

Marianna von
MARTINES

Seconda Messa

Soli (SATB), Coro (SATB)
2 Violini, 2 Tromboni, Basso continuo

herausgegeben von / edited by
Joseph Taff

Urtext

Partitur / Full score



Carus 27.907

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Vorwort

Marianna von Martines und ihr musikalischer Stil

Marianna von Martines (1744–1812) war zeitlebens ein fester Bestandteil des musikalischen und gesellschaftlichen Lebens der Wiener höfischen Aristokratie. Ihre Familie war wohlhabend und gut vernetzt: Ihr Vater Nicolo Martines, der als Soldat nach Wien gekommen war, wirkte als *Maestro di Camera* des päpstlichen Nuntius am habsburgischen Hof, und ihre vier Brüder taten sich in verschiedenen Bereichen des kaiserlichen Dienstes hervor.¹ Zu ihren Lebzeiten erlangte Martines beträchtliches Ansehen als Interpretin, Komponistin und Lehrerin. Der englische Musikhistoriker Charles Burney lobte in seinen europäischen Reiseberichten ihren Gesang und ihr Klavierspiel, und es ist gut möglich, dass sie vor Kaiserin Maria Theresia und Kaiser Joseph II. auftrat.²

Ein Großteil ihres kompositorischen Schaffens umfasst Motetten und Kantaten für Solostimme und Klavier, die sie oft selbst aufführte, so auch während Burneys Besuch. Außerdem komponierte sie Musik für Tasteninstrumente, eine Orchestersinfonie und eine Reihe von geistlichen Chor- und Orchesterwerken, darunter vier Messen und zwei Oratorien. Ihre Kompositionen fanden Anerkennung von Persönlichkeiten wie Burney, Pater Giovanni Battista Martini und Johann Adolf Hasse³ und verhalfen ihr schließlich zur Aufnahme in die angesehene *Accademia Filarmonica* von Bologna (sie war die erste Frau, die dort aufgenommen wurde). In späteren Jahren komponierte Martines weniger und widmete sich mehr ihrer angesehenen „Singschule“ und der Organisation musikalischer Veranstaltungen, die von prominenten Komponisten wie Mozart besucht wurden.⁴ Trotz ihrer internationalen Kontakte und Ehrungen ist nicht bekannt, dass sie jemals ihre Heimatstadt verlassen hätte.⁵

Während ihrer gesamten Kindheit, aber verstärkt nach dem Tod ihres Vaters 1764, wurde die Ausbildung der jungen Marianna von einem engen Freund ihres Vaters, dem berühmten Dichter und Librettisten Pietro Metastasio begleitet, der bis zu seinem Tod im Jahr 1782 bei der Familie Martines lebte. Unter Metastasios Obhut erhielt Martines Klavierunterricht beim jungen Joseph Haydn (der nach seinem Rauswurf aus dem Chor des Stephansdoms in die Mansarde über der Wohnung der Familie Martines eingezogen war), Gesangsunterricht bei Nicola Porpora und Kompositionsunterricht bei Giuseppe Bonno.⁶ Das vielleicht aufschlussreichste Zeugnis über Martines' Ausbildung stammt von der Komponistin selbst. Es findet sich in einem Brief aus dem Jahr 1773 an Padre

Giovanni Battista Martini an der *Accademia Filarmonica*. Martines legt großen Wert darauf, sowohl ihre Beherrschung des neuesten galanten Stils als auch ihre Kenntnis barocker Techniken zu betonen. „Meine Aufgabe“, schreibt sie,

war und ist es, die ständige tägliche Praxis des Komponierens mit dem Studium und der Analyse von Werken der berühmtesten Meister wie Hasse, Jomelli, Galluppi und anderen zu verbinden, die heute berühmt sind und für ihre musikalische Arbeit gepriesen werden – ohne dabei die ältere [Generation] wie Händel, Lotti, Caldara und andere zu vernachlässigen.⁷

Zur Untermauerung ihrer gelehrten Kenntnisse bezeichnet sie Bonno nicht als ihren Lehrer für „Komposition“, sondern für „Kontrapunkt, in dem ich schon früh unterrichtet wurde“, und führt Bonnos Werdegang bis zu seinen Studien in Neapel bei „den berühmten Meistern [Francesco] Durante und [Leonardo] Leo“ zurück. Martines' Verbindung und Beherrschung sowohl des alten als auch des neuen Stils ist ein zentrales Element in ihren Werken, auf das die Forschung immer wieder hingewiesen hat.⁸ Nirgendwo wird dies deutlicher als in ihrer geistlichen Chormusik mit Orchesterbegleitung, einer Gattung, die im 18. Jahrhundert zu einem der fruchtbarsten Orte für die Koexistenz und Vermischung von gelehrtem und galantem Stil wurde.

Die Seconda Messa

Die *Seconda Messa* wurde 1760 komponiert, als Martines erst sechzehn Jahre alt war, und steht damit am Anfang ihrer kompositorischen Entwicklung. Es ist ihre früheste datierte Komposition und möglicherweise auch ihr frühestes erhaltenes Werk; ihre „Messe No. I“ ist undatiert, und zahlreiche Anhaltspunkte und stilistische Faktoren deuten darauf hin, dass sie zu einem späteren Zeitpunkt entstanden ist.⁹

Die *Seconda Messa* zeichnet sich durch Einfachheit der Struktur und Besetzung aus. Während die drei anderen Messen von Martines ein großes Orchester und eine ausgedehnte mehrsätzige Anlage aufweisen, ist die *Seconda Messa* überwiegend für das gebräuchliche und elegante „Kirchentrio“ aus zwei Violinen und Continuo komponiert; nur im Benedictus erweitert sich die Instru-

¹ Irving Godt, „Marianna in Wien: A Martines Chronology“, in: *The Journal of Musicology* 16, Nr. 1 (1998), S. 137–141.

² Godt, „Marianna in Vienna“, S. 142.

³ Godt, „Marianna in Italy: The International Reputation of Marianna Martines (1744–1812)“, in: *The Journal of Musicology* 13, Nr. 4 (1995), S. 544.

⁴ Karen Fremar, *The Life and Selected Works of Marianna Martines (1744–1812)*, Ph.D. diss., University of Kansas 1983, S. ix.

⁵ Godt, „Marianna in Vienna“, S. 136.

⁶ Godt, „Marianna in Italy“, S. 540–541.

⁷ Marianna Martines an Padre Giovanni Battista Martini, 16. Dezember 1773. Übersetzt und nachgedruckt in: Marianna Martines, *Dixit Dominus*, herausgegeben von Irving Godt, Madison, WI: A-R Editions 1997, S. vii–viii.

⁸ Siehe zum Beispiel: Fremar, *Life and Selected Works*, S. 100–101; Irving Godt und John A. Rice, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, Rochester, NY: University of Rochester Press 2010, S. 2; Susan M. Holman, *Marianna Martines (1744–1812): Composing for God in the Age of Reason*, M.A. thesis, University of Hawai'i 2009, S. 55–56; Hallie Kathleen Clark, *Progressive and Conservative Elements in Marianna Martines' Quarta Messa (1765)*, M. Mus. thesis, Northern Arizona University 1998 und Joseph Taff, „Marianna von Martines's *Dixit Dominus*: A Stylistic Synthesis“, in: *The Choral Journal* 61, Nr. 9 (April 2021), S. 6–24.

⁹ Für eine ausführliche Diskussion der Indizien, die für eine spätere Datierung der „Messe Nr. I“ sprechen, siehe Joseph Taff, *The Masses of Marianna von Martines: An Analysis and Appraisal of Martines's Galant Ecclesiastical Style*, DMA diss., University of Cincinnati 2022, S. 36–39.

mentierung um das markante Timbre von zwei obligaten Posauern. Während die *Terza* und *Quarta* Messe als „Kantatenmessen“ umfangreiche mehrsätzliche Vertonungen des Gloria und Credo enthalten, vermeidet die *Seconda* Messe dieses Vorgehen. Nur das Kyrie ist in mehrere Sätze unterteilt, was einer gängigen Praxis des 18. Jahrhunderts entspricht – also erstes Kyrie, Christe und zweites Kyrie als separate Sätze zu gestalten, wobei Christe für Solisten geschrieben und in einer kontrastierenden Tonart gesetzt ist.

In diesem Frühwerk setzt Martines auf kurze und sehr überschaubare formale Abläufe. Arien und Duette (wie Christe und Benedictus) haben knappe zweiteilige Formen, die modulierend mit nur wenig Variation oder Entwicklung wiederkehren. Den langen Gloria- und Credo-Texten nähert sie sich „Zeile für Zeile“, wodurch es zwar keine übergreifenden musikalischen Strukturen gibt, dafür aber ein hohes Maß an Textbezogenheit und bemerkenswerte harmonische Verläufe. Ihre Beherrschung des zeitgenössischen „galanten“ Stils demonstriert Martines durch die häufige Verwendung von Satzmodellen, die heute als galante „Schemata“ bekannt sind; in dieser Messe verwendet sie tonal flexible Schemata wie den melodisch geprägten „Prinner“ und die sequenziellen Schemata „Fonte“ und „Monte“. ¹⁰ Gleichzeitig illustriert Martines ihre Beherrschung des *stile antico* durch die Verwendung der Fugenform. Ihre Fugenthemen in der *Seconda* Messe sind kurz und einfach, und ihre Fortführung beschränkt sich auf kleine Veränderungen in Reihenfolge und Abständen der Einsätze. ¹¹ Die vier Fugen der Messe stehen alle an traditionellen Stellen am Ende der Messeteile: das zweite Kyrie, die Schlusszeilen des Gloria und Credo („cum Sancto Spiritu“ und „et vitam venturi saeculi“) und das sich wiederholende Osanna, das sowohl Sanctus als auch Benedictus abschließt.

