedali* works. Composers may have simply wanted to save space on the folio and limit the need for extra partbooks. For example, in Porpora's two double-chorus works of SSATB/SSAB, which both contain alto-clef solos in the bass lines, these solos are often paired with solos on the alto line, creating alto duets. Since the alto staff was already in use and no blank staves were present, Porpora simply wrote the second solo on another line. He chose the

¹⁰² Tanenbaum, 256-59; Whittemore, "Revision," 52-53.; Talbot, "Tenors and Basses," 136.

¹⁰³ Tanenbaum, 265.

¹⁰⁴ Talbot, "Tenors and Basses," 135.

bass staves to be consistent because the second chorus has no tenor staff. In considering partbooks, the alto solo partbook was likely taken by the soloist for practice, so writing a second solo in the same partbook was not practical.¹⁰⁵ Seeing as these second alto solos are shorter, less frequent, and do not have solo movements, the part was most likely not given its own partbook. Furthermore, if the second alto soloists were chosen from the chorus, no separate partbook would be needed for them, whereas the soprano and first alto solos were likely given to already assigned soloists who had their own partbooks. Even Albetta's lone alto-clef solo which begins a movement in *Magnificat* could fall under this practicality, for it is not a solo movement and an alto duet appears in the next movement. Perhaps the alto partbook was in use by another singer, or Porpora indicated to his copyist not to write the solo in an alto partbook.

The only solo thus far that does not fall under this rationale and may promote transposition is in a "Gloria" by Gaetano Latilla, the Pietà maestro from 1753-1766. One folio, a copy of which can be found in Tanenbaum's dissertation, contains two brief solos that do not change to alto clef but remain in F4 clef.¹⁰⁶ These two solos have the word "solo" written above them with the first followed by the name "S:^{ra} Marina" in the same handwriting. Marina could be two people, either Marinae the alto, documented at the Pietà from 1736-1760, or Marina the soprano, documented from 1770 on. This name for a bass-clef solo supports the argument for transposition, for Marinae or Marina would not have had the range to sing this solo at pitch. However, on closer inspection, Marina's name was clearly added after the "solo" marking, indicating that this solo was not originally assigned to her. This becomes more obvious when

¹⁰⁵ Tanenbaum suggests that two types of partbooks existed at the Pietà, the chorus partbooks and the solo partbooks. She found no solo vocal partbooks in the *Fondo Esposti* collection and concluded they must have been taken by the soloists (page 15). Also, some solos were marked *tacet* in the chorus partbooks, but not all. It seems that shorter solos or solos within chorus movements were not *tacet*.

¹⁰⁶ Tanenbaum, 255.

comparing the order of the text to another Latilla bass partbook, *Primo Laudate a 2 Cori*, which has two alto-clef solos for Gregoria. On this folio, both alto-clef solos are marked with “Gregoria sla” [sic] and “Greg:^a sola.” The same order of labeling occurs in two more examples of alto-clef solos by Furlanetto using “Giustiniana sola” and “Tecla sola.”¹⁰⁷ The initial marking of “solo” opens the possibility that Latilla did not write the “Gloria” solo in bass clef for an alto voice but for another chorus that contained bass soloists. If this is the case, the marked name falls in line with that of Jommelli’s *Mass in G*, a revision. Yes, Marina may have sung the bass solo up the octave in a performance, but that does not indicate that transposition was the norm for the *ospedali*.

If transposition of the bass was an *ospedali* norm we must question why changes to alto clef were needed at all. Talbot says that the clefs may have been a singer’s preference,¹⁰⁸ but if choristers were expected to transpose at sight, the highly skilled soloists should have been able to as well. The clef changes seem more purposeful than an indication of a functional change or soloist’s reading preference. There is a clear distinction between voices: bass chorus voices and alto soloists. To keep this distinction, singing the bass line at pitch and transposing only the low notes as needed seems a straightforward and simple option. Prior to his 1994 article, Talbot advocated this position since the viola frequently doubles the continuo up the octave anyway.¹⁰⁹ Unfortunately, the amount of pitches C3 and below present in many works makes selective transposition far less manageable. The method’s success greatly depends on the range of a chorus’s lowest female singers and the amount of transposition needed. The cumbersome nature

¹⁰⁷ Tanenbaum, 255-59.

¹⁰⁸ Talbot, “Tenors and Basses,” 136.

¹⁰⁹ Michael Talbot, “Vivaldi and Rome: Observations and Hypotheses,” *Journal of the Royal Musical Association* 113.1 (1988): 44 and “Tenors and Basses,” 124.

of this method is evident in Porpora's works discussed in chapter four.

None of this argument against bass transposition helps modern women's choruses. If the *ospedali* indeed had female basses who did not transpose the chorus line, how are women's choruses expected to perform those works without such voices? Since extremely low female voices are rare, performing the bass line can be done one of two ways: through selective bass line transposition where only certain out-of-range notes are transposed up the octave or through full bass line transposition. The former keeps most of the original sound of the work but can be cumbersome, while the latter is easier in practice but alters the sound of the work and comes with its own difficulties to be discussed in chapter four. Although transposing at sight seems an unlikely occurrence for the *ospedali*, the practice of transposing did exist during the time, and composers were willing to revise their works and offer suggestions for performance for available voices. These observations, compounded with a consistent revision process of alto-bass re-voicing, the immense amount doubling of the bass and second alto in *ospedali* works, and the presence of SSAB and SAB works, lead to the conclusion that bass line transposition is a viable option for some works. Transposition just should not be used as a rule, for its success depends on the individual work, the ability of each chorus, and the conductor's willingness to alter a composition.

* * *

In initial *ospedali* research, the common theory for the performance of tenor and bass lines was that male singers were available whether it be the boy wards, clergy, male music teachers, or outside hires. Through social customs, records, and eyewitness accounts, the male singer theory took a backseat to the promotion of female singers. While the tenor lines are within range of typical female voices, the bass lines are not, calling for an alternative

performance treatment. The practices of omission and substitution are evident in the Renaissance and Baroque periods, but they are highly circumstantial and often pertain only to solo voices or only instrumental use, not choruses. Revision practices, composers' performance suggestions, and the changes from bass to alto clef promote transposition as another option. Like omission and substitution, the revision evidence is circumstantial, and the use of it and clef changes does not necessarily indicate transposition as an *ospedali* custom. However, since *ospedali* composers did revise their works for various voice types and the works contain extensive bass doubling and SSAB voicing, an alternative performance treatment for tenor and bass lines seems a viable option for modern women's choruses who do not have access to rare low female voices. Due to the conditional nature of the evidence for alternative performance approaches, no one method should be a rule but should depend on the features of individual *ospedali* works, as shown with Porpora's 1742 works in chapter four.

III. Features of Porpora's Works

With the employment of many opera composers, it is no surprise that the style found its way into the liturgical music at the *ospedali*. *Stile antico* was still found in sacred music throughout the Baroque, such as in Bach's motets, but Porpora's style encompassed *stile moderno* with sparse use of *stile antico*. A comment by Burney during his 1773 visit to Venice confirms that it continued in the churches into the late eighteenth century: "Those who suppose that all church music of Italy to be as light and airy as that of the opera, are mistaken; it is only on festivals that modern music can be heard in any of the churches."¹¹⁰ The "modern" music in the churches included motets,¹¹¹ arias, oratorios, sinfonias, concertos, and the use of *concertato* style, all found in the *ospedali* repertoire.

Influenced by opera and Vivaldi's instrumental genres, features emerge from the *ospedali* style detailed by Tanenbaum in her dissertation. Larger features include ritornellos, motivic figures, various vocal and instrumental textures, solid cadential verse endings, and diatonicism paired with the circle of fifths sequences and chromatic text painting, while the smaller include paired thirds and sixths, syllabic choral texts, sequenced melismas, and arpeggios with octave leaps.¹¹² The *ospedali* composers also saved ornamented virtuosic vocal writing for the soloists, giving the choruses more homophonic textures. The structure of a work is usually determined by text, although Porpora varies his settings. The large-scale works are interspersed with solos movements to offer contrast in mood, tempo, or style, and the smaller works do not give soloists an entire movement but sections within the choral setting still quite virtuosic. All of these

¹¹⁰ Burney, 176.

¹¹¹ The use of this term follows the eighteenth-century's general use. The genre in discussion here is what we now call cantata. Bach often called his own cantatas "motets" or "concertos."

¹¹² Tanenbaum, 86-114.

features are found in Porpora's writing. Since Tanenbaum gives an overview of the Pietà style and Harris and Hienz detail Porpora's overall style, this document discusses Porpora's style in context of the 1742 works.

Structures

Porpora's choral works can be divided into small-scale and large-scale. The small-scale works are one to five movements, are shorter in length, and do not have solo movements. The solos are written within the choral movement and are shorter. *Lauda Jerusalem* and *Laetatus sum* fall into this category with both only having three movements and the former at 230 measures and the latter around 380 measures. *Laudate pueri*, *In te Domine*, and *Magnificat* are considered large-scale. These offer more variety in their use of forces, keys, mood, tempo, and time due to their length and number of movements. The large-scale works have six to ten movements, are around 400 to 500 measures long, and have multiple solo movements.

Porpora works are fairly symmetrical in keys, times, tempo, and forces, but not in length of movements. For example, *Lauda Jerusalem*'s three movements alternate between triple and duple meter, C major and A minor, and fast and slow, but the first movement is 142 measures while the last is only forty-nine. The length of course is determined by text, but Porpora does vary the length of his text settings in larger works. He usually begins and ends in the same time signature (except in the occasional extended Amen), and begins and ends in the same key. He contrasts inner movements with opposing times and keys. Though the tempos are symmetrical as in terms of fast or slow, the degree varies. For example, he may begin with a Vivace but end with an Allegro. He opens his works with a choral movement, though not always with tutti chorus, and ends with a choral movement. In the middle of the larger works, the chorus usually

has a feature movement surrounded by solos or duets. Some symmetry can also be found in use of thematic material such as in the first and last movements of *Laudate pueri* and more explicitly in *In te Domine*, but this is not always the case.

A quick look at Hienz's catalogue reveals that Porpora favored beginning his choral works in a major key. Three of the five 1742 works begin in major. Porpora begins typically in C, D, F, G, A, or B-flat major or A, G, or E minor. He does not reserve the minor keys for specific texts, for he uses both tonalities for the same text. Porpora uses the keys equally among treble and mixed-voice works, not favoring particular keys for certain chorus types. Key changes from movement to movement are either relative, parallel, dominant, or subdominant in relation, the more movements present, the more variation in keys. His writing is largely diatonic with some chromaticism for text painting purposes and interest, and he favors circle-of-fifths sequences.

Most works begin and end in common time with the occasional few in a triple meter, such as *Lauda Jerusalem*. Though Porpora marks $\frac{3}{4}$ for the time signature, the note groupings and barline divisions are $\frac{6}{4}$; similarly, the marked signature $\frac{3}{8}$ is grouped as $\frac{6}{8}$. This is found in all five works. Though his barlines do not reflect the indicated time signature, the number of resting measures he indicates for his players is the pulse of his time signature and not the barline divisions. For example, movement three in *Magnificat* is marked with $\frac{3}{4}$ but written with six quarter notes per measure. Porpora indicates thirty-five measures of rests for the second chorus's entrance, but the measure count is 17.5.

Porpora heavily favors bipartite forms in these works. Though he does not use rounded-binary form, binary forms of AB and AA' appear. Other forms that are less common are through-composed and tripartite. His tripartite form is not ternary. Its third section does not

begin in tonic, and the middle section's material is similar to the A section. Porpora typically avoids counterpoint, using brief polyphonic sections often ending in homophony, but occasionally he devotes a section to it in the last movement of a large work. Here, it is for the final "Amen" in *Laudate pueri*, and though fugal, it is not a fugue in form. This section is further discussed in the "Specific Features" portion of this chapter.

Some of Porpora's solo-chorus movements resemble concerto structure with the use of ritornellos. He alternates the solos and chorus with orchestral ritornellos between. The opening ritornellos in the orchestra can be further divided into small forms that appear later in a movement, usually not in their initial order. Porpora does not strictly follow ritornello form, however. Some movements have similar solo material with varied chorus measures or vice versa, and the orchestral ritornellos are often not in the opening key. Rather, Porpora uses the *concertato* style. He greatly favors solo-chorus contrast, uses some ritornellos, and frequently employs an opening motto repeated by the soloist or chorus.¹¹³ Motto beginnings can be seen in the openings of *Lauda Jerusalem*, *Laudate pueri*, and *Laetatus sum*, and partially in *In te Domine*.

Porpora does not use recitatives in his choral works as he does in his solo motets and secular cantatas. His arias in the choral works are bipartite or, less commonly, through-composed, and he rarely uses the *da capo* aria form. Many arias fall under the term "truncated *da capo* aria" which, according to Donald Grout, is in two parts with ritornellos at the beginning, middle, and end. The first section ends in dominant or relative major, while the second section recalls the first material but is developmental, elaborated upon, and modulates back to tonic

¹¹³ Hienz, 63.

followed by a cadenza.¹¹⁴ Movements three, four, and six in *Laudate pueri* are only a few that follow this form.

Tempos

A more frustrating aspect of Porpora's works is the inconsistency in his use of tempo markings, or lack thereof. Porpora does not consistently mark tempos at the beginning of each movement. We can presume that some movements take the former tempo, but those that differ in meter and key are questionable. Hienz's catalogue reveals that sometimes Porpora did not mark tempos for entire works or only marked the first movement, as in *Laetatus sum*. Even with the tempos he does mark, discrepancies between Italian terms occur from work to work, which was a common occurrence during the eighteenth century.

Tempos during this period were largely inconsistent and determined by the rhythms within and the marking given by the composers. Dr. William Crotch sought to rectify these tempo inconsistencies in his 1800 essay where he determined time by the length of a pendulum. Crotch drew a table of well-known movements from works by Handel, Haydn, and Bach that used the same tempo markings. His chart of measurements revealed that the actual pulsation of movements using the same terminology greatly varied even among movements by the same composer. Crotch also says that the order of tempo markings can be disputed, such as switching Largo with Adagio or Andante with Andantino, and that some terms are considered to be expressions rather than time markings, such as Adagio, Andante, or Vivace.¹¹⁵ Two of Porpora's

¹¹⁴ Hienz., 61.

¹¹⁵ Emanuel Rubin, "New Light on Late Eighteenth-Century Tempo: William Crotch's Pendulum Markings," *Performance Practice Review* 2, no. 1, article 1 (Spring): 39.

students, Domenico Corri and Isaac Nathan, published singing manuals that give Italian terms and their definitions. Corri considers Andante and Allegro to be styles, not times, in which Andante is medium and Allegro is spirited and lively.¹¹⁶ A list of Corri's and Nathan's tempo and stylistic terms pertinent to Porpora's 1742 works are given in figure 2.

Figure 2. Comparison of Corri's and Nathan's terms of tempo and expression.

| Term | Corri | Nathan |
|-----------------|--------------------------------|--|
| Presto. | Fast. | Gaily, quick. |
| Vivace. | Lively Quickly. | Lively |
| Allegro. | Gay, lively, quick. | Quick. |
| Allegretto. | Not so quick | Moderately quick. |
| Moderato. | Between slow & quick. | [n/a] |
| Andante. | See page 69. | Rather slow, distinct, tender and soothing |
| Andantino | [n/a] | Somewhat slower than Andante. |
| Adagio | [n/a] | Slow with grave and embellishments. |
| Larghetto. | Not so slow as largo. | Not so slow as Largo. |
| Largo or Lento. | A degree less slow than grave. | A degree slower [sic] than grave* |
| Grave. | The slowest time. | The slowest time. |

*I believe Nathan made a mistake and meant to put "faster."

Nathan says Andante used to be a mannerism meaning "distinct" instead of the rather slow definition it now takes. Nathan also lists Vivace not in his times section but in his list of degrees of expression.¹¹⁷ What we can gather from Corri and Nathan's manuals and Crotch's measurements is that the tempo terms are more of a guide than definite times and that they can vary from work to work or even movement to movement.

Due to the large discrepancies in measured times during this period and the dispute over terminology, we must hypothesize Porpora's tempos based on stylistic features of the movements using the markings as guides and recognize that a metronome mark given to one

¹¹⁶ Domenico Corri, "The Singer's Preceptor, or Corri's Treatise on Vocal Music," in *The Porpora Tradition*, ed. Edward Foreman (Pro Musica Press, 1968), 69.

¹¹⁷ Isaac Nathan, "Musurgia vocalis: an essay on the history and theory of music, and on the qualities, capabilities, and management of the human voice," in *The Porpora Tradition*, edited by Edward Foreman (Pro Musica Press, 1968), 306.

movement may not be appropriate in another work that uses the same term. For example, Porpora uses Andante in three of these works. The stylized term was defined as “medium” by Corri and “slow” by Nathan. The first movement of *Lauda Jerusalem* in $\frac{6}{4}$ time would greatly drag if taken slower than 100bpm to the quarter due to its lack of short rhythms, while the opening of *Laetatus sum* in $\frac{4}{4}$ is better suited to around 76bpm. The last movement of *Laudate pueri* and the opening of *In te Domine* both use Vivace. The former sits well around 132bpm to the eighth-note pulse, but if used on the latter, the movement drags due to its longer rhythms.

The tempos suggested for each work below were ultimately determined by the use of inner rhythms of triplet-sixteenth notes and thirty-second notes and a movement’s rhythmic drive. Some solo movements marked with Vivace or Allegro were given a rather low metronome number but are quite fast when sung due to the intricate melismatic nature of the vocal lines. Other factors considered in assigning tempos were meter and the relationship to other movements within the same work. When viewed in their simplest terms as fast, medium, or slow, the suggested numbers are logical within a work. The metronome markings are still suggestions, so they can be altered, especially in solo movements that could become quite fast for less experienced singers. When selecting tempos, one must be sure the movements do not drag but also not feel hurried and frantic.

Texts

Porpora’s texts are liturgical with most for the Vespers service. Documentation reveals that the *coro* was required to sing Mass and Vespers every Sunday in addition to feast days and other commitments to the benefactors. Some of the Vespers were likely sung as chant only, or

without distinction, while the solemn festivals were sung with distinction, or in polyphony.¹¹⁸ Much of the *ospedali* repertoire confirms this practice with its extensive use of Vespers psalm texts. Four of the five texts here are traditionally sung at Vespers, “Lauda Jerusalem,” “Laudate pueri Dominum,” “Laetatus sum,” and “Magnificat.” While the “Magnificat” text does not change for Vespers, the use of the three psalms varies depending on the celebrated feast. The three here are commonly heard within the same Vespers, except for “Laudate pueri” which is also paired with other psalms, such as “Dixit Dominus,” “Beatus vir,” and “Confitebor.” “In te Domine” was historically used at Compline, but the changes to the breviary in 1911 divided its text and moved it to Mondays at Sext. With much reuse of the texts in the calendar, it is impossible to know exactly when the five works were composed within the year 1742. Most likely a premier performance would have been on a feast day. *In te Domine* has “41” written above its February 1742 date. This could mean that it was written in 1741 but performed at a Compline in 1742. Seeing as the choral works were performed for an audience on Sundays and major feast days, *In te Domine* could have been performed on the fourth to the eighth Sunday after the Epiphany or on a feast day prescribed to that month.¹¹⁹

In works that use the same texts, Porpora does not keep the division for movements identical. For example, the “Dixit Dominus” is set anywhere from four to eleven movements. Since Porpora does not number his movements and sometimes ends with fermatas instead of double barlines, the movements are divided based on key, time, or tempo markings or else up to the editor’s discretion. For texts ending with “Gloria” and “Sicut erat,” he typically separates them. The “Gloria” is commonly its own movement but is sometimes tacked on to the previous

¹¹⁸ Tanenbaum, 77.

¹¹⁹ A calendar of feast day performances from Groppo’s guidebook is listed in Whitemore, “Revision,” 37-38. She also gives a rough calendar on page 40.

text. In some works, the “Sicut erat” is divided further. Porpora is not always consistent in assigning texts for chorus or solos, either. While his two “In te Domine” settings follow a similar pattern, his settings for “Magnificat” do not. Even lines of text within movements are not consistent with solo or chorus setting. While the phrase beginning with “Quia fecit” is typically for solos, “Et misericordia” and “Fecit potentiam” can be either for solo or chorus.

Though the division of texts into movements may not be consistent across his works, he does regularly start a movement with a new verse and not in the middle. He also heeds the structure of a psalm’s texts in his division of sections within a movement.¹²⁰ For individual words and short phrases, Porpora is not afraid to repeat them for accentuation, but they are not set as long movements.¹²¹ He does extend the “Amen” into a lengthy section, such as the one in *Laudate pueri*.

Style

Porpora’s rhythms follow the natural syllabic stress of the words, and he sets new phrases clearly among the chorus parts before moving into polyphony. He uses much homophony and syllabic setting among the chorus with the polyphonic phrases set to a single vowel or repeated short phrase, resulting in a clear declamation of text. Porpora stresses the text from macro and micro levels, using keys or tempo to reflect the mood and using specific figures for individual words. For example, in *Laudate pueri* he drastically changes the tempo and key in movement three’s soprano solo to reflect the text which moves from a definitive statement to questioning what power can compare to the Lord God. In the same work, he uses the *trombe marine* and

¹²⁰ Hienz, 68-72.

¹²¹ Harris, 39.

rhythmic motives to reflect a royal sound for “princes,” and the sixth movement uses a calm and steady tempo for the subject of matronly women. He accentuates particular words with melismas, such as “frumenti” (wheat), “velociter” (swiftly), “omne nationi” (all nations), and “accelera” (haste), and lengthens them for words such as “laudate” or “aeternum.” He also uses small rhythmic figures to highlight texts like “spargit” (scattered) and “aquae” (water), and even passes a motive through several voices for “libera” (deliver). It is clear that Porpora was attentive to the texts.

Porpora’s harmonic style is largely diatonic. His modulations between sections are similar to his key changes from movement to movement with the use of parallel, relative, dominant, or subdominant relations. He does use chromaticism in his modulations within phrases. They involve diminished, secondary dominant, and augmented sixths chords as well as suspensions. All of these can be found in the first choral entrance of *Magnificat*. Though Porpora uses all of these chord-types in close proximity, the overall motion of the chorus lines is stepwise, keeping them accessible. He uses much of his chromaticism in the minor sections, adding to the mood and tension of the text, and it is usually over either a bass pedal or stepwise descending bass. The chromatic phrases do not last too long, and he contrasts them with repeated solid cadences in homophony.

Other recognizable features are Porpora’s use of circle-of-fifths sequences and dominant pedals. Numerous movements contain at least one if not multiple circle-of-fifths sequences. He uses them for both modulations and extending phrases. Porpora’s use of dominant pedals is sometimes excessive. For example, the last movement of the *Magnificat* features a persistent dominant pedal for seven measures as part of its theme. Of all five works, this author feels that these measures are Porpora’s weakest writing. The melody here, imitated in the four soprano

voices, is repeated at the same interval over an overpowering arpeggiated unison pedal in the orchestra. His imitations are typically on the dominant or subdominant level and not so strict in their repetition. While this example is an extreme use, dominant pedals can often be found with two or more melismatic voices usually in paired thirds or sixths.

Porpora also uses simple, memorable themes and motives. Opening themes are commonly repeated in the final movement in psalm settings. In some works, the material for the last movement is nearly exact to that of the first, such as in *In te Domine*, but he usually varies final movements. Other than some recalled themes in a final movement, entire works and movements are not built around a single motive. Head motives are often introduced by the orchestra and repeated in the ritornellos. They may also be repeated at the start of some vocal sections, but Porpora adds new motives and varies the material within sections. Porpora primarily uses motives as points of imitation at choral or solo entrances, and he typically keeps his chorus motives and solo motives separate.

Porpora's articulations and ornamentations primarily include trills and staccatos. He uses two symbols for trills, both of which are shown in the appendix, but does not differentiate between them as long or short. He saves his trills for solo voices and violin writing and uses them in the chorus sparingly at the end of phrases. His staccato marks appear as a vertical line instead of a dot. According to Gemiani's *Art of Playing the Violin* from 1751, the small line indicated above or below noteheads is to be played as staccato, "where the bow is taken off the strings at every note."¹²² Porpora uses the mark mostly in the orchestra at the end of sections and for stylistic effect. He also uses them in solo passages. Porpora is inconsistent in marking his

¹²² Francesco Geminiani, "The Art of Playing on the Violin, Containing All the Rules necessary to attain to a Perfection on that Instrument, with a great variety of Compositions, which will also be very useful to those who study the Violoncello, Harpsichord, etc.," London, 1751, http://ks.imslp.info/files/imglnks/usimg/4/42/IMSLP05501-Geminiani_art-of-playing.pdf.

staccatos. They are often omitted on some string notes, particularly in the viola and continuo lines. Perhaps this is due to the nature of those instruments, but for modern strings the staccatos should be used across the orchestra. Porpora uses the dynamics of piano and forte only. He is fairly consistent in marking forte for tutti chorus sections and orchestra-only phrases and piano in the orchestra for solo sections. Occasionally, he leaves out a marking altogether or switches them for solos and chorus, but they can usually be rectified based on his consistencies.

Solo Writing

Porpora uses soprano, alto, and tenor solos in these five works. Porpora favored high voices for his solos. Several of his operas use tenor, alto, and more so soprano voices, and some do not have bass solos or even basses in the chorus. During his own research, Sutton found no tenor or bass solo cantatas, except for one duet with a soprano, and no tenor or bass motets.¹²³ In mixed-voice works Porpora uses some tenor and bass solos but still heavily favors soprano and alto voices. These five works follow suit, using at least fourteen sopranos, nine altos, two tenors, and no bass. The solo movements in these five works are typically assigned to *ospedali* singers, while the solos within chorus movements may or may not have a name. Though two works do not contain solo movements, the solos within can still be quite difficult and call for skilled singers, perhaps not from the chorus.

Porpora's solos movements contain his most difficult vocal writing. Being a prominent vocal teacher of the time, his solos reflect flexibility and virtuosic skill. The solos use repeated motives and are commonly spun out with sextuplet and triplet-sixteenth notes, thirty-second

¹²³ Everett Lavern Sutton, "The Solo Vocal Works of Nicola Porpora: An Annotated Thematic Catalogue" (PhD diss., University of Minnesota, 1974), 25 and 76.

notes, and dotted figures. Some melismas are patterned but still difficult in their rhythms, speed, and ornamentation. Porpora uses many trills and grace notes in addition to his quick rhythmic figures reflecting the need for a light, florid sound. He also uses scalar runs, some angularity, and more chromaticism in his solo lines. Many solo sections end in fermatas, alluding to unwritten cadenzas. Knowledge of Baroque performance practice of *messe di voce* and separation between repeated figures is needed to successfully perform the long, melismatic passages, leaving the solos far less accessible than the chorus writing. The solos also call for flexibility and minimal vibrato with their highly ornamented passages, rhythmically quick figures, and scalar runs.

Porpora does not always mark his solo passages. Many can be determined based on their intricate features, for Porpora does not use such melismas, quick rhythms, and ornamentation in the chorus writing. Some solos within choral movements, while still melismatic, tend to be more patterned and less ornamented. Figures 3 and 4 show the differences in these types of solos, the first being from a solo movement and the latter a duet from a chorus movement. A few unmarked passages in these works are simpler than the solos shown, making the lines difficult to determine if they are for solos or chorus. Some can be determined by overlapping notes with a chorus entrance, but others are not so obvious. For example, the final movement in *Magnificat* begins with soprano and alto voices marked tutti. The duet passage is accessible to choristers but could also work as solos. "Tutti" is the only indicator that it is for chorus. The same material returns later in two alto voices, one of which is on the bass staff in alto clef. The clef alludes to solo voices, but the previous "tutti" and theme alludes to chorus.

Figure 3. *In te Domine*, mm. 227-233. Solo movement ornamentation and rhythms.

Soprano

E - du - ces me de la que - o hoc, e - du - ces, e - du - ces, quem ab - scon[de] runt

Figure 4. *Lauda Jerusalem*, mm. 52-58. Patterned solos in chorus movements.

Soprano

rae; ve - lo ci - ter

Soprano

rae; ve - lo ci - ter

Choral writing

Porpora's forces in these five works consist of SSAB and SSATB choruses. His other voicings for sacred choral works consist mostly of SSAA voicing, followed by SATB. Least common is the SSAB and SSATB voicings seen here. One TTB work is attributed to Porpora but is most likely spurious.¹²⁴ Much of the *ospedali* repertoire is three to four voices, so the five-

¹²⁴ Hienz, 106.

voice texture does stand out. Double-chorus works were not unusual though, for Vivaldi, Bernasconi, and Furlanetto used this voicing.

What is unusual about Porpora's double-chorus voicing is the uneven balance. Other double-chorus works by *ospedali* composers have an equal balance in the number of voices between the choruses, though the voicing may not be the same such as a treble/mixed *Nisi* by Furlanetto. According to a document in the Fondo Esposti collection, the Pietà instrumentalists were divided into two choruses of equal difficulty to play alternating performances.¹²⁵ If the chorus was treated the same, it could explain why some choruses are SSAB and some are SSATB. One chorus simply did not have a tenor voice, and the double-chorus works are for combined performances. Alas, the separation of choruses is not clear in the 1742 works due to the names of soloists listed in both the SSAB and SSATB works. However, if soloists were treated as a separate group from the choruses and sang for both, two choruses within one institution is possible.

Porpora's chorus writing is greatly accessible. It is a mix of polyphony and homophony. The lines use simple rhythms, rarely have trills or rhythmic ornamentation, and use much less chromaticism than the soloists. Porpora does use melismas in the chorus, but they are patterned and sequential, commonly stepwise and easily sung as shown in figure 5. The choral polyphony is neither complex nor long and ends in homophony, the one exception in these works being the *stile antico* section at the end of *Laudate pueri*. Porpora's vocal pairing aids his polyphony greatly. He favors pairing adjacent voices often in thirds, such as first and second soprano or alto and bass in SSAB works. He also pairs alternating voices such as first soprano with first alto. The least common pairing is outer voices or voices separated by two or more lines, such as

¹²⁵ Tanenbaum, 43.

first soprano and tenor. He pairs the lines in thirds or sixths and sometimes in unison for long melismas. Because of the pairing, his polyphony is often only in two or three parts with at least two voices treated homorhythmically. Rarely are all four voices completely in counterpoint. He also uses pairing to contrast busy lines with stagnant motion, such as soprano voices in patterned melismatic thirds with lower voices in slower homophony, and frequently uses imitation. An example of his polyphony is also shown in figure 5.

Figure 5. *In te Domine*, mm. 369-377. Choral polyphony and melismas.

The image displays a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is written on five staves. The Soprano part features long melismatic lines with sustained notes and some rhythmic patterns. The Alto part has a more active, rhythmic line. The Tenor and Bass parts provide a homophonic accompaniment with steady rhythmic patterns. The score includes various musical notations such as notes, rests, and dynamic markings.

Porpora's choral style largely consists of the Venetian tradition of *concertato*. Even in choral movements where solos are not always present, he contrasts two-voice textures with tutti chorus, such as in the first movement of *Lauda Jerusalem*. His double-chorus works also use the solo-tutti contrast in addition to alternating entire choruses. Both the choruses and the soloists alternate numerous phrases or even larger sections sometimes in direct imitation. The chorus alternation occurs more in the *Magnificat* than in *Laetatus sum*. With Vivaldi's use of the style in his instrumental music at the Pietà and the overall rise of the concerto, the use of *concertato* style in Porpora's works is no surprise.

Instrumental writing

According to Tanenbaum's study of partbooks, the Pietà's liturgical works used only strings and continuo while non-liturgical works added instruments such as oboe, flute, bassoon, or trumpet.¹²⁶ Most of Porpora's choral works call for a small stringed orchestra of two violins, viola, and basso continuo. Others either do not use viola or only use continuo, and at least seven of Porpora's known psalms use one or more obbligato instruments. Six of those are undated SATB works and may not be associated with the *ospedali*. The other is the 1742 *Laudate pueri*, which uses two *tromba marina*, a stringed instrument. Following Tanenbaum's observation, none of Porpora's known *ospedali* works contain brass or wind parts, the 1742 works included. If Tanenbaum is correct that liturgical works for the Pietà only used strings, using *trombe marine* instead of trumpets adheres to that distinction.

