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EDITIONS OF SELECTED MOTETS FROM "CONCERTI SACRI," OPUS 2  
BY ALESSANDRO SCARLATTI (1660-1725)

*The University of Oklahoma*

D.M.A. 1981

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EDITIONS OF SELECTED MOTETS  
FROM CONCERTI SACRI, OPUS 2  
BY ALESSANDRO SCARLATTI  
(1660-1725)

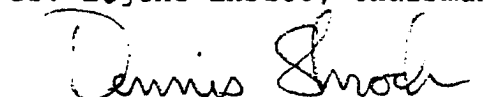
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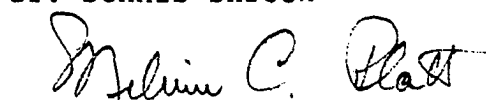
By  
Charles Stanton Rye  
Norman, Oklahoma  
1981

EDITIONS OF SELECTED MOTETS  
FROM CONCERTI SACRI, OPUS 2  
BY ALESSANDRO SCARLATTI  
(1660-1725)

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DEDICATION

To Ann and Andrew

## PREFACE

The Concerti sacri, a set of ten motets, is the only volume of Alessandro Scarlatti's sacred music to be published during his lifetime. The purpose of this document is to prepare a modern performance edition of two of the most attractive motets in the set,<sup>1</sup> and to discuss the performance of these works from both historical and analytical points of view.

Chapter I deals with the Concerti sacri in historical perspective, including a discussion of Scarlatti's total output of motets, and of evidence dating the source. Chapter II consists of a structural analysis of both "Rorate coeli" and "Properate fideles." Chapter III suggests general and specific performance considerations for the two motets while Chapters IV and V contain the prepared full-score editions of both works. Critical notes are included after each edition. Criteria for the editing of

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<sup>1</sup>Edward J. Dent, Alessandro Scarlatti: His Life and Works, new impression with preface notes by Frank Walker (London: Edward Arnold Publishers, Ltd., 1960), p. 95. Dent makes specific reference to the two motets from the set which are the substance of this study: "There is much that is genuinely beautiful--the peaceful duet, 'O fluida vita'" (from Motet VIII, "Properate fideles") and "The happy grace of 'Rorate coeli . . .'" (Motet I).

these works was drawn from Thurston Dart's The Interpretation of Music,<sup>1</sup> Robert Donington's A Performer's Guide to Baroque Music,<sup>2</sup> and the Style Guide published by A-R Editions.<sup>3</sup> A selected bibliography of primary and secondary sources and an appendix listing all known Scarlatti motets constitute the final sections of this study.

This document would have been impossible without the assistance of numerous people. My deepest gratitude goes to Dr. Eugene Enrico, chairman of the Document Committee, for his enthusiasm, expertise, and unfailing support throughout the project. Additional thanks go to the other members of my Committee, Dr. Dennis Shrock, Dr. Melvin Platt, Professor Legh Burns, and Dr. James Faulconer, for their diligence in reading and critiquing the study.

Special recognition is due Dr. B. R. Henson, former Professor of Music at the University of Oklahoma, now Professor of Music at Sam Houston State University in Huntsville, Texas, for his friendship, inspiration, and guidance during the two years of residency.

I am indebted to Dr. Edwin Hanley, Professor of Music at the University of California at Los Angeles for his

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<sup>1</sup>Thurston Dart, The Interpretation of Music (New York: Harper and Row, 1963).

<sup>2</sup>Robert Donington, A Performer's Guide to Baroque Music (New York: Charles Scribner's Sons, 1973).

<sup>3</sup>Style Guide (Madison, Wisconsin: A-R Editions, Inc., 1975).

valuable assistance in dating the source. I would also like to acknowledge Professor Henry Mahan of the University of Arkansas at Little Rock for the text translations and Professor C. Wayland Lankford, Dr. James Shuff, and Mrs. Judy Schmidgall for their technical assistance in the preparation of this document.

Finally, I owe a great debt of gratitude to my wife, Ann Barnwell Rye, whose untiring efforts related to the mechanics of typing and proofreading each draft, along with her patience and understanding throughout my doctoral studies were of unmeasurable value to me.



## TABLE OF CONTENTS

|                                                          | Page |
|----------------------------------------------------------|------|
| PREFACE . . . . .                                        | iv   |
| LIST OF FIGURES . . . . .                                | ix   |
| <br>Chapter                                              |      |
| I. THE <u>CONCERTI SACRI</u> IN HISTORICAL PERSPECTIVE . | 1    |
| Related Literature . . . . .                             | 2    |
| The Motets of Alessandro Scarlatti . . . . .             | 3    |
| The Source . . . . .                                     | 5    |
| Dating of the Source . . . . .                           | 7    |
| II. THE STRUCTURE OF THE MOTETS . . . . .                | 12   |
| Similarities and Differences                             |      |
| between the Two Motets . . . . .                         | 12   |
| The Structure of "Rorate coeli" . . . . .                | 14   |
| The Structure of "Properate fideles" . . . . .           | 22   |
| III. THE PERFORMANCE OF THE MOTETS . . . . .             | 34   |
| General Considerations . . . . .                         | 35   |
| The Italian Style . . . . .                              | 35   |
| Vocal Forces and Techniques . . . . .                    | 36   |
| String Forces and Techniques . . . . .                   | 43   |
| Continuo Forces and Techniques . . . . .                 | 54   |
| The Baroque Conductor . . . . .                          | 62   |
| Tempo . . . . .                                          | 63   |
| Ornamentation . . . . .                                  | 67   |
| Phrasing and Articulation . . . . .                      | 72   |
| Dynamics and Balance . . . . .                           | 76   |
| Performance Considerations for                           |      |
| "Rorate coeli" . . . . .                                 | 82   |
| Vocal and String Forces . . . . .                        | 82   |
| Continuo Forces . . . . .                                | 82   |
| Tempo . . . . .                                          | 83   |
| Ornamentation . . . . .                                  | 84   |

|                                                         |     |
|---------------------------------------------------------|-----|
| Phrasing and Articulation . . . . .                     | 85  |
| Dynamics and Balance . . . . .                          | 88  |
| Performance Considerations for                          |     |
| "Properate fideles" . . . . .                           | 91  |
| Vocal and String Forces . . . . .                       | 91  |
| Continuo Forces . . . . .                               | 92  |
| Tempo . . . . .                                         |     |
| Ornamentation . . . . .                                 | 94  |
| Phrasing and Articulation . . . . .                     | 95  |
| Dynamics and Balance . . . . .                          | 98  |
| Summary . . . . .                                       | 100 |
| IV. EDITION OF MOTET I, "RORATE COELI" . . . . .        | 101 |
| Translation of the Text . . . . .                       | 101 |
| Score . . . . .                                         | 103 |
| Critical Notes . . . . .                                | 148 |
| V. EDITION OF MOTET VIII, "PROPERATE FIDELES" . . . . . | 152 |
| Translation of the Text . . . . .                       | 152 |
| Score . . . . .                                         | 154 |
| Critical Notes . . . . .                                | 228 |
| APPENDIX . . . . .                                      | 232 |
| BIBLIOGRAPHY . . . . .                                  | 243 |

## LIST OF FIGURES

| FIGURE                                                                              | Page |
|-------------------------------------------------------------------------------------|------|
| 1. Structural Diagram--"Rorate coeli" . . . . .                                     | 15   |
| 2. Structural Diagram--Movement One<br>"Rorate coeli" . . . . .                     | 16   |
| 3. Structural Diagram--Recitative One &<br>Movement Two--"Rorate coeli" . . . . .   | 17   |
| 4. Structural Diagram--Recitative Two &<br>Movement Three--"Rorate coeli" . . . . . | 19   |
| 5. Structural Diagram--Movement Four<br>"Rorate coeli" . . . . .                    | 21   |
| 6. Structural Diagram--"Properate fideles" . . . . .                                | 22   |
| 7. Structural Diagram--Movement One &<br>Recitative--"Properate fideles" . . . . .  | 24   |
| 8. Structural Diagram--Movement Two<br>"Properate fideles" . . . . .                | 26   |
| 9. Structural Diagram--Movement Three<br>"Properate fideles" . . . . .              | 27   |
| 10. Structural Diagram--Movement Four<br>"Properate fideles" . . . . .              | 29   |
| 11. Structural Diagram--Movement Five<br>"Properate fideles" . . . . .              | 31   |
| 12. Structural Diagram--Movement Six<br>"Properate fideles" . . . . .               | 32   |

EDITIONS OF SELECTED MOTETS

FROM CONCERTI SACRI, OPUS 2

BY ALESSANDRO SCARLATTI

(1660-1725)

CHAPTER I

THE CONCERTI SACRI IN HISTORICAL PERSPECTIVE

Alessandro Scarlatti has been described as the key figure of the late Italian Baroque.<sup>1</sup> He was best known for his vocal music, both secular and sacred. Scarlatti produced more than 120 operas, chiefly for Rome and Naples. He also wrote more than 600 chamber cantatas, both with and without orchestra. His sacred vocal music includes fourteen oratorios, seventeen masses, and seventy-two motets.<sup>2</sup>

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<sup>1</sup>Archibald T. Davison and Willi Apel, eds., Historical Anthology of Music: Baroque, Rococo, and Pre-Classical Music (London: Oxford University Press, 1950), p. 288.

<sup>2</sup>Paul A. Brandvik, "Selected Motets of Alessandro Scarlatti" (D.M.A. dissertation, University of Illinois, 1969), p. 61. The most recent index by Rostirolla in Alessandro Scarlatti (Turin: Edizioni RAI, 1972) lists seventy-two motet entries, including sixty-eight individual motets and four collections, thirty-eight oratorios and passions, and ten complete masses.

### Related Literature

Two biographies of Alessandro Scarlatti have been written to date. The earliest was published by Edward Dent in 1905, with a new impression edited by Frank Walker in 1960. This biography includes a catalogue of works.<sup>1</sup>

The second biography was written by Roberto Pagano and was published by the Italian Radio and Television service in 1972 as the first section of a three-part monograph. The book also discusses Scarlatti's oratorios, contains a catalogue of his works, and provides an extensive list of modern editions and recordings.<sup>2</sup>

Another source that has particular bearing on this study is "Selected Motets of Alessandro Scarlatti," a dissertation by Paul Allen Brandvik.<sup>3</sup> This work discusses and analyzes sixteen of Scarlatti's motets which display a wide cross section of his output in motets. A list of all known motets is included with annotations that specify voicing and instrumentation, the location of manuscripts, and the availability of modern editions. But Brandvik stresses the necessity of further study and emphasizes the

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<sup>1</sup>Dent, Alessandro Scarlatti.

<sup>2</sup>Roberto Pagano, Lino Bianchi, and Giancarlo Rostirolla, Alessandro Scarlatti (Turin: Edizioni RAI Radiotelevisione Italiana, 1972).

<sup>3</sup>Brandvik, "Selected Motets of Alessandro Scarlatti" (D.M.A. dissertation, University of Illinois, 1969).

need for modern editions of the many motets as yet unavailable for performance.

This study will present the first full-score editions of two motets from the Concerti sacri, "Rorate coeli" and "Properate fideles." These two motets were selected to provide examples of both solo and choral styles found in the collection.

### The Motets of Alessandro Scarlatti

The motets of Scarlatti represent a mixture of styles. Some are in the stile moderno, set for various combinations of voices and instruments, while others are in the stile antico of imitative polyphony. Of the stile moderno motets, twenty are solo motets, six are duet motets, and seven are trio motets. The remaining fifty-seven stile moderno motets employ various degrees of contrast between solo, choral, and instrumental performance.<sup>1</sup> There are twenty-four stile antico motets.<sup>2</sup> Manuscripts of Scarlatti's motets are found in twenty-six libraries.<sup>3</sup>

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<sup>1</sup>Nine for mixed voices and basso continuo or organ; twenty-seven (responsories) for mixed voices, solo voices, and basso continuo; fourteen for mixed voices, instruments, and basso continuo; seven for mixed voices, solo voices, instruments, and basso continuo.

<sup>2</sup>Nineteen for SATB voices; one for SSATB voices; one for SATB and SSATB double chorus; and three for SATB and SATB double chorus.

<sup>3</sup>Brandvik, p. 96. The Appendix of the present study contains a listing of each motet with its present location.

Although very few manuscripts of Scarlatti's motets are dated, Brandvik has drawn conclusions as to where and when the motets were written. He has established that the bulk of Scarlatti's stile antico motets were written in Rome between 1703 and 1708, and that most of the more elaborate motets in the stile moderno were composed in Naples or Rome after 1714. He further concludes that there is no indication that Scarlatti wrote any sets of works with similar texts during any single period of his life.<sup>1</sup>

Brandvik states that editions of at least eleven motets have been published, either separately or in collections, since Scarlatti's death.<sup>2</sup> As of this writing, nine motets are in print, leaving a vast majority in manuscript only.<sup>3</sup> Three of the ten motets in the Concerti sacri are available in modern editions.<sup>4</sup>

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<sup>1</sup>Brandvik, P. 95.

<sup>2</sup>Ibid.

<sup>3</sup>Thomas R. Nardone, James H. Nye, and Mark Resnick, Choral Music in Print, Volume I: Sacred Choral Music (Philadelphia: Musicdata, Inc., 1974), p. 508; Thomas R. Nardone, Choral Music in Print, 1976 Supplement (Philadelphia: Musicdata, Inc., 1976), p. 181; and a bibliographic search of the data base of Ohio College Library Center, Columbus, Ohio.

<sup>4</sup>"Infirmata, vulnerata," (Motet III) Rudolph Ewerhart, ed., Die Kantate, Heft 5 (Cologne: Verlag Edmund Bieler, 1959); "Est dies trophei," (Motet IX) Mason Martens, ed. (New York: Brooklyn College Choral Series, Leeds Music Corp., 1961); and "Salve Regina," (Motet X) Mason Martens, ed. (New York: Walton Music Corp., 1964).

### The Source

Concerti sacri consists of ten motets for one to four voices, all with two violins and continuo. The only complete publication of Concerti sacri is that of Estienne Roger, issued in eight part-books and published in Amsterdam shortly after 1700. The ten works and their vocal requirements are given below:

- |       |       |                        |                            |
|-------|-------|------------------------|----------------------------|
| Motet | I:    | "Rorate coeli"         | Soprano solo               |
| Motet | II:   | "Jam sole clarior"     | Soprano solo               |
| Motet | III:  | "Infirmata, vulnerata" | Alto solo                  |
| Motet | IV:   | "Totus amore languens" | Alto solo                  |
| Motet | V:    | "Mortalis non auditis" | Soprano, alto              |
| Motet | VI:   | "Quae est ista"        | Soprano, alto, tenor       |
| Motet | VII:  | "Diligam te"           | Soprano, alto, tenor       |
| Motet | VIII: | "Properate fideles"    | Soprano, alto, tenor, bass |
| Motet | IX:   | "Est dies trophei"     | Soprano, alto, tenor, bass |
| Motet | X:    | "Salve Regina"         | Soprano, alto, tenor, bass |

These motets are comprised largely of da capo arias and recitatives with an occasional arioso or ground bass. This set represents Scarlatti's only use of these



forms in his motet output.<sup>1</sup> The first four motets are specifically labeled for solo voices, while the intent for solo or tutti is not marked in the parts of the last six motets. Mason Martens contends that Motets VIII and IX were probably intended for four solo voices alternating with four-part chorus in a concertato style.<sup>2</sup> The tenth motet, "Salve Regina," stands in contrast to the other nine in that it has a liturgical text, is written in one extended movement instead of five or more, and is based on a cantus firmus. The relatively homogenous texture of the "Salve Regina" creates difficulty in determining whether it was intended to be performed by solo voices, chorus, or a combination of the two.

Complete sets of the part-books of Concerti sacri are held in the Bibliothèque Royale Albert I<sup>er</sup> in Brussels, the Biblioteca Casanatense, Fondo Baini in Rome, and the Bayerische Staatsbibliothek in München. Manuscript parts of Motet X are housed in the Bibliothèque Royale Albert I<sup>er</sup> in Brussels, the Bibliothèque Nationale in Paris, and the Bayerische Staatsbibliothek in München. The London Royal College of Music possesses non-autograph manuscript parts of the first two motets. Manuscript parts to the third

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<sup>1</sup>Brandvik, p. 92.

<sup>2</sup>Alessandro Scarlatti, "Salve Regina,: Motet X from Concerti sacri, Op. 2, Preface notes and edition by Mason Martens (New York: Walton Music Corp., 1964), p. 2.

motet are preserved in the Bibliotheca Oratoriana dei Filippini (o Gerolamini) in Naples.<sup>1</sup>

#### Dating of the Source

Establishing the exact date of composition for the Concerti sacri may be impossible. However, there are two pieces of evidence suggesting that the works were actually composed a few years before Roger published his edition in Amsterdam. The Naples manuscript of Motet III bears the date, October 16, 1702.<sup>2</sup> Furthermore, in the Quellen-Lexicon, Eitner mentions a collection of "Motetti sacri" published by Mutio at Naples in 1702.<sup>3</sup> This evidence suggests an intriguing question: Is the Mutio set of motets merely an earlier edition of the Concerti sacri? Eitner lists the Naples edition of Mutio first with the Concerti sacri of Roger immediately below and indented by a dash. This indentation seems to suggest that the motets of the Roger edition are indeed the same as those of the Mutio. The listing of the Mutio works indicates seven large part-books in quarto size containing eleven motets. The Roger edition, on the other hand, is said to have eight part-

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<sup>1</sup>Pagano, Bianchi, and Rostirolla, p. 519.

<sup>2</sup>Ibid.

<sup>3</sup>Robert Eitner, Biographisch-Bibliographisches Quellen-Lexicon, Vol. VIII (Leipzig: Breitkopf and Härtel, 1898-1904, reprinted New York: Musurgia, 1947), S. v. "Scarlatti, Alessandro, p. 452.

books in folio possessing ten motets. Dr. Edwin Hanley, a major scholar of Scarlatti's music, feels that Eitner or an informant probably miscounted in a hasty examination, and that the Mutio set included only the ten motets now found in the Roger publication of the Concerti sacri.<sup>1</sup>

Rostirolla's index also indicates that the Mutio edition and the Roger edition contained the same works, and goes on to state that the Mutio collection, once held in the Deutsche Staatsbibliothek in Berlin, is now lost.<sup>2</sup> Hanley knows of no published or unpublished list, thematic or non-thematic, of the contents of the Mutio collection. In fact, Hanley knows of no source or scholar who has examined it thoroughly. Dent does not mention the Mutio set, and Hanley concludes that Dent did not know of it at the time he published his monograph.<sup>3</sup>

Dent continued to keep his manuscript thematic catalogue up to date even after the publication of his monograph in 1905. Upon consulting Dent's manuscript catalogue in the Pendlebury Library of Music at Cambridge University, Research Librarian Richard Andrewes indicates that not all of the separate motets of Concerti sacri are included. Further, there is no mention of the 1702 Naples publication

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<sup>1</sup>Letter from Dr. Edwin Hanley, Professor of Music, University of California, Los Angeles, August 20, 1979.

<sup>2</sup>Pagano, Bianchi, and Rostirolla, p. 519.

<sup>3</sup>Letter from Dr. Hanley, August 20, 1979.

in the catalogue. Andrewes corroborates Hanley's opinion that Eitner probably miscounted the Mutio motets and that they are probably the same works as the Roger Concerti sacri.<sup>1</sup> This information suggests that the Concerti sacri motets were composed around 1702.

Because of the uncertainty as to dating, it is impossible to determine where Scarlatti was living when the Concerti sacri were written. He was maestro at the court of Naples from 1684 until June 14, 1702, whereupon he was granted four months leave. From Naples Scarlatti went to Florence where he was under the protection of Ferdinand III. Instead of returning to Naples, he appears to have stayed on in Florence until the end of 1703. On December 31, 1703, Cardinal Ottoboni appointed Scarlatti Assistant Maestro di Cappella to Antonio Foggia at the Santa Maria Maggiore in Rome. The court of Naples seems to have still held out some hope of his returning, as his post was not officially declared vacant until October 25, 1704.<sup>2</sup>

If the Mutio motets published in Naples in 1702 are to be accepted as an earlier edition of Concerti sacri, and if the dating of the manuscript of Motet III on October 16, 1702 is taken as reliable, the assumption can be made

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<sup>1</sup>Letter from Richard Andrewes, Research Librarian, The Pendlebury Library of Music, Cambridge University, Cambridge, England, June 13, 1980.

<sup>2</sup>Dent, pp. 71-73.

that these works were probably written in Naples or Florence. But if the Concerti sacri contains motets other than those originally published by Mutio, Rome may be included in this speculation as to place of composition.

The specific dates of publication of the Roger edition of the Concerti sacri were established as 1707-1708 in the Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène (Amsterdam, 1696-1743) published by F. Lesure in 1969.<sup>1</sup> These specific dates are repeated in Rostirolla's index of 1972.<sup>2</sup> Before the Lesure publication, various dates for the Roger collection were suggested. Dent had speculated that the Concerti sacri probably dated from around 1700.<sup>3</sup> In a biographical article on Scarlatti, Hanley mentioned the date of publication as being around 1705.<sup>4</sup> Eitner did not date the publication but indicated that the edition was held in the Fétis Collection in Brussels.<sup>5</sup> The catalogue of the Fétis

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<sup>1</sup>F. Lesure, Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène (Amsterdam, 1696-1743) (Paris: Heugel & Cie, Societe Française de Musicologie), p. 78; the indication of Opus Two is the second publication of Scarlatti's works by Roger.

<sup>2</sup>Pagano, Bianchi, and Rostirolla, p. 519.

<sup>3</sup>Dent, p. 94.

<sup>4</sup>Friedrich Blume, ed., Die Musik in Geschichte und Gegenwart, Band II (Kassel: Bärenreiter, 1963), S. v. "Scarlatti, Alessandro," p. 1498.

<sup>5</sup>Eitner, p. 452.

Collection lists the Concerti sacri as item number 1740.<sup>1</sup>

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<sup>1</sup>Bibliothèque Royale de Belgique: Catalogue de la  
Bibliothèque de F. J. Fétis Acquisée par l'Etat Belges  
(Bruxelles: 1877, published by Forni Editore, Bologna),  
p. 219.

## CHAPTER II

### THE STRUCTURE OF THE MOTETS

#### Similarities and Differences

##### Between the Two Motets

The two motets are similar in that they are both multimovement works set to texts that are sacred but not liturgical. Each is accompanied by an instrumental ensemble of two violins and continuo, and each motet makes use of recitatives and instrumental ritornelli. Both motets display regular symmetry on two levels. The higher level of symmetry in both motets is seen in that both first and last movements utilize the full performing forces, and are set in 4/4 meter. Moreover, the most substantial central movement in each motet omits the violins and is set in 12/8 meter. The lower level of symmetry is seen in that each movement displays a da capo structure.

A number of differences can be noted between the two motets. "Rorate coeli," set in A major, consists of four movements while "Properate fideles," set in B-flat major,

is made up of six movements. Two recitatives can be found in "Rorate coeli" while only one is used in "Properate fideles." The only tempo marking indicated anywhere in the parts of "Rorate coeli" is allegro, while in "Properate fideles" there are tempo indications of allegro, andante, and adagio. "Rorate coeli" is written for solo soprano, whereas "Properate fideles" is scored for full mixed voices, likely alternating with solo voices. "Rorate coeli" opens with an instrumental introduction while "Properate fideles" begins abruptly without introduction. Another principal difference between the motets is in their structure. Although both motets display symmetry on the sectional level, "Properate fideles" does not have the same strict symmetry at the subsectional level as does "Rorate coeli." The two motets utilize the two violins with the continuo in differing ways. When the strings are used in "Properate fideles," they play together. However, in Movement Three of "Rorate coeli" only the first violin is used with the voice and continuo in an antiphonal duet. Movement Three of "Properate fideles" employs no violins. Movement Two of "Rorate coeli" requires no violins while in "Properate fideles" they are used in the second movement. Movement Four of "Properate fideles" uses violins only for the ritornelli and not with the alto and tenor voices. The texts of the motets are also quite different. "Rorate coeli" appears to be a trope or paraphrased commentary on the first two words of the Introit



of the mass for the fourth Sunday in Advent, "Rorate coeli desuper, et nubes pluant justum."<sup>1</sup> The lines of the Scarlatti setting derived from this Introit which begin "Hodie beata Francisci anima . . . ," suggest that the motet may have been intended as an offertory anthem in commemoration of St. Francis. The text of "Properate fideles," which alludes to the blood of Christ, could have been used in connection with a celebration of the holy sacrament.

#### The Structure of "Rorate coeli"

##### Overall Structure

"Rorate coeli" is composed in four movements with two short recitatives. Movement One extends from measure 1 to measure 71 followed by an eight-measure recitative. Movement Two runs from measure 80 to measure 164 followed by another eight-measure recitative. Measures 173 to 239 constitute the Third Movement, while Movement Four begins in measure 240 without an intervening recitative and continues to measure 293 at the end.

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<sup>1</sup>Benedictines of Solemes, eds., Liber Usualis (Tournai: Desclee Company, 1963), p. 353.

| Movements: | Movement One |    |     | Recit. One | Movement Two |  |     | Recit. Two | Movement Three |     |     | Movement Four |        |     |
|------------|--------------|----|-----|------------|--------------|--|-----|------------|----------------|-----|-----|---------------|--------|-----|
| Sections:  | A B A        |    |     |            | C D C        |  |     |            | E F E          |     |     | G H G         |        |     |
| Meters:    | 4            |    |     | 4          | 12           |  |     | 4          | 3              |     |     | 4             |        |     |
| Measures:  | 4            | 31 | 48  | 4          | 8            |  |     | 4          | 4              |     |     | 4             |        |     |
| Forces:    | 1            |    | 71  |            | 80           |  | 127 |            | 173            | 197 | 208 | 240           | 261    | 272 |
| Tempi:     | allegro      |    |     |            | allegro      |  |     |            |                |     |     | allegro       |        |     |
| Keys:      | A            | b  | E A | D          | b            |  |     | G D        | D              | A   | D   | A             | b f# A |     |

Figure 1. Structural Diagram--"Rorate coeli"

All movements of "Rorate coeli" function as separate entities with no repetition of text or melodic material from movement to movement. Each movement is structured in ternary form with an A B A arrangement of text and thematic material. Movements One and Four and the two recitatives are written in 4/4 meter, while Movement Two is in 12/8 and Three is in 3/4. Whereas the opening and closing movements use all forces, Movement Two uses only soprano and continuo, and Movement Three employs only first violin, soprano, and continuo. Movement Three has no tempo indication in any of the parts while the other movements are all marked allegro. The keys of each of the four movements are A major, b minor, D major, and A major. The First Recitative is composed in D major with the Second beginning in G major and modulating to D major. The following paragraphs discuss the movements

in detail. A diagram of each movement preceeds the discussion.

### Movement One

|              |               |                        |       |       |                              |               |                                                                                   |                                                                                   |               |       |                |                              |       |                              |
|--------------|---------------|------------------------|-------|-------|------------------------------|---------------|-----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|---------------|-------|----------------|------------------------------|-------|------------------------------|
| Sections:    | A             |                        |       |       | B                            |               |                                                                                   | A                                                                                 |               |       |                |                              |       |                              |
| Subsections: | Intro.        | a                      | b     | b'    | c                            | c'            | d                                                                                 | a                                                                                 | b             | b'    |                |                              |       |                              |
| Meter:       | 4             |                        |       |       |                              |               |                                                                                   |                                                                                   |               |       |                |                              |       |                              |
| Measures:    | 4             | 8                      | 12    | 20    | 26                           | 31            | 31                                                                                | 42                                                                                | 47            | 48    | 52             | 60                           | 67    | 71                           |
| Text:        | 1             | 8                      | 12    | 20    | 26                           | 31            | 31                                                                                | 42                                                                                | 47            | 48    | 52             | 60                           | 67    | 71                           |
|              | .....         | .....                  | ..... | ..... | .....                        | .....         | .....                                                                             | .....                                                                             | .....         | ..... | .....          | .....                        | ..... | .....                        |
|              |               | "Rorate coeli"         |       |       | "dulcem rorem<br>distillate" |               | "sit jucunda sit laeta dies, sine nebula<br>albescat sol, totum orbem illustrate" | "sit jucunda sit laeta dies, sine nebula<br>albescat sol, totum orbem illustrate" | "illustrate"  |       | "Rorate coeli" | "dulcem rorem<br>distillate" |       | "dulcem rorem<br>distillate" |
| Forces:      | vlms/<br>cont | sop/vlms &<br>continuo |       |       | vlms/<br>cnt                 | sop/vlms/cont |                                                                                   |                                                                                   | sop/vlms/cont |       |                | vlms/<br>cnt                 |       |                              |
| Keys:        | A             |                        |       |       |                              | b             |                                                                                   |                                                                                   | E             |       |                | A                            |       |                              |

Figure 2. Structural Diagram--Movement One  
"Rorate coeli"

Movement One is assigned an allegro and is set in three main sections, A B A in Figure 2. After the instrumental introduction, measures 1-8, the opening vocal section, measures 8-31, and the final section, measures 48-71, have the same text and the same thematic material. Each of the three main sections is in turn divided into three

subsections with a repetition of text and thematic material in the order of a b b', c c' d, and a b b' (Figure 2). The lengths of these subsections are 5, 8, and 10; 6, 6, and 5; 5, 8, and 10 measures respectively. Subsections a and b utilize the violins as connective material for the vocal phrases. In subsection b', however, the violins are given a more substantial role in counterpoint with the voice. Section A and its repetition are both in A major, while section B begins in b minor and ends in E major.

