Born in Vienna in 1744, Marianna von Martines (1744-1812) received a thorough grounding in Baroque compositional techniques, but lived and worked in an era when a newer, more "galant" style had become fashionable. Her contemporaries often noted and praised the balance of old and new stylistic qualities in her composition. English music historian Charles Burney, who visited the Martines family in 1772, called Marianna's arias "very well written, in a modern style; but neither common, nor unnaturally new,"[1] and cited Martines's teacher, mentor, and housemate Metastasio's description of one of her psalm settings as "a most agreeable *Mescolanza*… of *antico e moderno.*"[2] Metastasio himself wrote to a friend that Martines "chose to avail herself of both the grace of the modern style, avoiding its licenses, and the harmonious solidity of the old ecclesiastical style, divested of its Gothicisms."[3] Burney's and Metastasio's remarks are often cited and echoed in more recent literature on Martines and her style.[4] They do not specify what stylistic elements differentiated "antico" from "moderno," or what elements Martines drew from each source. Nonetheless, they make it clear that synthesis of old and new styles was a key piece of Martines's compositional approach.

The Martines family was well connected at the Habsburg court in Vienna. Her eldest brother "served as tutor to at least three of the sixteen royal children born to [Empress] Maria Theresa," and the other three Martines brothers were all esteemed soldiers or civil servants; the entire family was granted noble status in 1774, the year Marianna composed her *Dixit Dominus.*[5] The royal family's enjoyment of Marianna's music likely contributed to her family's status. An 1846 biographical article on Martines in the *Wiener allgemeine Musik-Zeitung* mentions that the Empress would often ask Martines to perform for her, and that her son Joseph II would sometimes turn pages for Martines.[6] Robert Gjerdingen notes that "the cultured nobility" of eighteenth-century Europe were expected to embody a certain "collection of traits, attitudes, and manners" encapsulated by the versatile adjective "galant,"[7] and that galant manners were expressed through music as well, in a courtly style "grounded in a repertory of stock musical phrases."[8] Martines would undoubtedly have been expected to display galant qualities in both her musical performances and social dealings at court.

Martines's musical education nevertheless provided her with ample exposure to Baroque musical style. In an autobiographical letter, she lists Handel, Lotti, and Caldara among her chief influences; even when discussing her more contemporary role models, she cites three composers at least thirty years older than she (Hasse, Jomelli, and Galuppi). This emphasis on emulating older music is unsurprising given that her education was directed chiefly by Metastasio, who was born in 1698.[9]

Martines's 1774 *Dixit Dominus,* written in response to her induction into the Accademia Filarmonica of Bologna two years earlier, presents a masterful assimilation of Baroque and galant traits. This article applies a style-conscious lens to the analysis of several facets of the composition: overall structure and tonal plan, structure of individual movements, orchestral and choral texture, phrase structure and use of galant schemata, harmony, and approaches to the text. It also compares the work to the well-known earlier setting of the same text by George Frideric Handel (HWV 232).[10] Handel's *Dixit Dominus* is not categorically representative either of Baroque style or of Handel's style; indeed, no single piece could be. Nevertheless, Martines's specific mention of Handel as a compositional influence suggests that his *Dixit* may offer a plausible image of the older style that Martines learned to emulate. Additionally, an investigation of two settings of the same text offers an especially fruitful opportunity for direct comparisons. As we will see, Martines applies old and new techniques side by side, constructing a *Dixit* that is more galant than Handel's but still heavily rooted in Baroque forms and techniques.

Marianna von Martines's *Dixit Dominus*
A Stylistic Synthesis

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Overall Structure and Tonal Plan

Handel's famous *Dixit Dominus,* composed in Rome in 1707, is an extended cantata-like setting featuring a mix of movements for soloists and choir, and lasting over half an hour. The existence of similarly structured settings of this and other important psalms by Italian baroque composers like Antonio Vivaldi and Antonio Lotti attests to a tradition in early eighteenth-century Italy of employing this extended cantata format in certain especially grand psalm settings.[11] The date, location, structure, and forces of Handel's setting all place the piece strongly within this compositional tradition.

In contrast, late eighteenth-century Austrian settings of the Dixit are often single-movement treatments as part of larger Vespers cycles.[12] With seven movements lasting roughly twenty-five minutes, Martines's setting offers an intermediate approach: it is significantly shorter than Handel's, reducing both the number of movements and the overall duration, but still retains an extended multi-movement structure.[13] Thus, the very scale and conception of the work represents a synthesis of Baroque extravagance and galant brevity.

An examination of the keys of individual movements reveals an adventurous overall tonal plan that moves well beyond Handel's palette of keys. Handel's *Dixit* uses only key signatures that are within one step of the home key on the circle of fifths: the piece begins and ends with a key signature of two flats, and every movement bears a key signature of either one, two, or three flats.[14] Handel creates an exact balance between sharper and flatter key signatures, and a 2:1 ratio of minor to major keys (given the home key of G minor, it is logical that the minor mode should predominate slightly) (Table 1).

Martines, on the other hand, uses key signatures that are up to three steps away from the home key on the circle of fifths. She makes no attempt to balance flatter and sharper keys, and her ratio of major to minor tonalities (2.5:1) is more skewed than Handel's. All her non-tonic movements are in "flatter" keys, and she frequently uses major keys without their relative minor (Table 2 on page 9). Whereas Handel creates variety by balancing major and minor tonalities from within a small and balanced palette of key signatures (and employing striking modulations within certain movements), Martines relies on a wide variety of key signatures to create tonal contrast between movements.[15]

Like her use of tonality, Martines's orchestration is much more varied than Handel's. To begin with, she writes for a larger orchestra. Whereas Handel's *Dixit* is scored for strings (including divided violas) and basso continuo, Martines's setting employs two flutes, two oboes, two trumpets, timpani, strings, and basso continuo. The flutes and oboes never play together. Martines scholar Irving Godt notes that "[w]ith the exception of just one of her surviving compositions, oboes and flutes never appear in the same movement," and argues that this "orchestration reflected her expectation that oboists would double on the flute."[16]

Table 1

Tonal plan of Handel's *Dixit Dominus*

Mvt.	1	2	3	4	5	6	7	8	9
Key	g	B♭	c	g	B♭	d	F	c	g

Key distribution in Handel's *Dixit Dominus*

Key signature	1 step flatter	HOME	1 step sharper
Minor mode	2	3	1
Major mode	0	2	1

Because of this doubling, Martines's orchestral colors vary widely between movements. No two consecutive movements employ the same instrumental forces. Trumpets and timpani sound only in the outer movements (a necessity given the keys of the inner movements), while flutes replace oboes in movements 2 and 3, and no winds play at all in movements 4 and 6 (Table 3). This stands in stark contrast to Handel's setting, where the orchestration changes little. His second movement uses only basso continuo, and movement 6 only uses the violas for tutti unison passages; aside from these small changes, the full ensemble plays in every movement.

While their approaches to orchestration vary widely, Handel and Martines make strikingly similar decisions about which vocal forces to use for each line of text. Both settings employ the full choir for verse 1 of the psalm, soloists for verses 2 and 3, the full choir for verse 4, some mix of soli and chorus for verse 5, and the full choir again for the closing doxology. Handel and Martines also make similar decisions about how to break the text up into movements. The only significant difference is in verses 5-7, where Handel sets "Dominus a dextris tuis," "Judicabit"/"Conquassabit," and "De torrente" as separate movements (or sections, in the case of "Judicabit" and "Conquassabit"), but Martines gives these bits of text to different soloists within a single continuous movement. Whether due to conscious stylistic emulation on Martines's part or simply to both composers' attentiveness to the text of the psalm, Martines's structural approach clearly has much in common with Handel's.

Structure of Individual Movements

In structuring her individual movements, Martines uses both typically galant and typically Baroque forms. The opening movement of the Dixit is set in a binary form, featuring two presentations of the same text, with similar musical material but often in different keys. After

Table 2. Tonal Plan of Martines's *Dixit Dominus*

Mvt.	1	2	3	4	5	6	7
Key	D	G	C	a	F	a	D

Key Distribution in Martines's *Dixit Dominus*

Key signature	3 steps flatter	2 steps flatter	1 step flatter	HOME
Minor mode	1	1	1	2
Major mode	0	2	0	0

Table 3. Distribution of Instrumental Forces in Martines's *Dixit Dominus*

Mvt.	1	2	3	4	5	6	7
Tpt/timp.	X						X
Oboes	X				X		X
Flutes		X	(1 solo)				
Strings	X	X	X	X	X	X	X
BC	X	X	X	X	X	X	X

an orchestral introduction, the first presentation (mm. 26-79) sees each phrase of text—"Dixit Dominus Domino meo," "sede a dextris meis," "donec ponam inimicos tuos scabellum pedum tuorum," plus a reiteration of the final words, "scabellum pedum tuorum"—set to new and distinct choral material. A half cadence at m. 79, followed by a rest with a fermata, divides the two sections; in m. 80, the opening material (in the tonic key) returns, signaling the beginning of the second half (Figure 1).

