Edizione Nazionale
delle Opere di Giacomo Puccini

Opere musicali

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Giacomo Puccini

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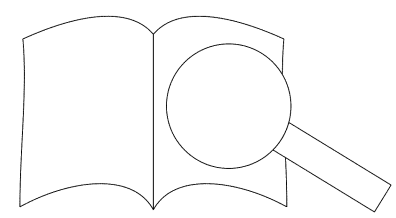

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Giacomo

Puccini

Edizione delle oper

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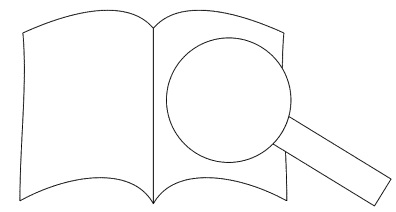
III: Musica vocale
III: Vocal music

Volume 2
Messa a quattro voci



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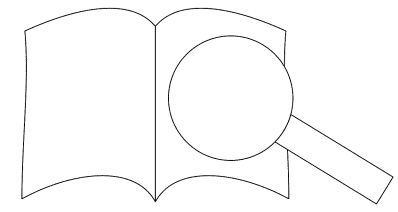

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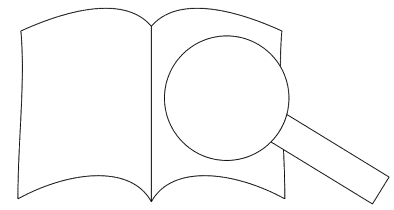

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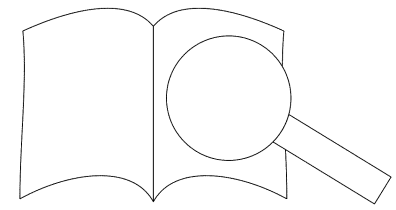

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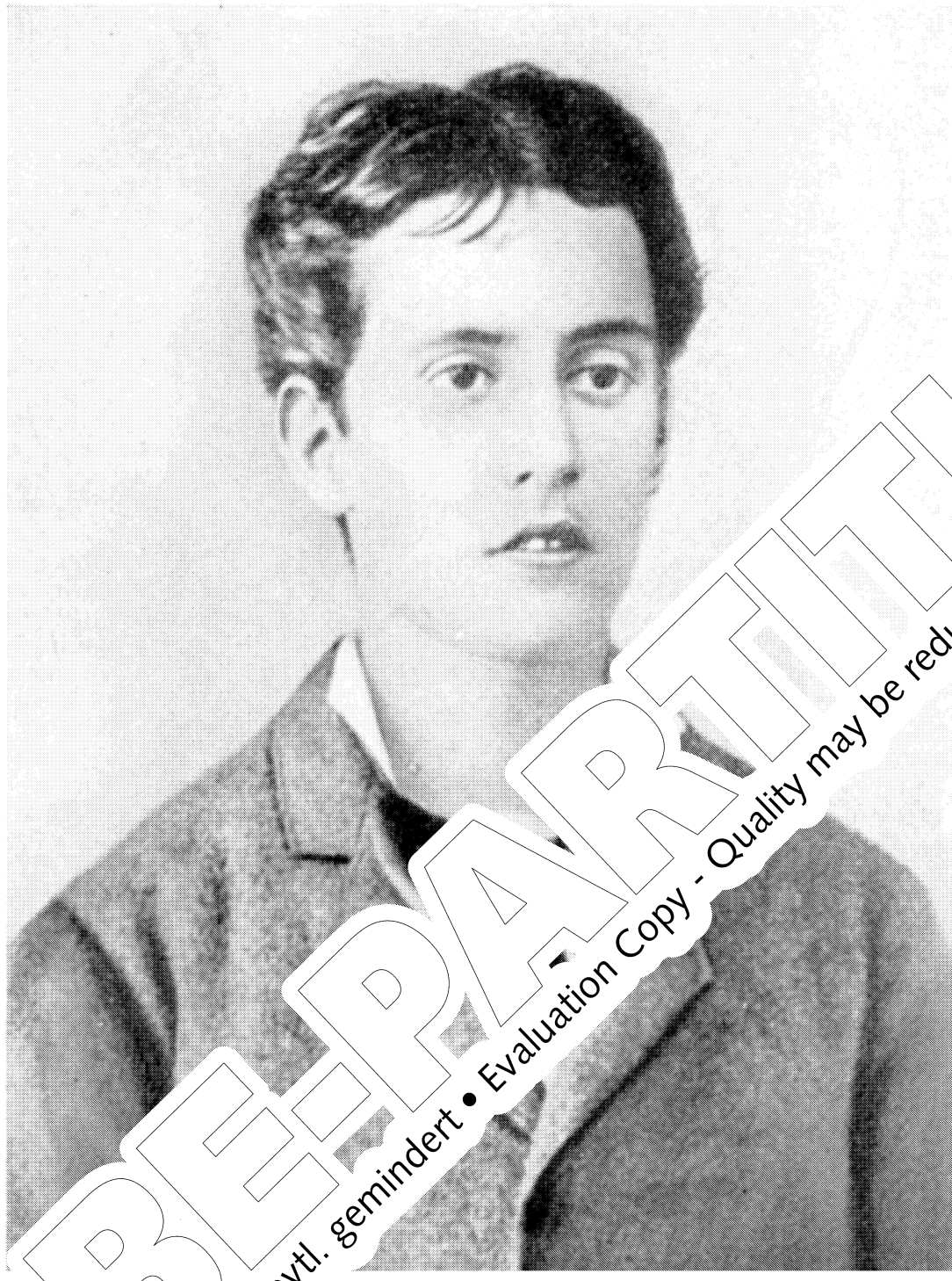

Giacomo Puccini
ai tempi della composizione della *Messa*
zur Zeit, als er die *Messa* komponierte
at the time he composed the *Messa*

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Premessa

Lo scopo della sezione delle opere musicali nell'*Edizione Nazionale delle Opere di Giacomo Puccini* è la pubblicazione di partiture criticamente controllate di tutte le composizioni note di Giacomo Puccini.

Le opere di Puccini si possono suddividere in due gruppi, ciascuno dei quali ha avuto una storia propria e presenta problemi editoriali specifici. Un gruppo è costituito dai 12 titoli teatrali, la maggior parte dei quali, per la fama conseguita, si sono diffusi su scala mondiale e, vivente l'autore, sono stati pubblicati in molte versioni. Le partiture di queste composizioni sono testimoni di un processo continuo di revisione dei testi, avviato dall'autore stesso sui manoscritti autografi e sulle prime edizioni a stampa e in molti casi autonomamente continuato dagli editori nelle pubblicazioni prodotte dopo la sua morte. Tanto che nelle riduzioni per canto e pianoforte e nelle partiture oggi disponibili non sempre è chiaro cosa si debba alla volontà dal maestro (di per sé non facile da decifrare, dal momento che nel suo modo di procedere erano frequenti i ripensamenti occasionali), quali siano gli interventi di altri da lui approvati e quali siano invece le intromissioni editoriali indipendenti dalla sua volontà.

Un secondo, più variegato gruppo è costituito dalle composizioni non indirizzate alle scene teatrali, nel quale rientrano circa 80 titoli variamente ripartiti in brani per voci (lavori per coro o per voci e pianoforte) e per strumenti (pezzi sinfonici, musica per archi o per pianoforte), nonché trascrizioni, para[illegible] menti vari, alcuni dei quali di dubbia attribuzione. La ma[illegible] te di questi lavori risale al periodo antecedente all'afferma[illegible] Puccini come autore di opere teatrali. Si tratt[illegible] di b[illegible] sti inediti oppure pubblicati in sedi ogg[illegible] quali vecchi periodici o numeri unici [illegible] rte Puccini sono stati oggetto di edizioni [illegible] in sedi editoriali secondarie. Solta[illegible] ni attendibili di questa parte [illegible] pucciniana, per il momento [illegible] nti.

Pertanto, per le oper[illegible] un indispensabile restaur[illegible] conto della loro storia (la [illegible] *Madama Butterfly* e della *Ro*[illegible] ne d'autore) e vi individui [illegible] di tutti gli autografi, nonch[illegible] delle numerose edizioni pub[illegible] ro e dopo la sua morte. Per le [illegible] cative per la definizione com[illegible] – l'edizione critica mira alla [illegible] i brani noti.

Il piano complessivo dell'edizione delle opere musicali s[illegible] pertanto nelle seguenti parti:

I. Opere teatrali (SC 60, 62, 64, 67, 69, 74, 78, 8[illegible]
II. Musica strumentale
   1. Composizioni per orchestra (SC 1, 3[illegible]
   2. Composizioni da camera
      – per organo o pianoforte (SC [illegible]
      – per quartetto d'archi (SC [illegible] 3[illegible] 50, 52, 53, 61, 65)
III. Musica vocale
   1. Composizioni con [illegible] 76, [illegible]
   2. Messa a 4 voci [illegible]
   3. Liriche per ca[illegible] 39 [illegible] 3, 68, 70, 71, 73, 75 [illegible] 39, [illegible]
IV. Trascrizioni [illegible] zi e [illegible] dubbie.

Nota

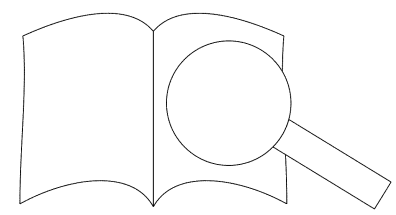
[illegible] la prassi oggi corrente: legni, [illegible], voci, archi. Gli strumenti e le vo[illegible] denominazioni italiane moderne. Dif[illegible] o differenti livelli di organizzazione della [illegible] fonti sono discussi nel Commento critico.

[illegible] e le parti I e II del Commento critico sono in italiano [illegible] nglese; la parte III del Commento è solo in inglese.

[illegible] ria delle parole italiane è indipendente da quella delle fonti [illegible] ue le regole attualmente in uso. Tuttavia, si conservano la [illegible] mmatica e la pronuncia delle fonti.

Lo strumento di riferimento per l'ortografia del testo italiano cantato è Tullio De Mauro, *Il dizionario della lingua italiana*, Paravia, Torino, 2000.

* Si fa riferimento alla numerazione delle op[illegible] *cini. Catalogue of the Works*, Bärenreiter [illegible] giunti.



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Vorwort

Die Abteilung der musikalischen Werke innerhalb der *Edizione Nazionale delle Opere di Giacomo Puccini* hat das Ziel, alle bekannten Werke von Giacomo Puccini in kritischen Ausgaben zu veröffentlichen.

Puccinis Werke lassen sich in zwei Gruppen unterteilen, die beide eine eigene Geschichte haben und spezifische Editionsprobleme aufwerfen. Die eine Gruppe besteht aus den zwölf Bühnenwerken, deren größter Teil wegen ihres Erfolgs weltweit verbreitet und zu Lebzeiten des Komponisten in vielen Versionen veröffentlicht wurden. Ihre Partituren zeugen von einem andauernden Revisionsprozess, den Puccini selbst sowohl in seinen Handschriften als auch in den ersten Druckausgaben vornahm und der in vielen Fällen von seinen Verlegern in Ausgaben nach seinem Tod fortgesetzt wurde. Das führt dazu, dass in den heute verfügbaren Klavierauszügen und Partituren nicht immer erkennbar ist, was dem Willen des Komponisten entspricht (der übrigens oft nicht leicht zu ermitteln ist, weil zu seiner Arbeitsweise häufige Korrekturen gehörten), wo er Eingriffe anderer gebilligt hat und was dagegen verlegerische Interventionen ohne seine Zustimmung sind.

Die zweite, vielfältigere Gruppe besteht aus den nicht für die P… ne bestimmten Kompositionen, zu denen etwa 80 Titel geh… Vokalwerke (für Chor oder Einzelstimme mit Klavier) und Inst… mentalmusik (sinfonische Stücke und Kammermusik … oder Klavier), außerdem Transkriptionen, Bearbeit… schiedene Fragmente, einige davon von zweifell… tät. Der größte Teil dieser Arbeiten entstand in der … cini als Komponist von Opern etabliert wa… Auch des… es sich teilweise um Stücke, die unver… heute fast unzugänglichen Stellen p… Zeitschriften oder Sonderheften; … sporadisch, meistens in zweitran… Jahren existieren zuverlässi… titativ erheblichen Teils v… schränkt auf die gäng…

Für die Bühner… ibe eine unerlässliche phil… lässige Texte bietet, Rechen… (was in den Fällen von *Le Villi* … *rondine* jeweils mehr als e… cht nur die verschiedenen S… ten analysiert, sondern auch …ien und die zahlreichen Ausga… nd nach seinem Tod veröffentlicht …ischen Werken – bedeutsam für ein … von Puccinis künstlerischer Gestalt – …sgabe eine systematische Publikation aller …tionen an.

Die Edition der musikalischen Werke ist folgenderm… dert:

I. Bühnenwerke (SC 60, 62, 64, 67, 69, 74, 7…
II. Instrumentalmusik
  1. Orchesterwerke (SC 1, 32, 51, 5…
  2. Kammermusik
    – für Orgel oder Klavier (S…
    – für Streichquartett (SC … 4, 5…, 52, 53, 61, 65)
III. Vokalmusik
  1. Chorwerke (SC … A…
  2. Messa a 4 v…
  3. Lieder fü… SC … 54, 63, 68, 70, 71, 7… 82,
IV. Transkri… nte, … nd zweifelhafte Zuschr…

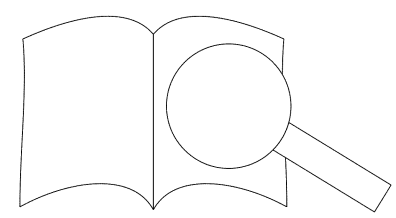
E… … dem heute üblichen Standard angegli… …aginstrumente, Harfe/Orgel, Vokalstim… …ie Instrumente und Singstimmen werden die …en Bezeichnungen in heutiger Schreibweise … …weichende Instrumentennamen und abweichende …nung der Quelle werden im Kritischen Bericht be… …

…einleitung sowie Teil I und II des Kritischen Berichts werden in …alienisch, Deutsch und Englisch gedruckt, Teil III jedoch nur in Englisch.

Die Orthografie der Texte folgt den heute gültigen Regeln, unabhängig von der jeweiligen Quelle. Von den heutigen Regeln abweichende Grammatik oder Lautung wird hingegen beibehalten.

Maßgeblich für die Orthografie italienischer Vokaltexte ist: Tullio De Mauro, *Il dizionario della lingua italiana*, Paravia, Turin 2000.

* Die Nummern entsprechen denen ir… *logue of the Works*, Bärenreiter, Kas… vorhandener Nummern.



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Foreword

The goal of the musical section of the *Edizione Nazionale delle Opere di Giacomo Puccini* is the publication of critical editions of all the known compositions of Giacomo Puccini.

Puccini's musical compositions may be subdivided into two groups, each of which had their own history and present specific editorial problems. One group consists of the 12 operas, most of which, due to their eventual celebrity, spread throughout the world and, while the composer was alive, were published in several versions. The musical scores of these compositions are witnesses of a process of continual revision, carried out by the composer himself in autograph manuscripts and in the first printed editions, and in many cases independently continued by the editors in the publications issued after his death. So much so that, in the piano-vocal reductions and orchestral scores available today, it is not always clear what the composer intended (in itself not easy to decipher, since random second thoughts were a frequent part of his *modus operandi*), what was contributed by others approved by the composer, and what was instead editorial meddling independent of the composer.

A second, more diverse group consists of around 80 non-theatrical compositions, divided into separate pieces for voice (works for chorus or solo voices and piano) and for instruments (symphonic works, chamber music for strings or piano), as well as various tra… scriptions, paraphrases and fragments, some of dubious… Most of these works date from the period before Pucci… lishment as a composer of theatrical works. Therefo… mained unedited or were printed in publications which… nearly inaccessible, such as antiquated periodicals or single… of magazines; after Puccini's death they we… obje… radic editions which appeared for the mo… second-class editors. Only in recent y… d re… able editions of this conspicuously… ‹uc… works; nonetheless, for the mo… the most significant titles.

Therefore, for the theatr… nplies mandatory philologic… exts, gives an account of th… *Villi, Edgar, Madama Butte*… more than one version by the c… r), … rein between the various la… phs, as well as in the availab… erous editions published dur… and after his death. For the nc… tant for a complete definition … edition aims at the systematic …es.

The overall plan of the musical editions is thus divided int… lowing parts:

I. Operas (SC 60, 62, 64, 67, 69, 74, 78, 83, 85
II. Instrumental music
    1. Orchestral compositions (SC 1, 32, 5…
    2. Chamber music
        – for organ or piano (SC 3a, 6…
        – for string quartet (SC 30 … 3…, 52, 53, 61, 65)
III. Vocal music
    1. Choral composition… 5, 7…
    2. Messa a 4 voci (S…
    3. Songs for voi… 4… 68, 70, 71, 73, 75, 77… 90, …
IV. Transcription… hes, … of dubious origin.

Edit…

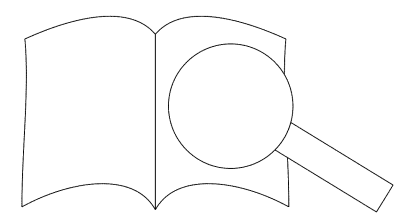
…rga… …pted to standard contemporary …ussion, harp/organ, voices, strings. …s the modern spelling of Italian desig- …oyed. Differing instrument names and a …ore in the source are treated in the Critical

Th… …n and part I and II of the Critical Report are printed in … …erman and English; part III is rendered only in English.

… spelling follows the rules which apply today, independent of … particular source. On the other hand, grammar or pronunciation are retained.

The authoritative source for the spelling of Italian singing text is: Tullio De Mauro, *Il dizionario della lingua italiana*, Paravia, Turin, 2000.

* *Cf.* the numbering system of the works i… *Catalogue of the Works*, Bärenreiter, Kass…



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Introduzione

La *Messa a 4 con orchestra* è la più estesa opera non teatrale di Giacomo Puccini. La sua composizione (comprendente l'integrazione di un *Credo* che era stato scritto ed eseguito due anni prima) fu terminata nell'estate del 1880, quasi in contemporanea con la conclusione degli studi di Puccini presso l'Istituto musicale «G. Pacini» di Lucca, il liceo musicale della sua città natale. La prima esecuzione della *Messa* ebbe luogo il 12 luglio 1880, durante l'ufficio religioso in onore della Festa di San Paolino, il patrono di Lucca.

A quell'epoca Puccini sembrava destinato a diventare un musicista da chiesa di provincia, come i suoi antenati, per quattro generazioni direttori musicali civici e organisti del Duomo di Lucca. Le loro numerose composizioni (quasi tutte inedite) rientrano prevalentemente nel genere sacro. La *Messa* costituiva in un certo senso la prova del giovane Giacomo, con la quale egli voleva dimostrare di essere degno figlio di suo padre Michele, che aveva diretto l'Istituto musicale fino al 1864, data della sua morte prematura. Giacomo era stato designato come suo successore nella carica e per questo aveva ricevuto fin dall'infanzia una solida istruzione musicale e una specifica formazione di musicista da chiesa. Non sorprende, perciò, che quattro su sette fra le sue composizioni note del periodo scolastico siano musiche sacre: si tratta della *Messa*, del *Vexilla r* *prodeunt* per coro di voci maschili e organo, del *Mottetto per* *Paolino*, composto per lo stesso organico della *Messa*, e di u *Marcia per organo*.

Subito dopo il diploma all'Istituto musicale, pe *Messa* avesse riscontrato un grande successo nella Puccini si rifiutò di intraprendere la carrier alla quale glia e le autorità cittadine lo avevano d . Ab per continuare gli studi a Milano, pr mato d'Italia, e perseguì tutt'al ope succedere al suo idolo, Richard he difficoltà iniziali, alla fine si ini abbia inserito due parti d ive, e il modo in cui lo fece cco au- toironico: il *Kyrie* ric composto fra l'85 e l'89) che echeggia dall'interno d nel secondo atto della *Mano* 2), in veste di «madrigale» in ic citazioni creano l'illusion il compositore abbia pro- v ne nessuno sarebbe stato in inale (che a suo tempo era stata ri).

npo non era stata più eseguita e non lo utta la vita del compositore. È stata eseguinu go 72 anni esatti dopo la prima. Questa ripresa teve one per Puccini nutrita da Dante Del Fiorentino, americano che in gioventù fu per un breve periodo a Torre del Lago, nel luogo di residenza di Puccini, e vi oscenza del già anziano compositore. Del Fiorentino visitò la patria toscana dopo la Seconda Guerra Mondiale e raccolse un gran numero di manoscritti pucciniani, in partic di lettere. Fra l'altro acquistò anche una vecchia c posseduta della famiglia Vandini e almeno all'i trattasse del manoscritto originale. Tornato r pubblicazione del pezzo presso la casa ed eseguire nel 1952. Queste circostanz giudiziarie fra la casa editrice ameri Puccini e il suo editore Ricordi d con un compromesso: le due di s che la vendita del pezzo.[2]

Da allora il materiale one entalmente sulla copia di F 'iniz Settanta, nel corso della dis a nu ccini, mise a disposizione d ce r autografa allora in suo possess un egli esemplari. Ne derivaro cc artito e nella partitura da no Ricor notazioni che rinviavano al fo» uttavia di una revisione superfi uenza all'uniformità e alla normaizza del 1952. Le numerose esecuzioni enute in tutto il mondo e le incisioni decenni si sono basate tutte su quest'ul-

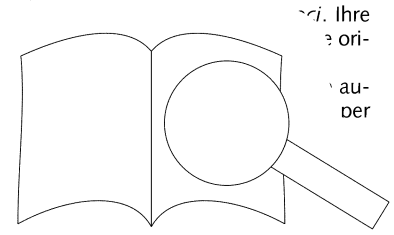
e nell'*Edizione Nazionale delle Opere di Giacomo* e fa riferimento all'edizione critica pubblicata per la a nel 2004 da Carus-Verlag e si basa anzitutto sulla par- riginale. Ciò comporta considerevoli divergenze rispetto al musicale conosciuto attraverso le precedenti edizioni e numerose correzioni nei dettagli concernenti le indicazioni esecutive. È sorprendente la ricchezza di sfumature espressive che il giovane compositore cercò di ottenere, qualche volta addirittura in contemporanea in un medesimo passo e, a differenza di quello che si è pensato in seguito, non sempre si trattò di sviste. Nella *Messa,* infatti, sono già riconoscibili la finezza e la flessibilità (non sufficientemente rispettate nelle esecuzioni) che caratterizzeranno lo stile del futuro operista e il significato dell'opera va ben oltre il fatto di essere il lavoro giovanile di un autore di grande fama. Benché la *Messa* di Puccini vada situata nella complessa e controversa tradizione della musica sacra della seconda metà dell'Ottocento, il testo originale dimostra che non si tratta affatto di un lavoro attardato;

---

1 *La Provincia di Lucca* del 24 luglio 1880.

2 Uno studio dettagliato sulla partitura autograf copie e sulle loro storia si trova in: Dieter Schickling ci. Ihre handschriftlichen Quellen, die Gesch e originale Gestalt», *Studi pucciniani*, vc

3 Il titolo «Messa di Gloria», che fu n au- tentico, ma addirittura fuorviante: « per indicare una composizione in cui sc Probabilmente Dante Del Fiorentinc con una certa enfasi il fatto che il *G* di Puccini; esso rappresenta, infatti,



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nella sua spensierata freschezza, nella quasi impertinente combinazione di artigianato tradizionale e sentimentalità giovanile, si può intravedere un presagio del futuro.

Puccini ritornò sulla sua composizione giovanile molti anni più tardi, quando credette di dover abbandonare la speranza di una carriera da operista. Dopo il diploma al Conservatorio aveva ottenuto un modesto successo nel 1884 con *Le Villi*, la sua prima opera; la seconda, *Edgar*, rappresentata per la prima volta cinque anni dopo alla Scala di Milano, il più importante teatro italiano, fu invece un fiasco totale e venne sospesa dopo tre sole rappresentazioni. Per questo Puccini s'immerse ancora più intensamente nella composizione della terza opera, *Manon Lescaut*, che gli costò altri quattro anni di lavoro; in questo caso, finalmente, attribuì grande importanza al contenuto psicologico e drammaturgico del testo e, tra l'altro, analizzò in modo approfondito le tarde opere wagneriane.[4] Tuttavia, anche la prima di *Manon Lescaut*, il 1° febbraio 1893 a Torino, non riscosse che un modesto successo locale e nessun altro teatro si mostrò interessato a rappresentarla. Probabilmente fu quest'esperienza deludente, dopo un decennio di insuccessi nel mondo operistico, che spinse Puccini a ricordarsi dei suoi inizi meno spettacolari. Nella primavera del 1893, poco dopo la prima rappresentazione di *Manon Lescaut*, egli si dedicò alla rielaborazione di alcuni lavori di vecchia data, fra cui la *Messa*, nella speranza che almeno questi venissero eseguiti.

Le tracce della rielaborazione del 1893 sono riconoscibili nella partitura autografa: si tratta di aggiunte nella strumentazione del *Benedictus* e del «Gratias agimus» del *Gloria*, e in quest'ultimo, inoltre, dell'aggiunta di un nuovo postludio strumentale. La presente edizione tiene conto di queste modifiche successive, che gettano tra l'altro una nuova luce sulla datazione delle fonti.[5] Subito dopo quando inaspettatamente *Manon Lescaut* ricosse un succe
pitoso e fu rappresentata non solo nei grandi teatri itali
che all'estero, in Spagna, in Germania, in Inghilterra e
del Sud, Puccini interruppe la rielaborazione della *Mess*
momento egli divenne famoso in tutto il mondo come a
opere teatrali e non ebbe più bisogno di ric o di
dare dei suoi primi modesti tentativi.

L'*Edizione Nazionale delle Opere di* ...
trice ringraziano la Fondazione ...
aver messo a disposizione l'a... -
rizzato la riproduzione in f... zia-
no inoltre l'Istituto musica... rary of
Congress, Washingt... atore della
presente edizione ...

Stoccarda, febb... Dieter Schickling
Traduzio...

...uth nel 1888 e nel 1889 e vide *Parsifal*, *Tri... von Nürnberg*. Prestò particolare attenzione
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...one ...imminente rappresentazione italiana (si veda Dieter
...ig, «... Italienisch. Giacomo Puccini und die Mailänder Erst-
...rung ...ger», in: *Wagnerspectrum*, VI/1, Königshausen & Neu-
... 010, pp. 141–169; su Puccini e Wagner in generale si veda
... «Giacomo Puccini in Bayreuth – Ein wenig bekanntes Kapitel
...rkungsgeschichte», in: *Horizonte. Italianistische Zeitschrift für Kul... schaft und Gegenwartsliteratur*, III, 1998, pp. 49–59).

[5] Per l... stioni editoriali si veda il Commento critico, «II. L'edizione».

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Einleitung

Die *Messa a 4 con orchestra* ist das umfangreichste Werk Giacomo Puccinis außerhalb der Opern. Ihre Komposition (unter Integration eines schon zwei Jahre früher geschriebenen und aufgeführten *Credo*) wurde im Sommer 1880 abgeschlossen, fast gleichzeitig mit dem Ende von Puccinis Schulzeit im Istituto musicale «G. Pacini», einer Art musikalischem Gymnasium seiner Vaterstadt Lucca. Die Uraufführung des vollständigen Werks fand am 12. Juli 1880 während eines Gottesdienstes am Fest des Heiligen Paolino statt, des Patrons von Lucca.

Puccini war zu dieser Zeit eigentlich zum lokalen Kirchenmusiker bestimmt – wie seine Vorfahren, die seit vier Generationen städtische Musikdirektoren und Domorganisten in Lucca gewesen waren. Ihre zahlreichen erhaltenen Kompositionen (fast alle ungedruckt) sind ganz überwiegend geistliche Musik. Die *Messa* war gewissermaßen das Gesellenstück des jungen Giacomo, das ihn seines Vaters Michele würdig erweisen sollte. Dieser hatte bis zu seinem frühen Tod (1864) das Istituto musicale geleitet, und auch dafür war der Sohn als sein Nachfolger vorgesehen. Giacomo hatte deshalb schon seit seiner Kindheit eine solide musikalische Ausbildung erhalten, und das hieß vor allem: Ausbildung zum Kirchen musiker. So ist es nicht verwunderlich, dass vier der nur sie überlieferten Werke aus seiner Schulzeit geistliche Kompositio sind: neben der *Messa* eine *Marcia per organo*, ein *Vexilla re prodeunt* für Männerchor und Orgel und ein *Motte Paolino* für die gleiche große Besetzung wie die *Me*

Doch sogleich nach seinem Schulabschluss und ob in der lokalen Presse hoch gelobt wurde,[1] verweigert der von seiner Familie und den städtis Dono zeichneten Laufbahn. Er verließ Luc miertesten Konservatorium Italien mi ganz anderen Traum: Opernkom ig götterten Richard Wagner gen Anfangsmühen ja schließ nicht der distanzreichen Sel ätze der *Messa* in späteren Op eint als aus einer Kirche tön *Edgar* (kom- poniert 188 erendes «Madrigale» im z komponiert 1889–1892). Beic sp ergangene Musik vor, wob nponisten sicher darin be- st ale (und einst ganz ernst ge-

en nie mehr aufgeführt worden und zu Lebzeiten des Komponisten. Erst auf e nach der Premiere kam es in Chicago zur n V irung. Sie verdankt sich der Puccini-Verehrung s ital ischen Priesters Dante Del Fiorentino, der in sei- r kurze Zeit Kaplan in Puccinis Wohnort Torre del en war und damals den schon alten Komponisten ken- nt hatte. Del Fiorentino besuchte nach dem zweiten W rieg seine toskanische Heimat und sammelte dort Puccini-

Handschriften, vor allem Hunderte von Briefen. Da der lucchesischen Familie Vandini auch eine alte Ab *sa* ab, die er zumindest anfangs wohl für Pucci Amerika sorgte er für die Veröffentlichung Verlag Mills Music und für seine Aufführ Vorgang führte zu jahrelangen rechtli mit Puccinis Erben und seinem Verla nem Kompromiss über eine Rech gen und dem gemeinsamen W

Das seitdem verfügbare der M uhte in erster Linie auf der D -Au er Rechts- streitigkeiten stell iege Anfang der 1970er Jahre d m n Besitz befind- liche autogr für r Verfügung. Des- sen Ergebn Änd . Klavierauszug sowie in Ric ar erkungen darin, die sich auf itto a nen. Dabei handelte es sich j bert rektur, die an der Grundten- de Harmonisierung festhielt, wie sie scho 1952 charakteristisch war. In dieser essa in den letzten Jahrzehnten viele zen Welt und auch mehrere Schallplatten-

erhalb der *Edizione Nazionale delle Opere di Gia-* beruht dagegen auf der erstmals 2004 im Carus- chienenen kritischen Ausgabe, die sich in erster Linie auf ginale Partitur stützt. Das führt zu einigen erheblichen Ab- nungen vom früher gewohnten Notentext, aber auch zu zahl- eichen Detailkorrekturen, insbesondere bei den Vortragsangaben. Überraschend ist dabei der Reichtum an unterschiedlichen Ausdrucksnuancen, die der junge Komponist manchmal sogar an scheinbar parallelen Stellen zu erreichen suchte und bei denen es sich keineswegs nur, wie früher angenommen, um Flüchtigkeitsversehen handelt. Hierin kündigt sich vielmehr bereits die für den späteren Opernkomponisten charakteristische (und in Aufführungen oft wenig beachtete) Subtilität und Flexibilität der Schreibweise an, was die *Messa* über ein belangloses Jugendwerk hinaushebt, das seinen Reiz nichts anderem verdankt als dem erst künftig berühmten Namen des Autors. Puccinis *Messa* steht zwar in der nicht unproblematischen Tradition der Sakralmusik der zweiten Hälfte des 19. Jahrhunderts, aber sie wirkt bei genauer Lektüre ihres ori-

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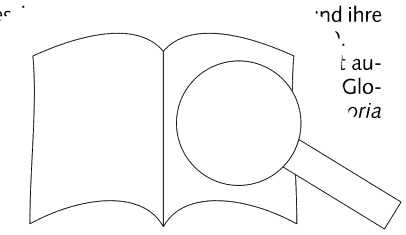
1 *La Provincia di Lucca*, 24.7.1880.

2 Eine ausführliche Studie über die autographe Partitur, ihre frühen Abschriften und ihre Geschichte bietet: Dieter Schickling, „ *Messa a 4 voci*. Ihre handschriftlichen Quellen, die Ge nd ihre originale Gestalt», *Studi pucciniani*, .

3 Der dabei permanent verwendete T t authentisch, sondern darüber hinaus a Glo- ria» versteht man eigentlich eine Ko oria des Messetexts vertont. Wahrscheir zeichnung pathetisch hervorheben Kernstück des Werks ist; tatsächlich position aus.



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ginalen Texts nicht wie etwas Überholtes, sondern in ihrer auch unbekümmerten Frische, in ihrer manchmal geradezu frechen Verschmelzung von traditionellem Handwerk und jugendlichem Sentiment wie die Verheißung von etwas Kommendem.

Puccini hat sich viele Jahre später noch einmal mit dem Werk seiner Jugend befasst. Das geschah zu einem Zeitpunkt, als er glaubte seine Hoffnungen auf eine Karriere als Opernkomponist aufgeben zu müssen. Nach seinem Konservatoriumsabschluss hatte er zwar 1884 einen bescheidenen Erfolg mit seinem Opernerstling *Le Villi* errungen; aber die zweite, erst fünf Jahre später uraufgeführte Oper *Edgar* geriet in Italiens bedeutendstem Haus, der Mailänder Scala, zu einem veritablen Flop und wurde nach drei Vorstellungen abgesetzt. Umso mehr mühte Puccini sich mit seinem dritten Stück, *Manon Lescaut*, für das er sich wieder vier Jahre Zeit nahm, endlich Wert legte auf einen dramaturgisch und psychologisch überzeugenden Text und (nicht zuletzt) sich genauer mit Wagners späten Opern beschäftigte.[4] Aber auch die Uraufführung dieses Stücks am 1. Februar 1893 in Turin brachte zunächst nicht mehr als einen lokalen Achtungserfolg; kein anderes Theater wollte die Oper nachspielen. Diese deprimierende Erfahrung nach einem vollen erfolglosen Jahrzehnt auf dem Feld der Oper mag Puccini veranlasst haben, sich auf seine weniger spektakulären Anfänge zu besinnen: Im Frühjahr 1893, bald nach der Uraufführung von *Manon Lescaut*, begann er mit der Bearbeitung älterer Stücke, damit vielleicht wenigstens diese aufgeführt würden. Dazu gehörte auch die *Messa*.

Die Spuren dieser Bearbeitung sind in Puccinis autographer Partitur sichtbar: Instrumentationsergänzungen im «Gratias agimus» des *Gloria* (einschließlich eines neuen instrumentalen Nachspiels) und im *Benedictus*. Diese späteren Zusätze, die auch ein neues Licht auf die Datierung der Quellen werfen, werden in der vorlie
Ausgabe berücksichtigt.[5] Puccini brach seine Überarbeit
Manon Lescaut bald darauf unverhofft zu einem aktue
de und nicht nur von allen größeren Theatern Italiens ge
de, sondern auch in Südamerika, in Spanien, in Deutsch
England. Von nun an wurde Puccini als Op pon
rühmt, und er hatte es nicht mehr nötig.
zu erinnern oder sich daran erinnern z

Die *Edizione Nazionale delle O*
Verlag danken der Fondazion s
Autograph der *Messa* für ellt
und die Reproduktion einig e dan-
ken außerdem dem ucca, und
der Library of Cor Herausgeber
die Benutzung d uellen gestattet
haben.

Stutt Dieter Schickling

—

reuther Festspiele, wo er *Parsifal*, *Tris-
von Nürnberg* sah, letztere besonders in-
s Ricordi eine gekürzte Fassung für die be-
führung herstellen sollte (s. Dieter Schickling,
g a iacomo Puccini und die Mailänder Erstaufführung
sters erspectrum, VI/1, Königshausen & Neumann, Würz-
010 zu Puccini und Wagner überhaupt s. Dieter Schickling,
Bayreuth – Ein wenig bekanntes Kapitel musikalischer Wir-
, *Horizonte. Italianistische Zeitschrift für Kulturwissenschaft
iteratur*, III, 1998, S. 49–59).

[5] Zu t verbundenen editorischen Fragen s. den Kritischen Bericht unter «II. Z ition».

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Introduction

The *Messa a 4 con orchestra*, by Giacomo Puccini, is the composer's largest non-operatic work. He finished the piece in the summer of 1880 (the *Credo* had already been written and performed two years earlier), almost at the same time that he completed his studies at the Istituto musicale «G. Pacini», a sort of musical secondary school located in his native Lucca. The complete work received its premiere on 12 July 1880 at a church service for the feast of Lucca's patron saint, San Paolino.

At that time Puccini was actually destined to become a local church musician like his forebears, who had been city music directors and cathedral organists in Lucca for four generations. The vast majority of their many surviving compositions, almost all of them unpublished, are sacred works. In a manner of speaking, the *Messa* functioned as young Giacomo's certificate of apprenticeship: it was meant to demonstrate that he was a worthy heir to his father Michele, who had headed the Istituto musicale until his early death in 1864. Giacomo had been singled out to succeed his father in this post, too, and had therefore received, from early childhood, a solid training in music, which meant, above all, training to become a church musician. It therefore comes as no surprise that four of the mere seven works surviving from his school days are sacred compositions. Besides the *Messa,* they include a *Marcia per organ*, *Vexilla regis prodeunt* for male chorus and organ and a *Mottetto per San Paolino* for the same large forces as the Mess

Notwithstanding the high praise bestowed upon local newspaper,[1] no sooner had Puccini taken his declined to follow the path laid out for him by his fa town luminaries. He left Lucca to conti stu the most prestigious conservatory in ly different dream: to become an e w his idol, Richard Wagner. After t eventually came true. There ny in the fact – and the wav nents from the *Messa* for u s in the first act of *Edgar* (188 nding from a church, and th act of *Manon Lescaut* (18 Drigal». In other words, both conjure up music of the past; ar th taken secret pleasure in th dience could possibly have g iously intended) source.

the *Messa* had not been played be heard again during the compos-, in Chicago, had to wait 72 years to the miere. This performance owed its existence e v or Puccini of an Italo-American priest named nte tino, who as a young man had formed an ac- th the then elderly composer while serving briefly as Puccini's place of residence, Torre del Lago. At the end cond World War, Del Fiorentino revisited his native Tusc and began to collect Puccini manuscripts, above all hundreds of letters. He also purchased an old copyist's man *Messa* from the Vandini family in Lucca, imaginin had purchased Puccini's original score. On his re arranged for the publication of the work (by performance (in 1952). His efforts led to with Puccini's heirs and the composer' putes finally ended in a compromise es dividing the rights to the work

Since then, the performan lable has been drawn primarily f m In the early 1970s, while th atic on, Puccini's daughter-in-l a e then in her possession at t e ror purposes of comparison in or changes in the vocal score re s as several annotations in the f nanoscritto autografo». Ho sion v many ways and adhered to t of s tion and unification that characterizes this version, Puccini's *Messa* has been performed throughout the world over the last few years on several recordings.[3]

The present edition, published by Carus in 2004 is the basis for the present volume within the context of the *Edizione Critica delle Opere di Giacomo Puccini*, which is based principally on the original score. This has led to several radical departures from the musical text as it was previously known and to a great number of minor corrections, especially with regard to expression marks. At the same time, the wealth of different expressive nuances which the young composer sought to achieve in seemingly parallel passages is surprising and by no means can be these be treated as merely fleeting errors, as was previously presumed. On the contrary, in this respect the *Messa* provides a foretaste of the subtlety and flexibility which, though too often ignored in today's performances, characterize the notational style of Puccini's later operas. This makes the *Messa* something more than an insignificant item of juvenilia that owes its attraction to nothing more than the subsequently famous name of its author. Puccini's *Messa*, it is true, falls in the not unproblematical tradition of late nineteenth-century sacred music; but a closer scrutiny of its original text reveals a freshness and nonchalance, at times an almost insouciant blend of traditional craftsmanship and youthful ebullience, that make it seem not so much outdated as a harbinger of things to come.

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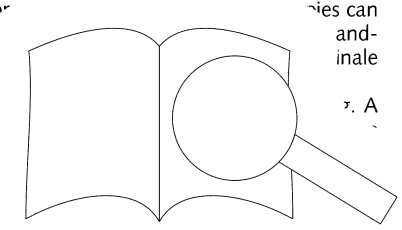
1 *La Provincia di Lucca* (24 July 1880).

2 A detailed study of the autograph sco ies can be found in Dieter Schickling's «Gia and- schriftlichen Quellen, die Geschichte inale Gestalt», *Studi pucciniani*, vol. 4, O

3 The perennial title «Messa di Gloria true «Messa di Gloria» is a setting Ordinary. By choosing this title, Dan emotional emphasis to the fact tha *Gloria*, which makes up more than



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Puccini returned to this fledgling work many years later at a time when he believed that he would have to abandon his hopes for a career as an opera composer. True, after completing his degree at the Conservatory he managed to achieve a modest success with his first opera, *Le Villi*. But his second, *Edgar*, was only premiered five years later, when it occasioned a veritable flop in Italy's most prestigious opera house, La Scala in Milan, and was dropped after a mere three performances. Puccini put all the more effort into his third opera, *Manon Lescaut*, allowing himself four years for its completion and at last attaching importance to a dramatically and psychologically convincing libretto. Not least of all, he also formed a closer acquaintance with Wagner's late operas.[4] But again the premiere, given in Turin on 1 February 1893, initially occasioned only a local succes d'estime, and no theater sought to follow suit. It was probably this disheartening experience, coming after an unsuccessful decade in the field of opera, that prompted Puccini to recall his less spectacular origins. In the spring of 1893, shortly after the premiere of *Manon Lescaut*, he began to revise some of his earlier pieces so that they at least might stand a chance of being performed. One of these pieces was the *Messa*.

Traces of Puccini's revision are visible in the autograph score: instruments were added to the «Gratias agimus» in the *Gloria* (including a new instrumental postlude) and to the *Benedictus*. These later additions, which also throw new light on the dates of the sources, have been taken into account in the present edition.[5] Puccini interrupted his labors a short while later when *Manon Lescaut* unexpectedly became a current hit and was mounted not only in all the major houses of Italy but also in South America, Spain, Germany, and England. From that moment on, Puccini was a world-famous opera composer and no longer needed to recall or be reminded of his meager beginnings.

The *Edizione Nazionale delle Opere di Giacomo Pucci*
publishers wish to thank the Fondazione Cassa di
Lucca for allowing them to use the autograph score of
and to reproduce pages from it; thanks are also hereby exte
the Istituto musicale «L. Boccherini», Luc the
Congress, Washington, D.C., for grantin
sources in order to prepare the presen

Stuttgart, February 2013
Translation: J. Bradford Robin

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1888 and 1889, where he heard *Parsi-*
rsinger von Nürnberg. The latter exercised
..issioned him to produce an abridged version
.ere; see Dieter Schickling, «Nürnberg auf Italie-
aco die Mailänder Erstaufführung der Meistersinger»,
spect onigshausen & Neumann, Würzburg, 2010, pp. 141–
gene of Puccini und Wagner can be found in idem, «Giacomo
– Ein wenig bekanntes Kapitel musikalischer Wirkungsge-
te. Italianistische Zeitschrift für Kulturwissenschaft und Gegen-
, 1998, pp. 49–59.

