



EVANGELISTA: Raffaele Pe, *countertenor*

CHRISTUS: Luca Cervoni, *tenor*

PILATUS: Marco Bussi, *bass*

SIMON PETRUS / SERVUS I: Renato Dolcini, *bass*

ANCILLA / SERVUS II: Valentina Argentieri, *soprano*

Cappella Neapolitana

Alessandro Ciccolini, Marco Piantoni, Rossella Pugliano, Matteo Saccà, *violins*

Rosario Di Meglio, *viola* Jorge Alberto Guerrero, Adriano Fazio, *cellos*

Giorgio Sanvito, *double bass* Carlo Barile, *organ* Patrizia Varone, *harpsichord*

Franco Pavan, Paola Ventrella, *theorbos*

Ghislieri Choir

directed by Giulio Prandi

Valentina Argentieri, Marta Redaelli, Sonia Tedla, *sopranos*

Isabella Di Pietro, Marta Fumagalli, *altos*

Michele Concato, Paolo Tormene, *tenors*

Renato Cadel, Renato Dolcini, *basses*

Antonio Florio, *conductor*

Gaetano Veneziano (1656-1716)

Passio

LA PASSIONE SECONDO GIOVANNI. NAPOLI C. 1685

01	<i>Passio Domini nostri Jesu Christi</i> (Evangelista)	4:29
02	<i>Iesu itaque sciens omnia</i> (Evangelista, Christus, Chorus)	3:54
03	<i>Mitte gladium tuum in vaginam</i> (Christus, Evangelista, Ancilla, Simon Petrus)	2:52
04	<i>Stabant autem servi et ministri</i> (Evangelista, Christus, Servus I)	2:16
05	<i>Si male locutus sum</i> (Christus, Evangelista, Chorus, Simon Petrus, Servus II)	4:08
06	<i>Quam accusationem affertis</i> (Pilatus, Evangelista, Chorus, Christus)	9:09
07	<i>Et dabant ei alapas</i> (Evangelista, Pilatus, Chorus)	5:48
08	<i>Non haberes potestatem</i> (Christus, Evangelista, Chorus, Pilatus)	8:07
09	<i>Ut Scriptura impleretur, dicens</i> (Evangelista, Christus)	15:14

Revision and reconstruction by Antonio Florio

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Gaetano Veneziano

Passio

for Roberto Pagano

Alessandro Scarlatti's first sacred masterpiece, the *Passio Domini Nostri Jesu Christi secundum Joannem* (known as *Passione secondo Giovanni*), was, according to the majority of contemporary scholars, written around 1680 when the young Sicilian-born composer was in Rome working for the Oratorio del SS. Crocifisso. Some archaisms discernible in the work have recently been attributed to the possible influence of a composition dating from a previous generation, namely the *Passione secondo Giovanni* by his Sicilian uncle Vincenzo Amato. The work was performed in 2001 during the Scarlatti Festival of Palermo in a realisation by Umberto D'Arpa on the initiative of the late Roberto Pagano, the outstanding Scarlatti scholar. In the *New Grove Dictionary of Music and Musicians* (2001) the entry "Passion" still insists on the uniqueness of Scarlatti's contribution to the genre in Italy, a nation in which the contributor considers settings of the Passion practically nonexistent, domi-

nated as the category was by German composers and culminating in the works of J.S. Bach. Until now the absence was justified because so very few Italian Passions of the Baroque era have been studied and performed in modern times.

Passions written in Italy before Bach's time are in fact more numerous than is generally thought and are closely associated with devotional use in the south of the country. An examination of new sources leads one to think that when Alessandro Scarlatti arrived in Naples in 1683 and was immediately appointed *maestro di cappella* of the royal chapel by the Spanish viceroy, he was conforming to an already established local tradition (a tradition shared with Palermo as his uncle's Passion demonstrates) when, in around 1685, he wrote the *Passione secondo Giovanni* in response to a commission. The discovery of another southern Italian Passion probably written at much the same time by Gaetano Veneziano, organist at the royal chapel when Scarlatti was its *maestro di cappella*, now reinforces the hypothesis that a devotional repertory of a strongly dramatic nature was performed in the Spanish viceroy's chapel in Naples annually during Holy Week and diffused throughout the south by the lay brotherhoods.

Gaetano Veneziano was born in Bisceglie, a small town near Bari, in 1656 and died in Naples, where he had spent almost his entire working life, in 1716. He had been the favourite pupil of Francesco Provenzale, the most prominent Neapolitan com-

poser before the arrival of Scarlatti, and throughout his life held posts that carried the highest prestige, even succeeding Scarlatti as *maestro di cappella* in the royal chapel from 1704 to 1708. He was an artist of primary importance during the transition between the seventeenth and eighteenth centuries, becoming in his turn teacher to the up and coming generation thus ensuring that the rules governing the sixteenth century Neapolitan school were transmitted to many of the new century's musicians.

Entering the Conservatorio di S. Maria di Loreto at the age of ten, Veneziano studied with Provenzale who subsequently enlisted him as his copyist of choice and junior assistant in his operatic work. (The only two manuscript copies of Provenzale's operas to survive, *Lo schiavo di sua moglie* and *Stellidaura*, performed at the San Bartolomeo theatre in the first half of 1670, are both the work of Veneziano). His marriage in 1677 to Antonia De Riso produced two generations of musicians. In 1678 he was appointed associate (*soprannumerario*) organist at the royal Palazzo chapel, a step on the path that was to lead to his appointment as organist of the Tesoro di San Gennaro, *maestro* at the Conservatorio di Loreto (his alma mater) and finally, following a competitive examination, *maestro* of the royal chapel in succession to Scarlatti in 1704, the year of Provenzale's death. Apart from a visit to his home territory in Puglia in 1687 to direct a performance of his opera *La Berenice* for the wedding of the Count of Conversano, Acquaviva d'Aragona, Veneziano remained in

Naples becoming, in the final years of the seventeenth century, one of the most famous and influential musicians in the city, commissioned to write for hundreds of chapels, churches and institutions and for the capital's many religious festivals, witnessed by the fact that the music archive of the Oratorio dei Girolamini (Filippini) in Naples holds some 120 manuscripts.

Four oratorios by Veneziano, some with texts by Andrea Perrucci, have recently been identified and confirm his skill as a composer.¹ Veneziano was, therefore, one of the few home-grown composers who could vie with Alessandro Scarlatti after the latter was appointed *maestro* of the royal chapel in 1684. The relationship between the two *maestri*, facilitated by their working with the same body of musicians, was probably very close. In particular, Veneziano's *Lezioni* written for solo voice and violins for performance during Holy Week (of which the only copies are in the Archivio dei Girolamini in Naples)² are similar in style to Alessandro Scarlatti's astonishing *Lamentazioni* and provide a further point of comparison between the two *Passioni*, both of which were originally written primarily for the virtuoso singers of the royal chapel.

There are only two manuscript sources of Alessandro Scarlatti's *Passione*, both of which are in Naples (Biblioteca del Conservatorio and Archivio dell'Oratorio dei Girolamini). The text of *Passio Domini Nostri Jesu Christi secundum Joannem* is taken directly from the Latin version of the Gospel

According to St John, with only three characters, il Testo (Evangelist), Christ and Pilate besides the chorus (Turba, i.e. Crowd). The unique quality of this juvenile composition has in the past led to its being ascribed to Scarlatti's first period in Rome. Recent comparison with the rediscovered Sicilian *Passione* by Scarlatti's uncle, Amato, has led some specialists to revisit the hypothesis that we are dealing with one of Scarlatti's earliest works, written in Rome before he moved to Naples.

However, back in 2004 Benedikt Poensgen in a doctoral thesis *Die Offiziumskompositionen von Alessandro Scarlatti* (University of Hamburg) clearly demonstrated that the two Neapolitan editions of Scarlatti's *Passio* can be dated to around 1685, which would place them during the composer's early years in Naples. In subsequent articles Poensgen has confirmed the Neapolitan origins of the *Passione secondo Giovanni* and the *Lamentazioni* now in the Archivio dell'Accademia Filarmonica of Bologna, both of which can also be dated to the same period and which Poensgen correctly likened to Veneziano's *Lezioni*.

Of Gaetano Veneziano's *Passio del Venerdì santo* (or *Passione secondo Giovanni*), using the same Gospel text of St John, a single copy survives in the Archivio dell'Oratorio dei Girolamini di Napoli, and that too can be dated to around 1685. Studies of this still unpublished *Passio* reveal an identical structure to that of Scarlatti which was written in the same place and at the same time. This confirms the hypothesis that the

Sicilian composer's work was written for ceremonial use in the royal chapel in Naples shortly after his appointment to the post of *maestro*.

The Neapolitan liturgical calendar, already packed with festivals throughout the year, anticipated a busy series of performances throughout Holy Week for the musicians of the royal chapel in those churches where the viceroy would attend with his court (the calendar can be read in the *etiquetas* of the Naples court which survive for the years 1632-1685). Apart from performances accompanying services in the palace chapel and various other churches, there were two especially popular processions through every street in Naples involving the "nazione spagnola". One of these, "de la Soledad", took place on the night of Good Friday with thousands of soldiers carrying lighted torches; another, on Easter Saturday, again involved soldiers and ended with the firing of artillery and firearms. This is the kind of scenario we must imagine in order to reconstruct the atmosphere of Naples in the Spanish era when the two *Passioni* came into being.

A systematic comparison of the structure of the two works involved confirms the numerous points they have in common due to their having been written for the same function within a short space of time, but also reveals profound stylistic differences between two composers representing two different musical traditions. Although Scarlatti did not number the nine sections as Veneziano did, each divided up the Latin text in exactly the same way. That schol-

ars should have always considered Scarlatti's to be a juvenile work is understandable because, although skillful handling of counterpoint and great expressive qualities were characteristic of the Sicilian from his first days in Rome, he does not wholly utilise the potentialities of the situation which are for the most part apportioned to the recitatives together with brief choral (crowd) interpolations. Moreover, the cyclic structure by which the impressively solemn opening theme reappears at the end is clearly reminiscent of the Roman oratorios that Scarlatti could have heard during his first years in Rome.

Veneziano's work places it in a very different artistic dimension from the very beginning. Taking the Neapolitan penitential tradition as its starting-point, it then veers towards a surprising modernity with the skillful superimposition of two distinct strands, one contrapuntal and the other a harmonically dense and complex *basso continuo*. Most of the time Veneziano uses major keys, which is certainly unexpected for such a solemn text (in fact Scarlatti begins in C minor): from the F major opening (also repeated cyclically at the end) he moves through D major (and its relative key of B minor) G major, C major and F major, leaving only the final section – with the harrowing description of the death of Christ – to be dwelt on at length in the key of B minor.

