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A Longevous Cycle of Introits from the Viennese Court*

Most music lovers have grown up admiring ‘immortal’ compositions that will last through the ages. It is usually later that one finds out that at least up to the nineteenth century most compositions, amongst them such major works as Bach’s passions, were composed for no more than a few performances and were then laid aside to grow out of fashion and to be forgotten. Naturally, there are a few notable exceptions to this rule, works that have indeed put on seeming immortality or that have at least enjoyed a long performance tradition, significantly out-living their own creator, such as Allegri’s *Miserere* or Handel’s *Messiah*.

Perhaps surprisingly, one stumbles across a similar case in the work of Antonio Bertali (c1605–1669). Although now little-known, Bertali held for the last twenty years of his life one of the most desirable positions for a musician in Europe, that of the chapel master to the music-loving emperors Ferdinand III and Leopold I. He was highly praised by his contemporaries and served as a model for many other composers.¹ The large number of his works can be gleaned to some extent from the *Distinta Specificatione*, a detailed inventory of Leopold’s I music collection.² But, as was the case with many major figures of his time, his fame was forgotten only a few years after his death. His name and biographical details appear in only a few encyclopaedic works of the 18th century and even then always in a highly condensed form and, in some cases, incorrect.³ Most of his compositions were not copied or

* I would like to thank my students Martine Bruin and Hester van der Male at the Roosevelt Academy, Middelburg for the initial inventorising of the source material.

¹ See, e.g., Johann Mattheson, *Grundlage einer Ehrenpforte* (Hamburg, 1740), facs. ed. by Max Schneider (Graz, 1969), 391f.; Josef Sittard, ‘Samuel Capricornus contra Philipp Friedrich Bötdecker’, *Sammelbände der Internationalen Musikgesellschaft*, 3/1 (November 1901), 98; Christoph Bernhard, ‘Tractatus compositionis augmentatus’, in Joseph Müller-Blattau (ed.), *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard* (Kassel, 1999), 90; Johann Beer, *Musicalische Discourse* (Nürnberg, 1719), 65f.

² *Distinta Specificatione. / Dell'Archivio Musicale per il Servizio / della Cappella, e Camera Cesarea*, A-Wn Mus. Hs. 2451.

³ Isolde Bartels, *Die Instrumentalstücke in Oper und Oratorium der frühvenezianischen Zeit* (Ph.D. diss., Univ. Vienna, 1970), 379–382.

performed any more after 1700. For example, whilst the music inventories of the Cistercian abbey in Osek from the years 1706 and 1720/1733 still list five to seven works by Bertali, these had vanished by the time an updated inventory was made in 1753/1754.⁴ Equally, of Bertali's more than 600 works listed in the *Distinta Specificatione*, only a single one is specifically mentioned in Kilian Reinhardt's *Rubriche generali*, the directory for sacred music at the imperial court, drawn up in 1727.⁵

Whilst it is therefore safe to say that Bertali and his works were largely forgotten by the early 18th century, there is one noteworthy exception to this rule. A single, relatively inconspicuous group of his works has kept its firm place in the repertory of the Hofkapelle until the early nineteenth century and was also performed in numerous other places. This group of works is a cycle of introits, composed as a joint effort by Bertali and his deputy chapel master Giovanni Felice Sances.⁶ Presumably, the now incomplete cycle provided at some point introits for the entire liturgical year. It seems that its composition was, from the outset, conceived as a co-production of the two composers. According to the *Distinta Specificatione*, Bertali wrote 'Introiti per tutti l'anno'. The specification of this section makes it clear that he composed introits for all major saint's days, high feasts and their octaves as well as for the commons. In the section on Sances' compositions, the inventory mentions 'Introiti e Mottetti Proprÿ per tutte le Domeniche dell'Anno', i.e. the remaining Sundays in Ordinary Time.⁷ This general division also agrees, on the whole, with the attributions found on the wrappers of surviving examples, although some inconsistencies exist and although an attribution on stylistic grounds is virtually impossible in these chant-based, highly formalized works. This sharing of labour is also in agreement with the two composers' positions at court. Naturally, the Kapellmeister would provide works for the more prominent occasions, leaving the lesser ordinary Sundays to his deputy. This may explain why Bertali's portion of the cycle has a far higher survival rate than that of Sances and also why it is almost exclusively Bertali's rather than Sances' introits that one finds in collections other than

⁴ CZ-Pnm, Osek, č. př. 65/52, 1–3.

