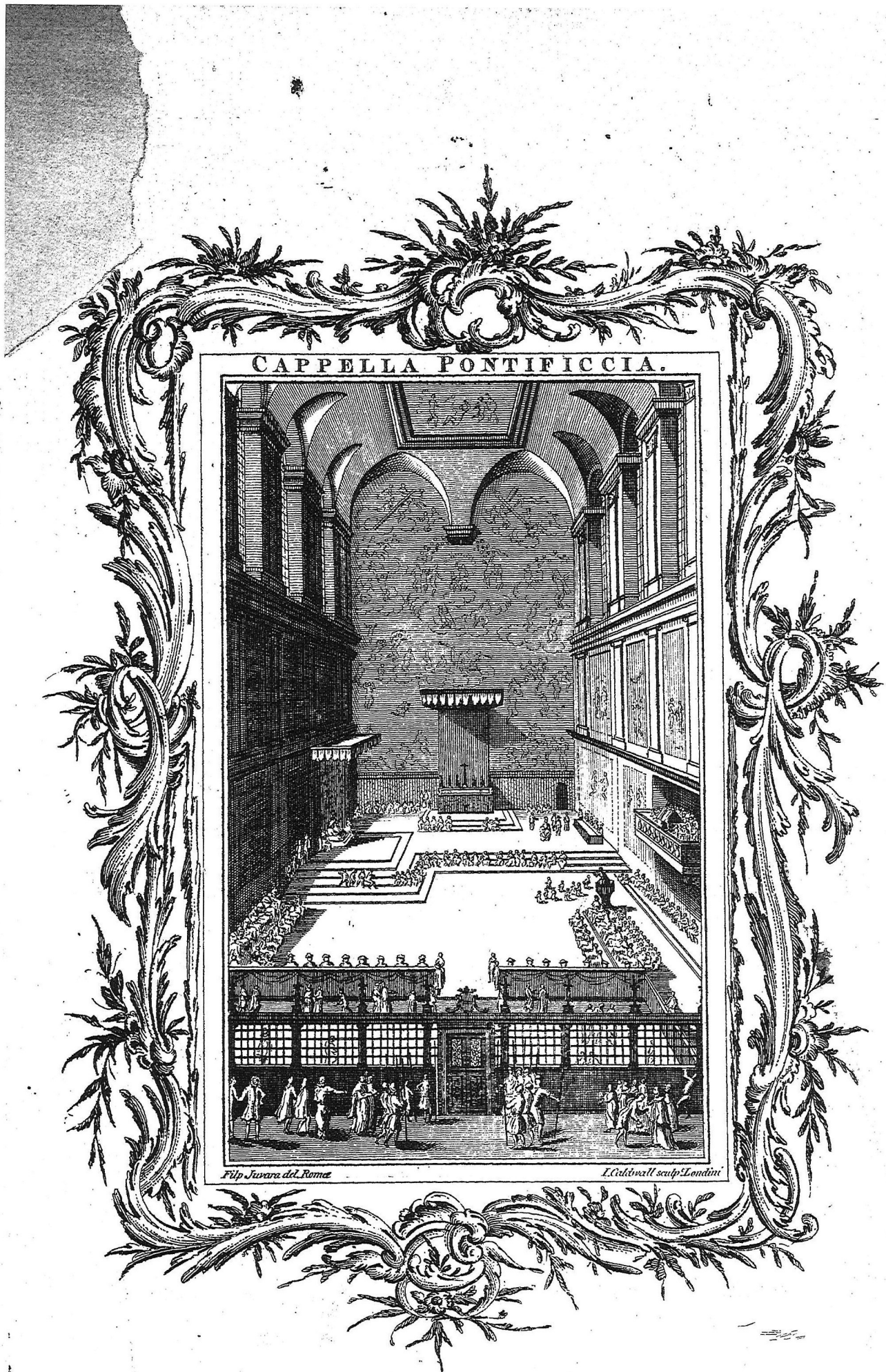




LA MUSICA
Che si Canta Annualmente
nelle
FUNZIONI della SETTIMANA SANTA,
nella
CAPPELLA PONTIFICIA,
Composta dal
PALESTRINA, ALLEGRI, e BAI.
Raccolta e Pubblicata
da
CARLO BURNEY Mus.D.

