Music in Nineteenth-Century Malta: Traditions of Composition and Performance at the Church in Gozo, with a Catalogue of Works

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ABSTRACT

Gozo is a small island within the Maltese Archipelago. Its main cathedral, located within the fortified citadel in Victoria, contains an extensive archive of sacred music, mostly from the nineteenth century. This resource has never before been subject to scholarly enquiry. Indeed, until my research, the archive was not even adequately catalogued. The initial impetus for this dissertation was my MPhil thesis, in which I compiled a more catalogue based on a basic inventory of the music manuscripts. Although it provided an important tool for scholars to gain access to the archive, it needed further fine-tuning. In this dissertation, I wanted to complete a significantly expanded and enhanced catalogue of manuscripts and to shed further light on the Gozitan music traditions, on the composers and performers who worked at the cathedral, and on the functions of sacred music there. Most especially, I aimed to transcribe some of the scores found in the archive to encourage performances of these forgotten works and to assist future scholars. In the opening two chapters, I investigate the historic, social, and cultural aspects of music making in Gozo during the nineteenth century, in particular for the main feasts and functions celebrated at the Gozo Cathedral. To establish a foundation for the Gozitan tradition, in Chapter 4 I explore the life of Maltese composer Francesco Azopardi, who returned after study in Naples and quickly established himself as a leading figure. A score of one of his masses performed at the Gozo cathedral is included, together with critical commentary and editorial notes. In Chapters 5, I turn to two native Gozitan composers, Vincenzo Bondì and Adrian Lanzon. To study their works and to see if features of a 'Gozitan' style

could be determined, in distinction to music from mainland Malta, I transcribed and edited representative examples of their sacred music. Again, these are supported by critical commentaries and editorial notes. The dissertation concludes with a comprehensive catalogue of music compositions at the Gozo Cathedral Music Archive. It is hoped that making this material available will foster further interest in the music history of Gozo in the nineteenth century.

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PART 1

CHAPTER 1

1.1 INTRODUCTION

Gozo is the smallest inhabited island within the Maltese archipelago, which consists of mainland Malta, Gozo, Comino and Cominotto. Malta is situated to the south of Sicily and Italy, practically at the center of the Mediterranean Sea, half way between Europe to the north and Africa to the south. This geographical position has contributed to its rich history of cultural influences through periodic invasions and changes of ruler, going all the way back to pre-historic times. The islands are home to temples that are considered to be the world's oldest freestanding monuments, some of which are found on Gozo.

Owing to its size, Gozo was always accorded secondary status to the mainland, on which the main political, social and cultural activities were concentrated. Nonetheless, Gozitans (the inhabitants of Gozo) always tried to make up for these disadvantages and did their utmost to match the cultural achievements of mainland Malta.

Gozo underwent a shift in power from the Knights of Saint John to the French under General Napoleon Bonaparte in 1798, and two years later to the British. On October 5, 1813, Gozo and Malta become a Colony, subject to the British Crown. This was confirmed on June 9, 1815, at the Congress of Vienna.[1] Various administrative positions were introduced by the British rulers

[1] Bezzina, J. (1985) *Religion and Politics in a Crown Colony – The Gozo-Malta Story 1798-*

in the form of "luogotenenti" and deputies to administer six districts (Gozo being the sixth one). [2]

Bezzina has examined all the data relating to population before the first official census in 1842. He calculates that in the early 1800s, Gozo had a population of 16,000 inhabitants, mostly living in Rabat (the main town) and six (later seven) main villages. As in the case of Malta's fortified city Mdina and its suburb Rabat, in Gozo, the Citadel was the capital city with its suburb, Rabat. Rabat's population was over 5,000, the remaining 11,000 contained within the parish-villages Xewkija, Għarb, Sannat, Xagħra, Nadur, Żebbug and Għajnsielem. Other districts were Qala, Kerċem, San Lawrenz, Għasri and Munxar.[3] An overview of the population of Gozo as compared to Malta during the period 1798-1864, and its comparative density per square kilometer, is highlighted in Table 1 below:[4]

	Gozitans	**Foreigners in Gozo**	**Maltese**	**Total**	**Gozo density per km^2**
1798	16000		98000	114000	238
1800				94000	
1807	12829	1	80225	93055	191
1811	12766				190
1826	13136				196
1837	14566				217
1842	14330	12	98170	112512	214
1851	14647	16	106640	121287	218
1861	15440	19	118596	134055	230
1864	16038			139146	239

Table 1: The Population of Gozo and Malta, 1798-1864: from Bezzina (1985), p.47.

Bezzina attributes the fluctuations in population in Gozo in particular to the deaths of 104 persons in 1814 during a plague epidemic and the 346 deaths

[2] Ibid. p. 38.
[3] Ibid. pp. 43-44.
[4] Ibid. p. 47.

during the cholera outbreak of 1837.[5] Overall, the figures show that Gozo was a sparsely populated island, containing scarcely 15% of the number of people situated on the mainland. It is also interesting to note how few visitors arrived on its shores. Over a period of more than sixty years, only a handful of foreigners were known to have settled on Gozo. This inevitably had an impact on the development of native traditions, but, as we shall see, it does not offer a fair representation of the awareness Gozitan musicians had of contemporary developments in music in France, Italy, and elsewhere.

Bearing in mind Gozo is not a large territory, there were few major differences in lifestyle and customs between the main town and the villages. Rabat did however host the island's two hospitals and the Law Courts as well as the office of the Maltese Bishop's provicar and Matrice in the Citadel.[6]

Bezzina paints a picture of the class structure of Gozo based on estimates gathered from data in reports by ecclesiastical officials, such as those relating to Bishop Labini's Visit to Malta and Gozo, and a report compiled by Agostino Portelli and V. Azzopardi, as well as the 1851 and 1861 censuses. Table 2 provides a clear picture of the classes operating in Gozo in the 19th century.[7] As can be seen, musicians are not included in the list presented by Bezzina. It may be the case that while compiling this table and during the period taken into consideration, the role of the musician in Gozo may not have been considered as a profession. This in turn suggests that music practice in Gozo was more of an amateur practice with musicians possibly occupying different employment status included in the list subjoined. A particular case in point highlighting such instances is reference to Adriano Lanzon's primary

[5] Ibid. p. 49.
[6] Ibid. p. 44.
[7] Ibid. p. 59.

profession (that is a legal procurator) besides a practicing musician. It is quite plausible that the musical scenario in Gozo was not that fertile to encourage full-time employment in the music profession. Gozo, a small island in the middle of the Mediterranean, with only 16000 inhabitants could hardly afford the luxury of having just one professional musician.

Further study of the table compiled by Bezzina shows that there were very few landowners and professionals, far fewer than priests. This shows that power was concentrated in the hands of a wealthy elite. The vast bulk of these people subsisted by small-scale farming and seasonal work.

	1801	***1837***	***1842***	***1851***	***1861***
Priests and friars	133	112	111	136	134
Land proprietors		5	22	53	29
Professions		34	52	58	61
Government Employees	40	66	66	81	82
Commerce		185	286	368	351
Artificers and labourers		4100	4935	5438	6121
Agriculture		2600	2655	3172	2714
Mariners and fishermen		700	677	561	650
GAINFULLY OCCUPIED		7802	8804	9867	10142
% of population		55%	61%	67%	66%
POPULATION	16000	14566	14342	14663	15459

Table 2: The working classes, 1801-1863: from Bezzina (1985), p.59

The Royal Commissioners record that during the first half of the nineteenth century many Gozitans experienced extreme poverty, with one-sixth of the population reduced to begging. Having gainful employment as a musician, even a lowly instrumentalist, must have been considered a blessing. Those without a steady income were forced to resort to stealing, emigrating or borrowing money. There are several recorded instances of thefts from fields

and even churches.[8] In extreme cases, single men and occasionally whole families sought new pastures in other countries to find work. Some went to Egypt, Barbary, and cities along the eastern and southern Mediterranean coast, while others settled in Marseilles, Barcelona and various towns in Italy and Sicily. Another last-ditch option was to resort to loans. The *Monte di Pieta* was established in Gozo in 1805, whereby the poor could borrow money on pawned objects with an interest rate of 6%. Upon repayment of the money, they would then collect their valuables back. This setup still exists today.[9]

Dwellings in Gozo during the nineteenth century varied from "comfortable looking" to "more or less ruinous" and "even worse than those of the Maltese":

> Built of locally quarried globigerina limestone, it normally consisted of two floors… A sewer was unheard of, and there was no water supply in the proper sense… Besides being limited in amount, water easily got contaminated and this did not encourage the cultivation of cleanliness […] In 1840, […] Government initiated the building of a 2.25km long aqueduct…It must be recorded that the majority however did their best to keep their dwellings clean; only 17% of the households were reported filthy in the census of 1851.[10]

As to medical care, in 1836, the British government was spending only 67% of the annual amount spent by the Knights in the preceding century. Of this, only 7% was spent in Gozo, even though Gozo constituted 14% of the whole archipelago. As mentioned above, there were two hospitals in Gozo in the first half of the nineteenth century: one for men with an annexed wing operating as a care home for persons over sixty years of age, and another hospital for females, including a maternity wing.[11]

[8] Ibid. p. 72.
[9] Ibid. p. 73.
[10] Ibid. p. 76.
[11] Ibid. p. 79.

At the beginning of the nineteenth century, the majority of Gozitans were illiterate:

> … As a result of the Commissioner's spurring, public instruction made a big step forward after 1838. Girls were admitted in schools and the school population increased to 267 in 1851 and to 376 in 1861. There were besides four private primary schools […] November 21, 1853, marks another milestone […] A group of gentlemen, led by Canon Mikelang Garroni, opened a public library at Rabat… [12]

One may question what level of education were musicians residing in Gozo during the first three quarters of the nineteenth century. Were they part of the illiterate sub-section or were they of a higher level of education. One must presume that the illiterate group did encompass more people from the agricultural and fishing community, thus thinking that musicians were at least of a higher education level even though music is not to be considered as an art that is the sole remit of educated persons.

Entertainment in Gozo during the nineteenth century revolved around the annual village festa, Carnival festivities, swimming and the shooting of birds during the migratory period. Bezzina also points out that there were no clubs on the island and "the only places of rendezvous were the wine shops".[13] One presumes that folk music and secular music was present during this period even though there are no extinct written manuscripts to attest this fact. It should also be pointed out that when Bezzina concludes that there were no clubs on the island, he was referring to the period covered through his study, namely, 1798-1864. Coincidentally, the oldest reference of the foundation of an organization in the form a band club is the reference in 1863 of two ensembles that later merged into one musical band named Leone. Again Bezzina refers to the annual village festa and Carnival festivities that were central in Gozo's

[12] Ibid. p. 79-80.
[13] Ibid. p. 82.

social characteristic. Both popular events just mentioned entailed some form of music performance that accompanied these occasions.

Being an island within an archipelago, communication between Gozo and Malta and the wider world depended on transport across the sea. There were frequent trips made by small vessels between the two islands, sometimes proving fatal due to inclement weather. During the second half of the nineteenth century, more people crossed over to Malta as improvements to services made travelling more appealing:

> On a stormy day in October 1838, seven boats plies the distance, and on a particular one, the *Santa Maria*, that, sank, there were no less than a crew of twenty six and eight passengers – all drowned. Seven crosses a day with an overall load of twenty-five passengers was the average several years later […] As these were cargo boats, the voyage ended in Valletta, some 27km away. Those rich enough to pay could also hire a boat to Marfa, the nearest point in Malta, just 8km away. More travelled there after 1862, when the Government financed an omnibus service from Marfa to Valletta…[14]

A postal service was run free of charge at the beginning of the nineteenth century, with letters deposited at the Post Office in Valletta and then collected from the Rabat Police station in Gozo. This meant that Gozitans could maintain close contact with the mainland. The first post office in Gozo opened in 1853. There were, however, no newspapers to speak of in Gozo. Freedom of press was severely restricted by the Government and the Church in the wake of the French revolution. During their brief rule in Malta, the French prepared a number of reforms to be implemented, but due to their abrupt departure after a few months following an uprising by the Maltese population, any reform planned never materialized. If one had to conceive any notion of censorship with respect to music as also to opera texts that might have been planned by

[14] Ibid. p. 85.

French occupiers, it cannot be considered due to the short span of time they ruled the islands.

"The religious milieu"

If one has to fully understand the influence of religion in the daily lives of Maltese and Gozitans, one might start and trace the origins from where all the respect to what is sacred and how it impinged on the religious, social, political, educational and cultural of the Maltese and thus Gozitan population. Bezzina labels Gozo "a sacred island". He traces back in history to 2800BC where the "oldest free standing structures in the world are now believed to be the megalithic temples at … Ġgantija in Gozo." He then asserts that Gozo's Roman Catholic religious faith was embraced through St Paul's shipwreck episode in the first century AD. The historic snapshot of Gozo's religious inclinations are then made clearer with the earliest reference to a church in Gozo is in 1299 but it was not until 1435 that an entry for a "Sanctae Mariae Ecclesia Matrice" is encountered. The term "matrice" indicated a parish church that was an offshoot of a "mother church".[15] This "matrice" was rebuilt in 1553, 1698 and 1800. It is also recorded that in 1864, when Gozo became a separate diocese from Malta, there were seven parishes, three convents and twenty-two smaller chapels. The fact that there were so many churches, convents and chapels on such a small island suggests that Gozitans were deeply involved with the Catholic religion. Religion played a very important role in Gozitan life: "Every Gozitan baby was taken to church for baptism within twenty-four hours of his birth".[16]

The parish church was the focal point of each village, with houses "radiating in concentric circles" around it like a mother overlooking its

[15] Ibid. pp. 91-92.
[16] Ibid. p. 103.

children. The bishop set the parishes' boundaries, which were then also adopted as the official boundaries that separated different villages. People felt a sense of belonging within their parishes and contributed towards the building, decorating and upkeep of the church through voluntary manual work. Otherwise, it is not possible to explain how Gozitans living in poverty managed to contribute to the erection of so many impressive churches. Others donated tracts of land after their death, enriching the Church even further. Another aspect that highlights voluntary input from the congregation is the fact that not only the churches but also the small chapels were well maintained.

The importance of the parish on Gozitans' daily live was also reflected in the influence placed upon the parish priest. He was the official representative of the bishop in spiritual matters but, more importantly for musical life, was an informal leader in the secular world as well. He was one of the few literate persons in the village and sometimes his influence overshadowed the Syndic placed in every village by the Government. [17]

Often the parish priest was an outsider to the village, sometimes coming from Malta in order to gain experience to assist in promotion to larger communities in Malta. Next in line were the procurators of confraternities: "a religious association of laymen for devotional, charitable or educational purposes, dedicated to a particular saint and offering masses for the souls of dead members… procurator is the officer responsible for keeping the registers of the society, including lists of members and ledgers…"[18] By 1864, there were twenty such groups in Gozo, five of them established after 1800.

The major divisions of the day, at a time when few possessed clocks, were set by the parish church. Bells were first rung at four in the morning

[17] Ibid. p. 101.
[18] Ibid. p. 102.

inviting people for prayer and mass".[19] The majority of Gozitans were regular attendees to mass in the morning. According to the 1864 annual report: "almost all population attend on Holy Days and festivals".[20] Major feasts and liturgical functions were celebrated, as can be proved by music excerpts for various functions present at the Gozo Cathedral archives. Secondary feasts such as St Ursula (patron saint against natural disasters or catastrophes) as well as village "festas" were celebrated.

Table 3 shows the number of clergy in Gozo during the period 1801-1861, according to locality:

	1801	**1809**	**1811**	**1837**	**1842**	**1851**	**1860**	**1861**
RABAT	70	59	66				55	62
Regular (at Rabat)	11	11	11	12	19	19	15	15
XEWKIJA	6	6	4					4
GĦARB	16	11	13					20
SANNAT	6	6	6					5
XAGĦRA	9	8	7					8
NADUR	11	11	10					13
ŻEBBUĠ	4	3	4					3
GĦAJNSIELEM	-	-	-					4
Total	133	115	121	112	111	136	129	134
Priest /inhabitants	105	111	105	127	129	108	119	115

Table 3: The clerical caste in Gozo, 1801-61; from Bezzina (1985), p.121.

There were different levels in the clergy or Collegiate Chapters hierarchy: Archpriest, Dean, Precentor, Theologian, Lector and Penitentiary. During this period there were three convents that still exist today. Some of the above-mentioned roles were designed to facilitate the music performance practice during the various official functions held at the Cathedral. A quick

[19] Ibid. p. 104.
[20] Ibid. p. 104.

glance at the payment records and the music catalogue itself, point to the fact that a number of priests took active participation in the music performances. One must also tae into consideration that during the nineteenth century, most if the music practice was performed within the walls of the Cathedral and churches spread around Gozo. Therefore it may also be concluded that priests not only exerted influence in sacred music within the Catholic Church in Gozo, but by default, they also influenced the musical style and repertoire of Gozo's music scenario. The three convents are situated outside the wall of the citadel fortifications but within the boundaries of Rabat, the suburb of the city. These convents were and are still run by three different orders of monks, namely, the Augustinians, the Franciscans and the Capuchins. Compared to Gozo's size, these convents are considerably big and therefore can be concluded that a large congregation of monks lived there. It is also assumed that the musical functions practiced throughout the Caholic Chuch as to recitation of salms, the Divine Office and the Mass was a fully functional practice.

Religion still played an important role in Gozitan lives during the first centure of British rule. A very clear-cut description of the relationship between the Church and the British government in Malta and Gozo can be found in Bezzina's section titled "The British and the Church":

> The protection which the Roman Catholic Establishment has constantly received at the hands of the British Government of Malta, the liberty which the Church has invariably enjoyed, and the care which successive Governors have unremittingly had to avoid anything that might give annoyance to the ecclesiastical Authorities…[21] This statement by Governor Le Merchant in 1860 outline the policy followed by the British towards the Church since they first set foot on Malta in 1800: liberty, protection and cooperation…When they finally decided to stay for good in 1813, they reiterated that "the free exercise of religious worship to all persons who inhabit and frequent the island is to be secured".[22]

[21] Ibid. p.143.
[22] Ibid. p.144.

This does not mean that there were no issues. There were obviously instances when clashes and differences of opinion were encountered but still Gozitans enjoyed religious freedom. It is also very clear that Catholicism remained dominant and was highly supported by the people. This latter fact, bears weight on my approach in this thesis, to focus on Catholic rituals and practices at the Gozo Cathedral, which may frankly be considered the principal source of music practice during the nineteenth century in Gozo:

> Another tussle involving also the Anglican Church arose on the occasion of the promulgation of the new criminal code, where in the chapter concerning offences against religion, the Roman Catholic religion was described as 'dominant', the others "dissentient" from it. After years of hot arguments for and against, the code was enacted, minus the much discussed chapter, by an Order of the Queen-in-the-Council on January 30, 1854'. This breach in relations widened when by the Letters Patent of July 30, 1857, all ecclesiastics were excluded from the Council of Government. No reason was given for disqualifying priests, but this is easy to guess. Government knew that opposition to its policies by priests in the Council could easily degenerate in a worse opposition from the people. [23]

[23] Ibid. p.148.

1.2 THE GRAND TOUR

During the seventeenth and eighteenth centuries, Malta served as the headquarters of the Knights of St John, who hailed from different European countries. As a result, Valletta was built to house their various palaces, churches and noble families' dwellings, which were adorned with rich and elaborate works of art, sculpture and architecture. St John's Co-Cathedral is living proof of such artistic richness and grandeur, emphasising the Knights' reputation for excellence and extravagance.

The Maltese ecclesiastical authorities took care also that religious functions and festivities should be held with pomp and refinement. Music played an essential role and famous sought-after composers were engaged by the two main churches in Malta. Consequently, works by established *maestri di cappella* were to a lesser extent performed at the Cathedral of the Assumption on the sister island of Gozo.

It is worth considering why the musical aspect played such a significant role in the cultural and artistic life of the Maltese church during the time of the cosmopolitan Order of St John, the brief occupancy of the French and nearly two decades of British rule. This keen interest in the musical field and the visual arts might be linked to the popular phenomenon of the European Grand Tour to Italy, Sicily and France. The Grand Tour was conceived to provide young aristocrats from the northern part of Europe, including Britain, with tours to witness the great works of antiquity and to sample the finest offerings of culture, as found in centres such as Paris, Venice, Florence and Rome. This proved to be a costly endeavour to these young men, and a smaller number of women, which lasted months.

> Originally, the Grand Tour was expected to last about three and a half years: six months of travelling and three years of living abroad, allowing gentlemen to absorb the cultures they were visiting and improve their language skills . . .The period of time spent abroad gradually shortened until most travelled for no more than two years. [24]

During their tour, the young travellers were exposed to artistic and historical riches which enabled them to return to their respective countries well-versed in art, music and architecture through experiences of great masterpieces.

> ...The British traveller Charles Thompson speaks for many Grand Tourists when in 1744 he describes himself as "being impatiently desirous of viewing a country so famous in history, which once gave laws to the world; which is at present the greatest school of music and painting, contains the noblest productions of statuary and architecture, and abounds with cabinets of rarities, and collections of all kinds of antiquities.[25]

They were also expected to return with souvenirs and mementos of their travels.

> Many artists benefited from the patronage of Grand Tourists eager to procure mementos of their travels. Pompeo Batoni painted portraits of aristocrats in Rome surrounded by classical staffage, and many travellers bought (Giovanni Battista Piranesi's prints of Roman views, including ancient structures like the Colosseum, and more recent monuments like the Piazza del Popolo, the dazzling Baroque entryway to Rome. Some Grand Tourists invited artists from home to accompany them throughout their travels, making views specific to their own itineraries; the British artist Richard Wilson, for example, made drawings of Italian places while travelling with the earl of Dartmouth in the mid-eighteenth century. [26]

[24] Knowles, R. (2013) *The Grand Tour, Regency History, Researching Regency and late Georgian History*. Available at: http://www.regencyhistory.net/2013/04/the-grand-tour.html. [Accessed 12th February 2016].
[25] Sorabella, J. (2003) "The Grand Tour." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–.http://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm. [Accessed 13th February 2016].
[26] Sorabella, J. (2003) "The Grand Tour." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–.http://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm. [Accessed 12th February 2016].

The Maltese archipelago, in the centre of the Mediterranean and governed by different civilizations throughout its history, was thought to possess a rich cultural and historical patrimony that often attracted foreign visitors. Sometimes the Grand Tour itinerary was extended further south from Sicily to Malta, especially in recognition of the Order of St John, which hailed from several European countries, as represented by its emblem of an eight-pointed cross, signifying eight different languages (countries) and housed at the eight "auberges" within the fortified city of Valletta.

> As this was the period when the island was governed by the cosmopolitan Order of St John, many phenomena and developments of European culture also found their echoes in the microcosm of Malta. The travellers' tales and descriptions reflect this development. A closer look at the single cases of the European travellers suggests that the remote Malta of the Knights kept on attracting a tremendous number of visitors .[27]

During the French and British rule, Malta continued to attract travellers from northern Europe in their quest to enrich their cultural and historical knowledge.

> This visitors' perception does not change much when, after the short intermezzo of the French occupation, British Malta remained a magnet for travellers from France, England, Italy, Germany, Spain, Poland, Russia, Scandinavia, and even far-away countries like the United States or Australia. In fact nineteenth-century Malta was honoured with the visits of some of the greatest names of European culture and politics; Flaubert, Lamartine, Scott, Thackeray, Dumas, Gogol, Andersen, Byron, Verne, Garibaldi, Nelson, and Disraeli, to name but a few. Others, like Coleridge, cannot be labelled exactly as travellers as they became temporary residents. [28]

As in other cities throughout France, Italy and Sicily, such an influx of northern European visitors lead the ecclesiastical authorities to offer a holistic artistic package that included music performances of high quality. This had the

[27] Freller, T. (2009) *Malta and the Grand Tour.* Malta: Midsea Books.
[28] Ibid.

benefit of raising the standing of the church, which would in turn attract further visitors, all of whom had a tendency to contribute generously to the collection plates and the church coffers. The gain was not only monetary but also cultural, inasmuch as the visitors often commissioned artistic works that enriched the Maltese artistic patrimony. Reputable artists and painters are known to have worked in Malta, producing world-renowned masterpieces. The Italian painter Caravaggio springs to mind. In the musical field, these visitors supplied hard currency to the churches and motivated them to provide high quality music to attract audiences.

Being a native Gozitan myself, in writing this thesis I aimed to contribute towards scholarly research on the music tradition practiced on the small and peaceful island. Previously, very few archival research projects have been undertaken. The first real attempt to organize the loose and haphazard collection of documents held mainly at the Gozo Cathedral was a project initiated in 1973 at the Mdina Cathedral Archives in Malta, in collaboration with the Hill Museum & Manuscript Library. This project began the arduous task of committing to microfilm more than 16,000 documents from all over Malta, covering a period from the 12th to the 20th centuries. It included the music archive of the Gozo Cathedral.

Within recent years, the Gozo Cathedral music archive has been shown to contain a collection of manuscripts of musical pieces that could be considered as either "unusable old manuscripts" or else more recent documents that could be turned into edited music scores and parts by composers from the not-too-distant past. In my MPhil thesis, I embarked on a project to make a detailed and internationally recognized catalogue of the music scores and parts that were otherwise listed in a scant inventory. There was very little

information available. It was limited only to a catalogue number, composer, and title of piece, key and time signature. More details were added to my catalogue as to incipit, instrumentation, physical description of scores and parts, watermarks, genre and other relevant information that could prove useful for scholarly research.

In order to access the Cathedral music archive and consult other documents, mainly manuscripts, I had to seek permission from the Cathedral Chapter through its highest serving official, the Archdeacon, Mons. Giovanni B. Gauci. It should be noted that the archives are not easily accessible to the public and permissions are heavily restricted, even to the extent that twentieth-century documents are not normally made available for research, as they may relate to persons who are still living. This is one of the reasons why I focused mainly on nineteenth-century music and did not venture into the twentieth or eighteenth centuries. Other considerations that determined my choice of period included the fact that the majority of the works pertain to the 19th century. In addition, many of the older manuscripts are not in a very good physical condition and need urgent expert intervention to preserve them. With undue contact, they could be lost forever.

The music manuscripts found at the Gozo Cathedral Archives consist primarily of instrumental and vocal parts. There are no short or full scores of works. Given that these compositions were intended for performance, questions arise as to how the musical director was able to direct the ensemble and singers. It may be that the music director played the first violin while leading the ensemble, or he may have taken charge from the piano or organ and read from the bass part. In both cases, he would have been following eighteenth-century performance traditions. The other scenario would be that

there did exist conductor's scores for the pieces held in the archive, but that these have been lost, mislaid, or inaccurately catalogued. This latter option seems the least likely. For decades, no indications have arisen to suggest that such scores existed and it seems implausible that they would not have come to light at some point in time.

As outlined later in my description of the history of music at the Gozo Cathedral Music Chapel in Chapters 2 and 3, the nineteenth-century works present in the Cathedral archive are well preserved. Some of them are copies of works that were originally performed in Malta under the direction of their respective Maltese composers, while others can be considered unique original works by Maltese composers. There are also a number of original works in manuscript by native Gozitan composers. Although one sometimes finds instances of inaccuracies or calligraphic errors in copies of pre-existent works, this rich archive holds a sizeable collection of mainly accurate works that represent an important source for archival research.

My intention in this thesis is to build upon my previous MPhil research and to try to investigate some of the composers represented at the Gozo Cathedral Music Archives in greater detail. I have sought to provide insights into their musical styles, especially during the nineteenth century, in which the majority of the pieces were composed.

The sheer quantity of music manuscripts dating from the late eighteenth century to the early twentieth century testifies to the significance of music-making for religious activity in Gozo. Church-based musical activities may also have influenced secular offshoots, such as band clubs in Victoria, and may have spread out to other major centers across Gozo.

Music repertoire and musicians arriving from Malta were the main drivers of musical life in Gozo. Works by significant Maltese composers who were attached to the most important music posts in Malta, namely Mdina Cathedral and Valletta Co-Cathedral, were regularly performed subsequently at Gozo Cathedral. This alone provides strong evidence of the centrality given to the Gozo Cathedral on the sister island. Furthermore, whereas in Malta it was possible to experience refined secular music, including the latest operas, at the Manoel Theater and the Royal Opera House, both in Valletta, Gozitan audiences could only be exposed to music performances of a comparable standard at Gozo Cathedral's functions and special occasions. From a close look at the musical parts as well as payment records, it can be estimated that the number of musicians employed within the musical chapel amounted to just ten musicians - approximately half the number employed in Malta, in recognition of Gozo's size and financial capacity.

Because the principal music directors occupying the main posts in Malta were trained overwhelmingly in Naples, the Maltese music tradition must be considered to owe much to Italian influences. There was, however, also some French influence, brought to bear by those few Maltese musicians who came into contact with the French music tradition while working or studying there (e.g., Nicolò Isuard). Gozo in turn absorbed these music influences through direct and indirect exposure to musicians and compositions brought over from Malta. In my thesis, I will try to investigate whether or not these influences filtered down to Gozitan musicians and can be identified in their musical compositions.

The thesis takes as its starting-point the Maltese musician Francesco Azopardi (1748-1809), a highly respected composer who was trained at one of

the conservatories in Naples. Upon his return to mainland Malta in 1774, after twelve years of musical tuition and experience in Naples, he quickly established himself as a leading figure at the Mdina Cathedral. Later, he also took the post of Maestro di Cappella at the Cathedral of St. John in Valletta, where he was responsible for composing sacred music. When not engaged in official duties, Azopardi traded his musical services in a number of villages around Malta. He also contributed to music education. Among his pupils were Nicolò Isouard, Pietro Paolo Bugeja, Giuseppe Burlon, Giuseppe Principato and Theodoro Piscopo.

Although based on the mainland, Azopardi's compositions were given repeat performances on the sister island, at the Gozo Cathedral. Works by his pupils are also found at the Gozo Cathedral Music Archives, thus reinforcing my claim that Azopardi exerted a considerable influence on resident Gozitan composers/musicians working within the Gozo Cathderal Music Chapel. This influence did not stem directly from Azopardi himself, since there are no records to show that he ever held any official post in Gozo or directed music there, but there is a wealth of evidence in the archives to support the claim that his influence worked tangentially, through his compositions and his pupil's compositions that were performed in Gozo.

In Chapter 4 of the thesis, I discuss Azopardi's pedagogical impact in Europe, especially in Italy and France, through his widely known theoretical thesis *Il Musico Pratico*, which was translated into French by Framéry (1786) and Choron (1824). In Chapter 5 - Part 1 and Part 2, I try to establish whether or not Azopardi exerted any influence upon resident Gozitan composers in terms of discernible stylistic trends. In particular, I select two Gozitan composers as case studies: Vincenzo Bondì (1798-1871) and Adriano Lanzon

(1820-1894). They are represented by 18 and 10 musical compositions respectively at the Gozo Cathedral Music Achives. Both were well established in the Gozitan musical scene and left their imprint even beyond the Cathedral walls in the secular cultural life of Gozo. Representative works by them, taken from the same genre of sacred music with particular emphasis on the mass, are transcribed and discussed, in terms of compositional aspects that can be attributed to European mainland styles and techniques.

The transcribed scores are intended to provide performing editions for contemporary musicians, in the hope of reviving some of this unknown repertoire. To this end, I have edited each score rigorously and have provided detailed critical commentaries. This task was aimed at providing some background information on the Gozitan school of sacred music composition in order to contextualize Gozo within a broader European cultural context.

The first two chapters (2 and 3) survey the available evidence to provide as detailed an account as possible of the Gozo Cathedral Music Chapel, with particular emphasis on its day-to-day activities during the nineteenth century. This includes historical background and also the main liturgical feasts celebrated within the Cathedral that required some kind of musical service. The next two chapters (4 and 5) are dedicated to the three composers chosen for this thesis: Azopardi, Bondì, and Lanzon. Each chapter offers a biographical sketch of the composer, with Azopardi being the most detailed in comparison with the other two Gozitan ones. The amount of archival information relating to Bondì and Lanzon is far scarcer than that connected with Azopardi. For this reason, it was very difficult to establish how these two Gozitan musicians acquired their musical interest and knowledge. When I started my research, I could find no specific references to their musical

backgrounds. In contrast, Azopardi has been the subject of many publications and has been extensively researched by Maltese scholars. This provides further justification for my task. Until more in-depth research is carried out to elicit as much information as possible on these Gozitan musicians, it is difficult to set out a clear picture of the Gozitan musical scene.

Part 2 is dedicated to the transcription of the three works in question. In each case, the score is preceded by an introduction and followed by a commentary on editorial intervention as well as a critical commentary on the composition techniques applied to each transcribed work. For each work, I undertook investigations of musical genre and style, especially in the context of Neapolitan ecclesiastical music of the eighteenth and nineteenth centuries. Details of musical construction were discussed through an ad hoc application of analytical methods, encompassing conventional harmony, form theory, and Robert Gjerdingen's schemata theory (2007). An updated catalogue of scores within the Gozo Cathedral Music Archives is included in Part 3 for the benefit of the reader.

Having spent many laborious years transcribing and editing these forgotten scores, attempting to reconstruct the musical life and typical styles of nineteenth-century Gozo, and compiling an authoritative catalogue of works, I hope that my efforts will encourage further scholarly research on this regional yet worthy musical tradition. Through my historical, analytical, and editorial approaches to works represented at the Gozo Cathedral Music Archives, two by Maltese and two by Gozitan composers, I hope to foster a revival of interest in the tradition, both in terms of facilitating further research and providing tools for editing manuscript scores. Ultimately, I aim to encourage the performance and recording of these compositions in order to preserve and

highlight the music output of Maltese and Gozitan composers during the nineteenth century. My findings may also encourage prospective scholars to explore ways to compare and contrast Gozitan/Maltese sacred music and contemporary Italian music traditions.

Overall, this thesis is intended to inspire increased interest in the musical history of Gozo and to foster a thirst to know and discover further material. It seeks to provide a resource for students and scholars that faithfully represents Gozo's musical life and to begin the process of conserving this regional heritage for future generations.

CHAPTER 2

THE GOZO CATHEDRAL MUSIC CHAPEL

2.1 PREFACE

> Notwithstanding the progress and development of the past years in connection with musical research to bring forward a faithful picture, it is still felt that more studies are needed on the historic and archival aspects, which in my opinion, results in one of the most interesting aspects of music history: the music chapels and sacred vocal music production […] If it were not for a famous study on sacred music by Ulderico Rolandi, the state of music history in Malta, today, would be totally inadequate. [29]

Although the book from which the above quote is taken deals only with music activity in Malta, Franco Bruni's words correspond closely to music research on the sister-island – Gozo. During the sixteenth, seventeenth and eighteenth centuries, a significant number of chapels in Malta enjoyed a burgeoning of musical activity.[30] This is evident from the various collections found on the island. One can easily relate this development to Gozo, only with a shift in time. A similar upsurge in musical activity occurred in Gozo a century and a half later. This does not mean that all the musical achievements

[29] Bruni, F. (1993) *Musica Sacra a Malta – Le Cappelle della Cattedrale di S.Paolo e della Concattedrale di S.Giovanni Battista Nel XIX Secolo, 1st ed.* Malta: PEG. p. 1.
"Nonostante lo sviluppo ed il progresso perseguiti in questi anni nel campo della ricerca musicologica siano a testimonianza di un sincero e sentito accostaento al fatto musicale rimangono, tuttavia, estremamente carenti gli studi storico-archivistici riguardo quello che, a mio avviso, risulta essere uno degli aspetti piu interessanti della storia musicale: le cappelle musicali e la produzione vocale sacra [. . .] Se non fosse per il famoso studio di Ulderico Rolandi sulla musica sacra, lo stato degli studi su questo aspetto della storia della musica a Malta sarebbe, oggi, del tutto insoddisfacente."

[30] Bruni, F. (1998), *La Cappella Musicale della Cattedrale di Malta nel diciasettesimo e dicciottesimo secolo*. Ph.D. dissertation. Paris-Sorbonne University. Volume I. p. 12.
Bruni states that the first indications of music activity at the Mdina Cathedral goes back to the fifteenth century. Furthermore he mentions that during the last decade Stanley Fiorini has made a detailed study on the payment records. From this study emerges a lot of information in the period 1473 – 1539. It so results in records of employment of organists, organ repairing, music teaching and Gregorian Chant practice. Fiorini's book is entitled *The "Mandati" Documents at the archives of the Mdina Cathedral, Malta 1473-1539* (1992) Collegeville, Minnesota, The Hill Monastic Manuscripts Library, The Cathedral Museum, Malta.

of Malta were imitated in Gozo after 150 years. Rather, it took several years for the Gozo musical scene to adopt music practices found in Malta. One could therefore conclude that Malta prefigured the music practice of Gozo or that Gozo absorbed the music practice carried on in Malta after some years. If one had to find a reason for this delay, it may be reasonably attributed to the lack of communication, both physical and cultural, between the two islands.

Another important detail worth mentioning is the fact that, in keeping with Malta, where music practice was mainly centred around the Cathedral in Mdina and the Co-Cathedral in Valletta (originally the conventual church of the Order of St John and later elated to co-cathedral in 1798), with other localities featuring on a lower scale, Gozo's religious musical centre was St Mary's Cathedral, which oversaw lower profile churches and private entities.

The concept of the *cappella di musica* at Gozo Cathedral mirrored that of St. Paul's Cathedral at Mdina and the Co-Cathedral of St John in Valletta. Joseph Vella Bondin outlines the musical setup during the nineteenth century on both islands. The Cathedral is the only institution he recognises in Gozo as having a structured musical chapel.

> The Mdina Cathedral, the Conventual Church/co-cathderal of St John, and the *Matrice* in Gozo dedicated to the Assumption of Our Lady, both before and after it became the island's Cathedral in 1864, were the three foremost Maltese churches having their own *cappella di musica,* which, based on the Italian model, were managed, appointed, and paid by their Chapters…[31]

Again, when one compares Gozo to Malta, one has to take into consideration the size and population of the two islands. Malta also had the advantage of first-hand foreign influences, whereas in Gozo this was not the norm.

[31] Vella Bondin, J. (2017) *The Great Maltese Composers: Historical context, lives, and works.* p. 248.

The organisational structure of sacred music practice in Malta and Gozo followed the lead of institutions in neighbouring Sicily and mainland Italy. The notion of having a fixed nucleus of musicians in major churches to service the various functions during the liturgical year was influential throughout the Italian peninsula. Paolo Giorgi, depicts vividly this practice in the Italian city of Brescia in his article: Pietro Gnocchi, Musico Bresciano (1689-1775):

> It is of interest to focus in particular on the situation at the Cathedral […] Each year, every paid musician was subjected to ballot, that is a vote from all the Canons of the Collegiate within the Cathedral to evaluate their work […] the presence of a fixed setup that was relatively strong in number (and which was enriched for more solemn functions) […] The *Maestro di Cappella* had to be present in all the functions from 28 October to 7 September of the following year […] and had to prepare the choir and soloists, enrol soprano choir members (presumably *pueri cantores*), teach singing to the priests and generally keep under control all the music activities of the Cathedral […] [32]

One very much doubts that the practice of the annual evaluation by the Cathedral Chapter took place in the case of Malta, and even more so in Gozo, because the pool of human musical resources available on both islands was so limited. But there are close parallels to be drawn in regard to the role of the *Maestro di Cappella*. In Brescia, for example, music composition does not appear to have been a core component of the *Maestro di Cappella*'s job description:

> As it is rightly noted, at the Cathedral Chapters there is no reference to the obligation of music composition by the *Maestro di Cappella*, not even for major feasts; the situation at the *Chiesa della Pace* was quite

[32] Giorgi, P. (2009) Pietro Gnocchi, Musico Bresciano (1689-1775) Un Nuovo Capitolo Della Musica Liturgica Del XVIII secolo. *Rivista Internazionale di Musica Sacra*, XXX-2009, "Di nostro interesse è focalizzarsi in particolare sulla situazione del Duomo…Ogni anno i salariati erano sottoposti ad un ballottaggio, ossia una votazione di tutti i Canonici della Cattedrale per valutare l'operato… La presenza di un organico fisso piuttosto nutrito (che veniva poi arricchito per le occasioni più solenni) …Il Maestro di Cappella doveva presenziare constatamente a tutte le funzioni dal 28 ottobre al 7 settembre dell'anno successive…doveva preparare il coro e i solisti, procurarsi dei cantori soprano (presumibilmente *pueri cantares*), insegnare il canto ai chierici e in generale tenere sotto controllo l'intera vita musicale del Duomo" p.161.

> different, and according to the contract the *Maestro* had a long and detailed list of obligatory compositional tasks.[33]

Further evidence as to the similarity between the organisation of musical chapels and their day-to-day practices in Italy, Malta, and to some extent Gozo, can be found in Salvatore de Salvo Fattor's article on musical activities at the Church of Saint Mark in Rovereto, northern Italy. Fattor lists and describes various role titles within the musical chapel, namely: sacristan (*fabbriceria*), choir leader (*capo coro*), choir director (*direttore di coro*), cantor (*cantore*) and organist.[34]

Given these organisational similarities between musical chapels extending all the way from northern Italy to the Maltese archipelago, it is interesting to ask whether or not the late nineteenth-century Caecilianist movement, later strengthened by Pope Pius X's promulgation of the *Motu proprio,* issued on 22 November 1903, had any impact on Malta. This movement was essentially a conservative return to an imaged "pure" age of church music. It encompassed strict guidelines free from all traces of theatrical style and exuberant orchestration. The southern part of Italy and Malta did not take to these reforms with as much zeal as their northern counterparts. Indeed, I could find only one isolated instance of Caecilianist influence before 1900, as discussed below.

The Rovereto music chapel, on the other hand, was heavily influenced by the reformatory trend initiated by the Italian and German Caecilianist

[33] Ibid. p.165. "Come giustatmente è stato notato, nei Capitoli non viene riportata alcuna clausola riguardante gli obblighi di composizione del Maestro di Cappella, neppure per la musica necessaria alle festività maggiori; la situazione della nominate Chiesa della Pace era ben diversa, e anzi secondo il contratto il Maestro aveva una lunga e puntigliosa lista di obblighi riguardanti la composizione musicale."

[34] De Dalvo Fattor, S. (2013) La Cappella Musicale di S. Marco in Rovereto. Storia, Liturgia e Prassi Esecuttiva Dalla Fine Dell'Ottocento al Concilio Vaticano II. *Rivista Internazionale di Musica Sacra*, XXXIV-2013, p. 260.

movement, primarily owing to its proximity to the borders with Austria and Germany. These reforms envisaged a return to *a cappella* singing, either in Gregorian chant style or antiquated polyphonic style, with the eventual possibility of the use of the organ and later on with the minimum of orchestral instruments.[35] This movement served as a reaction to the dramatic style employed in most contemporary church music, which was drawn largely from opera.

The reluctance to follow this path in Malta may have rested on a more mundane reason. Chapter minutes of Mdina Cathedral record that a good performance of ancient polyphony in the style of Palestrina required not only a good mix of voices but also highly proficient singers, and some churches were finding it very difficult to meet the challenge.[36]

There was, however, one lone maverick who attempted to reintroduce Palestrina-type polyphonic singing in the church in Malta. Don Giuseppe Scicluna encountered tough resistance from local composers who were keen to continue to use the dramatic operatic style rather than revert to the "old style". This resistance is clearly manifested in the excerpt Vella Bondin quotes from *L'ordine* reporting on Don Giuseppe Scicluna's 1851 performance of *Miserere,* which he describes as "savage":

> We would like to refer to the *Miserere* modelled on the so-called *musical alla Palestrina* by the Priest Giuseppe Scicluna, ex-organist, and executed on Good Friday [18 April 1851] in the Oratorio degli Onorati [part of the Jesuits' Church, Valletta]… That day was hallowed, lugubrious, and solemn, and the religious rite was almost

[35] Ibid. p. 257.

[36] Vella Bondin reproduces Bruni's Chapter minutes in translation: "With respect to the proposal concerning the music of Pier di Palestrina, I do not deny that this is more appropriate and related to the dignity of the Church than the instrumental music more fitting to the operatic theatre being herad in our churches. On the other hand I do not want to argue the impracticability of permitting this type of singing, all the more since it has come to my notice that a number of very wealthy churches tried to introduce it but without success and this not due to the great expense involved (as it could be said in our case) but as a result of the extreme difficulty of performing this mode of singing, given the immense number of suitable different voices required." p .251.

> finished with the all the faithful congregated there deeply moved by the ceremony; when, behold, at the queer manner of the Sciclunasque composition, at that tumult of Chinese [i.e. outlandish] music, the sorrowful weeping was transformed in an instant into laughter, and the divine tragedy being commemorated on that day, if it were not for the sanctity of that place, transformed into a satirical and comic representation…[37]

With time, Scicluna's pioneering efforts did bear fruit in Malta. A 1910 quote from Vincenzo Caruana dei Conti Gatto's *Malta Artistica Illustrata – Parte Seconda: Musica,* demonstrates that perceptions had changed in regard to the preference for nineteenth-century sacred music practice over older polyphonic style settings:

> Our deliberations on the decadence of sacred music in Italy are unhappily manifested in Malta. Our island, near as it is to Italy, emulates on a regular basis the good and the bad of neighbouring peninsula. The glorious sacred musical literature of the Roman, Venetians and Neapolitan schools was rejected in favour of the theatrical scores. As a result sacred music also degenerated here in Malta.[38]

Just as the Caecilianist movement had a limited influence on sacred music in Malta and Gozo, so too did the promulgation of the *Motu Proprio* by Pope Pius X fall on deaf ears. There was ample resistance to this papal strict set of instructions and it seems that the Maltese composers did their best to contradict these rules. Vella Bondin refers to a newspaper article from *Malta Tagħna* dated 16 March 1904 in which it sets out the current state of affairs in connection to sacred music and the Motu Proprio:

> And I believe that here in Malta this *Motu proprio* has been given an interpretation different to that which the the Pope really wanted…For if it were possible for the Pope to come to Malta and see and hear the music performed in St. John and in all the Maltese parishes during Good Friday, you may be sure, dear Editor, that he would promulgate another *Motu proprio* and order that the music heard in the Catholic

[37] Ibid. p. 253.
[38] Ibid. p. 254.

> churches of all the world would have to be like the music performed in Maltese churches..[39]

These attitudes led to drastic actions by the church authorities. In January 1907, Mgr. Bishop Pace sent out a circular to parish priests and rectors, commanding them to observe strictly the *Motu proprio* guidelines. It also stated that all music to be performed in church should be vetted beforehand either by the Vatican Commission on Sacred Music or by a specially approved commission appointed in Malta, with approval clearly noted on the full score.

In fact, for a relatively long period of time, the presence of Sicilian musicians appears to have held back the development of a native tradition. This is manifested in the large number of music manuscripts that point towards Sicilian origins.[40] Furthermore, being the base of the Knights of St John, and strategically situated in the middle of the Mediterranean, Malta had a very busy port, which served as a hub for various destinations. This marine activity contributed towards an increase in contact with foreigners. In contrast, it is easy to understand how Gozo, by not possessing a busy harbour, lacked the wherewithal to attract a significant number of foreigners.

Research carried out at the Cathedral Archives in Gozo – both the Musical and the Chapters' Archives - shows that although music played a considerable part in the ongoing religious activities at this particular church, written documentation in regard to music is scarce. This may be one reason for the dearth of articles and studies in connection with music at the Gozo Cathedral in the nineteenth century, and hence the musical scene of Gozo itself.

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[39] Ibid. p. 270.

[40] Bruni, *Musica Sacra* "Una peculiarita' riscontabile nel XVII secolo e la forte presenza di maestri d'origine siciliana attivi in cattedrale. La ricca testimonianza di manoscritti e stampe di provenienza siciliana, rende chiaramente l'idea. Dalle ricerche di John Azzopardi e Daniele Ficola, risultano, infatti, 17 stampe di cui 9 sono del XVII secolo." p. 6.

I am particularly concerned with the nineteenth-century period, which will be the focus of my study. The choice is due to the fact that the majority of musical works available in the Music Archives are related to this period. Another reason for choosing these years is the fact that, when it comes to written documentation, pre-1800 manuscripts are in a very badly conserved state. The manuscript paper has become very brittle and consequently the pages are stuck together, making it practically impossible to read without causing damage. The type of ink used in writing these documents may also have deteriorated the paper. One reason for such damage appears to be that the ink contained acidic properties, which over time eroded the manuscript. I would like therefore to appeal to those concerned to make their utmost efforts to at least transcribe these documents, otherwise valuable information will be lost forever. The year 1900 marks the furthest limit of my study; the reason being that as one approaches our times, under the Cathedral Chapter's regulations, it is not possible to access documents which in any way name persons or second generation relatives who are still living.

Through my work, I intend to depict as clear a picture as possible of the musical activity at the Gozo Cathedral. The investigation culminates in a descriptive catalogue of the music manuscript sources, which, it is hoped, will provide a launching pad for further scholarly and evaluative research on the musical history of Gozo.

Basically, my work consisted of going through all the music manuscripts and documents available both in the Music Archive and the Chapter's Archive and gathering all other relevant information This informs the description of musical activity in the first part of the thesis, the selected

case studies transcribed in the second part, and the detailed catalogue of musical works found in the archives.

The first step in the above scheme consisted of studying the various types of written documents in relation to music. The bulk of the information used to reconstruct the historical activities of the Gozo music chapel is based on *Libri di Esito* (outgoing payment books) and short notes found from time to time between the pages of financial reports. Curiously, the information found in *Amministrazione* (Administration Reports) was lacking in detail. Notwithstanding the difficulties of finding primary source material, the information I was able to find proved adequate for a reconstruction of the musical scene and its protagonists.

The next important step was to formulate, organise, and study a catalogue of 650 music manuscripts. Before this dissertation, the only record of music works available at the Gozo Cathedral was a hand-written inventory listing the title of the work, together with composer and key. Through my work, a comprehensive catalogue is now available. This provides details about title, type of work, genre, composer, key, time signature, instrumentation, number of parts, number of pages, and physical descriptions of size, watermarks, and occasional notes.[41] Such a catalogue should prove very useful for scholars who would like to use the Cathedral Archives in the future. In my opinion, it is practically impossible to get a clear picture of the musical activity in the nineteenth century without having a clear insight of the music collection itself. Such an insight could not be acquired just by looking at the inventory.

[41] It is to be noted that the above mentioned music manuscripts are also available in microfilm format at the Mdina Cathedral Museum. As a matter of fact, all the compositions of the Collection at Mdina and that at the Gozo Cathedral have been microfilmed for the Hill Monastic Manuscript Library of St. John's University, Minnesota, U.S.A. and held on microfilm both at St. John's University and at the Cathedral Museum. Furthermore a web site on The Hill Monastic Manuscript Library hosting Franco Bruni's catalogue of the 17th and 18th century music manuscripts of the Cathedral Museum in Mdina is available, the url address being: http://www.csbsju.edu/hmml/centers/ malta/cathedral/music/Introduction.html.

2.2 THE SET AND CAST

INTRODUCTION

A stage play without actors is lifeless. Actors need direction to concentrate their efforts into one holistic product. Directors are there to co-ordinate and organise the production. Likewise, the Gozo Cathedral Music Archive was the backdrop to a flurry of daily music activity, directed by a maestro. It was not established primarily to collect music scores. On the contrary, music storage was of secondary importance. There was certainly no intention to provide material for use by later generations. The Archive justified its existence as an essential tool for the music activity that was regularly held before, during and after the nineteenth century at the Gozo Cathedral.

Maintaining a large collection of music manuscripts just for the sake of looking at them betrays the original reason for the setting up of the Archives. In this chapter, I will try to construct as clear a picture as possible of the set-up of the Music Chapel at the Gozo Cathedral, outlining its music directors, organists, musicians and singers. I will also tackle the frequent engagement of extra musicians to augment the existing ensemble, with special reference to additional musicians from Malta, who were often provided accommodation in Gozo.

Bearing in mind that my work covers a period of just one century, it is reasonable to expect that there would be few changes of personnel within the music ensemble. This is more evident in respect to top posts, such as Music Director or Organist, rather than lesser posts such as choir singers or ensemble instrumentalists.

2.3 *MAESTRI DI CAPPELLA* and *DIRETTORI DI CAPPELLA*

Over the entire period of the nineteenth century, payment records usually indicate that the person who occupied the post of Music Chapel Director was the same person who played first violin. One may theorise that this bond between the two posts was based on pragmatic exigencies, given that the ensemble was limited in size and the musicians had to pull their weight. An exclusive conductor's role would have seemed an unnecessary expense. The role of a conductor as we know it today only emerged later in the nineteenth century, as the orchestra expanded rapidly. While the group of musicians remained small, the leader of the ensemble, the first violinist, took on the customary role of maintaining musical control.

It is also important to note an aspect that appears to be peculiar to the Music Chapel of Gozo Cathedral. When one compares the post of music director with its counterparts in mainland Malta, it becomes evident that whereas in Malta, as elsewhere, there was only the post of *Maestro di Cappella,* in Gozo there existed two posts: *Maestro di Cappella* and *Direttore di Cappella.* The job description of these two roles is not quite clear. In my opinion, the *Maestro di Cappella* was in charge of the entire musical activity of the Music Chapel, while the *Direttore di Cappella* was mainly concerned with the ensemble's instrumental music. Sometimes, these two posts are intermingled together in such a way that their roles become less clear. In this section, I am going to portray as clear a picture as possible of these two top posts.

The earliest mention of the post of *Maestro di Cappella* in the Chapter's Archives, in connection with music activities during the nineteenth century, refers to the name of Giuseppe Burlò. It appears that apart from the

musical role, the post also involved acting as a kind of payroll intermediary, overseeing the payment of casual employees enlisted to support a variety of special feasts. On the feast of the Assumption of the year 1825, for instance, Burlò, in his capacity as music master, was given a considerable amount of money to pay for the services of various extra Maltese musicians.

> Pagati al Sig.r D. Giuseppe Burlò Maestro di Cappella, ad un Primo Violino, Oboe, Tromba, due Voci di Soprano, e Tenore fatti chiamare da Malta 92. 6. ..[42]
>
> Paid to Sig.r D. Giuseppe Burlò Maestro di Cappella, for one First Violin, Oboe, Trumpet, two Soprano singers, and Tenor brought over from Malta 92. 6. ..

In the following year, 1826, another musician, this time an established name in the musical scene in Malta, Pietro Paolo Bugeja, is listed as the *Maestro di Cappella* of the Gozo Cathedral. One has to bear in mind that while Pietro Paolo Bugeja rendered his service in Gozo, he still occupied the post of Maestro di Cappella also at St. Paul's Cathedral in Mdina. Two years later, in 1828, Pietro Paolo Bugeja's son, Vincenzo, took over his late father's post in Gozo.[43] At this time, Vincenzo Bugeja was not yet employed as his father's successor for the post of *Maestro di Cappella* at the Mdina Cathedral in Malta. Cesare Vassallo succeeded Vincenzo Bugeja and is listed in August 1829 as *Maestro di Cappella* within the Gozo Musical Chapel. Apart from his post as Musical Master he took care also of payments for Maltese musicians who took part in the feast of the Assumption.[44] The post of *Maestro di Cappella*, at least during the first quarter of the century, did not seem to be occupied by the same person for more than a few years at a time. In fact in 1831 a similar payment of

[42] *Libro di Esito spettante alla S. Matrice del Gozo 1824-1829*, M-GVca A74, f. 10r.
[43] *Esito della S. Matrice dell'Isola Gozo, 1825 – 1829*, M-GVca A90, f. 7r.
[44] *Esito della S. Matrice 1829 – 1845*, M-GVca A80, f. 8v.

20 *scudi* in connection with the feast of the Assumption was given to Giuseppe Principato, yet another musician employed at the Mdina Cathedral as a substitute organist while tasked as Music Master at the Gozo Cathedral.[45] From 1833 until 1843, Cesare Vassallo seems to have been employed regularly as *Maestro di Cappella* at the Gozo Cathedral. Payment records show that during this period, a payment of 25 *scudi* on each successive year was forwarded to him in his capacity as *Maestro di Cappella*, to be subsequently handed on to various extra musicians who took part during ceremonies and services.

In August 1843, the title of *Maestro di Cappella* is not used, but Angelo Galea, who played the double bass during the period from January 1836 to February 1837 at the Valletta Co-Cathedral, is referred to as the Music Director (*Direttore della Musica*).[46] In December 1848, Adriano Lanzon, with a quarterly salary of 10 *scudi*, emerges as the new Chapel Director (*Direttore di Cappella*) and first violinist, with a quarterly salary of 11 *scudi* and 8 *tari*. This entry is repeated until December 1849.[47]

At first glance, one might consider that the posts of *Maestro di Cappella* and *Direttore di Cappella* were practically the same, because when the latter is mentioned, the former seems to disappear. But this is contradicted by the fact that Adriano Lanzon is listed from 1st January 1850 as *Direttore di Cappella* with a quarterly salary of 11 *scudi* and 8 *tari,* while Vincenzo Bondì

[45] Bruni, *Musica Sacra*, Bruni in highlighting the history of the chapel during the 1829-1860 period, quotes from the memoirs of Giuseppe Princpato and other documents, how D. Raffaele Pepi served as an interim director (*maestro interino*) between February 1829 and February 1830, a period when the election for the post of *maestro di cappella* had to be carried out. It is during this very short period that Giuseppe Principato came to the scene. Being a supply organist at the Mdina Cathedral music chapel, he was called to replace Raffaele Pepi during the feasts of St. Peter and St. Paul and Christmas in 1829 and St. Paul and St. Gregory in 1830. pp. 25-26.

[46] *Esito della S. Matrice 1829-1845*, M-GVca A80, f. 28v.

[47] *Salarii: 1848 – 1854*, M-GVca A64, f. 5v.

is listed as *Maestro di Cappella* with a quarterly payment of 6 *scudi* and 8 *tari*.[48]

Vincenzo Bondì occupied this post until 1854. A note written just after the above-mentioned entry provides us with some explanations. It suggests that during the time when Adriano Lanzon was registered as *Direttore di Cappella*, Carlo Debrincat appears to have held the post of *Maestro di Cappella*. At least, Debrincat is listed as organist and *Maestro di Coro*. Perhaps the post of Chorus Master was understood to substitute for that of *Maestro di Cappella*? When Carlo Debrincat retired from the two posts, they were allotted to two different people, as confirmed in the following entry in the payment records:

> Given the resignation of Sig.r Carlo Debrincat as Organist and Maestro di Cappella, by decree of the Rev. Chapter, the post was awarded to two persons, that is Sig.r Vincenzo Bondì as Maestro di Cappella for the musical chapel, and the post of Organist for Choral Singing to Sig.r Pasquale Cachia with an annual salary of 20 scudi for the former, and 40 scudi for the latter, for the duration until retired Sig.r Carlo Debrincat died. Upon the Debrincat's death, and upon the same decree of the S. Ecc. Rev.ma, will come in force the arrangement of 35 scudi for the first role and 65 scudi for the second.[49]

From 1855 to 1864, the two musicians mentioned above, Vincenzo Bondì and Adriano Lanzon, retained their respective posts as *Maestro di Cappella* with a quarterly payment of 6 *scudi* and 8 *tari* and *Direttore di Cappella* with a similar payment of 10 *scudi*.[50] [51] From the year 1857, the quarterly salary for the *Maestro di Cappella* was increased to 11 *scudi* and 8

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[48] *Salarii: 1848 – 1854*, M-GVca A64, f. 6v.

[49] "Stante la dimissione del Sig.r Carlo Debrincat dall'ufficcio d'Organista, e Maestro di Cappella, la stessa carica per decreto di S. Ecc. Rev.ma del di venne data a due persone, cioe' quella di Maestro di Cappella per le sale musiche al Sig.r Vincenzo Bondi', e l'altro di Organista per Canto Corale al Sig.r Pasquale Cachia coll'annuo appuntamento di scudi 20 al Primo, e di scudi 40 as Secondo da durare questo appuntamneto si tale fino la morte del Sig.r Carlo Debrincat pensionante. Da detta morte in avanti in forza dello stesso decreto di S. Ecc. Rev.ma al Primo saranno fissati scudi 35 ed al Secondo scudi 65." *Salarii: 1848 – 1854*, M-GVca A64, f. 6r.

[50] *Chiesa Matrice: Prebende Canonicali e Salari, 1855-1861*, M-GVca A68, f. 1v.

[51] *Libro Prebende Canonicali e Salari 1861-1864*, M-GVca A69, f. 1r.

tari. Adriano Lanzon retained his post as *Direttore di Cappella* until April 1895, when he was succeeded once again by Vincenzo Bugeja, the same person who overtook his late father's post way back in 1828.[52] However, from August 1889 until August 1890, the post of *Direttore di Cappella* was assigned to Antonio Tabone. On the other hand, Vincenzo Bondì's post of *Maestro di Cappella* appears to have been occupied by Vincenzo Bugeja as early as 1877, with a payment of 19 *scudi* 5 *tari* and 4 *grani*. In August 1895, both the posts of *Maestro di Cappella* and *Direttore di Cappella* (each with a salary of 10 *scudi*) began to be occupied by the same person, initially Vincenzo Bugeja. This arrangement remained in force until the end of the nineteenth century.[53]

It is clear that although the island of Gozo has limited resources in comparison with Malta, during certain times in the nineteenth century the Gozo Cathedral Music Chapel benefited from the services of various musicians who formed part of the sacred music establishment on the sister-island. During this period, Gozo took advantage of this interchange to receive influences from further afield. Foreign musicians engaged on mainland Malta from neighbouring Sicily exerted a profound influence on the chapels there, and the Maltese musicians, in turn, brought this up-to-date knowledge to the sister-island of Gozo.

2.4 ORGANISTS

The organ constitutes an important part of the music history of any church. It is very difficult to obtain a clear picture of the origins of the instruments in Maltese churches and thus their use in church music. Although music practice in Malta can be traced back to 1299, the earliest indications of organ accompaniment occur two centuries later. The lack of archival

[52] *Note di tutte le Spese Maggiori e Minori 1889-1895*, M-GVca A108, f. 126v.
[53] *Note di tutte le Spese Maggiori e Minori 1895-1901*, M-GVca A109, f. 3v.

documentation at the Mdina Cathedral allows only hypothetical speculations for the reasons for this.[54] The same applies to the history of the organ at Gozo Cathedral. Information is hard to find on organ structures, purchase payments and maintenance during the nineteenth century. The only mention of *organi* prior to this period is in 1630, where one finds the following entry in the inventory of the Church (now Cathedral):

> [. . .] Organi assai belli esistenti sopra un ringhiera di legno con recinto simile fatto a forma di crate essistente tra le cappelle di S. Catarina e di S. Lucia.[55]
>
> [. . .] Organs rather well kept above a rood loft similar to that in between the chapels of S. Catarina and S. Lucia

It is not clear what happened to this organ during the earthquake of 1693, whether it was severely damaged or dismantled during the construction of the new church. There is in fact a documentary void in regard to the organ structure. Such an absence of historical information persists throughout the nineteenth century.

Unfortunately, although payment records regularly mention the use of organ in church functions, documented records on organs and organ building at the Gozo Cathedral are very scarce. The only reference about organs up to the nineteenth century is mentioned in Ugo Agius Muscat's book, where organs are mentioned in the inventory of the *chiesa matrice* of Gozo dating 1630.[56]

The post of church Organist was a very important and demanding one. In fact, the organist employed within the Gozo Cathedral was expected to give

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[54] "Restringendo il campo d'interesse esclusivamente all'attivita' organaria, occorre attendere oltre due secoli per avere notizie sulla presenza di un organo nella Cattedrale; due secoli nei quali e' difficile credere che il canto liturgico non fosse accompagnato da una qualche attivita' organista. Comunque la totale assenza di documentazione relativamente a questo periodo permette solo formulazioni ipotetiche." Bruni, "La Cappella . . , vol. I, pp.125-126.
[55] Agius Muscat, H. and Buono, L. (1999) *Old Organs in Malta and Gozo – A collection of studies*. Malta: Media Centre Publication. p. 133.
[56] Agius Muscat and Buono, *Old Organs,* p. 133.

his services throughout the entire year, as opposed to the *Direttore di Cappella*, who came onto the scene only on special occasions. Obviously, the financial aspect was a central factor in making the post of organist so hectic. Moneywise, the use of organ and voices, or organ solo, was cheaper than the entire music chapel, even though the latter was retained on a fixed salary. Had all the festivities been celebrated with instrumental music, the music chapel employees would likely have asked for higher salaries. In addition, the need for extra musicians and singers to make up for any deficiencies in the chapel incurred extra expenses. Another plausible reason would be that for such a large number of functions, trying to use the full compliment of the chapel would have been very difficult. Having a smaller group with an organ and a few singers was more practicable.

The first reference to the post of Organist at the Cathedral in Gozo in the nineteenth century occurs in 1824, when payment records include a four-month salary of 22 *scudi* offered to Carlo Debrincat. It is interesting to note that besides being a keyboard player, Debrincat also took care of the maintenance of the organ personally, as can be seen in the payment made in August 1824:

31/8/1824	Pagati all'Organista Carlo Debrincat per aver accomodato e spolvereggiato l'Organo in due volte con ricevute	15. .. ..[57]
31/8/1824	Paid Organist Carlo Debrincat for keeping and dusting the Organ twice with receipts	15. .. ..

Carlo Debrincat continued to hold the post of organist during the whole of the first half the nineteenth century. On the payment records for 31

[57] *Libro di Esito spettante alla S. Matrice del Gozo*, M-GVca A74, f. 6v.

December 1848, besides being still active as an Organist, it is evident that his salary had been increased to 30 *scudi*. As already stated in the previous section, in 1850 Carlo Debrincat retired from both posts as organist and *maestro di cappella*. Consequently, due to a decree issued by the Cathedral Chapter (transcribed on page 17), the post of organist was assigned to Pasquale Cachia at a salary of 40 *scudi*. In the period between the retirement of Carlo Debrincat and the engagement of Pasquale Cachia (approximately one year), Luigi Debrincat filled the post of organist on a quarterly salary of 10 *scudi.*[58] From May 1851 Pasquale Cachia took up his assigned post of organist at the Gozo Cathedral. In January 1855, the salary of Cachia was 16 *scudi* and 8 *tari*, and in January 1857 this was increased to 21 *scudi* and 8 *tari.* Further wage increases took place in January 1859, to 23 *scudi* and 4 *tari*, and in May 1859 the salary reached 25 *scudi*. [59]

Pasquale Cachia served as church organist until August 1882. But from July 1877 onwards Vincenzo Bugeja was sometimes also listed as organist.[60] From August 1882, Bugeja alone is referred to as the church organist.[61] In August 1889, the quarterly salary of Bugeja as organist at the Gozo Cathedral stood at 2 pounds, 1 *scudo* and 8 *tari*.[62] Bugeja retained the post of organist until the end of the nineteenth century.

Finally, one last aspect concerning this post involves the services that required the use of the organ. One has to bear in mind that the organ was generally included in all functions at the Gozo Cathedral, except when the music chapel's instrumental and vocal ensemble rendered their services in festivities. Even then, the organist could be involved in preparations and

[58] *Salarii 1848 – 1854*, M-GVca A64, f. 7v.
[59] *Chiesa Matrice: Prebende Canonicali e Salarii, 1855 – 1861*, M-GVca A68, f. 14v.
[60] *Spese Minori: 11 Giugno 1877 sino Maggio, 1880*, M-GVca A126, f. 3v.
[61] *Spese Maggiori dal Mese di Gugnio 1880 sino Maggio, 1880*, M-GVca A125, f. 72v.
[62] *Nota di tute le spese Maggiori e Minori 1889 – 1895*, M-GVca A108, f. 62r.

performances. For example, one finds extra payments to the organist for his services during the preparation for the Feast of the Assumption, or prior to the feast of Corpus Christi:

Settembre 1868	All'organista della Quindicina e nel 8^{via} del Corpus 9. 12. ..[63]
September 1868	To the organist for the Quindicina and 8^{ve} in Corpus feast 9. 12. ..
Agosto 1875	All'organista Pasquale Cachia per aver sonato nella Benedizione in tutta la quindicina 1. 3. ..[64]
August 1875	To the organist Pasquale Cachia for playing at the Blessings throughout the quindicina 1. 3. ..

In June 1891, there is also reference to the use of organ in the feast of St. Peter and St. Paul:

Giugno 1891	All'organista Sac. Don Vincenzo Bugeja per la Messa Conventuale a sole voci nel giorno Festivo di San Pietro e Paolo 5. .. ..[65]
June 1891	To the organist Fr. Don Vincenzo Bugeja for the the Convential Mass with solo voices on the feasts of S. Peter and Paul 5. .. ..

Finally, during the last five years of the nineteenth century, there are payment records for the services of the organist in a Mass in memory of Antonio Grech Delicata.

Dicembre 1895	All'organista Sac. Vincenzo Bugeja per una Messa da Requiem a soli voci per Mons. Ant. Grech Delicata[66]
December 1895	To organist Fr. Vincenzo Bugeja for a Requiem Mass with solo voices to Mons. Ant. Grech Delicata

[63] *Liste delle Spese Mensili Minori da Agosto, 1868 a tutto il Mese di Novembre, 1869*, M-GVca A90, f. 4v.
[64] *Spese Minori dal Mese di Giugno, 1874 sino il 10 Giugno, 1877*, M-GVca A92, f. 29v.
[65] *Nota di tutte le Spese Maggiori e Minori 1889 – 1895,* M-GVca A108, f. 78v.
[66] *Nota di tutte le Spese Maggiori e Minori 1895 - 1901*, M-GVca A109, f. 10v.

The above-mentioned instances of extraordinary usage of organ at the Gozo Cathedral during the nineteenth century give us further details on the role of the organist attached to the Cathedral. One could even be tempted to think that organ playing was used for every service at the cathedral, even in major feasts with instrumental ensemble and masses in memory of the deceased. From payment records, there is no clear reference as to the role of the organist concerning his musical function such as providing figured bass accompaniment, a practice that was very popular during the seventeenth and early eighteenth century. From a cursory view of the organ parts within the Gozo Cathedral Archives, it may be deducted that the practice of figured bass accompaniment was not in force any more. This is attested due to the fact that organ parts do not include figuring (numbers) below or above the bass line as was the norm for figured bass accompaniment.

2.5 THE MUSICIANS

Apart from the *Maestro di Cappella*, the *Direttore di Cappella* and the Organist, the group of musicians that formed the musical ensemble within the chapel played a very important role in the overall set-up at the Gozo Cathedral.

The resident group of salaried musicians in the first decades of the nineteenth century consisted of ten musicians in all: six instrumentalists and four vocalists. The breakdown of the "orchestra" was as follows: three violins, one oboe, one double bass and one violoncello. The vocal ensemble consisted of one Bass, one Tenor, one Soprano and one Alto.[67] In comparison with the music chapel of the Mdina Cathedral, the Gozo Cathedral employed only a

[67] It is to be noted that for the sake of clarity and in order to avoid any misunderstandings, the voice parts in capitals refer to solo singers while those in small letters indicate choir parts.

little more than half the number of musicians. In fact, at the end of the eighteenth century, the number of salaried musicians in Malta had gradually increased to reach the level of approximately twenty musicians.[68] There are various hypothetical explanations to account for this imbalance. The first reason could be that the Gozo Cathedral music chapel, being less established than its Maltese counterpart, was still undergoing stages of initial development. One other reason could be that the smaller island lacked sufficient financial stability and strength. On the other hand, the actual orchestration of the works played in Gozo was very similar to that in Malta, apart from the omission or inclusion of horns.[69]

It is also evident that not all musicians were paid at the same annual rate. For example, Salvatore Pace and Giuseppe Spiteri (1st violins) were paid 6 *scudi* and 8 *tari*, while the remaining instrumentalists were paid 5 *scudi* and 8 *tari*. The Bass singer was paid 6 *scudi* and 8 *tari* and the Tenor and the Soprano 5 *scudi* and 8 *tari*, while the Alto was paid 4 sc*udi*. In 1831, the Music Chapel saw the reduction of one violin, the omission of the cello, the use of only the Alto and Tenor voices and the inclusion of the trumpet and trombone, thus bringing the ensemble down to eight musicians. The occasional inclusion of the flute and / or additional trumpet increased the number of the ensemble to nine or ten members.[70] An interesting aspect that needs a separate in-depth study that goes beyond this work but worth mentioning, is the allocation of the female soprano and alto voice parts in the orchestration. Boy trebles would not be salaried, therefore one questions if even at the Gozo Cathedral the use of

[68] Bruni, "La Cappella . . .", vol. I, p. 102.
[69] Ibid. Dr. Bruni establishes the general layout of the music chapel in Malta during the years 1760-1800 in an illustrative table. From this table it can be seen that the musicians involved were: two *castrati* (Soprano voices), one *castrato* (Alto voice), 3 Tenor voices, two Bass voices together with two oboes, two horns, three violins, one violoncello and one double-bass. This structure is very similar to that used in Gozo with the difference that in Gozo the number of players was less and instead of two oboes and two horns, only one and one are used. p .47.
[70] *Esito della S. Matrice 1829 – 1845*, M-GVca A80, f. 19r.

castrati singers was practiced. Payment entries linked to the soprano and alto parts, strengthens such hypothesis.

In December 1848, the quarterly payments of salaried musicians at the Gozo Cathedral denote the following set-up: three violins, flute, trumpet, double-bass, Bass voice, 1st Tenor, 2nd Tenor, Soprano and Alto voice. The ensemble thus comprised eleven members. The cello player is sometimes listed, at other times not. It appears that either the cello did not enjoy great support or else there was no one who could play the instrument. Such a pattern seems to have persisted until the year 1858.

In the period from September to December 1858, the services of the cello were suspended. In the first quarter of the year 1859 so too were the services of the trumpet and the clarinet. From the month of May 1861 the posts of clarinet and horn are listed as vacant. But in the same period of the year 1862, the clarinet player is listed as indisposed and later, from January 1863, labelled as sick.[71]

From August 1875, the instrumental ensemble set-up at the Gozo Cathedral was as follows: three violins, one clarinet, one cello, one double bass, one Bass voice, one Soprano voice, one Tenor voice and one *Cantore* (Singer) with the occasional addition of the oficleide[72]. In August 1877, there is another change. Excluding the Maltese "extras", the composition of the salaried ensemble consisted of six violins, one trumpet, one oficleide, one tuba, three trombones, one double bass and two Bass voices, thus bringing the group to fifteen members.[73] As one enters the last quarter of the nineteenth century, the overall composition of the instrumentalists within the music structure of the

[71] *Libro Prebende Canonicali e Salari: 1861 - 1864*, M-GVca A69, f. 7r.
[72] The oficleide was a brass instrument, part of the bugle family that was used in the nineteenth century.
[73] *Spese Minori: 11 Giugno 1977 sino Maggio 1880*, M-GVca A126, f. 15v.

Gozo Cathedral was reduced to a minimum of thirteen members. For instance, in August 1880 the ensemble consisted of three violins, two clarinets, one double bass, one cello, one oficleide, two Soprano voices, one Alto voice, one Tenor voice and one Bass voice.[74]

Subsequently, in 1889 the number of violins was increased from three to five or even six. One notices also the inclusion of the flute and the trumpet. Besides the increase in the number of musicians associated with the music chapel, it is also noticeable that during this second half of the nineteenth century there is a sharp increase in brass instrument usage. One factor that could have contributed to this development was the establishment of wind bands in the capital city of Gozo, Victoria, which were frequently referred to as popular bands (*bande popolari*).[75] As these bands started to recruit more trained musicians, in particular brass players, the music chapel began to benefit from an increase in the pool of available talent.

For one reason or another brass instruments such as horns and trombones are not commonly represented in the payment records of salaried musicians in the Music Chapel of the Cathedral. It may be that these musicians were not available amongst the Gozitans themselves. Another important aspect with regard to the composition of the music chapel was the fact that although vocal parts were divided into the traditional four-part set-up, that is Soprano, Alto, Tenor and Bass, it seems that female participation in musical functions

[74] *Spese Maggiori dal mese di Giugno 1880 sino Maggio 1883*, M-GVca A125, f. 4v.

[75] "The fifes and drums were, of course, a constant and regular feature in festivities held during the time of the Knights of St John not only on secular (read mostly military) occasions but also during processions and other types of public religious manifestations. Maltese and Gozitan bands as we know them today are the direct descendants of these musical groups [. . .] With time, fife and drum groups began to lose their essentially military character by having any other available instrument (mostly wind) joining them. The process gradually led these groups to lose their original military flavour to become more and more civilian orientated. By the turn of the nineteenth century, Malta was replete with these makeshift-type of bands. These were never formally organised and combinations varied widely depending on random availability of instrumentalists." Vella, J. (1996) "Gozo and its Music", in Farrugia, J. and Briguglio, L. *A Focus on Gozo,* Malta: Formatek. p. 178.

was not yet accepted. All the parts were thus sung by male singers, perhaps indicating the use of boy trebles.

It is also important to note that singing roles are often mentioned separately from the whole ensemble. This may be due to the fact that besides participating in functions when the whole music ensemble performed, as mentioned in the previous chapter, there were also other occasions where the singers took part in occasional or special functions. This is most conspicuous in the second half of the nineteenth century, when the role of Solo Bass singer is often highlighted and consequently it is assumed that this post was considered highly reputable. Repeated entries from September 1863 report the singing of *falsobordone*[76] by the Bass.[77]

Being subject to the personal ability of the singer, it was naturally a job for one person. Furthermore, it was more economical to hire the services of a solo singer to perform such liturgical genres than to engage a whole vocal ensemble to perform complex polyphonic works. However, the ability to improvise a new melody on an existing plainsong in a live setting demands considerable expertise. That is why the person hired to perform in such circumstances enjoyed a high reputation.

The Bass singer Antonio Calleja is often mentioned in the payment records. In September 1868, he received an increase of 5 *scudi* and 4 *tari*. A similar increase is regularly reported during every quarterly period until the end of the nineteenth century, accompanied by a further regular payment of 3

[76] There are various definitions of the term *falsobordone* but the most probable type that can be attributed to the music practice during funeral services consisted of the Bass singer singing an independent melodic line, while the congregation or else the clergy is singing a plainchant melody. *Falsobordone* dates back as early as the fifteenth-century. Nonetheless, it continued to form part of the nineteenth century music practice at the Gozo Cathedral in particular during funeral functions.

[77] *Chiesa Matrice: Notule Mensili, Luglio 1861 – Febbraio 1865*, M-GVca A89, f. 27v.

scudi for his services in singing *falsobordone* during the following three-month periods:

Giugnio 1874	Al Basso Cantante Antonio Calleja per aumento di suo salario del suo quadrimestre compito il 31 del corrente mese come da un suo ricevo	5. 4. ..
	Al Basso Cantante Antonio Calleja per aver cantato I falsobordoni nei giorni di prima classe in tutto questo quadrimestre	3. .. ..[78]
June 1874	To Bass Singer Antonio Calleja for an increase in his quarterly salary ended on the 31 of the current month, he receives	5. 4. ..
	To Bass Singer Antonio Calleja for singing the falso bordoni on the main days during this quadrimester	3. .. ..

2.6 MUSICIANS AS "EXTRAS"

As already hinted earlier in this chapter, the ensemble that was resident at the Gozo Cathedral and that enjoyed fixed salaries was not complete on its own. More often than not, there was a need to hire extra musicians. It is also evident that in the majority of cases these "extras" were brought over from Malta.

In this respect, it seems appropriate to parallel Gozitan practice with what happened in Malta. Due to various needs, from time to time extra musicians were required. Generally, the musicians who supplemented the established music chapel at the Cathedral in Malta were those from the music ensemble at the St. John conventual church in Valletta. There exists also the possibility that the extra musicians needed at the Valletta conventual church were those who played at the Mdina Cathedral. Gozo did not enjoy the same privilege of having several music chapels to draw upon. So, it was necessary to

[78] *Spese Minori dal Mese di Giugno 1874 sino il 10 Giugno 1877*, M-GVca A92, f. 1v.

resort to Maltese musicians as extra performers.[79] Furthermore, there were numerous instances when foreign musicians were employed in addition to Maltese extra musicians.[80] This was not the case in Gozo. On all occasions when extra musicians were engaged, documented records indicate that only Maltese musicians were employed.

In Malta there were numerous instances when additional musicians were required. The main festivities that demanded an increase in the musical force were: the feast of St. Peter and St. Paul, the Conversion of St. Paul, the possession of the Grand Master of the Order of St. John or of the Bishop, and solemn funerals.[81] In Gozo, by contrast, although one cannot exclude other occasions when extra musicians were employed to enhance the existent music chapel at the Gozo Cathedral, the only documented proof available is entirely associated with the music activities during the day of the titular feast of the Assumption in mid-August.

When one considers the state of transport and communication between the island of Gozo and that of Malta during the nineteenth century, it is easy to appreciate the difficulties and extra costs involved in having the services of these musicians. Even today, when there are convenient ways and means to return the musicians after church services, sometimes it is more practical to

[79] "[...]Tra i 14 elementi aggiunti vi sono due frati, Vincenzo e Mariono, musici sicuramente appartenenti alla cappella della chiesa conventuale di San Giovanni a Valletta; a questa si aggiungono gli altri cantori Giustino e Bastianino e don Onosio. Tra gli strumentisti troviamo quattro violinisti Paolo de Azupard, Antonuzzo [...] Scorrendo rapidamente le liste dei pagamenti, si possono notare alcune costanti nel tempo. Prima di tutto la presenza continua di musici, soprattutto cantanti, provenienti dalla cappella di San Giovanni Battista a Valletta, l'altra importante istituzione musicale dell'isola, Questa collaborazione tra le due istituzioni si revelo' estremamente proficua suprattutto in considerazione della limitata disponibilita' de maestranze musicali sull'isola. Sarebbe interesante notare se musici della Cattedrale intervenissero in occasioni solenni presso la chiesa di San Giovanni Battista." Bruni, "La Cappella . . , vol. I, p. 123.

[80] Bruni, "La Cappella Musicale…, vol. I. Dr. Bruni lists several foreign musicians who were registered to have performed at the conventual church of St. John in Valletta. pp. 123-124.

[81] Ibid. p. 123.

provide accommodation for the entire period of the feast. If such an option is problematic even today, when all the travelling facilities are available, it was clearly far more practical in the nineteenth century to keep the musicians in Gozo than to have them travelling every day.

Obviously, the number and type of musicians hired to complement the existent ensemble would vary due to a number of reasons. These could involve the exigencies of the score or the availability of Gozitan musicians. The fact is that, during the nineteenth century, the ongoing musical activity at the Gozo Cathedral required from time to time the support of "foreign" musicians. Besides reaping the benefits of contact with outsiders, since Maltese musicians had more opportunities to improve their musical abilities, the Gozo musical society benefited in an indirect way. The contact with other musicians from a larger musical area served to enhance the progress of musical performance and higher standards. The regular participation of Maltese musicians as an addition to the instrumental music ensembles at the Gozo Cathedral could be labelled as positive 'reinforcement'.

As early as the feast of the Assumption of 1824, a registered payment confirms that extra Maltese musicians were hired to play 1st violin, oboe, horn, Tenor voice and Soprano voice:

Agosto 1824	Pagati ad un Primo Violino, Oboe, Corno da Caccia, Tenore e Soprano fatti chiamare da Malta	82. 6. ..[82]
August 1824	Paid for a First Violin, Oboe, Hunting Horn, Tenor and Soprani brought over from Malta	82. 6. ..

[82] *Libro di Esito spettante alla S. Matrice del Gozo 1824 – 1829*, M-GVca A74, f. 11v.

Furthermore, reference to the expenses incurred to provide accommodation at the Augustinian Friary is also recorded.

> Pagati per costo di due Capponi donati alli Padri Agostiniani per aver alloggiato nel Convento ai Musici Maltesi 2. .. ..[83]
>
> Paid the cost of two capes donated to the Augustinian's Monks for having accommodated Maltese musicians at the convent 2. .. ..

In 1825 during the same feast, one 1st violin, oboe, trumpet, two Soprano voices and one Tenor were hired for the cost 92 *scudi* and 6 *tari.* In August 1830, Angelo Grech, an oboe player, and two unnamed trumpet players from Malta were hired at a fee of 15 *scudi* and 12 *scudi* and 6 *tari* respectively. Two violins, oboe, flute, three trumpets, double bass, Tenor and Bass singer were engaged in 1838, whereas in 1840, eight Maltese musicians appear in the records: namely, one violin, one flute, one clarinet, two trumpets, one trombone, Tenor and Bass singers. A year later, in 1841, six extra musicians were hired, while in 1842 the number was increased to seven. These included one violin, one clarinet, one flute, one trumpet, one trombone and two voices, for a total cost of 92 *scudi* and 6 *tari.* Again during the feast of the Assumption in 1843, Maltese extras were brought over to join forces with their Gozitan counterparts. During this year, twelve musicians were hired: two violins, one clarinet, one flute, one oboe, one horn, one trumpet, one oficleide and four Voices, at the cost of 185 *scudi*. The following year, 1844, saw a further increase in the number of extra musicians. In total eighteen Maltese musicians

[83] *Libro di Esito spettante alla S. Matrice del Gozo 1824 – 1829*, M-GVca A74, f. 11v.

were used, costing the Gozo Cathedral 237 *scudi* and 6 *tari*: three violins, three voices and twelve unspecified wind instruments.[84]

During the second half the nineteenth century, the presence of Maltese extra musicians to supplement the established music chapel at the Gozo Cathedral started to diminish. Initially, a mixture of musicians coming both from Gozo and Malta were listed as "extras":

> Settembre 1863 Rinforzo di Musica da Malta e Gozo 131. .. ..[85]
>
> September 1863 Extra Musicians from Malta and Gozo 131. .. ..

Later, the use of Maltese musicians practically came to an end. In fact, from 1868 onwards there is little or no mention of Maltese "extras":

> Agosto 1868 Per rinforzo di musica dei Gozitani Esteri 102. 7. 16[86]
>
> August 1868 For extra Gozitan Musicians 102. 7. 16

Of course, there were still instances when Maltese extras were brought over to join their Gozitan counterparts. As payment records indicate, the most regular occasion that demanded extra musicians was the titular feast of the Assumption. It is highly probable that were a few other occasions when additional musicians we required, but lack of documented information hinders any conclusive answer. Such a practice does, nevertheless, appear to have become more the exception than the rule. Evidently, it was not always possible to find all the necessary types of musicians from Gozo, so Maltese musicians were the obvious solution.

The only entries associated with additional musicians are headed as *rinforzo* (reinforcement) or *aggiunta* (addition). But whereas in earlier entries it

[84] *Esito della S. Matrice 1829 – 1845*, M-GVca A80, f. 25r.
[85] *Chiesa Matrice: Notule Mensili, Luglio 1861 – Febbraio 1865*, M-GVca A89, f. 27v.
[86] *Libro Notule: Maggio 1868 – Novembre 1869*, M-GVca A90, f. 2v.

is specifically stated that these musicians were Maltese, in the later nineteenth century there are no such indications. Furthermore, there is no mention of accommodation relating to the presence of these Maltese musicians. Consequently, one is led to presume that just as in Malta the number of foreign musicians started to be reduced and replaced by Maltese musicians themselves, as local abilities improved, in Gozo the number of Maltese musicians started to decrease and in turn were replaced by Gozitans themselves.

2.7 PAYMENT STRUCTURE FOR SALARIED MUSICIANS

As documented above, the Gozo Cathedral Music Chapel enjoyed the services of regular musicians who were employed as resident instrumentalists and singers to participate in specific feasts and functions. The feasts and functions in which these musicians were expected to take part were the same as those mentioned in Chapter Two of the thesis. Detailed payment records are available from January 1824, although the practice of having an instrumental ensemble performing in major, minor and secondary festivities started before that date.

At first glance, it can be noted that not all musicians were paid the same amount. For example, Salvatore Pace and Giuseppe Spiteri (1st violins) were paid 6 *scudi* and 8 *tari*, and the remaining instruments were paid 5 *scudi* and 8 *tari*, while the Bass singer was paid 6 *scudi* and 8 *tari,* the Tenor and the Soprano 5 *scudi* and 8 *tari*, and the Alto 4 *scudi*. Thus it could be said that the first violins, who may have been also the leaders, were paid the same amount as the main Singer, while the other instruments and voice parts were paid the

lesser amount of 5 *scudi* and 8 *tari*, except for the Alto voice, who received only 4 *scudi.*[87]

In 1850, these rates were modified and the following structure was utilised: 1st violin, double bass, Bass voice and Soprano were paid 11 *scudi* and 8 *tari*, 1st and 2nd Tenor voice 10 *scudi* and 10 *tari*, 2nd violin and flute 8 *scudi* and 4 *tari*, while 3rd violin and trumpet 6 *scudi* and 8 *tari*.[88] This payment scheme remained in force until 1889. One has to bear in mind also that these payment structures were standard for every three-month period and did not include the major feast of The Assumption. On this particular feast, all musicians received extra payments. For instance, the 1st violin, the double bass and the Bass voice were paid 6 *scudi*, the oficleide was paid 4 *scudi*, the second violin and the trumpet 3 *scudi* and 9 *tari*, the piccolo, 1st and 2nd trombones 3 *scudi* and 6 *tari* each, while the remaining instruments were paid either 2 *scudi* and 6 *tari* or 2 *scudi* and 3 *tari*.[89]

From 1889 to the end of the nineteenth century, the records show that the payments offered to musicians increased considerably. The most highly paid musician was the Bass Antonio Calleja, with a salary of 2 *pounds* 15 *scudi* 6 *tari* and 8 *grani*, followed by the Tenor (Tommaso Baluci) with a payment of £1. Next came the 1st violin and the double bass, each paid 19 *scudi* 5 *tari* and 4 *grani*. The second Tenor voice was paid 16 *scudi* and 8 *tari*, while the Alto voice 14 *scudi* 5 *tari* and 4 *grani*. The 2nd, 3rd and 4th violins received 12 *scudi* 1 *tari* and 5 *grani*, followed by the clarinet and flute with 11 *scudi* 2 *tari* and 2 *grani*, and finally the 5th violin and the oficleide, which were each paid 9 *scudi* 8 *tari* and 3 *grani.*

[87] *Libro di esito spettante alla S. Matrice del Gozo 1824 – 1829*, M-GVca A74, f. 5v.
[88] *Spese Minori: 11 Giugno 1877 sino Maggio 1880*, M-GVca A126, f. 2r.
[89] *Spese Minori: 11 Giugno 1877 sino Maggio 1880*, M-GVca A126, f. 4v.

Although salaried musicians employed at the Gozo Cathedral benefitted from a regular wage structure, there is no indication that the music chapel followed any scheme similar to the 1760 music plan implemented at the Mdina Cathedral in Malta. This plan regulated the work description and salary structure of the musicians employed within the music chapel. However, in Gozo, whenever changes were needed, these were mentioned in short notes (reports) between payment records, as described in Section 1.4 of this thesis.

2.8 EPILOGUE

Finally, having looked at the protagonists of the music chapel at the Gozo Cathedral, one can deduce some general aspects that help us to construct a better picture of the music activity that was taking place.

First of all, it is important to state that the origins of the music chapel cannot be traced to their roots. This dissertation deals only with the nineteenth century. Therefore, it must be assumed that from the start of the nineteenth century the chapel administration followed a stable process of recruitment and employment that had already been established.

Another important aspect to be considered is that during the entire nineteenth century a number of resident musicians hailing from Gozo formed the backbone of the music chapel. These musicians were paid on quarterly basis at a noticeably stable rate. As was the case in Malta, the need to hire extra musicians was very often deemed necessary to strengthen the established music chapel during important festivities. The main difference between the engagement of additional musicians in Malta and in Gozo was that whereas in the former foreign musicians from Sicily and also Italy were hired, in the latter, the hiring of Maltese musicians as “extras” was the norm.

Consequently, having the presence of Maltese musicians in the Gozitan musical scene served as a catalyst to improve the quality of music-making in nineteenth-century Gozo. So, although one tends to think that the level of music practice in Gozo must have been lower than that of its counterpart in Malta, it must be appreciated that during short periods, Gozo enjoyed the services of the same music directors and chapel masters who served also at the Mdina Cathedral and the Co-Cathedral in Valletta. Even when it comes to the repertoire performed in Gozo in the nineteenth century, a considerable number of pieces played in Malta were also played in Gozo, thus it may be that the level of performance was not so different.

Another aspect treated in this chapter is the payment records associated with musicians. In conclusion, it is evident that there existed a sort of music scale which weighed and differentiated between various types of instruments and voices. Also, salaries issued to Gozitan musicians belonging to the music chapel at the Gozo Cathedral were different from payments issued in favour of additional musicians, both Gozitan and, more so, Maltese. Although this chapter was based largely on these payment records, it must also be assumed that, as in Malta, there were other musicians who from time to time took part free of charge (*gratis*). Therefore, when one tries to establish the number of musicians who constituted the music chapel during the nineteenth century, it is important to remember that such a conclusion might not be entirely correct due to lack of complete record of musicians including unpaid (*gratis*) ones. On the other hand, one has to accept that the above information provides a generally clear indication of music practice at the Gozo Cathedral.

CHAPTER 3

FEASTS AND FUNCTIONS AT THE GOZO MUSIC CHAPEL, AND THE GRAND TOUR

3.1 PREFACE

As already stated in my introduction, the Chapter's Archives possess only scant documentation concerning the music chapel at the Gozo Cathedral. Due to these circumstances, rather than structure my history of the musical chapel through a strict chronological ordering, I have chosen to divide my investigation of the nineteenth century in Gozo into three parts.

The first part deals with the Minor and Secondary festivities that were celebrated annually throughout the years from 1814 to 1880. These celebrations are listed in chronological order according to the liturgical calendar of the Roman Catholic Church, starting from the first Sunday of Advent. Broad deductions have been drawn from the small amount of extant information, to reconstruct a history covering a lengthy period of the century.

The second part covers the period from 1877 to 1901 and treats the Titular Feast of the Assumption in its own right. Although covering a smaller portion of the century, it provides ample information on what happened during this special annual celebration. From this section one also derives a clearer picture of the music chapel structure at its fullest force.

Finally, the third section in this chapter takes a look at another important church activity: funerals. Covering the period between 1862 and

1897, payment records show how funerals called for a different approach to other occasions during the year.

3.2 SECONDARY FEASTS

Under the Sovereign Military Order of St. John, Malta was unavoidably a cosmopolitan centre. In 16th-century Malta, people from many different countries lived, worked and socialised. This promoted an exchange of cultures and artistic insights. Although communication between different countries was more problematic than it is today, it was relatively easy to bring over foreign artists and musicians to participate in activities appropriate to their respective fields.[90]

One might even dare to say that it was easier for a Maltese Musical Chapel to enlist the services of foreign musicians, singers and even *maestri di cappella*, than to employ Maltese musicians and singers at the Gozo Cathedral Musical Chapel. Being detached from the main island, it is reasonable to conclude that Gozo, for many years, was a miniature version of the whole musical picture of the Maltese islands. The fact that in Malta the main musicians and singers were brought over from abroad to enhance the performance of a musical chapel, confirms and gives weight to the hypothesis of the presence of musicians and singers in Gozo. Nonetheless, for a period of time the Gozo Cathedral was able to make up for this discrepancy and benefited from the services of various Maltese "extras".

During the eighteenth century, in Malta, the practice of employing foreign *maestri di cappella,* principally at St. Paul's Cathedral in Mdina and St.

[90] Vella, A. (1983) "A Concise History of Malta – The Order of St. John," in Mizzi, P. *Heritage – An Encyclopedia of Maltese Culture and Civilisation*: Malta. vol. XCVIII, p. 945.

John's Conventual Church in Valletta, started to decrease. This gradual decline of foreign musical service gave way to the substitution of foreign musicians, singers and *maestri di cappella* in particular, with Maltese nationals. I have put a special emphasis on *maestri di cappella*, since it was sometimes impossible to have the entire musical chapel composed of Maltese musicians. One common instance was a lack of local *castrati* singers. Franco Bruni clearly depicts this picture in his study of sacred music in Malta during the nineteenth century.

> During the eighteenth century, the practice of employing foreign *maestri di cappella*, gradually decreased. As from the second half of the previous century, the presence of Maltese *maestri* became more evident. One example would be Fr. Giovanni Maria Seychell (who served as *maestro* from 1633 to 1634 and from 1653 to 1669). [91]

Like music practice in Malta, the musical activity in Gozo, and mainly at the Cathedral, was not only restricted to major festivities and special occasions but was spread throughout the entire year, covering "less important" celebrations and circumstances. It is also true that there existed a distinction – still practised today – between common everyday musical celebrations of minor importance and special large-scale performances for a limited number of major festivities.

It is important at this stage to point out that, in this study, reference to the Gozo Cathedral means the actual church building where the music activity took place and not the institution of Cathedral as such. This status was only bestowed in 1864. Before this date the church was nevertheless regarded as the

[91] "Nel XVIII secolo, la tendenza ad assumere maestri di cappella dall'estero, venne gradualmente meno. Gia' a partire dalla seconda meta' del secolo precedente, la presenza di maestri maltesi si fa' piu' evidente; basta citare don Giovanni Maria Seychell (attivo negli anni 1633-1634 e 1653-1669)." Bruni , *Musica Sacra*, p.7.

Mother Church in Gozo. Even before being elevated to its present status, it was the hub for the majority of musical works found in Gozo.

Although my work is limited only to the music practice associated with the music manuscripts studied and compiled in my catalogue, I need to state that the Chapter's Archives make various references to singing and playing during everyday services. This practice can be readily compared in parallel to what was going on in Malta. It is taken for granted that, as in Malta, chanting and recitation of psalms as part of the Holy Office by the clergy was a common practice, which was also carried out in Gozo. Furthermore, payments records for salaried organists give a clear indication of common day-to-day music practice. Organists did not form part of the orchestra that participated in major festivities, but they were an essential ingredient in the running of the day-to-day musical chapel. Such payments are seen regularly from the year 1810, but fragmented evidence points to an earlier date.

3.2.1 CHRISTMAS

Like Easter, the celebration of the nativity of Jesus Christ, or Christmas, is a very important feast in the Liturgy. It was therefore obvious that during the days preceding and the actual day itself, ceremonies and services were celebrated. Consequently the music applied to these functions reflected their importance:

Dicembre 1864	Per rinforzo di musica nella notte del SS^{mo} Natale . . .	12. .. ..
Dicembre 1865	Pagati per rinforzo di musica nella Notte del Santo Natale del Rev.mo	

	Sig.r Can.co Don Giorgio Mercieca	14. 4. 16[92]
Dicembre 1874	Per rinforzo di musica nella notte del SSmo Natale . . .	12. .. ..
Dicembre 1876	Per rinforzo di musica nella notte del S. Natale . . .	23. 11. 8[93]
Dicembre 1877	Per rinforzo di musica nella notte Del S. Natale	14.10. 16[94]

Although earlier references to music participation in the above-mentioned feasts were not specific, one can assume that these feasts enjoyed the inclusion of substantial musical accompaniment well before 1868. It may also be pertinent to assume that from 1868 onwards either the set-up of the music chapel was less numerous than before or the music repertoire performed after this date required further musicians, or the inclusion of instruments not normally used.

Occasional employment of musicians for specific occasions was quite common in the nineteenth-century music chapel. A clear example of such an instance is seen in a payment registered in January 1869:

Al Tenore Mallia nella Notte di Natale e 3a Messa	2. .. ..
Al flauto nella Notte di Natale fino il 3o giorno	2. 6. ..[95]

The inclusion of a tenor, called Mallia, and the use of the flute as part of the musical chapel during the days of Christmas was clearly a reinforcement required by the repertoire being performed. Various music compositions in relation to Christmas are available at the music archive within the Gozo Cathedral. Francesco Azopardi is the composer of a number of works, namely: three graduals and two offertories. Four responsories and two masses by other

[92] *Spese Minori dal mese di Giugno, 1874 sino il 10 Giugno, 1877*, M-GVca A69, f. 17r.
[93] *Spese Maggiori, Giugno, 1874 sino il 10 Giugno, 1877*, M-GVca A99, f. 75v.
[94] *Spese Minori dal 11 Giugno, 1877 sino Maggio, 1880,* M-GVca A126, f. 13v.
[95] *Liste delle Spese Mensili Minori da Agosto 1869 a tutto il Mese di Novembre 1869*, M-GVca A129, f. 5v.

composers are also available.[96] The increased numbers in the ensemble is most evident in the masses by Paolo Magrin (Mus. Ms. 387 and 388), where on one occasion the available parts indicate the participation of twenty-three musicians.

Azopardi's Graduale shows clear evidence that an augmented music ensemble was engaged for this important feast. The orchestral forces used in the graduals (Mus. Ms 32, 33 and 34) is two 1st violins, two 2nd violins, 1st oboe, 2nd oboe, flute, clarinet, 1st horn, 2nd horn, trumpet, 1st trombone, 2nd trombone, double bass and organ. Furthermore, in his Offertories (Mus. Ms. 39 and 42), Azopardi utilises two 1st violins, two 2nd violins, 1st oboe, 2nd oboe, clarinet, 1st horn, 2nd horn, double bass and organ.

The inclusion of the flute is an interesting feature in the music ensemble of the Gozo Cathedral music chapel. The flute is traditionally associated with the pastoral character of the Christmas setting. This characteristic feature appears often in musical compositions related to this period. Yet there is no general rule as to when the flute should be included. In fact, there are also instances where the flute is not included in the orchestral line-up during the feast of Christmas. The only thing that can be stated with certainty is that a strong musical force was employed to take part in the celebration.

Similar references to individual extra musicians employed from time to time without any regular pattern justifies my assumption in regard to the reason for such payments. In my opinion, when extra musicians were called upon to supplement those employed regularly with the musical chapel, they were most probably needed either as extras, to match the requirements of the music being performed, or as deputies for existing chapel musicians who were indisposed

[96] Refer to responsories by Francesco Burlo' Mus. Ms. 194 and Salvatore Magrin Mus. Ms. 378, 379 and 380.

for some reason. From these payments, it is possible to reconstruct the set-up of the music establishment at the Gozo Cathedral, as well as to conclude that additional voices or instruments were engaged as needed to augment the music chapel ensemble. It is not feasible to presume that a flute or ophicleide, for instance, was engaged purely as a solo instrument, rather than as additions to the larger group of musicians.

3.2.2 EPIPHANY AND THE CONVERSION OF ST. PAUL

Music practice was not only limited to secondary feasts celebrated in connection with different altars dedicated to particular saints within the Cathedral. Obviously other liturgical feasts were given their due importance, with music playing an essential role.

Payment documentation in regard to the feasts of the Epiphany (in January) and the Conversion of St. Paul (10th February), clearly indicates that during the period 1868–1880, the practice of having music in these minor festivities was already well established. Obviously one cannot compare the musical treatment of the feast of the Conversion of St. Paul celebrated in Gozo with that in Malta. This is due to the fact that the Mdina Cathedral, being dedicated to St. Paul, gave more weight to this feast. The musical accompaniment was also specially prepared for this occasion. As one approaches the nineteenth century, the employment of extra musicians to compliment the existent music chapel within the Mdina Cathedral continued to increase significantly.[97] It appears that the only reason these feasts were

[97] For further details of the music practice on the feast of the Conversion of St. Paul that took place at the Mdina Cathedral refer to section 5.2.1 titles "*Feste Titulari*" in Franco Bruni, "La Cappella . . .", vol. I, pp. 270-271.

mentioned by name, was because there were changes in the set-up of the music chapel, pointing to the inclusion of extra musicians.

Gennaio 1868	Rinforzo di musica nell'Epifania	1. .. ..
Febbraio1868	Per Offle' nella Candalora e S.Paolo	1. .. ..[98]
Gennaio 1876	Per rinforzo di musica nella Messa dell'Epifania	1. .. 12
Gennaio 1877	Per musica nella festa dell'Epifania e della Conversione	2. .. ..[99]
Gennaio1879	Per offle' nella festa dell'Epifania	.. 6. ..[100]

January 1868	Extra musicians for Epiphany Feast	1. .. ..
February 1868	For ophicleide in the Feast of Presentation of Jesus and St. Paul	1. .. ..
January 1876	Extra musicians for Epiphany Feast	1. .. 12
January 1877	For Music in the Feast of Epiphany and Conversion of St. Paul	2. .. ..
January 1879	For ophicleide for the Feast of Epiphany	.. 6. ..

From two music manuscripts by Francesco Azopardi, *Graduale per l'Epifania* (Mus. Ms. 35) and *Offertorio per l'Epifania* (Mus. Ms. 40), it can be seen that during this feast a considerable quantity of musicians were employed. The *Graduale* makes use of the following forces: four voices S, A, T and B, 1st violin, 2nd violin 1st oboe, 2nd oboe, clarinet, 1st horn, 2nd horn, double bass and organ, that is, thirteen musicians in all. The *Offertorio* uses the same number of musicians: S, A, T, B voices, 1st violin, 2nd violin, 1st oboe, 2nd oboe, 1st horn, 2nd horn, trumpet, double bass and organ, thirteen in all with the trumpet substituting for the clarinet. The inclusion of such a force clearly indicates that the music chapel within the Gozo Cathedral was kept constantly busy with musical engagements throughout the liturgical year. Although the feast of the Epiphany and that of the Conversion of St. Paul seem to have demanded an

[98] *Liste delle Spese Mensili Minori da Agosto 1869 a tutto il Mese di Novembre 1869*, M-GVca A129, f. 1v.
[99] *Spese Minori dal Mese di Giugno 1874 sino il 10 Giugno, 1877*, M-GVca A99, f. 81v.
[100] *Spese Minori dal 11 Giugno 1877 sino Maggio, 1880,* M-GVca A126, f. 47v.

annual musical celebration, as detailed through the payment records, there are no music manuscripts, other than the two mentioned above, to confirm this practice.

3.2.3 THE HOLY WEEK AND EASTER

Of all the liturgical feasts in the Roman Catholic Church, Holy Week and especially the Easter miracle are the most important. They form the crux of its beliefs. The fundamental tenet of the Catholic religion centres round Christ's victory over death, sin and evil on Easter Sunday. Of course, every church around the world celebrates the memories of Christ's suffering, death and resurrection with special emphasis. The Gozo Cathedral is no exception, and the involvement of the music chapel proves the importance laid on this particular week.

Although it is reasonable to assume that the music chapel within the Gozo Cathedral had been previously utilised in these major celebrations, both at regular intervals and sporadically, specific payment records are encountered only in passing. These payments are either described vaguely as expenses in regards to music or as increases incurred in payments for musicians:

Aprile 1876	Per rinforzo di musica in Settimana Santa fino Pasqua di Resurrezione inclusive	18. 7. ..
Aprile 1877	Ai Sig.ri musici per loro aumento, e rinforzo di musica nei giorni di Settimana Santa e di Pasqua del corrente anno per ricevo	20. 11. ..[101]
April 1876	For extra musicians in Holy Week until Easter included	18. 7. ..
April 1877	To the musicians as an increment, for extra musicians during the Holy Week and Easter of the current year	20. 11. ..

[101] *Spese Maggiori, Giugno 1874 – sino il 10 Giugno 1877,* M-GVca A99, f. 87v.

On the other hand, payment records are more specific in regard to those associated with the involvement of the music chapel in the celebration of the Holy Week:

Marzo 1877	Ai cantori del Passio in quattro voci	5. .. ..
Aprile 1877	Ai musici per aumento Coro e rinforzo di musica Nei giorni di Settimana Santa e nella Domenica di Risurrezione	20. 4. ..[102]
March 1877	To the singers in the Passion reading in four voices	5. .. ..
April 1877	To extra singers and musicians during the Holy Week and Easter Sunday	20. 4. ..

The fact that an increase in the number of musicians was felt to be necessary in music rendering during the Holy Week and Easter, further justifies my assumptions that this particular celebration was given more importance. This aspect is more evident when one analyses the budget and the amount spent during this week.

A number of music manuscripts available at the music archives at the Gozo Cathedral provide further information on the music practice during this particular eight-day period of the year. For instance, Giorgio Mercieca wrote a Mass specifically for the celebration of Palm Sunday (*Per Domenica Palmarum* - Mus. Ms. 394). The music ensemble includes S, T1, T2, B, pianoforte, 1st violin, 2nd violin, flute, clarinet, trumpet, double bass and organ and is thought to have been written during the last quarter of the nineteenth century. Another work, this time by F. L. Pizzuto (*Domenica delle palme 1881 / Ingrediente Domino del Sig.r Pizzuto* - Ms. 482) provides further proof of the

[102] *Spese Minori dal Mese di Giugno, 1874, sino il 10 Giugno, 1877*, M-GVca 92, f. 17v.

practice of celebrating particular feasts with a considerable number of musicians.

Another day during the Holy Week that made extensive use of the music chapel at the Gozo Cathedral was Maundy Thursday. As early as 1822, in a work by Francesco Azopardi (*Responsorii N.o. 9 per Giovedi' Santo* - Mus. Ms. 67), a large ensemble was used to perform this composition. The ensemble in question consisted of S, A, T, B, 1st viola, 2nd viola, [1st violin], 2nd violin, cello, double bass and organ. Obviously, one of the most important days during this week is Good Friday. Various music manuscripts that highlight the practices on this particular day are available. Responsories by Francesco Azopardi (*Responsorii per Venerdi' Santo* - Mus. Ms. 68) and P.Pier Battista Da Falconara (*Responsorii del Venerdi' Santo* - Mus. Ms. 88), and a reproach by Michele De Ferraris (*Improperie del Venerdi' Santo –Novembre 1856* - Mus. Ms. 312), clearly indicate that during much of the nineteenth century, the day of Good Friday was usually celebrated with the inclusion of an instrumenal ensemble.

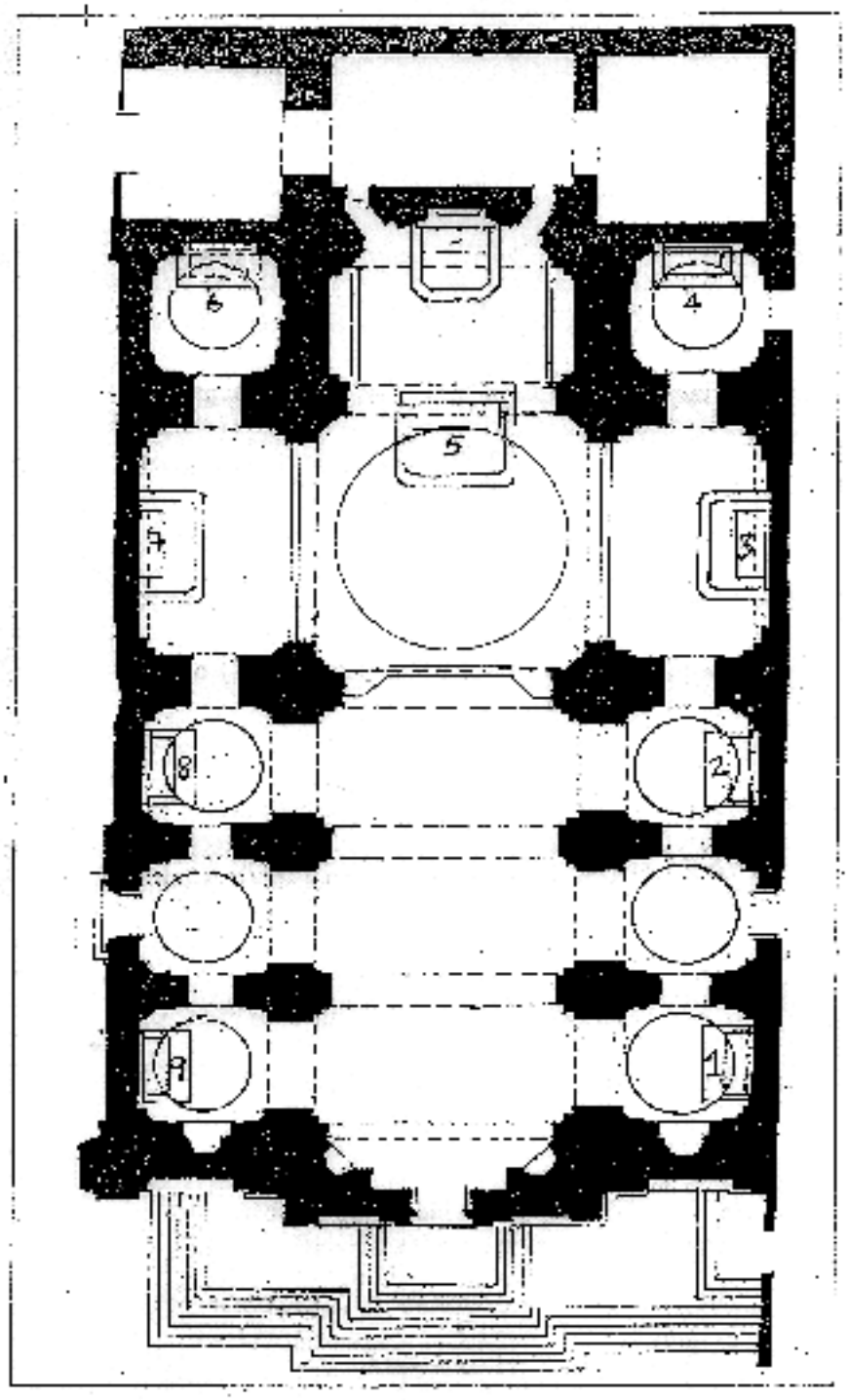
Furthermore, the last two days of the Holy Week, that is, Saturday before Easter and Easter Sunday, are also represented with music manuscripts at the music archives within the Gozo Cathedral. The two composers just mentioned, Azopardi and Da Falconara are named several times for their music compositions. The latter is represented with a Responsary for Saturday before Easter (*Responsorii del Sabato Santo* - Mus. Ms. 90). The only music parts available are those for voices: 1st Tenor and B. On the other hand, a gradual written by an anonymous composer (*Graduale Per Sabbato Santo* - Mus. Ms. 615), utilises S, T and B voice parts together with 1st violin, 2nd violin, flute, 1st clarinet, 2nd clarinet, 1st horn, 2nd horn, 1st trombone, 2nd trombone, euphonium,

double bass and organ. Azopardi, in turn, left us an offertory, which was to be specifically performed on Easter Sunday (*Terra Tremuit / Offertorio / Per la Resurrezione* - Mus. Ms. 41). This time the music arrangement requested the use of S, A, T and B voice parts, 1st violin, 2nd violin, 1st oboe, 2nd oboe, double bass and organ.

In terms of celebration festivities (not of liturgical significance), the Holy Week and Christ's Resurrection, are considered of prime stature, second only to those of the titular feast. "Small" feasts associated with particular altars or dates incurred minor expenses and were treated differently, with minimal musical resources.

