



## Sonata Form in Eighteenth-Century Mexico: Pioneers in Classical Structures

Craig H. Russell

EUROPEAN AND North American scholars often discount Mexico as a cultural backwater, a distant location far removed from any “modern” or advanced trends. When one finds Mexican culture treated in the North American press or history books, we often find descriptions of Mayan and Aztec ceremonies before colossal pyramids, of thrilling mariachi bands all decked out with their wide-brimmed *sombreros*, or of charming *campesinos* with their burros in a bucolic landscape. All of those snapshots, in a sense, are true; admittedly the fabric of Mexican life has strands that could be described as ancient, folkloric, or pastoral. But there are other strands in Mexican life as well—such as its cutting-edge modernity. Historically, Mexico has often led or embraced the avant-garde. That is true, not only in the modern era (with the works of Silvestre Revueltas, Carlos Chávez, and Mario Lavista) but in the eighteenth century as well (with the works of Santiago de Murcia, Ignacio de Jerusalem, and Giacome Rust). It is this neglected story—the role of Jerusalem, Rust, and Murcia in the development of sonata form and of the Classical aesthetic—that I will explore in this paper.

Interestingly, the story of Classicism in the New World has been overlooked, largely because scholars have been digging in the wrong places. Whereas the symphony and keyboard sonata were two major genres on the European continent during the birth and ascent of sonata form, that is not the case in New Spain. Guitar was infinitely more beloved by the Mexican populace than the harpsichord, but modern

scholars are confronted with learning Baroque guitar tablature if they are to discover the joys of this literature (and we do not encounter nearly the same barriers when examining European keyboard literature). The few symphonic works that did germinate in New Spain were usually *versos*, used as substitute interludes for Psalm verses in Matins services.<sup>1</sup> Their

<sup>1</sup>The most important orchestral works to have been composed in eighteenth-century Mexico were Ignacio de Jerusalem's *versos*. For a discussion of Jerusalem's *versos*, consult Karl Bellinghausen, “El verso: primera manifestación orquestal de México,” *Heterofonía*, vol. 107 (July–December, 1992), 4–10; and also my articles: “Hidden Structures and Sonorous Symmetries: Ignacio de Jerusalem's Concerted Masses in 18th-Century Mexico” in *Res musicae: Essays in Honor of James Pruett*, ed. by Paul R. Laird & Craig H. Russell (New York: Harmonie Park Press, 2001), esp. fn 25, p. 141; the entry “Eighteenth Century” in *Encyclopedia of Mexico: History, Society & Culture*, ed. by Michael Werner (Chicago: Fitzroy Dearborn Publishers, 1998); and my forthcoming book *From Serra to Sancho: Music and Pageantry in the California Missions* (Urbana, Illinois: University of Illinois Press, forthcoming). I also discuss the *versos* in my paper “The Apparition of the Virgin of Guadalupe and her ‘Reappearance’ in the Choral Masterpieces of 18th-Century Mexico” delivered at the annual meeting of the American Musicological Society (Phoenix, October 30–November 2, 1997) and at the annual convention of the College Music Society (Cleveland, November 13–16, 1997). A recording of Jerusalem's *versos* interpolated into the singing of plainchant in *alternatim* performance can be found on band 9 of the recording: *Ignacio de Jerusalem, Matins for the Virgin of Guadalupe* (1764), performed by Chanticleer & Chanticleer Sinfonia, Das Alte Werke (Hamburg: Teldec, 1998), compact disk: 0630-19340-2.





liturgical function necessitated disciplined brevity, and as such, the symphonic *verso* did not have the same luxuriant time expanse as the European symphony. Therefore, sonata form in *versos* was somewhat impractical. On the other hand, if one looks at individual vocal movements from Matins services or Mass settings and at a few guitar sonatas, we discover that sonata form actually does appear on Mexican soil.

### SANTIAGO DE MURCIA'S "ALLEGRO"

Few figures of the eighteenth century influenced trends in instrumental music—especially in the New World—more than Santiago de Murcia.<sup>2</sup> Born around 1682, most likely in San Ginés Parrish in Madrid, he rose to fame as a spectacular guitarist, composer, music educator, and theorist. His three large guitar anthologies touch upon nearly every corner of the instrumental repertoire, and his original suites and passacalles are some of the most exquisite works to have been written for the guitar. In the first decade of the 1700s he was appointed personal guitar teacher to the Spanish Queen Maria Luisa Gabriela of Savoy. While in her service we can assume that he traveled with the royal couple (Maria Luisa and her husband, Felipe V) to Naples where the monarchs were entertained by Alessandro Scarlatti and Arcangelo Corelli. We can easily imagine the three great musicians—Scarlatti, Corelli, and Murcia—spending several evenings together, exchanging tunes and ideas during the Spanish court's presence in Naples. Murcia incorporated many Corelli compositions into his anthologies, all idiomatically arranged for guitar (presumably by Murcia himself). Many consider his treatise, *Resumen de acompañar la parte con la guitarra* (printed in Antwerp in 1714 and released in Madrid in 1717) to be the most thorough and defini-

<sup>2</sup>For thorough studies of Santiago de Murcia and his artistic output, consult Monica Hall, "The Guitar Anthologies of Santiago de Murcia," 2 vols., Ph.D. diss., Open University [London, England, 1983] and my own publications, especially: *Santiago de Murcia's "Códice Saldívar No. 4": A Treasury of Guitar Music From Baroque Mexico*, 2 vols., (Urbana & Chicago: University of Illinois Press, 1995); and "Santiago de Murcia: Spanish Theorist and Guitarist of the Early Eighteenth Century," 2 vols., Ph.D. Diss., University of North Carolina at Chapel Hill, 1981.

tive guitar continuo treatise of the era.<sup>3</sup> His putative travels took him to Belgium and Holland, and there is circumstantial evidence he might have made it to Paris around 1714. Sometime after 1717 Murcia probably moved to Puebla, Mexico, with his patron Joseph Álvarez de Saavedra, the dedicatee of two colossal guitar manuscripts that Murcia wrote out in 1732.<sup>4</sup> In the first volume of this manuscript pair, the "Códice Saldívar No. 4," Murcia explores the most avant-garde trends of the sonata.

