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I hereby recommend that the thesis prepared under my supervision by Sandra Marie Willetts

entitled A TRANSCRIPTION AND CRITICAL ANALYSIS

OF THE MESSA A.8 CON STROMENTI

OF GIOVANNI PAOLO COLONNA

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS

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A TRANSCRIPTION AND CRITICAL ANALYSIS
OF THE MESSA A.8 CON STROMENTI
OF GIOVANNI PAOLO COLONNA
(1637-1695)

A Thesis Submitted to the
Division of Graduate Studies
of the
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by

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PREFACE

This project was made possible through the most-appreciated generosity of materials and assistance from Dr. Anne Schnobelen. Research for her own Ph.D. dissertation took Dr. Schnobelen to San Petronio in Bologna, Italy, where she uncovered a rich storehouse of untouched archives. Further research led her to the Nationalbibliothek in Vienna where many of Colonna's compositions were found. Messa à 8. . . , the subject of this paper, was one of the masses she microfilmed and brought back to the United States, eventually planning to transcribe and publish some of them herself.

With the recent research concerning three generations of maestri di cappella at San Petronio being available, and the music, though still in manuscript, being fairly accessible, a project of this nature seemed feasible as well as valuable. Seeing the wealth of sacred choral music that San Petronio has to offer, its quality seemingly equal to its quantity, modern performing editions should prove worthwhile.

CHAPTER I

GIOVANNI PAOLO COLONNA

Giovanni Paolo Colonna, the son of an organ builder and an organ student of Filipuzzi at Bologna, was a counterpoint student of Carissimi, Abbatini, and Benevoli at Rome. He was the second of three maestri di cappella at San Petronio during the last half of the seventeenth century: Maurizio Cazzati served 1657-1671, Colonna, 1674-1695, and Giocomo Antonio Perti, 1696-1756. Colonna had been elected organist at San Petronio in 1659, five years before his appointment as director, and had already achieved some fame as a composer.¹

Born June 16, 1637, in Bologna, Colonna was trained in his father's profession which he continued to exercise even after he became the maestro at San Petronio. Expense book accounts record payment to him for tuning and repairing both organs there.²

¹Alfred Loewenberg, "Colonna," in Grove's Dictionary of Music and Musicians, ed. by Eric Blom (New York: St. Martin's Press, inc., 1954), p. 381.

²Anne Schnoebelen, "The Concerted Mass at San Petronio in Bologna: ca. 1660-1730. A Documentary and Analytical Study" (unpublished Ph.D. dissertation, University of Illinois, 1966), p. 79.

While at San Petronio, he held other church positions simultaneously: maestro at Madonna della Galliera from 1673 to 1688, and maestro at San Giovanni in Monte from 1689 to 1690.¹

Fortunately for historians, extensive records were kept at San Petronio. From the following list one can see how many musicians of the cappella musicale Colonna had at the beginning of his employment.²

Sopranos	4
Contraltos	2
Tenors	5
Basses	6
Violins	3
<u>Violetti</u>	2
<u>Violoni</u>	2
Theorbos	2
Trombones	2
Organ	1
<u>Maestro del Canto</u>	1

Recalling Colonna's training in Rome with Carissimi and Benevoli would account for his desire for a large choral sound. Within two years he added three sopranos, three contraltos, two tenors, but deleted two basses. The vocal list then appeared in the following form:³

Sopranos	7
Contraltos	5
Tenors	7
Basses	4

The addition of a violoncello was the first change in the instrumental body; and, after the restoration of the second

¹Ibid. ²Ibid., p. 80. ³Ibid., p. 81.

organ in 1677, two organs were available.¹ These numbers were not constant throughout his term as maestro, especially the sopranos, but the instrumental forces varied little. This will be discussed more thoroughly in Chapter II.

For special feasts, particularly the patronal feast of San Petronio, a most important musical event, many extra musicians were hired. The accounts show that seventy-two extra musicians were hired for the feast in 1675, at a total cost of L. 381.5.² In 1680, for the most expensive patronal feast, the extra musicians numbered ninety-seven at the cost of L. 671.15. Included were four well-paid soloists.³

In 1681 Colonna published his first works which included sets of psalms and motets. These were followed the next year by litanies and antiphons.⁴ Thereafter, less than one work per year was published. These publications included masses, lamentations, and more psalms; his publishers were Giacomo Monti, then Pietro Maria Monti, both of Bologna,

¹Ibid., p. 82. ²Ibid. ³Ibid., p. 85.

⁴Opus 1., Salmi brevi, for eight voices with one or two organs (1681); Opus 2., Motetti sacri, for solo voice and two violins (1681); Opus 3., Motetti, for two and three voices (1681); and Opus 4., Litanie con le quattro antifone della B. Virgine, for eight voices (1682). A complete list of Colonna's works can be found in Grove's Dictionary of Music and Musicians, the fifth edition.

He also wrote twelve oratorios, two cantatas, and several operas. Of these, only six oratorios, both cantatas and two operas have survived in manuscript.¹

During his employment at San Petronio, Colonna enjoyed a reputation that extended as far north as Austria. His music was requested by Emperor Leopold I of the Imperial Hapsburg court at Innsbruck. That collection of forty-four volumes, bound in parchment and decorated with the Imperial double-headed eagle, is today in the Vienna Nationalbibliothek. In fact, from there comes the single source of this *Messa à 8*. . . , the manuscript number being VNB 16747. However, from a comparison of copyists' hands it is believed that the copies were made in Bologna by San Petronio copyists, under Colonna's supervision.² In the manuscript under discussion there are fifty-two folios, each pre-ruled with six measures on each side. In the absence of a title page, the inscription on page one reads: "Partitura *Messa A.8*. Con Stromenti: Del Sigr: Gio: Paolo Colonna." The cover is leather with the lettering stamped in gold and reads on the front, MESSA A. VIII. VOCI CON STRVM: ^{TI}.P. LX (MESSA A. VIII. VOCI CON STRVM [EN] - TI. P[ARTI] LX) and on the back, e. R. R. DI GIO: PAOLO

¹Loewenberg, "Colonna," p. 381.

²Schnoebelen, "The Concerted Mass," p. 92.

COLONNA (e. R. R. [ipieni] DI GIO [VANNI] PAOLO COLONNA).

Four double-headed eagles, the symbol of the Austro-Hungarian Empire, adorn both covers along with several gold-inlaid floral designs--very decorous indeed.

Colonna's fame also included that of a teacher. His most famous pupils at the music school held at his house were Giovanni Bononcini, Giuseppi Tosi, Francesco Gasparini, and Giovannia Battista Alveri. Furthermore, the reputation of Colonna and the music at San Petronio drew many other well-known musicians to its ranks either permanently or for special occasions: Giuseppi Torelli, Petronio Francesco, Domenico Gabrieli, and the castrato, Antonio Pistocchi, to name only a few.¹

Colonna also enjoyed the honor of being elected principal of the Accademia Filarmonica four times, 1672, 1674, 1685, and 1691.² This academy was founded in 1666 under the patronage of Vincenzo Carrati, and affected the musical life at San Petronio greatly.

The result of its high standards of composition and performance was a group of well-trained musicians in the city, whose services and interest contributed much to the musical vitality of Bologna.³

¹Ibid., p. 93-95, 99.

²Loewenberg, "Colonna," p. 381.

³Schnoebelen, "The Concerted Mass," p. 27.

Colonna died November 29, 1695, after a prolonged illness that had rendered him unable to compose any music for the patronal feasts of 1694 and 1695.¹

¹Ibid., p. 104.

CHAPTER II

SAN PETRONIO AND PERFORMANCE PRACTICES

Certainly many historians have dwelt upon the premise that the physical properties of a particular edifice have directly or indirectly affected the type of music performed in it. Whether or not this is the case at San Petronio, there is enough evidence to warrant at least a brief discussion of its physical characteristics.

San Petronio, the most important church in Bologna, has twenty-two chapels (eleven on each side) flanking two side naves that extend from the main Italian Gothic-style nave. It has six spans.¹

The most characteristic feature of the interior to the basilica is the immense amount of space enclosed within the four walls and the quantity of light that streams through the huge windows. The actual length of the church is 132 meters, or approximately 433 feet; its width measures 60 meters, or 199 feet. The vaults of the nave rise to a height of 44 meters, or about 144 feet. This expanse of 12,408,048 cubic feet poses interesting acoustical problems...²

¹Ibid., p. 38.

²Anne Schnoebelen, "Performing Practices at San Petronio in the Baroque," Acta Musicologica, XLI, (January, 1969), 37.

The acoustics at San Petronio would obviously have been of great concern to the musicians, and the placement of the singers and players was paramount in striving for acoustical perfection. There is also visual evidence that large tapestries and draperies were used to decorate the church. They could possibly have doubled as absorbing components in the otherwise bare, echo-like chamber of the nave.¹ Whatever their solution to the problem, it most assuredly was successful as documentary evidence, even though a century later, shows. The following quote is from a letter by Padre Martini in which he paid tribute to the magnificent acoustics at San Petronio,²

. . . The universal applause and enjoyment wherever this Fugue has been heard, but especially in the Church of this most distinguished College (of Canons) of San Petronio, so well adapted to set forth the merit of the best and perfect compositions as well as to discover the defects of bad ones, brings to light the singular worth of its learned author, Giacomo Antonio Pertì my third master. . . .

During Colonna's time, approximately one-sixth of the church was used for musical purposes: the coro, or that place behind the main altar for the canonical stalls from where the canons sang the Office, and the cantoria, the surrounding balconies for the musicians above the coro and on the same level with the organs.³ Well-preserved even today, these organs placed on either side of the coro,

¹Schnoebelen, "The Concerted Mass," p. 312.

²Ibid., p. 311-312. ³Ibid., p. 40.

are positioned so as to face each other. The positioning and the preservation of these Italian treasures could possibly have been instrumental in the abundance of poly-choral music that came out of San Petronio, particularly during the patronal festivals.

Accounts recording the hiring of extra musicians for the feast of San Petronio are illuminating about the magnitude of these festivals, the number of musicians that the church could accommodate, and how important a role the music must have played. The following is a list of the extra musicians hired each year during Colonna's employment:¹

<u>Year</u>	<u>Extra Musicians</u>	<u>Amount (lire)</u>
1674	73	L 167.5
1675	72	L 389.5
1676	71	L 573
1677	85	L 441.5
1678	88	L 443.15
1679	102	L 645.5
1680	97	L 671.15
1681	(Document missing)	
1682	65	L 244.15
1683	66	L 250.15
1684	70	L 249.15
1685	89	L 324.15
1686	92	L 353.15
1687	80	L 384.10
1688	85	L 522
1689	(No music due to death of Pope Innocent XI.)	
1690	85	L 370.10
1691	85	L 536
1692	68	L 320.10
1693	82	L 336.5
1694	59	L 285.15
1695	(No extra musicians hired due to Colonna's illness)	

¹Ibid., p. 390.

Though the above list of musicians does not specify the voices or instruments, there is archival evidence that both were employed regularly at San Petronio. The size of the cappella musicale, the regular musical performers at San Petronio, varied from maestro to maestro and even within each maestro's employment. The following is a list of the minimum and maximum numbers of musicians employed by Colonna on a regular basis,¹

Colonna, 1674-1695

Sopranos	3-7
Contraltos	2-5
Tenors	2-8
Basses	4-6
Violin	2-3
Alto Violas	2
Tenor Violas	1
Violoni	2
Violoncellos	1-2
Trombones	2
Theorbos	1-2
Organs	1-2

The sopranos and contraltos were men singing in falsetto or the much-preferred castrati. Their great power may be the reason why an abundance of bass instruments were used for balance.²

The singers were divided into soli, ripieni, and a third division of special soloists whose music was not found in the concerted choral parts, but in separate parts or cartine. They were probably hired just for special

¹Ibid., p. 313. ²Ibid., p. 344-45.

occasions. The choir soli, or the concertists, were possibly the regular members of the cappella musicale, and the ripienists, local musicians hired to swell the ranks.¹

The predilection for bass instruments at San Petronio is exemplified by the number of instruments included in the basso continuo. There are carefully figured parts for both organs and for one to four theorbos, as well as unfigured bass parts for various combinations of 'celli, violoni, double basses, trombones, and sometimes bassoons.²

All of the stringed instruments, first and second violins, alto and tenor viols, and bass clef instruments, with the possible exception of the violone, belong to the violin family. The violins and 'celli are comparable to contemporary instruments and would be played by those same instruments today. The alto viol in alto clef would be played by a viola and the tenor viol in tenor clef could be played by a 'cello. It (tenor viol) was last used at San Petronio ca. 1695.³ The violone, used more frequently at San Petronio than the double bass, was an intermediate between the double bass and the 'cello.⁴

Although none are called for in this mass, Colonna did on several occasions use trumpets.

¹Ibid., p. 338. ²Ibid., p. 320. ³Ibid., p. 335.

⁴Ibid.

CHAPTER III

THE CONCERTED MASS

The concerted mass as it existed in late seventeenth-century Bologna was a "short mass" of only the Kyrie and Gloria, occasionally the Credo. Each section was then divided, according to the texts, into separate movements.

The choral movements, using three to twelve voices, usually began with soli entrances of all voices (the concertists) followed by the rest of the choir (the ripienists).

The solo movements provided material for virtuosic skills; they are long in phrases and melismatic in content. The opera season in Bologna could possibly have been influential in this aspect.¹

The Kyrie is divided by tempi into three sections. After the Sinfonia, the opening statement of the Kyrie is usually an adagio tempo with a typical dotted-rhythm setting of the word $\left(\begin{array}{c} \text{d.} \quad \text{d} \quad | \quad \text{o} \\ \text{Ky-} \quad \text{ri} \quad \text{e} \end{array} \right)$. The middle section is allegro, most often in an imitated, concerted style. A return to the adagio tempo closes the movement.

¹Ibid., p. 378.

For contrast, the Christe varies in meter and texture, usually requiring solo voices or the concertists of the choir. It is often in the dominant and retains the imitative style.

Kyrie II is similar to Kyrie I in meter, texture, key, and style, but there has been no obvious attempt to relate the two thematically.

The Gloria is sectionalized into eight to thirteen movements, depending upon the combination of verses in each movement. These movements then vary in length, tempi, meter, texture, and key, but not in compositional technique. Most of them are imitative in style.

