

**The Crucifixion in Music:
An Analytical Study of Settings of the *Crucifixus*
between
1680 and 1800**

Volume II: Figures

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of the
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**Volume II
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Notes

The following should be noted in connection with the examples cited:

- Unless otherwise specified, the full score is shown in musical examples. Some minor changes have been made tacitly in the reproduction of musical examples and diagrams from published materials.
- Bar numbers are usually counted from the beginning of the *Crucifixus*. The exceptions to this occur in Figures 13.1 and 13.3.
- The sources for all the *Crucifixus* settings are given in Figure 6.1. Sources for settings that fall outside the main focus of the study are cited in footnotes to the main text.
- Footnotes in this volume refer to those contained in Volume I.

Figure 1.1: The Structure of a Classical Oration²⁴

Element	Description
<i>exordium</i>	An introduction where the speaker may attempt to ingratiate himself/herself with the audience: 'The rhetorical manoeuvres this involved are still recognisable by connoisseurs of the after-dinner speech: flattering allusion to the eminence of the auditors ('this distinguished company'), the speaker's confession of his own inadequacy ('ill qualified as I am'), the appeal for goodwill and a fair hearing ('if I may ask you to bear with me')...'
<i>narratio</i>	Where the speaker generalises about the case, provides an outline and perhaps background information.
<i>confirmatio</i>	Supporting arguments are introduced, together with evidence.
<i>confutatio</i>	The speaker takes this opportunity to anticipate any arguments against his case, thus further persuading his audience that he has a solid grasp of the case he is handling.
<i>peroratio</i>	Conclusion, summing up.

Figure 1.2: The Application of Oratorical Guidelines to Dance²⁶

Element	Description
<i>exordium</i>	The orator should speak gently and peacefully on rather a low pitch. His face and gestures should be restrained, modest and slow. He should not gesture with his hands until he has uttered several sentences.
<i>narratio</i>	Any figure of rhetoric used in this section should be emphatic (e.g., an exclamation); increasing emotion should not lead to vehement speech or exaggerated gestures this early in the oration. Instead, the orator should add emphasis by introducing a new speech rhythm and tone of voice, at the same time moving his hands more expressively than before. Phrase lengths are more varied and the speed of words is increased.
<i>confirmatio</i>	Here the orator employs his most powerful rhetorical figures, as he struggles to 'unsettle the minds' of his audience. To make his arguments 'strong and invincible', he employs exaggerated figures of speech. Abruptly varying the rhythms of his words he assumes the vehement tones of voice suitable for the figures and mimes them with his hands to increase their impact.
<i>peroratio</i>	The orator abruptly changes his voice. He usually cannot keep a note of triumph and pomposity from his voice, for he realises he has convinced his audience. His increasingly hasty words, interspersed with emphatic short units, are reinforced by the rapid and forceful motions of his entire body, as he ends his argument with an emotional statement of 'his doubts, his thoughts about what may happen, and his hopes and fears' (Bary 1665: 237).

Figure 1.3: Devices for Achieving *Dignitas* in Style³¹

Figures of Speech

1. *repetitio* (epanaphora)
2. *conversio* (antistrophe)
3. *complexio* (interlacement)
4. *traductio* (transplacement)
5. *contentio* (antithesis)
6. *exclamatio* (apostrophe)
7. *interrogatio* (interrogation)
8. *ratiocinatio* (reasoning by question and answer)
9. *sententia* (maxim)
10. *contrarium* (reasoning by contraries)
11. *membrum* (colon)
12. *articulus* (phrase)
13. *continuatio* (period)
14. *conpar* (isocolon)
15. *similiter cadens* (homoepoton)
16. *similiter desinens* (homoeteleuten)
17. *adnominatio* (paronomasia)
18. *subiectio* (hypophora)
19. *gradatio* (climax)
20. *definitio* (definition)
21. *transitio* (transition)
22. *correctio* (correction)
23. *occultatio* (paralipsis)
24. *disjunctum* (disjunction)
25. *coniunctio* (conjunction)
26. *adiunctio* (adjunction)
27. *conduplicatio* (reduplication)
28. *interpretatio* (synonymy)
29. *commutatio* (reciprocal change)
30. *permissio* (surrender)
31. *dubitatio* (indecision)
32. *expeditio* (elimination)
33. *dissolutum* (asyndeton)

34. *praecisio* (aposiopesis)35. *conclusio* (conclusion)

Special Figures of Speech (“tropes”)

36. *nominatio* (onomatopaeia)37. *pronominatio* (antonomasia)38. *denominatio* (metonymy)39. *circumitio* (periphrasis)40. *transgressio* (hyperbaton)41. *superlatio* (hyperbole)42. *intellectio* (synecdoche)43. *abusio* (catechresis)44. *translatio* (metaphor)45. *permutatio* (allegory)

Figures of Thought

1. *distributio* (distribution)2. *licentia* (frankness of speech)3. *diminutio* (understatement)4. *descriptio* (vivid description)5. *divisio* (division)6. *frequentatio* (accumulation)7. *expolitio* (refining)8. *commoratio* (dwelling on the point)9. *contentio* (antithesis)10. *similitudo* (comparison)11. *exemplum* (exemplification)12. *imago* (simile)13. *effictio* (portrayal)14. *notatio* (character delineation)15. *sermocinatio* (dialogue)16. *conformatio* (personification)17. *significatio* (emphasis)18. *brevitas* (conciseness)19. *demonstratio* (ocular demonstration)

Figure 1.4: Figures of Speech³⁶

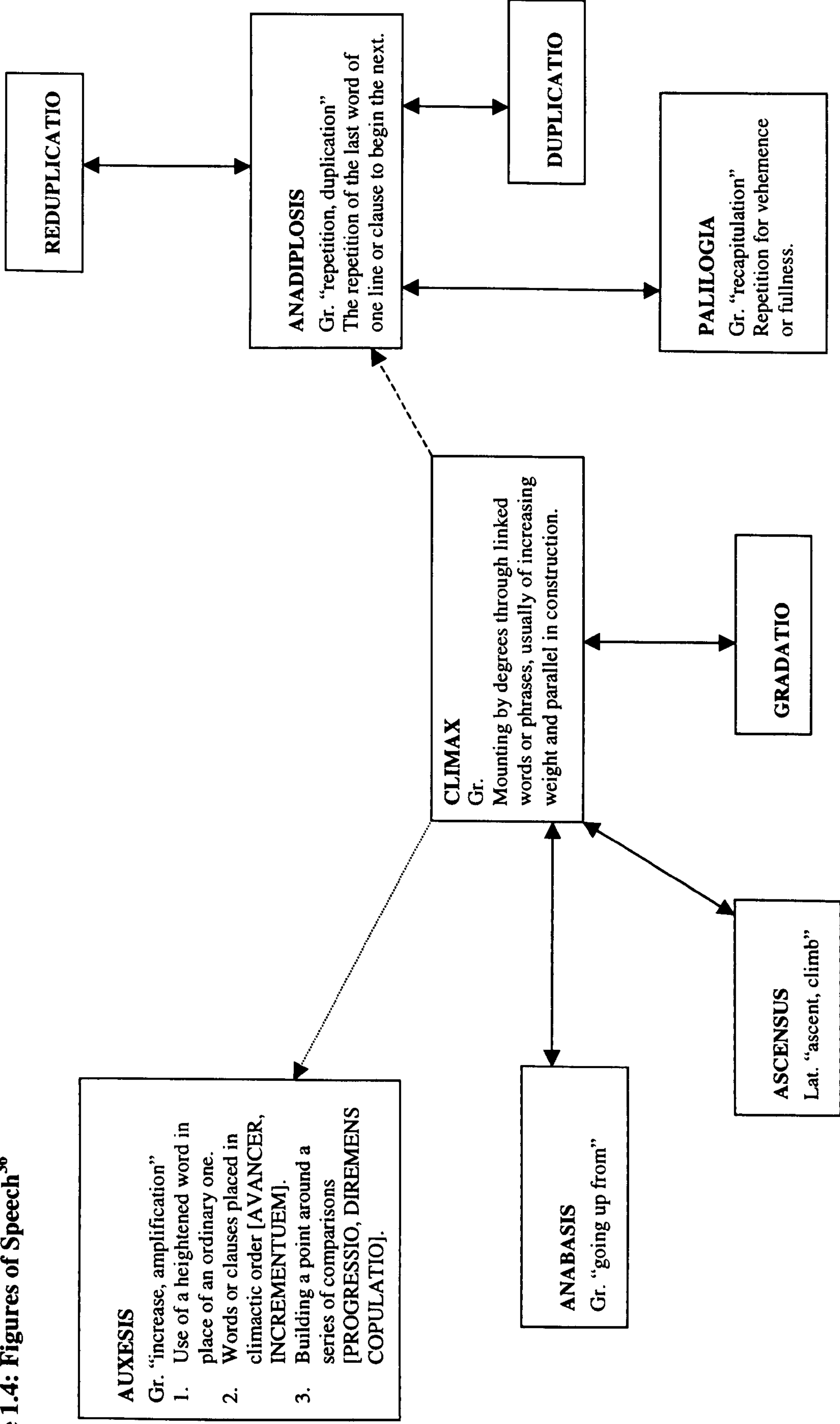


Figure 1.5: Musical Figures of Repetition³⁸

AUXESIS

(Bartel): Successive repetitions of a musical passage which rise by step.

Burmeister: The *auxesis* occurs when the *harmonia* grows and increases with a single twofold, threefold, or further repetition only of combined consonances [*noema*] using one and the same text.

Walther: The *auxesis* occurs when a passage or melody is repeated twice or three times, while at the same time, however, always rising higher.

ANABASIS, ASCENSUS

(Bartel): an ascending musical passage which expresses ascending or exalted images or affections.

Kircher: The *anabasis* or *ascensio* is a musical passage through which we express exalted, rising, or elevated and eminent thoughts, exemplified in Marole's *Ascendens Christus in altum*.

Spieß: *Anabasis* or *ascensus* or ascent occurs when the voice also rises as directed by the text, for example: He ascended into heaven.

CLIMAX, GRADATIO

(Bartel): (1) a sequence of notes in one voice repeated either at higher or lower pitch; (2) two voices moving in ascending or descending parallel motion; (3) a gradual increase or rise in sound and pitch, creating a growth in intensity.

Burmeister: The *climax* repeats on similar notes but on pitches one step apart [...]

Nucius: It occurs when two voices progress upwards or downwards in parallel motion, for example, when the soprano and bass proceed in parallel tenths or the bass and tenor in parallel thirds. The use of this figure is most frequent at the end of a composition, to which we strive to engage the listener who eagerly awaits the conclusion.

Walther: The *climax* or *gradatio* is (1) a word figure, for example, when the words are set as follows: Rejoice and sing, sing and glorify, glorify and praise; (2) a musical figure which occurs when two voices progress upwards and downwards by step in parallel thirds; (3) when a passage with or without a cadence is immediately repeated several times at progressively higher pitches; (4) this term can also be given to a four-part canon in which, as the first two voices re-enter, each time one note higher, the other two voices remain in the previous key and yet still harmonise.

ANADIPLOSIS

(Bartel): (1) a repetition of a *mimesis*; (2) a repetition of the ending of one phrase at the beginning of the following one.

Burmeister: An embellishment of the *harmonia*, and is constructed out of a double *mimesis*. This ornament is similar to the *mimesis*, for it repeats that which was first introduced through a *mimesis*.

Vogt: The *anadiaplosis* occurs when we form a beginning out of the preceding ending.

Mattheson: The *epanalepsis*, *epistrophe*, *anadiaplosis*, *paronomasia*, *polyptoton*, *antanaclasis*, *proce*, etc., assume such natural positions that it almost seems as if the Greek orators borrowed these figures from the art of musical composition. For they are purely *repetitiones vocum*, repetitions of words, which are applied to music in various different ways.

PALIOLOGIA

(Bartel): a repetition of a theme either at different pitches in various voices or on the same pitch in the same voice.

Burmeister: The *paliologia* is a repetition of either the entire or only the beginning of the structure of the *melos* or theme on the same pitch in the same voice, occurring with or without intervening rests in all events in one voice.

Walther: The *paliologia* refers to an all-too-frequent repetition of the same words.

Figure 2.1: Textual Influences⁷⁶

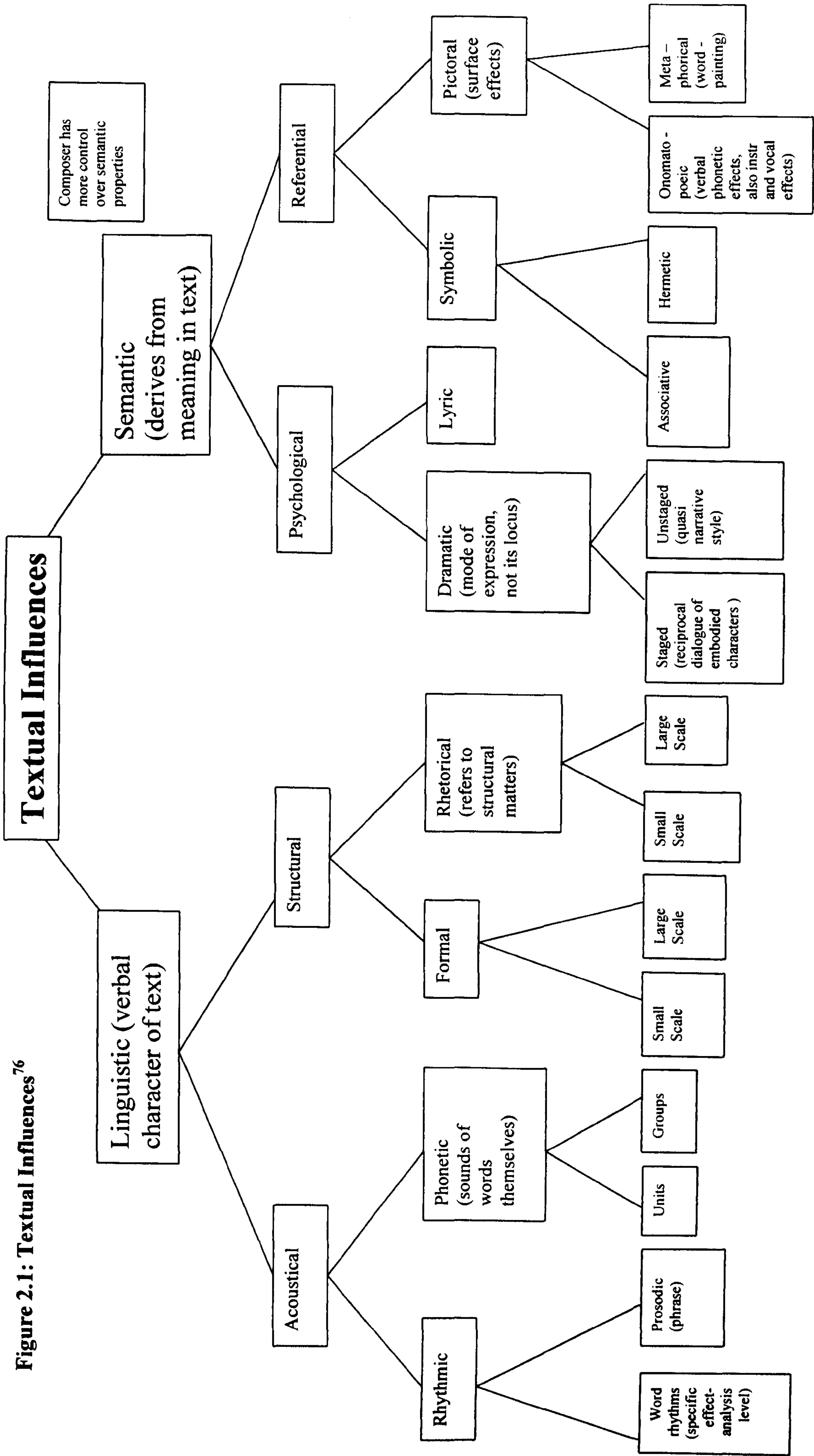


Figure 2.2: A Systematic Classification of Semantic Textual Influences⁸¹

Sound (S):

1. **SILENCE** (rests, interruptio): silence, breathlessness, sighs, breathing, death, cutting, breaking, pause, amazement, absence.
2. **ONOMATOPOEIC CONVENTIONS**: conventional imitations of animal cries, natural sounds, musical instruments; voice timbres (young/old; shrill/sweet; masculine/feminine).
3. **RANGE CONVENTIONS**: high/low = small/large, activity/response, feminine/masculine, young/old, loud/soft, distant/close, life/death.
4. **NUMERICAL CONVENTIONS**: solo = alone, one, duet = binary concepts, coupling of lovers, few/many = increase/decrease; *tutti* = totality, unanimity, multitude, large ensembles = multitude.
5. **TEXTURE CONVENTIONS**: imitation = following, sequence, directional motion, order; polyphony = congeries (plenitude), disorder, difference, conflict; high/low = feminine, youth, positive/masculine, age, negative; congruence = all (totality), sameness, unity, simplicity, purity, beauty; parallelism = unanimity, “fauxbourdon” = lamentation 1+3 (+4 etc.) = conflict (but also sameness, unanimity).
6. **DYNAMICS**: loud vs. soft = large/small, strong/weak, male/female, strength/weakness, authority/subjection, young/old, (or, depending on context, old/young).
7. **VOCAL REGISTRATION**: (Vocal Orchestration): treble/bass = old/young, feminine/masculine, light/dark, height/depth, life/death, heaven/earth.

Harmony (H)

1. **HARMONIC TENSION**: poetic or emotional tension.
2. **HARMONIC INACTIVITY**: poetic or emotional stasis, great size, Earth, affirmation, delay, void, direct address.
3. **ABRUPT CHANGE**: changing context, emphasis, negation.
4. **FLAT MOVEMENTS**: sweetness, softness, lamentation.
5. **SHARP MOVEMENTS**: harshness, bitterness.
6. **TONAL AMBIGUITY**: poetic or emotional instability or uncertainty, chaos, negation.
7. **MODULATION**: change, disorder, uncertainty, negation.
8. **DISSONANCE**: unpleasant, painful or unstable ideas.
9. **CHROMATICISM**: pain, effort, strangeness, grief.
10. **KEY CONVENTIONS**: major/minor = cheerful, sad.
11. **KEY CONTRAST**: difference, distance, displacement.
12. **CHANGE TO MONOPHONY**: dearth, rhetorical emphasis by contrast (*noema*).
13. **RETURN TO HARMONY**: abundance, congeries, rhetorical emphasis by contrast.
14. **SUSPENSION**: delay, yearning.
15. **CADENCE**: completion, fullness.

Melody (M)

1. **ALTITUDE CONVENTIONS**: high = heaven, lightness, flying, light, greatness, triumph, (activity?), happiness (despair?); low = Earth, grave, rest, darkness, sorrow, defeat.

2. **DIRECTIONAL CONVENTIONS:** upward = height, climbing, flying, resurrection, hope, affirmation, joy, growth, triumph; downward = fall, sadness, despair, negation, death, burial, defeat, diminution.
3. **MAGNITUDE CONVENTIONS:** (Interval size with image size): semitones = smallness, gentleness, sympathy, humility, hesitance, timidity, weakness, proximity; large skips = great size, amplitude, distance, effort, power, assurance, boldness.
4. **MELISMATIC CONVENTIONS:** fluid elements (fire, air, water), motion, animate creatures, spatial extension, emphasis.
5. **CONJUNCT MOTION:** tranquil, pleasant, or simple ideas.
6. **IRREGULAR DISJUNCT MOTION:** restlessness, uncertainty, tension.
7. **CIRCULATIO:** round objects, circular motion, perfection.
8. **TRIADIC MOTION:** trumpets, valour, authority, empire, joy.
9. **SEQUENCE:** repetition, *cumulatio*, *congeries*.
10. **INVERSION:** reversal, antithesis, negation.
11. **CHROMATICISM:** pain, effort, lament, strangeness, mystery.
12. **UNCONVENTIONAL INTERVALS:** effort, error. Strangeness.
13. **MONOTONE:** physical or emotional inactivity, Earth, emptiness, permanence, insistence.
14. **RETURNING PITCH:** insistence, persistence, stability, return.
15. **OSCILLATIONS:** trembling, sinuous movement, sensuality.
16. **REPETITIVE FIGURES:** repetitive actions (cradle rocking etc.).
17. **NON-PICTORIAL MELISMAS:** melismatic emphasis.

Rhythm (R)

1. **TEMPO CONVENTIONS:** speed = brevity, impermanence, haste, fear, flight, merriment, lightness, light, vitality; slowness = slow, delay, rest, permanence, tranquillity, weight, heaviness of spirit, darkness, death.
2. **DURATIONAL CONVENTIONS:** short notes = smallness, rapidity, brevity, jollity, fear, light, lightness; long notes = massiveness, slowness, tranquillity, weight, heaviness of spirit, darkness.
3. **RESTS:** see **Sound-1**.
4. **REGULARITY:** continuity, movement toward or away, flow, flying, tranquillity, affirmation.
5. **IRREGULARITY:** restlessness, jollity, intermittence, interruption, gesture (?), negation, uncertainty, confusion.
6. **REPETITION:** *repetitio*, *cumulatio* (small dimension), non-pictorial emphasis or intensification, affirmation.
7. **TRIPLE METRE CONTRAST:** dance, cheerfulness, joy, eroticism
8. **METRE CHANGE:** change of topic or mood, new emphasis, fickleness, uncertainty.
9. **RHYTHMIC CONFLICTS:** poetic conflict, or opposition, confusion.
10. **RHYTHMIC DENSENESS:** confusion, conflict, enthusiasm.
11. **LONG-SHORT FIGURES:** slow = stretching, leaning, yearning; fast = hopping, leaping, jollity.
12. **REVERSE DOTTING:** negation, hopping, leaping, limping, awkwardness, shaking, wilfulness.
13. **DOT LENGTHENING:** stretch, flow, delay, yearning.

Growth (G)

1. **RETURN OR REPETITION:** return, repetition, affirmation, increase (also: text repetition).
2. **CONTRAST:** contrast, conflict, antithesis, denial.
3. **VARIATION TECHNIQUE:** sameness or change (variability)!
4. **ADDITIVE STRUCTURES:** enlargement, increase, *cumulatio*.
5. **OSTINATO:** permanence, repetition, law, eternity, but also restlessness, tragedy!

Indirect Applications (IA)

1. **PRE-EXISTENT MUSICAL EMBLEMS** (such as the *crux*; ostinato and descending fourth = lament, etc.).
2. **THEMATIC ASSOCIATIONS** (similar to *leitmotiv*): symbolic or dramatic identifications, e.g.: *Dies Irae* with death; also fanfares, national tunes and commercial jingles.
3. **HEXACHORD CONVENTIONS:** traditional associations with hardness and softness (ideas, emotions, objects).
4. **NUMBER SYMBOLISM:** number of voices, entries, motives, etc., may have conventional associations (e.g.: triple time may symbolize the Trinity or perfection).
5. **SOGGETTO CAVATO DALLE VOCALI**
6. **AUGENMUSIK**
7. **COMPOSER-DEFINED MEANINGS:** Don't we wish that Beethoven hadn't made that remark about Fate knocking at the door!

Figure 2.3: Densities of Word-Painting⁸¹

$$\text{Textual Density} = \frac{\text{Word-Painting (in lines, words or syllables)}}{\text{Total (lines, words or syllables)}}$$

Where: the total number of madrigalisms in a piece is represented by WORD-PAINTING. Textual Density is therefore the 'ratio between the observed instances of word painting measured in words, or syllables and the total number of words or syllables in a text'.

$$\text{Durational Density} = \frac{\text{Word-Painting (in beats or tactus)}}{\text{Duration of a piece (in beats or tactus)}}$$

The durational density of a piece is important as one long WP effect in a short piece will affect the 'character of a work as a whole more decisively than a few passing incidents in a very long composition' — for example, a long melismatic effect will affect the length of the piece.

$$\text{Image Density} = \frac{\text{Word-Painting (number of instances)}}{\text{Total number of opportunities}}$$

This is because the text may only have an optimum possible number of word-painting opportunities – effectively this ratio expresses what the instances of word-painting are compared with the actual number of opportunities available.

Figure 2.4: Levels of Word-Painting⁸¹

LEVEL 1: MOMENTARY INCIDENTS USUALLY ONLY LASTING A BEAT OR TWO.

‘Melody, harmony or rhythm (or some combination of them will normally express a single word or idea which coincides with them or lies sufficiently close to them to leave no reasonable doubt about the composer’s intentions.’ (e.g., an isolated high note to express the concept of ‘sky’ or ‘heaven’)

LEVEL 2: MOMENTARY INCIDENTS POLYPHONICALLY OR LINEARLY EXTENDED.

‘Devices barely larger than and not necessarily different from those of the first level prolong their influence through contrapuntal elaboration, repetition or durational exaggeration.’

LEVEL 3: EXTENDED INCIDENTS.

‘Devices of this order, by their nature, take more time for completion.’ (e.g., an ascending scalar figure to express, for example, the word ‘ascendit’ will naturally be a more drawn out textual expression.)

LEVEL 4: COMPOUND EFFECTS.

‘Applications which may be longer than those of level 3, and which usually involve all the sounding parts, and often through more than a single element (S, H, M, R, G [see Figure 2.2])’. Godt cites the following example: ‘The conclusion of the *Absalon, fili mi* attributed to Josquin, with its text, *sed descendam in infernum plorans* (but go down into Hell, weeping), involves medium-range downward triadic figures that fall with the text. [...] it makes a wholesale slide into the *musica ficta inferno* of G-flat, combining expressively falling melodic figures with falling harmonies.’

LEVEL 5: GROSS EFFECTS.

‘The overall disposition of musical materials so as to imbue a whole piece (or section of a piece) with a text-associated meaning. The texts of such applications may be fairly brief, but operative passages may dominate the total text. Most of the examples that spring to mind at this level come from Baroque music.[...] Many of the practices covered by the modern German term *Affektenlehre* – which applies specifically to Baroque style – fall into this category.’

LEVEL 6: SURFACE EFFECTS.

‘The control of musical materials in the largest dimension to create a textually appropriate atmosphere, expressive in general rather than in detail. A composer may create an appropriate musical surface either with or without the locally descriptive details of lower levels. At this highest level, the setting responds – in a way familiar from Romantic music – to the text as a whole rather than to its parts. Our response to a vocal word usually depends first upon our perception of this level. [...] Control at Level 6 represents the most natural approach to strophic composition. When setting a strophic text with excessive contrasts, a composer usually avoided conflicts by adopting a somewhat neutral style that devoted more attention to fundamental musical values: attractiveness of melody, harmony and rhythm. This invites performers to act out what music fails to express.’

