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Introduction

On 10 August 1759, Ferdinand VI, king of Spain, died and his half-brother Charles III ascended to the throne. The news of Ferdinand's death was widely publicized, reaching Mexico City, the capitol of New Spain, three months later. As a Spanish territory, Mexico was required to hold a royal funeral, observe a period of mourning for Ferdinand's death, and celebrate an oath-taking ceremony in which the viceroy would swear the territory's loyalty to the new monarch. This volume presents the Requiem, including the *Libera me* responsory, that accompanied the celebration of the obsequies of King Ferdinand VI in Mexico, composed by Ignacio Jerusalem y Stella (1707–69).

Ignacio Jerusalem y Stella and His Works

Ignacio Jerusalem y Stella was born on 3 June 1707 in Lecce, Italy, a small town near Naples, to Matteo Martino Gerusalemme and Anna Curzio Stella.¹ He most likely began his musical studies with his father, a violinist for the local Jesuit church. As a teenager, Jerusalem found employment at the Neapolitan conservatory Sant'Onofrio a Porta Capuana.² By 1738 he was in Ceuta, a Spanish enclave in northern Africa, employed by the army as a horn player and busy raising a family.³ Shortly before 1742 he had a position working at the theater (*coliseo*) in Cádiz, Spain alongside a small troupe of actors, actresses, and musicians, which included his wife, Antonia Sixto.⁴ Meanwhile, Mexico City, which had its own theater, was in need of additional repertoire. In 1742, Josef Cárdenas, the theater's administrator, traveled to Spain on behalf of

the theater's governing body tasked with enlisting fresh performers with new material. He hired Jerusalem and the entire troupe to come back with him to Mexico City, arriving the next year.⁵

The transition to Mexico was not smooth for either the troupe, Jerusalem, or his family. Salaries at the theater were not dependably paid, and the lack of a secure income led some of the performers, including Gregorio Panseco and Josefa Ordóñez,⁶ to seek part-time employment elsewhere. This in turn left little time for rehearsals. Numerous documents reveal that Jerusalem had a short temper, was prone to jealousy, and lacked tact in expressing his opinion. These issues helped contribute to the separation of Jerusalem and his wife, although they would continue to work side by side at the theater.

Opportunities for musicians in Mexico City were few, and by far the best paying and most reliable employer was Mexico City Cathedral. Jerusalem's relationship with the cathedral began in 1746 when he enrolled his seven-year-old son Salvador in the children's school. Knowing of Jerusalem's capabilities as a composer, the cathedral chapter (*cabildo*) saw an opportunity to improve their music chapel, and the chapter hired Jerusalem to teach music classes to the enrolled children and compose Christmas villancicos.⁷

The chapel master at the time, Domingo Dutra y Andrade, was only employed on an interim basis because of his lack of composition skills. In 1750, the Mexico City Cathedral *cabildo* decided to replace Dutra with a permanent chapel master capable of composing the music needed for services. Jerusalem was an obvious candidate and he applied for the job. He turned out to be the only candidate, but even so his appointment was not assured. His theater career, galant compositional style, lack of

1. Ignacio Jerusalem, *Cronología biográfica y lista de obras / Biographical Timeline and List of Works*, Javier Marín López and Drew Edward Davies, eds., Colección Scriptorium 21, Serie Ignacio Jerusalem, Obras selectas / Selected Works, no. 1 (Madrid: Dairea Editions, 2019), 37.

2. Paologiovanni Maione, "Formazione e vita musicale a Napoli negli anni di Jerusalem," conference paper given at Ignacio Jerusalem 250: Galant Musics in Italy, the Iberian Peninsula, and the New World, International University of Andalusia, Baeza, 3–5 December 2019.

3. Javier Marín López, "Ignacio Jerusalem en Ceuta (1737/38–1742): Un músico ¿militar? napolitano en la costa norteafricana española," *Revista de musicología* 42, no. 1 (2019), 396–412.