L O N D R A , *Price 10:6*
Stampata per **ROBERTO BREMNER,** *nella Strand*
1771.

Dove si trova pure La Passione sacro Oratorio composto dal Sig.^r Fomelli.

P R E F A C E,

B Y T H E

E D I T O R.

AS the lovers of sacred music may be desirous to know something concerning the authors of compositions which have so long held the first place in the service of the pontifical chapel, where purity of harmony, refinement of vocal sounds, and delicacy of expression, have been carried to their highest perfection; in order to gratify their curiosity, the following biographical particulars of these great masters of harmony have been selected, chiefly from *Adami* and *Bontempi*, writers of great merit, whose works are but in few hands.

GIOVANNI Pierluigi da Palestrina was scholar to *Gaudimel*, a native of Franche Compté, who was murdered at Lyons, and his body thrown into the Rhone, on the day of the massacre of Paris, 1572. The time of *Palestrina*'s birth cannot exactly be ascertained, because the register of it was destroyed by the conflagration which happened at Palestrina, the place where he was born, and whence he derived his name, when it was sacked by the Duke of *Alva*, in 1557; but, as it appears by a book written by *Torrigio*, called *Le Grotte Vaticane*, that he died on the 2d of February, 1594, and that he was then in the sixty-fifth year of his age, it follows, that he was born some time in the year 1529.

HE was born poor in fortune, yet the richness of his genius soon rendered him not only the wonder of Rome, but of all Europe; of this the numerous editions of his many admirable works are sufficient testimonies: for they were written with such great knowledge and correctness, that all future professors regarded them as the standing models of perfection.

THERE were many excellent Contrapuntists before the time of this great composer; among whom was *Jusquin del Prato*, sometimes called *Jacopo Pratense*, who was inventor of the most spirited fugues and inversions which music could boast in his days. But though these eminent masters were exact ob-

ferers of the rules of composition, their injudicious manner of adapting melodies to words, determined Pope Marcellus the Second to banish music from divine service. This Pope had a very refined taste in all the arts; and though he governed the church but twenty-two days, he began, during that time, seriously to apply himself to the reformation of abuses, particularly such as had crept into church music.

BUT, while the fate of choral harmony was in suspense, *Giovanni Pierluigi da Palestrina*, being then but twenty-six years of age, intreated his Holiness, before music was for ever erased from the sacred ritual, to suffer a mass, which he had composed in a truly grave church stile, to be performed in his presence; which request being granted, upon Easter Sunday 1555, was sung in six parts, the famous mass called *Papæ Marcelli*, which was so highly approved, as to restore music to its former favour, and procure its re-establishment in the service of the church. This mass was afterwards published, and dedicated to the successor of Marcellus, Paul IV. by whom *Palestrina* was appointed composer to the papal chapel.

THE success of this great composer, in preventing church music from being utterly abolished, was of such importance to the profession, that his name is held in the highest veneration by musicians in general, and in a particular manner by the members of the Roman college; who have all formed themselves upon those admirable models of composition with which he furnished the pontifical chapel, and of which a greater number still continues to be sung than of any other composer. An original picture of this father of harmony, as the restorer and benefactor of music, is carefully preserved in the archives of the Pope's chapel.

IN 1562, at the age of thirty-three, *Palestrina* was elected *Maestro di Capella* of *S^{ta} Maria Maggiore*; and, in 1571, he succeeded *Giovanni Animuccia*, in the same office, at St. Peter's church. This great harmonist died on the 2d of February, 1594, in the pontificate of Clement VIII. full of years and of honour, to the inexpressible grief, not only of the professors, but of all the lovers of music in his time. There was a public function performed at his funeral by three choirs; and he was attended to St. Peter's church, where he was buried before the altar of *St. Simon* and *St. Jude*, not only by all the singers of the Pope's chapel, but by all the musicians of Rome, as well as by an infinite crowd of people. His being buried in St. Peter's church was a peculiar honour granted to him, in consequence of his extraordinary merit. *Libera me, Domine*, composed by himself, was sung through the streets during the procession. On the spot where he was interred, is engraved, upon a plate, the following inscription:

JOHANNES PETRUS ALOYSIUS PRÆNESTINUS,
MUSICÆ PRINCEPS.