Porpora does not specify the size of the orchestra, but records indicate the Pietà had a rather large group of instrumentalists. Since evidence exists that the instrumentalists were divided into two groups to alternate performances,¹²⁷ most works were likely performed with half the amount of players in the *coro*. Most works can be performed with a small orchestra with one to two players per part. Double and triple stops can easily be divided amongst the first and second parts as needed. An organ was most likely used for the figured bass due to the presence of one in the chapel of the Pietà. A harpsichord is an acceptable substitute because it may have been used in performances within the homes of the aristocracy. The *violetta* with its alto clef refers to the viola in the seventeenth and eighteenth centuries, but the term "viola" also appears

¹²⁶ Tanenbaum, 23.

¹²⁷ Ibid., 43.

in documents. According to Talbot, the term “viola” during Vivaldi’s time refers to the cello.¹²⁸ Tanenbaum found evidence of this usage in a 1721 Pietà document referring to a cello teacher. Also, a 1707 list of Pietà musicians contains both terms, indicating that they were two separate instruments.¹²⁹ This same list does not contain *violoncelli*, so perhaps the “viola” term does refer to cellos. Porpora does not use the “viola” term in the five works discussed here. He instead uses “violoncelli.” Porpora also uses the term “bassi” when the continuo line splits between the keyboard and strings. The Pietà had both cellos and basses in their instrument collection. It is possible that “bassi” refers to both instrument types. A string bass does not have to be used for modern performance, for cellos can suffice depending on the bass chorus line treatment discussed in the next chapter.

Though Porpora’s string writing developed since his *Incurabili* days, the later writing in the choral works, according to Harris, still “does not explore the technical limits of his performer’s skills.”¹³⁰ His early works have limited string writing of repeating eighth and sixteenth notes with little melody, a few scalar passages, and lots of vocal doubling. The writing in the later works gains more thematic material and independency, and Porpora makes use of ritornellos.¹³¹ The violins often open with thematic material or short motives before moving into scalar passages, arpeggiation, or sequential patterns. They alternate between being completely independent and doubling vocal parts within their rhythmically busy passages. Most often the two parts are independent of each other, but do come together in unison at times. The viola still doubles the basso continuo often, and its independent passages usually fill out harmonies in

¹²⁸ Talbot, *Vivaldi*, 42, footnote.

¹²⁹ Tanenbaum, 35.

¹³⁰ Harris, 48.

¹³¹ *Ibid.*, 49-50.

rhythms similar to the other strings, most often the continuo. It is clear that Porpora's viola writing is secondary. Doubling of the continuo can still be found in his Pietà works, despite the viola having its own staff. Some movements within the 1742 works, such as some "Gloria" movements, merely have *col basso* marked at the beginning or even have no staff and are marked *Violetta col bas*. The second chorus's viola in *Magnificat* is treated this way for the entire work. The same could be presumed for *Laetatus sum* which also has no viola staff in its second chorus. The continuo line offers rhythmic stability with its consistent, repeated rhythms. Porpora occasionally omits it for a contrasting short phrase usually not more than two measures, but it can extend to six like in *Magnificat*.

Porpora often pairs down the texture or even moves to unison strings to contrast the solo voices with the tutti chorus. Most of the time, this can be an indicator of solo sections that are not marked as such, but it is not always reliable such as in the final movement of *Magnificat* where the two-voice sections are vague. For vocal doubling, the violins typically double the sopranos. They often alternate the soprano parts, so a second soprano line is sometimes the top voice. The continuo doubles the bass chorus line, often filling in the chords with arpeggios or stepwise figures. Occasionally some independency occurs between the two lines, which will factor in the performance treatments discussed next chapter. In addition to doubling the continuo, the viola sometimes doubles the alto. The orchestra rarely doubles the tenor chorus line, and when it does, it occurs only for a few notes. This comes into play in the treatment of the tenor line in the double-chorus works.

The 1742 Works

The following tables and commentary serve as a quick reference for each of the five 1742

works. For each work, I include the title on the manuscript, a list of forces, and a table indicating the movements, their tempos, meters, key, voicing, and length in measures. I also include a translation of each movement's text and the ranges of choral and applicable solos parts.

Following the tables is discussion on particular features of each work not discussed above.

The given title is transcribed directly from the manuscript. The scoring listed includes suggested instruments in brackets and the minimum number of soloists needed. Within the Structure and Forces table, the given movement numbers are my proposed numbering, for some are not clear in separation in the manuscript. Porpora did not indicate a tempo for some movements, so I give suggestions in brackets along with metronome markings. Since Porpora's marked time signatures do not always agree with his note groupings, both are given, the grouping in brackets. For works with double choruses, I indicate the voices from each chorus separated with a forward slash (i.e. "SS/SS soloists" means two soprano soloists from the first chorus and two soprano soloists from the second chorus). The length of each movement is given in measures. If a *da capo* occurs, I give both the written length and the total sounding length.

The Text and Translation table gives the source of text and English translations from the 1662 Book of Common Prayer. I list both the Anglican and the Vulgate psalm numbering. The Ranges table indicates the ranges of both the chorus parts and soloists. The octave designation uses the Scientific Pitch Notation system. Chorus notes that appear with the optional upper octave are indicated with an asterisk and a note indicating the number of occurrences. When all occurrences have optional octave notes, I also give the new range if the upper octave is sung in place of the lower.

These five manuscripts are original and in Porpora's own hand.¹³² Each indicates that it

¹³² Sutton, 102. Also see Hienz's catalogue, pp. 32-57.

is the first folio and original in the top left corner. Each also contains the 1742 date. Four of the five contain the city, Venice, and indicates Porpora as the maestro of the *figlie del coro* at the Pietà. *Lauda Jerusalem* is the only one to not indicate the institution, and the city is clearly erased. The manuscript has the exact same handwriting as the other four, including text, clefs, and notations. Also, the indication of “original” is the exact same, and the layout of the title page is very similar. These features, combined with the date indicates that it too was for the Pietà, for Porpora was not employed anywhere else that year.

Lauda Jerusalem

Title page:

Lauda Jerusalem
a piú Voci
con Instrumenti
Di Nicola Porpora
1742.

Scored for:

Violins I and II
Violetta (Viola)
Basso continuo [cello, keyboard]
SSAB chorus
2 or more soprano soloists
1 alto soloist

Table 1. Structure and forces of *Lauda Jerusalem*

| Movement | Time Signature | Tempo | Key Signature | Forces | Length |
|--------------------|---------------------------------|------------------|---------------|--|--------|
| I. Lauda Jerusalem | $\frac{3}{4}$ [$\frac{6}{4}$] | Andante [q=108] | CM | SSAB chorus, SSA soloists, strings, basso continuo | 142mm |
| II. Gloria Patri | C | Larghetto [q=50] | Am | SSAB chorus, S soloist, strings, basso continuo | 39mm |
| III. Sicut erat | $\frac{3}{4}$ [$\frac{6}{4}$] | Allegro [q=120] | CM | SSAB chorus, strings, basso continuo | 49mm |

Table 2. Text and translation of *Lauda Jerusalem*

I.

Lauda Jerusalem Dominum;
 lauda Deum tuum Sion.
 Quoniam confortavit seras portarum tuarum;
 benedixit filiis tuis in te.
 Qui posuit fines tuos pacem,
 et adipe frumenti satiat te.
 Qui emittit eloquium suum terræ:
 velociter currit sermo ejus.
 Qui dat nivem sicut lanam;
 nebulam sicut cinerem spargit.
 Mittit crystallum suam sicut buccellas:
 ante faciem frigoris ejus quis sustinebit?
 Emittet verbum suum, et liquefaciet ea;
 flabit spiritus ejus, et fluent aquæ.
 Qui annuntiat verbum suum Jacob,
 justitias et judicia sua Israël.
 Non fecit taliter omni nationi,
 et judicia sua non manifestavit eis.

I.

Praise the Lord, O Jerusalem:
 praise thy God, O Sion.
 For he hath made fast the bars of thy gates:
 and hath blessed thy children within thee.
 He maketh peace in thy borders:
 and filleth thee with the flour of wheat.
 He sendeth forth his commandment upon earth:
 and his word runneth very swiftly.
 He giveth snow like wool:
 and scattereth the hoar-frost like ashes.
 He casteth forth his ice like morsels:
 who is able to abide his frost?
 He sendeth out his word, and melteth them:
 he bloweth with his wind, and the waters flow.
 He sheweth his word unto Jacob:
 his statutes and ordinances unto Israel.
 He hath not dealt so with any nation:
 neither have the heathen knowledge of his laws.

II.
Gloria Patri, et Filio, et Spiritui Sancto:

II.
Glory be to the Father, and to the Son, and to the Holy Ghost;

III.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

III.
As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Source: Psalm 147 (Vulgate Psalm 146) with Lesser Doxology

Table 3. Chorus and solo ranges of *Lauda Jerusalem*

| Chorus | | Solos | |
|-----------|-------|-----------|-------|
| Soprano 1 | E4-A5 | Soprano 1 | E4-G5 |
| Soprano 2 | F4-F5 | Soprano 2 | D4-G5 |
| Alto | C4-C5 | Alto | D4-C5 |
| Bass | G2-E4 | | |

Lauda Jerusalem is the most accessible work of the five studied here, with its limited orchestra and solos, along with a total length of 230 measures. No solo movements exist in the work. The first movement uses all three soloists, while the second uses one soprano solo, the feature solo. This soprano soloist needs to be a well-trained voice perhaps hired outside the chorus due to its complexity. The other solos require lesser trained voices. The work is symmetrical in time and key signatures with similar themes in the first and last movements. The first movement is a long movement accommodating the psalm's text followed by the Lesser Doxology divided into two short movements, "Gloria" and "Sicut erat."

Porpora indicates a $\frac{3}{4}$ time signature for the opening movement, but six quarter notes are present per measure. Since the given time signature implies the movement should be felt three, I suggest the time signature of $\frac{6}{4}$ rather than $\frac{3}{2}$ because of the groupings of eighth notes and quarter notes. I also suggest a tempo of around 108bpm to the quarter note to suit the *Andante* so as not to drag the pulse but to clearly hear the numerous eighth-note melismas sung by the chorus. The "Gloria Patri" marked *Larghetto* should be about half that of the first movement,

around 50bpm. The sixteenth and thirty-second notes of the solo need time to be heard and not rushed. The pulsation also needs to feel slower than the first movement so that the fast-slow-fast structure of the work is followed. The third movement returns to the same triple meter, marked $\frac{3}{4}$ but grouped as $\frac{6}{4}$. Although the theme here is the same as the first movement, Porpora indicates *Allegro* instead of *Andante*. The eighth-note and dotted-sixteenth-note figures need time in between to lift, so I suggest a tempo around 120bpm per quarter note. A quicker tempo may muddle the numerous melismas sung in this movement.

The first movement is lengthy and can be divided into seven sections, six of which begin with two-part chorus or solos. Familiar elements occur in each section, but no themes are repeated. The second movement is very short at only thirty-nine measures and is in three sections also using the *concertato* solo-chorus contrast. Hearing the text three times in this movement could be Porpora implying the trinity. Porpora used one soprano soloist, Signora Fortunata, but up to three well-trained sopranos can be use in this movement. The final movement is in two sections, both beginning with two-part chorus and using repeating text. A lengthy “Amen” immediately follows with no break and an overlapped cadence.

Laudate pueri

Title page:

Laudate pueri Dominum
A più Voci con Instrumenti
Di Nicola Porpora Maestro
delle Figlie del Coro
del pio Ospedale della Pietà
In Venezia
1742.

Scored for:

Violins I and II
Viola
2 Trombe Marine [or 2 violins]
Basso continuo [cello, keyboard]
SSAB chorus
2 or more soprano soloists
1 or more alto soloists

Table 4. Structure and forces of *Laudate pueri*

| Movement | Time Signature | Tempo | Key Signature | Forces | Length |
|--------------------------|---------------------------------|---------------------------------|---------------|--|--------|
| I. Laudate pueri | C | [Vivace] [e=130] | AM | SSAB chorus, SA soloists, strings, basso continuo | 58mm |
| II. Sit nomen Domini | $\frac{3}{8}$ [$\frac{6}{8}$] | Moderato [e=100] | Am | SS soloists, strings, basso continuo | 67mm |
| III. Excelsus super omne | C | Allegro [q=80] Adagio [q=40] | FM Dm | S soloist, strings, basso continuo | 97mm |
| IV. Sicutans a terra | C | Allegro [q=80] | DM | A soloist, 2 trombe marinas, strings, basso continuo | 55mm |
| V. Ut collocet | C | [Allegro] [q=80] | DM | SSAB chorus, 2 trombe marinas, strings, basso continuo | 33mm |
| VI. Qui habitare facit | $\frac{3}{8}$ [$\frac{6}{8}$] | Andantino moderato [e=96] | AM | S soloist, strings, basso continuo | 57mm |
| VII. Gloria Patri | C | Adagio [q=40] | Em | SSAB chorus, S2 soloist, strings, basso continuo | 35mm |
| VIII. Sicut erat | C Cut [$\frac{4}{2}$] | Vivace [e=130] [q=130] | AM | SSAB chorus, SA soloists, strings, basso continuo | 119mm |

Table 5. Text and translation of *Laudate pueri*

I.
Laudate, pueri, Dominum;
laudate nomen Domini.

II.
Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
A solis ortu usque ad occasum
laudabile nomen Domini.

I.
Praise the Lord, ye servants:
O praise the Name of the Lord.

II.
Blessed be the Name of the Lord:
from this time forth for evermore.
The Lord's Name is praised: from the rising up of the sun
unto the going down of the same.

| | |
|---|---|
| <p>III. Excelsus super omnes gentes Dominus, et super caelos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in caelo et in terra?</p> | <p>III. The Lord is high above all heathen: and his glory above the heavens. Who is like unto the Lord our God, that hath his dwelling so high: and yet humbleth himself to behold the things that are in heaven and earth?</p> |
| <p>IV. Suscitans a terra inopem, et de stercore erigens pauperem:</p> | <p>IV. He taketh up the simple out of the dust: and lifteth the poor out of the mire;</p> |
| <p>V. ut collocet eum cum principibus, cum principibus populi sui.</p> | <p>V. That he may set him with the princes: even with the princes of his people.</p> |
| <p>VI. Qui habitare facit sterilem in domo, matrem filiorum laetantem.</p> | <p>VI. He maketh the barren woman to keep house: and to be a joyful mother of children.</p> |
| <p>VII. Gloria Patri, et Filio, et Spiritui Sancto:</p> | <p>VII. Glory be to the Father, and to the Son, and to the Holy Ghost;</p> |
| <p>VIII. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.</p> | <p>VIII. As it was in the beginning, is now, and ever shall be: world without end. Amen.</p> |

Source: Psalm 113 (Vulgate Psalm 112) with Lesser Doxology

Table 6. Chorus and solo ranges of *Laudate pueri*

| Chorus | | Solos | |
|-----------|-------|-----------|--------|
| Soprano 1 | E4-A5 | Soprano 1 | C4-A5 |
| Soprano 2 | E4-A5 | Soprano 2 | B3-A5 |
| Alto | B3-D5 | Alto | G#3-E5 |
| Bass | A3-D4 | | |

Although scored for an SSAB chorus with minimal soloists, *Laudate pueri* offers additional challenges in its length, instrumentation, solo complexity, and polyphony. Of the five 1742 works, it is the longest at 521 measures. The time signatures, tempos, keys, and forces are not as symmetrical as other works, but the opening theme does return in the last movement. The soprano solos in the work are fairly difficult, calling for well-trained singers, but the alto solo is more accessible. Figure 6 shows the complexity of the soprano duet. The third movement is the longest solo in all five works, and one of the longest movements overall at ninety-seven

measures. Though the fifth movement is a continuation of the fourth due to its meter, instrumentation, relation in key, and lack of tempo marking, I have separated them due to the length of the solo portion and the fermata and double barline that separate them.

Figure 6. *Laudate pueri*, mm. 111-114. Soprano duet complexity.

The image shows a musical score for two soprano voices. The top staff is labeled 'S.' and the bottom staff is also labeled 'S.'. Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes. There are several trills (tr) and triplet markings (3) above the notes. The lyrics are written below the notes: 'bi-le, lau-da - - - bi-le no - men Do - - - mi'. The key signature has one sharp (F#) and the time signature is 3/4.

In addition to a typical instrumentation of violins, viola, and continuo, *Laudate pueri* calls for two *trombe marine* in two inner movements. References to this large triangular stringed instrument, nearly extinct, observe that it was a replacement for the trumpet due to its brassy buzz.¹³³ The instrument's single string is played by using the harmonics system. Michael Talbot's research found evidence of the instrument's existence at the Pietà in 1745 repair invoices and in a 1790 inventory sheet,¹³⁴ and Tanenbaum found a *tromba marina* partbook bearing the inscription "questo libro per tromba marina sono di me Teresa di violino".¹³⁵ Since this instrument is out of use, substitutions must be made. Its writing is much like that of a baroque trumpet with rhythms invoking a sense of grandeur and announcement at the opening and closing of sections and the outline of chord qualities most often in tonic and dominant.

¹³³ The instrument was often found in convents and referred to as a "nuns' fiddle" in Germany. Some references also suggest that its replacement for the trumpet was due to the discouragement of women, nuns especially, playing wind instruments. These references include Encyclopedia Britannica, classicfm.com, and Galpin's article in *Music & Letters*, "Monsier Prin and His Trumpet Marine." Also see Rita Selbin's article "The Stereotyping of Music Instruments in the Western Tradition" in the 1995 Canadian University Music Review for a glimpse into opinions on women playing musical instruments in the 16th-19th centuries.

¹³⁴ Michael Talbot, "Vivaldi and the English Viol," *Early Music* 30.3 (2002): 381.

¹³⁵ Tanenbaum, 25. "This book for *tromba marina* is for me Teresa of the violin."

Although the writing is not nearly as virtuosic as the violins, the parts highly compliment them and do occasionally double. The added instrument also creates a dense texture in the solo movement. Substituting the *trombe marine* with trumpets calls for at least four instruments due to the double and triple stops in each part shown in figure 7. However, this substitution overpowers the alto soloist despite Porpora’s tendency to not overlap them. The better substitution would be using two violins, but of course the triumphant trumpet sound is lost. If done strategically, the parts could be divided between both trumpets and violins, as in Leonard Bernstein’s recording of a Vivaldi concerto.¹³⁶ Because the parts have exposed material, albeit brief, they cannot be omitted in performance.

Figure 7. *Laudate pueri*, mm.271-273. *Trombe marine* triple stops.



Porpora marks no tempo for the first movement of *Laudate pueri*. I have given it the same Vivace tempo as the final movement which contains the identical theme and similar material. Both movements contain complex rhythms of sixteenth-note triplets and dotted figures with thirty-second notes. If the quarter note is pulsed at our modern notion of Vivace, the movements would be impossible to sing and play, so I use the eighth note as the pulse at 130bpm. The meter change at the “Amen” in the last movement is again marked as cut time but grouped as 4_2 . The eighth note should equal the quarter note at this transition.

¹³⁶ Dwight Newton, “The Tromba Marina: a Study in Organology,” Oriscus, last modified 2002, <http://www.oriscus.com/mi/tm/chap4b.htm>.

I mark all Allegro tempos around 80bpm to the quarter with the Adagios at half the speed. Though the written time for the Allegro seems slow, movement three features intricate rhythms that cannot be taken too fast. If using an Allegro tempo in line with *Lauda Jerusalem*, the solos in movements three and four become absurdly fast, approaching ridiculousness, and are unsingable. When using the eighth-note pulse instead of the quarter note, the solos are far too slow and drag terribly. The choral movement following these two solos uses the same tempo, for it is a continuation of movement four.

Three solo movements, numbers three, four, and six, are in a truncated *da capo* aria form in which their two sections use the same text and similar material with the latter expanded. The second movement, a duet, is binary with the latter section drawing on ideas similar to the former. For the chorus, movement one and the beginning of movement eight can be divided into three sections using the *concertato* solo-chorus contrast. The “Gloria” is also in *concertato* style but only two sections. The fifth movement is a choral response to the previous solo and is binary.

The final choral response in movement eight is a lengthy *stile antico* “Amen” in cut time. It is the only fugal section in these five works. Porpora opens at the meter change with the subject in the first soprano and a simultaneous countersubject in the alto. These two voices then sing the second and third countersubjects simultaneously. The second soprano and bass answer all subjects in the dominant. Around m. 458, Porpora begins to develop the second and third countersubject material in brief imitation before fully stating them. He does not develop the first subject. The final statement is rather hidden amongst the polyphony. The first soprano sings the first subject in tonic at m. 475, but it is not paired with the first countersubject and is a continuation of text. It is followed by both the second and third counter subject in conjunction. All subjects are then stated in the alto and second soprano in dominant. This statement group

ends in a lengthy dominant extension with incomplete statements. The coda begins at m. 501 with full statements of the second and third countersubjects in tonic and dominant. Though the movement mimics some features of a fugue, it is not. The opening subject is subordinate to the second countersubject, and its final statement is disguised. Also, it does not follow the rule of double fugues where two subjects are equally presented and developed. It is clear that the second countersubject is much more memorable with its pattern and sequencing, which is perhaps why Porpora favored its imitation and development over the first. This “Amen” section contains the most challenging chorus measures in the work, not for its rhythmic complexity but for its stamina and note learning. The chorus is not allowed many rests except for a few places of vocal pairing, and cadences often overlap with new phrases. Also, Porpora frequently moves to new tonal centers with repeating thematic material, creating an unpredictable and seemingly never-ending “Amen.”

In te Domine

Title page

41
//Feb. 1742.//

In te Domine Speravi
A piú Voci con Instrumenti
Di Nicola Porpora
Maestro delle Figlie del Coro
del pio Ospedale della Pietá
in Venezia.

Scored for:

Violins I and II
Viola
Basso continuo [cello, keyboard]
SSATB chorus
2 or more soprano soloists
2 or more alto soloists

Table 7. Structure and forces of *In te Domine*

| Movement | Tempo | Time Signature | Key Signature | Forces | Length |
|---------------------------|---------------------------------|--------------------------------------|---------------|--|--------------------|
| I. In te Domine speravi | Vivace [e=164] | C | CM | SSATB chorus, SS soloists, strings, basso continuo | 67mm |
| II. Inclina ad me | Andantino [q=78] | $\frac{3}{4}$ [$\frac{6}{4}$] | Am | SS soloists, strings, basso continuo | 45mm |
| III. Esto mihi in Deum | Andante [q=68] | C | FM | A soloist, strings, basso continuo | 39mm |
| IV. Quoniam fortitudo mea | Vivace [e=164] | C | Dm | SSATB chorus, SSAA soloists, strings, basso continuo | 57mm |
| V. Educes me | [Vivace] [e=164] | $\frac{3}{4}$ [$\frac{6}{4}$] | FM | S soloist, strings, basso continuo | 36mm |
| VI. In manus tua | Adagio [q=58] Andante [q=68] | $\frac{3}{4}$ [$\frac{6}{4}$] C | Fm | S soloist, strings, basso continuo | 67mm |
| VII. Gloria | Moderato [q=80] | C | Cm | SSATB chorus, strings, basso continuo | 18mm |
| VIII. Sicut erat | [Vivace] [e=164] | C | CM | SSATB chorus, SS soloists, strings, basso continuo | 62mm + dc =76mm |

Table 8. Text and translation of *In te Domine*

I.
In te, Domine, speravi; non confundar in
aeternum: in justitia tua libera me.

II
Inclina ad me aurem tuam; accelera ut eruas me.

I.
In thee, O Lord, have I put my trust: let me never be
put to confusion, deliver me in thy righteousness.

II.
Bow down thine ear to me: make haste to deliver me.

| | |
|--|---|
| III. | III. |
| Esto mihi in Deum protectorem, et in domum refugii, ut salvum me facias: | And be thou my strong rock, and house of defence: that thou mayest save me. |
| IV. | IV. |
| quoniam fortitudo mea et refugium meum es tu; et propter nomen tuum deduces me et enutries me. | For thou art my strong rock, and my castle: be thou also my guide, and lead me for thy Name's sake. |
| VI. | V. |
| Educes me de laqueo hoc quem absconderunt mihi, quoniam tu es protector meus. | Draw me out of the net that they have laid privily for me: for thou art my strength. |
| VI. | VI. |
| In manus tuas commendo spiritum meum; redemisti me, Domine Deus veritatis. | Into thy hands I commend my spirit: for thou hast redeemed me, O Lord, thou God of truth. |
| VII. | VII. |
| Gloria Patri, et Filio, et Spiritui Sancto: | Glory be to the Father, and to the Son, and to the Holy Ghost; |
| VIII. | VIII. |
| Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen. | As it was in the beginning, is now, and ever shall be: world without end. Amen. |

Source: Psalm 30 (Vulgate Psalm 31) with Lesser Doxology

Table 9. Chorus and solo ranges of *In te Domine*

| Chorus | | Solos | |
|-----------|-----------|-----------|-------|
| Soprano 1 | F#4-G5 | Soprano 1 | C4-G5 |
| Soprano 2 | F#4-G5 | Soprano 2 | C4-G5 |
| Alto | B3-C5 | Alto | C4-D5 |
| Tenor | G3-A4 | - | |
| Bass | G2*/A2-D4 | - | |

*All paired with optional upper octave

This SSATB work is the second most accessible work of the five because of its instrumentation, voicing, choral writing, and length. With only four chorus movements, the last nearly an exact repetition of the first, and less complex solos than those found in *Laudate pueri*, *In te Domine* is a programmable work for many choruses. The soprano duet could be sung by choristers due to its relaxed tempo and repetitive melismatic motives. The other solos call for more experienced singers.

Movements one and four are marked *Vivace*. The tempo is set by the sixteenth-note runs in the violins that should be driving but not frantic. I suggest a tempo around 164bpm per eighth note due to the persistent eighth-note pulse. The unmarked movement eight uses the same material as the first movement, so I give it the same tempo. Movement five is also unmarked. I also give it the same tempo and metronome mark to maintain symmetry, to keep with the similar text theme of “strength” from movement four, and to not rush the thirty-second notes in the violins. Again, the three movements marked as $\frac{3}{4}$ are grouped as a $\frac{6}{4}$ meter. The two *Andante* tempos are a bit slower than what is marked for other works because Porpora uses *Moderato* and *Andantino* here as well, which I have given more medium tempos. I suggest 58bpm to the quarter for the *Adagio* soprano solo. The theme may drag if taken much slower because of its simple rhythms. The *Adagio* section feels like it could be faster, but the following *Andante* prevents that.

The first movement is binary with closing material. The orchestra opens with four short *ritornello* motives. Though the motives do not appear in between sections, they are repeated atop the chorus entrances and end the movement. The final movement is almost an exact restatement of the first. Porpora even indicates to his copyists to use the violin and viola material from movement one with a “D. C.” written in their parts. The coda material from the first movement is shortened, but Porpora uses *dal segno* and a *fine* to lengthen it. The other choral movement, number four, contains no orchestra introduction, begins in the minor, and is binary. The “Gloria,” a brief eighteen measures, is through-composed, one of the few through-composed movements in these five works. All the solo and duet movements are in the truncated *da capo* aria form with repeated text and material with an expanded second section beginning in dominant and framing *ritornellos*.

A few factors dealing with doubling are of interest in this work. The “Gloria” contains no viola staff and is marked *Violetta col bas*:. Porpora also does this in *Magnificat* and possibly in the second chorus of *Laetatus sum* for the entire work. In the final movement, he has both violins share the same staff. Porpora may have been trying to save space on his sixteen-staff folios both here and in the other two works. Since Porpora adds a tenor staff to this work, most pages are written with the chorus movements on the top nine staves and solo movements on the bottom. The final two movements are for full chorus, so it seems that Porpora saved paper by fitting two systems on one page using doubling to minimize the number of staves.

Laetatus sum

Title page

Laetatus
A 2 Cori con Instrum:^{ti}
Di Nicola Porpra
Maestro del Coro del pio
Ospedale della Pietá
In Venezia
1742.

Scored for:
Primo Coro
Violins I and II
Viola
Basso continuo [cello, keyboard]
SSATB chorus
2 or more soprano soloists
2 or more alto soloists
1 tenor soloist [or alto]
Secundo Coro
Violins I and II
[Viola (col basso)]
Basso Continuo [cello, keyboard]
SSAB Chorus
2 or more soprano soloists
2 or more alto soloists

Table 10. Structure and forces of *Laetatus sum*

| Movement | Time Signature | Tempo | Key Signature | Forces | Length |
|-----------------|---------------------------------|----------------|---------------|---|--------|
| I. Laetatus sum | C | Andante [q=76] | Am | SSATB/SSAB chorus, SSAA/SSAA soloists, strings, basso continuo | 284mm |
| II. Gloria | $\frac{3}{4}$ [$\frac{6}{4}$] | Andante [q=76] | CM | SSATB/SSAB chorus, SA/SA soloists, strings, basso continuo | 30mm |
| III. Sicut erat | C | Andante [q=76] | Am | SSATB/SSAB chorus, SSAT/SSAA soloists, strings, basso continuo | 66mm |

Table 11. Text and translation of *Laetatus sum*

I.

Laetatus sum in his quae dicta sunt mihi:
In domum Domini ibimus.
Stantes erant pedes nostri, in atriis tuis,
Jerusalem.
Jerusalem, quae aedificatur ut civitas:
cujus participatio ejus in idipsum.
Illuc enim ascenderunt tribus, tribus Domini:
testimonium Israëli, ad confitendum
nomini Domini.

I.

I was glad when they said unto me:
We will go into the house of the Lord.
Our feet shall stand in thy gates:
O Jerusalem.
Jerusalem is built as a city:
that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord:
to testify unto Israel, to give thanks unto
the Name of the Lord.

Quia illic sederunt sedes in iudicio,
sedes super domum David.

For there is the seat of judgement:
even the seat of the house of David.

Rogate quae ad pacem sunt Jerusalem,
et abundantia diligentibus te.
Fiat pax in virtute tua,
et abundantia in turribus tuis.
Propter fratres meos et proximos meos,
loquebar pacem de te.
Propter domum Domini Dei nostri,
quaesivi bona tibi.

O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.
For my brethren and companions' sakes:
I will wish thee prosperity.
Yea, because of the house of the Lord our God:
I will seek to do thee good.

II.

Gloria Patri, et Filio, et Spiritui Sancto:

II.

Glory be to the Father, and to the Son, and to the Holy
Ghost;

III.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

III.

As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Source: Psalm 121 (122) with Lesser Doxology

Table 12. Chorus and solo ranges of *Laetatus sum*

| Chorus 1 | | Chorus 2 | | Solos | |
|----------|--------|----------|-----------|--------|-----------|
| Sop1 | F#4-G5 | Sop 1 | G4-A5 | Sop 1 | F#*/G4-G5 |
| Sop 2 | F#4-G5 | Sop 2 | E4-G5 | Sop 2 | E4-G5 |
| Alto | D4-C#5 | Alto | C#4-C5 | Alto 1 | C4-D5 |
| Tenor | G3-A4 | - | | Alto 2 | B3-D5 |
| Bass | G2-D4 | Bass | G2*/A2-D4 | Tenor | B3-A4 |

*All paired with optional upper octave

The most unusual aspect of *Laetatus sum* is the difference in voicing between the two choruses. The second chorus has no tenor or viola. Since Porpora marks the second viola *Violetta col bas*: in *Magnificat*, it is plausible that the viola here is treated the same. The absence of the tenor in the second chorus could be due to the lack of tenor voices and/or a split system within the Pietà *coro*, as discussed earlier. The voicing and length of this work may be a hindrance to some choruses, but the writing is quite accessible. The two choruses are often tutti, and though very little direct repetition occurs in the chorus writing, motives are imitated and

some lines are in unison at times.

Porpora does not consistently mark his solos in this work, so overlapping sections, complexity, dynamic markings, and the tutti markings in the continuo aids in determining solo phrases. Since no names are written next to any solos, Porpora may have had choristers sing them. The solo writing is accessible. Though melismatic, they are often patterned, make use of direct repetition, and have little complex rhythms and ornamentation. This work uses at least eight soloists. A four-measure tenor solo occurs in the final movement which can easily be sung by an alto if needed, for its range is only B3 to A4.

