

Supplement to the Critical Commentary of *Messe pour double Choeur a cappella*

(BA 11315)

by
Michael Ostrzyga

Handwritten musical score for a double choir a cappella setting of the Kyrie. The score is on aged paper and consists of ten staves. The lyrics "rie e - le - i - son" are written below the vocal lines. The word "crescendo" is written above several staves. The score includes musical notation such as notes, rests, and dynamic markings. The page number "10" is in the top right corner.

Martin's manuscript (C)
Sammlung Frank Martin,
Paul Sacher Stiftung, Basel

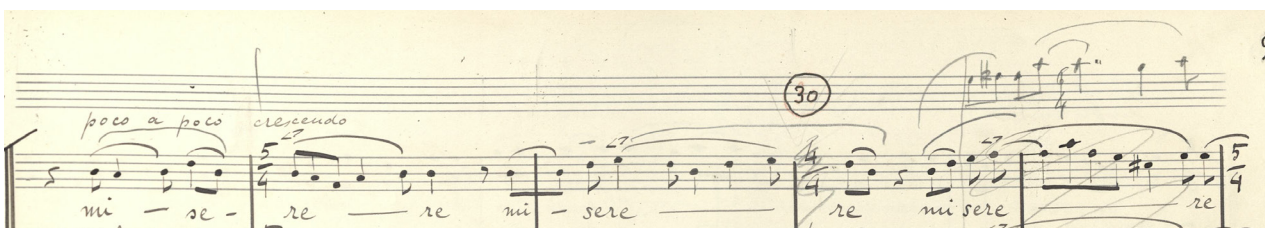
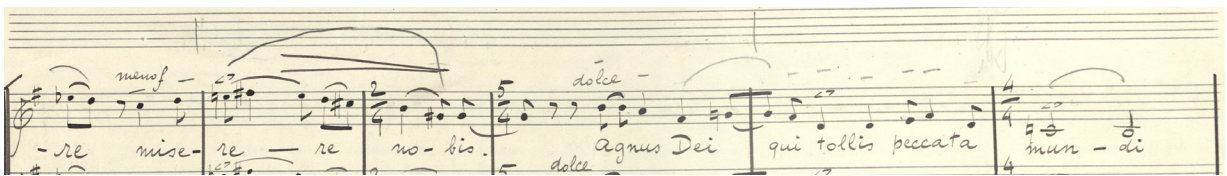
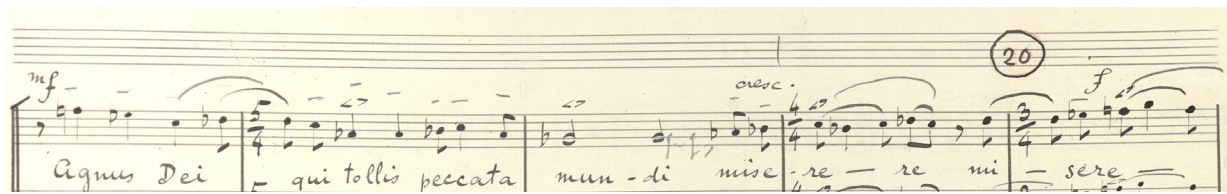
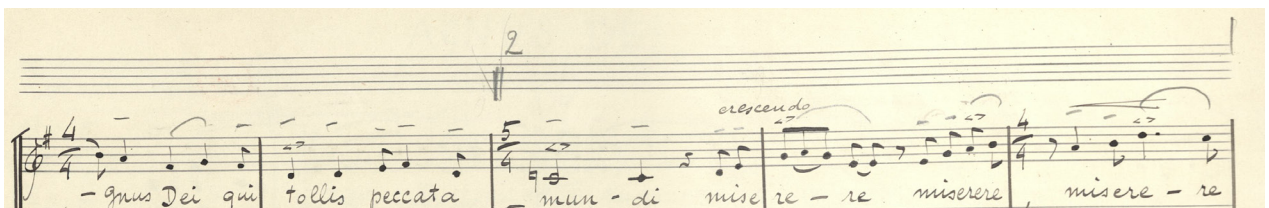
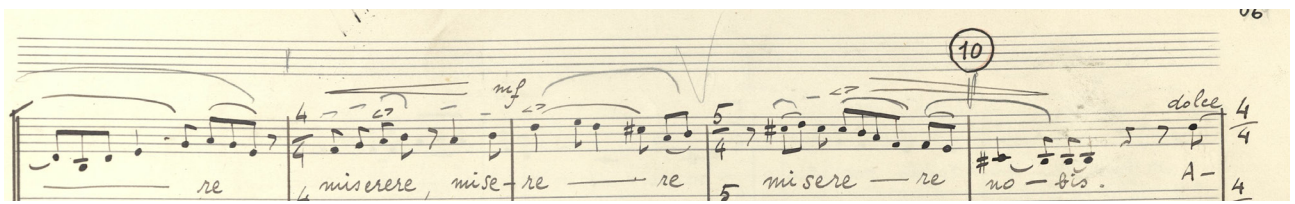
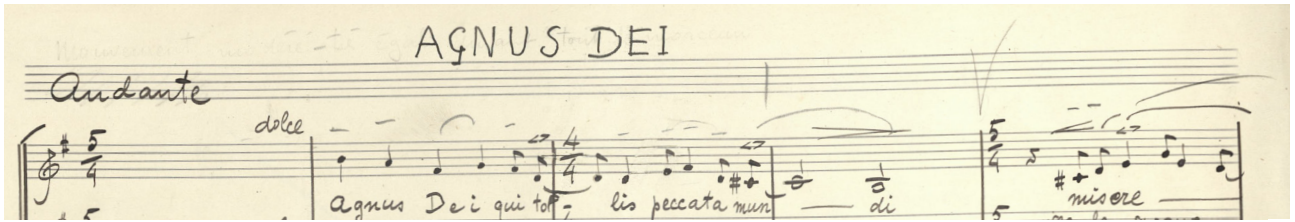