Veneziano's writing for his nine-part chorus is the more powerful and effective even though the interventions are similarly brief, such brevity imposed, admittedly, by the Gospel text. The atmos-

pheric sonorities that accompany the words of Christ stupefy with their hypnotic density, while the part of Pilate and the longer one of the Evangelist allow Veneziano to display his ability as *concertatore*, organising his musical material into alternating passages of arioso and recitative with frequent harmonic modulations. It is no surprise to find that the original orchestral parts of the *Passione* preserved unbound in the Archivio dei Girolamini indicate a lively and varied ensemble consisting of two violins, two violoncellos, lute (or harp), double bass and organ. These were the instruments played by the royal chapel's virtuoso musicians of the time.

Compared with Scarlatti, Veneziano could be described as an extrovert with a highly individual approach to composition seen in his judicious blending of an old style with a startling modernity, adapting his work to the prodigious technical ability of the viceregal singers for whom he was writing and endowing the more dramatic parts of the Gospel story of Christ's suffering and death with pulsating emotion. It comes as no surprise to find Hanns-Berthold Dietz ending his 1987 critique of Neapolitan music of the seventeenth century by observing, "In the church music of Veneziano... we find that very consolidation of older and newer compositional tendencies which was to serve as the platform for the generation of Nicola Fago, Domenico Sarri, and Francesco Mancini at the start of the eighteenth century".

This opinion has now been amply justified by the first recording of Gaetano Veneziano's *Passione*

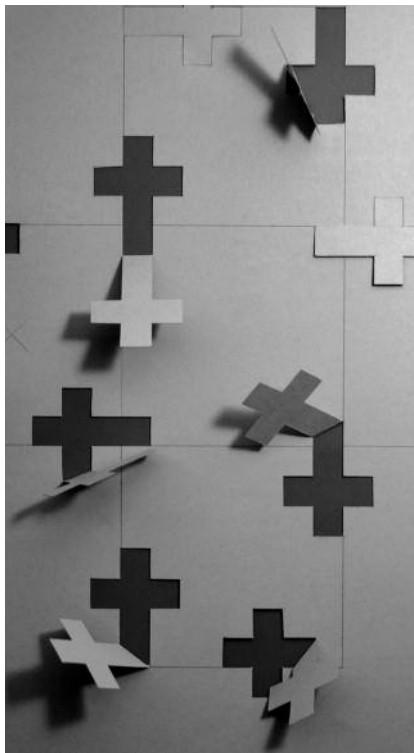
secondo Giovanni, a rediscovery we owe to the veritable prime mover of the re-evaluation in our own day of this outstanding musician of Baroque Naples, Antonio Florio with his matchless Cappella Neapolitana (previously known as I Turchini), here in a fruitful collaboration with the Ghislieri Choir, ensemble in residence at the historic Collegio Ghislieri in Pavia, directed by Giulio Prandi. An authentic masterpiece rediscovered.

Dinko Fabris

NOTES

(1): A recording of the first, *La Santissima Trinità*, performed by Antonio Florio with I Turchini, was released by Glossa in 2014 on GCD 922607.

(2): Glossa's 2011 release, GCD 922602, *Tenebrae*, includes the recording of a performance of this by Antonio Florio and I Turchini.



Gaetano Veneziano

Passio

pour Roberto Pagano

La Passio Domini Nostri Jesu Christi secundum Joannem est le premier chef-d'œuvre sacré de Alessandro Scarlatti : cette *Passione secondo Giovanni* date, selon les spécialistes, des années 1680, quand le jeune Palermitain, encore à Rome, était en rapport avec l'Oratorio del Santissimo Crocifisso. Les archaïsmes évidents ont été récemment attribués par des érudits à l'influence de la *Passione secondo Giovanni* composée au cours de la génération précédente par l'oncle de Scarlatti, Vincenzo Amato, Sicilien lui aussi. Cette œuvre, étudiée par Umberto D'Arpa, a été jouée en 2001 au cours du Festival Scarlatti de Palerme sur l'initiative de Roberto Pagano, le plus grand érudit scarlattien, récemment décédé. L'entrée *Passion* du *New Grove Dictionary of Music and Musicians* (2001) insiste encore sur l'unicité de Scarlatti dans le panorama de l'Italie et considère cette nation comme pratiquement absente de l'histoire de la Passion mise en musique, genre dominé par les compositeurs germani-

ques jusqu'à Bach. Cette lacune était jusqu'à présent justifiable étant donné le très petit nombre de Passions italiennes de l'époque baroque étudiées et représentées de nos jours.

Les Passions écrites en Italie avant l'ère de Bach, en réalité plus nombreuses qu'on ne le croit, sont étroitement associées aux coutumes dévotionnelles de l'Italie du Sud. L'examen de ces nouvelles sources nous induit à penser que Alessandro Scarlatti, arrivé à Naples en 1683 et immédiatement institué maître de la chapelle royale par le vice-roi espagnol, s'adapta à une tradition locale établie (aussi à Palerme, comme le prouve la *Passion* déjà citée de Vincenzo Amato) quand on lui demanda vers 1685 de composer la *Passione secondo Giovanni*. La découverte d'une autre Passion de l'Italie du Sud probablement composée à la même époque par Gaetano Veneziano, organiste de la chapelle royale quand Scarlatti la dirigeait, renforce l'hypothèse selon laquelle un répertoire dévotionnel, d'un caractère très dramatique, était interprété chaque année durant la Semaine sainte dans la chapelle du vice-roi espagnol à Naples, et propagé par les confraternités laïques¹ dans tout le Sud.

Gaetano Veneziano (né à Bisceglie, petite ville près de Bari en 1656 et mort à Naples en 1716, où il travailla pratiquement toute sa vie), était le disciple préféré de Francesco Provenzale, le compositeur napolitain le plus important avant l'arrivée de Scarlatti. Veneziano occupa les plus hautes fonctions, au point de succéder à Scarlatti au poste de maître de

la chapelle royale de 1704 à 1708. Compositeur de première importance au tournant du xvii^e et du xviii^e siècles, il transmet les règles de l'école napolitaine du xviii^e aux générations suivantes et devint à son tour le maître de nombreux protagonistes de la musique du siècle nouveau.

Admis à l'âge de dix ans au Conservatoire de S. Maria de Loreto à Naples, Veneziano devint le disciple de Provenzale qui l'engagea ensuite comme copiste de confiance et *maestrino* de ses activités opéristiques (Veneziano fut le copiste des deux manuscrits uniques des opéras de Provenzale ayant survécus, *Lo schiavo di sua moglie* et *Stellidaura* représentés au théâtre de San Bartolomeo durant la première moitié des années 1670). Son mariage en 1677 avec Antonia De Riso produisit deux générations de musiciens. En 1678, il fut nommé organiste surnuméraire de la chapelle du palais royal, commençant ainsi une carrière qui le mena au poste d'organiste du Trésor de San Gennaro, à celui de maître du Conservatoire de Loreto où il fut élève et devint finalement, après concours, maître de la chapelle royale au poste de Scarlatti en 1704, l'année de la mort de Provenzale. En 1687, Veneziano revint dans son pays natal pour diriger son opéra *La Berenice* à l'occasion du mariage du comte de Conversano, Acquaviva d'Aragona. Mis à part ce bref voyage, Veneziano resta à Naples où il devint dans les dernières années du xviii^e siècle l'un des maîtres les plus renommés et influents. On lui demanda de composer pour des centaines de chapelles, d'églises et de congrégations ainsi que pour les si nombreuses festivités

religieuses de la capitale, activité que reflètent les quelques 120 manuscrits conservés aux archives musicales de l'Oratorio dei Girolami (Filippini) de Naples.

Quatre oratorios de Veneziano récemment identifiés, en partie sur des textes de Andrea Perrucci, confirment son talent de compositeur². Veneziano était donc l'un des rares maîtres entièrement formés à Naples capables de rivaliser avec Alessandro Scarlatti après la nomination de ce dernier au poste de maître de la chapelle royale en 1684. Les relations entre les deux compositeurs, facilitées par leur travail avec les mêmes ensembles de musiciens, furent probablement très étroites. Signalons en particulier les *Lezioni* à voix seule et violons écrites par Veneziano pour la Semaine sainte³ qui ont un style similaire à celui des stupéfiantes *Lamentazioni* de Alessandro Scarlatti et peuvent constituer un élément ultérieur de comparaison entre les deux *Passioni*, qui furent pratiquement écrites pour les chanteurs virtuoses de la chapelle royale.

Il n'existe que deux sources manuscrites de la *Passione* de Alessandro Scarlatti, conservées à Naples (Biblioteca del Conservatorio et Archivio dell'Oratorio dei Girolamini) sous le titre de *Passio Domini nostri Jesu Christi secundum Johannem*. Le texte ne s'éloigne pas de la version latine de l'*Évangile selon Jean*, avec trois personnages seulement, le Texte (l'Évangéliste), le Christ et Pilate, en plus du Chœur (Turba, La foule). Étant donnée son unicité, cette composition avait auparavant été datée des premières années

romaines du jeune Scarlatti. La comparaison avec la *Passione* sicilienne de Vincenzo Amato récemment redécouverte a permis à certains spécialistes de mettre en doute la première hypothèse et de considérer la *Passione secondo Giovanni* comme l'une des premières œuvres du Palermitain, composées à Rome avant de s'installer à Naples.

Mais déjà en 2004, Benedikt Poensgen dans sa thèse doctorale *Die Offiziumscompositionen von Alessandro Scarlatti* (Université de Hambourg), avait démontré clairement que les deux rédactions napolitaines de la *Passio* de Scarlatti peuvent dater de 1685, c'est-à-dire des premières années du compositeur à Naples. Au cours d'interventions ultérieures, Poensgen a confirmé l'origine napolitaine commune de la *Passione secondo Giovanni* et des *Lamentazioni* conservées dans l'Archivio de l'Accademia Filarmonica de Bologne ; ces deux œuvres peuvent aussi avoir été composées durant la même période, que Poensgen assimile correctement à celle des *Lezioni* de Veneziano.