The last three titles in the "Códice Saldívar No. 4" collectively comprise a work in the full-blown sonata cycle of Classicism; we encounter the customary *fast-slow-fast* scheme. The first movement is an "Allegro" (Nº 67) in d-minor, followed by a stately "Grave" (Nº 68) in D-major; lastly, Murcia dashes forward into the sparkling "Allegro" (Nº 69) in D-major which races to the work's thrilling conclusion.<sup>5</sup> The middle movement is astoundingly similar to several of the slow movements in Corelli's *concerti grossi*, with their weeping suspensions and sigh figures. The polyphonic entrances are staggered, each by a measure, and seem to be poured from the same structural mold of the Corelli trio sonatas.

The concluding "Allegro" is buoyant, romping along in a brisk triple meter, replete with vigorous "snap rhythms" (where the eighth note precedes the quarter note instead of following it) giving it an added

<sup>3</sup>Santiago de Murcia, *Resumen de acompañar la parte con la guitarra* (Antwerp: engraved in 1714/Madrid: released in 1717), R.5048 in the Biblioteca Nacional in Madrid. Also available in two facsimile editions: one with an introduction by Monica Hall (Monaco: Editions Chanterelle, 1980); and another with an introduction by Gerardo Arriaga (Madrid: Arte Tripharia, 1984). One can find a complete transcription and translation of Murcia's *Resumen* either in my or in Monica Hall's dissertation.

<sup>4</sup>Murcia compiled two large manuscript anthologies in his hand, presumably while he was living in Mexico. They are identical in paper type and binding, making them a matched pair. The first volume is now known as the "Códice Saldívar No. 4." A critical study, a photographic facsimile, and a complete transcription are available in my publication *Santiago de Murcia's "Códice Saldívar No. 4": A Treasury of Guitar Music From Baroque Mexico*. The second volume of the pair is classified as "Passacalles y obras de guitarra por todos los tonos naturales y accidentales para el Sr D<sup>o</sup> Joseph Alvarez de Saad<sup>ra</sup> por Santiago de Murcia año de 1732," Add. Ms. 31640 in the British Library. Available in facsimile with an introduction by Michael Macmeeken (Monaco: Chanterelle Editions, 1979). This anthology has been transcribed in Monica Hall's excellent dissertation and in my own.

<sup>5</sup>"Allegro," fols. 91-92; "Grave," fol. 92v; and "Allegro," fols. 93-94 in Murcia's "Códice Saldívar No. 4."



zest. Most important, particularly with respect to this paper's focus, this "Allegro" is one of the finest examples of mature sonata form in New Spain—complete with differentiation of themes, a clever and significant development section, and a modified recapitulation. The structural feat is particularly remarkable given that the manuscript dates back to 1732 (and this piece could even precede that year), a date that would indicate this work was among the very first sonata-form movements composed anywhere. (See Example 1, "Allegro" from the *Código Saldívar No. 4*.)

The principal theme presents the kernels of thought that develop and grow later into larger melodic expanses. The trill in measure 4 is picked up in the transition and repeated in each consecutive measure. The tail end of the principal theme (*Pb* at m.7) presents the snap rhythm that is to become the genetic basis for the entire transition (*T* at m.12) and closing theme (*K* at m.30). The transition begins with an instantaneous shift to tonic minor (m.12) and the snap-rhythm motive that had been presented earlier. The secondary theme (*S*) begins in measure 17, and as it proceeds to its next gesture (*Sb* at m. 21) it assumes a striking resemblance to material presented in the previous slow movement: both place their compositional interest in daring harmonies; both proceed in immutable, steady surface motion; and both are voiced in three-part texture. The ensuing closing theme is a recasting of the transition's raw material (m.30) but in the dominant key.<sup>6</sup>

After the double-bar, the development begins with the modified principal theme in the dominant and then submediant keys. A comparison of Scarlatti's formal structures and Murcia's "Allegro" reveals substantial differences between them after the double bar. At this location, Scarlatti plunges ahead with a clear and complete statement of the *P* theme in the dominant key; Murcia similarly references the *P* theme after the double bar, but unlike Scarlatti, he snips off the theme before its completion and quickly departs to new key areas. Although Murcia alludes to the theme, he continually transforms it, unlike

Scarlatti who habitually gives more "complete" renditions of the principal theme at the composition's midpoint. Scarlatti pours his tunes into a "binary-sonata form," in which the *P* theme appears in its entirety in the dominant key after the double bar but does not resurface after the section winds its way back to tonic. Murcia, on the other hand, gives us something quite new—an actual "development" section and a recapitulation initiated by the triumphant return of the *P* theme.

Murcia's structure after the double bar bears close scrutiny, for it meticulously matches the subtle details of sonata form as defined by Galeazzi, Koch, and Kollmann. He opens the development in the key of A-major and immediately pulls us to the submediant key of b-minor; as Harold Andrews has shown, one of the most important defining features of Classical sonata form is the exploration of the submediant key in a work's development section.<sup>7</sup> Murcia borrows the gentle, descending thirds and sixths that had flown by in the exposition's transition (*Tb* at m. 15), and uses this graceful figure to glide downward to new tonal destinations, first to the key of e-minor and then to D-major, at which point the *P* theme's dramatic arrival announces the arrival of a recapitulation (m.57). Since the *P* theme makes such a prominent appearance in the development section, there is no need to restate it completely in the recapitulation. Instead, Murcia only glances casually at this tune before diving into the transition material, first in G-major (m.61) and then once again in d-minor (m.66) as he had done in the exposition. Murcia's momentary reference to the *P* theme—instead of a complete restatement of it—finds several siblings in the early classic symphonies. For example, the spunky and well-crafted Symphony No. 3 in D-major (Jenkins-Churgin No. 14) makes an unmistakable yet curtly abbreviated reference to the *P* theme at the beginning of Movement's I's recapitulation. Murcia's work is apparently the earlier work, for Bathia Churgin estimates Sammartini's symphony to have been composed around 1742, which would place it ten years after Murcia's

<sup>6</sup>Francesco Galeazzi clarifies that the closing theme or "cadential period" should be active and sound "new" but simultaneously must be derived from previous ideas. Murcia's closing theme meets those criteria beautifully. For Galeazzi's discussion of these points, consult Churgin, "Francesco Galeazzi's Description (1796) of Sonata Form."