⁵ Kilian Reinhardt, *Rubriche generali*, A-Wn Mus. Hs. 2503; on fo. 55^v Reinhardt mentions Bertali's motet *Wenceslaum Sanctissimum*.

⁶ For a list of Bertali's introits, see appendix II.

⁷ Friedrich Riedels assumption that Bertali set the introits for the commons and the Proper of Saints and Sances those for the Proper of Time, is therefore incorrect; cf. Friedrich W. Riedel, *Kirchenmusik am Hofe Karls VI. (1711–1740)* (München and Salzburg, 1977), 114.

that of the Hofkapelle. The higher the rank of the feast, the higher was the demand for figural settings of proper items, and the higher the likelihood that such works were copied and disseminated.

The layout of these pieces always follows the same pattern (cf. fig. 1 and appendix I): The antiphon is sung in chant. It is therefore usually not written out or indicated in any other way in the parts, but, as the instructions of the *Rubriche generali* make clear,⁸ would have been sung from the *Graduale per annum pro contrapuncto capellae caesariae*, a beautiful choir book especially prepared for the Hofkapelle.⁹ After the antiphon, the first half of the verse is sung, again in chant, by the basses (notated in the part). For the second half-verse, the basses continue the psalm tone in long note values, whilst above them the three upper parts add a polyphonic setting. The antiphon is then repeated, but only the intonation is sung in chant by the basses; the remainder of the chant melody is—as was earlier the case with the second half-verse—placed in the bass in long note values with a polyphonic texture in the three upper parts. The introit is concluded by a doxology which is, again, not written out in the partbooks. Not only do all introits of the cycle conform to this general layout, they also agree in length, scoring, and complexity. Unlike other musical items of the Mass—most typically settings of the ordinary—their properties are not affected by the solemnity of the feast they serve.

THE SOURCES OF BERTALI'S INTROITS

Due to the longevity and apparent popularity of the cycle, its sources are widely spread and date from the late seventeenth to the early nineteenth century. The bulk of the surviving sources, in total forty-four introits by Bertali, can be found in the collection of the Viennese Hofkapelle, now housed in the music collection of the Austrian National Library. However, their presence in this collection is rather the exception that proves the rule, for only relatively little sacred music by Bertali has survived there: none of his Mass settings, possibly one motet, a *Dies irae*, and two dramatic works. Because of the long performance tradition of the introits as repertory of the Hofkapelle and the resulting heavy use of the performance material, none of the surviving parts dates back to the seventeenth century. Most of them

⁸ The performance of the introit *Nos autem gloriari* is described on fo. 30^v.

⁹ *Graduale per annum pro contrapuncto capellae caesariae. Augustissimo et invictissimo Romanorum imperatori Ferdinando Tertio, Austriaco, iusto, pio, pacifico*, A-Wn Mus. Hs. 15952.

were copied during the mid- to late eighteenth century by a large number of scribes, presumably successively replacing worn parts that had become unusable. Most of the wrappers were replaced during the second half of the eighteenth century and, in many cases, record the performance dates from then on. For example, the introit for Masses of the Blessed Virgin, *Salve Sancta parens*, records no less than twenty-seven performances for the years between 1782 and 1799.¹⁰ Also the physical appearance of the parts betrays that they were intended for regular use over a long period: they are mostly written carefully on very thick paper, beautifully laid out, and, in some cases, adorned with ornamental initials.

With thirty-two works the Benedictine abbey of Kremsmünster owns the second largest collection of Bertali's introits, divided up according to their place within the liturgical year into six groups of partbooks.¹¹ These are by far the oldest surviving sources of these pieces, copied by Fr Theoderich Beer in 1694.¹² Only two introits, *Laetabitur justus* and *Rorate caeli* were added to, or rather arranged from the existing introits.¹³ They still show typical signs of seventeenth-century conventions of notation, such as the use of *color* for hemiolas, the use of sharps and flats instead of naturals, and sparse figuring of the *Organo* parts. All these characteristics were changed in the later copies, including the material from the Viennese Hofkapelle.

The Augustinian canons of Klosterneuburg are in possession of at least twenty of Bertali's introits. The parts are not dated and—as in the material of the Hofkapelle—written by several scribes at different times. Judging by the handwriting, they date from the second quarter of the eighteenth to the early nineteenth century.¹⁴

The regional archive of Český Krumlov preserves seventeen introits by Bertali and six by Sances. A music inventory from 1706 mentions a number of works by Bertali in Český Krumlov, but no introits.¹⁵ Much of the music collection stems from the Schwarzenberg palace in Vienna and was moved to Český Krumlov castle during the nineteenth century.¹⁶ Nearly all parts

¹⁰ A-Wn HK. 691.

