

# JOHANN JOSEPH FUX

(ca. 1660–1741)

Missa in C  
K 47 (FuxWV IV.I.21)

Critical Report

by  
Ramona Hocker

Fux concertato No. 8  
Austrian Centre for Digital Humanities and Cultural Heritage  
Austrian Academy of Sciences

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CONCERTATO



# REMARKS ON THE TRANSCRIPTION AND NOTES ON PERFORMANCE PRACTICE

## Johann Joseph Fux, Missa in C (K 47 / FuxWV IV.1.2I)

### Notes on the editorial work

This practical edition was prepared in the summer semester of 2022 by students of the Gustav Mahler Private University for Music, as part of an edition class (directed by Ramona Hocker).<sup>1</sup> The materials were produced for the first modern performance in Klagenfurt Cathedral (2022)<sup>2</sup> and were corrected and revised for the subsequent renditions in the collegiate church of Ossiach (2023)<sup>3</sup> and as part of *Musica sacra* in Klagenfurt Cathedral (2023)<sup>4</sup>. They include a conductor's score, a vocal score with basso continuo, a vocal score with continuo realization (by Robert Wernig), and individual parts for the instruments. To facilitate articulation in the colla parte instruments, additional parts including the sung texts have been prepared, too.

In the tutti, the vocal parts are reinforced by strings (violins I and II, viola) as well as by additional wind/string instruments (cornetto, two trombones, bassoon, violoncello ripieno). The continuo includes violoncello, violone, and organ (as well as an organ part for the Maestro di Cappella). Where available, the parts in the edition include both the solo and tutti passages; separate concertato or ripieno parts, as well as individual parts for the singers, have not been separately extracted.

### Notes on the continuo realization

The original material for the continuo includes – as usual – parts for the organ as well as the Maestro di Cappella, notated as bass line with figures. There are some inconsistencies and errors in the figuring, and furthermore, the positions of the figures above longer notes are often ambiguous. For today's performers it is very difficult to come to a satisfactory result with such a part containing only the figured bass, therefore most continuo players use at least a vocal score showing the musical structure and the voice leading. The present realization is mainly based on the scored parts, thus the chords of the right hand sometimes do not completely coincide with the figures, but they fit into the harmony formed by the other voices. The whole realization is to be understood as a suggestion and help for less experienced performers – for new rehearsals, adaptations are possible and desired, for example by omitting or doubling notes (possibly when using a harpsichord), in the possible interpretation of the realization of diminished fifths as a six-five chord, in a different rhythmic configuration of chords etc. In the alternative version 3 of the “Crucifixus”, the bass part in Fux's original is not figured. The present realization is therefore intended as a possible suggestion and is by no means obligatory.

### Description of source

The only extant source are the part copies from the holdings of the Viennese Court Chapel, now preserved in the Austrian National Library. These are supplemented by two part sets of autographs for alternative settings of the “Crucifixus” (see the remarks in the Introduction to this edition).

A digital copy of the source can be consulted at <https://data.onb.ac.at/rec/AL00491669>, a detailed description of the source is available at Fux-online ([https://fux-online.at/quellen.php?id\\_quellen=403&action=view](https://fux-online.at/quellen.php?id_quellen=403&action=view); issued 09/2020).

- 1 In addition to the students involved in the edition and the performance, as well as the music director Thomas Wasserfaller, the colleagues Klaus Kuchling, Christian Tachezi, and Robert Wernig, who were engaged in the rehearsals and in the preparation of the continuo realization, also contributed their expertise and were available for discussions and practical performance questions, for which I would like to express my sincere thanks.
- 2 “Fux im Dom”, concert performance on 11.11.2022, soloists, choir, and orchestra of the Gustav Mahler Private University Klagenfurt, direction: Thomas Wasserfaller.
- 3 Liturgical performance concluding the festival *Fête Baroque* on 4.6.2023; soloists, choir, and orchestra of the Gustav Mahler Private University Klagenfurt, direction: Thomas Wasserfaller.
- 4 Liturgical performance on 6.8.2023, soloists, choir, and orchestra of the Dommusik Klagenfurt, direction: Thomas Wasserfaller.

25. Xbre 726 tutta  
21. Xbre 727 Kyrie gloria  
16. May 728 tutta  
8. Xbre 728 Kyrie Gloria  
26. Xbre 729 tutta  
20. Xbre 730 Kyrie Gloria  
14. Magg. 731 tutta.

16118

722 Pastus.  
C. maj

~~20~~ ~~23~~ 3  
Kyrie e Gloria. Credo, Sanctus  
et Agnus  
n. 4.

- Soprano
  - Alto
  - Tenore
  - Basso
  - 2 Corini
  - 1 Timpano
  - 2 Violini
  - 2 Tromboni
  - Ripieni
- } Cone:

Parti. 33.

Del Sig. Gio. Giuseppe  
Fux. Maestro di  
Cap. di S. M. C.

I

Fig. 1a-c: [A-Wn Mus.Hs. 16118](#), J. J. Fux, Missa in C (K 47),  
Front of the wrappers for Kyrie e Gloria, Credo, Sanctus et Agnus Dei

~~26~~  
23

redo.

- 2 Soprani
  - 2 Alti.
  - 2 Tenori.
  - 2 Bassi.
  - 2 Corini.
  - 1 Timpano.
  - 2 Violini.
  - Ripieni
- } One.

Parti. 33.

Del Sig. Gio: Giuseppe  
Jux. Maestro di Cap.<sup>la</sup>  
di S. M. C.

26.  
23

# Sanctus, et Agnus Dei:

Soprano.  
Alto.  
Tenore.  
Basso. } Cone.  
2 Corini.  
1 Timpano.  
2 Violini  
Rispienti.

Parti: 33.

Del Sig. Gio. Giuseppe  
Fux. Maestro di Capp.<sup>la</sup>  
di S. M. C.

A-Wn Mus. Hs. 16118 (Austrian National Library, music collection): part copies  
Three convolutes, each with its own wrapper in the size of a double leaf, for “Kyrie, e Gloria” (73 fol., fol. 72–73 belong to the Sanctus), “Credo” (68 fol. + 4 single leaves + 3 half leaves for the two enclosed Crucifixus movements), and “Sanctus, et Agnus Dei” (31 fol. + 2 fol. M.D.C. in the wrapper of the Kyrie).

### Paper and Watermarks

Paper of Italian provenance in portrait format, approx. 22.5 x 27.5 cm, 10 lines stave-ruled manually.

Watermarks:

Kyrie, e Gloria: 3 decreasing crescents (‘half moons’) and an oblong cross with the letters “F” to the left and “S” to the right of the stem.

Credo: Wrapper: three-leaf clover. Voices: 3 decreasing crescents as well as an elongated cross with the letters “F” to the left and “S” to the right of the stem.

Enclosed “Crucifixus” settings: “S” in the large additional leaves, probably part of “FS”, without countermark; in the halved additional leaves, the watermark cannot be identified.