Hinweise zur Aufführungspraxis

Es gibt keine Belege dafür, dass die *Seconda* Messe zu Martines' Lebzeiten aufgeführt wurde. Eine ihrer Messen scheint 1761 in der Michaelerkirche aufgeführt worden zu sein, die von der Familie Martines besucht wurde. Aber Martines' Biograf Irving Godt ist sich „ziemlich sicher [...], dass es sich bei der gesungenen Messe um ihre *Terza* Messe in C handelte“, die sie einen Monat zuvor vollendet hatte. ¹² Die Michaelerkirche besitzt noch immer einen wunderschön kopierten Stimmensatz für diese Messe, der vermutlich für diese Aufführung angefertigt und verwendet wurde. Aufgrund der musikalischen Ähnlichkeit und der zeitlichen Nähe der beiden Messen liefert dieser Stimmensatz wertvolle Hinweise nicht nur zur historischen Aufführung der *Terza* Messe, sondern auch zur Art der Aufführung, die Martines für die *Seconda* Messe vorgesehen haben könnte.

Die Stimmhefte der Vokalstimmen umfassen eine „Solo“-Stimme und zwei „Ripieno“-Stimmen für jede Stimmlage (SATB). Dies legt nahe, dass Martines 1.) einen Chor von 12–20 Sängern vorsah (die *Ripieno*-Sänger könnten sich eine Stimme geteilt haben); 2.) einen Wechsel von *Solo*- und *Tutti*-Stellen beabsichtigte (dies ist in der

Partitur der *Terza* Messe ausdrücklich vermerkt, in der Partitur der *Seconda* jedoch nur einmal ¹³); und 3.) Solisten aus dem Chor stammen (d.h. sie sangen auch die *Tutti*-Stellen).

Der Stimmensatz enthält je drei Exemplare der beiden Violinstimmen, was auf 3–6 Spieler pro Stimme schließen lässt. Die *Terza* Messe ist allerdings für ein größeres Orchester mit Oboen und Trompeten komponiert, was sich auch in der Größe der Violingruppe widerspiegeln dürfte. Die *Seconda* Messe könnte für eine größere Zahl von Streichern konzipiert worden sein, oder auch nur für einen Spieler pro Stimme.

Die Continuo-Gruppe der *Terza* Messe umfasst eine „Organo“-Stimme, eine „Violoncello“-Stimme und zwei „Violone“-Stimmen. Abgesehen von einer leicht verzierten Violoncello-Partie im Christe, enthalten die Violoncello- und Violone-Stimmen die gesamte Generalbassstimme, ohne „Solo-“ oder „Tutti“-Angaben. Dies deutet darauf hin, dass 1.) Martines die Orgel als Continuo-Tasteninstrument vorsah; 2.) sie sowohl 8'- als auch 16'-Register in ihrer Continuo-Gruppe einsetzte, zumindest in einem Orchester dieser Größe; und 3.) sofern sie irgendeine Änderung in Größe oder Zusammensetzung der Continuo-Gruppe wünschte (z.B. reduzierte Kräfte in Passagen mit Vokalsoli), sie sich nicht darum kümmerte, diese Änderungen in ihrer Partitur oder den Stimmen zu notieren. Natürlich können und sollten moderne Interpreten dem bewährten Grundsatz des 18. Jahrhunderts folgen und diejenige Besetzung und Anordnung wählen, die die überzeugendste Aufführung ermöglicht.

Die *Terza* Messe enthält Partien für Alt- und Tenorposaune, die in der gesamten Messe in den chorischen *Tutti*-Abschnitten *colla parte* spielen und (wie in der *Seconda* Messe) eine obligate Begleitung im Benedictus übernehmen. Dies deutet stark darauf hin, dass Martines in der *Seconda* Messe die gleiche Art von *colla parte*-Verstärkung der Alt- und Tenor-Singstimmen durch die beiden Posauern vorsah. Das Fehlen einer Bassposaunenstimme belegt eindeutig, dass Martines' Ensemble nur Alt- und Tenorposaune umfasste, sei es gewollt oder gezwungenermaßen. Dementsprechend sind *colla parte* geführte Stimmen für Alt- und Tenorposaune im Aufführungsmaterial der vorliegenden Ausgabe enthalten.

Danksagung

Diese Ausgabe wäre ohne die großzügige Unterstützung mehrerer Institutionen und Personen nicht möglich gewesen: Dank gebührt dem Archiv der Gesellschaft der Musikfreunde in Wien, das die einzige erhaltene Quelle der *Seconda* Messe aufbewahrt; Dr. L. Brett Scott und der University of Cincinnati für die Unterstützung der anfänglichen Recherchen zu diesem Projekt; Manuel Schuen und der Michaelerkirche in Wien, die Zugang zum dort vorhandenen Stimmensatz für die *Terza* Messe von Martines gewährten.

Cincinnati, Oktober 2024
Übersetzung: Julia Rosemeyer

Joseph Taff

¹⁰ Robert O. Gjerdingen, *Music in the Galant Style*, New York: Oxford University Press 2007.

¹¹ Die Analyse in diesem Absatz ist übernommen aus Taff, *The Masses of Mariana von Martines*, S. 143.

¹² Godt und Rice, *Marianna Martines*, S. 40.

¹³ Siehe Gloria, T. 15–16, Alt- und Tenorstimme.

Foreword

Marianna von Martines and her musical style

Throughout her life, Marianna von Martines (1744–1812) was a fixture in the musical and social life of the Viennese courtly aristocracy. Her family was wealthy and well-connected: her father Nicolo Martines, who had come to Vienna as a soldier, served as Maestro di Camera of the papal nuncio at the Habsburg court, and her four brothers distinguished themselves in various realms of Imperial service.¹ During her lifetime, Martines attained considerable renown as a performer, composer, and teacher. English music historian Charles Burney gave her singing and keyboard playing high praise in his accounts of his European travels, and she may well have performed for Empress Maria Theresa and Emperor Joseph II.²

Much of her compositional output consists of motets and cantatas for solo voice and keyboard; she often performed these herself, as she did during Burney's visit. She also composed solo keyboard music, one orchestral symphony, and a number of sacred choral-orchestral works, including four masses and two oratorios. Her compositions garnered the acclaim of such luminaries as Burney, Padre Giovanni Battista Martini, and Johann Adolf Hasse,³ and eventually won her admission to the prestigious Accademia Filarmonica of Bologna (she was the first woman to be admitted). In her later years, Martines composed less, devoting more attention to her highly respected voice studio, and to hosting musical gatherings frequented by composers as prominent as Mozart.⁴ Despite her international correspondence and honors, there is no evidence that she ever left her home city.⁵

Throughout her childhood, but increasingly after her father's death in 1764, young Marianna's education was directed by her father's close friend, the celebrated poet and librettist Pietro Metastasio, who lived with the Martines family until his death in 1782. Under Metastasio's stewardship, Martines studied keyboard with a young Joseph Haydn (who had moved into the attic above the Martines family apartment after being expelled from the choir at St. Stephen's Cathedral), voice with Nicola Porpora, and composition with Giuseppe Bonno.⁶ Perhaps the most telling portrait of Martines's education comes from the composer herself, in a 1773 letter to Padre Giovanni Battista Martini at the Accademia Filarmonica. Martines is careful to emphasize both her fluency in the latest galant style and her knowledge of the learned techniques of the Baroque. "My exercise," she writes,

has been, and still is, to combine the continual daily practice of composing with the study and scrutiny of that which has been written by the most celebrated masters such as Hasse, Jomelli, Galluppi, and the others who are famous today and who are praised for their musical labors – and without neglecting the older [generation] such as Handel, Lotti, Caldara, and others.⁷

To further bolster her learned credentials, Martines names Bonno as her teacher not of "composition" but of "counterpoint, to which they assigned me quite early," and follows Bonno's pedigree back to his studies in Naples with "the celebrated masters [Francesco] Durante and [Leonardo] Leo." Martines's synthesis and mastery of both old and new styles is a central theme in her works, one to which scholars have frequently returned.⁸ Nowhere is it more evident than in her sacred choral-orchestral music, a genre which became one of the most fertile sites for the coexistence and intermingling of the learned and galant styles in the eighteenth century.

About the Seconda Messa

Composed in 1760, when Martines was only sixteen years old, the *Seconda Messa* stands at the very beginning of Martines's compositional development. It is her earliest dated composition, and may well be her earliest extant work; her "Messe No. I" is undated, and numerous circumstantial and stylistic factors suggest that it was composed later.⁹

The *Seconda Messa* is notable for the simplicity of its structure and scoring. While her other three masses employ large orchestras and extended multi-movement structures, the *Seconda Messa* is largely scored for the common and elegant "church trio" of two violins and continuo; only in the Benedictus does the scoring expand to include the striking timbre of two *obbligato* trombones. Similarly, while the *Terza* and *Quarta Messe* are structured as "cantata masses" with extended multi-movement settings of the Gloria and Credo, the *Seconda Messa* avoids this approach. Only the Kyrie is divided into multiple movements, and this follows an established eighteenth-century structure in setting the first

¹ Irving Godt, "Marianna in Vienna: A Martines Chronology," *The Journal of Musicology* 16, no. 1 (1998), pp. 137–141.