¹¹ I am indebted to Fr. Alfons Mandorfer and Fr. Altman Pötsch for their help and hospitality.

¹² For Beer, see Altman Kellner, *Musikgeschichte des Stiftes Kremsmünster* (Kassel and Basel, 1956), 281–300.

¹³ *Laetabitur justus*, A-Kr L 134/8 (written by Beer in 1701); *Rorate caeli* A-Kr 51/7.

¹⁴ My gratitude goes out to Dr. Heinz Ristory for making the source material available.

¹⁵ Třeboň, Státní Archiv, 1283/10–64.

¹⁶ Jiří Záhola and Jitřenka Pešková, *Ohlasy Velké francouzské revoluce v hudbě: katalog pramenů ze schwarzenberské hudební sbírky v Českém Krumlově* [Responses of the

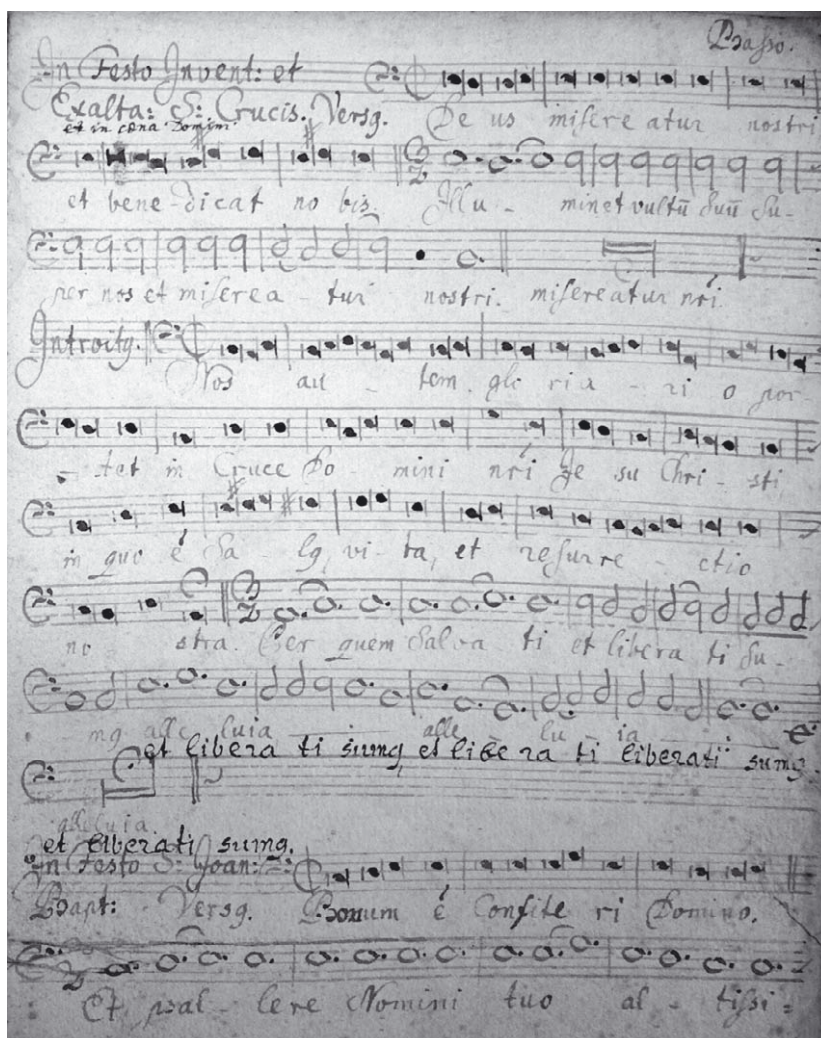


FIGURE 1. Bertali, bass part of *Nos autem gloriari*, A-Kr 51/4. In the verse, an alternative text is added to make the introit fit for use on Maundy Thursday as well as the Feast of the Invention of the Cross.

were copied by a single scribe and are very similar to the ones of the Viennese Hofkapelle, dating from around the middle of the 18th century.

