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Preface

An Anthology of the Requiem Mass at St. Mark's, Venice

The basilica and cathedral of San Marco, Venice, has long been a source of interest for scholars and travelers alike. The building's fame hangs on various attributes, not least its striking visual appeal with an amalgamation of Eastern and Western architectural influences, and its position on the Piazza San Marco (Saint Mark's Square). Venice's long history as a trading post, with well-developed lines of communication throughout Europe and beyond, enhanced its ability to attract highly skilled individuals far from the Venetian lagoon. In terms of music, it is of no surprise that San Marco's long roster of musical employees comprises not only local musicians, notably Andrea and Giovanni Gabrieli, but also non-Venetians such as Gioseffo Zarlino, Claudio Monteverdi, Francesco Cavalli, and the Netherlanders Adrian Willaert and Cipriano de Rore. The physical separation of Venice from its *terraferma*, coupled with a Venetian confidence of spirit, encouraged individualism; this was especially the case at San Marco, where its combination of a peculiar liturgy, fondness for ceremony, and sonorous appeal fostered musical invention that would be imitated far from *La Serenissima*.

The present edition is one of three in a critical anthology of requiem masses composed by musicians of San Marco over a long period extending from the late sixteenth century to the closing years of the nineteenth century. The featured musicians—Giovanni Croce (ca. 1557–1609) and Giovanni Rovetta (ca. 1596–1668) in the baroque volume, Ferdinando Bertoni (1725–1813) in the classical volume, and Giovanni Agostino Perotti (1769–1855) and Nicolò Coccon (1826–1903) in the nineteenth-century volume—may not be very familiar today, and their contributions to music-making at San Marco may not be deemed equal in stature to those of the masters previously mentioned, but they were indisputably highly influential figures at different points in Venice's (and San Marco's) past. The aim of the anthology is twofold. First, by focusing on the requiem mass, a liturgy in the Roman rite that fulfills different roles in the church calendar, it illustrates liturgical variation and musical evolution. Importantly, it demonstrates that despite huge social, cultural, and political change, distinctive musical styles and traditions persisted beyond the most turbulent moments in San Marco's past, including the republic's fall in 1797.

Second, the series presents a repertory of high-quality vocal music for ensembles of varied type that can function as effectively today as it did formerly.

Despite the wide chronological span represented by the lives of the five composers included in this anthology, the settings essentially follow the same textual sequence that had become formulaic after the liturgical dictates of the Council of Trent (1543–63). Broadly speaking, the Tridentine requiem mass resembles its Latin counterpart, the standard mass, in that both mass types include Kyrie, Sanctus, and Agnus Dei sections, although the requiem substitutes “*dona eis requiem*” for “*miserere nobis*” and “*dona nobis pacem*” in the last of these. On the musical side, the style of setting addresses equally, even if not invariably, the post-Tridentine concern for verbal intelligibility.¹ However, there are three crucial structural differences to note between requiem and standard mass settings.

The first difference concerns the Gloria and Credo movements, which are absent from the requiem on account of their inappropriate content, respectively jubilant and faith-affirming. Rather, the Tridentine requiem (dating back to the year 1570) follows, at the point where these two movements occur in the mass, the order gradual–tract–sequence–offertory. The chosen sequence, *Dies irae*, would, in fact, come to be the major distinguishing feature of requiem settings, thanks to its dramatic medieval text.²

The second differentiating feature is possibly less obvious and helps to explain why the requiems in this anthology are inconsistent as regards which movements they include. Importantly, the standard Latin mass conforms to a changing daily ritual determined by the ecclesiastical calendar. Daily (ferial) masses contain an unchanging core called the Ordinary—the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei sections—but the rest of the liturgy responds to the specific needs of the occasion to varying degrees; this second element is termed the Proper of the mass. The Proper includes the introit, collect, epistle, gradual, gospel, offertory, secret, communion, and post-communion portions of the mass. As a

1. Indeed, pre-Tridentine music continued to be used in San Marco long after the Council of Trent, a notable example being Clément Janequin's *Missa La bataille*. See Jonathan Drennan, “Attributions to Giovanni Rovetta,” *Early Music* 33 (2005): 413–22, <https://doi.org/10.1093/em/cah101>.