The instruments usually accompany the ripienists after providing flourishes and/or interludes during the soli statements. A Sinfonia was expected to precede the opening Kyrie and several other movements as well. The involvement of these instrumental forces is in fact the distinguishing characteristic of the late seventeenth-century Bolognese Mass. The instrumentalists' presence and reputation at San Petronio would render them available as well as valuable. It is obvious that their contribution to and influence on the vocal music would have been significant.¹

¹Ibid., p. 224.

All fifteen of Colonna's masses are concerted, and most of them are now in the Vienna Nationalbibliothek.¹

¹For a complete listing of the manuscript sources for Colonna's concerted masses, see Schnoebelen, "The Concerted Mass. . .," p. 178.

CHAPTER IV

ANALYSIS OF MESSA A.8. . .

Kyrie I

Unlike most of the concerted masses performed at San Petronio, this one does not begin with the usual Sinfonia. Instead, the initial fourteen measures in $\frac{4}{4}$ are a broad adagio statement of the text, "Kyrie Eleison" utilizing all forces.

At first glance, it appears that the instruments freely double the voices, but a closer examination reveals an interesting technique. Each instrument begins by doubling a particular voice only to move smoothly with a different voice a few measures later. For example, the first violin begins octave doubling of the soprano line of Choir II. In measure 3, it transfers to the soprano line of Choir I.¹ In measures 4-8 the first violin returns to soprano II and closes with alto I. Not only do the instruments migrate from voice to voice but from choir to choir as well. Colonna

¹The vocal lines are hereinafter designated as soprano I, alto I, tenor I, bass I for Choir I and soprano II, alto II, tenor II, bass II for choir II.

utilizes this technique throughout the mass, and it is a major factor contributing to the variety that has not heretofore been discussed. Every note in the instrumental choir of the introductory statement is accounted for in the voices, but the constant change in timbre most certainly adds to the interest of this pastiche of late-Renaissance to middle-Baroque compositional techniques and harmonies. There are only five instruments as compared to eight voices; thus one might expect that a type of migration would be necessary just to accommodate the notes of the choirs. This may be true, but in some of the other movements having the same forces, the doubling is much less calculated and much freer. Possibly the inconsistency in using this technique is in itself a means of variation. If he used it in every movement, it would soon lose its validity as a variation technique. This migration technique is illustrated in example 1.

Example 1. G.P. Colonna, *Messa à 8...*, *Kyrie I* page 67.

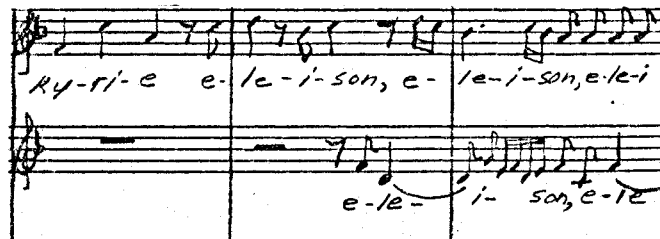
Handwritten musical score for Kyrie I, page 67, by G.P. Colonna. The score is written on 16 staves, grouped into four systems of four staves each. The first system contains instrumental parts. The second system contains vocal parts with the lyrics "Ky- ri- e e - le- i". The third system contains vocal parts with the lyrics "Ky- ri- e e - le- i- son, e - le- i-". The fourth system contains vocal parts with the lyrics "Ky- ri- e e - le- i- son, e - le- i-". The score is written in C major and 4/4 time. The bottom of the page features a series of numbers: 5 4 3 7 6# 5 4 3 1 9 8 7 6 6 7 6# 5 7.

The opening of the mass lacks the usual Sinfonia, but the rhythmic setting of the word "Kyrie" is familiar $\left(\underset{\text{Ky}}{\underset{\cdot}{\text{d}}} \cdot \underset{\text{ri}}{\underset{\cdot}{\text{d}}} \mid \underset{\text{e}}{\underset{\cdot}{\text{o}}} \right)$. The frequency of this pattern in Bolognese Masses had reached cliché proportions.

In $\frac{4}{4}$ Choir II begins a homophonic statement of the Kyrie with Choir I entering three beats later. Each voice proceeds with two to four repetitions of "eleison" with only the tenor I once repeating "Kyrie". Bass I is the most rhythmically active voice during the first phrase with each voice adding to the momentum toward the cadence of the second phrase.

The allegro uses two points of imitation and is distinctly divided into three sections which begin with soli entrances followed by the ripieno with instruments. To begin the first section, the first motive on the word "Kyrie", is introduced by soprano I, with the second motive appearing one and one-half measures later in alto I.

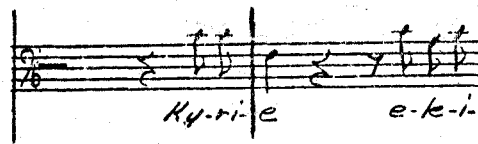
Example 2. Kyrie I, Measures 15 and 16, Soprano I and Alto I.



The second motive, however, uses only the word "eleison" and forms an harmonic countersubject to the first motive. The remaining voices enter in this order: tenor I with motive two, alto II with motive one, soprano II with motive two, tenor II with motive two, bass I with motive two, and finally bass II with motive one. Between measures 19 and 22 there is a stretto of both motives.

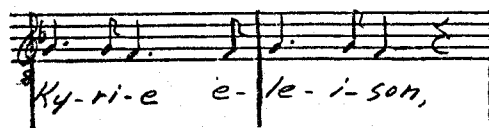
At measure 23 the instruments begin to enter in a staggered descending order beginning with the first violin. The second violin enters one measure later with one and one-half measures separating the remaining instruments. The doubling of voices is less constant now. The instruments have independent material, although it closely parallels the vocal motives. The vocal ripienists begin to enter at measure 25 and arrive at full force with the final entrance of bass II (doubled by the bass clef instruments) at measure 28. Tutti forces continue to the downbeat of measure 36 upon which a perfect authentic cadence terminates the first section. There are nine points of imitation of the first motive (seven tonal and two real), with just seven points of imitation of the second motive (one tonal and six real). In bass I at measure 29, there appears a motive used later in Kyrie II.

Example 3. Kyrie I, Measures 29 and 30, Bass I.



Also in tenor II at measure 32, a second motive appears as it does later in Kyrie II.

Example 4. Kyrie I, Measures 32 and 33, Tenor II.



This minute preview of music to follow is unique to this movement, possibly because of the return of the same text. Obviously, buried in the texture as these two previews are, they would not be enjoyed by the listening audience, but must have proved compositional delights only to Colonna himself.

Section two of the allegro begins again with the staggered soli entrances, but this time is preceded by an instrumental interlude of four measures. The instruments enter similarly to their preceding entrance in descending order beginning with the first violin. However, the time

interval between the instrumental entrances is shortened considerably. The solo voices enter between measures 38 and 44; and by measure 52, the ripienists and instruments have all entered. Double counterpoint occurs between bass I and soprano II of measures 38-40 and alto II and tenor II of measures 42-44. A stretto of the first motive between bass I and soprano II appears in measures 38 and 39. There are fourteen points of imitation of the first motive in this section (eleven tonal and three real), with only two tonal points of imitation of the second motive. Five of the imitations of motive I are anticipated and augmented by one beat, thus utilizing the element of delay for variation.

Example 5. Kyrie I, Measures 19 and 20, Tenor I.



By measure 52, all voices and instruments have entered, and they build to a cadential close with a half cadence on C, the dominant of F. Section two closes at the downbeat of measure 55.

Section three includes measures 55 through 72; they are identical to measures 19-36 of section one, except that

the choirs are reversed, a compositional shortcut Colonna uses only once again in this mass in the ninth movement, the Qui tollis.

The final five measures, 72-76, are a formal extension returning to the adagio tempo of the opening statement. In fact, the penultimate measures of both the adagio sections are figured identically, $\frac{5}{3} \frac{6}{4} \frac{5}{4}-3$. There is one tonal imitation of the first motive in the first violin, measure 73.

Colonna's attention to form and balance is observed from a tonal standpoint, as well as from one of compositional length. The three sections in the allegro are decreased respectively by two measures each, but the closing adagio is only approximately one-third as long as the opening adagio.

<u>Tempo</u>	<u>Measures</u>	<u>Key</u>
Adagio - Opening statement	14	F
Section One	$21\frac{1}{4}$	F
Allegro - Section Two	19	F-C
Section Three	$17\frac{1}{4}$	F
Adagio - Cadential Close	$4\frac{3}{4}$	F

The nonharmonic tones used in Colonna's music add greatly to its charm and momentum. Changing tones are in great abundance, as are passing tones, upper and lower neighbors, and the 4-3 and 7-6 suspensions.

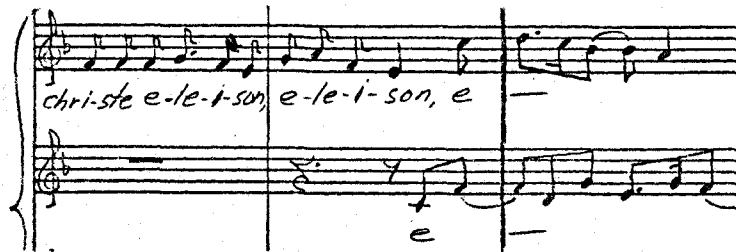
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Christe

The allegro movement of forty-three measures in $\frac{6}{8}$ meter is constructed around two points of imitation, just as the first Kyrie. However, its reduced forces of just four solo voices with instruments provide the necessary contrast.

Again, Colonna assigns the "eleison" a separate motive: "Christe Eleison", and "eleison".

Example 7. Christe, Measures 6-8, Soprano and Alto.



Both of them appear in the six-measure instrumental introduction in the first violin, though slightly varied. Thereafter, the instrumental ritornelli punctuate five solo sections. The first is ten and one-half measures in length and includes the initial motives. Then each successive section is approximately half as long, having five, six, six, and five measures respectively. With 4-3 suspensions in each, the five vocal cadences are very similar, except that the first and third are on the tonic and the second, fourth and

fifth are on the dominant. The only third in each final chord of the five sections is supplied by the instruments, whereas the final chords in the instrumental introduction and conclusion are open fifths except if supplied by the continuo instruments.

All four instrumental ritornelli open with the perfect fourth of the "eleison" motive, in contrast to the introduction and conclusion which begin with a variation of the "Christe" motive before moving on to the "eleison" motive. These ritornelli, after the second one, progressively shorten; and, as their length decreases, so does the amount of time between the vocal solo sections, thus adding to the momentum toward the final cadence. In fact, solo sections three and four overlap by four beats, whereas the others are separated by at least one beat. At the very point of overlap (measure 27) occurs the Golden Mean Ratio--an interesting and significant phenomenon.¹

Regarding points of imitation, there are five of the "Christe" motive, four real and one tonal, plus the initial

¹The Golden Mean Ratio is a geometrical proportion whereby the shorter section is to the longer section as the longer section is to the whole. It has been accepted for centuries as a law governing proportions in art and nature. For specific information concerning its relation to music, see Clive B. Pascoe. "Golden Proportion in Musical Design." (Unpublished D.M.E. dissertation, University of Cincinnati, 1973).

and final variations in the first violin of the instrumental introduction and conclusion. There are fifteen statements of the "eleison" motive, twelve real and three tonal.

Stretto of the second motive is found in the instruments at measures 15 and 16 and again in the voices at measures 35-37. Double counterpoint occurs between soprano and alto in measures 6-8 and bass and soprano in measures 22-24.

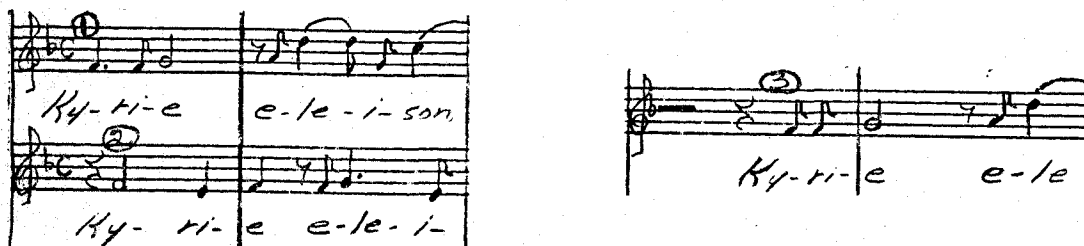
The formal structure of the Christe is well-defined length-wise as well as tonally. The instrumental conclusion is an exact repetition of the introduction except that it is in the dominant.

<u>Sections</u>	<u>Measures</u>	<u>Key</u>
Instrumental Introduction	6	F
solo section 1	10½	F
solo section 2	5	C
solo section 3	6	F
solo section 4	6	C
solo section 5	5	C
Instrumental Conclusion	6	C

Kyrie II

The second Kyrie begins differently from either the first Kyrie or the Christe: Soprano I soli, followed by the alto I soli, state respectively the first two of the three motives in this two-part final Kyrie. Both of these motives, as does the third one, begin with the "Kyrie". This time "eleison" does not have a motive of its own.

Example 8. Kyrie II, Measures 1-2, & 9-10, Sopranos and Alto I, and Soprano II.



Soprano II soli and alto II soli begin in measure 3 with a real imitation and a reversal of the voices. In measure 5 alto I soli and tenor I soli begin with double counterpoint of the soprano II and alto II of measure 3. Only one more soli voice, bass I, enters before the ripienists and the instruments join in the following order: bass clef instruments, soprano and alto II with tenor viola, tenor I, tenor II with alto viola, bass II, second violin, alto I, bass I with first violin, and, finally, soprano I. The

effect of this descending and ascending cascade of entries
is visible as well as audible.

[illegible]

Motive number three is introduced initially in the soprano II ripienists, measure 9, and at the same time is doubled by the tenor viola. Waiting this long to introduce a motive by the ripienists rather than the soloists could possibly be another of Colonna's variation tactics. Tutti forces continue to the perfect authentic cadence on the third beat of measure 20, terminating the first section. It contains seven imitations of motive one, all real, and ten imitations, again all real, of motive two. Of motive three, only five imitations (two adjusted variants and three real), appear.