5 The ed editorial questions are discussed in section II «The Edition» of the Critic eport.

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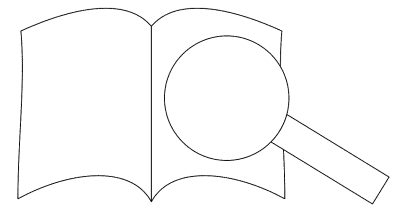
Illustrazione 1:
Giacomo Puccini, *Messa a 4 voci con orchestra,* p. 109 della partitura autografa (fonte **B.1**), inizio del *Credo,* la parte più vecchia della composizione.
Fonte: Lucca, Museo di Casa Puccini

Abb. 1:
Giacomo Puccini, *Messa a 4 voci con orchestra*, S. 109 der autographen Partitur (Quelle **B.1**), Beginn des *Credo*, des ältesten Teils
Quelle: Lucca, Museo di Casa Puccini

Illustr. 1:
Giacomo Puccini, *Messa a 4 voci con orchestra*,
(Source **B.1**), beginning of the *Credo*, the oldest
Source: Lucca, Museo di Casa Puccini



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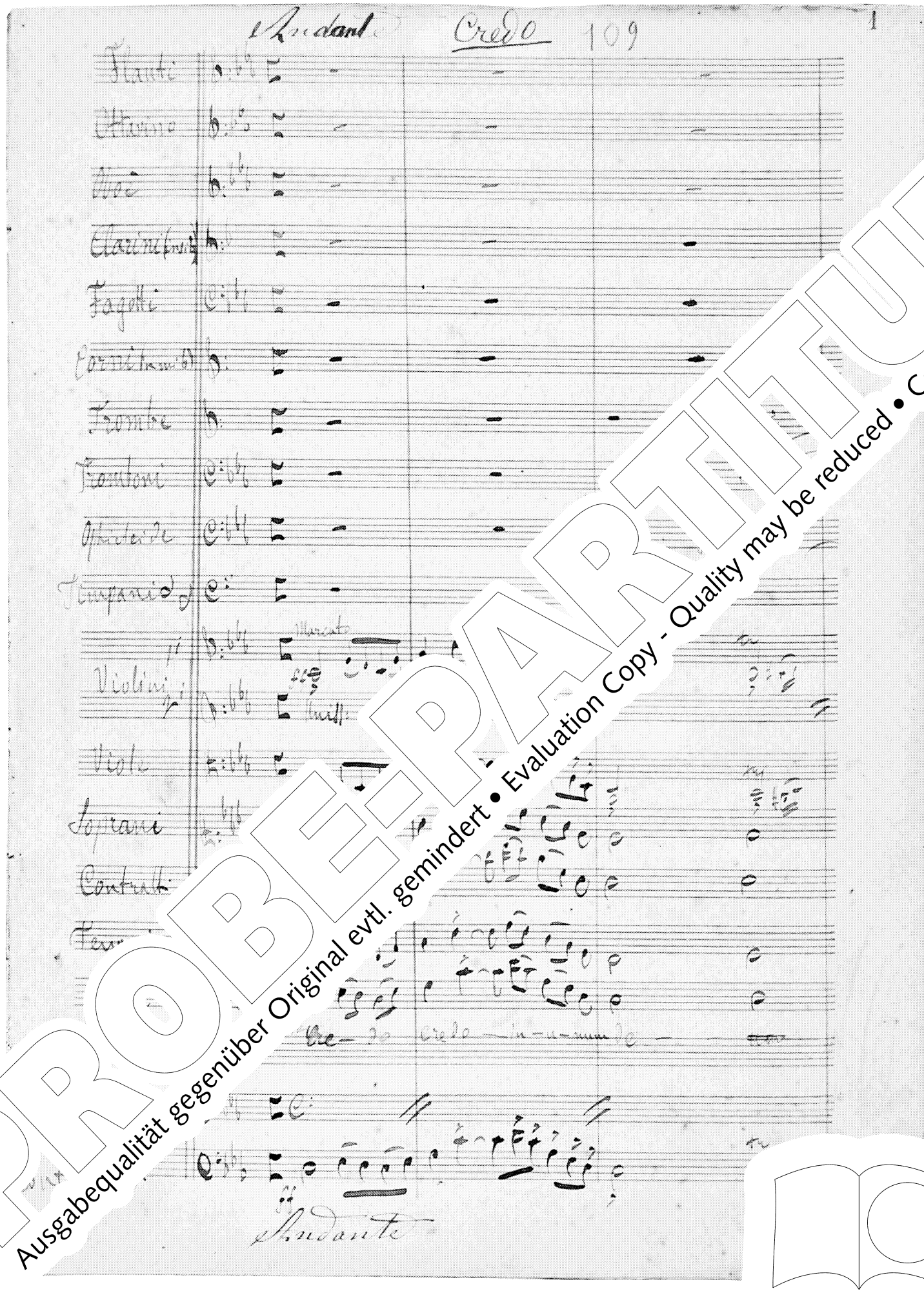

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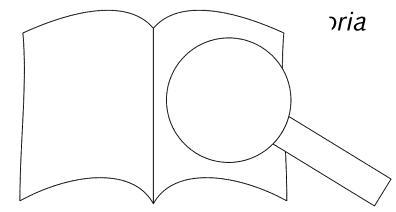
Illustrazione 2:
p. 31 della partitura autografa con l'inizio del «Laudamus te» del *Gloria*
(batt. 100–104; v. Commento critico, nota sulla batt. 100).

Abb. 2:
S. 31 der autographen Partitur mit dem Beginn d ...oria
(T. 100–104; s. Kritischer Bericht, Anmerkung zu

Illustr. 2:
p. 31 of the autograph score, the beginning of t
(mm. 100–104; see the Critical Report concerni



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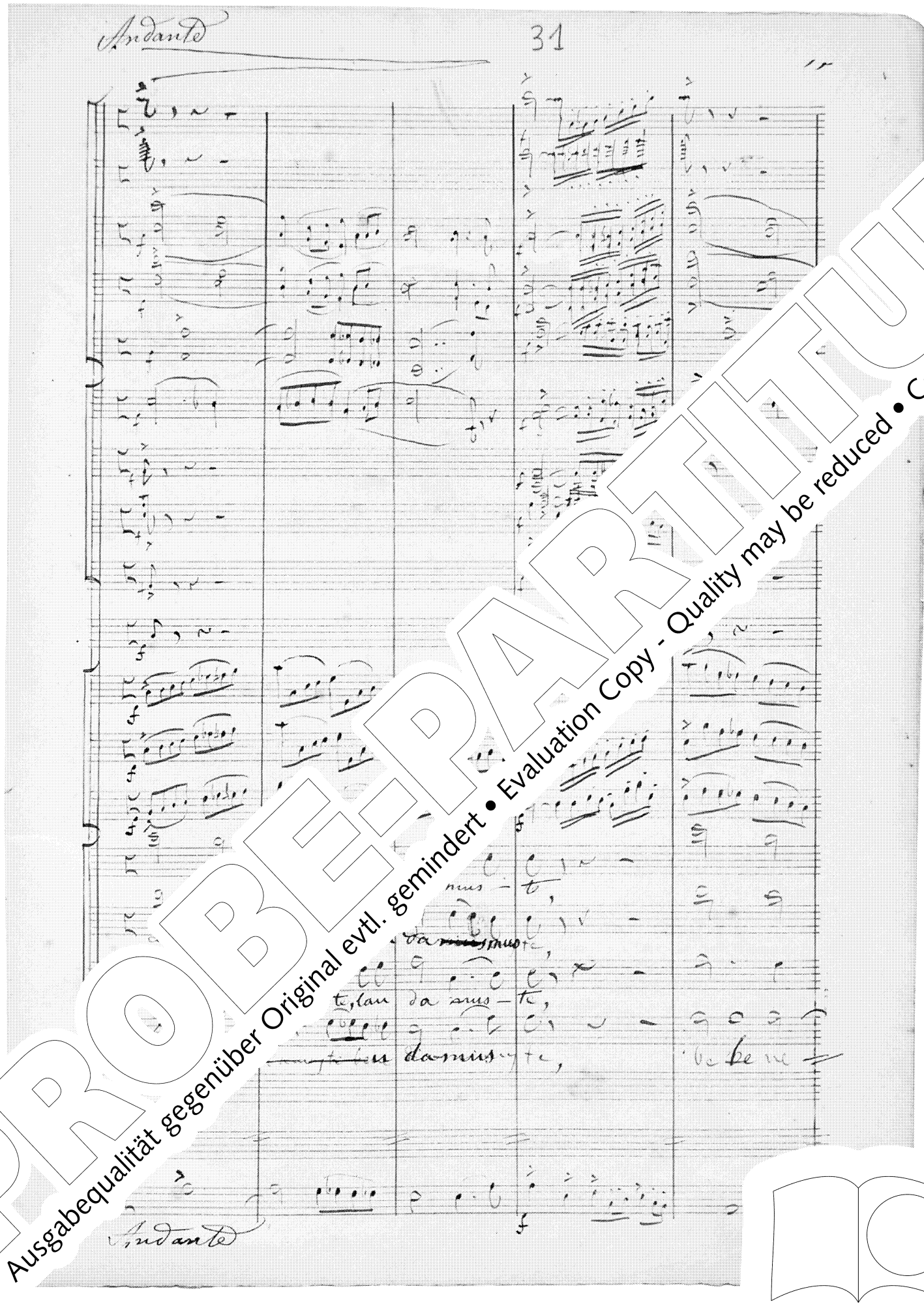

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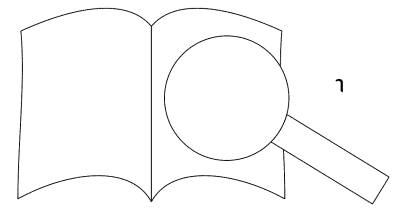
artitura autografa con le aggiunte posteriori nel «Gratias agimus tibi» del
att. 162–165). Si distinguono chiaramente la continuazione della parte del flauto
o dall'alto), l'aggiunta di ulteriori strumenti: tre corni (7° e 8° rigo) e arpa (9° e 10°
) e l'eliminazione del fagotto (5° rigo) al cui posto viene introdotto il violoncello
2° rigo dal basso).

Abb. 3:
S. 45 der autographen Partitur mit Puccinis späteren Hinzufügungen im «Gratias agimus tibi» des *Gloria* (T. 162–165). Gut erkennbar sind die Fortsetzung der Flötenstimme (2. System von oben), die Ergänzung weiterer Instrumente: drei Hörner (7. und 8. System) und Harfe (9. und 10. System) sowie die Streichung des Fagotts (5. System) zugunsten der neu eingefügten Violoncellostimme (2. System von unten).

Illustr. 3:
P. 45 of the autograph score: Puccini's later additions in
Gloria (mm. 162–165). The continuation of the flute pa
of further instruments, three horns (7th and 8th staves), a
well as the deletion of the bassoon (5th staff) in favor of
part (2nd lowest staff) are clearly recognizable.



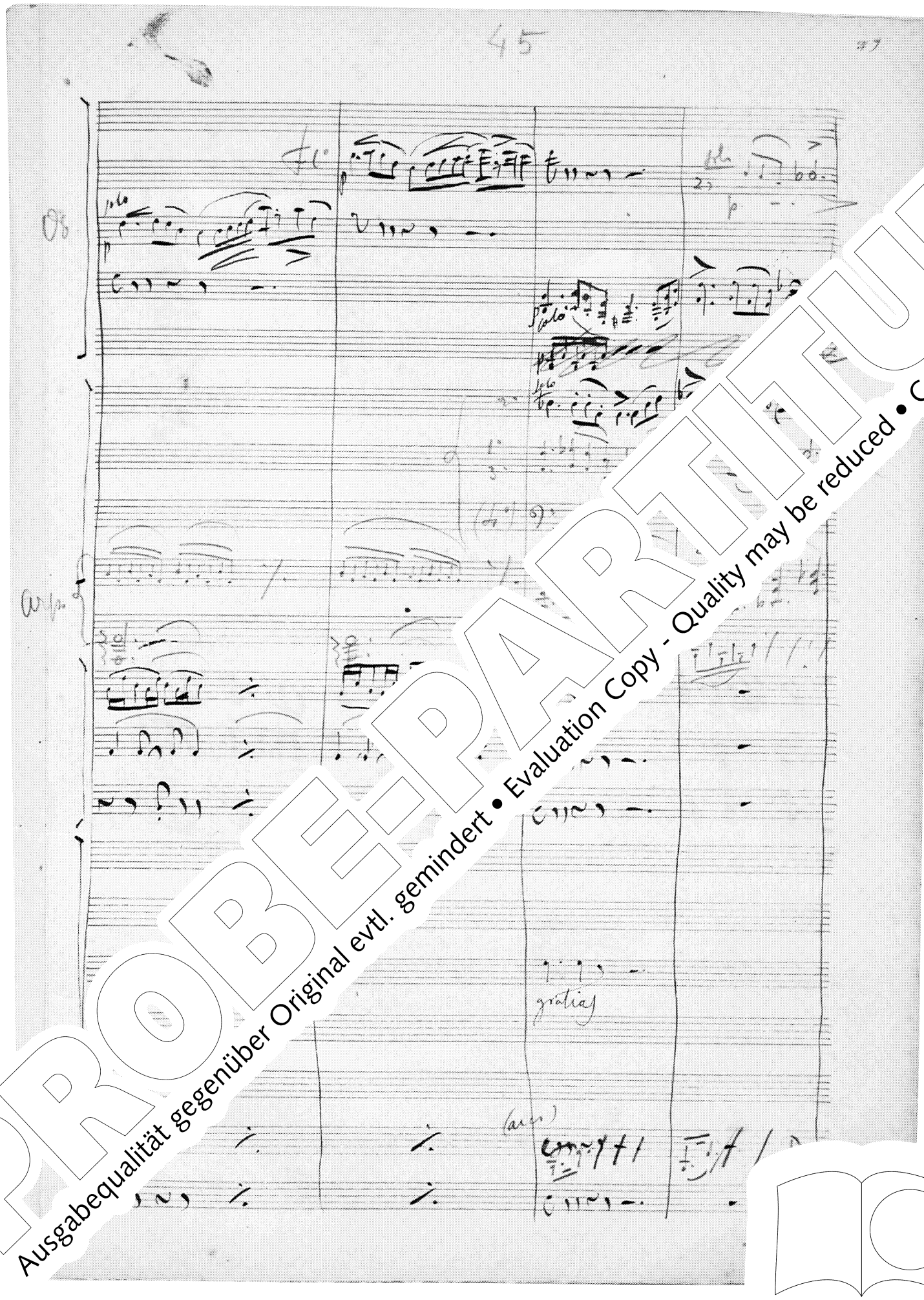


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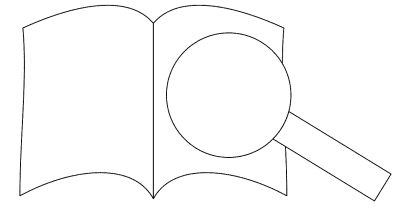
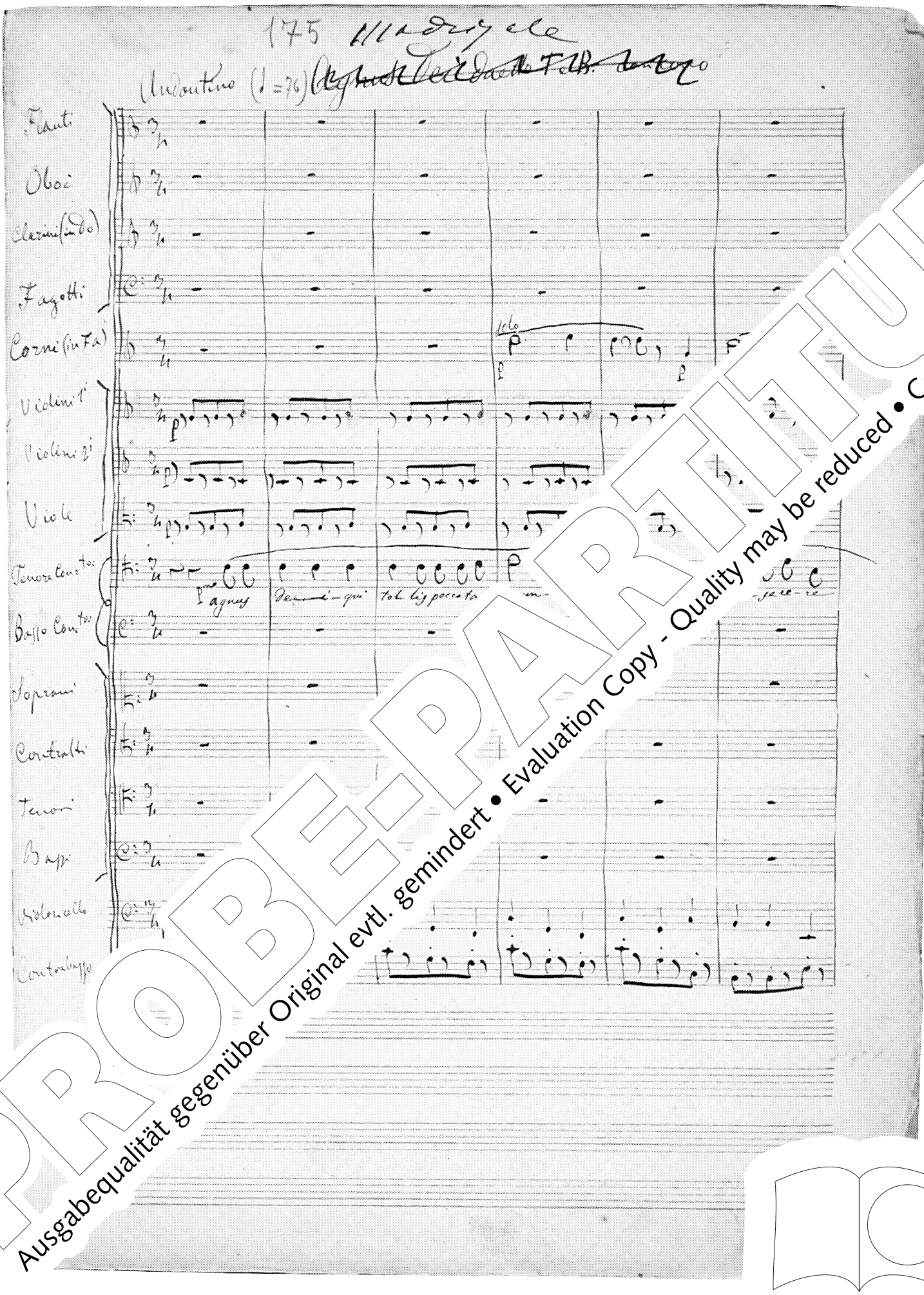
Illustrazione 4:
p. 175 della partitura autografa con l'inizio dell'*Agnus Dei* e le aggiunte fatte più tardi da Puccini per l'inserimento del pezzo nella sua opera *Manon Lescaut* (v. Commento critico I, sulla fonte **B.1**)

Abb. 4:
S. 175 der autographen Partitur mit dem Beginn des *Agnus Dei* und Puccinis späteren Eintragungen zur Übernahme des Stücks in *Manon Lescaut* (s. Kritischer Bericht I, zur Quelle **B.1**).



Illustr. 4:
p. 175 of the autograph score with the beginnin
later entries for inclusion in his opera *Manon Le*
concerning source **B.1**).



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Messa a 4 voci con orchestra

Soli: Tenore, Baritono/Basso
Coro: Soprano, Contralto, Tenore, B

Ottavino
2 Flauti
2 Oboi
2 Clarinetti
2 Fagotti

2 Corni
2 Trombe
3 Trom
Ofi
Timp
C asso

endice:
2 Corni, Arpa

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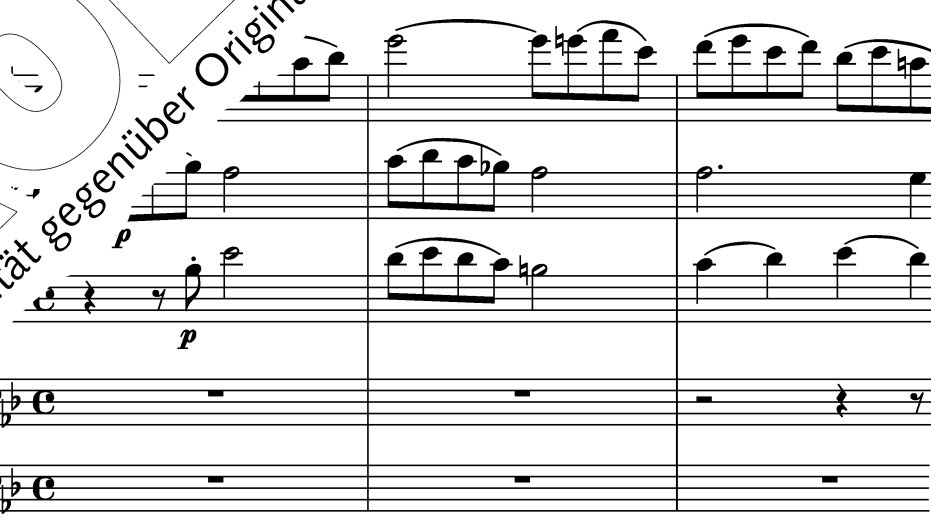
Messa a 4 voci con orchestra SC 6

Kyrie

Giacomo Puccini
1858–1924

Larghetto

Ottavino
Flauto I, II
Oboe I, II
Clarinetto I, II in Si♭
Fagotto I, II
Corno I, II in Mi♭
Tromba I, II in Mi♭
Trombone I, II
Trombone III Oficleide
Timpani in Mi♭ –La♭
Soprano
Contralto
Tenore
Basso
Violino I
Violino II
Viola
Contrabasso



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5

f

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10

rall.

pp

rall.

mf

mf

p

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14

a tempo

Ky - ri - e e - le - i - son,

Ky - ri - e - - - - - - i - son, e -

Ky - - - - le - - - - - - i - son,

- ri - e e - - le - i - son,

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18

rall. molto

a tempo

e - le - i - e e - le - i - son, e - le - i -

le - i - son, e - son. Ky - ri - e e - le - i - son.

e - i - son, e - le - i - son. Ky - ri -

i - son. Ky - ri - e e -

rall. molto

a tempo

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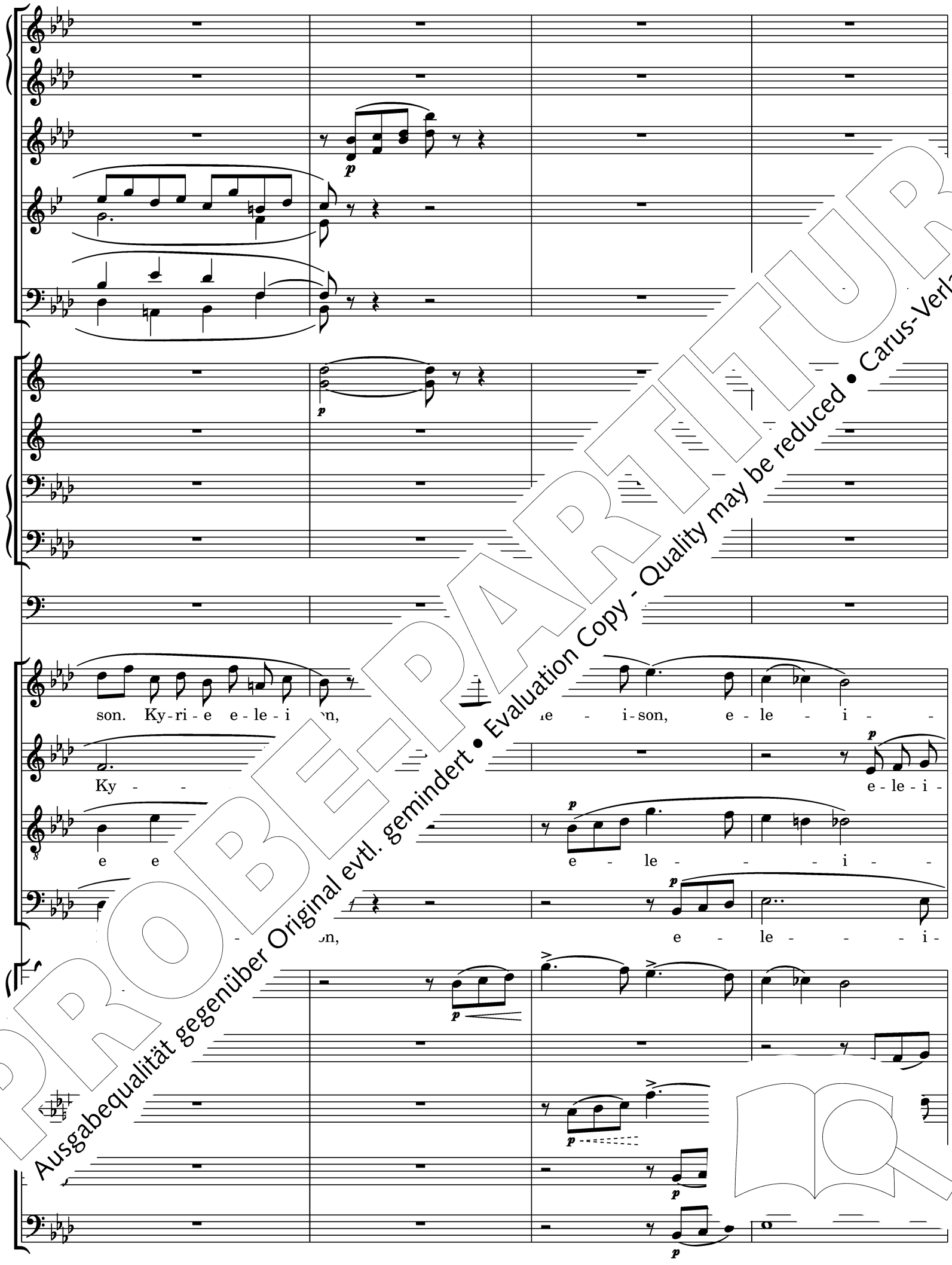

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I

p

I

p

p

son. Chri - ste e - le - i - son.

son. Ch- n, e - lei - son.

son. ı - ste e - lei - son.

son. - ste e - le - i - son.

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31

Chri - - - ste, Chri - - - - le - i - son, e - le - i -

Chri - ste, Chri - ste e - le - - - - i -

Chri - - - ste, Chri - ste e - le - i - son, e - le - i -

- Chri - ste, Chri - ste e - le - - - - i -

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35

a 2

a 2

I

I

son.

e - - - - i - son.

son.

son, e - le - - - - i - son.

son.

e - le - - - - i - son. Chri - ste e -

son. Ch

e - le - i - son, e - le - i - son. Christe e - le - i -

arco

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Chri - ste e - le - , e - le - i - son, e - le - i - son, e - le - i -

Chri - ste e - lei i - son, e - le - i - son, e - le - i -

le - i - son, e - le - i - son, e - le - i -

s , e - le - i - son, e - le - i - son, e - le - i -

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43

rall.

Tempo I

a 2

son.

Ky - ri - e e - le - i -

Ky - ri - e e -

Ky - ri - -

Ky - - - - -

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47

p

p

son, e - le

le - - - son, e - le - i - son, e -

e - - i - son, e - le - i -

- - le - i - son, e -

p

p

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51

rall. molto

a tempo

e - le - i - son, e - le - i - son. Ky - ri - e - le - i - son. Ky - ri - e e - le - i -

le - i - son, e - le - i - son. Ky - ri - e e - le - i - son. Ky - - - ri -

son, e - le - i - son. Ky - ri - e e - le - i -

- - - - ri - e e - le - - - i -

a tempo

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son, e - le i - son - son, e - le - i -

e e - le - i - son, e - le - i - son,

son, - - i - son, e - le - i - son, e -

s(e - le - - i - son, e - le - i - son. Ky - ri -

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60

dim.*

dim.

dim.

son, e - le - i - sor - _____ Ky - ri - e e -

e - - - - le ri - e e - le - i - son. Ky - ri - e e -

le - _____ Ky - ri - e, Ky - ri - e e - le - i -

- - - ri - e e - le - - - - - - - -

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64

I

pp

pp

pp

p

le - - - - i - son.

le - - - - i

son,

p

p

p

p

pp

pp

pizz.

pp

pizz.

pp

pp

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Gloria

Allegro *

Ottavino
Flauto I, II
Oboe I, II
Clarinetto I, II in Do
Fagotto I, II
Corno I, II in Mi♭
Tromba I, II in Mi♭
Trombone I, II
Trombone III Oficleide
Timpani in Do–Sol

Soprano — Glo - ria, gl - ria De - o, glo - ria in ex-cel-sis
Contralto — Glo - ri- ri - a in ex - cel - -
Tenore
Basso

Violino — pizz.
Contrabbasso

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7

I

I

De - o, glo - ria, glo - r in ex - cel - sis De - o, glo - ri - a,

- - sis De o - - - ri - a, glo - ri - a, glo - ri -

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14

a 2

a 2

glo - ri - a in ex - sis De - - o.

a, glo - ri - a sis De - - o.

Glo - ria,

Glo - ria,

arco

arco

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21

mf

mf

3

3

3

glo - ria glo - ria in ex - cel - sis De - o.

glo - in ex - cel - sis De - o.

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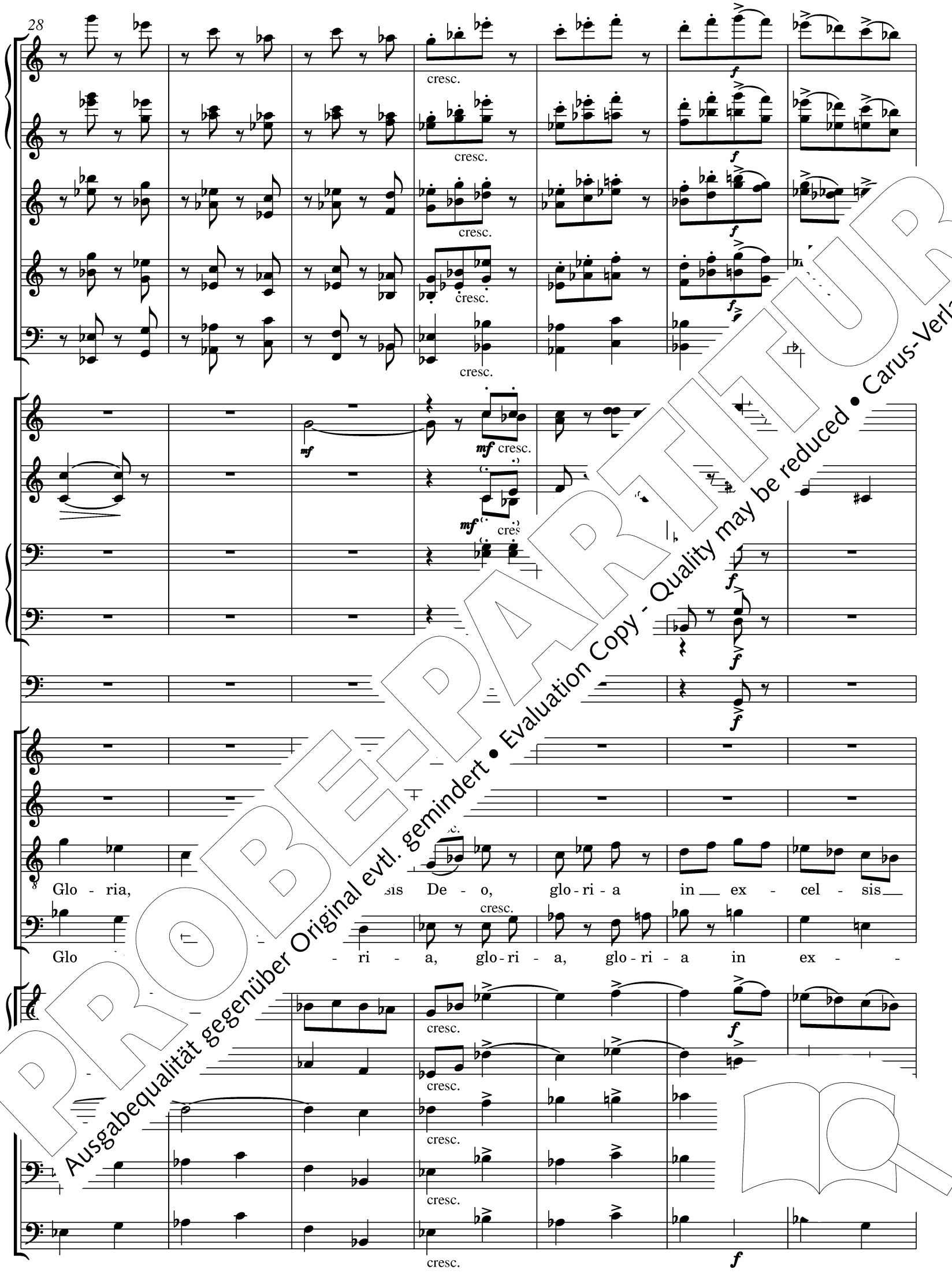

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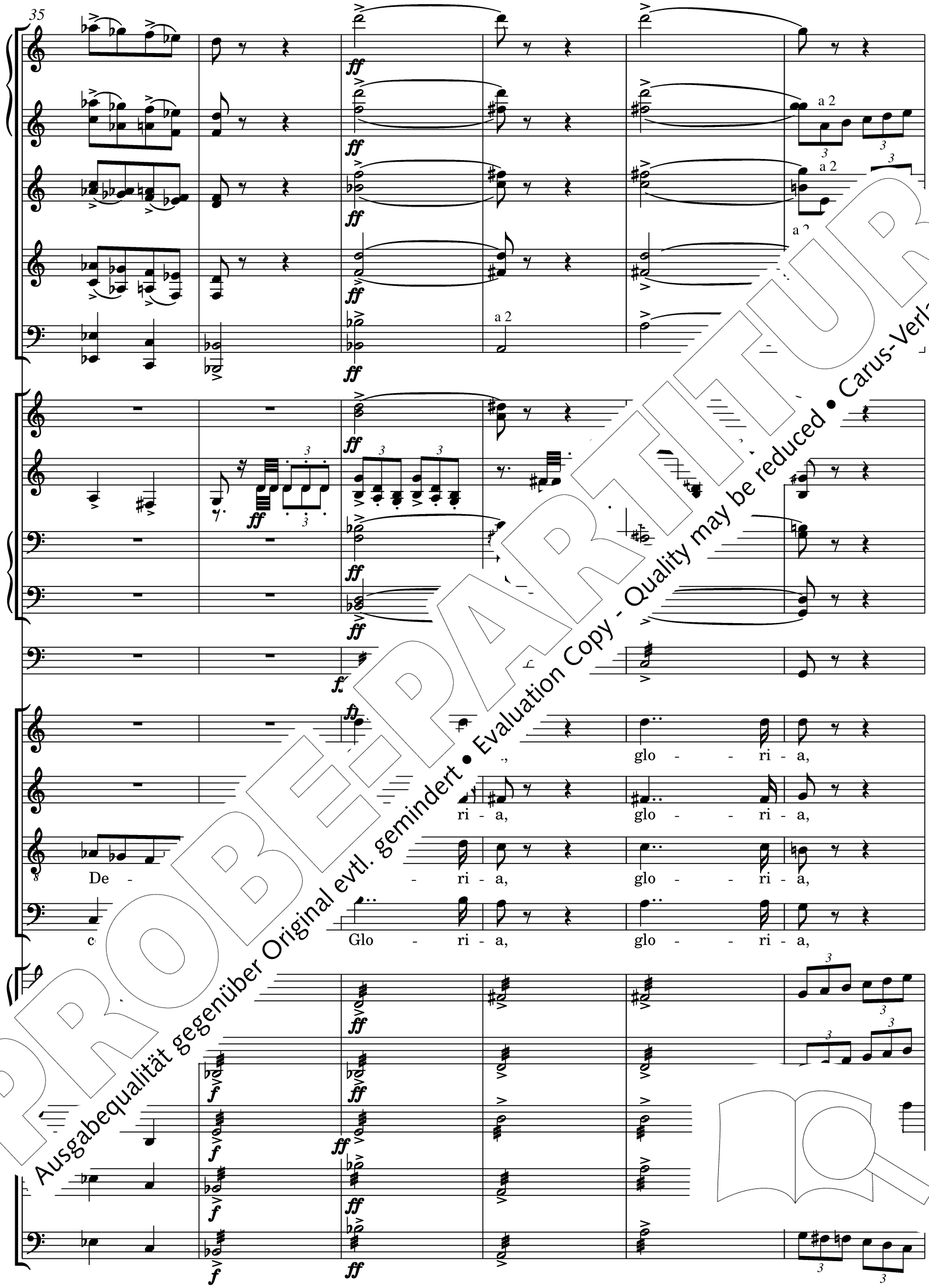

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41

a 2

a 2

fff

a 2

glo - ria, r De - o, glo - ria in ex -

glo - sis De - o, glo - ria in ex -

- cel - sis De - o, glo - ria in ex -

ex - cel - sis De - o, glo - ria in ex -

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48

a 2

cel - sis De - o, in ex-cel-sis De - o,

cel - sis De ex - cel - sis, glo - ri - a, glo - ri -

cel - sis in ex - cel - sis, glo - ri - a

cel - o - ria in ex - cel - sis, glo - ri -

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55

glo-ri - a in ex cel cel-sis De - o, glo-ri - a in ex-

a in ex - cel - sis in ex - cel - sis, glo-ri - a in ex-

sis, in ex-cel-sis De - o, glo-ri - a in ex-

a - sis, in ex - cel - sis, glo-ri - a in ex-

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62

muta in Si♭/B

cel - - sis. Et in ter - ra et in ter - ra,

cel - - sis. ter - ra pax, et in

cel - - Et in ter - ra pax, et in

cel Et in ter - ra pax, et in

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70

et in ter ra,

ter - ra pax, ter - ra pax, pax ho - mi -

ter - ra in ter - ra pax ho - mi -

ter - et in ter - ra pax ho - mi - ni - bus

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78

et in ter -

- ni - bus bo - - - - ta - - - tis, in

ni - ter - ra pax, in

- - tis, et in ter - ra pax, in ter - ra pax, in

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p

p

- - ra ___ pax, et in - ra ___ pax, et in ter - ra

ter - ra ___ ter - ra ___ pax, pax,

ter - in ter - ra ___ pax, pax,

ter - in ter - ra ___ pax, pax,

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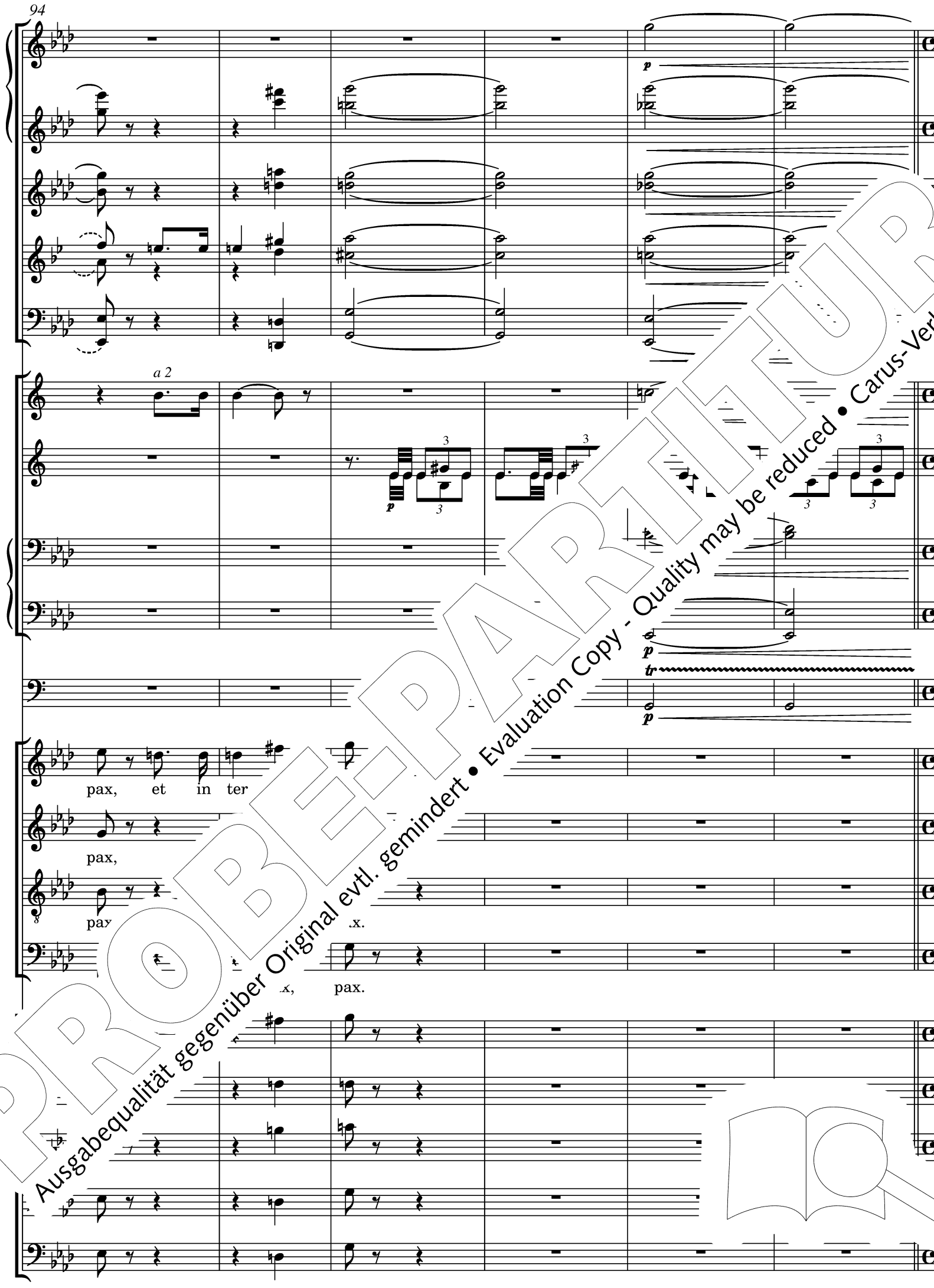

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100

Andante *

a 2

a 2

La - u - da - mus te,

La - u - da - mus te,

La - la - u - da - mus te,

La - u - da - mus te,

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104

a 2

be - ne - a - - - mus te,

be - ne - o - ra - - - mus te,

be - ne - di - - - mus te, ad - o - ra - - - mus te,

be - ne - di - - - mus te,

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stentate

a 2

la - u - da - mus ad - o - ra - mus te,

la - u - da - ad - o - ra - mus te,

la - ad - o - ra - mus te,

la - da ad - o - ra - mus te,

stentate

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ad - o - ra - mus te, _ _ glo mus te, _____ be - ne - di - ci - mus

la - u - da - mus te,

be - ne - di - ci-mus te, ad-o-ra - mus

- - mus te, be - ne - di - ci - mus

pizz.

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a 2

I

te, ad - - mus te, glo -

la - u - da - te lau - da - - - mus te,

te, la-u - - - ci-mus te, ad-o-ra-mus te, glo - ri-fi-ca-mus

te, be-ne-di - ci-mus te, ad-o-ra - mus te, glo - ri-fi-ca-mus

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121

a 2

ri - fi - ca - mus te, - - fi - ca - mus te, lau - da - mus

glo - - - us te, glo - ri - fi - ca - mus te, lau -

te, ad- lau - da - - - mus te, glo - ri - fi -

ca - mus te, glo - ri - fi - ca - mus te, glo -

arco

arco

arco

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I

p

p

te, glo-ri-fi-ca-mus te, o-ra-mus te,

da-mus te, o-ra-mus te,

ca- ad-o-ra-mus te,

ri- ad-o-ra-mus te,

pp

pp

pizz.

pizz.

