

THE KRZYSZTOF PENDERECKI ACADEMY OF MUSIC IN KRAKÓW



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Franciszek Lessel's Mass in C major

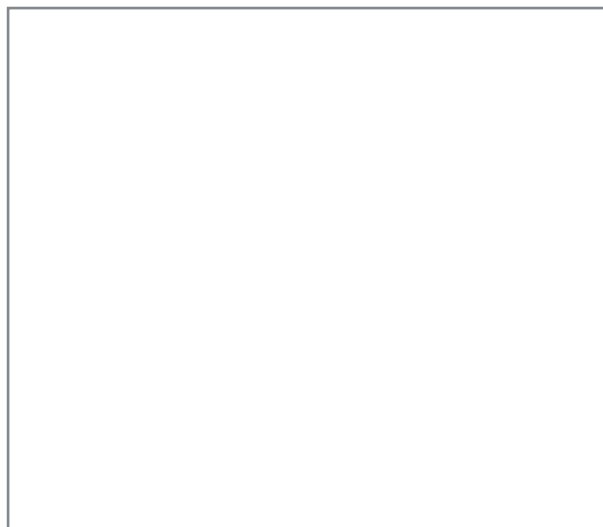
**Description of doctoral dissertation
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Franciszek Lessel's Mass in C major

Orchestra and Choir of the Częstochowa Philharmonic

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Częstochowa Philharmonic

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Introduction

The subject of this doctoral thesis is the Mass in C major by Franciszek Lessel, a Polish composer of the pre-Chopinian era. This work is one of the two surviving compositions representing the genre of a mass in the composer's oeuvre.

The Mass in C major has been preserved in the archives of the library of the Minorite monastery in Vienna in the form of one handwritten set of instrumental and vocal parts with the signature number 86. So far, no other musical sources of the work, including score, have been recorded.

The author of the thesis made photographic reproductions of all the pages of the above-mentioned set of parts (voices) and recreated the score on their basis. The culmination of work on the piece was its (contemporary) premiere, which was recorded on May 13, 2021 in the concert hall of the Częstochowa Philharmonic. This recording was made public via the Częstochowa Philharmonic YouTube channel on May 14, 2021.

The goal of this doctoral thesis is to present to the reader the results of the research work on the musical source of the Mass in C major by Franciszek Lessel. First of all, it is the first presentation of the score, thanks to which an unknown piece by Franciszek Lessel is returned to the cultural circuit of classical - Polish and European - music.

Complementary aspects to the presentation of the score of Franciszek Lessel's Mass in C major are: (a) a discussion of the work from the theoretical perspective (I. Work), (b) a discussion of the work from the perspective of a source (II. Musical Source), (c) from editorial point of view (III. Score) and (d) from performer's perspective (IV. Performance). All information collected by the author of the thesis related to the biography and work of the composer can be found in the appendix.

I am grateful to Mr. Stefan Dorninger for sharing the manuscript of the Mass in C major during my research in Vienna. I thank the thesis supervisors, Prof. Dr. habil. Rafał Delekta and Dr. Maciej Negrey for the professional advice, the invaluable support and for interesting discussions on the editorial issues of the score. Acknowledgments for substantive help are also due to Mr. Janusz Siadlak, Dr. Daniel Prajzner, Dr. Tomasz Ślusarczyk, Dr. Marcin Strzelecki and Dr. Paweł Szczepański. I am grateful to the Director Adam Kłoczek, the administrative staff, the orchestra musicians and choir members of the Częstochowa Philharmonic, as well as to the producers of the recording. Last but not least, I would like to thank my parents and everyone who supported me in accomplishing this scientific and artistic undertaking.

I. Work

1. Historical context

Franciszek Lessel was born around 1780 in Warsaw¹. He spent his childhood at the Czartoryski court in Puławy, where Franciszek's father was the capellmeister. At the end of 1799, Franciszek Lessel left for Vienna to study composition with Joseph Haydn. During his stay in Vienna, he published and performed his works, gaining recognition among critics. In 1809 he returned to Poland for good and became involved in the musical life of Warsaw (he became one of the directors of the Amateur Music Society).

Franciszek Lessel is the author of minimum 77 compositions². The majority of them are instrumental works: works for orchestra (19), chamber music (19) and works for piano solo (11). The composer's twenty-eight vocal-instrumental pieces are: pieces for choir and instrumental ensemble (12), pieces for a single voice and piano (13) and stage works - two ballets and one opera (unfinished). Just over half of all the compositions have survived, and at least 34 pieces are considered lost (including all his symphonies, except for a surviving final movement of the G minor Symphony).

Franciszek Lessel composed five masses and two requiem masses. Two works of this genre have survived: the Mass in B-flat major to a Polish text (composed in 1813 in Warsaw) and the Mass in C major to Latin texts.

According to RISM catalog, the Mass in C major dates back to "around 1800"³. On the basis of Wincenty Lessel's letters, the work could be written from 1802 and in the following year⁴. Since the Mass in B flat major was not written until 1813 and it was set to a Polish text, it is possible that the Mass in C major was discussed in the correspondence between Lessels. In this case, the work's completion date would be 1804 at the earliest.

¹ For the full biography and list of works by Franciszek Lessel, cf. appendix, 2. Biographical sketch of Franciszek Lessel and 3. List of compositions by Franciszek Lessel.

² See: appendix, 3. List of compositions by Franciszek Lessel.

³ Cf. „Lessel Masses C major A-Wm” in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 16.09.2021].

⁴ Cf. Wincenty Lessel's references to *Kyrie* from letters dated July 1802 and October 1803, see: appendix, 2. Biographical sketch of Franciszek Lessel, p. 47 and 48.

2. Analysis

2.1. Synthetic summary

Mass is one of the oldest cyclical vocal-instrumental forms of the Catholic Church set to Latin texts⁵. There are Ordinary chants (*ordinarium missae*) and Proper chants (*proprium missae*) of the mass. The mass cycle may only consist of Ordinary items, and so it is in Lessel's C major Mass. These items are as follows: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. The influence of the Venetian school on the development of the form of the mass caused the fragmentation of the text into sections prepared differently in terms of music⁶. In the case of the Mass in C major by Franciszek Lessel, the following parts were distinguished in the Ordinary: Kyrie, Gloria, Qui tollis, Quoniam, Credo, Et incarnatus, Et resurrexit, Et vitam, Sanctus, Pleni, Osanna, Benedictus, Osanna, Agnus Dei and Dona nobis.

The work is scored for a mixed choir with solo voices and an instrumental ensemble consisting of strings (violin, violas, cello, double bass, violone), wind instruments (oboes, bassoons, trumpets, horns), timpani and organ. The vocal parts of the mass are performed by four solo voices (soprano, alto, tenor, bass) and a four-voice choir (soprano, alto, tenor, bass). Soloists often perform their parts as part of an ensemble (quartet, trio, duet), less often they perform individually in short arias.

The mass is written in the key of C major. In addition to the main key, some parts are composed in other keys: E-flat major, A minor, A-flat major, F major, D minor. The use of fast tempos in the piece predominates. *Kyrie* and *Agnus Dei* present the slow-fast movement structure (*Adagio-Allegro*). *Benedictus* is the only one at a moderate pace (*Andante*). About half of the parts are triple time signatures. The duration of individual movement ranges from 2 minutes to more than 4 minutes (*Benedictus*), while the entire cycle lasts about 35 minutes.

The table on the p. 6 gives a synthetic view of the C major Mass. The dashed line indicates which of the sections follow each other without breaks (*attaca*).

⁵ Tadeusz Maciejewski, „Msza”, in: *Encyklopedia Muzyki*, PWN, Warszawa 2001, p. 579-581.

⁶ Ibidem, p. 580.

Ordinary chants	Incipit / Parts	Solo voices	Key	Tempo marking	Time signature	Duration	Stylistic idiom
I Kyrie	<i>Kyrie</i>		C major	<i>Adagio</i>	<i>C</i>	ca 4'	symphonic I
				<i>Allegro</i>			fugal I
II Gloria	<i>Gloria</i>	SATB	C major	<i>Vivace</i>	3/4	ca 3'	choral I
	<i>Qui tollis</i>	SATB	E-flat major	<i>Adagio</i>	<i>alla breve</i>	ca 3'	aria I
	<i>Quoniam</i>	S	C major	<i>Vivace</i>	3/4	ca 2'	choral II
III Credo	<i>Credo</i>		C major	<i>Allegro moderato</i>	<i>C</i>	ca 2'	fugal II
	<i>Et incarnatus</i>		A minor	<i>Adagio</i>	3/4	ca 3'	aria II
	<i>Et resurrexit</i>		A-flat major	<i>Vivace</i>	3/4	ca 2'30"	symphonic II
	<i>Et vitam</i>		C major	<i>Vivace</i>	<i>alla breve</i>	ca 2'30"	fugal III
IV Sanctus	<i>Sanctus</i>		C major	<i>Adagio</i>	<i>C</i>	ca 3'	choral III
	<i>Pleni</i>			<i>Allegro con spirito</i>			symphonic III
	<i>Osanna</i>			<i>Allegro</i>	3/4		fugal IVa
V Benedictus	<i>Benedictus</i>	SATB	F major	<i>Andante</i>	<i>C</i>	ca 5'30"	aria III
	<i>Osanna (II)</i>			<i>Allegro</i>	3/4		fugal IVb
VI Agnus Dei	<i>Agnus Dei</i>	SATB	D minor	<i>Adagio</i>	3/4	ca 4'30"	choral IV
	<i>Dona nobis</i>	SATB	C major	<i>Allegro vivace</i>	<i>alla breve</i>		symphonic IV

The style and compositional techniques used in the C major Mass do not differ from the patterns on which works of this genre were based in the times of Franciszek Lessel⁷. The sacred works in the classical era combined the styles of early and contemporary music. Composers such as Joseph Haydn and Wolfgang Amadeus Mozart, on the one hand, used the achievements of music from previous centuries, i.e. polyphonic techniques, the use of the figured bass (*basso continuo*); on the other hand, one can observe the influence of concertante elements and secular genres such as opera and symphony.

⁷ Cf. Denis Arnold, „Mass, §III., 3. 18th century”, in: *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.45872> [viewed: 16.09.2021].

The concertante style is manifested in the C major Mass through usage of the soloists' quartet as concertino in contrast with the ripieno choir. This early Baroque manner is used, i.a., in the parts of *Gloria* (bars 103-110), *Agnus Dei* (bars 811-820), or in *Dona nobis* (bars 843-851, 914-921). In the final fragment of the Ordinary chant Gloria (*Quoniam*, bars 317-325), a florid soprano part is used. The *concertante* cello part is a distinctive feature of *Qui tollis* (bars 206-266). An example of a style typical of the concerto grosso genre is the introduction of an orchestral ritornello section between consecutive choral fragments (e.g. *Gloria*, bars 144-149).

The concept of introducing arias in the mass is reflected in the three sections of the Mass: *Benedictus*, *Qui tollis* and the initial segment of *Et incarnatus* (bars 373-388). The tendency to use the operatic style can also be observed in the theatrical atmosphere of some fragments of the work through the characteristic use of the brass in *Qui tollis* on the words "miserere nobis" (bars 233-238), or through the hushed tone of the choir in "passus et sepultus est", before *Et resurrexit* (bars 412-420)⁸.

The influence of the symphonic idiom on the mass becomes apparent along with the emancipation of the orchestra and the use of the sonata form elements in the context of choral music. This manner of a symphony is evident in the works of the viennese composers of the classical period (with such prominent examples as Joseph Haydn's masses⁹), but also in Franciszek Lessel's Mass in C major. Three movements have slow introductions which lead into *Allegro* (*Kyrie*, *Sanctus*, *Agnus Dei*). The sonata form builds the structure of the four parts (*Qui tollis*, *Et resurrexit*, *Benedictus*, *Dona nobis*). The influence of the symphony on the genre of the mass is also manifested in the increased role of the orchestra and some specific instruments (cf. the oboe, bassoon and cello solos in *Qui tollis*, bars 206-258, the bassoon solo in *Et incarnatus*, bars 406-420).

⁸ Those kind of „theatrical effects” in the composition of a mass were used by Wolfgang Amadeus Mozart as well: „Mozart (...) showed his operatic leanings in his earliest works (K139/47a and K66) by following the Neapolitan model closely, in the former even using the brass to give a theatrical atmosphere in the ‘Crucifixus’. A similar influence may be seen in his treatment of the ‘Et incarnatus’, usually with a hushed tone, chromaticism and often a move to the minor mode.”, quoted after: Denis Arnold, „Mass, §III., 3. 18th century”, in: *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.45872> [viewed: 16.09.2021].

⁹ Cf. the last six masses by Joseph Haydn from 1796-1802: „Although there are operatic-style sections, notably at times in the ‘Benedictus’, the predominant manner is that of the symphony.”, quoted after: Denis Arnold, op. cit.

The column „Stylistic idiom” of the table on p. 6 presents the movements in terms of their predominant style: parts whose structure is determined by the choir (choral idiom), sections composed using the fugato technique (fugal idiom), movements with a visible influence of a symphony genre on the structure and on the emancipation of the orchestra (symphonic idiom), and operatic-style parts (aria). Listing the solo voices in some parts (in the "Solo" column) at the same time indicates the presence of the concertante style.

2.2 Musical narrative of each movement

Kyrie (1-87), *Adagio - Allegro*

Form: fugato build on a sonata form pattern, preceded by slow introduction

Key: C major

Texture: homophonic (1-12), polyphonic (13-87)

Liturgical text: *Kyrie eleison, Christe eleison, Kyrie eleison*

1-12 *Adagio* (slow introduction to *Allegro* in bar 13)

1-8 two-bar phrases, dialogue in *piano* dynamics between strings/timpani and choir/wind instruments; in bar 8 the "signal" of clarino trumpets and horns

9-12 dialogue between female and male voices, respectively high and low instruments of the orchestra; in terms of the harmonic course, the narrative moves towards the minor mode; suspension on the dominant

13-87 *Allegro* (fugato build on a sonata form pattern)

13-35 exposition

a three-bar subject appears successively in T, B, S, A and B, S; an episode in bars 32-35

35-72 development

A minor, G major, B-flat major; a G pedal note in the last three bars and a suspension on the fermata - dramatically it is the climax of the movement

73-87 recapitulation

return to the main key with the introduction of the verse *Christe eleison*

Gloria (88-203), *Vivace*

Form: segmental setting, each of the 4 segments built on a question-answer principle, each time entering a new text; ending a given segment and leading to the next one as part of orchestral ritornellos

Key: C-dur

Texture: homophonic; juxtaposing contrasting ensembles and dynamics (tutti *forte* vs. soli *piano*)

Choir: declamatory

Distinctive features: rhythmical, dance-like; a solo vocal quartet is distinguished from a choir for the first time

88-119 segment I

88-102 question A Text: *Gloria in excelsis Deo*

repeating a verse three times: the first time on the tonic, the second time on the subdominant, the third time on the dominant; followed by a short ritornello of the orchestra leading to the key of the dominant with a melo-rhythmic motif characteristic for the whole movement: 2 quavers-quaver rest-3 quavers

103-119 answer B Text: *et in terra pax hominibus bonae voluntatis*

concertante parts of the solo voices; soli-tutti contrast (*p-f*), a two-bar orchestral ritornello leading to C major

120-149 segment II

120-133 question A'

Text: *laudamus te, benedicimus te, adoramus te, glorificamus te*

harmonic modulation from C major to A minor; dramatic *crescendo* from *piano* to *forte*

134-149 answer C

Text: *gratias agimus tibi propter magnam gloriam tuam*

for the first time the voices "clash", i.e. the text appears non-simultaneously; orchestral ritornello leading to C major

- 150-182 segment III - a ternary structure: question, question, answer
 150-158 question A”
 Text: *Domine Deus Rex coelestis Deus Pater omnipotens*
 choir, horns, trumpets, timpani vs. strings
- 159-167 question (continuation)
 piano dynamics; in the choir part, the text alternates, in a dialogical manner
- 168-182 answer B’ Text: *Domine Fili unigenite Jesu Christe*
 towards the minor mode; orchestral ritornello
- 183-203 segment IV - a condensed structure: question and answer within one period
 question A+answer Text: *Domine Deus Agnus Dei Filius Patris*
 reference to the theme from bars 88-99; orchestral ritornello

Qui tollis (204-266), *Adagio*

Sonata form

Key: E-flat major

Texture: an aria with a concertante cello part; juxtaposing longer solo episodes with fragments of tutti

Choir: simultaneous

Distinctive features: the E-flat major key and the slow tempo of this part contrast with the adjacent movements; for the first time in the mass there is a fragment modelled on an operatic aria; the horizontal treatment of T1 (first theme) contrasts with the vertical chords of T2 (second theme); instrumentation of the part emphasizes solo vocal voices and solo instruments in the orchestra (oboe, cello, bassoon)

204-239 exposition

204-232 T1 Text: *Qui tollis peccata mundi miserere nobis*

E-flat major; a song-like theme in the oboe part, repeated by the soloist (bass); in bars 224-231 the soloist's melodic line is doubled by a bassoon

233-239 T2 tutti

sudden harmonic turn to C major and F minor; choir tutti and wind instruments as "blocks" - somewhat reminiscent of fragments of Mozart's "Magic Flute"

240-253 development, Text: *qui tollis peccata mundi suscipe deprecationem nostram*
theme in the minor mode; dialogue of solo parts doubled by woodwinds; further
"blocks" lead to the main key

254-266 recapitulation, Text: *qui sedes ad dexteram Patris miserere nobis*
shortened version of the theme in the soloist part (alto); subsequent "blocks" and
a suspension on the dominant in C major

Quoniam (267-334), *Vivace*

Form: segmental setting; the 1st and 2nd segment built on a question-answer basis;
the question-answer each time introduce a new verse; the ending of a given segment and
leading to the next one takes place within orchestral ritornellos

Key: C major

Texture: homophonic; juxtaposing contrasting ensembles (*tutti forte* vs. *solì piano*)

Choir: declamatory

Distinctive features: not only the tempo, the time signatures and the main key connect
Quoniam with *Gloria*, but also the principle of juxtaposing segments, the constant motion
of the upper-strings and the declamatory style of the choral part, as well as the solemn
character, intensified by the frequent use of fanfare gestures in the trumpets;
the culmination of the entire *Gloria-Qui tollis-Quoniam* movement is a florid melody line
in the concertante style of the soprano part and its repetition by the tutti

267-291 segment I

267-274 question A

an eight-bar ritornello of the orchestra in *piano* dynamics

275-284 answer B

Text: *Quoniam tu solus Sanctus tu solus Dominus tu solus altissimus Jesu Christe*

entrance tutti in *forte*, with a fanfare motif in the brass; passage leading to
the key of the dominant

285-291 answer B'

each solo voice (A, S, B, T) repeats the verse, while there is a continuous
sixteenth-note movement in orchestral parts

292-316 segment II

292-302 question A' Text: *cum Sancto Spiritu in gloria Dei Patris amen*

building a narrative by the choir against the background of sixteenth-note figures in violins and violas (material from bars 267-274), on a pedal note C in piano

303-316 answer C

a repeat of „amen”; the second time leading to A major; the orchestral ritornello leads to C major

317-334 segment III - epilogue

soprano solo against the background of sixteenth-note figures in violins and violas (material from bars 267-274); a repeat in tutti

Credo (335-372), *Allegro moderato*

Form: fugato build on a sonata form pattern

Key: C major

Texture: polyphonic

Choir: different words being sung simultaneously by the various parts (as each voice has its „own prayer”)

Text: *Credo in unum Deum Patrem omnipotentem, factorem Coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis*

335-344 exposition

the subject (subject-answer-subject-answer) appears sequentially in B, T, A, S, each time from a different beat of the bar; continuous sixteenth-note motion in the violin counterpoint; another head of the theme in sopranos, underlined by the entry of trumpets and horns, and then an episode to the key of A minor (tonic of the sixth scale degree)

345-366 development

the subject (s-s-a-s) appears in the same order but, unlike the exposition, more regularly in bar - on the first or the third beat of the bar; keys: A minor, D minor, G minor,

B-flat major; the voices „exchange” the head motif of the topic (360-363); in 365 the head of the theme appears successively in timpani, trumpets and horns

367-372 recapitulation: the subject appears in basses only; sixteenth-note motion in the counterpoint, as at the beginning

Et incarnatus (373-420), *Adagio*

Form and key: a binary structure, designated by the keys of A minor and C minor

Texture: aria with a solo bassoon part

Choirs: at the beginning basses *unisono*, gradual addition of subsequent voices

373-399 part A

373-388 A minor Text: *Et incarnatus est de Spiritu Sancto*

the theme is initiated by lower strings, to which the wind instruments “answer”; repetition of the initial phrase by the Basso voices (*unisono*)

389-399 C major Text: *ex Maria Virgine et homo factus est*

a tutti choir at one pitch, the theme appears successively in several parts; stopping the narrative on an inserted dominant, a cadence turn towards the C major solution - performed by the choir only (*a cappella*)

399-420 part B, C minor

Text: *crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est*

the entrance of timpani and trumpets in *fortissimo*, an unexpected solution for the minor mode of C; from bar 401 tutti *piano*, the music illustrates the text ("crucifixus") - colour effects such as the dark tone of the bassoon, the tremolo in timpani and sixteenth-note motifs in violins and viola; choir sings more quietly ("passus et sepultus est")

Et resurrexit (421-508), *Vivace*

Sonata form

Key: A-flat major

Texture: homophonic

Choirs: in the outer fragments simultaneously, in the development section as canon

421-445 exposition

421-428 question A Text: *Et resurrexit*

a „rising gesture” in the orchestra stimulates the choir's response; the motif in strings in bars 423-424 will occur constantly in different orchestral parts throughout the movement

429-434 answer B Text: *tertia die secundum Scripturas*

dialogue between female and male voices of the choir

435-445 answer C Text: *et ascendit in Coelum sedet ad dexteram Patris*

an ascending line in basses and male voices; an orchestral ritornello that modulates to C major

446-495 development

Text: *et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis, qui locutus est per Prophetas et unam sanctam catholicam et apostolicam Ecclesiam, confiteor unum baptisma in remissionem peccatorum*

fanfare opening in brass and timpani; the choral voices come one after another, every time in a different sequence, one at a time, then in pairs; keys: C major, A minor, A-flat major, F minor, C minor, E-flat major

496-508 recapitulation Text: *et expecto resurrectionem mortuorum*

the „rising gesture” as at the beginning, but suddenly strings are leaving the choir and the wind instruments alone, at the *Adagio*; suspension on a fermata, on a dominant for the C minor or C major

Et vitam (508-599), *Vivace*

Form: fugato build on sonata form principle

Key: C major

Texture: polyphonic

Text: *Et vitam venturi saeculi amen*

508-541 exposition

a four-bar subject appears in S, A, T, B and S, A, along with a simultaneous quaver counterpoint in sequence from upper strings to lower; an episode to D major

542-591 development

542-555 D major; syncopated counterpoint

556-565 in a minor; theme in bass, alto and soprano; trill figure added

567-577 an episode; the two-bar melodic figure was created from the motif of the second half of the theme; in bar 574 it appears in an inversion in alto voice

578-591 recapitulation in C major

592-599 epilogue

Sanctus (600-672), *Adagio - Allegro con spirito - Allegro*

Form: slow introduction, transition, fugato

Key: C major

Texture: homophonic (600-622), polyphonic (622-672)

600-611 *Adagio* (introduction)

Text: *Sanctus, sanctus, Dominus Deus Sabaoth*

the most complex part harmonically; oscillation around the keys of E-flat major, G-flat major; enharmonic modulation in bar 608 (E-flat minor becomes D-sharp minor), suspension on dominant (G major)

Pleni (612-622), *Allegro con spirito* (transition), Text: *Pleni sunt Coeli et terra, gloria tua*
fanfare gesture in clarino trumpets and horns

Osanna (I) (622-672), *Allegro* (fugato), Text: *Osanna in excelsis*

622-643 subjects in A, T, S, B (every 4 bars); short episode to A minor

644-655 subjects in T, A, S, B (every 2-3 bars); leading to C major

656-662 subjects in T, A, S, B (every bar);

663-667 pedal note G, dialogue between female and male voices

668-672 pedal note C, a ritenuto to final fermata

Benedictus (673-796), *Andante*

Form: sonata form (without recapitulation), fugato (as a recapitulation of this and previous movement)

Key: F major

Texture: homophonic (673-744), polyphonic (744-796)

673-708 exposition Text: *Benedictus qui venit in nomine Domini*

673-683 T1: exposition in orchestra, solo oboe

684-693 T1: solo alto, the choir joins

694-708 T2: solo soprano vs. choir; short episode of the orchestra to C major

709-744 development

709-717 elements of T2, T1, modulation to A-flat major

718-732 T1: solo soprano, tenor and bass; T2: tutti choir; development

733-744 T2: solo soprano and bass, the choir joins (conclusion)

Osanna (II) (744-796), *Allegro* (fugato), Text: *Osanna in excelsis*

744-763 subjects in B, T, A, S (every 4 bars); short episode to C major

764-773 subjects in B, T, A (every 3 bars); leading to D minor

774-783 subject in S; an episode and leading to F major

784-796 recapitulation: subjects in A, T, B, S (every bar); cadence

Agnus Dei (797-940), *Adagio - Allegro vivace*

Form: sonata form, preceded by a slow introduction

Keys: D minor, C major

Texture: homophonic

797-824 Text: *Agnus Dei qui tollis peccata mundi miserere nobis*

797-806 choir and wind instruments vs. „walking” bass

807-810 in C minor, tutti entry in *forte*

811-820 pedal note B; solo SATB

821-824 tutti *forte*, suspension

Dona nobis (825-940), *Allegro vivace*, Text: *Dona nobis pacem*

825-850 exposition

825-842 T1, leading to G major

843-850 T2, solo SATB

851-995 development

851-858 head of T1, female versus male voices

859-864 head of T1 in many parts

865-869 male voices

870-878 from the lower voices, reaching A-flat major

879-884 crotchet motifs in A, T, B at one pitch

885-895 C minor, S and T versus A and B, S and A, T, B, forzato horns

896-920 recapitulation

896-913 T1

914-920 T2, solo ATB

921-940 epilogue

921-927 ascending seconds: long notes in S and T, syncopation in A and B

928-934 a repeat, adding a syncopated melisma in Alto

935-940 head of T1 in strings versus choir, horns and trumpets

II. Musical source

1. Historical context

The critical edition of the score of the Franciszek Lessel's Mass in C major (see: appendix, 6. Score) was based on a musical source in the form of one handwritten set of instrumental and vocal parts, preserved in the archives of the library of the Minorite monastery in Vienna (signature no. 86)¹⁰. According to the current knowledge, no other sources of the work, including the autograph of the composer's score¹¹, have survived.