La *Passio del Venerdì santo* ou *Passione secondo Giovanni* de Gaetano Veneziano, sur le même texte de l'*Évangile selon Jean*, survit dans une copie unique conservée dans l'Archivio dell'Oratorio dei Girolamini de Naples, qui peut être aussi datée de 1685 environ. L'étude de la *Passion* de Veneziano, jusqu'ici inédite, révèle une identité de lieu et de date ainsi qu'une structure absolument identique à la *Passion* de Scarlatti ; ce qui confirme l'hypothèse selon laquelle le compositeur palermitain avait écrit

l'œuvre pour les cérémonies de la chapelle royale de Naples peu après avoir été nommé maître de cette institution.

Le calendrier liturgique napolitain, déjà très chargé de festivités à toute époque de l'année, prévoyait pour les musiciens de la chapelle vice-royale une abondance de prestations durant la Semaine sainte dans les églises où le vice-roi devait se rendre avec la cour (le calendrier se lit dans les *etiquetas* de la cour de Naples ayant survécu et correspondant aux années 1634-1685). Outre les séances musicales accompagnant les rites dans la chapelle du palais et dans plusieurs églises, les Napolitains appréciaient tout particulièrement deux processions qui se déroulaient dans toutes les rues et impliquaient la « *nazione spagnola* » : celle de la nuit du Vendredi saint dite « de la Solitude » avec des milliers de soldats portant des torches allumées, et celle du Samedi saint qui convoquait aussi les troupes et se terminait par des salves d'artillerie et de fusils. Nous nous devons d'imaginer ce type de scénario pour reconstruire idéalement l'atmosphère qui caractérisait la Naples espagnole où sont nées les deux *Passioni*.

Une comparaison systématique des structures des deux œuvres confirme non seulement les nombreux points en commun dus à leur création pour une même fonction et à une même époque, mais encore des différences stylistiques profondes entre les deux compositeurs, représentants de deux mondes musicaux différents. Le texte évangélique latin est divisé exactement de la même manière dans les deux cas, bien que Scarlatti ne numérote pas les 9 sections (au

contraire de Veneziano qui les indique expressément). Nous comprenons que les spécialistes aient toujours considéré la *Passion* de Scarlatti – malgré la maîtrise du contrepoint et la grande expressivité caractéristiques de l'art du Palermitain dès le début de son séjour à Rome – comme une œuvre de jeunesse, qui n'exploite pas toutes les potentialités d'un discours lié, durant une grande partie de la narration, au récitatif ponctué par les brèves insertions du Chœur (La foule). En outre, la structure cyclique permettant le retour, en fin d'œuvre, de la merveilleuse idée initiale du thème douloureux, rappelle clairement les modèles de l'oratorio romain que Scarlatti a pu entendre durant ses premières années à Rome.

L'œuvre de Veneziano se situe dès le début sur un plan artistique très différent : partant de la tradition pénitentielle napolitaine, elle tend vers une extraordinaire modernité en superposant habilement deux langages, le contrepoint et l'harmonie produite par une basse continue dense et complexe. La plupart de l'œuvre de Veneziano se déroule sur des accords majeurs, ce qui est surprenant pour un texte si dramatique (Scarlatti commence en Do mineur) : commençant en La majeur (ici aussi, repris cycliquement à la fin), elle traverse les tonalités de Ré majeur (et son relatif mineur, Si), Sol majeur, Do majeur et Fa majeur ; seule la dernière section – avec la douloureuse description de la mort du Christ – s'étend longuement sur l'accord de Si mineur.

L'écriture du chœur, à 9 voix, est chez Veneziano plus puissante et efficace, même quand les deux

œuvres coïncident dans la brièveté des interventions, d'ailleurs imposée par le texte évangélique. Les atmosphères sonores qui définissent les interventions hiératiques de Christ sont stupéfiantes d'intensité hypnotique, tandis que le rôle de Pilate et celui, plus long, du Texte (l'Évangéliste) permettent à Veneziano d'arborer tout son talent d'architecte à l'heure de structurer les différentes situations alternant ariosos et récitatifs dans une harmonie souvent modulante. Il n'est pas surprenant que les partitions originales individuelles de la *Passione* conservées dans l'Archivio dei Gerolamini révèlent une instrumentation exubérante et variée : deux violons, deux violoncelles, luth (ou harpe) contrebasse et orgue. Tous ces instruments étaient joués par les virtuoses de la chapelle royale napolitaine de l'époque.

Comparé à Scarlatti, Veneziano aborde la composition d'une façon toute personnelle, pouvant être définie comme extravertie, étant donnée sa capacité à mêler avec science le style ancien et une modernité saisissante, en adaptant son écriture à la technique vocale prodigieuse des chanteurs de la chapelle pour qui l'œuvre fut conçue, et en faisant palpiter d'émotion les parties les plus dramatiques de la narration évangélique de la souffrance finale de Jésus Christ. Ce n'est donc pas par hasard que Hanns-Berthold Dietz, à la fin de son essai de 1987 sur la musique sacrée napolitaine du XVII^e siècle, observait : « Dans la musique de chambre de Gaetano Veneziano... nous trouvons cette consolidation authentique des tendances les plus anciennes et les plus modernes qui

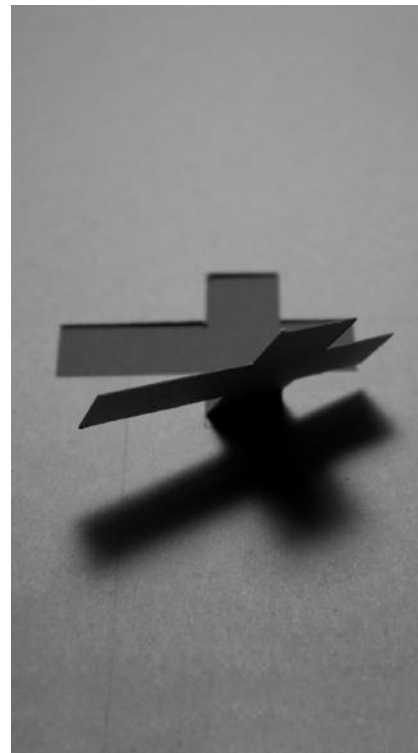
serviront de plateforme à la génération suivante de Nicola Fago, Domenico Sarro et Francesco Mancini au début du XVIII^e siècle. »

Cette opinion est à présent pleinement confirmée par la redécouverte de la *Passione secondo Giovanni* de Gaetano Veneziano. Redécouverte due au véritable moteur de la réévaluation actuelle de cet extraordinaire musicien de la Naples baroque, Antonio Florio avec ses inégalables Turchini récemment renommés Cappella Neapolitana, ici en collaboration fructueuse avec le Ghislieri Choir, ensemble en résidence au Collegio Ghislieri de Pavie, dirigé par Giulio Prandi. Un authentique chef-d'œuvre retrouvé.

Dinko Fabris

NOTES

- (1) NDT. Les confraternités laïques étaient formées par des catholiques ne faisant pas partie du clerc. Elles acceptaient aussi des religieux, les « frères laïques », non ordonnés diacre ou prêtre. Étant femmes, les sœurs étaient, dans ce contexte, laïques.
- (2) Le premier oratorio, *La Santissima Trinità*, a été enregistré par les Turchini de Antonio Florio : Glossa 2014, GCD 922607.
- (3) Copie unique dans l'Archivio dei Girolamini de Naples ; enregistrées par Antonio Florio & Turchini, CD *Tenebrae* Glossa 2011, GCD 922602.



Gaetano Veneziano

Passio

per Roberto Pagano

La *Passio Domini Nostri Jesu Christi secundum Joannem* è il primo capolavoro sacro di Alessandro Scarlatti, assegnato comunemente dagli studiosi al periodo giovanile intorno al 1680, quando il palermitano si trovava ancora a Roma in rapporto con l'Oratorio del SS. Crocifisso. Sono evidenti i caratteri arcaici di questa composizione che, in anni recenti, erano stati giustificati dagli studiosi proponendo che il giovane Scarlatti fosse stato influenzato dal modello della *Passione secondo Giovanni* composta nella generazione precedente dallo zio siciliano Vincenzo Amato. Questa composizione, studiata da Umberto D'Arpa, è stata eseguita modernamente nel 2001 nel corso del Festival Scarlatti di Palermo per iniziativa di Roberto Pagano, il maggiore studioso scarlattiano recentemente scomparso. La voce «*Passion*» del *New Grove Dictionary of Music and Musicians* (2001) insiste ancora sulla unicità del caso Scarlatti nel panorama dell'Italia,

nazione che considera praticamente assente nella storia della Passione in musica, dominata dal mondo germanico fino a Bach. Questa lacuna era finora giustificabile perché sono pochissime le Passioni italiane dell'età barocca studiate e rieseguite modernamente.

Le Passioni scritte in Italia prima dell'età bachiana sono in realtà più numerose di quel che comunemente si pensi e sono particolarmente associate agli usi devozionali del sud Italia. Esaminando queste nuove fonti, siamo indotti a pensare che Alessandro Scarlatti, giunto a Napoli nel 1683 e subito imposto dal viceré spagnolo come maestro della Real Cappella, si sia adeguato ad una consolidata tradizione locale, quando gli fu richiesto di musicare intorno al 1685 la sua *Passione* (tradizione condivisa da Palermo come prova la Passione dello zio Amato). La scoperta di un'altra Passione meridionale composta probabilmente nello stesso periodo da Gaetano Veneziano, organista della Real Cappella negli stessi anni in cui era maestro Scarlatti, alimenta l'ipotesi che si tratti di un repertorio devozionale dal contenuto fortemente drammatico, annualmente praticato durante la Settimana Santa nella Cappella del viceré spagnolo a Napoli, e diffuso dalle confraternite laicali in tutto il sud.

Gaetano Veneziano (nato a Bisceglie, cittadina vicino Bari nel 1656 e morto a Napoli nel 1716, dopo avervi svolto quasi interamente la carriera artistica), era stato l'allievo prediletto di Francesco

Provenzale, il più importante compositore napoletano prima dell'avvento di Scarlatti. La sua carriera si svolse ai più alti livelli, tanto da subentrare allo stesso Scarlatti come maestro della Real Cappella dal 1704 al 1708. Si tratta di un autore di primaria importanza nel passaggio tra il Seicento e il Settecento, che assicurò la trasmissione delle regole della scuola napoletana seicentesca alle successive generazioni, divenendo a sua volta maestro di numerosi protagonisti della musica del nuovo secolo.

