



Zipoli's Transit Through Dictionaries A Tercentenary Remembrance

RELYING ON THE *Catalogue general des Livres de Musique* published by François Bouvin at Paris in 1729, page 15, Johann Gottfried Walther (1684–1748) in his *Musicalisches Lexicon oder Musicalische Bibliothec* (Leipzig: Wolfgang Deer, 1732), page 658, credited Zipoli with a collection of *Pieces d'Orgue*.¹ Because in the same entry Walther ignored Zipoli's *Sonate d'intavolatvra per organo, e cimballo parte prima Toccata, Versi, Canzone, Offertorio Elevazioni Post Convivio e Pastorale*, and *Parte seconda Prelvdij, Allemande, Correnti, Sarabande, Gighe Gauotte e Partite* (Rome: January 1, 1716), as well as the English repeats of both parts—

A Third Collection of Toccatas Voluntarys and Fugues for the Organ or Harpsichord with particular Great Pieces for the Church Made upon Several Occasions, Compos'd by Domenico Zipoli, Principal Organist at Rome (London: John Walsh, ca. 1722)² and *Six Suits*

¹The *Six Ouvertures & Concerts pour le Violon* and *l'Apollon* also credited to Zipoli in Walther's transcript of the 1739 Boivin catalogue are not his.

²William C. Smith and Charles Humphries, *A Bibliography of the musical works published by the firm of John Walsh during the years 1721–1766* (London: The Bibliographical Society, 1968), p. 348. In April 1719, Walsh advertised *A Second Collection of Toccatas Voluntarys and Fugues, made on Purpose for the Organ & Harpsichord, Compos'd by Pasquini, Polietti and others, The most Eminent Foreign Authors Engraven & Carefully Corrected*.

Walsh's *A Third Collection*, entirely devoted to Zipoli's *parte prima*—initially published ca. 1722—was reissued ca. 1730. A copy of the *Six Suits* advertised in the *Daily Post*, December 22, 1725, is in the British Library (h. 21.2). A 27-page large folio, it was reissued ca. 1730 with only Walsh's name as publisher and

of Italian Lessons, for the Harpsichord or Spinnet, with great Variety of Passages and Variations. Compos'd by Sig^r Domenico Zipoli: an Eminent Organist & Composer at Rome. Opera Prima (London: John Walsh and Joseph Hare, 1725)

—Germans were obviously much slower in getting acquainted with Zipoli's music than were the English or, for that matter, the French.

As proof that Zipoli's music circulated in France, Zipoli's name in 1741 turns up in a second French source, the *Catalogue général et alphabétique de musique imprimé ou gravé en France* (Paris: Ballard). At page 56 appears the entry: "ZIPOLI. Pièces de Clavecin, Un livre, 6 liv." Since the earlier editions of the *Catalogue général* published in 1731 and 1737 lack Zipoli's name, his *parte seconda* can therefore be presumed to have been reprinted at Paris ca. 1739.³

In 1776 John Hawkins became the first in England to cite Zipoli's Roman publication with its full title (*A General History of the Science and Practice of Music* [London: T. Payne], vol. iv, p. 175). For Hawkins, Girolamo Frescobaldi was the father of that

with N.º 185 on the title-page. The reissues of both parts of Zipoli's *opera prima* testifies to their continuing popularity in England.

³Michel Brenet, "La librairie musicale en France de 1653 à 1790, d'après les Registres de privilèges," *Sammlung der Internationalen Musik-Gesellschaft*, VIII (1906–1907), 439. On May 2, 1739, Michel Corrette (1709–1795) received a privilege valid nine years to publish "les 5^e, 6^e et 7^e oeuvres de Händel" and "les 1^e, 2^e de Zipoly" [sic].



SONATE D' INTAVOLATVRA
 PER ORGANO, E CIMBALO
PARTE PRIMA
 TOCCATA, VERSI, CANZONE, OFFERTORIO
 ELEVAZIONI POST COMVNIO E PASTORALE
 DEDICATE
All' Ill: et Ecc: Sig:ra
Q. Maria Teresa Strozzi
Principessa di Forano
 DA
 DOMENICO ZIPOLI ORGANISTA DELLA CHIESA
DEL GIESV DI ROMA
 OPERA PRIMA

PARTE SECONDA
 PRELVDI, ALLEMANDE,
 CORRENTI, SARABANDE,
Gighe, Gavotte
 E
 PARTITE

organ-style which has prevailed not less in England than in other countries for more than a hundred years past, and which consists in a prompt and ready discussion of some premeditated subject in a quicker succession of notes than is required in the accompaniment of choral harmony. Exercises of this kind on the organ are usually called Toccatas, from the Italian *Toccare*, to touch; and for want of a better word to express them, they are here in England called Voluntaries. In the Romish service they occur at frequent intervals, particularly at the elevation, post-communions, and during the offerings.

As an example of a collection of voluntaries for the "Romish service" Hawkins then copied the full title of the 1716 *Sonate* by "Domenico Zipoli, organist of the Jesuits' church at Rome."⁴

For lack of any acquaintance with either the 1716 Roman or 1722 and 1725 London imprints, Ernst Ludwig Gerber—among his many efforts to "correct" Walther—decreed in his *Neues historisch-biographisches Lexikon der Tonkünstler . . . Erster Theil (A-D)* (Leipzig: A. Kühnel, 1812), 789, that Walther's "Zipoli" was merely the alternate name that "Corette" or "Corrette" (no first name) took for himself in 1729.⁵

So far as other biographical dictionaries go: Alex-

⁴Susan Elizabeth Erickson-Bloch, in her 1975 Cornell University Ph.D. dissertation, "The Keyboard Music of Domenico Zipoli (1688-1726)," page 17, note 38, averred that Hawkins never mentioned Zipoli—instead giving Charles Burney credit for having been the first English historian to mention Zipoli (*A General History of Music* [London, 1776-1789], II, 424).

⁵Michel Corrette published his Opus 2 in 1727, his Opus 3 in 1729. See RISM, 4/1/2, p. 221. Friedrich Wilhelm Marpurg (1718-1795) in his *Historisch-kritische Beyträge* (Berlin, 1754-1778), I, 460, alleged that Corrette appropriated Zipoli's name to make his own works sell better.

andre Étienne Choron and François Joseph Fayolle failed even to list Zipoli's name in their *Dictionnaire historique des musiciens*, Tome II, M-Z (Paris: Valade, 1811). F.-J. Fétis left Zipoli out of his *Biographie universelle des musiciens, deuxième édition* (Paris: Firmin-Didot, 1875), VIII, 522. This omission is the more surprising, because Fétis himself contributed the "Notice biographique de Dominique Zipoli" inserted in [Aristide and] Louise Farrenc's *Le trésor des pianistes, onzième volume* (= *Quinzième livraison*, published in 1869). He also wrote the review of this *Quinzième livraison* containing Zipoli's organ and harpsichord pieces⁶ that appeared in the "Actualités" section of *La France musicale*, September 26, 1869, page 307. (In it he erroneously declared that Zipoli's works "had never been re-issued until this day.")

Much worse, however, Fétis let loose in his "Notice biographique" a horde of misstatements that continued infesting all later dictionaries up through the fourth edition of *Baker's Biographical Dictionary of Musicians* (1940) and the tenth edition of Oscar Thompson's *The International Cyclopaedia of Music and Musicians*, edited by Bruce Bohle (New York: Dodd, Mead & Co., 1975). According to Fétis, Zipoli was born around 1675 at Nola (near Naples). The son of the choirmaster of Nola Cathedral, he was at age 15 admitted to the Naples conservatory of the Pietà dei Turchini, where he studied with Francesco Provenzale.⁷ He left the conservatory in

⁶This *livraison* lacks post communion to the end of Zipoli's *parte prima*, and also the *Partite* before IV and the *allemanda* of III in Zipoli's *parte seconda*.

⁷Provenzale (*d* Naples September 6, 1704) headed the music staff of Santa Maria della Pietà dei Turchini from 1673 to 1701.

1696. All this misinformation is so specific that even Robert Eitner and Hugo Riemann fell victim to Fetis's errors.⁸

The first edition of *Grove* lacked a Zipoli article. However, C. Hubert H. Parry (1848–1918) alluded to him in his article on “Form”:⁹

There were other contemporaries of Bach and Handel who must be noticed before them for the same reasons as [Domenico] Scarlatti. Their works generally present the feature of extensive repetition of the last section of the first part as a conclusion to the whole in a very marked manner. Thus in a Corrente¹⁰ from a Suite by Domenico Zipoli precisely the same system is observable as in the example by Scarlatti.

Later editions of *Grove* from the second¹¹ through the fifth¹² do contain Zipoli entries—but always by authors showing no actual acquaintance with his music.

In the 1954 edition, Frank Walker for the first time identified Zipoli as a Jesuit. Carlos Sommervogel's *Bibliothèque de la Compagnie de Jésus. Première Partie. Bibliographie*, VIII (Paris: Alphonse Picard, 1898), column 1511, had listed “Dominique

See Salvatore di Giacomo, *I quattro antichi Conservatori di musica di Napoli MDXLIII-MDCCC* (Palermo: Remo Sandron, 1924), I, 312. Despite Giacomo's exhaustive search of not only Pietà dei Turchini documentation, but also that of the three other Naples Conservatories—S. Onofrio, Poveri de Gesù Cristo, and Loreto—he never found Zipoli's name mentioned anywhere.

