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# Introduction

Rebecca Cypess

## Biographical Overview

Anna Catharina Martines, later known as Marianna, was born in Vienna on 4 May 1744.<sup>1</sup> Her grandfather was Spanish and had moved to Naples, where her father, Nicolo Martines, was born. In turn, Nicolo moved to Vienna, where he worked as *maestro di camera* for the papal nuncio. Of Marianna's siblings who survived into adulthood, the one who held the most prominent place in Viennese life was her brother Joseph, who became librarian to the imperial court and later court counselor (*Hofrath*); he also served as tutor to the children of Empress Maria Theresa, including the future Emperor Joseph II. The fortunes of the Martines family rose during Marianna's generation: her brothers were ennobled by the imperial court in 1774, after which she was also entitled to sign her name "von Martines."<sup>2</sup>

The Martines family resided in an apartment in Vienna's Alt Michaelerhaus at Kohlmarkt 11 together with the imperial court poet and great librettist of Italian opera seria Pietro Antonio Domenico Trapassi, known across Europe by his pseudonym, Pietro Metastasio. In what was no doubt a curious arrangement, Metastasio, who had reportedly met Nicolo Martines in Naples,<sup>3</sup> resided with the Martines family from 1734/35 until his death in 1782. Metastasio helped to shape the lives and fortunes of the Martines family: he may have helped Joseph Martines attain his appointment at court and was also likely responsible for introducing Marianna to the empress, for whose family she performed. Residents on other floors of the Alt Michaelerhaus were the opera composer Nicola Porpora, who may have influenced Marianna's singing, and the young Joseph Haydn, whom she would cite as her teacher.

In 1773 Marianna Martines became the first woman inducted into the Accademia filarmonica of Bologna, a group led by Padre Giovanni Battista Martini (1706–84)

and the premier musical academy in Europe.<sup>4</sup> At the time of her induction, Martines composed a letter to Martini that included a brief autobiographical sketch explaining how she had attained an education in music.<sup>5</sup> She named her teachers and major influences, aligning herself with the Neapolitan school of composition, as exemplified by Giuseppe Bonno and Niccolò Jommelli, and prominent composers such as Johann Adolph Hasse, whose music she studied and collected.<sup>6</sup> She also referred to her study of the works by composers of previous generations, including George Frideric Handel and Antonio Caldara—a significant point in light of the emerging culture of music historicism that was just beginning to take hold in Vienna and elsewhere in Europe.<sup>7</sup> She made special note of the role that Metastasio had played in her development as an artist: while he was not responsible for her musical education (though he possessed skill in music himself),<sup>8</sup> Martines attests that "in all my studies, the chief planner and director was always, and still is, Signor Abbate Metastasio."<sup>9</sup>

In eighteenth-century Europe, the situation of women musicians—especially composers—involved some social risk, and Martines's success at navigating these risks

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4. Osvaldo Gambassi notes that the few women inducted into the Accademia filarmonica in the eighteenth century were granted only honorary membership and were not entitled to participate in the academy's proceedings; see Gambassi, *L'Accademia filarmonica di Bologna: Fondazione, statuti e aggregazioni* (Florence: Olschki, 1992), 122.

5. The autobiographical letter is transcribed in Godt, *Marianna Martines*, 218; a partial translation is on page 22.

6. Pietro Metastasio, *Tutte le opere di Pietro Metastasio*, vol. 5, *Lettere*, ed. Bruno Brunelli (Milan: A. Mondadori, 1954), 265; see also Godt, *Marianna Martines*, 157.

7. On music historicism in eighteenth-century Vienna, see, for example, Yo Tomita, "Bach Reception in Pre-Classical Vienna: Baron van Swieten's Circle Edits the 'Well-Tempered Clavier' II," *Music & Letters* 81, no. 3 (2000): 364–91, <https://doi.org/10.1093/ml/81.3.364>.

8. On Metastasio's musicianship and its relationship to Martines's compositions, see Rebecca Cypess, *Women and Musical Salons in the Enlightenment* (Chicago: University of Chicago Press, 2022), 171–74, <https://doi.org/10.7208/chicago/9780226817927.001.0001>.

9. "Ma di tutti questi miei studj, è stato sempre, et è tuttavvia il principale ordinatore, e direttore il Sig<sup>f</sup> Abate Metastasio." Marianna Martines to Giovanni Battista Martini, 16 December 1773, I-Bc L.117.61; translated in Godt, *Marianna Martines*, 22.

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1. Biographical information is based largely on Irving Godt, *Marianna Martines: A Woman Composer in the Age of Mozart and Haydn*, ed. John A. Rice (Rochester, N.Y.: University of Rochester Press, 2010).