Section two begins similarly to section one with the imitation being tossed back and forth between the two choirs, but this time it is three voices at a time instead of two. There is an additional element of brief instrumental flourishes of motive three. This pattern continues from measure 20 through 32, when the ripienists begin to enter. By measure 39, everyone has entered and from here to the completion of this movement, twenty-two additional measures, tutti forces interact, mostly with motive three. It proceeds in fairly constant motion for all concerned with only a brief measure's respite occasionally for the musicians. It is, except for the final movement, Colonna's busiest twenty-two measures in this mass. One glance at the number of imitations of the third motive, at least fifty-one, probably twenty-one adjusted variants, one tonal and twenty-

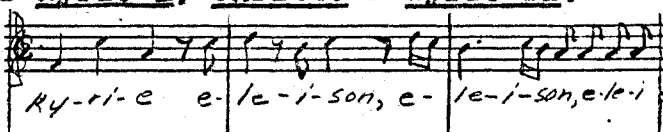
nine real, gives one an immediate picture of its energy. Motives one and two are imitated exactly the same number of times as in the first section: seven imitations (though not all real--four are adjusted variants) of motive one and ten real imitations of motive two. The appearances of motive two are scattered throughout section two, but the return to motive one is reserved for the final eight measures, where *stretto* is found in measures 56-57. Perhaps this is an early manifestation of what becomes essentially a closed form by a composer who was possibly concerned with this aspect of formal structure before it became an established compositional practice.

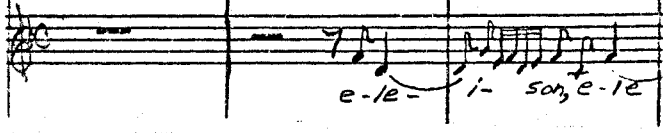
Double counterpoint occurs twice in this section: first between soprano and alto II, measures 22-23, and alto and tenor I, measures 30-31; and second, between soprano I and soprano II, measures 37-38, and soprano II and tenor II, measures 48-49.

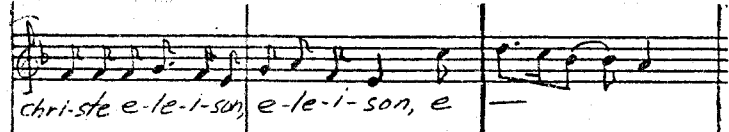
The instruments in the movement are treated somewhat more independently than before in that they now have their own embellishments, especially in section one; and in section two, between measures 24-35, they provide brief chordal exclamations built upon motive three. At measure 36 they return to the staggered entrances with the ripienists. The instruments mostly double the voices but occasionally elaborate for themselves. Again the migration from voice to voice is evident in the doubling.

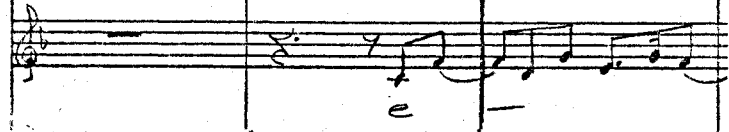
The final cadence is figured exactly like the final cadences of both adagios of Kyrie I, $\frac{5}{3} \frac{6}{4} \frac{5}{4-3}$. Except for this dubious connection and the two previews of the Kyrie II motive buried in Kyrie I, there does not seem to be much attempt at unifying the three movements. However, only a casual look at all of the motives arranged together will establish their relatedness, as all of them are typically rhythmically conceived to enhance and perpetuate the rhythms of the words.

Example 10. Motives of Kyrie I, Christe & Kyrie II.

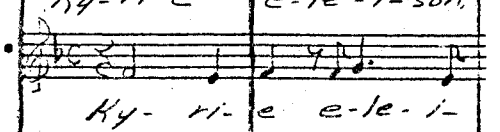
a. Kyrie I, Motive 1. 

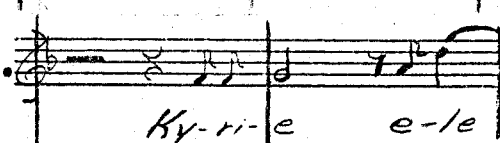
b. Kyrie I, Motive 2. 

c. Christe, Motive 1. 

d. Christe, Motive 2. 

e. Kyrie II, Motive 1. 

f. Kyrie II, Motive 2. 

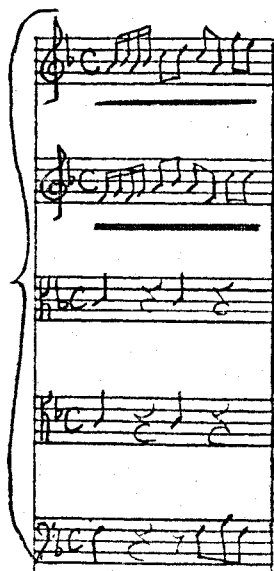
g. Kyrie II, Motive 3. 

Gloria

If one can accept the brief return of its first motive in Kyrie II as a close to the form, the Gloria is the fourth closed-form movement of this mass. It begins and ends with an identical Sinfonia fourteen measures in length, dominated by the violins in a very busy duet of running sixteenth and eighth notes. Their accompaniment by the lower three instruments is sparse and homophonic. This movement in $\frac{4}{4}$ is still in the initial key of F.

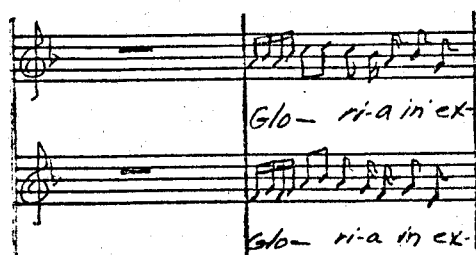
Again, point of imitation is the compositional technique, but this time the second motive is introduced by the ripienists. The first motive always occurs in a duet of running thirds with the first statement being in the first measure of the Sinfonia.

Example 11. Gloria, Measure 1, Instruments.



In the soprano and alto I of measure 14 is its first statement with text.

Example 12. Gloria, Measures 13 and 14, Soprano I and Alto I.

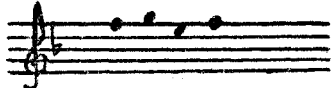


It is then answered by alto and tenor II in measure 18, soprano and alto II in measure 20, free material in the soprano and alto I at measure 24, and finally, the ripieno entry of soprano II (doubled by the second violin and accompanied by tutti forces) at measure 30. Two beats into that measure is heard the second motive which appears only in this ripieno section, homophonically as well as melodically.

Example 13. Gloria, Measures 31-32, Choir II, and Measures 43-44, Bass II.

Handwritten musical notation for four staves (measures 31-32) and one staff (measures 43-44). The lyrics 'Glo-ri-a in ex-cel-sis in ex-cel-sis' are written below the notes. The notation includes various musical symbols such as notes, rests, and bar lines.

The points of imitation for the soli and ripieni sections are these: motive one in the soli section, four real imitations; motive one in the ripieni section, seven imitations (two real and five adjusted variants); motive two in the ripieni section, fourteen imitations (two tonal, three real and nine adjusted variants).

An interesting reference to the Renaissance cantus firmus compositional practice is observed here. Beginning in the soprano I at measure 38 with the soprano II joining at measure 39, tied whole notes are found which extend to measure 49. In the Liber Usualis no corresponding chant can be found as its source; but, when one reduces the long notes to smaller values, one can see that the pattern is that of a changing tone, already seen to be a favorite of Colonna's.  The text here is "Deo", for which the long-note compositional treatment is an obvious adornment. With the rhythmic vitality of motive two, the running-thirds duet of motive one, and other closely related material, the long note figure in the two soprano lines, singing in their highest tessitura, creates a brilliant effect.

The instruments in the movement have a three-fold function. In addition to playing the opening and closing Sinfonias, they punctuate the duet entries in the soli section with material based on motive one. In the ripieni

section they revert to loosely doubling the voices and again migrate from voice to voice.

The form of this movement, as has already been mentioned, is sectioned by the entrances of the forces involved; and, the closing repetition of the beginning Sinfonia renders it a closed form.

<u>Sections</u>	<u>Measures</u>	<u>Key</u>
Sinfonia	14	F
Soli entrances	16 $\frac{1}{4}$	
Ripieni entrances	24 $\frac{1}{4}$	
Sinfonia	14	F

Et in Terra Pax

The Et in terra pax is the shortest movement in the mass with all fifteen measures performed in ⁴ meter mostly by tutti forces. The instruments and alto II begin on beat one with the other vocal entries closely staggered so that the first five beats contain an "Et". The last three voices begin one beat, two beats, and one beat later respectively. The first section is terminated in Choir II by a homophonic declamation of "pax, pax, pax", followed in the next measure by Choir I with the termination of their first phrase. The movement is in d minor, the relative of F, and its half-cadence is on V (or A).

The second section, which follows the division of the text, begins in Choir II simultaneously with the terminating cadence of section I in Choir I. The soprano and tenor II enter one beat after the alto and bass II. Choir I enters one and one-half measures later, but its entrances are staggered over seven beats. The final cadence is typically figured $\overset{5}{3} \overset{6}{4} \overset{5}{4}-3^\#$ but has a final picardy third chord for the movement ending in d minor.

<u>Sections</u>	<u>Measures</u>	<u>Key</u>
Section One (Et in terra pax)	7	d-A
Section Two (bonae voluntatis)	9	A-d

Though no intervallic pattern establishes itself strongly enough to dominate, most of the beginning lines in both sections follow the same directional curve. Each line's first interval descends in the range of minor seconds to perfect fifths, and the second ascends in the range of major seconds to minor sixths.

The instruments play constantly with very little migration from voice to voice in the vocal doubling. The first violin doubles soprano I, the second violin, soprano II, the alto viola, alto I, the tenor viola, alto II, and the bass clef instruments, bass II. In measures 6 and 7 the tenor viola migrates from doubling the alto II to two brief measures of tenor I.

Laudamus te

The two-part division of the Laudamus te is done in the same manner as the Gloria--soli then ripieni--with the two sections here being more similar in length, and having an additional cadential seven measures in the instruments. Also, this movement finds us immediately back in the tonic key with excursions to the dominant at the end of the first section. It then returns to F in the second section.

<u>Sections</u>	<u>Measures</u>	<u>Keys</u>
Soli Section	23	F-C
Ripieno Section	22	C-F
Cadential Material	7	F

The Laudamus te is based on just one point of imitation, if one considers the initial phrase of "Laudamus te, benedicimus te, adoramus te, glorificamus te" to be the only subject.¹

Example 14. Laudamus te, Measures 1-7, Soprano I.

The musical notation shows a single melodic line for Soprano I. The lyrics are: "Lau-do-mus te, be-ne-di-ci-mus te, a-do-ra-mus, a-do-ra-mus te, glo-ri-fi-ca-mus te." The notation is in G-clef and 4/4 time. The melody is a single line of music with lyrics written below it.

¹The Laudamus te is certainly the head motive, but imitations of the remaining three phrases were not consistent enough for the initial statements to be considered as true motives. They could possibly be viewed as subsidiary motives of a repetitious nature.

To vary the usual imitation technique Colonna spaces the points of imitation differently. The initial statement appears in the soprano I and is immediately imitated tonally by the alto I in the next measure. The next statement, with a full measure's rest in its center, appears in measure 8. Its companion imitation does not appear until measure 11. The entries continue in this manner until all the solo voices have entered. At measure 23 the ripienists begin entering, the last of which enter at measure 30. The instruments enter in a descending cascade between measures 24-31.

Another unique characteristic of this movement is that the number of imitations in each section is more nearly the same: there are eleven imitations in section one (six real and five tonal) and thirteen imitations in section two (three real, five tonal, and five adjusted variants).

The first three notes of the "Laudamus" motive are identical--even in pitch placement--to the Laudamus chant in Mass #10 of the Liber Usualis, page 44. There is certainly no attempt to earmark this as a cantus firmus mass, but its many similarities to chant are just another harkening back to Renaissance technique sheathed in Baroque harmonies.

The instruments in this movement have one five-measure statement between and overlapping the first and second

sets of imitations before they enter with the ripienists. That material, though built upon the initial "Laudamus te" motive, is independent, whereas the material with the ripienists consists mostly of doubling the voices, again with some migration between them.

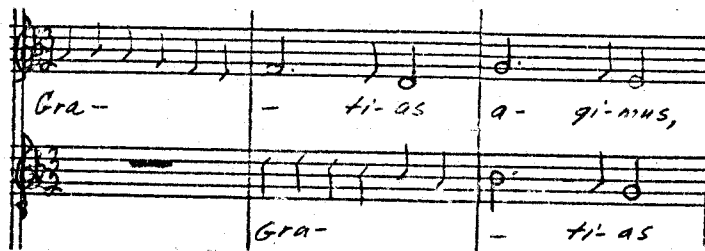
Gratias agimus tibi

The Gratias agimus tibi is a unique movement in many ways: (1) it is the longest, most complex movement of the mass, its length of ninety-seven measures probably being due to the fact that its text, in addition to the Gratias phrase, includes the "Domine Deus" and the "Domine Fili" phrases. All three are separate phrases of the mass text; (2) it is the only movement in $\frac{3}{2}$, its "white note" notation giving even the visual effect of Renaissance style; (3) there are no ripienists in this movement, it being only for the soloists of the choir and the instruments--the other solo movements utilize the soloists that are separate from the choir; (4) there is more separation of choirs in this movement; and (5) for the first time in this mass, different texts are used with the same musical motive.

<u>Sections</u>	<u>Measures</u>	<u>Key</u>
Choir I	1-34 = 34	d-g
Choir II	34-52 = 19	g
Soprano I and II	53-65 = 13	d-g
Choir I	65-71 = 7	d-g
Choir II	70-90 = 21	d-g
Instrumental Cadence	88-97 = 9	g

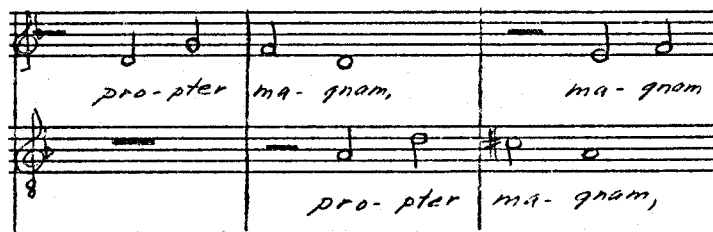
There are three points of imitation, all three of which are presented in the first section by the first choir of soloists. The alto soli followed by the tenor soli one measure later, state the first motive.

Example 15. Gratias, Measures 1-3, Alto I and Tenor I.



