INTRODUCTION

The Composer

Giovanni Felice Sances (*ca.* 1600-1679) is known to scholars and performers of seventeenth-century music primarily through his early secular works. Sances is remembered today as one of the first musicians to publish works titled "cantata," and as the composer of *L'Ermiona* (1636), a work that paved the way for the first public opera in Venice.[1] He was among the earliest to use the descending tetrachord and other ostinato basses,[2] and was probably the first to write a vocal composition over the descending chromatic tetrachord.[3] Ironically, however, it was sacred music that formed the locus of Sances's compositional activity throughout much of his life.

Sances's career traced a common trajectory for leading musicians at the imperial court in Vienna in the seventeenth century. He was probably born in Rome around 1600, and, after early training at the *Collegio Germanico*, established a reputation as both a composer and virtuoso tenor. He was recruited into the service of the Austrian Habsburgs in 1636, probably after performing in Regensburg at the festivities attendant upon the coronation of Ferdinand III as king of the Romans. He remained in the service of the Habsburg emperors for more than forty years, holding posts as tenor (1636-49), assistant chapel master (1649-69), and eventually, imperial chapel master (1669-79).[4]

Sances's compositional output can be divided into four phases that correlate closely with these positions. During his journeyman years in Italy, Sances seems to have composed secular vocal music exclusively. His first years at the self-consciously pious imperial court, saw the focus of his compositional activity shift abruptly to small-scale sacred music; he produced no fewer than seven printed collections of concerted church works between 1638 and 1648. After his appointment as assistant chapel master in 1649, he assumed primary responsibility for occasional works in Italian for events such as birthdays, namedays, and meetings of court literary academies. Additionally, he developed close personal ties to the imperial family, becoming the Habsburgs' *de facto* advisor on Italianate poetry and music. For example, he provided music for meetings of a short-lived literary academy convened in 1657 by Archduke Leopold Wilhelm, set a number of Italian texts by both the archduke and his brother, Emperor Ferdinand III (r.

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[1] See, for example, Ellen Rosand, *Opera in Seventeenth-Century Venice* (Berkeley: University of California Press, 1991), 67-70.

[2] Wolfgang Osthoff, "Die frühesten Erscheinungsformen der Passacaglia in der italienischen Musik des 17. Jahrhunderts," in *Atti del Congresso internazionale di musiche populari mediterranae e de convegno dei bibliotecari musicali* (Palermo: V. Bellotti & f., 1959), 275-88; Ellen Rosand, "The Descending Tetrachord: An Emblem of Lament," *Musical Quarterly* 65 (1979): 346-59.

[3] In the "Pianto della Madonna," a setting of the *Stabat mater* from the *Motetti a voce sola* (Venice: Bartolomeo Magni, 1638); facs. in Anne Schnoebelen, ed., *Solo Motets from the Seventeenth Century: Facsimiles of Prints from the Italian Baroque, vol. 8: Rome I* (New York: Garland Publishing, Inc., 1988), 133-45.

[4] The most complete treatment of Sances's biography is found in Steven Saunders, ed., *Giovanni Felice Sances: Motetti a una, due, tre, e quattro voci (1638),* Recent Researches in Music of the Baroque Era (Madison, Wisconson: A-R Editions, in press).

1637-1657), and even collaborated with the emperor on the text to the motet "Excita furorem et memento belli," published by Giorgio Rolla in his *Teatro musicale* (Milan, 1649).

As imperial chapel master, Sances received commissions for large-scale ceremonial works or works celebrating major events at court; most of his activity as a composer of operas and *sepolchri* for Vienna, for example, dates from the 1660s and 1670s, and many of the large-scale sacred works (like the *Missa Sanctae Mariae Magdalenae*) must stem from these years as well.

By 1675, Sances was so infirm that his vice-chapel master, Heinrich Schmelzer, was forced to assume many of his duties. Emperor Leopold I (r. 1658-1705) remained solicitous of his long-time servant until the composer's death in 1679. When it finally became clear that Schmelzer would have to take over even the reading and evaluation of petitions from musicians, Leopold agreed, but added, touchingly, that "it would be good if it could be done in a way that good, old Felice will not become too disconsolate about it."[5]

Sances left a large number of works, most of which are now lost; Johann Josef Fux wrote in 1715 that "I don't know any chapel master who wrote as much as Sances; the greater part of the chapel is still filled with his compositions."[6] Many of Sances's sacred compositions, particularly his cycle of Introits and Vespers antiphons, remained in the repertoire of the imperial chapel for decades and were recopied well into the eighteenth century.