The catalog *Répertoire International des Sources Musicales* describes the manuscript's origin as "around 1800"¹², however, no annotation on this was found in the source itself. The author of the manuscript and the ensemble for which the material was prepared are unknown. The catalog informing about the monastic collections from that period is considered lost. It is known that in 1935 the manuscript was recorded in the monastery archives by the then librarian, Dr. Sigismund Brettle - this is evidenced by a printed signature stuck on the spine of the manuscript¹³. It seems that only recently Franciszek Lessel's Mass in C major appears in the catalog of RISM's music collections.

¹⁰ Cf. „Lessel Masses C major A-Wm”, in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [dostęp: 16.09.2021]. There are 599 works cataloged in the archives of the library of the viennese Minorite monastery according to RISM - they are mostly copies of manuscripts of sacred works, incl. Joseph Haydn (23 manuscripts) and Michael Haydn (66 manuscripts), but there are no other works by Franciszek Lessel in this archive, cf. ”A-Wm”, in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 16.09.2021].

¹¹ The fact that the manuscript of the score for Mass in C major was in the possession of Franciszek Lessel until his death can be seen in the list of the composer's works compiled in 1840 by M. Ernemann in an article for the *Neue Zeitschrift für Musik*, in which he first mentions the score of Mass in C major; see: appendix, 1. The state of research on Franciszek Lessel's life and works.

¹² Of the 146 copies of the mass manuscripts currently in the archives of the library of the Minorite monastery, many were written "around 1800", incl. Michael Haydn's Mass in C major "St Michaelis", composed in 1758, Wolfgang Amadeus Mozart's Missa Brevis in C major K259 (1776) and Missa Solemnis in C major K337 (1780), Joseph Haydn's *Paukenmesse* ("Missa in tempore belli") in C major XXII:9, composed in 1796, or his *Harmoniemesse* in B flat major XXII:14 (1802), cf. "A-Wm Masses", in: op. cit. It would certainly be worth to carry out thorough palaeographic research on the manuscript source and compare it with other manuscripts of the archive in order to determine the exact date of its origin.

¹³ „Recorded in 1935 by Fr. Dr. Sigismund Brettle with the help of Fr. Färber, a choir singer.” („Aufgenommen durch P. Dr. Sigismund BRETTLE mit Unterstützung d. Chorsängers Fr. Färber 1935”), cf. facsimile photo of the spine of the cover in the possession of M. Pawlisz.

2. Source description

2.1. Instrumentation

The manuscript of the Mass in C major by Franciszek Lessel consists of 27 sets of voices, i.e. 7 vocal and 20 instrumental. The number of pages in each set varies from 6 to 18 pages (written two-sided). Each of the voice has its name on the first page and, at the bottom of the page - in different ink - *Messe in C von Franz Lessl.* Those 27 sets are the following parts (the author lists them in the order in which they were arranged and with their names as written): *Organo, Soprano, Alto, Alto Rip^{eno}, Tenore, Tenore Rip^{eno}, Basso, Basso Rip^{eno}, Violino Primo (3 parts), Violino Secondo (3 parts), Viola, Basso e Violonczello (2 parts), Violone, Oboa Prima, Oboa Seconda, Fagotto Primo, Fagotto Secondo, Cornu Primo, Cornu Secundo, Clarino Primo, Clarino Secundo, Tympano.*

It follows from the above data that the names of the instruments are not used consistently as the second voice could be named both „Secondo” and „Secundo”.

The unusual use of the Italian names of the instruments is noteworthy: „Oboa” instead of „Oboe”, „Cornu” instead of „Corno”, and „Violonczello” instead of „Violoncello”. It is worth noting that the first and second set of the first and second violin part consist of 18 pages, and the third set of these voices consists of 14 pages - perhaps it was written by someone else or at a later date - e.g. for the purposes of another performance with a larger number of violins.

If the author assumes that the number of the voices corresponds to the actual number of people participating in the performance of the C major Mass, then the size of the ensemble is as follows (unified names in Italian):

- 7 vocal parts: Soprano (1), Alto (1), Alto Ripieno (1), Tenore (1), Tenore Ripieno (1), Basso (1), Basso Ripieno (1)
- 16 instrumental parts: Oboe I (1), Oboe II (1), Fagotto I (1), Fagotto II (1), Corno I (1), Corno II (1), Clarino I (1), Clarino II (1), Timpani (1), Violino I (3), Violino II (3), Viola (1), Violoncello (1), Contrabasso (1), Violone (1), Organo (1)¹⁴

¹⁴ It is possible that one set could be used by more than one person, which would result in a greater number of the orchestra and choir, cf. IV., 1. Ensemble. It is worth noting that in the organ voice there are markings concerning not only the organ part, but also indicative dynamic signs. It can be assumed that the organist was also the person supervising the performance, and even leading the ensemble "from the keyboard".

Slightly different data on the size of the ensemble of the mass can be found in the description on the title page of the manuscript (see: Image no. 1, p. 21):

Missa in C. | a | 4 Voci Conc^{ti} | 4 Voci Ripⁿⁱ | 2 Violinis in triplo | Viola oblig: | 2 Trombonis | 2 Obois | 2 Corni | 2 Fagottis | 2 Clarinis | e | Tympano | Organo, Violonzello Conc^{to} | con Violone in duplo. | Del Sig: Francesco Lessl. | Partes 28.

Compared to the actual number of sets of voices, the performance ensemble has increased by a soprano ripieno part and two trombones, while the double bass part is not included in the list in favor of the second violone („*Violone in duplo*”)¹⁵. Vocal voices that do not implement the ripieno part have further clarification „*Conc^{ti}*” (concerti, solo), the same applies to the cello part. The viola has an additional clarification „*oblig*” (obligato, that is, it must not be omitted). „*Partes 28*” stands for the number of sets of voices - 28.

It may be puzzling that two trombone voices were mentioned in the description above. Evidently this entry was added later, and on the left side was written "*fehler?*" (in blue crayon). Indeed, it is very unlikely that Franciszek Lessel would score a piece with trombones - not least because the sound of the piece seems complete without any trombones involved. After examining the composition of all the manuscripts of the Joseph Haydn mass, which are in the archives of the library of the Minorite monastery in Vienna, as many as six of them revealed the presence of two or three trombones¹⁶. These records indicate attempts to adapt the original instrumentation of the pieces to the available ensemble, or to their needs. The additional instruments were meant to double the choral parts, due to the small number of singers.

Although the title page lists the obviously missing Soprano Ripieno part and correctly specifies the number of sets of voices in the C major Mass (28), it is not a reliable enough source documenting the instrumentation of the work.

The author of the thesis refrains from defining the final number and specific functions of the performers of the individual parts at this point¹⁷. The number of vocal and

¹⁵ Although the material of Violone's part in F. Lessel's Mass in C major is identical to the Contrabasso part, and some music theorists have often equated violone with double bass (cf. Heinrich Christoph Koch, *Musikalisches Lexikon*, Frankfurt 1802), the instrument itself could differ from the double bass in size, in the tuning of the strings and in timbre (cf. Tharald Borgir, Stephen Bonta, Alfred Planyavsky, „Violone (It.: ‘large viol’), in: *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.29478> [viewed: 21.09.2021]. Thus, in her research on the Mass in C major, the author does not equate the violone with the double bass.

¹⁶ Cf. „Haydn A-Wm 152”, in: *Répertoire International des Sources Musicales*, op. cit.

¹⁷ See: IV., 1. Ensemble.

instrumental parts is nonetheless constant and taking into account the above data, the ensemble should be following: Soprano, Alto, Tenore, Basso; Oboe I, II, Fagotto I, II; Corno I, II, Clarino I, II, Timpani; Violino I, Violino II, Viola, Violoncello, Contrabasso, Violone; Organo.

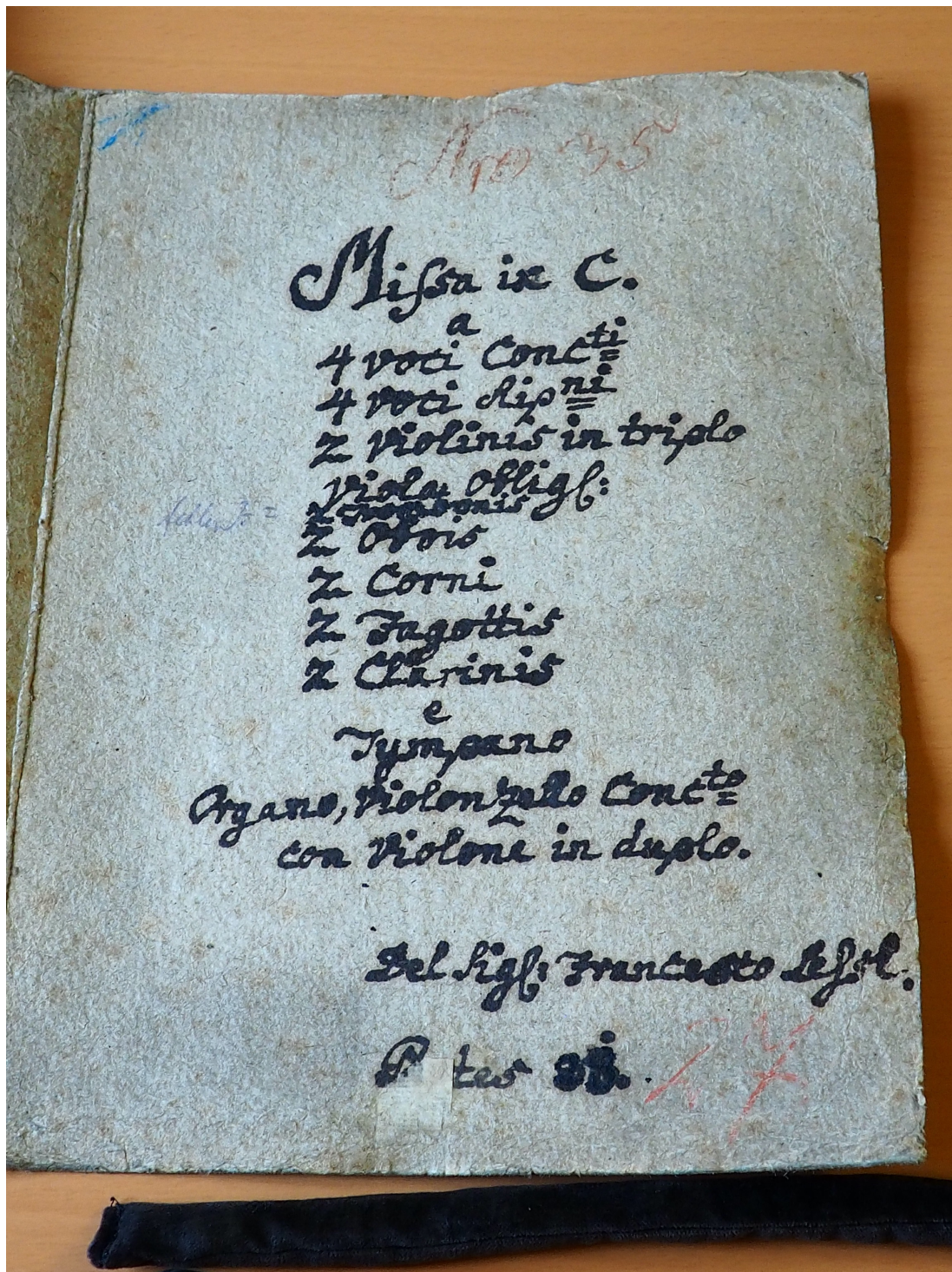


Image no. 1. Title page of the manuscript of the Mass in C major by Franciszek Lessel. Photo: M. Pawlisz.

2.2. Notation

In each of the sets of the manuscript, the beginning of each part and sub-part of the mass was marked with great care by introducing incipits and determining the tempo: *Kyrie-Adagio, Allegro* (as part of the *Kyrie*), *Gloria-Vivace, Qui tollis-Adagio, Quoniam-Vivace, Credo-Allegro moderato, Et incarnatus-Adagio, Et resurrexit-Vivace, Et vitam-Vivace, Sanctus-Adagio, Pleni-Allegro con Spirito, Osanna-Allegro, Benedictus-Andante, Osanna-Allegro, Agnus Dei-Adagio, Dona nobis-Allegro vivace*. An additional tempo marking as a change of the current tempo appears at the end of the *Et resurrexit* and in the penultimate bar of the second *Osanna (Adagio)*.

The vocal parts are traditionally noted in the soprano, alto, tenor and bass clefs. The transposing instruments are horns (noted in C, Es, A, D) and clarino trumpets (noted in C). The timpani throughout the duration of the piece are tuned to C and G.

In addition to the tempo markings, the music also contains:

- dynamics: *pp, p, mf, f, ff, crescendo, <, >, fp, fz, sf, sfz, rf*
- articulation marks: *staccato* dots, *staccatissimo* wedges (or, in German, „Keile“), *legato, portato, pizzicato, arco*
- *Solo, Tutti* markings, and in the case of basses and organ - *unisono, Violonz., Basso*
- markings regarding the character: *dolce* (in oboe part only)
- fermatas and trills
- for organ part: figured bass (*basso continuo*), specification of the technique (*Tasto*) or indication of what is happening in the musical material of other voices (*Solo, pizz., arco*)

In order to facilitate the use of the music by the performer, a page turn is marked in many places (*Volti Subito, V. S.*), the name of the next part on the next page is written (e.g. *Siegie Sanctus*), or - for wind instruments and timpani - a break (*tacet*) for a given movement is indicated.

The manuscript is in very good condition. Pages are complete, not damaged. The handwriting is legible, even when the ink sometimes "pierces" to the other side. The paper dimensions are approximately 31 cm x 23 cm.

III. Score

1. Editorial method

According to the definition given by James Grier in *Grove Music Online*, editing is „the preparation of music for publication, performance or study, usually by someone other than the composer.”¹⁸. The edition of the score of Franciszek Lessel's Mass in C major is to serve the above-mentioned purposes, being the first publication of this work.

As mentioned in the chapter II. Musical source, the manuscript of the Mass in C major is in very good condition. This does not mean that there are no mistakes in the musical text. Already in the 22nd bar of the work there is a discrepancy in the melodic line led by the bass instruments - while in the part of the second bassoon, cello, double bass and organ, the fourth note in bar 22 is the note B3 (natural), in the voice of the first bassoon it is a note A3. Such a mistake in the text makes it necessary to adopt a critical attitude towards the source, i.e. to constantly assess its credibility¹⁹.

The goal of a critical approach is not only to remove any errors that occurred in the preparation of the manuscript, whether caused by the inaccuracy of the copyist or the composer when transferring the idea of a piece to the paper. It is primarily an editorial procedure aimed at trying to recreate the work in accordance with the author's intention²⁰. It is based "on the conviction that there exists a text-archetype, which fulfills the composer's will, and its imperfect copies in the form of actually existing musical sources"²¹. In the author's opinion, such an approach in editing the score is valuable, because it can reveal the truth about the work of art.

An important aspect in establishing the editorial convention is the limited access to the source. The only source material that may be the basis for the compilation of the score

¹⁸ See: James Grier, „Editing”, in: *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.08550> [viewed: 16.09.2021].

¹⁹ „Every aspect of editing involves the critical engagement of the editor with the piece or repertory being edited.”, quoted after: James Grier, op. cit.

²⁰ „The purpose of the critical edition is to publish - on the basis of the available sources - a text as consistent with the composer's intention as possible, in modern notation and typography”, quoted after: Sonia Wronkowska, *Typy edycji muzycznych w kontekście głównych tendencji edytorstwa naukowego*, *Bibliotheca Nostra: śląski kwartalnik naukowy* nr 3, 2013, p. 10-27, <https://bazhum.muzhp.pl> [viewed: 16.09.2021].

²¹ Sonia Wronkowska, op. cit.

for the Mass in C major is the copy of the manuscript discussed in the second chapter. The existence of other musical sources makes it possible to compare and better assess the credibility of individual musical texts. Editing a single source forces the editor to make editorial decisions based only on the information contained therein.

The manuscript in the form of set of voices means that it was intended to be performed by an ensemble. The performance markings have been preserved, because even if they constitute an addition to the composer's original text, they testify to some truth, inform about the way the piece is performed, and are a carrier of the performance tradition²².

Due to the limited available sources, the potential compliance with the composer's intention and the historical aspect of the manuscript, the author refrains from any interference with the source, unless they are absolutely necessary. The editorial procedure towards the manuscript of Mass in C major is limited to the minimum necessary for the source to "speak for itself". Such an attitude will not solve many problems that will arise in the editing process, but will try to "highlight" them²³.

The edited score is aimed at a recipient who possesses some musical knowledge, i.e. a music researcher, a conscious performer, or a person who prepares the next edition of the piece. In problematic places, they have to decide for themselves which „path” to take.

2. Specific editorial problems

While examining the specifics of the music material for the purposes of an edition, the author identified the following aspects requiring editorial intervention:

- incorrect pitch of the note, causing "impure" consonance within the vertical line of a chord or "impure" doubling within a horizontal line of a melody
- incorrect length of the note, resulting in exceeding the measures of the bar or its under-completion
- lack of a bar or a repeated bar affecting the wrong synchronisation of parts

²² Ibid.

²³ „The ideal edition need not have all the answers but should control all the questions so that users can feel themselves in possession of the best available knowledge about this music”, Joel Sheveloff, *Domenico Scarlatti: Tercentenary Frustrations (Part II)*, *Musical Quarterly*, 72, 1986, 90–118; quoted after: James Grier, op. cit.

In addition to the obvious mistakes in the source text, there were also less glaring errors, but also requiring editorial interference:

- differences in the location of agogic changes, dynamic markings, legato slurs
- differences in articulation and dynamic markings
- differences in the methods of syllabization in the vocal parts

The lack of other sources of the work made it difficult to make editorial decisions. In the case of the edition of the Mass in C major, it was possible to compare some vocal and instrumental voices, as they appear in more than one copy. This applies to vocal parts, i.e. alto, tenor, bass (two copies each; unfortunately only one copy of the soprano), first and second violins (three copies per each voice), cellos and double basses (two copies), the material of which is identical to the violone part and similar to the organ part. The organ part also contains many indications about the musical course of other voices - the occurrence of solo fragments, some performance techniques (*pizzicato*, *arco*), or the determination of the harmony (figured bass).

2.1. Score arrangement

When determining the arrangement and naming of the voices in the score, the author followed the principle of the universal appearance of the edition, to which the recipient is used to when dealing with contemporary score editions. The idea of practicality also guided by the use of the treble and bass clefs for vocal voices, which in the source are noted in the soprano, alto, tenor and bass clefs.

The principle of legibility of the notation influenced the separation of the first and second parts of the oboe and the bassoons in the score, because the material of each of the voices shows considerable independence from each other. On the other hand, placing both horns, trumpets and bass instruments on one staff was dictated by the lack of their independence. The exception is the organ line which doubles the bass instruments - for the sake of clarity of the figured bass, it is placed separately - and the cello part in *Qui tollis* (bars 204-262) and the beginning of *Credo* (bars 335-338), because it has a different material than the bass instruments.

The situation, in which the bass instruments' part is performed only by cellos without double bass and violone is indicated by the marking "*Vc.*", while their re-introduction is indicated by "*Bs.*".

2.2. Corrections

Any significant changes that were made to the manuscript were noted in the critical commentary (cf. appendix, 7. Critical commentary).

Editorial interference has been listed in total 237 for the entire work in nine categories (appearing alone or in pairs, e.g. a change in the text and rhythm at the same time): 112 note placement changes, 42 dynamics changes, 35 rhythm changes, 24 articulation changes, 9 text changes, 7 bar placement changes, 6 scoring changes, 6 figured bass changes and 1 agogic change.

For each recorded interference with the manuscript, the justification for the change and a possible variant are given. Interferences that seriously affect the original text of the source are marked in bold.

In addition, changes were made to improve the readability of the notation or its modernization:

- unifying the syllabization of the liturgical text, e.g. by the word "eleison": "e-lei-son" was noted in the score instead of the "e-le-ison" form that occurs sometimes in the manuscript; in addition, "e-le-i-son" was noted in the score if the syllable "lei" fell on a punctuated rhythm, cf. bar 54 (bass, tenor) and 55 (alto, soprano)
- adapting the syllabization to the performance aspect, e.g. by the word "expecto": "ex-pe-cto" is noted in the score instead of "ex-pec-to"
- removing unnecessary punctuation marks
- unifying the grouping of notes - after careful analysis, it was stated that the use of different groupings was not critical for the musical sense of phrases
- the tendency to unify and locate the dynamics in the same place in the bar for many voices, if it is found that the marking refers to a clear vertical change for those voices
- a tendency to specify the beginning and the end of the legato slurs that are often marked imprecisely

The originality of the source was taken into account in the editorial procedure and it was decided to keep the following elements:

- preserving the liturgical text in its original spelling, even if it is not the same as the correct Latin form: "osanna" instead of "hosanna", "coeli" instead of "caeli", "cujus" instead of "cuius", "Jesu" instead of "Iesu" etc.

- the preservation of all slurs in the vocal parts - as it occurs that they are not only used to mark the melismas (in this case it would be enough to follow the text syllabization), but they also inform about the musical sense, i.e. emphasizing selected notes of a motive
- preserving the distinction between staccato dots and staccatissimo wedges, as they were found to affect the performance technique differently
- preservation of the chord components, even if the chord was constructed in a somewhat questionable way (cf. appendix, 6. Score, bar 7, 2. beat - a chord composed almost entirely of thirds)

2.3. Editorial suggestions

In a manuscript, it happens that in a given bar there are two possibilities of shaping the melodic line. This is due to the fact that for 3 vocal parts (alto, tenor, bass) and 4 instrumental parts (first violin, second violin, cello, double bass) more than one copy has been preserved (cf. II., 2.1. Instrumentation). If both versions of the melody line make sense for the musical course, the author makes a subjective decision which of them to include in the score. The unselected version is considered a variant (cf. appendix, 7. Critical commentary, column „acceptable variant”).

There are also markings in the score that do not appear in the musical source. Such markings as editorial suggestions are not listed in the critical comment, but are marked as follows:

- dashed slurs for suggested articulation or phrasing
- square brackets when suggesting dynamic markings or changing the scoring from solo to tutti and vice versa; it is worth noting, for example, the introduction of the solo in the cello part in *Qui tollis*, in which there is a clear soloist material (bars 206-215, 221-223, 239, 254-258) - the lack of "Solo" in the source material results from the presumption that the solo was not marked, as the ensemble performing the piece could have one cello

Unlike many editions, the score does not use italics to indicate an element added by the editor. Italics is used as in the source material - for dynamics and character markings.

IV. Performance

The score of the Franciszek Lessel's Mass in C major, created along with the critical commentary as a result of the editing procedure, was the basis for the preparation and execution of the piece during its first performance. This chapter deals with the performing and interpretation aspects of the work, written from the perspective of the performer-conductor. The decisions that the author of the thesis made while working on the score were crucial for later decisions regarding performing problems. The main goal in performing Franciszek Lessel's Mass in C major was to recreate the piece in the manner closest to the composer's intention, using the available means.

1. Ensemble

In accordance with the conclusions for the size of the ensemble in chapter two (cf. II., 2.1. Instrumentation), the Mass in C major is scored for 20 parts: Soprano, Alto, Tenore, Basso; Oboe I, II, Fagotto I, II; Corno I, II, Clarino I, II, Timpani; Violino I, Violino II, Viola, Violoncello, Contrabasso, Violone; Organo.

If the author assumes that the number of copies of the manuscript could correspond to the number of performers, the size of the ensemble will range from a minimum of 27 people (single performer per copy) to a maximum of 52 (two performers for all vocal and instrumental parts, except for the timpani and organs).

On the other hand, the factor determining the number of performers playing in a musical piece does not have to be the size of a particular ensemble, but what the ideal scoring would be intended by the composer. Unfortunately, there is no information on this, but one can refer to documented historical sources discussing the performing practices used in a given time and place.

When deciding about the ensemble size, the availability of the orchestra and choir should also be taken into account. The Choir and the Orchestra of the Częstochowa Philharmonic were planned for the performance of Franciszek Lessel's Mass in C major. The orchestra has modern instruments at its disposal, so it was not possible to use natural horns and violone. The performance was planned in a concert hall of the Philharmonic, so instead of an organ, a positive (or rather an electronic keyboard instrument resembling

a positive) was used. The ensemble was 58 people in total: a 24-person choir (6 people in 4 voices), a double cast of wind instruments (8), timpani (1), a string quintet 7 - 6 - 5 - 4 - 2 (24) and a positive (1).

The seating of the ensemble was dictated by the specificity of the musical texture. In the case of strings, it was as following (from left to right): Violino I, Violino II, Viola, Violoncello, Contrabasso (see: Image no. 2.). The justification for this arrangement was a fragment of a work in which a melodic line is arranged spatially within the parts of the first violins, second violins and viola, cf. bars 404-410.

The distinction of the soloists' quartet from the choir and the desire to establish good contact between them influenced the decision to place them in the center of the stage, on the edge of each voice (see: Image no. 2.).

