

Eighth Note Publications

Sonata Sancti Mauritii

Pavel Josef Vejvanovsky
Arranged by Henry Meredith

During the baroque era, a trumpet player seldom achieved the status of Kapellmeister or Maestro di Cappella, the ranking musician in a locality and director of the "chapel" of court musicians. One influential exception was the 17th-century Czech trumpeter, Pavel Josef Vejvanovsky (1633? or 1639? - 1693). Employed in such a capacity for most of his 32 years at the court of the Prince-Bishop of Olomouc in Kromeriz, Moravia, Vejvanovsky even became one of Prince-Bishop Karl Liechtenstein-Kastelkorn's highest paid court servants. Among his duties was copying out the music of other composers in addition to his own pieces. This task provided models for the development of Vejvanovsky's creative style, and many traits in his music resemble those especially of the Viennese court composer and violinist, J.H. Schmelzer (c. 1620-1680). In addition to numerous scores by Schmelzer, the Kromeriz library also contains most of the known manuscripts of H.I.F. Biber (1644-1704), a Bohemian-born violin virtuoso and composer who performed with Vejvanovsky in the Kromeriz court orchestra during the late 1660s before leaving suddenly for Salzburg in the fall of 1670. It is understandable therefore that, in turn, Vejvanovsky's stamp is found frequently on his younger colleague's compositional output, particularly on Biber's use of the trumpet. Furthermore, Vejvanovsky's musical experiments with his own instrument, which expanded the limits of harmonic and melodic possibilities for the natural trumpet, might also have served as an inspiration for Biber's well-known pieces for scordatura violin (the unusual tuning of the strings to facilitate special effects).

His appointment as Kapellmeister notwithstanding, Vejvanovsky took pride in frequently signing his compositions with the title "Tubicinis Campestris," Latin for "Field Trumpeter," i.e., military trumpeter (what we would today perhaps call "bugler"). As can be expected, most of Vejvanovsky's compositions contain important parts for trumpets. Their prominence in the orchestral texture, their soaring lines and technical difficulties, and their daring novelties attest both to Vejvanovsky's own skills as a virtuoso trumpeter and to his inventiveness. Sonata Sancti Mauritii exemplifies his unique style and demonstrates the procedures he utilized to vary the otherwise relentlessly simple harmonic structure that restricted music for the valveless trumpets of his day.

The principal innovation introduced in this piece is employing the mute as a transposing device rather than as a softening device. During the 17th century, the wooden mute acoustically shortened the resonating tube length of the trumpet causing its pitch to be raised by a whole tone. When this sonata's key scheme modulates from C major to D major (at letter [E]), the trumpeters are directed to insert mutes (per sordin) into their 8-foot C instruments. They now sound their notes in a new key -- D major, up a step from the notes appearing on their parts. Vejvanovsky had continued to notate them in the key of C, but in order to simplify performance on modern trumpets, the present edition has transposed this section up to the sounding pitch. The simultaneous dampening effect of the mutes was still a factor, so Vejvanovsky featured the higher but also softer trumpets for the next 16 bars by themselves, permitting only continuo accompaniment. The strings, who might otherwise overpower the muted trumpets, merely introduce and conclude the section. For performances on modern instruments, it is not necessary to mute the trumpets for this section, as the main intent was to let them play in a new key, not to produce a softer dynamic or a different timbre. Performances using period instruments will require switching to D trumpets or removing their C crooks for this section, if mutes that can raise the pitch of baroque valveless trumpets a full tone are not available.

