

Violetta

Aria:
Låt min Gud för
mig uppvälla

voce

violino 1^{mo}

violino 2^{do}

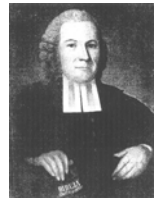
violetta

basso

by an anonymous composer

c. 1740

from the Carl Nyrén Collection
in the VästerNorrland County Museum,
Härnösand, Northern Sweden



edited by David Kettlewell

www.new-renaissance.net



This is an unusual and delightful rococo *aria* with a Swedish text, for a solo voice and strings. The singing part is labelled simply *voce*, voice; it is given in soprano clef, but could also be sung in the tenor register.

The original is to be found in the music library of Carl Nyrén, donated at the end of the 18th century to the *gymnasium* (grammar school) of Härnösand in northern Sweden, and now part of the collection of the County Museum of VästerNorrland.

No composer's name is mentioned, nor is there any indication of an association with any particular scribe, owner or place. If I had to suggest a composer, it would be Johan Adolf Hasse, for there are several similar works attributed to him in the collection - but there are hundreds of other candidates: what composers had in common was much more significant than what distinguished one from another. It might have been composed around 1740, perhaps to an Italian text, and the Swedish text might have been a later replacement, though not much later, to judge by the handwriting: this is confident, flowing and flamboyant, not that of Carl Nyrén himself.

The manuscript stands on its own, not gathered together with other works, and consists of two folio sheets, sewn together but not bound; the music is written on seven of the eight pages, starting straight away on page 1 with no title-page.

The piece is unusual for several reasons:

- it's written in score, and with no separate parts written out - most of the works in this collection are the other way round, only parts and no score;
- it has a Swedish text - though the marrying between syllable and note is so forced that one might hope that the text was translation rather than an example of what someone thought was convincing rhetoric;

- apart from that aspect, the source is a thoroughly professionally job, both as to composition and copying: the expression marks are detailed, consistent and effective, no notes are miscopied, text is clearly and consistently underlaid, and the inner parts are clearly thought through, leaving no suspicion that they might be the work of a learner: it might indeed be the work of a professional scribe at a publishing house - it's clear that not all publishing presupposed printing, if the demand was not known to be high enough;
- it features a musical figure which I haven't noticed in any other piece (do let me know if you who read this know of other examples!) - a note which starts plain but develops into a trill towards the end, in the last quarter of its life; I suspected at first that this might be a scribe's mistake, but it's consistent throughout the piece, and indeed is a delightful effect;
- the third instrumental part is called '*violetta*', evidently a viola, though in the vast majority of other pieces in the collection the term '*alto viola*' is used, and in an earlier generation '*violetta*' would perhaps have indicated a viol, *viola da gamba* rather than *viola da braccia*.

The material offered here is essentially just the work of a scribe, making separate parts from the score: the only editorial changes are

- that I have given the solo singing-part in treble g-clef rather than the original soprano c-clef;
- I've included the basso part under the singing-part, as was normal at the time, and which is a great help when a singer wants to rehearse with a single accompanist before meeting the band;
- I've included the marks p. and f. when these were occasionally missing in one part, though given in another.

There is a recording at www.NewRenaissance.ibs.ee/musica_thulia

Text:

*Lät min Gud för mig uppvälla
wattnet utur lifsens kiälla,
som är siälens nådesaft..*

*När min tro will magtlös blifwa
kan ditt ord mig styrka gifwa,
och meddela Himmelsk kraft.*

*Lät mig ej i synden blifwa,
Löse mig ur otrons klåfwa,
nådens bud så skall siäl och hierta
låfwa Dig min Gud.*

*Let my God for me pour
water from the spring of life,
the distillation of grace for the soul.*

*When my faith would become weak,
Your word can give me strength
And bring Heavenly power.*

*Let me not in sin remain,
Release me from the thrall of infidelity.
For the message of grace, shall soul and heart
praise You my God.*

There's more about the Nyren collection and my work with it at
www.NewRenaissance.ibs.ee/laeroverkssamlingen

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David Kettlewell

Violetta Aria: Låt min Gud för mig uppvälla

Allegretto en iordino p: fo:

p.

fo:

p.

poco fo:

for: p for: p

pia: for:

for: p for: p

for: pia: for:

p: for: p:

The image shows a handwritten musical score for a vocal aria. The title is 'Violetta Aria: Låt min Gud för mig uppvälla'. The tempo and mood are indicated as 'Allegretto en iordino'. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as 'p' (piano), 'fo:' (forte), 'poco fo:', 'for:' (forzando), and 'pia:' (pianissimo). The score is written in a cursive, handwritten style.

Handwritten musical score for a vocal aria, page 5 of 5. The score consists of six staves of music, followed by three empty staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'fz' and 'fortis'.