3.2.4 FEAST OF THE HOLY CROSS

The document *Libro degli Introiti ed Esiti dell'Altare del Crocefisso, c.1814-1841, Esito dei Salariati Section* (Book of the Income and Expenditure of the Holy Cross Altar, Payments of Salaried Persons Section), as well as confirming that vocal liturgical music was performed on a lesser scale than orchestral performances, reveals that as this altar – the Altar of the Cross – was used for the musical recitation of psalms and hymns. Other altars, as indicated in the church plan of the Gozo Cathedral shown in Fig. 1, may have had similar practices.



1. The Altar of St.Francis de Paule.
2. The Altar of St. Ursula.
3. The Altar of the Rosary.
4. Altar with the relic of St. Ursula.
5. The Major Altar
6. The Altar of the Sacrament.
7. The Altar of the Last Supper.
8. Altar of the Holy Cross.
9. Altar of St Philip Neri.[103]

Figure 1. The Gozo Cathedral Church Plan[104]

[103] Legend of altars done by self.
[104] Church plan by Godwin Cutajar.

It is reasonable to assume that the organist for one altar, in this case the Altar of the Cross, was the same person for the others. Besides, as the document itself proves, during the 30-year period mentioned above (1810 – 1840) there seems to have been no plea for an increase in the annual payment of the organist. In fact, the organist's annual payment remained unchanged throughout all those years.[105]

Another section within the same document throws light on the activities connected with the Exaltation of the Cross – the feast to which the altar was dedicated. From the section *Esito di Feste,* we are told that on the 3rd of May of every year the following expenses were incurred:

1812 May 3rd. Feast of the Exaltation of the Holy Cross
For the music in the Mass……4.6.
1813 May 3rd. Feast of the Exaltation of the Holy Cross
For the music in the Mass……4.
1815 May 3rd. Paid for the Mass in music, Music at Vespers,
Including the proper singing on the feast of the Exaltation
Of the Holy Cross……9.7
1821 May 3rd. Paid for the Solemn Mass done on the feast of the
Exaltation of the Cross with music……...7.4
1822 May 3rd. Paid for the Solemn Mass done on the feast of the
Exaltation of the Cross with music……...7.8
1823 May 3rd. For the Mass in music……7.4
1824 May 3rd. Paid for the Mass in music on the feast of the
Holy Cross……7.4[106]

Since the payment for the organist during this period was the usual 2 *scudi*, the difference in amount could only have been the payment for the singers, presumably 2 or 3 *scudi* in all. It is hardly likely that instruments other than the organ was used during this minor festivity, firstly because the bill would have been much higher and secondly because no musical arrangement is available at the Gozo Cathedral music archive which includes two instruments

[105] Refer to Section 2.4 of this volume "Organists" for the payments and activities carried out by the organists.
[106] *Libro degli Introiti ed Esiti dell'Altare del Crocefisso*, G-VGca A9, (1814-1841) f. 82v. [translation by self].

as a complement to the organ. The use of organ and instruments could be explained by means of two possible alternatives: either the service required a purely instrumental musical rendering without voices, or instrumentalists were not paid for their services. If one had to choose which was the most probable, it would be the second. One cannot imagine the celebration of an eighteenth-century church feast with purely instrumental music and no words or singing. Therefore, although no precise description of voice usage is given in the document cited above, I would assume that the organ and a very small group of singers participated in minor feasts in church.

Other altar dedications within the Gozo Cathedral, besides that of the Altar of the Cross, mentioned above, were celebrated with appropriate musical ensembles. The music forces varied, ranging from a small number of musicians (two to four) to the whole musical chapel (ten to twelve musicians), depending on the nature and importance of the feasts. The same applies to music practice in Malta. Two distinct ensembles were employed on different occasions, according to importance. Franco Bruni, in his doctoral thesis about the music chapel of the Mdina Cathedral during the seventeenth and eighteenth centuries, labels these two ensembles as the "ordinary" comprising the *maestro*, organist and seven voices that took part in ordinary functions, and the "extraordinary" consisting of two voices and eight instruments, which took part in solemn functions. When both ensemble were utilised, the details of the festivity and the combination of voices and instruments are specifically listed:[107]

> The general rule for the musical inclusion on various liturgical occasions during the year provides indirect information about the composition of the music chapel that is invaluable. Every feast was considered individually. For example, the major feasts amongst which

[107] Bruni, "La Cappella . . .", vol. I, p. 261.

> titular ones, made use of both the chapels in the two vespers and the solemn mass. On the other hand, the other feasts dispensed with wind instruments, as for example during the Holy Week where only the double bass and violoncello are requested. [108]

The only evidence that proves that a group of established musicians performed at the Gozo Cathedral arises in payment records of four-month periods available from 1st January 1824. It is highly probable that the musicians mentioned had already been part of the musical structure of the Cathedral even before the date of the records.

The composition of the musical chapel in Gozo was limited in number when compared to its counterparts in Malta. During the first quarter of the nineteenth century the musical chapel in Malta under Azopardi[109] was composed of seven voices, two violins, two trumpets, two oboes, one double bass, one cello, the maestro and organist:

> During the first ten years of the century, the set-up of the musical chapel remained unchanged; in the years under Azopardi, besides the *maestro di cappella* and the organist, the chapel consisted of 7 voices (S, A, T, T, T, B, B), 2 violins, 2 trumpets, 2 oboes, 1 double bass and 1 violoncello. [110]

In Gozo the set-up of the musical chapel consisted of (S, A, T, B), three violins, oboe, cello, double bass, maestro and organist:

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[108] "La regolamentazione degli interventi musicali all'interno delle varie occasioni litugiche dell'anno fornisce indirettamente informazioni interessanti rispetto al tipo di organico impiegato. Ogni festivita viene presa in considerazione. Le feste principali tra cui quelle titolari, ad, esempio, vedeno impegnate le due cappelle nei due vespri e nella messa solenne; al contrario, in altre festivita' vengono esclusi gli strumenti a fiato come, ad esempio, occorre durante la Settimana Santa in cui sono obbligati I soli strumenti di sontabbasso e violoncello." *Ibid.*

[109] Francesco Azopardi was born in Rabat, Malta on the 5th May, 1748 and died on 6th February, 1809. He served as Cathedral organist from August 1775 to February 1804 and as *Maestro di Cappella* from March 1804 until 6th February, 1809. For a period of time, Azopardi followed music studies in Naples, Italy. His numerous works are spread all over the Malta and Gozo: Mdina Cathedral, St. John's Conventual Church Valletta, Gozo Cathedral, Birkirkara Parish Church, St. Paul's Crypt, Mellieha Parish Church, Zebbug Parish and in the private collections of Joseph Vella, Giovanni Bosco Gauci and the National Library. Bruni, *Musica Sacra*, pp. 17-19., p. 87.

[110] "Durante il primo decennio del secolo, l'organico della cappella musicale non subi' modifiche; negli anni in cui opero' Azopardi essa era composta da 7 voci (S, A, T, T, T, B, B), 2 violini, 2 trombe, 2 oboi, 1 controbasso, 1 violoncello, oltre al maestro e l'organista." Bruni, *Musica Sacra,* p. 17.

Al Ch.^{o} M.Angelo Grima Cappellano e Maestro di Coro
per suo salario del 1^{o} Gennaio a tutto li 30 Aprile 1824……18. 4. ..
A Carolo Debrincat Organista per idem…… 22. .. ..
Pagati al Sig. Salvatore Pace Violinista per suo Salario dal
1^{o} Gennaio a tutto li 30 Aprile 1824……. 6. 8. ..
Al Sig. D.^{r} Av.^{o} Giuseppe Spiteri altro per idem …… 6. 8. ..
Al Sig.^{r} Not.^{o} M.Angelo Gatt altro per idem…… 5. 8. ..
A Giuseppe Madioni sonatore dell'oboe' per suo salario dal
1^{o} Gennaio a tutto li 30 Aprile 1824…… 5. 8. ..
A Luigi Debattista Controbasso per idem…… 5. 8. ..
A Giuliano Tabone Violoncello per idem…… 5. 8. ..
Al Sacerd.^{e} Carl'Antonio Bondi' Basso per idem …… 6. 8. ..
Al Ch.^{o} M.Angelo Grimo Tenore per idem…… 5. 8. ..
A Carlo Farrugia Soprani per idem…… 5. 8. ..
Al Ch.^{o} Francesco Borg Contralto per idem …… 4. ..
..[111]

To Cleric M.Angelo Grima Chaplain and Choir Master
as his salary from 1 January to 30 April 1824…… . . . . 18. 4. ..
To Carolo Debrincat Organista (same as above)…… 22. .. ..
Paid to Sig. Salvatore Pace Violinist as his salary from
1 January to 30 April 1824……. . . . . 6. 8. ..
To Sig. D.^{r} Av.^{o} Giuseppe Spiteri another same as above…… 6. 8. ..
To Sig.^{r} Not.^{o} M.Angelo Gatt another same as above ..…… 5. 8. ..
To Giuseppe Madioni oboe player as his salary from
1 January to 30 April 1824……..…… 5. 8. ..
To Luigi Debattista Controbasso (same)…… 5. 8. ..
To Giuliano Tabone Violoncello (same)…… 5. 8. ..
To Priest Carl'Antonio Bondì Bass (same)…… …… 6. 8. ..
To Cleric M.Angelo Grimo Tenor (same)...…… 5. 8. ..
To Carlo Farrugia Soprano (same)...…… 5. 8. ..
To Cleric Francesco Borg Contralto (same) …….. 4. .. ..

3.2.5 FEAST OF THE ASCENSION OF CHRIST / PENTECOST

Two other liturgical feasts celebrated in the Roman Catholic Church as a continuation of Easter are the Ascension of Christ, approximately six weeks (forty days to be precise) after Easter, and the Pentecost – the feast of the gifts

[111] *Libro di Esito spettante alla S. Matrice del Gozo 1824 – 1829,* M-GVca A74, f. 5v.

of the Holy Spirit to the Apostles. The latter is celebrated fifty days after Easter, hence the name Pentecost (deriving from the Greek number fifty). The Gozo Cathedral considered it opportune to dignify these two important dates in the liturgical calendar with music. Various payment records, related to the second half of the nineteenth century, support this claim:

Giugno 1869	Rinforzo di musica nell'ascensione e Pentecoste	4. 2. 8.
Maggio 1877	Per musica a sole voci nel 1^{o} Vespero dell'Ascensione	1.3. ..[112]

June 1869	Extra Musicians for the feasts of the Ascension of Christ and Pentocost	4. 2. 8.
May 1877	For solo singers in the 1st vespers of the Ascension	1. 3. ..

From the first payment record illustrated above, one can conclude that when a *rinforzo* (help / addition) of musicians was required and thus employed, it can be taken for granted that an existing body of musicians was present. It was quite common for additional musicians to be called to supplement the music chapel, according to the exigencies of the particular festivity or repertoire performed. Music-making during the feast of the Ascension was also common at the Mdina Cathedral. As early as 1676, although Malta was hit by a plague, documented records indicate that the procession on the occasion of the feast of the Ascension took place all the same. During this procession, there were also performed the singing of antiphon and ovation in the two entrances of the City.[113]

[112] *Liste delle Spese Mensili Minori da Agosto, 1868 a tutto il Mese di Novembre, 1869*, M-GVca A129, f. 10v.
[113] Bruni, "La Cappella …", vol. I, pp. 277-278.

3.2.6 FEAST OF CORPUS CHRISTI

The celebration of the Body and Blood of Christ is feast in the liturgical calendar of the Roman Catholic Church, which is celebrated two Sundays after Pentecost. Being subject to the timing of Easter, this Solemnity occurs in either late May or early June. Documentary evidence from as early as 1709 indicates that music practice was already established for the feast of Corpus Domini in Malta. In fact, both the ordinary (vocal) chapel and the extraordinary (vocal and instrumental) chapel were employed from the first vespers to the High Mass. During the eight-day period after the feast, the same number of services were requested by the music chapel, with the difference that only the vocal chapel was employed. During the first half of the eighteenth century, it was customary for a violinist to be included to accompany the vocal chapel in the first vespers, mass and procession. At the end of the eighteenth century, more instruments started to be added, to supplement the violin.[114] Amongst the compositions performed during this festivity, the most common were the hymns "Te Deum" and "Pange Lingua", Marian antiphons and also motets.[115]

During the early years of the nineteenth century, a new plan for music practice was initiated in 1816. This paved way for an increase in the number of the chapel's engagements, even at the Valletta Co-Cathedral. It was declared that the feasts of St. John, Epiphany, Ascension, Pentecost, Corpus Domini,

[114] Ibid. p. 274.
[115] For a detailed account of the music practice during the feast of Corpus Domine in the 17th and eighteenth century, refer to Dr. Bruni's doctorial thesis pp. 273-277. Although this is not the same period covered for the Gozo Cathedral, a clear picture of the music activity held on the sister island is very useful.

Assumption, Nativity of Mary and the Immaculate Conception were to be solemnly celebrated with the inclusion of extra musicians for reinforcement.[116]

Once again, documented data indicates that during the nineteenth century, this feast was also celebrated musically at the Gozo Cathedral. Evidence shows that the music chapel within this church was not only active on the actual feast day (Sunday), but also during the eight days prior to the feast itself, a period called *ottava.* Thus each time the whole group was utilised, one finds references to musicians who supported the established chapel ensemble. Sometimes specific names or instruments are mentioned. Usually, however, only a small number of musicians or just one (usually an organist) played in daily functions:

Giugno 1874	Per musica nella Messa nel giorno di Corpus D.ni	6. 6. 16
	Per musica del Vespero dell'ottava di Corpus D.ni	5. 7. ..
	All'organista Pasquale Cachia per aver suonato Trattenimenti col solo organo in tutta l'ottava Di Corpus D.ni	1. 2. 8. [117]
June 1874	For music during the Mass on the day of Corpus Domini	6. 6. 16
	For music in the vespers during the Octave of Corpus Domini	5. 7. ..
	To the organist Pasquale Cachia for playing incidental music on the organ during the whole Octave of Corpus Domini	1. 2. 8.

Other similar payments, both for extra musicians and for individuals, are found in records dating from 1868 until the end of the nineteenth century.

[116] Bruni, *Musica Sacra,* pp. 21-22.
[117] *Spese Minori dal Mese di Giugno, 1874 sino il 10 Giugno, 1877*, M-GVca A99, f. 1v.

3.2.7 FEAST OF THE ROSARY

Before dealing with the functions associated with Christmas, four other minor feasts need to be mentioned: two in October and two in December, the latter two being of lesser stature than the first. October is the month dedicated to the Holy Rosary in the Christian Church. Its associated feast featured regularly amongst the minor functions, and is still celebrated today. Moreover, besides liturgical functions with the participation of the music chapel, a procession around the main parish streets took place. Like the previous feasts mentioned above, additional musicians were hired to augment the existing music ensemble, thus implying that this festivity was not inferior to others:

Ottobre 1869	Per musica del Vespere dell Rosario	7. 1. 10
	Aggiunta di musica nel Rosario	6. .. ..[118]
Ottobre 1865	Per musica con strumenti nel Vesp.^{o} dell SS^{mo} Rosario	5. 5. ..[119]
Ottobre 1874	Per musica nel Vesp.^{o} dell SS^{mo} Rosario	6. 2. ..[120]

October 1869	For music in the Vespers during the feast of the Rosary	7. 1. 10
	Extra Musicians for the feast of the Rosary	6. .. ..
October 1865	For music with instruments in the Vespers for the feast of the Rosary	5. 5. ..
October 1874	For music in the Vespers for the feast of the Rosary	6. 2. ..

In retrospect, the entire range of feasts that were celebrated annually at the Gozo Cathedral during the nineteenth century (and before and after), reveal the particularity of the occasion by way of an extra emphasis on music. Music,

[118] *Liste delle Spese Mensili Minori da Agosto, 1869 a tutto il Mese di Novembre, 1869,* M-GVca A129, f. 14v.
[119] *Spese Minori dal Mese di Giugno, 1874 sino il 10 Giugno, 1877*, M-GVca A69, f. 13v.
[120] *Spese Maggori, Giugno, 1874 sino il 10 Giugno, 1877,* M-GVca A99, f.9v.

then, can be considered one of the factors that underscored the importance of the festivity. If instrumental music other than the organ was used during the whole week prior to the actual feast, then it means that the feast was ranked at a higher level than those in which the music chapel participated only on the feast day.

3.2.8 FEAST OF CHURCH DEDICATION

Although not officially included in the liturgical calendar, one expects the day of the Dedication of the Church to be celebrated with special functions. Consequently, whereas the feasts mentioned so far are held at fixed periods in the Liturgical Year of the Church – with the exception of Easter and the feasts related to it – the celebration of the Dedication of each Church has a specific and unchanging date.

Being a unique feast, in the sense that it is tied to one particular church, each church considers it a special occasion to be celebrated with happiness and pride. Therefore, it is reasonable to expect a larger spectrum of musical instruments than the normal set-up of the resident musical chapel. The following records demonstrate that additional musicians were employed for dedicatory services in the 1870s:

Ottobre 1874	Per aggiunta di musica nella festa della Dedicazione di questa Cattedrale	1. 7. 4
Ottobre 1875	Per aggiunta di musica nella conventuale della Dedicazione dell'anno corrente	1. 6. ..
Ottobre 1876	Per rinforzo di musica nella Dedicazione	2. 7. ..[121]
Novembre 1877	Al Clarino ed Offle' nella festa della Dedicazione di questa Cattedrale	1. .. ..[122]

[121] *Spese Minori dal mese di Giugno, 1874 sino il 10 Giugno, 1877,* M-GVca A92, f. 57v.

October 1874	For extra musicians for the feast of the Dedication Of this Cathedral	1.	7.	4.
October 1875	For extra musicians for the conventual mass of the Dedication of the current year	1.	6.	.
October 1876	For extra musicians for the Dedication	2.	7.	..
November 1877	To the Clarinet and Ophicleide during the feast of of the Dedication of this Cathedral	1.	..	..

The only two music sources attached to the service of dedication that are available at the Gozo Cathedral music archive are a gradual (*Graduale per la Consagrazione della Chiesa* - Mus. Ms. 30*)* and an offertory (*Offertorio per la Consagrazione della Chiesa Matrice* – Mus, Ms. 38), both by Francesco Azopardi. The *Graduale* requires twelve parts, namely: Soprano, Alto, Tenor and Bass, 1st violin, 2nd violin, 1st oboe, 2nd oboe, 1st trumpet, 2nd trumpet, double bass and organ. The *Offertory* consists of a short score (an exceptional case as there are no other scores pertaining to other pieces) and thirteen parts, that is: Soprano, Alto, Tenor and Bass; 1st violin, 2nd violin, two 1st oboe, 2nd oboe, 1st horn, 2nd horn, double bass and organ parts.

3.2.9 FEAST OF ST. URSULA

One of the secondary feasts, which was celebrated with ample pomp, was that of St. Ursula. This feast is still celebrated today with equal importance and could easily be regarded to be second only to the main feast, The Assumption of the Virgin Mary. People associate the feast of St. Ursula with protection from natural disasters. In fact St Ursula, who is considered to be one of the Patron Saints of Gozo, protects the island from earthquakes.

It was Sunday, 11th January, 1693 at about 2.00 p.m. when a terrible earthquake occurred. The Gozitan historian GianPiet Agius de Soldanis in his

[122] *Spese Minori dal 11 Giugno, 1877 sino Maggio, 1880*, M-GVca A126, f. 21v.

history of Gozo, recounts the testimonies of several people who experienced this earthquake. Some persons narrated how all of a sudden the water at Xlendi Bay moved outwards for about a mile and then returned suddenly backwards with a large sound. The Mother Church (the Gozo Cathedral of that time) which had been built during the Aragonese rule, and thus aged 300 years or more, suffered extensive damage. This particular earthquake is generally referred to as the Noto Earthquake, since the earthquake's epicentre took place in the Sicilian town of Noto. But on comparing the damage in Gozo (being nearer to Sicily than Malta) with respect to Noto, Sicily, they were insignificant. In fact the city of Noto, which was surrounded by a fortification similar to that of the Gozo Citadel, was reduced to a mound of rubble.

As news started to arrive about the effect of the disaster in Sicily, the Knights Order Council urgently met and ordered that throughout Malta and Gozo there should be public prayers in front of the Holy Eucharist and that for three days people should fast. During these three days all public places, including wine shops, had to be kept closed. All ensuing Carnival feasts were cancelled.

In addition to the above-mentioned actions, the Administrative Government of Gozo decided to hold a penitentiary procession with the miraculous relic of St. Ursula,[123] from the matrix church to the Chapel dedicated to Our Lady of Grace situated outside the fortification of the Citadel. This procession was to be carried out every second Sunday of January, annually.[124] Also, a legend has grown up around the wooden statue of St. Ursula located at the Gozo Cathedral. Due to all these circumstances and

[123] Agius de Soldanis, G.P., *Gozo Antico e Moderno*, Libr. Ms. 145 f.88.; Camillo Cassar, Ms. *Notizie Intorno alla Processione votivo di S. Orsola,* p. 3.
[124] Bezzina, J. (1993) "300 Sena Ilu It-Terremot li Garraf il-Matrici", in *L-Ghid ta' l-Assunta*. Malta: Gozo Cathedral Pub. pp. 15-19.

beliefs, the feast of St. Ursula has maintained its significance for hundreds of years. One cannot imagine a "major secondary" feast celebrated without including music.

A similar practice was present in Malta. Processions in connection with the 1693 earthquake were also organised there. Following a sung mass, the procession included the top civil and ecclesiastical authorities. During the procession, the musicians usually sang the hymn "Exsultet orbis gaudii", and on arriving at St. Paul's Cathedral in Mdina, they went up to the balcony where the organ stood, to sing the antiphon "Sancte Paule" followed by the "Te Deum".[125]

Actual payment documents indicate that from 1821, if not earlier, the feast of St. Ursula was celebrated on the 21st October of each year and usually consisted of choral vespers, mass and, later in the day, a Solemn Mass with the use of a number of instruments. The repeated occurrence of similar payments, with slight differences in amounts, confirms this deduction. This variation in payment figures is so minimal that it is quite reasonable to conclude that it was due to the presence or absence of one or perhaps two elements forming part of the musical ensemble. The fact that for the first Vespers and Mass only 2 to 3 *scudi* were paid suggests that only the organist and perhaps two or three singers took part. On the other hand, in the Solemn Mass celebrated later in the day, the fact that the bill totals 7, 8 or even 9 *scudi* indicates that a larger group took part. Either more singers were added or else the organ was supplemented with more instruments. It is unlikely that the number of persons who took part in the vespers remained the same for the Solemn mass and consequently a higher rate was paid. This can be demonstrated by a thorough analysis of the payment

[125] Bruni, "La Cappella ...", vol. I, p. 278.

documents. An analysis of the payments for the first vespers and mass throughout a twenty-eight-year period – from 1822 to 1850 – testifies that there were only minimal changes in the amount paid. But a careful study of the payments for the Solemn Mass shows that this pattern tended to fluctuate. In fact, payments vary from 5 *scudi* 6 *tari* to 17 *scudi* 6 *tari*. This is a considerable margin of variation. The varying number of musicians, which could have changed from year to year, can only justify this discrepancy.

3.3 THE MAJOR FEAST- THE FEAST OF THE ASSUMPTION

The feast of the Assumption of the Blessed Virgin Mary is by far the most important feast celebrated at the Gozo Cathedral. This is so for the obvious reason that the Cathedral's patron saint is actually St. Mary of the Assumption. Therefore, one can readily assume that functions, services and ceremonies would be treated with the utmost solemnity, pomp and pageantry. This included the musical offering. Extra musicians and singers were engaged to supplement the existing music ensemble. The repertoire for this feast was more demanding than that for other feasts celebrated within the church. The most complex and striking music was specially written for the feast of the Assumption. Activities in connection with the feast contributed to a busy mid-August period, which overshadowed all other functions held in the Gozo Cathedral. This practice of giving special treatment to the titular feast parallels the music activity taking place at the Mdina Cathedral in Malta. In fact, as early as the year 1622, the feast of St Peter and St Paul (the titular feast of the Mdina Cathedral) was already regarded as a special occasion that required an accentuated musical treatment. This only increased over the years. Consequently, in the first half the eighteenth century, as the music ensemble

started to grow, a wooden platform was constructed to accommodate the musicians.[126] Payment records for extra musicians clearly indicate that a significant increase in the chapel occurred during the early nineteenth century. In 1801, the amount paid for the feast of St Peter and St Paul was 32 *scudi* and 3 *tari*. In 1808, it was 61 *scudi*, while in 1821 it was 138 *scudi* and 4 *tari*. This tendency continued and reached its climax in 1859, when the sum of 229 *scudi* was spent on the occasion.

The extra musicians complemented the seventeen already employed within the established musical chapel. These extra musicians usually comprised two or three violins, one oboe, one cello and sometimes, solo singers who performed at the Manoel Theatre in Valletta.[127] Similarly, Gozo treated the feast of the Assumption with the same perspective, the only difference being that its resources were more limited, both financially and in terms of manpower. Nevertheless, the Gozo Cathedral administration did its best to celebrate this feast with the utmost extravagance.

When one remembers that even lower-ranking feasts enjoyed musical activities prior to the actual feast day, it is hardly surprising that for the feast of the Assumption musical festivities took place as early as fifteen days before. This was known as the *quindicina*, meaning fifteen days before. Throughout the build-up to the feast, however, the entire music chapel and extras were not expected to participate on each occasion.

There are various specific references to the feast of the Assumption in music works available at the archive in Gozo. Apart from the graduals, offertories and responsories by Pietro Paolo Bugeja, Michele de Ferraris and

[126] Bruni, "La Cappella ...", vol. I, p. 269.
[127] Bruni, *Musica Sacra*, p. 68. Further payment details of extra musicians and music practice during the feast of St. Peter and Paul at the Mdina Cathedral are well-documented this book pp.67-70.

Carlo Diacono (cf. *Mus. Ms. 181, 240 and 307*), there are also four antiphons in relation to this feast. In the compositions of Pietro Paolo Bugeja, Michele de Ferraris and Luigi Grech Grandolini, the usual general set-up of the ensemble consisted of two 1st violins, two 2nd violins, flute, 1st oboe, 2nd oboe, 1st horn, 2nd horn, trumpet, 1st trombone, 2nd trombone, ophicleide, double bass and organ (cf. *Mus. Ms. 160, 289, 290 and 589*).

Dating as far back as 1824, payment records are sufficient to establish a picture of the musical activity in connection with this feast. Here the records show that 82 scudi was paid for a first violin, oboe, French horn and tenor and soprano brought over from Malta. In addition, money was spent on two violinists and two cantors. One might question: Did Gozo not have a violinist of sufficient ability to play at a major feast?

Pagati ad un Primo Violino, Oboe', Corno di Caccia, Tenore e Soprano fatti chiamare da Malta	82. 6. ..
Pagati al Sig.r Salvatore Pace Violinista in titolo di gratificazione	5. .. ..
Al Sig.r D.r Av.o Giuseppe Spiteri altro violinista per idem	5. .. ..
Al Sig.r Luigi Debattista Cantore per idem	2. 6. ..
Al Sig.r Ch.o M. Angelo Grima Cantore per idem	2. 6. .. [128]

Paid for a First Violin, Oboe, French Horn, Tenor and Soprano voice brought over from Malta	82. 6. ..
Paid violinist Sig.r Salvatore Pace in gratitude	5. .. ..
To violinist Sig.r D.r Av.o Giuseppe Spiteri as above	5. .. ..
To Cantor Sig.r Luigi Debattista as above	2. 6. ..
To Cantor Sig.r Ch.o M. Angelo Grima as above	2. 6. ..

Such records are consistent throughout the whole of the nineteenth century, emphasising the importance and stature of this feast. Apart from various payment documents which supply information on musicians' names, types of instruments, singers and their voice types and respective payment entitlements,

[128] *Libro de Esito spettante alla S. Matrice del Gozo 1824 – 1829*, M-GVca A74, f. 10v.

there are others which shed valuable light on other practices and traditions directly connected with the music surrounding the feast of the Assumption. One typical example would be the records of payments made for the transportation of mattresses to St Augustine's Convent, where the Maltese musicians brought in as "extras" were given accommodation:

Agosto 1824	Pagati per costo di due Capponi donati alli Padri Agostiniani, per aver alloggiato nel convento ai musici Maltesi	2. .. ..
	Per trasporto di materassi ed altro per servizio Dei musici Maltesi	1. 6. ..[129]

August 1824	Paid the price of two capes donated to the Augstinian Friars for accommodating Maltese Musicians in their convent.	2. .. ..
	For transportation of mattresses and other services to Maltese Musicians	1. 6. ..

As stated earlier, these records cover the entire nineteenth-century span, and although there are instances when a specific payment is not recorded frequently, it may be assumed that where there were no extraordinary conditions, the same procedures were applied as normal for the following year.

3.4 FUNERALS

The above-mentioned festivities appear regularly on various payment records throughout the century. It follows that these feasts were celebrated year in year out to the same basic pattern. On the other hand, there are sporadic references to other occasions in connection with music practice at the Gozo Cathedral, which are not encountered as regularly. It may be assumed that functions other than those discussed above were occasional practices. There

[129] *Libro de Esito spettante alla S. Matrice del Gozo 1824 – 1829*, M-GVca A74, f. 10r.

are, for example, records of payments for musicians for the feast of the Immaculate Conception, The Holy Innocents, New Year's Eve, The Entry of the Bishop (*l'Ingresso*), death anniversaries of Bishops, Ordination of Priests, the Feast of St Gregory, the Sacred Heart of Jesus and masses held at other churches, especially the Capuchins' Conventual Church in the outskirts of Victoria. Other information found in these documents relates to activities that are not necessarily connected with celebrations, such as payments for the copying of music parts, transportation of the double bass, replacement strings for instruments, and organ repair.

The most frequently encountered instances of irregular payments relate to funerals. For instance, there is a record from 1874 of music performed at the funeral of the Archbishop of Malta, Fra Gaetano Paceforno:

Luglio 1874	Per musica a stromenti nel funerale di Monsignor Arcivescovo e Vescovo di Malta Fra Gaetano Paceforno	10. 4. ..[130]
July 1874	For instrumental music during the funeral of Monsignor Archbishop and Bishop of Malta Fra Gaetano Paceforno	10. 4. ..

A substantial portion of the records indicate that the inclusion of music in funeral services began to be considered normal practice during the second half the nineteenth century. These records from the 1860s, for instance, show that fauxbourdon was commonly performed, both for the street procession and for the service in church. It is interesting to note that a cello appears to have accompanied the singing and marching, presumably played from a carriage:

28/1/1862	Falsobordone per strada col violoncello	1. .. 4.
7/7/1862	Falsobordone per strada col violoncello	1. .. 4.

[130] *Spese Minori dal Mese di Giugno, 1874 sino il 10 Giugno, 1877*, M-GVca A126, f. 4v.

5/9/1862	Falsobordone per strada col violoncello	1. .. 4.
	Musica a sole voci	3. .. ..
15/11/1862	Flasobordone per strada col violoncello	1. .. 4.
	Musica con stromenti	11. 4. 8.
3/2/1863	Falsobrdone per strada col violoncello	1. .. 4.
	Falsobordone in chiesa col organo	.. 11 ..[131]

From the above payment records, it seems reasonable to conclude that music playing for funeral services took place both during the procession and in church. But this is by no means a foregone conclusion. The majority of funerals did not include music, either in street or in church. This must have been a special case. It is also interesting to note that, while funerals for adults occasionally involved music, funerals for infants never included music.

It is interesting to speculate how the singing of *falsobordone* in the street while accompanied by a violoncello was achieved. Perhaps the cellist managed somehow to carry the instrument while marching and playing. Or perhaps he played a stationary instrument while the procession passed by? The most likely explanation seems to be that the cello was mounted on a carriage of some sort, enabling him to play while the funeral procession was in motion.

The above records also provide information on funeral music in the church, hinting at two potential situations. The music either consisted of solo voices accompanied by the organ, or an ensemble of musical instruments. Again, when using payment records as evidence, regardless of whether the services seem expensive or cheap, it must be borne in mind that funerals with musical accompaniment were the exception rather than the rule. It follows that the two forms of payments relate only to funerals for the wealthiest, since few could afford to pay for vocal or instrumental music.

[131] *Libro dei Funerali celebrati nella S. Matrice Chiesa del Gozo dal 1862 al 1872 inclusive*, M-GVca G1, f. 5v.

CHAPTER 4

FRANCESCO AZOPARDI, MALTESE MAESTRO (1748-1809)

4.1 A BIOGRAPHICAL SKETCH

Giovanni Battista Agostino Francesco Giuseppe Azopardi was born in Rabat, a suburb of Mdina, on 5 May 1748, as recorded in the baptism records at the Mdina Cathedral Archives.[132] As Buhagiar (1999) points out, Rabat was under a strong religious fervour at time, which may explain why Azopardi was baptized on the same day he was born and given the names of the patron saints for each of the local religious orders.

Francesco was the second of six children[133] - Beatrice Teresa, Pietro Paolo, Aurelio, Rosa and Giuseppe – born to parents Salvatore Azopardi, a carpenter, and his wife Anna née Agius, who lived quite near the Mdina

[132] Buhagiar, S.V. (1999) *Francesco Azopardi (1748-1809), A Maltese Classical Composer, Theorist, and Teacher*, p. 4: *"1748: die vero quinto mensis Mai, Reverendissimus Petrus Attard vice-parrochus baptixavit in Ecclesia Parroci S. Pauli extra muros infantem hodie natum ex Salvatore Azopardi et Anna Coniugibus de suburbia civitatis Notabilis cui impositum fuit nomen: Joannes Baptista, Augustinus, Franciscus, Joseph. Patrini fuere multum Excellens Don Franciscus Mamo et Anna Graziulla Chetcuti" Liber Baptizatorum, (Mdina Cathedral Archives, 5th May 1748) IV: folio 390.*
5th May 1748: the Most Reverend Father Peter Attard assistant parish priest baptized in the parish church of St. Paul outside the walls, the child born today of Salvatore Azopardi and his wife Anna, from the suburb of Notabile, and was named Giovanni Battista, Agostino, Francesco, Giuseppe. His godparents were the most excellent Don Franciscus Mamo and Anna Graziulla Chetcuti.

[133] While Noel D'Anastas states that Francesco was the youngest, Spiridion Buhagiar states that Francesco was the second of a family of six. See Joseph Debrincat's thesis titled "Eight Unedited Sacred Works by Francesco Azopardi (1748-1809) as found in Archives in Gozo", quoting from Noel d'Anastas: "Maestro di Cappella fil-Mosta – Francesco Azopardi (1748-1809) Hajtu u Hidmietu', program Festa Santa Marija – Mosta, Banda Nicolo' Isouard, Mosta (1995), p. 90.

Cathedral in a house in Count Felice Manduca's Quarter, in Rabat.[134] Further information about Francesco's family proves to be rather sparse. Brantley Adams (1991) provides a sketch of his early life:

> Two of his three brothers, Giuseppe and Pietro Paolo, would become clerics in the Church. Of his two sisters, Teresa would remain unmarried and eventually care for the older Francesco until his death in 1809.[135]

Living near St Paul's Cathedral in Mdina could have had a direct influence on Francesco's musical interests. He must have been captivated by the renowned music practice at St Paul's, even though it was a relatively small church.[136] Francesco had his first musical lessons in Gregorian chant from Don Giovanni Battista Zerafa, Benigno Zerafa's brother, who was the *maestro di canto fermo* at the St Publius collegiate church at that time. In fact, Benigno Zerafa himself took care of the music functions at the collegiate from 1760-1784, which means that Azopardi came under the influence of both Zerafas at an early age.[137]

At around August 1761, Azopardi ceased to serve as *chierico* at St Paul's Grotto to further his musical studies.[138] It was probably during this period that he started studying at the school conducted by maestro di cappella

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[134] D'Anastas, N. "Maestro di Cappella fil-Mosta – Francesco Azopardi (1748-1809) Hajtu u Hidmietu", Programm Festa Santa Marija – Mosta, Banda Nicolò Isouard, Mosta (1995), p. 90.
[135] Brantley Adams, O., (1991) *Francesco Azopardi's Il Musico Prattico: An Annotated Translation and Critical Study Of Its French Editions by Framery (1786) and Choron (1824)* The University of Texas at Austin, Vol. 1, p. 5.
[136] Brantley Adams, referring to Dr Paolo Pullicino's document published in Valletta 1876 titled *Notizia biografica di Francesco Azopardi, maestro di cappella della chiesa cattedrale di Malta* "…The chapter of the Church Cathedral of St. Paul had, from the beginning of the seventeenth century, established a reputation of musical excellence, especially for a church of such a small size. It supported its own music school, which was established for the expressed purpose of maintaining the "progress of musical studies, not only among the singers of the church, but also among the chorus of musicians, in order to perfect the choral singing."
[137] Vella Bondin, J. (2000) *Il-Muzika ta' Malta sa l-ahhar tas-Seklu Tmintax*, Kullana Kulturali, PIN Publications, p. 75.
[138] Ibid.

Michel Angelo Vella (c.1715-1792).[139] Vella, a graduate of the Santa Maria della Pietà dei Turchini conservatory in Naples, had studied with Nicolò Fago, Andrea Basso and Leonardo Leo before returning to Malta in 1738. Vella was considered to be one of Malta's top music teachers. His students included not only Azopardi but also Nicolò Isouard and Giuseppe Burlò, both of whom went on to establish successful musical careers in their own rights. Although we have no specific information that might enlighten us as to the precise nature of Azopardi's studies under Vella, it can be assumed that it involved instruction in the art of composition and counterpoint, because the teacher's reputation inclined more to composition than performance.

The conservatories of Naples were considered the foremost places for music education by the Maltese establishment. It was commonplace for the Maltese ecclesiastical authorities to support and encourage promising young male musicians by offering them the opportunity to study abroad, more often than not in Naples. Azopardi, for instance, at the age of fifteen (on 15th October 1762), having persistently asked his parents for permission to leave Malta and study abroad[140], was already studying in Naples. His tutors included Carlo Cotumacci (a student of Alessandro Scarlatti) and Giuseppe Doll (a German student of Durante and Francesco Feo) at the *Conservatorio di Sant'Onofrio a Capuana*.[141] The Sant'Onofrio was the smallest of the four conservatories but along with the other three, it could boast a distinguished heritage of composers, including Pergolesi, Leo and Durante and their respective students, Traetta,

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[139] Ibid.

[140] Buhagiar, S.V. translates part of Padre Andrea Tanti's oration (Elogio) in Azopardi's funeral: "… the strong and persistent requests that he made to his parents were successful, and he was sent to the famous Royal Conservatory of Sant'Onofrio in Naples. Thus here, he was launched upon his career [and] from among a considerable number of students, our Maltese was considered the best."

[141] Vella Bondin, J. in his article "Malta's musical heritage – form and influences", *The Sunday Times,* 2nd April 1989, states that the ecclesiastical authorities within the Cathedral Chapter encouraged and even at times provided the means to promising Cathedral *cappella* musicians to study abroad. p. 22.

Piccinni, Jommelli, Sacchini and Giglielmi.[142] Azopardi finished his studies there in 1767 and qualified as *maestro di cappella.* Both dates are recorded in the enrolment register (*rollo dei figliuoli*):

> *...Francesco Azopardi Maltese, Entrato a convittore nel 1762, 15 Ottobre, esce nel 1767*[143]
>
> *...Francesco Azopardi (Maltese), entered as a boarder in 1762, 15th October, and left in 1767*

Having completed over four years of studies, it is widely accepted that Azopardi remained in Naples until 1774, amassing twelve years of musical experience in one of the foremost centres of music in Europe. This extended stay in Naples offered him many opportunities to be exposed to a large number of music performances, which were practically non-existent in Malta. This was hinted at by Azopardi himself in his *Il musico pratico (II)*, where he states that one must listen to the music of other masters in order to form one's own musical style.[144]

It seems that Nicolò Piccinni, one of the central figures in opera development in France and Italy, had a great respect for Azopardi's musical talent, ranking him on a par with contemporary composers Cimarosa, Paisiello and Piccinni himself.[145] Paolo Pullicino in his *Notizia biografica di Francesco Azopardi* (1876) provides further information on Azopardi's musical life while he was in Naples following his matriculation. He is described as a sought-after music teacher, offering his services to distinguished families and religious

[142] Brantley Adams, Vol.1, p. 8.
[143] Cited in Buhagiar, S.V., "Francesco Azopardi (1748-1809) A Maltese Classical Composer, Theorist, and Teacher, 1999, University of Malta, Vol.1, p. 7.
[144] Buhagiar, Vol.1, p. 8.
[145] Tanti in his Elogio as referred to by Buhagiar: "It suffices to mention that the famous Piccinni [sic], his master, this man [Piccinni], a very great person in music, testified by means of letters to our Francesco the high esteem he had of him."

orders, and also as a performer of his own compositions and conductor of orchestras at important occasions. [146]

Whilst residing in Naples, Azopardi visited Malta several times. It is evident that he was in Malta in 1772, when he had important meetings with the Cathedral chapter. The Cathedral chapter was well aware of Azopardi's acclaim in Naples. Music deputy to the Archbishop, Mgr. Gwann Carmine Pellerano reported:

> …being charged with referring to the request of Francesco Azopardi who lived in Naples… that he completed his studies in the above mentioned city to such a degree of advancement that nowadays he has become a fine Maestro di Cappella and an excellent contrapuntist. He also performs on the organ with total perfection…but also from having heard him on several occasions, not only in this Cathedral Church but also in other churches in your diocese, two years ago when he returned to this island.[147]

In fact during this visit, coinciding with the liturgical feast of St Paul on the 25th January, he directed his new mass for 4 soloists, choir, strings, 2 oboes, 2 horns and basso continuo, which he then donated to the Cathedral Chapter. It was evident that he harbored an ambition to become maestro di cappella. On the 18th December, 1773, the chapter offered him the vacant post of organist, with the prerogative of becoming maestro di cappella as soon as his predecessor were to resign or die. Interestingly, four months later he officially took the post of organist (12th April, 1774). A plausible reason for the delay would be that he was negotiating better employment conditions. This can be deducted from the fact that whereas the post of organist benefitted from 120 scudi and other remuneration, Azopardi was given an extra 80 scudi to

[146] "Quattro anni in Napoli si trattenne Azopardi dopo che lascio' il Conservatorio. E in quei Quattro anni introdotto si vide some maestro dare lezioni di musica, non solo presso grande numero di distintissime famigle, ma anco[sic] in vari monastery di religiosi claustrali…; Oltre le lezioni che dava, producevasi spesso egli ancora in pubblico, a far sentire le composizioni che egli medisimo scrivea, e a dirigere orchestra, in vari luoghi e in differenti occasioni di grande solennita'. Pullicino, P. (1876) *Notizia Biografica di Francesco Azopardi,* p. 17.

[147] Buhagiar, Vol.1, p. 11.

compose new works, direct performances of them during liturgical functions and teach the clerics *canto fermo.* This meant that Azopardi was surreptitiously taking over many of the official functions that were meant to be the preserve of Zerafa, as maestro di cappella.

As time passed by, it became more and more obvious that Azopardi was the true maestro di cappella, in all but name. This anomaly was resolved when Zerafa tendered his resignation, thirteen years after Azopardi's appointment as organist. In January 1787 the chapter accepted Zerafa's resignation and immediately appointed Azopardi to his post, on the condition that Zerafa could keep the title of Maestro di Cappella until his death, which occurred on 20th March, 1804. So in the period between 1787 and 1804, Azopardi acted as a *maestro di cappella sostituto*. It was at this time that Azopardi left Naples indefinitely to settle once again in Malta and to pursue a musical career on his native soil.

Prior to this year, while residing in Naples, Azopardi, besides being a very well respected and sought-after music teacher, composed and conducted his own compositions on various occasions. He wrote his first two movements of a mass, *Kyrie, Gloria in F* (ACM Mus. Ms. 339) in 1768 while still a student at the conservatory. Next came Mass, *Kyrie, Gloria* in G (ACM Mus. Ms. 369), written in 1770 after his graduation. The third Mass, later donated to the Cathedral of Mdina, *Kyrie, Gloria* in G (ACM Mus. Ms. 340) was written in 1772 and performed on the 26th January 1772 during the liturgy of St Paul held at the Cathedral in Mdina.[148] Sansone (2001) also lists two hymns, a number of psalms and an aria, "Nell'istante sfortunato" (1772)[149].

[148] Vella Bondin, J. *Il-Muzika ta' Malta sa l'ahhar tas-seklu tmintax,* p. 75.
[149] Sansone, M. (2001) *Italian and Maltese Music in the Archives at the Cathedral Museum of Malta.* Hill Monastic Manuscript Library, p. 139.

Apart from the title of organist, Azopardi was also bestowed the title of Prefect of Music. Buhagiar (1999) points out that it is not possible to find any official documentation to confirm Azopardi's position as Maestro di Cappella. Nonetheless, there does exist a letter by Azopardi in which he petitions the Bishop of Malta for an increase in salary to 50 scudi, equivalent to half the pension that Zerafa was receiving.[150] Bruni (2001) refers also to an official document of c.1767-1773, the "Register of Deliberations" (*Registrum Deliberationum*) in Chapter X, folio 49v,[151] which records instances when cathedral dignitaries addressed Azopardi as Maestro di Cappella, for instance when they asked him to try an organ found at the church of Hal Ghaxaq (a country town in southern Malta) in order to purchase it for the cathedral. Eventually, this organ was purchased on Francesco Azopardi's recommendation.

Given the ambiguity inherent in the overlapping of the role of Maestro di Cappella between Zerafa and Azopardi, it is difficult to establish when Azopardi made his first major public appearance in his new role. It may have been either January 1775, on the day of the Conversion of St Paul, or else later in June on the day of St Peter and St Paul.

During the next thirty-five years of musical career until his death in 1809, Azopardi produced more than thirty complete masses, some using double choir, and a considerable number of psalms, hymns, antiphons, responsories and graduals. A brief lull in musical activity and composition was experienced during the period of the French invasion of Malta, 1798-1800, which ended the

[150] Buhagiar further elaborates how following the Knights of St. John (c.1798-1799) capitulation, Azopardi was appointed Maestro di Cappella of the Order's Church (later to become the Co-Cathedral). To this end, Azopardi is considered of the first ever musician to occupy the post of both the Cathedral (Mdina) and Co-Cathedral (Valletta) simultaneously.
[151] Bruni, F. (2001) *Musica e Musicisti Alla Cattedrale di Malta Nei Secoli XVI-XVIII*, University of Malta. p. 149.

rule of the Knights of Saint John. Nonetheless, Azopardi composed at least six major works between 1800 and 1801. Following the decline of the Order of Malta due to the French invasion, Azopardi was entrusted with the posts of Maestro di Cappella at the Cathedral of St John in Valletta and the Cathedral of St Paul in Mdina concurrently. This was the first time that both posts had been occupied by the same person. Azopardi took over the post in Valletta from Nicolò Isouard, who presumably left to dedicate himself to opera composition. Apart from filling these posts at both cathedrals, Azopardi also featured in various churches throughout Malta, including Rabat, Vittoriosa, Zurrieq and Mosta.[152]

Azopardi continued to enjoy the support of the ecclesiastical authorities during the rest of his tenure as Maestro di Cappella, following Zerafa's death. Azopardi's health appears to have started to deteriorate from 1807, since after this date no musical compositions can be identified. Azopardi died on 6th February, 1809. He was buried in the Cathedral Church, mourned by both the church community as also by the whole population. He was regarded as one of the most important musical masters the island had produced. In his biographical notes on Azopardi, Paolo Pullicino writes:

> He was buried in the Church Cathedral, where he was given a solemn funeral, mourned not only by the Chapter of the Cathedral, who had employed him in the service of the Church for a little less than forty years, but also by all the population of Malta, who
> venerated him as a great Maestro, whose equal the island had never had.[153]

[152] D'Anastas, N. *Maestro di Cappella fil-Mosta – Francesco Azopardi (1748-1809) Hajtu u Hidmietu*, p. 92.

[153] "Egli ebbe sepoltura nella chiesa Cattedrale; ove gli se fecero solenni esequie, compianto non solo dal capitol della Cattedrale, che avealo avuto al servizio della sua Chiesa per poco meno di quarant' anni, ma anche da tutta la popolazione di Malta, che avealo in venerazione di grande Maestro, cui l'equale l'isola non aveva posseduto." Paolo Pullicino *Notizia Biografica di Francesco Azopardi,* 1876, p. 51.

4.2 AZOPARDI THE TEACHER

Azopardi spent his entire career performing the four main musical tasks associated with his post. These were composing, rehearsing, directing and teaching. He taught mainly Gregorian singing and sacred music to prospective priests at the cathedral music school, while teaching music composition to private students. He focused especially on boys, who might go on to forge careers:

> he was adamant about teaching boys. He felt that he should concentrate all his energies on working with those students whom he believed would become organists, singers, or composers, whereas female students would merely become dilettantes.[154]

Due to his religious upbringing, Azopardi dedicated his utmost attention to male students as prospective priests, primarily as a result of his conviction that church music is best produced by those who fuse their musical capabilities with their spiritual dedication towards the church. To supplement this, the ecclesiastical authorities in Malta tried to emphasize the role of music of the various functions of the church itself. Pupils such as Nicolò Isouard, Pietro Paolo Bugeja, Giuseppe Burlon, Giuseppe Principato and Teodoro Piscopo all benefitted from Azopardi's tuition and may be considered the key musicians in the Maltese musical scene during the late eighteenth and nineteenth centuries, particularly in the church.

[154] Brantley Adams, Vol.1, p. 31.

Pietro Paolo Bugeja (1761-1828) succeeded Azopardi as Maestro di Cappella at the Cathedral of St Paul and the Co-cathedral of St John. He began his musical apprenticeship with Azopardi at an early age. In this sense, Bugeja's early influences were mainly Azopardi's own compositions. Bugeja followed his master's footsteps and went on to further his musical studies in Naples. This in turn proved fruitful for his prospects as his master's successor. For some time Bugeja served also as orchestra director at the Manoel Theatre in Valletta, where in 1815 his sacred drama *Gioas* was performed. Pietro's son, Vincenzo, succeeded him as Maestro di Cappella at the cathedral in Mdina. His other two sons, Filippo and Riccardo, were active church musicians as well. Both had been trained by their father before progressing to further studies in Naples.[155]

Of particular interest is the fact that Azopardi seems to have made a significant exception to his otherwise strict rule to teach only boys and male students. Marianna Schembri was the daughter of Dr Giovanni Schembri, a lawyer by profession who moved to Mdina. He was subsequently appointed judge during the time of the French blockade. Later, he was also appointed Municipal Magistrate by Archbishop Mattei, keeping this post until his death on 10th March, 1819. Dr Schembri lost his wife early in life, and was left to take care of his only child, Marianna. It follows that he sought to give her the best education available, including instruction in music. Initially she started her musical instruction with one of Azopardi's nephews but soon surpassed his musical abilities. By unknown means she attracted the attention of Francesco Azopardi himself, who in turn deemed it necessary to make an exception to his usual practice and to start teaching her himself.

[155] Rolandi, U. (1932) *Musica e Musicisti in Malta: Saggio de Ricerche u di Appunti Storici*, Livorno, Raffaello Giusti. pp. 58-59.

During her years under Azopardi's tuition, Marianna did not let him down. She made considerable progress as a pianist and accompanist, making a name for herself as an accomplished and above-average musician, even surpassing most of her fellow male musicians. Brantley Adams quotes Pullicino's detailed description of her musical abilities with great acclaim:

> the mastery that she displayed was really quite rare. She performed very difficult compositions with precision. Great was her mastery in fixing the tempo of the pieces which she presented for performance. The force, and at the same time, the delicacy of expression that she produced on her instrument, were such that everyone was carried away with her playing. Neither was her skill insignificant in her accompaniment of singing; this was in evidence of all she had learned from the teaching of Maestro Azopardi in the theories of harmony. [156]

Nicolò Isouard (1775-1818) was one of the most renowned composers in the Maltese musical scene who had his first musical instruction under Francesco Azopardi. When one compares Isouard's output of sacred music compositions with other fellow students of Azopardi, the quantity is noticeably small. Most of his sacred works are thought to have been composed during Isouard's tenure as organist (c.1794-1796) and *maestro di cappella* (1796-1799) at the St John's Co-Cathedral in Valletta. Interestingly, Pullicino (1876) omits any reference to Isouard, notwithstanding his great acclaim in the local musical scene. It may be hypothesised that either Isouard's prominence as a musician was not so pronounced during the time that Pullicino wrote Azopardi's *Notizia Biografica* (for Brantley Adams, not a convincing reason), or Pullicino deliberately downplayed the importance of theatrical music, in which Isouard surely excelled. Pullicino appears to have given more prominence to those students who became church musicians, thus enhancing

[156] Brantley Adams, Vol.1, p. 34.

the posthumous reputation of their music teacher and mentor Francesco Azopardi.

Initially, Nicolò Isouard started his education in commerce, having been sponsored by Constant Campion, the Commander of the Knights of Malta to study in Paris. While in Paris he started playing the piano but soon had to return back to Malta due to the 1789 French Revolution. On his return he undertook composition studies with Michelangelo Vella and counterpoint studies with Francesco Azopardi. He pursued his career in finance and travelled to Palermo and Naples where in the latter he continued his musical education with Amendola, Sala and Guglielmi.

His family tried to discourage him from pursuing a musical career in theatre composition, but at the end he opted to abandon his finance-related job and dedicate his career to music composition. In 1794, he moved to Florence where his first two operas *L'avviso ai maritati* and *Artserse* were performed, the latter establishing him as a promising opera composer.

Despite Isouard's parents' earlier resistance to encourage their child to pursue a musical career, now they were convinced that it was more logical to try to encourage him to dedicate his musical capabilities toward more elevated direction that is sacred music. To this end, they managed to persuade the Grand Master of Malta, Emanuel de Rohan to invite Nicolò to return to Malta by offering him the post of organist at the Cathedral of St. John followed by the subsequent role of *maestro di cappella* of the same order of knights. The Grand Master highly appreciated Nicolò's musical capabilities and fame as a leading opera composer by bestowing him with several honours. Isouard occupied these musical posts until the end of the French occupation in 1798. During this period, he even continued to compose several works. During the French

occupation, Isouard was appointed as secretary to the governor of the French garrison in Valletta, Vaubois. As the governor's family returned back to Paris on February 5, 1800, Nicolò accompanied the governor's family and settled there. During his stay in Paris he once again started to compose serious and comic operas as he used to do earlier in life. During his years in Paris, in 1802, he was entrusted with the setting up of the publishing firm Le Magasin de Musique together with Cherubini, Méhul, Rode, Kreutzer, and Boieldieu with the ultimate aim to print their own works. Over 45 works for the stage alone are attributed to Nicolò Isouard during his stay in Paris after 1800. His works earned him the esteem of all and was considered as one of the most influential figures of Opera-Comique.[157] He was also considered as a composer who fused Italian and French musical elements together.

Other prominent students of Azopardi are Giuseppe Burlò of Vittoriosa, Giuseppe Principato of Senglea and Teodoro Piscopo of Zebbug. Burlò and Principato both feature in works found at the Gozo Cathedral Music Archives. Burlò (1772-1856) was well known as a composer of sacred music. He occupied the post of *maestro di cappella* at the College Church of Vittoriosa. He even founded a school of music, from which a number of students distinguished themselves as leading musicians on the island. Burlò also contributed to musical theory by writing a treatise on harmony and counterpoint (1853). He was also something of a literary figue, writing poetry and translating catholic hymns and antiphons into Italian.

Giuseppe Principato became a professor of literature at the Seminary. Principato was renowned as an organist and composer. Teodoro Piscopo also

[157] Ibid. p. 36.

took a keen interest in Maltese literature while fulfilling his role as organist and composer.

4.3 AZOPARDI'S COMPOSITIONS

Azopardi gained a high reputation for his abilities as a composer, but mainly amongst his pupils and across Malta. His popularity on a local level was not mirrored on an international level. Few foreign publishers were interested in printing his music. There was only a brief hint of international interest, according to Andeo Tanti's "Elogio" (1809), when a small collection of Azopardi's compositions were requested by publishers in Madrid and Munich. Buhagiar likewise highlights the dearth of interest in Azopardi's works, by referring only to an obscure composition by early twentieth-century German musician Julius Röntgen (1855-1932), entitled "Azopardi Studien – Preludien durch alle Tonarten, Fuge und Valzer über Azzopardi's Canto Fermo".[158]

From his religious upbringing, Azopardi believed that music composition, meaning especially religious music, should be in intrinsically tied to its liturgical and spiritual functions. Persons close to Azopardi would describe how he considered intelligibility of text to be one of the most important aspects of music composition. It was necessary to devote considerable thought to the content of the text before embarking on composition. It was common for Azopardi to seek advice from ecclesiastical colleagues on the meaning of difficult Latin texts. The next steps in Azopardi's process of music composition are vividly recounted by Pullicino:

[158] Buhagiar, Vol.1, p. 15.

> He then collected within himself all the details of the music he was about to conceive. This is often accomplished when setting himself to compose by rendering himself almost oblivious to everything that was around him. . . All completely concentrated inside of himself, he left his musical genius free to work alone and without interruption. . . He has a great memory for that which he conceived, and therefore his own compositions. He kept them so that he could easily repeat them apparently from memory. This was probably yet another effect of the great unity of the ideas which transpired in his compositions; unity which without doubt came from the great care that he took to putting nothing on paper which was not already quite mature.[159]

Azopardi also stressed that one should compose the entire setting of a work in music, rather than individual items taken from a whole text. This supports the claim that cohesiveness of text and music was a primary consideration for Azopardi. He strongly believed in achieving a unified end-result, by composing a complete musical work in a single sitting in the same style.

Performances of his works were enhanced by the participation of highly skilled musicians. Due to sonorous difficulties in church sanctuaries, he tended to reinforce the soprano voice with the alto, making the latter voice one of his favourite voice parts. Outstanding Neapolitan male soprano singers including Lorenzino (until 1776) and Gaetano Marino and Giuseppe Pozzuolo (from 1793) are known to have been engaged to perform in Malta during Azopardi's tenure as maestro di cappella. Pullicino describes these accomplished singers as very adept at embellishing their parts, by which means they added a layer of expressive fervor to enhance the text. Unfortunately, these essential

[159] Pullicino, p. 34.

embellishments of the simple notated vocal lines have not been preserved. Much has been lost in respect to the effect the composer intended.

Most of Azopardi's original manuscripts, which total 248, are preserved at the Museum of the Cathedral Church at Mdina. There are also copies of various compositions by Azopardi scattered around the island, including a few at the Cathedral of the Assumption on the sister island of Gozo. It is clear that Azopardi's sacred music output offers a better perspective on his art of composition than secular music. Certainly, it is far more plentiful.

Azopardi's secular output is represented by just fifteen compositions, which constitutes a very small percentage of his total output. Of these fifteen compositions, one is a cantata, *Malta Felice* (1775), another is a one-act opera buffa, *La magica lanterna*, written for the carnival of 1791, and the remaining thirteen are short vocal pieces: nine arias, three duets and a trio. Apart from the opera buffa, all of these works are lost. One composition that stands out for its grand theatrical style is the oratorio *La Passione di Cristo* (1802), which is considered to be his masterpiece.

Amongst his existing works, there are also instrumental compositions such as *Overtura con organo obligato, violini e strumenti di fiato* (1782), *Sinfonia* (1797) for 2 violins, 2 oboes, 2 horns, violetta[160] and basso continuo, and *Sinfonia con oboe obligato* (1799) for 2 violins, 2 oboes, 2 horns and basso continuo. These works were not intended to be performed in theaters or concert halls. They were meant for Church, following an archaic practice that lasted until the beginning of the 20th century. They served as preludes before principal liturgical functions, generally the first vespers or the solemn mass on

[160] Violetta was a 16th-century string instrument. It was similar to a violin, but had only three strings.

a feast day. These *sinfonie da chiesa* are composed in a traditional eighteenth-century style, in three short and contrasting movements.

But Azopardi's true capabilities as a composer are most evident in his vocal ecclesiastical compositions. Two-hundred-and-fifty such works are conserved at the Mdina Cathedral Archives. These include three grand masses for soloists, double chorus and double orchestra, separate movements from the *Credo solenne* (1800), psalms, canticles, sequences, and antiphonal hymns (amongst which is *Vade Anania* for soprano, strings, 2 oboes, 2 horns and basso continuo, composed as his last work in 1807, the year of his death). This output was typical for a maestro di cappella working in a Catholic church at the time, not just in Malta.

Like those of his predecessor Zerafa, Azopardi's compositions were mainly intended to be performed during sacred rites at the cathedral of Malta, the Bishop's sede, where the liturgy was treated with greater solemnity than at other churches in the diocese. Because of this, Azopardi's compositions strive to reach perfection in that traditional marker of ecclesiastical style, counterpoint. He nevertheless exploited a variety of forms and genres. Some of his works are built along the lines of the classical concerto, while others develop the motet for up to eight voices.

It is interesting to note that in his masses in the *stile breve* style, such as *Tre messe breve a quattro voci* (1780), which include only basso continuo accompaniment, Azopardi set all five movements of the Ordinary of the mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei), in contrast to the Neapolitan practice of setting the music only for the Kyrie and Gloria. Although his *stile breve* masses have their own merit, it is the large-scale Kyrie and Gloria movements that are most prominent, for instance from the Mass in F major

(1776). Although the various movements of this composition use the dramatical style it does not compromise the meaning and spirit of the text.

Another notable composition is the *Lauda Sion* (1793), in which it may be said that Azopardi reached the pinnacle of his potential. He gives this work a symphonic treatment, contrasting keys and exploiting different combinations of voices and instruments, akin to the thematic development found in a symphony. The melodic treatment and its richness never degenerates into a purely theatrical style. This work is approximately twenty minutes in length, and is written for the usual ensemble of choir, strings, 2 oboes, 2 horns and basso continuo. It is made up of three movements, configured in the same way as early classical Italian symphonies.

Upon his death, all of Azopardi's sacred compositions were transferred to the Archives of the Cathedral Museum at Mdina, all through his sister Teresa:

> …subsequently, she was made some lucrative offers to sell the manuscripts, but she herself having close ties with the Cathedral of St Paul, preferred to have the manuscripts deposited in the Archives of the Cathedral, and presented them in two installments. In return, she asked a modest sum of money, to obviate her poverty. Buhagiar reports that additional manuscripts have recently been obtained for the archives from the relatives of Azopardi.[161]

[161] Brantley Adams, Vol.1, p. 30.

4.4 AZOPARDI'S WORKS AT THE GOZO CATHEDRAL ARCHIVES

Azopardi mainly composed for the Mdina Cathedral. For this reason, most of his autograph manuscripts are found at the Mdina Cathedral Museum. Nonetheless, there are instances when he composed for other churches, such as Zebbug, Vittoriosa, Mosta and Siggiewi.[162] Azopardi enjoyed a high reputation in Malta, which made him a sought-after composer in various small villages. This no doubt explains why his works are scattered across different music archives in Malta. His reputation extended across the Malta-Gozo channel and he became one of the most represented composers within the Gozo Cathedral music chapel.

There is very little information to suggest that Azopardi wrote any works specifically for Gozo. In fact, most of his compositions preserved at the Gozo Cathedral Music Archives are manuscript copies of originals. The only directly relevant information on Azopardi's works at the Gozo Cathedral appears in two documents dating from the early nineteenth century. These detail the purchase of music compositions by Azopardi. One is *Libro Diverso 1822,* which documents that the following compositions were bought for the sum of 20 *scudi*: *Messa Solenne, Dixit, Laudate Pueri* and *Ave Maris Stella*. [163] A second entry, found in the same source, records the purchase of several responsories for the Holy Week in 1822 for the sum of 15 *scudi*.[164] The two

[162] Debrincat, J., (2004) *Eight Unedited Sacred Works by Francesco Azopardi (1748-1809) as found in Archives in Gozo*, 2 vols. M.Phil. dissertation., Mediterranean Institute, University of Malta. vol I: p. 32.
[163] *Libro di Esito spettante alla S. Matrice del Gozo 1811-1824*, M-GVca, f. 92r. "pagati per acquisto di una Messa Solenna, Credo, Dixit, Laudate Pueri, ed Ave Maris Stella a musica del fu célèbre *Maestro di capella* Sig. Francesco Azopardi … 20 *scudi."*
[164] *Libro di Esito spettante alla S. Matrice del Gozo 1811-1824*, M-GVca, f. 92v. "pagati per acquisto di Respnsorii di Settimana Santa in musica del fu célèbre *Maestro di capella* S. Francesco Azopardi … 15 *scudi."*

entries further strengthen the argument that most, if not all, of Azopardi's compositions present at the Gozo Cathedral Music Archies were not originally intended to be performed exclusively in Gozo. The date of the documents gives a hint as to their purpose. The year 1822 fell thirteen years after the composer's death. This suggests that the manuscripts purchased were copies of original compositions preserved in other collections, most probably in Malta. A similar conclusion can be reached for other dated works found in Gozo. The dates indicated on the front covers indicate the year of copying, rather than the date of composition by Azopardi: see, for instance, MS. 46 (dated 1818), MS. 17 (dated 1817/19), and MS. 41 (dated 1862).

One further aspect worth noting is that nearly all the compositions lack full scores for the music conductor. They exist only in separate vocal and instrumental parts. Only ten compositions out of sixty-one catalogued works by Azopardi represented at the Gozo Cathedral Archives (Mss. 14-74) have a full score. These scores are not original autograph scores. As years passed, practice changed, necessitating the construction of short or full scores to enable the conductor to better direct the composition. One of them in particular, Ms.59 (dated 1801), can be considered to be the only original autograph score by Azopardi himself. The very fact that on the full score there is the inscription "originale Azopardi" further emphasizes this hypothesis. Ten other compositions include a short score comprising voice/voices and basso continuo. One also notices various copies and even adaptations of parts of Azopardi's compositions, which suggests that there are copies that deviate from Azopardi's originals. One might easily arrive at this conclusion from the fact that, in Malta, Azopardi's instrumentation did not include the clarinet, the tenor saxophone, the euphonium, or the tuba. The presence of parts for

saxophone seem to suggest that Azopardi's music was still being copied in the second haf of the nineteenth-century. Nonetheless at the Gozo Cathedral Archives these instrumental parts are found in Azopardi's works (Mss. 14, 20, 25, 26, 27, 29, 32, 33, 34, 35, 39, 42, 53, 55, 56, 57, 60, 54 and 65). It can be inferred that in Gozo the number of available instrumentalists was not as rich and varied as that in Malta. It appears that ways were found to substitute original instrumental parts with what was available on the island.

As to genre, Azopardi's compositions represented in Gozo are almost all liturgical in character. The only two exceptions are Ms. 72 – *Sinfonia, con Violini, Oboe, Corni e Basso* and Ms. 73 – *Sinfonia con Violini, Oboe, Trombe Lunghe e Corni,* both dated 1804.[165] Both compositions are built on the ternary form principle and follow the typical Italian overture formula (fast-slow-fast), first made popular by Scarlatti. The movement titles vary. For instance in Ms. 72 they are *Allegro Spiritoso*, *Andante*, and *Allegro Spiritoso*, while in Ms. 73 they are labeled *Allegro, Larghetto,* and *Allegro.* The vast bulk of Azopardi's

[165] Debrincat, J. (2004) in his thesis *Eight Unedited Sacred Works by Francesco Azopardi (1748-1809) as found in Archives in Gozo*, 2 vols. M.Phil. dissertation., Mediterranean Institute, University of Malta, vol. I: pp. 42-43. presents this argument: "Although *Sinfonie* may be called secular, in Azopardi's times these were intended to be played before liturgical services. In fact, these were often referred to as *Sinfonia da chiesa.* This tradition also led to the performance of operatic overtures. Operatic overtures which were rather famous included *Il Barbiere di Sivigila* and *La Gazza Ladra* both by Gioacchino Rossini (1792-1868), *I Cavalieri di Malta* and *Agnese Visconti* both by Antonio Nani (1842-1929), and other famous overtures by Gaetano Donizetti (1797-1848), Giuseppe Verdi (1813-1901), Saverio Mercadente (1795-1870), and Domenico Cimarosa (1749-1801). It results that at the Music Archives of the Gozo Cathedral, there are forty-nine instrumental compositions. Among the popular pieces still kept at these archives one finds Donizetti's overture for *Gemma di vergi* (Ms. 322), Rossini's overture for *L'Italiana in Algeri* (Ms.503), and Versi's overture for *Nabucco* (Ms.579). However, such type of secular music was much opposed by the Ecclesiastical Authorities and on 22 December, 1896, a meeting between Bishop Mgr. Giuseppe Pace and the composers Riccardo Bugeja, Achille Malfggiani, Paolo Nani, Paolino Vassallo and Giuseppe Vella was held. The main issue of this meeting was actually the *sinfonie* before the liturgical services. However, the effect of this meeting was little. It was only with the so-called *Motu Proprio* (1903), ordered by Pope Pius X, that these *sinfonie* started to diminish. On the other hand, it transpires that instrumental music continued to be performed up to the Second World War. The basic change was that instead of playing overtures from operas, now *maestri di cappella* started writing their own *sinfonie* to be performed in church. At the Music Archives of the Gozo Cathedral, there is a small number of such compositions including one by Pietro Paolo Bugeja (Ms. 175) and two by Francesco Azopardi (Mss. 72 and 73).

compositions at the Gozo Cathedral Archives are sacred vocal compositions. These consist of Masses, parts of the Ordinary of the Mass, Psalms, Sequences, Credos, Graduals, Alleluia Verses, and Introits. The following table (Table 4) illustrates the various genres of Azopardi's compositions preserved at the Gozo Cathedral Archives**:**

Type of Work	**No. of Compositions**
Masses	8
Sanctus/Benedictus/Agnus Dei	4 sets
Psalms	13
Sequences	1
Credos	5
Graduals	8
Alleluia Verses	1
Introits	4
Offertories	10
Hymns	4
Antiphons	5
Responsories	7
Reproaches	1
Canticles	1
Secular works	2

Table 4: Works by Azopardi by genre at the Gozo Cathdral Music Archives

4.4.1 UNIQUE SOURCES OF AZOPARDI'S WORKS AT THE GOZO CATHEDRAL ARCHIVES

Joseph Debrincat (2004) makes reference to two sources, one by Joseph Vella Bondin[166] and another by the present author[167], which dispute the number of unique sources by Azopardi conserved at the Gozo Cathedral Music Archives. Debrincat's research takes account of manuscripts of Azopardi's works that were presented to the Cathedral Music Archives by Monsignor John B. Gauci in response to the research of both Vella Bondin and Grech. In this respect there are a number of discrepancies over what can be considered original works by Azopardi preserved at the Gozo Cathedral, especially when one takes into consideration later donations of works.[168] I assert that there are a total of ten unique works by Azopardi in Gozo (see Table 5).

[166] Vella Bondin, J. (1992) "L-Arkivju tal-Muzika tal-Katidral t'Ghawdex", *Programm tal-Festa ta' Santa Marija,* Leone Band Club, Victoria, Gozo p. 21.

[167] Grech, J. (1999) *Nnineteenth Century Music at the Gozo Cathedral. A Historical Overview and catalogue of the music manuscripts (M-GVca Mus. Ms. 1-677)*, 2 vols. M.Phil. dissertation., Mediterranean Institute, University of Malta, vol. I: p. 89.

[168] Debrincat, J. (2004) *Eight Unedited Sacred Works by Francesco Azopardi (1748-1809) as found in Archives in Gozo*, 2 vols. M.Phil. dissertation, Mediterranean Institute, University of Malta, vol. I: "According to Joseph Vella Bondin there are thirteen compositions that are unique copies. However, it has been established that a copy of the score (not original) of the antiphon/motet *Absterget Deus* (Ms. 58), dated 1795, is also conserved at the Private Music Archives of Monsignor John B. Gauci as Ms. 16. It is pertinent to mention that the parts that are conserved at the Music Archives of the Gozo Cathedral are probably in Azopardi's handwriting. Whilst researching, it has been found also that Ms. 24, considered by Joseph Vella Bondin and even by Joseph Grech to be unique, can also be found at the Mdina Cathedral Museum as Ms. 368 entitled *Messa Prima*. Ms. 33, quoted by Vella Bondin to be a unique source, it actually a section from Ms. 32, of which copy is also conserved at the Mdina Cathedral Museum as ACM Mus. Ms. 374. Consequently, one can therefore conclude that the unique sources at the Music Archives of the Gozo Cathedral are actually ten (Table 5) and not thirteen as affirmed by Vella Bondin or nine as affirmed by Grech." p. 45.

Cat. No.	Title	Date
Ms.17	Messa Solenne (Kyrie & Gloria)	1817/19
Ms. 18	Kyrie e Gloria a 4 voci obligate	n.d.
Ms. 22	Credo a 4 Voci con Violini, Oboe, Corni e Basso	n.d.
Ms. 23	Credo a 4 Voci con W. [Violini] Oboe e Corni	n.d.
Ms. 31	Offertorio: Confessio per S. Lorenzo e similii	1790
Ms. 46	Juravit Dominus a voce Sola di Soprano	1818
Ms. 51	Laudate Pueri a 4 voci	1816
Ms. 59	In Sepulcrum	1801
Ms. 72	Sinfonia con Violini, Oboe, Corni e Basso	1804
Ms. 73	Sinfonia con Violini, Oboe, Trombe Lunghe e Corni	1804

Table 5: Unique works by Azopardi at the Gozo Cathedral Music Archives

Of these ten unique sources, only one, Ms. 59, has a full score. In fact, it may also be the only original autograph score by Azopardi. The remaining nine unique sources consist of copies of music parts of original missing ones. Mss. 72 and 73 also include full scores but these were compiled as a result of an editing process carried out by Colin Attard as part of project that also included performances of the works. These concerts were held on 9 August 1995 for Ms. 72 and 24 May 1996 for Ms. 73.

As pointed out above, apart from the Gozo Cathedral Music Archives, the private collection of Monsignor John B. Gauci comprises another important

resource. Monsignor Gauci was a member of the Cathedral Chapter and also served for a long period of time as Archdeacon. He donated his private collection to the Gozo Cathedral. These manuscripts were also catalogued by Noel D'Anastas and Monsignor John Azzopardi from the Mdina Cathedral Music Archives. Like the archives of the Gozo Cathedral, this collection was micro-filmed for the *Malta Study Center* of St John's University of Collegeville, Minnesota. Monsignor's Gauci's collection is listed as project Nos. 8191-8223.

Francesco Azopardi is represented by fourteen sacred compositions (Mss. 5-18) and no secular pieces. Out of these fourteen sacred compositions, three have a full score, although only that of Ms. 6 score can be considered as an original autograph. Debrincat underlines the fact that:

> Strangely enough, the original handwriting changes after a few bars of the *Gloria*. However, it has been established that the original autograph score for SATB and orchestra is conserved at the Mdina Cathedral Museum as ACM Mus. Ms. 4729. A modern edition of this Mass (version for SATB and *basso continuo*) is included in this dissertation.[169]

The other music sources attributed to Azzopardi consist of incomplete sets of parts. Table 6 below lists Azopardi's works by genre, within Monsignor John B. Gauci's private collection.

[169] Debrincat, J., (2004) *Eight Unedited Sacred Works by Francesco Azopardi (1748-1809) as found in Archives in Gozo*, 2 vols. M.Phil. dissertation, Mediterranean Institute, University of Malta. Vol I: p. 48.

Type of Work	No. of Compositions
Masses	3
Sanctus/Benedictus/Agnus Dei	--
Psalms	3
Sequences	-
Credos	-
Graduals	1
Alleluia Verses	-
Introits	1
Offertories	-
Hymns	1
Antiphons	2
Responsories	2
Reproaches	-
Canticles	-
Secular works	-

Table 6: Works by Azopardi by genre at the Mons. John B. Gauci collection.

4.5 IL MUSICO PRATTICO

Teaching formed an integral part of Azopardi's career. Early on, he started work on a students' treatise on the art of counterpoint, with special emphasis on the practical rather than theoretical aspect. It was titled *Il musico prattico* (The Practical Musician)[170]. This treatise may well have been based on lessons received by Azopardi at the Santa Maria di Loreto conservatory in Naples. Certainly, its importance and quality were recognized by the Frenchmen Étienne Framéry and Alexandre Choron. Framéry made a translation of *Il musico prattico* and published it in 1786, while Choron made some modifications and published a new version in 1816.

It is not yet ascertained when Azopardi completed the first version of *Il Musico Prattico*. Brantley Adams refers to 1760 as the date generally mentioned, which is highly debatable owing to the fact that Azopardi was only a twelve-year-old boy at the time, yet to begin his music studies in Naples. Buhagiar traces this erroneous dating to an entry in the *Dictionnaire historique des musiciens* (1810-1811), edited by Choron and Françoise Fayolle. For his part Buhagiar then hypothesizes a completion date for *Il Musico Prattico* by tracking Azopardi's output of compositions. Buhagiar suggests that prior to Framéry's translation, Azopardi's compositional output fell in quantity, indicating that the composer was busy compiling his treatise. Although this assumption may prove reliable, it must be acknowledged that there is no firm documentary evidence. Examination of the original manuscript conserved at the Malta National Library does not yield any further information that may

[170] The term musico usually meant a castrato singer. The term musico used in the title of this treatise is more intended to implicate the general musician.

give a precise dating of the commencement and completion of this treatise. Not even the dedication at the start of the treatise helps to date this work:

> …dedicated to His Excellency *Signor* Don Vincenzo Vergadà y Ribera, Knight of the order of St. John of Jerusalem. To Your Excellency *Signor* Don Vincenzo Vergadà. The singular kindness that Excellency was pleased to show me when visiting Malta, gives me today the courage to offer this work of mine as a sign of my gratitude. And although I am aware that these pages are not worthy to be dedicated to Your Excellency nevertheless, owing to my experience of your kindness, I augur myself for [sic] a benign compassion. On such trust, while renewing my ever obliging servitude with the utmost respect, I have the honor to declare myself of Your Excellency the most humble, the most devoted and the most obedient servant Francesco Azopardi.[171]

It is obvious that Azopardi wanted to compile this treatise in order to provide an upcoming composition student with a clear step-by-step manual. Azopardi was only concerned with providing the student with material that had practical use. This is reflected in the title itself and its preface:

> I hope that the simplicity of my style will be pardoned, since my intention is not to converse with Professors, but with students.[172]

The fact that this didactic work was intended to cater for students is attested by its clarity and precision. Framéry[173], Pullicino[174] and Buhagiar[175] all endorse

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[171] "… dedicata a Sua Eccellenza il Signor D, Vincenzo Vergadà y Ribera cavaliere del ordine di San Giovanni Gerosolimitano. A Sua Eccellenza Il Signor Don Vincenza Vergadà. La Sua bontà, che Vostra Eccellenza si e' compiaciuta di mostrarmi, mentre si trovava in Malta, mi da oggi il coraggio di offrirle questo mio lavoro come testimonianza della frata mia riconoscenza. E sebbene io conosca non essere questi fogli degni di essere consecrati al merito dell'Eccellenza Vostra: tuttavia dall'esperimentata di lei gentilezza mi auguro un benigno compatimento. Su tale fiducia in atto di rinnovarle la mia più obligata Servitù con il più profondo ossequio ho l'onore di dichiarami qual sono di V.E. Umilissiomo, Devotissimo, et Ubbidientissimo Servidore Francesco Azzopardi." Buhagiar, Vol. I, p. 25.

[172] Translated by Brantley Adams of the "Author's Preface" from the French version in Framéry's *Le musicien pratique* (1786), p.3.

[173] "the clearest and most methodical of all those I have read . . . I know of none more complete and yet precise" translated from Framéry's *Le musicien pratique*, p.10.

[174] "He [Azopardi] had written a counterpoint treatise, which was esteemed to be of no ordinary value, both for its clarity and for precision of the rules contained therein" translated from Italian from Pullicino's *Notizia Biografica di Francesco Azopardi,* 1876, p.36.

[175] Buhagiar highlights four significant features in examing Azopardi's treatise: 1) simplicity and clarity of presentation, 2) a well-ordered manner of introducing each subject, 3) material drawn from the author's experience as a practicing musician, 4) avoidance of speculative or rational theory in explaining subjects pp. 28-30.

these qualities in Azopardi's work. A glance at the full title by Azopardi, and as translated by Framéry, also emphasizes the concept behind this treatise. Translated from the original Italian version, Azopardi's title is: "*The Practical Musician,* which guides the Student in the art of Counterpoint, teaching him how to compose with precision the various species of Counterpoint". A translation from Framéry's version reads: "A work composed in the principles of the Conservatories of Italy, and presented in the most simple and clearest order, by Signor Francesco Azopardi, Maestro of the Chapel of Malta."

The general outlook of Framéry's version can be concisely described by listing the topics presented. Azopardi starts his work by defining and describing counterpoint and thoroughly examining and labeling each and every interval. He then discusses the motion of parts, the harmonization of scale degrees, cadences, and the process of beginning and ending a melody. Later on Azopardi also discusses the concept of simple and compound counterpoint. The second part is dedicated to various accompaniments and harmonization in two, three and four voices. Part Three then focuses on modulation and harmonization below a melody. The Fourth Part discusses advanced contrapuntal compositional skills and techniques including imitation, fugue, invertible counterpoint and canons. The last section is devoted to some "general advice on good writing" through a selection of mixed topics.

As already hinted, Framéry's version of *Il Musico Prattico* was printed without Azopardi's knowledge, let alone permission. Azopardi corroborates this situation through his introduction to a French version of an expanded version of *Il Musico Prattico*.[176] There are slight differences between the first version and the second version of Azopardi's *Il Musico Prattico*. The first

[176] "… was acknowledged as useful by intelligent persons, and advantageous for diligent students to such an extent that, without my knowledge, it was not only translated into French but also published in the year 1786" quoted and translated from Buhagiar, p. 22.

version is subdivided into five "Parts" while the second version id divided into four 'books'. As to the latter version, the first two books comprise twenty-eight chapters. The first Book comprises the first three Parts of the first edition, while the second Book can be considered as the equivalent of the fourth Part of the original version.

Brantley Adams expands more on the content of the second edition and makes particular reference to two debated topics, one of which is critical in respect of Don Antonio Eximeno's treatise, "Dell'origine e delle regole della Musica, colla storia del suo progresso, decadenza, e rinnovazione" (1774). Azopardi's section dealing with this letter is titled "On the resolution of the diminished fifth on a 'six-four' inversion of a 'five-three' harmony". Brantley Adams summarizes Azopardi's arguments countering Eximeno's thoughts by stating:

> The essence of the argument focuses on Azopardi's assertions that, because the six-four chord is itself dissonant, it cannot resolve the diminished fifth, as proposed by Eximeno. [177]

Don Antonio Eximeno's works were considered to be radically different to compositional practices of his contemporaries. Pullicino also describes how Eximeno's works were regarded as eccentric.[178]

Nicolas Étienne Framéry was born March 25, 1745. He was just three years older than Azopardi. His career encompassed elements as a writer, librettist, critic and translator and a limited spell as composer and theorist. His major composition was an *opéra comique* entitled *La sorciére par hazard*, for which he also wrote the libretto. Later on in life, Framéry turned to journalism,

[177] Brantley Adams, p. 43.
[178] "The work of Eximeno was generally considered a rather extravagant intellectual departure, which connoisseurs of music have greatly confused. The extravagance of this work gave motive to the Italians to pronounce it as "a bizarre musical novel, with which the author wants to destroy without rebuilding", translated from Pullicino, p.42.

criticism and writing and adapting librettos for stage. It is acknowledged that Framéry became mostly famous due to his journalistic career as editor of the *Journal de musique historique, théorique, et pratique* between 1770 and 1778. During this time he give prominence to music practice in Germany (with particular emphasis on Haydn). He also sided with Italian music practice in France and opposed Gluck and his followers. He was instrumental in the effort to produce Italian opera in French theaters to counter Gluck's reigning influence in the French operatic scene.

As a critic, Framéry occupied different posts as early as the mid-1770s. First he was a theatre and opera critic for the *Mercure de France*. In 1788 he served as an editor of the *Calendrier musical universel,* while in 1791 he was entrusted to edit the musical part of the first volume of the *Encyclopédie méthodique,* the latter serving as another way of criticizing Gluck.

In the education field, Framéry had a contributory role in the setting up and organization of the Paris Conservatory, especially in 1795. Further contributions in favour of Italian music style and in opposition to Gluck's theories are noticeable in two publications dated 1796 and 1802, the latter claiming him a prize for his contribution:

> In 1802, he won a prize for his *Discours* on music and declamation, . . . Framéry's admiration for Italian music led him to a dogmatic attitude on vocal melody, … hence he criticized Gluck's arias but allowed merit to his instrumental compositions. [179]

It is during the period as opera critic during the latter half of the 1780 that Framéry completed his translation of Azopardi's *Il musico prattico* published it through the house of Auguste Le Duc in 1786. Framéry explained the reasons behind his endeavor in translating Azopardi's work. He upheld the Italian

[179] Brantley Adams, p. 45.

perspective of music instruction through practice rather than theory, yet recognised Rameau's theories in "establishing the *basse fondamentale* and the concept of chordal inversion, [which] greatly clarify the understanding of harmonic function and simplify the task of choosing chords in harmonizing a melodic line."[180] So unconditional was Framéry's affiliation to the Italian tradition that he even dared to note in his translation of Azopardi's *Il musico prattico* that:

> By the method of the Italians, one learns harmony simply by using it; by that of the French, one learns it first, and then uses it as best he can. Now it is easy to judge which merits preference. [181]

Framéry also is highly critical of Fux's *Gradus ad Parnassum* and recommends Azopardi's treatise due to the fact the latter is well presented and conforms the pedagogical traditions while the former is considered to be less student-friendly and unable to communicate effectively with the starting composition student.

Upon comparing Azopardi's original Italian version and Framéry's French version, one notes three main differences. First and foremost, Framéry removed the examples interspersed between the text and presented them collectively in a second volume. Choron argues that this change was due to difficulties in music printing during those times. Buhagiar highlights the second difference in Framéry's segmentation of a long section found in the original version into smaller subdivisions.[182] Thirdly, Framéry adds annotations as footnotes, in which he comments on particular musical topics and practices.

Framéry's translation of *Il Musico Prattico* was published in 1786 amid mixed reactions from the musical establishment. Nonetheless, the publication

[180] Ibid. p. 46.
[181] Translated from Framéry's translation by Brantley Adams, p.47.
[182] Buhagiar, p. 32.

was endorsed by French opera composer, writer and scholar André-Modeste Grétry, as attested in his note:

> I have read by order of His Grace the Keeper of the Seals, a manuscript having its title: *Le Musicien Pratique, ou Leçons qui conduisent les Elëèves dans l'art du Contrepoint, en leur enseignant la manière de composer correctement toute espèce de Musique* [The Practical Musician, or Lessons which guide Students in the art of Counterpoint, teaching them the way to correctly compose all types of Music]; and I believe that the printing may be permitted, inasmuch as this Work is the only one where excellent examples, well written in Music, are combined with the usual theory of chords. In Paris, this 25th of October, 1786. [183]

Two further significant references to Framéry's version of *Il Musico Prattico* as a valid music treatise are as follows: 1) in 1835 Cherubini makes use of various musical examples from *Le musician pratique* in his *Cours de contrepoint et de fugue* and 2) Framéry's French version of *Il Musico Prattico* was adopted as a textbook to teach counterpoint at the Paris Conservetoire during Cherubini's tenure, as one of the superintendents from 1795 until his promotion as director in 1822.

Alexandre-Étienne Choron was born on October 21, 1771 in Caen. He emerged as a leading Parisian figure in music, education, politics, opera and church music during the early part of the nineteenth century. Reiterating the argument in favour of Azopardi's *Il Musico Prattico*'s clear and systemized approach in teaching counterpoint to the student, Choron embraced the publication as supportive of his affinity to the Italian tradition. Once again another French musician argued in favour of the practical side of music compositional teaching (represented by works of Azopardi, Leo, Durante, Fenaroli, Sala, Sabbatini and Martini) as opposed to the theoretical side upheld by the French. Choron also agreed with Azopardi's approach that in composing vocal works, the text is the dominant element.

[183] Framéry, p. 124.

It is interesting to note that Choron's musical upbringing was limited due to his father's discouragement from pursuing a musical career. He wanted his son to follow a career in business, a situation similar to Handel's early years. However, this did not stop Choron from attending concerts and operas during his stay in Paris and also studying musical fundamentals in secret. Similar also to Handel, it was after his father's death that Choron could pursue his musical ambitions and, ironically, his father's inheritance provided the funds to enable him to complete a full musical education. He studied mathematics to enable him to delve into the concepts propagated by the French theorists (including: d'Alembert, Roussier and Rousseau amongst others) in "acoustical and proportional foundations of the rationalistic theories of harmonic generation".[184] Later on, around 1791, Choron met Grétry, who often offered him advice on his musical studies and introduced him to the beauty of Renaissance music.

Being an enthusiastic music scholar, Choron studied German and Italian to enable him to understand contemporary music theories outside the French borders and in neighbouring music centers, especially Germany and Italy. Azopardi's work was thus one of the Italian works included in his sources.

Coming back to Azopardi's *Il Musico Prattico,* Choron actually wrote that he thought of printing this book because Framéry's version not only received acclaim from music scholars, but also because it was such a success that all copies were sold out. In fact the second edition was printed in 1824. Choron then joined Auguste Le Duc's publishing house (the publisher that printed Framéry's translation of Azopardi's *Il Musico Prattico*). During this time, Choron published a number of compositions and theoretical studies,

[184] Brantley Adams, p. 54.

translations and editions of Renaissance and Baroque polyphony. One of his most representative work is *Principes d'accompagnement des ecoles d'Italie* (1816) which was a kind of second edition of the 1804 work bearing the same title. Both these two works include works by Italian authors such as Sala, Padre Martini and German authors such as Marpurg but also includes works by Choron himself tackling harmony, style, history of music and acoustics, in all of which Choron took a keen interest.

Some years later, in 1811, Choron filled Framéry's post as member of the *Classe des Beaux-arts* at the Institut de France, following the latter's death in 1810. Fellow members were François Gossec, Etienne Méhul and Choron's friend Grétry. During this period (1810-11), Choron was collaborating with François Fayolle in the compilation of the *Dictionnaire historique des musiciens.* In 1815, he was appointed director of the Académie Royale de Musique and served also as director of the Opéra. During his tenure he tried to introduce new works and revive old titles, such as works by Lully, Rousseau and Gluck. He also encouraged the performances of operas by foreign composers and in foreign languages. In 1817, he resigned his post from the Académie and was later appointed as director of the preparatory division of the Conservatoire. This post enabled him to fulfill his dream of providing an enriching education to as many pupils as possible. The institution evolved gradually into a well-respected singing oriented training center. From the École Primaire de Chant in 1820 the institution underwent various names until finally becoming the Institution Royale de Musique Religieuse de France.[185] This institution remained as a leading center of music education for the next decade

[185] Ibid. p. 59.

until the 1830 Revolution. Later on it was renamed as the Institution Royale de Musique Classique.

Choron's dedication to music education and his contribution in re-printing Azopardi's *Il Musico Prattico* is duly credited by Arthur Hutchings in his entry on Choron in the *The New Grove Dictionary of Music and Musicians*.[186] Interestingly, Choron's edition includes an additional note in the title page that does not feature in that of Framéry.[187] It is understood that Choron's edition was not only intended to be utilized in musical institutions, but copies of this version were also made available to "all merchants of music and printing, libraries and French and foreign postmasters". [188]

Following a very strict and organized method presenting this edition, Choron gave high consideration to provide practice-based exercises as opposed to the theoretical treatise of his French counterparts. He wanted to make available this work to as many students as possible on many levels. Choron even notes in his "Observations of the Editor" section two very important revisions. Azopardi's student Nicolò Isouard, who happened to be living in Paris since 1800, approved the above-mentioned revisions. The first revision consisted of the re-introduction of the musical examples back into the text, in contrast with Framéry's version. The second revision is mainly concerned with the organization of the musical topics, which are arranged in a more ordered way than the more haphazard collection of topics by Azopardi and Framéry. Choron divided the work in two main parts, the first treating aspects of

[186] Hutchings, A. "Choron had a widespread influence on teachers, organists, choralists and those who were awakening to the importance of music history. His inexpensive editions of polyphonic and choral music were invaluable … nor were his labours towards the revival of plainsong in vain …His interest in the Baroque masters was more a revival than a novelty, and contributed indirectly to the demand for scholarly editions." – *The New Grove Dictionary of Music and Musicians* – entry on "Alexandre-Etienne Choron".
[187] "New Edition, revised, corrected and put in better order by M. Choron, member of the Legion of Honor, ex-director of the Académie Royale de musique, director of the École Royale et Spéciale de Chant" translated from the French Choron's edition by Brantley Adams.
[188] Brantley Adams, p. 61.

harmony, accompaniment, and modulation. The second part treats the aspect of counterpoint from two to four voices, imitation, invertible counterpoint, fugue and canons. Apart from annotations from Choron himself, he appended an essay in the second edition of Azopardi's *Il Musico Prattico*'s entitled "Works to Consult In the Study of Counterpoint". This essay lists a number of theorists from Italy (Zarlino, Berardi, Martini, Paolucci and Sabbatini) and Germany (Marpurg, Kirnberger, Turk, Vogler). As to French authors and their works, Choron highlights the very few sources available. He also includes a number of "partimenti" by Fenaroli and fugues by Sala as examples for exercises and models. Another list provides a number of works students were to consult as compositional models. Choron lists Italian works both sacred, chamber and theatre subdividing them in the "stile antico" and the "stile moderno". Further works are listed from the German and French repertoire as also lists of works from the French and Franco-Flemish composers from the fifteenth and sixteenth centuries.

Azopardi's *Il musico prattico* was so successful in France, that Choron also included material and examples in his books *Principes d'accompagnement des ecoles d'Italie* (1804) and *Manuel complet de musique vocale et instrumentale* printed after his death between 1836 and 1839. Cherubini based Chapter 19 of his publication *Cours de contrepoint de fugue* (1835) on Azopardi's material related to imitation using two subjects. He emphasized that the method advocated by the Maltese composer are advantageous to students and their progress in musical composition. Nicolò Isouard during his peak of his career in Paris, officially certified Framéry's version and heaped praise on Azopardi's treatise, in particular his excellent examples. According to some commentaries, parts of Azopardi's treatise were also included in the higher

levels of music schools in Paris, presumably because Framery, Choron, Gretry, Adrien and Cherubini were the persons involved in the education sphere in Paris at that time.

Some twenty years after his original version in Italian, Azopardi started to revise and expand his earlier work. It evolved into a treatise double the size of its original version to become a four-volume work. This second version was more adventurous and complex in theoretical concepts. However, it did not gain as much popularity as the first version. Although Azopardi planned to have it published, it never reached the public. Currently it is preserved at the Malta National Library in Valletta.

CHAPTER 5

GOZITAN COMPOSERS VINCENZO BONDÌ AND ADRIANO LANZON

5.1 VINCENZO BONDÌ (1798-1871)

Born in Victoria on 17 February 1798, Vincenzo Bondì was the son of Notary Giuseppe Bondì and Rosina née Mallia. It is thought that Bondì was instrumental in the cultivation of the art of music in Gozo. It is also assumed that he acquired good musical education and occupied the post of violinist, organist, composer and *Maestro di Cappella* at the Gozo Cathedral.[189]

Vincenzo's musical inclination may be attributed to his father's musical practice. Notary Giuseppe Bondì is known to have performed in various feasts, mainly in Victoria, such as the feast of Our Lady of the Good Advice at the church dedicated to St Augustine and the feast of the Assumption at the Gozo Cathedral. In the former, Notary Bondì's name appears in the payment records as early as 1792. It is therefore no coincidence that three of his sons, Vincenzo, Giovanni and Rev. Karl'Antonio, pursued the musical footsteps of their father, and all formed part of the Gozo Cathedral Music Chapel.

From payment records in connection with the celebration of the feast of Santa Marija, at the Gozo Cathedral, Vincenzo Bondì's name appears from as 1818 and from the same payment records of the following year, 1819, Vincenzo is listed as violinist. In 1819 and 1827, his salary was quoted to be of 3 *scudi* yearly.[190]

[189] Grech, G. A. (2006) *Mużiċisti, Kompożituri Għawdxin, Maltin u Barranin.* p. 4.
[190] Ibid..

In 1849, Vincenzo Bondì was assigned the post of *Maestro di Cappella* of the Gozo Cathedral. This post arose following his predecessor's, Karlu Debrincat request to retire while at the same time nominating Vincenzo Bondì to take his post while proposing that Baskal Cachia is to take the role of organist of the Gozo Cathedral. Vincenzo's new role persisted until 1871. In the meantime, according to an entry to the Cathedral Chapter in respect to the feast of St Cecilia, it becomes clear that Vincenzo also played the organ.

Vincenzo Bondì contributed in enriching Gozo's main musical chapel with a number of sacred musical compositions. These are mainly archived within the Gozo Cathedral totaling 18 musical pieces, while in a private collection of Mons. Giovanni B. Gauci another 22 musical pieces are preserved. This collection has now been donated to the Gozo Cathedral. Among Bondì's works from the Gauci family, one finds 2 symphonies dated 1843 and 1839, and also Per La Festa di S. Luigi Gonzaga, Dixit (1834), Nisi Dominus (1845), Corona Aurae (1838) and also Beatus Giorgius/Justus ut palma (1839).[191]

Other musical compositions, this time archived at the Gozo Cathedral Music Archives include: Credidi and Te Deum (1850), Messa Ave Maris Stella (1850); Sanctus and Agnus Dei dated 1852, Kyrie Eleison (1856), Salve Regina (1851) and gradual *"Per l'invenzione della Santa Croce"*. Five pieces bearing the same name of Domine ad Adiuvandum with two of them dated 1826 and 1858 are all archived at the Gozo Cathedral Music Archives.

Vincenzo Bondì died on the 4 May 1871 and laid to rest at the Gozo Cathedral, Victoria, Gozo.

[191] Ibid. p. 5.

5.2 ADRIANO LANZON (1820-1894)

This biographical sketch is based on information gathered by Grazio A. Grech, a native Gozitan historian, with a particular interest in the story of the Leone Band and the Gozo Cathedral.

A musician and legal procurator by profession, Adriano Lanzon, known also as Dirjanu Lanzon, was born in Victoria (Rabat), Gozo on 15 February 1820.[192] His parents were businessman Gwakkin Lanzon (c.1794-1865) from Senglea, Malta,[193] and Fortunata Lanzon (1797-1863), née Mercieca.[194]

As to Adriano's professional employment, he was already practicing in 1849 and continued to work as a legal procurator until his death. This is confirmed by a citation presented at the Gozo Court by Adriano Lanzon dated 15 March 1849.[195] One of his last citations presented to the same Gozo Court is dated 14 May 1894.[196] He also served as a legal procurator to the Augustinian Friary in Gozo until February 1888, when Notary Guzeppi Camilleri was engaged as his replacement.[197]

In the Gozitan musical scene, Adriano Lanzon was considered an accomplished violinist. It is not yet known if he acquired his musical inclinations through parental influence, but it could be inferred by the fact that musical skills were also evident in Adriano's youngest brother, Ignazio. The latter was born in Victoria, Gozo on 14 July, 1830, and married Vincenza née Scicluna. Ignazio was also a first violinist at the Gozo Cathedral Music Chapel

[192] St. George's Basilica's Archive, Gozo: Lib. Bapt. 1813-1833, Vol. 8.
[193] Gozo Court Archives: Mandati 1846 Vol. Unico, p.362; and Gozo Public Registry: Obituary Act No. 222/1865
[194] St. George's Basilica's Archive Gozo: Lib. Bapt. 1792-1813, Vol. 7; and Gozo Cathedral Archives: Lib. Def. 1837-1893, p.174.
[195] Gozo National Archives: Citazioni Superiori Attrib. 1849, Vol. I, p. 193.
[196] Gozo Court Archives: Citazioni Superiori Attrib. 1894, Vol. 3, p. 86.
[197] St. Augustine's Archive, Gozo: Lib. Delle Proposte 3 Marzo 1864 – 19 Gennaio 1891.

in the 1850s and in the 1870s, 1880s and 1890s. There seems to be a gap in information concerning Ignazio's musical activity at the Gozo Cathedral in the 1860s. One also encounters an entry dated 29 April 1890, in which Ignazio demands to be included in all musical functions at the Gozo Cathedral. His performance abilities are also credited through the fact the Ignazio played at the Royal Theatre in mainland Valletta as well as abroad. Apart from playing the violin, Ignazio also contributed some compositional output. In fact, he is known to have composed a symphony, which was finished in June 1875 in Egypt. He completed two others while in Gozo: *Calypso*, dated 1874, and *Sinfonia Pastorale per il Nostro Gesù Bambino nella Cuna*, dated 1889.[198]

Returning to Adriano, his musical abilities are attested through an appointment appeal and approval for the post of 'Direttore di Cappella.' He led the reform of the Music Chapel within Gozo Cathedral in 1844. This confirms that Lanzon was not only the 1st violinist[199] but also that he had been part of the Music Chapel of Gozo Cathedral for quite some time. In this document it also states that Lanzon, in his role as 'Direttore di Cappella,' was entrusted and obliged to conduct weekly rehearsals for the Music Chapel's musicians and was paid 35 scudi annually specifically for this task.[200] Lanzon also occupied the role of first violinist at the same Music Chapel until April 1894, retaining his post of Music Director until his death. Lanzon was also a sought-after teacher of violin. He was remunerated for this with 2 scudi and 6 tari monthly (in the old monetary denomination), as documented in a citation registered at the Gozo Law Court.[201]

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[198] Grech, G.A. (2006) *Mużiċisti, Kompożituri Għawdxin, Maltin u Barranin*. p. 9.
[199] Gozo Cathedral Archive: Appeal made from Can. Dun Guzepp Grech and Dun Gaetan Bondi' in the name of the members of the Musical Chapel of the Mother of Churches and approved by the Bishop in 22 October 1844.
[200] Gozo Cathedral Archives: Conti Maggio 1889 – Aprile 1895.
[201] Gozo Court Archives: Citazioni Transante 1848, Vol. 2, p. 322.

Besides his principal musical appointment as Music Director within the Music Chapel of the Gozo Cathedral, Adriano Lanzon occupied the post of Music Director at a number of churches and parishes in Gozo. As early as 1845 we know that Lanzon directed music services in the feast of Madonna of Good Council at the Church of the Augustinian Friary in Victoria.[202] He also directed musical services in other churches in Victoria, amongst which was the feast of St. Aloysius celebrated within the Church dedicated to St. James.[203]

Adriano Lanzon's name is also associated with a number of titular feasts celebrated in Sannat, Ghajnsielem, Gharb and even Nadur. In Sannat, as early as 1846, we find that Lanzon was paid for musical service in church,[204] while in 1848 and 1853, it is registered that Lanzon was paid 35 scudi for his musical services in church as also for working with a band.[205] In Sannat, it is recorded that Lanzon was remunerated by an extra 1 scudi.[206]

From the payment register for the feast of Our Lady of Loreto in Ghajnsielem, Lanzon's name is listed as early as 1859 in the role of Music Director during the feast. He was offered 1 scudi and 6 tari as an extra payment. Lanzon enjoyed this extra remuneration from Sannat and Ghajnsielem for a number of years.[207]

Amongst Lanzon's compositional output, there are ten related compositions found in the Gozo Cathedral Music Archives. These are: 'Credo', 'Dixit', 'Juravit Dominus', 'Dominus A Dextris et Judicabit', 'De Torente',

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[202] St. Augustine's Archive, Gozo: Lib. Esito del Buon Consiglio 1805-1853,; Lib. Esito 1853-1868.
[203] *L'Ordine*: 22/08/1856, 13/08/1858.
[204] Sannat Parish Archives, Gozo: Lib. Dell'Introito ed Esito delle Ven. Lampada 1832-1851, f.108r.
[205] Sannat Parish Archives, Gozo: Lib. Dell'Introito ed Esito delle Ven. Lampada 1832-1851, f.178r. and Lib. Introito ed Esito delle Ven. Lampada 1832-1851, f.102v.
[206] Sannat Parish Archives, Gozo: Lib. Dell'Introito ed Esito delle Ven. Lampada, Altari ed Altre 1863-1889, f.18v.
[207] Ghajniselem Parish Archives: Lib. Esito diverso della S. P. Chiesa di Ghajnsielem 1843-1891, Vol. I, f. 59.

'Gloria Patri et Sicut erat', 'Laudate Pueri', 'Magnificat' and two pieces entitled 'Lauda Jerusalem'.

Notwithstanding his musical contribution within the Gozo Cathedral Music Chapel and other villages across Gozo, Lanzon is also given credit for his role as a key figure in the establishment of one of the oldest (if not the oldest) wind bands in Gozo, that is the Leone Band in Victoria. In 1863, Adriano Lanzon founded a small band (ensemble) that was named 'Il-Banda ta' Dirjanu'[208] (translated as Adriano's band). This band actually took part in Sannat's titular feast[209] in 1863 and 1864, whereas in 1865 the band took part in the titular feast of Gharb together with another band formed in 1963 by Gorg Tabone (il-Binu).[210]

Both bands, 'Tal-Binu' and 'Ta' Dirjanu', were later amalgamated into a single entity, and Maestro Adriano Lanzon took the helm as musical director while Gorg Tabone continued to play with the 'united' band.[211] It is traditionally accepted that the bands 'Tal-Binu' and "Ta' Dirjanu' took part in the feast commemorating the Gozo diocese in 1864. It cannot be confirmed, but it is likely that these two ensembles/bands took part also in the historic welcome the Gozitans gave on 14 June 1863 to Bishop Mons. Mikiel F. Buttigieg, first bishop of Gozo.[212]

In 1879, due to Adriano Lanzon's ill health and his lack of ability to continue to fulfill his role as music director of the band 'Albino-Adriano', the musical director's post was passed to Adriano Lanzon's son, Achille

[208] Grech, G.A. (1998) *Grajja tas-Socjeta' Filarmonika Leone Ghawdex.* p. 8.
[209] Sannat Parish Archives, Gozo: Lib. Dell'Introito ed Esito delle Ven. Lampada, Altari ed Altre 1863-1889, f.18r.
[210] Gharb Parish Archive: Receipt dated 04/07/1865.
[211] Grech, G. A. (1998) *Grajja tas-Socjeta' Filarmonika Leone Ghawdex.* pp. 9-10.
[212] Ibid.. pp. 8-9.

Lanzon.[213] In 1880, the bandsmen and their musical director, Achille Lanzon bound themselves in a legal pact,[214] while in 1881, another legal pact officially named this amalgamated ensemble as 'Banda del Leone'.[215] For his part, Adriano Lanzon kept occupying the role of Assistant Musical Director of the 'Leone Band' until his death.[216]

Adriano's musical legacy was passed on to his two sons Achille and Pawlu. Achille, the eldest, was born 22 March 1848. Achille was a violinist and clarinetist who had his musical training under his father. From payment records at the Gozo Cathedral Archives, in connection with the feast of the Assumption of St Mary celebrated on 15 August, as early as 1860, Achille was already part of the musical chapel, thus hinting that he took part the previous years as a violinist. Later, he was promoted to Assistant Musical Director of the Gozo Cathedral Musical Chapel, a post he retained until 1882.[217] Other payment records - this time in connection with the feast the Immaculate Conception celebrated every 8 December at the Franciscan Church in Victoria – show that Achille was paid a little more than 33 *scudi* for his musical services there in 1884. Achille Lanzon was also the musical director of the two wind bands in Victoria, the Leone band (mentioned above) as well as La Stella Band. In 1885, Achille is recorded as having directed the La Stella Band at the feast of Marija Bambina celebrated on 8 September in the village of Mellieha, on mainland Malta.[218]

Adriano's other son, Pawlu, born 11 March 1870, also received his musical training from his father. From an entry in the Gozo Cathedral Chapter

[213] Ibid.. pp. 9.
[214] Notary A. Calleja Pace, Act dated 27/05/1880.
[215] Notary Carmelo Gauci, Act dated 06/02/1881, Art. 1.
[216] Mifsud Bonnici, R.: *Dizzjunarju Bijografiku – Biblijoteka Nazzjonali*, p. 306.
[217] Grech, G. A (2006) *Mużiċisti, Kompożituri Għawdxin, Maltin u Barranin*.. p. 15.
[218] Ibid..

Archives dated 15 January 1950, one may conclude that Pawlu had long formed part of the Gozo Cathedral Music Chapel as a violinist, perhaps even as long ago as the 1880s. This assumption may be corroborated by the fact that another registry entry, dated 20 January 1901, states that M[aest]ro Pawlu Lanzon had been part of the musical chapel for twenty years. In fact, in 1883, he was paid a little more than 5 *scudi* for his musical services. In 1922, following the death of the Musical Director, Pawlu Lanzon contested the vacant post through an appeal for consideration by the Cathedral Chapter. Pawlu Lanzon in fact was awarded the post, which he retained until early 1950. An earlier appeal dated 6 April 1894, also states that Pawlu had requested to be assigned his father's (Adriano's) post of Maestro di Cappella.[219] Apart from his role as Music Director at the Gozo Cathedral Music Chapel, Pawlu also took part in various feasts celebrated in different parishes and churches in Gozo. Following in his father's and his elder brother's footsteps, Pawlu occupied the posts of Assistant Director and later on Director of the Leone Band. Initially he was the Bass Drum player. After his father's death in 1894 he served as the Assistant Director, entrusted to make a number of rehearsals each week. He occupied the post of Music Director from 1942-1944 and retired from the band in early 1950. Pawlu even taught violin playing. Amongst his students were two of his sons, Salvu (Saviour) and Karmenu (Carmel),also regular members of the Gozo Cathedral Music Chapel as well as bandsmen of the Leone Band.[220]

During his lifetime, Adriano was also an active member of the 'Società Gozitana d'Incoraggiamento,' as attested in the 1871 members' list of the

[219] Grech, G. A. (2006) *Mużiċisti, Kompożituri Għawdxin, Maltin u Barranin.* p. 23.
[220] Ibid. p. 24.

above-mentioned society.[221] On the other hand, another entry in the 1874 register of the members of the Our Lady of Sorrows confraternity,[222] lists Adriano Lanzon as one of its members. These two above-mentioned register lists include prominent persons in the social and public scenario in Gozo, such as Giuseppe Bondi, Dr. Pawlu Sammut and Architect Pietru Attard.[223]

Adriano Lanzon died on 7 June 1894[224] and the Leone band accompanied his funeral. His remains rest within the Gozo Cathedral.[225]

[221] *Gazzetta della Societa' Gozitana:* 22/11/1871.
[222] *Il-Hajja*: 19/08/1983.
[223] *Gazzetta della Societa' Gozitana:* 22/11/1871; Bishop Curia Archives, Gozo, St. James, Members' Register, 1874, ff. 3, 5, 9.
[224] Gozo Cathedral Archives: Lib. Def. 1893-1934.
[225] Gozo Public Registry: Obituary Act No. 203/1894.

PART 2

INTRODUCTION TO CRITICAL EDITIONS:

The following section consists of critical editions of three works by three different composers who are represented at the Gozo Cathedral Archives, namely, in chronological order, Francesco Azopardi, Vincenzo Bondì and Adriano Lanzon. By editing and commenting on these three works, I attempt to draw conclusions on any influences that Francesco Azopardi, an important Maltese composer who studied in Naples, imparted to Vincenzo Bondì and later Adriano Lanzon. Azopardi's attendance at one of the renowned conservatories of Naples may to some extent have conveyed the Neapolitan style of the late eighteenth-century to both Malta and Gozo. One might also enquire if this influence managed to filter down to native Gozitan composers or, conversely, whether native Gozitan composers kept abreast with compositional developments in nineteenth-century Malta and mainland Europe.

Azopardi's and Bondì's excerpts are the Kyrie and Gloria from the Roman Catholic Mass while Lanzon's excerpt is the Gloria from the Minor Doxology. One significant observation that may be elicited from the three excerpts is that both Azopardi's and Bondì's setting of the Kyrie and Gloria from the Greater Doxology are divided into multi-sectional movements, typical of eighteenth-century practice in its orderly organization of musical material into discrete structures, while Lanzon's Gloria from the Minor Doxology is a through-composed work reflecting a more nineteenth-century practice. This is not so much a comparative study of the treatment of the Gloria from the Greater Doxology (*Gloria in Excelsis Deo*) and the Minor Doxology (*Gloria*

Patri), as an overview of the compositional styles of three composers living at different stages of the nineteenth century, all of whom are represented within the Gozo Cathedral Music Archive. Azopardi hailed from Malta (but never served as *Maestro di Cappella* in Gozo) while Gozitans Bondì and Lanzon served their tenure at the Gozo Cathedral as music directors. It should be kept in mind that Azopardi received his musical education in Naples while the other two probably had a rudimentary musical upbringing in Gozo, with all its limitations. It would be an interesting, though daunting and exhaustive, task to analyze the entire corpus of works present at the Gozo Cathedral Archive of the three composers mentioned above and to try to draw a broader conclusion. My objective here, however, is to select one representative work from each of the three composers and to initiate a discussion on their likely musical influences, from mainland Europe via Malta and from the traditions existing on Gozo itself. In both cases, Taking Azopardi as a foundation, I wanted to ask whether or not there are grounds to posit the idea that Gozo represents a distinct regional Mediterranean tradition, one that can be distinguished from the prevailing Neapolitan style. Did Azopardi found a regional tradition in Malta, which in turn spread across to Gozo, or did he merely reflect the broader Neapolitan tradition?

CRITICAL EDITION 1

FRANCESCO AZOPARDI –

MESSA SOLLENNE – M-GVca Mus. Ms. 17

SOURCES & GENERAL REMARKS

The principal source for this setting of the Mass is the collection of manuscripts M-GVca Mus. Ms. 17. It consists of 12 individual parts: 2S, T, B, vl1, vl2, fl, ob, hn1, hn2, 2db (5, 6, 4, 4, 14, 12, 8, 7, 6, 6, 10, 6 ff.), each folio measuring 305x220 mm. From the varied spellings of the composer's surname and the different handwritings, it is evident that the individual parts were copied by several scribes. There is no full score. The paper has a common watermark for the period of three crescent moons.

The title page of the collection reads:

Messa Solenne Azzopardi 1817 / Violino Primo

When I first compiled the catalogue, only the manuscripts set out above were available to me. Later on Joseph Debrincat was able to trace additional solo parts which had been misplaced and grouped as miscellaneous un-catalogued parts, rendering the piece complete. These additional parts were: Canto Solo (Qui Sedes), Solo di Soprano (Qui Tollis), Soprano (Terzetto), Canto Solo (Laudamus), Tenore (Qui Tollis), Tenore (Terzetto), Solo di Basso (Gratias e Domine Deus), Basso (Domine Deus Terzetto).