Great French Revolution in Music: Catalogue of Sources from the Schwarzenberk Music Collection in Český Krumlov] (Prague, 2006), 12.

The Wienbibliothek (formerly Stadt- und Landesbibliothek) preserves two introits for Christmas and Easter. According to the wrappers, they were copied for the Jesuit College in 1748 and 1749, respectively. A single introit (*Terribilis est*) survives in an eighteenth-century copy in the music collection of St. Augustin in Vienna. The church of St. Augustin, adjoining the imperial court, served for many years as the court chapel. According to the information on the wrapper, the copy was made for the Loreto chapel inside the church, a shrine which was of particular significance to the imperial family. An isolated copy of the introit *Spiritus Domini*—originally perhaps part of a larger set—survives at the Benedictine abbey of Göttweig. The music collection became the victim of a fire in 1718. Bertali's introit was copied by the *Regens chori*, Fr. Maurus Brunmayr in 1727 when the music library was built up again. The dates on the wrapper record performances from 1775 to 1778.¹⁷ The attribution of a setting of a second introit in the same wrapper (*Suscepimus Deus*) to Bertali cannot be maintained on stylistic grounds.

Considering the great importance of the collection of Karl of Liechtenstein-Kastelkorn (1624–1695) in the transmission of Bertali's sacred works, it is worth pointing out that it holds not a single item from Bertali's and Sances' cycle of introits, neither are they mentioned in the inventory drawn up in 1695.¹⁸ It is also striking that there are no settings of introits at all in this collection, which indicates that these items were not performed *figuraliter*, but *choraliter* by the Prince-Bishop's chapel.

'WITH LONG LIFE I WILL SATISFY HIM' (PS 91.16)

The number of surviving sources together with the dates of the copies and the performance dates on wrappers show that this cycle of introits was widely known and performed regularly until the end of the 18th century. The thought is compelling that if Beethoven in his twenties had attended mass at the Hofkapelle, the service would very likely have begun with an introit by Bertali or Sances, directed by his later mentor Antonio Salieri. At the same time it is surprising that of all of Bertali's compositions these inconspicuous and relatively short chant-based works without contrapuntal or other artistry

¹⁷ Heinrich Wondratsch, *Katalogus Operum Musicalium in choro Musicali MONASTERII O.S.P.B. Gottwicensis*, 1830; Friedrich Riedel, 'Das Musikrepertoire des Benediktinerstiftes Göttweig um die Mitte des 17. Jahrhundert', in Julian G. Plante (ed.), *Translatio Studii* (Collegeville Minnesota, 1973), 149–155, at 149.

¹⁸ Jiří Sehnal and Jitřenka Pešková, *Caroli de Liechtenstein-Castelcorno episcopi Olomucensis operum artis musicae collectio Cremsirii reservata*, 2 vols. (Prague, 1998); for a facsimile of the 1695 inventory, see i. 41–78.

should have been so long-lasting, outliving the rest of his—in many cases far more impressive—oeuvre. However, their unassuming character might have been the reason for their prolonged presence in the repertory of the Hofkapelle. Church music at the Viennese court had to be highly organized, and every day of the liturgical year followed a fixed rota.¹⁹ Changes to this rota happened only very slowly. In general, the more weighty musical items of the liturgy changed more readily than the lesser ones. This may be the reason why dozens of seventeenth-century introits were preserved in the collection of the Hofkapelle whilst none of Bertali's mass settings have survived there.

The introit being one of the less prominent musical items of the mass—certainly when compared to the offertory, the gradual, or the ordinary—it has received relatively little attention from composers throughout the history of Catholic church music. During the seventeenth and eighteenth centuries, it was frequently replaced by instrumental music (see e.g. Frescobaldi's *Fiori musicali*, 1635), sung in chant, or merely recited by the priest whilst being covered by the simultaneous performance of the Kyrie. Once Bertali and Sances had produced a whole cycle of introits for the Hofkapelle, it seems to have become unattractive to subsequent generations of composers associated with the court to touch this genre. And even when Johann Heinrich Schmelzer, Johann Georg Reinhardt, Johann Peter Mair, Matteo Palotta, Johann Joseph Fux, Antonio Caldara, Benedict Randhartinger, Johann Georg Albrechtsberger, Joseph Vogler, Antonio Salieri, and Simon Sechter wrote a small number of new settings,²⁰ the resulting works barely differed in style and structure from the old cycle. The main differences lie in the degree to which the various composers maintained the chant melody in the figural passages. Whilst Bertali and Sances still follow the chant closely, later composers such as Fux and Salieri abandon it entirely in favour of greater harmonic freedom, whereas Sechter observes it again to the letter. With this lack of development within the genre it is understandable how Bertali's and Sances' works could survive into the nineteenth century without becoming dated. For the same reasons they were still copied for other institutions as late as the mid-eighteenth century: Not only had the genre not undergone any significant change for the past century, but also there were not many alternative settings available. Besides, the Viennese cycle may have assumed some prestige after having been a firm item in the repertory of the Hofkapelle for several generations.