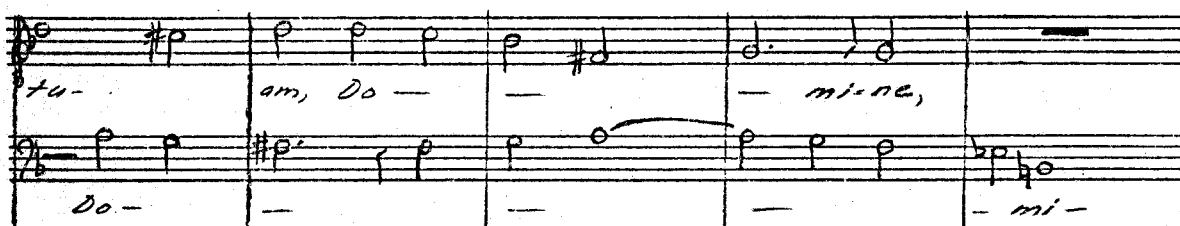
The next motive is presented by the same voices after a half rest, in measure 7.

Example 16. Gratias, Measures 7-9, Alto I and Tenor I.



The entrance of the bass soli in measure 18 and the tenor soli in measure 19 state the third motive with the soprano.

Example 17. Gratias, Measures 18-22, Bass I and Tenor I.



Then the alto and again the tenor and bass join on this third motive in measures 20 through 24. The rest of this section is built on motive three, and the four parts cadence together at measure 34 on an open G chord.

In section two, Choir soli II begin with free material in the alto, then soprano. Finally the bass and tenor enter with motive three in measures 38 and 39. In measures 40 and 49, the alto and soprano II join with this third motive. The instruments terminate the section with material based on the same motive at measure 54, a d minor chord.

The next section is a duet between the two soprano lines with soprano soli II overlapping the previous section by two measures beginning at measure 53. Soprano soli I join in measure 55. Their material is again from motive three.'

Measure 65 finds the third section overlapping section four by one measure which reverts to Choir I soli with motive one. Then Choir II soli begins the fifth section in measure 70 with the soprano soli imitation of motive two followed in the next measure by alto soli with the same material. Choir II continues in a most orderly fashion of imitations of motive three, soprano, alto, tenor, bass, soprano, alto, and tenor with approximately two measures between each entrance. The four parts cadence together at measure 90 on an open g minor chord. The minor third is

supplied by the second violin which began in measure 89. From here to the end, measure 97, the instruments have cadential material with each entering on imitations of motive three. This final cadence, a picardy third in g minor, does have the typical 4-3 suspension, but is one of the few final cadences not to be figured $\overset{5}{3} \overset{6}{4} \overset{5}{4-3}$.

Of the imitations, motive one is imitated seven times (one real, three tonal, and three adjusted variants), motive two, three times (one real and two tonal), and motive three, twenty-seven times (eleven real and sixteen tonal). There is stretto of motive three in the final cadential material of the instruments.

Textually, more liberties are taken in this movement than previously. Different texts are set to the same motives. Measure 65 sees the return of motive one, originally set to the Gratias text, now with the words "Jesu Christe". What this amounts to is a musical return not suggested by the text. Motive two, originally set to "propter magnam" now enhances "fili unigenite". Motive three accommodates several texts: "Domine", then "Deus Pater", back to "Domine", and finally "Jesu". Also, the first seven notes of this motive seem to be from Mass VI in the Liber Usualis, page 32.

The instruments offer only occasional short statements in section one with the two violins imitating motive one accompanied by dotted-whole notes in the lower three instruments. They do not sound again until measure 51

bridging sections two and three, this time imitating motive three. They appear once in section three and once in section five, both times imitating motive three. Section six is the instrumental closing, again imitating motive three. The instrumental fragments are more even in length than the vocal sections. Four are four measures each, and two are two measures each. The last section is nine measures long.

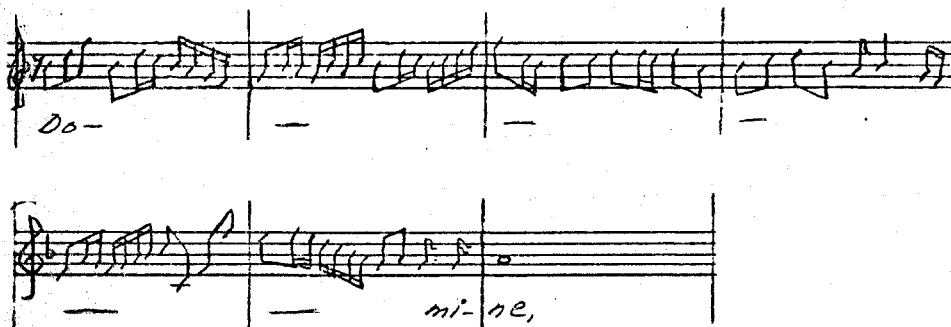
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Domine Deus

Whereas the Gratias movement encompasses three phrases from the mass text, the Domine Deus rates a movement of its own. It is the only movement for two soloists, a florid duet between soprano and bass. Again its beginning is unlike any of the preceding movements. Two measures of the continuo open the movement with a preview of the first point of imitation. The movement is through-composed except for a repetition of the last point of imitation and a brief reference to motive two in measure 38. There are five motives. Each is imitated one measure later, except for the first one whose imitation is delayed by another measure.

After the initial two measures in the continuo, beginning in B^b , the soprano begins with motive one, a melismatic figure on the word "Domine".

Example 18. Domine Deus, Measures 3-9, Soprano.

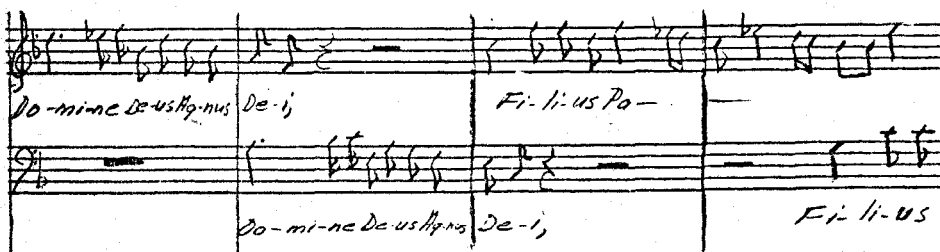


The bass imitates it two measures later with a real answer,

and they cadence together at measure 9 on F. The instruments begin here with the violins imitating each other, also with real answers. The other instruments have quarter-note chords punctuated with quarter-note rests. The end of this brief instrumental flourish of seven measures contains the most specific dynamic instructions of the mass, terracing from piano to forte twice. After a one-measure rest, the voices begin again in measure 11, this time together with free material on "Domine".

The second motive begins simultaneously with the cadence of the instrumental statement at measure 15 and is again begun by the soprano imitated one measure later by the bass. Again it is a real answer. Then promptly in measure 17, the soprano begins the third motive on the text "filius Patris". This is followed by a real answer in the bass, now one and one-half measures later.

Example 19. Domine Deus, Measures 15-18, Soprano and Bass.

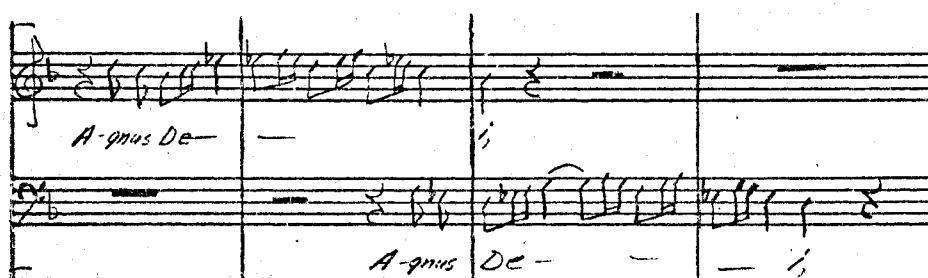


The cadence of this motive, measure 23, overlaps with the second instrumental statement. Now the instruments have

free material which lasts only three measures.

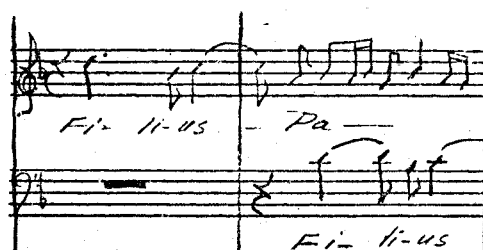
Another measure of rests in the vocal parts separates the third and fourth motives, the fourth being on the text "Agnus Dei". It is begun again in the soprano and imitated by the bass one and one-half measures later with a tonal answer.

Example 20. Domine Deus, Measures 25-28, Soprano and Bass.



The cadence of this motive in measure 28 overlaps with a two-measure instrumental statement, the conclusion of which then overlaps with the last motive.

Example 21. Domine Deus, Measures 29-30, Soprano and Bass.



In measure 29 the soprano again initiates the motive, this time on the text, "filius Patris" and is answered in a real

imitation by the bass one measure later. That cadence again overlaps the five-measure instrumental statement during which is heard a brief statement of motive two, but only by the soprano. The cadence of the instrumental statement is followed on the next beat by another set of tonal imitations of motive five. It is again begun by the soprano and followed by the bass one measure later. In measure 47, the voices begin a cadential phrase together, and are accompanied by a two and one-half beat instrumental flourish, the violins playing a changing-tone figure. The voices cadence together on the downbeat of measure 50, and then are overlapped by half of a beat by the last two measures of cadential material in the instruments. The movement ends as it began in B^b, the subdominant of F, and is the only movement to cadence without a 4-3 suspension.

In the Gratias movement, Colonna uses the same musical material for different texts. In this movement, however, he returns to the practice of using the same text with different music: "Filius Patris" has two separate motives as do the "Domine" and the "Agnus Dei".

The instruments in this movement, except for the first statement, have independent material with reference to several isolated vocal patterns.

Qui tollis

The ninth movement, the Qui tollis, is an orderly movement in several ways:

<u>Motive</u>	<u>Tempo</u>	<u>Section</u>	<u>Measures</u>	<u>Style</u>	<u>Total Measures</u>
1	Adagio [Andante] ¹	Qui tollis Miserere nobis	9 11	homophonic imitative	21
2	Adagio [Andante]	Qui tollis Suscipe	2 10	homophonic imitative	12
1	Adagio [Andante]	Qui sedes Miserere	7 13	homophonic imitative	20

Its form is symmetrical from the standpoint of tempi (each section begins adagio and ends andante), of compositional technique (each section begins homophonically and ends imitatively), of length (the outer sections are of comparable length), and of musical material (both "miserere" sections are identical except for the reversal of choirs). Except for repetition, Colonna's setting of the text follows the mass text exactly; the musical divisions are dictated specifically by the text and although the three phrases are not separated into movements, they are sectionalized by fermate.

¹The brackets indicate an editorial tempo marking. The three expressions of adagio would indicate a change of tempo between them and the text would not support a tempo faster than andante.

The beginning of the first section is reminiscent of the initial fourteen measures of the tutti statement in Kyrie I. The three highest voices in Choir I begin the Qui tollis on beat one. Bass I enters on beat two, and the instruments and all of Choir II enter on beat three. All proceed in a broad statement cadencing together on G, on beat one of measure 9 with a 9-8 suspension. Also, the instrumental notes are all accounted for in the voices with the instrumental doubling migrating frequently as in the Kyrie I. In measure 9 the instruments proceed without the voices for an additional two measures, the last of which overlaps the beginning of the first imitative part of section one in measure 11. Here alto I begins with motive one and throughout the next ten measures, is imitated nine times (five tonal and four real) by other soli, then ripieni and instruments.

Example 22. Qui tollis, Measures 11-14, Alto I.

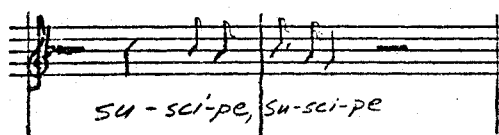


The last musicians to enter are the soprano I ripienists, doubled by the second violins in measure 18. The cadence

at measure 21 is again on G with the familiar figuring of
 5 6 5
 3#4 4-3#.

Section two begins at measure 22 with a short two-measure adagio, homophonic statement of "Qui tollis peccata mundi" in Choir II. This is doubled by the instruments, after which the instruments immediately begin a short rhythmic pattern of eighth notes and eighth rests. There is an additional instructional mark to play them staccato. They cadence at measure 28. During this, beginning at measure 24, soprano I has begun the imitative part of the section with motive two, the first five notes of which correspond to the "suscipe" chant of Mass XII in the Liber Usualis.

Example 23. Qui tollis, Measures 24-25, Soprano I.



It is imitated only twice, once tonal and once real. Only three parts, soprano I, alto I and bass I, are heard here, and it is not altogether clear whether they should be soli or ripieni. This writer has chosen to designate them as ripienists because the beginning of the section is tutti, and as would be the case, there is no indication in the continuo that soli are performing at that point. The cadence

at measure 33 is on d minor and again figured $\overset{5}{3}\overset{6}{\#4}\overset{5}{4}-3\#$.

Section three returns to the adagio tempo and to tutti forces with a homophonic treatment of "Qui sedes". "Ad dexteram" is repeated homophonically three times alternately between the two choirs. Both choirs complete the phrase with the word "Patris" and cadence together through a 9-8 suspension on G at measure 39. Again the instruments migrate from voice to voice with their doubling. The imitative part of this section begins in the following measure and is identical from measures 41-49 with measures 11-19, except that the choirs are reversed. The same technique was used previously in the first Kyrie. The last four measures are cadential and end at measure 53 on d minor (picardy third) with the usual figure of $\overset{5}{3}\overset{6}{\#4}\overset{5}{4}-3\#$ in the penultimate measure.

Quoniam

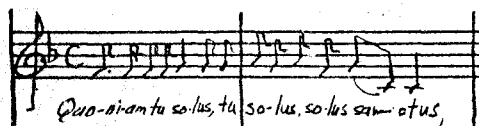
The final movement, ninety measures long in $\frac{4}{4}$ meter, has five phrases of the mass text, five points of imitation, and is divided into two sections.

<u>Text</u>	<u>Section</u>	<u>Measure</u>	<u>Key</u>
Quoniam. . .	Soli - ripieni	38	F
	Instrumental Interlude	4	F
Cum sancto. . . and Amen	Soli - ripieni	50	F

Section one has two motives: motive one has twenty imitations, eleven real and nine adjusted variants, while motive two has twenty-eight imitations, seven real and twenty-one adjusted variants.