The central position of the oboes and horns resulted from their great role in shaping the course of the piece. The placement of the trumpets on the left was caused by the dependence of their parts on the high vocal parts, and the placement of the bassoons on the right by the dependence on the bass instruments.

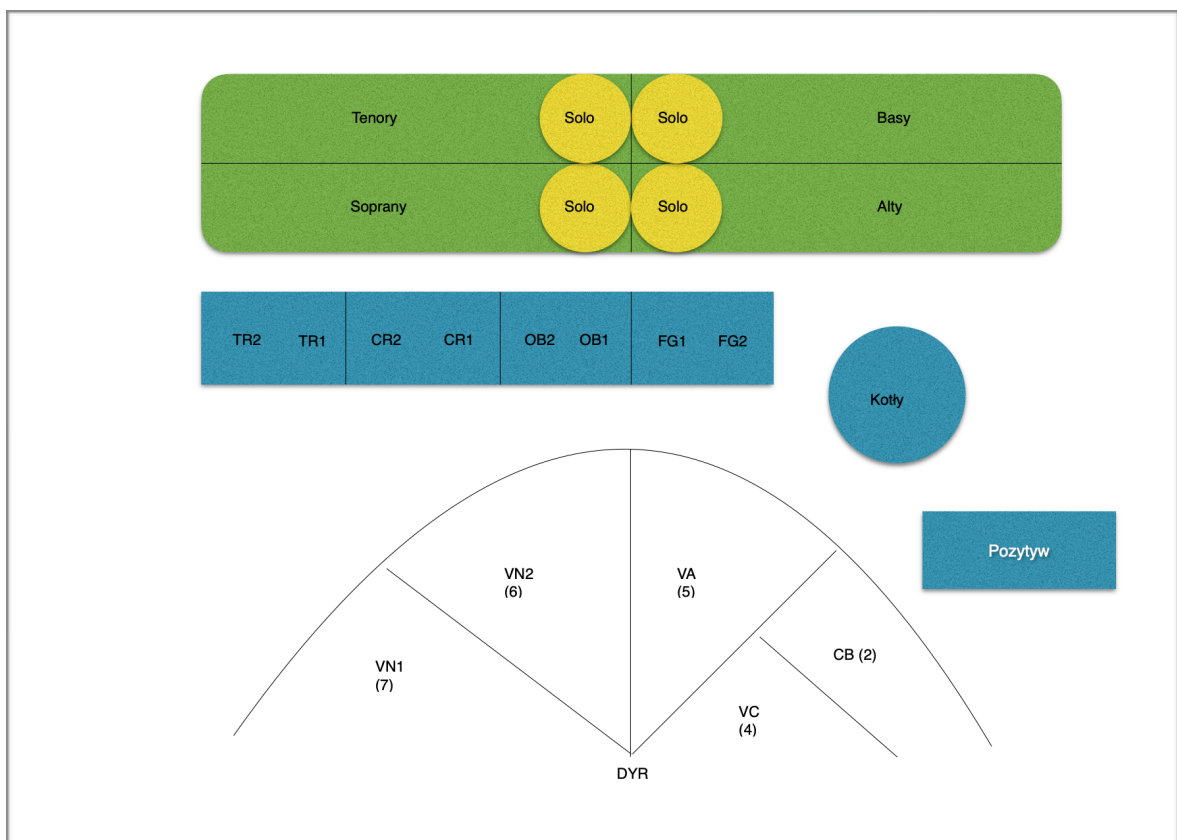


Image no. 2. The seating of the ensemble for the performance of Franciszek Lessel's Mass in C major.

During rehearsals in the concert hall, it turned out that the acoustics of the room excessively exposed the bass instruments (a characteristic "rumble"). This influenced the decision to reduce the dynamics of these instruments in the tutti fragments.

2. Specific performing problems

In preparation for the performance of Franciszek Lessel's Mass in C major, the decisions made during the edition of the score were of key importance. Indefinite places of the work, to which the editing procedure did not provide a final answer, had to be given a specific shape.

The result of the striving for legibility of the liturgical text was to leave the version used in the score, that is, the variant of the three crotchets in the choral part in bars 292 and 294 (cf. appendix, 7. Critical commentary, changes no. 86, 87). The unification of the rhythm due to the mobility in the orchestra's accompaniment makes the text more legible and the phrase is to be shaped more easily to the dotted rhythm in the next bar.

In the case of the melodic motif of the bassoon in bar 407 (cf. appendix, 7. Critical commentary, change no. 129), a variant $\text{cis}^1\text{-e}^1\text{-cis}^1$ was considered more appropriate in the context of the melodic line' structure of the whole solo, and especially for the effective preparation of the melodic figure in bar 408.

According to the editorial suggestion, bars 206-215 in *Qui tollis* were entrusted to one cello (cf. appendix, 7. Critical commentary, change no. 50).

Due to the editing in relation to the duration of the crotchet in the oboe part in bar 213 (cf. appendix, 7. Critical commentary, change no. 53), during rehearsals with the ensemble, a shorter articulation of their parts was taken care of.

In the process of preparing the piece for performance, there were also decisions that interfered with the musical source. Due to the attempt to standardize the articulation of the instruments in relation to bar 744, it was decided to remove legato slurs in bars 716 and 717. In bar 645, in the soprano part, the rhythm was limited to that of the first violin part, because when performed with an increased number of singers, the fragment in the original version might not sound as selective. In addition, many slurs in the instrumental parts have been supplemented; this concerns especially the *Et resurrexit* part, because in the original source the slurs are used inconsistently.

The first criterion for implementing decisions related to the specification of the tempo of each movement was, on the one hand, a natural flow of the liturgical text in the vocal layer of the piece, and, on the other hand, maintaining the clarity of passages, where there are minor rhythmic values. The decision about the tempo of the first *Allegro* (bars 13-87) was therefore determined by the technical possibilities of the choir in the realisation of sixteen-note fragments (bars 55-59). Similarly, the tempo of *Dona nobis* (bars 825-940) had to be not so fast, so that the soloists' quartet would be able to articulate the small rhythmic values (bars 843-850, 914-920). Both the sixteen-notes' passages in *Credo* (bars 335-372) and the quaver counterpoint of the Violino I part in *Et vitam* (bars 509-599) have determined tempo of those movements.

The changes of agogic are conditioned by the narrative and the dramaturgy of the piece. Preparing the climax of the *Kyrie* in bar 72 was preceded by introducing of the *ritenuto* on the last four quavers of the bar 71. The introduction of a sudden slowdown (*subito meno mosso*) in bar 668 is caused by the manuscript's indication „*adagio*” for some of the voices (cf. appendix, 6. Score, a footnote on p. 96).

Decisions on the aspects of articulation, dynamics and phrasing are related to the pursuit of the authenticity of the style typical of the performance of sacred works in the classical period. In Franciszek Lessel's Mass in C major, we can speak of two performance styles: the old style and the opera-symphonic style (cf. I., 2.1. Synthetic summary). Various parameters will apply to their implementation.

The church (old) style that is valid in all fugato movements (cf. the table on p. 6, the column „Stylistical idiom”), refers to the performance techniques typical of the Baroque period and is distinguished by the following parameters:

- ascetic character, neutrality of expression
- phrases reflecting baroque rhetorical figures
- *non vibrato* in string instruments
- shortened articulation (shortened rhythmical values)
- *leggiero* articulation of the small rhythmic values
- emphasizing the fugato subject of its beginning (head)

The operatic-symphonic style, visible in the remaining parts of the mass, refers to the music of the classical period that was composed in Franciszek Lessel's time, typical of the Viennese center, i.e. the style of Haydn's mature works or Beethoven's early compositions. This style can be characterized by the following parameters:

- longer and heavier articulation
- the use of vibration (*poco vibrato*), to emphasize the expressiveness of a phrase or a note
- big dynamic contrasts - using *subito piano* / *subito forte*, which means keeping the previous dynamic until the very last moment before changing on the *subito* mark (cf. bar 103)
- dynamic effects (e.g. bar 178: *subito mezzoforte* and *crescendo*; bar 421 *fortepiano* and *crescendo* in the brass), *forzato* accents
- emphasizing the six-bar phrases (cf. bars 279-284)
- a delicate accompaniment for the soloists in strings (e.g. bar 206)

It is worth mentioning some specific aspects concerning the rehearsal process of a conductor with the ensemble:

- determining the balance between the choral voices and the orchestra - the priority was the audibility of the text and the subject (or its head) - e.g. from bar 452 the dynamics in the orchestra was reduced to a *mezzoforte*, while the choral voices had to first stress the head of the subject, and then "withdraw" on its further notes
- unification of articulation between various instrumental parts - e.g. the same length and character of the quavers in bars 677 and 678 for the strings and horns
- determining the method of executing the grace note - e.g. in bar 196 the first oboe need to execute it like the soprano
- determining the method of executing the turn in bar 674 for the Violino I - the main note is a dotted quaver, the first three notes of the turn are a triple 32nd-notes, the fourth note of the turn is a quaver that arrives on the second beat of the bar
- determining the method of executing chords in string instruments - e.g. in bars 82 and 83 instead of „breaking” the chords, the musicians play a fast *arpeggio* before the beat, i.e. the last note of the arpeggio arrives on the main beat of the bar

Interestingly, all the chords in the voices of string instruments are written in such a way that one can always play them *non divisi*. When preparing the materials for the string quintet, it was surprising for the author that these parts hardly required deciding on bowings (determining bow direction), because all the phrases were shaped naturally, as if in an intuitive way. This proves that the composer has mastered the technique of writing for these orchestral instruments, as Franciszek Lessel himself played the violin²⁴.

²⁴ Cf. appendix, 2. Biographical sketch of Franciszek Lessel.

3. Interpretation

Kyrie

bars 1-6: clear two-bar phrases; the Vn. I and S parts constitute one line, i.e. the violins "strive" to the 1st beat of the next bar, and the sopranos "take over" their melodic line; „bringing out" the sixteenth notes in Basso and Fg; in bars 5-6 stressing the seventh in the C major chord in the bass instruments

bars 7-8: wide articulation of crotchets *quasi-tenuto* in the wind instruments; the entrance of clarino trumpets and horns with a bold and sudden *forte*

bars 9-10: dialogue between Vn. I and Bs.

bars 13-15: building the theme within 3 bars as one line, decisively; marking the head of the subject and leading the phrase towards the next bar

bars 42-44: a figure with a dotted rhythm always leads to the 1st beat of the next bar

bars 55-59: a clarity of sixteenth notes in vocal parts - a virtuoso fragment for the choir

bars 70-72: the music leads dramatically to a fermata and at the same time the climax of this movement; introduction of *ritenuto* on the last 4 quavers of bar 71

Gloria

bars 88-98: clear four-bar phrases; joyful character, light orchestral colour; important rhythmical figures of the „quaver & 2 sixteenth notes" in the basses - the sixteenth notes should be „well-pronounced"

bars 99-102: emphasizing the rhythmic figure in the Vn. I, Cr., Cln parts - lightness, dance-like, always going to the 1st measure of the next bar

bars 103-110: enhancing the first entry of the solo quartet, the orchestra more lightly

bars 111-119: sudden dynamic changes, attention to *subito forte*, *subito piano*

bars 120-125: three two-bar phrases; building a dramaturgy with the use of gradual *crescendo* to *forte* in bar 126

bars 126-133: marking of harmonic changes in the bass part (F major, D minor, A minor); in bar 132, the basses lead the phrase to the next bar

bars 138-143: three two-bar phrases in the basses, stressing the first beat of the bar after the melody leaps down in interval of fifth

bars 144-149: orchestral ritornel in *piano* dynamics, to prepare the tutti entrance in *forte* in bar 150

bars 150-154: strong articulation of the „d” consonant in the choir and the sixteenth notes in strings - attention to the dynamic balance of the string quintet against the brass

bars 168-171: change of articulation of oboes and bassoons to *legato*, that their timbre blend in with the timbre of the choral voices

Qui tollis

bars 204-206: longer articulation of the main beats of the bars - setting a new, E flat major key

bars 206-209: the theme appears *dolce* in Ob. I as an intimate statement; quavers in solo Vc. form one uninterrupted, flexible melody line

bar 211: motif in Fg1 and Vc. in *lamentoso* character, stressing the ces¹ (C flat) - a soft *sforzato*, but with weight

bars 216-219: quavers in Vn. I played *dolce* and softly, so the soloist's line stands out

bars 233-238: the choir, wind instruments and timpani are in a solemn, majestic character - as opposed to a string quintet with a discreet answer

bars 259 and 261: extending the articulation of the Org. (staccatissimo wedges) within the descending melodic figure of the whole quintet, adding a certain weight to the chorus' part and building the tension of the dramaturgy of this part

Quoniam

bars 267-274: an excited "whisper" in Vn. I, Vn. II and Va parts before the tutti entrance

bars 275-276: a fanfare motif in Cr. and Cl., played with "brilliance"

bars 279-284: a six-bar phrase, attention to the continuation of the chorus phrase in bar 282

bars 285-288: one melody line in vocal voices - the finishing of the motive must be executed in such a way that it is "picked up" by the next voice

bars 292-295: similarly to bars 267-274 - the excited "whisper", this time also in the choir part; very clear articulation of the text and dotted rhythm

Credo

bars 335-340: the character of the subject - firmly, confidently, without rush; counterpoint in Vn. I played lightly, the phrase "follows" the direction of the melodic line

bars 355-358: dialogue of Vn. I with Vn. II

bar 364: emphasizing the harmonic change (G minor, G major seventh) in Alto voice (b¹, h¹), so it decisively led to a C major chord in bar 365

bars 365-366: emphasizing the head of the subject successively in Timp., Cl., Cr .; leading the material of the Vn. I to the next bar (the start of the recapitulation), making the counterpoint louder and quieter (< >)

bar 369: the chord on the first beat in Cr., Cl. and Timp. parts played with longer articulation, as if the instruments "commented" on the choir's earlier statement - „that's right"

Et incarnatus

bars 373-376: the character of the funeral march; emphasizing the theme in the Bs. and Org. parts; dotted rhythms - the dotted eight-note slightly shortened; string instruments "speak" in an expressive way, while the "response" in wind instruments is constantly "indifferent" in expression; articulation of crotchets is *quasi-tenuto*

bar 381: reducing the dynamics of the quintet to *pianissimo* - accompaniment for B.

bars 389-392: calm but focused mood; a clear head of the subject in the Va, Vc., Fg. parts

bar 393: marking *pianissimo* in the strings, to maintain the current dynamics despite the increasing number of instruments

bars 399-401: dark, apocalyptic character

bars 404-407: bringing out the descending steps of Tenore part (c¹-h-b); solo Fg. 1

in *con dolore* character; the sixteenth notes' figures in Vn. I, Vn. II and Va played „foggy"

bars 416-420: the „dying out" of the narrative of the work, *morendo*

Et resurrexit

bars 421-428: lively, majestic character; an ascending gesture, illustrating the act of resurrection; two four-bar phrases, with a direction to the fourth bar

bars 435-441: emphasizing the ascending line of the basses

bars 446-485: bringing out the head of the motif in subsequent choral voices and then „withdrawing"

bar 503: a ritenuto on the last 4 quavers as a preparation for *Adagio*

bars 504-508: a chorale in an descending gesture - bringing out the notes f¹, es¹, d¹, c¹, h; a dark color of the chorale illustrating the meaning of the word „mortuorum"

Et vitam

bars 508-520: abandoning the character of the previous bars - light, cheerful character; the four-bar subject as well as both the crotchet and the quaver counterpoint played with *leggiere* articulation

bars 566-575: emphasizing the two-bar head of the theme in the Soprano, Alto, Basso, Vn. I parts and its reversal in Alto and Vn. II

bars 578-591: keeping the *piano* dynamics, to prepare the *forte* in bar 592 - *forte* dynamics in a joyful and solemn character, as the conclusion of the whole *Credo*

Sanctus

bars 600-602: a *sostenuto* character; maintaining the length of the rhythmic values; calm and clear execution of the harmonic changes of the musical course

bar 611: introducing *diminuendo*, to emphasise the dramaturgy

Pleni, bars 612-615: lively, joyful character; fanfare motifs in Cr. i Cl.

Osanna (I), bars 623-630: cheerful and dance-like character, stress on the first beat of a bar

Benedictus

bars 673-676: *dolce* character, a warm timbre of string instruments

bar 715: emphasizing the modulation in the oboes, „speaking out" the phrase

bars 733-738: Fg. 1 *espressivo*

bars 739-741: a conclusion of the part - sublime and tender mood

Osanna (II) bars 778-783: „new thought" - bringing out the melodic line in Vn. I

Agnus Dei

bars 797-802: three two-bar phrases; emphasizing the sigh motif in the Soprano; "walking" bass, gloomy mood

bars 807-810: dramatic character; Vn. I and II "complain"

bars 811-814: consolation, reassuring character

Dona nobis

bars 825-828: a "whisper" of the quintet, a loud „signal" in clarino trumpets as a "surprise"

bars 859-863: highlighting the head of the subject

bars 921-934: two seven-bar phrases, joyful conclusion of the piece

Conclusion

The discovery of the Mass in C major by Franciszek Lessel in a Viennese monastery was the beginning of many months of struggle with the musical matter of the manuscript. The examination of the piece and its critical analysis "note by note" in the editorial procedure made one aware of the degree of complexity of the musical work's nature and broadened its performance perspective.

The research on the search for the colour essence of the work was extremely beneficial. The necessity to activate the imagination leading to the construction of the sound shape of the piece, especially in the cello and double bass parts, brought outstanding experiences.

Studying the work makes one aware of the great composing skill we are dealing with. The melodic invention, the construction of the phrase, a formal coherence and a sublime instrumentation constitute the great value of the piece. This confirms the popular opinion of Franciszek Lessel that he was Joseph Haydn's favourite student.

It is all the more valuable in the context of many "blind spots" in the musical history of Poland that the score of a piece is made available along with this doctoral thesis. While much remains to be explored about the life and work of Franciszek Lessel, a serious step has been taken towards discovering this outstanding composer.

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Appendix

1. State of research on Franciszek Lessel's life and works

[data?] "Walewski's manuscript", which describes the biographical thread of Franciszek Lessel related to his unfulfilled love for Cecylia Beydale²⁵

25.2.1840 the article in *Neue Zeitschrift für Musik*²⁶, in which Moritz Ernemann mentions the manuscripts of works by Franciszek Lessel, Joseph Haydn, Michael Haydn, Luigi Cherubini, in the possession of the widow of Lessel; Image no. 3 presents the fragment of the article (in its original spelling) referring to the works of F. Lessel:

Zu den noch ungestochenen Handschriften von Lessel gehören für die Kirche:
1) Messe in C mit lateinischem Texte, Partitur. 2) Messe in B mit polnischem Texte. Partitur. 3) Messe in F mit lateinischem Texte. Partitur. 4) *Tantum ergo a 4 voci* mit Orchester. 5) Messe zur Cäcilienfeier. Partitur. 6) Offertorium. Partitur. 7) 1ste Todtenmesse. Partitur. 8) 2te Todtenmesse. Partitur.

Für Gesang finden sich noch außerdem:

3 Motetten für hohe Weiberstimme mit Saitenquartett. Mehre Singstücke zu einer unvollendeten Oper: „die Zigeunerin”.

Für Instrumentalmusik:

1) Verschiedene Nummern für zwei Pianoforte. 2) Vierhändige Variationen mit Violinbegleitung. 3) Charakteristische Phantasie für Pianoforte, Violine, Bratsche und Violoncello. 4) Quartett für Piano, Violine, Alt und Violoncello. Es. 5) Quintett für Piano, 2 Violinen, Alt und Violoncello. F-Moll. 6) Capriccio für Clarinette in Es, mit Orchester. 7) Marcia für Flöte mit Orchester. 8) 1stes Sextett für 2 Clarinetten, 2 Fagotte und 2 Hörner. 9) 2tes Sextett für 2 Clarinetten, 2 Fagotte und 2 Hörner. 10) Variationen für Horn mit Orchester. 11) Concert für das Horn (in F) mit Orchester. 12) Adagio für Flöte mit Orchester. 13) Quartett für Flöte, Violine, Alt und Violoncell. 14) Concert für 2 Flöten mit Orchester. 15) Concert für Horn in Es mit Orchester. 16) Phantasie für Saitenquartett. 17) 8 Quartette für 2 Violinen, Alt und Violoncello. 18) Eine Symphonie in H-Moll für Orchester. 19) Eine Symphonie in Es für Orchester. 20) Eine Symphonie in D für Orchester. 21) Ouvertüre zur Oper „die Zigeunerin” für Orchester. 22) *Les marchands de Modes*, Ballet für Orchester. 23) *La Dançomanie*, Ballet für Orchester.

Image no. 3. The legacy of Franciszek Lessel according to Moritz Ernemann.

²⁵ Cf. Hanna Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), *Franciszek Lessel. W 200 rocznicę urodzin kompozytora*. Prace specjalne komisji PWSM w Gdańsku, PWSM, Gdańsk 1980, p. 73.

²⁶ Moritz Ernemann, *Franz Lessel's Nachlass*, in: „Neue Zeitschrift für Musik” 1840 nr 17 (25.II.1840), p. 67-68, <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [viewed: 20.09.2021].

1860 J. Sikorski: „That Mr. Fr. Lessel (...) a man who is comprehensively and highly educated and a musician excellent as a student of Hajden (...) his love for early music and its history was proved by the collection of books that remained after him, including many musical curiosities, sold partially a few years ago. We could not take advantage of this circumstance and today it is difficult to know what happened to the score of Gorczycki's mass, if Lessel had it”²⁷.

1904 S. Orgelbrand, *Encyklopedia powszechna z ilustracjami i mapami*, Warszawa 1898-1904: the story of unrequited love for Cecylia Beydale

1907 the properly estimated time of Franciszek Lessel's arrival to Vienna in A. Poliński, *Dzieje muzyki polskiej w zarysie*

1920-1940 the romantic descriptions of the decline of Franciszek Lessel's life according to A. Chybiński (Riemann, 1920/1929) - he died of a "broken heart" - and C. Ferdinand Pohl (Grove, 1940) - "he sensed the approaching death by writing a Requiem"

1934 S. Lidzki-Śledziński, *Dzieje symfonii warszawskiej w pierwszej połowie XIX wieku*: „It is regrettable that Lessel's symphonic works, about which Elsner and Sikorski express themselves so enthusiastically, are known only in fragments”²⁸.

1946 Franciszek Lessel considered a virtuoso of the glass harmonica²⁹

1951-68 the results of the research work of Hanna Rudnicka-Kruszewska in publications of T. Strumiłło, K. Dobrzyński, Z. Chorowicz, Z. Jachimecki, I. Bełza,

²⁷ J. Sikorski, *Ruch Muzyczny*, 1860, quoted after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 53.

²⁸ Stefan Lidzki-Śledziński, *Dzieje symfonii warszawskiej w pierwszej połowie XIX wieku*, in: *Rozprawy i notatki muzykologiczne*, Kraków 1934, quoted after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 62.

²⁹ Cf. J. Reiss, *Najpiękniejsza ze wszystkich jest muzyka polska*, Kraków 1946, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 53.

A. Nowak-Romanowicz³⁰ and H. Rudnicka-Kruszewska³¹; the source basis for those publications were materials collected before 1939 by Hanna Rudnicka-Kruszewska, mainly F. Lessel's wedding record and letters from Wincenty Lessel to Franciszek Lessel, which were kept in the Library of the Warsaw Music Society until the first years of the war³²; unfortunately, the original materials were lost or burned during the Second World War

196[?] the death certificate of Franciszek Lessel found after 1945 by Kazimierz Dobrzyński in Piotrków Trybunalski (in the Marital Status files, "after No. 206") - its full text can be found in the publication of K. Dobrzyński, *Franciszek Lessel, architekt i kompozytor*³³; searching civil records from 1778-1800, kept in the parish archives of the towns of Puławy, Włostowice, Wąwolnica, Wilków, Kazimierz Dolny, did not bring the expected results in the form of finding Lessel's birth certificate and establishing the exact date and place of his birth³⁴

1966 rejection of the hypothesis about the activity of Francis as an architect through A. Rottermund's publication, *Fryderyk Albert Lessel*³⁵; confirmation of this in the article by H. Rudnicka-Kruszewska, entry "Franciszek Lessel" in the Polish Biographical Dictionary (1972)

³⁰ According to H. Rudnicka-Kruszewska, the authors used the collected materials in the following publications: T. Strumiłło, *Źródła i początki romantyzmu w muzyce polskiej* (Kraków 1956), K. Dobrzyński, *Franciszek Lessel, kompozytor i architekt* (typescript, Zakład Historii Sztuki Uniwersytetu Warszawskiego), Z. Chorowicz, *Franciszek Lessel - życie i twórczość* (typescript, Zakład Muzykologii Uniwersytetu Jagiellońskiego), Z. Jachimecki, *Muzyka polska w rozwoju historycznym* (Kraków 1951, vol. I, part II), *Grove's dictionary of music and musicians* (London 1954, vol. V), I. Bełza, *Istoria polskiej muzykalnej kultury* (Moskwa 1957, vol. II), A. Nowak-Romanowicz, *Muzyka polskiego oświecenia i wczesnego romantyzmu* (in: *Z dziejów polskiej kultury muzycznej*, Kraków 1966, vol. II).

³¹ Cf. Halina Rudnicka-Kruszewska, *Wincenty Lessel. Szkic biograficzny na podstawie listów do syna*, Kraków 1968.

³² Cf. Halina Rudnicka-Kruszewska, op. cit., p. 7.

³³ Cf. K. Dobrzyński, *Franciszek Lessel, kompozytor i architekt*, Zakład Historii Sztuki Uniwersytetu Warszawskiego [year?], [typescript], after: Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 71.

³⁴ Cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 71.