¹⁹ See, e.g., Reinhardt, *Rubriche*; Riedel, *Kirchenmusik*, 229–309.

²⁰ All in A-Wn.

ADAPTATIONS OF THE PERFORMANCE MATERIAL

The introits staying in regular use also meant that the sets of parts were continuously updated, which allows for some interesting insights into issues of performance practice and changing liturgical customs. As far as the scoring is concerned, the sets differ widely in the various collections. The earliest surviving sources, those of Kremsmünster Abbey, contain only a single set of vocal parts and a figured organ part. The lack of doubling instrumental parts cannot mean that the necessary forces were not available, because the abbey's collection contains numerous large-scale works from the same period. Rather it suggests that this may have been their original form in which they were copied from the parts of the Hofkapelle, as also the *Distinta Specificatione* mentions their scoring as 'â .4. pieno Choro'.²¹ The surviving sources of the Hofkapelle, however, reflect a very different performance practice. The sets for each introit contain on average thirty-one parts, typically five copies of each vocal part, doubling string parts (often 3–3–2–1–1), occasionally wind parts for cornets and trombones, as well as two figured bass parts (Maestro di Capella, Organo). The other collections lie in between these two extremes (see table 1).

TABLE 1. *Representative scorings in surviving sets of Bertali's introits*

<i>A-KR</i> 51/1	<i>A-Wn</i> HK. 718	<i>A-KN</i> 496–12	<i>CZ-K</i> 231-1	<i>A-Wst</i> MH 20216/c	<i>A-GÖ</i>	<i>A-Wa</i> 1202
C,A, T,B	5S,5A, 5T,5B	2C,2A, 2T,2B	2C,2A, 2T,2B	2S,3A, 3T,3B	C,A, T,B	S,2A, 2T,2B
	3 vlta, 3 va 1, va 2, vc, vne	2vlta 1, 2vlta 2, 2Atrb, 2vne	2vn 1, 2vn 2, vc, vne	Sva,3va 1, Ava,3va 2, trb1,trb2, 2vne	vlta, Ava	2va 1, 2va 2, trb/va 1, trb/va 2, 2vne
org	org, MDC	2org	org	org	org	org, MDC

The partbooks of the Hofkapelle also reflect changes in performance practice during the eighteenth century such as a modernization of the accompanying forces: parts for violetta, cornet, and trombone were copied as violin and cello parts, and, in some cases, the original instrument name was simply crossed out and replaced by its more modern equivalent. A common feature of the parts from the Hofkapelle, St. Augustin, the Jesuit

²¹ *Distinta Specificatione*, fos. 10r–11r.

College, and Český Krumlov is the indication 'L'organo sona' at the end of the verse. It suggests that the doxology was replaced by organ music before the repeat of the antiphon. The absence of this instruction from the sets in Kremsmünster, Klosterneuburg, and Göttweig as well as from the *Rubriche generali* implies that this practice became a custom not before the mid-eighteenth century. Another interesting trait of the parts from the collection of the Hofkapelle is the fact that often the repeat of the antiphon has been crossed out, seemingly by the same red pencil that was used for writing the performance dates 1793 to 1795 on the wrappers. Accordingly, parts that were added to the sets later omit the antiphon altogether. Presumably, during the last years of the eighteenth century the antiphon was sung in plainchant throughout, leaving only the second half of the verse to be performed in a figural setting. The same practice is also suggested by Salieri's introits dating from the early nineteenth century, in which he sets only the verse, but not the antiphon.