Figure 3.1: 'Deep' Structural Level and its Equivalence

Narrativity	Beginning	Middle	End
Tarasti	embrayage	débrayage	embrayage
Schenker (Ursatz)	I	V	(V)-I
Crucifixus	Action	Contextual	Action
Rhetoric	Exordium	Narratio/ Confirmatio etc.	Peroratio
Stability	Stable	Unstable	Stable
Sonata form	Exposition	Development	Recapitulation

Figure 4.1: Structure of the Mass¹²²

Ritual	Ordinary	Proper	
<p>Opening Rite Prayers at the foot of the altar. Act of contrition. Kissing of the altar. Blessing of the incense.</p>			Liturgy of the Word
<p>Ante-Communion Collects (prayers). Epistle.</p>	<p>Kyrie Gloria</p>		
<p>Gospel. Homily.</p>			
<p>Offertory Offering of the bread and wine. Incensing. Washing of hands. Homage to the Holy Trinity. Secrets (prayers).</p>			
<p>Elevation of the two elements.</p>	<p>Sanctus Benedictus</p>		
<p>Communion Lord's Prayer. Commingling of bread and wine.</p>	<p>Agnus Dei</p>		
<p>Postcommunion Prayers. Blessing. Last Gospel.</p>			

Figure 4.2: The Origins and Approximate Dates of Introduction of the Five Principal Chants of the Ordinary to the Mass¹²⁵

Text	Origins	Date of Inclusion
<i>Kyrie</i>	Part of the Litany of Saints. Roots in Judaism and Paganism	c.529 by St. Caesarius of Arles - Southern Gallican
<i>Gloria</i>	Prose Hymn of the Church in its infancy — Apostolic Constitutions c.380 (Greek)	By 830, Amalar of Metz considered it to be a fixed component of the Romano-Frankish Mass
<i>Credo</i>	More specifically, the Nicene Creed. See pp. 57-9 (Volume I) for a more detailed account of origins	In use in the Eastern Church in the 6 th century. Introduced into the Roman Rite as a measure against heresy in 1014 (in Spain in the 5 th century, in France in the Carolingian Period).
<i>Sanctus</i>	Originating in Jewish rituals	In use in the West by approx. 400 (see <i>Kyrie</i>)
<i>Agnus Dei</i>	Part of the Litany of Saints	First recorded evidence of use in Mass dates from 701 under Pope Sergius I.

Figure 4.3: A Summary of Selected Orders of the Mass as Celebrated in the Second, Seventh and Eleventh Centuries¹²⁶

Second Century	Seventh Century	Eleventh Century
	Entrance of ministers (antiphonal psalm) Litany <i>Gloria in excelsis</i>	Introit (antiphon and psalm verses) <i>Kyrie</i> <i>Gloria in excelsis</i>
Scriptural Readings as long as time allows; with psalmody and ending with Gospel reading	Lesson Responsorial psalmody and alleluia Gospel	Epistle Gradual (respond) Alleluia Sequence Gospel
Homily Intercessions Dismissal of Catechumens		<i>Credo</i>
Rite of Peace Preparation of gifts	Preparation of gifts (antiphonal psalm)	Offertory (antiphon and prayer)
Eucharistic prayer (blessing of bread and wine)	Eucharistic prayer with <i>Sanctus</i> , intercessions and commemorations Lord's Prayer Rite of Peace	Preface <i>Sanctus</i> and <i>Benedictus</i> Canon of the Mass Lord's Prayer Versicle and response (<i>Pax</i>) <i>Agnus Dei</i> Rite of Peace
Communion of all present	Communion (antiphonal psalm)	Communion of Priest (Communion antiphon)
	Concluding prayer	Postcommunion (prayer)
	Dismissal	<i>Ite missa est</i>

Figure 4.4: Apostles' and Nicene Creeds¹³⁸

Apostles' Creed	Nicene Creed
<p>I believe In God Almighty, and in Christ Jesus, his only son our Lord, who was born of the Holy Spirit and Mary the Virgin, who, under Pontius Pilate, was crucified and buried, and on the third day rose from the dead, ascended into heaven and sitteth on the right hand of the Father, whence he shall come to judge the living and the dead, and in the Holy Spirit, the holy Church, the remission of sins, the resurrection of the flesh, life everlasting.</p>	<p>I believe in one God the Father Almighty, maker of heaven and earth, of all things visible and invisible; And in one Lord Jesus Christ, the only-begotten Son of God, begotten from the Father before all ages, light from light, true God from True God, begotten not made, of one substance with the Father, through whom all things were made, who for us men and our salvation came down from heaven, and was incarnate from the Holy Spirit and the Virgin Mary and became man, and was crucified for us under Pontius Pilate, and suffered and was buried, and rose again on the third day, according to the Scriptures, and ascended into heaven, and sits on the right hand of the Father, and will come again with the glory to judge living and dead, of whose kingdom there will be no end: And in the Holy Spirit, the Lord and life-giver, who proceeds from the Father, who with the Father and the Son is co-worshipped and co-glorified, who spoke through the prophets; and in one, holy catholic, and apostolic Church. I confess one baptism for the remission of sins; we look forward to the resurrection of the dead and the life of the world to come. Amen.</p>

Figure 4.5: The *Symbolum Nicenum*¹⁵⁰

Latin	English
<p>Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilia omnium et invisibilia. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine; et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos; cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi seculi. Amen.</p>	<p>I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made, consubstantial with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary; and was made man. He was crucified also for us under Pontius Pilate, suffered and was buried. And on the third day he rose again, according to the Scriptures. And ascended into heaven, and sitteth at the right hand of God the Father. And he shall come again with glory to judge living and dead; and his kingdom shall have no end. And [I believe] in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who, together with the Father and the Son is worshipped and glorified; who hath spoken through the prophets. And [I believe] in one holy catholic and apostolic Church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.</p>

Figure 4.6: Identification of the Sources for the Text of the Crucifixus in the Nicene Creed¹⁵⁸

Nicene Creed	Gospel of St. Matthew	Gospel of St. Mark	Gospel of St. Luke	Gospel of St. John
Crucifixus	27:35 And they crucified him, and parted his garments, casting lots: that it might be fulfilled which was spoken by the Prophet, They parted my garments among them, and upon my vesture did they cast lots.	15:25 And it was the third hour, and they crucified him.	23:33 And when they were come to the place which is called Calvary, there they crucified him, and the malefactors, one on the right hand and the other on the left.	19:17 And he bearing his cross went forth to a place called the place of a skull, which is called in the Hebrew Golgotha: 18:18 Where they crucified him, and the two other with him, on either side one, and Jesus in the midst.
etiam pro nobis	26:28 For this is my blood of the new testament, which is shed for many for the remission of sins.	10:45 For even the Son of man came not to be ministered unto, but to minister, and to give his life a ransom for many. 14: 24 And he said unto them, This is my blood of the new testament, which is shed for many.		6:51 I am the living bread which came down from heaven: if any man eat of this bread, he shall live forever: and the bread that I will give is my flesh, which I will give for the life of the world. 11:51 And this spake he not of himself (Caiaphas) but being high priest that year, he prophesied that Jesus should die for that nation.
sub Pontio Pilato,	27:27 Then released he Barabbas unto them: and when he had scourged Jesus, he delivered him to be crucified.	15:16 And so Pilate, willing to content the people, released Barabbas unto them, and delivered Jesus, when he had scourged him, to be crucified.	23:1 And the whole multitude of them arose, and led him to Pilate.	19:16 They delivered he [Pilate] him [Jesus] therefore unto him to be crucified. And they took Jesus and led him away.
passus	27:37 And set up over his head his accusation written, THIS IS JESUS THE KING OF THE JEWS. 27:45 Now from the sixth hour	15:26 And the superscription of his accusation was written over, THE KING OF THE JEWS. 15:33 And when the sixth hour was come, there was a darkness	23:35 And the people stood beholding. And the rulers also with them derided him, saying, He saved others; let him save himself, if he be Christ, the chosen of God.	19:19 And Pilate wrote a title, and put it on the cross. And the writing was, JESUS OF NAZARETH THE KING OF THE JEWS.

Nicene Creed	Gospel of St. Matthew	Gospel of St. Mark	Gospel of St. Luke	Gospel of St. John
	<p>there was darkness over all the land unto the ninth hour.</p> <p>27:46 And about the ninth hour Jesus cried with a loud voice saying, Eli, Eli, lama sabachthani? that is to say, My God, my God why hast thou forsaken me?</p> <p>27:48 And straightaway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed and gave him to drink.</p>	<p>over the whole land until the ninth hour.</p> <p>15:34 And at the ninth hour Jesus cried with a loud voice saying Eloi, Eloi, lama sabachthani? which is, being interpreted, My God, my God, why hast thou forsaken me?</p> <p>15:36 And one ran and filled a sponge full of vinegar, and put it on a reed, and gave him to drink saying, Let alone; let us see whether Elias will come to take him down.</p>	<p>23:36 And the soldiers also mocked him, coming to him and offering him vinegar,</p> <p>23:37 And saying, if thou be the king of the Jews, save thyself.</p> <p>23:44 And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour.</p>	<p>19:29 Now there was set a vessel of vinegar: and they filled a sponge with vinegar, and put it on hyssop and put it to his mouth.</p>
<p>et sepultus est.</p>	<p>27:59 And when Joseph [of Arimathaea] had taken the body, he wrapped it in a clean linen cloth and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulcher, and departed.</p>	<p>15:46 And he [Joseph of Arimathaea] brought fine linen, and took him down, and wrapped him in the linen, and laid him in a sepulcher which was hewn out of a rock and rolled a stone unto the door of the sepulchre.</p>	<p>23:53 And he [Joseph of Arimathaea] took it down, and wrapped it in linen and laid it in a sepulchre that was hewn in stone, wherein no man before was laid.</p>	<p>19:41 Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid.</p> <p>19:42 There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.</p>

Figure 5.1: The Potential for Word Painting in the Text of the *Crucifixus*¹⁶⁶

Latin	English	Possible Musical Representation
Crucifixus	He was crucified	‘Tortured’ (‘excruciating’) intervals to express the agony of crucifixion (augmented seconds, diminished fourths etc.), often creating a jagged vocal line. Notes arranged in the shape of a sign of the cross (i.e., in a zig-zag sequence of pitches such as a'-g#'-c''-b'). Use of sharps (in original notation taking the form of a cross); the German word for sharp is <i>Kreuz</i> , which also means ‘cross’.
etiam pro nobis	also for us	Narrative setting, speechlike treatment.
sub Pontio Pilato,	under Pontius Pilate,	Narrative setting, speechlike treatment.
passus	suffered	Longer note-values (relative to what has gone before), drawn-out vocal lines expressing suffering (since suffering is endured over time). ‘Tortured’ intervals again, to express suffering. Melismatic lines.
et sepultus est.	and was buried.	‘Directionality’ of musical lines, in this case descending, to depict the lowering of the body into the grave.

Figure 5.2: Commonly Recognised 'Cross' Arrangements in Music¹⁶⁷



Figure 5.3: Intervals Suitable for the Expression of Pain

Interval	Inversion
Diminished 3 rd	Augmented 6 th
Diminished 4 th	Augmented 5 th
Diminished 5 th	Augmented 4 th
Diminished 7 th	Augmented 2 nd

Figure 5.4: 'Crucifixus'

G. A. Perti (87): *Messa Canone a 3* (c. 1700-20)

The image shows a musical score for 'Crucifixus' by G. A. Perti. It features four staves: Soprano (S.), Alto (S.), Bass (B.), and Organ (Org.). The Soprano part has a solo section with the lyrics 'Cru - ci - fi - xus, e - ti - am pro...'. The Alto and Bass parts also have solo sections with the lyrics 'Cru - ci - fi - xus'. The Organ part has figured bass notation below it: 4 # 9 8 4 # 7 6 6 4 5 # 7 #.

Figure 5.5: Dactylic Rhythmic Patterns

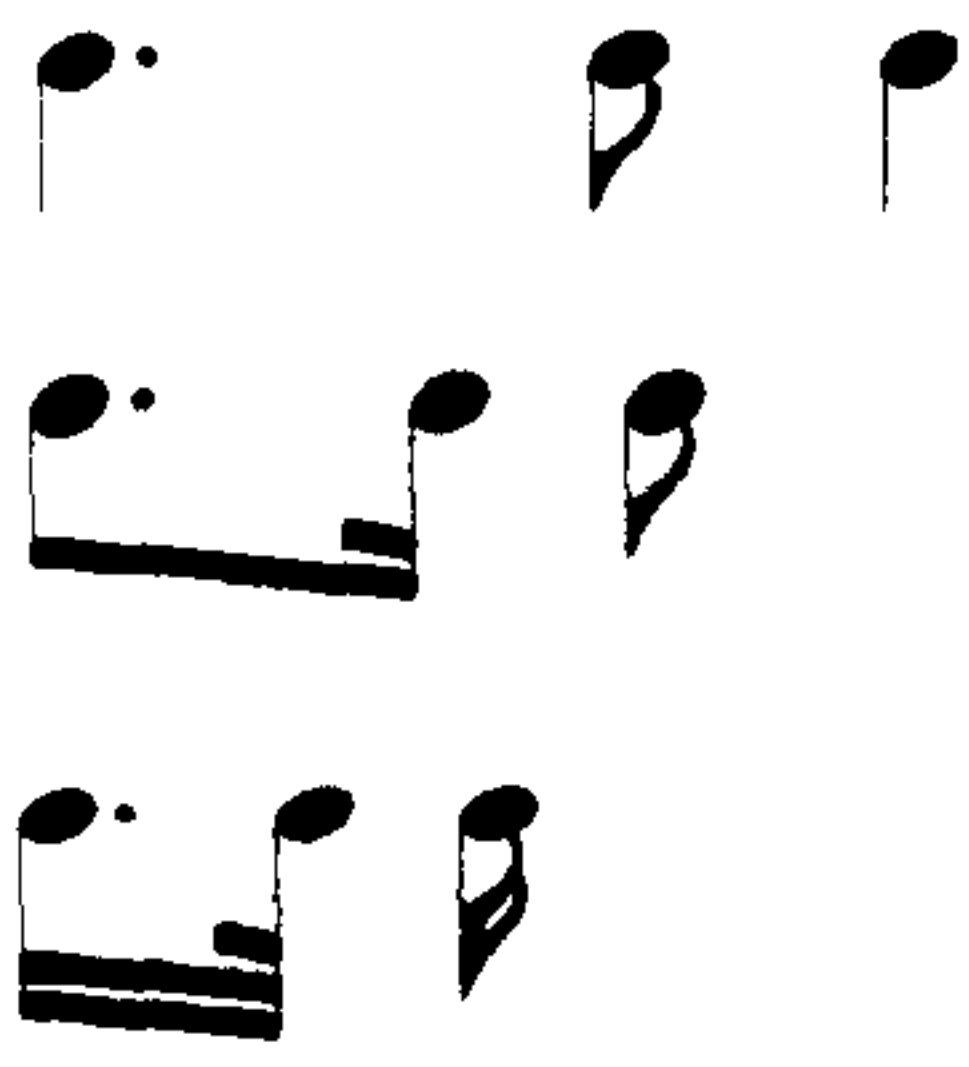


Figure 5.6: 'etiam pro nobis', 'sub Pontio Pilato'

J. D. Zelenka (98): *Missa Circumcisionis* (1724)
(*coro and organo only*)

2

S. -xus e - ti-am pro no - bis sub Pon - ti - o Pi - la - to, pas -

A. - xus e - ti-am pro no - bis sub Pon - ti - o Pi - la - to,

T. e - ti-am pro no - bis sub Pon - ti - o Pi - la - - to, pas - sus

B. e - ti-am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus

Org.

Figure 5.8: 'et sepultus est'

F. J. Haydn (42): *Theresienmesse* (1799)

16

Cln.
Timp.
Vln I
Vln II
Vla.
S.
A.
T.
B.
Org.

pas - - - sus, et se - pul - tus est, et se -
pas - - - sus, et se - pul - tus est, et se -
pas - - - sus, et se - pul - tus est, et se -
pas - - - sus, et se - pul - tus est, et se -

Detailed description: This block contains the first system of the musical score, measures 16 through 19. It features a woodwind section with Clarinet (Cln.) and Timpani (Timp.), a string section with Violin I (Vln I), Violin II (Vln II), and Viola (Vla.), and a vocal quartet consisting of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with an Organ (Org.). The vocal parts are singing the Latin text 'pas - - - sus, et se - pul - tus est, et se -'. The instrumental parts provide a rhythmic and melodic accompaniment.

20

Cln.
Timp.
Vln I
Vln II
Vla.
S.
A.
T.
B.
Org.

- pul - tus est.
- pul - tus est.
- pul - tus est.
- pul - tus est.

Detailed description: This block contains the second system of the musical score, measures 20 through 23. It features the same instrumental and vocal parts as the first system. The vocal parts continue the Latin text with '- pul - tus est.'. The instrumental parts continue their accompaniment.

Figure 5.9: *Et incarnatus*, *Crucifixus*, and *Et resurrexit*: Texts and Translations¹⁶⁹

Latin	Translation
Et incarnatus est de Spiritu Sancto ex Maria Virgine; et homo factus est.	And he was made incarnate by the Holy Ghost of the Virgin Mary; and was made man.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.	He was crucified also for us under Pontius Pilate, suffered and was buried.
Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris.	And on the third day he rose again, according to the Scriptures. And ascended into heaven, and sitteth at the right hand of God the Father.

Figure 5.10: Examples of Composer-Pupil Relationships

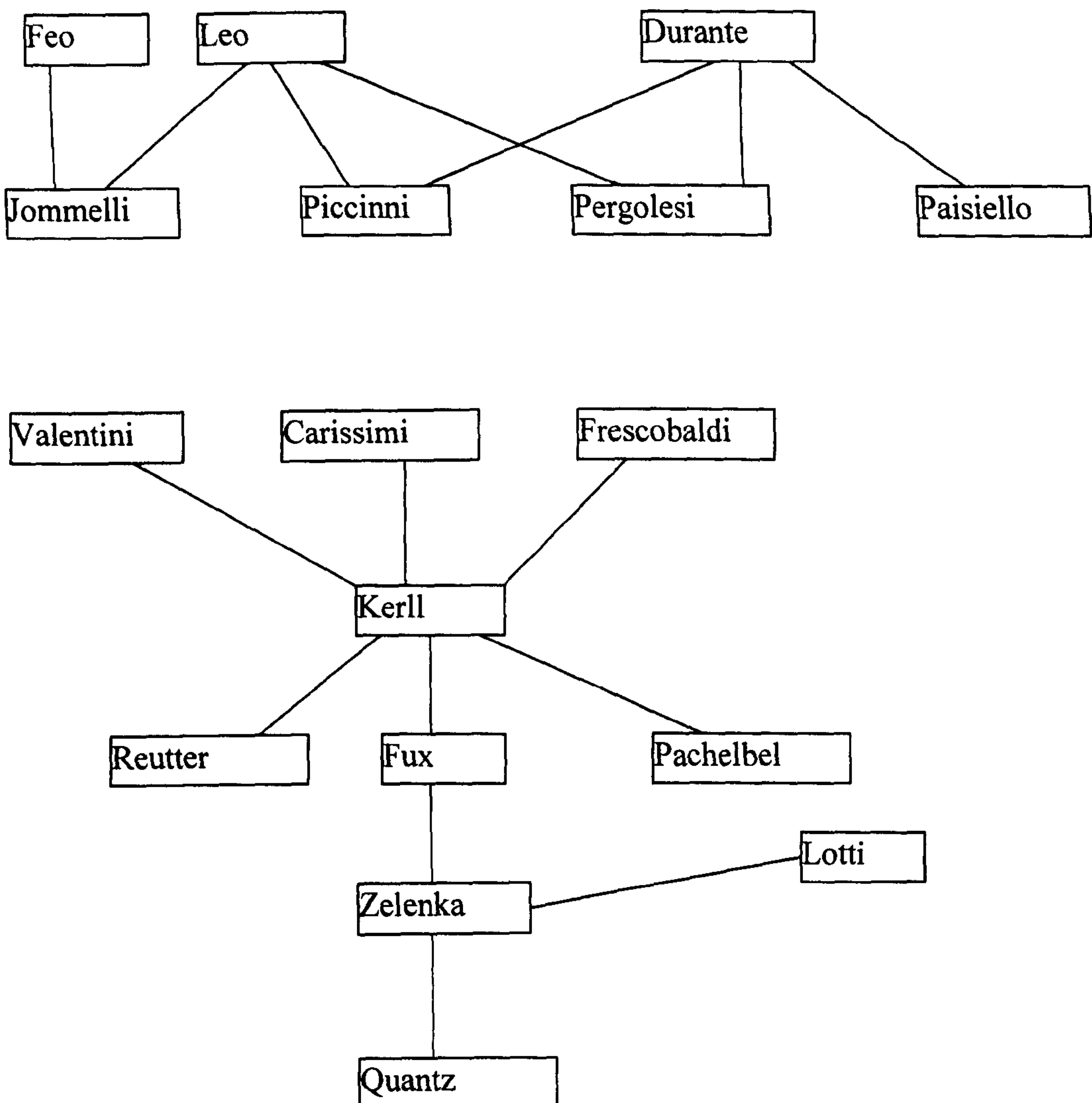


Figure 5.11: Eighteenth-Century Descriptions of ‘Church Style’¹⁷⁵

Writer	Adjectives
J. J. Fux (1725)	arousing only prayerful devotion; following meaning of text; timeless; eternal; easy to sing; pleasing in melody; as perfect as possible; exactly according to the rules of composition
J. Walther (1732)	arousing devotion; majestic; serious; respectable; elevating the spirit toward God
J. A. Scheibe (1737)	following the meaning, emphasis, and declamation of the text; majestic; very serious; according to the rules of composition; penetrating, magnificent, and sublime in character
J. Mattheson (1739)	arousing devotion and contemplation; majestic; serious; noble; splendid; rapturous, magnificent; instilling fear of God; promoting repentance and supplication; honoring, exalting, and praising God; edifying; elevated in style
M. Spiess (1745)	majestic; serious; pious; modest; displaying much care; diligence and workmanship
J. J. Quantz (1752)	arousing prayerful devotion or sorrow; serious; more pompous and grave than opera; moderate and restrained in tempo and execution; pious; praising God
C. Burney (1772)	grave; “scientific” (i.e., with good harmony), learned modulation, and fugues); without frivolity
J. G. Albrechtsberger(1790)	following the meaning of the text; serious; pious; noble; magnificent; cheerful (when required)
J. G. Sulzer (1793)	arousing prayerful devotion; following meaning and declamation of the text; solemn; omitting all artificiality, excessive ornament and showiness
H. C. Koch (1802)	arousing prayerful devotion; solemn; dignified; expressive of worthy, lofty, and pious feeling; omitting excessive ornament and virtuosic showiness; able to move the heart

Figure 6.1: *Crucifixus* Settings

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
1	G. Abos	c. 1740 (?)	<i>Messa a 4 Voci</i>	Archives of the Cathedral of Malta M-ACM Mus. File 1.
2	J. G. Albrechtsberger	1763	<i>Missa Annuntiationis</i>	MacIntyre, <i>The Viennese Concerted Mass</i> , M. 3.
3	J. C. Bach	c. 1758	<i>Credo in C</i>	<i>The Complete Works of Johann Christian Bach</i> , ed. Ernest Warburton (New York, Garland Publishing, 1985), 20 [Music for Mass II].
4	J. S. Bach	1748/9	<i>Mass in B Minor BWV 232</i>	1. ed. Christoph Wolff (London, Frankfurt, New York, Peters Edition, 1995). 2. ed. Julius Rietz (Leipzig, Bach-Gesellschaft, 1856), reprinted by Dover Publications Inc., 1989.
5	F. G. Bertoni	c. 1760 (?)	<i>Crucifixus con Organo a 4 Voci</i>	London, Royal College of Music GB-Lcm Ms. 1086/5
6	H. I. von Biber	1701	<i>Missa St. Henrici</i>	<i>Messen von Heinrich Biber, Heinrich Schmeltzer, Johann Casper Kerll</i> , ed. Guido Adler (Graz, Akademische Druck-u. Verlagsanstalt, 1960).
7	A. Biffi	c. 1730 (?)	<i>Credo in D Minor</i>	London, Royal College of Music GB-Lcm Ms. 48.
8	A. Caldara	c. 1730	<i>Crucifixus a 16 Voci</i>	ed. Charles H. Sherman (Stuttgart, Carus-Verlag, no date stated).
9	A. Caldara	c. 1720 (?)	<i>Mass for 4 Voices</i>	London, Royal College of Music GB-Lcm Ms. 105

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
10	A. Caldara	c. 1720 (?)	<i>Mass in F</i>	London, Royal College of Music GB-Lcm Ms. 789.
11	A. Caldara	c. 1720 (?)	<i>Missa in spei Resurrectionis</i>	Vienna, Gesellschaft der Musikfreunde A-Wgm Ms. A 323.
12	A. Caldara	1732	<i>Mass in A major</i>	Kremsmünster, Benediktinerstift, Musikarchiv A-KR Ms. B17, 353.
13	A. Caldara	1729	<i>Missa Laetare</i>	Berlin, Deutsche Staatsbibliothek, Musikabteilung D-Bds Ms. Mus.ms autogr. Caldara A4.
14	A. Caldara	1729	<i>Missa Commemorationis</i>	Vienna, Österreichische Nationalbibliothek, Musiksammlung A-Wn Mus. Hs H. K. 207.
15	A. Carl	Before 1751	<i>Missa Solennis in C</i>	MacIntyre, <i>The Viennese Concerted Mass</i> , M. 14.
16	D. Cimarosa	c. 1790	<i>Messa a 4 con Stromenti</i>	London, British Library GB-Lbl Additional Ms. 29275.
17	G. P. Colonna	c. 1680 (?)	<i>Messa Concertata a 5 Voci se piace con Stromenti e ripieni a benepiacito</i>	London, Royal College of Music GB-Lcm Ms. 801.
18	K. D. von Dittersdorf	Before 1773	<i>Missa in C</i>	MacIntyre, <i>The Viennese Concerted Mass</i> , M. 15.
19	A. Draghi	1684	<i>Missa a 9</i>	<i>Kirchenwerke</i> , ed. Guido Adler (Leipzig, Breitkopf und Härtel, 1916).
20	A. Draghi	1664	<i>Missa Assumptionis</i>	<i>Kirchenwerke</i> , ed. Guido Adler (Leipzig, Breitkopf und Härtel, 1916).
21	F. Durante	c. 1730	<i>Messa a 3 Voci</i>	London, Royal College of Music