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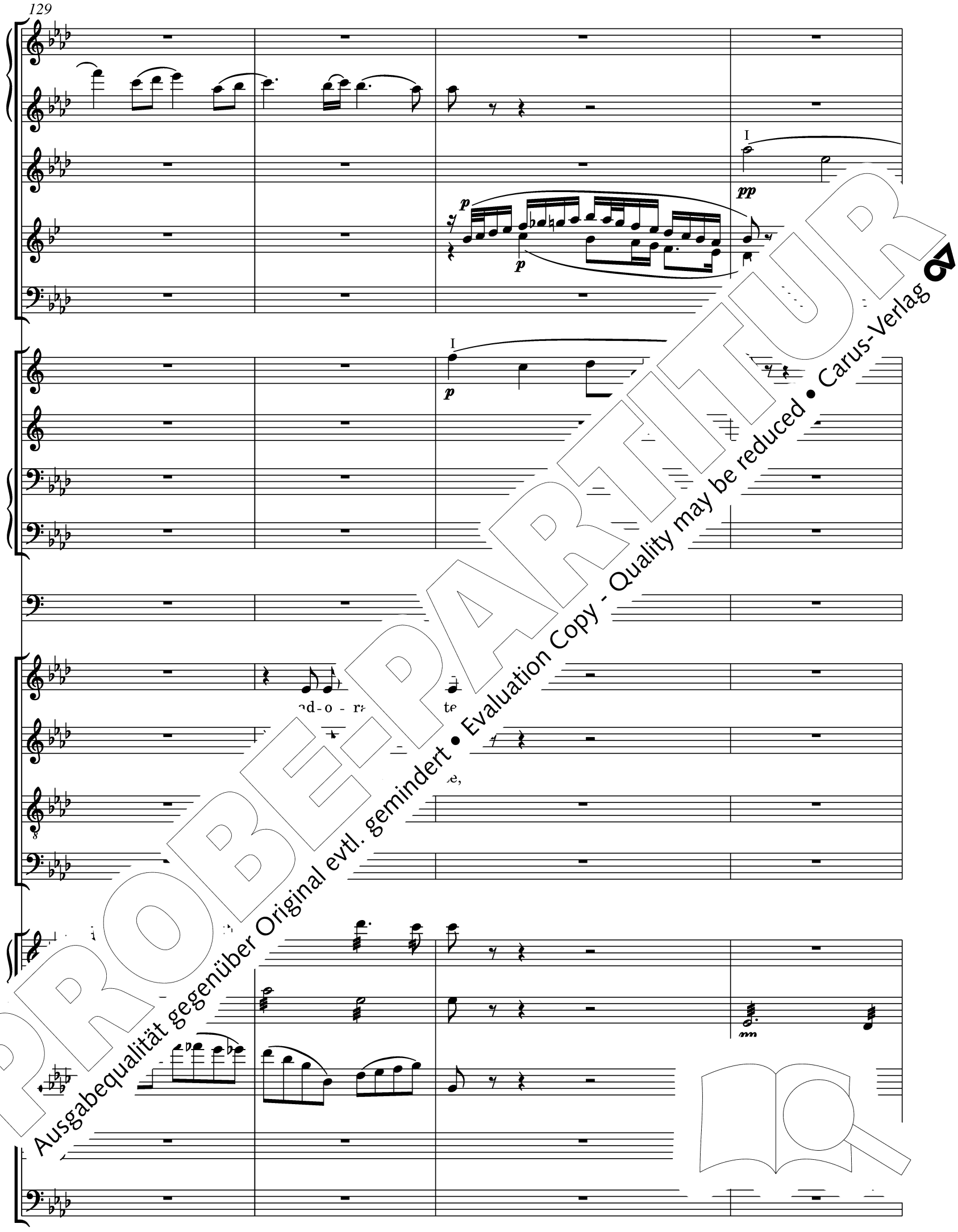

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I

p

I

p

I

p

pp

pp

pp

ad - o - ra - mus

pp

ad - o - ra - mus

pp

ad - o - ra - mus te,

pp

ad - o - ra - mus

ra - mus te,

pizz.

pizz. *p*

p

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137

Andante sostenuto *

Tenore solo

te.

te.

te.

te.

stenuto *

arco

arco

arco

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I

pp

pp

pp

- tias a - gi - mus ti - bi,

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

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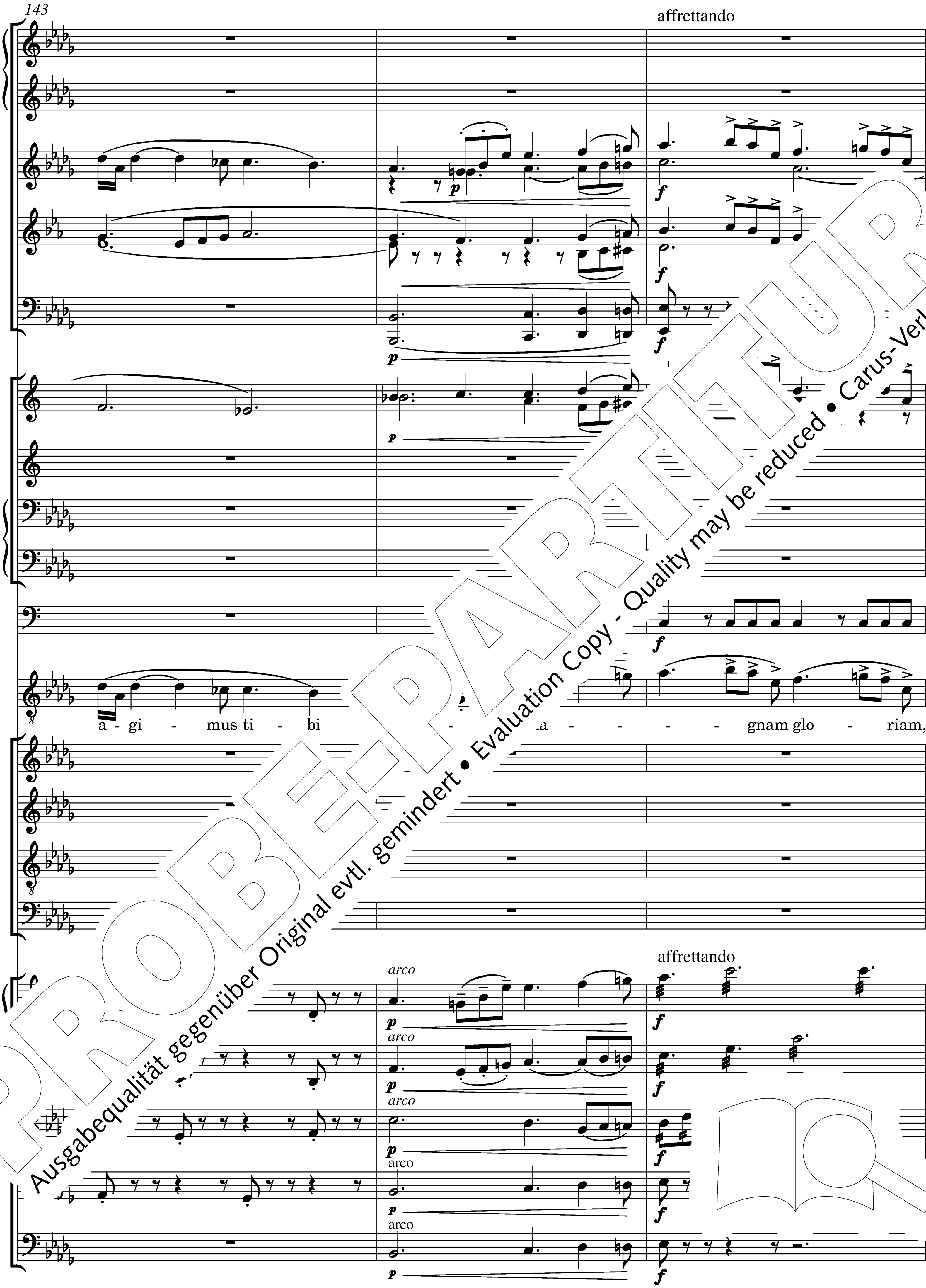

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146

I

dim.

dim.

ma - gnam glo - ri-am tu - am.

dim.

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148

espressivo

Gra - - - - gi - - mus

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149

ti - - bi, gra - - - - - - - - gi -

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150

I

p

mus,

gra - ti - as,

pizz.

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151

I

p

I

8

.a - ti - as,

8

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pp

I

pp

mf

mf

gra - ti-as a - gi-mus,

pp

pizz.

pp

arco

mf

arco

mf

arco

mf

mf

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155

I

a 2

I

a 2

gra - tias a - gi - ti - - gi - mus, gra - tias, gra - -

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158

I

p

a 2

tias, gra - tias a - - - - us ti - bi, a - gi-mus ti - bi,

p

p

p

p

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I

p

I

p

I

p

g1

pizz.

pizz.

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164

I

p

I

p

gra - tias,

p

gra - tias, gra-tias

pp

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I

p

cresc.

cresc.

p cresc.

cresc.

cresc.

a - gi - mus ti - - bi pro - - pter ma -

cresc.

cresc.

cresc.

cresc.

arco

cresc.

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170

affrettando

dim.

dim.

I

I

dim.

dim.

dim.

dim.

dim.

- - gnam glo - - am, ma - - am tu - am.

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Tempo I

I

a 2

a 2

a 2

Glo - ria, glo - ria in ex-cel-sis

Glo - ria in ex - cel - sis

Glo - ria in ex - cel - sis

Glo - ria in ex - cel - sis

Tempo I

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177

a 2

De - o, glo - ria ex - - - o, glo - ria, glo - ria in ex-cel-sis

De - o, glo - - - sis De - o, glo - ria in ex - cel -

De - o, cel - sis De - o, glo - ria in ex - cel -

De ex - cel - sis De - o, glo - ria in ex - cel -

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185

Trb III + Of

De - o, -ri - - - cel - sis, in ex-cel-sis De -

sis, glo-ri - a, cel - - - - sis, in ex - cel -

sis, in ex - cel - sis, in ex-cel-sis De -

sis, in ex - cel - - - - sis, in ex - cel -

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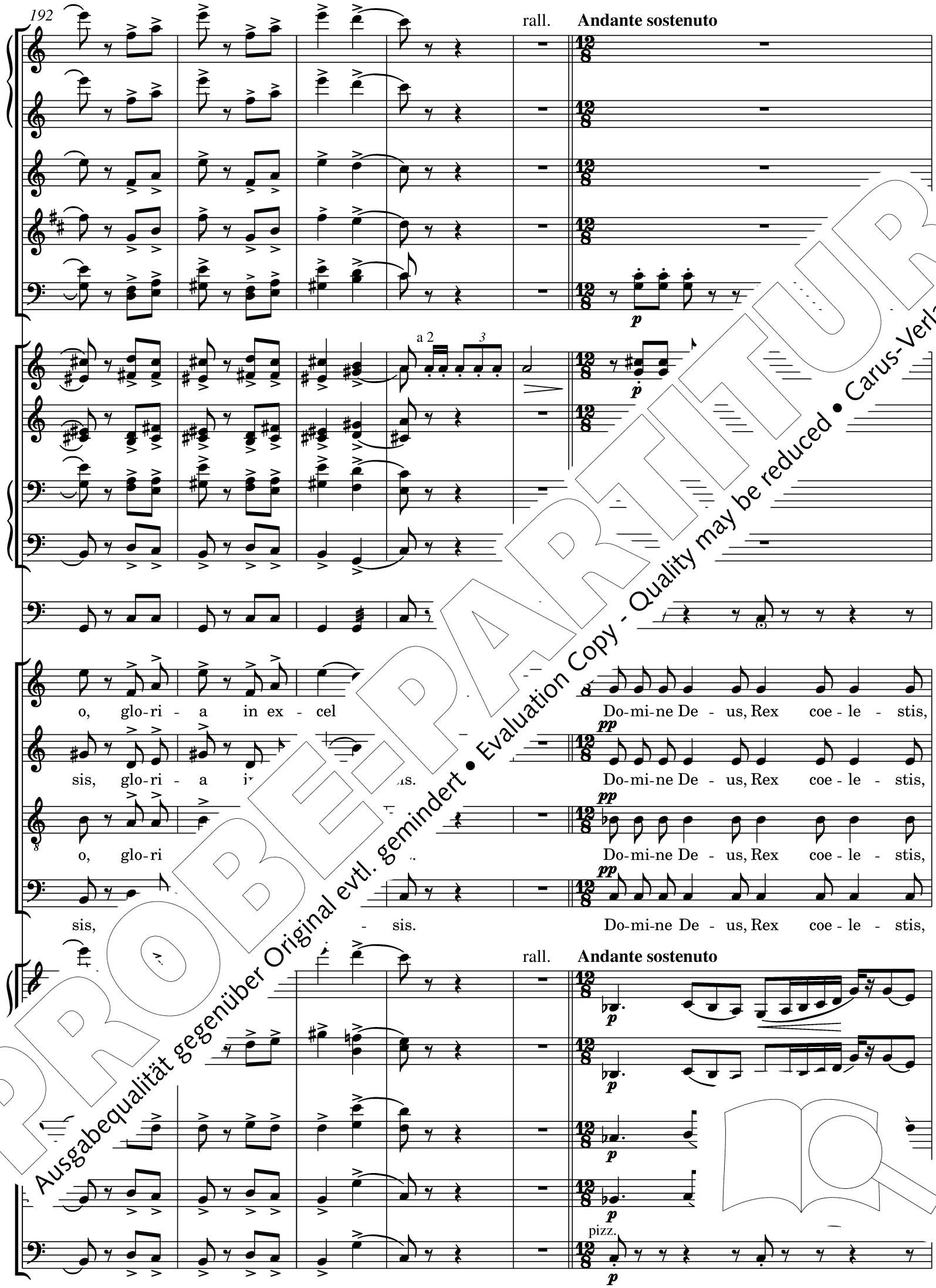

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a 2

mf

a 2

mf

a 2

mf

I

p

mf

mf

mf

De - us Pa-ter o-mni - pot-ens. Do-mi- u ge-ni-te, Je - su Chri-ste. Do - mi - ne

De - us Pa-ter o-mni - pot Fi - ni - ge-ni-te, Je - su Chri-ste. Do - mi - ne

De - us Pa-ter o- - li u - ni - ge-ni-te, Je - su Chri-ste. Do - mi - ne

De - us Do-mi-ne Fi - li u - ni - ge-ni-te, Je - su Chri-ste. Do - mi - ne

mf

mf

mf

arco

mf

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201

I

mf

pp

De - us, A - gnus De - i, - - - - - tris.

De - us, A - Fi - us Pa - - - - - tris.

De - us, - li - us Pa - - - - - tris.

De - i, Fi - li - us Pa - - - - - tris.

pp

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Andante mosso

I

pp

pp

I

muta in Fa / F

muta in F

Qui tol - lis pec - ca - ta, pec -

Andante mosso

pizz.

pizz.

pizz.

p

pizz.

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ca — sus - ci-pe de - pre-ca-tio - nem, de-pre-ca-tio-nem no -

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I

I

I

pizz.

pizz.

pizz.

pizz.

pizz.

Mi - se - re - re, re - - - - re, mi - se -

Mi - se se - re - - - - re, mi - se -

- re, mi - - se - re - re,

stram, re, mi - se - re - re, mi - se - re - - - re, mi - se -

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a 2

mf

a 2

re - - re, r - re no - - bis, mi - se -

re - - - re - re no - bis, mi - se -

mi - se - mi - - se - - re - re,

re - - re, mi - se - re - - - - re, mi - se -

pizz.

pizz.

pizz.

pizz.

arco

mf

arco

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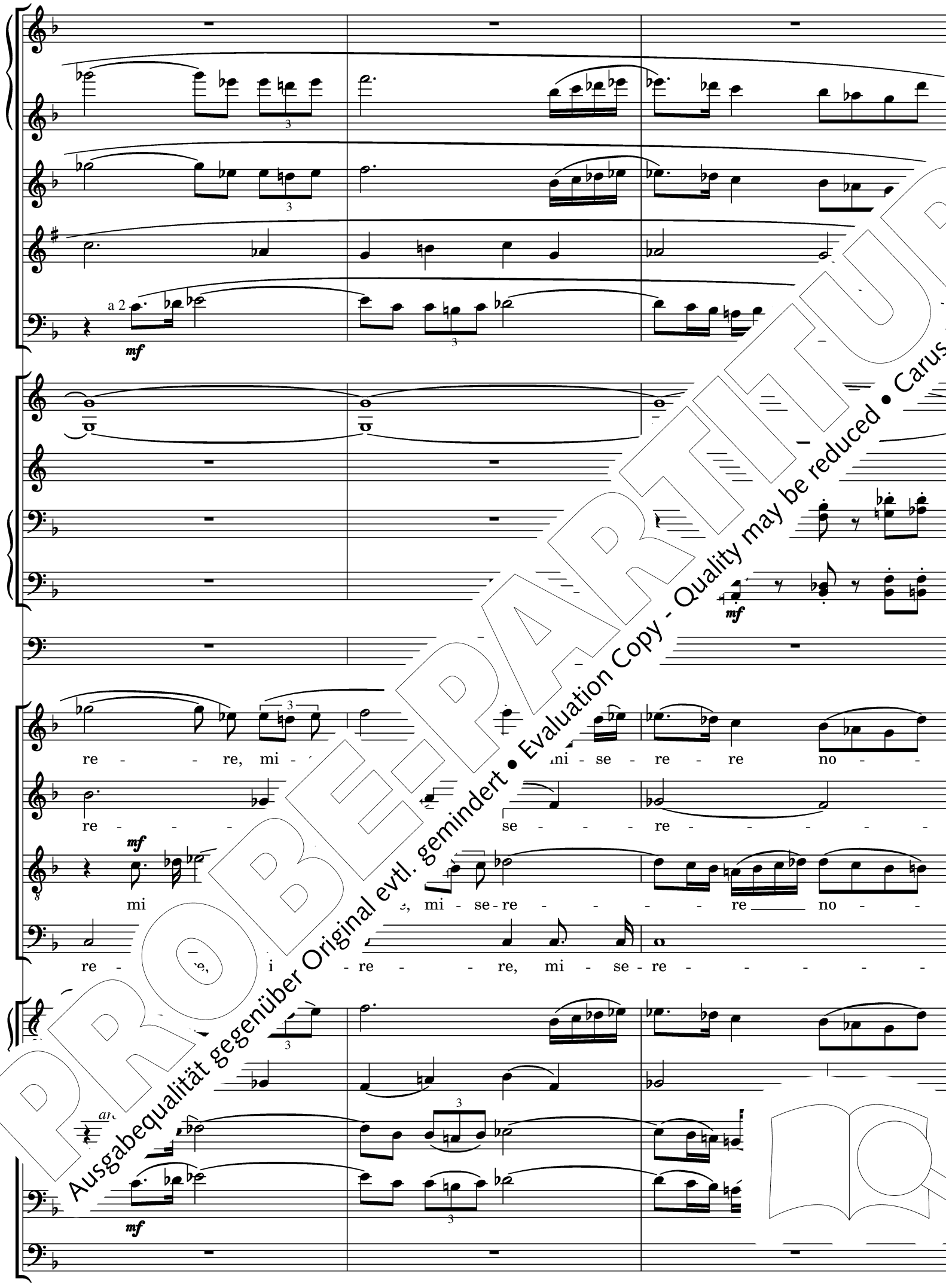

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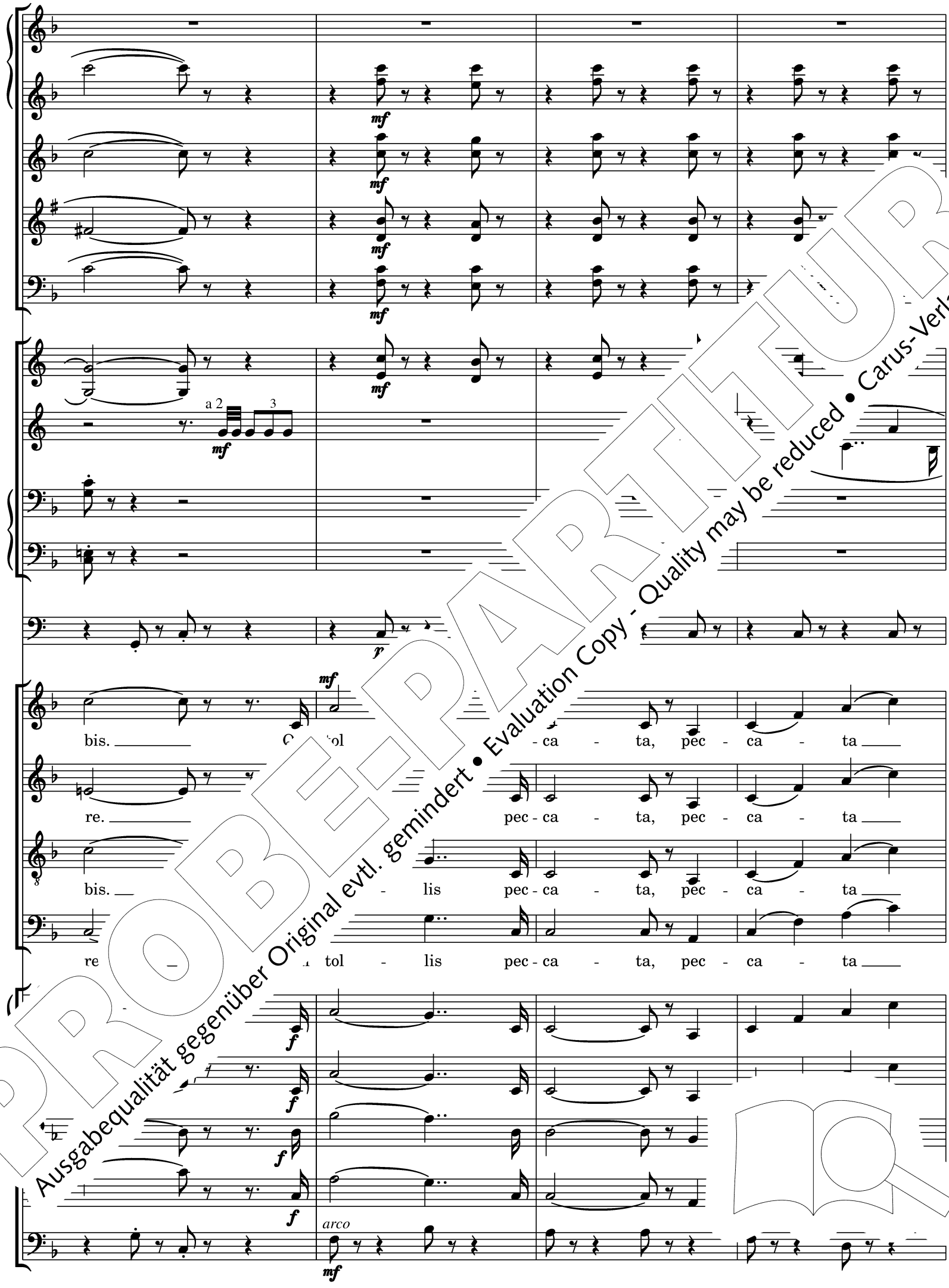

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mun - di, sus - ci-pe de - pre-ca-tio-nem no -

mun - di, sus - e - nem, de - pre-ca-tio-nem no -

mun - di, - ca - tio - nem, de - pre-ca-tio-nem no -

mun pe de - pre-ca - tio - nem, de - pre-ca-tio-nem no -

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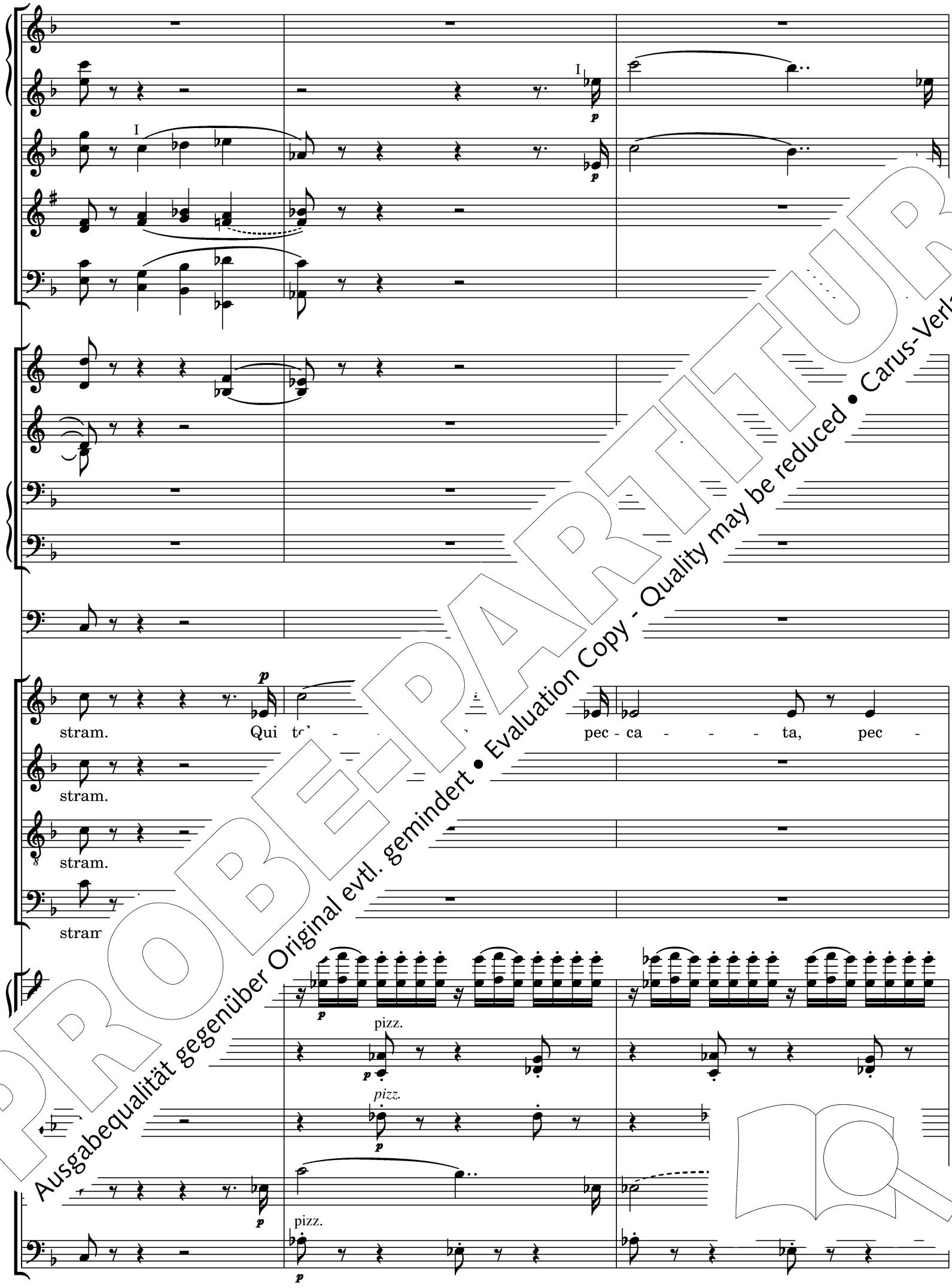

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I

p

ca - - - ta mun sus - - ci-pe de - pre - ca-

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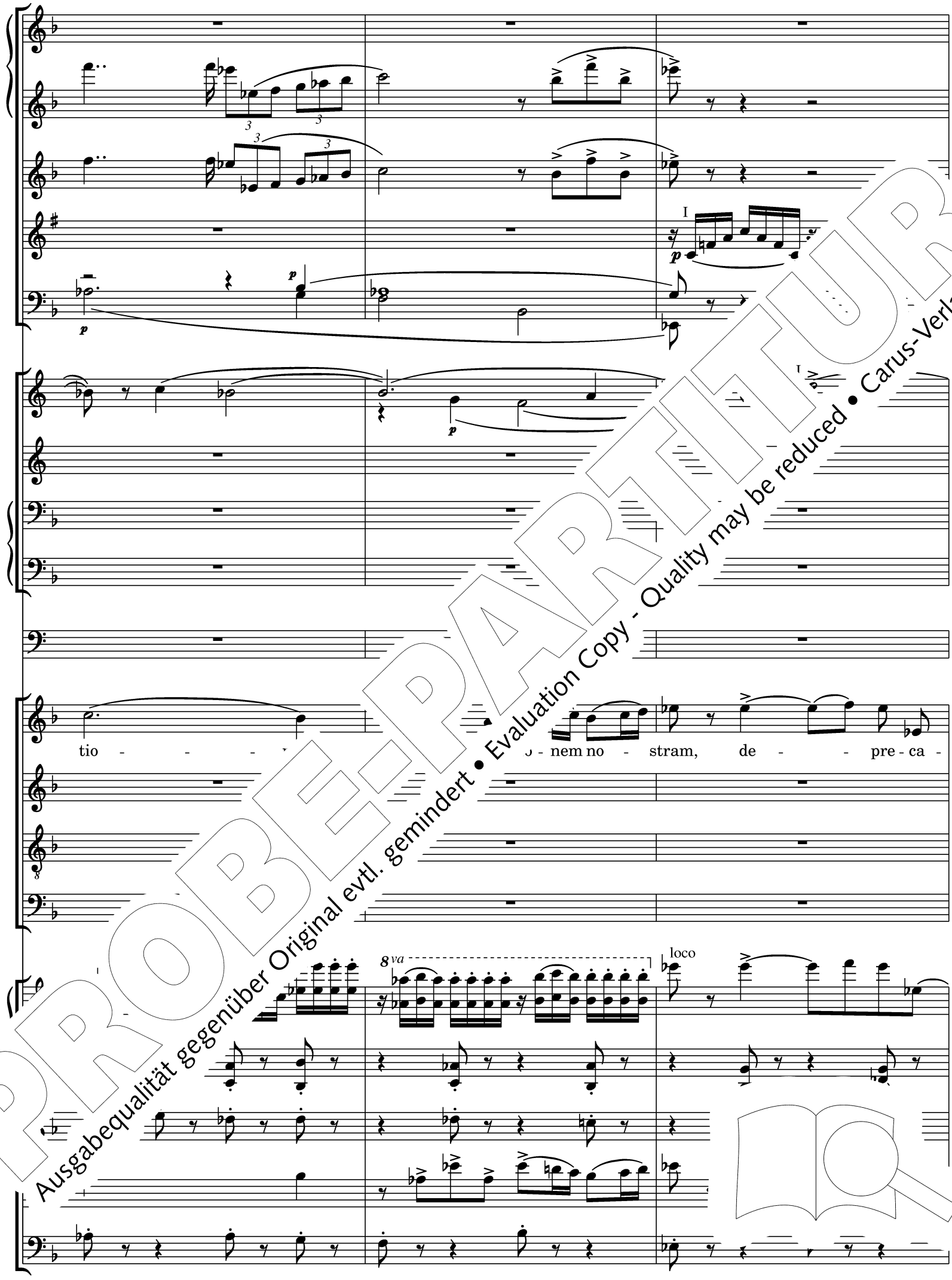

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tio - nem, de - pre - ca tio - stram, sus - ci - pe de - pre - ca -

arco

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tio - nem no - ram, s de - pre - ca - tio - nem, de - pre - ca -

p

pizz.

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a 2 cresc.

a 2 cresc.

a 2 cresc.

cresc.

a 2 cresc.

a 2 *p* cresc.

tr

p cresc.

tio - nem no - am.

Qui

Qui

cresc.

arco

cresc.

arco

cresc.

cresc.

arco

cresc.

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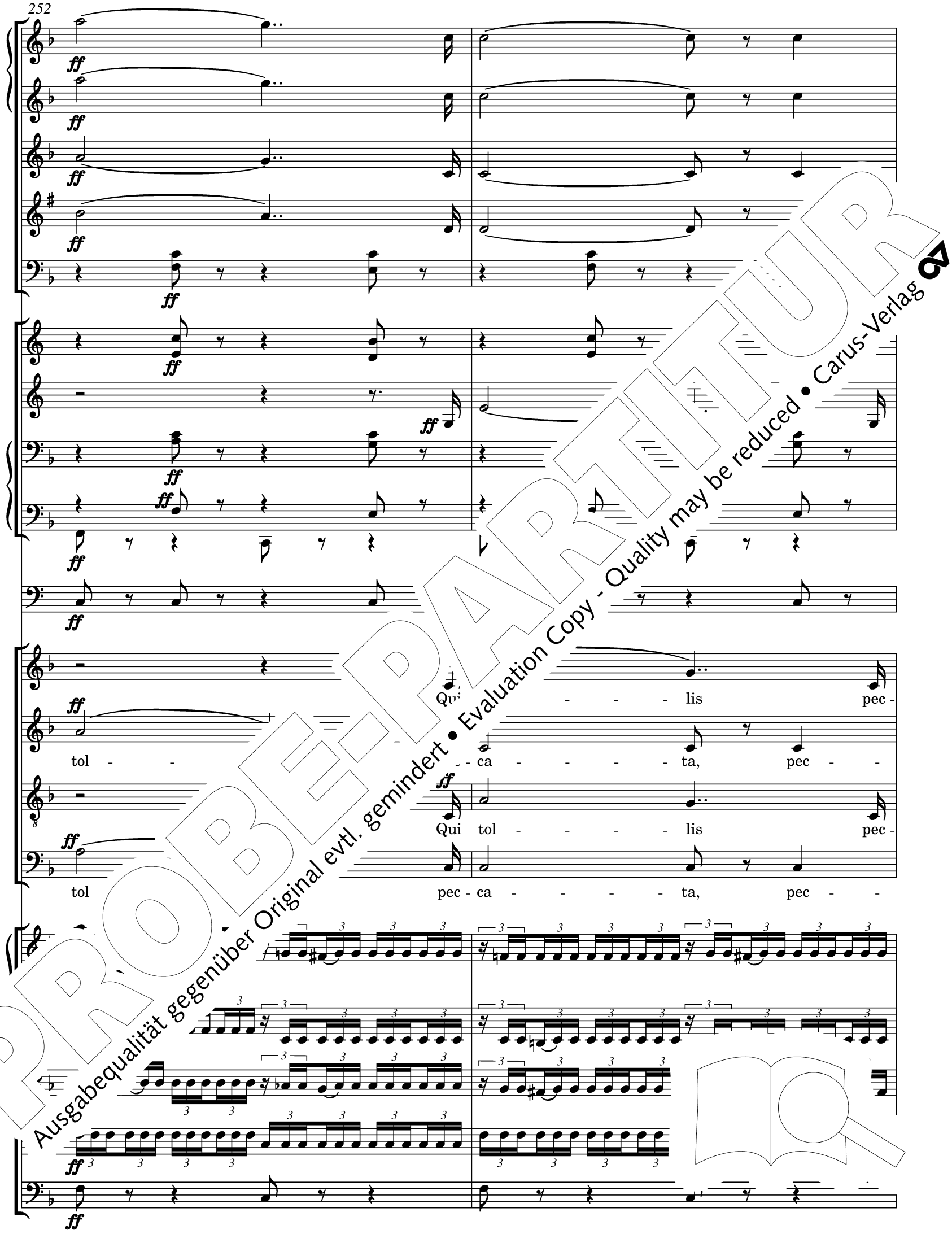

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ca - - - - - ta, p - - - - - ta

ca - - - - - mun - - - - - di,

ca - - - - - ca - - - - - ta

ca - - - - - mun - - - - - di,

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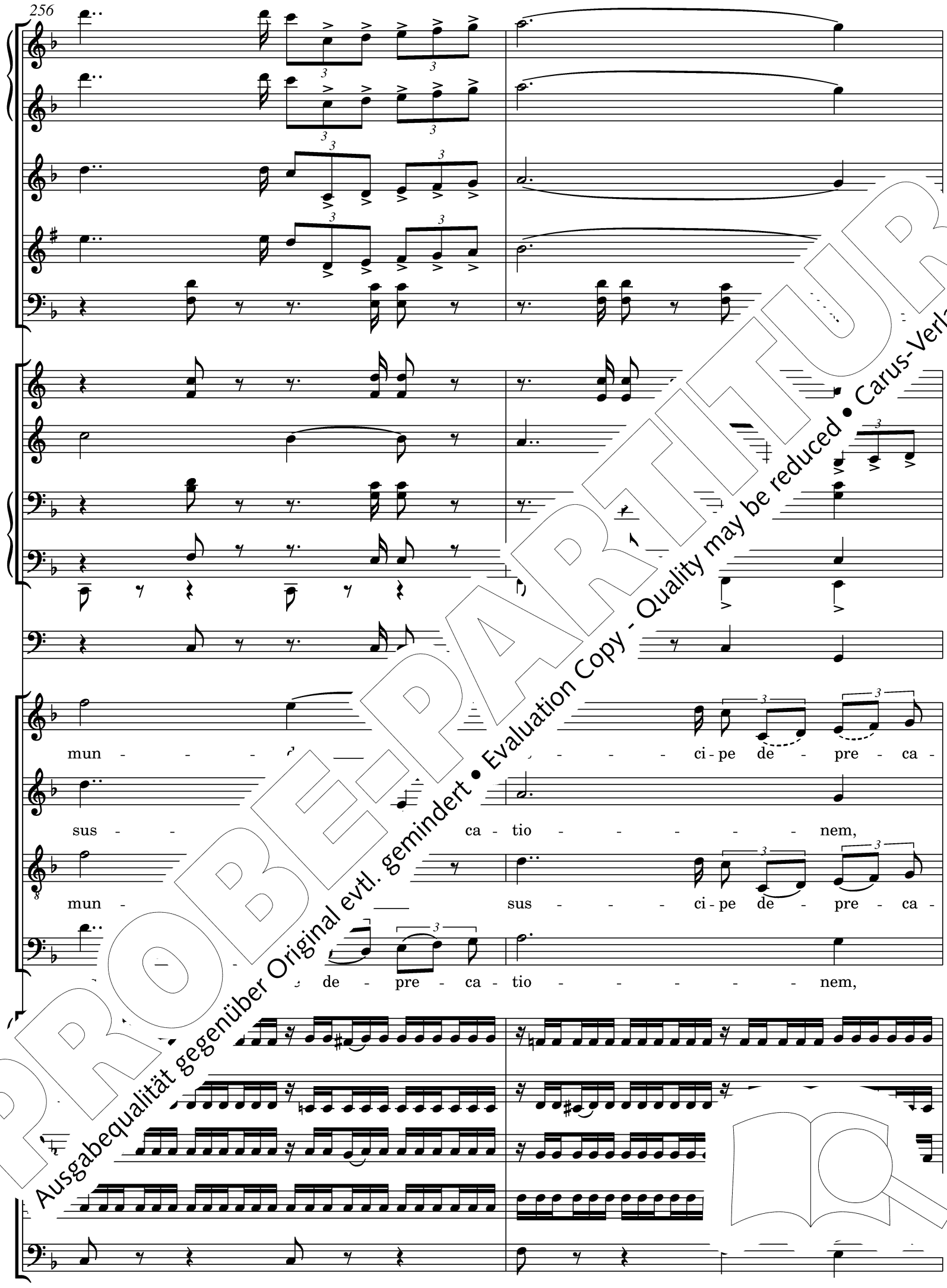

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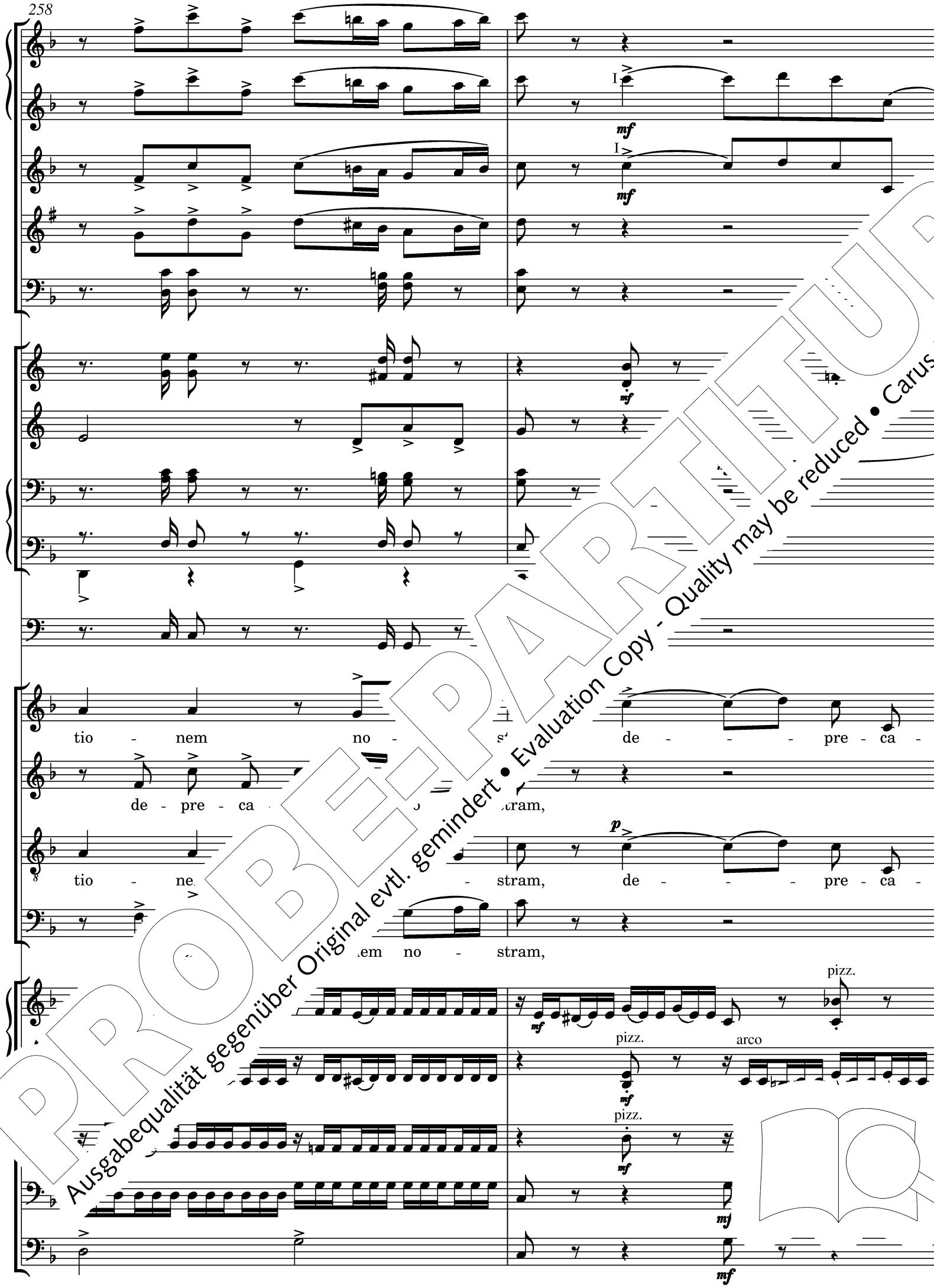

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260

I

mf

I

mf

tio - nem

no - - - - - stram,

p

de - pre - tio - nem,

tio -

no - - - - - stram,

- pre - ca - tio - nem,

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

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a 2

a 2

a 2

sus - ci - pe de - - - - pre - ca -

de - tio - - nem, de - pre - ca -

sus - ci - pe de - - - - pre - ca -

de - pre - ca - tio - - nem, de - pre - ca -

pizz. arco

arco

pizz. arco

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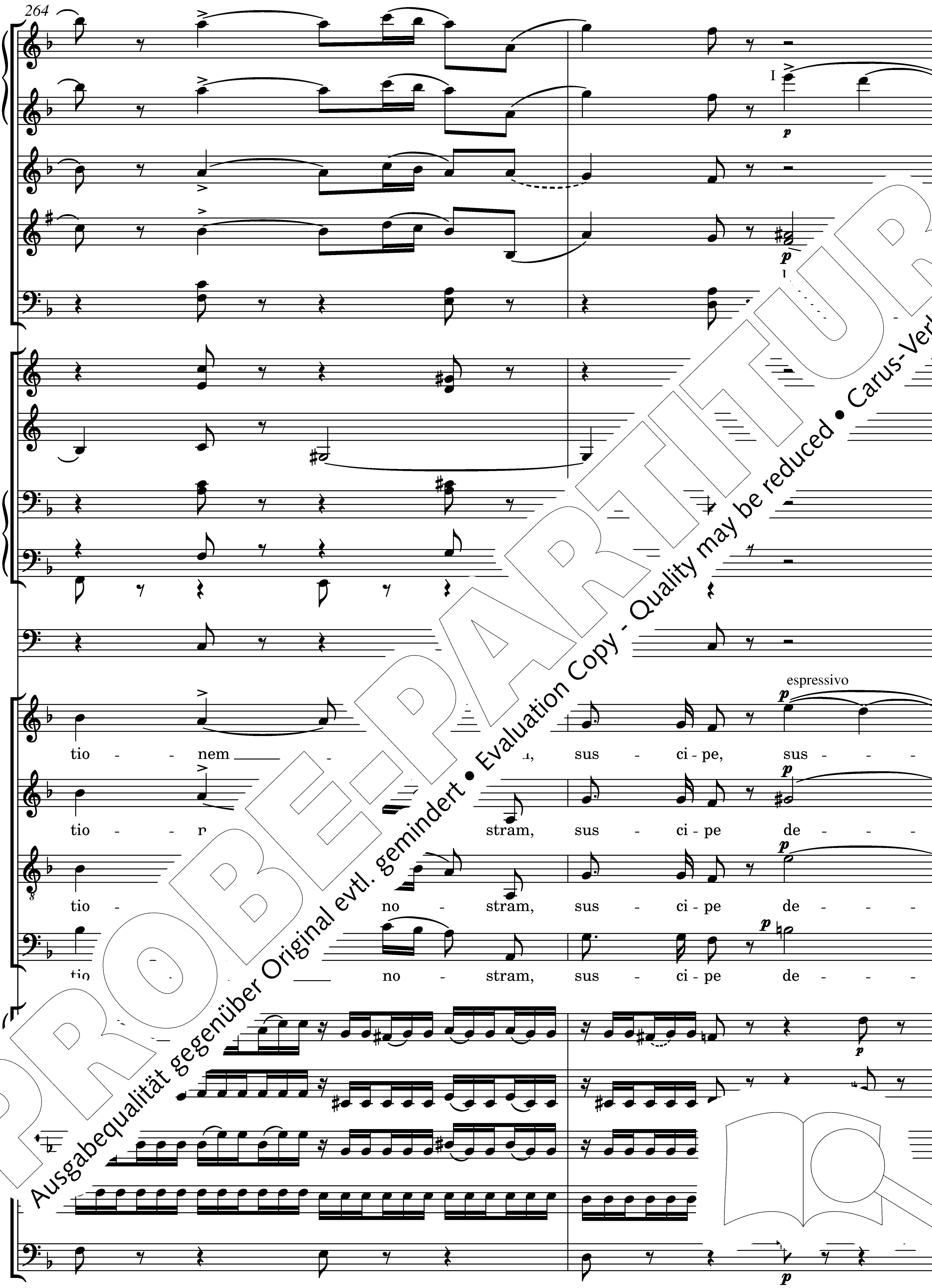

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rall.

stentate

ci - pe, sus - - - ci - de - ca - tio - - nem no -

pre - - ca - - nem no - - - - - -

pre - - - nem no - - - - - -

pre - - - nem no - - - - - -

rall.