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1) Reproduction of the S1 stave from the *Agnus Dei* as it survived in Martin's fair copy (C), containing additions and changes for the organ arrangement (F).



sempre cresc. *ff* *diminuendo*

miserere mi sere-re miserere no bis mi serere misere re misere

(40)

re no-bis Agnus Dei qui tollis peccata mun-di

pppp

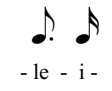
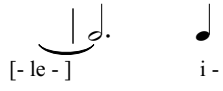
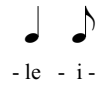
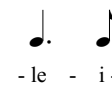


miserere no bis. Agnus Dei qui tollis pec-cata mun-




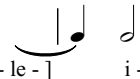
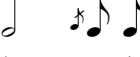



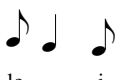
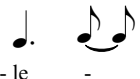
meno p (50)





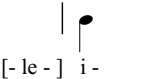


-di Dona no-bis pa-cem.

Sammlung Frank Martin, Paul Sacher Stiftung, Basel

2) Overview of all later-changed “eleison” cases preserved in Martin’s fair copy (C)

m./mm.	Part(s)	Setting Only the note values for the text underlay ‘-le-i-’ are provided; articulation markings, dynamics, and other markings (such as slurs that Martin added to connect the two notes for ‘-le-’ and ‘-i-’) are not included. When ‘-le-’ extends as a melisma across multiple bars, only the last bar where the ‘-i-’ appears is shown. In the manuscript, a syllable extension line is found in most cases between ‘-le-’ and ‘-i-’, due to the fact that ‘-lei-’ was originally set as a diphthong (‘-lei-’). These have been consistently replaced here with syllable division lines.
4 8 22 40 47 51 57 72 92	A2 A1 S1 T1, B1, S2 T1, B1, S2 S1, T1, S2 Tutti T1 Tutti	 <p>- le - i -</p>
6 10 35 95 99	A2 A1 S1 T1, B1, Ch. II S1, A1	 <p>[- le -] i -</p>
12	S2	 <p>- le - i -</p>
13 25 40 47 49 51 69 75 79 90	S2 A1, B1, A2, T2, B2 A2, T2, B2 A2, T2, B2 A1, A2, T2 A1, B1, A2, T2, B2 A1, B1, A2, T2, B2 T1, A2, T2, B2 T1, T2, B2 S1, T1, S2, T2	 <p>- le - i -</p>
13	A2	 <p>[- le -] i -</p>
16	B1	 <p>- le -</p> <p>This is the only exception in the manuscript: ‘-lei-’ is set as one syllable</p>