The Source

Sances's *Missa Sanctae Mariae Magdalenae* survives in a single source—a manuscript from the music collection of Karl Liechtenstein-Castelcorn, prince-bishop of Olomouc (Olmütz), who maintained close artistic and political ties to the imperial court in Vienna throughout his reign.[7] The collection is housed today in the Czech city where the prince-bishop spent much of his time, Krom´r\ΔΩ (in the StåtnΔ y Zåmek a Zahrady, Historicko-Umélecké Fondy, HudebnΔ ArchΔv [State Castle and the Gardens, Art Historical Collection, Music Archive]).[8]

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[5] Herwig Knaus, *Die Musiker im Archivbestand des kaiserlichen Obersthofmeisteramtes (1637-1705), Band I*, Veröffentlichungen der Komission für Musikforschung, Heft 7 (Vienna: Herman Böhlaus Nachfolger, 1967), 36.

[6] Ludwig Ritter von Köchel, *Johann Josef Fux Hofcompositor und Hofkapellmeister der Kaiser Leopold I., Josef I. und Karl VI. von 1698 bis 1740* (Vienna, 1872; repr. ed., Hildesheim: Georg Olms Verlag, 1974), 232, 377.

[7] Cz-KRa; shelfmark A-21 (*olim* Breitenbach I-25); see also Ji®Δ Sehnal and Jit®enka Peßkovå, eds., *Caroli de Liechtenstein, Castelcorno Episcopi Olomucensis operum artis musicae collectio Cremsirii reservata*, 2 vols., Artis musicae antiquioris catalogorum, series V (Prague: Editio Supraphon, 1997-98), no. 479.

[8] For literature on this important collection see Lilian Pruett, ed., *Directory of Music Research Libraries, vol. V,* Répertoire international des sources musicales, Ser. C., vol. V (Kassel: Bärenreiter, 1985), 41-43; and Ji®Δ Sehnal, "Krom´r\ΔΩ'," *The New Grove Dictionary of Music Online,* ed. L. Macy (Accessed 8 January 2003), http://www.grovemusic.com.

The manuscript was copied by Pavel Josef Vejvanovsk¥, chapel master (and one of the principal copyists) at the court of Prince-Bishop Karl. The manuscript, inscribed "Scripta Viennae Ao. 1665: 10: Aprilis" was prepared near the beginning of Karl's reign, a little over a year after his election as bishop of Olomouc. One of Vejvanovsk¥'s reasons for being in the imperial capital must have been to copy music by Viennese composers for use in his employer's newly constituted chapel; among the dated manuscripts in his hand inscribed from Vienna in the spring of 1665 are the *Missa Xaveriana* by Vincenz Fux, an organist to the dowager Empress Eleonora Gonzaga (1 April), Sances's *Missa Sanctae Mariae Magdalenae* (10 April), the *Missa pleno* by Wendelin Huebner, organist at St. Stephan's Cathedral (4 May), and the *Missa pacis* by imperial chapel master Antonio Bertali (8 May). All of these Viennese Masses are scored for large forces; the most modest is Bertali's, scored for eight voices, two violins, and three trombones. It seems likely, given these circumstances, that Vejvanovsk¥ gained access to music manuscripts in Vienna and prepared copies of several imposing works for his employer. This hypothesis is strengthened by the so-called *Distinta specificatione,* an inventory of the music manuscripts from the imperial chapel of Emperor Leopold I, which contains entries for both Sances's *Missa Sanctae Mariae Magdalena* and Bertali's *Missa pacis.*[9]

Sances probably wrote the Mass for the feast of Mary Magdalene (22 July), a day that seems not to have been marked by particularly lavish celebrations in Vienna until Emperor Leopold I's marriage to Princess Eleonore Magdalena Theresia in 1676 granted the date significance as the empress's nameday. The scoring of the work, though opulent (seven voices, two cornetti or *trombette*, four trombones, two violins, and four viols), was not particularly unusual for Masses from the imperial chapel in the second half of the seventeenth century. The library of Karl Liechtenstein-Castelcorn, too, had many works on a similar scale, and his chapel was quite capable of performing works for such large forces; inventories and archival records confirm that he employed more than enough musicians to mount performances of such compositions.[10] Not surprisingly, there is no record of a performance of the work, either in Vienna or at Liechtenstein's court.