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269

a tempo

rall.

stram.

stram.

stram.

stram.

a tempo

rall.

stentando

pizz.

arco

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273 **Maestoso**

f

f

f

f

f

Quo - - niam tu so - - - lus San - - ctus.

f

Quo - - niam tu so - lus San - - - -

f

Quo - - - us, tu so - lus San - - - -

f

Quo - - so - lus, tu so - lus San - - ctus.

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Quo - niam tu - lus Do - - - - mi -

ctus. Quo - - - - lus Do - - - - mi -

ctus. so - lus, so - lus Do - mi -

tu so - lus, so - lus Do - mi -

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fff

nus, tu - lr - ctus, tu so - lus

nus, - - - ctus, tu so - lus

nus, s San - - - ctus, tu so - lus

nu- so - lus San - - - ctus, tu so - lus

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295

Do - - - mi-nus so - lus San - - - ctus,

Do - - - so - lus San - - - ctus,

Do - tu so - lus San - - - ctus,

Do tu so - lus San - - - ctus,

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tu so - lus Al - Je - - - - - su

tu sc mus, Je - - - - - su

tu is - si - mus, Je - - - - - su

al - tis - si - mus, Je - - - - - su

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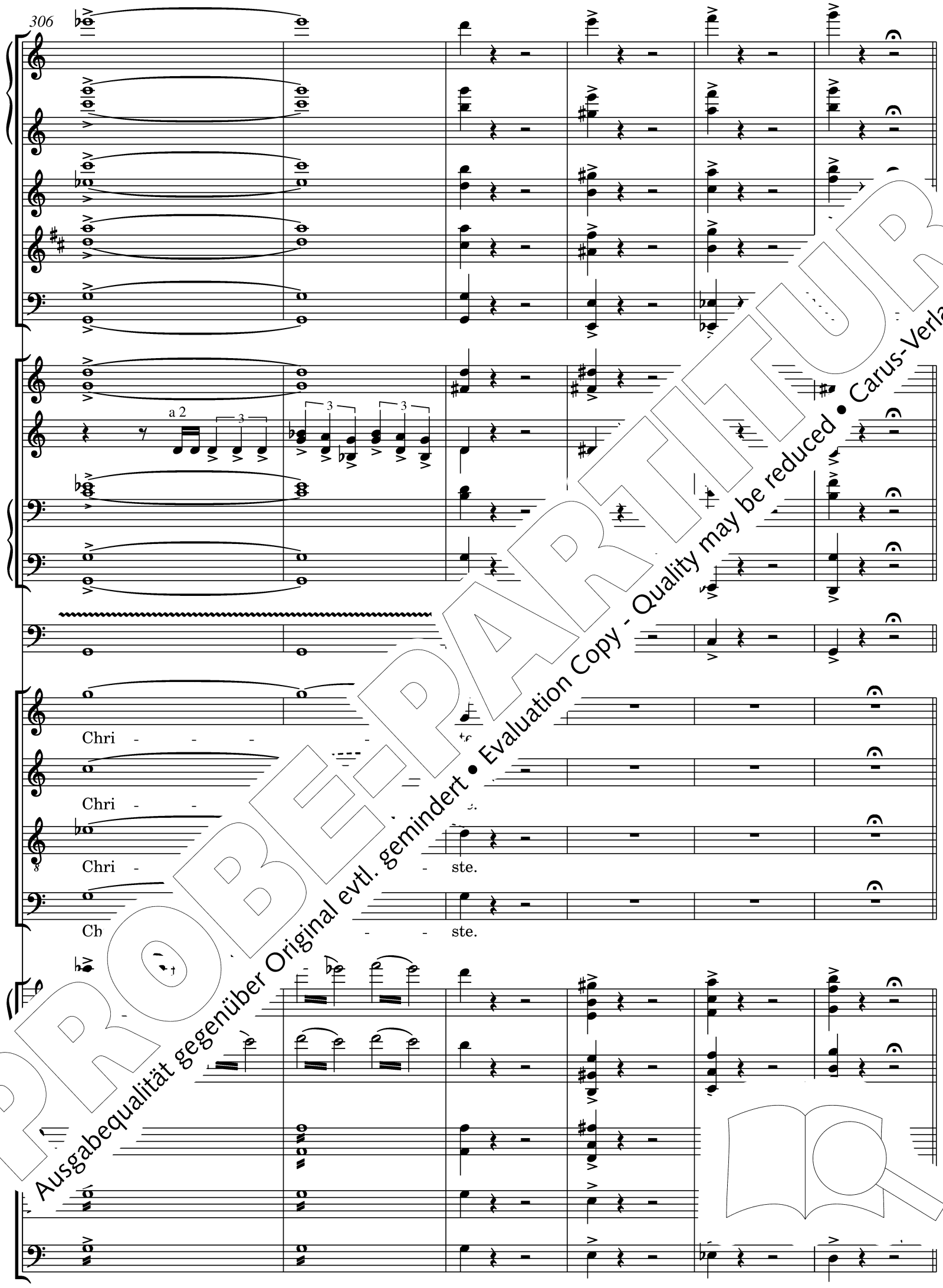

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312 **Allegro**

muta in Do / C

II

mf

f

Cr[illegible] Spi - ri - tu, ____ in glo - ri - a De - i Pa - tris.

Allegro

f

f

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317

mf

San - cto Spi - ri - tu, in glo - ri - a

A - - in glo - ria De - - - i Pa - -

f

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I

mf

San - - cto Spi - ri - tu,

De - i Pa - n, in glo - ria De - - i

- - men, a - - - - men, in

f

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I

mf

f

Cum

in glo - ri - a A - - - - men, in

Pa - - . A - - - men, a - - -

glo ia - i Pa - - tris. A - - -

f

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San - - cto Spi - ri - tu, - glo - ri - a De - i Pa - -

glo - - ria Pa - - - - - - tris.

- - me. - glo - ria De - - i

- - - men, a -

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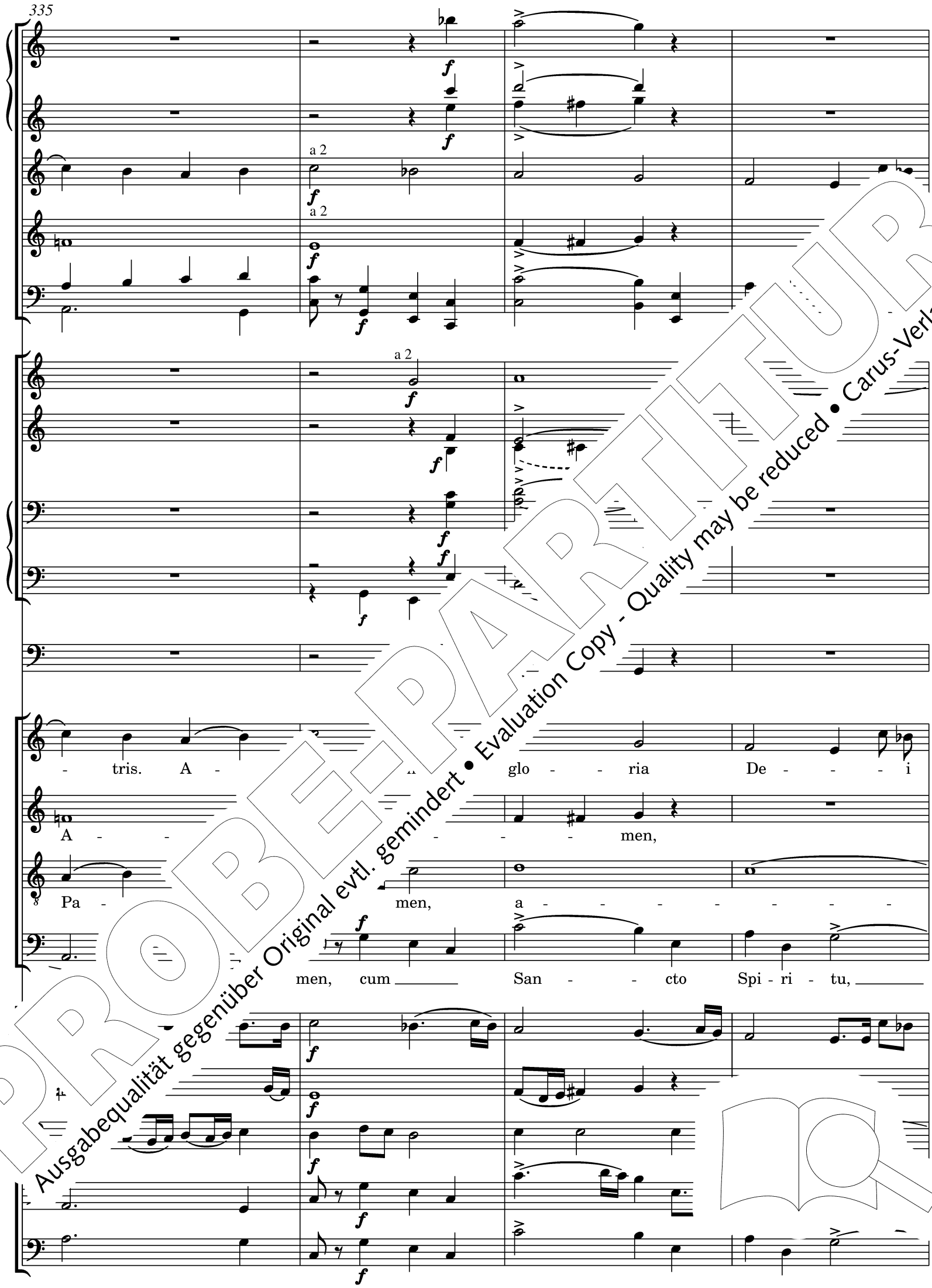

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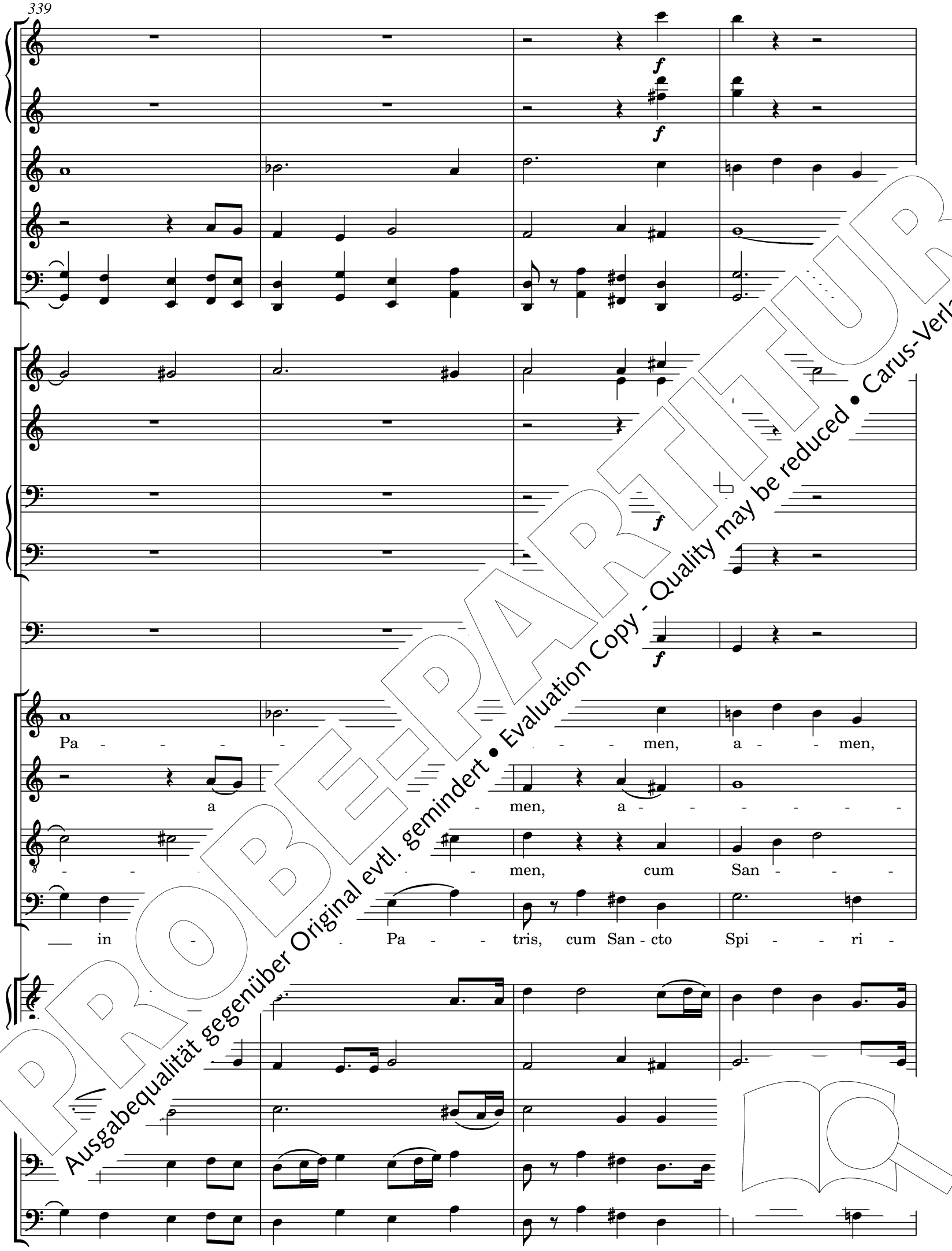

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343

a - - men, - - - men, a - - men,

men, a - men, a - - - - - -

cto, - - - a, in glo - - -

tu, - - lo - - i Pa - - tris. A - - -

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I

a - - - men, cu- San cto Spi - ri - -

- - men, - - men, in

- - ri - - San - - - cto Spi - ri - tu,

- in in glo - ria De - - - i

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mf

mf

mf

mf

mf

tu, i- De - i Pa - tris.

glo - - ri - i Pa - - - - tris,

in glo-ri- A - - - men, in glo - - - ria

Pa - is. A - - - men, cum San - - cto

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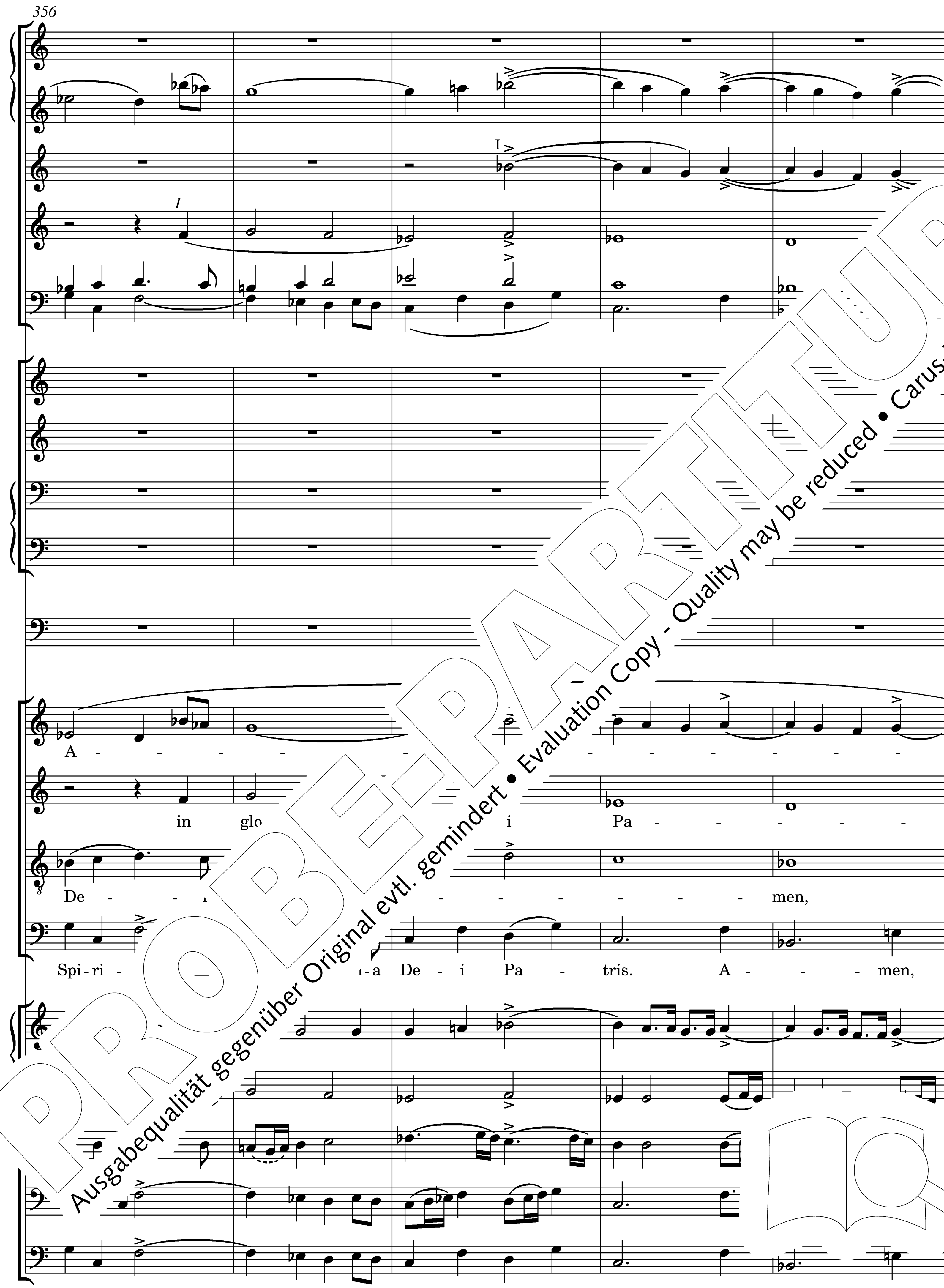

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cresc.

cresc.

cresc.

cresc.

I

cresc.

cresc.

- men, a - - - n, a - - - men, a - - men, in

cresc.

- - - - - tris. A - - - - - men,

cresc.

a - - a - - - - - men,

cresc.

a - - - men, a - - - - -

cresc.

cresc.

cresc.

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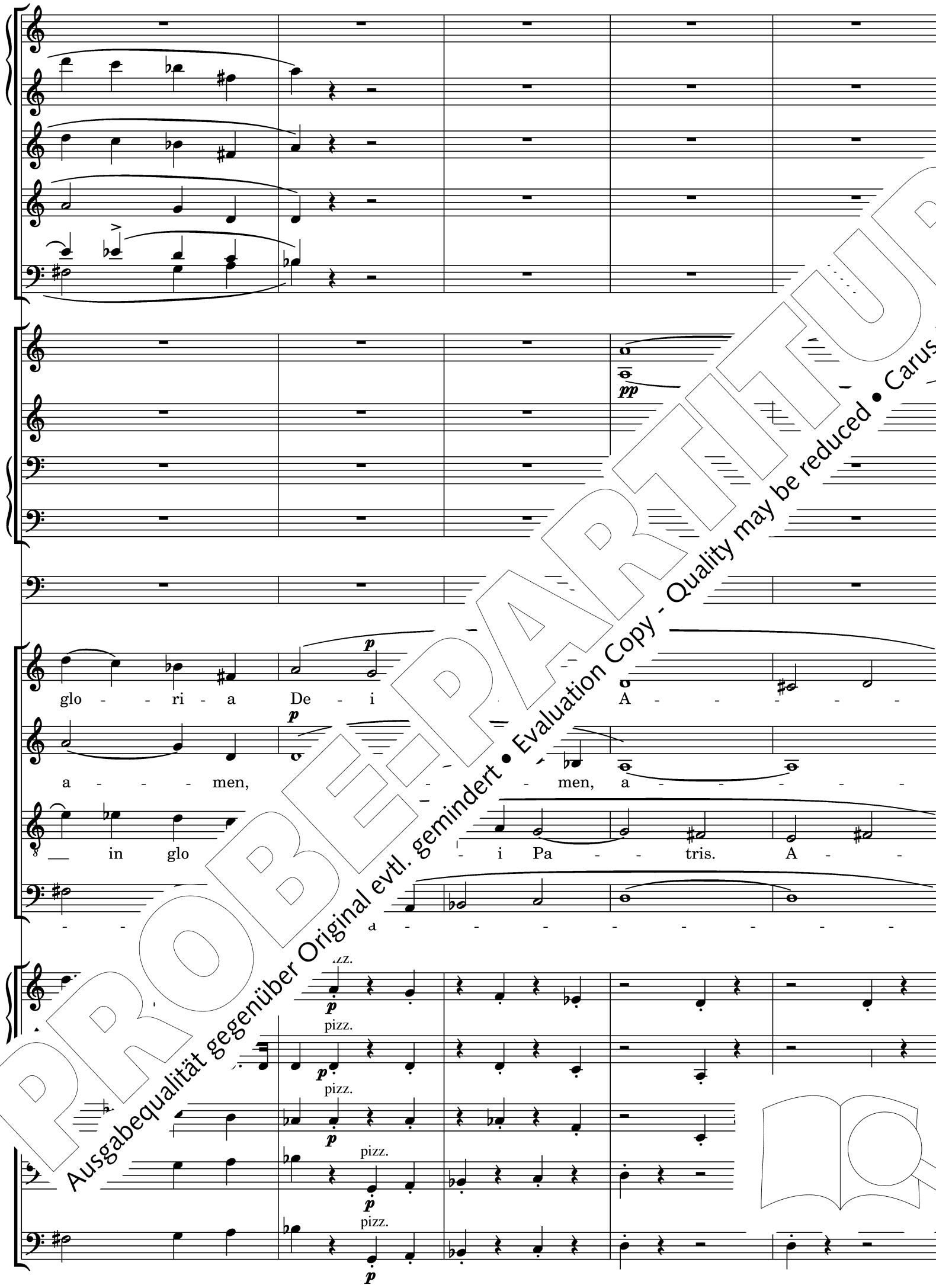

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371

a 2

f

a 2

f

f

men, in glo - ria De - - - i - - - - men, a - - - -

men,

men, De - - - i Pa - tris. A - - - - men,

men,

arco

f

arco

f

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a 2

mf

men, in glo - ria

- tris. A - men,

p

in glo - ria

a - men,

- - - - - - men,

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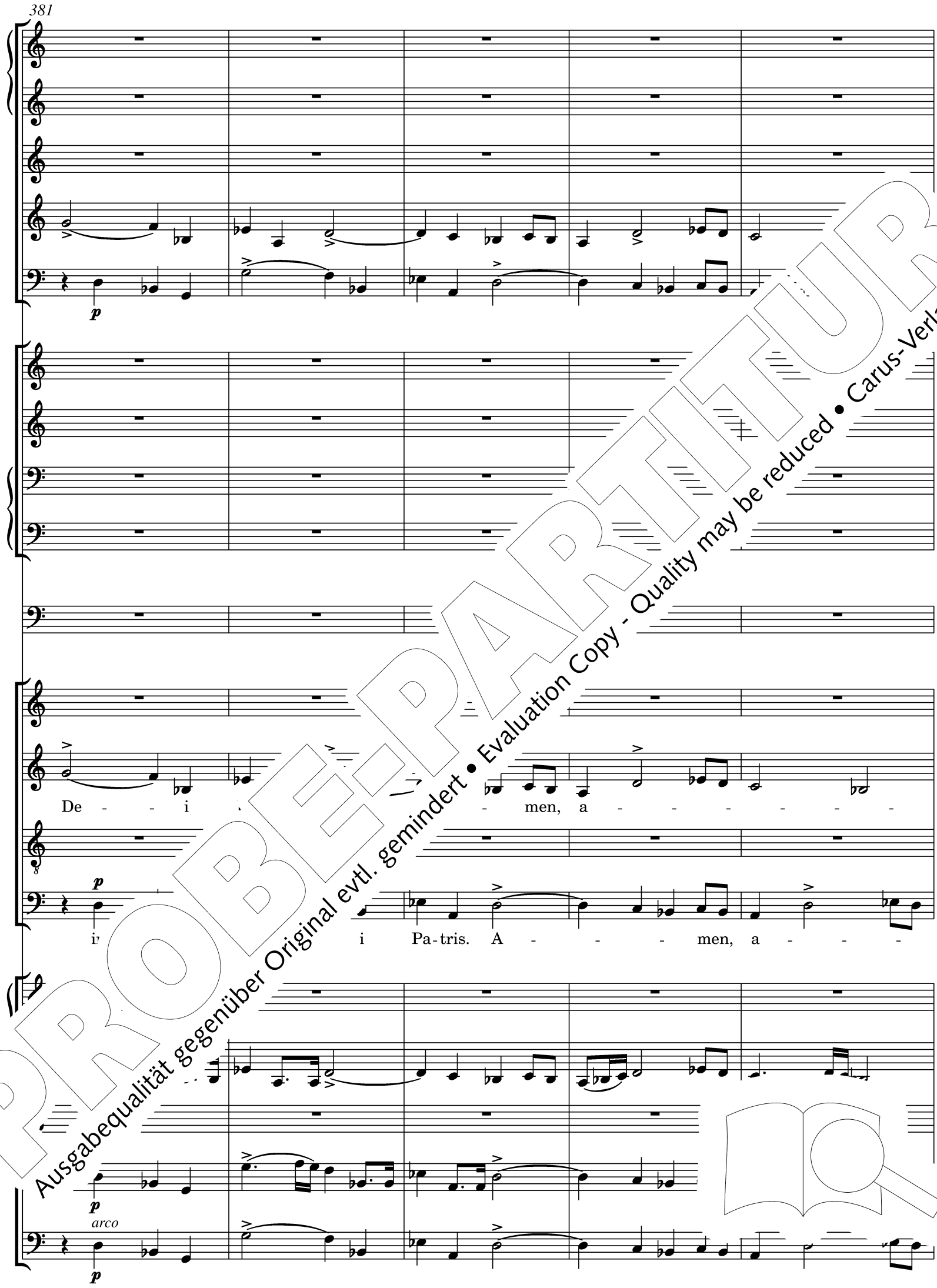

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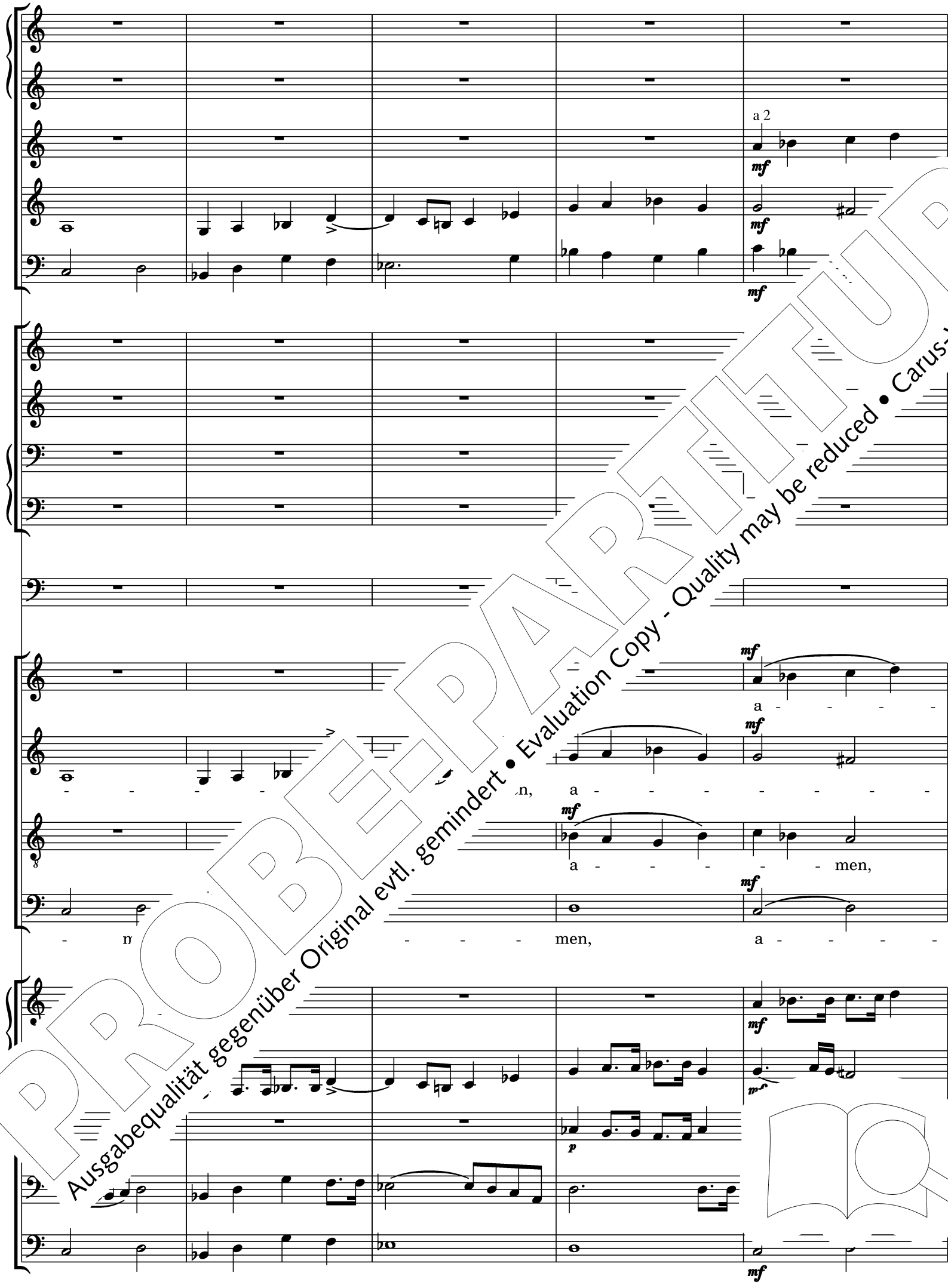

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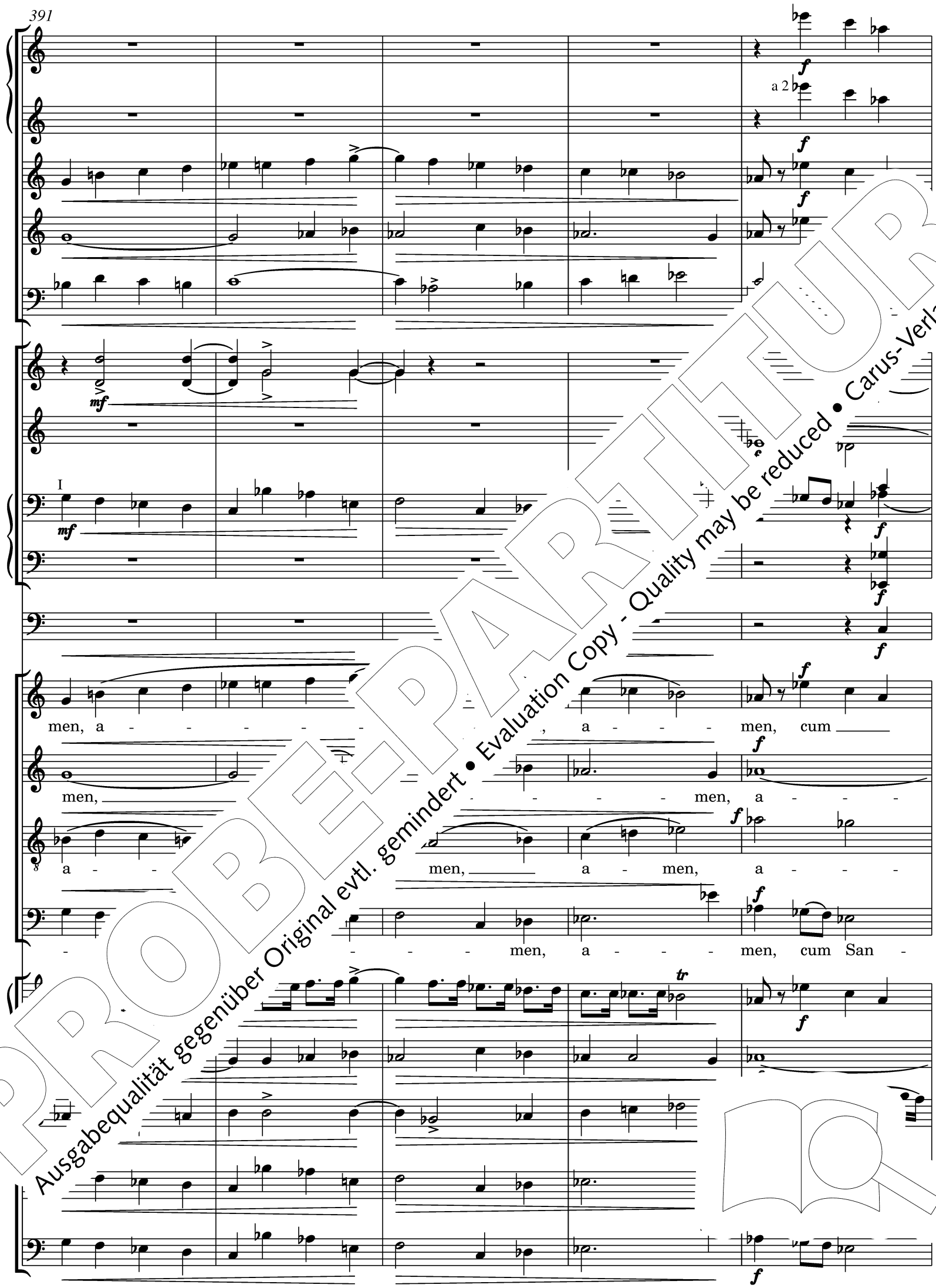

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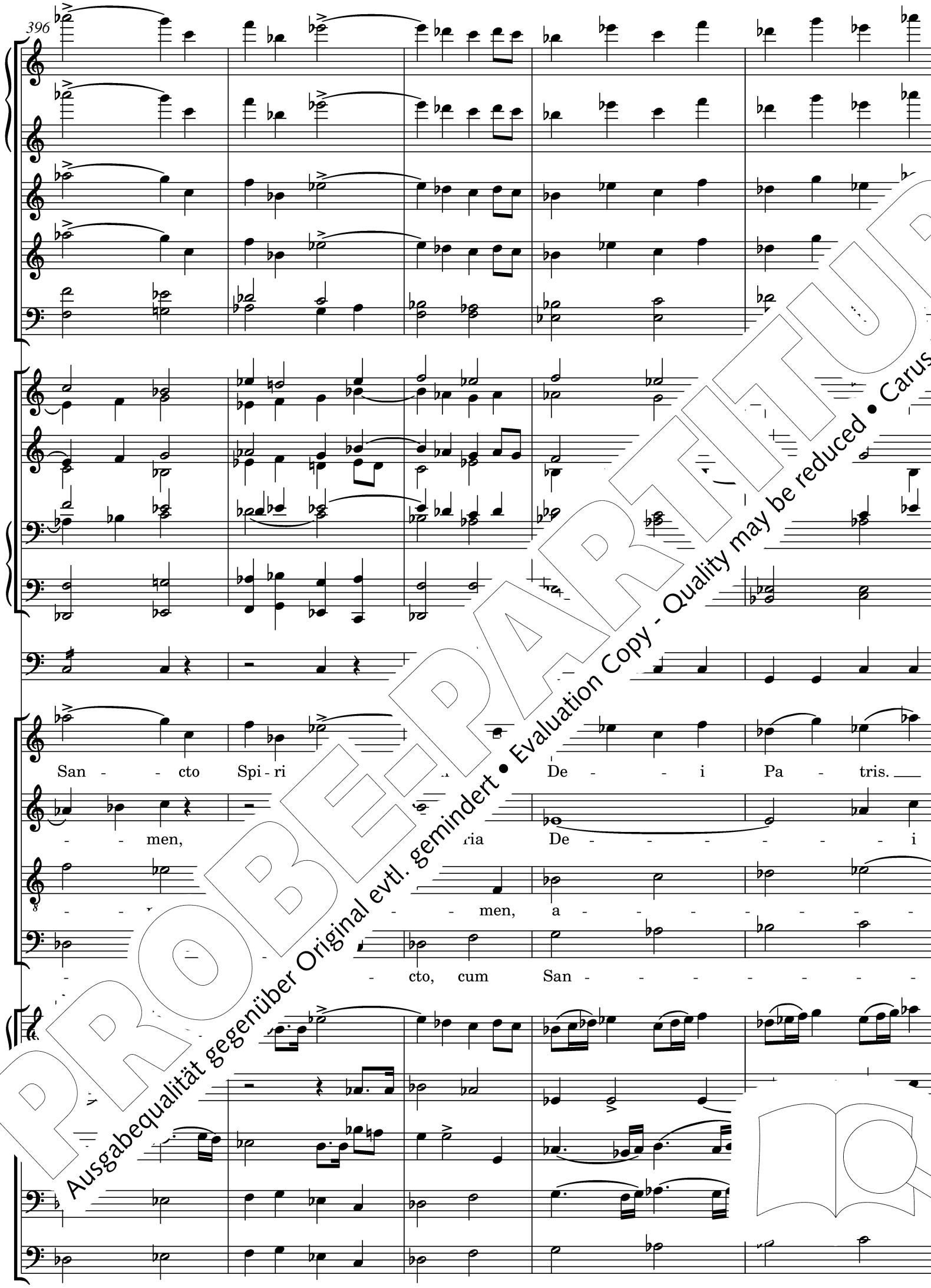

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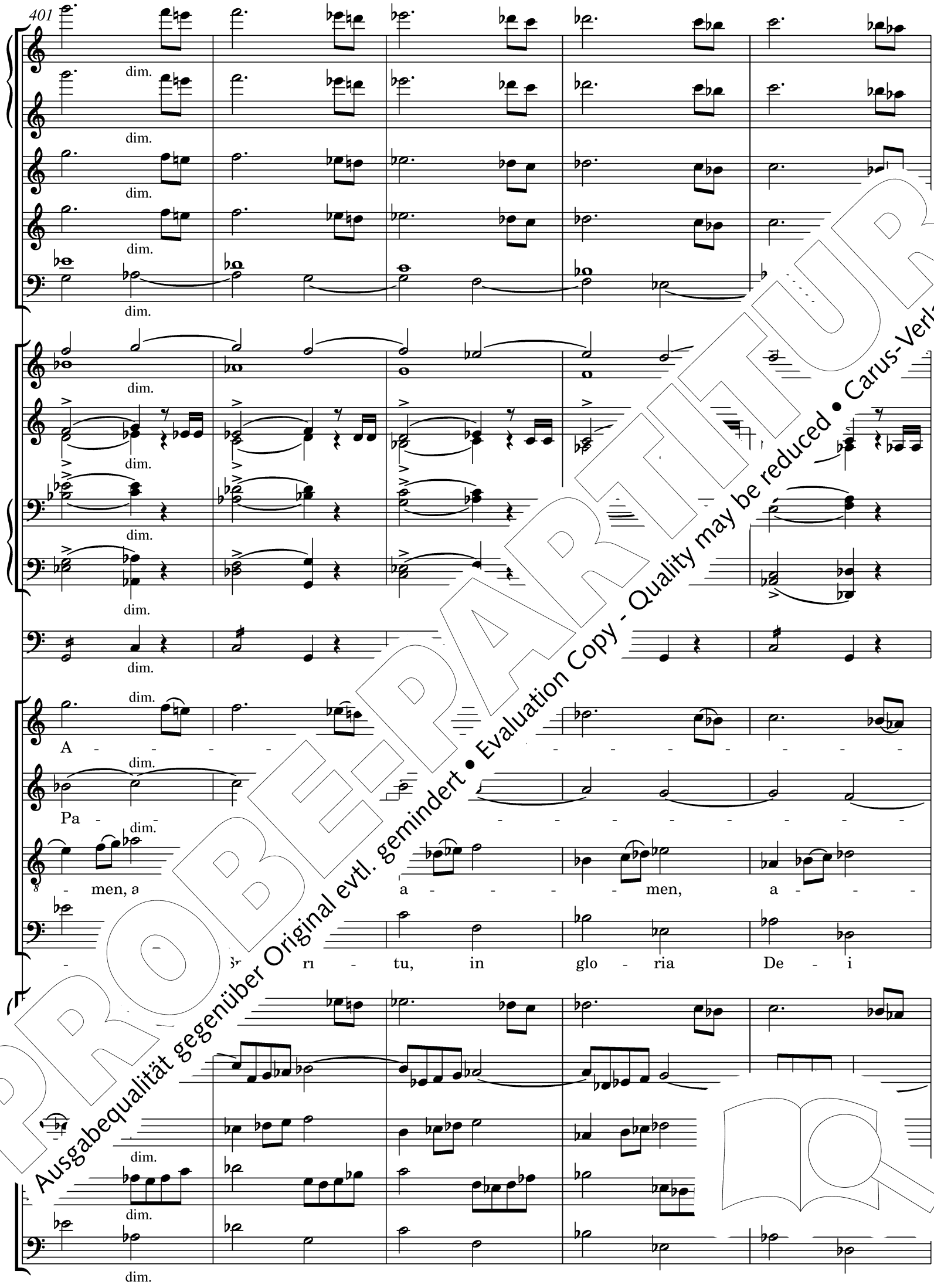

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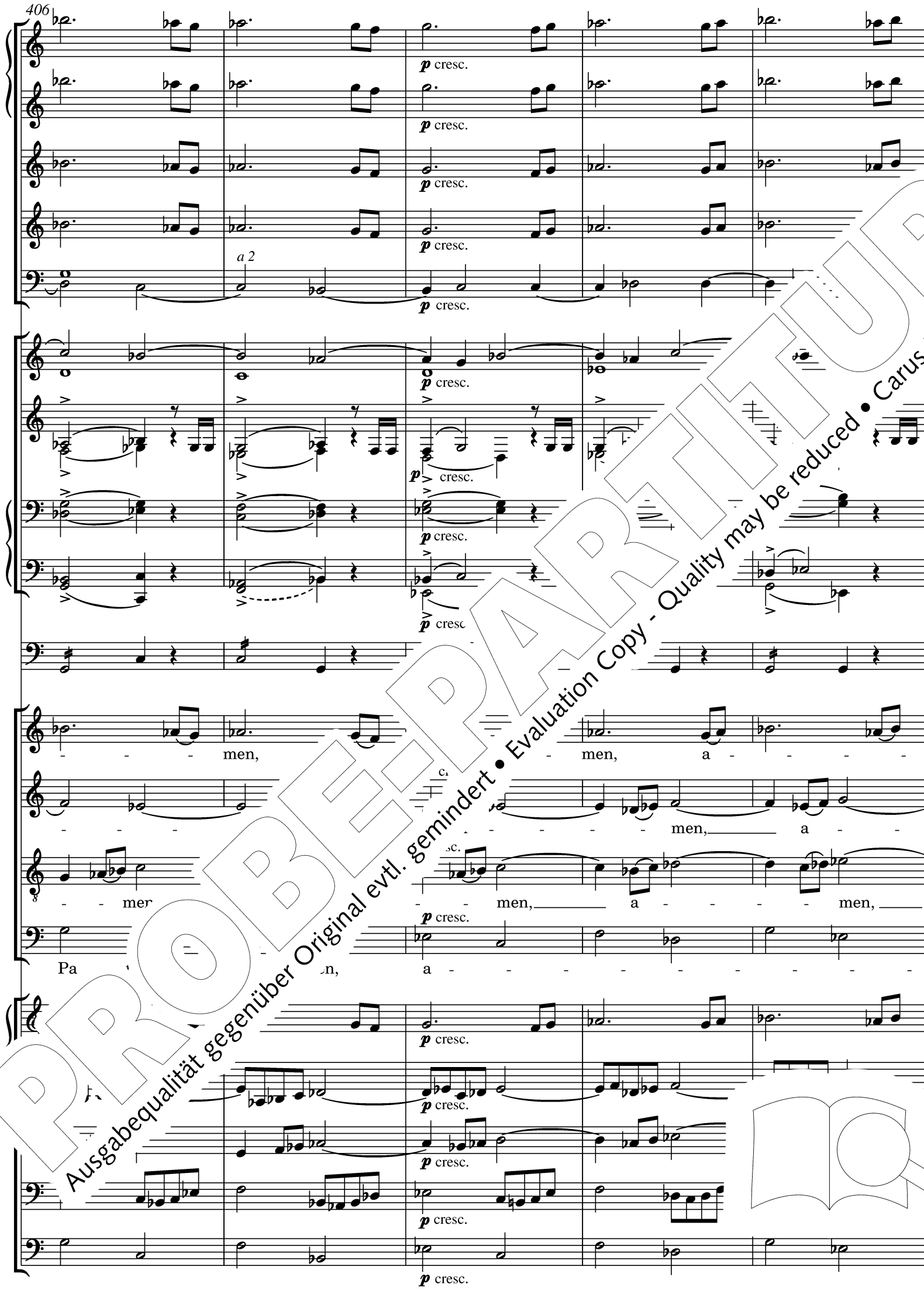

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411

men, a - - - - a - - - - men, in

- - men, - - - men, a - men, in

a - a - - - - men, in

- men, a - - - - men, in

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416

ff

a 2

glo - ri - a - - - tris.

glo - ri - a - - - tris.

glo - ri - Dei Pa - - - tris.

glo - Dei Pa - - - tris.