<sup>7</sup>See Harold L[ee] Andrews, "The Submediant in Haydn's Development Sections," *Haydn Studies: Proceedings of the International Haydn Conference, Washington, D.C. 1975*, ed. by Jens Peter Larsen, Howard Serwer, & James Webster (New York: Norton, 1981), 465–71.



# Example 1

## Allegro

Trans. from baroque guitar tablature  
and arranged for classical guitar by  
Craig H. Russell

### Exposition

from the "Código Saldívar No. 4" (1732)

Santiago de Murcia

**Exposition**

Measures 1-15: **P** (Piano), **Pb** (Piano bow)

Measures 16-23: **S** (Sforzando), **T** (Tutti), **Pb** (Piano bow), **Tb** (Tutti bow)

Measures 24-30: **K** (Crescendo), **Pb** (Piano bow)

**Development**

Measures 31-38: **Pa** (Piano accent), **Tb** (Tutti bow)

Measures 39-45: **Tb** (Tutti bow)





46 *vib.* *vib.* *tr*

Recapitulation

54 *tr* *P'*

61 *T'* *T''* *tr* *tr* *tr*

69 *[tr]* *[tr]* *[tr]* *tr* *S'*

77 *Sb'* *tr*

85 *K'* *tr* *[tr]* *tr*



"Allegro."<sup>8</sup> The momentary wink at the subdominant key of G-major is yet another feature of a Classical sonata form as described by Galeazzi and Koch; both theorists claim that the composer should briefly introduce the subdominant somewhere between the principal and secondary themes.<sup>9</sup> The secondary theme is then restated, now in its new key area of the tonic rather than dominant, and the movement is effectively concluded with the appearance of the closing theme in D-major.

### IGNACIO DE JERUSALEM'S "DOMINE DEUS" FROM THE POLYCHORAL MASS IN G

No figure in the New World exerted a greater influence on musical style than Ignacio de Jerusalem. Born in Lecce, Italy, in 1707, he later immigrated to Spain where he was active as composer and violinist in Cataluña, Ceuta (North Africa), and Cádiz.<sup>10</sup> In 1742, the chief Administrator of the Royal Hospi-

<sup>8</sup> See Giovanni Battista Sammartini, *The Symphonies of G. B. Sammartini. Volume 1: The Early Symphonies*, ed. by Bathia Churgin, Harvard Publications in Music, vol. 2 (Cambridge, Massachusetts: Harvard University Press, 1968), 36, 76–78. Also consult Jenkins & Churgin, *Thematic Catalogue of the Works of Giovanni Battista Sammartini*, 49 & 54. It is worth observing that Sammartini's symphonic movements are approximately the same length as Murcia's "Allegro"—very, very short. The brevity of thematic ideas generally lasts but a few measures before racing on to the next thematic idea.

<sup>9</sup> Consult Churgin, "Francesco Galeazzi's Description (1796) of Sonata Form."

<sup>10</sup> For biographical information regarding Jerusalem's life, consult: Jesús Estrada, *Música y músicos de la época virreinal*, prologue, revision and notes by Andrés Lira (Mexico, D.F.: Biblioteca S.E.P. [Secretaría de Educación Pública], 1973); María Gembero Ustároz, "Documentación de interés en el Archivo General de Indias en Sevilla," *Revista de Musicología*, vol. 24, nos. 1–2 (2001), 22; and Robert Stevenson, "Ignacio de Jerusalem (1707–1769): Italian Parvenu in Eighteenth-Century Mexico," *Inter-American Music Review*, 16, no. 1 (summer–fall 1997): 57–61 in which he cites as his source for biographical information the research of Giuseppe A. Pastore and Luisa Cosi, *Pasquale Cefaro musicista salentino del XVIII secolo* (Lecce: Milella, 1980). Also, see my articles: "Hidden Structures and Sonorous Symmetries: Ignacio de Jerusalem's Concerted Masses in 18th-Century Mexico" in *Res musicae: Essays in Honor of James Pruett*, ed. by Paul R. Laird & Craig H. Russell (New York: Harmonie Park Press, 2001), 135–59; "Jerusalem, Ignacio de" in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), vol. 13, pp. 15–17; and my chapter "Classical Masses for Voices and