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				GB-Lcm Ms. 856.
22	J. J. Fux	1693	<i>Missa S. S. Trinitatis</i>	<i>Messen</i> , ed. Johannes Evangelist and Gustav Adolf Glossner (Graz, Akademische Druck- u. Verlagsanstalt, 1960).
23	J. J. Fux	c. 1718	<i>Missa S. Caroli</i>	<i>Messen</i> , ed. Johannes Evangelist and Gustav Adolf Glossner (Graz, Akademische Druck- u. Verlagsanstalt, 1960).
24	J. J. Fux	c. 1720-30 (?)	<i>Missa Quadragesimalis</i>	<i>Messen</i> , ed. Johannes Evangelist and Gustav Adolf Glossner (Graz, Akademische Druck- u. Verlagsanstalt, 1960).
25	J. J. Fux	c. 1720-30 (?)	<i>Missa Purificationis</i>	<i>Messen</i> , ed. Johannes Evangelist and Gustav Adolf Glossner (Graz, Akademische Druck- u. Verlagsanstalt, 1960).
26	J. J. Fux	c. 1730	<i>Mass in D Minor for 10 Voices</i>	London, Royal College of Music GB-Lcm Ms. 863.
27	B. Galuppi	c. 1740-60 (?)	<i>Credo a 4</i>	London, Royal College of Music GB-Lcm Ms. 865.
28	B. Galuppi	c. 1740-60 (?)	<i>Credo Papal in G</i>	London, Royal College of Music GB-Lcm Ms. 866.
29	F. Gasparini	c. 1710 (?)	<i>Missa a 4</i>	London, Royal College of Music GB-Lcm Ms. 1036/3.*
30	F. L. Gassmann	c. 1770	<i>Missa in C</i>	<i>Kirchenwerke</i> , ed. Franz Kosch (Wien, Universal-Edition A. G., 1938).
31	G. Giorgi	c. 1720-30	<i>Credo a 4 Voci</i>	Münster, Santini Sammlung der Bischöflichen Bibliothek D-MÜs SANT Hs. 1695.
32	J. A. Hasse	1751	<i>Mass in D Minor</i>	MacIntyre, <i>The Viennese Concerted Mass</i> ,

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				M. 15.
33	F. J. Haydn	1749/50	<i>Missa Brevis in F</i>	<i>The Complete Works</i> , ed. Carl Maria Brand (Boston, Vienna, Haydn Society Inc., in co-operation with Breitkopf und Härtel [Leipzig, Wiesbaden], 1951), Series XIII, Vol. I.
34	F. J. Haydn	1766	<i>Missa in Honorem Beatissimae Virginis Mariae</i>	<i>The Complete Works</i> , ed. Carl Maria Brand (Boston, Vienna, Haydn Society Inc., in co-operation with Breitkopf und Härtel [Leipzig, Wiesbaden], 1951), Series XIII, Vol. I.
35	F. J. Haydn	1769/73	<i>Missa Sanctae Caeciliae</i>	<i>The Complete Works</i> , ed. Carl Maria Brand (Boston, Vienna, Haydn Society Inc., in co-operation with Breitkopf und Härtel [Leipzig, Wiesbaden], 1951), Series XIII, Vol. I.
36	F. J. Haydn	1772	<i>Missa Sancti Nicolai</i>	<i>The Complete Works</i> , ed. Carl Maria Brand (Boston, Vienna, Haydn Society Inc., in co-operation with Breitkopf und Härtel [Leipzig, Wiesbaden], 1951), Series XIII, Vol. I.
37	F. J. Haydn	c. 1775	<i>Missa Brevis Sti. Joannis de Deo</i>	<i>The Complete Works</i> , ed. H. C. Robbins Landon in association with Karl Heinz Füssl and Christa Landon (München-Duisberg, G. Henle Verlag, 1958), Series XIII, Vol. II.
38	F. J. Haydn	1782	<i>Missa Cellensis</i> "Mariazellenmesse"	<i>The Complete Works</i> , ed. H. C. Robbins Landon in association with Karl Heinz Füssl and Christa Landon (München-Duisberg, G. Henle Verlag, 1958), Series XIII, Vol. II.
39	F. J. Haydn	1796	<i>Missa in Tempore Belli</i>	<i>The Complete Works</i> , ed. H. C. Robbins Landon in association with Karl Heinz Füssl

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				and Christa Landon (München-Duisberg, G. Henle Verlag, 1958), Series XIII, Vol. II.
40	F. J. Haydn	1796	<i>Missa Sti Bernardi von Offida</i> "Heiligmesse"	<i>The Complete Works</i> , ed. H. C. Robbins Landon in association with Karl Heinz Füssl and Christa Landon (München-Duisberg, G. Henle Verlag, 1958), Series XIII, Vol. II.
41	F. J. Haydn	1798	<i>Missa in Angustis "Nelson"</i>	<i>The Complete Works</i> , ed. Günter Thomas (München-Duisberg, G. Henle Verlag, 1965), Series XIII, Vol. III.
42	F. J. Haydn	1799	<i>Theresienmesse</i>	<i>The Complete Works</i> , ed. Günter Thomas (München-Duisberg, G. Henle Verlag, 1965), Series XIII, Vol. III.
43	F. J. Haydn	1801	<i>Schöpfungsmesse</i>	<i>The Complete Works</i> , ed. Irmgard Becker-Glauch (München-Duisberg, G. Henle Verlag, 1967), Series XIII, Vol. IV.
44	F. J. Haydn	1802	<i>Harmonienmesse</i>	<i>The Complete Works</i> , ed. Friedrich Lippmann (München-Duisberg, G. Henle Verlag, 1966), Series XIII, Vol. V.
45	J. M. Haydn	1782	<i>Missa in Honorem Sancti Ruperti</i>	London, Royal College of Music GB-Lcm Ms. 287.
46	J. M. Haydn	1794	<i>Missa Tempore Quadragesimae</i>	<i>Messen</i> , ed. Anton Maria Klafsky (Graz, Denkmäler der Tonkunst in Österreich, 1960).
47	J. M. Haydn	1794	<i>Missa in Dominica Palmarum</i>	<i>Messen</i> , ed. Anton Maria Klafsky (Graz, Denkmäler der Tonkunst in Österreich, 1960).
48	J. M. Haydn	1803	<i>Missa St. Francisci</i>	<i>Messen</i> , ed. Anton Maria Klafsky (Graz, Denkmäler der Tonkunst in Österreich, 1960).
49	J. D. Heinichen	c. 1720	<i>Missa I I</i>	Dresden, Sächsische Landesbibliothek

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				D-Dlb Mus. 2398 D-10.
50	J. D. Heinichen	c. 1720	<i>Missa 12</i>	Dresden, Sächsische Landesbibliothek D-Dlb Mus. 2398 D-11.
51	L. Hofmann	Before 1760	<i>Missa in Honorem Sanctae Theresiae in C</i>	MacIntyre, <i>The Viennese Concerted Mass</i> , M. 27.
52	L. Hofmann	Before 1772	<i>Missa in D</i>	MacIntyre, <i>The Viennese Concerted Mass</i> , M. 29.
53	N. Jommelli	1766	<i>Missa a 4 Voci in D</i>	London, British Library GB-Lbl Additional Ms. 14138.
54	J. C. Kerll	1687	<i>Missa Cujus Toni</i>	<i>Messen von Heinrich Biber, Heinrich Schmelzter, Johann Casper Kerll</i> , ed. Guido Adler (Graz, Akademische Druck- u. Verlagsanstalt, 1960).
55	J. C. Kerll	1690	<i>Missa Superba</i>	ed. Albert C. Giebler (New Haven, A-R Editions Inc., 1967).
56	G. Legrenzi	1689	<i>Missa a 5 Voci</i>	London, Royal College of Music GB-Lcm Ms. 327.
57	L. Leo	c. 1730-40	<i>Messa Completa</i>	London, British Library GB-Lbl Egerton Ms. 2448.
58	L. Leo	c. 1730-40	<i>Credo a 4 Voci</i>	Münster, Santini Sammlung der Bischöflichen Bibliothek D-MÜs SANT Hs 2342.
59	A. Lotti	c. 1700-40	<i>Crucifixus a 6 [Credo a 8]</i>	London, Royal College of Music GB-Lcm Ms. 661/28. GB-Lcm Ms. 1088/1.
60	A. Lotti	c. 1700-40	<i>Crucifixus a 10</i>	Münster, Santini Sammlung der Bischöflichen Bibliothek

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				D-MÜs SANT Hs 3978.
61	A. Lotti	c. 1700-40	<i>Missa I</i>	<i>Messen</i> , ed. Hermann Müller (Wiesbaden, Breitkopf und Härtel, 1959).
62	A. Lotti	c. 1700-40	<i>Missa II</i>	<i>Messen</i> , ed. Hermann Müller (Wiesbaden, Breitkopf und Härtel, 1959).
63	A. Lotti	c. 1700-40	<i>Missa III</i>	<i>Messen</i> , ed. Hermann Müller (Wiesbaden, Breitkopf und Härtel, 1959).
64	A. Lotti	c. 1700-40	<i>Missa IV</i>	<i>Messen</i> , ed. Hermann Müller (Wiesbaden, Breitkopf und Härtel, 1959).
65	A. Lotti	c. 1700-40	<i>Missa V</i>	<i>Messen</i> , ed. Hermann Müller (Wiesbaden, Breitkopf und Härtel, 1959).
66	A. Lotti	c. 1700-40	<i>Missa VI</i>	<i>Messen</i> , ed. Hermann Müller (Wiesbaden, Breitkopf und Härtel, 1959).
67	A. Lotti	c. 1700-40	<i>Missa VII</i>	<i>Messen</i> , ed. Hermann Müller (Wiesbaden, Breitkopf und Härtel, 1959).
68	Attrib. B. Marcello	c. 1710-30 (?)	<i>Mass in F</i>	ed. Godt, 'Italian Figurenlehre'. *
69	L. Mozart	c. 1764	<i>Mass in C</i>	London, British Library GB-Lbl Additional Ms. 32394.
70	W. A. Mozart	1768	<i>Missa Brevis in G KV 49</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1968), Werkgruppe 1: Messen und Requiem, Band I.
71	W. A. Mozart	1768/9	<i>Missa in C Minor KV 139</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1968), Werkgruppe 1: Messen und Requiem, Band I.
72	W. A. Mozart	1769	<i>Missa Brevis in D Minor KV 65</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				Senn (Kassel, Basel, Paris and London, Bärenreiter, 1968), Werkgruppe 1: Messen und Requiem, Band I.
73	W. A. Mozart	1769	<i>Missa in C "Dominicus-Messe"</i> KV 66	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1968), Werkgruppe 1: Messen und Requiem, Band I.
74	W. A. Mozart	1773	<i>Missa Brevis in G KV 140</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1968), Werkgruppe 1: Messen und Requiem, Band I.
75	W. A. Mozart	1773	<i>Missa in C "Missa in Honorem Smae Trinitatis"</i> KV 167	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1975), Werkgruppe 1: Messen und Requiem, Band II.
76	W. A. Mozart	1774	<i>Missa Brevis in F KV 192</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1975), Werkgruppe 1: Messen und Requiem, Band II.
77	W. A. Mozart	1774	<i>Missa Brevis in D KV 194</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1975), Werkgruppe 1: Messen und Requiem, Band II.
78	W. A. Mozart	1775/6	<i>Missa in C KV 220</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1975), Werkgruppe 1: Messen und Requiem, Band II.

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
79	W. A. Mozart	1776	<i>Missa Longa in C KV 262</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1975), Werkgruppe 1: Messen und Requiem, Band II.
80	W. A. Mozart	1775-77	<i>Missa in C Minor KV 257</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1980), Werkgruppe 1: Messen und Requiem, Band III.
81	W. A. Mozart	1777	<i>Missa in C KV 258</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1980), Werkgruppe 1: Messen und Requiem, Band III.
82	W. A. Mozart	1775-77	<i>Missa in C KV 259</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1980), Werkgruppe 1: Messen und Requiem, Band III.
83	W. A. Mozart	1777	<i>Missa in B Flat KV 175</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1989), Werkgruppe 1: Messen und Requiem, Band IV.
84	W. A. Mozart	1779	<i>Missa in C "Krönungs-Messe" KV 317</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1989), Werkgruppe 1: Messen und Requiem, Band IV.
85	W. A. Mozart	1780	<i>Missa in C KV 337</i>	<i>Neue Ausgabe sämtlicher Werke</i> , ed. Walter Senn (Kassel, Basel, Paris and London, Bärenreiter, 1989), Werkgruppe 1: Messen

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				und Requiem, Band IV.
86	G. B. Pergolesi (attrib.)	c. 1730 (?)	<i>Messa Completa a 4 Voci</i>	London, British Library GB-Lbl Egerton Ms. 2448.
87	G. A. Perti	c. 1700-20	<i>Messa Canone a 3</i>	London, Royal College of Music GB-Lcm Ms. 661/27.
88	G. A. Perti	c. 1700-20	<i>Kyrie, Gloria and Credo</i>	London, British Library GB-Lbl Additional Ms. 14195.
89	N. Porpora	1747	<i>Mass for 4 Voices</i>	London, British Library GB-Lbl Additional Ms. 14132.
90	G. Reutter the Younger	1734	<i>Missa S. Caroli</i>	<i>Kirchenwerke</i> , ed. P. Norbert Hofer (Wien, Österreichischer Bundesverlag, 1952).
91	A. Salieri	1788	<i>Mass in D</i>	ed. Jane Schatkin Hettrick (Madison, A-R Editions, Inc., 1994)
92	A. Scarlatti	1720	<i>St. Cecilia Mass</i>	ed. John Steele (London, Novello, 1968)
93	A. Scarlatti	1703	<i>Missa Clementina</i>	London, British Library GB-Lbl Additional Ms. 32071.
94	F. Schmidt	Before 1746	<i>Missa Sanctae Caeciliae</i>	MacIntyre, <i>The Viennese Concerted Mass</i> , M. 50.
95	A. Vivaldi	c. 1717	<i>Credo RV 591</i>	ed. Günter Graulich (Stuttgart, Carus-Verlag, 1974).
96	J. D. Zelenka	1741	<i>Missa Omnium Sanctorum ZWV 21</i>	ed. Wolfgang Horn (Wiesbaden, Breitkopf und Härtel, 1989).
97	J. D. Zelenka	1739	<i>Missa Votiva ZWV 18</i>	ed. Reinhold Kubik (Wiesbaden, Leipzig and Paris, Breitkopf und Härtel, 1997).
98	J. D. Zelenka	1724	<i>Missa Circumcisionis</i>	ed. Raimund Rüege (Zürich, Edition Kunzelmann, 1983).
99	J. D. Zelenka	1726	<i>Missa Nativitatis Domini ZWV 8</i>	Berlin, Staatsbibliothek zu Berlin Preussischer

Setting	Composer	Date (or date grouping)	Name of Work	Source of Reference
				Kulturbesitz D-Bsb Mus. ms.23539
100	J. D. Zelenka	c. 1711	<i>Missa S. Caeciliae</i> ZWV 1	Dresden, Sächsische Landesbibliothek D-Dlb Mus. 2358-D-7a.
101	J. D. Zelenka	1726	<i>Missa Paschalis</i> ZWV 7	Bodleian Library, Oxford GB-Ob Ms. Tenbury 749.
102	J. D. Zelenka	1723, rev. c. 1729	<i>Missa Sancti Spiritus</i> ZWV 4	Dresden, Sächsische Landesbibliothek D-Dlb Mus. 2358-D-18, 1-2.

All manuscript sources are presented as an edition of music (see Volume III), except for the following:

- 27 B. Galuppi *Credo a 4* The manuscript source has a page missing in the middle of the *Crucifixus*.
45 J. M. Haydn *Missa in Honorem Sancti Ruperti* The *Et incarnatus* and *Crucifixus* form an integral part of the *Credo*, which makes it impossible to transcribe either movement out of context.
93 A. Scarlatti *Missa Clementina* As for Setting 45.
100 J. D. Zelenka *Missa S. Caeciliae* The copy of the source is extremely indistinct. Fragments of this setting have been pieced together for musical examples in Chapter VII.

*Settings 29 (Gasparini) and 68 (attributed to Benedetto Marcello) are identical. Irving Godt identifies Gasparini as the composer of this Mass, which bear the name of Marcello on the title page of the source in New York Public Library, Mus. Res.*MRD ['Gasparini, Marcello and New York', *Bulletin of Research in the Humanities*, 85 (1982), pp. 295-321].

Figure 6.2: Length of *Crucifixus* Settings

Length in Bars	Composers and Setting Reference Numbers
5-9	J. D. Heinichen (50), J. D. Zelenka (102), G. Reutter (90), F. J. Haydn (33), L. Hofmann (51), W. A. Mozart (75, 76, 77, 78, 81, 83, 84), J. M. Haydn (46, 47),
10-19	J. C. Kerll (54), A. Scarlatti (92, 93), G. Perti (87), J. J. Fux (23, 24, 25, 26), A. Lotti (62, 63, 64, 67), A. Caldara (11, 12, 13, 14), J. D. Zelenka (98, 101), J. D. Heinichen (49), F. Durante (21), G. B. Pergolesi (attrib.)(86), A. Carl (15), F. Schmidt (94), J. C. Bach (3), J. A. Hasse (32), F. J. Haydn (34, 36, 37, 38, 43), W. A. Mozart (70, 71, 72, 73, 74, 79, 82, 85), K. D. von Dittersdorf (18), F. L. Gassmann (30), L. Hofmann (51, 52), J. M. Haydn (45, 48), A. Salieri (91), D. Cimarosa (16),
20-29	Colonna (17), A. Draghi (19, 20), G. Legrenzi (56), J. J. Fux (22), J. C. Kerll (55), H. I. von Biber (6), G. Perti (88), A. Lotti (61, 65, 66), J. D. Zelenka (99), L. Leo (57), G. Abos (1), N. Jommelli (53), F. G. Bertoni (5), L. Mozart (69), F. J. Haydn (35, 39, 41, 42, 23), W. A. Mozart (80)
30-39	F. Gasparini (29), A. Vivaldi (95), A. Caldara (9, 10), A. Biffi (7), G. Giorgi (31), J. D. Zelenka (96), B. Marcello (68), N. Porpora (89), F. J. Haydn (40)
40-49	L. Leo (58), J. D. Zelenka (100), A. Lotti (59, 60), J. G. Albrechtsberger (2)
50-59	A. Caldara (8), J. S. Bach (4)
60+	J. D. Zelenka (97), B. Galuppi (27)

Figure 6.3: Example of a Short *Crucifixus* SettingW. A. Mozart (78): *Missa in C*, KV 220 (1775/6)

A. Tbn.
 Tbn.
 B. Tbn.
 Vln I
 Vln II
 S.
 A.
 T.
 B.
 Org.

mf
f

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti -
 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti -
 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti -
 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti -

2 6 1 7 6 5 1

A. Tbn.
 Tbn.
 B. Tbn.
 Vln I
 Vln II
 S.
 A.
 T.
 B.
 Org.

- o Pi - la - to, pas - sus et se - pul - tus est.
 - o Pi - la - to, pas - sus, pas - sus et se - pul - tus est.
 - o Pi - la - to, pas - sus, pas - sus et se - pul - tus est.
 - o Pi - la - to, pas - sus, pas - sus et se - pul - tus est.

16 15 11 5 6 8 7 6 5 1 6

Figure 6.4: Combinations of Solo Voices used in *Crucifixus* Settings

Crucifixus Setting	Composer	Vocal Scoring
9	A. Caldara	Solo B ₁ B ₂
16	D. Cimarosa	Solo S, <i>tutti</i> SATB
17	G. P. Colonna	Solo SAT
19	A. Draghi	Solo S ₁ S ₂ TB
20	A. Draghi	Solo S ₁ S ₂ T
35	F. J. Haydn	Solo AB
36	F. J. Haydn	Solo SATB
40	F. J. Haydn	Solo TB ₁ B ₂ / <i>tutti</i> SATB
41	F. J. Haydn	Solo SATB / <i>tutti</i> SATB
42	F. J. Haydn	Solo SATB
43	F. J. Haydn	Solo B, <i>tutti</i> SATB
44	F. J. Haydn	Solo S, <i>tutti</i> SATB
45	M. Haydn	Solo SATB
53	N. Jommelli	Solo T, solo A, SATB
54	J. C. Kerll	Solo SATB
55	J. C. Kerll	Solo S ₁ A ₁ T ₁ B ₁ S ₂
57	L. Leo	Solo SA
69	L. Mozart	Solo SAB
81	W. A. Mozart	Solo SATB and <i>tutti</i> B, then <i>tutti</i> SATB
92	A. Scarlatti	Solo S ₁ S ₂ ATB

Figure 6.5: *Crucifixus* Settings Including Elements of Responsorial Technique

<i>Crucifixus</i> Setting	Composer
2	J. G. Albrechtsberger
3	J. C. Bach
16	D. Cimarosa
25, 26	J. J. Fux
32	J. A. Hasse
39	F. J. Haydn
49	J. D. Heinichen
77, 81, 83	W. A. Mozart
86	G. B. Pergolesi (attrib.)
90	G. Reutter

Figure 6.6: Responsorial Technique

3

Vln I

Vln II

S.
e - ti - am pro no - bis, tr

A.
e - ti - am pro no -

T.
e - ti - am pro no -

B.
e - ti - am pro no -

Org.
♭ ♭ 6 ♭ ♭6/4 ♭5 ♭ ♭5 ♭ ♭4 3

6

Vln I

Vln II

S.
sub Pon - ti - o Pi -

A.
bis, e - ti - am, e - ti - am,

T.
bis, e - ti - am, e - ti - am,

B.
bis, e - ti - am, e - ti - am,

Org.
bis, e - ti - am, e - ti - am,

♭7 ♭

Figure 6.6 (continued): Responsorial Technique

J. G. Albrechtsberger (2): *Missa Annuntiationis* (1763)
(continued)

9

Vln I

Vln II

S.

A.

T.

B.

Org.

-la - - - to,

e - ti - am, e - ti - am pro no - bis,

e - ti - am, e - ti - am pro no - bis,

e - ti - am, e - ti - am pro no - bis,

7

Figure 6.7: Responsorial Technique

J. A. Hasse (32): *Mass in D Minor* (1751)

5

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

sub Pon - ti - o Pi - la - to,

sub Pon - ti - o Pi - la - to,

sub Pon - ti - o Pi - la - to, pas -

sub Pon - ti - o Pi - la - - to,

♯7 6 3 5 9 4 8 3 7

Figure 6.8: *Crucifixus* Settings with Trombone(s)

Crucifixus Setting	Composer	Approximate Date
6	F. I. von Biber	1701
9	A. Caldara	c.1710-20
25	J. J. Fux	c.1730
51	L. Hofmann	1760
71	W. A. Mozart	1768/9
72	W. A. Mozart	1769
73	W. A. Mozart	1769
76	W. A. Mozart	1774
77	W. A. Mozart	1774
78	W. A. Mozart	1775
79	W. A. Mozart	1776
80	W. A. Mozart	1777
81	W. A. Mozart	1777
82	W. A. Mozart	1777
83	W. A. Mozart	1777
84	W. A. Mozart	1779
91	A. Salieri	1784

Figure 6.9: Use of Trombones

A. Caldara (9): *Mass for 4 Voices* (c. 1720)

The inscription at the beginning of this section reads:

Con viole e Tromboni Che suonano li V.V. ancor le [parti] de le Viole a due Bassi soli.

[With the violas [or possibly viols] and trombones, with the violins playing as well as the parts for viola [or viol], for two solo basses.]

1 Adagio

Vla I, Tbn I
staccato

Vla II, Tbn II
staccato

B. I
Cru - ci - fi - xus

B. II
Cru - ci -

Org.

Figure 6.10: Use of Trombones

L. Hofmann (51): *Missa in Honorem Sanctae Theresiae in C* (before 1760)

1

Tbn
[p]

Tbn
[p]

Vln I
p

Vln II
[p]. p

B.
Cru - ci - fi - xus e - ti - am pro no - bis sub

Org.
p

4 6

Figure 6.11: Use of Strings

A. Biffi (7): *Crucifixus* (c. 1730)

1 Andante

The musical score is written for a string quartet and organ. It consists of seven staves. The top three staves are for the string instruments: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The bottom four staves are for the vocalists and organ: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The key signature is C minor (three flats) and the time signature is common time (C). The tempo is marked 'Andante'. The score begins with a first ending bracket (1) over the first measure of each instrument. The string parts feature a variety of rhythmic patterns, including eighth and sixteenth notes, and some measures with fermatas. The organ part provides a steady accompaniment with a simple melodic line.

Figure 6.12: 'Crucifixus etiam pro nobis' used as a Subject

A. Caldara (9): *Crucifixus* from *Mass for 4 Voices* (c. 1730)

1

S. *Cru - ci - fi - xus e - ti-*

A. *Cru - ci - fi - xus e - ti-*

T. *Cru - ci - fi - xus e - ti - am pro no -*

B.

Org.

4

S. *Cru - ci - fi - xus e - ti am, e - ti - am pro*

A. *- am pro no - bis, e - ti - am pro no*

T. *- bis, e - ti - am pro no - bis, cru - ci - fi - xus e - ti-*

B.

Org.

Figure 6.12 (continued): 'Crucifixus etiam pro nobis' used as a Subject

A. Caldara (9): *Crucifixus* from *Mass for 4 Voices* (c. 1730)
(continued)

7

S. no - bis, e - ti - am pro no - - - -

A. - bis, e - ti - am pro no - - - -

T. - am pro no - bis, e - ti - am pro

B.

Org.

Detailed description: This block shows the musical score for measures 7 and 8. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The Bass part has a whole rest. The Organ part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3.

9

S. - bis, e - - ti - am pro no - - bis, pro no -

A. - bis, e - ti - am pro no - bis, sub Pon - ti - o Pi -

T. no - bis, sub

B. Cru - ci - fi - xus e - ti - am pro no - bis,

Org.

Detailed description: This block shows the musical score for measures 9 and 10. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The Bass part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The Organ part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3.

Figure 6.12 (continued): 'Crucifixus etiam pro nobis' used as a Subject

J. D. Zelenka (96): *Crucifixus* from *Missa Omnium Sanctorum*
ZWV 21 (1741)

1

S. Cru - ci - fi - xus e - ti - am pro no - bis, pas - sus, et se -

A. Sub Pon - ti - o Pi - la - to, pas - sus et se - pul -

T.

B.

Org.

5

S. pul - tus est, pas - sus,

A. - tus, pas - sus, et se - pul - tus, et se -

T. Cru - ci - fi - xus e - ti - am pro no - bis, pas - sus,

B. Sub Pon - ti - o Pi - la - to, pas - sus

Org.

