

INTRODUCTION

The Composer and His Music

Although not well known today, Pietro Verdina (ca. 1600–1643) counted among the most important musicians at the Habsburg court in Vienna during the first half of the seventeenth century. Born in Verona, he studied with Stefano Bernardi (then *maestro di cappella* of the Verona cathedral) at the acolytes' school, where one of his classmates was probably Antonio Bertali (1605–69), future *maestro di cappella* at the imperial court.¹ By 1627 Verdina had joined the imperial chapel of Ferdinand II as an instrumentalist.² We know nothing else of his early life, or even precisely when he moved to Vienna. It is reasonable to assume, however, that Verdina and Bertali entered imperial service around the same time, and since the earliest record of Bertali at the Habsburg court is from 1626,³ Verdina was likely already at the court by that year. Rudolf Schnitzler and Charles Brewer have suggested that Bernardi's appointment in 1622 to the court chapel of Ferdinand II's brother Archduke Charles Joseph (Bishop of Breslau and Bressanone) paved the way for the young Veronese musicians' entry into Habsburg service.⁴

It did not take long for Verdina to rise to prominence in the imperial chapel. His first big break came in 1631, when the young heir-apparent Ferdinand III selected Verdina to serve as *maestro di cappella* of the small personal chapel he assembled in that year.⁵ When Ferdinand III ascended to the throne in 1637, Verdina petitioned to be appointed *maestro* of the imperial chapel, but the new emperor instead chose to retain the services of his father's chapel master Giovanni Valentini (ca. 1582/83–1649) and named Verdina vice-chapel master. Disgruntled, Verdina requested that a new post be created for him, “maestro di comesti [sic] di camera,” but the emperor denied the request and instead gave the composer a pay increase.⁶ There is nevertheless ample evidence that the Habsburgs continued to hold Verdina in high esteem. In January 1640, for instance, the emperor gave him a gift of 100 Reichsthaler,⁷ and the composer was also occasionally called to serve the emperor's younger brother Archduke Leopold Wilhelm (a not unusual occurrence for the most favored musicians).⁸

Verdina's service to Leopold Wilhelm seems partially to blame for the composer's relatively early death in July 1643. The archduke was general of the imperial army during the 1640s, and he had a habit of taking musicians with him into battle. Verdina had the misfortune of

1. A brief biographical sketch of Verdina is in Andrew H. Weaver, “Piety, Politics, and Patronage: Motets at the Habsburg Court in Vienna During the Reign of Ferdinand III (1637–1657)” (Ph.D. diss., Yale University, 2002), 76–8.

2. Steven Saunders, *Cross, Sword and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon, 1995), 228.

3. *Ibid.*, 227.

4. Rudolf Schnitzler and Charles E. Brewer, “Bertali, Antonio,” in *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com> (accessed 6 March 2013).

5. Verdina continued to serve in the emperor's chapel while also holding this new post. Only one other musician is known to have been a member of Ferdinand III's chapel at that time, the bass singer Anselm Handler. See Vienna, Haus-, Hof- und Staatsarchiv, Hofarchiv, Obersthofmeisteramtsakten, Sonderreihe, Bd. 186, fol. 97r.

6. See Herwig Knaus, *Die Musiker im Archivbestand des kaiserlichen Obersthofmeisteramtes (1637–1705)*, 3 vols. (Vienna: Hermann Böhlaus, 1967–69), 1: 42–43 and 87.

7. *Ibid.*, 1: 103.

8. On Leopold Wilhelm's use of the emperor's musicians, see Weaver, “Piety, Politics, and Patronage,” 66–68.

servicing Leopold Wilhelm during one of the Habsburgs' most devastating defeats in the Thirty Years' War, the Second Battle of Breitenfeld (2 November 1642), at which the composer was taken prisoner by the Swedish army.⁹ This prompted Ferdinand III to scold his brother: "I'm very upset about the musicians and especially about Verdina on account of his wife and children; Valentini does not approve of dragging musicians into battle."¹⁰ Verdina died shortly after being released by the Swedes, no doubt weakened from his experiences as a prisoner of war. Upon Verdina's death, the emperor commented sadly to Leopold Wilhelm, "I'm very upset about Verdina; we each in our own way have lost an especially good servant."¹¹

Very little music by Verdina survives, and not much evidence exists for works that have since been lost. Verdina's only compositions published during the seventeenth century are two three-voice motets and two three-voice canzonas, all of which appeared in 1618 in an anthology of pieces by students at the Verona acolytes' school.¹² The rest of his extant music numbers twenty-two works, which survive in manuscripts in three European libraries and include four masses, a complete Compline setting (consisting of the psalms "Cum invocarem," "In te Domine speravi," "Qui habitat," and "Ecce nunc"; the hymn "Te lucis ante terminum"; the canticle "Nunc dimittis"; and a setting of "Ave Regina caelorum"), a collection of music for Vespers (including the psalms "Dixit Dominus," "Confitebor," "Beatus vir," "Laudate pueri," "Laudate Dominum omnes gentes," "In exitu Israel," and "Lauda Jerusalem" plus a Magnificat), one setting of the Litany of Loreto, and the two motets included in this edition.¹³ The only evidence for lost works comes from an inventory of the music library of Archduke Leopold Wilhelm, which lists six pieces attributed to Verdina (five masses and a litany).¹⁴ Despite this dearth of surviving compositions, Verdina's lasting fame in the seventeenth century is attested to by the fact that in 1679 the northern Italian composer Stefano Pasino published a sonata named after him, declaring in the dedication to the print that Verdina's music was cherished in the highest

9. For details on the Second Battle of Breitenfeld, see William P. Guthrie, *The Later Thirty Years War: From the Battle of Wittstock to the Treaty of Westphalia* (Westport: Greenwood, 2003), 105–22.