m./mm.	Part(s)	Setting Only the note values for the text underlay '-le-i-' are provided; articulation markings, dynamics, and other markings (such as slurs that Martin added to connect the two notes for '-le-' and '-i-') are not included. When '-le-' extends as a melisma across multiple bars, only the last bar where the '-i-' appears is shown. In the manuscript, a syllable extension line is found in most cases between '-le-' and '-i-', due to the fact that '-lei-' was originally set as a diphthong ('-lei-'). These have been consistently replaced here with syllable division lines.
16 43 54 59 63 81 85	S2 T1, B1, S2 S1, T1, S2 A1, B1 A1, B1, A2, T2, B2 S1, T1, S2 S1, T1, S2, T2	 - le - i -
18 30 32 46 55 61 65 83 87 96	A1, T1, S2, A2 Ch. II Ch. II T1, B1, S2 A1, B1, A2, B2 A1, B1, A2, T2, B2 A1, B1, A2, T2, B2 Tutti Tutti S1, A1	 [- le -] i -
19 23 33	A1, T1, S2, A2 S1 Ch. II	 - le - i -
26	A1, B1, A2, B2	 [- le -] i -
27	S2	 - le - i -
30	S1	 [- le -] i -
32 75 77 79	S1 A1, B1 A1, B1, A2 A1, B1, A2	 - le - i -
35 67 97 99	Ch. II A2, T2, B2 T1, B1, Ch. II T1, B1, Ch. II	 - le - i -
38 49	T1, B1, Ch. II S1, T1, B1, S2, B2	 - le - i -
43	A2, T2, B2	 - le - i -

m./mm.	Part(s)	Setting Only the note values for the text underlay 'le-i-' are provided; articulation markings, dynamics, and other markings (such as slurs that Martin added to connect the two notes for 'le-' and 'i-') are not included. When 'le-' extends as a melisma across multiple bars, only the last bar where the 'i-' appears is shown. In the manuscript, a syllable extension line is found in most cases between 'le-' and 'i-', due to the fact that 'lei-' was originally set as a diphthong ('lei-'). These have been consistently replaced here with syllable division lines.
45	A2, T2, B2	
54	T2	
67	A1, B1	
72	A1, B1, A2	
72	T2, B2	
79	S1, S2	
90	A1, B1, A2, B2	

3) Exemplary comparisons of excerpts illustrating the differences in how crescendo and diminuendo hairpins are rendered in sources and previous editions.

C: Sammlung Frank Martin, Paul Sacher Stiftung, Basel
 A/E: Bärenreiter

	Kyrie, mm. 3-4, A2	Kyrie, mm. 7-8, A1
C, 1922		
A, 1972		
E, 2014		

	C, 1922	A, 1972	E, 2014
Kyrie, m. 28 Tutti	<p><i>Très mouvementé - comme un cri</i></p>	<p><i>Très mouvementé comme</i></p>	<p><i>Très mouvementé</i></p> <p>28</p>

	C, 1922	A, 1972	E, 2014
Kyrie, mm. 54 Tutti			

CREDO, mm. 68, the first three appearances of the first 'et resurrexit' motif

C, 1924:

S2, mm. 68-71

A2, mm. 70-73

A1, mm. 72-75

A, 1972:

S2, mm. 68-71

A2, mm. 70-73

A1, mm. 72-75

E, 2014:

S2, mm. 68-71

A2, mm. 70-73

A1, mm. 72-75

4) Overview of all later-erased solo and tutti indications in the Gloria, Credo, and Sanctus in source C.

It is also possible that these markings were added not in the 1920s, but in 1970, when the Mass was performed, and erased afterwards. It seems that different options were considered for a few sections.