⁸Eitner, *Biographisch-Bibliographisches Quellen-Lexikon* (Leipzig: Breitkopf und Härtel, 1903), IX, 357–358. Hugo Riemann's *Musik Lexikon, elfte Auflage*, ed. Alfred Einstein (Berlin: Max Hesses Verlag, 1929), II, 2083.

⁹*A Dictionary of Music and Musicians (A.D. 1450–1880)* (London: Macmillan, 1890), I, 544a. Zipoli is also referred to elsewhere (II, 247b, and IV, 168a).

¹⁰*Parte seconda* contains two Correntes, the first in B minor (3/8, allegro), the second in G minor (one-flat signature, 3/4, allegro). Both exemplify parallel closing sections of first and second repeated halves.

¹¹J. A. Fuller Maitland, who wrote the article in the second edition (1904), failed to recognize that the Walsh *Six Suits* and *A Third Collection* merely duplicated Zipoli's *parte seconda* and *parte prima*.

¹²Frank Walker, author of the article in the fifth edition (1954) fell prey to Guido Pannain's *Le origini e lo sviluppo dell'arte pianistica in Italia, dal 1500 fino al 1730 circa* (Naples: R. Izzo, 1917), p. 162. Having found two Zipoli pieces copied in a manuscript belonging to the Biblioteca di San Pietro a Majella bearing the names of Durante and Scarlatti, Pannain not only assumed the correctness of the attributions, but even published Zipoli's first Canzona from *parte prima* as a work by Durante.

Zipoli,” but with “Prado (Nouvelle Castille)” as his birthplace, and with his Roman 1716 publication given the following incorrectly Latinized title, *Principia seu Elementa ad bene pulsandum Organum, et Cimbalum*. In Tome x (1909), col. 937, *Principia* turns up as a treatise under the heading “Instruments.” In Tome XII (Supplément [1960]), col. 1248, Ernest M. Rivière abandoned *Principia* and in its place gave *Sonate d'intavolatura per organo, e zimbalo* as the not yet completely accurate 1716 title (*zimbalo* should read *cimbalo*). Also, for some strange reason, Rivière gave Zipoli's birthplace as Rieti (Italy).

Vittorio De Rubertis¹³ hoped to establish the exact time and birthplace of Zipoli when he published (with abbreviations resolved) the following documents obtained from the Archivio Comunale at Prato.¹⁴

Indice dei Battezzati nel Duomo di Prato, n. 8, fol. 35^v:
1688. dom^o: di Sabatino zipoli di Sob[borghi battezzato] li 17 ott^{re} d[etto]:

Vacchetta dei Battezzati nel Duomo di Prato, n. 52, fol. 46^v:

A dj d^o Dom^o dj Sab^o dj Ang^{lo} zipoli dlla Cura dl Duomo e dlla Eugenia dj Seb^o Varrochi sua mol^e nacq. a hora 7 la notte preced.^e et il sudd^o g^o fu portato alla catted. e da me curato fu Batt.^o Comp.^e Ant. di Fran^{co} Giullarj¹⁵

In 1688, the year of the composer's birth, his father—then 50 years of age—worked as a tenant farmer in the outskirts of Prato (outside the Porta al Serraglio). The family dwelling, occupied by eleven inhabitants shortly before the composer's birth, housed the grandfather (Agnolo Zipoli, 80

¹³Born at Lucito, Campobasso, Italy, in 1893, De Rubertis obtained a diploma in composition and in orchestral directing from the Conservatory di S. Pietro a Majella in Naples before emigrating to Buenos Aires, where in April of 1920 he began teaching at the Conservatorio Drangosch. Concerning De Rubertis, see Carlo Schmidl, *Dizionario Universale dei Musicisti* (Milan: Casa Editrice Sonzogno, [1928]), I, 436–437; concerning Ernesto Drangosch (1882–1925), native of Buenos Aires who died there, I, 463.

¹⁴“Dove e quando nacque e morì Domenico Zipoli,” *Rivista musicale italiana*, LIII/2 (April–June 1951), p. 152.

¹⁵Sommervogel gave October 15, 1688, as Zipoli's birthdate (*Bibliothèque*, VIII, col. 1511). Renzo Fantappiè, “Domenico Zipoli, Aggiunte alla biografia,” *Prato Storia e Arte*, XL, n. 28 (September 1970), revised the day and hour of Zipoli's birth to October 17, 1688, at 1:30 A.M.



years of age), the composer's mother (Eugenia, 37 years old), a niece, two farm hands, and four children (of whom the youngest was Maria Maddalena, aged two).

The composer's brother Giovambattista, born June 24, 1681, began his teaching career in July 1703 as a humanities and rhetoric instructor in the upper school at Prato. He moved thence in 1707 to the seminary of Volterra and was ordained a priest in 1708. Proving that sacred orders were a family tradition, another of the composer's brothers, Anton Francesco (*b* 1694), also became a priest.

What was Prato's musical ambience in Zipoli's youth? Roberto Fioravanti, whose chapter 3 in *La musica a Prato dal duecento al novecento* (Prato: Azienda Autonoma Turismo Prato, 1973), pages 90-94, contains the information concerning Zipoli's family summarized in the two previous paragraphs, traces Prato's musical heritage to 1600 and from 1600 to 1700 in his first two chapters. As early as the fifteenth century Matteo da Prato (1391-1465) and Lorenzo di Giacomo Ugolini¹⁶ were chief organ builders in northern Italy. Directors of music in the Prato Duomo in the seventeenth century included Antonio Mogliani (from March 29, 1598), Antonio Brunelli (1608-1613), and Francesco Nigetti.¹⁷ During Zipoli's last three years at Prato, the Duomo maestro and organist was the Florentine Giovanni Francesco Beccatelli (1679-1734; at Prato from 1704).¹⁸ Equally famous as a theorist, Beccatelli argued that the fourth is a consonance—calling to his aid the authority of Ockeghem, Josquin Desprez, Jean Mouton, Willaert, and Gesualdo.¹⁹

¹⁶Listed in *The New Grove Dictionary of Musical Instruments* (1984), III, 145 as "Lorenzo da Prato," he built the organ in *cornu Epistolae* at San Petronio in Bologna (1470-1475), as well as that of the Duomo in Siena.

¹⁷A pupil of Frescobaldi, Nigetti (1603-1681) became *maestro di cappella* and organist of Prato Cathedral December 11, 1629, and continued as such two decades. He taught Giovanni Maria Casini.

¹⁸Concerning him, see Renzo Lustig, "Giov. Francesco Beccatelli (1679-1734) e una sua dissertazione inedita," *Note d'Archivio*, XI/3-4 (July-December 1934), 235-247. How greatly Grand Duke Cosimo III admired Beccatelli can be inferred from the fact that the Grand Duke's fiat gained him the Prato Cathedral post.

¹⁹*Ibid.*, 242-243. "Osservazioni musiche di Gianfrancesco Beccatelli colle quali chiaramente si dimostra, la Quarta, dagli Antichi detta Dia-tessarón, non altrimenti, come vogliono i Moderni, esser dissonanza, ma bensì consonanza perfetta" is in Florence, Biblioteca Marcelliana, MS A.121.

With Beccatelli's recommendation Zipoli's petition for a monthly bursary to study at Florence immediately won the approval September 12, 1707,²⁰ of the Grand Duke of Tuscany, Cosimo III (*b* 1642; married 1661; ruled 1670-1723). So rapid was his success at Florence that as early as 1708 Zipoli first saw his name in print as one of the 24 composers commissioned to set Domenico Canavese's oratorio libretto, *Sara in Egitto* (Florence: Vincenzo Vangelisti, 1708).²¹ The others who cooperated in setting the libretto included Antonio Caldara ("of Mantua"), Francesco Gasparini ("Roman"), and Alessandro Scarlatti ("Sicilian").²²

The summer of 1702 Scarlatti had spent a four-month leave from Naples at Florence. In September of 1703 through 1707, Cosimo III's son Prince Ferdinand (1663-1713) each year sponsored a premiere of a Scarlatti opera at his Pratolino villa. Of Scarlatti's 38 oratorio and oratorio-type works, three were

²⁰Facsimile of the autograph petition appears in Vicente Gesualdo's *La Música en la Argentina* (Buenos Aires: Editorial Stella, 1988), p. 31. In her 1975 Cornell University dissertation Erickson-Bloch made the impossible claim, page 8, that either Pietro Sammartini or Giovanni Maria Pagliardi was Zipoli's first teacher at Florence. Pietro Sammartini = Sammartini died at Florence January 1, 1701; Pagliardi died there December 3, 1702.

Concerning Cosimo III's fondness for oratorio, see Renzo Lustig, "Saggio Bibliografico degli Oratorii stampati a Firenze dal 1690 al 1725," *Note d'Archivio*, XIV/2 (March-April 1937), 57-59.

²¹The 16-page libretto is in the Biblioteca Maruccelliana. See Renzo Lustig, "Saggio," *Note d'Archivio*, XIV/3 (May-June, 1937), 116. Cooperatively composed oratorios were a Florentine rarity. In 1717 Domenico Canavese's *La Liberazione del cieco nato evangelico* was set by "diversi," but none of the composers was named in the libretto (*Note d'Archivio*, XIV/4-6 [July-December 1937], 246).