10. Vienna, Haus-, Hof- und Staatsarchiv, Familienarchiv, Familienkorrespondenz A, Karton 11, fol. 190r (11 November 1642): "Umb die Musici ist mir wol laidt und absunderlich umb den Verdina wegen seines weibs und khinder. Der Valentin halt nichts darauf daß die Musici in Krieg ziehen."

11. Vienna, Haus-, Hof- und Staatsarchiv, Familienarchiv, Familienkorrespondenz A, Karton 11, fol. 272r (29 July 1643): "Umb den Verdina ist mir wol laid, wir haben alle baide in suo genere wol einen gueten diner verlohren."

12. *Lilia sacra octo de veronensibus gymnasii acolytorum alumnis decerpta ternis vocibus modulana una cum basso continuo pro organo*, 4 vols. (Venice: Vincenti, 1618) (RISM B 1618⁵).

13. The libraries that contain Verdina's works are Lüneburg, Ratsbücheri (one manuscript), Kremsmünster, Benediktinerstift Musikarchiv (two manuscripts), and the Liechtenstein collection in Kroměříž, Státní Zámek a Zahrady (four sets of parts). The manuscripts in the first two libraries are discussed in the Critical Report. For information about the manuscripts in Kroměříž, see Jiří Sehnal and Jitřenka Pešková (eds.), *Caroli de Liechtenstein-Castelcorno Episcopi Olomucensis operum artis musicae collectio Cremsirii reservata*, 2 vols., *Artis Musicae Antiquioris Catalogorum* 5 (Prague: Bibliotheca Nationalis Rei Publicae Bohemicae Editio Supraphon Praha, 1998), 2: 650–53. The Kroměříž works (comprising the Vespers settings, litany, and one mass) are not included in the works list in Hellmut Federhofer, "Verdina, Pietro," in *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com> (accessed 6 March 2013).

14. Vienna, Hofkammerarchiv, Niederösterreichische Herrschaftsakten, W61/A/32, fols. 2–11. One of the five masses is attributed to "Sig. Berdina." The *Grove Music Online* works list includes an additional set of Vespers psalms among Verdina's compositions listed in the archduke's inventory, but that work is actually attributed to Valentini. The misattribution stems from Adolf Koczirz, "Exzerpte aus den Hofmusiken des Wiener Hofkammerarchivs," *Studien zur Musikwissenschaft* 1 (1913): 282.

courts of Europe.¹⁵ In addition, as late as 1685 the theorist and composer (and former Habsburg musician) Antimo Liberati identified Verdina, along with Valentini and Bertali, as one of the most illustrious Italian composers from Ferdinand III's court.¹⁶

The Two Motets in this Edition

Verdina's motets *Laudate Dominum in sanctis ejus* and *Venite, et videte* are representative of the grand large-scale concertato sacred music cultivated at the Habsburg court in the first half of the seventeenth century. They also seem to be rare examples of works in the so-called "Colossal Baroque" style, even though the presentation of the music in the sources does not immediately bear this out.¹⁷ Cultivated primarily in Roman churches, the Colossal Baroque (as defined by Graham Dixon) is distinguished above all by its manner of performance: the musicians are divided into multiple choirs (usually four or more), which would have been positioned in different areas of the church, often on elevated choir lofts located quite a distance from each other and encircling the congregation. The impact of the performance was thus caused primarily by the sheer drama of being bombarded by sound from all sides, perhaps even more so than by the music itself.

Although there is not an abundance of evidence that music in the Colossal Baroque style was performed at the imperial court, there is nevertheless enough to prove that both Ferdinand III and his father cultivated polychoral music with spatially separated forces. In 1621, for instance, Valentini published a collection of sacred music for seven choirs,¹⁸ and Ferdinand II also owned a set of manuscripts containing music for four choirs, which he had brought with him to Vienna from his previous court in Graz.¹⁹ In 1648 the non-court musician Andreas Rauch published in Vienna a collection of motets for up to fourteen voices divided into three, four, and five choirs, which was dedicated to (and most likely commissioned by) Ferdinand III.²⁰ There are also at least two descriptions of performances of multi-choir music during Ferdinand III's reign. A report of the grand ceremony in 1647 for the consecration of the emperor's *Mariensäule* (Marian column) in Vienna's *Platz am Hof* describes the singing of the Litany of Loreto by "many

15. Stefano Pasino, *Sonate a 2. 3. 4. instrumenti...*, Op. 8 (Venice: Magni, 1679). The piece is titled "Sonata Quinta detta la Verdina." The text in the dedication reads, "Basti ricordare un Verdina, che nelle più eccelse Corti d'Europa solleuò la sua Musica fino ad esserui accarezzata da Principi, corteggiata e riuerita da' Cauallieri."

16. Antimo Liberati, *Lettera scritta...in risposta ad una del Sig. Ouidio Persapegi...* (Rome: Mascardi, 1685), 52. Liberati claimed to serve the Habsburg court in the early 1640s; see Saunders, *Cross, Sword and Lyre*, 64–65.

17. On the "Colossal Baroque," see Graham Dixon, "The Origins of the Roman 'Colossal Baroque,'" *Proceedings of the Royal Musical Association* 106 (1979–80): 115–28.

18. Giovanni Valentini, *Messa, Magnificat et Iubilate Deo a sette chori concertati con le trombe* (Vienna: Formica, 1621). On this work, see Steven Saunders, "The Hapsburg Court of Ferdinand II and the *Messa, Magnificat et Iubilate Deo a sette chori concertati con le trombe* (1621) of Giovanni Valentini," *Journal of the American Musicological Society* 44 (1991): 359–403.

