

Antonio
JUANAS

Ocho Responsorios para los Maitines
de la Santísima Trinidad

Acht Responsorien für die Matutin am Fest der Heiligsten Dreifaltigkeit
Eight Responsories for Matins of the Feast of the Most Holy Trinity

für 4–8-stimmig gemischten Chor
2 Violinen, Orgel, Basso continuo

for 4–8 voiced mixed choir
2 violins, organ, basso continuo

herausgegeben von / edited by
R. Ryan Endris

Urtext

Partitur / Full score



Carus 27.601

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Vorwort

Antonio Juanas' Biografie

Es ist merkwürdig, dass ein so produktiver Komponist wie Antonio Juanas weitgehend unbekannt geblieben ist. Über 20 Jahre war Juanas als *maestro de capilla* (Kapellmeister) an der Catedral Metropolitana de la Asunción de la Santísima Virgen María a los cielos de Ciudad de México (Metropolitan-Kathedrale Mariä Himmelfahrt in Mexiko-Stadt) tätig; zwischen 1791 und 1815 komponierte er mehr als 400 Werke, dennoch ist wenig über sein Leben vor oder nach seiner Amtszeit an der Kathedrale bekannt. Während Musik des 16. bis frühen 19. Jahrhunderts aus Mexiko bislang wenig beachtet wurde, erhalten einzelne Komponisten wie Juan de Padilla und Ignacio de Jerusalem von Musikwissenschaftlern und Interpreten seit einigen Jahrzehnten Aufmerksamkeit. Die *Acht Responsorien für die Matutin am Fest der Heiligsten Dreifaltigkeit* in der vorliegenden Edition gehören zu den wenigen Werken Juanas', die – bislang nur im Rahmen zweier Dissertationen¹ – transkribiert wurden. Wichtiger noch: die Edition trägt dazu bei, mehr über die Musik dieses bedeutenden Komponisten des 18. Jahrhunderts zu erfahren.

Zum Leben von Antonio Juanas gibt es nur vereinzelte Forschungen. Das wenige, das wir über Juanas wissen ist überwiegend der akribischen Arbeit von Javier Marín López zu verdanken.² Obwohl nichts über Juanas' fröhe Kindheit bekannt ist³, nimmt man an, dass er 1762 oder 1763 in der kleinen Stadt Narros in der Provinz Soria in Spanien geboren wurde.⁴ Die Datierung seines Geburtsjahrs ergibt sich aus einem Brief aus dem Jahr 1787, in dem Juanas schreibt, er sei 24 Jahre alt. Mit acht Jahren begann seine musikalische Ausbildung in Sigüenza in Guadalajara, Spanien. Im Alter von 17 Jahren (1780) zog er in die Nachbarstadt Alcalá de Henares, wo er als *maestro de capilla* der Iglesia Magistral de los Santos Justos y Pastor tätig wurde.⁵ Obwohl er sich vergeblich um andere Positionen bewarb, behielt Juanas diese Anstellung in Alcalá de Henares bis 1789.⁶ Die erste nachweisliche Notiz über sein Wirken als Komponist ist die Publikation der Motette *Sacerdotes Domini a 8 v. y orquesta* im Jahr 1787, die von einem Juan Antonio Juanas signiert ist, bei dem es sich wahrscheinlich um dieselbe Person handelt.⁷

1791 erhielt Juanas die Anstellung als *maestro de capilla* an der Kathedrale in Mexiko-Stadt; seine Berufung war unge-

¹ Teresa Rhoderick Bowers, *The Vespers Psalms of Manuel Arenzana and Antonio Juanas*, Dissertation, University of Maryland 1998 und Dianne Marie Lehmann Goldman, *The Matins Responsory at Mexico City Cathedral, 1575–1815*, Dissertation, Northwestern University 2014.

² Javier Marín López, „Consideraciones Sobre La Trayectoria Profesional Del Músico Antonio Juanas (1762/63 – Despues De 1816)“, in: *Cuadernos del Seminario Nacional de Música en la Nueva España y el México Independiente*, Nr. 2 (2007), S. 14–31.

³ Bowers, wie Anm. 1, S. 13.

⁴ López, wie Anm. 2, S. 17. López geht nicht ins Detail, aber beruft sich für die Zeitrechnung auf verschiedene andere Quellen, u.a.: Daniel Mendoza de Arce, *Music in Ibero-America to 1850. A Historical Survey*. Lanham 2001, S. 477 und Gabriel Parceyón, Artikel „Juanas, Antonio de“, in: *Diccionario de la música en México*, Guadalajara, Secretaría de Cultura del Gobierno de Jalisco 1996, S. 300.

Abweichende Daten in MGG (* um 1755, † um 1819/20), jedoch ohne Beleg. Vgl. Gerard Béhague, Artikel „Juanas, Antonio“, in: *MGG Online*, hg. von Laurenz Lüttekens, Kassel, Stuttgart, New York 2016ff., zuerst veröffentlicht 2003, online veröffentlicht 2016, <https://www.mgg-online.com/mgg/stable/27662>.

⁵ López, wie Anm. 2, S. 17.

⁶ Ebd., S. 18.

⁷ Bowers, wie Anm. 1, S. 13.

wöhnlich, da er, anders als seine Vorgänger, zum Zeitpunkt der Ernennung nicht in Neuspanien lebte. Der *Actus Capillares de Catedral de Mexico* bezieht sich auf einen Anstellungsvertrag für Juanas und drei weitere Musiker, die mit ihm nach Mexiko reisten: ein Sopran, ein Tenor und ein Bass (alles Männer), einer von ihnen sollte auch als Assistent von Juanas arbeiten.⁸

Als *maestro de capilla* komponierte Juanas alle Arten geistlicher Musik für die römisch-katholische Kirche, von A-cappella-Messen und Motetten bis zu orchesterbegleiteten Magnificat- und Responsorien-Vertonungen für Chor. Seine Anstellung und sein nachfolgendes musikalisches Œuvre sind bemerkenswert, da sein Wirken auf eine 20 Jahre währende Instabilität und Unordnung in der Kathedrale folgte, die während der Direktion von Mateo Tollis de la Roca und Martín Bernárdez de Ribera (zusammen mit mehreren Interims-Kapellmeistern) geherrscht hat.⁹ Nach zeitgenössischen Berichten, die Juanas mit seinen Vorgängen verglichen, soll er als Leiter ein passives Auftreten gehabt haben und eine leidenschaftslose, uneffektive Art. Juanas hingegen behauptete, dass die Inkompétence der ihm unterstellten Musiker zu der glanzlosen musikalischen Leistung geführt habe.¹⁰ Jesús Estrada schrieb in seiner Monografie¹¹ von Juanas' passivem Charakter und dass sein musikalisches Schaffen nicht die profunde Qualität der früheren Kapellmeister erreicht habe. Marín López entgegnet, die vermeintliche Passivität habe seine Fähigkeiten als Komponist nicht geschmälert; im Gegenteil, sein Mangel an Energie sei mit großer Wahrscheinlichkeit auf chronische gesundheitliche Probleme zurückzuführen, die ihn seit seinem Eintreffen in Mexiko und während seiner Zeit dort beeinträchtigten.¹² Viele der spanischen Kolonialisten litt in Mexiko an Gesundheitsproblemen aufgrund von Hitze, Trockenheit, der Ansammlung von Müll in den Städten und einem Mangel an Trinkwasser. Schon 1797 schrieb Juanas an das Domkapitel der Kathedrale und klagte über einen Allgemeinzustand, der seine Arbeits-, Schreib- und Diensttätigkeit beeinträchtigte. Bis 1804 war er noch nicht kuriert.¹³ Trotz gegenteiliger Äußerungen genoss Juanas zu Beginn des 19. Jahrhunderts eindeutig ein gewisses Prestige und hatte Erfolge, was durch die Verbreitung seiner Kompositionen auch in anderen Kathedralen Mexikos belegt wird.¹⁴ Unter Angabe von gesundheitlichen Gründen bat Juanas schließlich um seine Entlassung, die am 14. Februar 1815 gewährt wurde.¹⁵ Juanas' Todesjahr ist – ebenso wie das Geburtsjahr – unsicher; die Musikwissenschaftler Gabriel Saldívar y Silva und Gabriel Pareyón geben sein Todesjahr mit 1817 bzw. 1819 an.¹⁶

Die Matutin-Responsorien an der Kathedrale von Mexiko-Stadt

Die Rolle der Musik in der Matutin war einmalig in den mexikanischen Kathedralen, vor allem in der Kathedrale von Mexiko-Stadt. Die Matutin, eine der acht Gebetszeiten des Offiziums, wird in der mittelalterlichen klösterlichen Tradition üblicherweise vor Sonnenaufgang gefeiert, gegen 3 oder 4 Uhr

⁸ López, wie Anm. 2, S. 25.

⁹ Ebd.

¹⁰ Bowers, wie Anm. 1, S. 14.

¹¹ Vgl. Jesús Estrada, *Música y músicos de la época virreinal*, México, Secretaría de Educación Pública 1973, S. 161.

¹² López, wie Anm. 2, S. 15.

¹³ Ebd., S. 27.

¹⁴ Ebd., S. 16.

¹⁵ Ebd., S. 28.

¹⁶ Ebd., S. 16.

am Morgen.¹⁷ Außerhalb der Klöster, wo die Bevölkerung am Gottesdienst teilnehmen konnte (so wie in der Kathedrale von Mexiko-Stadt), wurde die Matutin normalerweise bei Tageslicht gefeiert, gegen halb 5 Uhr am Morgen. Ausnahmen gab es an wichtigen Kirchenfesten wie Weihnachten und Ostern, wenn die Gottesdienstzeiten enger an diejenigen der Klostergemeinschaften angepasst wurden.¹⁸ Durch den öffentlichen Charakter der Matutin verlangten die Kirchenoberen in Mexiko-Stadt mehr als A-cappella-Gesang für deren Ausgestaltung. Bis 1756 waren komplette Vertonungen der Responsorien für alle Matutinen erforderlich, nicht nur an Festtagen oder bei besonderen Anlässen.¹⁹ Das Archiv der Kathedrale von Mexiko-Stadt besitzt daher heute über 300 polyphone Responsorien, die während der Zeit des mexikanischen Barock komponiert wurden, die meisten davon während der zweiten Hälfte des 18. Jahrhunderts.²⁰ Juanas komponierte mehr Responsorien als irgendeiner seiner Vorgänger, sie machen rund ein Viertel seines gesamten kompositorischen Schaffens aus.²¹

Musik an der Kathedrale von Mexiko-Stadt

Antonio Juanas war wohl der letzte Komponist einer zu Ende gehenden Glanzzeit an der Kathedrale.²² „Am Ende des 18. Jahrhunderts war das künstlerische und politische Umfeld, in dem die Musiker der Kathedralen sich bewegten, ganz anders als im 16. und 17. Jahrhundert, als die Musik der römisch-katholischen Kirche auf höchstem Niveau ausgeübt wurde.“²³ Die Musik an der Kathedrale entwickelte ihre eigene Mode: Musik des 17. Jahrhunderts war im Stil des Spanischen Barock geschrieben, Musik des 18. Jahrhunderts deutlich von italienischer Musik beeinflusst, und der frühklassische und klassische Stil entwickelten sich erst mit dem beginnenden 19. Jahrhundert überwiegend in der Gestalt von Messen und Sinfonien.²⁴ Zur gleichen Zeit wurde die indigene Bevölkerung eifrig in die liturgische Musikausübung der Kathedrale einbezogen, hauptsächlich um sie zur Konvertierung zu bewegen. Außer dem Spiel auf landestypischen Instrumenten lernten die Einheimischen exzellent zu singen und wurden versierte Spieler auf europäischen Instrumenten, besonders Flöten und Trompeten.²⁵

Die vorliegende Vertonung der Responsorien ist zwar nur sparsam orchestriert, viele von Juanas' Werken sind jedoch für Chor (oder Chöre) mit großem Orchester geschrieben, eine Tradition, die er von seinen Vorgängern übernahm.²⁶ Auch wenn der überwiegende Teil seiner Musik durch die Verwendung eines Basso continuo den barocken Stil fortführt, übernimmt er Elemente des galanten Stils, etwa in *Lauda Ierusalem Dominum* von 1805. Zeitweise, wie in der Vertonung der *Acht Responsorien*, komponiert er jedoch eindeutig im *stile antico*, indem er *alla-breve*-Takte mit langen Notenwerten notiert und modale Wechsel sowie dichte Stimmführungen verwendet. Eine polyphone Schreibweise und Imitation verwendet Juanas hingegen nur sparsam, überwiegend setzt er Text in akkordischer Deklamation und mit wenig Textwiederholungen. Aufgrund des geteilten Chorgestühls in der Kathedrale verwundert es nicht,

¹⁷ Dianne Marie Lehmann Goldman, *The Matins Responsory at Mexico City Cathedral, 1575–1815*, Dissertation, Northwestern University 2014, S. 17.

¹⁸ Ebd., S. 17–18.

¹⁹ Ebd., S. 16.

²⁰ Ebd., S. 3.

²¹ Ebd., S. 321.

²² Aurelio Tello, „La Música Religiosa En El Virreinato“, in: *Confluencia* 10, Nr. 2 (1995), S. 170–176, hier S. 174.

²³ Teresa Bowers, „The Golden Age of Choral Music in the Cathedrals of Colonial Mexico“, in: *The Choral Journal* 40, Nr. 9 (2000), S. 9–13, hier S. 13.

²⁴ Tello, wie Anm. 22, S. 173.

²⁵ Bowers, wie Anm. 23, S. 9–10.