In the second presentation (mm. 80-135), the same text returns in the same order, with the same musical material and orchestration at nearly the same scale. (Some passages are slightly shortened or extended, but at 54 and 56 measures, the two sections are virtually identical in overall length.) The only meaningful difference between the two sections is their tonal plan. The first section begins in the tonic key of D major, moves to the dominant for an extended passage, and then returns; the second section begins in the tonic key, quickly changes direction in m. 85 to explore other tonalities (vi and ii), and quickly returns in m. 94, continuing to present earlier material transposed up a perfect fourth as a Classical sonata might (Table 4 on page 11).

While noting the binary qualities of this form, Godt's analysis of the movement emphasizes these sonata-like characteristics, arguing that the movement "departs from the conventions of binary form and can more revealingly be heard as a sonata-form movement with a long coda."[17] Godt hears the opening statement of "Dixit Dominus Domino meo: sede a dextris meis" as an exposition (mm. 26-59), followed by a "development" on the text "Donec ponam inimicos tuos scabellum pedum tuorum" (mm. 59-79). The final two statements of "sede a dextris meis" (mm. 40-54) presumably function as a transitional passage, but Godt does not state this ex-

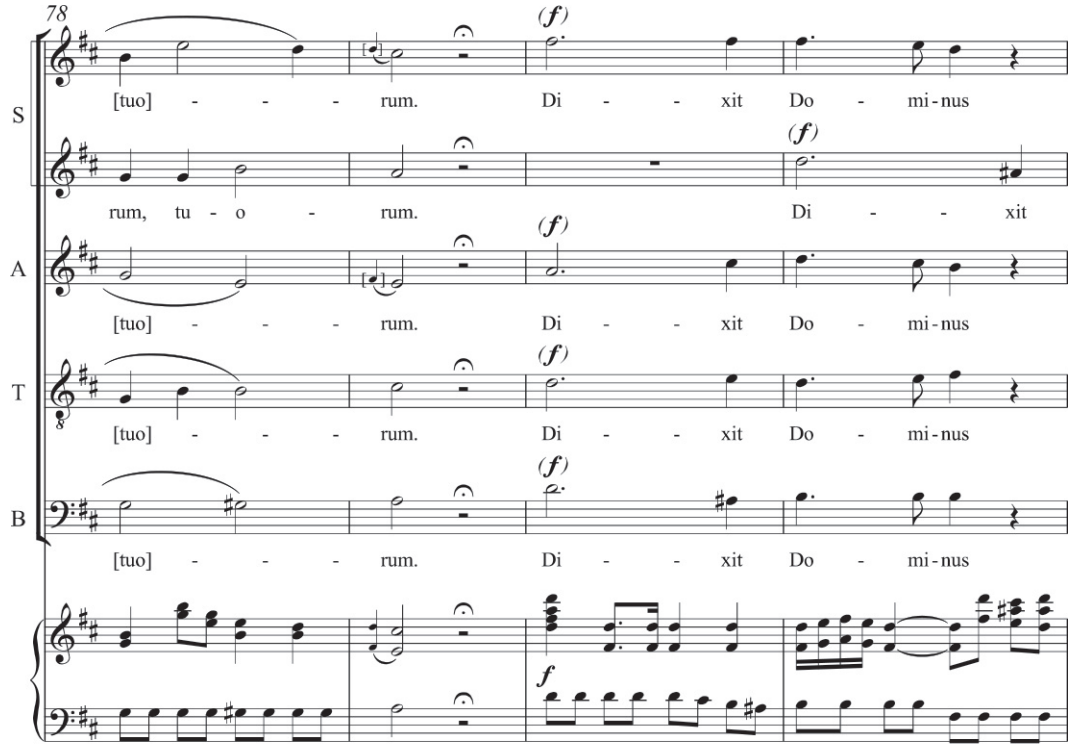

Figure 1. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 78–81.

plicitly. According to him, the return of "Dixit Dominus Domino meo" (in D) at m. 80 is a recapitulation, and the second "Donec ponam" (mm. 110-end) is "a long coda"[18] (Table 5).

Given the harmonic adventures that occur after the supposed recapitulation in m. 80, this author finds a sonata hearing hard to sustain. Measures 80-85 present the opening choral material, but where the phrase had previously ended firmly in the tonic key (m. 31), this "recapitulation" veers abruptly away (Figure 2 on page 12). The arrival at m. 85 sounds like a half cadence in B minor (vi), and the following reiteration of "Sede" (mm. 86-93) is firmly in E minor (ii). These passages present material that was initially heard either in the tonic or dominant key; thus, this second text rotation takes us much further away from tonic on the circle of fifths than in the corresponding earlier passages (indeed, much further away than at any point in Godt's "development"). While the next phrase heads quickly back to D (m. 94ff.) and stays there (except for a quick excursion to the subdominant in mm. 113-121), we have already heard enough harmonic development to seriously undermine the status of m. 80ff. as recapitulation.

Whether or not one prefers a sonata hearing of the movement, it is clear that the main interest of its binary form lies in its tonal journey. There is little else to enliven the second text rotation, which includes no new material, motivic development, reorchestration (besides revoicing of choral passages to accommodate different keys), or even significant shortening or lengthening of returning sections. Instead, Martines creates variety and direction within her binary form by restating the same sequence of material in a completely new sequence of keys.

While much shorter and less complex, movements 2 and 3 exhibit a similar rotational binary structure. After instrumental introductions confirming the tonic key, both movements present their text twice, using similar musical material, on a similar scale; in each case, the first

Table 4. Analysis of Movement 1 as Rotational Binary Form

Text segment	mm. in Rotation I	Key areas in Rotation I	mm. in Rotation II	Key areas in Rotation II
"Dixit Dominus Domino meo"	26-31	D	80-85	D → h.c. on F♯
"Sede a dextris meis"	32-54	D → A	86-103	→ e → D
"Donec ponam inimicos tuos scabellum pedum tuorum"	59-68	A → D	110-119	D → G
"…scabellum pedum tuorum"	68-79	D → h.c. on A	119-135	G → D

Table 5. Godt's Analysis of Movement 1 as Sonata Form

	Orchestral introduction	Exposition	Development	Recapitulation	Coda
Key (I=D major)	I	I–V	V–V/I	I	I
Text		Dixit Dominus	Donec ponam	Dixit Dominus	Donec ponam
Measures	1-25	26-59	59-79	80-110	110-35

(Table reproduced from Godt, 144)

rotation charts a journey from tonic to dominant, and the second rotation returns home. The form of movement 2 can be mapped as follows (Table 6 on page 13). Movement 3 follows a similar plan but with an extension. At the end of the second rotation, Martines inserts a restatement of the movement's entire text, which did not occur in rotation I (Table 7 on page 13). Martines was evidently well versed in constructing binary forms, and was able to alter and extend the basic formal template to meet her musical needs.

Martines structures two other movements as fugues, a quintessentially Baroque form found frequently throughout Handel's *Dixit Dominus* (movement 5, the end of movement 9, and parts of movement 7). Martines's movement 4, which has a slow introduction before its fugue, and movement 7, are both built according to this principle. Martines's choice of this form shows not only a thorough knowledge of Baroque compositional processes but a desire to display this expertise prominently in her composition.

Martines's fugues are, however, unusual in a number of respects. To begin with, both fugues in the *Dixit* essentially use real answers; only at the very end of each answer does Martines alter the strict transposition in order to arrive back at the tonic for the third entrance. Movement 7, for instance, opens with these two subject statements shown in Figure 3 on page 13.

The fugues' harmonic and motivic structure is equally unconventional. Harmonically, they hardly venture outside the tonic and dominant keys. Only at the cadential ends of episodes are non-tonic keys occasionally tonicized—for example, a half cadence in v in movement 4 (m. 22), and a rather abrupt half cadence in vi in movement 7 (m. 26). Motivically, they eschew every subject transformation commonly used in fugues: their subjects are never transposed (beyond the real answers first heard in the exposition), inverted, retrograded, augmented, or diminished.