Most of the parts indicate 1817 on their front pages except for the Tenore della Massa part, which is marked 1819.

NOTATION

Note values from semibreve (whole-note) and smaller are the prevailing values used in this piece. The manuscript makes use of a traditional variety of clefs. To facilitate study and performance, these have been changed in this edition to conform to standard modern practice. Soprano, Alto and Tenor C clefs have been changed to normal Treble (G) Clef and Treble at a lower octave for the Tenor Part. The original clefs and key signature are shown on a prefatory stave followed by the respective modern clef and key signature. Transposed horn parts are notated in concert pitch.

BEAMING AND GROUPING

The beaming and grouping of notes has been altered in a few places to conform with modern notation, in which notes are grouped to add up to a beat. In the manuscripts, some notes are left un-beamed, perhaps as an indication of articulation (cf. Clive Brown, 1999, pp.41-46) or perhaps simply due to a copyist's error. All such alterations will be documented in the critical commentary.

INSTRUMENTATION & SCORING

As indicated in the catalogue entry, this piece is scored for Flute, Oboe, 2 Horns, 1st (including a Violino obbligato part) and 2nd Violins, Double Bass and voices.

The score layout used in this edition follows modern practice. From the top down, it consists of the following: woodwind (flute, oboe), brass (horns), voice parts (canto primo, canto secondo, tenore, basso) followed by the string parts (1st violin including obbligato part, 2nd violin and double bass).

From an examination of the Gozo Cathedral Music Archives, it is evident that viola parts are conspicuously absent for the majority of works. The scarcity of viola parts may suggest that viola players were a rarity in Gozo. On the other hand, the fact that a number of compositions included violin obbligato parts makes it highly likely that Gozo had its share of accomplished native violin soloists, unless such gifted performers were regularly brought over from mainland Malta.

TEXT

In the source, the underlay of text is not always accurate. Words are not always split into component syllables, with connecting hyphens. The transcribed score follows modern practice, in which syllables are hyphenated across notes. When a syllable covers more than one note, the word is split using an = (equal) sign to indicate a melismatic type of text setting. From all parts within this piece, it is interesting to note that "Kyrie" is spelt with an "i" instead of "y" and written as Kirie. This was presumably to avoid confusing the choir singers at Gozo, since the Maltese alphabet (like the Italian) has no letter "y".

REPETITIONS

Repetitions and abbreviations are added in full throughout.

EDITORIAL NOTES

The following lists every instance of an error or ambiguity in the original, together with details of any editorial amendments made in this transcription. All editorial additions to the score are enclosed in square brackets [ ].

KYRIE

b. 29 beat 4, Oboe and Double Bass. The original A# quavers have been altered to A to conform with Horn 1 and semiquavers in Violin 1 and 2.

b. 81 beat 1 and 4, Tenore. The original G crotchet and quaver have been altered to G# to conform with the Oboe.

b. 81 beat 1, Basso. The original G crotchet has been altered to G# to conform with the Oboe and Tenore.

b.102 beats 1-2, Oboe. The original crotchet, dotted-quaver and semiquaver have been altered to dotted-quaver, semi-quaver and crotchet, to conform with the Flute.

b. 105 beats 3-4, Oboe. The original G minim has been altered to G# minim to conform with the G# of Tenore and Violin 1.

b. 111 beat 4, last quaver, Violin 2. The original D quaver has been altered to D# quaver to conform with Violin 1.

b. 112 beats 1-4, Flute. The original D semibreve has been altered to D# semibreve to conform with Canto 1mo.

b.127 beat 3, Violin1. The original minim rest has been altered to a quaver rest.

b.145 beat 3, Canto 1mo. The original D quaver has been altered to C quaver to conform with C major chord.

b.145 beat 3, Violin1. The original D quaver has been altered to E quaver to conform with Flute.

b.148-150, Canto 1mo and Basso. The original "Kirie" text has been altered to conform with "Christe" as Canto 2do and Tenore.

b. 151, beat 1, Canto 2do. The original 4 quaver pattern has been altered to 4 semiquavers to conform to the time signature and Canto 1mo.

GLORIA

b. 3, beats 1-3, Violin 1. The original G minim and quaver have been altered and tied together in order to conform with other string parts.

b. 17, beat 2, Violin 2. The original C quaver has been altered to B quaver to conform with Violin 1.

b.42, beat 4, Canto 1mo. The original C dotted crotchet and quaver have been altered to C dotted quaver and semiquaver to conform with other voice parts.

b. 45, beat 2, Canto 1mo. The original C quaver has been altered to C crotchet.

b.48, beats 2-4, Violin 1, the original dotted minim A has been altered to minim A tied to a quaver.

b.61, beats 1-4, Violin 1. The tremolo marking has been added in accordance with bar. 59 of Violin 1.

b.72, beats 1-4, Canto 2do. The original B dotted minim and crotchet have been amended to Bb dotted minim and crotchet to conform with Bb in Flute, Basso and Violin 2.

b,74, beats 1-4, Flute, Canto 2do, Violin 2, all B naturals have been amended to Bb to conform with Bb in Basso part and similar to b. 72.

b.76, beat 4, Tenore. The original 2 quavers C natural have been amended to 2 quavers C# to conform with Canto 1mo and Violin 2.

b.76, beats 3-4, Violin1. The original crotchet and quaver C natural have been amended to C# to conform with Canto 1mo and Violin 2.

b.78, beats 1-4, Canto 2do and Double Bass. The original B natural has been amended to Bb to conform with Oboe, Canto 1mo, Basso and Violin 1.

b.81, beats 1-2, Double Bass. The original Bb has been amended to B natural to conform with Flute, Canto 2do, Basso and Violin 1.

b.85, beats 1-3, Canto 1mo. The original B natural has been amended to Bb to conform with the Flute.

b. 85, beats 1-4, Canto 2do. The original B natural has been amended to Bb to conform with the Flute.

b.85, beats 1-3, Basso. The original B natural has been amended to Bb to conform with the Flute.

b.86, beat 1, Canto 1mo, Canto 2do, Basso and Double Bass. The original B natural amended to Bb to conform with the Flute.

b.89, beat 1, Violin 1. The original B natural crotchet amended to Bb to conform with Flute, Violin 2.

b. 89, beats 1-2, Canto 2do. The original B natural semiquaver and crotchet amended to Bb semiquaver and crotchet.

b.89, beats 1-2, Basso. The original B natural dotted quaver, semiquaver and crotchet amended to Bb dotted quaver, semiquaver and crotchet to conform with Flute.

b.89, beats 1-3, Double Bass. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

b.90, beat 3, Flute and Violin 1. The original B natural quaver, has been amended to Bb quaver.

b.90, beats 1-4, Violin 2. The original B natural quavers, have been amended to Bb quavers.

b.91, beat 4, Violin 1. The original B natural semiquaver, has been amended to Bb semiquaver.

b.91, beats 1-2, Flute, Canto 1mo, Canto 2do, Basso, Violin 1 and Violin 2 and Double Bass. The original B natural minim, has been amended to Bb minim.

b.93, beats 1-2, Flute, Canto 2do, Basso, Violin 1 and Violin 2 and Double Bass. The original B natural minim, has been amended to Bb minim.

b.93, beat 3, Flute. The original B natural quaver, has been amended to Bb quaver.

b.93, beat 1, Canto 2do. The original B natural two quavers have been amended to Bb two quavers.

b. 93, beat 1, Basso. The original B natural two quavers have been amended to Bb two quavers to conform with the Oboe.

b. 93, beat 1, Double Bass. The original B natural two quavers have been amended to Bb two quavers to conform with the Oboe.

b. 93, beats 1-3, Violin 1. The original B natural crotchet, two quavers and crotchet have been amended to Bb to conform with the Oboe.

b. 93, beats 1-3, Violin 2. The original B natural crotchet, two quavers and crotchet have been amended to Bb to conform with the Oboe.

b. 93, beats 1-3, Double Bass. The original B natural crotchet, two quavers and crotchet have been amended to Bb to conform with the Oboe.

b. 94, beat 3, Flute and Violin 1. The original B natural quaver, has been amended to Bb quaver.

b. 94, beats 1-4, Violin 2. The original B natural quavers, have been amended to Bb quavers.

b. 94, beats 1 and 3, Double Bass. The original B natural crotchets, have been amended to Bb crotchets.

b. 97, beats 1-2, Canto 2do. The original B natural dotted crotchet, semiquaver and crotchet have been amended to Bb dotted crotchet, semiquaver and crotchet.

b. 97, beats 1-2, Basso. The original B natural dotted crotchet, semiquaver and crotchet have been amended to Bb dotted crotchet, semiquaver and crotchet.

b. 97, beats 1-3, Violin 1. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

b. 97, beats 1-3, Double bass. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

b. 98, beats 1-2, Violin 2. The original E natural minim has been amended to Eb minim.

b. 99, beat 4, Canto 2do. The original B natural dotted quaver and semiquaver have been amended to Bb dotted quaver and semiquaver.

b. 99, beat 4, Basso. The original B natural two quavers have been amended to Bb two quavers.

b. 101, beats 1-2, Canto 2do. The original B natural dotted crotchet, semiquaver and crotchet have been amended to Bb dotted crotchet, semiquaver and crotchet.

b. 101, beats 1-2, Basso. The original B natural dotted crotchet, semiquaver and crotchet have been amended to Bb dotted crotchet, semiquaver and crotchet.

b. 101, beats 1-3, Violin 1. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

b. 101, beats 1-3, Violin 2. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

b. 101, beats 1-3, Double bass. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

b. 104, beats 1-2, Canto 2do. The original B natural dotted quaver, semiquaver and crotchet have been amended to Bb dotted quaver, semiquaver and crotchet.

b. 104, beats 1-2, Basso. The original B natural dotted quaver, semiquaver and crotchet have been amended to Bb dotted quaver, semiquaver and crotchet.

b. 104, beats 1 & 3, Violin 1. The original B natural crotchets have been amended to Bb crotchets.

b. 104, beats 1-3, Violin 2. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

b. 104, beats 1-3, Double Bass. The original B natural crotchet, two quavers and crotchet have been amended to Bb crotchet, two quavers and crotchet.

LAUDAMUS

b. 1, beat 3, Flute. The original Bb crotchet has been amended to Bb quaver to conform with the other parts' rhythm.

b. 5, beat 3, Double Bass. The original Bb crotchet has been amended to A natural crotchet to conform with Violin 1.

b. 41, beat 2, Double Bass. The original Eb crotchet has been amended to E natural crotchet to conform with Violin 1 and Violin 2.

b. 62, beat 3, Violin 1. The original 4 quavers have been corrected to 4 semiquavers, as found in the other parts.

b. 74, beats 1-3, Flute. The original offbeat Bb quavers have been corrected to offbeat C quavers.

b. 77, beat 1, Oboe. The original Bb crotchet has been amended to B natural to conform with Violin 1 and Violin 2 parts.

b. 78, beat 1, Oboe. The original C semiquaver has been amended to C crotchet.

b. 99, beat 3, Oboe. The original quaver rest has been corrected to semiquaver rest to conform with the time signature.

GRATIAS

b. 70, beat 2, Basso. The original E natural crotchet has been amended to Eb crotchet to conform with Violin 1, Violin 2 and Double Bass.

b. 72-73, beats 3-4, Violin 1. The original E natural crotchets have been amended to Eb crotchets to conform with Flute and Double Bass.

b. 72-73, beats 3-4, Violin 2. The original E natural crotchets have been amended to Eb crotchets to conform with Flute and Double Bass.

b. 79, beats 1-4, Violin 2. The original B natural quavers have been amended to Bb quavers to conform with the Flute.

b. 80, beats 1-2, Violin 1. The original B natural quavers have been amended to Bb quavers to conform with the Flute.

b. 80, beats 1-4, Violin 2. The original B natural quavers have been amended to Bb quavers to conform with the Flute.

DOMINE DEUS

b. 1, beat 4, Flute. The original A natural semiquaver has been amended to Ab semiquaver.

b. 1, beat 4, Oboe. The original A natural semiquaver has been amended to Ab semiquaver.

b. 3, beat 2, Flute. The original G quavers have been amended to G dotted quaver and semiquaver to conform with rhythm of all other parts.

b. 32, beat 3, Violin 1. The original Ab crotchet has been amended to A natural crotchet.

b. 35, beat 2, Violin 2. The original F and C dotted quaver and semiquaver double stopping has been amended to F and C two quavers to conform with Flute, Oboe, Violin 1 and Double Bass.

b. 38, beat 4, Tenore. The original Ab quaver has been amended to A natural quaver to conform with Flute and Violin 1.

b. 60, beat 2, Flute. The original Eb dotted quaver and semiquaver have been amended to two quavers to conform with the rhythm of Oboe, Horns 1+2, Violin 1, Violin 2, and Double Bass.

b. 86, beat 4, Basso. “ni” syllable is placed under the D and not C.

b. 96, beat 4, Oboe. The original Ab quaver has been amended to A natural quaver to conform with Basso and Double Bass.

b. 102, beats 1-2, Violin 2. The original three quavers D have been amended to 4 quavers D.

b. 108, beats 1 & 3, Violin 2. The original Ab quavers have been amended to A natural quavers to conform with theViolin 1.

b. 109, beats 1-4, Violin 1. The original Ab quavers have been amended to A natural quavers to conform with the Oboe.

b. 109, beats 1-4, Violin 2. The original Ab quavers have been amended to A natural quavers to conform with the Oboe.

b. 111, beats 1-4, Violin 2. The original four quavers Ab have been amended to four quavers A natural to conform with Oboe, Violin 1 and Double Bass.

b. 117, beat 2, Violin 2. The original dotted quaver and semiquaver F and Bb double stopping has been amended to two quavers F and Bb double stopping to conform with Flute, Oboe, Horns 1 & 2 and Violin 1.

b. 117, beat 2, Double Bass. The original dotted quaver and semiquaver Bb have been amended to two quavers Bb to conform with Flute, Oboe, Horns 1 & 2 and Violin 1.

b. 116, beats 1-2, Canto 1mo. The original Bb minim has been amended to B natural minim to conform with Flute, Oboe and Violin 2.

b. 120, beats 1-4, Oboe. The original Bb crotchets have been amended to B natural crotchets to conform with Flute and Violin 2.

b. 136, beats 1-2, Violin 2. The original Eb minim has been amended to E natural minim to conform with the Canto 1mo.

b. 138, beat 4, Violin 1. The original Bb quaver has been amended to B natural quaver to conform with Flute and Canto 1mo.

QUI TOLLIS

b. 5, beat 1, Flute. Triplet figure added below three demisemiquavers.

b. 10, beat 1, Violin 2. The original two quavers have been amended to dotted quaver and semiquaver to conform with Flute, Oboe, Violin 1 and Double Bass.

b. 10, beat 1, Double Bass. Arco sign added below Double Bass part to conform with Violin 1 and Violin 2.

b. 11, beat 1, Double Bass. Pizzicato sign added below Double Bass part to conform with Violin 1 and Violin 2.

b. 17, beat 1, Violin 2. The original two quavers have been amended to dotted quaver and semiquaver to conform with Flute, Oboe, Violin 1 and Double Bass.

b. 17, beat 1, Violin 1, Violin2 and Double Bass. Arco sign added to Violin 1 part, Violin 2 and Double Bass.

b. 18, beat 1, Violin2 and Double Bass. Pizzicato sign added to Violin 2 and Double Bass.

b. 21, beat 1, Violin 1. Triplet figure added below three demisemiquavers.

b. 23, beats 1-3, Double Bass. The original Bb quavers have been amended to C quavers.

b. 29, beat 1, Violin2 and Double Bass. Arco sign added to Violin 2 and Double Bass.

b. 37, beat 3, Violin 1. Triplet figure added above three quavers.

b. 45, beat 1, Violin 2. The original two quavers have been amended to dotted quaver and semiquaver to conform with Oboe and Violin 1.

b. 52, beat 1, Violin 2. The original two quavers have been amended to dotted quaver and semiquaver to conform with Violin 1.

b. 63, beats 3-4, Canto 1mo. The original C dotted quaver has been amended to C dotted crotchet to conform with Canto 2do and Double Bass.

b. 86, beats1-4, Flute. The original Eb semibreve has been amended to E natural semibreve to conform with Violin 1, Violin 2 and Double Bass.

b. 105, beats 1-4, Basso. The original two Ab minims have been amended to two A natural minims to conform with Canto 2do and Violin 1.

b. 109, beats 1-4, Basso. The original two Ab minims have been amended to two A natural minims to conform with Canto 2do and Violin 1.

b. 114, beats 1 & 4, Violin 1. The original F natural quavers have been amended to F# quavers to conform with the Flute.

b. 114, beats 1 & 4, Violin 2. The original F natural quavers have been amended to F# quavers to conform with the Flute.

QUI SEDES & QUONIAM

b. 10, beat 1, Flute. The original two quavers have been amended to dotted quaver and semiquaver to conform with Oboe, Solo Violin, Violin 1, Violin 2 and Double Bass.

b. 30, beat 1, Flute. The original two quavers have been amended to dotted quaver and semiquaver to conform with Oboe, Horns 1&2, Solo Violin, Violin 1, Violin 2 and Double Bass.

b. 38, beat 1, Flute. The original two quavers have been amended to dotted quaver and semiquaver to conform with Oboe, Solo Violin, Violin 1, Violin 2 and Double Bass.

b. 50, beat 2, Solo Violin. The original Bb semiquaver has been amended to A semiquavers to conform with the Violin 1.

b. 52, beat 2, Solo Violin. The original dotted quaver and semiquaver have been amended to two quavers to conform with Flute, Oboe, Violin 1, Violin 2 and Double Bass.

b. 57, beats 1-2, Solo Violin. The original A minim has been amended to G minim to conform with the Violin 1.

b. 64, beat 2, Solo Violin. The original dotted quaver and semiquaver double stopping has been amended to two quavers to conform with Flute, Oboe, Horns 1&2, Violin 1, Violin 2 and Double Bass.

b. 88, beats 2-3, Solo Violin. The original dotted crotchet G has been amended to dotted crotchet F to conform with Oboe, Violin 1, Violin 2 and Double Bass.

b. 92, beat 2, Solo Violin. The original D dotted quaver and E semiquaver have been amended to D and E quavers to conform with Violin 1 and Violin 2.

b. 108, beat 4, Solo Violin. Added missing G dotted quaver and E semiquaver added to conform with the Violin 1.

b. 119, beat 2, Oboe. The original quaver rest amended to crotchet rest.

CUM SANCTO

b. 43, beat 4, Tenor. The original C quaver has been amended to C# quaver to conform with Canto 1mo, Violin 1 and Violin 2.

b. 67, beat 4, Canto 2do. The original Bb crotchet has been amended to B natural crotchet to conform with the Oboe.

b. 67, beats 3-4, Violin 1. The original Bb minim has been amended to B natural minim to conform with the Oboe.

b. 77, beat 1, Canto 1mo. The original C crotchet has been amended to D crotchet to conform with Flute, Violin 1 and Violin 2.

b. 79, beats 1-4, Oboe. Added entire bar with C and Bb minims to conform with the Violin 1.

b. 81, beats 2 & 4, Flute. The original C natural crotchets have been amended to C# crotchets to conform with Violin 1 and Violin 2.
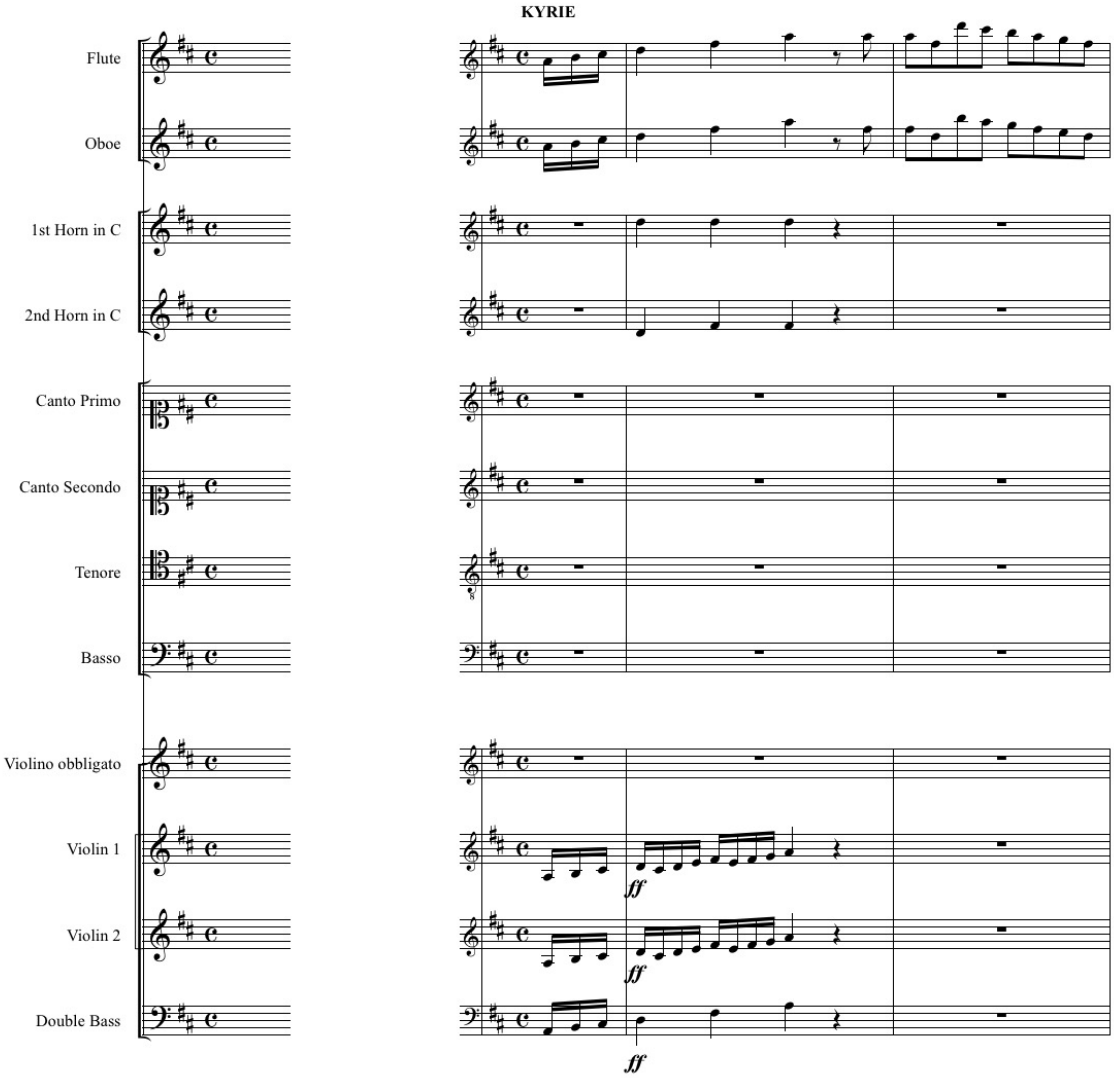
b. 81, beats 2 & 4, Canto 1mo. The original C natural crotchets have been amended to C# crotchets to conform with Violin 1 and Violin 2.
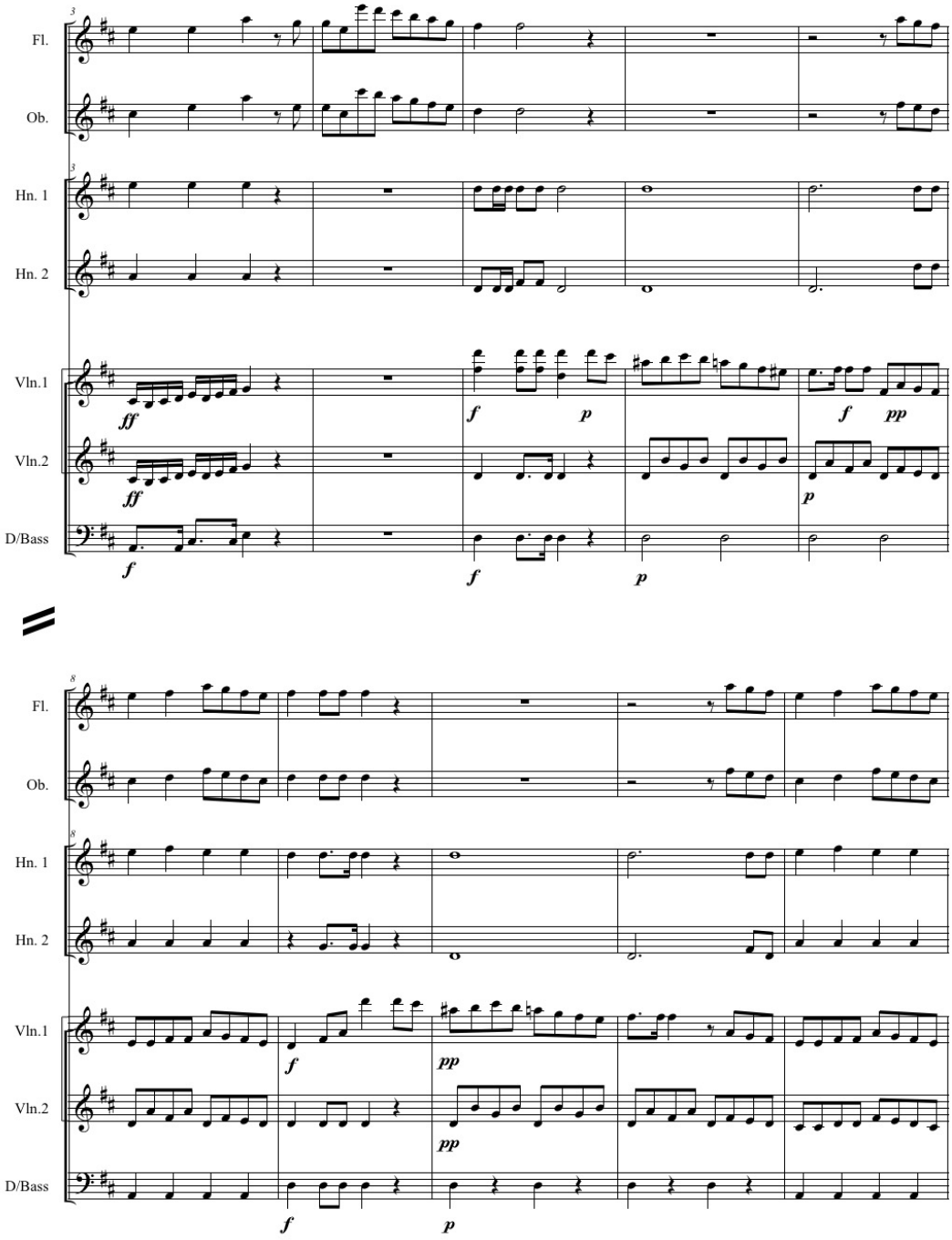
MESSA SOLENNE
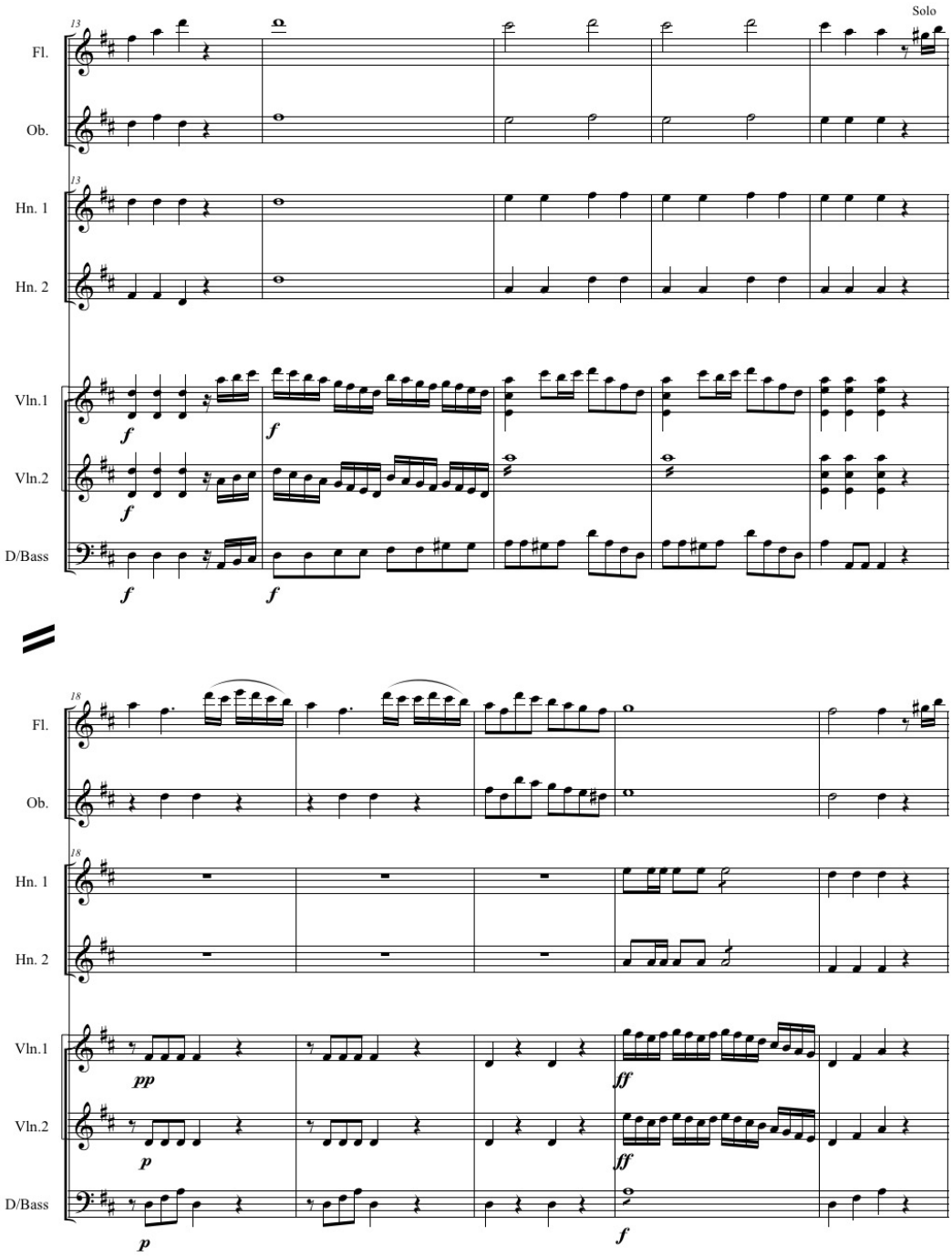
M-GVca Mus. Ms. 17
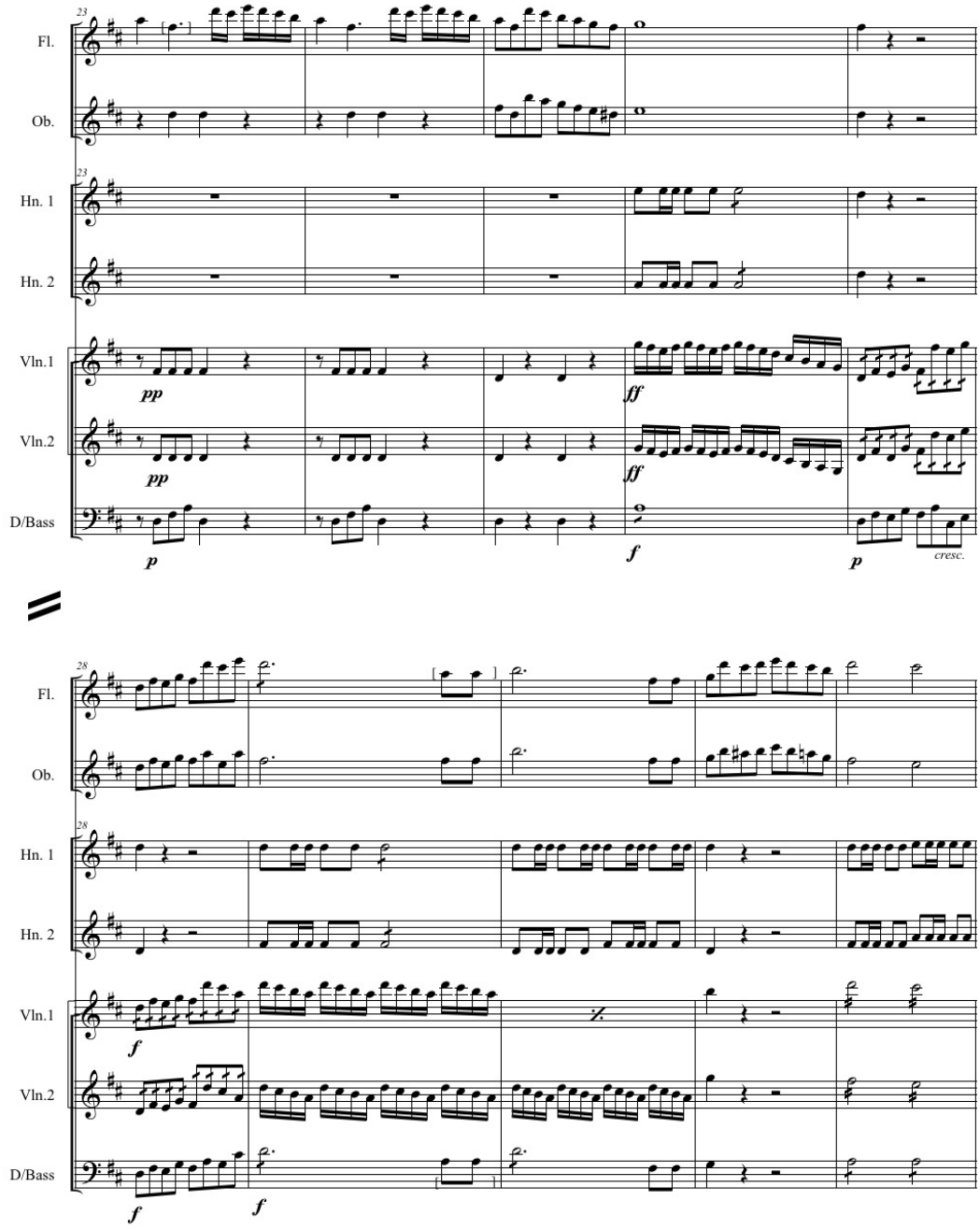
Score
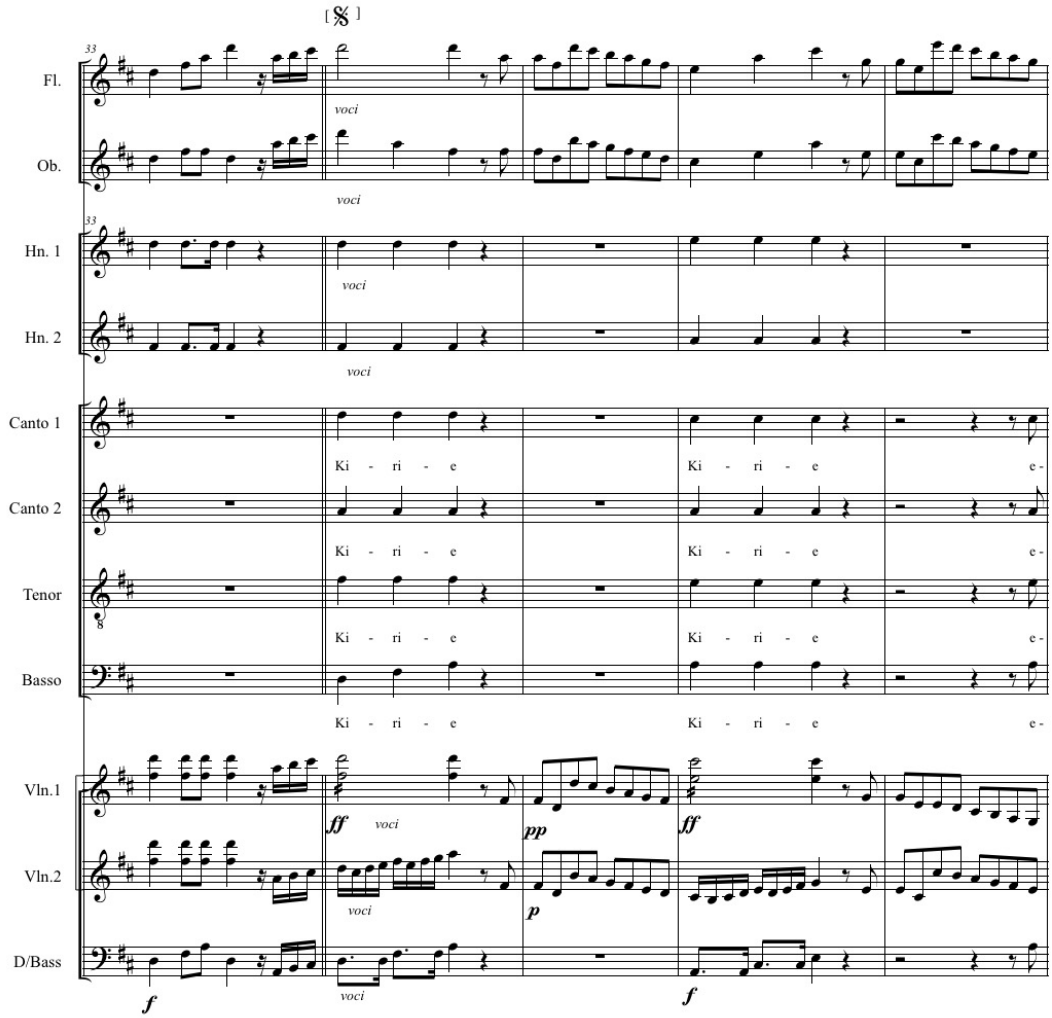
Francesco Azopardi
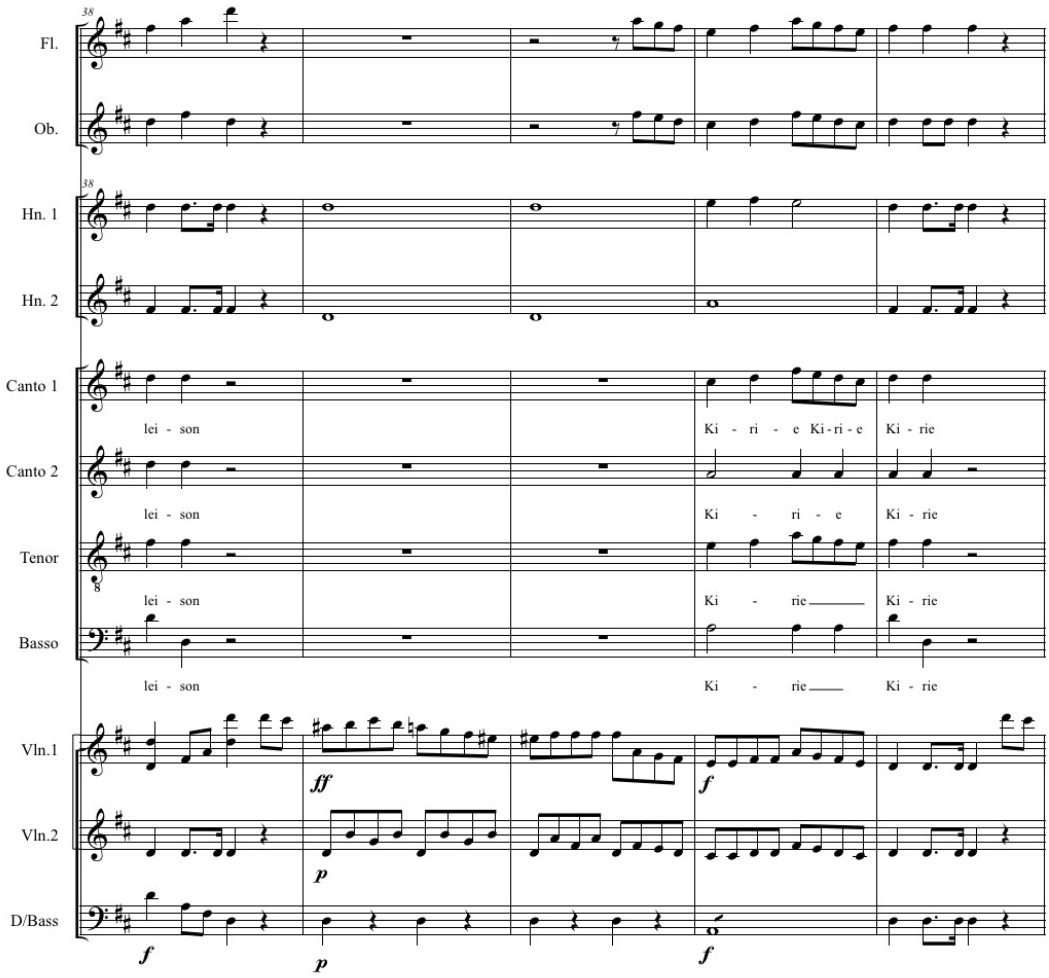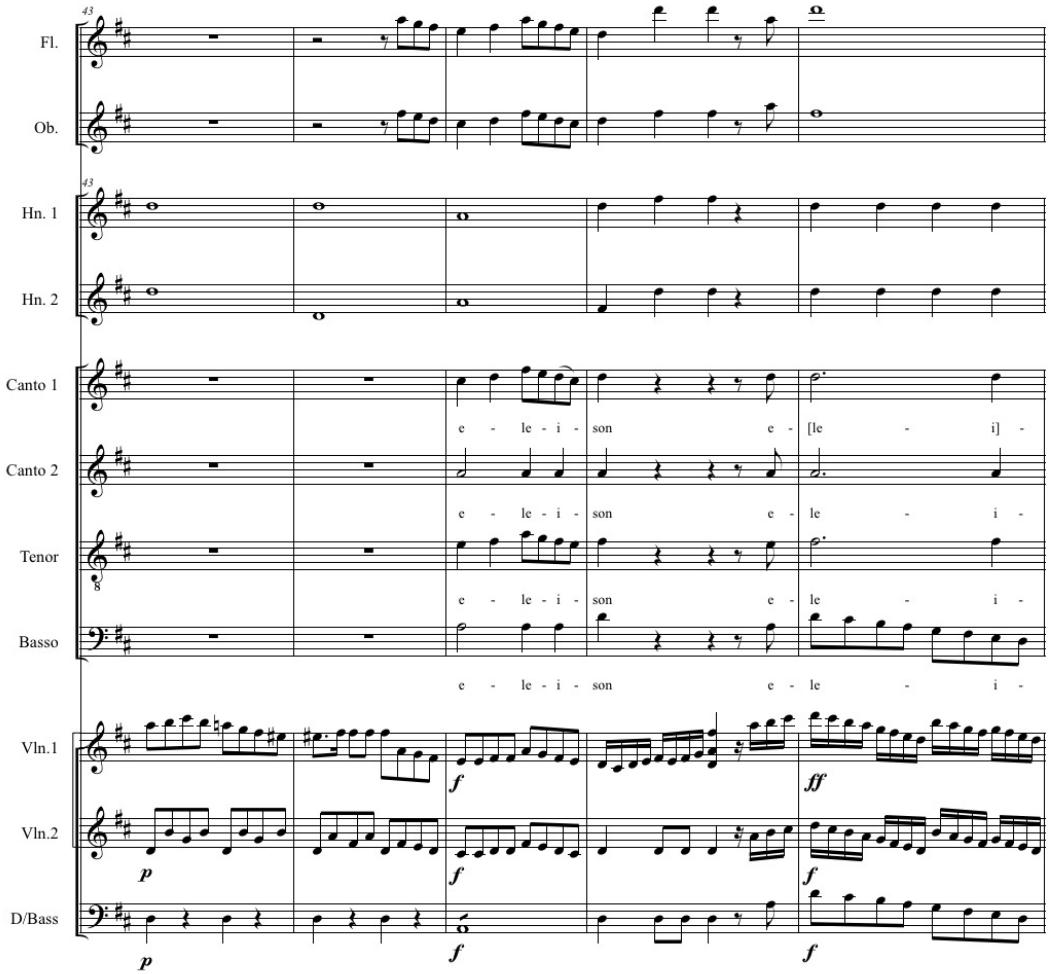



Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
ff
f
p
f
pp
p
f
p
8
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
f
pp
pp
f
p
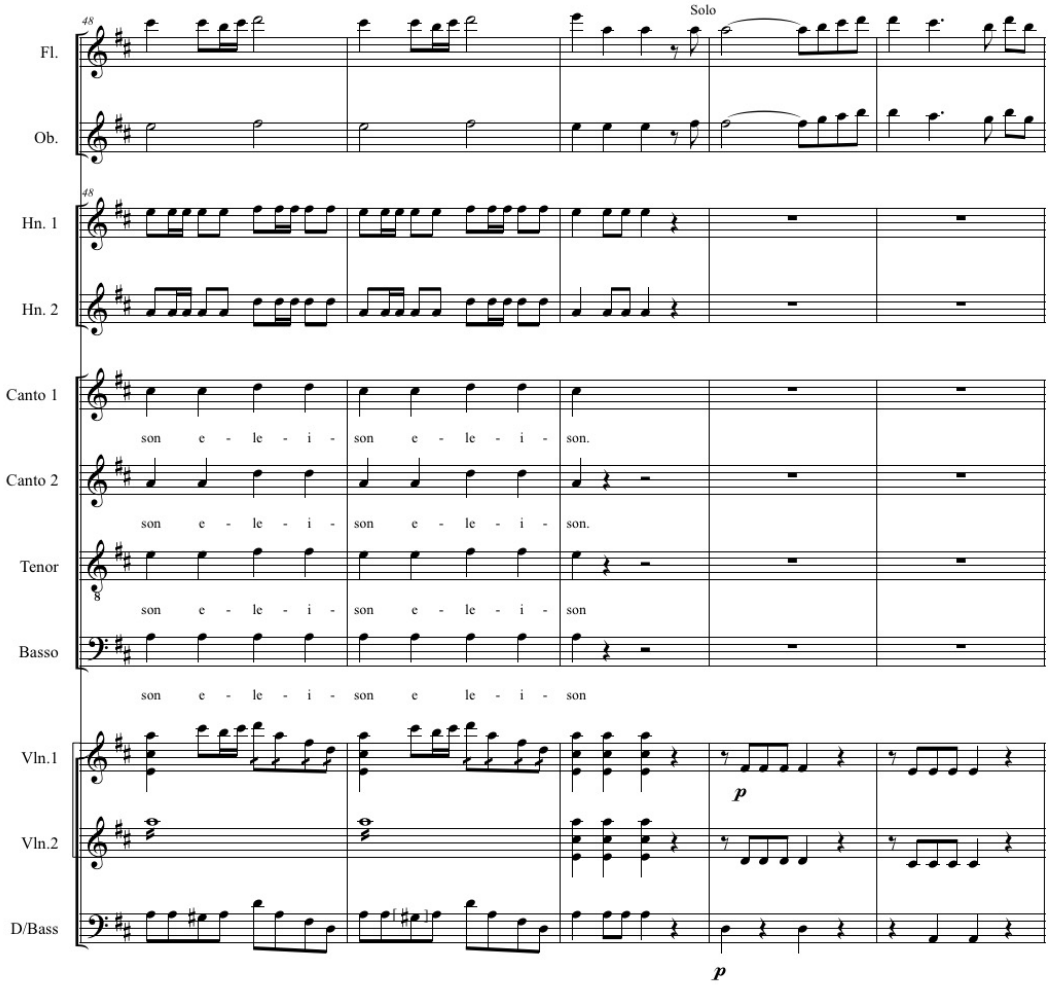

Solo
13
Fl.
Ob.
13
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
f
f
f
f
f
18
Fl.
Ob.
18
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
pp
p
p
ff
ff
f
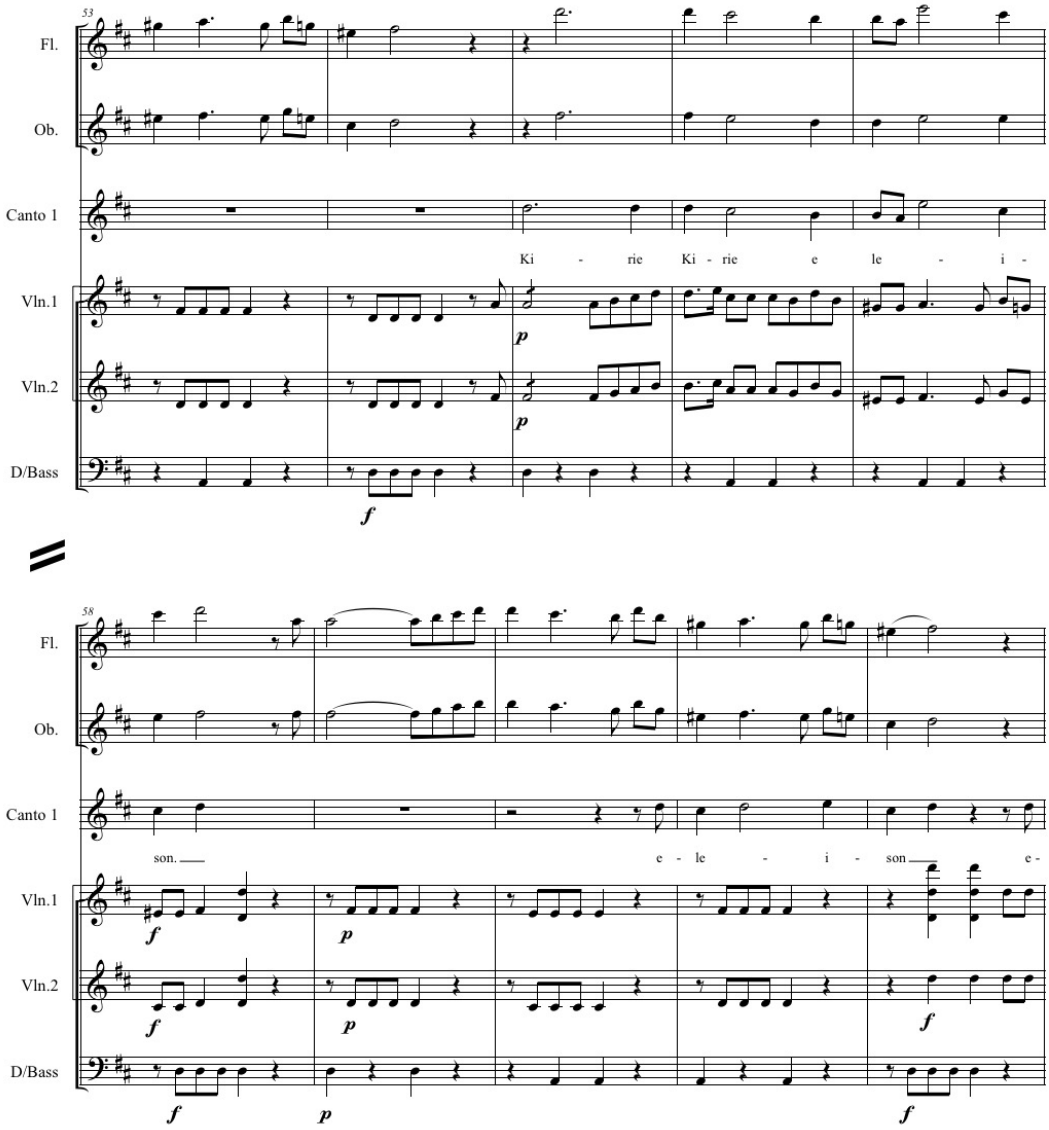

23
Fl.
Ob.
23
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
pp
pp
p
ff
ff
f
p
cresc.
28
Fl.
Ob.
28
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
f
f
f
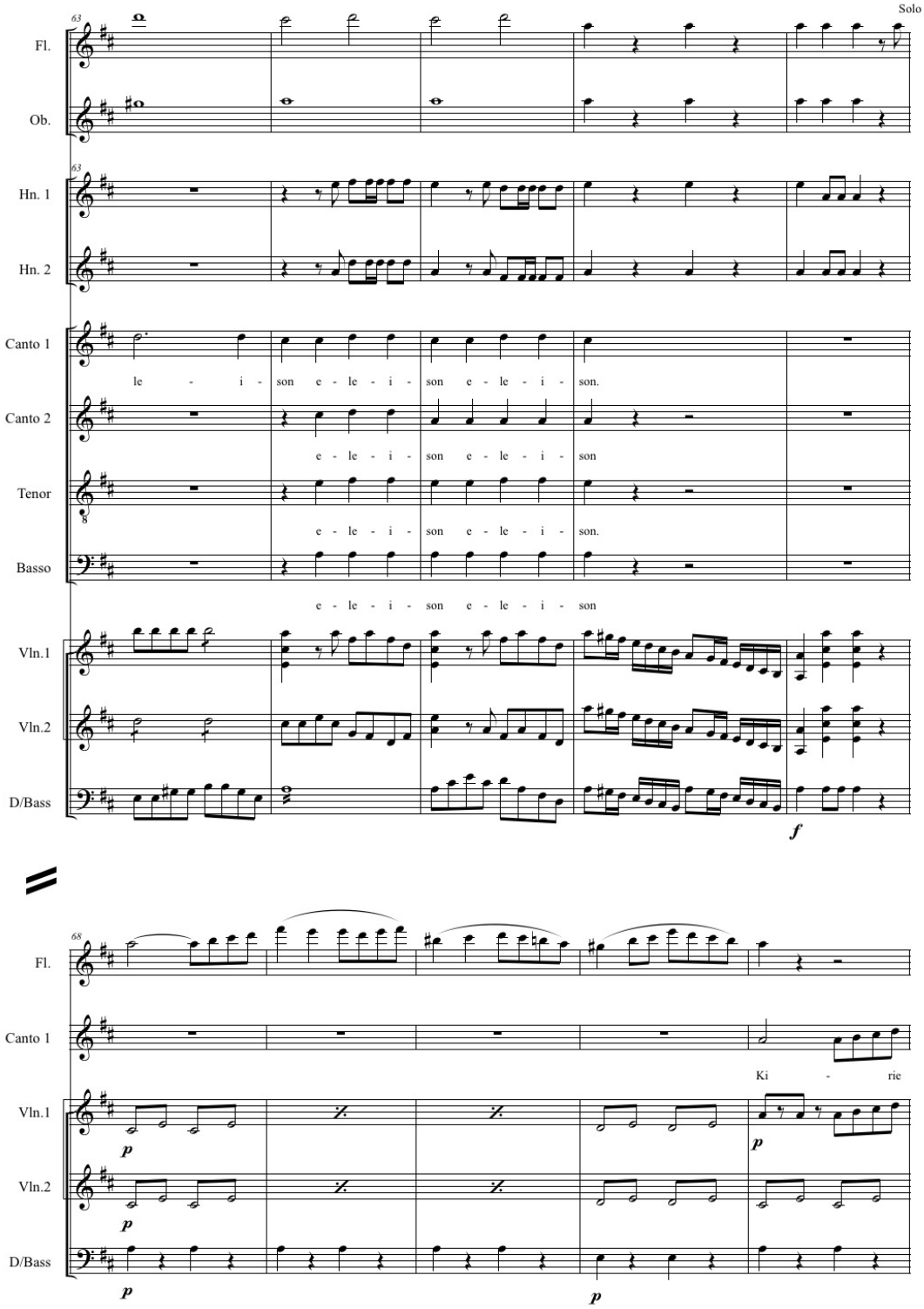

[𝄋]
33
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln.1
Vln.2
D/Bass
voci
Ki - ri - e
Ki - ri - e
e -
ff
pp
p
f
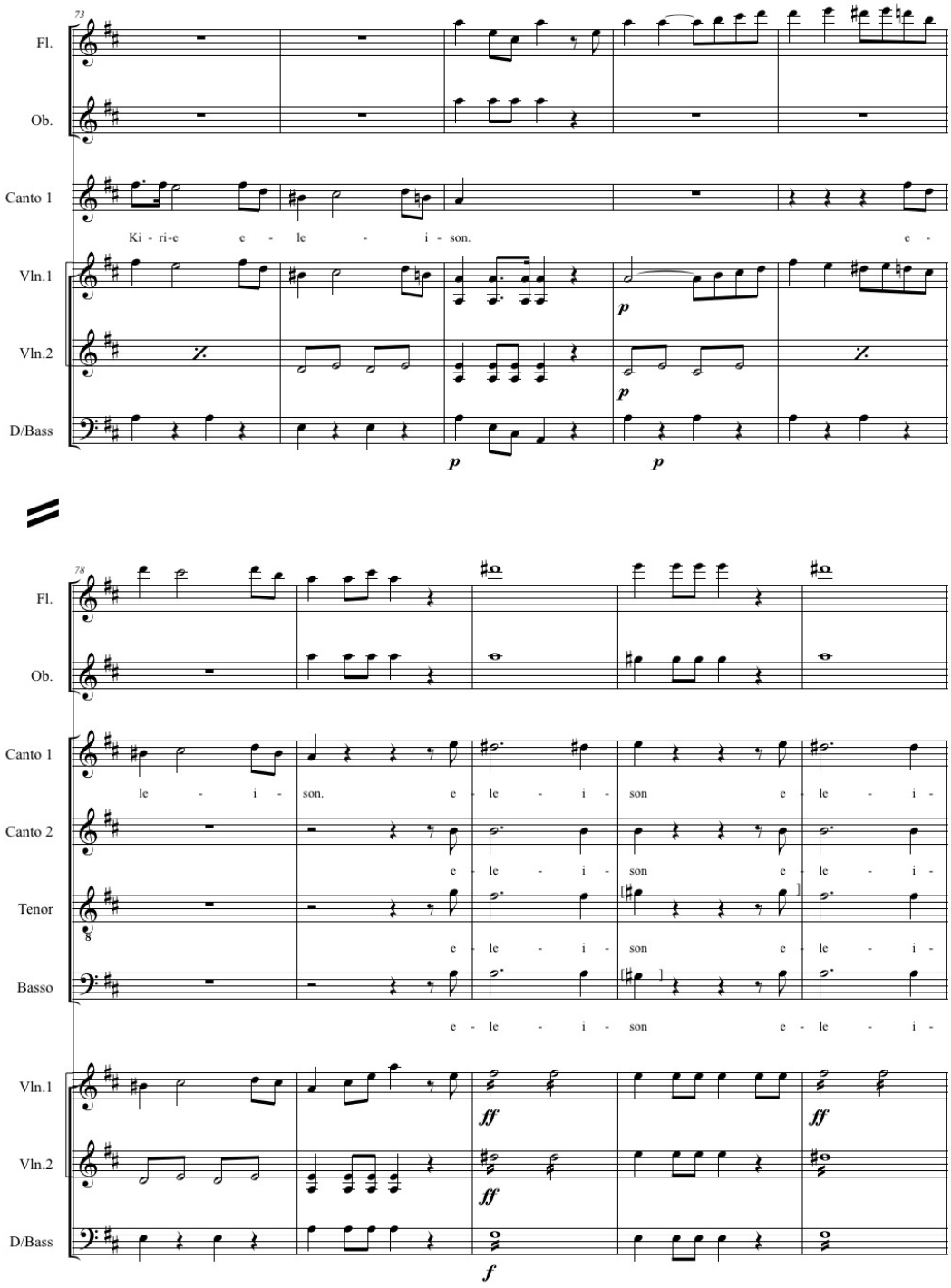

38
Fl.
Ob.
38
Hn. 1
Hn. 2
Canto 1
lei - son
Ki - ri - e Ki-ri - e
Ki - rie
Canto 2
lei - son
Ki - ri - e
Ki - rie
Tenor
lei - son
Ki - rie
Ki - rie
Basso
lei - son
Ki - rie
Ki - rie
Vln.1
ff
f
Vln.2
p
D/Bass
f
p
f
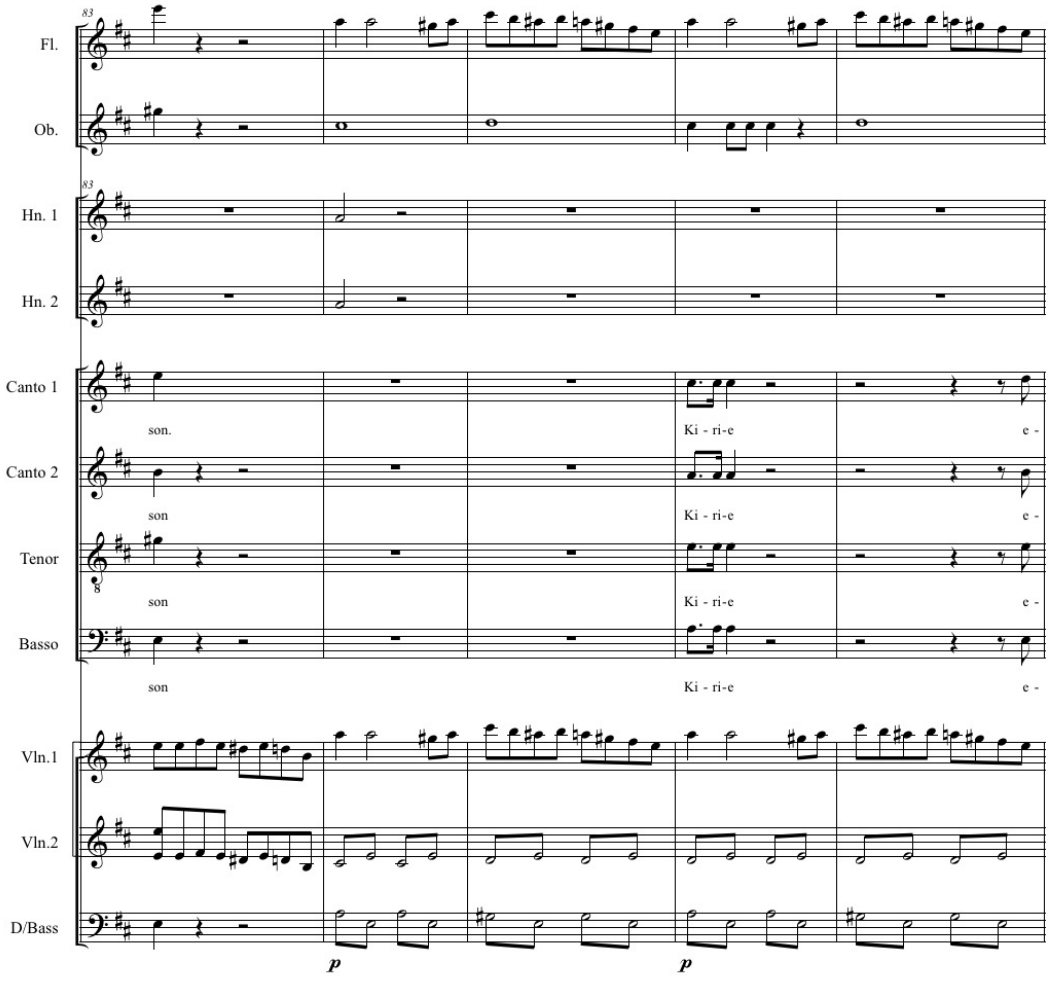

43
Fl.
Ob.
43
Hn. 1
Hn. 2
Canto 1
e - le - i - son e - [le - i] -
Canto 2
e - le - i - son e - le - i -
Tenor
e - le - i - son e - le - i -
Basso
e - le - i - son e - le - i -
Vln.1
f
ff
Vln.2
p
f
f
D/Bass
p
f
f
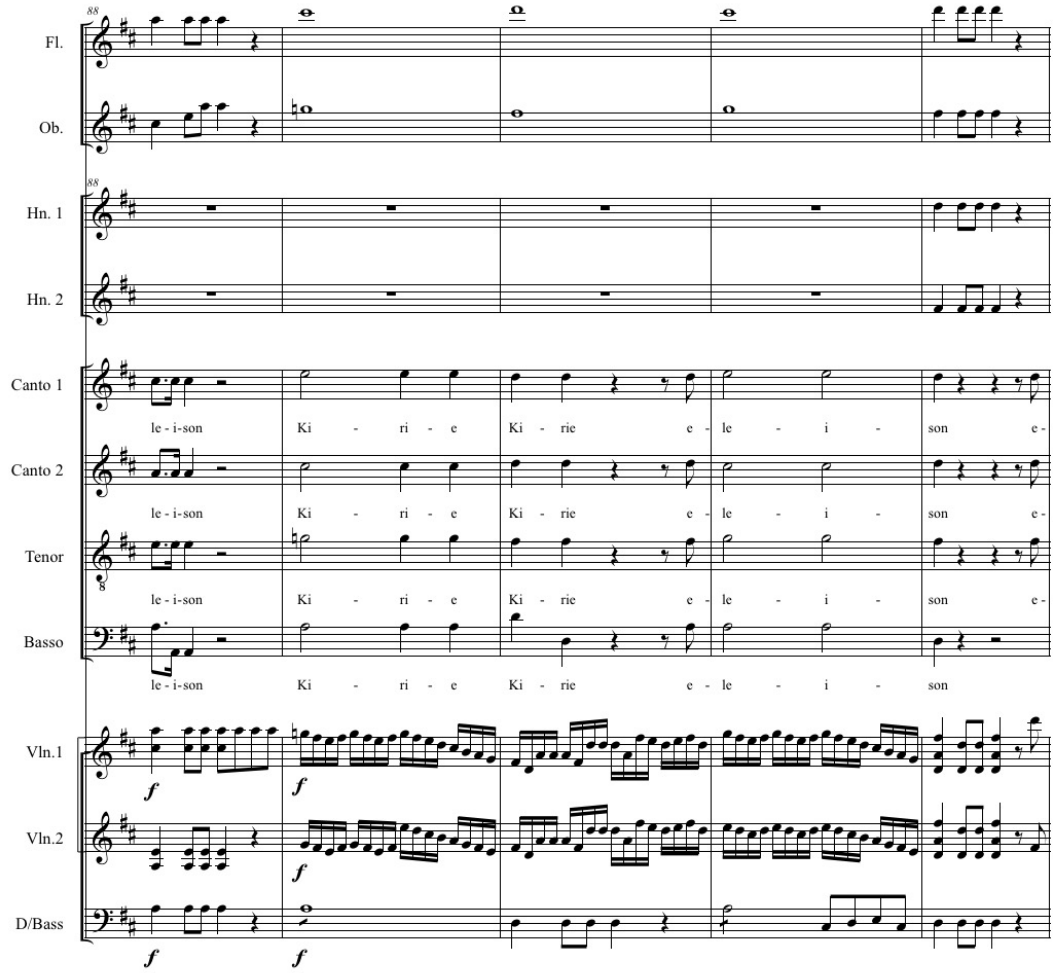

48
Solo
Fl.
Ob.
48
Hn. 1
Hn. 2
Canto 1
son e - le - i - son e - le - i - son.
Canto 2
son e - le - i - son e - le - i - son.
Tenor
son e - le - i - son e - le - i - son
Basso
son e - le - i - son e le - i - son
Vln.1
p
Vln.2
D/Bass
p
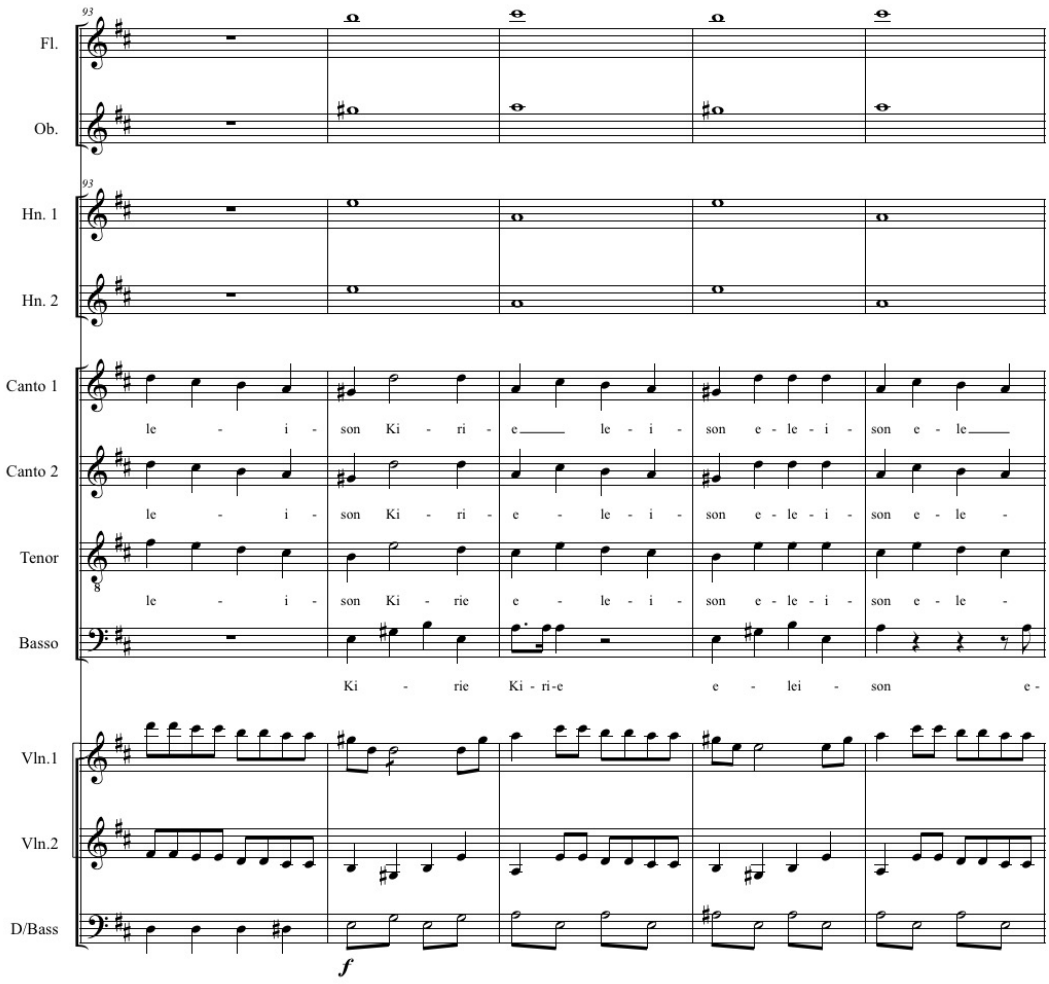

53
Fl.
Ob.
Canto 1
Ki - rie Ki - rie e le - i -
Vln.1
Vln.2
D/Bass
p
p
f
58
Fl.
Ob.
Canto 1
son. e - le - i - son e -
Vln.1
Vln.2
D/Bass
f
p
f
p
f
p
f
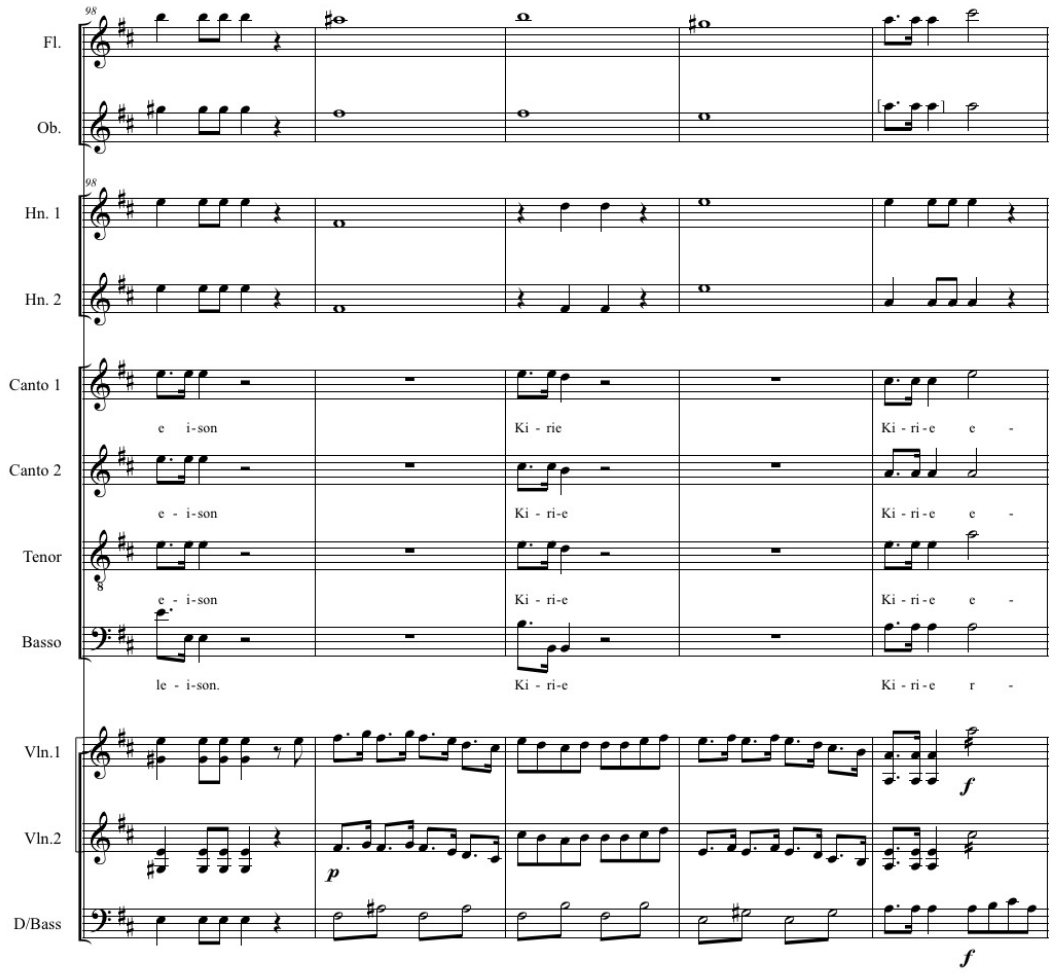

Solo
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln.1
Vln.2
D/Bass
le - i - son e - le - i - son e - le - i - son.
e - le - i - son e - le - i - son
e - le - i - son e - le - i - son.
e - le - i - son e - le - i - son
f
Ki - rie
p
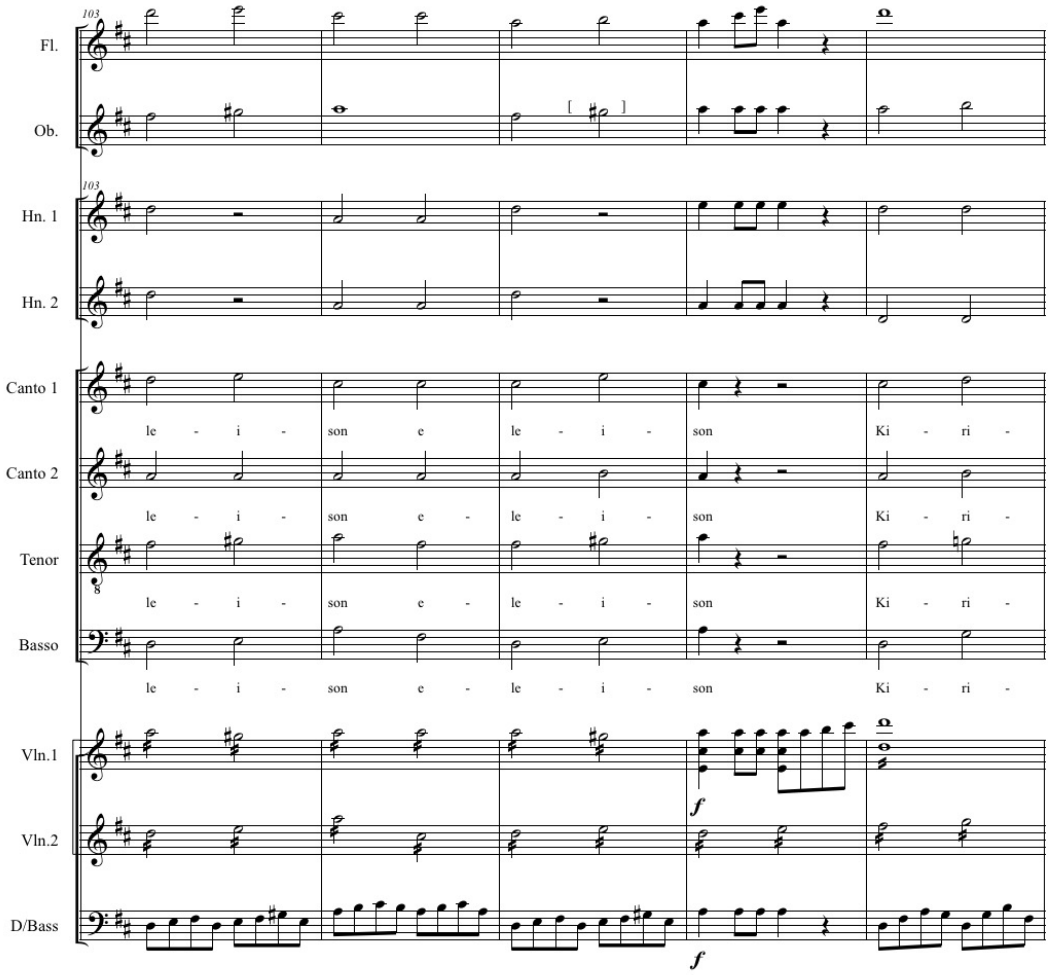

73
Fl.
Ob.
Canto 1
Ki - ri-e e - le - i - son. e -
Vln.1
Vln.2
D/Bass
p
p
p
78
Fl.
Ob.
Canto 1
le - i - son. e - le - i - son e - le - i -
Canto 2
e - le - i - son e - le - i -
Tenor
e - le - i - son e - le - i -
Basso
e - le - i - son e - le - i -
Vln.1
Vln.2
D/Bass
ff
ff
ff
f
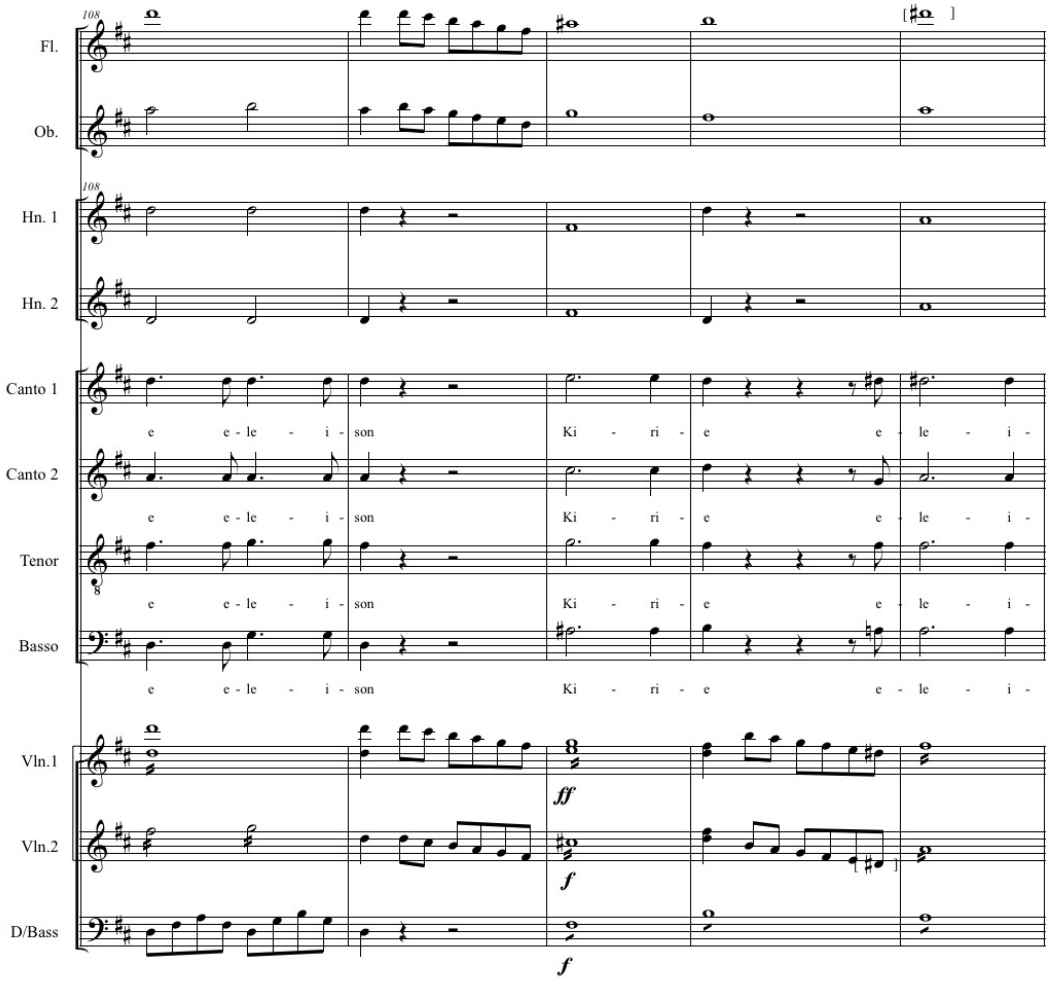

83
Fl.
Ob.
83
Hn. 1
Hn. 2
Canto 1
son.
Ki - ri-e
e -
Canto 2
son
Ki - ri-e
e -
Tenor
8
son
Ki - ri-e
e -
Basso
son
Ki - ri-e
e -
Vln.1
Vln.2
D/Bass
p
p
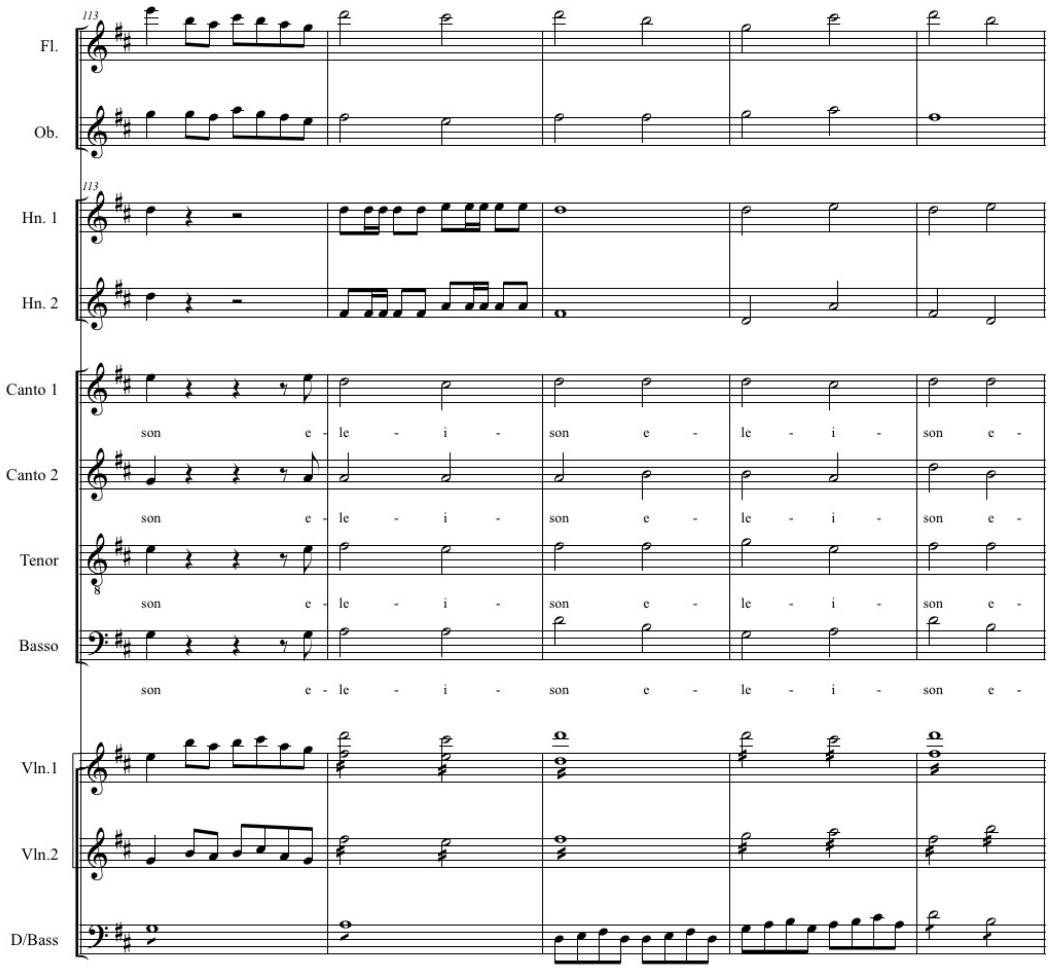

Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln.1
Vln.2
D/Bass
le - i-son Ki - ri - e Ki - rie e - le - i - son e -
le - i-son Ki - ri - e Ki - rie e - le - i - son e -
le - i-son Ki - ri - e Ki - rie e - le - i - son e -
le - i-son Ki - ri - e Ki - rie e - le - i - son
f
f
f
f
f
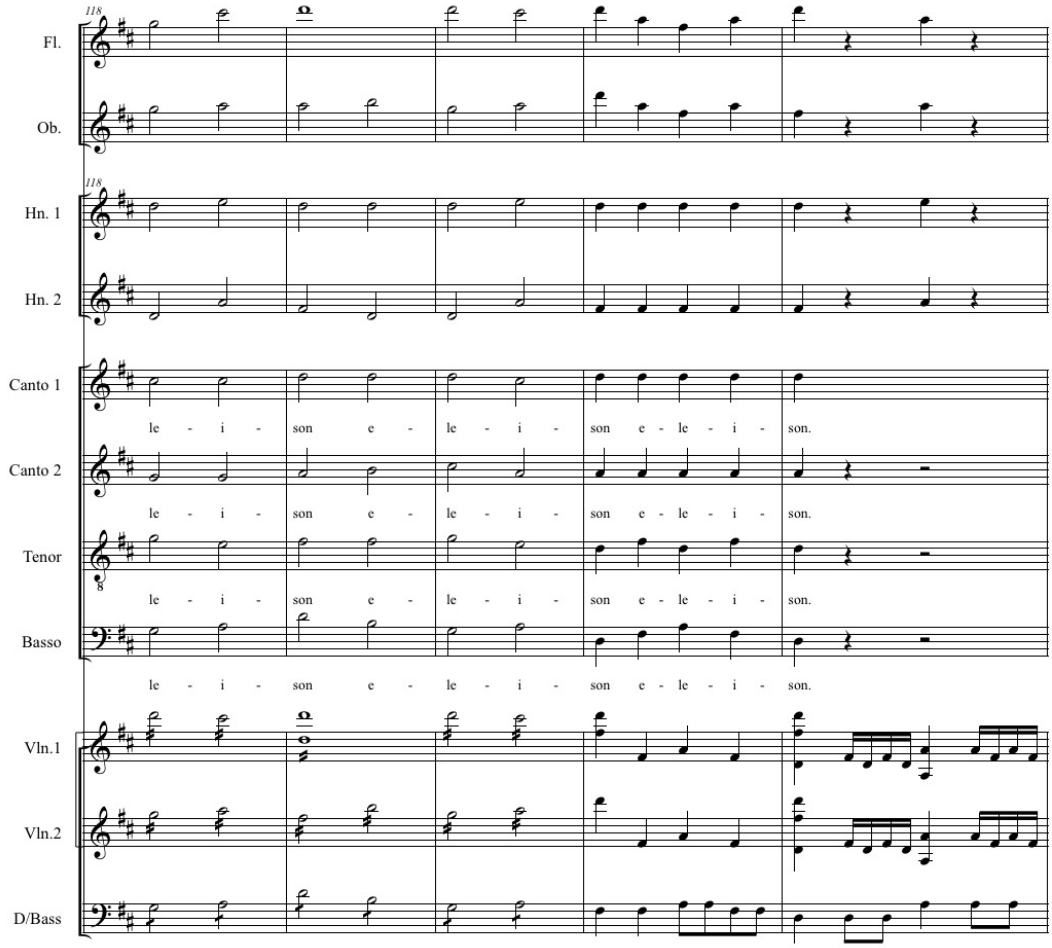

93
Fl.
Ob.
93
Hn. 1
Hn. 2
Canto 1
le - i - son Ki - ri - e le - i - son e - le - i - son e - le
Canto 2
le - i - son Ki - ri - e - le - i - son e - le - i - son e - le -
Tenor
le - i - son Ki - rie e - le - i - son e - le - i - son e - le -
Basso
Ki - rie Ki - ri-e e - lei - son e -
Vln.1
Vln.2
D/Bass
f
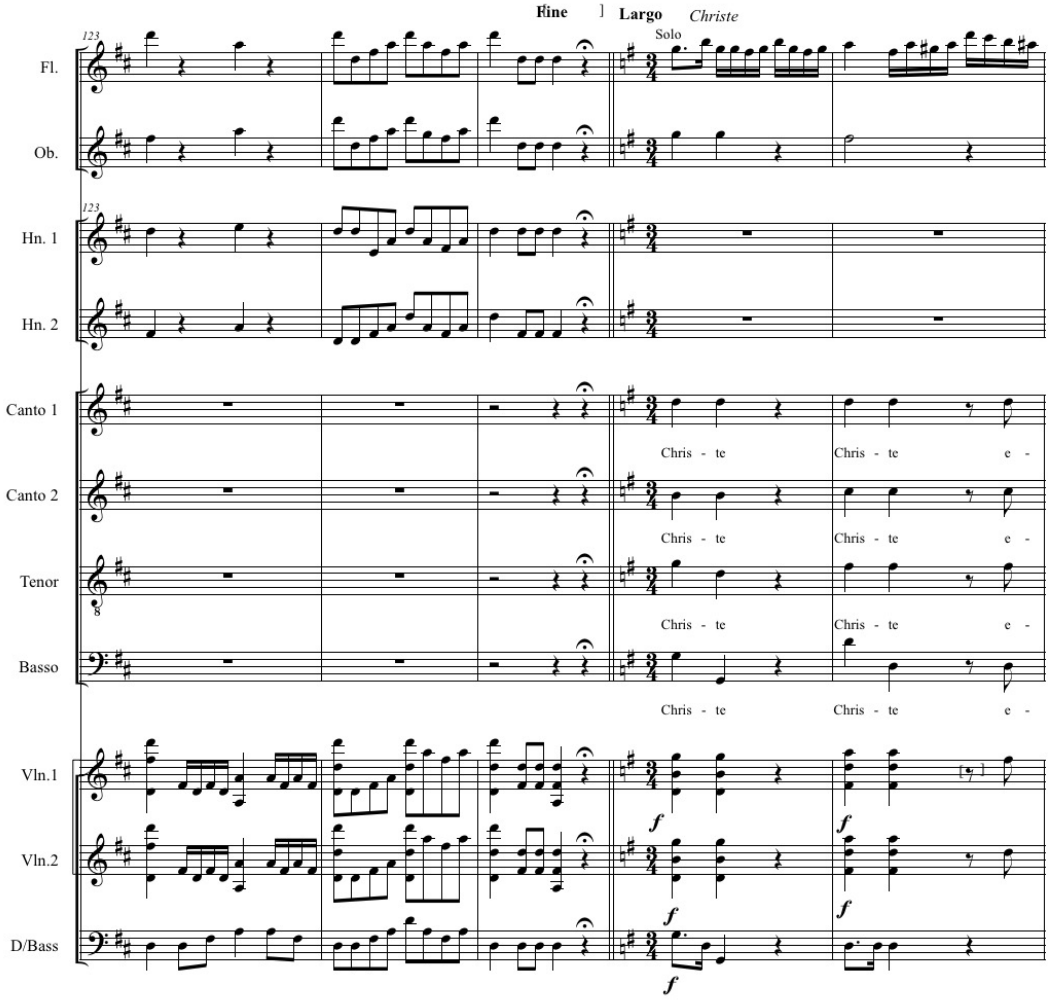

98
Fl.
Ob.
98
Hn. 1
Hn. 2
Canto 1
e i-son
Ki - rie
Ki - ri - e e -
Canto 2
e - i-son
Ki - ri-e
Ki - ri - e e -
Tenor
e - i-son
Ki - ri-e
Ki - ri - e e -
Basso
le - i-son.
Ki - ri-e
Ki - ri - e r -
Vln.1
Vln.2
D/Bass
p
f
f
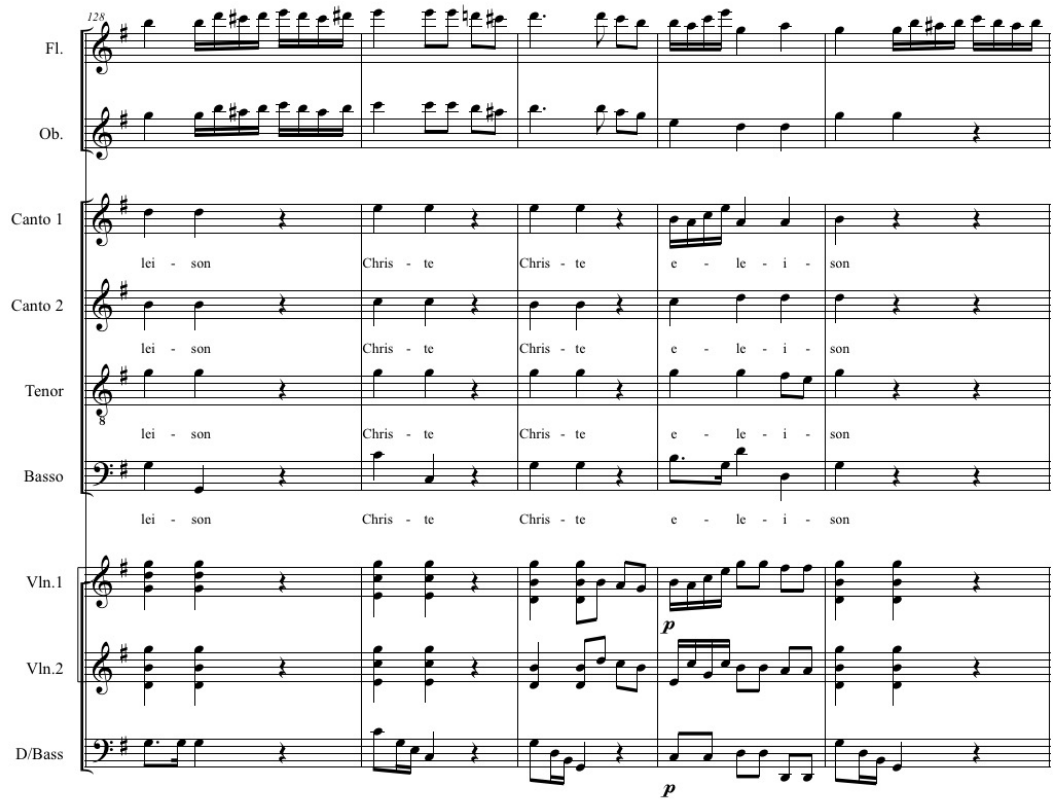

103
Fl.
Ob.
103
Hn. 1
Hn. 2
Canto 1
le - i - son e le - i - son Ki - ri -
Canto 2
le - i - son e - le - i - son Ki - ri -
Tenor
8
le - i - son e - le - i - son Ki - ri -
Basso
le - i - son e - le - i - son Ki - ri -
Vln.1
f
Vln.2
D/Bass
f
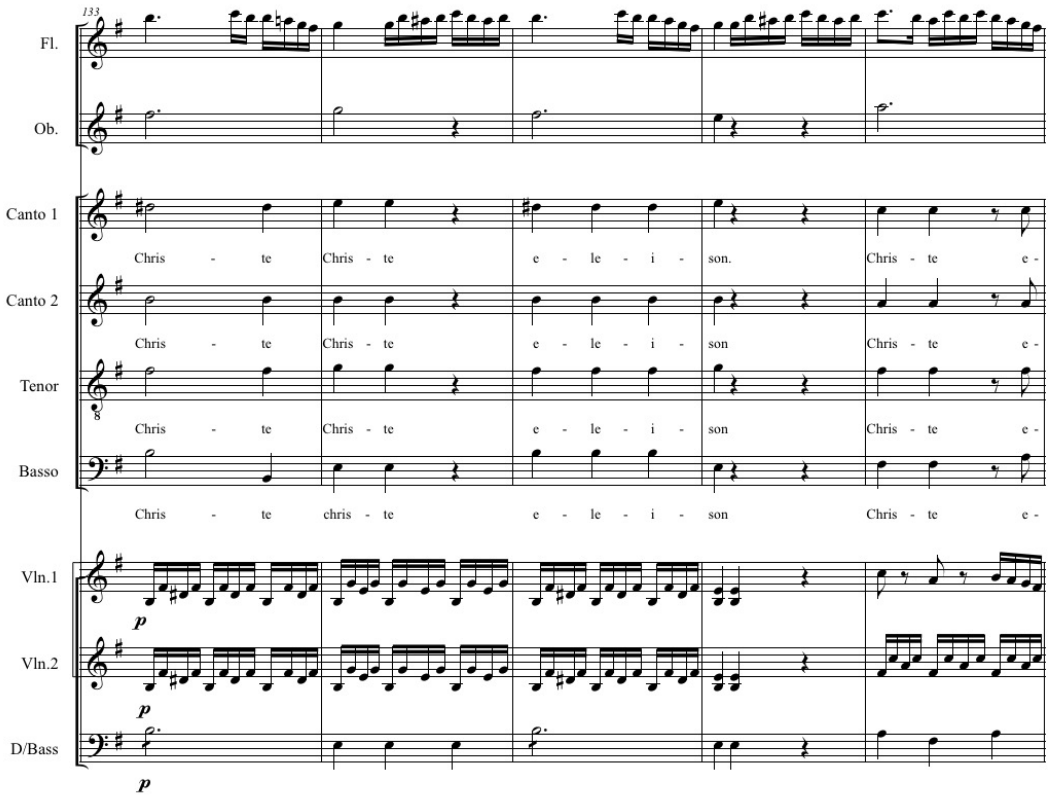

108
Fl.
Ob.
108
Hn. 1
Hn. 2
Canto 1
e e - le - i - son Ki - ri - e e - le - i -
Canto 2
e e - le - i - son Ki - ri - e e - le - i -
Tenor
e e - le - i - son Ki - ri - e e - le - i -
Basso
e e - le - i - son Ki - ri - e e - le - i -
Vln.1
ff
Vln.2
f
D/Bass
f
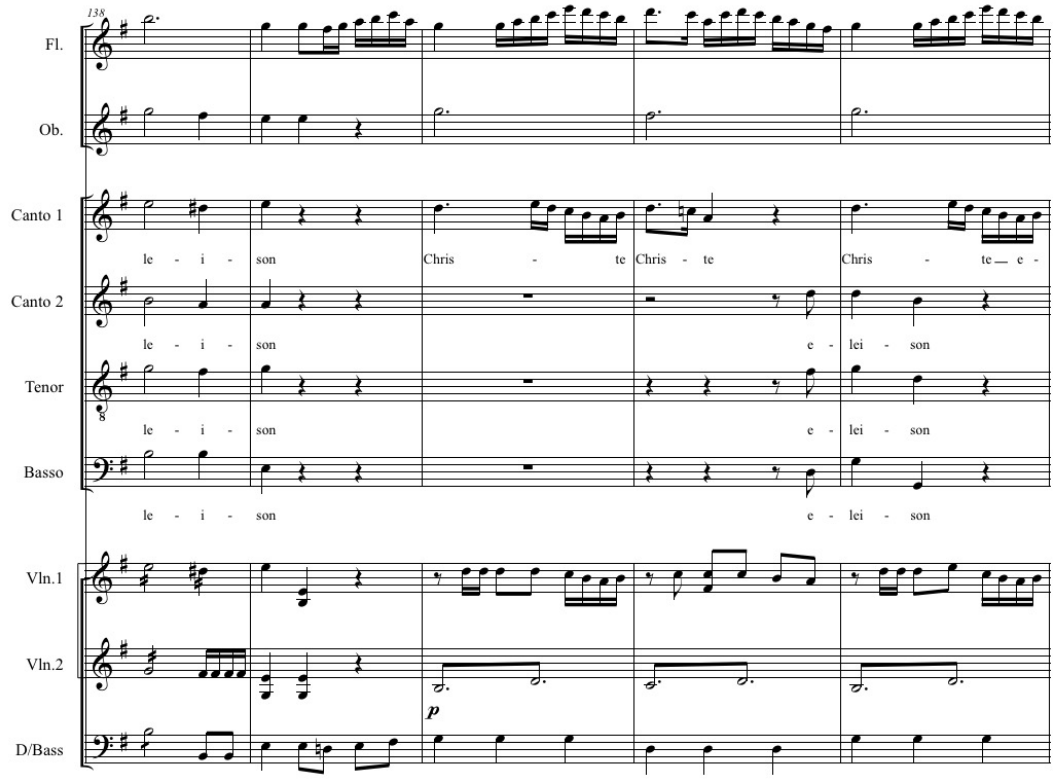

113
Fl.
Ob.
113
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln.1
Vln.2
D/Bass
son e - le - i - son e - le - i - son e -
son e - le - i - son e - le - i - son e -
son e - le - i - son e - le - i - son e -
son e - le - i - son e - le - i - son e -
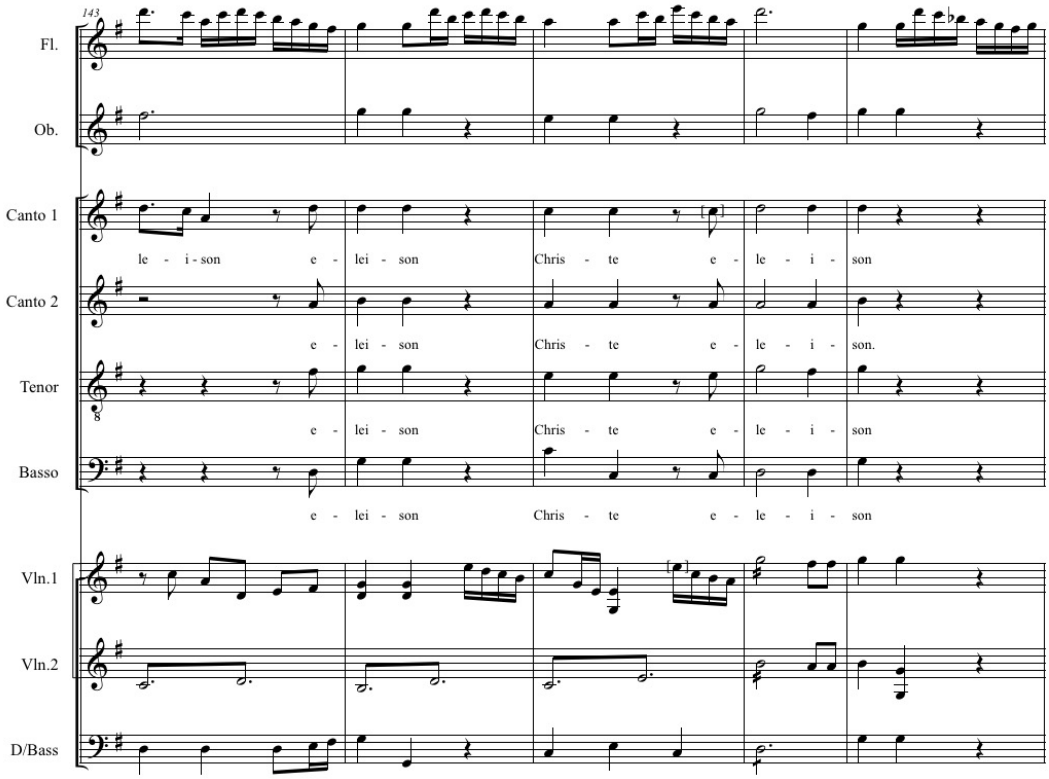

118
Fl.
Ob.
118
Hn. 1
Hn. 2
Canto 1
le - i - son e - le - i - son e - le - i - son.
Canto 2
le - i - son e - le - i - son e - le - i - son.
Tenor
le - i - son e - le - i - son e - le - i - son.
Basso
le - i - son e - le - i - son e - le - i - son.
Vln.1
Vln.2
D/Bass
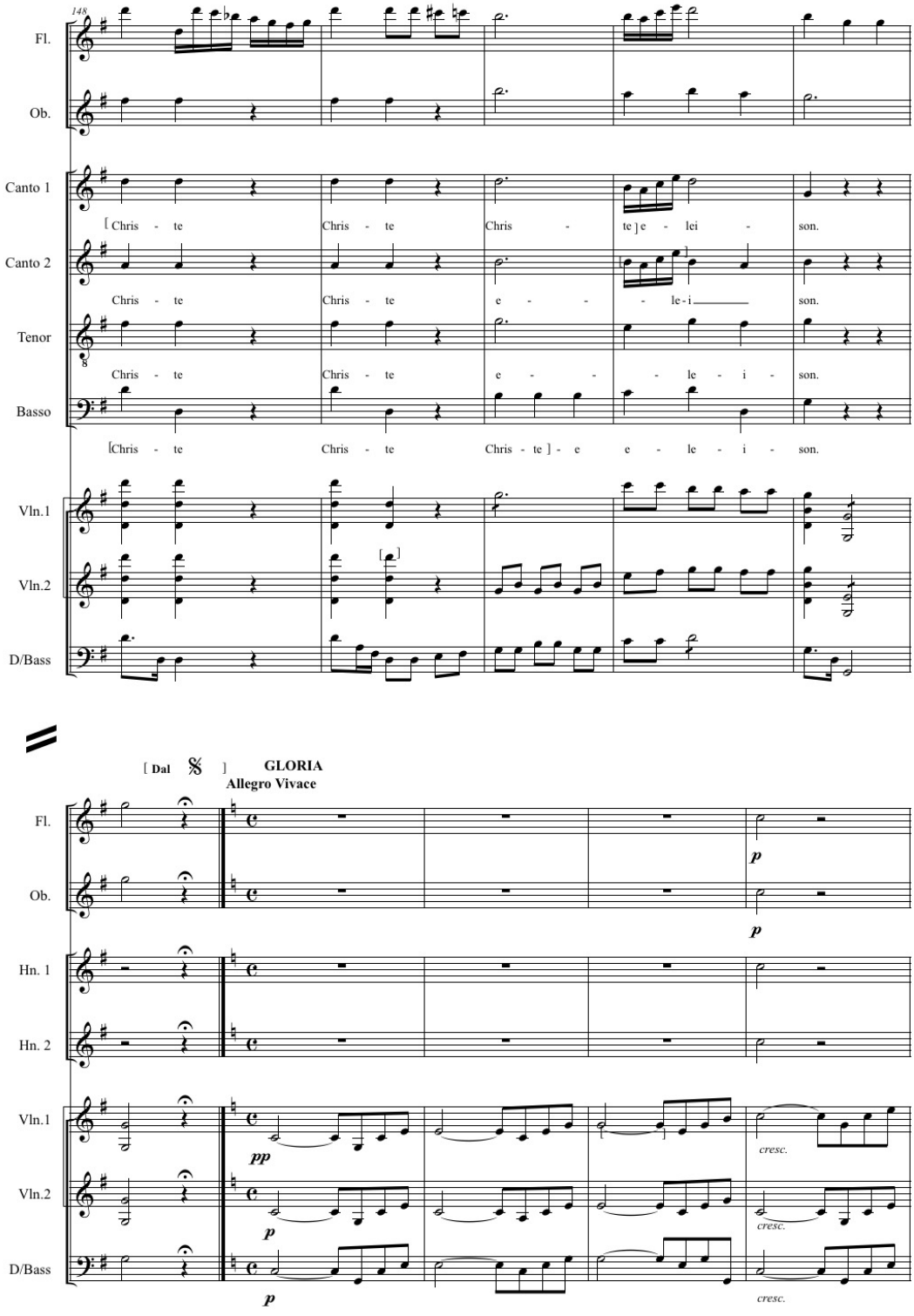

Fine
Largo
Christe
Solo
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln.1
Vln.2
D/Bass
Chris - te
Chris - te
e -
f
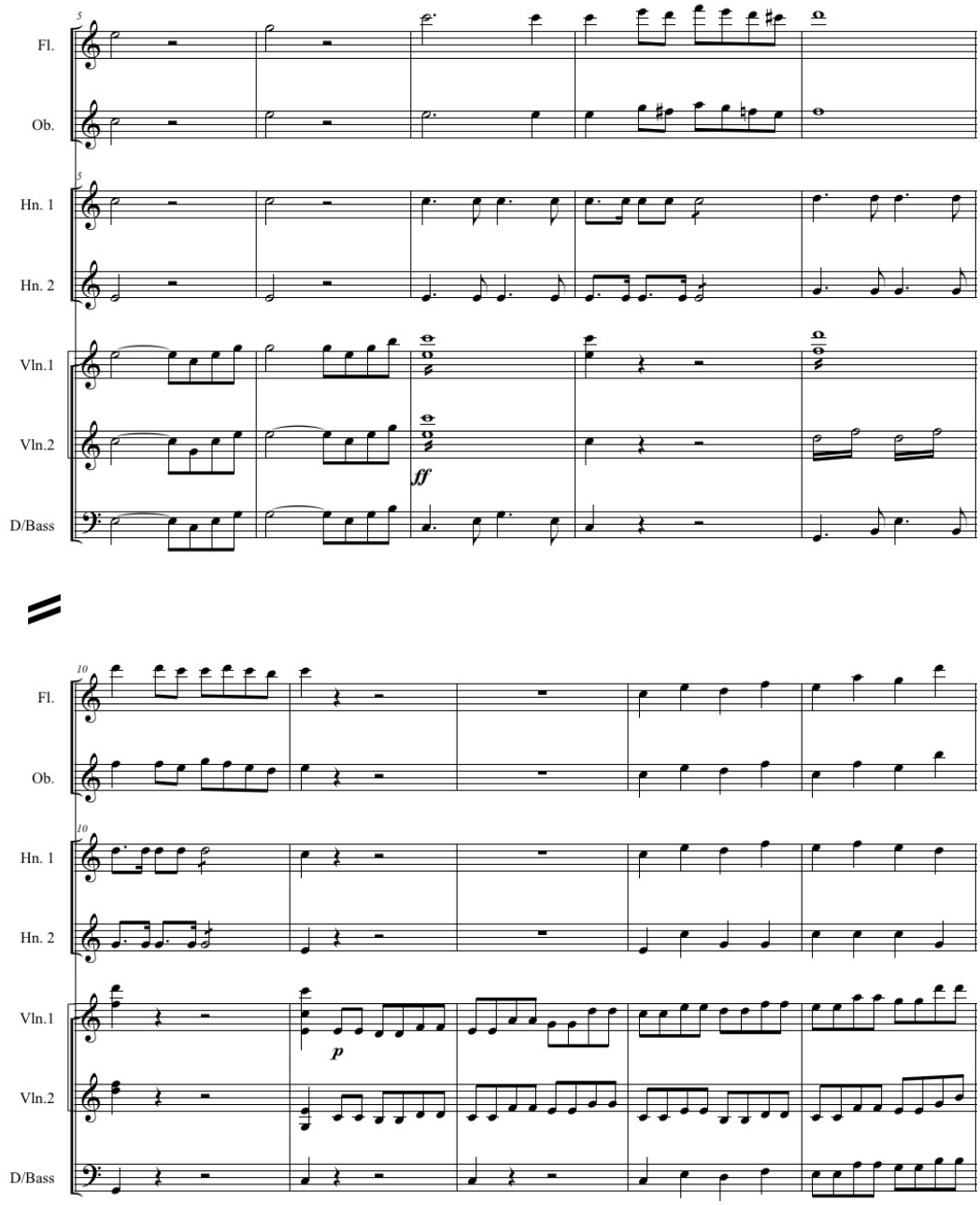

128
Fl.
Ob.
Canto 1
lei - son
Chris - te
Chris - te
e - le - i - son
Canto 2
lei - son
Chris - te
Chris - te
e - le - i - son
Tenor
8
lei - son
Chris - te
Chris - te
e - le - i - son
Basso
lei - son
Chris - te
Chris - te
e - le - i - son
Vln.1
p
Vln.2
D/Bass
p
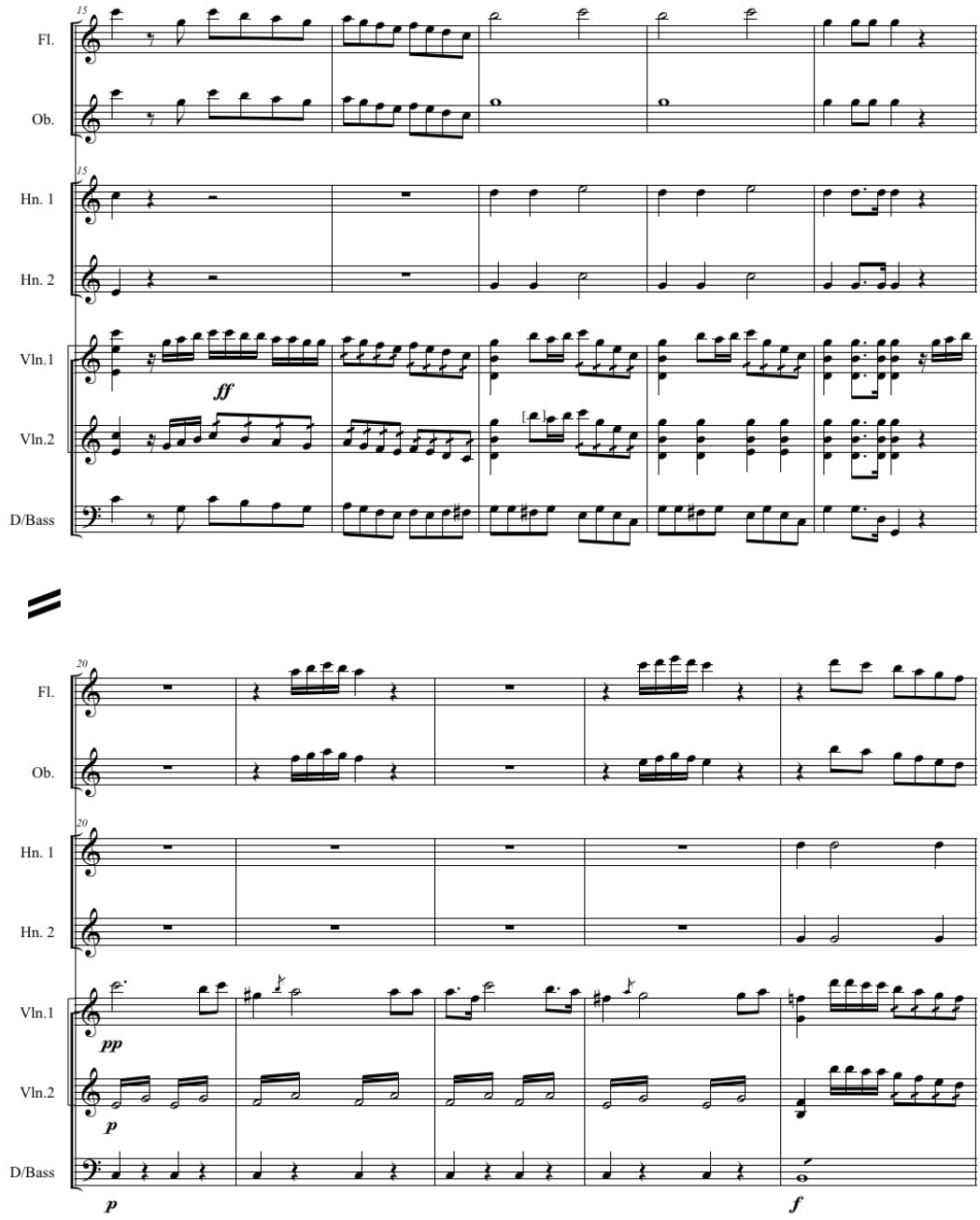