2. The *Dies irae* was removed from the liturgy following the Second Vatican Council (1962–65).

Introduction

The present edition focuses on the classical period, presenting a modern performance edition (with analyses) of the *Messa da requiem* of Ferdinando Bertoni.

Ferdinando Bertoni, *Messa da requiem*

Ferdinando Bertoni (1725–1813) was primo maestro of San Marco from 1785 to 1808. Whereas Giovanni Rovetta's tenure at San Marco (explored in the first volume of this anthology) steered a course through a century marked by the *seconda prattica*, Bertoni's witnessed growth in terms of structure, musical style, and, importantly, instrumentation. The instrumental complement at San Marco was now considerably larger than in Rovetta's baroque era. It paralleled the evolution that had taken place in European opera orchestras and larger churches, and, within Venice, the chapels of the *ospedali grandi*. This growth had profound implications for performance practice at San Marco. Indeed, a major break in the eighteenth century in relation to previous eras was that the *bigonzo*—the octagonal pulpit, which, then as now, stands on the right-hand side of the chapel's rood screen—was no longer the primary performance location for mass and vespers. Singers, as instructed by the reform of 28 February 1766, were, for the majority of occasions, relocated to the organ loft(s) alongside instrumentalists (when required). Such was the growth in the size of the orchestra that, probably because of insufficient space, only half of the orchestra was used for a host of occasions that in previous years had required the full ensemble. This trimming of forces was accompanied by a request from the procurators to shorten musical settings for the mass and vespers for the sake of liturgical "decorum." The *bigonzo* tradition was not wholly ended, though, since some occasions, such as Saturday Masses for the Blessed Virgin, called for the performers to station themselves in either the *bigonzo* or the organ lofts. Most importantly for present purposes, sung requiems remained firmly assigned to this pulpit.¹

Bertoni was born within Venice's territory but outside of its lagoon in nearby Salò. His musical skill set was broad: he had received primary instruction in organ from the celebrated Giambattista Martini in Bologna, and as a composer he had particular expertise in the domain of

oratorio (writing nearly fifty such works). His musicianship was undoubtedly enhanced by travels, which included two musical employments at the King's Theatre in London (1778–80 and 1781–83). His first senior role at San Marco was not as vice-maestro but as first organist (from 1752), before he eventually rose, in 1785, to the senior position vacated by Baldassare Galuppi.

Within the present anthology, Bertoni's requiem stands apart. Whereas the other settings of this set (by Giovanni Croce, Giovanni Rovetta, Giovanni Agostino Perotti, and Nicolò Coccon) are continuous and unified compositionally, Bertoni's constitutes a hybrid construction, assembled by the composer in 1792 from a selection of both previously composed (recycled) and newly written material by him. These individual movements—*Marcia funebre*, *Kyrie*, *Dies irae* sequence (whose text is divided into eleven separate movements), and the *Domine Jesu Christe* offertory—still exist as separate items, their previous linkage being evident only from inscriptions on title pages. For this edition, Bertoni's *Requiem aeternam* introit has been added to the hybrid on the purely hypothetical grounds that it, too, was possibly part of the 1792 amalgam.² The context of this impressive hybrid is as follows, the discussion turning first to the multimovement *Dies irae*.

The *Dies irae* Sequence

During 1792, Bertoni was given an unexpected opportunity to exhibit his prowess as musical director and composer. The year in question saw Venice lose one of the last naval heroes who had protected her during a remarkable history. On 1 March the courageous Admiral Angelo Emo (1731–92; see plate 1), Venice's last admiral to lead *La Serenissima* into battle and also a *procuratore de ultra* of San Marco—a position placing him in the tier immediately below Venice's doge Lodovico Manin—died after falling ill with fever. So fateful was the event that it was reported widely and viewed retrospectively (at least by some) as the first tangible premonition of Venice's dissolution in 1797. Emo was in Malta at the time on a mission to reestablish peace with the Regency of Tunis. News of his death led to widespread mourning throughout the Venetian Republic: initially, solemn commemorative

1. The *Regolamenti* of 1766 are given, in full, in Francesco Passadore and Franco Rossi, *San Marco: Vitalità di una tradizione*, 4 vols. (Venice: Edizioni Fondazione Levi, 1994), 1:398–405.