²⁶ Bowers, wie Anm. 1, S. 30.

dass viele der *maestros de capilla* vor ihm mehrchörige Musik schrieben. Selbst für Psalmen, die für „Coro a 4“ komponiert waren, sind Stimmhefte für einen zweiten Chor erhalten, die nahezu identisch sind mit denjenigen des ersten Chors, allerdings werden sämtliche Solopassagen ausgespart.²⁷

Aufführungshinweise

Besetzungsgröße

Da von den Responsorien nur die autographen Partituren erhalten sind und keine Stimmhefte, lässt sich nicht mit Sicherheit sagen, wie viele Sänger und Instrumentalisten Juanas für die Aufführung dieses Werks einsetzte. Mit Blick auf die Anzahl der Stimmen in der Partitur können wir vermuten, dass wenigstens 8 Sänger, 2 Violinen, mindestens ein Bassinstrument (das System ist lediglich mit *acompañamiento* bezeichnet) und eine Orgel zum Einsatz kamen. Auch wenn die Kathedrale von Mexiko-Stadt zwei funktionierende Pfeifenorgeln besaß, eine für jedes Chorgestühl, verlangt Juanas die Orgel nur dann, wenn der zweite Chor singt. Man kann daraus schließen, dass bei einer Aufführung der Responsorien nur eine Orgel erklingen sollte. Zahl und Art der Instrumente, die den *acompañamiento*-Part spielen (mit Angabe *Basso* in der Edition) liegt im Ermessen des Dirigenten. Auch einen Hinweis auf eine Standardgröße der Chöre bei Juanas gibt es nicht, weshalb der Dirigent seine eigene Einschätzung bezüglich Anzahl und Balance zwischen den Sängern jeder Stimme treffen muss, insbesondere in den Sätzen mit reduzierter Stimmenzahl (Sätze 3, 5, 6 und 7). Die Sätze 3 und 5 haben einen *acompañamiento*-Part, aber keinen Orgelpart. Da Juanas im *stile antico* schreibt, kann jedoch eine *colla-partite*-Verdopplung der Vokalstimmen auf der Orgel erwogen werden.

Verzierungen und Artikulation

Juanas notiert generell nur wenige Verzierungen, bis auf gelegentliche Triller und Vorschlagsnoten, die ausschließlich in den Violinstimmen vorkommen. Die begrenzte Verwendung von Verzierungen ist auch in anderen Werken zu beobachten, und die verzierten Stellen scheinen bewusst gewählt zu sein. Daher lasse der Dirigent beim Hinzufügen weiterer Verzierungen Vorsicht walten, statt vermeintlich fehlende Verzierungen zu ergänzen.

Außer dem Triller, dessen Ausführung Dirigenten je nach Kontext vornehmen sollten, scheint Juanas sowohl lange Vorschlagsnoten (notiert als kleine Achtelnote) als auch den kurzen Vorschlag (d.h. Acciaccatura, notiert als kleine Sechzehntelnote) zu verwenden, wobei der Wechsel zwischen beiden Notierungen willkürlich erscheint. Der Dirigent muss daher selbst entscheiden, wie er die Vorschlagsnoten behandelt. Schließlich sollte er auf die Ausführung der Staccatopunkte besonderes Augenmerk legen, da Juanas das Ende von Phrasen oft mit Staccatopunkten markiert.

Danksagung

Benjamín Juárez, Holly Mockovak und Rachel Carpenter von der Boston University leisteten unschätzbare Hilfe bei der wissenschaftlichen Arbeit. Den Zugang zur Hauptquelle der vorliegenden Edition ermöglichte die Boston University Mugar Memorial Library.

Hamilton, NY, Frühjahr 2018
Übersetzung: Julia Rosemeyer

R. Ryan Endris

²⁷ Ebd., S. 29–30.

Foreword

Antonio Juanas's biography

It is curious that a composer as prolific as Antonio Juanas remains largely unknown. Juanas spent more than 20 years as *maestro de capilla* (music director) at the Catedral Metropolitana de la Asunción de la Santísima Virgen María a los cielos de Ciudad de México (Metropolitan Cathedral of the Assumption of the Most Blessed Virgin Mary into Heaven in Mexico City); between 1791 and 1815 he composed more than 400 works, yet little is known about his life before or after his tenure at the cathedral. While music composed in Mexico from the 16th century to the early 19th century has been mostly ignored, a few composers, such as Juan de Padilla and Ignacio de Jerusalem, have begun to receive acclaim by musicologists and performers alike in recent decades. This scholarly edition of Juanas's set of eight responsories for the matins service of the feast of the Most Holy Trinity joins the very few other works of his transcribed, which are limited to two dissertations.¹ More importantly, it serves as one more step toward learning more about the music of this important 18th-century composer.

Little research exists concerning the life of Antonio Juanas. What little scholars do know about Juanas is largely due to the meticulous research of Javier Marín López². Although nothing is known about his early childhood³, Juanas is believed to have been born in either 1762 or 1763 in the small village of Narros, Spain, in the province of Soria.⁴ Dating of his birth is possible based on a letter written by Juanas in 1787, in which he notes his age as 24 years old. At the age of 8 he began his musical training in Sigüenza in Guadalajara, Spain. At the age of 17 (1780) he moved to the neighboring town of Alcalá de Henares where he became the *maestro de capilla* of the Iglesia Magistral de los Santos Justos y Pastor.⁵ Although he unsuccessfully applied and competed for other positions, Juanas held that position in Alcalá de Henares until 1789.⁶ The first recorded notice of his work as a composer is the 1787 publication of a motet, *Sacerdotes Domini a 8 v. y orquesta*, signed by a Juan Antonio Juanas, who is believed to be the same person.⁷

In 1791, Juanas received the appointment of *maestro de capilla* at the Mexico City Cathedral; his appointment was unusual in that, unlike his predecessors, he was not living in New Spain at the time of his appointment. The *Actus Capillares de Catedral*

¹ Teresa Rhoderick Bowers, *The Vespers Psalms of Manuel Arenzana and Antonio Juanas*, Dissertation, University of Maryland, 1998 and Dianne Marie Lehmann Goldman, *The Matins Responsory at Mexico City Cathedral, 1575–1815*, Dissertation, Northwestern University, 2014.

² Javier Marín López, "Consideraciones Sobre La Trayectoria Profesional Del Músico Antonio Juanas (1762/63 – Despues De 1816)", in: *Cuadernos del Seminario Nacional de Música en la Nueva España y el México Independiente*, no. 2 (2007), pp. 14–31.

³ Bowers, *The Vespers Psalms*, p. 13.

⁴ López, Consideraciones, p. 17. López does not go into detail but, for the chronology, refers to several other sources, among others: Daniel Mendoza de Arce, *Music in Ibero-America to 1850. A Historical Survey*. Lanham, 2001, p. 477 and Gabriel Parceyón, article "Juanas, Antonio de", in: *Diccionario de la música en México*, Guadalajara, Secretaría de Cultura del Gobierno de Jalisco, 1996, p. 300.

Different data is given in MGG (* around 1755, † around 1819/20), but with no verification. See Gerard Béague, article "Juanas, Antonio," in: *MGG Online*, ed. by Laurenz Lütteken, Kassel, Stuttgart, New York, 2016ff., first publication 2003, online publication 2016, <https://www.mgg-online.com/mgg/stable/27662>.

⁵ López, Consideraciones, p. 17.

⁶ Ibid., p. 18.

⁷ Bowers, *The Vespers Psalms*, p. 13.

de Mexico refers to a contract hiring Juanas and three additional musicians to travel with him: a soprano, a tenor, and a bass (all men), one of which was also to serve as Juanas's assistant.⁸

As *maestro de capilla*, Juanas composed all manner of Roman Catholic sacred music, from a cappella masses and motets to choral-orchestral magnificats and responsories. His appointment and subsequent musical output is noteworthy, as his work followed 20 years of instability and disorder in the cathedral while under the direction of Mateo Tollis de la Roca and Martín Bernárdez de Ribera (along with several other interim *maestros de capilla*).⁹ There are contemporary accounts comparing Juanas to his predecessors, describing his passive demeanor as a leader, and noting him as dispassionate and ineffective. Juanas, however, argued that it was the incompetence of the musicians under his employ that resulted in the lackluster musical performance.¹⁰ Jesús Estrada in his monograph¹¹ wrote of Juanas's passive character and that his musical output did not reach the profound level of previous *maestros de capilla*. Marín López counters that Juanas's supposed passivity did not diminish his faculties as a composer; rather, the most likely reason for Juanas's lack of energy was the chronic health problems he experienced upon arriving and during his time in Mexico.¹² Many of the Spanish colonists suffered from health issues in Mexico because of the heat, humidity, accumulation of trash in cities, and lack of potable water. As early as 1797 Juanas wrote to the governing body of the cathedral complaining of a head condition that impeded his ability to read, write, and carry out his duties. By 1804 he still had not recovered.¹³ In spite of accounts to the contrary, Juanas clearly enjoyed a certain amount of prestige and success through the beginning of the 19th century as evidenced by the dissemination of his compositions to other cathedrals in Mexico.¹⁴ Citing health reasons, Juanas applied for retirement, which was accepted on February 14, 1815.¹⁵ Like his year of birth, Juanas's date of death is also uncertain; musicologists Gabriel Saldívar y Silva and Gabriel Pareyón place his death at 1817 and 1819, respectively.¹⁶

The Matins Responsory at the Mexico City Cathedral

The role of music in the matins service was unique to the cathedrals in Mexico, especially the cathedral in Mexico City. One of the eight hours of the Divine Office, matins is typically celebrated before dawn, usually around 3:00 or 4:00am, in the medieval monastic tradition.¹⁷ In non-cloistered settings where the public might attend (such as the cathedral in Mexico City), the matins service was usually celebrated during daylight around 4:30pm. The exceptions to this were the most important feasts such as Christmas and Easter when the service times were more closely aligned to those of the monastic communities.¹⁸ Given the public nature of the matins service, the church authorities

⁸ López, Consideraciones, p. 25.

⁹ Ibid.

¹⁰ Bowers, *The Vespers Psalms*, p. 14.

¹¹ See Jesús Estrada, *Música y músicos de la época virreinal*, México, Secretaría de Educación Pública, 1973, p.161.

¹² López, Consideraciones, p. 15.

¹³ Ibid., p. 27.

¹⁴ Ibid., p. 16.

¹⁵ Ibid., p. 28.

¹⁶ Ibid., p. 16.

¹⁷ Goldman, *The Matins Responsory*, p. 17.

¹⁸ Ibid., pp. 17–18.

in Mexico City required more than chant to be performed. By 1756, complete musical settings of responsories were required for all matins services, not just for those on feast days and special occasions.¹⁹ As a result, the Mexico City Cathedral archive holds more than 300 polyphonic responsories that were composed during the Mexican Baroque, most of which were composed in the second half of the 18th century.²⁰ Juanas composed more responsories than any of his predecessors, and responsory settings comprise roughly 25% of his total compositional output.²¹

Matins services for feast days at the cathedral follow their own form. After an invitational and hymn, a series of three nocturns follows, the texts of which are drawn from both scripture and early church writings. The first two nocturns include three antiphon/psalm pairings with three lessons, each followed by a responsory. The *Te Deum* canticle replaces what would have been the third responsory in the third nocturn.²² Each responsory text consists of a response and a versicle. The response further divides into two parts, the latter of which is repeated following the versicle. When a responsory is the last of a nocturn's lessons, the first portion of the lesser doxology is inserted before repeating the second half of the response.²³

Music at the Mexico City Cathedral

Antonio Juanas was likely the last composer to see the fading moments of musical splendor at the cathedral.²⁴ "At the close of the 18th century, the artistic and political climate in which cathedral musicians worked was quite unlike that of the 16th and 17th centuries, during which the music in the Roman Catholic Church was practiced at the highest levels."²⁵ The music of the cathedral experienced its own fashions in music: music of the 17th century was Spanish Baroque in style, music of the 18th century was decidedly influenced by Italian music, and Pre-classical and Classical styles emerged toward the beginning of the 19th century, mostly in the forms of masses and symphonies.²⁶ At the same time, the cathedral eagerly included the native population in liturgical music-making, chiefly as a means of religious conversion. In addition to playing instruments indigenous to the area, the native peoples learned to sing expertly and became proficient in playing European instruments, especially flutes and trumpets.²⁷

Although this set of responsories is modestly orchestrated, many of Juanas's works were written for choir (or choirs) and large orchestra, a tradition he inherited from his predecessors.²⁸ Although the majority of his music reflects a continuation of the Baroque style through the use of *basso continuo*, he embraces the Classical gallant style, such as in his 1805 *Lauda Ierusalem Dominum*. Yet at times, such as in this setting of *Eight Responsories for the Matins of the Most Holy Trinity*, he clearly composes in the *stile antico*, notating in *alla breve* meters with long note values and employing modal shifts and smooth voice-leading. At the same time, Juanas uses polyphonic writing and imitation sparingly, most often setting texts in chordal declamation

with little repetition of the text. Given the divided choir stalls in the cathedral, it is no surprise that he and many of the *maestros de capilla* before him wrote polychoral music. Even for psalms composed for "Coro a 4," there remain extant parts for a 2nd choir that are nearly identical to those of the 1st choir, the exception being the omission of any solo passages.²⁹

Suggestions for Performance

Performing Forces

As there remains only the full score in Juanas's hand and no extant parts, one cannot be certain as to the number of singers and players he would have employed in performing this material. We can assume, given the number of parts in the score, that a minimum of 8 singers, 2 violins, at least one bass instrument (he simply calls this line *acompañamiento*), and organ. Although the Mexico City Cathedral had two functioning pipe organs – one for each choir stall – Juanas calls for the organ to play only when voices of the second choir are singing. Therefore, one can deduce that only one organ should be used in performing these responsories. The number and types of instruments playing the *acompañamiento* part, referred to as *Basso* in the edition, is at the discretion of the conductor. Additionally there is no indication of a standardized size for his choirs, and the conductor must use his or her judgment in deciding the number and balance of singers for each part, particularly in the movements where the number of voices is reduced (movements 3, 5, 6 and 7). Movements 3 and 5 have an *acompañamiento* part but no organ part; however, given Juanas's employment of the *stile antico*, colla parte doubling of the voices on the organ may be desired.

Ornamentation and Articulation

In general, Juanas notates few instances of ornamentation, with the exception of the occasional chevron and grace notes, which are limited to the violin parts. His limited use of ornamentation can be seen in other works, and instances of ornamentation appear to be deliberate. Therefore, it is recommended that the conductor exercise caution in adding further ornamentation, in spite of a tendency to add ornamentation that is not notated in music of this style. The only ornamental marking that appears in the score is the chevron, and conductors will need to decide how to perform that ornament based on context.

Juanas appears to employ both the long appoggiatura (indicated by an eighth-note grace note) and the short appoggiatura (i.e. acciaccatura, indicated by a sixteenth-note grace note), but his decisions as to which type to notate appear indiscriminate. The conductor therefore must decide for himself or herself how to treat these grace notes. Finally, the conductor should take special care with the realization of staccato markings, as Juanas often uses the staccato mark to indicate the ends of phrases.