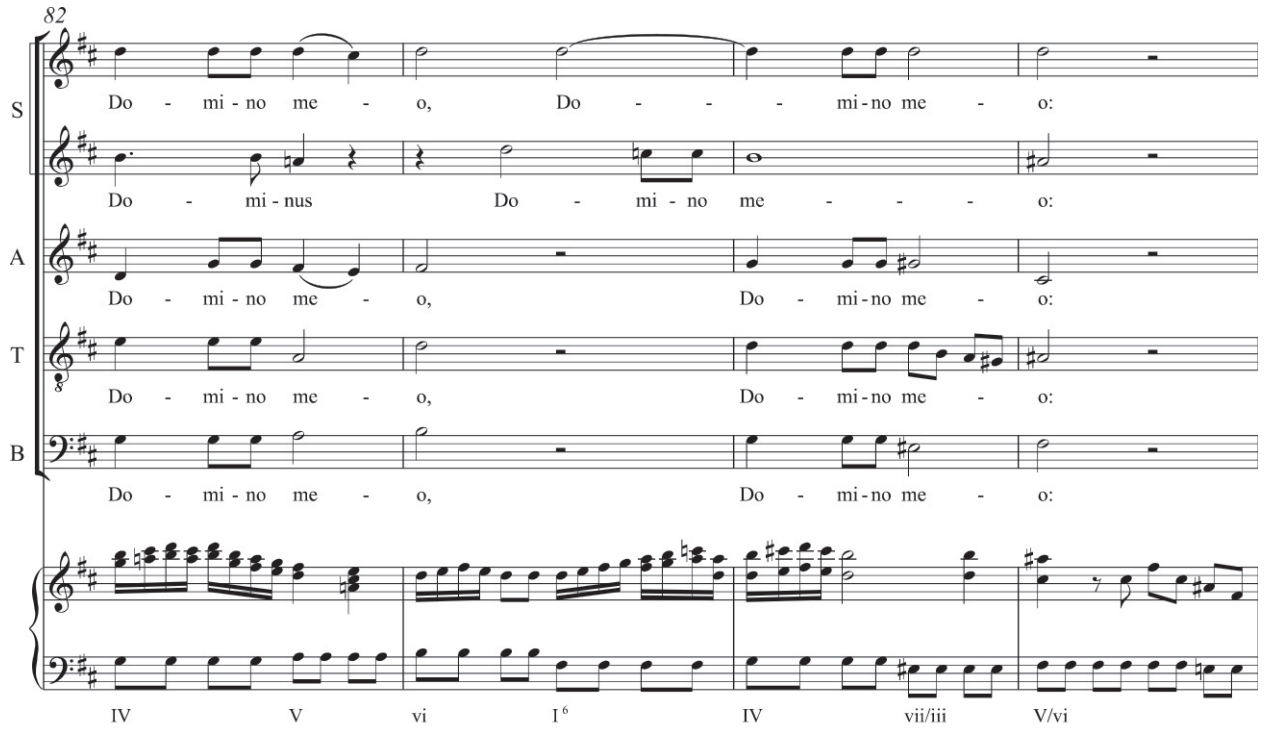

Figure 2. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 82–85.

Table 6. Rotational Binary Form in Movement 2

Section	mm. in Rotation I	Key areas in Rotation I	mm. in Rotation II	Key areas in Rotation II
Instrumental introduction	1-16	G	--	--
"Virgam virtutis tuae emittet Dominus ex Sion"	17-31	G→ h.c. on A	58-69	D→ h.c. on D
"dominare in medio inimicorum tuorum"	31-51	Modulatory sequence →A→D	69-96	Non-modulatory sequence →G
Instrumental coda	51-58	D	96-101	G

Table 7. Rotational Binary Form in Movement 3

Section	mm. in Rotation I	Key areas in Rotation I	mm. in Rotation II	Key areas in Rotation II
Instrumental introduction	1-17	C	--	--
Full statement of psalm verse 3	18-29	C→ h. c. on D	42-54	G→ h. c. on G
Melismatic repetition of "genui te"	30-38	Modulatory sequence →G	55-66	Non-modulatory sequence →C
Closing restatement of entire psalm verse	--	--	66-76	C
Instrumental coda	38-41	G	76-83	C

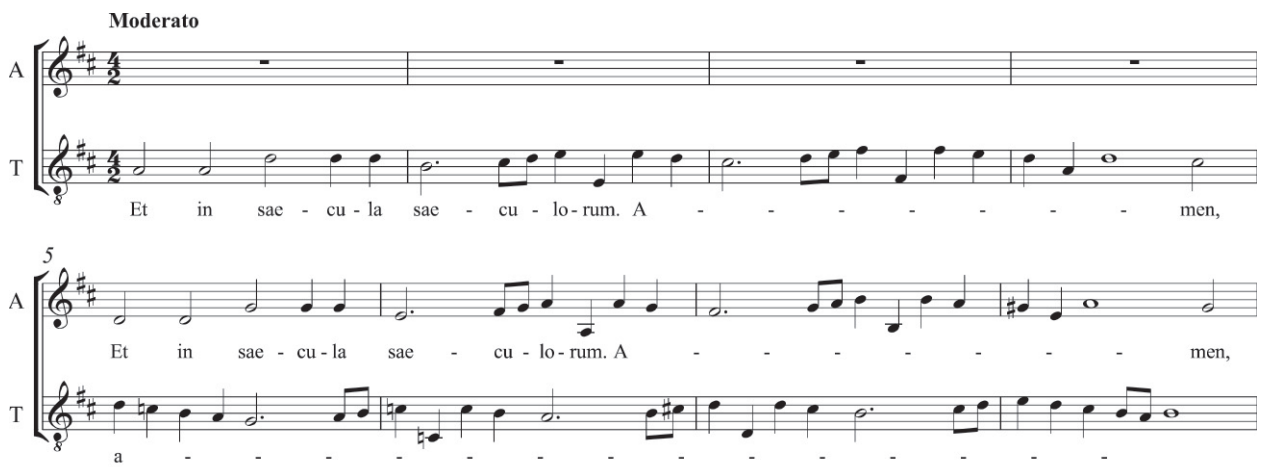

Figure 3. Marianna von Martines, *Dixit Dominus,* Movement 7, mm. 1–8.

Perhaps the most unusual aspect of Martines's fugues is their overall form. Both fugues have three major sections, each of which essentially follows an "exposition-episode" template: all five voices state the subject once (in its original key or original real-answer transposition), and a contrasting episode follows. At the beginning of the second and third sections, the subject entrances overlap but are otherwise unaltered from their original statements and real answers; these subsections thus have the contrapuntal dynamism of the traditional *stretto,* yet feel quite "expository" (Table 8). Nearly every sectional division is marked by a tutti rest with a fermata, the only exception being the boundary between the second and third sections of movement 7 (m. 36). These fermatas and rests create a sense of continually stopping and starting over, which heightens the expository quality of each set of entrances.

Within this tonally and motivically repetitive structure, Martines creates contrapuntal variety by constantly altering the order and temporal spacing of the various entrances. As the chart below reveals, all six subject-based sections have the voices entering in a different order, and aside from the expositions, no two sections even present the same sequence of subjects and answers. The rhythmic intervals between entrances are equally varied: other than the expositions, in which a new voice enters every four bars, each section features a different rhythmic spacing of entrances. Whereas many Baroque fugues take their subjects on a modulatory tonal journey—or constantly transform their subjects through inversion, retrograde, augmentation, and diminution—Martines's fugues focus on presenting their original subjects and answers in as many different contrapuntal permutations as possible. While this unusual quality can hardly be considered galant, it is clear that Martines's fugues represent her own take on the time-honored form, rather than an attempt at replicating Baroque style.