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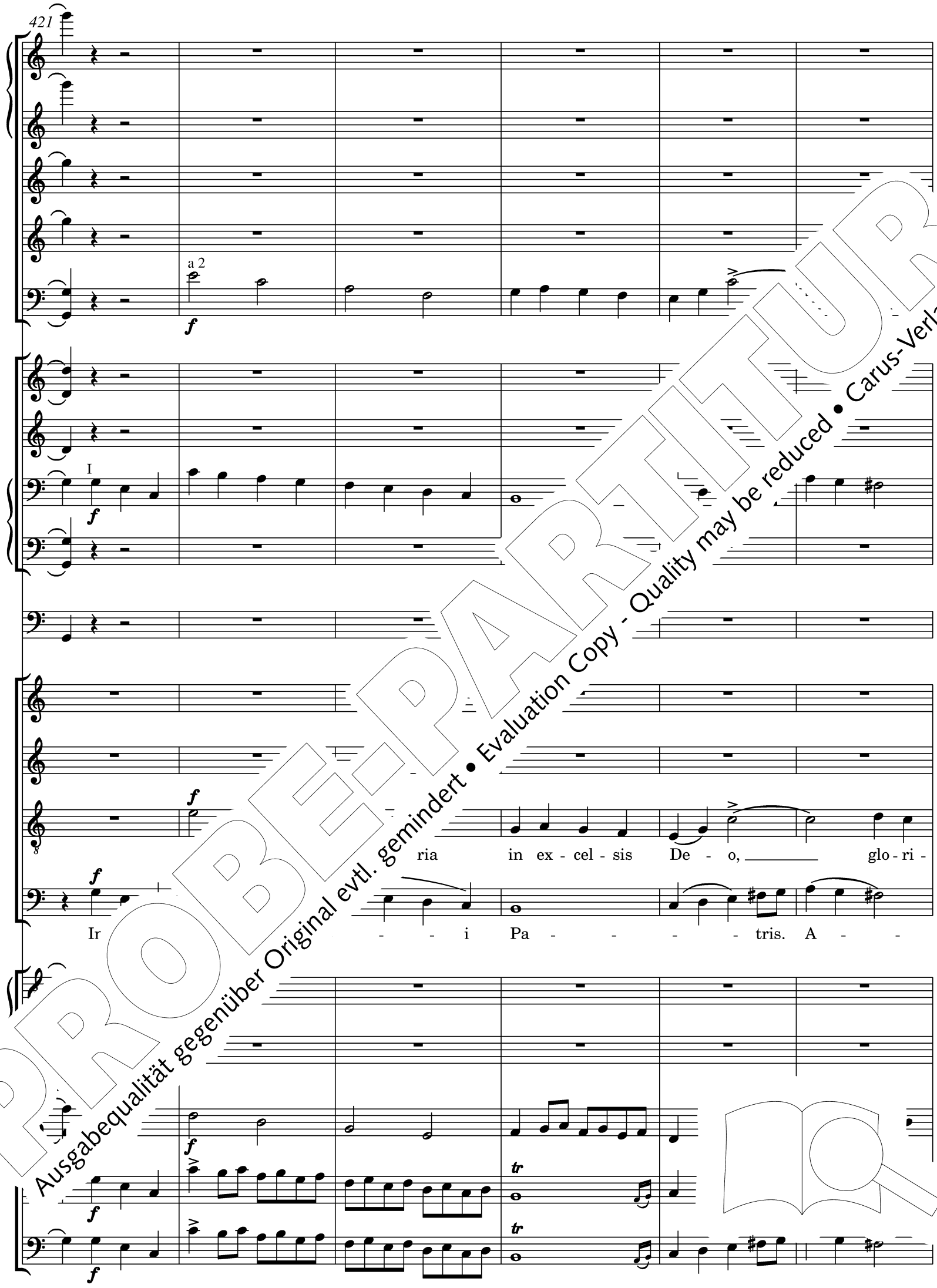

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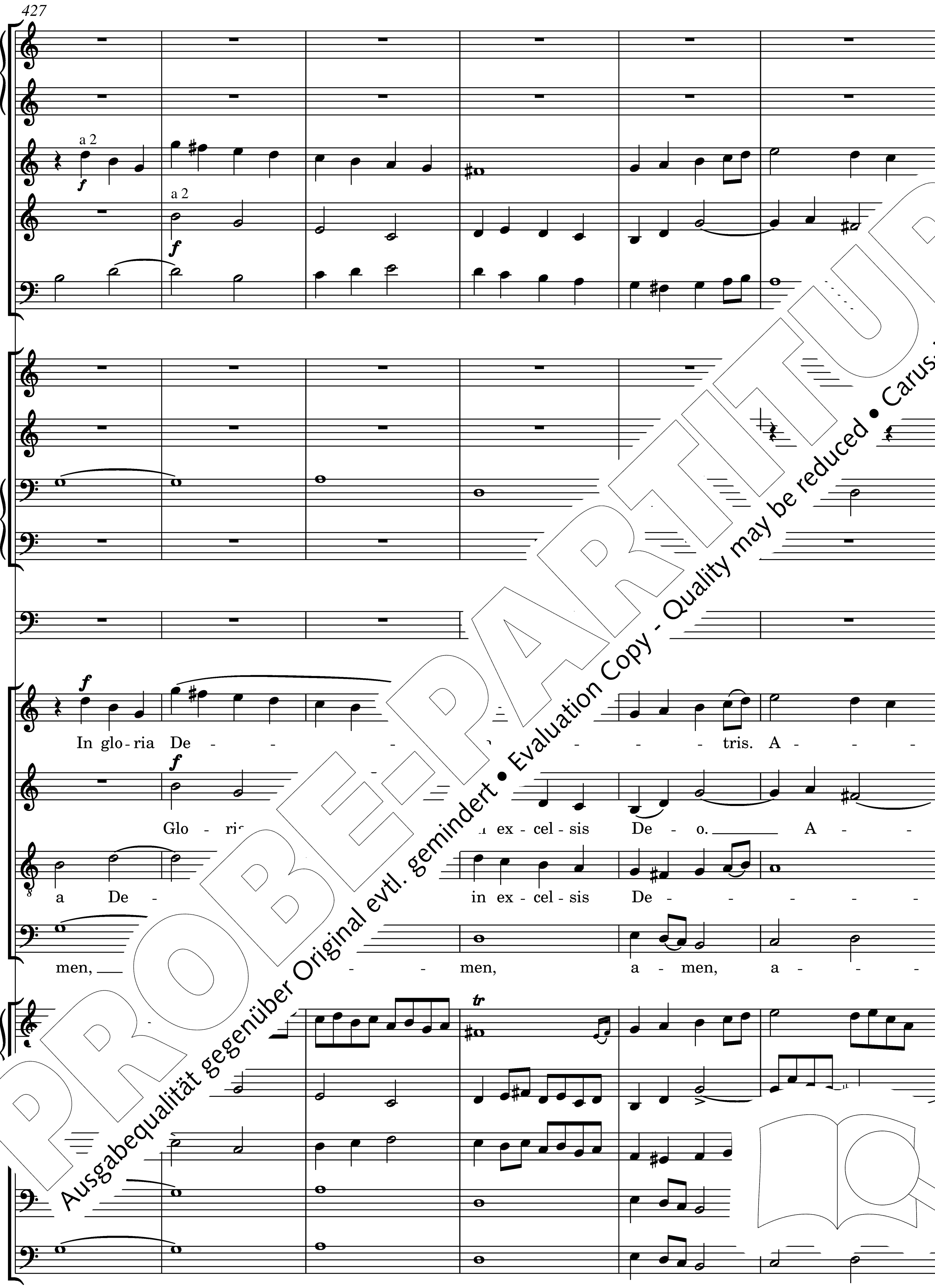

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men a - - - - - -

men, a - - - - - -

o. A-men, a - - - - - -

men, a - men, a - - - - - -

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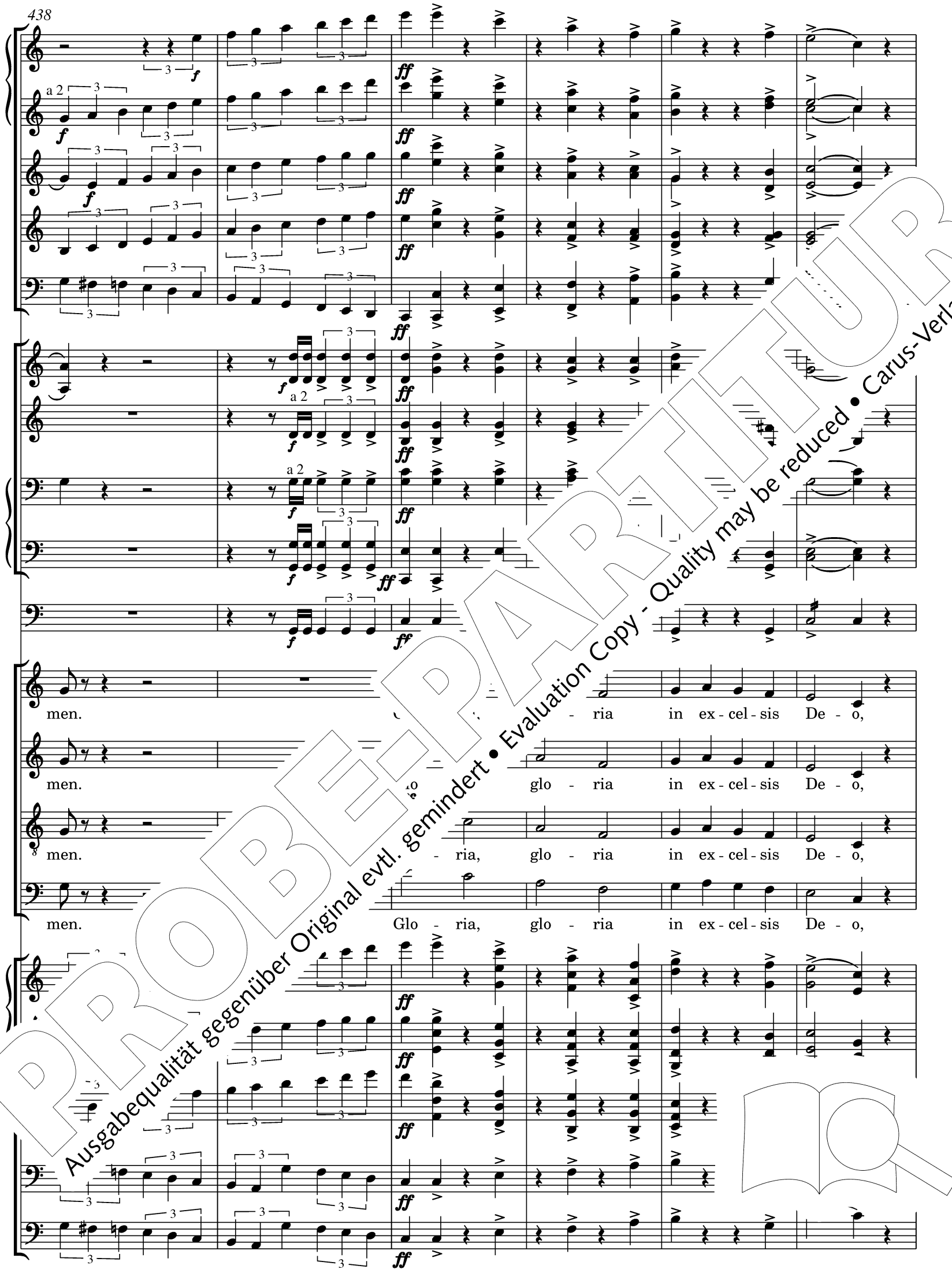

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444

a 2

glo - ria in ex - cel - sis D — — ri - a, glo - ria,

glo - ria in — glo - ri - a, glo - ria,

glo - ria o, — glo - ri - a, glo - ria,

glo - De - o, — glo - ri - a, glo - ria,

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449

a 2

a 2

glo - ri - a, glo - ria, glo - ria, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ria, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ria, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ria, glo - ri - a,

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454

glo - ri - a De - o - ri - a, glo - ri - a De - -

glo - ri - a glo - ri - a, glo - ri - a De - -

glo - ri - a glo - ri - a, glo - ri - a De - -

e - o, glo - ri - a, glo - ri - a De - -

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460

dim.

dim.

I

dim.

I

dim.

mf dim.

o, glo - ri - a,

mf dim.

o, glo -

mf

o,

o, i

dim.

dim.

dim.

dim.

p

.ı - a. A - men,

p

glo - ri - a. A - men,

p

glo - ri - a. A - men,

p

glo - ri - a. A - men,

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466

p cresc.

p cresc.

p

tr

p

cresc.

a - men,

a - men,

p cresc.

a - men,

p cresc.

a - - - - - -

a - - - - - men, a - -

p cresc.

p

p cresc.

p cresc.

p

p cresc.

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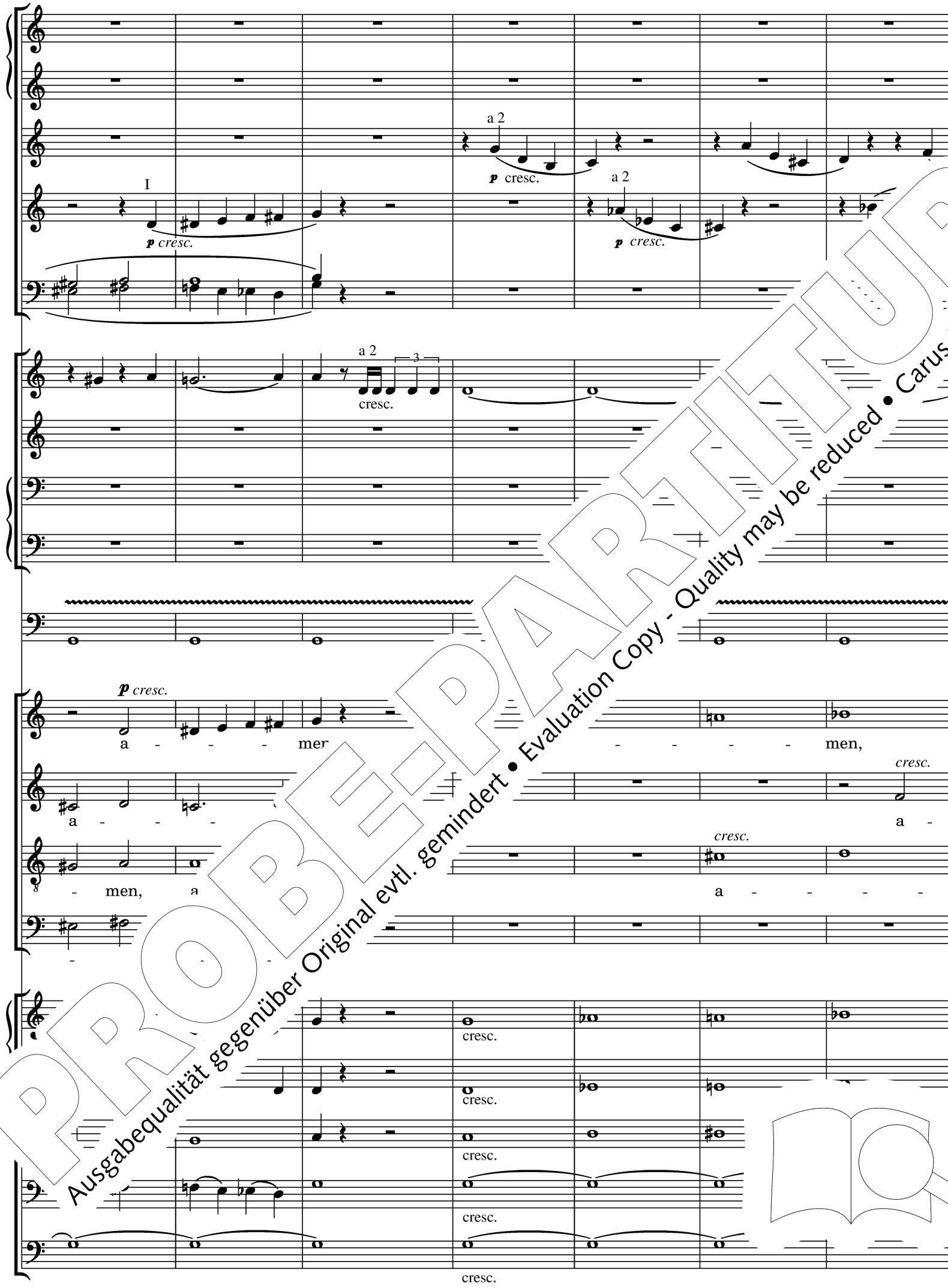

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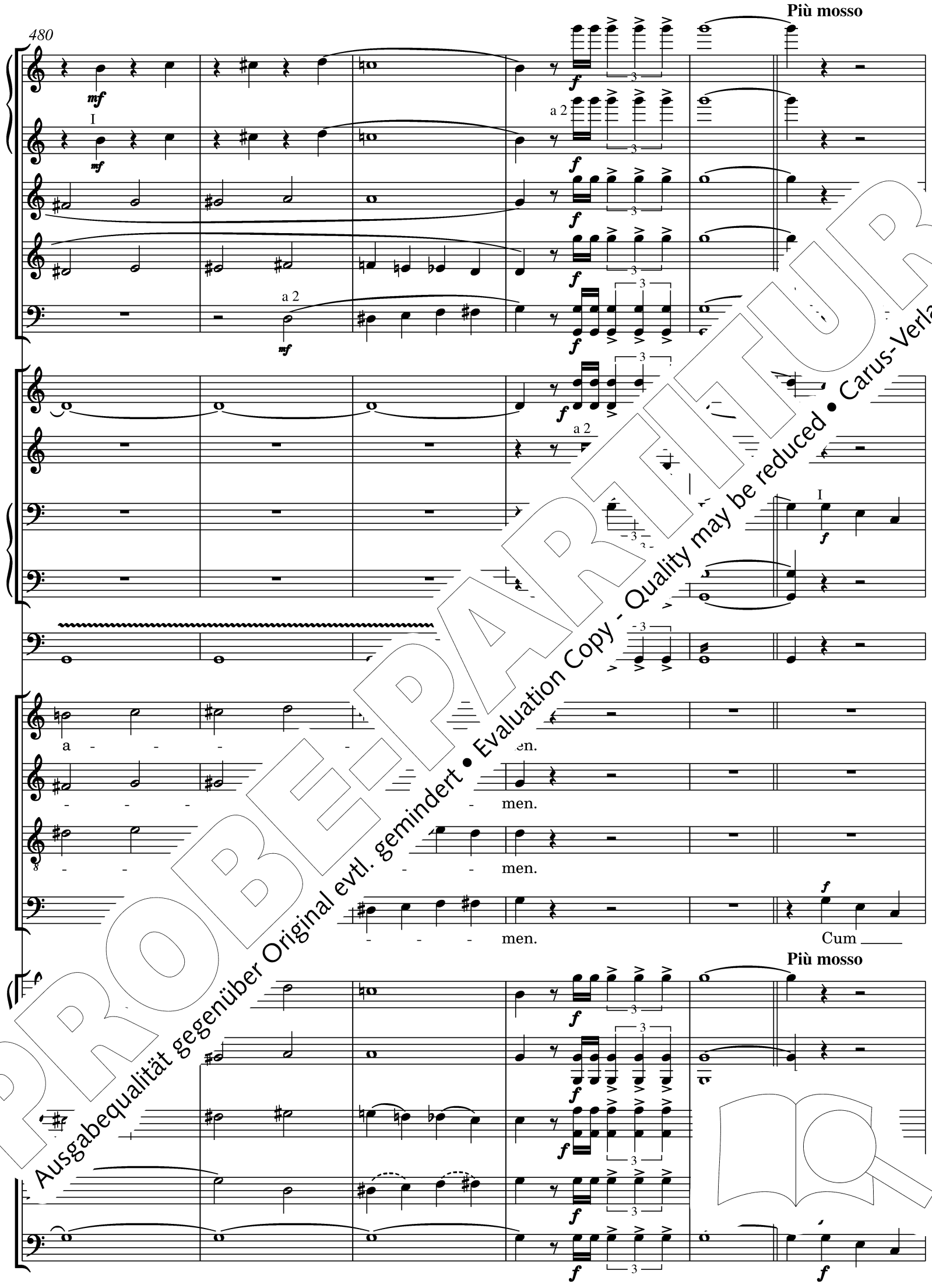

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a 2

f

a 2

f

f

Cum San - - cto

- - cto Spi - ri - tu, in glo - ria De -

San - to - in glo - ri - a De - - - - i Pa -

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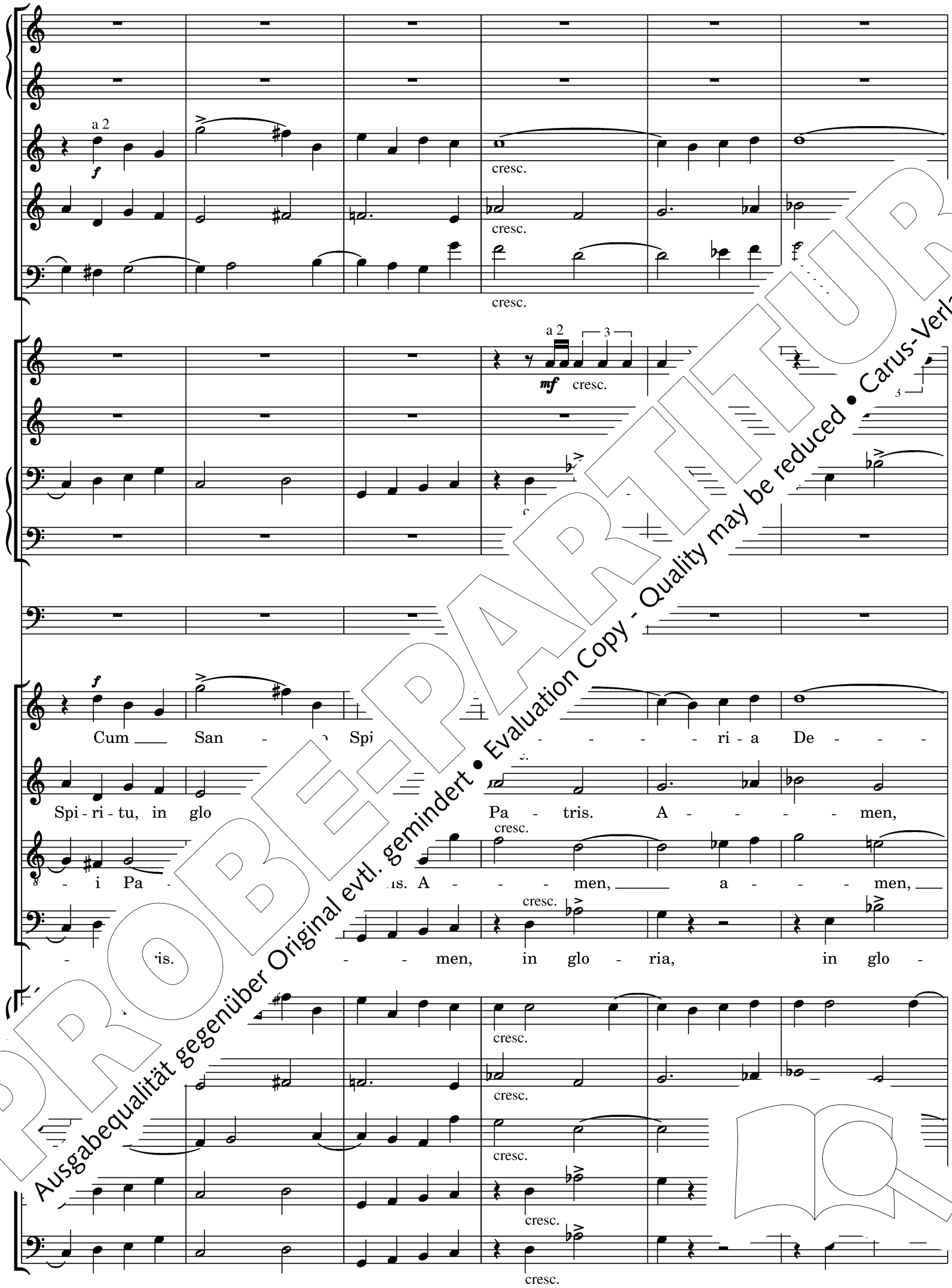

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3

f

- - - i Pa - - - A - - men, a - - men,

a - - - - - - - - - - - - men,

a - a - - - - - - men,

ria, - - ria De - - i Pa - - tris.

div.

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502

rall.

a 2

a 2

a - - - - men. - ria in ex-cel-sis De - o.

a - - - - glo - ria, glo - - ria. A -

a - - - glo - ria, glo - ria, glo - - - ria.

A - - - nen, a - - men, a - - men,

rall.

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508

Largo

Pesanti

A - - - - - - men, a - - - men,

- - - - - - a - men, a - men,

A - - - - - men, a - men, a - men,

a - - - - - - men, a - -

Largo

Pesanti

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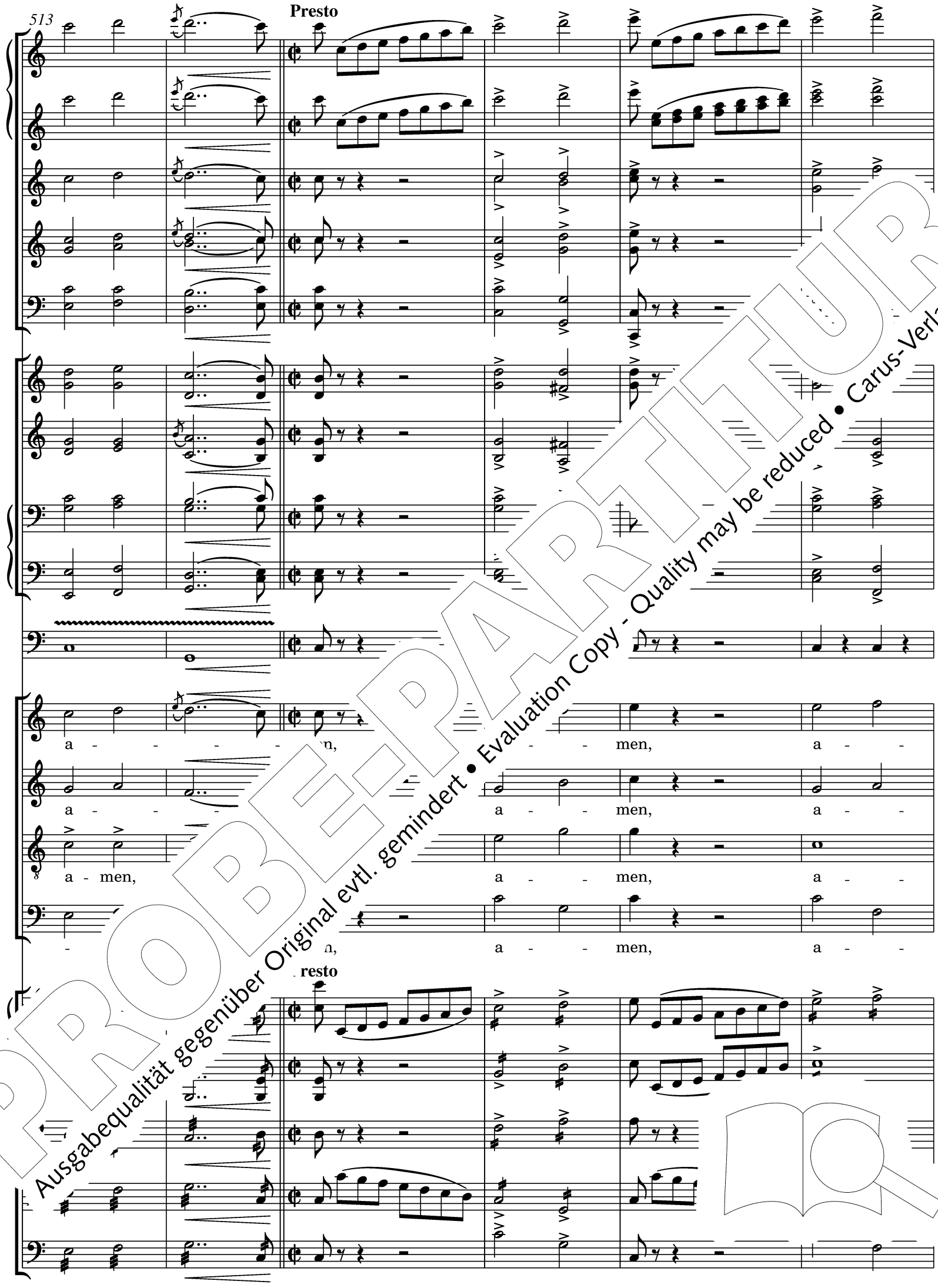

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519

a 2

men.

men.

men.

men.

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525

a 2

a 2

a 2

a 2

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Credo

Andante *

Ottavino

Flauto I, II

Oboe I, II

Clarinetto I, II in Si♭

Fagotto I, II

Corno I, II in Mi♭

Tromba I, II in Mi♭

Trombone I, II

Trombone III Oficleide

Timpani in Do–Sol

Soprano — Cre - do, cre - - - - - um,

Contralto — Cre - - - - - um De - - um,

Tenore — in _ u - num De - - um,

Basso — cre - do _ in _ u - num De - - um,

Violino

Violoncello

Contrabbasso

a 2

marc.

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5

a 2

Pa - trem o-mnipot - ten[illegible]e - li et ter - rae,

Pa - trem [illegible] o-rem coe - li et ter - rae,

Pa - [illegible] fa - cto-rem coe - li et ter - rae,

P[illegible]r [illegible]n - tem, fa - cto-rem coe - li et ter - rae,

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9

a 2

vi - si - bi - lium et in - vi - si - bi - li - um,

vi - si - bi - li - um, et in - vi - si - bi - li - um,

vi - um, et in - vi - si - bi - li - um,

vi bi mnium, et in - vi - si - bi - li - um,

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13

I

vi - si - bi - lium - m in - vi - si - bi - li-um. Et in

vi - si - bi - li dium et in - vi - si - bi - li-um.

vi - et in - vi - si - bi - li-um.

v mnium, et in - vi - si - bi - li-um.

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a 2

I

u - num Do - mi - num Je - sum u - ni - ge - ni - tum. Et ex

F De - i u - ni - ge - ni - tum. Et ex

- um De - i. Et ex

Et ex

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21

a 2

a 2

Pa - tre r tur ce o - mnia sae - cu-la,

Pa - tre an - te o - mnia sae - cu-la,

Pa - an - te o - mnia sae - cu-la,

P tum an - te o - mnia sae - cu-la,

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25

a 2

a 2

a 2

et ex Pa - tre na n o - mnia sae - cu-la.

et ex Pa - tre an - te o - mnia sae - cu-la.

et ex Pa an - te o - mnia sae - cu-la.

et ex um an - te o - mnia sae - cu-la.

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De - um de - men de lu - mi-ne,

De - lu - men de lu - mi-ne,

De o, lu - men de lu - mi-ne,

De o, lu - men de lu - mi-ne,

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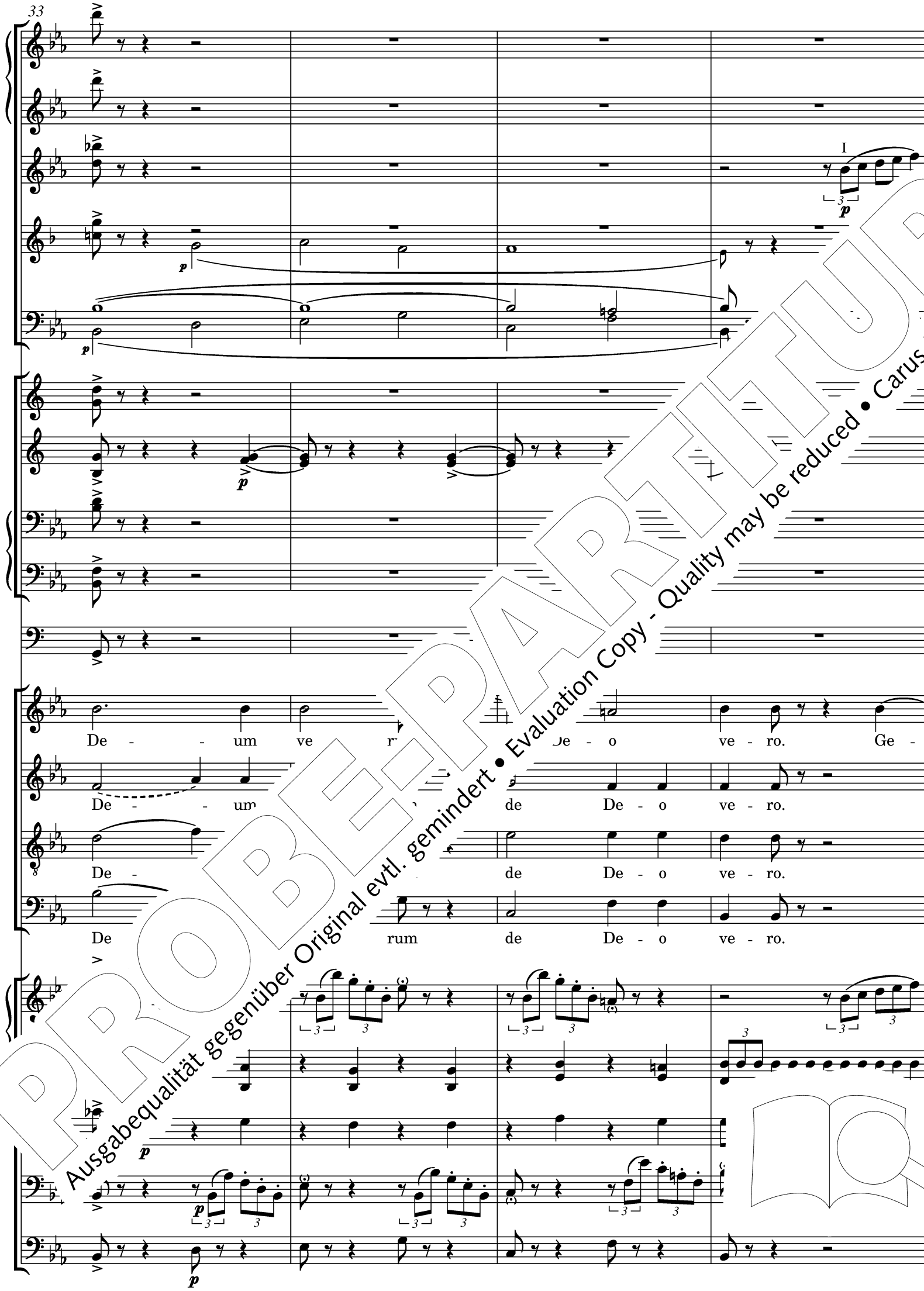

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37

p

I

p

- ni - tum, non fa - per quem o - mnia fa - cta

- sub - stan - tia - lem Pa - - -

- lem Pa - tri: omnia fa - cta

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41

p cresc.

p cresc.

p cresc.

I

p

p cresc.

sunt. Qui mi - nes, et pro - pter no - stram sa -

p cresc.

tri. Et pro - pter

p cresc.

sunt. Et pro - pter no - stram,

p cresc.

Qui mi - nes, et pro - pter no - stram sa -

cresc.

pizz.

cresc.

pizz.

cresc.

pizz.

cresc.

pizz.

cresc.

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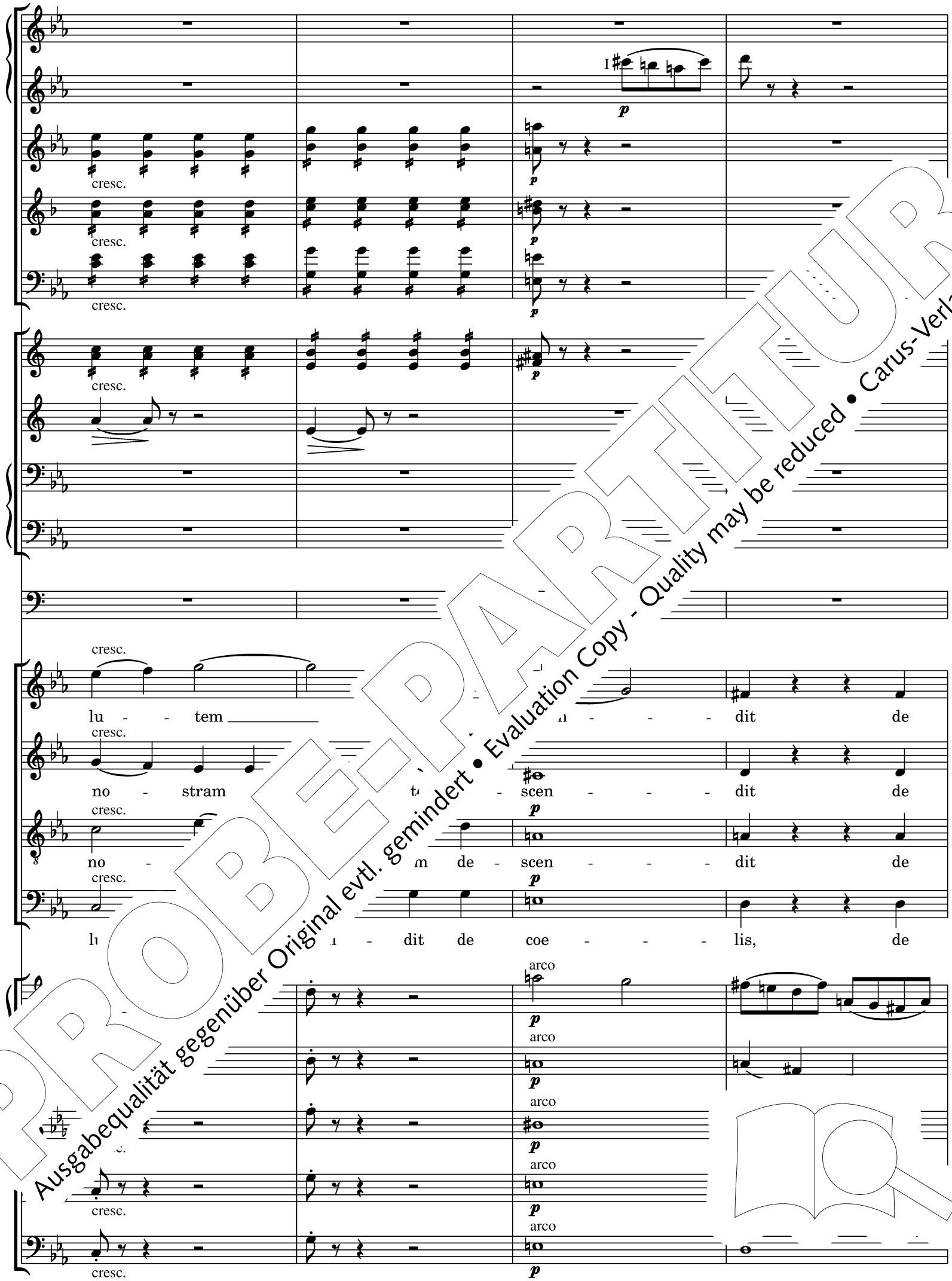

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49

allarg. molto

I

p

coe - - lis.

coe - - lis

coe -

coe

molto

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53

Tenore solo

Et in - car - na - tus, [illegible] - tus est de Spi - ri - tu

Et in - car - na - tus, [illegible] - car - na - tus est de Spi - -

Et in - in - car - na - tus de Spi - -

Et in - car - na - tus est de Spi - -

- tus, et in - car - na - tus

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San - cto

ri - tu San - cto ex - ne:

ri - tu San - cto - gi - ne, ex Ma - ri - a

ri - tu S- Vir - gi - ne,

- ri - a Vir - gi - ne, ex Ma - ri - a Vir - gi - ne: Et

p

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63

I

I

p

p

ex Ma-ri - a Vir - ctus, fa - ctus est, et ho-mo fa-ctus,

Et ho ctus est, et ho - mo fa - ctus est, et

Vir-gi-ne: Et h fa - ctus est, et ho - mo

ex Ma-ri a Et ho - mo fa - ctus est, et ho - mo

ho m t et ho - mo fa - ctus est, et ho - mo

pizz.

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69

rall. *a tempo*

I

I

I

p

a tempo

fa-ctus, et ho - mo fa-ctus est, et fa-ctus est, et in-car-

ho - mo fa - ctus est, fa-ctus est, et in-car-

fa - ctus est, fa - ctus est, et in-car-

fa - ctus fa - - ctus est, et in-car-

fa - mo fa - - ctus est, et in-car-

rall. *a tempo*

pizz.

pizz.

piz.

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75

I

na - tus, in - car - Spi - ri - tu San - cto.

na - tus, et in - car - de Spi - ri - tu San - cto

na - tus, tus de Spi - ri - tu San - cto

na - tus est de Spi - ri - tu San - cto

na in - car - na - tus

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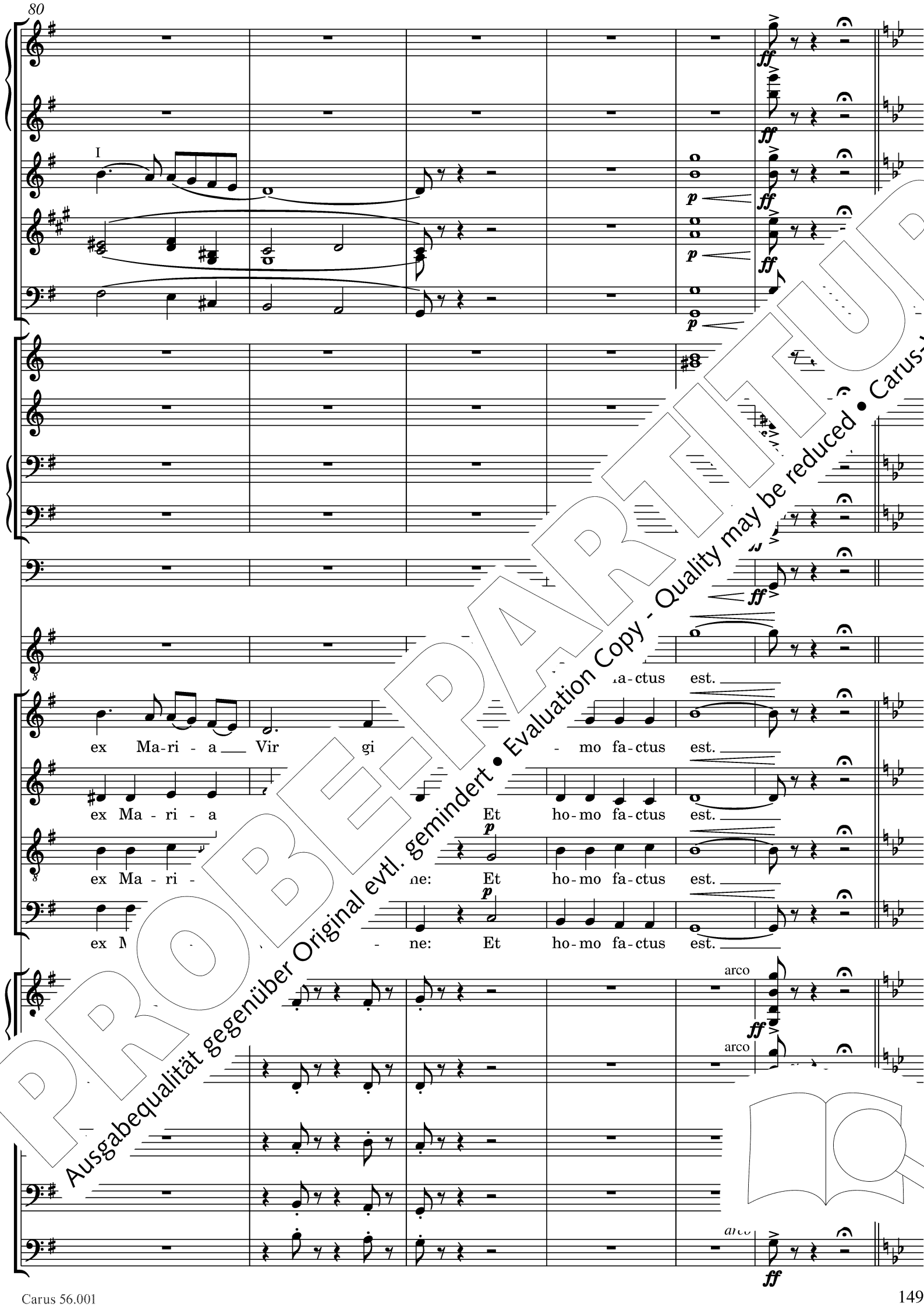

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86

I

pp

ci - fi - xus et - iam pro no - bis: pas - sus, pas - sus

pp

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90

I

pp

mp

et se-r ci-fi - xus et - iam pro no - bis, cru - ci-

cresc.

cresc.

p cresc.