Another interesting factor of this work is the peculiar placement of the second alto's solos on the bass staff. I concluded that Porpora placed the alto-clef solos on the bass staff because all other staves were in use, so an additional alto staff could not be added to the folio.¹³⁷ Porpora likely choose the bass staff in the first chorus to stay consistent with the placement in the second chorus, and it seems the second alto soloists simply read from the bass chorus partbook. The brief tenor solo toward the end of the work is also peculiar. Its duet theme previously appeared as second soprano and second alto, the tenor's line specifically in the second alto part. The solo is also directly repeated by a second alto in the second chorus. The explanation for the sudden change in voice may be that Porpora had a tenor soloist singing in the chorus who he wanted to highlight briefly, such as Ambrosina who sings both alto and tenor or Paulina dal Tenor.

Unfortunately, Porpora gives no tempo marking other than the Andante in the first movement. I place the metronome mark around 76bpm to the quarter note. Since the solos have little complex rhythms, the quarter-note pulse maintains its walking tempo at a slightly quicker pace than in other works. The final movement contains very similar material, so giving it the

¹³⁷ See this discussion in the "Transposition" section in chapter two.

same tempo is logical. The second movement is less definitive. Since Porpora typically gives “Gloria” movements slow tempos, a fast-slow-fast approach may have been used for this work. If the second movement had a slower marking, it mostly likely referred to dotted-half-note pulse, for the movement drags if slower than 76bpm to the quarter. There is another setting that is also in three movements with only Andante indicated in the first movement. Since another work exists with the same treatment, I keep the “Gloria” marked the same as the other movements. Short rhythms do not drive the “Gloria,” so the suggested tempo still allows for a slow pulsation.

The first movement is in ten sections of solo-chorus alteration in *concertato* style, driven by text. The chorus responds with “Laetatus sum” after each solo section in a quasi-ritornello fashion, for none are exact repeats but are similar. No definitive form emerges from this movement. Porpora travels through several related keys throughout the movement but no true pattern of keys is present. Porpora does return to A minor in section five at m. 117, but no return to the opening thematic material occurs in this movement. The “Gloria” is through-composed with imitation between the pairs of soloists. Using to the theme from the first movement, the final movement is binary with repeating thematic material in the solos in *concertato* style.

Magnificat

Title page

Magnificat
A 2 Cori con Instrum:^{ti}
Di Nicola Porpra
Maestro del Coro del pio
Ospedale della Pietá
In Venezia
1742.

Scored for:
Primo Coro
Violins I and II
Violetta (Viola)
Basso continuo [cello, keyboard]
SSATB chorus
2 or more soprano soloists
1 alto soloist
1 tenor soloist [or alto]
Secundo Coro
Violins I and II
Violetta (Viola)
Basso Continuo [cello, keyboard]
SSAB Chorus
2 or more soprano soloists

Table 13. Structure and forces of *Magnificat*

| Movement | Time Signature | Tempo | Key Signature | Forces | Length |
|------------------------|--------------------------------------|-------------------------------------|---------------|--|--------|
| I. Magnificat | C | Adagio [q=56] | Gm | SSATB/SSAB chorus, SS/SS soloists, strings, basso continuo | 22mm |
| II. Et exsultavit | C | Vivace [e=144] | BbM | SSATB/SSAB chorus, S soloist, strings, basso continuo | 60mm |
| III. Quia respexit | $\frac{3}{4}$ [$\frac{6}{4}$] | Adagio [q=56] | EbM | SSATB/SSAB chorus, S soloist, strings, basso continuo | 34mm |
| IV. Quia fecit mihi | C | [Adagio q=56] | EbM | S soloist, strings, basso continuo | 30mm |
| V. Et misericordia | C | Andantino [q=70] | Cm | SS soloists, strings, basso continuo | 36mm |
| VI. Fecit potentiam | C | Allegro [e=138] | Gm | T [or A] soloist, strings, basso continuo | 57mm |
| VII. Deposuit potentes | cut [$\frac{4}{2}$] | Vivace [q=144] | BbM | SSATB/SSAB chorus, strings, basso continuo | 67mm |
| VIII. Suscepit Israel | C $\frac{3}{8}$ [$\frac{6}{8}$] | [Adagio q=56] Allegretto [e=112] | FM Dm | S soloist, strings, basso continuo | 76mm |
| IX. Gloria | C | Larghetto [q=60] | Gm | SSAB chorus, A soloist, strings, basso continuo | 25mm |
| X. Sicut erat | C | [Vivace e=150] | Gm | SSATB/SSAB chorus, strings, basso continuo | 87mm |

Table 14. Text and translation of *Magnificat*

| | |
|--|---|
| I. | I. |
| Magnificat, anima mea, Dominum | My soul doth magnify the Lord: |
| II. | II. |
| et exultavit spiritus meus in Deo, salutari meo. | and my spirit hath rejoiced in God my Saviour. |
| III. | III. |
| Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes. | For he hath regarded: the lowliness of his handmaiden. For behold, from henceforth: all generations shall call me blessed. |
| IV. | IV. |
| Quia fecit mihi magna, qui potens est, et sanctum nomen eius, | For he that is mighty hath magnified me: and holy is his Name. |
| V. | V. |
| et misericordia eius a progenie in progenies timentibus eum. | And his mercy is on them that fear him: throughout all generations. |
| VI. | VI. |
| Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. | He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts. |
| VII. | VII. |
| Deposuit potentes de sede et exaltavit humiles; esurientes implevit bonis et divites dimisit inanes. | He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. |
| VIII. | VIII. |
| Suscepit Israel puerum suum recordatus misericordiæ suæ, sicut locutus est ad patres nostros, Abraham et semini eius in sæcula. | He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever. |
| IX. | IX. |
| Gloria Patri, et Filio, et Spiritui Sancto: | Glory be to the Father, and to the Son, and to the Holy Ghost; |
| X. | X. |
| Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen. | As it was in the beginning, is now, and ever shall be, world without end. Amen. |

Source: Vespers Canticle

Table 15. Chorus and Solo Ranges of *Magnificat*

| Chorus 1 | | Chorus 2 | | Solos | |
|----------|-----------|----------|-----------|-------|--------|
| Sop 1 | D4-G5 | Sop 1 | D4-G5 | Sop 1 | D4-G5 |
| Sop 2 | D4-G5 | Sop 2 | F4-G5 | Sop 2 | D4-G5 |
| Alto | A3-C5 | Alto | C#4-C5 | Alto | Bb4-D5 |
| Tenor | G3-A4 | - | - | Tenor | F3-C5 |
| Bass | G2*/A2-D4 | Bass | F2*/G2-D4 | - | - |

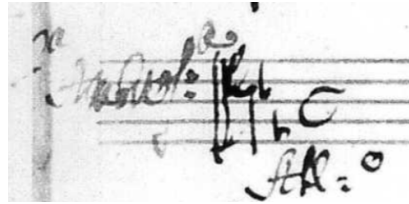
*All paired with optional upper octave.

Though *Magnificat* is the least accessible work of the five when considering its forces, length, solo complexity, and amount of choral writing, it is the only one currently published.¹³⁸ Though the choral writing is not difficult and features no fugal sections, the chorus sings in six out of the ten movements, more than the other works. The feature chorus movement, “Deposit,” is also quite long and lacks short repetition. The work features several solos, the sopranos being the most complex. All the marked solos call for well-trained singers.

Magnificat contains several unique features. The viola in the second chorus has no staff, but Porpora indicates *Violetta col bas:* on the continuo line. Like *Laetatus sum*, the difference in choral voicing could be due to a lack of tenor voices or a split chorus system within *coro*. The lack of tenor voices is even more evident in the “Gloria,” a movement for combined choruses with no tenor staff at all. Porpora gives no marking that tells the tenor to double another line, either. The high tenor solo, marked for Ambrosina shown in figure 8, can easily be substituted by an alto, given its range. The implications of her solo are discussed in the next chapter.

¹³⁸ Thomas J. Martino, *Nicola Porpora (1686-1768): Magnificat (1742 Gm): Double Chorus, Strings & Organ Continuo* (New York: Mannheim Editions, 2008). Please note that this edition has numerous mistakes, including missing measures of music and incorrect pitches, text, dynamics, and doubling.

Figure 8. Ambrosina's name next to the tenor staff in *Magnificat*.



GBL Add. Ms. 14128, f. 16.

Like *Laetatus sum*, this work contains solos written on the bass line in alto clef. All but one are in duet with the first alto written on the alto staff. Signora Albetta's solo, shown in figure 9, begins the “Gloria” and is not in duet with another alto. It is curious that Porpora did not write her solo on the alto line when it is empty. Perhaps she was the second alto soloist for the entire work and used the bass chorus partbook because the alto solo partbooks were used by other soloists.

Figure 9. Albetta's alto solo on the bass staff in *Magnificat*, IX. Gloria.



GBL Add. Ms. 14128, f. 29.

Though Porpora marks many solos, the last movement proves difficult in determining solo sections. Porpora marks “tutti” for the opening two-part theme that recurs three times in the movement. One of the duet sections is for alto voices, with the second alto on the bass staff in alto clef. The change in clef indicates that they are possibly for solos voices, but the tutti theme

at the beginning causes confusion. Since it seems that Porpora did not want a bass to sing this section, I have chosen to treat them as solos.

I suggest around 144bpm for two Vivace markings. It is clear that the marking refers to the inner rhythmic drive rather than the quarter notes. Porpora contrasts his slow “Gloria” movement with a fast “Sicut erat” in numerous works including other “Magnificat” settings, so I suggest Vivace for the final movement as well. The Allegro indicated for the tenor solo must refer to the underlying eighth-note drive. Though the rhythms in this solo are less complex, several sixteenth-note scalar runs are present, so I indicate 138bpm to the eighth note, slightly slower than the Vivace. T. J. Martino, the editor of the Mannheim edition, suggests a similar tempo of 72bpm to the quarter, one of only two metronome markings he suggests in the edition. Though the solo is still quite singable at that tempo, I choose to slightly differentiate between Vivace and Allegro.

For the Adagio marking in movements one and three, I give 56bpm to the quarter. Porpora does not mark the beginning of movements four and eight, so I also give them the Adagio tempo. The end of movement three has no double barline and only a fermata with *segue subito* written. Though not in the same meter, movement four is in the same key and uses the same soprano solo from the previous movement. The solo also features triplet-sixteenth-note runs and thirty-second-note figures that should not be taken too fast. The first part of movement eight contains similar rhythms, and its move to an Allegretto in the latter half indicates that the first half is slower. Using an Adagio at 56bpm to the quarter for the first half also relates nicely to the Allegretto which I indicate at 112bpm. Martino gives 48bpm to the dotted eighth note for the Allegretto. I disagree with the quick speed of this marking due to the triplet-sixteenth-note runs and few thirty-second notes.

The Andantino movement should not be too quick because the duet contains dotted-sixteenth-note and thirty-second-note figures, and it is not as slow as the Larghetto and Adagio. As typical, the “Gloria” is also a slow movement. Since it contains two different pulses, quarter notes for the solos and eighth notes for the chorus, I place the Larghetto slightly faster than the Adagio, so that the chorus does not sound rushed.

Three of the solos are through-composed with movement eight moving into a truncated *da capo* aria form at the meter change. The duet movement has no opening material in the orchestra and is in binary form with the B section beginning in tonic. Though it features repeated text, it is not in the truncated aria form because that form usually has the B section begin in the dominant or relative major. As for the chorus movements, all but movements one and seven are in a *concertato* style of solo-chorus divisions. Movements two and nine are binary with an expanded second section, while movements three and ten are less defined in form. Movement ten is tripartite with its latter two sections using repeated two-part thematic material in the relative major and dominant. Its last section expands the material into four voices. Movement three can also be considered tripartite with a solo section ending in the dominant at m. 93. Its latter two sections are solo-chorus and are similar in material but not in keys. Movements one and seven are the two chorus-only movements. Movement one is through-composed, and movement seven has an overall two-part form with inner two-part divisions. The first half, mm. 240-263, is binary with repeated text. The latter half is also in two parts with repeated material, but both begin in different minor keys before ending in tonic closing material.

IV. Performance Approaches to the Tenor and Bass Lines

Regardless of the historical approach to the treatment of the tenor and bass lines in *ospedali* works, support for accommodating these works for women's voices exists. Several scholars have applied the theories to a variety of works, including those from convents in seventeenth-century Spain and Italy, demonstrating that these methods can be used. Instead of selecting specific works that successfully show the application of each treatment, multiple treatments are applied to an individual work, allowing for discussion of the pros and cons of each. This chapter demonstrates the process and explores the implications of applying the theories of singing the lines at pitch, selectively transposing the bass line, omitting or substituting the bass and/or tenor line, and fully transposing the bass and/or tenor line to each of Porpora's 1742 works. The limitation to one composer, institution, and year allows us to determine if the success or failure of a treatment pertains to several works of similar means. For example, if transposition was a historical practice, the approach should be successful across works by the same composer and time. Prior to application, comparisons of range and tessitura are discussed to determine if the 1742 works are special in their composition for the *ospedali*.

Range Comparisons

A factor we must consider before applying these theories is if Porpora made any accommodations to the tenor and bass lines in these works. If the works were initially intended for *ospedali* performance, we may see alterations in range or tessitura that made the lines more accessible to female singers. Valle's statement in the preface of the Bertoni work revealed that composers were very much aware of their situation of writing SATB works for limited tenors

and basses.¹³⁹ If accommodations for female voices do exist, the support to allow women's voices to sing these works intensifies.

While Porpora's treble works are plentiful, mixed-voice choral works written for known male singers are limited. Many of Porpora's scores are not marked as originals or dated, so copies and originals are sometimes indiscernible. Since evidence of Porpora's revisions exists, undated and unmarked mixed-voice scores could be copies of revised treble scores like those Hienz discussed. Even some scores dated by editors are questionable, such as Martino's 1760 *Laudate pueri*.¹⁴⁰ Hienz does not give a date for this work in his catalogue. The given year also coincides with Sutton's date of revised treble scores, so this work may be a revision as well. Solo types may aid in determining a work's association to the *ospedali*, but they are not entirely reliable. Works with bass solos are more likely to have been composed with male voices in mind since Porpora's known *ospedali* works contain no bass solos. Mixed-voice copies with only soprano and alto solos are likely to be revisions from a treble work, while those that also have tenor solos are vague. Many mixed-voice works do not have enough information to firmly conclude for whom they were written. Also, some works attributed to Porpora may be spurious, such as a *Beatus Vir* in C major for SSATB chorus with SSATB *ripieni*.¹⁴¹

The few works selected for comparison here were likely to have been composed for male voices due to their solos, date, and/or venue association. A *Dixit Dominus* in B-flat major exists in three scores and a collection of parts. Two of the scores are dated 1720,¹⁴² while the third, a

¹³⁹ Valle, preface.

¹⁴⁰ Thomas J. Martino, ed., *Nicola Porpora (1686-1768): Laudate pueri (1760): for SATB, flute, 2 violins, viola, cello and organ continuo* (New York: Mannheim Editions, 2006).

¹⁴¹ Hienz, 154. (A-Wn): SA.67.G.30.

¹⁴² The critical edition in Hienz, 170-250 is used in this study.

copy held at the British Library, contains two *ospedali* names from the 1770s.¹⁴³ The British Library copy may have been reused at the *ospedali* after Porpora's death, but the original 1720 date is before his association with the *ospedali*. The work also contains bass solos, so the likelihood that this is re-voiced from a treble work is low. Kurt Markstrom selected a *Dixit Dominus* in F major from Naples and the 1741 *Magnificat* in his recreation of a 1744 *ospedali* Vespers. In the edition, he transposed the tenor and bass lines to second soprano and second alto. He selected these works due to structure and key relations to existing 1744 works. The parts for these two works and the 1720 *Dixit Dominus* are held in the same Naples library. The *Magnificat* also has an alto partbook in Venice that has some revisions for a performance there.¹⁴⁴ The use of bass solos in the *Magnificat* indicates that it most likely was composed for male voices.

While the reliable liturgical choral works are few, operas and oratorios may aid in range comparisons. *Il Gedeone* is an oratorio from 1737. Though Porpora may have been in London at the time, his association with the Incurabili lasted until 1738. It is possible that this work was for the Incurabili due to its date and genre, but the solo types and nature of the work do not lend itself to the *ospedali* style. It contains numerous extensive bass recitatives and solos with two choruses.¹⁴⁵ The operas *Semiramide riconosciuta* (1739), *Il Trionfo di Camila* (1740), *Statira* (1742), and *Filandro* (1747)¹⁴⁶ are all very close to Porpora's Pietà dates and were all performed at theaters outside the *ospedali*. Though two of the operas do not have choruses, the tenor solo ranges may be telling.

¹⁴³ Whittemore, "Revision," 57.

¹⁴⁴ Markstrom, "Introduction," xiv.

¹⁴⁵ (I-Nc): Rari 1.6.23 (3). Part one's manuscript was not readily available at the time of this document.

¹⁴⁶ (D-DI): Mus. 2417-F-2; (D-DI): Mus.2417-F-4.; (D-DI): Mus.2417-F-3; and (D-DI): Mus. 2417-F-5.

Unfortunately, mixed results occur when comparing the tenor chorus lines in the 1742 works to those outside the *ospedali*. Some tenor chorus lines drop below the 1742 ranges, using notes D3, E3, and F3, while *Filandro*'s range is comparable, shown in table 16. The upper end of the chorus ranges is also comparable, hovering around G4 or A4. The tessitura comparisons also produce mixed results. The 1742 double-chorus works use the highest tessituras, C4 and above, while *In te Domine*'s tessitura is similar to outside works.¹⁴⁷ What is more telling is the note count of high and low extremities of the ranges. The use of the high pitches G4 and A4 is much more frequent in the 1742 works than in the outside works, shown in table 17. When comparing low notes, pitches A3 and below occur more often in outside works. Since *Statira* and *Filandro* have far fewer chorus measures than other works, it is plausible that their numbers would increase if more measures had been written. The *Magnificat* from 1741 for the Naples conservatory is more comparable.

Table 16. Tenor range and tessitura compared to selected outside works

| Work | Chorus Range | Chorus Tessitura | Solo Range |
|---------------------------------------|--------------|------------------|------------|
| <u>1742</u> | | | |
| <i>In te Domine</i> in CM (1742) | G3-A4 | A3-G4 | n/a |
| <i>Laetatus sum</i> in CM (1742) | G3-A4 | C4-A4 | B3-A4 |
| <i>Magnificat</i> in Gm (1742) | G3-A4 | C4-G4 | F3-C5 |
| <u>Outside liturgical</u> | | | |
| <i>Dixit Dominus</i> in BbM (1720) | E3-G4 | G3-F4 | E3-A4 |
| <i>Dixit Dominus</i> in FM (Naples) | D3-G4 | A3-G4 | F3-G4 |
| <i>Magnificat</i> in BbM (1741) | G3-G4 | A3-G4 | F#3-Bb4 |
| <u>Opera/Oratorio</u> | | | |
| <i>Il Gedeone</i> (1737) part 2 | E3-G4 | G3-F4 | E3-n/a |
| <i>Semiramide riconosciuta</i> (1739) | n/a | n/a | C3-C5 |
| <i>Il Trionfo di Camila</i> (1740) | n/a | n/a | C3-B4 |
| <i>Statira</i> (1742) | D3-G4 | A3-F#4 | B2-A4 |
| <i>Filandro</i> (1747) | A3-A4 | B3-G4 | C3-B4 |

¹⁴⁷ Pitches that appear more than twenty times are the parameters for tessitura across this study. The operas *Statira* and *Filandro* are exceptions due to the low number of measures with chorus writing.

Table 17. Tenor chorus extremity note count compared to selected outside works

| Work | D3 | E3 | F3 | G3 | A3 | G4 | A4 |
|----------------------------------|----|----|----|----|----|----|----|
| <u>1742</u> | | | | | | | |
| <i>In te Domine</i> (1742) | 0 | 0 | 0 | 3 | 22 | 61 | 1 |
| <i>Laetatus sum</i> (1742) | 0 | 0 | 0 | 4 | 12 | 79 | 30 |
| <i>Magnificat</i> (1742) | 0 | 0 | 0 | 2 | 7 | 84 | 14 |
| <u>Outside liturgical</u> | | | | | | | |
| <i>Dixit Dominus</i> BbM (1720) | 0 | 1 | 7 | 24 | 85 | 4 | 0 |
| <i>Dixit Dominus</i> FM (Naples) | 1 | 0 | 4 | 9 | 35 | 30 | 0 |
| <i>Magnificat</i> BbM (1741) | 0 | 0 | 0 | 6 | 23 | 38 | 0 |
| <u>Opera/Oratorio</u> | | | | | | | |
| <i>Il Gedeone</i> part 2 (1737) | 0 | 2 | 10 | 38 | 86 | 17 | 0 |
| <i>Statira</i> (1742)* | 2 | 0 | 4 | 7 | 30 | 3 | 0 |
| <i>Filandro</i> (1747)^ | 0 | 0 | 0 | 0 | 7 | 28 | 3 |

*c. 31 printed chorus measures

^c. 68 printed chorus measures

Solo tenor lines may also aid in determining if lines were altered for women's voices. Ambrosina's tenor solo in *Magnificat* spans wider than any tenor chorus range in the liturgical works, from F3 to C5. The low range is similar to the outside liturgical works, but the high end is comparable to the opera solos. The range of Ambrosina's solo is not unusual in Porpora's writing, but her solo does reach around a third higher than the chorus tenors and the solos in outside liturgical works. The most noticeable difference in the solo ranges is the low notes in the operas which travel as low as C3 and B2, notes not found in the liturgical works. Porpora wrote for both female and castrati sopranos and altos in his operas. With his tendency to favor higher voices, the opera works likely used countertenors as well which explains the wide range. It is obvious that Porpora utilized the range of the available singers he had, and the tenor soloists for the liturgical choral works seem to have had higher ranges.

Though no overwhelming differences occur when comparing the 1742 tenor lines to outside tenor lines, some observations can be made from the comparison. Porpora used notes D3 to A3 more often in non-*ospedali* works, though some works may be comparable. This pushes

the low end of the tessitura in those works below that of the 1742 tessituras. The tessituras' highest points all hover around the same notes, but the difference in note count calls for more stamina in the 1742 works. These observances do not solidify the premise that the 1742 works were written with females in mind. Though they do seem to have a few accommodations for the Pietà chorus, it may simply be a result of Porpora favoring high voices. It is clear that Porpora changed his writing to suit the voices in his chorus.

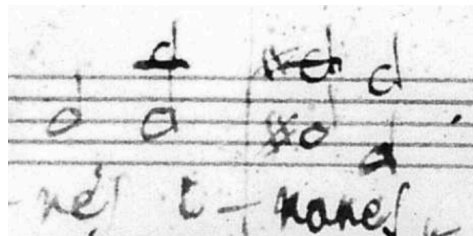
The bass lines in the 1742 works are similar in range to non-*ospedali* works. Most reach down to G2 or F2 and reach as high as D4 or so, shown in table 18. One may find subtle differences in the treatment of the lowest notes, hinting that there may have been accommodations for female voices. Although Porpora utilizes G2, A2, and B2, in the *ospedali* works, the lowest of these are few in number and short in rhythm. The A2 pitches are often not longer than a quarter note with a few half notes in the SSAB works. The G2s pitches are also quarter notes or shorter, with only one half note in all five works. Nine out of the thirteen times that G2 appears in the 1742 works, an optional G3 appears above it. The sole F2 also has this optional feature. These octaves are not *divisi* notes since division is not a feature of Porpora's writing nor does it appear in other chorus parts. The optional octave notes may indicate that Porpora had singers who could not phonate a G2 or F2 well. In addition to F2 and some G2 pitches, *Magnificat* has octave notes above a D3, C-sharp 3, and A2 shown in figure 10. All of these pitches are found elsewhere in the work without the optional notes, so it initially looks peculiar. Porpora likely gave the A2 an optional octave due to it being a half note and added the other two options to maintain the descending three-note sequence found in both choruses at that passage. The treatment of this sequence implies that Porpora took care not to utilize low pitches with longer rhythms or not doubled by the continuo.

Table 18. Bass range and tessitura compared to selected outside works

| Work | Chorus Range | Chorus Tessitura | Solo Range |
|-------------------------------------|--------------|------------------|------------|
| <u>1742 works</u> | | | |
| <i>Lauda Jerusalem</i> | G2-E4 | C3-C4 | n/a |
| <i>Laudate pueri</i> | A2-D4 | C#3-B3 | n/a |
| <i>In te Domine</i> | G2*/A2-D4 | C3-C4 | n/a |
| <i>Laetatus sum</i> chorus 1 | G2-D4 | C3-C4 | n/a |
| “ ” chorus 2 | G2*/A2-D4 | C3-B3 | n/a |
| <i>Magnificat</i> chorus 1 | G2*/A2-D4 | Bb2-Bb3 | n/a |
| “ ” chorus 2 | F2*/G2-D4 | Bb2-Bb3 | n/a |
| <u>Outside liturgical</u> | | | |
| <i>Dixit Dominus</i> in BbM (1720) | F2-D4 | Bb2-C4 | F2-D4 |
| <i>Dixit Dominus</i> in FM (Naples) | F2-D4 | Bb2-C4 | n/a |
| <i>Magnificat</i> in BbM (1741) | G2-Eb4 | C4-C4 | F2-Eb4 |
| <u>Opera/Oratorio</u> | | | |
| <i>Il Gedeone</i> (1737) part 2 | F2-D4 | C3-C4 | F2-F4 |
| <i>Statira</i> (1742)^ | A2-D4 | D3-D4 | n/a |
| <i>Filandro</i> (1747) | B2-E4 | D3-E4 | n/a |

*all paired with optional upper octave
 ^only 11 measures of chorus

Figure 10. Bass line optional octave notes in *Magnificat*, VII. Deposuit.



GBL Add. Ms. 14128, f. 23v.

Porpora uses F2, G2, and A2 more often in the bass lines of non-*ospedali* works, though some works are exceptions, such as *Filandro*. He also gives these low pitches longer rhythms of half and whole notes in outside works. *Dixit Dominus* in B-flat major of 1720 has at least twenty-six total appearances of pitches F2 to A2. Many appear as half notes and two as whole notes, but none have the optional upper octave. When transposing the altered bass line of *Dixit*

Dominus in F major back to its original octave, the line contains A2 half notes and F2 dotted quarter notes. The 1741 *Magnificat* when treated the same is more similar to the 1742 bass lines in its low pitch occurrences. The bass line in *Il Gedeone* contains F2 whole notes and A2 whole and double whole notes. None of these low notes contain the optional upper octave pitches.

Since Porpora does not use optional octave notes in his other works, their appearances in the 1742 works may be significant. Some strategic placement of the octaves seems to occur in these works, so Porpora may have had singers who could not phonate the lowest notes well. The other indication that these optional notes provide is that they would not need to be used if transposition were a historical practice at the *ospedali*. If bass lines were fully transposed, the lower octave is perfectly in range of female singers. If composing with full transposition in mind, perhaps Porpora added a lower octave to keep the altered bass below the tenor or alto for some cadences. They do remedy several inverted cadences when transposed, but adding a lower octave to cadences that already remain in original positions when transposed is unnecessary. It seems the upper octave notes were meant to be an option for voices who have trouble phonating those low extremity notes, and not for remedying inversions when transposing.

Porpora's treatment of range and tessitura of the tenor and bass lines varies across his works. Although some differences occur, they are not enough to firmly say that the 1742 works were only intended for women. Since so many of his liturgical chorus works are undated, unoriginal, or possibly revised, we may never know if Porpora had other choruses in mind. His treatment of low bass notes and the lack of low tenor notes in the five works seems to be a result of his compositional style since he uses it across various works.

It is quite acceptable to perform the 1742 works with male voices given their voicing, but what we can gather from the tessitura is that the tenor lines can be cumbersome to male voices,

especially those partially trained or untrained as is the case is many choruses. After inspecting Porpora’s tenor lines in manuscripts held at the British Museum, Robert Harris concluded that the *ospedali* tenor lines were not written for males but rather contraltos reading in tenor clef. He also states that the tessitura of a particular solo antiphon is beyond the scope of a male singer and is not in Porpora’s conservative treatment of the voice.¹⁴⁸ If using this observation in the context of tenor voices found commonly in choruses today, Harris is correct. The high tessitura and the excessive use of G4 and A4 call for a great amount of stamina. The heavy treble voicing of these work also calls for a full sound, potentially leading to quick fatigue in male voices. These tenor lines are quite accessible to female altos, for they do not dip below G3 for the chorus. The low end of the range and tessitura is also comparable to Porpora’s second alto part in numerous treble works, some shown in table 19. When using a mixed chorus, placing females on the tenor line should combat potential fatigue in male voices. The tenor solo was also clearly written for a female voice, so female tenor choristers singing at pitch are perfectly logical.

Table 19. Alto 2 chorus range and tessitura in selected *ospedali* treble works

| SSAA Work | Range | Tessitura |
|--------------------------------|-------|----------------------|
| <i>Psalm 90</i> (1744/45) | A3-D5 | D4-C5 |
| <i>Magnificat</i> in Am | A3-D5 | C4-C5 |
| <i>Laetatus sum</i> in DM | G3-D5 | C#4-B4 |
| <i>Confitebor</i> in CM (1745) | G3-D5 | C4-A4 |
| <i>Dixit Dominus</i> in GM | G3-D5 | C4-C5 ¹⁴⁹ |

The written voicing of these works already benefits women’s voice in mixed choruses with a 3:2 or 3:1 ratio of women to men. With the addition of an accessible tenor, the ratio

¹⁴⁸ Harris, 46.

¹⁴⁹ Ralph Hunter and Helen Cannistraci, eds., *Psalm 90: (Qui Habitat in Adjutorio)*, Melville, New York: E.B. Marks Music, 1976; Ralph Hunter, ed., *Magnificat*, Melville, New York: E.B. Marks Music, 1967; Hans T. David, “Laetatus sum (Psalm 121)” and “Confitebor (Psalm 110),” and Sydney Beck, ed. “Dixit Dominus (Psalm 109),” in *Three Centuries of Choral Music in Score: Vol. 12, Baroque Vocal Music, II: Italian and Spanish Sacred Music, c. 1680-1745*, ed. Kenneth Cooper, 109-128, 81-108, and 129-146, New York: Garland, 1988.

increases. Many mixed choruses and choral programs contain more women than men, so works with this type of voicing can easily cater to those choruses' needs as written. With such a ratio difference, women's choruses could even bring in a few male voices to sing the bass line. Since it is widely accepted that the *ospedali* had female-only choruses that either had female basses and tenors, transposed, or did not sing the lines, we should not dismiss the idea of performing these mixed-voice works with only women. The following sections of this chapter discuss the implications of using selective transposition, omission, substitution, or full transposition when performing each work with only women's voices.

Lauda Jerusalem

Since no tenor line exists in *Lauda Jerusalem*, we will only discuss what is applicable to the bass line. The range of the bass chorus line is from G2 to E4, while its tessitura sits between C3 and C4. Porpora only uses the extremities of the range, G2 and E4, one time each. Table 20 shows the approximate number of range extremity notes for the bass chorus line in this work.

Note the large increase in usage when approaching C3 and C4.

Table 20. Bass line extremity note count in *Lauda Jerusalem*

| <u>Low Range</u> | | <u>High Range</u> | |
|------------------|----|-------------------|----|
| C3: | 68 | E4: | 1 |
| B2: | 9 | Eb/D#4: | 0 |
| Bb/A#2: | 2 | D4: | 3 |
| A2: | 9 | Db/C#4: | 0 |
| Ab/G#2: | 0 | C4: | 26 |
| G2: | 1 | | |

Tessitura: C3-C4

This work makes no use of F2 which can be found in some of Porpora's works for known male voices, but the lack of it could be because of *Lauda Jerusalem*'s use of C major and A minor keys. The one G2 is a quarter note with no optional octave written above, and the A2 is sometimes as long as a half note. While the tessitura sits in the range of some modern female voices, the use of notes C3 and below hinders the performance of this work for most modern women's choruses, so accommodations must be made.