THE Reverend *Gregorio Allegri*, born at Rome, was admitted into the Pope's chapel, Dec. 6th, 1629, as a counter-tenor. He studied under the famous *Nanini*, in company with *Antonio Cifra* and *Pier Francesco Valentini*. *Nanini* was cotemporary with *Palestrina*, and his most intimate friend. They had been fellow-students under *Gaudimel*, who had instituted a music school at Rome, which had produced a great number of eminent professors. *Allegri* was accounted an admirable master of harmony. Many of his works are still preserved and performed in the Pope's chapel; particularly the following celebrated *Miserere*. His abilities as a singer were but small; yet so much was he esteemed by all the musical

professors of his time, that the Pope, in order to appropriate him to his service, appointed him to be one of the singers of his chapel. He joined to his extraordinary merit an excellent moral character; for he not only assisted the poor, by whom his door was usually crowded, to the utmost of his power, but daily visited the prisons of Rome, in order to bestow his alms on the most deserving and distressed objects he could find in them. "Of this," says the author from whom these particulars are extracted, "I was assured by one of the scholars of *Allegri*, a man of the greatest veracity, who is now (in 1711) "alive." He set many parts of the church service with such divine simplicity, and purity of harmony, that his loss was much felt, and sincerely lamented by the whole college of singers in the papal service. He died February 18th, and was buried in the *Chiesa Nuova*, before the chapel of *S. Filippo Neri*, near the altar of the Annunciation, where there is a vault for the reception of deceased singers belonging to the Pope's chapel, upon which is the following inscription:

CANTORES PONTIFICII,
NE QUOS VIVOS,
CONCORDS MELODIA
JUNXIT:
MORTUOS CORPORIS,
DISCORDS RESOLUTIO
DISSOLVERET.
HIC UNA CONDITI
VOLUERE.
ANNO 1640.

TOMMASO Bai, author of the *Miserere* which is sung in the Pope's chapel on Thursday in Passion week, was born at *Crevalcore*, near Bologna, about the middle of the last century, and died at Rome 1718. He was *Maestro di Capella* of St. Peter's Church, and composed the *Miserere* in 1713. He is much commended for his attention to prosody, or the accentuation of words, in which his notation is generally so exact, that the proportion of long and short syllables is as strictly preserved, in singing this psalm, as it could be in reading it. This composition took place of one by *Alessandro Scarlatti*, which used to be sung on the same day, and is remarkable for being the only new musical production that has had the honour of being admitted into the service of the Pope's Chapel, during the present century.

SOMETHING has already been said of the manner of performing the famous *Miserere* of *Allegri*, in *The present State of Music in France and Italy*, as well as of the singers in the papal chapel: and it will be easy to judge of their abilities to do justice to every composition in that service, from the account given by *Angellini Bontempi* of their education and method of study. "The disciples of the Roman school," says this author, "were obliged to exercise themselves in difficult intonations an hour every day, in order "to acquire a facility of execution; another was spent in the practice of shakes; another in swift passages; "another in the study of literature, and another in taste and expression, in the presence of the master, "who obliged them to sing before a mirror, in order to avoid every kind of grimace, or improper motion "of the muscles, either by frowning the forehead, knitting the brows, or distorting the mouth: and "all these were but the employments of the morning. In the afternoon, half an hour was spent in the "theory of sound; another in counterpoint, upon a plain song; an hour in receiving rules of composition