4. María Gembero Ustároz, "Migraciones de músicos entre España y América (siglos XVI–XVIII): Estudio preliminar," in *La música y el Atlántico: Relaciones entre España y Latinoamérica*, María Gembero Ustároz and Emilio Ros-Fábregas, eds. (Granada: Universidad de Granada, 2007), 37.

5. Javier Marín López, "Música y músicos entre dos mundos: La Catedral de México y sus libros de polifonía (siglos XVI–XVIII)," vol. 1 (Ph.D. diss., Universidad de Granada, 2007), 313.

6. Gregorio Panseco and Josefa Ordóñez were quite a scandalous couple—he the first violinist of the Mexico City Cathedral choir and she an actress, singer, and courtesan. For more information, see Linda A. Curcio-Nagy, "Josefa Ordóñez: The Scandalous Adventures of a Colonial Courtesan," in *The Human Tradition in Mexico*, ed. Jeffrey M. Pilcher (Wilmington, Del.: Scholarly Resources, Inc., 2003), 5–21.

7. *Grove Music Online*, Oxford Music Online (<http://www.oxfordmusiconline.com>), s.v. "Jerusalem, Ignacio," by Craig H. Russell, <https://doi.org/10.1093/gmo/9781561592630.article.14280>.

Requiem aeternam

Andante

Trumpet 1, 2

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

CHORUS

Basso continuo

Tpt. 1, 2

Vn. 1

Vn. 2

Va.

S

A

T

B

CHORUS

B.c.

Ingemisco

Andante

The musical score for "Ingemisco" is presented in three systems. The first system (measures 1-3) features a Flute 1, 2 part with rests, Violin 1 and Violin 2 playing a melodic line with slurs, Viola playing a bass line, and Basso continuo providing harmonic support. The second system (measures 4-7) includes a Flute 1, 2 part with a [soli] section of sixteenth-note chords, Violin 1 and Violin 2 playing a rhythmic pattern with dynamics *p* and *f*, Viola playing a bass line with dynamics *p* and *f*, and Basso continuo. The third system (measures 8-11) continues the instrumental textures with dynamics *p* and *f* for the strings and *f* for the Basso continuo.

System 1 (Measures 1-3):

- Flute 1, 2: Rests
- Violin 1: Melodic line with slurs
- Violin 2: Melodic line with slurs
- Viola: Bass line
- Alto Solo: Rests
- Basso continuo: Bass line

System 2 (Measures 4-7):

- Fl. 1, 2: [soli] section with sixteenth-note chords
- Vn. 1: Rhythmic pattern, dynamics *p* and *f*
- Vn. 2: Rhythmic pattern, dynamics *p* and *f*
- Va.: Bass line, dynamics *p* and *f*
- B.c.: Bass line

System 3 (Measures 8-11):

- Fl. 1, 2: Chords and rests
- Vn. 1: Rhythmic pattern, dynamics *p* and *f*
- Vn. 2: Rhythmic pattern, dynamics *p* and *f*
- Va.: Bass line, dynamics *p* and *f*
- B.c.: Bass line, dynamics *f* and *p*

Domine Jesu Christe

Andante

Horn 1, 2

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso continuo

CHORUS

5

Hn. 1, 2

Vn. 1

Vn. 2

Va.

S

A

T

B

B.c.

CHORUS

Libera me

Largo

Horn 1, 2

Violin 1

Violin 2

Viola

Soprano

CHORUS

Alto

Tenor

Bass

Basso continuo

Hn. 1, 2

Vn. 1

Vn. 2

Va.

S

Li- be- ra me, Do- mi- ne, de mor- te ae- ter- na,

A

Li- be- ra me, Do- mi- ne, de mor- te ae- ter- na,

T

Li- be- ra me, Do- mi- ne, de mor- te ae- ter- na,

B

Li- be- ra me, Do- mi- ne, de mor- te ae- ter- na,

B.c.

Critical Report

Sources

The main source for the Requiem is Ignacio Jerusalem's autograph score, preserved in the Archivo Cabildo de la Catedral Metropolitana de México (ACCMM, the archives of documents and music in Mexico City Cathedral) under call number A0467. Vocal and instrumental partbooks for the Requiem, which are found under the same call number, correspond with the score; each partbook is then followed by a separate part for the *Libera me*, which has no score.