The success of transposing only the out-of-range bass notes depends on the low female voices available and the amount of transposition needed. The minimum low female voices needed to use selective transposition are those that can phonate a C3 or above. The sixty-eight appearances of C3 calls for its phonation at pitch, otherwise the amount of transposition needed is excessive and unmanageable. Pitches G2, A2, and B2 can be transposed with less effort since

Porpora rarely uses them. The lone G2 and most of the A2s can be transposed easily as single notes, for they are surrounded by leaps of fourths and fifths and commonly end a cadence. Stepwise motion surrounds several A2 and B2 pitches, and their role in sequences calls for the transposition of a passage instead of an individual note. Table 21 lists these passages. Those that contain A2 should be transposed to maintain the flow of the descending line. Some passages with B2 or B-flat 2 may not need to be transposed because of their placement in the passage, instrumental doubling, and text underlay. For example, the B-flats at mm. 45 and 67 are brief, in the middle of the passage, doubled by the continuo and the viola, and contain homorhythmic text, so the bass voices could easily omit the one pitch.

Table 21. Passages for selective bass line transposition of *Lauda Jerusalem*

| <u>Measures, beats</u> | <u>Passage</u> |
|----------------------------------|----------------------------------|
| m. 44, beat 4 to m. 45, beat 2 | descending line to Bb2 |
| m. 63, beat 5 to m. 64, beat 1 | descending line to A2 |
| m. 67, beats 1-3 | stepwise sequence containing Bb2 |
| m. 136, beats 1-6 | ascending line from B2 |
| m. 157, beats 1-2 | four-note sequence with B2s |
| m. 178, beats 1-2 | four-note sequence with B2s |
| m. 222, beat 4 to m. 225, beat 2 | descending sequence to A2 |

Selective transposition depends on the ability of the female singers in the chorus and personal preference. Score preparation is key in using this method so that the line is accessible to singers and instructions for transposition are clearly communicated, or else the process can become cumbersome. Voices that cannot phonate a C3 need to transpose significantly more, including entire phrases so that the essence of the line is kept intact and to avoid numerous seventh leaps. Voices of this nature would instead need to use other methods of performance.

When considering omission or instrumental substitution of the bass line, text and independency plays a crucial role. Nowhere in this work do the basses sing a word not already

introduced in another voice, and an early syllable occurs only a few times. Although the continuo doubles it closely, the bass chorus line does have independent moments of imitation and melismas. These brief moments add interest with imitative themes and dotted figures that do not appear in the continuo, as shown in figure 11a-b. The brief I-V sequence of the main theme at mm. 196-201 would also be lost if the bass was omitted, for it starts the sequence in tonic, moving the section quickly back to C major.

Figure 11a-b. *Lauda Jerusalem*. Bass line independency.

(a) mm. 192-193

(b) mm. 199-201

Unlike the bass lines in works to be discussed, *Lauda Jerusalem*'s bass contains more moments of independency that would hinder the vocal pairing and interest of the work if omitted.

Line independence is not an issue when considering instrumental substitution, however. The vocal pairing with the alto would be less effective with substitution, but it would not greatly hinder the overall sound of the work. A cello could be substituted for the line, but the thematic material is somewhat lost without the text at m. 199. An added instrument is also an added cost. Instrumental substitution is an option but not the most ideal.

The most successful treatment of *Lauda Jerusalem*'s bass line for most women's choruses is full transposition. Transposing the entire line creates a line similar to the second alto in Porpora's treble works. The transposed bass line often remains below the original alto, and the chorus parts remain in root position at all primary cadence points. Transposing the line does create several instances of second-inversion chords in the chorus, but the inversion should not be alarming because the basso continuo holds the chords in their original position and because inversions appear in some of Porpora's treble works. The voice crossing caused by transposition is largely similar to his treble works, occurring even fewer times here. Furthermore, full transposition creates vocal pairing of parallel thirds, a feature also found in his treble works. For instance, transposing the bass up the octave at mm. 28-31 and 62-63 heightens the pairing between the alto and new second alto with paired thirds rather than tenths, shown in figure 12.

Figure 12. *Lauda Jerusalem*, mm. 28-31. Vocal pairing of alto and bass.

The image shows a musical score for four vocal parts: two Soprano parts, one Alto part, and one Bass part. The lyrics are: 'rum; be - ne - dix - it be - ne - dix - it fi - li - is tu -' for the top two staves, and 'be - ne - di - xit be - ne - di - xit fil - li - is tu -' for the bottom two staves. The Alto and Bass parts are transposed to be in parallel thirds with each other.

* * *

Though this work can greatly benefit mixed choruses with a large ratio of treble voices to bass with its SSAB voicing, *Lauda Jerusalem* can equally benefit women's choruses. The

viola's consistent octave doubling of the basso continuo supports singing the bass chorus line up the octave, and transposing the line would not disrupt any features in this work. The absence of a tenor line allows transposition to close the wide space between the alto and bass without another voice in close proximity, muddling the sound. Also, using full transposition mimics Porpora's existing second alto lines which often act as a bass in the treble works. Transposing the bass also requires no additional recruitment or cost of players like instrumental substitution which is the next viable option. Selective transposition is the third option but is limited to women's choruses who have voices that can phonate at least C3 and above. Since many women's choruses contain very few or no voices of this nature and the amount of selective transposition needed to accommodate those voices is excessive, this method is not recommended for those choruses. Omitting the line is also not recommended for this work due to a loss of some thematic material and rhythmic interest. For most women's choruses, full transposition is the easiest and most cost-effective option for performance.

Laudate pueri

Like the previous work, *Laudate pueri* has no tenor line, so only the bass line is of concern. Porpora limits the range of the bass line in *Laudate pueri* slightly more than *Lauda Jerusalem*, using notes A2 to D5. Again, Porpora omits F2 and F-sharp. Pitch G2 and its neighbors are also omitted, but the use of A2 and B2 increases because they are the tonic or dominant of the chorus's assigned keys signatures of A major, D major, or their related keys.

Table 22. Bass line extremity note count in *Laudate pueri*

| <u>Low Range</u> | | <u>High Range</u> | |
|------------------|----|-------------------|----|
| Db/C#3: | 21 | D4: | 6 |
| C3: | 4 | Db/C#4: | 12 |
| B2: | 15 | C4: | 1 |
| Bb/A#2: | 0 | B3: | 27 |
| A2: | 16 | | |
| Ab/G#2: | 0 | | |
| G2: | 0 | | |

Tessitura: C#3-B3

Though the tessitura, C#3 to B3, sits within range of a greater number of female singers, the increase of A2 and B2 appearances prevents the line from being sung completely at pitch.

When considering the transposition of bass notes out of range, the lowest pitch needed to use minimal transposition but also be accessible to female singers is C-sharp 3. Since C3 often appears in passages with lower notes that need to be transposed anyway, its phonation does not add much relief to the process. While this half-step difference in range increases the accessibility to female singers, the frequent use of A2 and B2 calls for more transposition. No less than fourteen single A2 and B2 pitches need to be transposed. Their other occurrences are within stepwise sequences or ascending or descending lines that, if transposed as single notes, would cause disjunction and inconvenient leaps of seventh intervals for the singers. These instances should be considered for passage transposition, listed in table 23.

Table 23. Passages for selective bass line transposition of *Laudate pueri*

| <u>Measures, beats</u> | <u>Passage</u> |
|----------------------------------|-------------------------------|
| m. 286 | ascending lines from A2 to D3 |
| m. 300, beats 3-4 | ascending line from A2 to D3 |
| m. 381, beat 3 to m. 384, beat 2 | descending line to B2 |
| m. 396, beat 1 to m. 397, beat 1 | descending line to A2 |
| m. 458, beat 3 to m. 259, beat 3 | descending sequence with B2 |
| m. 507, beat 3 to m. 508, beat 3 | descending sequence with B2 |
| m. 516, beat 3 to m. 519, beat 1 | descending sequence with B2 |

Three passages containing A2 need to be transposed due to the note’s approach, while the four passages beginning at mm. 381, 458, 507, and 516 should be considered but are not required. These four contain notes no lower than B2 and are all exactly doubled by the basso continuo. Due to the B2 pitch’s brevity, doubling, and approach in these passages, its sound may not be missed. Score preparation with clear communication of approach is crucial in using this method so that the lines are accessible. The minimum range of C-sharp 3 and above and the amount of transposition needed may make the selective transposition method an unwise choice for some choruses and is thus not the most practical approach.

Fortunately, a few features of the work aid in the success of other methods. The bass line in this work contains no moments of independency, including no added rhythmic interest or thematic material. The basso continuo doubles the line either in unison or at the octave for the entirety of the work with a few added pitches to fill out a chord or accentuate the root while the bass sustains, such as at m. 300. The viola also doubles the basso continuo for all of movement five, nearly all of movement seven, and entirely for the “Amen” section of movement eight. These features open the line to omission or substitution consideration.

Omitting or substituting the bass chorus line would have no consequence since the line has no independent moments and the small differences between it and the continuo favor the

continuo's function over the chorus bass. The treatment of the text underlay adds to the appeal of these options, for the bass never introduces a new line of text nor has a line of text independent from the other voices. Additionally, the text in the first and seventh movements is entirely homorhythmic with another voice. The other movements may include a late syllable or a brief polyphonic line, but all of this text has already been heard. Other than filling in the low sound for balance, the bass chorus line simply has no function or interest that is not already present in the instruments and other voices. If additional cellos are used either as part of the continuo or in place of the bass, omission and instrumental substitution are attractive options for women's choruses. The limitations of these options are recruitment and budgeting for extra instrumentalists.

Full transposition should be considered regardless if budget is a concern for omission or substitution. Full transposition allows for similar features found in *Lauda Jerusalem* to manifest such closely paired thirds among the second soprano or first alto and the transposed bass and filling in the gap between the alto and bass, which is supported by the viola's extensive doubling of the continuo. Although the work contains a few more instances of inverted choral part writing, all primary cadence points are in root position. The inverted choral part writing stems from expanded voice crossing. The voice crossing typically found in Porpora's treble works is the second alto crossing above the first alto and occasionally the second soprano. Here, the transposed bass travels above the first soprano several times in the work. This type of voice crossing is fairly rare in Porpora's treble works, but does occur. This crossing should not be too problematic for second alto singers due to its step wise approach, though the close proximity to other parts may cause learning difficulties in the upper voices, an example shown in figure 13. Also, rhythmic accuracy is crucial to promote clarity in these passages. The produced sound

should be light and flexible, for heavy vibrato will muddle the close intervals and adversely affect the rhythmic accuracy. Porpora's repetition of this material in the last movement of the work lessens the amount of passages with voice crossing, aiding the singers in the learning process.

Figure 13. *Laudate pueri* mm. 38-40. Voice crossing with transposed bass.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), and two Basses (A.). The score is in G major (one sharp) and 4/4 time. The tempo/mood is marked 'Tutti'. The lyrics are '- te. Lau - da - - - - -'. The Soprano and Alto parts have melodic lines that cross each other. The two Bass parts are transposed versions of each other, with the lower Bass part being a full octave lower than the upper Bass part. There are three asterisks (*) centered below the score.

The nature of the bass line of *Laudate pueri* with its lack of independence of the continuo creates a more versatile work when choosing performance treatments. Full transposition is a fairly easy and cost-effective option, but the learning process may be hindered some due to the amount of voice crossing. Omission of the bass line is much more viable in this work than in the others, again due to lack of independency. Skewed balance may be of concern if omitting the line, but adding another cello to the continuo or substituting the line would remedy this. The extra instrument does add a recruitment and cost factor, especially since this work must already use substitutions for the two necessary *trombe marine* parts. Of all the performance approaches, selective transposition of the bass line is the most inconvenient for the singers and conductor,

and the approach becomes null if no voices can phonate at least C-sharp 3. The options of full transposition, omission, and instrumental substitution are all practical but do have cons. I suggest full transposition as the most practical approach because the hindrance to the learning process likely will not outweigh the concerns of recruiting and budgeting extra instrumentalists.

In te Domine

In te Domine is the only work among the five to have solely SSATB voicing. The other two containing this voicing are the double-chorus works which also use SSAB voicing. The addition of a tenor line creates new problems in performance treatment options, though its range is not a concern at all for female voices. Although *In te Domine*'s tenor line range, G3 to A4, is noticeably lower than the alto range, it is comparable to a second alto's range in Porpora's treble works. Porpora minimally uses G3 and avoids long passages in the low range in both the tenor and second alto. The note count of the extremities of the range is shown in table 24. The tenor tessitura is A3 to G4 with much staying above C4. This is quite high for a tenor tessitura yet is lower than second alto tessituras in Porpora's treble works. This higher tessitura plays a role in determining the appropriate singers for the part because of its demand for stamina in male voices.

Table 24. Tenor chorus line extremity note count of *In te Domine*

| Low Range | | High Range | |
|-----------|----|------------------|----|
| C4: | 67 | A4: | 1 |
| B3: | 28 | Ab/G#4: | 0 |
| Bb/A#3: | 2 | G4: | 61 |
| A3: | 22 | | |
| Ab/G#3: | 0 | | |
| G3: | 3 | | |
| | | Tessitura: A3-G4 | |

Whether or not Porpora had female tenors, the range and tessitura in *In te Domine* creates problems for untrained male voices. Though B3 and A3 appear enough to be included in the tessitura, the majority of pitches sit at C4 and above. Pitch G4 occurs in this work more than double the amount found in some of Porpora's non-*ospedali* mixed-voice works. Of the three works with tenor lines discussed here, *In te Domine* contains the least number of G4 and A4

occurrences. The sixty or so appearances of these notes are a large amount when considering only around 167 measures of the entire work are chorus singing.¹⁵⁰ As mentioned at the beginning of this chapter, male tenors need great endurance to maintain a full voice sound while singing the line, but female singers could easily manage without strain. Even in mixed-chorus performances, I suggest placing female voices on the tenor line, either alone or in tandem with male singers. The accessibility of the tenor line is not a problem for women's choruses, but it does produce other problems when discussing the options for bass.

Unlike the tenor, the bass contains notes out of range for most female singers. The bass is similar to *Lauda Jerusalem* in range and tessitura with a large increase in usage of notes C3 to C4, shown in table 25. An unusual feature found in the bass line is the presence of optional octave notes above all three G2s and three more above C3 in the final movement, shown in figure 14. The optional octave above C3 is highly unusually, for C3 appears over forty times throughout the work without it and does not contain the octave in movement one's same material. Also, no sequence or line is maintained in using the octave, as in other works.

Table 25. Bass line extremity note count of *In te Domine*

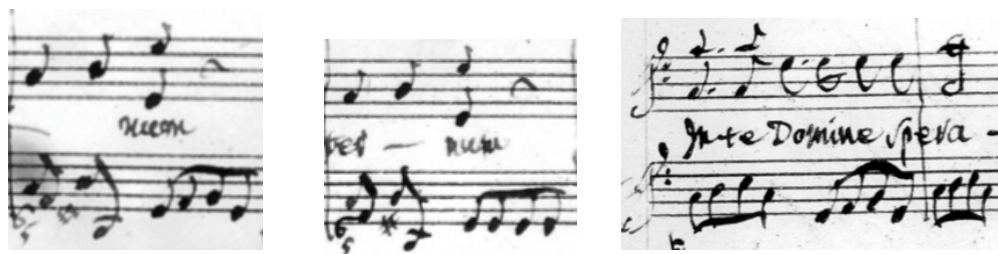
| Low Range | | High Range | |
|-----------|-----------------|------------------|--|
| C3: | 49 [^] | D4: | 2 |
| B2: | 1 | D-flat/C#4: | 0 |
| Bb/A#2: | 2 | C4: | 21 |
| A2: | 6 | B3: | 25 |
| Ab/G#2: | 0 | | |
| G2: | 3* | Tessitura: C3-C4 | [^] three appear with C4 *all paired with G3 |

Male basses should be able to sing the G2 notes, especially those that the *ospedali* potentially

¹⁵⁰ For example, Handel's *Messiah* contains at least 138 G4 pitches and at least 1225 measures of chorus singing. *Messiah*'s ratio of G4 pitches to number of measures is around 1:8.87, while *In te Domine*'s ratio is 1:2.73.

used who were trained and hired at churches. This feature potentially indicates that Porpora had singers who could not phonate G2. This explains his avoidance of it and the omission of F2 in these works, while they are present in non-*ospedali* works. The optional notes offer an advantage to women's choruses for two reasons. First, it eliminates the need to transpose the lowest pitch, and secondly, when using full transposition of the bass, it keeps the bass the lowest sounding voice at some cadences.

Figure 14. *In te Domine*, mm. 26, 29, and 386. Optional bass notes.



GBL Add. Ms. 14129, ff. 75v, 76, and 96.

Though the optional octave notes relieve the need for G2 transposition, the generous use of C3 calls for its phonation at pitch. The pitch is often a part of descending figures and numerous sequences, so transposing it would create difficult leaps for singers. Since G2 is of no concern, only two A2s need to be transposed as single notes. The work also features fewer passages that should be considered for transposition, only three compared to the seven, twelve, or nineteen for the other works, listed in table 26. Although *In te Domine* contains far fewer instances of selective transposition, its need for C3 phonation limits the number of female singers capable of singing the line at pitch. This method is beneficial to women's choruses with these lower voices, but many choruses without these voices must consider alternative approaches.

Table 26. Passages for selective bass line transposition of *In te Domine*

| Measures, beats | Passage |
|----------------------------------|-----------------------------------|
| m. 165, beat 1 to m. 166, beat 4 | arpeggios containing A2 |
| m. 171, beat 3 to m. 172, beat 1 | ascending sequence with B2 and A2 |
| m. 318, beats 3-4 | sequence with two Bb2s |

With the limitations of singing the bass at pitch for many choruses, omission or substitution may be considered. These methods rely on bass line independency, doubling, and text. The basso continuo doubles the bass chorus line almost exactly in this work. The continuo does contain extra pitches that support a chord with arpeggiated and scalar figures, but this only adds to the bass function. Occasionally the bass chorus has a different pitch than the continuo such as at mm. 173 and 196, but it is always within the chord outlined in the continuo, typically the root in a second inversion chord, and is usually played immediately after it is heard in the chorus. Though the bass is not independent of the basso continuo in pitch, its text and thematic material plays a role in the overall sound of the work. The line sometimes introduces a new section of text at tutti entrances and moves to syllables earlier than the other voices. This could be overlooked because the text is heard in other voices, but the use of thematic material cannot. The very first bass entrance of the work introduces the motive that is then repeated in the other voices and found later in the movement. This treatment is in very few measures, but should not be omitted. For example, omitting the bass in the “Gloria” movement does not affect the sound, but omitting it in the first or last movement creates gaps in the sound. Instrumental substitution does not affect the pitch of the bass line, but the intricacies of textual polyphony suffer, the imitation is not as compelling, and most importantly the thematic material is lost without text. For these reasons, the omission and instrumental substitution methods are not recommended for *In te Domine*.

As we have seen, using full transposition for a bass line is favorable for the SSAB works.

That method is largely successful because of the gap in spacing between the alto and bass lines that allows the bass to not cross another voice too much. The inclusion of a tenor line, though not too troublesome itself, can create issues in transposing an entire bass line because the tenor becomes the lowest sounding voice and may invert root position cadences. Indeed, the tenor sounds below the transposed bass for numerous passages in the work, but surprisingly the transposed bass is in unison or falls below the tenor quite often, remedying some voice crossing, shown in figure 15a-b. This occurs frequently at cadences, where most remain in root position even with transposition. The optional notes for the original G2 allow more cadences to be in root position if the lower octave is sung when transposed.

Figure 15a-b. *In te Domine*. Tenor and transposed bass voice crossing.

a) mm. 166-169

Musical score for measures 166-169. The score is in G major and 4/4 time. It features three staves: Alto, Alto [formerly Bass], and Tenor. The lyrics are: me, et e-nu-tri-es me, et e-nu-tri-es me, et e-nu-tri-es me, et e-nu-tri-es me.

b) mm. 171-175

Musical score for measures 171-175. The score is in G major and 4/4 time. It features three staves: Alto (marked *Tutti*), Alto [formerly Bass], and Tenor. The lyrics are: tu-um, de-du-ces me, et e-nu-tri-es me, e-nu-tri-es, e-nu-tri-es me. de-du-ces me, de-du-ces me, et e-nu-tri-es me, e-nu-tri-es, e-nu-tri-es me. de-du-ces me et e-nu-tri-es, e-nu-tri-es me.

Inversion is a regular occurrence in numerous works by Porpora, but the transposition of the bass in this work causes inversion much more frequently, moving away from Porpora's

writing style. Despite the basso continuo correcting the inversion, bass line transposition changes some features, particularly in vocal pairing. Like the SSAB works, transposing the bass line creates closer paired thirds between the first alto and new second alto, but it also disrupts the thirds originally between the tenor and bass. An example is shown in figure 16.

Figure 16. *In te Domine*, mm. 40-45. Paired third creation and disruption with transposition.



Since the basso continuo is still in thirds with the tenor, the disruption is not greatly obvious. The gains of newly paired thirds or interplay between the transposed bass and alto or even second soprano outweigh those lost with the tenor. The last factor to consider when fully transposing the bass is the proximity of voices. Transposition condenses three voices into close range, potentially making the parts difficult to hear and teach. Porpora's diatonicism should aid in the learning process, for some movements are quite sight-readable, especially for a talented women's chorus. This method is a bit of a pendulum, as every pro also presents a con. Clarity and pureness of tone and rhythmic accuracy are essential when choosing to perform with this treatment. This author does not have major issue in using full bass transposition for this work, but other conductors may. Ultimately, the decision depends on the talent of a chorus's singers and a conductor's opinions on the amount of voice crossing.

A solution to the transposed bass crossing over the tenor, albeit radical, is omitting the

tenor line. This is only offered for consideration because of Porpora's treatment of the tenor in his double-chorus works. In those works, the two choruses often repeat each other, and since the second chorus's voicing is SSAB, Porpora simply leaves out the tenor. (He does use much unison with the bass and alto to combat this as discussed in the following works.) Omitting a line that is not often heard anywhere else in the work may be controversial, but it falls under the argument for omission in chapter two. Some composers noted that certain voice parts can be omitted when performing with solo voices. If one agrees that those suggestions apply to choruses as well, omitting the tenor could be an option. Even if omission is not concerning, the method still depends on the features of the line, such as text and thematic material. Similar to the bass, the tenor has a few moments of thematic material and polyphonic text. The opening would be highly affected by omission, but not so much by instrumental substitution due to the repetition of the melody. Nevertheless, it does begin a section of thematic material at mm. 35 and 364, and is highly independent and adds interest at m. 187. Much like the reasons for the bass, the tenor should not be omitted or substituted in this work, but could be considered in other works where the line is more dependent.

The final method of approach is Whittemore's suggestion of transposing both the tenor and bass lines up the octave. This approach benefits the bass by moving the tenor out of the way, creating less inversion and voice crossing issues. However, transposing the tenor creates issues that exceed the advantages given to the bass, like problems in range, vocal pairing, and melody. Since the tenor's original tessitura sits mostly above C4, the tessitura of the newly transposed line sits at C5 and above for soprano voices. This is higher than Porpora's original first and second soprano tessitura, A4 to F5, and causes similar issues of stamina and taxation on the voice.

Aside from range, transposing the tenor does not follow Porpora's style of vocal pairing. The disruption of pairing can be seen in the very first choral entrance of the work. The phrase is highly disrupted because transposition removes the tension created by close suspensions between the alto and original tenor. Porpora's nonadjacent pairing is usually separated by only one voice, such as first soprano with first alto or alto with bass. Transposing the tenor causes two voices to sound between pairings with alto and three between pairings with bass, making the pairing less effective. Outer-voice pairing is also the least common pairing in Porpora's writing. While bass transposition places the new alto line between two voices commonly paired with it, tenor transposition places the new soprano line above all voices and next to a voice with which it rarely pairs. The amount of pairing and interplay lost by transposing the tenor greatly outweighs the amount gained.

Another feature of the tenor line that hinders the success of transposition is its nature as a harmonic inner voice. The two soprano lines drive the melody, and the two violins often double them. The tenor line placed above the sopranos still sounds like a harmonic line and protrudes due to its register. It becomes quite conspicuous when the sopranos have interesting melismatic phrases doubled by the violins while the tenor sustains above. Both the vocal pairing and melodic issues are shown in figure 17. Given the multiple problems caused by the tenor, I do not recommend Whittemore's suggestion of transposing both the tenor and the bass for *In te Domine*. The method solves a problem for the bass but creates many others in the tenor. The method may work for specific pieces but not for *In te Domine*.

Figure 17. *In te Domine* mm. 318-325. Disruption and subversion with a transposed tenor.

Soprano [formerly T]
Glo - - - - -

Soprano
Glo - - - - - ri - a Pa - tri et Fi - li - o -

Soprano
Glo - - - - - ri - a, glo - - - - - ri - a Pa - tri et Fi - li - o -

Alto
ri - a, glo - - - - - ri - a Pa - tri et Fi - li - o -

Alto [formerly B]
Glo - - - - - ri - a Pa - tri et Fi - li - o -

- - - - - ri - a,

et spi - ri - tu - i San - cto. Glo - - - - - ri - a,

et spi - ri - tu - i San - cto. Glo - - - - - ri - a,

- - - - - ri - a,

et spi - ri - tu - i San - cto. Glo - - - - - ri - a,

* * *

The performance treatment options of omission and substitution can be ruled out for this work. Both the tenor and bass lines contain moments of thematic material and polyphonic text that would be lost if not sung. Even substituting either line gives a slightly hollow sound to the work because the appeal of each line is lost. Selective bass transposition occurs less in this work than in others, but the need for C3 phonation eliminates this approach for many women's

choruses. The tenor can be sung by female singers without a doubt. Placing female singers on the tenor line even in mixed-chorus performances will aid in the success of the line due to its high tessitura. Full bass transposition seems to be the best of the treatments, but even it is not ideal due to the amount of voice crossing with the tenor. Women's choruses may need to bring in a few bass singers to perform this work if transposing is frowned upon or causes too much hassle. Overall, *In te Domine* is not the most ideal piece for women's choruses. It can, however, still serve women's voices because it is an attractive work for mixed choruses with larger numbers of women to men.

Laetatus sum

The most unusual attribute of this double-chorus work is the omission of the tenor in second chorus that creates an SSAB voicing while the first chorus maintains SSATB voicing. Evidence exists that the orchestra at the Pietà was divided into two alternating groups,¹⁵¹ and if the chorus was treated similarly, *Laetatus sum* could be a combined performance of two separate choruses. If not, Porpora may simply have not had enough low voices to sing a second tenor part. A brief unassigned alto and tenor duet appears in the final movement, so at least one tenor voice sang in the first chorus. This thematic duet is first introduced by two soprano soloists in the first chorus, and the soprano soloists in the second chorus repeat it. When the duet returns in the last movement, Porpora does not use the same voicing for both choruses. The first chorus uses alto and tenor while the second chorus uses two altos. Perhaps Porpora altered the voicing because he had no other tenor voice in the second chorus, or maybe he wanted to acknowledge one of his tenor voices as a soloist, such as the popular Ambrosina.

The tenor in *Laetatus sum* spans the range of G3 to A4, similar to the range of the tenor in the other two works discussed here. Porpora again minimally uses G3 and refrains from using any notes below it, a tactic different from several non-*ospedali* works which contain F3, E3, or even D3. Though the range is similar to *In te Domine*, the tessitura in this work sits noticeably higher. You can see in table 27 that the note count of the low range decreases some, while the high end increases. The increase of the pitch A4 is substantial, occurring at least thirty times. This number is much larger than the number of A4s in Porpora's non-*ospedali* works, which often use none at all.

¹⁵¹ See the "Choral Writing" section in chapter three.

Table 27. Tenor chorus line extremity note count of *Laetatus sum*

| <u>Low Range</u> | | <u>High Range</u> | |
|------------------|----|-------------------|----|
| C4: | 19 | A4: | 30 |
| B3: | 10 | Ab/G#4: | 3 |
| Bb/A#3: | 0 | G4: | 79 |
| A3: | 12 | | |
| Ab/G#3: | 0 | | |
| G3: | 4 | | |

Tessitura: C4-A4

The low end of the tenor's range and tessitura is highly comparable to the low end of Porpora's second alto lines. Neither of their ranges extend below G3 and their tessituras sit at C4 and above. The differences lie in the high end, where the second alto's range often extends to D5 and its tessitura tops out from notes A4 to C5. Despite these differences, the tenor tessitura demands much from male voices, even more than the previous work, potentially resulting in quick fatigue or use of much falsetto. The need for a full sound from the line is magnified by the addition of three more treble voices in the second chorus with no additional tenor. I again suggest having female altos sing the tenor line. The range is well within their capability, and the tessitura sits near the center of their range.

Instead of dealing with one bass chorus line out of range for female singers, *Laetatus sum* contains two. Both bass lines are similar in range and tessitura to the other bass lines in the 1742 works. The tessituras are from C3 to B3 and C3 to C4, shown in tables 28 and 29. Like the others, Porpora minimally uses A2 and the surrounding notes. The pitch G2 appears a total of three times in this work, a low count, and two are paired with its optional upper note. The G2 at m. 339 appearing without its octave is an eighth note that could easily be transposed as a single note. Even with the avoidance of low range extremities, the number of notes that are C3 and below makes these lines impossible for most females to sing as written, so male singers would be more successful when choosing to leave the line unaltered. Conductors need to consider

omission, substitution, or transposition of the bass lines when using female singers, discussed below.

Table 28. First chorus bass line extremity note count of *Laetatus sum*

| <u>Low Range</u> | | <u>High Range</u> | | |
|------------------|----|-------------------|----|---|
| C3: | 26 | D4: | 4 | |
| B2: | 8 | Db/C#4: | 0 | |
| Bb/A#2: | 4 | C4: | 23 | |
| A2: | 4 | B3: | 47 | |
| Ab/G#2: | 0 | | | |
| G2: | 2* | | | Tessitura: C3-C4 *one paired with G3 |

Table 29. Second chorus bass line extremity note count of *Laetatus sum*

| <u>Low Range</u> | | <u>High Range</u> | | |
|------------------|----|-------------------|----|---------------------------------------|
| C3: | 34 | D4: | 3 | |
| B2: | 14 | Db/C#4: | 2 | |
| Bb/A#2: | 3 | C4: | 17 | |
| A2: | 6 | B3: | 40 | |
| Ab/G#2: | 0 | | | |
| G2: | 1* | | | Tessitura: C3-B3 *paired with G3 |

Due to many appearances of C3 and its use within sequenced figures, bass singers need to phonate C3 to ease the amount of passage transposition. All the G2s and most of the A2s can be transposed as single notes because they appear at the end of cadences, are approached by a fourth or fifth leap, and are not in a descending passage or line of sequences. Some B2 and B-flat pitches that are approached by a fourth or fifth leap can also be easily transposed as single notes, but several passages containing those pitches need to be transposed to avoid awkward seventh leaps or to maintain a sequence. Table 30 lists these passages for both bass lines. The number of passages for each bass line separately is comparable to *Lauda Jerusalem*, *Laudate pueri*, and the first chorus of *Magnificat*.

Table 30. Passages for selective bass line transposition of *Laetatus sum*

| Measure, beats | Passage |
|----------------------------------|---|
| Chorus 1 | |
| m. 111, beats 3-4 | eighth-note sequence with two Bb2s |
| m. 113, beat 3 to m. 114, beat 2 | descending line containing Bb2 |
| m. 115, beats 3-4 | descending quarter notes with Bb2 |
| m. 191-192 | descending line to B2 |
| m. 344-346 | descending line with two B2s |
| Chorus 2 | |
| m. 35, beats 3-4 | eighth-note sequence with two B2s |
| m. 76, beats 3-4 | eighth-note sequence with two Bb2s |
| m. 115-116 | descending line with Bb2 |
| m. 150, beats 3-4 | eighth-note sequence with two B2s |
| m. 280 | eighth-note sequence with two B2s |
| m. 344, beat 3 to 346 | descending eighth-notes with B2s and A2 |
| m. 371, beats 3-4 | eighth-note sequence with two B2s |

With the addition of a second bass line, the amount of passages to transpose doubles, creating a potentially more cumbersome process if not clearly prepared and communicated to singers. The method is also only successful with the phonation of at least a C3, eliminating its use to choruses that do not have these female voices. Other options for bass line performance should be considered since selective transposition is not widely practical.