²²In alphabetical order the other 20 cooperating composers (each identified by locality) were: Giovanni Barsotti, Florentine; Mario Bianchelli, from Rimini; Martino Bitti, from Genoa; Tommaso Cappelletti, from Castello; Giovanni Maria Casini (1652-1719), Florentine; Francesco Conti (1682-1732), Florentine; Lorenzo Conti, Florentine; Carlo Cosarini, Roman; Francesco Mancini (1674-1739), Neapolitan; Salvatore Martini, Florentine; Carlo Meli, Florentine; Giuseppe Montuoli (1667-1739), from Lucca; Sequi Omedei, from Vallombrosa; Giuseppe Orlandini (1688-1750), Bolognese; Domenico Paparello, from Castello; Paolo Polaroli, from Brescia; Antonio Quartieri, from Rimini; Pier Giuseppe Sandoni (1680-1750), Bolognese; Florindo Ubaldi, from Castello; and Francesco Veracini (1690-1750), Florentine.

Zipoli's teacher in this extensive group, Casini, had become first organist of Florence Cathedral in 1685, and in 1708 organist to Cosimo III.



Altezza Reale

115

Magistrato de' Nove, n. 1191.

1) c. 116.

Altezza Reale,

Domenico Zipoli di Prato vmlissimo suddito di V.A.R. reuerentemente gl'espone essere incamminato negli studi della musica, e bramando d'avanzarsi in essa, si porterebbe nella città di Firenze, doue sono molti maestri e comodità d'esercitar tal professione, per renderlo abile al Magistero di cappella o organista, come più li si presenterà la congiuntura, e per meglio seruire negli stati di V.A.R. Ma non essendo permesso all'oratore il mantenersi a proprie spese, essendo pouero, supplica la somma clemenza di V.A.R. a graziarlo di scudi sei il mese per sussidio caritatiuo dell'entrata che àno in Liorno i Ceppi di Prato; che per tal grazia sarà sempre tenuto di pregare e far pregare alla sua numerosa famiglia per ogni maggior felicità, e grandezza di tutta la casa serenissima, etc. Quam Deus etc.

Se li diano scudi tre il mese per un anno.
Francesco Panciaticchi, 12 settembre 1707.

Domenico Zipoli di Prato vmlissimo suddito di V.A.R. reuerentemente gl'espone essere incamminato negli studi della musica, e bramando d'avanzarsi in essa, si porterebbe nella città di Firenze, doue sono molti maestri e comodità d'esercitar tal professione, per renderlo abile al Magistero di Cappella o Organista, come più li si presenterà la congiuntura, e per meglio seruire negli stati di V.A.R. Ma non essendo permesso all'oratore il mantenersi a proprie spese, essendo pouero, supplica la somma clemenza di V.A.R. a graziarlo di scudi sei il mese per sussidio caritatiuo dell'entrata che àno in Liorno i Ceppi di Prato; che per tal grazia sarà sempre tenuto di pregare e far pregare alla sua numerosa famiglia per ogni maggior felicità, e grandezza di tutta la casa serenissima, etc. Quam Deus etc.

Se li diano scudi tre il mese per un Anno
Francesco Panciaticchi 12 Sept. 1707

Altezza Reale

Magistrato de' Nove, n. 1192.

1) c. 467.

Altezza Reale,

Domenico Zipoli di Prato vmlissimo seruo e suddito di V.A.R. vmlimente le rappresenta essere stato graziato d'un sussidio caritatiuo di scudi tre il mese dell'entrate che àno i Ceppi della mede(s)ma città in Liorno, per potersi mantenere in altra città, e perfezionarsi e rendersi abile di poter esercitare vna carica di maestro di cappella, o pure organista, per poter meglio seruire negli stati di V.A.R. Perciò supplica la sua somma clemenza a riconfermaglielo a beneplacito di V.A.R., non auendolo ottenuto che per un anno, e non potendo tirare a fine i suoi studi già intrapresi stante la sua pouetà; che sarà sempre tenuto di pregare S.D.M. per ogni maggior felicità e grandezza di tutta la casa serenissima. Che della grazia etc. Quam Deus etc.

Se li diano scudi tre il mese per un anno.
Francesco Panciaticchi, 28 Julio 1708.

Domenico Zipoli di Prato vmlissimo seruo e suddito di V.A.R. vmlimente le rappresenta essere stato graziato d'un sussidio caritatiuo di scudi tre il mese dell'entrate che àno i Ceppi della mede(s)ma città in Liorno, per potersi mantenere in altra città, e perfezionarsi e rendersi abile di poter esercitare vna carica di maestro di cappella, o pure organista, per poter meglio seruire negli stati di V.A.R. Perciò supplica la sua somma clemenza a riconfermaglielo a beneplacito di V.A.R., non auendolo ottenuto che per un anno, e non potendo tirare a fine i suoi studi già intrapresi stante la sua pouetà; che sarà sempre tenuto di pregare S.D.M. per ogni maggior felicità e grandezza di tutta la casa serenissima. Che della grazia etc. Quam Deus etc.

Se li diano scudi tre il mese per un Anno
Francesco Panciaticchi 28 Julio 1708

Above are shown facsimiles with their resolutions of Zipoli's successful 1707 and 1708 petitions to Grand Duke Cosimo III for funds to study music at Florence.



first heard at Florence (each year during Lent): *Casimiro, Rè di Polonia* (1705); *Il trionfo della Vergine Santissima assunta in cielo* (1706); and *Il martirio di Santa Susanna* (1706). In 1703 he had cooperated with 13 other composers in writing the Lenten oratorio *I trionfi di Giosuè*. Five other Scarlatti oratorios first performed elsewhere were given hearings at Florence in the years 1693 through 1708.²³

In David George Poulton's University of Michigan 1968 Ph.D. dissertation, "The oratorios of Alessandro Scarlatti: their lineage, milieu, and style," he itemizes the vocal and instrumental resources required for each of Scarlatti's 23 extant oratorios. Madrid Biblioteca Nacional owns the 140-folio score (M. 2244) of *San Casimiro, Rè di Polonia*—which calls for SSSAT, violins I and II, viola, cello, and harpsichord. The 152-folio score of *Il trionfo della Santissima Vergine* in the Santini collection at Münster specifies SSAA, the customary strings and harpsichord, and in addition *flauta*, two oboes, *tromba*, and *leuto*. *Il Sedecia Rè di Gerusalemme*, presented at Florence by the Compagnia di San Sebastiano in Lent of 1708, calls for SSATB, two oboes, two *trombe*, *leuto*, timpany, the usual strings and harpsichord continuo, plus a concertino of three solo strings. *La Giuditta a cinque voci*, performed in 1700 under the auspices of the Compagnia di San Marco, embraced "tromba, tromboni e due flauti," in addition to the usual strings and continuo.²⁴ The variety of the instrumentation tells nothing concerning the scoring of *Sara in Egitto*. But at least we are warned against presupposing a "standard" orchestration of no more than strings and continuo.

Florentine oratorios performed for the first time in the years that Zipoli studied there do not often indicate the patron to whom the work was dedicated. As an exception, an oratorio presented in 1709, *I fiori di Maria a cinque voci*, music and text by unknown authors, was dedicated "all'Illustriss. e Eccellentiss. Signora d. Maria Teresa Strozza principessa di Forano." The oratorio *Lot a cinque voci* (1705) "da cantarsi nella ven. Compagnia . . . detta

²³ *La Conversione di S. Maria Maddalena* (1693); *Il Martirio di Santa Teodosia* (1693); *La Giuditta* (1700); *S. Filippo Neri* (1707); *Sedecia Rè di Gerusalemme* (1708).

²⁴ See facsimile of the title page in Roberto Pagano and Lino Bianchi, *Alessandro Scarlatti* (Turin: Edizioni RAI Radiotelevisione Italiana [1972]), opp. 225.

di San Marco" with music by Lorenzo Conti had also been dedicated "all'Ill.ma Signora d. Maria Teresa Strozzi, principessa di Forano."²⁵ She was to be Zipoli's benefactor a decade later when he published his *Sonate* in Rome. In the dedication of his *Sonate* dated January 1, 1716 (facsimile on page 27), he mentioned the favor that she had "always" shown him (*quella parzialità con cui si è Sempre degnata proteggermi*). Can he have been the composer of the 1709 oratorio dedicated to her?

Giambattista Martini's biography of Zipoli, found by Luigi Ferdinando Tagliavini in the monastery library of San Francesco at Bologna, states that after Zipoli's studies at Florence he was "then sent by the Archduke [Cosimo III] to Alessandro Scarlatti at Naples, whom he soon left on account of strong differences of opinion; in 1709 he went to Bologna, where he was received by Lavinio Vannucci, a monk of the monastery of San Barbaziano, and was finally sent by the Archduke already mentioned, to Bernardo Pasquini in Rome."²⁶

In contrast with other composers with whom Alessandro Scarlatti enjoyed a less than warm relationship, Scarlatti and Zipoli's teacher at Florence, Giovanni Maria Casini (1652–1719), were on good terms.²⁷ However, Scarlatti already had a long established reputation for impatience and asperity as a

²⁵ Lustig, "Saggio," *Note d'Archivio*, xiv/2, 114, 116. Born in 1682, she was the daughter of the marchioness Ottavia da Scipione Renzi (d 1708). Maria Teresa's husband was Lorenzo Francesco Strozzi, by whom she had seven children born between 1699 and 1718. Leone Strozzi, O.S.B., bishop of Pistoia and Prato (1690–1700), confirmed Zipoli in Prato Cathedral May 2, 1699. Next year he was translated and raised to archbishop of Florence (where he died October 4, 1703).