19. Saunders, *Cross, Sword and Lyre*, 38–40.

20. Andreas Rauch, *Currus triumphalis musicus, Imperatorum Romanorum Tredecim ex Augustissima Archiducali Domo Austriaca* (Vienna: Rictius, 1648). For more information about this print, including evidence that Ferdinand III commissioned it, see Andrew H. Weaver, *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III: Representing the Counter-Reformation Monarch at the End of the Thirty Years' War* (Farnham: Ashgate, 2012), 149–51 and 252–56.

choruses of both voices and instruments,²¹ and in 1653 the famous castrato Atto Melani described in a letter the music performed in Regensburg for the election of Ferdinand IV (Ferdinand III's son) as King of the Romans, mentioning that it included a *Te Deum* and a mass "con molti chori."²²

Readers of the manuscript that contains both of Verdina's motets (Kremsmünster, Benediktinerstift Musikarchiv L14, which presents the music in score) might never suspect that the works are polychoral, primarily because rather than indicating multiple choirs it groups voices of the same type together (i.e., the score order is SSAATTBB rather than SATB, SATB). This manuscript was not copied at the Viennese court, however, and we get a much better sense of the deployment of the voices from the second source for *Laudate Dominum*: Lüneburg, Ratsbücherei Mus. ant. pract. K.N. 28, which also presents the music in score. Not only was this manuscript copied at the imperial court, but it was also written by Verdina himself, and the composer very deliberately separated the performing forces into discrete groups: two SATB choirs plus a separate group of instruments (see Figure 1). With the voices arranged in this way, one can easily spot one of the hallmarks of the Colossal Baroque: blocks of sound passed between equal choirs (e.g., mm. 67–76, 85–91, 116–31, 138–40, 143–45, and 156–72). With this in mind, a careful look at the score for *Venite, et videte* also evinces a number of passages in which the voices are clearly separated into two equal SATB choirs (mm. 17–20, 22–25, 36–44, 47–49, 53–57, and 68–75), suggesting that Verdina intended the performing forces to be deployed in a similar manner as in *Laudate Dominum*.

Two equal choirs barely suffice to substantiate the claim that this is "colossal" music. Nevertheless, the music provides ample resources for at least two additional choirs. For one thing, the instrumental ensemble can surely stand alone as an independent choir, a practice frequently followed for Colossal Baroque performances in Roman churches.²³ This works especially well for *Venite, et videte*, in which the three strings consistently function as a discrete entity independent of the voices. Even in *Laudate Dominum*, in which the instruments frequently double the voice parts, there are nevertheless important moments when they play independently, often for text-expressive purposes and dramatic effect (see especially mm. 63–67 and 113–16, discussed below). As mentioned above, Verdina himself separated the instruments into a discrete group on the page, and the instruments' function as an independent choir can be enhanced by observing only the instrumental doublings that appear in the composer's hand. (Instrumental doublings that appear only in the non-Viennese manuscript are indicated in the edition with reduced note heads.) In mm. 116–30, for instance, the absence of the instruments helps highlight the two alternating ripieno choirs and adds impact to the start of the instrument-only passage in mm. 131–35. The music in the first eight bars of the opening sonata even suggests that the

21. Vilem Slavata, *Maria virgo immaculate concepta: Publico voto Ferdinandi III. Rom. Imp. in Austriae patronam electa* (Vienna, 1648), sig. B3r: "Insecutus est Symphonicorum omnium e tota urbe collectorum, et in plures qua vocum, qua instrumentorum, ac etiam tubarum campestrium, ac tympanorum choros divisorum plausus." For more information about the *Mariensäule* and this ceremony, see Weaver, *Sacred Music as Public Image*, 236–48.

22. Mantua, Archivio di Stato, Seria E.VI.3, busta 554, fasc. Atto Melani—1653: "Per la nuova dell'elettione del Rè de Romani, si cantò Giovedì mattina nella Chiesa di S. Francesco il Tedeu~ [Te Deum] et una messa con molti chori di musica in rendim:to di gratie...." I am grateful to Roger Freitas for bringing this letter to my attention.

23. See, for instance, the four choirs listed in a 1608 payment record from the Church of S. Luigi dei Francesi in Dixon, "The Origins," 116–17.

violins and trombones can be divided into separate choirs. Although the lower three trombones play throughout, the first trombone consistently answers the two violins in antiphonal fashion. It is conceivable, then, that for this motet Verdina actually envisioned the use of three separate instrumental ensembles (trombones, violins, and clarini) in addition to the vocal choirs.²⁴



Figure 1: Ratsbücherei Lüneburg Mus. ant. pract. K.N. 28, pp. 218–19. Reproduced by permission of the Ratsbücherei Lüneburg.

The musical style of both works also supports the use of a third choir of voices in addition to the two full SATB choirs. Aside from the moments when the two choirs pass music between themselves, many passages in both motets consist of soloistic lines in various concertato combinations. This indicates that Verdina intended them to be performed by vocal soloists reinforced by two ripieno choirs, a very common practice at the Habsburg court.²⁵ We can be

24. Verdina's bracketing of the instrumental staves is inconsistent in his manuscript; on the first three and last ten pages (mm. 1–26 and 83–end) the violins and trombones are bracketed together as one group; on the fourth through eleventh pages, however, the violins and trombones are bracketed into two separate groups. Due to space limitations on the page, the clarini appear on the alto staves throughout.

25. Court composer Giovanni Felice Sances, for instance, published two books of Vespers psalms that include solo and ripieno indications throughout the partbooks: Giovanni Felice Sances, *Salmi a 8 voci concertati, con la comodità de suoi ripieni per chi li desiderasse* (Venice: Magni, 1643) and *idem, Salmi brevi a 4 voci concertate* (Venice: Gardano, 1647). Ferdinand III himself also composed a number of sacred works for vocal