5 4 # 6 6 5 6 5 5 3 6 6 4 6 5

Figure 6.12 (continued): 'Crucifixus etiam pro nobis' used as a Subject

J. D. Zelenka (96): *Crucifixus* from *Missa Omnium Sanctorum*
 ZWV 21 (1741) (continued)

8

S. et se pul - tus est,

A. -pul - tus est, cru -

T. et se pul - tus est,

B. et se pul - tus est,

Org. et se pul - tus est,

5 $\frac{4}{2}$ 6

Figure 6.13: Musical sign of the Cross and Other Closely Related Figures

<i>Crucifixus</i> Setting	Composer	Comments
19	A. Draghi	Sign of the cross used in imitation. Second entry is amended to accommodate this imitation.
87	G. A. Perti	Clear sign of the cross. (Figure 6.14)
88	G. A. Perti	Zig-zag arrangement. Does not return to opening note, but still recognisable as the 'cross'. (Figure 5.4)
8	A. Caldara	Musical sign of the cross.
9	A. Caldara	Clear zig-zag arrangement of notes. (Figure 6.9)
12	A. Caldara	Motive spans an octave, with the inclusion of a lower auxiliary note.
97	J. D. Zelenka	Zig-zag organisation – five- rather than four-note motive.
70	W. A. Mozart	Zig-zag pattern of notes, but one has the impression that this musical line arises from the underlying harmony.

Figure 6.14: Musical Sign of the Cross and Other Related Figures

**A. Draghi (19): *Missa a 9* (1684)
(coro only)**

1

S. *Cru - ci - fi - xus*

S. *Cru - ci - fi - xus e - ti - am pro no - bis sub*

T. *Cru - ci - fi - xus, cru - ci -*

**G. Perti (88): *Kyrie, Gloria and Credo* (c. 1700-20)
(soprano only)**

1

S. *Cru - ci - fi - xus e - ti - am pro no - bis*

Figure 6.14 (continued): Musical Sign of the Cross and Other Related Figures

**A. Caldara (8): *Crucifixus a 16 Voci* (c. 1730)
(soprano 1 and III only)**

Musical notation for Soprano I (S. I) and Soprano III (S. III). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Cru - ci - fi - xus.

**A. Caldara (12): *Mass in A Major* (1732)
(bass only)**

Musical notation for Bass (B.). The key signature is two sharps (F# and C#) and the time signature is common time (C). The lyrics are: Cru - ci - fi - xus.

**J. D. Zelenka (97): *Missa Votiva* (1739)
(bass only)**

Musical notation for Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Cru - ci - fi - xus.

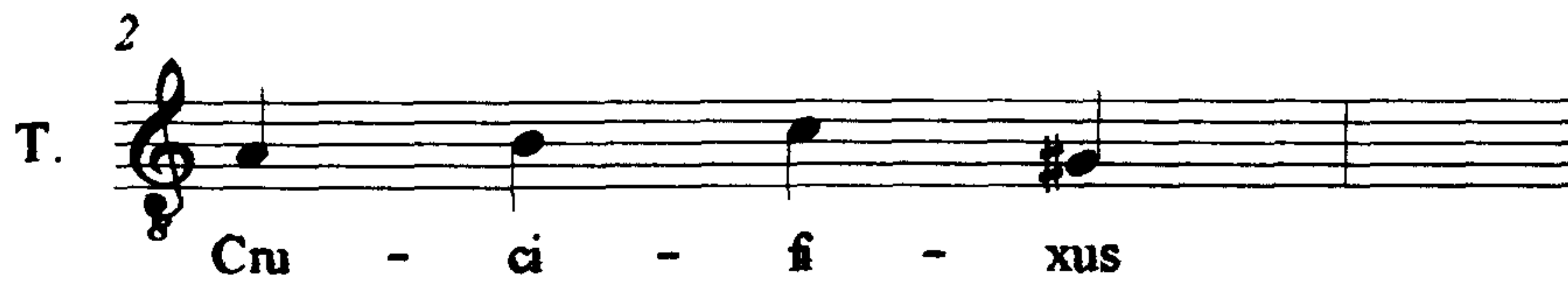
**W. A. Mozart (70): *Missa Brevis in G* KV 49 (1768)
(coro only)**

Musical notation for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Cru - ci - fi - xus.

Figure 6.15: 'Excruciating' Intervals for 'Crucifixus'

**A. Vivaldi (95): *Credo* (c. 1717)
(tenor only)**

2

T. 

Cru - ci - fi - xus

**J. D. Heinichen (49): *Missa 11* (c. 1720)
(coro only)**

1

S. 

Cru - ci - fi - xus

A. 

Cru - ci - fi - xus

T. 

Cru - ci - fi - xus

B. 

Cru - ci - fi - xus

8

S. 

cru - ci - fi - xus e -

A. 

cru - ci - fi - xus

T. 

cru - ci - fi - xus

B. 

cru - ci - fi - xus

Figure 6.16: 'Excruciating' Intervals for 'Crucifixus'

<i>Crucifixus</i> Setting	Composer	Intervals
17	G. P. Colonna	Dim 5 (V), Aug 4 (V).
19	A. Draghi	Dim 4 (H) (See Figure 6.14)
20	A. Draghi	Dim 5 (V)
56	G. Legrenzi	Aug 4 (H)
88	G. A. Perti	Dim 4 (H) (See Figure 6.14)
95	A. Vivaldi	Dim 4 (H) (See Figure 6.15)
98	J. D. Zelenka	Dim 4 (V)
49	J. D. Heinichen	Dim 4 (V), Aug 2 (V), Aug 4 (V), Aug 5 (D) (See Figure 6.15)
8	A. Caldara	Dim 7 (H) (See Figure 6.14)
90	G. Reutter	Dim 5 (V)
97	J. D. Zelenka	Dim 4 (H), Dim 7 (H) (See Figure 6.14)
102	J. D. Zelenka	Dim 4 (V)
4	J. S. Bach	Dim 5 (V), Dim 7 (V), Aug 2 (H), Aug 4 (H,V) (See Chapter VII for details)
96	J. D. Zelenka	Dim 4 (H) (See Figure 6.12)
3	J. C. Bach	Dim 3 (D)
33	F. J. Haydn	Dim 7 (V)
34	F. J. Haydn	Dim 3 (H), Aug 4 (H – span of motive)
70	W. A. Mozart	Aug 4 (V) (See Figure 6.14)
71	W. A. Mozart	Dim 4 (D), Dim 5 (D)
72	W. A. Mozart	Dim 5 (V)
27	F. L. Gassmann	Dim 4 (V), Dim 5 (V)
35	F. J. Haydn	Dim 5 (H)
52	L. Hofmann	Dim 5 (H)
74	W. A. Mozart	Dim 5 (V), Dim 7 (V)
77	W. A. Mozart	Aug 4 (V)
78	W. A. Mozart	Aug 4 (V)
80	W. A. Mozart	Dim 5 (V)
81	W. A. Mozart	Dim 5 (V), Dim 7 (V) (chord of Dim 7 th)
82	W. A. Mozart	Aug 2 (V), Aug 4 (V) (augmented chord)
84	W. A. Mozart	Dim 7 (V)
38	F. J. Haydn	Dim 4 (H), Dim 5 (H – span of motive)
43	F. J. Haydn	Aug 4 (H – span of motive)
44	F. J. Haydn	Dim 5 (V)
48	J. M. Haydn	Dim 7 (V)

Figure 6.17: Example of *Metabasis* (Vogt)¹⁸⁹

[no words given]

S. Tra - he - me post te, ra - pe - me in te!

S. Tra - he - me post te, ra - pe - me in te!

Figure 6.18: Examples of *Metabasis*J. D. Zelenka (100): *Missa St. Caeciliae* (c. 1711)

S. Cru - ci - fi - xus sub Pon -

A. Cru - ci - fi - xus e - ti - am pro no -

T. Cru - ci - fi - xus sub Pon - ti - o

B. Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o

A. Salieri (91): *Mass in D* (1784)

S. Cru - ci - fi - xus

A. Cru - ci - fi - xus

T. Cru - ci - fi - xus

B. Cru - ci - fi - xus

Figure 6.19: Emphasis on the Penultimate Syllable of 'Crucifixus'

A. Caldara (11): *Missa in spei Resurrectionis* (c. 1720)

T. Cru - ci - fi - xus

Figure 6.20a: 'Crucifixus': Rhythmic Motives 4/4 and C (strong beats)


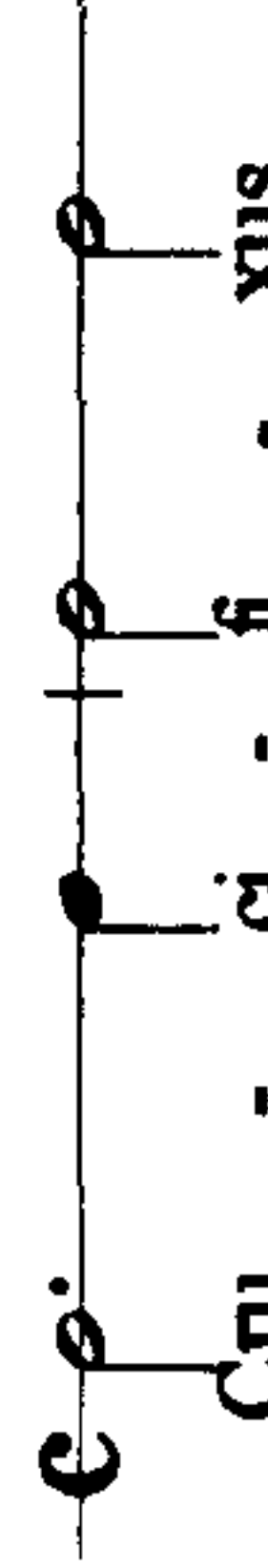

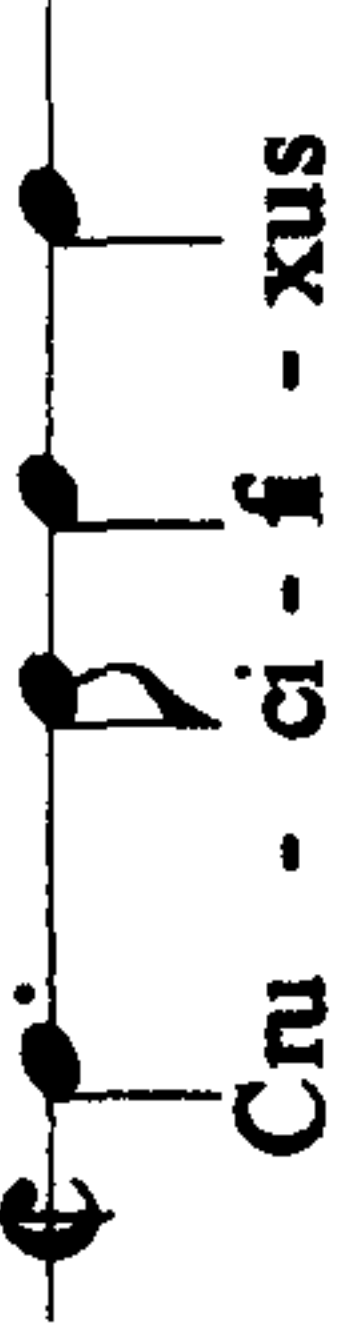
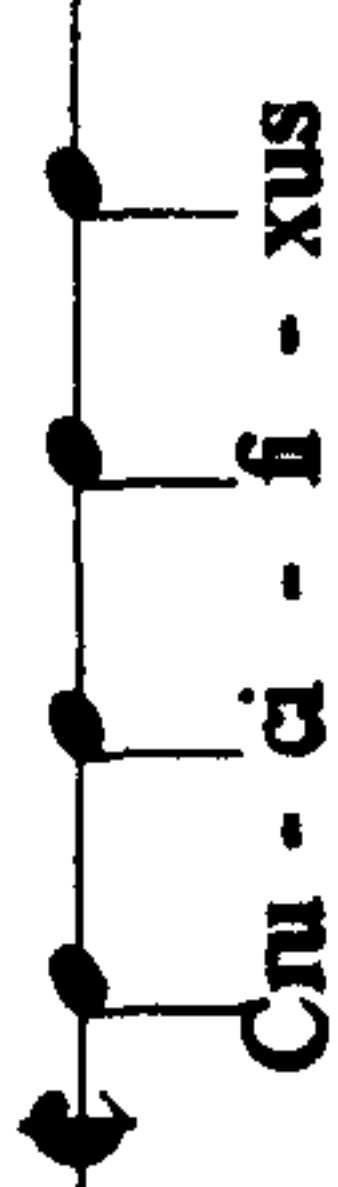
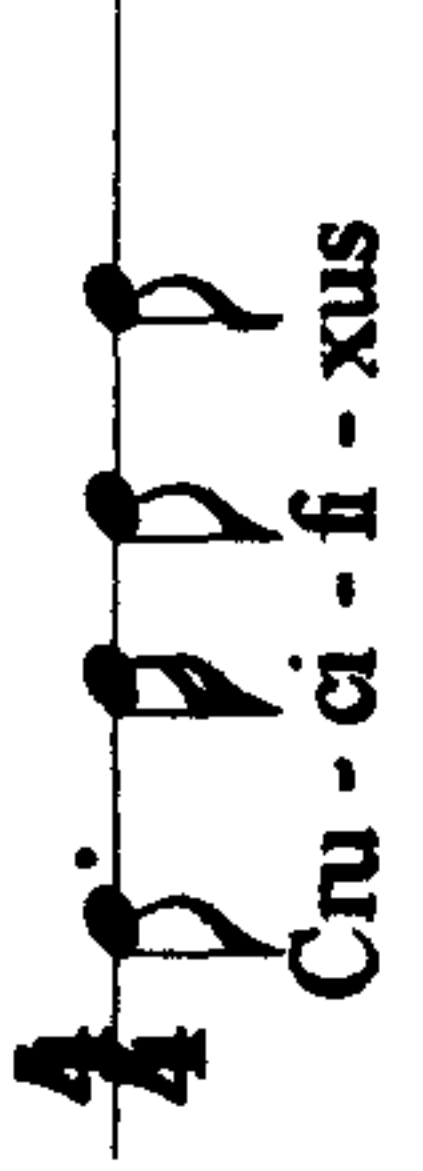

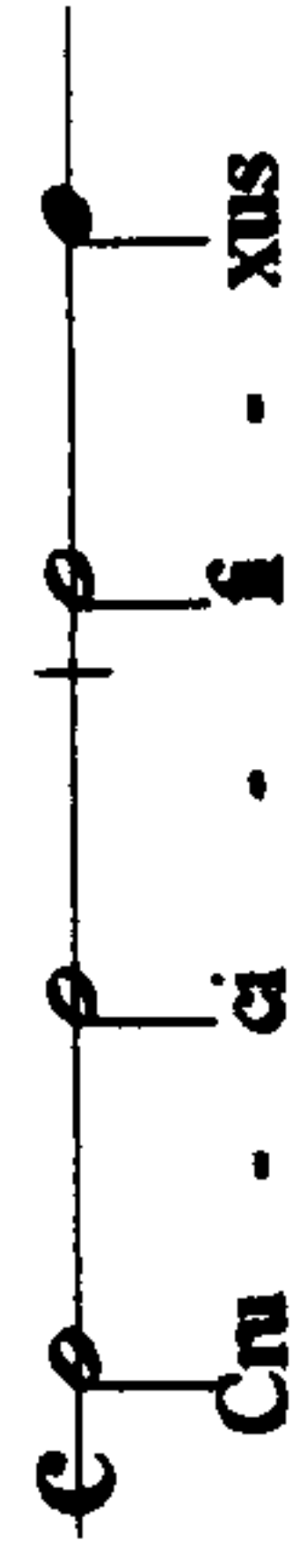
Group A ₁	Composers	Group B ₁	Composers
	<p>F. Gasparini (29), attrib. B. Marcello (68)</p>		<p>W. A. Mozart (70)</p>
	<p>A. Caldara (8)</p>		<p>F. Bertoni (5), A. Caldara (10), K. Dittersdorf (18), B. Galuppi (28), F. J. Haydn (35), (38), L. Hofmann (51), W. A. Mozart (79), G. A. Perti (87), G. Reutter (90), F. Schmidt (94), J. D. Zelenka (96, 98)</p>
	<p>A. Biffi (7), A. Draghi (9), F. J. Haydn (34), J. D. Heinichen (49), W. A. Mozart (73, 75), A. Vivaldi (95),</p>		<p>J. C. Kerll (55), J. M. Haydn (45)</p>
	<p>F. I. Biber (7), J. C. Kerll (54), A. Scarlatti (92)</p>		

Figure 6.20a (continued): 'Crucifixus': Rhythmic Motives 4/4 and C (strong beats)

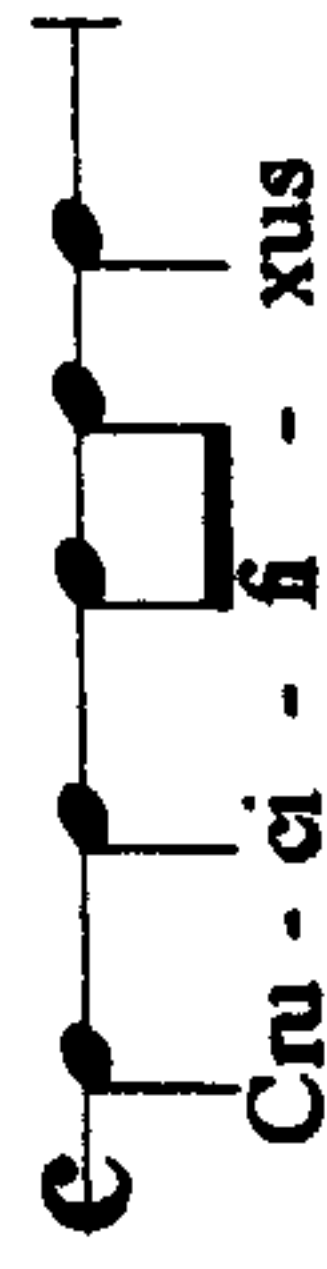
Group A₂



Composers

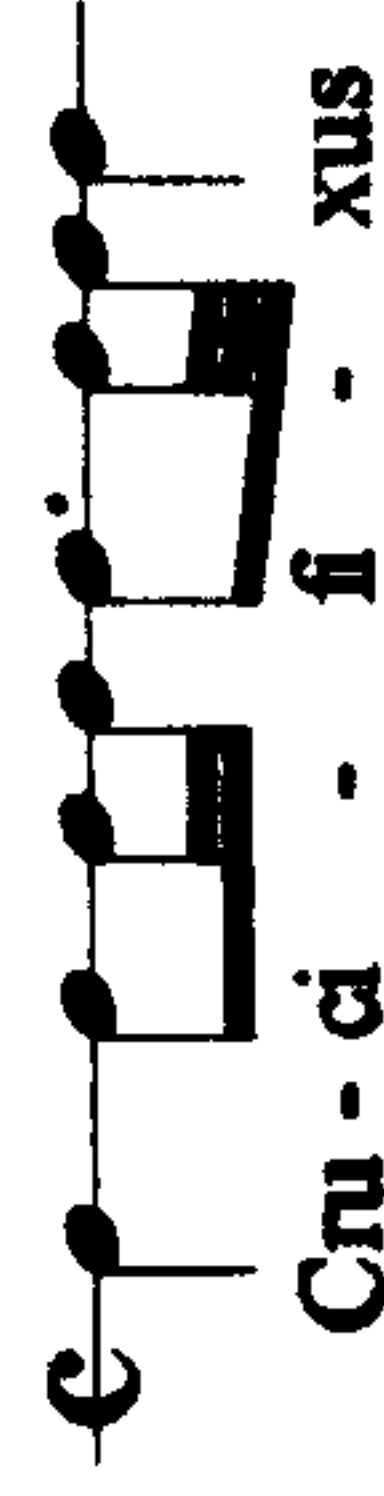
W. A. Mozart (76)

Group A₃

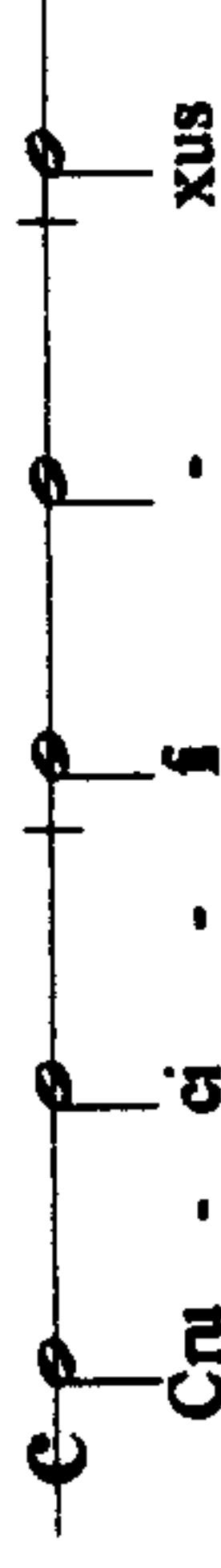


G. P. Colonna (17)

L. Leo (57)

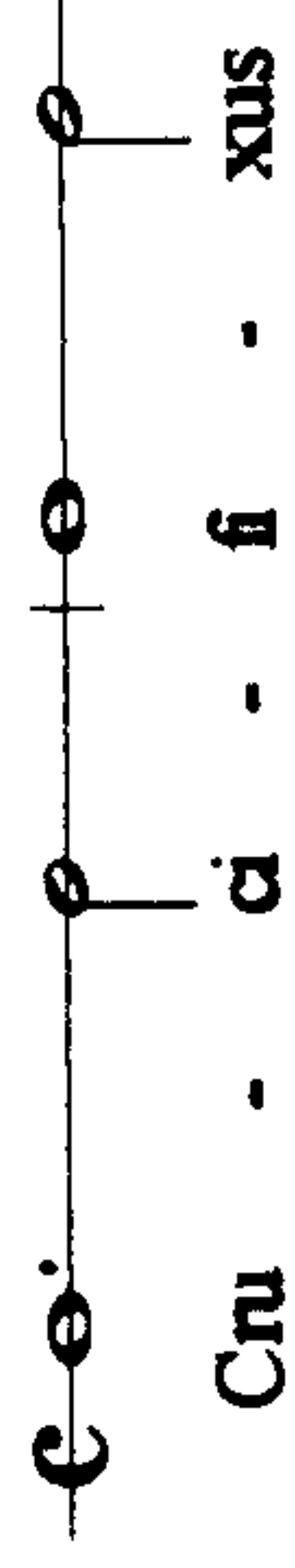


Group A₄



J. D. Zelenka (97)

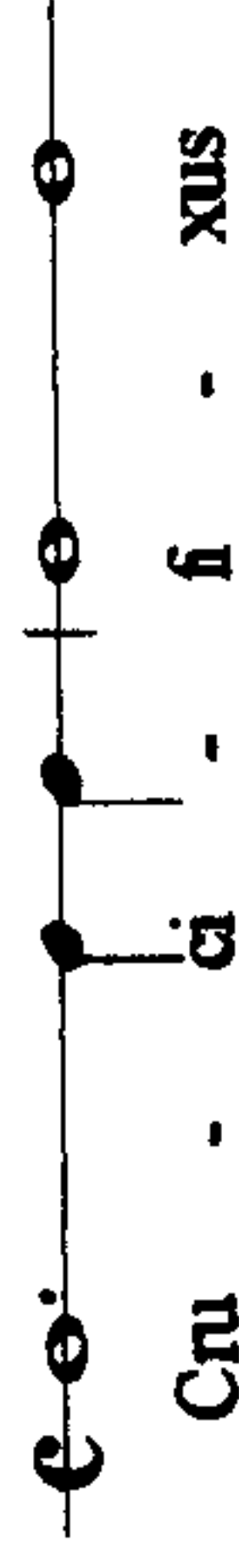
Group B₂



Composers

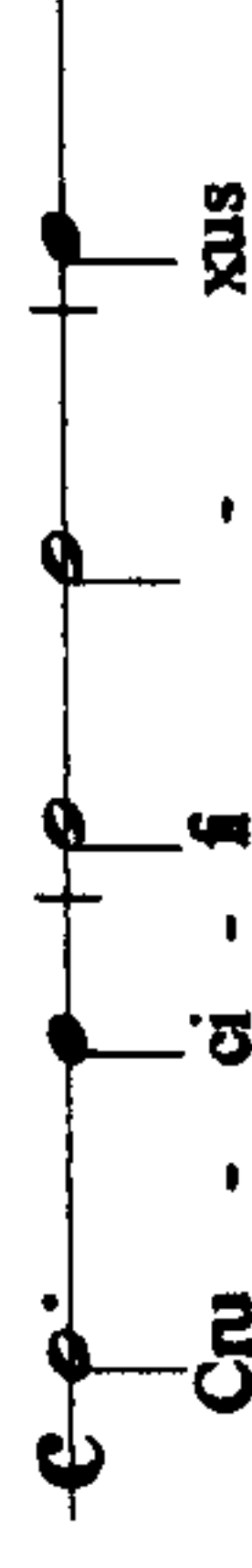
J. J. Fux (24), A. Lotti (66)

Group B₃



J. J. Fux (23)

Group B₄



attrib. G. B. Pergolesi (86)

Figure 6.20a: 'Crucifixus': Rhythmic Motives 4/4 and C (strong beats)

Group A₄ (continued)	Composers	Group B₄ (continued)	Composers
	A. Draghi (20)		A. Scarlatti (93)
	J. C. Bach (3)		J. D. Zelenka (101)
	A. Caldara (13)		J. J. Fux (26), J. D. Zelenka (101)
	A. Lotti (61)		A. Draghi (20)
	A. Lotti (62)		G. Giorgi (31)
	A. Lotti (65)		
	F. J. Haydn (37), W. A. Mozart (70, 74)		

Figure 6.20a: 'Crucifixus': Rhythmic Motives 4/4 and C (strong beats)

Group A_s

Group A_c

Composers
G. Legrenzi (56)

A. Caldara (9), A. Lotti (60),
A. Salieri (91)

Group B_s

Composers
N. Porpora (89), J. D. Zelenka
(99)

J. D. Zelenka (102)

Group B_c

Group B_c

A. Caldara (12)

J. C. Kerll (55), L. Mozart (69)

A. Caldara (14)

W. A. Mozart (71)

Figure 6.20b: 'Crucifixus': Rhythmic Motives 4/4 and C (off beats)