²⁶ *Domenico Zipoli . . . Orgel- und Cembalowerke*, ed. L.F. Tagliavini (Heidelberg: Willy Müller, Süddeutscher Musikverlag, 1959), p. xiv. According to Tagliavini, the last volume of Martini's *Scrittori di Musica Notizie storiche e loro opere. Tomo piccolo in piedi*, page 557, contained this data:

Domenico Zipoli da Prato apprese i primi principij sotto il M^o di Cappella del Domo di Firenze, dal gran duca fù mandato a Napoli sotto di Alessandro Scarlatti, dal quale scapò per acuta differenza, e si portò in Bologna l'anno 1709, dove fù accolto dal P.D. Lavinio Vanucci Monaco di S. Barbaziano, poscia dal gran duca suddetto fù mandato in Roma sotto Bernardo Pasquini.

That in 1738 Martini owned a copy of Zipoli's 1716 *Sonate* is evident. *Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna*, ed. Anne Schnoebelen (New York: Pendragon Press, 1979), p. 423, contains three requests from a *maestro di cappella* at Orvieto dated October 18, November 11, and December 20, 1738, for copies of Zipoli's Pastorale (concluding item in part I of the *Sonate*).

²⁷ Pagano and Bianchi, p. 202.



Zipoli's dedication of his *Sonate d'intavolatvra*, dated January 1, 1716.

teacher.²⁸ Lavinio Felice Vannucci,²⁹ to whom Zipoli went for instruction at Bologna, very evidently had the kind of patience lacked by Scarlatti. Bernardo Pasquini's death just short of age 73 on November 21, 1710, interrupted any prospect of lengthy tutelage by him. However, his willingness to accept Zipoli as a pupil for even a few months tells in Zipoli's favor.³⁰

²⁸ *Ibid.*, p. 226: "Ancora tra il 1708 ed il 1709 Alessandro aveva dato prova di non disporre delle doti di pazienza che sono indispensabili ad un buon insegnante." Exceptions to the rule that he got on badly with students include Francesco Geminiani (1687–1762) who studied with him at Naples 1711 to 1714 (while leader of the opera orchestra) and Johann Adolph Hasse (1699–1783) whom 65-year-old Scarlatti taught and befriended in 1725, the last year of his life.

²⁹ Civico Museo Bibliografico at Bologna lacks any compositions by Vannucci, but his 22-folio *Regole da sonare, e cantare, e comporre, e trasportare per li Principianti* was catalogued by Gaetano Gaspari (*Catalogo della Biblioteca del Liceo Musicale di Bologna*, 1, 263).

³⁰ Pasquini's previous pupils had included Casini, Zipoli's

Susan Elizabeth Erickson-Bloch, who in her Cornell University 1975 Ph.D. dissertation, "The Keyboard Music of Domenico Zipoli (1688–1721)," made a detailed comparison of Zipoli's music with that of his teacher, Bernardo Pasquini, offers a series of observations that can be summarized as follows:

Among late seventeenth-century keyboardists, Pasquini much more closely anticipated Zipoli's harpsichord pieces than did any other composer. Pasquini's three-movement dance suites consist usually of alemanda, corrente, and the equivalent of a giga. To these, Zipoli adds a prefatory prelude and in his C Major and G minor suites a sarabanda (Corelli's suites included sarabandas, but not Pasquini's).

Like most of Pasquini's dances, Zipoli's comprise two repeated halves, the first ending on the dominant. Both

teacher at Florence; "T.B. Gaffi; Francesco Gasparini; and possibly Francesco Durante and Domenico Scarlatti"; he also "taught J. P. Krieger, Georg Muffat and pupils sent from Vienna by the emperor" (*The New Grove*, xiv, 264).



*Domenico Zipoli da Prato organista quini anni
 simile a Scarlatti, finisse delquadra finisse a Napoli. Ma di
 sonate d'Intero. labora per Prof. e Cantato adri.
 all'Opera di lu. ma. pad. d. d. Teresa Strozzi. Principessa
 e Forano da Dom. Zipoli Org. della Chiesa del luogo
 di Roma Op. 1. alla data di 1.° Gen. 1710
 l'Op. e divisa in due Parti, la prima nella Parte f.
 toccata Vexi, Canzone, Obertorio, e Strazioni. Post
 Coronium e Pastorella nella
 Parte 2. Preludij, Allemanda, Correnti, Sarabande,
 Giga, Gavotte, e Partite.*

*Alessandro Sacchetti, del quale sopra detto di favore, e
 che posto in Bologna dove fu maestro del P. F. Camillo
 Vanucci Monaco di Pralognano, poi dal gran
 Duca Cos. fu mandato in Roma verso Bernardo. o quindi*

*non che quel capiti in Bologna aveva 17. anni che
 era nato del 1690.
 in ultimo si fece Sinfonia*

Martini's biographical notice, stating that "Finally he became a Jesuit." See note 26 on page 26 for resolution of the above facsimile.

Pasquini and Zipoli called their variation-sets *partite*. In their sectional variations, both Pasquini and Zipoli change the figuration in successive variations, "saving the most elaborate figuration for the last variation." To quote Erickson-Bloch (in "The Keyboard Music," pages 231-232):

It is in the music clearly for harpsichord, the dance pieces and variations, that we see the greatest resemblance between Pasquini and Zipoli. Like Zipoli, Pasquini writes melodic lines which are for the most part diatonic; chromaticism is rarely used. In the music of both composers, figural patterns are very important.

Turning now to differences between teacher and pupil: Erickson-Bloch mentions these details: Apart from preludios and sarabandas not included in Pasquini's suites, Zipoli's harpsichord works differ from Pasquini's because Pasquini uses diminished-seventh chords more rarely than Zipoli, and he uses the Picardy third more consistently at final cadences in minor keys (Zipoli restricts this use of the Picardy third to his organ music). The pieces written in strict imitative counterpoint make up a smaller proportion of Pasquini's total output than they do in Zipoli's. There is some irregular barring to be found in Pasquini's music (such as an occasional 5/4 measure in a 4/4 piece or the use of a half measure), which we do not find in Zipoli's music.

S. ANTONIO DI PADOVA MELODRAMMA

DI
 CARLO USLENGHI

TRAGL'ARCADI

MELINDO ESCULAPIANO

POSTO IN MUSICA

DAL SIGNOR DOMENICO ZIPOLI

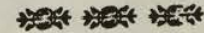
DA CANTARSI

Nell'Oratorio de' PP. della Chiesa Nuova
 nella Quaresima dell'anno 1712.

Dedicato all'Eminentiss., e Reverendiss. Signore
 IL SIGNOR CARDINALE

PIETRO OTTOBONI

VICE-CANCELLIERE DI S. CHIESA &c.



IN ROMA, Per Antonio de' Rossi alla Piazza di Ceri.

CON LICENZA DE' SUPERIORI.

Zipoli's Roman years have been thoroughly canvassed by Francisco Curt Lange. Documentation assembled by him includes the following:

Zipoli's patron who paid for the printing of his *Sonate d'intavolatura* belonged to the Arcadia. In Giovanni Mario Crescimbeni's *La Arcadia di nuovo ampliata* (Rome: Antonio de' Rossi alla Piazza di Ceri, 1711), xxvii, she is listed thus: "Celinda Caradria. Donna Maria Teresa Renzi Strozzi Romana, Principessa di Forano."

Carlo Uslenghi, known among his fellow Arcadians as "Melindo Esculapiano," wrote the libretto for Zipoli's oratorio titled: *S. Antonio di Padova melodramma . . . posto in musica dal Signor Domenico Zipoli da cantarsi Nell'Oratorio de' PP. della Chiesa Nuova*¹¹ nella Quaresima dell'anno 1712 Dedicato all'Eminentiss. e Reverendiss. Signore Il Signor Cardinale Pietro Ottoboni, Vice-Cancelliere di S. Chiesa &c. (Rome: Antonio de' Rossi alla Piazza di Ceri [1712].

In 1714 Zipoli joined the Congregation of St. Cecilia—his membership number being 1231. In the same year

¹¹ Chiesa di Santa Maria a Vallicella, next to the Oratorio dei Padri Filippini, built by Francesco Borromini (1599-1667).

Giuseppe Tartini and Domenico Scarlatti joined, their membership numbers being 1225 and 1238. Lange found the evidence (including Zipoli's authenticated signature) in the *Stato nominatiuo generale degli aggregati alla Congregazione ed Accademia dei Maestri e Professori di Musica di Roma sotto la invocazione di S. Cecilia*.

In that same year, 1714, Zipoli composed an oratorio sung in S. Girolamo della Carità Palm Sunday. The title page of the libretto reads: *Di S. Caterina vergine, e martire Oratorio a quattro voci Del Signor Gio. Battista Grappelli da Frosinone*³² *Posto in Musica dal Signor Domenico Zipoli Da cantarsi in S. Girolamo della Carità la Domenica delle Palme. Dedicato all'Illustrissimo, e Reverendissimo Sig. Monsignore Sinibaldo Doria,*³³ *Arcivescovo di Patrasso, e Commendatore Degnissimo di S. Spirito In Roma Dom. Ant. Ercoli in Parione 1714.*

His elder brother Giuseppe Zipoli (b 1674, twin of Margherita), who was a violinist, joined the Congregation of St. Cecilia October 22, 1716.