Orchestra by Ignacio de Jerusalem & García Fajer," Chapter 7 in *From Serra to Sancho: Music and Pageantry in the California Missions* (Champaign-Urbana: University of Illinois Press, forthcoming).<sup>11</sup> For a discussion of the Matins service in the context of Mexican society in the Baroque and Classical eras, consult my entry "Eighteenth Century" for the *Encyclopedia of Mexico: History, Society & Culture*, ed. by Michael Werner (Chicago: Fitzroy Dearborn Publishers, 1998). I address the importance of Matins in Mexico as the central theme in "The Apparition of the Virgin of Guadalupe and her 'Reappearance' in the Choral Masterpieces of 18th-Century Mexico," a paper delivered at the annual meeting of the American Musicological Society, Phoenix, October 30–November 2, 1997, and at the annual convention of the College Music Society, Cleveland, November 13–16, 1997. Further relevant information can be found in my article "Hidden Structures and Sonorous Symmetries: Ignacio de Jerusalem's Concerted Masses in 18th-Century Mexico," 135–59. An even more thorough treatment of Mexican Matins services will be appearing in my forthcoming article: "The Splendor of Mexican Matins: Sonority & Architectural Structure in Jerusalem's *Matins for Our Lady of Guadalupe*," in *Relaciones musicales entre España y Latinoamérica*, ed. by María Gembero & Emilio Ros (Granada: Universidad de Granada, forthcoming). Another indispensable source regarding Mexican Matins services is Thomas E. Stanford's *Catálogo de los Acervos musicales de las Catedrales Metropolitanas de México y Puebla de la Biblioteca Nacional de Antropología e Historia y otras colecciones menores* (Mexico City: Instituto Nacional de Antropología e Historia, Gobierno del Estado de Puebla, Universidad Anahuac del Sur, Fideicomiso para la Cultura México/USA, 2002).

<sup>11</sup> See my article "The Mexican Cathedral Music of Sumaya and Jerusalem: Lost Treasures, Royal Roads, and New Worlds," *Actas del XV Congreso de la Sociedad Internacional*

Orchestra by Ignacio de Jerusalem & García Fajer," Chapter 7 in *From Serra to Sancho: Music and Pageantry in the California Missions* (Champaign-Urbana: University of Illinois Press, forthcoming).

<sup>12</sup> See my article "The Mexican Cathedral Music of Sumaya and Jerusalem: Lost Treasures, Royal Roads, and New Worlds," *Actas del XV Congreso de la Sociedad Internacional*



Departing substantially from the "older" styles of Sumaya and Atienza, Jerusalem brought the New World into the Classical style in one fell swoop. Instead of utilizing the web of counterpoint, rhythmic continuity, harmonic complexity, rapid harmonic movement, and unity of affections associated with the Baroque, Jerusalem's works represent prototypical Classical works. The translucent homophonic texture sheds light on the top-dominated tune. Harmonic movement is generally slow, built over the repeated notes of a "drumming bass." Whereas Mexican Baroque compositions from the early 1700s have incessant activity and an almost nervous energy, Jerusalem's compositions juxtapose varied surface rhythms. Smooth eighths are interrupted by dotted rhythms or triplets; running sixteenths can suddenly give way to long half-notes. He imbues a work's structure with a hierarchy of rests and pauses, so that phrase-endings are punctuated by eighth- or quarter-rests (much like a comma in written sentence), whereas major structural divisions are often closed off by longer pauses, much like the space at the end of a paragraph. In addition, dotted rhythms are often reversed; instead of the *long-short* pairings so common in the Baroque, Jerusalem prefers the more Classical aesthetic of "Scotch snaps" (i.e., *short-long*) where the short sixteenth-note precedes the dotted-eighth.

Just as Murcia was at the vanguard of sonata form in instrumental literature, so Jerusalem was at the forefront with respect to its application in liturgical genres; several of his original compositions explore sonata forms. Furthermore, before he left Spain, he apparently stuffed his suitcase with beloved pieces that he hoped to utilize in his new jobs in Mexico: one of those pieces he brought with him was the fabulously thrilling "Beatam me dicent omnes" by Giacomo Rust—a piece that Jerusalem borrowed and then inserted into several of his own large-scale Matins services.

Jerusalem's Polychoral Mass in G circulated widely in Mexican and California archives, and its "Domine Deus" movement from the Gloria presents an exquisite duet in abridged sonata form.<sup>13</sup> Although

*de Musicología* (Madrid, April 1992) published in the *Revista de Musicología*, vol. 16, no. 1 (1993), 99–134." Also consult Thomas E. Stanford's *Catálogo de los Acervos musicales*.

<sup>13</sup> Jerusalem's *Polychoral Mass in G* exists in several cathedral archives, including:

Puebla Cathedral, Legajo 70, No. 1. "Missa á 4 y á 8, con Violines y Trompas. Compuesta por D<sup>n</sup> Ygnacio

it is lacking any hefty development section, it nevertheless exhibits the other expected features of sonata form, replete with clear differentiation of contrasting themes and an initial tonal conflict. Eventually, the tonal instability resolves in a recapitulation where all thematic ideas surface in the same tonic key. Jerusalem builds this movement in true Haydnian fashion. He begins with an introductory ritornello in

Jerusalem. Maestro de Capilla de la Santa Yglesia Cathedral de Mexico." The folder contains only the "Acompañamiento" part for the mass in G-major, and remarkably, it includes an "Agnus Dei" movement that is absent in most of the other performance parts.

Puebla Cathedral, Legajo 70, No. 2. "Misa a ocho con Violines y Trompas Por el S<sup>r</sup> M<sup>tro</sup> Jerusalem." The "Acompañamiento" part for the mass in G-major. This does not include the "Agnus Dei."

Puebla Cathedral, Legajo 69, No. 3. The same G-major mass as listed above. It includes: hn1, hn2, vn1, vn2, bc, and also contains the choral parts for 2 choirs: SSAT/SATB.

Puebla Cathedral, Legajo 69, No. 6. The same G-major mass as listed above. It contains vn1, vn2, hn1 and some of the vocal parts: [S] SATB/SAT[B]. As can be seen, it is missing the 2nd horn and the 1st soprano from Choir I and the "bajo" for Choir II; but the folder contains a "bajete" for Choir I not found in the other legajos. Probably, the two bass parts overlapped a good deal of the time, and the vocal bass line is nearly always doubled by the *acompañamiento*, so the missing "chuckholes" are not irreparable.

