

Zelenka's personal inventory (*Inventarium*) includes entries for more than eighty Vespers works by composers other than Zelenka. Listed under the heading 'Psalmi variorum auctorum' (Psalms of Various Authors) (➤ Fig. 1), these works, which appear to be mostly by composers of Italian and Bohemian origins, were edited and adapted by Zelenka for use at the Dresden *Hofkapelle*. According to Janice Stockigt, most of these settings were acquired by Zelenka "from the second half of the 1720s through the early 1730s",<sup>1</sup> a period of time that coincides with the composition date of most of Zelenka's own Vespers works.

Examining Zelenka's alterations of the 'Psalmi variorum auctorum' works offers evidence of the musical forces available to him in Dresden, aspects of performance practice in Dresden, and the consistency of his compositional approach. Perhaps most importantly, the modifications Zelenka made to these works reveal important clues about his compositional style and aesthetic.

The Vespers service of the eighteenth century included a sequence of five Vespers psalms. Although the formulae of psalms included in a given Vespers service varied, every Vespers service began with a setting of Psalm 109, *Dixit Dominus*. Because this psalm was included so frequently in Vespers services, composers often wrote multiple *Dixit Dominus* settings. Zelenka himself set this psalm four times (➤ Table 1).<sup>2</sup>

Table 1:

*Dixit Dominus* settings by Zelenka

ZWV	Key	Date	Vespers Cycle No.
66	A minor	c. 1725	1
67	C	c. 1728	4
68	D	23 March 1726	2
69	F	c. 1728 (missing)	3

Zelenka's inventory of 'Psalmi variorum auctorum' lists eleven *Dixit Dominus* settings, a now missing 'Vesperae de Confessore' attributed to "Haass" which likely contained a *Dixit Dominus* setting, and an anonymous 'Psalmi pro toto anno' which contains a *Dixit Dominus* setting.<sup>3</sup> Of these twelve or thirteen works, only the settings attributed to Pitoni, Fabri, and Ingegnieri survive in Dresden as well as the *Dixit Dominus* setting contained within the anonymous 'Psalmi pro toto anno' col-

<sup>1</sup> Janice STOCKIGT, *The Vespers Psalms of Jan Dismas Zelenka (1679-1745) in the Liturgy and Life of the Dresden Catholic Court Church*, PhD diss. (University of Melbourne, 1994), p. 594, <http://hdl.handle.net/11343/35699>.

<sup>2</sup> These settings include ZWV 66, 67, 68, and the now missing ZWV 69. Critical editions of ZWV 66 and 67 are included in the appendix to Michael Driscoll's thesis. See Michael DRISCOLL, *Jan Dismas Zelenka's 'Dixit Dominus' settings with the context of the Dresden Hofkapelle*, DMA diss. (Boston University, 2016), pp. 328-487, <https://open.bu.edu/handle/2144/19581>.

<sup>3</sup> The 'Psalmi pro toto anno' is listed as entry number 58 in the *Inventarium* and is attributed to "N:N:", indicating that it is an anonymous work. This work is located at SLUB Dresden: D-DL, Mus. 2-E-708, <http://digital.slub-dresden.de/id426606744>.

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## Zelenka's arrangements of *Dixit Dominus* settings by other composers

### Abstract

Zelenka's personal inventory (*Inventarium*) includes entries for more than eighty Vespers works by composers other than Zelenka. Listed under the heading 'Psalmi variorum auctorum' (Psalms of Various Authors), these works, which appear to be mostly by composers of Italian and Bohemian origins, were edited and adapted by Zelenka for use at the Dresden *Hofkapelle*. Zelenka's additions and alterations to *Dixit Dominus* settings by Pitoni, Fabri, and Ingegnieri offer evidence of the musical forces available to him in Dresden. In addition, these modifications provide a window into Dresden performance practice and into Zelenka's compositional priorities and sense of musical aesthetic.

**Key words:** Baroque music; Zelenka, Jan Dismas; 'Psalmi variorum auctorum'; Vespers; *Dixit Dominus*; Ingegnieri; Fabri (Schmidt ?); Pitoni; ZWV 66; ZWV 67; ZWV 68; ZWV 69