Acknowledgments

Benjamín Juárez, Holly Mockovak, and Rachel Carpenter of Boston University offered invaluable research assistance. Boston University Mugar Memorial Library offered access to the reference score for this edition.

Hamilton, NY, spring 2018

R. Ryan Endris

¹⁹ Ibid., p. 16.

²⁰ Ibid., p. 3.

²¹ Ibid., p. 321.

²² Ibid., p. 18.

²³ Ibid., p. 20.

²⁴ Aurelio Tello, "La Música Religiosa En El Virreinato," in: *Confluencia* 10, no. 2 (Spring) (1995), pp. 170–76, here p. 174.

²⁵ Teresa Bowers, "The Golden Age of Choral Music in the Cathedrals of Colonial Mexico," in: *The Choral Journal* 40, no. 9 (2000): pp. 9–13, here p. 13.

²⁶ Tello, La Música Religiosa, p. 173.

²⁷ Bowers, The Golden Age, pp. 9–10.

²⁸ Bowers, The Vespers Psalms, p. 30.

²⁹ Ibid., pp. 29–30.

Texte und Übersetzungen / Texts and Translations

I. Pº Responsorio del Pº Nocturno a 8

R. Vidi Dominum sedentem super solium excelsum et elevatum: et plena erat omnis terra majestate ejus:
* Et ea, quae sub ipso erant, replebant templum.
V. Seraphim stabant super illud: sex alae uni, et sex alae alteri.
R. Et ea, quae sub ipso erant, replebant templum.

R. Ich sah den Herrn sitzen auf einem hohen und erhabenen Throne, und die ganze Erde war seiner Herrlichkeit voll.
* Und das, was unter ihm war, erfüllte den Tempel.
V. Seraphim standen darauf, sechs Flügel hatte der eine und sechs Flügel der andere.
R. Und das, was unter ihm war, erfüllte den Tempel.

R. I saw the Lord sitting upon a throne, high and lifted up, and the whole earth was full of His glory,
* And His train filled the temple.
V. Above it stood the Seraphim: each one had six wings.
R. And His train filled the temple.

II. Responsorio 2º del Pº Nocturno a 8

R. Benedictus Dominus Deus Israel, qui facit mirabilia magna solus:
* Et benedictum nomen majestatis ejus in aeternum.
V. Replebitur majestate ejus omnis terra: fiat, fiat.
R. Et benedictum nomen majestatis ejus in aeternum.

R. Gebenedeit sei der Herr, der Gott Israels, der Wunder tut allein;
* Und gebenedeit sei der Name seiner Herrlichkeit in Ewigkeit!
V. Die ganze Erde werde voll seiner Herrlichkeit. Es geschehe! es geschehe!
R. Und gebenedeit sei der Name seiner Herrlichkeit in Ewigkeit!

R. Blessed be the Lord God of hosts, who only doeth wondrous things.
* And blessed be His glorious Name for ever.
V. And let the whole earth be filled with His glory. Amen. Amen.
R. And blessed be His glorious Name for ever.

III. Responsorio 3º del Pº Nocturno a 4

R. Benedicat nos Deus, Deus noster, benedicat nos Deus:
* Et metuant eum omnes fines terrae.
V. Deus misereatur nostri, et benedicat nos Deus.
R. Et metuant eum omnes fines terrae.
V. Gloria Patri, et Filio, * et Spiritui Sancto.
R. Et metuant eum omnes fines terrae.

R. Es segne uns Gott, unser Gott! es segne uns Gott!
* und es sollen ihn fürchten alle Enden der Erde!
V. Gott erbarme sich unser und es segne uns Gott!
R. Und es sollen ihn fürchten alle Enden der Erde!
V. Ehre sei dem Vater und dem Sohn * und dem Heiligen Geist.
R. Und es sollen ihn fürchten alle Enden der Erde!

R. Let God, even our own God, bless us; let God bless us.
* And let all the ends of the earth fear Him.
V. God be merciful unto us, and bless us.
R. And let all the ends of the earth fear Him.
V. Glory be to the Father, and to the Son, * and to the Holy Ghost.
R. And let all the ends of the earth fear Him.

IV. Pº Responsorio del 2º Nocturno a 8

R. Quis Deus magnus sicut Deus noster?
* Tu es Deus, qui facis mirabilia.
V. Notam fecisti in populis virtutem tuam, redemisti in brachio tuo populum tuum.
R. Tu es Deus, qui facis mirabilia.

R. Wo ist ein Gott, so groß wie unser Gott?
* Du bist Gott, der Wunder tut.
V. Du hast kund getan unter den Völkern deine Kraft, hast erlöst durch deinen Arm dein Volk!
R. Du bist Gott, der Wunder tut.

R. Who is so great a God as our God?
* Thou art God that doest wonders.
V. Thou hast declared Thy strength among the people; Thou hast, with Thine arm redeemed Thy people.
R. Thou art God that doest wonders.

V. Responsorio 2º del 2º Nocturno a 4

R. Tibi laus, tibi gloria, tibi gratiarum actio in saecula sempiterna,
* O beata Trinitas.
V. Et benedictum nomen gloriae tuae sanctum et laudabile, et superexaltatum in saecula.
R. O beata Trinitas.

R. Dir sei Lob, dir Ruhm, dir Danksagung in alle Ewigkeiten,
* o heilige Dreifaltigkeit!
V. Und dein heiliger, herrlicher Name sei gepriesen, gelobt und hoch erhoben in alle Ewigkeit!
R. O heilige Dreifaltigkeit!

R. To Thee be praise, to Thee be glory, to Thee be thanksgiving for ever and ever,
* O Blessed Trinity!
V. And blessed is Thy glorious and Holy Name, and to be praised and exalted above all for ever.
R. O Blessed Trinity!

VI. Responsorio 3º del 2º Nocturno a 6

R. Magnus Dominus, et laudabilis nimis:
* Et sapientiae ejus non est numerus.
V. Magnus Dominus, et magna virtus ejus:
et sapientiae ejus non est finis.
R. Et sapientiae ejus non est numerus.
V. Gloria Patri, et Filio, * et Spiritui Sancto.
R. Et sapientiae ejus non est numerus.

R. Groß ist der Herr und überaus lobenswürdig,
* und seiner Weisheit ist kein Ende.
V. Groß ist der Herr und groß ist seine Macht,
und seine Weisheit hat keine Grenzen.
R. Und seiner Weisheit ist kein Ende.
V. Ehre sei dem Vater und dem Sohn * und dem Heiligen Geist.
R. Und seiner Weisheit ist kein Ende.

R. Great is the Lord, and greatly to be praised,
* And His Wisdom is unsearchable.
V. Great is our Lord, and of great power,
and His understanding is infinite.
R. And His Wisdom is unsearchable.
V. Glory be to the Father, and to the Son, * and to the Holy Ghost.
R. And His Wisdom is unsearchable.

VII. Po Responsorio del 3º Nocturno a 6

R. Benedicamus Patrem et Filium cum Sancto Spiritu:
* Laudemus et superexaltemus eum in saecula.
V. Benedictus es, Domine, in firmamento caeli, et laudabilis et
gloriosus in saecula.
R. Laudemus et superexaltemus eum in saecula.

R. Lasset uns preisen den Vater und den Sohn und den heiligen
Geist;
* lasset uns ihn loben und hoch erheben in Ewigkeit!
V. Gepriesen bist du, o Herr, am Firmamente des Himmels, lobwürdig
und ruhmreich in Ewigkeit!
R. Lasset uns ihn loben und hoch erheben in Ewigkeit!

R. Bless we the Father, and the Son, and the Holy Ghost.
* Let us praise and exalt Him above all for ever.
V. Blessed art Thou, O Lord, in the firmament of heaven, and above
all to be praised and glorified for ever.
R. Let us praise and exalt Him above all for ever.

VIII. 2º Responsorio del 3º Nocturno a 8

R. Duo Seraphim clamabant alter ad alterum:
* Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth: * Plena est
omnis terra gloria ejus.
V. Tres sunt qui testimonium dant in caelo, Pater, Verbum, et Spiritus
sanctus: et hi tres unum sunt.
R. Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth:
V. Gloria Patri, et Filio, * et Spiritui Sancto.
R. Plena est omnis terra gloria ejus.

R. Die beiden Seraphim riefen einer dem andern zu:
* Heilig, heilig, heilig ist der Herr, Gott der Heerscharen! * Die ganze
Erde ist voll seiner Herrlichkeit!
V. Drei sind, die Zeugnis geben im Himmel; der Vater, das Wort und
der hl. Geist; und diese Drei sind Eins.
R. Heilig, heilig, heilig ist der Herr, Gott der Heerscharen!
V. Ehre sei dem Vater und dem Sohn * und dem Heiligen Geist.
R. Die ganze Erde ist voll seiner Herrlichkeit!

R. Two Seraphs cried one unto the other:
* Holy, Holy, Holy is the Lord God of hosts: * the whole earth is full
of His glory.
V. There are Three That bear record in heaven, the Father, the Word,
and the Holy Ghost: and these Three are One.
R. Holy, Holy, Holy is the Lord God of hosts.
V. Glory be to the Father, and to the Son, * and to the Holy Ghost.
R. The whole earth is full of His glory.

* * *

Deutsche Übersetzung von Ferdinand Janner (1836–1895), *Das Römische Brevier*, Regensburg 1890.
English translation by John Crichton-Stuart, Marquess of Bute (1847–1900), *The Roman Breviary*, Edinburgh, 1908.

Aufführungs dauern: / Duration:

I	3'30 min
II	3'30 min
III	3'45 min
IV	3'45 min
V	3'30 min
VI	3'00 min
VII	3'30 min
VIII	5'00 min

Das Werk ist mit dem Collegium Mundi Novi unter der Leitung von
R. Ryan Endris auf CD eingespielt (*Antonio Juanas. Premiere Recordings
of Selected Choral Works*, Centaur Records 2018).

The *Ocho Responsorios* are available on CD with Collegium Mundi Novi
under the direction of R. Ryan Endris (*Antonio Juanas. Premiere Recordings
of Selected Choral Works*, Centaur Records, 2018).

Ocho Responsorios para los Maitines de la Santísima Trinidad

Acht Responsorien für die Matutin am Fest der Heiligsten Dreifaltigkeit

Eight Responsories for Matins of the Feast of the Most Holy Trinity

Antonio Juanas

1762/63 – nach/after 1816

I.

[Pº Responsorio del Pº Nocturno a 8]

Erstes Responsorium der ersten Nokturn / First Responsory of the First Nocturn

Allegro

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Soprano II

Alto II

Tenore II

Basso II

Organo

Vi - di Do - mi-num se - den - tem,

Vi - di Do - mi - num se - den - tem,

Vi - di Do - mi - num se - den -

um se - den - tem, se - den -

Vi - di Do - mi - num se - den - tem, se -

Vi - di Do - mi - num se - den -

Vi - di Do - mi - num se - den - tem, se -

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6

vi - di Do - mi-num, vi-di Do - mi-num se - den - tem su-per so - li-um

vi - di Do - mi-num, vi-di Do - mi-num se - den - tem su-per

vi - di Do - mi-num, vi-di Do - mi-num se - den - den -

vi - di Do - mi-num, vi-di Do - mi-num se - den - den -

- tem, vi - di Do - mi-num m su-per

- tem, vi - di den - tem su-per

den - tem, se - den - tem su-per

den - tem, - mi-num se - den - tem su-per

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12

ex - cel - sum et e - le - va - tum, e - le -

ex - cel - sum et e - le - va - tum,

ex - cel - sum

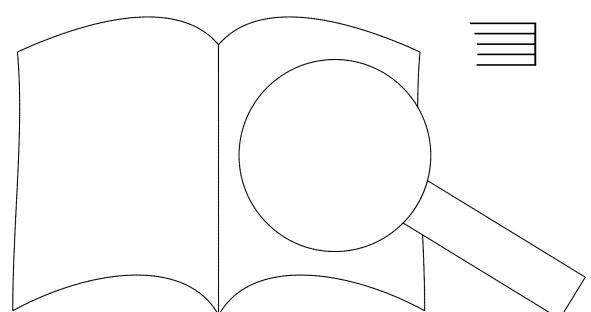
so - li - um ex - cel - sum

so - li - um ex - cel - sv

so - li - um ex - cel -

so - li - um ex

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18

va - tum, et e - le - va - tum, et e - le - va - tum:

va - tum, et e - le - va - tum, et e - le - va - tum:

va - tum, et e - le - va - tum, et e - le - va - tur

- tum, et e - le - va - tum, et e -

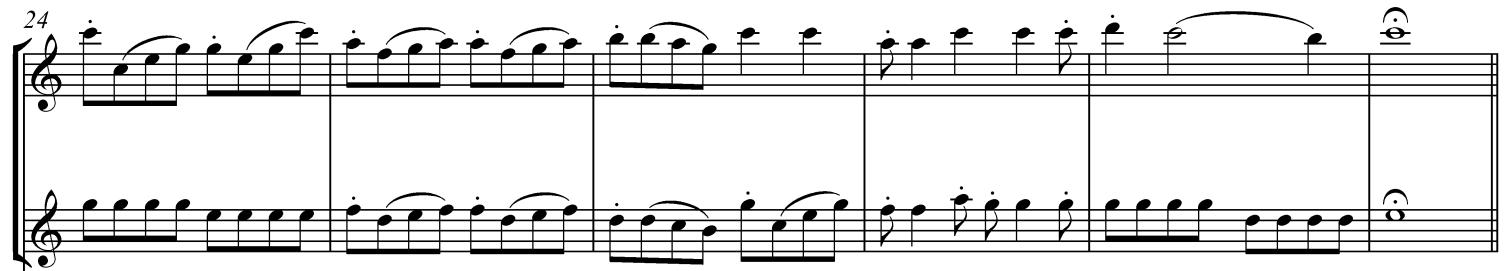
et e - le - va - tum, et e - le - va - tum: et ple - na e - rant

et e - le - va - tur et e - le - va - tum: et ple - na e - rant

et e - le - et e - le - va - tum: et ple - na e - rant

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Musical score page 24, measures 11-20. The vocal parts continue their line of notes. The bassoon part has a prominent bassoon glissando. The vocal parts sing "o - mnis ter - ra ma - je - sta - te e - - jus:". The bassoon part has a prominent bassoon glissando.