Mexico City Cathedral, E7.5, C1, Leg. D.b.15, AM0472. The title on the folder's cover states, "N. 1<sup>o</sup>/MISA A 8/CON VIOLINES TROMPAS Y/BAXO/ Compuesta Por Don Ygnacio Jerusalem M<sup>tro</sup>/De Capilla de la S<sup>a</sup> Yglesia Cathedral de Mexico/Son 23 Papeles." This folder contains no score but many performance parts, including: vn1 (2), vn2 (2), hn1, hn2, ob1, ob2, bc (2), org (2) & the vocal parts SSATB/SATB. There are 2 parts each for Choir II, yet only one part each for the Choir I. Significantly, this is the only source with oboes included in the instrumentation.

Santa Barbara Mission, Santa Barbara California. Only a handful of the parts are still extant: "Tiple 2<sup>o</sup> De Primero Choro"; "Alto De Primero Choro"; "Tenor De 2<sup>o</sup> Choro"; and "Bajo de 2<sup>o</sup> Choro." Each of the parts is folded with the name of the vocal part written as an identifying title, along with the ascription "Jerusalem."

There is an excellent recording of Jerusalem's *Polychoral Mass in G* based on the sources in the Mexican archives, transcribed by Thomas Stanford. See *México Barroco*, Schola Cantorum & Conjunto de Cámara de la Ciudad de México, dir. by Benjamín Juárez Echenique (Mexico City: Urtext, 1994) CD UMA2001. In addition, there is a flawed but nevertheless useful transcription of this mass done by George A. Harshbarger in his dissertation, "The Mass in G by Ignacio de Jerusalem and Its Place in the California Mission Music Repertory," D.M.A. diss., University of Washington, 1985. Unfortunately, Dr. Harshbarger did not have access to the "complete" sets of parts in the Mexican archives.

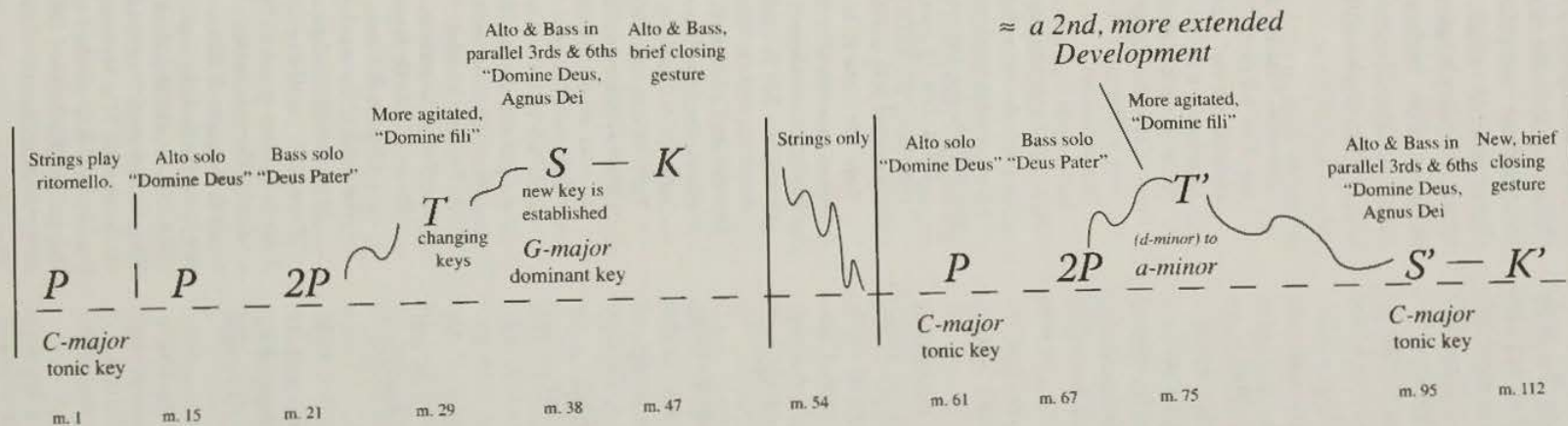
Example 2

*Domine Deus*  
from Jerusalem's Polychoral Mass in G  
*Sonata Form*

*Exposition*

*Retransition*  
≈ *Development*

*Recapitulation*



- P* = principal theme
- T* = transition
- S* = secondary theme
- K* = closing theme





Example 3

# Domine Deus

from the *Polychoral Mass in G*

Ignacio de Jerusalem

ed. by Craig H. Russell

Exposition

**P**

Alto

Bass

8

14

**P**

Do - mi - ne - De - us, Rex cae - les - tis, Rex cae - les -

20 **(2P)**

- tis.

De - us Pa - ter om - ni - po - tens, om - ni - po -

26 **(T)**

Do - mi - ne - fi - li

tens. u - ni -

32

ge - ni - te. Je - su - Chri - ste, Je - - - su, Je - - - su - Chri - ste.

38 **(S)**

Do - mi - ne - De - - - us, ag - nus - De - i, fi - li - us -

Do - mi - ne - De - - - us, ag - nus - De - i, fi - li - us -





Domine Deus, p. 3

(K)

43

Pa - tris, fi - - - li - us Pa - tris, fi - - - li - us

Pa - tris, fi - - - li - us Pa - tris, fi - - - li - us

48

Pa - - - tris, fi - - - li - us Pa - - - tris, fi - - - li - us Pa - - - tris, fi - - - li - us

Pa - - - tris, fi - - - li - us Pa - - - tris, fi - - - li - us Pa - - - tris, fi - - - li - us

Development

54

tris.

tris.