Sanctus, et Agnus Dei: 3 decreasing crescents as well as an oblong cross with the letters “F” to the left and “S” to the right of the stem.

With the exception of the wrapper for the Credo and the additional “Crucifixus” movements, the same paper (watermark “FS” + 3 decreasing crescents + elongated cross) was used for all parts. As the paper investigations of Martin Eybl have shown, this paper (G<sub>1</sub>), already described by Walter Gleißner, was probably used at the Viennese Court Chapel since October/November 1715, although during the transitional period remnants of the older paper (watermark G<sub>2</sub> = like G<sub>1</sub>, only with cloverleaf instead of the cross) were still in use.<sup>5</sup> This fact is also supported by the use of a single double leaf of G<sub>2</sub> as a cover for the Credo. However, one should be cautious when using this single sheet as a sufficient argument for a time of origin of K 47 in the last months of 1715, because smaller remnants of single sheets could possibly have survived the period of paper change stated by Eybl. With all caution, however, the date of composition of K 47 could rather be assumed to be at the beginning of the possible time range between 1715 and 1726 (see below, “Dating and performance dates”).

### Copyist

Copyist E (Gleißner/Prominczel);<sup>6</sup> the same scribe, who worked at the Viennese imperial court from 1713 at the latest, also prepared, among other works, the part copies of Fux’s *Missae Corporis Christi* (K 10),<sup>7</sup> *In fletu solatium* (K 18),<sup>8</sup> *Reconvalescentiae* (K 31),<sup>9</sup> *S. Caroli* (K 33),<sup>10</sup> and *Temperantiae* (K 40)<sup>11</sup> in whole or in partial. The enclosed parts for the two alternative Crucifixus movements are autographs by Johann Joseph Fux.<sup>12</sup>

5 See Martin Eybl, “Was Papier erzählt – Aufführungsmaterial der Kirchensonaten von Fux aus der Wiener Hofmusik-kapelle“, in: *Zur Musik in Österreich von 1564 bis 1740. Referate des Symposiums zum fünfzigjährigen Jubiläum des Instituts für Alte Musik und Aufführungspraxis an der Universität für Musik und darstellende Kunst Graz, 7. bis 9. Dezember 2017*, edd. Klaus Aringer and Bernhard Rainer (Neue Beiträge zur Aufführungspraxis 9), Graz: Leykam 2022, pp. 227–236, here pp. 229–235 with recurrence to the drawings made by Walter Gleißner, *Die Vespere von Johann Joseph Fux. Ein Beitrag zur Geschichte der Vespervertonung*, Glattbach 1982, p. 254.

6 Johannes Prominczel, „Die Hofkopisten der Hofkapelle von Kaiser Karl VI.“, previously unpublished paper from the conference *Werkstatt und Label. Kompositorische Produktionsprozesse in der Frühen Neuzeit*, Marburg, 9. October 2014, [pp. 8f., 12f. as well as the annex with a compilation of scribal samples], being kindly supplied by the author. Concerning copyist E, but without mention of K 47, see also Gleißner, *Die Vespere von Johann Joseph Fux* (as note 5), pp. 77–78.

7 [A-Wn Mus. Hs. 16996](#); performances were given at similar occasions as for K 47, e.g. on 26.12.1728, 14.5.1727 and 29.5.1730 (see also table 1 in the Introduction).

8 A-Wn Mus. Hs. 19011.

9 A-Wn Mus. Hs. 16997.

10 A-Wn Mus. Hs. 16131.

11 A-Wn Mus. Hs. 17000.

12 In his work catalogue, Köchel does not mention the two additional settings explicitly; the source is given as “Abschriften. Stimmen” [“copies. parts”]; see the work entry in Ludwig Ritter von Köchel, *Johann Josef Fux, Hofcompositor und Hofkapellmeister der Kaiser Leopold I., Josef I. und Karl VI. von 1698 bis 1740*, Wien: Alfred Hölder, 1872, [Beil. X., p. 30](#). As far as I can survey the relevant scientific literature, the two sets of autograph inserts are mentioned for the first time by Friedrich Wilhelm Riedel, *Kirchenmusik am Hofe Karls VI. (1711–1740). Studien zum Verhältnis von Zeremoniell und musikalischem Stil im Barockzeitalter* (Studien zur Landes- und Sozialgeschichte der Musik 1), Munich/Salzburg: Katz-bichler, 1977, pp. 177–178, note 20. I gratefully acknowledge Thomas Hochradner, Salzburg, for his confirmation of this conclusion.

### Extant parts<sup>13</sup>

#### Bundle “Kyrie e Gloria”:

Soprano Concertato. (c1), Alto Concertato. (c3), Tenore Concertato. (c4), Basso Concertato. (f4); Soprano Ripieno. (c1), Alto Ripieno. (c3), Tenore Ripieno. (c4), Basso Ripieno. (f4); Violino Primo Concertato. (c1, g2), Violino Secondo Concertato. (c1, g2), Alto Viola Ripieno. (c3); Alto Trombone Concertato. (c3), Tenore Trombone Concertato. (c4), Cornetto Ripieno. (c1); Clarino Primo. (g2), Clarino Secondo. (g2), Tympano. (f4); Fagotto Ripieno. (f4), Violoncello Ripieno. (f4); Violoncello. (c4, f4), Violone. (f4), Organo. (c3, c4, f4), M[aestro] D[i] C[appella] (c3, c4, f4).

Also enclosed here, with continued pagination: Sanctus et Agnus Dei, M.D.C. (c4, f4).

#### Bundle “Credo”:

Soprano P:<sup>mo</sup> Conc:<sup>to</sup> (c1), Soprano 2:<sup>do</sup> Conc:<sup>to</sup> (c1), Alto P:<sup>mo</sup> Conc:<sup>to</sup> (c3), Alto 2:<sup>do</sup> Conc:<sup>to</sup> (c3), Tenore P:<sup>mo</sup> Conc:<sup>to</sup> (c4), Tenore 2:<sup>do</sup> Conc:<sup>to</sup> (c4), Basso P:<sup>mo</sup> Conc:<sup>to</sup> (f4); Basso 2:<sup>do</sup> Conc:<sup>to</sup> (f4); Soprano Rip:<sup>no</sup> (c1), Alto Rip:<sup>no</sup> (c3), Tenore Rip:<sup>no</sup> (c4), Basso Rip:<sup>no</sup> (f4); Violino P:<sup>mo</sup> Conc:<sup>to</sup> (c1, g2), Violino 2:<sup>do</sup> Conc:<sup>to</sup> (c1, g2), Alto Viola Rip:<sup>no</sup> (c3); Cornetto Rip:<sup>no</sup> (c1), Alto Trombone Rip:<sup>no</sup> (c3), Tenore Trombone Rip:<sup>no</sup> (c4); Clarino P:<sup>mo</sup> (g2), Clarino 2:<sup>do</sup> (g2), Timpano. (f4); Fagotto Rip:<sup>no</sup> (f4), Violoncello (c4, f4); Violoncello Rip:<sup>no</sup> (f4), Violone (f4), Organo. (c3, c4, f4), M[aestro] D[i] C[appella] (c3, c4, f4).