Example 24. Quoniam, Motives 1 and 2.

a. Motive 1, Measures 1-2,
Alto I.



b. Motive 2, Measures 7-8,
Alto I.

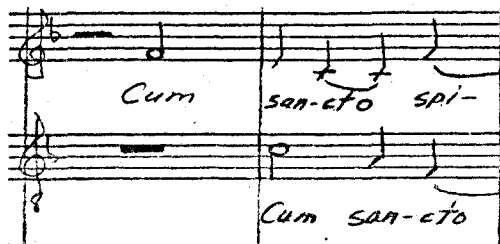


It begins, as do the Kyrie II and Laudamus te, with soli voices in imitation followed by the remaining soli voices and eventually the ripienists with the instruments. Alto I soli begin in measure 1 and are imitated one and one-half measures later by the soprano I soli. The order of

entrances of this motive after the first two is most orderly: tenor I, bass I, soprano II, alto II, tenor II, bass II. They are all soli voices except the last two which are ripienists, doubled respectively by the second violin and the alto viola. The spacing of these six entries is orderly also: between the tenor I and bass I there are three and one-half measures through the six entries. Motive two begins in measure 7 and is mainly centered in Choir I, under which Choir II enters with motive one. The instruments and ripienists begin to enter in measure 15 and by measure 20, a tutti has been accomplished. From here to the end of the section, tutti forces (voices and instruments alike), are busy imitating both motives. The vocal cadence on F at measure 38 is preceded by one solitary homophonic measure of "Jesu Christi". The instruments have cadenced one measure earlier at measure 36, and after a rest of one measure, offer a four-measure interlude before the next section.

The second section begins with the same pattern of soli followed by ripieni and instruments, this time beginning with Choir II soli, specifically alto II with motive three, followed two beats later by tenor II.

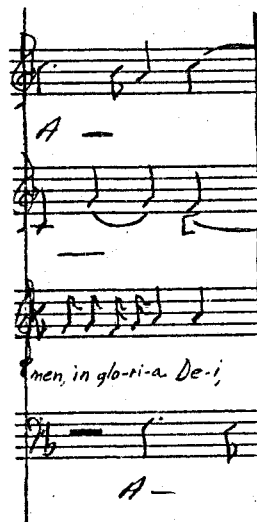
Example 25. Quoniam, Measures 41-42, Alto II and Tenor II.



The first statement of motive three begins on the tonic and descends a half step, then a major third. The answer, beginning on the dominant, has tonal implications but is not truly a tonal answer; its descent is a major triad. The initial motive only appears once more with the same tonally implicated answer. Except for one entry on a diminished triad, the remaining twenty-one imitations are real imitations of the descending triad.

Motive four is actually an internal textual part of motive one but has its own music and first appears in measure 46.

Example 26. Quoniam, Measure 46, Choir II.



The "Amen" motive, or motive five, begins in measure 46 also. At measure 49 the ripienists and instruments begin

to enter, and by measure 52 all have entered. There is a short one-measure instrumental declamation in measure 45 before the instruments enter and continue the movement. The imitations in this section are as follows: motive three has twenty-one points of imitation (twenty real and one tonal); motive four has twenty-four imitations (eighteen tonal and six real); motive five, twenty six imitations (twenty-three adjusted variants and three real). All three motives are profusely imitated after they entered up to the last six measures of the mass. These measures are reserved for imitations only of motive five, the "Amen". The perfect authentic cadence is again figured $\overset{5}{3} \overset{6}{4} \overset{5}{4-3}$ and the drive to the cadence is abetted by several 4-3 and 9-8 suspensions. With the majority of this movement being laden with sixteenth and eighth notes, the quarter, half and whole notes at this cadence effect a slight written-in ritardando.

The instruments in this movement have some independent material though it is closely related to the material in the voices and the characteristic migratory doubling is still prevalent.

CHAPTER V

EDITORIAL COMMENTARY

The mass involves four performing groups: the stringed instruments, Choir I, Choir II, and basso continuo. Brackets encompass the first three, but a keyboard bracket has been added to enclose the realization. All additions or corrections will be bracketed.

The vocal clefs have been transposed to modern clefs with the original clefs appearing at the beginning of the first movement. The instrumental clefs have not been changed. The letter "C" appears as the abbreviation for Canto (soprano), and has that reference throughout.

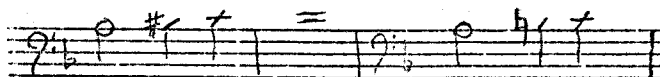
Note values and time signatures correspond to modern notation with a slight inconsistency as to which side of the note head the stem is placed. Where this is the case, it has been standardized without further notification.

The rests differ from modern notation and have been updated without further notice:



There is no distinction in Colonna's manuscript between the half and whole rests; one has to judge from the context. There are sixteenth notes but no sixteenth rests, and the barring is not always concerned with groupings of beats. This has been corrected to coincide with modern-day practice, again without further notice.

Sharps and naturals seem to be used synonymously and both mean to raise the pitch one-half step. These have been standardized to meet modern practice without further notice.



Also, to conform to modern practice, the accidentals only appear once in the measure and are valid for that measure.

However, the accidentals in the figured bass remain unaltered.

In the realization of the figured bass, the accidentals which occasionally appear on the staff itself, have been lowered beside the figure beneath the staff.



Corrections in the figures have just been bracketed.

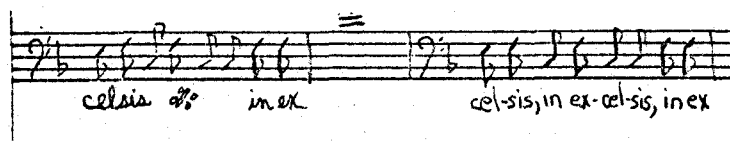
As to tempi, if such a mark appears in the basso continuo line, it has been added again at the top of the page and bracketed.

The concerto and ripieno forces, for the most part, are easily distinguished and clearly marked "solì" and "R", meaning Ripieno. These terms appear in brackets at points where they obviously have been overlooked by the composer.

The term "tutti" seems to be used when instruments and voices are both involved. When it appears in the basso continuo, it has been added in brackets at the top of the score. The terms piano and forte have been abbreviated to "p" and "f" for standardization.

Syllabification was the only necessary alteration needed in the text underlay. The sign ($\frac{2}{3}$) indicates a

text repetition, and in this edition, the text has been repeated without notification of the sign.



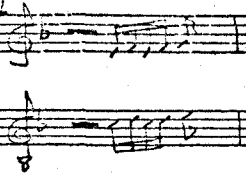
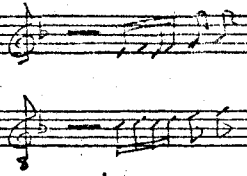
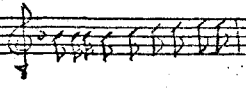
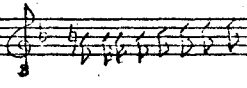
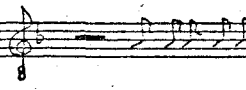
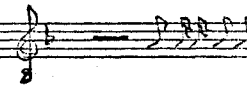
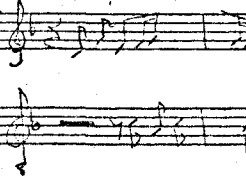
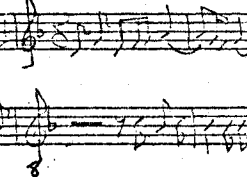
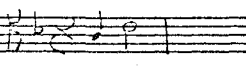
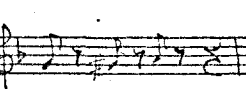
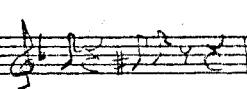
The few existing slurs are original in the score and mean the included notes have the same syllable. A flagged note indicates a single syllable to a single note, while beamed notes require that number of notes to a single syllable. No additional slurs have been added.

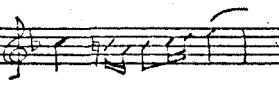
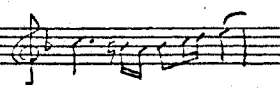
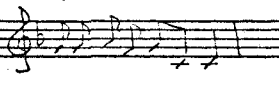
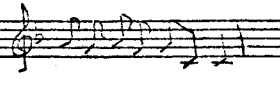
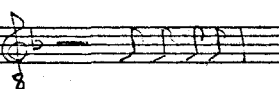
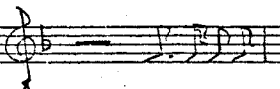
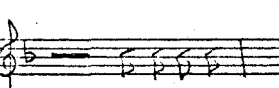
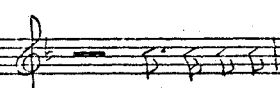
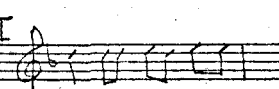
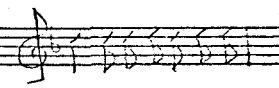
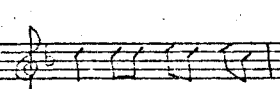
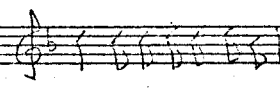
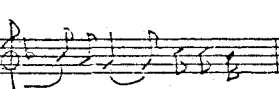
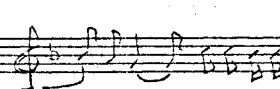
Many times throughout the mass, ties and fermate have been obviously overlooked. These have been added in brackets. Measure numbers have been added in units of five. These appear at the top of the score enclosed in squares.

Due to the microfilming process, occasionally a note is partially obscured at what would have been the center fold of the page. If the note is at all legible, it has been bracketed without further comment. If it is totally obliterated, a reference to it will be found in the list below.

Each example of corrections or additions in the following list is in modern clefs and modern notation and is presented in order of appearance:

Movement	Measure	Part	Original Version	Correction or Addition
Kyrie I	18	Tenor		
Kyrie I	43	Alto I + Tenor I		
Kyrie II	42	Alto II + Bass II		
Kyrie II	46	Soprano II		
Gloria	1	1st Violin		

Movement	Measure	Part	Original Version	Correction OR Addition
Gloria	18	Alto II + Tenor II		
Gloria	44	Tenor I		
Gloria	47	Tenor II		
Laudamus te	18-19	Soprano II - Tenor II		
Qui tollis	8	Tenor Viola		
Qui tollis	24	1st Violin		

Movement	Measure	Part	Original Version	Correction or Addition
Quoniam	18	Soprano I		
Quoniam	28	alto I		
Quoniam	29	Tenor I		
Quoniam	30	Soprano II		
Quoniam	31	1 st Violin + Soprano II	 	 
Quoniam	60	Soprano I		

CHAPTER VI

THE TRANSCRIPTION AND REALIZATION

Messa à 8 con stromenti

by

Giovanni Paolo Colonna

Messa à 8 Con Stromenti: Del Sig.^r Gio[anni] Paolo Colonna

[Kyrie] [Adagio]

Violini I & II

Alto Viola

Tenor Viola

Violone / Violoncello

Organ, Violoncello Continuo, Violone, Trombone, Theorbo

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

Organ, Cello Continuo, Violone, Trombone, Theorbo

Tutti

Kyrie [Adagio]

5 4 3 7 6 5 4 3 9 8 7 6 5 4 3 7 6 5 4 3

10

son, e- le-i- son, e- le-i- son, Ky-

6 16 9 8 9 8 7 15 9 8 7 9 8 7 6 5 7 6

15 Allegro

[Soli]

le-i-son, e- le-i-son. Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-

[Soli]

e-le-i-son, e-le-i-son, e-le-i-

[Soli]

e-le-i-

le-i-son, e-le-i-son.

i-son, e-le-i-son.

le-i-son.

i-son e-le-i-son.

le-i-son.

le-i-son.

Soli

Allegro

5 4 3 9 8 5 6 5 [4-3]

6 5 6 5

20

son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son, e-le-i-son,

son, Ky ri-e e-le-i-son, e-le-i-son,

[Soli] e-le-i-son, e-le-i-son,

[Soli] e-le-i-son, -e - - - - - le-i-son, e-le-i-son, e-le-i-

[Soli] Ky-ri-e e-le-i-son, - e-le-i-son, e-le-i-son, - e-le-

[Soli] e-le-i-son, e-le-i-son, e-le-i-son, e-

[Soli] Ky-ri-e e-le-i-son, -e-le-i-son, e-le-

6 6 6 6 5 6 9 6 5 5 5b

25 30

R.
e-le-i-son, e-le-i-son, e-le-i-son,

R.
Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-e e-

R.
e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-

R.
Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-

R.
son, e-le-i-son Ky-ri-e e-le-i-son, e-le-i-son,

R.
-i-son e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son

R.
e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son

R.
-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son

6 5 6 5 6 5 7-6
Due Registri Tutti

[Sol:]

45

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -
son,
e - le - i - son, e -
son,
Ky - ri - e e - le -
e - e - le - i - son, e - le - i - son, e - le - i - son,
son e - le - i - son, e -
le - i - son, e - le - i - son,
ri - e e - le - i - son, e -
le - i - son e - le - i - son, e - le - i - son,
e - le - i - son, e - le - i - son,
e - le - i - son,
Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e -
son, e - le - i - son, e -

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

[illegible]

[illegible]

Due Registri

[Adagio]

75

Adagio

e- - - - - le-i- son.

Adagio

e- - - - - le-i- son.

Adagio

e- - - - - le-i- son.

Adagio

e- - - - - le-i- son.

le-i-son, e- - - - - le-i- son.

le-i-son, e- - - - - le-i- son.

le-i-son, e- - - - - le-i- son.

le-i-son, e- - - - - le-i- son.

6 6 9 8 7 7 6 5 7 6 5 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3

Christe A. 4. Con Stromenti

5

Allegro

Soli

Allegro

6 5 6 6# 6 6 5 4-3

10

Handwritten musical score for a hymn, page 81. The score is written on a grand staff with five systems. The first system contains five empty staves. The second system contains five staves with vocal parts and lyrics. The third system contains five staves with vocal parts and lyrics. The fourth system contains five staves with vocal parts and lyrics. The fifth system contains five staves with vocal parts and lyrics. The score is written in a handwritten style with various musical notations including notes, rests, and accidentals.

christe elei-son, elei-son, e - - - - - elei-son, e - - - - -
e - - - - - elei-son, e - - - - -
christe elei-son, elei-son, e - - - - -
C[anto] A[ll.]
6 3 6 6# 6 3 [5] [6] [6] [7] # 4 3 6 6 7 #

串珠

20

le-i-son.
le-i-son.
e- le-i-son, Chri-ste e-le-i-son, e-le-i-son

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

Handwritten musical score for "Christe eleison". The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass). The fifth staff is the piano accompaniment. The lyrics are written below the vocal staves: "e-le-i-son, chris-te e-le-i-son, e-le-i-son, chris-te e-le-i-son". The piano part includes chords and arpeggiated figures, with some figured bass notation at the bottom.

