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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 nineteenth-century period, presenting modern performance editions (with analyses) of the *Messa da requiem* of Giovanni Agostino Perotti and Nicolò Coccon.

Giovanni Agostino Perotti, *Messa da requiem a quattro voci concertata* (1829)

Giovanni Agostino Perotti (1769–1855) was maestro di cappella of San Marco during 1811–55. Perotti, a native of Vercelli (close to France's southeastern region), is a defining figure of San Marco's nineteenth-century history. This highly educated musician studied at Bologna's prestigious Accademia Filarmonica (during 1790–91), before embarking on European tours as a performer and composer/arranger. At San Marco, strong musical skills and developed experience were, of course, essential for the post of maestro di cappella; however, it was Perotti's broad intellectual capability (as a music historian, theoretician, and champion of Italian literature) that equipped him to deal with the protracted issues threatening San Marco's musical establishment. His successive revisions of music—*regolamenti*—plotted a post-ducical course that averted catastrophic musical collapse in the wake of Venice's fall (1797). Beyond this, his initiatives and general leadership skills enhanced musical education for some of Venice's orphans, one of whom was the other composer featured in this edition, Nicolò Coccon. Perotti's *Messa da requiem a quattro voci concertata* (1829), which is newly edited here, is an important relic of this period of tremendous upheaval. The setting, which is heavily laden with post-Tridentine references, embodies a stylistic movement that was gaining pace after the Enlightenment. The historical detail, explored below, forms the context for the requiems of maestros Perotti and Coccon.¹

Perotti's musical renown in Venice originates from around 1794, when he relocated briefly to the city to

pursue work as an operatic accompanist.² From 1795, Perotti traveled outside of Italy, first in Vienna, then London (1798), as a keyboardist and composer, predominantly within the field of dramatic music; he returned to a remarkably different Venice in 1801.³ During his absence, Venice had undergone seismic change: the serene republic had dissolved at the very arrival of French invaders on her shores in May 1797; the aftermath amounted to severe economic depression and protracted social and cultural uncertainty. Perotti, an outspoken nationalist and enthusiast of Italian culture (both musical and literary) became closely associated with influential intellectuals at this time—artists, men of letters, senior clergy, protagonists of the Venetian cultural life—who aligned with his vision of regeneration. His standing within this sphere was advanced by a *dissertazione* on the state of music in Italy (Venice, 1811),⁴ which received significant acclaim from the Society of Sciences, Letters, and Arts.⁵ Perotti's philosophy countered a movement—then gaining traction and advocated by the famous Lord Byron (1788–1824)—that chose to romanticize a rapidly declining Venice rather than work for its renewal.

At San Marco—officially called, from 1807, the Imperiale Regia Patriarcale Basilica di San Marco—the Patriarch of Venice (archbishop of the Roman Catholic

2. This overview of Perotti's activities prior to his appointment at San Marco is largely unsubstantiated and comes from Perotti's autobiographical account. See Sirch, "Note su Perotti," 528–30.

3. Perotti's compositional output is broad and includes dramatic, keyboard, and sacred music, the latter (mostly in the *concertato* style) constituting the bulk of his output. His theoretical works were highly influential in mid-nineteenth-century Venice.

4. Giannagostino Perotti, *Dissertazione di Giannagostino Perotti di Vercelli* (Venice: Tipografia Picotti, 1811).

5. Perotti's dissertation reflects the concerns of a newer generation that was rejecting the dominant rococo style of the age. It displays erudition relating to the more distant past, a trait that was becoming increasingly evident as individuals were gaining greater access to antique resources. This was an age when previously inaccessible private collections were being admitted to museums in the interests of "heritage" and education. The dissertation bewails decadence in contemporary art, drawing attention to problems in dramatic poetry, a lack of interest by musicians in textual nuance, and waning compositional capabilities. A major recommendation of Perotti's thesis is the performance of music by older masters, with a view to raising standards by reviving earlier techniques. The themes explored express identification with the neoclassical aesthetic.

1. The biographical information on Perotti that follows is taken from Licia Sirch, "L'emerito Giannagostino Perotti, riputatissimo e nelle pratiche e nelle teoriche della scienza": Note su Perotti maestro di cappella San Marco (1811–1855)," in *La cappella musicale di San Marco nell'età moderna*, ed. Francesco Passadore and Franco Rossi (Venice: Edizioni Fondazione Levi, 1998), 527–67; Francesco Passadore and Franco Rossi, *San Marco: Vitalità di una tradizione*, 4 vols. (Venice: Edizioni Fondazione Levi, 1994), 1:108–31; and *Dizionario biografico degli italiani* (available online at <http://www.treccani.it/biografie>), s.v. "Perotti, Giovanni Agostino," by Francesco Passadore.

Messa da requiem a quattro voci concertata

Introit: Requiem aeternam

Giovanni Agostino Perotti

Soprano
Alto
Tenore
Basso
Organo

Re- qui- em ae- ter- nam

2

S
A
T
B
Org.

do- na e- is Do- mi- ne: et lux per- pe- tu-
do- - na e- is Do- mi- ne: et lux per- pe- tu-
Do- - mi- ne: et lux per- pe- tu-
do- na e- is Do- mi- ne: et lux per- pe- tu-
7 6 6 5 6 7 6

6

S
A
T
B
Org.

