Domine, ad adjuvandum me festina (Lord, My God, Assist Me Now; dated 1729)
SATB; S, A, T, B; orchestra, and continuo
Il Padre Giovanni Battista Martini (1706-1784), a teacher of Mozart

		A B	A B	A'	C	D	E	
Learned Style Choral Incipit		**Galant Orch/Chorus**	**Dominant version**	**Tonic Version**	**Empfindsamer Alto solo**	**Syllabic chorus**	**Double Fugue**	**Old Style**
"Domine" chord	Slow polyphony (5 bar phrase)	Orchestral intro A. Chorus 12 Orch. interlude B. S/T soli 17	A. Chorus 28 B. B/T/S 33 (Bass changes to sing a functional bass) • B-minor extension	A. skips 1st motive, ends with galant extensions [no B soli]	Mixed styles & figures: a. Alla breve 54, b. brilliant 57, c. contabile 58	Rhythmic freedom 73, short ideas not divided by pauses	2 subjects 83, real answer 100, modal answer in stretto 110, rhythmic rit 117	"Alleluia" chordal chant
Bm:			F#m Bm		D:	F#m: (D)	Bm:	

Old "Learned" Style
- The opening chordal "Domine" is symmetrically answered by a closing chant-like chordal "Alleluiah"
- The opening chord is extended in slow moving *alla breve* polyphony--there are no imitative entrances but each line is rhythmically independent.
- The final section is a double fugue complete with the introduction of two subjects in the exposition (measures 83-99), "real" or exact answers in the dominant (measures 100-109), and altered modal answers in quicker succession (stretto) in mm. 110-116.

Baroque features
- Elided internal cadences and phrases; irregular phrase lengths, not periodic (V-I), expansion by sequence.
- Concerted orchestral introductions and interludes (though with broken galant style passages) with continuo.
- Like the majestic style portions of Bach's B minor Mass?
- Typical key areas of tonic, dominant, and relative major.

New Galant and Empfindsamer Style
- Short, broken phrases with pauses between.
- Sudden shifts in mood or figures--brief "natural" expressions.
- Regular, exposed, and clear-cut sectional cadences after a short number of measures.