Omission or instrumental substitution of the bass chorus lines is determined by its doubling, text underlay, and use of thematic material. Each basso continuo doubles its respective bass line near exactly. As is typical in Porpora's writing, the bass voice often sustains the root while the continuo fills out the chord with eighth-note figures. Both bass lines never introduce new text nor have the first entrance. The text is also nearly homorhythmic with at least one other voice for the entire work, the three minor exceptions being at mm. 192, 195, and the passage beginning at m. 364. These instances, two being incomplete motives, are fairly stagnant lines that do not add much interest to the already busy upper voices, and the motive used and all of the text have already been heard. All other text and entrances are homorhythmic. Since the lines do

not have moments that differ in rhythm or pitch from the continuo, as they do in *Lauda Jerusalem*, nor do they begin a new section or use thematic material independently, as they do in *In te Domine*, the bass lines can be omitted or substituted without harm to theme, function, or text. Omitting the bass lines might weaken the foundation of the sound due to the already treble-heavy voicing, but the viola's exclusive doubling in the second chorus helps. If this becomes an issue, I suggest adding more continuo instruments or substituting the bass chorus line. This of course creates additional costs for instrumentalists.

A unique feature of this work is the addition of alto solos on the bass staff. Notated in alto clef, this feature is often used to argue that alto soloists reading from this partbook also sang the bass chorus lines an octave higher. I have already offered a more practical solution to this feature in chapter two. Since the solos are in alto clef, I do not consider them part of the bass line. If using omission or substitution, they should be sung, and if using transposition, they should maintain their original octave.

Fully transposing the bass lines offers conflicting results. Transposing the second chorus's bass line is not a problem, for it mostly remains below the alto with minimal voice crossing. Most cadences are also kept in their original position, and those that are not end phrases and not large sections. Like the SSAB works, transposition allows for closer pairing with the original alto, particularly in sequenced thirds. Based on these factors alone, the second chorus bass line could easily be transposed.

The presence of the tenor line in the first chorus complicates matters. Transposing the first chorus's bass creates much more voice crossing with the tenor than with the alto. Surprisingly, nearly all the primary cadences still remain in their original position due to unison pitches or octave displacement in the tenor. As stated earlier, when including the basso continuo,

all the inversions are remedied. The addition of a second bass line and the unison phrases between the tenor and the first bass also remedies numerous instances of inverted part-writing, a phenomenon that does not occur in *In te Domine* due to its sole bass line. A concern with transposing the first chorus bass is the amount of voices condensed into a two-octave range, with three tessituras sitting within one octave. If one considers the alto and bass from the second chorus, a total of five tessituras sit between one octave. This many voices sounding so close together should affect two things: clarity and learning. A surprising amount of clarity occurs in this work due to a few features. The combination of the vocal and instrumental bass lines, including the violas, strongly emphasizes the bass, overriding the tenor. Also, the tenor is often in unison with either bass, creating fewer sounding pitches at one time. Lastly, the chorus is largely diatonic and uses little to no chromatic harmonies or dissonances. The tenor also has little to no independent moments, unlike *In te Domine*, and remains largely homorhythmic with another voice. Clarity is not muddled due to these reasons, yet teaching may still be cumbersome. Because of the numerous voices within an octave and their voice crossing, hearing one's part when learning can be difficult but not unattainable.

When comparing the interplay between the two choruses, direct repetition is not at the forefront as it is in *Magnificat*. While transposing bass lines in that work disrupts some of the repetition and sequences, *Laetatus sum* has less alternating moments and more tutti phrases. Interplay between the two basses still exists, but the bass line is not hidden away in the first chorus as it is in *Magnificat*. The transposed bass remains below or in unison with the tenor far more, so that the direct repetitions and sequences are not highly affected. When it does go above the tenor, the tenor often sustains, allowing the moving bass line to be heard. These two features are shown in figure 18.

Figure 18. *Laetatus sum*, mm. 334-339. Voice crossing between transposed bass and tenor.

The image shows a musical score for three voices in 4/4 time. The top staff is labeled 'Ch 1 A2 [formerly bass]' and contains a melodic line with eighth and sixteenth notes. The middle staff is labeled 'Tenor' and contains a melodic line with eighth and sixteenth notes, including some slurs. The bottom staff is labeled 'Ch 2 A2 [formerly bass]' and contains a melodic line with eighth and sixteenth notes. The word 'men,' is written at the end of the bottom staff.

The tenor is also sometimes in unison with the alto, allowing voice crossing to affect both basses equally during repetition, as seen at m. 200. Transposing the two bass lines in *Laetatus sum* is an acceptable method of performance for women's choruses, though extra care should be taken when teaching and learning so that clarity is kept and frustration is minimal in the learning process.

Singing the tenor at pitch with the bass up the octave should not be greatly problematic, but if the condensed number of voices is concerning, omission or substitution of the tenor line may be considered. Since the orchestra does not closely double the tenor line as it does the bass lines, entrances, text, and function are essential factors in determining if omission or substitution is appropriate. All the tenor's entrances are homophonic with at least one other voice. The text underlay is treated similarly, for it introduces no new text, contains no independent text, and has one early syllable (at m. 254) which is already heard in the second chorus's entrance.

Laetatus sum, unlike *In te Domine*, offers an extra attribute to aid in the diagnosis of the tenor: the lack of a tenor line in the second chorus. Since the two choruses often double or repeat each other, we can look at the treatment of the tenor compared to the second chorus's approach without it. The tenor's polyphony is independent at times and occasionally fills in harmony at a cadence. The line is also frequently in unison with the alto or bass in either chorus and in paired thirds or sixths with either chorus. The amount of doubling of the tenor by other voice parts is

much more common in this work than in *In te Domine* and could be strategic. If Porpora's lowest voices were stretched thin between three parts, doubling those voices alleviates the imbalance of volume. Also, the tenor line is often missing in other voices where doubling and direct repetition occurs between the two choruses. This is evident in the passages beginning at mm. 165 and 312 where the choruses closely double each other. In many cases Porpora's treatment of the second chorus indicates that the tenor line was not necessary for that chorus. Overall, the tenor line seems like filler instead of integral to the theme or harmony. With that said, the argument can be made to omit the tenor line in the first chorus, but with the appearance of a tenor solo in the last movement, historically the line was mostly likely sung.

Since the tenor contains all homorhythmic text and no initial entrances or thematic material, it can be substituted by a viola. This author does not recommend other instruments, such as woodwind or brass, for their timbres may distract from the blend especially when playing an inner part. Using a viola aligns with the stringed orchestra, and moving the tenor out of the voices mimics the sound of the second chorus. Whether a conductor chooses to keep the tenor line, omit it, or substitute it is personal preference, but the solo should be sung.

In an initial listen, transposing both the bass and tenor voices is not alarming. The tenor is not exposed, like it is in *In te Domine*, less pairing is lost between the tenor and lower voices, and the inversions created by the transposition of the bass is remedied with the tenor out of the way. However, a closer examination reveals problems with the transposed tenor line, first with tessitura. The transposed tenor tessitura sits higher than any of the four soprano lines. The ranges of the lines are similar, but the soprano tessitura sits at least a third lower than the transposed tenor, shown in table 31.

Table 31. Soprano chorus line tessitura comparison in *Laetatus sum*

| Voice | Range | Tessitura |
|--------------------|--------|-----------|
| Transposed Tenor | G4-A5 | C5-A5 |
| Chorus 1 Soprano 1 | F#4-G5 | A4-F5 |
| Chorus 2 Soprano 1 | G4-A5 | A4-F5 |
| Chorus 1 Soprano 2 | F#4-G5 | A4-E5 |
| Chorus 2 Soprano 2 | E4-G5 | A4-F5 |

The differences in tessitura are even more apparent when considering note count. The sopranos sing their highest notes only a few times throughout the work, whereas the transposed tenor sings G5 eighty times and A5 thirty times. The soprano also sings more low notes, A4 at least thirty times and B4 at least sixty times compared to the transposed tenor's twelve and ten. Transposing the tenor up the octave causes the same problem as male singers singing the line at pitch, extreme stamina. With the majority of notes staying above C5, female singers rarely dip into the middle and low registers of the voice. The tessitura alone deters the application of Whitemore's practice to this work, but let us look at other factors that cause issue in transposing the tenor.

The loss of paired thirds, sequences, and unison interplay between the transposed tenor and alto or bass is less than in *In te Domine*. This is due to the lack of exposure of the tenor line in this work and to the extra number of soprano voices surrounding the newly transposed line. At times when interplay is lost in the lower voices, the upper voices gain it, either in the first or second chorus. This is shown in figure 19, where the transposed tenor (top line) is in a line of sequences with the first chorus's sopranos and in paired thirds with the second chorus's first soprano. This interplay is not always the case, and the loss becomes more obvious when the original sopranos have busier melodies with a sustained transposed tenor paired with alto or bass. A sustained tenor over melismatic sopranos in paired thirds may also overpower those voices which should be the feature at that moment. Transposing the tenor also causes repetitions in the two choruses to be less obvious because the melody is now an inner voice in the first chorus.

An obvious problem with tenor transposition is the brief solo in the last movement at mm. 353-356. The alto-tenor duet is now in sixths instead of paired thirds like the other solos. Each instance of this theme has the melody in the top voice, but now the melody is underneath. Not only does the transposition disrupt the clarity of a thematic melody, it also renders the repetition of this duet in the second chorus ineffective. For this reason, along with the major issue of tessitura and minor issue of loss of vocal pairing and sequence interplay, transposing the tenor is not advised for this work.

Figure 19. *Laetatus sum*, mm. 277-282. Transposed tenor interplay with soprano voices.

The musical score for 'Laetatus sum' (mm. 277-282) is presented in a multi-staff format. The top section features vocal parts: Soprano [transposed tenor], Soprano 1, Soprano 2, Alto 1, and Alto 2 [transposed bass]. The lyrics 'Lae - ta - tus sum, De - i' are written below the vocal staves. The bottom section features instrumental parts: Violoncello, Violin 1, Violin 2, and a Tutti section for Soprano 1, Soprano 2, Alto, and Alto 2 [transposed bass]. The lyrics 'bi - ta - tus sum, De - i' are written below the instrumental staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in a soprano clef, and the instrumental parts are in a bass clef. The lyrics are written in a serif font, with hyphens indicating syllable placement across notes.

* * *

Several approaches can be taken when choosing a performance treatment for *Laetatus sum*. Despite its nine-part mixed-voice appearance, the work is quite easy to perform with a limited number of male singers. Since the tenor line can easily be sung by female voices, this work then becomes a 7:2 ratio of treble to bass voices, benefiting choruses with an abundance of women and a few number of men. This is perhaps the best approach because no altering of music or recruitment of extra singers or players is involved. With the SSAB voicing in the second chorus though, the bass line there can be transposed, creating a SSATB/SSAA work.

This work can be sung by only women's voices, too. Both bass lines can be sung up the octave with minimal issue, but conductors must be sure that clear communication occurs in the learning process and clarity of sound is achieved. If the tenor is in the way, it can easily be substituted by a viola, but the solo should be sung. Since the work's issues mostly lie in the first chorus, one could substitute the first chorus bass and transpose the second chorus bass. Selectively transposing the bass as needed is a problematic method with its need for C3 phonation. The amount of single note and passage transpositions doubles due to two lines, creating more opportunity for miscommunication. Omission should always be a last resort due to the many factors a line needs to possess to not lose any of its features. The tenor line here is unique in that it only acts as filler, is doubled frequently in other voice parts, and is omitted in the second chorus. This approach could be taken if needed, but again the solo should be kept. The bass chorus lines should not be omitted, however. It foundational purpose is necessary among the immense amount of voices and instruments. Transposing both the tenor and bass lines up the octave is also not recommended. Although the method creates an advantage for the bass, singing the tenor up the octave presents major stamina issues due to its high tessitura even

for soprano voices, and it may overpower the intricacies and disrupt the repetition of the original soprano melodic lines.

Magnificat

The voicing of *Magnificat* is the same as *Laetatus sum* with a first chorus of SSATB voicing and a second chorus of SSAB voicing. As stated before, if treated like the orchestra, the two choruses may have come together for this performance or else tenor voices were in short supply. Similar to *Laetatus sum*, the orchestra rarely doubles the tenor voice. The second violin doubles it sparingly for only one measure or so at a time. When the choruses are in repetition or double each other, the tenor line is simply left out in the second chorus, and the “Gloria” movement, though marked for first and second choruses, has no tenor staff at all. Occasionally, Porpora has the tenor double some bass or alto notes in this work which is an uncommon occurrence found in the *In te Domine*. Doubling the bass usually happens on quick moving, melismatic lines to support the upper voices. The alto doubling consists of occasional notes and one entire phrase in movement seven that is a two-voice texture of unison sopranos and unison alto and tenor. *Magnificat* is the only work here that includes a full movement for tenor solo or a tenor solo longer than four measures. Ambrosina was assigned to this solo, and if soloists also sang the chorus parts, she likely sang the tenor in the first chorus. No other tenor solos are found among the chorus movements.

Of the tenor ranges in the three works discussed here, *Magnificat*'s tenor range sits between the other two, with *In te Domine* a bit lower and *Laetatus sum* slightly higher. *Magnificat* has fewer combined G4 and A4 notes than *Laetatus sum* and fewer low notes than *In te Domine*. The number of low notes G3, A3, and B-flat 3 is not enough to be included in the tessitura, thus the tenor tessitura is C4 to G4, still high in the male voice range, shown in table 32. Once again Porpora uses G3 sparingly and avoids notes lower than it, making this range accessible to female singers. When comparing it to the second alto's range in other works, the

tenor in *Magnificat* sits a third or so lower in the high end while the low end is similar. This is the same for the tessitura where the second alto is around C4 to C5 and the tenor is C4 to G4.

Table 32. Tenor chorus line extremity note count of *Magnificat*

| <u>Low Range</u> | | <u>High Range</u> | |
|------------------|----|-------------------|----|
| C4: | 39 | A4: | 14 |
| B3: | 0 | Ab/G#4: | 1 |
| Bb/A#3: | 14 | G4: | 84 |
| A3: | 7 | | |
| Ab/G#3: | 0 | | |
| G3: | 2 | | |
| | | Tessitura: C4-G4 | |

Despite the difference in the upper range, the tessitura calls for female voices over male voices because of the need for stamina in the upper range. Ambrosina's solo also indicates that the tenor is accessible to female singers, regardless if she sang in the chorus or not. Like *Laetatus sum*, the tenor line is the only part not doubled or found in the second chorus, calling for a full voice sound to balance to the other parts.

While the tenor can be sung at pitch by female voices, the bass line cannot. The large number of notes C3 and below calls for much transposition. Though *Magnificat* is the only work that contains an F2, Porpora again uses an optional octave note above it and the G2 notes in the first chorus. One A2 also contains an octave above it. The optional notes lift the bass range one step higher for each chorus, but the second chorus bass range still reaches G2. The number of notes below C3 lowers the tessitura of these bass lines as well. While the other works' bass tessituras extend to C3 or so, these lines extend a whole step lower to B-flat 2. The note counts for both bass lines are shown in tables 33 and 34.

Table 33. First chorus bass line extremity note count of *Magnificat*

| Low Range | | High Range | |
|-----------|----|------------|----|
| C3: | 35 | D4: | 6 |
| B2: | 1 | Db/C#4: | 1 |
| Bb/A#2: | 30 | C4: | 13 |
| A2: | 3^ | B3: | 0 |
| Ab/G#2: | 1 | Bb/A#3: | 64 |
| G2: | 4* | | |

Tessitura: Bb2-Bb3

^one paired with A3

*all paired with G3

Table 34. Second chorus bass line extremity note count of *Magnificat*

| Low Range | | High Range | |
|-----------|----|------------|----|
| Bb/A#2: | 38 | D4: | 2 |
| A2: | 5 | Db/C#4: | 0 |
| Ab/G#2: | 0 | C4: | 6 |
| G2: | 2 | B3: | 0 |
| Gb/F#2 | 0 | Bb/A#3: | 33 |
| F2: | 1* | | |

Tessitura: Bb2-Bb3

*paired with F3

Although some low notes contain optional octaves, the increase in low pitches increases the need for selective transposition with female singers. Some pitches can be transposed as single notes because they are approached by leaps or are not part of a sequence. Again, using C3 as the minimum phonation needed, no less than twenty-five B-flat 2 pitches and two A2s in the first chorus should be transposed as single notes. The second chorus calls for twenty-one B-flat 2 pitches and two G2s, totaling fifty single-note transpositions. Other appearances of low notes should be transposed as part of a passage in order to avoid awkward seventh leaps for the singers or to maintain a descending line or sequence. These are listed in table 35. The method of selective transposition for *Magnificat* is most successful with female voices who can phonate at least a C3, or even better a B-flat 2. For choruses with singers who cannot phonate these notes well, this treatment immediately becomes null. For this reason and the need for more

transposition than the other works, selectively transposing the bass notes in this work not widely practical, so other approaches should be sought.

Table 35. Passages for selective bass line transposition of *Magnificat*.

| Measure, beats | Passage |
|----------------------------------|--|
| Chorus 1 | |
| m. 102, beat 6 to m. 103 | descending line to Bb2 |
| m. 113, beats 4-6 | sequence with two Bb2s |
| m. 114, beat 6 to m. 15, beat 1 | stepwise line containing Bb2 |
| m. 247, beats 2-3 | stepwise line containing Bb2 |
| m. 288, beats 3-4 | stepwise line with two A2s and one B2 |
| m. 488, beat 4 to m. 489, beat 2 | stepwise line containing Bb2 |
| Chorus 2 | |
| m. 52, beat 3 to m. 53, beat 1 | stepwise line containing Bb2 |
| m. 101 | stepwise line containing two Bb2s |
| m. 102, beat 6 to m. 103 | descending line to Bb2 |
| m. 244 | sequence containing two Bb2s |
| m. 247, beats 2-3 | stepwise line containing Bb2 |
| m. 255, beat 3 to m. 256, beat 2 | sequence containing two Bb2s |
| m. 274, beats 3-4 | sequence containing two Bb2s |
| m. 289, beats 1-2 | stepwise line with two A2s and one B2 |
| m. 423, beats 3-4 | stepwise line containing two Bb2 |
| m. 479, beats 3-4 | stepwise line containing two Bb2 |
| m. 480, beats 3-4 | stepwise line with two A2s and one Bb2 |
| m. 483, beat 4 to m. 485, beat 1 | descending sequence with Bb2 and A2 |
| m. 487, beat 4 to m. 489, beat 2 | two ascending lines from Bb2 |

Both bass chorus lines are heavily doubled by the continuo with a few exceptions. As expected, some notes that are not doubled are those that sustain in the voice while the continuo fills out the chord with steps or arpeggios. Several notes in the seventh movement question whether the bass lines can be omitted. Beginning at m. 243, the roles of the bass and continuo are switched. The bass fills in the root and third while the continuo sustains. This occurs in sequence over a few measures and is seen again later in the movement. Though the bass and continuo roles are reversed, the homophony of the passage overpowers the chorus bass, making the figure difficult to hear as written, so the passage would not suffer from omission because the

bass is not exposed. The “Gloria” movement, like the one in *Laetatus sum*, could also be sung with the bass omitted due to its doubling and entirely homophonic text, as could movements one and two. The bass also contains no thematic material or independent entrances. The only separate entrance is a late one at m. 261, but it presents text already heard in every other voice and is entirely doubled by the continuo.

A bass passage that does not lend itself to omission is also in movement seven at m. 290. Both bass choruses have sequential descending three-note figures that alternate with each other. The continuo does not have these figures, for it outlines the chords in a stepwise pattern. Since the motion of the continuo does not cater to the bass, omitting the bass line here loses the interest of the interplay between the choruses. A similar but shorter passage is treated the same at m. 300. Again, the continuo does not have this interplay in its stepwise sequences.

Though the bass line’s treatment of text, thematic material, and most doubling allows omission to not be overly harmful, the loss of interplay and foundational sound of the work in a treble-heavy voicing discourages the method. The alto-clef solos written on the bass staff also indicate that the bass partbook was in use and most likely sung. Seeing as most female voices cannot sing the line written, I suggest using instrumental substitution over omission. Adding two more cellos keeps the bass line interplay and foundation intact. Substituting also does not affect any text, which is nearly all homorhythmic. When using substitution, the alto-clef solos should still be sung.

Full transposition of either bass does not suit this piece well. While transposing the bass in other works increases the amount of paired thirds with the alto, not much is gained here. Some vocal pairing with the alto already exists due to the bass and tenor being in unison sometimes, so little additional pairing occurs with transposition. As in *Laetatus sum*, the

inclusion of a tenor voice in the first chorus causes issues with transposing the bass. The transposed bass sits above the tenor for the majority of the work. Moments of voice crossing and unison occur to remedy some inverted cadences and phrases, but it does not occur as much as in the other two works. When hearing the work as a whole, the second chorus bass line does go below the tenor in many measures, alleviating much of the inversion, but the first chorus bass still gets lost above the tenor.

While the SSAB voicing mostly keeps the transposed bass the lowest sounding voice in the second chorus, it is when the two choruses are heard together that transposing reveals a larger problem. In this double-chorus work, where interplay of sequences and repetition are prominent, transposing creates too much variation between the two basses due to the tenor and alto voices crossing below. This variation renders the interplay less effective. This situation can be seen in the opening of movement seven which features close repetition between the two choruses. While transposing the bass lines here may be acceptable to the ear, the voice crossing disguises the repetition, defeating its purpose. This problem persists throughout movement seven. Seeing as this movement is the featured choral-only movement, this cannot be overlooked. Elsewhere in the work, the second chorus bass often continues a descending line left off in the first chorus, such as in the first choral entrance of movement two. When transposing, the first bass is hidden among the many voices, and the second chorus alto upsets the descent by opening below it. Though many of these figures are found in the basso continuo, the foundational sound of the first chorus and the prominent features of the work are lost.

The only reason to consider omitting or substituting the tenor line is if using full bass line transposition. Though transposing the bass is not recommended for this work, let us discuss the tenor anyway. *Magnificat* offers a unique look into the role of the tenor line. The tenor is

obviously not repeated in the second chorus and rarely doubled in the orchestra, unlike the other voices. Since the line is independent, one would think the part is needed. However, the omission of it in the second chorus and orchestra also indicates that it is not so important to include it elsewhere in the work. The tenor only has one semi-independent and one independent entrance in the whole work, mm. 100 and 261. Both entrances immediately follow other voices with the same motive and text, and the semi-independent entrance is homorhythmic with the first soprano. With the lack of doubling, the voicing of the work, and the consensus that low voices were few in number, the tenor is already an insignificant voice. Even if the voicing was chosen to suit the available voices, Porpora clearly did not concern himself with making sure the tenor was heard in other parts. He even left the line completely out in the “Gloria” movement.

Since the tenor does not seem like an integral line to the work, omission or substitution of the line becomes a performance treatment to consider. The line is hardly heard anyway so omission is not a harmful method to use. If one has reservations about omitting a line, the tenor can be easily substituted by a viola. Other instruments should not be used due to their timbre. The only reason to use these methods is if fully transposing the bass. Since bass transposition is not recommended for this work, omitting or substituting the tenor line should not be needed. Because a tenor solo exists, historically the chorus tenor was likely sung, so if the bass is substituted or men are brought in to sing, the tenor should be sung.

Using Whittemore’s approach of transposing both the tenor and bass does not alleviate all the issues with bass transposition discussed above. Yes, moving the tenor out of the way does create less voice crossing, but the crossing with the alto still affects the repeated phrases between the choruses. Like omission, tenor transposition should only be done in tandem with bass transposition, and since bass only transposition does not work well in *Magnificat*, neither should

be used. Aside from voice crossing issues, moving the tenor to a new first soprano line creates issues itself in vocal pairing, range, and direct repetition.

Though transposing the tenor does not subvert paired thirds much in this work, it does affect the rhythmic pairings of voices. Porpora likes to pair adjacent voices in similar rhythms with others in opposing rhythms, such as sopranos with quick moving melismas and the lower voices in slower rhythms or vice versa. Moving the tenor to the top line results in a pairing of outer voices of one, four, and five. Though Porpora uses outer-voice pairing in other works, it is the least common and often only done with two voices, not three. This less common pairing becomes conspicuous in movement two where the original sopranos have highly melismatic lines and the tenor is homorhythmic with the alto and bass. The two-part phrase at m. 282 in movement seven is disrupted by a transposed tenor, resulting in an overbearing split unison line that undermines the two-part texture and suspensions with the upper line. This passage also reveals another issue with transposing the tenor, range and tessitura.

The soprano range for all four lines is D4 to G5, while the transposed tenor is G4 to A5. Though the highest notes are only a whole step apart, the lowest notes are a fourth apart. The tessitura is telling as well. The first soprano's tessitura for both choruses is A4 to F5, and the second soprano is G4 to F5, shown in table 36. The transposed tenor's low tessitura sits a third higher than any other soprano line. Porpora does not use G5 in the soprano lines often, from two to eight occurrences per line. The tenor, however, uses G5 eighty-four times if transposed, a massive difference. The extensive use of notes G5 and A5 and the third difference in the low tessitura creates a similar problem if done with male voices at written pitch: stamina.

Table 36. Soprano chorus line tessitura comparison in *Magnificat*

| Voice | Chorus | |
|--------------------|--------|-----------|
| | Range | Tessitura |
| Transposed Tenor | G4-A5 | C5-G5 |
| Chorus 1 Soprano 1 | D4-G5 | A4-F5 |
| Chorus 2 Soprano 1 | D4-G5 | G4-F5 |
| Chorus 1 Soprano 2 | D4-G5 | A4-F5 |
| Chorus 2 Soprano 2 | D4-G5 | G4-F5 |

Though the transposed tenor is not doubled in the orchestra nor in the second chorus, its high register makes it more prevalent. As the highest voice, it now acts as the melody which, like bass transposition, upsets direct repetitions between the choruses. Several measures of unison choruses are also affected by this new melody throughout the piece. Again, this is obvious in movement seven. The tenor is also more stagnant than the soprano because it is an inner voice. This, along with its register, can cover the melodic contour and melismatic interest of the soprano lines. One more factor to consider is the absence of a tenor line in the “Gloria.” Either the highest soprano voices will sit out or be distributed among the other voices. The issues with transposing the tenor alone are enough to discourage Whittemore’s approach to this work. Those issues compounded by the problems with the bass interplay deem this approach impractical and not recommended.

* * *

Unfortunately, the 1742 *Magnificat* is not an easily performable work for women’s choruses. Several treatments are either impractical or undermine features of the work. Selectively transposing bass notes is cumbersome and only possible in choruses with female voices that can phonate at least C3. Transposing causes too much variation between the two bass lines in phrases of repetition or sequences and makes the tenor line burdensome due to its demand for stamina in its high range. Even transposing the bass in the second chorus and using

another method in the first chorus still varies the bass repetition. This leaves omission or substitution as options. Omitting or substituting the tenor would only need to occur if the bass was transposed. Since the bass should not be, the tenor can be sung by female singers due to its accessible range. I do not recommend omitting the bass, for the amount of upper voices needs a solid foundation and the interplay of the two basses should be kept. Substitution is the recommended treatment if using only women's choruses. The text is not affected and the entrances are not independent. The other option for women's choruses is to bring in male singers for the bass line. Since *Magnificat* is not the most ideal work for women's choruses, it is better suited for mixed choruses. It can still benefit women's voices, however. With the tenor part sung by women, the work becomes a 7:2 ratio of treble to bass voices, a great voicing for choruses with a large disparity between the number of women to men.

V. Summary and Conclusion

The rise of *ospedali* research over the past several decades has unveiled a conundrum: a collection of repertoire with tenor and bass lines for a supposed women's chorus. Nicola Porpora's five 1742 works make up a portion of that repertoire. Many early scholars assumed the *ospedali* brought in men from either outside or within the institutions to sing these lines alongside the *figlie del coro*. Continuous research into daily life at the institutions and witness statements, along with the consideration of religious norms, supported the notion that male singers were not involved in the performance of this repertoire. Theories as to how the female singers performed the works began to surface such as the existence of female tenors and basses or using instrumental substitution or omission of the lines, but Joan Whittemore's research revealed a new potential performance approach not yet considered. Her study of revised repertoire and repertoire with unusually spaced voicing by several *ospedali* composers supported her theory that both the tenor and bass lines were sung up the octave in performance. Talbot deemed the theory radical, but this did not stop the practice of using the treatment (at least for the bass line) in editions for performance by modern women's choruses. Since no concrete evidence exists as to how the *ospedali* performed these works, the methods for modern approach remain open to speculation.

Much of the discussion on the performance approaches does not examine the process or result of applying a treatment to a work, and the success of many applications is demonstrated with a variety of works. By reversing the approach to application and applying all methods to a limited collection of works, we are able to better understand the pros and cons of each treatment within works by one composer and style. This allows for detailed discussion of the implications of each method and comparison of each's success or failure in a similar work. This discussion in

turn provides conductors with a guide to the methods need to determine appropriate application of these theories to *ospedali* works and others that have a similar conundrum.

Porpora's five autograph works all adhere to what Tanenbaum describes as a "Pietà style" which includes numerous motives, ritornellos, much diatonicism, use of circle of fifths, text painting, and defined sections determined by text verse. Syllabic choral text, melismas in sequence, and paired thirds and sixths are also defining features. Porpora's solo writing is rather complex with numerous dotted figures, thirty-second notes, runs of triplet-sixteenth notes, and ornamentation. No bass solos exist in the works, and as he did in his operas, Porpora favors the soprano, followed by the alto, for solos over other voices. Most solos require trained singers, but some solos within choral movements can suffice with lesser trained individuals. The choral writing is quite accessible, using little counterpoint. Porpora's choral melismas are often short and patterned, and the polyphony uses no more than two to three varying lines. He often pairs adjacent voices or alternating voices with similar material in thirds or sixths, and many polyphonic lines are contrasted with stagnant voices either atop or below.

Lauda Jerusalem and *In te Domine* are the most accessible of the five because of their voicing, length, and solo writing. *Laudate pueri*, though accessible in its voicing, contains complex solos, is quite lengthy, contains the only *stile antico* section in the five works, and calls for the substitution of the *trombe marine*. The other two double-chorus works are unbalanced in their voicing and possibly instrumentation. *Laetatus sum* is more accessible than *Magnificat* because of its tutti chorus writing and less solo complexity. *Magnificat*'s large amount of choral writing, length, solo complexity, and choral and orchestral forces deem it the least accessible work, though it is the only one currently published.

These works can be sung by mixed choruses despite their women's chorus association.

Though the tenor and bass lines in these works are not vastly different than Porpora's non-*ospedali* works, the high range and tessitura of the tenor lines may cause difficulties for male singers. The needed stamina and the C5 in Ambrosina's tenor solo calls for female singers for the tenor lines. Altos could easily sing the tenor because of its limited low range. When using only female voices for these works, alterations must be made at least to the bass line because of the use of notes as low as G2 and rarity of such low female voices.

This study has shown that the success of each tenor and bass line treatment is highly dependent on the features of individual works. Works by the same composer in a similar style vary in the methods deemed appropriate for tenor and bass line performance. The commonality of these works is that the tenor line can be easily sung by female voices as written and transposing it does not adhere to Porpora's vocal pairing style. The methods of selective transposition, omission, substitution, and bass-only transposition largely depend on the voicing and features of the line such as independency, doubling, text underlay, and use of thematic material. In the double-chorus works, interplay of repetition, sequences, and vocal pairing between choruses also factors into the success of some approaches.

Selectively transposing the bass notes that are out of range for female singers is not as simple as it sounds. With the large number of C3 pitches in every work, its phonation at pitch is needed so that transposition does not become unmanageable, eliminating the method's use for numerous choruses. Selectively transposing notes G2 to B2 is less cumbersome in some works, such as in *In te Domine*, but is more so in others such as *Magnificat*'s fifty single-note and nineteen passage transpositions. Full bass line transposition works well in the two SSAB works due to the gap in spacing between the alto and bass. The method's application in works with tenor is still successful in those that contain voice crossing which allows the transposed bass to

travel below the tenor often, such as *In te Domine*, but is unsuccessful in works where the bass remains above and becomes lost or where sequences and repetition are key features, such as in *Magnificat*.

Omission is reliant on the amount of basso continuo doubling, independent entrances, text, and use of thematic material, while substitution relies mostly on text. Omission should be a last resort for the bass because of its foundational purpose, but the tenor in the double-chorus works is debatable because Porpora did not seem concerned with having it heard. Four of the five works can use substitution for the bass or tenor without upsetting text, but since the text is intertwined with thematic material and motives in *In te Domine*, the method is not recommended for that work.