Musical score page 24, measures 21-30. The vocal parts continue their line of notes. The bassoon part has a prominent bassoon glissando. The vocal parts sing "o - mnis ter - ra ma - je - sta - te e - - jus:". The bassoon part has a prominent bassoon glissando.



30 §

Et e-a, quae sub ip-so e-rant, quae sub ip-so e-rant, re-

Et e-a, quae sub ip-so e-rant, quae sub ip-so e-rant, re-p-

Et e-a, quae sub ip-so e-rant, quae sub ip-so e-

Et e-a, quae sub ip-so e-rant, quae sub ip- ple-bant tem-

Et e-a, qu' s rant,

Et e-a, .p - so e - rant,

Et e-a, sub ip-so e - rant,

Et e-a quae sub ip-so e - rant,

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37

ple - bant tem - plum,
re - ple - bant, re - ple-bant tem - plum.

tem - plum,
re - ple - bant, re - ple-bant.

bant tem - plum,
re - ple - bant,

plum, tem - plum,
re - p'.

re - ple - bant tem-plum, re - pl - ban.

re - ple - bant tem-plum,
am, re - ple - bant tem - plum.

re - ple - bant tem - plum,
re - ple-bant tem - plum.

re - ple - bant tem - plum,
re - ple-bant tem - plum.

re - ple - bant tem - plum,
re - ple-bant tem - plum.

re - ple - bant tem - plum,
re - ple-bant tem - plum.

re - ple - bant tem - plum,
re - ple-bant tem - plum.

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50

lud,
 su - per il - lud:
 sex a - lae u - ni

lud,
 su - per il - lud:
 sex a - lae u - ni

lud,
 su - per il - lud:
 sex a - lae u -

lud,
 su - per il - lud:
 sex a

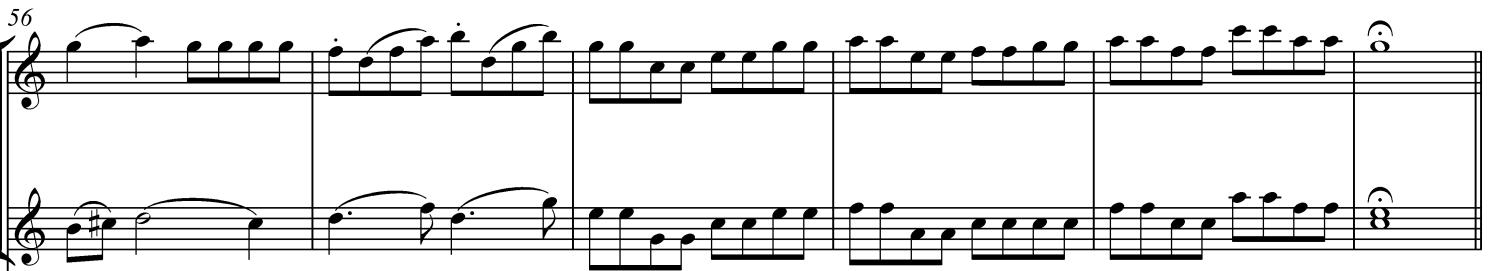
su - per il - lud, su - per il - lud:
 et sex

su - per il - lud, su - per i'
 et sex

su - per il - lud, su
 et sex

su - per il -
 et sex

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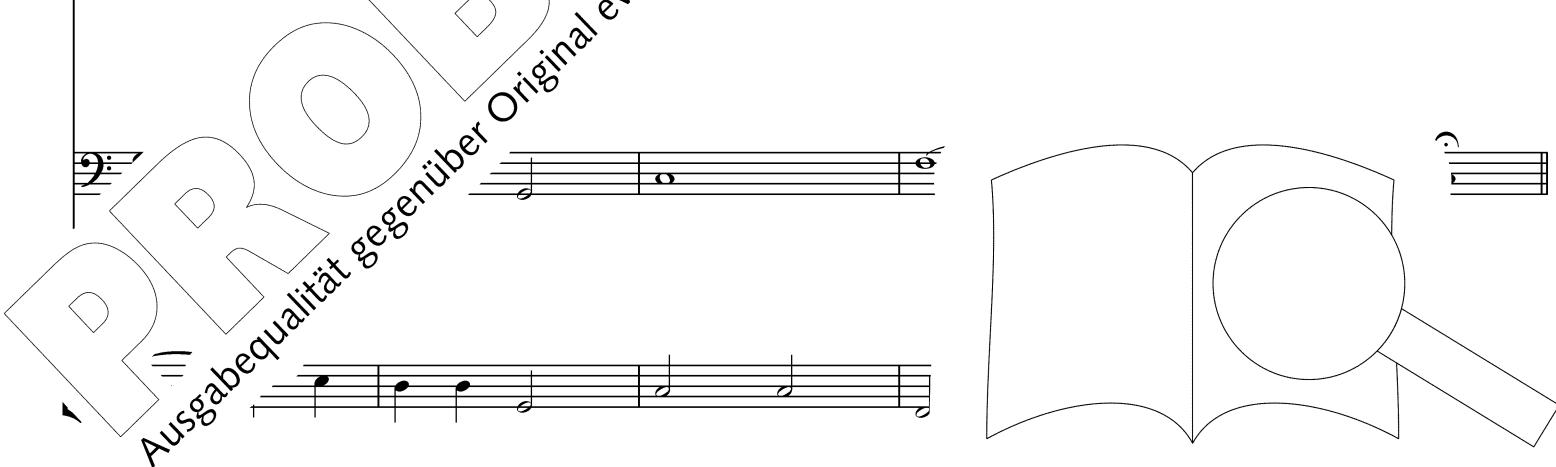


et sex a - lae al - - - te - ri.
et sex a - lae al - - -
et sex a - lae al - - -
et sex a - lae al - - - ri.

A large watermark "BEBE" is overlaid across the page, along with the text "Evaluation Copy - Quality may be reduced • Carus-Verlag".

a - lae al - - te - ri, et sex a - lac
a - lae al - - te - ri, et sex
a - lae al - - te - ri, et
a - lae al - - - lae al - - - te - ri.

A large watermark "BEBE" is overlaid across the page, along with the text "Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".



II.

Responsorio 2º [del Pº Nocturno] a 8

Zweites Responsorium der ersten Nokturn / Second Responsory of the First Nocturn

Allegro

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Basso

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6

di - c tus,

be-ne-di - ctus,

Do - mi-nus

di - c tus,

be-ne-di - ctus,

8 di - c tus,

be-ne-di - ctus,

di - c tus,

be-ne-di - ctus

be-ne - di - ctus Do - mi-nus De - us

be-ne-di - ctus Do - mi - nus D

be - ne - di - ctus Do - mi-nus

be - ne - di - ctus Do - mi-nus

be - ne - di - ctus Do - mi-nus

be - ne - di - ctus De - us Is - ra - el,

be-ne - di - ctus Do - mi-nus

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II

De - us Is - ra - el, qui fa - cit, qui fa - cit mi -

De - us Is - ra - el, qui fa - cit, qui fa - cit mi - r

De - us Is - ra - el, qui - fa - cit, qui fa - c'

De - us Is - ra - el, qui fa - cit, qui fa - c'

De - us Is - ra - el, qui fa - cit, qui fa - c'

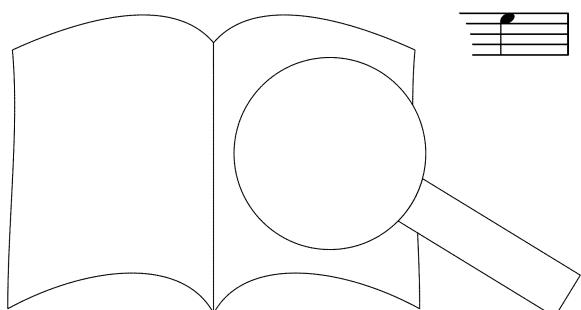
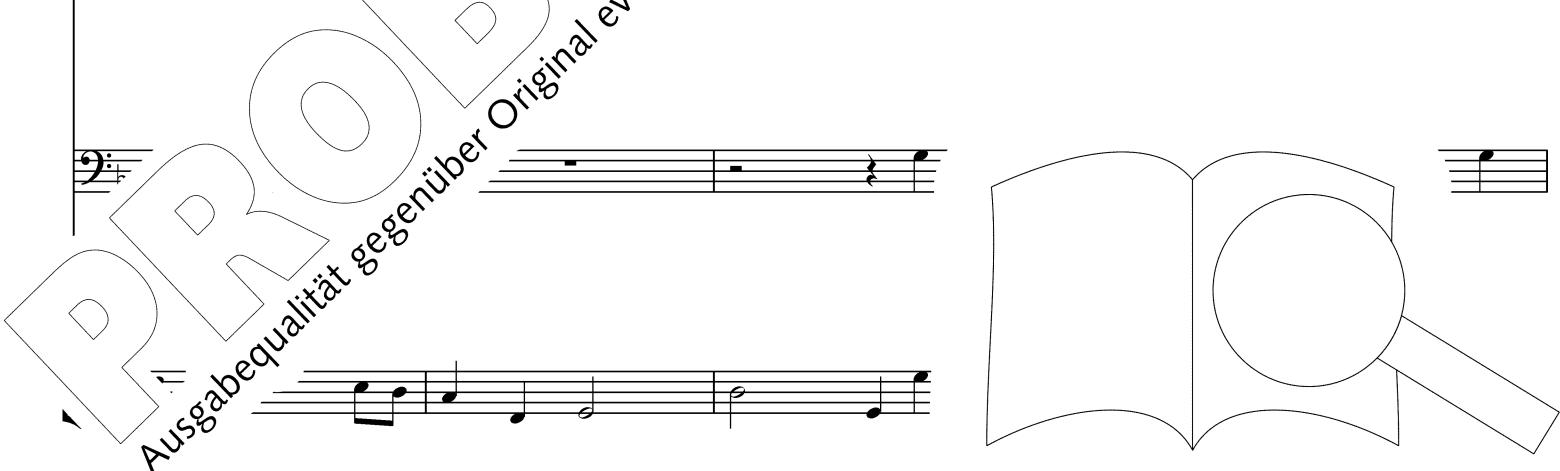
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- ra - bi - li - a ma - gna — so - lus: qui fa - cit,
a ma - gna so - lus, so - - - lus: qui fa

8 - ra - bi - li - a ma - gna so - lus: qui
a ma - gna so - lus, so - - - lus: qui fa - cit,

qui
- cit qui
qui fa - cit qui
qui fa - cit qui



21

fa - cit mi - ra - bi - li - a ma - gna

fa - cit mi - ra - bi - li - a ma - gna so -

fa - cit mi - ra - bi - li - a ma - gna so

Coro II

8

25

qui fa - cit mi - ra - bi - so - lus:

qui fa - cit so - lus:

qui fa - cit a - ma - gna so - lus:

qui fa - cit li - a ma - gna so - lus:

so - lus, a - bi - li - a ma - gna so - lus:

sc cit mi - ra - bi - li - a ma - gna so - lus:

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35

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et be - ne - di - ctum
et be - ne -
et be - ne - di - ctum

di - cturna - je - sta - tis e - jus in num,
e - jus, ma - je - sta - tis num,
e - jus in ae - ter in ae - ter num,
jus in ae - ter num,

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* Siehe *Crit. Report.*

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no-men ma-je-sta - tis, no-men ma - je-sta - tis e - jus in ae - ter - num.

no-men ma-je-sta - tis, no-men ma - je-sta - tis e - jus in ae -

no-men ma-je-sta - tis, no-men ma - je-sta - tis e - jus in

no-men ma-je-sta - tis, no-men ma - je-sta - tis e - jus in ae -

et be-ne - di - ctum no-men ma - je-sta - tis e ae - ter - num.

et be-ne - di - ctum no-men ma - je in ae - ter - num.

et be-ne - di - ctum - jus in ae - ter - num.

et be-ne - c - tis e - jus in ae - ter - num.

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Coro I

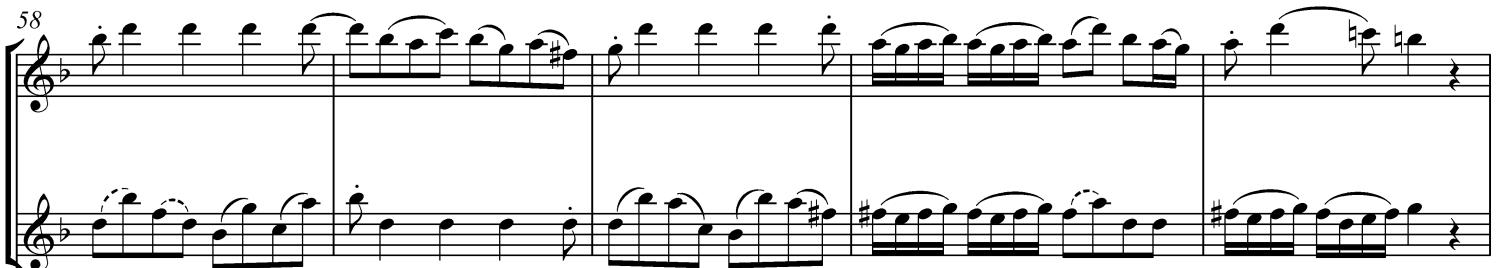
Re - ple - bi - tur ma-je-sta - te e - jus o - mnis ter -
Re - ple - bi - tur ma-je-sta - te e - jus o - mnis ter -
Re - ple - bi - tur ma-je-sta - te e - jus, ma-je - sta - te e - jus o - mnis
Re - ple - bi - tur ma-je-sta - te e - jus, ma - je-sta - te e - jus

53

Coro II

- ra: fi - at, fi - at,
- ra: fi - at, fi - at,
ter - ra: fi - at, fi - at,
ter - ra: fi - at

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fi - at, fi - at, fi - at, fi - at.
fi - at, fi - at, fi - at, fi - at.
fi - at, fi - at, fi - at, fi - at.
fi - at, fi - at, fi - at, fi - at.