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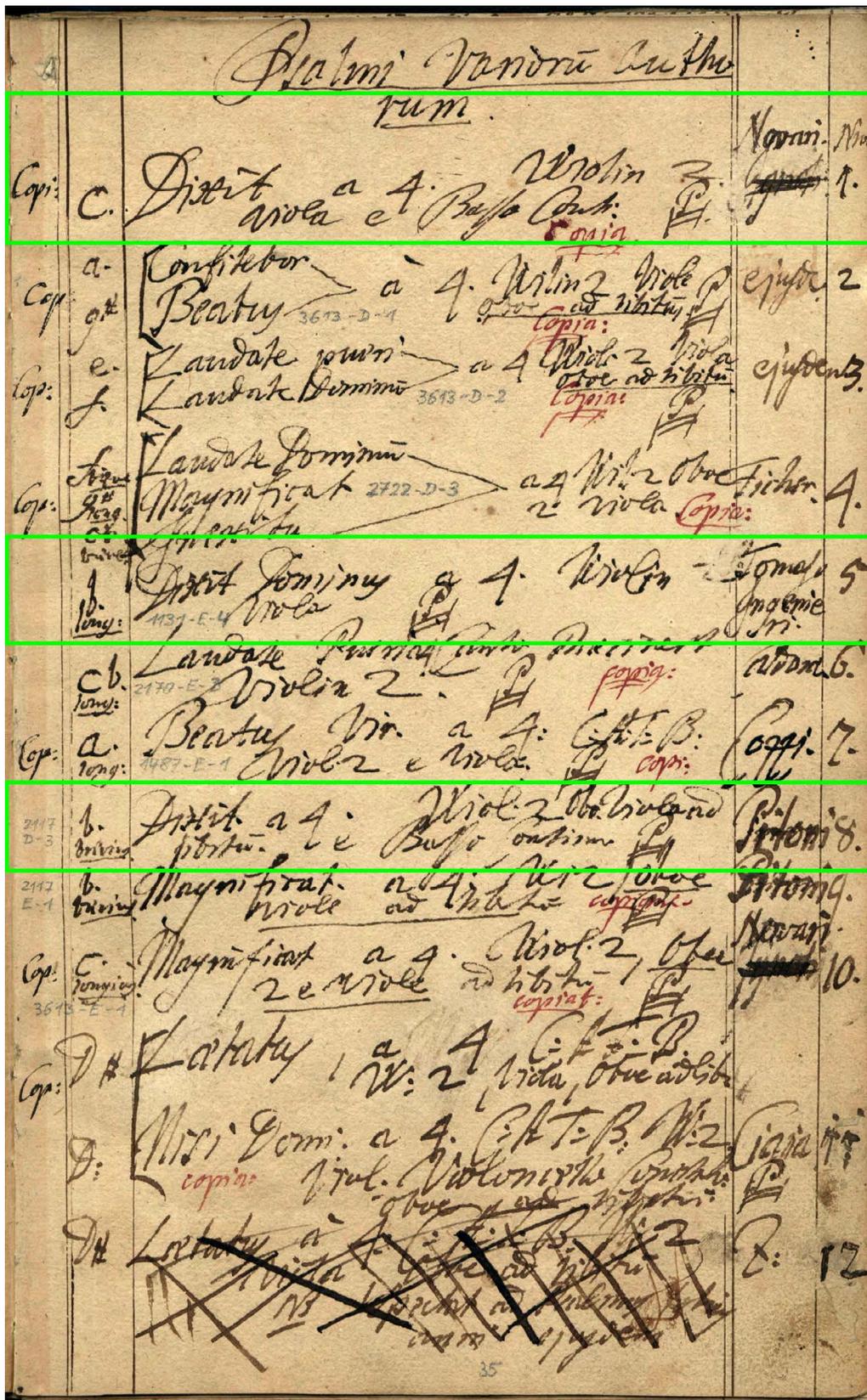


Fig. 1:  
Zelenka's *Inventarium* (p. 35): *Dixit Dominus* entries in 'Psalmi variorum auctorum' (1. Novari, 5. Ingegneri, 8. Pitoni [?]), <http://digital.slub-dresden.de/id425379515/42>

lection (► Table 2). This article will focus on Zelenka's re-working of the extant *Dixit Dominus* settings attributed to Pitoni, Fabri, and Ingegneri.

1. Novari	22. Poppe	49. Santo Lapis
5. Ingegneri	29. Anonymous	53. & 56. Bassani
8. Pitoni [?]	35. Fabri [Schmidt ?]	57. Haass ('Vesperae de Confessore') [?]
19. Brixi	41. Anonymous	58. Anonymous ('Psalmi pro toto anno')

Table 2:  
*Inventarium* listings of *Dixit Dominus* settings in 'Psalmi variorum auctorum' (extant works in bold)

**Questions of authorship**

The *Dixit Dominus* settings attributed to Fabri and Pitoni are of questionable authorship. Today there are at least fourteen settings of the Fabri work located in Europe (► Table 3).<sup>4</sup> These works are attributed variously to Ferdinand Schmid, Vincenz Schmid, Giovanni Schmid, Mathias Öttl, and "Haas". Based on date information provided in *RISM*, it appears that the Dresden copy is among the earliest of these copies. Given that the Dresden copy only is attributed to Fabri, it seems much more likely that the author was someone by the name of Schmid.

Library Siglum	Library Catalog #	RISM #	Composer Attribution	Scoring Summary	Date
A-Ed	G 46	600038448	Ferdinand Schmid	V (4), orch, org	N/A
A-KR	E 16/73	600178377	Ferdinand Schmid	V (4), orch, org	1750-99
A-LA	1176	603002943	Ferdinand Schmid	V (4), orch, org	1730-68
A-Sd	A 1205	659001692	Mathias Öttl	V (4), Coro, orch	1735-43
A-WIL	905	600077580	Schmidt	V (4), orch, org	1746
CH-E	607,8 (Ms.4388)	400013074	Vincenz Schmid	V (4), orch, b. c.	1700-99
CZ-Pak	1180	550268418	Giovanni Schmid	V (4), orch, org	N/A
CZ-Pkřiž	XXXV E 24	550266834	Schmidt	V (4), vl (2), clno (2), org	1750-74
CZ-Pkřiž	XXXV E 16	550266837	Schmidt	V (3), vl (2), org	1725-49
CZ-Pnm	XXXVIII A 482	550031092	Haas	V (4), orch, org	N/A
D-DI	Mus.2720-E-1,1	212006883	Annibale Pio Fabri	V (4), Coro, orch	1725-33
D-OB	MO 778	450008292	Ferdinand Schmid	V (4), orch, org	1734-60
H-PH	Mus.Jes. 85	530003315	Schmidt	Coro, orch, org	1748
PL-Wu	RM 4932	300514178	Ferdinand Schmid	Coro, vl (2), clno (2), org	1738
PL-Wu	RM 5258	300514743	Ferdinand Schmid	V (4), orch, org	1751

