

JOHANN JOSEPH FUX

(ca. 1660–1741)

Ave Regina

K 208

Critical Commentary

Edition: Alexander Rausch
after Vienna, ÖNB, Mus. Hs. 16377

Fux concertato no. 2
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 CONCERTATO

CRITICAL COMMENTARY

Johann Joseph Fux, “Ave Regina” (K 208 / FuxWV IV.12.33)

Editorial Policy and Performance Practice

This new edition,¹ which is intended as performance material, consists of a complete score for the conductor, vocal soloist (soprano) and organist, as well as separate parts for violins, viola, bassoon, and violoncello/violone.

Editorial additions are indicated by square brackets in the score. Unclear cases as well as differences between the original and edited text which do not directly influence the sound are documented in individual notes in the Critical Commentary attached. For reasons of clarity, editorial changes are not indicated in the parts where problems with obvious solutions, notational conventions or additions taken from other parts are concerned.

The c clef in the soprano (c1), which is unusual in a modern score, was replaced by the g2 clef used today. The key signature remains unchanged. Accidentals are used in accordance with existing rules: Instead of only the given note, accidentals are valid throughout the whole bar. Originally used sharps and flats, which indicate a natural, appear in the edition as ♮. Accidentals can occasionally be found as reminder or warning in normal size, according to the original sources. The beam set in the individual voices was tacitly unified according to modern standards. Slurs are set according to the score. Augmentation dots after a bar-line are edited as tied notes. Ties occurring within stave line breaks will be rewritten in larger units. Current conventional abbreviations are used for dynamic markings (for example *f*, *p*, *pp* instead of *for.*, *pia.*, *pianopiano*). Expression marks concerning specific notes are given according to the main source (standardized where necessary).

The continuo figuration is basically kept throughout as in the edition source, but a continuous labeling is not intended. Editorial changes marked with square brackets are limited to corrections and necessary additions (mode, consistent treatment of parallel passages).

The orthography of the sung texts largely follows the source, whereby liturgical texts have been standardized, and the punctuation cautiously modernized.

Besides the organ part, there exists – as for most other pieces of sacred music from the era of the Vienna court chapel – a conductor’s part (maestro di cappella; M.D.C.). Both are figured; slight differences are apparent (see below under the individual notes).

In the bassoon part at bar 111, the indication *p*(iano) appears. It can be assumed that two bassoons were available for performances by the Vienna court chapel; in this case, where the dynamics are reduced in the closing bars, only one instrument would play.

Description of the Source

Vienna, Österreichische Nationalbibliothek (Austrian National Library), Mus.Hs. 16377, digitized: <http://data.onb.ac.at/rep/10006410>

A total of nine parts for “Soprano Solo” (3 pages notated, 1 empty), “Violino P:^{mo}” (2 notated pages), “Violino 2:^{do}” (2 notated pages), “Alto Viola” (2 notated pages), “Fagotto” (1 page notated, 1 empty), “Violoncello” (3 pages notated, 1 empty), “Violone”, “Organo”, and “M. D. C.” (3 pages notated and 1 empty for each). Of the eleven parts originally present (see below), one each of vl I and vl II were apparently discarded. The parts are kept in their original cover in a modern brown-marbled slipcase.

Cover title (in dark brown ink): “Ave Regina | Soprano Solo, con | 2 violini, e viola.”; below left: “Parte. 11.”; below right under the title: “Del Sig Gio: Giuseppe | Fux Maestra [sic] di Cap:^{la} | Di S: M: C.”. Upper middle: shelfmark sticker with “16377”, upper right: the old shelfmark “[AN 65.] A. 173. N. 25” (partly pasted over). Under this the number “6.” (crossed out), next to it “5.”. In the lower left corner the

¹ First edition: Hellmut Federhofer and Renate Federhofer-Königs (edd.), *Johann Joseph Fux, Motetten und Antiphonen für Sopran mit Instrumentalbegleitung*, Kassel etc. / Graz 1961 (Johann Joseph Fux. Sämtliche Werke III/1), pp. 162–175.

number “2”, in the middle “38”, and lower right the folio count “I” (all in pencil). Yellowish handmade paper with watermark “Letters F S below Latin cross; further, three small crescent moons; distance between horizontal watermark lines ca. 3.0 cm”.²

In all, 16 leaves foliated in pencil (I–I’, 1–14’, II–II’), vertical (ca. 28.3 x 22.9 cm).

Ten staves per page, hand-lined. Ink color: light to dark brown.

Date: conjecturally 1720s.³

Copyist of the court chapel with the following characteristics:

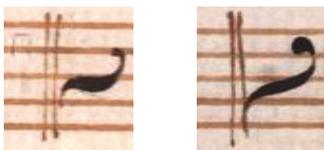
Keys:



Numbers:



Barlines at the end:



Unfortunately, no performance dates are noted on the cover. Some of Fux’ other *Ave Regina* settings from the hand of the same copyist (K 206, 209–218, 220, 223, 225 and 226) were performed in the period between 1727 and 1749 (whereby a possible renewal of the covers for the performance parts of the court chapel around 1726 must be taken into consideration).

INDIVIDUAL NOTES

For the positioning in the bar, the signs (notes and rests, but no brackets, accidentals, slurs, dots) are counted.

Bar.Sign	Voice(s)	Remarks
10.1	org	continuo figure “7♭6”
16.1	org	lacks continuo figure “6”
20.5	MdC	lacks continuo figure “6”
34.7, 35.3	org	continuo figure “6” instead of “♯”
48.3	org	<i>d</i> instead of <i>f</i>
61.3	org	lacks continuo figure “♯”
63.3	s	accidental ♭ before <i>e</i> ” missing
72.3	fag, vc, vlne, org, MdC	♯. instead of ♯

² Federhofer, FuxGA III/1, p. 188.

³ After Federhofer, FuxGA III/1, p. 191: “3. bis 4. Jahrzehnt des 18. Jahrhunderts” (3rd to 4th decade of the 18th century).

Bar.Sign	Voice(s)	Remarks
74.6 and 8	s	lacks accidental ♭ before <i>e</i> ''
86.1	vc	♪ instead of ♪.
88.1	vla	piano (vl I/II: piano p:)
97.2	vl I, vl II	pianopiano (vl II: piano p:)
97.3	vla	piano
104.2	vc	<i>d'</i> instead of <i>b</i>
115	vlne	lacks fermata

ABBREVIATIONS

bc	basso continuo
fag	Fagotto / bassoon
MdC	Maestro di Cappella
org	organ
s	soprano
vl	violin
vla	viola
vc	violoncello
vlne	violone

Edition and texts: Alexander Rausch, 2019
 Translation: Glen Wilson, 2020