Entrato all'età di dieci anni nel Conservatorio di S. Maria di Loreto a Napoli, divenne allievo di Provenzale che lo coinvolse in seguito come suo copista di fiducia e maestrino nelle sue attività operistiche (Veneziano fu il copista degli unici due manoscritti di opere di Provenzale superstiti, *Lo schiavo di sua moglie* e *Stellidaura*, rappresentate al teatro di San Bartolomeo nella prima metà degli anni 1670). Sposato nel 1677 con Antonia De Riso, ebbe figli e nipoti musicisti. Nel 1678 fu nominato organista soprannumerario della Real Cappella di Palazzo, avviando un percorso che lo portò poi ad essere eletto organista del Tesoro di San Gennaro, maestro del suo antico Conservatorio di Loreto e infine, su concorso, maestro della Real Cappella al posto di Scarlatti nel 1704, l'anno della morte di Provenzale. Dopo un occasionale ritorno nella sua terra, in Puglia, nel 1687 per curare l'esecuzione di un suo melodramma per le nozze del conte di Conversano Acquaviva d'Aragona, *La Berenice*, Veneziano divenne negli ultimi anni del Seicento uno dei più rinomati e influenti maestri di

Napoli, chiamato a comporre musiche per centinaia di cappelle, chiese e congregazioni e per le tante festività religiose della capitale, come dimostrano le circa 120 composizioni manoscritte che di lui conserva l'Archivio musicale dell'Oratorio dei Girolamini (Filippini) di Napoli.

Recentemente sono stati individuati quattro oratori di Veneziano, in parte su testi di Andrea Perrucci, che confermano la sua perizia compositiva¹. Veneziano era dunque uno dei pochi maestri autotecnici in grado di competere con Alessandro Scarlatti dopo la nomina di questi a maestro della Real Cappella, nel 1684. Le relazioni tra i due maestri, facilitate dalla partecipazione allo stesso organico, furono probabilmente molto strette. In particolare le *Lezioni* a voce sola e violini per la Settimana Santa di Veneziano² si presentano con una scrittura paragonabile alle stupefacenti *Lamentazioni* di Alessandro Scarlatti e possono costituire un ulteriore elemento di confronto con le due rispettive *Passioni*, di cui condividono in gran parte la destinazione originale per i cantanti virtuosi della Real Cappella.

Della *Passione* di Alessandro Scarlatti esistono due sole fonti manoscritte entrambe a Napoli (Biblioteca del Conservatorio e Archivio dell'Oratorio dei Gerolamini) col titolo *Passio Domini nostri Jesu Christi secundum Joannem*. Il testo infatti non si allontana dalla versione latina del Vangelo di Giovanni, con soli tre personaggi, il Teste, Cristo e Pilato, oltre al coro (Turba). L'unicità di questa composizione giovanile di Scarlatti aveva condizionato

in passato la datazione nei primi anni romani del compositore. Il recente confronto con la ritrovata Passione siciliana di Amato ha riaperto per alcuni specialisti l'ipotesi che si tratti di una delle prime composizioni del palermitano, composta a Roma prima di trasferirsi a Napoli.

Invece già nel 2004 Benedikt Poensgen nella sua tesi dottorale *Die Offiziumskompositionen von Alessandro Scarlatti* (Università di Amburgo), aveva chiaramente dimostrato che le due redazioni napoletane della *Passio* di Scarlatti fossero datate intorno al 1685, ossia durante i primi anni a Napoli del compositore. In successivi interventi lo stesso Poensgen ha confermato la comune origine napoletana della *Passione secondo Giovanni* e delle *Lamentazioni* conservate presso l'Archivio dell'Accademia Filarmonica di Bologna, anch'esse databili intorno allo stesso periodo e che Poensgen paragonava correttamente alle *Lezioni* di Veneziano.

La *Passio del Venerdì santo* di Gaetano Veneziano, sullo stesso testo evangelico di Giovanni, sopravvive in copia unica nell'Archivio dell'Oratorio dei Girolamini di Napoli ed è anch'essa databile intorno al 1685. Lo studio della Passione di Veneziano, finora inedita e composta su una struttura assolutamente identica a quella di Scarlatti nello stesso ambiente e negli stessi anni, pone il suggello all'ipotesi che il compositore palermitano abbia scritto la sua composizione per le esigenze cerimoniali della Real Cappella di Napoli poco dopo la sua elezione a maestro.

Il calendario liturgico napoletano, già di per sé ricolmo di occasioni festive in ogni periodo dell'anno, prevedeva infatti per l'organico della cappella vicereale una fitta serie di esecuzioni durante la Settimana Santa nelle chiese dove doveva recarsi il viceré con la corte (il calendario si legge nelle *etiquetas* della corte di Napoli che sopravvivono per gli anni 1634-1685). Oltre alle esecuzioni che accompagnavano i riti nella Cappella di palazzo e nelle varie chiese, erano particolarmente sentite due processioni che coinvolgevano la «nazione spagnola» per tutte le vie di Napoli: quella della notte del venerdì santo detta «de la Soledad», con migliaia di soldati con torce illuminate, e quella del sabato santo che coinvolgeva le truppe e terminava con spari di artiglieria e fucili. Dobbiamo immaginare questo tipo di scenario per ricostruire idealmente l'atmosfera che caratterizzava la Napoli spagnola in cui videro la luce le due *Passioni*.

Da un sistematico confronto strutturale tra le due composizioni, si confermano i numerosi punti in comune che dimostrano la loro creazione per una stessa funzione a poco tempo di distanza, ma anche differenze stilistiche profonde tra i due autori, rappresentanti di due mondi musicali diversi. Il testo evangelico latino è suddiviso esattamente nella stessa maniera dai due compositori, anche se Scarlatti non numerava le 9 sezioni (che in Veneziano sono espressamente indicate). Si comprende perché gli studiosi abbiano sempre considerato come giovanile la composizione scarlattiana che, pur mostrando già forte la perizia contrappuntistica e la forza espressiva che

caratterizzano l'arte del Palermitano fin dal suo esordio romano, non estrinseca tutte le potenzialità del discorso legato per gran parte della narrazione al recitativo con i brevi inserimenti del Coro (Turba). Inoltre la struttura ciclica per cui la conclusione riprende la meravigliosa idea iniziale del tema doloroso, riconduce con facilità ai modelli dell'oratorio romano che Scarlatti poté ascoltare nei suoi primi anni a Roma.

Fin dall'inizio la composizione di Veneziano si situa su una dimensione artistica ben diversa, che prende le mosse dalla tradizione penitenziale napoletana ma svetta verso una straordinaria modernità nell'abile sovrapposizione dei due livelli, quello contrappuntistico e quello armonico di un basso continuo denso e complesso. Per la maggior parte del tempo la composizione di Veneziano si muove su accordi maggiori, elemento certo sorprendente per un testo così drammatico (ed infatti Scarlatti parte con il Do minore): dal La maggiore iniziale (anche qui ripreso ciclicamente a conclusione) muovendosi attraverso Re maggiore (e relativa minore Si), Sol maggiore, Do maggiore e Fa maggiore, lasciando soltanto l'ultimo tempo – con la dolorosa descrizione della morte di Cristo – attestato lungamente sull'accordo minore di Si.

La scrittura del Coro, a 9 voci, è in Veneziano più potente ed efficace pur nella simile brevità degli interventi, imposta del resto dal testo evangelico. Le atmosfere sonore che definiscono gli interventi ieratici di Cristo sono stupefacenti nella loro ipnotica densità, mentre Pilato e soprattutto la lunga parte del

Testo (Evangelista) consentono a Veneziano di sfoggiare tutta la sua perizia di concertatore, con alternanza di situazioni ariose e recitativi spesso armonicamente modulanti. Non a caso le parti staccate originali della *Passione* conservate nell'Archivio dei Girolamini si riferiscono ad un organico esuberante e vario: due violini, due violoncelli, liuto (o arpa) contrabbasso e organo. Tutti strumenti affidati ai virtuosi della Cappella Reale napoletana del tempo.

Dal confronto con Scarlatti, emerge un atteggiamento compositivo molto personale di Veneziano, che possiamo definire estroverso, per la sua capacità di miscelare sapientemente stile antico e dirompente modernità, adeguando la scrittura alla prodigiosa tecnica vocale dei cantori vicereali cui è destinato il brano, e a rendere palpitanti emozioni le parti più drammatiche della narrazione evangelica della sofferenza finale di Gesù Cristo. Non a caso Hanns-Berthold Dietz, nel concludere un suo saggio del 1987 sulla musica sacra napoletana nel Seicento, aveva osservato: «Nella musica da chiesa di Gaetano Veneziano... troviamo quell'autentico consolidamento delle tendenze insieme più antiche e più moderne che serviranno da piattaforma per la generazione successiva di Nicola Fago, Domenico Sarro e Francesco Mancini nel primo Settecento».

Questo giudizio è ora pienamente provato dalla riscoperta della *Passione secondo Giovanni* di Gaetano Veneziano, riscoperta che dobbiamo a colui che è il vero artefice della rivalutazione ai nostri giorni di questo straordinario musicista della Napoli barocca,

Antonio Florio col suo storico complesso Cappella della Pietà dei Turchini (che dal 2016 in avanti utilizzerà la nuova denominazione di Cappella Neapolitana), questa volta in fruttuosa collaborazione con il Ghislieri Choir, ensemble in residenza dello storico Collegio Ghislieri di Pavia, diretto da Giulio Prandi. Un autentico capolavoro ritrovato.

Dinko Fabris

NOTE

- (1) Il primo oratorio, *La Santissima Trinità*, è già stato inciso dai Turchini di Antonio Florio per Glossa nel 2014, GCD 922607.
- (2) Copie uniche nell'Archivio dei Girolamini di Napoli; si veda l'incisione nel CD *Tenebrae* con i Turchini di Antonio Florio per Glossa, 2011, GCD 922602.