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ius o - mnis ter - ra: fi - at, fi - at, fi - at, fi - at.
ius o - mnis ter - ra: fi - at, fi - at, fi - at, fi - at.
ius o - mnis ter - ro at, fi - at, fi - at, fi - at, fi - at.
ius o - m at, fi - at, fi - at, fi - at, fi - at.

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63

Coro I

Et be - ne - di - ctum no - men ma - je - sta - tis, no - men ma - je - sta - - -

Et be - ne - di - ctum no - men ma - je - sta - tis, ma - je - sta - - tis

Et be - ne - di - ctum no - men ma - je - sta - tis

Et be - ne - di - ctum no - men ma - je - sta - tis e - jus

66

tis e - jus in ae - ter

e - jus in ae - num.

e - jus in ter num.

in ae num.

Et be - ne - di - ctum

di - ctum

ne -

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69

Coro II

no-men ma-je - sta - tis e - jus, et be-ne - di - ctum ma - je - sta - tis e - jus in ae - ter -
no-men ma-je - sta - tis, no-men ma-je-sta - tis e - jus, ma - je - sta-tis e - jus in ae - ter -
Et be-ne - di - ctum no-men ma-je-sta - tis e - jus in ae - ter - num, in ae -
di - ctum no-men ma-je - sta - tis e - jus in ae - ter - num, in ae

74

Et be-ne-di - ctum no-men ma-je-sta - tis, no-me - in ae - ter - num.
Et be-ne-di - ctum no-men ma-je-sta - tis, - jus in ae - ter - num.
Et be-ne-di - ctum no-men ma-je-sta - tis, a m - dis e - jus in ae - ter - num.
Et be-ne-di - ctum no-men ma-je-sta - tis, a-je-sta - tis e - jus in ae - ter - num.
Et be-ne-di - ctum no-men ma-je-sta - tis, e - jus in ae - ter - num.
Et be-ne-di - ctum no-men ma-je-sta - tis, e - jus in ae - ter - num.
Et be-ne-di - ctum no-men ma-je-sta - tis, e - jus in ae - ter - num.

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III.

Responsorio 3º del Pº Nocturno a 4

Drittes Responsorium der ersten Nokturn / Third Responsory of the First Nocturn

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Basso*

Be - ne - di - cat nos De - - us, De - us no -

Be - ne - di - cat nos

Be - ne - di - cat nos

Be - ne - di



8

ster, be - - - cat, be - ne -

us,

ster, be - - - ne - di - -

ne - di - - cat nos De

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* Die Partitur enthält keinen Orgelpart, eine Orgelbegleitung ad lib. wird in der separaten Partitur angegeben.
The score specifies no organ part; however, an organ accompaniment ad lib. is available in the separate score.

14

di - - cat nos De - - us:
Et me - tu - ant e -

cat nos De - us, De - us:
Et me - tu - ant e -

be - ne - di - cat nos De - us:
Et me - '

nos _____ De - - - us:
Et me - '

21

um o - mnes fi - nes
rae,

um o - mnes fi - nes ter - rae,
et me - tu - ant e - um o - mnes fi - nes ter - rae,

um o - mnes ter - rae, et me - tu - ant e
rae,

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28

o - mnes fi - nes ter - rae.
 o - mnes fi - nes ter - rae. De - us mi - se - rea - tur no - - stri, mi - se -
 o - mnes fi - nes ter - rae. De - us mi - se - rea - tur no -
 o - mnes fi - nes ter - rae. De

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=

36

re - a - et be - -
 mi - stri, et be - - ne -
 a - tur no
 stri, no - - -

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42

ne - di - - cat nos De - - - us, De - - -
di - - - cat nos De - - us, De - - - us.
stri,
et be-ne - di - - cat nos De - - -

50

us.
Et o-mnes fi-nes ter - rae, et me - tu - ant o - mnes,
um o-mnes fi-nes ter - rae, et me - tu - ant e -
Et me - tu - ant e - um o - mnes

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57

o-mnes fi-nes ter - rae,
 o - mnes fi - nes ter - rae. Glo - ri-a
 - um o - mnes fi-nes ter - rae,
 o - mnes fi - nes ter - rae. Glo - ri-a Pa - tri,
 - um o - mnes fi-nes ter - rae,
 o - mnes fi - nes ter - rae. Glo - ri-a
 - um o - mnes fi-nes ter - rae,
 o - mnes fi - nes ter - rae.

=

65

Pa - tri, et Fi - li -
 San - cto, et Spi - ri - tu - i
 et Fi - li -
 San - cto, et Spi - ri - tu - i San -
 San - cto, et Spi - ri - tu - i San -
 San - cto, et Spi - ri - tu - i San -

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72

San - cto, San - - cto.
Et me - tu - ant e - um o - mnes fi - nes ter -
cto, San - - cto.
Et me - tu - ant e - um o - mnes fi - nes ter -
cto, San - - cto.
Et me - tu - ant e - um o - - mnes

79

rae, et me - tu - ant o - rae, o - mnes fi - nes ter - rae.
rae, et - mnes fi - nes ter - rae, o - mnes fi - nes ter - rae.
rae, et - mnes fi - nes ter - rae, o - mnes fi - nes ter - rae.

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IV.

Pº Responsorio del 2º Nocturno a 8

Erstes Responsorium der zweiten Nokturn / First Responsory of the Second Nocturn

Allegro

Violino I

Violino II

Soprano

Alto

Coro I

Tenore

Basso

Soprano

Alto

Coro II

Tenore

Basso

Organo

Quis De-us ma - gnus, ma - gnus, quis De - us ma - gr

Quis De-us ma - gnus, De - us ma - gnus, quis De - us ma-gnus, De-us mc

Quis De-us ma - gnus, ma -

Quis De-us ma - gnus,

Quis De-us ma - gnus, quis

Quis De-us ma -

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* Sieg. / See Crit. Report.


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7

quis De - us ma - gnus si - cut
 quis De - us ma -
 quis De
 n.
 si - cut

Quis De-us ma - gnus, quis De
 us ma - gnus
 Quis De-us ma - gnus, quis De - us ma - gnus
 De - us ma
 ma - gnus, quis De - us ma - gnus
 De-us ma - gnus, quis De - us ma - gnus

30

13

De - us no - ster, si - cut De - us no - ster, si - cut De - us no - ster?

De - us no - ster, si - cut De - us no - ster, si - cut De - us no - ster?

De - us no - ster, si - cut De - us no - ster, si -

De - us no - ster, si - cut De - us no - ster, si - cut De - us no - ster?

si - cut De - us no - ster, si - cut De - us no - ster?

si - cut De - us no - ster, si - cut De - us no - ster?

si - cut De - us nc si - cut De - us no - ster?

si - cut De - us no - ster?

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20

Tu es De - us, tu es De - us, qui fa - cis mi - ra - bi - li - a,

Tu es De - us,

Tu es De - us, tu es De - us,

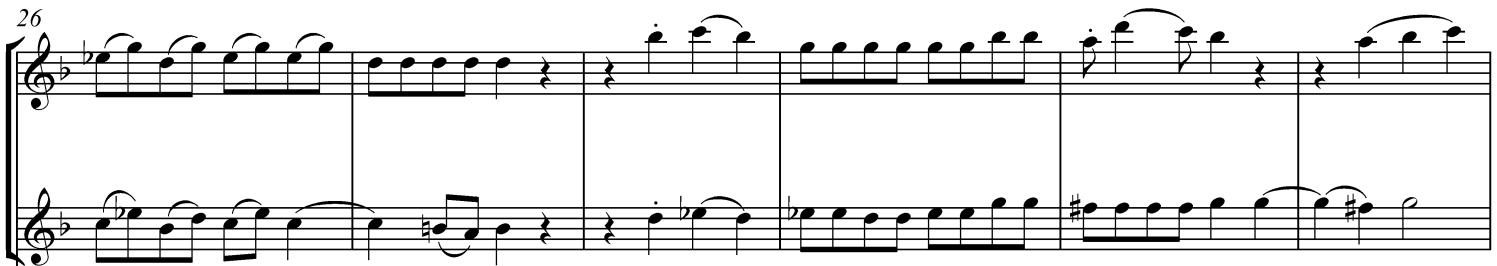
Tu es De - us, tu es De - us,

Tu es De - us, tu es De - us,

Tu es De - us,

Tu es De - us,

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Musical score page 26, measures 5-8. The lyrics are: "mi - ra - bi - li - a, qui fa - cis, tu — es De -". The bass staff has a sustained note in measure 5. Measures 6-8 continue the melody and lyrics.

Musical score page 26, measures 9-12. The lyrics are: "bi - - - li - a, qui fa - cis, qui fr - li - a, qui fr -". The bass staff has a sustained note in measure 9. Measures 10-12 continue the melody and lyrics.

Musical score page 26, measures 13-16. The lyrics are: "a - bi - li - a, - cis mi - ra - bi - li - a, qui fa - cis mi - ra - bi - li - a,". The bass staff has a sustained note in measure 13. Measures 14-16 continue the melody and lyrics.



32

us, tu es De - us, qui fa - cis mi - ra - bi - li - a.

us, tu es De - us, qui fa - cis mi - ra - bi -

us, tu es De - us, qui fa - cis mi - ra -

us, tu es De - us, qui fa - cis mi - ra -

tu es De - us, qui fa - cis mi - ra - bi - li - a.

tu es De - us, qui fa -

tu es De - v cis mi - ra - bi - li - a.

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No-tam fe - ci - sti in po - pu-lis vir - tu - tem tu - am, in po - pu-lis vir -

No-tam fe - ci - sti in po - pu-lis vir - tu - tem tu - am, in po -

No-tam fe - ci - sti in po - pu-lis vir - tu - tem tu - am,

No-tam fe - ci - sti in po - pu-lis vir - tu - tem tu - am, in po - pu-lis vir -

A large, semi-transparent watermark reading "PRO" is positioned diagonally across the page. The word "PRO" is written in a bold, blocky font, with each letter partially overlapping the other. The watermark is oriented from the bottom-left towards the top-right.

- pu - lis vir - tu - tem, vir -

in po - pu - lis vir - tu - tem, vir -

in po - pu - lis vir - tu - tem

A large, semi-transparent watermark reading "PRO" is positioned diagonally across the page. The word "PRO" is written in a bold, blocky font, with each letter partially overlapping the other. The watermark is oriented from the bottom-left towards the top-right.



44

tu - tem tu - am, re - de - mi - sti in bra-chi-o tu - o,
 tu - tem tu - am, re - de - mi - sti in bra - chi - o tu
 tu - tem tu - am, re - de - mi - sti in bra -
 tu - tem tu - am, re - de - mi - sti in _____ o,
 tu - tem tu - am, re - de - am,
 tu - tem tu - am, re - de -
 tu - - am, re - de -
 tu - - re - de -
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50

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V.

Responsorio 2º del 2º Nocturno a 4

Zweites Responsorium der zweiten Nokturn / Second Respository of the Second Nocturn

Allegro

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Basso *

=

6

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Partitur enthält keinen Orgelpart, eine Orgelbegleitung ad lib. wird in der Partitur spezifiziert. • The score specifies no organ part; however, an organ accompaniment ad lib. is specified in the score.



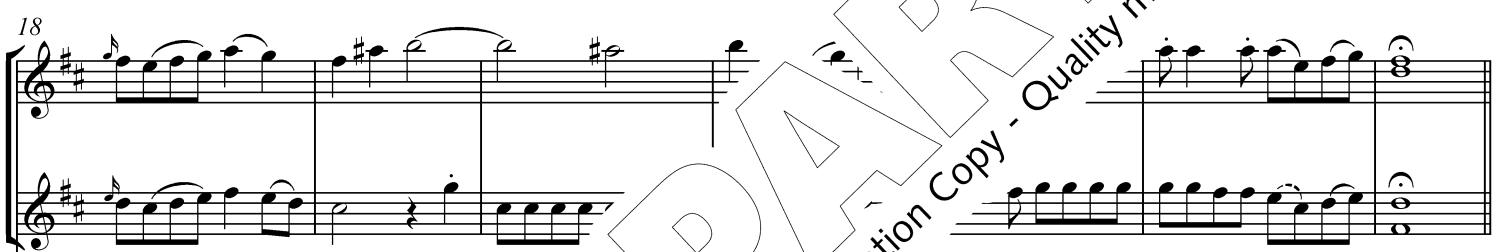
glo - - - ri - a,
ti - bi gra - ti

glo - - - ri - a,
ti - bi

BRIDGE

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=



in sae - cu - la sem - pi - ter - na.
in sae - cu - la sem - pi - ter - na.

- ti - o in
ac - ti - o in

A large watermark "BRIDGE" is rotated diagonally across the page. Below it, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is also rotated.

25

O, _____
O, _____
O, _____
O, _____

O, _____
O, _____
O, _____
O, _____

BESTUR

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31

ni - tas,
Tri - ni - tas,
Tri -

ta

BESTUR

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36

O be - a - ta Tri - ni - tas.

O be - a - ta Tri - ni - tas.

O be - a - ta Tri - ni -

O be - a - ta Tri -

Fine

41

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be - ne - di - ctum, — et be - ne -

Et bene dicatum, — et be - ne -

Et bene -

ne - di - ctum,

47

di - ctum no - men glo - ri - ae tu - - ae

di - ctum no - men glo - ri - ae tu - - ae

di - ctum no - men glo - ri - ae tu - - ae

di - ctum no - men glo - ri - ae tu - - ae

53

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59

ta - tum in sae - cu - la et
et su - per - ex - al - ta - - tum, et su - per - ex - al - ta - -
et su - per - ex - al - ta - - tum,
ta - tum in sae - cu - la, et su - per - ex -

65

=

su - per - ex - al - ta sae - cu - la.
tum cu - la, in sae - cu - la.
sv tum in sae
sae - cu - la,

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VI.

Responsorio 3º del 2º Nocturno a 6

Drittes Responsorium der zweiten Nokturn / Third Responsoy of the Second Nocturn

Allegro

Violino I

Violino II

Soprano

Alto

Tenore I

8 Ma-gnus Do-mi - nus,

Tenore II

8 Ma-gnus Do-mi - nus, et lau-da - bi - lis ni - mis,

Basso I

8 Ma-gnus Do-mi - nus, et lau - da - bi-lis ni - mis,

Basso II

8 Ma-gnus Do-mi - nus, et lau - da - bi-lis ni - mis,

Organo

Basso

7

Do - mi - nus, ma - g -

nus, Do - mi - nus,

8 ma - gnus 1.