#### Recitative One and Movement Two

|              |                                                                                                                  |      |                                                                 |    |                                                                 |     |                                                                                                                                                                             |     |                               |     |                                                                  |     |                                                                  |  |
|--------------|------------------------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------|----|-----------------------------------------------------------------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-------------------------------|-----|------------------------------------------------------------------|-----|------------------------------------------------------------------|--|
| Sections:    | Recit.<br>One                                                                                                    |      |                                                                 |    |                                                                 |     |                                                                                                                                                                             |     |                               |     |                                                                  |     |                                                                  |  |
|              | C                                                                                                                |      | D                                                               |    | C                                                               |     |                                                                                                                                                                             |     |                               |     |                                                                  |     |                                                                  |  |
| Subsections: | e                                                                                                                |      | e'                                                              |    | f                                                               |     | g                                                                                                                                                                           |     | e                             |     | e'                                                               |     | e''                                                              |  |
| Meters:      | 4                                                                                                                | 12   |                                                                 |    |                                                                 |     |                                                                                                                                                                             |     |                               |     |                                                                  |     |                                                                  |  |
|              | 4                                                                                                                | 8    |                                                                 |    |                                                                 |     |                                                                                                                                                                             |     |                               |     |                                                                  |     |                                                                  |  |
| Measures:    | 72                                                                                                               | 79   | 83                                                              | 96 | 109                                                             | 111 | 111                                                                                                                                                                         | 120 | 126                           | 130 | 143                                                              | 157 | 164                                                              |  |
| Text:        | "Hodie Beata Francisci anima coelesti<br>sponso unita tenet quem speravit quem<br>desiderio semper desideravit," |      | "Amare et non videre amatum<br>adoratum, tormentum est et mors" |    | "Amare et non videre amatum<br>adoratum, tormentum est et mors" |     | "Gustate et jam tenere sumum bonum<br>suspitarum sumum bonum suspiratum, O<br>quam dulcis est tua sors. Quam dulcis<br>tenere sumum bonum quam dulcis tenere<br>suspitarum" |     | "O quam dulcis est tua sors." |     | "Amare et non videre amatum<br>adoratum, tormentum est et mors." |     | "Amare et non videre amatum<br>adoratum, tormentum est et mors." |  |
| Forces:      | sop/<br>cont                                                                                                     | cont | soprano &<br>continuo                                           |    | cont                                                            |     | soprano &<br>continuo                                                                                                                                                       |     | cont                          |     | soprano &<br>continuo                                            |     | vlns/<br>cont.                                                   |  |
| Keys:        | D                                                                                                                | b    | e Db                                                            |    | f#                                                              |     | b                                                                                                                                                                           |     | b                             |     | eD b                                                             |     | b                                                                |  |

Figure 3. Structural Diagram--Recitative One  
and Movement Two--"Rorate coeli"

The First Recitative, measures 72-79, and Movement Two utilize only the soprano and continuo, the only exception being the eight-measure ritornello for strings and continuo at the end of the movement. An allegro tempo is given to Movement Two, which is set in three main sections, C D C in Figure 3. The opening section, measures 80-111, and the final section, measures 127-164, have the same text and the same thematic material repeated identically. Each of the three main sections is divided into two subsections, plus a ritornello (e'') at the end of the third section, with a repetition of text and thematic material in the order of e e', f g, and e e' e'' (Figure 3). The lengths of these subsections are 15 and 15; 10 and 6; 15, 15, and 8 measures respectively. Subsection e (measures 83-96) and its repetition (measures 130-143) are written in b minor, although both subsections concluded with brief turns toward e minor and D major. Subsection e' (measures 96-109) and its repetition (measures 143-156) are composed predominantly in b minor, but with passing references to e minor. The brief ritornello that concludes the first subsection e' (measures 109-111) modulates from b minor to f-sharp minor, the key preserved throughout the midsection D (measures 111-126). The final ritornello e'' (measures 157-164) is assigned the key of b minor.

Recitative Two and Movement Three

|              |                                                                       |                |                      |  |                                                               |  |                                                                                                                        |  |                |  |                        |  |                                                               |  |  |
|--------------|-----------------------------------------------------------------------|----------------|----------------------|--|---------------------------------------------------------------|--|------------------------------------------------------------------------------------------------------------------------|--|----------------|--|------------------------|--|---------------------------------------------------------------|--|--|
| Sections:    | Recit.<br>Two                                                         |                |                      |  |                                                               |  |                                                                                                                        |  |                |  |                        |  |                                                               |  |  |
| Subsections: | h                                                                     |                | h'                   |  | i                                                             |  | i'                                                                                                                     |  | h              |  | h'                     |  | h''                                                           |  |  |
| Meters:      | 4                                                                     | 3              |                      |  | trans                                                         |  |                                                                                                                        |  |                |  |                        |  |                                                               |  |  |
| Measures:    | 4                                                                     | 4              |                      |  |                                                               |  |                                                                                                                        |  |                |  |                        |  |                                                               |  |  |
|              | 165                                                                   | 173            | 184 196              |  | 204                                                           |  | 208                                                                                                                    |  | 208            |  | 218                    |  | 231 239                                                       |  |  |
| Text:        | "Manum suam aperuit<br>inopi et palmas suas<br>extendit ad pauperes." |                |                      |  | "In altis habitat,<br>egenos sublevat<br>sanctorum charitas." |  | "De coelo respicit oppresos<br>elevat Francisci bonitas."<br>"de coelo respicit oppresos<br>elevat Francisci bonitas." |  |                |  |                        |  | "In altis habitat,<br>egenos sublevat<br>Francisci charitas." |  |  |
| Forces:      | sop/<br>cont                                                          | vln I/<br>cont | sop/vln/<br>continuo |  | vln/<br>cont                                                  |  | sop/<br>vln I/<br>cont                                                                                                 |  | vln I/<br>cont |  | sop/<br>vln I/<br>cont |  | vlns/<br>cont                                                 |  |  |
| Keys:        | G D                                                                   |                |                      |  |                                                               |  | A                                                                                                                      |  | D              |  |                        |  |                                                               |  |  |

Figure 4. Structural Diagram--Recitative Two  
and Movement Three--"Rorate coeli"

Although beginning in G major, the Second Recitative modulates to D major in the closing measures. As Figure 4 indicates, Movement Three is organized in three main sections, E F E. The opening section, measures 173-196, and the final section, measures 208-231, have almost exactly the same text and an exact repetition of thematic material. Each of the three main sections is divided into two subsections, with a repetition of text and thematic material in

the order of h h', i i', and h h' h'' (Figure 4). The lengths of these subsections are 12 and 13; 7 and 5; 12, 13, and 8 measures respectively. Movement Three omits the second violin until the ritornello at the end of the movement. The first violin and soprano are treated imitatively and in duet fashion above the harmonic foundation of the continuo. The thematic material for the movement is introduced by the first violin in the opening ritornello, subsection h, followed by the soprano in subsection h'. Section E and its repetition are written in D major; section F is set in A major.

Movement Four

|              |                                 |                                  |                                  |                                                                |                                                                |                                 |                                  |                                  |     |     |     |
|--------------|---------------------------------|----------------------------------|----------------------------------|----------------------------------------------------------------|----------------------------------------------------------------|---------------------------------|----------------------------------|----------------------------------|-----|-----|-----|
| Sections:    | G                               |                                  |                                  | H                                                              |                                                                | G                               |                                  |                                  |     |     |     |
| Subsections: | j                               | k                                | k                                | 1                                                              | 1'                                                             | j                               | k                                | k                                |     |     |     |
| Meter:       | 4                               |                                  |                                  |                                                                |                                                                |                                 |                                  |                                  |     |     |     |
| Measures:    | 240                             | 246                              | 254                              | 261                                                            | 262                                                            | 267                             | 271                              | 272                              | 278 | 286 | 293 |
| Text:        | "Suspirando, aeternas delitias" | "super coelos extollite mentes," | "super coelos extollite mentes," | "Et amando coelestes divitias<br>laeto corde accedite gentes," | "Et amando coelestes divitias<br>laeto corde accedite gentes," | "Suspirando, aeternas delitias" | "super coelos extollite mentes," | "super coelos extollite mentes." |     |     |     |
| Forces:      | all                             | forces                           |                                  | all                                                            | forces                                                         | all                             | forces                           |                                  |     |     |     |
| Keys:        | A                               |                                  |                                  | A $\frac{V}{b}$                                                | b                                                              | f#                              | A                                |                                  |     |     |     |

Figure 5. Structural Diagram--Movement Four  
"Rorate coeli"

Three main sections, G H G (Figure 5), constitute the structure of Movement Four. The opening section, measures 240-261, and the final section, measures 272-293, have the same text and the same thematic material repeated identically. Each of the main sections is segmented into subsections with a repetition of text and thematic material in the order of j k k, 1 1', and j k k (Figure 5). The lengths of the subsections are 6, 8, and 8; 5 and 5; 6, 8,



and 8 measures respectively. All forces are used throughout Movement Four. Section G and its repetition are assigned the key of A major. Subsection 1 is written in b minor with 1' being set in f-sharp minor.

### The Structure of "Properate fideles"

#### Overall Structure

"Properate fideles" is written in six movements with one recitative preceding the second movement. Movement One extends from measure 1 to measure 46. Movement Two begins in measure 62 and continues to measure 199. The Third Movement occupies measures 200 to 225, while the Fourth Movement extends from measure 226 to measure 299. The Fifth Movement runs from measure 300 to measure 339, and the Sixth Movement lasts from measure 340 to measure 399 at the end.

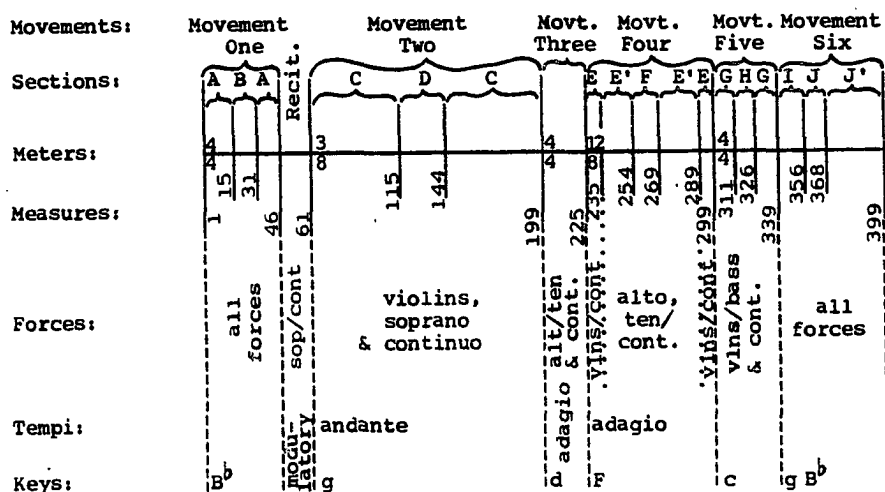


Figure 6. Structural Diagram--"Properate fideles"

All the movements of "Properate fideles" have different texts and thematic material. Movements One, Two, Four, and Five are composed in ternary form with an A B A arrangement of text and thematic material. Movement Three is through-composed. A two-part structure is found in Movement Six with a repetition and extension of material in the second part. Movements One, Three, Five, Six, and the Recitative are given a 4/4 time signature, while Movement Two is set in 3/8 time, and Movement Four is written in 12/8.

"Properate fideles" is scored for SATB voices, two violins, and continuo. The first and last movements utilize all these forces. Strings, soprano, and continuo make up the orchestration of Movement Two. Movements Three and Four are composed for alto-tenor duet with continuo only, except during the two instrumental ritornelli which open and close Movement Four. The Fifth Movement is scored for strings, bass, and continuo. Movements One, Five, and Six, although probably intended to be performed allegro, have no tempo indications in any of the parts. Movement Two is marked andante, and Movements Three and Four are assigned adagio. The keys of the six movements occur in the order of B-flat major in the First Movement, g minor in the Second, d minor in the Third, F major in the Fourth, c minor in the Fifth, and g minor to B-flat major within the last movement. The recitative between Movements One and Two is more tonally adventuresome, although it does begin and end in d minor.

Movement One and Recitative

|              |                     |  |  |  |                                                                                  |  |  |  |                                                                                  |  |  |  |                       |  |  |  |                                                                                                                                                                                                            |  |  |  |    |  |  |  |
|--------------|---------------------|--|--|--|----------------------------------------------------------------------------------|--|--|--|----------------------------------------------------------------------------------|--|--|--|-----------------------|--|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|----|--|--|--|
| Sections:    | A                   |  |  |  | B                                                                                |  |  |  | A                                                                                |  |  |  | Recitative            |  |  |  |                                                                                                                                                                                                            |  |  |  |    |  |  |  |
| Subsections: |                     |  |  |  |                                                                                  |  |  |  |                                                                                  |  |  |  |                       |  |  |  |                                                                                                                                                                                                            |  |  |  |    |  |  |  |
| Meter:       | 4                   |  |  |  | 4                                                                                |  |  |  | 4                                                                                |  |  |  |                       |  |  |  |                                                                                                                                                                                                            |  |  |  |    |  |  |  |
| Measures:    | 1                   |  |  |  | 12                                                                               |  |  |  | 22                                                                               |  |  |  | 42                    |  |  |  | 46 47                                                                                                                                                                                                      |  |  |  | 61 |  |  |  |
| Text:        | "Properate fideles" |  |  |  | "Ad aquas fluentes,<br>venite potate, et mellis<br>torrentes gaudentes gustate;" |  |  |  | "Ad aquas fluentes,<br>venite potate, et mellis<br>torrentes gaudentes gustate." |  |  |  | "Properate fideles"   |  |  |  | "O quam dulces liquores,<br>quam suaves humores, Ex hoc<br>fonte beato profluunt incessanter,<br>semper hic abundanter mortales<br>propinabunt, coeli jucunditates,<br>Et divinas<br>potabunt voluptates." |  |  |  |    |  |  |  |
| Forces:      | all<br>forces       |  |  |  | all<br>forces                                                                    |  |  |  | all<br>forces                                                                    |  |  |  | soprano &<br>continuo |  |  |  |                                                                                                                                                                                                            |  |  |  |    |  |  |  |
| Keys:        | B <sup>b</sup>      |  |  |  | g <sup>c</sup> dF & others                                                       |  |  |  | B <sup>b</sup>                                                                   |  |  |  | modulat.              |  |  |  | d                                                                                                                                                                                                          |  |  |  |    |  |  |  |

Figure 7. Structural Diagram--Movement One  
and Recitative--"Properate fideles"

Movement One is organized in three main sections, A B A in Figure 7. This movement utilizes all forces and is likely intended for full chorus. The first section, measures 1 to 15, and the final section, measures 32 to 46, have the same text and the same thematic material. Although the subsectional divisions are not as clearly marked as with "Rorate coeli," each of the A sections may be divided into three subsections. The first of these subsections (measures

1-3 and 32-34) consists of a homophonic statement of the opening motive. The second subsection (measures 3-6 and 34-37) begins with a point of imitation between the soprano and alto voices and concludes with a homophonic treatment almost identical to the opening. The third subsection (measures 6-12 and 37-43) also begins with a point of imitation, extended to all voices, and concludes with a final homophonic passage based on the opening. Each A section ends with a ritornello (measures 13-15 and 44-46). The B section is divided into two subsections (measures 16-22 and 22-31), the second of which is an extended variation of the first. The first and last sections of Movement One are composed in B-flat major while the B section is highly modulatory in nature, touching on the various keys of g minor, c minor, d minor, F major, C major, and others. The Recitative following Movement One is scored for soprano and continuo only. This Recitative begins and ends in d minor with modulatory passages.

Movement Two

|              |                |                                                             |                                                             |                |                                                            |                                                            |                |                                                             |                                                             |                |     |     |
|--------------|----------------|-------------------------------------------------------------|-------------------------------------------------------------|----------------|------------------------------------------------------------|------------------------------------------------------------|----------------|-------------------------------------------------------------|-------------------------------------------------------------|----------------|-----|-----|
| Sections:    | C              |                                                             |                                                             |                | D                                                          |                                                            |                |                                                             | C                                                           |                |     |     |
| Subsections: | a              | a'                                                          | a''                                                         | a              | b                                                          | b'                                                         | a              | a'                                                          | a''                                                         | a              |     |     |
| Meter:       | 3              |                                                             |                                                             |                |                                                            |                                                            |                |                                                             |                                                             |                |     |     |
|              | 8              |                                                             |                                                             |                |                                                            |                                                            |                |                                                             |                                                             |                |     |     |
| Measures:    | 62             | 70                                                          | 85                                                          | 107            | 115                                                        | 116                                                        | 128            | 144                                                         | 153                                                         | 168            | 190 | 199 |
| Text:        | (ritornello)   | "Quot odores,<br>Et sapores,<br>aquae stillant immortales," | "Quot odores,<br>Et sapores,<br>aquae stillant immortales." | (ritornello)   | "Mundi ardores, et languores<br>temperabunt hic mortales," | "Mundi ardores, et languores<br>temperabunt hic mortales." | (ritornello)   | "Quot odores,<br>Et sapores,<br>aquae stillant immortales," | "Quot odores,<br>Et sapores,<br>aquae stillant immortales." | (ritornello)   |     |     |
| Forces:      | vins/<br>cont. | soprano<br>violins<br>continuo                              | harmonic<br>excursions                                      | vins/<br>cont. | soprano<br>violins<br>continuo                             |                                                            | vins/<br>cont. | soprano<br>violins<br>continuo                              | harmonic<br>excursions                                      | vins/<br>cont. |     |     |
| Keys:        | g              |                                                             |                                                             | g              | c                                                          | c                                                          | g              | d                                                           | g                                                           |                |     |     |

Figure 8. Structural Diagram--Movement Two  
"Properate fideles"

As was the case with Movement One, ternary form is the organizational format for Movement Two. The text and thematic material of the first statement of section C, measures 62 to 116, are repeated exactly in measures 145 to 199 in a typical Baroque da capo manner. Each of the three main sections is divided into subsections much like "Rorate coeli" with a repetition of thematic material in the order of a a' a'' a, b b', and a a' a'' a (Figure 8).

Movement Two is scored for strings, soprano, and continuo. Instrumental ritornelli open and close both statements of the C section. The key of g minor dominates most of the C sections with some brief harmonic excursions in the a'' areas. The D section is modulatory throughout with the keys of f minor, g minor, A-flat major, and c minor found in the first subsection (b), and the keys of c minor, g minor, and d minor employed in the second subsection (b').

### Movement Three

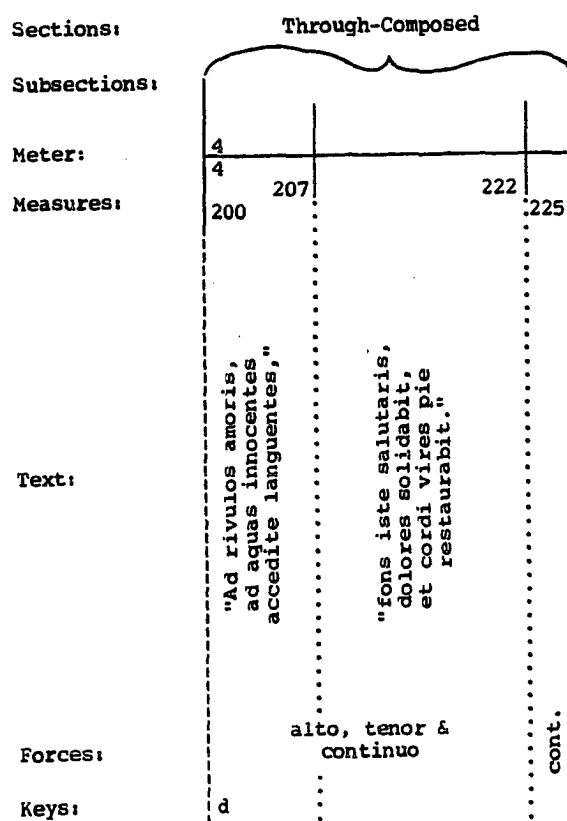


Figure 9. Structural Diagram--Movement Three  
"Properate fideles"

Totaling only 26 measures, the adagio Third Movement stands in contrast to all other movements of the motet because of its brevity and its lack of structure at the sectional level. The movement is basically through-composed with little text repetition. There is a brief concluding passage to the movement in measures 223 to 225 for the continuo forces only. Movement Three is scored for alto and tenor duet with continuo. The alto and tenor voices are engaged in imitative counterpoint filled with suspended harmonies. The key center is basically d minor with temporary modulations to other tonal levels employing sequence in measures 203 to 220. The tonal level stabilizes to d minor after measure 220.

Movement Four

|              |                |     |                                                       |           |                                                            |                                                       |     |   |
|--------------|----------------|-----|-------------------------------------------------------|-----------|------------------------------------------------------------|-------------------------------------------------------|-----|---|
| Sections:    | E              |     | E'                                                    |           | F                                                          | E'                                                    |     | E |
| Subsections: |                |     |                                                       |           |                                                            |                                                       |     |   |
| Meter:       | 12<br>8        |     |                                                       |           |                                                            |                                                       |     |   |
| Measures:    | 226            | 236 |                                                       | 255       | 270                                                        | 289                                                   | 299 |   |
| Text:        |                |     | "O fluida vita dulcedo<br>infinita tu pectora sanas." |           | "fluente salutis, et rivos<br>virtutis, tu semper emanat," | "O fluida vita dulcedo<br>infinita tu pectora sanas." |     |   |
| Forces:      | vlins/<br>cont |     | alto, tenor & continuo                                |           |                                                            | vlins/<br>cont                                        |     |   |
| Keys:        | F              | (d) | F                                                     | d modulat | F                                                          | (d)                                                   | F   |   |

Figure 10. Structural Diagram--Movement Four  
"Properate fideles"

An alto and tenor duet with continuo, Movement Four is adagio in five main sections (Figure 10). The first and fifth sections, measures 226 to 235 and 290 to 299, are identical instrumental ritornelli for strings with continuo. Also identical are the second and fourth sections, measures 236 to 254 and 270 to 289, which are based on the motivic material from the opening ritornello. Section three, measures 255 to 270, is contrasting both textually and



thematically. These five sections do not clearly divide themselves into subsections because of the continual movement of the bass. Contrapuntally, however, the two voices cadence, either individually or together, in measures 239, 243, 248, 251, and 254 in section E'; in measures 260, 262, 269, and 270 in section F; and in measures 274, 278, 283, 286, and 289 in the restatement of section E'. The key of F major is given to Movement Four with only brief excursions to d minor in the second and fourth sections (measures 243 and 278). Section three is set largely in d minor with modulatory passages employing sequence.

Movement Five

|              |                        |         |                                                                      |     |                                                                       |             |
|--------------|------------------------|---------|----------------------------------------------------------------------|-----|-----------------------------------------------------------------------|-------------|
| Sections:    | G                      |         | H                                                                    |     | G                                                                     |             |
| Subsections: |                        |         |                                                                      |     |                                                                       |             |
| Meter:       | 4                      |         |                                                                      |     |                                                                       |             |
|              | 4                      |         |                                                                      |     |                                                                       |             |
| Measures:    | 300                    | 303 310 | 312                                                                  | 318 | 326                                                                   | 330 337 339 |
| Text:        | "Sittientes venite,"   |         | "Hunc potum gloriosum<br>liquorem pretiosum<br>festinantes Haurite," |     | "hunc potum gloriosum<br>liquorem pretiosum,<br>festinantes Haurite." |             |
| Forces:      | bass/<br>vlns/<br>cont |         | bass/<br>violins/<br>continuo                                        |     | bass/<br>vlns/<br>cont                                                |             |
| Keys:        | c                      |         | Bb g                                                                 |     | c                                                                     |             |

Figure 11. Structural Diagram--Movement Five  
"Properate fideles"

Movement Five falls into three main sections, G H G in Figure 11. The opening section, measures 300 to 312, and the closing section, measures 327 to 339, have the same text and the same thematic material repeated identically. These main sections are not clearly broken into subsections; however, there are brief introductory and concluding passages for strings and continuo in the first and third sections. The middle section divides itself into two parts

with two complete statements of the text, the second of which is a variation of the first. Written in the key of c minor, Movement Five is scored for bass, strings, and continuo. The middle section begins in c minor, modulating to B-flat major by the end of the first part (measure 318), while the second part of this middle section begins in B-flat major and, after modulatory passages, ends in g minor.

### Movement Six

|              |                                                                        |                             |                |                                          |                                          |
|--------------|------------------------------------------------------------------------|-----------------------------|----------------|------------------------------------------|------------------------------------------|
| Sections:    | I                                                                      |                             |                | J                                        | J'                                       |
| Subsections: |                                                                        |                             |                |                                          |                                          |
| Meter:       | 4                                                                      | 4                           | 4              | 4                                        | 4                                        |
| Measures:    | 340                                                                    | 345 349                     | 356 357 368    | 372                                      | 399                                      |
| Text:        | "Qui puro semper corde<br>ex hoc fonte potabit,<br>superabit Avernum," |                             |                | "Et Mortem non gustabit<br>in aeternum," | "Et Mortem non gustabit<br>in aeternum." |
| Forces:      | all forces                                                             |                             |                | voices/<br>continuo                      | all forces                               |
| Keys:        | g                                                                      | modul. (dqm) B <sup>b</sup> | B <sup>b</sup> | vlns/cont                                | (g) B <sup>b</sup>                       |

Figure 12. Structural Diagram--Movement Six  
 "Properate fideles"

As Figure 12 indicates, the Sixth and final Movement once again exhibits a three-part sectional structure. The format for this movement, however, is not the da capo structure found in most of the other movements. The first section, measures 340 to 356, is made up of three statements of text, "Qui puro semper corde ex hoc fonte potabit, superabit Avernum." The first statement of this text is made by the soprano and alto in measures 340 to 343, and, after a ritornello of two measures, the second statement is made by the soprano, alto, and tenor in measures 345 to 349. The final statement of the text is made by all voices in measures 349 to 356. The second and third sections of this movement are distinct in that J is for voices and continuo and J' adds the violins to the texture. The second section (J) is a point of imitation pairing the upper two voices with the lower, and concluding with all voices participating. The third section (J') uses the same subject in a more complex point of imitation. This final section of the movement is the most contrapuntally active passage among all forces in the entire motet. The first section begins in g minor and is followed by modulatory passages which end on the dominant of B-flat major. The remainder of the movement is set in B-flat major.

### CHAPTER III

#### THE PERFORMANCE OF THE MOTETS

The modern performer of Baroque music is faced with the perplexing problem of authenticity. Twentieth-century musicians are accustomed to musical scores that indicate many details of rhythm, tempo, articulation, dynamics, and expressive nuance. This specificity of musical instruction attempts to insure that every performance of the work will approximate the composer's intent. The Baroque musician, on the other hand, utilized a score having few interpretive suggestions and therefore serving only as a basic guide to the actual performance. The Baroque performer was involved in many creative activities beyond those specified in the composer's sparse notation. Figured bass parts, for example, were to be realized through the specialized skill of keyboard players. The responsibility of ornamentation was left to the taste, judgment, and ability of the performers involved. The most practical solutions to the accurate performance of Baroque literature seem to lie within the boundaries established by musicians and authors of the period as

adapted to modern musical means. The purpose of this chapter is to survey general and specific performance practices of the Baroque period in an effort to develop an authentic realization of "Rorate coeli" and "Properate fideles."