Gaetano Veneziano

Passio

für Roberto Pagano

Die *Passio Domini Nostri Jesu Christi secundum Joannem* (oder *Passione secondo Giovanni*) ist das erste Meisterwerk Alessandro Scarlattis und wird von Musikwissenschaftlern gewöhnlich auf seine Jugendzeit um 1680 datiert, als der aus Palermo stammende Musiker noch in Rom im Dienst des Oratorio del SS. Crocifisso stand. Diese Komposition trägt einige archaische Züge, die in der Vergangenheit von der Forschung auf die Annahme zurückgeführt wurden, der junge Scarlatti sei vom Vorbild der *Passione secondo Giovanni* beeinflusst worden, die sein sizilianischer Onkel Vincenzo Amato eine Generation zuvor komponiert hatte. Dieses Werk wurde 2001 in einer Fassung von Umberto D'Arpa im Rahmen des Scarlatti-Festivals in Palermo aufgeführt; die Initiative dazu ging von dem kürzlich verstorbenen bedeutenden Scarlatti-Forscher Roberto Pagano aus. Der Artikel über Passionen (»Passion«) im *New Grove Dictionary of Music and Musicians* (2001) stellt noch die Einzigartigkeit der Passion Scarlattis im italieni-

schen Umfeld heraus. Der Verfasser geht davon aus, dass die italienische Nation in der Geschichte der Passionsvertonungen praktisch keine Rolle spielt, da diese vom deutschsprachigen Raum mit Bach als Höhepunkt dominiert wurde. Diese Fehlannahme ist verständlich, da bisher nur sehr wenige italienische Passionen aus dem Barock in unserer heutigen Zeit untersucht und wieder aufgeführt wurden.

Die Anzahl der vor der Ära Bach in Italien komponierten Passionen ist höher als gemeinhin angenommen; diese Werke stehen in engem Zusammenhang mit dem Einsatz im liturgischen Kontext in Süditalien. Nach der Untersuchung neuer Quellen neigt man zu der Annahme, dass Alessandro Scarlatti (der 1683 nach Neapel kam und vom spanischen Vizekönig umgehend als *maestro* der Real Cappella angestellt wurde) sich sofort in eine bestehende lokale Tradition einreihete, als er um 1685 den Auftrag erhielt, seine *Passione secondo Giovanni* zu schreiben. Diese Tradition hatte Neapel mit Palermo gemeinsam, wie die Passion seines Onkel Amato zeigt. Aus der gleichen Epoche gibt es eine weitere süditalienische Passionsvertonung von Gaetano Veneziano, der zu Scarlattis Zeit an der Real Cappella als Organist wirkte. Durch die Entdeckung dieses Werkes wird die Hypothese bestärkt, dass es sich bei diesem Andachtsrepertoire um Werke mit ausgeprägt dramatischem Charakter handelte; sie wurden jedes Jahr während der Karwoche in der Kapelle des spanischen Vizekönigs in Neapel aufgeführt und durch Laienbruderschaften in ganz Süditalien verbreitet.

Gaetano Veneziano kam 1656 in der Kleinstadt Bisceglie in der Nähe von Bari zur Welt und starb 1716 in Neapel, wo sich praktisch seine gesamte künstlerische Laufbahn abspielte. Er war der Lieblingsschüler von Francesco Provenzale, dem wichtigsten neapolitanischen Komponisten vor Scarlatti. Provenzale erlangte die bedeutendsten Posten und wirkte von 1704 bis 1708 sogar als Nachfolger Scarlattis als *maestro* der Real Cappella. Er war ein Komponist ersten Ranges an der Wende vom 17. zum 18. Jahrhundert, der dafür sorgte, dass die Regeln der neapolitanischen Schule an die folgenden Generationen weitergegeben wurden, indem er zahlreiche Protagonisten des Musiklebens des neuen Jahrhunderts unterrichtete.

Im Alter von zehn Jahren trat Veneziano in das Conservatorio di S. Maria di Loreto ein und wurde Schüler Provenzales, der ihn bald als bevorzugten Kopisten und als Assistenten bei Opernaufführungen einsetzte. (Veneziano schrieb auch die Partituren der beiden einzigen erhaltenen Opern Provenzales ab, *Lo schiavo di sua moglie* und *Stellidaura*, die in der ersten Hälfte des Jahres 1670 im Teatro San Bartolomeo aufgeführt wurden.) 1677 heiratete Veneziano Antonia de Riso, und viele seiner Söhne und Enkel wurden ebenfalls Musiker. 1678 wurde er zum zusätzlichen Organisten (*organista soprannumerario*) an der Real Cappella des Palastes ernannt, ein erster Schritt seiner Karriere, in deren Verlauf er Organist am Tesoro di San Gennaro, Lehrer an seiner ehemaligen Schule (Conservatorio di Loreto)

und schließlich in Provenzales Todesjahr 1704 *maestro* an der Real Cappella in der Nachfolge Scarlattis werden sollte. Veneziano kehrte im Jahr 1687 kurz in seine Herkunftsregion Apulien zurück, wo er eine Aufführung seines Melodramas *La Berenice* aus Anlass der Hochzeit des Grafen von Conversano, Acquaviva d'Aragona, leitete. In den letzten Jahren des 17. Jahrhunderts entwickelte er sich zu einem der berühmtesten und einflussreichsten neapolitanischen Komponisten, der mit der Komposition von Werken für Hunderte von musikalischen Ensembles an Kirchen und Klöstern anlässlich der zahlreichen religiösen Feste der Hauptstadt beauftragt wurde. Ein Beleg dafür sind seine über 120 handschriftlichen Kompositionen, die im Musikarchiv des Oratorio dei Girolamini (Oratorianer) in Neapel überliefert sind.

Vor kurzem wurden vier Oratorien von Veneziano identifiziert (z. T. mit Texten von Andrea Perrucci), die Zeugnis von seinem Können als Komponist ablegen¹. Veneziano war also einer der wenigen einheimischen Komponisten, die sich mit Alessandro Scarlatti nach dessen Ernennung zum *maestro* der Real Cappella (1684) messen konnten. Bedingt durch die Tätigkeit im selben Ensemble war die Beziehung zwischen diesen beiden Komponisten wahrscheinlich recht eng. Insbesondere Venezianos *Lezioni* für Solostimme und Violinen für die Karwoche² weisen eine Kompositionsweise auf, die mit den erstaunlichen *Lamentazioni* von Alessandro Scarlatti vergleichbar ist. Das Werk bietet eine weite-

re Vergleichsmöglichkeit zu den beiden Passionen, die jeweils in erster Linie für die virtuosensänger der Real Cappella bestimmt waren.

Es gibt zwei handschriftliche Quellen für Alessandro Scarlattis Passion, die sich beide in Neapel befinden (in der Biblioteca del Conservatorio und im Archivio dell'Oratorio dei Girolamini). Der Titel des Werkes lautet *Passio Domini nostri Jesu Christi secundum Johannem*. Der Text unterscheidet sich nicht vom lateinischen Wortlaut des Johannes-evangeliums; es kommen nur drei Personen vor (Testo/Evangelist, Christus und Pilatus), außerdem wird ein Chor eingesetzt (Turba). Aufgrund ihrer Einzigartigkeit wurde diese Komposition des jungen Scarlatti in der Vergangenheit auf seine ersten Jahre in Rom datiert. Durch den Vergleich mit Amatos vor kurzem wiederentdeckter sizilianischer Passion haben einige Spezialisten die Hypothese geäußert, es könne sich um eine der frühesten Kompositionen Scarlattis handeln, entstanden in Rom vor seinem Wechsel nach Neapel.

Benedikt Poesgen hat dagegen bereits 2004 in seiner Doktorarbeit *Die Offiziumskompositionen von Alessandro Scarlatti* (Universität Hamburg) zweifelsfrei nachgewiesen, dass die beiden neapolitanischen Ausgaben der *Passio* Scarlattis auf ca. 1685 zu datieren sind, also in die ersten Jahre des Komponisten in Neapel. In weiteren Aufsätzen hat Poesgen zusätzliche Belege dafür angeführt, dass die *Passione secondo Giovanni* sowie die im Archivio dell'Accademia Filarmonica in Bologna überlieferten *Lamentazioni*

ihren Ursprung jeweils in Neapel haben. Beide lassen sich auf den gleichen Zeitraum datieren und werden von Poesgen zu Recht mit den *Lezioni* von Veneziano verglichen.

Gaetano Venezianos *Passio del Venerdì santo* (Karfreitagspassion), oder auch *Passione secondo Giovanni*, über den gleichen Text aus dem Johannes-evangelium ist in einer einzigen Abschrift im Archivio dell'Oratorio dei Girolamini in Neapel überliefert und ist ebenfalls auf ca. 1685 zu datieren. Der Aufbau dieser bisher nicht edierten Passion ist vollkommen identisch wie in Scarlattis Werk; sie entstand zur gleichen Zeit im gleichen Umfeld. Die Untersuchung dieses Werkes bestätigt die Hypothese, dass Scarlatti seine Komposition kurz nach seiner Ernennung zum *maestro* für die zeremoniellen Erfordernisse der Real Cappella in Neapel geschrieben hat.

Der neapolitanische Kalender barst zu jeder Jahreszeit vor feierlichen liturgischen Anlässen; in der Karwoche hatte die Kapelle des Vizekönigs in einer dicht gedrängten Folge von Aufführungen in jenen Kirchen aufzutreten, die der Vizekönig mit seinem Hof besuchte. (Diesen Kalender kann man den *etiquetas* des Hofes nachlesen, die für die Jahre 1634 bis 1685 erhalten sind.) Neben den Aufführungen bei Gottesdiensten in der Kapelle des Palastes und in verschiedenen Kirchen gab es insbesondere noch zwei Prozessionen durch alle Straßen Neapels, bei denen die gesamte »spanische Nation« beteiligt

war. Am Karfreitag fand die Prozession »de la Soledad«, mit Tausenden fackeltragender Soldaten statt; bei der Prozession am Karsamstag waren ebenfalls Truppen beteiligt, ihren Abschluss bildeten Böllerschüsse und Gewehrsalven. Diese Szenerie muss man sich vorstellen, wenn man die Atmosphäre heraufbeschwören will, die für das spanisch beherrschte Neapel zur Entstehungszeit der beiden Passionen typisch war.

Aus einem systematischen formalen Vergleich der beiden Werke gehen zahllose Gemeinsamkeiten hervor, die dafür sprechen, dass beide mit kurzem zeitlichem Abstand für den gleichen Verwendungszweck entstanden sind. Es gibt aber auch entscheidene stilistische Unterschiede zwischen den beiden Komponisten, die zwei verschiedene musikalische Welten repräsentieren. Der lateinische Evangeliumstext wird auf identische Weise in neun Abschnitte gegliedert, wobei Scarlatti im Gegensatz zu Veneziano die Abschnitte nicht nummeriert. Es ist nachvollziehbar, warum Scarlattis Werk für die Musikwissenschaft immer als Jugendwerk galt. Obwohl der Komponist großes kontrapunktisches Können an den Tag legt und so expressiv schreibt, wie es für seine Kunst seit der frühesten Zeit in Rom typisch ist, schöpft er nicht alle Möglichkeiten des Diskurses aus, der über weite Strecken aus Rezitativen mit kurzen Einschüben des Turba-Chors besteht. Das Werk ist zyklisch aufgebaut; am Ende wird das ergreifende leidvolle Anfangsthema noch einmal aufgenommen. Darüber hinaus lässt sich der Aufbau leicht auf das

Vorbild römischer Oratorien zurückführen, wie Scarlatti sie in seinen frühen römischen Jahren hören konnte.