A generation ago when it was first suggested by Guillermo Furlong Cardiff that the Domenico Zipoli whose organ and harpsichord works were published at Rome in 1716 was the same Domenico Zipoli who joined the Society of Jesus July 1, 1716, and who at about that time went to Seville to await passage to the Paraguay province (sailing from Cádiz April 5, 1717, with 53 prospective Jesuit missionaries), any such identification was rejected as highly improbable by Adolfo Salazar and others interested in the problem.³⁴ Why should an already established European celebrity have abandoned a post in the Chiesa del Gesù at Rome for the Argentine wilderness, they asked. However, by the year 1954 when both the *Diccionario de la Música Labor*, and the fifth edition of *Grove's Dictionary* were published, all lexicons of any repute were ready to acknowledge that Salazar's "two" Zipolis were one and the same person. The vocal and instrumental parts of an orchestral *Missa* by Zipoli discovered by Robert

Stevenson at Sucre, Bolivia, in 1959³⁵ bearing the inscription "Se copió en Potossi el Año de 1784," attest Zipoli's posthumous fame in South America's richest mining capital more than a half century after his premature death January 2, 1726, from tuberculosis.³⁶

The same library at Macerata, the Biblioteca Comunale Mozzi-Borghetti, that houses the libretto of Zipoli's 1712 oratorio, *S. Antonio di Padova*, owns also a manuscript numbered 24/21 (*olim* 184.861) containing an earlier copy of Zipoli's *Sonate d'intavolatura* than the printed 1716 definitive version. Erickson-Bloch made a minute comparison of the two versions in her Cornell University 1975 Ph.D. dissertation, pages 249–265.

But a truly notable advance in Zipoli scholarship had to await 1988, in which year T. Frank Kennedy, S.J., published "Colonial Music from the Episcopal Archive of Concepción, Bolivia," *Latin American Music Review*, ix/1 (Spring/Summer), 1–17. Gathered from the missions of San Rafael and Sant'Ana, the Concepción 43 part books (mostly measuring 20.3 by 15.2 cm) include 13 containing only instrumental music.

Zipoli's C Major and F Major Canzonas from the first part of his 1716 *Sonate* occur in book 19 (= Tagliavini edition, I, 12–13, 16–18), and the Offertorio in C in book 10 (I, 34–35). Book 10 includes also variations 1, 2, and 4 from the Partite in C in Zipoli's second part (Tagliavini, II, 18–19) followed by the *giga* from his C Major Suite (II, 16–17) and the *allemanda* from the same suite (II, 13–15).

The Kyrie and Gloria from the Mass in F found at Sucre in 1959 are present in the Concepción archive, but the parts are incomplete (SAT, Vn I). Another Mass in F, entitled *Misa de San Ignacio*, that includes Kyrie,

³⁵*The Music of Peru: Aboriginal and Viceroyal Epochs* (Washington, D.C.: General Secretariat, Organization of American States, 1960), 178–179.

³⁶In *The New Grove Dictionary*, I gave Santa Catalina, a Jesuit estate near Córdoba, Argentina, as his place of death. Francisco Curt Lange, prefers Córdoba itself. His extensive contribution to Zipoli research is highlighted by such seminal articles as "Der Fall Domenico Zipoli: Verlauf und Stand einer Berichtigung," *Festschrift Karl Gustav Fellerer* (Cologne: Arno-Volk-Verlag, 1972), 327–355, and "O Caso Domenico Zipoli: uma rectificação histórica—a sua *Opera Omnia*," *Barroco* (Belo Horizonte, 1973), no. 5, pp. 7–44. He also wrote the liner notes for the first South American recording of the Mass found in 1959 by Robert Stevenson at the Sucre Cathedral capitular archive ("Domenico Zipoli: Misa en fa mayor," Qualiton SQ1 4059). See Samuel Claro-Valdés's review of this album, "Discos; Archivos Colonial de América Latina," *Revista Musical Chilena*, xxxi/137 (1977), 57–61.

³²Like Carlo Uslenghi, Grappelli was an Arcadian.

³³Sinibaldo Doria (1664–1733), later archbishop of Benevento, was created a cardinal in 1731. He founded a notable library (*Catholic Encyclopedia* [1907], II, 478). Claudio Sartori, *Catalogo unico dei libretti italiani a stampa fino all'anno 1800* (Milan: Biblioteca Nazionale Braidense, Ufficio Ricerca Fondi Musicali), XI, [642], gives four locations for the libretto of *S. Antonio di Padova* (Bologna, Conservatorio; Macerata, Comunale; Milan, Scala; Rome, Corsiniana and Vallicelliana). The Biblioteca Nazionale Centrale Vittorio Emmanuele II at Rome has the *S. Caterina vergine e martire* libretto.

³⁴Adolfo Salazar, "El caso de Domenico Zipoli," *Nuestra Música* [Mexico City], 1/2 (May 1946).

Gloria, Credo, and Sanctus (no Benedictus or Agnus) may be Zipoli's (the tenor part from Sant'Ana has his name on it; the extant parts are limited to SAT and Vn I). The following six vespers psalms—in major keys like all his other identifiable music at Concepción—are all new music by Zipoli that must now be transcribed and evaluated: *Domine ad adiuuandum me* in C, *Confitebor* in C, *Laudate Pueri* in G, *Beatus Vir* in F, *Laudate Dominum* in C, another *Laudate Dominum* in C. Finally, the Concepción archive holds an *Ave Maris Stella* in C and *Tantum Ergo* in F.

With the music at Concepción now awaiting not only transcription but also the kind of critical evaluation that must precede any *opera omnia* edition, the Mass in F found at Sucre still stands out as Zipoli's most significant South American composition—well meriting publication as a tercentenary tribute below at pages 35–89.

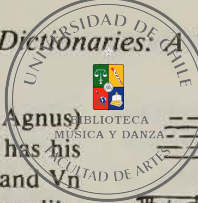
In no sense a definitive edition (because no comparison has been made with the Concepción versions of the Kyrie and Gloria movements), it does at least for the first time give choral groups a performing version.³⁷ Criticism levied against editorial realizations must take into account the purposes that such realizations are intended to serve.³⁸ Purists are invited to omit everything in smaller notes, substituting their own more stylistically correct realizations.

³⁷As an example of an unrealized Baroque masterpiece, I point to my 1976 publication of Tomás de Torrejón y Velasco's *La púrpura de la rosa* (Lima: Biblioteca Nacional). Also, most of the Baroque music heretofore published in *Inter-American Music Review* lacks realization of any sort.

³⁸Roger Wagner recorded my transcription of Zipoli's Gloria in his album *Festival of Early Latin American Music*, side 1, band 2 (9'50"), issued by the UCLA Latin American Center, University of California, Los Angeles 90024 (copyright 1975 by the Regents of the University of California).

The liner notes for this album by Robert Stevenson (who also wrote the article on Zipoli in *The New Grove Dictionary* [1980], xx, 696–697) include the following paragraphs:

DOMENICO ZIPOLI (1688–1726) disembarked at Buenos Aires in July of 1717 after a three-months' passage from Cadiz that concluded with a violent storm off the mouth of the Río de la Plata. From late July of 1717 until 1724 he studied at the Jesuit Colegio Máximo and Universidad at Córdoba, Argentina. Although he was only one of many excellent musicians recruited by the Society of Jesus in the century 1650–1750 for missionary work among the Indians in the so-called Paraguay Reductions, he was certainly the most famous. In 1716 he had published at Rome a collection of keyboard works that was popular enough to be reprinted in London soon afterward. While at Córdoba, his works were requested by the viceroy at Lima. After death his music continued circulating northward to silver-rich Potosí (in what is now Bolivia) where as late as 1784 a three-part orchestral Mass was



Facsimile of the first three staves of the tenor part of Zipoli's *Beatus vir* psalm (Concepción, Bolivia). For a facsimile of another copy of the same tenor part, archived at Concepción, see *Latin American Music Review*, ix/1 (Spring/Summer 1988), page 12.

Appendix

Munich, Bayerische Staatsarchiv, Jesuitica 595, Provinciae Paraquariae [1702–October 1703], fols. 5v–6:

Ex scholasticis primus naturae debitum persolvit ineunte anno MDCCXXVI Dominicus Zipoli, Pratensis in Hebruria, absoluto theologiae quadriennio, nec sacris tamen initiatus ob episcopi defectum. Musices peritissimus, cuius specimen non vulgare praebuit in libello typis excusso, in odium Domus Professae Romanae adscitus est; cumque ampliora posset sperare, omnia Indorum saluti proposuit, ac in Paraquarium navigavit, Societati Hispali adscriptus. Festis apparatus musicum pie, ac splendide celebrandis, ingenti tum Hispanorum, tum Neophytorum voluptate, sedulo invigilavit, quin studium, cui vacabat, intermitteret; feceratque in litteris philosophicis et theologicis progressus non contemnendos. Frequentissimus populus ad Templum nostrum accedebat singulis quibusdam solemnitatibus, eiusdem audiendi cupiditate illectus. Placidissimis moribus erat praeditus, ob eosque dilectus Deo et hominibus. (Continuation in Guillermo Furlong Cardiff, "Domenico Zipoli Músico eximio en Europa y América 1688–1721," *Archivum Historicum Societatis Iesu*, xxiv/48 [July–December 1955], 420–421.)

copied and carried later to Sucre, Bolivia. It is the Gloria from this very Mass that is here recorded. In this Mass as in his keyboard works, Zipoli times his modulations exquisitely, never belabors any imitative points, makes of conciseness a cardinal virtue, and writes tunes instead of mere contrapuntal lines. The other movements conclude with a brilliant Osanna.

Jesuit documents of March 20, 1728, February 20, 1732, and later, certify Zipoli's continuing vogue to at least 1775 in Yapeyú and other Guarany Indian villages from which European settlers were excluded. At one mission alone, San Pedro y San Pablo, nine "motetes" by him were inventoried among the effects left after the expulsion of the Jesuits.