positive that Verdina intended this manner of performance for *Laudate Dominum*, since his copy of the work includes “S” and “R” labels (for “solo” and “ripieno”) above the uppermost staff. It is not inconceivable that the soloists could form their own choir (or choirs) distinct from the two ripieno ensembles. In *Venite, et videte*, the soloists seem to work best as one eight-voice choir, for quite unlike the tutti passages that clearly separate voices of the same type into two different groups, the soloistic sections mix all eight voices in various combinations, often pairing voices from different choirs (note, for instance, the use of paired equal voices for the first phrase, mm. 4–13, as well as the pairing of Soprano 2 and Alto 1 in mm. 26–8 and Sopranos 1 and 2 in mm. 30–31). In *Laudate Dominum*, the soloists could easily be divided into two separate SATB choirs, for with only two exceptions, Verdina consistently either pairs solo voices from the same choir (e.g., mm. 32–34, 109–12) or has equal solo voices pass ideas antiphonally among themselves (e.g., mm. 13–18, 34–37, 46–62, 77–81).²⁶ There is thus ample musical evidence for the performance of both motets in a spatially separated Colossal Baroque format, with a minimum of four choirs for each work but potentially as many as seven choirs for *Laudate Dominum* (SATB solo, SATB solo, SATB rip., SATB rip., 4 trombones, 2 violins, 2 cornetti). Performing these works in this manner today would surely make for a stunning, exciting, and unforgettable occasion.

Both motets set texts from the book of Psalms; Psalm 150 (*Laudate Dominum*) in particular was a popular choice for seventeenth-century motet texts. In keeping with the principles of the *seconda prattica*, Verdina lavished attention on the words, utilizing a number of compositional procedures to emphasize the text and move the listener’s affections. Both works, for instance, contain examples of word painting: the popular device of representing “firmamento” (in its literal meaning of “support” or “prop”) with a single repeated pitch in *Laudate Dominum* (mm. 34–44), the use of an undulating melisma in the shape of a bow for “arcum” in *Venite, et videte* (m. 26), as well as an emphasis on the word “exaltabor” via extended virtuosic melismas in *Venite, et videte* (mm. 62–63).²⁷ In *Laudate Dominum*, the repeated imperative to praise the Lord is emphasized by its consistently being sung on variations of the same phrase, first introduced in the opening sonata. Both motets also occasionally feature a dramatic, text-expressive use of texture. The most striking example is in *Venite, et videte*, where after a full tutti in mm. 52–57, the texture suddenly reduces to a single bass for God’s first-person utterance in mm. 58–62 (“quoniam ego sum Deus”). *Laudate Dominum* contains two vivid examples of the expressive use of texture (also common in other composers’ settings of this text): full tutti for the mentions of “choro” in mm. 91–96 and of “omnis spiritus” (every spirit) in mm. 136–37 and 141–42. Verdina also twice makes dramatic use of the instruments for text-expressive purposes in *Laudate Dominum*: the first appearance of the clarini comes in mm. 63–67 after the words “in sono tubae” (“with the sound of the trumpet”), and in mm. 113–16 the violins play an idiomatic passage not heard previously in the motet after the words “in chordis et organo” (“with strings and organ”).

soloists and ripieno choir; see the works published in Andrew H. Weaver, ed., *Motets by Emperor Ferdinand III and Other Musicians from the Habsburg Court, 1637–1657*, Collegium Musicum: Yale University, second series 18 (Middleton, WI: A-R Editions, 2012).

26. The exceptions are mm. 81–84 and 148–52.

27. The use of extended virtuosic melismas on the word “noster” in mm. 83–89 of *Venite, et videte*, however, seems to be done more for purely musical reasons (to create a dynamic conclusion) than for text-expressive purposes.

Given that Verdina served the Habsburgs during the Thirty Years' War, it is tempting to relate the text of *Venite, et videte*, which discusses God's power to end wars, to the military events in which the imperial family was embroiled.²⁸ Two possible occasions immediately present themselves. On one hand, Verdina may have composed the work to celebrate the Peace of Prague of 30 May 1635.²⁹ This treaty between the emperor and the German Protestant states came as the result of a decisive Catholic victory at the Battle of Nördlingen (6 September 1634) and was very favorable to the Habsburgs; if it were not for France's declaration of war shortly after it was signed, the Peace of Prague could very well have marked the end of warfare in the empire. On the other hand, Verdina may have composed *Venite, et videte* to be performed during the Diet of Regensburg of 1640–41, at which Ferdinand III sought (unsuccessfully) to forge another peace treaty with his enemies.³⁰ A performance of this grand motet would not have been out of place during the Diet, at which the imperial chapel also produced two full-scale operas.³¹ In the context of the Diet, it would not be a stretch to equate the exaltation of God "among the nations" with the exaltation of Ferdinand III, who in the early 1640s felt an especially pressing need to assert his power over his imperial subjects.³² A performance of this work would have contributed to this goal in primarily two ways. On one hand, the sheer scale of the performance and grandeur of the sound would have immediately conveyed the emperor's majesty, both to sophisticated courtiers and to illiterate commoners present at the performance. On the other hand, those with a knowledge of Latin would have simultaneously received the important message that this powerful ruler was seeking to end the war.³³

Suggestions for Performance

For the reasons discussed in the preceding section, it is recommended that performances of these motets take place in a large space, with the musicians spatially separated into at least four groups: 1 and 2: two SATB choirs consisting of multiple singers per part, for the sections marked "Tutti" in the score; 3: one SSAATTBB choir consisting of one singer per part (or two SATB groups of soloists for *Laudate Dominum*), for the sections marked "Soli" in the score (the soloists should also sing during tutti passages when all eight voice parts sing together as a group); and 4: one choir consisting of one instrumentalist per part (or three groups of instrumentalists for *Laudate Dominum*). If the performance space permits the choirs to be positioned at very wide distances from each other (which would be true to seventeenth-century performance practice), then each choir should include its own continuo instrument (preferably a portative organ), a practice followed in seventeenth-century Roman churches.³⁴ Each continuo player should play the organ part in its entirety, which will necessitate that all performers agree

28. The unique manuscript source offers no clues as to the date of composition, as it was copied after Verdina's death (see the Critical Report).