Orchestral and Choral Texture

Throughout the piece, Martines establishes a variety of textural relationships between the orchestra and the choir. The majority of movement 1 features choral homophony accompanied by orchestral flourishes (mm. 26-54); only when the choral writing is imitative does the orchestra engage in some doubling, and even then frequently jumps away to more characteristically instrumental gestures (mm. 68-77). On the other hand, the

Table 8. Tripartite Structure of Martines's Fugues (Movements 4 and 7)

Section	Subsection	mm. (mvt. 4)	Entrances (mvt. 4)	mm. (mvt. 7)	Entrances (mvt. 7)
I	Exposition	15-35	S1(subj.), A(ans.) S2(s), B(a), T(s)	1-21	T(subj.), A(ans.), S2(s), B(a), S1(s)
	Episode	35-41	n/a	21-26	n/a
II	Expo/stretto	42-53	B(a), T(s), A(a), S2(s), S1(s)	26-32	S2(s), B(a), A(a), S1(s), T(s)
	Episode	53-62	n/a	32-36	n/a
III	Expo/stretto	62-75	S1(s), S2(s), A(a), B(a), T(s)	36-43	B(a), A(a), T(s), S2(s), S1(s)
	Episode	75-87	n/a	44-50	n/a
	Coda	--	--	51-54	n/a

fugues in movements 4 and 7 feature extensive orchestral doubling of the choir, broken only during *a capella* passages or episodes (movement 4 mm. 58-62 and movement 7 mm. 43-46). Movement 5 juxtaposes passages of doubling (mm. 81-82, 84, 86-88) and independence (mm. 83, 85, 88ff.) in quick succession. Thus, Martines creates variety throughout the entire multi-movement form by shifting between choral/orchestral independence, doubling, and free combination of these two extremes.

In contrast, Handel's *Dixit* makes little use of the extremes, relying much more heavily on hybrid approaches. Even in his fugues, which are largely doubled, Handel includes purely instrumental statements of subjects or countersubjects (for example, in movement 5 m. 8). Handel also writes unison passages for his full orchestra, such as in movement 6, m. 81ff. Here, the orchestral instruments play independently of the choir but not of each other. Both of these approaches represent hybrid textures somewhere in between total independence and doubling.

Martines's approach is thus much clearer and simpler than Handel's, featuring doubling and extreme independence as often as hybrid approaches. As a result, her orchestration is much less varied than Handel's *within* movements but much more varied *between* movements. Over the course of her seven-movement form, she creates variety by juxtaposing long blocks of consistent textures, rather than by interspersing them quickly or blending them.

Martines also presents a wide variety of choral textures, ranging from quasi-homophony and non-imitative counterpoint to stark juxtaposition of homophony and imitation. Movement 1 relies heavily on quasi-homophonic textures that are somewhat contrapuntal but rarely imitative—for example, where four parts move together while the fifth is independent, or where two or three parts move together in note-against-note counterpoint. She takes the former approach in the opening choral phrase (mm. 26-31), and the latter in mm. 36-39 (and various parallel spots), where the top three parts move in (largely parallel) melisma while the bottom two establish a dominant pedal (Figure 4).

Movements 1 and 5 also feature choral duets, another form of quasi-homophonic note-against-note counter-

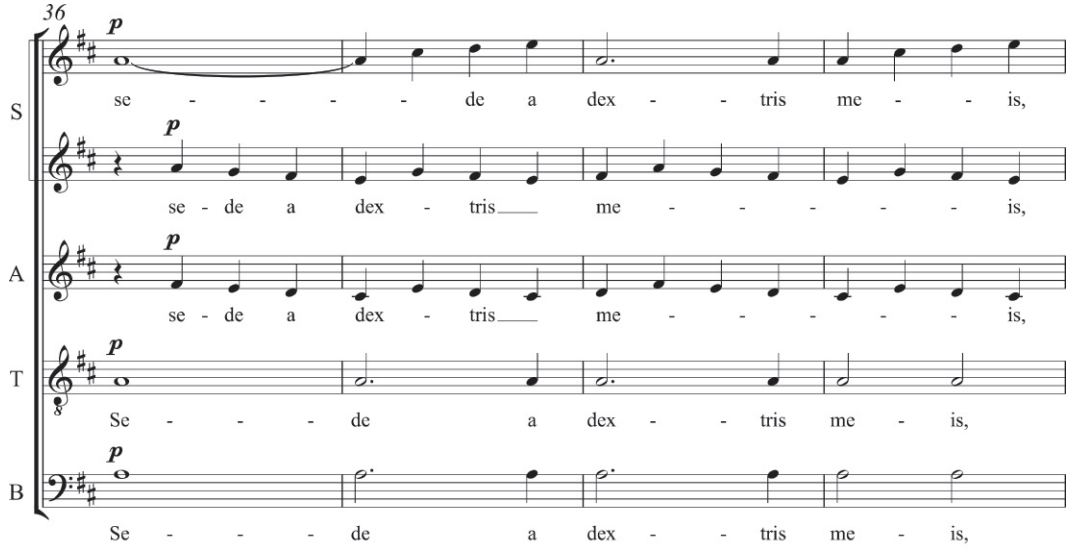

Figure 4. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 36–39.

point. The first choral entrance of movement 5 comes in the form of a soprano-alto choral duet (Figure 5). While these two movements include brief passages of imitation (e.g., movement 1 mm. 68-77, movement 5 mm. 98-101), they are overwhelmingly built from non-imitative, quasi-homophonic textures.

In other movements, however, Martines juxtaposes homophony or near-homophony with strict imitation (including fugue) in a typically Baroque fashion.[19] Movement 4 features a slow, largely homophonic introduction, followed by a fugue. Movement 6 begins with slow homophony ("Gloria Patri," mm. 2-11), before moving to imitation ("Sicut erat," mm. 12-18) and finally returning to homophony as the choir declaims the cadential phrase together ("et nunc et semper," mm. 19-22). The extended fugue of movement 7 follows immediately.

As with choral/orchestral texture, Martines tends to use one choral textural approach per movement but a variety of approaches between movements. Her juxtaposition of strict homophony and imitation shows her incorporation of Baroque principles, while her use of quasi-homophony, including choral duets, represents a more modern style. As with other aspects of her composition, Martines creates an effective progression between movements by moving deftly between these stylistic approaches.

Phrase Structure and Galant Schemata

In his book *Music in the Galant Style,* Robert Gjerdingen makes the case that "a hallmark of the galant style was a particular repertory of stock musical phrases employed in conventional sequences."[20] He terms these archetypal phrases "schemata,"[21] and devotes the rest of the book to documenting characteristic forms and usages of several of them. L. Poundie Burstein analyzes Martines's use of galant schemata in her 1765 piano sonata in A major, noting the "skillful handling of musical convention," "deft employment of stock procedures," and "proper galant decorum" of the sonata's first movement.[22] As we will see, Martines also uses several such schemata in her *Dixit Dominus,* ranging from voice-leading patterns a few bars long to sequences of cadences throughout large sections of movements. These schemata clearly indicate Martines's fluency in, and conscious usage of, the musical vocabulary of the galant style.

Gjerdingen's second chapter details the origins and diverse manifestations of a schema called the Romanesca, eventually identifying a particularly galant version in which the bass progresses $\hat{1}$-$\hat{7}$-$\hat{6}$-$\hat{3}$-$\hat{4}$…[23] The opening orchestral phrase of Martines's *Dixit Dominus* (movement 1, mm. 1-6), which presents material later set to text "Dixit Dominus Domino meo" (mm. 26-31, 80-85), begins with a clear presentation of this schema (Figure 6 on page 17). Godt emphasizes the stylistically coded

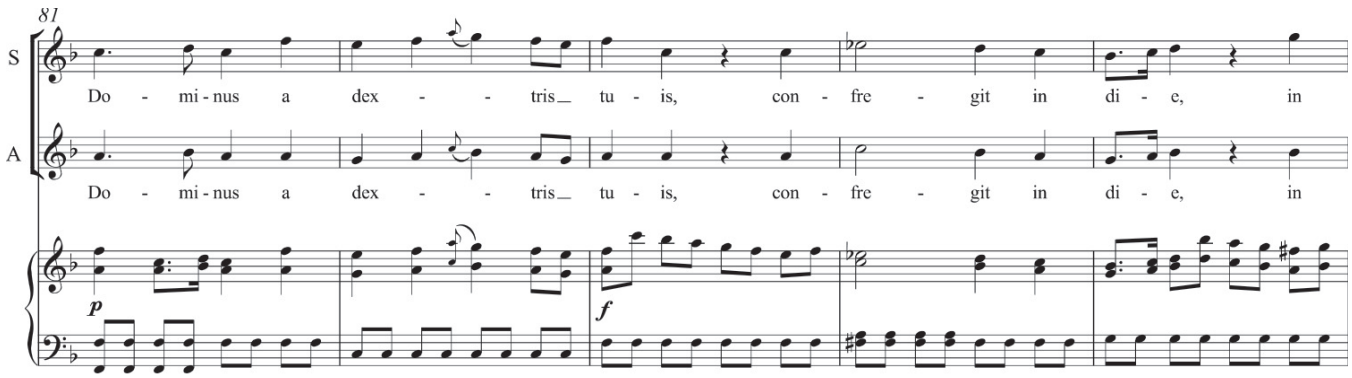

Figure 5. Marianna von Martines, *Dixit Dominus,* Movement 5, mm. 81–85.

nature of this schema, calling the Romanesca "typical of [Martines's] way of expressing the galant aesthetic," and comparing this phrase to the opening of an earlier Magnificat by C. P. E. Bach, a quintessentially galant composer. Godt also notes that this six-bar phrase follows an *abb'* structure, which "Martines inherited from earlier galant composers and [became] one of her most deeply ingrained musical habits."[24]

Another important galant schema is the *monte,* in which a motive is stated and then transposed one step higher.[25] This pattern features prominently in movement 1 of the *Dixit* (Figure 7). In this case, the *monte* incorporates two levels of motivic activity: both the homophonic choral writing and the sprightly orchestral passage work are restated in a verbatim transposition.