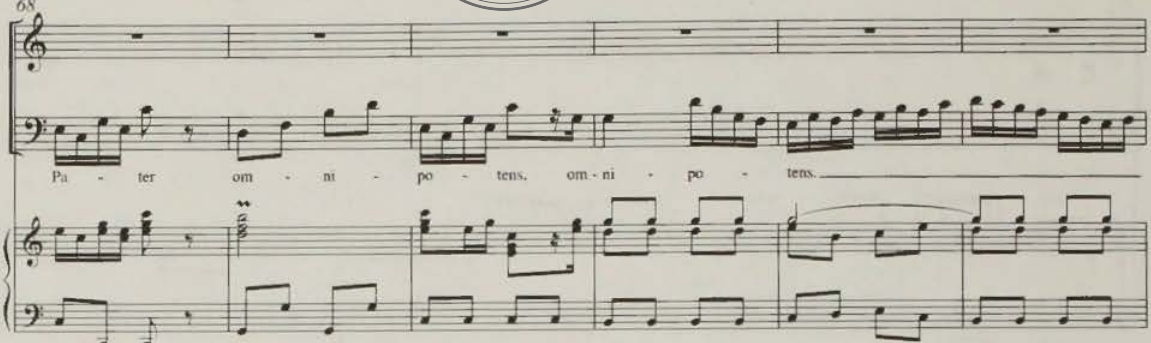
(P) Recapitulation

(2P)

61

Do - mi - ne De - us, Rex caeles - tis, Rex cae - les - tis, De - us

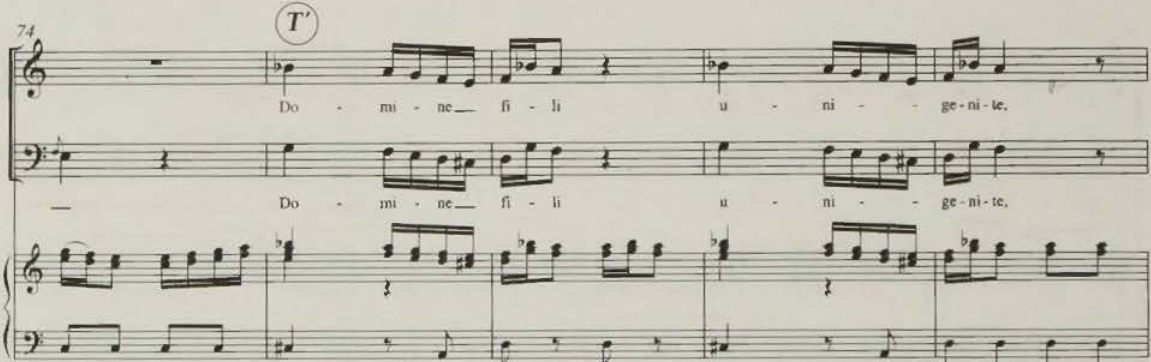
68



Pa - ter om - ni - po - tens, om - ni - po - tens.

74

**T'**




Do - mi - ne - fi - li u - ni - ge - ni - te.

79



Je - su

84



Chri - ste, Do - mi - ne fi - li u - ni - ge - ni - te, Je - su





Domine Deus, p. 5

90

Chri - ste, Je - - - su Chri - ste, Je - - - su Chri - ste.

Chri - ste, Je - su Chri - ste, Je - - - su Chri - ste.

95 **S'**

Do - mi - ne De - us, ag - nus De - i, fi - li - us Pa - tris.

Do - mi - ne De - us, ag - nus De - i, fi - li - us Pa - tris.

101

fi - - - li - us Pa - tris, fi - - - li - us Pa - tris, fi - - - li - us

fi - li - us Pa - tris, fi - - - li - us Pa - tris, fi - - - li - us

107 **K'**

Pa - - - tris.

Pa - - - tris.



C-major based on the principal theme (*P*), the violins singing through the tune's variegated rhythms, wistful sigh figures, and sprightly Scotch snaps. The alto soloist then takes charge, singing the tune to the lyrics, "Domine Deus, Rex caelestis (Lord God, Heavenly king)." With the words, "Deus Pater omnipotens (God the Father Almighty)," the bass voice elicits a new melody (*2P*) and dispels the higher octave of the alto, appropriately depicting God's "fatherliness" in the low register. A transition (*T*) ensues, fabricated from a new idea in the alto voice that wafts above the bass who continues to plow forward with the same *2P* material, but now directed to the new tonal center of the dominant G-major. Having arrived in new tonal terrain, the secondary theme (*S*) occurs right on cue, the alto and bass finally singing together in a tender duet of parallel sixths, full of poignant rapture at the text "Lord God, Lamb of God." The pair then ties off the exposition with a subdued closing theme (*K*), after which the strings banter through seven measures of retransition (i.e., a concise development section) whose path leads us inexorably back to the tonic. True to form, the recapitulation of materials begins with the reappearance on the scene of the principal themes *P* and *2P*—but at the rehoned transition we are in for a surprise. Jerusalem plunges us into the somber landscapes of d-minor and then a-minor, stretching, building, smelting and reforging the ideas we have heard before, and prolonging this journey until this section becomes a true development section unto itself. Whereas the "expected" development that is tucked between the exposition and recapitulation was a curt, seven measures, this more ambitious *T* section distends to three times that size, all of it traversing the unsettling turf of minor tonalities. The secondary theme's luminous arrival on the scene—now in the consoling tonic key of C-major—causes the previous suspenseful anxiety to evaporate. Buoyed by the tender contentment of the *S* theme, the alto and bass sing their dulcet duet of parallel thirds and sixths and by movement's end, bring the listener back to a world of adoring empathy.

This "Domine Deus" duet in Jerusalem's Polychoral Mass in G resembles in certain aspects the duet "¡Qué prodigio!" in his theatrical-villancico *Ay paysanos* found in the Mexico City Cathedral.<sup>14</sup> The

<sup>14</sup> Jerusalem's autograph score for "Ay paysanos" (that contains the movement "¡Qué prodigio!") is found in the Archive of the Mexico City Cathedral, E.8.10 C.1 Leg. C.c.5 AM0584.

tones' rhythms share a *short-long-short* emphasis in the opening bars, and the interaction and development of the voices is also vintage Jerusalem. In these duets, the two singers have more independence initially, engaged in conversations where they alternate phrases or have one vocalist complete the melodic ideas of the other; later, they are layered more often in parallel thirds and sixths. "¡Qué prodigio" is for two solo sopranos accompanied by strings; "Domine Deus," on the other hand, has the less common combination of alto and bass soloists.