³⁵ Cf. A. Rottermund, *Fryderyk Albert Lessel*, Biuletyn. Hist. Sztuki, Warszawa 1966, after: Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 76; Fryderyk Albert Lessel (1767-1822) was an architect who studied in Warsaw and Italy, and was also a relative of Franciszek and Wincenty Lessel (proof is to be their joint application for a noble indigenate).

1978 Gabriela Pauszer-Klonowska publishes a book about Princess Izabela Czartoryska, *Pani na Puławach* (Warszawa 1978) - source materials include Cecylia Beydale's letters and letters written to her in the years 1826-27, found in the library in Kórnik, and the inscription on Cecylia's grave arranged by M. Wirtemberska - sources indicate that not Franciszek Lessel, but Prince Konstanty was the half-brother in whom Cecylia Beydale fell in love - the myth of "a hero-romantic artist" collapses

1989 a publication of Franciszek Lessel's notary inventory (*Inwentarz notarialny Franciszka Lessla*)³⁶

1996 finding the manuscript of Franciszek Lessel's 8th String Quartet in Paris³⁷

2. Biographical sketch of Franciszek Lessel

between 1750 and 1760

Probable date of birth of Wincent Ferdinand Lessel, father of Franciszek. The data show that the Lessel family came from Bohemia, but from the fourteenth century its representatives settled in Poland. Wincenty Lessel was born in Jílové (German: Eula, near Prague), where his father, Jan Krzysztof Lessel, was the burgrave of the castle. Wincenty's mother was probably named Rozyna³⁸.

1762

As a result of the Seven Years' War (1756-1763), Wincenty's parents lost their property and moved with their son to Dresden. The Lessels were under the care of the Dresden court. Before Wincenty moved to Poland, he studied composition for several years, incl. with J. G. Schürer and worked as a violist in the Dresden court orchestra.³⁹

³⁶ Cf. Czesław Erber, *Inwentarz notarialny Franciszka Lessla*, in: *Muzyka* xxxiv 1989 nr 2, p. 37-58.

³⁷ Cf. Ewa Talma-Davous, *VIII Kwartet Lessla odnaleziony*, „Ruch Muzyczny”, 40/12, 1996, p. 34-37.

³⁸ Cf. Halina Rudnicka-Kruszewska, *Wincenty Lessel. Szkic biograficzny na podstawie listów do syna*, Kraków 1968, p. 148-149.

³⁹ Cf. Halina Rudnicka-Kruszewska, op. cit.

around 1780

Most sources indicate that Franciszek Lessel was born about a year 1780⁴⁰ in Warsaw⁴¹. Franciszek's father was Wincenty Lessel⁴². Unfortunately, it is impossible to say with certainty who Franciszek's mother was. It can be presumed that she was a wealthy and high-ranking person, since it was possible to finance Franciszek Lessel's long-term studies in Vienna. Tadeusz Strumiłło is convinced that Franciszek's mother was Princess Izabela Czartoryska⁴³.

around 1781

Wincenty Lessel arrived at the Czartoryski manor in Puławy. He became a piano teacher to the children of Adam Kazimierz and Izabela Czartoryski: Maria, Adam Jerzy, Konstanty and Zofia. In addition to teaching, Wincenty was a court composer, harpsichordist and the court orchestra's capellmeister⁴⁴. Wincenty Lessel was Franciszek's first teacher in composition.

1797

Franciszek Lessel left for Vienna (Grove, 1954). Some sources say that the main reason for going to Vienna was (at that time) to start medical studies⁴⁵.

⁴⁰ The sources give different versions of Franciszek's birth: "1780", "around 1780", "1779", cf. Halina Rudnicka-Kruszewska, op. cit., p. 19. Both the latest entry in Grove, as well as MGG, Riemann and the Dictionary of Polish Musicians give the date "around 1780". Franciszek himself in the preface to his counterpoint studies mentions the date "gegen anno 1780" and the place "in Warschau", cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 74.

⁴¹ The publications give different versions of Franciszek's birthplace: Warsaw, Puławy, "near Puławy", cf. Halina Rudnicka-Kruszewska, op. cit., p. 19.

⁴² Wincenty Lessel's paternity is beyond doubt. It is evidenced by Wincent's letters to his son and Franciszek's preface to counterpoint studies of 20.1.1800, in which he mentions his father Wincenty and his six children, of whom Franciszek was the eldest; cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 73.

⁴³ Cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 73.

⁴⁴ Ibidem.

⁴⁵ Cf. Antonicek, „Lessel Franciszek”, in: *Österreichisches Biographisches Lexikon 1815–1950 (ÖBL)*, Band 5, Verlag der Österreichischen Akademie der Wissenschaften, Wien 1972, p. 157, https://www.biographien.ac.at/oeb1_5/157.pdf [viewed: 17.09.2021].

1799

At the beginning of the year (January-April?), Franciszek Lessel was in Lviv. He probably performed there as a member of a quartet⁴⁶. At the end of the year, he left for Vienna, where he would study composition with Joseph Haydn. Franciszek Lessel "together with two of Haydn's other students, Neukomm and Pleyel, they were the top three and most appreciated by the master. Lessel in particular was his favorite," states Riemann⁴⁷. Lessel stayed with Joseph Haydn until his death; „he tended him with the care and devotion of a son” (Grove)⁴⁸. Franciszek Lessel gave at least one concert in Vienna, his works were published and got good reviews. During his permanent stay in Vienna, Lessel made several-month trips to Poland to the Princes Lubomirski' court in Łańcut⁴⁹.

December. Franciszek Lessel listened to performances by Beethoven, Weigl and Gelinek⁵⁰.

1800

The first year of studies with Haydn, during which there was frequent correspondence between Franciszek and his father: Wincent's letters often contained advice on composition or suggested literature (Mattheson's *Der vollkommene Capellmeister*, Marpurg's *Anleitung zur Singkomposition*) and study scores (masses by Hasse, Mozart's *Magic Flute*, trios by Corelli). Moreover, the Lessels exchanged views on the works of e.g. Bach, Haydn and Mozart.⁵¹

January. "Excercisesing" writing compositions "for all kinds of instruments"⁵².

20.1.1800 (Vienna) Franciszek wrote a preface to his counterpoint studies (*Elementarbuch der verschiedenen Gattungen des Contrapuncts, nebst einer grundlichen Anleitung zur Composition von Franz Lessel zusammen gezogen*)⁵³.

⁴⁶ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 81.

⁴⁷ Cf. Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 53.

⁴⁸ Ibidem, p. 54.

⁴⁹ Cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 77.

⁵⁰ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 83-84.

⁵¹ Cf. Halina Rudnicka-Kruszewska, op. cit.

⁵² Cf. Halina Rudnicka-Kruszewska, op. cit., p. 85.

⁵³ Cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 73.

March. Exercises in counterpoint.⁵⁴

May-June. Composing a melody to a text. Practicing imitations and fugues. Discussion on the style of Ludwig van Beethoven's compositions⁵⁵.

July. Learning a singing technique to use that knowledge in composing vocal pieces.⁵⁶

August. Probably Franciszek had sent his father Joseph Haydn's song *Ein kleines Haus*. As a response, Wincenty carries out a thorough analysis of this piece, focusing primarily on the rhetorical gestures of music, which emphasizes the meaning of words with elements of harmony, melody and rhythm, bringing to mind sound painting ("ritornel with triplets has indeed many similarities with the eager singing of the larks")⁵⁷. Wincenty also draws attention to the way the piece is composed, taking into account the singer's needs ("ritornel follows (...) to let the singer breathe").

September-October. Composing vocal pieces and "training" in the church style. Wincent advised his son to study Hasse's masses: "You would have a sure and good signpost in them (...) You must never lose sight of what is serious and majestic here, and with arias, solos or choirs one should carefully watch out so as not to fall into theatricality by accident; Even some great masters make mistakes in this regard (...) "⁵⁸.

15.10.1800 Wincenty Lessel commissioned the performance of a piece by Franciszek on the birthday of Countess Zamoyska - it is one of the trios for 3 clarinets, "which was liked very much"⁵⁹.

November. Franciszek he composed waltzes and continued to explore the techniques of composing music to the text⁶⁰.

1801

19.5.1801 Public premiere of Joseph Haydn's „The Seasons".

⁵⁴ Cf. Halina Rudnicka-Kruszewska, op. cit.

⁵⁵ Wincenty Lessel in a letter from 25.6.1800 to his son: „Whether or not Beethoven's works are a bit too overloaded or too full, I leave it to Mr. Haydn's judgment or to musicians who are bigger than me ", cf. Halina Rudnicka-Kruszewska, op. cit., p. 91.

⁵⁶ Cf. Halina Rudnicka-Kruszewska, op. cit.

⁵⁷ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 92-94.

⁵⁸ Letter from 4.10.1800, cf. Halina Rudnicka-Kruszewska, op. cit., p. 97-98.

⁵⁹ Letter from 1.11.1800, cf. Halina Rudnicka-Kruszewska, op. cit., p. 99.

⁶⁰ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 99-100.

June-July. Franciszek subscribed to the works of Johann Sebastian Bach.⁶¹

Wrzesień. Wincenty reported that together with Prince Konstanty Czartoryski they played Franciszek's quartets ("he took the first violin"). Earlier, he had received from his son a manuscript [a copy of the manuscript?] of one of Haydn's symphonies ("you made me indescribably happy")⁶².

1802

July. Franciszek was composing *Kyrie*. Apparently, he informed his father that he intended to include a "thunderstorm" in it, which Wincenty strictly criticized - "one cannot make fun of texts and church things! They are fit with grandeur, majesty, humility, etc. That is why one cannot write church music as lightly and brilliantly as many other music, for example operas etc. In the first one, all possible types of counterpoint art must be used, etc."⁶³

8.9.1802 The premiere of the *Harmoniemesse*, the last great mass in Joseph Haydn's work.

1803

August-September. At the request of Prince Czartoryski, the band from Puławy played two symphonies by Franciszek - Wincenty himself performed the cello part on the viola, "until my sweat ran down it". The prince assured that "they were better in tune than [the band] in Łańcut"⁶⁴.

October. Franciszek most likely visited Puławy⁶⁵. In addition, he was in the process of composing the mass, as he received further suggestions from his father regarding works by other composers written in the church style, which would have been a model for his *Kyrie* (Wincenty emphasized, i.a., a good influence of the inclusion of chorales in the old keys, which were typical of the music of the Protestant Church, into the music of the Catholic

⁶¹ Cf. Halina Rudnicka-Kruszewska, op. cit.

⁶² Cf. Halina Rudnicka-Kruszewska, op. cit., p. 104. It is not known which Haydn's symphony Wincenty might have received; it could not have been Symphony No. 56 in C major, as Haydn had not given the autograph of this work to Franciszek until 1805; cf. entry from 24.10.1805, p. 49.

⁶³ Letter from 24.7.1802, cf. Halina Rudnicka-Kruszewska, op. cit., p. 106-107.

⁶⁴ Letter from 3.9.1803, cf. Halina Rudnicka-Kruszewska, op. cit., p. 110.

⁶⁵ Fragment from letter dated 14.10.1803: "You made me really happy and I miss you so much now. I miss you everywhere in the house.", cf. Halina Rudnicka-Kruszewska, op. cit., p. 110-111.

Church). Wincenty mentioned also a piece recently composed by Franciszek - *Wassermusik*.⁶⁶

26.12.1803 Joseph Haydn's last appearance before the public as a conductor during a charity performance of *The Seven Last Words*.

1804

May. Franciszek asked Wincenty to send him a few opera works by Gluck.⁶⁷

July. Publication of *Adagio* by Franciszek Lessel in *Wybór pięknych dzieł muzycznych*, edited and published by Józef Elsner⁶⁸. Probably the same *Adagio* is mentioned by Wincenty in another letter: that he played it to Prince Konstanty, who then took the piece to his wife, claiming that it was probably a piece by Mozart. "She looks, she plays, she likes it a lot, too. But she disagrees [with Konstanty] and says that I [Wincenty Lessel] am wrong because she has everything that is Mozart's, worth of attention and beautiful"⁶⁹.

September. Once again the band from Puławy plays the symphonies of Franciszek in the presence of the prince. "Only one of them, in G minor, was heard by the Princess, but gained her complete recognition."⁷⁰.

1805

January. Franciszek was in Łańcut. The band was supposed to perform Wincenty Lessel's march, so the father asked his son in a letter: "Just make sure it is performed nicely, cleanly! (...) No instruments should be omitted, but rather a few should be added, like the bassoon etc."⁷¹ - it means, that Franciszek took an active part in the concert, most likely as a capellmeister.

⁶⁶ Cf. Halina Rudnicka-Kruszewska, op. cit.

⁶⁷ Cf. Halina Rudnicka-Kruszewska, op. cit.

⁶⁸ "Your Adagio already shines in the Elsner's journal" - fragment of a letter from 16.7.1804, cf. Halina Rudnicka-Kruszewska, op. cit., p. 115-116.

⁶⁹ Fragment of a letter from 1804 (no exact date), cf. Halina Rudnicka-Kruszewska, op. cit., p. 117.

⁷⁰ „Deine Sinfonien haben wir wieder probirt u. abermals darauf beim Fürsten gespielt, wovon aber die Fürstin nur eine, aus g-moll, gehört, aber ihren ganzen Beifall erhalten hat [...]" - fragment of a letter from 22.9.1804, cf. Halina Rudnicka-Kruszewska, op. cit., p. 116.

⁷¹ Fragment of a letter from 12.1.1805, cf. Halina Rudnicka-Kruszewska, op. cit., p. 118.

October. Wincenty Lessel mentioned the handing over of Franciszek's symphonies in D major and G minor to a certain Hladyk⁷² (a member of the Puławy band?).

24.10.1805 Joseph Haydn gave Franciszek Lessel his autograph of the score of Symphony No. 56 in C major⁷³.

December. Wincenty reported that the band from Puławy performed a double concerto by Franciszek Lessel, in which the solo parts were played by Mr. Goltz and Marcin Zawiski (Wincenty's son-in-law) - "You and they gained general recognition"⁷⁴.

1806

January. It can be assumed that apart from Joseph Haydn, Antonio Salieri and Luigi Cherubini also played a large role in the development of Franciszek's compositional technique - "Your determination to dare to write for singing and to try to do so (...) I very much approve, especially if you have three such great people by your side who are able to support you with good advice, such as Haydn, Cherubini and Salieri. Tell both of them how much I value them as artists and that now I must value them even more, because while taking care of my beloved son, they also appear as friends and benefactors"⁷⁵. In addition, it follows that Franciszek turned in his work towards a new genre of vocal music, which places greater demands on the composer than, for example, a song or a mass, and which were mastered at that time by Salieri and Cherubini - to the genre of opera. Wincenty's approval of Franciszek's decision to "dare to write for singing" is an expected change in attitude to his five years earlier request that Franciszek should refrain from writing an opera⁷⁶. In the next three years, however, Franciszek Lessel will not write an opera, as indicated by the excerpt from a letter from January 18, 1809: "Prince Adam and I are for it

⁷² Fragment of a letter from 5.10.1805, cf. Halina Rudnicka-Kruszewska, op. cit., p. 120.

⁷³ See annotation made by Franciszek Lessel on the title page of the manuscript: „*Manuscript | de | Jos: Haydn: | Souvenir de l'Auteur | reçu le 24 Octobr 1805 | à Vienne*”, cf. [https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN1012143791&PHYSID=PHYS_0009&DMDID=](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN1012143791&PHYSID=PHYS_0009&DMDID=,), „haydn autograph I:56 D-B”, in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 23.09.2021].

⁷⁴ Fragment of a letter from 11.12.1805, cf. Halina Rudnicka-Kruszewska, op. cit., p. 120. The double concerto by Franciszek Lessel, mentioned in the letter, could have been the Concerto for 2 flutes and orchestra, as the only work for two solo instruments and orchestra in the composer's oeuvre, cf. appendix, 3. List of compositions by Franciszek Lessel, p. 62.

⁷⁵ Fragment of a letter from 13.1.1806, cf. Halina Rudnicka-Kruszewska, op. cit., p. 121-122.

⁷⁶ „For now, don't try writing an opera ” - fragment of a letter from 4.10.1800, cf. Halina Rudnicka-Kruszewska, op. cit., p. 97-98.

that - if you could get a good libretto (...) - you slowly dare to write an opera. If it was a comic piece, I advise you to pick up Mozart, Dittersdorf and Paisiello. For serious ones, you could use Mozart, Cherubini, Gluck"⁷⁷.

27.3.1808 The last concert, organized in honor of Joseph Haydn, in the presence of the composer. *The Creation* was performed, conducted by Antonio Salieri. Ludwig van Beethoven and representatives of the aristocracy were present at the concert.

1809

4.1.1809 Franciszek Lessel performed as a pianist and conductor in Krakow (in the hall of Mr. Knoz), performing his own works, incl. a symphony⁷⁸.

7.5.1809 Franciszek sent a letter to Wincenty, announcing the delivery of a Schöfster piano⁷⁹.

10-13.5.1809 Bombing and the taking the city of Vienna by Napoleon's army.

31.5.1809 Joseph Haydn died.

1810

Franciszek Lessel settled permanently in Warsaw. The first concert in Warsaw was in the theater hall⁸⁰.

1811

September. The court orchestra in Puławy was dismissed - Wincenty Lessel in a difficult financial situation.⁸¹

⁷⁷ Fragment of a letter from 18.1.1809, cf. Halina Rudnicka-Kruszewska, op. cit., p. 126.

⁷⁸ Józef Reiss, *Almanach muzyczny Krakowa 1780-1914*, Kraków 1939, p. 21-22, vol. I, p. 87, vol. II, Bibl. Krak., nr 102, 103, <http://encyklopediateatru.pl/ksiazka/333/almanach-muzyczny-krakowa-1780-1914> [viewed: 17.09.2021].

⁷⁹ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 128.

⁸⁰ W. Krogulski, *Zbiór życiorysów artystów polskich*, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 54.

⁸¹ Cf. Halina Rudnicka-Kruszewska, op. cit.

31.7.1811 A positive review of Franciszek Lessel's Fantasy for Piano, Op. 8 in *Allgemeine musikalische Zeitung*.⁸²

1812

October. Franciszek sent to his father an excerpt of the mass - Wincenty liked the harmonic progression used in the fragment *O Ty ktorego*. In the next letter, however, he criticized the too frequent use of the 6/4 chord and the progression with an augmented second within the church style⁸³.

21.11.1812 A premiere of the Cantata to St. Cecilia in the Augustinians church in Warsaw.

December. Franciszek contacted Józef Elsner, who seemed to be interested in performing a stage work by Wincenty Lessel⁸⁴.

According to H. Rudnicka-Kruszewska, 1812 is also the year in which Franciszek Lessel became the administrator of the Gzików estate near Kalisz⁸⁵.

1813

December. Prince Adam Czartoryski's plans to establish a school of organists modelled on Father Cybulski's school in Warsaw.⁸⁶

1814

January. Wincenty Lessel visited Warsaw, met Józef Elsner and Karol Kurpiński.⁸⁷

July. Wincenty wrote that he had 150 four-voice psalms by Gomółka, which had appeared in print in 1580 in Kraków.⁸⁸

⁸² Cf. Friedrich Rochlitz, *Allgemeine musikalische Zeitung*, 13. Jahrgang - vom 2. Januar 1811 bis 25. Dezember 1811, Rieter-Biedermann 1811, p. 527-528, https://archive.org/stream/bub_gb_ZB-VDAAAAcAAJ#page/n299/mode/2up [viewed: 17.09.2021].

⁸³ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 134.

⁸⁴ „All the best (...) should be at the service of Mr. Elsner. But our things, dearest Franz, are, in short, below all criticism. I would never give my permission to stage one of our miserable operettas, much less at the benefit performance of my most esteemed friend's wife "- fragment of a letter from 14.12.1812, cf. Halina Rudnicka-Kruszewska, op. cit., p. 135-136.

⁸⁵ Determining the date based on an address from the letter, cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 77.

⁸⁶ Cf. Halina Rudnicka-Kruszewska, op. cit.

⁸⁷ Ibidem.

⁸⁸ Ibidem.

September-November. Organizing the School of Organists in Puławy. Wincenty asked Franciszek for help in obtaining copies of works by Kurpiński (4-voice mass songs), Stefani, Franciszek Lessel (organ pieces), Haydn (canons) - some of the materials were to be brought by Franciszek⁸⁹.

December. Wincenty asked Franciszek to send back his materials: Handel's *Messiah*, books by Fux, Albrechtsberger and a dissertation on fugue by Marpurg.⁹⁰

1815

February. Wincenty sent to Franciszek an organ prelude for correction ("like dirty laundry for washing")⁹¹.

July. Franciszek was asked by Prince Adam Jerzy Czartoryski to consider writing an opera (the first opera in his oeuvre?) - Wincenty wrote: "I do not know whether I should advise you the fulfillment of Prince Adam's wish that you write an opera or advise you against it"⁹².

August. Wincenty admitted that he had refused Prince Adam to write music to *Cyganka*.

September. Has Franciszek started working on the music for the libretto? In the letter, Wincenty recommended literature helpful in working on the opera (*Der vollkommene Capellmeister* by Mattheson, *Anhänge* by Riepl, *Singkomposition* by Marpurg and *Der kritische Musikus* by Scheibe)⁹³.

This year, Prince Konstanty was to commission Franciszek Lessel to write music to the idyll of Franciszek Dionizy Kniaźnin. Lessel's work was left unfinished⁹⁴.

1816

March. Wincenty Lessel asked Franciszek to compose an easy organ piece for an organist from Puławy.⁹⁵

⁸⁹ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 139.

⁹⁰ Ibidem.

⁹¹ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 140.

⁹² Cf. Halina Rudnicka-Kruszewska, op. cit., p. 141.

⁹³ Ibidem.

⁹⁴ Cf. Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 59.

⁹⁵ Cf. Halina Rudnicka-Kruszewska, op. cit.

November. The *Historical Songs* of Julian Ursyn Niemcewicz are published in Warsaw, with music composed by a dozen or so composers of that time: Franciszek Lessel, Karol Kurpiński, Józef Deszczyński, Maria Szymanowska and others, illustrated with copperplate engravings („kupferstich”), repeated later, sung and read widely throughout the country.⁹⁶ One of the composers was Cecylia Beydale, who composed the music for "Bolesław Chrobry" and "Leszek Biały".

1817

The Amateur Music Society was established in Warsaw, with Franciszek Lessel becoming one of the seven directors for several years. The organization was aimed at promoting music⁹⁷.

1818

14.5.1818 38-year-old Franciszek Lessel got married with 22-year-old Franciszka Hiż⁹⁸. Witnesses of the marriage act are the magnates Jan Pomian-Kruszyński and Feliks Skarbek-Leszczzyński⁹⁹. Franciszek and Franciszka Hiż would have four children: Marianna, Józef, Zofia and Artur¹⁰⁰.

An important thread in Franciszek Lessel's biography could have been the feeling for Cecylia Beydale. The note in Walewski's collection of autographs presents the following version of the events: "During his stay at the court of the Princess of Württemberg, he fell in love with Miss Cecylia Beydale, the Princesses's pupil and cousin, who, when she was informed by both lovers about it, was forced to discover true birth and their close relationship, as they were one mother's children, which was an obstacle to their marriage reunion. Now, the Princesses's effort was to find and then equip Miss Franciszka Hiż, the daughter of a man meritorious in the Polish Army and to persuade Lessel that he would

⁹⁶ Cf. Mieczysław Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, PWM, Kraków 2010, p. 25.

⁹⁷ A. Poliński, *Dzieje muzyki polskiej w zarysie*, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 61-62.

⁹⁸ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 19.

⁹⁹ Ibidem.

¹⁰⁰ Czesław Erber, *Inwentarz notarialny Franciszka Lessla*, in: „Muzyka” xxxiv 1989 no. 2, p. 38.

soon marry her"¹⁰¹. T. Strumiłło is convinced that the mother of Franciszek Lessel and Cecylia Beydale was Princess Izabela Czartoryska¹⁰².

28.5.1818 Prince Adam told Wincenty that the official establishment of the School of Organists in Puławy was planned for the fall.¹⁰³

September-October Wincenty and Franciszek Lessel waited for documents from the Bohemia to apply for the indigenous nobility (together with Fryderyk Albert Lessel)¹⁰⁴.

1819

Franciszek, Wincenty and four of their relatives submitted an application "for the honor of nobility for Familia Lessel" and for granting them the right to the coat of arms "Grabie"¹⁰⁵.

1820

March. The Amateur Music Society performed the Franciszek Lessel oratorio¹⁰⁶.

1823

Franciszek Lessel began working as plenipotentiary of Maria Wirtemberska's estate in Pilica¹⁰⁷, in which he arranged "gardens and factories"¹⁰⁸.

¹⁰¹ Cf. „Zbiór autografów Walewskiego, rkps 716 poz. 461 PAU”, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 56-57.

¹⁰² Cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 73.

¹⁰³ Ibidem.

¹⁰⁴ Cf. Halina Rudnicka-Kruszewska, op. cit., p. 148.

¹⁰⁵ It is not known what happened next with this application, cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 78.

¹⁰⁶ According to S. Orgelbrand, cf. Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 55.

¹⁰⁷ Determining the date by H. Rudnicka-Kruszewska based on the address on the letter, cf. Halina Rudnicka-Kruszewska, *Sprzeczne informacje o Franciszku Lesslu (przyczynki biograficzne)*, in: J. Krassowski (Ed.), op. cit., p. 77.

¹⁰⁸ S. Łoza, *Architekci i budowniczowie w Polsce*, Warszawa 1954, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 55.

1832

Confiscation of goods in Pilica. Franciszek started working [by the Popławskis?] in Pęcice near Pruszków, "where he arranged gardens, built a palace and farm buildings"¹⁰⁹.

1834

April. A performance of the ballet "Donsomanja" ("Tancomanija"), "choreographed by Gardel with music by Franciszek Lessel" at the Teatr Wielki in Warsaw¹¹⁰.