The *fonte* is the descending counterpart of the monte, with a modal component added to the schema: a melodic motive is stated in the minor mode,[26] and then immediately repeated a step lower in the major mode. Martines employs this pattern later in movement 1. While the choir participates in the *fonte,* the choral writing in the second phrase is revoiced rather than transposed verbatim; the *fonte* is most clearly visible and audible in the orchestra (Figure 8 on page 18).

Gjerdingen notes that *fontes* often appear "immediately following a double bar"[27] and are generally "useful as a gentle move away from and then back to the main key."[28] While this particular *fonte* does not occur *immedi-*

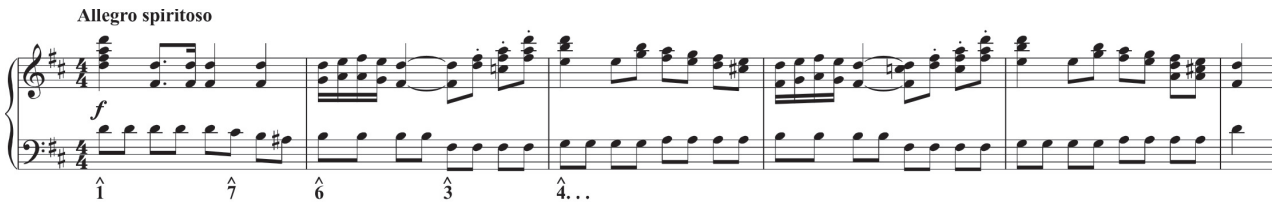

Figure 6. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 1–6.

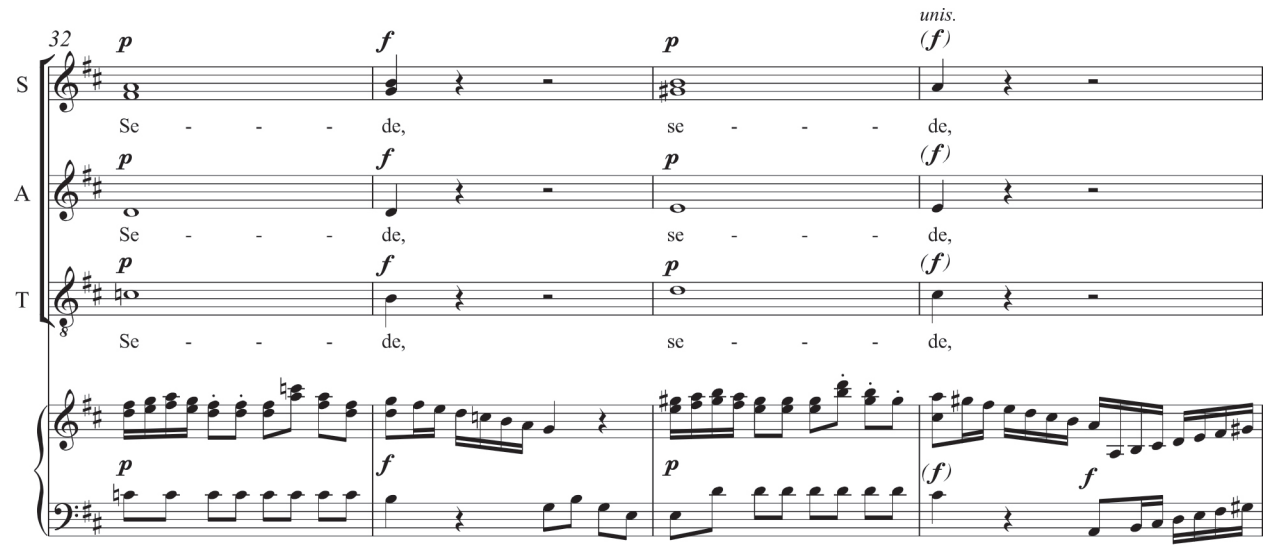

Figure 7. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 32–35.

ately after the movement's central division (the caesura and reprise of the opening material at mm. 79-80), it occurs very shortly thereafter. It also serves both to emphasize an important non-tonic key and to smoothly return the piece to the tonic. Martines's usage thus shows an understanding not only of the schema as an isolated unit but of its typical role in the formal grammar of galant music.

In fact, Martines's larger formal syntax itself embodies galant schemata. In his analysis of the first movement of Martines's A major piano sonata, Burstein notes that the first half of the movement is structured according to:

> a basic pattern shared by many other sonata movements, in which a large tonal motion leads from the tonic key to a perfect authentic cadence in the key of the dominant. This motion is subdivided into three phrases, in a standard manner that was described and demonstrated in music theory treatises of the time: the first phrase (mm. 1–3) drives toward a resting point on the tonic harmony, the second phrase (mm. 4–7) toward a resting point on V/V, and the third and final phrase, known as the closing phrase (mm. 8–13), concludes with a perfect authentic cadence in the secondary key.[29]

In the piano sonata, this schema unfolds in thirteen tightly organized measures. In the *Dixit,* however, Martines uses the same pattern on a much larger scale to structure the first half of the binary forms employed in movements 2 and 3 (Tables 9 and 10 on page 19). There are cadences and phrase breaks within these passages, but in both movements, the textual and motivic content works together to clearly demarcate the three passages as distinct sections. When we examine the harmonic structure in light of these sectional divisions, the sequences of concluding cadences clearly reveals the schema identified by Burstein in the A major sonata.

An exhaustive tabulation of galant schemata in Martines's *Dixit Dominus* would be tiresome and unnecessary. The piece contains a number of instances not discussed here; Godt identifies some in his analysis of the piece,[30] and there are undoubtedly more. The aim of this discussion is simply to show that Martines used these schemata often and idiomatically in her galant movements, conveying her mastery of the most current and courtly style.

Harmony

In the realm of harmony, it is difficult—and perhaps inappropriate—to attempt to distinguish between "Baroque" attributes and "galant" attributes. As Gjerdingen notes, the main markers of the galant style were melodic or voice-leading-based schemata; these often had a harmonic component, but the progressions involved

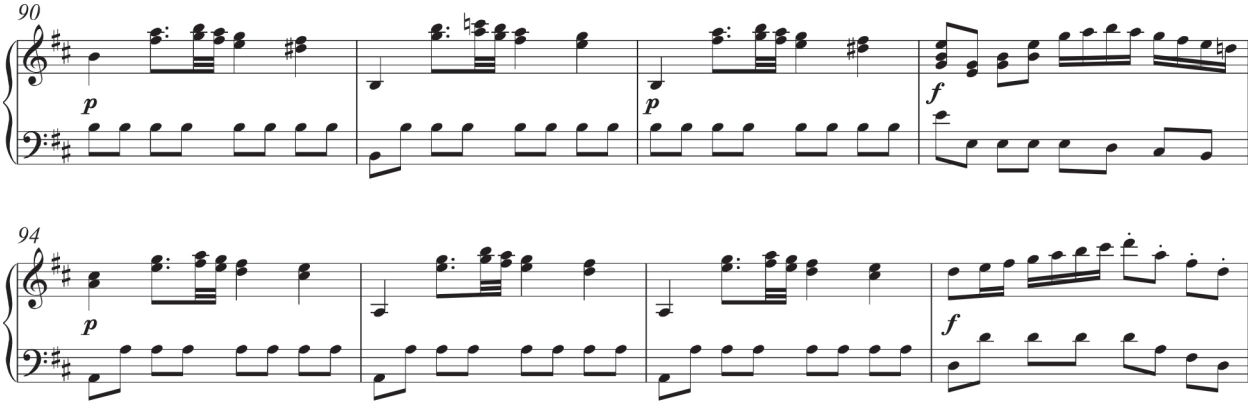

Figure 8. Marianna von Martines, *Dixit Dominus,* Movement 1, mm. 90–97.

were generally short sequences either confirming a given key (e.g., the Romanesca or "do-re-mi") or modulating between closely related keys (e.g., the Prinner or *fonte*).[31] Similarly, the chromatic devices used by Martines—diminished seventh chords, augmented sixth chords, and surprising modulations—were as allowable in Handel's day as in hers, and indeed appear frequently throughout his *Dixit.* Nevertheless, Martines's use of this full palette of devices forms an important part of her style and shows her creative assimilation of the various harmonic options available.