29. Excellent discussions of the Peace of Prague (from two different perspectives) are in Ronald G. Asch, *The Thirty Years' War: The Holy Roman Empire and Europe, 1618–48* (New York: St. Martin's, 1997), 110–17 and Robert Bireley, *Religion and Politics in the Age of the Counterreformation: Emperor Ferdinand II, William Lamormaini, S. J., and the Formation of Imperial Policy* (Chapel Hill: University of North Carolina Press, 1981), 209–29.

30. On this diet, see Kathrin Bierther, *Der Regensburger Reichstag von 1640/1641* (Kallmünz: Lassleben, 1971) and Weaver, *Sacred Music as Public Image*, 33.

31. On these operas, see Weaver, *Sacred Music as Public Image*, 35–36, 72–73, 78.

32. On this point, see Weaver, *Sacred Music as Public Image*, 31–40.

33. The means by which performances of sacred music conveyed messages to different audiences are explicated in more detail in Weaver, *Sacred Music as Public Image*, 106–19.

34. Dixon, "The Origins," 121.

in advance on all figured bass realizations. (For this reason, all ambiguous instances have been supplied with editorial figures in the edition, but performers should feel free to agree on different realizations if desired.) It would also be acceptable to supplement the organ with additional bowed or plucked string instruments (e.g., cello, bass viol, theorbo, harp) and/or wind instruments (e.g., bassoon, trombone), especially for the tutti sections; the fourth trombone part of *Laudate Dominum* already essentially doubles the continuo line whenever it appears.

The proportional relationship between the duple- and triple-meter sections of *Laudate Dominum* is that of *proportio sesquialtera*, in which three half notes in triple meter equal two half notes in duple. This creates the aural effect of one measure in triple meter equaling one measure in duple, which produces satisfying results in this work. The viola part in *Venite, et videte* was most likely intended for the viola da gamba, which continued to be used at the Viennese court throughout the seventeenth century, often in combination with the modern violin; a number of other sources from Ferdinand III's reign use the term "viola" in reference to the viola da gamba.³⁵ Nevertheless, the part sits comfortably on the modern viola, so performers should feel free to substitute that if necessary. Because the source for *Venite, et videte* gives the option of substituting trombone for viola (a common substitution in the seventeenth century), performers should feel free to substitute a consort of viols for the trombone parts in *Laudate Dominum*. Performers are also welcome to substitute high wind instruments (e.g. clarino, cornetto) for the violin parts in *Venite, et videte*; however, because the treble instruments in *Laudate Dominum* serve explicit text-expressive functions, those parts should only be performed on the designated instruments.³⁶

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35. See several of the works by Ferdinand III included in Weaver, *Motets by Emperor Ferdinand III*.

36. One exception may be mm. 67–76 (on the text "Laudate eum in sono tubae"), in which a mysterious marking underneath the violin staves may indicate *colla parte* doubling of the violins by treble wind or brass instruments.

EDITORIAL REPORT

Sources

This edition is based on two manuscripts. One of them contains both motets but did not originate at the imperial court. The other was copied at the Habsburg court by Verdina himself but does not contain *Venite, et videte*. Due to equally viable variant readings in both sources (especially in the instrumental parts), it is unlikely that one was copied directly from the other; however, the existence of shared errors may indicate a connection between the two. Both sources were used for *Laudate Dominum*, with priority given to readings in the composer's hand; all variants are reported in the Critical Notes.

The manuscript that contains both works is Kremsmünster, Benediktinerstift Musikarchiv L14 (hereafter *A-KR* L14), a large manuscript copied in 1645–49 by Benedikt Lechler, choirmaster at the Benedictine abbey in Kremsmünster from 1629 to 1651.³⁷ Of the eighty-seven works in this source, no fewer than seventeen are by composers active at the Viennese court, including Verdina, Giovanni Valentini, and Ferdinand III himself; this is undoubtedly the result of Lechler's close ties to the Habsburg court.³⁸ The manuscript presents all of the music in score format in a mostly legible script that is for the most part remarkably free from errors (but with some corrections made by Lechler himself). This is not the only manuscript in Lechler's hand that contains imperial music; in 1633–39 he had copied another manuscript containing works by Viennese musicians, and a manuscript he wrote in 1649–50 contains two masses by Valentini and one mass by Verdina.³⁹

The manuscript of Viennese origin is Lüneburg, Ratsbücherei Mus. ant. pract. K.N. 28 (hereafter *D-Lr* K.N. 28), which consists of five distinct layers containing music by Ferdinand III, Valentini, and Verdina.⁴⁰ Three hands are evident in the source. The first layer, copied on paper with watermarks dating from 1645–46, contains one work by the emperor in his own hand. The next two layers, also on paper dating from the 1640s, were written by a single unidentified scribe; one contains ten hymn settings composed by Ferdinand III in 1649 and 1650, while the other contains Verdina's *Compline* setting and two works by Valentini. The final two layers were copied by Verdina and contain his own works; the fourth layer consists of two masses, while the last contains only *Laudate Dominum*. The paper in these final layers also has watermarks dating from the 1640s, and Verdina must have copied them before his unfortunate incarceration in late 1642. A copying date of the 1640s does not prove that the works were composed in that decade. Although the script is not always easily legible (see Figure 1), the manuscript contains very few corrections and no other markings that identify it as a working

37. For more information on this source, see Altmann Kellner, *Musikgeschichte des Stiftes Kremsmünster: Nach den Quellen dargestellt* (Kassel: Bärenreiter, 1956), 208 and 217–22. See also Steven Saunders, "Sacred Music at the Hapsburg Court of Ferdinand II (1615–1637): The Latin Vocal Works of Giovanni Priuli and Giovanni Valentini," 2 vols. (Ph.D. diss., University of Pittsburgh, 1990), 1: 514–18.

38. Saunders, "Sacred Music," 1: 515–16.

39. The earlier source is Kremsmünster, Benediktinerstift Musikarchiv L13 (for more information, see Kellner, *Musikgeschichte*, 202, 217–18), and the later source is Kremsmünster, Benediktinerstift Musikarchiv L12 (*Ibid.*, 211, 223–27).