#### GIACOME RUST'S "BEATAM ME DICENT OMNES" IN JERUSALEM'S MATINS FOR OUR LADY OF GUADALUPE

If we examine closely Ignacio de Jerusalem's *Maitines para Nuestra Señora de Guadalupe* (1764) and his *Maitines de la Asunción de Nuestra Señora* (1762?), we discover that he has inserted a work by Jacob Rust, the exuberant Responsory "Beatam me dicent omnes generationes."<sup>15</sup> Interestingly, Rust served briefly as Salzburg's chapelmaster during Mozart's youth (summer 1777–early 1778), and in the Mozart family letters that mention Rust, there is an underlying tone of genuine affection.<sup>16</sup> This par-

<sup>15</sup> Rust's "Beatam me dicent omnes" appears in Jerusalem's setting of *Maitines para Nuestra Señora de Guadalupe* (1764) in the Music Archive of the Mexico City Cathedral as part of Legajos C.c.9 and C.c.10. It serves as Responsory No. 8. This same musical setting serves as Responsory No. 5 in Jerusalem's *Maitines de la Asunción de Nuestra Señora* (1762?), located in Legajo C.c.7. The performance dates of these two Matins services in the early 1760s shows that Rust's music was known in the New World long before he accepted the post as Kapellmeister in Salzburg (1777). In Mexico, Rust's first name appears as "Giacome" instead of "Jacob."

<sup>16</sup> See *The Letters of Mozart and His Family*, 3rd ed., edited and translated by Emily Anderson (New York: Norton, 1966). Consult the following: Letter 208 from Leopold Mozart to his wife and son, 25 September 1777 (p. 275) in which he states, "[Michael] Haydn and Rust have had a row..."; Letter 230a from Leopold Mozart to his wife and son, 27 October 1777 (p. 343); Letter 234 from Leopold Mozart to his son, 1 November 1777 (p. 353), in which Leopold states, "You must know that Rust is in wretched health; so much so that Dr. Barisani has told him that he must leave Salzburg as soon as possible unless he wants to leave his bones here this summer"; Letter 259a from Mozart to his father, 26 November 1777 (p. 392), in which he sends his warm greetings to a long list of friends, all listed in alphabetical order—included in this litany of friends is "Maestro Rust"; Letter 260 from Maria Anna Mozart to her husband,



ticular Responsory captures both the old and the new. Rust shapes "Beatam me dicent omnes" with the contours of Classical sonata form, replete with exposition, development, and recapitulation while meticulously preserving the structure of the Medieval responsory. Traditionally, in the Middle Ages the responsory begins with a large-scale antiphon called the "respond" that is sung by the massed choir; one of its defining attributes is its subdivision into two or even three subunits (often graphed out by the abbre-

3 January 1778 (p. 439), in which she expresses her concern, "What is Kapellmeister Rust doing? Is he still in Salzburg? Has he recovered or not?"; Letter 272 from Leopold Mozart to his wife and son, 12 January 1778 (p. 446) in which he states, "Rust never goes out now"; Letter 291 from Leopold Mozart to his son, 26 February, 1778 (p. 496) in which he states, "Rust has gone away, so once more I am the only Kapellmeister"; Letter 304 from Leopold Mozart to his wife and son, 6 May 1778 (p. 536), in which he clarifies, "Count Colloredo, Archbishop of Olmütz, is to be consecrated here next Sunday and Rust's serenata is to be performed on the occasion"; Letter 310 from Leopold Mozart to his wife and son, 29 June 1778 (p. 555) in which he gives a very unflattering assessment of the performance, "Rust's Serenata (as you ask about it) was not a success. It was just the same old ding-dong"; Letter 335 from Mozart to his father, 3 October 1778 (p. 622) in which he asks for the writing desk that Rust used; and Letter 424 from Mozart to his father, 12 September 1781 (p. 764) in which he states, "Rust's serenade must have sounded very effective in the Rock Theatre, particularly as the singers were seated and sang from their music, which would not have been practicable in a room or a hall."

viations *Ra*, *Rb*, and—if needed—*Rc*).<sup>17</sup> After the respond, the cantor sings the versicle, *V* (a single line of text, often from a Psalm), and then the choir returns to sing the second portion of the respond (the portion from *Rb* onward). An asterisk in the chant indicates this critical juncture where *Rb* is to begin and thus functions in much the same way that the sign § marks the spot for a *del segno* repeat in modern notation. In many instances, the lesser Doxology (*Dx*) is also sandwiched in at the back of the piece, that is itself drawn to a close with yet another restatement of the last half of the respond (*Rb*). The two primary formal structures, then are as follows:

*Ra - Rb - V - Rb - Dx - Rb*

or simply

*Ra - Rb - V - Rb*

One can see precisely how Rust achieves dual structure—of the Medieval and of the Classical—by consulting Examples 4 and 5. It was this aspect, perhaps—the fusing of the ancient with the modern—that made Rust's and Jerusalem's compositions so appealing to Mexican society. The desire to juxtapose the antiquated with the avant-garde is an aspect of Mexican culture that has continued to the present day.

<sup>17</sup>For a thorough explanation responsory forms, consult Richard Hoppin, *Medieval Music*, The Norton Introduction to Music History Series (New York: W. W. Norton, 1978), 105–10.

## Example 4

### Sonata Form in Jacob Rust's "Beatam me dicent omnes"

# Double Exposition

Orchestral Introduction		Tenor soloist enters						
	Pb' (10)		T (33)	2T (39) >Pb	new S (45)	K (54) >S inverted	2K (60)	3K (69)
P (1)	Pb (3)	S (15)	P (26) <i>Beatam me dicent</i>	<i>Quia fecit mihi Dominus</i>	<i>et sanctum nomen ejus</i>	<i>Et miseri-cordia</i>	<i>Quia fecit mihi Dominus</i>	<i>et sanctum nomen ejus</i>
D:	(A:)	(D:)		A:	a-minor:	A:	.....	