Gloria

Solo
m. Part
 from 16 A2, T2

Tutti?
 29 w/pickup T2, B2

no *Tutti* markings for A2 and S2,
 but again *Solo* markings:

Solo
m. Part
 31 A2
 32 S2

Tutti
m. Part
 34 w/pickup S2, A2
 35 Ch. I

Solo
m. Part
 from 39 All

Tutti
m. Part
 47 Ch. I
 48 Ch. II

Solo
m. Part
 53 S2, A2, B2

Tutti
m. Part
 58 All

Solo
m. Part
 99 Ch. II
 102 Ch. I

Tutti markings possibly missing/completely erased

Solo

m. Part
 112 A1, A2
 114 S1, S2
 115 T1
 116 T2, B2

Tutti markings possibly missing/completely erased

Credo

Tutti
m. Part
 1 All

Solo
m. Part
 10 S1

Tutti
m. Part
 22 B1
 24 A1, T1
 27 S1

Solo
m. Part
 31 B1
 36 A1, T1

Tutti
m. Part
 45 w/pickup C

Solo
m. Part
 from 52 w/pickup All
 no *Tutti* marking

Solo	
<u>m.</u>	<u>Part</u>
from 68	All

Tutti	
<u>m.</u>	<u>Part</u>
83	T2, B2
85	T1, B1
87	S1, A1, S2, A2

no *Solo* markings for T1, B1, T2, and B2, but again *Tutti* markings; this appears to be an alternative option for the male voices to switch to *Tutti*, instead of m. 83 and 85, respectively.

Tutti	
<u>m.</u>	<u>Part</u>
89	T1, B1, T2, B2

Solo	
<u>m.</u>	<u>Part</u>
100	All

Tutti	
<u>m.</u>	<u>Part</u>
123	All

Sanctus

Solo and *Tutti* markings appear to be rather incomplete here.

Solo	
<u>m.</u>	<u>Part</u>
1	All

possibly missing *Tutti* marking for Ch. II in m. 9 and Ch. I in m. 10?

Relevant here is the fact that Martin in the manuscript used *a2* markings to indicate passages where

a single part is divided into two separate parts (like the *Solo* and *Tutti* markings these entries have been erased). Following this pattern, in the *Sanctus*, T2 is marked *a2* in m. 9, T1 in m. 10. It appears that sometimes Martin used *Solo* markings (again) to signal the end of a *a2* section. This would account for the two *Solo* markings listed next. It is, on the other hand, also possible that for Martin in his Mass manuscript *a2* implied *Tutti*. An examination of all *Solo*, *Tutti* and *a2* entries unfortunately did not provide clarity on this matter.

Solo	
<u>m.</u>	<u>Part</u>
173	T1
21	T2

Tutti	
<u>m.</u>	<u>Part</u>
76	Ch. II

Solo	
<u>m.</u>	<u>Part</u>
77	A1, T1, B1

?	
<u>m.</u>	<u>Part</u>
85	S2
86	S1

Tutti	
<u>m.</u>	<u>Part</u>
101	A1, T1, B1 (S1?)

Agnus Dei

In the *Agnus Dei* there is only one *Tutti* marking for all parts in the very beginning.

- 5) Martin's introductory text for the 1970 performance in Ghent and the work commentary as published in Martin, Maria [editor] (1984) *À propos de... Commentaires de Frank Martin sur ses oeuvres*. Neuchâtel: À la Baconnière.

Typographical errors in the original texts have been corrected silently.