“Crucifixus [2]”: [Maestro di Cappella] (c4), [Soprano Concertato] (c1), [Alto Concertato] (c3), [Tenore Concertato] (c4).

“Crucifixus [3]”: Tenore (f4), Violone (f4), M.D.C. (f4)

#### Bundle “Sanctus, et Agnus Dei”:

Soprano Conc:<sup>to</sup> (c1), Alto Conc:<sup>to</sup> (c3), Tenore Conc:<sup>to</sup> (c4), Basso Conc:<sup>to</sup> (f4); Soprano Rip:<sup>no</sup> (c1), Alto Rip:<sup>no</sup> (c3), Tenore Rip:<sup>no</sup> (c4), Basso Rip:<sup>no</sup> (f4); Violino P:<sup>mo</sup> Conc:<sup>to</sup> (c1, g2), Violino 2:<sup>do</sup> Conc:<sup>to</sup> (c1, g2), Alto Viola Rip:<sup>no</sup> (c3); Clarino P:<sup>mo</sup> (g2), Clarino 2:<sup>do</sup> (g2), Timpano. (f4); Violoncello (c4, f4), Violoncello Rip:<sup>no</sup> (f4), Violone (f4); Cornetto Rip:<sup>no</sup> (c1), Alto Trombone Rip:<sup>no</sup> (c3), Tenore Trombone Rip:<sup>no</sup> (c4), Fagotto Rip:<sup>no</sup> (f4), Organo. (c3, c4, f4).

M.D.C. (c3, c4, f4): in the bundle for Kyrie e Gloria

Of the original 33 parts, 23 (Kyrie/Gloria, Sanctus/Agnus) respectively 27 (Credo incl. the doubled vocal parts) parts have been preserved; the number of parts “23” is indicated on the wrappers of the convolute, without consideration of the extension in the Credo.

Through (partial) scarting of duplicates or pure ripieno parts, the number of parts was first reduced from 33 to 26 parts and finally to 23 parts (respectively 27 parts in the Credo). This results in a difference of initially 7 and finally 10 parts. Originally, the following part copies were probably extant in addition to the preserved parts:

ripieno parts for violin I+II, additional part for viola ripieno;

further ripieno parts for soprano, alto, tenore, basso for Kyrie, Gloria, Sanctus, and Agnus (preserved for the Credo due to the doubled parts for the “Crucifixus”).

This would result in 26 parts; in order to achieve 33 parts, the mentioned parts could have existed in a third copy. Duplications of soloistic (trumpets, timpani) or pure colla parte wind parts (cornetto, trombones, bassoon) can be excluded.

Whether there were additional parts for the continuo (cello, possibly an additional bassoon or theorbo) cannot be determined either from the preserved material for K 47 or from that for other similarly scored masses by Fux.<sup>14</sup>

13 In the following list, the original part names and the original clefs are given in parentheses. The order corresponds to the order in the source (foliation in pencil) respectively in the digital copy.

14 For the *Missa brevis solennitatis* (K 5) there were originally as many as 41 parts, but here the enlarged trumpet section (4 trumpets) must be taken into account. See the source description of the parts preserved in the Austrian National Library on [https://fux-online.at/quellen.php?id\\_quellen=353&action=view](https://fux-online.at/quellen.php?id_quellen=353&action=view) (visited on 26.6.2023).



### Dating and performance dates

The source is not dated; but the date of composition and manuscript can be placed between February 1715 (appointment of Fux as Chapel Master at the Imperial court) or circa October/November 1715 (change to paper with watermark G1) and 1726 (first performance dates). Many sources of the court chapel show dates in 1726 as earliest performance records, so it is unlikely that such a large number of new compositions were written in this year – as Martin Eybl has suggested, it can rather be assumed that performance dates were not regularly noted until this year.<sup>15</sup>

No other sources that could provide indications of the year of composition are known. The reports from the *Wienerisches Diarium*, which correspond to the performance dates, usually contain no or only very general references to the music, usually without naming the composer, so that no clear identifications or dating is possible based on this information.<sup>16</sup>

Performance dates according to the wrappers of Kyrie/Gloria and Sanctus/Agnus Dei:<sup>17</sup>

26.12.1726 tutta

21.11.1727 Kyrie, Gloria

16.5.1728 tutta

8.12.1728 Kyrie, Gloria

25.7.1729 tutta

26.12.1729 tutta

30.7.1730 Kyrie, Gloria, Sanctus, Agnus Dei<sup>18</sup>

14.5.1731 tutta

### General editorial principles

Editorial additions are basically limited to the most necessary. For the practical edition, the marking with square brackets has been reduced to a minimum of cases that cannot be clearly resolved. For the vocal parts and the cornetto, the c-clefs no longer current in modern scores were replaced with the usual g-clefs. The key signatures are in accordance to the main source. Modern rules apply for accidentals, and their use has been silently exercised: Accidentals are valid for the remainder of their bar instead of for a single note, and a ♭ or ♯ used in the sense of a natural is replaced by ♮. Occasionally, accidentals are also used as warnings or reminders, in accordance with their appearance in the sources. The beaming generally is as in the original, but is sometimes unified. Long ending notes (*longa*, *brevis*) are according to the original. The continuo figures in the source are retained in principle, they were normalized in a few cases (for example ♮ instead of ♭ for the minor third).

Slurs follow the source, where they occur in the vocal parts and in soloistic instrumental passages, but not in the *colla parte* parts. Augmentation dots beyond a bar line are represented by tied notes, ties at staff breaks are rewritten in longer note values.

For the original dynamics (*Forte*, *Piano*, *PianoPiano*/*Pianissimo*), the modern abbreviations are used (*f*, *p*, *pp*). General volume indications are not notated at the beginnings; instead, a principle of a ‘basic dynamic’ applies – with specified deviations valid only for the so-marked sections, not until the next indications. Most of the dynamics are related to the instrumentation: *Tutti* is usually synonymous with *forte*; in the solo passages the dynamic is reduced due to the smaller instrumentation. As an obligatory accompaniment to solo voices, the violins always play *piano*; *forte* indications are found only in the instrumental interludes. In the source, dynamic indications are mainly notated in the strings; in addition, dynamic instructions are found in a few places in the vocal parts, when Fux intends an (unexpected) reduction of the volume, like in the *a cappella* passages of the *tutti* (Gloria, bar 13; conclusion of the Agnus, bars 79–80) as well as in the solo passage *senza bassi* in

15 Eybl bases his considerations, focused on the trio sonatas by Fux, also on the evidence for the watermarks: The fact that the wrappers of relatively recent works were already changed at this time and therefore older data have not been preserved is not very likely, as watermark comparisons of wrappers and parts also prove. See Eybl, “Was Papier erzählt” (as note 5), especially p. 229.