-a lu- ce- at e- is.
-a lu- - ce- at e- is.
-a lu- ce- at e- is, lu- ce- at e- is.
-a lu- ce- at e- is.
6 7 4 3

Sequence: Dies irae

Sostenuto

Soprano
Di- es i- rae, di- es il- la, Sol- vet sae- clum

Alto
Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- vil- la, Sol- vet sae- clum

Tenore
Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- vil- la:

Basso
Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- vil- la, Sol- vet sae- clum

Organo
5 6 #4 7 5 6 5 3 6 5 3

6
S in fa- vil- la: Te- ste Da- vid, te- ste Da- vid cum Si- byl-

A in fa- vil- la: Te- ste Da- vid cum Si- byl-

T Te- ste Da- vid, te- ste Da- vid, Da- vid cum Si- byl-

B in fa- vil- la: Te- ste Da- vid cum Si- byl-

Org. 6 5 # 5 6 #6 5 7 5 6 4 #

11 Più mosso

S -la. Quan- tus tre- mor

A -la. Quan- tus tre- mor est fu-

T -la. Quan- tus tre- mor est fu-

B -la. Quan- tus tre- mor

Org. *tasto solo* 7 7 7 7 6 8 7 6 5

Agnus Dei

Soprano
Alto
Tenore
Basso
Organo

A- gnus De- - i,
A- gnus De- i,
A- gnus De- - i, qui tol- lis pec- ca-
A- gnus De- i, qui tol- lis pec-

5
S
A
T
B
Org.

qui tol- lis pec- ca- ta__ mun- di: do- na e- is
qui tol- lis pec- ca- ta__ mun- di:
-ta, qui tol- lis pec- ca- ta mun- di: do- na e- is re- qui-
-ca- - ta__ mun- di: do- na

8 6 3 3 3 3
6 - 4 3 3 3 3 3

9
S
A
T
B
Org.

re- - qui- em, do- na e- is
do- na e- is re- qui- em, do- na e- is re-
-em, e- is re- qui- em, do- na e- is, do- na e- is__
e- is re- qui- em, do- na e- is, do- na e- is

3 3 3 7 7 6 7 6 6

Messa da requiem a tre voci con organo

Introit: Requiem aeternam

Nicolò Coccon

Andante moderato *p*

Tenore 1
Re- qui- em, re- qui- em ae- ter- nam do- na e- is

Tenore 2
p
Re- qui- em ae- ter- nam do- na e- is

Basso
p
Re- qui- em ae- ter- nam do- na e- is

Andante moderato *p*

Organo

6

T1
f
Do- mi- ne: et lux — per- pe- tu- a, et lux — per-

T2
f
Do- mi- ne: et lux per- pe- tu- a, et lux per-

B
f
Do- mi- ne: et lux per- pe- tu- a, et lux per-

Org.
f

10

T1
p *f*
-pe- tu- a lu- ce- at, lu- ce- at, lu- ce- at,

T2
p *f*
-pe- tu- a lu- ce- at, lu- ce- at, lu- ce- at

B
p *f*
-pe- tu- a lu- ce- at, lu- ce- at, lu- ce- at,

Org.
p *f*

Sequence: Dies irae

Allegro moderato *f*

Tenore 1
Di- es i- rae, di- es il- la, Sol- vet

Tenore 2
Di- es i- rae, di- es il- la, Sol- vet

Basso
Di- es i- rae, di- es il- la, Sol- vet

Allegro moderato *f*

Organo

5

T1
sae- clum in fa- vil- la: Te- ste Da- vid cum Si- byl-

T2
sae- clum in fa- vil- la: Te- ste Da- vid cum Si- byl-

B
sae- clum in fa- vil- la: Te- ste Da- vid cum Si-

Org.

10

T1
-la, Te- ste Da- vid cum Si- byl- la, cum Si- byl- la.

T2
-la, Te- ste Da- vid cum Si- byl- la, cum Si- byl- la.

B
-byl- la, Te- ste Da- vid cum Si- byl- la, cum Si- byl- la. Quan- tus

Org.

Offertory: Domine Jesu Christe

Andante moderato **f**

Tenore 1
Rex glo- ri- ae, Rex glo- ri- ae,

Tenore 2
Rex glo- ri- ae, Rex glo- ri- ae, li-

Basso
Do- mi- ne Je- su Chri- ste, Rex glo- ri- ae, Rex glo- ri- ae, li-

Andante moderato **f**

Organo

5

T1
li- be- ra a- ni- mas om- ni- um fi- de- li- um de- fun-

T2
- be- ra a- - ni- mas om- - ni- um fi- de- li- um de- fun-

B
- be- ra a- ni- mas om- ni- um fi- de- li- um de- fun-

Org.