Within individual movements, Martines's use of harmony contrasts highly conservative use of large-scale key areas and modulations with wildly adventurous local progressions and chords. Most of her movements stubbornly refuse to explore keys other than tonic and dominant; as noted above, the two fugues (movements 4 and 7) barely modulate and only present their subjects in two keys. The non-fugal movements are similarly tonic-dominant focused. Movement 3 stays exclusively in the tonic and dominant keys. Movement 1 tonicizes B minor (vi) leading to a brief passage in E minor (ii), mm. 86-93; movement 2 goes through the circle of 5ths and briefly tonicizes A major (II) in mm. 35-46, but these moments are very short and still involve keys that are closely related to tonic and dominant.

On a more local level, however, Martines often presents strikingly unexpected harmonic progressions. She frequently writes abrupt third relations, such as quick moves from D major tonality to a half cadence on F-sharp in movements 1 (m. 85, see figure above) and 7 (m. 26). Movement 4 travels from A minor to F-sharp major over the course of its first three measures (Figure 9 on page 20).

Martines twice arrives at a "deceptive cadence" in the penultimate phrase of a movement (movement 5 m. 126; movement 7 m. 50). Instead of the conventional V-vi progression, she moves in both cases from V to a German augmented sixth chord built on VI. The cadence near the end of movement 7 is particularly dramatic (Figure 10 on page 20). Martines's contemporary Mozart makes a similar, but slightly less audacious, harmonic move in the corresponding spot in his *Dixit Dominus* K. 193, written in the same year as Martines's setting.[32] Mozart writes a non-vi deceptive cadence in exactly the same place—the "amen" in the fifth-to-last bar, at the end of the penultimate phrase—but his V of V is somewhat more sedate than Martines's augmented 6th.

Movement 6 is a chromatic and modulatory passage. In the first ten measures, the bass ascends a full octave largely through chromatic motion, and then immediately moves through a diminished third (F-natural to D-sharp

Table 9. Sectional Analysis of Movement 2, mm. 1-51

Section	Measures	Concluding Cadence
Instrumental introduction	1-16	PAC tonic
"Virgam virtutis tuae emittet Dominus ex Sion"	17-31	HC to V/V
"dominare in medio inimicorum tuorum"	31-51	PAC dominant

Table 10. Sectional Analysis of Movement 3, mm. 1-38

Section	Measures	Concluding Cadence
Instrumental introduction	1-17	PAC tonic
First statement of entire psalm verse	18-29	HC to V/V
Melismatic restatement of final two words, "genui te"	30-38	PAC dominant

in m. 10). The movement also shifts quickly between disparate chords, moving from F-sharp minor to B-flat major in only three measures (Figure 11 on page 21). Most surprisingly, the movement modulates, beginning in A minor but shifting finally toward D minor before ending on a half cadence on A. This modulation allows the movement to act as a harmonic bridge between movement 5 (in F major) and movement 7 (in D major), much as a recitative in an eighteenth-century opera might have done. Thus, Martines incorporates extreme local chromaticism, and "theatrical" use of a modulating movement, alongside the highly sedentary tonality of other movements.

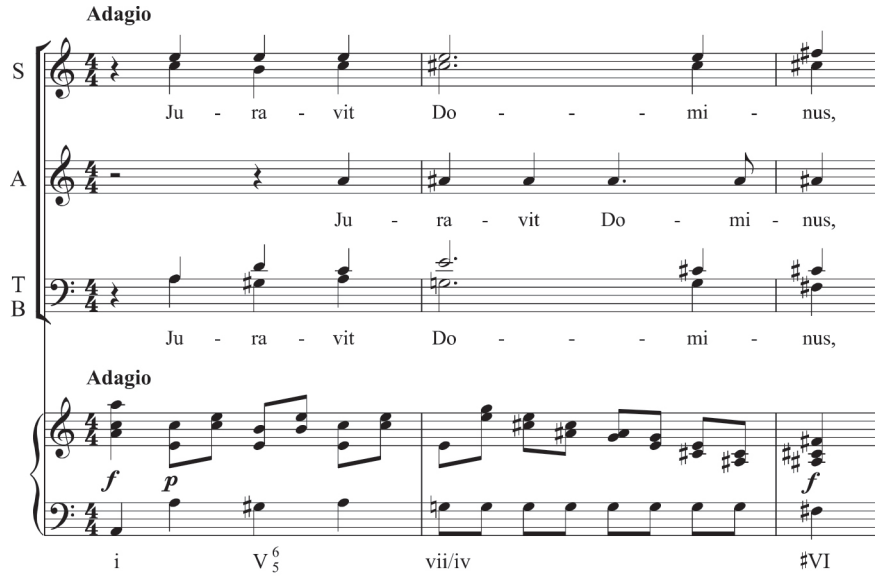

Figure 9. Marianna von Martines, *Dixit Dominus,* Movement 4, mm. 1–3.

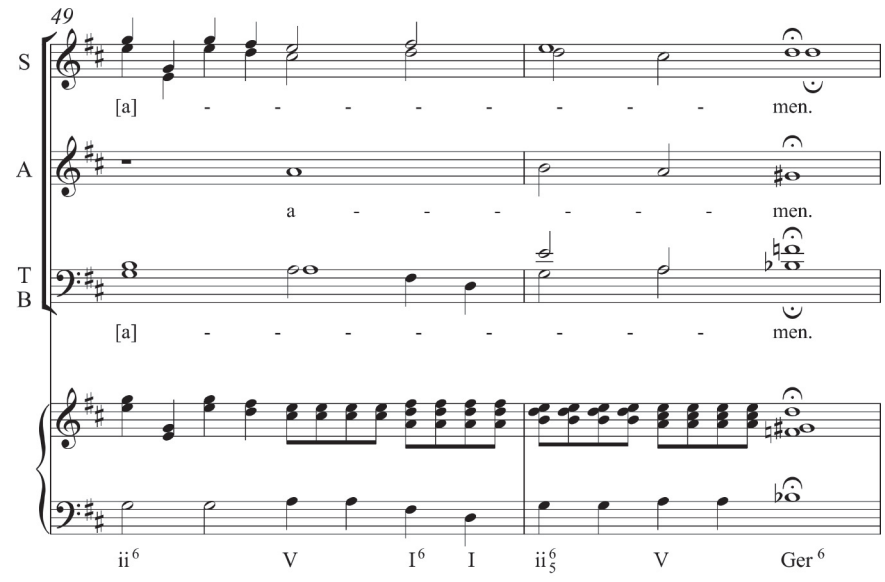

Figure 10. Marianna von Martines, *Dixit Dominus,* Movement 7, mm. 49–50.

Approaches to the Text

In setting the psalm text, Martines draws on two distinct stylistic approaches: the "rhetorical" Baroque practice of repeating and varying small musico-textual motives, a practice exemplified by Handel's *Dixit,* and a more melodically based approach characteristic of the galant style. German Baroque composition was steeped in a tradition of applying rhetorical principles to musical composition. Much of this tradition centered on specific doctrines of *Figurenlehre,* which explicitly linked certain musical figures with certain emotions or affects;[33] this discussion does not apply the *Figurenlehre* to either Handel's or Martines's work, but simply points out these composers' use of the larger rhetorical principle of repeating and varying small independent units. Discussing the music of Heinrich Schütz, Bettina Varwig casts rhetoric as an important analytical tool, "albeit not through an immediate transfer of terms or figures in the vein of *Figurenlehre,* but as a point of departure for considering broader models of invention, composition, and design," which

"rel[y] on the division of speech into distinct, detachable units that carry meaning independently… which can then undergo various transformations."[34] This view of rhetoric as a structuring principle forms the basis for the discussion here of "rhetorical" approaches to text-setting.