133
Fl.
Ob.
Canto 1
Chris - te Chris - te e - le - i - son. Chris - te e -
Canto 2
Chris - te Chris - te e - le - i - son Chris - te e -
Tenor
Chris - te Chris - te e - le - i - son Chris - te e -
Basso
Chris - te chris - te e - le - i - son Chris - te e -
Vln.1
p
Vln.2
p
D/Bass
p
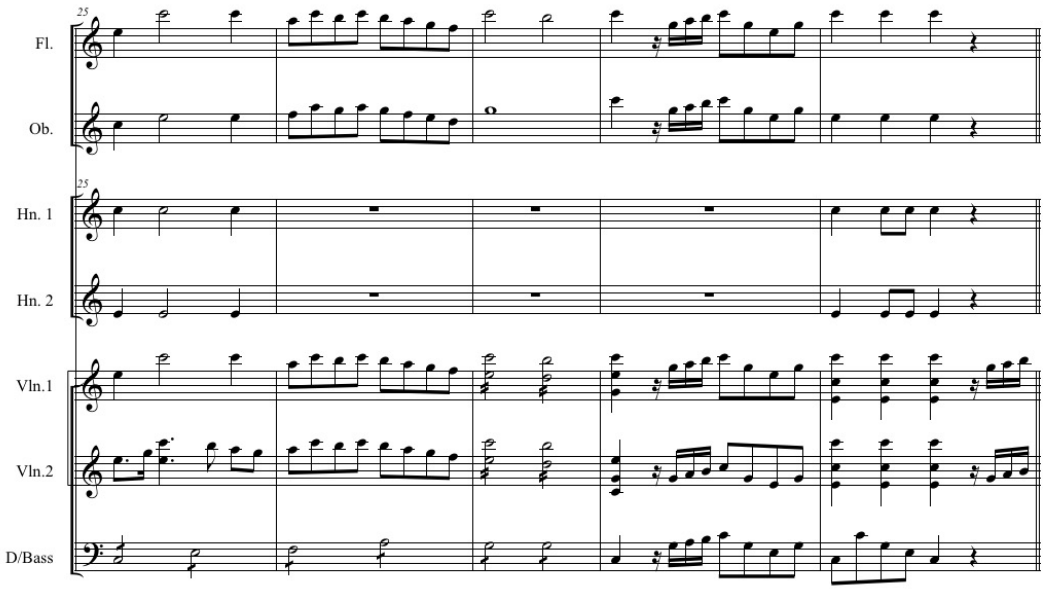

138
Fl.
Ob.
Canto 1
le - i - son
Chris - te
Chris - te
Chris - te — e -
Canto 2
le - i - son
e - lei - son
Tenor
le - i - son
e - lei - son
Basso
le - i - son
e - lei - son
Vln.1
Vln.2
p
D/Bass
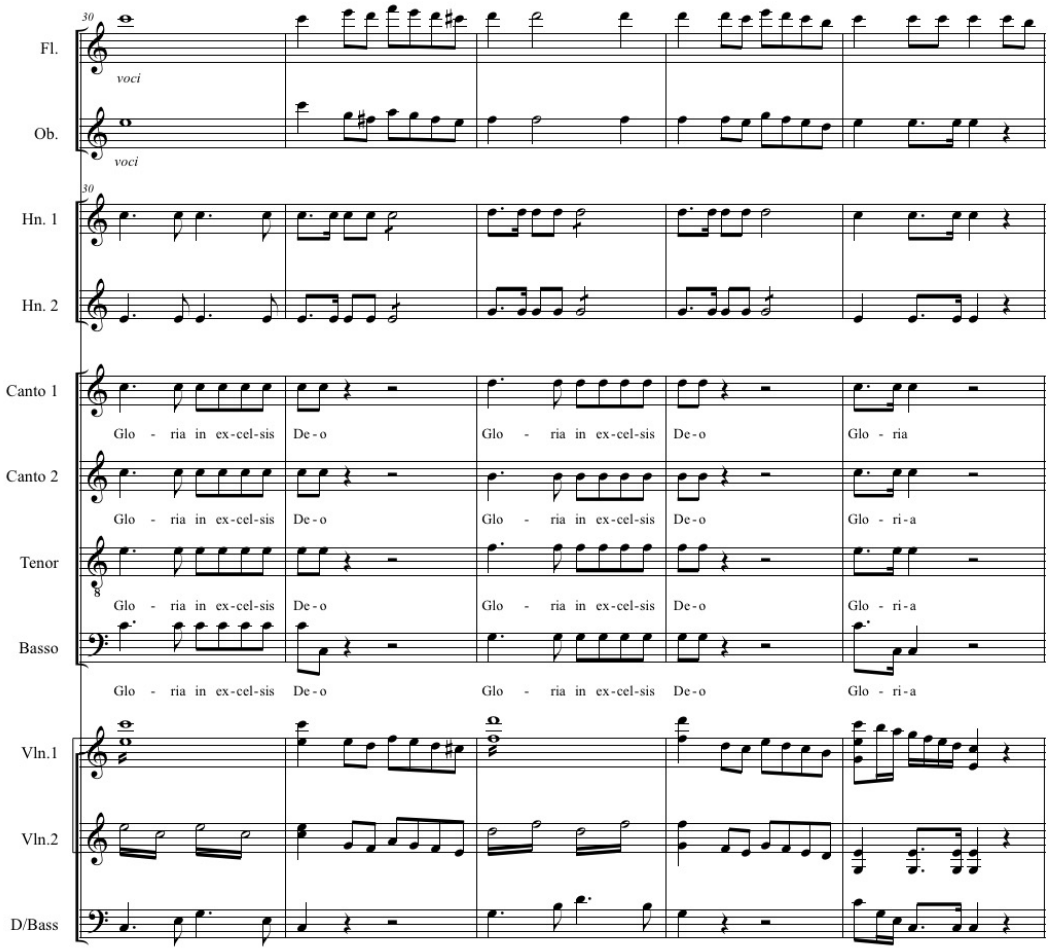

143
Fl.
Ob.
Canto 1
le - i - son e - lei - son Chris - te e - le - i - son
Canto 2
e - lei - son Chris - te e - le - i - son.
Tenor
e - lei - son Chris - te e - le - i - son
Basso
e - lei - son Chris - te e - le - i - son
Vln.1
Vln.2
D/Bass
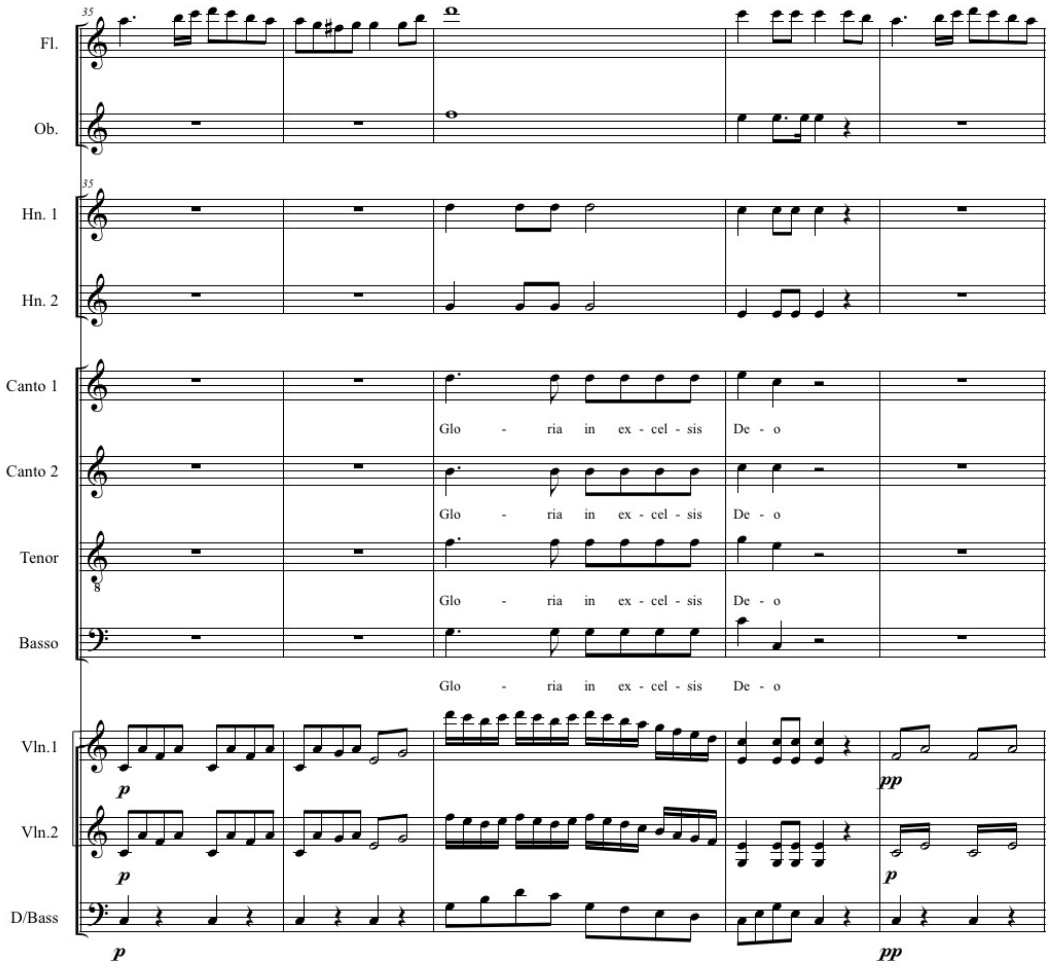

148
Fl.
Ob.
Canto 1
Canto 2
Tenor
Basso
Vln.1
Vln.2
D/Bass
[Chris - te Chris - te Chris - te] e - lei - son.
Chris - te Chris - te e - - le - i son.
Chris - te Chris - te e - - le - i - son.
[Chris - te Chris - te Chris - te] - e e - le - i - son.
[Dal 𝄋] GLORIA
Allegro Vivace
Hn. 1
Hn. 2
pp
p
cresc.
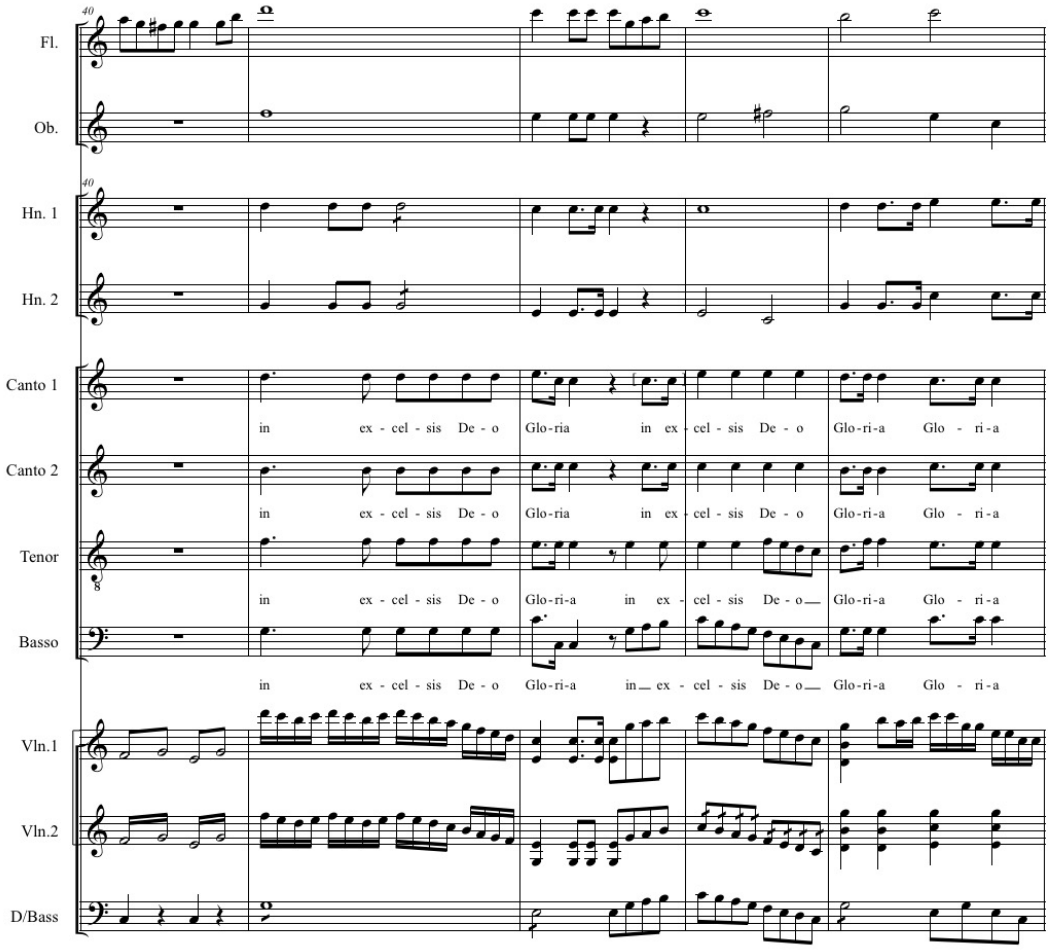

5
Fl.
Ob.
5
Hn. 1
Hn. 2
Vln.1
Vln.2
ff
D/Bass
10
Fl.
Ob.
10
Hn. 1
Hn. 2
Vln.1
p
Vln.2
D/Bass
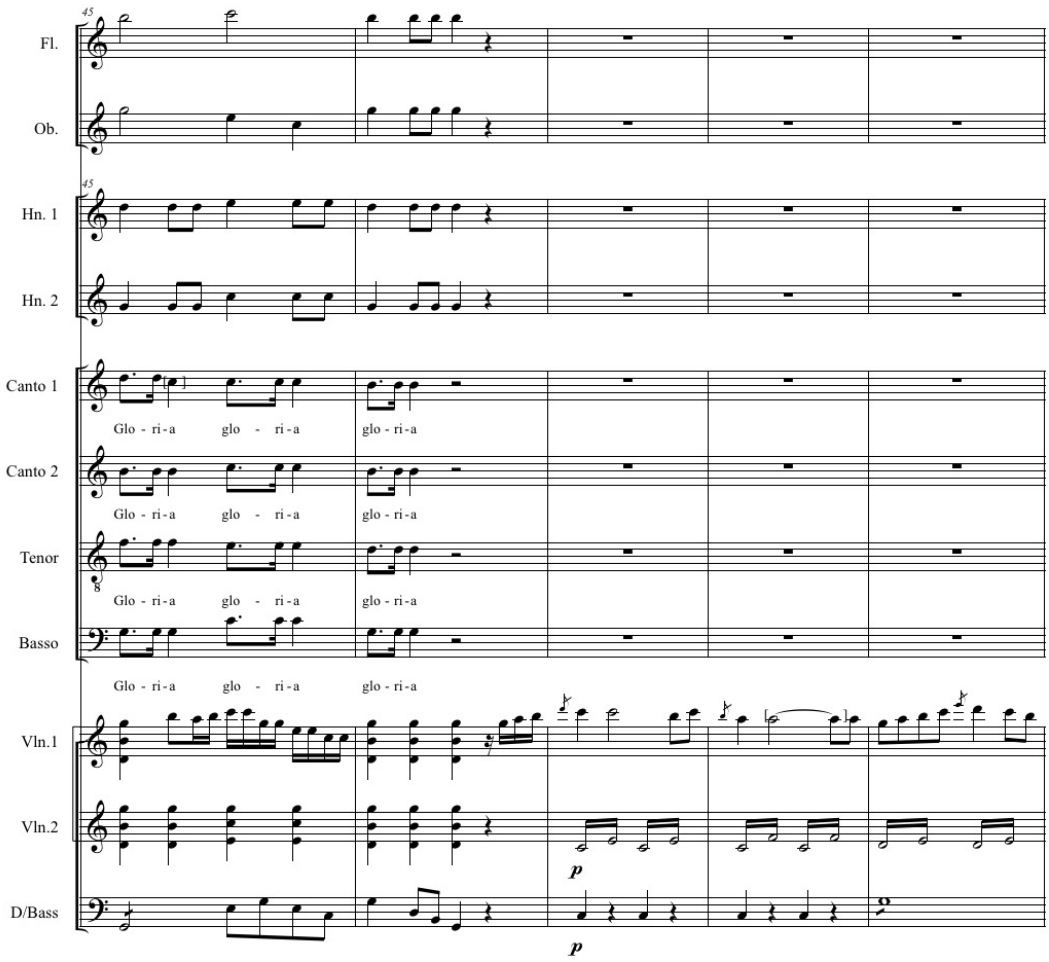

15
Fl.
Ob.
15
Hn. 1
Hn. 2
Vln.1
ff
Vln.2
D/Bass
20
Fl.
Ob.
20
Hn. 1
Hn. 2
Vln.1
pp
Vln.2
p
D/Bass
p
f
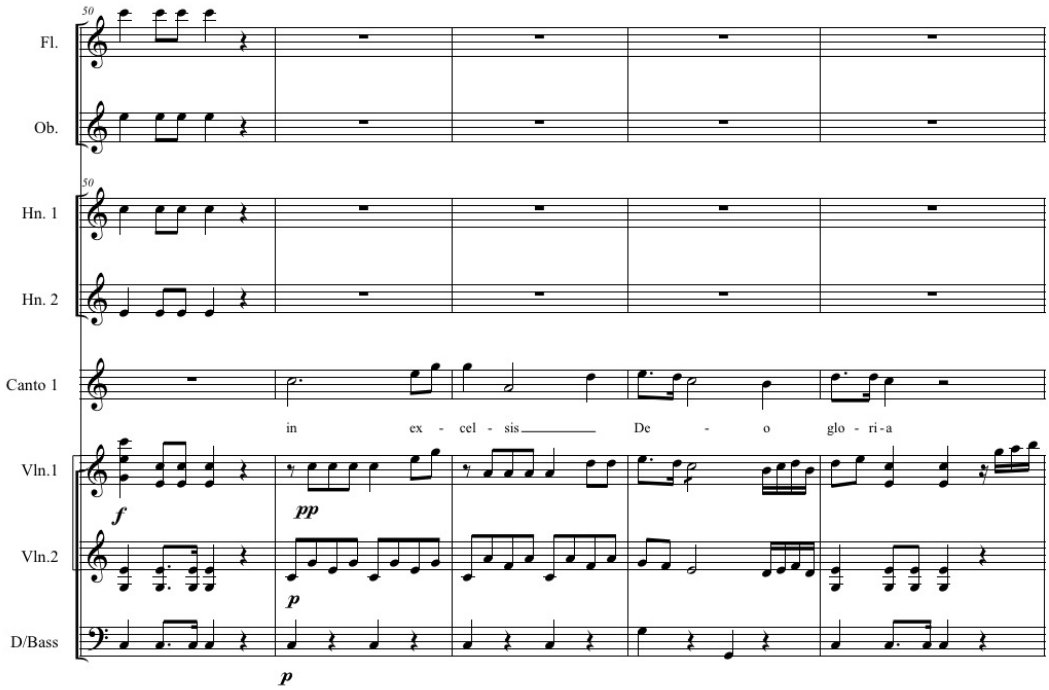

25
Fl.
Ob.
25
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
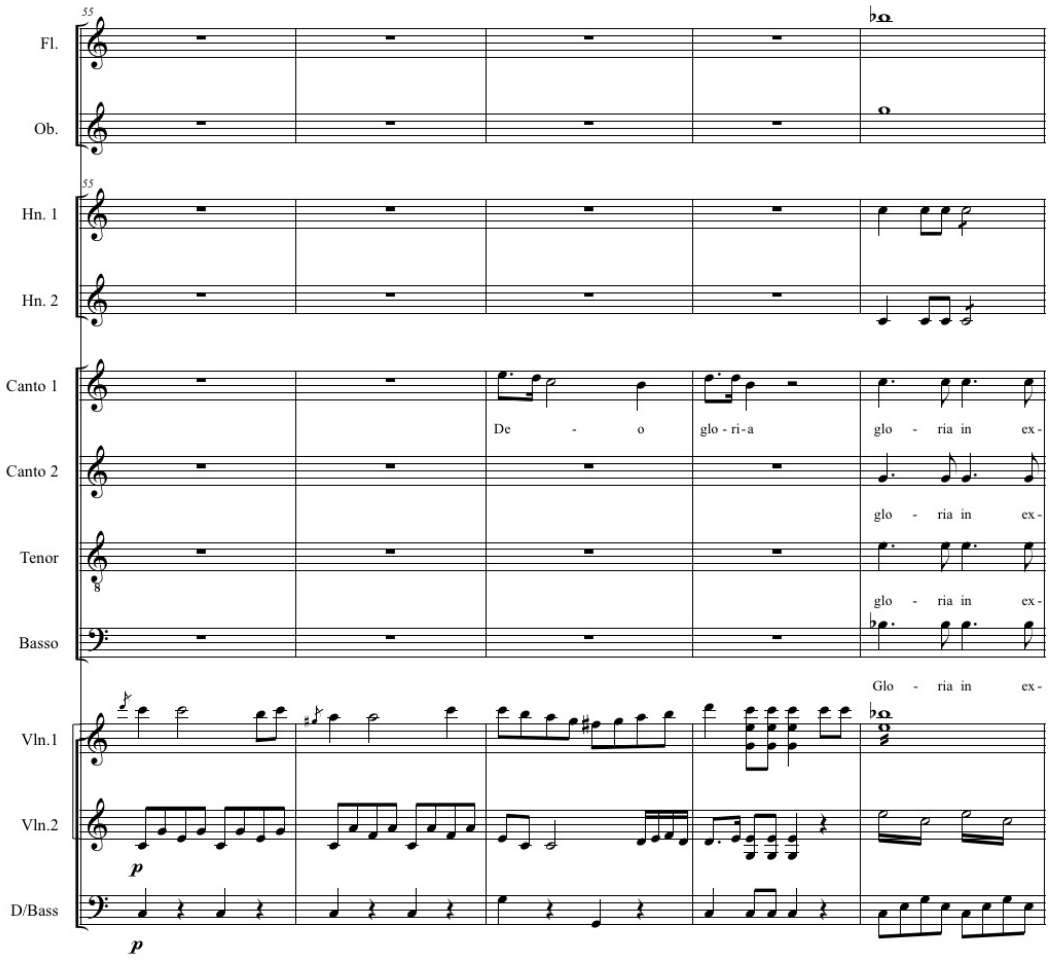

30
Fl.
voci
Ob.
voci
30
Hn. 1
Hn. 2
Canto 1
Glo - ria in ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ria
Canto 2
Glo - ria in ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ri-a
Tenor
Glo - ria in ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ri-a
Basso
Glo - ria in ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ri-a
Vln.1
Vln.2
D/Bass
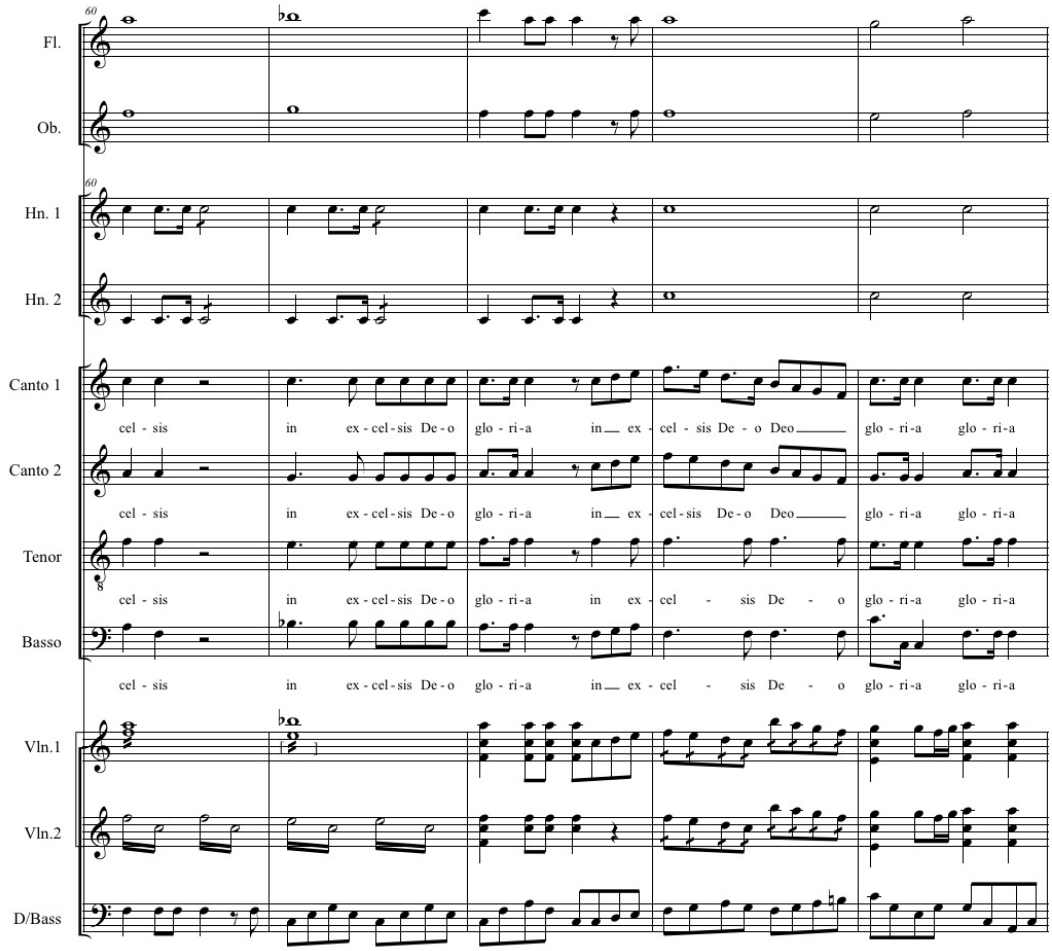

35
Fl.
Ob.
35
Hn. 1
Hn. 2
Canto 1
Glo - ria in ex - cel - sis De - o
Canto 2
Glo - ria in ex - cel - sis De - o
Tenor
8
Glo - ria in ex - cel - sis De - o
Basso
Glo - ria in ex - cel - sis De - o
Vln.1
p
pp
Vln.2
p
p
D/Bass
p
pp
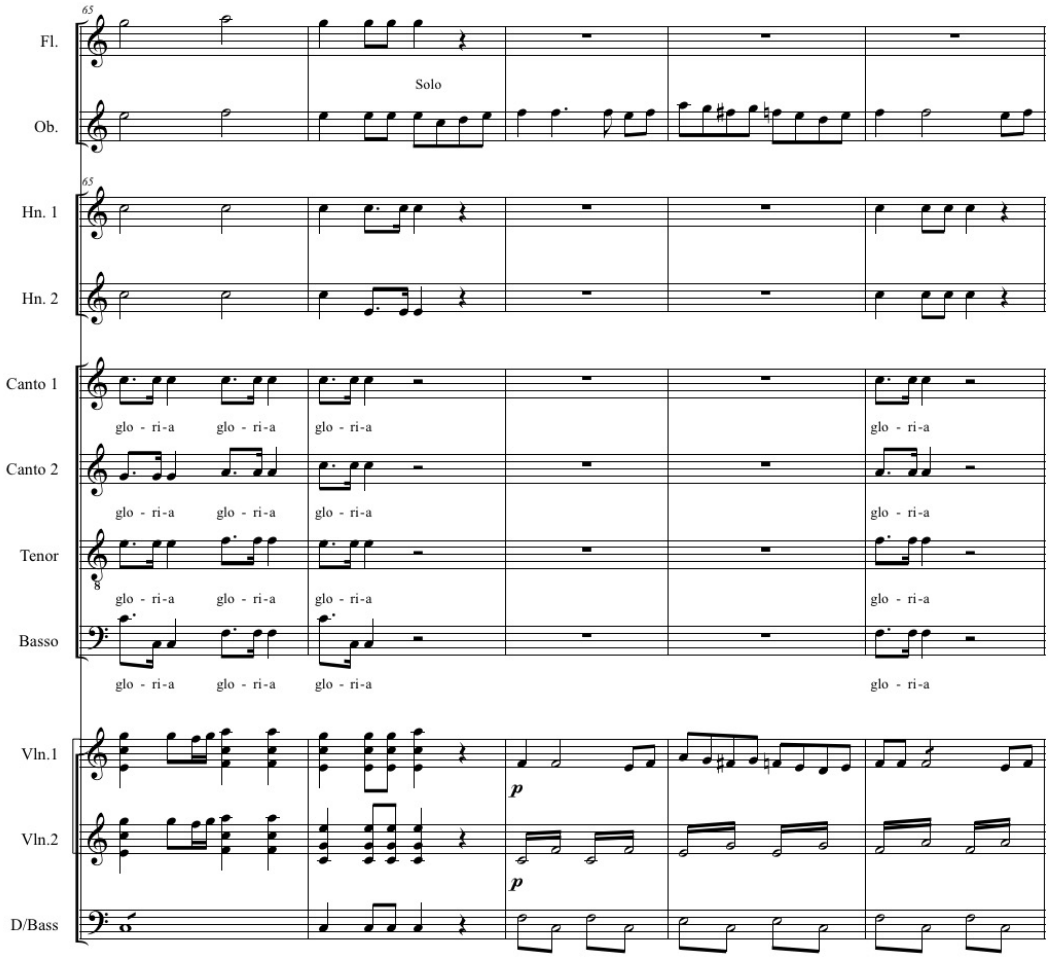

40
Fl.
Ob.
40
Hn. 1
Hn. 2
Canto 1
in ex - cel - sis De - o Glo-ria in ex cel - sis De - o Glo-ri-a Glo - ri-a
Canto 2
in ex - cel - sis De - o Glo-ria in ex cel - sis De - o Glo-ri-a Glo - ri-a
Tenor
in ex - cel - sis De - o Glo-ri-a in ex - cel - sis De - o Glo-ri-a Glo - ri-a
Basso
in ex - cel - sis De - o Glo-ri-a in ex - cel - sis De - o Glo-ri-a Glo - ri-a
Vln.1
Vln.2
D/Bass
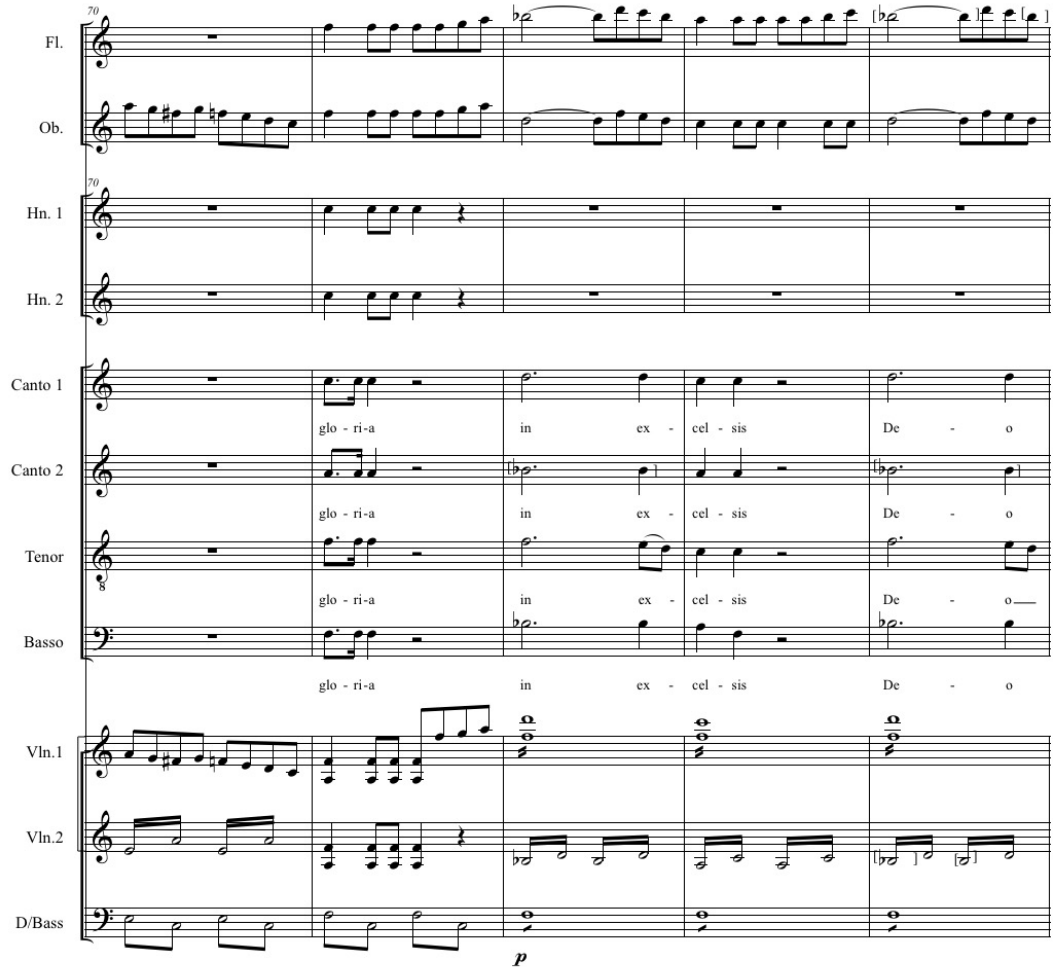

45
Fl.
Ob.
45
Hn. 1
Hn. 2
Canto 1
Glo - ri - a glo - ri - a glo - ri - a
Canto 2
Glo - ri - a glo - ri - a glo - ri - a
Tenor
Glo - ri - a glo - ri - a glo - ri - a
Basso
Glo - ri - a glo - ri - a glo - ri - a
Vln.1
Vln.2
p
D/Bass
p
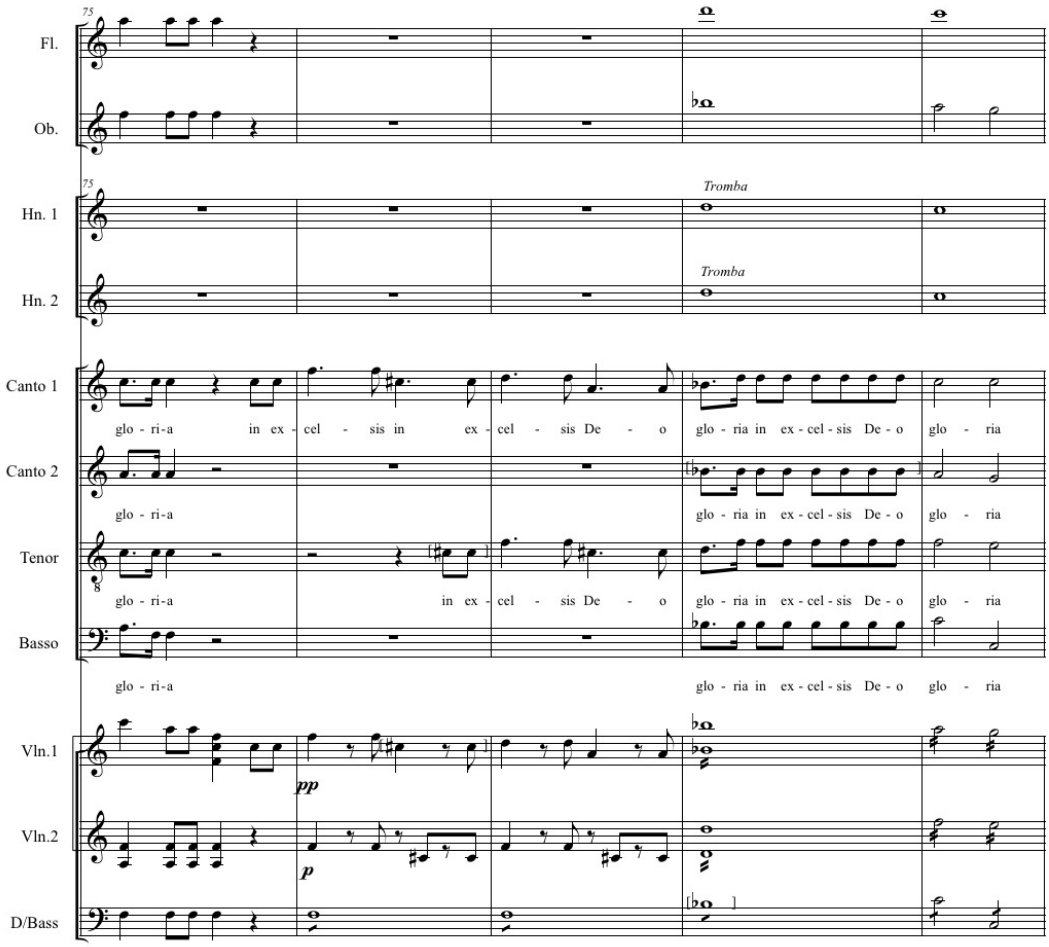

50
Fl.
Ob.
50
Hn. 1
Hn. 2
Canto 1
in ex - cel - sis De - o glo - ri - a
Vln.1
f
pp
Vln.2
p
D/Bass
p
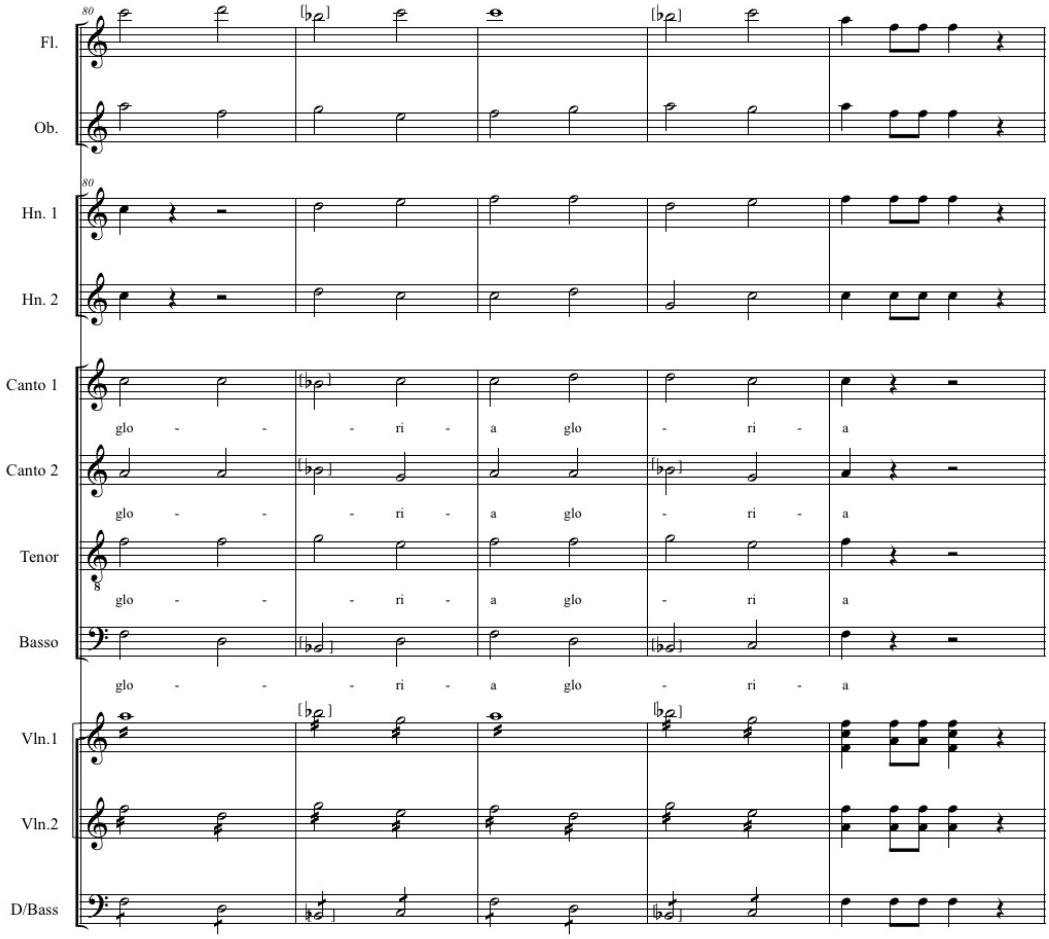

55
Fl.
Ob.
55
Hn. 1
Hn. 2
Canto 1
De - o glo - ri - a glo - ria in ex -
Canto 2
glo - ria in ex -
Tenor
8
glo - ria in ex -
Basso
Glo - ria in ex -
Vln.1
Vln.2
p
D/Bass
p
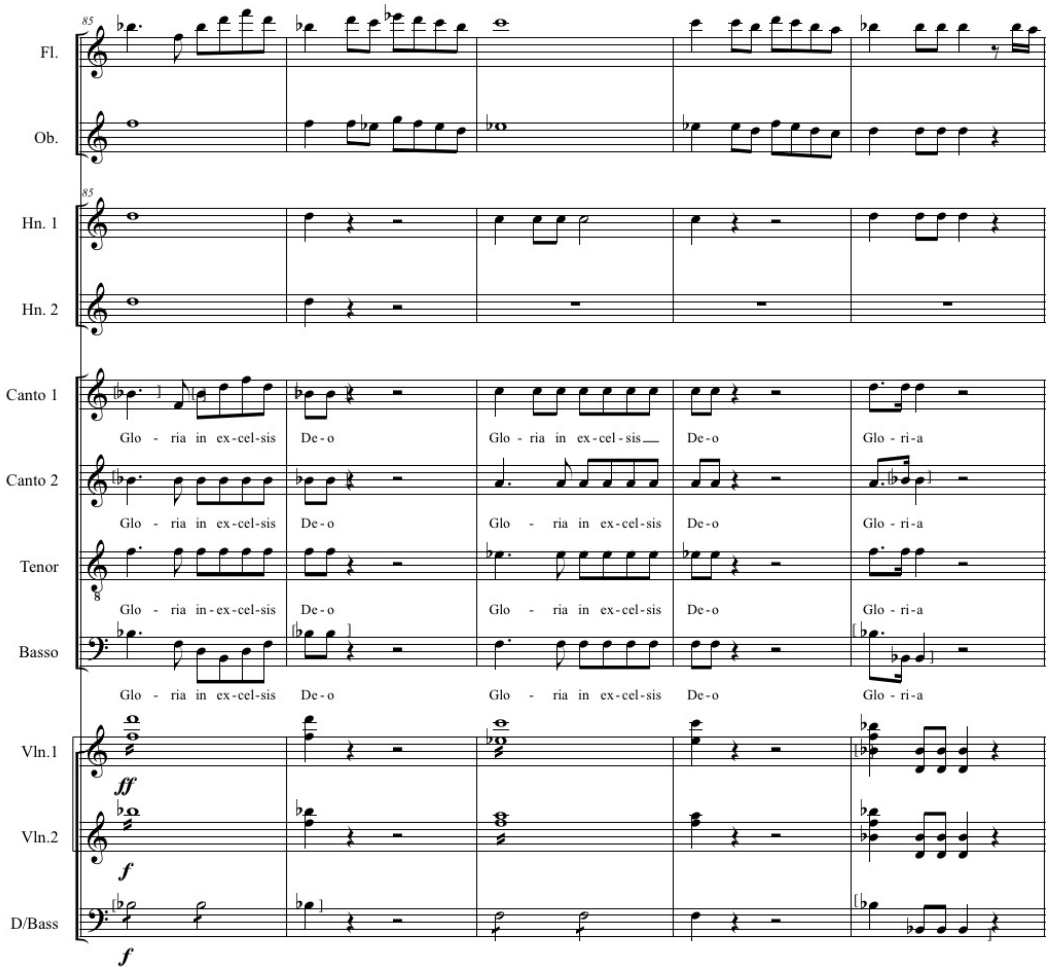

60
Fl.
Ob.
60
Hn. 1
Hn. 2
Canto 1
cel - sis in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o Deo glo - ri - a glo - ri - a
Canto 2
cel - sis in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o Deo glo - ri - a glo - ri - a
Tenor
cel - sis in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o glo - ri - a glo - ri - a
Basso
cel - sis in ex - cel - sis De - o glo - ri - a in ex - cel - sis De - o glo - ri - a glo - ri - a
Vln.1
Vln.2
D/Bass
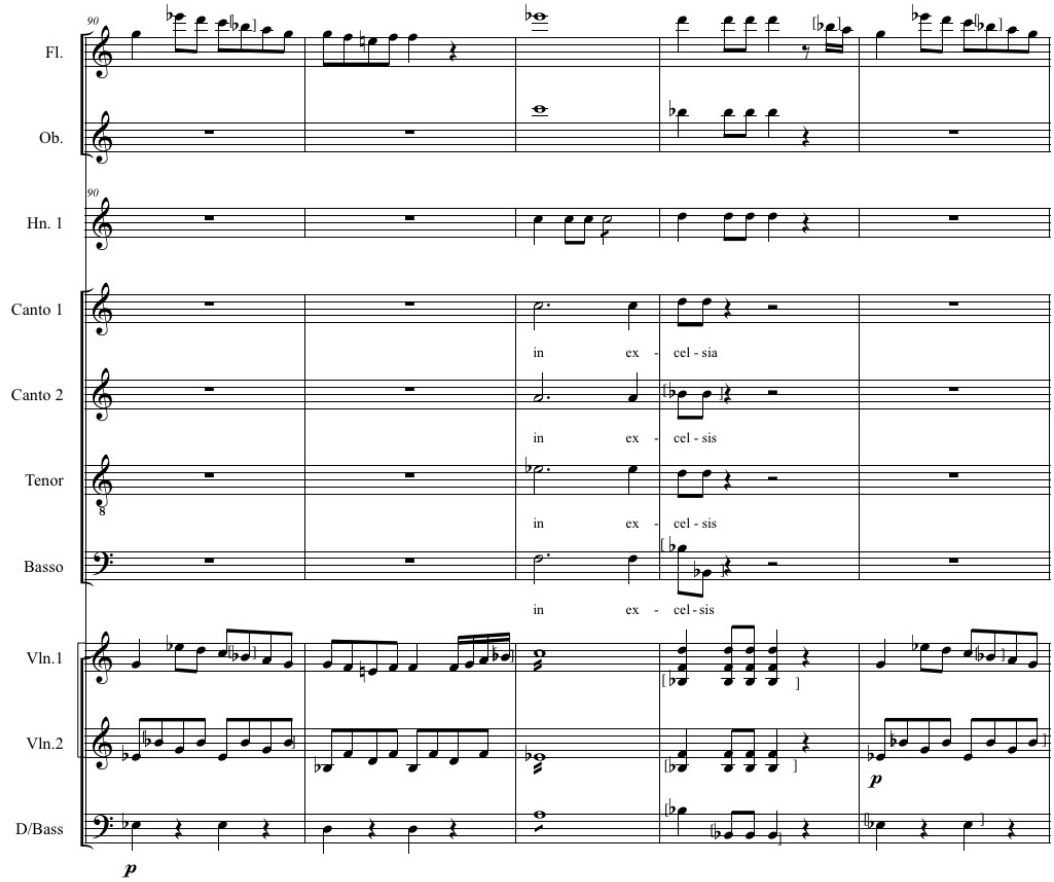

65
Fl.
Solo
Ob.
65
Hn. 1
Hn. 2
Canto 1
glo - ri-a glo - ri-a glo - ri-a glo - ri-a
Canto 2
glo - ri-a glo - ri-a glo - ri-a glo - ri-a
Tenor
glo - ri-a glo - ri-a glo - ri-a glo - ri-a
Basso
glo - ri-a glo - ri-a glo - ri-a glo - ri-a
Vln.1
p
Vln.2
p
D/Bass
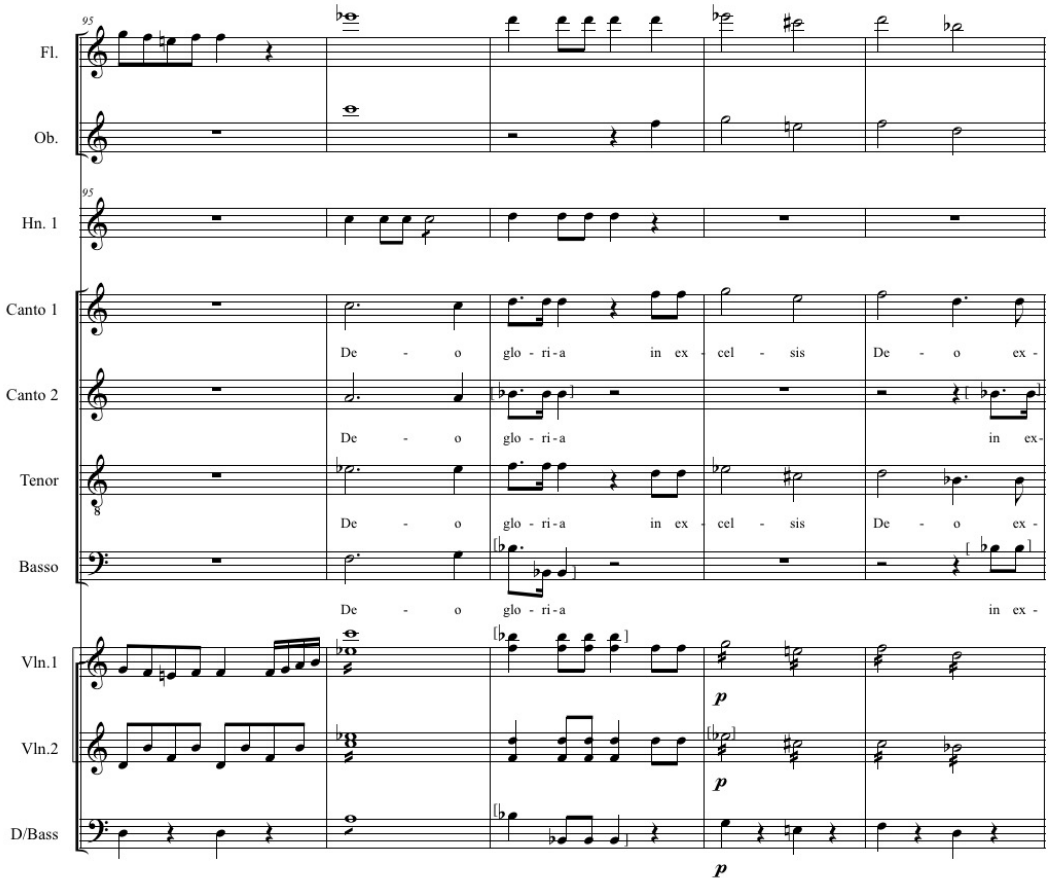

70
Fl.
Ob.
70
Hn. 1
Hn. 2
Canto 1
glo - ri-a
in
ex -
cel - sis
De - o
Canto 2
glo - ri-a
in
ex -
cel - sis
De - o
Tenor
glo - ri-a
in
ex -
cel - sis
De - o
Basso
glo - ri-a
in
ex -
cel - sis
De - o
Vln.1
Vln.2
D/Bass
p
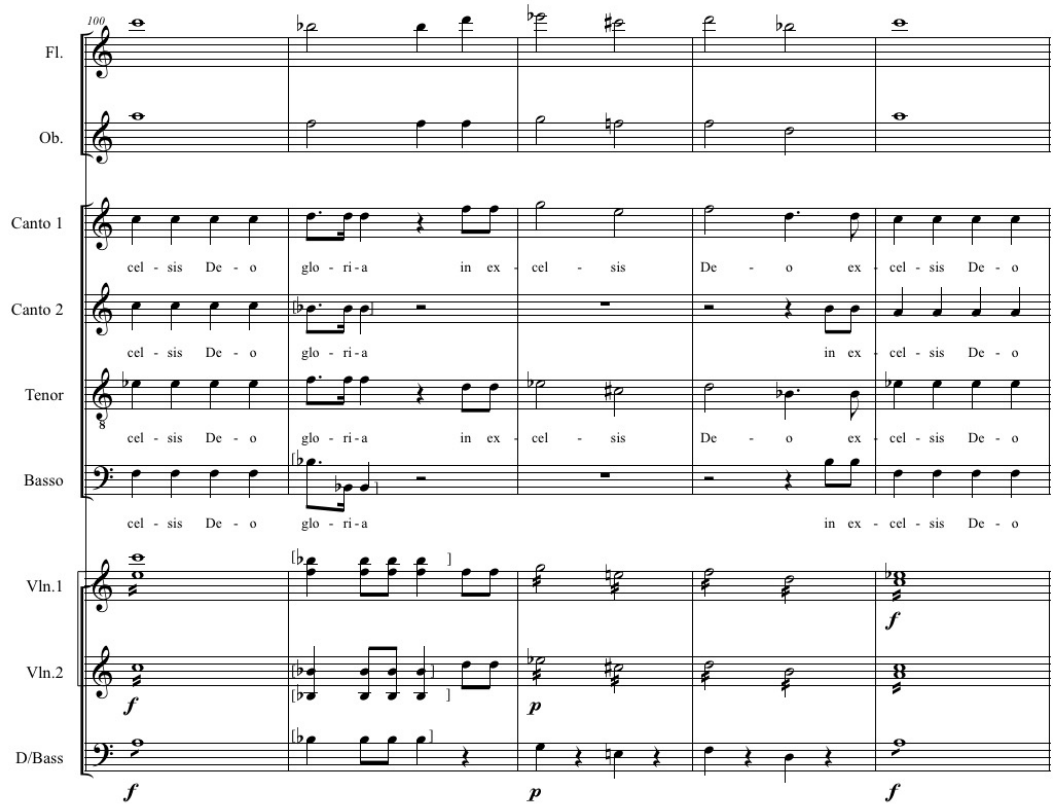

75
Fl.
Ob.
75
Tromba
Hn. 1
Tromba
Hn. 2
Canto 1
glo - ri-a in ex - cel - sis in ex - cel - sis De - o glo - ria in ex - cel - sis De - o glo - ria
Canto 2
glo - ri-a glo - ria in ex - cel - sis De - o glo - ria
Tenor
glo - ri-a in ex - cel - sis De - o glo - ria in ex - cel - sis De - o glo - ria
Basso
glo - ri-a glo - ria in ex - cel - sis De - o glo - ria
Vln.1
pp
Vln.2
p
D/Bass
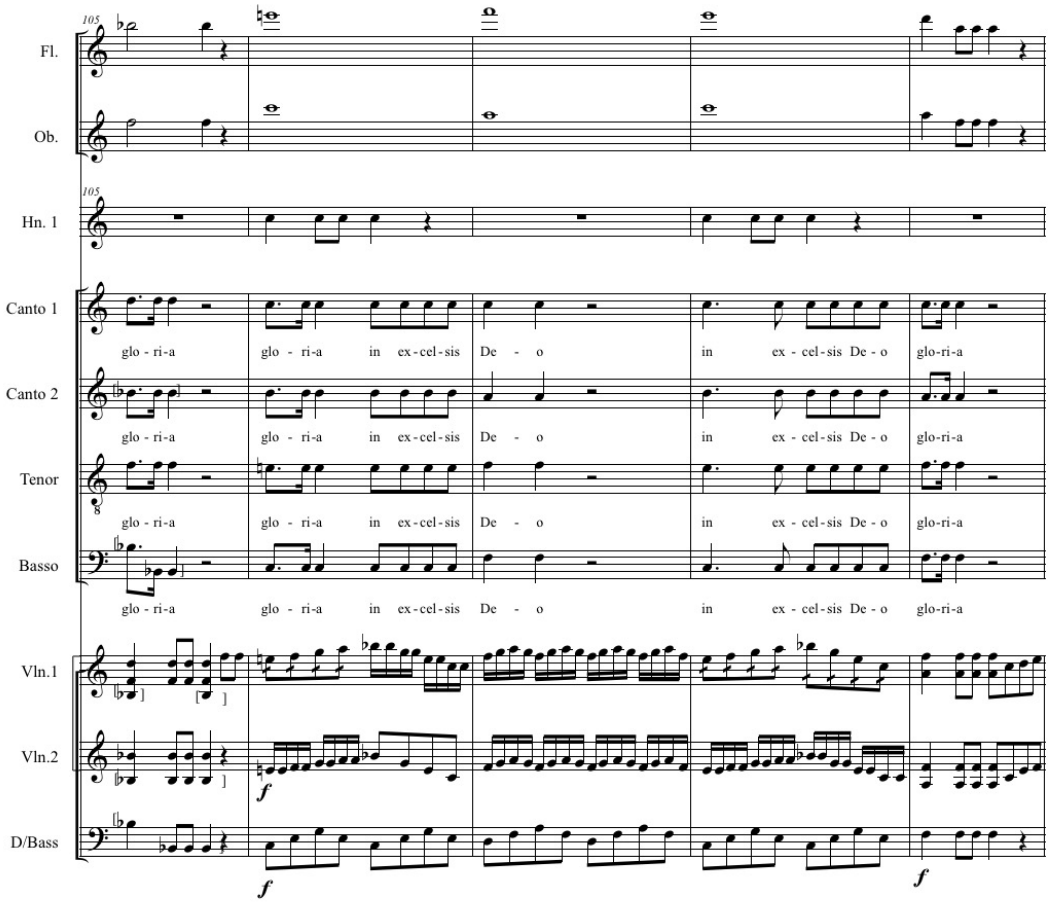

80
Fl.
Ob.
80
Hn. 1
Hn. 2
Canto 1
glo - - - ri - a glo - ri - a
Canto 2
glo - - - ri - a glo - ri - a
Tenor
glo - - - ri - a glo - ri a
Basso
glo - - - ri - a glo - ri - a
Vln.1
Vln.2
D/Bass
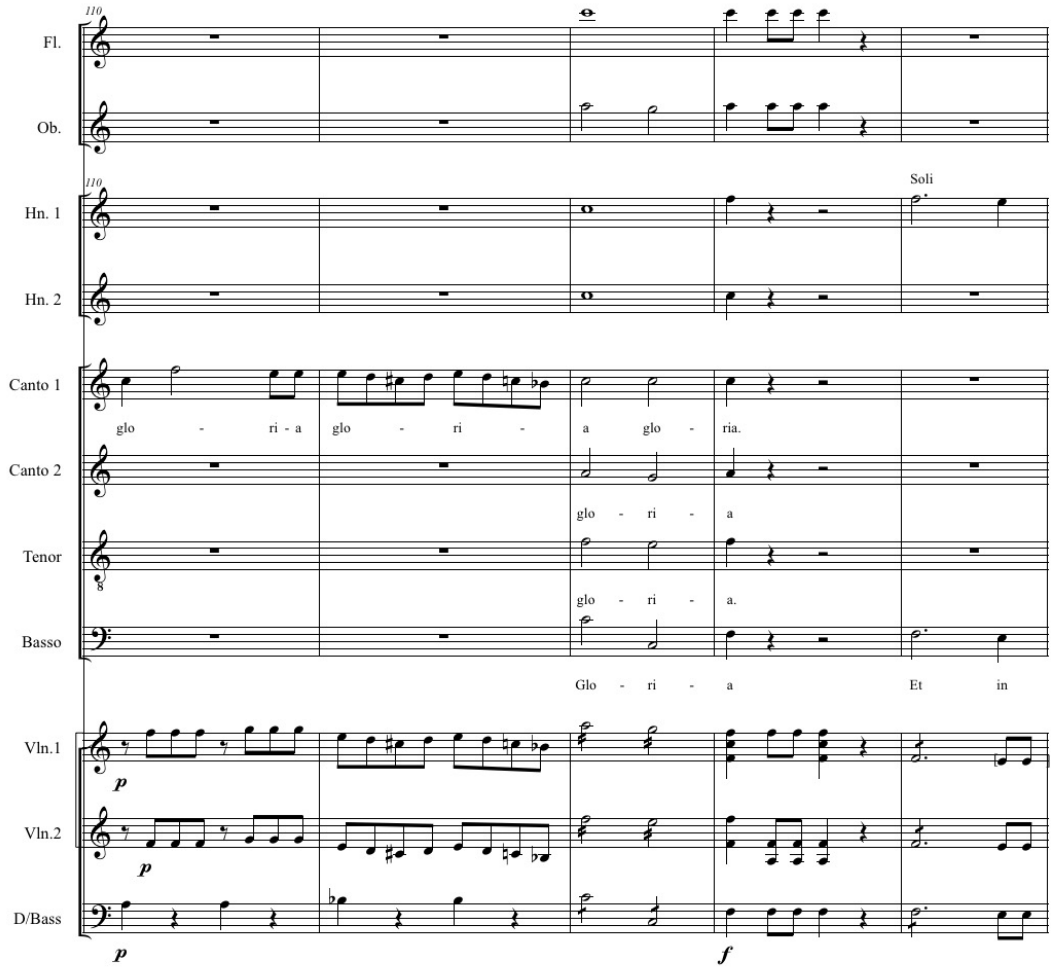

85
Fl.
Ob.
85
Hn. 1
Hn. 2
Canto 1
Glo - ria in ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ri-a
Canto 2
Glo - ria in ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ri-a
Tenor
Glo - ria in-ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ri-a
Basso
Glo - ria in ex-cel-sis De-o Glo - ria in ex-cel-sis De-o Glo - ri-a
Vln.1
ff
Vln.2
f
D/Bass
f
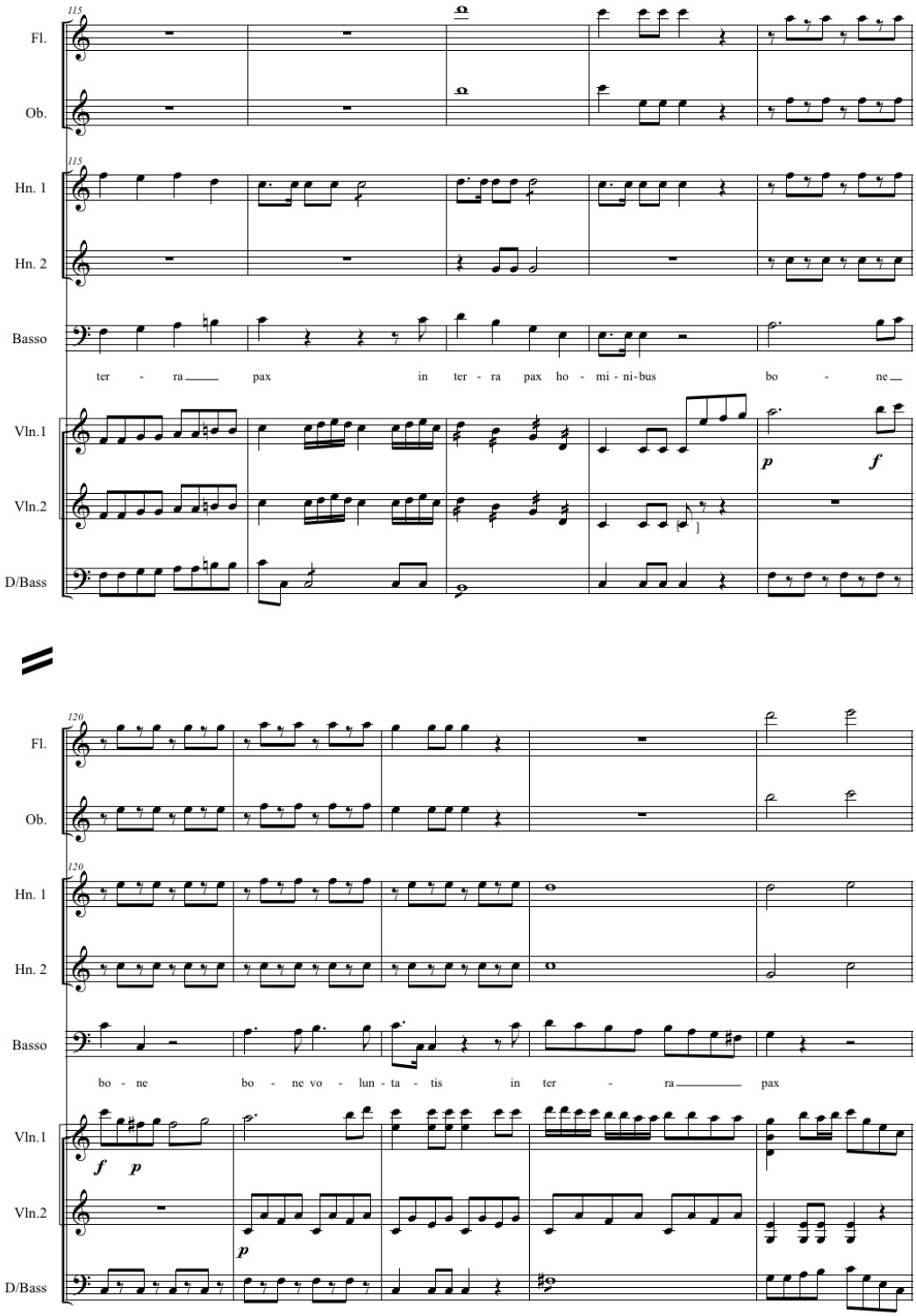

90
Fl.
Ob.
90
Hn. 1
Canto 1
in ex - cel - sia
Canto 2
in ex - cel - sis
Tenor
in ex - cel - sis
Basso
in ex - cel - sis
Vln.1
Vln.2
p
D/Bass
p
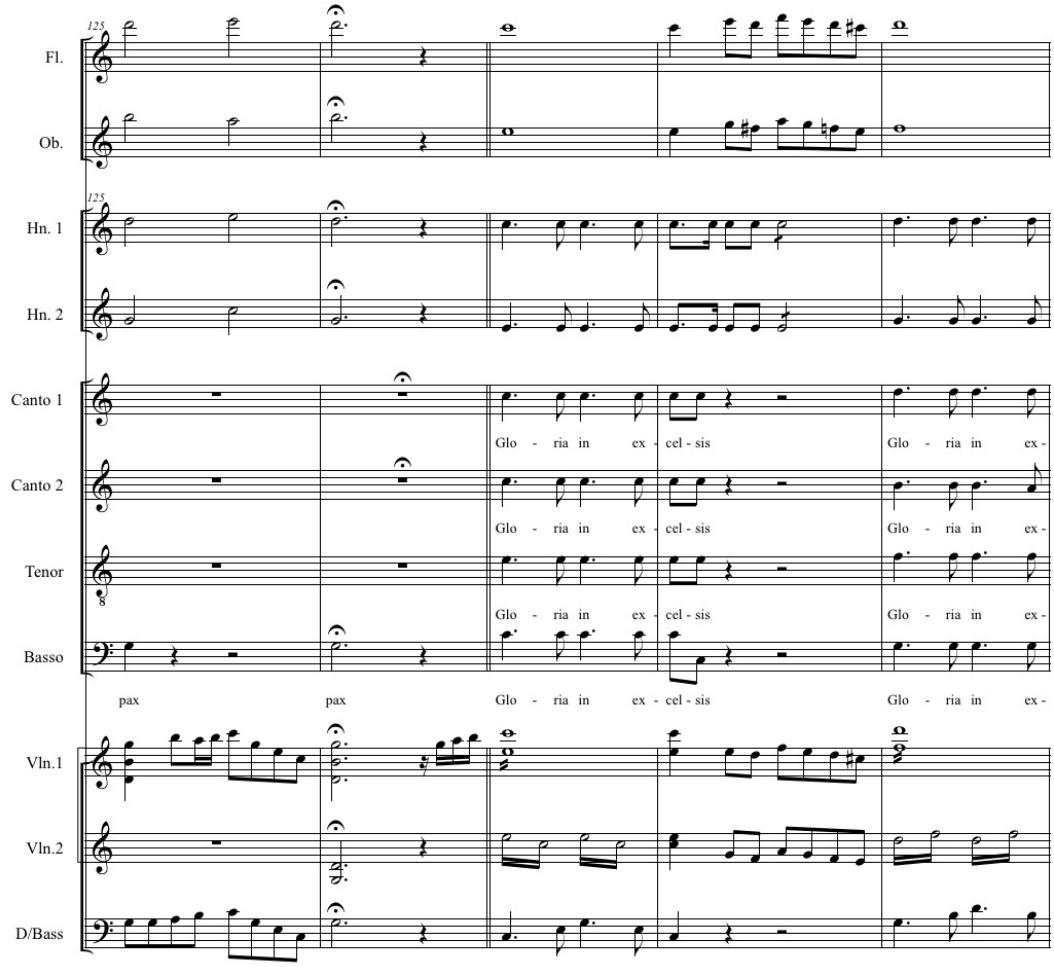

95
Fl.
Ob.
95
Hn. 1
Canto 1
De - o glo - ri - a in ex - cel - sis De - o ex -
Canto 2
De - o glo - ri - a in ex-
Tenor
8
De - o glo - ri - a in ex - cel - sis De - o ex -
Basso
De - o glo - ri - a in ex -
Vln.1
p
Vln.2
p
D/Bass
p
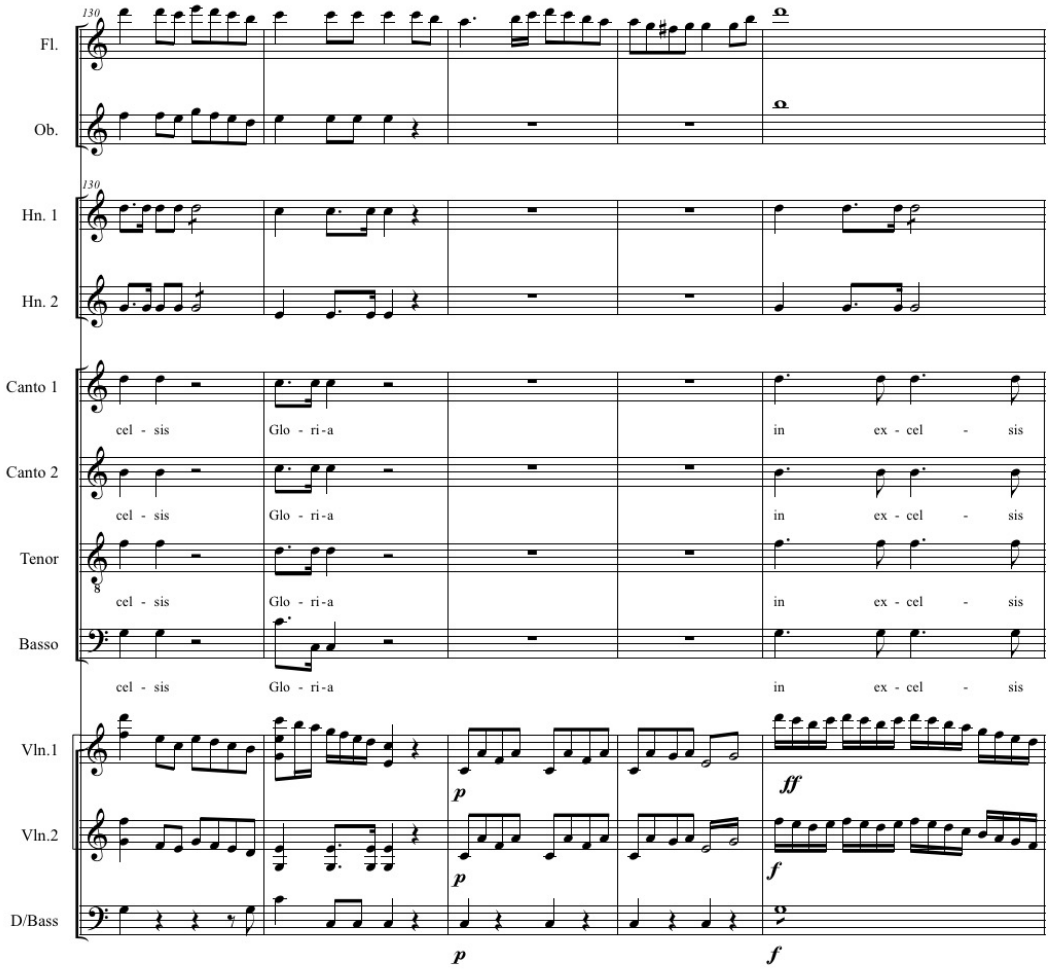

100
Fl.
Ob.
Canto 1
cel - sis De - o glo - ri - a in ex - cel - sis De - o ex - cel - sis De - o
Canto 2
cel - sis De - o glo - ri - a in ex - cel - sis De - o
Tenor
cel - sis De - o glo - ri - a in ex - cel - sis De - o ex - cel - sis De - o
Basso
cel - sis De - o glo - ri - a in ex - cel - sis De - o
Vln.1
Vln.2
D/Bass
f
p
f
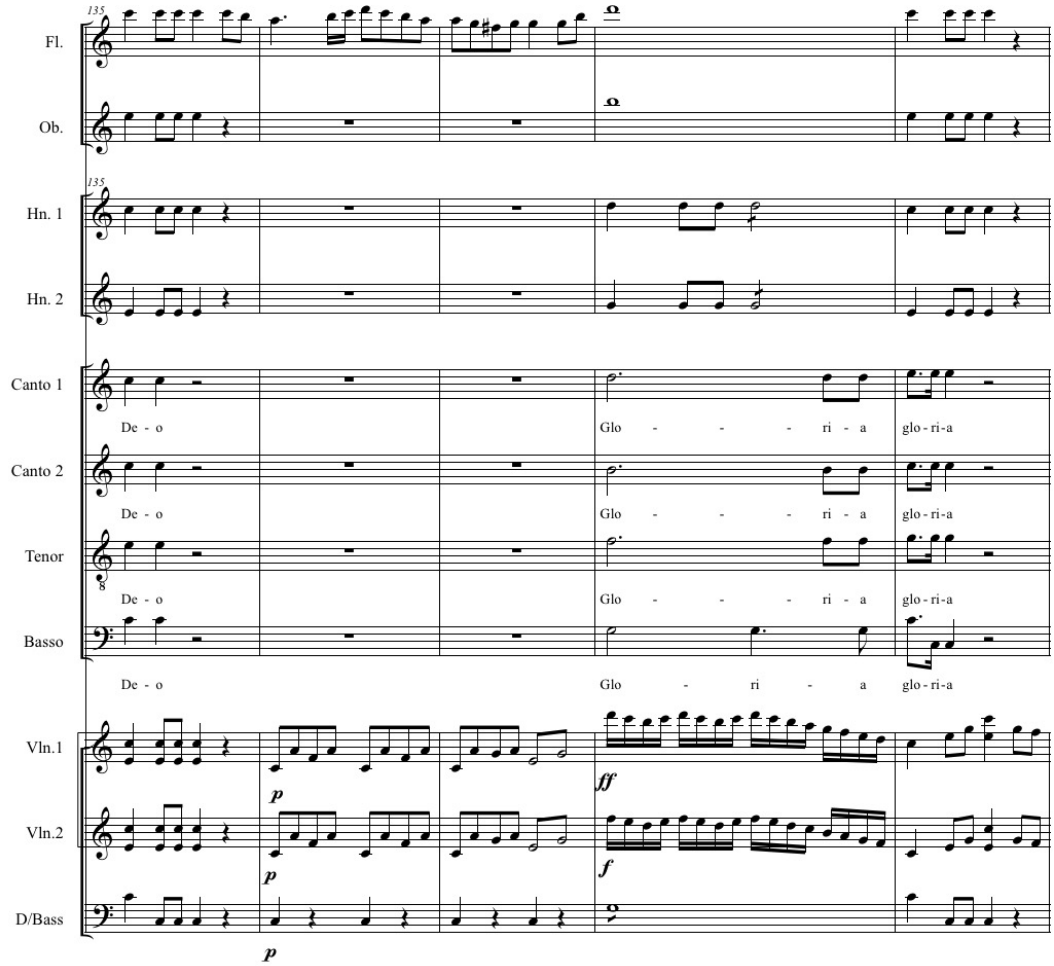

105
Fl.
Ob.
105
Hn. 1
Canto 1
glo - ri-a glo - ri-a in ex-cel-sis De - o in ex - cel-sis De - o glo-ri-a
Canto 2
glo - ri-a glo - ri-a in ex-cel-sis De - o in ex - cel-sis De - o glo-ri-a
Tenor
glo - ri-a glo - ri-a in ex-cel-sis De - o in ex - cel-sis De - o glo-ri-a
Basso
glo - ri-a glo - ri-a in ex-cel-sis De - o in ex - cel-sis De - o glo-ri-a
Vln.1
Vln.2
f
D/Bass
f
f
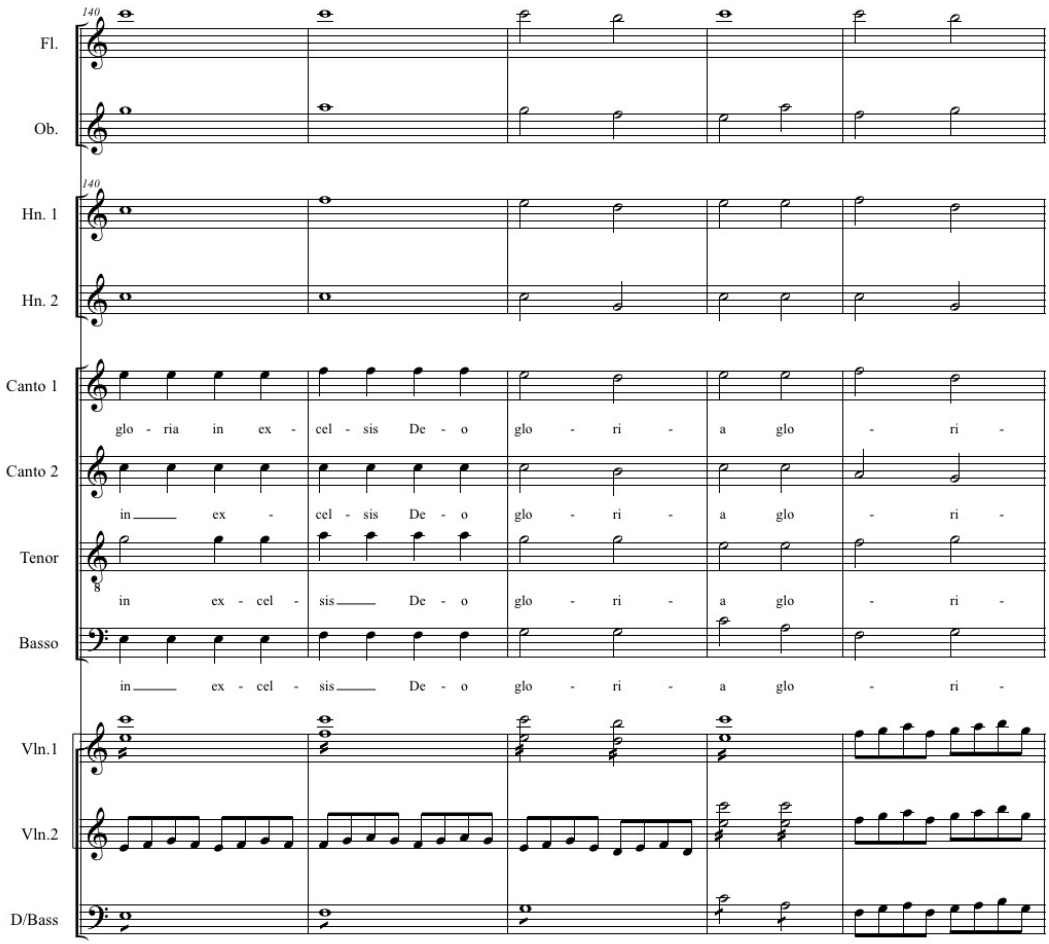

110
Fl.
Ob.
110
Soli
Hn. 1
Hn. 2
Canto 1
glo - ri - a glo - ri - a glo - ria.
Canto 2
glo - ri - a
Tenor
glo - ri - a.
Basso
Glo - ri - a Et in
Vln.1
Vln.2
D/Bass
p
p
p
f
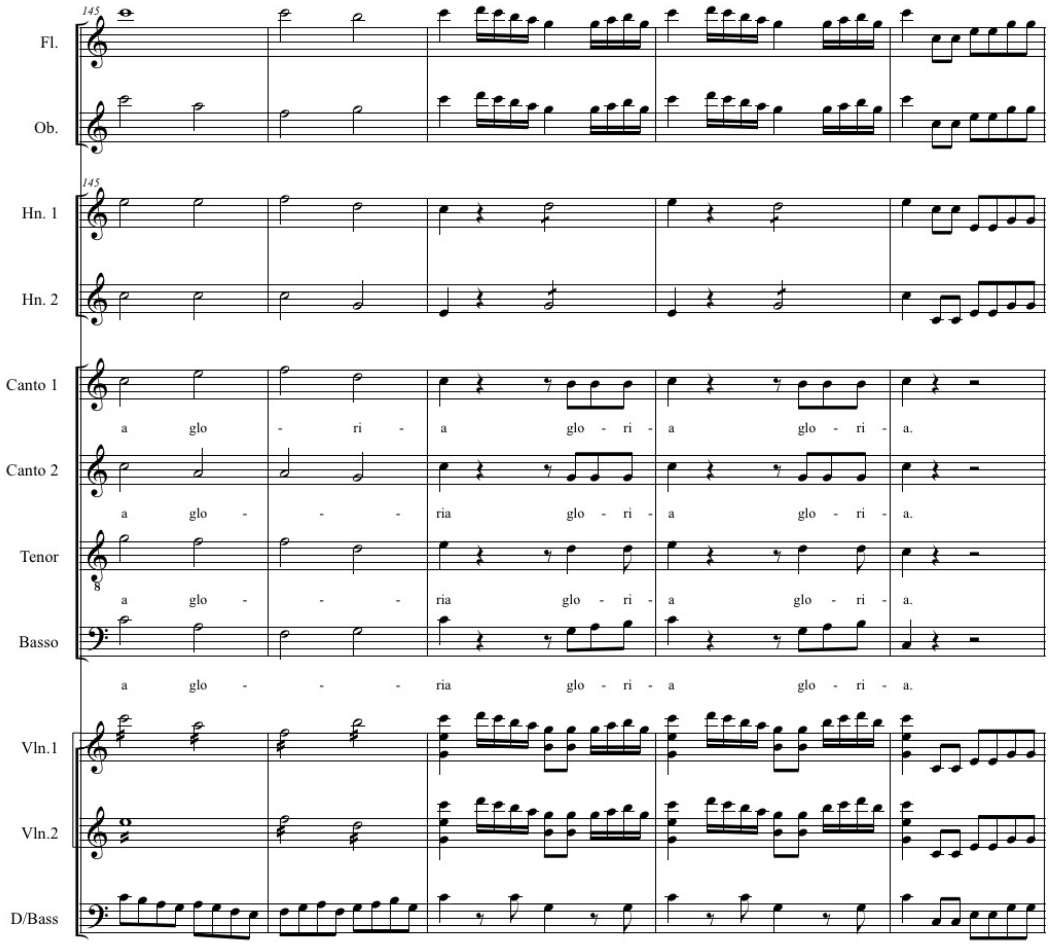

115
Fl.
Ob.
115
Hn. 1
Hn. 2
Basso
ter - ra pax in ter - ra pax ho - mi - ni-bus bo - ne
Vln.1
Vln.2
D/Bass
p
f
120
Fl.
Ob.
120
Hn. 1
Hn. 2
Basso
bo - ne bo - ne vo - lun - ta - tis in ter - ra pax
Vln.1
Vln.2
D/Bass
f p
p
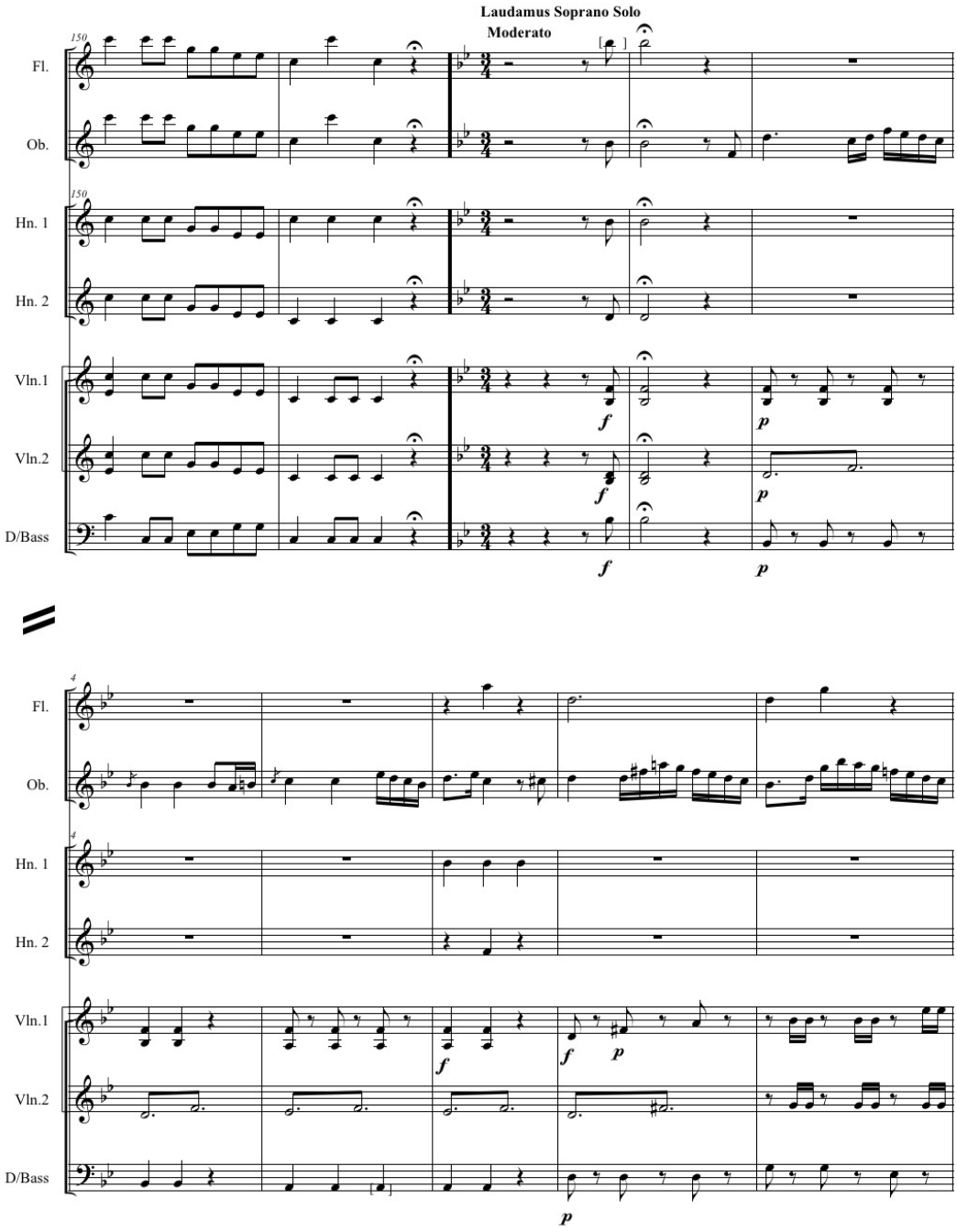

125
Fl.
Ob.
125
Hn. 1
Hn. 2
Canto 1
Glo - ria in ex - cel - sis
Glo - ria in ex -
Canto 2
Glo - ria in ex - cel - sis
Glo - ria in ex -
Tenor
Glo - ria in ex - cel - sis
Glo - ria in ex -
Basso
pax
pax
Glo - ria in ex - cel - sis
Glo - ria in ex -
Vln.1
Vln.2
D/Bass
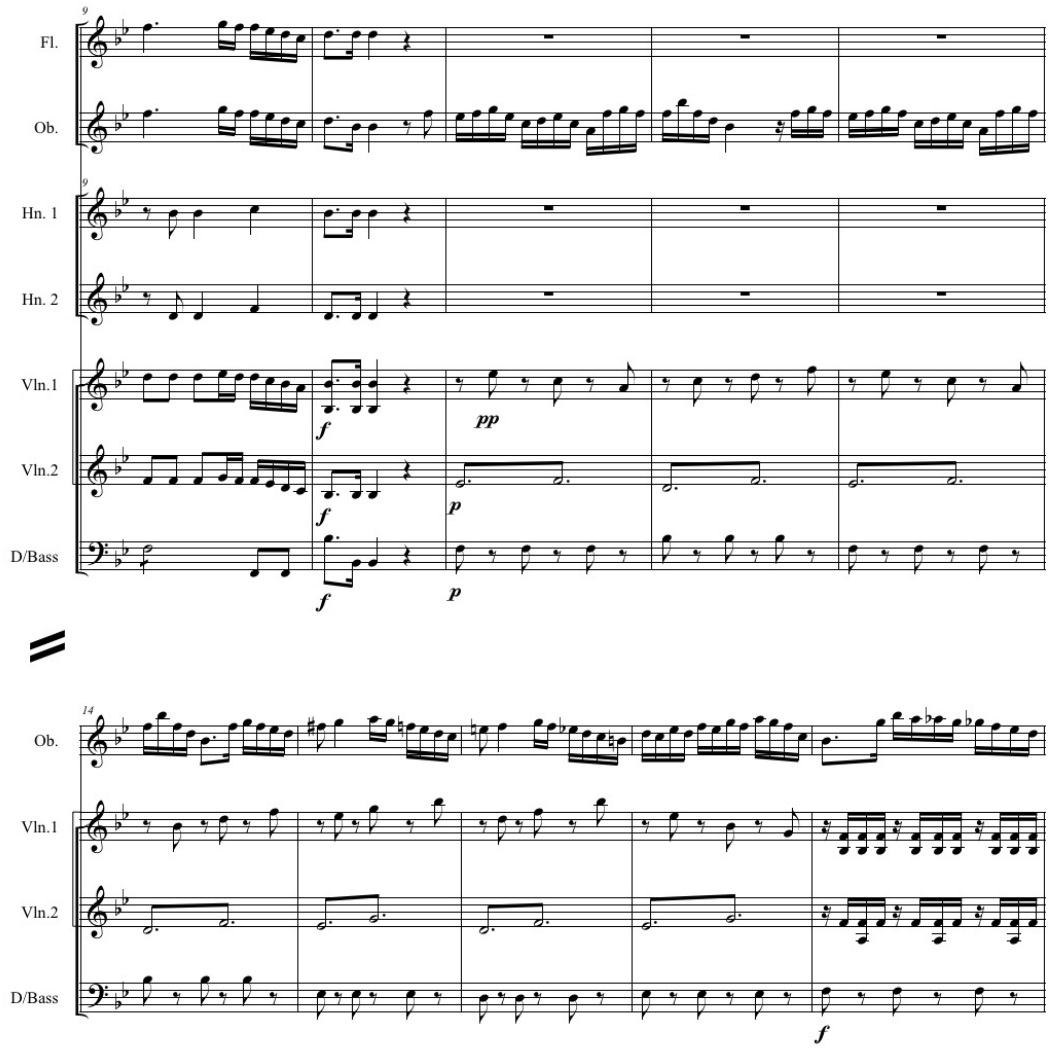

130
Fl.
Ob.
130
Hn. 1
Hn. 2
Canto 1
cel - sis
Glo - ri-a
in ex - cel - sis
Canto 2
cel - sis
Glo - ri-a
in ex - cel - sis
Tenor
cel - sis
Glo - ri-a
in ex - cel - sis
Basso
cel - sis
Glo - ri-a
in ex - cel - sis
Vln.1
p
ff
Vln.2
p
f
D/Bass
p
f
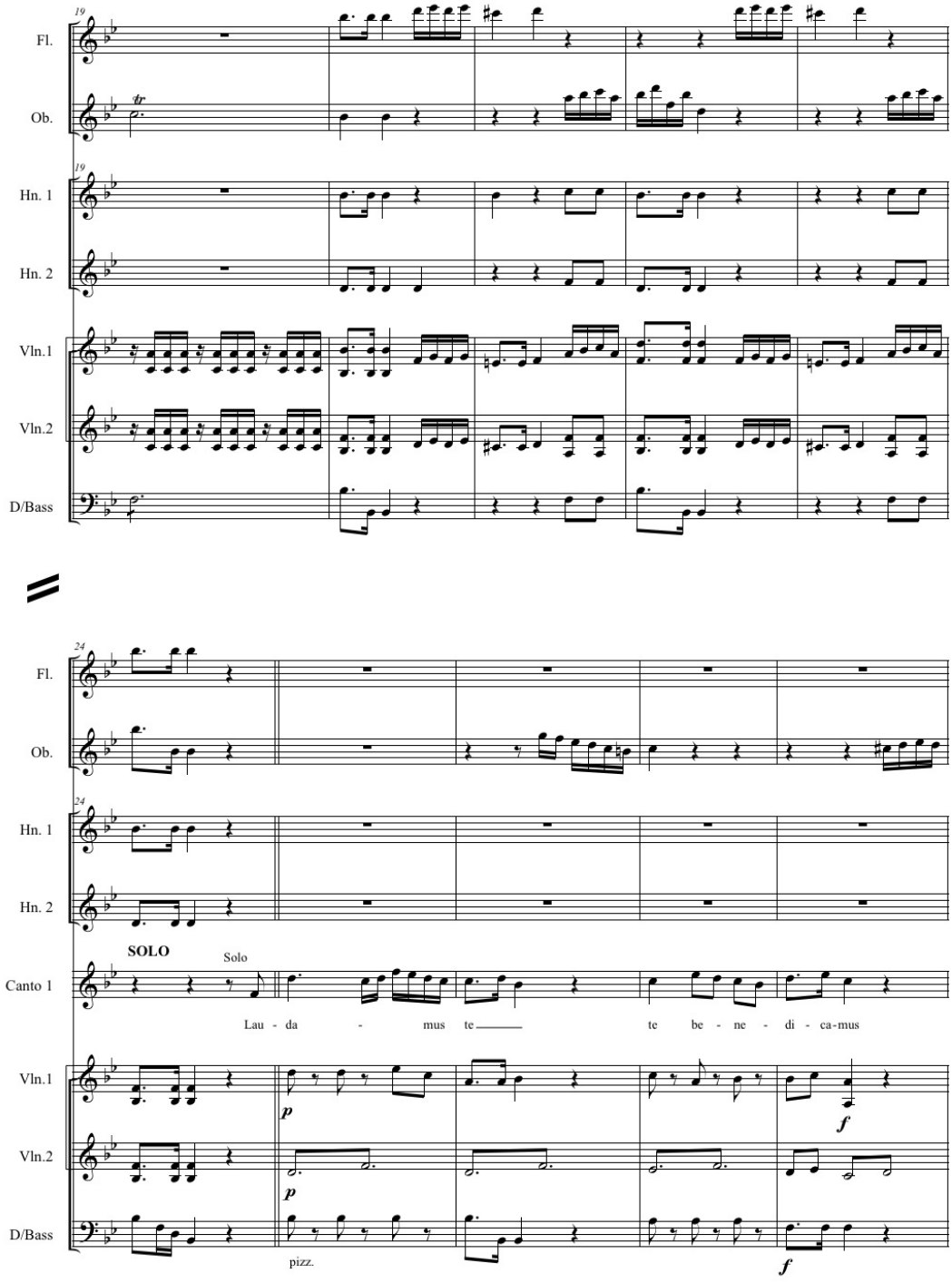

135
Fl.
Ob.
135
Hn. 1
Hn. 2
Canto 1
De - o
Glo - - - - ri - a
glo - ri - a
Canto 2
De - o
Glo - - - - ri - a
glo - ri - a
Tenor
8
De - o
Glo - - - - ri - a
glo - ri - a
Basso
De - o
Glo - ri - a
glo - ri - a
Vln.1
p
ff
Vln.2
p
f
D/Bass
p
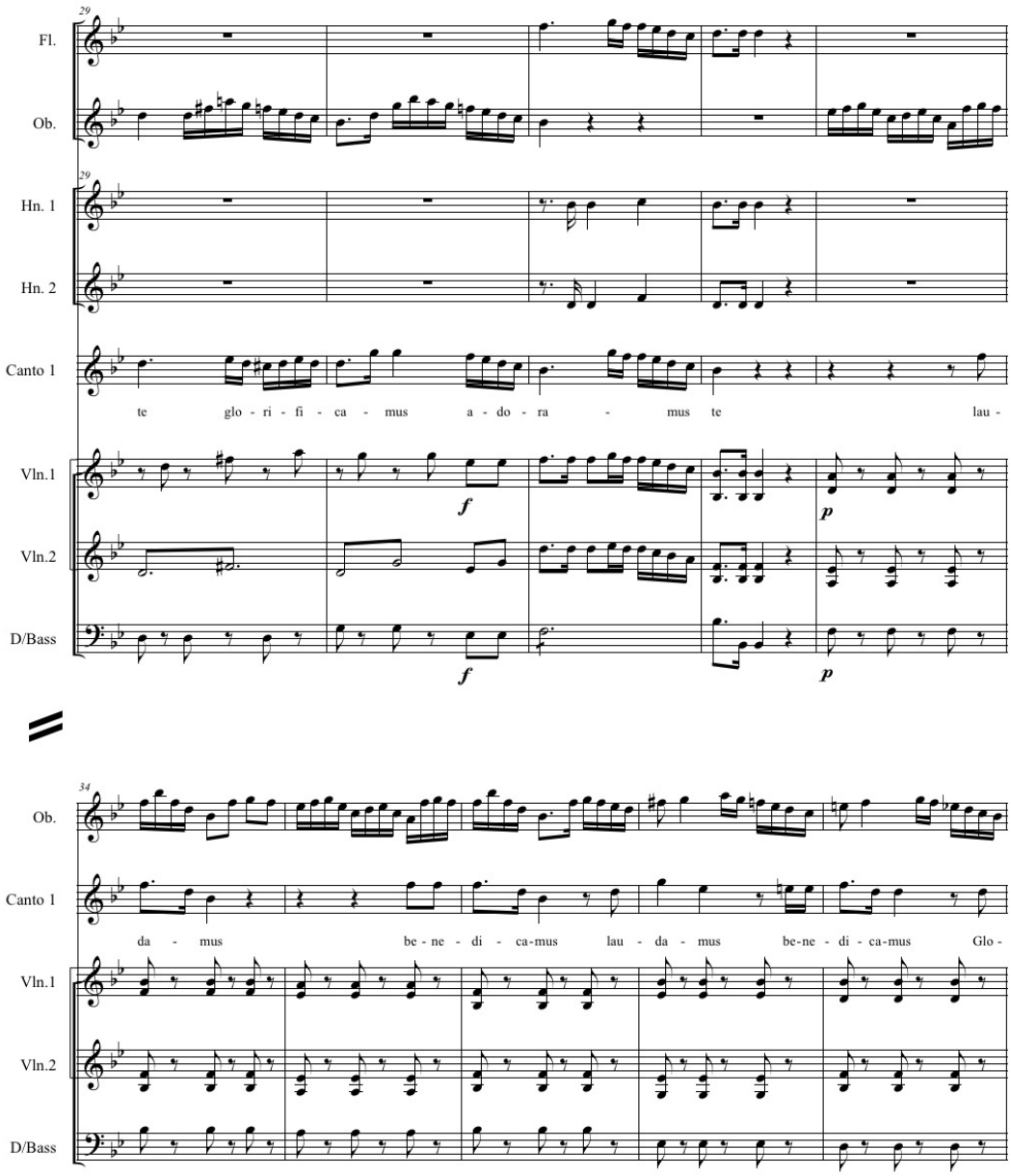

140
Fl.
Ob.
140
Hn. 1
Hn. 2
Canto 1
glo - ria in ex - cel - sis De - o glo - ri - a glo - ri -
Canto 2
in ex - cel - sis De - o glo - ri - a glo - ri -
Tenor
in ex - cel - sis De - o glo - ri - a glo - ri -
Basso
in ex - cel - sis De - o glo - ri - a glo - ri -
Vln.1
Vln.2
D/Bass
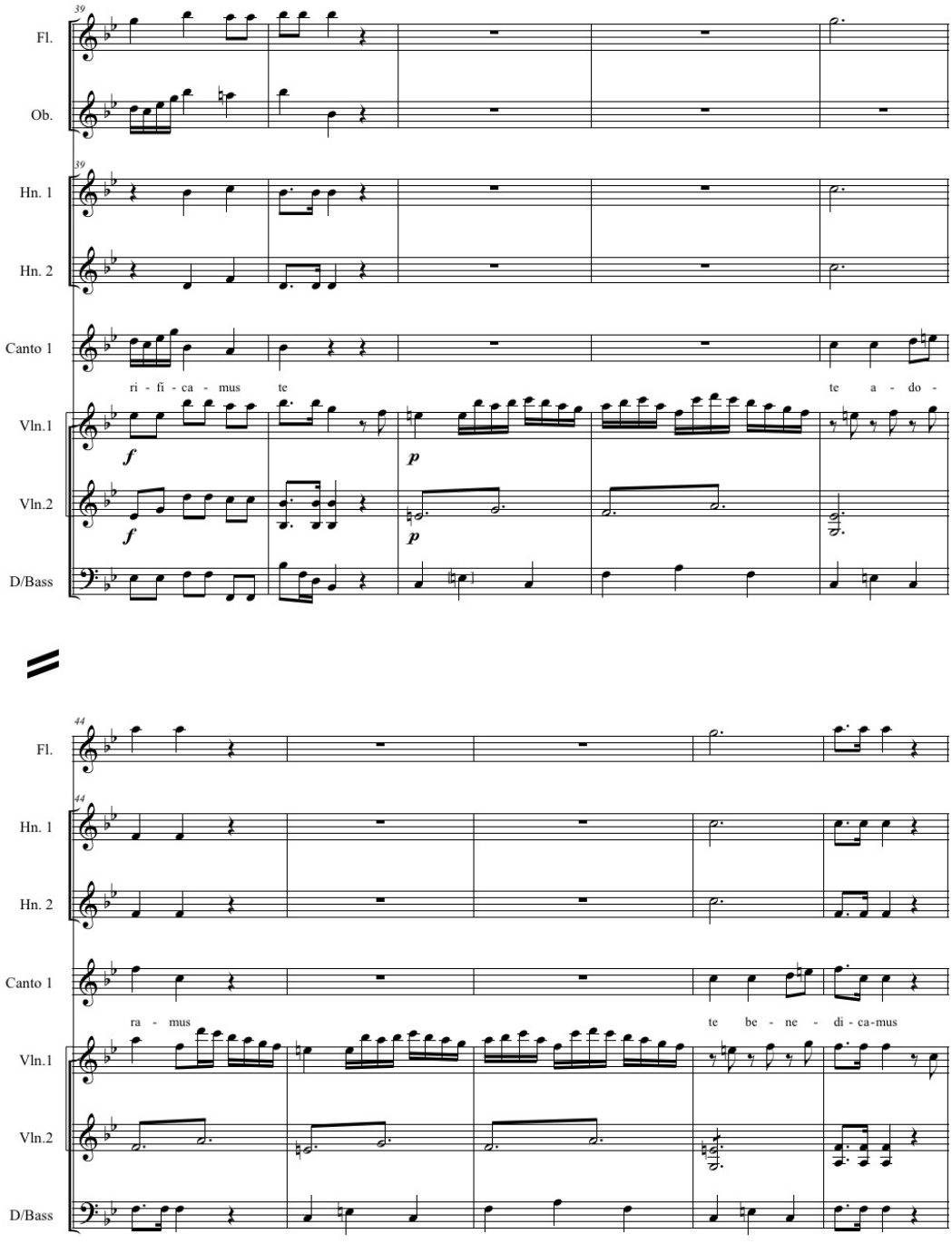

145
Fl.
Ob.
145
Hn. 1
Hn. 2
Canto 1
a glo - ri - a glo - ri - a glo - ri - a.
Canto 2
a glo - - - ria glo - ri - a glo - ri - a.
Tenor
a glo - - - ria glo - ri - a glo - ri - a.
Basso
a glo - - - ria glo - ri - a glo - ri - a.
Vln.1
Vln.2
D/Bass
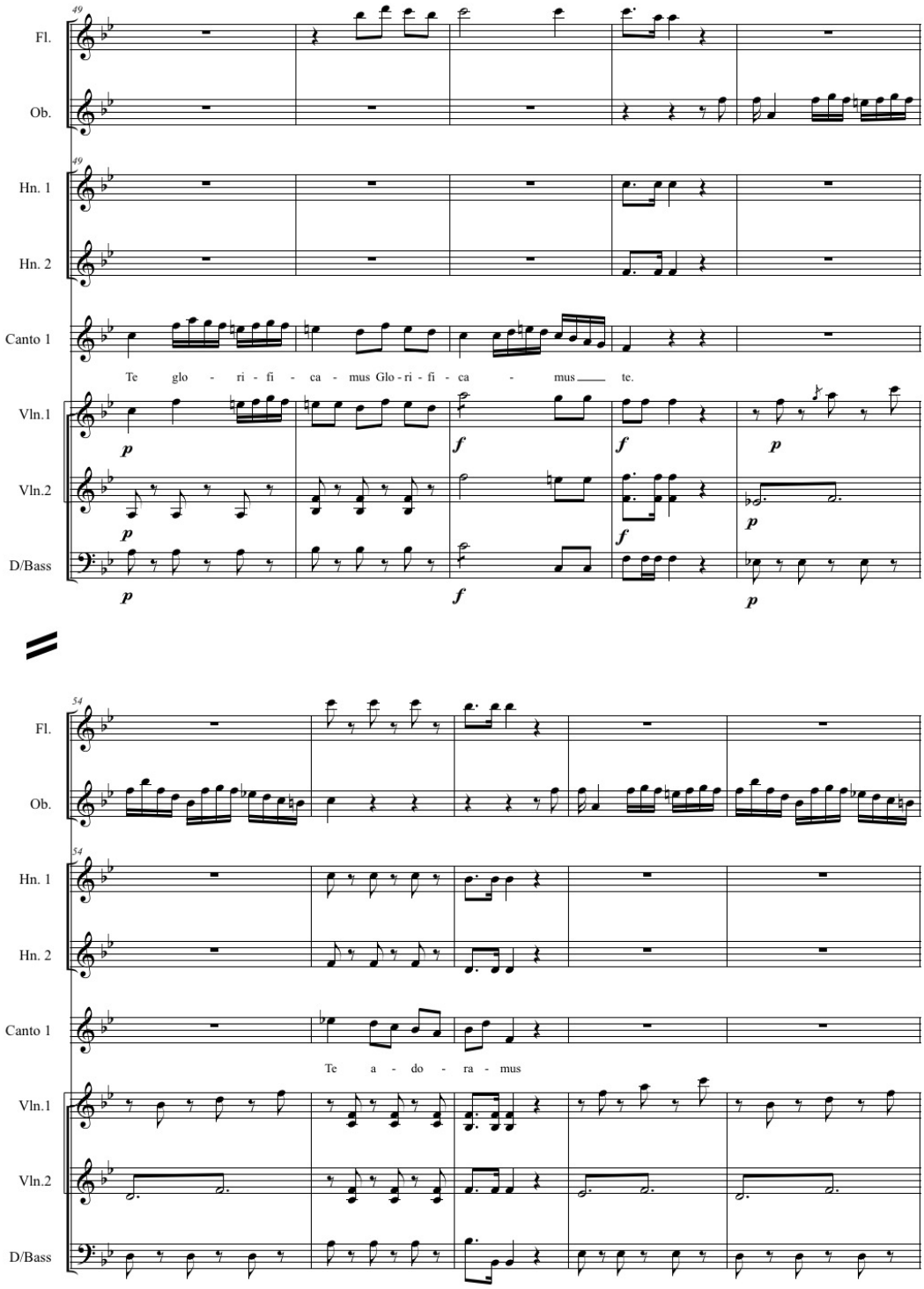

Laudamus Soprano Solo
Moderato
150
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
f
p
4
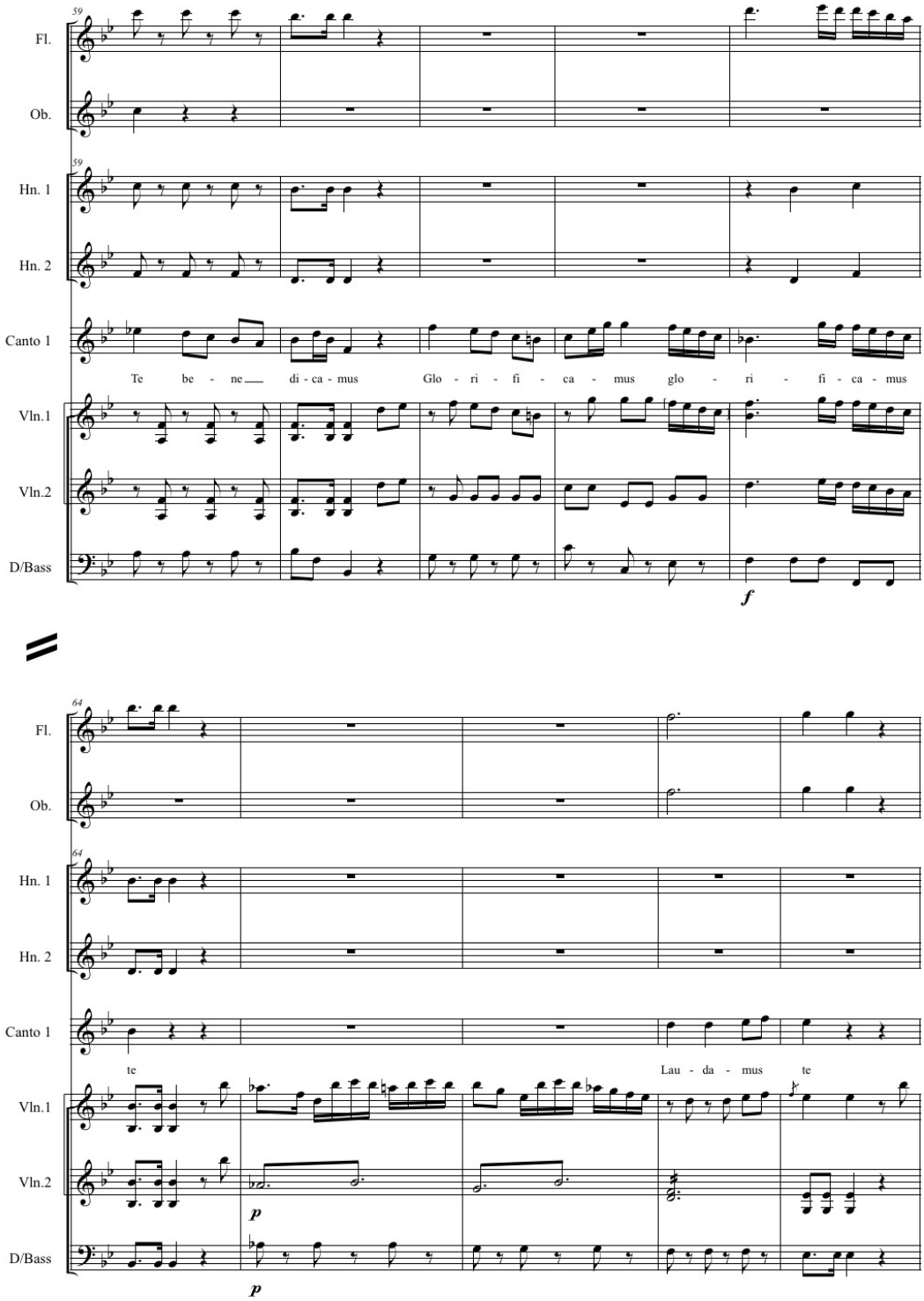

9
Fl.
Ob.
9
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
f
pp
f
p
f
p
14
Ob.
Vln.1
Vln.2
D/Bass
f
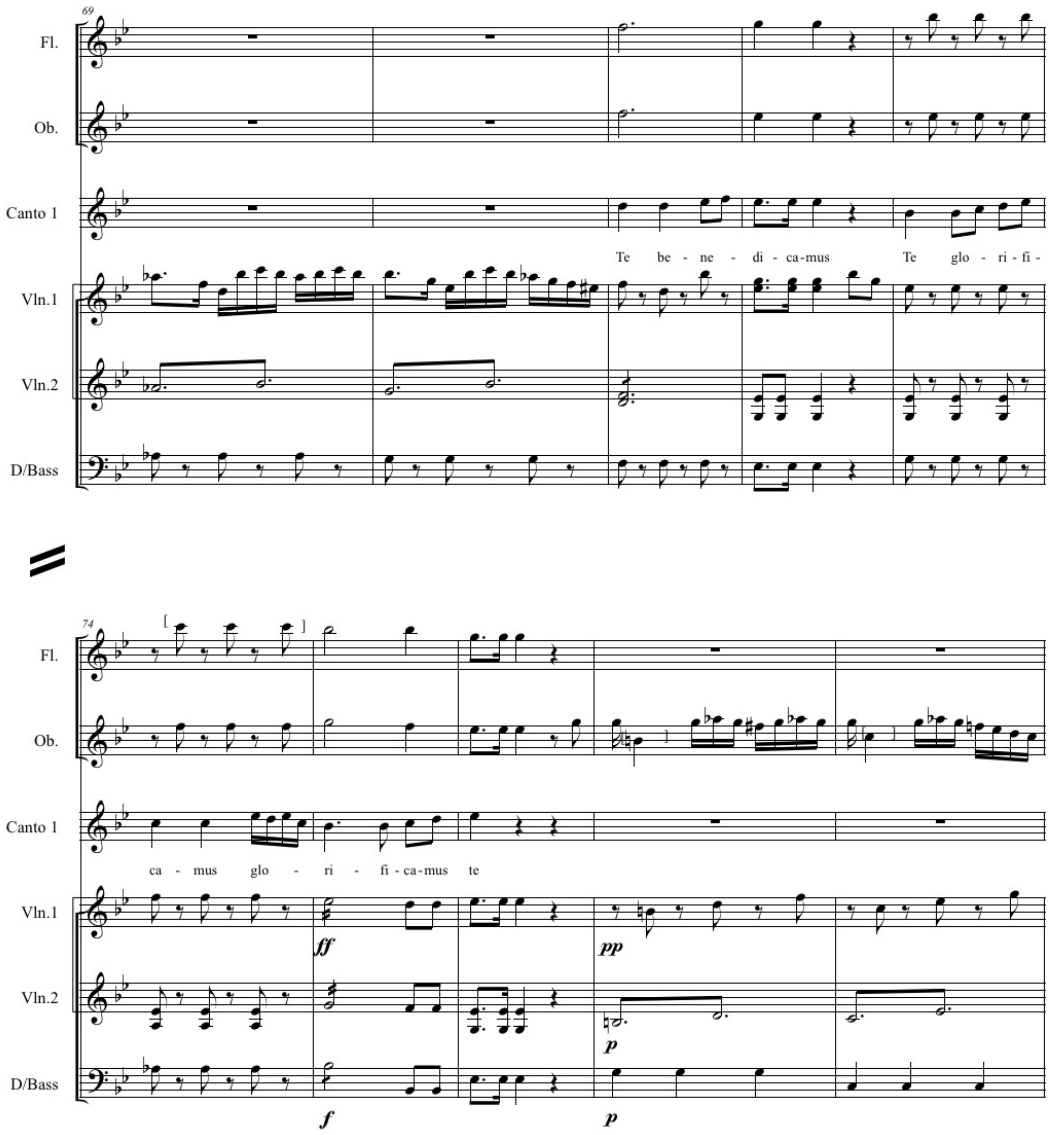