² Godt, "Marianna in Vienna," p. 142.

³ Godt, "Marianna in Italy: The International Reputation of Marianna Martines (1744–1812)," *The Journal of Musicology* 13, no. 4 (1995), p. 544.

⁴ Karen Fremar, *The Life and Selected Works of Marianna Martines (1744–1812)* (Ph.D. diss., University of Kansas, 1983), p. ix.

⁵ Godt, "Marianna in Vienna," p. 136.

⁶ Godt, "Marianna in Italy," pp. 540–541.

⁷ Marianna Martines to Padre Giovanni Battista Martini, December 16, 1773. Translated and reprinted in Marianna Martines, *Dixit Dominus*, edited by Irving Godt (Madison, WI: A-R Editions, 1997), pp. vii–viii.

⁸ See, for example: Fremar, *Life and Selected Works*, pp. 100–101; Irving Godt and John A. Rice, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn* (Rochester, NY: University of Rochester Press, 2010), p. 2; Susan M. Holman, *Marianna Martines (1744–1812): Composing for God in the Age of Reason* (M.A. thesis, University of Hawai'i, 2009), pp. 55–56; Hallie Kathleen Clark, *Progressive and Conservative Elements in Marianna Martines' Quarta Messa (1765)* (M. Mus. thesis, Northern Arizona University, 1998); and Joseph Taff, "Marianna von Martines's *Dixit Dominus*: A Stylistic Synthesis," *The Choral Journal* 61, no. 9 (April 2021), pp. 6–24.

⁹ For a full discussion of the evidence supporting a later date for "Messe No. I," see Joseph Taff, *The Masses of Marianna von Martines: An Analysis and Appraisal of Martines's Galant Ecclesiastical Style* (DMA diss., University of Cincinnati, 2022), pp. 36–39.

Kyrie, Christe, and second Kyrie as separate movements, with the Christe scored for soloists and set in a contrasting key.

In this early work, Martines relies on short and highly localized approaches to form. Arias and duets (such as the Christe and Benedictus) utilize tight binary forms, which modulate and return with little unpredictability or development. Martines takes a “line-by-line” approach to the long Gloria and Credo texts, resulting in movements that lack overarching musical structures, but are highly attentive to the text and contain striking harmonic progressions. Martines shows her fluency in the contemporary “galant” style by making frequent use of the stock gestures now known as galant “schemata”; in this mass, her schematic vocabulary consists of tonally flexible patterns like the melodically-driven “Prinner” and the sequential “Fonte” and “Monte.”¹⁰ At the same time, Martines illustrates her mastery of the *stile antico* via another localized formal process: the fugue. Her fugue subjects in the *Seconda Messa* are short and simple, and their development consists largely of repetition with small variations in the order and time interval of entrances.¹¹ The mass’s four fugues are all in highly traditional spots at the end of mass parts: the second Kyrie, the closing lines of the Gloria and Credo (“cum Sancto Spiritu” and “et vitam venturi saeculi”), and the repeated Osanna, which concludes both the Sanctus and Benedictus.

Practical Performance Notes

There is no evidence that the *Seconda Messa* was performed during Martines’s lifetime. One of her masses appears to have been performed in 1761 at the Church of St. Michael, which the Martines family attended, but Martines’s biographer Irving Godt is “quite certain [...] that the mass sung was her *Terza Messa* in C,” which she had completed a month earlier.¹² St. Michael’s still possesses a beautifully-copied set of parts for this mass, presumably prepared and used for this performance. Given the musical similarities and chronological proximity of the two masses, this set provides valuable clues not only about this historical *Terza Messa* performance but also about the kind of performance Martines may have envisioned for the *Seconda Messa*.

The vocal parts include one “solo” part and two “ripieno” parts for each section (SATB). This suggests that Martines envisioned 1.) a choir of 12–20 singers (*ripieno* singers could have shared a part); 2.) alternation of vocal *solo* and *tutti* passages (this is marked explicitly throughout the score of the *Terza Messa*, but only once in the score of the *Seconda*¹³); and 3.) soloists drawn from the choir (i.e. that also sing the *tutti* passages).

The set includes three copies of each violin part, suggesting 3–6 players per part. The *Terza Messa*, however, is scored for a larger orchestra including oboes and trumpets, and the size of the violin sections may well reflect this. The *Seconda Messa* could accommodate a wide range of string forces, including one player per part.

The *Terza Messa*’s continuo group includes one “organo” part, one “violoncello” part and two “violone” parts. Apart from a slightly embellished violoncello line in the Christe, the violoncello and violone parts all present the entire continuo bass line and lack any “solo” or “tutti” indications. This evidence suggests that 1.) Martines envisioned organ as her continuo keyboard instrument; 2.) she envisioned both 8’ and 16’ registers in her continuo group, at least in an orchestra of this size; and 3.) if she desired any variation in the size or texture of the continuo group (for example, reduced forces in passages with vocal solos), she did not care to note these changes in her score or parts. Of course, modern performers can and should follow the established eighteenth-century principle of adopting the forces and arrangement that will offer the most convincing performance.

The *Terza Messa* set includes parts for alto and tenor trombones, which play *colla parte* in choral *tutti* sections throughout the mass, and (as in the *Seconda Messa*) offer *obbligato* accompaniment in the Benedictus. This strongly suggests that Martines envisioned the same kind of *colla parte* reinforcement of the alto and tenor parts from the two trombones in the *Seconda Messa*. The absence of a bass trombone part shows conclusively that, whether by choice or by necessity, Martines’s ensemble included only alto and tenor trombones. Accordingly, *colla parte* alto and tenor trombone parts are included in the performance material for this edition.

Acknowledgements

This edition would not have been possible without the generous assistance of several institutions and individuals: thanks go to the archive of the Gesellschaft der Musikfreunde in Vienna, which houses the single extant source for the *Seconda Messa*; Dr. L. Brett Scott and the University of Cincinnati, for supporting the initial research for this project; Manuel Schuen and the Church of St. Michael in Vienna, which provided access to the church’s set of parts for Martines’s *Terza Messa*.

Cincinnati, October 2024

Joseph Taff

¹⁰ Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007).

¹¹ The analysis in this paragraph is adapted from Taff, *The Masses of Marianna von Martines*, p. 143.

¹² Godt and Rice, *Marianna Martines*, p. 40.

¹³ See Gloria, mm. 15–16, alto and tenor parts.

Seconda Messa

(1760)

Marianna von Martines

1744–1812

1a. Kyrie I

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Continuo

3 Solo 3 - 6 5 6 7 3 3 6 3 3 3 3 3 6

5

7 6 7 6 5 3 - 6 5 4 6 [5/4] 3 3 6 6 5

8

Soprano

Solo
tr

Ky - ri - e e - lei - son, e - lei - son, e -

3 - [6] 4 6 3 3

Aufführungsdauer / Duration: ca. 30 min.

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Urtext
edited by Joseph Taff

15

tr.

Tutti

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

Tutti

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

8

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

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

#3 6 3 6 3 6 3

Tutti

18

lei - son.

- - son.

lei - son.

lei - son.

4 6 #3 3 Solo 3 #3 - 6 4 6 5 #3 - 6 3 3 6 7 7 #3

22

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e

Tutti

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - - -

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - - -

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - - - ri -

3 #3 6 5 3 6 4 3 7 3

Tutti

[illegible]

29

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

son, e - lei - son.

3 6 3 Solo 6 3 6 3 3

1b. Christe

Andante

Violino I

Violino II

Soprano

Alto

Continuo

p

Solo

Chri - ste e - lei - son, e - - - lei - - - -

p

Solo 5 #3 6 3 7 3 7 3 7

6

- - son, e - lei

Solo

Chri e - lei - son, e - - - lei - - -

#6 7 6 5 4 5 #3 6 3 7 3 7

12

Chri - ste e - lei - - - -

- - - son, e - lei - son, Chri - ste e - lei - - -

3 3 #6 7 6 4 #3 #3 7 #7 #3 #7

18

son, e lei son, e lei

son, e lei son, e lei

#3 #7 b7 7 6 9/3 8 7 3 7/5 6 6/4 3

25

son, e lei son, e lei son, e lei son.

son, e lei son, e lei son.

6/4 3 3 f 3 7 6/4 3

33

Chri-ste e lei son, e lei son,

Chri-ste e lei son, e lei son,

3 p 3 #3 - 6 3 3 7 3 7 3 7

41

Chri - ste e - lei

Chri - ste e - lei

3 6 5 3 7 7 7 #3 7 3 7

47

son, Chri - ste son, e - lei son,

son, Chri - e son, e - lei son, e - lei

#3 8 5 4 #7 4 2 [#3] #6 3 6 4 #3

55

e - lei son, e - lei son.

son, e - lei son, e - lei son.

b3 #4 6 7 6 4 #3 f #6 6 7 6 4 #3

1c. Kyrie II

Soprano
Violino I

Alto
Violino II

Tenore

Basso

Continuo

4

6

3

Tutti

8

6

3

7

#6

#3

6

b3

6

3

6

4

3

12

The musical score is for a five-part setting of 'Kyrie eleison'. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part begins with a rest followed by a half note G4, then a half note A4, and continues with a melodic line. The Alto part enters with a half note G4, followed by a half note A4, and continues with a melodic line. The Tenor part enters with a half note G3, followed by a half note A3, and continues with a melodic line. The Bass part enters with a half note G2, followed by a half note A2, and continues with a melodic line. The Piano part provides harmonic support with chords and arpeggiated figures. The lyrics 'Kyrie eleison' are written below the vocal staves, with hyphens indicating syllables spread across multiple notes. The score ends with a double bar line and a repeat sign.

