

JOHANN JOSEPH FUX

(ca. 1660–1741)

Plaudite, sonat tuba K 165

Source description

Edition: Ramona Hocker and Alexander Rausch
after A-Wn Mus.Hs. 17380 in the Austrian National Library

Fux concertato no. 1
Austrian Centre for Digital Humanities and Cultural Heritage
Austrian Academy of Sciences
2020

www.fux-online.at

https://doi.org/10.1553/fux_concertato_01

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DESCRIPTION OF THE SOURCE
Johann Joseph Fux, “Plaudite, sonat tuba” (K 165)

The motet “Plaudite, sonat tuba” K 165 is transmitted in a single contemporary manuscript set of parts from the collection of the Vienna court chapel. In 1867 Ludwig Ritter von Köchel made a score from the parts that were bound as pp. 201–232 into his collection of Fux scores (“J. J. Fux | Litaneien. | Gradualien. Offertorien. Mottette”; A-Wgm XVII 55.740 I).¹

A-Wn Mus.Hs. 17380 (Copy from the Vienna court chapel), parts.

Inscription on the cover in brown ink: “Motetto. | De Resurrectione Dominj. | à | Tenore solo, con 1. Tromba | 2. Violini, e Viola. | Partes 14. | Del Sig:^{re} Fux, Maestro di Capella di | S: C: e Real C: M:” The performance dates are notated upper left: “– 1. Aprile 1736. [brown ink] | 19. - - [April]. 1740 [red crayon, different handwriting]”. In the middle above the title in black ink: “N^o 1.”

Below the title line “Motette” is a white sticker with shelfmark “17380”; the same is again noted in pencil lower left. Below middle in pencil: “10 P[arti]. C[avate].”

The lower part of the fold in the contemporary cover is damaged, and has been strengthened inside with a ribbon. Inside left and on the back is the round stamp of the Austrian National Library (ÖNB).

The whole convolute is in a cardboard cover with shelfmark 17830 on the front and kept in a brown-marbled slipcase (19th century) with shelfmark.

Ten of the original 14 parts are preserved: Violino Primo, Violino Secondo, Viola (1 folded leaf each, three pages notated), Tromba (1 folded leaf, three pages notated), Tenore Solo (2 folded leaves, all pages notated), Fagotto (1 half leaf, both pages notated), Violoncello, Violone, Organo, MdC (= Maestro di Cappella; 3 folded leaves each, 10 pages notated). In cases of more than one folded leaf, the sheets have a contemporary binding with thread. It is not clear which parts of this lightly scored work were discarded; doubles can be assumed for the violins and possibly for the viola. Another copy for the violoncello is also plausible.

At a later point in time, folio numbers were added to the lower outside corners in pencil, beginning with the Tenor (“1”) and ending with “37” on the MdC, whereby empty pages were also foliated. There are no gaps, and so the numbers were added only after the doubles were discarded.

The paper cover was clearly made in connection with the inventory and re-ordering of the court chapel (ca. 1726), with only relatively late performance dates noted on it. Although these fall within Fux’s lifetime, he was no longer active as a composer in the 1730s, in all likelihood due to his attacks of gout. The inscription is entirely in (dark) brown ink.

Paper format: vertical, ca. 28.5 x 23.1 cm.

Watermark: three half moons of decreasing size.

The paper was lined in advance by hand in brown ink with 10 staves per page. Width of staves: 1.1 cm; lined area ca. 22.7–23.1 cm high; approximate distance between staves: 1.3 cm.

The handwriting of the copyist refers to the “main copyist” (copyist A) by Gleißner and Lederer,² who was working at the Vienna court approximately during the period 1698–1716. He is recognizable in our source especially through the treble clef, the number “3” (as in 3/4 time) and in the written text. Other copyists and possible additions cannot be identified with certainty.

¹ See Martin Czernin, “Die Fux-Manuskripte des Ludwig Ritter von Köchel im Bestand der Gesellschaft der Musikfreunde in Wien”, in *Studien zur Musikwissenschaft* 47 (1999), pp. 53–94, here pp. 54, 59 and 79.