19
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
24
Fl.
Ob.
Hn. 1
Hn. 2
SOLO
Solo
Canto 1
Lau - da - mus te te be - ne - di - ca-mus
Vln.1
Vln.2
D/Bass
p
p
f
f
pizz.
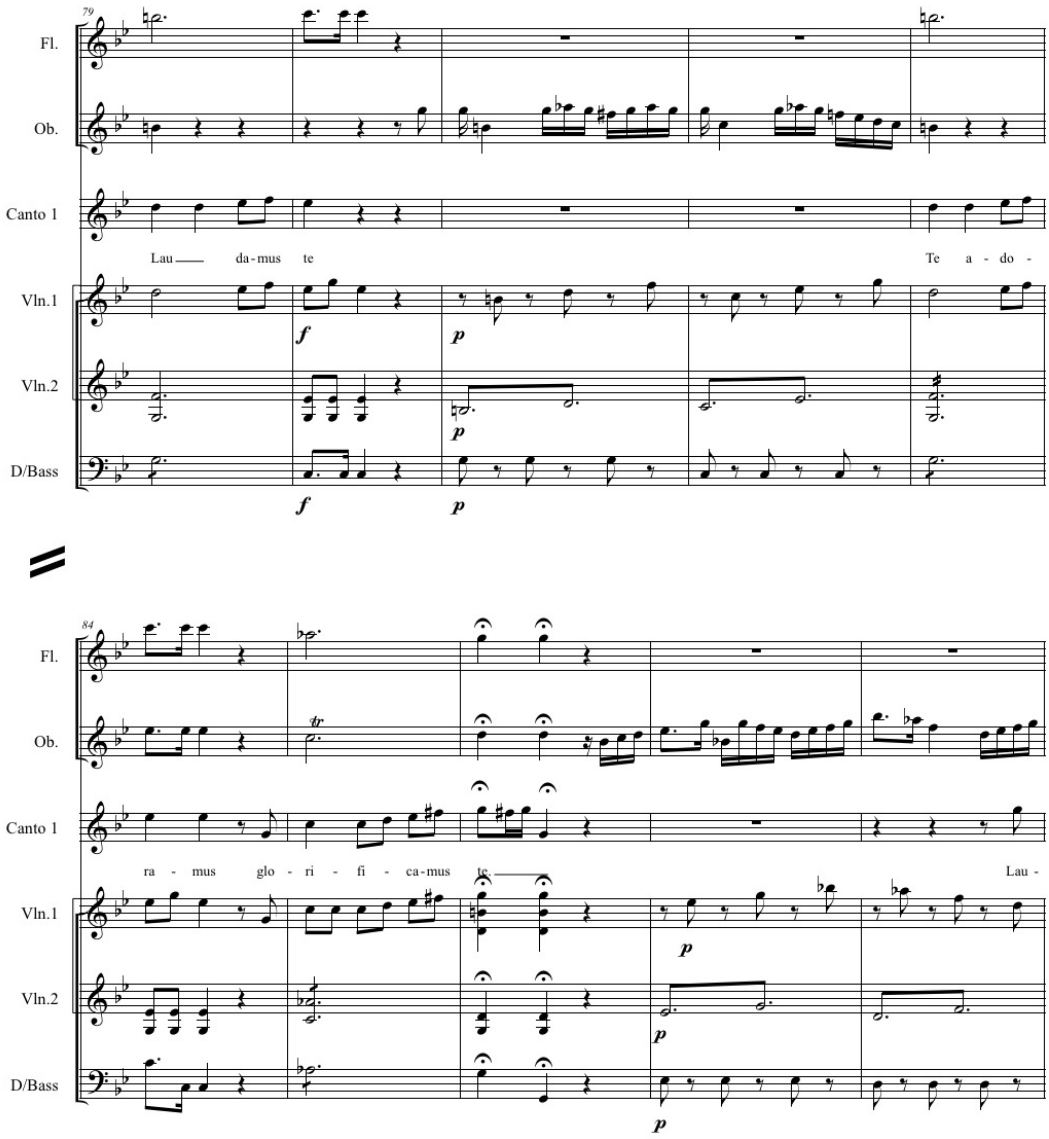

29
Fl.
Ob.
29
Hn. 1
Hn. 2
Canto 1
te glo - ri - fi - ca - mus a - do - ra - mus te lau -
Vln.1
Vln.2
D/Bass
f
p
f
p
34
Ob.
Canto 1
da - mus be - ne - di - ca-mus lau - da - mus be-ne - di - ca-mus Glo -
Vln.1
Vln.2
D/Bass
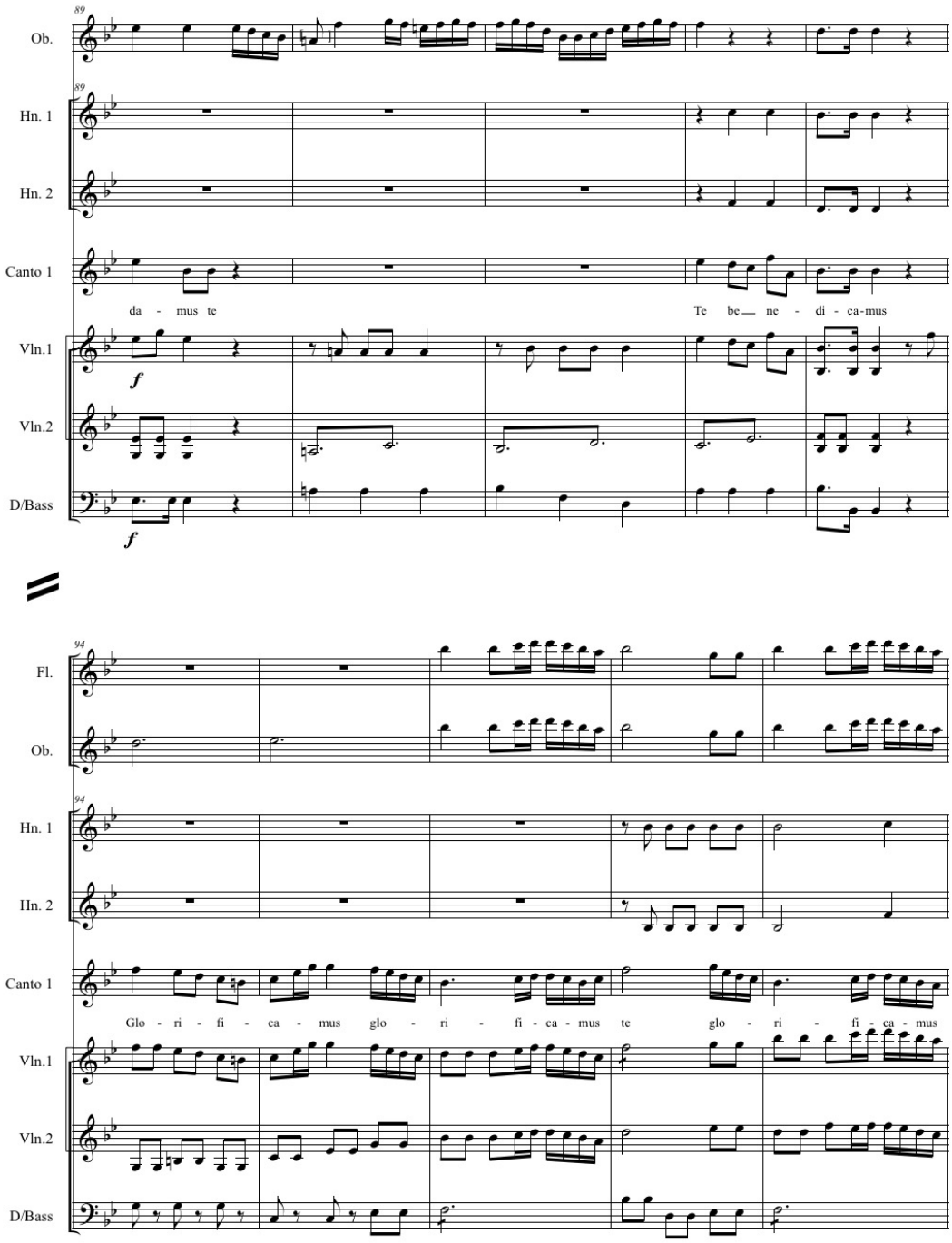

39
Fl.
Ob.
39
Hn. 1
Hn. 2
Canto 1
ri - fi - ca - mus te
te a - do -
Vln.1
f
p
Vln.2
f
p
D/Bass
44
Fl.
44
Hn. 1
Hn. 2
Canto 1
ra - mus
te be - ne - di - ca-mus
Vln.1
Vln.2
D/Bass
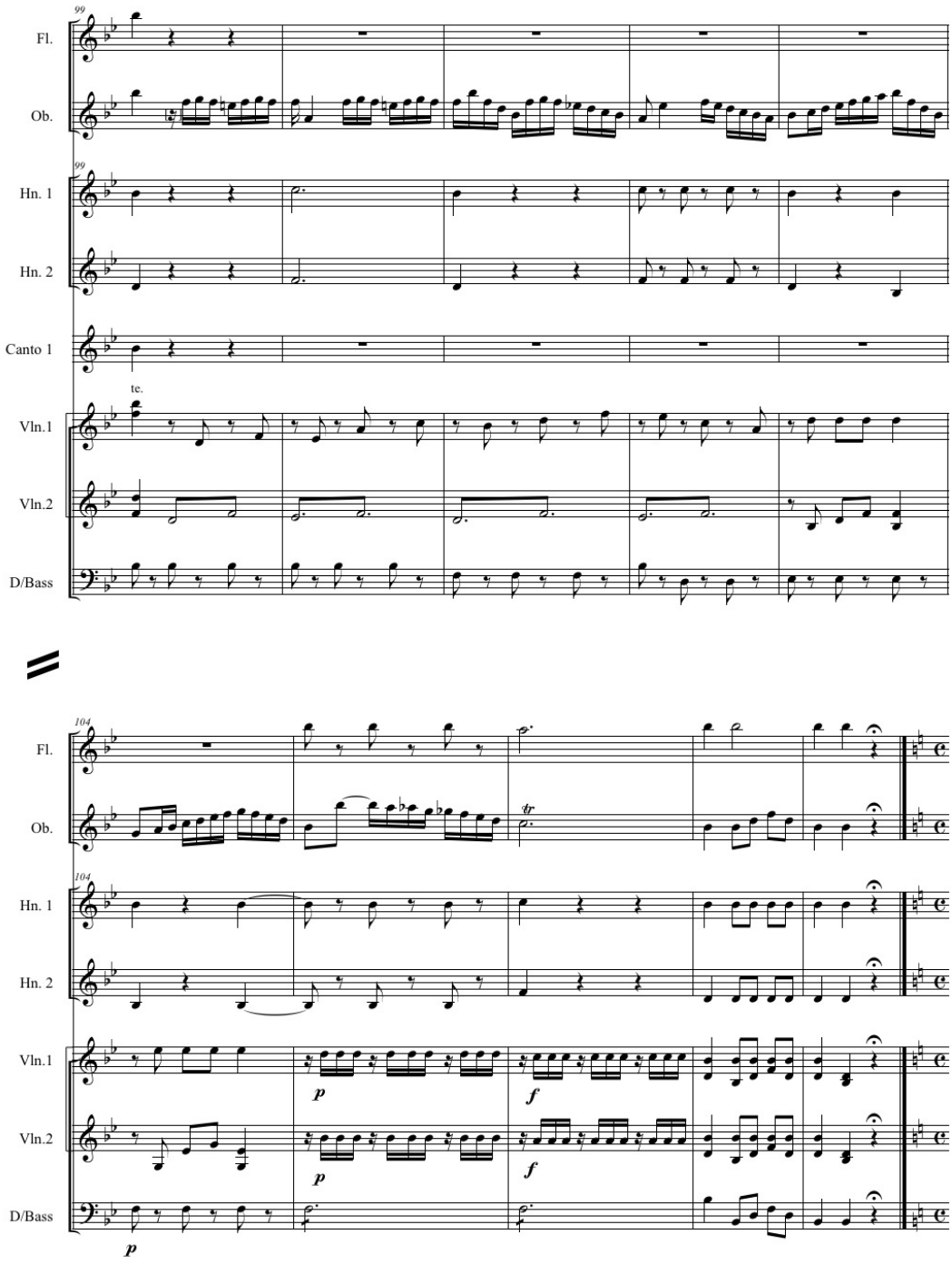

49
Fl.
Ob.
49
Hn. 1
Hn. 2
Canto 1
Te glo - ri - fi - ca - mus Glo - ri - fi - ca - mus te.
Vln.1
Vln.2
D/Bass
54
Fl.
Ob.
54
Hn. 1
Hn. 2
Canto 1
Te a - do - ra - mus
Vln.1
Vln.2
D/Bass
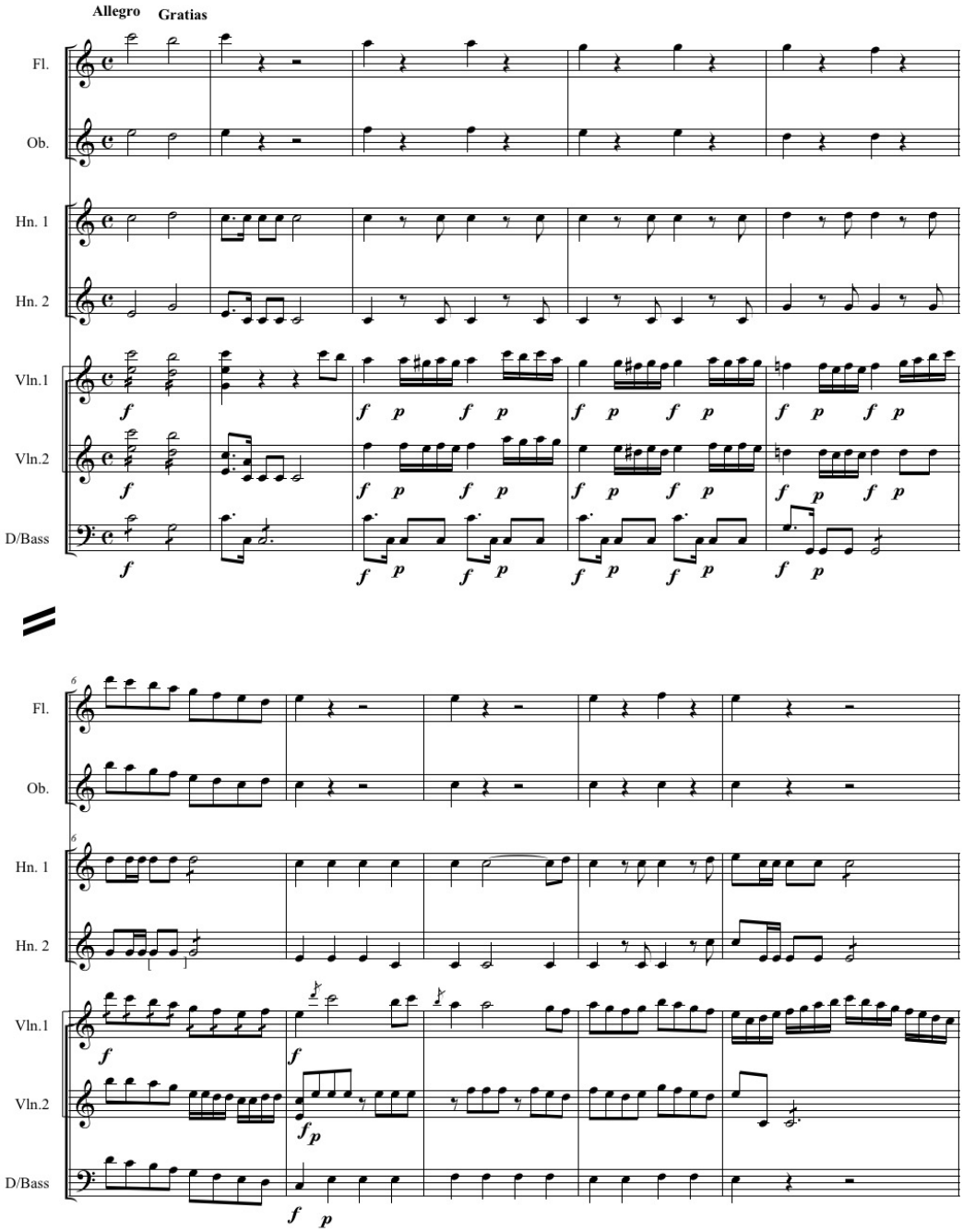

59
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Te be - ne di - ca - mus Glo - ri - fi - ca - mus glo - ri - fi - ca - mus
Vln.1
Vln.2
D/Bass
f
64
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
te Lau - da - mus te
Vln.1
Vln.2
p
D/Bass
p
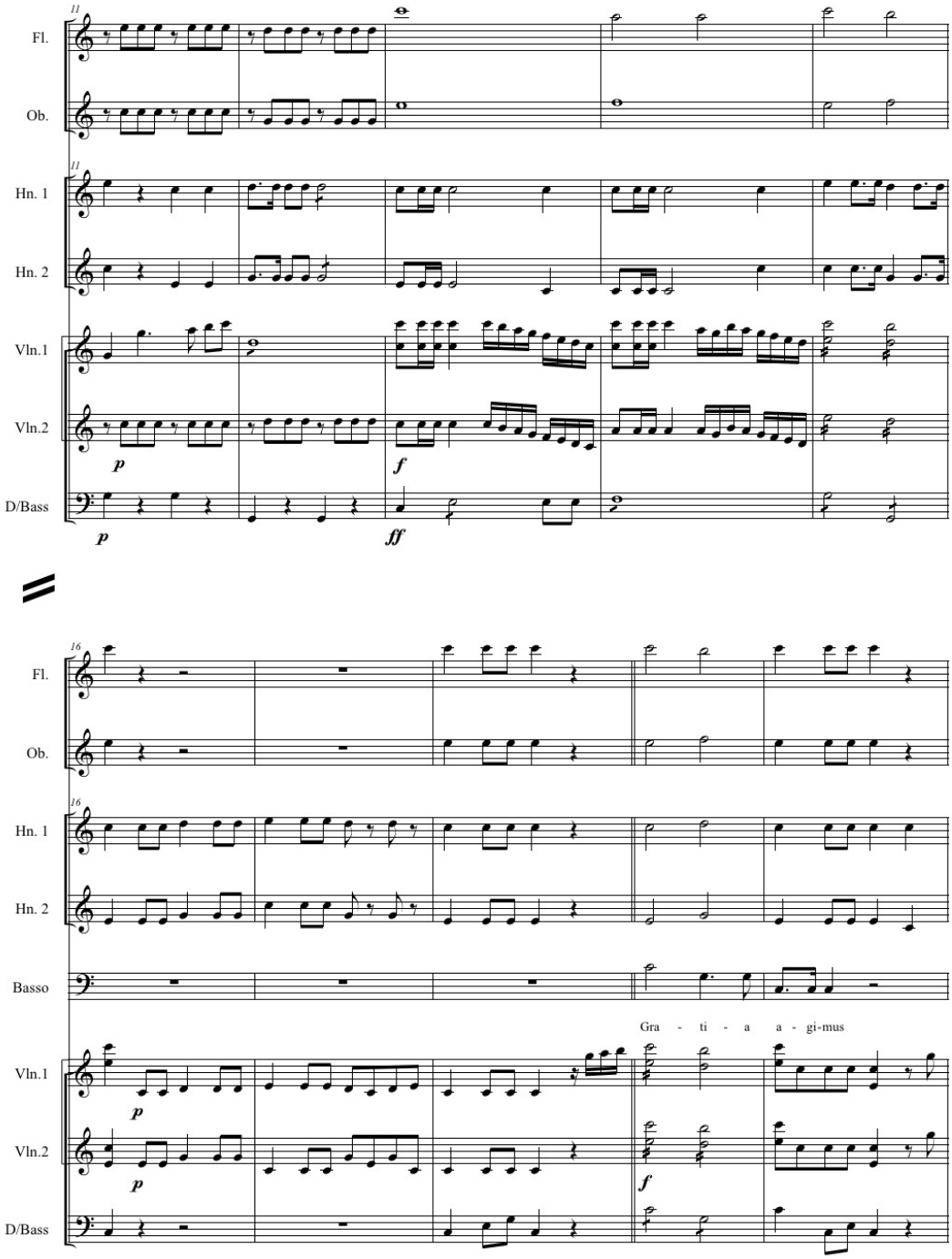

69
Fl.
Ob.
Canto 1
Te be - ne - di - ca-mus Te glo - ri - fi -
Vln.1
Vln.2
D/Bass
74
Fl.
Ob.
Canto 1
ca - mus glo - ri - fi - ca-mus te
Vln.1
ff
pp
Vln.2
p
D/Bass
f
p
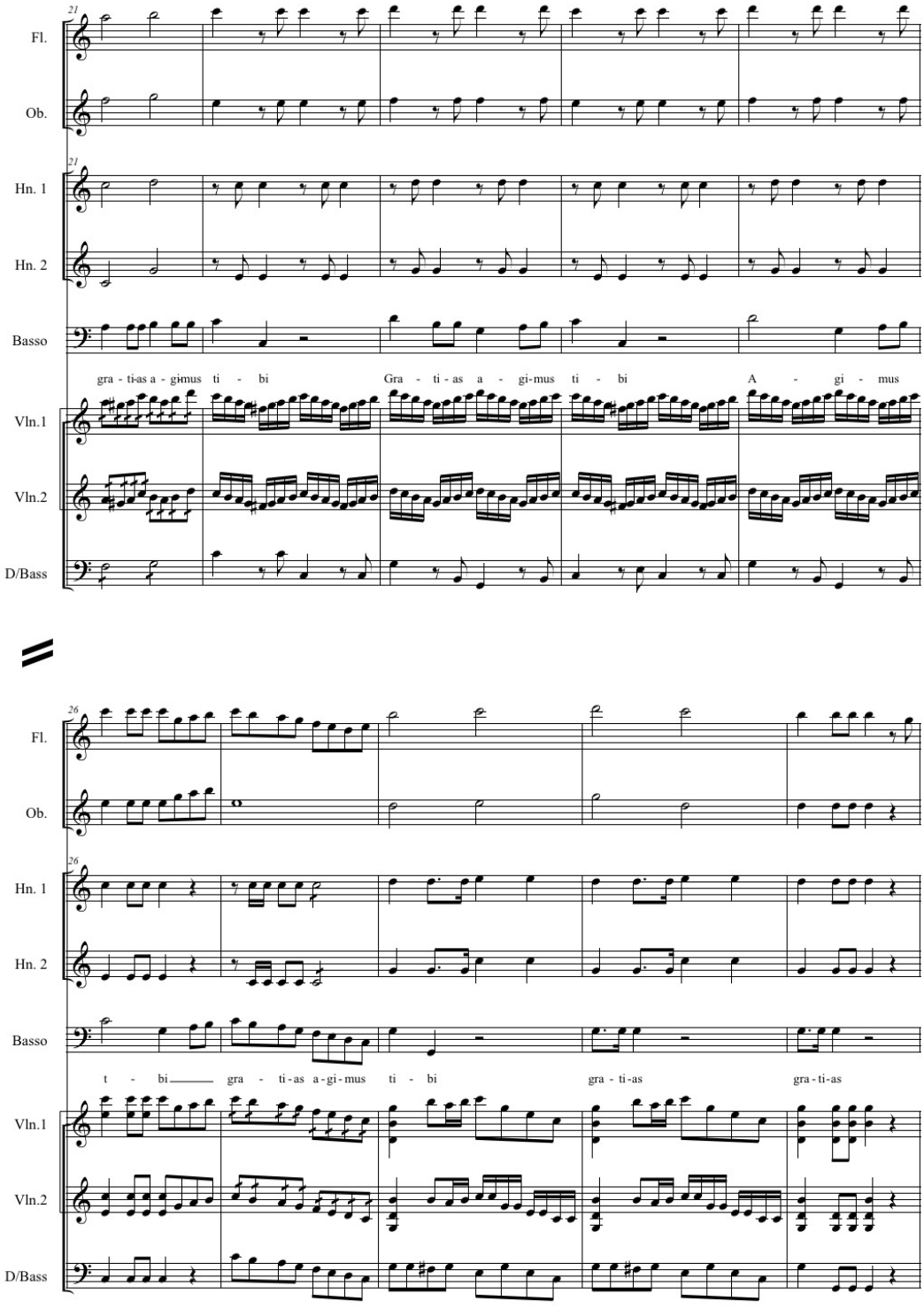

79
Fl.
Ob.
Canto 1
Lau da-mus te
Te a - do -
Vln.1
Vln.2
D/Bass
f
p
84
ra - mus glo - ri - fi - ca-mus te
Lau -
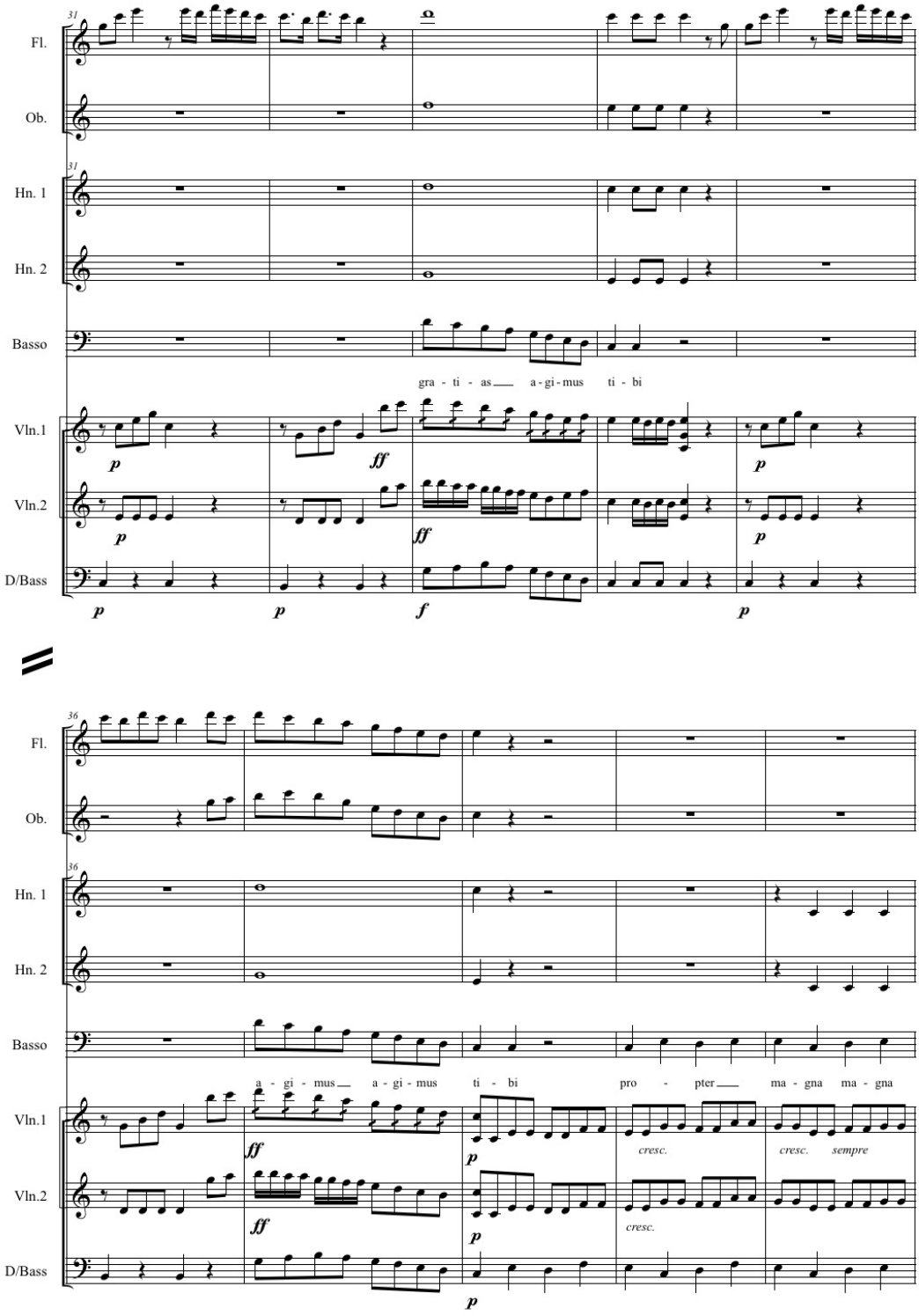

89
Ob.
Hn. 1
Hn. 2
Canto 1
da - mus te
Te be ne - di - ca-mus
Vln.1
Vln.2
D/Bass
f
94
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Glo - ri - fi - ca - mus glo - ri - fi - ca-mus te glo - ri - fi - ca - mus
Vln.1
Vln.2
D/Bass
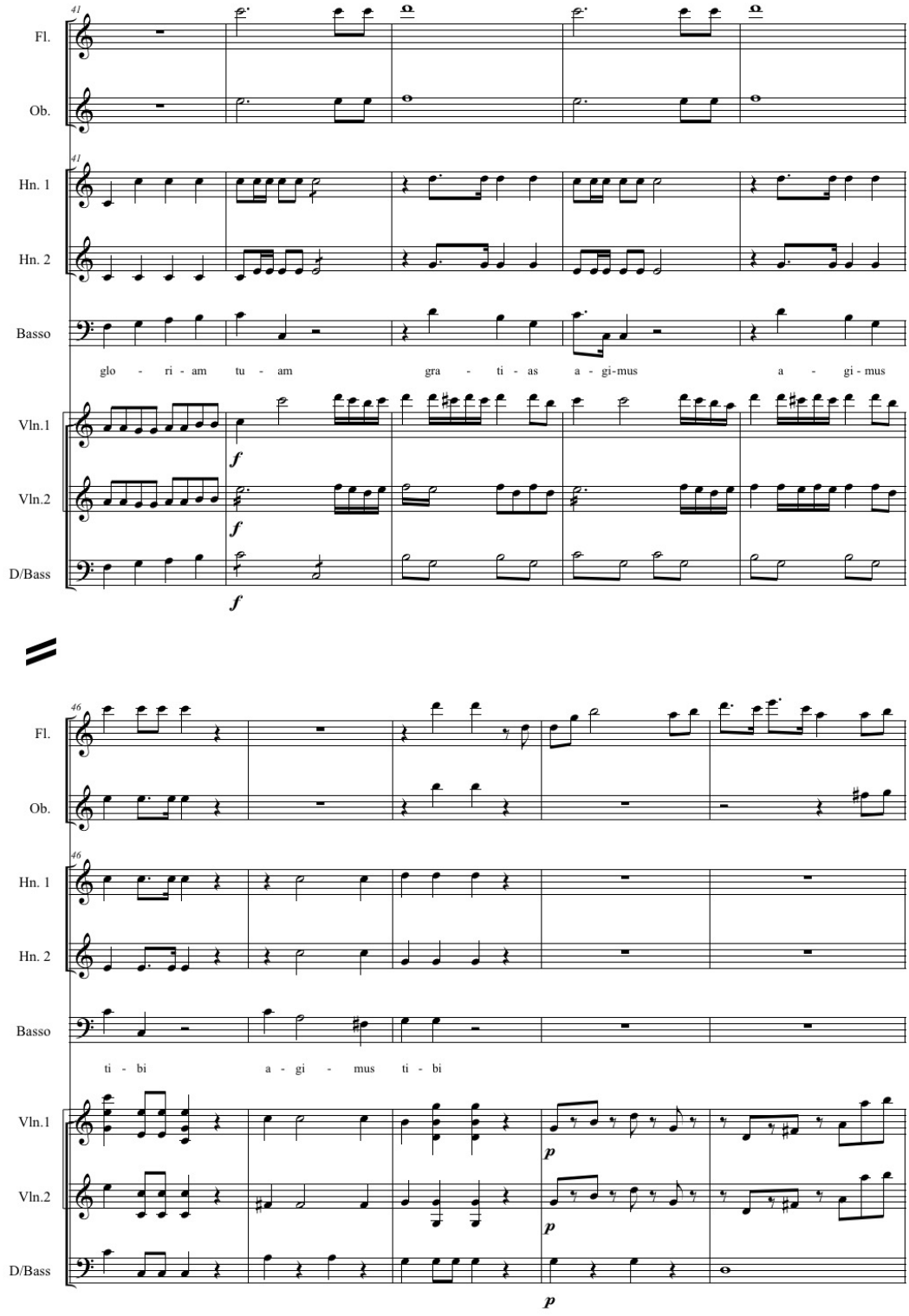

99
Fl.
Ob.
99
Hn. 1
Hn. 2
Canto 1
te.
Vln.1
Vln.2
D/Bass
104
Fl.
Ob.
104
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
p
f
p
f
p
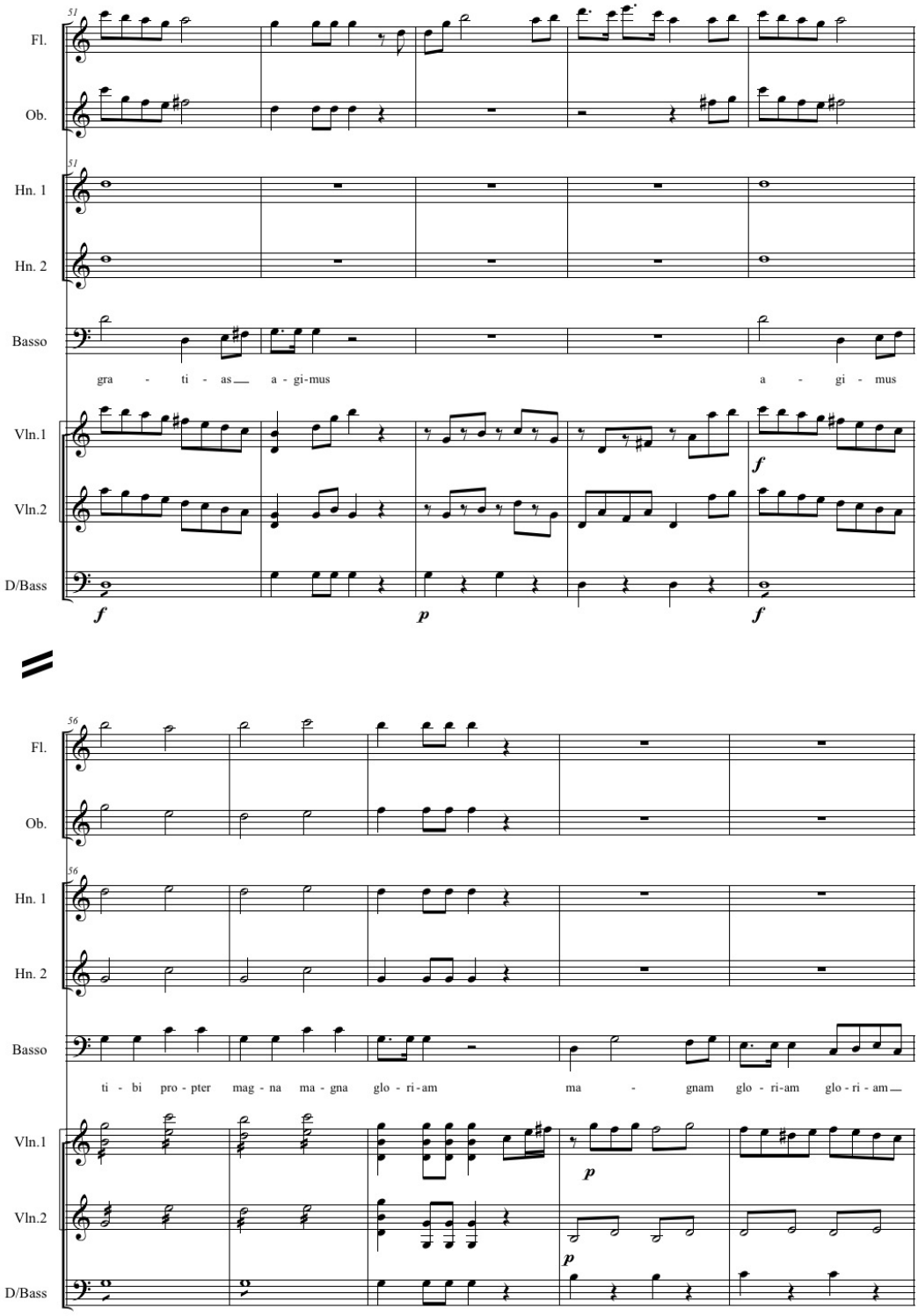

Allegro
Gratias
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
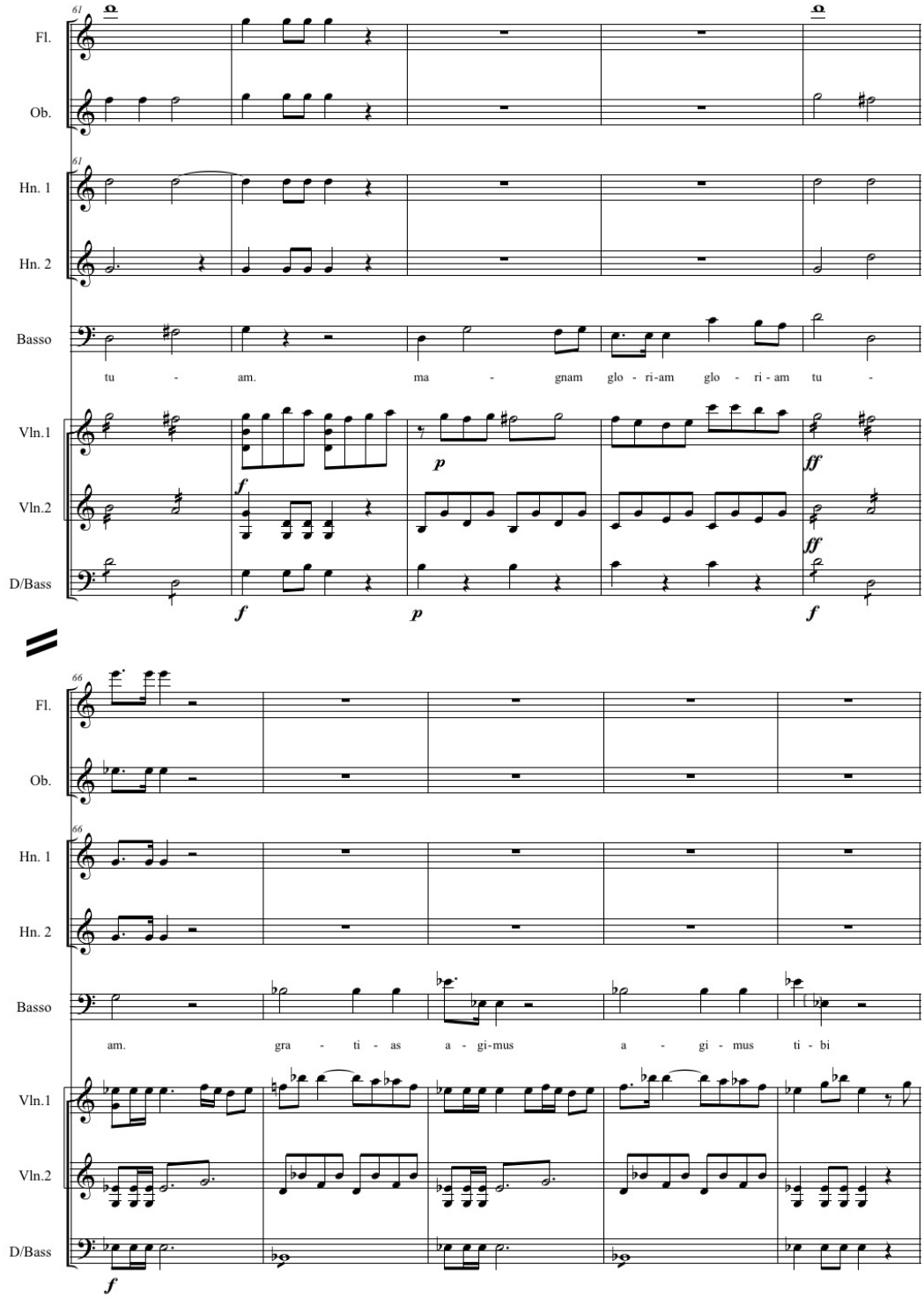

11
Fl.
Ob.
11
Hn. 1
Hn. 2
Vln.1
Vln.2
p
f
D/Bass
p
ff
16
Fl.
Ob.
16
Hn. 1
Hn. 2
Basso
Gra - ti - a a - gi-mus
Vln.1
p
Vln.2
p
f
D/Bass
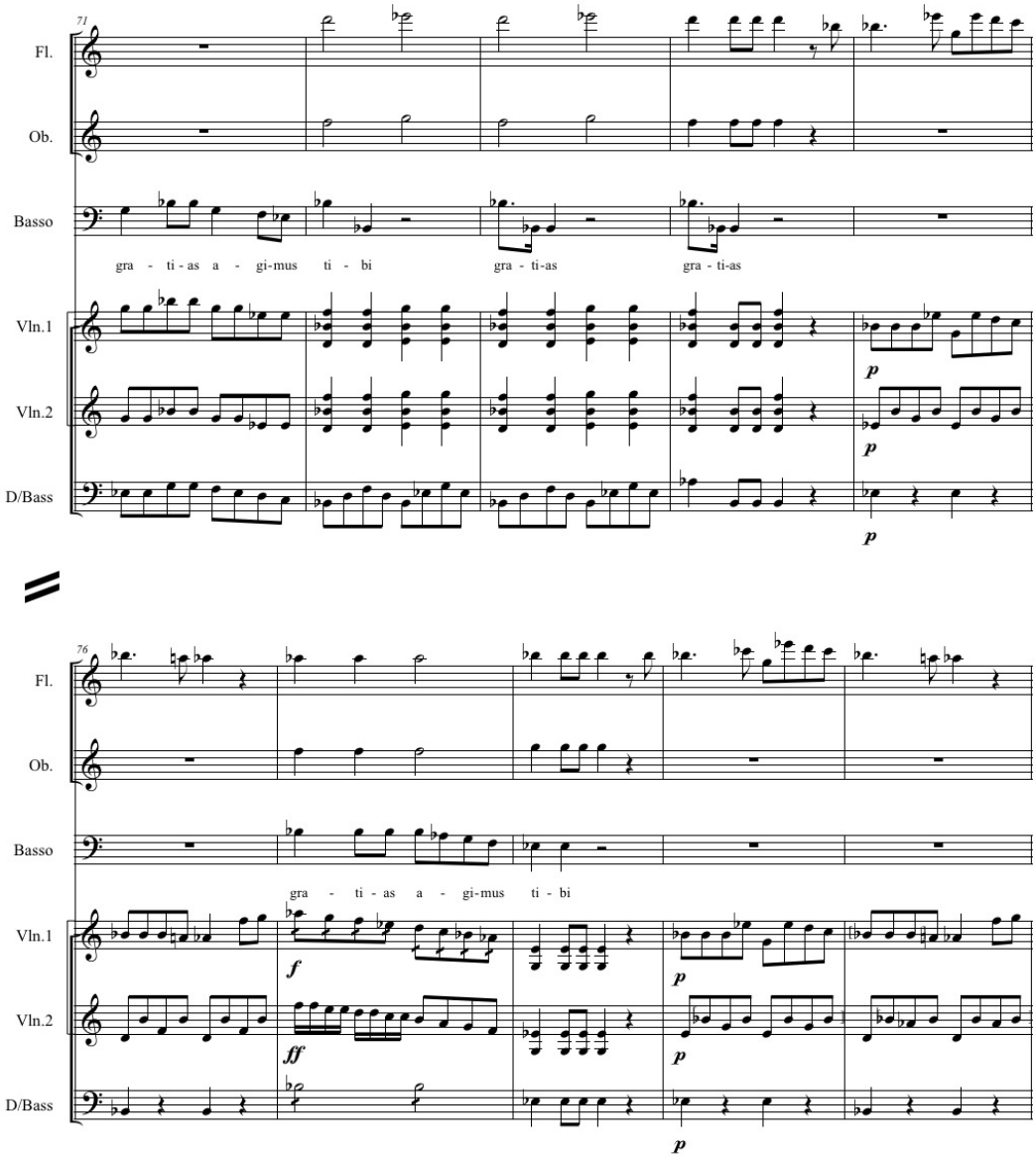

21
Fl.
Ob.
21
Hn. 1
Hn. 2
Basso
gra - ti-as a - gi-mus ti - bi
Gra - ti - as a - gi-mus ti - bi
A - gi - mus
Vln.1
Vln.2
D/Bass
26
Fl.
Ob.
26
Hn. 1
Hn. 2
Basso
t - bi gra - ti-as a-gi-mus ti - bi
gra - ti-as
gra-ti-as
Vln.1
Vln.2
D/Bass
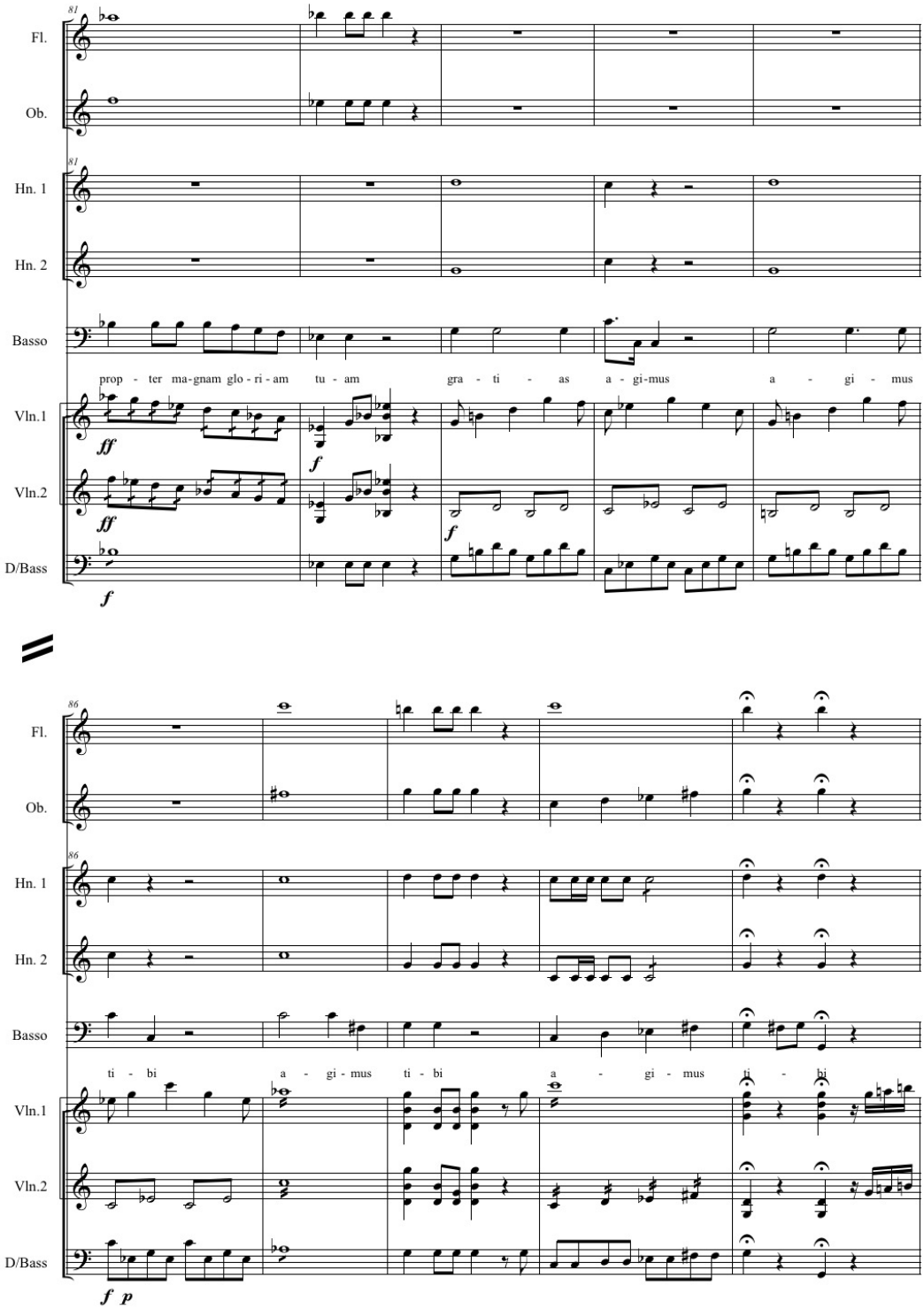

31
Fl.
Ob.
31
Hn. 1
Hn. 2
Basso
gra - ti - as a - gi - mus ti - bi
Vln.1
Vln.2
D/Bass
p
ff
f
36
a - gi - mus a - gi - mus ti - bi pro - pter ma - gna ma - gna
cresc.
sempre
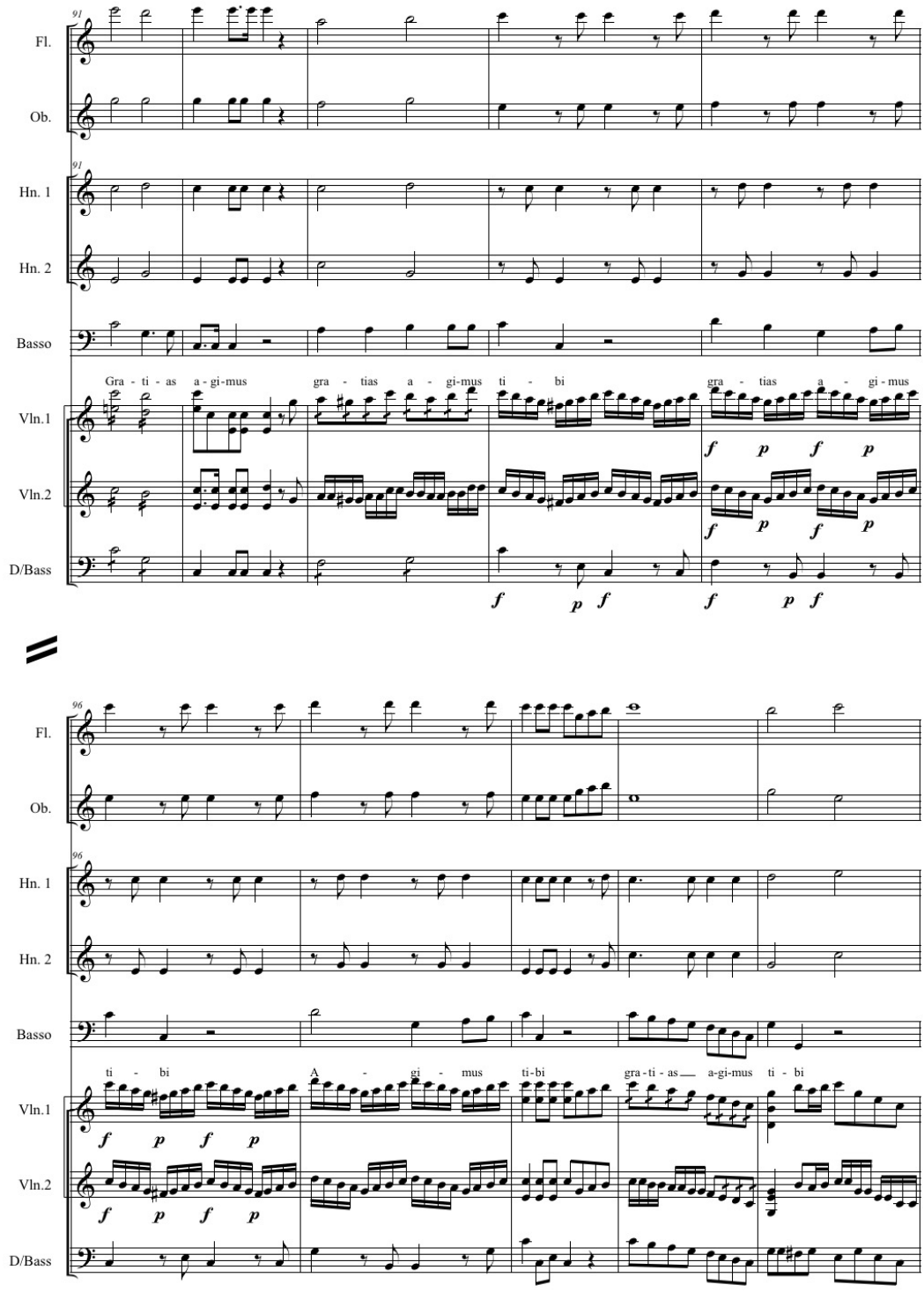

41
Fl.
Ob.
41
Hn. 1
Hn. 2
Basso
glo - ri - am tu - am gra - ti - as a - gi-mus a - gi - mus
Vln.1
Vln.2
D/Bass
f
f
f
46
Fl.
Ob.
46
Hn. 1
Hn. 2
Basso
ti - bi a - gi - mus ti - bi
Vln.1
Vln.2
D/Bass
p
p
p
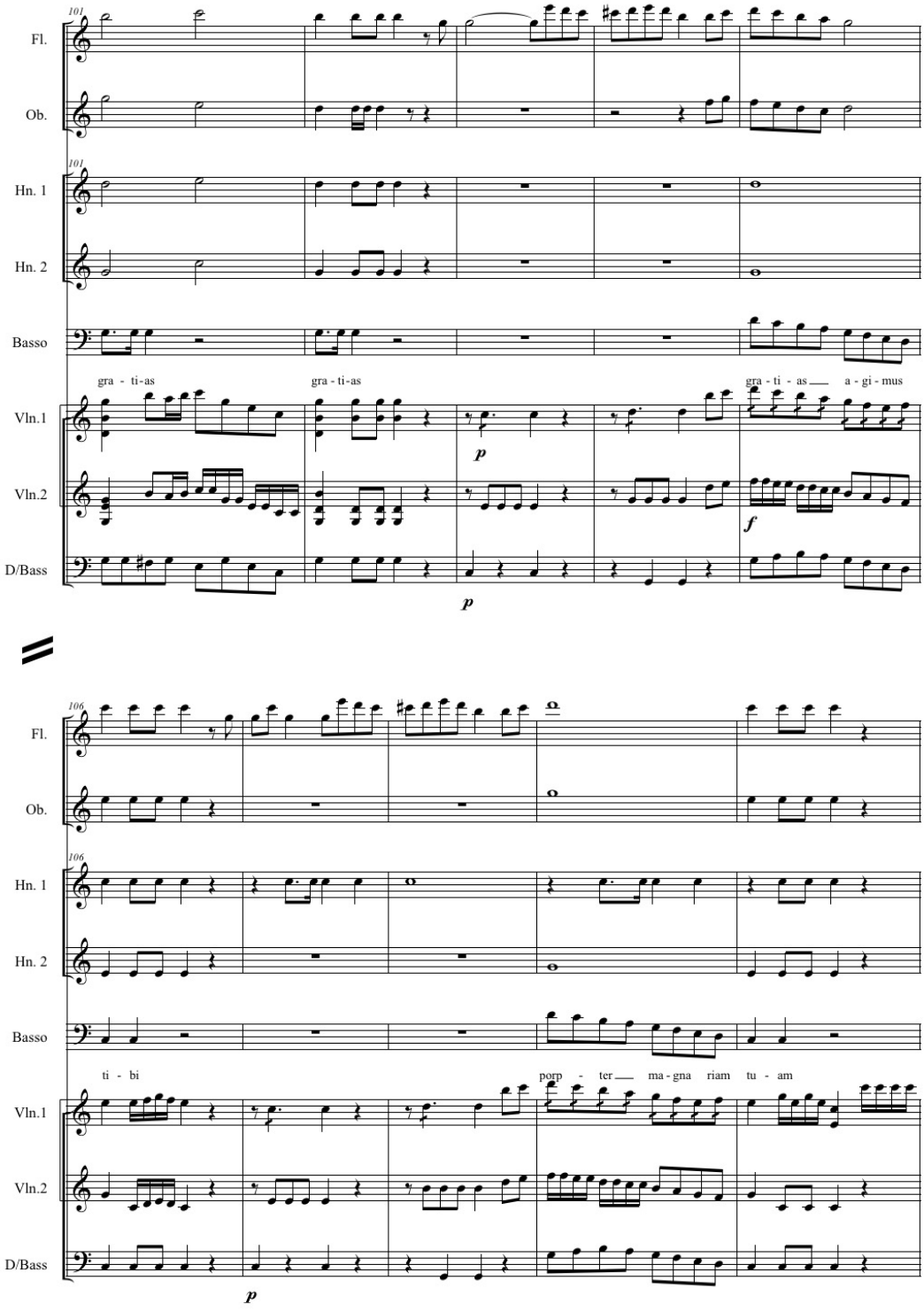

51
Fl.
Ob.
Hn. 1
Hn. 2
Basso
gra - ti - as a - gi-mus a - gi - mus
Vln.1
Vln.2
D/Bass
f
p
f
56
Fl.
Ob.
Hn. 1
Hn. 2
Basso
ti - bi pro - pter mag - na ma - gna glo - ri-am ma - gnam glo - ri-am glo - ri - am
Vln.1
Vln.2
D/Bass
p
p
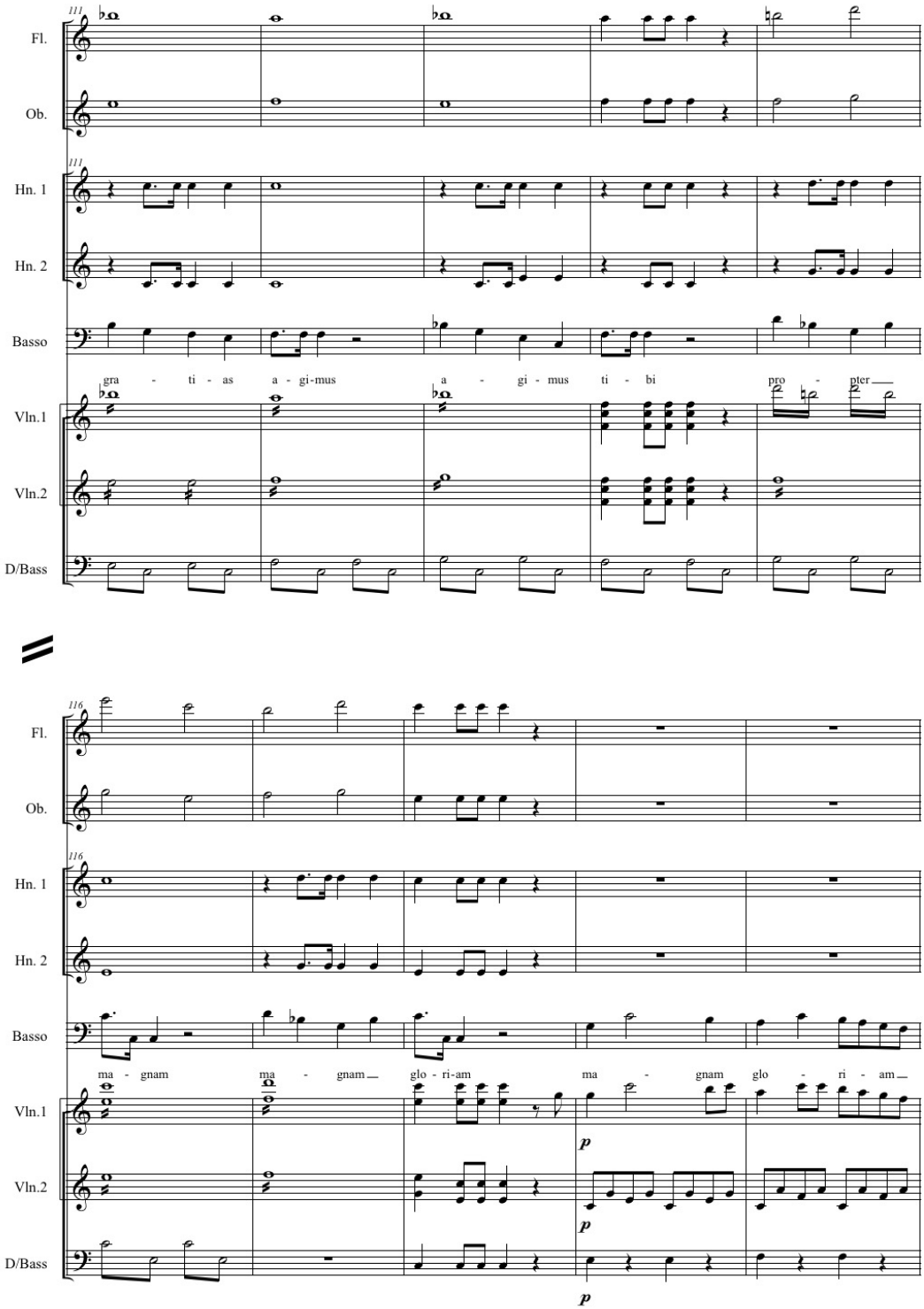

61
Fl.
Ob.
Hn. 1
Hn. 2
Basso
tu - am. ma - gnam glo - ri-am glo - ri - am tu -
Vln.1
Vln.2
D/Bass
f
p
ff
66
am. gra - ti - as a - gi-mus a - gi - mus ti - bi
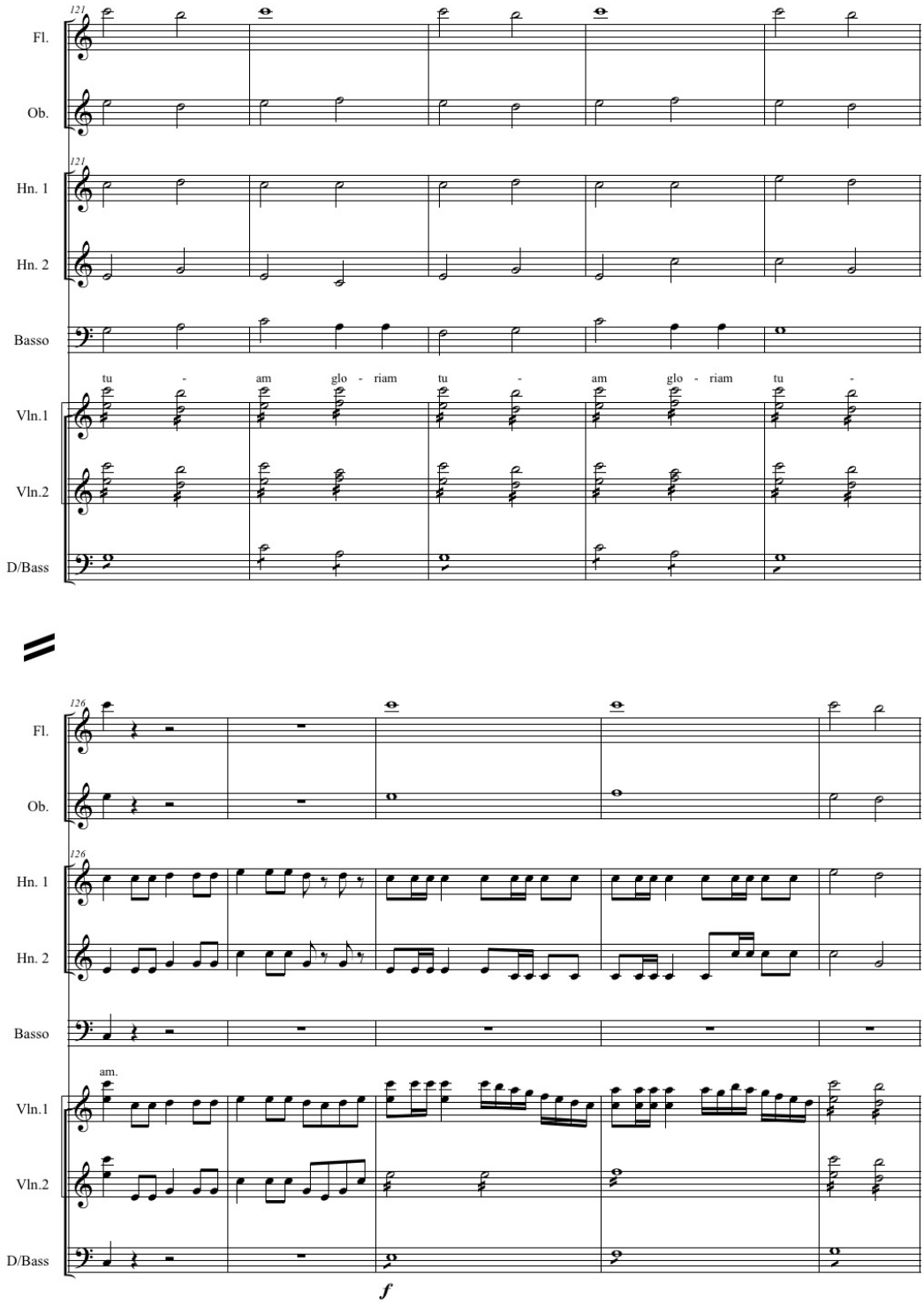

71
Fl.
Ob.
Basso
gra - ti - as a - gi-mus ti - bi
gra - ti-as
gra - ti-as
Vln.1
Vln.2
D/Bass
p
p
p
76
Fl.
Ob.
Basso
gra - ti - as a - gi-mus ti - bi
Vln.1
Vln.2
D/Bass
f
ff
p
p
p
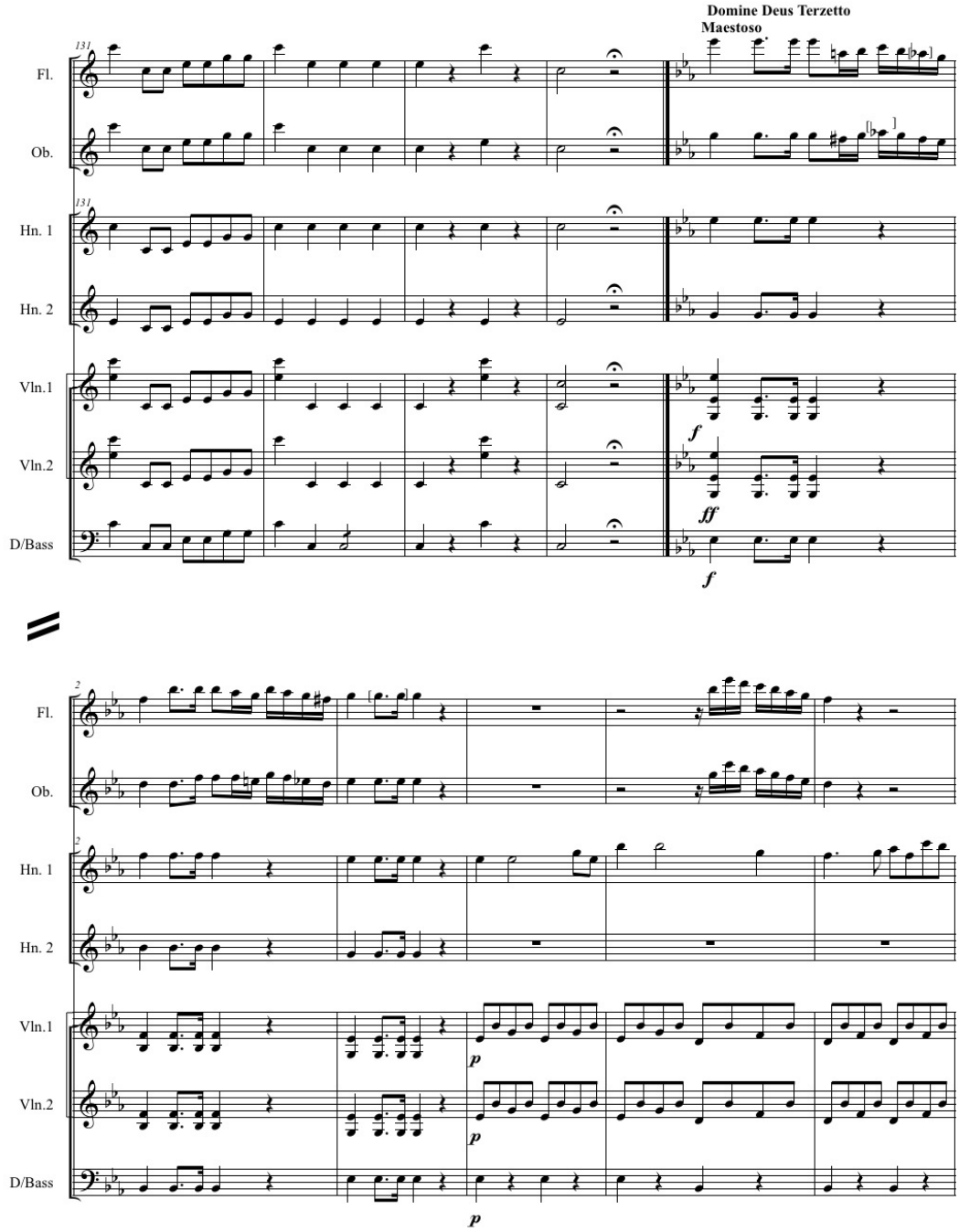

81
Fl.
Ob.
Hn. 1
Hn. 2
Basso
prop - ter ma-gnam glo - ri - am tu - am gra - ti - as a - gi-mus a - gi - mus
Vln.1
Vln.2
D/Bass
ff
f
86
ti - bi a - gi - mus ti - bi a - gi - mus ti - bi
f p
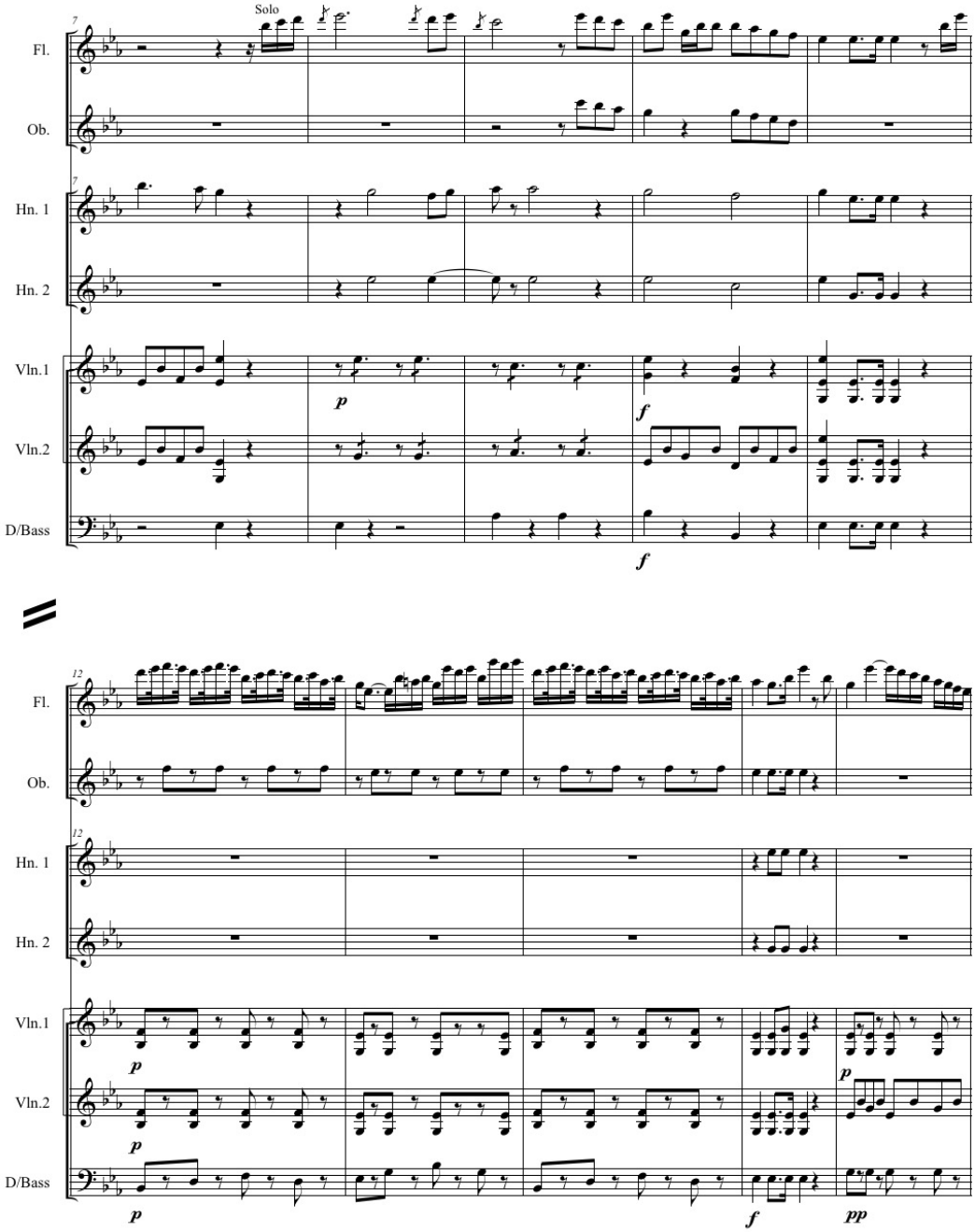

91
Fl.
Ob.
91
Hn. 1
Hn. 2
Basso
Gra - ti - as a - gi-mus gra - tias a - gi-mus ti - bi gra - tias a - gi - mus
Vln.1
Vln.2
D/Bass
96
Fl.
Ob.
96
Hn. 1
Hn. 2
Basso
ti - bi A - gi - mus ti-bi gra-ti - as a-gi-mus ti - bi
Vln.1
Vln.2
D/Bass
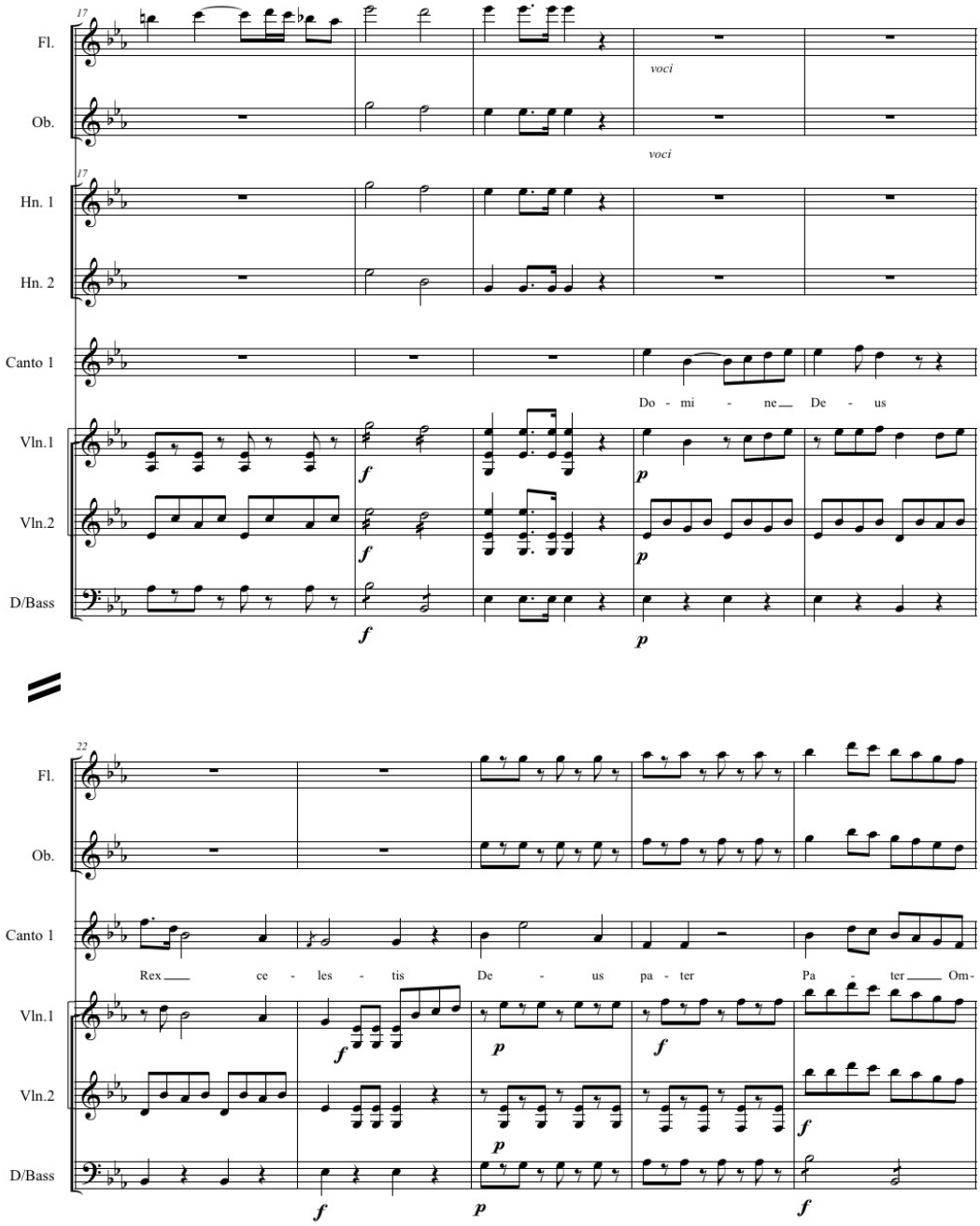

101
Fl.
Ob.
Hn. 1
Hn. 2
Basso
gra - ti-as
gra - ti-as
gra - ti - as
a - gi - mus
Vln.1
Vln.2
D/Bass
p
f
106
ti - bi
porp - ter
ma - gna riam tu - am
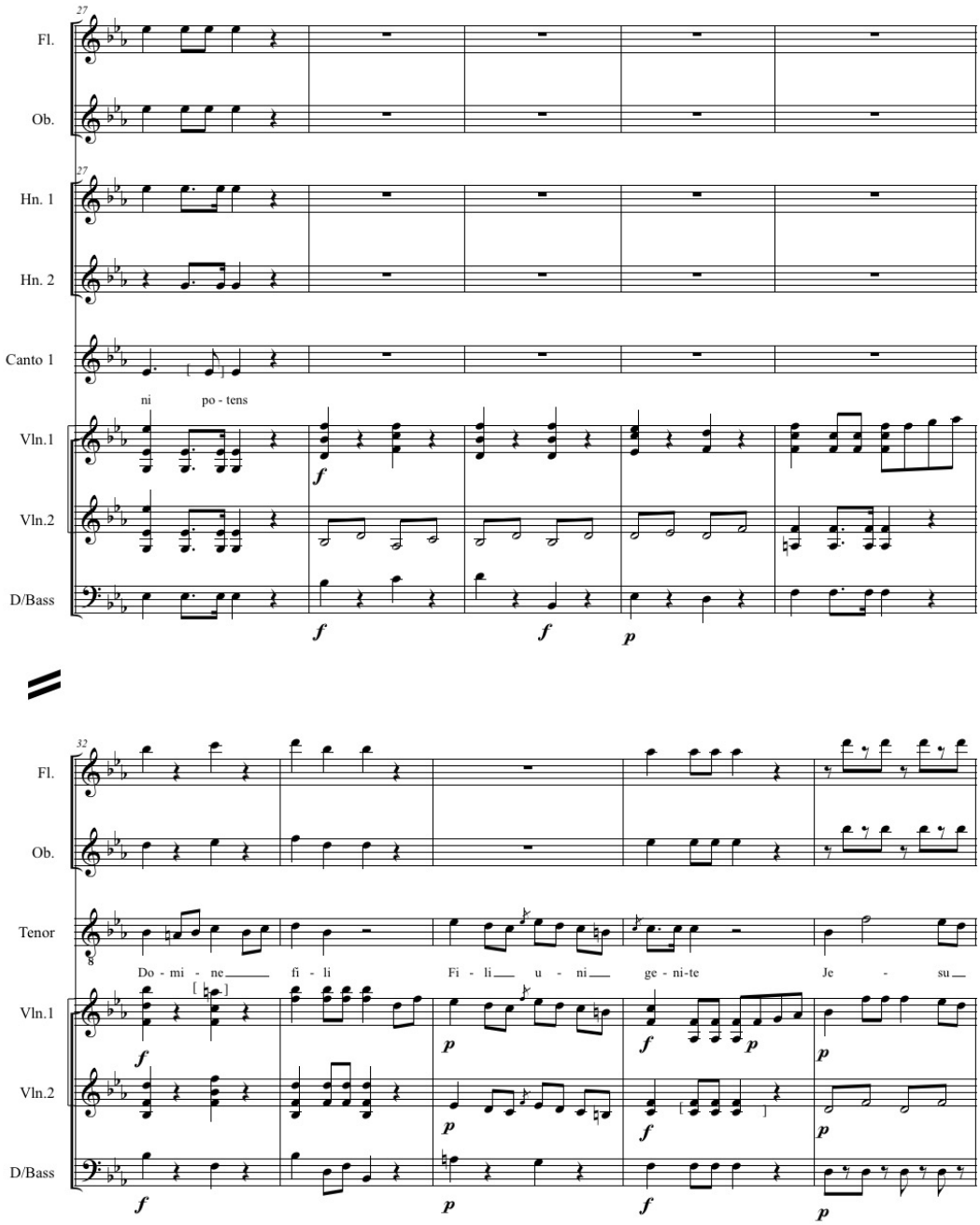

111
Fl.
Ob.
111
Hn. 1
Hn. 2
Basso
gra - ti - as a - gi-mus a - gi - mus ti - bi pro - pter
Vln.1
Vln.2
D/Bass
116
Fl.
Ob.
116
Hn. 1
Hn. 2
Basso
ma - gnam ma - gnam glo - ri-am ma - gnam glo - ri - am
Vln.1
p
Vln.2
p
D/Bass
p
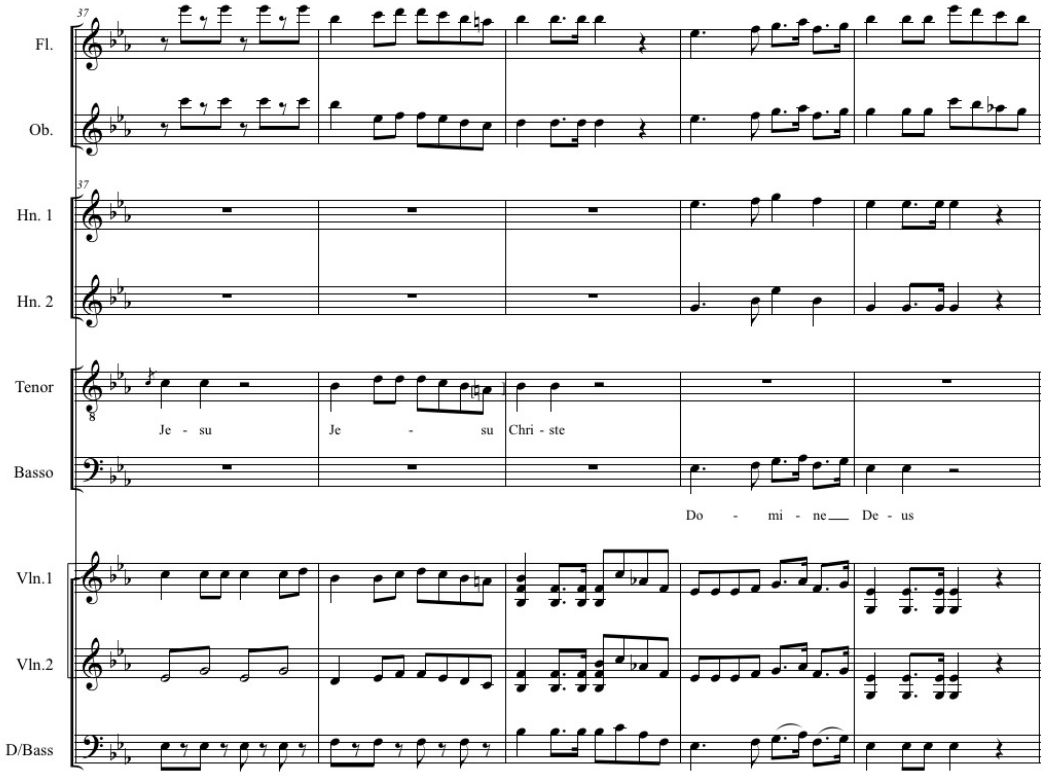

121
Fl.
Ob.
121
Hn. 1
Hn. 2
Basso
tu - am glo - riam tu - am glo - riam tu -
Vln.1
Vln.2
D/Bass
126
Fl.
Ob.
126
Hn. 1
Hn. 2
Basso
am.
Vln.1
Vln.2
D/Bass
f
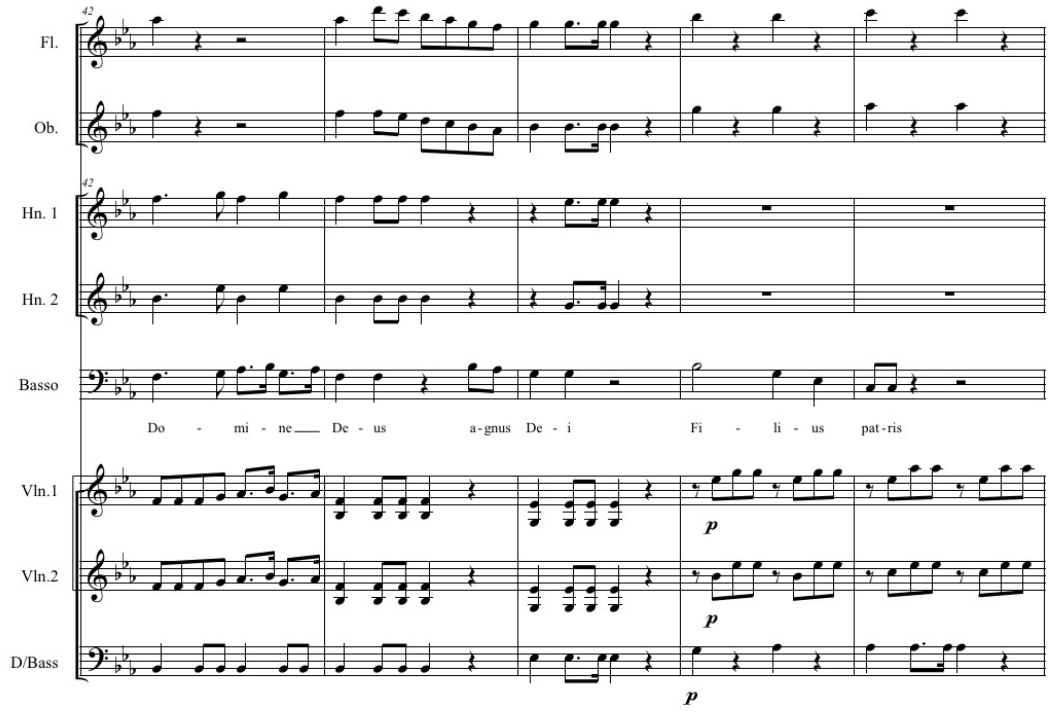

Domine Deus Terzetto
Maestoso
131
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
f
ff
f
2
p
p
p
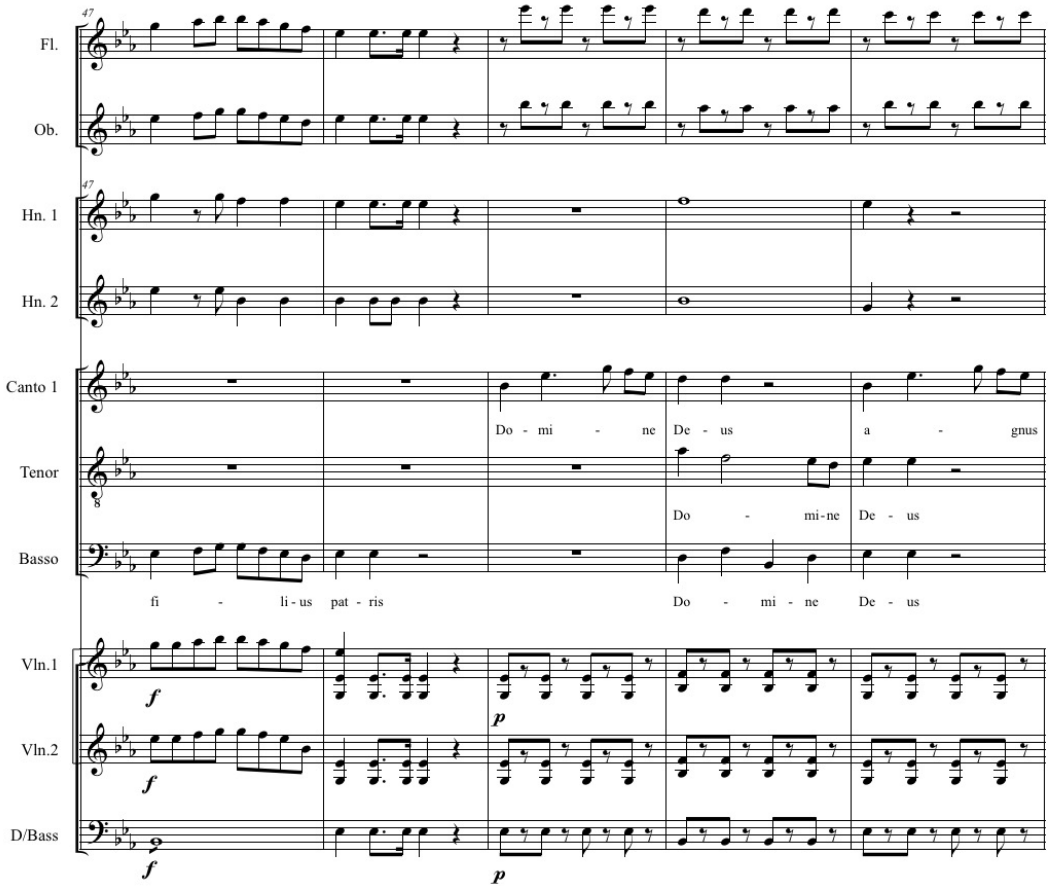

Solo
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
p
f
f
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
p
p
p
p
f
p
pp
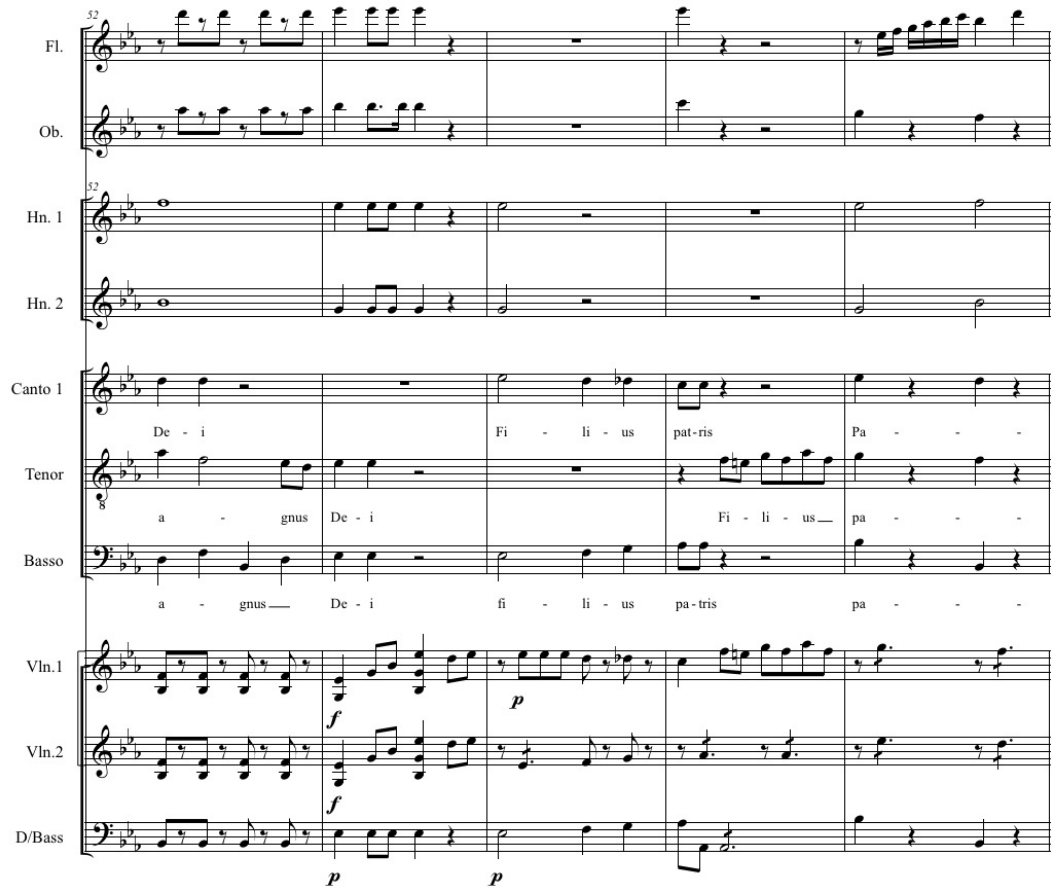

17
Fl.
voci
Ob.
voci
17
Hn. 1
Hn. 2
Canto 1
Do - mi - ne De - us
Vln.1
Vln.2
D/Bass
f
p
22
Fl.
Ob.
Canto 1
Rex ce - les - tis De - us pa - ter Pa - ter Om-
Vln.1
Vln.2
D/Bass
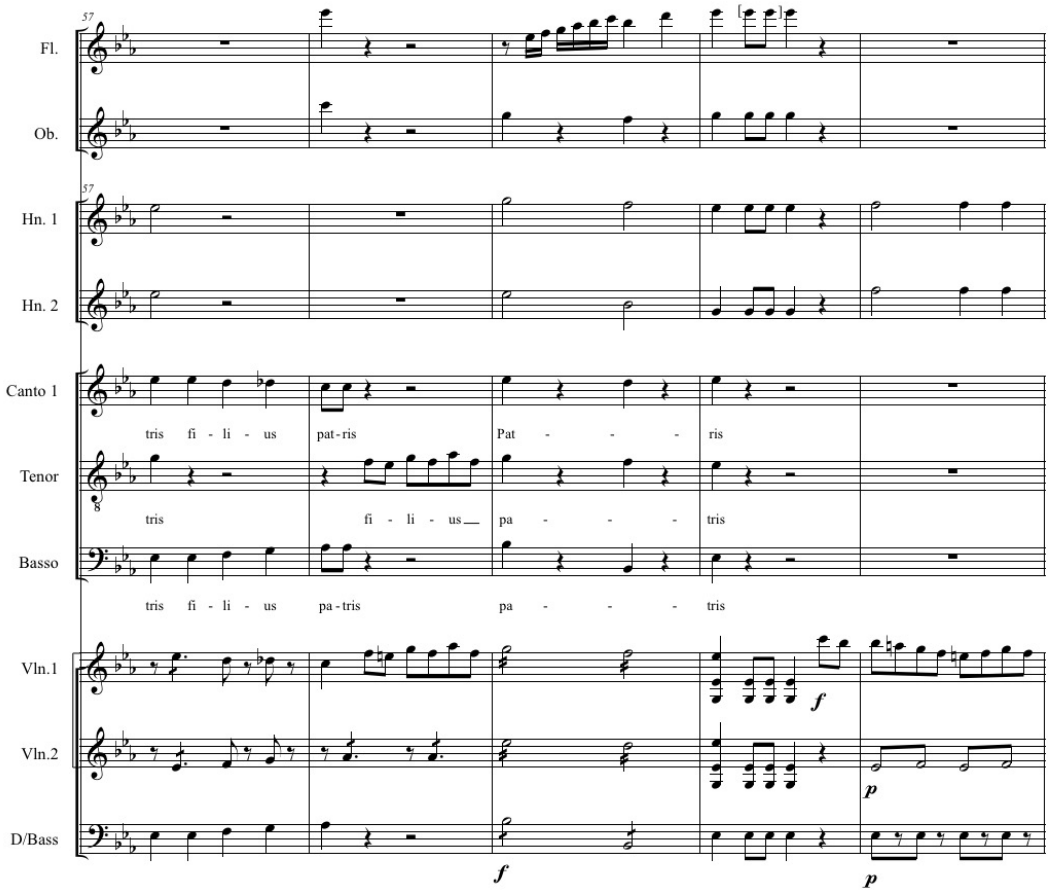

27
Fl.
Ob.
27
Hn. 1
Hn. 2
Canto 1
ni po - tens
Vln.1
Vln.2
D/Bass
f
f
f
p
32
Fl.
Ob.
Tenor
Do - mi - ne fi - li Fi - li u - ni ge - ni-te Je - su
Vln.1
Vln.2
D/Bass
f
p
f
p
p
f
p
f
p
f
p
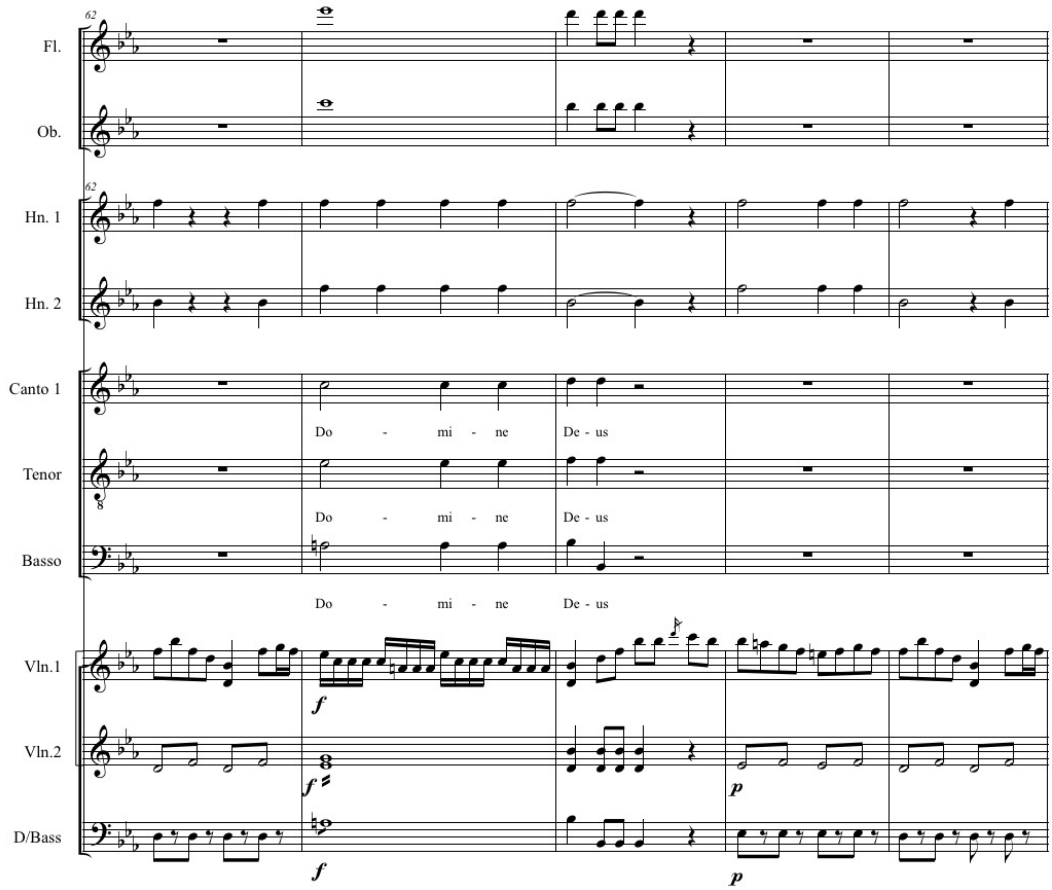

37
Fl.
Ob.
37
Hn. 1
Hn. 2
Tenor
Je - su
Je - su
Chri - ste
Basso
Do - mi - ne De - us
Vln.1
Vln.2
D/Bass
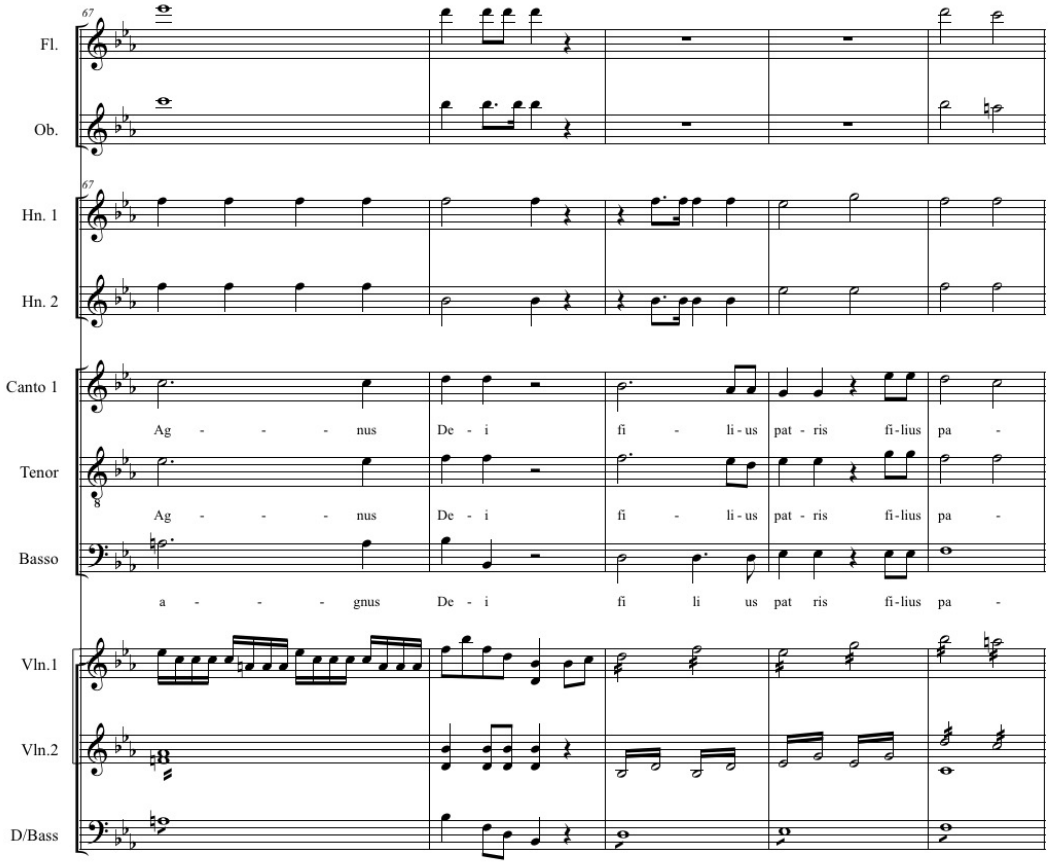

42
Fl.
Ob.
42
Hn. 1
Hn. 2
Basso
Do - mi - ne De - us a-gnus De - i Fi - li - us pat-ris
Vln.1
Vln.2
D/Bass
p
p
p
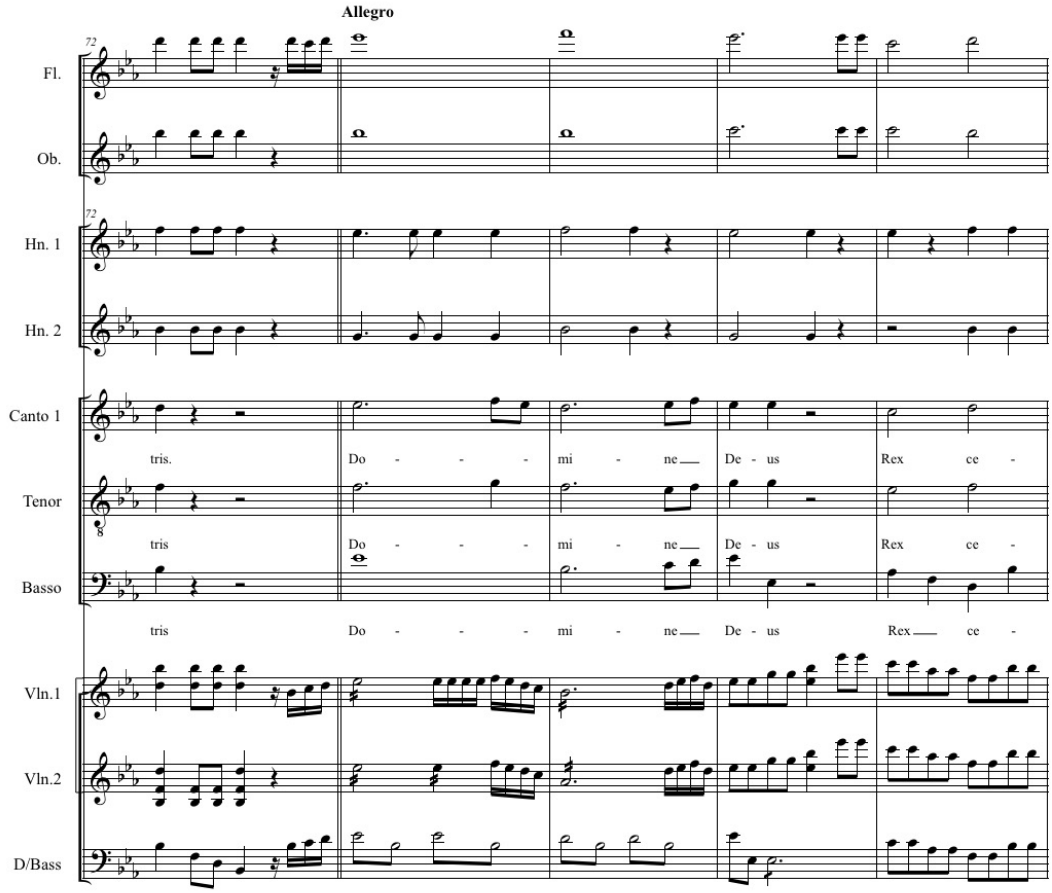

47
Fl.
Ob.
47
Hn. 1
Hn. 2
Canto 1
Do - mi - ne
De - us
a - gnus
Tenor
Do - mi-ne
De - us
Basso
fi - li-us pat - ris
Do - mi - ne
De - us
Vln.1
Vln.2
D/Bass
f
p
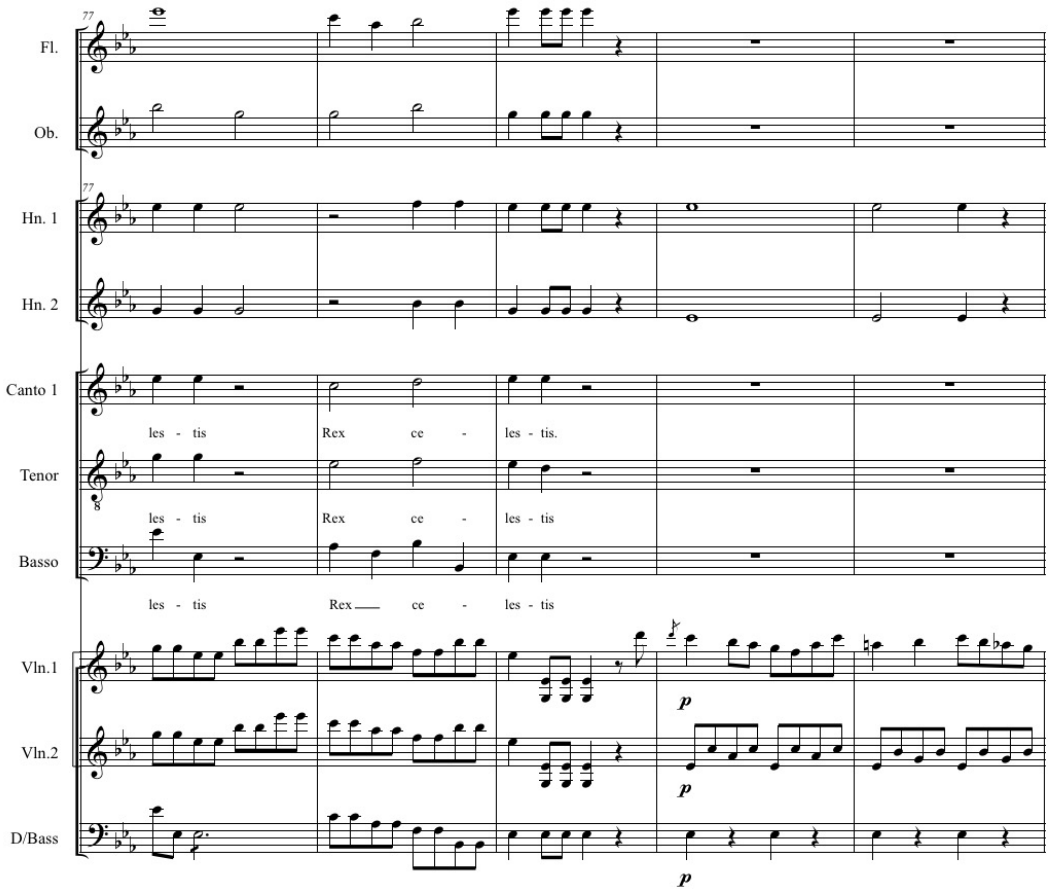

52
Fl.
Ob.
52
Hn. 1
Hn. 2
Canto 1
De - i
Fi - li - us
pat-ris
Pa - - -
Tenor
a - gnus
De - i
Fi - li - us
pa - - -
Basso
a - gnus
De - i
fi - li - us
pa-tris
pa - - -
Vln.1
Vln.2
D/Bass
f
p
f
p
p
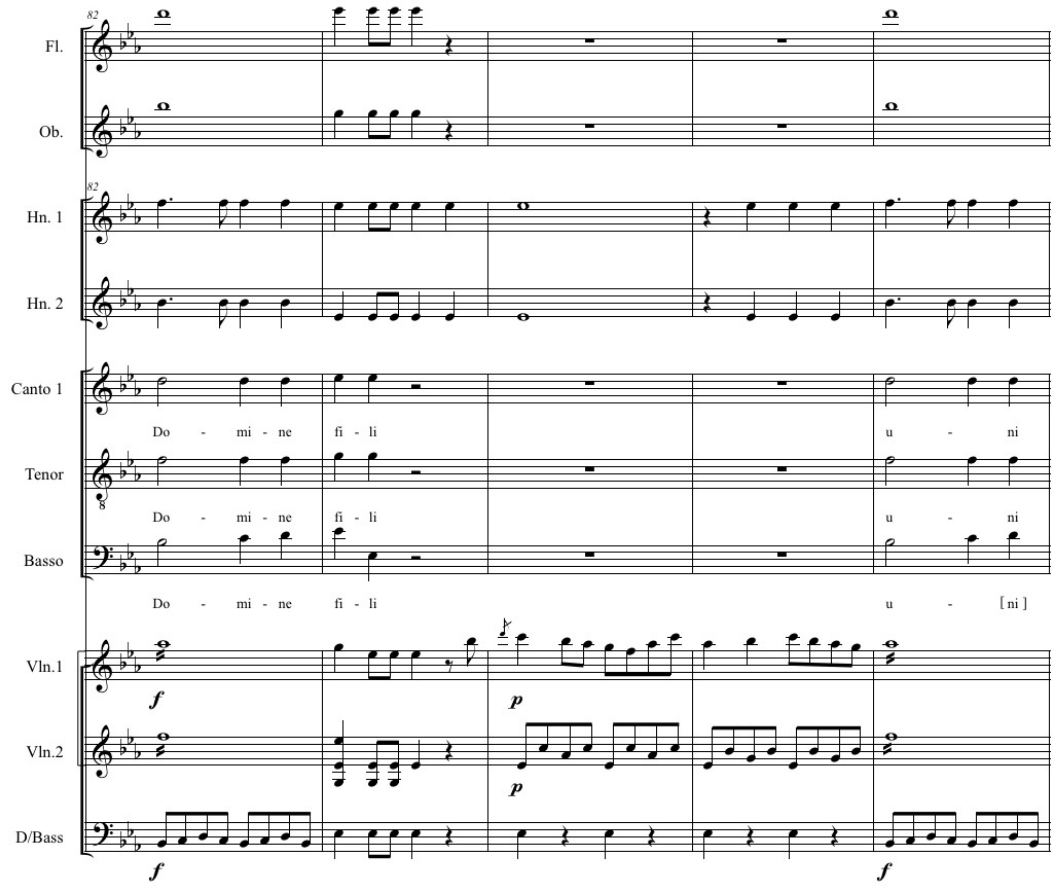

57
Fl.
Ob.
57
Hn. 1
Hn. 2
Canto 1
tris fi - li - us pat - ris Pat - - - - ris
Tenor
tris fi - li - us pa - - - - tris
Basso
tris fi - li - us pa - tris pa - - - - tris
Vln.1
Vln.2
D/Bass
f
p
f
p
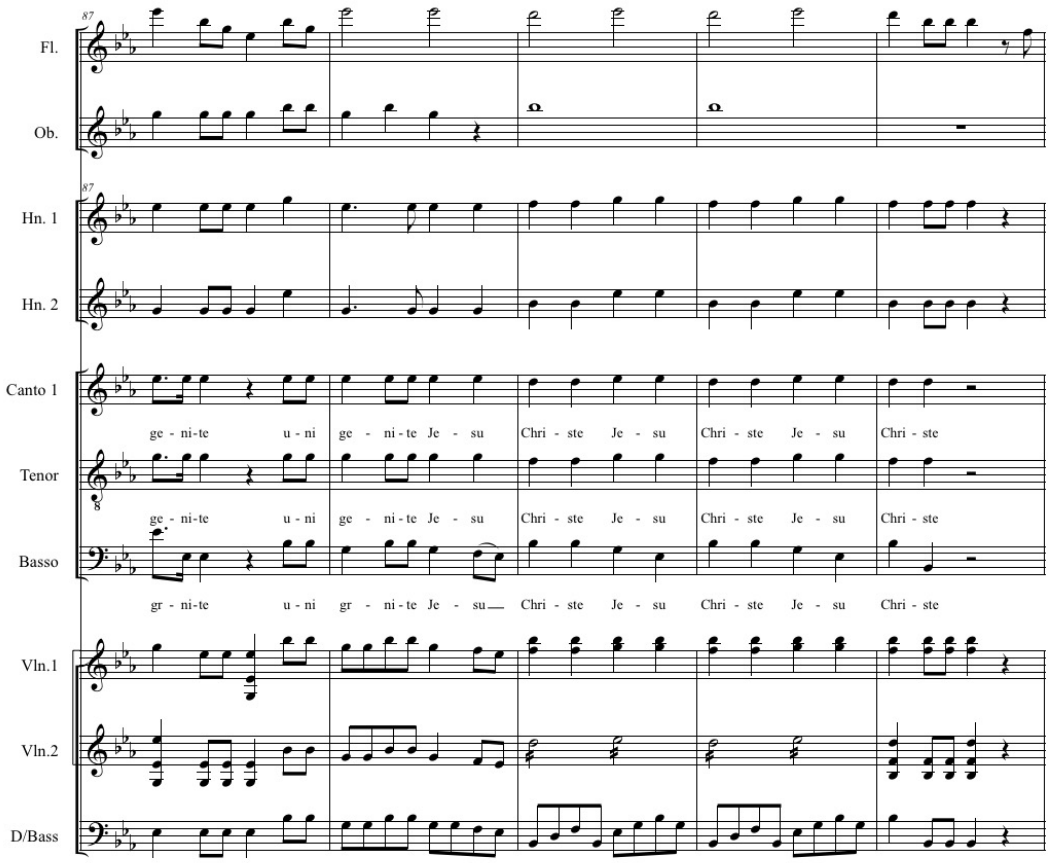