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, e -

Ky - ri - e e - lei - son, e -

Ky - ri - e e -

3 6 6 3 3

16

Musical score for Kyrie eleison. The score consists of six staves. The first three staves are vocal parts (Soprano, Alto, Tenor) and the last three are piano accompaniment (Right Hand, Left Hand). The key signature has one sharp (F#), indicating D major or B minor. The lyrics are: Ky - ri - e - lei - son, e - lei - son, e - lei - son.

Ky - ri - e - lei - son, e - lei - son, e - lei - son,

lei - son, e - lei - son, e - lei - son,

- lei - son, e - lei - son, e - lei - son,

lei - son, lei son, K - ri - e e - lei - son, e - lei -

6 5 6 3 4 2 6 4 2 6 4 2 6 4 2 6 5 3 6

20

son, e - lei - son.

lei - son, e - lei - son.

lei - son, e - lei - son.

son, e - lei - son.

6 5 3 6 5 6 6 6 6 5 6 5 6 5 3 3 5 4 3 3

2. Gloria

[Intonation: Gloria in excelsis Deo]

Violino I

Violino II

Soprano
in ter - ra pax, pax — ho - mi - ni - bus bo-nae vo - lun - ta -

Alto
in ter - ra pax, pax — ho - mi - ni - bus bo-nae vo - lun - ta -

Tenore
in ter - ra pax, pax — ho - mi - ni - bus bo-nae vo - lun - ta -

Basso
Et in ter - ra, in ter - ra pax, pax — ho - mi - ni - bus bo-nae vo - lun - ta -

Continuo
3 Solo 6 6 3 3 6 7 # 3 3 6 5 #3

6

- - tis, bo-nae vo - lun - ta - - - tis.

- - tis, bo-nae vo - lun - ta - - - tis.

- - tis, bo-nae vo - lun - ta - - - tis.

- - tis, bo-nae vo - lun - ta - - - tis.

6 5 3 6 6 5 6 5 3 3 5 4 3 3 Solo 3

10 Laudamus te

p

Solo

Lau - da - - - mus te, lau - da - - -

p

3 [#]3 4# 5 4 #3 3 Solo 3 #3 3

14

f

Tutti

- - - - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca -

Solo

Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi -

Tutti

Ad - o - ra - mus te. Glo - ri - fi -

Tutti

Ad - o - ra - mus te. Glo - ri - fi -

3 3 7 3 #6 #3 #3 3 *f* 7 #6 #3 3

Tutti

18

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

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

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

ca - mus te.

6 3 6 3 6 5 4 5 5 5 3

22

p

Solo

Gra - ti - as a - gi - mus, a - gi - mus ti - bi pro - pter ma - gnam

7 3 5 4 #3 6 4 2 6 6 5 #3 3 3 6 6

26

f

pro - pter ma - gnam glo -

pro - pter ma - gnam glo -

Tutti

8 glo - ri - am tu - am, pro - pter ma - gnam glo -

pro - pter ma - gnam glo -

3 6 3 3 *f* Solo *Tutti* 6 5 3 5 3

30

tr

p

p

Solo

- ri - am tu - am. Do - mi - ne De - us, Rex coe - le - stis, De - us -

- ri - am tu - am.

8 - ri - am tu - am.

- ri - am tu - am.

6 5 3 5 4 #3 3 *p* Solo 3 6 6 4 3 3 6 6 7 7 3 6

Ausführung / interpretation

om - ni - po - tens.

Pa - ter om - nipo - tens.

Solo

Do - mi - ne_ Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te Je - su_ Chri -

#3 6 3 7 3 #3 3 7 7 #3 3 6 #3 6 3 7

38

f

f

Tutti

Fi - li - us Pa -

Tutti

Fi - li - us Pa -

Tutti

Fi - li - us Pa -

Solo

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa -

3 6 5 3 3 #3 3 3 #3 [6] 5 4 #3 3 *f* #6 5 4 #3

Tutti

Qui tollis

43

tris. Qui tol - lis pec - ca - ta, pec-ca - ta mun - di, mi-se - re - - re, mi-se - re -

tris. Qui tol - lis pec - ca - ta, pec-ca - ta mun - di, mi-se - re - - re, mi-se -

tris. Qui tol - lis pec - ca - ta, pec-ca - ta mun - di, mi-se - re - - re, mi-se -

tris. Qui tol - lis pec - ca - ta, pec-ca - ta mun - di, mi-se - re - re, al-se -

3 3 #6 6 6 7 #6 #3 3 3

48

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

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

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

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

6 5 3 6 7 #6 #3 3 6 b3 6 3 6 3 [6/4] 5/4 [3]

54

tr
p

Solo

bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

bis.

bis.

bis.

3 Solo 6 6/4 3 Solo *p* 6 6 6 b5 3 3 7 3

58

Qui sedes

f

Tutti

sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris,

Qui se - des ad dex - te - ram Pa - tris,

Qui se - des ad dex - te - ram Pa - tris,

Qui se - des ad dex - te - ram Pa - tris,

3 b7/4 b6 b7 3 6 b7 3 6 5 b3 b7 #3 *f* 3 - #3 [7] #3

Tutti

63 **Largo**

Largo

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

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

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

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

#3 6 3 6 5 #3 6 5 4 3 3 6 5 #3

68

68

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

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

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

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

3 6 3 #3 [#]3 #4 #3 6 6 3 6 #3 6 5 4 #3 3

Quoniam

73 **Allegro**

73 Allegro

Solo

3 5 6 3 6 7 6 3 6 [6] 3 6 6 6 5 #3

Cum Sancto

85

tr

su Chri - ste.

Tutti

Cum San-cto Spi-ri-tu, in glo-ria De-i

Tutti

Cum San-cto Spi-ri-tu, in glo-ria De-i Pa - tris. A - - - men, a -

3 6 5 #3 6 6 6 4 #3 4 3 3 6

Solo

90

Tutti

Cum San-cto Spi - ri - tu, in glo - ria De - i

Tutti

Cum San-cto Spi - ri - tu, in glo - ria De - i Pa - tris. A - - - men, a -

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

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

7 #6 3 5 4 #3 3 6 6 5 3 *Tutti* 3 5 4 3 3 6

94

Pa - tris. A - - - men, a - - - men, a - - - men. Cum San-cto Spi - ri-tu, in glo-ria Pa - - A - - - men. Cum San-cto Spi - ri-tu glo-ri De-i - -

6 5 #3 3 6 5 3 6 3 6 5 6 5 3 4 [6] 3

98

men. Cum San-cto Spi - ri-tu, in glo-ria De - i Pa - tris. A - - men. men. Cum San-cto Spi - ri-tu, in glo-ria De - i Pa - tris. A - - tris. A - - men. Cum San-cto Spi - ri-tu, in tris. A - - men, a - - men, a - - men.

3 5 4 3 3 6 6 5 #3 3 3 6 5 3 7 6

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

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

8 glo-ria De-i Pa - tris, cum San-cto Spi - ri-tu, in glo-ria De-i Pa - tris. A - - - - - men,

Cum San-cto Spi - ri-tu, in glo-ria De-i Pa - tris. A - - - - - men,

6 3 4/2 3 3 7 6 7/5 4 3 6

men, a - - - - - men, a - - - - - men. Cum San-cto Spi - ri-tu, in

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

8 a - - - - - men, a - - - - - men. a - - - - - men.

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

3 6 3 6 #3 6 7 #6 [#3]

3. Credo

[Intonation: Credo in unum Deum]

Allegro

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Continuo

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li, coe - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li, e - li et

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li, coe - et

Pa - trem om - ni - po - ten - tem, fa - cto - n coe , coe - li et

3 Tutti 6 4 3 3 Solo #6 6 5 [#]3 3 6 3

8

te - - rae, vi - si - bi - li-um om - ni - um, vi - si - bi - li-um

ter - - rae, vi - si - bi - li-um

8 ter - - rae, vi - si - bi - li-um

ter - - rae, vi - si - bi - li-um

5 4 #3 3 [#]3 3 Solo [#]3 Tutti #4 b3

15

om - ni - um, et in - vi - si - bi - li - um. Et in u - num

om - ni - um, et in - vi - si - bi - li - um.

om - ni - um, et in - vi - si - bi - li - um.

om - ni - um, et in - vi - si - bi - li - um.

[5] #3 [#]3 3 4 #3 3 3 Solo

22

f

f

Tutti

Do - mi-num Je - sum Chri - stum, Fi - lium De - i u - ni - ge - ni - tum. Et ex Pa - tre

Et ex Pa - tre na - tum,

Et ex Pa - tre na - tum,

Et ex Pa - tre na - tum,

*f*₃

Tutti

6 5

30

na - tum an - te om - ni - a sae - cu - la. lu - men de

na - tum an - te om - ni - a sae - cu - la.

na - tum an - te om - ni - a sae - cu - la. De - um de De - o,

na - tum an - te om - ni - a sae - cu - la.

3 6 5 4 2 6 5 4 3 3 3 6 7 5 6 4 #3 #3 [6/4] [#3]

38

f *p* *Solo*

lu - mi-ne, de De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

De - um ve - rum de De - o ve - ro.

Tutti

De - um ve - rum de De - o ve - ro.