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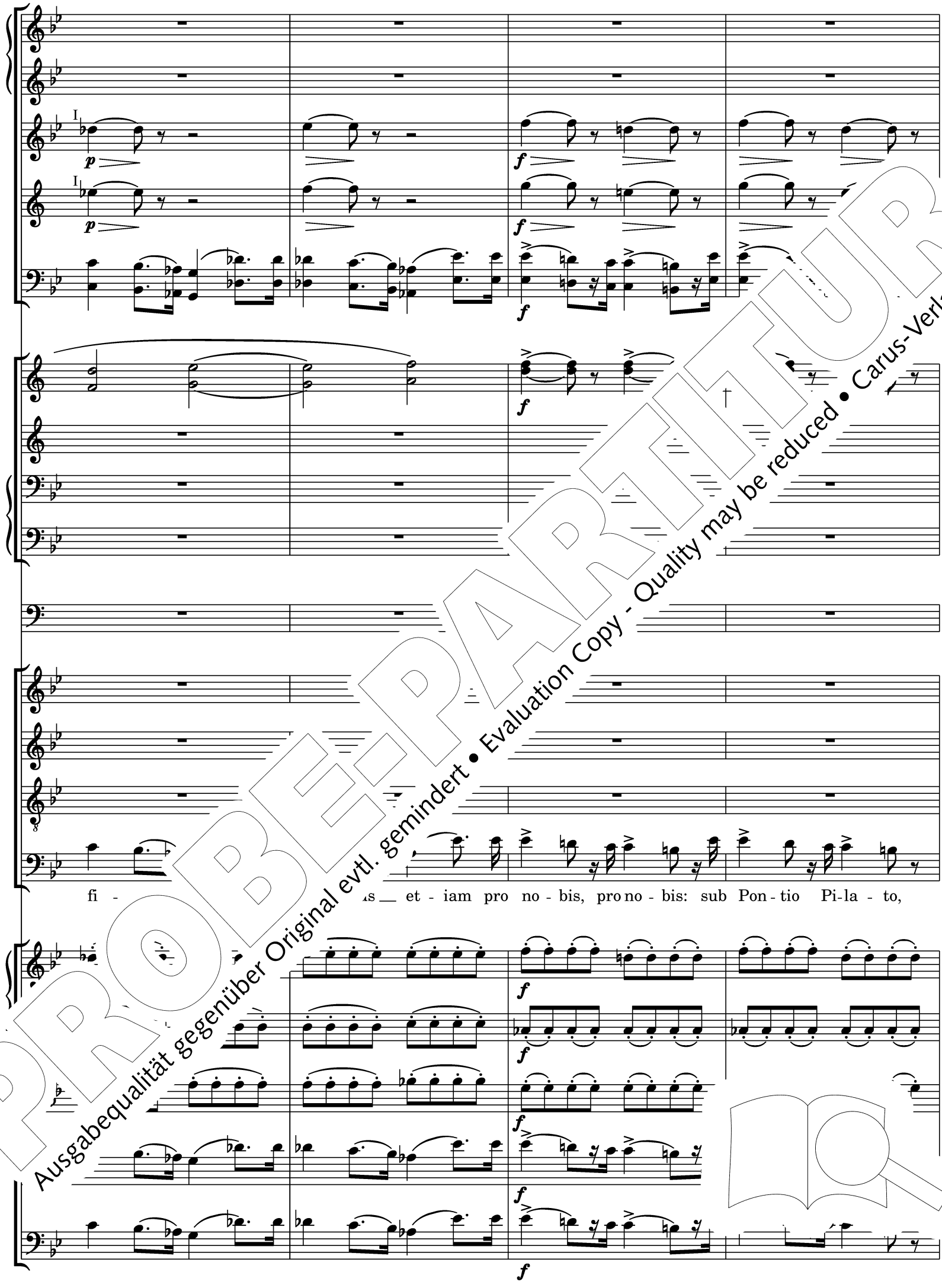

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cru - bis, et - iam pro no - - - bis.

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103

I

p cresc. e string.

I

p cres

I

pp

sotto voce

cresc. e string.

Cru - bis: pas - sus, pas - sus et se-pul-tus est, cru - ci-fi - xus,

cresc. e string.

pp

p cresc. e string.

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108

rall.

a 2

a 2

cru - ci - fi - xus et i - am pro no - bis: pas-sus,

rall.

rall.

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112

stentate

ff

p

pas-sus, pas - sus et sepul - tus, et sepul -

fp

p dim.

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116

Allegro

I

pp

pp

Allegro

tus, se

Allegro

pp poco cresc.

pp poco cresc.

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120

a 2

a 2

mf

mf

mf

mf

mf

mf

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124

a 2

a 2

Et re - sur -

Et re - sur - re - xit, et re - sur-

Et re - sur - re - xit, et re-sur - re - xit, et re-sur-

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a 2

a 2

f

f

Et re - sur - - - re - xit _ ter - tia di - - -

re - xit, et re tia di - e, se - cun - dum Scri - ptu - ras.

re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et _ a -

r Et a - scen - dit _ in _ coe - lum, in

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132

a 2

e, se[illegible]t ad - - - - - tris.

Et _ a - scen - d[illegible] lum.

scen - - se - det ad dex - te - ram Pa - tris.

coe - [illegible]e i[illegible] - lum, se - det ad dex - te - ram Pa - tris.

p

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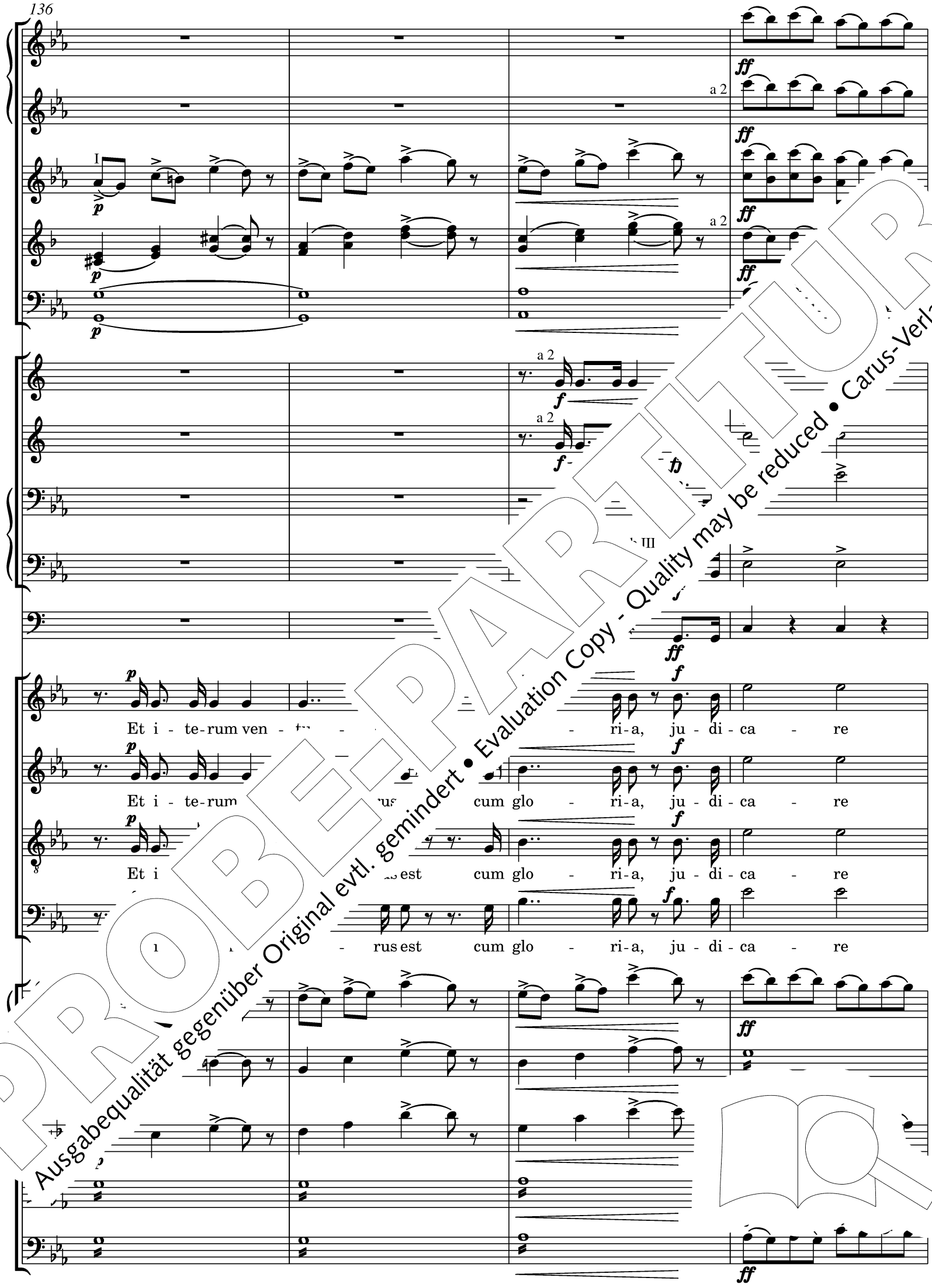

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140

vi - vos, vi - - - - tu - os:

vi - vos, - - os mor - - - tu - os:

vi - v- - os et mor - - - tu - os:

vi - - vos et mor - - - tu - os:

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144

a 2

I

cu - jus re - gni non e - rit fi - nis, cu - jus re - gni

cu - jus re - fi - nis, cu - jus re - gni

cu e - rit fi - nis, cu - jus re - gni

e - rit fi - nis, cu - jus re - gni

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148

rall.

cresc.

a 2

cresc.

a 2

cresc.

p cresc.

pesanti

a 2

p cresc.

a 2

p cresc.

f

ff

cresc.

non e - rit - - - - nis.

non, non e - - - - nis.

non, non fi - - - - nis.

non, rit fi - - - - nis.

rall.

div.

cresc.

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Tempo I

152

a 2

a 2

a 2

Et in Spi - ri-tum San - ctum, Do - mi-num,

Et in Spi - ri-t San - ctum, Do - mi-num,

Et in Sp San - ctum, Do - mi-num,

Et um, San - ctum, Do - mi-num,

Te

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156

a 2

a 2

a 2

a 2

qui ex Pa - tre Fi - li - que pro - ce - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - dit.

qui ex Pa - Fi - li - o - que pro - ce - dit.

qui e Fi - li - o - que pro - ce - dit.

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Qui cum Pa - tre et mul ad - o - ra - tur,

Qui cum Pa si - mul ad - o - ra - tur,

Qui cum lio si - mul ad - o - ra - tur,

Q - lio si - mul ad - o - ra - tur,

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I

qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et

qui cum Pa - tre et si - mul ad - o - ra - tur,

qui cum F si - mul ad - o - ra - tur,

qui lio si - mul ad - o - ra - tur,

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168

I

con - glo - ri - - - fi - ca - per Pro - phe - - -

lo - cu - tus est per Pro - phe - - -

- - fi - ca - tur: per Pro - phe -

per Pro - phe -

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tas.

tas.

tas.

tas.

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Larghetto, in 4

178

a 2

a 2

a 2

Et u - nam san - cam et a - po - sto - li - cam Ec -

Et u - li - cam et a - po - sto - li - cam Ec -

- tho - li - cam et a - po - sto - li - cam Ec -

tam ca - tho - li - cam et a - po - sto - li - cam Ec -

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a 2

a 2

cle - si - am. u-num ba - ptis - - - ma

cle - si - - or u-num ba - ptis - - - ma

cle fi - te - or u-num ba - ptis - - - ma

Con - fi - te - or u-num ba - ptis - - - ma

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190

in re-mis-si - o-nem pec - ca - run

in re-mis-si - o- m.

in re-mi - rum.

in - ca - to - rum.

4 a corda

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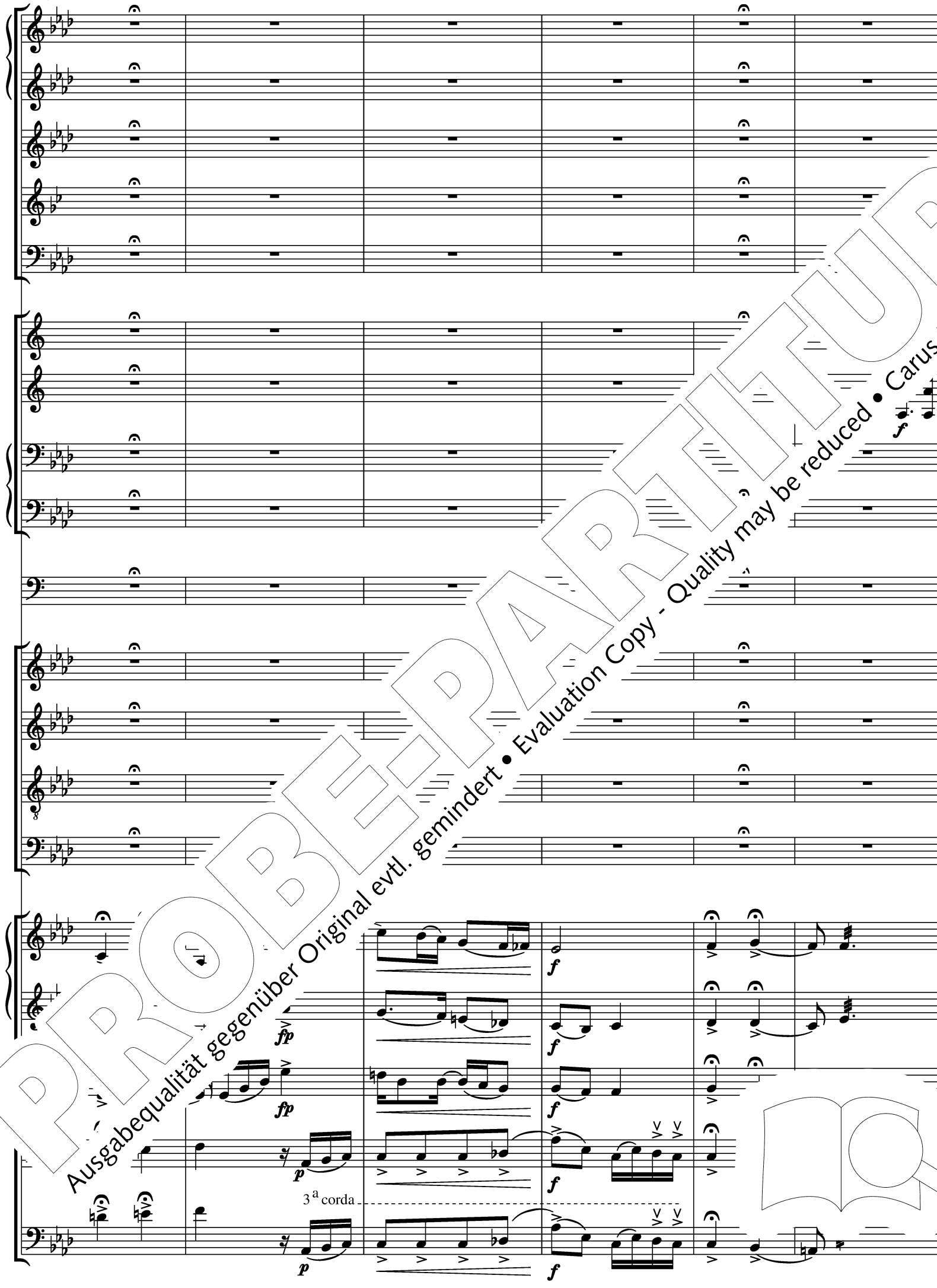

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202

a 2

I

a 2

Et ex- spe - ct- -tio - nem mor-tu - o -

Et ex- re-sur-re-ctio - nem mor-tu - o -

re-sur-re-ctio - nem mor-tu - o -

re-sur-re-ctio - nem mor-tu - o -

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208 **Allegro**

muta in Do

a 2

p

rum.

rum.

rum.

rum.

Allegro

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213

I

dim.

dim.

dim.

dim.

dim.

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217 **Andantino**

pp

muta in Sol

muta in Sol

p

Et vi tam tam ven - tu - - ri

p

F' vi - tam ven - tu - - ri

Andantin

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I

p

sae - cu - li, et vi - - - et - - - tam ven - tu - ri sae - cu -

sae - cu - li, et vi - - - tam ven - tu - ri sae - cu -

mf

Et

mf

Et

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225

li,

li,

vi - tam, ven - tu - - ri sae - cu - li, et

vi - tam ven - tu - - ri sae - cu - li, et

mf

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229

a 2

in Sol

in Sol

et vi - tam, et

et vi - tam, et

vi - - ri sae - cu - li, et vi - tam, et

vi - - ri sae - cu - li, et vi - tam, et

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vi - tam ven - tu - cu - li, et vi - tam, et

vi - tam v- sae - cu - li, et vi - tam, et

vi - tam sae - cu - li, et vi - tam, et

vi - ri sae - cu - li, et vi - -

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a 2

vi - - tam, ven - tu - ri sae - cu - li. A - -

vi - - - tam ven - tu - ri sae - cu - li. A - -

vi - - - tam ven-tu - ri sae - -

- tam ven - tu - - ri, ven - tu - ri

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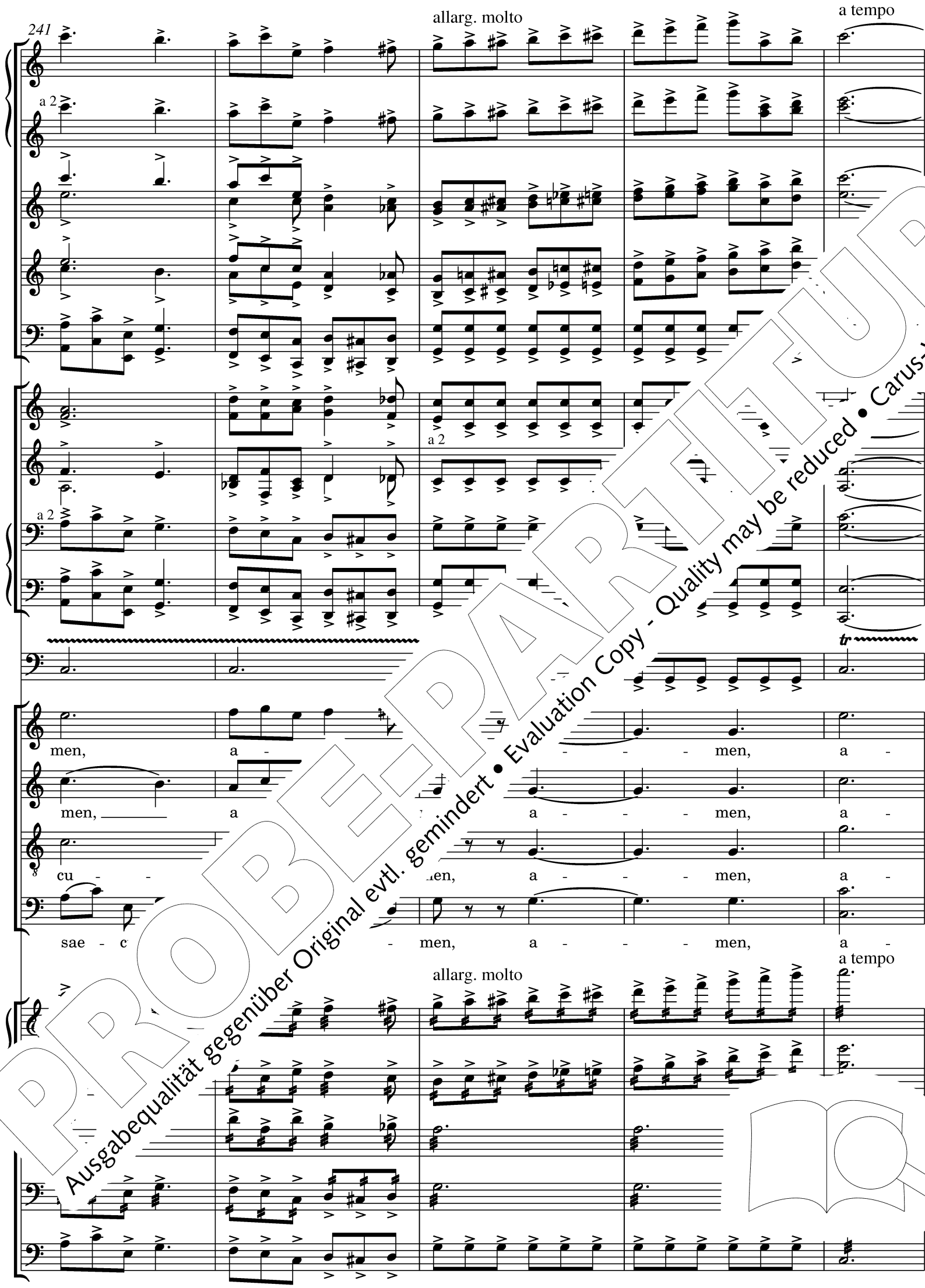

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246

a 2

men.

men.

men.

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Andante

Ottavino
Flauto I, II
Oboe I, II
Clarinetto I, II in Si♭
Fagotto I, II
Corno I, II in Fa
Tromba I, II in Fa
Trombone I, II
Trombone III Oficleide
Timpani in Re–Sol
Baritono solo

Soprano — *p* — San - ctus, — *f* — San - ctus
Contralto — *p* — San - ctus, — *f* — San - ctus
Tenore — *mf* — San - ctus, — *f* — San - ctus
Basso — *mf* — ctus, San - ctus, — *f* — San - ctus
Vi — *mf* — *f*
p — *mf*
Violo — *p* — *mf*
Contrabbasso — *p* — *mf* — *f*

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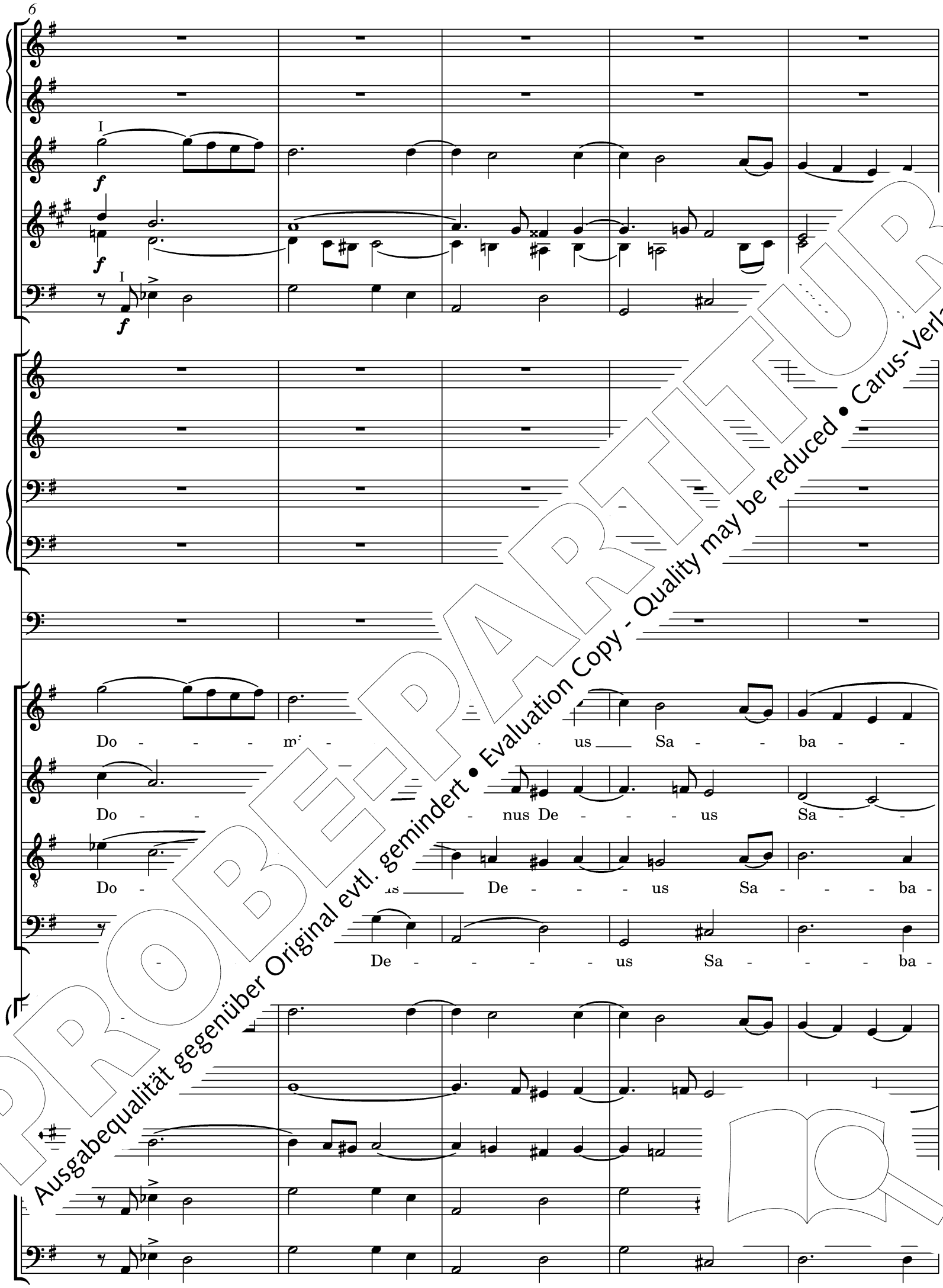

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11

oth. — - er - ra, ple - ni sunt glo-ria

- ba - oth. oe-li et ter - ra, ple - ni sunt glo-ria

oth. — ni sunt coe-li et ter - ra, ple - ni sunt glo-ria

ple - ni sunt coe-li et ter - ra, ple - ni sunt glo-ria

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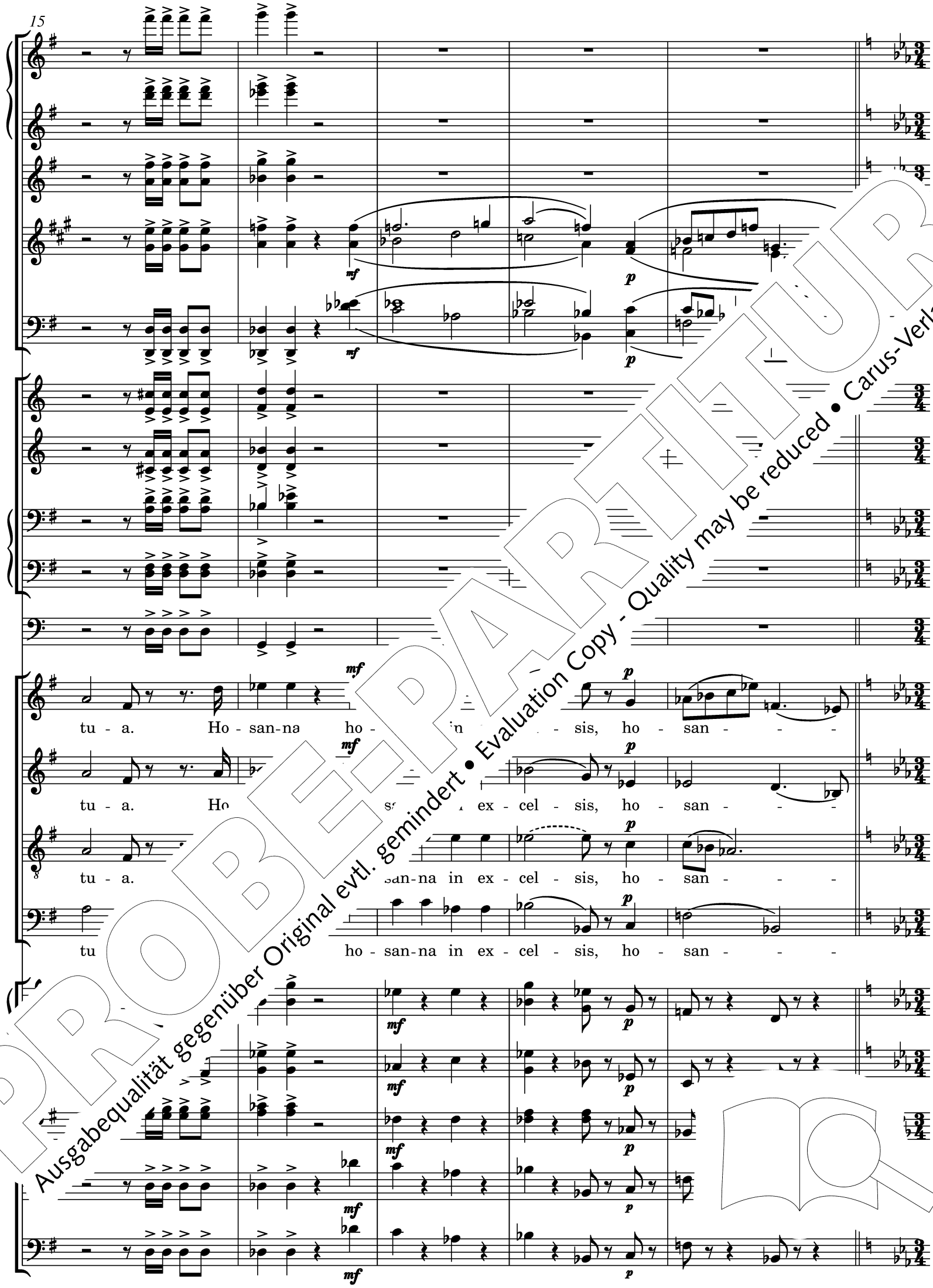

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20

Andantino

I

Baritono solo

p

Be - ne - di - ct- — in no - mi - ne Do - -

na.

na.

na.

na.

p

pizz.

p

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con slancio

- - mi - ni, be - - - - nit in no - mi-ne

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Do - - - - mi - n

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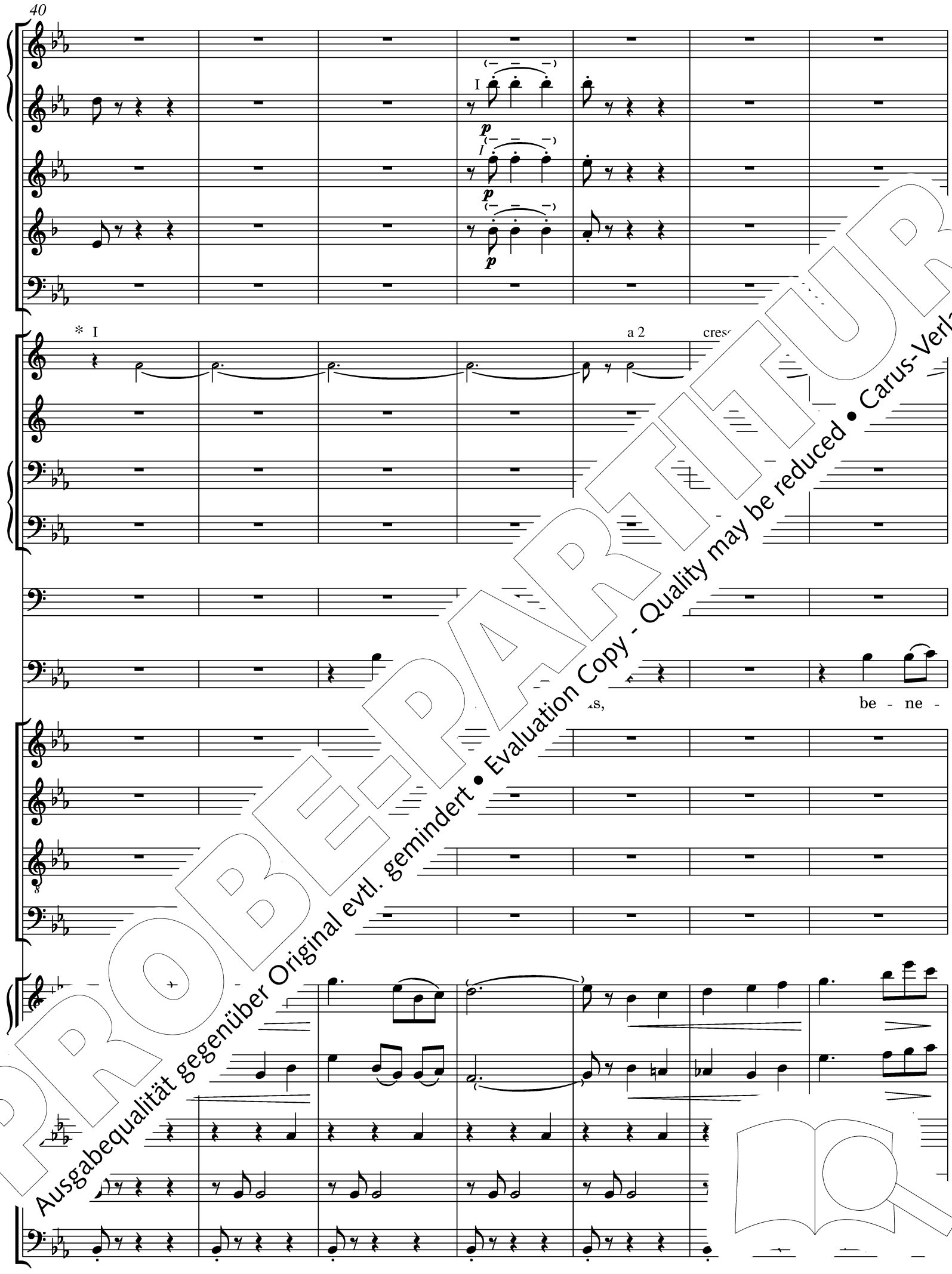

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47

I

di - - ctus, be - - qui ve - - nit in

arco

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53

I

no - mi-ne Do - -

Ho - san - na, ho - san - na, ho -

Ho - san - na, ho - san - na, ho -

Ho - san - na, ho - san - na, ho -

Ho - san - na, ho - san - na, ho -

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59

I

pp

I

pp

I

p

san - na in ex - cel - sis, ho - san -

san - na in ex - cel - sis

san - na in ex na.

san - r - - na.

*

pizz.

pizz.

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Agnus Dei

Andantino

Flauto I, II

Oboe

Clarinetto I, II
in Do

Fagotto I, II

Corno I, II
in Fa

I

Tenore solo

p

A-gnus De - i, qui tol - ta - di:

Basso solo

Soprano

Contralto

Tenore

Basso

Violi-

p

p

p

pizz.

Contrabbasso

p

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6

I

mi - se - re - re no - bis, mi - se - re - - - r

Mi - se - re - re

Mi - se - re - - -

Mi - se - re - - re

Mi - se - re - - re

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11

stentando

tol - lis pec-ca-ta

stentando

no - bis, mi-se-re-re no

re no - -

no - - bis,

no - - re.

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16

mun - - di: mi - se-re-re no - - re.

Mi-se -

Mi-se -

Mi-se -

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- i, qui

-gnus De - i, qui

re - re no - bis,

re - - - re - - bis.

re - - - re -se - re - - re.

re bis, mi - se - re - - re.

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27

p

tol - lis pec-ca-ta mun - - - di: m - re bis, mi-se -

tol - lis pec-ca-ta mun - - - di: no - bis, mi-se -

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re - re no - - bis. ___

re - re no - - bis. ___

Mi- se - re - re no - - -

M[illegible] re no - bis, mi - se - re -

- - re, mi - - se - re - - -

Mi - se - re - - re, mi - - se - re - - -

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37

Do-na no-bis pa - cem, do-na no-bis pa - cem, do do-bis pa -

Do-na no-bis pa - cem, do-na no-bis pa -

bis.

re.

re.

re.

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43

cem. Do-na no-bis pa- a- -na pa - -

Do - na no-bis pa - cem, do-na pa - cem, do-na pa - -

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49

cem.

cem.

pp

Do-na pa - - - -

pp

Do-na pa - - - -er

pp

Do-na pa cem.

pp

D - - cem.

pp

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138

Andante sostenuto

Ottavino
Flauto I, II
Oboe I, II
Clarinetto I, II in Si♭
Fagotto I, II
Corno I, II in Mi♭
Corno III in Mi♭
Corno IV in Mi♭
Tromba I, II in Mi♭
Trombone I, II
Trombone III
Tuba
Arpa
Timpani in Mi♭-La♭
Tenore solo
Viol
Contrabbasso

I

div.

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dolce

I

pp

pp

pp

p

Gra - tias, gra - tias a - gi - mus ti - bi,

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

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143

affrettando

mib

pro - pter ma - - - - gnam glo - riam

affrettando

arco

arco

arco

arco

arco

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I molto espressivo

dim.

dim.

dim.

dim.

am.

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148

ppp

a - - tias a - - - gi - - mus

pp

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149

dolce

I

ti - tias a - - - - - - gi -

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150

I

p

m

gra - ti - as,

pizz.

pizz.

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I

p

p

p

gra - ti - as,

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152

a 2

I

arco
cantando

arco
cantando

gi-mus ti - bi,

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I

a 2

a 2

a 2

Trb III + Tb

ti - bi, gra-tias a - - - gi-mus, gra - tias, gra - - - -

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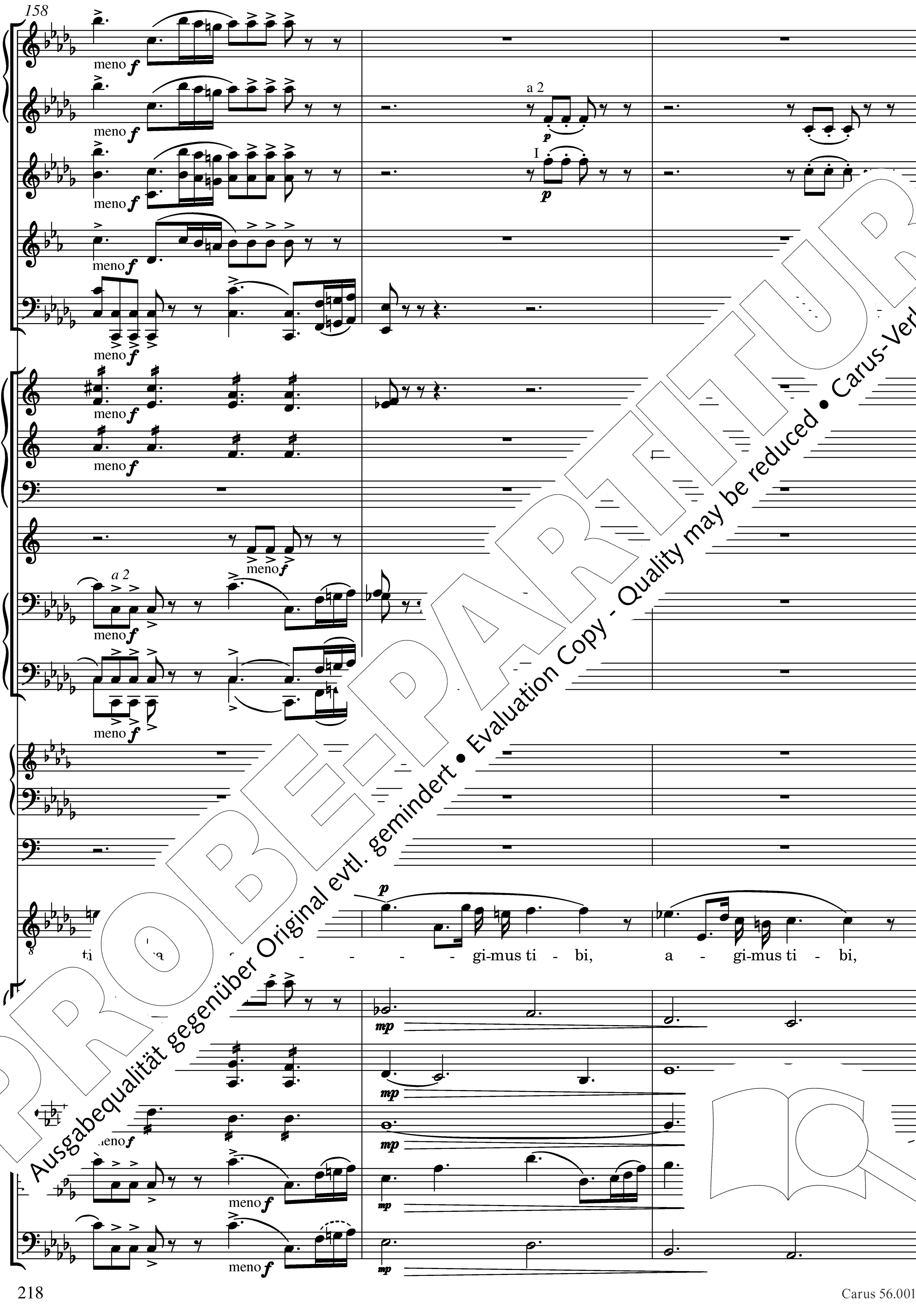

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161

I

p

I

p

*

gra - tias,

pizz.

pizz.

pizz.

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163

1

p

p

p

p

gra - tias,

arco

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I

p

I

p

p

gra - tias, gra-tias a - gi - mus ti - bi,

pp

pp

arco

pp

pp

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affrettando

cresc.

cresc.

p cresc.

cresc.

cresc.

cresc.

I

p

cresc.

cresc.

cresc.

f

f

f

f

f

cresc.

bi pro - pter ma - - - gnam glo - riam,

affrettando

cresc.

cresc.

cresc.

cresc.

arco

cresc.

f

f

f

f

f

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dim.

I

sentito espressivo

muta in Sib

pizz.

div.