<p>Maria Martin (Hrsg.), <i>À propos de...Commentaires de Frank Martin sur ses oeuvres</i>, a la Baconnière, Neuchâtel 1984, S. 11/12</p>	<p>Martin's introductory text written for the first performance of the Mass that he was able to attend in 1970. XXII Internationale Heinrich Schütz Feest Breda 8–13 juni 1970 Internationale Heinrich Schütz Gesellschaft in samenwerking met de K.R.O. en N.C.R.V., S. 49–51</p> <p>https://www.schuetzgesellschaft.de/wp-content/uploads/IHSF/IHSF_Archiv/ISG_1970_IHSF_Programmheft.pdf</p>
<p>C'est en 1922 que cette Messe a été composée (à part l'Agnus Dei, qui date de 1926) et ce fût là un travail absolument libre, gratuit, désintéressé. En effet, je ne connaissais, à cette époque de ma vie, aucun chef de chœur qui eût pu s'y intéresser. Je ne l'ai jamais présentée à l'Association des Musiciens Suisses, pour qu'on l'exécute dans une de ses fêtes annuelles et, en fait, je ne désirais nullement qu'elle fut exécutée, craignant qu'on la juge d'un point de vue tout esthétique.</p> <p>Je la voyais alors comme une affaire entre Dieu et moi. Il en a été de même plus tard pour un oratorio de Noël : l'expression de sentiments religieux me semblait devoir rester secrète et n'avoir rien à faire avec l'opinion publique.</p> <p>Tant et si bien que cette composition est restée 40 ans dans un tiroir, tout en figurant pour la forme dans la liste de mes œuvres. C'est là qu'en 1962 M. Franz W. Brunnert, chef de la Bugenhagen-Kantorei à Hambourg l'a vu mentionner [mentionnée] et m'a demandé de la lui envoyer à l'examen. Il en fit la première exécution avec son chœur en automne 1963, donc 41 ans après sa composition.</p>	<p>C'est en 1922 que cette Messe a été composée et ce fût là un travail absolument libre, gratuit, désintéressé. En effet, je ne connaissais, à ce moment de ma vie, aucun chef de chœur qui eût pu s'y intéresser; je ne l'ai même jamais présentée à l'Association des Musiciens Suisses pour qu'on l'exécutât dans une de ses fêtes annuelles et, en fait, je ne désirais nullement qu'elle fût exécutée.</p> <p>C'était une affaire privée entre le texte de la messe, la musique et moi-même. Il en a été de même plus tard pour un oratorio de Noël : l'expression de sentiments religieux me semblait devoir rester secrète et n'avoir rien à faire avec l'opinion publique.</p> <p>Tant et si bien que cette composition est restée 40 ans dans un tiroir, tout en figurant pour la forme dans la liste de mes œuvres. C'est là qu'en 1962 M. Franz W. Brunnert, chef de la Bugenhagen-Kantorei à Hambourg l'a vu mentionner [mentionnée] et m'a demandé de la lui envoyer à l'examen. Il l'a exécutée avec son chœur en automne 1963, mais j'ai été empêché de m'y rendre de sorte que, jusqu'ici, je ne l'ai encore jamais entendue, à part l'Agnus Dei qui a été exécuté plus d'une fois par Felix de Nobel et son chœur. Je me réjouis donc d'en prendre connaissance par l'audition et non plus seulement par la lecture, 48 ans après l'avoir écrite.</p>

Tout ce que je viens de dire de cette Messe indique clairement que, même si j'ai employé des moyens assez vastes, il s'agit là d'une musique d'expression toute intérieure. Depuis l'époque mon langage musical a considérablement évolué ;

il y a des maladresses que je ne ferais plus (j'en ferais d'autres, qui n'en fait [font] pas?). Mais il y a aussi des éléments musicaux qui me sont très proches ; la preuve en est qu'une phrase comme « Et incarnatus est », je l'avais reprise déjà dans l'oratorio de Noël resté inédit et on peut la retrouver presque telle quelle dans mon oratorio Golgotha, soulignant le texte « Comme il avait aimé les siens dans le monde, il les aima d'un suprême amour ».

Souhaitons que l'on puisse trouver encore de la conviction, de la jeunesse et quelque beauté dans cette messe qui a près d'un demi-siècle d'âge.

Texte écrit en 1970 pour un programme.