16 Further details are given in the Introduction to this work.

17 A transcription of the original notation (see figures 1a+c) is included in the source description on Fux online ([https://fux-online.at/quellen.php?id\\_quellen=403&action=view](https://fux-online.at/quellen.php?id_quellen=403&action=view)). The wrapper of the Credo does not contain any performance dates. On the wrapper of Sanctus/Agnus, one date is notated (= the performance without the Credo).

18 The wrapper of Sanctus/Agnus Dei also lists this performance date (as the only one).

the “Et incarnatus” (Credo, bars 117–119), which stand all in relation to the text. In the edition, the dynamic indications have been adopted in the continuo.

Trills indicated in the source by “t.” are shown in the edition as  $\text{tr}$ ; they should be executed according to baroque practice.

The continuous and reliable wording in the vocal parts of the autograph has been adopted for the edition; abbreviations were tacitly resolved and orthography, capitalizations and punctuation are carefully normalized according to the *Kyriale Romanum*. In the case of repeated text, punctuation marks (commas) are inserted for better orientation. The original pronunciation (e.g. “coeli”) is retained.

Deviations between identical parts – this concerns the continuo group in particular, as well as the ripieno and colla parte parts in the tutti passages – are documented in the detailed proofs if they are relevant to the sound. Obvious errors have been corrected without further indication. Passages ambiguous in their interpretation are indicated in the conducting score.

## Specific notes on the practical edition and on performance practice

### Scoring and function of the parts

In the original parts for the violins, changes of function are coupled with changes of clef: colla parte passages are notated – like the soprano part – in the  $c_1$ -clef, solo passages in the  $g_2$ -clef. An exception occurs at the beginning of the Credo, notated entirely in  $g_2$ -clef, where the  $c_1$ -clef is not used because of the rapid changes of the texture. Clef changes can be deduced from the voice functions, and these in turn from the indications “Tutti” and “Soli”, and so they have not been included in the detailed proofs. The clef changes in the continuo parts indicate the participation of the string instruments: In passages in  $c_4$ -clef, the violone as a  $16'$  instrument pauses; in sections in  $c_3$ -clef, the cello is also silent. The edition contains a combined part for the largely identical violoncello and violone instruments, indicating the participation of the violone verbally with “con/senza Violone”. The appropriate realization in the individual parts was the responsibility of the copyist of K 47, who also made modifications in the octave position: In the violone, notes from  $E$  downward were frequently shifted to the higher octave. This could hint at a smaller instrument on which these pitches were not available – however, the copyist did not proceed consistently in this respect, so that numerous passages in the great octave with the pitches  $C$ ,  $D$ , and  $E$  have remained.<sup>19</sup> That these changes are not necessarily due to the instruments used at the Viennese court is evident from other mass settings where the violone part includes  $C_7$  – among others, in the parts written by copyist E for Fux’s 1713-composed *Missa Corporis Christi* (K 10). Occasion and place of performance are unknown for the first performance, and no further conclusions can be derived from the material; occasionally octave changes belong to performance practice and may have been applied at any time without being notated in the manuscript. Possibly the octave changes were also due to the sound. The edition follows the original materials with a verbal labeling of the notes to be played in the respective instrument (“Vc”/“Vlne”); the lower passages potentially overseen by the copyist were not adjusted – it is the performer’s responsibility, depending on the instrument, to choose the appropriate octave position.

Only the tonally substantial parts (except for the ripieno viola explicitly considered here) are included in the conducting score. Pure colla parte voices such as cornetto (soprano), trombones (alto and tenor) as well as violoncello ripieno and bassoon (bass), do not receive their own systems, their participation being evident from the remarks “Tutti” (with colla parte instruments) and “Soli” (without colla parte instruments). If, exceptionally, the colla parte instruments do not play in the tutti (a cappella passages in the Gloria, bar 14; Agnus, bars 79–80), this is stated verbally in the score. In the Gloria, the two trombones are included in the score as independent parts during their brief solo passage (“Domine Deus”, bars 70–90).

The duplicate concertato vocal parts in the Credo (due to the double-choir “Crucifixus”) are identical in the tutti parts. Therefore the second parts are included in the score edition only in the relevant section.

At the Viennese court, cornetti were still in use for an unusually long time, indeed until the 1740s, as a treble instrument of the trombone ensemble and thus as colla parte reinforcement of the soprano voices as well as solo instruments, for example in instrumental pieces or in concertante vocal pieces. If no cornetto is available for modern performances, an oboe is recommended as a substitute. Although the oboe was not used in church

<sup>19</sup> Kyrie bars 56 ( $D$ ), 72 ( $E$ ); Gloria bars 26+30 ( $E$ ), 34 ( $D$ ), 39 ( $E$ , cf. bar 44 an octave higher), 200+202 ( $E$ ); Credo bar 31 ( $E$ , cf. bar 34 an octave higher), 170+172 ( $D$ ), 199+223 ( $E$ ), Sanctus bar 32 ( $D$ ).

music at the Viennese court, it is already in Fux's time documented as a substitute for the cornetto in other places, for example in Prague.<sup>20</sup>

#### Scoring of tutti and soli

Fux notes the musical structure in his autograph scores, while gradations in sound, the scale of scoring, and the tutti instrumentation are not specified in detail. However, the specific sonority, adapted to the respective space, occasion, and musical capacities, is reflected in the contemporary parts. As evidenced by the continuous notation in the original concertato parts, the solo voices always participate in the tutti as well. For the edition, the contemporary terms for modifying the size of the instrumentation were retained, thus "soli" appears as a plural. It can be understood as a collective reference to all voices participating in a passage, but the plural also indicates a performance practice: "Soli" indicates a reduction of the voices and the pausing of the colla parte instruments, although the exact dimensions of solo and tutti instrumentation are variable and – under consideration of the musical texture – adaptable to the particular acoustic and vocal circumstances. In analogy to the vocal parts, the size of the string section should also be reduced during the solo passages; depending on the instrumentation in the vocal parts, it may be possible to differentiate between a smaller group ("Concertino", preferably during the solo passages in tutti movements) and soloistic instrumentation (e.g. in the "Laudamus"). In the continuo, for example, a reduced instrumentation or a dynamic reduction (e.g. in the organ registration) is conceivable during the solo passages.

#### Directions for performance

In the original performance materials, dynamics and articulations notated in the vocal concertato parts were not transferred to the instrumental colla parte parts: instrumentally reinforced tutti passages are always forte, and slurs are connected to the recitation of the text and are therefore intended to clarify the underlying and articulation of the text. The beaming in the textless colla parte parts has an 'instrumental' character.