De - um ve - rum de De - o ve - ro.

f

Tutti 6 4 2 3 6 4 3 Solo

46

f

Tutti

Pa - tri: per quem om - ni - a, per quem om - - - ni - a

per quem om - ni - a, per quem om - ni - a

per quem om - ni - a, per quem om - ni - a

per quem om - ni - a, per quem om - ni - a

f 3 6 [6] 3 3 Solo Tutti #3 [6] 3

Tutti

53

tr *p* *tr* *p*

Qui propter

fa - cta sunt.

fa - cta sunt.

Solo

Qui pro-pter nos ho-mi-nes, et

fa - cta sunt.

fa - cta sunt.

3 6 4 #3 3 Solo 3 6 5 #3 6 3 4 6 #3 Solo

61

de - scen - - - - -

pro - pter no - stram sa - lu - tem de - scen - - - - -

de - scen - - - - -

de - scen - - - - -

[#]3 3 5 6

Tutti

67

- dit de coe - lis.

- dit de coe - lis, de coe - lis.

dit, de - scen - - - - dit, de - scen - dit de coe - lis.

- dit de coe - lis.

6 3 3 5 6 3 3 6 6 5 6 3 3

[2]

Tutti

Et incarnatus

73 **Largo**

Et in-car-na - - - tus est de Spi - ri - tu San - cto ex Ma - ri - a

Et in-car-na - - - tus est de Spi - ri - tu San - cto ex Ma -

Et in-car-na - - - tus est de Spi - ri - tu San - cto ex Ma -

Et in-car-na - - - tus est de Spi - ri - tu San cto ex Ma -

b6 #3 3 - #5 6 5 b3 6 b5 3 Solo 3 6 [7] 5 [2]

Tutti Tutti

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

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

ri - a, ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - - -

ri - a, ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - - -

6 4 3 3 6 [7] 5 4 #3 7 #6 #3 #3 6 6 3 b3

Tutti Tutti

81

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

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

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

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

5 4 #3 #3 6 #4 #3 #3 7 #3 #3 6 #5 #3 #3

86 Crucifixus

Cru - ci - fi - - xus e - ti - am pro no - bis: sub Pon - ti - o Pi -

Cru - ci - fi - - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to, sub

Cru - ci - fi - - xus e - ti - am pro no - bis:

Cru - ci - fi - xus e - ti - am pro no - bis: sub

Tutti #3 6 4 [7] 3 3 6 7 #6 3 6 Solo 6 3 Tutti

90

la - to, sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est, pas - - - sus, pas -

Pon - ti - o Pi - la - - - to pas - sus, et se - pul - tus est, pas - - - sus,

sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est, pas - - - sus,

Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est, pas sus,

$\sharp 3$ 6 6
 4 5
 3 6 7 $\sharp 6$ $\sharp 3$ 7 $\sharp 3$ $\sharp 3$
 Tutti

94

- - - sus, et se - pul - tus, se - pul - tus est.

pas - sus, pas - sus, et se - pul - tus, se - pul - tus est.

pas - sus, et se - pul - tus, se - pul - tus est.

pas - sus, et se - pul - tus, se - pul - tus est.

7 3 3 3 6 [$\sharp$]3 $\sharp 3$ 6 5 $\sharp 3$ $\sharp 3$
 $\sharp 3$
 Tutti

Et resurrexit

98

Allegro

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

Solo Tutti 3 5 [6] 3 6 3 6 5 7

104

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

ptu - ras. Et a - scen - dit in coe - lum: se - det ad dex - te - ram

3 3 6 5 #3 #3 6 3 #3 6

110

Pa - tris. cum

Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di -

Pa - tris. cum

Pa - tris. cum

5/4 #3 3 #3 #3

Solo Tutti

117

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus

ca - re vi - vos et mor - tu - os: cu - jus re -

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus

glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus

3 6/5 #3 7 #6 #3 #3 -

Tutti

123

re - gni non e - rit fi - - nis.

gni non e - rit fi - - nis.

re - gni non e - rit fi - - nis. Et in Spi - ri - t San - ctum,

re - gni non e - rit fi - - nis.

6 b3 [b]6 4 [5] 4 #3 b3 Solo #3 6 b3 [b]6 4 #3

130

Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce -

b5 3 b3 b6 5 #3 - 6 6 b3 #6 6 6 5 4 #3

138

f

f

Solosopran / Soloist may sing*

si - mul ad - - - o - ra - -

Qui cum Pa - tre et Fi - li - o si - mul a, si - mul ad - o - ra - -

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - -

Tutti

8 dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - -

Qui cum Pa - tre et Fi - li - o si - mul ad o ra - -

f

Tutti

f $\flat 3$ 6 3 3 $\frac{5}{7}$ 6 3 $\frac{6}{4 \atop 2}$ $\flat 3$

145

- - - tur, et con - glo - ri - fi - ca - tur, et con - glo - ri - fi ca - -

- - - tur, et con - glo - ri - fi - ca - - - -

- - - tur, et con - glo - ri - fi - ca - - - -

- - - tur, et con - glo - ri - fi - ca - - - -

7 $\flat 6$ 5 6 3 3 3 3 3 - 6

Solo Tutti

* Herausgebervorschlag. Der Chorsopran kann dann während der drei Viertelnoten in T. 141.2–142.1 pausieren.
Suggestion by the editor. The tutti sopranos may then be silent for the three quarter notes in bars 141.2–142.1.

151

p

tur: Et u - nam

tur:

Solo

tur: qui lo - cu - tus est per Pro - phe - tas.

tur:

Solo *p*

5 6 5 4 3

Solo *p* 7 $\flat 3$ $\flat 6$ - 3 6

158

f

san - ctam ca - tho - li - cam et a - po - sto - li - cam

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam

Tutti

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam

f $\sharp 3$ $\sharp 3$ 3 3 $\sharp 3$ - 6

Tutti

163

Confiteor

p

Solo

Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma

Ec - cle - si - am.

8 — Ec - cle - si - am.

Ec - cle - si - am.

5 6 6 4 #3 3

Solo

169

Tutti

in re - mis - si - o - - nem, in re - mis - si - o - - nem pec - ca - to - -

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

8 in re - mis - si - o - - nem pec - ca - to - -

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

f 3 6 4 2 #3 3 3 6 5 4 3

Tutti

174

rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - rum.

rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - rum.

rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - rum.

rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - - rum.

3 3 3 3 3 5 #6 #3

Et vitam venturi

181 [Alla breve]

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

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

Et vi - tam ven -

#3 6

men, a - men, a -
men, a - men, a -
tu - ri sae - cu - li. A - men, a - men, a - men,
Et vi - tam ven - tu - ri sae - cu - li. A - men, a - men, a - men,
Tutti

7 b5 4 3 6 4 3 6 7 5 8 3 #4 3 6 5 b3 #4

men. Et vi - tam ven - tu - ri sae - cu - li. A - men. men.
men. Et vi - tam ven - tu - ri sae - cu - li. A - men.
a - men. Et vi - tam ven -
a - men. Et
3 6 7 #3 6 7 #6 3 #3 3

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

A - men, a - men,

tu - ri sae - cu - li. A - - - men, a - men, a -

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

6 #4 6 6 3 #3 6 6 3 6 3 3 6

men. Et vi - tam ven -

a - men. Et vi - tam ven - tu - ri sae - cu - li. A - men.

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

men. Et

5 6 5 3 3

204

tu - ri sae - cu - li. A - men, a - - - - -

A - - - - -

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

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

6 6 5 3 #4 6 5 6 6 4 2 3 6 5 4 2 6

208

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

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

8 - - - men. Et vi - tam ven - tu - ri sae - cu - li. A - - - - - men.

- - - - - men.

tasto solo

6 6 3 6 5 3 3
5 5 4 4 4

4. Sanctus

Andante

Violino I

Violino II

Alto

Continuo

3 Solo 3 3 6 6 7 7 3 3 3 7 6

4

Solo

San - ctus San - ctus, San -

7 6 7 6 5 3 - 6 6 6 5 4 3 3 3 3 6 6 7 7

8

ctus, San - mi - nus Sa - ba - oth, San - ctus Do - mi - nus De - us Sa -

3 [6] 3 6 3 - 3 7 3 3 [6] 3 #3 7 6

11

ba - oth.

7 #3 6 7 6 5 #3 - 6 5 6 6 5 4 #3 3 3 #6 5 3 #5 #6 #3 [b]6 5

Solo

14 **Allegro**

Soprano
Alto
Tenore
Basso

Ple - ni sunt coe - li et_
Tutti
Ple - ni sunt coe - li et
Ple - ni sunt coe - li et
Ple ni t coe li et_

#3 #3 6 #5 3 5 6 3 #3 3 6 4 3 3 #3 3 3 #3

Tutti

17

ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.
ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.
ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.
ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

3 3 6 3 6 3 3 6 7 #6 3

Osanna
[Alla breve]

21

Musical score for measures 21-25. The score is written for a choir in G major (one sharp) and Alla breve time. Measures 21-22 are empty staves. Measure 23 contains the lyrics "O - san - na in ex - cel - sis" for the Soprano part. Measures 24-25 contain the lyrics "O - san - na in ex - cel - sis" for the Bass part. A Solo part is indicated for the Soprano in measure 24. Fingerings are provided for the Solo part: 3, 6, 2, 6, 7, #6, 3.