9.4.1834 Concert at the Resursa Kupiecka in Warsaw, during which the Quartet op. 10 No. 6 by Franciszek Lessel, dedicated to Prince Radziwiłł, was performed¹¹¹.

30.5.1834 Concert at the Resursa Kupiecka in Warsaw, during which the „quartett for two violins, viola and cello” was performed¹¹² - work "heard with pleasure"¹¹³.

1835

Franciszek Lessel's great mass was performed twice, in Polish, with the accompaniment of "wind instruments and double basses": on March 25 in the Bernardin church, on June 14 in the Augustinians church.¹¹⁴

1836

Franciszek Lessel took up the office of the Inspector at the Institute of Rural Economy in Marymont¹¹⁵.

¹⁰⁹ Ibidem.

¹¹⁰ Cf. Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 61.

¹¹¹ Cf. *Pamiętnik Muzyczny Warszawski*, 1836, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 61. This is an incorrect opus number, because Opus 10 is the Overture, cf. appendix, 3. List of compositions by Franciszek Lessel.

¹¹² Cf. Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 61.

¹¹³ Cf. *Kurier Warszawski*, 1834, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 61.

¹¹⁴ Cf. *Kurier Warszawski*, 1835, after: ibidem.

¹¹⁵ Cf. Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), op. cit., p. 56.

1837

Franciszek Lessel was the inspector of *gimnazjum* (grammar school) in Piotrków Trybunalski, a position he held until his death¹¹⁶. He lived in a tenement house on 34, Łazienna Mokra Street¹¹⁷. He owned real estate (house, orangery, fruit garden, shed, woodcutting house, henhouses, pigsty, pasture) in the village of Pilica, Czersk powiat, Masovian province¹¹⁸ (today the Grójec powiat, Warka commune, Mazowieckie voivodship). Musical instruments listed in the notary's inventory: 3 grand pianos, viola, violin, transverse flute, guitar, harmonica¹¹⁹.

1838

Franciszek Lessel died on December 26, 1838 in Piotrków Trybunalski.¹²⁰

¹¹⁶ Cf. Czesław Erber, *Inwentarz notarialny Franciszka Lessla*, in: „Muzyka” xxxiv 1989 no. 2, p. 38.

¹¹⁷ Ibidem.

¹¹⁸ Cf. Czesław Erber, op. cit., p. 39.

¹¹⁹ Ibidem, p. 41, 55.

¹²⁰ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: *The New Grove Dictionary of Music and Musicians*, 2nd edition, New York 2001, <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 17.09.2021]. The date of Franciszek Lessel's death („December 6, 1838”) was incorrectly given in the notary inventory, cf. Czesław Erber, op. cit., p. 38.

3. List of compositions by Franciszek Lessel

1. Instrumental works

1.1. with the opus number

- 1 3 Concert DUETS for 2 flutes
Publ. 1802, Vienna¹²¹

- 2 3 SONATAS for piano solo
Publ. c1800 Vienna (Wiegl)¹²²
PWM 1970¹²³
no. 1 C major, c15¹²⁴
no. 2 F major, c18'
I. Allegro con brio, II. Un poco adagio, III. Allegro
no. 3 A major, c20¹²⁵
I. Allegro moderato, II. Larghetto espressivo, III. Allegro molto

- 3 QUARTET in G major for flute, violin, viola and cello
*Prince Fryderyk Lubomirski*¹²⁶
1806, Vienna
Ed. Stanisław Tauros, PWM 2002
Allegro - Adagio - Minuetto - Allegro
c24'

¹²¹ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: *The New Grove Dictionary of Music and Musicians*, 2nd edition, New York 2001, <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 17.09.2021].

¹²² Cf. Dorota Cybulska-Amsler, *Works for pianoforte*, DUX, Warszawa 2015, p. 10 [CD].

¹²³ Cf. catalog WorldCat, <https://www.worldcat.org/title/3-sonaty-op-2-na-fortepian-three-sonatas-op-2-for-piano/oclc/009193204> [viewed: 18.09.2021].

¹²⁴ Cf. catalog WorldCat, <https://www.worldcat.org/title/piano-works/oclc/062086058> [viewed: 18.09.2021].

¹²⁵ Cf. catalog WorldCat, <https://www.worldcat.org/title/works-for-pianoforte/oclc/952054520> [viewed: 18.09.2021].

¹²⁶ Cf. catalog PWM, <https://pwm.com.pl/pl/sklep/publikacja/kwartet-na-flet-skrzypce-altowke-i-wiolonczele,franciszek-lessel,13690,ksiegarnia.htm> [viewed: 18.09.2021].

- 4 GRAND TRIO for piano, clarinet and horn
*Wincenty Lessel*¹²⁷
c1806 Vienna (Joseph Eder, publication no. 329)
Ed. Adam Mrygoń, PWM, 2002
I. Allegro con spirito, II. Adagio espressivo, III. Allegro
c25'¹²⁸

- 5 TRIO for piano, violin and cello in E major
Cecylia Beydale
Publ. Leipzig
Ed. S. Ogryzek, Z. Budzyńska, J. Roguska, Eufonium Gdynia 2019¹²⁹

- 7 DUO and VARIATIONS on a theme from Cherubini's Faniska for 2 flutes
Publ. 1805, Vienna¹³⁰
Ed. Rafał Jędrzejewski, Eufonium, Gdynia 2017¹³¹

- 8 FANTASIA in C major for piano
*Muzio Clementi*¹³²
Publ. 1811 Leipzig: Breitkopf & Härtel
Ed. Zbigniew Śliwiński, PWM: *Album per pianoforte*, 2006
c10'

¹²⁷ Cf. catalog PWM, <https://pwm.com.pl/pl/sklep/publikacja/grand-trio,franciszek-lessel,12662,ksiegarnia.htm> [viewed: 18.09.2021].

¹²⁸ Cf. catalog WorldCat, <https://www.worldcat.org/title/dobrzynski-if-duo-for-clarinet-and-piano-op-47/oclc/885055060> [viewed: 18.09.2021].

¹²⁹ Cf. catalog WorldCat, <https://www.worldcat.org/title/trio-na-fortepian-skrzypce-i-wiolonczele/oclc/1140943493> [viewed: 18.09.2021].

¹³⁰ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹³¹ Cf. catalog WorldCat, <https://www.worldcat.org/title/duo-et-variations-sur-un-theme-de-lopera-faniska-de-cherubini-op-7-na-2-flety-for-two-flutes/oclc/1009525430> [viewed: 18.09.2021].

¹³² Cf. Friedrich Rochlitz, *Allgemeine musikalische Zeitung*, 13. Jahrgang - vom 2. Januar 1811 bis 25. Dezember 1811, Rieter-Biedermann 1811, p. 527-528, https://archive.org/stream/bub_gb_ZB-VDAAAAcAAJ#page/n299/mode/2up [viewed: 18.09.2021].

- 9 ADAGIO et RONDEAU à la Polonaise in E flat major for piano and orchestra
 Publ. 1807(?): Leipzig¹³³
 Ed. piano reduction: Zbigniew Śliwiński, PWM 1980¹³⁴
 pf solo-1022-2200-batt-archi, 17'
 Arr. F. Lessel: Adagio and Polonaise in D major for piano and violin
 Autograph, 1807: Biblioteka Narodowa¹³⁵
- 10 OUVERTURE in C major for grand orchestra
 c1812 Leipzig: Breitkopf & Härtel
- 11 ADAGIO and FUGUE in D minor for piano four-hands
Madame Kamińska née Kochanowska
 Publ. 1812 Warszawa (I. Cybulski)¹³⁶, Leipzig c1813¹³⁷
 Autograph, c1820: Biblioteka Narodowa¹³⁸
 Ed. Zbigniew Śliwiński, PWM: *Album per pianoforte*, 2006¹³⁹
- 12 POTPOURRI / CAPRICE et VARIATIONS in C major for piano and orchestra
Narodowi Polskiemu
 Publ. c1812 Leipzig¹⁴⁰

¹³³ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹³⁴ Cf. catalog WorldCat, <https://www.worldcat.org/title/adagio-et-rondeau-a-la-polonaise-op-9-na-fortepian-i-orkestre-for-piano-and-orchestra/oclc/010784611> [viewed: 18.09.2021].

¹³⁵ Biblioteka Warszawskiego Towarzystwa Muzycznego (WTM R 1183); cf. Elżbieta Wąsowska (ed.), *Rękopisy muzyczne XIX-XX wieku*. Vol. 2, L-R, BN, Warszawa 2001, p. 16.

¹³⁶ Cf. Biblioteka Narodowa, object digitized as part of the project Academica: <https://polona.pl/item/fugue-pour-le-piano-a-quatre-mains-composee-et-dediee-a-madame-kaminska-nee,ODY1Nj-AwNw/6/#info:metadata> [viewed: 18.09.2021].

¹³⁷ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹³⁸ Biblioteka Warszawskiego Towarzystwa Muzycznego (WTM R 1184); cf. Elżbieta Wąsowska (ed.), op. cit., p. 16.

¹³⁹ Cf. catalog PWM, <https://pwm.com.pl/pl/sklep/publikacja/album-per-pianoforte,franciszek-lessel,641,ksiegarnia.htm> [viewed: 18.09.2021].

¹⁴⁰ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

13 FANTASIA in E minor for piano

Cecylia Beydale

1813¹⁴² Leipzig: Breitkopf & Härtel

Ed. Zbigniew Śliwiński, PWM: *Album per pianoforte*, 2006

c18'

14 CONCERTO in C major for piano and orchestra

Zofia z Czartoryskich Zamoyska

1810 (?)

Publ. c1813 Leipzig: Breitkopf & Härtel (?)

Ed. Kazimierz Sikorski, PWM

Allegro brillante - Adagio - Rondo: Allegretto

c25'

15 VARIATIONS for piano

Franciszka Hiż

no. 1 in A minor

on the Ukrainian song „Jichaw kozak zza Dunaju” [„Jichaw, the Cossack from the Danube”])

1814 (or after 1817¹⁴³) Warszawa (Cybulski)¹⁴⁴

Ed. Zbigniew Śliwiński, PWM: *Album per pianoforte*, 2006

c9'

¹⁴¹ Muzeum Narodowe, Biblioteka Czartoryskich, Kraków (Czart. 3044 ew./1); cf. Elżbieta Wąsowska (ed.), op. cit., p. 17.

¹⁴² Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹⁴³ Cf. ibidem.

¹⁴⁴ Cf. Dorota Cybulska-Amsler, *Works for pianoforte*, DUX, Warszawa 2015, p. 10 [CD].

no. 2 in A minor
Ed. Z. Drzewiecki, PWM 1934
c7'

- 19 String QUARTET no. 8 in B flat major
1824¹⁴⁵
- 25 Piano QUINTET in F minor for piano, 2 violins, viola and cello
Perf: 1834 (lost)¹⁴⁶
- 31 FANTAISIE caractéristique in F major for piano, violin, viola and cello
„Fantaisie caractéristique sur la Romance tendre ami”
Autograph of the piano part, 1822: Biblioteka Narodowa¹⁴⁷

1.2. without the opus number

1.2.1. orchestral

FINALE from SYMPHONY no. 5 in G minor¹⁴⁸

1805

Autograph manuscript: Staatsbibliothek zu Berlin - Preußischer Kulturbesitz

Ed. Stefan Śledziński, 1929: Biblioteka Narodowa¹⁴⁹

¹⁴⁵ Muzeum Narodowe, Biblioteka Czartoryskich; cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹⁴⁶ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹⁴⁷ Biblioteka Warszawskiego Towarzystwa Muzycznego (WTM R 1183); cf. Elżbieta Wąsowska (ed.), op. cit., p. 17.

¹⁴⁸ Cf. catalog SBB (Staatsbibliothek zu Berlin), https://digital.staatsbibliothek-berlin.de/werkan-sicht?PPN=PPN877614458&PHYSID=PHYS_0003&DMDID= [viewed: 18.09.2021].

¹⁴⁹ Biblioteka Warszawskiego Towarzystwa Muzycznego; WTM R 1860; cf. Elżbieta Wąsowska (ed.), op. cit., p. 18.

Ed. Maciej Negrey, 2007; Publ. Filharmonia Opolska, 2017 („Polska muzyka zapomniana” ed. Przemysław Neumann) / Petrucci Music Library¹⁵⁰

Finale. Molto Presto

2 Corni in G, Flauto, 2 Oboi, 2 Violini, Alto, Basso e Violone

VARIATIONS for flute and orchestra

1807

Ed. piano reduction: Piotr Perkowski, PWM, 1953¹⁵¹

fl solo-0200-2000-pf-archi

c7’

In addition, 5 SYMPHONIES (i.a. D major, E flat major, B minor¹⁵²), 3 movements of SYMPHONY in G minor, 2 CONCERTI for horn and orchestra, VARIATIONS for horn and orchestra, CAPRICCIO in D major for clarino trumpet and orchestra¹⁵³, CAPRICCIO in E flat major for clarinet and orchestra, CONCERTO for 2 flutes and orchestra, MARCIA for flute and orchestra, ADAGIO for flute and orchestra¹⁵⁴ are considered lost.

1.2.2. chamber

QUARTET no. 1 in A major for 2 violins, viola and cello

1800

I. Allegro moderato

¹⁵⁰ Cf. catalog IMSLP, [https://imslp.org/wiki/Symphony_No.5_in_G_minor_\(Lessel%2C_Franciszek\)](https://imslp.org/wiki/Symphony_No.5_in_G_minor_(Lessel%2C_Franciszek)) [viewed: 18.09.2021].

¹⁵¹ Cf. catalog PWM, <https://pwm.com.pl/pl/wypozyczenia/utwory-wg-kategorii/publikacja/wariacje-na-flet-i-orkiestre,lessel-franciszek,15968,wypozyczenia.htm> [viewed: 18.09.2021].

¹⁵² Cf. Moritz Ernemann, op. cit., <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [viewed: 20.09.2021].

¹⁵³ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹⁵⁴ Cf. Moritz Ernemann, op. cit., <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [viewed: 20.09.2021].

Autograph of the score of the I. movement with annotation „Vienna 10. Dec 1800”:
Biblioteka Narodowa¹⁵⁵

QUARTET no. 6 in D major for 2 violins, viola and cello

Ks. Radziwiłłowi [?] ¹⁵⁶

I. Adagio - Allegro molto

II. Andante cantabile

III. Menuetto. Allegro

IV. Fuga. Allegro moderato

Autograph of the viola part, c1820: Biblioteka Narodowa¹⁵⁷

QUARTET in E flat major for piano, violin, viola and cello¹⁵⁸

SEXTET no. 2 in E flat major for 2 clarinets, 2 horns and 2 bassoons¹⁵⁹ [„Partita”]

Manuscript: Narodny Muzeum w Pradze

Ed. Hanno Fendt, Musica Rara, Monteux 1996¹⁶⁰

FANTASIA for string quartet¹⁶¹

¹⁵⁵ Biblioteka Warszawskiego Towarzystwa Muzycznego (WTM R 2176); cf. Elżbieta Wąsowska (ed.), op. cit., p. 17.

¹⁵⁶ „Quartet op. 10 no. 6, dedicated to Prince Radziwiłł”, cf. *Pamiętnik Muzyczny Warszawski*, 1836, after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), *Franciszek Lessel. W 200 rocznicę urodzin kompozytora*. Prace specjalne komisji PWSM w Gdańsku, PWSM, Gdańsk 1980, p. 61.

¹⁵⁷ Biblioteka Warszawskiego Towarzystwa Muzycznego (WTM R 1175); cf. Elżbieta Wąsowska (ed.), op. cit., p. 17.

¹⁵⁸ Por. Moritz Ernemann, dz. cyt., <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [dostęp: 20.09.2021].

¹⁵⁹ Grove wymienia „3 Partiae”, czyli 3 sektety; por. Zofia Chechlińska, hasło „Lessel, Franciszek”, w: dz. cyt., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [dostęp: 18.09.2021].

¹⁶⁰ Por. katalog WorldCat, <https://www.worldcat.org/title/sextet-no-2-in-e-for-2-clarinets-2-horns-and-2-bassoons/oclc/037421734> [dostęp: 18.09.2021].

¹⁶¹ Por. katalog PWM, <https://pwm.com.pl/pl/sklep/publikacja/fantazja-na-kwartet-smyczkowy,franciszek-lessel,20365,ksiegarnia.htm> [dostęp: 18.09.2021]; por. Moritz Ernemann, dz. cyt., <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [dostęp: 20.09.2021].

In addition, 5 string QUARTETS, 2 SEXTETS, TRIO for 2 clarinets and bassoon, DUET for 2 flutes¹⁶² are considered lost.

1.2.3. piano solo

12 LÄNDLER

Publ. 1806, Vienna¹⁶³

VARIATIONS no. 2 [„6 variations pour clavecin ou piano-forte”]

Ed. Zbigniew Drzewiecki, PWM 1950, Pedagogiczna Biblioteka Fortepianowa 27¹⁶⁴

POLONAISE nouvelle in D major

Publ. 1821, Warszawa (L. Letronne)¹⁶⁵

c4’

Counterpoint STUDIES

Title (written by Adam Münchheimer): „*Studja kontrapunktyczne Fr. Lessla / zapewne z poprawkami oryginalnemi Józefa Haydna*” [„*Contrapuntal studies by Fr. Lessel / probably with original corrections by Joseph Haydn*”]

Autograph, c1805: Biblioteka Narodowa¹⁶⁶

In addition, other polonaises are considered lost¹⁶⁷.

¹⁶² Por. Zofia Chechlińska, hasło „Lessel, Franciszek”, w: dz. cyt., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [dostęp: 18.09.2021].

¹⁶³ Por. Zofia Chechlińska, hasło „Lessel, Franciszek”, w: dz. cyt., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [dostęp: 18.09.2021].

¹⁶⁴ Por. katalog WorldCat, <https://www.worldcat.org/title/wariacje-nr-2-na-fortepian/oclc/839228635> [dostęp: 18.09.2021].

¹⁶⁵ The piece opens the collection of *Terpsychora, czyli zbiór najnowszych i najbardziej ulubionych w Towarzystwach Warszawskich rozmaitych tańców na Piano-Forte*; other works of this collection include *Caprice à la valse* by Field and *Valse* by Beethoven; cf. source: Biblioteka Narodowa, object digitalized as part of project *Academica*: <https://polona.pl/item/polonaise-nouvelle-d-dur,ODY1NjAwNA/0/#info:metadata> [viewed: 18.09.2021].

¹⁶⁶ Biblioteka Warszawskiego Towarzystwa Muzycznego; WTM R 1185; cf. Elżbieta Wąsowska (ed.), op. cit., p. 18.

¹⁶⁷ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

2. Vocal-instrumental works

2.1. choral

MASS in C major for mixed choir and orchestra, in Latin¹⁶⁸

c1800 (1804?)

Perf. (?); modern premiere: 14.05.2021 (Częstochowa Philharmonic, cond. M. Pawlisz)

Manuscript copy: Zentralbibliothek der österreichischen Minoritenprovinz

Ed. Magdalena Pawlisz 2021

choir (Soprano, Alto, Tenore, Basso), solo (Soprano, Alto, Tenore, Basso), 2 Oboi, 2 Fagotti, 2 Corni, 2 Clarini in C, Timpani, Violino Primo, Violino Secondo, Alto, Violoncello, Basso, Violone, Organo

c35'

MASS in B flat major for mixed choir and orchestra, in Polish

Text: Franciszek Wężyk

1813: Warszawa¹⁶⁹

Perf. 1835 in Warsaw¹⁷⁰

Manuscript copy: Biblioteka Klasztoru OO. Paulinów na Jasnej Górze

I. Kyrie [„Rozsądź mnie Boże”], Andante, B flat major

II. Gloria [„Chwała Ci Boże”], Andante, B flat major

III. Przed Ewangelią [„Powstańcie ludzie”], Adagio maestoso, D minor

IV. Credo [„Wierzę w Boga jednego”], Andante, F major

V. Offertorium [„Przyjmij Boże tę ofiarę”], Andante, F major

VI. Sanctus [„Święty”], Largo, A minor

VII. Agnus Dei [„Baranku Boży”], Adagio, G minor

Soprano, Alto, Tenore, Basso, 2 Clarinetti, 2 Corni, 2 Clarini, 3 Tromboni, Timpani, Violoncello, Basso, Organo

¹⁶⁸ Cf. „Lessel Masses C major A-Wm” in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 18.09.2021].

¹⁶⁹ Cf. „Lessel Masses Bb” in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 18.09.2021].

¹⁷⁰ Cf. Alina Nowak-Romanowicz, *Nota historyczna*, in: *Franciszek Lessel - Kantata do świętej Cecylii* [score], PWM 1987, p. 44.

CANTATA to St. Cecilia in E flat major [„Niech się wznoszą nasze pienia”], Andante

Text: Bonawentura Kudlicz

Perf. 21.11.1812 in Warsaw¹⁷¹

Manuscript copy: Biblioteka Klasztoru OO. Paulinów na Jasnej Górze

Ed. Bohdan Muchenberg, PWM 1987

choir (Canto, Alto, Tenore, Basso), solo (Canto, Tenore, Basso), 2 Clarinetti in B, 2 Corni in F, Timpani in Es, B, Violoncello obligato, Basso, Organo
c8'

OFFERTORIUM *Ave regina* in F major, Andante

Autograph manuscript: Biblioteka Klasztoru OO. Paulinów na Jasnej Górze, 1838¹⁷²

mixed choir (Soprano, Tenore, Basso), Flauto, 2 Clarinetti, 2 Corni, 2 Violini, Alto, Basso, Organo

GRADUALE *Benedicta et venerabilis* in F major, Andante (Lessel's authorship uncertain)

Manuscript copy: Biblioteka Klasztoru OO. Paulinów na Jasnej Górze¹⁷³

mixed choir (Soprano, Alto, Tenore, Basso), Flauto, 2 Clarinetti, 2 Fagotti, 2 Corni, 2 Violini, Viola, Organo

In addition, 3 MASSES (one in F major, in Latin¹⁷⁴), 2 REQUIEM MASSES and 3 MOTETS (for high female voice and string quartet¹⁷⁵) are considered lost¹⁷⁶.

¹⁷¹ Cf. catalog PWM, <https://pwm.com.pl/pl/wypozyczenia/utwory-wg-kategorii/publikacja/kantata-do-sw-cecyliei-patronki-muzyki,franciszek-lessel,12024,wypozyczenia.htm> [viewed: 18.09.2021].

¹⁷² Cf. „Lessel Ave” in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 18.09.2021].

¹⁷³ Cf. „Lessel graduale” in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 18.09.2021].

¹⁷⁴ Cf. Moritz Ernemann, op. cit., <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [viewed: 20.09.2021].

¹⁷⁵ Cf. ibidem.

¹⁷⁶ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

2.2. voice and piano

SONGS to „*Śpiewy historyczne*” [„*Historical chants*”]

Text: Julian Ursyn Niemcewicz

1816¹⁷⁷

Publ. 1914, Warszawa

Piast A flat major, Andante

Jan Kazimierz A minor, Andantino

Stefan Batory E major, Maestoso

Bolesław Śmiały D major, Moderato

Kazimierz Jagiellończyk E flat major, Andantino

Jan III Sobieski F major, Maestoso

Jan Tarnowski G minor, Lagrimoso

Władysław Jagiełło D minor, Andante

Pogrzeb księcia Józefa Poniatowskiego F minor, Adagio Lamentoso

Zawisza Czarny A major, Allegro Moderato

SOLFEGGIO no. 1 in D major for solo voice and piano

SOLFEGGIO no. 2 in F major for solo voice (Basso) and piano

Autograph, c1810: Biblioteka Narodowa¹⁷⁸

SONG *Herbst ist wieder da* in D minor, Andante

Manuscript copy: Staatsbibliothek zu Berlin - Preußischer Kulturbesitz¹⁷⁹

¹⁷⁷ Cf. Mieczysław Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, PWM, Kraków 2010, p. 25.

¹⁷⁸ Biblioteka - Muzeum Zamku, Łańcut RM 424/1, 424/2; cf. Elżbieta Wąsowska (ed.), op. cit., p. 18.

¹⁷⁹ Cf. „Lessel herbst” in: *Répertoire International des Sources Musicales*, <https://opac.rism.info> [viewed: 18.09.2021].

2.3. stage

OPERA *Cyganie* [„Gypsies” / „Die Zigeunerin”] (unfinished, lost)

Libretto: F.D. Kniaźnin¹⁸⁰

1815¹⁸¹

incl. OUVERTURE (lost)¹⁸²

BALLET *La dançomanie* (lost)¹⁸³

BALLET *Les marchands de Modes*¹⁸⁴ (lost)

4. Reviews of Franciszek Lessel's works

20.11.1812 Concert announcement: “The musical gathering in this capital city has the honor to inform music amateurs that on the following Saturday, that is on November 21, it will be given at the XX Augustynów church on Piwna Street punctually before 11 in the morning, the great vocal oratorio (as the eve of St. Cecilia, patroness of those who possess music), composed by Franciszek Lessel, a student of the famous Hajden, from whom Oratoyum shows that Lessel took over not only the compositional ground of his teacher, but also, in the taste for posterity, completely became his imitator”¹⁸⁵.

¹⁸⁰ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹⁸¹ Cf. Antonicek, „Lessel Franciszek”, in: *Österreichisches Biographisches Lexikon 1815–1950* (ÖBL), Band 5, Verlag der Österreichischen Akademie der Wissenschaften, Wien 1972, p. 157, https://www.biographien.ac.at/oeb1_5/157.pdf [viewed: 17.09.2021].

¹⁸² Cf. Moritz Ernemann, op. cit., <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [viewed: 20.09.2021].

¹⁸³ Cf. Zofia Chechlińska, „Lessel, Franciszek”, in: op. cit., <https://doi.org/10.1093/gmo/9781561592630.article.16482> [viewed: 18.09.2021].