### General Considerations

#### The Italian Style

The Italian style of the Baroque period stands in direct contrast to that of the French style. During the middle and late Baroque, Lully instituted a reaction in France against the flamboyant Italian style of improvisation. French ornaments became systematized with the performer rarely adding extemporized embellishment. Bowings, the setting of words to music, and the precise use of rhythmic alteration to replace improvisation were among the various musical aspects strictly controlled by the French composer. In Italy, on the other hand, the second half of the seventeenth century saw the unrestrained development of free ornamentation. Quantz summed up the situation when he said that any instrumentalist could play in the French style since it was mere note-reading; but to play in the Italian style one had to be a thorough musician, trained in figured bass and free ornamentation.<sup>1</sup>

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<sup>1</sup>Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin: 1752), Chapter X, 13; Chapter XIV, 3. Quoted by Donington, The Interpretation of Early Music, p. 460.

The 'Italian manner of singing' is refined and full of art; it moves us and at the same time excites our admiration, it has the spirit of music, it is pleasant, charming, expressive, rich in taste and feeling, and it carries the hearer agreeably from one passion to another. The 'French' manner of singing is more plain than full of art, more speaking than singing; the expression of the passions and the voice is more strange than natural.<sup>1</sup>

Generally speaking, the Italian Baroque style, when compared to the French Baroque style, is more fiery and impetuous; the instrumental music is more violinistic and the vocal music more operatic.<sup>2</sup>

#### Vocal Forces and Techniques

Sizes of Baroque choirs varied greatly. According to Marpurg, specific numbers of vocal forces ranged from seven or eight up to forty or fifty:

1754: Gotha chamber and chapel: Capellmeister, Georg Benda; two female singers; one male soprano, one male alto, one tenor, two basses; . . .

1754: Berlin, King of Prussia: Capellmeister Gaun, eight singers, . . .

1754: Breslau, Bishop's chapel: five male singers (including two sopranos and one alto), . . .

1754: Paris opera: eight female solo singers, four male altos, one tenor, seven baritones; chorus of seventeen women and twenty-one men; . . .

1755: Paris, Concerts Spirituels; 'many of whom also belong to the opera:' Director Roger, accompanist on the organ M. Cheron, four female and four male solo singers, choir of six female and six male sopranos, six male altos, seven

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<sup>1</sup>Quantz, Chapter XVIII, 76. Quoted by Donington, The Interpretation of Early Music, p. 460.

<sup>2</sup>Dart, p. 90.

tenors, five high basses, eight low basses; . . .

1756: Dresden, King's chapel and chamber music: Director von Dieskau, one poet, ober-Capellmeister J. H. Hasse, vice-Capellmeister vacant, two church composers, one ballet-composer; five female and six male sopranos, one female and three male altos, three tenors, four basses, . . .

1756: Mannheim, court chapel and chamber-music: one Intendant, Capellmeister for the church Grua, . . . Concertmeister . . . of instrumental church-music Toeschi; three female and three male sopranos, two male altos, three tenors, two basses . . .

1757: Salzburg, archbishop's music: Capellmeister E. Eberlin, vice-Kapellmeister Lolli, . . . solo singers, five male sopranos (three vacant), three tenors, two basses, with additions from the choir; fifteen boy singers, their prefect and their preceptor; three male altos, nine tenors, nine basses (Chorherren) and one male alto, three tenors, four basses (Choralisten--four of these can play double bass); . . .<sup>1</sup>

Bach in 1730 recommended the ideal size for a church choir:

[To each church choir] there must belong, at least, three trebles, three alti, three tenors, and as many basses . . . [as a minimum] a motet may be sung with at least two voices to each part. (N. B.--How much better it would be if the 'Coetus' were so arranged that four singers could be available for each part, each choir thus consisting of sixteen persons.)<sup>2</sup>

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<sup>1</sup>Friedrich Wilhelm Marpurg, Historisch-kritische Beyträge zur Aufnahme der Musik (Berlin: 1754-62, 1778). Quoted by Donington, The Interpretation of Early Music (London: Faber and Faber, 1963), p. 523.

<sup>2</sup>J. S. Bach, memorandum, Leipzig, 1730, quoted in full by J. A. Philipp Spitta, Johann Sebastian Bach, English trans. (London: Novello and Co., Ltd., 1889, republished by Dover Publications, Inc., 1951), Volume II, pp. 247-248.



Donington states that various other sources reveal a similarly wide range of numbers with a normal to average number being eight to twelve as the least, about thirty to forty as the average, and about fifty singers maximum. Donington further suggests that eight is really too few as only two per part constitute neither soloists nor choir.<sup>1</sup>

Both choirs and soloists in the Baroque period were trained in the art of bel canto (fine singing). Donington stresses that a distinction was drawn between the styles appropriate to church and to chamber or theatre, but under no circumstances was singing acceptable without a highly developed voice production and a highly resourceful vocal technique.<sup>2</sup>

A number of characteristics of bel canto style can be noted. Tosi stresses the importance of a voice made of well-blended registers. The singing teacher should "leave no Means untried, so to unite the feigned and the natural Voice, that they may not be distinguished; for if they do not perfectly unite, the Voice will be of divers Registers and must consequently lose its Beauty."<sup>3</sup>

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<sup>1</sup>Donington, A Performer's Guide to Baroque Music, p. 76.

<sup>2</sup>Ibid., p. 70.

<sup>3</sup>Pietro Francesco Tosi, Observations on the Florid Song (Bologna: 1723), 2nd ed. trans. by John Ernest Galliard (London: 1743), reprint ed. with new preface by Paul Henry Lang (New York: Harcourt, Brace, and World, Inc., 1963), p. 23.

Quantz affirms register blending when he observes that "[Paita's tenor voice] would not have been by nature so fine and even, if he himself, through art, had not known how to join the chest voice with the head voice."<sup>1</sup> The Baroque singer attempted to exploit all registers of the voice and build an equal strength throughout the entire compass.

Agility was at the core of vocal technique for all Baroque singers. Quantz points out that the use of the head voice allows for more flexibility. "A singer who (uses his chest voice for runs) is hardly able to perform them as rapidly as one who (uses his head voice), although the first will always excell the second in clarity, particularly in a large place."<sup>2</sup>

Rameau gives further instructions about singing florid passages:

The principle of principles is to take pains to take no pains . . . . The breath must be so managed during the florid passages as not to force them beyond what one feels one can do without forcing oneself, diminishing the breath, and consequently the power of the sound, in the measure in which one increases the speed; yet to give more breath a few days later, to test if one can do so without forcing; then finally to augment and diminish it alternately during the same florid passage, to accustom oneself to give, so to speak, the shades of the picture, when the expression

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<sup>1</sup>Marpurg, Historisch-kritische Beytrage zur Aufnahme der Musik, I, pp. 231-232.

<sup>2</sup>Quantz, Chapter XII, paragraph 52. Quoted by Donington, The Interpretation of Early Music, p. 453.

or sometimes even the simple taste of the song, demands it. The same applies to trills and appoggiaturas.<sup>1</sup>

Burney describes the florid technique of Schmelling, a noted singer of the time. "[Schmelling's] voice was sweetly toned, and she sang perfectly well in tune. She has an excellent shake (trill), a good expression, and facility of executing and articulating rapid and difficult divisions, that is astonishing . . . ."<sup>2</sup>

Impeccable accuracy and precise intonation are among Tosi's recommendations for the singing of melismatic passages:

Let the Scholar not be suffered to sing 'Divisions' with Unevenness of Time or Motion; and let him be corrected if he marks them with the tongue, or with the Chin, or any other Grimace of the Head or Body . . .

. . . There are many Defects in the 'Divisions,' which it is necessary to know, in order to avoid them; for, besides that of the Nose or the Throat, and the others already mentioned, those are likewise displeasing which are neither mark'd nor gliding; for in that Case they cannot be said to sing, but to howl and roar. There are some still more ridiculous, who mark them above Measure, and with Force of Voice, thinking (for Example to make a 'Division' upon 'A,' it appears as if they said, 'Ha, Ha, Ha,' or 'Gha, Gha, Gha;' and the same upon the other vowels. The worst fault of all is singing them out of tune . . . . The sole and entire

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<sup>1</sup>Jean-Philippe Rameau, Code de Musique Pratique (Paris: 1760), p. 17. Quoted by Donington, The Interpretation of Early Music, p. 453.

<sup>2</sup>Charles Burney, Present State of Music in Germany (London: 1773), II, p. 111. Quoted by Donington, A Performer's Guide to Baroque Music, p. 57.

Beauty of the 'Division' consists in its being perfectly in Tune, mark'd, equal distinct, and quick.<sup>1</sup>

An additional characteristic of the bel canto is the portamento. A subtlety of phrasing and articulation as well as dynamic nuance characterize the portamento.

Tosi explains the technique:

When on an even and regular Movement of a Bass, which proceeds slowly, a Singer begins with a high Note, dragging it gently down to a low one, with the 'Forte' and 'Piano' almost gradually, with Inequality of Motion, that is to say, stopping a little more on some Notes in the Middle than on those that begin or end the 'Strascino' or 'Drag.' Every good Musician takes it for granted, that in the Art of Singing there is no Invention superior, or Execution more apt to touch the Heart than this, provided however it be done with Judgment, and with putting forth the Voice in a just 'Time' on the Bass . . . .<sup>2</sup>

The dynamic nuance of the portamento reaches its most extreme degree of expression in the messa di voce, outlined by Tosi.

In the same Lessons, let him teach the Art to put forth the Voice, which consists in letting it swell by Degrees from the softest 'Piano' to the loudest 'Forte,' and from thence with the same Art return from the 'Forte,' to the 'Piano.' A beautiful 'Messa di voce,' from a Singer that uses it sparingly, and only on the open Vowels, can never fail of having an exquisite Effect.<sup>3</sup>

Crisp articulation of consonants and pure enunciation of vowels are also a requirement for good Baroque.

<sup>1</sup>Tosi, pp. 56-58.

<sup>2</sup>Tosi, pp. 178-179.

<sup>3</sup>Tosi, p. 27.

bel canto. "For, if the Words are not heard so as to be understood, there will be no great Difference between a human Voice and a Hautboy . . . ." <sup>1</sup> Tosi further stresses the need for a complete understanding of the text as a motivating force for proper expression in Latin and Italian. <sup>2</sup> Donington points out that the usual bel canto exploitation of words is just as necessary in choral as in solo music. Varieties of vowel colors and the declamation of consonants are essential to good choral Baroque singing. <sup>3</sup>

Suggestions regarding the proper and improper places to breathe are proposed by Tosi:

Let him forbid the Scholar to take Breath in the Middle of a Word, because the dividing it in two is an Error against Nature; which must be followed, if we would avoid being laugh'd at. In interrupted Movements, or in long 'Divisions,' it is not so rigorously required, when the one or the other cannot be sung in one breath . . . .

Let him shew, in all sorts of Compositions, the proper Place where to take Breath, and without Fatigue; because there are Singers who give Pain to the hearer, as if they had an Asthma, taking Breath every Moment with Difficulty, as if they were breathing their last. <sup>4</sup>

With regard to the voice, vibrato was probably taken for granted in artistic tone production. Donington states

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<sup>1</sup>Tosi, p. 59.

<sup>2</sup>Tosi, p. 81.

<sup>3</sup>Donington, A Performer's Guide to Baroque Music, p. 75.

<sup>4</sup>Tosi, pp. 60-61.

that a finely controlled vibrato is an integral part of the bel canto style. He notes that pulsation of pitch and intensity can occur in a good vibrato, although "the best singers appear to rely more on intensity fluctuation than on pitch fluctuation."<sup>1</sup> The speed of the vibrato varies with the expressive nature of the phrases in a work and the width is not very great.<sup>2</sup>

Tosi devotes a great deal of his treatise to criticizing many of the abuses of the "moderns" and calls for a return to the days of the "ancients" (late seventeenth century). To summarize the bel canto, Tosi perhaps delivers the best possible description:

I must (with your Leave, 'Gentlemen Moderns') say in Favour of the Profession, that good Taste does not consist in a continual Velocity of the Voice, which goes thus rambling on, without a Guide, and without Foundation; but rather, in the 'Cantabile,' in the putting forth the Voice agreeably, in Appoggiaturas, in Art, and in the true Notation of Graces, going from one Note to another with singular and unexpected Surprises, and stealing Time exactly on the true Motion of the Bass. These are the principal and indispensable Qualities which are most essential to the singing well, and which no musical Ear can find in your capricious 'Cadences' . . . .<sup>3</sup>

### String Forces and Techniques

Various sources from the Baroque period indicate a

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<sup>1</sup>Donington, A Performer's Guide to Baroque Music, p. 68.

<sup>2</sup>Ibid.

<sup>3</sup>Tosi, p. 129.

variety of numbers of string players for the chapels and courts. In 1730 J. S. Bach suggested the optimum orchestra for the church:

[The orchestra should be] two or even three  
 . . . Violino Primo. Two or three Violino . . .  
 Secundo. Two Viola . . . Primo. Two Viola . . .  
 Secundo. Two Violoncello. One . . . Double Bass.  
 Two or three according to need . . . Oboes. One  
 or two . . . Bassoons. Three . . . Trumpets.  
 One . . . Drum.

In all eighteen persons, at least, for the instruments. N. B.--Added to this since church music is also written for flutes (i. e.--they are either 'a bec' or 'Traversieri,' held sideways), at least two persons are needed for that; altogether, then, twenty instrumentalists.<sup>1</sup>

Scheibe also recommends an appropriate instrumentation:

[Four to five first and second violins, two violas, three to four cellos and basses, and a few bassoons, at the least if the music includes trumpets and drums, violins should be doubled by oboes, and if oboes are present, bassoons must double the bass.]<sup>2</sup>

Marpurg describes the instruments used at courts and chapels in the mid-eighteenth century:

1754: Berlin, King of Prussia: . . . twelve violins, three violas, four cellos, one gamba, two double basses, five flutes, three oboes, four bassoons, two horns, two harpsichords, one theorba; the king is mentioned specially as solo flute.

1754: Prince Heinrich: director and harpsichord Kirnberger; four violins, one viola, one

<sup>1</sup>J. S. Bach, memorandum, Leipzig, 1730. Quoted by J. A. Philipp Spitta, Johann Sebastian Bach, Vol. II, pp. 247-248.

<sup>2</sup>Johann Adolf Scheibe, Critische Musikus, Hamburg, 1737, etc., coll. ed., (Leipzig, 1745), I, 78th article. Quoted by Donington, The Interpretation of Early Music, p. 521.

cello, one double bass, one flute, one oboe, one bass singer.

1754: Prince Carl: five violins (probably including the director since none other is mentioned), one viola, one cello, one double bass, one flute, three oboes, one bassoon, two horns, one harpsichord, one harp.

1754: Gotha, chamber and chapel: . . . six violins, one double-bass (violone), two oboes, one bassoon, two horns, two organists, one lute.

1754: Breslau, Bishop's chapel: . . . seven violins (including Konzertmeister Alexander Alberti), one viola, one double bass, two flutes/oboes, two bassoons, two horns, one harpsichord.

1754: Grafen von Branicki in Pohlen, chapel: four first violins, four second violins, one viola, one cello, one double bass, two flutes, two oboes, two bassoons, two horns.

1754: Paris, opera: . . . orchestra of two leaders, sixteen violins, six violas, twelve cellos, gambas and double basses (two were gambas), six flutes and oboes, three bassoons, two horns, one harpsichord; . . .

1755: Paris, Concert Spirituels; . . . orchestra of sixteen violins, two violas, six cellos, two double basses, one flute, four oboes, three bassoons.

1756: Dresden, King's chapel and chamber-music: . . . sixteen violins (including the Concertmeister), four violas, four cellos, two double basses, three flutes, five oboes, four bassoons, two horns, two organists.

1756: Mannheim, court chapel and chamber-music: . . . Concertmeister and director of instrumental chamber music Stamitz, of instrumental church-music Toeschi; . . . ten first violins (including Stamitz and Cannabich), ten second violins, four violas, two solo and two ripieno cellos, two double basses, two flutes, two oboes, two bassoons, four horns, two organists, corps of twelve trumpets and two kettledrums.

1757: Schwarzburg-Rudolstadt, chapel; Capellmeister C. G. Scheinpflug, who also takes the role of Concertmeister and 'in chamber-music and other concerts conducts with the violin;' . . . seven other violins (of whom three play solos, two compose and two play the trumpet), three violas (of whom two play the oboe), three cellos (of whom one plays the gamba and two play the trumpet), two double basses, two oboes (of whom one plays solos, composes, plays first violin and flute), one bassoon (who plays solos, composes, plays first violin,



and flute), three trumpets (of whom one composes and plays cello), two horns (of whom one plays solos)--but such 'two-handedness,' though not always mentioned, was general.

1757: Anhalt-Zerbst, chapel: Capellmeister J. F. Fasch, one Concertmeister, . . . seven other violins, one viola, one cello (also plays organ), one double bass (vacant), two oboes, one bassoon, one harpsichord.<sup>1</sup>

These sources reveal a wide range of string numbers in the courts and chapels in Europe at the time: Violin I--two to eight; Violin II--two to eight; Viola--two to six; Cello--zero to six; and Double Basses--one or two. The average size of string forces in the chapels appears to have been approximately three or four first violins, three or four second violins, one or two violas, one cello, and one double bass. Donington suggests that two violins per part is really too few as this has the disadvantage of sounding neither like a string quartet nor an orchestra.<sup>2</sup>

A number of modifications in the construction of violins have been made since the Baroque period which have directly affected the sonority of these instruments. If the twentieth-century performer wishes to recapture the style of the Baroque in performance, he should attempt to use authentic instruments whenever possible. At the very least, the modern performer should alter his technique on

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<sup>1</sup>Marpurg, Historisch-kritische. Quoted by Donington, The Interpretation of Early Music, pp. 523-524.

<sup>2</sup>Donington, A Performer's Guide to Baroque Music, p. 76.

modern instruments so as to approximate the articulation and sonority of the Baroque instruments.

Compared to the modern violin, the Baroque violin neck was not angled back from the body of the instrument and the fingerboard was wider and shorter. The bridge was somewhat flatter and thicker, facilitating the making of chords but making it difficult to play aggressively on a single string. The bass-bar was shorter and thinner and the soundpost had a smaller diameter.<sup>1</sup> Montagu points out that the more popular violin models of the violin makers Amati and Stainer had higher-arched bellies and possessed a more flute-like resonance as compared with the more reedy quality of the lower-bellied Stradivarius models. In the late eighteenth and nineteenth centuries, the concert hall situations grew larger and the Stradivarius-type sonority became more popular to fit these larger performance facilities.<sup>2</sup>

As a step toward the approximation of the Baroque sonority, Donington proposes returning to gut-strung instruments as opposed to the modern instruments with the higher steel strings and the lower silver-wound strings on a gut core. He further recommends, however, retaining the silver winding on the lower strings as the lower and

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<sup>1</sup>Karl Geiringer, Instruments in the History of Western Music (New York: Oxford University Press, 1978), p. 134.

<sup>2</sup>Jeremy Montagu, The World of Baroque and Classical Musical Instruments (Woodstock, New York: The Overlook Press, 1979), p. 63.

thicker gut strings do not speak as well. Donington further suggests equipping a modern instrument with a slightly lower bridge.<sup>1</sup>

The bow used on the Baroque violin was different from the present-day bow in many respects, resulting in a different type of articulation. The bow was shorter and the stick was slightly convex. At first the hair was simply attached to the upper end of the stick; the ribbon of hair was considerably narrower than in the modern bow and no provision was made for changing its tension mechanically. Increasing artistic demands on the violin gradually affected the construction of the bow. By the first half of the eighteenth century, the bow had been straightened, lengthened, and made from a finer, more flexible wood. Bows were often equipped with a screw-knob to loosen or tighten the hair. Italy led the way in the construction and modification of instruments with the northern countries following suit.<sup>2</sup> Donington stresses a rigidity of bow hair and crispness of bow stroke to achieve the cleaner articulation.

Whereas the fittings and stringing of bowed instruments have a significant influence on the sonority, the bow has a significant influence on

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<sup>1</sup>Donington, A Performer's Guide to Baroque Music, pp. 78-79.

<sup>2</sup>Geiringer, p. 135.

the articulation. Both are important in getting a baroque quality and texture of sound.<sup>1</sup>

Donington goes on to say that having a separate violin that is gut-strung and possessing Baroque fittings might be prohibitively expensive, but having an old out-curved bow or a reproduction thereof would be much less expensive and most helpful in articulating Baroque works for violin.<sup>2</sup>

String players primarily used first, second, and third positions in left-hand fingering with some use of the fourth-finger extension. Occasionally the music demands a shift to fourth or even fifth position. Geminiani's exercises demand very high left-hand positions and require in other respects a developed technique.<sup>3</sup> Leopold Mozart makes recommendations regarding the use of high positions and open strings:

[High positions may be taken from necessity, convenience and elegance,] consistency of tone-colouring is achieved by this means as well as a more even and singing execution.

[A virtuoso] soloist will do well to allow his open strings to sound rarely or not at all. His fourth finger on the next lower string will always sound more unobtrusive and refined, since the open strings are too loud compared with stopped notes, and penetrate the ear too keenly. In the same way a soloist should make a point of taking

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<sup>1</sup>Donington, A Performer's Guide to Baroque Music, pp. 80-81.

<sup>2</sup>Ibid., p. 81.

<sup>3</sup>Francesco Geminiani, The Art of Playing on the Violin, 1751, Facsimile Ed. by David D. Boyden (London: Oxford University Press, n.d.).

all feasible passages on one string, in order to keep them in one tone-colouring.<sup>1</sup>

Proper bow technique is described by numerous sources as the manner in which the bow is both placed and drawn on the string. Bow pressure, speed of drawing, and resultant tone quality are among the topics covered by Leopold Mozart:

[Keep the little finger on the stick because this helps] to draw an honest and manly tone from the violin.

You should not confine yourself to the point of the bow with a certain kind of quick stroke which hardly presses on to the string, but must always play solidly.

We must manage the bow from loud to soft in such a way that a good, steady, singing, and as it were round, fat tone can always be heard, which is to be done by a certain control in the right hand, and especially by a certain skilful tensing and relaxing of the wrist by turns.

Every note, even the most powerfully attacked, has a small, even if barely audible, softness at the start of the stroke; for otherwise no note would result, but only a harsh and incomprehensible noise. This same softness must also be heard at the end of every stroke.

The stroke has necessarily to be started gently and with a certain moderation, and, with no lifting of the bow, taken with so smooth a join that even the most powerful stroke carries the already vibrating string over one motion into another and different motion imperceptibly.<sup>2</sup>

Donington describes the normal incisive articulation by calling for variations of forefinger pressure coupled

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<sup>1</sup>Leopold Mozart, *Violinschule* (Augsburg: 1756), VIII, i, 2; V, 13. Quoted by Donington, The Interpretation of Early Music, p. 470.

<sup>2</sup>Leopold Mozart, II, 5, 6; V, 3, 10, 12. Quoted by Donington, The Interpretation of Early Music, pp. 471-472.

with a bow pressure which is allowed to ease off the string between each note by its own resilience, without actually allowing the bow to leave the string.<sup>1</sup>

It is necessary to avoid slurring notes which ought to be detached and detaching notes which ought to be slurred.

It is the quick passages in Allegro which must all be performed briskly, clearly, with<sup>2</sup> liveliness, with articulation and distinctly.

In general, the liveliness of allegros is conveyed by detached notes, and the feeling of adagios by sustained, slurred notes . . . even when not so marked . . . . I realise however that<sup>3</sup> every style of performance may occur at any tempo.

Leopold Mozart further defines dealing with legato bowing on the violin:

You must therefore be at pains where the singleness of the piece requires no separation, not only to leave the bow on the violin at the change of stroke, in order to bind one stroke to another, but also to take many notes in one stroke, and in such a way that the notes which belong together shall run one into another, and be distinguished in some degree merely by loud and soft.

Gay and playful passages must be lifted up with light and short strokes cheerfully and rapidly; while in slow and sad pieces, you perform them<sup>4</sup> with long bow strokes, simply and expressively.

Donington suggests that the best part of the bow to

<sup>1</sup>Donington, The Interpretation of Early Music, pp. 472-473.

<sup>2</sup>Quantz, XI, 10; xii, 4. Quoted by Donington, The Interpretation of Early Music, p. 412.

<sup>3</sup>C. P. E. Bach, Essay, I; III, 5. Quoted by Donington, The Interpretation of Early Music, p. 413.

<sup>4</sup>Leopold Mozart, V, 14 and XII, 18. Quoted by Donington, The Interpretation of Early Music, pp. 473-474.

use for continued passages of rapid notes is in the upper middle, i. e., about half-way between the tip and the middle of the bow. He also recommends that the bow be pressed well into the string and moved at a moderate speed for normal Baroque purposes. Additional recommendations are that the bow be kept fairly well up to the bridge and general use of less bow.<sup>1</sup>

With regard to the use of vibrato on the violin, sources appear to disagree as to whether it is to be used as an ornament on occasion or to be used continually for a general expressiveness. Various authorities discuss the vibrato under the classification of an ornament with differing names: Simpson refers to it as the "Close-shake . . . when we shake (a second) finger as close and near the sounding Note as possible."<sup>2</sup> Mace describes it as "The Sting . . . wave (the stopping finger) downwards, and upwards."<sup>3</sup> Geminiani maintains that with the "Close-shake . . . you must press the Finger strongly upon the String of the Instrument, and move the Wrist in and out slowly and equally."<sup>4</sup>

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<sup>1</sup>Donington, A Performer's Guide to Baroque Music, p. 91.

<sup>2</sup>Christopher Simpson, Division-Violist (London: 1659) I, 16. Quoted by Donington, A Performer's Guide to Baroque Music, p. 86.

<sup>3</sup>Thomas Mace, Musick's Monument (London: 1676) p. 109. Quoted by Donington, A Performer's Guide to Baroque Music, p. 86.

<sup>4</sup>Geminiani, p. 8.

Leopold Mozart called the vibrato a "Tremolo . . . when the finger is pressed strongly on the string, and one makes a small movement with the whole hand."<sup>1</sup>

Rousseau recommends that the vibrato be used in all contexts and last for the full value of each note.<sup>2</sup>

Geminiani concurs that the vibrato should be "made use of as often as possible."<sup>3</sup> Conversely, Simpson suggests that vibrato only be used "where no other Grace is concerned,"<sup>4</sup> and Leopold Mozart stated that it is "a mistake to give every note" a vibrato. Mozart continued by criticizing performers who "tremble on every note without exception as if they had the palsy."<sup>5</sup>

Donington summarizes and attempts to resolve the controversy over vibrato by stating that a continuous vibrato is musically valid as long as it is adjusted artistically to the musical intensity of the moment. Music without any vibrato is totally dead, and early music with an "exaggerated vibrato makes the tone opaque."<sup>6</sup>

<sup>1</sup>Leopold Mozart, XI, iff. Quoted by Donington, A Performer's Guide to Baroque Music, p. 86.

<sup>2</sup>Jean-Jacques Rousseau, Traite de la Viole, (Paris: 1687), pp. 100-101. Quoted by Donington, A Performer's Guide to Baroque Music, p. 86.

<sup>3</sup>Geminiani, p. 8.

<sup>4</sup>Simpson, I, p. 16.

<sup>5</sup>Leopold Mozart, XII, iff.

<sup>6</sup>Donington, The Interpretation of Early Music, p. 170.