The wide use of the introits also caused them to be adjusted in line with the liturgical customs of the venue for which they were copied. Such adjustments can merely concern the attribution to a certain feast day, reflecting local emphasis. For example, in Český Krumlov the introit *Justus ut palma* is designated for the common of confessors, in Vienna the same work specifically serves the feast of St Joseph, who in 1654 was declared patron saint of Inner Austria and in 1675 of the Hereditary Lands, the Empire, and the imperial family, and therefore enjoyed a prominent position at the Viennese court.²² Similarly, the introit *Gaudeamus omnes* was used for the feast St. Anne at the Viennese court, where the doctrine of the immaculate conception of Our Lady played a major role in the spirituality of the imperial family.²³ In Kremsmünster the same work is assigned to Mary's Assumption and—with minor adjustments to the text—the feast of All Holy Monks, a feast which is obviously only relevant to monastic communities. An instance of more far-reaching changes can be found in the introit *Protexisti me* for the common of one martyr in paschal tide, which was entirely re-texted in Kremsmünster into *Laetabitur justus* for the feast of the relatively obscure St Agapitus of Praeneste whose relics are venerated at the abbey.

Finally, the surviving sources of the introits give an interesting hint concerning the performance of plainchant in the seventeenth and eighteenth centuries. It has already been mentioned that the chant melodies of the introits

²² Birgit Ertl, *Religiöse Propaganda zur Zeit Leopolds I.—Unter besonderer Berücksichtigung der Heiligenverehrung* (M.A. diss., Univ. Vienna, 1998), 85–87.

²³ Anna Coreth, *Pietas Austriaca. Ursprung und Entwicklung barocker Frömmigkeit in Österreich* (Vienna, 1959), 43–48.

were sung from the lavishly executed *Graduale per annum*. They are mainly simplified versions of the melodies found in the *Graduale Romanum*. When used as the basis of the figural portions of the introit settings, the chants are often condensed even further by curtailing extended melismas. The reason for this simplification may lie in the then common performance of chant in a slow measured tempo with equal duration for each note. Bernhard Schreyer, for example, defines plainchant by its simple and regular measure, in which every note is to be sung at equal length on the down-beat, notwithstanding different note shapes. Like many of his contemporaries, he relates the term ‘cantus firmus’ to this steady motion.²⁴ This description is strongly reminiscent of the way the chant melody is performed during the figural sections of the introits, i.e. in regular, long, and measured note values. Therefore, the assumption seems reasonable that, despite the differences in the notation of the chant melody, there might be no change in tempo or gesture intended between the intonation and the first half of the verse on the one hand, and the figural sections on the other. This hypothesis is further supported by a number of sources which present their monophonic chant portions not in square, but in modern notation in long, equal note values, and preceded by a time signature.²⁵

It has become clear that the cycle of introits by Bertali and Sances presents a special case for a number of reasons: its continued presence in the repertory of the Hofkapelle for at least 130 years, its apparent popularity also at other institutions, the insights it offers into changing performance practice and liturgical customs, as well as its implications for the performance of Gregorian chant during the baroque period. Finally, it throws an interesting light onto modern music historiography and its bias towards new developments, often at the expense of retrospective tendencies and continuing traditions.²⁶

²⁴ Bernhard Schreyer, *Musica Choralis Theoro-Practica* (Munich, 1663), 1.

²⁵ E.g., the copies in CZ-K, A-Kr 51/3 (*Cibavit eos*); cf. the anonymous eighteenth-century introits in A-Wn HK. 622; A-Wa 103–147, 983–900, 1201, 1206f.

²⁶ E.g., neither Richard Steurer, *Das Repertoire der Wiener Hofmusikkapelle im 19. Jahrhundert* (Tutzing, 1998) nor Sabine Constanze Wimmer, *Die Hofmusikkapelle in Wien unter Leitung von Antonio Salieri von 1788–1824* (MA diss., Vienna, 1998) mention the works by Bertali and Sances.

APPENDIX I

*Antonio Bertali, Cibavit eos*²⁷

Versus 1

Canto

Alto

Tenore

Basso

Organo

Ex-ul - ta - te De-o, Ad-ju - to - ri no - stro. Ju - bi - la - te De-o, Ad-ju - to - ri no - stro. Jubilate

2

Ju - bi - la - te De-o, Ad-ju - to - ri no - stro. Jubilate

²⁷ The copy in A-Kr 51/3 has been used as a primary source. Supplements from other copies are given in brackets.

[L'organo sona.]

10

la - - - te De - o Ja - cob. Deo Jacob.

De - o Ja - - - - cob. Deo Jacob.

ju - bi - la - te De - o Ja - cob. Deo Jacob.

- - - - - cob. Deo Jacob.