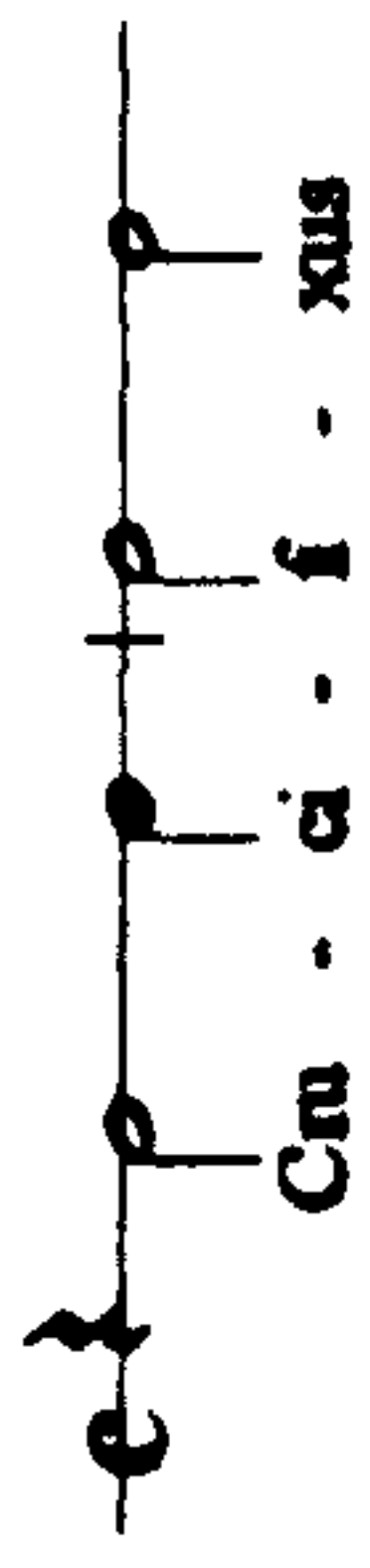
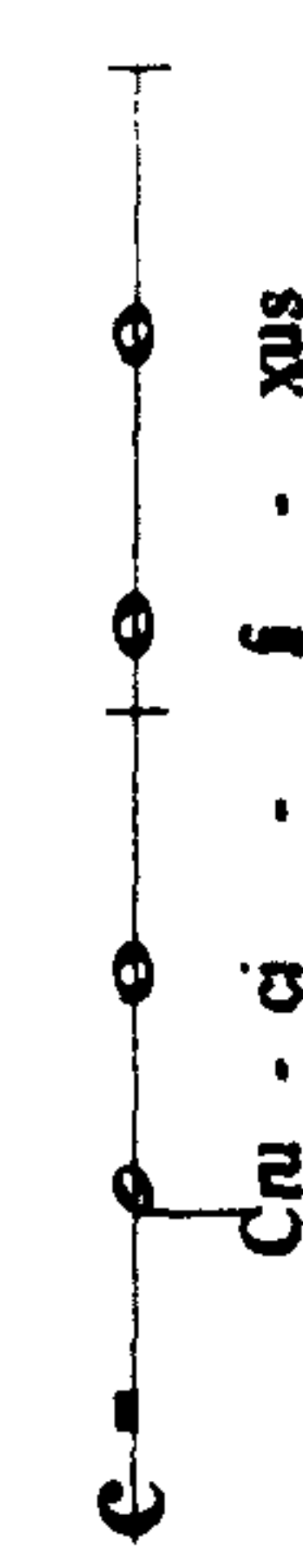
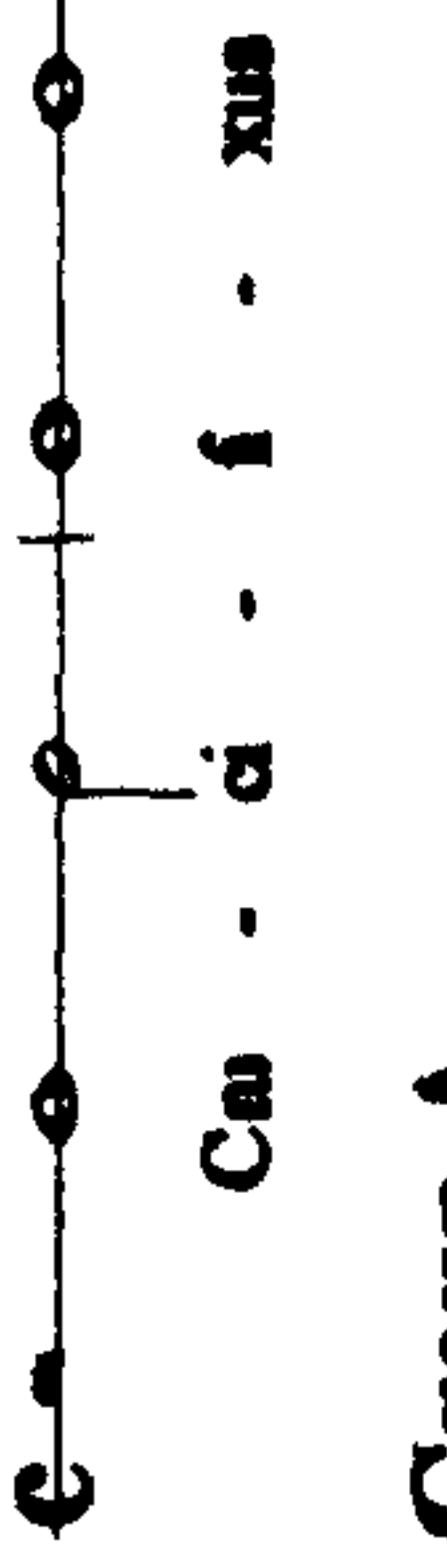


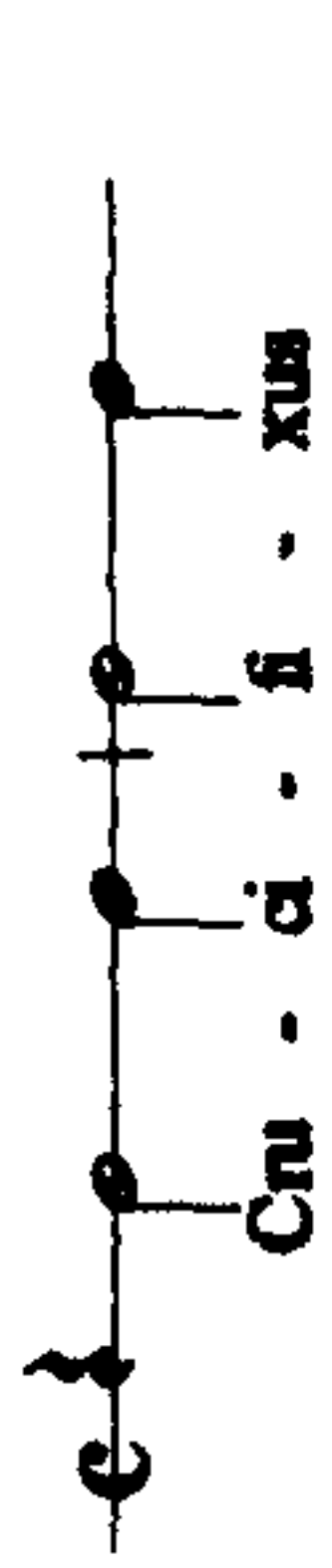
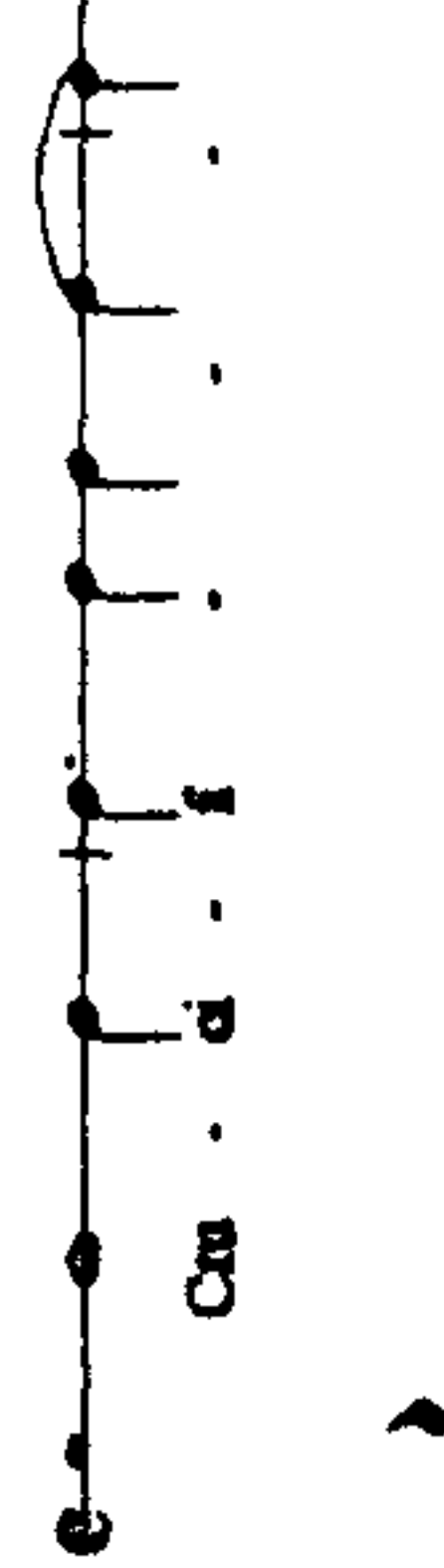
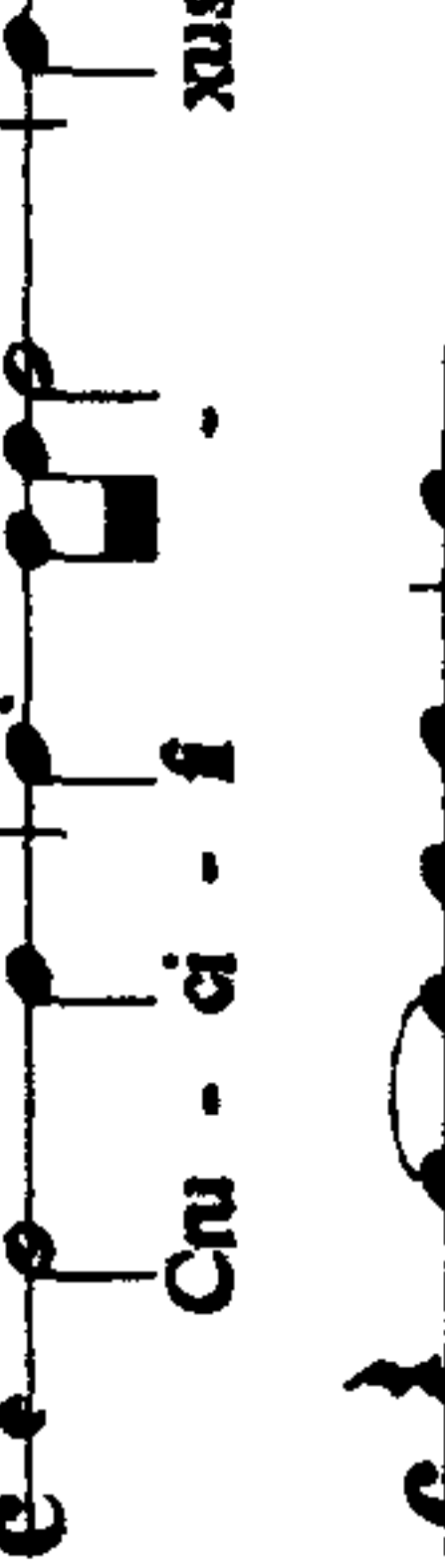
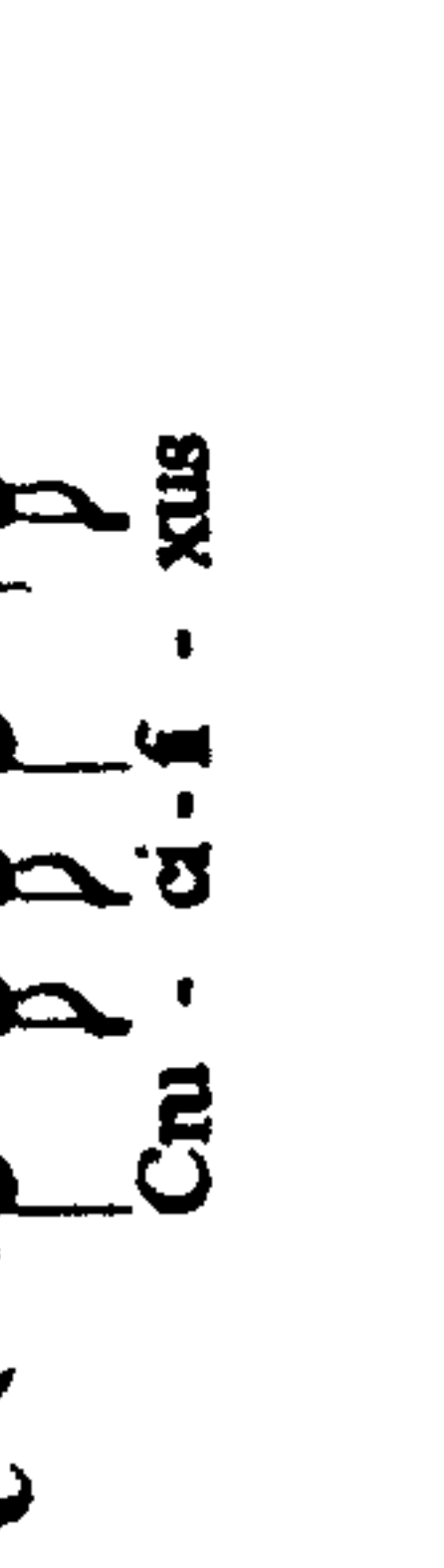
Group A1		<p>Composers J. J. Fux (22), W. A. Mozart (72), G. Perti (88)</p>	Group B1		<p>Composers F. Durante (21)</p>
Group A2		<p>F. Durante (21), A. Lotti (63, 65, 67), A. Scarlatti (93)</p>	Group C1		<p>W. A. Mozart (77, 78, 81), G. Reutter (90), J. D. Zelenka (98)</p>
Group A3		<p>A. Caldara (14)</p>	Group A4		<p>J. D. Heinichen (49, 50), W. A. Mozart (74)</p>
Group A5		<p>A. Lotti (61)</p>	Group A6		<p>attrib. Pergolesi</p>
Group A7		<p>J. J. Fux (26), J. D. Zelenka (98)</p>			

Figure 6.20c: 'Crucifixus': Rhythmic Motives 3/4 and 3/2 (off beats)

Group A1		Composers F. J. Haydn (39)	Group B1		Composers F. J. Haydn (44)
Group A3		J. S. Bach (4)	Group B3		F. J. Haydn (40)
Group A4		J. G. Albrechtsberger (2)	Group B4		B. Galuppi (28), F. J. Haydn (42), W. A. Mozart (74)
	J. J. Fux (25)		L. Leo (58)		
	J. A. Hasse (32), F. J. Haydn (37, 39), W. A. Mozart (74, 82)	Group A5		G. Abos (1)	

Figure 6.20c (continued): 'Crucifixus': Rhythmic Motives 3/4 and 3/2 (off beats)

Group B ₇	Composers
	D. Cimarosa (16)
	W. A. Mozart (85)
	F. J. Haydn (43)
Group C ₁	F. J. Haydn (41)

Figure 6.21: Use of 'Sighing' Intervals
**F. Bertoni (5): *Crucifixus con Organo a 4 Voci* (c. 1760)
(tenor only)**

2

T. 

sub Pon - ti - o Pi - la - to

**A. Biffi (7): *Crucifixus* (c. 1730)
(bass only)**

4

B. 

sub Pon - ti - o Pi - la - to

**A. Caldara (11): *Missa in spei Resurrectionis* (c. 1720)
(soprano only)**

1

S. 

e - ti - am pro no - bis

**A. Caldara (12): *Mass in A Major* (1732)
(bass only)**

4

B. 

sub Pon - ti - o Pi - la - to

Figure 6.21 (continued): Use of 'Sighing' Intervals

**F. L. Gassmann (27): *Missa in C* (c. 1770)
(coro only)**

2

S. sub Pon - ti - o Pi - la - to

A. sub Pon - ti - o Pi - la - to

T. sub Pon - ti - o Pi - la - to

B. sub Pon - ti - o Pi - la - to

**F. J. Haydn (37): *Missa Brevis Scti. Joannis de Deo* (c. 1775)
(bass only)**

3

B. sub Pon - ti - o Pi - la - to

**W. A. Mozart (77): *Missa Brevis in D* KV 194 (1774)
(coro only)**

3

S. sub Pon - ti - o Pi - la - to

A. sub Pon - ti - o Pi - la - to

T. sub Pon - ti - o Pi - la - to

B. sub Pon - ti - o Pi - la - to

Figure 6.21 (continued): Use of 'Sighing' Intervals

**A. Salieri (91): *Mass in D* (1784)
(coro only)**

S. e - ti - am pro no - bis

A. e - ti - am pro no - bis

T. e - ti - am pro no - bis

B. e - ti - am pro no - bis

**F. Schmidt (94): *Missa Sanctae Caeciliae* (before 1746)
(soprano only)**

S. e - ti - am pro no - bis

**J. D. Zelenka (99): *Missa Nativitatis Domini ZWV 8* (1726)
(soprano and alto only)**

S. e - ti - am pro no - bis

A. e - ti - am pro no - bis

Figure 6.21 (continued): Use of 'Sighing' Intervals

J. D. Zelenka (102): *Missa Sancti Spiritus* ZWV 4 (1723, rev. c. 1729) (*coro only*)

3

S. sub Pon - ti - o Pi - la - to, pas - sus,

A. sub Pon - ti - o Pi - la -

T. sub Pon - ti - o Pi - la - to pas - sus et

B. sub Pon - ti - o Pi - la - to,

Figure 6.22: Longer Note Values for the Penultimate Syllables of Narrative Phrases

**A. Caldara (11): *Missa in spei Resurrectionis* (c. 1720)
(tenor and bass only)**

2

T. sub Pon - ti - o Pi - la - to

B. sub Pon - ti - o Pi - la - to

Detailed description: This musical score shows two staves, Tenor (T.) and Bass (B.), in G major. The Tenor part begins with a fermata over the first measure, followed by a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a final G4 (quarter) with a fermata. The Bass part begins with a fermata over the first measure, followed by a sequence of notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), and a final G2 (quarter) with a fermata. The lyrics 'sub Pon - ti - o Pi - la - to' are written below each staff, with the penultimate syllables 'ti' and 'o' in the Tenor part and 'ti' and 'o' in the Bass part being the focus of the analysis.

**K. D. von Dittersdorf (18): *Missa in C* (before 1773)
(coro only)**

2

S. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

A. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

T. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

B. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

Detailed description: This musical score shows four staves for a choir: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), in C major. Each part begins with a fermata over the first measure, followed by a sequence of notes: S. (G4, A4, B4, C5, B4, A4, G4), A. (G4, A4, B4, C5, B4, A4, G4), T. (G4, A4, B4, C5, B4, A4, G4), and B. (G3, F3, E3, D3, C3, B2, A2). The lyrics 'e - ti - am pro no - bis sub Pon - ti - o Pi - la - to' are written below each staff, with the penultimate syllables 'ti' and 'o' in the Soprano, Alto, and Tenor parts, and 'ti' and 'o' in the Bass part being the focus of the analysis.

Figure 6.23: Decoration of Penultimate Syllable in Narrative Phrases

**G. Abos (1): *Messa a 4 Voci* (c. 1740)
(*coro only*)**

3

S. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

A. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

T. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

B. e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

**J. A. Hasse (32): *Mass in D Minor* (1751)
(*coro only*)**

3

S. e - ti - am pro no - bis

A. e - ti - am pro no - bis

T. e - ti - am pro no - bis

B. e - ti - am pro no - bis

Figure 6.23 (continued): Decoration of Penultimate Syllable in Narrative Phrases

**F. J. Haydn (42): *Theresienmesse* (1799)
(coro only)**

3

S. e - ti - am pro no - bis

A. sub Pon - ti - o Pi - la - to

T. e - ti - am pro no - bis

B. e - ti - am pro no - bis

**L. Leo (57): *Messa Completa* (c. 1730 - 40)
(soprano only)**

2

S. e - ti - am pro no - bis

Figure 6.24: Use of Melisma for the Penultimate Syllable of Narrative Phrases

Setting	Composer	'etiam'	'sub'
3	J. C. Bach	*	
9	A. Caldara	*	
12	A. Caldara	*	
13	A. Caldara	*	
21	F. Durante	*	
22	J. J. Fux		*
24	J. J. Fux		*
28	B. Galuppi		*
55	J. C. Kerll		*
62	A. Lotti		*
63	A. Lotti	*	
75	W. A. Mozart		*
88	G. A. Perti	*	
89	N. Porpora	*	
97	J. D. Zelenka	*	*
100	J. D. Zelenka	*	*

Figure 6.25: Use of Melisma for the Penultimate Syllable of Narrative Phrases

**A. Caldara (12): *Mass in A Major* (1732)
(bass only)**

2

B. 

e - ti - am pro no - - - bis

**J. J. Fux (22): *Missa S.S. Trinitatis* (1693)
(coro only)**

6

S. 

S. 

A. 

T. 

B. 

sub Pon-ti-o Pi-la - - - to, Pi-la - -

Figure 6.25 (continued): Use of Melisma for the Penultimate Syllable of Narrative Phrases

J. J. Fux (22): *Missa S.S. Trinitatis* (1693) (continued)

10

S. Pon-ti-o Pi-la - - - to, pas -

S. to, pas - - sus

A. to, Pi - la - - - - to,

T. Pi - la - - - - to, Pi - la -

B. - - - - to,

**G. Perti (88): *Kyrie, Gloria and Credo* (c. 1700-1720)
(soprano only)**

4

S. e - ti - am pro - no - - - - - bis

**J. D. Zelenka (97): *Missa Votiva* ZWV 18 (1739)
(bass only, alto only)**

4

B. e - ti - am pro no - - - - - bis

15

A. sub Pon - ti - o Pi - la - - - to,

Figure 6.26: Relatively Long Note-values for 'passus'

J. M. Haydn (48): *Missa S. Francisci* (1803)
(*coro and organo only*)

1

S. sub Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-

A. [sub Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-

T. [sub Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-

B. [sub Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-

Organ

1 6 5 6 6

6

S. - la-to, pas-sus, pas-sus et se-pul-tus

A. - la-to, pas-sus, pas-sus et se-pul-tus

T. - la-to, pas-sus, pas-sus et se-pul-tus

B. - la-to, pas-sus, pas-sus et se-pul-tus

Org.

9 16 12 12 15 16 6 3

Figure 6.26 (continued): Relatively Long Note-values for 'passus'

J. M. Haydn (48): *Missa S. Francisci* (1803) (continued)

8

S. est, pas - sus, pas - sus et se - pul - tus est.

A. est, pas - sus, pas - sus et se - pul - tus est.]

T. est, pas - sus, pas - sus et se - pul - tus est.]

B. est, pas - sus, pas - sus et se - pul - tus est.]

Org. est, pas - sus, pas - sus et se - pul - tus est.]

6
b5 6 5 1 #5 b4 6 4

Figure 6.27: Use of Dissonance for the Word 'passus'

**W. A. Mozart (82): *Missa in C* KV 259 (1775-7)
(*coro and organo* only)**

7

S. pas sus

A. pas - sus

T. pas - sus

B. pas - sus

Org. pas - sus

6
4
2

**W. A. Mozart (83): *Missa in B Flat* KV 175 (1777)
(*coro and organo* only)**

5

S. pas - sus

A. pas - sus

T. pas - sus

B. pas - sus

Org. pas - sus

b5 6/4

Figure 6.27 (continued): Use of Dissonance for the Word 'passus'

**J. D. Zelenka (98): *Missa Circumcisionis* (1724)
(*coro* and *organo* only)**

4

S. - la - to, pas - sus et se -

A. - la - to, pas - sus et se -

T. - to, pas - sus et se - pul -

B. - to, pas - sus et se -

Org.

Detailed description: This musical score shows the vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment for the word 'passus'. The Soprano part begins with a dissonant interval between the notes 'to' and 'pas'. The organ part provides a rhythmic accompaniment with a steady eighth-note pattern.

**J. D. Heinichen (50): *Missa 12* (c. 1720)
(*coro* and *organo* only)**

4

S. sub Pon - ti - o Pi - la - to,

A. sub Pon - ti - o Pi -

T. sub Pon - ti - o Pi - la - to, pas sus

B. Pon - ti - o Pi - la - to, pas - sus et se -

Org.

6 4 7

Detailed description: This musical score shows the vocal parts and organ accompaniment for the word 'passus'. The Soprano part begins with a dissonant interval between the notes 'to' and 'sub'. The organ part provides a rhythmic accompaniment with a steady eighth-note pattern. The numbers 6, 4, and 7 are written below the organ part, likely indicating fingerings or specific intervals.

Figure 6.28: Bare Octaves for the Setting of the Word 'passus'

W. A. Mozart (85): Missa in C KV 337 (1780)

11

Ob.

Bsn.

S.

pas - sus

A.

pas - sus

T.

pas - sus

B.

pas - sus

Violoncelli

Org.

Detailed description: This musical score excerpt shows the setting of the word 'passus' in Mozart's Missa in C KV 337. It features seven staves: Oboe (Ob.), Bassoon (Bsn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The Oboe and Bassoon parts play a melodic line with a slur over the first two notes. The vocal parts (Soprano, Alto, Tenor, Bass) sing the word 'pas - sus' on a single note. The Organ part plays a similar melodic line to the woodwinds. The number '11' is written above the Oboe staff.

Figure 6.29: Melismatic Setting of 'passus'

G. Reutter (90): *Missa S. Caroli* (1734)

6

A. - to, pas - sus et se - pul - tus est.

T. - to, pas - sus et se - pul - tus est.

B. - to, pas - sus, et se - pul - tus est.

Org. - to, pas - sus, et se - pul - tus est.

♭ ♭ ♭ ♭ ♭ ♭7/5 4 ♭3

L. Hofmann (51): *Missa in Honorem Sanctae Theresiae* (before 1760)(solo bass and *organo* only)

5 [solo]

B. - la - to, pas - sus, pas - sus, pas - sus et se - pul - tus est.

Org. - la - to, pas - sus, pas - sus, pas - sus et se - pul - tus est.

♭ 6 ♭ 6 ♭6/5 ♭5 6

7

B. - sus, pas - sus et se - pul - tus est.

Org. - sus, pas - sus et se - pul - tus est.