Performance Practice

The score presents few extraordinary performance practice problems. The violetta parts were almost surely written for members of the viol family, which were still in use in Vienna throughout the seventeenth century.[11] The score uses only the time signs C and 3/2, whose alternation suggests *proportio sesquialtera,* with two half notes (minims)

[9] A-Wn, Suppl. mus. 2451, "Distinta specificatione dell'archivio musicale . . . della Sacra Ces:^a Real Maestà di Leopoldo Augm:^o Imperat:^re.," fols. 12v and 172v.
[10] Ji®∆ Sehnal, "Die Musikkapelle des Olmützer Bischofs Karl Liechtenstein-Castelcorn in Kremsier," *Kirchenmusikalisches Jahrbuch* 51 (1967): 79-123.
[11] Eva Linfield, "The Viol Consort in Buxtehude's Vocal Music: Historical Context and Affective Meaning," in *Church, Stage, and Studio: Music and Its Contexts in Seventeenth-Century Germany,* ed. Paul Walker (Ann Arbor: UMI Research Press, 1990), 180-81.

under C equal to three halves under 3/2, a relationship that produces satisfying musical results in all of the movements.[12]

Editorial Method

This edition was prepared for a London performance by the Tauton Camerata. While the edition documents substantive changes from the source, it was intended principally as a performing edition, and foregoes some of the detail typically found in critical editions. Most notably, some editorial changes are reported in the critical notes rather than shown on the page via brackets or other conventions. Tacet emendations have been made, however, only where the changes are purely mechanical, for example, breaking notes that cross a modern barline into two tied notes, regularizing stem directions, and eliminating *custos* signs.

The edition retains the original pitches, note values, and mensuration signs, but modernizes many of the source's clefs; original clefs are given at the beginning of the critical notes. Coloration, used in triple-meter passages to signal hemiola patterns, is shown via open horizontal brackets.

The original manuscript is remarkably unproblematic in its treatment of accidentals, generally adhering to a common seventeenth-century convention according to which an accidental remained in force only until a new pitch appeared. Translating this practice into modern notation often requires adding or deleting accidentals found in the sources, particularly when an inflected pitch is repeated across a modern barline. Such alterations have been made silently throughout the edition. Other editorial changes to the original accidentals are reported in the critical notes. Flats and sharps of cancellation are rendered as naturals in the edition, according to modern practice, except for the *organo* part, which retains the original basso continuo figures.

The edition regularizes inconsistencies in the verbal texts where they reflect merely the typographical or orthographic habits of the scribe. Capitalization, for instance, has been standardized, punctuation has been added, and standard abbreviations and ligatures have been resolved without comment. Initial consonantal j's (*judicare*) replace i's (*iudicare*). Text repetitions indicated in the source by shorthand (via symbols resembling our modern percentage sign) have been expanded silently.

Vejvanovsk¥'s beaming largely mirrors current practice; he joins shorter note values in melismatic passages, and uses separate flagging in syllabic ones. His rare inconsistencies in beaming have been brought into conformity with modern conventions. Instrumental and vocal part names at the beginnings of each section of the Ordinary are given as they appear in the original. The source's indications **S**. (for solo) and **T** (for tutti) have been expanded to S[olo] and T[utti] respectively. Thin-thin barlines in the

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[12] See, for example, Michael Praetorius, *Syntagma musicum* (Wolfenbüttel, 1619; facs. repr., Kassel: Bärenreiter, 1958), III: 52-54; 79.

edition, used to show major subdivisions of the movements, are found in the source; inconsistencies between parts in the use of these barlines are not recorded in the critical notes.

Since modern score format largely eliminates the need for supplementary continuo figuring, the edition adds editorial continuo figures (in square brackets) sparingly, principally where the original figures are incomplete or ambiguous. Dashes have been added tacetly to connect continuo figures that show upper-voice motion above a static bass (e.g. 5-6, 4-3). In the critical notes below, pitches are identified according to the Helmholz system, where middle C is c'.

CRITICAL NOTES

Original Clefs:

Trombetta o Cornetto 1-2, G2; Alto Trombone C3; Tenor Trombone 1 and 2, C4; Basso Trombone F4; Violino 1-2, G2; Violetta 1 C1; Violetta 2, C3; Viola 3, C4; Viola 4, F4; Canto 1-2, C1; Alto 1-2 C3; Tenor 1-2 C4; Basso F4; Organo, F4.

Kyrie

Measure	Part	Reading
4	Tenor Trombone 2	note 1 is d
5	Violino 2	note 2 is e"
7	Violino 1	note 1 is e"
23	Tenor Trombone 2	note 5 is c#'
24	Basso	half rest (i.e., two beats missing)
47	Tenor Trombone 1	note 2 is c'
68	Organo	meter sign is C3/2
76	Tenor 1	note 6 is c#'
77	Canto 1	whole rest missing
78	Violetta 1	note 2 missing
78	Canto 1	note 3 is c"
79	Tenor Trombone 2	note 1 is a
82	Viola 3	bar contains an extra half note c'

Gloria

Measure	Part	Reading
20-26	Tenor Trombone 1	whole rest missing
23	Alto 2	no sharp before note 3, f'
27 eighth	Tenor Trombone 1, 2	rhythm of notes 5 and 6 is eighth-
27 eighth	Bass Trombone	rhythm of notes 5 and 6 is eighth-
27 eighth	Tenor 2	rhythm of notes 5 and 6 is eighth-
28 eighth	Tenor Trombone 2	rhythm of notes 4 and 5 is eighth-
28 eighth	Violetta 1	rhythm of notes 6 and 7 is eighth-