### Continuo Forces and Techniques

Although a wide variety of continuo instruments was used in the early Baroque, the standard continuo group by the eighteenth century was the harpsichord and/or organ with a melodic instrument. The melodic instrument, used to double the bass line, was most often a cello or gamba, and somewhat less frequently a bassoon. Pictorial evidence indicates the use of a double bass in addition to the cello with larger groups.<sup>1</sup>

Sacred performances quite naturally called for the use of an organ in the continuo forces. However, there is considerable evidence supporting the use of harpsichord along with the organ, particularly for the accompaniment of recitative in sacred music. Dean states that all of Handel's oratorios require "at least two continuo keyboard instruments," while Deborah calls for two harpsichords and two organs, Esther for two harpsichords and one or two organs, and Solomon for two harpsichords and one organ.<sup>2</sup>

The pipe organ underwent considerable revision during the seventeenth and eighteenth centuries, largely involving the bellows and the wind pressure. Sachs states that previous to these revisions, the organ had a rather "transparent and silvery timbre" made up of perhaps twice as many four-

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<sup>1</sup>Donington, The Interpretation of Early Music, p. 170.

<sup>2</sup>Winton Dean, Handel's Dramatic Oratorios and Masques (London: 1959), Chap. 6, especially pp. 109 ff.

foot stops as eight-foot stops. The various stops were sharply contrasting and did not merge. Any potential harshness was averted by a rather low wind pressure.

Generally the stops of the first manual or Great organ were grave and solemn; those of the second or Choir organ were keen and penetrant; the third manual keyboard was delicate and sweet and the pedal powerful.<sup>1</sup>

The early organ bellows had many folds of leather which were subject to age, often cracking and affecting the wind pressure. In the seventeenth century the bellows were redesigned to be made of wood with only a single fold of leather, thereby assuring a more steady supply of wind pressure. Subsequent development of the wind reservoir and, in 1667, of the wind gauge by Forner reflected even further refinement in organ construction.<sup>2</sup>

Other modifications of the late seventeenth and early eighteenth century made the organ more expressive and flexible. The use of the pulsating "tremulant," a rotating device usually operating in the wind channel, was increasingly used. The increased importance of the stringed instruments as well as the voice led to stops which attempted to approximate the timbre of their respective instruments--for example, viola da gamba, "violin," and "vox humana." New devices called "couplers" provided for the simultaneous combinations

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<sup>1</sup>Curt Sachs, The History of Musical Instruments (New York: W. W. Norton and Co., Inc., 1940), p. 386.

<sup>2</sup>Geiringer, p. 158.

of keyboards and further increased the expressive potential and dynamic power of the instrument. In 1712 Abraham Jordan, an organ builder in London, devised a special pedal attachment by which the front wall of the echo-chamber could be opened and closed while the organist was playing. The organ was now capable of crescendo and diminuendo with this new device, called a "swell-box."<sup>1</sup>

A smaller pipe organ called the "positive" became the standard continuo keyboard instrument for chapel or chamber situations. These instruments were generally comprised of a single manual with no pedal.<sup>2</sup>

The viola da gamba and the violoncello were in direct competition with each other for supremacy as the melodic continuo instrument. This competition was so animated that in 1746 Hubert le Blanc, a French Doctor of Law, published a "Defense de la Bass e de Viole contre les Enterprises du Violon et les Pretensions du Violoncel."

'The violoncello, that until now has been looked upon as a miserable hated and pitiful wretch, whose lot was to starve to death for lack of a free meal, now flatters itself that it will receive many caresses in the place of the bass viol; it already conjures up a bliss that will make it weep with tenderness.' How dreadful are 'the thick strings demanding an exaggerated pressure of the bow and a tension that makes them shrill!' After all, the new instruments, the violin and the cello, 'not being able to dispute the delicate touch of the viol, its euphonious

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<sup>1</sup>Geiringer, pp. 159-160.

<sup>2</sup>Ibid., p. 160.

resonance in a suitable place where its attractions may be closely scrutinized and intimately impressive, falls back on the expedience of setting itself up in an immense hall capable of producing effects as harmful to the viol as they are favorable to the violin.<sup>1</sup>

Italian composers were among the first to use the cello in preference to the gamba in chamber music. France was the last country to give up the gamba within the second half of the eighteenth century.<sup>2</sup> The viola da gamba is more lightly strung and constructed than the cello, thus giving it a softer quality. Another difference between the cello and the gamba is in the manner of bowing. The gamba is traditionally bowed with the palm upward or in an underhanded manner. Originally both the cello and the gamba were bowed in this manner; however, in the early eighteenth century the Italians led the way in an overhanded bowing grip for the cello which eventually became the norm. Donington recommends that the underhanded technique be maintained if the gamba is used and further discourages using violoncello bowing technique on the viola da gamba.<sup>3</sup>

In Italy the double bass was basically fashioned along the lines of the violin family while north of the Alps the resemblance was closer to the viola da gamba. The back of this gamba type of double bass was flat, sloping in at

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<sup>1</sup>Quoted by Sachs, The History of Musical Instruments, p. 36.

<sup>2</sup>Donington, The Interpretation of Early Music, p. 296.

<sup>3</sup>Ibid., p. 297.

the top, and the shoulders met the neck at an acute angle. Stringing of these instruments was not standardized. Five string versions were most common, but others had anywhere from three to six strings.<sup>1</sup>

In accompanying recitative there are a number of factors that must be considered. Recitative is primarily a speech-like declamation of rhythm and it is therefore the words which dictate the flow of that rhythm.

[In recitative] we often do not make beats very equal, because this is a kind of declamation where the Actor ought to follow the movement of the passion . . . rather than that of an equal and regulated measure.<sup>2</sup>

Therefore, according to Hoyle, the accompanist's tempo in recitative is completely regulated by the singer and not the conductor.

Notwithstanding this sort of composition is noted in true time, the performer is at liberty to alter the Bars, or measure, according as his subject requires; hence the Thorough Bass is to observe and follow the singer, and not the person that beats time.<sup>3</sup>

Donington states that dry recitative should never be conducted.<sup>4</sup>

<sup>1</sup>Geiringer, pp. 135-136.

<sup>2</sup>Sebastien de Brossard, Dictionnaire de musique (Paris: 1703; reprint, Amsterdam, 1964), entry "Largo." Quoted by Donington, A Performer's Guide to Baroque Music, p. 231.

<sup>3</sup>John Hoyle, Dictionary of Music (London: 1770), entry "Recitativo." Quoted by Donington, A Performer's Guide to Baroque Music, p. 231.

<sup>4</sup>Donington, A Performer's Guide to Baroque Music, p. 231.

C. P. E. Bach specifically states that no ornamentation is to be done by the accompanying forces during recitative. This would interfere with the singers flexibility of rhythm. He goes on to state that accompanied recitative with a well-defined melodic line must be taken in strict time. Although the singer is basically in charge of tempo fluctuations, the accompanist has a responsibility of firm rhythmic impetus to generate each new phrase.<sup>1</sup>

When the harpsichord is used for accompanying recitative, there is a problem of the chords decaying and not providing enough support. To compensate for this inherent characteristic of the harpsichord, arpeggiation is required. As Pasquali points out, the main objective is to fill up the harmony as much as possible:

For common speech a quick harpeggio;  
for the tender a slow one; and, for anything of  
passion, where anger, surprise, etc., is ex-  
pressed, little or no harpeggio, but rather<sup>2</sup> dry  
strokes, playing both hands almost at once.

Donington states that all arpeggiation should start on the beat.<sup>3</sup> Michel de Saint-Lambert describes the art of varying the activity of the accompaniment in a recitative:

When accompanying a long recitative, it is  
sometimes good to dwell for a long time on one

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<sup>1</sup>C. P. E. Bach, Essay, II, XXXVIII, 5, 2 & 3. Quoted by Donington, A Performer's Guide to Baroque Music, p. 231.

<sup>2</sup>Nicolo Pasquali, Thorough-Bass Made Easy (Edinburgh: 1757), p. 47. Quoted by Donington, A Performer's Guide to Baroque Music, p. 233.

<sup>3</sup>Donington, A Performer's Guide to Baroque Music, p. 233.

chord, when the bass allows, and to let many notes be sung by the voice [in effect, without harpsichord accompaniment], then strike again a second chord, and next stop again, and thus only make an accompaniment at long intervals, assuming that as I have said the bass only has long notes

. . . . .  
At other times, after striking a full chord on which you dwell for a long time, you strike one note again here and there, but with such a good management that it seems as if the harpsichord had done it by itself, without the consent of the accompanist.

At other times again, doubling the intervals, you strike all the notes again one after the other, producing from the harpsichord a crackling almost like musketry fire; but having made this agreeable display for three or four bars, you stop quite short on some big harmonious chord (that is to say, without a dissonance) as though to recover from the effort of making so much noise.<sup>1</sup>

In summary, too much arpeggiation confuses the harmonic progressions while too little does not lend enough sonority.

When the organ is used to accompany recitative, a basic technique of sustaining the bass line in the pedals while the chords on the manuals are played in a detached manner is common practice.

In church recitatives [accompanied by the organ] the hands are quickly taken up again after striking a fresh chord . . . [at] the judgement and pleasure of the accompanist.<sup>2</sup>

On organs [the chords in recitative] are struck simultaneously, and after they are struck

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<sup>1</sup>Michel de Saint-Lambert, Nouveau traité de l'accompagnement (Paris: 1707), Chapter IX, p. 131. Quoted by Donington, A Performer's Guide to Baroque Music, p. 233.

<sup>2</sup>Johann David Heinichen, Neu erfundene und gründliche Anweisung . . . Erlernung des General-Basses (Hamburg: 1711), p. 226. Quoted by Donington, ibid., p. 235.

the right hand is lifted and rests till the fresh chord.<sup>1</sup>

In a recitative with sustaining accompanying [orchestral] instruments one keeps staying on the organ simply with the bass note on the pedals, while one lifts up the harmonies quickly after striking them with the hands.<sup>2</sup>

Sources suggest that organ registration of Baroque pieces involves sharp contrasts rather than more subtle gradations of color. These strong contrasts were made possible by the "mixture" stops (stops combining the intervals of tenths or twelfths) and by the "reed" stops. Niedt discusses adjusting the registration to the performing forces:

When only one or two parts sing or play, he needs on the manual merely the eight-foot Gedackt and no pedal at all; if there are more parts to accompany, he can bring in the Untersatz or sub-bass sixteen-foot (except in a bassetto passage; but) for a choir of eight, twelve or more . . . the eight-foot octave. If the work is with trumpets and kettledrums, then in the pedal, besides the eight-foot octave, a trombone bass of sixteen-foot is brought in; the notes, however, must not be held on the whole or half of a bar [if written so], but rather just allowed to speak.

Other suggestions as to registering the small church organ are given by J. S. Petri:

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<sup>1</sup>Georg Joachim Joseph Hahn, Der wohl unterwiesene General-Bass-Schüler (Augsburg: 1751), p. 57. Quoted by Donington, A Performer's Guide to Baroque Music, p. 235.

<sup>2</sup>C. P. E. Bach, Essay, II, XXXVIII, 5. Quoted by Donington, ibid.

<sup>3</sup>Friedrich Erhard Niedt, Musicalische Handleitung, II, (Hamburg: 1706; ed. of 1721), XI, xiv. Quoted by Donington, The Interpretation of Early Music, pp. 513-514.



[The organist, when accompanying] takes the chords short; [avoids reeds, mixtures, and mutations; with a small church and organ, draws only] one eight-foot Gedackt, or, if this is too softly voiced, two eight-foot stops in the manual, and in the pedal a sixteen-foot or two at most, and again an eight-foot principal for the 'forte,' and for the loudest 'forte' a four-foot, which however is better absent. And yet, when the singer comes in and the 'piano' arrives, the eight-foot stop must be taken out, so that the bass does not overwhelm the 'piano' of the violins and flutes. <sup>1</sup> Moreover the notes must be taken off short . . . .

### The Baroque Conductor

The conductor of a Baroque performance would have been the continuo keyboard player. Carl Phillip Emanuel Bach explains the duties of the conductor:

The keyboard, entrusted by our fathers with full command, is in the best position to assist not only the other bass instruments, but the entire ensemble in maintaining a uniform pace . . . . The tone of the keyboard which, correctly placed, stands in the center of the ensemble, can be heard clearly by all. And I know that even diffuse, elaborate compositions, played by impromptu, average performers, can be held together simply by its tone. If the first violinist stands near the keyboard, as he should, disorder cannot easily spread . . . . Should someone hasten or drag, he can most readily be corrected by the keyboard player . . . . In addition, those performers located in front or beside the keyboard will find in the simultaneous motion of both hands an inescapable, visual portrayal of the beat.<sup>2</sup>

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<sup>1</sup>Johann Samuel Petri, Anleitung zur practischen Musik, vor neuangehende Snger und Instrumentspieler (Lauban: 1767; 2nd ed., Leipzig: 1782), p. 17. Quoted by Donington, The Interpretation of Early Music, p. 514.

<sup>2</sup>C. P. E. Bach, Essay. Quoted by Harold C. Schonberg, The Great Conductors (New York: Simon and Schuster, 1967), p. 31.

In modern performances it would perhaps be more effective to use a traditional conductor for the sake of clarity. The conductor should be considerate of the singers' wishes regarding tempi and dynamics. The limits within which good virtuoso singing is possible are very narrow. This colla voce style of conducting is typical of Baroque performance practice.

### Tempo

Perhaps the main difficulty in determining tempi for Baroque works lies in the fact that tempo itself is not an absolute, but rather a relative quantity. The use of time-words by Baroque composers often indicated more the mood or spirit of the piece than the tempo.

The prevailing mood can be judged (1) by the mode--major or minor; (2) by the intervals--close or leaping; (3) by the discords--mild or harsh; (4) by the word found at the beginning of the piece, such as: Allegro, Allegro non tanto . . . etc.<sup>1</sup>

As Quantz suggests, other factors and characteristics are helpful in determining the true tempo of each work.

Since many composers put these words above mentioned more from habit than to characterize well the true movement of the pieces, and to assist the knowledge of their true time for those who render them; there are many cases where they cannot be used for guidance, and where it is necessary to divine the intention of the composer more from the content of the piece than from the

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<sup>1</sup>Quantz, XI, 16. Quoted by Donington, The Interpretation of Early Music, p. 320.

word which is found at the head to indicate its movement.<sup>1</sup>

Additional specific suggestions as to establishing the proper tempo are given by C. P. E. Bach.

The tempo of a piece, which is usually indicated by a variety of familiar Italian terms is derived from its general mood together with the fastest notes and passages which it includes. Proper attention to these considerations will prevent an allegro from being hurried and an adagio from being dragged.<sup>2</sup>

The question of strictness versus flexibility of tempo is addressed by numerous sources. In 1602 Giulio Caccini speaks to the subject of tempo flexibility, or what might be more properly called tempo rubato.

I call that the noble manner of singing which is used without tying a man's self to the ordinary measure of time, making many times the value of notes less by half, and sometimes more, according to the conceit of the words, whence proceeds that excellent kind of singing with a graceful neglect, whereof I have spoken before.<sup>3</sup>

The necessary flexibility of tempo has been discussed previously in this document in the section on the execution of recitatives by the continuo forces. Other references to tempo rubato include Mace's "broken time,"<sup>4</sup> Froberger's

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<sup>1</sup>Quantz, XII, 2. Quoted by Donington, The Interpretation of Early Music, p. 320.

<sup>2</sup>C. P. E. Bach, III, 10. Quoted by Donington, The Interpretation of Early Music, p. 321.

<sup>3</sup>Giulio Caccini, Le nuove musiche, Foreward (Florence: 1602). Quoted by Oliver Strunk, Source Readings in Music History (New York: W. W. Norton and Co., Inc., 1950), p. 391.

<sup>4</sup>Mace, p. 81. Quoted by Sachs, Rhythm and Tempo, pp. 278-279.

discretion,"<sup>1</sup> and Frescobaldi's "ritenuto" cadences.<sup>2</sup>

Georg Muffat, on the other hand, represents a more classical type of restraint and calls for more strictness of tempo. "One must take care not to dwell longer or less longer on cadences than the notes imply."<sup>3</sup>

The early Baroque tempi were reflected in the speech-like flexibility of the Florentine monody. Sachs states that with the rise of the Neapolitan da capo aria and the fugues of the North in the late seventeenth and early eighteenth century, this flexibility gradually gave way to more strict and regular tempi.<sup>4</sup>

Donington cites sources indicating the cadential rallentando as appropriate in Baroque music. He further states that determining the proper place to begin the rallentando is often suggested by the harmony which warns of an unmistakable approaching close.<sup>5</sup> C. P. E. Bach cautions the player to "avoid numerous and exaggerated ritenutos,

<sup>1</sup>Edmund Schebek, Zwei Briefe uber Johann Jacob Froberger (Vienna: 1874), p. 22. Quoted by Sachs, Rhythm and Tempo, p. 278.

<sup>2</sup>Girolamo Frescobaldi, Preface to "Toccate e partite" for harpsichord of 1614, and his "Fiori musicali" for organ of 1635. Quoted by Sachs, Rhythm and Tempo, p. 277 ff.

<sup>3</sup>Georg Muffat, Suavioris harmoniae instrumentalis hyporchematicae Florilegium secundum. (Passau: 1698); 2 (Vienna: 1895), p. 24.

<sup>4</sup>Sachs, Rhythm and Tempo, p. 279.

<sup>5</sup>Donington, The Interpretation of Early Music, p. 367.

which are apt to cause the tempo to drag."<sup>1</sup>

Various music dictionaries and treatises of the Baroque period give specific definitions to time words. Brossard's definitions are listed below:

LARGO . . . VERY SLOW, as if 'enlarging' the measure and making the main beats often unequal, etc.

ADAGIO ADAGIO means very slow.

ADAGIO . . . COMFORTABLY, 'at your ease, without pressing on,' thus almost always 'slow' and dragging the speed a little.

LENTO means SLOWLY, 'heavily,' not at all 'lively' or 'animated.'

AFFETTO, or 'con Affetto.' This is the same as 'Affettuso' or 'Affettuosamente,' which means FEELINGLY 'tenderly' and thus nearly always 'slow.'

ANDANTE . . . 'to stroll with even steps,' means above all for Basso Continuos, that all the Notes must be made equal, and the Sounds well separated.

ALLEGRETTO diminutive of 'Allegro,' means RATHER GAILY, but with a gracious, pretty, blithe gaiety.

ALLEGRO . . . always GAY, and 'decidedly lively;' very often quick and light; but also at times with a 'moderate' speed, yet 'gay,' and 'lively.'

ALLEGRO ALLEGRO marks an intensification of 'gaiety' or of 'liveliness,' etc.

PRESTO means, FAST. That is to say the speed must be pressed on, by making the beats very short.

<sup>2</sup>PRESTO PRESTO or 'Prestissimo.' Means, very quick.

Quantz indicates that a distinction in tempo should be made between sacred and secular performance situations:

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<sup>1</sup>C. P. E. Bach, Essay, III, 28. Quoted by Donington, The Interpretation of Early Music, pp. 367-368.

<sup>2</sup>Brossard, Dictionnaire de musique, 1703. Quoted by Donington, The Interpretation of Early Music, pp. 322-323.

It is the same with church music as it is with arias; except that both expression and tempo should be more restrained than in opera,<sup>1</sup> to show respect for the sacredness of the place.

To summarize, tempo is at times strict and at times flexible. Generally speaking, arias are of the strict variety with the recitative demanding more tempo rubato. Cadential rallentando is appropriate but must not be used to excess. Time-words give an approximation of tempo as well as the mood of a piece. Tempo must be adapted to the performance situation.

#### Ornamentation

The ornamentation of Baroque music involves the use of many types of graces, trills, appoggiaturas, etc., which are added to the composer's music by the performer. Italian ornamentation was largely of an improvisatory nature, dependent on the taste and skill of the performer, while French ornamentation involved a precise vocabulary of agrèments with specific nomenclature and signs for each ornament. Primary source evidence indicates a more restrained use of ornamentation in the performance of sacred choral and solo music as compared with that of the theatre.

By the Ancients before mentioned, 'Airs' were sung in three different Manners; for the Theatre, the Stile was lively and various; for

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<sup>1</sup>Quantz, Essay, XVII, vii, 52. Quoted by Donington, The Interpretation of Early Music, p. 319.

the Chamber, delicate and finish'd; and for the Church, moving and grave.<sup>1</sup>

Here Tosi is calling for a return to the dignified style of the "Ancients," or those who lived in the mid to late seventeenth century. Prior to Tosi, Doni calls for a distinction in the amount of ornamentation and the most suitable places for it.

Nevertheless, if they [ornaments of all kinds] can be allowed in any place, this would seem truly to be (contrary to common opinion) in theatres, where all sorts of people come together and the ignorant always in greater number than the intelligent; they [ornaments] are better adapted to theatrical music than to any other kind. . . . In chambers, similarly, where somewhat delicate music is accustomed to be sung, and in gatherings of people who understand music, they [ornaments] are not required to be used abundantly, but more sparingly.<sup>2</sup>

Quantz likewise recommends that respect and restraint be shown when performing in sacred situations.<sup>3</sup> Tosi speaks of the proper style for the gracing of the sacred recitative.

Recitative is of three Kinds, and ought to be taught in three different Manners.

The first, being used in Churches, should be sung as becomes the Sanctity of the Place, which does not admit those wanton Graces of a

<sup>1</sup>Tosi, p. 92.

<sup>2</sup>Giovanni Battista Doni, "Trattato della musica scenica" (ca. 1635) in his Trattati di musica, ed. A. F. Gori (Florence: 1763) II, 69. Quoted by Donington, The Interpretation of Early Music, p. 116.

<sup>3</sup>Quantz, Essay, XVII, vii, 52. Quoted by Donington, The Interpretation of Early Music, p. 319.

lighter Stile; but requires some 'Messa di Voce;' many 'Appoggiaturas,' and a noble Majesty throughout. But the Art of expressing it, is not to be learned, but from the affecting Manner of those who devoutly dedicate their Voices to the Service of God.<sup>1</sup>

When speaking of the singing student studying "Church-Airs," Tosi further clarifies the most-suitable manner of sacred performance:

He must lay aside all the theatrical effeminate Manner, and sing in a manly Stile; for which Purpose he (the teacher) will provide him with different natural and easy 'Motets' [or Anthems], grand and genteel, mix'd with the Lively and the Pathetick, . . . . At the same time he must be careful that the Words be well pronounced, and perfectly understood; that the 'Recitatives' be expressed with Strength, and supported without Affectation; that in the Airs he be not wanting in Time, and in introducing some Graces of good Taste; and above all, that the final Cadences of the 'Motets' be performed with Divisions distinct, swift, and in Tune.<sup>2</sup>

The final portion of the above quotation speaks to the ornamenting of the cadence, even in sacred music.

Two types of cadential ornamentation are evident, namely, the appoggiatura and the trill. Apel points out that the appoggiatura in recitative has been written out as a part of the harmony for the benefit of the accompanist since the time of Alessandro Scarlatti.<sup>3</sup> Appoggiaturas are

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<sup>1</sup>Tosi, p. 66.

<sup>2</sup>Ibid., pp. 76-77.

<sup>3</sup>Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge: The Belknap Press of Harvard University Press, 1969), S. v. "Ornamentation," p. 630.



performed on the beat. Couperin says to "Strike [appoggiaturas] with the harmony, that is to say, in the time which would [otherwise] be given to the ensuing note."<sup>1</sup> Galliard's translation of Tosi indicates an on-the-beat execution of the appoggiatura as well.<sup>2</sup> Appoggiaturas demand a certain amount of dynamic weight as a leaning note. C. P. E. Bach states that "all appoggiaturas are performed more loudly than the ensuing note . . . and are joined with it, whether slurs are written or not."<sup>3</sup> Marpurg concurs and says that "the note with which the [appoggiatura] is made should always be sounded a little louder than the main note, and should be gently slurred into it."<sup>4</sup> Whether notated or not, Tosi refers to the cadential trill for the singer and says that "for the most part it is very essential."<sup>5</sup> In referring to the cadential trill for instrumentalists, Quantz states that it is "indispensably necessary."<sup>6</sup>

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<sup>1</sup>Francois Couperin, L'Art de toucher le clavecin (Paris: 1716, ed. of 1717), p. 22. Quoted by Donington, A Performer's Guide to Baroque Music, pp. 181-182.

<sup>2</sup>Tosi, footnote on p. 32.

<sup>3</sup>C. P. E. Bach, Essay, II, ii, 7. Quoted by Donington, A Performer's Guide to Baroque Music, p. 184.

<sup>4</sup>Friedrich Wilhelm Marpurg, Anleitung zum Clavierspielen (Berlin: 1755), 2nd ed. (Berlin: 1765), p. 48. Quoted by Donington, A Performer's Guide to Baroque Music, p. 184.

<sup>5</sup>Tosi, p. 42.

<sup>6</sup>Quantz, Essay, IX, i. Quoted by Donington, A Performer's Guide to Baroque Music, p. 195.

Like the appoggiatura, the trill must begin with an upper-note start. Donington lists numerous sources attesting to the upper-note, on-the-beat start for trills from the mid-seventeenth century forward.<sup>1</sup> The first note of this trill often was prolonged, giving the effect of an appoggiatura followed by a trill. Hotteterre states the "sound above [i. e. the auxiliary, may be so long as] about half the duration of the [main] note, especially in grave movements."<sup>2</sup> Tosi also confirms the relationship of the appoggiatura and the trill:

The Shake, to be beautiful, requires to be prepared, though on some Occasions, Time or Taste will not permit it. But on final Cadences it is always necessary.<sup>3</sup>

The most typical manner of executing Baroque trills is given by Donington:<sup>4</sup>

Written:



Played approximately:




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<sup>1</sup>Donington, A Performer's Guide to Baroque Music, pp. 196-198.

<sup>2</sup>Jacques Martin Hotteterre, Principes de la flute traversiere (Paris: 1707), pp. 11 ff. Quoted by Donington, A Performer's Guide to Baroque Music, p. 198.

<sup>3</sup>Tosi, p. 48.

<sup>4</sup>Donington, The Interpretation of Early Music, p. 175.



Quantz affirms the clear separation of musical ideas.

Thoughts which belong together must not be separated; just as on the contrary, those where the musical sense is finished, and a new thought begins, without there being a rest [in the written text], must be separated; and this is something which must particularly be done, when the last note of the previous thought and the first note<sub>1</sub> of the following thought are at the same pitch.<sup>1</sup>

Geminiani warns against the first beat of every measure being accented in a predictable and methodical way.

If by your manner of bowing you lay a particular Stress on the Note at the Beginning of every Bar, so as to render it predominant over the rest, you alter and spoil the true Air of the Piece, and except where the Composer intended it, and where it is always marked, there are very few Instances in which it is not very disagreeable.<sup>2</sup>

One of the most incisive techniques of articulation for strings is the attack accent. The attack accent is accomplished when the player presses his forefinger on the bow and releases the pressure just as the bow is set in motion on the string. Donington believes that this coupling of the attack accent with a preparatory silence stolen from the previous note "is the most generally valuable of all Baroque methods of accentuation."<sup>3</sup> The same feeling of accentuation may be achieved on the harpsichord or organ by using brief moments of silence between chords.

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<sup>1</sup>Quantz, VII, 4. Quoted by Donington, The Interpretation of Early Music, p. 406.

<sup>2</sup>Geminiani, p. 9.

<sup>3</sup>Donington, The Interpretation of Early Music, pp. 431-432.

Quantz speaks of an articulation process of distinguishing between "principal" notes and "passing." He suggests that there be a fractional lengthening and increase of dynamic weight on these "principal" notes.<sup>1</sup> A feeling of "strong" versus "weak" alternation is set up which actually corresponds to the difference in weight between an up-bow and a down-bow. This alternation is particularly necessary in passages of the fastest notes in a piece of "moderate tempo" or in "Adagio." Despite the fact that the rhythmic notation is even, "they must be played a little unevenly."<sup>2</sup> As far as exceptions to this rule, Quantz mentions that there are situations where the tempo is so fast that only the first note of each group of four can be emphasized. Sung passages that are not to be slurred are also exempt from this basic rule of rhythmic alternation. Other instances where notes should be played evenly are given by Quantz:

When notes have dashes or dots over them or when there are several successive notes of the same pitch; also when there is a slur over more than two notes--that is, over four, six, or eight.<sup>3</sup>

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<sup>1</sup>Quantz, XI, 12. Quoted by Sol Babitz, "Rhythm in Baroque Music," Essays on Music in Honor of Archibald Thompson Davison (Cambridge: Harvard University Press, 1957), p. 533.

<sup>2</sup>Quantz, XI, 12. Quoted by Babitz, p. 535.