2. *Ibid.*, 154.

3. Anton Schmid, "Zwei musikalische Berühmtheiten Wien's aus dem schönen Geschlechte in der zweiten Hälfte des verflorbenen Jahrhunderts," pt. 1, *Allgemeine Wiener Musik-Zeitung*, 24 October 1846, 513.

# Texts and Translations

The anonymous texts for the first six motets are unique to these works. The seventh motet sets the Marian antiphon “Salve regina.” For all seven motets, the texts follow the principal sources (see critical report). Spellings have been standardized according to modern orthographical preferences for Latin and Italian, and punctuation has been added where needed for grammatical sense. Capitalization has been adjusted to sentence style for recitatives, and each line is capitalized in arias.

The secondary source for the third motet, *O virgo, cui salutem debet orbis*, includes two layers of alternate text in the soprano partbook, mostly in the recitatives. The first layer is written neatly below the main text, while the second layer is written lightly and untidily around the music. Neither layer of alternate text is underlaid in the edition, but both are listed below (with minor tacit adjustments to spelling, capitalization, and punctuation, as outlined above) by line number under the subheading “Alternate text in A-Wstm.”

## 1. *Ne maris ira insana*

Ne maris ira insana  
pereat proles humana,  
tuam populo fideli  
gratiam concede,  
o summe rector caeli.

Erramus absque duce  
Per aequoris procellas.  
Nox atra obumbrat stellas;  
Jactamur sine spe.

Sed tua fulgente luce,  
Pericla tempestatis  
Contemnens nostra ratis,  
Victrix laudabit te.

Ah, quando te licebit  
praesentem adorare,  
quam dulce erit cantare.

Alleluia.

## 2. *Dell'innocenza a danni*

Dell'innocenza a danni,  
inumani tiranni,  
inutilmente incrudelitate. È vero:  
Giulio è un tenero fior, che aperse a pena,  
pur or le foglie al mattutino raggio.  
Ma quel tenero fior, no, non teme oltraggio.

Maggior d'ogni periglio  
Alle procelle in faccia,  
Conserverà quel giglio,  
L'intatto suo candor.

So that the children of humanity  
do not perish in the sea's insane wrath,  
unto your faithful people  
grant your grace,  
O highest ruler of heaven.

We wander without a leader  
through the storms of the sea.  
The dark night obscures the stars;  
we are tossed around hopelessly.

But with your shining light,  
the dangers of the storm  
are scorned by our raft,  
which, victorious, will praise you.

Ah, when we are allowed  
to worship in your presence,  
how sweet it will be to sing.

Alleluia.

In vain you are cruel,  
inhuman tyrants,  
to the harm of his innocence. It is true:  
Julius is a tender flower that just opened  
his leaves to the morning rays.  
But that tender flower, no, does not fear indignity.

Stronger than any danger,  
from the oncoming storms  
that lily will preserve  
its innocence intact.

## 1. Ne maris ira insana

## I. Recitative

Soprano Solo

Ne ma-ris i-ra in-sa-na per-e-at pro-les hu-ma-na, tu-am po-pu-lo fi-

Basso

#3 #6 #3

4

S Solo

-de-li gra-ti-am con-ce-de, o sum-me re-ctor cae-li.

B.

7 #3 #3

## II. Aria

**Allegro**

Violin 1

Violin 2

Viola

Soprano Solo

Basso

3

Vn. 1

Vn. 2

Va.

B.

5

Vn. 1

Vn. 2

Va.

B.

8

Vn. 1

Vn. 2

Va.

B.

11

Vn. 1

Vn. 2

Va.

S Solo

B.

*p*

*p*

*p*

Er- ra- mus— abs- que du- ce Per ae- quo- ris pro- cel- las, Per—





# II. Aria

**Allegro**

Violin 1 *f*

Violin 2 *f*

Viola *f*

Oboe

Soprano Solo

Basso *f*

4

Vn. 1

Vn. 2

Va.