Musical score for measures 26-30. The score is written for a choir in G major (one sharp) and Alla breve time. Measure 26 contains the lyrics "san - na in ex - cel - sis" for the Soprano part. Measures 27-28 contain the lyrics "O - san - na in ex - cel - sis" for the Bass part. Measures 29-30 contain the lyrics "o - san - na in ex - cel - sis, o - san - na in ex - cel - sis" for the Soprano part. Measures 29-30 contain the lyrics "o - san - na, o - san - na" for the Bass part. The word "Tutti" is written below the Bass part in measure 29. Fingerings are provided for the Soprano part: 3, 6, 3, 6, 3, 4, 5, 3, 7, 3, 3, 6, 5, #3, 3.

30

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

6 5 #3 3 3 6 7 3 3 3 3

34

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

6 5 4 3 4 2 6 5 3 3 3 3 3 3

38

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

4 3 6 3 #4 6 7 #6 3 7 #3

2 5 2

42

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

3 7 #3 6 7 #6 3 3 6 [6] 3

[illegible]

51

cel - - - sis, o - san - na in ex - cel - - sis.

cel - - - sis, o - san - na in ex - cel - - sis.

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

- - - sis.

tasto solo

3 [6] 3 3 6 5 3 5 3

5. Benedictus

Giusto

Violino I

Violino II

Trombone I

Trombone II *

Alto

Continuo

Solo

3 6 6 3 6 6 3 6 5 9 8 3 9 3 3

4

Be - ne - di - ctus qui

Solo

9 3 9 3 6 6 6 5 3 3 6 5 6 6 4 3 3 6 6 6

Solo

8

ve - nit in no - mi - ne Do - mi - ni, in no - - - - - mi - ne

6 6 6 6 6 7 9 8 3 9 3 9 3 9 3 3 6 5 #3 6 6 5

* Zur Mitwirkung der Posaunen siehe die „Aufführungspraktischen Hinweise“ im Vorwort.
For the participation of the trombones, see the “Practical Performance Notes” in the Foreword.

12

Do - mi-ni. Be - ne -

6 4 5 4 3 3 3 3 6 5 #3 6 6 4 6 #3 3 3 6 [6] 3 #3 3

16

di-ctus no - Do-mi-ni, in no -

6 6 6 6 7 9 8 3 9 3 9 3 9 3 9 3 8 6 5

20

Osanna ut supra
(S./p. 43)

- mi-ne Do - mi - ni.

3 6 3 6 5 4 3 3 6 9 3 3 6 3 6 3 3 6 5 6 6 4 3

6. Agnus Dei

Andante

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Continuo

3 Solo 5 #3 6 3 3 6 7 9 8 5 4 3 #6 6 7 3 6 6 #3 6 6 5 6 4 4 #3

5

Solo

Tutti

A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta, pec - ca - ta mun - di:

pec - ca - ta mun - di:

pec - ca - ta mun - di:

pec - ca - ta mun - di:

3 Solo 5 #3 6 3 3 6 7 5 4 3 3 #6 6 7 5 7 #6 #3 Tutti

9

Un poco lento

f *f*

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

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

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

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

f Solo 6 3 $\flat 7$ 6 3 Tutti $\sharp 6$ 6 5 4 $\sharp 3$

13

bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - - di:

bis. A - gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

3 6 3 6 $\sharp 3$ Tutti $\flat 3$ 6 $\sharp 4$ 2 6 6 6 $\sharp 3$ 7 $\sharp 3$ 6 4 $\sharp 3$

Solo Tutti

17

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

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

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

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

3 6 5 #3 #3 #3 3 6 b3 6 5 b3 4 3

Solo Tutti

21

bis. A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

bis. A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

bis. A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

bis. A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di:

b3 b6 9 8 6 3 #3 b3 6 3 7 #6 #3

Dona nobis

26 **Allegro**

Soprano Solo

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

Solo

30

The image shows measures 30, 31, and 32 of a musical score. The score is written for three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is also in treble clef with the same key signature. The third staff is in bass clef with the same key signature. The music consists of eighth and sixteenth notes, with some rests. The first staff has a melodic line. The second staff has a rhythmic pattern with many eighth notes and rests. The third staff has a bass line with eighth notes and rests. The measures are separated by vertical bar lines.

33

tr

Tutti

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

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

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

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

Tutti

3 3 3 3 3 5 [3] 5 #3 3 5 #3

38

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

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

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

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

3 6 5 #3 6 5 4 #3 6 3 3 5 4 5 4 #3

Solo

* Takt 34–39: Siehe Kritischer Bericht. / *See Critical Report.*

42

Soprano

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

46

- - - - -

50

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

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

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

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

♯3 3 3 3 3 3 3 3 6 3 6 3

Solo Tutti

Soprano

no - bis pa - - - - -

tr

Tutti

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

na o - bis pa - cem, do - na

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

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

ti 3 3 3 3 3 3 7/3

tr

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

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

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

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

3 6 3 [6] 3 6 6/5 3 3 5/4 3 3

Critical Report

I. The Source

The only source material for this composition is a manuscript score in the composer's hand:

Vienna, archive of the Gesellschaft der Musikfreunde (A-Wgm), shelfmark: A 577 (I 1638). The full score is bound with a red binding, bearing the title "Martines Missa II." and the Musikverein shelfmark "I 1638." The front cover bears the following handwritten markings, which evidently date from after the manuscript's arrival at the archive:

1. In center octagon, in brown ink: "I 1638 Musik Vereins Archiv I Messe N°. II I von I Marianna Martines I Partitur"
2. In center octagon, in red pencil: "64 Blatt" and "7^{te}" (circled)
3. In upper left corner: "ARCHIV DER GESELLSCHAFT DER I MUSIKFREUNDE IN WIEN I A 577"

The volume contains 128 pages, numbered in pencil, including the covers (the insides of the front and back covers are numbered "2" and "127"). Pages 3–6 have ten staves per page; pages 7–126 have twelve.

The manuscript includes a title page (page 3), apparently in Martines's hand, which reads: "Seconda Messa I Della Sig:^{ra} Marianna Martines I a di 1 Agosto del 1760". The score itself covers pages 5–126. It contains neither movement titles nor instrument names, except for the indication "Tromboni" next to the two *obbligato* trombone staves in the Benedictus. All parts are notated on separate staves. Martines is consistent in using treble clefs for the violins; soprano, alto, tenor, and bass clefs for the vocal parts; alto clefs for the *obbligato* trombones; and bass clef for the continuo, except in *basso seguente* passages, where the continuo clefs match those of the doubled choral parts.

II. Concerning the Edition

This edition modernizes certain aspects of notation, but retains some notational practices from the source in cases where they provide important information and will not confuse modern readers. All instrument and voice names are editorial, with the exception of the trombones in the Benedictus; the original "Tromboni" is given as Trombone 1 and Trombone 2. This edition retains Martines's original score order, which only deviates from modern convention in placing the trombones below the violins.

- All clefs for the vocal parts have been modernized from the original C clefs. The basso continuo part utilizes a variety of clefs; this edition uses treble clef for unfigured *basso seguente* passages, and bass clef when figures appear, regardless of register (original clefs are noted below in the Detailed Remarks). Due to the tessitura of the *obbligato* trombone parts in the Benedictus, their original alto clefs have been retained.

- The source lacks movement titles or final barlines; this edition adds numbers, titles, and subtitles for certain important sections within each movement. Movement breaks have been inferred from both the structure of the mass text and Martines's use of a double barline with a page break. Such breaks in the manuscript, for example, clearly divide the Kyrie into three movements with distinct vocal forces, keys, and compositional styles. In other cases, however, considerations of style and tonality argue against a movement break at such spots. Thus, despite clear double barlines, page breaks, and new tempo indications before "Quoniam tu solus sanctus" (Gloria, m. 73) and "Dona nobis pacem" (Agnus Dei, m. 26), these passages have been rendered as sections within the Gloria and Agnus Dei movements.
- The source generally includes key signatures only at the beginning of movements or sections; this edition follows modern practice in printing the key signature at the beginning of every system.
- Martines's use of accidentals is highly inconsistent: she writes many superfluous accidentals, and also omits some necessary accidentals if they are clearly written in a doubling part, or if a new local tonality has been clearly established. This edition distinguishes between a number of different categories of accidentals:
 - Accidentals that are superfluous according to modern practice have been deleted without comment in both the notated parts and the basso continuo figures.
 - Some source accidentals that are "cautionary" according to modern practice – i.e. that cancel a chromatic note in the previous bar – have been retained, and some editorial cautionaries have been added when deemed necessary; in both cases, these are given in normal size without specific comment.
 - Missing accidentals that are clearly intended but evidently considered unnecessary in Martines's notational practice – such as for repeated notes after a barline, or the same pitch class in a different octave register – have been supplied in normal size without specific comment.
 - Missing accidentals that are notated in a parallel part have been supplied in normal size, and are also noted in the Detailed Remarks below.
 - Missing accidentals that are clearly intended in light of local harmonic context have been added in small print.
 - In cases where a reading is at all doubtful, or where an explanation of a chosen reading seems necessary, any added accidentals have been given in small print and also noted, with any necessary explanation, in the Detailed Remarks.
- All dynamic markings have been modernized to *p* and *f*. In cases where a dynamic marking is placed between two staves in the source, and clearly applies to both parts, it has been given in both in normal type without comment. Additional dynamic markings added editorially are given in small type.