A second innovation frequently occurring in Vejvanovsky's trumpet music is utilizing the 7th partial (in C, the written Bb) to provide the lowered third of the key of G minor, thereby allowing the trumpet the novelty of playing in the minor mode as well as the major. Vejvanovsky even took this 7th partial note, which was usually avoided because it is too flat, and turned it into a new major tonic note. At [E], after a brief modulation, the trumpeters remove their mutes (the instruction *pura tuba* -- literally "pure tube" or "trumpet without addition" -- signifies "open") and their instruments revert to the pitch of C. However, they find themselves playing in the key of Bb major, and, a few bars later, in the relative key of G minor. Here as well, Vejvanovsky's imaginative orchestration does not allow the strings to play at the same time, but the purpose now is not to enhance balance with the muted trumpets but rather to avoid difficulties of intonation with trumpeters who are playing in an unusual key and attempting to correct out-of-tune harmonics. To make matters even more treacherous for the trumpets, Vejvanovsky relished the use of extra-harmonic tones, including the lowered 7th partial (a'), lowered 9th partial (c#"), lowered 10th partial (eb"), plus juxtaposed variations on the 11th partial (f# to f-natural" in trumpet I, measure 112-113). This section would therefore be suitable as an etude for developing control of "bending" the harmonics. Elsewhere in the piece he also utilized the lowered 8th partial (in bar 70, originally written as b'-natural but sounding as c# because the trumpets are muted).

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With a canzona-like structure reflecting the original meaning of sonata (from canzon per sonare), Sonata Sancti Mauritii is separated into distinct sections that also foreshadow "sonata allegro" forms yet to evolve during the subsequent century, as Vejvanovsky's melodic materials repeat themselves and display some rudimentary "development" and variation. Full of sweeping melodic lines in mostly regular phrases, the triple-time trumpet sections with their lilting dotted rhythms actually represent stylized renaissance dance types. Their tunes recall the music of the great Italian trumpeter Girolamo Fantini, who also was noted for his predilection for extra-harmonic notes. Compare the present trumpet parts with Fantini's Saltarello called Naldi, Sarabanda called Zozzi, Corrente called Vique, Corrente called Riccardi, and Gagliarda named Strozzi for strikingly similar and sometimes identical motifs. Fantini's tutor initiated the use of the trumpet as a solo instrument in 1638 and might have been familiar to Vejvanovsky and hence an influence on his compositional style. The opening four-bar statement by the trumpets in Sonata Sancti Mauritii is reiterated twice with a cadential extension to close the work, and the other triple sections present corresponding melodic and rhythmic themes. Both of the intervening duple sections, written for strings alone, offer a contrasting character yet maintain their own motivic continuity. The opening of the second interlude (measures 87-90) bears a remarkable resemblance to the much later Christmas carol, "Joy to the World." Indeed, one of Vejvanovsky's many compositional traits is his recasting of folk melodies into his compositions.

The present edition was first performed on period instruments in August 1978 by the editor, directing and playing first trumpet much as Vejvanovsky might have done, in Ebenthal, Austria, less than 100 miles from the site of the music's origin. It has been prepared from photocopies of the autograph manuscript parts, located in the music archives of the collegiate church of St. Maurice, Kromeriz (per Breitenbacher's 1928 catalogue) under number IV-9 (which notation has been added to upper left corner of the title page). Beneath Vejvanovsky's swirling monogram signature, and a "No. 70," the page is inscribed "Sonata: Scti Mauritii/ 2: Violini/ 2: Clarini/ 3: Violae/ 3 Tromb: ad lib/ [a swirl divider]/ Composita die: 22: Septemb:/ Ao 1666" which translates as "Sonata [in honour of] Saint Maurice [for] 2 violins, 2 trumpets, 3 violas, 3 optional trombones [substituting for the lower strings], composed [this] day, the 22nd of September, [in the] year 1666." The parts (identified as Clarino Primo, Clarino Secondo, Violino Primo, Violino Secondo, Alto Viola, Tenore Viola notated in tenor clef, Violone, and Organo) were apparently used for more than one performance, because the original two-bar coda has been scratched out on every one except the unfigured bass part. This deletion is followed by an alternative ending, also in Vejvanovsky's handwriting, and written out in full on the trumpet and figured bass parts. Obviously designed for a later performance that required more elapsed time for the music, the revised conclusion amounts to a da capo up to bar 46 plus two extra notes (dotted whole and half-whole) to elongate the added final V-I cadence. Due to space restrictions, the string parts are marked only with a Latin instruction requesting the players to "finish with the entrance music" (in other words, D.C. al Fine). The original version is recommended for modern performances, but any necessary lengthening can be accomplished in a similar manner.