B. 6 3

7

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Ob. *p*

B. 6 7 3 #3

## IV. Alleluia

**Spiritoso**

Violin 1

Violin 2

Viola

Soprano Solo

Soprano

Alto

Tenor

Bass

Basso

CHORUS

Al- le- lu- ia, al- le- lu- ia,

Al- le- lu- ia, al- le- lu-

Al- le- lu- ia, al- le- lu-

Al- le- lu- ia, al- le- lu-

Al- le- lu- ia, al- le- lu-

Al- le- lu- ia, al- le- lu-

## 7. Salve regina

## I

**Adagio**

Violin 1  
Violin 2  
Viola  
Bass Solo  
Basso

Violin 1: *p* *f* *p* *f* *p* *f*

Violin 2: *p* *f* *p* *f* *p* *f*

Viola: *p*

Basso: *p*

Basso Fingering: 5, 7, 4, 2, 7, 5, 3

4

Vn. 1: *p* *f* *p* *f* *p* *f*

Vn. 2: *p* *f* *p* *f* *p* *f*

Va.: *f* *p*

B Solo: Sal-

B.: *f* *p*

Basso Fingering: 3, 6, 7, 4, 2

# Critical Report

## Sources

### *Principal Sources*

The principal sources for this edition are Marianna Martines's autograph manuscripts of motets nos. 1–6 in A-Wgm and the hand-copied performance parts for motet no. 7 in SK-BRm.

*A-Wgm.* Vienna, Gesellschaft der Musikfreunde, shelfmark A 580. Bound manuscript (198 pp.) containing full scores of motets nos. 1–6, copied by the composer on ten-staff oblong paper. The handwritten label on the cover reads as follows:

Musik Vereins Archiv | I, 1665, 1666, 1667, 1668, 1669, 1670 | VI Motetten | von | Marianna Martines | Partitur

The first five motets begin with a title page that includes, in addition to the title and Martines's name, the identifying number ("I 1665," etc.) and the date of composition; these are transcribed in the critical notes below. The sixth motet lacks a separate title page but includes the same information on the first page of the score.

Voice and instrument labels appear only occasionally. In the aria of the third motet, only the oboe and violin staves are labeled. In the alleluia of motet no. 4, the solo soprano staff is marked "solo" to distinguish it from the SATB chorus. Motet no. 5 has the most complete labeling, with violins and violas designated in the first recitative, the aria, and the alleluia; the same staves are designated in the aria and alleluia of motet no. 6.

Shorthand notation is employed extensively throughout all six motets. *Colla parte* notation, usually using the symbol // or a stylized CS (presumably for *come sopra*), appears frequently in the violin 2 part to indicate doubling of violin 1 (see plate 2). The same markings often appear in the viola staff, which doubles the basso either in unison or at the octave, but in some places the staff is simply left blank. Occasionally, the viola staff is absent for an entire movement.

Most of the motets lack dynamic markings for violin 2 and viola, and dynamics in the basso part appear only sporadically. The solo vocal parts lack dynamics throughout. Where present, dynamics are often placed imprecisely or inconsistently, with many instances of dynamics following an upbeat, placed in the middle of a beam, musical gesture, or measure, or varying between parallel passages.

*SK-BRm.* Bratislava, Archív hlavného mesta SR Bratislavy, shelfmark Sign. 3070 KMV e 512. Set of undated performing parts in the hand of an unknown copyist for motet no. 7, *Salve regina*, consisting of partbooks (one of each) for bass solo, violin 1, violin 2, viola, violone, and organ (with bass figures). The cover page, written in the same hand as the parts, reads as follows:

Salve Regina | à | Basso Solo | Violino Primo | Violino Secondo | Alto Viola oblio | Violone | e | Organo | Partes 8. | Di Signoria Marianna | Martines

The placement of dynamic markings in these partbooks is particularly imprecise, with many dynamics indicated in the middle of beamed groups or gestures.

### *Secondary Source*

*A-Wstm.* Vienna, St. Michael, Notenarchiv, shelfmark 83b. Set of performing parts in an unknown hand for the third motet, *O virgo, cui salutem debet orbis*.<sup>1</sup> This set consists of partbooks (one of each) for soprano solo, oboe, violin 1, violin 2, viola, violoncello, violone, and organ. The latter three partbooks correspond to the basso part in A-Wgm, with bass figures included in the organ partbook only. The soprano partbook also includes the basso part, with figures appearing only in the recitatives. The soprano part for both recitatives is included in the violoncello, violone, and organ partbooks; the soprano part for the first recitative also appears in the violin and viola partbooks. With the exception of the additional text in the soprano partbook noted in the "Texts and Translations," these copied parts correspond closely to the A-Wgm score; discrepancies are reported in the critical notes below. Dynamic markings in this source are somewhat better aligned than those in the score, but some ambiguities remain.

## Editorial Methods

The first six motets are presented in the order in which they appear in A-Wgm, followed by the motet from SK-BRm. Each motet is titled according to the first line of

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1. Irving Godt dates this source to 1761, although how he determined this date is unclear; see Godt, *Marianna Martines: A Woman Composer in the Age of Mozart and Haydn*, ed. John A. Rice (Rochester, N.Y.: University of Rochester Press, 2010), 259.