- Rhythmic notation has been revised to remove unnecessary ties within measures.
- Martines's characteristic ornament marking "t:", which often coincides with an appoggatura, and likely indicates a shake beginning on the upper neighbor, has been modernized as *tr* throughout.
- This edition preserves the infrequent and inconsistent slurs and articulation markings found in the source. Editorial slurs are given as broken lines.
- All double barlines, time signatures, fermatas, and tempo indications are original unless printed in square brackets. When the source includes fermatas in some parts but not others, editorial fermatas have been supplied in small print in the remaining parts.
- Missing rests in whole bars or in front of new entries of a voice (upbeats) have been added without comment, if the rhythmic position of the following note is clear.
- Martines's beaming in the vocal parts follows the eighteenth-century convention of separating syllables and beaming together melismatic passages. This edition retains the original beaming, since it often serves to clarify her intended text placement or syllabification (e.g. "e-lei-son" vs. "e-le-i-son"). Beaming and stem direction has been normalized in the instrumental parts.
- Appoggiaturas in the source are notated as small notes placed before the main melody note, without slashes or slurs. Since their intended rhythmic values in performance are not always certain, the present edition preserves the source notation unaltered.
- Text has been modernized in accordance with modern conventions for spelling (e.g. "bonae" for "bone", "coelum" for "celum"), punctuation, and syllable divisions. The text placement and syllabification in the source have been retained, even when inconsistent (for example, Martines clearly indicates "e-lei-son" in some passages and "e-le-i-son" in others). Missing text has been added in italics when necessary.
- Basso continuo figures have been left unchanged, except when they unambiguously clash with the written sonority (e.g. a figure of $\frac{6}{4}$ under a $\frac{5}{4}$ sonority); such changes are noted in the Detailed Remarks. Occasional editorial figures have been added in square brackets, when their absence would lead to error. The edition retains the order of numbers in source figures (e.g. $\frac{4}{6}$ and $\frac{6}{4}$ have both been allowed to stand), as well as the original #6 instead of 6. However, all accidentals have been placed before the associated numbers according to modern practice (e.g. 3# has been given as #3 without comment).
- The source frequently uses shorthands to indicate that one part is to double another (usually that the second violin doubles the first violin). This edition realizes such passages without comment. In a few instances, this edition extends such doubling to include pickup or final notes of phrases, even when the source has rests; these additions are printed with small noteheads and noted below in the detailed remarks.
- The source frequently includes the markings "Solo" and "Tutti" below the basso continuo staff. They often appear to refer to the vocal parts, but sometimes appear when no vocal parts are present (e.g. "Solo" in Kyrie I, m. 30). In such cases, and indeed in some others, they could refer to the vio-

lins (implying the presence of a *ripieno* group in "Tutti" sections), or to various forces within the basso continuo group. This edition reprints all original indications in their original score location, while also suggesting a practical performance approach via editorial "Solo" and "Tutti" suggestions in the vocal parts (given in italics). Abbreviated source markings of "S." and "T." have been normalized as "Solo" and "Tutti" without comment.

III. Detailed Remarks

Abbreviations: A = Alto, B = Basso, Bc = Continuo, S = Soprano, T = Tenore, Trb I = Trombone I, Trb II = Trombone II, VI I = Violino I, VI II = Violino II.

References are given in the following order: Measure – part, sign within the measure (note, small appoggiatura notes or rest) – source reading and remarks.

1a. Kyrie I

26	A 1	Source suggests syllable "-le-" here and "-i-" at beat 4
----	-----	--

1b. Christe

10	A 2	Augmentation dot missing, and notehead positioned above the 2nd quarter in Bc; but see S in m. 3
16	Bc 1	"Tutti" marking crossed out
22	S 1	Source gives "-lei-" under this note; editorially moved to note 4
25	S 3–6	Two beams 3–4 and 5–6, but obviously without effect on text placement
26	S, A 3–6	Two beams 3–4 and 5–6, but obviously without effect on text placement
28	Bc 1	Figures "7 6" scratched out
29	VI I	Dynamic <i>f</i> already on first note, but see mm. 25 and 58
31	Bc 1	Marked "Solo" (presumably to cancel the deleted "Tutti" in m. 16)
33	Bc 1	"Tutti" marking crossed out
47	A 2	While clearly a half note, this note is vertically aligned with the beat-3 quarter notes in the VI II and Bc, suggesting the possibility of a rhythmic error; nevertheless, it has been allowed to stand
48	VI II 3	Marking unclear; in light of the clear <i>G-natural</i> in m. 49, it has been read as a #, and applied to the corresponding alto note
48	A 3	Lacks #; but see VI II
54	A 3–6	Two beams 3–4 and 5–6
55	S, A 3–6	Two beams 3–4 and 5–6
58	Bc 1	Marked "Solo" (presumably to cancel the deleted "Tutti" in m. 33)

1c. Kyrie II

Both violin staves begin with the instruction "con la parte" and contain only slashes thereafter

1–5	Bc	Soprano clef at beginning, tenor clef at choral tenor entrance, bass clef at choral bass entrance
4	S 2	Rest absent. Another valid solution here could be to dot the half note at the beginning of this bar
12–15	Bc	Soprano clef at m. 12 downbeat, tenor clef at choral tenor entrance, bass clef at choral bass entrance
16	T 2–3	Erroneously twice with syllable "-son"
18	B 2	Syllable "-e" notated already on note 1; but tied
23	Bc 3	Figure is $\frac{6}{4}$ 3

2. Gloria			
3	VI I 2	No sharp notated. Martines marks <i>C-sharp</i> in a nearly identical passage in the Sanctus (m. 19); this, combined with her generally inconsistent use of accidentals, suggests an intended <i>C-sharp</i> here	
8	Bc 3	Figure is $\frac{6}{4}$ 3	
9–11	Bc	These “Solo” markings are, unusually, placed above the Bc staff	
11	Bc 3	Figure is $\frac{6}{4}$	
20	T 3	Source has <i>D</i> ; emended to <i>C</i> rather than <i>E</i> in light of the VI II part	
20	Bc 1	Figure is $\frac{6}{4}$	
22	VI I 1	Lacks #; but see Bc figure	
22	Bc 4	Figure is $\frac{6}{4}$	
27	B 2	Lacks #; but see Bc	
28–30		The <i>F</i> 's at m. 28 downbeat (VI II, A) are marked natural, and the <i>F</i> 's at m. 30 downbeat (B, Bc) are marked sharp; the <i>F</i> 's in between (B, Bc, VI II, A) have no marking. <i>F-naturals</i> have been chosen as the more plausible reading here, but <i>F-sharp</i> could also be valid, especially in m. 29.	
30	S 4–6	Beamed, with syllable “-riam” without a hyphen	
30	Bc 4	Figure is $\frac{6}{4}$ #3	
33	VI I 7–10	These four notes up a third in the source (<i>d</i> ² , <i>d</i> ² , <i>g</i> ² , <i>f</i> ^{#2}). The analogous spot in m. 36 shows a clear unison; additionally, these four notes are in the same place on the staff as the <i>b</i> ¹ , <i>b</i> ¹ , <i>e</i> ² and <i>d</i> ² in the otherwise-doubled soprano part (in soprano clef), suggesting a visual error on Martines's part	
33	S 8–10	Beamed, with text “Deus” without a hyphen	
35	Bc 4	Both <i>g</i> ⁰ and <i>d</i> ⁰ written (after correction?). <i>G</i> is more plausible than <i>d</i> , which would create parallel octaves. Compare also m. 32	
38	B 4–6	Beamed, with text “Deus” without a hyphen	
39	B 1–3	Beamed, with text “Dei” without a hyphen	
39	B 5–6	Beamed, with syllable “-lius” without a hyphen	
41	VI II 2	Lacks #; but see Bc figure	
41	Bc 1	Lacks #; but see B. Figure is $\frac{6}{5}$ #3	
41	VI II 4	Dynamic marking “for.” placed between the two violin staves	
42	Bc 4	Figure is $\frac{6}{5}$ #3	
43	VI I 2	Lacks ♭; but see T	
46	VI I 5–6	Source gives two 16th-notes; aligned with VI II and with m. 48	
46	VI I 7–8	Erroneously quarter notes	
48–49		These measures are over a page break. The source often splits bars between pages, but here, it gives a half-bar (m. 48) at the end of p. 33, and continues with a full bar at the beginning of p. 34	
52, 53	VI I 2	Lacks ♭; but see A	
52	VI II, B, Bc 2	Lacks ♭; but see T	
53	B, Bc 1	Lacks ♭; but see A	
53	Bc	Second source figure (on beat 3) is $\frac{6}{4}$	
54–59	all	Martines omits most accidentals for <i>b-flat</i> and <i>f-natural</i> , but it is clear that this passage remains in B-flat major tonality	
59	VI I, S 7–8	This passage is difficult to decipher, and shows evidence of revision. On note 7, in both parts, it appears that both a natural and a flat sign have been written, with possible attempts at scratching out the lower tail of the natural. Note 8 bears a natural sign in both parts (presumably to clarify that it is not to be sharped), a cautionary which makes more sense if note 7 is read as <i>B-natural</i> . Based on close examination of the ink and scratches in the manuscript, the editor believes Martines first wrote natural signs on both notes, in both parts, and then sought to change the sign on note 7 to a flat in both parts	
64	Bc 3	Lacks ♭; but see B and S	
66	S, A, B, Bc 1	Lacks ♭; but see VI I, II	
68	A 4	Lacks ♭; but see VI I	
68	Bc 2	Lacks ♭; but see B	
70	VI I 5	No accidental; but see S	
71	Bc 3	Figures are #3 3	
72	Bc 1	Figures are $\frac{5}{4}$ #5	
73		Following a double barline after m. 72, this measure begins a new page, and each staff bears a new clef and time signature. Due to tonal considerations, however, the editor believes the “Quoniam” is more convincingly presented as a section within the Gloria, rather than its own movement. The key signature at m. 73 is blank, and a one-sharp key signature returns at m. 86	
83	VI I 3	Lacks #; but see S	
83	VI I, S 5+7	Only 7th note in S has #; but see Bc figure	
84	VI I 9	Lacks #; but see S	
86	VI II 4	Lacks #	
86	Bc 1	Figure is $\frac{5}{4}$	
98	T, B 1	Text is erroneously “-men” (after page break)	
101–103	Bc	In tenor clef from 101.2 through 103.1	
102	Bc 6	Figure is #3. This and the previous measure show evidence of revision; it seems likely that Martines originally wrote an independent bass line here, with an A at m. 102 beat 4, and neglected to change the figure when she revised this	
103	T 1	Text is erroneously “-men” (after page break)	
114	Bc 3	Figure is 6	
116–117	B, Bc	Notated as two tied half notes per measure	
3. Credo			
7	VI I (II) 1	Lacks #; but see S	
8	S 2	Lacks #; but see VI I (II)	
9	VI II 6	Lacks #; but present in VI I	
10	VI II 3	Quarter rest. The following measures contain slashes indicating that VI II doubles VI I; it seems evident that VI II should play the pickup as well. This inference is borne out by similar passages in Mass No. 3, where a manuscript score includes similar shorthands and a set of parts extends them to include entire musical gestures	
20	VI II 2–3	Quarter rests	
28	B 4	Lacks ♭; but see Bc	
29	Bc	Rhythm is ♩ ♩ ♩; emended to align with choral parts	
30	VI II 5	Lacks ♭; but see B, Bc	
31	VI II 2–3	Parallel sixths (<i>d</i> ² - <i>b</i> ² and <i>e</i> ² - <i>c</i> ³). The <i>c</i> bears a tie into m. 32, while the <i>e</i> does not; m. 32 contains slashes, and m. 33 contains a scratched-out independent VI II part. Taken together, this evidence suggests that Martines first wrote the lower notes, and later decided she preferred the violins in unison throughout this passage	
38	Bc 3	Figure is 3	
49	S 2	Lacks #; but see m. 45 and T, B, Bc	
53	Bc 2	Figure is $\frac{5}{4}$	
56	VI I (II) 2	Lacks #	
57	Bc 2	Figure is $\frac{5}{6}$	
58	VI II 3	This rest constitutes something of an emendation. Measures 42–43 and 46–47 have slashes; mm. 44–45 and 48–58 are blank. This still suggests doubling, especially given that the vocal parts that rest during this passage have clearly written rests. The third beat of m. 58 cannot have a <i>b</i> ¹ tied over into m. 59. Since this <i>b</i> ¹ in the VI I clearly begins a new musical idea, and VI II clearly begins its own new musical idea in m. 59, a rest has been deemed more plausible than an untied <i>b</i> ¹	
67	B, Bc 1	Lacks ♭; but see A	
68	B, Bc 4	Lacks ♭; but see VI I (II)	
73		Double barline and new key signature of <i>F-natural</i> ; no page break	
75	B, Bc 5	Lacks ♭; but see VI II, S	
81	Bc 3	Figure is ♭3	
84	Bc 1	There appears to be a figure of 7 in between the figures $\frac{5}{4}$ and #3. Since a figure on the sixth 8th-	