Most of the figures for the continuo were supplied by Vejvanovsky himself on the original bass part. His numerous figures specified in the chromatic section (bars 49-54) before letter [C] are noteworthy. In other places he indicated raised thirds, 4-3 suspensions, and 6-chord voicings. Even so, the present edition offers, besides a suggested keyboard realization, a few additional figures, without further comment, to clarify the harmonic outline for those who may wish to realize the continuo part themselves. Original dynamics marked on the parts are limited to the statement and the echo of the initial motive repeated as a coda at [G]. All other dynamic markings, as well as most tempo suggestions and metric ratios, plus the rehearsal letters, are editorial, and the tenor clef viola part has been transcribed into alto clef for playing on modern viola. There is one original tempo marking, "tarde," inscribed on the violin and continuo parts (bar 47), indicating for them to play the first duple section "slowly" for clarity in its sixteenth notes and chains of suspensions. A very few note errors (such as the second viola's c' in bar 125 now changed to d') or clashes inconsistent with Vejvanovsky's harmonic language (an alternate low c' may be substituted for the second trumpet's g' in measure 3 and at similar places in the ending) have also been adjusted without giving details on a separate revisions list.

Sonata Sancti Mauritii was written in 1666, a very prolific year for the composer. Half of Vejvanovsky's instrumental output dates from that year, a year in which he also was married to Ann Theresa Miniscator, the daughter of the late Mayor of Kromeriz, thus raising his social standing in the town. They had a house located on the town square and five children, so not all of his time must have been spent composing. According to the record of the burial of "Paulus Weywanowsky chori praefectus ad St. Mauritium" in Kromeriz on June 24, 1693, he was "senes circiter annos 60" (around 60 years old) when he died, hence the tentative dates given earlier for his birth. In addition to his instrumental works, Vejvanovsky also wrote many church compositions including masses, requiem masses, offertories, motets, vespers, litanies, and antiphons. As noted in the funeral entry quoted above, Vejvanovsky was director of the St. Maurice Church choir, whose patron saint was honored in the present trumpet duet. This sonorous work probably served as processional or recessional music during a special mass on the feast day anniversary for the church.

The work may be performed with a full string orchestra or simply with one player per part, plus organ or harpsichord. As Vejvanovsky himself suggested on the parts, trombones can be substituted for any or all of the bottom three string parts (though the two viola parts are somewhat high for inexperienced players).

Henry Meredith

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Pavel Josef Vejvanovsky

1666

Edited by Henry Meredith

Allegro $\text{♩} = 144$

Trumpet 1 in C *f*

Trumpet 2 in C *f*

Violin 1 *f*

Violin 2 *f*

Viola 1 *f*

Viola 2 *f*

Continuo *f*

PREVIEW ONLY

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

14

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

PREVIEW ONLY

21

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

4 3

4 3

7 #6

28

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

tr

tr

tr

Vln. 2

Vln. 2

35

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

tr

B

B

4

3

6

53 C Allegro $\bullet = \circ$ $\circ = 144$

Tpt 1 *per sordin [with mute]* ***p***

Tpt 2 *per sordin [with mute]* ***p***

Vln 1 *tr*

Vln 2 *tr*

Vla 1

Vla 2

Cont C Allegro $\bullet = \circ$ $\circ = 144$ ***p***

60

Tpt 1 *tr*

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

6 6 4 # # 4 #

66

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

73

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

mp

p

mp

p

mp

p

mp

p

80

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

87 [Maestoso] $\text{♩} = \text{♩} = 72$

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

106

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

113

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

6

6

6

6

120

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

PREVIEW ONLY

127

Tpt 1

Tpt 2

Vln 1

Vln 2

Vla 1

Vla 2

Cont

134

Tpt 1 *p* *f* *[riten.] tr.*

Tpt 2 *p* *f*

Vln 1 *p* *f* *[riten.]*

Vln 2 *p* *f*

Vla 1 *p* *f*

Vla 2 *p* *f* *[riten.]*

Cont *p* *f*

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