62
Fl.
Ob.
62
Hn. 1
Hn. 2
Canto 1
Do - mi - ne De - us
Tenor
8
Do - mi - ne De - us
Basso
Do - mi - ne De - us
Vln.1
f
Vln.2
f
p
D/Bass
f
p
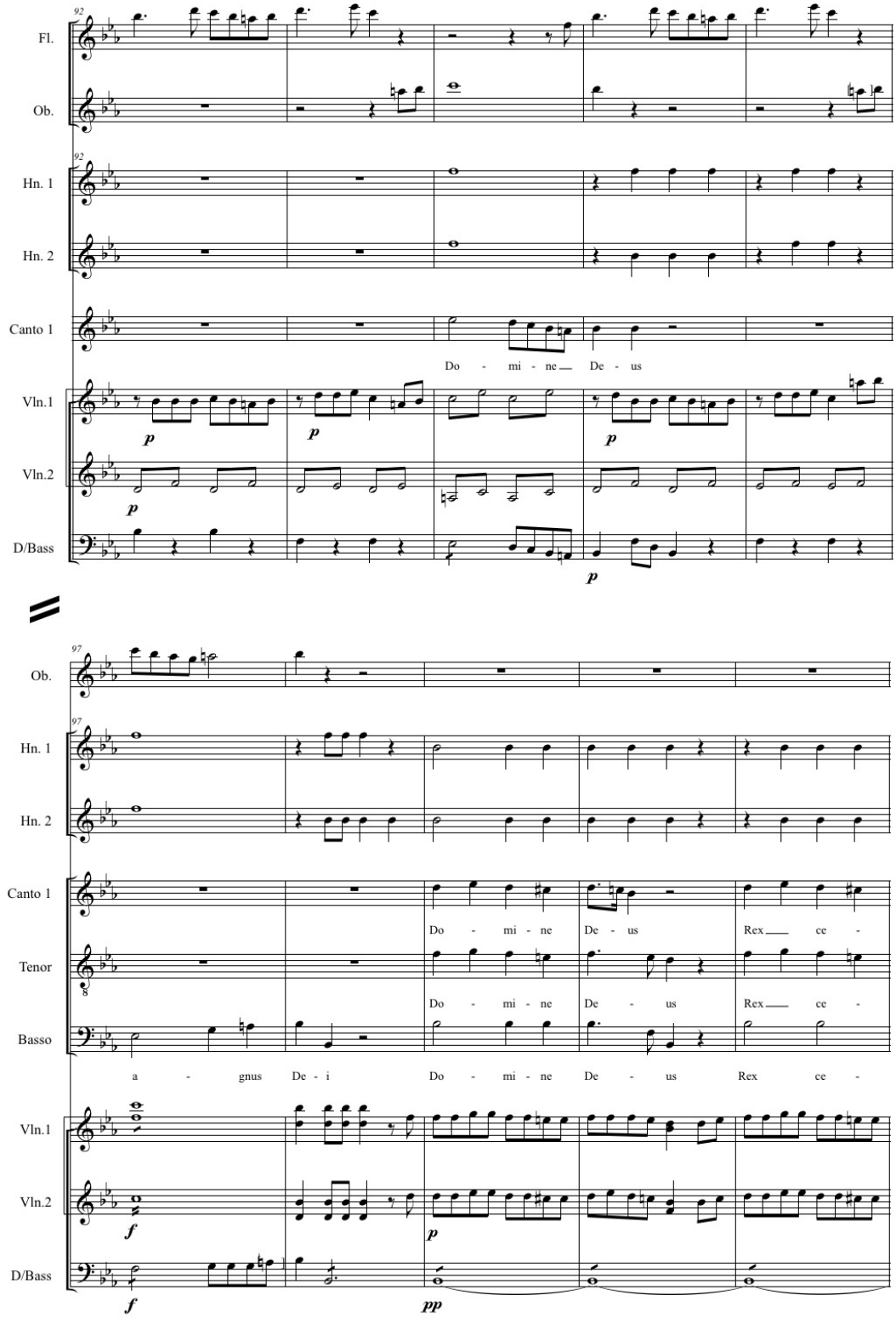

67
Fl.
Ob.
67
Hn. 1
Hn. 2
Canto 1
Ag - - - - nus De - i fi - li - us pat - ris fi - lius pa -
Tenor
8
Ag - - - - nus De - i fi - li - us pat - ris fi - lius pa -
Basso
a - - - - gnus De - i fi li us pat ris fi - lius pa -
Vln.1
Vln.2
D/Bass
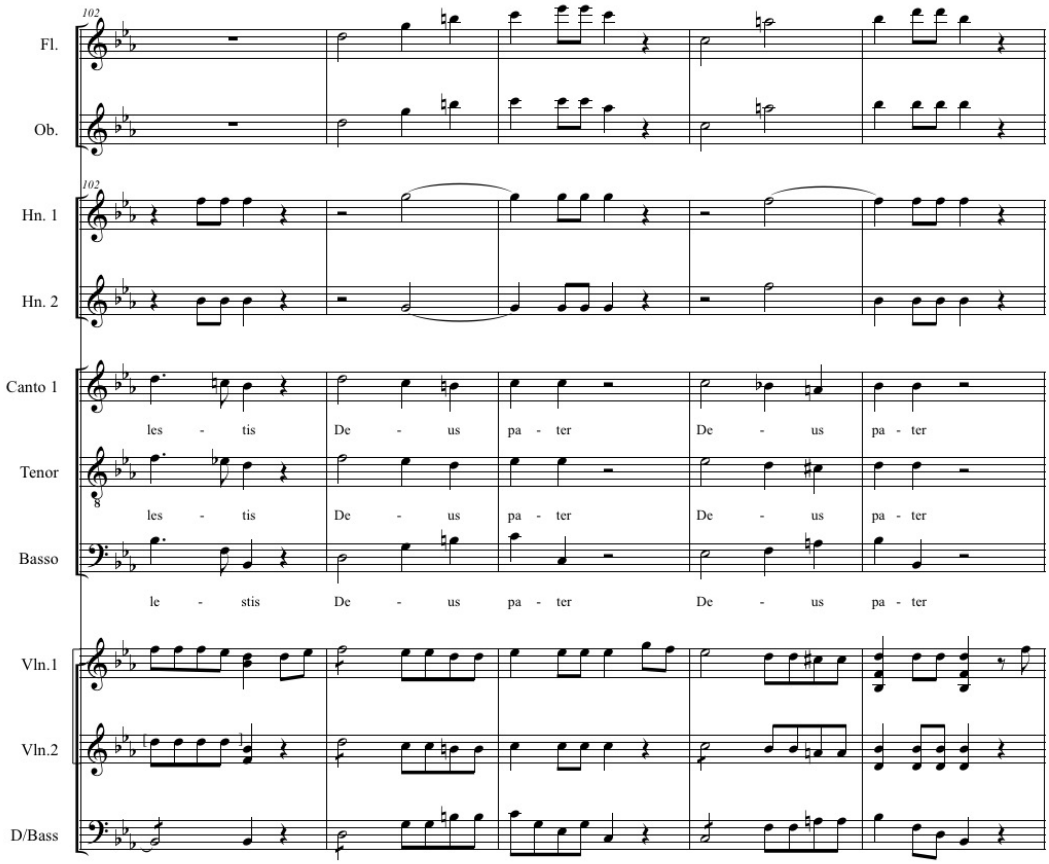

Allegro
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Tenor
Basso
Vln.1
Vln.2
D/Bass
tris.
Do - - - mi - ne De - us Rex ce -
tris
Do - - - mi - ne De - us Rex ce -
tris
Do - - - mi - ne De - us Rex ce -
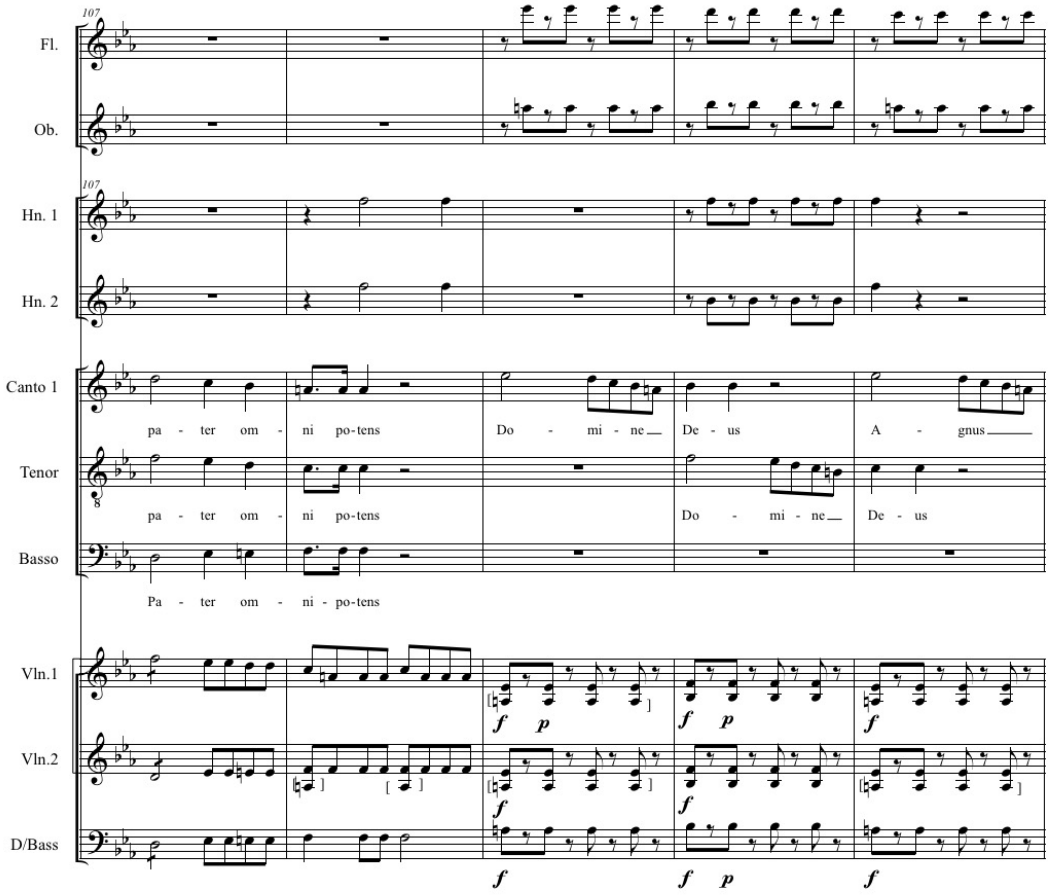

77
Fl.
Ob.
77
Hn. 1
Hn. 2
Canto 1
les - tis Rex ce - les - tis.
Tenor
les - tis Rex ce - les - tis
Basso
les - tis Rex ce - les - tis
Vln.1
p
Vln.2
p
D/Bass
p
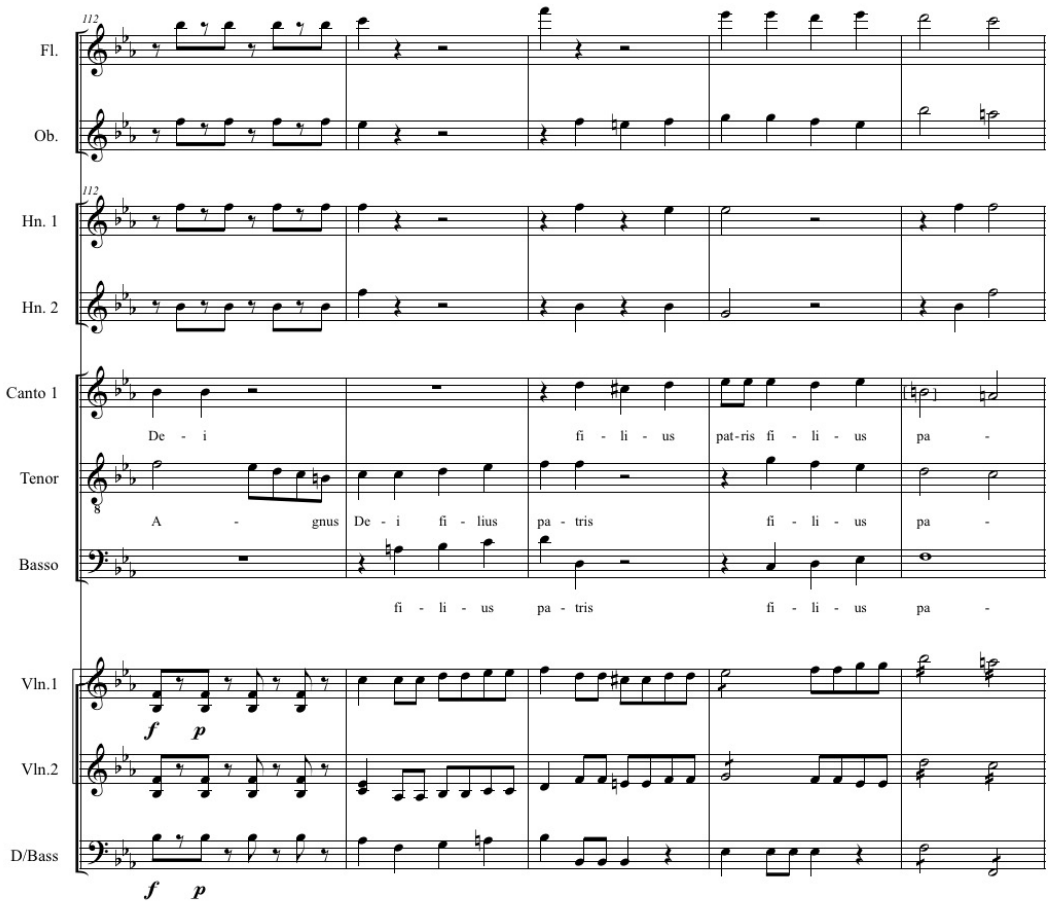

82
Fl.
Ob.
82
Hn. 1
Hn. 2
Canto 1
Do - mi - ne fi - li u - ni
Tenor
8
Do - mi - ne fi - li u - ni
Basso
Do - mi - ne fi - li u - [ni]
Vln.1
f
p
Vln.2
p
D/Bass
f
f
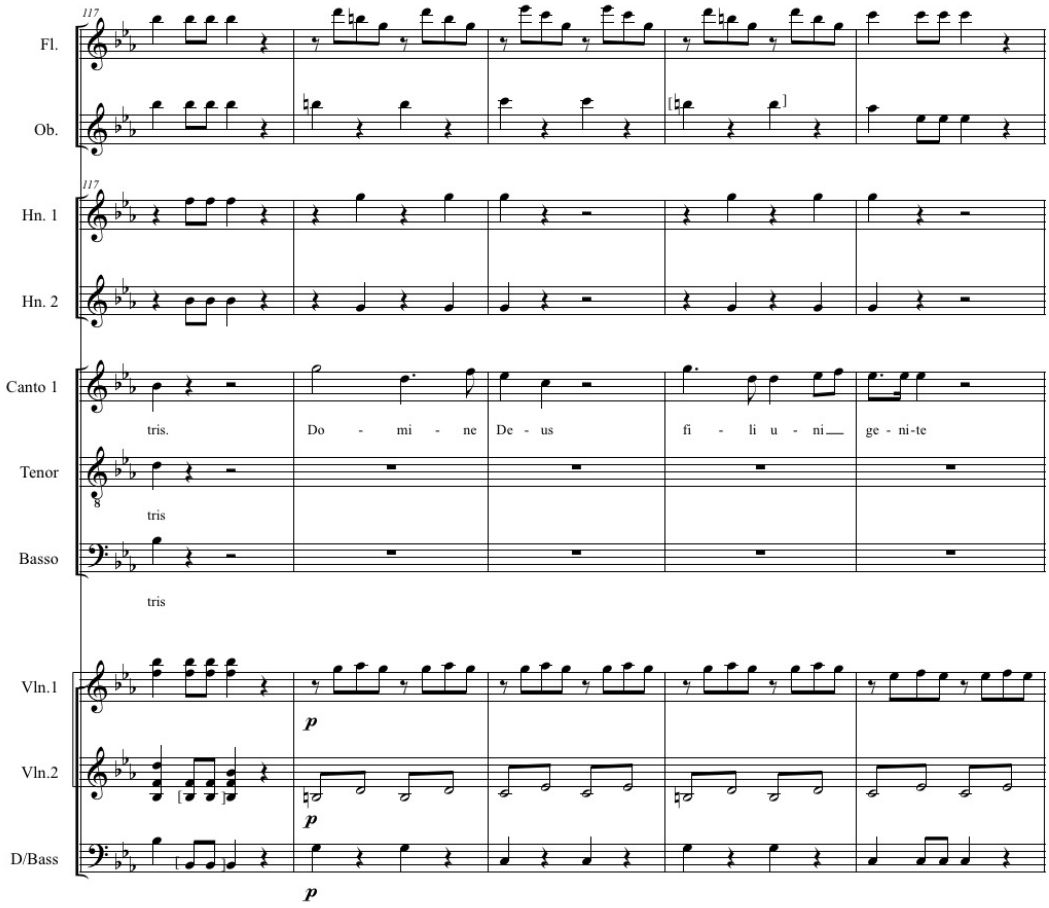

87
Fl.
Ob.
87
Hn. 1
Hn. 2
Canto 1
ge - ni-te u - ni ge - ni - te Je - su Chri - ste Je - su Chri - ste Je - su Chri - ste
Tenor
ge - ni-te u - ni ge - ni - te Je - su Chri - ste Je - su Chri - ste Je - su Chri - ste
Basso
gr - ni-te u - ni gr - ni - te Je - su Chri - ste Je - su Chri - ste Je - su Chri - ste
Vln.1
Vln.2
D/Bass
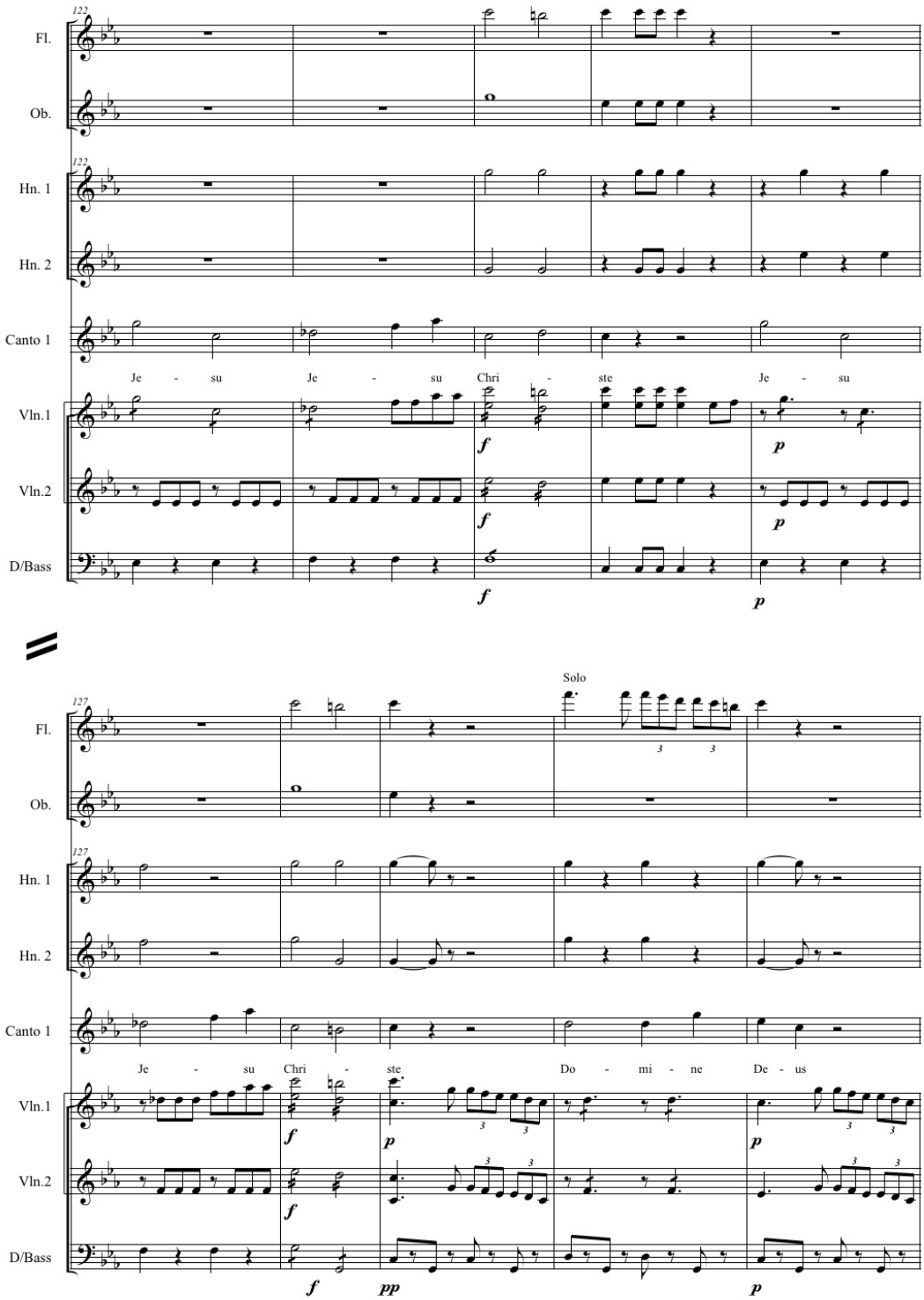

92
Fl.
Ob.
92
Hn. 1
Hn. 2
Canto 1
Do - mi - ne De - us
Vln.1
Vln.2
D/Bass
97
Ob.
97
Hn. 1
Hn. 2
Canto 1
Do - mi - ne De - us Rex ce -
Tenor
Do - mi - ne De - us Rex ce -
Basso
a - gnus De - i Do - mi - ne De - us Rex ce -
Vln.1
Vln.2
D/Bass
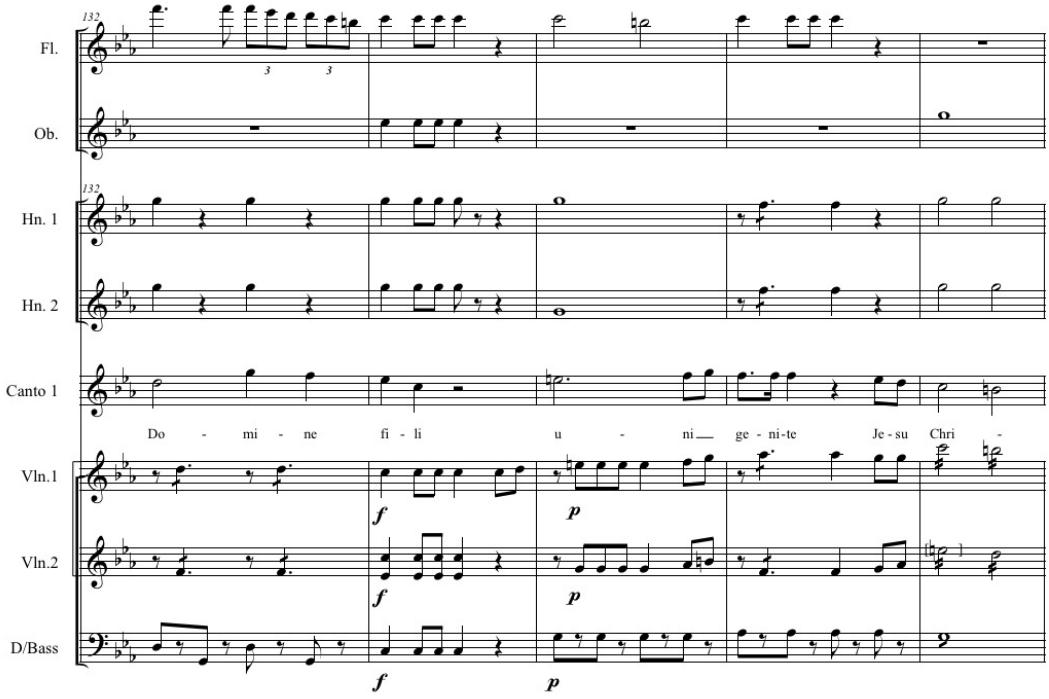

102
Fl.
Ob.
102
Hn. 1
Hn. 2
Canto 1
les - tis De - us pa - ter De - us pa - ter
Tenor
les - tis De - us pa - ter De - us pa - ter
Basso
le - stis De - us pa - ter De - us pa - ter
Vln.1
Vln.2
D/Bass
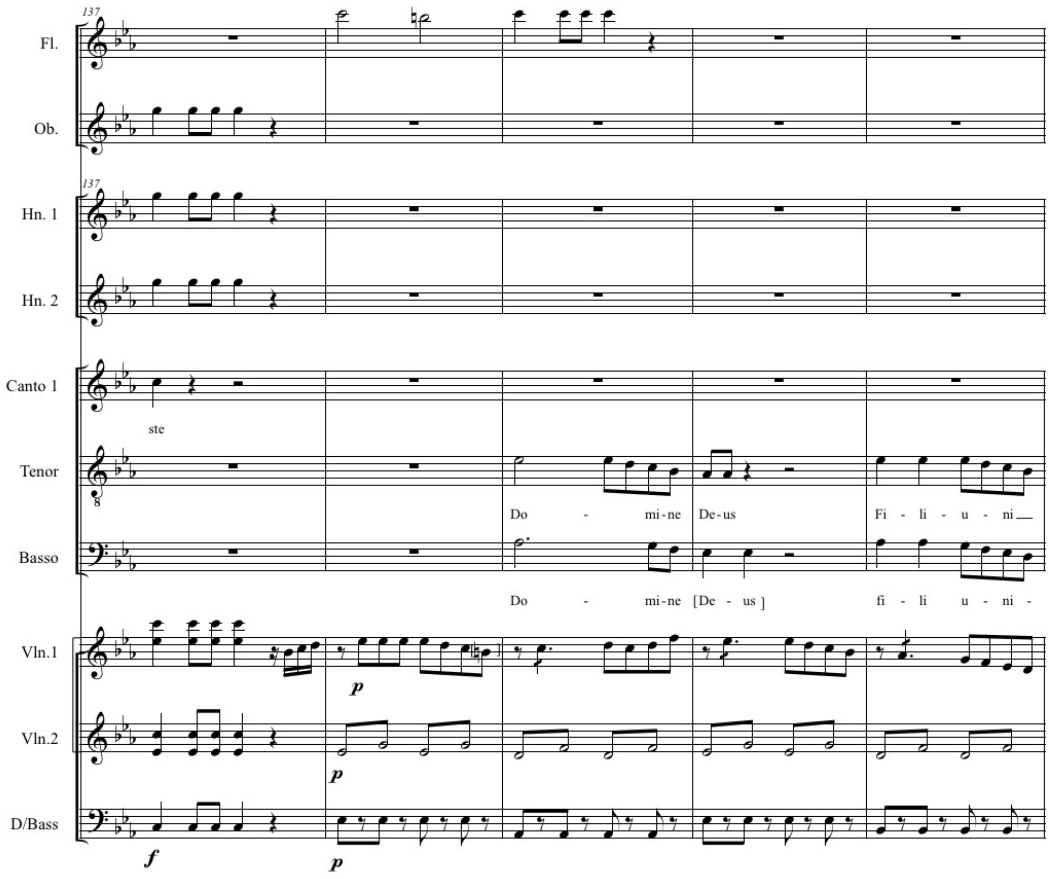

107
Fl.
Ob.
107
Hn. 1
Hn. 2
Canto 1
pa - ter om - ni po-tens
Do - mi - ne
De - us
A - gnus
Tenor
pa - ter om - ni po-tens
Do - mi - ne
De - us
Basso
Pa - ter om - ni - po-tens
Vln.1
Vln.2
D/Bass
f p
f p
f
f
f
f p
f
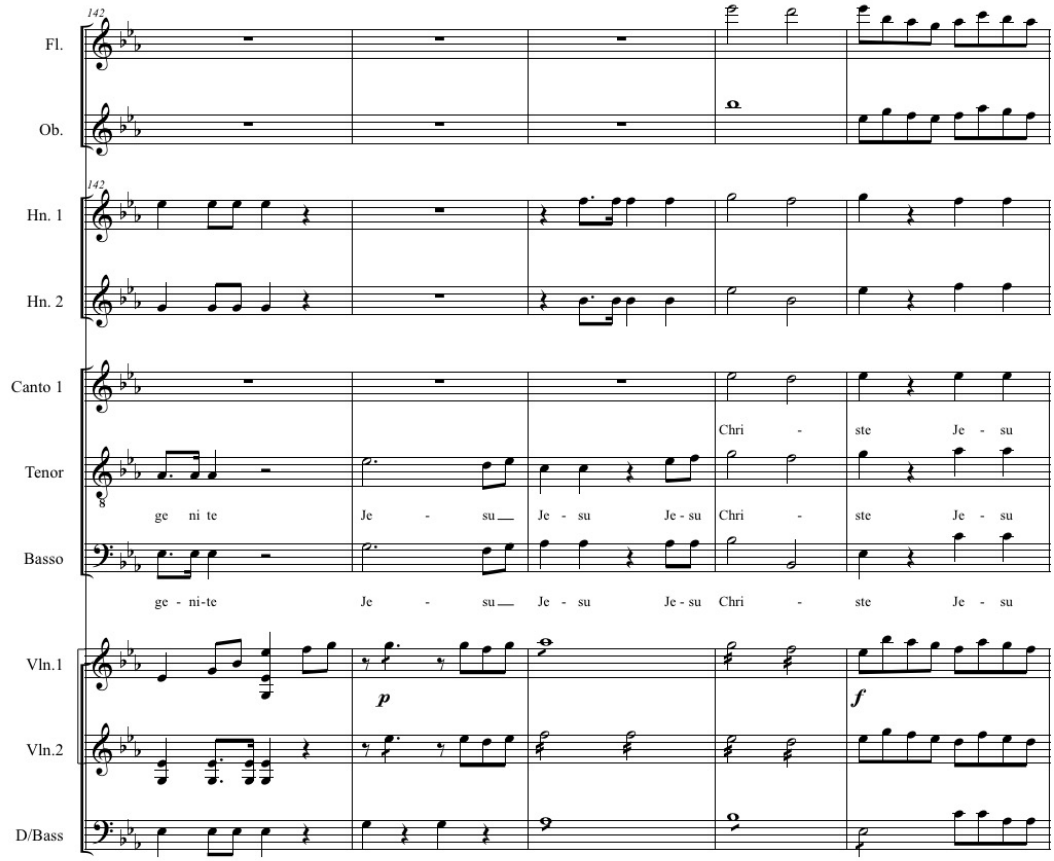

112
Fl.
Ob.
112
Hn. 1
Hn. 2
Canto 1
De - i
fi - li - us
pat-ris fi - li - us
pa -
Tenor
A - gnus
De - i fi - lius
pa - tris
fi - li - us
pa -
Basso
fi - li - us
pa - tris
fi - li - us
pa -
Vln.1
f p
Vln.2
D/Bass
f p
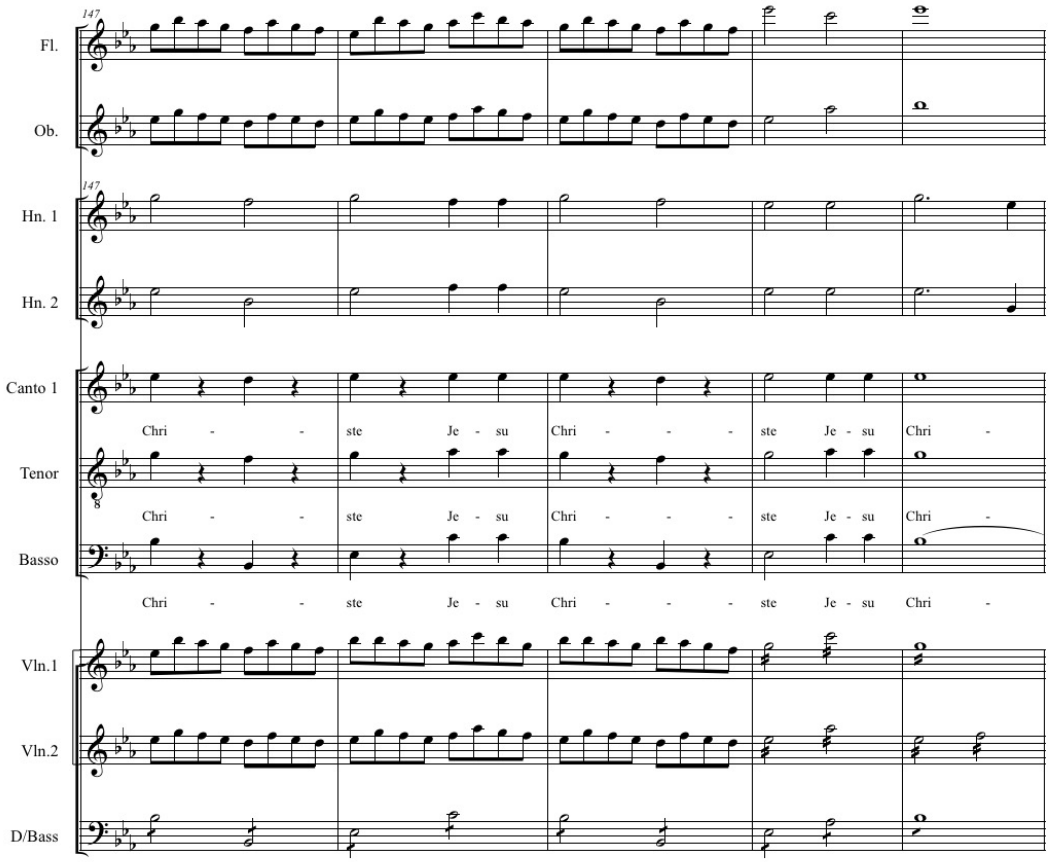

117
Fl.
Ob.
117
Hn. 1
Hn. 2
Canto 1
tris.
Do - mi - ne
De - us
fi - li u - ni
ge - ni-te
Tenor
tris
Basso
tris
Vln.1
p
Vln.2
p
D/Bass
p
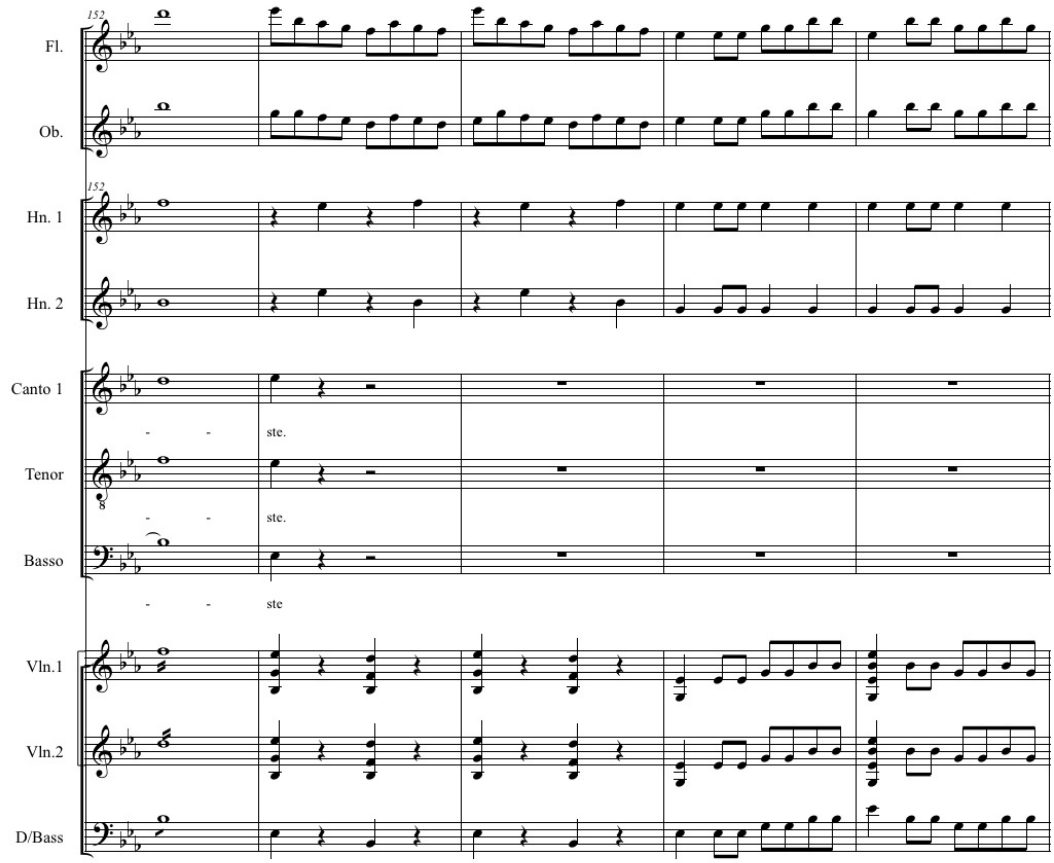

122
Fl.
Ob.
122
Hn. 1
Hn. 2
Canto 1
Je - su Je - su Chri - ste Je - su
Vln.1
Vln.2
D/Bass
f
p
Solo
127
Fl.
Ob.
127
Hn. 1
Hn. 2
Canto 1
Je - su Chri - ste Do - mi - ne De - us
Vln.1
Vln.2
D/Bass
f
pp
p
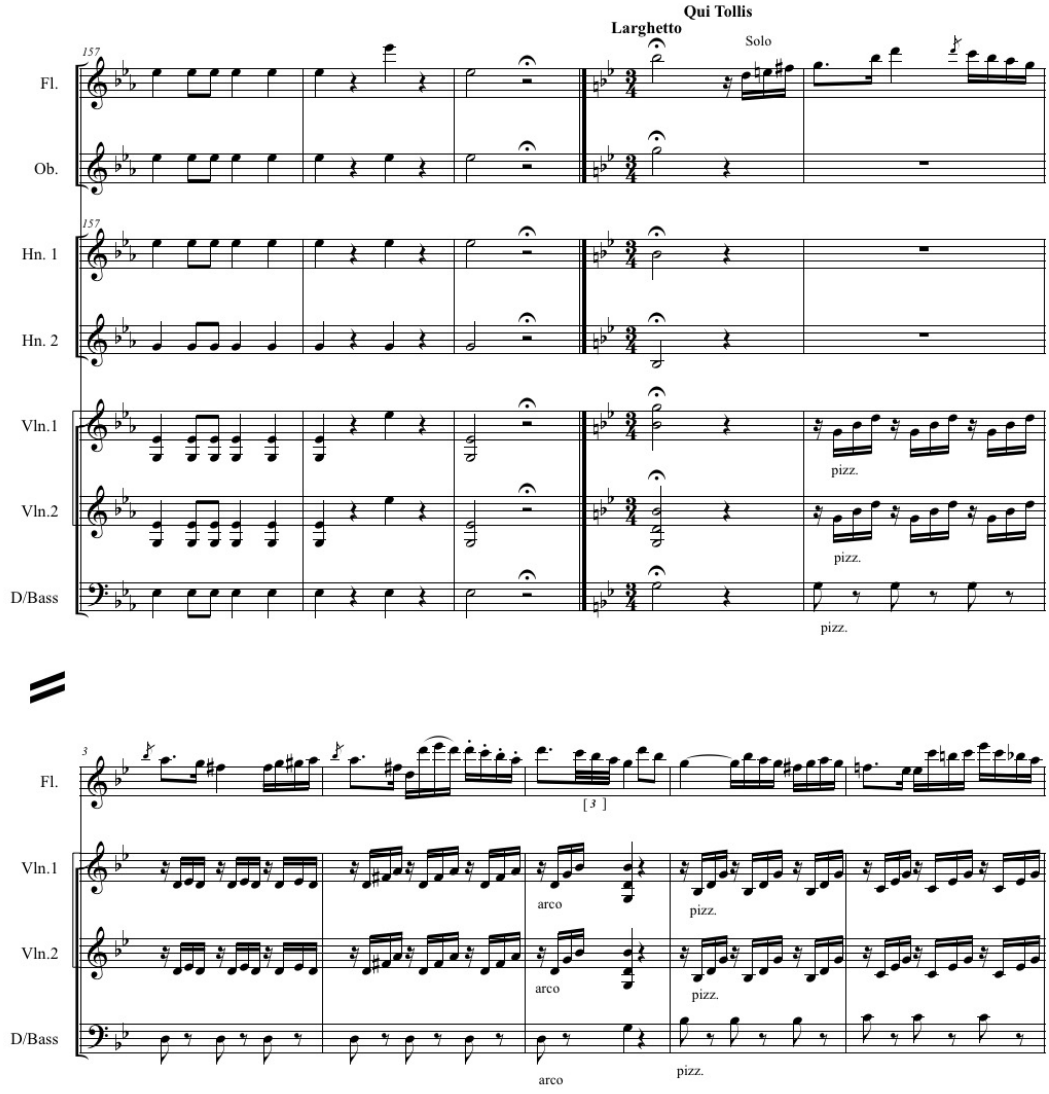

132
Fl.
Ob.
132
Hn. 1
Hn. 2
Canto 1
Do - mi - ne fi - li u - ni ge - ni - te Je - su Chri -
Vln.1
Vln.2
D/Bass
f
p
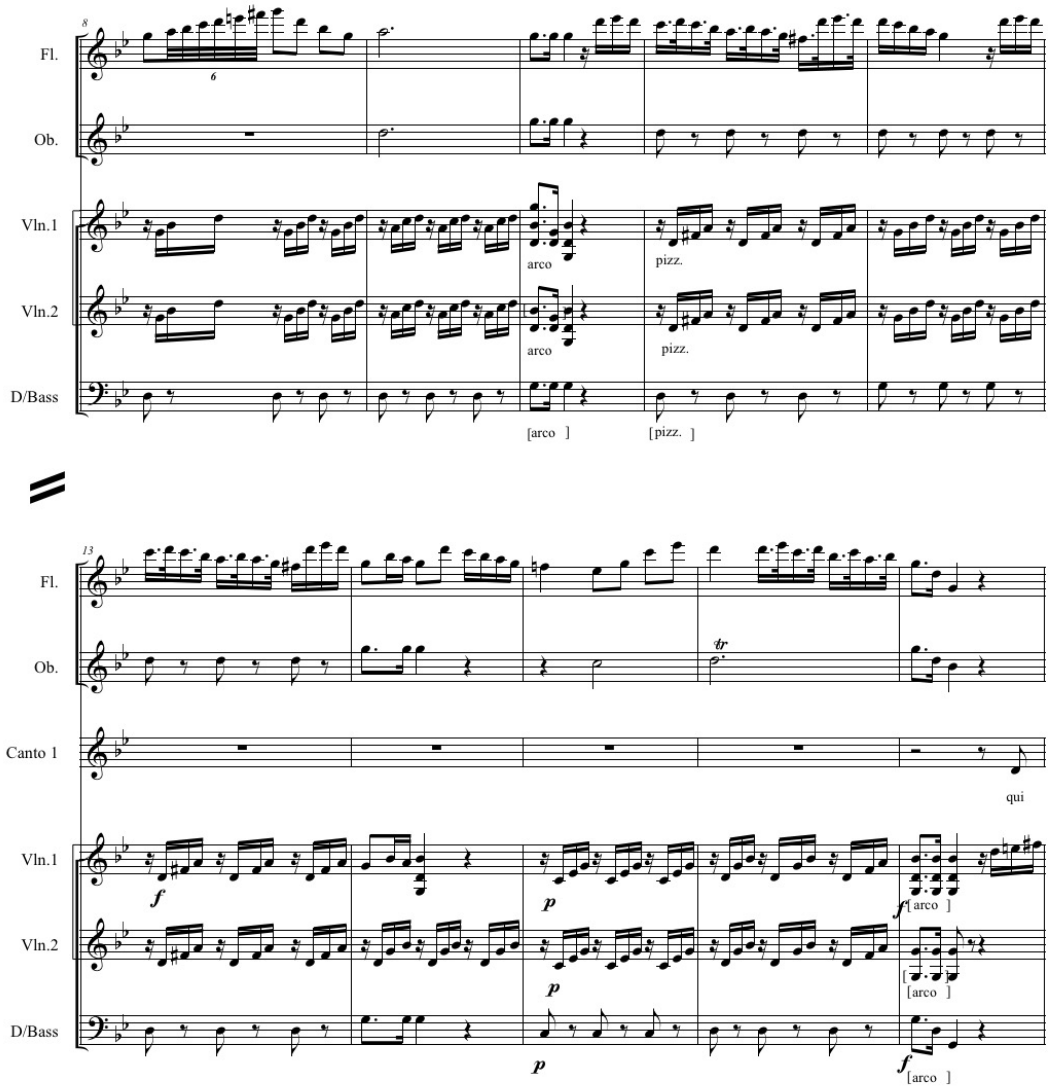

137
Fl.
Ob.
137
Hn. 1
Hn. 2
Canto 1
ste
Tenor
Do - mi-ne De-us Fi - li - u - ni
Basso
Do - mi-ne [De - us] fi - li u - ni -
Vln.1
Vln.2
D/Bass
p
p
f
p
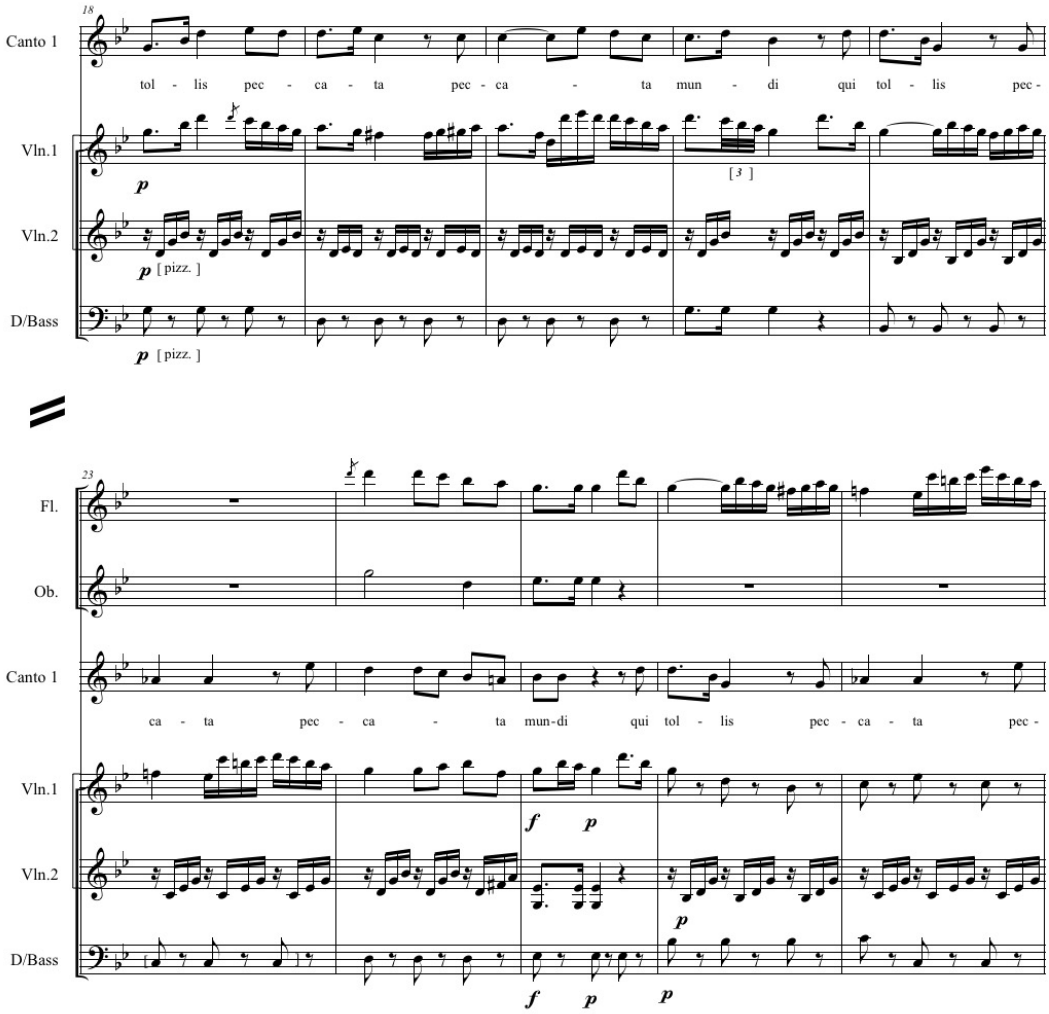

142
Fl.
Ob.
142
Hn. 1
Hn. 2
Canto 1
Tenor
Basso
Chri - ste Je - su
ge ni te Je - su Je - su Je - su Chri - ste Je - su
ge - ni - te Je - su Je - su Je - su Chri - ste Je - su
Vln.1
Vln.2
D/Bass
p
f
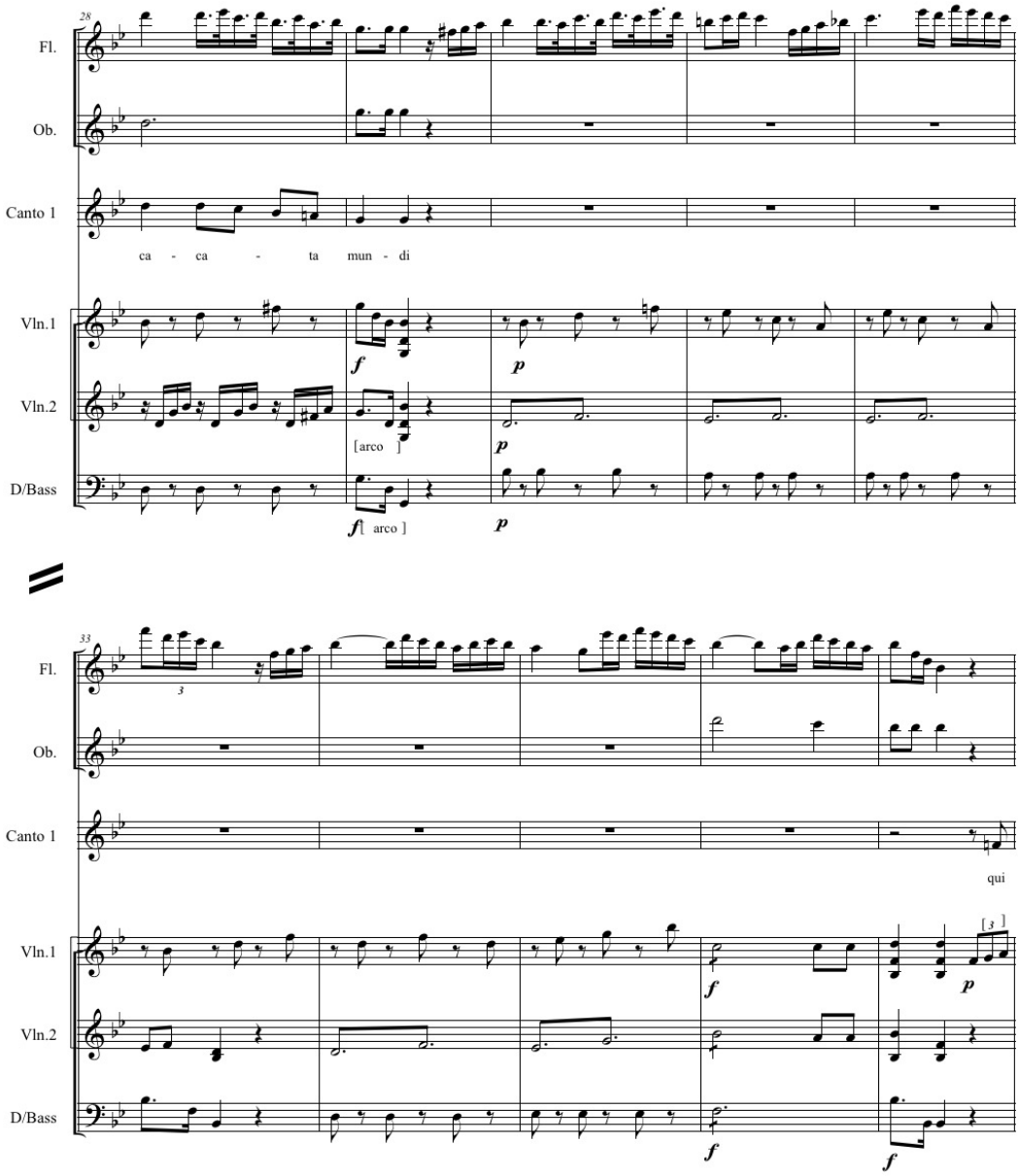

147
Fl.
Ob.
147
Hn. 1
Hn. 2
Canto 1
Chri - - ste Je - su Chri - - - ste Je - su Chri -
Tenor
Chri - - ste Je - su Chri - - - ste Je - su Chri -
Basso
Chri - - ste Je - su Chri - - - ste Je - su Chri -
Vln.1
Vln.2
D/Bass
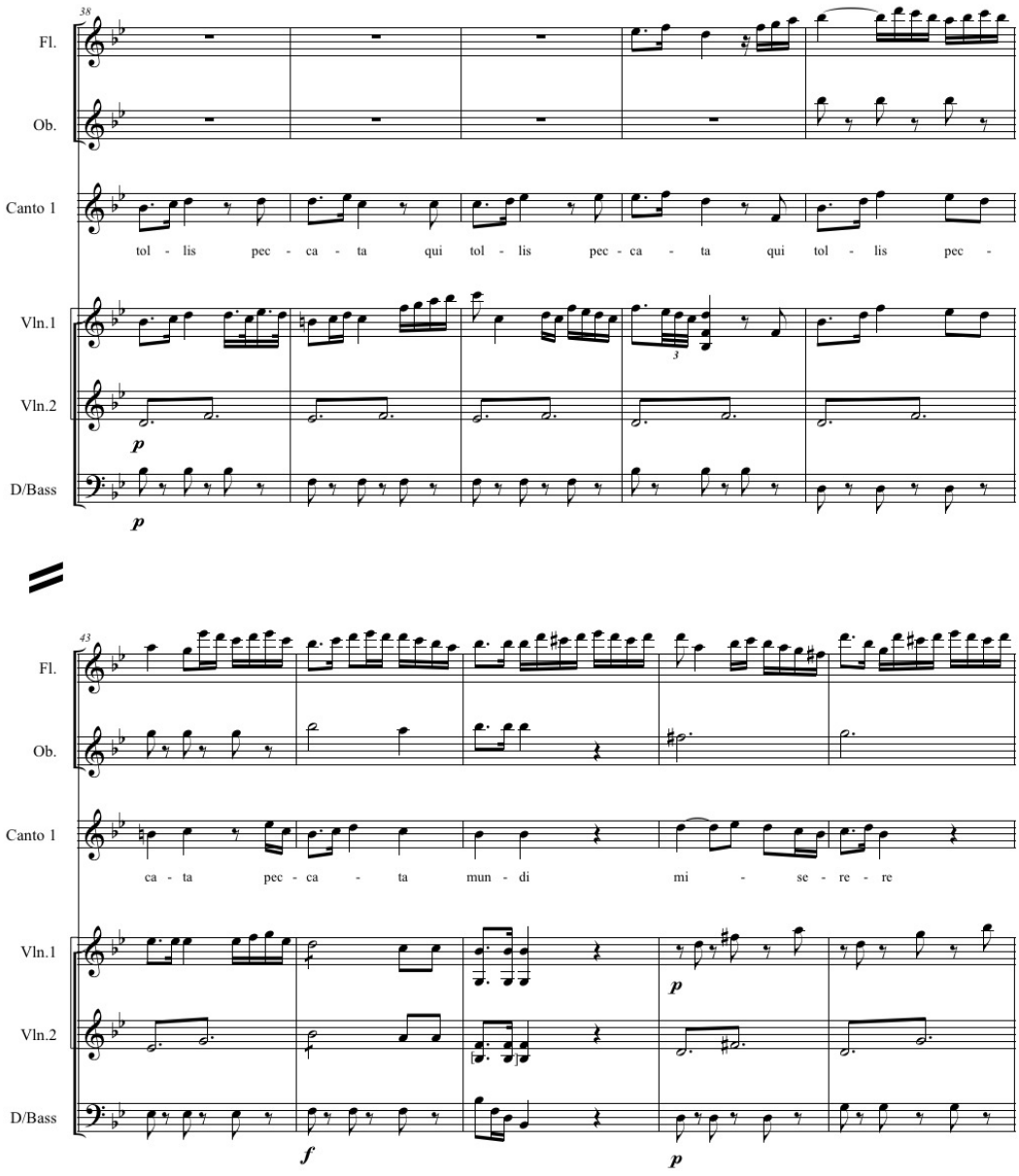

152
Fl.
Ob.
152
Hn. 1
Hn. 2
Canto 1
ste.
Tenor
ste.
Basso
ste
Vln.1
Vln.2
D/Bass
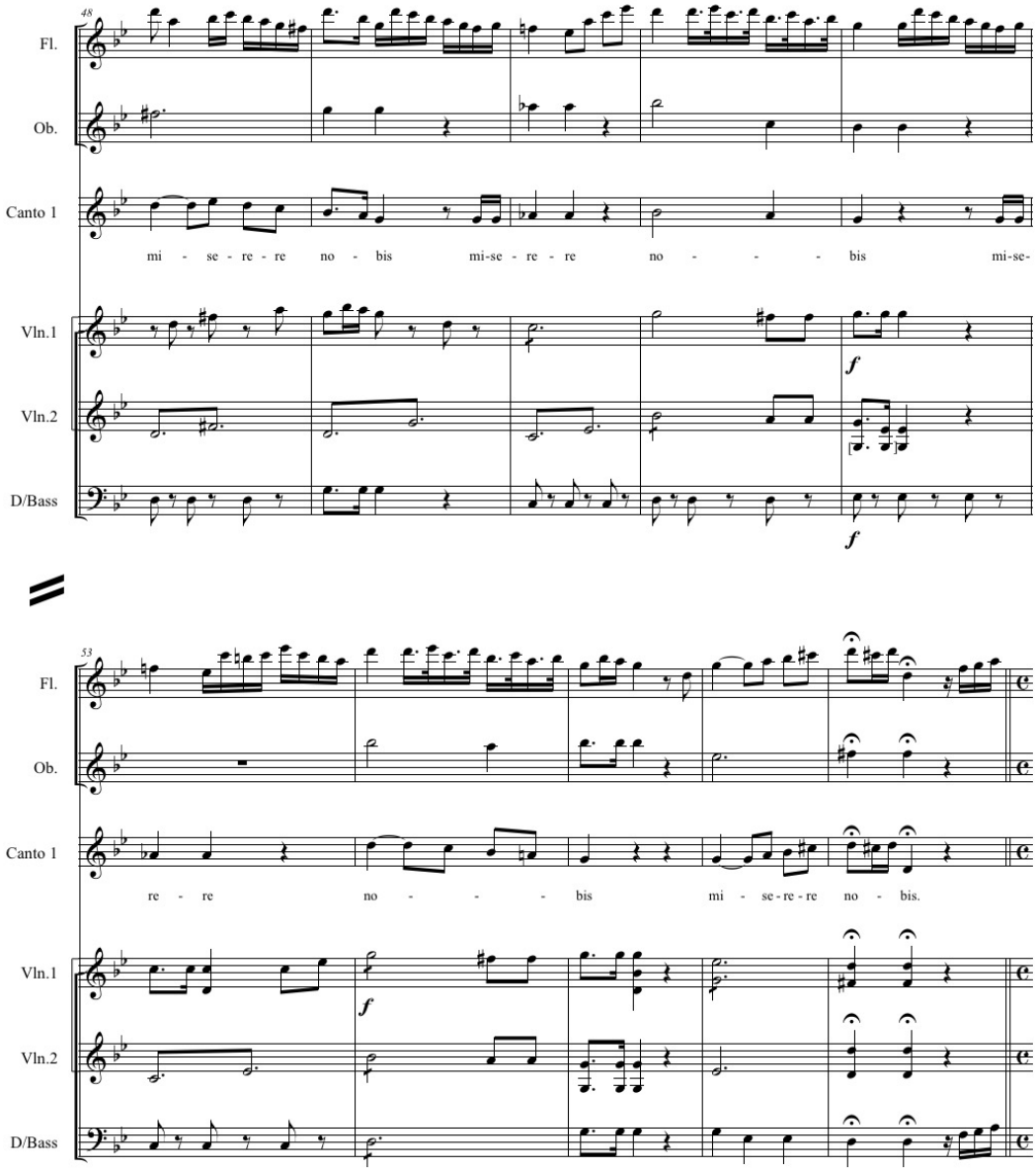

Qui Tollis
Larghetto
Solo
157
Fl.
Ob.
Hn. 1
Hn. 2
Vln.1
Vln.2
D/Bass
pizz.
3
[3]
arco
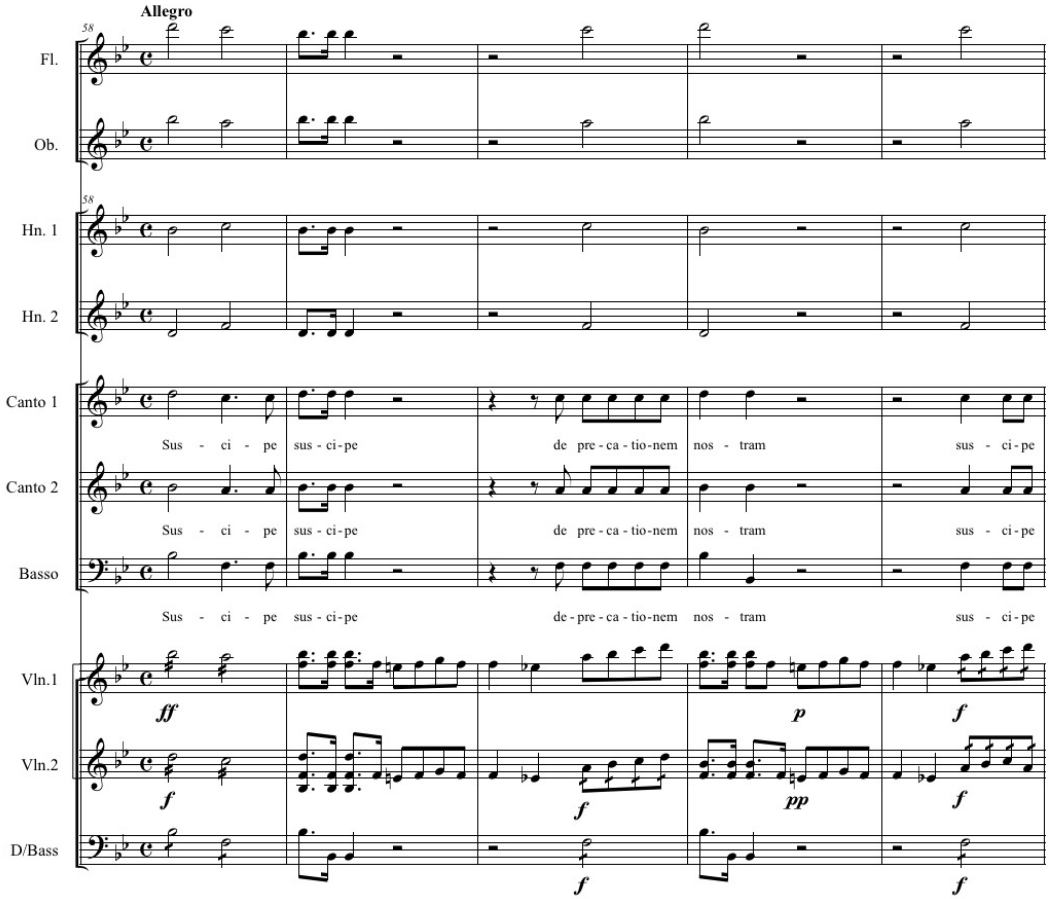

8
Fl.
Ob.
Vln.1
Vln.2
D/Bass
arco
pizz.
arco
pizz.
[arco]
[pizz.]
13
Fl.
Ob.
tr
Canto 1
qui
Vln.1
f
p
f
[arco]
Vln.2
p
[arco]
D/Bass
p
f
[arco]
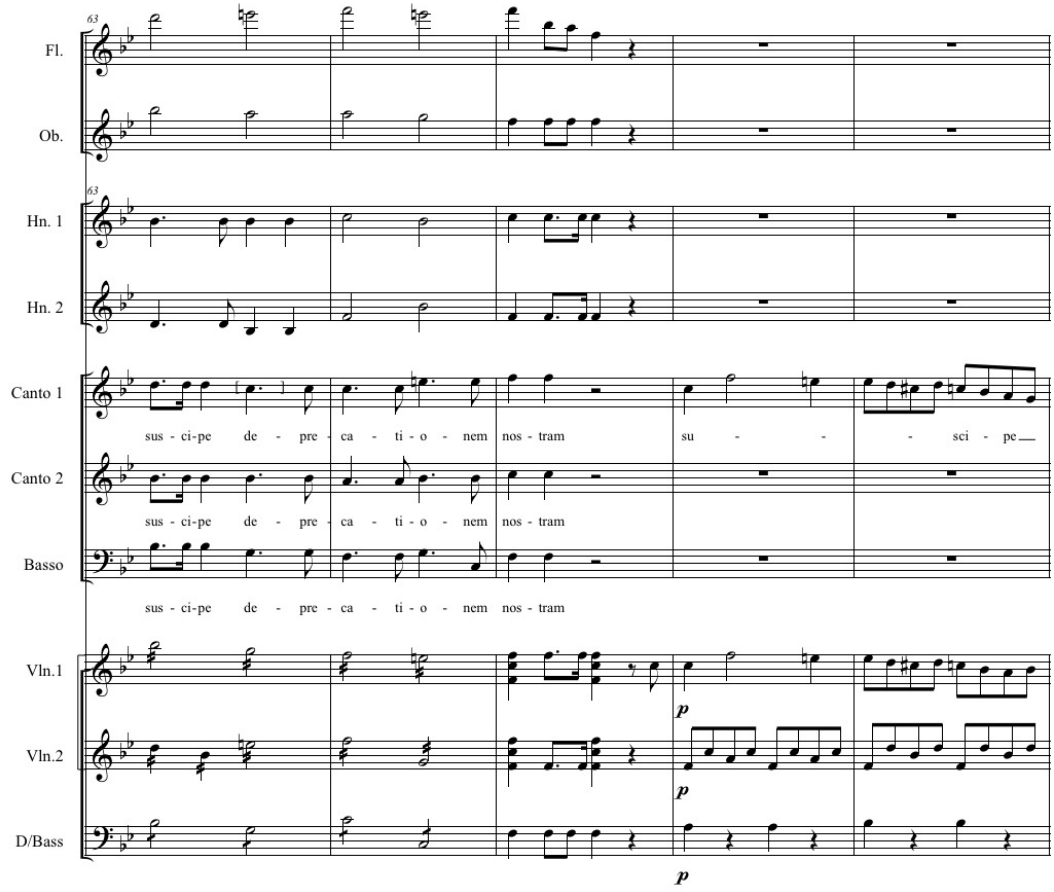

18
Canto 1
tol - lis pec - ca - ta pec - ca - ta mun - di qui tol - lis pec -
Vln.1
p
[3]
Vln.2
p [pizz.]
D/Bass
p [pizz.]
23
Fl.
Ob.
Canto 1
ca - ta pec - ca - ta mun-di qui tol - lis pec - ca - ta pec -
Vln.1
f p
Vln.2
p
D/Bass
f p p
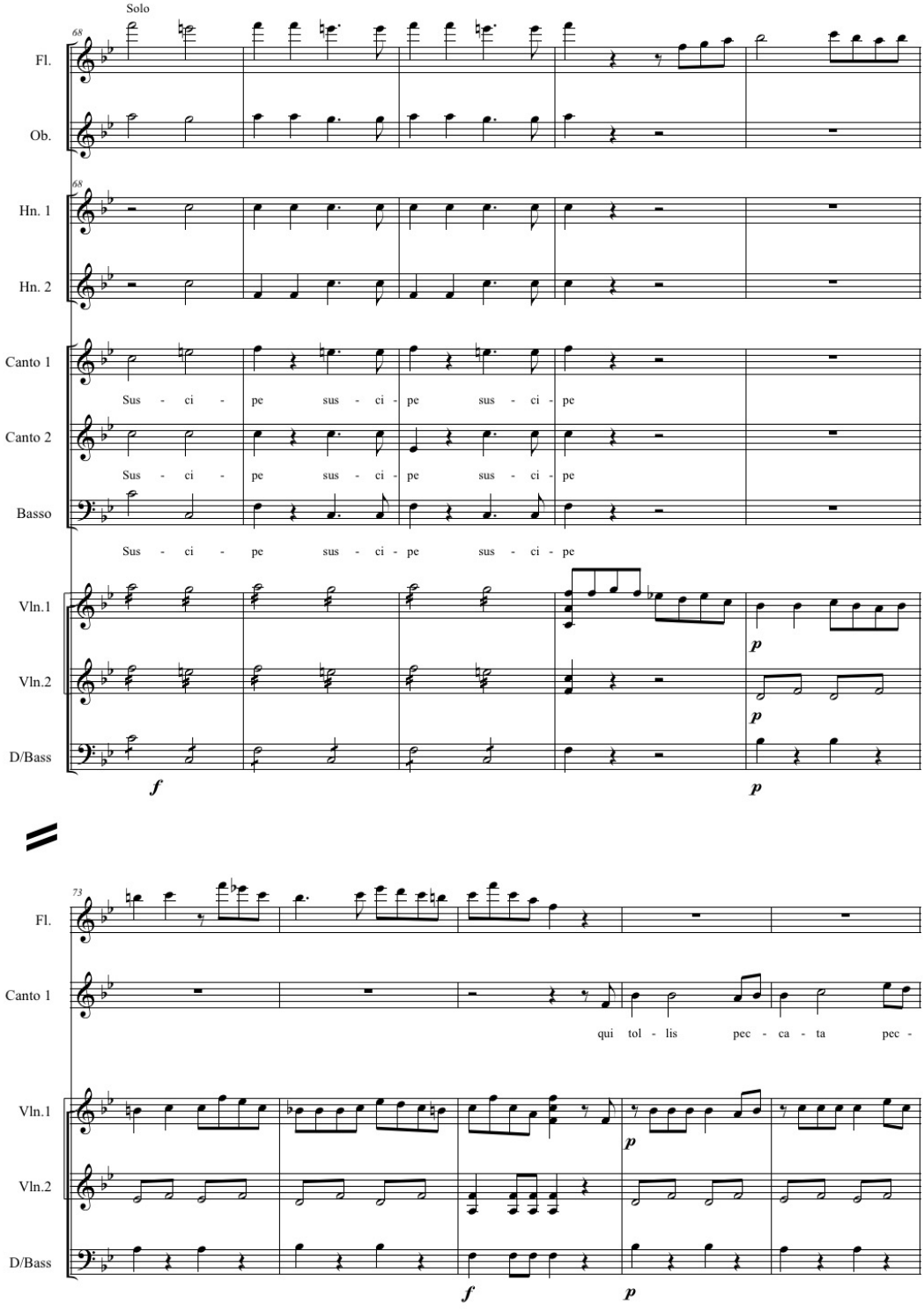

28
Fl.
Ob.
Canto 1
ca - ca - ta mun - di
Vln.1
Vln.2
[arco]
D/Bass
f
p
f[arco]
p
33
Fl.
Ob.
Canto 1
qui
Vln.1
Vln.2
D/Bass
f
p
f
f
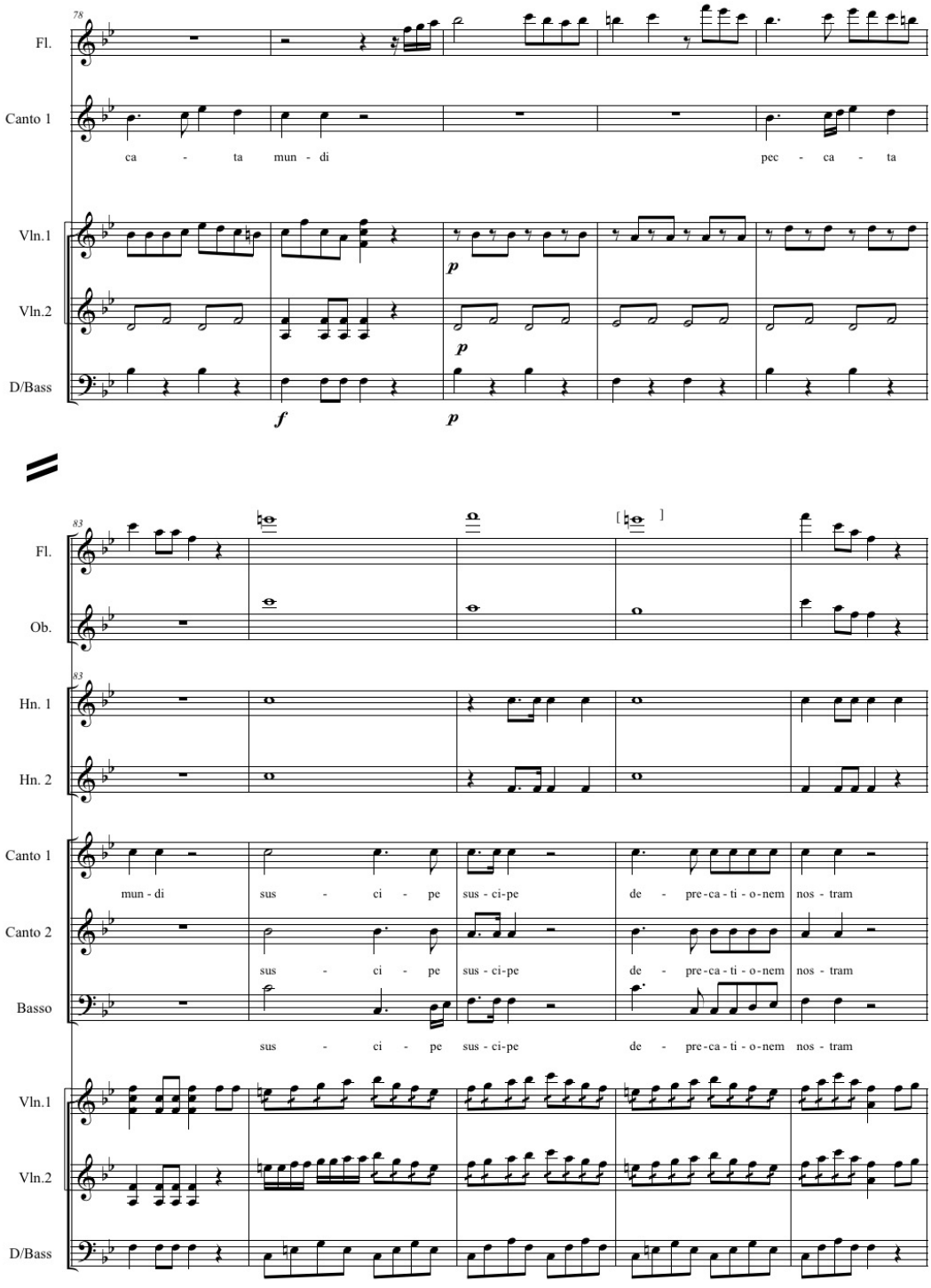

38
Fl.
Ob.
Canto 1
tol - lis pec - ca - ta qui tol - lis pec - ca - ta qui tol - lis pec -
Vln.1
Vln.2
p
D/Bass
p
43
Fl.
Ob.
Canto 1
ca - ta pec - ca - ta mun - di mi - se - re - re
Vln.1
p
Vln.2
D/Bass
f
p
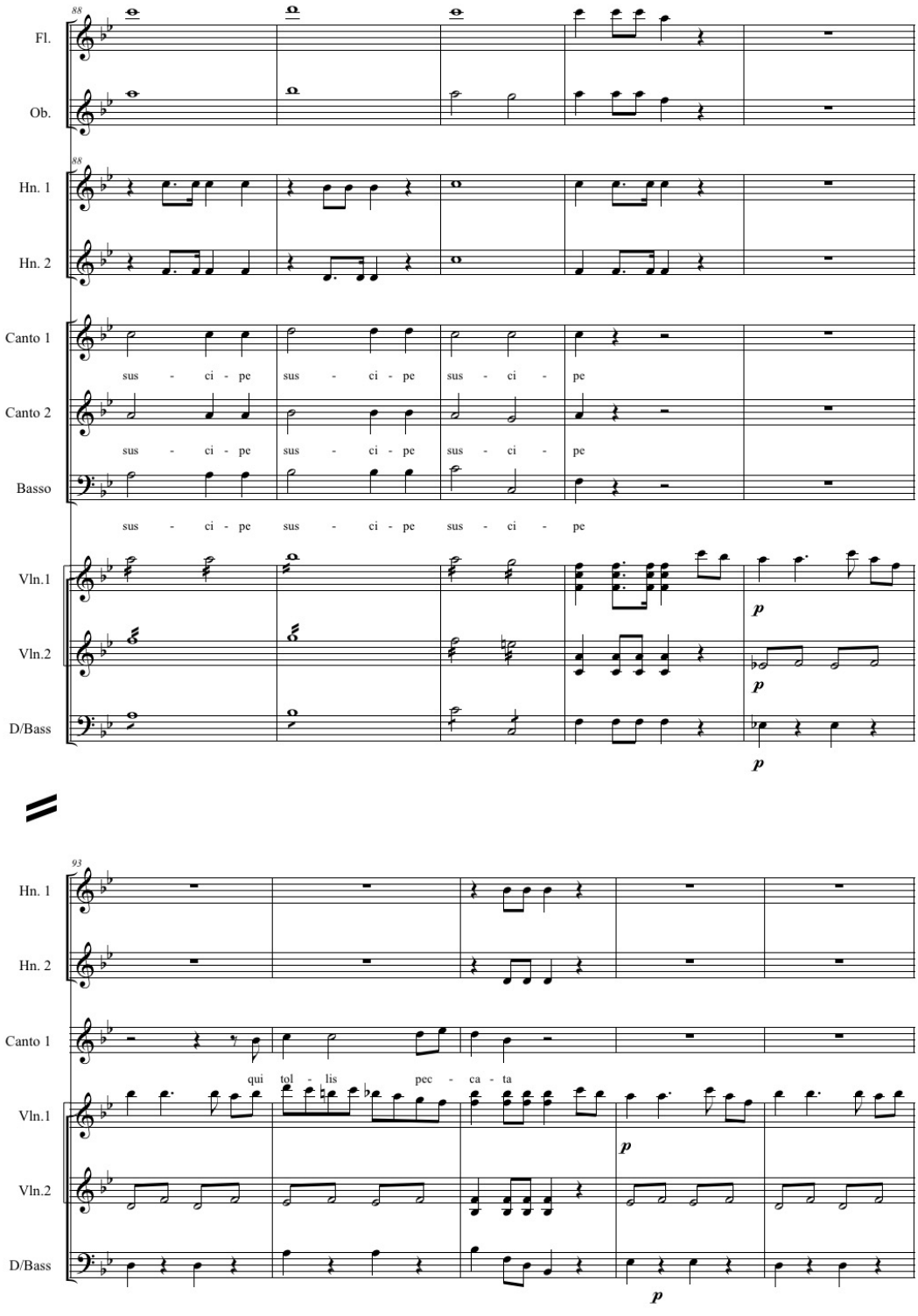

48
Fl.
Ob.
Canto 1
mi - se - re - re no - bis mi-se - re - re no - - - bis mi-se-
Vln.1
Vln.2
D/Bass
f
f
53
Fl.
Ob.
Canto 1
re - re no - - - bis mi - se-re-re no - bis.
Vln.1
Vln.2
D/Bass
f
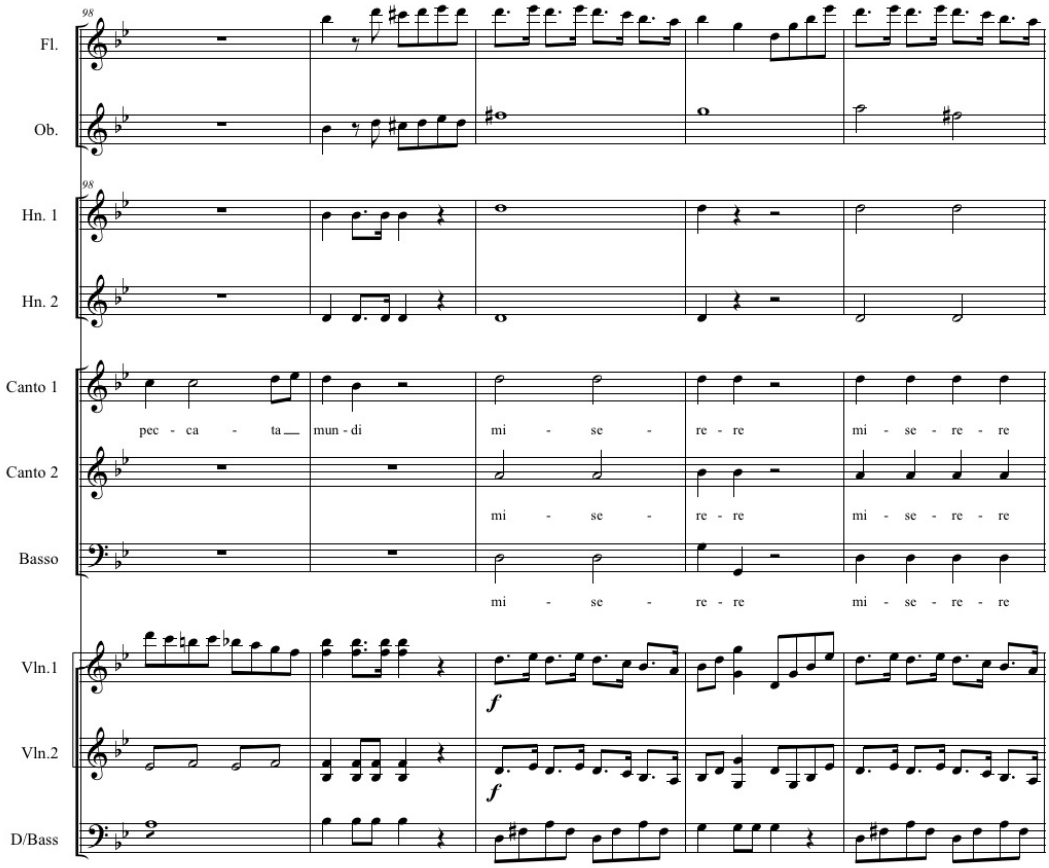

Allegro
58
Fl.
Ob.
58
Hn. 1
Hn. 2
Canto 1
Sus - ci - pe sus - ci - pe de pre - ca - tio - nem nos - tram sus - ci - pe
Canto 2
Sus - ci - pe sus - ci - pe de pre - ca - tio - nem nos - tram sus - ci - pe
Basso
Sus - ci - pe sus - ci - pe de - pre - ca - tio - nem nos - tram sus - ci - pe
Vln.1
ff
p
f
Vln.2
f
f
pp
f
D/Bass
f
f
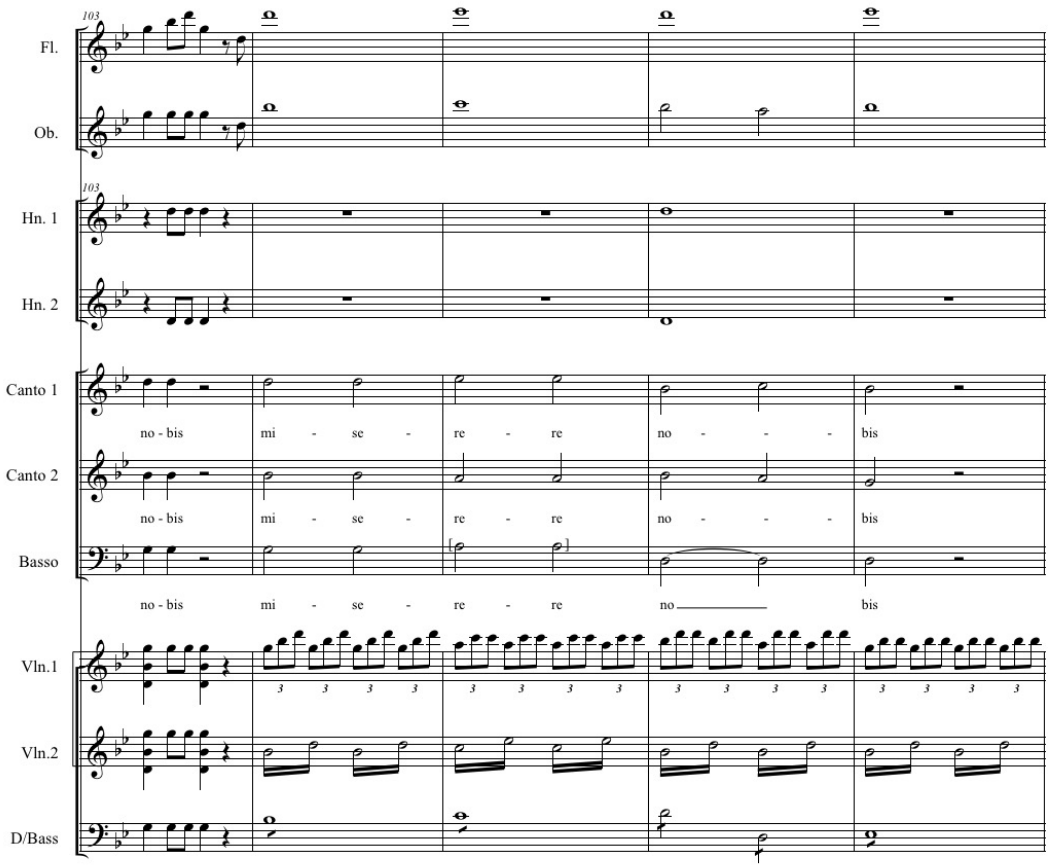

63
Fl.
Ob.
63
Hn. 1
Hn. 2
Canto 1
sus - ci-pe de - pre - ca - ti - o - nem nos - tram su - - - sci - pe
Canto 2
sus - ci-pe de - pre - ca - ti - o - nem nos - tram
Basso
sus - ci-pe de - pre - ca - ti - o - nem nos - tram
Vln.1
p
Vln.2
p
D/Bass
p
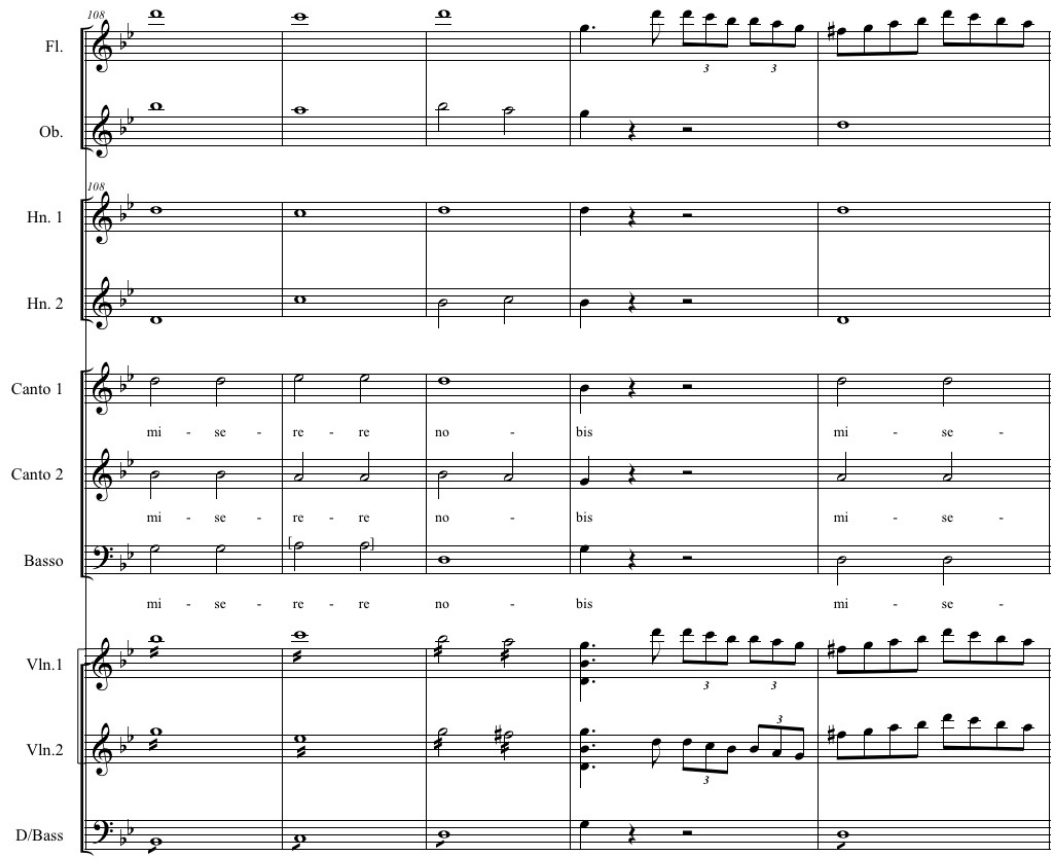

Solo
68
Fl.
Ob.
68
Hn. 1
Hn. 2
Canto 1
Sus - ci - pe sus - ci - pe sus - ci - pe
Canto 2
Sus - ci - pe sus - ci - pe sus - ci - pe
Basso
Sus - ci - pe sus - ci - pe sus - ci - pe
Vln.1
Vln.2
D/Bass
f
p
p
p
73
Fl.
Canto 1
qui tol - lis pec - ca - ta pec -
Vln.1
Vln.2
D/Bass
f
p
p
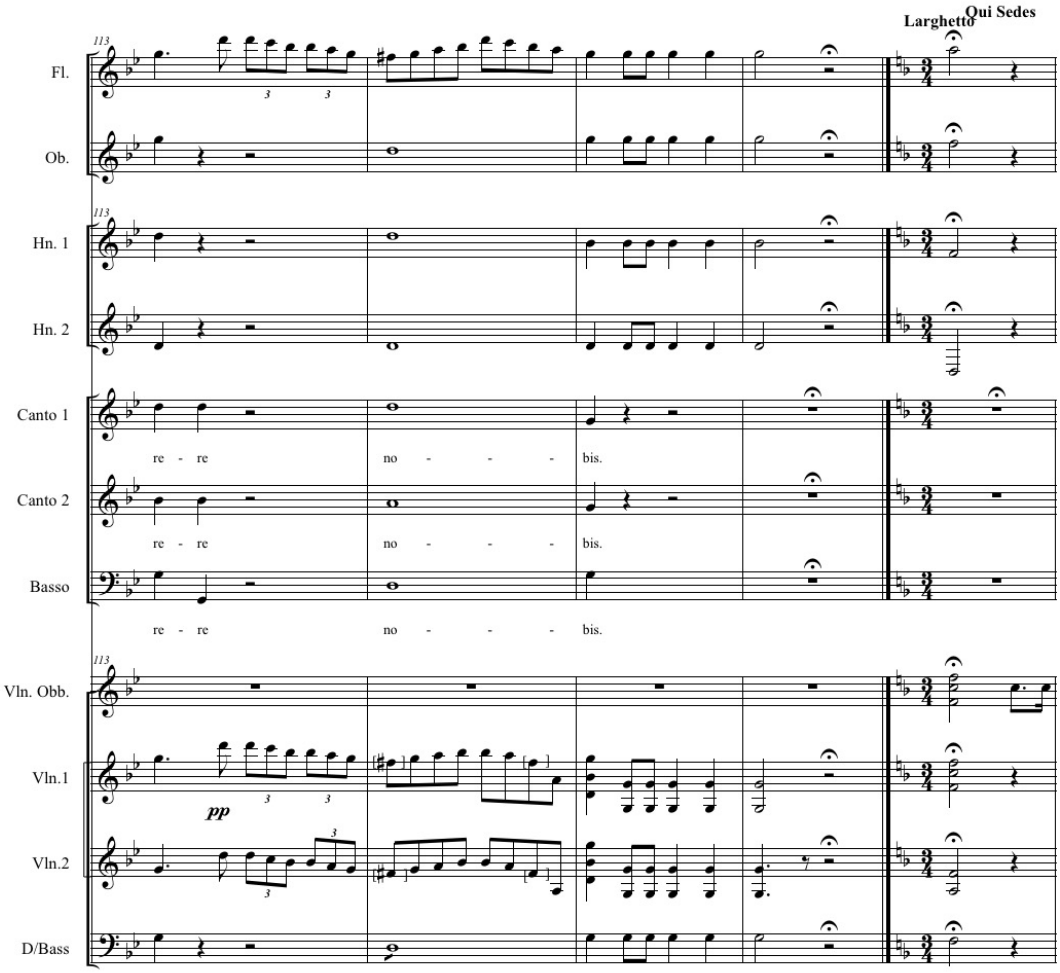

78
Fl.
Canto 1
ca - ta mun - di pec - ca - ta
Vln.1
Vln.2
D/Bass
p
p
f
p
83
Fl.
Ob.
83
Hn. 1
Hn. 2
Canto 1
mun - di sus - ci - pe sus - ci-pe de - pre-ca - ti - o-nem nos - tram
Canto 2
sus - ci - pe sus - ci-pe de - pre-ca - ti - o-nem nos - tram
Basso
sus - ci - pe sus - ci-pe de - pre-ca - ti - o-nem nos - tram
Vln.1
Vln.2
D/Bass
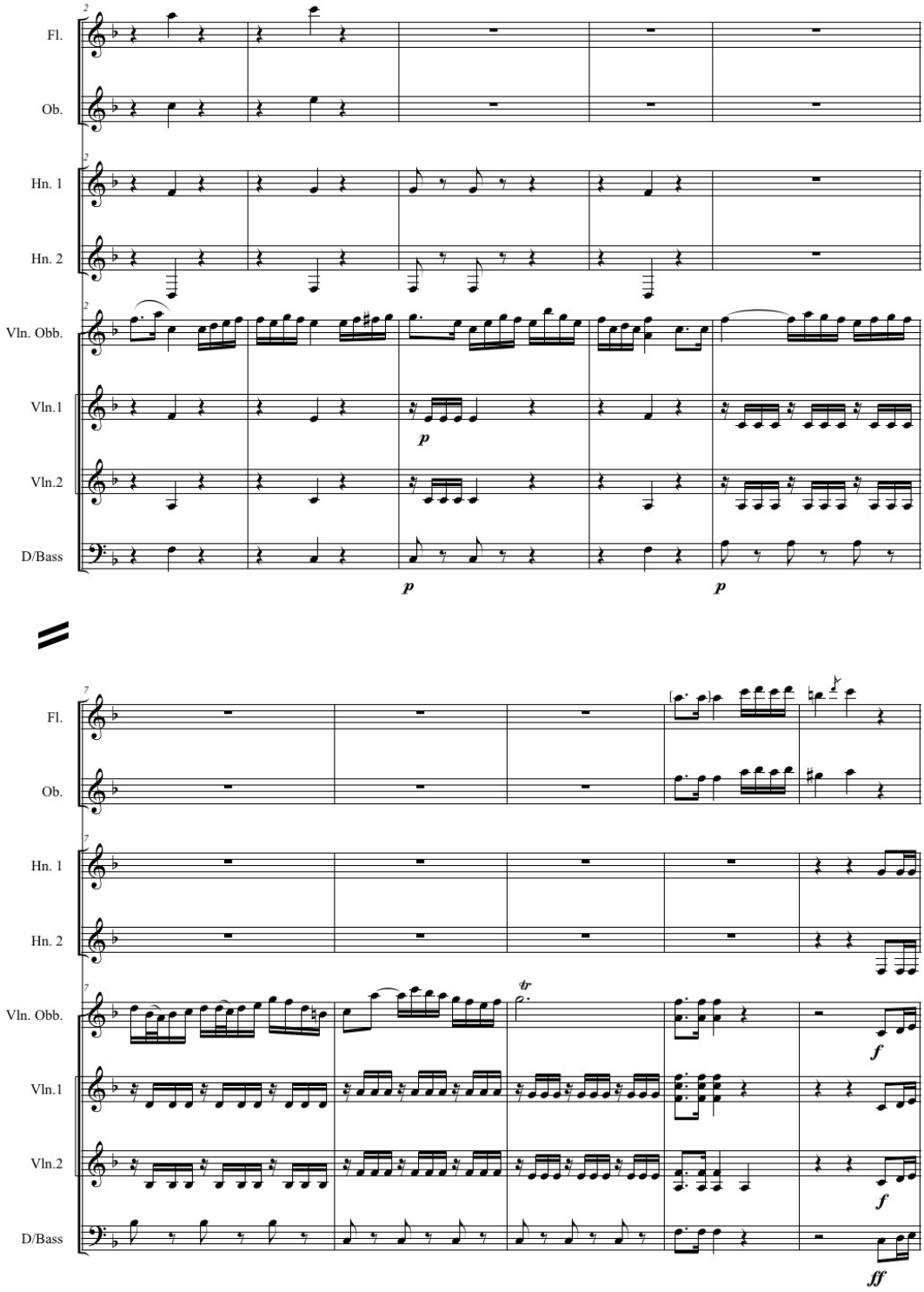

88
Fl.
Ob.
88
Hn. 1
Hn. 2
Canto 1
sus - ci - pe sus - ci - pe sus - ci - pe
Canto 2
sus - ci - pe sus - ci - pe sus - ci - pe
Basso
sus - ci - pe sus - ci - pe sus - ci - pe
Vln.1
Vln.2
D/Bass
p
p
p
93
Hn. 1
Hn. 2
Canto 1
qui tol - lis pec - ca - ta
Vln.1
Vln.2
D/Bass
p
p
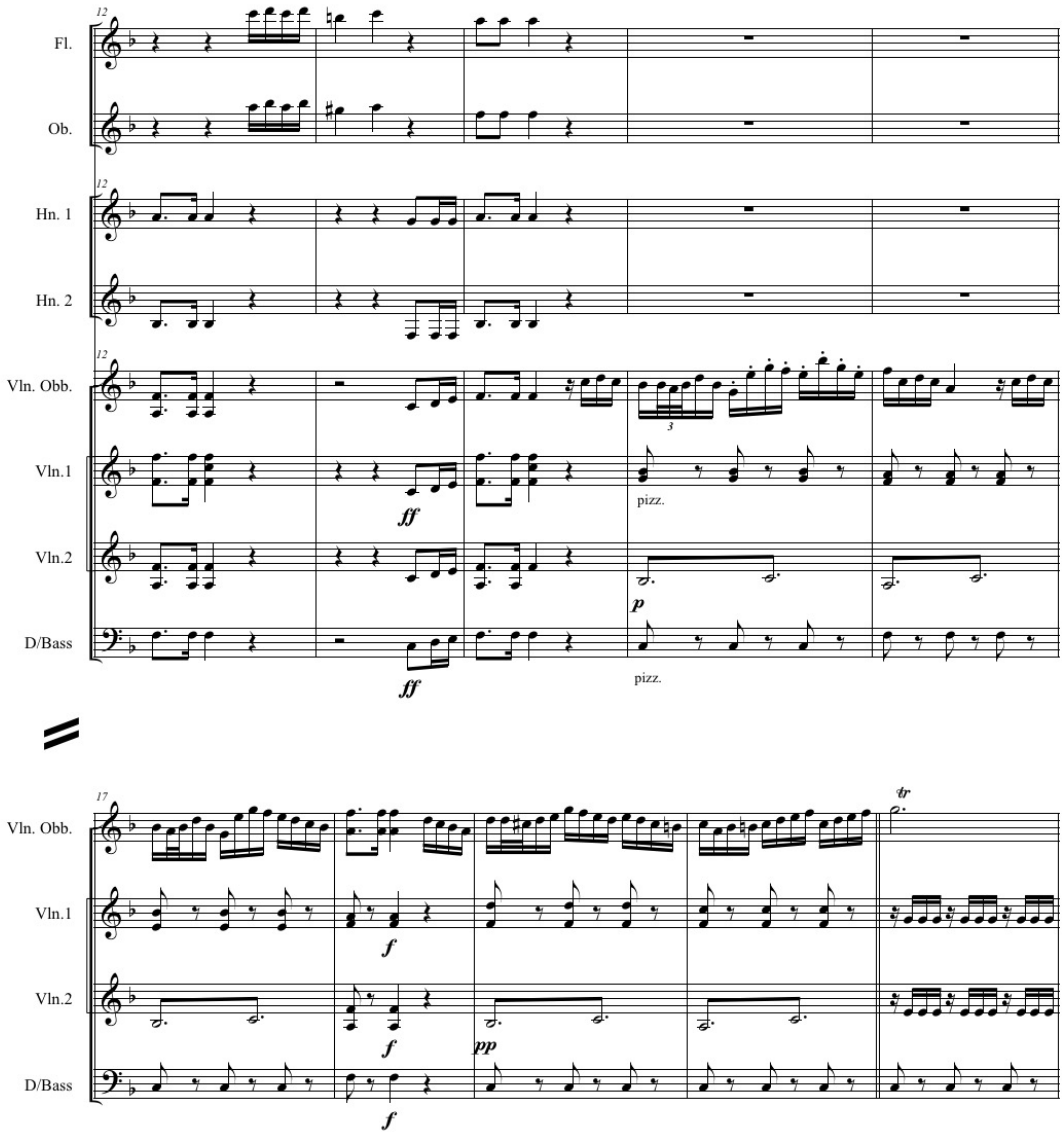

98
Fl.
Ob.
98
Hn. 1
Hn. 2
Canto 1
pec - ca - ta
mun - di
mi - se - re - re
mi - se - re - re
Canto 2
mi - se - re - re
mi - se - re - re
Basso
mi - se - re - re
mi - se - re - re
Vln.1
f
Vln.2
f
D/Bass
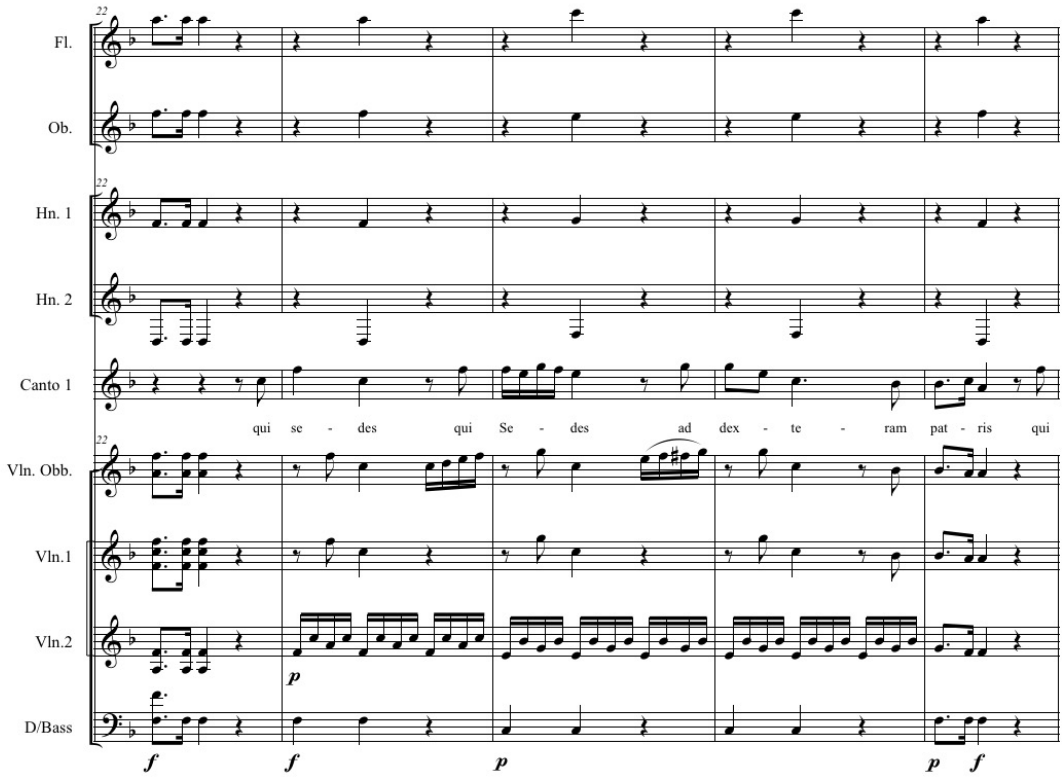

103
Fl.
Ob.
103
Hn. 1
Hn. 2
Canto 1
no - bis mi - se - re - re no - - - bis
Canto 2
no - bis mi - se - re - re no - - - bis
Basso
no - bis mi - se - re - re no bis
Vln.1
Vln.2
D/Bass
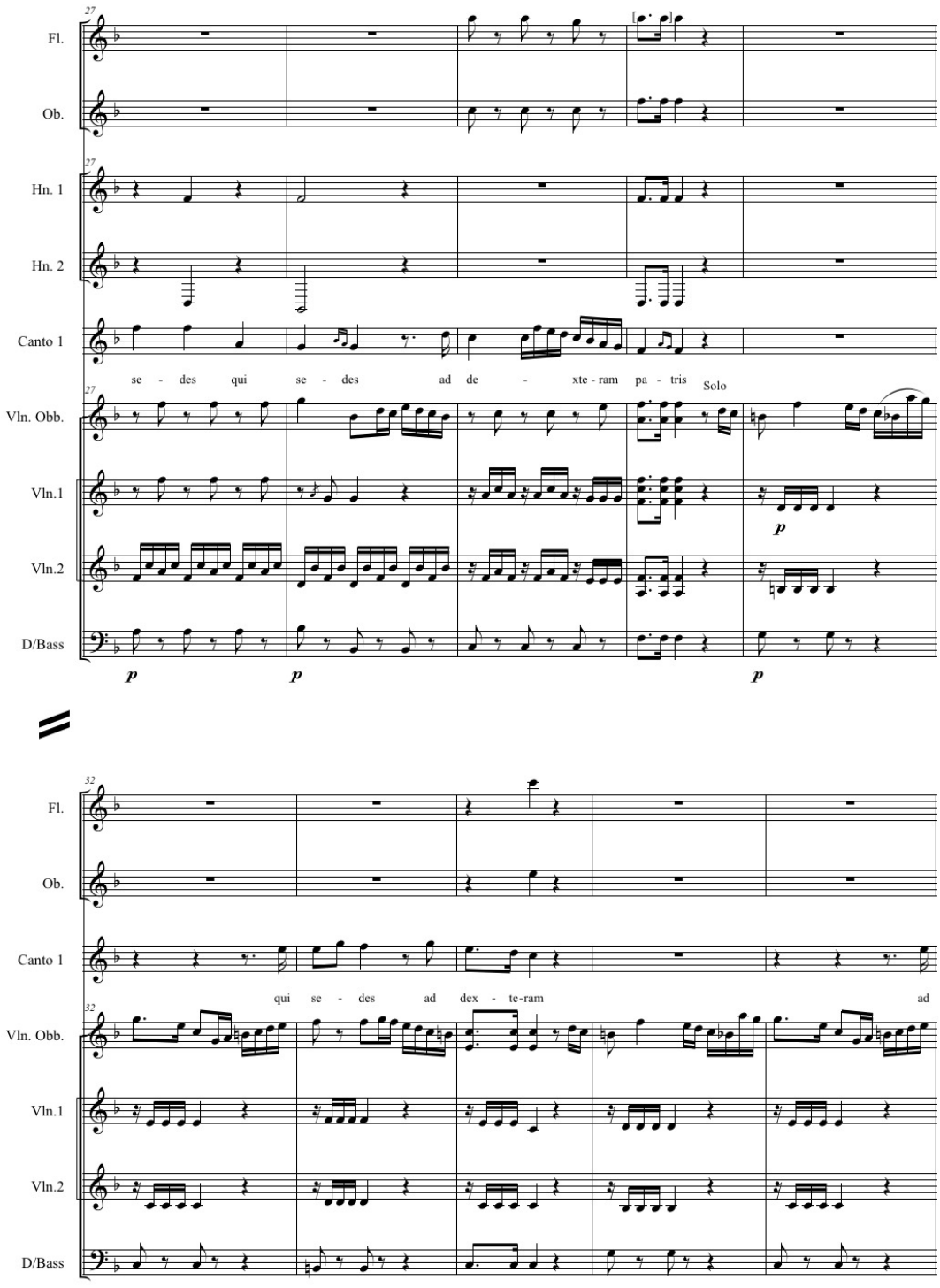

108
Fl.
Ob.
108
Hn. 1
Hn. 2
Canto 1
mi - se - re - re no - bis mi - se -
Canto 2
mi - se - re - re no - bis mi - se -
Basso
mi - se - re - re no - bis mi - se -
Vln.1
Vln.2
D/Bass
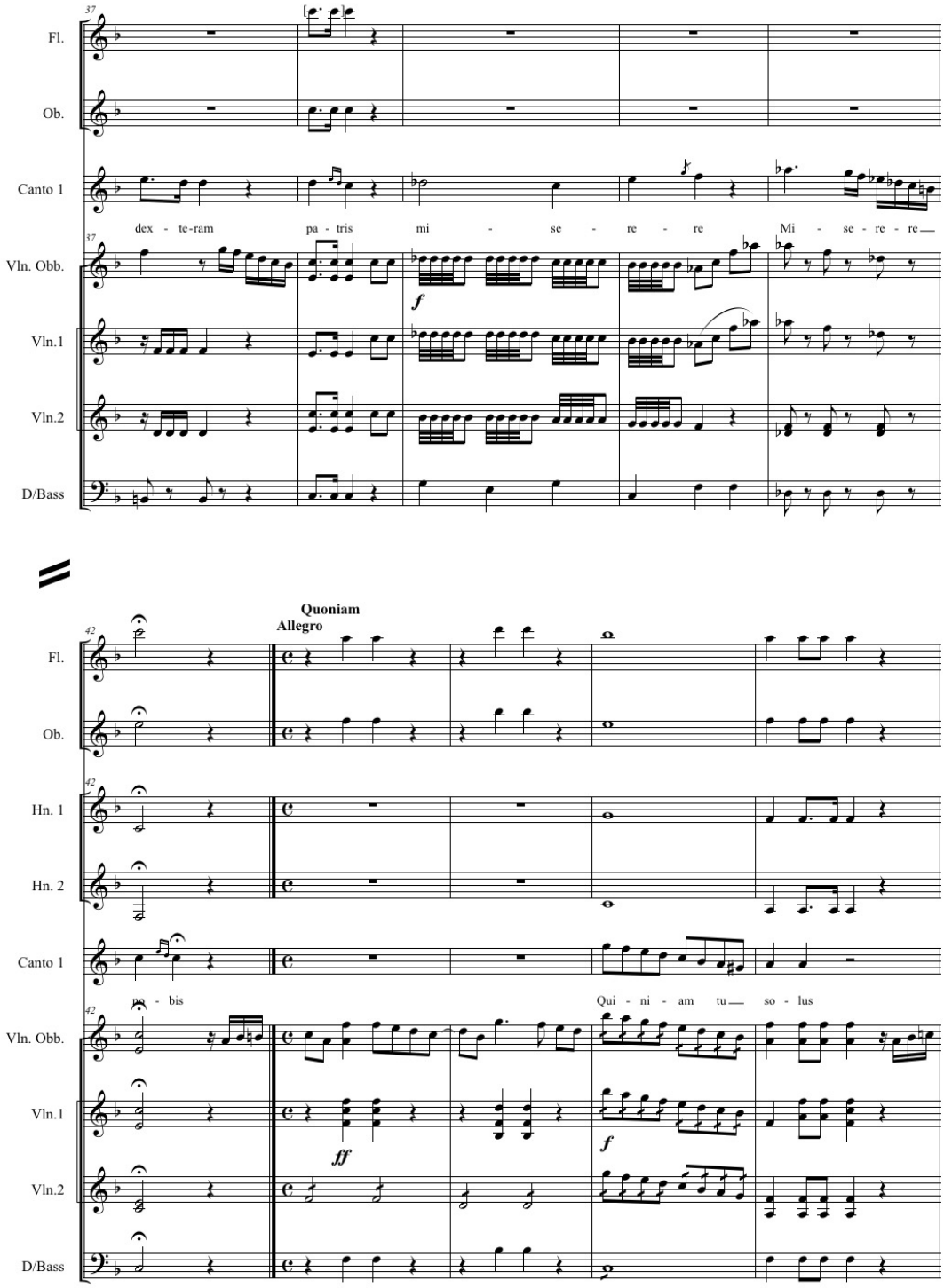

Larghetto
Qui Sedes
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Basso
re - re
no - - - -
bis.
Vln. Obb.
Vln.1
Vln.2
D/Bass
pp
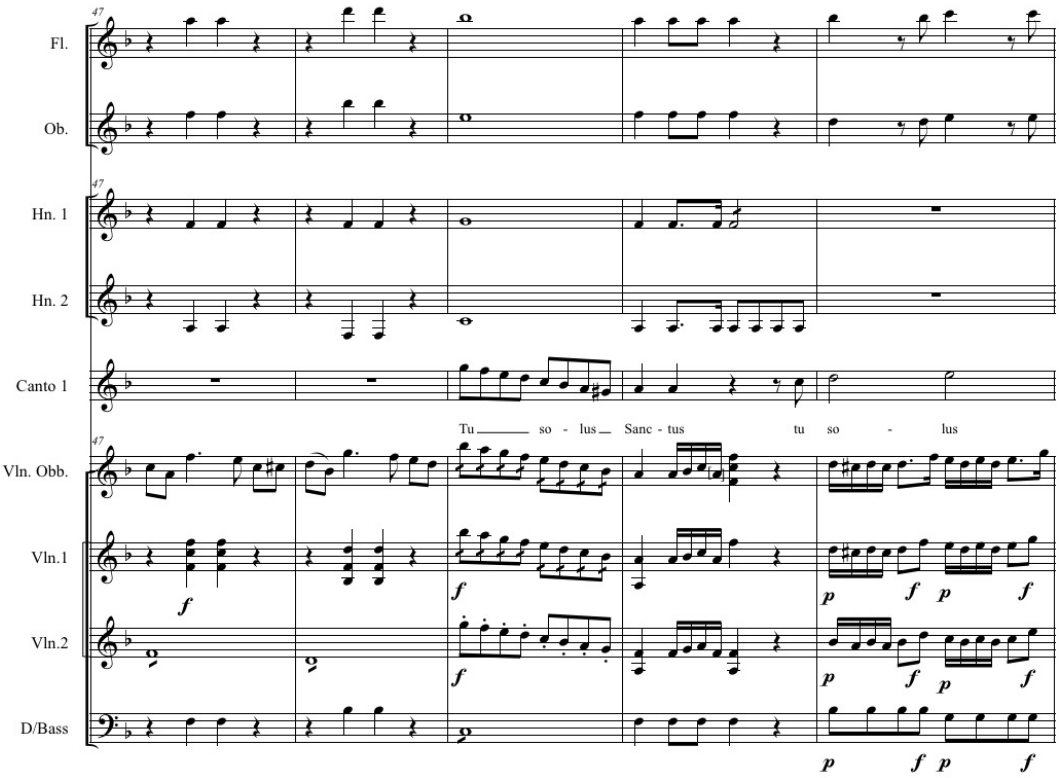