2. The sources for the hybrid are each discussed in the "Sources" section of the critical report.

Introit: Requiem aeternam

Violino 1

Violino 2

Viola

Violoncello
Violone

Soprano

Alto

Tenore

Basso

Organo

Re- qui- em ae- ter-

Re- qui- em ae- ter-

Re- qui- em, Re- qui-

4

Vn. 1

Vn. 2

Va.

Vc.
Vne.

S

A

T

B

Org.

-nam do- na e- is Do-

- nam do- - na e- - is Do- mi-

Re- qui- em ae- ter- nam do- na

-em ae- ter- - nam do- na e- is Do- mi-

6 6 [6] 7 6 6 5 4 3 2 5 6 6 7 6

Sequence: Dies irae

Dies irae

Maestoso

Flauto 1, 2
Oboe 1, 2
p *f* a 2

Clarinetto 1, 2
in B \flat
p *f*

Fagotto 1, 2
p *f* a 2

Corno 1, 2
in C

Trombone 1, 2

Trombone 3

Timpani
in B \flat , F
f

Maestoso

Violino 1
p *f*

Violino 2
p *f*

Viola
p *f*

Violoncello
Violone
p *f*

Maestoso

Soprano

Alto

Tenore

Basso

Organo
p *f*

8 3 6 4 5 #3 b5 3 9 4 8 3 6 b4 b3 6 6 5 3 b6 4 #6 3

Recordare

Un poco lento

Flauto 1, 2
Oboe 1, 2

Clarinetto 1, 2
in B \flat

Fagotto 1, 2

Corno 1, 2
in C

Tromba 1, 2
in C

Trombone 1, 2

Trombone 3

Timpani

Un poco lento

Violino 1

Violino 2

Viola

Violoncello
Violone

Un poco lento

Soprano

Alto

Tenore

Basso

Organo

Re- cor- da- re Je- su pi- e, Quod sum cau- sa

Re- cor- da- re Je- su pi- e, Quod sum cau- sa

Re- cor- da- re Je- su pi- e, Quod sum cau- sa

Re- cor- da- re Je- su pi- e, Quod sum cau- sa

5 6 5 6 8 6 6 6 5 6 5
3 4 #3 4 3 #4 3 7 #6 3 45 3

CORO

Oro supplex

Andantino cantabile

Andantino cantabile

soli

Oboe 1, 2 *mf dolce* *p*

Fagotto 1, 2 *mf dolce* *p*

Corno 1, 2 in C *mf dolce*

Violino 1 *mf* *p dolce*

Violino 2 *mf* *p dolce*

Viola *mf* *p [dolce]*

Violoncello Violone *mf* *p [dolce]*

Soprano Solo

Organo *mf* *p*

Ob. 1, 2 *mf*

Fag. 1, 2 *mf*

Cor. 1, 2 in C *p* *mf*

Vn. 1 *mf* *p*

Vn. 2 *mf* *p*

Va. *mf* *p*

Vc. Vne. *mf* *p*

Org. *mf* *p*

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

13

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Vc. Vne. *p*

S Solo *mf*
 O-ro sup-plex et ac-clin-^{tr} nis, Cor con-tri-tum
 7 5 6 7 6 6 5 6
 5 3 3 3 4 3 3

Org. *p*

19

Ob. 1, 2 *mf dolce*

Fag. 1, 2 *mf [dolce]*

Cor. 1, 2 in C *mf dolce*

Vn. 1 *mf dolce* *p*

Vn. 2 *mf dolce* *p*

Va. *mf* *p*

Vc. Vne. *mf* *p*

S Solo *mf*
 qua-si ci-nis: Ge-re-cu-ram,
 5 6 5 5 7 6 4 6 3 3 3
 3 3 4 3 3 5 3 3 2 3 3 3

Org. *mf* *p*

Critical Report

Sources

The *Messa da requiem* of Ferdinando Bertoni has been edited and compiled from sources in Venice, Procuratoria di San Marco (I-Vsm). The sources for the movements of the requiem are listed below in order of performance. The parts of the sources are listed and abbreviated as fl = Flauto, ob = Oboe, cl = Clarinetto, fag = Fagotto, cor = Corno, trba = Tromba, trbn = Trombone, timp = Timpani, vn = Violino, va = Viola, vc = Violoncello, vne = Violone, S = Soprano, A = Alto, T = Tenore, B = Basso, and org = Organo.