Venezianos Komposition dagegen ist künstlerisch in einer vollkommen anderen Dimension einzuordnen. Sie basiert auf den neapolitanischen Bußtraditionen, strebt aber nach einer außerordentlichen Modernität, indem die beiden Ebenen des Kontrapunktes und der Harmonik des dichten und komplexen Basso continuo einander auf gekonnte Weise gegenübergestellt werden. Venezianos Werk bewegt sich überwiegend in Dur-Klängen, was bei einem so dramatischen Text sicher überraschend ist (Scarlattis Werk beginnt dagegen in c-Moll): vom anfänglichen A-Dur (das auch bei diesem Werk am Ende wieder aufgenommen wird) über D-Dur (und die Paralleltonart h-Moll), G-Dur, C-Dur und F-Dur. Einzig der letzte Abschnitt mit der qualvollen Beschreibung des Todes Christi steht in einem ausgedehnten h-Moll-Abschnitt.

Trotz der vergleichbaren Kürze der Einwürfe, die wohl in der Knappheit der Evangelientexte begründet ist, ist Venezianos Schreibweise für den neunstimmigen Chor beeindruckender und effektvoller. Die atmosphärischen Klänge der feierlichen Christusworte sind in ihrer hypnotischen Dichte beeindruckend, während die Rolle des Pilatus und vor allem die umfangreiche Partie des Testo (Evangelist) Veneziano die Gelegenheit bieten, mit dem ständigen Wechsel von Ariosi und häufig modulierenden Rezitativen all seine kompositorischen

Fähigkeiten zur Schau zu stellen. Es ist kein Zufall, dass die originalen Einzelstimmen dieser Passion aus dem Archivio dei Girolamini auf eine üppige und vielfältige Besetzung schließen lassen: zwei Violinen, zwei Violoncelli, Laute (oder Harfe), Kontrabass und Orgel. All diese Instrumente wurden von den Virtuosen der Cappella Reale zu dieser Zeit gespielt.

Aus dem Vergleich mit Scarlatti folgt, dass Veneziano als Komponist eine sehr eigenständige Herangehensweise verfolgte. Man kann ihn aufgrund seiner Fähigkeit, den alten Stil klug mit einer geradezu verstörenden Modernität zu mischen, als extrovertiert auffassen. Dabei richtete er seine Kompositionsweise an der außerordentlichen Gesangstechnik der Sänger des Vizekönigs aus, für die das Werk bestimmt war. Die dramatischeren Abschnitte des Evangeliums, die sich mit den letzten Leiden Jesu Christi beschäftigen, versah er mit erschütternder Emotionalität.

Es ist nicht überraschend, das Hanns-Berthold Dietz am Ende seines Aufsatzes über die geistliche Musik im Neapel des 17. Jahrhunderts aus dem Jahr 1987 zu folgendem Schluss kommt: »In der Kirchenmusik Gaetano Venezianos finden wir jene authentische Konsolidierung sowohl der ältesten als auch der modernsten Tendenzen, die für die darauf folgende Generation mit Nicola Fago, Domenico Sarro und Francesco Mancini zu Beginn des 18. Jahrhunderts als Sprungbrett dienten.«

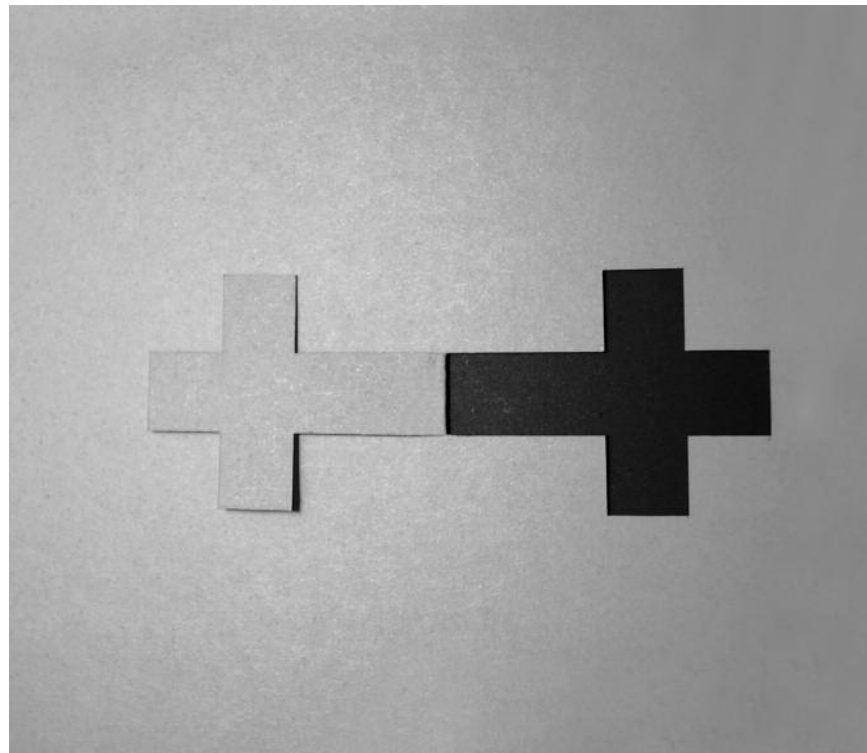
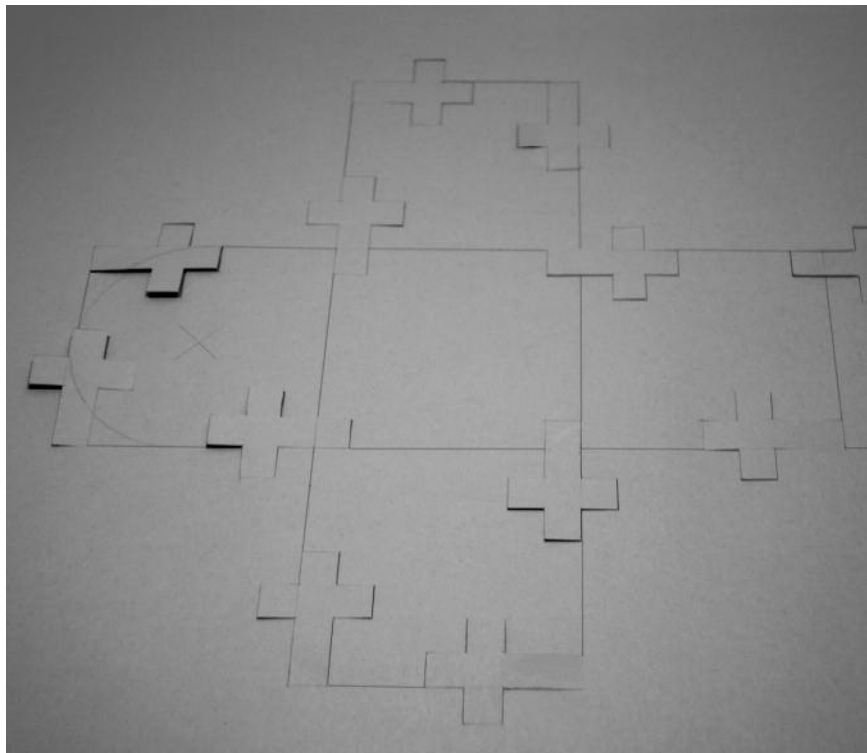
Dieses Urteil wird nun durch die Wiederentdeckung der *Passione secondo Giovanni* von Gaetano

Veneziano ganz und gar bestätigt. Dies verdanken wir dem wahren Urheber der Neubewertung jenes außergewöhnlichen Barockkomponisten aus Neapel: Antonio Florio und seinem einmaligen Ensemble, das 2016 von I Turchini in Cappella Neapolitana umbenannt wurde. Auf dieser CD ist es in fruchtbarer Zusammenarbeit mit dem Ghislieri Choir aus Pavia unter der Leitung von Giulio Prandi zu hören. Diese wiederentdeckte Passion ist in der Tat ein Meisterwerk!

Dinko Fabris

ANMERKUNGEN

- (1) Das erste dieser Oratorien, *La Santissima Trinità*, wurde 2014 von den Turchini und Antonio Florio für Glossa aufgenommen, GCD 922607.
- (2) Die einzige Abschrift befindet sich im Archivio dei Girolamini in Neapel; sie wurde 2011 mit den Turchini und Antonio Florio für Glossa unter dem Titel *Tenebrae* eingespielt, GCD 922602.



O1

EVANGELISTA

Passio Domini nostri Jesu Christi secundum
Ioannem.

In illo tempore egressus est Jesus cum discipulis suis
trans torrentem Cedron, ubi erat hortus, in quem
introivit ipse, et discipuli eius.

Sciebat autem et Judas, qui tradebat eum, locum, quia
frequenter Jesus convenerat illuc cum discipulis suis.

Judas ergo cum accepisset cohortem et a
pontificibus et pharisaeis ministros, venit illuc cum
laternis et facibus et armis.

O2

EVANGELISTA

Jesus itaque sciens omnia quae ventura erant super
eum, processit et dixit eis:

CHRISTUS

Quem quaeritis?

EVANGELISTA

Responderunt ei:

CHORUS

Jesum Nazarenum.

EVANGELISTA

Dicit eis Jesus:

O1

EVANGELIST

The Passion of our Lord Jesus Christ according to
St John.

At that time, Jesus left with his disciples and crossed
the Kidron valley where there was a garden, and into
which he entered with his disciples.

Now Judas, who betrayed him, also knew the place,
since Jesus had often met there with his disciples.

Judas, therefore, having gathered a cohort of
soldiers, together with officers sent by the chief
priests and Pharisees, went there with lanterns and
torches and weapons.

O2

EVANGELIST

Jesus knowing everything which was to befall him,
came forward and said to them:

JESUS

Who are you looking for?

EVANGELIST

They answered him:

CHOIR

Jesus the Nazarene.

EVANGELIST

Jesus said to them:

CHRISTUS

Ego sum.