Fl.
Ob.
Hn. 1
Hn. 2
Vln. Obb.
Vln.1
Vln.2
D/Bass
p
p
p
tr
f
f
ff
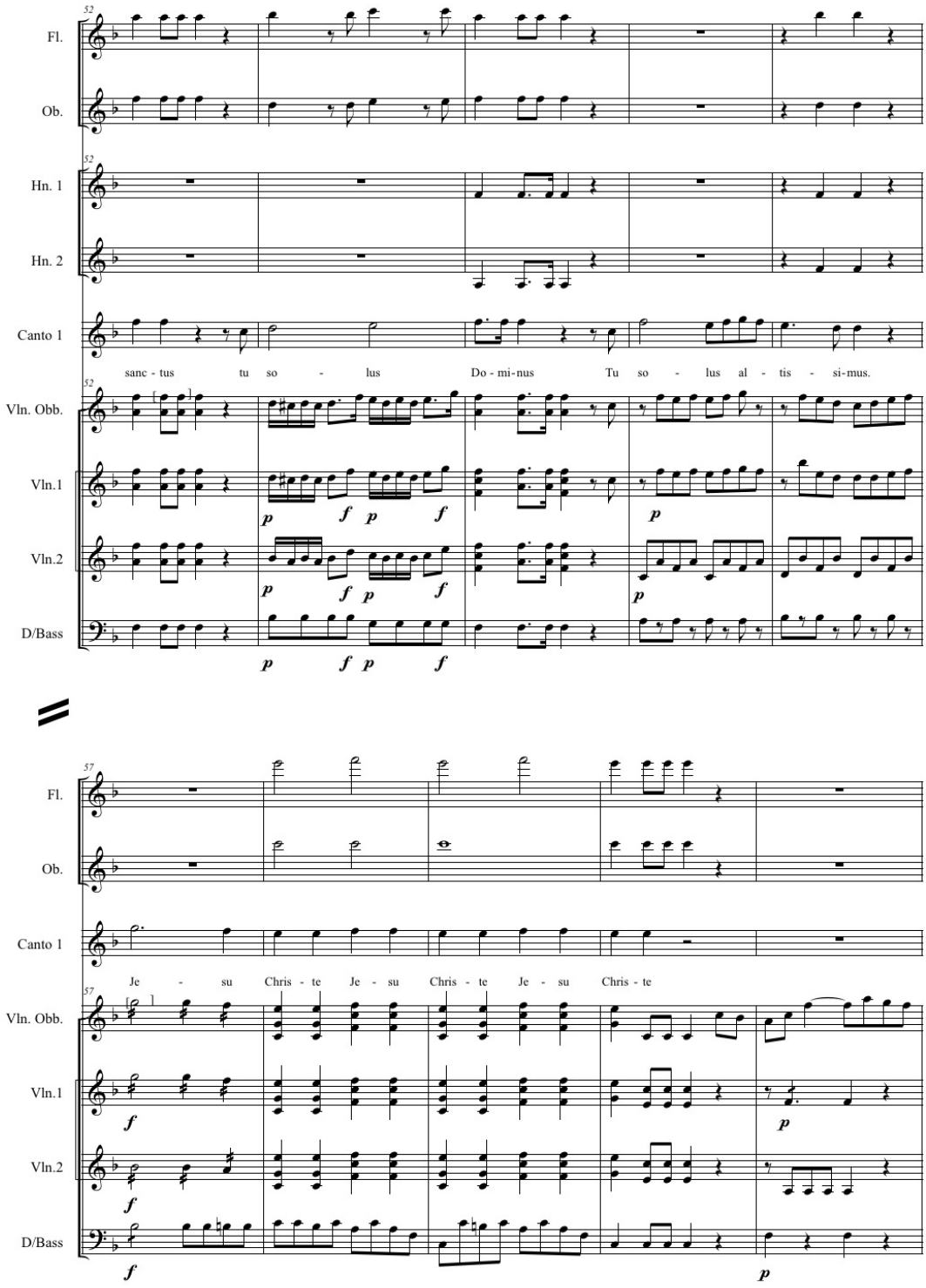

12
Fl.
Ob.
12
Hn. 1
Hn. 2
12
Vln. Obb.
Vln.1
Vln.2
D/Bass
ff
ff
pizz.
p
pizz.
17
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
f
f
pp
tr
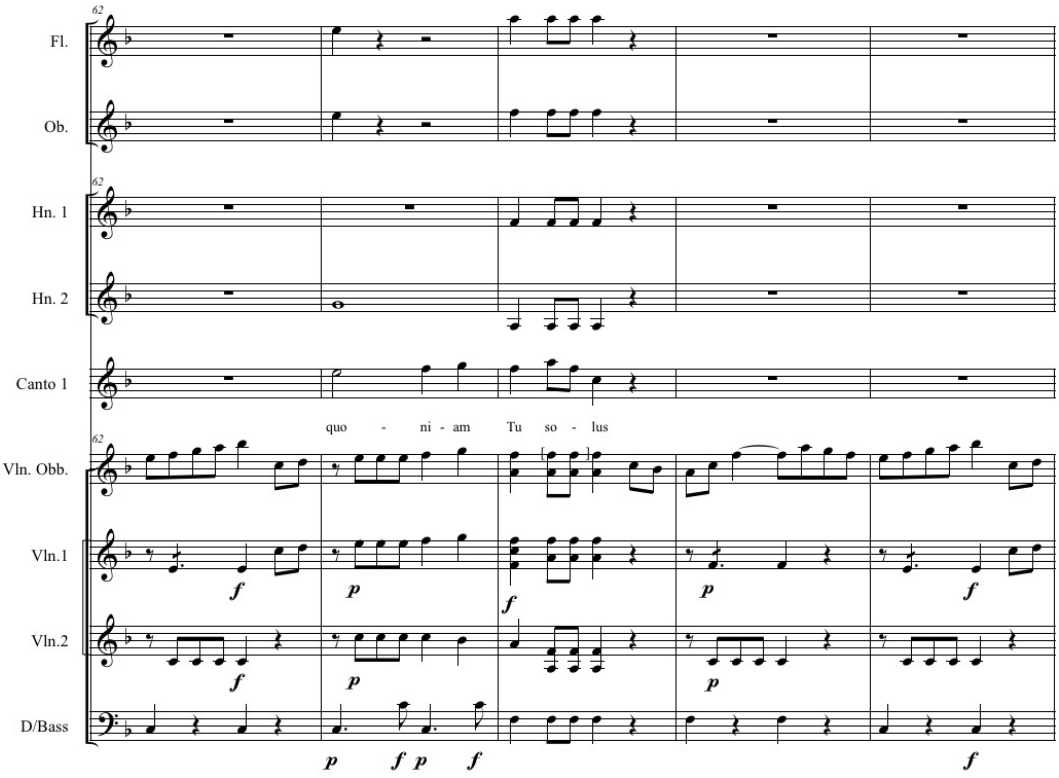

Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
qui se - des qui Se - des ad dex - te - ram pat - ris qui
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
f
p
p
f
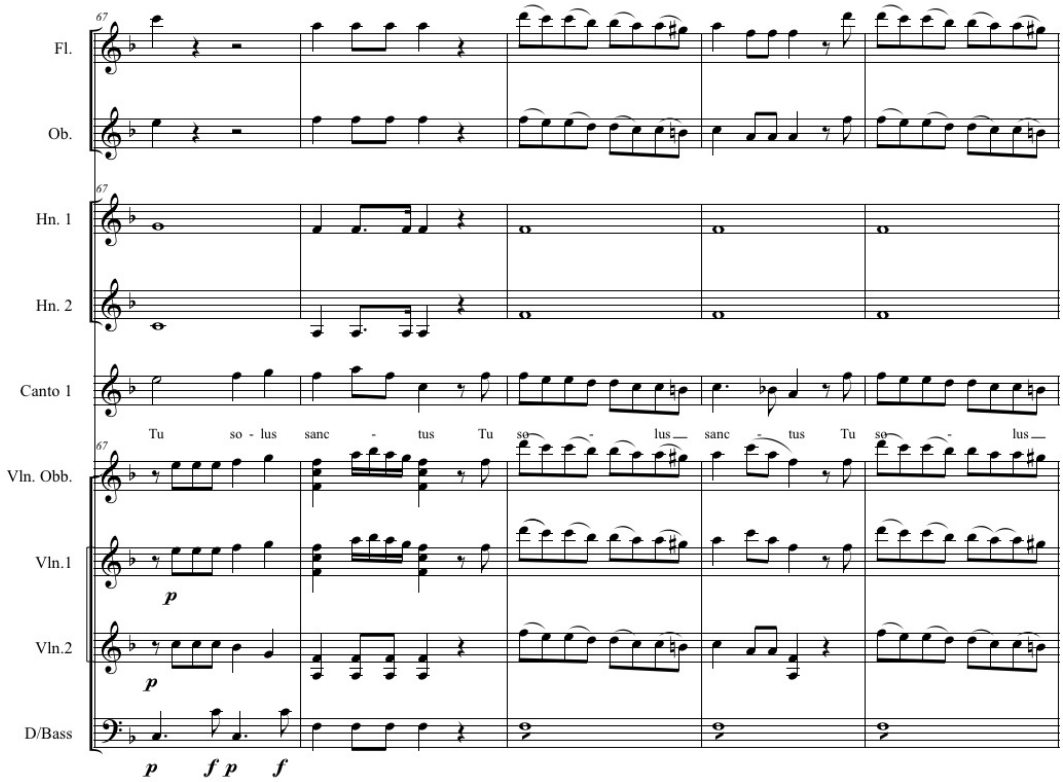

27
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
se - des qui se - des ad de - xte - ram pa - tris
Solo
Vln. Obb.
Vln.1
Vln.2
D/Bass
p
p
p
p
32
Fl.
Ob.
Canto 1
qui se - des ad dex - te-ram ad
Vln. Obb.
Vln.1
Vln.2
D/Bass
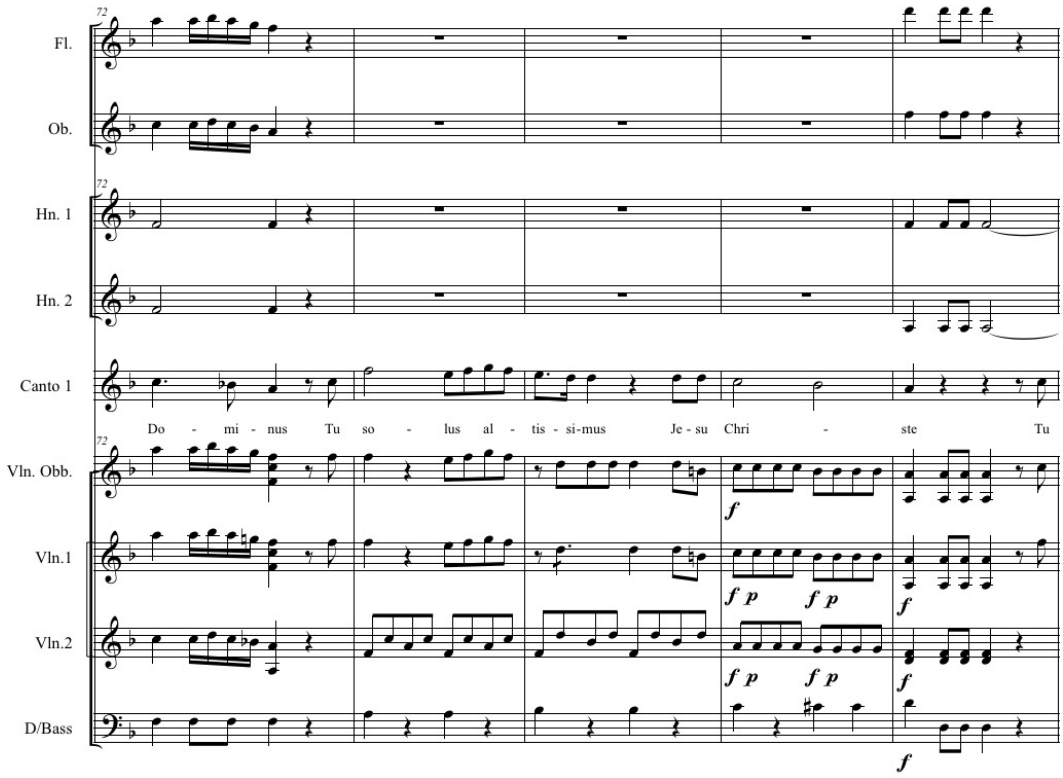

37
Fl.
Ob.
Canto 1
dex - te-ram pa - tris mi - se - re - re Mi - se - re - re
37
Vln. Obb.
f
Vln.1
Vln.2
D/Bass
Quoniam
Allegro
42
Fl.
Ob.
42
Hn. 1
Hn. 2
Canto 1
pa - bis Qui - ni - am tu so - lus
42
Vln. Obb.
Vln.1
ff
f
Vln.2
D/Bass
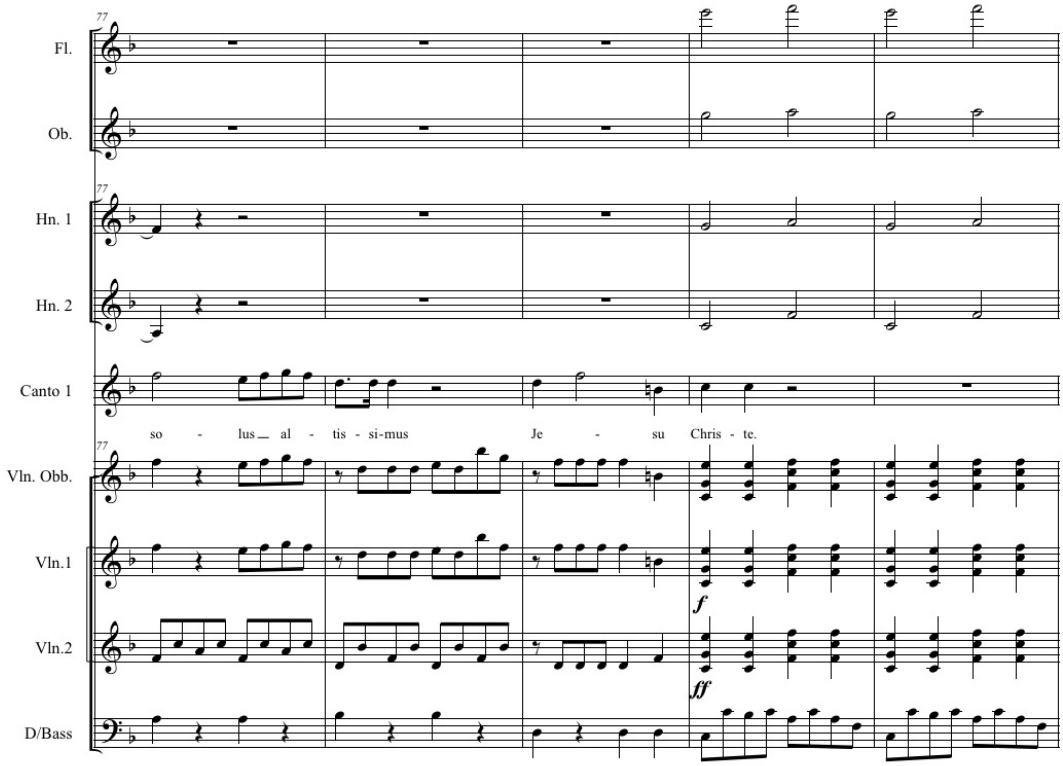

47
Fl.
Ob.
47
Hn. 1
Hn. 2
Canto 1
Tu so - lus Sanc - tus tu so - lus
47
Vln. Obb.
Vln.1
Vln.2
D/Bass
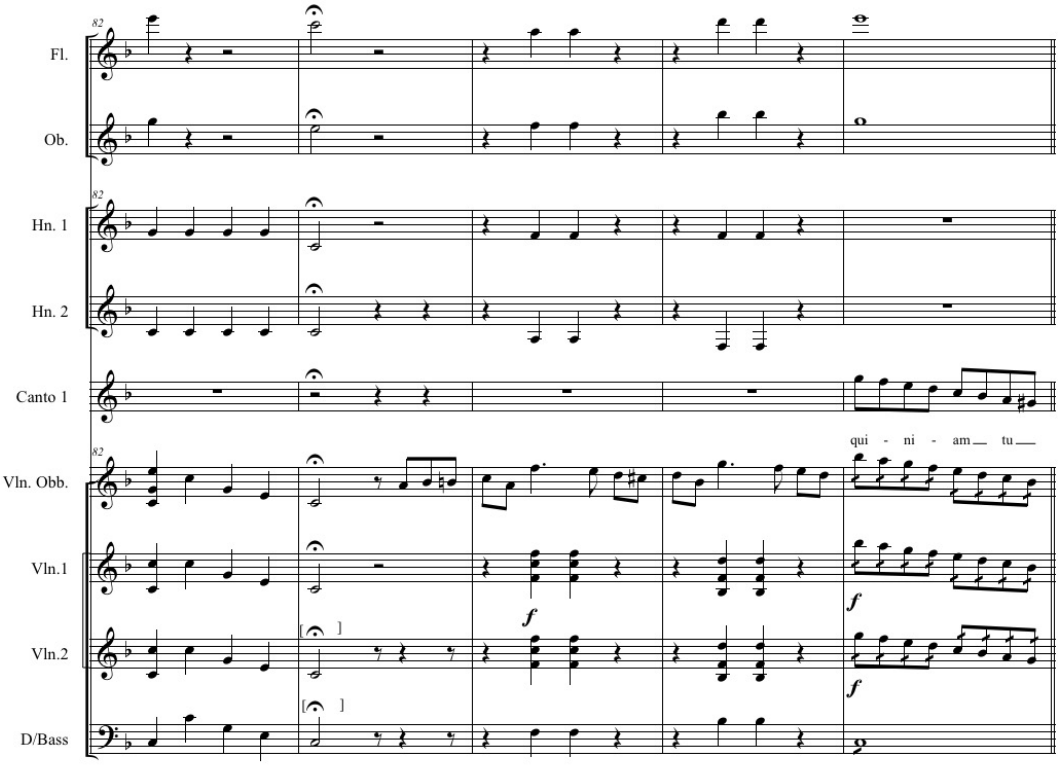

52
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
sanc - tus tu so - lus Do - mi - nus Tu so - lus al - tis - si - mus.
Vln. Obb.
Vln.1
Vln.2
D/Bass
p f p f
57
Je - su Chris - te Je - su Chris - te Je - su Chris - te
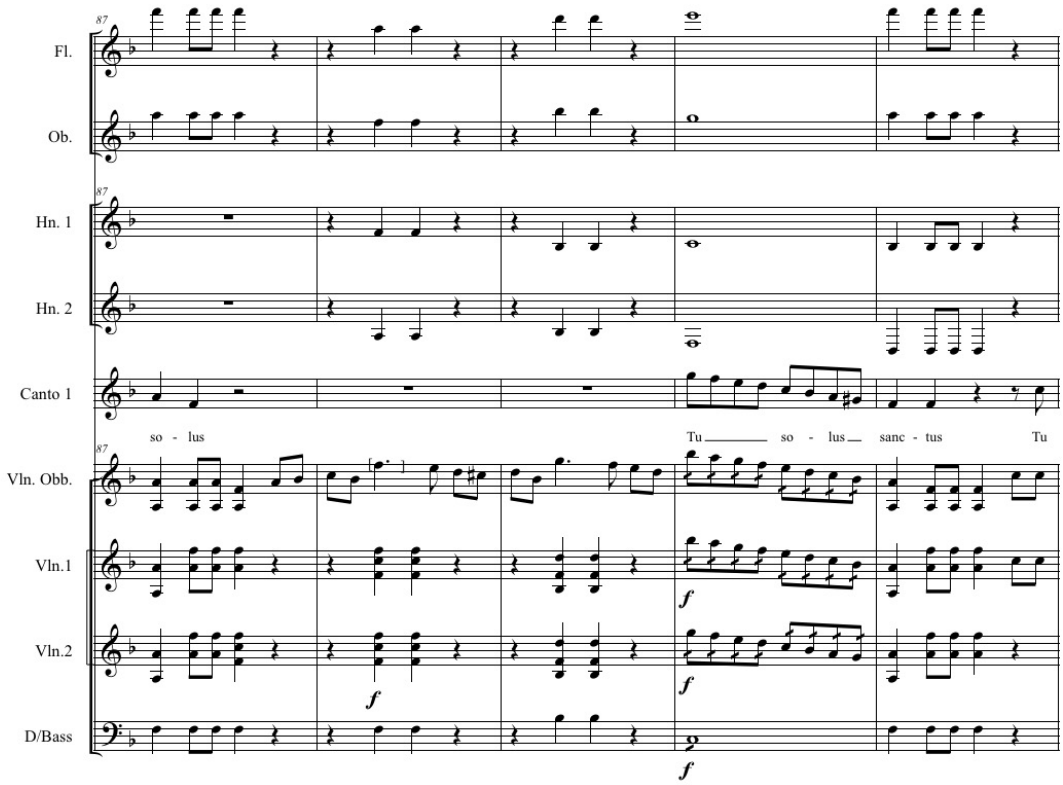

62
Fl.
Ob.
62
Hn. 1
Hn. 2
Canto 1
quo - ni - am Tu so - lus
62
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
p
f
p
f
p
f
p
f
p
f
p
f
f
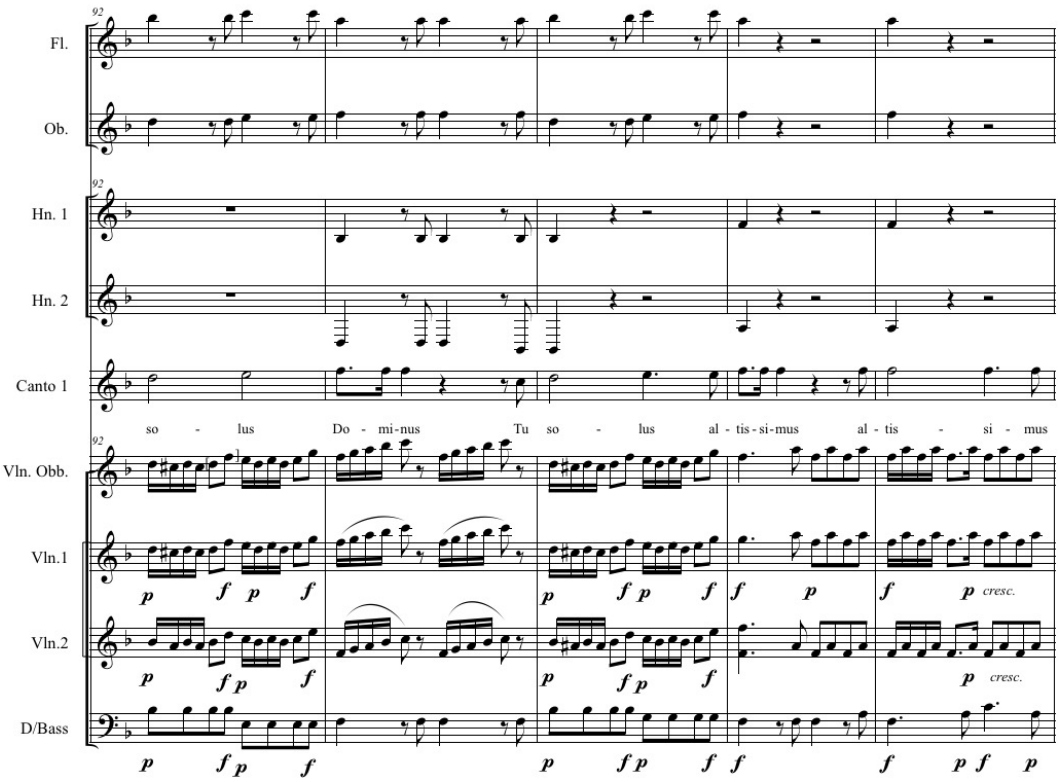

67
Fl.
Ob.
67
Hn. 1
Hn. 2
Canto 1
Tu so - lus sanc - tus Tu so - lus sanc - tus Tu so - lus
67
Vln. Obb.
Vln.1
p
Vln.2
p
D/Bass
p f p f
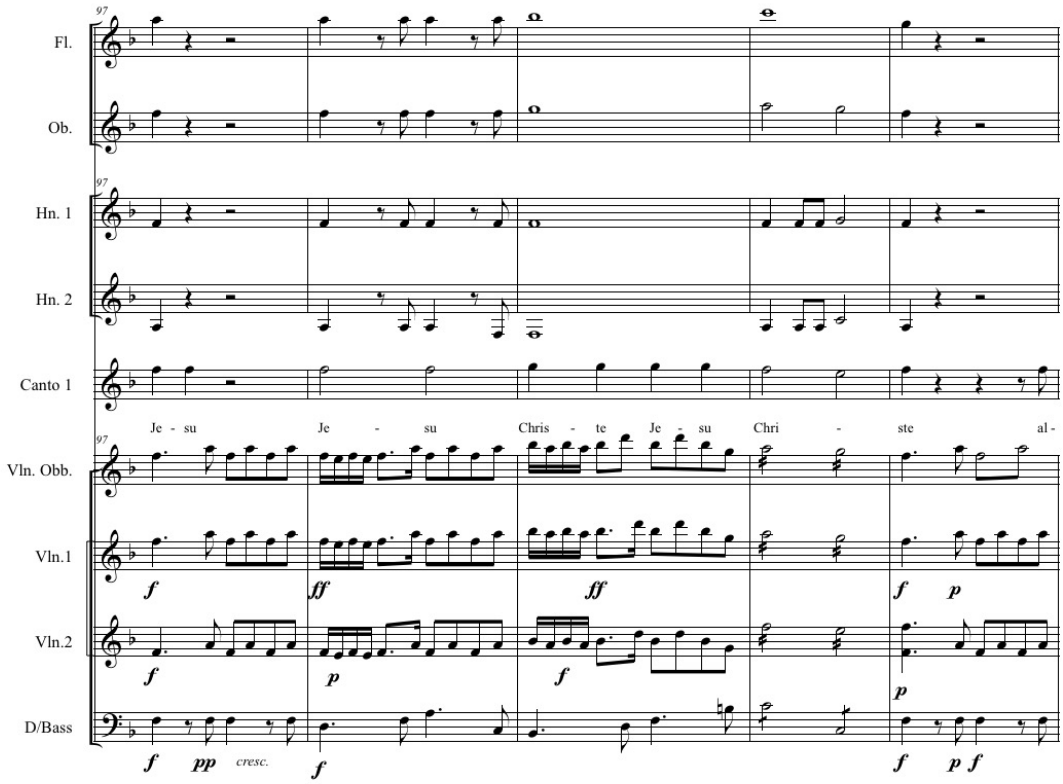

Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Do - mi - nus Tu so - lus al - tis - si-mus Je - su Chri - ste Tu
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
f p
f p
f
f p
f p
f
f
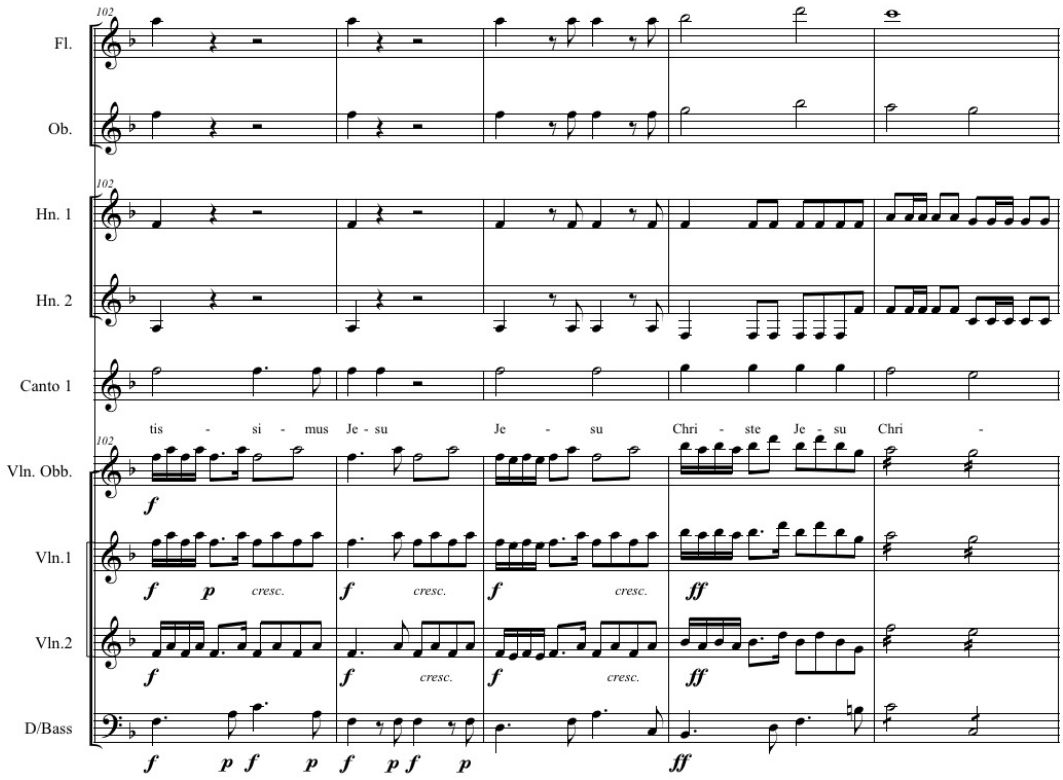

77
Fl.
Ob.
77
Hn. 1
Hn. 2
Canto 1
so - lus al - tis - si-mus Je - su Chris - te.
77
Vln. Obb.
Vln.1
f
Vln.2
ff
D/Bass
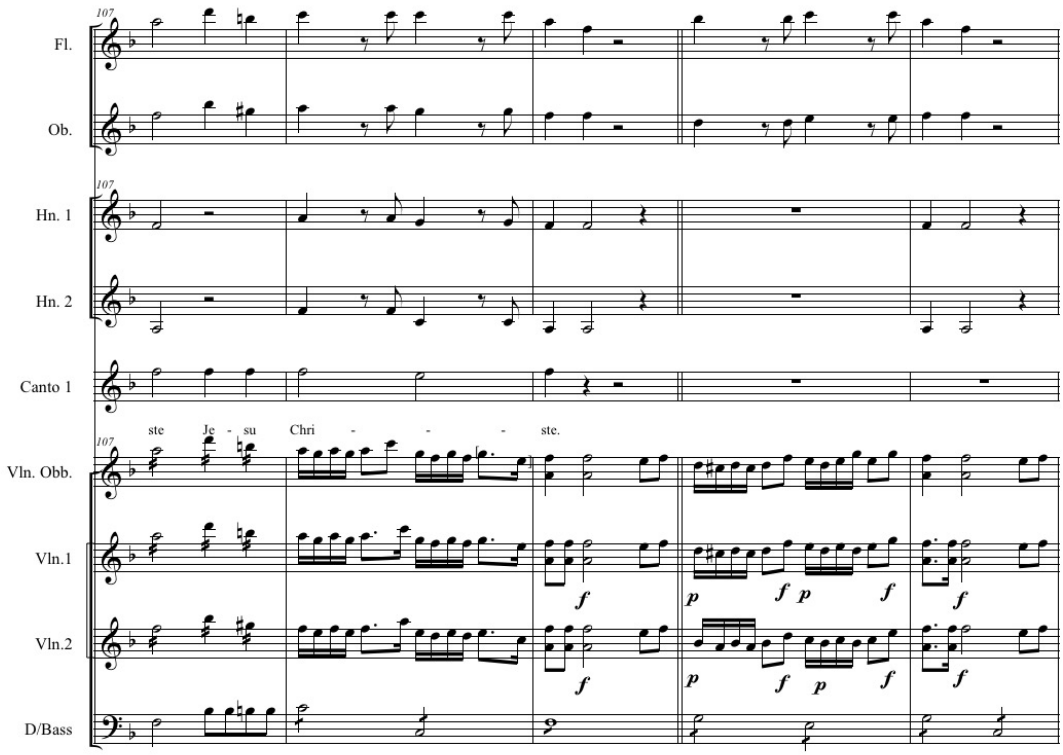

82
Fl.
Ob.
82
Hn. 1
Hn. 2
Canto 1
qui - ni - am tu
82
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
f
f
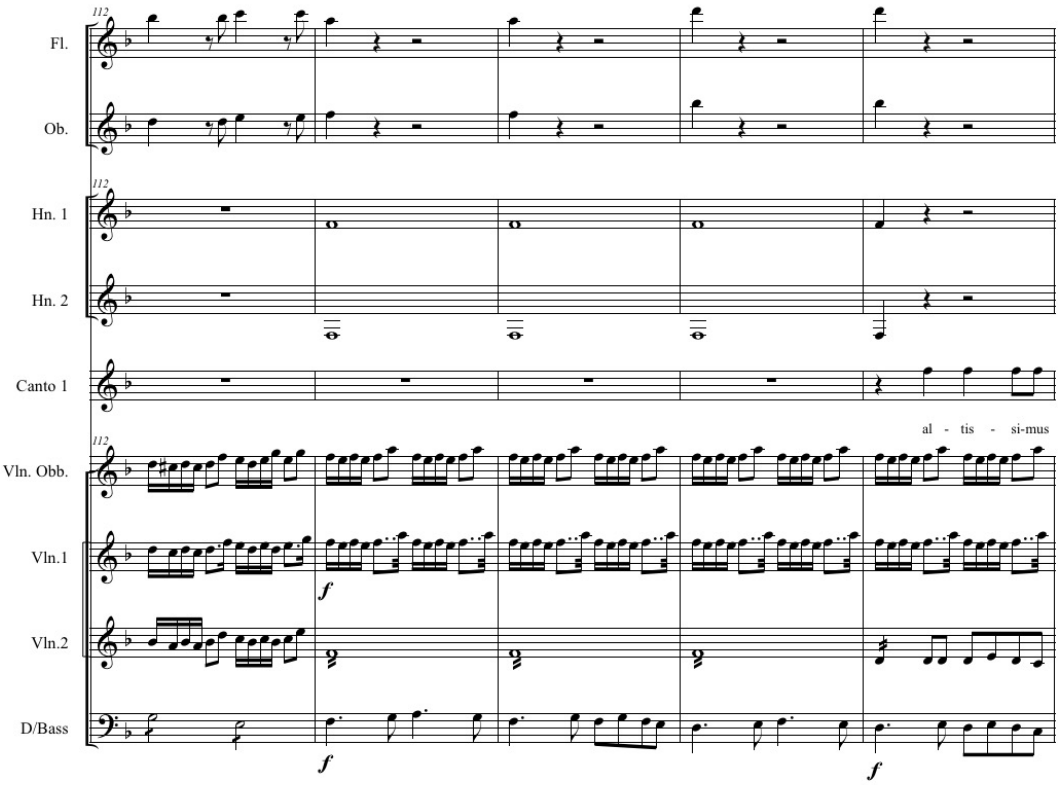

87
Fl.
Ob.
87
Hn. 1
Hn. 2
Canto 1
so - lus
Tu so - lus sanc - tus Tu
87
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
f
f
f
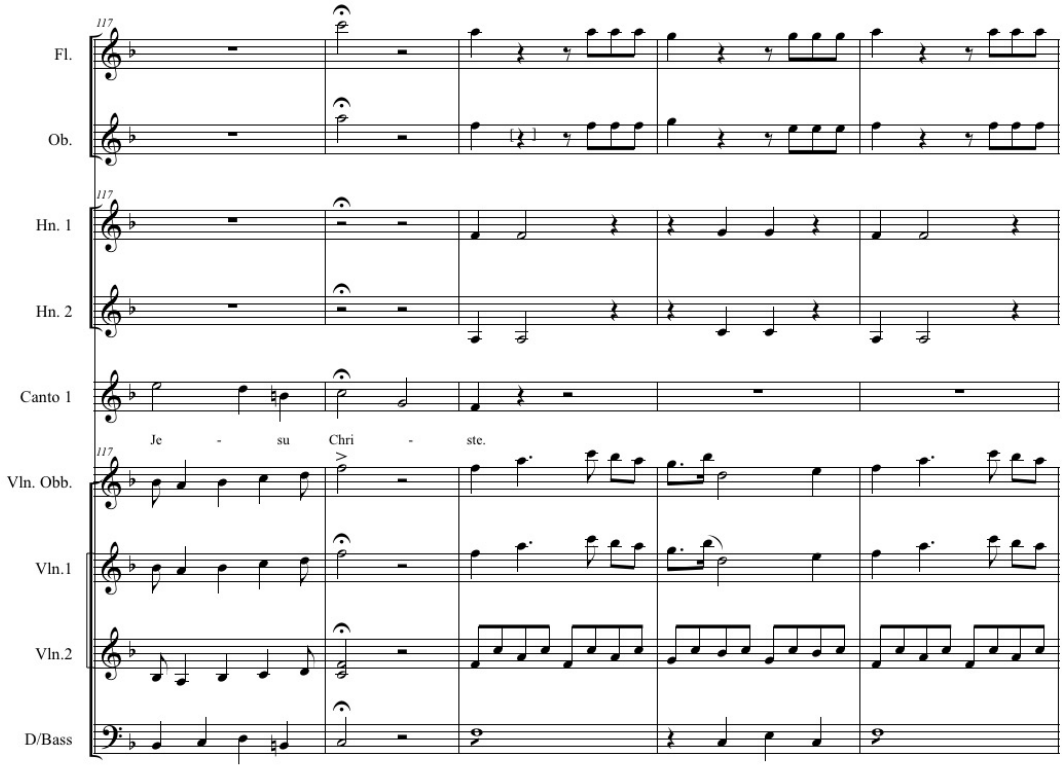

92
Fl.
Ob.
92
Hn. 1
Hn. 2
Canto 1
so - lus Do - mi-nus Tu so - lus al - tis-si-mus al - tis - si - mus
92
Vln. Obb.
Vln.1
cresc.
Vln.2
cresc.
D/Bass
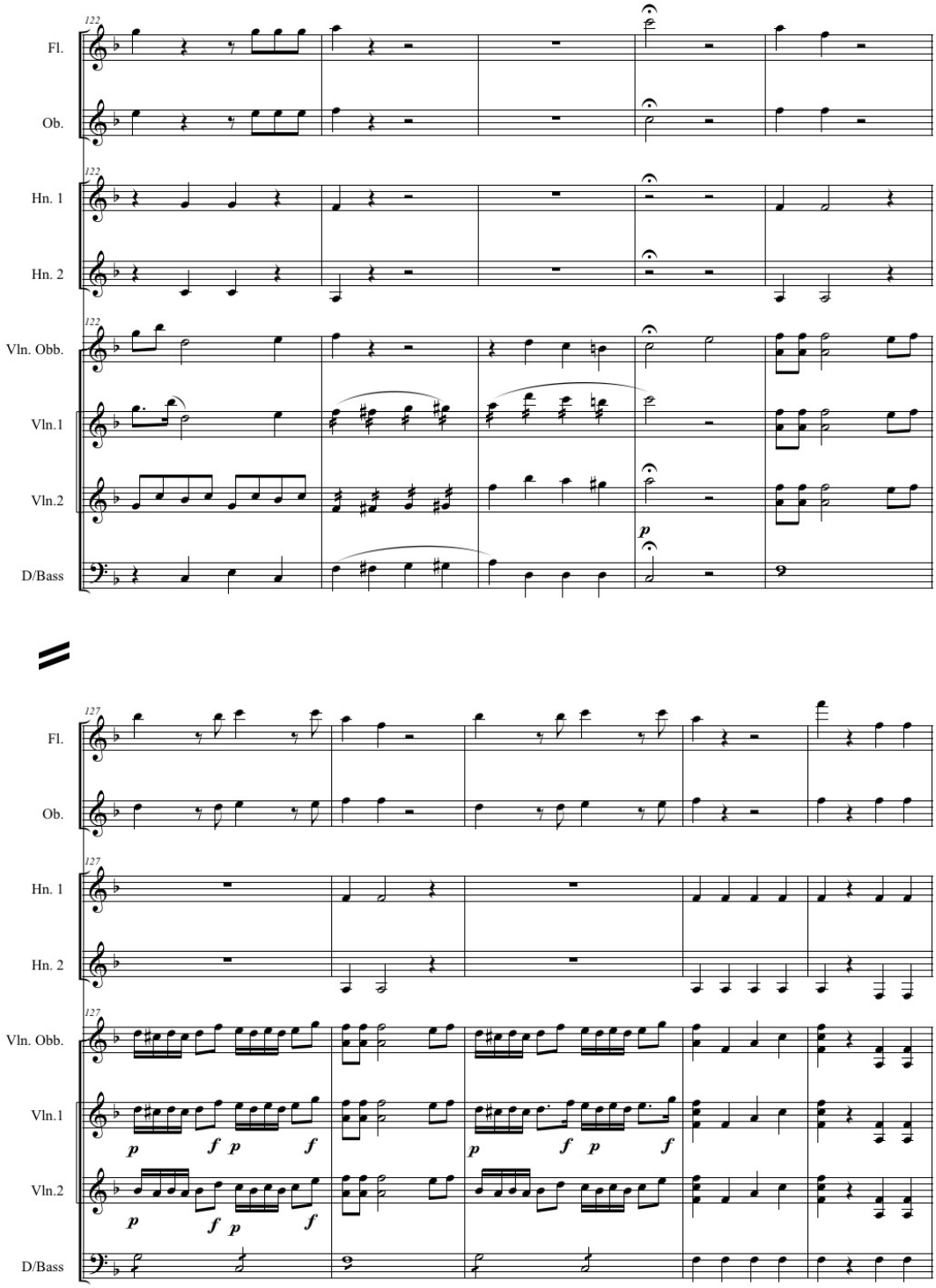

97
Fl.
Ob.
97
Hn. 1
Hn. 2
Canto 1
Je - su
Je - su
Chris - te
Je - su
Chri - ste
al -
97
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
ff
ff
f
p
f
p
f
p
f
pp
cresc.
f
f
p
f
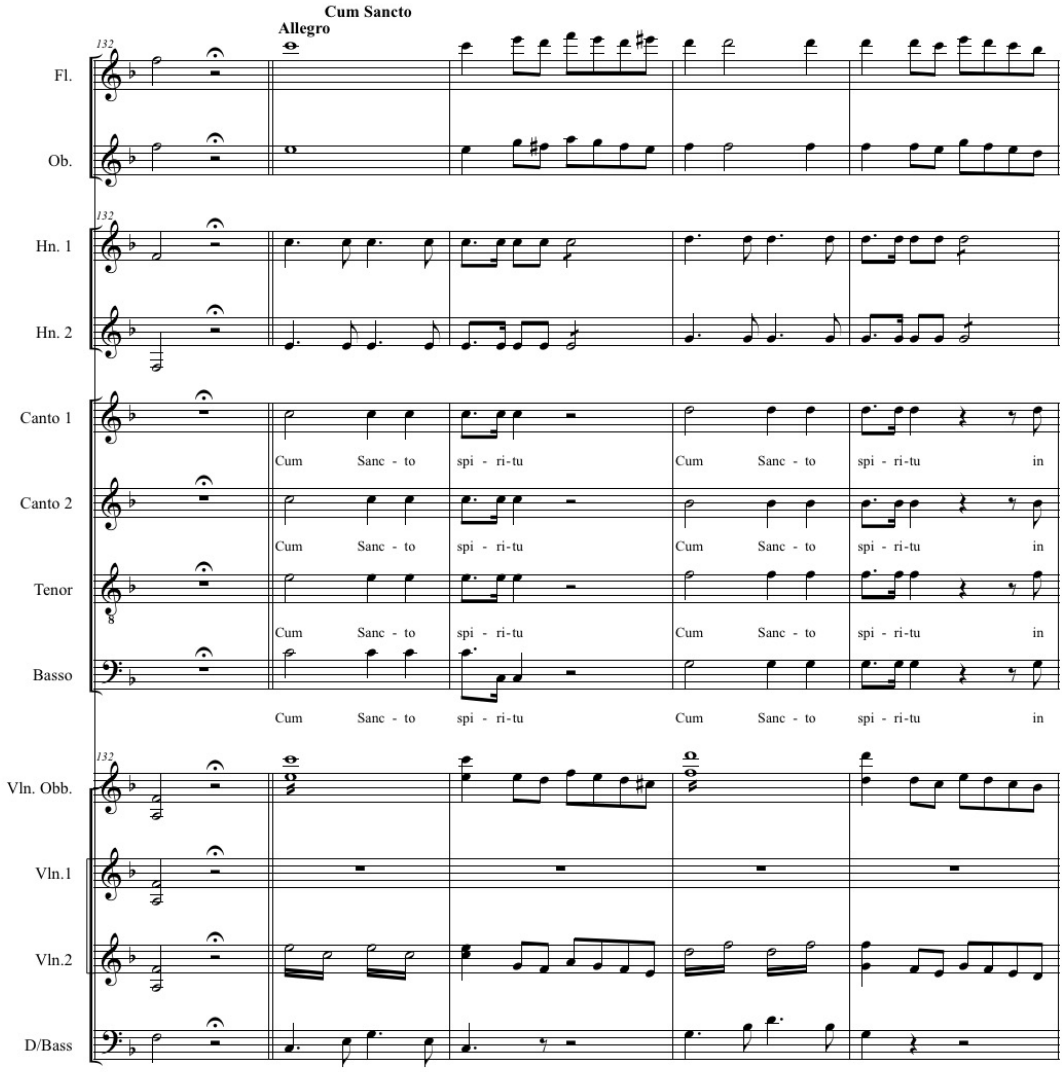

102
Fl.
Ob.
102
Hn. 1
Hn. 2
Canto 1
tis - si - mus Je - su Je - su Chri - ste Je - su Chri -
102
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
p
cresc.
ff
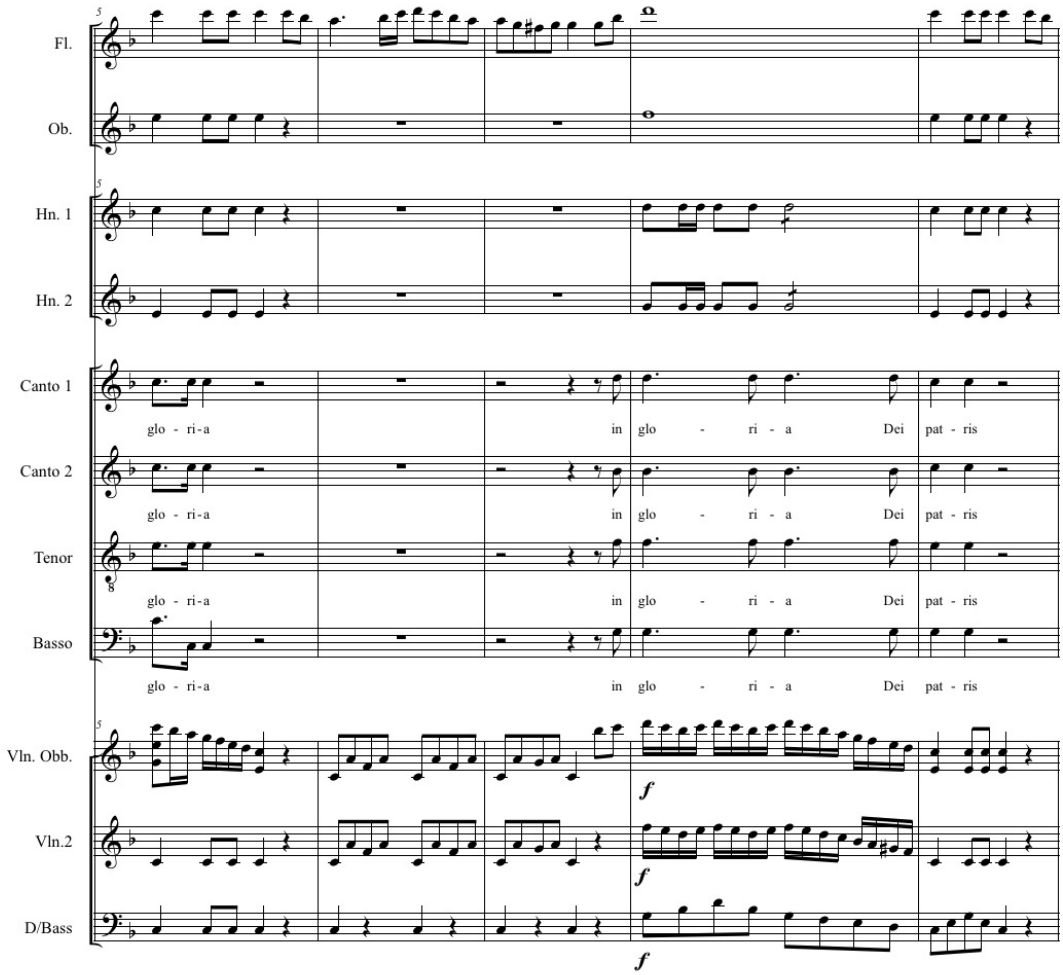

107
Fl.
Ob.
107
Hn. 1
Hn. 2
Canto 1
ste Je - su Chri - - - - ste.
107
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
p
f p
f
f
p
f
p
f
f
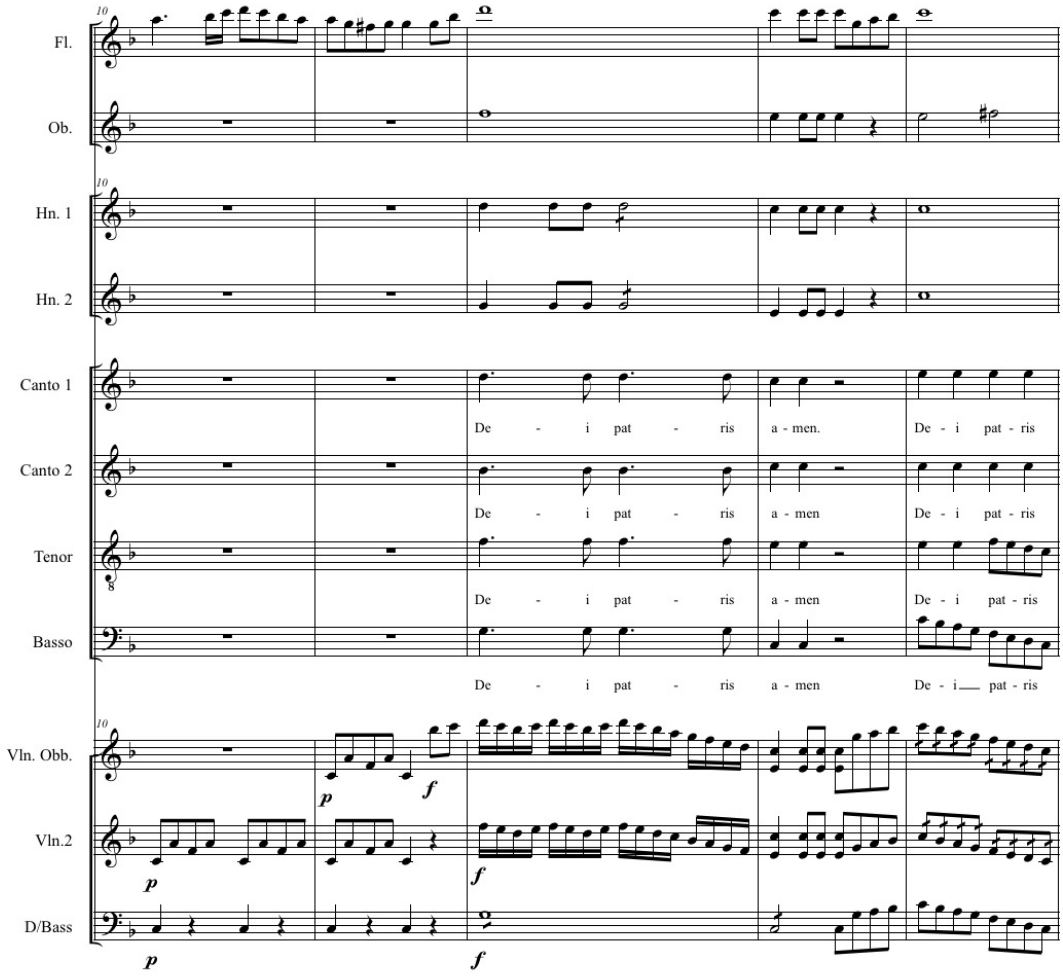

Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
al - tis - si-mus
Vln. Obb.
Vln.1
Vln.2
D/Bass
f
f
f
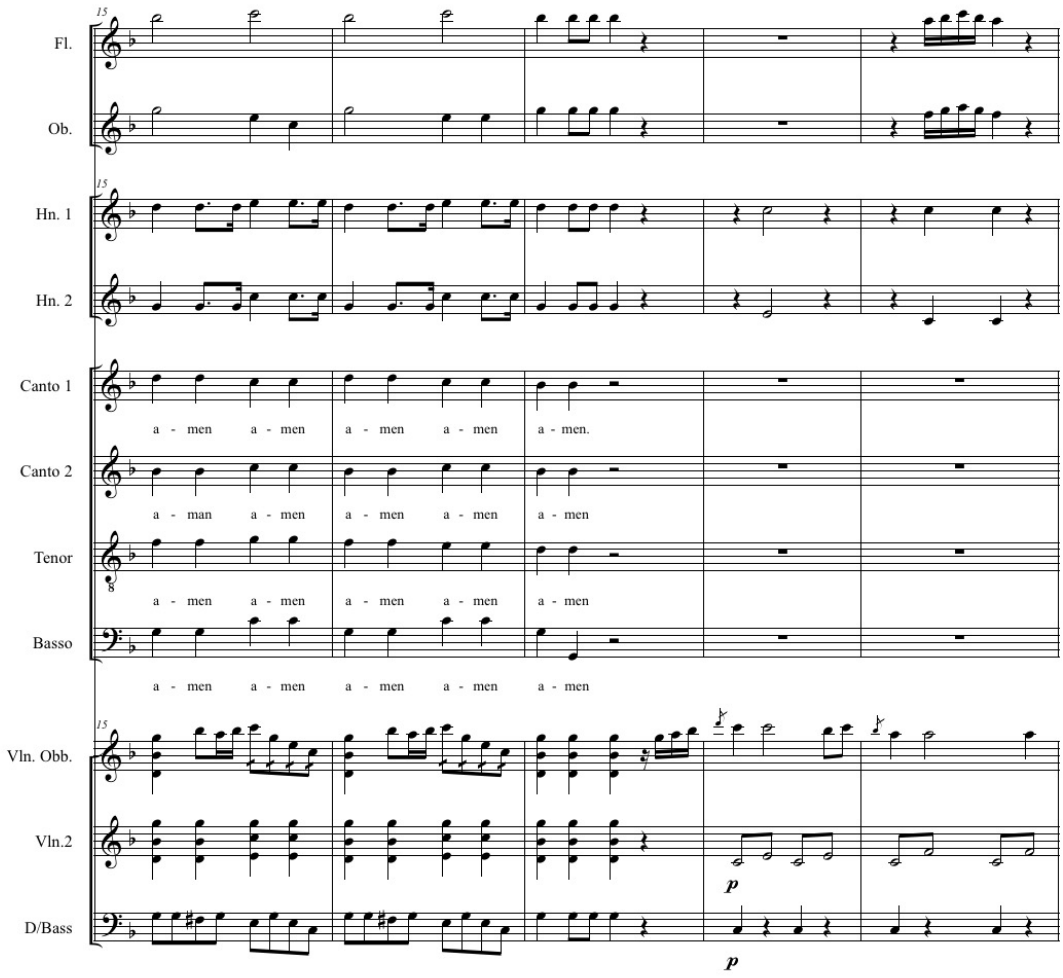

117
Fl.
Ob.
117
Hn. 1
Hn. 2
Canto 1
Je - su Chri - ste.
117
Vln. Obb.
Vln.1
Vln.2
D/Bass
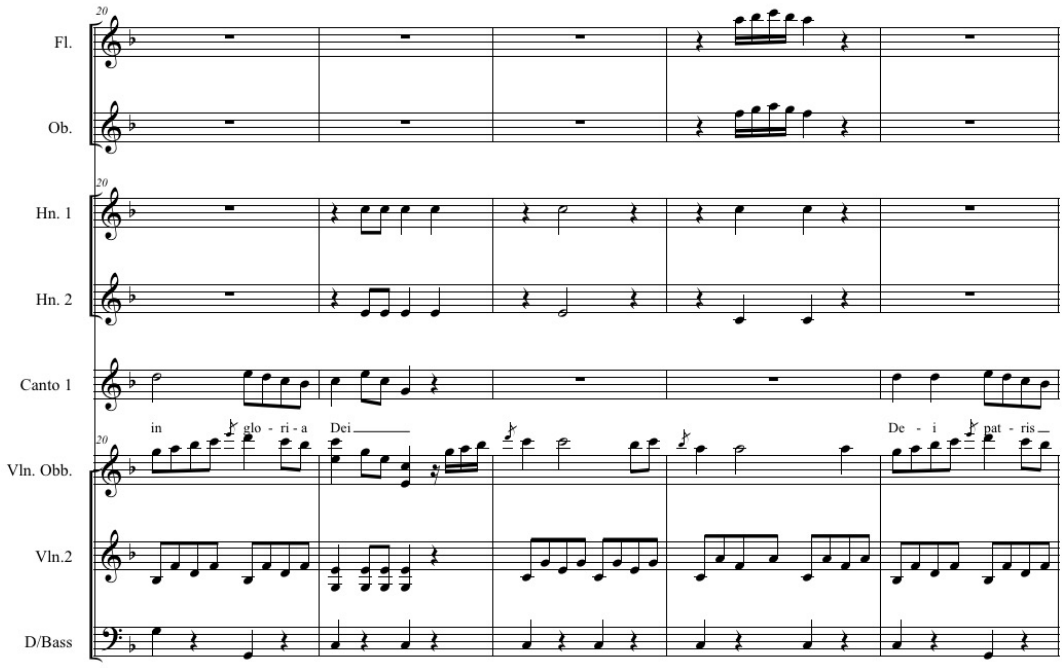

122
Fl.
Ob.
122
Hn. 1
Hn. 2
122
Vln. Obb.
Vln.1
Vln.2
p
D/Bass
127
Fl.
Ob.
127
Hn. 1
Hn. 2
127
Vln. Obb.
Vln.1
p f p f
Vln.2
p f p f
D/Bass
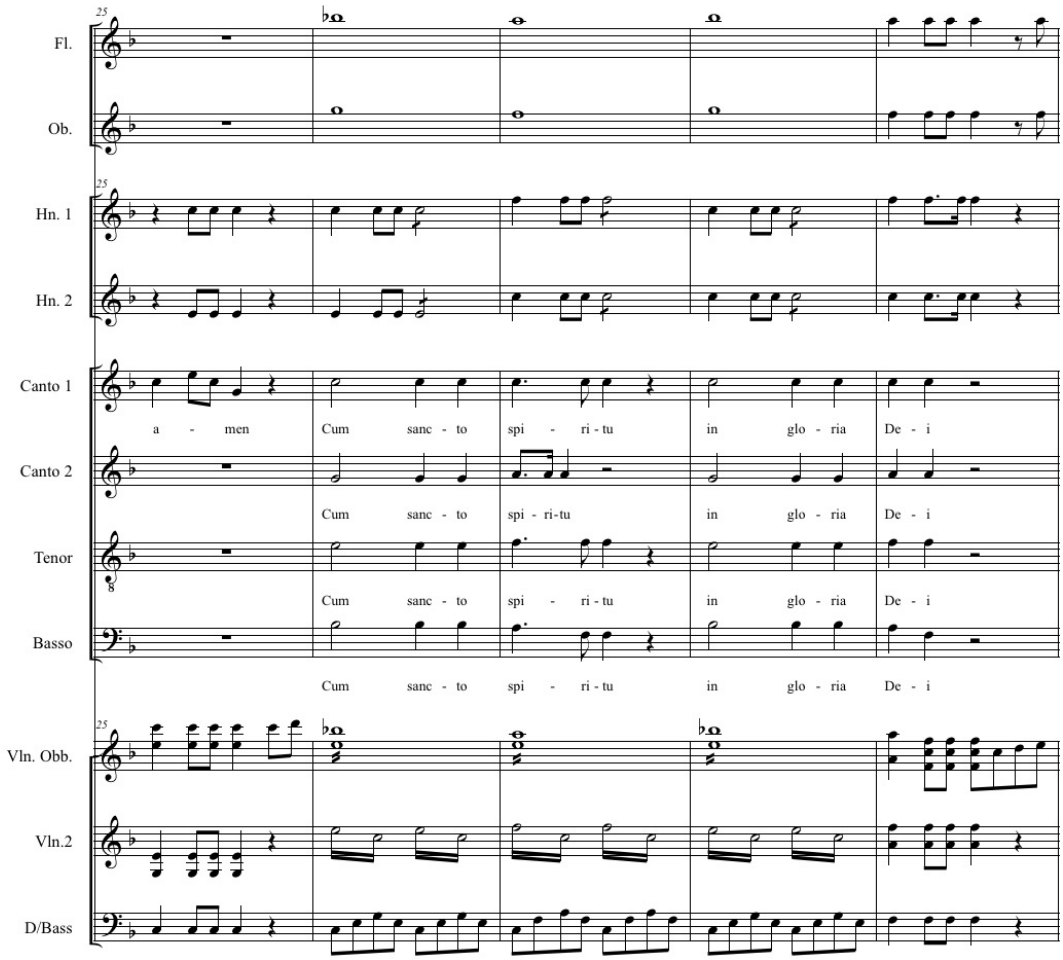

Cum Sancto
Allegro
132
Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Cum Sanc - to spi - ri-tu Cum Sanc - to spi - ri-tu in
Vln. Obb.
Vln.1
Vln.2
D/Bass
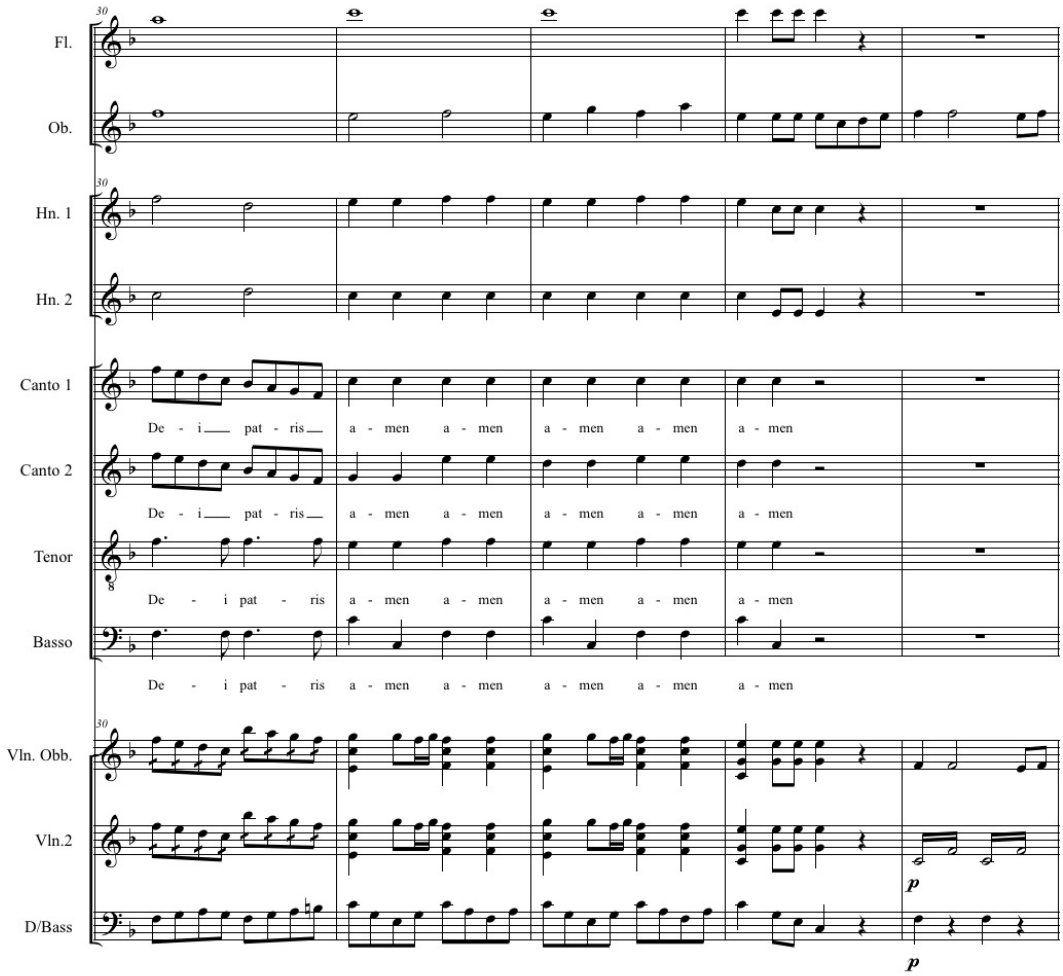

Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln. Obb.
Vln.2
D/Bass
glo - ri-a in glo - ri - a Dei pat - ris
f
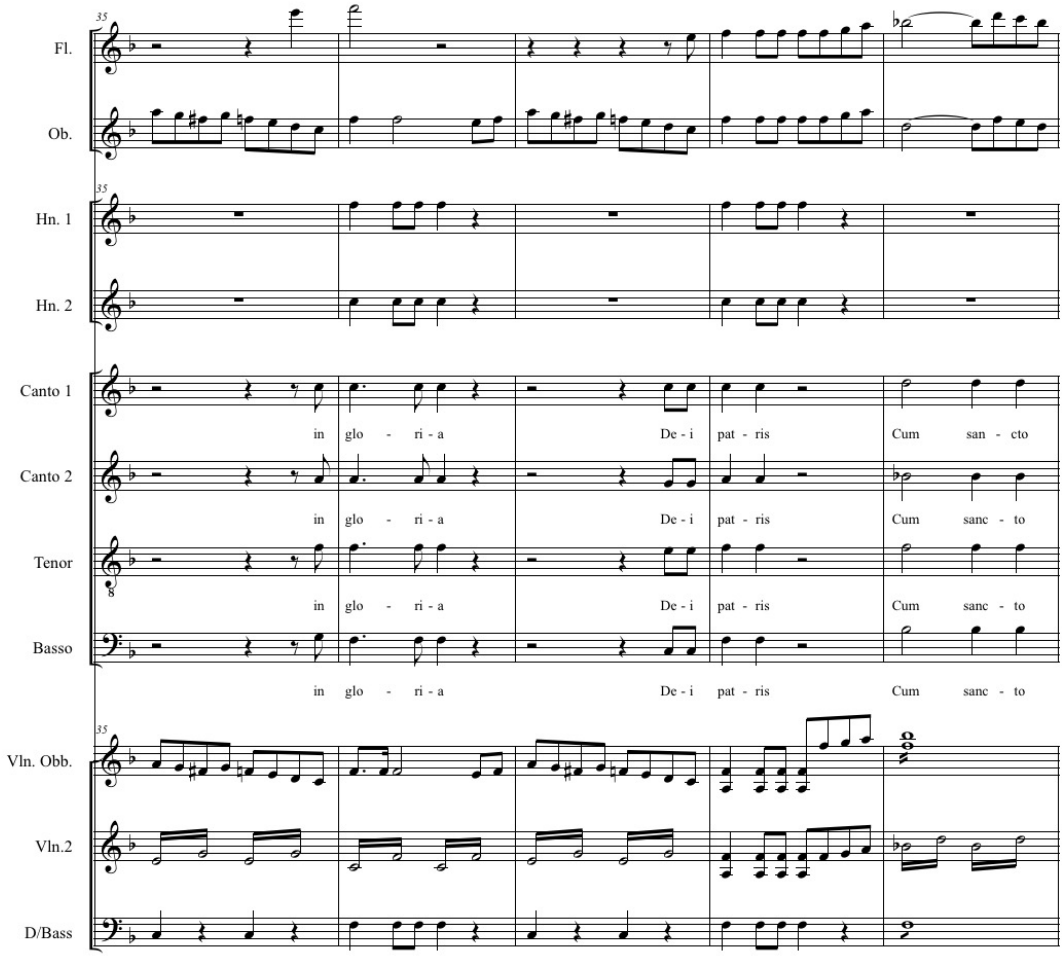

10
Fl.
Ob.
10
Hn. 1
Hn. 2
Canto 1
De - i pat - ris a - men. De - i pat - ris
Canto 2
De - i pat - ris a - men De - i pat - ris
Tenor
De - i pat - ris a - men De - i pat - ris
Basso
De - i pat - ris a - men De - i pat - ris
10
Vln. Obb.
p f
Vln.2
p f
D/Bass
p f
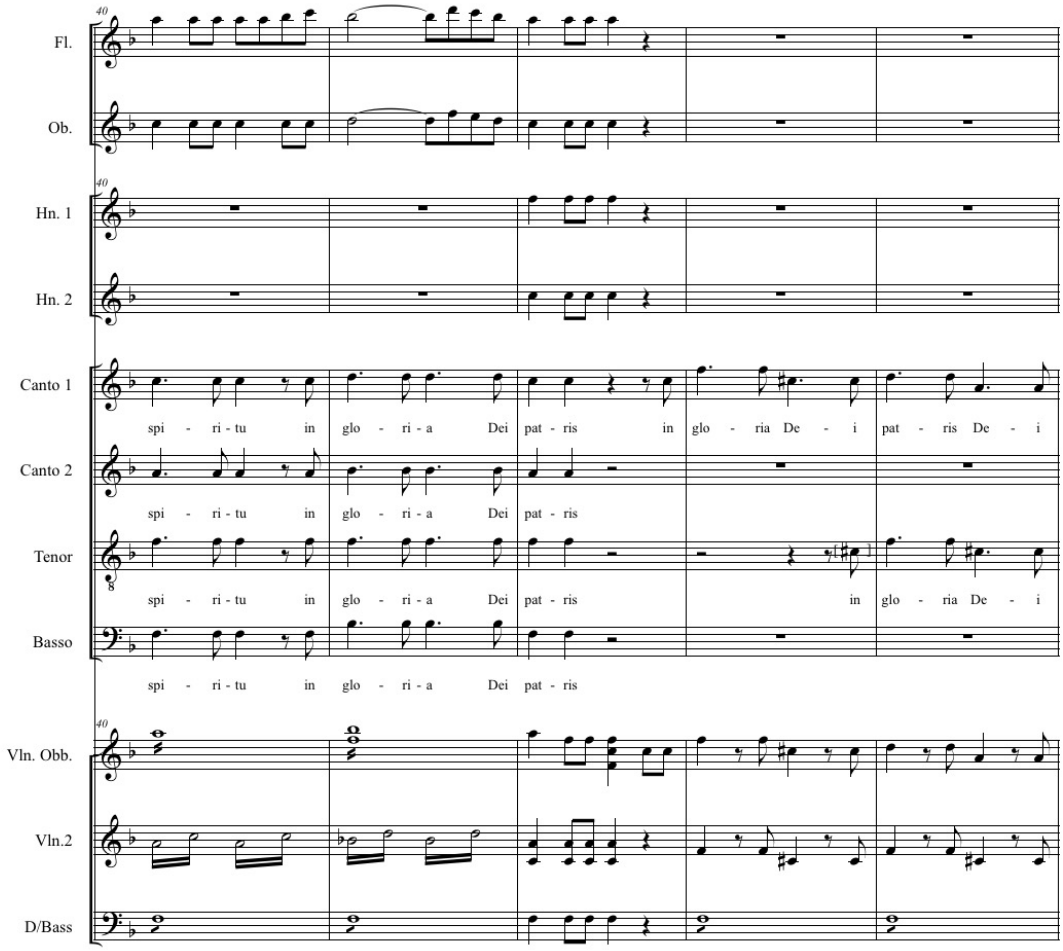

15
Fl.
Ob.
15
Hn. 1
Hn. 2
Canto 1
a - men a - men a - men a - men a - men.
Canto 2
a - man a - men a - men a - men a - men
Tenor
a - men a - men a - men a - men a - men
Basso
a - men a - men a - men a - men a - men
15
Vln. Obb.
Vln.2
p
D/Bass
p
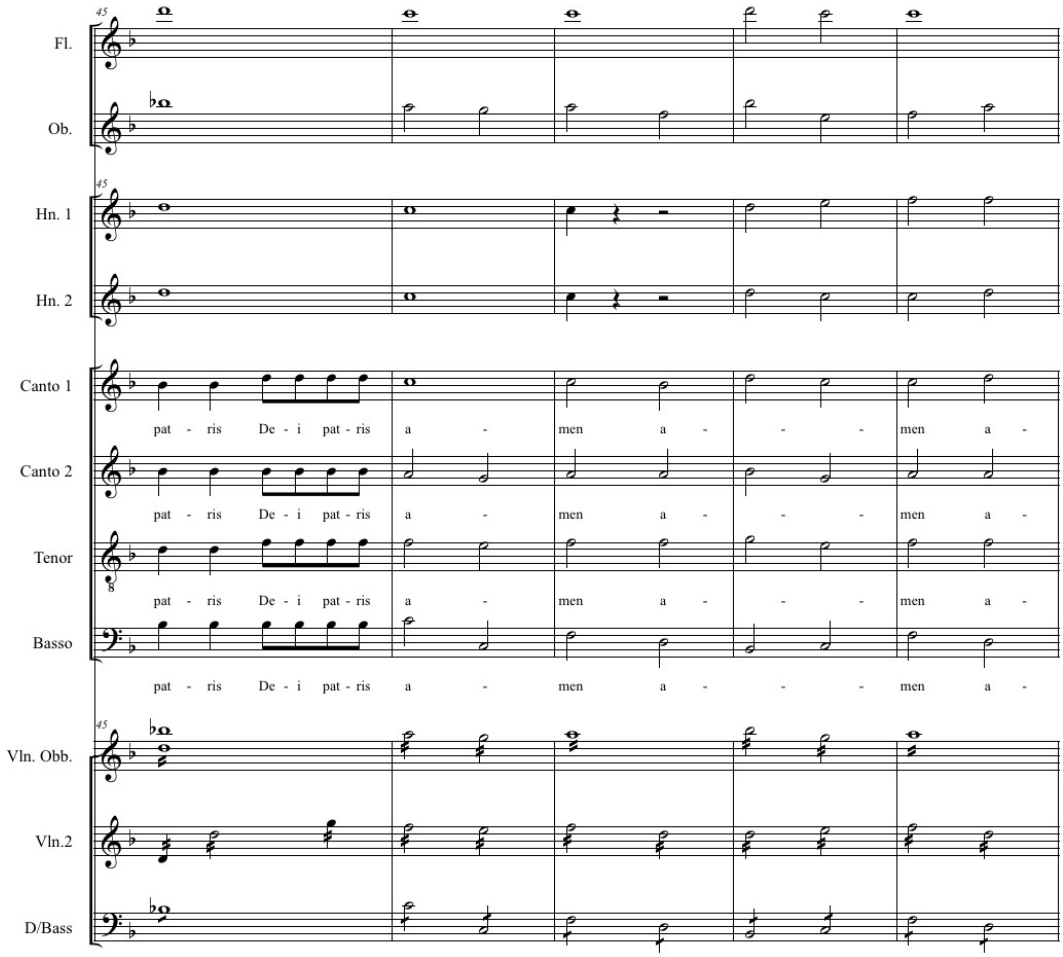

20
Fl.
Ob.
20
Hn. 1
Hn. 2
Canto 1
in glo - ri - a Dei
De - i pat - ris
20
Vln. Obb.
Vln.2
D/Bass
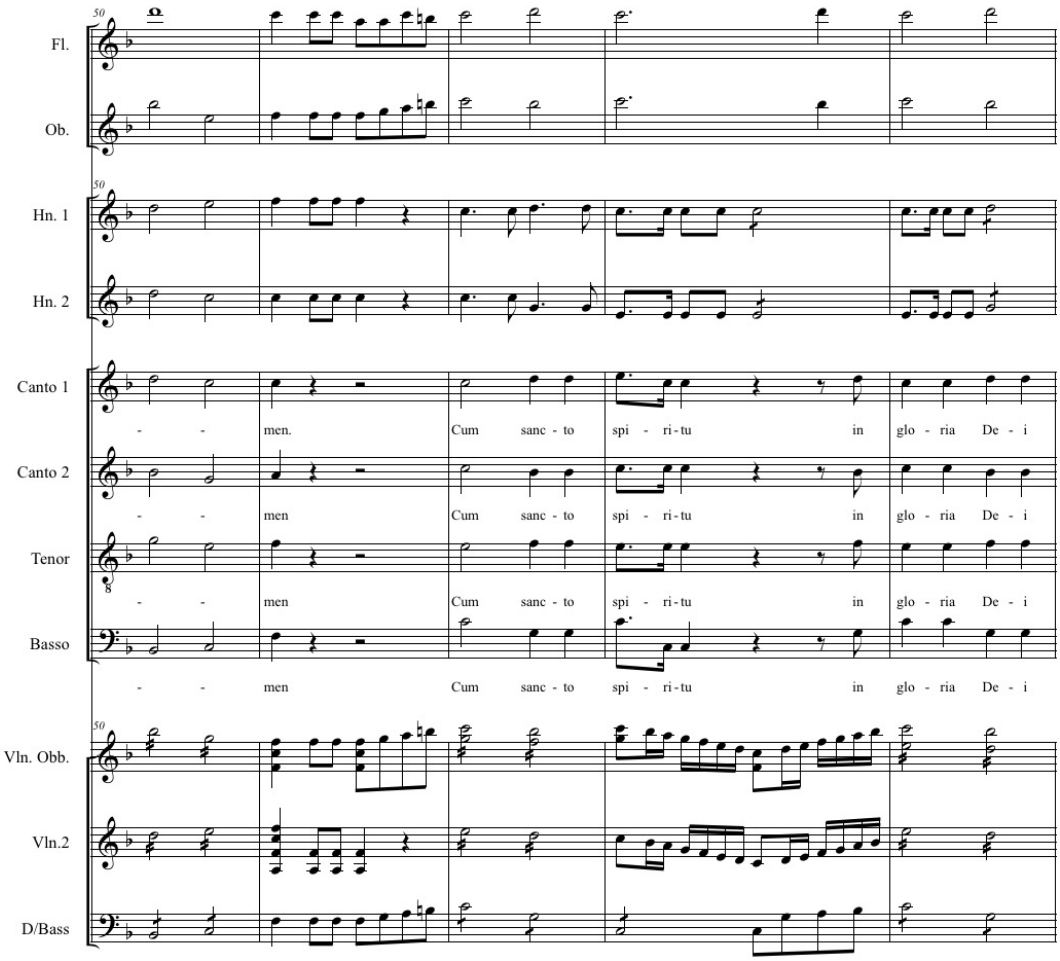

25
Fl.
Ob.
25
Hn. 1
Hn. 2
Canto 1
a - men
Cum sanc - to spi - ri - tu in glo - ria De - i
Canto 2
Cum sanc - to spi - ri-tu in glo - ria De - i
Tenor
8
Cum sanc - to spi - ri - tu in glo - ria De - i
Basso
Cum sanc - to spi - ri - tu in glo - ria De - i
25
Vln. Obb.
Vln.2
D/Bass
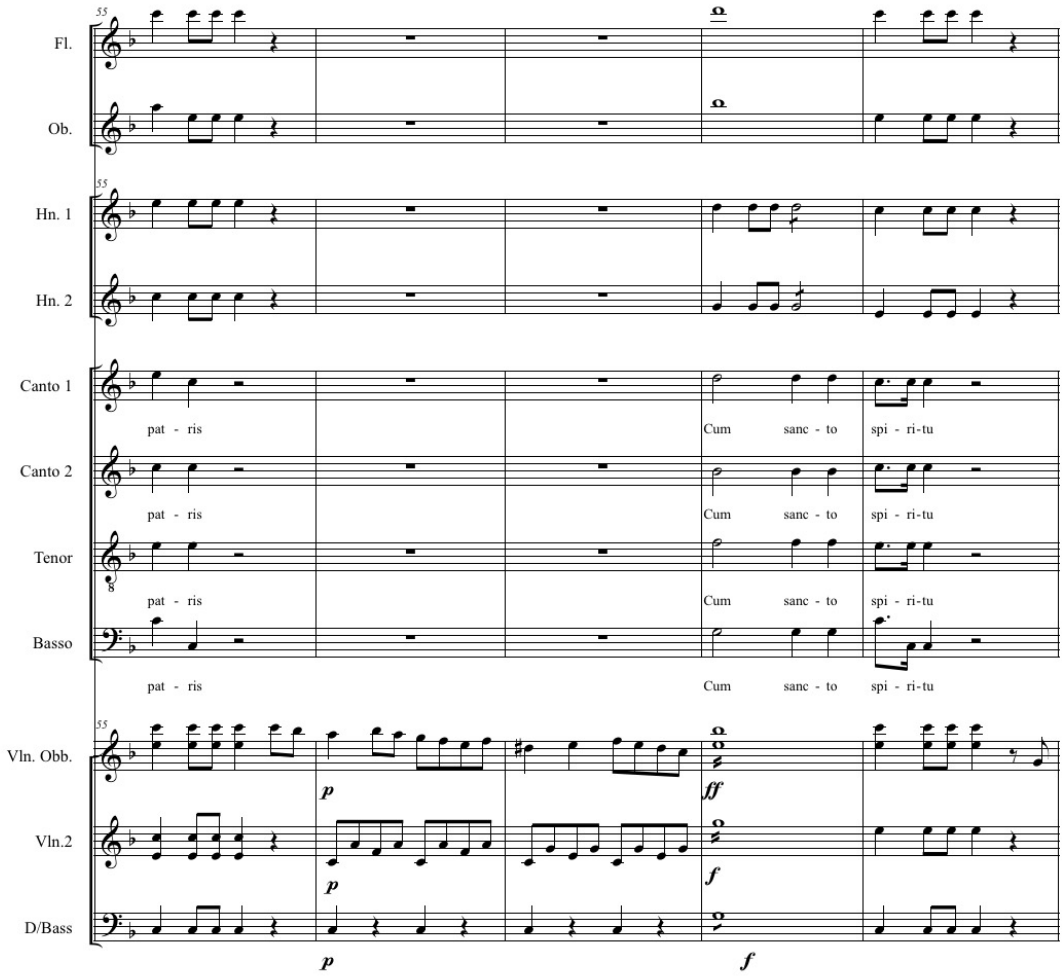

30
Fl.
Ob.
30
Hn. 1
Hn. 2
Canto 1
De - i pat - ris a - men a - men a - men a - men
Canto 2
De - i pat - ris a - men a - men a - men a - men
Tenor
De - i pat - ris a - men a - men a - men a - men
Basso
De - i pat - ris a - men a - men a - men a - men
30
Vln. Obb.
Vln.2
p
D/Bass
p
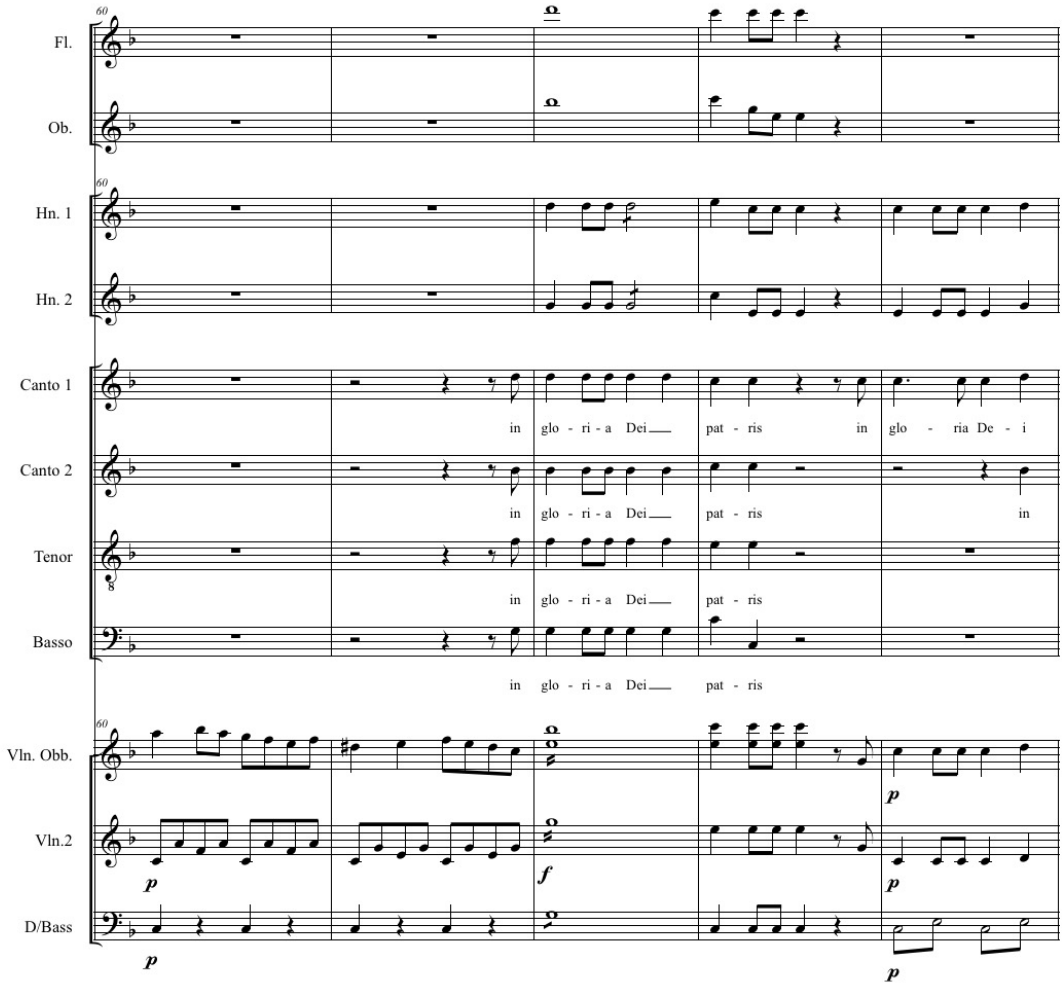

35
Fl.
Ob.
35
Hn. 1
Hn. 2
Canto 1
in glo - ri - a De - i pat - ris Cum san - cto
Canto 2
in glo - ri - a De - i pat - ris Cum sanc - to
Tenor
in glo - ri - a De - i pat - ris Cum sanc - to
Basso
in glo - ri - a De - i pat - ris Cum sanc - to
35
Vln. Obb.
Vln.2
D/Bass
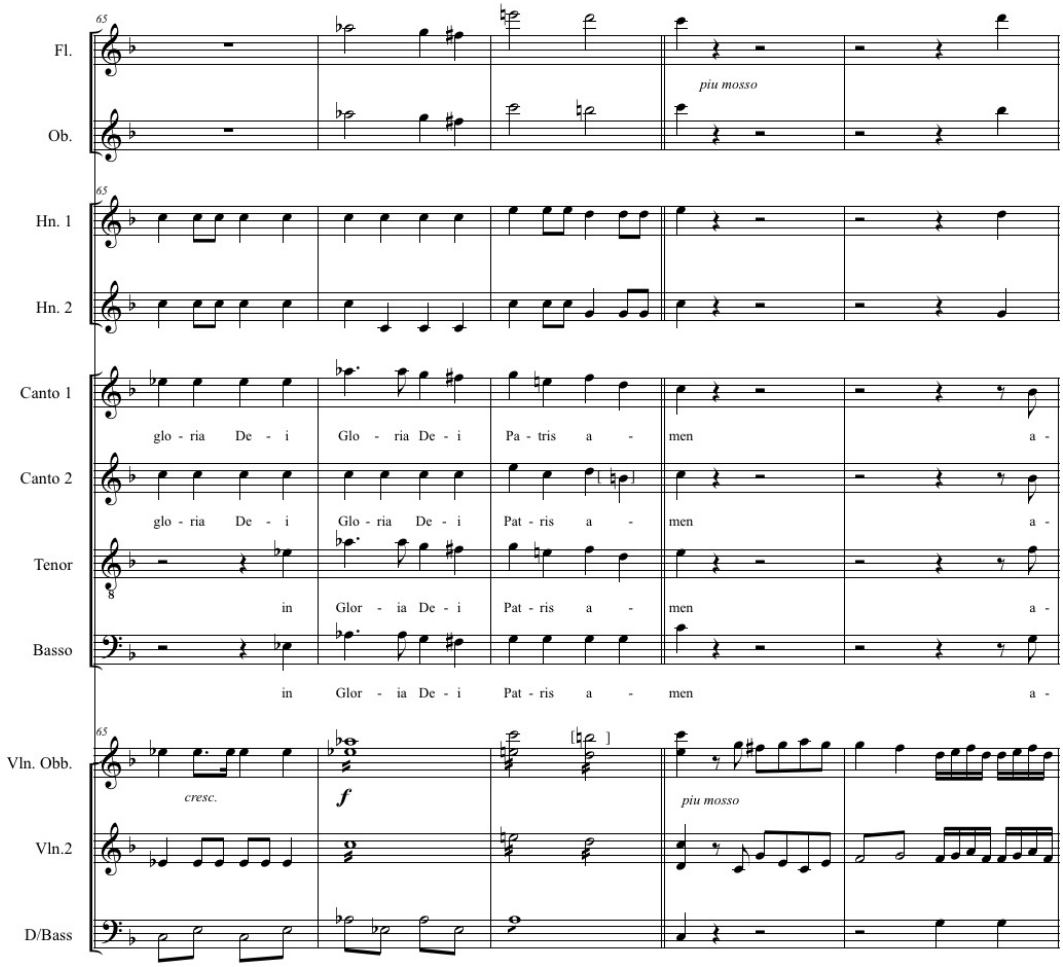

40
Fl.
Ob.
40
Hn. 1
Hn. 2
Canto 1
spi - ri - tu in glo - ri - a Dei pat - ris in glo - ria De - i pat - ris De - i
Canto 2
spi - ri - tu in glo - ri - a Dei pat - ris
Tenor
spi - ri - tu in glo - ri - a Dei pat - ris in glo - ria De - i
Basso
spi - ri - tu in glo - ri - a Dei pat - ris
40
Vln. Obb.
Vln.2
D/Bass
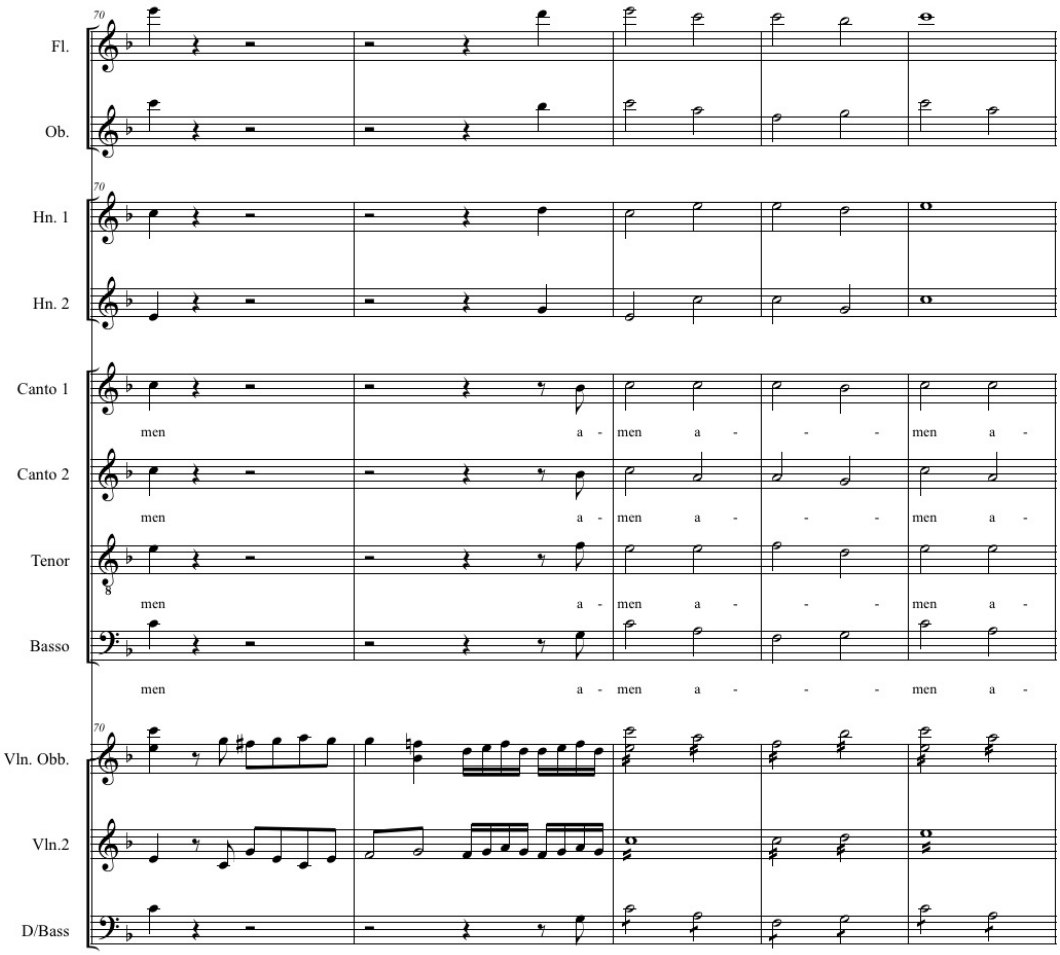

45
Fl.
Ob.
45
Hn. 1
Hn. 2
Canto 1
pat - ris De - i pat - ris a - men a - - - men a -
Canto 2
pat - ris De - i pat - ris a - men a - - - men a -
Tenor
8
pat - ris De - i pat - ris a - men a - - - men a -
Basso
pat - ris De - i pat - ris a - men a - - - men a -
45
Vln. Obb.
Vln.2
D/Bass
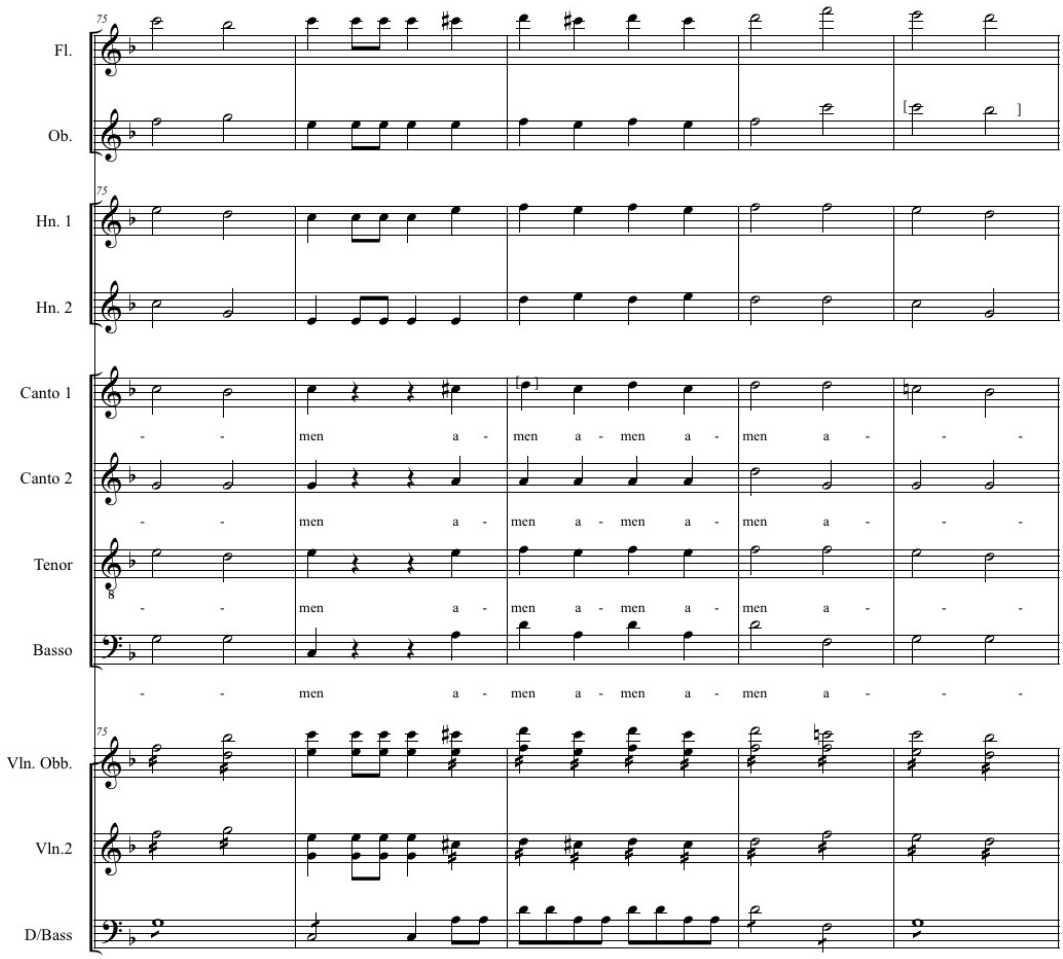

50
Fl.
Ob.
50
Hn. 1
Hn. 2
Canto 1
- - men. Cum sanc - to spi - ri - tu in glo - ria De - i
Canto 2
- - men Cum sanc - to spi - ri - tu in glo - ria De - i
Tenor
- - men Cum sanc - to spi - ri - tu in glo - ria De - i
Basso
- - men Cum sanc - to spi - ri - tu in glo - ria De - i
50
Vln. Obb.
Vln.2
D/Bass
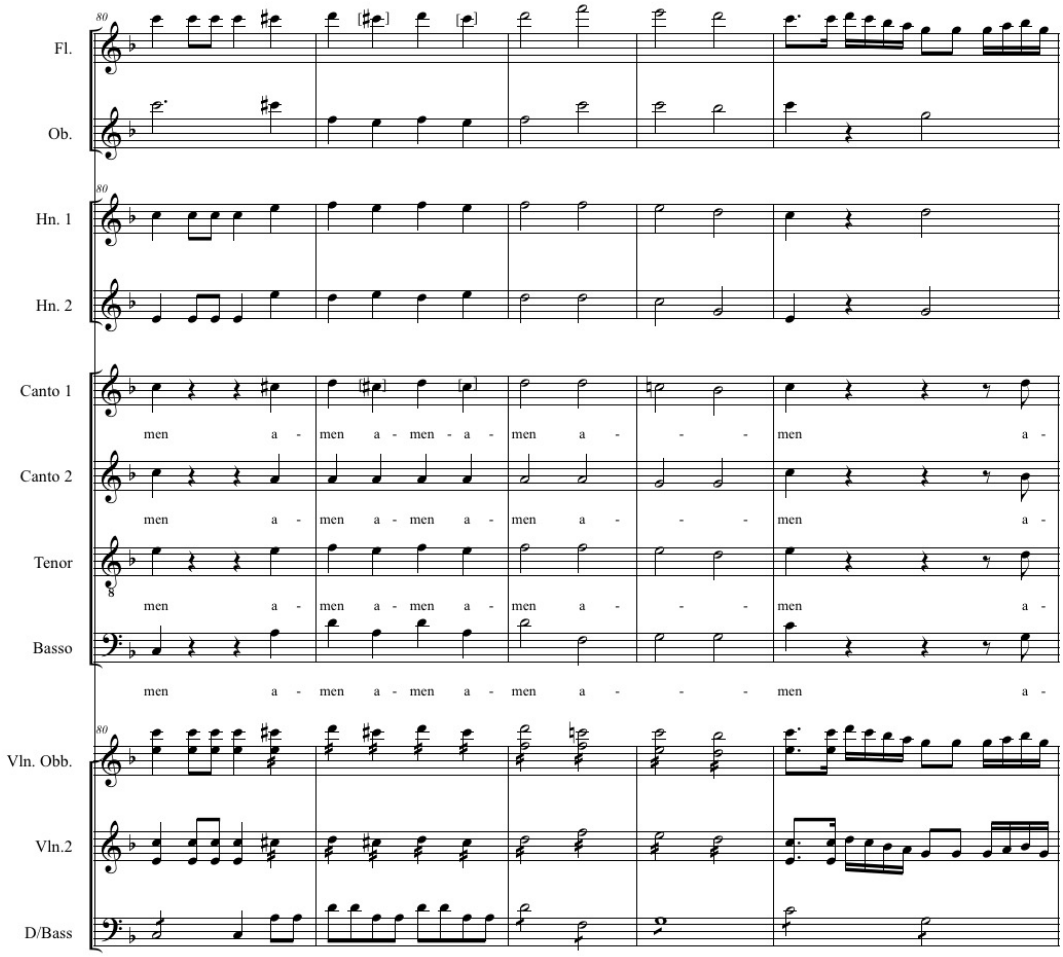

55
Fl.
Ob.
55
Hn. 1
Hn. 2
Canto 1
pat - ris
Cum sanc - to spi - ri-tu
Canto 2
pat - ris
Cum sanc - to spi - ri-tu
Tenor
8
pat - ris
Cum sanc - to spi - ri-tu
Basso
pat - ris
Cum sanc - to spi - ri-tu
55
Vln. Obb.
p
ff
Vln.2
p
f
D/Bass
p
f
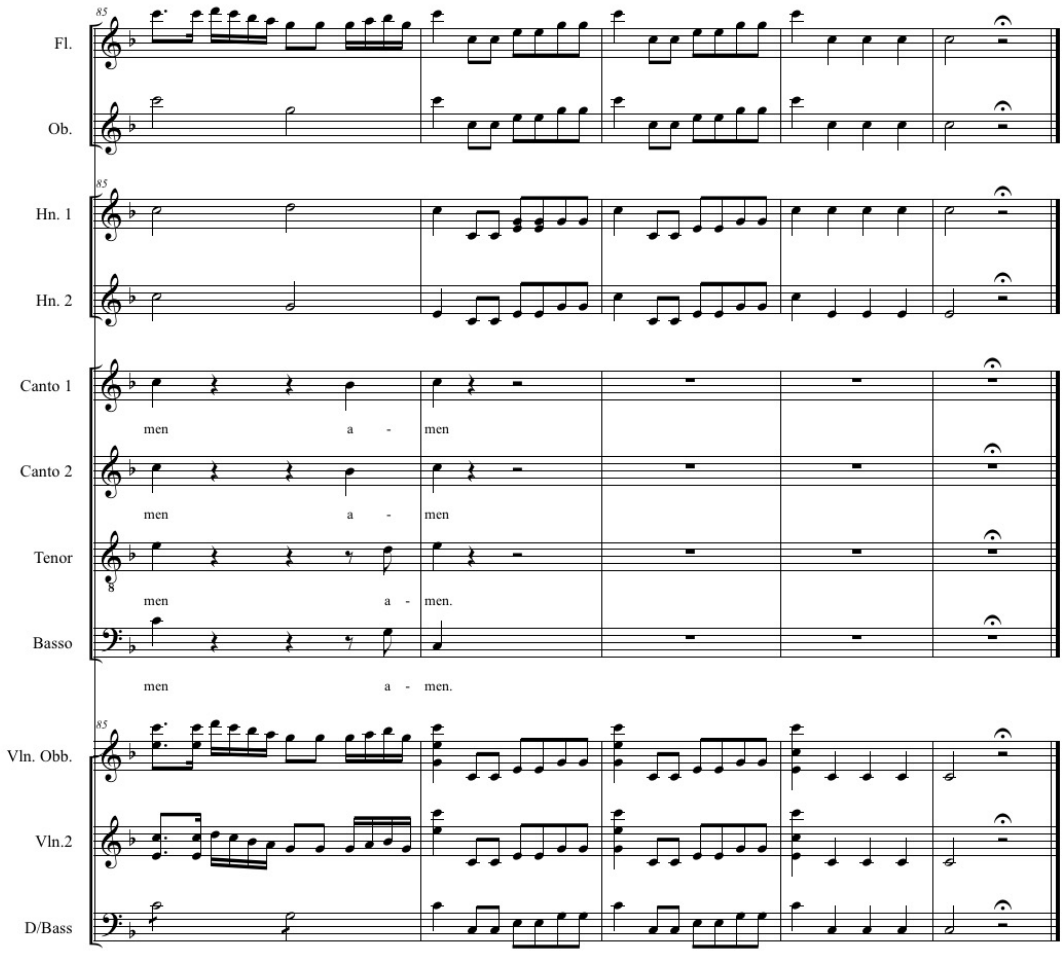

Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln. Obb.
Vln.2
D/Bass
in glo - ri - a Dei pat - ris in glo - ria De - i
in glo - ri - a Dei pat - ris in
in glo - ri - a Dei pat - ris
in glo - ri - a Dei pat - ris
p
f
p
p
p
p


65
Fl.
Ob.
piu mosso
65
Hn. 1
Hn. 2
Canto 1
glo - ria De - i Glo - ria De - i Pa - tris a - men a -
Canto 2
glo - ria De - i Glo - ria De - i Pat - ris a - men a -
Tenor
8
in Glor - ia De - i Pat - ris a - men a -
Basso
in Glor - ia De - i Pat - ris a - men a -
65
Vln. Obb.
cresc.
f
piu mosso
Vln.2
D/Bass


70
Fl.
Ob.
70
Hn. 1
Hn. 2
Canto 1
men a - men a - - - men a -
Canto 2
men a - men a - - - men a -
Tenor
men a - men a - - - men a -
Basso
men a - men a - - - men a -
70
Vln. Obb.
Vln.2
D/Bass


75
Fl.
Ob.
75
Hn. 1
Hn. 2
Canto 1
- - men a - men a - men a - men a - - -
Canto 2
- - men a - men a - men a - men a - - -
Tenor
8
- - men a - men a - men a - men a - - -
Basso
- - men a - men a - men a - men a - - -
75
Vln. Obb.
Vln.2
D/Bass


Fl.
Ob.
Hn. 1
Hn. 2
Canto 1
Canto 2
Tenor
Basso
Vln. Obb.
Vln.2
D/Bass
men a - men a - men - a - men a - - - men a -


85
Fl.
Ob.
85
Hn. 1
Hn. 2
Canto 1
men a - men
Canto 2
men a - men
Tenor
men a - men.
Basso
men a - men.
85
Vln. Obb.
Vln.2
D/Bass

CRITICAL COMMENTARY

Although the front page of the first violin part contains the entry "1817", this does not indicate the date of composition, not least because Francesco Azopardi died in 1809. Most probably, the date indicates the year when the manuscript was acquired, copied, or performed at the Gozo Cathedral during one of its liturgical functions. This in itself gives some indication of the time lag between the two islands. The Mass must have been at least a decade old when this copy reached Gozo, and it may well have been composed two or even three decades earlier. In style, it seems closest to the Neapolitan church music of the 1780s. There are various compositional aspects, highlighted later in this commentary, that indicate that this piece was written in what we now call the eighteenth-century galant style. This was, of course, the very style Azopardi learned during his formal music tuition at the Saint Onofrio in Naples from 1763 to 1774.

Azopardi's setting of the Kyrie and Gloria from the Greater Doxology divides the text into multi-sectional movements, as was typical of Neapolitan practice. The changes of tempo were guided by the individual "dominant affects" that Azopardi assigned to portions of the text, such as "cheerful" (Allegro) or "at ease" (Adagio). Each affect had its own corresponding "movement" of the body and pulse.[226] This is one of the primary markers of the galant dramatic style: shifting between different moods and their associated tempos, to reflect perceived changes in the text. Thus Azopardi's Kyrie section is divided into a kind of *da capo aria* form, a derivative of the basic Ternary

[226] See Baragwanath, *The Italian Traditions* (2011), pp. 191-194.

Form (ABA) for Soprano 1, Soprano 2, Tenor and Bass, consisting of the following:

- Kyrie: Allegro, D major, 125 bars including 33 bars instrumental introduction)
- Christe: Largo, G major, 28 bars
- Kyrie: reprise of the Allegro, 92 bars, without instrumental introduction

The Gloria is then divided in the following way:

- Instrumental introduction: Allegro Vivace, C major, 151 bars
- Laudamus for Soprano Solo: Moderato, B flat major, 108 bars
- Gratias for Bass Solo: Allegro, C major, 134 bars
- Domine Deus, Terzetto for Sopranos 1 & 2, Tenor and Bass: Maestoso/Allegro, E flat major, 159 bars
- Qui Tollis for Soprano Solo: Larghetto, G minor, 57 bars, linked to
- Suscipe for Soprano 1, Sopano 2, and Bass: Allegro, B flat major, 59 bars
- Qui Sedes for Soprano: Larghetto, F major, 42 bars, linked to
- Quoniam for Soprano: Allegro, F major, 90 bars
- Cum Sancto for Soprano 1, Soprano 2, Tenor and Bass: Allegro, C major, 89 bars

KYRIE

Azopardi starts this composition with an opening ritornello, which calls to mind the structure of an operatic aria. The usual outline of the outer section of an Italian da capo aria followed the pattern RSRSR, with R being ritornellos for the orchestra and S being solo sections. The first solo normally modulated to the dominant (or mediant, in minor keys), and the second solo returned to

the tonic. This basic outline, separated from its contrasting trio, came to dominate Italian arias until the mid-eighteenth-century, when it began to fall out of favour. Azopardi's reliance on such an outdated and conventional structure suggests either an inherent conservatism in his church settings or that he kept faith with the teachings he received during the 1760s in Naples. It is also conceivable, of course that this composition was actually written during or shortly after that period, reaching Gozo only fifty years later in 1817.

In Azopardi's Mass, bars 1-17 form a straightforward tutti, firmly in the tonic and non-modulating, in keeping with eighteenth-century convention, and ending with a half cadence. Bars 18-33 function in the same way as a first solo section of an aria, with the flute taking the role of soloist. This could be called a double exposition, as found in arias and concerto movements. In the conventional exposition section of a concerto, the main themes are first sounded by the orchestra, in a "static" way without modulation, before being repeated by the soloist in a more "dynamic" way, often introducing new material and modulating to a new key. Azopardi follows this convention, even introducing the contrast between orchestra and solo flute in the opening bars.

The Scansion in bar 41 seems rather odd. Why did Azopardi place the accented syllable Ki- of "Kirie" on a weak beat? This is most unusual in liturgical music of the time. Later, the word Kirie is set sometimes as three syllables (Ki-ri-e) and at other times as two (Ki-rie).

As mentioned above, the flute appears to assume the role of prima donna in this aria-like section. In fact, in bar 51, in keeping with the conventional procedures of a concerto, the flute introduces a new tune within what appears to be the "first solo" section. The entire Kirie is in many respects composed in the manner of a flute concerto, or an "aria" for flute.

The style is conservative for 1817, even if this date is the date of copying and not the compositional date, perhaps testifying to a predilection for old-fashioned music in Maltese churches. In bar 53, for instance, there are indications of the galant style of the 1780s, in the form of cheeky chromatic appoggiaturas typical of that period. Standard eighteenth-century galant schemata can also be found in this movement. Bars 99-102, for instance, feature a classic example of a "Fonte": the melody outlines a sol-fa/fa-mi pattern in the key of A major, while the harmony cadences first onto B minor (chord ii) and then onto A major (chord I). In galant music, this was typically used to establish a key, in this case the dominant. It is also interesting to note that Azopardi deviated from the conventional pattern: he replaced the expected root position B minor chord with a second inversion (6/4).

In bar 55, it is interesting to note that the canto primo provides a countermelody to the main tune, which is played by the violins. This is unusual in opera, as the vocal part was usually treated as more important than the instrumental part. It is even odder here, in a sacred composition, because music in the church was primarily intended to enhance the sacred text. Azopardi appears to relegate the vocal part to second place! It is overshadowed by the orchestra throughout. One reason for this may be that the cathedral did not have a good solo soprano for the performance. Few professional operatic sopranos at that time would have tolerated such an affront, suggesting that an amateur or choir member may have taken on the role.

GLORIA

The *Gloria* starts with a classic "Premier coup d'archet", a common feature of French operatic overtures during the 1770s. It is used here as a

fanfare, calling the listener's attention to what will follow. Opera overtures in the late eighteenth century often used this device. Once again, Azopardi appears to draw inspiration for ecclesiastical compositions from the operatic style that he learned during his time in Naples In this movement it is the violin and oboe, rather than the flute, that get solo moments.

Bars 17-18 contain the same odd cadence figure that featured in the *Kirie*. This may have been a particular mannerism learned from Naples. The voice-leading is odd, but apparently deliberately so. On the second beat there is a clash between the F#-G in the melody and the notes B-A. Galant traits are also evident. Bar 20 features a typical galant melody with rising chromatic appoggiaturas.

The text setting varies from strict one-note-per-syllable passages, for instance in bars 78-79, to melismatic passages with two or three notes-per-syllable.

The *Laudamus* section starts with a lovely obbligato solo. It appears to be set in the manner of a typical aria of the 1780s, with an obligato instrument. The Canto Primo enters on the upbeat to bar 25 with the same passage, but here it is joined by the flute and oboe and later the first violin. Throughout the movement, these instruments tend to overshadow the voice, leading to a suspicion that the soloist available for the performance was not professionally trained. The vocal cadenza in bar 86 should be executed in one breath.

The *Gratias* movement ensues with an introductory instrumental passage featuring fast moving scales in the first violin set against a repeated chordal quaver pattern in the accompanying parts. The Solo Bass enters in bar 19 with a descending arpeggio proclaiming the text: "Gratias agimus". In bar 66 there is a rather surprising modulation – a deceptive cadence V-VI in the

key of G. There follows a self-contained episode in Eb major. The key of G returns in bar 88 through a modulation to C minor – the relative minor of Eb major but also a mixed-mode tonic. This once again highlights the conventional galant style used by Azopardi. He plays with listeners' expectations, entertaining them with feints and surprise shifts.