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173a

dolce

p

pp

espressivo

II

pp

pp

ppp

ppp

pp

ben cantato

p

p

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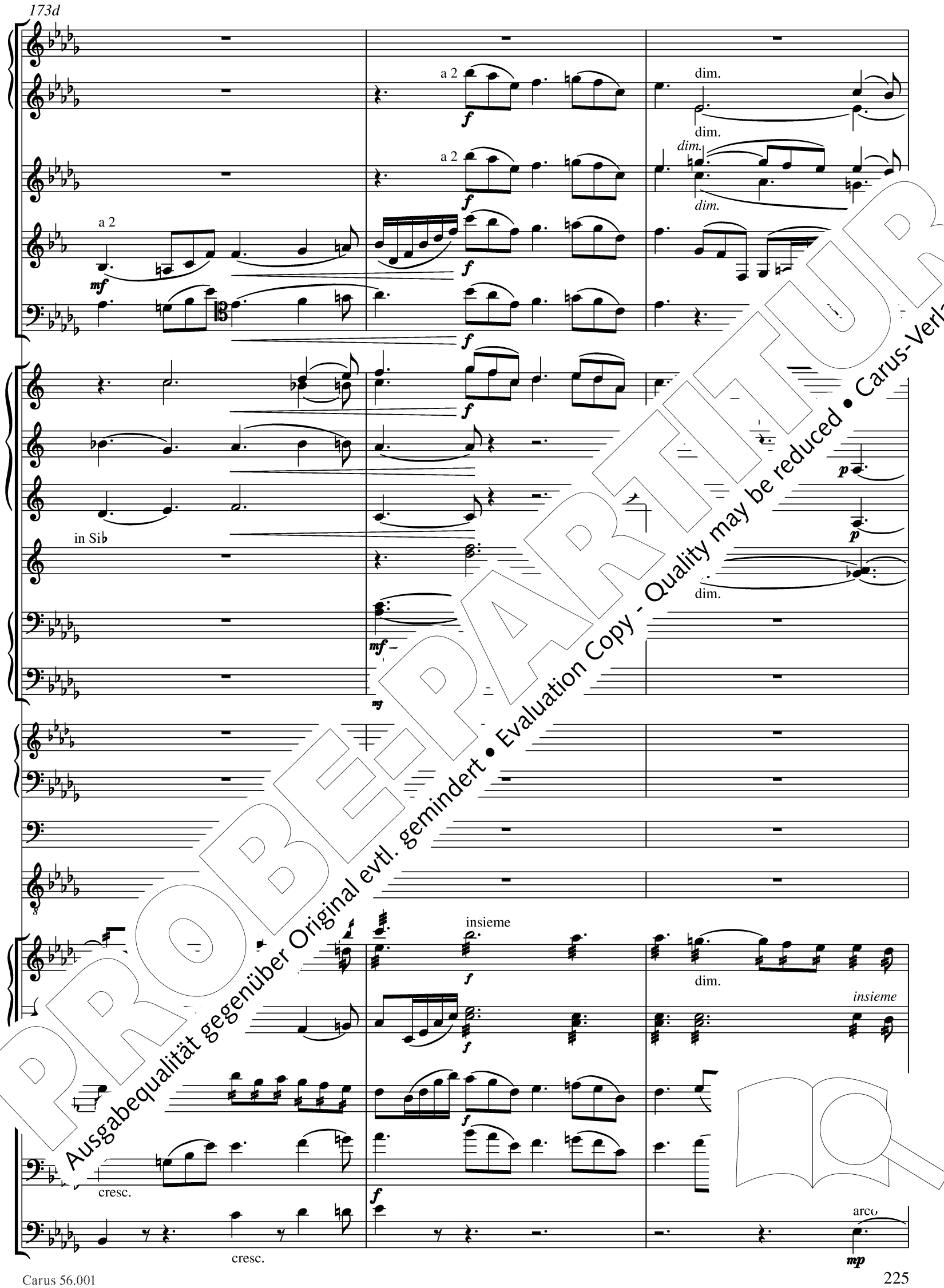

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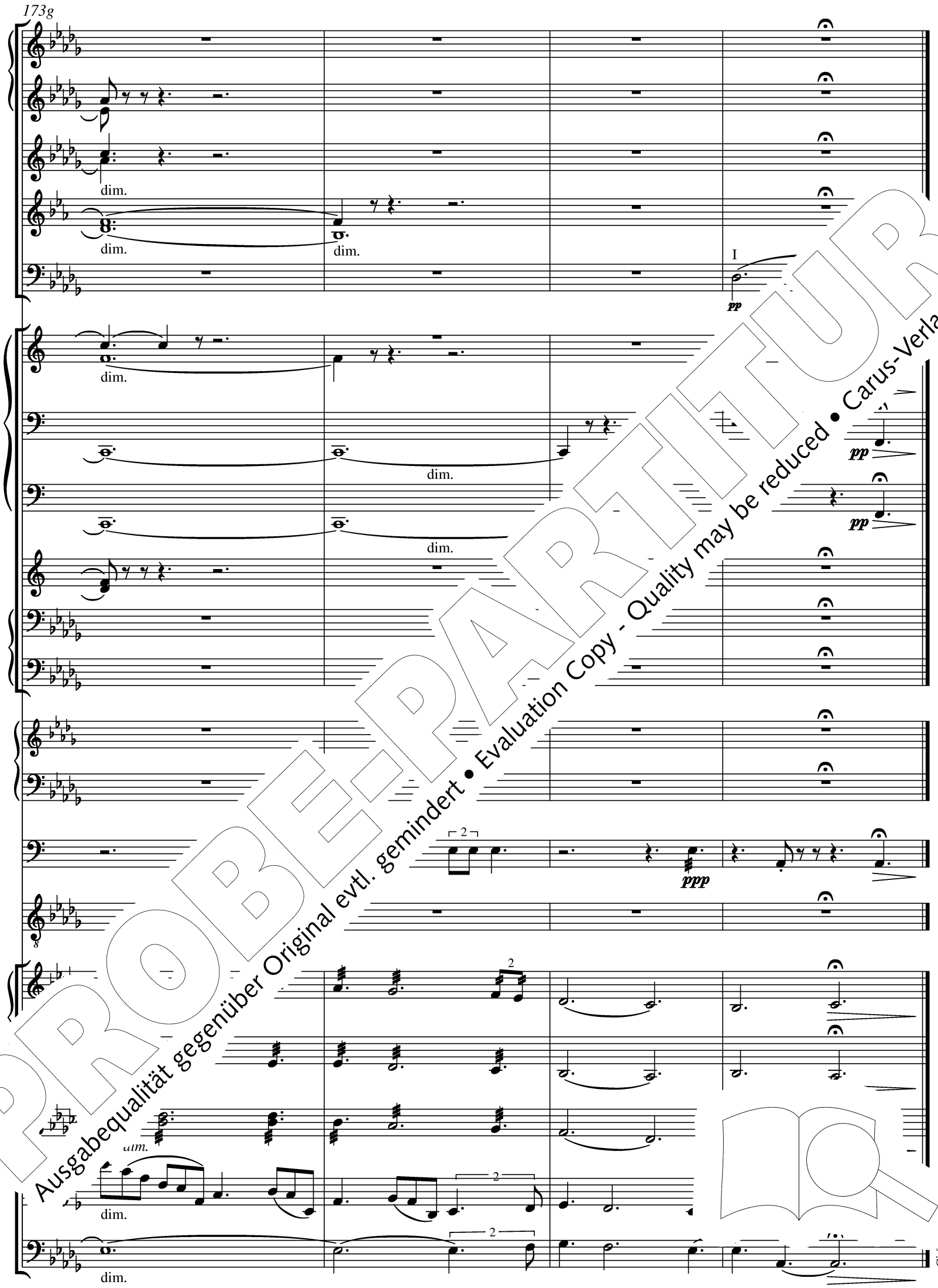

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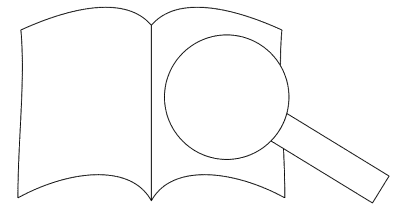


Commento critico

I. Le fonti

Sigle di biblioteche:
I-Li Istituto musicale «L. Boccherini», Lucca
I-Lmp Museo di Casa Puccini, Lucca
I-PSCmp Museo Puccini, Celle di Pesacaglia/Lucca
US-Wc Library of Congress, Washington, D. C.

B.1: Partitura autografa. I-Lmp.
Rilegatura evidentemente posteriore, comunque dell'epoca di Puccini; sulla copertina etichetta incollata con titolo autografo: «MESSA | a 4 Voci con Orchestra | di | Giacomo Puccini | 12 Luglio Lucca 1880». Sul frontespizio (originale) interno, autografo: «Messa a 4 con Orchestra | di | Giacomo Puccini | 1880». 182 pagine numerate, in alto al centro, da altra mano, di formato verticale in 2°, con 20 righi musicali tracciati a mano.

Le pagine delle singole sezioni hanno in alto a destra una numerazione propria, in parte autografa, in parte di altra mano, e precisamente:
Kyrie: pp. 1–14;
Gloria: pp. 1–92;
Credo: pp. 1–52, l'ultima pagina della partitura e la pagina v… successiva non hanno numerazione a lato;
Sanctus e Benedictus: pp. 1–12, mentre l'ultima pagin… un foglio doppio) è vuota;
Agnus Dei: pp. 13–20 (continua la numerazione … *nedictus*).

L'organico è indicato in modo pressoché …co in … cioè (secondo l'ordine originale dell… *Ottavino* – [2] *Flauti* – [2] *Oboè* [= … p… – [2] *Clarini* [= denominazione d… [2… [2] *Corni* – [2] *Trombe* – [3… …i – *Violini 1i* – *Violini 2i* – *Vi… …assi* – *Violoncelli* – *Contrabb… …tias agimus tibi») è annotato … …edo* («Et incarnatus est») c'… …» sopra la parte dei soprani… …soprani, c'è un «Baritono solo» … …re Con[cer]:to:» e un «Basso Cor… (c… …l quest'ultima sezione man… …i, l'oficleide e i timpani.

… «Gloria a 4. [sic] Voci di Giaco… …sempre di altra mano: «1880». Nel …ti, a matita, il terzo e il quarto corno, strumentazione (vedi a proposito «II.

fine… , autografo: «Giacomo Puccini | adi 8 Luglio …]78

…*anctus e Benedictus*, autografo: «Giacomo Puccini |

…el *Benedictus* vi sono, a matita, aggiunte nella strumentaz… (vedi a proposito «II. L'edizione»).

Nell'*Agnus Dei* il titolo originale «Agnus Dei duet… B[asso]. con coro» è depennato e sopra si legge la … fa «Madrigale». Dalla battuta 2 di p. 178 fino … 179 (batt. 22–33 dell'edizione) c'è un taglio … te contrassegnato dall'indicazione «tagli… … trova, scritto da altra mano, «Senza t… …». cato è «(♩ = 76)», lo stesso che si tro… …. serito nella partitura autografa d… zioni nell'*Agnus Dei* sono sta… …rar… …- do Puccini riprese quasi al… …o, ta… …, nel secondo atto dell'opera … …har… …nessun significato per la forr… …sa.

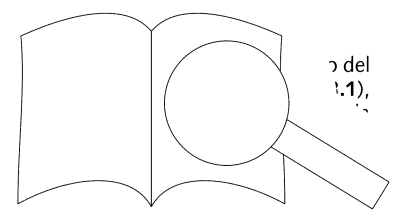
È incollato nel … …at… …o in 2° con 14 righi; la num… …pag… …a l'ordine giusto è 3/A – 4/A - … …a); … …postludio strumentale per il … …um… …r… … dell'edizione, pp. 224 e seg…

Si… …gratias agimus» e nel *Benedictus* che … …us agimus» risalgono molto proba… …1893, quando Puccini cominciò a rielaborare … …ilmente con la collaborazione del suo giovane … …ndini (1869–1925). Non è possibile chiarire se … una nuova esecuzione dell'intera composizione … terminarne la rielaborazione) o se volesse estrapolare … …ezioni da eseguire in concerto; in ogni caso, il successo … …zionale conseguito poco dopo da *Manon Lescaut* mise … …ueste riflessioni.

…**.1** è probabilmente una copia autografa, leggibile con molta chiarezza e con un numero relativamente basso di correzioni. Si tratta soprattutto di cambiamenti nella sillabazione del testo sotto le note che comportano aggiustamenti in singole parti vocali.[1]

Dopo la prima esecuzione la partitura autografa restò sempre in possesso di Puccini e dei suoi eredi. Dagli anni '70 del secolo scorso si trova al museo fondato dalla nuora Rita, situato nella casa natale del maestro a Lucca. Oggi il museo è proprietà della Fondazione Cassa di Risparmio di Lucca ed è gestito dalla Fondazione Puccini, creata appositamente per tale scopo.

[1] In I-PSCmp, *Carta VIIr,* si trova una … del *Kyrie* (SC 6.A.1), contenente però sc… …**.1**), mentre altre quattro battute, già tr… stesura di questa pagina con espres… tutto comprensibili («finucci da mar… tratti di un inizio della partitura o de…



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B.2: Parte dei timpani del *Kyrie*, autografa. I-Li, Lucca (oggi conservata insieme a **C.2**).
1 pagina in formato oblungo in 4° con 12 righi, di cui quattro riempiti.
Titolo autografo: «Kirie [sic] di Giacomo Puccini Timpani in La♭».
Originariamente il manoscritto faceva parte di **C.3**.

C.1: Copia della partitura, di altra mano. Proprietà privata.
Titolo autografo «Messa a 4 Voci con Orchestra | di Giacomo Puccini», di seguito, di altra mano: «di Lucca | Scritta l'anno 1879 | Eseguita il 12 Luglio 1880, giorno | di S. Paolino primo Vescovo | di Lucca», a seguire, autografo: «Lucca 1880». Nell'ultima pagina al margine destro, autografo, «Giacomo Puccini 1880 Lucca». 178 pagine (senza numerazione continua e con numerazione propria per ogni sezione), formato verticale in 4° con 20 righi.

Una riproduzione fotografica di ottima qualità si trova in US-Wc, *M 2010. P95A2* (nel catalogo è descritta come «Copyright Dante Del Fiorentino 11 Sep 1951»), dove è stata depositata per motivi di Copyright.

Si tratta di una bella copia di **B.1** in un certo senso autenticata da Puccini per mezzo del titolo autografo e della firma finale (il testo non autografo sul frontespizio è sicuramente un'aggiunta posteriore). Questa copia fu realizzata probabilmente subito dopo il completamento della partitura autografa **B.1** e anteriormente alla prima esecuzione, forse per facilitare la preparazione delle singole parti (**C.3**). Lo fa supporre la scrittura per esteso di interi passi ripetuti che in **B.1** Puccini aveva notato solo in forma abbreviata. La copia non contiene neppure le aggiunte posteriori presenti in **B.1**. La supposizione che questa copia sia stata realizzata presto è avvalorata anche dal fatto che fu sicuramente scritta dallo stesso [illegible] che ha prodotto le parti per il *Gloria* in **C.3**.

La copia riproduce la partitura autografa **B.1**, quasi sempre deltà e corregge alcuni degli errori più palesi (anche se non tutti). Tradizionalmente viene attribuita a G[illegible]Vandini, chio amico di Puccini; questa ipotesi, per[illegible] nel 1880, quando, come già detto, d[illegible]crit' Vandini aveva 11 anni. Nel maggio 1[illegible]ta Libreria Antiquaria di Alberto Pe[illegible] rezza né dove si trovasse prim[illegible]- ta, però, fu in possesso del'[illegible]rse come memoria di Guido Va[illegible]uola erroneamente un suo [illegible]e Del Fiorentino acquistò l[illegible]questa, organizzò negli Stati [illegible].1) e l'esecuzione del 1952 (ve[illegible]roc[illegible]). [illegible]e la copia scomparve per[illegible]un collezionista inglese la c[illegible]

[illegible]nano. I-Li, *N.IV.4.*
«Messa | a | quattro voci | con | or-
[illegible]ne [illegible]rontespizio e 20 pagine vuote), formato
[illegible]e in [illegible]righi. Su ogni frontespizio timbro «Angelo
[illegible]di musica» e l'annotazione «Giacomo Puccini
[illegible]del *Credo* è copiata da **B.1** la datazione autografa
di F[illegible]

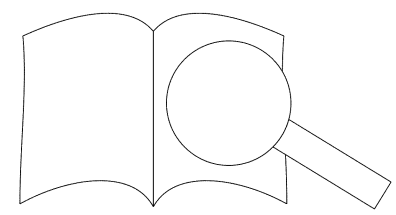
Angelo Spinelli (1863–1933), evidentemente il copista di questo esemplare, è stato segretario e docente all'Istituto musicale di Lucca. È probabile che abbia effettuato la copia all'inizio del 1892, dopo che Puccini, alla fine del 1891, ebbe regalato alla sua vecchia scuola le parti della *Messa* (**C.3**), ma non la partitura, insieme ad alcuni manoscritti musicali dei suoi antenati. In ogni caso la copia nacque prima che Puccini avesse apportato alla partitura autografa le modifiche descritte in **B.1**, che non vi sono ancora contenute. Queste modifiche sono state riportate nella copia molti di (nel dicembre 1973, secondo la relativa annotazion[illegible] parte, da Alberto Cavalli, allora bibliotecario dell'Ist[illegible] senza la consapevolezza né delle relazioni tempo[illegible] delle intenzioni del compositore. La copia di S[illegible] stata concepita come una specie di duplica[illegible] mentazione della partitura autografa di [illegible] produrrla con esattezza per quanto ri[illegible] per pagina, le pagine vuote, l'omi[illegible]rip[illegible] evidenti, che evita di correggere[illegible]nte [illegible] ta destinata all'esecuzione.

C.3: Parti orchestral[illegible]a e[illegible]Li, *P.I.235.*
Scritte da tre cop[illegible]form[illegible]conservate 5 parti per sopran[illegible]r te[illegible] (tra cui una per «Tenore co[illegible]ne[illegible]; inoltre, 3 parti per violini I [illegible]viol[illegible]assi e parti singole per tutti i [illegible]Esist[illegible]oglio singolo con l'intestazion[illegible]ore con Cori» che contiene il [illegible]del [illegible]afia particolarmente accurata, [illegible]per facilitare la lettura al cantan- [illegible]il «Violino principale» sia del *Gloria* [illegible]ne la parte del 1° violino e, nel rigo so- [illegible]e parti degli altri strumenti principali. Ciò [illegible]nte che le esecuzioni furono concertate dal 1° [illegible]n direttore d'orchestra.

L[illegible]*Kyrie* sono tutte scritte dal medesimo copista, fatta eccezione per la parte dei timpani (**B.2**), che è di mano di Puccini. Un [illegible]opista, che realizzò anche **C.1**, scrisse tutte le parti del *Glo-* [illegible]. In entrambi i pezzi il maggior numero di parti reca la data 1880. Anche la quasi totalità delle parti del *Credo,* datate 1878, sono di un singolo copista – con eccezione della parte dei timpani, non datata, scritta dal copista delle parti del *Kyrie.* Questo potrebbe significare che fu realizzata solo nel 1880, poiché nella fase di completamento della *Messa* Puccini ampliò la parte dei timpani del *Credo*, scritto due anni prima (come fanno pensare anche le note scritte in piccolo contenute nella parte dei timpani in **B.1**). Indicazioni esecutive, rispetto alle quali normalmente i copisti erano molto trascurati, sono aggiunte autografe in numerose parti. Alcune annotazioni, in particolare alterazioni e bequadri, sembrano essere state scritte in un secondo tempo, probabilmente dai musicisti, durante le prove per la prima esecuzione.

Puccini donò l'insieme delle parti all'Istituto musicale «G. Pacini» (oggi «L. Boccherini») alla fine del 1891.

E.1. Prima stampa della riduzione pe[illegible]
Gloria for Tenor, Baritone and Bass [illegible]
and Orchestra». Copyright 1951



[2] La copia riproduce addirittura alcune pecu[illegible]

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1952). New York, Mills Music (poi anche Ricordi), 1952). Numero di lastra 90061. 80 pagine.

È l'unica versione oggi ancora esistente della prima edizione a stampa della *Messa*, 72 anni dopo la sua prima esecuzione. La partitura usata per la ripresa moderna, su cui si basava la riduzione per canto e pianoforte, non è più accessibile; essa faceva riferimento esclusivo a **C.1**. Per questo **E.1** contiene molte imprecisioni, un titolo sbagliato (vedi «Introduzione») e un organico di solisti scorretto (vedi «II. L'edizione»).

E.2: Prima stampa della partitura: «MESSA I per soli, coro a 4 voci miste e orchestra I *(opera postuma)*». Copyright 1951. Milano, Ricordi, and Mills Music, 1974 [?]. Numero di lastra 132184. 199 pagine.

Questa partitura, disponibile solo a noleggio, apparse dopo l'accordo fra le case editrici Ricordi e Mills Music sulla divisione dei diritti di esecuzione della *Messa*. È il risultato del confronto dell'autografo **B.1** con la partitura alla base di **E.1** e corregge alcuni degli errori in essa contenuti, anche se non tutti. Il titolo, che si limita prudentemente a indicazioni generiche sull'organico, non concorda con l'originale e, oltretutto, confonde a causa della specificazione «opera postuma». L'edizione tende a uniformare le indicazioni esecutive e a non rispettare le differenziazioni volute da Puccini.

E.3: Seconda stampa della riduzione per canto e pianoforte: «M
sa di Gloria per soli (T., Bar., B.), coro a 4 voci miste e orches
Copyright 1951. Milano, Ricordi, and Mills Music, 1974 [?]. N
mero di lastra 132187. 109 pagine.

Questa edizione corrisponde a **E.2** e, quindi, a
contiene alcune correzioni basate sul confronto con
valgono le riserve espresse per **E.2**. Ripete l'errore di
cazione dell'organico dei solisti. Anche
cuni errori.

II. L'edizione

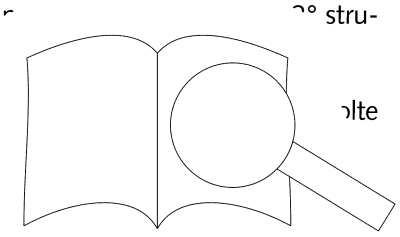
La fonte principale de
di Puccini (**B.1**). Ques
già nel 1878, e
cipale sono s
realizzata si
probabilme
le pa
p
che.

ni della *Messa* realizzate dopo il 1952 (**E.1**, **E.2** ed
attendibili in molti dettagli. Sono state comparate co-
con l'autografo e con le vecchie copie, siccome la loro le-
na influenzato fino ad oggi la prassi esecutiva.

L'edizione critica della *Messa* pubblicata nel 2004 da Carus-Verlag e ora ripresa in forma aggiornata nell'*Edizione Nazionale delle Opere di Giacomo Puccini* cerca di restituire il più fedelmente possibile le intenzioni dell'autografo pucciniano tenendo conto della prassi editoriale moderna. Ne derivano le seguenti divergenze dalla fonte principale, che di norma non sono segnalate singolarmente:

1. Puccini disponeva sempre le parti dei cantanti fra le
la e violoncello; qui sono posizionate sopra la sezio
secondo la prassi moderna.
2. Le tre voci più acute sono notate da Puccini
pie d'epoca) nelle chiavi «antiche» di do, ci
tralto e di tenore; qui sono sostituite cor
di uso corrente.
3. In molti punti Puccini non ha scrit
teri passi o di figure nelle singole
di lettere o altro. Queste ab
compositore, sono state sc
i segni di abbreviazione
te critiche. È stata sc
violoncelli e dei
«uguale» (=).
4. Il testo ca
compare in
bilmer
se
s
e
5. In

utilizzata da Puccini fino a *La bohème*
ne moderno «clarinetti».
boni sono scritte tutte in un unico rigo; i loro
ddinstinti da note con una doppia gambetta;
la lettura, il 1° e il 2° trombone sono disposti in un
nbone e l'oficleide in un altro.
erte l'ordine dei righi dell'ottavino e dei flauti nel «Qui
el *Gloria* e nel *Credo*, dove la parte dei flauti sta sopra quella
ll'ottavino; qui si è usato l'ordine oggi abituale.
6. Nel *Credo* si trova «Violoncello» al singolare. Lo stesso vale per l'*Agnus Dei* dove «Violoncello» e «Contrabbasso» sono al singolare. Tali errori erano già stati corretti in **C.1**.
9. Non sono prese in considerazione le aggiunte nell'*Agnus Dei* fatte a posteriori per l'inserimento del pezzo nel 2° atto della *Manon Lescaut*, prive di significato per la *Messa*.
10. Le correzioni nelle fonti non vengono menzionate, quando la nuova lezione è chiaramente riconoscibile.
11. Le alterazioni di precauzione superflue sono state eliminate e quelle mancanti sono state aggiunte senza commento.
12. Nei casi in cui Puccini, per motivi di spazio, aveva scritto solo una volta o due volte segni come p. es. forcelle o indicazioni di tempo o di dinamica (solitamente al di sopra e/o al di sotto dei righi), questi sono stati ripresi in tutte le parti in questione. Il posizionamento originale delle singole indicazioni è commentato nelle note critiche.
13. Quando Puccini voleva che suonasse soltanto uno strumento di un gruppo di fiati, scriveva spesso «solo»; in questa edizione si è usata la specificazione «I» o l'ap
mento o gli altri strumenti del g



A differenza dalle edizioni prec
delle particolarità del testo orig
relative alle indicazioni esecuti
(segnalati nelle note critiche) si

olte

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cutive di **B.1**. L'impiego di accenti e simili non è stato uniformato. Le legature, trattate da Puccini spesso con una certa imprecisione, sono state corrette, se necessario, con molta cautela e senza ulteriori commenti (in questi casi sono spesso presenti in **C.3**). Le legature fra acciaccature e note principali sono però state aggiunte tacitamente.

Le aggiunte del curatore sono contrassegnate da segni diacritici: le alterazioni, le alterazioni di precauzione, gli accenti e i segni dinamici sono in caratteri più piccoli; le legature e le forcelle dinamiche sono tratteggiate; i testi come «a tempo» sono in corsivo; i punti di staccato sono tra parentesi. Le aggiunte basate sulle fonti secondarie (**C.1–3**) e quelle che non possono essere contrassegnate diacriticamente sono menzionate nelle note critiche.

Gli strumenti traspositori conservano i tagli previsti da Puccini. Si conservano anche le diverse denominazioni usate da Puccini per il secondo solista – precisamente, «Baritono» nel *Benedictus* e «Basso» nell'*Agnus Dei* – benché l'estensione sia la medesima in entrambi i passi e benché sia indubbio che debbano essere eseguiti dallo stesso cantante.

È stato difficile decidere come trattare dal punto di vista editoriale le aggiunte posteriori di Puccini nel «Gratias agimus» e nel *Benedictus*. Alla fine sono state scelte due soluzioni:

a) La rielaborazione dell'aria del tenore «Gratias agimus tibi» nel *Gloria* (batt. 138–174) cambia notevolmente il carattere originale del brano. Oltre ad alcune precisazioni secondarie riguardanti l'esecuzione Puccini rinforzò i fiati e gli archi e aggiunse due corni e un'arpa che compaiono solo in questo brano (l'arpa suona 8 battute in tutto). Inoltre scrisse dieci battute in più, una specie di postludio strumentale in cui i violoncelli suonano una ripetizione della prima parte dell'aria. È possibile che Puccini pensasse di far
re l'aria come pezzo a sé stante. Questa versione è stamp
tero nell'appendice, mentre nel testo principale si
quella originale.

All'inizio del foglio aggiunto (v. sopra in **B.**
espressamente la denominazione degli st
172–173 prescrisse la moderna tuba
pensare che questa configurazione va
159.

b) Le modifiche apportate
trettanto radicali. In quest
parti dei fiati e nelle
tali modifiche cor
parentesi, per r
tarde, benché a

Tradu

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Kritischer Bericht

I. Die Quellen

Bibliothekssiglen:
I-Li Istituto musicale «L. Boccherini», Lucca
I-Lmp Museo di Casa Puccini, Lucca
I-PSCmp Museo Puccini, Celle di Pesacaglia/Lucca
US-Wc Library of Congress, Washington, D. C.

B.1: Autographe Partitur. I-Lmp.
Offenbar nachträglich, aber noch zu Puccinis Lebzeiten gebunden; auf dem Einband aufgeklebtes Etikett mit autographem Titel: «MESSA | a 4 Voci con Orchestra | di | Giacomo Puccini | 12 Luglio Lucca 1880». Auf der inneren (ursprünglichen) Titelseite autograph: «Messa a 4 con Orchestra | di | Giacomo Puccini | 1880». 182 von fremder Hand in der Mitte nummerierte Seiten, Hochformat 2° mit 20 handgezogenen Systemen.

Die einzelnen Sätze haben oben rechts eigene Seitenzählungen, zum Teil autograph, zum Teil von fremder Hand, und zwar folgendermaßen:
Kyrie: S. 1–14;
Gloria: S. 1–92;
Credo: S. 1–52, die folgende letzte Seite und eine darauf folge
leere Seite haben keine seitliche Nummerierung;
Sanctus e Benedictus: S. 1–12, wobei die letzte Seite
nes Doppelblatts) leer ist;
Agnus Dei: S. 13–20 (anschließend an die Nu
Sanctus e Benedictus).

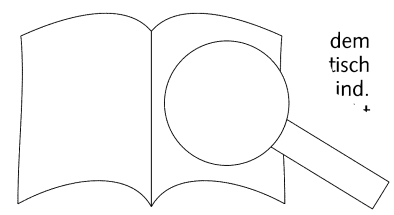
Die Besetzung ist für alle Teile in nahe her
ben, nämlich (in der Reihenfolge
nung):
Ottavino – [2] *Flauti* – [2] *Obo*
rini [= alte Bezeichnung fü
[2] *Trombe* – [3] *Trombo*
Violini 2
celli – *Contrabbassi*.
tibi») ist im Syst
solo» im *Cre*
über den Sc
gibt es übe
Agn
C
Hand den Titel «Gloria a 4. [sic] Voci
daneben, ebenfalls von fremder Hand:
agimus» sind mit Bleistift zwei zusätzliche
ier,
und einige andere Instrumentationsergänzun-
n hir
s. dazu unter «II. Zur Edition»).
Credo autograph: «Giacomo Puccini | adi 8 Luglio
in des *Sanctus e Benedictus* autograph: «Giacomo Pucci-
n 880».

Im *Benedictus* gibt es ebenfalls Instrumentationserg
Bleistift (s. dazu unter «II. Zur Edition»).
Im *Agnus Dei* ist der originale Titel «Agnus De
B[asso]. con coro» ausgestrichen und autogr
ben «Madrigale». Von Takt 2 auf S. 178
22–33 der Edition) ist autograph ein St
Bezeichnung «taglio» gekennzeich
steht von fremder Hand «Senz
Metronomangabe erscheint
sich bei der Übernahme in
caut. Diese Eintragunge
nommen, als Puccini
nahm. Für die
Angebund
der Se
jed
M
Die
Frühjahr 1893, als Puccini begann, seine
en, wahrscheinlich unter Mitwirkung seines
ido Vandini (1869–1925). Es muss offen blei-
eine Wiederaufführung des ganzen Werks im Sinn
er die Bearbeitung nicht zu Ende führte) oder nur die
ung von Solostücken für Konzerte; jedenfalls beendete
darauf einsetzende internationale Erfolg von *Manon Les-*
alle derartigen Überlegungen.

Es handelt sich bei **B.1** wohl um eine autographe Abschrift; sie ist sehr gut leserlich und enthält relativ wenige Korrekturen. Diese betreffen vor allem Änderungen in der Textunterlegung, die Anpassungen der jeweiligen Stimme nach sich ziehen.[1]

Die autographe Partitur befand sich nach der Uraufführung immer im Besitz Puccinis und seiner Erben und kam in den 1970er Jahren in das von seiner Schwiegertochter Rita gestiftete Museum in Puccinis Geburtshaus in Lucca, das von der zu diesem Zweck gegründeten Fondazione Puccini betrieben wurde und sich heute im Besitz der Fondazione Cassa di Risparmio di Lucca befindet.

[1] In I-PSCmp, *Carta VIIr*, befindet s
Beginn des *Kyrie* (SC 6.A.1), wobe
mit **B.1**) ausgeschrieben ist und vi
Puccini hat diese Niederschrift mit
ganz verständlichen Unmutsäußeru
«merda»). Ob es sich hier um eine
handelt oder um den Beginn einer e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B.2: Autographe Paukenstimme des *Kyrie*. I-Li (heute zusammen mit **C.2** aufbewahrt).
1 Seite im Querformat 4° mit 12 Systemen, davon 4 beschrieben. Autographer Titel: «Kirie [sic] di Giacomo Puccini Timpani in La ♭». Das Manuskript gehörte ursprünglich zu **C.3**.

C.1: Abschrift der Partitur von fremder Hand. Privatbesitz.
Autographer Titel «Messa a 4 Voci con Orchestra | di Giacomo Puccini», danach von fremder Hand: «di Lucca | Scritta l'anno 1879 | Eseguita il 12 Luglio 1880, giorno | di S. Paolino primo Vescovo | di Lucca», danach autograph: «Lucca 1880». Auf der letzten Seite am rechten Rand autograph «Giacomo Puccini 1880 Lucca». 178 Seiten (aber ohne durchgehende Nummerierung, sondern mit Seitenzählungen jeweils nur für die einzelnen Sätze), Hochformat 4° mit 20 Systemen.

Eine qualitativ sehr gute fotografische Reproduktion dieser Abschrift befindet sich in US-Wc, *M 2010.P95A2* (mit dem Katalogvermerk «Copyright Dante Del Fiorentino 11 Sep 1951»), wo sie aus Copyright-Gründen hinterlegt wurde.

Es handelt sich um eine Kopistenreinschrift von **B.1**, die von Puccini durch den autographen Titel und die Endsignatur gewissermaßen beglaubigt wurde (der nicht autographe Text auf der Titelseite wurde sicher später hinzugefügt). Wahrscheinlich wurde diese Abschrift sogleich nach der Fertigstellung der autographen Partitur **B.1** und noch vor der Uraufführung hergestellt, vielleicht um das Kopieren der Stimmen (**C.3**) zu erleichtern. Dafür spricht zum Beispiel, dass die von Puccini in **B.1** nur durch Abkürzungszeichen angegebenen Wiederholungen ganzer Abschnitte hier vollständig ausgeschrieben sind; auch enthält die Abschrift nicht die späteren Zusätze von **B.1**. Vor allem aber spricht für die Entstehung, dass die Abschrift offensichtlich von demselben geschrieben wurde, der auch die Stimmen für **C.3** schrieb.

Die Abschrift gibt Puccinis autographe Partitur weitgehend treu wieder, korrigiert dabei jedoch einige (wenige) ihrer offenkundigen Fehler. Traditionell wurde sie einem jahrigem Freund Guido Vandini zugeschrieben, doch sprechen zuschließen, da sie wie gesagt bereits 1880 sein muss, als Vandini erst 11 Jahre alt war. Sie stammt von der Libreria Antiquaria Pregliasco in Turin auf angeboten. Es ist ungewiss, wann Vandini – irgendwann jedenfalls vor 1951, als sie vielleicht aus Gründen der Pietät – sie irrtümlich glaubte, es sei ein Werk seines verstorbenen Guido Vandini. Anfang 1951 [illegible]te Del Fiorentino die Abschrift [illegible]te in den USA auf ihrer Basis und die Aufführung im Jahr [illegible]ater war sie lange verschollen, [illegible], als ein englischer Sammler sie [illegible]ben konnte.

[illegible]chrift von fremder Hand. I-Li, *N.IV.4*.
[illegible]pelt [illegible]lessa | a | quattro voci | con | orchestra | di | [illegible]
[illegible]on 5 Titelseiten und 20 leere Seiten), Hochformat 4° [illegible]ystemen. Auf allen Titelblättern gestempelt «Angelo Spine[illegible]Maestro di Musica» sowie die Angabe «Giacomo Puccini 1880». Außerdem ist am Ende des *Credo* Puccinis autographe Datierung aus **B.1** kopiert.

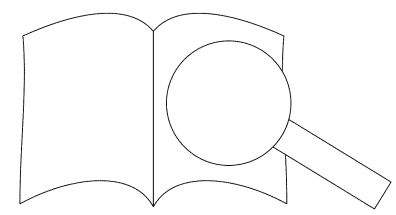
Angelo Spinelli (1863–1933), offensichtlich der Kopist dieser Abschrift, war Sekretär und Dozent am Istituto musicale in Lucca. Er fertigte die Abschrift wahrscheinlich Anfang 1892 an, nachdem Puccini Ende 1891 die Stimmen der *Messa* (**C.3**), nicht aber die Partitur seiner früheren Schule geschenkt hatte, zusammen mit einigen Musikmanuskripten seiner Vorfahren. Jedenfalls entstand die Kopie vor Puccini die unter **B.1** beschriebenen Ergänzungen in graphen Partitur vornahm, da diese in der Kopie nicht sie wurden darin allerdings viel später (einem entmerk zu Folge im Dezember 1973) teilweise ei[illegible] durch den damaligen Bibliothekar des Istitu[illegible] valli, der sich dabei aber weder der zeitli[illegible] wusst war noch Puccinis Absichten [illegible] schrift scheint als eine Art Dokume[illegible] Puc[illegible] Partitur gemeint gewesen zu sei[illegible]akt a[illegible] sucht (Taktzahlen pro Seite, k[illegible]en v[illegible]r-holungen, Verzicht auf di[illegible]offe[illegible] usw.);[2] ganz sicher war sie nie[illegible]gsz[illegible].

C.3: Stimmensa[illegible]a u[illegible]l, *P.I.235*.
Geschriebe[illegible]op[illegible]ichen Papierformaten. Vor[illegible]5 St[illegible]an und Alt, je 4 für Tenor (r[illegible]im [illegible]e für «Tenore concerto») und Ba[illegible]ni I und II, je 2 für Viole, Violi[illegible]li u[illegible]elstimmen für alle Bläser und [illegible]einzelnes Blatt, das mit der Über-[illegible]r Tenore con Cori» nur das Tenorsolo [illegible]besonders deutlicher Schrift vielleicht zu-[illegible]dem Sänger sein Solo zu erleichtern). Im [illegible]o gibt es außerdem je eine Stimme für den [illegible]e», die die Stimme der 1. Violine und im System da[illegible]chtigsten anderen Instrumente enthält. Das bedeute[illegible]rtlich, dass die Aufführungen vom Konzertmeister und [illegible]einem besonderen Dirigenten geleitet wurden.

[illegible]e *Kyrie*-Stimmen sind mit Ausnahme der Paukenstimme, die von Puccinis eigener Hand stammt (**B.2**), von einem einzigen Kopisten geschrieben; ein anderer Kopist, der zugleich der Schreiber von **C.1** ist, hat alle *Gloria*-Stimmen geschrieben. In diesen beiden Sätzen tragen die meisten Stimmen die Jahreszahl 1880. Auch fast alle *Credo*-Stimmen, datiert 1878, stammen von einem einzigen Kopisten – mit Ausnahme der Paukenstimme, die keine Jahreszahl besitzt und vom Kopisten der *Kyrie*-Stimmen geschrieben wurde. Das könnte bedeuten, dass sie erst 1880 angefertigt wurde, weil Puccini anlässlich der Komplettierung der *Messa* die Paukenstimme des zwei Jahre älteren *Credo* erweiterte (worauf auch kleiner geschriebene Paukennoten in **B.1** hinweisen). In zahlreichen Stimmen finden sich autographe Zusätze von Vortragsangaben, bei denen die Kopisten generell recht nachlässig verfuhren. Manche Eintragungen, vor allem Vorzeichen und Auflösungszeichen, scheinen nachträglich notiert worden zu sein, wahrscheinlich durch die Orchestermusiker während der Proben zur Ur[illegible]

Der Stimmensatz gelangte Ende 18[illegible] das Istituto musicale «G. Pacini» (he[illegible]

[2] Die Abschrift reproduziert sogar einige k[illegible]



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E.1: Erstdruck des Klavierauszugs: «Messa di Gloria for Tenor, Baritone and Bass Solo, Mixed Voices (S. A. T. B.) and Orchestra». Copyright 1951 (in späteren Ausgaben zusätzlich auch 1952). New York, Mills Music (später zusätzlich Ricordi), 1952. Plattennummer 90061. 80 Seiten.
Dies ist die einzige heute noch verfügbare Fassung der ersten Veröffentlichung der *Messa* 72 Jahre nach ihrer Uraufführung. Die für ihre moderne Wiederaufführung verwendete Partitur, auf der dieser Klavierauszug beruht, ist nicht mehr zugänglich; sie stützte sich ausschließlich auf **C.1**. Neben vielen daraus resultierenden Ungenauigkeiten bietet die Ausgabe einen falschen Titel (s. «Einleitung») und eine irreführende Solistenbesetzung (s. «II. Zur Edition»).

E.2: Erstdruck der Partitur: «MESSA | per soli, coro a 4 voci miste e orchestra | *(opera postuma)*». Copyright 1951. Milano, Ricordi, and Mills Music, 1974 [?]. Plattennummer 132184. 199 Seiten.

Diese nur als Leihmaterial verfügbare Partitur entstand nach der Einigung zwischen den Verlagen Ricordi und Mills Music über die Aufteilung der Aufführungsrechte an der *Messa*. Sie beruht auf einem Vergleich des Autographs **B.1** mit der **E.1** zu Grunde liegenden Partitur und korrigiert dabei einige, aber durchaus nicht alle dortigen Irrtümer. Der Titel, der sich vorsichtigerweise auf allgemeine Besetzungsangaben beschränkt, stimmt nach wie vor nicht mit dem Original überein und verwirrt zusätzlich durch die Angabe «opera postuma». Die Ausgabe tendiert zu einer Vereinheitlichung von Vortragsangaben und berücksichtigt dabei nicht Puccinis absichtsvolle Differenzierungen.

E.3: Zweitdruck des Klavierauszugs: «Messa di Gloria per soli (T. B. B.), coro a 4 voci miste e orchestra». Copyright 1951. M… …unktion und Orthografie folgt dem *Graduale* di, and Mills Music, 1974 [?]. Plattennummer 13218… …nai 1974.

Diese Ausgabe entspricht **E.2**, enthält also einige au… … mit **B.1** beruhende Korrekturen gegenüber **E.1**. Im Ü… …dete; hier wird die heutige Bezeichnung «clarinetti» gefür diese Ausgabe die zu **E.2** angeme… …vorbe… …ucht. hinaus wird hier die irrige Solistenbe… …derholt. Auch das Vorwort enthäl…

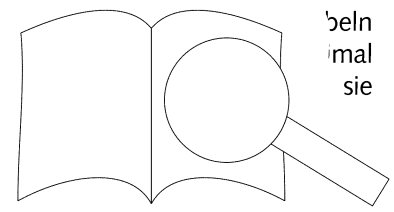
II. Zur Edition

Hauptquelle für die v… …autographe Partitur (**B.1**). Si… …riebenen und aufgeführten … …n übrigen Sätzen. Mit dieser … …schriften verglichen, von denen … …ufführung angefertigt wurd… …2. In Zweifelsfragen wurd… … erhaltene Stimmensatz (**B.2** … …r die Uraufführung (die einzige …iten) angefertigt und verwendet … Stimmen (neben Puccini selbst für …knappen Zeit für ihre Herstellung ganz …ung gewiss in engem Kontakt mit dem Komster… …, so dass ihren Fehlerkorrekturen und Ergänger… …en in **B.1** ein hohes Maß von Authentizität zu…

…ernen Publikationen der *Messa* seit 1952 (**E.1**, **E.2** und **E.3**) s… …n vielen Details unzuverlässig. Da ihre Lesarten jedoch die bisherige Aufführungsgeschichte bestimmten, wurden sie mit dem Autograph und den alten Abschriften verglichen.

Die 2004 im Carus-Verlag publizierte und jetzt überarbeitete und in die *Edizione Nazionale delle Opere di Giacomo Puccini* übernommene kritische Ausgabe der *Messa* versucht, die Intentionen von Puccinis Partiturautograph unter Berücksichtigung der heutigen Editionspraxis so getreu wie möglich wiederzug… …führt zu folgenden generellen Abweichungen von d… …le, die im Einzelnen in der Regel nicht angemerkt …

1. Puccini notierte die Singstimmen immer zv… …loncello; hier werden sie nach moderner … …Streichern wiedergegeben.
2. Die drei oberen Gesangsstimme… …den zeitgenössischen Abschrifte… …so mit C-Schlüsseln in Sopra… …Te… …r heute übliche Violinschlüs…
3. An mehreren Stelle… …he W… …ungen ganzer Passagen od… …en … … Stimmen nicht ausgeschrie… …ch … …der sonstige Zeichen kennt… …hr …schen Bequemlichkeiten d… …n w… …weis in den Einzelanmerkun… …nfa… …, aber nicht besonders erwäh… …n… …, sondern durch Gleichhei… …gebe… …allelführung der Violoncelli r…
4. …ner dann ergänzt, wenn er in **B.1** …eich… …eine Kennzeichnung der Ergänzung … die Zuordnung zu den Noten eindeutig … allem im *Gloria* zahlreichen Korrekturen … wird in den Einzelanmerkungen nicht eigens …
5. …etten werden in allen alten Quellen mit dem Begriff …bezeichnet, den Puccini noch bis *La bohème* (1896) …dete; hier wird die heutige Bezeichnung «clarinetti» …cht.
6. Die Stimmen der drei Posaunen sind in einem System notiert, ihr Unisono-Spiel einstimmig mit Doppelhalsung; wegen der besseren Lesbarkeit sind hier die 1. und 2. Posaune sowie die 3. Posaune und die Ophikleide in je einem System zusammengefasst.
7. Im «Qui tollis» des *Gloria* und im *Credo* sind die Systeme von Ottavino und Flauti in **B.1** vertauscht, d. h. die Flöten stehen über dem Ottavino; hier wird die heute übliche Reihenfolge verwendet.
8. Im *Credo* ist «Violoncello» im Singular aufgeführt. Das Gleiche gilt für das *Agnus Dei*, wo «Violoncello» und «Contrabbasso» im Singular stehen. Diese Schreibweisen wurden hier wie schon in **C.1** verbessert.
9. Außer Betracht bleiben die späteren Zusätze im *Agnus Dei*, die sich auf die Einfügung des Stücks in den 2. Akt von *Manon Lescaut* beziehen und für die *Messa* selbst keine Bedeutung haben.
10. Korrekturen in den Quellen werden in der Regel dann nicht erwähnt, wenn die neue Lesart eindeutig erkennbar ist.
11. Überflüssige Warnakzidentien entfallen ohne Nachweis und notwendige, aber fehlende, werd…
12. Wo Puccini räumlich aufw… …beln oder Dynamik- und Tempo-… …mal schrieb (meistens über und/o… …sie sinngemäß in alle betroffenen S… …le Platzierung der Angaben wi… …gewiesen.



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13. Wenn von mehrfach besetzten Bläsern jeweils nur ein Instrument spielen soll, schreibt Puccini oft «solo»; das wird in der Ausgabe mit «I» oder mit entsprechender Pausensetzung für das zweite oder die übrigen Instrumente gekennzeichnet.

Abweichend von den früheren Ausgaben werden zahlreiche Besonderheiten von Puccinis originaler Schreibweise beibehalten. Das gilt vor allem für die Vortragsangaben. Soweit es sich nicht um eindeutige Versehen handelt (die in den Einzelanmerkungen registriert sind), werden die Angaben von **B.1** beibehalten. Die Verwendung von Akzenten u. ä. wird nicht vereinheitlicht. Die von Puccini oft ziemlich ungenau notierten Bögen werden nur sehr zurückhaltend und im allgemeinen ohne besondere Erwähnung ergänzt, soweit sie notwendig erscheinen (in diesen Fällen sind sie häufig in **C.3** vorhanden). Jedoch werden Bögen von Vorschlags- zu Hauptnoten ohne Nachweis generell ergänzt.

Ergänzungen des Herausgebers sind diakritisch gekennzeichnet: Akzidentien, Warnakzidentien, Akzente und dynamische Zeichen durch kleinere Type, Bögen und dynamische Gabeln durch Strichelung, Beischriften wie «a tempo» durch kursive Type, Staccatopunkte durch Einklammerung. Ergänzungen nach den Nebenquellen sowie solche, die sich nicht diakritisch kennzeichnen lassen, sind in den Einzelanmerkungen nachgewiesen.

Beibehalten wurden die von Puccini vorgesehenen Stimmungen der transponierenden Instrumente. Ebenso wurden Puccinis unterschiedliche Bezeichnungen für den zweiten Solisten beibehalten, nämlich «Baritono» im *Benedictus* und «Basso» im *Agnus Dei*, obwohl beide Stellen in der gleichen hohen Lage geschrieben sind und zweifellos vom selben Sänger ausgeführt werden sollten.