Comparisons of vocal tutti and instrumental ripieno parts reveal discrepancies in repeated notes with syllable changes in the vocal parts, which are notated by the copyist in the instrumental colla parte parts sometimes with and sometimes without ties, as well as in dotted rhythms that have been merged into longer note values. In consideration of the specific requirements of a practical edition, the rhythm in the relevant passages has been adapted to the vocal version (see detailed proofs), so that the instruments support the singing voices not only tonally, but also in articulation. A few passages with syncopations and long note values have been excluded from this principle,<sup>21</sup> in order to preserve the 'floating', dense character of the particular movement – in all cases, however, the performers are free to (further) simplify the rhythm in the colla parte parts or to consistently adjust it to the vocal parts.

Minor rhythmic deviations between the vocal bass and the continuo have been retained in the edition, because as shown in the surviving score autographs (e.g. for the masses K 5, K 10, K 34a), Fux also notates these parts in his score. But small rhythmic discrepancies in homophonic vocal settings, when only one voice differs minimally from the others (Gloria, bars 85; Credo, bars 76 and 88; Agnus, bars 49; see detailed proofs), have been adjusted. Whether these are intentional 'micro-variants' or imprecisions cannot be ascertained – in any case, such a 'vagueness' is characteristic of the textual dynamics inherent in the Baroque idea of a musical 'work'.<sup>22</sup>

Identical parallel passages were also adjusted to each other for the practical edition;<sup>23</sup> in the case of shorter passages, it can be assumed that Fux wrote them out in his score. Only in the Kyrie – the Kyrie II bar 76 tutti corresponds to the Kyrie I bars 15ff – he could have left the realization to the copyist.

Remarkable in the "Et incarnatus" is the notation in tied half notes in the first violin, but this detail is carried out only in the first two measures. Analogous passages with repeated notes are not provided with ties in either

20 For example the music archive of the Knights of the Cross with the Red Star in Prague holds a copy of Fux's *Te Deum* L 35 with oboe instead of cornetti parts. See *Johann Joseph Fux, Te Deum-Vertonungen K 271 und L 35*, edd. Ramona Hocker and Robert Klugseder (Johann Joseph Fux – Works A/IV/1), Vienna: Hollitzer 2017, pp. 121–122.

21 Sanctus bars 12/13 (vl I-II, cnto), Agnus bars 61/62 (vl I-II, cnto) and bars 63/64 (t-trbe).

22 See Ramona Hocker, "Philologie des Unpräzisen. Inspirationen aus den Graubereichen von Notation und Überlieferung bei Johann Joseph Fux", in: Aringer / Rainer (edd.), *Zur Musik in Österreich von 1564 bis 1740* (as note 5), pp. 237–252.

23 See the detailed proofs for the Kyrie (bars 4ff/78ff), Gloria/Miserere (bars 110/146, 111/147), Gloria bars 94/100, Credo bar 207.

violin I or violin II. The question arises why the tied notes in these first measures are not notated as dotted whole notes as in bars 122/123 (vl I). System breaks in the score autograph, which also occur within a bar and force a division of longer notes into tied shorter note values and were often mechanically transferred into the parts by the copyists, even if the bar is no longer located at a system break, can at this place at the beginning of the “Et incarnatus” be excluded.

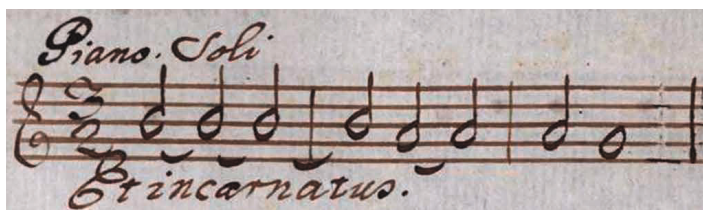


Fig 2: A-Wn Mus.Hs. 16118, Credo fol. 29': Violino Primo Concertato

Possibly Fux wanted to indicate a certain performance style by this kind of notation: a tremolo (“tremulant”) to be performed with the string bow (“bow vibrato” by changing the pressure or pulsing the bow without vibrato in the left hand, played on one bow stroke).<sup>24</sup> Usually, the tremolandi are performed in *c*-time in eighth notes, that are marked with a bow – sometimes also in combination with dots<sup>25</sup> – with a serpentine line, or with the addition “tremulo”. Such clear indications are missing in the “Et incarnatus” of K 47, notated in 3/2 time and in long note values. However, the notation at the beginning of violin I as well as the character of the passage could suggest an execution as “tremulant”. Despite the different notation, the “Et incarnatus” of K 47 shows analogies to passages such as the “Te ergo quaesumus” in the *Te Deum*, which Fux, for example, composes in K 271 with tremolo eighth notes, piano, soloistic instrumentation, and also in the key of *e* minor; similarly, Caldara (double-choir *Te Deum* A-Wn Mus.Hs. 16105) sets this text in a slower tempo, with repeated eighth notes (but without slurs) in the strings over a chromatically descending bass and in *e* minor.<sup>26</sup> In the *Te Deum*, the music underscores the humble plea accompanied in the liturgy by a genuflection, with the tremoli perhaps symbolizing a kind of inner tremor. In a similar way, tremolo passages during the “Crucifixus” can probably be understood as a timorous “trembling”.<sup>27</sup>

In the “Et incarnatus” of K 47, the long notes vivified by the tremolandi could symbolize the mysterious aura of the events of the Incarnation or Immaculate Conception described in the text. These tremolandi would have a similar effect as in a Sonata da chiesa played instead of proprium movements (especially for the Graduale and Offertory as well as for the Elevation), where they possibly served “to enhance the emotional impact of the most mystical moments of the service.”<sup>28</sup> The “Et incarnatus”, however, differs from the examples mentioned above with the tremolandi to be played on repeated eighth notes because of its 3/2 time signature and its longer note values. These half notes in K 47 also raise the question of an adequate speed of the tremolandi corresponding to the character of the movement. Apart from a possible symbolism, the tremolandi and the resulting soft pulsation contribute to the animation of the tones and to a particular ‘beauty of sound’. In this edition, the added slurs are dotted in both the conducting score and the violin parts, so that the extent of the additions becomes clear and allows the performers to realize their own interpretation.

24 See Stewart Carter, “The String Tremolo in the 17th Century”, in: *Early Music* 19/1, 1991, pp. 42–59; Greta Moens-Haenen, *Das Vibrato in der Musik des Barock. Ein Handbuch zur Aufführungspraxis für Vokalisten und Instrumentalisten*, Graz: ADEVA, 1998, pp. 134–136; Moens-Haenen, *Deutsche Violintechnik im 17. Jahrhundert. Ein Handbuch zur Aufführungspraxis*, Graz: ADEVA, 2006, pp. 136–144. Both authors refer to the “Bebung” and the “Tremulo” in Leopold Mozart, *Versuch einer gründlichen Violinschule*, Augsburg: Johann Jacob Lotter, 1756, 11. Hauptstück (“Von dem Tremulo, Mordeute und einigen andern willkührlichen Auszierungen”), p. 239 (<https://dme.mozarteum.at/digital-editions/violinschule#11-0-1>, visited on 23.6.2023). – Concerning the playing on one bow stroke and the notation with “Cirkel” and “Puncten” see also L. Mozart, *ibidem*, 1. Hauptstück, 3. Abschnitt §17 (<https://dme.mozarteum.at/digital-editions/violinschule#1-3-17>, visited on 23.6.2023).