² Walter Gleißner, *Die Vespere von Johann Joseph Fux. Ein Beitrag zur Geschichte der Vespervertonung*, PhD thesis Mainz 1981. Josef-Horst Lederer, “Zur Datierung der Triosonaten und anderer Werke von Fux”, in *Johann Joseph Fux and the music of the Austro-Italian Baroque*, ed. Harry White, Cambridge: Scolar Press, 1992, pp. 109–137.

The source has a very clean notation throughout with only a few corrections at places where a mistake was obviously made. On the first page of violin II, the left side of the staves in lines 6–10 fell short, and the staff liner pen had to be reapplied; the clefs are notated in the added sections.

The da capos are all written out. The vocal line in the recitatives is added to the basses (violoncello, violone, organ, maestro di cappella) as an aid to orientation. Text markers are added to the written-out da capos. Another notable feature of the basses is that the layout and line breaks are identical over long stretches. The only exception is a difference in how the lines work out on pp. 7–8, resulting in a divergence in page layout: Here, violone and organ show the same layout, and violoncello and maestro di cappella also form a pair. Nevertheless, the copying sequence and interdependence of the parts cannot be reconstructed with certainty, because the opposite pairing appears in a later correction of a copyist's error (bar 39: # added later). Organo and MdC, as the parts containing the most information (continuo figures), appear from the differing line breaks to have been copied directly from the score (and therefore not from each other), and may have been used as the model for the low string parts.

Traces of erased numbers in pencil are found in all parts except violoncello, violone and MdC. Those that are still readable, and that had their origin in Köchel's scoring, run from ca. 4 to 30. They are usually placed above the staff. Sporadically appearing traces of other numbers cannot be directly connected to Köchel's score, and their meaning remains unclear for the time being. For his score, Köchel always used gatherings of two folded leaves; for the entire motet with written-out da capos he needed five such gatherings. As can be seen in the other volumes of Köchel's scores, the gatherings that contained a complete work were each numbered in pencil, beginning with "1". When the gatherings were bound into their collections, the tops of pages were clipped, so that the numbering on many pages is no longer visible, or else only partially. Afterwards, the definitive running pagination was added in pencil. In the case of K 165, the original numbers are no longer present but can be easily reconstructed; they correspond with the numbers in the parts from the court chapel, which were used as originals. For his disposition of the mostly unison bass lines, Köchel evidently used the organ and bassoon parts as points of reference; even though the violoncello and violone are taken into consideration in his score, these parts reveal orientation numbers. The part for the maestro di cappella, which is identical with that for the organ, is understandably omitted. Köchel laid out his 14-line score carefully, and evidently planned the division of the pages in advance. The staves on each page usually have the same number of bars; from the second aria onwards all bar lines are even vertically aligned. There are usually six bars to an accolade, eight in the lightly scored third aria. Köchel's misunderstanding of the word "tromba", which means "trumpet", is indicative of the 19th century's degree of access to earlier music: His German-language title page has "1 Posaune" (= trombone) – Köchel was confounded by the unfamiliar term, seemingly without ever having reflected on the possibility of a 'translation' in view of the part's contents and clef.

Köchel's score shows clear signs of being a mere 'intabulation'; it is not intended as a reconstruction of Fux's composition score. The bass group – with the exception of the closing aria, where Köchel needed all 14 staves for two accolades per page – is split into staves for bassoon and the string basses (vc, vlne), as well as a figured staff for the organ, although the parts are nearly identical.

Even in those places where, due to the small forces involved, the arrangement of Köchel's score largely fits with that of one from the 18th century, it is still rooted in 19th-century perceptions. They are made clear in movements with bassoon accompaniment: For Köchel, the bassoon is not part of the all-inclusive continuo group; rather, because of its sporadic divergences from the other basses (pauses in entire movements or in certain passages), it requires its own staff. He makes this part of an imaginary group of winds, which – entirely in keeping with the layout of a modern score – he places above the strings. Thus, there appears in the second aria this curious picture of (from the bottom up): [Organo] – Cello e Violone – [Tenore] – Viola – Violini (2 staves) – Fagotto. Consistent with this is the bassoon's position between Tromba and Violini.

Ramona Hocker, 2016

Translation: Glen Wilson, 2020