<sup>3</sup>Quantz, XI, 12. Quoted by Babitz, pp. 534-535.

Dotted notes are often separated in such a manner that the dot itself actually functions as a rest. Quantz maintains that "the dotted note must be accented and the bow must be stopped for the value of the dot."<sup>1</sup> The various situations of dotted notes and their handling is further addressed by C. P. E. Bach:

Dots after long notes, or after notes at a slow tempo, and dots occurring singly, are all held on. But at a fast tempo, continuing successions of dots are [often taken as rests] in<sup>2</sup> spite of the contrary appearance of the notation.

Vocal techniques of articulating melismatic passages and dealing with text are covered in the previous section of this chapter on bel canto singing. Quantz suggests that both vocal and instrumental forces can learn from each other:

Every instrumentalist ought to try to perform the Cantabile as a good singer performs it; and a good singer on his side ought to see to acquire the fire of good instrumentalists with regard to liveliness, so far as the voice is capable of it.<sup>3</sup>

In summary, a proper performance of allegro movements involves a clean and crisp articulation, if not separation, of notes. Adagio articulation demands a more singing style

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<sup>1</sup>Quantz, XVII, vii, 58. Quoted by Donington, The Interpretation of Early Music, p. 378.

<sup>2</sup>C. P. E. Bach, III, 23. Quoted by Donington, The Interpretation of Early Music, p. 378.

<sup>3</sup>Quantz, XI, 10. Quoted by Donington, The Interpretation of Early Music, p. 412.

of messa di voce. Notes of equally notated value demand a certain inequality of length and dynamic accentuation. These groupings of rhythmically alternating strong and weak notes create small motivic units which must be carefully sought out and executed in performance.

### Dynamics and Balance

Baroque scores contain relatively few dynamic indications. Dynamic expression was apparently left to the taste and judgment of the performer. Sources suggest the use of both terraced and graded dynamics. Donington contends that the terracing of dynamic levels likely stems from the fact that the mechanical nature of registration on the Baroque organs and harpsichords necessitated that an entire section be at one level before the hands could be free to pull new stops. He further points out that the human voice as well as many other instruments were not as restricted to specific levels and were more prone to subtle gradations of dynamic expression.<sup>1</sup>

A number of sources speak of the use of forte and piano. Simpson states that "we play Loud or Soft, according to our fancy, or the humour [mood] of the music."<sup>2</sup> Mace says to "play some part of the 'Lesson Loud,' and some part

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<sup>1</sup>Donington, The Interpretation of Early Music, p. 416.

<sup>2</sup>Simpson, p. 10. Quoted by Donington, The Interpretation of Early Music, p. 419.

'Soft;' which gives 'much more Grace, and Lustre to Play, than any other Grace, whatsoever.'"<sup>1</sup> Quantz suggests that "for repeats in general, the interchange of soft and loud gives much grace to the playing."<sup>2</sup> C. P. E. Bach reveals that there are no set rules for the use of forte and piano:

It is impossible to describe the contexts suitable to the forte or the piano, since for every case covered even by the best rule there will be an exception. The actual effect of these shadings depends on the passage, on the context and on the composer, who may introduce either a Forte or a Piano at a given point for reasons equally compelling. Indeed, entire passages, complete with all their concords and discords, may first of all be marked forte, and later on, piano.<sup>3</sup>

Donington suggests that the various dynamic levels should be worked out ahead of rehearsal time and that they should be based on the structure of the music.<sup>4</sup>

The use of crescendi and decrescendi, although very rarely marked, were most likely utilized in performance. As early as 1602, Caccini speaks of "Encreasing and Abating the Voyce, . . . ."<sup>5</sup> Later in the seventeenth century Simpson says that "[loud and soft sometimes occur] in one

<sup>1</sup>Mace, p. 109. Quoted by Donington, The Interpretation of Early Music, p. 420.

<sup>2</sup>Quantz, XII, 23. Quoted by Donington, ibid.

<sup>3</sup>C. P. E. Bach, III, 29. Quoted by Donington, ibid.

<sup>4</sup>Donington, The Interpretation of Early Music, p. 420.

<sup>5</sup>Caccini, p. 40. Quoted by Strunk, pp. 377-378.



and the same Note."<sup>1</sup> Maffei describes the use of piano, forte, crescendo, and decrescendo:

It is common knowledge among lovers of music that one of the chief methods by which the experts in that art contrive the secret of bringing particular delight to their listeners, is the piano and forte in subject and answer, or the gradual diminishing of the sound little by little, and the sudden return to the full volume of the instrument; which recourse is used frequently and with wonderful effect in the great concerts of Rome.<sup>2</sup>

Quantz says that the performer should "increase or diminish the sound as required." He also stresses that the dynamic levels should not remain static.

Good expression ought nevertheless to be diversified. Light and shade must continually be kept up. For in truth you will never be touching, if you render all the notes at the same strength or the same weakness; if you perform so to speak, always in the same colour, and do not know how to bring out and hold back the sound at the right time. Thus it is necessary to introduce a continual interchange of loud and soft.<sup>3</sup>

With regard to the finer dynamic shadings, Donington suggests that general dynamic nuance be directly related to the degrees of consonance and dissonance. Generally speaking the more dissonant harmonic areas demand dynamic

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<sup>1</sup>Simpson, p. 10. Quoted by Donington, The Interpretation of Early Music, p. 421.

<sup>2</sup>Scipione Maffei, "Nuove Invenzione d'un Grave-cembalo." Giornale dei Letterati d'Italia, V, (Venice: 1711), p. 144. Quoted by Donington, The Interpretation of Early Music, p. 421.

<sup>3</sup>Quantz, X, 3, and XI, 14. Quoted by Donington, ibid., pp. 422-423.

preparation and strength while the more consonant situations should be softer.<sup>1</sup>

Another factor which is largely a dynamic problem is that of balance. Balance is generally left to the performer and involves singing or playing important musical material louder than that of the less important or accompanying material. Quantz says to "[bring out the subject by] a distinctive manner of performance . . . as well as by loud and soft."<sup>2</sup> Avison elaborates on the balancing of musically important material with that of less importance:

When the inner Parts are intended as Accompaniments only, great Care should be taken to touch them in such a Manner, that they may never predominate, but be always subservient to the principal Performer, who also should observe the same Method, whenever his Part becomes an Accompaniment; which generally happens in well-wrought Fugues and other full Pieces; where the Subject and Air are almost equally distributed . . . .

Every Performer [must therefore be] listening to the other Parts,<sup>3</sup> without which he cannot do Justice to his own.

Tosi warns singers of overbalancing other voice parts and calls for restraint in the singing of works for more than one voice.

He is still more to be blam'd, who, when singing in two, three, or four Parts, does so

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<sup>1</sup>Donington, The Interpretation of Early Music, p. 424.

<sup>2</sup>Quantz, XII, 23. Quoted by Donington, A Performer's Guide to Baroque Music, p. 293.

<sup>3</sup>Charles Avison, Essay on Musical Expression (London 1752) p. 128. Quoted by Donington, ibid.

raise his Voice as to drown his Companions; for if it is not Ignorance, it is something worse.

All Compositions for more than one Voice ought to be sung strictly as they are written; nor do they require other Art but noble Simplicity.<sup>1</sup>

A further consideration of balance is that of properly weighting the continuo bass line. Rousseau stresses that the bass part must dominate all others:

I am well aware that the bass, being the foundation of all the harmony, ought to dominate the rest of it, and that when the other parts stifle it or cover it, the result is a confusion which can obscure the harmony; and that is how I explain to myself why the Italians, sparing of their right hand in accompanying, usually double the bass at the octave in their left; why they put so many double basses in their orchestras; and why they so often make their tenors [violas] go with the bass, instead of giving them<sub>2</sub> a separate part, as the French never fail to do.<sup>2</sup>

Laugier states that not only should the bass part be strengthened but likewise the treble part. He further calls for a lighter treatment of the inner voices. Laugier maintains that the nature of low-pitched parts makes them less penetrating and that they must be strengthened.<sup>3</sup>

Baroque composers wrote in the concerted style, combining the various elements of solos, duets, dialogues,

<sup>1</sup>Tosi, p. 150.

<sup>2</sup>Rousseau, p. 53. Quoted by Donington, The Interpretation of Early Music, p. 427.

<sup>3</sup>Laugier, Abbe Marc-Antoine, Apologie da la musique françoise, contre M. Rousseau (Paris: 1754), p. 69. Quoted by Donington, ibid.

trios, choruses, and diverse combinations of voices and instruments. The specification of small group versus large group guaranteed a certain contrast of dynamic levels. This pitting of one group of forces against another had its origin with the Venetian polychoral style and culminated in the multi-movement oratorios and cantatas of the late Baroque, which called for various combinations of solo voices, obbligato instruments, chorus, and orchestra. As pointed out by Grout, the concerted style also permeated other types of church music, notably the motet and the mass.<sup>1</sup>

In summary, because of the scarcity of expressive markings in the scores, dynamic factors in Baroque music are, for the most part, left to the discretion of the performer. Determinations of musically important material assist the performer in establishing dynamic levels. The importance of the bass part as the foundation of the harmony demands additional doubling and dynamic strength. Dynamic levels should not be restricted to forte and piano but should involve crescendi and decrescendi and various tasteful shadings of volume based on the harmony and text. And finally, the common concerted style of Baroque sacred works creates dynamic contrast by the use of small and large ensembles of performing forces within the same work.

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<sup>1</sup>Donald Jay Grout, A History of Western Music, Rev. ed. (New York: W. W. Norton and Co., Inc., 1980), pp. 322-330 and 358-371.

## Performance Considerations

### "Rorate coeli"

#### Vocal and String Forces

"Rorate coeli" is scored for solo soprano, two violins, and continuo. Based on the typical sizes of instrumental forces used in the churches, there should be at least three violins per part. Although no indications of solo and tutti are marked in the original parts, all violins could play on the opening movement (mm. 1-71) and the closing movement (mm. 240-293) plus on the two instrumental ritornelli (mm. 157-164 and mm. 232-239). A solo violin could be used on the third movement (mm. 173-231) as an obbligato instrument with the voice. The omission of the second violin from the third movement suggests a duet between the solo violin and voice. This serves to further contrast the third (solo) movement with the fourth (tutti) movement.

#### Continuo Forces

The continuo forces should include at least one cello or viola da gamba and organ. A double bass used on the continuo line in the opening and closing tutti movements would be effective and further contribute to the strength of these outer movements. As noted previously in this chapter, the use of a harpsichord along with the organ would be entirely appropriate. In fact, using only the harpsichord with a solo cello for the two recitatives (mm. 72-79 and 165-172),

as well as for Movements Two and Three, would provide even further contrast for the inner movements. The organ could be used with the harpsichord and full tutti forces on the opening and closing movements. The continuo line might also be doubled by a bassoon in the first and last movements and in the two ritornelli.

### Tempo

Scarlatti has marked each of the aria movements allegro. A similar tempo of ♩ = approximately 92 could be taken for Movements One, Three, and Four. This tempo should allow for clean articulation of the sixteenth-note florid passages in all three movements as well as the precise articulation of several different syllables on successive sixteenths in the final movement. A tempo that is faster than that suggested would cause the music to sound frantic. The tempo of the two recitatives should be moderato and treated with flexibility and freedom.

The second movement is somewhat more plaintive in character with the text "Amare et non videre amatum adoratum, tormentum est et mors" ("to love and not to see the beloved one, is torment and death"), thus suggesting a somewhat slower tempo. However, Scarlatti has marked this movement allegro, indicating that the tempo should not drag. The best possible solution to the allegro for this movement seems to be a relationship of ♩ = ♩ from Movement One.

Movement Two is in a 12/8 meter which broadens each tactus by an eighth-note.

### Ornamentation

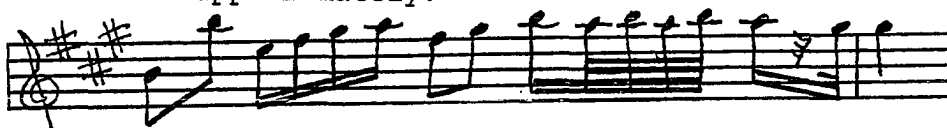
As pointed out in the previous discussion on ornamentation, the more sober style of sacred music demands restraint in the use of ornaments. The only obligatory ornament is the cadential trill with its preparation. The trills should be started on the upper note, on the beat, with the top note receiving more stress than the primary note. Examples of cadential trills occur in the Violin I part in m. 3 and in the soprano part in m. 10 and m. 79.<sup>1</sup>

Violin I, m. 3, beat 4:

Written:

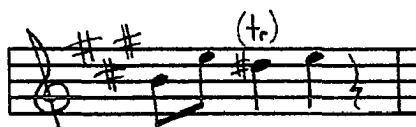


Performed approximately:

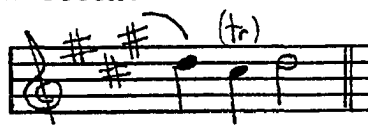


Soprano, m. 10, beat 3: or m. 79:

Written:



Written:




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<sup>1</sup>Other instances of cadential trills: Soprano--mm. 12, 20, 26, 36, 42, 46, 50, 52, 60, 66, 93, 95, 103, 108, 123, 126, 140, 142, 150, 155, 171, 191, 195, 203, 206, 207, 226, 230, 252, 266, 270, 284, 292; Violin I--mm. 30, 37, 70, 183, 215, 218, 230, 236, 238; Violin II--mm. 163, 236, 238.

Performed approximately:



Performed approximately:



The preparation for the cadential trill may be written out by the composer, or it may be supplied by the performer.

In the performance of Baroque recitatives, appoggiaturas normally were employed at the ends of phrases. An example of an appropriate place for an appoggiatura might be in the recitative in m. 74, soprano part, beat four.<sup>1</sup>

Written:



Performed:



## Phrasing and Articulation

In both A sections of the opening movement there is a motive of three eighth notes which is introduced first in the violins in measure one. The articulation of this motive should be treated as a short - long - short figure (i. e., ). Generally speaking, all eighth notes in the allegro movements should be treated as detaché strokes in the strings with slightly more stress when the eighth falls on the beat. The organist should be careful that the hands

<sup>1</sup>Other instances of possible appoggiaturas: mm. 76, 77, 167.



are lifted quickly on the eighths to make a crisp separation. When the voice enters in measure eight, it should conform to the previous motive introduced by the violins. Tied notes and dotted notes should decrease in volume as they are sustained. For example, in mm. 16 into 17 the soprano part should be articulated as indicated below:



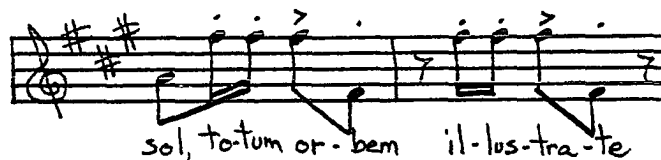
and again in m. 23:



As a general rule, longer notes should receive a crisp marcato type of articulation in allegro movements (i. e., in mm. 15 into 16 in the soprano part below):



The repetition of different syllables on the same pitch demands a crisp and energetic articulation of the consonants in a staccato style (i. e., in mm. 33 and 34 below):



Phrasing in the recitatives should be motivated by the phonetically stressed syllables in the text. (Ho-di-e

Be-ā-ta Fran-ċi-sci ā-ni-ma coe-ġe-sti spon-so u-ñi-ta  
 tē-net quem spe-rā-vit quem de-si-de-ri-o sē-m-per de-si-  
 de-rā-vit.)

In Movement Two the continuo line should be articulated in detaché strokes as indicated below:



The soprano part in Movement Two should be sung in a legato manner with a gentle stress on the beginning eighth of each group of three eighths (i. e., mm. 87 below):



The previously mentioned treatment of decreasing the volume on dotted and tied notes applies again in this movement (i. e., in mm. 139):

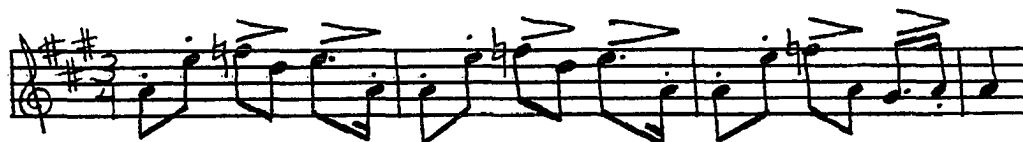


The articulation of the continuo line for the second movement which was discussed above applies to the violins in the ritornello (mm. 157-164).

The phrases in the second recitative (mm. 165-172) should be shaped around the phonetically stressed syllables (i. e., "Ma-num su-am a-pe-ru-it in-o-pi et pal-mas su-as ex-tē-dit ad pau-pe-res). Scarlatti has provided florid

treatment on some of the phonetically stressed syllables in the second recitative (i. e., a-pé-ru-it in m. 166; pál-mas in mm. 167-168; and ex-tén-dit in mm. 169-170).

Movement Three returns to the *detaché* of eighth notes and a crisp clarity of sixteenths. In measures 204-207 the phrasing should be toward beats two and three in each measure. This corresponds to the normal phonic stress of the text at this point. Beat one should be weaker.



Articulation principles for clean sixteenths, detached eighths, and marcato treatment of quarter notes apply to the last movement.

#### Dynamics and Balance

Dynamic markings are not included in the Estienne Roger parts; however, a few forte and piano markings are indicated in the violin manuscript parts obtained from the Royal College of Music, London.<sup>1</sup> The indications of forte in these parts appear as follows:

Violin I: mm. 14, 27, 34, 36, 40, 43, 196, 253, 261, and on the da capo passages which correspond to each of these situations.

Violin II: mm. 36, 43, 253, 261, and on the da capo passages which correspond to each of these.

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<sup>1</sup>Non-autograph manuscript parts of Motet I, "Rorate coeli," MS 1744, Royal College of Music, London.

Notations of piano in the parts occur in the measures indicated below:

Violin I: mm. 13, 22, 33, 40, 193, 201, 248, 256, 264, and on the corresponding da capo passages.

Violin II: mm. 33, 40, 248, 256, and on the corresponding da capo passages.

Other dynamic indications in the prepared editions have been added by this writer and have been restricted to piano and forte indications. The decisions as to where the dynamic changes should occur were based on the statement and repetition (echo) principle (i. e., mm. 9 and 10 are echoed in mm. 11 and 12; the end of measure 33 is echoed in m. 34; etc.). Subtle shadings beyond the basic forte and piano indications have been discussed on a more detailed level in the earlier section on phrasing and articulation.

In terms of balance the two violin parts should receive equal weight when playing together and in dialogue fashion (i. e., mm. 1-8, 10, 12-15, 20-21, etc. in Movement One). In Movement Two the continuo keyboard and cello should play a little stronger on passages that occur between vocal phrases and are more active (i. e., mm. 80-83, 84-85, 88, 109-111, 112, 127-130, 131-132, 135). Otherwise the continuo forces should remain subservient dynamically. In the rittornello (mm. 157-164 and mm. 232-239) the two violins are the most important material with the continuo forces supporting but not overbalancing. In Movement Three the first violin

is as important in dynamic weight as the solo soprano. In fact, the first violin and the solo soprano are equal partners in a duet. Again, the continuo forces support but do not overbalance. In Movement Four the first violin and solo soprano are of the utmost importance, with the second violin serving a more secondary role of filling out the texture. The first violin and solo soprano compliment each other in duet fashion with the most rhythmically active parts. The second violin and continuo forces are briefly of equal importance in brief instrumental passages that bind the vocal phrases (i. e., mm. 242, 253, 261, etc.). Various factors dictating the proper balance of the continuo forces throughout the motet were covered previously in the continuo suggestions on pages 54-61 of this document.

Heavy organ registration is not necessary for this motet. The use of four and eight-foot stops with no mixtures is recommended. The organ must speak cleanly and must be supportive without overbalancing the other forces. The alternation of forte and piano could be accomplished by having a fuller registration on the Great organ and a more subdued registration on the Choir organ. The coupling of appropriate sixteen and eight-foot stops from the pedals would further aid in the forte/piano contrasts.

## Performance Considerations

## "Properate fideles"

Vocal and String Forces

"Properate fideles" is scored for SATB voices, two violins, and continuo. Although specific indications of choral and solo movements are not given in the parts, a number of factors might be considered in determining which movements are to be performed chorally and which are to be performed by solo voices. Movements One and Six utilize all forces and, if any should be chorally treated, these certainly would be the most obvious ones. The concertato effect (indicated by the title Concerti sacri) is possible within Movement One; however, Movement Six appears to be best suited to tutti forces throughout. Movements Two through Five are scored for smaller forces, suggesting solo performance. The recitative (mm. 47-61) which follows Movement One is for soprano only. Recitative is commonly performed by a solo voice. The recitative is subsequently followed by an aria for soprano only (Movement Two--mm. 62-199), suggesting the traditional pairing of recitative and aria for a solo voice. Movement Five is probably for solo bass voice. An entire da capo movement given over to tutti bass voices seems unlikely. Choral writing has traditionally avoided complete and extensive movements for a single tutti section of voices. Movements Three and Four are written for alto and tenor duet. These two movements could probably be

performed by tutti vocal forces very effectively; however, the fact that the second movement is for soprano solo and the fifth movement is for bass solo suggests that the remaining compliment of inner (alto and tenor) solo voices be used on these movements. This organization of tutti--solo soprano--solo inner voices--solo bass--tutti corroborates the symmetrical construction found on various structural levels in this work.

As discussed in the general performance considerations earlier in this chapter, the ideal size for the choral forces would range anywhere from 16 to perhaps 30 or 40. As was the case with "Rorate coeli," the violin forces should number at least three per part when all forces are used (i. e., Movements One and Six as well as the two ritornelli, mm. 226-235 and mm. 290-299). For the solo vocal movements which include the violins (Movements Two and Five), a solo treatment of these violin parts could further contribute to the contrast between the solo and tutti movements.

#### Continuo Forces

The continuo forces should include a minimum of one cello or viola da gamba and organ. The use of a double bass and possibly a bassoon would help strengthen the continuo line in Movements One and Six as well as the two ritornelli. The use of a solo cello or viola da gamba for the solo movements would help contribute to the more delicate concertino

effect of these portions of the work. The use of the harpsichord with the organ would be appropriate for Movements One and Six and the two instrumental ritornelli. Additional contrast for the solo movements might be provided by using harpsichord only as the keyboard continuo instrument.

### Tempo

Few tempo indications are given in the Roger parts. Movement Two (mm. 62-199) is marked andante on the second violin part. Movement Three (mm. 200-225) is adagio, as well as the instrumental ritornello (mm. 226-235) which opens Movement Four. The duet portion of Movement Four (mm. 236-289) and the concluding ritornello (mm. 290-299) are likely adagio as well, since the thematic material is the same as the opening ritornello. Movements One, Five, and Six are not marked but are likely allegro. The rhythmic activity and the use of all forces on the opening and closing movements suggest a bright tempo. The texts of Movements One and Five support an allegro tempo with admonitions of "Hasten, faithful" and "thirsty ones, come, hastening," respectively. A tempo of ♩ = approximately 96 for the allegro movements allows for clean articulation of the sixteenths without causing them to sound rushed. The Baroque allegro, according to Brossard's definition, could be at times more moderate but must remain gay and lively in



spirit (see page 65 in this chapter). The andante tempo of the second movement would be approximately ♩ = 160. The adagio movements and ritornelli seem to flow best around ♩ or ♩. = 48 to 52.

### Ornamentation

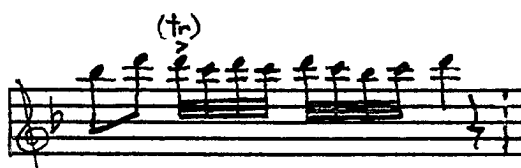
As mentioned in the discussion of ornamentation for "Rorate coeli" on page 83, the obligatory ornament is the cadential trill with its preparation. The trills should be of the upper-note, on-the-beat variety with the auxiliary note receiving the stress. Examples of cadential trills occur in various parts in all movements.<sup>1</sup>

Violins I, mm. 15 and 46:      Soprano, m. 60:

Written:



Performed approximately:



Written:



Performed approximately:



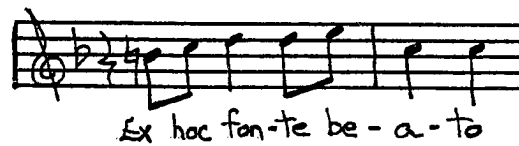

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<sup>1</sup>Other instances of cadential trills: Soprano--mm. 83, 99, 107, 124, 139, 143, 166, 182, 190; Tenor--mm. 239, 251, 262, 264, 274, 286; Alto--mm. 218, 222, 242, 248, 249, 250, 253, 259, 265, 267, 268, 269, 277, 283, 284, 285, 288; Bass--mm. 309, 317, 325, 326, 336; Violin I--mm. 69, 115, 124, 127, 139, 143, 152, 182, 190, 198, 304, 309, 311, 317, 318, 335, 336, 338, 398; Violin II--mm. 229, 233, 235, 293, 297, 299, 323, 325, 326, 330, 331.

There are no trills in the vocal parts in the tutti movements.

The soprano recitative (mm. 47-61) affords several opportunities for the use of appoggiaturas.<sup>1</sup> One appropriate place for an appoggiatura might be in mm. 50-51 as indicated in the example below:

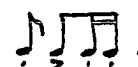
Written:



Performed:



### Phrasing and Articulation

In the first movement the motives should be shaped and articulated toward the beginning of each beat with the eighths and sixteenths between the beats shorter and less weighted (e. g. , Pro-pe-*r*ā-te fi-dē-*l*ēs). In this way the motivic groupings conform to the natural phonic stress of the Latin text. An additional example of this phonic articulation occurs on the text in measure 15 and following (e. g. , Ad ā-quās flu-ēn-*t*ēs). As mentioned in the discussion on "Rorate coeli," all eighth

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<sup>1</sup>See mm. 48, 49, 51, 53, 54, 56.

notes in the allegro movements should be treated as *detaché* strokes in the strings with slightly more stress when the eighth falls on the beat. The organist should play the eighths short and create a moment of silence between quarters for clean articulation. Tied notes and dotted notes should decrease in volume as they are held to full value (i. e., soprano part in m. 5, Violin II in m. 5, and particularly in Movement Four with the rhythm

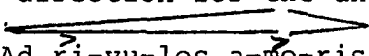
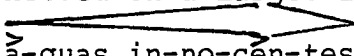


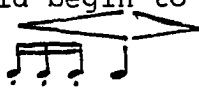
Longer note values should have a crisp beginning but no crescendo as the note is sustained. In fact, if anything, the note should decrescendo (i. e., ). Much energy is needed in the articulation of text in the allegro movements. Therefore, it is not so much volume that is needed, but active articulators. Groupings of four sixteenths should have an articulation of slightly more stress on the first sixteenth with the remaining three being lighter. In this way the pulse of the tactus remains clear and the gay mood of the Baroque allegro is maintained. If too much length or dynamic weight is given to divisions between the beginning of each beat, the pulse, as well as the bouncing character of the music, is obliterated.

Phrasing in the recitative should be shaped toward phonetically stressed syllables (e. g., "O quam <sup>></sup>dul-ces li-  
<sup>></sup>quo-res") with further consideration of phrasing that is based on the grouping of textual ideas. In performing the

recitative the singer is allowed to rush ahead or hold back, freely employing rubato. The continuo players should have rehearsed with the singer sufficiently so they are sensitive to nuance in tempo.

Eighths should be short and crisp in the second movement. A delicate feeling of strong/weak alternation of stress on successive sixteenths once again highlight the triple pulse (e. e. ).

The adagio movements (Three and Four) require more of the shaping of phrases around phonetically stressed syllables as well as a grouping of textual units into larger motivic and melodic ideas. Once these groups of textual ideas are identified, some sort of overall direction for the unit is needed on a larger level (e. g.  Ad ri-vu-los a-mo-ris,  ad a-quas in-no-cen-tes).

In Movement Five the figure of accompaniment in the violins, with three sixteenths leading into the next beat, should be articulated in such a way that the sixteenths crescendo into the subsequent quarter. The quarter note then should begin to decay in volume almost immediately (e. g., ). The rhythmic ideas of the bass solo, "Sitientes venite," are reminiscent of the "Properate fideles" motives of the first movement. Articulation and phrasing suggestions for the first movement would also apply in Movement Five.