EVANGELISTA

Stabat autem et Judas, qui tradebat eum, cum ipsis.
Ut ergo dixit eis: Ego sum, abierunt retrorsum et
cecidērunt in terram.

Iterum ergo interrogavit eos:

CHRISTUS

Quem quaeritis?

EVANGELISTA

Illi autem dixerunt:

CHORUS

Jesum Nazarenum.

EVANGELISTA

Respondit Jesus:

CHRISTUS

Dixi vobis, quia ego sum. Si ergo me quaeritis, sinite
hos abire.

EVANGELISTA

Ut impleretur sermo, quem dixit: «Quia, quos
dedisti mihi, non perdiidi ex eis quemquam.»
Simon ergo Petrus habens gladium eduxit eum et
percussit pontificis servum et abscidit auriculam
eius dexteram. Erat autem nomen servo Malchus.

JESUS

I am he.

EVANGELIST

Now Judas the traitor, was standing with them.
When he said to them: I am he, they moved back
and fell on the ground.

He asked them therefore a second time:

JESUS

Who are you looking for?

EVANGELIST

And they said:

CHOIR

Jesus the Nazarene.

EVANGELIST

Jesus answered:

JESUS

I have told you that I am he. If I am the one you are
looking for, let these ones go their way.

EVANGELIST

This was to fulfil the words that he had spoken:
“Not one of those who you gave me have I lost.”
Simon Peter, who had a sword, drew it out and
struck the high priest’s servant, cutting off his right
ear. The servant’s name was Malchus.

Dixit ergo Jesus Petro:

03

CHRISTUS

Mitte gladium tuum in vaginam. Calicem, quem dedit mihi Pater, non bibam illum?

EVANGELISTA

Cohors ergo et tribunus et ministri Iudaeorum comprehenderunt Jesum et ligaverunt eum. Et adduxerunt eum ad Annam primum; erat enim socer Caiphae qui erat pontifex anni illius. Erat autem Caiphas, qui consilium dederat Iudaeis, quia expedit unum hominem mori pro populo. Sequebatur autem Jesum Simon Petrus et alius discipulus. Discipulus autem ille erat notus pontifici et introivit cum Jesu in atrium pontificis. Petrus autem stabat ad ostium foris. Exivit ergo discipulus alius, qui erat notus pontifici, et dixit ostiariae et introduxit Petrum. Dicit ergo Petro ancilla ostiaria:

ANCILLA

Numquid et tu ex discipulis es hominis istius?

EVANGELISTA

Dicit ille:

SIMON PETRUS

Non sum.

Jesus said to Peter:

03

JESUS

Put your sword back into its scabbard. Am I not to drink the cup which my Father has given me?

EVANGELIST

So the cohort and its tribune and the officers of the Jews seized Jesus and bound him. And they took him first to Annas; for he was the father-in-law of Caiaphas who was high priest that year. It was Caiaphas who had counselled the Jews that it was better for one man to die for the people. Simon Peter followed Jesus, and so did another disciple. This disciple, who was known to the high priest, went with Jesus into the high priest's palace. But Peter was standing outside the door. The other disciple, who was known to the high priest, spoke to the door-keeper and brought Peter in. The maid keeping the door said to Peter:

MAID

Are you not one of this man's disciples?

EVANGELIST

He said:

SIMON PETER

I am not.

04

EVANGELISTA

Stabant autem servi et ministri ad prunas, quia frigus erat, et calefaciebant se; erat autem cum eis et Petrus stans et calefaciens se. Pontifex ergo interrogavit Jesum de discipulis suis et de doctrina eius. Respondit ei Jesus:

CHRISTUS

Ego palam locutus sum mundo; ego semper docui in synagoga et in templo, quo omnes Iudaei conveniunt, et in occulto locutus sum nihil. Quid me interrogas? Interroga eos qui audierunt quid locutus sim ipsis; ecce hi sciunt quae dixerim ego.

EVANGELISTA

Haec autem cum dixisset, unus assistens ministrorum dedit alapam Jesu dicens:

SERVUS

Sic respondes pontifici?

EVANGELISTA

Respondit ei Jesus:

04

EVANGELIST

Now the servants and officers were standing at a charcoal fire, for it was cold, and were warming themselves there; Peter stood there too to warm himself. The high priest questioned Jesus about his disciples and his teaching. Jesus answered him:

JESUS

I have spoken openly to all the world; I have always taught in the synagogue and in the Temple, where all the Jews meet together, and I have in secret said nothing. Why ask me? Ask those who heard me what I have said to them; they know what I have said.

EVANGELIST

At these words one of the servants standing by struck Jesus with his hand, saying:

SERVANT

Is this how you respond to the high priest?

EVANGELIST

Jesus answered him:

05

CHRISTUS

Si male locutus sum, testimonium perhibe de malo;
si autem bene, quid me caedis?

EVANGELISTA

Et misit eum Annas ligatum ad Caiapham
pontificem.
Erat autem Simon Petrus stans et calefaciens se.
Dixerunt ergo ei:

CHORUS

Numquid et tu ex discipulis eius es?

EVANGELISTA

Negavit ille et dixit:

SIMON PETRUS

Non sum.

EVANGELISTA

Dicit ei unus ex servis pontificis, cognatus eius cuius
abscidit Petrus auriculam:

UNUS EX SERVIS PONTIFICIS

Nonne ego te vidi in horto cum illo?

EVANGELISTA

Iterum ergo negavit Petrus, et statim gallus cantavit.
Adducunt ergo Jesum a Caiapha in praetorium. Erat
autem mane. Et ipsi non introierunt in praetorium,

05

JESUS

If I have spoken wrongly, point out my offence; if
not, why strike me?

EVANGELIST

And Annas sent him, bound, to Caiaphas the high
priest.
Simon Peter was standing there warming himself.
They said to him:

CHOIR

Are you not one of this man's disciples?

EVANGELIST

He denied it, saying:

SIMON PETER

I am not.

EVANGELIST

One of the high priest's servants, a relation of he
whose ear Peter had cut off said to him:

SERVANT OF THE HIGH PRIEST

Did not I see you in the garden with him?

EVANGELIST

Again Peter denied it; and at once a cock crowed.
They then led Jesus from the house of Caiaphas to
the judgement hall. It was now morning. And they

ut non contaminarentur, sed ut manducarent
Pascha.

Exivit ergo Pilatus ad eos foras et dixit:

06

PILATUS

Quam accusationem affertis adversus hominem hunc?

EVANGELISTA

Responderunt et dixerunt ei:

CHORUS

Si non esset hic malefactor, non tibi tradidissemus
eum.

EVANGELISTA

Dixit ergo eis Pilatus:

PILATUS

Accipite eum vos et secundum legem vestram
iudicate eum.

EVANGELISTA

Dixerunt ergo ei Iudaei:

CHORUS

Nobis non licet interficere quemquam.

EVANGELISTA

Ut sermo Jesu impleretur, quem dixit, significans
qua morte esset moriturus.

did not enter to the judgement hall, so as not to
defile themselves and be unable to eat the Passover.
Therefore Pilate came out to them and said:

06

PILATE

What charge do you bring against this man?

EVANGELIST

They answered him and said:

CHOIR

If he were not a criminal, we would not have
brought him here to you.

EVANGELIST

Then said Pilate to them:

PILATE

Take him yourselves, and judge him by your own law.

EVANGELIST

The Jews then said to him:

CHOIR

It is not lawful for us to put anyone to death.

EVANGELIST

This was to fulfil the words spoken by Jesus,
indicating by which way he would die.

Introivit ergo iterum in praetorium Pilatus et vocavit Jesum et dixit ei:

PILATUS
Tu es rex Judaeorum?

EVANGELISTA
Respondit Jesus:

CHRISTUS
A temetipso hoc dicis, an alii dixerunt tibi de me?

EVANGELISTA
Respondit Pilatus:

PILATUS
Numquid ego Judaeus sum? Gens tua et pontifices tradiderunt te mihi: quid fecisti?

EVANGELISTA
Respondit Jesus:

CHRISTUS
Regnum meum non est de hoc mundo. Si ex hoc mundo esset regnum meum, ministri mei utique decertarent ut non traderer Judaeis; nunc autem regnum meum non est hinc.

EVANGELISTA
Dixit itaque ei Pilatus:

Then Pilate went back into the judgement hall and called Jesus to him, and said to him:

PILATE
Are you the king of the Jews?

EVANGELIST
Jesus answered:

JESUS
Do you say this of your own accord, or have others said this to you about me?

EVANGELIST
Pilate answered:

PILATE
Am I a Jew? Your own people and your priests have handed you over to me: what have you done?

EVANGELIST
Jesus answered:

JESUS
My kingdom is not of this world. If my kingdom were of this world, my officers would assuredly have fought so that I would not be handed over to the Jews; but my kingdom is indeed not from here.

EVANGELIST
Accordingly, Pilate said to him:

PILATUS
Ergo rex es tu?

EVANGELISTA
Respondit Jesus:

CHRISTUS
Tu dicis quia rex sum ego. Ego in hoc natus sum et ad hoc veni in mundum, ut testimonium perhibeam veritati: omnis qui est ex veritate audit vocem meam.

EVANGELISTA
Respondit ei Pilatus:

PILATUS
Quid est veritas?

EVANGELISTA
Et cum hoc dixisset, iterum exivit ad Judaeos et dicit eis:

PILATUS
Ego nullam invenio in eo causam.
Est autem consuetudo vobis ut unum dimittam vobis in Pascha; vultis ergo dimittam vobis regem Judaeorum?

EVANGELISTA
Clamaverunt ergo rursum omnes dicentes:

PILATE
Therefore, you are a king?

EVANGELIST
Jesus answered him:

JESUS
You say that I am a king. For this I was born and for this I came into this world, to bear witness to the truth: all those who are of the truth, listen to my voice.

EVANGELIST
Pilate said to him:

PILATE
What is truth?

EVANGELIST
And when he had said this, he went out once more to the Jews and said to them:

PILATE
I find no case against him.
It is however a custom of you that I should release one man for you at the Passover; do you wish me therefore to release the king of the Jews?

EVANGELIST
They shouted out again, all saying:

CHORUS

Non hunc sed Barabbam.

EVANGELISTA

Erat autem Barabbas latro.

EVANGELISTA

Tunc autem apprehendit Pilatus Jesum et flagellavit.
Et milites plectentes coronam de spinis imposuerunt
capiti eius et veste purpurea circumdederunt eum.
Et veniebant ad eum et dicebant:

CHORUS

Ave, rex Judaeorum.