A front-ranking scholastic, Domenico Zipoli of Prato in Etruria died at the outset of the year 1726. Despite having completed the four-year theological curriculum, he was not ordained for lack of a bishop. An extremely skilful musician, he had published an extraordinary [music] book while dwelling at Rome. Although he could have anticipated more recognition, he left all [such hopes] behind in order to devote himself to the salvation of Indians, sailing for Paraguay after joining the Society at Seville. While not neglecting his studies, he composed splendid sacred works for festival use that delighted not only the Spanish but also the Indian converts. The progress that he made in philosophical and theological studies was not to be disdained. Drawn thither by desire to hear him, multitudes attended ceremonies at our church. Gifted with a very gracious disposition, he was beloved of God and man.

Furlong Cardiff's Spanish translation of a passage at page 294 in José Manuel Peramás's *De vita et moribus tredecim virorum paraguaycorum* (Faenza: Ex typ. Archii, 1793) rendered into English reads thus:

Except for music in the Jesuit reductions, there was none in these cities. Several musically skilled European priests in the province taught the Indians in their towns and Blacks in their college to sing and play musical instruments. However, there was no one more eminent in the art or did more than Domenico Zipoli, a musician at Rome. Nothing can be imagined more pleasing and more polished than his harmonies. Indeed his music composed for the church was requested from so far away as the chief South American city, Lima, by messenger dispatched over vast stretches of road. Meanwhile, he devoted himself to studying the more serious branches of literature. While engaged in these, he died, causing a profound sense of loss. Anyone who has once heard any of Zipoli's serious and impressive works can scarcely take pleasure in, or have a taste for, the music of any other [composer]. He died at Cordoba, Tucumán, in the year 1725 [1726].

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- Flusche, Anna Maria. "Domenico Zipoli e gli organi Hermans."
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- . In the original manuscript (Berlin: Staatsbibliothek Mus. MS 30 226 [olim 9065]) the voice part is notated in bass clef throughout. Describing this, Erickson-Bloch ("The Keyboard Music," p. 16) wrote as follows: "*Dell'offese a vendicarmi* consists of three da capo arias with two recitatives interspersed. The style is similar to [Alessandro] Scarlatti's." She also called attention to the mistake in Robert Eitner, *Quellen-Lexikon*, x, 357. He designated the cantata as being for soprano. He made a mistake in VIII, 455, when he specified Alessandro Scarlatti's cantata in the same manuscript, *Da voi parto, umati rai*, as being for soprano and basso continuo. Edwin Hanley, "Alessandro Scarlatti's *Cantate da Camera*: A Bibliographical Study" (Yale University Ph.D. dissertation, 1973), p. 173, correctly specified bass voice, not soprano.
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RBMSA, 252 (Sucre Cathedral)
Se copio en Potossi, el año de 1784

Domenico Zipoli

KYRIE

[Moderato] 5

Tiple

Alto

Tenor

Violin 1

Violin 2

Organo

Acompañamiento
Harpischord
and
Stringbass

* Undesignated treble instrument

10

Tiple

Alto

Tenor

Viol. I

Viol. II

Org.

Acomp.

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son,

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son,

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son,



15

Tiple
Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son. Chri - ste -

Alto
Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son. Chri - ste -

Tenor
Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son. Chri - ste -

Viol. 1

Viol. 2

Org.

Acomp.

20

Tiple
e, Chri - ste - e e - lei - son, e - lei - son, e - lei - son,

Alto
e, Chri - ste - e e - lei - son, e - lei - son, e - lei - son,

Tenor
e, Chri - ste - e e - lei - son, e - le - i - son, e - lei - son,

Viol. 1

Viol. 2

Org.

Acomp.



25

Tiple
e - le - i - son, Chri - ste e - lei - son.

Alto
e - le - i - son, Chri - ste e - le - i - son.

Tenor
e - le - i - son, Chri - ste e - le - i - son.

Viol.1

Viol.2

Org.

Acomp.

30

Tiple
Chri - ste - e e - lei - son, Chri - ste -

Alto
Chri - ste - e e - le - i - son, Chri - ste -

Tenor
Chri - ste - e e - le - i - son, Chri - ste -

Viol.1

Viol.2

Org.

Acomp.

35

Tiple
e e - le - i - son. Ky - ri - e e - le - i - son, e - lei - son,

Alto
e e - le - i - son. Ky - ri - e e - le - i - son, e - lei - son,

Tenor
e e - le - i - son. Ky - ri - e e - le - i - son, e - lei - son,

Viol. 1

Viol. 2

Org.

Acomp.

40

Tiple
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

Alto
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

Tenor
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

Viol. 1

Viol. 2

Org.

Acomp.



45

Tiple
son, e - le - i - son, e - le - i - son, Ky - ri -

Alto
son, e - lei - son, e - lei - son, Ky - ri -

Tenor
son, e - le - i - son, e - le - i - son, Ky - ri -

Viol.1

Viol.2

Org.

Acomp.

50

Tiple
e e - le - i - son.

Alto
e e - le - i - son.

Tenor
e e - le - i - son.

Viol.1

Viol.2

Org.

Acomp.



[Allegro]

Tiple
Et in ter-ra pax, pax, pax,

Alto
Et in ter-ra pax, pax, pax,

Tenor
Et in ter-ra pax, pax, pax,

Violin 1

Violin 2

Organo

Acompañamiento
Harpischord
and
Stringbass

[Allegro]

5

Tiple
et in ter-ra pax, pax, pax, in ter-ra

Alto
et in ter-ra pax, pax, pax, in ter-ra

Tenor
et in ter-ra pax, pax, pax, in ter-ra

Viol. 1

Viol. 2

Org.

Acomp.



10

Tiple
pax, in ter - ra pax ho - me - ni - bus bo-nae vo-lun-ta -

Alto
pax, in ter - ra pax ho - me - ni - bus bo-nae vo-lun-ta -

Tenor
pax, in ter - ra pax ho - me - ni - bus bo-nae vo-lun-ta -

Viol.1

Viol.2

Org.

Acomp.

15

Tiple
tis, bo - nae vo - lun - ta - tis.

Alto
tis, bo - nae vo - lun - ta - tis. Solo Lau-da-mus

Tenor
tis, bo - nae vo - lun - ta - tis.

Viol.1

Viol.2

Org.

Acomp.



20

Tutti Solo

Tiple Lau - da - mus - te, lau - da - mus -

Alto te Lau - da - mus - te,

Tenor Lau - da - mus - te,

Viol.1

Viol.2

Org.

Acomp.

25

Tiple te lau - da - mus - te.

Alto lau - da - mus - te.

Tenor lau - da - mus - te. Solo Be - ne -

Viol.1

Viol.2

Org.

Acomp.



Tiple

Alto

Tenor

Viol.1

Viol.2

Org.

Acomp.

A - do

di - ci - mus te

30

Tiple

Alto

Tenor

Viol.1

Viol.2

Org.

Acomp.

ra - mus - te, glo - ri - fi - ca - mus - te, glo - ri - fi - ca - mus - te, glo - ri - fi -

ra - mus - te, glo - ri - fi - ca - mus - te, glo - ri - fi - ca - mus - te, glo - ri - fi -

glo - ri - fi - ca - mus - te, glo - ri - fi - ca - mus - te, glo - ri - fi -

35

Tiple
ca - mus te.

Alto
ca - mus te.

Tenor
ca - mus te.

Viol.1

Viol.2

Org.

Acomp.

Adagio

40

Tiple
Gra - ti - as a - gi - mus ti - bi -

Alto
Gra - ti - as a - gi - mus ti - bi -

Tenor
Gra - ti - as a - gi - mus ti - bi -

Viol.1

Viol.2

Org.

Adagio

Acomp.



Score for the first system, measures 43-48. The vocal parts (Tiple, Alto, Tenor) sing the lyrics: "pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam glo - ri - am, pro - pter ma - gnam glo - ri - am,". The instrumental parts include Violin 1 and 2, Organ, and Accompaniment.

Score for the second system, measures 49-54. The vocal parts continue with the lyrics: "glo ri - am tu -", "glo ri - am tu -", and "pro - pter ma - gnam glo ri - am tu -". A measure number "50" is marked above the Tiple part. The instrumental parts continue with Violin 1 and 2, Organ, and Accompaniment.

55

Tiple
am, pro-pter ma-gnam glo-ri-am tu- am.

Alto
am, pro-pter ma-gnam glo-ri-am tu- am.

Tenor
am, pro-pter ma-gnam glo-ri-am tu- am.

Viol. 1

Viol. 2

Org.

Acomp.

Andante

60

Tiple

Alto

Tenor

Viol. 1

Viol. 2

Org.

Andante

Acomp.



65

Score for measures 65-70. Instruments: Tiple, Alto, Tenor, Viol.1, Viol.2, Org., Acomp. The vocal parts (Alto and Tenor) are silent in this section.

70

Score for measures 70-75. Instruments: Tiple, Alto, Tenor, Viol.1, Viol.2, Org., Acomp. The vocal parts (Alto and Tenor) sing: "Do - mi-ne De - us,".

75 80

Tiple

Alto
Do - mi - ne De - us.

Tenor

Viol.1

Viol.2

Org.

Acomp

85

Tiple

Alto
Rex cae - les - tis De - us Pa - ter o - mni - po -

Tenor

Viol.1

Viol.2

Org.

Acomp



90

Tiple

Alto
tens, Do - mi-ne De - us. Do - mi-ne De-us Rex coe-

Tenor

Viol.1

Viol.2

Org.

Acomp.