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28 eighth	Viola 3	rhythm of notes 4 and 5 is eighth-
28 eighth	Tenor 1	rhythm of notes 4 and 5 is eighth-
35	Canto 1	note is g natural (cf. m. 54)
36 eighth	Tenor Trombone 2	rhythm of notes 5 and 6 is eighth-
36 eighth	Bass Trombone	rhythm of notes 5 and 6 is eighth-
36 eighth	Tenor 2	rhythm of notes 5 and 6 is eighth-
37 eighth	Tenor Trombone 1	rhythm of notes 4 and 5 is eighth-
37 eighth	Tenor Trombone 2	rhythm of notes 4 and 5 is eighth-
37 eighth	Tenor 1	rhythm of notes 4 and 5 is eighth-
37 eighth	Viola 3	rhythm of notes 4 and 5 is eighth-
42	Alto 1	note 7 is a dotted eighth
43	Violin 1	note 7 is an eighth
43	Violin 2	note 1 is a dotted eighth
45	Violin 2	note 1 is c"
54	Alto 1	measue has an extra half rest
55 eighth	Alto 1	rhythm of notes 5 and 6 is eighth-
55 eighth	Tenor 1	rhythm of notes 5 and 6 is eighth-
55	Tenor 2	notes 7 and 8 are b-b
55 eighth	Tenor Trombone 1	rhythm of notes 5 and 6 is eighth-
55	Tenor Trombone 2	notes 1-6 are eighth
55	Tenor Trombone 2	notes 5 and 6 are b-b
56	Organo	figured bass is 6/5
68	Canto 2	no sharp before note 3, c"
69	Tenor 2	note 6 is f
79	Canto 1	note 2 b
87	Canto 1	note 1 is e"

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Credo

Measure	Part	Reading
18	Alto 1	note 1 is dotted whole
19	Canto 2	note 1 is d'
25	Canto 1	notes 4 and 5 are quarter notes
29	Alto Trombone	notes 2 and 3 are d'-e'
29	Canto 1	note 3 is f"
30	Canto 1	notes are g"-g"
32	Tenor 1	note 4 is e'
37	Alto 1	half rest missing
42	Canto 1	note 4 is d#'
47	Canto 2	note 3 is c"
50	Tenor Trombone 1	notes 1 and 2 are quarter notes
50	Viola 3	notes 1 and 2 are quarter notes
50	Tenor 1	notes 1 and 2 are quarter notes
51	Violetta 4	note 3 is g
52	Tenor 2	note 3 is f'
53	Basso Trombone	note 4 is d
53	Violetta 4	note 4 is d
53	Alto 1	note 3 is g'
53	Tenor 2	note 4 is f
53	Basso	note 4 is d
54	Alto Trombone	note 3 is f'
54	Violetta 2	note 3 is f'
54	Alto 2	note 3 is f'
60	Alto Trombone	note 2 is g'
97	Alto 2	notes 1 and 2 are dotted quarter-eighth
119	Tenor Trombone 1, 2	notes 1 and 2 are eighths
123	Violetta 2	note 1 is a quarter note
132	Viola 4	eighth rest on beat 3 missing
134	Violetta 1	note 1 is an eighth
136	Viola 3	beats 3 and 4 missing
138	Canto 1	note 1 is e"
138	Violin 1	note 1 is e"

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Sanctus

Measure	Part	Reading
2	Tenor Trombone 2	note 2 is a
6	Tenor Trombone 1	note 5 is a half note
6	Violetta 1	note 5 is a half note
6	Violin 1	note 5 is a half note
21	Violin 1	bar has extra half rest on beat 1
33	Canto 2	note 3 is c"
62	Alto 2	note 2 is f'
63	Tenor Trombone 1, Vla 3	notes 5 and 6 are dotted quarter-eighth
74	Organo	"presto" appears below note 2
78	C1	note 10 is d"

Agnus Dei

Measure	Part	Reading
4	Violetta 1	note 3 is d'
6	Canto 2	note 6 is e#'
15	Tenor 2	2 extra bars of rest before first entry
20	Violetta 1	notes 3-6 are dotted eighth-sixteenth, eighth-eighth
28	Viola 3	note 2 is d#
34	Tenor 2	note 3 is a
34	Organo	figure above note 2 is 2/# - 4
47	Alto 2	note 6 is f
51	Alto Trombone 1	notes 5 and 6 are eighths
51	Bass Trombone	notes 5 and 6 are eighths
53	Viola 3	note 6 is g
61	Canto 2	half rest missing after note 1