Table 3:  
Fabri [Schmidt ?]  
concordances

Siegfried Gmeinwieser's thematic catalogue of Pitoni's works lists 191 *Dixit Dominus* settings that are attributed to Pitoni, including the one in Dresden that was re-worked by Zelenka.<sup>5</sup> Of those 191 settings, just two have a meter signature of 3/8: the Dresden copy and an undated work in the Vatican that Gmeinwieser notes is for double choir.<sup>6</sup> Gmeinwieser's catalogue also lists four *Dixit Dominus* settings that are in 3/4 meter, but the vast majority are in 'C' (4/4), 3/2, or 'cut-C' (2/2, 4/2) meters. Furthermore, a recent search of Gmeinwieser's incipit for the Vatican work in 3/8 meter resulted in three concordances from two Roman archives, all attributed to Antonio Bencini, not Pitoni.<sup>7</sup> While it is possible that the Dresden *Dixit Dominus* is of a Pitoni work that has otherwise been lost, the scarcity of other 3/8 meter *Dixit Dominus* settings by Pitoni suggests that the Dresden 'Pitoni' work may also be misattributed. Not included in Gmeinwieser's catalogue, however, are the Pitoni works held by the Kreuzherren Order in Prague or the Cistercian Monastery of Osek. Barbara Renton's thesis claims these archives included thirty-three and ten Pitoni works, respectively, so it is possible that Zelenka's copy of the work may also have been held by the Kreuzherren Order or at Osek.<sup>8</sup>

<sup>4</sup> The A-LA source has appeared in *RISM* since Janice Stockigt first reported this information, upon advice of the present author. See Janice B. STOCKIGT, 'Transmission of sacred music between Bohemia and Dresden', to be published, p. 12.

<sup>5</sup> Siegfried GMEINWIESER: *Giuseppe Ottavio Pitoni: Thematisches Werkverzeichnis* (Wilhelmshaven, 1976), pp. 149-191.

<sup>6</sup> The Gmeinwieser entry for this work indicates "s. d.", or "senza data" (without date). According to Gmeinwieser, this work is from the Archivio Cappella Giulia, Biblioteca Apostolica Vaticana and the work includes the note "per S. Pietro in Vaticano". See GMEINWIESER, *G. O. Pitoni* (↵ note 5) p. 155.

<sup>7</sup> See *RISM* entries numbers 850501453 (<https://opac.rism.info/search?id=850501453&View=rism>), 854001314 (<https://opac.rism.info/search?id=854001314&View=rism>), and 850500238 (<https://opac.rism.info/search?id=850500238&View=rism>). All of these works are for a single 4-voice SATB choir, not double chorus as noted in Gmeinwieser.

<sup>8</sup> Barbara RENTON, *The Musical Culture of Eighteenth-Century Bohemia, with Special Emphasis on the Music Inventories of Osek and the Knights of the Cross*, PhD diss. (The City University of New York, 1990), p. 449. The advice of Janice Stockigt on this source is acknowledged with gratitude.

Additional evidence in favor of misattribution is that Zelenka's *Inventarium* entry for both this *Dixit Dominus* setting and the following entry for a *Magnificat* setting both have "Pitoni" written over something written previously, which suggests that Zelenka himself was not sure of the authorship of this work (► Fig. 2).

To date no concordances with the incipit of the Ingegneri *Dixit Dominus* setting have appeared in *RISM*, though a 1719 print of a double-chorus Vespers collection by Ingegneri, located in several European archives, may contain the same *Dixit Dominus* setting as Zelenka's.<sup>9</sup> Zelenka's anonymous 'Psalmi pro toto anno' is also found in the former collection of the Prague cathedral of Saint Vitus and is listed as anonymous there as well.<sup>10</sup>

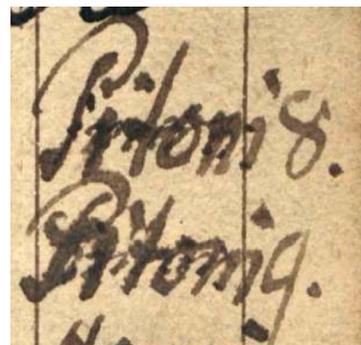


Fig. 2:  
**Pitoni entries**  
(Nos. 8 and 9) in the  
*Inventarium*, p. 35.  
For web-link see Fig. 1.

### Dating and scoring of the *Dixit Dominus* settings

Most of the Vespers psalms that came into Zelenka's collection were copied by an individual identified by Wolfgang Horn as 'Zelenka-Schreiben 0' (ZS 0) as well as 'Zelenka-Schreiben Ovar' (ZS Ovar), a later form of 'ZS 0'.<sup>11</sup> Two individual psalm settings and an anonymous set of psalms titled 'Psalmi pro toto anno' were copied by a person identified by Horn as 'Zelenka-Schreiben 1' (ZS 1) (► Table 4).

Composer	Copyist	Date <sup>12</sup>
Ingegneri	ZS 0	c. 1725-30s
Pitoni [?]	ZS 0	c. 1725-30s
Fabri [Schmidt ?]	ZS Ovar	c. early 1730s
Anonymous ('Psalmi pro toto anno')	ZS 1	by 1735

Table 4:  
**Dating and copyists of**  
**extant *Dixit Dominus***  
**settings**

The copied scores given to Zelenka generally contained little more than the pitches and rhythms of each part as well as the text underlay for each voice. Dynamic markings, most tempo indications, articulation marks, continuo group instrumentation directives, and organ registration directives were essentially absent, as were most markings that would indicate whether a vocal line is to be sung by a soloist or by the *tutti* chorus. In addition, with the exception of the anonymous 'Psalmi pro toto anno', continuo figures were mostly absent. While it is possible that the sources from which these works were copied did not include these details, a lack of this information from all four composers seems unlikely. Instead, the lack of detail suggests that Zelenka's copyists were purposeful in allowing Zelenka to easily modify these works for the forces available to him in Dresden; furthermore, Zelenka could alter the works to suit his musical ideas and priorities.