Handel's text-setting, particularly in choral movements, is highly "rhetorical" in this sense: by marrying short phrases of text to distinctive musical ideas, and then subjecting the resulting musico-textual motives to a rigorous process of repetition and variation, he explicitly builds his setting out of "distinct detachable units" that are constantly "transform[ed]." Some of these motives entail a literal depiction of the text, as in the concussive repeated notes on "conquassabit," or the piling up of rapid passagework on "implebit ruinas." Often, they amplify the text by closely reflecting the natural rhythms of speech—for example, on phrases such as "et non, non poenitebit" or "et Spiritui Sancto." In every instance, they take on meaning through constant reinforcement of their association with a given phrase.

Martines's more "Baroque" movements reflect this rhetorical tradition. A particularly striking example is her setting of the psalm's fourth verse: not only does she closely associate each segment of text with a unique musical gesture, but the resulting sequence of musico-textual motives closely resembles Handel's treatment of the same text. Both composers highlight the gravity of "Juravit Dominus" with declamatory choral homophony. Both composers then set "et non poenitebit eum" to a contrasting motive, treated contrapuntally. Both composers conclude the verse with a fugue involving two contrasting motives. In each case, "Tu es sacerdos in aeternum" becomes the fugue subject; Handel sets "secundum ordinem Melchisedech" to the countersubject of a double fugue, while Martines sets it to a motive that becomes the basis for the fugue's episodes. This close resemblance shows Martines's mastery of the rhetorical, Handelian approach of creating and developing self-contained musico-textual motives.

In galant compositional practice, however, melodic structure was as much of a driving force as rhetorical

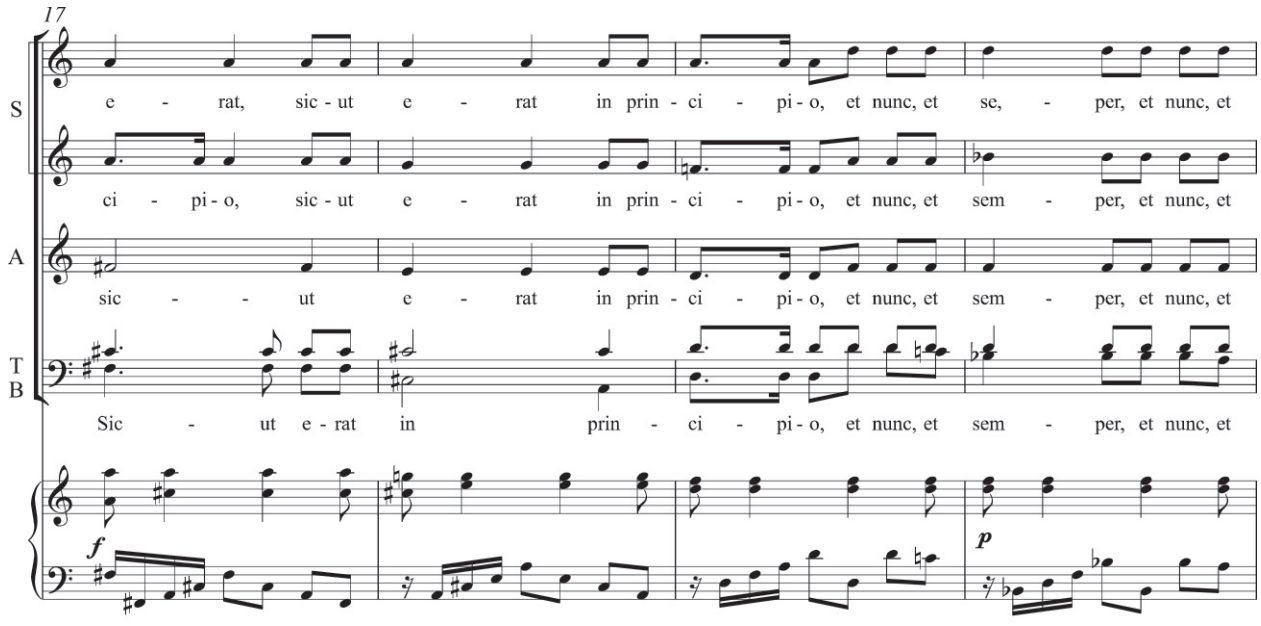

Figure 11. Marianna von Martines, *Dixit Dominus,* Movement 6, mm. 17–20.

gesture. Joel Lester points out that European theorists only began to discuss melody in detail in the mid-eighteenth century, simply because it was "not as relevant to compositional styles at the turn of the eighteenth century as they soon became in the *galant* styles."[35] Even rhetoric-based music theory became more concerned with melody: according to Patrick McCreless, a "melody-dominated style…would come to the fore in the eighteenth century, when the older musico-rhetorical figures become conflated with the *Manieren,* the simple melodic diminutions…that would be so central…in the *galant* period."[36] These scholars thus identify a widespread trend in both theory and compositional practice from a figure-oriented process to a melodic-structure-oriented approach.

Martines's choral text-setting in the *Dixit* draws freely on this trend. In the first choral phrase of movement 5, she creates an expressive setting of the text simply by pairing it with suitably elegant melodic structures (Figure 12). Martines's setting here actively resists a rhetorical fusion of small pieces of text and music into "distinct, detachable units." When she repeats an important melodic fragment, it is with different text (m. 84 to the downbeat of m. 85 vs. m. 86 to the downbeat of m. 87). When she repeats text ("in die"), it is with different music. Instead, her setting of this psalm verse is driven by principles of melodic organization. The opening three-bar unit has an elegantly arched contour and affirms the tonic key by neatly outlining a I-V-I progression. A new, descending idea follows, signaling

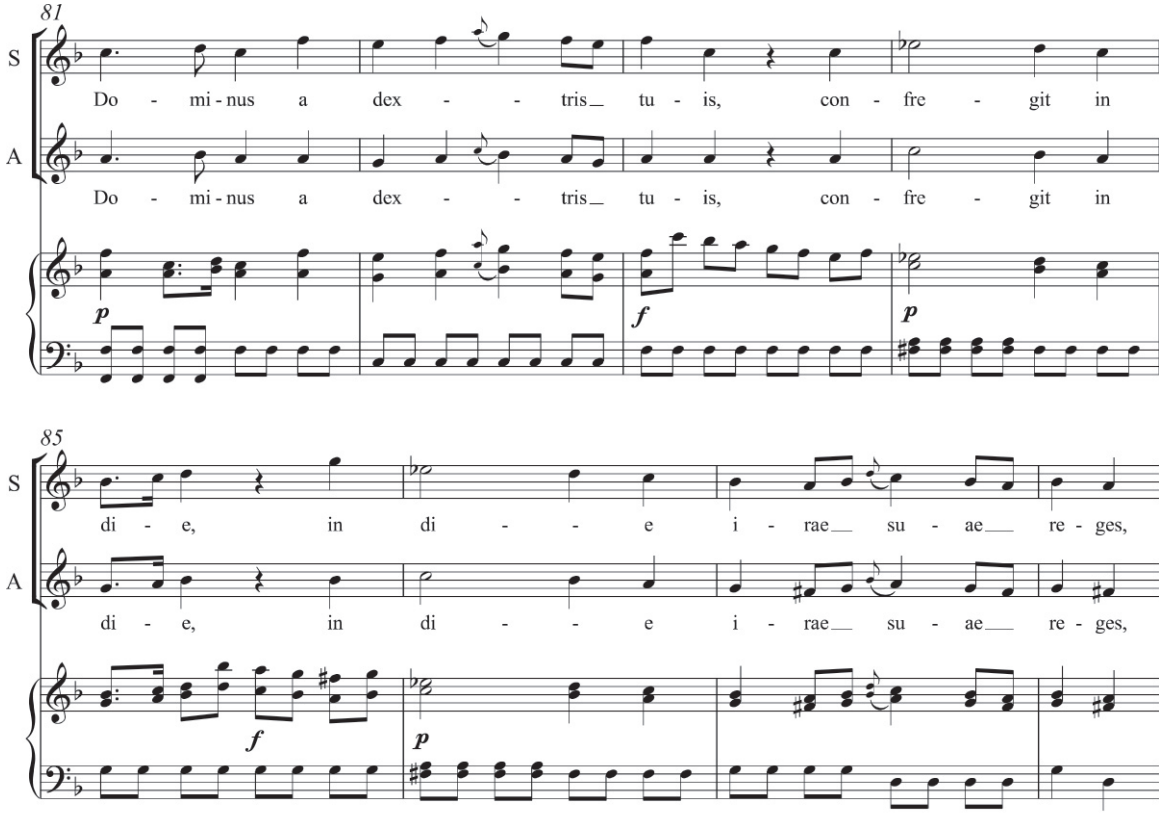

Figure 12. Marianna von Martines, *Dixit Dominus,* Movement 5, mm. 81–88.

a harmonic shift toward G minor (ii) with the introduction of an E♭ and ending with an upward dotted flourish. This descending idea is repeated, but this time the dotted ending is replaced by a longer extension leading to a half cadence in G minor.