Clearly, the *ospedali* repertoire is diverse, and one approach is not successful for all works or even small collections of works. Works should be scrutinized individually, and the talent of singers should be considered when selecting a method for women's choruses. When determining an appropriate method, the first attribute to examine is doubling by the basso continuo. Bass lines that contain added notes for interest (not outlining a chord), have integral themes and motives, or contain completely independent text should be sung either at pitch or up the octave. The second feature to inspect is voice crossing when transposing. If the primary cadences remain in their original position and the voice crossing allows the bass to travel below the tenor or alto frequently, transposition may be a suitable option. Works that mostly keep the transposed bass above the tenor, especially double-chorus works where repetition is key, should consider substitution if the lines have no defining text or the chorus has no access male singers. Though Whittimore's method of transposing both the tenor and bass is not appropriate in these works because of Porpora's vocal pairing, it may be successful in other works. One must keep in

mind that the tenor is often an inner voice, and if the orchestra does not double it in the top voices, this method may not be appropriate.

Whether or not any of these methods were historically practiced, *ospedali* composers revised their works for multiple choir types. Works were reused over the years and may have been altered to suit those particular voices. Christopher Eanes in his 2009 article urged women's choruses to consider these untapped *ospedali* works despite the need for alteration,¹⁵² and this author agrees. Composers were willing to revise their own works for multiple performances either to ease their burden or make more money. If they clearly altered their own works for the voices they had at the time, can we do the same? Since we alter orchestral lines to suit piano reductions, can we not do the same with choral lines to suit them to our chorus's needs? Otherwise, this repertoire may go unperformed. Viewing the *ospedali* repertoire, and perhaps some other repertoire, in this manner opens the door to more resources from this era, allowing for a well-rounded and comprehensive choral experience for women's choruses.

¹⁵² Christopher Eanes, "Angels of Song: An Introduction to Musical Life at the Venetian 'Ospedali,'" *The Choral Journal* 49, no. 8 (Feb. 1009): 80.

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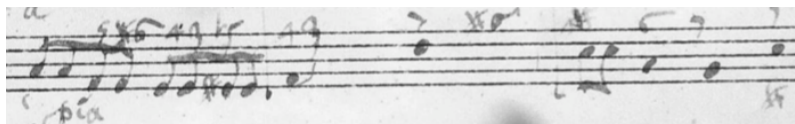
Appendix of Scores

Notes on Porpora's Manuscripts

Porpora's manuscripts open with either a title page or title heading depending on the number of staves used for music. Each of the 1742 manuscripts contains “//Fog:° P:mo // Originale//” in the top left corner. The year for each work is listed underneath the title except for *In te Domine* where it is listed in the top right corner. Each title contains the forces “piú Voci con Instrumenti” or “a 2 Cori con Instrumenti” and Porpora's name. All but *Lauda Jerusalem* state his job title as maestro of the chorus at the Pietà in Venice.

Porpora's handwriting is fairly discernible. His writing is mostly cursive with some block script. His music notations are easily readable except for some dotted rhythms where the dot or beam has faded. When a notehead is not clearly penned on a space or line or an accidental is omitted, the chord quality of the figured bass and clues from the other parts were consulted. Omitted accidentals appear in parenthesis in the editions. Porpora often uses solid stemless noteheads in the instrumental parts, shown in figure 20. These noteheads typically follow a series of repeated sixteenth, eighth, or quarter notes and are shorthand for repetition. The shorthand noteheads were transcribed as standard notation in these editions, the rhythms determined by the preceding note value.

Figure 20. *Lauda Jerusalem*. Stemless noteheads indicating repetition.



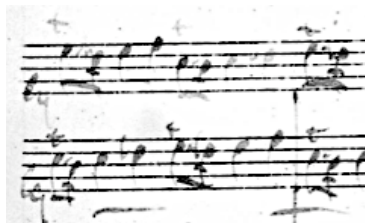
Lauda Jerusalem, GBL Add. Ms. 14129, f. 155.

The alto solos written on the bass line in the manuscript are kept in the bass line in these editions. The alto solos are in treble clef, and the chorus lines are in bass clef. Measures that are marked with doubling signals, such as “col bas” and “Unis,” are notated. The markings are also maintained above the staff. Most “segue” measures for the violins are indicated but not written out. Measures where a doubling symbol is missing are given with the symbol in brackets.

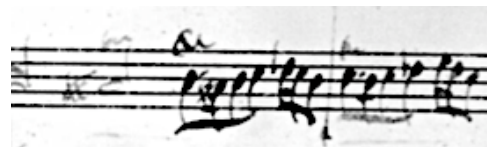
Typically, Porpora writes the text below the bass chorus line with exceptions. For polyphonic lines, Porpora sometimes writes text in the upper voices to avoid confusion. He either uses a dash or beams the notes to indicate that a syllable is sung for two or more pitches. Porpora is not always precise in his placement of a syllable in a series of notes, so assumptions were made. When a word or short phrase is repeated, Porpora signifies with a “~” symbol. Occasionally, a voice contains polyphonic rhythms separate from the text underlay or other voices. These syllables are in brackets and lie beneath appropriate rhythms. When a syllable is missing from the underlay, it is indicated in brackets as well.

Porpora’s uses two ornament symbols, a “+” and a shake symbol that resembles the modern mordent, both shown in figure 21. The “+” is mostly on shorter note values while the shake symbol is on longer values, but this is not consistent.

Figure 21. Porpora’s trill symbols.



Add. Lib. 14129 f. 147a.



Add. Lib. 14129 f. 147b.

According to Kurt Markstrom’s research, the “+” seems to be a short trill or a mordent, while

the shake symbol is a long trill, commonly interchanged with “tr.”¹⁵³ For these editions, the modern mordent represents the short trill, and “tr” represents the long trills. Because Porpora is highly inconsistent in using the trill symbols in some works, they may be interchangeable.

Porpora’s articulations include slurs and small vertical lines indicating staccatos. Slurs are used most commonly for two-note groupings. Porpora often draws only the first few slurs of a passage, so the rest should be treated the same. The vertical staccato lines are modernized to dots. Like the slurs, staccatos may not appear in every part. Both the slurs and the staccato markings are left as they appear in the manuscripts. The editions also keep the same dynamic markings that Porpora gives. Dynamic markings that may have been mistakenly omitted are suggested in brackets. A list of terms and abbreviations that Porpora uses are listed below with their definitions.

Table 37. Terms and abbreviations for Porpora’s works

| Term | Definition or Explanation |
|---|---|
| 2: ^{do} | second part or soloist |
| 8: ^a <i>al:</i> | one octave higher |
| 8: ^a <i>alta Col Alto</i> | one octave higher with alto |
| 8: ^a <i>alta Col bas:</i> | one octave higher with the bass |
| 8: ^a <i>al:a Colla P:^{te}</i> | one octave higher with the part (a voice) |
| a 2 | to two (solos) |
| <i>Arp:^{to} or arpeg:^{to}</i> | Arpeggiate |
| <i>Arpeg:^{to} battute or arp:^{to} batt:</i> | Arpeggiated beats |
| <i>bassi</i> | basses (meaning cellos) |
| <i>Col 2:^{do} Bas:</i> | with second bass |
| <i>Col 2:^{do} Sop:^o or Sop:</i> | with second soprano |
| <i>Col 2:^{do} V:^{no}</i> | with second violin |
| <i>Col bas:</i> | with bass (basso continuo) |
| <i>Col bas: 8:^a Alta</i> | one octave higher with the bass |
| <i>Col Contralto</i> | with the alto |
| <i>Col P:^{mo} Sop:^o</i> | with first soprano |
| <i>Col P:^{mo} V:^{no}</i> | with first violin |
| <i>Col Sop:^o or Sop:</i> | with soprano |

¹⁵³ Markstrom, xviii.

Table 37 continued

| | |
|---|---|
| <i>Colla P:^{te}</i> | with the part (a voice) |
| <i>Colla Viol:^{ta} or V:^{ta}</i> | with viola (violetta) |
| <i>Con Sordine</i> | with the mute |
| <i>C:^{to} Solo</i> | Soprano solo |
| <i>D.C.</i> | Da Capo, in <i>In te Domine</i> meaning return to the 1st movement's material |
| <i>Finis.</i> | finish |
| <i>P:^o e 2:^{do} Coro</i> | first and second chorus |
| <i>Seg: or segue</i> | (in violin part) to follow, meaning <i>simile</i> |
| <i>Segue a 2. Sop:ⁿⁱ</i> | segue to 2nd sopranos (meaning next movement's solos) |
| <i>Senza Sord:^e</i> | without the mute |
| <i>T. M:^{ne} or T. M:^e</i> | Tromba Marine |
| <i>Tut:</i> | Tutti |
| <i>Unis:</i> | unison |
| <i>Unis: col 2:^{do}</i> | unison with second part |
| <i>Unis: col P:^{mo}</i> | unison with first part |
| <i>Unis: col P:^{mo} Coro</i> | (in violin part) unison with the first chorus |
| <i>Unis: colla P:^{te}</i> | unison with the part (voice) |
| <i>Viol:ⁿⁱ e Viol:^{ta} col bas:</i> | Violins and violas with the basso continuo |
| <i>Viol:^{ta} col bas: or Violetta col bas:</i> | Viola with the basso continuo |

Lauda Jerusalem Score: Chorus Movements

I. Lauda Jerusalem
for chorus with two soprano and one alto solos

Nicola Porpora
Jessica Payne, editor

Andante [$\text{♩}=108$]

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Andante [$\text{♩}=108$]

5

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Colla Viol:ta

Lau - - da Je - ru - sa - lem

Lau - - da Je - ru - sa - lem Do -

9

Vln. 1

Vln. 2

Vla. Col bas

S1. Do - - - - - mi-num. Lau - da Je - ru - sal-lem

S2. Lau - da Laud - da Je - ru - sa - lem

A. - - - - - mi - num. Lau - - - - da Je - ru - sa - lem

B. Lau - da Lau - - - - da Je - ru - sa - lem

B.C. Tutti

13

Vln. 1

Vln. 2

Vla.

S1. Do - mi - num. Lau - - - - - da De - um tu - um Si -

S2. Do - mi - num. Lau - - - - - da De - um tu - um Si -

A. Do - mi-num. Lau - - - - da De - um tu - um Si -

B. Do - mi - num. Lau - - - - - da De - um tu - um Si -

B.C.

17

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

on. Lau-da Lau - - - - - da De - um tu - um Si -

-on. Lau-da Lau - - - - - da De - um tu - um Si -

on. Lau - da, Lau - - - - - da De - um tu - um Si -

on. Lau - da, Lau - - - - - da De - um tu - um Si -



22

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

on. Quo - ni - am con - for - ta - vit ser - as por - ta - rum tu - a - - - -

on. Quo - ni - am con - for - ta - vit ser - as por - ta - rum tu - a - - - -

on.

on.

on.

Unis.

tr

tr

28

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Unis

- rum; be - ne - dix - it be - ne - dix - it fi - li - is tu -

- rum; be - ne - di - xit be - ne - dix - it fi - li - is tu -

be - ne - di - xit be - ne - di - xit fil - li - is tu -

be - ne - di - xit be - ne - di - xit fil - li - is tu -

be - ne - di - xit be - ne - di - xit fil - li - is tu -

32

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

- is in [te;] be - ne - di - xit. Qui - po - su - it

is in [te;] be - ne - di - xit. Qui - po - su - it

- is in [te;] be - ne - di - xit. Qui - po - su - it

is in [te;] be - ne - di - xit. Qui - po - su - it

is in [te;] be - ne - di - xit. Qui - po - su - it

44

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

p

Unis.

p

Soli

sa - tiat te, sa - tiat te. Qui - e - mi - tit e - lo - - -

Soli

sa - tiat te, sa - tiat te. Qui - e - mi - tit e - lo - - -

sa - ti - at te, sa - tiat te.

sa - tiat te, sa - tiat te.

48

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

tr

tr

tr

qui - um su - um ter - rae; ve - lo -

qui - um su - um ter - rae;

8

53

tr

Col bas

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

ve lo



57

Col bas

Col bas

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

ci-ter cur - rit ser - mo

ci-ter cur - rit ser - mo e -

62

Vln. 1

Vln. 2

Vla.

S1. *tr* [Tutti] e - jus. Qui - dat - ni - vem si - cut la - nam; ne - - -

S2. *tr* [Tutti] - jus. Qui - dat - ni - vem si - cut la - nam; ne - - -

A. Qui - dat - ni - vem si - cut la - - - - nam; ne -

B. Qui - dat - ni - vem si - cut la - - - - nam; ne -

B.C.

66

Vln. 1

Vln. 2

Vla.

S1. - - - - - bu - lam si - cut cin - ner - rem

S2. - - - - - bu - lam si - cut cin - ner - rem

A. - - - - - bu - lam si - cut cin - ner - rem

B. - - - - - bu - lam si - cut cin - ner - rem

B.C.

Unis

10

70

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

spar - - - - - git.

spar - - - - - git.

spar - - - - - git.

spar - - - - - git.

spar - - - - - git.



74

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

p

p

Col bas

Soli

Soli

Mit - tit cry - stal - - - - - lum su - am si - cut_ bu -

Mit - tit cry stal - - - - - lum su - am si -

80 Col bas

Vln. 1

Vln. 2

Vla.

S1. - cel

S2. - cut bu - cel

A.

B.

B.C.

85

Vln. 1

Vln. 2 Unis

Vla.

S1. tr [Tutti] las; an - te fa - ci - em fri - go - ris e - - - - jus_ quis_ su - sti - ne -

S2. tr [Tutti] las; an - te fa - ci - em fri - go - ris e - - - - jus_ quis_ su - sti - ne -

A. an - te fa - ci - em fri - go - ris e - - - - jus quis_ su - sti -

B. an - te fa - ci - em fri - go - ris e - - - - jus quis_ su - sti -

B.C.

12

90

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Col bas

Col bas

Col bas

tr

Soli

bis?

e - mit - tet

bis?

Soli

ne - - - - - bis? E - mit - tet

ne - - - - - bis?



94

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

p

p

ver - bum su - um, ver - bum su - um, et li - que - fa - - ci - et e - - -

ver - bum su - um, ver - bum su - um, et li - que - fa - - ci - et e - - -

99

Vln. 1 *f*

Vln. 2 *f* Unis

Vla.

S1. *tr* *Tut:*

S2. *Tut:*

A. *tr* *Tut:*

B.

B.C.

- - a; fla - bit spi - ri-tus e - jus, spi - ri-tus e - jus, et flu - ent_

fla - bit spi - ri-tis e - jus, spi - ri-tus e - jus, et flu - ent_

- - a; fla - bit spi - ri-tus e - jus, spi - ri - tus e - jus,

fla - - bit spi - ri-tis e - jus, spi - ri-tus e - jus,

103 *arp:to*

Vln. 1 *arp:to*

Vln. 2 *arp:to*

Vla.

S1.

S2.

A.

B.

B.C.

a - - - - - que, flu - ent a -

a - - - - - que, flu - ent a -

et flu - ent a - - - - - que, flu - ent a -

et flu - ent a - - - - - que, flu - ent a -

107

Vln. 1 Col bas

Vln. 2 *p* Unis Col bas

Vla. *p*

S1. tr
que, flu - ent_ a - quae.

S2. tr
que, flu - ent a - quae. Soli
Qui an - nun - ci - at ver -

A. Soli
que, flu - ent a - quae. Qui an - nun - ci - at ver -

B.
que, flu - ent_ a - quae.

B.C.



112

Vln. 1 Col bas

Vln. 2 Col bas

Vla.

S1.

S2. tr
- bum su - um Ja - - cob; ju - sti - ti - as et_ ju - di -

A. tr
- - bum su - um Ja - - cob; ju - sti - ti - as et_ ju - di - ci - a, et_ ju -

B.

B.C.

117

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Unis

Tutti

tr Non fe - cit ta - - - - - li - ter

[Tutti]

tr [Tutti]

di - ci - a su - a Is - ra - el. Non fe - - - - - cit ta - li - ter

Non fe - - - - - cit ta - li - ter

122

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

om - ni na - ti - o - - - - - ni,

om - ni na - ti - o - - - - - ni,

om - ni na - ti - o - - - - - ni,

om - ni na - ti - o - - - - - ni,

126

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

et ju - di - ci - a su - a, ju - di - ci - a su - a non ma - ni - fe - sta - - -

et ju - di - ci - a su - a, ju - di - ci - a su - a non ma - ni - fe - sta - - -

et ju - di - ci - a su - a non ma - ni - fe - sta - - -

et ju - di - ci - a su - a non ma - ni - fe - sta - - -

et ju - di - ci - a su - a non ma - ni - fe - sta - - -

et ju - di - ci - a su - a non ma - ni - fe - sta - - -



130

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

- - - - - vit, non ma - ni - fe - sta -

- - - - - vit, non ma - ni - fe - sta -

- - - - - vit, non ma - ni - fe - sta -

- - - - - vit, non man - ni - fe - sta -

- - - - - vit, non man - ni - fe - sta -

- - - - - vit, non man - ni - fe - sta -

134

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

[Unis]

- vit_ e - - is, non, non ma - ni - fe - [sta] - - - - -

- vit e - - is, non, non ma - ni - fe - [sta, non, non, ma - ni - fe - sta] - - -

- vit e - - is, non ma - ni - fe - sta - - - - -

- vit_ e - - is, non ma - ni - fe - sta - - - - -

138

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Unis

- - - - - vit e - - - - -

- - - - - vit e - - - - -

- - - - - vit e - - - - -

- - - - - vit e - - - - -

- - - - - vit e - - - - -

18

140

Vln. 1

Vln. 2

Vla.

S1.

- is.

S2.

- is.

A.

- is.

B.

- is.

B.C.

tr

Unis

II. Gloria Patri

143 **Larghetto** [♩=50]

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *p*
Col bas:

S1. Solo *p* *p* *tr* *6* *tr*
Glo - ri - a Pa - tri, Pa -

S2.

A.

B.

B.C. **Larghetto** [♩=50] *p* *p*

147

Vln. 1

Vln. 2

Vla.

S1. *tr*
tri et Fi - li - o, et spi - ri - tu - i San - cto,

S2.

A.

B.

B.C.

152

Vln. 1 *f* Seg:

Vln. 2 *f*

Vla. Col bas: *f*

S1. tr [Tutti] glo - ri - a, glo - ri - a, glo - ri - a. Glo

S2. Glo

A. Glo

B. Glo

B.C. *f*

156

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

S1. Solo ri - a, glo - ri - a. Pa -

S2. ri - a, glo - ri - a.

A. ri - a, glo - ri - a.

B. ri - a, glo - ri - a.

B.C. *p*

169

Vln. 1

Vln. 2

Vla.

S1. *-ri - tu - i San*

S2.

A.

B.

B.C.

172

Vln. 1

Vln. 2

Vla.

S1. *cto glo - ri - a, glo - ri - a. [Tutti]*

S2. *Glo -*

A. *Glo -*

B. *Glo -*

B.C. *f*

176

Seg:

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

179

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

ri - a, glo - ri - a.

ri - a, glo - ri - a.

ri - a, glo - ri - a.

ri - a, glo - ri - a.

ri - a, glo - ri - a.

III. Sicut erat

Allegro [♩=120]

182

Vln. 1 Col P:mo Sop:o tr

Vln. 2 Unis. tr

Vla. Col Contralto

S1. tr
Si - cut_ e - rat in prin - ci - pi - o et nunc et_ sem - - -

S2.

A. Si - cut_ e - rat in_ prin - ci - pi - o et nunc et_ sem - - -

B.

Allegro [♩=120]

B.C.

186

Vln. 1

Vln. 2

Vla. tr Col bas

S1. per_ et in sae - cu - la sae - cu - lo -

S2. et in

A. tr per et in sae - cu -

B. et in sae - cu - la sae - cu -

B.C.

190

Vln. 1

Vln. 2

Vla.

S1. *Unis: col 2:do*
rum a

S2. sae - cu-la sae-cu-lo rum a

A. la sae - cu-lo rum a

B. lo - - - - - rum a

B.C.

194

Vln. 1

Vln. 2 *Unis*

Vla.

S1. men, a - men.

S2. men, a - men. Si - cut_ e - rat in prin -

A. men, a - men. Si - cut_ e - rat in_

B. men, a - men.

B.C.

198 tr

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Si - cut_ e - rat in prin - ci - pi-o et nunc et

ci - pi-o et nunc et, nunc et sem - - - - -

prin - ci - pi-o - et nunc et sem - - - - -

Si - cut_ e - rat in - prin - ci - pi-o et nunc et sem - -



202

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

[sem] - - - - - per

- - - - - per et in

206

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Seg:

Col P:mo Sop:0

et in sae - cu - la sae - cu - lo - rum a - - - - - men, a -

sae - cu - la sae - cu - lo - - - - - rum a - - - - - men, a -

-per et in sae - cu - la sae - cu - lo - rum a - - - - -

-per et in sae - cu - la sae - cu - lo - rum a - - - - - men, a -

210

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

tr

tr

men, a - - - - - men, a - - - - -

men, a - - - - - men, a - - - - -

men, a

men, a

28

214

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

men, a

men, a

men, a

218

Vln. 1

Vln. 2

Vla.

S1.

S2.

A.

B.

B.C.

Seg:

tr

men, [a]

men, a

men, a

Col P:o Sop:o

222

Vln. 1

Vln. 2 *Unis*

Vla.

S1.

S2.

A.

B.

B.C.

men,

226

Vln. 1

Vln. 2 *Unis*

Vla.

S1.

S2.

A.

B.

B.C.

men, a - men, a - men.

men, a - men, a - men.

a - men, a - men, a - men.

men, a - men, a - men.

Laudate pueri Score: Chorus Movements

8

Vln. I

Vln. II

Vla.

Vc.

11

Vln. I

Vln. II

Vla.

A.

Vc.

Col bas:

Solo

Lau - da

15

Vln. I

Vln. II

Vla.

A.

Vc.

Unis

Col bas

te - pu - er - ri, lau - da

27

Vln. I *f* *tr* *p*

Vln. II *f* *Unis* *tr* *p* *Unis*

Vla. *p* *Col bas:*

S. *Solo* *tr* *3* *3* *tr* *3* *3*
te. Lau - da - - - - - te - pu - e

S. te.

A. te.

B. te.

Vc. *p*

31

Vln. I *f* *tr*

Vln. II *f* *tr*

Vla. *Col bas:*

S. *tr* *3* *3* *tr* *3* *3* *tr* *3* *3* *tr* *3* *3* *tr* *3* *3* *tr* *3* *3*
ri, lau - da - - - - -

S.

A.

B.

Vc.

49

Vln. I

Vln. II

Vla.

S.

S.

A.

B.

Vc.

Seg: *p* Seg: *f*

Col bas:

te, lau-da - te, lau-da - te. Lau - da -

[Tutti]

Lau - da -

te, lau-da - te, lau-da - te. Lau - da -

[Tutti]

Lau - da -

f

53

Vln. I

Vln. II

Vla.

S.

S.

A.

B.

Vc.

te, lau - da - te, lau - da -

te, lau - da - te, lau - da -

te, lau - da - te, lau - da -

te, lau - da - te, lau - da -

te, lau - da - te, lau - da -

f

V. Ut collocet

for Chorus with Trombe Marine

278 [Allegro $\text{♩} = 80$]

Vln. I

Vln. II

T. Me.

Vla. Viol:ta Col bas:

S. Ut col - lo - cet, col - lo - cet e - um cum prin - ci - pi -

S. Ut col - lo - cet, col - lo - cet e - um cum prin - ci - pi -

A. Ut col - lo - cet, co - lo - cet e - um cum prin - ci - pi -

B. Ut col - lo - cet, col - lo - cet e - um cum prin - ci - pi -

Vc. [Allegro $\text{♩} = 80$]

287 35

Vln. I

Vln. II

T. Me.

Vla.

S.
- - - - pu - li, po - pu - li, po - pu - li su - i.

S.
- - - - pu - li, po - pu - li, po - pu - li su - i.

A.
- - - - pu - li, po - pu - li, po - pu - li su - i.

B.
- - - - pu - li, po - pu - li, po - pu - li su - i.

Vc.

291

Vln. I [Seg:]

Vln. II [Seg:.....] Unis

T. Me.

Vla.

S. Ut col - lo-cet, col - lo-cet e - um cum prin - ci - pi -

S. Ut col - lo-cet, col - lo-cet e - um cum prin - ci - pi -

A. Ut col - lo-cet, col - lo-cet e - um cum prin-ci - - - pi -

B. Ut col - lo-cet, col - lo-cet e - um cum prin - ci - pi -

Vc.

295 37

Vln. I [Seg:]

Vln. II [Seg:] Unis

T. Me.

Vla.

S.
 bus, cum prin - ci - pi - bus po - - - - -

S.
 bus, cum prin - ci - pi - bus po - - - - -

A.
 bus, cum prin - ci - pi - bus po - - - - -

B.
 bus, cum prin - ci - pi - bus po - - - - -

Vc.

38

300

Vln. I

Vln. II

T. Me.

Vla.

S.

S.

A.

B.

Vc.

Seg:

tr

tr

pu - li, po - pu-li, po - pu-li su - i. Lau-da - - -

pu - li, po - pu-li, po - pu-li su - i. Lau - da - - -

pu - li, po - lu-li, po - pu-li su - i. Lau - da - - -

305 39

Vln. I

Vln. II

T. Me.

Vla.

S.
- - - - te, lau - da - te, lau - da - te.

S.
- - - - te, lau - da - te, lau - da - te.

A.
- - - - te, lau - da - te, lau - da - te, lau - da - te.

B.
- - - - te, lau - da - te, lau - da - te, lau - da - te.

Vc.

Segue Canto Solo

VII. Gloria Patri for second Soprano solo and Chorus

368 Adagio [♩=40]

Vln. I *f* [sim] *p*

Vln. II *f* [sim] *p*

Vla. Col bas *f* *p*

S. Solo *tr*

S. Glo - ri - a, glo - ria Pa - tri, glo - ria Fi - li - o, et spi -

A.

B.

Vc. Adagio [♩=40] *f* *p*



373

Vln. I

Vln. II

Vla.

S.

S. *tr* *tr* *tr* *tr*

S. - ri - tu - i, et Spi - ri - tu - i San -

A.

B.

Vc.

377

Vln. I *tr* *Unis*

Vln. II *Unis* *tr*

Vla.

S.

S. *tr* *3* *3* *tr* *3* *3* *tr* *3* *3* *tr*
[cto,]—[glo]

A.

B.

Vc.

380

Vln. I *f* *Seg:* *tr*

Vln. II *f* *Unis* *Seg:* *tr*

Vla. *f* *Col bas*

S. *Glo - - - ri - a, glo - ri - a,*

S. *tr* *[Tutti]* *Glo - - - ri - a, glo - ri - a, glo -*
ria.

A. *Glo - - - ri - a, glo - ri - a, glo -*

B. *Glo - - - ri - a, glo - ri - a,*

Vc. *f*

384

Vln. I *p*

Vln. II *p*

Vla. *p*

S. glo - ri - a, glo - ri - a.

S. *Solo tr* - ri - a, glo - ri - a. Glo - ri - a

A. - ri - a, glo - ri - a.

B. glo - ri - a, glo - ri - a.

Vc. *p*



388

Vln. I Unis

Vln. II [Unis]

Vla.

S.

S. Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto, glo

A.

B.

Vc.

392

Unis

Col bas

Vln. I

Vln. II

Vla.

S.

S. *ri - a, glo - ri - a, glo*

A.

B.

Vc.

396

[sim]

f

[sim]

f

Col bas:

f

S. *Glo - ri - a, glo - ri - a, glo - ri -*

Tutti

S. *Glo - ri - a, glo - ri - am glo - ri -*

a.

A. *Glo - ri - a, glo - ri - a, glo - ri -*

B. *Glo - ri - a, glo - ri - a, glo - ri -*

Vc. *f*

399

Vln. I

Vln. II

Vla. Col bas

S. a, glo - - - ri - [a.]

S. a, glo - - - ri - [a.]

A. a, glo - - - ri - [a.]

B. a, glo - - - ri - [a.]

Vc.

Segue Subito

50

410

Vln. I *f* tr [p]

Vln. II *f* tr [p]

Vla. Col bas

A. o, et nunc et sem

Vc.



413

8:a al:a Colla P:te

Vln. I [Seg:]

Vln. II [Unis] [Seg:]

Vla. Col bas

S. Et

S. Et in

A. per lau-da te, lau-da te. [Tutti]

B. Et

Vc. Tutti

417

Vln. I [Seg.....] Unis

Vln. II [Seg.....]

Vla.

S. in sae - cu-la sae-cu-lo - - - rem, lau - da - - - te, lau - da -

S. sae - cu-la sae-cu - lo - - - - - rem, lau - da - - - - te, lau - da -

A. in sae - cu-la sae-cu-lo - - - rem, lau - da - - - -

B. in sae - cu - la sae - cu - lo - rum, lau - da - - - -

Vc.

421

Vln. I tr [Unis] p

Vln. II tr [Unis] p

Vla. p

S. tr Solo tr 3-3 tr 3-3 te, lau - da - te, lau - da - te. Si - cut_e - - - rat_in prin-ci - pi

S. - - te, lau - da - te, lau - da - te.

A. - - te, lau - da - te, lau - da - te.

B. - - te, lau - da - te, lau - da - te.

Vc. p

425

Vln. I *f* *p* tr

Vln. II *f* *p*

Vla. [Col bas] *f* *p*

S. o, et nunc et sem

S.

A.

B.

Vc.

428

Vln. I Unis tr *f* Seg:

Vln. II Unis tr *f*

Vla. Col bas: *f*

S. per, lau-da te, lau-da-te. Et

S. Et

A. Et

B. Et

Vc. *f* Tutti

432

Vln. I [Seg.....] Unis

Vln. II [Seg.....]

Vla.

S. in sae - cu - la sae - cu - lo - - rum, lau - da - - - -

S. in sae - - - - cu - la sae - cu - lo - rum, lau - da - - - -

A. - in sae - cu - la sae - cu - lo - - rum, lau - da - - - -

B. in sea - cu - la sae - cu - lo - rum, lau - da - - - -

Vc.

436

Vln. I tr [Unis] p

Vln. II tr [Unis] p

Vla.

S. te, lau - da - te, lau - da - te. Et in sae - cu - la sae - cu lo -

S. te, lau - da - te, lau - da - te.

A. te, lau - da - te, lau - da - te. Et in sae - cu - la sae - cu - lo -

B. te, lau - da - te, lau - da - te.

Vc.

440

Vln. I Col bas:

Vln. II Unis Col bas:

Vla.

S. rum, lau - da

S.

A. rum, lau - da

B.

Vc.

443

Vln. I

Vln. II

Vla.

S. te, lau-da te, lau - da te. Tutti

S.

A. te, lau-da te, lau - da te. A Tutti

B.

Vc.

447

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

Detailed description: This system contains measures 447 through 450. The key signature is two sharps (F# and C#). The first three staves (Vln. I, Vln. II, Vla.) are mostly empty, indicating rests. The vocal staves (S., S., A., B.) and the cello/vibraphone (Vc.) staff contain musical notation. The vocal parts have lyrics: "I have seen the light of day / I have seen the light of day / I have seen the light of day / I have seen the light of day". The Vc. staff has a complex rhythmic accompaniment.

451

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

Unis
Col bas:
A
A

Detailed description: This system contains measures 451 through 454. The key signature remains two sharps. The Vln. I and Vln. II staves have the instruction "Unis" above them. The Vla. staff has the instruction "Col bas:" above it. The vocal staves (S., S., A., B.) and the Vc. staff contain musical notation. The vocal parts have lyrics: "I have seen the light of day / I have seen the light of day / I have seen the light of day / I have seen the light of day". The Vc. staff has a complex rhythmic accompaniment.

56

454

Score for measures 454-457. The score includes parts for Violin I, Violin II, Viola, Soprano, Alto, Bass, and Cello. The key signature is two sharps (F# and C#). The Soprano and Alto parts have lyrics: "men, a".

458

Score for measures 458-461. The score includes parts for Violin I, Violin II, Viola, Soprano, Alto, Bass, and Cello. The key signature is two sharps (F# and C#). The Alto part has lyrics: "men, a".