Previous suggestions, regarding the manner of executing allegro articulation, apply to the final movement (i. e., short eighths, clean sixteenths, decay of volume on longer notes after a marcato beginning, and diminuendo on tied and dotted notes).

### Dynamics and Balance

The Roger part books include no dynamic markings. In determining where forte/piano contrasts should occur, the repetition of phrases, text or possible echo treatment have been considered (e. g., mm. 1-3 forte opening; mm. 3-4, a reduction of forces and restatement of text calls for a piano contrast). The entire sequence of forte and piano alternations will not appear at this point, but are suggested by this editor in the prepared performing edition within Chapter Five of the study.

When all vocal parts are set homophonically in Movement One, there should be a solid balance between all voices (e. g., mm. 1-2, mm. 4-6, m. 10, m. 12, etc.). When the voices are set with motives in imitative treatment (mm. 3-4, 6-10, etc.), only the first few notes should be heard firmly to clearly establish the points of imitation. In mm. 6-10 the voices are entering in pairs and once the first three sixteenths are heard in each voice, there should be a general lightening up of the dynamic weight to accurately sing the sixteenths. If the choir sings these

sixteenth-note florid passages too heavily, the graceful nature of the opening movement is lost.

In Movement Two the violins are treated in trio fashion with the solo soprano and are of equal importance to the voice in terms of balance. From measure 84 forward the basso continuo line becomes more melodically active and must be afforded at least an equal and balanced position with the other parts.

Movement Three has a constant basso continuo figure ("walking bass") which provides a steady foundation for the alto and tenor duet. The bass line must be given some dynamic weight so as to provide a solid harmonic foundation. The importance of the basso continuo line is seen in Movement Four once again and must likewise be given sufficient strength.

In Movement Five the violin parts are much less active in a melodic sense, but serve more as an arpeggiated accompaniment to the solo bass. The moving and melodic basso continuo line provides a stronger counterpoint to the solo bass. Violin parts should be crisp and clean, but much softer in this movement.

Movement Six demands a balance from part to part based on the shaping of each motivic idea as it is passed around. Parts that are merely filling out the harmony and texture should sing softer to allow those parts having important motivic material to come through (e. g., in m. 348

the alto should sing softer to allow the soprano and tenor duet to come through).

### Summary

Absolute authenticity in modern day performances of Baroque music is difficult to achieve. Differences in the construction and sonority of modern day stringed instruments and pipe organs pose many obstacles. The decline in the studied art of florid bel canto singing also affects the authenticity of modern performances. To deal with these problems, the most practical solution seems to be in studying the writings of seventeenth and eighteenth-century authors on music and in attempting to adjust the techniques of performing on modern instruments to approximate the musical style described by these authors. Pictorial evidence of performing forces as well as scanty indications of musical expression in the scores also aid in recreating these Baroque works. Considerable leeway of tempo, ornamentation, and dynamic nuance are possible; however, the situation of sacred performance calls for restraint in all these parameters. Perhaps Neumann sums up the situation best by saying that "any performance, to be valid and convincing, must be an act of artistry, not of historical demonstration."<sup>1</sup>

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<sup>1</sup>Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music (Princeton, New Jersey: Princeton University Press, 1978), p. 575.

## CHAPTER IV

### EDITION OF MOTET I, "RORATE COELI"

#### Translation of the Text

##### Movement I:

Rorate coeli,  
Dulcem rorem distilate,  
Sit jucunda sit laeta dies,  
sine nebula albescat sol,  
Totum orbem illustrate.

Send down your dews, heav-  
ens, drop the sweet dew,  
Let the day be joyful, let  
it be happy; let the sun  
grow bright,  
Illuminate the whole world.

##### Recitative I:

Hodie Beata Francisci anima  
Coelesti sponso unita  
Tenet quem speravit quem  
desiderio semper  
desideravit.

Today the blessed soul of  
Francis,  
United with the celestial  
bridegroom,  
Embraces (holds) the one  
whom he hoped for,  
Whom he always desired  
with longing.

##### Movement II:

Amare et non videre amatum,  
amatum adoratum,  
Tormentum est et mors.  
Gustare et jam tenere  
summum bonum suspiranum  
summum bonum suspiratum,  
O quam dulcis est tua sors,  
Quam dulcis tenere summum  
bonum  
Quam dulcis tenere suspi-  
ratum,  
O quam dulcis, dulcis,  
dulcis est tua sors.

To love and not to see the  
beloved, adored one,  
Is torment and death.  
To experience (taste) and  
now to embrace the great-  
est good sighed for,  
O how sweet is your lot.  
How sweet to embrace the  
greatest good,  
How sweet to embrace (the  
one) sighed for,  
O how sweet is your lot.



## Recitative II:

Manum suam aperuit inopi  
 et palmas suas  
 Extendit ad pauperes.

He (Francis) has opened  
 his hand to the poor man  
 And extended his palms to  
 the paupers.

## Movement III:

In altis habitat,  
 egenos sublevat  
 Sanctorum Charitas.  
 De coelo respicit  
 Oppressos elevat Francisci  
 bonitas.  
 In altis habitat,  
 egenos sublevat  
 Francisci charitas.

The Charity of the saints  
 lives on high,  
 And lifts up the needy.  
 The goodness of Francis  
 looks down from heaven,  
 And lifts up the oppressed.

## Movement IV:

Suspirando, aeternas  
 delitias  
 Super coelos extollite  
 mentes.  
 Et amando coelestes divitias  
 Laeto Corde accedite gentes.

(Ye) minds, in sighing,  
 Lift up (your) eternal de-  
 lights above the heavens,  
 (Ye) nations, in loving,  
 Approach the celestial  
 riches with a glad heart.

Translation by  
 Henry E. Mahan  
 Professor of Latin  
 University of Arkansas  
 at Little Rock

## Rorate coeli

Alessandro Scarlatti, Op. 2, No. 1  
(1660-1725)

[Aria]  
allegro [♩ = 92]

Violino Primo  
[Violin I]

Violino Secondo  
[Violin II]

Canto  
[Soprano]

Basso Continuo  
[Organ]

6

This musical score page contains measures 104, 105, and 106. It is written for piano (p) and violin/viola (v/vla). The key signature is D major (two sharps). The piano part is in 4/4 time, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The violin/viola part has a melodic line with various ornaments and dynamic markings. Measure 104 includes a trill (tr) and a piano (p) marking. Measure 105 includes a piano (p) marking and a trill (tr). Measure 106 includes a piano (p) marking and a trill (tr). The score is divided into three systems, each with a grand staff for piano and a single staff for violin/viola. The first system covers measures 104-105, the second system covers measures 105-106, and the third system covers measures 106-107. The piano part has a double bar line at the end of measure 106, indicating the end of the piece.

Measure 104: **[tr]**, **[p]**

Measure 105: **[p]**, **[tr]**

Measure 106: **[p]**, **[tr]**

10

[f] [p] [tr]

Ro-ra-te, ro-ra-te, ro-ra-te coe-li,

[p]

6 6 6 6 6 #6 7 #

[p] [tr]

ro-ra-te coe-li, dul-cem ro-rem di-sti-

[p]

6 6 6 6 6 #6 7 # 6

Handwritten musical score for "Laudes et Vesperae" by J. S. Bach. The score is in G major (one sharp) and 3/4 time. It features a vocal line with lyrics "la-te, dul-cem, dul-cem ro-rem di-sti-la-" and a piano accompaniment. The score is divided into two systems. The first system has three measures, and the second system has three measures. The piano part includes fingerings and dynamics like [f].

20

te, dul-cem, dul- cem ro- rem

25

di-sti-la -

6 7#6 6 6 7 6 6 6 6

Musical score for page 108, featuring vocal and piano parts. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems.

**First System:**

- Vocal Part:** The first line contains the lyrics "te." and the second line contains the lyrics "sit ju-cun-dasit lae-ta". The vocal line includes various musical notations such as eighth notes, quarter notes, and rests.
- Piano Part:** The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The piano part includes various musical notations such as eighth notes, quarter notes, and rests.

**Second System:**

- Vocal Part:** The vocal line continues with the lyrics "sit ju-cun-dasit lae-ta". It includes various musical notations such as eighth notes, quarter notes, and rests.
- Piano Part:** The piano accompaniment continues with two staves. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The piano part includes various musical notations such as eighth notes, quarter notes, and rests.

The score includes various musical notations such as eighth notes, quarter notes, and rests. The piano part includes various musical notations such as eighth notes, quarter notes, and rests. The score is divided into two systems.

Handwritten musical score for a piece in D major (two sharps). The score is written on ten staves, with the first two staves for piano accompaniment and the remaining eight for vocal melody. The tempo is marked with a quarter note. The score includes various musical notations such as dynamics (*[P]* for piano, *[F]* for forte), fingerings (e.g., 6, 5, 4, 3), and articulation marks (accents, slurs). The lyrics are in Latin and are written below the vocal staff.

The lyrics are as follows:

di-es si-ne ne-bu-la, si-ne ne-bu-la al-bes-cit sol-to tum-or-bem il-lus-tra-te, ta-tum-or-bem il-lus-

tra- te. sit ju-





45

te. Ro-ra-te, ro-ra-te, ro-ra-

6 77 6 6 6 6

50

te coe-li, ro-ra-te coe-li,

55

dul-cem ro-rem di-sti-la-te, dul-cem, dul-cem

yo-rem di-sti-la- te, Dol-cem,

5 6 6 5

Musical score for piano and voice, page 114. The score is in D major (two sharps) and 4/4 time. It features a vocal line with lyrics "dul-cem ro-rem di-sti-la-" and a piano accompaniment. The score is divided into two systems. The first system includes a piano introduction, the vocal entry, and the piano accompaniment. The second system continues the vocal and piano parts. Fingerings and dynamics are indicated throughout.

**System 1:**

- Piano Introduction:** Treble and bass staves with a key signature of two sharps. The bass line has a fermata on the first measure.
- Vocal Entry:** Treble staff with the lyrics "dul-cem ro-rem di-sti-la-". The melody starts on a half note, followed by eighth notes, and ends with a quarter note.
- Piano Accompaniment:** Treble and bass staves. The bass line has a fermata on the first measure. The treble line has a fermata on the first measure. The piano accompaniment consists of eighth and sixteenth notes.
- Fingerings:** 6, 6, 5, 6, 7, #6, 6, 4, 3, 5.
- Dynamics:** [f] (forte).

**System 2:**

- Piano Introduction:** Treble and bass staves with a key signature of two sharps. The bass line has a fermata on the first measure.
- Vocal Entry:** Treble staff with the lyrics "dul-cem ro-rem di-sti-la-". The melody starts on a half note, followed by eighth notes, and ends with a quarter note.
- Piano Accompaniment:** Treble and bass staves. The bass line has a fermata on the first measure. The treble line has a fermata on the first measure. The piano accompaniment consists of eighth and sixteenth notes.
- Fingerings:** 7, 6, 6, 6, 6, 6, 6, 6, 6, 6.
- Dynamics:** [f] (forte).

Handwritten musical score for 'Ave Maria' by Franz Schubert. The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps) and the time signature is 3/4. The first system includes a piano introduction with chords [P] and [F]. The second system features a piano accompaniment with chords [P] and [F]. The third system is a piano accompaniment with chords [P] and [F]. The fourth system is a piano accompaniment with chords [P] and [F]. The fifth system is a piano accompaniment with chords [P] and [F]. The sixth system is a piano accompaniment with chords [P] and [F]. The seventh system is a piano accompaniment with chords [P] and [F]. The eighth system is a piano accompaniment with chords [P] and [F]. The ninth system is a piano accompaniment with chords [P] and [F]. The tenth system is a piano accompaniment with chords [P] and [F]. The score includes a piano introduction, a piano accompaniment, and a recitative section. The lyrics 'Ho-di-e Be-a-ta-fran-ci-sci a-ni-ma' are written below the piano accompaniment.

coe-le-sti spon-so u-ni-ta te- net quem spe-ra- vit quem de-si-de-ri-o

6

sem-per de-si-de-ra- - - - vit.

6 6 5 4 3

### Aria allegro [♩. = 60]

6 6 6 6

First system of the musical score, measures 83-85. The vocal line features a melodic phrase starting with a forte **[f]** dynamic and a fermata over the first measure. The lyrics are "A-ma-re\_". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand. Measure numbers 83, 84, and 85 are indicated in boxes above the staff.

Second system of the musical score, measures 86-90. The vocal line continues with the lyrics "[et] non vi-de-re a-ma- -tum,". The piano accompaniment features a more active right hand with sixteenth-note runs and a steady eighth-note pattern in the left hand. Measure numbers 86, 87, 88, 89, and 90 are indicated in boxes above the staff.

Third system of the musical score, measures 91-95. The vocal line continues with the lyrics "a-ma- -tum a-do-ra- -". The piano accompaniment maintains the eighth-note patterns from the previous systems. Measure numbers 91, 92, 93, 94, and 95 are indicated in boxes above the staff.



- tum, tor-men - - tum est [et] mors, tor-men -

# 6 #3 6 5 4 6

- tum est [et] mors, A-ma - - re [et] non vi -

6 5 # 5 # # #

de-re a-ma-tum a-do-ra-tum, tor-men -

# 6 # 6 # 6 # 6

First system of music, measures 103-104. The vocal line features a melodic phrase with a trill [tr] and a fermata. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are "- tum est [et]".

Lyrics: - tum est [et]

Measure numbers: 46 6 46 6 46 # 6 5 4 #

Second system of music, measures 105-106. The vocal line begins with a piano [P] marking and a fermata. The piano accompaniment continues with chords and moving lines. The lyrics are "mors tor-men -".

Lyrics: mors tor-men -

Measure numbers: 6 # 6 #6 6 6

Third system of music, measures 107-108. The vocal line features a melodic phrase with a trill [tr] and a fermata. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are "- tum est [et] mors.".

Lyrics: - tum est [et] mors.

Measure numbers: 46 6 46 [47] 6 5 4 # 6 6

110

[f]

Gu-sta-re

6 6 6 6 6 6 5 6 6 5

4 # 4 #

115

gu-sta-re [et] jam te-ne-re sum-mum bo-num su-spi-ra-num sum-mum bo-num su-spi-

6 [6] 6 6 5 #6 5 6

[p]

ra-tum, o quam dul-cis est tua sors, Quam dul-cis te-ne-re sum-mum

6 6 [4] 5 6 # 6 6 [4] 5

120

[F]

bo- num quam dul- cis te- ne- re su- spi- ra- tum, o quam dul- cis

# 6 6 5 # 6 # 6

[tr] [P]

dul- cis, dul- cis est — tua sors, o quam dul- cis

6 6 5 4 # # 6

125

[tr]

dul- cis, dul- cis est — tua sors.

6 6 5 4 3 6 6

130 [f] A-ma-re

6 6 6 6 5

a-ma-re [et] non vi-de-re

6 6 6 6 6

135 [P] a-ma- -tum a-ma-

6 # 6 6 6 6 6 6 # 6 6

- tum a-do-ra - - tum tor-men-

6 6 6 # 6 6 6 # 6

[f]

- tum est [et] mors, Tor-men- - tum est [et]

6 5 4 # 6 5 4 6 4 6 [b] 4 #

[et] [P] [tr]

mors. A-ma- - re [et] non vi- de-re a-ma-tum a-do-

# # # # 6

145

[f]

ra-tum, tor-men-

[f]

# 45 7 [#] 6 #6 46 6

[150]

[tr] [P]

- tum est [et] mors, tor-men-

[P]

46 6 46 # 6 5 4 # 45 7

6 #6 46 6 46 6 46

155

[Vln I]

[Vln II]

Ritornello

[f]

[tr]

[f]

- tum est [et] mors.

Ritornello

[f]

6

160

6

# 6 # 6 # 6

# 6 [4]6 6 # 6 6 #



Handwritten musical score for a piece in D major. The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps). The time signature is common time (C). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings.

The first system (staves 1-2) features a vocal line with a trill marked [tr] and a piano accompaniment. The second system (staves 3-4) shows a piano accompaniment with a series of notes and rests, including a measure with a 4/6 time signature. The third system (staves 5-6) is a recitative section, marked [165] [Recitative], with a vocal line and piano accompaniment. The fourth system (staves 7-8) features a vocal line with a forte marking [f] and a piano accompaniment, with the lyrics "Ma-num su-am a-pe-ru-it" written below. The fifth system (staves 9-10) is another recitative section, marked [Recitative], with a vocal line and piano accompaniment, including a forte marking [f] and a piano marking [p].

in-o-pi [et] pal- mas su-as ex-ten-

6 6

170 dit ad pau- pe- res.

6 6 5 4 3 175

[Aria] [allegro ♩ = 92]

[Vln] [f]

[f]

6 6 7 #6 6

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems. The first system contains the vocal melody with lyrics 'in-o-pi [et] pal- mas su-as ex-ten-' and piano accompaniment. The second system continues the vocal melody with lyrics 'dit ad pau- pe- res.' and piano accompaniment. The third system begins with a violin part marked '[Vln]' and '[f]', followed by a piano part marked '[f]'. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 170 and 175 are indicated. Fingerings are noted for several notes, and a repeat sign is present at the end of the piano part in the third system.

First system of music, measures 1-3. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes. The bass clef accompaniment includes chords and single notes. Measure 3 contains two '6' figures below the staff.



Second system of music, measures 4-6. The score continues in the same key signature. Measure 4 has a tempo marking of 180 and a trill marking [tr]. Measure 5 has a piano marking [P]. Measure 6 has a piano marking [P]. The bass clef accompaniment includes chords and single notes. Measure 6 contains two '6' figures below the staff.

[tr]

[f]

In al- tis

6 6 6 6 4 3

135

[f]

[f]

ha-bi-tat, In al- tis ha-bi-tat, e-gen-os

[f]

6 6 6 #6

190

sub-le-vat san-cto-

5#6 6 6 6 6

rum Cha-ri-tas san-cto-

6 6 4 3 6 6

195 [tr] [f]

rum Cha-ri-tas

6 4 3 6

Detailed description: This system contains measures 194, 195, and 196. Measure 194 features a rapid sixteenth-note run in the treble and a similar run in the alto. Measure 195 begins with a rest in the treble and a half note in the alto, followed by a trill in the treble and a half note in the alto. Measure 196 continues with a half note in the treble and a half note in the alto, followed by a half note in the treble and a half note in the alto. The lyrics 'rum Cha-ri-tas' are written under the alto staff. Fingerings 6, 4, 3, and 6 are indicated under the treble staff in measures 195 and 196.



[f]

De coe- lo res- pi- cit

5#6 6 6 6

Detailed description: This system contains measures 197, 198, 199, and 200. Measure 197 features a half note in the treble and a half note in the alto, followed by a half note in the treble and a half note in the alto. Measure 198 begins with a rest in the treble and a half note in the alto, followed by a half note in the treble and a half note in the alto. Measure 199 continues with a half note in the treble and a half note in the alto, followed by a half note in the treble and a half note in the alto. Measure 200 features a half note in the treble and a half note in the alto, followed by a half note in the treble and a half note in the alto. The lyrics 'De coe- lo res- pi- cit' are written under the alto staff. Fingerings 5#6, 6, 6, and 6 are indicated under the treble staff in measures 198, 199, 200, and 201.

200

op-pres-sos e-le-vat Fran-cis-ci bo-

6 6/4



205

ni-tas de coe-lo res-pi-cit op-pres-sos e-le

[F] [P] [tr] [P] [P]

4/4

vat Fran-cis-ci bo-ni-tas, Fran-cis-ci bo-ni-tas.

This system contains measures 188 through 192. It features a vocal line with lyrics, a guitar line with chords and trills, and a piano accompaniment. The piano part includes fingerings 6, 4, 6 5 4, and 6.



210

This system contains measures 193 through 197. It features a vocal line, a guitar line, and a piano accompaniment. Measure 193 is marked with a box containing the number 210.



First system of music, measures 1-4. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef features a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 2. The bass clef accompaniment consists of a steady eighth-note pattern. Fingering numbers 6, 6, 6, 6 are indicated below the bass line in measures 3 and 4. A double bar line with repeat dots is located to the left of the system.

Second system of music, measures 5-8. The score continues in the same key and clefs. Measure 5 is marked with a box containing the number 215. Measure 6 contains a trill symbol [tr] above the treble staff and a ppp dynamic marking [P] below the treble staff. Measure 7 contains a ppp dynamic marking [P] below the bass staff. The melody in the treble clef continues with eighth and sixteenth notes. The bass clef accompaniment includes a triplet of eighth notes in measure 5 and continues with eighth notes. Fingering numbers 6, 6, 4, 3, 6, 6, 6, 6 are indicated below the bass line across measures 5-8.

[tr]

220

[f]

[f]

In al- tis ha- bi- tat,

6 6 4 3 6

in al- tis ha- bi- tat, e- gen- os sub- le- vat

6 6 #6 5#6

Handwritten musical score system 1. It consists of three staves. The top staff is a vocal line with notes and rests, with the number '9' written above it. The middle staff is a piano accompaniment with chords and arpeggiated figures, with a '[d]' marking. The bottom staff is a piano accompaniment with a continuous arpeggiated figure, with a '[d]' marking. The lyrics 'tas, Fran-cis-' are written below the staves.

Handwritten musical score system 2. It consists of three staves. The top staff is a vocal line with notes and rests, with the number '9' written above it. The middle staff is a piano accompaniment with chords and arpeggiated figures, with a '[d]' marking. The bottom staff is a piano accompaniment with a continuous arpeggiated figure, with a '[d]' marking. The lyrics 'ci cha-ri- Fran-cis-' are written below the staves.

225

230 [tr] Ritornello

[Vln II]

ci cha-ri-tas.

Ritornello

6 4 3 6

235

6 6 6 6

Handwritten musical score for "Aria" by Franz Schubert, Op. 92, No. 239. The score is written on ten staves, showing the vocal line and piano accompaniment. The key signature is D major (two sharps). The tempo is marked "allegro" with a quarter note equal to 92 beats per minute. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like [f] and [tr]. The lyrics "Sus-pi-ran-do," are written under the vocal line. The page number "239" is in the bottom left corner.

Musical score for page 139, featuring vocal and piano parts in G major. The score includes lyrics in Spanish and a section marked "245".

**Lyrics:**  
 sus- pi- ran- do, ae- ter- nas de- li- ti- as ae-  
 ter- nas de- li- ti- as su- per coe- los su- per coe- los ex- tol- li- te

**Section 245:**

The score consists of several systems of staves. The first system shows the vocal melody and piano accompaniment. The second system includes the lyrics "sus- pi- ran- do, ae- ter- nas de- li- ti- as ae-". The third system shows the piano part with a section marked "245". The fourth system shows the vocal melody and piano accompaniment. The fifth system includes the lyrics "ter- nas de- li- ti- as su- per coe- los su- per coe- los ex- tol- li- te". The sixth system shows the piano part with a section marked "245".

250

[P]

[P]

[P]

men-

[F]

[F]

[F]

[F]

[F]

tes

6 6 6

5 45

255

su-per coe-los su-per coe-los ex-tol-li-te men-

6 6 6 6 5





tes, Et a-man-do coe-les-tes di-vi-ti-as lae-to cor-de lae-to cor-de ac-ce-di-te

gen- tes.

270

6 5 #

6 6 6 6 5 #

6 6 #

144

Sus-pi-ran-do,

275

sus-pi-ran-do, ae-ter-nas de-li-ti-as ae-ter-nas de-li-ti-as

280

su-per coe-los, su-per coe-los ex-tol-li-te men-

6 6 5 6 4 5

285

tes, su-per coe-los

su-per coe-los ex-tol-li-te men-

6 5 6 5 6 6 6

6 6 5

290

Handwritten musical score for measures 290-292. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 290 features a melody in the treble with eighth notes and a bass line with eighth notes. Measure 291 continues the melody and bass line. Measure 292 features a melody in the treble with a fermata and a bass line with a fermata. Chords are indicated by brackets containing the letter 'F'.

Handwritten musical score for measures 293-296. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 293 features a melody in the treble with a fermata and a bass line with a fermata. Measure 294 features a melody in the treble with a fermata and a bass line with a fermata. Measure 295 features a melody in the treble with a fermata and a bass line with a fermata. Measure 296 features a melody in the treble with a fermata and a bass line with a fermata. The word "tes." is written below measure 294.

Critical Notes - "Rorate coeli"

In the Roger parts only two sharps (F-sharp and C-sharp) are used in the key signature. This is one accidental short of the actual key of the motet. The G-sharp has been included in the key signature of the prepared edition. The parts also have measures split in half at the ends of staves in various places. These have been combined as complete measures in the modern edition. Accidentals in the parts apply only to the note which they precede and do not last for the entire measure. While no beaming of eighths and sixteenths is used in the original parts, the present edition abides by the rules regarding beaming established by the A-R Editions Style Guide. Movement Two (mm. 80-156) and the subsequent ritornello (mm. 157-164) are given a 4/4 time signature in the Roger parts, suggesting a duple subdivision of each beat. But the triplet figures that permeate this movement create many conflicts of two against three in the rhythm. According to Donington, (p. 276 of A Performer's Guide to Baroque Music), "it was most common to avoid two against three by assimilating duple to triple rhythm." Assimilating the duple to triple has resulted in the meter change to 12/8 for Movement Two. The following changes in rhythmic notation were made to adapt to the 12/8 meter:

$$\text{♩} = \text{♩.}$$

$$\text{♪} = \text{♪.}$$

$$\text{♪} \text{ } \text{♪♪} = \text{♩.} \text{ } \text{♪♪}$$

$$\text{♪} \text{ } \text{♪♪} = \text{♩} \text{ } \text{♪♪}$$



The following passages in the original printed source have been amended by the editor. The first number given is that of the measure, while the number after the comma is the beat in that measure.

Soprano: Changed clef sign from a soprano C clef to a treble G clef.

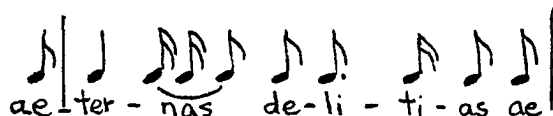
M. 33, 2. Changed single eighth note "B" to two sixteenths to accommodate the word, "albescat."

M. 39, 4. Changed single eighth note "E" to two sixteenths to accommodate the word, "albescat."

Mm. 94-95, 4-1; 141-142, 4-1; 204-207, 4-1. "F-flat" is indicated in the part, but since the "F" is sharped in the key signature, the flat serves to lower the "F-sharp" by a half step to "F-natural."

Mm. 101-102; 148-149; 153-154. "C-flat" is indicated in the part, but since the "C" is sharped in the key signature, the flat serves to lower the "C-sharp" by a half step to "C-natural."

Mm. 244-245; 276-277. A problem with text underlay.  
Written:



Interpreted:



Continuo: Numerous shifts from bass clef to tenor clef and back have all been changed to remain in the bass clef. Figuring moved from above the bass line to below it. All "G-sharps" in figured bass are eliminated and the "G-sharp" is placed in the key signature.



- Mm. 10 and 12. The part shows the figuring of 6# <sup>7</sup># #. This has been treated as #6 <sup>7</sup># #.
- M. 22. The 5<sub>b</sub> is interpreted as a  $\sharp 5$  above the G# (a diminished fifth).
- M. 81, 3. Kept as a b-minor chord and not D major.
- M. 83, 2. A sharp is added to the "A" (raised seventh degree) at the cadence in b minor.
- M. 85, 3. Kept as b-minor harmony.
- M. 86, 3. An "A-sharp" has been added to the harmony of the "F-sharp" chord. "A-sharps" are used all around and an "A-natural" would not make sense in b minor.
- M. 94, 4. A "C-natural" in the harmony sounds better than returning to the "C-sharp."
- M. 95, 1. A natural does not appear in the figuring for the "F" but it has to be since the voice has an "F-natural."
- M. 108, 1. A "6" is indicated in the figuring. However, this spot is identical to beat one of m. 103 where the figuring called for sharp three. The "6" in m. 108 is omitted and replaced by the same figuring as in m. 103.
- M. 110, 2. The "A-sharp" was retained through the second beat.
- M. 114, 2. Interpreted as a first-inversion b-minor chord.
- M. 116, 4; 120, 2. The figuring shows a <sup>6</sup>b<sub>5</sub> above an "E-sharp." The "B" is natural already. The b<sub>5</sub> probably indicates a fifth that is smaller by a half-step (i. e., a diminished fifth).
- M. 117, 3. A "G-sharp" has been added to the cadential chord.
- M. 146, 3. The b<sub>5</sub> in the part again indicates a diminished fifth above the "D-sharp" or "A-natural."
- M. 146, 4. The sharp third is not indicated in the figuring but it must be there.