95

100 Solo

Tiple
Do

Alto
les - tis De - us Pa - ter o - mni - po - tens.

Tenor

Viol.1

Viol.2

Org.

Acomp.



105

Tiple

- mi-ne fi - li, Do -

Alto

Tenor

Viol.1

Viol.2

Org.

Acomp.

110

Tiple

- mi-ne fi - li u - ni - ge - ni-te,

Alto

Tenor

Viol.1

Viol.2

Org.

Acomp.



115

120

Tiple

u - ni - ge - ni - te Je - su Chri - ste

Alto

Tenor

Viol.1

Viol.2

Org.

Acomp.

125

Tiple

Je - su Chri - ste, Je

Alto

Tenor

Viol.1

Viol.2

Org.

Acomp.



130

Tiple
su Chri - ste.

Alto

Tenor
Do - mi-ne De-us A - gnus De - i,

Viol. 1

Viol. 2

Org.

Acomp.

135

Tiple

Alto

Tenor
Do - mi-ne De-us A - gnus De - i, Fi - li - us

Viol. 1

Viol. 2

Org.

Acomp.



140

Tiple

Alto

Tenor
Pa - tris. Do - mi - ne De - us.

Viol.1

Viol.2

Org.

Acomp.

145

Tiple

Alto

Tenor
De - us A - gnus De - i, Fi - li - us Pa

Viol.1

Viol.2

Org.

Acomp.

150

Tiple

Alto

Tenor

tris Fi - li - us Pa

Viol. 1

Viol. 2

Org.

Acomp.

155

160

Tiple

Alto

Tenor

tris.

Viol. 1

Viol. 2

Org.

Acomp.



165

Tiple: Qui tol - lis pec - ca - ta mun -

Alto: Qui tol - lis pec - ca - ta mun -

Tenor: Qui tol - lis pec - ca - ta mun -

Org.:

Acomp.:

170

Tiple: di, mi - se - re - re, mi -

Alto: di, mi - se - re - re, mi -

Tenor: di, mi - se - re - re, mi -

Org.:

Acomp.:

Solo 175

Tiple: - se - re - re no - bis. Qui tol - lis pec -

Alto: - se - re - re no - bis.

Tenor: - se - re - re no - bis.

Org.:

Acomp.:

180

Tiple
ca - ta mun - di,

Alto
Solo
Qui tol - lis pec - ca - ta mun - di,

Tenor

Viol.1

Viol.2

Org.

Acomp.

185

Allegro
todos

Tiple
Su - sci-pe de-pre - ca - ti - o - nem, su - sci-pe de-pre - ca - ti -

Alto
Su - sci-pe de-pre - ca - ti - o - nem, su - sci-pe de-pre - ca - ti -

Tenor
Su - sci-pe de-pre - ca - ti - o - nem, su - sci-pe de-pre - ca - ti -

Viol.1

Viol.2

Org.

Allegro

Acomp.



190

Tiple
o - nem, su - sci-pe de - pre - ca - ti - o - nem no-stram, de -

Alto
o - nem, su - sci-pe de - pre - ca - ti - o - nem no-stram, de -

Tenor
o - nem, su - sci-pe de - pre - ca - ti - o - nem no-stram, de -

Viol.1

Viol.2

Org.

Acomp.

195

Tiple
- pre - ca - ti - o - nem no - stram.

Alto
- pre - ca - ti - o - nem no - stram.

Tenor
- pre - ca - ti - o - nem no - stram.

Viol.1

Viol.2

Org.

Acomp.



200

Tiple

Viol.1

Viol.2

Acomp.

205

Tiple

Qui se - des qui se - des ad

Viol.1

Viol.2

Acomp.

210

Tiple

dex - te-ram, ad dex - te-ram Pa - tris, ad dex - te - ram Pa -

Viol.1

Viol.2

Acomp.



215

Tiple
tris. mi - se - re - re,

Viol. 1

Viol. 2

Acomp

220

Tiple
mi - se - re - re, mi - se re

Viol. 1

Viol. 2

Acomp

25

Tiple
no - bis. Qus - ni-am tu so - lus, tu -

Alto
Qus - ni-am tu so - lus, tu -

Tenor
Qus - ni-am tu so - lus, tu -

Viol. 1

Viol. 2

Org.

Acomp

230

Tiple
so - lus, so - lus san - ctus, tu so - lus so - lus, Do - mi-nus tu so - lus, tu

Alto
so - lus, so - lus san - ctus, tu so - lus, so - lus Do - mi-nus tu so - lus, tu

Tenor
so - lus, so - lus san - ctus, tu so - lus, so - lus Do - mi-nus tu so - lus, tu

Viol.1

Viol.2

Org.

Acomp.

235

Tiple
so - lus al - tis - si - mus Je - su Chri -

Alto
so - lus al - tis - si - mus Je - su Chri

Tenor
so - lus al - tis - si - mus Je - su Chri

Viol.1

Viol.2

Org.

Acomp.



240

Tiple
ste, Je - su, Je - su Chri - ste, tu so - lus, tu

Alto
ste, Je - su, Chri - ste, tu so - lus, tu

Tenor
ste, Je - su, Chri - ste, tu so - lus, tu

Viol. 1

Viol. 2

Org.

Acomp.

245

Tiple
so - lus, al - tis - si - mus Je - su Chri -

Alto
so - lus, al - tis - si - mus Je - su - ste,

Tenor
so - lus, al - tis - si - mus Je - su Chri -

Viol. 1

Viol. 2

Org.

Acomp.



250 **Presto**

Tiple
ste, Je - su Chri - ste. Cum San - cto Spi - ri - tu in

Alto
Je su Chri - ste.

Tenor
ste, Je - su Chri - ste.

Viol.1

Viol.2

Org.

Acomp. **Presto**

255

Tiple
glo - ri - a De - i Pa - tris A - a - men, a - men,

Alto
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris A men,

Tenor
Cum San - cto Spi - ri - tu in

Viol.1

Viol.2

Org.

Acomp.



260

Tiple
 in glo - ri - a De - i, in glo - ri - a

Alto
 De - i Pa - tris, in glo - ri - a De - i, in glo -

Tenor
 glo - ri - a De - i Pa - tris in glo - ri - a

Viol.1

Viol.2

Org.

Acomp.

265

Tiple
 De - i, De - i Pa - tris, in glo - ri - a De - i

Alto
 ri - a De - i, Pa - tris, A - men

Tenor
 De - i, in glo - ri - a De - i, De - i Pa - tris, A - men,

Viol.1

Viol.2

Org.

Acomp.



270

Tiple
Pa - tris A - men De - i Pa - tris, A - men, De - i Pa - tris,

Alto
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, A - men De - i

Tenor
men, De - i Pa - tris, A - men De - i Pa - tris A - men, De - i

Viol.1

Viol.2

Org.

Acomp.

275

Tiple
A - men, a - men, De - i Pa - tris, A - men.

Alto
Pa - tris, A - men, a - men, De - i Pa - tris, A - men.

Tenor
Pa - tris, A - men, a - men, De - i Pa - tris, A - men.

Viol.1

Viol.2

Org.

Acomp.



5

Tiple
Alto
Tenor

Pa-trem o-mni-po-ten-tem fa-

Violin 1
Violin 2

Organo

Acompañamiento
Harpischord
and
Stringbass

10

Tiple
Alto
Tenor

cto-rem cae-li et ter-rae,
cto-rem cae-li et ter-rae, vi-si-bi-li-um o-mni-um et in
cto-rem cae-li et ter-rae, vi-si-bi-li-um o-mni-um et in

Viol.1
Viol.2

Org.

Acomp.



15

Tiple
Et in u-num Do-mi-num Je-sum Chri-stum

Alto
vi-si-bi-li-um.

Tenor
vi-si-bi-li-um.

Viol.1

Viol.2

Org.

Acomp.

20

Tiple
fi-li-um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te

Alto
Et ex Pa-tre na-tum an-te

Tenor
Et ex Pa-tre na-tum an-te

Viol.1

Viol.2

Org.

Acomp.



25

Tiple
o - mni-a sae - cu - la.

Alto
o - mni-a sae - cu - la.

Tenor
o - mni-a sae - cu - la. De - um de Di - o lu - men de lu - mi-ne

Viol.1

Viol.2

Org.

Acomp.

30

Tiple
Ge - ni - tum non fa - ctum

Alto
Ge - ni - tum non fa - ctum

Tenor
De - um ve - rum de De - o ve - ro. Ge - ni - tum non fa - ctum

Viol.1

Viol.2

Org.

Acomp.

35

Tiple
con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a - fa - cta

Alto
con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a - fa - cta

Tenor
con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a - fa - cta

Viol.1

Viol.2

Org.

Acomp.

40

Tiple
sunt.

Alto
sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram, et pro - pter no -

Tenor
sunt.

Viol.1

Viol.2

Org.

Acomp.



45

Tiple
De - scen - dit de - scen - dit, de cae -

Alto
stram sa - lu - tem De - scen - dit de cae - lis

Tenor
De - scen - dit de scen -

Viol.1

Viol.2

Org.

Acomp.

50

55

Tiple
lis de scen - dit de cae - lis, de cae - lis.

Alto
de scen - dit de cae - lis de cae - lis de cae - lis.

Tenor
dit de cae - lis de - scen - dit de cae - lis, de cae - lis.

Viol.1

Viol.2

Org.

Acomp.

Adagio

Tiple
Et in - car - na - tus est de

Alto
Et in - car - na - tus est de

Tenor
Et in - car - na - tus est de

Viol.1

Viol.2

Org.