461

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

Detailed description: This system contains measures 461 through 464. It features seven staves: Violin I, Violin II, Viola, Soprano, Alto, Bass, and Cello. The key signature is two sharps (F# and C#). The Violin and Viola parts play a melodic line with eighth and quarter notes. The Soprano and Alto parts have a similar melodic line with some rests. The Bass and Cello parts play a steady bass line with quarter notes. The Soprano and Alto parts have lyrics underneath their staves, which are mostly dashes.

465

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

men, a
men, a
men, a - - - men,

Detailed description: This system contains measures 465 through 468. It features the same seven staves as the previous system. The key signature remains two sharps. The Violin and Viola parts continue their melodic line. The Soprano and Alto parts have lyrics: "men, a" in measure 465, "men, a" in measure 466, and "men, a - - - men," in measure 467. The Bass and Cello parts continue their bass line. The Soprano and Alto parts have a more active melodic line in measure 465, with eighth notes.

58

468

Vln. I

Vln. II

Vla.

S.

S. men,

A.

B. a

Vc.



471

Vln. I

Vln. II

Vla.

S.

S. a

A.

B.

Vc.

475 Col Sop:

Musical score for measures 475-480. The score includes staves for Violin I, Violin II, Viola, Soprano, Alto, Bass, and Cello. The key signature is two sharps (F# and C#). The time signature changes from 2/2 to 4/4. The Soprano part has the lyrics "men,". The Alto part has the lyrics "men,". The Bass part has the lyrics "men,". The Cello part has the lyrics "men,".

480 Unis

Musical score for measures 480-485. The score includes staves for Violin I, Violin II, Viola, Soprano, Alto, Bass, and Cello. The key signature is two sharps (F# and C#). The time signature is 4/4. The Soprano part has the lyrics "a [men,] a". The Alto part has the lyrics "a [men,] a". The Bass part has the lyrics "men,". The Cello part has the lyrics "men,".

60

483

8:a alta Col Alto

Col 2:do Sop:o

Vln. I

Vln. II

Vla.

S.

S.

A.

B.

Vc.

men,



487

Unis

a

[men.] [a]

Vln. I

Vln. II

Vla.

S.

S.

A.

B.

Vc.

Unis

a

[men.] [a]

491

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

a

Detailed description: This system of musical notation covers measures 491 to 494. It features seven staves: Violin I and II, Viola, Soprano, Alto, and Cello. The key signature is two sharps (F# and C#). The Violin parts play a rhythmic melody of eighth notes. The Viola and Cello parts provide a harmonic accompaniment with sustained notes and some melodic movement. The vocal parts (Soprano, Alto, Bass) have lyrics underneath them, with the letter 'a' appearing under the Bass line. The system concludes with a double bar line.

495

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

8va
bassi

Detailed description: This system of musical notation covers measures 495 to 498. It features the same seven staves as the previous system. The key signature remains two sharps. The Violin parts continue with their rhythmic melody. The Viola part has a long, sustained melodic line. The Cello part has a melodic line with a dynamic marking of *8va* (octave up) and a *bassi* (bass) marking. The vocal parts continue with lyrics. The system concludes with a double bar line.

498

Vln. I [Seg:]

Vln. II [Seg:]

Vla.

S. men, a - - - - - men,

S. men,

A. men. a - - - - -

B. men,

Vc. 8



502 Col 2:do Sop:

Vln. I

Vln. II

Vla.

S. men,

S. a - - - - -

A. a - - - - -

B. a - - - - -

Vc.

505

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

Unis

a

Detailed description: This block contains the musical score for measures 505 to 507. It features seven staves: Violin I, Violin II, Viola, Soprano, Alto, Bass, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Violin I part has a melodic line with some accidentals. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Soprano part has a melodic line with a fermata and an 'a' marking. The Alto, Bass, and Cello parts have rhythmic patterns of eighth notes. The word 'Unis' is written above the Violin II staff, and 'a' is written below the Soprano staff.

508

Vln. I
Vln. II
Vla.
S.
S.
A.
B.
Vc.

Col Sop:o

Detailed description: This block contains the musical score for measures 508 to 510. It features seven staves: Violin I, Violin II, Viola, Soprano, Alto, Bass, and Cello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Violin I part has a melodic line with a 'Col Sop:o' marking. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Soprano part has a melodic line with a fermata. The Alto, Bass, and Cello parts have rhythmic patterns of eighth notes.

511

Vln. I

Vln. II [Unis]

Vla.

S.

S.

A.

B.

Vc. ^{8^{vo}} org: bas:



515

Vln. I

Vln. II

Vla.

S.

S.

A.

B.

Vc.

518 65

Vln. I

Vln. II

Vla.

S. Finis.

S. Finis.

A.

B.

Vc.

men, a - men, a - men.

men, a - man, a - men.

men, a - men, a - men.

In te Domine Score: Chorus Movements

I. In te Domine speravi
for Chorus and two Soprano solos

Vivace [♩=164]

Musical score for the first system. It includes staves for Violin 1, Violin 2, Viola, Soprano, Alto, Tenor, Bass, and Violoncello. The tempo is marked 'Vivace' with a metronome marking of ♩=164. The key signature has one sharp (F#) and the time signature is 4/4. The Violin parts feature a 'Unis' marking and trills. The Viola and Violoncello parts provide a steady accompaniment. The vocal staves (Soprano, Alto, Tenor, Bass) are currently empty.

Musical score for the second system, starting with a double bar line and a repeat sign. It includes staves for Violin 1, Violin 2, Viola, Soprano, Alto, Tenor, Bass, and Violoncello. The tempo remains 'Vivace' at ♩=164. The Violin parts continue with complex rhythmic patterns. The Viola and Violoncello parts continue their accompaniment. The vocal staves remain empty.

8

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Unis

tr

3

Tutti

In te Dom - ni -

Tutti

In te

12

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

ne spe - ra -

Do - mi - ne spe - ra -

16

Vln. 1

Vln. 2

Col bas:

Vla.

S.

S.

A.

T.

B.

Vc.

non con - fun - dar in ae - ter - num, non con - fun - dar in ae - ter - - -

vi non con - fun - dar in ae - ter

vi non con - fun - dar in ae - ter

non - con - fun - dar in ae - ter - - - num, non con - fun - dar in ae - ter - -

20

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

24

Vln. 1

Vln. 2

Vla.

S. num, non con-fun - dar in

S. num, non con-fun - dar

A. num, non, non,

T. num, * non, non,

B. num, non, non,

Vc.

Unis

28

Vln. 1

Vln. 2

Vla.

S. - ae-ter - - - - num. In te Do - mi - ne

S. in ae - ter - - - - num. In te Do - mi -

A. non con-fun - dar in ae - ter - - - - num.

T. non con-fun - dar in ae - ter - - - - num.

B. non con-fun - dar in ae - ter - - - - num.

Vc.

*Optional note

32

Vln. 1

Vln. 2

Vla.

S. spe - ra - - - - -

S. ne spe - ra - - - - -

A.

T. non con -

B.

Vc.

36

Vln. 1

Vln. 2

Vla.

S. -vi non con - fun - dar in ae - ter - - - -

S. -vi non con - fun - dar in ae - ter - - - -

A. In ae - ter - - - -

T. fun - dar in ae - ter - - - -

B. non con - fun - dar in ae - ter - - - -

Vc.

Unis

Col bas:

40

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

46

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Unis

Col bas:

segue

segue

tr

num, non

num, non

num, non con - fun -

num, non con -

num, non

51

Vln. 1

Vln. 2

Vla.

S. Solo
non, non con - fun - dar in ae - ter - num.

S. Solo
non. non con - fun - dar in ae - ter - num.

A.
- dar in ae - ter - - - - - num.

T.
fun - dar in ae - ter - - - - - num.

B.
non, non con - fun - dar in ae - ter - num.

Vc.

55

Vln. 1

Vln. 2

Vla.

S. [Tutti]
In ju - sti - ti - a tu - a, In ju - st - ti - a tu - a

S. [Tutti]
In ju - sti - ti - a tu - a, In ju - st - ti - a tu - a

A.
In ju - st - ti - a tu - a

T.
In ju - sti - ti - a tu - a

B.
In ju - st - ti - a tu - a

Vc. *f*

Unis *f*

Col bas:

59

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

li - be - ra, li - be - ra, li - be - ra me, li -

li - be - ra, li - be - ra, li - be - ra, li - be - ra me, li -

li - be - ra, li - be - ra, li - be - ra, me, li -

li - be - ra, li - be - ra, li - be - ra, me, li -

li - be - ra, li - be - ra, li - be - ra, li - be - ra me, li -

63

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

- be - ra, li - be - ra, li - be - ra me, li - be - ra me.

- be - ra, li - be - ra, li - be - ra me, li - be - ra me.

- be - ra, li - be - ra, li - be - ra me, li - be - ra me.

- be - ra, li - be - ra, li - be - ra me, li - be - ra me.

- be - ra, li - be - ra, li - be - ra me, li - be - ra me.

IV. Quoniam fortitudo mea
for two Soprano solos, two Alto solos, and Chorus

Vivace [$\text{♩} = 164$]

152

Col bas:

Vln. 1 *p*

Vln. 2 *f*

Vla. *p* *f* Col bas:

S. Solo *tr* *tr* *tr*

Qu - - - - - ni-am for-ti-tu-do_me - a et re-fu-gi-um me - um_ es_ tu.

S.

A. Solo *tr*

Quo - - - - - ni-am for-ti-tu-do_me - a et re-fu-gi-um me - um_ es_ tu.

T.

B.

Vc. **Vivace** [$\text{♩} = 164$] *p* *f*

157

Col bas:

Vln. 1 *f*

Vln. 2 *p* *f*

Vla. *p* *f*

S. *tr* *tr* *tr* *tr* et prop-ter
Tutti

Quo - - - - - ni-am for-ti-tu-do_me - a re-fu-gi-um_me - um_ es_ tu, et prop-ter

S. Solo *tr* *tr* *tr* *tr* et prop-ter
Tutti

2:do Solo *tr* *tr* *tr* *tr* et prop-ter
Tutti

A. Solo *tr* *tr* *tr* *tr* et prop-ter
Tutti

T. *tr* *tr* *tr* *tr* et prop-ter

B. *tr* *tr* *tr* *tr* et prop-ter

Vc. *p* *f* et

162

Vln. 1

Vln. 2 *Unis:*

Vla.

S.

no - men tu - um de - - du - ces me et e -

S.

no - men tu - um de - - du - ces me et e - nu - tri - es

A.

no - men tu - um de - du - ces me et e - nu - tri - es

T.

no - men tu - um de - du - ces me

B.

prop - ter no - men tu - um de - du - ces me

Vc.

166

Vln. 1 *arpeg:to battute*

Vln. 2 *Unis: arpeg:to battute*

Vla.

S. *Solo*

nu - tri - es me, e - nu - tri - es me, e - nu - tri - es me. et prop - ter no - men tu - um,

S. *[Solo]*

me, e - nu - tri - es me, e - nu - tri - es me, et e - nu - tri - es me. et prop - ter no - men

A. *Solo*

me, et e - nu - tri - es me, et e - nu - tri - es me, et prop - ter no - men tu - um, et prop - ter no - men

T.

et e - nu - tri - es me, e - nu - tri - es, e - nu - tri - es me.

B.

et e - nu - tri - es me, e - nu - tri - es me, et e - nu - tri - es me.

Vc.

171

Vln. 1 *f* segue *arp:to batt:* *p*

Vln. 2 *f* *Col bas:* *tr* *Unis* *arp:to batt:* *p*

Vla. *f* *p*

S. *Tutti*
de - du - ces me et e - nu - tri - es, e - nu - tri - es me.

S. *Tutti*
tu - um, de - du - ces me, et e - nu - tri - es me, e - nu - tri - es, e - nu - tri - es me.

A. *Tutti*
tu - um, de - - - du - ces me, et e - nu - tri - es me, e - nu - tri - es, e - nu - tri - es me.

T.
de - - - - - du - ces_ me et e - nu - tri - es, e - nu - tri - es me.

B.
de - du - ces_ me, de - du - ces_ me, et e - nu - tri - es me, e - nu - tri - es, e - nu - tri - es me.

Vc. *p*

176

Vln. 1 *tr* *p* *tr* *Unis*

Vln. 2 *tr* *p* *Col bas:* *tr*

Vla. *p*

S. *Solo* *tr*
Quo - - - - - ni - am for - ti - fu - do_ me -

S.

A. *Solo* *tr*
Quo - - - - - ni - am for - ti - fu - do_ me -

T.

B.

Vc. *f*

181

Vln. 1 Col bas: *f* *p* tr

Vln. 2 Col bas: *f* *p* Unis

Vla. Col bas: *f*

S. tr
a et re-fu-gi-um me - um_ es_ tu.

S. Solo
Quo - - - ni-am for-ti - fu-do_ me -

A. tr 2:do Solo
a et re-fu-gi-um me - um_ es_ tu. Quo - - - ni - am for-ti - fu-do_ me -

T.

B.

Vc. *f*

186

Vln. 1 *f* Unis

Vln. 2 *f* Unis

Vla. Col bas: *f*

S. Tutti
de - - - - -

S. tr Tutti
a et re-fu-gi-um me - um_ es_ tu, et prop-ter no - men_ tu - - - um de -

A. tr Tutti
a et re-fu-gi-um me - um_ es_ tu, et prop-ter no - men tu - um de -

T. Tutti
et prop-ter no - men tu - - um de -

B.

Vc.

190

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Unis

- du - ces me, et prop-ter no - men tu - um de - du -

du - ces me, et prop-ter no - men tu - um de - du -

- du - ces me, et prop-ter no - men tu - um de - du -

du - ces me, et prop-ter no - men tu - um de - du -

et prop-ter no-men tu - um de - du -

194

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

arpeg:to

arpeg:to

seg:

tr

tr

Solo

tr

tr

tr

ces me, et e - nu - tri-es me, e-nu-tries me, et e - nu - tries me, prop-ter no-men tu -

- ces me, et e - nu - tri-es me, e-nu-tries me, et e - nu - tries me. Solo

ces me, et e - nu - tries me, prop-ter no-men tu -

ces me, et e - nu - tri-es me, e-nu-tries me, et e - nu - tries me.

ces me, et e - nu - tri-es me, e - nu - tri - es, e - nu - tri-es me.

199

Vln. 1 *arp:to*

Vln. 2 *Unis* *arp:to* *tr*

Vla. *Col bas:* *Col bas:*

S. *Tutti* *Solo* *Tutti*
 um de-du-ces me, de-du-ces me, prop-ter no-men tu - um e-nu-tries me, e-nu-tries me, e - - - du - ces

S. *Tutti*
 de-du-ces me, de-du-ces me, prop-ter no-men tu - um e-nu-tries me, e-nu-tries me, e - - - du - ces -

A. *Tutti*
 um de - du - ces me, e - nu - tries me, e - - du - ces

T. *Tutti*
 de-du-ces me, de-du-ces me, e-nu-tries me, e-nu-tries me, e - - du - ces

B. *Tutti*
 de-du-ces me, de-du-ces me, e-nu-tries me, e-nu-tries me, e - du - ces me, e - du - ces

Vc. *Tutti*

204

Vln. 1 *arp.*

Vln. 2 *Unis* *segue*

Vla. *Col bas:*

S. *Tutti*
 me, et e - nu - tri-es me, e-nu-tries me, e - nu - tri-es me, e - nu - tri-es me.

S. *Tutti*
 me, et e - nu - tri-es me, e-nu-tries me, e - nu - tri-es me, e - nu - tri-es me.

A. *Tutti*
 me, et e - nu - tri-es me, e-nu-tries me, e - nu - tri-es me, e - nu - tri-es me.

T. *Tutti*
 me, et e - nu - tri-es me, e-nu-tries me, e - nu - tri-es me, e - nu - tri-es me.

B. *Tutti*
 me, et e - nu - tri-es me, e-nu-tries me, e - nu - tri-es me, e - nu - tri-es me.

Vc. *Tutti*

319

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

ri - a Pa - tri et Fi - li - o et spi - ri - tu - i

a, glo - ri - a Pa - tri et Fi - li - o et spi - ri - tu - i -

a, glo

Glo

Glo - ri - a Pa - tri et Fi - li - o et spi - ri - tu - i -

Unis

323

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

San - cto. Glo - ri - a, glo - ri - a,

San - cto. Glo - ri - a, glo - ri - a, glo -

ri - a, glo - ri - a,

ri - a, glo - ri - a,

San - cto. Glo - ri - a, glo - ri - a,

San - cto. Glo - ri - a, glo - ri - a,

327 37

Vln. 1

Vln. 2

Vla.

S. glo - ri - a, glo - ri - a.

S. - - - - - ri - a, glo - ri - a.

A. glo - ri - a, glo - ri - a.

T. glo - ri - a, glo - ri - a.

B. - - - - - glo - ri - a, glo - ri - a.

Vc.

VIII. Sicut erat

for Chorus and two Soprano solos

[Vivace ♩=164]

*
Unis

tr

tr

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

[Vivace ♩=164]

333

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

*Same instrumental material as Movement 1 mm. 1-62, except for some rhythms and octave displacements in the basso continuo and one measure in the viola.

345

Vln. 1

Vln. 2

Col bas:

Vla.

S.

S.

A.

T.

B.

Vc.

Et in sae - - cu-la sae - cu - lo - rum, a - - -

per, et in sae - - - cu - la sae - cu -

Et in sae - - - cu - la sae - cu - lo - rum, a -

349

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

men, a - - -

men, a - - -

lo - rum, a - - -

lo - - rum, a - - -

353

Vln. 1

Vln. 2

Vla.

S. men, sae - cu - lo -

S. men, sae - cu -

A. men, a -

T. men, a -

B. men, a -

Vc.

Unis

357

Vln. 1

Vln. 2

Vla.

S. - rum, a - men. Si - cut e - rat in prin - ci - pi -

S. lo - rum, a - men. Si - - cut e - rat in prin -

A. men.

T. men.

B. men.

Vc.

42

361

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

o et nunc et sem - - - - -

ci - pi-o et nunc et sem - - - - -

Et in

365

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Unis:

Col bas:

-per et in sae - - - - cu - la sae - cu - lo - rum,

-per et in sae - - - - cu - la sae - cu - lo - rum,

Et in sae - cu - la sae - cu - lo - - - - rum,

sa - - - cu - la sae - cu - lo - - - - - rum,

Et in sae - - - - cu - la sae - cu - - - lo - rum,

369 

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

375

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Unis

Col bas:

segue

segue

tr

men, tr a

men, a

men, sae cu

men, sca

men. a

380 **Fine**

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

S. *tr* men.

S. *tr* men.

A. men.

T. lo - rum, a - men.

B. cu - lo - rum, a - men.

Vc. men. **Fine**

384

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* Col bas:

S. Solo [Tutti] In te Do - mi - ne spe - ra - vi, In te Do - mi - ne spe - ra - vi,

S. Solo [Tutti] In te Do - mi - ne spe - ra - vi, In te Do - mi - ne spe - ra - vi

A. In te Do - mi - ne spe - ra - vi

T. In te Do - mi - ne spe - ra - vi

B. In te Do - mi - ne spe - ra - vi

Vc. *f*

*Optional notes

388 45
D.S. al Fine

Vln. 1

Vln. 2

Vla.

S. non con - fun - dar in ae - ter - - - num.

S. non con - fun - dar in ae - ter - - - num.

A. non con - - fun - - dar.

T. non con - - fun - dar in ae - - ter - num.

B. non con - - fun - dar in ae - - ter - num.

Vc. D.S. al Fine

Laetatus sum Score: Chorus Movements

I. Laetatus Sum
for 4 Soprano and 4 Alto solos with Chorus

Nicola Porpora
Edited by Jessica T. Payne

Andante [♩=74]

Violin 1 *f*

Violin 2 *f*

Viola Col. bass:

Soprano

Soprano

Alto

Tenor

Bass

Violoncello

Violin 1 *f*

Violin 2 *f*

Soprano

Soprano

Alto

Bass

Violoncello Andante [♩=74]

13

Vln. 1

Vln. 2

Vla.

S. [Solo] Lae-tus sum, lea - tu - tus, lea - tu - tus sum, lae

S. [Solo] Lae - tu - tus sum, lae - tu - tus, lae

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

p

p

19

Vln. 1

Vln. 2

Vla.

S. *tr*
ta - - - - - tus,

S. *tr*
ta - - - - - tus,

A.

T.

B.

Vc.

Vln. 1 *p*

Vln. 2 *p*

S. [Solo]
Lae-ta-tus sum, lae - ta - tus, lae - ta - tus sum, lae - ta - - -

S. [Solo]
Lae - ta - tus, sum, lae - ta - tus, lae - ta - - -

A.

B.

Vc.

25

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

in his_ quae_ dic - ta, quae dic - ta sunt mi - hi, sunt mi - hi.

tus, in his_ quae dic - ta, quae di - cta sunt mi - hi, sunt

tus, in his_ quae_ dic - ta, quae dic - ta sun

32 7

Vln. 1

Vln. 2
Unis:
f

Vla.
f

S.
Tutti
Lae - ta - tus sum, lae -

S.
Tutti
Lae - ta - tus sum, lae -

A.
Lae - ta - tus sum, lae -

T.
Lae - ta - tus sum, lae -

B.
Lae - ta - tus sum, lae -

Vc.
Tutti

Vln. 1

Vln. 2
Unis
f

S.
tr Tutti
mi - hi. Lae - ta - tus sum,

S.
Tutti
mi - hi. Lae - ta - tus sum,

A.
Lae - ta - tus sum,

B.
Lae - ta - tus sum,

Vc.
Tutti

38

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Unis:

[p]

Còl bas:

[Solo]

ta - - - tus sum. In do - - - mum Do - - - mi-ni i - - bi - mus.

ta - - - tus sum. In do - - - mum Do - - - mi-ni i - bi-mus.

ta - - - tus sum.

ta - - - tus sum.

-ta - - - tus sum.

[Solo]

lae - ta - - tus sum. In do - - - mum

lae - ta - - tus sum. In do - -

lae - ta - - tus sum.

lae - ta - - tus sum.

lae - ta - - tus sum.

[p]

[p]

46 9

Vln. 1 *f*

Vln. 2 *f* Unis

Vla. Col bas:

S. [Tutti]
Lae - ta - - - - - tus sum, lae - ta - tus

S. [Tutti]
Lae - ta - - - - - tus sum, lae - ta - tus

A.
Lae - ta - - - - - tus sum, lae - ta - tus

T.
Lae - ta - - - - - tus sum, lae - ta - tus

B.
Lae - ta - - - - - tus sum, lae - ta - tus

Vc. [Tutti]

Vln. 1 *f*

Vln. 2 *f* Unis

S. Tutti
Do - - - mi-ni i - bi - mus. Lae - ta - - - - - tus sum, lae - ta - tus

S. Tutti
- mum Do - mi - ni i - bi - mus. Lae - ta - - - - - tus sum, lae - ta - tus

A.
Lae - ta - - - - - tus sum, lae - ta - tus

B.
Lae - ta - - - - - tus sum, lae - ta - tus

Vc. Tutti

53

Vln. 1

Vln. 2

Vla.

S. [Solo] tr sum. Lae-ta - tus, lae - ta - - - - tus sum. Tut: Lae - ta - - - - tus sum. tr

S. [Solo] tr sum. Lae-ta - tus, lae - ta - - - - tus sum. Tut: Lae - ta - - - - tus sum. tr

A. sum. Lae - ta - - - - tus sum.

T. sum. Lae - ta - - - - tus sum.

B. sum. Lae - ta - - - - tus sum.

Vc. Tut: Lae - ta - - - - tus sum.

Vln. 1

Vln. 2

S. [Solo] tr sum. Lae - ta - tus, lae-ta - - - - tus sum. Tutti tr Lae - ta - - - - tus sum.

S. [Solo] tr sum. Lae - ta - tus, lae-ta - - - - tus sum. Tutti tr Lae - ta - - - - tus sum.

A. sum. Lae - ta - - - - tus sum.

B. sum. Lae - ta - - - - tus sum.

Vc. Tutti Lae - ta - - - - tus sum.

60 11

Col bas: Col bas:

Vln. 1 *[p]*

Vln. 2 *[p]*

Vla.

S. [Solo]
 Stan - tes e - rant pe - des no - stri, in a - - - - - tri - is tu - is, in a -

S. [Solo]
 Stan - tes e - rant pe - des no - stri, in a - - - - - tri - is tu - is, in

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

82

Col bas

Vln. 1

Vln. 2

Vla.

S.

S.

A.

lem, quae e - d - fi - ca - - - - - tur ut ci - vi - tas, ut ci - vi - tas,

T.

B.

lem, quae e - di - fi - ca - - - - - tur ut ci - vi - tas, ut ci - vi - tas,

Vc.

[Col bas]

Vln. 1

[p]

[Col bas]

Vln. 2

Unis

[p]

[Col bas]

[p]

S.

S.

[Solo]

A.

Je - ru - sa - lem, quae e - d - fi -

[2nd Alto Solo]

B.

Je - ru - sa - lem, quae

2nd Alto solo

Vc.

89

[Col bas]

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

cu - jus par-ti-ci - pa - - - - -

2nd Alto solo

cu - jus par-ti - ci - pa - - - - -

ca - - - - - tur ut ci - vi - tas, ut ci - vi - tas,

e - di - fi - ca - - - - - tur ut ci - vi - tas, ut ci - vi - tas,

96

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

ti - o e - jus, e - jus in i - dip - sum.

tr

tr

[Col bas]

[Col bas]

cu - jus par-ti - ci - pa

cu - jus par-ti - ci -

102

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Lae-ta -

Lae-ta -

Tut:
Lae-ta -

Lae-ta -

Tut:
Lae-ta -

Tut:
Lae-ta -

Lae

Lae

Tutti
ti-o e - jus, e - jus in i - dip - sum. Lae

Tutti
pa ti-o e - jus, e - jus in i - dip - sum. Lae

Tutti

115

Vln. 1

Vln. 2

Vla.

S. [Solo] lae - ta - tus sum. Il - luc e - nim a - scen - de runt

S. [Solo] lae - ta - tus sum. Il - luc e - nim a - scen - de runt tri -

A. lae - ta - tus sum.

T. lae - ta - tus sum.

B. lae - ta - tus sum.

Vc.

Vln. 1

Vln. 2

S. - - - tus sum.

S. - - - tus sum.

A. - - - tus sum.

B. - - - tus sum.

Vc.

[p]

Unis:

Col bas:

122

Col bas:

Uris

tr

tr

tri - bus, tri - bus Do - - - mi - ni; te - sti - mo - - - ni - um

- bus, tri - bus Do - - - mi - ni; te - sti - mo - - - ni - um

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

131

Vln. 1

Vln. 2

Vla.

S.
 Is - ra - el, Is - ra - el ad con - fi - ten - dum no - mi - ni Do
 tr

S.
 Is - ra - el, Is - ra - el ad con - fi - te - dum no - mi - ni Do

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Musical score for measures 137-142. The score includes parts for Violin 1, Violin 2, Viola, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Cello/Double Bass (Ve.).

- Violin 1 (Vln. 1):** Starts with a melodic line, followed by trills (tr) and a section marked "Col bas".
- Violin 2 (Vln. 2):** Mirrors the Violin 1 part with trills and "Col bas" section.
- Viola (Vla.):** Provides a rhythmic accompaniment with trills and "Col bas" section.
- Soprano (S.):** Features a melodic line with trills and a vocal line ending on the syllable "mi".
- Alto (A.):** Rests throughout the measures.
- Tenor (T.):** Rests throughout the measures.
- Bass (B.):** Rests throughout the measures.
- Cello/Double Bass (Ve.):** Provides a rhythmic accompaniment.

144 23

Vln. 1 *ff* segue

Vln. 2 *ff* Unis: segue

Vla. *ff* Col bas:

S. *Tutti* ni, no - mi-ni Do - mi - Lae - ta - tus sum,

S. *Tutti* ni, no - mi-ni Do - mi - Lae - ta - tus sum,

A. Lae - ta - tus sum,

T. Lae - ta - tus sum,

B. Lae - ta - tus sum,

Vc. *Tutti* Lae - ta - tus sum,

Vln. 1 *ff*

Vln. 2 *ff* Unis:

S. Lae - ta - tus sum,

S. Lae - ta - tus sum,

A. Lae - ta - tus sum,

B. Lae - ta - tus sum,

Vc. *Tutti*

*These 3 notes have been changed from G-naturals to E to match chord and tenor line

152

Vln. 1 *Col bas*

Vln. 2 *Unis: Col bas*

Vla. *Col bas:*

S. *Tutti*
- - - tus sum, lae - ta - tus sum. Qui - a il - lic se -

S. *Tutti*
- - - tus sum, lae - ta - tus sum. Qui - a il - lic se -

A.
- - - tus sum, lae - ta - tus sum.

T.
- - - tus sum, lae - ta - tus sum.

B.
- - - tus sum, lae - ta - tus sum.

Vc. *Col bas:*

Vln. 1 *Col bas:*

Vln. 2 *Unis: Col bas:*

S. *Tutti*
lae - ta - - - - tus sum. Qui - a il -

S. *Tutti*
lae - ta - - - - tus sum. Qui - a il -

A.
lae - ta - - - - tus sum.

B.
lae - ta - - - - tus sum.

Vc.

159 25

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Ve.

Vln. 1

Vln. 2

S.

S.

A.

B.

Ve.

de - runt se - - - - - des in ju - di - ci - o, se - des, se - des

de - runt se - - - - - des in ju - di - ci - o, se - - - des, se - - -

se - - des, se - - - des, se - -

se - - des, se - - des

se - - des, se - - des

lic se - de - runt se - - - - - des in ju - di - ci - o, se - - - des, se - - -

lic se - de - runt se - - - - - des in ju - di - ci - o, se - - des, se - - -

se - - - des, se - -

se - - des, se - -

167

Vln. 1

Vln. 2

Vla.

S.
su - per do - mum Da -

S.
des, su - per do - mum

A.
- des su - per do - mum

T.
su - per do - mum

B.
su - per do - mum

Vc.

Vln. 1

Vln. 2

S.
-des su - per do - mum Da -

S.
des su - per do - mum

A.
- des su - per do - mum

B.
des su - per do - mum

Vc.

178

Vln. 1

Vln. 2

Vla. Col bas

S. Solo tr [Tutti]
lae - ta - tus sum. Ro - ga - te, Ro -

S. lae - ta - tus sum.

A. Solo tr [Tutti]
lae - ta - tus sum. Ro - ga - [te.] Ro -

T. lae - ta - tus sum. Ro -

B. lae - ta - tus sum. Ro -

Vc. [Tutti]

Vln. 1

Vln. 2 Unis

S. tr
- tus sum, lae - ta - tus sum. Ro - ga -

S. - tus sum, lae - ta - tus sum. Ro - ga -

A. - tus sum, lae - ta - tus sum. Ro - ga -

B. - tus sum, lae - ta - tus sum. Ro - ga -

Vc.

*Optional note

185

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Unis

tr

ga - - - - - te quae ad pa - cem, ad - pa - cem

Ro - ga - - - - - te quae ad pa - cem, ad - pa - cem

ga - - - - - te quae ad pa - cem, ad - pa - cem

ga - - - - - te quae ad pa - cem, ad - pa - cem

ga - - - - - te quae ad pa - cem, ad - pa - cem

-te quae ad pa - cem, ad - pa - cem sunt Je - ru - sa -

-te quae ad pa - cem, ad - pa - cem sunt Je - ru - sa -

-te quae ad pa - cem, ad - pa - cem sunt Je - ru - sa -

-te quae ad pa - cem, ad - pa - cem sunt Je - ru - sa -

191

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Unis:

sunt Je - ru - sa - lem, et a - bun - dan -

sunt Je - ru - sa - lem, et a - bun - dan

sunt Je - ru - sa - lem, et a - bun - dan

sunt Je - ru - sa - lem, et a - bun - dan

sunt Je - ru - sa - lem, et a - bun - dan - ti - a, et a - bun -

lem, et a - bun - dan - ti - a,

lem, et a - bun - dan - ti - a,

lem, et a - bun - dan - ti - a,

lem, et a - bun - dan - ti - a,

196 31

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

ti-a, et a-bun-dan-ti-a di-li-gen-ti-bus te, di-li-

dan-ti-a, et a-bun-dan-ti-a di-li-gen-ti-bus te, di-li-

et a-bun-dan-ti-a, et a-bun-dan-tia-a di-li-gen-ti-bus te,

et a-bun-dan-ti-a, et a-bun-dan-tia-a di-li-gen-ti-bus te,

et a-bun-dan-ti-a, et a-bun-dan-tia-a di-li-gen-ti-bus te,

et a-bun-dan-ti-a, et a-bun-dan-tia-a di-li-gen-ti-bus te,

201

Vln. 1 Col bas
[p]

Vln. 2 Col bas
[p]

Vla. Col bas:
[p]

S. [Solo]
gen - ti - bus te, di - li - gen - ti - bus te. Fi - at, fi - at pax, fi - at pax,

S. gen - ti - bus te, di - li - gen - ti - bus te.

A. [Solo]
gen - ti - bus te, di - li - gen - ti - bus te. Fi - at, fi - at pax, fi - at pax,

T. gen - ti - bus te, di - li - gen - ti - bus te.

B. gen - ti - bus te, di - li - gen - ti - bus te.

Vc.