8 6 4

Figure 6.29 (continued): Melismatic Setting of 'passus'

A. Scarlatti (92): *St. Cecilia Mass* (1720)

8

S. *la-to,* *pas-*

A. *pas - - - - sus et se -*

T. *Pon - ti-o Pi-la-to, pas - - - sus et sc - pul - tus est,*

B. *pas - sus, pas - sus et se -*

Org. 6 4 4 5/5 5 4/2 6

11

S. *pas - - - sus et se-pul - tus est, pas -*

S. *- - - sus et se-pul - tus, et*

A. *pul - tus, pas - - - sus et se -*

T. *pas - - - sus et se - pul - tus est,*

B. *pul - tus est, et se-pul - tus, et - - - se -*

Org. 7 6 4 4 7 6 7 4 4 6/5 4

14 **Allegro**

S. *- sus, et se - pul - - tus est.*

S. *se - pul - tus, et - - - se - pul - tus est.*

A. *pul - tus, et se - pul - tus est.*

T. *pas - - - sus et se - pul - tus est.*

B. *pul - tus, et se - pul - tus est.*

Org. 5 5 6 7 6 4 3 4

Figure 6.30: Musical Descent to Express 'et sepultus est'

G. A. Perti (87): *Messa Canone a 3* (c. 1700-20)

22

S. pas - - sus et se - pul - tus

S. - sus et se - pul - - - tus

B. pas - - sus et se - pul - tus

Org. 7 6 9 8 7 4 #

S. est, pas - sus et se - pul - tus est.

S. est, pas - sus et se - pul - - tus est.

B. est, pas - sus et se - pul - tus est.

Org. 7 b6 5 4 6 4 #

Figure 6.30 (continued): Musical Descent to Express 'et sepultus est'

G. A. Perti (88): *Kyrie, Gloria and Credo* (c. 1700-20)

11

S. est, pas - sus et se - pul -

A. est, sub Pon - ti - o Pi - la - to, pas - sus et se -

T. est, pas - sus et se - - - -

Org. 5 6 6 5 # 9 b5 6 5 7 b6 #7

14

S. - tus est, pas - sus et se - pul - - tus est.

A. - pul - tus est, pas - sus et se - pul - tus est.

T. pul - tus est, pas - sus et se - pul - tus est.

Org. 6 4 5 #3 6 5 # 6 6 7 # 4 #3

Figure 6.30 (continued): Musical Descent to Express 'et sepultus est'

A. Carl (15): *Missa Solemnis in C* (before 1751)

The musical score consists of three systems of staves. The first system includes Vln I, Vln II, S. (Soprano), and Org. (Organ). The lyrics are "pas - sus et se - pul - tus, pas -". The second system continues with Vln I, Vln II, S., and Org., with lyrics "-sus et se - pul - tus, pas - sus et se - pul - tus". The third system shows Vln I, Vln II, S., and Org., with the word "est." under the Soprano part. Performance markings include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 4, 7, 5, 4, 14, 6, 5, 4, 7, 6, 5, 7, 6, 5, 4, 5.

Vln I
Vln II
S.
Org.

pas - sus et se - pul - tus, pas -

4 7 5 14
2 | | 4 |

Vln I
Vln II
S.
Org.

-sus et se - pul - tus, pas - sus et se - pul - tus

6 6 5 4 6 7 6 5
| | | | |

Vln I
Vln II
S.
Org.

est.

7 7 6 5 7 6 5 4 5
| | | | |

Figure 7.1: The Text for *Weinen, Klagen, Sorgen, Zagen* (Salomo Franck)

Weinen, Klagen,
Sorgen, Zagen,
Angst und Not
Sind der Christen Thränenbrot,
die das Zeichen Jesu tragen.

Weeping, lamenting,
sorrowing, hopelessness,
anxiety (fear) and despair
are the Tear-bread of Christians
who bear the mark of Jesus.

Figure 7.2: Symmetry and Tonal Plan of the *Credo*²⁰³

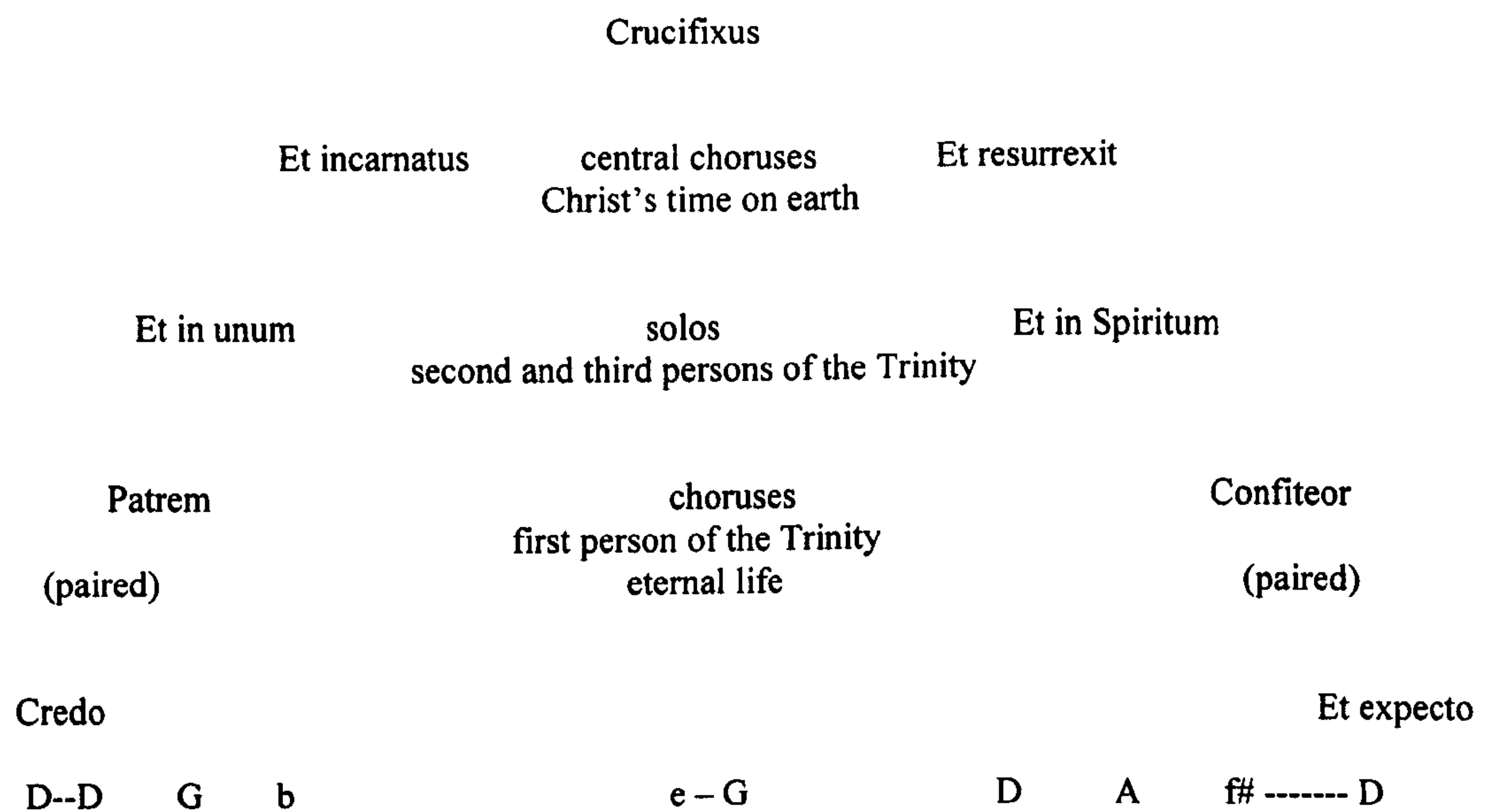


Figure 7.3: The Chiastic Plan of *Cantata No.4*

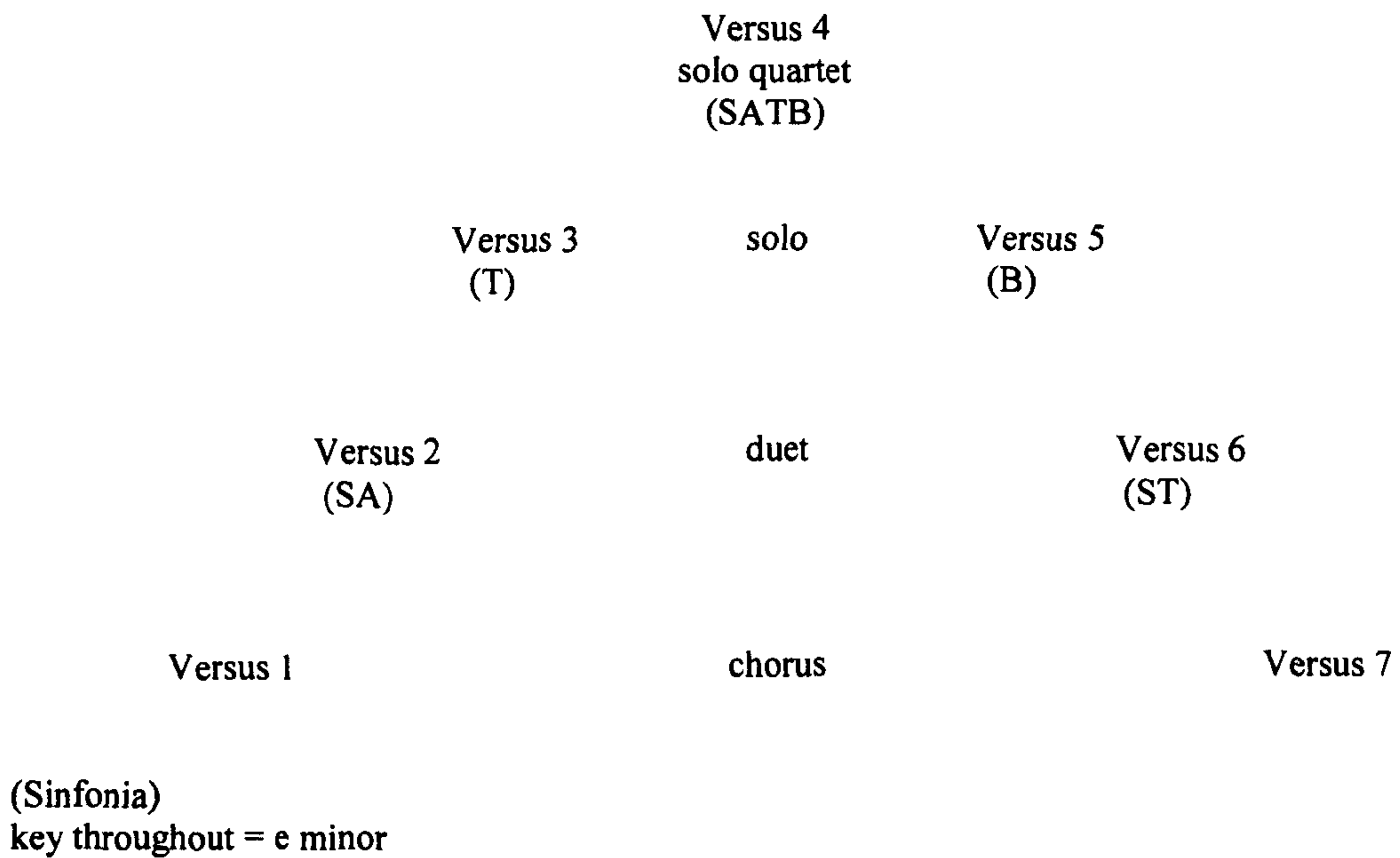


Figure 7.4: Use of *Lamento* in *Crucifixus* Settings

G. P. Colonna (17): *Messa Concertati a 5 Voci* (c. 1680 (?))

1

S. Cru - ci - fi - xus e - ti - am pro no - bis,

A. Cru - ci -

Org. 6 7 6 # t

3

S. sub Pon - ti - o Pi - la - to, pas -

A. - fi - xus e - ti - am pro no - bis, sub

Org. 6 7 6 # t

Figure 7.4 (continued): Use of *Lamento* in Crucifixus Settings

J. D. Zelenka (100): *Missa S. Caeciliae* ZWV 1 (c. 1711)

S.
pas - sus, [pas - sus,] [pas sus, pas sus,]

A.
pas - - sus, pas - - sus,

T.
pas - sus, [pas - sus,] pas - - sus,

B.
pas - sus, [pas - sus,] [pas - sus, pas - sus,]

Org.

5
S.
pas - sus et se - [pul - tus est, pas - -]

A.
pas - sus et se - pul - tus est, pas - sus,

T.
pas - sus et se - pul - tus est, pas - [sus,]

B.
pas - sus et se - pul - tus est, pas - sus

Org.

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

7

S. A. - fi - xus, Cru - ci - fi - xus, Cru - ci -

T. B.

[metabasis or transgressus]

9

S. A. cru - ci - xus, cru - ci -

T. B. - fi - xus, parthesia

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

3

S. A. gen, Sor - gen, Za -

T. B.

5

S. A. Kla - Wei - nen, - gen,

T. B.

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

11

S. A. T. B.

fi - xus, cru - ci - fi - xus, cru - ci -

13

S. A. T. B.

fi - xus, cru - ci - fi - xus, salus durissimus salus durissimus

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

7

S. A. T. B.

gen, Za - gen, Sor - gen,

9

S. A. T. B.

Wei - nen, Kla - gen, Wei - nen,

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

15

S. A. e - ti - am pro no - bis,
- fi - xus e - ti - am ci -

T. B. cru - ci - fi - xus,

17

S. A. - fi - pro no - bis,
- fi - xus e -

T. B. cru - ci - ci -

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

11

S. A. Sor - gen, Za - gen,
Kla - gen, Sor - Wei - nen,

T. B. Wei - nen, Kla - gen,

13

S. A. - - - gen, Za - gen,
Kla - - -

T. B. Sor - gen,

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

19 cru - ci - fi - xus, e - ti - am pro no - bis, - fi - xus e - ti - am pro -

21 e - ti - am pro no - bis, no -

S. A. T. B.

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

15 Wei - nen, Kla - gen, Wei - Za - gen, - - - - -

17 Wei - nen, Kla - gen, - - - - -

S. A. T. B.

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

23

S. A. pro - - - - - no
 bis sub Pon ti - o Pi -
 e - - - - - ti - am pro

T. B. -bis,

25

S. A. bis sub Pon - - - - - ti -
 - la - - - - - to, no bis sub
 sub Pon - - - - - ti - - - - -

T. B.

Weinen, Klagen, Sorgen, Zagen

(transposed from F minor to E minor)

19

S. A. Wei - nen, Kla - - - - - gen,
 Sor - gen, Za - - - - - nen, Kla -
 Wei -

T. B. -gen,

21

S. A. Sor - gen, Za - - - - -
 - gen, - - - - -
 Wei - nen, Kla - - - - -

T. B.

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

27

S. A. Pi - - - la - - -
 sub Pon - ti - o Pi - la - -
 Pon - ti - o Pi - la - -

T. B. Pi - - - la - - -

exclamatio

29

S. A. pas - - - sus et
 to, pas - - - sus et
 -to, pas - - - sus, pas - - -
 -to, pas - - - sus, pas - - -

T. B. pas - - - sus et
 to, pas - - - sus et
 -to, pas - - - sus, pas - - -
 -to, pas - - - sus, pas - - -

Weinen, Klagen, Sorgen, Zagen
 (transposed from F minor to E minor)

23

S. A. - - - - -
 gen, Sor gen, Za - - -
 Sor - gen, - Za - - -

T. B. gen, Sor gen, - Za - - -

25

S. A. - gen, Angst und Not, Angst und
 - gen, Angst und Not, Angst und
 - gen, - gen, Angst und Not, Angst und

T. B. - gen, Angst und Not, Angst und
 - gen, - gen, Angst und Not, Angst und

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

31

S. A. T. B.

se - pul - tus se - pul - tus se - pul - tus se - pul - tus

33

S. A. T. B.

est, pas - sus et se - est, pas - sus et se - est, pas - sus et se -

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

27

S. A. T. B.

Not, und Not, und Not, und

29

S. A. T. B.

sind der Chri - sten sind der Chri - sten sind der Chri - sten sind der Chri - sten

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

39 - f . . . xus e - ti - am pro - ci - ci - fi - cru - ci - ex - clama - tio

S. A. T. B.

41 no - bis, xus e ti am pro no - bis sub - no - bis - xus

S. A. T. B.

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

35 Not, Angst und Not, Angst und

S. A. T. B.

37 Not, Angst und Not, Angst, und Not, Angst, und

S. A. T. B.

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

43 - la - ti o - ni - a - ti - am - pro - no - bis, et sus - ce - pit nos in sinu suo.

44 - ti - am - pro - no - bis, et sus - ce - pit nos in sinu suo.

45 pas - sus, et sus - ce - pit nos in sinu suo.

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

39 Not, sind der Angst und Angst und Not,

40 Chri - sten der Chri - sten der

41 Chri - sten der Chri - sten der

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

47

S. A.
T. B.

49

S. A.
T. B.

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

43

S. A.
T. B.

45

S. A.
T. B.

Figure 7.5 (continued): A Comparison of Bach's *Crucifixus* (BWV 232) and *Weinen, Klagen, Sorgen, Zagen* (BWV 12)

Crucifixus

Weinen, Klagen, Sorgen, Zagen
(transposed from F minor to E minor)

51 est
S. A. se - pul - tus est.
et - tus, se - pul - tus est.
T. B. est, et - pul - tus est.

The image shows a musical score for the 'Crucifixus' section, comparing the vocal lines of the Crucifixus and the Weinen, Klagen, Sorgen, Zagen chorale. The score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'est, et - pul - tus, se - pul - tus est, et - pul - tus est, et - pul - tus est.' The music is in E minor and 4/4 time. The Soprano and Alto parts are in the original key of F minor, while the Tenor and Bass parts are transposed to E minor. The Soprano and Alto parts are in the original key of F minor, while the Tenor and Bass parts are transposed to E minor.

Figure 7.6: Comparison of Use of Texts

Bars	BWV 232	Bars	BWV 12
5-13	Crucifixus	1-9	Weinen, Klagen, Sorgen, Zagen,
13-29	crucifixus etiam pro nobis sub Pontio Pilato,	9-25	Weinen, Klagen, Sorgen, Zagen,
29-36	passus et sepultus est.	25- 32	Angst und Not / sind der Christen Tränenbrot,
37-49	crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.	33- 45	Angst und Not / sind der Christen Tränenbrot.

Figure 7.7: A cappella Conclusions to Orchestral Crucifixus Settings

A. Salieri (91): Mass in D (1788)

The musical score is arranged in a system with the following parts from top to bottom:

- Ob.** (Oboe): Treble clef, 8-measure rest.
- Bsn.** (Bassoon): Bass clef, 7-measure rest.
- Tbn** (Tenor Trombone): Bass clef, 8-measure rest.
- Tbn** (Bass Trombone): Bass clef, 8-measure rest.
- Vln I** (Violin I): Treble clef, 8-measure rest.
- Vln II** (Violin II): Treble clef, 8-measure rest.
- Vla** (Viola): Bass clef, 7-measure rest.
- Vlc** (Violoncello): Bass clef, 7-measure rest.
- S.** (Soprano): Treble clef, lyrics: pas - - sus, et se - pul - tus est, *p*
- A.** (Alto): Treble clef, lyrics: pas - - sus et se - pul - tus est, *[p]*
- T.** (Tenor): Treble clef, lyrics: pas - - sus et se - pul - tus est, *p*
- B.** (Bass): Bass clef, lyrics: pas - - sus et se - pul - tus est, *[p]*
- Org.** (Organ): Bass clef, 7-measure rest.

The score includes various musical notations such as rests, dynamics (*p*, *[p]*, *f*), and articulation marks. The vocal parts are in a cappella style, with lyrics in Latin. The instrumental parts are mostly rests, indicating they are silent during this section.

Figure 7.7 (continued): *A cappella* Conclusions to Orchestral *Crucifixus* Settings

A. Salieri (91): *Mass in D* (1788) (continued)

15

Ob.

Bsn

A. Tbn.

Tbn.

Vln I

Vln II

Vla

Vc.

S. *p*
pas - sus et se - pul - tus est.

A. *[p]*
pas - sus et se - pul - tus est.

T. *p*
pas - sus et se - pul - tus est.

B. *[p]*
pas - sus et se - pul - tus est.

Org.

Figure 7.7 (continued): A cappella Conclusions to Orchestral Crucifixus Settings

J. D. Zelenka (96): *Missa Omnium Sanctorum* (1741)

30

Ob. I, II

Vln I

Vln II

Vla

S.
et se - pul - tus, se - pul - tus

A.
pas - sus et se - pul - tus

T.
pas - sus et se - pul - tus

B.
pas - sus et se - pul - tus

Org.
7 # 6 4 5 4 - #

Figure 7.7 (continued): *A cappella* Conclusions to Orchestral *Crucifixus* Settings

J. D. Zelenka (96): *Missa Omnium Sanctorum* (1741) (continued)

32 **Adagio**

Ob. I, II

Vln I

Vln II

Vla

S. *p*
est, se - pul - - - tus est.

A. *p*
est, se - pul - - - tus est.

T. *p*
est, et se - pul - - tus est.

B. *p*
est, et se - pul - tus est.

Org.

7 # 6 4 5 4 # 2 5

Figure 7.8: Rhythmic Pattern for Opening Entries

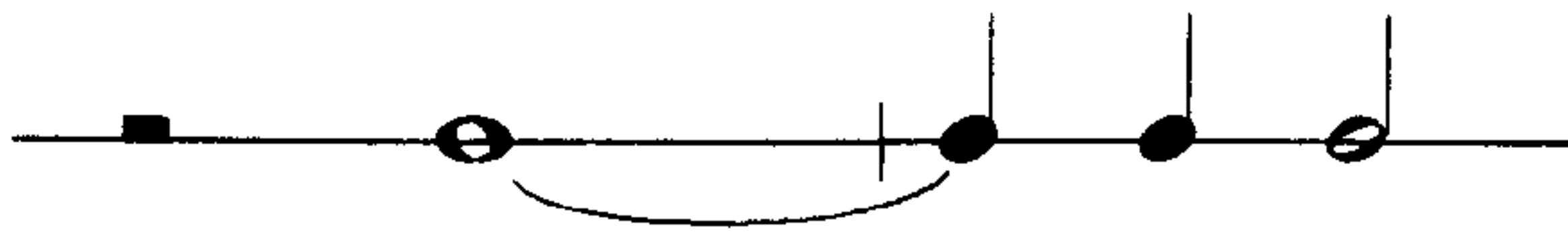


Figure 7.9: Reappearance of the Opening Subject in *Weinen, Klagen, Sorgen, Zagen*

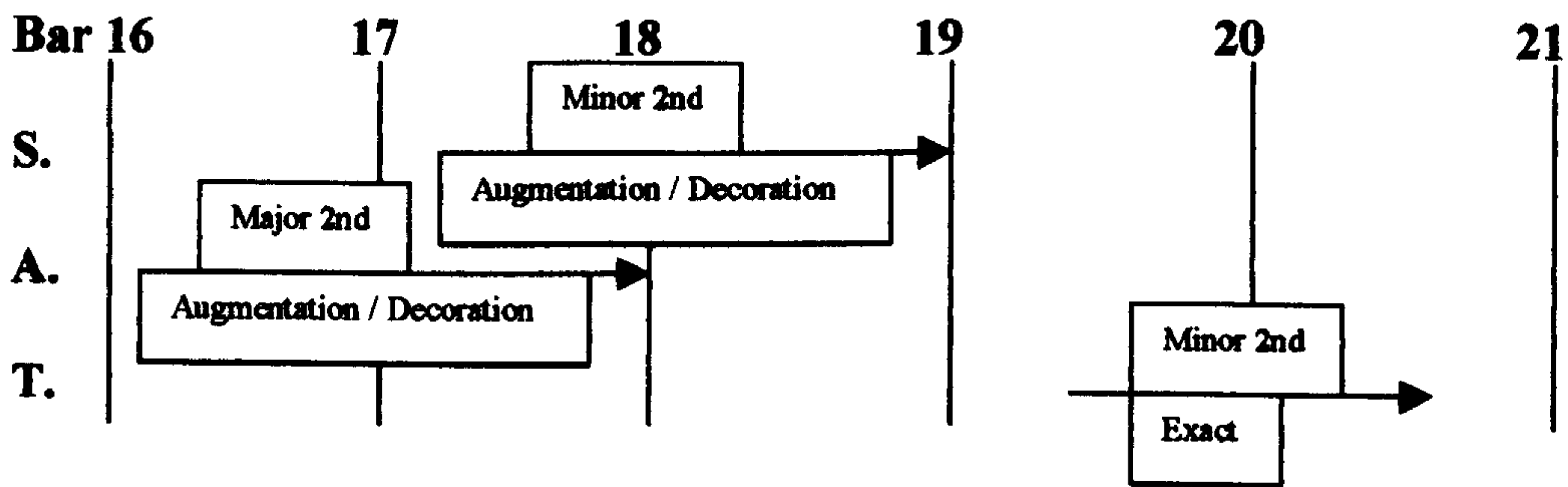


Figure 7.10: Summary of Amendments and Additions

Bar	Part	Nature of Amendment/Addition	1	2	3
6 (2)	A	Alto entry placed at a minor third above the bass line instead of a major third.			*
10 (6)	S	As for A, bar 6.			*
13 (9)	S	a' has been changed to an a# to create an augmented second in the melodic line.			*
14 (10)	A	f# has been changed to an f' for the same reason as S, bar 13.			*
15 (11)	A	a' has been changed to an a#.		*	
16 (12)	T	The addition of a g on the first beat of the bar.	*		
16 (12)	A	The addition of an upper auxiliary note c''.		*	
16 (12)	A	The addition of a b'.	*		
18 (14)	B	The addition of an a on the first beat of the bar.	*		
19 (15)	S	The addition of a g' on the first beat of the bar.	*		
19 (15)	T	The addition of an unaccented anticipatory note.	*		
20 (16)	B	The addition of an f# on beat 1 and accented passing notes on beats 2 and 3.	*	*	
27 (23)	A	The addition of an a'.	*		
31 (27)	T	The addition of a passing note.		*	
35 (31)	S	The addition of a crotchet on beat 1 with an octave leap downwards.			*
40 (36)	S	The two crotchets on beat 3 now read d''- a' instead of b' – c''.		*	
42 (38))	S	The addition of an extra note, a'. Change in pitch of the following note to b' to give a smoother melodic line.	*	*	
43 (39)	A	The addition of f# – g' – e' – f# in sixths with the bass.	*	*	*
45 (41)	T	The addition of an e on beat 2.	*		
46 (42)	A	The omission of the anticipatory f' to beat 3.	*		
47 (43)	S, T	The b' in the soprano line is suspended to create a seventh with the bass line. In consequence, the tenor line has to remain on a g# instead of moving immediately to an a. The prolonged soprano note helps to create a greater sense of 'descending' ('sepultus' = burial).		*	*
47-9 (43-5)	all	All adjustments serve to illustrate the word 'sepultus'. In bars 48-9 the bass moves up a fourth to make a perfect cadence rather than descending a fifth (this is more conclusive in its effect and is not required here because of the addition of a final section).			*

The categories are:

- 1 adaptation in order to accommodate new words.
- 2 improvement or refinement of the original.
- 3 minor alterations in conformity with the tradition of *Crucifixus* settings.

Bar numbers in brackets refer to the corresponding bars in *Weinen, Klagen, Sorgen, Zagen*.

Figure 8.1: A. Caldara: *Crucifixus a 16 Voci*

The musical score is arranged in 16 staves, grouped by voice type. The vocal parts are Soprano (S. I-IV), Alto (A. I-IV), Tenor (T. I-IV), and Bass (B. I-IV). The Organ part is at the bottom. The time signature is common time (C). The lyrics are: Cru - ci - fi - xus, E - ti - am pro no - bis, pro no - bis, e - ti - am pro no - bis, E - ti - am pro no - bis, E - .