8 - gnus

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14

Et sa-pien - ti - ae e - jus non est nu - me - rus.
Et sa-pien - ti - ae e - jus non est nu - me - rus.
Et sa-pien - ti - ae e - jus, et sa-pien - ti - ae e - jus non est nu - me - rus.
Et sa-pien - ti - ae e - jus, et sa-pien - ti - ae e - jus non est nu - me - rus.

21

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Ma - gnus Ma - gnus Do - mi - nus, et Ma - gnus Do - mi - nus, et ma - gna vir - tus

26

Do - mi - nus et ma - gna vir - tus e - jus:
ma - gna vir - tus e - jus:
vir-tus e - jus:
Ma - gnus Do - mi - nus, et ma - gna vir-tus e - jus:
vir-tus e - jus:
nus, et ma - gna vir-tus e - jus, vir-tus e - jus:

=

32

pien - tiae e - jus.
pien - ti - ae e - jus.
et s - pie - tiae e - jus.
pien - et sa-pien - ti - ae e - jus.
ti - ae e - jus.
e - jus.
et sa-pien - ti - ae - ae

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38

et sa - pien - ti - ae __ e - jus non est fi - - nis.
et sa - pien - ti - ae e - jus non est fi - - nis.
- jus non est fi - nis, non est fi - - nis.
et sa - pien - ti - ae e - jus non est fi - nis, non est fi - -
e - jus non est fi - nis, fi -
et sa - pien - ti - ae e - jus non est fi - nis,
=

45

tri, et Fi - li - o,
i - a Pa - tri, et Fi - li - o,
Glo - ri - a Po o, et Spi -
Glo - ri - a Pa - tri, et Fi - li - o,
et Fi - li - o, et Spi -
Glo - ri - a Pe
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52

et Spi - ri - tu - i San - cto.

ri - tu - i San - cto, Spi - ri - tu - i San - cto. Et sa - pien - ti - ae e

et Spi - ri - tu - i San - cto.

ri - tu - i San - cto, Spi - ri - tu - i San - cto. Et sa - pien - ti

et Spi - ri - tu - i San - cto.

58

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Et sa - pien - ti - ae e

Et sa - pien - ti - ae non est nu - me-rus.

Et sa - pien - ti - ae non est nu - me-rus.

Et sa - jus, ae e - jus non est nu - me-rus.

Et sa - pien - ti - ae e - jus non est nu - me-rus.

Et sa - ae e - jus non est nu - me-rus.

VII.

Pº [Responsorio] del 3º Nocturno a 6

Erstes Responsorium der dritten Nokturn / First Responsory of the Third Nocturn

Allegro

Violino I

Violino II

Soprano I

Soprano II

Alto

Tenore

Basso I

Basso II

Organo

Basso

=

6

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11

be - ne - di - ca - mus,
Pa - trem, trem et
Pa - trem et
Pa - trem, trem et
Pa - trem, trem et
Pa - trem, trem et

17

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Fi - li - am
Fi - um,
be - ne - di - um,
Pa - trem et
Pa - trem et
Pa - trem et

23

Pa - trem et
Fi li um, be - ne - di - ca - mus,
Fi li um, be - ne - di - ca - mus,
Fi li um, be - ne - di - ca - mus,
Pa - tr
Fi li um, be - ne - di - ca - mus,

=

28

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Ausgabequalität gegenüber

Fi li .m s spi - ri - tu, cum San - cto Spi - ri - tu:
an - cto Spi - ri - tu, cum San - cto Spi - ri - tu:
cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu:
cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu:
um cum San - cto S
cum San - cto S

34

Lau - de - - mus et su - per - ex - al - te - mus e - um, lau -
et su - per-ex - al - et su - per-ex - al - et su - per-ex - al -

40

de - mus in sae - cu -
te - mus e - um in
te - mus e -
mus la, in sae - cu - la, in

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46

Be - ne - di - c tus es, Do - mi - ne, in

Be - ne - di - c tus es, Do - mi - ne,

Be - ne - di - c tus es, Do - mi - ne,

Be - ne - di - c tus es, Do - mi - ne,

Be - ne - di - c tus es, Do - mi - ne,

Be - ne - di - c tus es, Do - mi - ne,

Be - ne - di - c tus es, Do - mi - ne,

52

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fir - ma - men - to cae

fir - cae - li,

et lau - da - bi - lis et glo -

et lau - da - bi - lis et glo -

et lau - da - bi - lis et glo -

et

58

rio - sus in sae - cu - la,
rio - sus in sae - cu - la,
rio - sus in sae - cu - la,

es glo - ri - o -
es _____ glo - ri

rio - sus in sae - cu - la,

63

sus in sae - cu -
sus in sae - cu - la.
sus in sae - cu - la.

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VIII.

2º [Responsorio] del 3º Nocturno a 8

Zweites Responsorium der dritten Nokturn / Second Responsory of the Third Nocturn

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Basso

Org.

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Du o Se

Du o du o Se

cl

8

Coro I

cla - ma - bant al - ter ad al - te - rum, al - te -

ma - bant al - ter ad al - te - rum, al - - - te -

==

15

rum:, San - -

rum:, San - -

San - -

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22

ctus,

San

ctus,

San

ctus,

San

ctus,

San

San

ctus, Sa.

San

San

San

ctus, San

ctus,

San

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PRO

BEST

EVALUATION

COPY

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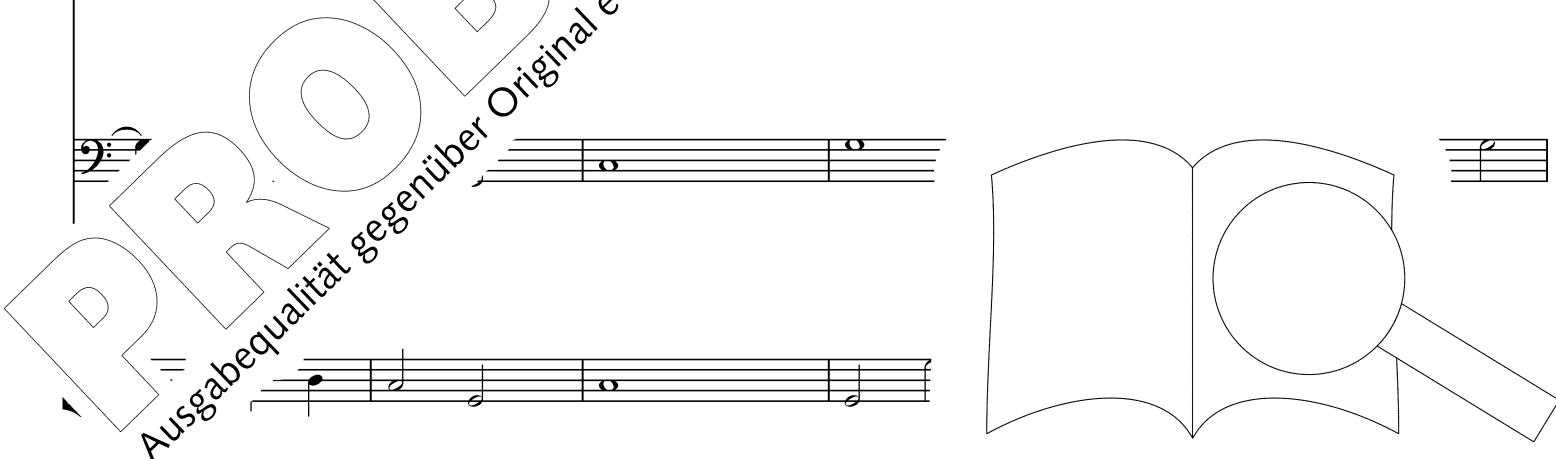


ctus, San - - - - ctus,
San - - - - ctus,
- - ctus, San - - - - ctus,
San - - - - ctus, San - - - - ctus,

A large diagonal watermark reading "PROBE" is overlaid across the middle of the page. The word "PROBE" is written in a stylized, blocky font, with each letter appearing on a separate musical staff.

San - - - - ctus, San - - -
San - - - - ctus,
ctus, San - - - - aus
Do - mi - nus De - us Sa -
- ctus Do - mi - nus De - us

A large diagonal watermark reading "PROBE" is overlaid across the middle of the page. The word "PROBE" is written in a stylized, blocky font, with each letter appearing on a separate musical staff.



36

Ple na est

Ple na es

Ple ,

Ple - ,

Ple - na

na

Ple - na

Ple - na

Sa -

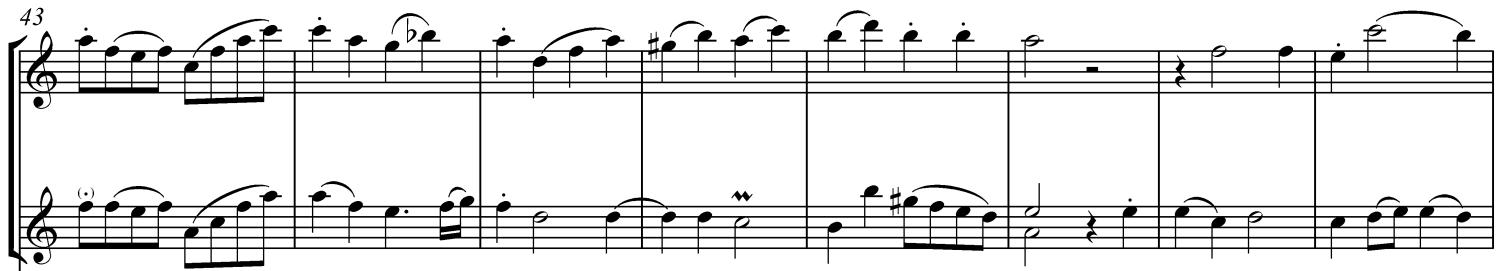
Ple - na

Ple - na

oth:

Ple - na

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o - - mnis ter - - - - ra glo - ri - a e -

o - - mnis ter - - - - ra, ter - - - - ra

o - - mnis ter - - - - ra glo -

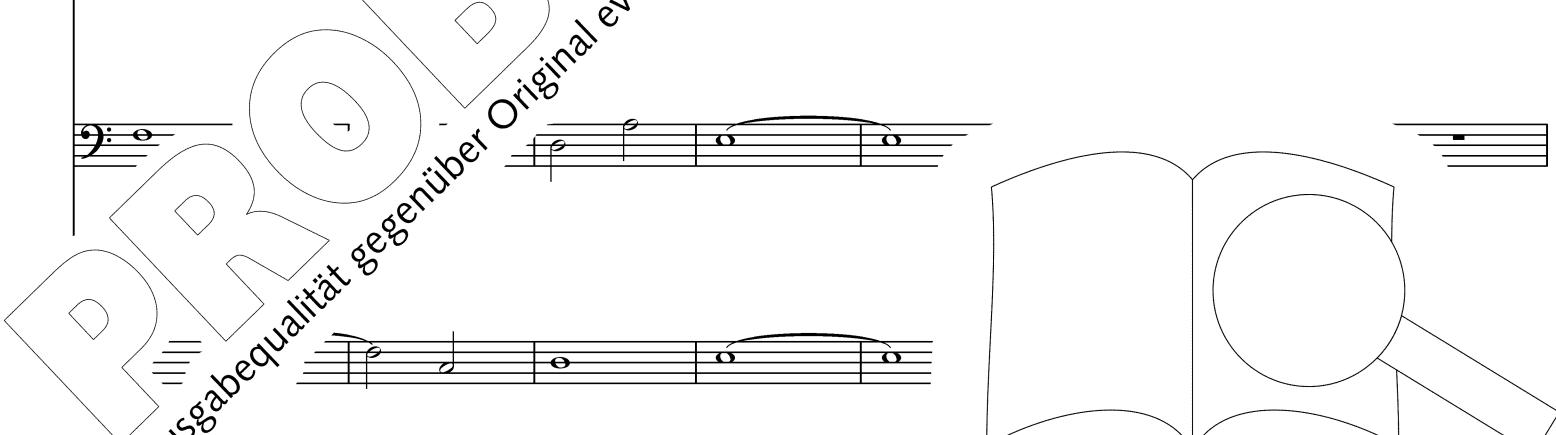
o - - mnis ter - - - - ra glo -

est o - - mnis

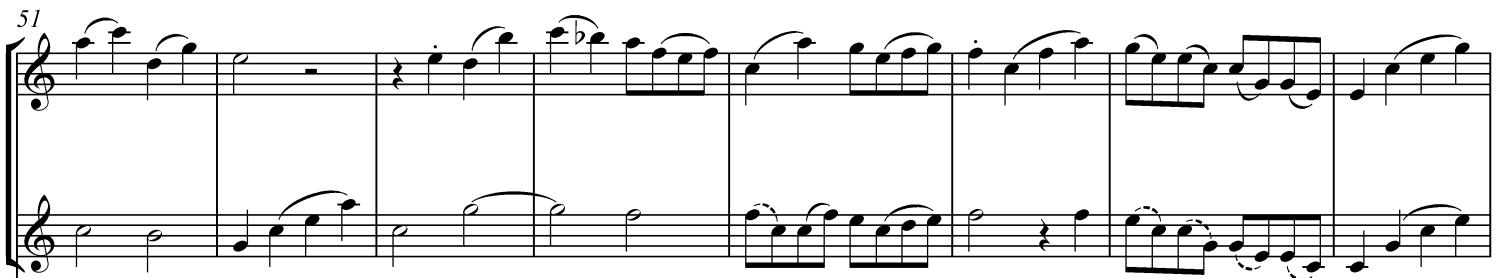
est o - - mnis

est ter - - - - ra

est ter - - - - ra



* Sic Bericht. / See Crit. Report.



jus, glo - ri - a e - - jus.
ri - a e - - - jus, e - jus.
- jus, glo - ri - a e - - -
ri - a e - - - jus, glo - ri - a e

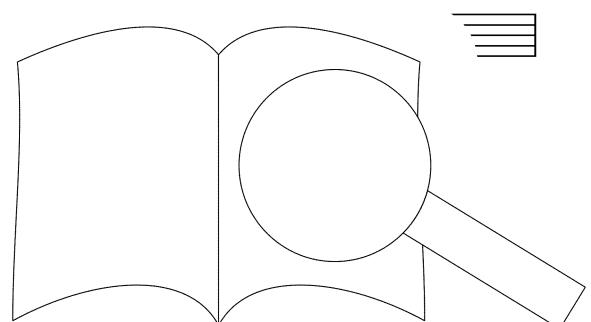
A large, semi-transparent watermark reading "PROBE" is overlaid across the middle of the page. The word "PROBE" is written in a bold, blocky font, with each letter partially cut out by the other. Below the watermark, the lyrics "jus, glo - ri - a e - - jus." appear on the first line, followed by "ri - a e - - - jus, e - jus." on the second line, then "- jus, glo - ri - a e - - -" on the third line, and finally "ri - a e - - - jus, glo - ri - a e" on the fourth line.

glo - ri
- jus.
a e - jus.
ri - a e - jus.