Schwierig war die editorische Überlegung, wie mit Puccin
träglichen Ergänzungen im «Gratias agimus» und im
umzugehen sei. Schließlich wurden zwei verschiede
gewählt:

a. Die Bearbeitung der Tenorarie «Gratias
(Takt 138–174) greift erheblich in den
des Stücks ein. Neben kleineren Verde
verstärkte Puccini den Bläser- und
weitere Hörner und eine Harfe
kommen (die Harfe spielt
schrieb er eine zehntaktig
spiel mit einer Wiederholu
celli. Möglicherweise
aufführen zu lass
druckt, während
bleibt.

Puccin
ter
är
auch schon in den Takten 157–

uccinis Änderungen nicht so tiefgreifend.
wenige Ergänzungen in den Bläserstimmen
gsbezeichnungen. Sie wurden in die vorliegen-
«Fassung letzter Hand» aufgenommen, und zwar
bzw. in Klammern, um sie deutlich als spätere, wenn
entische Zusätze kenntlich zu machen.

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Critical Report

I. The Sources

Library Sigla:
I-Li Istituto musicale «L. Boccherini», Lucca
I-Lmp Museo di Casa Puccini, Lucca
I-PSCmp Museo Puccini, Celle di Pesacaglia/Lucca
US-Wc Library of Congress, Washington, D. C.

B.1: Autograph score. I-Lmp.
Evidently bound at a later date, but during Puccini's lifetime. A label pasted to the binding bears the following autograph title: «MESSA | a 4 Voci con Orchestra | di | Giacomo Puccini | 12 Luglio Lucca 1880». The (original) inside title page has the autograph inscription «Messa a 4 con Orchestra | di | Giacomo Puccini | 1880». 182 pages with centered non-autograph page numbers, upright format 2° with 20 hand-drawn staves.

Each movement has a separate pagination in the upper right-hand corner, sometimes in Puccini's hand. The pages are numbered as follows:
Kyrie: pp. 1–14;
Gloria: pp. 1–92;
Credo: pp. 1–52, the following final page and subsequent b page are unnumbered;
Sanctus e Benedictus: pp. 1–12, of which the final pa bifolium) is left blank;
Agnus Dei: pp. 13–20 (continuing the paginatio *Benedictus*).

The instrument names are prefixed to t ning movement in almost identical fashi original score layout):
Ottavino – [2] *Flauti* – [2] *Ob* fr [2] *Clarini* [= obsolete term rni – [2] *Trombe* – [3] *Tromb* ni I[i] – *Violini 2[i]* – *Viole* – *Sor* oloncelli – *Contrabbassi*. Th uas agimus tibi») is entered «Tenore solo» has its own st *Credo*, above the Soprani. Th e the Soprani in the *Sanctus e B* s, c nore Con[cer]:[to:]» and «Bas n the *Agnus Dei*. This latte , tromboni, oficleide, and tim-

ograph title «Gloria a 4. [sic] Voci di ft is the year «1880», likewise non-au- agimus» has two additional horn parts, a , ar ner additions to the orchestra; all of these are rerer see below under «II. The Edition»).
the *Credo* is the autograph signature «Giacomo 8 Luglio [18]78».
ginning of the *Sanctus e Benedictus* is the autograph sign e «Giacomo Puccini | 1880».

The *Benedictus* likewise has penciled additions to the (see below under «II. The Edition»).
The original title of the *Agnus Dei*, «Agnus De B[asso]. con coro», is crossed out and ove gale» in Puccini's hand. An autograph cut m. 2 on p. 178 to m. 6 on p. 179 (mr tion) is indicated by the term «tagli are the non-autograph words «S The metronome marking is gi = 7 appears where this section the a e of *Manon Lescaut*. The in *Dei* ely entered in 1892 wher rpo nt almost note-for-note (in n A pera *Manon Lescaut*. They ign essa itself.

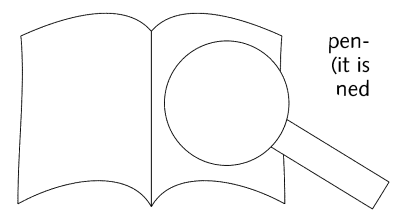
Included in bi ng format with fourteen s wit m 1/A to 4/A, though the tion - 4A – 1A (2A is left blank). I ent or the «Gratias agimus» (see th .24 ff.).

he «Gratias agimus» and the *Benedic-* ied bifolium very likely date from spring egan to revise his *Messa*, probably with the young friend Guido Vandini (1869–1925). h in mind a revival of the entire work (in which case was left incomplete) or merely extracted solo items for erformance is an open question. In any event, the inter- l success of *Manon Lescaut* a short while later put an end to uch deliberations.

B.1 is probably an autograph copy. It is highly legible and contains relatively few corrections. Those that exist mainly involve changes to the textual underlay that necessitated adaptations in the voice concerned.[1]

After the premiere, the autograph score remained in the possession of Puccini and his heirs. In the 1970s it entered the museum set up in Puccini's birth house in Lucca by his daughter-in-law Rita. The house was operated by the Fondazione Puccini, which was founded specifically for this purpose. Today it is owned by the Fondazione Cassa di Risparmio di Lucca.

[1] I-PSCmp, *Carta VIIr*, preserves a pa pen- ing of the *Kyrie* (SC 6.A.1), thoug (it is completely identical to **B.1**) and fo ned this draft, covering the page with r faction («finucci da mano» and «r beginning of the fair full score or th hand must be left unanswered.



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B.2: Autograph timpani part of the *Kyrie*. I-Li (today preserved together with **C.2**).
1 page in oblong format 4° with 12 staves, of which four contain musical notation.
Autograph title: «Kirie [sic] di Giacomo Puccini Timpani in La ♭».
The manuscript originally belonged to **C.3**.

C.1: Non-autograph copy of the full score. Private collection.
The autograph title reads «Messa a 4 Voci con Orchestra | di Giacomo Puccini», followed in a different hand by «di Lucca | Scritta l'anno 1879 | Eseguita il 12 Luglio 1880, giorno | di S. Paolino primo Vescovo | di Lucca», then in Puccini's hand by «Lucca 1880». The right-hand margin of the final page contains, in Puccini's hand, «Giacomo Puccini 1880 Lucca». 178 pages without consecutive pagination (the page numbers begin afresh with each movement), upright format 4° with 20 staves.

A very high-quality photographic reproduction of this manuscript is located in US-Wc, *M 2010.P95A2* (with catalog note «Copyright Dante Del Fiorentino 11 Sep 1951»), where it was stored for copyright purposes.

This manuscript is a fair copy of **B.1**, sanctioned to a certain extent by Puccini's autograph title and final signature (the non-autograph text on the title page was surely added at a later date). It was probably prepared immediately after the completion of the autograph score (**B.1**) but before the premiere, perhaps to facilitate the copying of the parts (**C.3**). Evidence in support of this theory includes the fact that entire sections merely indicated by Puccini's shorthand abbreviations in **B.1** are written out in full, and that the later emendations from **B.1** are missing. The strongest evidence for its early origin is, however, the fact that it was obviously prepared[2] by the same copyist who wrote out the parts for the *Gloria* in **C**

The copy is, for the most part, a faithful replication of Pu… tograph score **B.1**, albeit with corrections to several (but n… its obvious mistakes. Its traditional attributi… Puccini friend Guido Vandini can be dismissed, fo… must have been prepared by 1880, wh… liev… years old. In May 1927 it was offered… ia… quaria di Alberto Pellicci in Lucca… afterwards are unknown, but… sions of the Vandini family… ev… erence in the mistaken be… ecently deceased Guido Van… ired from the Vandinis by D… the basis of the work's initial… erformance (see Foreword). Late… …e… it did not resurface until… …s able to buy it on the autog…

…ull score. I-Li, *N.IV.4*.
…attro voci | con | orchestra | di | G. …
…s (i… ages and 20 blank pages), upright format … 20 … l the title pages bear the stamp «Angelo … di Musica» and the attribution to the author, «… …ni 1880». Puccini's autograph date from **B.1** is cop… …end of the *Credo*.

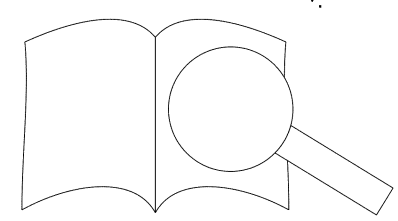
Angelo Spinelli (1863–1933), who evidently copied the manuscript, was a secretary and teacher at the Istituto musicale in Lucca. He probably prepared the copy in early 1892 after Puccini had given the parts of the *Messa* (**C.3**), but not the full score, to his former school as a present in late 1891, together with several music manuscripts of his ancestors. In any event, the copy originated before Puccini entered the additions described above under **B.1** in his autograph score, for they are not found in the copy. Ho… some of them were added there much later (in December … cording to a corresponding inscription) by the then libr… Istituto musicale, Alberto Cavalli, who, however, w… the work's chronology and Puccini's exact int… copy seems to have been intended as a sort … Puccini's autograph score, which it attemp… (number of measures per page, blank p… refusal to correct obvious mistakes, e… designed for use in performance.

C.3: Set of parts for *Kyrie* … *Cr…*
Written by three copyi… …her … …urviving material includes fi… …a… …ur each for tenor (including … Ten… …he *Gloria* and *Credo*) and bas… …h fo… …d II, two each for viole, viol… co… …e parts for all the winds a… …i. The… …n isolated leaf headed «Inca… Tenor… …and containing only the tenor … …t with special care, perhaps … the… …, the *Gloria* and the *Credo* each …le» containing the first violin part …g the most important instrument cues. …t the performances were conducted by …y a specialist conductor.

…ere written out by a single copyist, except for the tim… …which is in Puccini's hand (**B.2**). Another copyist, the sc… …, wrote out all the parts for the *Gloria*. Most of the parts … two movements are dated 1880. Similarly, almost all the …of the *Credo*, dated 1878, stem from a single copyist, except the undated timpani part, which was written by the copyist of the *Kyrie* parts. This could mean that it was not prepared until 1880, since Puccini extended the timpani part of the *Credo* from 1878 when he completed the *Messa* two years later (as also indicated by several smaller timpani notes in **B.1**). Many parts have additional autograph expression marks which the copyists generally treated quite negligently. Several inscriptions, especially accidentals and natural signs, seem to have been added at a later date, probably by the orchestra musicians while rehearsing for the premiere.

The set of parts entered the holdings of the Istituto musicale «G. Pacini» (now «L. Boccherini») in late 1891 as a present from the composer.

E.1: First edition of the vocal score: «Messa di Gloria for Tenor, Baritone and Bass Solo, Mixed Voices …».
Copyright 1951 (later editions also … Music (later also Ricordi), 1952. Pla…



[2] The copy even reproduces Puccini's callig…

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This is the only available version of the first publication of the *Messa*, issued seventy-two years after its premiere. It is based on the score used for its modern revival, which is no longer accessible and drew entirely on **C.1**. Besides many resultant inaccuracies, the edition has an incorrect title (see «Introduction») and a misleading list of soloists (see «II. The Edition»).

E.2: First edition of the full score: «MESSA | per soli, coro a 4 voci miste e orchestra | *(opera postuma)*». Copyright 1951. Milan, Ricordi, and Mills Music, 1974 [?]. Plate no. 132184. 199 pages.

This score, available only on hire, was produced following the agreement reached between Ricordi and Mills Music regarding the allocation of performance rights to the *Messa*. It is based on a comparison of the autograph **B.1** with the score that served as a model for **E.1** and corrected a number (but by no means all) of its mistakes. As before, the title, which is cautiously vague about the work's forces, conflicts with that of the original and is further obfuscated by the words «opera postuma». The edition tends to standardize the expression marks, ignoring Puccini's intentional distinctions.

E.3: Second edition of the vocal score: «Messa di Gloria per soli (T., Bar., B.), coro a 4 voci miste e orchestra». Copyright 1951. Milan, Ricordi, and Mills Music, 1974 [?]. Plate no. 132187. 109 pages.

This edition corresponds to **E.2**, and thus contains several correc tions made to **E.1** after a comparison with **B.1**. Other than tha the reservations noted for **E.2** apply to this edition as well. It repeats the misleading list of soloists in **E.1** and has sev takes in the preface.

II. The Edition

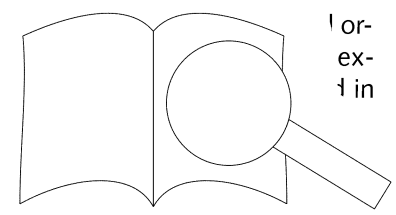
The principal source for the present ed Puc score (**B.1**). It consists of the *Credo*, posed and performed in 1878, a me composed in 1880. This source manuscripts, of which one ere while the other (**C.2**) pro ses of doubt, the incomplet so been consulted, which was at the pre- miere, the only onsidering the limited amou rts shortly before the premie ed closely together with the co , so that their correction vouch for a high degree o

ations of the *Messa* (**E.1**, **E.2**, and ails. However, as their readings have mance history to date, they have been ograph and the early manuscript copies.

e cri of the *Messa* published by Carus in 2004, now corporated in the *Edizione Nazionale delle Opere di uccini*, attempts to reproduce the intentions in Puccini's pri score as faithfully as possible while following modern e ial principles. This has led to the following general departures from the principal source, most of which are not separately noted:

1. Puccini always placed the vocal parts between the viola and violoncello. Following modern usage they are placed here above the strings.
2. Puccini (and the contemporary copyists) wrote the three upper vocal parts in «old» clefs, i. e., C-clefs for soprano, alto Here they are placed in treble clef, as is customary to
3. In several passages Puccini, rather than writing peats or figures in individual parts, labeled the characters or other signs. All such shorthar been written out in full and listed in the C the frequent parallel motion between trabbassi, indicated by equal signs mentioned.
4. Singing text is added where co **B.1**. This is not mentione nt o the notes is obvious and un the m ections to the textual underl in pecifically mentioned in the elli uation follow the *Graduale P* 4).
5. In all of th the ated as «clarini», a practice w inue late as *La bohème* (1896 on day term «clarinetti».
6. F e th ts on a single staff, indicat- i ison with double stems. To make th ones I and II are notated on one staff, ophicleide are notated on another. of the *Gloria* and in the *Credo*, the ot- e interchanged, i. e., the flutes are placed here this order has been reversed, which is the y used today.
«Violoncello» is indicated in the singular. The same e *Agnus Dei*, where «Violoncello» and «Contrabbas- dicated in the singular. This misspelling was already cor- n **C.1**.
7. The later additions to the *Agnus Dei* which are related to the interpolation of the piece in Act II of *Manon Lescaut* and have no significance for the *Messa* itself have not been taken into consideration.
10. As a rule, corrections in the sources are not mentioned when the new reading is clearly recognizable.
11. Superfluous cautionary accidentals are omitted and missing, but necessary cautionary accidentals are added without documenting them.
12. Where Puccini wrote out elaborate markings only once or twice, such as hairpin signs or dynamic and tempo indications (mainly above and/or below the music), these are adopted by analogy in all of the affected parts. The original placement of these indications are documented in the Critical Notes.
13. If only one of multiple wind instruments is to play, Puccini wrote often «solo» in the part; this is indicated in the edition with «I» or with the corresponding rests for the remaining instruments of the part.

Unlike earlier editions, many id l or- thography are retained here. ex- pression marks. Unless there a d in the Critical Notes), the markin The use of accents and simila Puccini's rather imprecisely not



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ly supplemented and generally without any special mention, insofar as these appear necessary (in which case they are often found in **C.3**). However, slurs from appogiaturas to principal notes are generally added without being documented.

Editorial additions are identified as follows: small print for accidentals, cautionary accidentals, accents, and dynamic marks; broken lines for slurs and hairpins; italics for inscriptions such as «a tempo»; and brackets for staccato dots. Additions that have been adopted from the secondary sources **C.1–3** or cannot be indicated typographically are listed in the Critical Notes.

The keys Puccini specified for the transposing instruments have been retained, and also retained are his contrasting terms for the second soloist, namely, «Baritono» in the *Benedictus* and «Basso» in the *Agnus Dei*, although both passages are written in the same high register and are doubtless meant to be performed by the same singer.

One difficulty was how to deal editorially with Puccini's later additions to the «Gratias agimus» and the *Benedictus*. Ultimately two different solutions have been chosen:

a. The arrangement of the tenor aria «Gratias agimus tibi» in the *Gloria* (mm. 138–174) seriously alters the piece's original character. Besides minor clarifications for performance purposes, Puccini reinforced the wind and string writing and added two extra horns and a harp that appear nowhere else in the piece (the harp plays only eight measures altogether). He also wrote a ten-measure continuation, an instrumental postlude with a repeat of the aria's main section in the cellos. Perhaps he considered having the aria performed independently. This version is reproduced *in toto* in the ap-
pendix and the original version is left in the main body of t
sical text.

Although Puccini did not expressly change the name of
ment at the head of the attached bifolium (see above und
he called for the more modern tuba instead
he added the trombones in mm. 172/173
that a tuba is also intended in mm. 15

b. Puccini's changes in the *Bene*
they involve only a few additi
marks. They have been inc ad-
ings», but they are indica ses to
identify them clearly

Translation: J. Br

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III. Critical Notes

B.1 is the primary source for the edition; all remarks refer to this source unless otherwise indicated. Since **C.1** and **C.2** are practically completely identical with **B.1** and **C.3** corresponds for the most part with **B.1**, these copies are only mentioned in important instances. The few minor differences, for example concerning accents and slurs, will not be taken into consideration. Similarly, when dynamic indications are missing in **C.3**, which occurs relatively often, these will not be mentioned. **E.1–3** will only be consulted occasionally.

Abbreviations (also valid for plural, unless specified by roman numeral):
B = bass, Bar = baritone, C = contralto, Cb = double bass, Clt = clarinet, Cor = horn, Fg = bassoon, Fl = flute, m./mm. = measure(s), Ob = oboe, Of = Ophicleide, Ott = piccolo, S = soprano, T = tenor, Timp = timpani, Tr = trumpet, Trb = trombone, Va = viola, Vc = violoncello, Vl = violin.

The following annotations are cited in the sequence: measure – part and symbol in the measure (notes or rests) – remark.
Pitch levels of transposing instruments will be given as sounding.

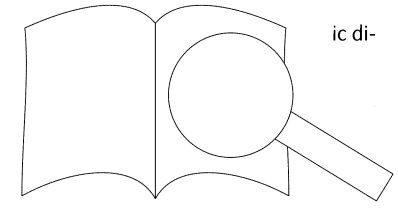
Kyrie

1–4	Va	Notated in treble clef.
5	Vl II 6	Mistakenly a quarter note, however, already corrected to an eighth note in **C.3**.
10	Vc/Cb 5–6	Slur added according to **C.3**.
13	Vl, Va	Decrescendo hairpin above entire measure of the u… most staff and in the middle of the score (here, in a… tion, «dim.» above the Timp at beginning …
14	all	«a tempo» added according to **C.3**.
14	Timp 1	Staccato dot added according to **B** …
15/16	Clt II	Tie added analogous to **C.1–3**.
18	Va 2–4	Notated a third higher; surely a … corrected in **C.3**.
20	Clt II 5–6	Half note *f*¹; here, as already in **E.2**, ac… **3**.
22	B 1–3	Syllabic division «e-le… mistake… page turn) with … slur … notes; correctio…
23	Fg I	Slur only fro…
24	Vc, Cb	Slurs added…
26	C, B	Slurs fr…
29	Clt I, Fg, C, T 3	It is … …n by P… …ns; **C.1** … s both are … …g of a de…
29/30	S, C, T	…ng to B and **C.3**.
33	B 4	
35	Ob, …	…ed only into the blank … according to **C.3**.
35	C …	…m. … …d of m. 34.
38	…	…cording to **B.2**.
40	…	…e *e flat*¹ (with accent) + eighth note *f* … out one quarter note too long, which is … rected in **C.1** and **C.3**, parallel to Vl II.
…	…	… dot added according to **B.2**.
…	…	… *f*; 5 **B.2**: without accent.
…	…	…rescendo hairpins added according to m. 13.
…	…	Ties in mm. 45–46, however in m. 14 (= m. 46, see above and the following annotation) no horn is intended; notes added here according to **C.3**.
57		Blank measures, headed as «1° tempo» at the beginning; this means that here mm. 14–25 are repeated and the annotations made there are also valid here.
…	…, Clt	No indication as to which instrument plays, but according to **C.3** Ob I and Clt I.
6	Clt, Fg, Coro	*f* missing, in **C.3** present everywhere.
61	Ob, S, Vl I 2	From the beginning of the measure the crescendo hairpin is notated above the uppermost staff and beneath lowest staff. For the instruments named, due to the end of the phrase at 1 the crescendo hairpin was placed beginning at 2.
61	Va 1–4	*f–f–f–a flat*; probably Puccini's error, as parallel movement with T is actually intended.
61/62	Timp	Accents added according to **B.2**.
62–64		From the middle of m. 62 the «dim.» is missing in **B.1** and is adopted from **C.3**, where it is plac… …ly different points and is followed by de… …pins which are of different length… were probably added during re… performance due to the *p* in m… have been adopted here.
63	Clt I 5	**B.1**: originally *e flat*¹, but …

Gloria

The «Allegro» tempo marking is from **C** … marking. The added «ma non troppo… …l e…

31	all	«… …ne time … …le up… …the l… …adopted
32	Clt 1–3	…dde…
34/35	Fl, Ob, Cl…	…coru…
40	Clt II 1	…a…
43–62	all	…ters … …–I, L–V) above upper… …tafl … …petition as mm. 175–194.
48	…	
53–62		…ion of three apparent slips of …uanced placement of accents in **B.**… …ed here exactly as indicated, since …uled out that this is what Puccini in…
55–6…		…orrections in text underlay, in S and T not …ly carried out (S in m. 60 still «sis» instead of …, T in mm. 59–60 still «cel-sis» instead of «De-o»); …already correct in **C.3**.
…	…	*a.* None of the older sources indicate tempo change here, as contained in the editions beginning with **E.1** (Andante). However, this first takes effect with the beginning of «Laudamus te» in m. 100.
…	…	In each case mistakenly *c*¹, which was already corrected in **C.1** and **C.3**.
…	…	*d*, in this edition adapted to T.
…	…	Syllabic division and rhythm corrected, but slurs from original reading remained.
…	…	Erasures in **B.1** could suggest that here only Cor II should play, as it is rendered in **C.2**; however, both horns are present in **C.1** and **C.3**.
…	…	Crescendo hairpin indicated only from the middle of m. 98 to the end of m. 99 above the uppermost staff and above the staff of Of; adopted by all parts.
…	…	The dynamic intended here by Puccini is difficult to interpret. In **B.1** all instruments in m. 100 and in m. 103 have *f* (except Ott, Fl and Vc/Cb in m. 100, however here it was surely forgotten), but not the choir and above all the staves a large decrescendo hairpin is indicated in mm. 100–102; in any case, this is intended for the whole orchestra and, on account of parallelism must also apply to mm. 104–106. It is questionable whether the same dymamic (*f* + decrescendo) is also intended for the choir or whether a continuous *f* is intended throughout. The editor tends toward the latter version, in which the subtle emergence of the choir is effected in the course of both phrases.
…	…	The «Andante» indication in **B.1** is from another hand; true, it can be found in **C.1** and **C.2**, in **C.3**, however, only in the Ob… and Violin… principale parts. This could … …g copying, short…
…	…	Originally … …ic division.
…	…	Slur only …
…	…	In **B.1**, **C.**… ceding m… it is prese… following…
61	Va 2	
…	S	
94/95	Cor	
98/99	all	
100–106		
100		
101	B	
105/106	Clt II	
105	Cor	



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105	C 4	A superfluous slur to the following note was not erased during a correction.
106	Clt I 1	Without prolongation dot.
111	all	«stentate» above the uppermost staff and beneath the lowest staff of the score.
112–115	Fg, Vc	Notated in tenor clef.
113, 115	Fg	An almost totally illegible correction; the decipherable version is confirmed by the parallel C and Vc parts; this version is also found in all older copies.
115	B 1	Due to corrections slur extends beyond 2.
116/117	Clt	In addition to the valid slurs, a rejected version remained which has not been taken into consideration in the edition.
121	Fg 3	In addition, both parts are also notated a minor third lower (conspicuously paler, but not deleted).
123	Cor I 1	Wrongly *e flat*^{1}; the correction to *f*^{1} was already made in **E.2**.
124	Ob I 3	***p*** already at 2; adapted to Vl II and the new text phrase in S.
124	C 1–2	Slur, originally due to an another division of the text.
128–131	Va	Notated in treble clef, from m. 132 without indication of change of clef, again to be read in alto clef.
132	Clt II 1	Slur from previous measure only until m. 131.7.
135	Vc	Measure blank, the missing eighth note is already added in **C.3**.
138–173		The revised version, the product of a later reworking, is reproduced in the Appendix of the present edition (see also «II. The Edition») and accordingly will be considered at the end of the Critical Notes.
138		In **B.1** an additional title «= Gratias per Tenore =» (see annotation above).
138	Vl I, Va	Dynamic marking originally ***p***, but was corrected to ***f***; **C.1** already has ***f***, however, the Vl parts and the Violino principale in **C.3** still have ***p***, which signals a last minute correction.
138	Vl I 9–10	Additional slur.
138	Vl II	Not notated, through the instruction «uniss.» the doubling of Vl I is called for.
141–172	T solo	Part notated in the staff of the choral tenors; before the entry in m. 141 the direction «Solo» is indicated.
144	all	«cres^{do}» or «cres» indicated above the uppermost staff and beneath the lowest staff, each of which is followed by a crescendo hairpin that extends imately to the end of the measure. Additio T solo «cres.» appears at the beginnin sure.
144	Clt I 1	Following page turn, slur from previou gun again.
145	all	«affrettando» notated above e uppermo the tenor staff, respectivel
146	all	«dim^{do}» indicated in th e the uppermost staff
155–158	Cor, Vl II, Va	For every dotted stro (as abbreviated n e ir ed; in mm. 1 tween Vl m. 15
156	T solo 7–8	Add
158	Trb	Dis cated, but
169	all	n above the est staff as well e voice part.
169	Ob II 4	
170		ffr b most staff and above
170		y mistake; already inserted in
17(		as also in **C.1–3** (in **C.3** the original, been erased). ated above the uppermost staff and be- west staff. Puccini's later revision the passage 171.8/ is not entirely legible in **B.1**; however, **C.1–3** en- e the original version reproduced here to be read clearly (concerning Puccini's later changes see corresponding passage in the Appendix).
		These measures are identical to mm. 43–62 and in **B.1** up until the last quarter of m. 194 they are not written out (except for the Clt, which, due to the different tuning in *B flat* instead of *C*, was the only instrument Puccini notated), rather they are indicated with the corresponding repeat signs (A–I, L–X), so that the remarks with regard to those passages are also valid here. (Beneath the letter V Puccini repeated the preceding Clt measure by mistake, so that he allowed the letter X to follow, which corresponds to the letter V of the parallel passage in m. 62).
181	Clt I	Accent at 1 and slur 1–2 mistakenly forgotten at the repetition of the part (see m. 49).
194	Vl II, Va 2	Without accents; but see m. 62.
197–199	strings 12–13	The placement of slurs at the end of measure clear, since although in most cases they exten final note into the succeeding measure, th ognizable connection to the first note c Also, in **C.1–3** the placement of slurs
205	Fg 6	No indication as to which instru cording to **C.3** it is Fg I.
205	Vc 6	Sixteenth-note upbeat mis parallelism of B and Fg is
218	Clt I 2	*e*^{1} instead of *e flat*^{1} –
222–225	Vc	Notated in tenor cl
224	Trb III 2	Without staccat
224	Trb III 7	Carelessy not as
225	Clt I 1	Mistakenly tead
225	S 5	Mistake
226	Coro 1–2	Slur,
231	Fl II 2–3	In ken,
233	Cor 1	slur ous meas-
234–241	Vc	n
241	Vc 4	in n n Vc.
249/250	all	cres permost staff in the mea nally at the beginning o at m. 250 in the middle of th ne lowest staff.
253		Tie in **b** h this is not logical.
255		s in the other string instruments; surrounding measures, surely an ercted in **E.2**.
	S 4	ued here analogous to T.
		us correction; edition follows **C.3**.
		258.4–6 and 259.1 contain no text underlay, the tes have no crossbeams; added according to **C.3**.
		obably *f*^{1} by mistake.
		; however, since unplayable in this octave, already corrected to *a*^{1} in **C.3**.
		Slurs exceeding the bar line in m. 267 not notated, but notated in Clt I and Fg in m. 268 after the page turn from beginning of the measure and opening towards the previous measure, in Clt II slur begins shortly before the first note.
	Cb 4–6	Slur only 5–6, added in **C.3** analogous to Vc.
	Cor, Tr	Repetition at beginning of the measure of tuning specification «in Fa».
302/303	Trb II	Tie added according to **C.3**.
311	Trb III 1	Without accent.
311	Va 1	Lower note *a*; here, as in **C.3** corrected to *b*.
353	B 3	Slur to m. 354.1.
361	all	«cres:$^{do:}$» indicated above the uppermost staff and beneath the lowest staff.
361/362	Fl, Ob	Mm. 361.4, 362.1 *a flat*^{2} or *a flat*^{1}, clearly Puccini's error, corrected in **C.3**, but only for the Ob.
372–380	Fg	Notated in tenor clef.
372–420	Vc	Notated in tenor clef.
388–394	Fg	From m. 388.2 notated in tenor clef.
391–394	all	Crescendo and decrescendo hairpins, respectively, indicated for two measures each above the uppermost staff and beneath the lowest staff.
394	S 3	Slur only to 2.
396	Cor II 2	Mistakenly with ♭.
399	Vl I 5–7	Slur reaches to the last note, surely an error which is already corrected in **C.3**.
400	Vl I 4	*g flat*^{2}, surely an error which, however, also appears in **C.1–3**.
401	all	«dim$^{\underline{do:}}$» indicated be- neath the lowe
405	Tr 1–2	Incorrect accide – *d flat*/*f*, but al
407–410	Fg I	Missing; to m. here. The addit
408	all	«p° cres$^{\underline{do:}}$» inc beneath the lo
410	T 2–3	Slur added acc

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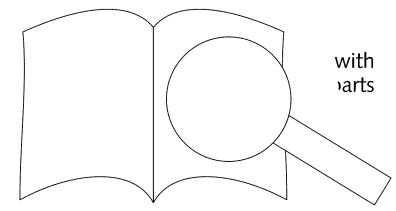
414	Trb III	Without accents.
422–437	Fg	Notated in tenor clef to m. 437.2.
431	Clt 1–2	Mistakenly notated without double stems.
432	Clt 3	Mistakenly notated without double stems.
440	Fg	*fff* does not appear until the second quarter note, although, as in all other instruments, the first quarter was surely intended.
442	Timp	Sequence: Rest – quarter – rest – quarter.
445	C 3, 4	*b*, *a*^{1}.
445	Va 4	Uppermost note *f*^{1}, surely a mistake (already corrected in **E.2**).
446	C 3, 4	*a*^{1}, *b*^{1}.
447	Va 3	Lowest note *e*.
452	Of 4	Without accent.
457	Trb III 1, 3	Without accents.
461	all	«dim$^{do:}$» above the uppermost stave.
463	Cor I 1	Repeat of the annotation «Solo».
468	all	«cres$^{do:}$» above the uppermost staff and beneath the lowest staff; adopted for all parts, also in the entrances which follow.
475/476	all	«cres$^{do:}$» above the uppermost staff of m. 475 and beneath the lowest staff of m. 476; adopted for all parts, also in the entrances which follow.
481	Ott, Fl 4	Without slur, but following page turn, in m. 482 slur leads to previous measure.
483	all	Accents added according to **C.3**.
487–503	Fg	Notated in tenor clef to m. 503.1.
487	Trb I 2	Surely *e* is in error.
490	Trb I 1	Mistakenly notated with double stems.
494	all	«cres$^{do:}$» above the uppermost staff and beneath the lowest staff.
506	Tr I	Mistakenly notated a tone higher, but later already corrected in **C.3**.
507	all	«Rall:^{do}» above the uppermost staff.
507–515	Fg	Notated in tenor clef.
514	all	Crescendo hairpin above the uppermost staff and beneath the lowest staff.
517	Cb 1–2	Quarter note, but already corrected in **C.3**.
527	Trb III 1	Without accent.

Credo

The tempo marking «Andante» in **B.1** is from another hand, inde
hand as indicated for m. 100 of the *Gloria*. Likewise, it was prob
ing copying from the score shortly before the premiere. The
C.3 only in the timpani part is an additional indication that it
also above under **C.3**).
Tuning specification missing in the trumpets; accord to **C.3** it is

4, 8		Crescendo hairpi ly and Vl I), but s cs; it in m. 4, b m.
8/9	Fl	Notated on ing Fl play
9–11	Clt	The mm. o rests in lt II plays.
9, 13		the parallel ings.
9	Trb III 1	
12/13	Fl	according to **C.3** both
16	Clt	er, analogous to m. 12 this ay in **E.2**).
17–1°		to m. 19.2.
20		ne stem, but according to **C.3** both
		already changed to *g*^{1} in **C.3**.
		n only one stem, but according to **C.3** both
		kenly *a flat*^{2} instead of *g*^{2}; already corrected in **E.2**.
		scendo hairpin appears only once (between Timp and Vl I), but surely intended for all parts.
		No crescendo hairpins, but corresponding to previous passages, surely intended for all parts.
39		These measures (with the exception of the choral parts) repeat mm. 9–19, which is indicated through numbers above the measures and is not written out; therefore the remarks indicated there also apply here.
		«p° cres:$^{do:}$» in m. 41 at the lower margin, surely valid for all (except Tr), also for the succeeding entrances
		of the voice parts and the Ob from m. 42; the *p* is also directly notated for Clt and Fg. The Tr dynamic deviates from this.
45		«cres$^{do:}$» indicated above the uppermost staff and beneath the lowest staff at the beginning of the measure, which is surely valid for all parts except the Tr.
53		The time signature **c** is repeated after the double bar line.
70	Clt 2	♮ appears at the upper note by mistake, already corrected in **C.3**.
73/74	Ob I	Slur added according to **C.3**.
76		Above and below the vocal parts t pins which extend over the en valid for all parts.
84		In addition to two crescen over the entire measure a of the page, in the lo additional instructi
86		The time signat
87–117	B	Although the fixus» to th have int s s the l age. lor chora oria.
87/88	Fg I	1.
93		ly a second half , bu for all parts.
104	Vc 4–5	ll sou due to the paral- n. tic e choir probably an r (s.
105	Vl	dec nich is not logical.
107		e str urs only at the lower margin, all parts.
110		er hand at the beginning of the n. permost staff and beneath the low- ut the autograph «Rall:^{do}» (at the be- der the lower staff) being deleted in the ure. **C.1** contains only the earlier *rallentan-* rhaps a copyist's error; it must remain an open stion as to how the entry found its way into the autograph score.
		«Stentate» only at the lower margin by the last quarter of the measure, without a doubt intended for all voices.
		Mistakenly an eighth note, but already corrected in **C.3**.
		Tie added according to **C.3**.
		The time signature **c** is repeated after the double bar line.
		«P[oco]. cres^{do}» only at the lower margin (**C.2** interprets the «P.» as «piano», but this is less likely); probably an even crescendo in the strings over and above the *mf*, from m. 123 to *fff* in m. 125 is intended.
126	Vc	Notated in tenor clef to m. 127.3.
128	Vl II 4	Mistakenly a quarter note, but already corrected in **C.3**.
129	S 7–8	Beamed together and with a slur, despite change of syllable.
135	Cor, Tr	From the second quarter in **B.1** Cor and Tr are notated with double stems; since in **C.1** this notation was mistakenly not copied out (whereas in **C.3** it is correct), also, in **E.2** only the first instrument from each part plays.
138		A crescendo hairpin above the uppermost staff and beneath the lowest staff extends above the entire measure which is surely valid for all parts.
139	Cor, Tr, Trb, Of 1	*fff* repeated.
139–141	Ott	Mistakenly notated with double stems, as if two instruments were to play.
144–146	Ob	No indication which of the two instruments played; according to **C.3** it is Ob I.
148		«cres:^{do}» only above the uppermost system at the beginning of the measure, surely valid for all parts.
151		«Rall» above the uppermost staff and beneath the lowest staff
152–160	Timp	Missing; a
154	Ott 3–4	Without
155		The cresc with certainty arts which are
159		No cresce
160–170		These me which is



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		measures; nevertheless, Puccini wrote out mm. 160/161 for all instruments as well as mm. 162/163 for Clt and Fg (except for added nuances for performance and the last note Fg II, identical to mm. 9–12); therefore the remarks for that passage are valid here too.
160/161	Fg	Without both large slurs leading to m. 163; however, after the page turn these are present from m. 162.
163	Fg II 7	Mistakenly *e*, but already corrected to *c* in **C.3**.
175–177	strings	Crescendo hairpins above Vl I and below Cb from the last quarter note in m. 175, as well as decrescendo hairpins above Vl 1 and below Cb from the last quarter note in m. 176.
175	Vc, Cb 2–3	Slur extended one note further.
178		Annotation «in 4» at the beginning of the measure beneath the lowest staff.
178/179		Crescendo hairpins above the uppermost staff and beneath the lowest staff as well as above the staves for Tr and Vl I to m. 179.1, with subsequent adjoining decrescendo hairpins.
181	Ob 3–5	Mistakenly a tone higher, however already corrected in **C.1**.
182–184		Crescendo hairpins above the uppermost staff and beneath the lowest staff as well as above the staff of the Timp to the middle of m. 183, with subsequent adjoining decrescendo hairpins.
185		Decrescendo hairpins above the uppermost staff and beneath the lowest staff as well as above and beneath the staves of Vl and Va from the 2nd eighth note.
186/187	all	Crescendo hairpins above the uppermost staff and beneath the lowest staff as well as below the staves of Fg and Timp in m. 186, as well as decrescendo hairpins in m. 187.
187	C 3, 4	Mistakenly f^1–g^1, corrected in **C.3**.
190	all	Crescendo hairpins in the entire measure above the uppermost staff and beneath the lowest staff as well as below the staves of Cor and Timp.
190	Trb II 1	Mistakenly *a flat* instead of *g*, already corrected in **E.2**.
194	strings	Crescendo hairpins for the entire measure above Vl I staff as well as beneath Cb staff.
195	strings	Today an unusual bowing symbol ⊔, from the context more likely to be interpreted as ∨ than as ⊓.
198	strings	Beneath the lowest system a crescendo hairpin extending over the entire measure.
199	Vc, Cb	See remark to m. 195.
212/213	strings	Crescendo hairpins above and beneath the strings in m. 212 as well as decresc m. 213.
214	strings	«dim» above the Vl I staff at beginning surely as a continuation of th ecrescendo vious measure, valid for a
215/216		The crescendo hairpin fr the end of m. 216 ab an unusual dynam do with a *subito* ture and tem indicates t
231	Ob I 4	Mistak
231	Clt I 4	Slur
232	Fg, Of	Slu mm
232	Timp 2–3	ected to *g*).
234–239	Timp	Va and S.
235	Va 2	
239		ermost staff, surely
240		
242		orrected in **E.1**.
243		bove the uppermost staff, but ered mistakenly in the previous n the lowest staff.
		for the strings, followed by a whole- st crossed out; these three measures are ed out in all copies of **C.3**, however they are ig entirely in **C.1** and **C.2**. This means that be- een the preparation of the parts for the *Credo* (1878) and the conclusion of the entire composition (1880) they were deleted, therefore, in any case, before the premiere of the complete *Messa*.
		Crescendo hairpins above and beneath the staves of the brass in m. 247 and decrescendo hairpins in m. 248.
249		Crescendo hairpins above the uppermost staff and beneath the lowest staff, doubtless valid for all parts.

Sanctus e Benedictus

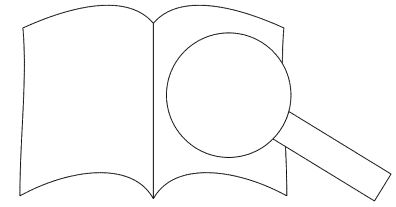
8	Clt I	3 e^1.
14	Ob I	1 b^2.
14	Clt II	1 b^1.
14	T	2 *e*.
30	Cor I	3 *g*; probably *b flat*, as in the Solo-Bar and Vl I (as already in **E.2**).
34–36	Fl, Fg	Notes added later (see «II. The Edition»).
36–52	Vl	The bowing markings in the string parts a bracketed slurs in the edition were added l are not present in **C.1** (see «II. The Editio
40–48	Cor	Notes added later (see «II. The Edition
43	Fl, Ob, Clt	Portato strokes written later above t to dots (see «II. The Edition»).
	Ob	«Solo» missing in **B.1**, but sure ready in **E.2**.
51–54	Vc	Bracketed slurs added in t not yet present in **C.1** (
62/64	Vl I	Decrescendo hairpi (see «II. The Edit

Agnus Dei

In m. 9 at the first entrance of th weve ure movement only one oboe plays e b here it is indicated as a single instr The metronome marking er (s ces» under **B.1**).

5	Cor I 4	
10/11	C	alf a – half g^1 – quarter a^1.
		S parallel to those in Clt I duri ess Puccini apparently al- lowed nvinced that the continuous the choral parts with the wood- r solution; see also mm. 22/23.
		parallel to mm. 10/11, although here only orrected, while in m. 23 the corrected read- m m. 11 has already been entered; **C.1** is as n. 10/11.
		rs from m. 33 to m. 35 only reach to the end of the measure, after the page turn they are not continued.
		Slurs already from 2, in the edition adjusted to the text.
		The information is missing as to whether the Clt and Fg are doubled here or play as solo instruments; however, the way it is written and the solo scoring for the flute suggest that here solo playing is also intended.
		Mistakenly *e* instead of *f*; in **E.2** already corrected.
		Decrescendo hairpin added corresponding to the preceding mm. 37, 38 and 45.
		♭ missing.
		In **B.1** the voice leading adopted here is recognized as a correction of the original version. Since this correction is not contained in **C.1** (and consequently also not in **E.1–3**), but in **C.2**, Puccini appears to have first notated it following the premiere. The original version reads *f* (quarter) – *e flat* (quarter) – *d* (eighth) – *d* (eighth)	*g* (half) – *f* (quarter).
		Not in **C.1** and therefore also not in **E.2**, perhaps a copyist's error in **C.1**, but perhaps also only an addition in **B.1** after the premiere, as is the case with mm. 47/48.
		An entry in another hand with the added remark «(V.G.)» sets the tones an octave lower. Neither **C.1** nor **C.2** have this alteration. Possibly this occurred (through Guido Vandini? – see above, «I. The Sources» under **B.1**) on the occasion of its being adopted in *Manon Lescaut*.

	Va 2	
+7/48	Cor	
	T solo 4	
+7/48	B solo	
48	Cor	
52/53	Cb 5	



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Appendix

Alternative version of the «Gratias agimus» from the *Gloria*

In the following the remarks made for mm. 138–173 of the *Gloria* will not be repeated if they are also applicable to the alternative version.
The harp, which is newly introduced in mm. 139/140 and 161–166, is notated in mm. 139/140 in the bass clef in the lower staff; in the blank, upper staff and in mm. 161–166 no clefs are given. In the edition the clefs are added according to the harmonic context.

139–141	Fg	The three measures are crossed out with the added marginal remark «via Fag.?»; that they should remain deleted is shown in the parallel passage in mm. 164/165.
146		«dim» is repated several times in the winds at the end of the measure.
154	Vl II	«arco» is mistakenly retained.
158		At the top and bottom of the page, as well as in the Ob «meno *f*» has been added; this is surely valid for all parts.
159	strings	Above Vl I and below Va a decrescendo hairpin extends from the second half of m. 159 to the middle of m. 160; in addition «dim» occurs twice beneath Va, as well as at the beginning of the measure beneath Vc and Cb, respectively.
161–163	Arpa (left hand)	Chords in each case only as dotted half notes with two slurs leading into the measure.
166	Fg	In contrast to the previous measure probably mistakenly not deleted.
172–173c	Trb I/II	Notated in tenor clef.
173d	Clt, Fg	From the middle of the measure annotation «cresc» with prolongation dots to the end of the measure.
173d/e	Cor	Two crescendo hairpins between both staves of the Cor, from the middle of m. 173d and from the beginning of m. 173e.
173d	Vl, Vc	«cresc» with prolongation dots to end of the measure.
173d	Cb	Crescendo hairpin from middle of the measure.
173d–g	Vc	Mm. 173d.5–173g.3 notated in tenor clef.
173e	Clt, Fg	«cresc» in the previous measure continued as cresc do hairpin.
173f–h	all	In these measures «dim» appears in all instrume various passages, with the exception of the Timp; edition adopts the more differentiated Puccini apparently intended to empl
173g–j	Timp	Contrary to normal notational pr notated the music as it sounds (♭ accidentals).

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