- M. 172, 1. A quarter note has been changed to a half note to agree with the half note in the soprano.
- M. 261, 4. A sharp six ("E-sharp") is called for in the figuring. However, the first violin is playing an "E-natural" at the same time and it is not sharped. The "E-natural" has been used.
- M. 267, 2. A  $\begin{smallmatrix} 6 \\ b5 \end{smallmatrix}$  is treated as  $\begin{smallmatrix} 6 \\ \sharp 5 \end{smallmatrix}$ . A "G-sharp" has been added in mm. 267 and 268.
- M. 285. The  $\begin{smallmatrix} 6 \\ b5 \end{smallmatrix}$  figuring changed to  $\begin{smallmatrix} 6 \\ \sharp 5 \end{smallmatrix}$ .

## CHAPTER V

### EDITION OF MOTET VIII, "PROPERATE FIDELES"

#### Translation of the Text

##### Movement I:

Properate fideles,  
Ad aquas fluentes, venite  
    potate,  
Et mellis torrentes,  
Gaudentes gustate.

Hasten, (ye) faithful,  
Come to the flowing waters,  
Drink, and rejoicing,  
Taste the rushing streams  
    of honey.

##### Recitative:

O quam dulces liquores,  
Quam aves humores,  
Ex hoc fonte beato pro-  
    fluunt incessanter,  
Semper, hic abundanter  
Mortales propinabunt,  
Coeli jucunditates,  
Et divinas potabunt  
    voluptates.

O how sweet the fluids,  
How sweet the liquids,  
(That) flow forth inces-  
    santly from this blessed  
    fountain.  
They always furnish drink  
    to mortals abundantly  
    here.  
They will drink the joys  
    of heaven,  
And divine pleasures.

##### Movement II:

Quot odores, et saporos,  
Aquae stillant immortales.  
Mundi Ardores,  
Et languores temperabunt  
    hic mortales

How many odors and aromas  
    the immortal waters drip.  
They drip;  
Here they will temper  
The ardors of the world,  
    and mortal languors.

##### Movement III:

Ad rivulos amoris,  
Ad aquas innocentes  
Accedite languentes,  
Fons iste salutaris,  
Dolores solidabit,  
Et cordi vires  
Pie restaurabit.

(Ye) languid ones,  
Approach the streams of  
    love,  
The innocent waters.  
That saving fountain will  
    heal (your) griefs,  
And restore strength with  
    a pious heart.

## Movement IV:

O fluida vita  
 Dulcedo infinita,  
 Tu pectora sanas.  
 Fluenta salutis,  
 Et rivos virtutis,  
 Tu semper emanans.

O flowing life, infinite  
 sweetness,  
 You cleanse hearts.  
 You always pour forth  
 Flowings of salvation  
 And streams of virtue.

## Movement V:

Sitientes venite.  
 Hunc potum gloriosum  
 liquorem pretiosum,  
 Festinantes haurite.

(Ye) thirsty ones, come,  
 hastening,  
 Drink this glorious potion,  
 Precious liquid.

## Movement VI:

Qui puro semper corde  
 Ex hoc fonte potabit,  
 Superabit Avernum,  
 Et Mortem non gustabit  
 in aeternum.

Whoever will drink  
 With an ever pure heart  
 From this fountain,  
 Will overcome hell,  
 And will not taste death  
 forever.

Translation by  
 Henry E. Mahan  
 Professor of Latin  
 University of Arkansas  
 at Little Rock

# Properate fideles

Alessandro Scarlatti, Op. 2, No. 8

(1660-1725)

[allegro ♩ = 96]

Violino Primo  
[Violin I]

Violino Secondo  
[Violin II]

Canto  
[Soprano]

Alto

Tenore  
[Tenor]

Basso  
[Bass]

Basso  
Continuo  
[Organ]

[f] [tutti]

Pro-pe-ra-te fi-de-les, pro-pe

[f] [tutti]

Pro-pe-ra-te fi-

[f] [tutti]

Pro-pe-ra-te fi-

[f] [tutti]

Pro-pe-ra-te fi-

[f]

6

ra-te, fi-de-les pro-pe-ra-te, *[Solo]* pro-pe-ra- *[tr]* - te fi-de-les, pro-pe-ra-te fi- *[tutti]*

de-les, fi-de-les pro-pe-ra-te pro-pe-ra- *[Solo]* - te fi-de-les pro-pe-ra-te fi- *[tutti]*

de-les, fi-de-les pro-pe-ra-te, pro-pe-ra-te fi-

de-les, fi-de-les pro-pe-ra-te, pro-pe-ra-te fi-

de-les, fi-de-les pro-pe-ra-te, pro-pe-ra-te fi-

6 6 6 6  $\frac{6}{5}$  4 3 6

5

de-les, fi-de-les pro-pe-ra-te, pro-pe-ra-te,

de-les, fi-de-les pro-pe-ra-te, pro-pe-ra-te,

de-les, fi-de-les pro-pe-ra-te, pro-pe-ra-te,

de-les, fi-de-les pro-pe-ra-te, pro-pe-ra-te,

6 6 6 6

10

pro-pe-ra- - te, pro-pe-ra-te, fi-de-les pro-pe-ra-te

te, pro-pe-ra-te pro-pe-ra- - te, pro-pe-ra-

- te, pro-pe-ra-te, fi-de-les pro-pe-ra-

pro-pe-ra- - te fi-de-les, pro-pe-ra-

6 6 6 6



[tr]

[tutti]

— fi-de-les pro-pe-ra-te, pro-pe-ra- te.

[tutti]

te, fi-de-les pro-pe-ra- te, pro-pe-ra- te.

[tutti]

te, fi-de-les pro-pe-ra- te, pro-pe-ra- te.

[tutti]

te, fi-de-les pro-pe-ra- te, pro-pe-ra- te.

6 4 3 6 6

Detailed description: This is a musical score for page 158. It features two systems of staves. The first system consists of two vocal staves (soprano and alto) and two piano staves (treble and bass). The second system consists of four vocal staves (soprano, alto, tenor, and bass) and two piano staves. The lyrics are: "— fi-de-les pro-pe-ra-te, pro-pe-ra- te." and "te, fi-de-les pro-pe-ra- te, pro-pe-ra- te." The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (7/8), and dynamic markings like [tr] (trill) and [tutti]. The piano part includes figured bass notation at the bottom: 6, 4 3, 6, 6.

musical score for a piece, page 159. The score is written for voice and piano.

The top system consists of two staves. The upper staff contains a melodic line with trills marked [tr] and a measure with a 15-measure rest. The lower staff contains a piano accompaniment with sixteenth-note patterns.

The middle system consists of four staves. The first two staves are vocal parts. The first staff has a [Solo] instruction and the lyrics "Ad a-quas flu-en-tes,". The second staff also has a [Solo] instruction and the lyrics "Ad a-quas flu-en-tes, ve-". The third and fourth staves are piano accompaniment. The bottom staff is a grand staff (treble and bass clef) with piano accompaniment. Below the grand staff, there are fingering numbers: 6, 6, 4 3, 4 3, [4] 5 #6, and #.

Ad-a-quas flu-en-tes, Et mel-lis tor-

ni-te po-ta-te, ve-ni-te po-ta-te, [Et] mel-

ni-te po-ta-te, ve-ni-te po-ta-te, Et mel-

[Solo]

Ad a-quas flu-en-tes,

4 6    b 4    7 5 4 3 4 #    4 [4 5] / # 3    6

20

ren - tes gau-den-tes gus-ta- te, ad a-quas flu-en-tes

lis tor-ren- tes gau-den-tes gus-ta- te, ad a-quas flu-en-tes

lis tor-ren- tes gau-den-tes gus-ta- te, ve-

gau-den-tes gus-ta- te, ve-

6 6 6 6 6 4 6 3 6 4 5 # 6 4 #

25

ad a-quas flu-en-tes, ve-ni-te po-ta-te, [Et] mel-lis tor-ren-

ni-te po-ta-te, ve-ni-te po-ta-te, [Et] mel-lis tor-ren-tes, [Et] mel-lis tor-ren-

ni-te po-ta-te, ve-ni-te po-ta-te, [Et] mel-lis tor-ren-

7 4 5 4 4 5 4 6 [4] 4 7 6 5 4 3 4 5 #6 4 3 6 [5] 6



30

te, gau-den-tes gus-ta-te gus-ta- te, gus-ta-  
 ta- te, gau-den-tes gus-ta-te, gus-ta-  
 tes gus-ta- te, gau-den-tes gus-ta-te, gus-ta- te, gus-ta-  
 sta- te, gau-den-tes gus-ta-te, gus-ta- te, gus-ta-

6 4#3 6 6 6 6 #6 4#3 4#3





[35]

- te fi-de- les, pro-pe-ra-te fi-de-les fi-de-les pro-pe-ra-te, -  
 - te fi-de- les, pro-pe-ra-te fi-de-les, fi-de-les pro-pe-ra-te, pro-pe-ra- te,  
 pro-pe-ra-te fi-de-les fi-de-les pro-pe-ra-te, pro-pe-ra-  
 pro-pe-ra-te fi-de-les, fi-de-les pro-pe-ra-te, pro-pe-

6/5 4/3 6 6/5 6 4/3 6 6

40

pro-pe-ra-te, pro-pe-ra-te

pro-pe-ra-te, pro-pe-ra-te

ra-te, pro-pe-ra-

6 6 6

Musical score for a vocal ensemble and piano. The score is written in G major (one sharp) and 3/4 time. It features a complex rhythmic pattern of 6, 4, 3 (half note, quarter note, eighth note) repeated throughout. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are all marked with this rhythm. The lyrics are in Latin, and the score includes various musical notations such as trills ([tr]), tutti markings, and dynamic markings (f, ff).

[tr]

fi-de-les pro-pe-ra-te - fi-de-les pro-pe-ra-te, pro-pe-ra-te.

ra-te pro-pe-ra-te fi-de-les pro-pe-ra-te, pro-pe-ra-te.

fi-de-les pro-pe-ra-te, fi-de-les pro-pe-ra-te, pro-pe-ra-te.

- te fi-de-les pro-pe-ra-te, fi-de-les pro-pe-ra-te, pro-pe-ra-te.

6 6 4 3 6 4 3 4 3

45

[tr]

[tr]

p

6 6 6 6 5 6 4 3 4 3

## Recitativo

The musical score is for a recitative section. It consists of two systems of staves. The first system includes a Soprano line and a Piano accompaniment. The Soprano line has a key signature of one flat (Bb) and a common time signature (C). The lyrics for the Soprano part are: "O quam dul-ces li-quo-res, quam su-a-ves hu-mo-res,". The Piano part has a key signature of one flat (Bb) and a common time signature (C). The lyrics for the Piano part are: "Ex hoc fon-te be-a-to pro- -- flu-unt in-ces-". The second system continues the Soprano and Piano parts. The Soprano line has a key signature of one flat (Bb) and a common time signature (C). The lyrics for the Soprano part are: "Ex hoc fon-te be-a-to pro- -- flu-unt in-ces-". The Piano part has a key signature of one flat (Bb) and a common time signature (C). The lyrics for the Piano part are: "Ex hoc fon-te be-a-to pro- -- flu-unt in-ces-".

**System 1:**

**Soprano:** [Recitativo] O quam dul-ces li-quo-res, quam su-a-ves hu-mo-res,

**Piano:** [Recitativo] O quam dul-ces li-quo-res, quam su-a-ves hu-mo-res,

**System 2:**

**Soprano:** Ex hoc fon-te be-a-to pro- -- flu-unt in-ces-

**Piano:** Ex hoc fon-te be-a-to pro- -- flu-unt in-ces-

55

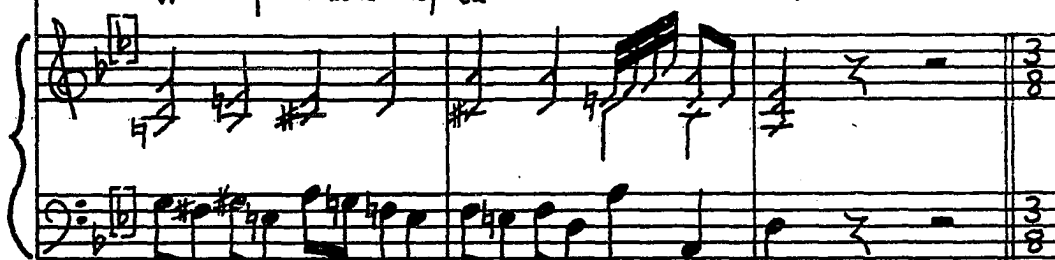
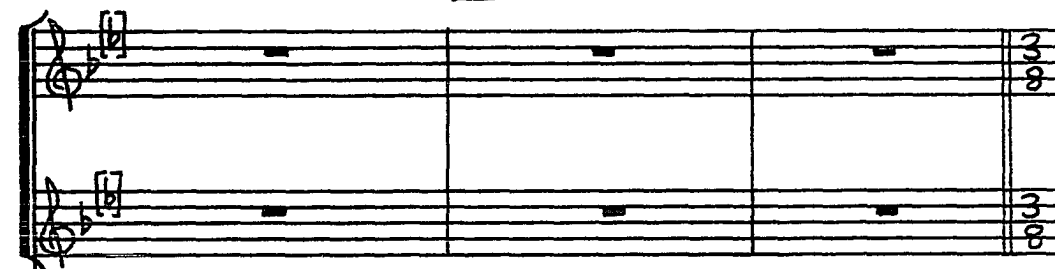
san-ter, sem-per, sem-per hic a-bun-dan-ter mor-ta-les pro-pi-na- bunt,

6

Coe-li ju-cun-di-ta-tes, Et di-vi-nas po-ta-bunt, Et di-

6 6 6 5 6 6

[60]



70

Quot o-do-res, Et sa-po-res,

75

a-quaе stil-lant, stil-lant im-mar-

6 4 # 6 5 6

6 6 6

Detailed description: This is a musical score for a piece on page 173. It features a vocal line and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal line includes a trill marked with a box containing 'tr' and a measure number '70'. The piano part has a complex texture with many sixteenth notes. The lyrics are in Latin: 'Quot o-do-res, Et sa-po-res,' and 'a-quaе stil-lant, stil-lant im-mar-'. There are measure numbers 70 and 75 in boxes. Fingering numbers (6, 4, #, 6, 5, 6) are written below the piano part. The score is divided into two systems by a double bar line.



80 85

ta- les, quot o- do- res, Et sa- po- res, a- que stil- lant,

#6 6 6 7 6 # 6 6 9 8 6 6 6 #6 6

Handwritten musical score for a piece in 6/8 time, featuring vocal lines and piano accompaniment. The score is written on ten staves, grouped into four systems of two staves each. The key signature is one sharp (F#), and the time signature is 6/8.

The lyrics are written below the vocal staves:

- im-mor-ta-
- les
- im-mor-ta-
- lant
- Sti-

The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line is present after the fourth system. The page number 175 is written at the bottom center.

Handwritten musical score for guitar, featuring multiple systems of staves with notes, rests, and various annotations like [4], [5], [7], [9], [10], [12], [14], [15], [16], [17], [18], [19], [20], [21], [22], [23], [24], [25], [26], [27], [28], [29], [30], [31], [32], [33], [34], [35], [36], [37], [38], [39], [40], [41], [42], [43], [44], [45], [46], [47], [48], [49], [50], [51], [52], [53], [54], [55], [56], [57], [58], [59], [60], [61], [62], [63], [64], [65], [66], [67], [68], [69], [70], [71], [72], [73], [74], [75], [76], [77], [78], [79], [80], [81], [82], [83], [84], [85], [86], [87], [88], [89], [90], [91], [92], [93], [94], [95], [96], [97], [98], [99].

[120]

Mun-di Ar-do- res, Et lan-guo- res tem-pe-ra-

bunt hic mor-ta- les,

6 6 6 4 4 6 b6 5 4 4

[130]

Mun-di ar-do- res, Et lan guo- res, tem-pe-ra-

[P]

6

[135]

bunt, tem-pe-ra-bunt hic mor-ta-

[tr]

6 4 6/5 4 6 [b] [b] 6/5 5 4 #3

140 [b] [tr] 145

les, tem-pe-ra-bunt hic mor-ta-les.

6 7 6 6 4 # 5 [tr] 150

[f]

6 6 6 #6

[tr]

155

Quot o-do-res, [et] sa-po-res, a-quae

4 # 6 6

160

stil-lant, stil-lant im-mor-ta-

6 6 6 #6

165

les, quot o- do- res,

170

Et sa- po- res, a- quae stil- lant stil-

175



180

lant im-mor-ta-

185

les im-mor-ta-

190

4 # 7 #6 7 6 6 7 #6

Handwritten musical score for piano, measures 183-195. The score is written on ten staves, organized into three systems. The first system (measures 183-185) features a treble and bass staff with a piano (p) dynamic marking. The second system (measures 186-188) includes a piano (p) dynamic marking and a fermata. The third system (measures 189-195) includes a piano (p) dynamic marking and a fermata. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Measure numbers 190 and 195 are boxed. Trills are marked with [tr] and fortissimo with [f]. The key signature is one flat (B-flat). The time signature is 4/4. The score concludes with a double bar line and a repeat sign.

Measures 183-185: Treble and bass staves. Measure 190 is boxed. Trills are marked with [tr]. Fortissimo is marked with [f].

Measures 186-188: Treble and bass staves. Measure 187 has a fermata. Measure 188 has a fermata. Measure 189 has a fermata. Measure 190 is boxed. Trills are marked with [tr]. Fortissimo is marked with [f].

Measures 189-195: Treble and bass staves. Measure 190 is boxed. Trills are marked with [tr]. Fortissimo is marked with [f]. Measure 195 is boxed. Trills are marked with [tr]. Fortissimo is marked with [f].

Measure numbers 190 and 195 are boxed. Trills are marked with [tr]. Fortissimo is marked with [f].

Adagio [ $\text{♩} = 48$ ]  
 [200] [Alto] [p] Ad ri-vu-los a-mo-ris, ad a-quas in-no-cen-tes ac-  
 [Tenor] [p] Ad ri-vu-los a-mo-ris, ad a-quas in-no-cen-tes  
 Adagio [ $\text{♩} = 48$ ] Ad ri-vu-los a-mo-ris, ad a-quas in-no-cen-tes  
 [P]

6 6 6 5 4 # 6 6 6 5 4 #

[205]

ce-di-te lan-guen-  
 ac-ce-di-te lan-guen-

# 6 4 6 9 6 9 6b7 9 6 9 6b

tes,  
tes fons is-te sa-lu-

6 46 6 9 6 5 4 4 6 6 6 6 6 6 5



[210]

fons is-te sa-lu-ta-ris do-lo-res so-li-da-  
ta-ris, do-lo-res so-li-da-bit

4 3 6 b6 b6 6 6 4#6 6 7 #6

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is the piano accompaniment, the middle staff is the vocal melody, and the bottom staff is a continuation of the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/6. The piano part features a complex chord progression with many accidentals. The vocal melody includes the lyrics "pi-e res-tau-ra-".

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff is for guitar, and the bottom staff is for voice. The key signature is one sharp (F#) and the time signature is 4/6. The guitar part includes a complex chord progression with many accidentals and a final double bar line. The voice part includes the lyrics "The Rose Tree" and "The Rose Tree".

220

bit, res-tau-ra-

bit, res-tau-ra- bit,

7 # 6 5 # 6 6 9 6 5 4 6



res-tau-ra- bit.

6 6 9 6 4 5 # 6 6 # 6 6 5

225

Ritornello  
adagio [♩. = 48]  
[Violin I]

[Violin II]

Ritornello adagio [♩. = 48]

[P]

[P]

6 # 6 6 5 #

[tr]

6 7 7 7

6 6 5 [4]

230

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of two staves, both in treble clef with a key signature of one flat (B-flat). The second system also consists of two staves in treble clef with a one-flat key signature. The third system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef, both with a one-flat key signature. The melody is written on the upper staff of each system, while the lower staff provides accompaniment. The melody features a mix of eighth and sixteenth notes, with some rests. The accompaniment in the third system includes fingerings (6, 6, 6, 7) under the first four measures. The score is written in a clear, hand-drawn style.



235

Handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes a key signature change to two flats (B-flat and E-flat) in the final measure of the piano part. The lyrics "The Rose Tree" are written below the piano part. The score is marked with a box containing the number "235" in the top right corner. The piano part includes a trill (tr) in the first measure of the first staff. The score is written in a clear, legible hand.

235

The Rose Tree

5  
4 3



[Alto]

[Tenor] [P]

O flu- i-da vi- ta dul-ce- do in-fi-ni-ta, tu pec-to-ra sa-nas, tu pec-

[P]

6 7 7 7 6



[P] [240]

O flu- i-da vi- ta, dul-ce- do in-fi-ni-ta tu pec-to-ra

[tr]

-to-ra sa- nas.

[H]

6 6 6 7 7 7 6

Musical score for the first system, measures 1-7. The key signature is one flat (B-flat). The time signature is 3/4. The score includes a vocal melody with a trill (tr) and piano accompaniment. The lyrics are in Portuguese.

Lyrics: *sa-nas, tu pec-to-ra sa-nas, o flu-i-da vi-ta,*  
*o flu-i-da vi-ta o*

Fingerings: # 6 7 7 7 7 7



Musical score for the second system, measures 8-14. The key signature is one flat (B-flat). The time signature is 3/4. The score includes a vocal melody and piano accompaniment. The lyrics are in Portuguese.

Lyrics: *o flu-i-da vi-ta, dul-ce-do in-fi-ni-ta, tu pec-to-ra sa-nas, tu*  
*flu-i-da vi-ta - dul-ce-do in-fi-ni-ta, tu pec-to-ra sa-nas tu pec-*

Fingerings: 6 7 7 7 7 6

[tr] [tr] 250 [tr]

pec-to-ra sa- nas, tu pec-to-ra sa- nas tu pec- to-ra sa- nas tu

-to-ra sa- nas, tu pec-to-ra sa- nas, tu pec-to-ra sa- nas tu pec-

5 4 6 5 4 4 4 5 # 6 5 3

pec-to-ra sa- nas, Sa- [tr]

-to-ra sa- nas, Sa-

6 5 4 3 6 [6] 6 6 5 4 3

255

nas, flu-en- ta sa-lu- tis,

nas. flu-en-

6 6 6 6 6 6<sup>#6</sup>/<sub>4</sub> 6



Et ri- vos vir-tu- tis, tu sem-per, tu sem-per e-ma- ta sa-lu- tis,

[tr]

6 6 6 5 #6 #

260

nas, Et

Et ri - vos vir-tu-tis, tu sem-per, tu sem-per e-ma-nas,

# 6 b6 b5 b43 # 4 6



265

ri - vos vir-tu- tis flu-en- ta sa-lu- tis, Et

flu-en- ta sa-lu- tis,

6 6 45 #6

[tr] [tr]

sem-per, sem-pere-ma- nas, sem-per, sem-per, sem-per e-ma-

ri- vos vir-tu-tis — sem-per, sem-per, sem-per e-ma-

b6 b5 43 b b #6 b 5 #

[tr] [270]

nas, sem-per, sem-pere-ma- nas,

nas, sem-pere-ma- nas, o flu- i-da

6 #6 b 5 # 6

vi- ta, dul- ce- do in-fi- ni- ta, tu pec- to- ra sa- nas tu pec- to- ra sa- nas,

7 7 7 6 6

275

flu- i- da vi- ta dul- ce- do in-fi- ni- ta, tu pec- to- ra sa- nas tu pec- to- ra sa-

6 6 7 7 4 6 #

[illegible]

[tr]

ta, dul-ce-do-in-fi-ni-ta, tu pec-to-ra sa- nas tu pec-to-ra sa- nas

— ta dul-ce-do-in-fi-ni-ta, tu pec-to-ra sa-nas tu pec-

to-ra sa- nas tu

7 7 6 5 4



[tr] [285] [tr]

pec-to-ra sa- nas, tu pec- to-ra, sa- nas, tu pec-to-ra sa- nas, [tr]

pec-to-ra sa- nas, tu pectora sa- nas, tu pec- to-ra sa- nas,

45 # 6 5 3 6 5 3 6

Sa- nas. [tr]

Sa- nas.

[6] 6 6 5 3

Ritornello  
adagio [♩. = 48]

[Violin I] [p]

[Violin II] [p]

Ritornello adagio [♩. = 48]

[p]

6 6 7 7 7



295

[tr]

6 6 5 4 6 6 6 7

A musical score for the song "The Rose Tree". It consists of two staves, both in treble clef and key of B-flat major (one flat). The melody is written on the top staff, and the accompaniment is on the bottom staff. The music is in 2/4 time. The melody features a series of eighth notes in the first measure, followed by a quarter note, and then a series of eighth notes in the second measure. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems by a double bar line. The second system includes a trill ornament marked "[tr]" above a note in the melody.

[Bass]



Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is written in the Treble clef, and the bass line is in the Bass clef. The music is in 4/4 time. The lyrics "The Rose Tree" are written below the Treble staff. The score is handwritten in ink on aged paper.

300 *Allegro* ♩ = 96

[Bass]

5  
4 3

[b] 6 4

549

Si-ti-en-tes ve-ni-te,

305

si-ti-en-tes ve-ni-te, ve-ni-te si-ti-en-tes ve-ni-te, ve-ni-te

[tr] [tr] [310]

ve-ni-te ve - ni- te.

6 5 4 4 6 4 5 4

[P] [P] [P]

Hunc po-tum glo-ri-o-sum, hunc po-tum glo-ri-

6 5 4 4 6 6 6 6

315

o-sum li-quo-rem pre-ti-o-sum festi-nan-

tes hau-ri-te hunc po-tum glo-ri-

6 5 4 3 6 5 4 3 6 6 5



hau-ri- te,

siti-en-tes ve-ni-te

6 5 4 # 330 6 4 5 4 4

4 6 6 5 4 5 4 4 6 5 4

Detailed description: This is a musical score for a piece on page 205. It features two systems of music. The first system includes a vocal line with lyrics 'hau-ri- te,' and a piano accompaniment. The second system includes a vocal line with lyrics 'siti-en-tes ve-ni-te' and a piano accompaniment. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The vocal lines are written in a standard staff with a treble clef. The score is marked with various dynamics and articulation marks, including accents, slurs, and fermatas. The page number '205' is at the top center.



si-ti-en-tes ve-ni-te, ve-ni-te, si-ti-en-tes ve-ni-te, ve-ni-te, ve-ni-te ve-ni-te.

[340] *Allegro* ♩ = 96

[Soprano] [Tutti] [f] Qui pu-ro sem-per

[Alto] [Tutti] [f] Qui pu-ro sem-per

[Tenor] [f] Qui pu-ro sem-per

[Piano] *Allegro* ♩ = 96

6 5 4 7 6 6

Handwritten musical score for a choir and piano. The score is written on ten staves. The first two staves are for the piano accompaniment, featuring chords and arpeggios. The next four staves are for a choir, with lyrics in French: "cor-de ex hoc fon-te po-ta-bit". The final two staves are for a solo voice, with lyrics: "6 6-4 #4 2 6 7#6 #". The score includes various musical notations such as notes, rests, and dynamic markings.

