

Music from the Düben family's treasure chest

Vincenzo Albrici's (1636-1696) "Fader Wår" (*The Lord's Prayer*) is part of the *Düben Collection*. In 1732 Anders von Düben donated two large chests full of musical scores collected during the period 1640-1720 (roughly). The music documents had primarily been collected by his father, Gustav Düben (c. 1628-1690), and the collection was named after its originators. The chests contained more than 2,000 musical works written by composers from all over Europe, and today it is one of the largest single collections of 17th-century music. The majority of the compositions are vocal music preserved in parts and in tablature. Some of the compositions, including "Fader Wår", exist only in the Düben Collection.

"Fader Wår"

In 1652 *Queen Christina* called to her court in Stockholm an Italian musical ensemble led by the young organist and composer Vincenzo Albrici. Their commission was to introduce the new Italian music, for example, excerpts from operas, at the court's many renowned and magnificent revels. The new music and the large ensemble (some 25 musicians) made a great impression on the Swedes.

During the Thirty-Years War and not least after the Peace of Westphalia Sweden developed a strong sense of national identity. The Swedish language was successively brought to the fore in poetry and prose. The time was ripe for a choral composition with Swedish lyrics. The Italian Albrici wrote the first such work, putting to music the Swedish version of the Lord's Prayer, "Fader Wår". The piece was composed for the occasion of Queen Christina's abdication at Uppsala Castle in June 1654.

Editorial Principles

- *Accidentals* are reproduced in accordance with the practice of the day. They do not apply to the whole measure but are repeated instead for each tone, even within the same measure, with the exception of repeat notes.
- All *note values* in the score are reproduced with exactly the value as in the *ms*, which means that notes whose time value across bars have not been changed to shorter values and Hemiolas are reproduced in black notation, that is, as wherever this form of notation is used in the *ms*
- *Time-signatures and proportions* are reproduced as in the *ms*. The solid bar lines in the score are taken from the edition if the editor sees as primary (see below) otherwise modern notation dotted bar lines have been used.
- The *figured bass* was realized by

Some advice regarding performance

According to the *ms* the ensemble consisted of a figured bass. The range of the viola was probably the same as the violin, however, and this edition follows the *ms* in that the work was originally for two instruments, one of which was probably a harpsichord, and the other a

Language: Swedish. The title is sometimes complicated by the spelling, *rijk* [rike], *willie* [vilja] or *willie* [vilja] on the pronunciation. Modern notation is used for practical but also historical and

dynamic instruction "piano", on the other hand, the piece is divided into many clearly delineated phrases so that the piano indications refer to a phrase and not to normal for the following phrase.

COMMENTARY

Material

Uppsala University Library
Title on cover: "Fader wår som æst i Himmelom [Our Father Who Art in Heaven] / a 5 voc: / Con doi violini di / Sig' Vincenzo Albrici / Romano 1689."

Parts, see framed text, page 2!

The material is notated in several different hands. At least four scribes (three

unidentified) can be distinguished:

- Soprano 1, soprano 2, A, T, B, violin 1 and 2 as well as bc1 were probably notated by the same hand. E.Kjellberg (*"Instrumentalmusiken i Dübensamlingen"*, degree project at Uppsala University) has identified it as that of Gustav Düben.
- Viola 1 and 2 along with soprano 1 and 2 rip, violin 1 rip, violone are in the same hand.
- Bc2 in another hand.
- Bc3 in yet another hand.

The source material is probably incomplete. Ripieno parts are missing for tenor, bass, violin 2, and viola 1 and 2. The number of instruments indicated on the title page does not tally with the number of instrumental parts. However, if one assumes that the material consists of the parts that are written in the Düben's, that is, soprano 1 and 2, alto, tenor, bass, and as bc 1, then the title is accurate: "... a 5 voices with two violins). It is then reasonable to assume that parts were added later, possibly on different occasions. The parts indicate that the piece is intended for "5 voc 5 inst. / 5 voc: 5 instror

The basso continuo part is explained below, for the

- Sinf = string soli
- Tutti = all parts
- Canto solo /
- 2 cant/ 2
- a 2/ a

"Solo"

v

be performed by solo parts, a mark is found in the *ms* in a few places. There are minor differences regarding the parts.

As the solo and ripieno parts do not agree, the marking in the edition. [Rip] and [Solo] are used to indicate to which part in the score.

As the primary source for the figured bass part, *basso continuo*, is on the above assumption that this part belongs to the *ms*. In cases where the figuring is doubtful or lacking, it has been supplemented with figuring from Bc2 and Bc3. Bc2 and Bc3 are used in this respect.

In cases of obvious mistakes in the *ms* have emendations been made in the edition (see below). In those cases in which emendations have entailed additions, this has been indicated by brackets [] or, for figuring the basso continuo, by parentheses ().