Acomp.

60

Tiple
Spi - ri - tu San - cto ex Ma -

Alto
Spi - ri - tu San - cto ex Ma -

Tenor
Spi - ri - tu San - cto ex Ma -

Viol.1

Viol.2

Org.

Acomp.



65

Tiple
ri - a Vir - gi - ne Et ho -

Alto
ri - a Vir - gi - ne Et ho -

Tenor
ri - a Vir - gi - ne Et ho -

Viol.1

Viol.2

Org.

Acomp.

70

Tiple
mo, et ho - mo fa - ctus est.

Alto
mo, et ho - mo fa - ctus est.

Tenor
mo, et ho - mo fa - ctus est.

Viol.1

Viol.2

Org.

Acomp.



Solo despacio 75

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

Alto

Tenor

Viol. 1

Viol. 2

Org.

Acomp.

80

Tiple
e - ti - am pro no - bis sub Pon - ti - o Pi -

Alto

Tenor

Viol. 1

Viol. 2

Org.

Acomp.



85

Tiple
la - to, pas - sus, pas - sus et se - pul - tus est, et

Alto

Tenor

Viol. 1

Viol. 2

Org.

Acomp.

Tiple
se - pul - tus est et se - pul - tus est.

Alto

Tenor

Viol. 1

Viol. 2

Org.

Acomp.



90 *Allegro*

Tiple
Et re - sur - re - xit, re - sur - re - xit. et re - sur - re - xit ter - ti - a

Alto
Et re - sur - re - xit, re - sur - re - xit. et re - sur - re - xit ter - ti - a

Tenor
Et re - sur - re - xit, re - sur - re - xit. et re - sur - re - xit ter - ti - a

Viol.1

Viol.2

Org.

Acomp. *Allegro*

Musical score for measures 90-94. It includes vocal parts for Tiple, Alto, and Tenor, and instrumental parts for Viol.1, Viol.2, Org., and Acomp. The tempo is marked "Allegro". The lyrics are "Et re - sur - re - xit, re - sur - re - xit. et re - sur - re - xit ter - ti - a".

95

Tiple
di - e, se - cun - dum, se cun dum, se - cun - dum Scri - ptu -

Alto
di - e, se - cun - dum, se cun dum, se - cun - dum Scri - ptu -

Tenor
di - e, se - cun - dum, se cun dum, se - cun - dum Scri - ptu -

Viol.1

Viol.2

Org.

Acomp.

Musical score for measures 95-99. It includes vocal parts for Tiple, Alto, and Tenor, and instrumental parts for Viol.1, Viol.2, Org., and Acomp. The lyrics are "di - e, se - cun - dum, se cun dum, se - cun - dum Scri - ptu -".



100

Tiple ras.

Alto ras. Et a - scen - dit in cae - lum se - det ad

Tenor ras.

Viol.1

Viol.2

Org.

Acomp.

105

Tiple Et e - te - rum ven - tu - rus est cum

Alto dex - te - ram Pa - tris

Tenor

Viol.1

Viol.2

Org.

Acomp.

110

Tiple
glo - ri - a, cum glo

Alto
cum glo ri - a

Tenor
cum glo ri - a

Viol. 1

Viol. 2

Org.

Acomp.

115

Tiple
ri - a ju - di - ca re - vi - vos et mor - tu

Alto

Tenor

Viol. 1

Viol. 2

Org.

Acomp.



120

Tiple
os non e - rit fi - nis, non, non, non e - rit

Alto
cu - jus re - gni, cu - jus re - gni

Tenor
cu - jus re - gni, cu - jus re - gni

Viol.1

Viol.2

Org.

Acomp.

125

Tiple
fi - nes, non, non, non e - rit fi - nis.

Alto
non, non, non e - rit fi - nis Et in Spi -

Tenor

Viol.1

Viol.2

Org.

Acomp.

130

Tiple

Alto
 - ri-tum San-ctum Do - mi-num Et vi - ri - fi - can - tem.

Tenor
 Qui ex

Viol.1

Viol.2

Org.

Acomp

135

Tiple
 Qui cum

Alto
 Qui cum Pa - tre et

Tenor
 Pa - tre fi - li - o - que pro - ce - dit.

Viol.1

Viol.2

Org.

Acomp



140

Tiple: Pa - tre et Fi - li - o si - mul a - do -

Alto: Fi - li - o si - mul a - do -

Tenor: Si - mul a - do -

Viol.1

Viol.2

Org.

Acomp.

145

Tiple: ra - tur. et con glo - ri - fi - ca - tur qui lo - cu - tus

Alto: ra - tur. et con glo - ri - fi - ca - tur qui lo - cu - tus

Tenor: ra - tur. et con glo - ri - fi - ca - tur qui lo - cu - tus

Viol.1

Viol.2

Org.

Acomp.



150

Tiple
est per Pro - phe - tas.

Alto
est per Pro - phe - tas, et u - nam San - ctam ca - tho - li - cam

Tenor
est per Pro - phe - tas.

Viol. 1

Viol. 2

Org.

Acomp.

155

Tiple
Con - fi - te - or,

Alto
et A - po - sto - li - cam ec - cle - si - am. Con

Tenor
Con - fi - te -

Viol. 1

Viol. 2

Org.

Acomp.



160

Tiple
con - fi - te - or u - nam ba - pti - sma in re - mis - si -

Alto
fi - te - or u - nam ba - pti - sma

Tenor
or, con - fi - te - or u - nem ba - pti - sma

Viol. 1

Viol. 2

Org.

Acomp.

165

Tiple
o - nem pec - ca - to - rum, pec - ca - to -

Alto
in re - mis - si - o - nem pec - ca - to -

Tenor
in re - mis - si - o - nem pec - ca - to -

Viol. 1

Viol. 2

Org.

Acomp.



170

Tiple
rum.

Alto
rum.

Tenor
rum, et ex - spe - cto

Viol. 1

Viol. 2

Org.

Acomp.

175

Adagio

Tiple
re - sur - re - cti - o - nem re - sur - re - cti - o - nem. mor - tu -

Alto
re - sur - re - cti - o - nem re - sur - re - cti - o - nem. mor - tu -

Tenor
re - sur - re - cti - o - nem re - sur - re - cti - o - nem. mor - tu -

Viol. 1

Viol. 2

Org.

Acomp.

Adagio



180

Tiple

Alto

Tenor

Viol. 1

Viol. 2

Org.

Acomp

[Presto]

185

o rum. Et vi-tam ven - tu - ri sae - cu - li,

o rum.

o rum.

[Presto]

190

Tiple

Alto

Tenor

Viol. 1

Viol. 2

Org.

Acomp

A - men, a - men, ven - tu - ri sae -

Et vi - tam ven - tu - ri sae - cu - li, A - men, a -

Et vi - tam ven - tu - ri

195

Tiple
 cu - li, vi - tam ven - tu - ri sae - cu -

Alto
 men, ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li,

Tenor
 sae - cu - li, A - men, a - men,

Viol.1

Viol.2

Org.

Acomp.

200

Tiple
 li, A - men, ven - tu - ri sae - cu - li, A -

Alto
 A - men, a - men, a - men, sae - cu - li

Tenor
 a - men, et vi - tam ven - tu - ri sae - cu -

Viol.1

Viol.2

Org.

Acomp.



205

Tiple
men a - men, a - men,

Alto
a - men, a - men,

Tenor
li, sae - cu - li, A - men, a - men,

Viol.1

Viol.2

Org.

Acomp.

210

Tiple
a - men, a - men.

Alto
a - men, a - men.

Tenor
a - men, a - men.

Viol.1

Viol.2

Org.

Acomp.

Tiple
San - ctus, san - ctus, San - ctus

Alto
San - ctus, san - ctus, San - ctus

Tenor
San - ctus, san - ctus, San - ctus

Violin 1

Violin 2

Organo

Acompañamiento
Harpischord
and
Stringbass

5

Tiple
Do - mi-nus De - us Sa - ba - oth Ple - ni sunt

Alto
Do - mi-nus De - us Sa - ba - oth

Tenor
Do - mi-nus De - us Sa - ba - oth

Viol. 1

Viol. 2

Org.

Acomp.



10

Tiple
cae - li et ter - ra glo - ri - a,

Alto
glo - ri - a, tu - a.

Tenor
glo - ri - a, tu - a.

Viol.1

Viol.2

Org.

Acomp.

Tiple
glo - ri - a tu - a. Ho - san - na,

Alto
glo - ri - a tu - a. Ho - san - na, ho - san - na,

Tenor
glo - ri - a tu - a. Ho - san - na, ho -

Viol.1

Viol.2

Org.

Acomp.



15

Tiple
ho - san - na, ho - san - na, in ex -

Alto
ho - san - na, in ex - cel

Tenor
san - na, ho - san - na, in ex - cel

Viol.1

Viol.2

Org.

Acomp.

20

Tiple
cel - sis, ho - san - na in ex - cel - sis,

Alto
sis, ho - san - na in ex - cel - sis,

Tenor
sis, ho - san - na in ex - cel - sis,

Viol.1

Viol.2

Org.

Acomp.



Tiple
ho - san - na in ex - cel - sis, in ex -

Alto
ho - san - na in ex - cel - sis, in ex -

Tenor
ho - san - na in ex - cel - sis, in

Viol.1

Viol.2

Org.

Acomp.

25

Tiple
cel sis.

Alto
cel sis.

Tenor
ex - cel sis.

Viol.1

Viol.2

Org.

Acomp.