A large, semi-transparent watermark reading "PROBE" is overlaid across the middle of the page. The word "PROBE" is written in a bold, blocky font, with each letter partially cut out by the other. Below the watermark, the lyrics "glo - ri" appear on the first line, followed by "- jus." on the second line, then "a e - jus." on the third line, and finally "ri - a e - jus." on the fourth line.

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A large, semi-transparent watermark reading "PROBE" is overlaid across the middle of the page. The word "PROBE" is written in a bold, blocky font, with each letter partially cut out by the other. Below the watermark, the text "Original evtl. gemindert" appears on the first line, followed by "Ausgabequalität gegenüber" on the second line.



59

Coro II

Tres sunt qui te - sti - mo - ni - um _____ dant in cae -

8 Tres sunt qui te - sti - mo - ni - um dant _____ in

Tres sunt qui te - sti - mo - ni - um dant _____

66

Pa - ter, - et

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73

Coro I

San - - - ctus, Spi - ri - - - tus San - - -

Spi - ri - - - tus San - - - ctus, San - - -

8 San - - - ctus, Spi - ri - - - tus San - - -

=

79

ctus: et hi tres u - num sunt,

ctus: et hi m u - num sunt,

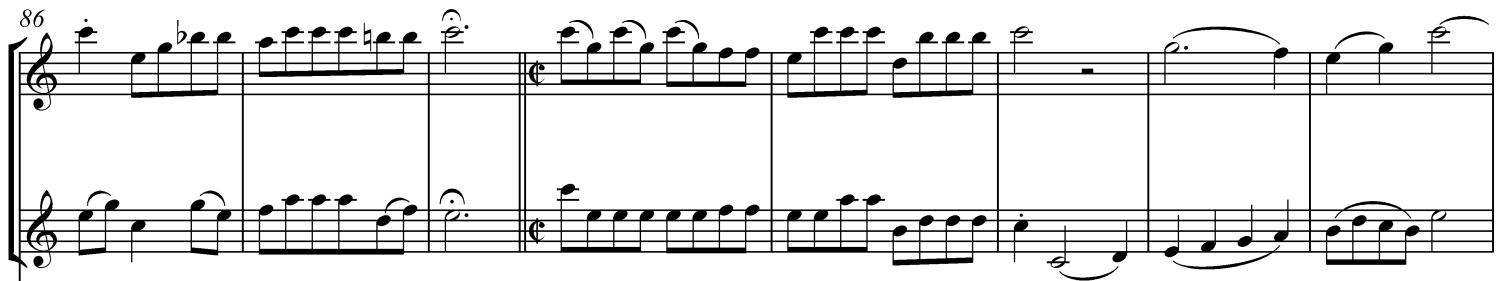
8 ctus: et hi sunt, u - num sunt,

et hi tres u - num

et l et hi tres u - num

et hi sunt, u - num

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et hi tres u-num sunt. San - - - ctus,

et hi tres u-num sunt. San - - - ctus,

et hi tres u-num sunt. San - - - ctus,

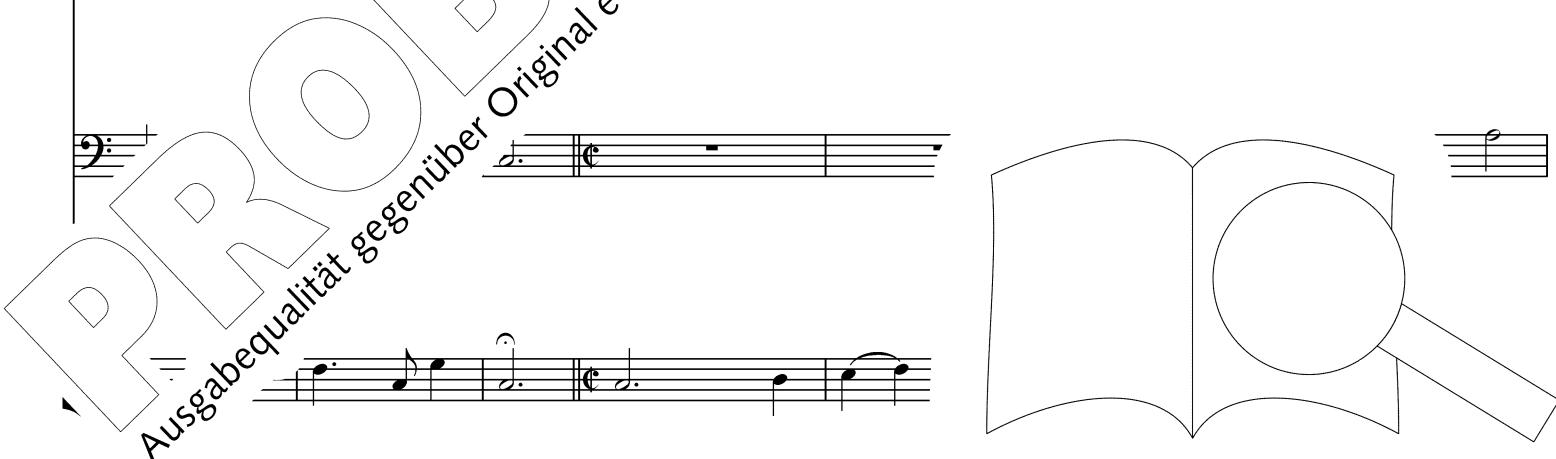
et hi tres u-num sunt. San - - - ctus,

sunt, et hi tres u-num sunt. San - - - ctus,

sunt, et hi tres u-num sunt. San - - - ctus,

sunt, et hi tres u-num San - - - ctus, San -

sunt, et hi tre' San - - - ctus,




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94

Treble clef, 2/4 time, key signature 0 sharps or flats.

The musical score consists of six staves of music. The first two staves contain sixteenth-note patterns. The subsequent four staves contain vocal parts with lyrics: "San - ctus," repeated three times, followed by "San - ctus, Do -".

101

Coro II

- mi - nus De - - us Sa - - ba - oth:

8 Do - mi - nus De - - us Sa - - - - ba -

Do - mi - nus De - - us Sa - - - -

Coro I

Glo - - ri - tri, et Fi - li -

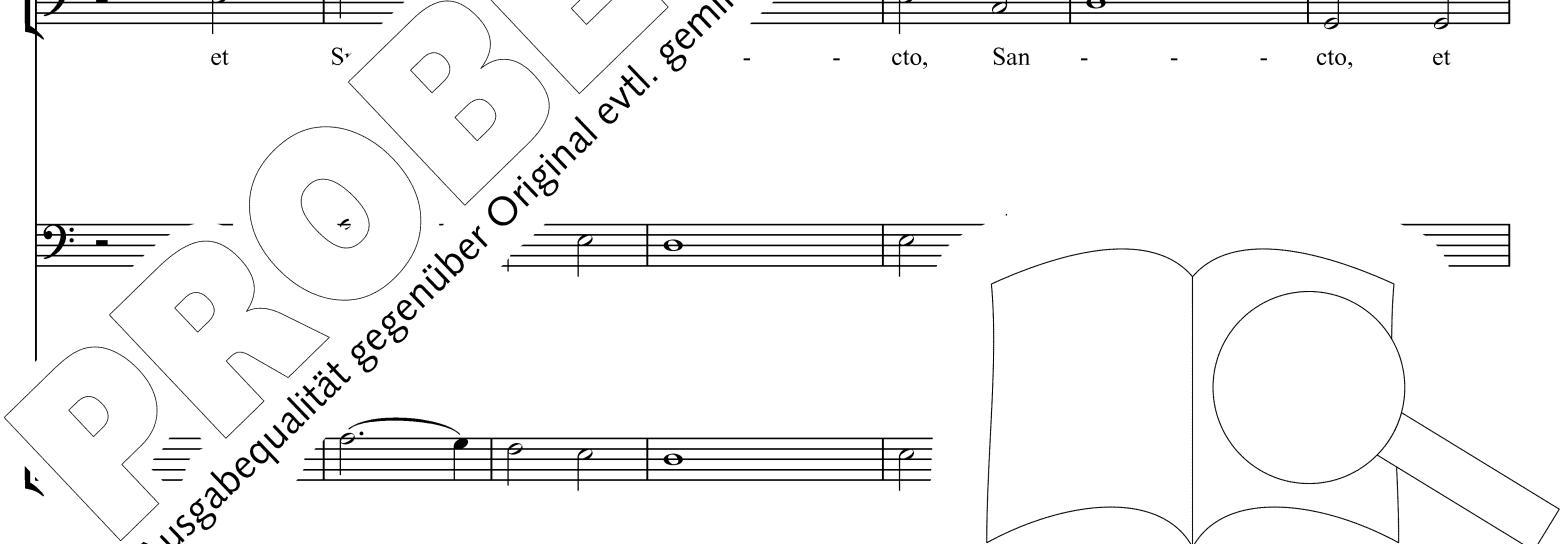
Glo - - tri, et Fi - li -

Glo - - tri, et Fi - li -

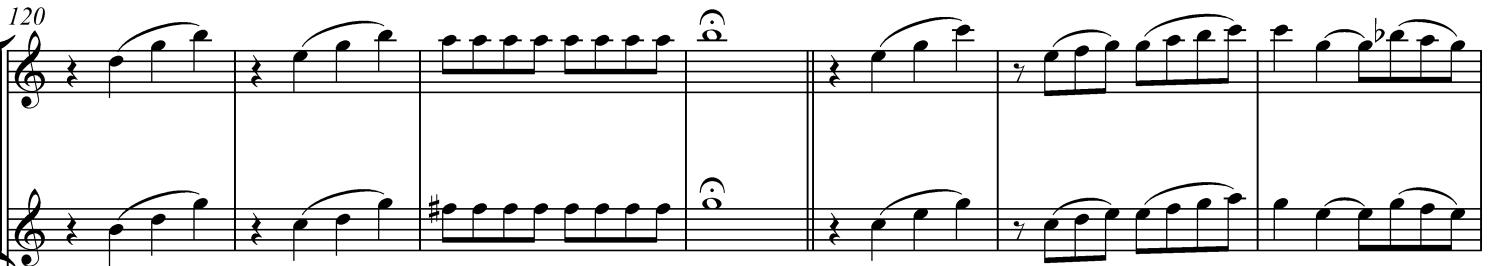
Pa - - tri, et Fi - li -

a Pa - - tri, et Fi - li -

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* Siehe Krit. / See Crit. Report.



Spiritu - i San cto. Ple na est

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Spiru - ri - tu - i San - - cto. Ple - na

Spiru - ri - tu - i San - - cto. Ple -

Spiru - ri - tu - i San - - cto. Ple -

Spiru - ri - tu - i San - - cto. Ple - - na

Spiru - ri - tu - i San - - cto. Ple - - na

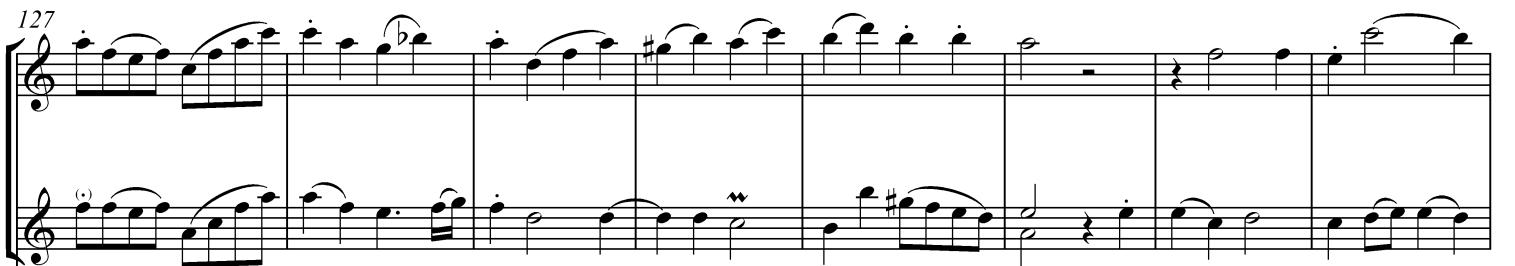
Spiru - ri - tu - i San - - cto. Ple - - na

Spiru - ri - tu - i San - - cto. Ple - - na

Spiru - ri - tu - i San - - cto. Ple - - na

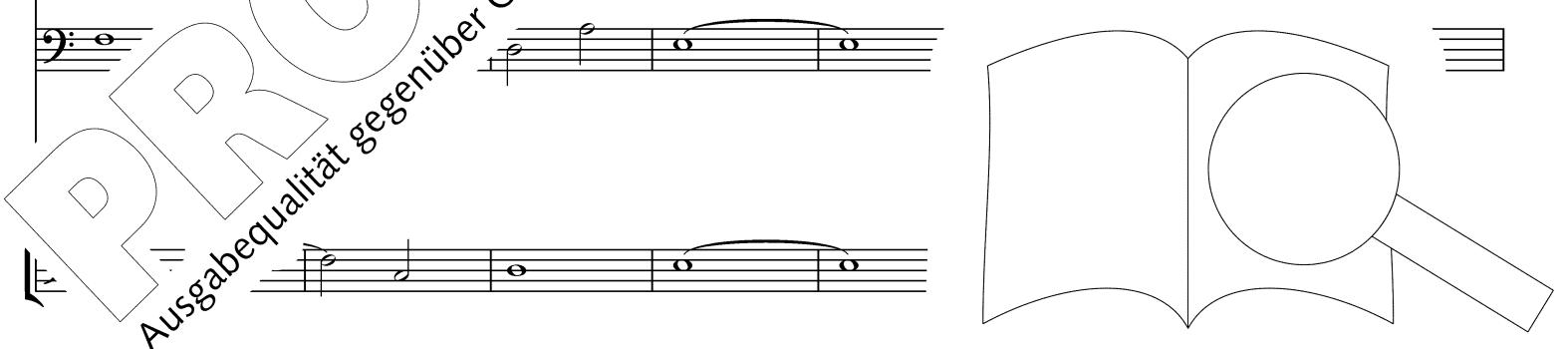
Spiru - ri - tu - i San - - cto. Ple - - na