Emendations and Additions

Certain additions have been made to the ripieno parts by the editor to avoid any misunderstanding regarding the pausing of the ripieno parts. All additions of this sort follow the ripieno parts in the *ms*. Alterations have been made in bar 41 violin 2, bar 64 violin 2, bar 66 tenor part, bar 66 violin 2 and viola 1, bars 71-72 tenor and bass parts.

C1 ripieno for bar 40 is not included, as it contains another version of the lyrics ("so som på jordene" ["as on earth"]). C1 ripieno has the same notes and note values as C1, but the first two eighth notes are joined into a melisma on the word "som".

To enhance the legibility of the score a few markings in the *ms* have not been included. These are in bar 13 S1, bar 18 S2 a 2, and bar 55 S2 a 2.

In bar 55 Bc1 there is a marking for "tutti" which has been left out of the edition. The reason for this is the fact that the meaning of the marking is different than in other places and that its inclusion would lead to confusion without providing any information of value. The meaning of the marking in Bc1 is that all vocal parts are to sing, but since it still refers to the solo parts, it is not a tutti in the proper sense.

In bar 55 of the *ms* there is a marking a 3 in the tenor and bass parts. This has not been included, as all solo parts sing in this measure.

The form of notation differs among the various scribes regarding "semi-hemiolas", which explains the inconsistency found in bar 91, for instance.

The *ms* contains different versions of the lyrics. The editor has chosen one variant for all parts. (translation: Donald McQueen)

Fader vår, som æst i Himmelom

Sinfonia

Vincenzo Albrici (1631-16^o)

Violino I [Solo]

Violino II [Solo]

Viola I [Solo]

Viola II [Solo]

Cantus

Cantus 2

Altus

Tenor

Bassus

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[piano]

Violoncello

Continuo

6 6 6^b 4 3 6 6 6 6 (4) 6 5 4 3 6

5

Vn I *piano*

Vn II [*piano*]

Va I/Vn III

Va II/Vn IV

S I *Solo*
Fa - der v . . me - lom

S II

A

T

B

Vne

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[*piano*]
Canto Solo

(6) 6 (6) 6 5 4 3 6 6 6^b 5 6 5(^b)

9 [Tutti] [Solo]

Vn I [Tutti] [Solo]

Vn II [Tutti] [Solo]

Va I/Vn III [Tutti] [Solo]

Va II/Vn IV [Tutti] [Solo]

S I [Tutti] Fa - der wår, som æst i Him - me - lom

S II [Tutti] Fa - der wår, som æst i F [Solo] Hel - get

A [Tutti] Fa - der wår, som æ

T [Tutti] Fa - der wår me - lom

B [Tutti] i Him - me - lom

Vne

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Tutti Sinf.

6 6 6^b (5) (6) 6 6 6^b 5^b

13

[Rip]
[Solo]
[Tutti]
[Tutti]
[Solo] *[Tur]*
[Tutti]
[Tutti]
[Tutti]

Vn I
 Vn II
 Va I/Vn III
 Va II/Vn IV
 S I
 S II
 A
 T
 B
 Vne

Hel - get war - de, hel - get war - de tit r war - de tit
 war - de, hel - get r ar - de, hel - get war - de tit
 hel - get war - de, hel - get war - de tit
 hel - get war - de, hel - get war - de tit
 hel - get war - de, hel - get war - de tit

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2 cant.

Tutti

6 5 4 3 4 3

16 [Solo]

Vn I [Solo]

Vn II [Solo]

Va I/Vn III [Solo]

Va II/Vn IV [Solo]

S I [Sol] nam til -

S II nam til - com - me, til -

A nam

T nam

B na'

Vne

Sinf. 2 cant.

4 3

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19

Vn I [Tutti] [Solo]

Vn II [Tutti] [Solo]

Va I/Vn III [Tutti] [Solo]

Va II/Vn IV [Tutti] [Solo]

S I *Tutti*

com - me tit rijk, til - com - me, til - com - me tit

S II [Tutti]

com - me tit rijk, til - com - me, til - cor

A [Solo] [Tutti]

til - com - me, til - cor

T [Tutti]

...e tit rijk

B

...e, til - com - me tit rijk

Vne

Tutti *Sinf.*

4 3 4 3 4 3

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23

Vn I

Vn II

Va I/Vn III

Va II/Vn IV

S I

S II

A

T

B

Vne

[Solo] Scher - li - e,

Solo Sche - e, sche - e tin wil - .e - e tin wil - li - e,

[Solo] Sche - e, sche - e

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. 2 Sinf. a 2 2 cant. Sinf. 2 cant.

6 5(b) 6 5

27

Vn I

Vn II

Va I/Vn III

Va II/Vn IV

S I
so som i him - - - - me - - - - de -

S II
so som i jor - - - - de -

A

T

B

Vne

7 6 4 3 4 #