### Broad categories of re-workings

Zelenka's re-workings of these *Dixit Dominus* settings fall into two broad categories. The first category includes modifications to the instrumentation and the addition or modification of directives for the continuo instruments. The second category relates to Zelenka's compositional style and his aesthetic priorities. These include modifications that clarify and enhance cadences, modifications that ensure that the continuo line moves at least once per beat, the addition of concurrent rhythmic layers, the addition of contrapuntal lines, the expansion of existing motives, modifications to the text underlay, and the addition of musical rhetorical devices such as *stile concitato*, staccato wedges, and octave leaps. Zelenka added dynamic indications only sparingly, usually adding them to instrumental lines. Where Zelenka added dynamic markings to a vocal part, it often indicates an echo effect.<sup>13</sup> Because the subject of directives for the continuo instruments is worthy of an entire article by itself, the focus of this article will be on Zelenka's additions and modifications of instrumental and vocal lines, and examples of his re-workings that fall under the category of stylistic and aesthetic choices.

<sup>9</sup> See *RISM*, ID number 990032028 (<https://opac.rism.info/search?id=990032028&View=rism>).

<sup>10</sup> CZ-Pak 1625. See <https://opac.rism.info/search?id=550271122>.

<sup>11</sup> Wolfgang HORN, 'Die wichtigsten Schreiber im Umkreis Jan Dismas Zelenkas. Überlegungen zur Methode ihrer Bestimmung und Entwurf einer Gruppierung der Quellen', in *Zelenka-Studien I: Referate der Internationalen Fachkonferenz Jan Dismas Zelenka (1679-1745), Marburg, J.-G.-Herder-Institut, 16.-20. November 1991*, ed. by Thomas KOHLHASE [= Musik des Ostens, 14] (Kassel and New York: Bärenreiter, 1993), pp. 141-210.

<sup>12</sup> STOCKIGT, *The Vespers Psalms* (◀ note 1), p. 595.

<sup>13</sup> See Zelenka's re-working of Ingegneri's *Dixit Dominus* setting, first movement, mm. 30-35.

### Scoring

One of Zelenka's main tasks was to standardize the instrumentation of each work to fit the orchestral forces used in Dresden, which consisted of a pair of oboes, two violins, viola, and continuo instruments consisting of organ, cello, contrabass, and possibly bassoon.<sup>14</sup> The scoring of each *Dixit Dominus* setting prior to being re-worked by Zelenka is listed in Table 5, which also identifies instrumental parts that were added by Zelenka.

Composer	Copyist	Date <sup>15</sup>	Original Scoring	Zelenka's Scoring Additions
Ingegneri	ZS 0	c. 1725-30s	SATB soli SATB ch. vln. 1 & 2, vla b. c.	ob. 1 & 2
Pitoni [?]	ZS 0	c. 1725-30s	SATB soli SATB ch. vln. 1 & 2 b. c.	[ob. 1 & 2] <sup>16</sup> vla.
Fabri [Schmidt ?]	ZS Ovar	c. early 1730s	SATB soli SATB ch. tpt. 1 & 2 <sup>17</sup> vln. 1 & 2 b. c.	ob. 1 & 2 vla.
Anonymous ( <i>Psalmi pro toto anno</i> )	ZS 1	by 1735	SATB soli SATB ch. vln. 1 & 2 b. c.	vla.

Table 5:  
Scoring of extant  
*Dixit Dominus*  
settings from  
the '*Psalmi variorum  
authorum*'

As can be seen, Zelenka standardized the instrumentation of the works to include parts for the instrumentation available to him in Dresden. For each work except the Ingegneri, which already included a viola part, Zelenka composed a viola part where none existed previously. The manuscript scores of the Pitoni, Fabri, and anonymous works reveal that the copyist left a blank staff between the second violin staff and the soprano staff, the place where a viola part would be found. This suggests that the copyist was aware of Zelenka's intention to add a viola part and provides further evidence that the copyist intended to facilitate Zelenka's editorial process (► Figs. 3-5).

Zelenka also added a pair of oboes to the Ingegneri and Fabri works via written directives added to the violin parts, which indicate where the oboes were to double the violins. These directives follow Zelenka's usual procedure for indicating the addition of oboes: "T[utti]" added to the violin line indicates that the oboes are to join the violins, and "VV", meaning 'violins only' indicates that the oboes are to stop playing (► Figs. 5-8).

An analysis of the directives that Zelenka added to the Ingegneri and Fabri works as well as the directives he added to his own *Dixit Dominus* settings helps verify Zelenka's usual procedure for the use of oboes: they nearly always play during *tutti* chorus sections and during ritornelli, and they typically remain *tacet* during vocal solo sections.<sup>18</sup> When the oboes do play, they typically double one or both of the violin lines; occasionally they double the soprano part.

The score of the anonymous *Dixit Dominus* setting does not reveal any indications for the addition of oboes, nor does Zelenka's *Inventarium* entry for this work mention oboes. The Pitoni [?] score also does not appear to indicate the addition of oboes. The *Inventarium* entry

<sup>14</sup> No specific indications for the addition of bassoons are found in the Pitoni, Fabri, or Ingegneri *Dixit Dominus* settings.

<sup>15</sup> STOCKIGT, *The Vespers Psalms* (◀ note 1), p. 595.