Vln. 1 Col bas:
[p]

Vln. 2 Col bas:
[p]

S. [Solo]
di - li - gen - ti - bus te, di - li - gen - ti - bus te. Fi -

S. di - li - gen - ti - bus te, di - li - gen - ti - bus te.

A. [Solo]
di - li - gen - ti - bus te, di - li - gen - ti - bus te. Fi -

B. di - li - gen - ti - bus te, di - li - gen - ti - bus te.

Vc.

Vln. 1
 Vln. 2
 Vla.
 Unis
 Col bas

S.
 S.
 A.
 T.
 B.
 [Tutti] [Solo] [Tutti]
 Fi - at pax, in vir - tu - te - tu - a, et a-bun - dan -

Vc.
 Vln. 1
 Vln. 2

S.
 S.
 A.
 B.
 Tutti [Solo]
 - at, fi - at pax, fi - at pax, Fi - at pax, pax, in [vir]- tu - te - tu - a,
 Fi - at pax,
 Fi - at pax, pax, in [vir]- tu - te - tu - a,
 Fi - at pax,

Vc.
 Tutti

215

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S. Tut.

S.

A. Tut.

B.

Vc. Tut.

dan ti-a in tur-ri-bus

et a-bun-dan-ti-a

et a-bun-dan-ti-a

et a-bun-dan-ti-a

et a-bun-dan-ti-a

220 35

Vln. 1 *Col bas:*
[p]

Vln. 2 *Col bas:*
[p]

Vla.

S. *[Solo]*
tu - is, in tur - ri - bus, tur - ri - bus tu - is. Prop - ter fra -

S. *[Solo]*
tu - is, in tur - ri - bus, tur - ri - bus tu - is. Prop - ter

A.
tu - is, in tur - ri - bus, tur - ri - bus tu - is.

T.
tu - is, in tur - ri - bus, tur - ri - bus tu - is.

B.
tu - is, in tur - ri - bus, tur - ri - bus tu - is.

Vc.

Vln. 1

Vln. 2

S.
in tur - ti - bus tu - is, in tur - ri - bus tu - is.

S.
in tur - ti - bus tu - is, in tur - ri - bus tu - is.

A.
in tur - ti - bus tu - is, in tur - ri - bus tu - is.

B.
in tur - ti - bus tu - is, in tur - ri - bus tu - is.

Vc.

226

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Col bas

Col bas

Unis

tr

tr

[Solo]

tr

[2nd Alto Solo]

tr

tres me - os et pro - xi-mos me - os,

fra - tres me - os et pro - xi-mos me - os,

lo - que - bar - pa -

lo - que - bar - pa -

234 37

Vln. 1 Col bas

Vln. 2 Unis Col bas

Vla.

S. tr
lo que - bar_ pa

S. tr
lo que - bar_ pa

A. cem de te,

T.

B. cem de - te,

Ve.

Vln. 1

Vln. 2

S.

S.

A.

B.

Ve.

242

Vln. 1

Vln. 2

Vla.

S. *tr* cem de te, lo - que - bar pa

S. cem de te, lo - que - bar pa *tr*

A. lo - que - bar pa

T.

B. lo - que - bar pa

Ve.

Vln. 1

Vln. 2

S.

S.

A.

B.

Ve.

258

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

do - - - - - mum Do - mi-ni De - - - - - i no - - - - - stri, quae - si - vi - bo - -

[2nd Alto Solo]

Prop - ter do - - - - - mum Do - mi-ni De - i - no - stri, quae - si - vi -

Unis

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S. [Solo] quae - si - vi - bo - - - - - na - ti -

S. [Solo] quae - si - vi - bo - - - - - na - ti -

A. na - ti - bi,

B. bo - - - - - na - ti - bi,

Vc.

273

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B. 2nd Alto Solo

Vc.

ff

Unis

Col bas:

Lae - ta - - - - -

Lae - ta - - - - -

Lae - ta - - - - -

Lae - ta - - - - -

Lae - ta - - - - -

tr Tutti

bi, quae-si - vi bo - - - na, bo - na ti - - - bi, ta - - -

Lae - - -

tr Tutti

bi, quae-si - vi bo - - - na, bo - na ti - - - bi, ta - - -

Lae - - -

tr Tutti

quae - si - vi bo - - - na, bo - na - - - ti - - - bi, ta - - -

Lae - - -

Tutti

quae-si - ci bo - na, quae-si - vi - bo - - - na ti - - - bi, ta - - -

Lae - - -

Tutti

II. Gloria Patri for 2 Soprano and 2 Alto solos and Chorus

285 [Andante $\text{♩} = 76$]

Vln. 1 *p*

Vln. 2 *p*

Col. bas:

S. [Solo] *tr*
Glo - ri - a Pa - tri, glo *tr*

S.

A. [Solo] *tr*
Glo - ri - a Pa - tri, glo *tr*

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc. [Andante $\text{♩} = 76$]

299

Vln. 1

Vln. 2

Vla.

S.
ti - a.

S.

A.
ti - a.

T.

B.

Ve.

Vln. 1
p

Vln. 2
p

S.
[Solo]
Glo - ri - a Pa - tri, glo

S.

A.
[Solo]
Glo - ri - a Pa - tri, glo

B.

Ve.

*Optional note

295

Col bas

Col bas

Col bas

Col bas

S. Glo - ri - a Pa - tri - et Fi - li - o et spi - ri - tu - i

S.

A. Glo - ri - a Pa - tri - et Fi - li - o et spi - ri - tu - i

T.

B.

Ve.

Vln. 1 Col bas

Vln. 2 Col bas

S. ri - a. Glo - ri - a Pa - tri - et Fi - li - o

S.

A. ri - a. Glo - ri - a Pa - tri - et Fi - li - o

B.

Ve.

301

Vln. 1

Vln. 2

Vla.

S.
san - cto. Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.

S.

A.
san - cto. Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.

T.

B.

Vc.

Vln. 1
Col bas

Vln. 2
Col bas

S.
et spi - ri - tu - i san - cto. Glo - ri - a, glo - ri - a.

S.

A.
et spi - ri - tu - i san - cto. Glo - ri - a, glo - ri - a.

B.

Vc.

307

Col bas

Vln. 1

Vln. 2

Vla.

S.

a, glo ri - a, glo

tr Tutti

Glo

S.

Glo

A.

a, glo ri - a, glo

tr Tutti

Glo

T.

Glo

B.

Glo

Vc.

Tutti

Vln. 1

Col bas

Vln. 2

Col bas

S.

glo ri - a, glo ri - a, glo

tr Tutti

Glo

S.

Glo

A.

glo ri - a, glo ri - a, glo

tr Tutti

Glo

B.

Glo

Vc.

Tutti

III. Sicut erat

for Chorus with 4 Soprano, 3 Alto, and 1 Tenor solos

[Andante ♩=76]

Vln. 1
Vln. 2
Vla.
S.
S.
A.
T.
B.
Vc.
Vln. 1
Vln. 2
S.
S.
A.
B.
Vc.

[Andante ♩=76]

322

Vln. 1

Vln. 2

Vla.

S. [Solo]
Si-cut e-rat in prin-ci-pi-o et nunc et sem-per.

S. [Solo]
Si-cut e-rat in prin-ci-pi-o et nunc et sem-per.

A.

T.

B.

Col bas:

Vc.

Vln. 1

Vln. 2

S. [Solo]
Si-cut e-rat in prin-ci-pi-o et nunc et sem-per.

S. [Solo]
Si-cut e-rat in prin-ci-pi-o et nunc et sem-per.

A.

B.

Vc.

328

Vln. 1 *p*

Vln. 2 *p*

Vla. Col bas:

S. *tr* et in sae - cu - la sae - cu - lo - - - rum. [Tutti] A - - -

S. *tr* et in sae - cu - la sae - cu - lo - - - rum. [Tutti] A - - -

A. A - - -

T. A - - -

B. A - - -

Ve. [Tutti] A - - -

Vln. 1 *p* *f*

Vln. 2 *p* *f* Unis: *f*

S. - per, et in sae - cu - la sae - cu - lo - - - rum. *tr* [Tutti] A -

S. - per, et in sae - cu - la sae - cu - lo - - - rum. *tr* [Tutti] A -

A. A -

B. A -

Ve. [Tutti] A -

334 53

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Ve.

Vln. 1

Vln. 2

S.

S.

A.

B.

Ve.

349

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

men, a - - - men, a - men, a - men.

men, a - - - men, a - men, a - men.

men, a - - - men, a - men, a - men. [Solo] Si-cut e-rat in prin-ci-pi-o et nunc et

men, a - - - men, a - men, a - men. [Solo] Si-cut e-rat in prin-ci-pi-o et nunc et

men, a - - - men, a - men, a - men.

men, a - - - men, a - men.

a - - - - - men, a - men.

a - - - - - men, a - men.

a - - - - - men, a - men. [Solo] Si-cut -e-rat in prin-ci-pi-o

a - - - - - men, a - men. [2nd Alto Solo] Si-cut -e-rat in prin-ci-pi-o

355

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

et nunc et sem per,

et nunc et sem per,

sem per,

sem per,

et nunc et sem per,

et nunc et sem per,

et-nunc et sem per,

et-nunc et sem per,

[Solo] et nunc et

[Solo] et nunc et

et-nunc et sem per,

et-nunc et sem per,

361

Vln. 1 *p* *f*

Vln. 2 *p* *f* Unis:

Vla.

S. *Tutti*
et in sae-cu-la sae - cu - lo - rum, et in sae-cu-la sae - cu - lo - rum, a -

S. *Tutti*
et in sae-cu-la sae - cu - lo - rum, a -

A. [Tutti]
et in sae-cu-la sae - cu - lo - rum, a -

T. [Tutti]
et in sae - cu - la sae - cu - lo - rum, a -

B. *Tutti*
et in sae - cu - la sae - cu - lo - rum, a -

Ve.

Vln. 1 *tr* *tr* *tr* Unis: col P:mo Coro *f*

Vln. 2 *tr* *tr* *tr* Unis: *f*

S. *Solo* *Tutti*
sem - per, et in sae-cu-la sae - cu - lo - rum, et in sae-cu-la sae - cu - lo - rum, a -

S. [Tutti]
sem - per, et in sae-cu-la sae - cu - lo - rum, a -

A. [Tutti]
et in sae-cu-la sae - cu - lo - rum, a -

B. [Tutti]
et in sae - cu - la sae - cu - lo - rum,

Ve.

369 59

Vln. 1 segue

Vln. 2 segue

Vla.

S.

S.

A.

T.

B.

Col P.mo Vno

Col 2:do Vno

Unis

Ve.

Magnificat Score: Chorus Movements

9

Vln. 1

Vln. 2

Vla.

S. me - a, [Do - mi - num, a - ni - ma me - a Do]

S. me - a, Do - mi - num, a - ni - ma me - a Do

A. me - a, Do - mi - num, a - ni - ma me - a Do

T. me - a, Do - mi - num, a - ni - ma me - a, Do

B. me - a, Do - mi - num, a - ni - ma me - a, Do

Ve.

Vln. 1

Vln. 2

S. a - ni - ma me - a, Do - mi - num, a - ni - ma me - a, Do

S. a - ni - ma me - a, Do - mi - num, a - ni - ma me - a, Do

A. a - ni - ma me - a, Do - mi - num, a - ni - ma me - a, Do

B. a - ni - ma me - a, Do - mi - num, a - ni - ma me - a, Do

Ve.

42

Col P: o Sop: o

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Viol:ta col bas:

ta ri me - o, et ex-ul - ta vit, in De - o, in

et ex-ul - ta - vit, et ex - ul - ta - vit sp - ri - tus me - us in De - o, in

et ex-ul - ta - vit, et ex - ul - ta - vit sp - ri - tus me - us in De - o, in

et ex-ul - ta - vit, et ex - ul - ta - vit sp - ri - tus me - us in De - o, in

spi-ri-tus me - us, spi - ri - tus me - us in De - o, in De - o,

spi-ri-tus me - us, spi - ri - tus me - us in De - o, in De - o,

spi-ri-tus me - us, spi - ri - tus me - us in De - o, in De - o,

spi-ri-tus me - us, spi - ri - tus me - us in De - o, in De - o,

48 7

segue

Unis (seg.)

Col bas:

S. De - o, sa - lu - ta - ri me - o, in De - o, in De - o, in De - o, sa - lu - ta - ri me -

S. De - o, sa - lu - ta - ri me - o, in De - o, in De - o, in De - o, sa - lu - ta - ri me -

A. De - o, sa - lu - ta - ri me - o, in De - o, in De - o, in De - o, sa - lu - ta - ri me -

T. De - o, sa - lu - ta - ri me - o, in De - o, in De - o, in De - o, sa - lu - ta - ri me -

B. De - o, sa - lu - ta - ri me - o, in De - o, in De - o, in De - o, sa - lu - ta - ri me -

Vc.

Vln. 1

Vln. 2

S. in De - o sa - lu - ta - ri me - o, in De - o, in De - o sa - lu - ta - ri me -

S. in De - o sa - lu - ta - ri me - o, in De - o, in De - o sa - lu - ta - ri me -

A. in De - o sa - lu - ta - ri me - o, in De - o, in De - o sa - lu - ta - ri me -

B. in De - o sa - lu - ta - ri me - o, in De - o, in De - o sa - lu - ta - ri me -

Vc.

8

54

Vln. 1 *Colla P.te*

Vln. 2 *Unis:*

Vla. *Col bas:*

S. *Solo*

o, et ex-ul - ta vit, ex-ul - ta - vit spi - ri - tus me - us,

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.



61

Vln. 1

Vln. 2 *Colla Viola*

Vla.

S.

ex - ul - ta - vit, in De - o - sa - lu - ta - ri, sa - lu - ta - ri me - o, et ex - ul - ta - vit, [in De - o sa - lu - ta]

Vc.

p

75

Vln. 1 (seg.)

Vln. 2 Unis (seg.)

Vla.

S. [vii] in De - o, in De - o, sa - lu - ta - - - - - ri me - - -

S. [vii] in De - o, in De - o, sa - lu - ta - - - - - ri me - - -

A. spi - ri - tus me - us in De - o, in De - o, sa - lu - ta - - - - - ri me - - -

T. spi - ri - tus me - us in De - o, in De - o, sa - lu - ta - - - - - ri me - - -

B. spi - ri - tus me - us in De - o, in De - o, sa - lu - ta - - - - - ri me - - -

Vc.

Vln. 1

Vln. 2

S. me - us in De - o, in De - o in De - o sa - lu - ta - - - - - ri me - - -

S. me - us in De - o, in De - o in De - o sa - lu - ta - - - - - ri me - - -

A. me - us in De - o, in De - o in De - o sa - lu - ta - - - - - ri me - - -

B. me - us in De - o, in De - o in De - o sa - lu - ta - - - - - ri me - - -

Vc.

79 11

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Ve.

Vln. 1

Vln. 2

S.

S.

A.

B.

Ve.

Detailed description: This page of a musical score contains measures 79 through 11. The score is arranged in two systems. The first system includes staves for Violin 1, Violin 2, Viola, Soprano, Soprano, Alto, Tenor, Bass, and Cello. The second system includes staves for Violin 1, Violin 2, Soprano, Soprano, Alto, Bass, and Cello. The music is in a minor key and features complex rhythmic patterns, including sixteenth-note runs and trills. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below the notes, including the word 'o.' in several places. The string parts are highly active, with the violins playing rapid sixteenth-note passages and the violas and cellos providing a steady accompaniment. Trills are marked with 'tr' above the notes in the violin parts.

99 arpeg.to
 f
 Vln. 1
 Unis: arpeg.to
 f
 Vln. 2
 Col bas:
 Vln. 1
 S. Tutti
 om nes ge-ne-ra-ti-o - nes, om-nes ge-ne-ra-ti-o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 tam,
 S. Tutti tr
 om-nes ge-ne-ra-ti-o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 A. om-nes ge-ne-ra-ti-o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 T. om-nes ge-ne-ra-ti-o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 B. om-nes ge-ne-ra-ti-o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 Vc.
 Vln. 1 arpeg.to
 f
 Vln. 2 Unis arpeg.to
 f
 S. omnes gera ti - o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 S. omnes gera ti - o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 A. omnes gera ti - o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 B. omnes gera ti - o - nes, om-nes ge-ne-ra-ti-o - nes, ge-ne-ra-ti-o - nes,
 Vc.

105

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

S. Solo
ec - ce e - nim ex hoc be - a - tam me di - cent, be - a - tam, be - a - tam,

S.

A.

T.

B.

Vc. *p*

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

114

Vln. 1

Vln. 2

Vla.

S. *tr*
o - - - - - nes, ge - ne - ra - ti - o - - - - nes.

S. *tr*
o - - - - - nes, ge - ne - ra - ti - o - - - - nes.

A.
o - - - - - nes, ge - ne - ra - ti - o - - - - nes.

T.
o - - - - - nes, ge - ne - ra - ti - o - - - - nes.

B.
o - - - - - nes, ge - ne - ra - ti - o - - - - nes.

Vc.

Vln. 1

Vln. 2

S.
om - nes ge - ne - ra - ti - o - - - - nes, ge - ne - ra - ti - o - - - - nes.

S.
om - nes ge - ne - ra - ti - o - - - - nes, ge - ne - ra - ti - o - - - - nes.

A.
om - nes ge - ne - ra - ti - o - - - - nes, ge - ne - ra - ti - o - - - - nes.

B.
om - nes ge - ne - ra - ti - o - - - - nes, ge - ne - ra - ti - o - - - - nes.

Vc.

Segue Subito

VII. Deposuit potentes for two choruses

240 **Vivace** [♩=144]

Vln. 1

Vln. 2 *Unis;*

Vla. *Col bas;*

S. De - po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

S. De-po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

A. De - po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

T. De - po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

B. De - po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

Vc.

Vln. 1

Vln. 2 *Unis*

S. De - po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit,

S. De-po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit,

A. De - po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit,

B. De - po - su - it po - ten - tes de se - de et ex - al - ta - vit, et ex - al - ta - vit,

Vc. **Vivace** [♩=144]

Vln. 1

Vln. 2

Vla.

S. ta - vit, et ex - al - ta - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

S. ta - vit, et ex - al - ta - - - vit hu - mi - les,

A. ta - vit, et ex - al - ta - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

T. ta - vit, et ex - al - ta - - - vit hu - mi - les,

B. ta - vit, et ex - al - ta - - - vit hu - mi - les,

Vc.

Vln. 1

Vln. 2

S. et ex - al - ta - - - - vit hu - mi - les, ex - al - ta - vit hu - mi -

S. et ex - al - ta - - - - vit hu - mi - les,

A. et ex - al - ta - - - - vit hu - mi - les, ex - al - ta - vit hu - mi -

B. et ex - al - ta - - - - vit hu - mi - les,

Vc.

Unis

Tut:

Tut:

Tut:

252

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

Unis

les; De - po - su - it po - ten - tes de - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

De - po - su - it po - ten - tes de - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

les; De - po - su - it po - ten - tes de - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

De - po - su - it po - ten - tes de - de et ex - al - ta - vit, et ex - al - ta - vit, et ex - al -

Vln. 1

Vln. 2 *Unis*

Vla.

S. *Unis*
- - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

S.
- - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

A.
- - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

T.
- - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

B.
- - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

Ve.

Vln. 1

Vln. 2 *Unis*

S.
ta - - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

S.
ta - - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

A.
ta - - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

B.
ta - - - - vit hu - mi - les, ex - al - ta - vit hu - mi - les;

Ve.

264

Colla Viol.ta

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

e - su - ri - en - tes im - ple - vit bo - nis, im -

e - su - ri - en - tes im - ple - vit bo - nis, im -

im - ple - vit

im - ple - vit

im - ple - vit

im - ple - vit

im - ple - vit

im - ple - vit

Col bas:

Unis

ple - - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, im - ple - vit bo - - - - -

ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, im - ple - vit bo - - - - -

ple - - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, im - ple - vit bo - - - - -

ple - - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, im - ple - vit bo - - - - -

bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - - - - -

bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - - - - -

bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - - - - -

bo - nis, e - su - ri - en - tes im - ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo - - - - -

276

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Ve.

Vln. 1

Vln. 2

S.

S.

A.

B.

Ve.

Detailed description: This page of a musical score contains measures 276 through 281. The score is for a full orchestra and vocal soloists. The instruments and voices are arranged in the following order from top to bottom: Violin 1, Violin 2, Viola, Soprano (S.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Cello/Double Bass (Ve.), Violin 1, Violin 2, Soprano (S.), Soprano (S.), Alto (A.), Bass (B.), and Cello/Double Bass (Ve.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a rehearsal mark '276'. The Violin 1 and 2 parts play a melodic line with some trills (tr) in measures 276-281. The Viola part plays a rhythmic eighth-note pattern. The vocal parts (Soprano, Alto, Tenor, Bass) have long, sustained notes with some melodic movement. The Cello/Double Bass part plays a steady eighth-note accompaniment. The Violin 1 and 2 parts in the second system play a similar melodic line to the first system.

282 27

Arpeg.to

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Violoncelli

Vc.

Vln. 1

Vln. 2

S.

S.

A.

B.

Vc.

- nis et di - vi - tes di - mi - sit in - a - - - - nes, et

- nis et di - vi - tes di - mi - sit in - a - - - - nes,

- nis et di - vi - tes di - mi - sit in - a - - - - nes,

- nis et di - vi - tes di - mi - sit in - a - - - - nes,

- nis

Arp.to

Unis

Arp.to

- nis et di - vi -

- nis et di - vi -

- nis et di - vi -

- nis et di - vi -

288

[Col bas]

S. *tr*
 di - vit - tes - di - mi - sit in - a - nes, in - a - nes, di - mi - sit in - a - nes, di -

S. *tr*
 et di - vi - tes - di - mi - sit in - a - nes, in - a - nes, di - mi - sit in - a - nes, di -

A.
 et di - vi - tes - di - mi - sit in - a - nes, in - a - nes, di - mi - sit in - a - nes, di -

T.
 et di - vi - tes - di - mi - sit in - a - nes, in - a - nes, di - mi - sit in - a - nes, di -

B.
 et di - vi - tes - di - mi - sit in - a - nes, in - a - nes, di - mi - sit in - a - nes, di -

S. *tr*
 tes di - mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in - a - nes,

S.
 tes di - mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in - a - nes,

A.
 tes di - mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in - a - nes,

B.
 - tes - di - mi - sit in - a - nes, di - mi - sit in - a - nes, di - mi - sit in - a - nes,

Ve.

Vln. 1

Vln. 2

*Optional octave notes

294 29

Vln. 1

Vln. 2 Unis

Vla.

S.
mi - sit in - a

S.
mi - sit in - a

A.
mi - sit in - a

T.
mi - sit in - a

B.
mi - sit in - a

Ve.

Vln. 1

Vln. 2 Unis

S.
in - a

S.
in - a

A.
in - a

B.
in - a

Ve.

300

Vln. 1

Vln. 2

Vla.

S. *tr*
- - nes, di - mi - sit in - a - nes, in - a - - - -

S.
- - nes, di - mi - sit in - a - nes, in - a - - - -

A.
- - nes, di - mi - sit in - a - nes, in - a - - - -

T.
- - nes, di - mi - sit in - a - nes, in - a - - - -

B.
- - nes, di - mi - sit in - a - nes, in - a - - - -

Ve.

Vln. 1

Vln. 2

S. *tr*
- - nes, di - mi - sit in - a - - - -

S.
- - nes, di - mi - sit in - a - - - -

A.
- - nes, di - mi - sit in - a - - - -

B.
- - nes, di - mi - sit in - a - - - -

Ve.

304 31

Vln. 1

Vln. 2 Unis

Vla.

S. nes, in a nes.

S. nes, in a nes.

A. nes, in a nes.

T. nes, in a nes.

B. nes, in a nes.

Vc.

Vln. 1

Vln. 2 Unis

S. nes, in a nes.

S. nes, in a nes.

A. nes, in a nes.

B. nes, in a nes.

Vc.

34

396

[Second Chorus]

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

f

Tutti

p

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

ria, glo - ri - a, glo - ri - a, glo

tr

Tut.

[Second Chorus]

p



402

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Vc.

f

Glo - ri - a, glo - ri - a, glo - ri - a.

Glo - ri - a, glo - ri - a, glo - ri - a.

Glo - ri - a, glo - ri - a, glo - ri - a.

ria, glo - ri - a, Glo - ri - a, glo - ri - a, glo - ri - a.

tr

Tutti

Segue Subito

*Optional note

X. Sicut erat
for two choruses

408 [Vivace ♩ = 144]

Col bas: [p] Col 2:do Bas:

Vln. 1

Col bas: [p] Col 2:do Bas:

Vln. 2

Col bas: [p] Col 2:do Bas:

Vla.

Tutti

S. Si - cut e - rat in prin - ci - pi - o, et nunc et sem - per, et _____ in sae - cula sae - cu - lo - rum. A - men, a -

tr

S. Si - cut e - rat in prin - ci - pi o, et nunc et sem - per, et _____ in sae - cula sae - cu - lo - rum. A - men,

A.

T.

B.

Violini e Viola col bas:

Col 2:do Bas:

Ve.

Col bas: [p]

Vln. 1

Col bas: [p]

Vln. 2

[Tutti]

S. Si - cut e - rat in prin - ci - pi o, et nunc et sem - per, et _____ in sae - cula sae - cu - lo -

[Tutti]

S. Si - cut e - rat in prin - ci - pi o, et nunc et sem - per, et _____ in sae - cula sae - cu -

A.

B.

[Vivace ♩ = 144]

Violini e Viola col bas:

Ve.

416

Vln. 1 *[f]*

Vln. 2 *[f]*

Vla. Col bas: *[f]*

S. men, a - - - - - [a] - - - - - men, a - - - - -

S. a - - - - - [a] - - - - - men, a - - - - -

A. a - - - - - men, a - - - - -

T. a - - - - - men, a - - - - -

B. a - - - - - men, a - - - - -

Vc.

Vln. 1 *[f]*

Vln. 2 *[f]*

S. - rum. A - - - - - men, a - - - - -

S. lo - rum. A - - - - - men, a - - - - -

A. a - - - - -

B. a - - - - -

Vc. Tutti

423 37

Vln. 1 Col. bas.

Vln. 2 Unis:

Vla.

S. tr tr Tutti
men, a

S. tr tr Tutti tr
men, a

A. men,

T. men,

B. men,

Ve.

Vln. 1

Vln. 2

S. tr
men, a -

S. tr tr
men, a -

A. men, a -

B. men, a -

Ve.

430

Col bas: 8:a Alta

[p]

Vln. 1

Col bas: 8:a Alta

[p]

Vln. 2

Col bas:

Vla.

[Solo]

S. men. Si - cut e - rat in prin - ci - pi o, et nunct sem - per, et in sae - cula sae - cu -

[Solo]

S. men. Si - cut e - rat in prin - ci - pi o, et nunctsem - per, et in sae - cula

A. a - men.

T. a - men.

B. a - men.

Vc.

Col bas: 8:a alta

[p]

Vln. 1

Col bas: 8:a alta

[p]

Vln. 2

[Solo]

S. men. Si - cut e - rat in prin - ci - pi o, et nunct sem - per, et in sae - cula sae - cu - lo - rum. A - men,

[Solo]

S. men. Si - cut e - rat in prin - ci - pi o, et nunctsem - per, et in sae - cula sae - cu - lo - rum. A -

A. men.

B. men.

Vc.

Vln. 1 *[f]*

Vln. 2 *[f]* Unis:

Vla. *[f]*

S. [Tutti] lo - rum. A - - - - - men, a - men, a - - - - -

S. [Tutti] sae - cu - lo - rum. A - - - - - men, a - men, a - - - - -

A. A - - - - - men, a - men, a - - - - -

T. A - - - - - men, a - men, a - - - - -

B. A - - - - - men, a - men, a - - - - -

Vc. *[f]*

Vln. 1 *[f]*

Vln. 2 *[f]*

S. [Tutti] a - men, A - - - - - men, a - men, a - - - - -

S. [Tutti] men, A - - - - - men, a - men, a - - - - -

A. A - - - - - men, a - men, a - - - - -

B. A - - - - - men, a - men, a - - - - -

Vc. *[f]*

Vln. 1

Vln. 2

Vla.

S.

S.

A.
in prin - ci - pi o, et nuncet sem - per, et _____ in sae - cu - la sae - cu - lo - rum. A - men, a - men, a -

T.

B.
e - rat in prin - ci - pi o, et nuncet sem - per, et _____ in sae - cu - la sae - cu - lo - rum. A - men, a -

Vc.

Vln. 1
[Col bas]
[p]

Vln. 2
[Col bas]
[p]

S.

S.

A.
[Solo]
Si - cut e - rat in prin - ci - pi o, et nuncet sem - per, et _____ in sae - cu - la sae - cu - lo - rum. A -

B.
[Alto 2 solo]
Si - cut e - rat in prin - ci - pi o, et nuncet sem - per, et _____ in sae - cu - la sae - cu - lo - rum. A -

Vc.

461

Col bas:

Vln. 1

Vln. 2

Vla.

[Solo]

S. Si - cut e - rat in prin - ci - pi o, etnunet sem - per, et in

[Solo]

S. Si - cut e - rat in prin - ci - pi o, etnunet sem - per, et in sae-cula

A. tr men.

T.

B. tr men.

Vc.

Col bas:

Vln. 1

Col bas:

Vln. 2

[Solo]

S. Si - cut e - rat in prin - ci - pi o, etnunet

[Solo]

S. Si - cut e - rat in prin - ci - pi o, etnunet sem -

A. tr men.

B. men.

Vc.

469 43

Vln. 1

Vln. 2

Vla.

S. sae-cu-la sae-cu-lo-rum. A-men, a-men, a-men. [Tutti] [A]

S. sae-cu-lo-tum. A-men, a-men, a-men. [Tutti] [A]

A. [Tutti] A

T. [Tutti] A

B. [Tutti] A

Ve.

Vln. 1

Vln. 2

S. sem-per, et in sae-cula sae-cu-lo-rum. A-men. [Tutti] [A]

S. per, et in sae-cula sae-cu-lo-rum. A-men. [Tutti] [A]

A.

B.

Ve.

477

Vln. 1

Vln. 2

Vla.

S.
men, a

S.
men, a

A.
men, a tr

T.
men, a

B.
men, a

Ve.

Vln. 1
[f]

Vln. 2
[f]

S.
[Tutti]
A

S.
[Tutti]
A

A.
[Tutti]
A tr

B.
[Tutti]
A

Ve.

483 45

Vln. 1 *seg:*

Vln. 2 *seg:* Unis

Vla.

S. men, a -

S. men, a -

A. men, a -

T. men, a -

B. men, a -

Ve.

Vln. 1

Vln. 2 *Unis*

S. men, a - men,

S. *tr* men, a - men, a -

A. men, a - men, a -

B. men, a - men, a -

Ve.

489

Vln. 1

Vln. 2

Vla.

S. *tr*
men, a men.

S. *tr*
men, a men.

A.
men, a men.

T.
men, a men.

B.
men, a men.

Ve.

Vln. 1

Vln. 2

S. *tr*
a men, a men.

S. *tr*
men, a men.

A.
men, a men.

B.
men, a men.

Ve.