07

EVANGELISTA

Et dabant ei alapas.
Exivit ergo iterum Pilatus foras et dicit eis:

PILATUS

Ecce adduco vobis eum foras, ut cognoscatis quia
nullam invenio in eo causam.

EVANGELISTA

Exivit ergo Jesus portans coronam spineam et
purpureum vestimentum. Et dicit eis:

PILATUS

Ecce homo.

CHOIR

Not this one, Barabbas.

EVANGELIST

Barabbas was a bandit.

EVANGELIST

Then Pilate lay hold of Jesus and had him scourged.
And soldiers twisting a crown from thorns, placed it
on his head, and enclosed him in a purple robe.
And they came up to him and said:

CHOIR

Hail, king of the Jews.

07

EVANGELIST

And struck him in the face.
Once more came out Pilate and said to them:

PILATE

Behold, I am bringing him forth to you, so that you
may know that I find no case against him.

EVANGELIST

Jesus then came out wearing the crown of thorns
and the purple garment. And Pilate said to them:

PILATE

Here is the man.

EVANGELISTA

Cum ergo vidissent eum pontifices et ministri,
clamabant dicentes:

CHORUS

Crucifige, crucifige eum.

EVANGELISTA

Dicit eis Pilatus:

PILATUS

Accipite eum vos et crucifigite; ego enim non
invenio in eo causam.

EVANGELISTA

Responderunt ei Judaei:

CHORUS

Nos legem habemus, et secundum legem debet
mori, quia Filium Dei se fecit.

EVANGELISTA

Cum ergo audisset Pilatus hunc sermonem, magis
timuit.
Et ingressus est praetorium iterum et dixit ad
Jesum:

PILATUS

Unde es tu?

EVANGELIST

When they saw him the chief priests and the
officers cried out, saying:

CHOIR

Crucify him, crucify him.

EVANGELIST

Pilate said to them:

PILATE

Take him yourselves and crucify him; I find no case
against him.

EVANGELIST

The Jews answered him:

CHOIR

We have a law, and according to that law he ought to
die, because he made himself the Son of God.

EVANGELIST

Once Pilate had heard these words, his fear was the
greater.
And he went into the judgement hall once more,
and said to Jesus:

PILATE

Where do you come from?

EVANGELISTA

Jesus autem responsum non dedit ei.

Dicit ergo ei Pilatus:

PILATUS

Mihi non loqueris? Nescis quia potestatem habeo

crucifigere te et potestatem habeo dimittere te?

EVANGELISTA

Respondit Jesus:

o8

CHRISTUS

Non haberes potestatem adversum me ullam, nisi tibi datum esset desuper. Propterea qui me tradidit tibi, maius peccatum habet.

EVANGELISTA

Et exinde quaerebat Pilatus dimittere eum.

Judaei autem clamabant dicentes:

CHORUS

Si hunc dimittis, non es amicus Caesaris.

Omnis enim qui se regem facit, contradicit Caesari.

EVANGELISTA

Pilatus autem, cum audisset hos sermones, adduxit foras Jesum et sedit pro tribunali in loco, qui dicitur Lithostrotos, hebraice autem Gabbatha.

EVANGELIST

But Jesus made no reply to him.

Pilate accordingly said to him:

PILATE

Do you refuse to speak to me? Do you not know that I hold the power to crucify you and the power to release you?

EVANGELIST

Jesus answered him:

o8

JESUS

You would hold no power against me except that which were granted you from above. For that reason, he who has handed me over to you bears the greater sin.

EVANGELIST

Thenceforth Pilate sought to release him.

But the Jews shouted out, saying:

CHORUS

If you release this man, you are no friend of Caesar.

For all who make themselves kings oppose Caesar.

EVANGELIST

Now Pilate, once he had heard these words, brought Jesus outside and seated him on the chair of judgement, which is called the Pavement, in

Erat autem parasceve Paschae hora quasi sexta. Et dicit Judaeis:

PILATUS

Ecce rex vester.

EVANGELISTA

Illi autem clamabant:

CHORUS

Tolle, tolle, crucifige eum.

EVANGELISTA

Dicit eis Pilatus:

PILATUS

Regem vestrum crucifigam?

EVANGELISTA

Responderunt pontifices:

CHORUS

Non habemus regem nisi Caesarem.

EVANGELISTA

Tunc ergo tradidit eis illum ut crucifigeretur.

Susceperunt autem Jesum et eduxerunt eum.

Et baiulans sibi crucem exivit in eum, qui dicitur

Calvariae, locum, hebraice autem Golgotha:

ubi crucifixerunt eum; et cum eo alios duos hinc et

Hebrew, Gabbatha.

It was now the day of preparation for the Passover, around the sixth hour. And Pilate said to the Jews:

PILATE

Behold, your king.

EVANGELIST

They cried out:

CHORUS

Away with him, away with him, crucify him.

EVANGELIST

Pilate said to them:

PILATE

Shall I crucify your king?

EVANGELIST

The chief priests answered:

CHORUS

We have no king other than Caesar.

EVANGELIST

He then handed him over to them to be crucified.

They received Jesus and led him away.

And he, carrying his own cross, went out to the place of the Skull, which in Hebrew is called Golgotha, where they crucified him; and with him two others,

hinc, medium autem Jesum.

Scripsit autem et titulum Pilatus et posuit super crucem. Erat autem scriptum: Jesus Nazarenus Rex Judaeorum.

Hunc ergo titulum multi Judaeorum legerunt, quia prope civitatem erat locus ubi crucifixus est Jesus, et erat scriptum hebraice, graece et latine.

Dicebant ergo Pilato pontifices Judaeorum:

CHORUS

Noli scribere, Rex Judaeorum sed quia ipse dixit, Rex sum Judaeorum.

EVANGELISTA

Respondit Pilatus:

PILATUS

Quod scripsi scripsi.

EVANGELISTA

Milites ergo, cum crucifixissent eum, acceperunt vestimenta eius et fecerunt quatuor partes, unicuique militi partem, et tunicam. Erat autem tunica inconsutilis desuper contexta per totum. Dixerunt ergo ad invicem:

CHORUS

Non scindamus eam, sed sortiamur de illa cuius sit.

one on either side, Jesus being in the middle.

Pilate wrote out an inscription and placed it above the cross. The inscription said: Jesus the Nazarene, the King of the Jews.

Many of the Jews read this inscription, because the place where Jesus was crucified was near the city, and it was written in Hebrew, Greek and Latin.

Then the chief priests of the Jews said to Pilate:

CHOIR

You should not write, King of the Jews, but that he himself said, I am King of the Jews.

EVANGELIST

Pilate answered them:

PILATE

What I have written, I have written.

EVANGELIST

When the soldiers had crucified him, they took his clothing and divided it into four parts, one for each soldier. His tunic, however, was seamless, woven throughout from top to bottom. So they said one to another:

CHOIR

Let us not tear it, but throw dice to decide who is to have it.

09

EVANGELISTA

Ut Scriptura impleteretur, dicens:

«Partiti sunt vestimenta mea sibi et in vestem meam miserunt sortem.»

Et milites quidem haec fecerunt.

Stabant autem iuxta crucem Jesu mater eius et soror matris eius Maria Cleophae et Maria Magdalene.

Cum vidisset ergo Jesus matrem et discipulum stantem quem diligebat, dicit matri suae:

CHRISTUS

Mulier, ecce filius tuus.

EVANGELISTA

Deinde dicit discipulo:

CHRISTUS

Ecce mater tua.

EVANGELISTA

Et ex illa hora accepit eam discipulus in sua.

Postea sciens Jesus quia omnia consummata sunt, ut consummaretur Scriptura, dixit:

CHRISTUS

Sitio.

EVANGELISTA

Vas ergo positum erat aceto plenum. Illi autem

09

EVANGELIST

Such was fulfilled the Scripture which says:

“They divided my garments among them and cast lots for my clothes.”

And this is what the soldiers did.

Near the cross of Jesus were standing his mother and the sister of his mother, Mary the wife of Clophas, and Mary of Magdala.

When Jesus saw his mother, and the disciple whom he loved, standing near her, he said to his mother:

JESUS

Woman, behold your son.

EVANGELIST

Then to the disciple he said:

JESUS

Behold your mother.

EVANGELIST

And from that hour the disciple took her into his home.

After this, knowing that everything had been completed, and to fulfil the Scripture, Jesus said:

JESUS

I am thirsty.

EVANGELIST

A jar of vinegar stood there. So, putting a sponge full

spongiam plenam aceto hyssopo circumponentes
obtulerunt ori eius.
Cum ergo accepisset Jesus acetum, dixit:

CHRISTUS
Consummatum est.

EVANGELISTA
Et inclinato capite, tradidit spiritum.
Judaei ergo, quoniam parasceve erat, ut non
remanerent in cruce corpora sabbato (erat enim
magnus dies ille sabbati), rogaverunt Pilatum ut
frangerentur eorum crura et tollerentur.
Venerunt ergo milites, et primi quidem fregerunt
crura et alterius qui crucifixus est cum eo.
Ad Jesum autem cum venissent, ut viderunt eum
iam mortuum, non fregerunt eius crura,
sed unus militum lancea latus eius aperuit et
continuo exivit sanguis et aqua.
Et qui vidit testimonium perhibuit, et verum est
testimonium eius. Et ille scit quia vera dicit, ut et
vos credatis.
Facta sunt enim haec ut Scriptura impleretur: «Os
non comminuetis ex eo.»
Et iterum alia Scriptura dicit: «Videbunt in quem
transfixerunt.»

of the vinegar onto a hyssop stick they held it up to
his mouth.
When he had accepted the vinegar, Jesus said:

JESUS
It is fulfilled.

EVANGELIST
And bowing his head, he gave up his spirit.
Since it was the day of preparation, and so that the
bodies would not remain on the cross during the
Sabbath (for that Sabbath was a day of special
solemnity), the Jews therefore asked Pilate for the
legs to be broken and the bodies carried away.
Therefore came the soldiers, and broke the legs of
the first man who had been crucified with him, and
then of the other.
When they came to Jesus, they saw that he was
already dead and they did not break his legs,
but one of the soldiers pierced his side with a lance,
and at once came out blood and water.
And he who saw this evidence, asserts it that this
testimony is true. And he knows the truth of what
he is saying, so that you might believe it also.
For all this was done so that the Scripture be
fulfilled: "Not a bone of his shall be broken."
And again, another Scripture says: "They will look
on him whom they have pierced."



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