30 35

The musical score is written on ten staves. The first five staves (1-5) are for the piano accompaniment, and the last five staves (6-10) are for the vocal parts. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, each containing five staves. The first system (measures 30-34) shows the piano accompaniment and the vocal parts. The second system (measures 35-39) continues the music. The lyrics are written below the vocal staves: 'e-le-i-son, Christe e-le-i-son, e-le-i-son, e-le-i-son'. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are written in a simple, melodic style, with some staves showing multiple voices.

40

le-i-son.

le-i-son.

le-i-son, e-le-i-son.

e- le-i-son.

6 5 # 6 5 # 6 5 # 6

This page of a musical score, numbered 87, features a piano (p) and orchestra (o) arrangement. The piano part is written on a grand staff (treble and bass clefs) and includes a section marked with a '43' below the staff. The orchestra part is written on a grand staff (treble and bass clefs) and includes a section marked with a '43' below the staff. The score is divided into measures by vertical bar lines. The piano part includes a section marked with a '43' below the staff, and the orchestra part includes a section marked with a '43' below the staff.

Kyrie 6
[Allegro] 5.

Handwritten musical score for a hymn, featuring multiple staves with vocal and instrumental parts. The lyrics are: Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son. The score includes a key signature of one sharp (F#) and a time signature of 7/8. The bottom of the page shows the following sequence of notes: 7 [F#] 7 6 4-3# 7 [F#] 7 6 6 7 3 #.

[illegible]

[illegible]

Handwritten musical score for Kyrie eleison, featuring multiple staves and vocal parts. The score is divided into two systems, labeled 29 and 30.

System 29:

- Staff 1: Kyrie Kyrie — e-le-i-son
- Staff 2: e-le-i-son, e- — le-i-son
- Staff 3: [Soli] Kyrie Kyrie e- — le-i-son, e- — le-i-son,
- Staff 4: son,
- Staff 5: Kyrie Kyrie Kyrie e-le-i-son,
- Staff 6: e-le-i-son, e- — le-i-
- Staff 7: Kyrie Kyrie e- — le-i-

System 30:

- Staff 1: Kyrie
- Staff 2: Ky-ri-

Below the staves, there are handwritten numbers and symbols: 6 5 6 5 6 5 6 7 6 # b 6 6 5 b 9 6 6 5 6 #

Due Registri

40

P.
Ky-ri-e e-le-i-son, e-le-i-son,
e-le-i-son, e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, Ky-ri-
e-le-i-son, e-le-i-son, e-le-i-son, Ky-ri-e Ky-ri-e e-le-i-son,
e e-le-i-son, Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son,
son, Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-e e-
son, Ky-ri-e e-le-i-son, Ky-ri-e
son, Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e
son, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e
son, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e

7 7 6 4 7 7 6 7 6 5
b b 5 4 4 5 4 5 4 5

45

Ky-ri-e — — — — — Ky-ri-e Ky-ri-e e-le-i-son, e-le-i-

e — — e-le-i-son, Ky-ri-e Ky-ri-e e-le-i-son,

Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son,

Ky-ri-e Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-

— — — — — e-le-i-son, Ky-ri-e

— — — — — e-le-i-son, Ky-ri-e e-le-i-

i-son, e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-

e — — — — — e-le-i-son, e-le-i-son, Ky-ri-

[B] 7 7 6 6 5 7 4 4 5 # 4 [6] [6] 7 6 4

50

son, Kyrie eleison

65 7 7 4 b 7 6 6 7 4 3

55 60

e. e-le-i-son, e-le-i-son, e-le-i-son, Ky-ri-e, Ky-ri-e, e-le-i-son,
 son, e-le-i-son, Ky-ri-e, — Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,
 son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,
 son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,
 son, Ky-ri-e e-le-i-son, — e-le-i-son, e-le-i-son, e-le-i-son,
 son, Ky-ri-e, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,
 son, Ky-ri-e, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son,
 son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,
 son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

6 9 [6] [6] 6 9 7 [565] [3443]

[Allegro]
[Sinfonia]

Gloria in excelsis Deo

5

The image shows a handwritten musical score for 'Gloria in excelsis Deo'. The score is written on 18 staves, organized into three systems of six staves each. The first system (staves 1-6) contains the main melodic line and accompaniment. The second system (staves 7-12) is mostly empty, with some faint markings. The third system (staves 13-18) contains a section labeled 'Soli' and 'Sinfonia [Allegro]'. Below the staves, there are various musical notations including notes, rests, and dynamic markings. At the bottom of the page, there are several numbers: 6, 7b, 77, 6, 7, 4, 65, 77, 6, 6, 65, and [6].

Soli

Sinfonia [Allegro]

6 7b 77 6 7 4 65 77 6 6 65 [6]

10

4 4 3# [6] 6 6 6 [6] [6] [6] 4 3

Handwritten musical score for a Gloria, page 100. The score is written for a large ensemble, including strings, woodwinds, brass, and voices. The tempo is marked *Allegro* and the time signature is 4/3. The key signature has one sharp (F#).

The score is divided into two systems. The first system contains measures 43 to 46, and the second system contains measures 47 to 50. The lyrics are written below the vocal staves.

System 1 (Measures 43-46):

- Measure 43: *Glo-ri-a in ex-cel-sis in ex-cel-*
- Measure 44: *-sis in ex-cel-sis De-o*
- Measure 45: *Glo-ri-a in ex-cel-sis in ex-cel-*
- Measure 46: *-sis De-o*

System 2 (Measures 47-50):

- Measure 47: *Glo-ri-*
- Measure 48: *Glo-ri-*
- Measure 49: *Glo-ri-*
- Measure 50: *Glo-ri-*

The score includes various musical notations such as dynamics (*p*), articulation (*acc*), and performance instructions (*[Soli]*). The bottom of the page features the number 43, the word *Gloria*, and the number 43 with a sharp symbol.

30

The musical score is arranged in three systems. The first system consists of five staves (treble and bass clefs) with some initial notation. The second system also has five staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: Soprano: "in ex-cel-sis in ex-cel-sis in ex-cel-sis De-o"; Alto: "a in ex-cel-sis Glo-ri-a in ex-cel-sis in ex-cel-sis De-o"; Tenor: "a in ex-cel-sis in ex-cel-sis"; Bass: "in ex-cel-sis in ex-cel-sis". The piano accompaniment features a bass line with figures 6, 6, 6, 6, 4, [4-3#], 6. The third system continues the piano accompaniment with a bass line featuring figures 6, 6, 6, 6, 4, [4-3#], 6.

in ex-cel-sis in ex-cel-sis in ex-cel-sis De-o

a in ex-cel-sis Glo-ri-a in ex-cel-sis in ex-cel-sis De-o

a in ex-cel-sis in ex-cel-sis

in ex-cel-sis in ex-cel-sis

6 6 6 6 4 [4-3#] 6

[illegible]

供

[6]

145

De- in ex- sis De- o in ex-cel-sis De-o Glo- sis Glo-ri-a in ex-cel-sis in ex-cel-sis De- o in ex-cel-sis in ex-cel-sis Glo-ri-a in ex-cel-sis

De- in ex- sis Glo-ri-a in ex-cel-sis in ex-cel-sis De- o in ex-cel-sis in ex-cel-sis Glo-ri-a in ex-cel-sis

Glo-ri-a in ex-cel-sis in ex-cel-sis De- o in ex-cel-sis in ex-cel-sis Glo-ri-a in ex-cel-sis in ex-cel-sis

[6] 4 [6] 4 4 3# 5 65

50

cel-sis De - o in ex-cel-sis in ex-cel-sis De - o

ri-a in ex-cel-sis in ex-cel-sis in ex-cel-sis De - o

ri-a in ex-cel-sis in ex-cel-sis in ex-cel-sis De - o

in ex-cel-sis De - o in ex-cel-sis in ex-cel-sis in ex-cel-sis De - o

cel-sis De - o in ex-cel-sis in ex-cel-sis in ex-cel-sis De - o

cel-sis in ex-cel-sis De - o in ex-cel-sis in ex-cel-sis in ex-cel-sis De - o

Glo - ri-a in ex-cel-sis De - o

cel-sis De - o Glo-ri-a in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis De - o

6 7 665 #34434 [6] [6] 43 Sinfonia 6 7b

Handwritten musical score for guitar, page 107. The score is divided into three systems. The first system (measures 55-60) features a complex melodic line in the treble clef and a supporting bass line in the bass clef. The second system (measures 61-66) consists of empty staves. The third system (measures 67-72) continues the melodic and bass lines. Fingering numbers (7, 6, 7, 4, 6, 5, 7, 7, 4, 6, 6, 6, 5, [6], 4, 4, 3#) are written below the bass line in the third system.

65

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

[Adagio] [Et in terra pax] 5

The musical score is written on 15 staves. The first four staves are for instrumental accompaniment. The next eight staves are for vocal parts, with lyrics written below the notes. The lyrics are: "et in ter-ra in ter-ra", "et in ter-ra in ter-", "et in ter- - - ra pax in ter-ra", "et in ter-", "et in ter- - - ra pax", "et in - ter- ra pax in ter-ra pax", "et in ter- ra in ter- ra pax pax", and "et in ter- ra pax hom-i-ni-bus pax". The final staff is for figured bass. The figured bass notation at the bottom is: Tutti [Adagio] 4#3 98 43 76 65 43# 98 5 43b 765 76.

Tutti [Adagio] 4#3 98 43 76 65 43# 98 5 43^b 765 76

10

Handwritten musical score for a choir, featuring Latin lyrics and figured bass notation at the bottom. The score is written on ten staves, with the first four staves grouped by a brace on the left. The lyrics are written below the staves, and the figured bass notation is at the bottom.

Lyrics:

pax ho-mi-ni-bus bo-ne vo-lun-ta-

-ra pax ho-mi-ni-bus bo-ne vo-lun-ta-

pax ho-mi-ni-bus bo-ne vo-lun-

-ra pax, pax, pax bo-ne bo-ne vo-lun-

pax, pax bo-ne vo-lun-ta-

pax, pax bo-ne vo-lun-ta-

pax, pax bo-ne vo-lun-ta-

pax, pax bo-ne vo-lun-ta-

pax, pax bo-ne vo-lun-ta-

Figured Bass:

65 56 65 5 6 6 76 5 6 98 6 7 #

43# 4#3 #3 43b b5 4 b5 4 #

Handwritten musical score for a choir and piano. The score is on page 111 and features a complex arrangement of staves. The vocal parts include lyrics: "ta - tis bo-ne vo-lun-ta tis". The piano accompaniment includes a bass line with notes and a right hand with chords and arpeggios. The score is marked with a 15-measure repeat sign at the top right. The bottom of the page contains a series of numbers and symbols: 56# 9 5 98 565 #3 443#.

[Allegro]

[Laudamus te]

5

[Soli]

Lau-da-mus te, be-ne-di-ci-mus te, a-do-ra-mus a-do-ra-mus te, glo-ri-fi-ca-mus

Lau-da-mus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

Soli - 6^b 5^b
Laudamus te
[Allegro]

[6] 4 7 7 6 5 7 6 4

10

The musical score is written for a piano and voices. It begins with a piano introduction in the right hand, marked with a circled '10'. The left hand provides a harmonic accompaniment. The vocal parts enter with the word 'te' in the second measure. A solo section begins in the fifth measure, marked '[Soli]'. The lyrics are in Latin: 'Lou-da-mus-te, be-ne-di-ci-mus-te, a-do-ra-mus, a-do-ra'. The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features a series of numbers: 6 5b, 6 5b, 6 4, 5 6, b 6 5b, 6b 7, 6b 5b, 6 5.

15

a-do-ra- — — — — — mus, a- do- ra- mus te,

a-do-ra-mus, a- do- ra- — — — — — mus te,

[Solo] Lou-da-mus te, be-ne-di-ci-mus te, a-do-ra-mus te, Lou-da-mus te, be-ne-di-ci-mus te,

[Solo] Lou-da-mus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te,

te, a-do-ra-mus, a- do- ra- mus te, a-do-ra-

mus te,

[Solo] Lou-da-mus

6 6 7 4 6 6 7 6 5 7 6 5 4

[illegible]

[illegible]

40

mus te, a-do-ra-mus, a-do-ra-mus te, glo-ri-fi-ca-

mus te, Lau-da-mus te, be-ne-di-ci-mus te, glo-ri-fi-ca-

glo-ri-fi-ca-mus te, a-do-ra-mus be-ne-di-ci-mus te, glo-ri-fi-ca-

mus te, Lau-da-mus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus,

glo-ri-fi-ca- - mus te, glo-ri-fi-ca-mus te, glo-ri-fi-

glo-ri-fi-ca- - mus te, glo-ri-fi-ca- - mus te, glo-ri-fi-ca-

- mus glo-ri-fi-ca- - mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-

Lau-da-mus te, be-ne-di-ci-mus te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-

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

45

The musical score is written on 18 staves. The first five staves are for the piano introduction, marked with a 'P' (Piano) dynamic. The next five staves are for vocal entries, with lyrics 'mus te.' and 'ca - mus te.' written below the notes. The final eight staves continue the piano accompaniment, with a 'Piano' dynamic marking at the end. The score includes various musical notations such as notes, rests, and bar lines. At the bottom, there are handwritten annotations: '4 3', 'Soli', '6/5', '[6] 4', '6/5', '4', '6 5', and '5'.

mus te.
mus te.
mus te.
glo-ri-fi-ca-mus te.
ca - mus te.
mus te.
mus te.
mus te.
mus te.