		note of the measure would be highly unusual, and there is no <i>a</i> in the written sonorities, this figure has been removed. The bar also shows evidence of revision, suggesting that this figure may have pertained to an older version. Nevertheless, a seventh in the continuo during the latter half of this bar would not be unidiomatic			numbering purposes, this has still been treated as a half-bar, which is completed by the half-bar pickup to the Osanna
92	A 3	Lacks #; but see VI II and Bc figure	20b–22	Bc	In tenor clef
95	A 3	Erroneously text “e” (instead of “et”)	30	VI I 2	Lacks #; but see S
96	VI I 3	Lacks #; but see A	40	T 1–4	Text underlay “in ex-” on notes 3+4 (obviously due to a correction); aligned with S, m. 40
98	VI I	Time signature in this staff is $\frac{3}{8}$	42	VI I 3	Lacks #; but see T and m. 41
102	Bc 3	Figure is 5	53	Bc 1	Figure is 6 5
107	VI I 1	Lacks #; but see S	53–55	B, Bc	Notated as two tied whole notes per measure
107	VI II 2	Lacks #; but see S			
110, 111	VI I 3	# present only on last note of each bar	5. Benedictus		
119	VI I 5+7	Lacks #; but see A	6	Bc 6	Figure is $\frac{4}{5}$
120	VI I 1	Lacks #; but see A	20	Bc 5	Figure is $\frac{5}{4}$
123	VI II 2–6	Parallel thirds (f^2 - a^2 , e^2 - g^2 , c^2 - e^2 , d^2 - f^2 , b^1 - d^2). Double stops would be unidiomatic and unnecessary; the top notes, which double VI I, are written in darker ink and appear to be a revision that replaces the lower notes			
		# present only on last note in this bar	6. Agnus Dei		
126	VI I 3	Lacks #; but see Bc figure	4	VI I 2+6	No accidentals, but # necessary for note 2
126	VI I 5	Lacks #; but see Bc figure	9	B	Tempo indication “Un poco lento” is placed above the bass staff
126	VI II 2	Lacks #; but see Bc figure	20	A	This measure reads: $\text{♩} \text{♩} \text{♩}$ (<i>g, g, f-sharp</i>)
128	VI II 2	Both d^2 and f^2 written. <i>D</i> is more plausible than either a double stop or <i>f</i> , which would make parallel octaves with the Bc	33	Bc 2	“Solo” marking crossed out
		No accidentals marked on <i>f</i> . The clear <i>f-naturals</i> in VI II (mm. 127 and 129), as well as the prevalence of <i>B-flats</i> , suggest Martines intended D minor tonality throughout this passage	33–39	VI II	After m. 33 note 5 (d^1), VI II has rests through m. 38. Since VI II clearly doubles VI I in similar tutti passages at mm. 50–52 and 61–64, it seems likely that Martines intended doubling here as well. In m. 39, the only written sign is a quarter note d^2 , vertically aligned with beat 3 in the VI I part; the measure is otherwise blank
128, 130	VI I, T, Bc	Lacks #; but see VI I, T	39	A, T, B 1	Syllable “pa-” missing. There is a page break between m. 38 and m. 39; evidently Martines correctly wrote the soprano “pa-” on the last note of m. 38 and then neglected the other three voices
131	VI II 2	Single dynamic <i>f</i> above staff; omitted, but see m. 138	49	S 4, 7	These notes bear the syllables “-bis” and “pa-”, respectively
134	VI I	Lacks #; but see VI I	57–61	VI I	Slashes. This is the only spot in the source where slashes appear in the VI I part; since VI I doubles S in m. 56 (as well as in analogous passages at mm. 26–33 and 41–49), these slashes have been taken to indicate doubling of S, not of VI II
139	S 1	Lacks #; but see VI I	61	VI II	This measure reads: $\text{♩} \text{♩} \text{♩} \text{♩}$ (<i>f-natural, g, c^4</i>), the following measures have slashes. On the basis of comparisons with parallel spots in the movement (mm. 33 and 50) and with similar situations in the score and parts of Mass No. 3, the second half of the measure has been emended to more closely follow the new figure in the VI I
144	Bc 1	Lacks #; but see B	62	Bc 1	Redundantly marked “Tutti” (after page break)
145	VI II 1	Lacks #; but see A	63	T 1–2	Not beamed
149	T 3	Lacks #; but see VI II	65	B 2–3	Not beamed; for the text underlay a melisma at the syllable “do-” and a short suffix “-na” seems appropriate
150	VI I 2	Lacks #; but see S			
150	B 2	Lacks #; but see Bc			
151	VI I, II 4	Lacks #; but # for <i>f</i> present in mm. 150 and 152			
151	S 3	Lacks #; but # for <i>f</i> present in mm. 150 and 152			
151	B, Bc 1	Lacks #; but see VI I, II			
153	VI I 1	Lacks #; but see VI II, Bc			
158	Bc 1	“Tutti” at beat 2; adjusted to align with choral entrance			
162	VI II 3	Lacks #			
170	VI II 1	Lacks #; but see VI I			
176–180	S, A, T, B	This passage bears both the erroneous text “in remissionem peccatorum” and the text “resurrectionem mortuorum,” written above and smaller, evidently as a correction			
176	Bc 1	“Solo” marking crossed out			
177	Bc 1	“Solo” marking crossed out			
181	Bc 1	“Solo” marking crossed out			
181–187	Bc	Soprano clef at m. 181, tenor clef at choral tenor entrance, bass clef at choral bass entrance			
192–195	Bc	Soprano clef at m. 192 note 3, tenor clef at choral tenor entrance, bass clef at choral bass entrance			
200–203	Bc	Alto clef at m. 200 note 4, bass clef at choral bass entrance			
206	B 1	Erroneously with another syllable “a-”; see m. 205, note 4			
208	Bc 3	With figure 3, but <i>tasto solo</i>			
209–210	Bc	These measures contain scratched-out figures, not to decipher			
209–211	B, Bc	Notated as two tied whole notes per measure			
4. Sanctus					
10	A 5–8	Beamed, but with text “-us” on note 7			
12	VI I 1	Lacks #; but see A			
20a	all	Lacks barline (page break); a double barline is added, as for other movements, but for bar			