25 The dots could possibly indicate a stronger separation of the notes, see Carter, “String Tremolo”, p. 50.

26 See the edition in *Johann Joseph Fux, Te Deum-Vertonungen K 271 und L 35* (as note 20), bar. 132–146 and the remarks *ibidem*, p. XXIII; cf. also Riedel, *Kirchenmusik am Hofe Karls VI.* (as note 12), p. 205.

27 Cf. the *Messa a 4 & 8 voci* by Lorenzo Penna (in: *Galeria del sacro Parmaso*, Bologna 1678), shown in Carter, “String Tremolo” (as note 24), p. 51 and the *Missa Ariosa* (K 37/L 20/K 2) by Fux, mentioned in Riedel, *Kirchenmusik* (see note 12), p. 177. – To a similar context of a (frightful) trembling belong the repeated notes (with ties on two eighths) at the part “Judex crederis” in Fux’s *Te Deum* L 35 and at the part “Quantus tremor est futurus” in his *Requiem* (K 51–53).

28 Carter, “String Tremolo” (as note 24), p. 51.

In addition to the aforementioned question of the extent to which the slurs should be applied to other repeated notes in the violins, the original notation leaves unspecified whether and to what extent the tremulandi should also be played in the corresponding passages in the continuo instruments (cello/violone: bow vibrato, organ: tremulant). This decision, which must be taken in consideration of the sound and the acoustics, is left to the performance practice; therefore, an annotation in the materials has been omitted.

## DETAILED PROOFS (EXCERPT)

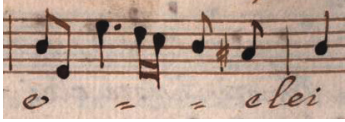
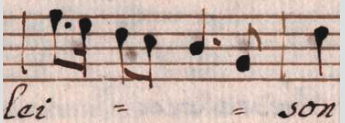







The following list contains only those places where the edited text differs from the original in terms of content or which are significant for performance practice; detailed individual proofs will be listed in the volume of the print series *Johann Joseph Fux – Works* (in preparation).


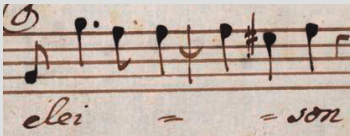
The reference is made according to measures and beats (e.g. quarters in 4/4-time, eighths in 6/8-time etc.). If necessary, further differentiations are given in the annotations. For a better orientation, substantial editorial changes, especially in the concertante respective obbligato parts, are highlighted in gray.

### Kyrie

Clef changes in the continuo parts:

bars 3<sup>3</sup>–4 c3, 17–18 c4, 22–24 c4, 36<sup>2</sup>–31<sup>3</sup> c4, 77–79 c4, 91<sup>2</sup>–92<sup>2</sup> c4.

Bar <sup>beat</sup>	Voice(s)	Remark
4	s conc	melisma on “[Kyri-]e” instead on “eleison” (see s rip and parallel passage in bar 78)
		 (clef: c1)
22	t conc+rip	melisma “[e-]lei-[son]”, text placement adapted to the parallel passage in bar 77
		 (clef: c4)
23 <sup>2</sup>	t conc+rip, t-trbe	rhythm  instead of  ; adapted to the parallel passage in bar 78
23 <sup>4</sup> –24 <sup>1</sup>	a-trbe, vla	<i>f</i> with tie
27 <sup>2</sup>	t-trbe	rhythm 
42 <sup>4</sup> –43 <sup>1</sup>	cnto	<i>g</i> lacks tie
43 <sup>4</sup>	cnto	rhythm  instead of  as in s
45 <sup>3</sup>	org, M.D.C.	bass figure 4 $\frac{6}{3}$ instead of 3 $\frac{6}{4}$ (also in bar 100)
55 <sup>5</sup>	vl I	lacks dynamic indication <i>p</i>
65 <sup>4</sup>	vl I	wrong note <i>e</i> ”
77 <sup>4</sup>	t-trbe	last eighth <i>g</i> instead of <i>f</i>
78 <sup>2</sup>	t rip	rhythm  instead of  (see bar 23)
78 <sup>4</sup> –79 <sup>1</sup>	a conc+rip	note <i>f</i> with wrong slur, inappropriate with the text placement (see bars 23/24)
	vla, a-trbe	with tie
80 <sup>4</sup> –81 <sup>1</sup>	t rip	lacks tie

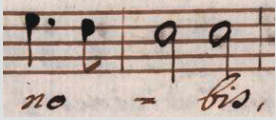
Bar <sup>beat</sup>	Voice(s)	Remark
82 <sup>1</sup>	t-trbe	wrong rhythm, change to <i>gis</i> comes too early (see t):  (clef: c4)
83 <sup>4</sup> –84 <sup>1</sup>	t rip	lacks tie
83 <sup>4</sup>	b	<i>g</i> instead of <i>e</i> (see bar 28 and bc)
87 <sup>3</sup>	a conc+rip, vla, a-trbe	rhythm ♪♪ adapted to bar 32 (♪. ♪)
91–92	a conc	text with melisma; adapted to bar 35 resp. a rip  (clef: c3)
100 <sup>3</sup>	org, M.D.C.	bass figure 4 $\frac{6}{3}$ instead of 3 $\frac{6}{4}$ (see bar 45)

## Gloria

Clef changes in the continuo parts:

bars 17<sup>1-2</sup> c4, 85<sup>3</sup>–88 c4, 91–92 c4, 108<sup>3</sup>–110 c4, 126–128<sup>2</sup> c4, 144<sup>3</sup>–146 c4, 225–216<sup>4</sup> (1. Achtel) c4, 231<sup>3</sup>–233<sup>1</sup> c4, 247<sup>2</sup>–248<sup>3</sup> c4.