Tout ce que je viens de dire de cette Messe indique assez clairement que, même si j'ai employé des moyens assez vastes, il s'agit là d'une musique d'expression toute intérieure. Depuis 1922 mon langage musical a considérablement évolué ;

il y a dans cette œuvre bien des choses que je ne pourrais plus écrire ; il y a des maladresses que je ne ferais plus (j'en ferais d'autres, qui n'en fait [font] pas?). Mais il y a aussi des éléments musicaux qui me sont très proches ; la preuve en est qu'une phrase comme « Et incarnatus est », je l'avais reprise déjà dans l'oratorio de Noël resté inédit et on peut la retrouver presque telle quelle dans mon oratorio Golgotha, soulignant le texte « Comme il avait aimé les siens dans le monde, il les aima d'un suprême amour ».

Souhaitons que l'on puisse trouver encore de la conviction, de la jeunesse et quelque beauté dans cette messe qui a près d'un demi-siècle d'âge.

<p>Translation of the 1984 commentary Text in gray is missing in the 1970 program note</p>	<p>Only different wordings in the 1970 program note and sections missing in the 1984 commentary are translated here</p>
<p>This Mass was composed in 1922 (with the exception of the <i>Agnus Dei</i>, which dates from 1926) and it was a completely free, gratuitous work, undertaken without any specific purpose or interest. At that point in my life, I did not know any choir conductor who might be interested in it. I never presented it to the Association des Musiciens Suisses to be performed at one of their annual festivals and, in fact, I did not want it to be performed at all, fearing it would be judged purely on aesthetic grounds. I saw it then as a matter between God and myself. The same was true for a Christmas oratorio I composed later: I felt that the expression of religious feelings should remain private and not be subject to public opinion. For that reason, this composition [the Mass] remained in a drawer for 40 years, though it was listed among my works for the sake of formality. In 1962, Mr. Franz W. Brunnert, conductor of the Bugenhagen-Kantorei in Hamburg, saw a mention of it there and asked me to send him a perusal score. He staged the premiere performance with his choir in autumn 1963, 41 years after its composition.</p> <p>Everything I have just said about this Mass makes it clear that, even if I have used rather extensive means, this is music expressing the innermost feelings. Since then, my musical language has evolved considerably;</p> <p>there are blunders that I would no longer make (I would make others – who wouldn't?). But there are also musical elements that are very close to my heart, as shown by the fact that the phrase “Et incarnatus est” [from the Mass] was already [re-]used in the unpublished Christmas oratorio and can be found almost unchanged in my oratorio <i>Golgotha</i>, for the text, “Having loved his own who were in the world, he loved them to the end.” Let us hope we can still find conviction, youth and some beauty in this mass, which is nearly half a century old.</p> <p>Text written in 1970 for a program.</p>	<p>At that moment in my life,</p> <p style="text-align: center;">It was a private matter between the Mass [text], the music and myself.</p> <p>He performed it with his choir in the autumn of 1963, but I was unable to attend. Except for the <i>Agnus Dei</i>, which has been performed more than once by Felix de Nobel and his choir, I have never heard it. I am therefore looking forward to listening to the music instead of just reading it, 48 years after it was written.</p> <p>Everything I have just said about this Mass makes it quite clear that, even if I have used rather extensive means, this is music expressing the innermost feelings. Since 1922, my musical language has evolved considerably; there are many things in this work that I could no longer write; there are blunders that I would no longer make (I would make others – who wouldn't?).</p>
<p>Translated by Julia M. Hamborg</p>	

The image shows a handwritten musical score for a piece titled "Agnus Dei". The score is written on aged paper and consists of several systems of staves. The top system features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Agnus Dei qui tollis peccata mundi misere-re mi-sere-re". The piano accompaniment includes dynamic markings such as *mf*, *cresc.*, and *f*. A circled number "20" is present in the upper right corner of the first system. The second system continues the vocal line with the lyrics "-rere nobis Agnus Dei qui tollis peccata mundi misere-re". The piano accompaniment continues with similar dynamics. The third system shows further vocal and piano notation, including the lyrics "-rere nobis Agnus Dei qui tollis peccata mundi misere-re". The score is written in a clear, legible hand, with various musical notations including notes, rests, and bar lines.

Martin's manuscript (C)
Sammlung Frank Martin, Paul Sacher Stiftung, Basel