<sup>16</sup> The *Inventarium* entry for this work indicates the addition of oboe(s), but the score itself shows no indication of the addition of oboes.

<sup>17</sup> Although the Fabri work as copied by 'ZS Ovar' includes parts for two trumpets in C (labeled "Clarino 1" and "Clarino 2" in the source), these parts could not be played by the Dresden trumpets which were tuned in D. See STOCKIGT, *The Vespers Psalms* (◀ note 1), p. 313.

<sup>18</sup> For more details on the role of the oboes, see DRISCOLL, *Jan Dismas Zelenka's 'Dixit Dominus' settings* (◀ note 2), pp. 303-308.



Fig. 3:  
Pitoni [?]: *Dixit Dominus*, p. 3, with  
viola part added by  
Zelenka,  
<http://digital.slub-dresden.de/id426603931/4>

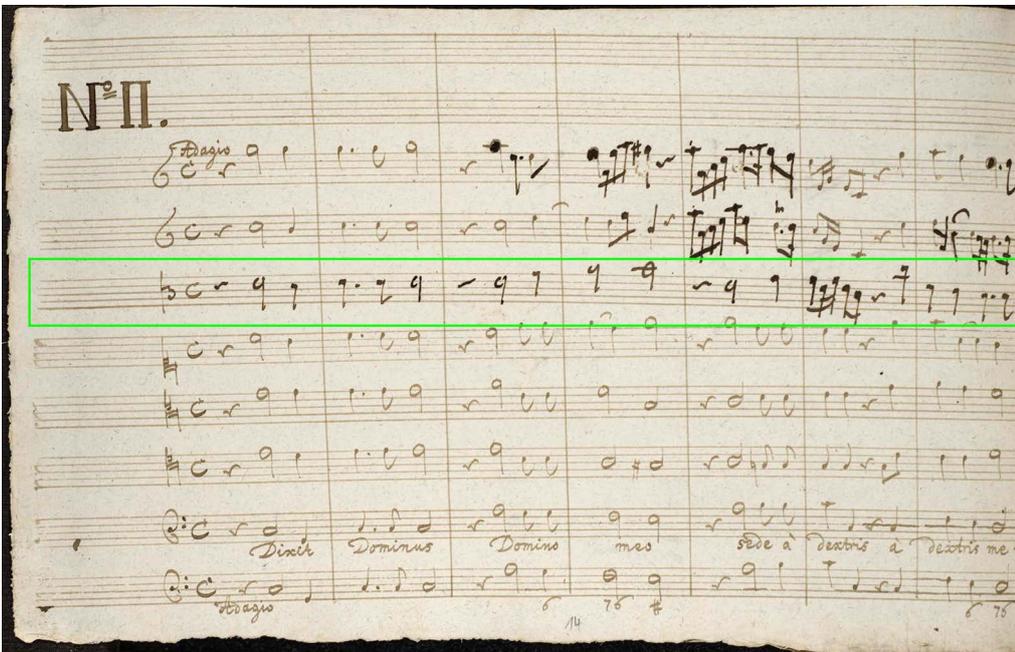


Fig. 4:  
Anonymous: *Dixit Dominus* from 'Psalmi pro toto anno', p. 14, with viola part added by Zelenka, <http://digital.slub-dresden.de/id426606744/10>

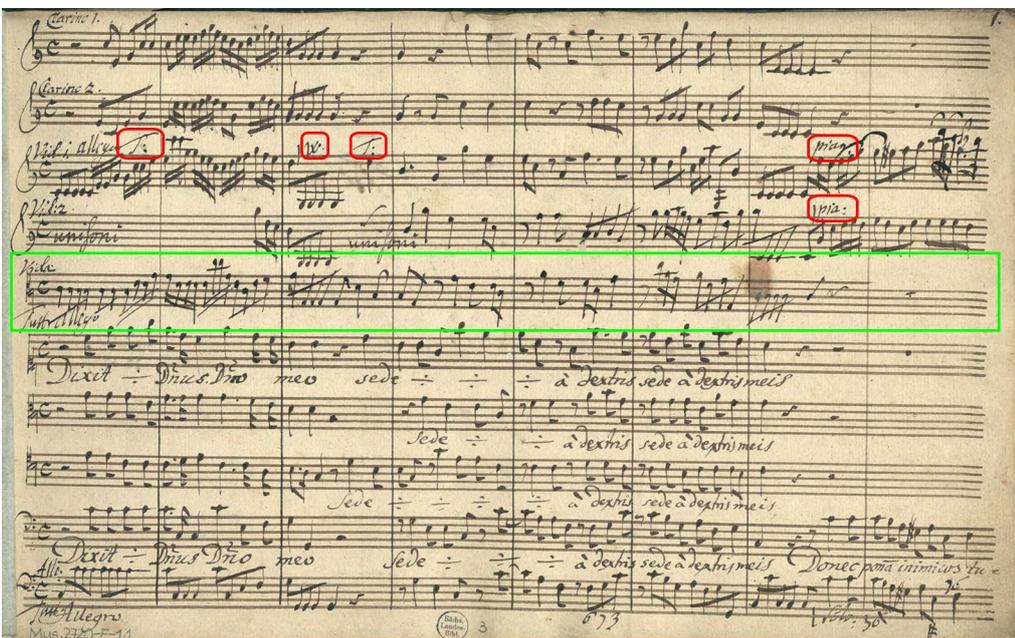


Fig. 5:  
Fabri [Schmidt ?]: *Dixit Dominus*, p. 3, with viola part added by Zelenka (green) and with "T[utti]" and "Vv" directives for the addition of oboes (red), <http://digital.slub-dresden.de/id426602188/7>