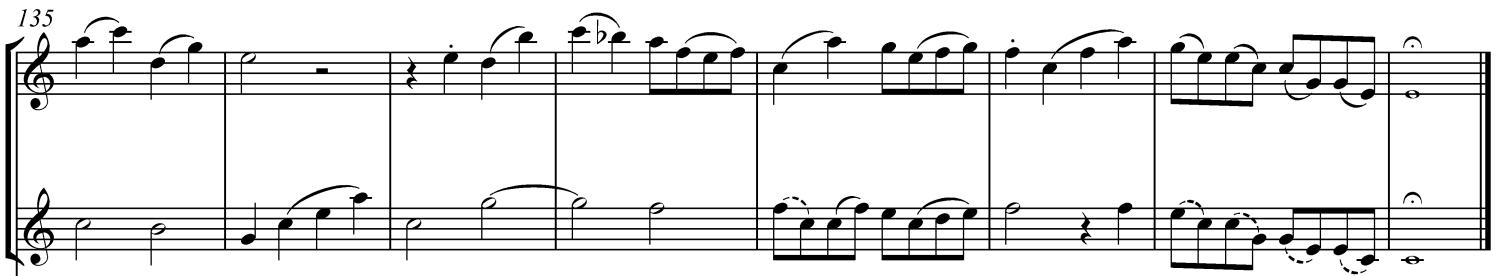
Spiru - ri - tu - i San - - cto. Ple - - na



This section of the musical score includes lyrics written below the notes: "o - mnis ter - - - ra glo - ri - a e -", "o - mnis ter - - - ra", "o - mnis ter - - - ra glo -", "o - mnis ter - - - ra glo -". A large, semi-transparent watermark reading "PROBE" is overlaid across the middle of the page. In the bottom right corner, there is a logo for "Carus-Verlag" with the number "2".

This section of the musical score includes lyrics: "est", "o - mnis te.", "est", "o - mnis", "est", "ter - ra". A large, semi-transparent watermark reading "PROBE" is overlaid across the middle of the page. In the bottom right corner, there is a logo for "Carus-Verlag" with the number "2".





A musical score page featuring three staves of music. The lyrics "jus, glo - ri - a e - jus." are written below the first staff. The lyrics "ri - a e - jus, e - jus." are written below the second staff. The lyrics "jus, glo - ri - a e - - - - -" are written below the third staff. A large watermark for "CARUS" is visible across the page.

A musical score page featuring three staves of music. The lyrics "jus, glo - ri - a e - jus, glo - ri - a" are written below the first staff. The lyrics "ri - a e - jus, glo - ri - a" are written below the second staff. The lyrics "jus, glo - ri - a e - - - - -" are written below the third staff. A large watermark for "CARUS" is visible across the page.

A musical score page featuring three staves of music. The lyrics "glo - jus." are written below the first staff. The lyrics "e - jus." are written below the second staff. The lyrics "ri - a e - jus." are written below the third staff. A large watermark for "CARUS" is visible across the page.

A musical score page featuring three staves of music. The lyrics "ri - a e - jus." are written below the first staff. The lyrics "ri - a e - jus." are written below the second staff. The lyrics "ri - a e - jus." are written below the third staff. A large watermark for "CARUS" is visible across the page.

* Siehe Bericht. / See Crit. Report.

Critical Report

I. The Source

The only source material for this composition is a full score in the composer's hand; no extant parts have yet been discovered.

Source A

Autograph score, Mexico City Cathedral Archives (MEX-Mc), shelfmark: Ba1 (meaning shelving section "B", top shelf, first position from the left).

This edition is based on a microfilm facsimile (*Archivo de música sacra, Catedral Metropolitana, Ciudad de México, 1965–1967*, by E. Thomas Stanford) as described in *Catálogo de los acervos musicales de las catedrales metropolitanas de México y Puebla de la Biblioteca Nacional de Antropología e Historia y otras colecciones menores* by E. Thomas Stanford (Instituto Nacional de Antropología e Historia, 2002). The microfilms, on loan from Universidad de Anáhuac, are currently housed in a special collection at Boston University Mugar Memorial Library.

The title page of the autograph score states the following: "Ocho I Responsorios I Para Los Maitines de la I SS.^{ma} Trinidad I Pertenecientes a la Sancta Iglesia I Cathedral de Mexico". The comment "Faltan los VV. I de los responsorios" by another hand in the lower righthand corner indicates that something (VV.) is missing, possibly separate violin parts.

The score includes 52 unnumbered pages, landscape format, each page with 12 staves.

The title page does not indicate instrumentation, but the first page of the musical score (and the first pages of the following Responsorios, respectively) indicates the following parts and scoring order: "VV. [2 staves] I [Pº Coro":] Tiple¹ I Contralto I Tenor I Baxo² I [2º Coro":] Tiple I Contralto I Tenor I Baxo I Organo I Acomp[añamien].to". The violins are on two staves with treble clefs. The organ and *acompañamiento* are on separate staves with bass clefs. There is no organ part in the Responsorios a 4 (movements 3 and 5; see Foreword). The upper three voices of each choir employ the soprano clef, alto clef, and tenor clef, while the bass voice of each choir uses the bass clef.

For movements 3, 5, and 7, the source does not list "VV. [2 staves] I Tiple. I Contralto and "VV. [2 staves] I Tiple. I Bajo I Org[a]no I Tenor 2º I Bajo Pº

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Notes:
1. The term "treble" or "soprano" (from Latin *tertium*) refers to the highest of three music ranges. It can still be found in the terminology of Colombian instrument and music.
2. The terms "Bajo" and "Baxo." "j" and "x" are pronounced like "y" and "ch" in Spanish. There are few words in Spanish orthography that expanded due to its prominent usage in Nahuatl, the language of the Aztecs in present-day Mexico City.

II. Concerning the edition

The present edition follows modern standards for beaming and note stem direction. Superfluous accidentals present in the source have been deleted without comment in this edition. Cautionary accidentals by the editor have been added without comment. Accidentals whose absence would otherwise result in errors and have no equivalent in another part have been added in small print. Inconsistent placement of slurs and rhythmicization between parallel parts have been retained (e.g., No. I, mm. 44–48 vocal parts and No. I, m. 56 Org/Bc). Slurs not conforming to proper syllabification have been eliminated and documented in the Critical Report.

- The Spanish voice parts of *Tiple*, *Contralto*, *Tenor*, and *Bajo* have been renamed to their Italian equivalents *Soprano*, *Alto*, *Tenore*, and *Basso*, respectively. The two choirs (Pº Coro and 2º Coro) have been renamed to the corresponding Italian equivalents of *Coro I* and *Coro II*, respectively.
- The instrumental parts labeled *accomp[añamiento]* have been renamed to *basso*.
- Clefs have been modernized.
- The source refers to the vocal parts as "vv." In this edition, the two violin parts are labeled *Violino I* and *Violino II*.
- The Latin singing text punctuation is given in the original Romanum ("...").
- In the source, the vocal parts are numbered 1, 2, 3, 4, 5, 6, 7, and 8. The numbers 1, 2, 3, 4, 5, 6, 7, and 8 are provided only beneath the vocal parts of movements 1, 2, 3, 4, 5, 6, 7, and 8, respectively. The numbers 1, 2, 3, 4, 5, 6, 7, and 8 are used for double choir.

titles in German and English are provided in the editor; roman numbering for each setting has been added. In the case of the first movement, the source does not provide a responsory title. The Spanish title has been added by the editor in brackets [].

Tempo markings are those indicated in the source ("All.º" or "all.º", resolved to "Allegro"). No editorial tempo markings have been added to movements that lack them.

- Editorial fermatas at cadences have been added in those parts where they are missing, that is, when the fermata is not notated in all parts in the source.
- Juanas employs dots and vertical lines of varying sizes to indicate a staccato marking, and these variations have no apparent performance value. All staccato markings are noted here.
- Editorial slurs have been added around the direct entries of the organ part (and the realization) are provided only in the case of movements 5, 6, and 8, respectively. Any text underlay in all movements is indicated by italicized text.
- The source has no figures for realization. The organ parts (and the realization) are provided only in the case of movements 5, 6, and 8, respectively. Any text underlay in all movements is indicated by italicized text.

III. Detailed Remarks

Abbreviations: A I, II = Alto (Coro I, II); B I, II = Basso (Coro I, II); Bc = Basso (instrumental part); S I, II = Soprano (Coro I, II); T I, II = Tenore (Coro I, II); Org = Organo; VI I = Violino I; VI II = Violino II.
References are given in the following order: Measure – part, sign within the measure (note or rest; grace notes are not counted) – Source: Reading/Remarks.

I. First Responsory of the First Nocturn

4	VII II 1–4	two slurs, 1–2 and 3–4; adapted to VI I
19	A II 3	↓; adapted to the other parts of Coro II
34	T I 1–2	with slur; deleted because of syllable underlay
37	T I 1–3	with slur; deleted because of syllable underlay
43	VI I, II	half note (with fermata) and half rest
56	T II 3–4	with slur; deleted because of syllable underlay

II. Second Responsory of the First Nocturn

3	VII 4	↓
6	A I 1	f ¹ (natural); but see VI II
11	A II 3, 4	c ¹ (natural); but see T I, VI II
28	VI I	measure unclear to decipher, 4–5 possibly ↓
29f.	Coro II	textual underlay "ejus" instead of "solus"
30	T II	b flat (no natural sign); but see S I and VI II
32	B I 1–2	with slur; deleted because of syllable underlay
37	S II, A II 5–6	with slur; deleted because of syllable underlay
38	B II 1–2	with slur; deleted because of syllable underlay
39, 71	T II 3–4	with note flags; syllable underlay adapted to B II Juanas wrote f ¹ -f ¹ -f ¹ -d ¹ -d ¹ c ¹ (for 42.2–43.1), probably a confusion with Tenore, and additional pitches a ¹ -a ¹ -a ¹ -g ¹ -g ¹ f ¹ above. Given the 4-3 suspension on beat 1, it would be adviseable to perform only the upper notes. There is no other measure in the entire piece where a vocal part di- vides.
42f.	A I	with staccato dot
58	VII 5	with eighth beam; adapted to T I
65	S I 1–4	breve instead of whole note
79	all	

III. Third Responsory of the First Nocturn

20	T 2–3	with slur; deleted because of syllable underlay
34	T	with additional slur 2–3
45–46		double measure, 45.2–46.1 in B, Bc as whole note
46	B 2	F (natural); but see Bc
61	VII 3	erroneously ↓
68	S I 1	unclear accidental above notehead; presumably natural sign
69	VII II 3	g ¹ (natural); but see Alto
78	T 2–3	with slur; deleted because of syllable underlay
86	Coro, Org	breve instead of whole note

IV. First Responsory of the Second Nocturn

1	VII II 3	unclear accidental in front of f ² , r ral sign (or crossed out sharp); ↓
2	VII 2	b flat ¹ with natural sign (as has ly place in the entire setting with the beginning of the 'e' (no r second eighth note m. 4+6). Theref error and unin' with slur; del' b ¹ (flat); ↓
4	B I 3–4	no acc ¹ b ¹ ↗ g ¹ e·
27	S II 4	apart from "O, o" in Basso, probably by another hand. The text from the <i>Breviarium Romanum</i> .
28	S II 2	a ² -f sharp ² -e ² -d ² , a ² corrected to (or second pitch) f sharp ² ; the edition amends to arp ² -e ² -d ² -c sharp ² , in thirds with VII I
33	S II 2	↓, e ¹ are whole notes
35	VII 2	with second pitch b ¹ (probably an error that was corrected)
54	A II 2	with staccato dot

V. Second Responsory

7	VII II 1	...y, apart from "O, o" in Basso, probably by another hand. The text from the <i>Breviarium Romanum</i> .
14	VII II 5	a ² -f sharp ² -e ² -d ² , a ² corrected to (or second pitch) f sharp ² ; the edition amends to arp ² -e ² -d ² -c sharp ² , in thirds with VII I
18		↓, e ¹ are whole notes
24		with second pitch b ¹ (probably an error that was corrected)
25		with staccato dot

39 VI I 2–4

difficult to decipher (probably due to Juanas's at-
tempt to correct an error)

40 all breve instead of whole note

41 VII II 3 grace note is an ↓

49 T, B tie to m. 50; deleted because of syllable underlay

54 S 1–2 with slur; deleted because of syllable underlay

57 VII II 2 without rest

VI. Third Responsory of the Second Nocturn

12 A 1–3 two slurs, 1–2 and 2–3

19–20 Coro no text underlay; but see mm. 61–62

36–44 Coro no text underlay

51 T II, B II 1–2 dotted ↓; adapted to S, A Org, and to avoid disso-
nance between T II and TI

VII. First Responsory of the Third Nocturn

7 VII 5 a² grace note is an ↓

40 VII II 6 f² (natural); but see A and T

VIII. Second Responsory of the Third Nocturn

20 VII II abbreviation sign (measure not nota+ ")

42 Org 1–2 whole note; adapted to m. 126

50 B I 2 with tie to m. 51; adapted to r

56 A II text underlay

57 T I delete ↓

62–78 Coro with tie to m. 58; ad

88 VII I, II no text underlay

89–107 VII II, II both parts m. 89 th play r

101 Org 2 the F

115 S II 2 ver. slur and

124–142 VII I, II notes or rests. At likely indicates to action (mm. 40–58), as

130 1 14 1 m. This creates the prob-
able material for the final
vement.

141 1 because of syllable underlay

pitch indicated based on remark for 141; adapted to m. 56–58, with underlay

142 Editor's decision is based on the material of m. 58 that still offers a proper conclu-
tion to the work.