345

Qui pu-ro sem-per cor-de ex hoc fon-te po-ta-

[Tutti]

Qui pu-ro sem-per cor-de ex hoc fon-te po-ta-

6 6 6 6 5 5 4 2 6

Detailed description: This is a musical score for measures 345, 346, and 347. The score is written for a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line consists of two staves. The first staff has a treble clef and a key signature of B-flat major. The second staff has a bass clef and a key signature of B-flat major. The piano accompaniment consists of two staves. The first staff has a treble clef and a key signature of B-flat major. The second staff has a bass clef and a key signature of B-flat major. The lyrics are 'Qui pu-ro sem-per cor-de ex hoc fon-te po-ta-'. The word 'Tutti' is written above the second vocal staff. The piano accompaniment features a series of chords in the right hand and a series of notes in the left hand. The notes in the left hand are numbered 6, 6, 6, 6, 5, 5, 4, 2, 6.

bit, su-pe-ra-bit A-ver-num, num, qui pu-ro sem-per

7 6 7 4 6 6 6

350

cor-de ex hoc fonte po-ta-bit, su-pe-ra-bit A-ver-

[Tutti]

Sup-e-ra-bit A-ver-

[7]6 5 6 5    [b6] 6 7 #6    # 6

6

num, A - su-pe-ra-bit A-ver - num, - su-pe-ra-bit A-ver - ver - num, A - su-pe-ra-bit A-ver - num, A - su-pe-ra-bit A-ver -

355

ver- num, Et mor- tem non gus-

ver- num, [Et] mor- tem non gus-ta-bit in ae-

- num,

ver- num,

7 46 4 3 6 6



360

ta-bit in ae-ter - num,

ter- - num,

Et mor- tem non gus-ta-bit in ae-

[Et] mor- tem non gus-ta-bit in ae-ter-

8 7/5 6 6

6 3 4 5 6 2 4

num,

ter-

Et mor- tem non gus-ta-bit in ae-

Et mor- tem non gus-ta-bit in ae-

6 5 4 3 2 1

Et mor- tem non gus-ta-bit in ae-ter- num, non gus-ta-bit in ae-ter- num, non gus-ta-bit in ae-ter- num, non gus-

365

Handwritten musical score for a choir or ensemble, featuring five staves. The notation includes notes, rests, and various musical symbols. The lyrics "num," and "ta-bit in ae-ter-" are written below the staves. The score is written on a single page, with the page number 217 at the bottom.

Handwritten musical score for a choir or ensemble, featuring five staves. The notation includes notes, rests, and various musical symbols. The lyrics "num," and "ta-bit in ae-ter-" are written below the staves. The score is written on a single page, with the page number 217 at the bottom.

Handwritten musical score for a choir or ensemble, featuring five staves. The notation includes notes, rests, and various musical symbols. The lyrics "num," and "ta-bit in ae-ter-" are written below the staves. The score is written on a single page, with the page number 217 at the bottom.

Handwritten musical score for a choir or ensemble, featuring five staves. The notation includes notes, rests, and various musical symbols. The lyrics "num," and "ta-bit in ae-ter-" are written below the staves. The score is written on a single page, with the page number 217 at the bottom.

Handwritten musical score for a choir or ensemble, featuring five staves. The notation includes notes, rests, and various musical symbols. The lyrics "num," and "ta-bit in ae-ter-" are written below the staves. The score is written on a single page, with the page number 217 at the bottom.

375

mor- tem, Et mor- tem non

ter-

[Et] mor- tem non gus-ta-bit, [et] mor-

ta-bit in ae-ter- num, non gus-ta-bit in ae-ter-

6 6 4 6 6 6

Handwritten musical score for a piece with Latin lyrics. The score consists of six systems of staves. The first system has a treble and bass staff with a brace. The second system has a single staff. The third system has a treble and bass staff with a brace. The fourth system has a single staff. The fifth system has a treble and bass staff with a brace. The sixth system has a treble and bass staff with a brace. The lyrics are: 'Et, num, - tem non gus-ta-bit in ae-ter- num, non gus-ta-bit in ae-ter- non gus-ta-bit in ae-ter-'. There are various musical notations including notes, rests, and accidentals.

380

num, Et mor-tem,

ae-ter-num non gus-ta-bit in ae-ter-

- num, non gus-ta-bit, non gus-ta-bit,

mor-tem non gus-ta-bit, non gus-ta-bit in ae-

5 4 3 7 #

385

Et mor-tem non gus-ta-bit in ae-ter-

- num, non gus-ta-bit in ae-ter-

non gus-ta-bit

ter- num, in ae-ter- num in ae-

6 4 # 6 #6 b 7 4



num, in ae-ter- - num, non gus- - num, non gus- - num, mor- tem non gus-ta-bit in ae- tem non gus-ta-bit, in ae-ter- num, in ae-ter-

6 6 6

390

ta-bit in ae-ter- num, [Et] mor-  
 ter- num, non gus-ta-bit in ae-ter-  
 in ae-ter- num,  
 num, [Et] mor- tem non gus-ta-bit in ae-

6 6/5 5/4 # 7 #

Handwritten musical score for a piece in 4/4 time, featuring a vocal line and piano accompaniment. The score is written on ten staves. The vocal line includes lyrics in Latin: "num, non gus-ta-bit in ae-ter-ter-", "[Et] mor-tem non gus-", "num, tem non gus-ta-bit in ae-ter-", and "num, tem non gus-ta-bit in ae-ter-". The piano accompaniment consists of chords and melodic lines. Above the first staff, there are handwritten numbers: 3, 4, 5, 6, 7, 6, 2 6, 6, 6.

395

[Et] mor-tem non gus-ta-bit in ae-ter-

ta-bit, non gus-ta-bit in ae-ter-

[Et] mor-tem non gus-ta-bit in ae-ter-

ter- - num, non gus-ta-bit in ae-ter-

6

The musical score consists of six staves, organized into three pairs. The first two staves are in treble clef, and the last two are in bass clef. The third staff is a grand staff (treble and bass clef). The notation includes various musical symbols and markings:

- Staff 1:** Treble clef. Contains a trill marked with `[tr]` and an ornament marked with `[^]`.
- Staff 2:** Treble clef. Contains an ornament marked with `[^]`.
- Staff 3:** Treble clef. Contains an ornament marked with `[^]`.
- Staff 4:** Treble clef. Contains a numerical marking `num.` and an ornament marked with `[^]`.
- Staff 5:** Treble clef. Contains a numerical marking `num.` and an ornament marked with `[^]`.
- Staff 6:** Bass clef. Contains a numerical marking `num.` and an ornament marked with `[^]`.
- Staff 7:** Grand staff (treble and bass clef). Contains a numerical marking `num.` and an ornament marked with `[^]`.

At the bottom of the page, there are three numerical markings: `5/4`, `3`, and `5`.

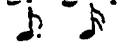
### Critical Notes - "Properate Fideles"

The parts have only one flat in the key signature throughout the motet. This does not accurately reflect the actual keys of many of the movements. Therefore, the key signatures have been changed to reflect the different keys of each movement. Movement One has been changed to two flats to denote the key of B-flat major. The Recitative is highly modulatory, ultimately cadencing in D minor. A key signature of two flats is employed for the recitative because of the predominant use of E-flat throughout. Movement Two is set in G minor, also necessitating a key signature of two flats. The key signature of one flat is retained for Movements Three and Four with the two movements being in the keys of D minor and F major respectively. Movement Five is written in C minor; therefore, the key signature has been changed to three flats. In the final movement the key signature returns to two flats for the keys of G minor and B-flat major which dominate. When rests for a full beat are indicated in the 12/8 meter movements (mm. 226-299), a quarter rest and an eighth rest are used in the parts. These have been converted to dotted quarter rests. As with "Rorate coeli," eighth notes and sixteenth notes have been beamed together according to rules set down by A-R Editions in the Style Guide.

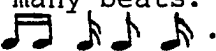
The following passages in the original printed source have been amended by the editor. The first number

given is that of the measure, while the number after the comma is the beat in that measure.

Violin I:

- M. 8, 4. The pitch of "C" has been changed to "B-flat" at this point in the da capo (m. 37).
- M. 35. Has an extra bar line.
- M. 152, 2 & 3. Notated in the parts as . This is a mistake and has been changed to .
- M. 179, 2. There appears to be an unnecessary dot after the second sixteenth.
- M. 199, 1. The final note of Movement Two has been lengthened from an eighth to a quarter.
- M. 355, 3. A flag is missing from an eighth note.

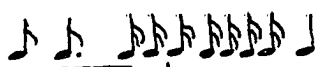
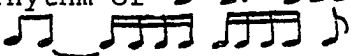
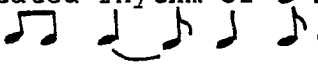
Violin II:

- M. 124. Notated as  which is one too many beats. This has been interpreted as .
- M. 197, 3. An eighth rest that should be a sixteenth rest.
- M. 199, 1. The final note of Movement Two has been lengthened from an eighth to a quarter.
- M. 229. One too many eighth rests in the measure.
- M. 293. One too many eighth rests in the measure.
- Mm. 301, 2; 302, 4; 304, 2; 308, 1; 316, 4; 317, 3; 318, 3; 324, 2; 325, 4; 328, 2; 329, 4; 331, 2; 335, 1. Should be an "E-flat" not an "E-natural."
- M. 321, 4. Should not be a "B-flat." This has been changed to "C."
- M. 343, 1. A sixteenth rest that should be an eighth rest.
- Mm. 370, 2; 371, 1 & 2. Should be an "E-flat," not an "E-natural."

## Soprano:

- M. 38. An extra "ra" syllable on the word, "properate."
- M. 48, 4. A slur between the last two eighths is unnecessary as there are two different syllables.
- Mm. 116, 3; 128, 3. Only one eighth for two syllables of text; this has been converted to two sixteenths.

## Alto:

- M. 3. A misprint on the text. It should read "properate," not "proderate."
- Mm. 9, 10, 12, and others. A symbol of "ij" is used to indicate a repeat of the same word.
- M. 31. The notated rhythm of  has been written as .
- M. 204. The notated rhythm of  has been written as .
- Mm. 241, 4; 246, 4. A single eighth note has been changed to two sixteenths to accommodate an extra syllable of text.
- M. 279. The placement of the final "ta" syllable is comparable to that in the tenor part but the slur symbol is missing in the alto.

## Tenor:

- M. 221. Lacks half a beat. The last eighth note has been changed to a quarter note and tied to the first quarter of m. 222.
- Mm. 237 & 246. A single eighth note has been changed to two sixteenths to accommodate an extra syllable of text.
- M. 280, 2. The tied note is misprinted as a quarter and should be an eighth.

## Bass:

- M. 316, 4. Should be "E-flat," not "E-natural."



- M. 395, 2. The notes are not totally clear. They appear to be "F," "G," and "A" notated .

Continuo:

- M. 16, 3. An "F-sharp" is missing from the figuring.
- M. 25, 2. The figuring must show a ♯5.
- M. 49. A notation of  has been changed to .
- M. 33, 3. In the middle of the third beat there should be a first inversion B-flat chord.
- M. 60, 1. A ♯5 is missing from the figuring.
- M. 136, 1. The flat by the five is treated as a natural.
- M. 138, 3. An "F-sharp" appears in the figuring. Other parts have "F-natural" above the bass. The "F-sharp" has been changed to "F-natural" so the harmony will agree.
- M. 199, 1. The final chord has been lengthened from an eighth to a quarter.
- M. 239, 2. A "B-natural" is missing from the figured bass.
- M. 263. ♭5 is taken as a cancellation of the "F-sharp" of the previous measure and is treated as a ♯5.
- M. 283. The ♯6 in the figuring actually raises the "B-flat" to "B-natural."
- Mm. 302, 329, & 336. There is a flat symbol on the "F" line which has no apparent meaning.
- M. 362, 2. The sharp in the figuring is erroneous.
- M. 365, 4. Figuring shows a ♭7 which would be an "A-flat." The "A" has been flatted in the soprano voice although not indicated in the soprano part book.

## APPENDIX

### ANNOTATED LIST OF ALL KNOWN SCARLATTI MOTETS

Ad amantem cordis

S, 2 violins, basso continuo  
Naples, Biblioteca Oratoriana dei Filippini  
(o Gerolamini)

Ad Dominum cum tribularer (Psalm 120)

SATB (1705)  
Bologna, Accademia Filarmonica  
MS. 443

Adorna thalamum tuum Sion (Antiphon)

SATB (January, 1708)  
London, British Museum  
MS. 34054 f. 4 (Autograph parts)  
Münster in Westphalia (Santini's Collection)

Ad te Domine levavi (Psalm 25)

SATB (1708)  
Bologna, Accademia Filarmonica  
MS. 443

Audi filia, et inclina aurem (Gradual for St. Cecilia's Day)

SSATB, 2 violins, oboes, viola, organ (October, 1720)  
Rome, Biblioteca Casanatense (Autograph)

Ave Maris stella (Hymn)

SATB, basso continuo  
Naples, R. Conservatorio di Musica "San Pietro a  
Majella," MS. 22.4.11  
Berlin, Deutsche Staatsbibliothek

Ave Regina coelorum

SS, basso continuo (1722)  
Naples, R. Conservatorio di Musica "San Pietro a  
Majella," MS. 22.4.11

Beatus Vir qui timet (Psalm 111)

SSATB, organ  
Münster in Westphalia (Santini's Collection)

Benedicta et venerabilis es (Gradual)

S. solo, SATB, 2 violins, viola, basso continuo  
 (July 4, 1720)  
 Münster in Westphalia (Santini's Collection)

Cantantibus organis Cecilia (Antiphon for St. Cecilia's Day)

S, 2 violins, viola, oboe basso continuo  
 (October, 1720)  
 Münster in Westphalia (Santini's Collection)

Caro mea requiescet (Antiphon)

STB, organ (December 31, 1707)  
 Rome, Biblioteca Apostolica Vaticana, Fondo  
 Capella Giulia

Concerti sacri, mottetti a una, due, tre e quattro voci con  
 violini e Salve Regina a quattro voci e violini del Sig.  
 Scarlati, Op. 2

The collection includes:

1. "Rorate coeli dulcem" ("per ogni Santo")  
 S, 2 violins, basso continuo
2. "Jam sole clarior" ("per Santo Sacerdote")  
 S, 2 violins, basso continuo
3. "Infirmata, vulnerata" ("per il Santissimo e  
 per ogni tempo")  
 A, 2 violins, basso continuo (October 16, 1702)
4. "Totus amore languens" ("per ogni Santo e per il  
 Santissimo")  
 A, 2 violins, basso continuo
5. "Mortales non auditis" ("per la Beata Vergine")  
 SA, 2 violins, basso continuo
6. "Quae es ista" ("per ogni festività della  
 Natività")  
 SAT, 2 violins, basso continuo
7. "Diligam te" ("per il Santissimo e per ogni  
 tempo")  
 SAT, 2 violins, basso continuo
8. "Properate fideles" ("per il Santissimo")  
 SATB, 2 violins, basso continuo
9. "Est dies trophei" ("per ogni Santo e Santa")  
 SATB, 2 violins, basso continuo
10. "Salve Regina"  
 SATB, 2 violins, basso continuo

Printed in separate parts by E. Roger, Amsterdam,  
 ca. 1702  
 Brussels, Bibliothèque Royale de Belgique (Fetis  
 Collection)  
 München, Bayerische Staatsbibliothek  
 Rome, Biblioteca Casanatense  
 Manuscript part of Motet 10:  
 Brussels, Bibliothèque Royale de Belgique  
 München, Bayerische Staatsbibliothek  
 Paris, Bibliothèque Nationale  
 Non-autograph manuscript parts of Motets 1 and 2:  
 London, Royal College of Music  
 Manuscript parts of Motet 3:  
 Naples, Bibliotheca Oratoriana dei Filippini  
 (O Gerolamini)

Collaudabunt multi sapientiam eius

SATB (January, 1708)  
 Münster in Westphalia (Santini's Collection)

Confitebor tibi Domine (Psalm 110)

SSATB, organ  
 Münster in Westphalia (Santini's Collection)

Constitues eos principes (Gradual)

SAB, organ (1716)  
 Münster in Westphalia (Santini's Collection)

Date sonum, date cantum

S, basso continuo (November 24, 1705)  
 Naples, Biblioteca Oratoriana dei Filippini  
 (O Gerolamini)

De tenebroso lacu

A, 2 violins, viola, basso continuo  
 London, British Museum  
 Add. MS. 31508

Dextera Domini fecit virtutem (Offertory)

SSB, organ (1715)  
 Münster in Westphalia (Santini's Collection)

Diffusa est gratia (Gradual)

SS, organ  
 Münster in Westphalia (Santini's Collection)

Dixit Dominus (I) (Psalm 109)

SSATB, organ  
 Dresden, Sächsische Landesbibliothek  
 Münster in Westphalia (Santini's Collection)

Dixit Dominus (II) (Psalm 109)

SSATB, 2 violins, viola, oboe, basso continuo  
 Münster in Westphalia (Santini's Collection)  
 (Incomplete)  
 Rome, Biblioteca Casanatense, Fondo Baini  
 (Incomplete)

Dixit Dominus (III) (Psalm 109)

SSATB, 2 violins, viola, basso continuo  
 Münster in Westphalia (Santini's Collection)

Domine in auxilium meum (Offertory)

SATB  
 Bologna, Accademia Filarmonica

Domine refugium factus es nobis (Gradual)

SSATB  
 Monaco di Baviera, Bayerische Staatsbibliothek  
 Münster in Westphalia (Santini's Collection)  
 Vienna, Nationalbibliothek

Domine vivifica me (Offertory)

SATB  
 Bologna, Accademia Filarmonica, MS. 443

Egli e ver che mi consolo

A, basso continuo (November 24, 1705)  
 Naples, Biblioteca Oratoriana dei Filippini  
 (O Gerolamini)

Exaltabo te Domine quoniam (Offertory)

SATB  
 Bologna, Accademia Filarmonica

Exultate Deo adiutori (Psalm 80)

SATB  
 Munich, Bayerische Staatsbibliothek  
 Münster in Westphalia (Santini's Collection)  
 Vienna, Nationalbibliothek  
 Bologna, Accademia Filarmonica  
 Dresden, Öffentliche Bibliothek  
 Naples, R. Conservatorio di Musica "San Pietro a  
 Majella"

Exurge Domine non prevaleat (Gradual)

SATB  
 Bologna, Accademia Filarmonica

In hoc mundo incostante

S, 2 violins, basso continuo (November 24, 1705)  
 Naples, Biblioteca Oratoriana dei Filippini  
 (O Gerolamini)

Inni e Improperi per la Missa Praesantificatorum della  
Parasceve

SA soli, SATB, 2 violins, basso continuo  
 (Florence, 1708)

Versus "Crux fidelis, conl'Inno" "Pange lingua  
 gloriosi"

SATB, 2 violins, basso continuo

Improperia "Popule meus"

SA soli, SATB, 2 violins, basso continuo

Inno "Vexilla Regis prodeunt"

SAT(B), 2 violins, basso continuo

Inno "Vexilla Regis prodeunt"

SATB, 2 violins, basso continuo

Bologna, Accademia Filarmonica, MS. 443

Intellige clamorem meum (Communion)

SATB

Bologna, Accademia Filarmonica, MS. 443

Iste est panis

SATB

Münster in Westphalia (Santini's Collection)  
 (Incomplete)

Jesu corona virginum (Hymn for St. Cecilia)

SAT soli, SATB, 2 violins, viola, basso continuo  
 (October, 1720)

Palermo, Biblioteca del R. Conservatorio di Musica  
 (Autograph)

Münster in Westphalia (Santini's Collection)  
 (Incomplete)

Rome, Biblioteca del Conservatorio di Santa Cecilia  
 Naples, Biblioteca del Conservatorio di Musica di  
 San Pietro a Majella (recent copies)

Justitiae Domini rectae (Offertory)

SATB

Bologna, Accademia Filarmonica, MS. 443

Laetatus sum (Psalm 121)

SATB

London, British Museum, Add. MS. 14166  
 Munich, Bayerische Staatsbibliothek  
 Vienna, National Bibliothek

Laetatus sum (II)

SATB

Rome, Biblioteca Casanatense, Fondo Baini  
 (Incomplete)

Laetatus sum (III)

SSATB, 2 violins, basso continuo

Naples, Biblioteca Oratoriana dei Filippini  
 (O Gerolamini)

Laetatus sum (IV)

SSATB, 2 violins, viola, basso continuo (August, 1721)

Berlin, Deutsche Staatsbibliothek

MS. L258 (Autograph)

Münster in Westphalia (Santini's Collection)  
 (Incomplete)

Lamentazioni per la Settimana Santa

Florence, 1706

1. "Incipit Lamentatio Jeremiae Prophetae"  
 S, 2 violins, viola, basso continuo

2. "Jod-Manum suam misit hostis"  
 S, 2 violins, basso continuo

3. "De Lamentatione Jeremiae Prophetae"  
 S, 2 violins, basso continuo

4. "Lamed-Matribus suis dixerunt"  
 S, 2 violins, viola, basso continuo

5. "De Lamentatione Jeremiae Prophetae"  
 S, 2 violins, basso continuo

6. "Aleph-Quomodo obscuratum est"  
 T, 2 violins, basso continuo

Bologna, Accademia Filarmonica

Lauda Jerusalem Dominum (Offertory)

SATB, organ

Münster in Westphalia (Santini's Collection)

Laudate Dominum omnes gentes (Psalm 116)

SATB, 2 violins, 2 violas, violoncello, basso  
continuo

Berlin, Deutsche Staatsbibliothek

MS. 19625 16 B11

Münster in Westphalia (Santini's Collection)

Laudate Dominum quia benignus (Offertory)

SSB, organ

Münster in Westphalia (Santini's Collection)

Laudate pueri Dominum (I) (Gradual)

SSATB, basso continuo

Dresden, Öffentliche Bibliothek

MS. A341

Münster in Westphalia (Santini's Collection)

Laudate pueri Dominum (II) (Psalm 112)

S solo, SATB, 2 violins, basso continuo

Münster in Westphalia (Santini's Collection)

(Incomplete)

Magnificat (I primo tone) (Offertory)

SSATB, organ

Münster in Westphalia (Santini's Collection)

Magnificat (II in D Major) (Offertory)

SSATB, orchestra

Münster in Westphalia (Santini's Collection)

(Incomplete)

Memento, Domine David (Psalm 131)

SATB

Bologna, Civico Museo Bibliografico Musicale

Milan, Biblioteca del Conservatorio Giuseppe Verdi

Naples, R. Conservatorio di Musica "San Pietro a  
Majella" (Autograph)

Berlin, Deutsche Staatsbibliothek

MS. 535, Bd 8, Nr. 2, W 13

Dresden, Öffentliche Bibliothek

MS. A346

Munich, Bayerische Staatsbibliothek

London, British Museum

Add. MS. 14166 f. 1

Paris Conservatoire National de Musique et de  
Declamation

Miserere mei Deus, miserere (Gradual)

SATB

Bologna, Accademia Filarmonica



Miserere mei Deus, secundum (I) (Psalm 50)

Double chorus SATB, SSATB (1680)

Rome, Biblioteca Apostolica Vaticana

Cod. 188 and 189

Miserere mei Deus, secundum (II in E Minor) (Psalm 50)

S, SSSSTB soli, SSATB, 2 violins, viola, basso continuo (1705)

Bologna, Accademia Filarmonica

MS. 443

Berlin, Deutsche Staatsbibliothek

MS. 19625 27 B11

Münster in Westphalia (Santini's Collection)

Urbana, Illinois (University of Illinois)

Miserere mei Deus, secundum (III in C Minor) (Psalm 50)

S, SSATB soli, SSATB, 2 violins, viola, basso continuo (1716)

Bologna, Accademia Filarmonica

MS. 443

Berlin, Deutsche Staatsbibliothek

MS. 19625 28 B11

Münster in Westphalia (Santini's Collection)

Urbana, Illinois (University of Illinois)

Nisi Dominus aedificaverit (I) (Psalm 126)

SA soli, SATB, 2 violins, basso continuo

Berlin, Deutsche Staatsbibliothek

MS. 19629 33 B11

London, British Museum

Add. MS. 24118 f. 31

Vienna, Nationalbibliothek

MS. 18689

Nisi Dominus aedificaverit (II) (Psalm 126)

SATB, organ

Münster in Westphalia (Santini's Collection)

O magnum mysterium

Double chorus SATB, SATB (1707)

Dresden, Sächsische Landesbibliothek

Münster in Westphalia (Santini's Collection)

(Ventisette) Responsori per la Settimana Santa (commissioned by Prince Ferdinando de' Medici)

1. "Aestimatus sum"

2. "Amicus meus"

3. "Animam meam dilectam"

4. "Astiterunt reges terrae"

5. "Caligaverunt oculi mei"

6. "Ecce quomodo moritur"

7. "Ecce vidimus eum"
8. "Eram quasi agnus"
9. "Jerusalem surge"
10. "In Monte Oliveti"
11. "Jesum tradidit impius"
12. "Judas mercator pessimus"
13. "Omnes amici mei"
14. "O vos omnes"
15. "Plange quasi virgo"
16. "Recessit pastor noster"
17. "Seniores populi"
18. "Sepulto Domino"
19. "Sicut ovis"
20. "Tamquam ad latronem"
21. "Tenebrae factae sunt"
22. "Tradiderunt me"
23. "Tristis est anima mea"
24. "Una hora"
25. "Unus ex discipulis"
26. "Velum templi"
27. "Vinea mea electa"

SATB soli, SATB, basso continuo (Florence, 1708)  
Bologna, Accademia Filarmonica

Sacerdotes Domini incensum et panes (Offertory)

SAT, organ

Munster in Westphalia (Santini's Collection)

Vienna, Nationalbibliothek

Urbana, Illinois (University of Illinois)

Salve Regina (I) (Antiphon)

SA, 2 violins, basso continuo

Milan, R. Conservatorio di Musica Giuseppe Verdi

Naples, R. Conservatorio di Musica "San Pietro a  
Majella"

MS. 22.4.11

Salve Regina (II) (Antiphon)

SATB (February, 1703)

Vienna, Nationalbibliothek

London, British Museum (?)

Salve Regina (III) (Antiphon)

S, 3 violins, basso continuo

Naples, Biblioteca Oratoriana dei Filippini

(O Gerolamini)

Naples, Biblioteca del Conservatorio di Musica di  
"San Pietro a Majella"

Salvum fac populum tuum (Gradual)

SATB

Bologna, Accademia Filarmonica

MS. 443

Sancti et justi in Domino Gaudete

Double chorus SATB, SATB

Münster in Westphalia (Santini's Collection)

(Incomplete)

Spirate, aure, spirate

A, 2 violins, basso continuo

Naples, Biblioteca Oratoriana dei Filippini

(O Gerolamini)

Stabat Mater

SA, 2 violins, basso continuo

Florence, Biblioteca del Conservatorio di Musica

L. Cherubini MS. B2353

Rome, Biblioteca del Conservatorio di Santa Cecilia

Naples, Biblioteca del Conservatorio di Musica di

"San Pietro a Majella"

(Fragment)

Super solium gemmis ornatum

S, 2 violins, basso continuo

Naples, Biblioteca Oratoriana dei Filippini

(O Gerolamini)

Te Deum (Hymn)

SSATB, 2 violins, viola, 2 oboes, basso continuo

Rome, Biblioteca Casanatense, Fondo Baini

Tu es Petrus (D Major)

Double chorus SATB, SATB, organ

Bologna, Civico Museo Bibliografico Musicale

Milan, Biblioteca del Conservatorio Giuseppe Verdi

Naples, Biblioteca del Conservatorio di Musica di

"San Pietro a Majella"

Berlin, Deutsche Staatsbibliothek

MS. 19629 33 B11

Munich, Bayerische Staatsbibliothek

Münster in Westphalia (Santini's Collection)

London, British Museum

Add. 14166 f. 25

Add. 31481 f. 91

Eg. 2454 f. 101

Eg. 2459 f. 137

Cambridge, University, Fitzwilliam Museum

MS. 56

Tu es Petrus (continued)

Paris, Conservatoire National de Musique et de  
 Declamation  
 Kaliningrad, Oblastnaja Biblioteka

Tui sunt coeli et terra (Offertory)

SSB, organ  
 Münster in Westphalia (Santini's Collection)  
 Vienna, Nationalbibliothek  
 Urbana, Illinois (University of Illinois)

Unam petii a Domino (Communion)

SATB  
 Bologna, Accademia Filarmonica  
 MS. 443

Valerianus in cubiculo. Caeciliam (Antiphon)

A, 2 violins, viola, oboe, basso continuo  
 Münster in Westphalia (Santini's Collection)  
 (Incomplete)

Veritas mea et misericordia (Offertory)

SATB  
 Münster in Westphalia (Santini's Collection)

Vexilla regis prodeunt (I) (Hymn)

SS, 2 violins, basso continuo  
 Modena, Biblioteca Estense

Volo Pater ut ubi ego sum (Antiphon)

Double chorus SATB, SATB, organ  
 Münster in Westphalia (Santini's Collection)

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