40. This manuscript is discussed in detail in Steven Saunders, "The Emperor as Artist: New Discoveries Concerning Ferdinand III's Musical Compositions," *Studien zur Musikwissenschaft* 45 (1996): 9–14. The works by Ferdinand III and one of the works by Valentini are available in modern edition in Weaver, ed., *Motets by Emperor Ferdinand III and Other Musicians*.

copy. Thus, the composer must have copied the music from another source, possibly well after the actual date of composition. As with *A-KR L14*, this manuscript presents all of the music in score. After Ferdinand III's reign the manuscript came into the possession of Johann Jakob Löwe von Eisenach, organist at the church of St. Nicholas in Lüneburg from 1683 to 1703, who in 1660 had written to Heinrich Schütz expressing his desire to obtain works by imperial composers.⁴¹

Editorial Methods

Names of Voice Parts

Names and abbreviations of the vocal and instrumental parts (except the clarini) are provided in English, with the original part names provided in the Critical Notes.

Verbal Indications in the Sources

There are very few verbal indications in the sources. One that appears in both sources and that has been retained in the edition is the "Sonata" label at the start of *Laudate Dominum*. In both sources, the repeat of the sonata is indicated only with the rubric "Sonata ut supra." The edition provides the music for the repeat in full and also reproduces the "ut supra" rubric.

Another important verbal indication in *D-Lr K.N. 28* is the labeling of the music with "S" (for solo) and "R" (for ripieno). In the source the letters appear above the uppermost instrumental staff (see Figure 1), but in the edition they appear above the Soprano 1 staff and have been changed to "Soli" for "S" and "Tutti" for "R." *A-KR L14* includes scoring cues (e.g., "tenor solo," "tutti," "2 bassi," etc.) underneath the continuo staff of both works. The cues are not provided consistently, and it is not always clear that they accurately distinguish passages for soloists from those for the ripieno. The cues in *Laudate Dominum*, for instance, do not always correspond to the "S" and "R" indications in *D-Lr K.N. 28*.⁴² For this reason, they have been tacitly omitted from the edition, and I have instead added my own "Soli" and "Tutti" labels in square brackets for *Venite, et videte*. When such labels appear in boldface over the Soprano 1 staff, they apply to the entire vocal ensemble; when they appear in regular typeface over a single staff, they apply only to that voice part.

In mm. 67–75 of *Laudate Dominum*, an unidentifiable marking appears several times under the notes of the violin staves in *D-Lr K.N. 28* (the first such marking is visible in Figure 1); this possibly indicates *colla parte* doubling of the violins by a treble wind or brass instrument.⁴³ The markings have been omitted from the edition, but each is mentioned in the Critical Notes.

Text Underlay

The text underlay is very imprecise throughout both sources. Text is rarely provided for more than one or two voices at a time, and when it is provided, no attempt is made to accurately line up the syllables with the note heads; at times, the underlay in *D-Lr K.N. 28* even appears underneath the organ staff (see Figure 1). For this reason, all underlay in the edition should be

41. Saunders, "The Emperor as Artist," 9–10.

42. For the tutti sections that begin in mm. 21 and 37, for instance, *A-KR L14* provides the "tutti" indication two measures late in both cases, and the tutti section that begins in m. 67 lacks a cue entirely.

43. I am grateful to Robert Rawson for suggesting that these may be *colla parte* markings.

assumed to be editorial; I have not represented missing underlay with brackets or italics. Word division follows modern practice for singing in Latin.

Score Order

The score order in the edition for *Venite, et videte* is based on *A-KR* L14; I have opted to retain this order rather than divide the voices into two SATB choirs in order to remain true to the unique source, and also to clearly present the vocal pairings in the soli sections.

The score order for *Laudate Dominum* is based on *D-Lr* K.N. 28, with one exception. Due to space limitations on the page, Verdina did not present the clarino parts on their own staves; rather, their music appears throughout on the alto staves (the clarini consistently double the altos whenever the two parts appear together). This edition presents the clarini on the uppermost staves, following *A-KR* L14.

Original Clefs

The use of clefs is consistent in both sources: soprano = C1; alto = C3; tenor = C4; bass = F4; violin = G2; viola = C3; clarino = G2; trombone 1 = C3; trombones 2 and 3 = C4; trombone 4 = F4; organ = F4.

Rhythmic Values

The edition preserves the original meter signatures, as well as the original rhythmic values in a 1:1 ratio. The final note in every part in both works is a longa with a fermata, which has been altered in this edition to fill just one measure. All fermatas are reproduced from the sources. Coloration (the use of black notes in triple meter to indicate syncopation) appears only in *D-Lr* K.N. 28 and is indicated in the edition with open horizontal brackets over the staff.

Barlines

Barlines appear inconsistently in both sources and have been tacitly regularized in this edition. All double barlines are editorial.

Empty Staves and Instrumental Doublings

Empty staves in the sources have been tacitly filled with whole rests. In *Laudate Dominum*, *A-KR* L14 occasionally includes instrumental doublings of the vocal parts that do not appear in *D-Lr* K.N. 28; in all of these instances, the instrumental parts that appear only in *A-KR* L14 are indicated with reduced note heads.

Stem Direction and Beaming

The edition follows modern practice for stem direction and beaming, employing “vocal beaming” in which notes are beamed (or not) based on the syllabification of the text.

Slurs and Ties

All slurs have been retained in the edition, with slurs added editorially (using dashed slurs) to passages that carry a slur in other parts. Note values interrupted by the editorial barlines have been broken with ties as per modern practice.