Piano

4 3 Soli 6/5 [6] 4 6/5 4 6 5 5

[Gratias agimus tibi]
[Adagio]

50

[Soli]

Gra- ti-as a-gi-mus, a-gi-mus

[Soli]

Gra- ti-as a-gi-mus

15 5

Soli
[Adagio]

b [b] b #

Handwritten musical score on page 121, featuring a grand staff with multiple systems of staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: *ti- bi, pro-pter ma- gnam, ma- gnam glo-*

Handwritten markings include a circled 5 at the beginning of the first system, a circled 10 at the end of the first system, and a circled 6 at the end of the second system. The bottom of the page contains the text: *b 4-3 b # b [6] b*

115

pro-pter ma-gnam, glo-ri-am - tu - am, ma-gnam

[6] 4-3 4 # 4

Handwritten musical score on page 123, featuring a grand staff with multiple systems of staves. The score includes vocal lines with lyrics and instrumental accompaniment.

Lyrics:

do-ri-am tu- am, do-
 glo-ri-am tu- am, do- mi-ne,
 do- mi-

Handwritten Annotations:

- [20] (at the top of the first system)
- [Soli] (above the vocal line in the second system)
- [Soli] (below the vocal line in the third system)

Handwritten Numbers and Symbols at the Bottom:

45 # 43 [4] # # [4] 6 65 98 #4 6 65

25

mi-ne, do -

ne, do - mi-ne,

9 [6] 6 # [6] 6 5b 99 7b # 6

30

mi-ne,
mi-ne,
mi-ne,
Do- mi-ne,
mi-ne,
Do- mi-ne,
Do-mi-ne

[5. 1. 1.]

9 4 6 #4 b [6] 9 6 6 6# [6] b 4 3 [2]

35 40

Do-mi-ne De-us Rex ce-le-stis,
De-us, De-us Rex ce-le-stis, De-us
De-us Pa-tri

56

Handwritten musical score on page 127, featuring a grand staff with multiple systems of staves. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Pa - ter om-ni-po-ter om-ni-po-ter om-ni-po-". The score is marked with a "15" in a box at the top right. The bottom of the page contains handwritten numbers: 98, 6, 6, #, [6], b, 43.



50

Do - mi - ne,

tens, De - us Pa - ter om - ni - po - tens,

tens, De - us Pa - ter om - ni - po - tens,

tens, De - us Pa - ter om - ni - po - tens,

6 6 6 # 4 3 [4] # # 4/2 6 6 9 # 4/2

55

Handwritten musical score for a piano and voice piece, page 129. The score is divided into three systems. The first system has five staves (piano and four voices). The second system has five staves (piano and four voices). The third system has five staves (piano and four voices). The piano part is written in the left column of each system, and the vocal parts are in the right column. The key signature is G major (one sharp). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. The vocal parts have lyrics written below them.

Lyrics for the first system:

Do -

Lyrics for the second system:

Do -

Lyrics for the third system:

Do -

Key signature: G major (one sharp)

Time signature: 4/4

60

Handwritten musical score for page 130. The score is written on 18 staves, organized into three systems of six staves each. The first system (staves 1-6) contains vocal parts with lyrics "mi-ne Fi-li u-ni-". The second system (staves 7-12) contains piano accompaniment. The third system (staves 13-18) contains vocal parts with lyrics "mi-ne,". The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the page, there is a sequence of numbers and symbols: 6, 6 5 7, 9 8, #, 6, b, 4, 3#, 4, 4, 6.

6 6 5 7 9 8 # 6 b 4 3# 4 4 6

Handwritten musical score on page 131, featuring two systems of staves. The first system is marked with a box containing "65" and the second with a box containing "70".

The first system (measures 65-70) includes vocal parts with lyrics: "ge-ni-te," "Je-", "su Chri-", "Je-", "su Chri-", "Je-", "su Chri-", and "Fi-li". The piano accompaniment is written in treble and bass clefs.

The second system (measures 71-76) continues the vocal parts and piano accompaniment. The lyrics "Fi-li" are visible in the vocal part.

At the bottom of the page, there are handwritten numbers: #, #, #, 4# 2, 6, 6, 7, 6, #, [6], 43.

75

Handwritten musical score for a choir and piano. The score is on 13 staves. The top five staves are for a choir (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the bottom eight staves are for a piano (Right Hand, Left Hand). The music is in G major and 4/4 time. The lyrics are "Fi-li u-ni-ge-ni-te, Je-". The score includes various musical notations such as notes, rests, and accidentals. The piano part features a bass line with notes and a treble line with chords and single notes.

Fi-li u-ni-ge-ni-te, Je-

Fi-li u-ni-ge-ni-te,

b 5 6# # # 6 6 b

80

Je - 54, 54, Je - 54, Je - 54,

6 [6] 98 6 [6] [4] 6 65 98

65

Je -

Je -

Je

6 6 5 9 7 6 [6] 6 9 9 6 # 6

Handwritten musical score on page 135, featuring a grand staff with multiple systems of staves. The score includes vocal parts and piano accompaniment. The lyrics "su Chris-te." are written under the vocal staves.

The score is divided into two main sections, marked with boxed numbers 90 and 95. The first section (90) contains a complex piano accompaniment with multiple staves. The second section (95) features vocal parts with the lyrics "su Chris-te." and a piano accompaniment.

The piano accompaniment in the second section includes a bass line with figured bass notation: 43, [6], [6], 98, 6, 65, 6, 6, #, 6, 43, 4.

[Domine Deus]
A Due Cori Strom[en]ti Canto e Basso.

[Allegro]

5

Handwritten musical score for 'Domine Deus' by A Due Cori Strom[en]ti Canto e Basso. The score is written on a system of 12 staves, organized into three groups of four staves each. The first group of four staves is empty. The second group of four staves contains handwritten musical notation, including a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with a 'Do-' marking. The third group of four staves also contains handwritten musical notation, including a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with a 'Do-' marking. The score is marked with '[Allegro]' at the beginning and '[Allegro]' at the bottom left. A measure number 'b 43' is written below the first staff of the third group.

[Allegro]

b 43

10

Handwritten musical score for piano and voice. The score is written on ten staves. The first five staves are for the piano accompaniment, and the last five staves are for the voice. The piano part features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The voice part includes lyrics in French: "mi-ne, mi-ne, Do - mi-". The score is marked with a "P" for piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

15

ne, Do- mi-ne, Do-mi-ne De-us Ky-ri-e, Fi-li-us Pa-

ne, Do- mi-ne, Do-mi-ne De-us Ky-ri-e, Fi-li-us

[4] 65 [6] b65 5b 65

Handwritten musical score on page 139, featuring a system of staves with musical notation and guitar tablature.

The score is organized into two main systems of staves. The first system consists of five staves, with the first two staves grouped by a brace on the left. The second system also consists of five staves, with the first two staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten annotations include "Pis," and "Pis," written below the staves. The guitar tablature at the bottom of the page is as follows:

7 9 8 7 9 8 7 6 7 7 5 6 # 5 6 3 7 6 7 6 7 6 5 6 # 6 7 7 7 6 6 # 6

Handwritten musical score on page 140, featuring staves 25 and 30. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "A-gnus De-i" and "Fi-li-us Pa-tris".

Staff 25: The vocal parts enter with the lyrics "A-gnus De-i". The piano accompaniment provides a harmonic foundation.

Staff 30: The vocal parts continue with the lyrics "Fi-li-us Pa-tris". The piano accompaniment continues with a similar harmonic structure.

The score is written in a system with multiple staves, including vocal staves and piano accompaniment staves. The lyrics are written below the vocal staves.

Handwritten musical score on page 141, system 35. The score is written on ten staves. The first four staves are empty. The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The music is written in a handwritten style. The lyrics "Pa - tris, Fi-li-us Pa - tris," are written below the staves. The bottom of the page contains a series of numbers and symbols: # 7 [6] # 6 # 4 6 # 5b # 6 6# 6 5 # b 6 [6].

40

Handwritten musical score for a choir and piano, page 40. The score is written on ten staves. The first five staves are for the choir, and the last five are for the piano. The music is in G major and 4/4 time. The lyrics are: "De-us, De-us Agnus De-i, Fi-li-us Pa-tris". The piano part includes figured bass notation at the bottom of the staves.

De-us, De-us Agnus De-i, Fi-li-us Pa-

Fi-li-us Pa-

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

Handwritten musical score on page 143, featuring a system of staves with musical notation and lyrics.

The score is divided into two main sections. The upper section consists of five staves, likely for a vocal ensemble or choir, with lyrics written below the notes. The lower section consists of two staves, likely for piano accompaniment, with figured bass notation (e.g., 7 [6] 7, [6] 4, [6]) written below the notes.

Lyrics visible in the lower section include:

tris, Fi-li-us Pa —

tris, Fi-li-us Pa —

[P]

[Qui tollis]

50

Adagio

The musical score is written for a large ensemble, including voices and instruments. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems. The first system contains measures 50-53, and the second system contains measures 54-57. The lyrics 'Qui tollis' are written under the vocal parts. The tempo is marked 'Adagio'. The score includes various musical notations such as notes, rests, and dynamic markings.

Qui tol- lis

Qui tol- lis

Qui tol- lis

Qui tol- lis pec-

Qui tol- lis

Qui tol-

Qui tol- lis

Qui tol- lis

Adagio 4-3 9-8 7 4 b5
Tutti # b
Qui Tollis

5

pec-ca-ta mun-di, pec-ca-ta mun-di

pec-ca-ta mun-di, pec-ca-ta mun-di

pec-ca-ta, pec-ca-ta mun-di

-ca-ta mun-di, pec-ca-ta mun-di

pec-ca-ta, pec-ca-ta mun-di, pec-ca-ta mun-di

pec-ca-ta, pec-ca-ta, pec-ca-ta mun-di

pec-ca-ta mun-di, pec-ca-ta, pec-ca-ta mun-di

9-8 6 7-6 6 9 8 5 3 9 8 4 3 9 8 7 8

b b 4 b5 b5 b # b 8 # b

[Andante] 10

[Soli] mi-se-re-re no--

[Soli] mi-se-re-re no-- bis,

[Soli] mi-se-re-re no-- R. mi-se-re-re

[Andante]

Handwritten musical score for a vocal and piano ensemble. The score is written on 18 staves, grouped into three systems of six staves each. The first system is marked [Andante] 10. The second system features a vocal solo section marked [Soli] with the lyrics "mi-se-re-re no--". The third system continues the vocal solo with the lyrics "mi-se-re-re no-- bis," and "mi-se-re-re no-- R. mi-se-re-re". The piano accompaniment is written in the lower staves of each system. The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom of the page, there are handwritten numbers and symbols: [4] b 6 6 6 9-8 5 b b 6 7 5 7 9 5 6 # 7 4# 2, and [Andante] 4-3 #.

[illegible]

[Adagio] [Andante] 25

su-sci-pe, su-sci-pe de-pre-ca-ti-o-nem no-

su-sci-pe, su-sci-pe de-pre-ca-ti-o-nem

Qui tol-lis pec-ca-ta mun-di

Qui tol-lis pec-ca-ta mundi

Qui tol-lis pec-ca-ta mundi

Adagio

[Andante]

Key signature: G major (one sharp)

Tempo: Adagio, Andante

Measure numbers: 24, 25

Handwritten notes and markings:

- Measure 24: *Qui tol-lis pec-ca-ta mun-di*
- Measure 25: *Qui tol-lis pec-ca-ta mundi*

30

stram, de-pre-ca-ti-o-nem no-stram.

no-stram.

no-stram.

no-stram.

4 3# # 9 8 6 3# # 4 3# 9 8 4 3# 9 8 5 6 [5 3 4] 4 3#

Adagio [35] [40]

Qui se-des ad dex-te-ram, ad de-xte-ram Pa-tris

Qui se-des ad dex-te-ram, ad dex-te-ram Pa-tris

Qui se-des ad dex-te-ram, ad dex-te-ram Pa-tris

Qui se-des ad dex-te-ram, ad dex-te-ram Pa-tris

Qui se-des ad dex-te-ram Pa-tris

Qui se-des ad de-xte-ram Pa-tris

Qui se-des ad dex-te-ram Pa-tris

Qui se-des ad dex-te-ram Pa-tris

Adagio
Tutti

6 5 5 9 8 6 4 9 8 7 # 8 [b] 4

[Andante] **45**

The score is written on ten staves. The first four staves are for vocal parts, and the last six are for piano accompaniment. The tempo is marked **[Andante]** and the rehearsal mark is **45**.

Vocal Parts:

- Staff 1 (Soprano):** **[Soli]** mi-se-re-re no- R. bis, mi-se
- Staff 2 (Alto):** R. mi-se-re R. re
- Staff 3 (Tenor):** mi-se-re-re
- Staff 4 (Bass):** mi-se-re-re no bis,

Piano Part:

- Staff 5 (Right Hand):** mi-se-re-re no bis, R. mi-se-re-re no R. mi-se-
- Staff 6 (Left Hand):** mi-se-re-re no bis, R. mi-se-re-re no R. mi-se-

Figured Bass (Bottom):

h b 6 7 5 7 9 5 h #4 #6 5 4-3# h b5 9 6
 # # b h 2 # 6

Soli
[Andante]

50

re-re no-bis, mi-se-re-re no-bis.

no-bis, mi-se-re-re, mi-se-re-re no-bis.

no-bis, mi-se-re-re no-bis.

mi-se-re-re no-bis, mi-se-re-re no-bis.

mi-se-re-re no-bis, mi-se-re-re no-bis.

mi-se-re-re no-bis, mi-se-re-re no-bis.

re-re no-bis, mi-se-re-re no-bis.

7 # 7 # b 4 3 # 9 8 5 4 3 # 9 8 5 6 # 3 4 5 6 5 # 3 4 4 3 # #

[Quoniam]

[Allegro]

5

Handwritten musical score for the piece "Quoniam". The score is written on multiple staves, including vocal staves and piano accompaniment staves. The tempo is marked [Allegro]. The key signature is one flat (B-flat). The score includes the following lyrics:

Quo-ni-am tu so-lus, tu so-lus, so-lus san-ctus, tu so-lus san-ctus, tu so-lus so-lus Do-mi-nus,
Quo-ni-am tu so-lus, tu so-lus, so-lus san-ctus, tu so-lus, so-lus Do-mi-nus, tu so-lus, so-lus, tu so-lus al-

Performance markings include [Soli] and [Allegro]. The score also includes figured bass notation at the bottom: *Soli 6*, *6 4*, *b6 5b*, *b6*, *6 6 6*.