“ from the master, and putting them in practice upon paper; another in the study of literature; and the
 “ rest of the day in practising the harpsichord, in composing a psalm, an anthem, a song, or in some
 “ other kind of writing, suitable to the genius of the scholar: and these were the common exercises on
 “ those days, when the students were not allowed to quit the college: but when they were permitted to
 “ go out, they frequently went to sing at the echo, without the *Porta Angelica*, near *Mount Marius*, where,
 “ by listening to the answers, they could judge of their own defects; at other times they were either em-
 “ ployed in singing at the musical performances in the churches of Rome, or, at least, were allowed to
 “ go thither to hear the many great professors who flourished in the pontificate of Urban VIII.* At
 “ their return to college, they employed the rest of their time in practising after these models, and in
 “ giving reasons to the master for what they did, who, in his turn, used to read lectures upon the most
 “ refined and useful mysteries of the musical art†.”

FROM this testimony, and from that of many other writers on the subject, it appears that harmony approached the nearest to perfection in the Pope's Chapel: for there, as no defects were covered by artificial tones, so no refinements were hidden or corrupted; and those minute occasional temperaments, for which the language of sound has no characters, and which the flexibility of voices alone can express, were not disturbed by instruments, whose tones are unalterably fixed. Gravity of stile in the composer, and decorum and simplicity in the performer, were there equally adhered to and rewarded, as no opportunities were ever given for vanity and folly to aim at applause by an improper display of talents, which, however captivating in a theatre, are but ill suited to the sublime subjects of sacred song. In the performance of music in parts, among which the melody is equally distributed, the sole ambition of individuals should be the success of the *whole*: the powerful should conform to the feeble, the swift to the sluggish: and however multiform the parts, the aggregate should differ from a seeming identity little more than the harmonics differ from a single sound, or the prismatic colours from a single ray of light, out of which they arise, and which, together, constitute *unity*. *Aristotle* defined friendship to be one soul in two bodies; and a chorus should seem to be many sounds proceeding from one organ.

* Urban VIII. reigned from the year 1624 to 1644.

† *Historia Musica*, Perugia 1695, p. 170.

Si canta nella Funzione delle Palme, alla Messa 1
Primo Coro

Canto 1º

*Stabat
Mater;
a otto Voci;
del Sig.
Palestrina*

Sta-bat Ma-ter do-lo-ro-fa, dum

Canto 2º

Alto

Baffo

Sta-bat Ma-ter do-lo-ro-fa, dum

2º Coro

Canto 1º

Canto 2º

Alto

Baffo

Jux-ta cru-cem la-cry-mo-fa

pendebat fi-li-us.

pendebat fi-li-us.

Cu-jus a-ni-ma-mge-men-tem, Con-tri-stantem

Con-tri-stantem et do-len-

Cu-jus a-ni-ma-mge-men-tem Con-tri-stantem et do-len-

Cu-jus a-ni-ma-mge-men-tem, Con-tri-stantem

O Quam tris-

et dolen-tem, per tran-fi-vit gla-di-us. O Quam tris-

-tis et af-flic-ta fu-it il-la bene-dic-ta Mater U-ni-ge-ni-ti!

tis et af-flic-ta Quæ mæ-

1^{mo} Coro

*Fratres
ego enim
accepi à
Domino*

Si Canta il Giovedì Santo alla Messa

Canto 1^o A Tempo GiustoCanto 2^o

Alto

Basso

2^{do} Coro

a otto Voci

*del Sig.
Palestrina*

Canto 1^oCanto 2^o

Alto

Basso

ce - pi a - Do - mi - no e - go

ce - pi a - Do - mi - no e - go e -

Fra - tres, e - go

Fra - tres, e - go

Si canta il Giovedì Santo.

Barry

Machine
Miserere

King Del Sig.
Reilly Tommaso
Dunbigh Baj

Coro Primo

Mi-se-re-re me-i, De-us,

Mi-se-re-re me-i, De-us,

Mi-se-re-re me-i, de-us,

Mi-se-re-re me-i, De-us,

Mi-se-re-re mei, De-us,

Secundum Magnam mi-se-ri-cor-di-am tu-am.

Secundum Magnam mi-se-ri-cor-di-am tu-am.