6
4 4 # # #

Introitus

1

Ex a - di - pe fru -

Ex a - di - pe fru -

Ex a - di -

Ci - ba - vit e - os, Ex a - -

Ci - ba - vit e - os, Ex adipe

3

men - - - ti, ex

men - - - ti, ex a - di - pe

pe fru - men - - - ti, ex a - di - pe

di - - - pe fru - - - men -

5

7

a - di - pe fru - men - - ti al - le - lu -
 fru - men - ti, fru - men - ti al - le - lu -
 fru - men - - ti, fru - men - ti
 - ti Al - -

5

11

ja, al - le - lu - ja, al - le - lu -
 ja, al - le - lu - ja, al - le - lu - ja, al - le -
 al - le - lu - ja, al - le - lu - ja, al - le -
 - le - - - - -

[6]

[illegible][illegible]

24

le, de pe - tra mel - le sa - tur - ra -

et de pet - ra mel - le, sa - tu - ra - vit,

et de pet - ra mel - le sa - tu -

- - le sa - -

[5 # 5 ö #]

28

vit, sa - tu - ra - vit, sa - tu - ra - vit e - os,

sa - tu - ra - vit e - os, sa - tu - ra - vit e - os, sa - tu -

ra - vit, sa - tu - ra - vit e - os, sa - tu -

tu - ra - vit

32

sa - tu - ra - vit e - os.
ra - vit, sa - tu - ra - vit - e - os, al - le -
-ra - vit, sa - tu - ra - - vit e - os, al - le -
e - - - - - os,
5 6 7 6

36

Al - le - lu - ja, al - le - lu -
lu - ja, al - le - lu - ja, al - le - lu - ja,
lu - ja, al - le - lu - ja, al - le - lu - ja, al -
al - - - - le - - - -

48

The musical score consists of five staves. The first three staves are vocal parts (Soprano, Alto, Tenor) in treble clef with a key signature of one sharp (F#). The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal staves.

al - le - lu - ja, al -
lu - ja, al - le - lu - ja, al - le -
le - lu - ja, al - le - lu - ja, al - le -
le -

5

51

le - lu - ja, al - le - lu - ja. Alleluja.

lu - ja, al - le - lu - ja. Alleluja.

lu - ja, al - le - lu - ja. Alleluja.

- lu - - - - - ja. Alleluja.

♭ # [7 6 6 5]
4 4 # [#]

APPENDIX II

Surviving Introits by Antonio Bertali

No.	Text incipits	Sources
1	Accipite jucunditatem/Attendite	A-Kr 51/3; A-Wn HK. 268 [verse retexted: 'Deus venerunt' in A-KN 498/6]
2	Ad te levavi/Vias tuas	A-Wn HK. 619
3	Beatus qui intelligit	A-Wn HK. 652 [verse only]
4	Benedicite Dominum/Benedic anima mea	A-Kr 51/4; A-Wn HK. 699; A-KN 496/9; CZ-K 220-I
5	Benedicta sit/Domine Dominus	A-Kr 51/3; A-Wn HK. 657; A-KN 496/4; CZ-K 215-I
6	Cibavit eos/Exultate Deo	A-Kr 51/3; A-Wn HK. 655; A-KN 496/2; CZ-K 216-I
7	Clamaverunt iusti/Benedicam	A-KN 496/3 [music as no. 38]
8	Cognovi Domine/Beati immaculati	A-Wn HK. 706
9	Confessio et pulchritudo/Cantate Domino	A-Kr 51/4; A-Wn HK. 719; CZ-K 227-I
10	De ventre matris/Bonum est	A-Kr 51/4; A-Wn HK. 703; A-KN 496/5
11	Dilexisti iustitiam/Eructavit	A-Kr 51/6; A-Wn HK. 692; CZ-K 229-I [music as 51]
12	Ecce advenit/Deus iudicium	A-Kr 51/1; A-Wn HK. 633; A-KN 498/5
13	Ex ore infantium/Domine Dominus	A-Wn HK. 705
14	Exaudi Domine/Dominus illuminatio	A-Wn HK. 652
15	Exaudivit/Diligam te	A-KN 498/1 [music as no. 42]
16	Factus est/Diligam te	A-Kr 51/3 [music as no. 1]
17a	Gaudeamus/Eructavit	A-Kr 51/5; A-Wn HK. 689, 693; CZ-K 219-I
17b	Gaudeamus/Exultate	A-Kr 51/5 [contrafactum of no. 17a]
18	Gaudeamus/Exultate	A-Wn HK. 700; A-KN 496/12
19	Illuxerunt/Quam dilecta	A-Wn HK. 684 [music as no. 52]
20	In medio ecclesiae/Bonum est	A-Kr 51/1; A-Wn HK. 709; A-KN 496/8 [alternative text: 'Justus ut palma']; CZ-K 228-I