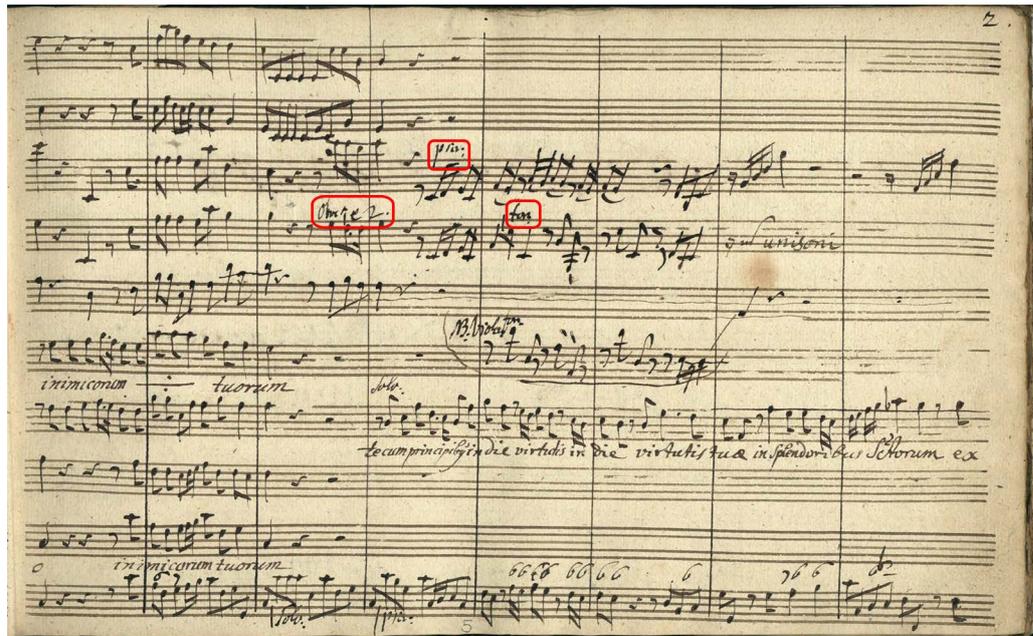


Fig. 6:  
Fabri [Schmidt ?]:  
*Dixit Dominus*, p. 5,  
with directives for  
the addition of  
oboes (“Oboe 1 e 2”,  
“pia:[no]”, “for:[te]”),  
[http://digital.slub-dres-  
den.de/id426602188/9](http://digital.slub-dresden.de/id426602188/9)

Fig. 7:  
Ingegneri: *Dixit  
Dominus*, p. 3, with  
directives for the  
addition of oboes  
(“T:[utti]”,  
“Violin 1 e Oboe 1”,  
“Violin 2 Oboe 2.”),  
[http://digital.slub-dres-  
den.de/id426604202/5](http://digital.slub-dresden.de/id426604202/5)

Fig. 8:  
Ingegneri: *Dixit  
Dominus*, p. 8, with  
directives for the  
addition of oboes  
(“T:[utti]”, “p:[iano]”,  
“VV:”, “Solo”), [http://  
digital.slub-dres-  
den.de/id426604202/10](http://digital.slub-dresden.de/id426604202/10)

for this work, however, does note the addition of oboes ("Obo."). Based on Zelenka's usual procedure for the use of oboes as described above, it is possible to make an educated guess as to how Zelenka would have added oboes to the Pitoni [?] score.

### Compositional style and aesthetic: cadences

Other aspects of Zelenka's re-workings reveal important characteristics of his compositional style and aesthetics, including changes to cadences in all three works. Zelenka's modifications to the various cadences reveal the importance Zelenka placed on creating clearly defined cadences. Zelenka achieved this through a number of methods, the most frequent of which are melodic embellishment, and the introduction of harmonic dissonance. The introduction of these dissonances and their resulting resolution aurally highlight these cadences.

Zelenka's modifications to some cadences in the Pitoni *Dixit Dominus* are instructive. In the final movement he made a small, but important change to the continuo and vocal bass parts in m. 6 and m. 42, which is musically similar to m. 6 (➤ Fig. 9a-b). Here he changed the quarter note on the supertonic scale degree to one eighth note on the supertonic followed by another eighth note on the dominant scale degree. The result is that the change of rhythm of these lines now matches the rhythm of the other cadences in this movement – Zelenka liked compositional consistency. In addition, changing from an imperfect authentic cadence to a perfect authentic cadence creates more harmonic strength and aurally clarifies the end of one phrase and the beginning of another.

(Allegro)

vln. 1  
vln. 2  
S  
A  
T  
B  
b.c.

sae - cu - la sae - cu - lo - rum. A - - - men,  
sae - cu - la sae - cu - lo - rum. A - - - men,

Bb: vii<sup>°</sup>6 I

Fig. 9a-b:  
Pitoni [?]: *Dixit Dominus* (3<sup>rd</sup> movt.,  
'Sicut erat', mm. 5-7a),  
a) Unedited;

(Allegro)

vln. 1  
ob. 1  
vln. 2  
ob. 2  
vln.  
S  
A  
T  
B  
b.c.

sae - cu - la sae - cu - lo - rum. A - - - men,  
sae - cu - la sae - cu - lo - rum. A - - - men,

5/3 - - 5/3 Bb: vii<sup>°</sup>6 V<sup>7</sup> I

b) Zelenka's  
re-working

Zelenka also modified the cadence in the first movement that concludes the only ritornello (mm. 29-30) in the movement (➤ Fig. 10a-b). Comparing the unedited version with Zelenka's re-worked version reveals that Zelenka changed the pitches and rhythm of the violin parts in

m. 30, creating both a 9-8 suspension and 7-8 retardation. These two dissonant embellishments on a metrically strong beat and their resolution provide harmonic interest and bring extra attention to the conclusion of the ritornello and the subsequent entry of the vocal bass solo. Zelenka also added slurs to the violin parts in m. 29, ensuring that the dissonances he added in m. 30 would be emphasized via a down-bow motion.