Secundum Magnam mi-se-ri-cor-di-am tu-am.

Secundum Magnam mi-se-ri-cor-di-am tu-am.

Secundum Magnam mi-se-ri-cor-di-am tu-am.

Coro Secondo

Ampli-ùs la-va me ab i-ni-qui-ta-te me-a,

Ampli-ùs la-va me ab i-ni-qui-ta-te me-a,

Ampli-ùs la-va me ab i-ni-qui-ta-te me-a,

Ampli-ùs la-va me ab i-ni-qui-ta-te me-a,

-los. super al-ta-re tu-um vi-tu-los.
 -los. super al-ta-re tuum vi-tu-los.
 -los. super al-ta-re tuum vi-tu-los.
 -los. super al-ta-re tuum vi-tu-los.
 -tare al-ta-re tu-um vi-tu-los.
 -los. al-ta-re tu-um vi-tu-los.
 -los. al-ta-re tuum tu-um vi-tu-los.
 -los. al-ta-re tu-um vi-tu-los.

Improperia. Petrus Alcysius Prenestinus
Si cantano nella Mattina del Venerdì Santo, all'Adorazione della Croce.

Largo Coro Primo

Po-pule me-us, quid re-ci-ti-bi,
 Po-pule me-us, quid fe-ci-ti-bi,
 Po-pule me-us, quid fe-ci-ti-bi,
 Po-pule me-us, quid fe-ci-ti-bi,

Coro Primo

Andante
molto

Aut in quo Con- tris- ta- vi

Aut in quo Con- tris- ta- vi

Aut in quo Con- tris- ta- vi

Aut in quo Con- tris- ta- vi

Largo

te? res- pon- de mi- hi.

te? res- pon- de mi- hi.

te? res- pon- de mi- hi.

te? res- pon- de mi- hi.

Coro Sec^o

Largo

Qui- a e- du- xi te de ter- ra Æ-

Qui- a e- du- xi te de ter- ra Æ-

Qui- a e- du- xi te de ter- ra Æ-

Qui- a e- du- xi te de ter- ra Æ-

And^{te} molto

gyp- ti, pa- ras- ti Cru- cem

gyp- ti, pa- ras- ti Cru- cem

gyp- ti, pa- ras- ti Cru- cem

gyp- ti, pa- ras- ti Cru- cem

Largo

33

Sal - - - va - - - to - - - ri tu - - - o.

Sal - - - va - - - to - - - ri tu - - - o.

Sal - - - va - - - to - - - ri tu - - - o.

Sal - - - va - - - to - - - ri tu - - - o.

Coro Secondo

Largo

A - - - gi - - - os The - - - os.

A - - - gi - - - os The - - - os.

A - - - gi - - - os The - - - os.

A - - - gi - - - os The - - - os.

Coro Secondo

Largo

Sanc - - - tus De - - - us.

Sanc - - - tus De - - - us.

Sanc - - - tus De - - - us.

Sanc - - - tus De - - - us.

Coro Primo

Largo

A - - - gi - - - os If - - - chy - - - ros

A - - - gi - - - os If - - - chy - - - ros

A - - - gi - - - os If - - - chy - - - ros

A - - - gi - - - os If - - - chy - - - ros

Coro Secondo

Largo

San- tus For - tis.

San- tus For - tis.

San- tus For - tis.

San- tus For - tis.

Coro Primo

Andante Molto

Largo

A - gi - os a - tha - na - tos, e - leifon I - mas.

A - gi - os a - tha - na - tos, e - leifon I - mas.

A - gi - os a - tha - na - tos, e - leifon I - mas.

A - gi - os a - tha - na - tos, e - leifon I - mas.

a Otto

Largo

Barry

Hachin

King

Coro Primo

Mi - fe - re - re no - bis.

Mi - fe - re - re no - bis.

Mi - fe - re - re no - bis.

Mi - fe - re - re no - bis.

Mi - fe - re - re no - bis.

Mi - fe - re - re no - bis.

Mi - fe - re - re no - bis.

Mi - fe - re - re no - bis.