<i>Development</i>				<i>Recapitulation</i>			<i>Coda</i>
(76)	(78)	(80)	(85)	P' (92)	new S' (98)	new K (104) >Pb	> P (109) > S (as found in the intro)
<i>Gloria Patri</i>	<i>et Filio ...</i>		<i>Gloria Patri ...</i>	<i>Quia fecit mihi Dominus</i>	<i>Quia fecit mihi Dominus</i>	<i>et sanctum nomen ejus</i>	<i>et sanctum nomen ejus</i>
f#m: ..... bm ..... A ..... am ..... A ..... a-minor: .....				D:	(dm)	(D:)	

P = Principal Theme    T = Transition    S = Secondary Theme    K = Closing Theme





Example 5

# Beatam me dicent omnes generationes

by Giacomo Rust

Ed. by Craig H. Russell

Double Exposition

*Allegro moderato*

**P**

**Pb**

Tenor

20

25

*P*

Be - a - tam, be - a - tam me di - cent om - nes

*p*

*Ra*

29

ge - ne - ra - ti - o - nes om - nes, ge - ne - ra - ti - o - nes

*f*

33

*T*

qui - a fe - cit mi - hi Do - mi - nus

*p*

*Rb*





Example 5

# Beatam me dicent omnes generationes

by Giacomo Rust

Ed. by Craig H. Russell

Double Exposition

*Allegro moderato*

**P**

**Pb**

Tenor



**K** > *S inverted*

53

men - ti - bus e - um, qui a fe - cit mi - hi

*f* *p*

**Rb**

**2K**

57

Do - mi - nus mag - na qui po - tens est, et

*f* *p*

61

sanc - tum no - men e - jus, et sanc - tum no - men e -

6

65

jus. no - men e jus.

*f* *cresc.* *f* *p*





3K

Musical score for measures 69-72. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *f* is present.

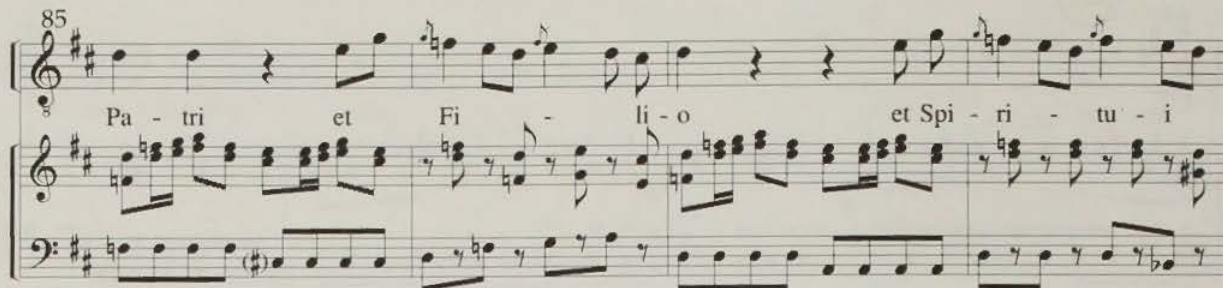
Development

Musical score for measures 73-76. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *ff* is present. The vocal line has the lyrics "Glo - ri - a,". A circled "Dx" is at the end of the system.

Musical score for measures 77-80. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *p* is present. The vocal line has the lyrics "Glo - ri - a Pa - tri et Fi - li -".

Musical score for measures 81-84. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line has the lyrics "o et Spi - ri - tu - i Sanc - to, Glo - ri - a, Glo - ri - a".

85



Pa - tri et Fi - li - o et Spi - ri - tu - i

89



Sanc - to. et Spi - ri - tu - i Sanc - to.

*sfz* *f*

**P'** **Recapitulation**

92

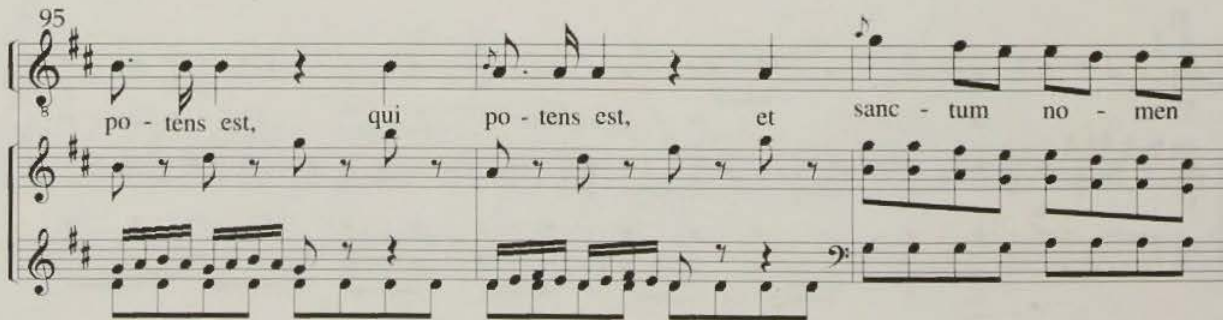


Qui - a fe - cit mi - hi Do - mi - nus mag - na qui

*p*

**Rb**

95



po - tens est, qui po - tens est, et sanc - tum no - men





Beatam me dicent, p. 7

new S'

98

e - jus qui a fe - cit

101

mi - hi Do - mi - nus mag - na qui po - tens, qui po - tens

new K

104

est, et sanc - tum

107

no - men e - jus, et sanc - tum

Coda

> P  
> S (as found in the int)



110

no - men e jus, et

*mf*

113

sanc - tum no - men e jus, et sanc - tum

*p* *f cresc.*

117

no - men e jus, no - men e

*p* *f cresc.* *p* *f*

121

jus.



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