Bar <sup>beat</sup>	Voice(s)	Remark
4 <sup>4</sup> –5 <sup>4</sup>	b rip	tutti passage is not notated, “Tutti” indication only in b conc
14	vl II	lacks dynamic indication and slurs
14 <sup>4</sup> –15 <sup>1</sup>	cnto	note <i>d</i> ” with tie
17 <sup>4</sup> – 18 <sup>1</sup>	vla	note <i>f</i> ’ lacks tie
24 <sup>1</sup>	org	lacks accidental #
28 <sup>4</sup> –30	org, M.D.C.	org: rest; M.D.C.: contains bc-part with indication “senza Organo”, bar 31: “con Organo”
34 <sup>4</sup>	s conc	notes <i>c</i> ” <i>e</i> ””; adapted to bar 31 <sup>4</sup>
59 <sup>2-3</sup>	a conc+rip, vla, a-trbe	accidentals for <i>g/gis</i> ambiguous
66/67	t-trbe	lacks tie
78 <sup>2</sup>	a conc	slur on <i>d</i> ’– <i>c</i> ’ instead in bar 78 <sup>1</sup> <i>e</i> ’– <i>d</i> ’ (see bar 80; text placement)
85 <sup>2-3</sup>	s conc	rhythm ♪♪; adapted to the other voices
94 <sup>4</sup>	b rip+conc, vc rip, fag	last eighth <i>f</i> instead of <i>fis</i> (see also bar 100)
96	cnto, vl I+II	♪♪, lacks probably tie; adapted to s
100 <sup>4</sup>	b conc+rip, fag, vc rip, org, M.D.C.	last eighth <i>d</i> instead of <i>dis</i> (see also bar 94)
102 <sup>4</sup> –103 <sup>1</sup>	cnto, vl I+II	lacks tie
109 <sup>1-2</sup>	vc, vlne, org, M.D.C.	rhythm ♪♪; adapted to t (see bar 145)

Bar <sup>beat</sup>	Voice(s)	Remark
110/111	vl I+II, s conc+rip, cnto	rhythm and text placement divergent to the parallel passage in bars 146/147 (o “-bis”); adapted to bar 146/147  (clef: c1)
111	t conc+rip, t-trbe	rhythm ♩; changed to ♩ (see bar 147)
112 <sup>1-2</sup>	vlne	with tie
117–125	a-trbe	solo passage of the alto wrongly notated as colla parte in a-trbe; in bar 117 “S:” [Solo] added with pencil
126	s conc, b conc, vla, vc, vlne, org	tempo indication “piu adagio”, other parts: “adagio”
130 <sup>1</sup>	t conc	2. note: sixteenth note <i>es'</i> instead of <i>d'</i> ; adapted to the previous figurations
133 <sup>2-3</sup>	vlne	rhythm ♩ instead of ♩ (lacks tie)
135 <sup>4</sup> –136 <sup>1</sup>	a-trbe	with tie
137–138	vla	lacks tie
139–142	t-trbe	solo passage of the tenor wrongly notated as colla parte in t-trbe
141 <sup>4</sup> –142 <sup>1</sup>	t-trbe	with tie
144 <sup>1</sup>	vla	lacks # (see a, a-trbe)
166 <sup>1</sup> , 167 <sup>1</sup>	vl I	eighth note lacks slur (see vl II)
188 <sup>1</sup> , 189 <sup>1</sup>	vl I	eighth note lacks slur, added according to bars 165ff
189 <sup>1</sup>	vl II	
210 <sup>1</sup> , 211 <sup>1</sup>	vl II	eighth note lacks slur, added according to bars 165ff
233 <sup>4</sup> –234 <sup>1</sup>	t-trbe	lacks tie
238 <sup>3</sup>	org, M.D.C.	bass figure: org $\frac{5}{2}$ , M.D.C. $\frac{5}{4}$
243 <sup>2</sup>	M.D.C.	2. eighth: <i>a</i> instead of <i>g</i>

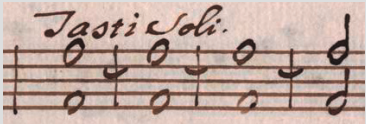
## Credo

Due to the double choir “Crucifixus”, the concertato parts exist in two copies (e.g. soprano primo concertato, soprano secondo concertato) plus the ripieno parts. In the edition, the solo passages are only notated in the first concertato part. The second concertato parts are obbligato only in the “Crucifixus” and correspond to the tutti in the remaining passages.

Clef changes in the continuo parts:

bars 80 (1.–7. eighth): c4, 83 (1.–7. eighth): c4, 137<sup>3</sup>–138<sup>1</sup> c4, 143<sup>3-4</sup> c3, 259<sup>3</sup>–261<sup>3</sup> c4, 267–268 (3. eighth): c3, 271<sup>3</sup>–274<sup>5</sup> c4, 284<sup>3</sup>–285<sup>1</sup> (1. eighth): c4.

Bar <sup>beat</sup>	Voice(s)	Remark
7 <sup>1</sup>	t I conc, t II conc, t rip, t-trbe	wrong note <i>d'</i> instead of <i>c'</i>
7 <sup>3</sup> –8 <sup>1</sup>	cnto	lacks tie
18 <sup>1</sup>	org, M.D.C.	wrong bass figure # (instead of ♮ / no figure)
22	t-trbe	rhythm ♩ adapted to the other voices (♩)
27 <sup>2</sup>	clno II	lacks trill
73–74 <sup>1</sup>	vlne	with tie

Bar <sup>beat</sup>	Voice(s)	Remark
76 <sup>1</sup>	t conc I+II, rip, t-trbe	rhythm ♪♪ adapted to the other voices (♪♪)
77 <sup>4</sup> –78 <sup>1</sup>	a-trbe, vla	with tie
78 <sup>1</sup>	s I conc	note <i>b'</i> instead of <i>c''</i>
79 <sup>1</sup>	vl I conc	rhythm ♪. adapted to the other voices (♪ ♯)
81 <sup>4</sup> –82 <sup>1</sup>	s II conc, s rip, cnto	lacks tie
83 <sup>4</sup> –84 <sup>1</sup>	cnto	with tie
84 <sup>1</sup>	vl I, II	wrong note <i>d''</i> instead of <i>c''</i> (see s)
85 <sup>3</sup>	b conc	lacks accidental ♭ (see bass figure)
88 <sup>4</sup>	a conc	rhythm ♪♪ adapted to the other voices (♪♪)
91 <sup>1</sup>	b conc I	2. eighth: lacks accidental ♭ (note <i>b</i> instead of <i>b flat</i> )
94 <sup>2</sup> , 95 <sup>2</sup> , 96 <sup>2</sup>	vl I	repetitions lack tie (see vl II)
97 <sup>1-2</sup>	vlne	rhythm ♪ ♯ adapted to the other voices (♪. ♪)
99 <sup>1-2</sup>	vl II	lacks tie
99–128	vl I, vl II	ties added (dotted ties in the edition, see above, “Directions for performace”)
102 <sup>2</sup>	vl II	<i>f</i> here and not in bar 101 <sup>3</sup> (cf. motive of vl I)
104 <sup>2</sup>	vl I	lacks trill
119 <sup>3</sup> –120 <sup>1</sup>	vlne	with tie
124 <sup>3</sup> –125 <sup>1</sup>	vl II	with slur
125 <sup>3</sup>	vl I	lacks dynamic indication
131 <sup>3</sup> –132 <sup>1</sup>	b I	lacks tie
146 <sup>3</sup>	a II	lacks accidental ♭ (see b)
151–156, 157–160	org, M.D.C.	tie notated between the octave notes: applicable for both positions?  (clef: f4)
152–153	vc	lacks tie
164 <sup>2</sup>	vc, vlne, org, M.D.C.	2. eighth: note <i>B</i> instead of <i>c</i>
167 <sup>2</sup>	b II conc, b rip, fag, vc rip	2. eighth: note <i>g</i> instead of <i>f</i>
168 <sup>2</sup>	B rip	2. eighth: note <i>g</i> instead of <i>f</i>
175 <sup>4</sup> –176 <sup>1</sup>	cnto	lacks tie
177 <sup>4</sup> –178 <sup>1</sup>	vl I+II, vla, a-trbe	with tie
182 <sup>1</sup>	vl I, II	“Tutti” and change to c1-clef notated here; shifted to bar 181 <sup>4</sup> (analogous to the choir tutti)
189 <sup>2-3</sup>	cnto	with tie
194 <sup>3</sup> –195 <sup>1</sup>	t-trbe	with tie
207 <sup>4-6</sup>	vc, vlne, org, M.D.C.	rhythm ♪♪ adapted to the context with continuous movement in eighths
232 <sup>1</sup>	vl II	<i>f</i> here and not in bar 232 <sup>2</sup> (see vl I)
236 <sup>4</sup>	vl I	lacks <i>p</i>
245 <sup>3</sup>	t rip	wrong note <i>f</i> (instead of <i>g</i> )
262 <sup>1</sup>	t rip	rhythm ♪. (instead of ♪ ♯)