Marcia funebre

The *Marcia funebre* has been edited from its sole source in the archive of San Marco. This source (Cat. no. 308, call number A.122/1-31) comprises thirty-one parts (fl I, fl II, ob I, ob II, cl I, cl II, fag I, fag II, cor I, cor II, trba I, trba II, trbn I, trbn II, trbn III, timp, 4 vn I, 3 vn II, va I, va II, 2 vc, 2 vne, 2 org) and it is dated 1792.¹ The parts measure 22.5 × 30.5 cm. A separate title page reads:

Marchia Funebre | Scritta appositamente in occasione della | Messa mortuaria celebrata in suffragio del | fù Generalissimo Emo nella Basilica di S. | Marco. | Del Sig.^f Ferdinando Bertoni Mfo della Ducal Cap:^{la} | Di S. Marco 1792

As evident from the plates contained in this edition, the *parti* for this movement (see the sample shown in plate 5) compare physically with the source materials for other movements in the requiem, with the exception of the *Requiem aeternam* introit. A further source for the movement is located in Germany, Santini-Bibliothek, Münster (D-MÜs, call number SANT Hs 485), comprising a set of parts (fl I, fl II, ob I, ob II, fag I, fag II, cor I, cor II, timp, vn I, vn II, va, vc). This source is a copy made by the Roman priest and music collector Abate Fortunato Santini (1777–1861). Although the provenance of Santini's parts is uncertain, the source must originate from no later than 1820 since it is listed in Santini's catalogue of manuscripts published in that same year.² The notation corresponds closely with the earliest known reading from San Marco.

1. The catalog numbers cited are taken from Francesco Passadore and Franco Rossi, *San Marco: Vitalità di una tradizione*, 4 vols. (Venice: Edizioni Fondazione Levi, 1994), 2:126–94.

2. Fortunato Santini, *Catalogo della musica esistente presso Fortunato Santini in Roma nel palazzo de' principi Odescalchi incontro*

Introit: Requiem aeternam

The introit has been edited from the earliest source for the movement (Cat. no. 303, call number A.152/1-39) and it is dated 1758. Unlike the other movements assembled for the requiem, the source for the introit makes no reference to the celebration for Emo in 1792. It comprises thirty-nine partbooks (4 vn I, 3 vn II, 2 va, 2 vc, 2 vne, 4 S, 4 A, 8 T, 8 B, 2 org); they measure 22.5 × 31 cm. A separate title page reads:

Requiem aeternam | Del Sig.^{re} Ferdinando Bertoni. | 1758

As mentioned in the introduction (see note 21), a later set of nineteen parts (fag, trba da tirarsi, 2 vn I, 2 vn II, 2 va, vne, 2 S, 2 A, 2 T, 3 B, org) originates from the first half of the nineteenth century (Cat. no. 304, call number A.46/1-19). These parts, which measure 23 × 30.5 cm, retain the notation of the earlier source. However, there are no violoncello parts, and additional parts, for fagotto and slide trumpet (*tromba da tirarsi*), are also included but have not been incorporated in this edition.

Kyrie

The *Kyrie* has been edited from a source, dated 1792, which is connected firmly with the Emo event (Cat. no. 184, call number A.154/1-51). The source comprises fifty-one parts: fl I, fl II, ob I, ob II, cl I, cl II, fag, cor I, cor II, trba I, trba II, timp, 4 vn I, 3 vn II, 2 va, vc principale, vc, vne principale, vne, concertino voices (S, A, T, B), ripieno voices (3 S, 3 A, 7 T, 7 B), org principale, org II. The parts measure 23 × 30.5 cm. The separate title page of the source reads:

Kyrie | Concertato per la Messa da Requiem | Del Sig.^f Ferdinando Bertoni Mfo della Ducal Cap:^a | Di S. Marco 1792

A score, which likely derives from the parts, is included in the same location (call number A.154). This score is reduced in instrumental complement and is set for two oboes, two horns, two violin parts, viola part, voices (S, A, T, B), and organ. The opening measures of *Kyrie II* (mm. 73–74) are missing in this score. An earlier source for the movement (of 1784), comprising thirty-six parts—ob I obbligato, ob II obbligato, cor I, cor II, 3 vn I, 3 vn II, 2 va, vc principale, vc palchetto, vne principale, vne palchetto,

la chiesa de' SS. XII. Apostoli (Rome: Paolo Salviucci e figlio, 1820), 13.