¹⁸⁴ Cf. Moritz Ernemann, *Franz Lessel's Nachlass*, in: „Neue Zeitschrift für Musik” 1840 nr 17 (25.II.1840), p. 67-68, <https://anno.onb.ac.at/cgi-content/anno?aid=nzm&datum=18400225&seite=3> [viewed: 20.09.2021].

¹⁸⁵ J. Sikorski, *Gazeta Codzienna*, 1854/55, quoted after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), *Franciszek Lessel. W 200 rocznicę urodzin kompozytora*. Prace specjalne komisji PWSM w Gdańsku, PWSM, Gdańsk 1980, p. 60.

1834 *Kurier Warszawski* - review of the performance of the Lessel quartet at the concert on May 30, 1834: "a modern work, received with satisfaction"¹⁸⁶.

1836 *Pamiętnik Muzyczny Warszawski* - notification about the concert on April, 1834 in Resursa Kupiecka in Warsaw: „This Author, our homeland, a student of Józef Hajden, known in the music world for a long time for his beautiful works, it seems that out of all the students of this father of music, one Lessel in his compositions has taken over this serious, still singing style, which you can feel more than can be described.”¹⁸⁷.

1854/55 J. Sikorski in *Gazeta Codzienna*: „I am quoting here an announcement printed in 1812 on November 20; It will probably be a nice reminder for few people, a novelty and a cause for astonishment for many. It reads as follows: [the text of the notification, see *ibid.*] This announcement, similar in style to the reviews published in contemporary and later magazines, even considerably (...) clearly refers to brilliance, and at the same time points to merit. And who today believes in one and evaluates the other when it comes to Lessel, if they only speak or even know? And yet, indeed, he was a well-deserved and excellent man in our music (and not only in music). And what agitation, treatment, interest and curiosity, and what jealousy was there when Lessel was to perform his cantata! What torment and cost he had to endure! I have a trace of this in his correspondence with his father Wincenty Lessel... Because he was the first among us, as far as I know, to celebrate the the patron saint of musicians, an excellent and his own deliberate composition”¹⁸⁸.

Józef Elsner, *Leksykon muzyczny*: works by F. Lessel are „works of a genius”¹⁸⁹.

¹⁸⁶ *Kurier Warszawski*, 1834, quoted after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, in: J. Krassowski (Ed.), *op. cit.*, p. 61.

¹⁸⁷ *Pamiętnik Muzyczny Warszawski* 1836, quoted after: *ibidem*.

¹⁸⁸ J. Sikorski, *Gazeta Codzienna* 1854/55, quoted after: Zofia Burowska, *Franciszek Lessel - rys biograficzny*, w: J. Krassowski (Ed.), *op. cit.*, p. 60-61.

¹⁸⁹ Józef Elsner, *Leksykon muzyczny*, quoted after: *ibidem*, p. 62.

Oskar Kolberg, *Encyklopedia* S. Orgelbranda: „Lessel's compositions have a lot of character and inventive spirit; their firm, noble style shows diligent work and good schooling”¹⁹⁰.

Aleksander Poliński, *Dzieje muzyki polskiej*: „Lessel showed no small but untold talent; because by playing music occasionally, he could neither work on the development of this talent nor finish his compositions sufficiently”¹⁹¹.

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¹⁹⁰ Oskar Kolberg, w: S. Orgelbrand, *Encyklopedia powszechna z ilustracjami i mapami*, Warszawa 1898-1904, quoted after: ibidem.

¹⁹¹ Aleksander Poliński, *Dzieje muzyki polskiej w zarysie*, Lwów 1907, quoted after: ibidem, p. 62-63.

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6. Score

Msza C-dur

Franciszek Lessel (circa 1800)

I Kyrie

Opracowana przez: / Edited by:
Magdalena Pawlisz (2021)

Adagio

[illegible]

* Dopuszczalny wariant partii drugiego rogu w takcie 7, por. Komentarz krytyczny. / An alternative version of the 2nd horn in the bar 7., see: Critical commentary.

Allegro

11

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

son e - lei - son

son e - lei - son

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

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

5 5 5 3

b6 4 4

Vc.

Bs.

18

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

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

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

Vc.

24

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

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

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

6 6 6 6 $\sharp 4$ 2 6 - 6 \flat \sharp - 6 7 7 \sharp 5 3 \flat 3 \flat 5 5 3 6 -

29

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

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

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

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

Vc.

34

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

34

Timp.

34

S

A

T

B

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

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

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

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

34

Vn. I

Vn. II

Va

Bs.

Bs.

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

Org.

39

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

43

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

43

Timp.

43

S

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

A

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

T

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

B

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

Vn. I

Vn. II

Va

Bs.

Org.

5 3 5 3 4 6 6 5 3 7 3

48

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

lei - son e - lei - son e - lei - son e - le - - i - son Ky - ri-e -

Ky - ri-e e - lei - son e - lei - son e - lei - - son Ky - ri-e e - le - i - son

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

e - lei - - son e - lei - son

7 7 - 3 6 4 2 6 4 3 - 5 3 - 6 6 5 3 -

53

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

lei - son Ky - ri - e e - le - i - son e - lei - son e - lei -

Ky - ri - e e - le - i - son e - lei - son e - lei -

Ky - ri - e e - le - i - son Ky - ri - e e - lei - son e -

Ky - ri - e e - le - i - son e - lei - son e - lei -

6 - 4 3 - 2 6 - 4 2 - 5 3 # 6 8

58

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

son e - le - i - son e - lei - son Ky - ri - e e - lei - son e - lei - son

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

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

son Ky - ri - e e - lei - son e - le - i - son Ky - ri -

10 $\flat 6$ - $\frac{8}{3}$ 3 \flat 3 3 #

64

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

- - son e - lei - son Ky - ri - e e - lei - son Ky - ri - e e - le - i - son e - lei - son e - lei - son e -

le - i - son e - lei - son Ky - ri - e e - lei - son Ky - ri - e e - lei - - - son e -

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

5 6 6 5 8 - 4 6 5 5 6 6 6 5 6 - 5 6 -

3 3 5 3 5 - 3 3 3 3 3 - 3 5 5 - 3 - 6 -

69

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

le - i - son Ky - ri - e e - lei - son e - lei - son Chri - ste e -

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

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

5 3 6 - 7 5 6 5 6 7 6 5 6 8 5 - 3 3 - 6

Tasto Solo

76

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

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

A

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

T

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

B

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

Vn. I

Vn. II

Va

Bs.

Org.

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

82

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

82

S

Ky - ri - e e - lei - son Ky - ri - e e - lei - son Ky - ri - e e - lei - son.

A

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

T

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

B

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

82

Vn. I

Vn. II

Va

Bs.

Org.

6 5 6 4 5 3

II Gloria

Vivace

88

Ob. 1 *ff* *fz*

Ob. 2 *ff* *fz* *fz*

Fg. 1 *ff* *fz* *fz*

Fg. 2 *ff* *fz* *fz*

Cr. (C) *ff* *fz* *fz*

Cl. (C) *f* *fz* *fz*

Timp. *ff* *fz* *fz*

S
Glo - ri - a in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o

A
Glo - ri - a in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o

T
Glo - ri - a in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o

B
Glo - ri - a in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o

Vn. I *f* *fz* *fz*

Vn. II *f* *fz* *fz*

Va *f* *fz* *fz*

Bs. *f* *fz* *fz*

Org. *f* *fz* *fz*

6
4

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103

Ob. 1 *p*

Ob. 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cr. (C) *f*

Cl. (C) *f*

Timp. *f*

S. 103 Solo et in ter - ra pax ho - mi - ni - bus Tutti bo - nae vo - lun -

A. 103 Solo et in ter - ra pax ho - mi - ni - bus Tutti bo - nae vo - lun - ta - tis bo - nae vo - lun -

T. 103 Solo et in ter - ra pax ho - mi - ni - bus Tutti bo - nae vo - lun -

B. 103 Solo et in ter - ra pax ho - mi - ni - bus Tutti bo - nae vo - lun -

Vn. I *p* *f*

Vn. II *p* *f*

Va. *p* *f*

Bs. *p* *f*

Org. Tasto Solo *p* *f*

3 #4 2

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[illegible]

129

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

ca - mus te glo - ri - fi - ca - - - mus te gra - ti - as a - gi - mus

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

p

p

p

p

6 5 5 3 6 5

p

136

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

gra - ti - as a - gi-mus ti - bi pro - pter mag - nam glo - ri - am tu - am

gra - ti - as a - gi-mus ti - bi pro - pter mag - nam glo - ri - am tu - am

ti - bi pro-pter mag - nam glo - ri - am tu - am

gra - ti - as a - gi-mus ti - bi pro - pter mag-nam glo - ri - am mag-nam glo - ri - am tu - am

6
4

7 - 7 7 7 7 7 3

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152

Ob. 1 *fz*

Ob. 2 *fz*

Fg. 1 *fz*

Fg. 2 *fz*

Cr. (C) *fz*

Cl. (C) *fz*

Timp. *fz*

S
Rex coe - le - stis De - us Pa - - - ter om - ni - po - tens De - us

A
Rex coe - le - stis De - us Pa - - - ter om - ni - po - tens De - us

T
Rex coe - le - stis De - us Pa - ter om - ni - po - tens

B
Rex coe - le - stis De - us Pa - ter om - ni - po - tens

Vn. I *fz* [*p*]

Vn. II *fz*

Va *fz* [*p*]

Bs. *fz* *p*

Org. *fz* 2 - 6 6 3 - 7 3 *p*

160

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

160

S

Pa - ter De - us Pa - ter De - us Pa - ter o - mni - po -

A

Pa - ter De - us Pa - ter De - us Pa - ter o - mni - po -

T

De - us Pa - ter De - us Pa - ter De - us Pa - ter o - mni -

B

De - us Pa - ter De - us Pa - ter De - us Pa - ter o - mni -

160

Vn. I

Vn. II

[p]

Va

Bs.

Org.

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

167

Ob. 1 *p* *fz*

Ob. 2 *p* *fz*

Fg. 1 *p* *fz*

Fg. 2 *p* *fz*

Cr. (C)

Cl. (C)

Timp.

167

S tens Do - mi - ne Fi - li - u - ni - ge - ni - te Je - su Chri - ste Je - su

A tens Do - mi - ne Fi - li - u - ni - ge - ni - te Je - su Chri - ste Je - su

T po - tens Do - mi - ne Fi - li - u - ni - ge - ni - te Je - su Chri - ste

B po - tens Do - mi - ne Fi - li - u - ni - ge - ni - te Je - su

167

Vn. I *p* *fz*

Vn. II *p* *fz*

Va *p* *fz*

Bs. *p* *fz* *p*

Org. *p* *fz* *p*

Tasto Solo

6 4

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182

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

f

fz

Do - mi - ne De - us A - gnus

Do - mi - ne De - us A - gnus

Do - mi - ne De - us A - gnus

Do - mi - ne De - us A - gnus

f

f

f

f

f

6 4 7

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196

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

f

Pa - tris

Pa - tris

Pa - tris

Pa - tris

6 4 7 3

204 **Adagio** Solo *dolce* *f*

Ob. 1

Ob. 2

Fg. 1

Fg. 2

204 **Corno in Es** *p*

Cr. (Es)

Cl. (C)

204

Timp.

204

S

A

T

B

204

Vn. I *f* *pp*

Vn. II *f* *p*

Va *f* *p*

Vc. *f* *[Solo]** *p* *pizzicato* *sf*

Bs. *f* *p*

Org. *f* *p*

* Odnosnie obsady wiolonczel por. Komentarz krytyczny. / Regarding specifications for the cello section, see Critical commentary.

212

Ob. 1 *fz* *sf*

Ob. 2

Fg. 1

Fg. 2

Cr. (Es) *fz*

Cl. (C)

Timp.

S

A

T

B

Solo

Qui tol - lis qui tol - lis pec - ca - ta _

Vn. I

Vn. II

Va

Vc. [Tutti]

Bs. arco

Org. Solo

219

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (Es)

Cl. (C)

Timp.

S

A

T

B

mun - di mi - se-re - re mi - se-re - re no - bis qui tol - lis pec -

Vn. I

Vn. II

Va

Vc.

[Solo]

fz

[Tutti]

Bs.

Org.

225

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (Es)

Cl. (C)

Timp.

S

A

T

B

ca - ta pec - ca - ta mun - di mi - se-re-re mi - se-re-re no - bis

Vn. I

Vn. II

Va

Vc.

Bs.

Org.

4 5 3 3

* W trzeciej partii Vn. I, w drugiej połowie taktu 232 zaznaczono znak diminuenda; por. Komentarz krytyczny. / In the third copy of the Vn I., in the second half of the bar 232 a diminuendo was marked; see: Critical commentary.

240

Ob. 1 *p*

Ob. 2

Fg. 1 *p*

Fg. 2 *p*

Cr. (Es)

Cl. (C)

Timp.

S
tol - lis pec - ca - ta pec - ca - ta mun - di sus - ci - pe * de - pre - ca - ti - o - nem nos - tram

A

T
Solo
sus - ci - pe

B
Solo
qui tol - lis pec - ca - ta pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem

Vn. I

Vn. II

Va

Vc. [Tutti]

Bs.

Org. Solo

* W rękopisie melizmat występuje między 3. a 4. nutą w taktach 244-246 w partiach solowych, por. Komentarz krytyczny. / In the manuscript the linking of syllables occurs between 3. and 4. note in bars 244-246 in the solo parts, see: Critical commentary.

247

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (Es)

Cl. (C)

Timp.

247

S

Tutti

f

de - pre - ca - ti - o - nem nos - tram

A

[Solo]

[Tutti]

f

sus - ci - pe sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem nos - tram

T

8

Tutti

f

de - pre - ca - ti - o - nem nos - tram sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem nos - tram

B

Tutti

f

nos - tram sus - ci - pe sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem nos - tram

Vn. I

Vn. II

Va

Vc.

Bs.

Org.

3 2 5 7

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (Es)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Vc.

Bs.

Org.

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

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

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

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

7 4 - 3 7 4

Vivace

267

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

267

Timp.

267

S

A

T

B

267

Vn. I

Vn. II

Va

Bs.

Org.

p

p

p

p

p

6

6

6

6

6

4
3

5
3

274

Ob. 1 *f*

Ob. 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cr. (C) *f* in C a2

Cl. (C) *f* a2

Timp. *f*

S *f*
Quo - ni - am tu so - lus San - ctus tu - so - lus Do - mi - nus tu

A *f*
Quo - ni - am tu so - lus San - ctus tu so - lus Do - mi - nus tu

T *f*
Quo - ni - am tu so - lus San - ctus tu so - lus Do - mi - nus tu

B *f*
Quo - ni - am tu so - lus San - ctus tu so - lus Do - mi - nus tu

Vn. I *f*

Vn. II *f*

Va *f*

Bs. *f*

Org. *f*

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

280

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

so - lus al - tis - si - mus Je - su Chri - ste

so - lus al - tis - si - mus Je - su Chri - ste tu so - lus

so - lus al - tis - si - mus Je - su Chri - ste

so - lus al - tis - si - mus Je - su Chri - ste

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

286

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

Do - mi - nus Je - su Chri - ste

A

Je - su Chri - ste

T

al - tis - si - mus Je - su Chri - ste

B

tu so - lus Je - su Chri - ste

Vn. I

Vn. II

Va

Bs.

Org.

6 6 7 #

* Wysokość pierwszej nuty w partii trąbek clarino w takcie 289 zgodna z rękopisem. / The first note in the clarino parts in the bar 289 is written as in the manuscript.

[illegible]

* Dopuszczalny wariant rytmiczny w partii chóralnej w taktach 292 i 294, por. Komentarz krytyczny. / An alternative version of the rhythmic figure in the choir parts in bars 292 and 294, see: Critical commentary.

298

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

p

[p]

f

[p]

De - i Pa - tris a - - - - men

De - i Pa - tris a - - - - men

De - i Pa - tris a - - - - men

De - i Pa - tris a - - - - men

fz

fz

fz

[fz]

fz

b7

6

7

7

3

6

305

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

305

Timp.

305

S

a - men a - - - - - men

A

a - men a - - - - - men

T

a - men a - - - - - men

B

a - men a - - - - - men

305

Vn. I

fz

fz

p

Vn. II

fz

fz

p

Va

fz

fz

p

Bs.

fz

fz

p

6 4 7

6 6 6 4

Org.

fz

fz

[p]

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[illegible]

327

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

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

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

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

Allegro moderato

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340

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

340

S

Pa - tre na - tum ex Pa - tre na - tum an - te o - mni - a sae -

A

Je - sum Chri - stum Je - sum Chri - stum Fi - li - um De - i

T

ter - rae vi - si - bi - li - um om - ni - um et in vi - si - bi - li - um et in vi - si - bi - li - um et in

B

Coe - li et ter - rae fa - cto - rem Coe - li et ter - rae

340

Vn. I

Vn. II

Va

Bs.

Org.

6 4 6 7 6 # 8 3 3 3 3 6 6 7 7 7 7 7 7 #

Vc.

345

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

345

S

A

T

B

345

Vn. I

Vn. II

Va

Bs.

Org.

cu - la o - mni - a sae - cu - la

u - ni - ge - ni - tum De - um de De - o

vi - si - bi - li - um ge - ni - tum non fa - ctum con - sub - stan - ti - a - lem

et in u - num Do - mi - num Je - sum Chri - stum

Bs. Vc.

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

349

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

349

S

A

T

B

349

Vn. I

Vn. II

Va

Bs.

Org.

ge - ni - tum non fa - ctum con - sub - stan - ti - a - lem Pa - - -

lu - men de lu - mi - ne De - um ve - rum De - o ve - ro De - o ve - ro

Pa - tri per quem o - mni - a fa - cta sunt per quem o - mni - a fa - cta

ge - ni - tum non fa - ctum

7 # 6 7 6 8 #4 2 # 6

a2

Bs.

353

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

353

S

A

T

B

353

Vn. I

Vn. II

Va

Bs.

Org.

tri per quem o - mni - a fa - cta fa -

per quem o - mni - a fa - cta per quem o - mni - a fa - cta

o - mni - a fa - cta sunt per quem o - mni - a fa - cta

con - sub - stan - ti - a - lem Pa - tri per quem o - mni - a fa - cta o - mni - a fa - cta

7 # 4 2 # 6 6 7 # 6 5 b7

357

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

357

S

cta — fa — cta — sunt

A

fa — — — — — cta sunt

T

cta — sunt qui pro - pter

B

o — mni - a fa — — — — — cta sunt qui pro - pter nos ho - mi -

357

Vn. I

Vn. II

Va

Bs.

Org.

6♭ 6 - 6 5 3 6 6 5 ♭ ♭6 - 6 -

361

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des - cen - dit de Coe - - -

qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des - cen - dit de Coe -

nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des - cen - dit de Coe - - -

nes et pro - pter nos - tram sa - lu - tem des - cen - dit de Coe - lis des - cen - dit de Coe - - -

5 3 6 b # b # b # b 7

365

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

ff

S

lis des - cen - dit de Coe - lis des - cen - dit de Coe - - - lis

A

- - - lis des - cen - dit de Coe - lis

T

lis des - cen - dit de Coe - lis de Coe - lis Coe - lis

B

lis des - cen - dit de Coe - lis de Coe - lis

Vn. I

Vn. II

Va

Bs.

Org.

6 6 6 - 6 4 2 6

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

369

des - cen - dit de Coe - lis des - cen - dit de Coe - lis de Coe - lis

des - cen - dit de Coe - lis des - cen - dit de Coe - lis de Coe - lis

des - cen - dit de Coe - lis des - cen - dit de Coe - lis de Coe - lis

des - cen - dit de Coe - lis des - cen - dit de Coe - lis de Coe - lis

6 6 6 6 6

Adagio

373

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (A)

Cl. (C)

373

Timp.

373

S

A

T

B

Et in - car - na - tus est et in - car -

373

Vn. I

fp

Vn. II

fp

Va

fp

Bs.

fp

Org.

fp unis. *p*

7 6 5 3 - 4 # # 3 - #4 6 8 10 3 - #4

384

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Fg. 1 *p* *p* *pp*

Fg. 2 *p* *p* *pp*

Cr. (A) *p*

Cl. (C) *p*

Timp. *pp*

S *p* Ex Ma - ri - a

A *p* Ex Ma - ri - a Vir - gi - ne ex Ma - ri - a Vir - gi - ne et ho - mo

T *[p]* Ex Ma - ri - a Vir - gi - ne ex Ma - ri - a

B *[p]* na - tus est de Spi - ri - tu San - cto et ho - mo

Vn. I *p*

Vn. II *p*

Va *p* Vc. Bs.

Org. 6 6 8 7 6 6 5 3 3 6

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* Por. Komentarz krytyczny. / See: Critical commentary.

409

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (A)

Cl. (C)

409

Timp.

409

S

sub Pon - ti - o Pi - la - to

A

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

T

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

B

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

409

Vn. I

Vn. II

Va

Bs.

6 6 5 b 6 4 3 4 b 6 6 b 6 4 7

Org.

The musical score is for page 64 of F. Lessel's 'Msza C-dur'. It features a variety of instruments and vocalists. The woodwinds (Oboes, Flutes, Clarinets) and strings (Violins, Viola, Bassoon) provide harmonic support. The vocalists (Soprano, Alto, Tenor, Bass) sing Latin lyrics. The organ part at the bottom includes figured bass notation: 6, 6, 5, b, 6, 4, 3, 4, b, 6, 6, b, 6, 4, 7.

[illegible]

421

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429

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

ter - ti - a di - e ter - ti - a di - e se - cun - dum Scri - ptu - ras

ter - ti - a di - e ter - ti - a di - e se - cun - dum Scri - ptu - ras

ter - ti - a di - e se - cun - dum Scri - ptu - ras et as - cen - dit

ter - ti - a di - e se - cun - dum Scri - ptu - ras et as - cen - dit in

Vc.

Bs.

- 7 3 6 4 3

Tasto

p

p

p

p

p

p

p

438

Ob. 1 *cresc.* *f*

Ob. 2 *cresc.*

Fg. 1 *crescendo*

Fg. 2 *crescendo*

Cr. (C)

Cl. (C)

Timp.

438

S *et*

A

T in Coe - lum se - det ad dex - te - ram Pa - tris

B Coe - lum se - det ad dex - te - ram Pa - tris

438

Vn. I *crescendo* *f*

Vn. II *crescendo* *f*

Va *f*

Bs. *crescendo* *f*

Org. *crescendo* *f*

446

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

f

f

f

f

i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

et i - te - rum ven - tu - rus est cum glo - ri - a

et i - te - rum ven - tu - rus est cum glo - ri - a

et i - te - rum ven - tu - rus est cum glo - ri - a

7

6

453

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit

ju - di - ca - re vi - vos et mor - tu - os cu - jus re - gni

ju - di - ca - re vi - vos et mor - tu - os cu - jus

ju - di - ca - re vi - vos et mor - tu - os

6 5 5 4 2 7 5 6 4 2

461

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

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

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

6 6 6 6 6 7 6 7

469

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

qui lo - cu - tus est per Pro - phe - tas et u - nam san - ctam ca - tho - li - cam et

qui lo - cu - tus est per Pro - phe - tas et u - nam san - ctam ca - tho - li - cam et

fi - nis qui lo - cu - tus est per Pro - phe - tas et u - nam san - ctam ca -

fi - nis qui lo - cu - tus est per Pro - phe - tas et u - nam san - ctam ca -

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

477

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

477

S

a - po - sto - li - cam Ec - cle - si - am con - fi - te - or u - num ba - pti - sma

A

a - po - sto - li - cam Ec - cle - si - am. con - fi - te - or u - num ba -

T

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am con -

B

tho - li - cam et a - po - sto - li - cam Ec - cle - si - am con - fi - te - or

477

Vn. I

Vn. II

Va

Bs.

Org.

6 5 - 5 3 6 5 - 3

485

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

485

Timp.

485

S

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

A

pti - sma in re - mis - si - o - nem pec - ca - to - rum

T

fi - te - or u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum

B

u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum

485

Vn. I

Vn. II

Va

Bs.

6
5

Org.

f unisono

492

Ob. 1

Ob. 2

Eng. 1

Eng. 2

Cr. (C)

Cl. (C)

492

Timp.

492

S

A

T

B

492

Vn. I

Vn. II

Va

Bs.

Org.

et ex - pe - cto

et ex - pe - cto

et ex - pe - cto

et ex - pe - cto

3 3 3 3

unisono

500 *adagio*

Ob. 1 *p* *fz*

Ob. 2

Fg. 1 *p* *fz*

Fg. 2 *p* *fz*

Cr. (C) *p* *fz*

Cl. (C)

Timp.

500 *adagio*

S re - sur - re - cti - o - nem mor - tu - o - rum

A re - sur - re - cti - o - nem mor - tu - o - rum

T re - sur - re - cti - o - nem mor - tu - o - rum

B re - sur - re - cti - o - nem mor - tu - o - rum

Vn. I

Vn. II

Va

Bs.

Org.

Vivace

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

Et

p

[p]

517

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

et vi - tam ven - tu - ri sae - cu - li a - men et

a - - - - - men et vi - tam ven - tu - ri sae - cu - li

vi - tam ven - tu - ri sae - cu - li a - men a - - - - - men

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

p

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

p

525

Ob. 1

Ob. 2

Fl. 1

Fl. 2

Cr. (C)

Cl. (C)

525

Timp.

525

S

vi - tam ven - tu - ri sae - cu - li a - men et

A

a - - - - men et vi - tam ven - tu - ri sae - cu - li a - men

T

et vi - tam ven - tu - ri sae - cu - li a - men

B

a - - - - men et vi - tam ven - tu - ri sae - cu - li

525

Vn. I

Vn. II

Va

Bs.

6 - 2 - 6 6 6 - 6 - # 5 3 6 6 6 6 6

Org.

533

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

533

S

vi - tam ven - tu - ri sae - cu - li a - - - - - men

A

et - vi - tam ven - tu - ri sae - cu - li a - - - - - men

T

et vi - tam ven - tu - ri sae - cu - li a - - - - - men

B

a - - - - - men et vi - tam ven - tu - ri sae - cu - li a - - - - - men

Vn. I

Vn. II

Va

Bs.