The partbooks are as follows, beginning with those of the continuo group: *Acompañamiento* (likely for the bowed basses), *Acompañamiento continuo* (likely for the organists), and *Basso* (likely for the blown basses). Next come the partbooks for the SATB voices, with each voice represented by "first" and "second" parts, the former with all the sung music including solo sections or movements, and the latter with only the music of the *ripieno* singers: Tiple 1.º Coro, Alto 1.º Coro, Tenor 1.º Coro, and Baxo 1.º Coro; followed by Tiple 2.º, Tiple Segundo, Alto de II.º Choro, Alto 2.º, Tenor de II.º Choro, Tenor 2.º, Baxo 2.º, and Baxo Segundo. The string partbooks consist of three parts for Violín 1.º; three parts for Violín 2.º; and two parts marked as Viola 1.^a and Viola 2.^a. The Flauta I. and Flauta II. parts are one page each for the single movement in which the flutes play, *Ingemisco*. As noted below in the editorial methods, the partbooks marked for trumpets as Clarín Primo and Clarín Secondo date from the early nineteenth century. On the title page of the Requiem (see below), only horns are listed, while in the score, trumpets are specified only for the Requiem *aeternam* movement. There is also a second set of partbooks with notation for the horns marked as Tromba 1.^a and Tromba 2.^a, which primarily date from Jerusalem's time. In the case of the horns, it is also necessary to list the four parts that exist for the *Libera me*: Tromba Prima, Tromba Seconda, Tromba 1.^a Ripiena, and Tromba 2.^a Ripiena.

The Requiem's title page (*recto*) directly precedes the start of the "*Acompañamiento*" part (*verso*) and reads as follows:

Missa De Difuntos. | A quatro Con Ripienos. | Violines.
Flautas. Violas. Trompas. | Y Baxo. | Compuesta Por Don
Ygnacio Jerusalem, | y Estella Maestro de Capilla de esta
Sancta | YGlesia Metropolitana De Mexico | Año 1760.

The Requiem partbooks and the source score are both drawn upon in the present edition as described below.

Editorial Methods

The Requiem's score and partbooks are quite legible with only a few ink smudges. While Jerusalem's handwriting can at times be difficult to read, the notation overall would not pose problems for the modern reader. Generally, my transcription of the Requiem privileged the autograph score over the partbooks in terms of pitches, rhythms, and text underlay. However, in many cases the partbooks are more clearly written. I consulted the partbooks when there was a question of pitch or rhythm content due to Jerusalem's sometimes unclear handwriting; in addition, the partbooks have been drawn upon for articulations, ornaments, and dynamics, as Jerusalem often left these details to the copyists and players. This edition therefore strives to present the music in such a way that makes it accessible for scholars and performers alike while remaining faithful to the original sources of both the score and partbooks.

Movement Titles and General Notation

The titles of movements are generally included in the source score and partbooks, but where necessary they have been expanded to accord with conventional headings. Stem directions, beaming patterns, and rhythmic groupings of notes and rests, as well as syllabic groupings in the vocal parts, have been modified to follow modern conventions. Single stemming is used in the paired wind and brass instruments sharing a single staff except where the parts diverge rhythmically; "a 2" has been added as reflected in the sources when these parts come together in unison, and this voicing indication is repeated tacitly when a line continues over a page turn in the edition. Other editorially added elements (e.g., figured bass, accidentals) appear in brackets. Grace notes appear as they do in the sources, with stem directions standardized. Where fermatas are present in some parts but missing in others, those missing have been added tacitly. Jerusalem's double barlines with dots on either side have been interpreted as sectional double barlines, not as repeat barlines.

Clefs, Key Signatures, Accidentals, and Figured Bass

In the sources, only the flutes and violins are notated in treble (G2) clef. The voices, from high to low, use soprano (C1), alto (C3), tenor (C4), and bass (F4) clefs. In my transcription, treble clef is used for the flutes, violins, horns, trumpets, and soprano and alto voice parts,