Coro Secdo

Riley

Si canta il Mercoledì, e Venerdì Santo

35

*Miserere
del Sig.^r
Gregorio
Allegri*

Mi-se-re-re me-i, De-us, fecundum
Mi-se-re-re me-i, De-us, fecundum
Mi-se-re-re me-i, De-us, fecundum
Mi-se-re-re mei, De-us, fecundum
Mi-se-re-re me-i, De-us, fecundum

Magnam mi-se-ri-cor-diam tu-am.
Magnam mi-se-ri-cor-diam tu-am.
Magnam mi-se-ri-cor-diam mi-se-ri-cordiam tu-am.
Magnam mi-se-ri-cor-diam mi-se-ri-cor-diam tu-am.
Magnam mi-se-ri-cor-diam tu-am.

Ampli-us lava me ab iniqui-ta-te me-a,
Ampli-us lava me ab iniqui-ta-te me-a,
Ampli-us lava me ab iniqui-ta-te me-a,
Ampli-us lava me ab iniqui-ta-te me-a,

et â pecca-to me-o mun-da mun-da me.

et â pec-ca-to me-o mun-da mun-da me.

et â pec-ca-to me-o mun-da me.

et â pec-ca-to me-o mun-da me.

Canto Fermo à Tempo Canto Fermo

Tibi foli peccavi, et ma-lum coram te fe-ci; ut justificeris in sermo-nibus

Tibi foli peccavi, et ma-lum co--ram te fe--ci; ut justificeris in sermo-nibus

Tibi foli peccavi, et ma-lum coram te fe-ci; ut justificeris in sermo-nibus

Tibi foli peccavi, et ma-lum coram te fe-ci; ut justificeris in sermo-nibus

Tibi foli peccavi, et ma-lum co--ram te fe-ci; ut justificeris in sermo-nibus

à Tempo

tu-is, et vincas cum judi-ca-ris.

tu-is, et vincas cum judica-ris.

tu-is, et vincas cum judica-ris.

tu-is, et vincas cum judi-ca-ris.

tu-is, et vincas cum judi-ca-ris.

Ecce enim veritatem di-lex-is-ti:

Ecce enim veritatem di-lex-is-ti:

Ecce enim veritatem di-lex-is-ti:

Ecce enim veritatem di-lex-is-ti:

incerta et occulta sapientiæ tuæ manifestas-ti mi-hi.

incerta et occulta sapientiæ tuæ manifestas-ti mi-hi.

incerta et occulta sapientiæ tuæ manifestas-ti mi-hi.

incerta et occulta sapientiæ tuæ manifestas-ti mi-hi.

Auditui meo dabis gaudium et læ-ti-ti-am: Et exul-ta-bunt

Auditui meo dabis gaudium et læ-ti-ti-am: Et exul-ta-bunt

Auditui meo dabis gaudium et læ-ti-ti-am: Et exul-ta-bunt

Auditui meo dabis gaudium et læ-ti-ti-am: Et exul-ta-bunt

Auditui meo dabis gaudium et læ-ti-ti-am: Et exul-ta-bunt

of-fa hu-mili-a-ta.

of-fa hu-mili-a-ta.

of-fa hu-mili-a-ta.

of-fa hu-mili-a-ta.

of-fa hu-mi-li-a-ta.

Cor mundum crea in me, De-us;

Cor mundum crea in me, De-us;

Cor mundum crea in me, De-us;

Cor mundum crea in me, De-us;

Cor mundum crea in me, De-us;

et spiritum rectum in-nova in vifce-ri-bus me-is.

et spiritum rectum in-nova in vifce-ri-bus me-is.

et spiritum rectum in-nova in vifce-ri-bus me-is.

et spiritum rectum in-nova in vifce-ri-bus me-is.

et spiritum rectum in-nova in vifce-ri-bus me-is.