Org.

8 3 3 3 5 7 7 7 7 7 6 4

3 3 3 3 3 3 3 3 3 3 3 3

541

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

et vi - tam ven - tu - ri sae - cu - li a - men et

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

a - men a - men et vi - tam ven - tu - ri sae - cu - li

6 5 - 6 # # 7 - #

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

men et vi - tam ven - tu - ri sae - cu - li a - - - men

vi - tam ven - tu - ri sae - cu - li a - - men

men et vi - tam ven - tu - ri sae - cu - li a - - - men

a - - - - - men et

6 5 9 - 8 6 5 9 8 6 5 9 8 6 3 - 4 #

556

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

556

S

et vi - tam et vi - tam ven - tu - ri et

A

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

T

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

B

vi - tam ven - tu - ri sae - cu - li a - men

556

Vn. I

p

Vn. II

p

Va

Bs.

p

Org.

p

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

564

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

564

S

vi - tam ven - tu - ri sae - cu - li a - men et vi - tam ven - tu - ri sae - cu - li a - men

A

men a - - - men et vi - tam ven - tu - ri

T

a - - - - men et vi - tam ven - tu - ri

B

et vi - tam ven tu - ri sae - cu - li a - men a - - - - men

564

Vn. I

Vn. II

Va

Bs.

Org.

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

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582

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

men a - men a - men et vi - tam ven - tu - ri sae - cu - li a -

et vi - tam ven - tu - ri sae - cu - li a - - - men et vi - tam ven - tu - ri sae - cu - li

sae - cu - li a - men a - - - men a - - - men et vi - tam ven - tu - ri

vi - tam ven - tu - ri sae - cu - li a - - - - - men et vi - tam ven -

6 8 3 3 3 3 5 6 3 6 5 3 6 4 7 3 5 3

592

Ob. 1 *f*

Ob. 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cr. (C) *f*

Cl. (C) *f*

Timp. *f*

S *f*
men a - men a - men a - men a - men a - - - men.

A *f*
a - men a - men a - men a - men a - - - men.

T *f*
sae - cu - li a - men a - men a - men a - - - men.

B *f*
tu - ri sae - cu - li a - - - - men a - - - - men.

Vn. I *f*

Vn. II *f*

Va *f*

Bs. *f*

Org. *f*

* Por. Komentarz krytyczny. / See: Critical Commentary.

IV Sanctus

Adagio

600

Ob. 1 *p*

Ob. 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cr. (C) *p*

Cl. (C)

Timp.

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

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

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

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

Vn. I *p*

Vn. II *p*

Va *[p]*

Bs. *p*

Org. *p*

6 3 3 - 4 b 3 6 4 3 3 4 b 3 6 4 b 3 b 5 3 6 4 b 6 4 b 3 - b 5

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This page contains musical notation for measures 609 through 618. The instruments listed are Oboe 1 & 2, English Horn 1 & 2, Cor Anglais (C), Clarinet (C), Timpani, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Cello, Double Bass, and Organ. The vocal parts have lyrics in Latin: "Sa - ba - oth Do - mi - nus De - us Sa - ba - oth". The instrumental parts include woodwinds, strings, and organ. Dynamics like *p*, *f*, and *a2* are present. The tempo/mood is "Allegro con spirito".

614

Ob. 1 *f*

Ob. 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cr. (C) *f*

Cl. (C) *f*

Timp. *p* *f*

S
Ple - ni sunt Coe - li et ter - ra ple - ni sunt Coe - li et ter - ra

A
Ple - ni sunt Coe - li et ter - ra ple - ni sunt Coe - li et ter - ra

T
Ple - ni sunt Coe - li et ter - ra ple - ni sunt Coe - li et ter - ra

B
Ple - ni sunt Coe - li et ter - ra ple - ni sunt Coe - li et ter - ra

Vn. I *p* *f*

Vn. II *p* *f*

Va *p* *f*

Bs. *p* *f*

Org. *p* *f*

3 7 6

p unisono *f*

Allegro

620

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

Allegro

glo - ri - a tu - a O - san - na in ex - cel - sis o - san - na in ex -

unisono

630

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

630

S

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

A

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

T

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

B

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

630

Vn. I

Vn. II

Va

Bs.

Bs.

Org.

6 10 5 4 3 4 7 6 6 8 6 #4 - 6 6 5 3 4 - 8

641

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

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

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

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

in ex - cel - sis in ex - cel - sis o -

6 - # - 6 # - $\frac{5}{3}$ - 6 $\frac{6}{5}$ # 7 6 4 # 6 7 6 10 10 #

652

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

652

Timp.

652

S

A

T

B

652

Vn. I

Vn. II

Va

Bs.

Org.

4 - 7

6 4 - 7 3 2

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

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

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

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

663

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

p

S

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

A

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

*adagio **

T

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

adagio

B

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

adagio

Vn. I

Vn. II

Va

Bs.

Org.

Tasto

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

* Określenie "adagio" zaznaczone jest wyłącznie w partiach ripieno. / The indication of "adagio" is marked only in ripieno parts.

V Benedictus

Andante

673

Ob. 1 *p dolce* *tr*

Ob. 2

Fg. 1

Fg. 2

Cr. (F) *p* *in F*

Cl. (C)

673

Timp.

673

S

A

T

B

673

Vn. I *p* *pp*

Vn. II *p* *pp*

Va *[p]* *[pp]*

Bs. *p* *pp*

Org. *p* *pp*

7 7 7 - 3 7 6 5 6 4 7

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697

Ob. 1 *fz*

Ob. 2 *fz*

Fg. 1 *fz*

Fg. 2 *fz*

Cr. (F) *fz*

Cl. (C)

Timp.

697 *Tutti*

S
ve - nit qui ve - nit in no - mi-ne in no - mi-ne Do - mi-ni be - ne-di - ctus qui

A
be - ne-di - ctus qui ve - nit in no - mi-ne in no - mi-ne Do - mi-ni be - ne-di - ctus qui ve - nit in

T
be - ne-di - ctus qui ve - nit qui ve - nit in no - mi-ne in no - mi-ne Do - mi-ni be - ne-di - ctus qui

B
be - ne-di - ctus qui ve - nit qui ve - nit in no - mi-ne in no - mi-ne Do - mi-ni be - ne-di - ctus qui

Vn. I *fz*

Vn. II *fz*

Va *fz*

Bs. *fz*

Org.

3 6 5 3 5 - 3 3 - 6 6 5

704

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (F)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

ve - nit in no - mi - ne Do - mi - ni be - ne - di - ctus qui

no - mi - ne in no - mi - ne Do - mi - ni be - ne - di - ctus qui

ve - nit in no - mi - ne Do - mi - ni qui ve - nit in *

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

6
5

* Inny wariant melodyczno-rytmiczny w partii Tenore Solo w takcie 709, por. Komentarz krytyczny. / A different version of the melody and rhythm in the solo part in the bar 709, see: Critical commentary.

710

Ob. 1 *tr* *dolce* *f*

Ob. 2 Solo *p dolce* *f*

Fg. 1

Fg. 2

Cr. (F)

Cl. (C)

710

Timp.

710

S
ve - nit in no - mi - ne Do - mi - ni qui ve - nit in no - mi - ne Do - mi - ni

A
ve - nit in no - mi - ne Do - mi - ni qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni

T
no - mi - ne in no - mi - ne qui ve - nit in no - mi - ne Do - mi - ni

B
no - mi - ne in no - mi - ne Do - mi - ni qui ve - nit in no - mi - ne Do - mi - ni

710

Vn. I *mf* *p* *f* *p*

Vn. II *mf* *p* *f* *p*

Va *mf* *f* *p*

Bs. *mf* *p* *f* *p*
6
4

Org. *mf* *p* *f* *p*

716

Ob. 1 *p*

Ob. 2 *p*

Fg. 1

Fg. 2

Cr. (F)

Cl. (C)

716

Timp.

716

S Solo Tutti
be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni qui

A

T Solo
be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni

B Solo
in no - mi - ne Do - mi - ni

Vn. I *mf* *p* *f*

Vn. II *mf* *p* *f*

Va *[mf]* *p*

Bs. *mf* *p*

Org. *p*

6 $\flat 4$ $\flat 7$ $\flat 5$ 8 8 $\flat 6$ \flat $\flat 9$ 8 $\flat 6$ \flat $\flat 5$

722

Ob. 1 *fz* *fz* *p*

Ob. 2 *fz* *fz* *p*

Fg. 1 *fz* [*fz*] *p*

Fg. 2 *fz* *fz* *p*

Cr. (F)

Cl. (C)

722

Timp.

722

S
ve - nit in no - mi - ne in no - mi - ne Do - mi - ni qui ve - nit in no - mi - ne

A
be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni qui ve - nit in

Tutti
Tutti
T
be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni qui ve - nit in

B
be - ne - di - ctus qui ve - nit in qui ve - nit qui ve - nit in no - mi - ne Do - mi -

722

Vn. I *fp*

Vn. II *fp*

Va

Bs.

Org. *fz* *p*

727

Ob. 1

Ob. 2

Fig. 1

Fig. 2

Cr. (F)

Cl. (C)

Timp.

727

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

p

p

p

p

Do - - - mi - ni qui ve - - - nit in

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

no - mi - ne qui ve - nit in

ni be - ne - di - ctus qui ve - nit

\flat $\flat 5$ 3 $\flat 5$ 6 \sharp

[illegible]

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758

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (F)

Cl. (C)

Timp.

758

S

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

A

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

T

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

B

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

758

Vn. I

Vn. II

Va

Bs.

Vc.

Bs.

Org.

4 ♭ 7 4 3 3 7 7 9 - 4 5 4 ♭ 7

771

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (F)

Cl. (C)

Timp.

771

S

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

A

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

T

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

B

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

771

Vn. I

Vn. II

Va

Bs.

Vc.

Bs.

Org.

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

Adagio

784

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (F)

Cl. (C)

Timp.

784

S

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

A

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

T

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

B

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

784

Vn. I

Vn. II

Va

Bs.

5 - 3 - 4 3 2 2 6 — 6 3 \flat_3 \flat_6 $\frac{5}{4}$ $\frac{4}{2}$ $\frac{5}{3}$

Org.

VI Agnus Dei

Adagio

797

Ob. 1 *p* *fz* *fp*

Ob. 2 *p* *fz* *fp*

Fg. 1 *p* *fz* *fp*

Fg. 2 *p* *[fz]* *[fp]*

Cr. (D) *p* *fz*

Cl. (C)

Timp.

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

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

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

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

Vn. I

Vn. II

Va

Bs. *p* *fz* *fp*

Org. *p* *fz* *fp*

6 6 5
5 4 4

9 - 8 5 - 4 - 3 6 6 6 3 6 - 5 4 4

807

Ob. 1 *ff* *p*

Ob. 2 *f* *p*

Fg. 1 *f* *p*

Fg. 2 *f* *p*

Cr. (D)

Cl. (C)

807 *f*

Timp.

807 *ff* Solo

S mi - se - re - re no - bis mi - se - re - re no - bis A - gnus De - i qui tol - lis pec - ca - ta mun - di

807 *ff* Solo

A mi - se - re - re no - bis mi - se - re - re no - bis A - gnus De - i qui tol - lis pec - ca - ta mun - di

807 *ff* Solo

T mi - se - re - re no - bis mi - se - re - re no - bis A - gnus De - i qui tol - lis pec - ca - ta

807 *ff* Solo

B mi - se - re - re no - bis mi - se - re - re no - bis A - gnus De - i qui tol - lis pec - ca - ta

Vn. I *ff* *p*

Vn. II *ff* *p*

Va *ff* *p*

Bs. *ff* *p*

Org. *ff* *p* Tasto

* W rękopisie tutti (Alto Solo i Ripieno) od taktu 819. / In the manuscript tutti (Alto Solo and Ripieno) from bar 819.

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839

Ob. 1

Ob. 2

Fl. 1

Fl. 2

Cr. (C)

Cl. (C)

839

Timp.

839

S

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

A

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

T

8

pa - cem pa - - - - - cem

B

pa - cem pa - - - - - cem do - na

839

Vn. I

p

Vn. II

p

Va

p

Bs.

p

6 5

Org.

unisono

p Solo

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855

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

f

f

f

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

cem do - na no - bis pa - cem

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

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

*b*6 *b*3 - - 6 - *b*6 - *b*6

unisono

863

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

863 a2

Timp.

863

S

pa - - - - - cem

A

do - na no - bis - pa - cem

T

bis do - na no - bis pa - cem

B

do - na do - na no - bis pa - - - - -

Vn. I

Vn. II

Va

Bs.

Org.

♭7 - 3 - 7 7 7 ♭ 6 ♭ ♭5 ♮5

870

Ob. 1

Ob. 2

Fig. 1

Fig. 2

870

Cr. (C)

Cl. (C)

870

Timp.

870

S

A

T

B

cem

do - na no - bis pa - - -

do - na no - bis pa - cem

do - na no - bis pa - cem

870

Vn. I

Vn. II

Va

Bs.

Vc.

6 3 6 8 6

870

Org.

unisono

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888

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

888

Timp.

888

S

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

A

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

T

cem do - na no - bis pa - cem

B

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

888

Vn. I

Vn. II

Va

Bs.

Org.

7

a2

fz

3

904

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Fg. 1 [*p*] *f*

Fg. 2 [*p*] *f*

Cr. (C) *f*

Cl. (C) *f*

Timp. *f*

S *f*
do - na no - bis do - na no - bis pa - cem do - na no - bis pa - - -

A *f*
do - na no - bis do - na no - bis pa - cem do - na no - bis pa - cem pa -

T *f*
do - na no - bis do - na no - bis pa - cem do - na no - bis pa - cem pa -

B *f*
do - na no - bis pa - cem pa -

Vn. I *p* *f*

Vn. II *p* *f*

Va *p* *f*

Bs. *p* *f*

Org. *p* *f*

6 5 - 2 6 - 6 5 - 2 6 10 2 6

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922

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

S

A

T

B

Vn. I

Vn. II

Va

Bs.

Org.

na no - - - - - bis pa - -

do - na do - na no - bis no - - - - - bis pa - -

do - - - - - na no - - - - - bis pa - -

do - na do - na no - bis no - - - - - bis pa - -

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

928

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

928

S

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

A

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

T

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

B

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

928

Vn. I

Vn. II

Va

Bs.

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

Org.

935

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cr. (C)

Cl. (C)

Timp.

935

S

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

A

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

T

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

B

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

935

Vn. I

Vn. II

Va

Bs.

Org.

3

The musical score is for page 129 of F. Lessel's Mass in C major. It features a variety of instruments and voices. The woodwind section includes two Oboes, two Fagots, a Cor Anglais, and a Clarinet in C. The percussion section includes Timpani. The vocal section consists of Soprano, Alto, Tenor, and Bass. The string section includes Violins I and II, Viola, and Cello/Double Bass. The organ is also present. The score is in C major and 4/4 time. The vocal parts are singing a Latin phrase: 'cem do - na no - bis pa - - - cem.' The organ part has a triplet marked '3'.

7. Critical commentary

movement	change no.	bar no. / beat, note	voice	category	source	editing	justification for editing	acceptable variant and justification
I Kyrie / Adagio	1	1 / 1. beat	Vn2.1, Vn2.2 (first and second copy of Vn2)	dynamics	pp	p	see: p in Vn2.3 (third voice of Vn2)	-
	2	2 / 1. beat	Va	note	C4 (middle c, the first ledger line below the treble staff)	double stop: C4 and C3	see: bar 3 and 4 of Va see: Vn2, bar 2 and 4	-
	3	3, 5	Vn1.3 (third copy of Vn1)	dynamics	< (a crescendo mark)	-	see: lack of < in Vn1.1, Vn1.2; marking redundant or interpretative: the crescendo effect occurs naturally with the melody ascending	-
	4	4	Cr2	articulation	a slur from 2. to 4. note	a slur from 2. to 3. note	see: Cr1, bar 2 / 2. beat	-
	5	7	Cr2	rhythm	a crotchet on the 1. and the 3. beat of the bar	a crotchet on the 2. and the 4. beat of the bar	see: other wind instruments and timpani	as in the source; although Cr2 „breaks out” from the chords played by other instruments, it complements the harmony of the 1. and the 3. beat of the bar
	6	7 / 1. beat	Basso Ripieno (choral voice)	dynamics	f	- (still p)	see: Basso Solo and other voices	-
Allegro	7	18 / 1. beat	Vn2.1, Vn2.2	rhythm	a dotted quaver, a sixteenth note	2 quavers	see: Vn2.3; see: Vn1, bar 15 and Va, bar 22	-
	8	22 / 4. note	Fg1	note	A3	B3 natural	see: Fg2, VcCb, Org	-
	9	27 / 1., 2. beat	Vn2.2	rhythm	a crotchet, a quaver rest, a quaver	a quaver, a quaver rest, a crotchet	see: Vn2.1, Vn2.3, Soprano	-
	10	30 / 1. note	Vn2.3	note	F5	G5	see: Vn2.1, Vn2.2; the previous note (F-sharp) leads to G	-
	11	31 / 4. beat	Soprano	note	F5-sharp	F5	see: Ob1, Cln1	-
	12	32 / 4. beat	Tenore Ripieno	note	A3, B3-sharp	B3 natural, C4-sharp	see: Tenore Solo, Fg1, Fg2, Va	-
	13	32 / 4. beat	Alto Ripieno	articulation	a slur to the next note	-	see: Alto Solo	-
	14	42 / last note	Vn2.1, Vn2.2, Vn2.3	note	D5-sharp (lack of a natural)	D5 (added natural)	E major 7th chord; see: melodic figures in Vn1 and Vn2, bar 43-44	-
	15	42-44 / 2., 4. beat	Fg1, Fg2	rhythm	a dotted quaver, a sixteenth note	2 quavers	fixed rhythmical pattern: a dotted quaver, a sixteenth note and 2 quavers; see: Bassi (VcCb1, VcCb2, Violone), Basso choral voice	-
	16	45 / last note	Alto Solo, Alto Ripieno	rhythm	quaver	crotchet	see: Tenore and Soprano in bar 46	-
	17	47 / last note	Vn2.1, Vn2.2, Vn2.3	note	A4	B4 natural	see: Va, Tenore	-
	18	51 / 4. note	VcCb1, VcCb2	note	B2 natural	C3	see: Violone, Org	-
	19	52 / 1. beat	Ob1, Ob2	note	-	Ob1: B4 natural, Ob2: G4	see: Soprano and Alto (voices doubled by oboes)	-
	20	67 / 2. note	Vn1.1, Vn1.2	note	D5	C5-sharp	see: Vn1.3, Soprano	-
	21	81 / 4. beat	Tenore Ripieno	note	E4	D4	see: Tenore Solo, Vn1, Cr1, Cln1	-
	22	85 / 1. note	Vn1.1	note	B4 natural	D5	see: Vn1.2, Vn1.3; F major sixth chord	-
II Gloria	23	98 / 1. beat	Fg2	dynamics	f	fz	see: Tutti	-
	24	112 / 2. note	Vn1.3	note	D4	F4-sharp	see: Vn1.1, Vn1.2; repeating figures consisting of intervals of eights in bars 111-113	as in the source: the open D string gives a full sound and is easier to realize leaps
	25	113 / 1. beat	Org	BC (basso continuo)	6/	6	G major chord in the first inversion (3rd is the bass note)	-
	26	118 / 1. beat	Ob1, Va	dynamics	f	-	the end of phrase; see: SATB, Ob2, Fg1, Fg2, Bassi	-
	27	120 / 1., 2., 3. beat	Cr1	note	double stop: E3 and G3	G3	double stop is impossible to play; see: Cr1, bars 121-125	-
	28	122 / 1. beat	Alto Ripieno, Tenore Ripieno	dynamics	f	-	see: Tutti	-
	29	122-123	Alto Ripieno	text/rhythm	„glorificamus te”	„benedicimus te”	see: Alto Solo and other choral voices; as the order of liturgical text's verses	-

movement	change no.	bar no. / beat, note	voice	category	source	editing	justification for editing	acceptable variant and justification
	30	125 / 1. beat	Tenore Ripieno	note	A3	B3-flat	see: Tenore Solo, Va	-
	31	126 / 1. beat	Vn2.1, Vn2.2, Vn2.3	dynamics	fp	f	see: Tutti	-
	32	132 / 6. note	Vn1.1, Vn1.2, Vn1.3	note	F5 (lack of sharp)	F5-sharp (a sharp added)	E major 7th chord; see: Va, Bs, Fg and bass instruments, bar 131	-
	33	134 - 143	Ob2	bar (missing)	an eight-measure rest	a ten-measure rest	see: wind instruments, bar 144	-
	34	149 / 3. beat	Org	BC	„3” on the last quaver	„3” on the penultimate quaver	see: Tutti	-
	35	150 / 1. beat	Ob1	dynamics	f	-	the end of phrase; see: Ob2, Fg1, Fg2, strings	-
	36	155 / 1. beat	Cr1,2, Vn1,2, Va	dynamics	f	fz	see: Tutti; uniformity of the dynamics in all voices	-
	37	157 / last note	Vn2.1, Vn2.2, Vn2.3	note	B4 natural	C5	C major chord on the 3. beat; see: Timp, Cln2	-
	38	169-171	Soprano, Alto Ripieno, Basso Ripieno	text	„li” on the last quaver	„li” on the penultimate quaver	see: Alto Solo, Tenore Solo, Tenore Ripieno, Basso Solo; uniformity of text: 2. syllable of the word „Filli” is on the 3. beat	-
	39	169	Alto Ripieno	articulation	a slur from 1. to 3. note	a slur from 1. to 2. note	according to change no. 38	-
	40	172	Tenore Solo	rhythm	a dotted crotchet, a quaver, a crotchet	2 quavers, a crotchet, a crotchet rest	see: Tenore Ripieno and other choral voices	-
	41	173 / 1. beat	Vn1.1, Vn1.2, Vn2.1, Vn2.2, Bassi/ Vn1.3	dynamics	f / fp	fz	see: fz in Vn2.3, Va, Org and wind instruments	-
	42	174 / 1. note	Vn2.3	note	A4	G4	G major 6-4 chord; see: Vn2.1, Vn2.2	-
	43	175 / 1. beat	Vn1.1, Vn1.2, Vn2.1, Vn2.2, Bassi	dynamics	f	fz	see: fz in Vn1.3, Vn2.3, Org	-
	44	179 / last note	Org	note	E3	D3	as in Bassi	-
	45	187 / 1. note	Va	note	B3 natural	A3	A minor chord; see: Bassi	note E4; similar to the voice direction in Vn2
	46	196 / 3. beat	Ob1	rhythm	acciaccatura (with slash)	appoggiatura (without slash)	see: written out appoggiatura in Soprano	-
	47	201 / last note	Ob2	note	F4	E4	see: Ob1, Bassi	-
	48	201 / last note	Vn2.3	note	G4	F4	see: Vn2.1, Vn2.2, Vn1	-
Qui tollis	49	205 / 1. beat	Vn1.1	note	G3 - D4 - B4-flat - B5-flat	G3 - E4-flat - B4-flat - B5-flat	E-flat major chord; see: Vn1.2, Vn1.3	-
	50	206-215, 221-223, 239, 254-258	Vc	scoring	lack of „Solo”-marking	[Solo]	the musical structure indicates a solo part	-
	51	206 / last note	Vc1, Vc2	note	F3	E3-flat	E-flat major chord; see: Vc1, Vc2, bar 254 / last note	-
	52	213 / 2., 4. beat	Ob1	rhythm	quaver	crotchet	uniformity with Vc, Fg1; see: Ob1, Ob2, bar 223 / 4. beat	-
	53	214 / 1., 2. beat	Va	note	double stop: B3-flat, D4	double stop: B3-flat, E4-flat	B-flat major 6-4 chord	-
	54	215 / 1., 2. beat	Vn1.1, Vn1.2	rhythm	a quaver rest and a quaver	a quaver and a quaver rest	see: Vn1.3 and other	-
	55	215 / 3. beat	Ob1, Bassi, Org	rhythm	quaver	crotchet	see: Vn1, Vn2, Va, Fg1, Cr1, Cr2	-
	56	220, 222 / 1., 2. beat	Vn1.3	articulation	non legato	legato (3 quavers, 4 quavers)	see: Vn1.1, Vn1.2	-
	57	223 / 2. beat	Vn1.1, Vn1.2, Vn1.3	rhythm	quaver	crotchet	uniformity with Vc; in accordance to change no. 52	-
	58	225 / 3., 4. beat	Vn1.3	articulation	non legato	legato (8 sixteenth notes)	see: Vn1.1, Vn1.2	-
	59	227 / 1., 2. beat	Vn1.1	articulation	non legato	legato (8 sixteenth notes)	see: Vn1.2., Vn1.3	-
	60	229 / 1. beat	Vn1.1, Vn1.2, Vn2.1, Vn2.2, Vn2.3	dynamics	f / fz	sf	see: Tutti	-
	61	230 / 2., 3., 4. beat	Vn1.1, Vn1.2	rhythm/ articulation	no tie on B4-flat, quavers legato	tie on B4-flat, quavers non legato	see: Vn1.3, Vc, Basso Solo	-
	62	230 / 2., 3., 4. beat	Vn2.3	rhythm/ articulation	tie on E4-flat, quavers non legato	lack tie on E4-flat, quavers legato	see: Vn2.1, Vn2.2	as in source; similar to the rhythmical motive of Vn1, Vc, Fg1