Below the organ staff, the following sequence of numbers and accidentals is written: 9 8 # 9 8 9 8 9 # 8

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

4

S. I e - ti-am pro no - bis, pro no - bis,

S. II no - bis,

S. III e - ti - am pro no-bis, pro no - bis,

S. IV cru - ci - fi - xus,

A. I e - ti-am pro no - bis,

A. II - ti-am pro no -bis, pro no - bis,

A. III E - ti-am pro no - bis,

A. IV Cru - ci - fi - xus e - ti-am pro no - bis,

T. I

T. II

T. III

T. IV

B. I

B. II

B. III

B. IV

Org.

9 8 7 6 7 6 9 8 8 5 -
4 4 4
3

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

7

S. I
S. II
S. III
S. IV
A. I
A. II
A. III
A. IV
T. I
T. II
T. III
T. IV
B. I
B. II
B. III
B. IV
Org.

e -
e - ti - am pro no - bis,
Cru - ci - fi - xus, e - ti - am pro
Pon - ti - o Pi - la - to, pas - sus, cru -
E - ti - am pro no - bis, sub Pon - ti - o Pi - la - to, sub
E - ti - am pro no - bis, pro no - - -
sub Pon - ti - o Pi - la - to, pas - sus,
sub Pon - ti - o Pi - la - to, pas - sus,
Cru - ci - fi - xus,
E - ti - am pro no - bis,
6 9 8 9 8 9 8 9 6

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

10

S. I e - ti - am pro no - bis, cru - ci -

S. II sub Pon - ti - o Pi - la - to, pas - sus, pas - sus,

S. III - ti - am pro no - bis, e -

S. IV cru - ci - fi -

A. I e - ti - am pro

A. II sub Pon - ti - o Pi - la - to,

A. III e - ti - am pro no - bis, pro no - bis, pas -

A. IV Cru - ci - fi - xus, pas -

T. I no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi

T. II ci - fi - xus, sub Pon - ti - o Pi

T. III Pon - ti - o Pi - la - to, pas - sus, pas - sus, pas -

T. IV - bis, cru - ci - fi - xus, pas -

B. I e - ti - am pro no - bis sub Pon - ti - o Pi

B. II sub Pon - ti - o Pi - la - to, pas -

B. III sub Pon - ti - o Pi - la - to, pas -

B. IV cru - ci - fi - xus, sub Pon - ti - o Pi

Org. 9 8 9 8 5 9 8 9 8 9 8

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

22

S. I se - pul - tus est, e - ti - am pro no - bis,

S. II - pul - - tus est, sub Pon - ti - o Pi -

S. III - - tus est, cru - ci - fi - xus e -

S. IV - pul - tus, se - pul - tus est, sub Pon - ti - o Pi - la - to, pas -

A. I - pul - - tus est,

A. II -tus, se - pul - tus est,

A. III -tus, se - pul - tus est,

A. IV -tus, se - pul - tus est,

T. I et se - pul - tus est,

T. II se - pul - tus est,

T. III - pul - - tus est,

T. IV -tus, se - pul - tus est,

T. V et se - pul - tus est,

B. I - pul - - tus est,

B. II - pul - - tus est,

B. III - pul - - tus est,

B. IV - pul - tus, se - pul - tus est,

Org.

3 4 4 3 9 8

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

28

S. I -la - to, pas - sus,

S. II Pon - ti-o Pi - la-to, pas - sus,

S. III - - - - bis,

S. IV - ci - fi - xus,

A. I no - - - - bis,

A. II pas - sus, pas - suset se - pul - tus,

A. III pas - - - - sus,

A. IV Pon - ti-o Pi - la - to, pas - sus,

T. I pas - sus, pas - sus,

T. II subPon - ti-o Pi - la-to, pas - sus,

T. III - ti - am pro no - bis,

T. IV e - ti - am pro no - bis,

B. I -sus, cru - ci - fi -

B. II -la-to, pas - sus, e - ti - am pro no - bis,

B. III e - ti - am pro no - bis, e - ti - am pro

B. IV cru - ci - fi - xus, sub

Org. 9 8 7 6 7 6 5 7 b6 7 6

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

40

S. I
cru - ci - fi - xus, e - ti - am pro no - bis,

S. II
et se - pul - tus, e - ti - am pro

S. III
et se - pul - tus, cru -

S. IV
sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus, e -

A. I
Pon - ti - o Pi - la - to, pas - sus, et se -

A. II
- la - to, pas - sus, sub Pon - ti - o Pi -

A. III
cru - ci - fi -

A. IV
e - ti - am pro no - bis, pas -

T. I

T. II

T. III
sub

T. IV

B. I

B. II

B. III

B. IV

Org.

4 9 8 7 6 7 6

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

46

S. I pas - sus et

S. II pas - sus et

S. III -tus, pas - sus et

S. IV -pul - tus, et se - pul -

A. I pas - sus et

A. II pas - sus, pas - sus,

A. III et se - pul - tus, et

A. IV et se - pul - tus, et se - pul - tus, pas - sus,

T. I -sus et se - pul - tus, et se - pul - tus,

T. II -sus, et se - pul - tus,

T. III et se - pul - tus, et se - pul -

T. IV -pul - tus, pas - sus et

B. I et se - pul - tus, pas - sus, et se -

B. II se - pul - tus, et se - pul - tus,

B. III et se - pul - tus, pas - sus,

B. IV -pul - tus, et se -

Org.

4 7
2 #

Figure 8.1 (continued): A. Caldara: *Crucifixus a 16 Voci*

55

S. I et se - pul - tus est.

S. II et se - pul - tus est.

S. III et se - pul - tus est.

S. IV et se - pul - tus est.

A. I et se - pul - tus est.

A. II et se - pul - tus est.

A. III et se - pul - tus est.

A. IV et se - pul - tus est.

T. I et se - pul - tus, se - pul - tus est.

T. II et se - pul - tus, se - pul - tus est.

T. III et se - pul - tus est.

T. IV et se - pul - tus est.

B. I et se - pul - tus est.

B. II et se - pul - tus, se - pul - tus est.

B. III et se - pul - tus, se - pul - tus est.

B. IV et se - pul - tus est.

Org.

4 5 ;









Figure 8.2: Organisation of Sections

Section 1:	Bars 1–23	23 Bars
Section 2:	Bars 23–39	17 Bars
Section 3:	Bars 39–53	15 Bars
Cadence:	Bars 55–58	4 Bars

Figure 8.3: Incidence of Full Scoring within Sections

Section 1	Bars 12–23	12 Bars
Section 2	Bars 34–9	6 Bars
Section 3	Bars 43–53	11 Bars

Figure 8.4: Crucifixus Motives

Bar	Voice	Motive	Rhythmic Grouping (Fig. 6.20) ^a
1 (4) (7) (41)	S.I (A.IV) (T. I) (A.III)	 Cru - ci - fi - xus	A ₁
2 (5) (8)	S.II (S.IV) (B.III)	 Cru - ci - fi - xus	A ₁
9	T.II	 cru - ci - fi - xus	
10 (25) (28)	A.IV (A.I) (B.IV)	 cru - ci - fi - xus	A ₁
11	T.IV	 cru - ci - fi - xus	
11	S.IV	 cru - ci - fi - xus	A ₄
23	S.III	 cru - ci - fi - xus	
26	T.I	 cru - ci - fi - xus	A ₁

^a Where applicable.

Figure 8.4: *Crucifixus* Motives







Bar	Voice	Motive	Rhythmic Grouping (Fig. 6.20)
27	S.IV	 <p>maj 6th maj 7th</p> <p>cru - ci - fi - xus</p>	A ₁ offset
29	B.I	 <p>perfect 5th min 7th</p> <p>cru - ci - fi - xus</p>	A ₂
32	A.III	 <p>min 6th dim 7th</p> <p>cru - ci - fi - xus</p>	A ₅
37	S.IV	 <p>min 6th dim 7th</p> <p>cru - ci - fi - xus</p>	A ₆
40	S.I	 <p>min 6th dim 7th</p> <p>cru - ci - fi - xus</p>	A ₂
42	S.III	 <p>min 6th dim 7th</p> <p>cru - ci - fi - xus</p>	

Figure 8.5: Organisation of Setting — Key and Text

Structure	Section 1	Section 2	Section 3	<i>Aposiopesis</i>	Final Cadence
Key	A minor- C major	C major- E minor	-> V ⁷ A Minor		A Minor
Text/ Motives	1. Crucifixus/ etiam pro nobis 2. Sub Pontio Pilato/ passus 3. et sepultus [est]	1. crucifixus/etiam pro nobis 2. sub Pontio Pilato/passus 3. passus/et sepultus [est]	1. sub Pontio Pilato/ passus 2. crucifixus /etiam pro nobis / et sepultus 3. passus / et sepultus		et sepultus est.

Figure 9.1: Semiotic Analysis: Paradigmatic Model

<p>A</p> <p>1 Tenor Cru - ci - fi - xus</p>	<p>B</p> <p>2 Tenor e - ti - am pro no - bis</p>	<p>C</p> <p>3 Tenor sub Pon - ti - o Pi - la - to</p>	<p>D</p> <p>4 Tenor sub Pon - ti - o Pi - la - to</p>	<p>E (A)</p> <p>5 Bass e - ti - am pro no - bis</p>	<p>F</p> <p>6 Bass e - ti - am pro no - bis</p>	<p>G</p> <p>7 Tenor pas - sus, pas - sus</p>
<p>8 Bass Cru - ci - fi - xus</p>	<p>9 Soprano e - ti - am pro no - bis</p>	<p>10 Soprano sub Pon - ti - o Pi - la - to</p>	<p>11 Soprano sub Pon - ti - o Pi - la - to</p>	<p>12 Tenor pas - sus</p>	<p>13 Bass et se - pul - tus est</p>	<p>14 Bass et se - pul - tus est</p>

Figure 9.1 (continued): Semiotic Analysis: Paradigmatic Model

A	B	C	D	E	F	G
		Alto 14 sub Pon-ti-o Pi-la-to	Tenor 15 pas - sus, pas - sus			
			15 Alto pas - sus, pas - sus	16 Tenor pas - sus		
			15 Bass pas - sus			
		15 Soprano pas - sus				
		16 Bass pas - sus				
						17 Soprano, Alto et se - pul - tus est et se - pul - tus est et se - pul - tus est
						Tenor, Bass et se - pul - tus est et se - pul - tus est

Figure 9.1 (continued): Semiotic Analysis: Paradigmatic Model

A B C D E F G

Soprano, Alto
se - pul - tus est ²⁰
se - pul - tus est
se - pul - tus est
Tenor, Bass
se - pul - tus est

Soprano, Alto ²¹ pal - tus est.
se - pal - tus est.
se - pal - tus est.
Tenor, Bass
se - pal - tus est.

Figure 9.2: Distribution of Motives

Soprano: A B C₁ C₁ D C₁ D D G/Misc.

Alto A B C₁ C₁ D_{INV} D₇ G/Misc.

Tenor A B C₁ C₅ C₁ D D C₈ C₈ D₅ D E G/Misc.

Bass A B C₁ C₅ D E F D F F D₇ D G/Misc.

Where C₈ has the last note of the motive rising by a semitone rather than falling.

Where D_{INV} is an inverted version of D.

Where D₇ has a lengthened first syllable.

Figure 10.1: Zelenka: *Crucifixus* from *Missa Paschalis* ZWV 7

Adagio
con tutte le Voce e Stromenti

J. D. Zelenka (1679-1745)

S. Cru - ci - fi - xus e -

A. Cru - ci - fi -

T. Cru - ci - fi -

B. Cru - ci - fi - xus e - ti - am pro

Org.

6 4 5 4 3 6 5

3

pallologia (soprano and alto)

S. - ti - am pro no - bis sub

A. xus e - ti - am pro no - bis,

T. xus e - ti - am pro no - bis,

B. no - bis, e - ti - am pro no - bis,

Org.

pallologia (bass bar 2, tenor, bar 3)

saltus duriusculus

9 8 7 6 4 #

Figure 10.1 (continued): Zelenka: *Crucifixus* from *Missa Paschalis* ZWV 7

5 *passus duriusculus (pathopoeia)* *synaeresis*

S. Pon-ti o Pi-la - to, pas - sus,

A. *epizuezis* sub Pon-ti o Pi-la - to, pas - sus, *palilogia (soprano and alto)*

T. sub Pon-ti o Pi-la - to, pas - sus,

B. sub Pon-ti o Pi-la - to, pas - sus, *noema (not strict)*

Org.

6 5 5 6 6 5 6 5

passus duriusculus (pathopoeia)

8 *synaeresis* *syncope/prolongatio*

S. pas - sus et se - pul - tus est,

A. - sus et se - pul - tus est,

T. - sus et se - pul - tus est,

B. - sus et se - pul - tus est,

Org.

6 4 5 4 7 6 5 7 6 5 6 5 6 5

passus duriusculus

Figure 10.1 (continued): Zelenka: *Crucifixus* from *Missa Paschalis* ZWV 7

11

pp *eptzuezis, catabasis*

S. pas - sus et se - pul - tus est.

A. *[pp]* *syncope/prolongatio*
pas - sus et se - pul - tus est.

T. *eptzuezis* *[pp]*
pas - sus et se - pul - tus est.

B. *[pp]*
pas - sus et se - pul - tus est.

Org. *aposiopseis* *[pp]* *paragogue*
pas - sus et se - pul - tus est.

6 6 6 5 # 5 # 4 #

cadentiae duriusculus

Figure 10.2: Musical-Rhetorical Theorists²³⁷

Name and Dates	Title of Treatise	Date of Treatise
Joachim Burmeister (1564-1629)	<i>Hypomnematum musicae poeticae</i> <i>Music autoschediastike</i> <i>Musica Poetica</i>	Rostock, 1599 Rostock, 1601 Rostock, 1606
Johannes Nucius (1556-1620)	<i>Musices poeticae sive de compositione cantus</i>	Neisse, 1613
Joachim Thuringus (dates unknown)	<i>Opusculum bipartitum</i>	Berlin, 1624
Athanasius Kircher (1601-1680)	<i>Musurgia Universalis sive ars magna consoni et dissoni</i>	Rome, 1650
Christoph Bernhard (1628-1692)	<i>Tractatus compositionis augmentus;</i> <i>Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien</i>	Not printed in Bernhard's lifetime
Wolfgang Casper Printz (1641-1717)	<i>Phrynis Mytilanaeus oder Satyrische Componist</i>	Dresden/Leipzig, 1696
Johann Georg Ahle (1651-1706)	<i>Musicalisches Frühlings-, Sommer-, Herbst-, und Winter- Gespräche</i>	Müllhausen, 1695-1701
Mauritius Johann Vogt (1669-1730)	<i>Conclave thesauri magnae artis musicae</i>	Prague, 1719
Johann Gottfried Walther (1684-1748)	<i>Musicalisches Lexicon</i> <i>Praecepta der musicalischen Composition</i>	Leipzig, 1732 Ms. 1708
Johann Mattheson (1681-1764)	<i>Critica Musica</i> <i>Das neu-eröffnete Orchestre</i> <i>Der vollkommene Kapellmeister</i>	Hamburg, 1722-25 Hamburg, 1713 Hamburg, 1739
Meinrad Spiess (1683-1761)	<i>Tractatus musicus compositorio-practicus</i>	Augsburg, 1745
Johann Adolf Scheibe (1708-1776)	<i>Compendium musices theoretico-practicum</i> <i>Der critische Musikus</i>	c. 1730 Leipzig, 1745
Johann Nikolaus Forkel (1749-1818)	<i>Allgemeine Geschichte der Musik</i>	Göttingen, 1788

Figure 11.1: Vivaldi: *Crucifixus* from *Credo* RV 591

Largo

Vln I

Vln II

Vla

S. Cru - ci -

A.

T. Cru - ci - fi - xus e - ti - am pro no - bis,

B.

Org.

Vln I

Vln II

Vla

S. - fi - xus, e - ti am pro no - bis, sub

A. Cru - ci - fi - xus e - ti - am pro no

T. e - ti am pro no bis, cru - ci - fi - xus e - ti am pro no

B. Cru - ci - fi - xus e - ti - am pro no

Org.

5
4

Figure 11.1 (continued): Vivaldi: *Crucifixus* from *Credo* RV 591

7

Vln I

Vln II

Vla

S.
Pon-ti-o Pi-la-to, pas-sus, pas-sus et se-pul-tus est,

A.
-bis, pas-sus,

T.
-bis, pas

B.
-bis, pas -

Org.

7 7 7 6 5

10

Vln I

Vln II

Vla

S.
pas-sus, pas-sus, pas-sus et se-pul-tus est,

A.
pas-sus, pas-sus et se-pul-tus est, et se-pul-tus est,

T.
-sus, et se-pul-tus est, cru-ci -

B.
-sus et se-pul-tus, pas-sus et se-pul-tus est,

Org.

2 3 4 #3

Figure 11.1 (continued): Vivaldi: *Crucifixus* from *Credo* RV 591

13

Vln I

Vln II

Vla

S.
e - ti - am pro no - bis, cru - ci - fi - xus, e - ti - am, e - ti - am pro

A.
cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

T.
- fi - xus e - ti - am pro no - bis, e - ti - am pro no - bis, sub

B.
cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro

Org.

6

16

Vln I

Vln II

Vla

S.
no - bis,

A.
no - bis,

T.
Pon - ti - o Pi - la - to, pas - sus, pas - sus et se - pul - tus

B.
no - bis, sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus

Org.

6 5 # b6 # b6 7 #6
4 #3

Figure 11.1 (continued): Vivaldi: *Crucifixus* from *Credo* RV 591

19

Vln I

Vln II

Vla

S.
pas - sus, pas - sus, et se - pul - tus est, et se -

A.
pas-sus, pas - sus et

T.
est, pas-sus, pas-sus, pas - sus,

B.
est, et se - pul - tus, et se -

Org.

b # b6 # b6 5

22

Vln I

Vln II

Vla

S.
- pul - tus est, pas - sus et se - pul - tus

A.
se - pul - tus est, pas - sus, pas-sus, pas-sus et se - pul - tus

T.
pas - sus, pas - sus, pas - sus, pas-sus et se - pul - tus

B.
- pul - tus est, pas - sus, pas - sus et se - pul - tus

Org.

7 5 6 6 5 #3

Figure 11.1 (continued): Vivaldi: *Crucifixus* from *Credo* RV 591

25

Vln I

Vln II

Vla

S.
est, pas - sus, pas - sus, et se -

A.
est, pas - sus, et se - pul - tus, et se -

T.
est, et se - pul - tus,

B.
est, pas - sus, pas - sus,

Org.
6 4 6 # 5 6 5 6 b6 5

28

Vln I

Vln II

Vla

S.
- pul - tus, et se - pul - tus est, pas - sus, pas -

A.
- pul - tus, et se - pul - tus est,

T.
et se - pul - tus est, et

B.
et se - pul - tus est, et se -

Org.
6 # # b6

Figure 11.1 (continued): Vivaldi: *Crucifixus* from *Credo* RV 591

30

Vln I

Vln II

Vla

S.
- - sus et se - pul - tus est, et se pul - tus est.

A.
pas - sus, pas - sus et se - pul - tus est, et se - pul - tus est.

T.
se - pul - tus, et se - pul - tus est, et se - pul - tus est.

B.
- pul - tus, et se - pul - tus est, et se - pul - tus est.

Org.

b6 b6 5/4 #3 5/4 #3

Figure 11.2: Textual and Tonal Organisation in Vivaldi's *Crucifixus*

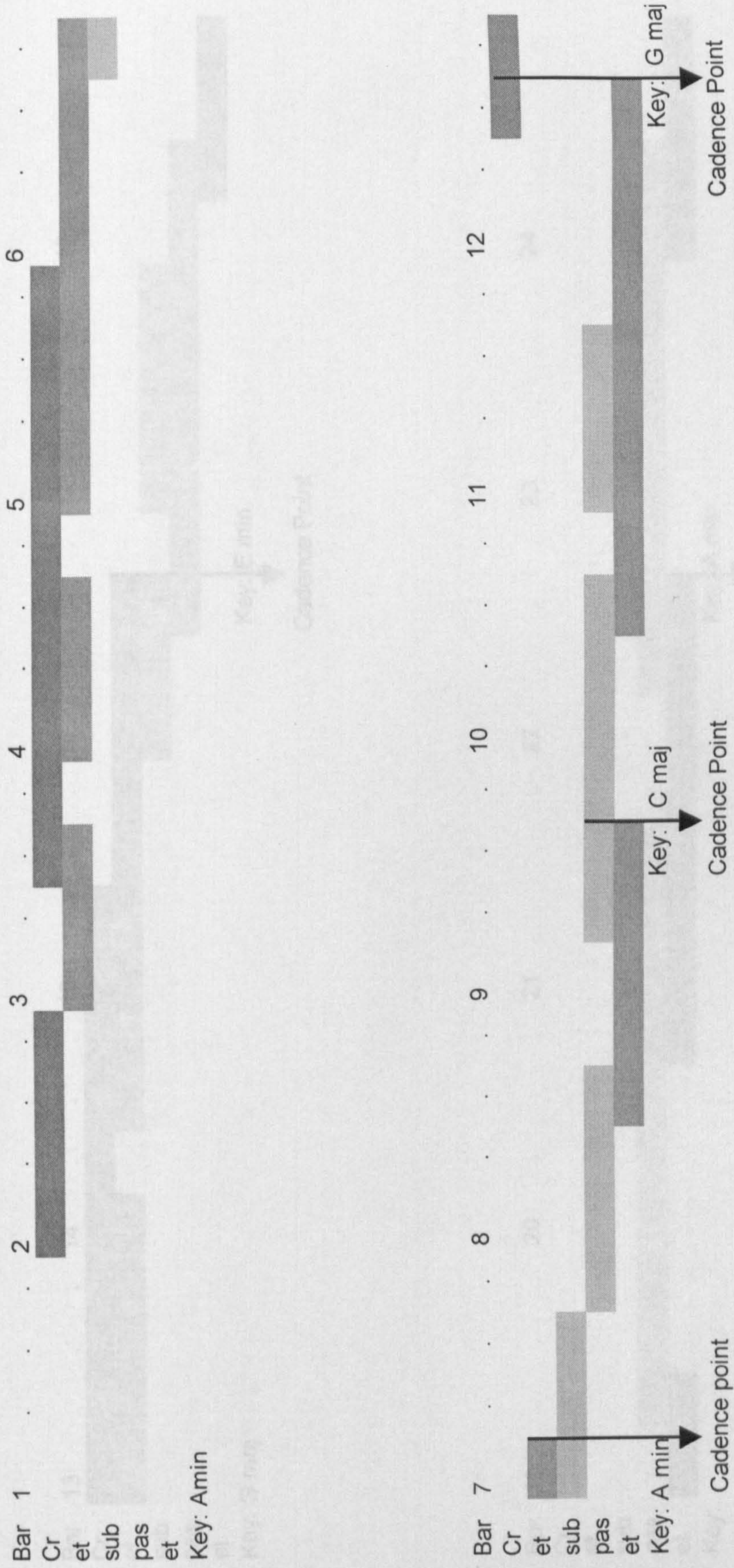


Figure 11.2 (continued): Textual and Tonal Organisation in Vivaldi's *Crucifixus*

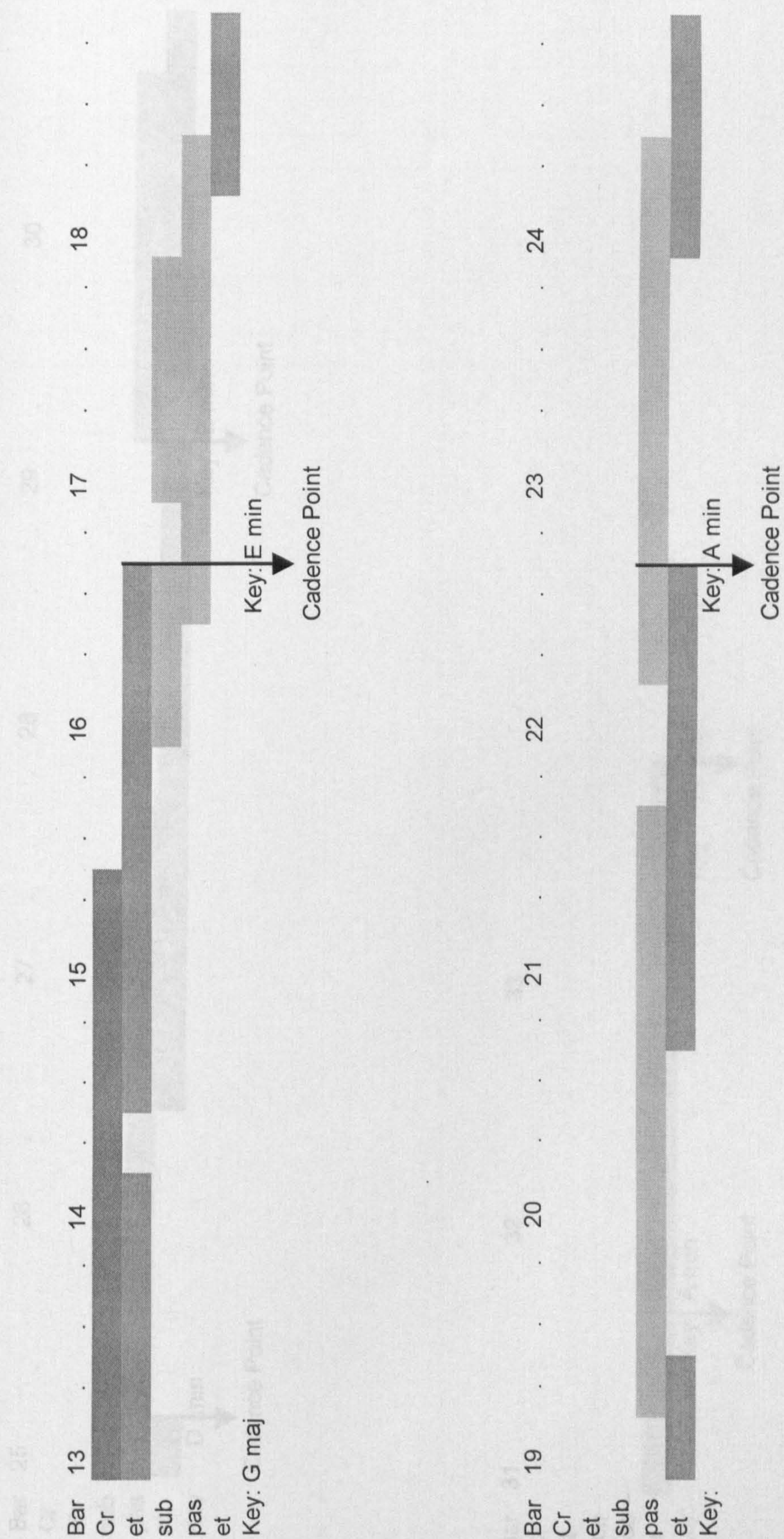


Figure 11.2 (continued): Textual and Tonal Organisation in Vivaldi's *Crucifixus*