Fig. 10a-b:  
Pitoni [?]: *Dixit Dominus* (1<sup>st</sup> movt., 'Dixit Dominus', mm. 27-30),  
a) Unedited;

b) Zelenka's re-working

Many of the modifications Zelenka made to Ingegnieri's *Dixit Dominus* were intended to highlight the cadences (> Fig. 11a-b). The two cadences shown in the green boxes reveal Zelenka's tendency to highlight cadences by increasing the rhythm of the continuo line at cadences, in this case changing the continuo rhythm from quarter notes to eighth notes. This example also reveals Zelenka's preference for a continuo line rhythm that changes at least once per beat.

Fig. 11a-b:  
Ingegnieri: *Dixit Dominus* (1<sup>st</sup> movt., 'Dixit Dominus', mm. 27-30),  
a) Unedited;

b) Zelenka's re-working

Another cadential modification can be seen in the same excerpt (> Fig. 12a-b). Here Zelenka changed the harmony from a V - I cadence in F major to a half-diminished seventh chord resolving to the dominant harmony. He accomplished this by modifying the cadential melodies in the soprano and alto voices and by chromatically altering the B<sub>b</sub> continuo pitch to B natural, creating a strong harmonic drive to the C major harmony that follows. This chromatic voice leading is also characteristic of Zelenka's style. Zelenka's reason for changing the harmony at the cadence in mm. 29-30 also reveals important clues about his goal of creating harmonic

Fig. 12a-b:  
Ingegnieri:  
*Dixit Dominus*  
(1<sup>st</sup> movt., ‘Dixit Do-  
minus’, mm. 27-30),  
a) Unedited;

b) Zelenka’s  
re-working

balance within groups of phrases (> Table 6). The measures from mm. 26-36 set the text “scabellum pedum tuorum” and form four short phrases of two to three measures each. The first two phrases (mm. 26-28 and 28-30) are melodically similar. Ingegnieri wrote each of these with V – I cadences, but with the first phrase cadencing in C major and the second cadencing in F major. The second two phrases (mm. 30-33 and 33-36) are exactly the same. Both of these second two phrases conclude with a V – I cadence in F major, returning the movement to the home key. By changing the cadence at mm. 29-30 to C major, these four phrases are now harmonically balanced: the first two phrases cadence in C major and the second two cadence in F major. Since the final two phrases are exactly the same, Zelenka highlighted the second of these two phrases with an echo effect, which he noted through the addition of a *piano* dynamic marking in the continuo line.

	mm. 26-28	mm. 28-30	mm. 30-33	mm. 33-36
<b>Melodic structure</b>	a	a'	b	b (echo) <i>Marked “piano” by Zelenka</i>
<b>Ingegnieri</b>	C: V – I	F: V – I	F: V – I	F: V – I
<b>Zelenka re-working</b>	C: V – I	C: vii <sup>07</sup> /V – V	F: V – I	F: V – I

Table 6:  
Ingegnieri:  
*Dixit Dominus*  
(1<sup>st</sup> movt., mm. 26-36):  
phrase grouping

Zelenka also highlighted cadences through melodic embellishments such as the addition of trills to the violins, the addition of suspensions and anticipations, and modifications to melodic patterns, often creating sharp dissonances immediately before the cadential resolution. One example of this is seen in the concluding cadence of the soprano-alto duet in the second movement of the Ingegnieri (‘Virgam virtutis’) (> Fig. 13). To Ingegnieri’s 4-3 suspension, Zelenka added an anticipation in the soprano part, resulting in an unusual and very dissonant parallel second motion at the cadence.

Fig. 13:  
Ingegnieri:  
*Dixit Dominus*  
(2<sup>nd</sup> movt., ‘Virgam  
virtutis’, mm. 20-21)  
(Zelenka’s re-working  
on the right)

**Compositional style and aesthetic: concurrent rhythms & contrapuntal layers**

Zelenka also displays an affection for multiple rhythmic layers operating concurrently, as well as textures that consist of at least three contrapuntal layers. This is perhaps most evident in the Pitoni and Fabri works where Zelenka added a viola part. In the Pitoni work, not only does Zelenka's viola part make the instrumentation conform with the standard four-part string writing available in Dresden, it also changes the character of the work, particularly in the first two movements (➤ Fig. 14). The original instrumental parts in the first movement consist largely of static eighth notes within a measure. Zelenka's viola part (green box), on the other hand, features nearly constant sixteenth notes that alternate between chord tones. The result is a new part that fills out the harmony and also delivers rhythmic energy that the original lacks. The viola part also illustrates Zelenka's use and expansion of existing motives; The rhythmic motive found in much of Zelenka's viola part in the first movement, a sixteenth note rest followed by five sixteenth notes, is derived from the violin rhythm in m. 16 (red box). The off-beat entrance of this motive, however, is characteristic of Zelenka's compositional style.