No.	Text incipits	Sources
21	In virtute tua/Quoniam praevenisti	A-Wn HK. 726
22	Intret in conspectu/Deus venerunt	A-Wn HK. 725; A-Kr [verse retexted: 'Dominus illuminatio']
23	Intret in conspetu/Dominus illuminatio mea	A-Kr 51/6; A-Wn HK. 725 [verse retexted: 'Deus venerunt']
24	Introduxit vos/Confitemini	A-Kr 51/2; A-Wn HK. 645
25	Justus ut palma/Bonum est	A-Wn HK. 710; CZ-K 224-I
26	Laetabitur justus/Exaudi Deus	A-Kr L134/8 [contrafactum of no. 39]
27	Loquebar de testimoniis/Beati immaculati	A-Kr 51/6; A-Wn HK. 707; CZ-K 230-I
28	Loquebar de testimoniis/Laudate Dominum	A-Wn HK. 727 [antiphone identical with no. 27]
29	Me exspectaverunt/Beati immaculati	A-Kr 51/4; A-Wn HK. 708
30	Mihi autem/Domine probasti	A-Kr 51/6; A-Wn HK. 695; A-KN 496/6; CZ-K 221-I
31	Mihi autem/Voce mea	A-Wn HK. 734; CZ-K 226-I
32	Misericordia Domini/Exultate justi	A-KN 498/11 [contrafactum of no. 38]
33	Nos autem gloriari/Deus misereatur	A-Kr 51/4; A-Wn HK. 718; CZ-K 231-I
34	Nunc scio vere/Domine probasti	A-Kr 51/4; A-Wn HK. 697
35	Os justi/Noli aemulari	A-Kr 51/6; A-Wn HK. 715; CZ-K 225-I
36	Populus Sion/Qui regis Israel	A-Wn HK. 619
37	Probasti me/Exaudi Domine	A-Wn HK. 719
38	Protexisti me/Exaudi Deus	A-KN 498/11 [music as no. 7 and 32]
39	Protexisti me/Exaudi Deus	A-Kr 51/6 [music as no. 26]
40	Puer natus/Cantate Domino	A-Kr 51/1; A-Wn HK. 624; A-KN 498/4; A-Wst 10217/c
41	Resurrexi/Domine probasti	A-Kr 51/2; A-Wn HK. 644; A-KN 498/10; A-Wst 10216/c
42	Resurrexi/Domine probasti me	A-KN 498/1 [contrafactum of no. 15]
43	Rorate caeli/Benedixisti	A-Kr 51/7 [music as no. 49]
44	Salve Sancta/Eructavit	A-Kr 51/5; A-Wn HK. 691; A-KN 496/10; CZ-K 218-I [music as no. 50]

No.	Text incipits	Sources
45	Sapientiam sanctorum/Exultate justi	A-Wn HK. 724; CZ-K 222-I
46	Scio cui credidi/Domine probasti	A-Kr 51/1; A-Wn HK. 696
47	Sederunt principes/Beati immaculati	A-Kr 51/1; A-Wn HK. 701
48	Spiritus Domini/Exsurgat Deus	A-Kr 51/3; A-GÖ; A-KN 496/1; CZ-K 217-I
49	Statuit ei/Memento Domine	A-Kr 51/6; A-Wn HK. 729; CZ-K 223-I [music as no. 43]
50	Suscepimus Deus/Magnus Dominus	A-Kr 51/5; A-Wn HK. 666 [music as no. 44]
51	Suscepimus Deus/Magnus Dominus	A-Kr 51/6 [contrafactum of no. 11]
52	Terribilis est/Quam dilecta	A-Kr 51/6; A-Wn HK. 684; A-Wa 1202
53	Terribilis est/Quam dilecta	A-KN 496/11 [contrafactum of no. 31]
54	Viri Galilei/Omnes gentes	A-Kr 51/2; A-Wn HK. 651; A-KN 498/12
55	Vultum tuum/Eructavit	A-Kr 51/5; A-Wn HK. 688; A-KN 498/8