Bar <sup>beat</sup>	Voice(s)	Remark
268 <sup>4</sup> –269 <sup>1</sup>	fag	eighth note <i>g</i> lacks tie
269 <sup>2-3</sup>	vc, vlne, org	eighth note <i>f</i> lacks tie
273 <sup>4</sup> –274 <sup>1</sup>	s II conc	eighth note <i>b'</i> lacks tie
277 <sup>1</sup>	vl I conc	wrong accidental $\flat$ ( <i>b'</i> flat instead of <i>b'</i> natural)
278 <sup>1</sup>	a rip	rhythm
279 <sup>1-2</sup>	vla, a-trbe	with tie (); adapted to the other voices (
282 <sup>3</sup> –283 <sup>1</sup>	vc, vlne	with tie
289 <sup>3</sup> –290 <sup>1</sup>	t-trbe	with tie

### Crucifixus 2 (three-part version)

7<sup>4</sup>–8<sup>1</sup> s tie added

### Sanctus

Clef changes in the continuo parts:

bars 1 c4, 9–10<sup>1</sup> c3, 28<sup>1-3</sup> c4, 31–32<sup>1</sup> c4, 33–34<sup>1</sup> c4, 35<sup>3</sup>–36<sup>2</sup> (1. eighth) c4, 48–50 c4, 63<sup>3</sup>–65<sup>2</sup> c4.

Bar <sup>beat</sup>	Voice(s)	Remark
7 <sup>1</sup>	t conc, t rip, t-trbe	wrong note <i>e'</i> instead of <i>d'</i> (and thus slur instead of tie in bar 6 <sup>4</sup> –7 <sup>1</sup> )
11 <sup>1-2</sup>	s rip	with tie
12 <sup>2-3</sup>	vl I+II	with tie (equivalent to
12 <sup>4</sup> –13 <sup>1</sup>	t-trbe	with tie
17 <sup>4</sup> –18 <sup>1</sup>	vl I+II, cnto	with tie
22 <sup>3</sup>	t rip	lacks accidental $\sharp$ for the <i>f</i>
23 <sup>3</sup>	fag, vc rip	lacks accidental $\sharp$ for the <i>g</i>
25 <sup>1-2</sup>	fag, vc rip	lacks tie
32 <sup>1</sup>	t rip, t-trbe	2. eighth <i>b</i> instead of <i>a</i>
36 <sup>1</sup>	t rip, t-trbe	1. eighth <i>b</i> instead of <i>c'</i>
36 <sup>2</sup>	vlne	2. eighth <i>d</i> (instead of <i>A</i> in the other bc parts)
36 <sup>3-4</sup>	s rip	wrong rhythm
51 <sup>1-3</sup>	vc, vlne, org	lacks tie
53 <sup>2</sup>	vlne	note value $\downarrow$ (statt
66	vla, a-trbe	notes <i>g'g'</i> (instead of <i>a'a'</i> , see alto)
73 <sup>3</sup>	clno	last quarter <i>c'</i> omitted for the edition (needless)

### Agnus Dei

From bar 21 on, the instrumental parts have no slurs (Dona nobis pacem: melisma on “nobis”); for the edition, they have been added without further marking in order to clarify the articulation of the motive.

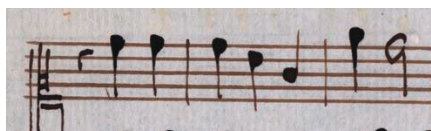
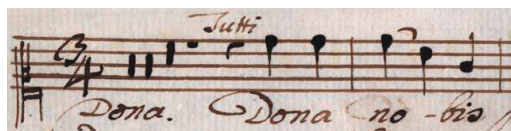


Fig. 3a+b: A-Wn Mus.Ms. 16118, Sanctus et Agnus, fol. 2<sup>r</sup> soprano concertato, fol. 14<sup>r</sup> violino I concertato

Clef changes in the continuo parts:

bars 28–30 c4, 44–49 c4, 68–78<sup>1</sup> c4.

Bar <sup>beat</sup>	Voice(s)	Remark
6 <sup>2-3</sup>	M.D.C.	with tie
19 <sup>4</sup> –20 <sup>1</sup>	vl I	with tie
30–31 <sup>1</sup>	a-trbe	lacks tie
32 <sup>3</sup> –33 <sup>1</sup>	t-trbe	lacks tie
35–37	vla	lacks ties
46–47 <sup>1</sup>	vc, vlne	lacks tie
49	s conc	rhythm $\downarrow \uparrow$ adapted to the other voices ( $\downarrow$ )
57 <sup>3</sup> –58 <sup>1</sup>	vc	with tie
60 <sup>1</sup>	vl I	wrong note <i>b'</i> instead of <i>d''</i>
63–64	t-trbe vc	with tie lacks tie
64 <sup>3</sup> –65 <sup>1</sup>	fag, vc rip, vc, vlne	lacks tie
65 <sup>3</sup> –66 <sup>1</sup>	vl I	with tie
74–75 <sup>1</sup>	b rip, fag, vc rip	with tie; in b rip not appropriate due to syllable change

### Abbreviations

a	alto	s	soprano
b	bass	t	tenor
bc	basso continuo	tr	tromba (trumpet)
cnto	cornetto	trbe	trombone
conc	concertato	vc	violoncello
fag	fagotto (bassoon)	vl	violin
org	organ	vla	viola
rip	ripieno	vlne	violone

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