Redde mihi Lætitiā fā-lu-ta-ris tu-i; Et spīritu prin-ci-

Redde mihi Lætitiā fā-lu-ta-ris tu-i; Et spīritu prin-ci-

Redde mihi Lætitiā fā-lu-ta-ris tu-i; Et spīritu prin-ci-

Redde mihi Lætitiā fā-lu-ta-ris tu-i; Et spīritu prin-ci-

Redde mihi Lætitiā fā-lu-ta-ris tu-i; Et spīritu prin-ci-

-pali con-firma me con-fir-ma me.

-pali confirma me confir-ma me.

-pali con-firma me con-fir-ma me con-firma me.

-pali con-firma me confirma me confirma con-fir-ma me.

-pali con-firma me con-fir-ma con-fir-ma me.

Libera me de fanguinibus, Deus, Deus fā-lu-tis me-æ;

Libera me de fanguinibus, Deus, Deus fā-lu-tis me-æ;

Libera me de fanguinibus, Deus, Deus fā-lu-tis me-æ;

Libera me de fanguinibus, Deus, Deus fā-lu-tis me-æ;

Et exultabit lingua mea Jus-ti-ti-am tu-am.

Et exultabit lingua mea Jus-ti-ti-am tu-am.

Et exultabit lingua mea Jus-ti-ti-am tu-am.

Et exultabit lingua mea Jus-ti-ti-am tu-am.

Quoniam si voluisses, sacrificium de-dif-fem u-ti-

Quoniam si voluisses, sacrificium de-dif-fem u-ti-

Quoniam si voluisses, sacrificium de-dif-fem u-ti-

Quoniam si voluisses, sacrificium de-dif-fem u-ti-

Quoniam si voluisses, sacrificium de-dif-fem u-ti-

- que; Ho-lo-caus-tis non delec-

- que; Ho-lo-caus-tis

- que; Ho-lo-caus-tis non delec-ta-

- que; Ho-lo-caus-tis non delec-ta-be-ris non

- que; Ho-lo-caus-tis non delec-ta-be-ris

- ta - - - - - be - - - - - ris.

non delec - ta - - - - - be - - - - - ris.

be - - - - - ris non de - - - - - lec - - - - - ta - - - - - be - - - - - ris.

de - - - - - lec - - - - - ta - - - - - be - - - - - ris.

non, de - - - - - lec - - - - - ta - - - - - be - - - - - ris.

Benignè fac, Domine, in bona voluntate tu - - - a Si - - - - - on,

Benignè fac, Domine, in bona voluntate tu - - - a Si - - - - - on,

Benignè fac, Domine, in bona voluntate tu - - - a Si - - - - - on,

Benignè fac, Domine, in bona voluntate tu - - - a Si - - - - - on,

Ut ædificentur mu - - ri Ie - - - - - ru - - - - - fa - - - - - lem.

Ut ædificentur mu - - ri Ie - - - - - ru - - - - - fa - - - - - lem.

Ut ædificentur mu - - ri Ie - - - - - ru - - - - - fa - - - - - lem.

Ut ædificentur mu - - ri Ie - - - - - ru - - - - - fa - - - - - lem.

Tunc acceptabis sacrificium Iustitæ, oblationes, et Holocausta;

Tunc acceptabis sacrificium Iustitæ, oblationes, et Holocausta;

Tunc acceptabis sacrificium Iustitæ, oblationes, et Holocausta;

Tunc acceptabis sacrificium Iustitæ, oblationes, et Holocausta;

Tunc acceptabis sacrificium Iustitæ, oblationes, et Holocausta;

a Nove Pieno

Questo ultimo Verso si Canta Adagio, e Piano,
smorzando a poco, a poco l'Armonia.

Tunc imponent super altare tuum virtuos.

Tunc imponent super altare tuum virtuos.

Tunc imponent super altare tuum virtuos.

Tunc imponent super altare tuum virtuos.

Coro 19 Tunc imponent super altare tuum virtuos.

Tunc imponent super altare tuum virtuos.

Tunc imponent super altare tuum virtuos.

Tunc imponent super altare tuum virtuos.

Coro 20 Tunc imponent super altare tuum virtuos.

Tunc imponent super altare tuum virtuos.

Finis.