[illegible]

Handwritten musical score for a choir, featuring Latin lyrics. The score is written on ten staves, with the first five staves grouped by a brace on the left. The lyrics are written below the staves, often with a "P." (Piano) marking. The bottom of the page includes figured bass notation and the word "Tutti".

Lyrics:

- su Chri - ste, Quo-ni-am tu so-lus, tu so-lus, so-lus
 Je - su Chri - ste, Je - su, Je -
 - su Chri - ste, tu so-lus, so-lus Do-mi-nus, Je - su
 Quo-ni-am tu so-lus, tu so-lus, so-lus san-ctus, Je - su Chri - ste,
 - su Chri - ste, Je - - - - - su Chri - ste, Je -
 tu so-lus al-tis-si-mus, Je - - - - - su Chri - ste,
 so-lus so-lus Do-mi-nus, tu so-lus al-tis-si-mus, Je - - - - - su Chri - ste,
 Quo-ni-am tu so-lus, tu so-lus, so-lus san-ctus, tu so-lus, so-lus Do-mi-nus, tu so-lus, so-lus

Figured Bass:

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

Performance Markings:

Tutti

[illegible]

[illegible]

Handwritten musical score for page 159. The score is written on ten staves. The first four staves are a piano introduction. The next four staves are vocal parts, each with the lyrics "Je-su Chri-ste". The final two staves are a piano accompaniment. The lyrics "Cum san-cto spi-ritu" are written on the right side of the score. The tempo/mood is marked "4-3 soli 5".

Je-su Chri-ste

Je-su Chri-ste

Je-su Chri-ste

Je-su Chri-ste

- su Chri-ste

- su Chri-ste

Je-su Chri-ste

Je-su Chri-ste

Cum san-cto spi-ritu

Cum san-cto

4-3 soli 5

6 5 9 6 5

173

[Soli]
Cum San-cto spi-ri-tu
Cum san-cto spi-

[Soli]
A -
men,
men, in glo-ria De-i
A -

7 4 43# 7 7 4

Tutti

Handwritten musical score for a piece titled "San-cto spi-ri-tu in glo-ri-a". The score is written on two systems of staves, each with a treble and bass staff. The first system is marked with a "55" in a box at the top left and a "60" in a box at the top right. The second system is marked with a "43" in a box at the bottom left and a "43" in a box at the bottom right. The lyrics are written below the staves, with some words in parentheses. The lyrics are: "San-cto spi-ri-tu in glo-ri-a", "Cum san-cto spi-ri-tu in glo-ri-a", "Pa-tris, a-men, in glo-ri-a Dei, Dei Pa-tris, A-men", "in glo-ri-a Dei, Dei Pa-tris, A-men", "Cum san-cto spi-ri-tu", "men, Dei Pa-tris, A-men", "in glo-ri-a Dei, Dei Pa-tris, A-men", "Cum san-cto spi-ri-tu", "men, A-men", "in glo-ri-a Dei, Dei Pa-tris, A-men", "Cum san-cto spi-ri-tu", "men, A-men", "in glo-ri-a Dei, Dei Pa-tris, A-men", "Cum san-cto spi-ri-tu".

[65]

Dei, Dei Pa-tris, A-men, spi-ri-tu, in glo-ri-a Dei, Dei Pa-tris, A-men, San-cto spi-ri-tu in glo-ri-a, in glo-ri-a Dei, Dei Pa-tris, A-men, Dei, Dei Pa-tris, in glo-ri-a Dei Pa-tris, A-men.

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

Handwritten musical score for a piece titled "Cum Sancto Spiritu in gloria Dei Patris Amen". The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the staves, corresponding to the vocal parts. The piece is in common time (C) and features a key signature of one sharp (F#). The lyrics are: "Cum Sancto Spiritu in gloria Dei Patris Amen". The score is written in a cursive, handwritten style.

75

men A

ri-a, in glo-ri-a De-i, De-i Pa-tris, A

Pa-tris, A-men, A

tris, in glo-ri-a De-i, De-i Pa-tris, A

tris, Cum San-cto spi-ri-tu in glo-ri-a

Cum San-cto spi-ri-tu, in glo-ri-a De-i, De-i Pa-tris, Cum

in glo-ri-a, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i, in glo-ri-a De-i, De-i Pa-tris, A-men,

tu, in glo-ri-a, in glo-ri-a De-i Pa-tris, in glo-ri-a De-i, De-i Pa-tris, De-i Pa-tris, A

3b 3# # 4 7 b 7 (b) 7 4 5#

[illegible]

[illegible]

CHAPTER VII

SUMMARY AND CONCLUSION

Messa à 8. . . is a study in both Renaissance and Baroque characteristics: the compositional technique of point of imitation, occasional cantus firmus treatment, one movement in long-note notation, the same key signature throughout (though certain movements are in closely related keys), the absence of thirds in some cadential chords, and a thick contrapuntal texture are all Renaissance practices. The significant Baroque characteristics are the concerted aspect, the growing use of instruments with voices and their forthcoming independence from them, and functional harmonies, the vocabulary of which includes many seventh chords and suspensions, the dissonances being well-prepared. The use of a "figured" bass with the basso continuo instruments is of course Baroque, as is the use of polychoral forces. All of these elements were skillfully combined by a native Bolognese, a student of organ and counterpoint, a teacher of famous men, an advocate of a large choral sound and the second of three maestri at San Petronio during a most significant musical era.

Perhaps by making this music available in performing editions, Colonna's music would make a significant contribution to the repertoire today.

APPENDICES

APPENDIX A

TEXT OF THE KYRIE AND GLORIA¹

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace to men of good will. We praise Thee, we bless Thee, we worship Thee, we glorify Thee. We give Thanks to Thee for Thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father have mercy upon us. For Thou only art holy; Thou only art the Lord; Thou only, O Jesus Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

¹Elwyn A. Wienandt, Choral Music of the Church (New York: The Free Press, 1965), p. 443.

APPENDIX B
ORGANIZATIONAL CHART OF
MESSA A. 8

<u>MOVEMENT</u>	<u>MEASURES</u>	<u>TEMPO</u>	<u>TIME SIGN</u>	<u>FORCES</u>	<u>KEY</u>	<u>STYLE</u>
Kyrie	72	[Adagio] Allegro [Adagio]	4 4	Tutti (concerted)	F	Point of Imitation (2)
Christe	43	Allegro	6 8	5 Strings Soli à 4 Basso Con- tinuo	F-C	Point of Imitation (2)
Kyrie II	61	[Allegro]	4 4	Tutti (concerted)	F	Point of Imitation (3)
Gloria	67	[Allegro]	4 4	Tutti (concerted)	F	Point of Imitation (2)
Et in terra pax	15	[Adagio]	4 4	Tutti	d	Through- composed
Laudamus te	50	[Allegro]	4 4	Tutti (concerted)	F	Point of Imitation (1)
Gratias agimus tibi	97	[Adagio]	3 2	5 Strings Choir Soli à 8, Basso Continuo	d-g	Point of Imitation (3)
Domine Deus	57	[Allegro]	4 4	5 Strings Soprano & Bass Duet, Basso Continuo	B ^b	Point of Imitation (5)
Qui tollis	53	Adagio [Andante] Adagio [Andante] Adagio [Andante]	4 4	Tutti (concerted)	g-d	Point of Imitation (2)
Quoniam	90	[Allegro]	4 4	Tutti (concerted)	F	Point of Imitation (5)

APPENDIX C
VOICE RANGES

Voice Ranges

Kyrie I Choeir II Christe Kyrie II Gloria

Et in terra pax Laudamus te Gratias agimus Domine Deus

Qui Tollis Quoniam Cumulative Ranges

Octave + P5
Octave + m3
Octave + P5
Octave + M6

COLLEGE - CONSERVATORY OF MUSIC UNIVERSITY OF CINCINNATI

CHAMBER CHOIR

John Leman, *conductor*

Southern Tour 1974

PROGRAM

I

The Lamentations of Jeremiah

Alberto Ginastera

(Sung in Latin)

(1916-)

(Ginastera is a contemporary Argentine composer)

a. Tragico e Molto Vivo

Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow, wherewith Jehovah hath afflicted me in the day of His fierce anger.

b. Grave

I am the man that hath seen affliction by the rod of His wrath. He hath led me and caused me to walk in darkness and not in light. Yea, when I cry, and call for help, He shutteth out my prayer. And I said my strength is perished, and mine expectation from Jehovah.

c. Andante

O Lord, remember mine affliction and my misery, for my soul is bowed down within me. Turn Thou us unto Thee, O Jehovah, and we shall be turned.

d. Allegro

Thou, O Jehovah, abidest forever; Thy throne is from generation to generation.

II

Psalms 90

Charles Ives

(1874-1954)

Charles Ives is in many ways the most extraordinary composer America has produced. An eccentric, original genius, he composed music far in advance of his time, most of which had to wait forty years for performance and recognition. In 1947, when he was in complete retirement, his "Third Symphony," composed in 1911, was awarded the Pulitzer Prize. Other orchestral, chamber, vocal and piano works continue to find new champions today, and his reputation is now secure as America's first "contemporary" composer.

"Psalm 90" was, as Ives's wife heard him say, the only one of his compositions that satisfied him. The poem has a Mosaic majesty, and the whole setting, in C major, is undergirded by a constant low C, like an eternal presence. The chords of the introduction outline a symbolic vocabulary, the first chord labeled "The Gods Eternities"; the second, "God's wrath and punishment against sin, Floods, etc."; the next phrase "Prayer and Humility"; and the last part of the introduction as "Rejoicing in the Beauty and Work." This last phrase anticipates and combines the four bell phrases which will join in verses 14-17. The bells never alter these four shapes but voice them with the steady simplicity of birdcalls or the worship of angels.

(Note by John Kirkpatrick, "Charles Ives: Music for Chorus," © Columbia Masterworks)

III

Scherzo in C minor (Opus 39)

Robert Hammond, *pianist*

Chopin
(1810-1849)

IV

Wachet auf, ruft uns die Stimme

Hugo Distler

1. "Awake, awake," the voice of the Watchman calls to us from high atop the pinnacle,
"Awake, awake, city of Jerusalem!"
The hour is midnight; the voice calls clearly to us: "Where art thou.
"Be of good cheer, arise and take the lantern. The Bridegroom comes.
Halleluia! Make thy self ready for the celebration. Thou must go to meet Him."
2. Zion hears the Watchman singing. The heart springs forth to him with joy. She awakes and arises quickly.
Thy friend comes from heaven in splendor. His light beams brightly with the strength of grace, with the power of truth. His star arises.
Come thou worthy crown. Lord Jesus Christ, Son of God, Hosanna.
We follow thee to that joyful hall, and stop in the evening.
3. Glory be sung to Thee by the tongues of men and of angels, with harps and cymbals.
The doors in thy city are of twelve pearls, we stand among the choir of angels high up on Thy throne.
No eye has ever seen, no ear has ever heard such joy.
We shout with joy and sing Halleluia to Thee for ever and ever.

INTERMISSION

V

Four Gypsy Songs

1. Fair and Bright the Heavens above
2. Roses, all blooming
3. Brambles and Thorns
4. Dearest Swallow, Tiny Swallow

Brahms
(1833-1897)

VI

Songs of Nature

1. Melodies steal into my Heart
2. Slender young Birch

Dvorak
(1841-1904)

VII

Coplas del mismo hechas sobre un extasis de alto contemplacion

Tavernir
(1946-)

Written in 1970, *Coplas* is based on "stanzas from one individual upon the ecstasy experienced in high contemplation" by St. John of the Cross. It is the final movement of a larger work, *Ultimos Ritos*. The score calls for the choir and quartet to sing in cross-like formations.

The choral text, "Crucifixus etiam pro nobis; sub Pontio Pilato Passus, et sepultus est," is set to extremely angular harmonic changes which provide a stark background for the Spanish text of the quartet:

I entered myself, I know not where,
and I remained, unknowing, transcending all knowledge.
When I saw myself, without knowing where I was,
I understood great things.
If you wish to know of it, this supreme science
is explained by the known feeling of the Divine Essence.

VIII

Friede auf Erden (sung in German)

Schoenberg
(1874-1951)

As the shepherds left their flock, carrying the angel's word through the humble door to the mother and the child.

The heavenly choirs continued to sing in the starry vault and the heavens continued to ring out: "Peace, peace on earth!"

Since the angel so advised, o how many bloody deeds of strife have been committed by men in armour on wild horses!

In how many a holy night sang the choir of spectres timourously, urgently pleading, softly accusing: "Peace, peace on earth!"

Yet there is a constant faith that the meek shall not fall prey to every brazen murderous deed for all times:

Something like justice lives and weaves even in murder and horror, and a kingdom will arise that seeks peace on earth.

Slowly it will evolve and perform its holy office, forging arms without peril, flaming swords for right.

And a princely generation will bloom with strong sons whose bright trumpets will resound: "Peace, peace on earth!"

CHAMBER CHOIR

John Leman, *conductor*
Fred Kennedy, *assistant conductor*
Robert Hammond, *accompanist*

SOPRANO

Laurel Buehler, Cinti., OH.
Laura Butler, Findlay, OH.
Cheri Phelps, Indianapolis, IN.
Jean Pickard, Richmond, VA.
Jean Reigles, Cinti., OH.
Kathy Reims, Lombard, IL.
Dulcy Smith, Mt. Gilead, OH.

ALTO

Teresa Bowers, Elizabethton, TN.
Judith Burbank, Cedar Grove, NJ.
JoAnn Domb, Cinti., OH.
Robin Lester, Cocoa Beach, FL.
Joanna Loper, Houston, TX.
Brenda Mays, Chillicothe, OH.
Susan Morrow, Sandusky, OH.
Lorrie Weeks, North Canton, OH.

TENOR

Barry Cavin, Cinti., OH.
John Garner, Batavia, OH.
Jim Hart, Cinti., OH.
Fred Kennedy, Cinti., OH.
William McCauley, Cinti., OH.
John Mochnick, Cinti., OH.
Jim Osburn, Cinti., OH.
Curtis Timmons, Salinas, OH.

BASS

James Baldwin, Cinti., OH.
Bill Ermey, Wunderscheidt, AR.
Thomas Gilfillen, New Richmond, OH.
Tom Krenek, Irvine, CA.
Herndon Lackey, Henderson, KY.
Larry Minth, Three Fingers, OH.
Gregory Wilson, Canton, OH.

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