Fig. 14:  
Pitoni [?]:  
*Dixit Dominus*, p. 3  
(1<sup>st</sup> movt., mm. 1-21),  
<http://digital.slub-dresden.de/id426603931/4>

In the Fabri work, Zelenka added a viola part to standardize the instrumentation to a four-part string ensemble (➤ Fig. 15). In some passages he also added violin parts or composed a new second violin part where all violins previously played in unison. The function of the viola part varies, but typical roles include filling out the harmony, rhythmically embellishing the overall texture, and doubling a voice part (often the tenor voice) or the continuo line. All of these roles can be observed in the first seven measures of the opening movement. In the first three measures, the viola at times doubles the continuo line (green boxes), and at other times fills out the C major harmony while moving in parallel with the unison violins (red box).

Fig. 15:  
Fabri [Schmidt ?]:  
*Dixit Dominus*  
(1<sup>st</sup> movt., mm. 1-3):  
Zelenka's re-working  
(viola part added)

With the addition of the viola part, Zelenka could expand the instrumental doubling to all four choral voices; for example, when the choral voices break into a polyphonic texture beginning in the second half of m. 3 of the first movement (► Fig. 16). Fabri's original setting had both the first and second violins doubling the soprano voices in the first movement from the upbeat of m. 4 through the first half of m. 6. When combined with the continuo line, which doubled the vocal bass line, the result was an instrumental doubling of the outer choral voices. Instead, Zelenka wrote a new part for the second violin (green box) that doubles the alto voices, while his newly composed viola part doubles the tenor voices (red box). While he could have continued doubling the tenor voice in the viola part, Zelenka instead repeated the tenor voice's "sede, sede" figure in m. 5, creating a sequence (red & blue boxes). The fact that Zelenka briefly over-rode the viola doubling of the tenor part demonstrates the priority that Zelenka gave to the inclusion of sequential passages.

Fig. 16:  
Fabri [Schmidt ?]:  
*Dixit Dominus*  
(1<sup>st</sup> movt., mm. 3-5):  
Zelenka's re-working  
(viola part added)

Zelenka also reveals a strong preference for three or more contrapuntal lines operating within a given texture. He implemented this in the *Ingegneri* work by adding an upper string part where vocal solos were originally accompanied by continuo instruments only. Zelenka's violin parts that accompany vocal soloists in this work typically are conceived as independent lines, but they sometimes move in parallel with vocal soloist. For instance, in the fourth movement aria for soprano solo, Zelenka added violin parts at several points where the soprano soloist originally was accompanied by continuo instruments only. In the passage shown in the Fig. 17, the violins function independently in the first two measures (mm. 12-13, green box), but are in parallel thirds with the soprano soloist's sixteenth note melisma (mm. 14-16a, red boxes).

### Changes to text underlay & musical-rhetorical devices

Zelenka's rhythmic modifications also suggest that he valued text delivery. Such an inference is supported by Zelenka's changes to text underlay. Where the text underlay did not support natural word stress, Zelenka modified it. Where the text underlay did not sufficiently emphasize key words, Zelenka found ways to include or repeat those words. Where key words suggest musical-rhetorical gestures, Zelenka added those gestures.

A tenor solo in the *Pitoni* work illustrates many of these points (► Fig. 18a-b). The first two figures of Pitoni's text underlay places unstressed text syllables on strong metrical positions: instead of "de tor-REN-te in VI-a", Pitoni's placement of the text incorrectly suggests that the accents should be "de tor-ren-TE in vi-A". Zelenka modified the melody in these measures so that words stress and metrical stress aligned (red boxes). He also added the verb "bibet" ('drink') to the second figure (green box), creating a complete grammatical thought within the span of these first two melodic figures. Zelenka's modification of the rhythm of the word "in" in m. 32 also shifted the metrical stress from this grammatically unimportant preposition to the more descriptive words that follow ("via bibet") (blue boxes).

Fig. 17:  
Ingegneri:  
*Dixit Dominus*  
(4<sup>th</sup> movt.,  
'Juravit Dominus',  
mm. 12-16a):  
newly composed  
violin part adds a  
3<sup>rd</sup> contrapuntal layer

Zelenka also changed the rhythm and melodic contour of the first two figures in the tenor melody (mm. 31-33), which originally consisted primarily of half notes, resulting in rather conventional melodic contours. Again, he used a motive from the original and expanded upon that idea (yellow boxes). The addition of passing tones, neighbor tones, and chordal skips to the original figures gives them more interesting melodic shapes. These changes also illustrate a musical-rhetorical device: they create a more flowing melodic line, which better depicts the text's image of water flowing in a stream.

Fig. 18a-b:  
Pitoni [?]: *Dixit Dominus* (2<sup>nd</sup> movt.,  
'Tecum principium',  
mm. 31-34):  
a) Unedited;

b) Zelenka's  
re-working

Zelenka frequently incorporated musical-rhetorical devices in the dramatic fifth and sixth psalm verses, which depict the anger and violence of the Lord (► Fig. 19a-b). He frequently added staccato wedges to portions of the sixth psalm verse, particularly at the dramatic 'conquassabit' text, which depicts the smashing of heads. These staccato wedges can be seen in the 'conquassabit' figure that begins in the tenor voice at m. 46 of the Fabri work and returns later in the soprano and alto voices. Zelenka also added staccato wedges to the instrumental parts that double these 'conquassabit' vocal figures (green boxes). Zelenka's viola part also includes descending octave leaps, which are also seen in the same psalm verse in two of Zelenka's own *Dixit Dominus* settings (ZBW 66 & 68) (red boxes). The staccato wedges and octave leaps all serve to illustrate and intensify the drama of the text of the sixth psalm verse. This excerpt also illustrates another example of Zelenka's inclusion and expansion of an existing motive: Zelenka's viola part includes the ascending arpeggio figure from the violin part and which is also found elsewhere in Fabri's original (blue boxes).