This musical phrase is still highly responsive to its text: its contours and rhythms consistently reinforce word stresses, and its stately affect and unbalanced structure combine to evoke the dynamic majesty of God "striking through kings in the day of his wrath." However, Martines's approach to text-setting here is notably galant: instead of creating a series of musico-textual figures to be repeated and varied, she fashions a melody whose structure and style are appropriate to her text. Like other aspects of her composition, Martines's text-setting reveals a versatile approach that pays homage to Baroque methods while wielding the full potential of the melodically driven galant style.

Conclusions

Martines was a master of stylistic synthesis, using galant tonal structures, orchestration, and schemata alongside Baroque techniques within a Baroque-style, multi-movement work. When we consider Martines's social position in Vienna, and her conscious emulation of older masters, such a mixture seems almost inevitable. When we consider the vast musical vocabulary of eighteenth-century Europe, in which Baroque and galant traits often coexisted peacefully either in a single piece or in a single composer's output, such a mixture seems so natural that it would hardly warrant discussion.

However, a detailed investigation of Martines's specific "*Mescolanza*" is important precisely because it is so foundational: only by understanding her skillful interweaving of these stylistic markers can we understand the musical and cultural significance of the structures and procedures she employs in the *Dixit.* Any listener from Martines's cultural milieu would have recognized these markers; Martines's fluent use of them—and ability to adapt them to her own musical purposes—were likely key reasons why her music was held in such high esteem during her lifetime. Additionally, to examine the specifics of Martines's stylistic mixture is to place her music in conversation with that of her contemporaries. In so doing, we gain a more nuanced understanding both of this compelling *Dixit Dominus* and of Martines's entire musical world. CJ

NOTES

[1] Charles Burney, quoted in Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn,* edited with contributions by John A. Rice (Rochester, NY: University of Rochester Press, 2010), 58.

[2] Burney, quoted in Godt, *Marianna Martines,* 2.

[3] Metastasio, quoted in Godt, *Marianna Martines,* 86.

[4] For other citations of Burney and Metastasio, see Daniel Heartz, *Haydn, Mozart, and the Viennese School, 1740-1780* (New York: W. W. Norton & Company, 1995), 475; and L. Poundie Burstein, "'Zierlichkeit und Genie': Grace and Genius in Marianna Martines's Sonata in A Major." In Laura Parsons and Brenda Ravenscroft, eds., *Analytical Essays on Music by Women Composers: Secular and Sacred Music to 1900* (Oxford University Press, 2018), 130.

[5] Irving Godt, "Marianna in Vienna: A Martines Chronology." *The Journal of Musicology,* Vol. 16, no. 1 (Winter, 1998), 137-141.

[6] Anton Schmid, "Zwei musikalische Berühmtheiten Wien's aus dem schönen Geschlechte in der zweiten Hälfte des verflossenen Jahrhunderts." *Wiener allgemeine Musik-Zeitung,* Saturday 24 October 1846, no. 128, 513-514, and Tuesday 27 October 1846, no. 129, 517-518. In the 27 October installment, Schmid writes: "Maria Theresia… ließ sie [i.e. Martines] sehr oft zu sich rufen, um sich an den Kunsttalenten derselben aus mannigfache Weise zu ergößen; und Joseph der II., bekanntlich ein nicht minderer Freund der Tonkunst, pflegte bei dieser Unterhaltung der Martines gewöhnlich die Noten umzublättern." (517). Irving Godt notes that the specifics of this story originate in Joseph Sonnleithner's earlier biographical sketch (which this author did not have access to). While questioning Sonnleithner's accuracy, Godt calls the claim of close connection between the Martines family and royal family "credible." See Godt, "Marianna in Vienna," 142.

[7] Robert Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007), 5.

[8] Ibid., 6.

[9] Martines describes her education and influences in a letter to Padre Giovanni Battista Martini, 16 December 1773. Godt prints a full translation of this letter in the introduction to his edition of the *Dixit*. See Marianna von Martines, *Dixit Dominus,* ed. Irving Godt. Recent Researches in the Music of the Classical Era, vol. 48. Madison, WI: A-R Editions, 1997, vii-viii.

[10] See Georg Friedrich Handel, *Dixit Dominus,* ed. Hans Joachim Marx. Hallische Händel-Ausgabe, Ser. III, vol. 1. Kassel: Bärenreiter, 2012.

[11] Antonio Vivaldi, *Dixit Dominus* RV 594 and 595; Antonio Lotti, *Dixit Dominus.* Vivaldi's use of a similar cantata-like structure in his *Beatus Vir* settings, RV 597 and 598, suggests that this practice was especially common in setting the Vespers psalms.

[12] Examples include Wolfgang Amadeus Mozart, K. 193 (Dixit Dominus and Magnificat), K. 321 and 339 (complete Vespers settings that include a single-movement Dixit); and Michael Haydn, MH321 (Dixit Dominus). While these works were all written shortly after Martines's *Dixit Dominus,* they provide a suggestion of the most current trend in Martines's musical world and where this trend was headed.

[13] As neither composer numbered the movements in these two works, the discussion here follows Godt and Marx in their editorial division and numbering of the movements.

[14] Handel notated the two C minor movements with a key signature of two flats; Marx's edition uses three. The discussion in this paper concerns tonal centers, not pitch collections (and A-flats far outnumber A-naturals anyway). This analysis, therefore, treats these movements as bearing the modern C minor key signature of three flats.

[15] This varied approach, framed by movements in the tonic, is also reminiscent of the tonal progression in Mozart's Vespers settings K. 321 (where the sequence of keys is C, e, B-flat, F, A, C) and K. 339 (where the sequences of keys is C, E-flat, G, D, F, C).

[16] Godt, *Marianna Martines,* 76.

[17] Ibid., 144.

[18] Ibid.

[19] See, for example, movement 4 of Handel's *Dixit Dominus.*

[20] Gjerdingen, *Music in the Galant Style,* 6.

[21] Ibid., 8.

[22] Burstein, "Grace and Genius," 131.

[23] Gjerdingen, *Music in the Galant Style,* 33 and 39.

[24] Godt, *Marianna Martines,* 144-6.

[25] Gjerdingen, *Music in the Galant Style,* 89.

[26] Ibid., 62. Gjerdingen later identifies a specific melody/bass voice leading pattern underlying the typical *fonte* (63); this pattern is missing from Martines's orchestral writing in the example provided here, but is present in the choral writing, largely in inner voices (tenor and alto in mm. 92-93, tenor and soprano 1 in mm. 96-97); in any event, the example clearly exhibits the basic melodic and harmonic features of a fonte.

[27] Ibid., 63.

[28] Ibid., 71.

[29] Burstein, "Grace and Genius," 131-133.

[30] Godt notes, for instance, a "Prinner" in movement 2, mm. 35-42 (see 146), and a "Sol-Fa-Mi" in movement 5, mm. 21-25 (see 151).

[31] See Gjerdingen, *Music in the Galant Style,* chapters 2, 6, 3, and 4, respectively, for discussions of these four schemata.

[32] See Wolfgang Amadeus Mozart, *Dixit Dominus and Magnificat,* K. 193/186g, ed. Maynard Klein. New York: G. Schirmer, 1972.

[33] Patrick McCreless, "Music and Rhetoric" in Thomas Christensen, ed., *The Cambridge History of Western Music Theory* (Cambridge: Cambridge University Press, 2002), 854-867.

[34] Bettina Varwig, "'Mutato semper habitu': Heinrich Schütz and the Culture of Rhetoric." *Music and Letters,* Vol. 90, no. 2 (May 2009), 216-217.

[35] Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge: Harvard University Press, 1992), 259.

[36] McCreless, "Music and Rhetoric," 868.