Accidentals

All original accidentals have been retained in the edition, including those that are redundant or unnecessary in modern practice. All editorially added accidentals are placed in square brackets, with editorially added cautionary accidentals placed in parentheses. Once introduced, both editorial and source accidentals remain in effect until the end of the measure, as per modern practice. Neither source uses natural signs; rather, sharps and flats are frequently used as accidentals of negation. The edition tacitly changes accidentals of negation to natural signs when necessary, following modern practice.

Figured Bass

Figured bass symbols have been placed above the staff, regardless of where they appear in the sources, and multiple figures over long note values have been positioned to coincide with the beats on which the change should occur. The natural sign has been used in place of the flat or sharp in figures when necessary in accordance with modern practice. The edition follows both sources in retaining the numeral 3 for all 4–3 suspensions, even when it is modified by an accidental. Editorial figures, which have been supplied in all ambiguous circumstances as an aid to performers who supply each choir with its own organist, have been placed in square brackets.

CRITICAL NOTES

The notes below provide the original names of vocal and instrumental parts in score order (from top to bottom) as given in the sources and describe readings in the sources that differ from those in the edition, except for the changes discussed in the editorial methods. Measure numbers in parentheses refer to parallel locations in the written-out realization of the “ut supra” rubric in *Laudate Dominum*. Pitches are given according to the system in which middle C is *c'*. References to manuscripts use the abbreviations defined in the description of the sources above. The following abbreviations are used: S = soprano, A = alto, T = tenor, B = bass, Vn. = violin, Clar. = clarino, Trb. = trombone, B.c. = organ. Multiple parts of the same instrument or voice type are distinguished by arabic numerals.

Laudate Dominum

Original part names in *D-Lr* K.N.28: No part names, except each clarino part is identified as “Clar:” whenever it appears.

Original part names in *A-KR* L14: Clarin, Clarin, violin, violin, Trombon, Trombon, Trombon, Trombon, vox, vox, vox, vox, vox, vox, vox, vox, Organo

M. 5 (101), B.c., note 2, figure not in *A-KR* L14.

M. 6 (102), Trb. 3, note 1, accidental not in *A-KR* L14.

M. 7 (103), Trb. 4 and B.c., note 3 and m. 8 (104), note 1, one octave higher in *A-KR* L14.

M. 9 (105), B.c., figure not in *A-KR* L14.

M. 10 (106), Trb. 4 and B.c., note 2 and m. 11 (107), notes 1 and 2, one octave higher in *A-KR* L14.

M. 12 (108), longa with fermata in all parts (in both sources).

M. 17, B.c., *A-KR* L14 has *g* whole note.

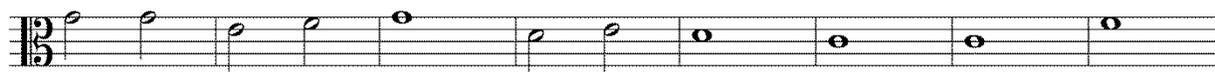
- M. 19, S2, note 7, accidental not in *A-KR* L14; B.c., note 3, figure not in *A-KR* L14.
 M. 21, B.c., note 1, figure not in *A-KR* L14.
 M. 22, B.c., note 3, figure not in *A-KR* L14.
 M. 23, B.c., *A-KR* L14 positions figure 6 over note 4 instead of note 3.
 M. 24, S2, note 7, accidental not in *D-Lr* K.N. 28; B.c., note 2, figure in *A-KR* L14 is just a sharp.
 M. 25, S2, note 3, *A-KR* L14 has *d''*.
 M. 29, T2, notes 2 and 3, accidentals not in *A-KR* L14.
 M. 30, Trb. 4, *A-KR* L14 reads as follows:



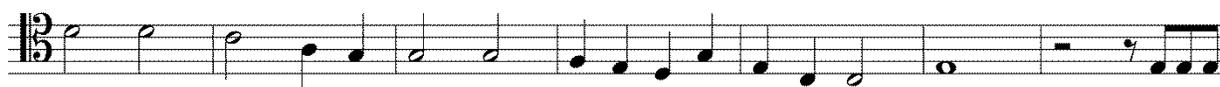
- M. 30, B.c., note 5, figure not in *A-KR* L14.
 M. 37, *A-KR* L14 has Trb. 3 double Trb. 2 until m. 39, beat 2.
 M. 38, Vn. 2, beat 3, *A-KR* L14 has two *a'* eighth notes.
 Mm. 39–41, Vn. 1, *A-KR* L14 reads as follows:



- M. 41, Trb. 3 to m. 42, beat 3, *A-KR* L14 has *g* dotted whole note.
 M. 43, T2, note 2, *A-KR* L14 has *g*; B.c., note 1, figure not in *A-KR* L14; B.c., beat 4, *A-KR* L14 has *c* quarter note.
 M. 44, B.c., *A-KR* L14 has *c* whole note.
 M. 48, B.c., note 1, figure not in *A-KR* L14.
 M. 53, B.c., note 3, figure not in *A-KR* L14.
 M. 54, B.c., note 2, figure not in *A-KR* L14.
 M. 57, B.c., note 2, figure not in *A-KR* L14.
 Mm. 58–65, Trb. 1, *A-KR* L14 reads as follows:



- M. 59, B.c., note 2, figure not in *A-KR* L14.
 M. 64, Trb. 3, *A-KR* L14 has *c'* whole note; B.c., *A-KR* L14 has *c* whole note.
 M. 66, Trb. 1, beats 3–4 originally written in *D-Lr* K.N. 28 as *g'* half note but changed in same hand.
 M. 67, Vn. 1, *D-Lr* K.N. 28 has unidentifiable marking (possibly a *colla parte* indication) under note 1 (see Figure 1).
 M. 69, Vn. 2, *D-Lr* K.N. 28 has the same unidentifiable marking from m. 67 under note 1.
 Mm. 69–75, Trb. 3, *A-KR* L14 reads as follows:



- M. 70, Vn. 1, *D-Lr* K.N. 28 has the same unidentifiable marking from m. 67 under note 1.