10

T1
-cto- rum, de- - fun- cto- rum de poe- nis

T2
-cto- rum, de- fun- cto- rum de poe- nis

B
-cto- rum, de- fun- cto- rum de poe- nis, de poe- nis, de

Org.

Responsory: Libera me, Domine

Allegretto moderato *f*

Tenore 1
de mor- te ae- ter- na, de mor- te ae-

Tenore 2
de mor- te ae- ter- na, de mor- te ae-

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

Allegretto moderato *f*

Organo

6

T1
-ter- na, in di- e il- la tre- men- da, tre-

T2
-ter- na, in di- e il- la tre- men- da, tre-

B
-ter- na, in di- e il- la, il- la tre- men- da, tre-

Org.

10

T1
-men- da: Quan- do cae- li mo- ven- di sunt et ter- ra, et

T2
-men- da: Quan- do cae- li mo- ven- di sunt et ter- ra, et

B
-men- da: Quan- do cae- li mo- ven- di sunt et ter- ra, et

Org.

Critical Report

Sources

Giovanni Agostino Perotti, Messa da requiem a quattro voci concertata

The *Messa da requiem a quattro voci concertata* (1829) of Giovanni Agostino Perotti was edited from the following source: Venice, Procuratoria di San Marco (I-Vsm), Cat. no. 1474. The source, which is complete, measures 22 × 31 cm; it comprises a score and also sixteen individual performance parts: Soprano, concertino; Alto, concertino; Tenore, concertino, Basso, concertino; Soprano, ripieno (two copies); Alto, ripieno (two copies); Tenore, ripieno (three copies); Basso, ripieno (four copies); Organo. The title page of the score (see plate 5) reads:

Messa da Requiem a quattro voci | Concertata | Di G. A. Perotti Accad.^{co} Fil.^{co} | 1829

The source, which originates from the early nineteenth century, survives a period of long service by the *cappella marciana*. The requiem was confirmed as meeting the strict requirements of the basilica's reform of music in 1892; this is evidenced by the title page, which is stamped and signed by the Venetian Diocesan Commission of Santa Cecilia, its signatories being Pietro Canal, Nicolò Coccon, and D. Jacopo Pellarin.¹

Nicolò Coccon, Messa da requiem a tre voci con organo

The *Messa da requiem a tre voci con organo* of Nicolò Coccon was edited from the following source: Venice, Procuratoria di San Marco (I-Vsm), Cat. no. 554. The source, which is complete, measures 33.5 × 24 cm; it comprises a score and also seventeen individual performance parts: Tenore 1, concertino; Tenore 2, concertino; Basso, concertino; Tenore 1, ripieno (four copies); Tenore 2, ripieno (four copies); Basso, ripieno (five copies), Organo. The title page of the score (see plate 7), which includes the name of the copyist, reads:

Breve Messa funebre, | a tre voci con accomp.^o d'organo | del Cav.^e Maestro Nicolò Coccon. | Opera 538. | 1893. | Il Copista G. Mazzorin.

Mazzorin's script is conspicuously ornate and high in quality by comparison with other sources in the historic performance collections of the *cappella marciana*.

1. This reform is discussed in the introduction, in connection with Coccon's requiem.

Editorial Methods

Titles, Labels, and Text Underlay

The editorial titles of the requiems preserve their original Italian formats. These specify the mass type, as requiem, and the vocal and instrumental scoring. In the case of Perotti's setting, "concertata" has been retained as an important connection with historic tradition at San Marco (which also included "a cappella" music); this custom was already obsolete by the time of Coccon's setting. In the case of Coccon's work, the title used in this edition is based not on the title page of the score (quoted above) but on the title that appears on the outer cover of the manuscript.

For consistency, the vocal parts are also given in Italian, so that "Tenor," as it appears in the Coccon source, is replaced here by "Tenore," as given in the Perotti source. The vocal parts are ordered from highest to lowest, with the organo part appearing underneath.

With regard to the text underlay, the sources use the Latin form of the Ordinary given in the *Missale Romanum* (with the exception of minor orthographic variants). For consistency, the words have been tacitly revised with regard to capitalization and spelling, and punctuation has been added, all in accordance with modern convention. In the source for Perotti's setting, the text underlay is often abbreviated in chordal passages, where the words are given in one or more outer parts. In these passages, the expansion is clear and the text has accordingly been provided in full without comment. In the Kyrie movement of Perotti's requiem, the word "Chyrie" of the source has been replaced tacitly with "Kyrie."

Clefs, Meters, and Barlines

In accordance with tessitura, modern G clefs have been assigned where C clefs are found in the vocal parts of the source material. In the organo part, a change to C clef is tacitly removed if the range remains comfortably in bass clef or it is changed to treble clef. Key and meter signatures have been largely retained, except in the following circumstances. In Coccon's setting, the key signature has been modified in particular passages to restrict the use of accidentals, although this also involves adding accidentals in some cases to agree with the original key signature; these modifications are detailed in the critical notes. In Perotti's setting, the *alla breve* C signature has been replaced with $\frac{2}{2}$ since the symbol generally signifies $\frac{3}{2}$ in