movement	change no.	bar no. / beat, note	voice	category	source	editing	justification for editing	acceptable variant and justification
	63	232 / 2., 3. beat	Vn1.1, Vn1.2	rhythm	no tie	tie	see: Vn1.3, Vn2, Va	-
	64	232	Vn1.3	dynamics	>	-	see: Vn1.1, Vn1.2, Vn2, Va, Fg1	-
	65	233-234	Alto Solo, Alto Ripieno	note	E4-flat (lack of natural)	E4 (added natural)	C major chord	-
	66	238 / 1. beat	Fg2	rhythm	half note	crotchet	see: Fg1 and other wind instruments	-
	67	244-246	Soprano, Tenore Solo, Basso Solo	text	melisma between 3. and 4. note	melisma between 1. and 2. note	see: Alto Solo and Ripieno in bar 247, Ob1 in bar 244	-
	68	244-246	Soprano, Tenore Solo, Basso Solo	articulation	slur from 3. to 4. note	slur from 1. to 2. note	in accordance to change no. 67	-
	69	250	Fg1, Fg2	articulation	staccato (dots)	staccatissimo (wedges)	see: Ob1, Ob 2	-
	70	250 / 3. beat	Soprano	rhythm	crotchet	half note	see: ATB	-
	71	252 / 2., 3., 4. beat	Vn2.1, Vn2.2, Vn2.3	articulation	2 slurs (2+8 sixteenth notes)	non legato	see: Vn1.1, Vn1.2	-
	72	252 / 3., 4. beat	Vn1.3	articulation	legato slur (8 sixteenth notes)	non legato	see: Vn1.1, Vn1.2	-
	73	253 / 3., 4. beat	Vn2.1, Vn2.2	articulation	non legato	legato	see: Vn2.3, Va, Fg1, Fg2	-
	74	258-261	Cr2	note	B2-flat, E2-flat	B3-flat, E3-flat	the interval between horns should not exceed an octave; see: Cr1	-
	75	262	Tenore Solo	dynamics	f	- (still p)	see: Tenore Ripieno and Tutti	-
	76	262	Timpani	rhythm/bar	half note	whole note	half of a bar missing; it seems there was an incorrect adding of a stem to the whole note	-
	77	263 / 2. note	Fg2	note	B2 natural	C3-sharp	see: Basso, strings	-
	78	264 / 1, 2. beat	Ob2	rhythm	2 crotchets	dotted crotchet, quaver	see: Tutti	-
Quoniam	79	274 / 4. note	Vn1.1	note	F5	E5	see: Vn1.2, Vn1.3, Vn2	-
	80	278 / 3. beat	Basso Ripieno	note	F3, F3	E3, E3	see: Basso Solo, Bassi	-
	81	280 / 2., 3., 4. note	Vn2.1, Vn2.2	note	C5, D5, C5	D5, C5, B4	see: Vn2.1, Vn1	-
	82	289 / 2., 3. note	Vn2.1, Vn2.2	note	C5, C5	A4, A4	see: Vn2.3	-
	83	289 / 4. note	Org	note	B2 natural	A2	A minor chord; see: Bassi	-
	84	290 / 1. note	Vn2.1, Vn2.2	note	D5	B4	see: Vn2.3, Fg1, Tenore	-
	85	292 / 1. beat	Vn1.1, Vn2.1, Vn2.2	dynamics	p from the 2. sixteenth note	p from the 1. sixteenth note	see: Vn1.2, Vn1.3, Vn2.3	-
	86	292	Alto Solo, Tenore Solo, Tenore Ripieno, Basso Solo	rhythm	crotchet, dotted crotchet, quaver	3 crotchets	see: Soprano, Alto Ripieno, Basso Ripieno; uniformity of the rhythm to balance the motion in the orchestra and to facilitate dotted rhythm in the next bar	1. variant: figure as in the source for all choral voices; 2. variant: co-existence of both figures
	87	294	Alto Solo, Alto Ripieno, Tenore Solo, Tenore Ripieno, Basso Solo	rhythm	crotchet, dotted crotchet, quaver	3 crotchets	see: Soprano, Basso Ripieno; in accordance to change no. 86	1. variant: figure as in the source for all choral voices; 2. variant: co-existence of both figures
	88	294 / last note	Vn1.1, Vn1.3	note	D4	E4	see: Vn1.2, Vn2.1, Vn2.2, Vn2.3	-
	89	299 / penultimate note	Vn1.1, Vn1.2, Vn1.3	note	G5	F5	F major chord; see: Vn2	-
	90	302 / 1. note	Clno1	note	D5	C5	C major chord	-
	91	303, 307, 310 / 1. beat	Vn1.1, Vn1.2	dynamics	f	fz	see: Vn1.3, Vn2.3, Va, etc	-
	92	303, 310 / 1. beat	Vn2.1, Vn2.2	dynamics	f	fz	see: Vn1.3, Vn2.3, Va, etc.	-
	93	309-311	Soprano	text	no text	„amen“	see: ATB	-
	94	313 / 1. beat	Fg2	note	lack of note	crotchet cis1	see: Fg1, Va, VcCb, Org	-
	95	315 / last note	Vn1.1, Vn1.2	articulation	staccatissimo (wedge)	staccato (dot)	see: Vn1.3; too sharp accent on the note would not make musical sense here	-
	96	316 / 1. beat	Fg2	note	G3	F3	see: Fg1, Bassi	-
	97	324 / 3. beat	Fg1	rhythm	sixteenth note as grace note	quaver as grace note	see: Soprano	-
	98	325 / 1. beat	Vn2.1	note	C5	chord: G3-E4-C5	see: Vn2.2, Vn2.3	-

movement	change no.	bar no. / beat, note	voice	category	source	editing	justification for editing	acceptable variant and justification
	99	326 / 1. beat	Vn2.1	note	B4	chord: G3-D4-B4	see: Vn2.2, Vn2.3	-
III Credo	100	335 and 336 / 1., 2. beat	Violone	articulation	stacatissimo (wedge)	-	see: Tutti	-
	101	337 / last note and 338	Tenore Ripieno	text	„factorem coeli”	„omnipotentem”	see: Tenore Solo; repeating words in the first verse as a pattern in other voices	-
	102	338 / 4. note	Tenore Solo, Tenore Ripieno	note	E4	F4	see: Va	-
	103	339 / 4. note	Alto Ripieno	note	E4	D4	see: Alto Solo, Vn2	-
	104	341 / 1. note	Fg1	note	B3	A3	see: Tenore, Va	-
	105	341 / 1. beat	Org	BC	6	6/	D major chord	-
	106	345 / 1. beat	Org	note	G2	A2	see: Basso, Bassi, Fg2	-
	107	346 / 4. beat	Org	BC	64	6#4	E major chord	-
	108	354 / 1. beat	Alto Solo	note	A4	G4	see: Alto Ripieno, Vn1, Ob2	-
	109	354 / 3. beat	Vn1.1, Vn1.2	rhythm	quaver, quaver rest	crotchet	see: Vn1.3	-
	110	354 / 4. beat	Tenore Ripieno	note	D4, E4	C4, D4	see: Tenore Solo, Va	-
	111	366-367	Alto Solo, Alto Ripieno	text	„de Coelis descendit”	„descendit de Coelis”	in accordance with the order of verses, see: other voices	-
	112	368	Tenore Solo	text	continuation of the melisma	one more „Coelis” from the 2. note	see: Tenore Ripieno; see: Cr: putting an emphasis on 6-5 of the dominant chord	-
	113	368 / 3. note	Org	BC	3	64	G major 6-4	-
	114	368 / 4. note	Org	BC	-	642	G major seventh	-
	115	372 / 1., 2. note	VcCb1	note	G3, E3	F3, D3	see: VcCb2, Org, Fg2	-
Et incarnatus	116	373 / 1. beat	Vn1.1, Vn1.2	dynamics	f	fp	see: Vn1.3 and other voices	-
	117	379 / 1. note	Ob1	note	D5 (clear writing) and E5 (less clear)	E5	E major chord; see: bar 387	-
	118	389 / 1. beat	Cr2	note	(written:) D5	(written:) G4	C major chord; see: Ob1, Fg2	1. (written:) E5-flat, sounding C3; 2. (written:) B4-flat, sounding G3
	119	389	Alto Ripieno	rhythm	dotted crotchet, 3 quavers	2 crotchets, 2 quavers	see: Alto Solo; see: Alto, Tenore, bar 391	-
	120	389 / 5. note	Vn1.1, Vn1.2	note	double stop: G3-E4	double stop: G3-D4	G major 7th chord; see: Vn1.3	-
	121	393 / 1. beat	Vn1.3	dynamics	pp	- (still p)	see: Vn1.1, Vn1.2	-
	122	393 / 3. beat	Alto Ripieno	note	E4	D4	see: Alto Solo, Vn1; G major 7th chord	-
	123	395	Vn1.1, Vn1.2	dynamics	-	<	see: Vn1.3	-
	124	396 / 3. beat	Vn1.1, Vn1.2, Vn2.1, Vn2.2	dynamics	f	sf	see: Vn1.3, Vn2.3	-
	125	399 / 1. beat	Vn1.1, Vn1.2, Vn2.1, Vn2.2, Vn2.3	dynamics	f	ff	see: Vn1.3 and other voices	-
	126	401 / 1. beat	Vn1.1, Vn1.2, Vn1.3	articulation	slur from 1. do 2. or 3. note	slur from 2. do 3. note	see: Vn2	-
	127	401 / 3. beat	Ob1	dynamics	fp	p	see: Tutti	-
	128	406 / 1. note	Vn1.2	note	E5-flat	E5	C major 7th chord; see: Vn1.1, Vn1.3, Vn2, Va, Soprano	-
	129	407 / 2., 3., 4. note	Fg1	note	C4, D4-flat, C4	C4-sharp, D4, C4-sharp	A major 9th chord (with minor 9, without root); using the same interval structure as in source	C4-sharp, E4, C4-sharp; preparation for the figure in bar 408
Et resurrexit	130	427	Fg1, Fg2	articulation	-	staccato	see: Ob1, Ob2, strings	-
	131	430, 431	Vn2.1, Vn2.2	bar	2 bars missing	2 additional bars	see: Vn2.3, bars 430-431	-
	132	442 / 1. note	Vn1.2	note	F4	A4-flat	see: Vn1.1, Vn1.3; A-flat major chord	-
	133	445 / 3. note	Vn1.1, Vn1.2, Vn1.3	note	D5-flat (lack of a natural)	D5	G major 7th chord; see: Va	-
	134	456 / 1. beat	Va	note	A4	B4	G major 7th chord	G4; the root
	135	470 / 3. beat	Alto Ripieno	note	F4	G4	see: Alto Solo, Ob2	-
	136	473	Basso Solo	note	E3	E3-flat	E-flat major chord; see: Basso Ripieno, Va, Bs, Fg2	-

movement	change no.	bar no. / beat, note	voice	category	source	editing	justification for editing	acceptable variant and justification
	137	476 / 1. note	Vn1.1, Vn1.2, Vn1.3	note	B4-flat	B4	G major chord	-
	138	478, 480 / 5. note	Vn1.1	note	D5-flat	D5	see: Vn1.2, Vn1.3; see: Vn2, bars 477, 479	-
	139	485 / 3. beat	VcCb1, VcCb2	note	B2-flat	D3	see: Violone, Org; see: Bassi, Org, bar 483	-
	140	495 / 1. beat	Vn2.1, Vn2.2, Vn2.3	note	B3-flat	B3	G major chord	-
	141	498 / last note	Vn1.1	note	D5-flat	D5	see: Vn1.2, Vn1.3, Vn2	-
	142	502 / 1. note	Va	note	B4-flat	A4-flat	A-flat major chord; see: Bassi, Org	-
	143	507 / 1. beat	Ob1	dynamics	fz	fz one bar before	see: Fg1, Fg2, Cr1, Cr2	-
Et vitam	144	512 / 4. note	Vn1.1, Vn1.2	note	E5	D5	see: Vn1.3, Soprano	-
	145	515 / penultimate note	Vn2.3	note	E5	D5	see: Vn2.1, Vn2.2, Vn1, Org, Va, Soprano	-
	146	524 / 1. note	Ob1	note	G5	A5	D major 7th chord; leading voice line in a contrary motion, see: Tutti	1. F5-sharp; 2. C5
	147	525 / 1. beat	Vn2.3	dynamics	ff	f	see: Vn2.1, Vn2.2, etc.	-
	148	527 / 2. note	Tenore Ripieno	note	B3	C4	see: Tenore Solo, Vn2 etc.	-
	149	529 / 2. note	Tenore Ripieno	rhythm	half note	crotchet	see: Tenore Solo, Va	-
	150	536 / 1. beat	Tenore Ripieno	note	B3	C4	see: Tenore Solo, Fg1 etc.	-
	151	541 / 1. note	Vn2.1, Vn2.2	note	F4-sharp	E4	see: Vn2.3, Cr1; A major 7th chord	-
	152	542	Fg2	bar (added)	one bar added (whole note)	bar deleted	see: wind instruments	-
	153	564	Tenore Ripieno	note	D4	E4	see: Tenore Solo; A minor chord	-
	154	586 / 1. note	Vn1.1, Vn1.2	note	C4	D4	see: Vn1.3, Vn2	-
	155	595	Cr1	bar (missing)	-	bar 594 repeated	see: Clno1	-
	156	595	Ob2	bar (missing)	-	crotchet (A4), crotchet rest, half note (G4-sharp)	see: Alto	-
	157	596 / last note	Org, VcCb1, VcCb2	note	E3	F3	see: Violone, Fg2; F major 6th chord	-
	158	598 / 3. beat	Cr1	note	missing note	crotchet D3	see: Clno1	-
	159	599	Cr1	bar (missing)	-	crotchet C3 on the 1. beat	C major chord; with a note E3 the interval from Cr2 would be too big	-
IV Sanctus	160	601 / 6. note	VcCb1, VcCb2	note	F3	E3	see: Org, Violone; A minor chord	-
	161	603 / 3. note	Vn1.1, Vn1.2	note	D5	D4	see: Vn1.3; see: Vn1, bar 604	-
	162	604 / 11. note	Vn2	note	B4	B4-flat	E-flat major 7th chord	as in source; B as a transitional note
	163	605 / 12. note	Vn1.1, Vn1.2	note	A4-flat	F4	see: Vn1.3; see: Vn2, Va	-
	164	606 / 1. beat	Vn1.1, Vn1.2	dynamics	f	fp	see: Vn1.3, Vn2	-
	165	607 / 3. note	Vn1.1, Vn1.2	note	D5-flat	D4-flat	see: Vn1.3; see: change no. 161	-
	166	607 / 3. beat	Ob2	note	G4	F4	see: Alto; B major 7th chord	-
	167	609 / 1. note	Alto Solo, Alto Ripieno	note	E4	F4	see: Ob2, Vla	-
Pleni	168	615 / 1. note	Violone	note	G3	F3	see: Org, VcCb1, VcCb2	-
	169	620 / from 2. note - 622 / 1. note	Vn2.1, Vn2.2	note	as in Vn1	an octave lower than Vn1	see: Vn2.3; see: similar octave leap in bar 619	-
	170	621 / 3. beat	Clno2	note	D4	E4	C major chord; see: Cr2, Fg2, Bassi	possible variant: C4
Osanna (I)	171	625 / 3. beat	Tenore Solo, Tenore Ripieno	note	E4	F4	see: Bassi, Org, Va; see: Vn1, bar 635	-
	172	637 / 3. beat	Tenore Ripieno	note	D4	C4	see: Tenore Solo, Va; A minor chord	-
	173	647	Alto Solo	text	„in“ on the 1. note	„in“ on the 2. note	see: Alto Ripieno; 1. note is tied with the previous one	-
	174	652 / 2. beat	Tenore Solo, Tenore Ripieno	note	F3	A3	see: Va; A minor chord	-
	175	658 / 3. beat	Vn2.1, Vn2.2, Vn2.3	note	F4	G4	see: Alto, Ob2	-
	176	659 / 1. beat	Tenore Solo	note	E4	D4	see: Tenore Ripieno, Va	-

movement	change no.	bar no. / beat, note	voice	category	source	editing	justification for editing	acceptable variant and justification
	177	666 / last note	Vn1.3	note	D5	C5	see: Vn1.1, Vn1.2; see: same figuration in the bar 667; B is a transition note and resolves on C	-
	178	668 / 1. beat	Vn2.3	note	C5	E5	see: Vn2.1, Vn2.2, Alto, Ob2	-
	179	672	Org, Fg1	rhythm	dotted half note	half note	see: Tutti	-
V Benedictus	180	673	Vn1.1, Vn1.2	articulation	-	legato	see: Vn1.3; see: bar 684	-
	181	679 / 3. beat	Vn1.1, Vn1.2, Vn2.1, Vn2.2	dynamics	p	pp	see: Vn1.3, Vn2.3, Bassi, Org	-
	182	681 / 3. beat	Va	dynamics	rf	mf	see: Vn1, Vn2	-
	183	683 / 1. beat	Vn1.1, Vn1.2	note	chord: F4-C5-F5	chord: F4-A4-F5	see: Vn1.3; A4 as a resolution of the seventh from the previous bar	as in source; an open A string tends to „stand out“ excessively
	184	683 / 1. beat	Va	note	double stop: G3-F4	double stop: A3-F4	F major chord	-
	185	692 / 3., 4. beat	Fg1	articulation	2 slurs (3+4 sixteenth notes)	one slur (7 sixteenth notes)	see: Fg2, Bs, Org	-
	186	698 / 1. note	Vn2.1, Vn2.2	dynamics	f	fz	see: Vn2.3	-
	187	698 / 2. note	Vn1.1, Vn1.2	dynamics	f	fz	see: Vn1.3	-
	188	709 / 2., 3. beat	Tenore Solo	note/rhythm	a quaver rest, 3 quavers G3-G3-G4	a quaver rest, 2 sixteenth notes G3-G4, a crotchet G4	see: Tenore Ripieno	1. variant: the figure as in source; 2. variant: co-existence of both figures; see: changes no. 86, 87
	189	709 / 1., 2., 3. beat	Ob2	rhythm	a crotchet, a crotchet rest, 2 quavers	dotted crotchet, a quaver, a crotchet	see: Alto; see: rhythm in Ob1	-
	190	709 / 4. beat	Soprano	note	B4-flat	B4	G major chord	-
	191	709 / 5. note	Vn1.1, Vn1.2, Vn2.2, Vn2.3	articulation	no tremolo	tremolo added	see: Vn1.3, Vn2.1	-
	192	710 / 2. note	Vn1.1, Vn1.2, Vn2.1, Vn2.2	dynamics	f	mf	see: Vn1.3, Vn2.3 etc.	-
	193	711 / 7. note	Vn1.1, Vn1.2	note	B5	A5	see: Vn1.3; see: bar 710	-
	194	712 / 1. beat	Vn1.1	dynamics	f	p	see: Tutti	-
	195	713 / 1. beat	Vn2.1, Vn2.2	dynamics	f	-	see: Vn2.3; see: Tutti, bar 714	-
	196	716 / 1. beat	Vn1.1, Vn1.2	dynamics	f	mf	see: Vn1.3, etc.	-
	197	717 / 1., 2. beat	Vn2	articulation	2 slurs (3+4 sixteenth notes)	one slur (8 sixteenth notes)	see: strings	-
	198	722 / 1. beat	Vn1.1, Vn2.1, Vn2.2 / Vn1.2 / Vn2.3	dynamics	no dynamics / f / fz	fp	see: Vn1.3; returning to p after the introduction of forte in bar 721	-
	199	722 / 1. beat	Org	dynamics	rf	fz	see: wind instruments	-
	200	722 / 1. beat	VcCb2	dynamics	sf	-	see: VcCb1, Violone	-
	201	722 / after 3. beat	Violone	dynamics	sf	-	see: VcCb1, VcCb2	-
	202	738 / last note	Vn1.1, Vn1.2	dynamics	f	mf	see: Vn1.3 etc.	-
	203	739 / 2. beat	Vn2.1, Vn2.2	dynamics	f	mf	see: Vn2.3 etc.	-
	204	743 / 1. beat	Vn1.1, Vn1.2	dynamics	f on the 2. quaver	f on the 1. quaver	see: Vn1.3 etc.	-
Osanna (II)	205	759 / 1. beat	Tenore Solo	note	D4	C4	see: Tenore Ripieno, Va	-
	206	766 / 3. beat	Basso Ripieno	note	E3	F3	see: Basso Solo, Bassi	-
	207	777	Tenore Ripieno	rhythm	a crotchet, a half note	a half note, a crotchet	see: Tenore Solo; in rhythmical balance with the Alto line	-
	208	794-5	Violone	articulation	legato	non legato	see: VcCb1, VcCb2	-
	209	796	Alto Solo, Fg1, Bassi	tempo	-	Adagio	see: Tutti	-
	210	796	Soprano, Viola	rhythm	a half note	dotted half note	see: Tutti	-
VI Agnus Dei	211	801-802	Basso Ripieno	text/rhythm	„qui tollis“	„Agnus Dei“	see: other voices	-
	212	802 / last note	Alto Ripieno	note	F4	E4	D minor; see: Alto Solo, Ob2	-
	213	807 / 3. beat	Vn2.1, Vn2.2	articulation	tr on the C5	tr on the C4	see: Vn1; see: bar 809	-
	214	808 / 4. note	Vn1, Vn2	note	B4-flat	B4	G major chord	-
	215	808 / 2. beat	Vn2.1, Vn2.2	note	D5-flat	D5	see: Vn1 (all 3 copies), Vn2.3; G major chord; see: Alto, Ob2	-
	216	813 / 2. beat	Tenore Solo	note	G3	A3	see: Fg1; F major 7th chord	-

movement	change no.	bar no. / beat, note	voice	category	source	editing	justification for editing	acceptable variant and justification
	217	819-820	Alto Solo, Alto Ripieno	scoring	Tutti	- (still Solo)	see: STB; see: bar 821: clear Tutti	-
	218	821 / 1. beat	Timpani	articulation	a tremolo mark under the 2. and 3. note	-	impossible to play; perhaps such marking was to prevent playing fz on the 2. note?	-
	219	823	VcCb2	rhythm	3 crotchets	3 quavers, separated by quaver rests	see: VcCb1, Violone	-
Dona nobis	220	833-836, 904-907	Tenore Ripieno	scoring	bars are marked only in Tenore Solo part	Tutti (Tenore Ripieno added)	see: other voices; see: in bar 833 and 904 there is no „Solo” marking	-
	221	838 / 2. beat	Alto Solo	rhythm	2 half notes	a half note, a crotchet	see: Alto Ripieno; „bis” (from „nobis”) is often a crotchet	-
	222	840 / 2. note	Cr1	rhythm	on the 4. beat	on the 3. beat	see: Cr2, Timp, Va, Bassi	as in source
	223	844 / 4. beat	Vn2.1, Vn2.2	rhythm	2 quavers	a quaver rest, a quaver	see: Vn2.3, Vn1, Vla	-
	224	855 / 1. note	Ob2	note	A4-flat	B4-flat	E-flat major chord; see: Ob1 - an octave higher	-
	225	856 / 3. note	Vn2.1, Vn2.2	note	E4-flat	E4	see: Vn2.3, Vn1; C major chord	-
	226	865-870	Tenore Ripieno, Basso Ripieno (from bar 868)	scoring	bars are marked only in Solo parts	Tutti (Ripieno voices added)	there is no „Solo” marking, see: change no. 220; Tutti in forte	-
	227	867 / 2. note	Vn1.1, Vn1.2	note	B4	G4	see: Vn1.3	-
	228	875	Vn1.1, Vn1.2, Vn1.3	note	E6	E6-flat	A-flat major chord; see: Va, Ob2, Fg1, Soprano, Tenore	-
	229	875-879	Tenore Ripieno	scoring	bars are marked only in Tenore Solo part	Tutti (Tenore Ripieno added)	see: other voices; there is no „Solo” marking, see: change no. 220, 226; Tutti in forte	-
	230	885 / 1. beat	Org	scoring	„Solo” marking	-	see: Tutti scoring	-
	231	891 / 3, 4 note	Vn1.1, Vn1.2	note	C5, D5	A4, B4	see: Vn1.3	-
	232	891 / 2. note	Ob2	note	D5	C5	see: Alto, Viola	-
	233	920 / 3, 4 note	Vn2.1, Vn2.2	note	E4, E4	D4, D4	see: Vn2.3, Cln1, Fg1	-
	234	921 / 1. beat	Ob1, Vn2	dynamics	f from 2. crotchet	f from 1. crotchet	see: Tutti	-
	235	927 / from 3. to 8. note	Vn2.1, Vn2.2	note	A4, F5, G4, E5, F4, D5	F4, D5, E4, C5, D4, B4	see: Vn2.3; see: bar 936	-
	236	929 / 2. note	Vn1.1, Vn1.2	note	G4	A4	see: Vn1.3, Vn2; see: bar 922	-
	237	936 / 4. beat	Vn2.1, Vn2.2	note	chord: G3-F4-B4	chord: G3-D4-B4	see: Vn2.3; see: bar 939	-

Oświadczenie promotora pracy doktorskiej

Oświadczam, że niniejsza rozprawa doktorska została przygotowana pod moim kierunkiem i stwierdzam, że spełnia ona warunki do przedstawienia jej w postępowaniu o nadanie stopnia naukowego.

Miejscowość, Data Podpis
promotora

Oświadczenie autora pracy doktorskiej

Świadoma odpowiedzialności prawnej oświadczam, że niniejsza rozprawa doktorska została przygotowana przeze mnie samodzielnie pod kierunkiem promotora i nie zawiera treści uzyskanych w sposób niezgodny z obowiązującymi przepisami w rozumieniu art. 115 ustawy z dnia 4 lutego 1994 r. o prawie autorskim i prawach pokrewnych (Dz.U. z 2019 r. poz. 1231, z późn. zm.).

Oświadczam również, że przedstawiona rozprawa doktorska nie była wcześniej przedmiotem procedur związanych z uzyskaniem stopnia naukowego.

Oświadczam ponadto, że niniejsza wersja rozprawy doktorskiej jest identyczna z załączoną na nośniku danych wersją elektroniczną.

Miejscowość, Data Podpis autora