- Mm. 71–76, Clar. 1 and 2, notated one octave lower on A staves in *D-Lr* K.N. 28.
- M. 72, Vn. 1, beats 1–3, *A-KR* L14 has *c''* dotted half note.
- M. 73, Vn. 2, *D-Lr* K.N. 28 has the same unidentifiable marking from m. 67 under note 1.
- M. 74, Vn. 1, *D-Lr* K.N. 28 has the same unidentifiable marking from m. 67 under note 1; S1, notes 4 and 5 originally written in *D-Lr* K.N. 28 as *c''* but changed in same hand; Trb. 3, originally written in *D-Lr* K.N. 28 as half notes *d–c* but changed in same hand.
- M. 75, Vn. 1, *D-Lr* K.N. 28 has the same unidentifiable marking from m. 67 under note 1; A1 and Clar. 1, beats 3 and 5 originally written in *D-Lr* K.N. 28 as *c'* half note but changed in same hand; B.c., *A-KR* L14 has *c* whole note.
- M. 76, Trb. 2, *A-KR* L14 has *g* whole note; Trb. 4, note 2, one octave higher in *A-KR* L14.
- M. 81, Trb. 4, note 4 to m. 82, note 3, one octave higher in *A-KR* L14.
- M. 84, B.c., note 3, figure not in *D-Lr* K.N. 28.
- Mm. 85–96, Clar. 1 and 2, notated one octave lower on A staves in *D-Lr* K.N. 28.
- Mm. 85–86, S1, slur not in *A-KR* L14.
- M. 87, Trb. 4, beats 1–3, *A-KR* L14 has *c* dotted half note.
- Mm. 87–88, S2, slur not in *A-KR* L14.
- M. 88, S2, notes 3–4, slur not in *D-Lr* K.N. 28.
- M. 90, T2, note 3, *c'* (in both sources).
- M. 91, Trb. 3, beats 3–4, *A-KR* L14 has *g* half note.
- M. 113, B.c., *A-KR* L14 has *c* whole note.
- M. 114, Vn. 1, note 5, accidental not in *A-KR* L14.
- Mm. 115–16, Vn. 1, tie not in *A-KR* L14.
- M. 116, B.c., note 1, figure not in *A-KR* L14.
- M. 124, T1, note 3, *D-Lr* K.N. 28 has dotted half note.
- M. 127, S2, slur not in *D-Lr* K.N. 28; slur in *A-KR* L14 connects only notes 1 and 2.
- M. 128, B.c., note 3, figure not in *A-KR* L14.
- M. 129, B.c., note 1, one octave lower in *A-KR* L14.
- M. 130, B.c., beats 1–2 originally written in *D-Lr* K.N. 28 as a half note, but changed in same hand.
- M. 131, Trb. 3, *A-KR* L14 has *c'* whole note; Trb. 4 and B.c., *A-KR* L14 has *c* whole note.
- Mm. 133–34, Trb. 2, *A-KR* L14 has *e'* longa; Trb. 4 and B.c., *A-KR* L14 has two *c* whole notes.
- Mm. 133–35, Trb. 1, *A-KR* L14 has three *g'* whole notes.
- M. 137, Trb. 4, *A-KR* L14 has *e* whole note; B.c., *A-KR* L14 has *E* dotted-quarter, eighth, and half note.
- M. 138, Trb. 4, beats 3–4, *A-KR* L14 has *A* half note.
- M. 140, Trb. 4, beats 1–2, *A-KR* L14 has *G* half note.
- Mm. 141–47, Clar. 1 and 2, notated one octave lower on A staves in *D-Lr* K.N. 28.
- M. 141, B.c., beats 1–3, *A-KR* L14 has quarter rest and *A* half note.
- M. 142, Trb. 4, *A-KR* L14 has *e* whole note; B.c., *A-KR* L14 has *E* dotted-quarter, eighth, and half note.
- M. 143, Trb. 4, beats 3–4, *A-KR* L14 has *A* half note.
- M. 144, Trb. 4, beats 1–3, *A-KR* L14 has *d* dotted half note.
- M. 145, Trb. 4, beats 1–2, *A-KR* L14 has *G* half note; B.c., note 1, one octave lower in *A-KR* L14.
- M. 146, Vn. 2, beats 3–4, *A-KR* L14 has *g''* half note; Trb. 1, beats 3–4, *A-KR* L14 has *g'* half note; Trb. 4, *A-KR* L14 has *c* half note and *G* half note; B.c., beats 3–4, figure not in *D-Lr*

- K.N. 28, *A-KR* L14 has *G* half note.
M. 152, Vn. 1 and 2, slur not in *A-KR* L14.
M. 155, Vn. 2, beats 1–2, *A-KR* L14 has *d''* whole note.
M. 158, A1, note 2, *A-KR* L14 has *e'*; T1, slur not in *A-KR* L14.
M. 161, B.c., note 2, figure in *A-KR* L14 is just a sharp.
M. 162, Trb. 2, *A-KR* L14 has *c'*.
Mm. 163–78, Clar. 1 and 2, notated one octave lower on A staves in *D-Lr* K.N. 28.
M. 164, T2, slur not in *A-KR* L14.
M. 166, T2, slur not in *A-KR* L14.
M. 168, T1, note 1, *A-KR* L14 has *b*.
M. 170, Vn. 1, slur not in *A-KR* L14.
M. 171, Trb. 1, slur not in *A-KR* L14; Trb. 4, *A-KR* L14 has *c* dotted whole note.
M. 173, T2, slur not in *A-KR* L14.
M. 174, Vn. 1, beats 1–2, *A-KR* L14 has *c'''* whole note; Trb. 1, *A-KR* L14 has *e'–g'* quarter notes and *e'* whole note; B.c., note 2, figure not in *D-Lr* K.N. 28.

Venite, et videte

Original part names: violin, violin, viola o Tromb:, vox, vox, vox, vox, vox, vox, vox, vox, Org:

No notes to report.