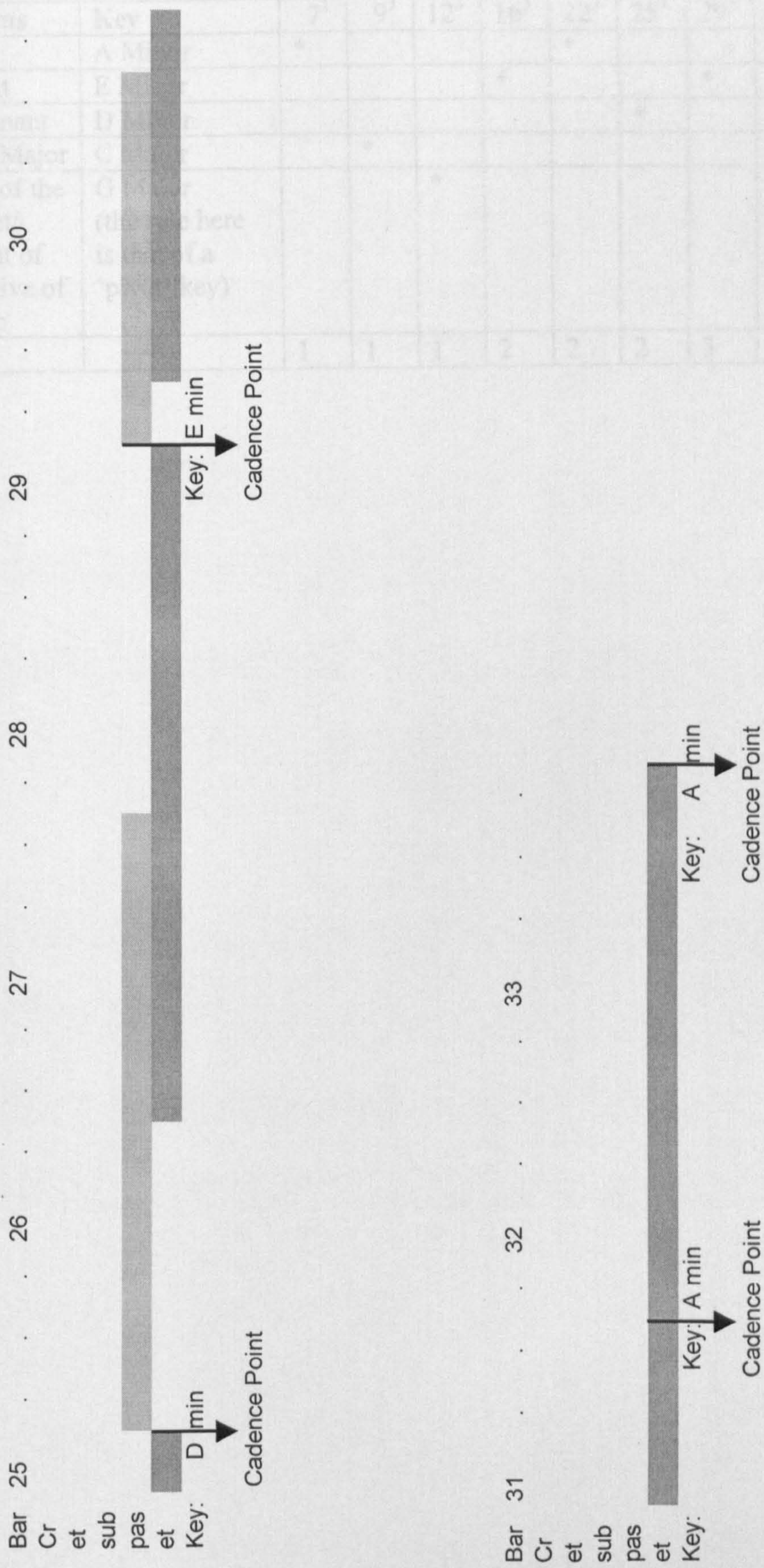


Figure 11.3: Tonal Structure of Vivaldi's Setting of the Crucifixus

Key Status	Key	7 ¹	9 ³	12 ³	16 ³	22 ³	25 ¹	29 ¹	31 ³	33 ⁴
Tonic	A Minor	*				*			*	*
Dominant	E Minor				*			*		
Subdominant	D Minor						*			
Relative Major	C Major		*							
Relative of the Dominant/ Dominant of the Relative of the Tonic	G Major (the role here is that of a 'pivot' key)			*						
Section		1	1	1	2	2	2	3	3	3

Figure 12.1: G. Palestrina: *Missa Papae Marcelli*

S. SubPon-ti - o Pi - la -

A. E - ti - am pro no - bis subPon-ti - o Pi - la -

T. Cru - ci - fi - xus e - ti - am pro no - bis, subPon-ti -

B. Cru - ci - fi - xus e - ti - am pro no - bis,

S. - to, pas - sus

A. - to, pas - sus

T. -o Pi - la - to, pas - sus

B. pas - sus

S. et se - pul - tus est. Et

A. et se - pul - tus est. Et

T. et se - pul - tus est. Et

B. et se - pul - tus est. Et

Figure 12.2: C. Monteverdi: Extracts from *Crucifixus* for 4 voices

'Crucifixus'

1

T. *Cru - ci - fi - xus e - ti - am pro no - bis*

Detailed description: This block shows a single musical staff for a Tenor voice (T.). The staff is in treble clef with a common time signature (C). The melody begins with a quarter rest, followed by a dotted quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The lyrics are written below the staff: 'Cru - ci - fi - xus e - ti - am pro no - bis'.

'et sepultus est'

50

A. *et se - pul - tus est.*

T. *et se - pul - tus est.*

T. *et se - pul - tus est.*

B. *et se - pul - tus est.*

Detailed description: This block shows four staves of musical notation for voices A., T., T., and B. The staves are numbered 50. The A. and T. parts are in treble clef, and the B. part is in bass clef. The lyrics are 'et se - pul - tus est.' The A. and T. parts have a melisma on 'pul - tus' with a slur. The B. part has a melisma on 'pul - tus' with a slur. The lyrics are written below each staff.

Figure 13.1: W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

60

Ob. I, II

Hn. I, II

Cln. I, II

Timp.

A. Tbn

Tbn

B. Tbn

Vln I

Vln II

S.

A.

T.

B.

Org.

con sordini

p

con sordini

p

solo *[p]*

Et in - car - na - - tus est,

solo *[p]*

Et in - car - na - - tus est,

solo *[p]*

Et in - car - na - - tus est,

solo *[p]*

Et in - car - na - - tus est,

tasto solo

p

6

b5

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

62

Ob.

Hn

Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln I

Vln II

S.

A.

T.

B.

Org.

ex Ma - ri - a vir - - gi - ne, et

ex Ma - ri - a vir - - gi - ne, et

ex Ma - ri - a vir - - gi - ne, et

ex Ma - ri - a vir - - gi - ne, et

The musical score is arranged in a vertical stack of staves. The top five staves are for woodwinds: Oboe (Ob.), Horn (Hn), Trumpet (Tpt), Timpani (Timp.), and Trombones (A. Tbn., Tbn., B. Tbn.). The next two staves are for Violins I and II (Vln I, Vln II). The vocal parts consist of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Organ (Org.) part is at the bottom. The vocal parts have lyrics: 'ex Ma - ri - a vir - - gi - ne, et'. The organ part has a few notes in the bass clef.

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

The musical score consists of the following parts:

- Ob.** (Oboe): Measures 63-67, starting with a melodic line.
- Hn.** (Horn): Rests throughout.
- Tpt.** (Trumpet): Rests throughout.
- Timp.** (Timpani): Rests throughout.
- A. Tbn.** (Alto Trombone): Rests throughout.
- Tbn.** (Trombone): Rests throughout.
- B. Tbn.** (Bass Trombone): Rests throughout.
- Vln I.** (Violin I): Measures 63-67, playing a melodic line with slurs.
- Vln II.** (Violin II): Measures 63-67, playing a supporting line.
- S.** (Soprano): Measures 63-67, singing "ho - mo, ho - - - - - mo".
- A.** (Alto): Measures 63-67, singing "ho - mo, ho - - - - - mo".
- T.** (Tenor): Measures 63-67, singing "ho - mo, ho - - - - - mo".
- B.** (Bass): Measures 63-67, singing "ho - mo, ho - - - - - mo".
- Org.** (Organ): Measures 63-67, playing a bass line.

At the bottom of the score, there are two sets of figured bass notation:

- Measure 66: $\flat 6$ and $\flat 5$
- Measure 67: $\flat 7$ and $\flat 5$

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

The musical score is arranged in a standard orchestral layout. At the top, the Oboe (Ob.) part features a melodic line starting at measure 64, with a dynamic marking of *f*. A dashed oval highlights the first four measures of this line. Below the Oboe are staves for Horn (Hn), Trumpet (Tpt), and Timpani (Timp.). The Trombone section consists of three parts: A. Tbn., Tbn., and B. Tbn., all of which are silent in this section. The Violin section includes Vln I and Vln II, with Vln I playing a more active melodic line and Vln II providing harmonic support. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with lyrics: "fic - - - tus est." The Organ (Org.) part is at the bottom, playing a steady accompaniment. At the very bottom of the page, there are figured bass notations: $\flat 6$, $\flat 4$, 5, 3, and $\flat 5$.

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

65

Ob.

Hn

Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln I

Vln II

S. *tutti* *ff*

A. *tutti* *ff*

T. *tutti* *ff*

B. *tutti* *ff*

Org.

Cru - ci - fi -

66
64

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)



The musical score is arranged in a standard orchestral layout. At the top, the woodwind section includes Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), and Timpani (Timp.). Below them are the brass sections: A. Tbn., Tbn., and B. Tbn. The string section consists of Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcllo), and Organ (Org.). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics for the vocal parts are: -xus e - ti - am pro no The Organ part is in the bass clef. The score includes various musical notations such as clefs, time signatures, accidentals, and dynamics. A handwritten '66' is above the Oboe staff, and a 'bd' is written above the first note. A large slur covers the Oboe staff from measure 66 to the end of the page. At the bottom, there are handwritten annotations: 'b7' and 'b5' under the first measure, and 'b6' and 'b4' under the second measure.

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

67

Ob.

Hn

Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln I

Vln II

S.

A.

T.

B.

Org.

-bis sub Pon - ti - o Pi - la - - - -

-bis sub Pon - ti - o Pi - la - - - -

-bis sub Pon - ti - o Pi - la - - - -

-bis sub Pon - ti - o Pi - la - - - -

67 64

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds (Ob., Hn., Tpt., Timp.), followed by brass (A. Tbn., Tbn., B. Tbn.), strings (Vln I, Vln II), and vocal parts (S., A., T., B.). The organ part is at the bottom. The vocal parts have lyrics: "-bis sub Pon - ti - o Pi - la - - - -". The score includes a rehearsal mark '67' at the beginning and '64' at the end. There are some markings like '7' and '7' above the woodwind staves. A circled section in the Oboe part shows a triplet of notes: Bb, Bb, Bb.

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

68

Ob.

Hn

Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln I

Vln II

S.

-to, pas - sus,

A.

-to, pas - sus,

T.

-to, pas - sus;

B.

-to, *tasto solo* pas - sus,

Org.

6
4
#2

Detailed description: This is a page of a musical score for the 'Crucifixus' movement from Mozart's 'Krönungs-Messe' (KV 317). The page is numbered 68 at the top left. It features a full orchestral and vocal ensemble. The instruments listed on the left are Oboe (Ob.), Horn (Hn), Trumpet (Tpt), Timpani (Timp.), Alto Trombone (A. Tbn.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Violin I (Vln I), Violin II (Vln II), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The vocal parts have lyrics: '-to, pas - sus,' for Soprano, Alto, and Tenor; '-to, pas - sus;' for Bass; and '-to, *tasto solo* pas - sus,' for Organ. Dynamics include *p* (piano) and *R* (ritardando). The organ part includes the instruction *tasto solo*. The bottom left corner shows the number 6 over 4 with a sharp sign and a 2, likely indicating a figured bass or a specific organ registration.

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe*
KV 317 (1779)

69

Ob.

Hn

Tpt

Timp.

A. Tbn.

Tbn.

B. Tbn.

Vln I

Vln II

S.

pas - sus, pas - sus

A.

pas - sus, pas - sus

T.

pas - sus, pas - sus

B.

pas - sus, pas - sus

Org.

b 6
b4
b3

Figure 13.1 (continued): W. A. Mozart (84): *Crucifixus* from *Krönungs-Messe* KV 317 (1779)

71

Ob. *pp* *f*

Hn *f*

Tpt *f*

Timp. *f*

A. Tbn. *pp*

Tbn. *pp*

B. Tbn. *pp*

Vln I *f*
si levano li sordini

Vln II *f*
si levano li sordini

S. *pp*
est, se - pul - tus est.

A. *pp*
est, se - pul - tus est.

T. *pp*
est, se - pul - tus est.

B. *pp*
est, se - pul - tus est.

Org. *pp* *f*
senza Organo coll'Organo

63

Figure 13.2: Harmonic Structure of Mozart's Setting of the *Crucifixus* from *Krönungs-Messe* KV 317

Bar and Beat	65 ¹	65 ²	65 ³	65 ⁴
Text	(rest) Cru-	- ci-	fi -	- -
Harmony	I		6/4 chord of A flat minor	
Key	E flat major			

Bar and Beat	66 ¹	66 ²	67 ³	68 ⁴
Text	-xus e-ti-	am pro	no -	- -
Harmony	diminished seventh of F minor		6/4 chord of B flat minor	
Key				
Bass line	e flat	e flat	e flat	e flat

Bar and Beat	67 ¹	67 ²	67 ³	67 ⁴
Text	-bis sub	Pon- ti- o Pi-	la -	- -
Harmony	diminished seventh of G		6/4 chord of C minor	
Key			Heralding C Minor	
Bass line	e natural	f	f sharp	g

Bar and Beat	68 ¹	68 ²	68 ³	68 ⁴
Text	-to,	(rest)	pas- sus,	(rest)
Harmony	diminished seventh of C (third inversion)		i ^b in C minor	
Key	C minor			
Bass line	a flat		e flat	

Bar and Beat	69 ¹	69 ²	69 ³	69 ⁴
Text	pas- sus,	(rest)	pas-	sus
Harmony	V ^{b(7)}		i	iii ^{cb7} in C minor = dominant seventh of A flat
Key	C minor		C minor	C minor/ A flat
Bass line	B (natural)		c	B flat

Figure 13.2 (continued): Harmonic Structure of Mozart's Setting of the Crucifixus from *Krönungs-Messe* KV 317

Bar and Beat	70 ¹	70 ²	70 ³	70 ⁴
Text	et	se-	pul-	- tus
Harmony	I in A flat I'	I' German 6th	i ^c	V ⁷ 4-3 suspension
Key	A flat major	C minor		
Bass line	A flat	a flat	g	G

Bar and Beat	71 ¹	71 ²	71 ³	71 ⁴
Text	est,	se-	pul-	- tus
Harmony	i	ii ^{b7} (half-diminished seventh)	i ^c	V
Key	C minor			
Bass line	c	F	G	G

Bar and Beat	72 ¹
Text	est.
Harmony	I
Key	C major
Bass line	c

Figure 13.3: F. J. Haydn (39): *Crucifixus* from *Missa in Tempore Belli* (1796)

67

Ob. *pp*

Cl. *pp*

Bsn *pp*

Tpt

Vln I *pp*

Vln II *pp*

Vla *pp*

S. *p*
Cru - ci - fi - xus, e - ti - am pro

A. *p*
Cru - ci - fi - xus, e - ti - am pro

T. *p*
Cru - ci - fi - xus, e - ti - am pro

B. *p*
Cru - ci - fi - xus e - ti - am pro no - -

Org. *pp*

Vc. *pp*

Figure 13.3 (continued): F. J. Haydn (39): *Crucifixus* from *Missa in Tempore Belli* (1796)

71

Ob.

Cl.

Bsn

Tpt

Vln I

Vln II

Vla

S.
no - bis, sub Pon - ti-o Pi-

A.
no - bis, sub Pon - ti-o Pi-

T.
no - bis, sub Pon - ti-o Pi-

B.
bis sub Pon - ti-o Pi - la - to, sub Pon - ti-o Pi-

Org.
8 17 17
2 (2)

Vc.

Figure 13.3 (continued): F. J. Haydn (39): *Crucifixus* from *Missa in Tempore Belli* (1796)

79

Ob.

Cl.

Bsn

Tpt

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

Vc.

et se - pul - tus, se - pul - tus

et se - pul - tus, se - pul - tus

et se - pul - tus, se - pul - tus

et se - pul - tus, se - pul - tus

Figure 13.3 (continued): F. J. Haydn (39): *Crucifixus* from *Missa in Tempore Belli* (1796)

82

Ob.

Cl.

Bsn

Tpt

Vln I

Vln II

Vla

S.

est, pas - sus, pas - sus

A.

est, pas - sus, pas - sus

T.

est, pas - sus, pas - sus

B.

est, pas - sus, pas - sus

Org.

6 14, b, 0, 6

Vc.

Figure 13.3 (continued): F. J. Haydn (39): *Crucifixus* from *Missa in Tempore Belli* (1796)

85

Ob.

Cl.

Bsn

Tpt

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

Vc.

et se - pul - tus

et se - pul - tus

et se - pul - tus

et se - pul - tus

7 7 8 1

Figure 13.3 (continued): F. J. Haydn (39): *Crucifixus* from *Missa in Tempore Belli* (1796)

88

Ob.

Cl.

Bsn

Tpt

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

Vc.

est, se - pul - tus est, se -

est, se - pul - tus est, se -

est, se - pul - tus est, se -

est, se - pul - tus est, se -

17/2

Figure 13.3 (continued): F. J. Haydn (39): *Crucifixus* from *Missa in Tempore Belli* (1796)

91

Ob.

Cl.

Bsn

Tpt

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

Vc.

-pul - - tus est.

-pul - - tus est.

-pul - - tus est.

-pul - - tus est.

17
2

Figure 13.4: Contrast between the Statements of 'passus' in Haydn's Setting of the *Crucifixus* from *Missa in Tempore Belli*

Bar	76	77	78
Text	pas-sus (rest)	pas-sus (rest)	pas- - sus
Vocal Scoring	Solo S and A	Solo S and A	Tutti SATB
Orchestra	Vln I, Vln II, Vla	Vln I, Vln II, Vla	Ob I, II, Cl I, II, Fg I, II, Vln I, Vln II, Vla, Org, Vc.
Harmony	C minor – I	C minor – I	Neapolitan (6 th)
Dynamics	(p)	(p)	f
Other	Pulsating quavers broken up by use of crotchet on the first beat in the accompaniment.		Constant quaver accompaniment returns in the organ and basso. Vln II and Vla have semiquavers. Woodwind accompany with sustained chords.

Figure 13.5: Organisation of Text in Haydn's Setting of the *Crucifixus* from *Missa in Tempore Belli*

Bars 67 ² –69 ³	Crucifixus	responsorial imitation
Bars 69 ¹ –71 ²	etiam pro nobis	responsorial imitation
Bars 71 ³ –75 ²	sub Pontio Pilato,	call and response
Bars 76 ¹ –77 ²	passus, passus,	chordal
Bars 78 ¹ –82 ³	passus et sepultus, sepultus est,	chordal
Bars 83 ¹ –88 ²	passus, passus et sepultus est,	chordal
Bars 88 ³ –93 ¹	sepultus est.	chordal

Figure 13.6: *Crucifixus* Motives in Beethoven's *Missa Solemnis* (coro only)²⁵⁰

157

S.
 A. Cru - ci - fi - xus, cru - ci - fi -
 T. Cru - ci - fi - xus e - ti - am pro no - bis, pro
 B. Cru - ci -

160

S. Cru - ci - fi - xus,
 A. - xus e - ti - am pro no - bis,
 T. no - bis, e - ti - am pro no - bis,
 B. - fi - xus e - ti - am pro no - bis,

Figure 13.7: Extract from Hummel's Setting of the *Crucifixus* from *Mass in B Flat* op.77 (coro only)²⁵²

133

S.
 A.
 T. Cru - ci - -
 B. Cru - ci - - fi - xus e - ti - am pro

141

S. Cru - - ci - - - fi - xus
 A. - fi - xus e - ti - am pro no - bis,
 T. no - bis,
 B. Cru - -

147

S. e - ti - am pro no - bis,
 A. cru - - - ci - - -
 T.
 B. - ci - - - fi - xus e - ti - am pro

Figure 13.7 (continued): Extract from Hummel's Setting of the *Crucifixus* from *Mass in B Flat* op.77

153

S. cru - - ci - - -

A. - fi - - - xus, sub

T. cru - - ci - - fi - - xus, sub

B. no - bis, sub Pon - ti - o Pi -

157

S. - fi - - - - - xus,

A. Pon - ti - o Pi - la - to,

T. Pon - ti - o Pi - la - to,

B. - la - - - - - to,

Figure 14.1: Survey of Overall Tonal Structure of *Crucifixus* Settings

	T. C.	T. O.	T. O.	T. O.	T. O.	T. C.
	Maj	Maj:Maj	Maj: Min	Min-Maj	Min: Min	Min
1680 – 1700 7 settings	3/7 ~42.9%	1/7 ~14.3%			1/7 ~14.3%	2/7 ~28.5%
1700 – 1720 15 settings	7/15 ~46.9%		2/15 ~13.4%	1/15 ~6.7%	2/15 ~13.4%	3/15 ~20.1%
1720 – 1740 28 settings	5/28 ~18.0%	1/28 ~3.6%	3/28 ~10.8%		6/28 ~21.6%	13/28 ~46.8%
1740 – 1760 9 settings	1/9 ~11.1%		1/9 ~11.1%	2/9 ~22.2%	3/9 ~33.3%	2/9 ~22.2%
1760 – 1780 29 settings	2/29 ~7.0%		8/29 ~28.0%	1/29 ~3.5%	8/29 ~28.0%	10/29 ~35%
1780 – 1800	4/14 ~28.4%	4/14 ~28.4%	3/14 ~21.3%		1/14 ~7.1%	2/14 ~14.2%
Total	22/102	6/102	17/102	4/102	21/102	32/102

Tonally Open (T. O.) = 48

Tonally Closed (T. C.) = 52

Major Keys only (T. O. and T.C.) = 28

Minor Keys only (T. O. and T.C.) = 53

Move from Major to Minor = 17

Figure 14.2: More Common Musical Rhetorical Figures used in *Crucifixus* Settings between 1680 and 1800²⁵⁵

Figure	Definition
<i>Anaphora</i> (<i>Repetitio</i>)	1. a repeating bass line; ground bass; 2. a repetition of the opening phrase or motive in a number of successive passages; 3. a general repetition.
<i>Anticipatio</i> , <i>Praesumptio</i>	An additional upper or lower neighbouring note following a principal note, prematurely introducing a note belonging to the subsequent harmony or chord
<i>Aposiopesis</i>	A rest in one or all voices of a composition; a general pause.
<i>Assimilatio</i> , <i>Homoiosis</i>	A musical representation of the text's imagery.
<i>Auxesis</i> , <i>Incrementum</i>	Successive repetitions of a musical passage which rise step by step.
<i>Cadentiae</i> <i>duriuscula</i>	A dissonance in the pre-penultimate harmony of a cadence.
<i>Catabasis</i> , <i>Descensus</i>	A descending musical passage which expresses descending, lowly or negative images or affections.
<i>Climax</i> ,	1. a sequence of notes in one voice repeated either at a higher or

Figure	Definition
<i>Gradatio</i>	lower pitch; 2. two voices moving in ascending or descending parallel motion; 3. a gradual increase in rise in sound and pitch, creating a growth in intensity.
<i>Corta</i>	A three-note figure in which one note's duration equals the sum of the other two.
<i>Distributio</i>	A musical-rhetorical process in which individual motifs or phrases of a theme or section of a composition are developed before proceeding to the following material.
<i>Emphasis</i>	A musical passage which heightens or emphasises the meaning of the text through various means.
<i>Epanalepsis</i>	A frequent repetition of an expression.
<i>Epizeuxis</i>	An immediate and emphatic repetition of a word, note, motif, or phrase.
<i>Faux Bourdon, Carachresis, Simul Procedentia</i>	A musical passage characterized by successive sixth-chord progressions.
<i>Fuga</i>	A compositional device in which a principal voice is imitated by subsequent voices.
<i>Heterolepsis</i>	An intrusion of one voice into the range of another.
<i>Hyperbaton</i>	A transfer of notes or phrases from their normal placement to a different location.
<i>Hypotyposis</i>	A vivid musical representation of images found in the accompanying text.
<i>Metabasis, Transgressio</i>	A crossing of one voice by another.
<i>Metalepsis</i>	A fuga with a two-part subject (double fugue)
<i>Mimeis, Ethoponia, Imitatio</i>	An approximate rather than strict imitation of a subject at different pitches.
<i>Noema</i>	A homophonic passage within a contrapuntal texture.
<i>Palilogia</i>	A repetition of a theme, either at different pitches in various voices or on the same pitch in the same voice.
<i>Paragoge, Manubrium, Supplementum</i>	A cadenza or coda added over a pedal point at the end of a composition.
<i>Paronomasia</i>	A repetition of a musical passage with certain additions or alterations for the sake of greater emphasis.
<i>Parrheisa</i>	An insertion of a dissonance, such as a cross relation or tritone, on a weak beat.
<i>Passus duriusculus</i>	A chromatically altered ascending or descending melodic line.
<i>Pathopoeia</i>	A musical passage which seeks to arouse a passionate affection through chromaticism or by some other means.
<i>Polyptoton</i>	A repetition of a melodic passage at different pitches.
<i>Prolongatio</i>	A passing dissonance or suspension of longer duration than the preceding consonance.

Figure	Definition
<i>Repercussio</i>	1. A modified interval in a tonal answer; 2. A tonal, inverted, or other modified fugal answer.
<i>Retadatio</i>	1. A suspension which is prolonged or which resolves by rising; 2. A delayed rather than anticipatory suspension.
<i>Salto Semplice</i>	A consonant leap.
<i>Saltus Duriusculus</i>	A dissonant leap.
<i>Suspiratio, Stenasmus</i>	The musical expression of a sigh through a rest.
<i>Synaresis</i>	1. A suspension or syncopation; 2. A placement of two syllables per note or two notes per syllable.
<i>Syncopatio, Ligatura</i>	A suspension with, or without a resulting dissonance.
<i>Tmesis, Sectio</i>	A sudden interruption or fragmentation of melody through rests.
<i>Transistus, Celeritas, Commissura, Diminutio, Symblema</i>	A dissonant or passing note between two consonant ones, either on the strong or weak beat.