The *Domine* movement starts with a short instrumental introduction featuring a dialogue between horn and flute. The flute part calls for some virtuoso playing. Taken together with its solo role in the opening movement, this suggests that the orchestra at the cathedral possessed a good solo flautist. From bar 20 onwards a terzetto ensues, using the typical operatic structure for ensembles. Solo statements, called *proposte* and *riposte*, are introduced by each singer in turn, first by the soprano, then the tenor and the bass, followed by a synthesis in which they sing together *a tre*. The texture alternates between chordal sections and occasional contrapuntal sections, as in bars 109-113. Bars 40-44 offer a further example of a typical galant schema. The bass melody is structured around a *do-re-mi*, a common voice-leading schema highlighted by Robert Gjerdingen in his book "Music in the Galant Style," that served eighteenth-century musicians as a useful opening by starting on the first three notes of the key.

The Allegro section starting bar 73 is a good example of the old-fashioned "concertato" style, in which the chorus sings in homophonic square rhythms (derived from polyphonic plainchant) while the orchestra surrounds them with arpeggios and figurations. As stated earlier, bar 109 highlights a rare instance of imitative counterpoint. It is notable that Azopardi's mass setting has so little learned-style counterpoint. Even Haydn's late masses contain

contrapuntal passages. The counterpoint here is very limited, consisting of only a few ricochets before merging back into the usual galant texture.

In bar 130, the indication "solo" appears next to the flute for the first time. But surely the previous virtuosic passages were played by one flautist rather than two? This raises questions as to the purpose of the indication. Perhaps Azopardi wanted only one flute to play this relatively straightforward passage, taking it for granted that more demanding passages would be played solo?

The following *Qui Tollis* movement starts with a solo flute theme in bars 1-5. It is based upon a galant schema commonly found in operas of the time: the opening phrase moves away from the tonic with the melody progressing from G to F#, or 1 to 7, while the answering phrase reverses the process with a return to the tonic, with the melody leading from F# back to G. This solo passage is highly ornamented, as if "sung" by a soprano. It is also followed by a typical Neapolitan "long cadence" in bars 26-29, which establishes G minor. All of this calls to mind the kind of schemata typically found in galant arias. The dramatic half cadence in bar 57 is also a typical Neapolitan feature, commonly found at the end of the opening slow movement of an aria.

As in earlier movements, the vocal part often appears to be overshadowed by the orchestra. From bar 18 onwards an obbligato instrument, either the first violin or flute, takes the main tune while the singer accompanies with a countermelody.

The *Qui Sedes* movement exhibits a great deal of display for the violin, much of it reminiscent of the opera buffa style. The theme is markedly syncopated, with the orchestral chord falling on the second beat. Other comic

features include the deliberate forte on the offbeat, as found in bars 51 and 53. This is a device familiar from Rossini's operas, but it also featured in earlier works by Paisiello.

The final *Cum Sancto* movement is a classic C major setting, employing a jubilant concertato style with horns. The vocal texture is mainly homophonic throughout, with a brief instance of single voice utterance in bars 24-25 (soprano) and very short imitative texture in bars 43-44. The più mosso section in bar 68 is an example of an operatic stretta, in which the music gets faster and louder towards the end of an act.

From the above commentary, it appears that this composition exhibits a combination of different styles drawn mainly from the late eighteenth-century galant. The features reminiscent of Rossinian opera were most likely derived from earlier works (as they were in Rossini). Overall, the style is simple yet appealing to the public, remaining within strict bounds of propriety. Azopardi clearly exposed Maltese and Gozitan church congregations to a range of diverse compositional styles from mainland Europe, albeit a decade or so late.

CRITICAL EDITION 2

VINCENZO BONDÌ –

MESSA – M-GVca Mus. Ms. 95

SOURCES & GENERAL REMARKS

The source for this setting of an undated nineteenth-century Kyrie and Gloria from the Mass is the collection of manuscripts M-GVca Mus. Ms. 95. It consists of 12 individual parts: S, A, T, B, vl1, vl2, fl, ob, hns1+2, db, org (4, 4, 4, 4, 7, 6, 5, 5, 4, 4, 5, 6 ff.) each folio measuring 235x315 mm. From the different musical handwriting, it is evident that the individual parts were copied by several scribes. The organ part seems to have been written at an earlier date than the rest of the parts. There is no full score. The paper has a common watermark for the period of three crescent moons.

The title page of the collection reads:

Messa / Del Sig.r Vincenzo Bondi / Organo

NOTATION

Note values from semibreve (whole-note) and smaller are the prevailing values used in this piece. The manuscript makes use of a traditional variety of clefs. To facilitate study and performance, these have been changed in this edition to conform with standard modern practice. Soprano, Alto and Tenor C clefs are changed to normal Treble (G) Clef and Treble at a lower octave for

the Tenor Part. The original clefs and key signatures are shown on a prefatory stave followed by the respective modern clef and key signature. Transposed horn parts are notated in concert pitch.

TIME SIGNATURES

The beaming and grouping of notes has been altered in a few places to conform with modern notation, in which notes are grouped to add up to a beat. In the manuscripts, some notes are left un-beamed, perhaps as an indication of articulation (cf. Clive Brown, 1999, pp. 41-46) or perhaps simply due to a copyist's error. All such alterations will be documented in the commentary.

INSTRUMENTATION & SCORING

As indicated in the catalogue entry, this piece is scored for Flute, Oboe, 2 Horns, 1st and 2nd Violins, Double Bass, Organ and voices. The score layout used in this edition follows modern practice. From the top down, it consists of the following: woodwind (flute, oboe), brass (horns), voice parts (canto, alto, tenore, basso) followed by the string parts (1st violin, 2nd violin, double bass and organ). The organ part is written only in Bass Clef without figured bass symbols, indicating that its function was that of a guide for the organist, who would presumably have improvised harmonies and counterpoints and may even have substituted parts for any missing instruments.

As in titles by other composers featured in this research, found within the Gozo Cathedral Music Archives, it is evident that viola parts are conspicuously absent from the majority of works. Once again one can deduce that the scarcity of viola parts may suggest that viola players were a rarity in Gozo (interestingly still a rarity in the present day).

TEXT UNDERLAY

In the source, the underlay of text is not always accurate. Words are not always split into component syllables, with connecting hyphens. The transcribed score follows modern practice, in which syllables are hyphenated across notes. When a syllable covers more than one note, the word is split using an = (equal) sign to indicate a melismatic type of text setting.

REPETITIONS

Repetitions and abbreviations are copied throughout.

EDITORIAL NOTES

The following lists every instance of an error or ambiguity in the original, together with details of any editorial amendments made in this transcription. All editorial additions are enclosed in the score in square brackets [ ].

KYRIE

Allegro

b. 35 beat 4, Oboe. Original G and E natural quavers amended to G and E natural dotted quaver and semiquaver to conform with rhythm of Flute.

Largo

b. 27 beat 2, Violin 1. Original Eb crotchet amended to E natural crotchet to conform with Violin 2.

b. 28 beat 2, Violin 1. Original Eb crotchet amended to E natural crotchet to conform with Violin 2, Double Bass and Organ.

Primo Tempo

b. 38 beats 1 and 2, Tenor. Original Eb Minim amended to D minim to conform with Bb major chord in Violin 1, Violin 2, Double Bass and Organ.

GLORIA

b. 27 beats 3 and 4, Violin 2. Original Ab and F crotchets tremolo amended to G and Eb crotchets tremolo to conform with Flute, Oboe and Double Bass.

b. 33 beats 1 to 4, Violin 2. Original Eb quavers double-stopped notes with G amended to E natural double-stopped notes with G to conform with Flute and Tenor.

Gratias

b. 41 beats 3 to 4, Tenor. Original G flat crotchets amended to G (natural) crotchets to conform with Oboe, Horn 2, Alto voice and Violin 2.

Domine Deus

b. 62 beat 4, Violin 1. Original F crotchet amended to F# crotchet to conform with Flute.

b. 64 beat 4, Violin 1. Original F crotchet amended to F# crotchet to conform with Flute.

b. 66 beats 3-4, Violin 1. Original F semiquavers amended to F# semiquavers to conform with Flute.

Qui Tollis

b. 5 beats 1 and 2, Violin 1. Original B double dotted quaver and C demisemiquaver (repeated) amended to B dotted quaver and C semiquaver (repeated) to conform with Horn 1 & 2, Violin 2 and Organ.

b. 5 beats 1 and 2, Double Bass. Original E double dotted quaver and D# demisemiquaver (repeated) amended to E dotted quaver and D# semiquaver (repeated) to conform with Horn 1 & 2, Violin 2 and Organ.

Quoniam

b. 34 beat 1, Double Bass. Original F crotchet amended to F# crotchet to conform with Oboe and Violin 2.

b. 37 beat 3 to 4, Horn 1. Original D natural amended to D# to conform with Flute.

b. 37 beat 3 to 4, Horn 2. Original D natural amended to D# to conform with Flute.

b. 39 beat 1, Double Bass. Original F crotchet amended to F# to conform with Oboe and Violin 2,

b. 41 beats 3 to 4, Violin 1. Original F natural amended to F# to conform with Flute.
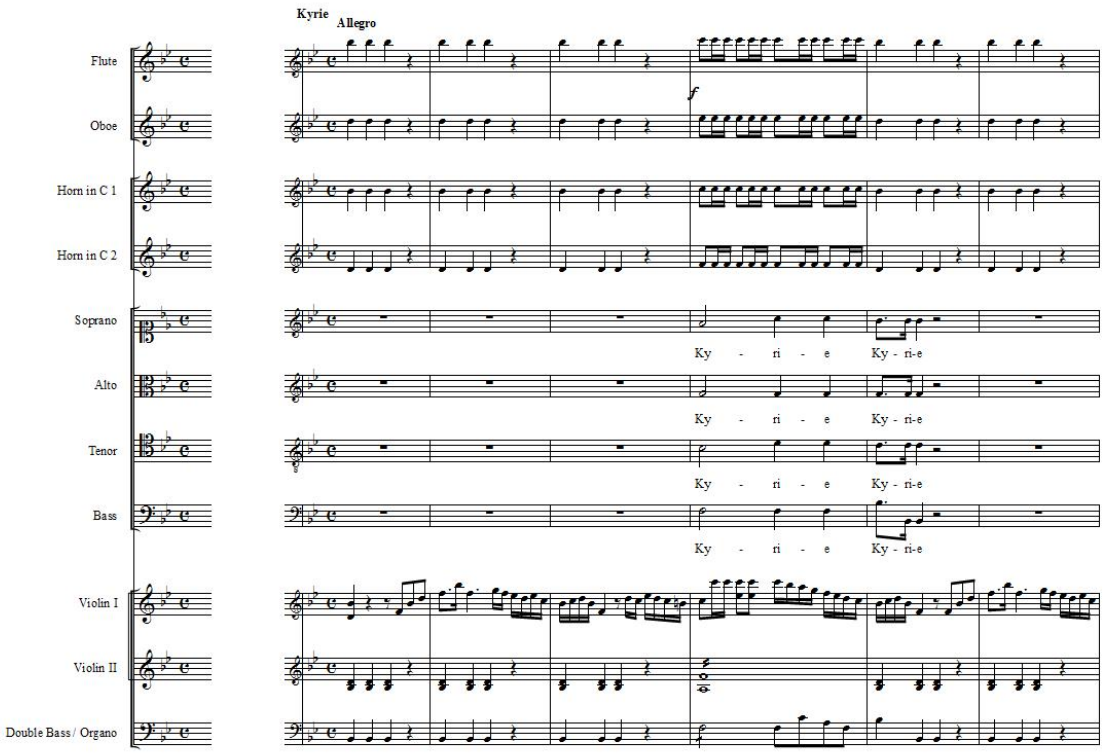
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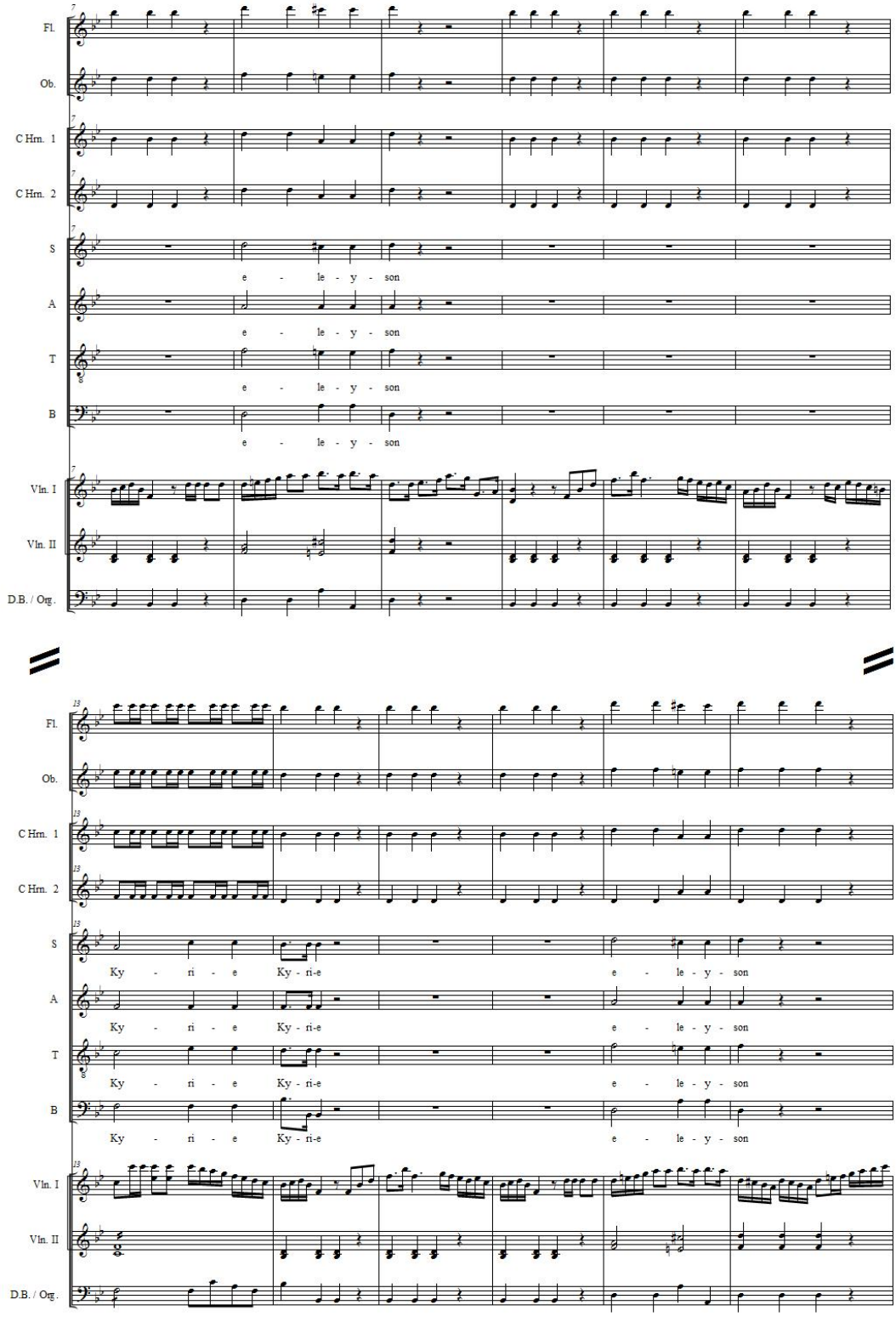
Kyrie e Gloria
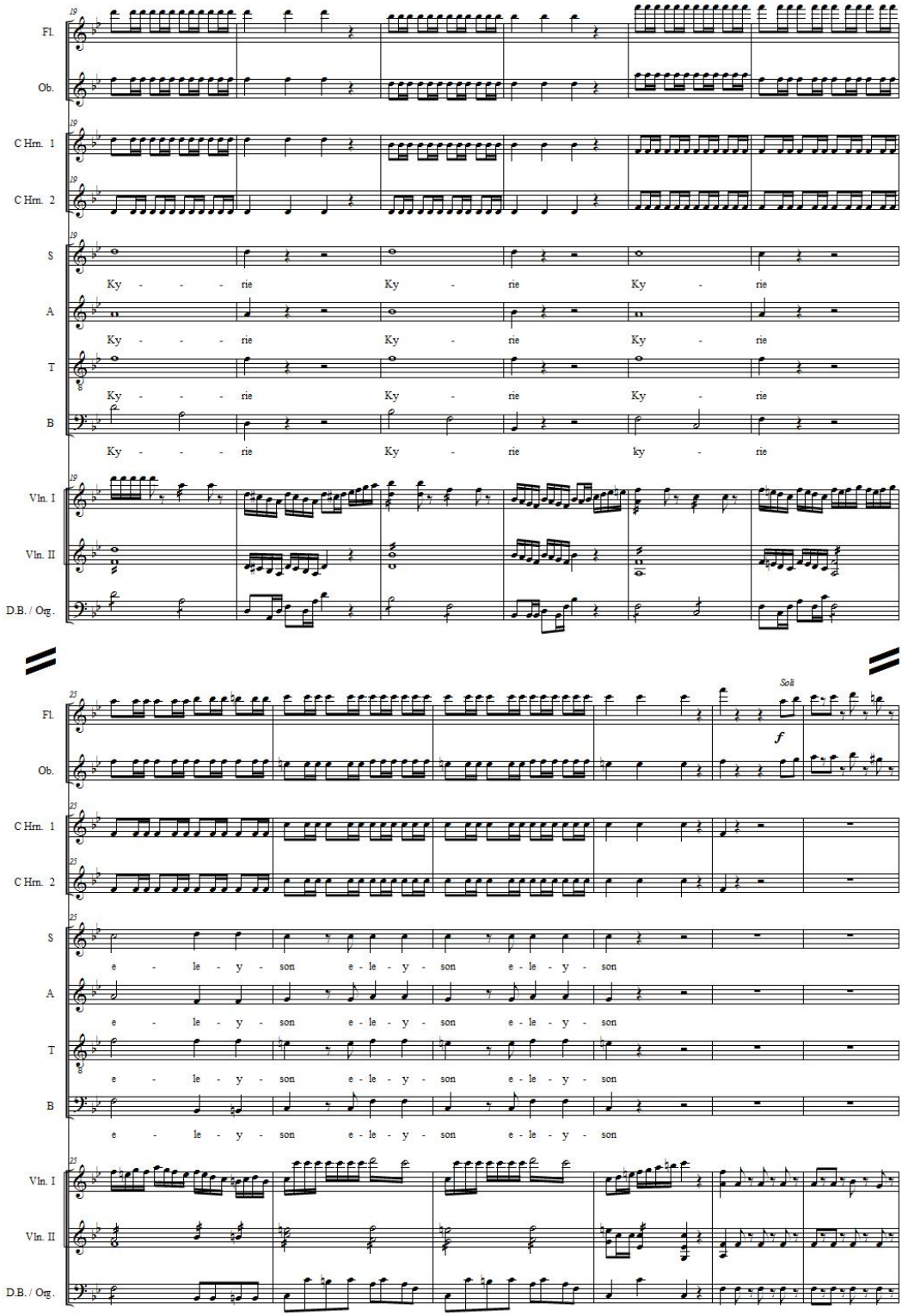
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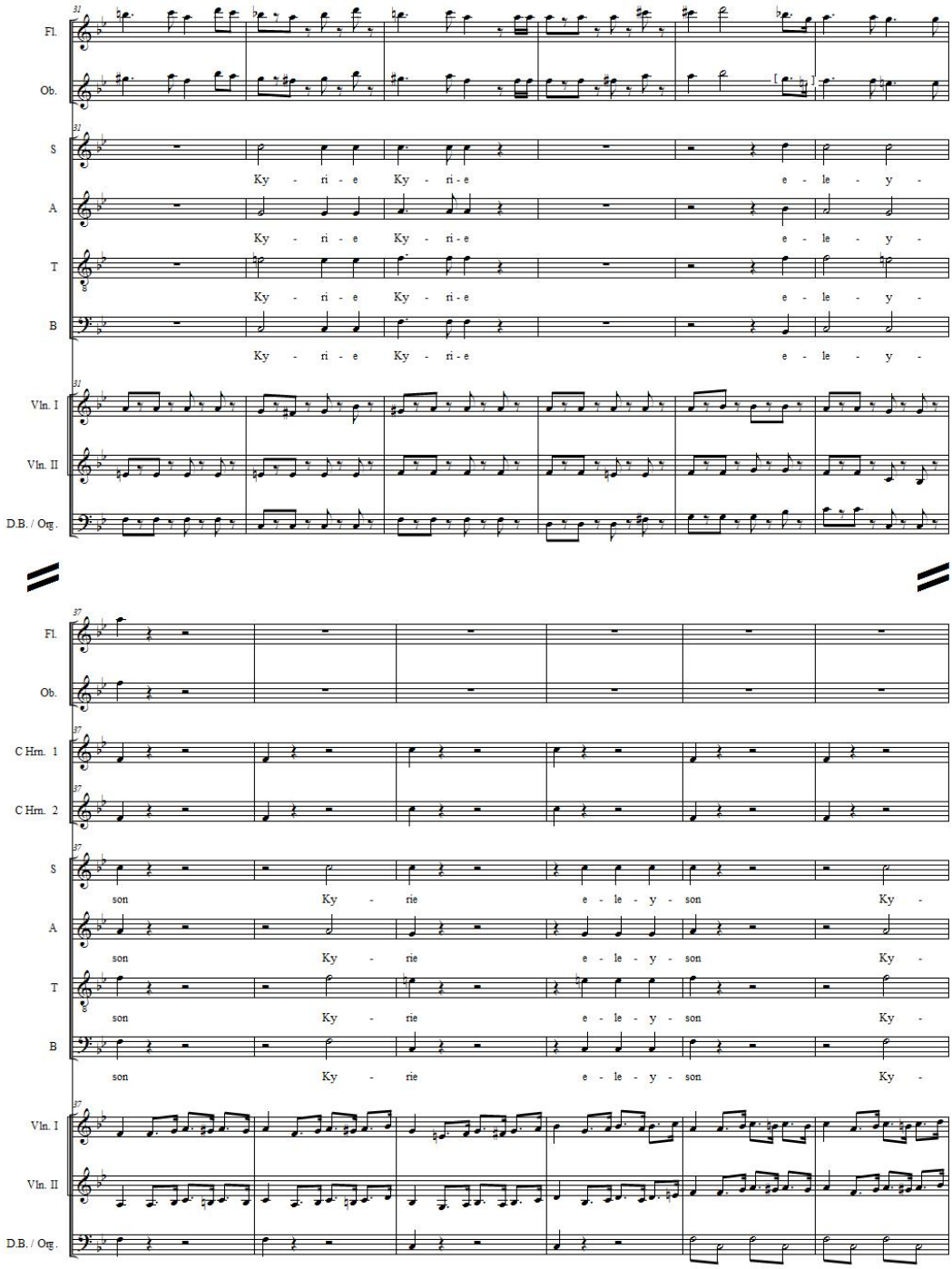
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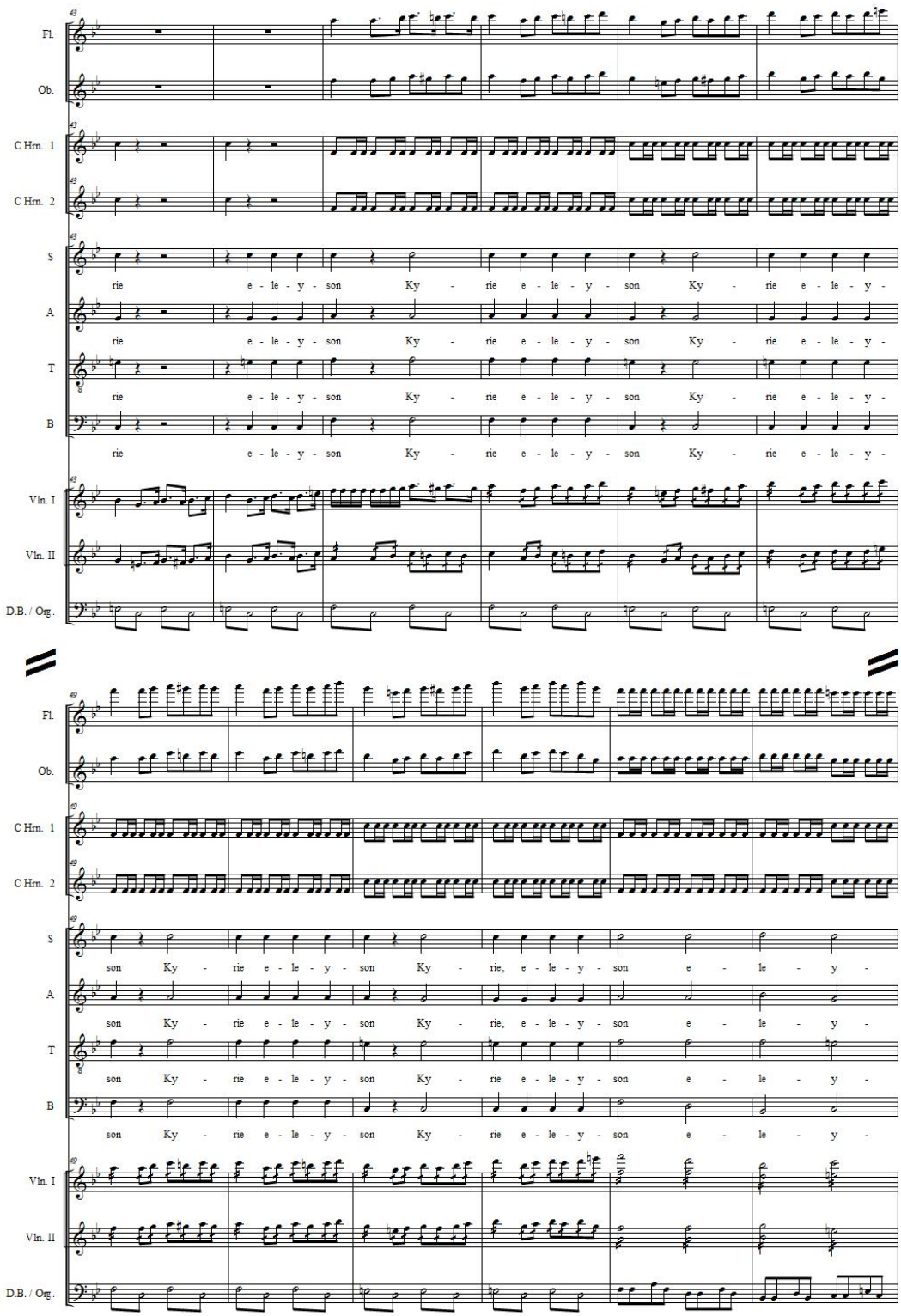
Vincenzo Bondi'
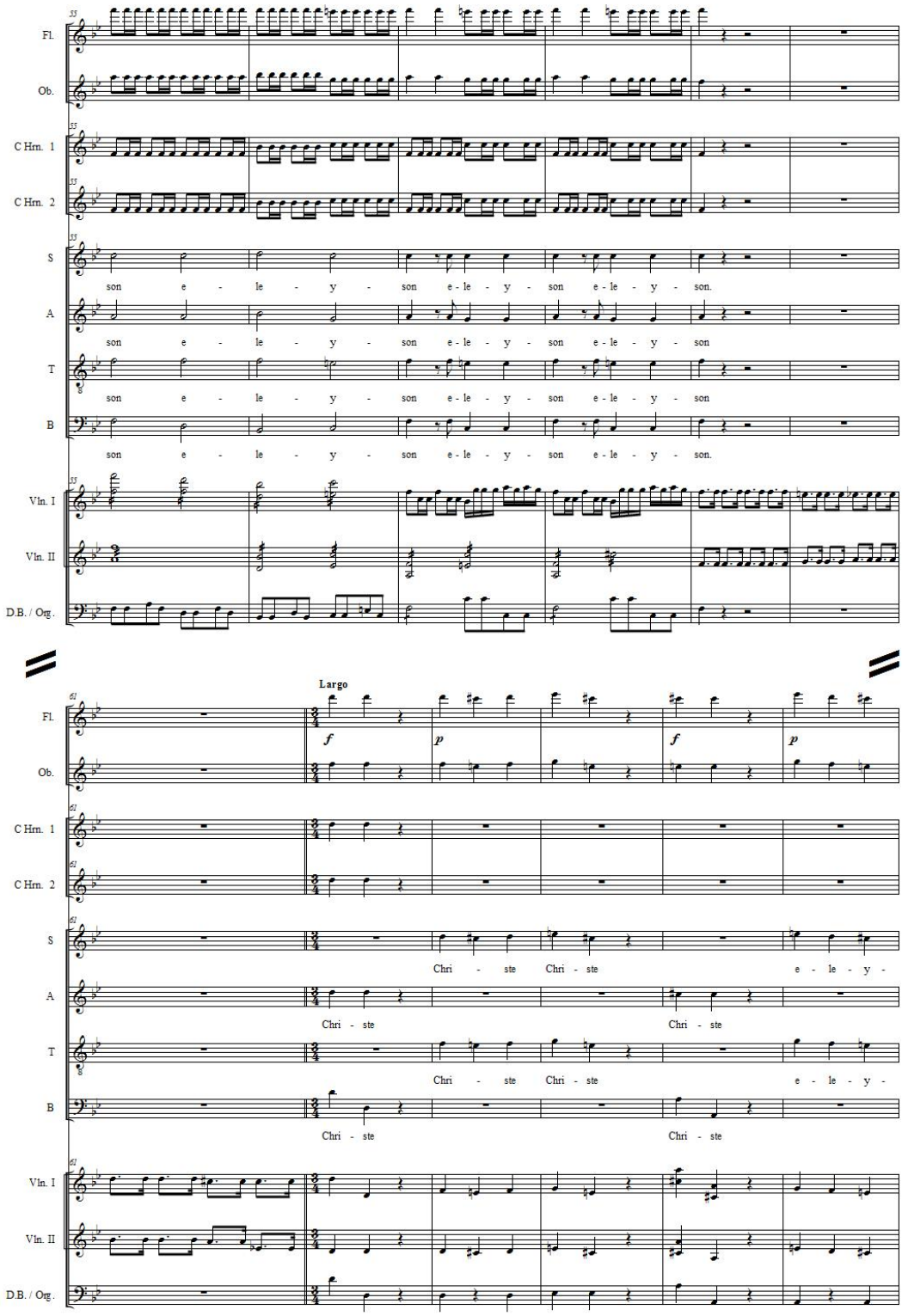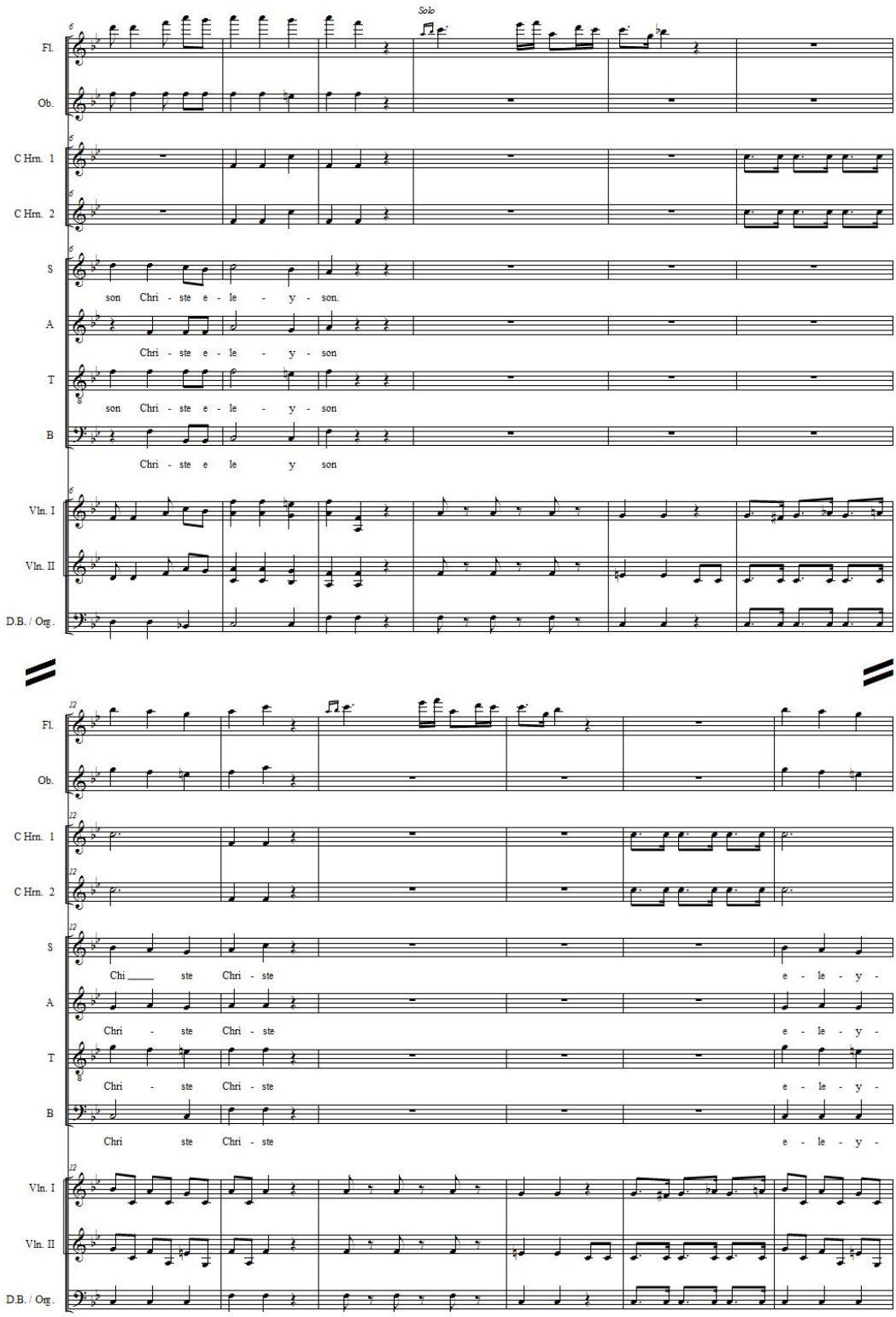



Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
e - le - y - son
Ky - ri - e Ky - ri-e e - le - y - son
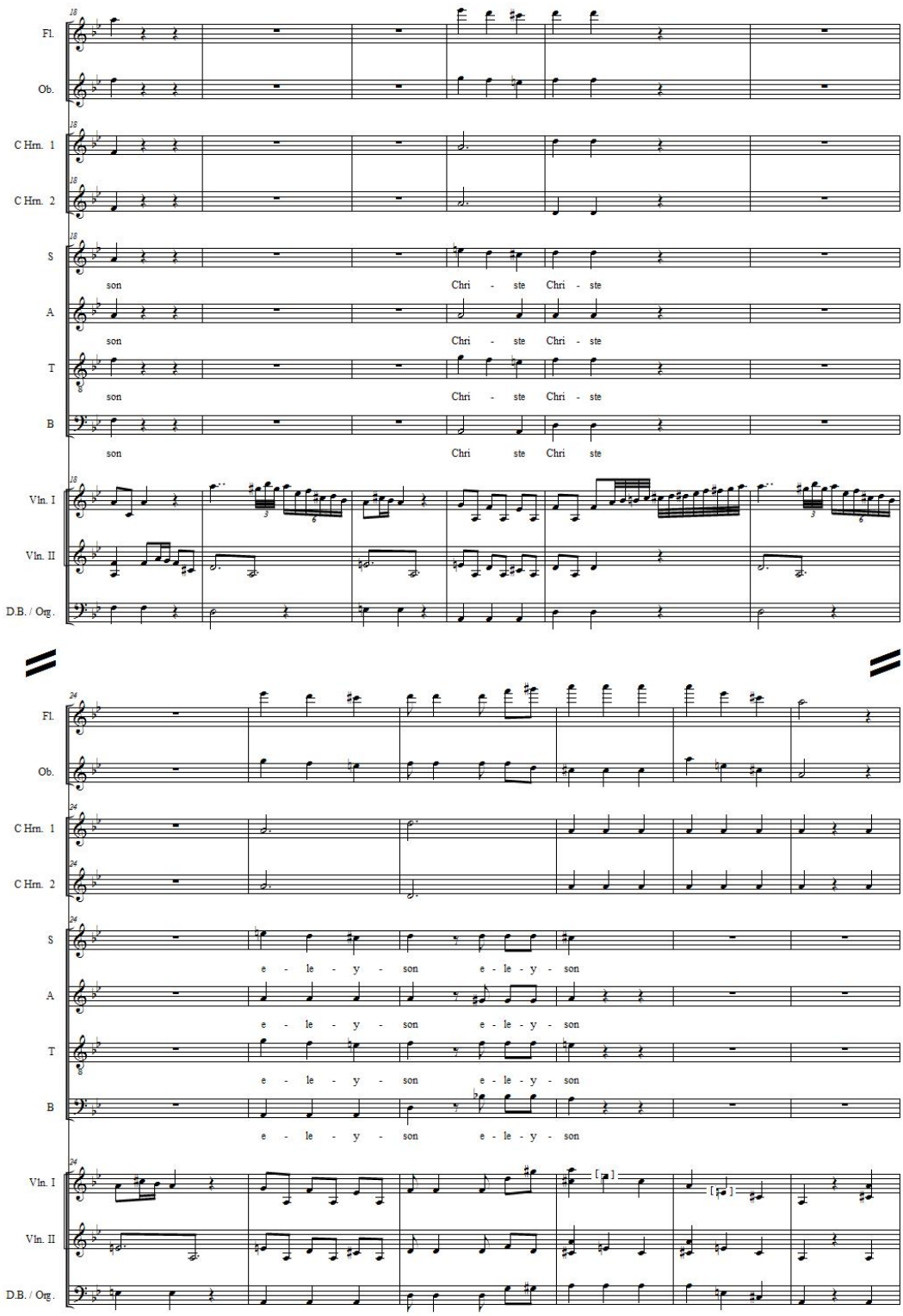

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Ky - - - rie Ky - rie Ky - rie
Ky - - - rie Ky - rie Ky - rie
Ky - - - rie Ky - rie Ky - rie
Ky - - - rie Ky - rie ky - rie
Soli
f
e - le - y - son e - le - y - son e - le - y - son
e - le - y - son e - le - y - son e - le - y - son
e - le - y - son e - le - y - son e - le - y - son
e - le - y - son e - le - y - son e - le - y - son
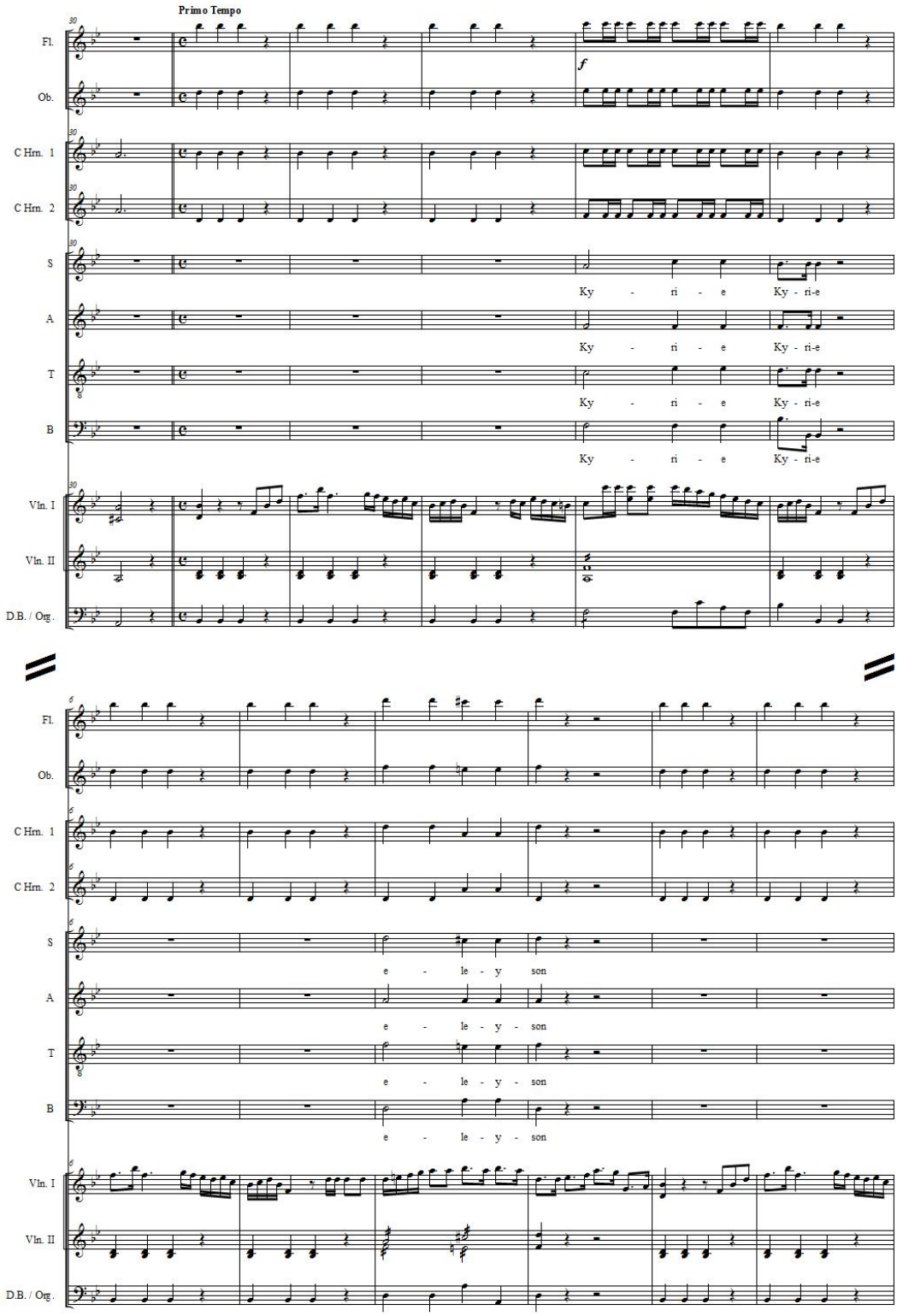

Fl.
Ob.
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Ky - ri - e Ky - ri - e e - le - y -
Ky - ri - e Ky - ri - e e - le - y -
Ky - ri - e Ky - ri - e e - le - y -
Ky - ri - e Ky - ri - e e - le - y -
C Hrn. 1
C Hrn. 2
son Ky - rie e - le - y - son Ky -
son Ky - rie e - le - y - son Ky -
son Ky - rie e - le - y - son Ky -
son Ky - rie e - le - y - son Ky -
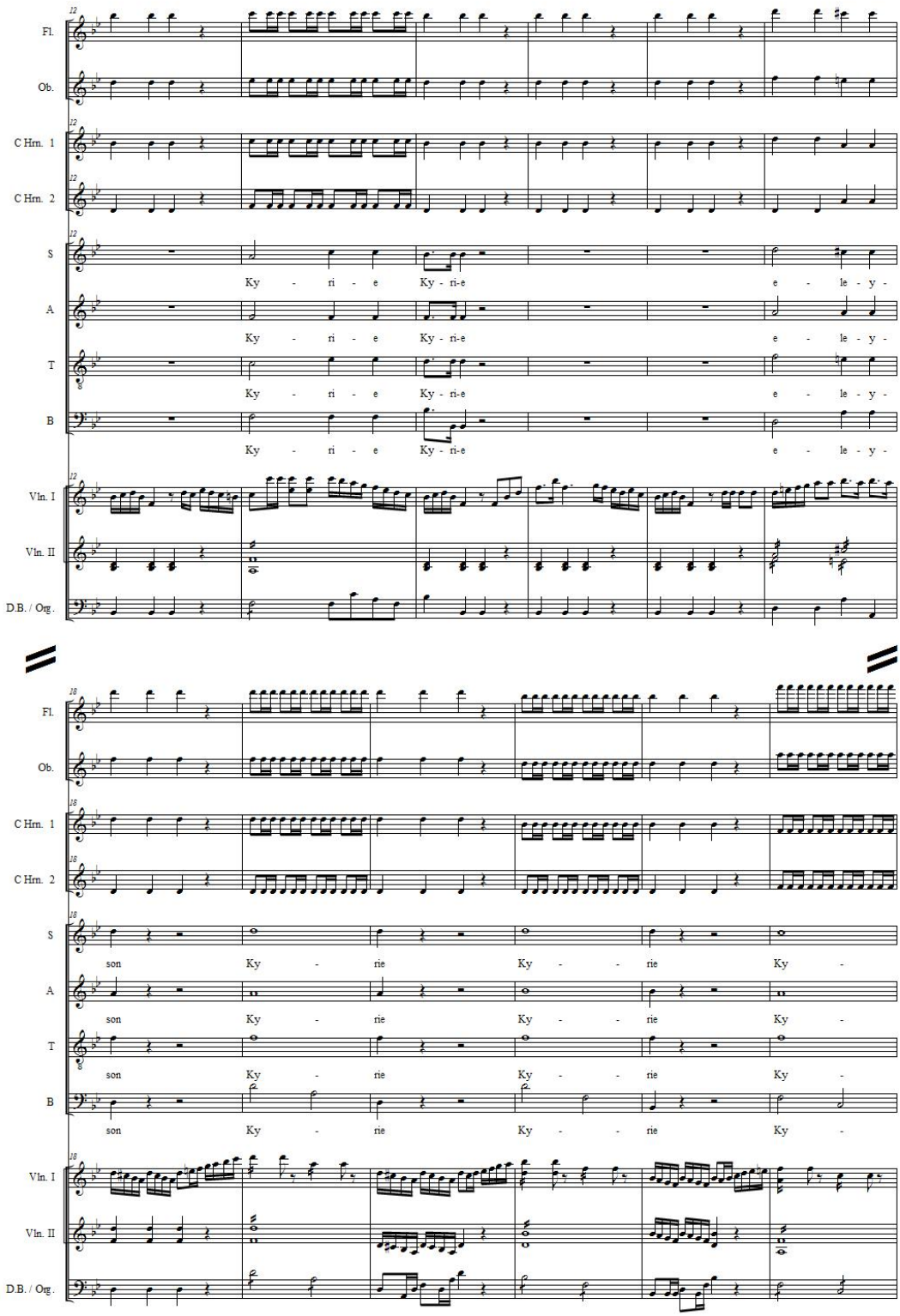

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
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son Ky - rie e - le - y - son Ky - rie, e - le - y - son e - le - y -
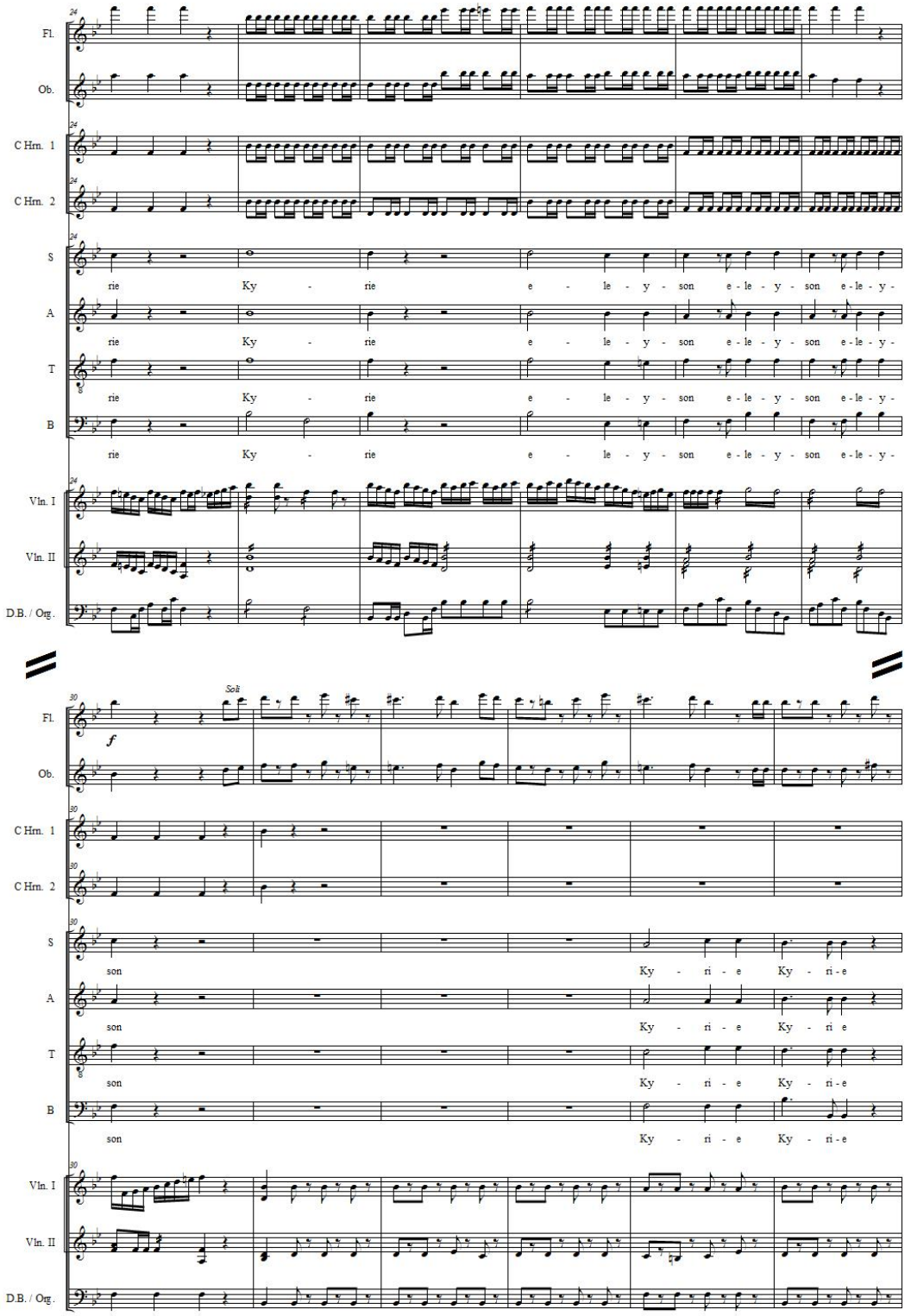

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
son e - le - y - son e - le - y - son e - le - y - son.
son e - le - y - son e - le - y - son e - le - y - son
son e - le - y - son e - le - y - son e - le - y - son
son e - le - y - son e - le - y - son e - le - y - son.
Largo
f
p
f
p
Chri - ste Chri - ste e - le - y -
Chri - ste Chri - ste
Chri - ste Chri - ste e - le - y -
Chri - ste Chri - ste
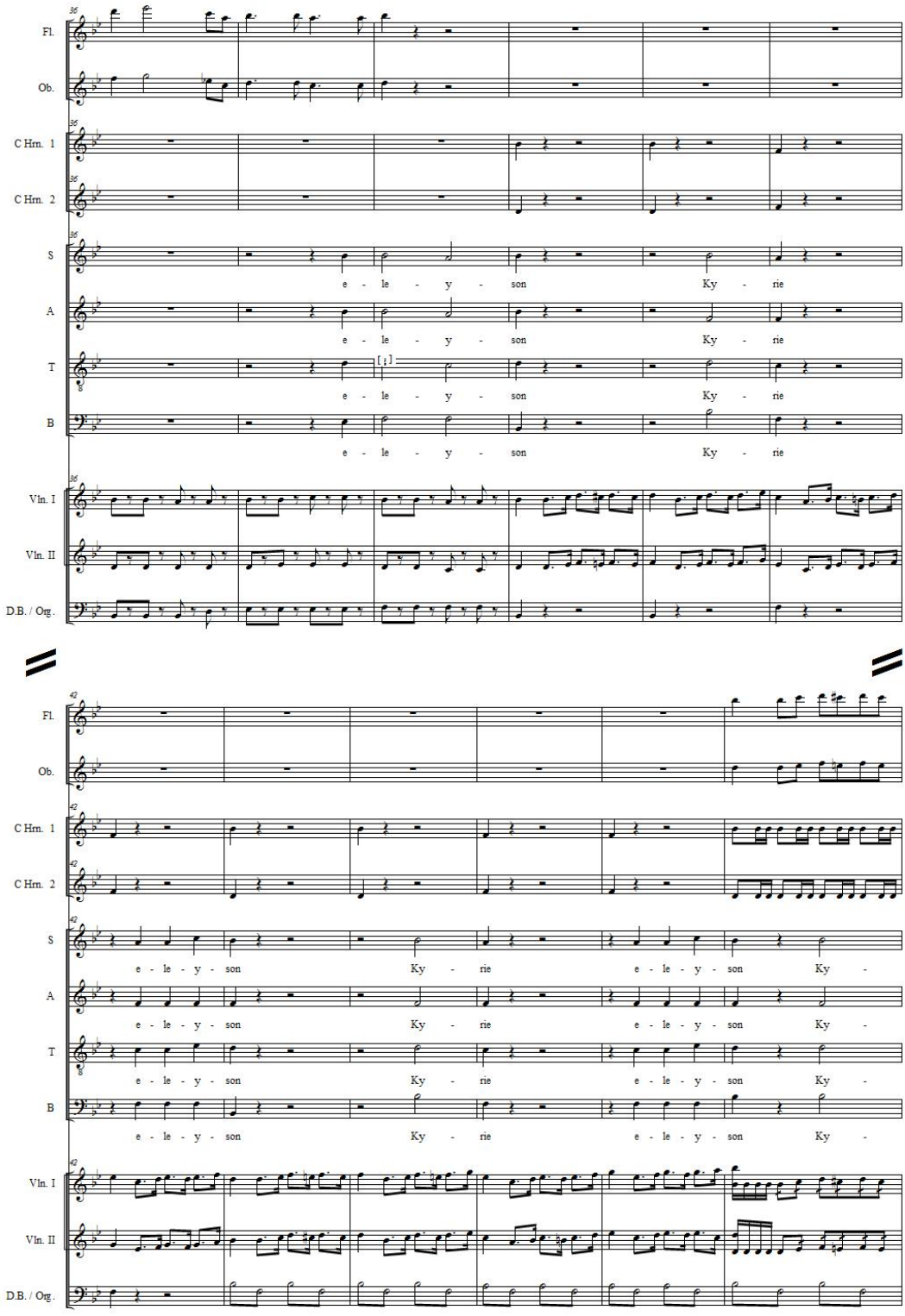

Solo
Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
son Chri - ste e - le - y - son.
A
Chri - ste e - le - y - son
T
son Chri - ste e - le - y - son
B
Chri - ste e le y son
Vln. I
Vln. II
D.B. / Org.
Chi ___ ste Chri - ste e - le - y -
Chri - ste Chri - ste e - le - y -
Chri - ste Chri - ste e - le - y -
Chri ste Chri - ste e - le - y -
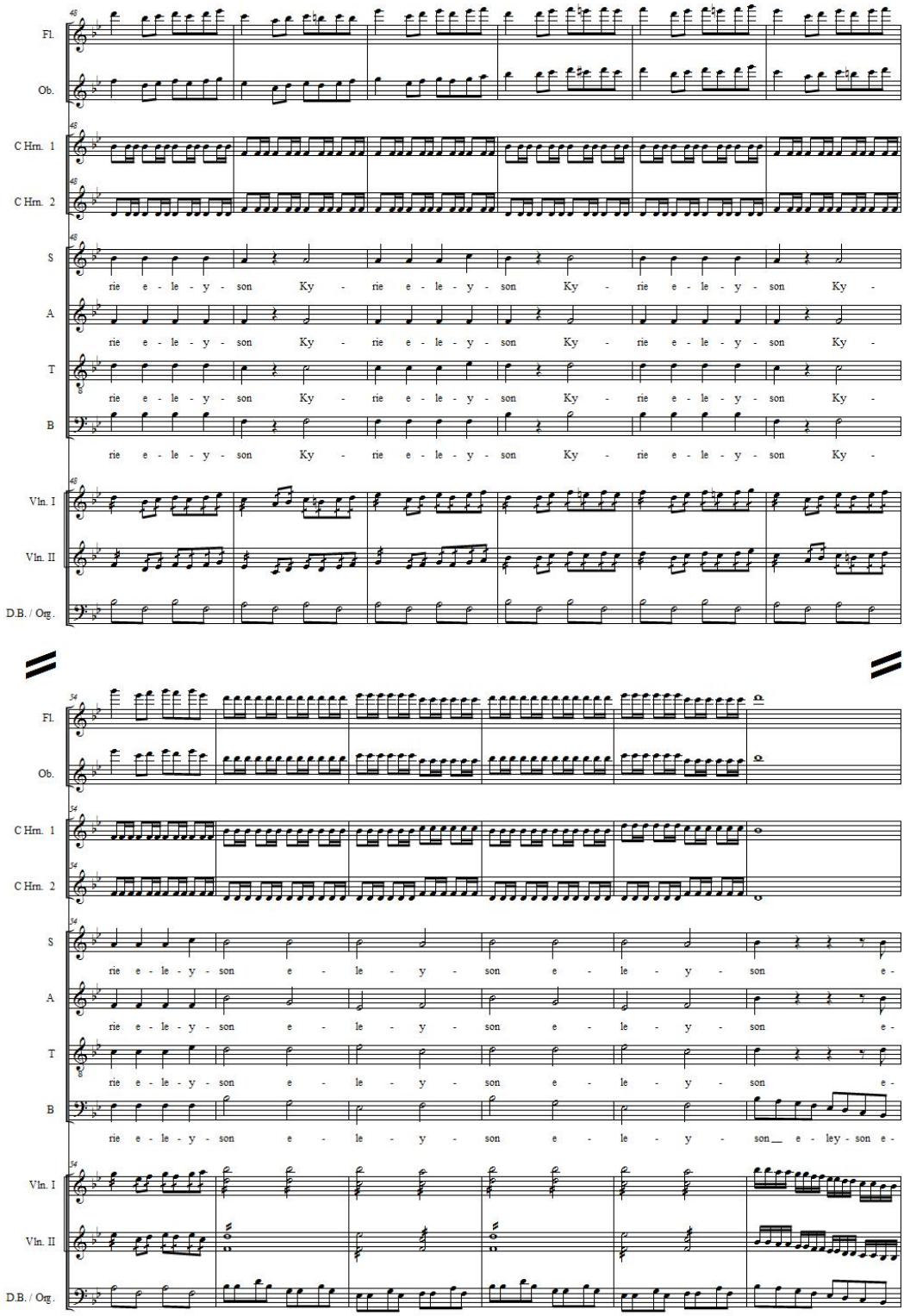

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
son
Chri - ste Chri - ste
e - le - y - son e - le - y - son
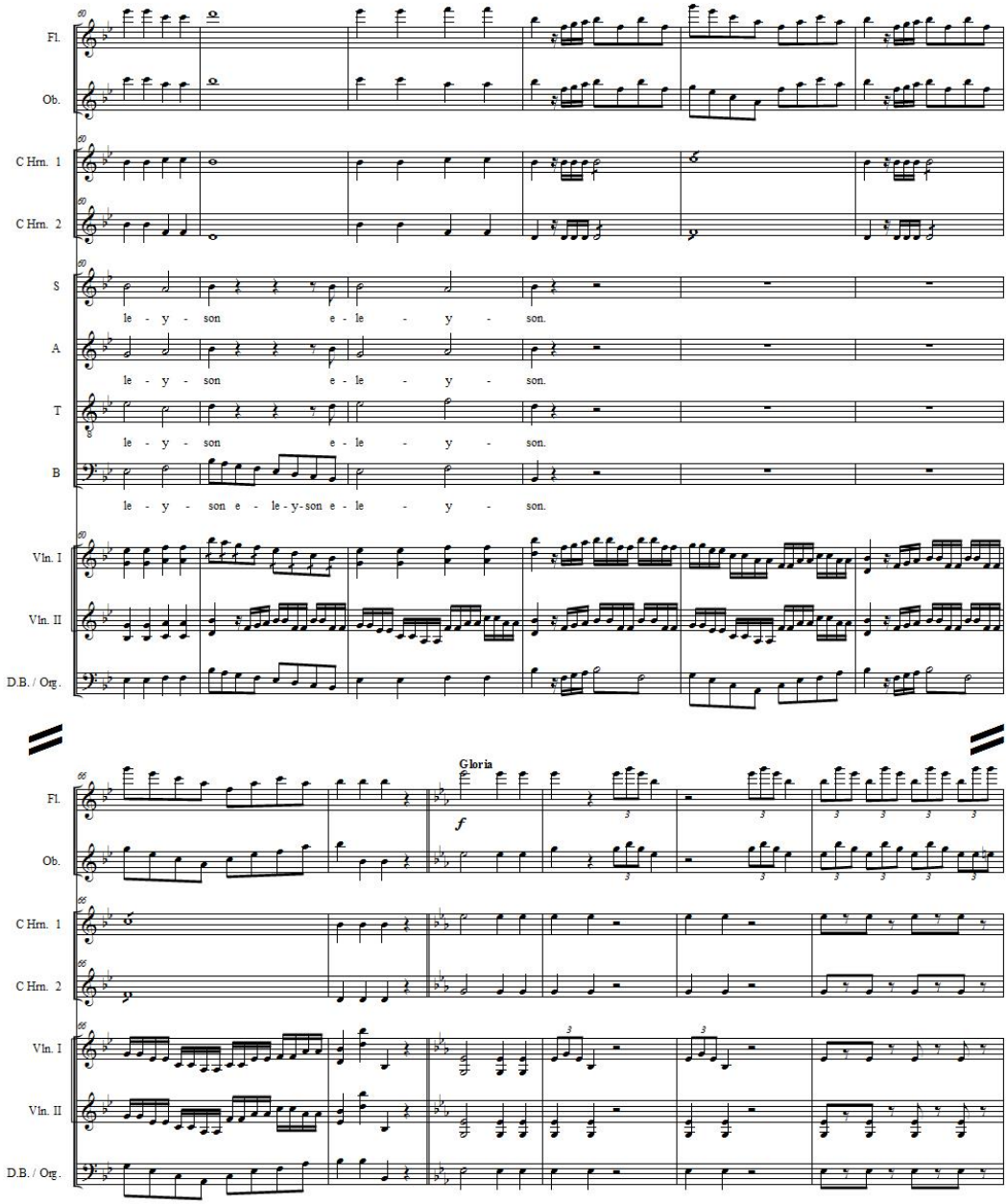

Primo Tempo
Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
f
Ky - ri - e Ky - ri-e
e - le - y - son
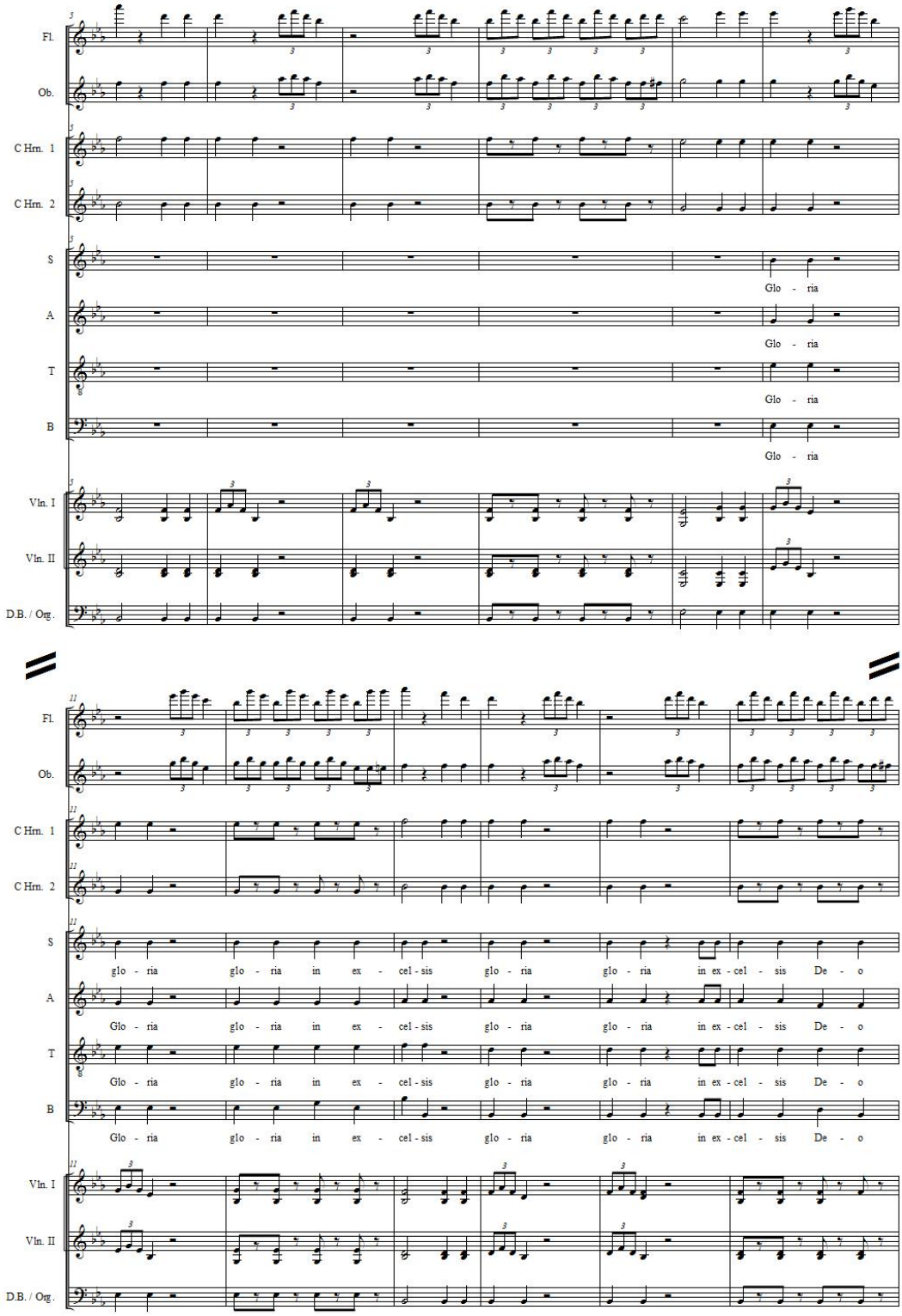

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Ky - ri - e Ky - ri-e e - le - y -
Ky - ri - e Ky - ri-e e - le - y -
Ky - ri - e Ky - ri-e e - le - y -
Ky - ri - e Ky - ri-e e - le - y -
son Ky - rie Ky - - rie Ky -
son Ky - rie Ky - - rie Ky -
son Ky - rie Ky - - rie Ky -
son Ky - rie Ky - - rie Ky -
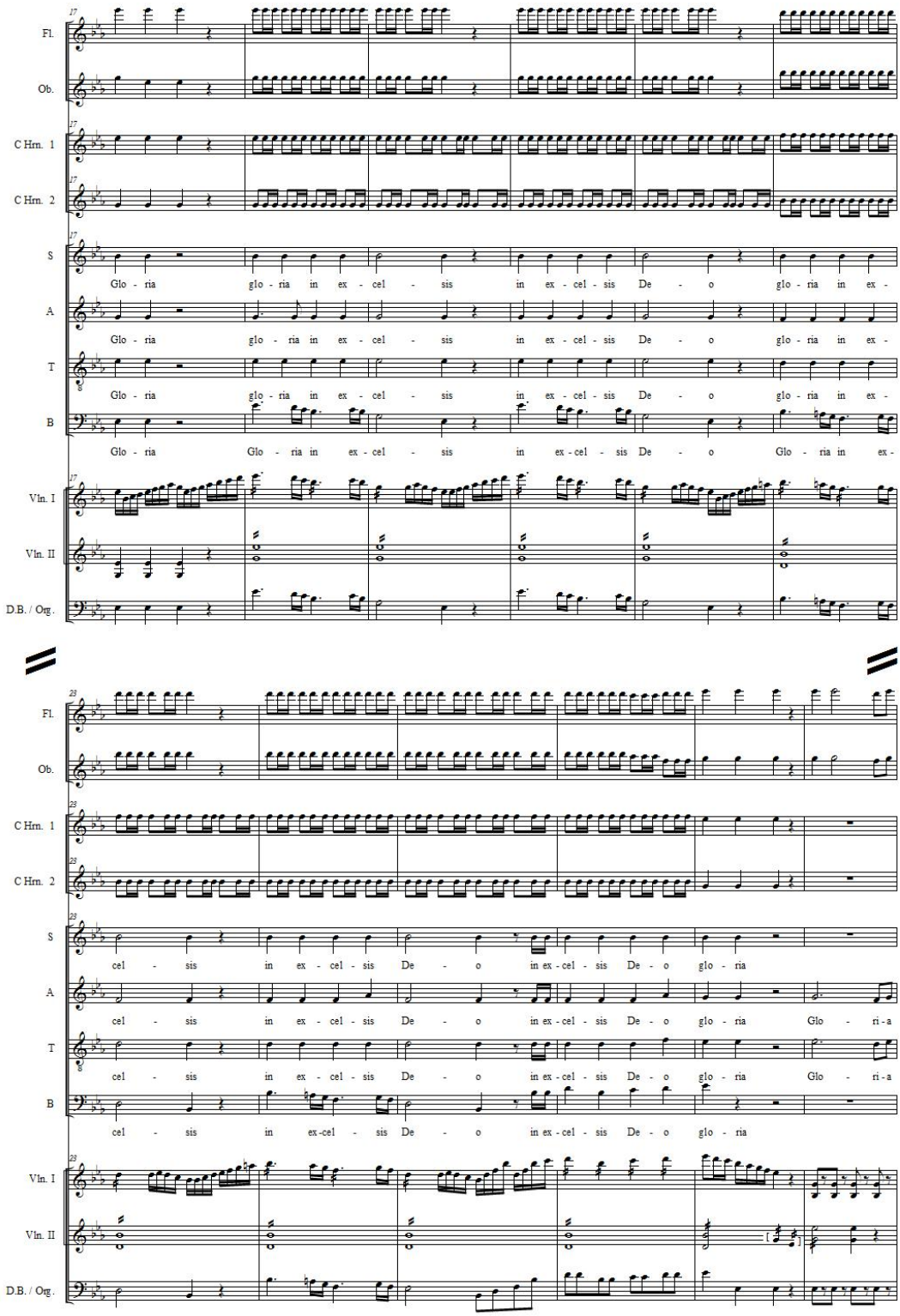

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
rie Ky - rie e - le - y - son e - le - y - son e - le - y -
Soli
f
son Ky - ri - e Ky - ri - e
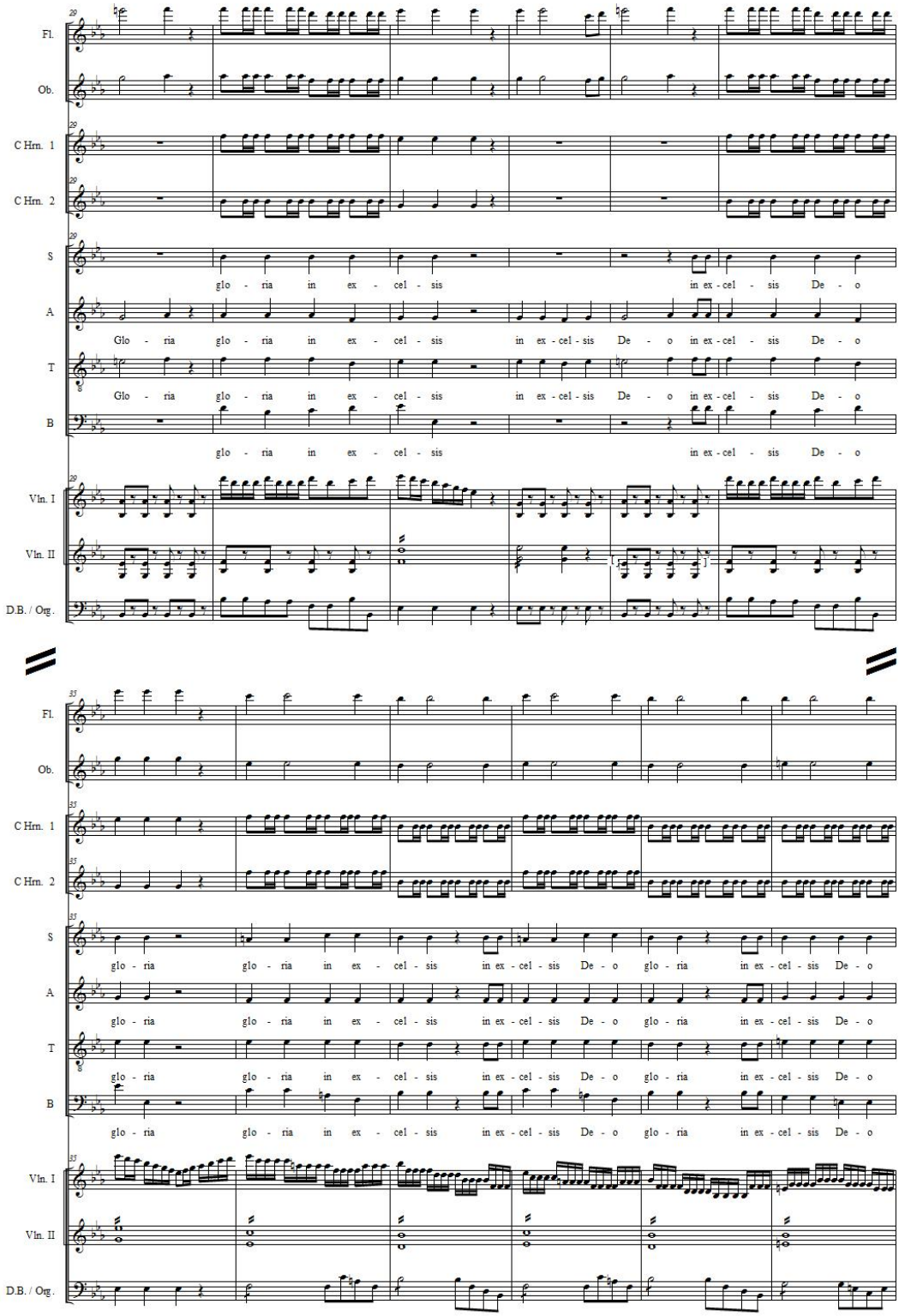

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
e - le - y - son Ky - rie
e - le - y - son Ky - rie
e - le - y - son Ky - rie
e - le - y - son Ky - rie
e - le - y - son Ky - rie e - le - y - son Ky -
e - le - y - son Ky - rie e - le - y - son Ky -
e - le - y - son Ky - rie e - le - y - son Ky -
e - le - y - son Ky - rie e - le - y - son Ky -
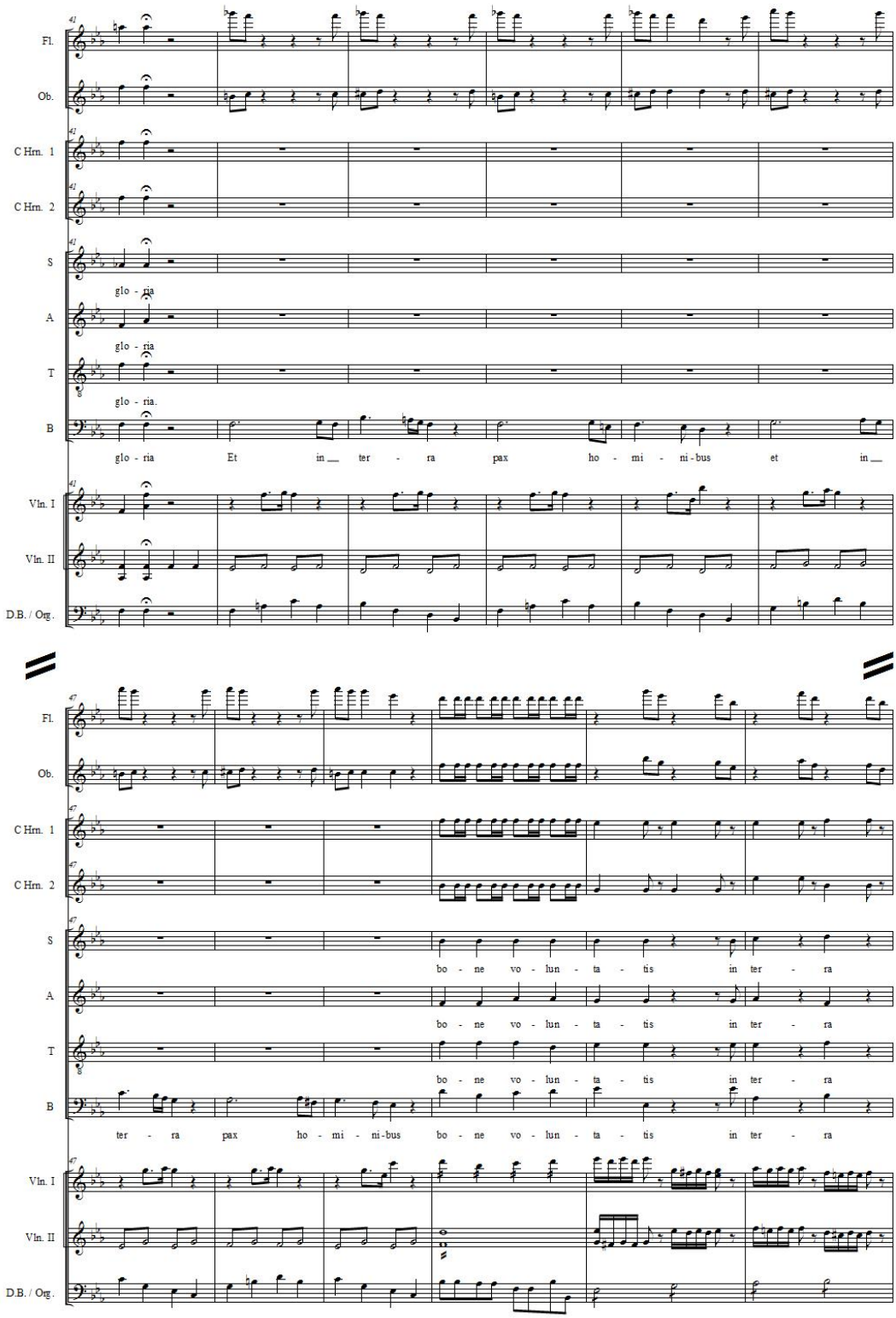

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
rie e - le - y - son Ky - rie e - le - y - son Ky - rie e - le - y - son Ky -
rie e - le - y - son Ky - rie e - le - y - son Ky - rie e - le - y - son Ky -
rie e - le - y - son Ky - rie e - le - y - son Ky - rie e - le - y - son Ky -
rie e - le - y - son Ky - rie e - le - y - son Ky - rie e - le - y - son Ky -
rie e - le - y - son e - le - y - son e - le - y - son e -
rie e - le - y - son e - le - y - son e - le - y - son e -
rie e - le - y - son e - le - y - son e - le - y - son e -
rie e - le - y - son e - le - y - son e - le - y - son__ e - ley - son e -
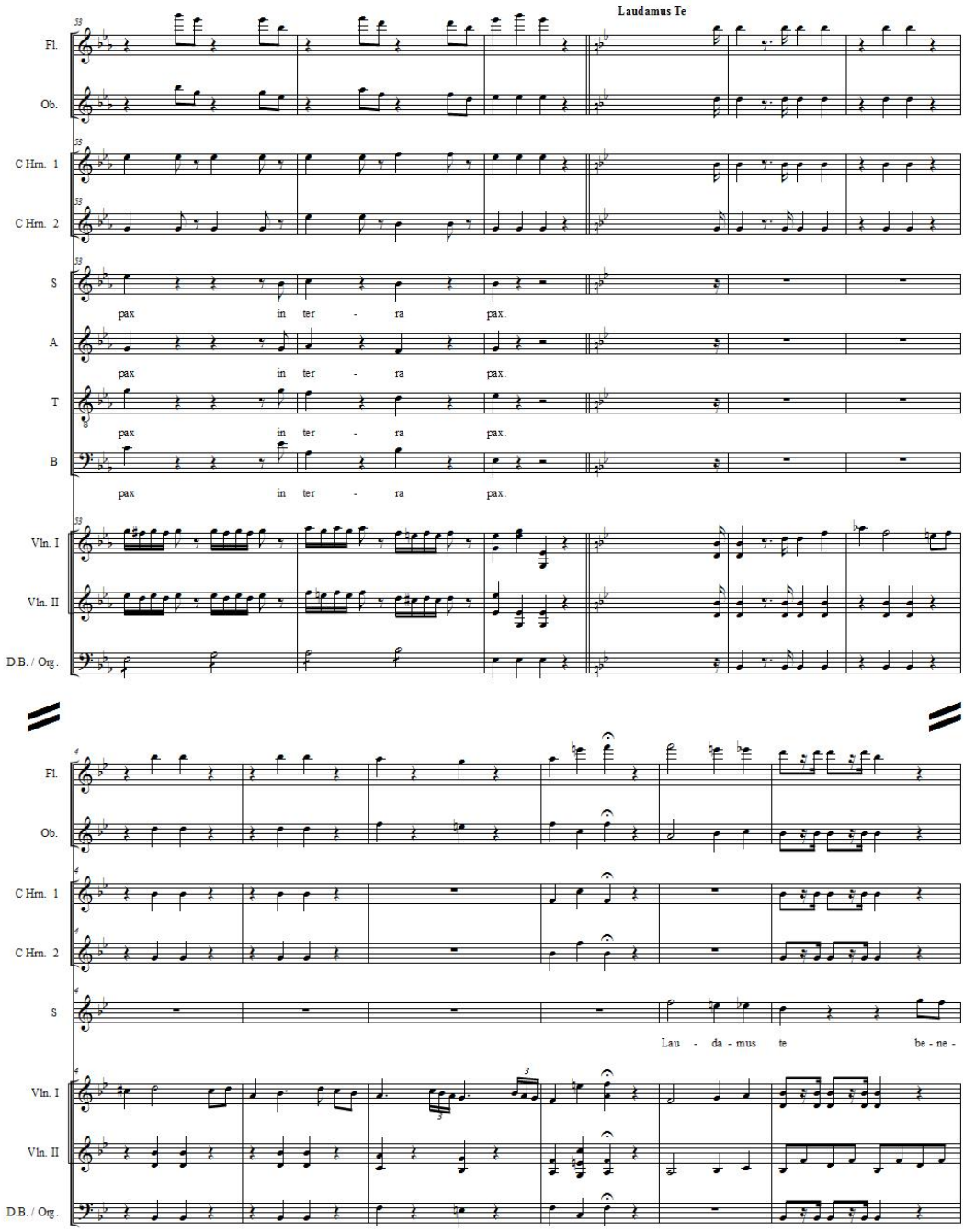

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
le - y - son e - le - y - son.
le - y - son e - le - y - son.
le - y - son e - le - y - son.
le - y - son e - le - y-son e - le - y - son.
Gloria
f
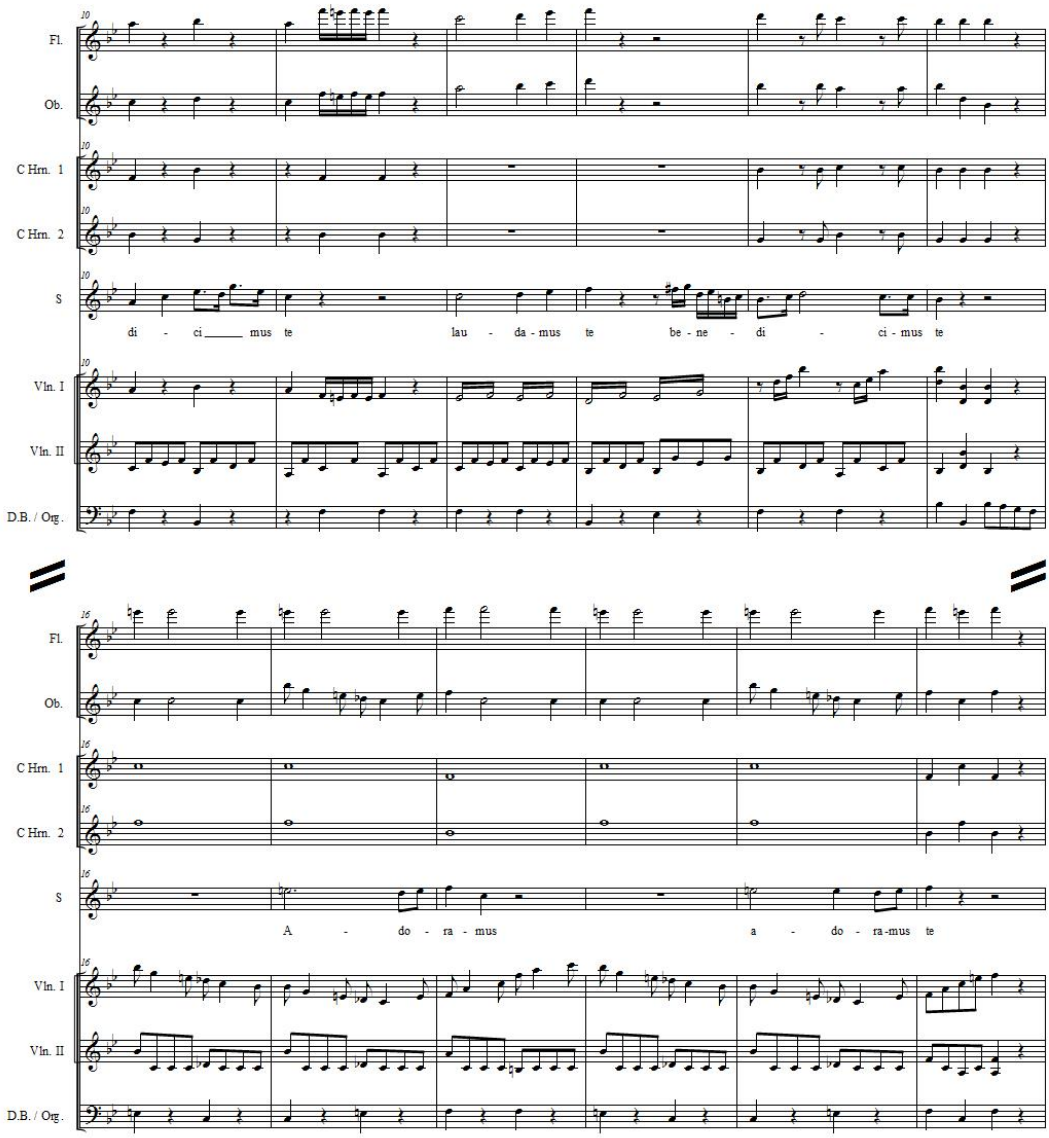

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Glo - ria
Glo - ria
Glo - ria
Glo - ria
glo - ria glo - ria in ex - cel - sis glo - ria glo - ria in ex - cel - sis De - o
Glo - ria glo - ria in ex - cel - sis glo - ria glo - ria in ex - cel - sis De - o
Glo - ria glo - ria in ex - cel - sis glo - ria glo - ria in ex - cel - sis De - o
Glo - ria glo - ria in ex - cel - sis glo - ria glo - ria in ex - cel - sis De - o
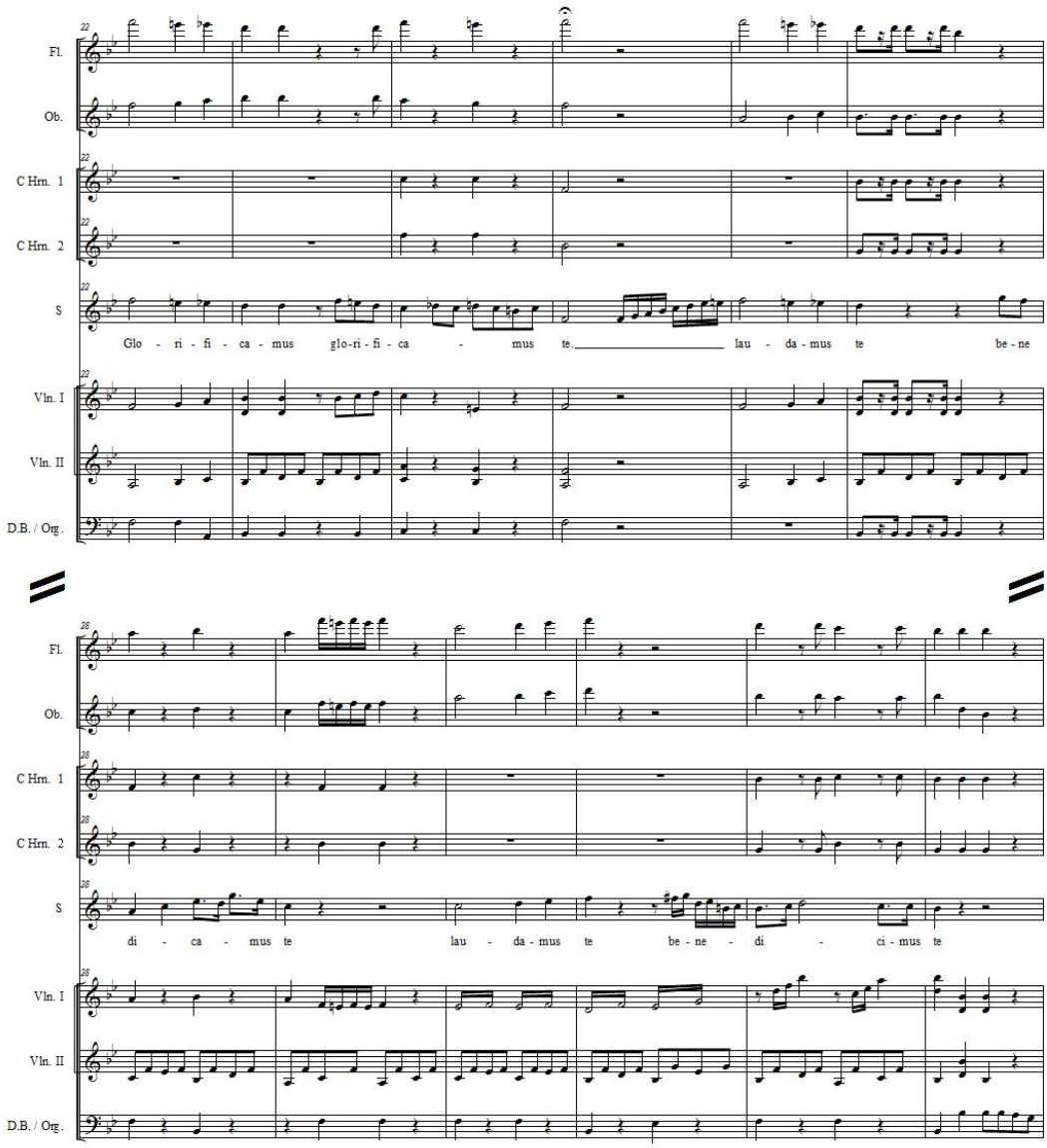

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Glo - ria glo - ria in ex - cel - sis in ex - cel - sis De - o glo - ria in ex -
Glo - ria glo - ria in ex - cel - sis in ex - cel - sis De - o glo - ria in ex -
Glo - ria glo - ria in ex - cel - sis in ex - cel - sis De - o glo - ria in ex -
Glo - ria Glo - ria in ex - cel - sis in ex - cel - sis De - o Glo - ria in ex -
cel - sis in ex - cel - sis De - o in ex - cel - sis De - o glo - ria
cel - sis in ex - cel - sis De - o in ex - cel - sis De - o glo - ria Glo - ri - a
cel - sis in ex - cel - sis De - o in ex - cel - sis De - o glo - ria Glo - ri - a
cel - sis in ex - cel - sis De - o in ex - cel - sis De - o glo - ria
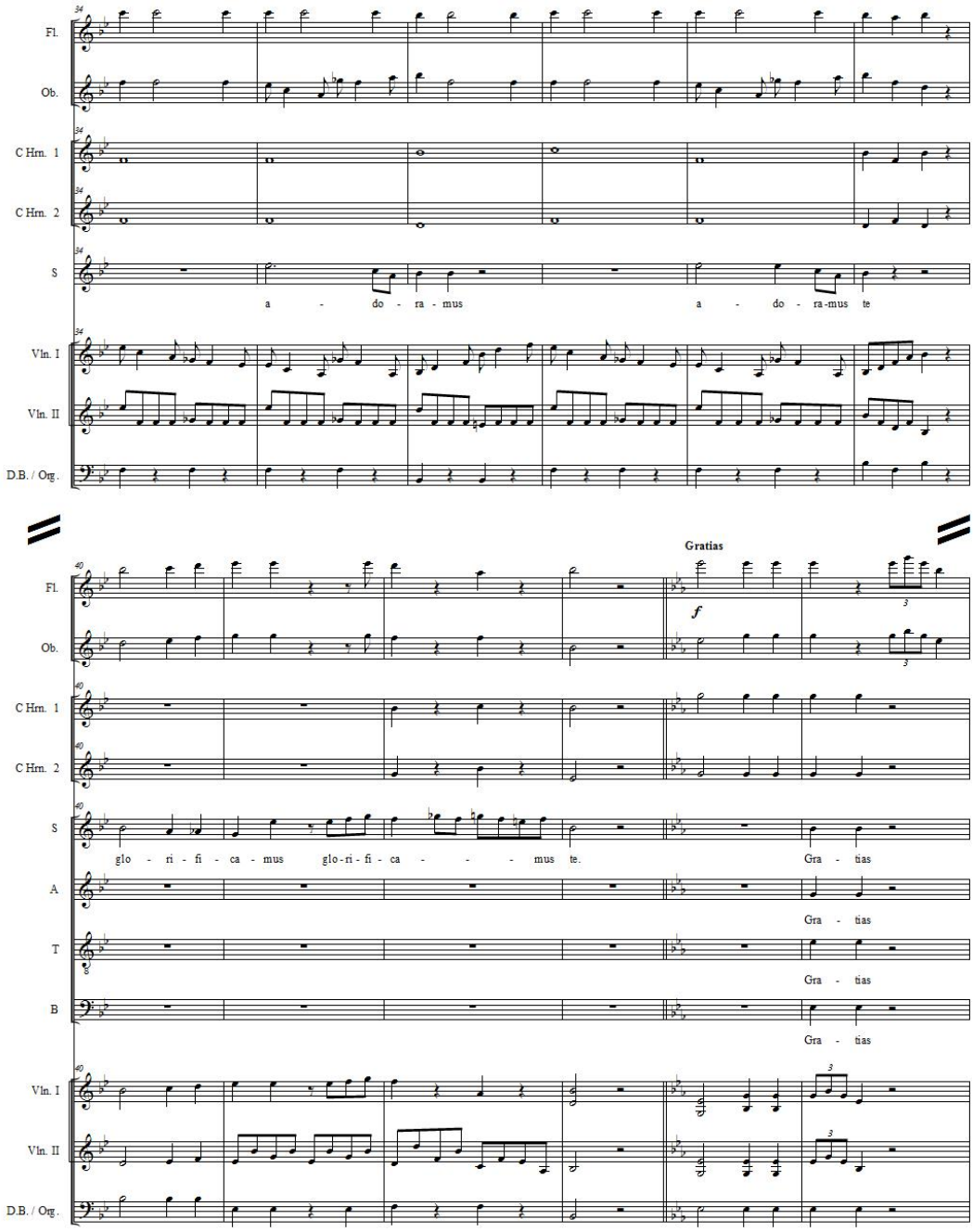

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Glo - ria glo - ria in ex - cel - sis in ex - cel - sis De - o in ex - cel - sis De - o
glo - ria in ex - cel - sis in ex - cel - sis
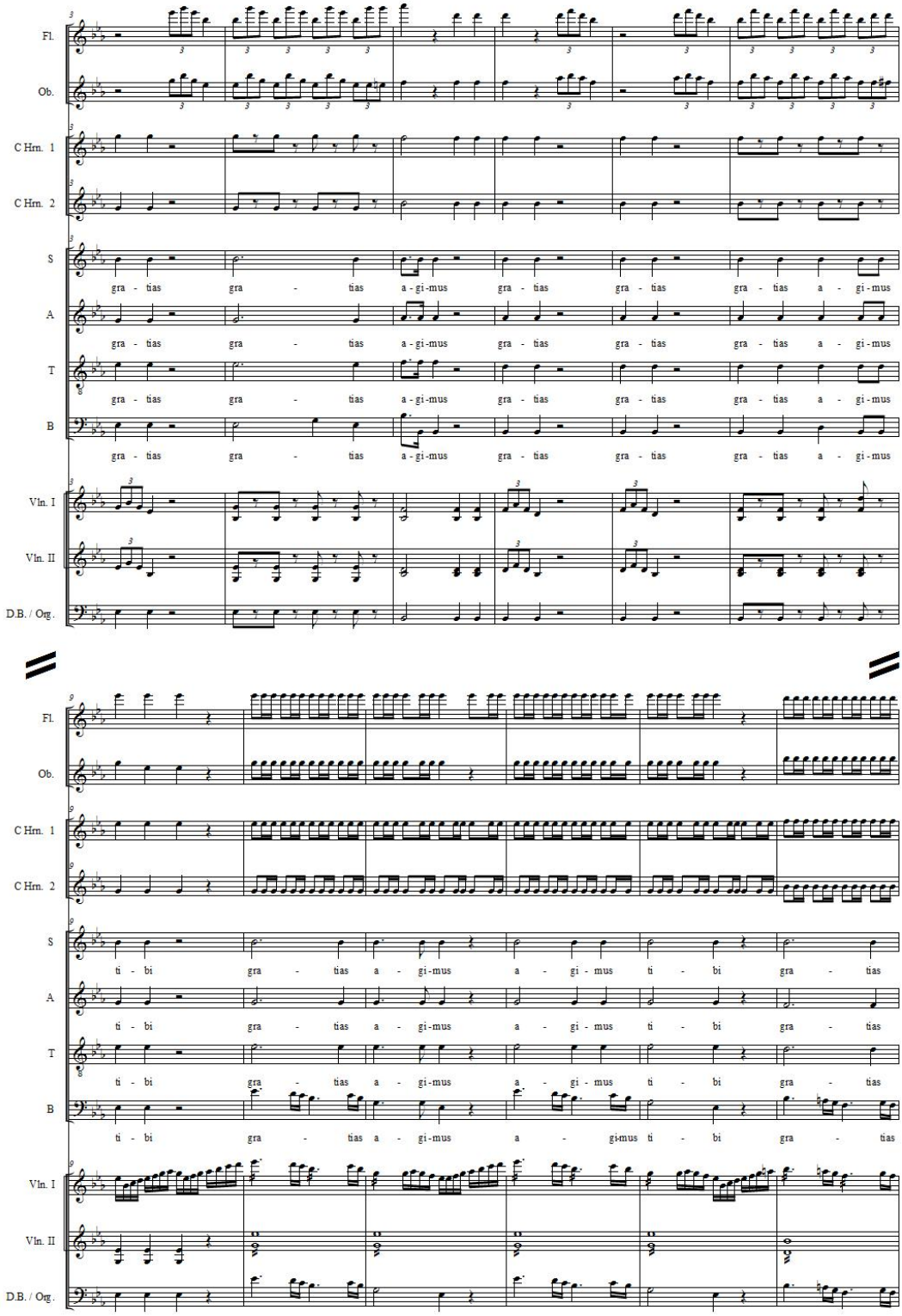

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
glo - ria
glo - ria
glo - ria.
glo - ria Et in ter - ra pax ho - mi - ni - bus et in
bo - ne vo - lun - ta - tis in ter - ra
bo - ne vo - lun - ta - tis in ter - ra
bo - ne vo - lun - ta - tis in ter - ra
ter - ra pax ho - mi - ni - bus bo - ne vo - lun - ta - tis in ter - ra
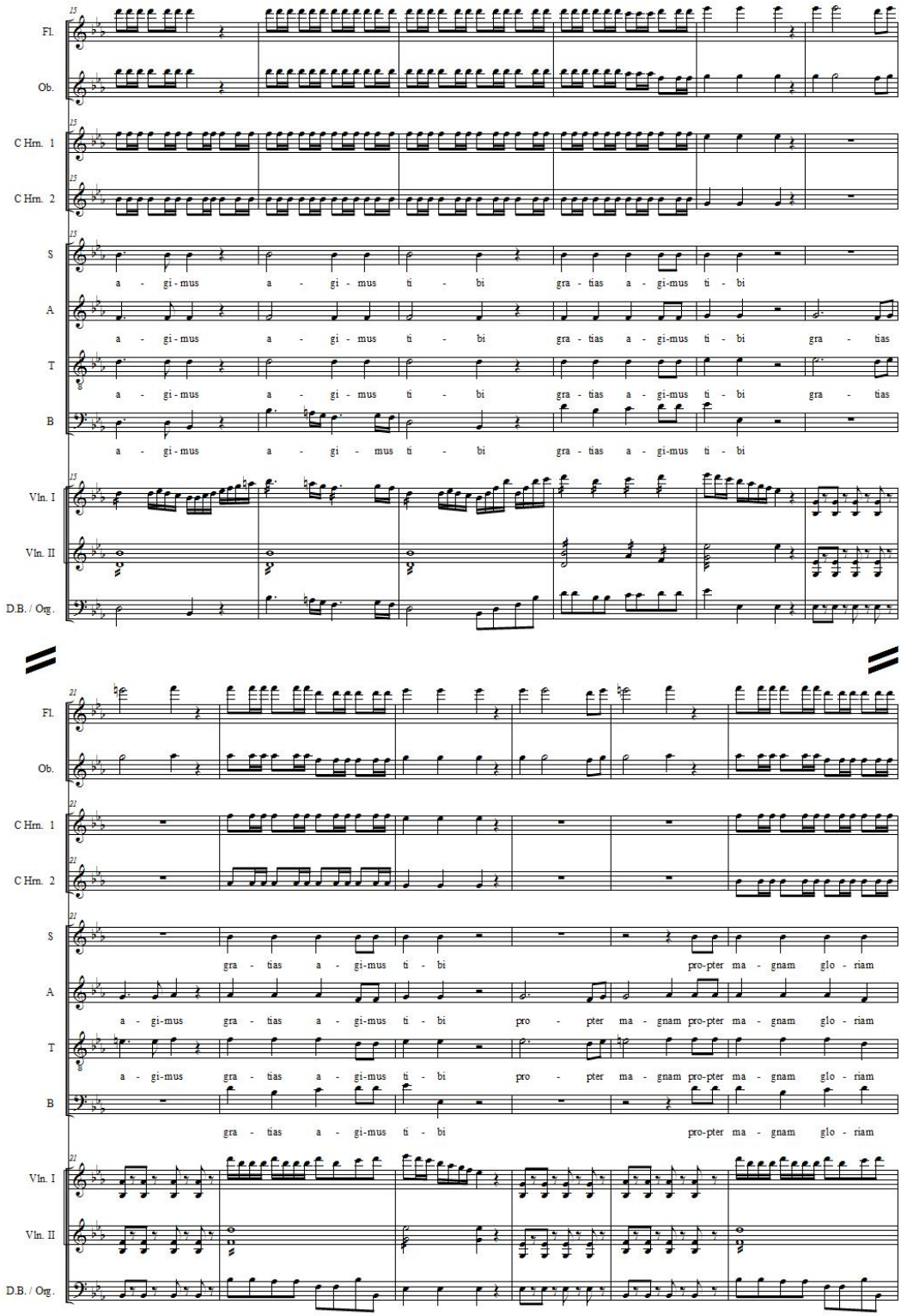

Laudamus Te
Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
pax in ter - ra pax.
Vln. I
Vln. II
D.B. / Org.
Lau - da - mus te be - ne -
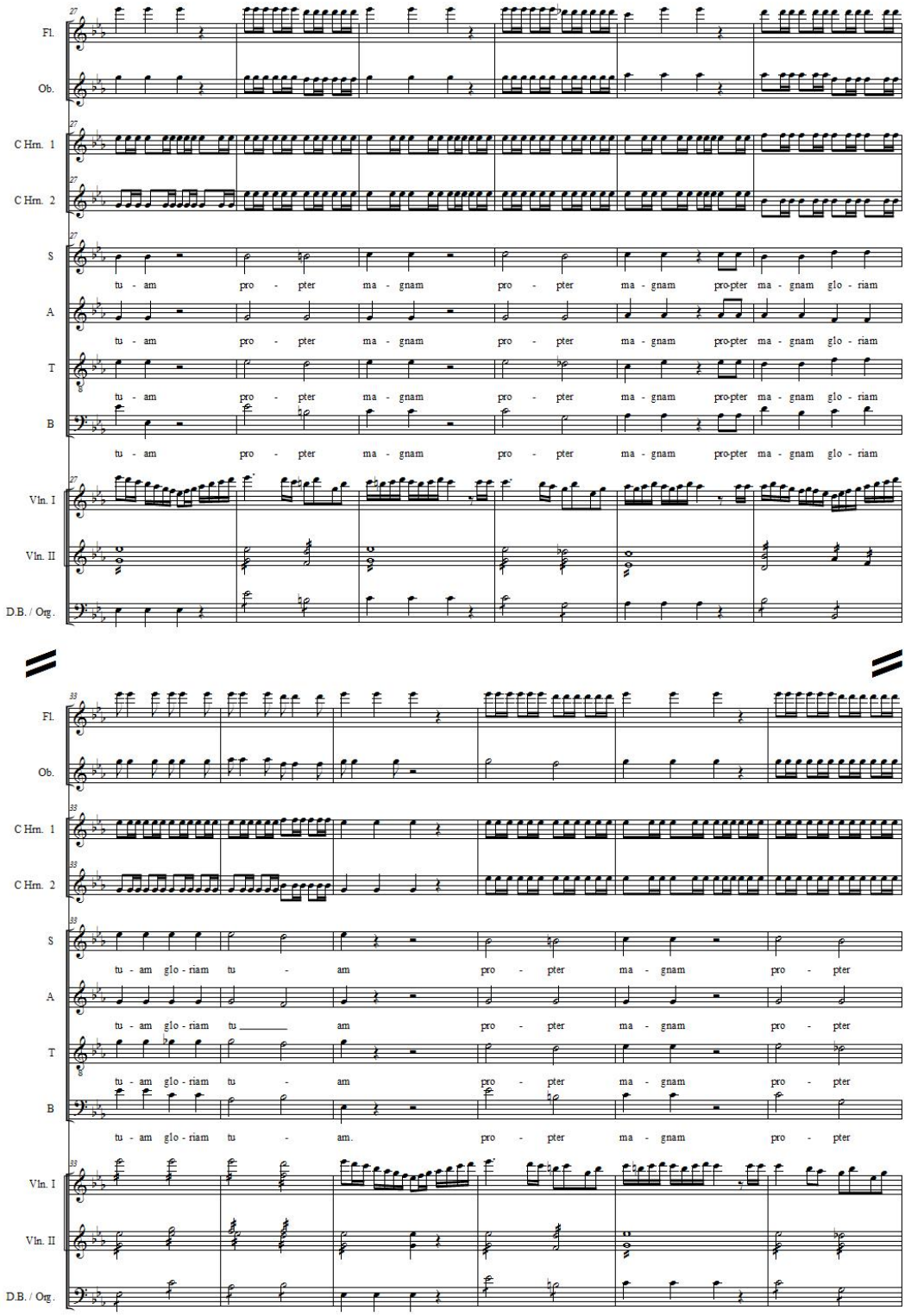

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
di - ci mus te lau - da - mus te be - ne - di - ci - mus te
Vln. I
Vln. II
D.B. / Org.
A - do - ra - mus a - do - ra - mus te
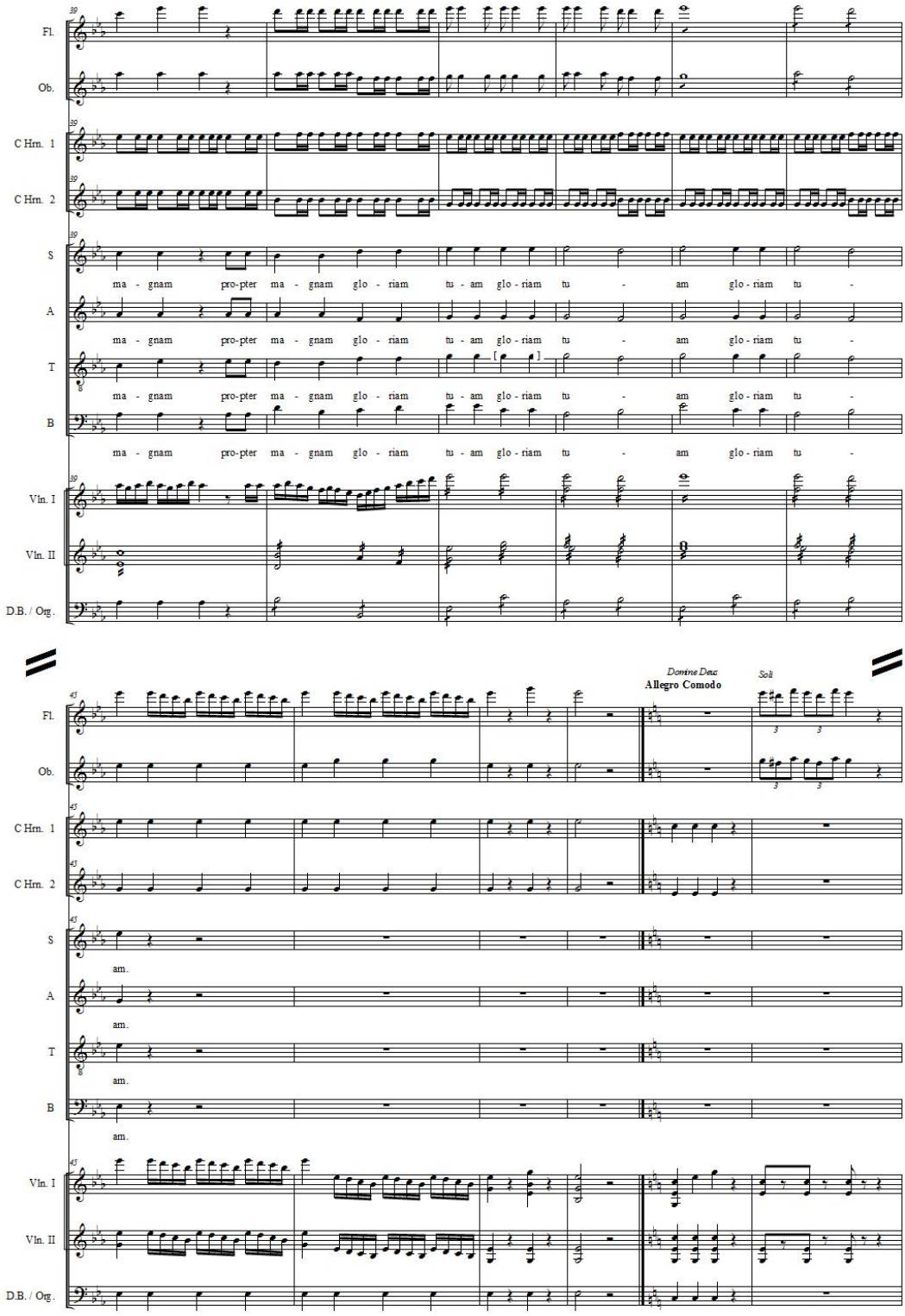

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
Glo - ri - fi - ca - mus glo-ri - fi - ca - mus te. lau - da - mus te be - ne
Vln. I
Vln. II
D.B. / Org.
di - ca - mus te lau - da - mus te be - ne - di - ci - mus te
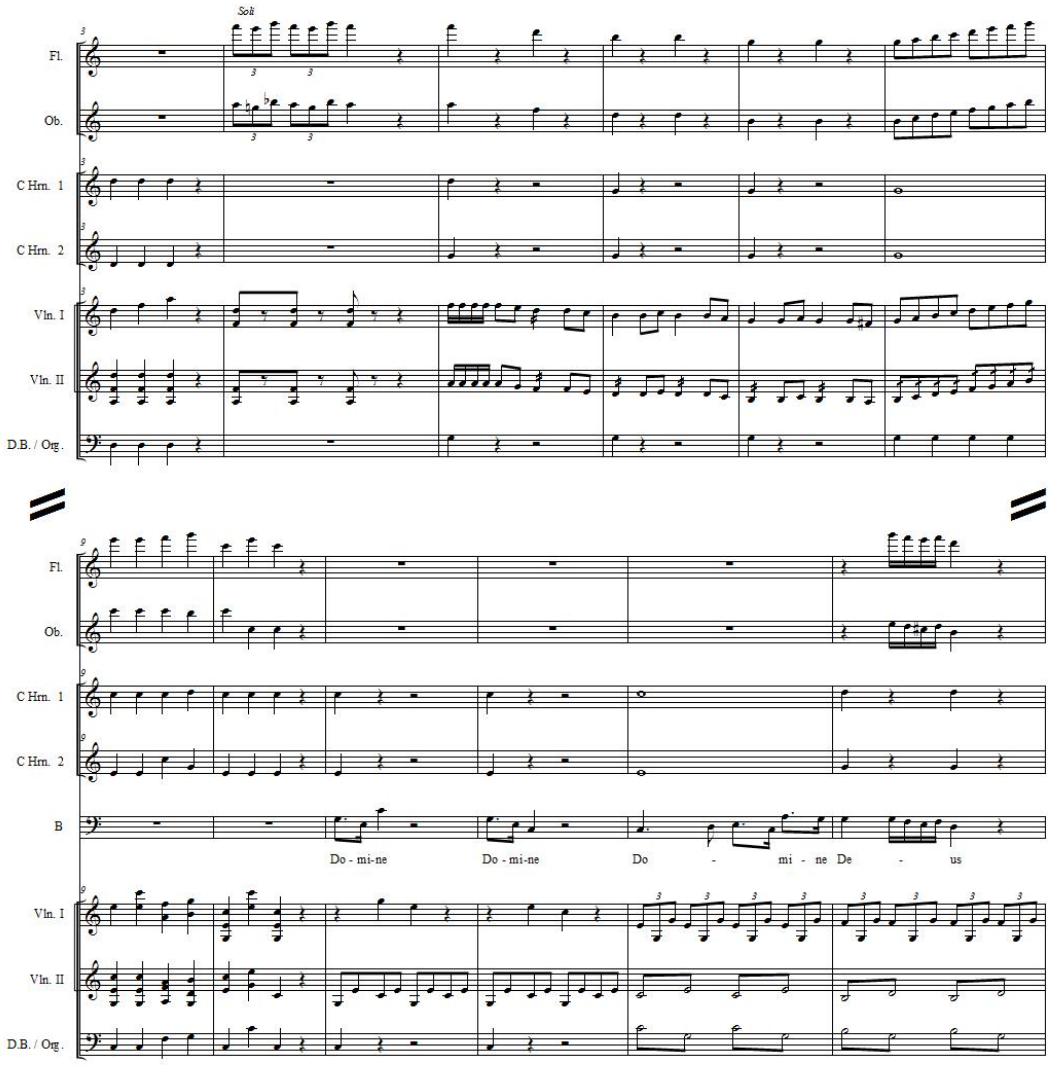

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
a - do - ra - mus
a - do - ra-mus te
Vln. I
Vln. II
D.B. / Org.
Gratias
f
glo - ri - fi - ca - mus glo-ri - fi - ca - - - - mus te.
Gra - tias
A
Gra - tias
T
Gra - tias
B
Gra - tias
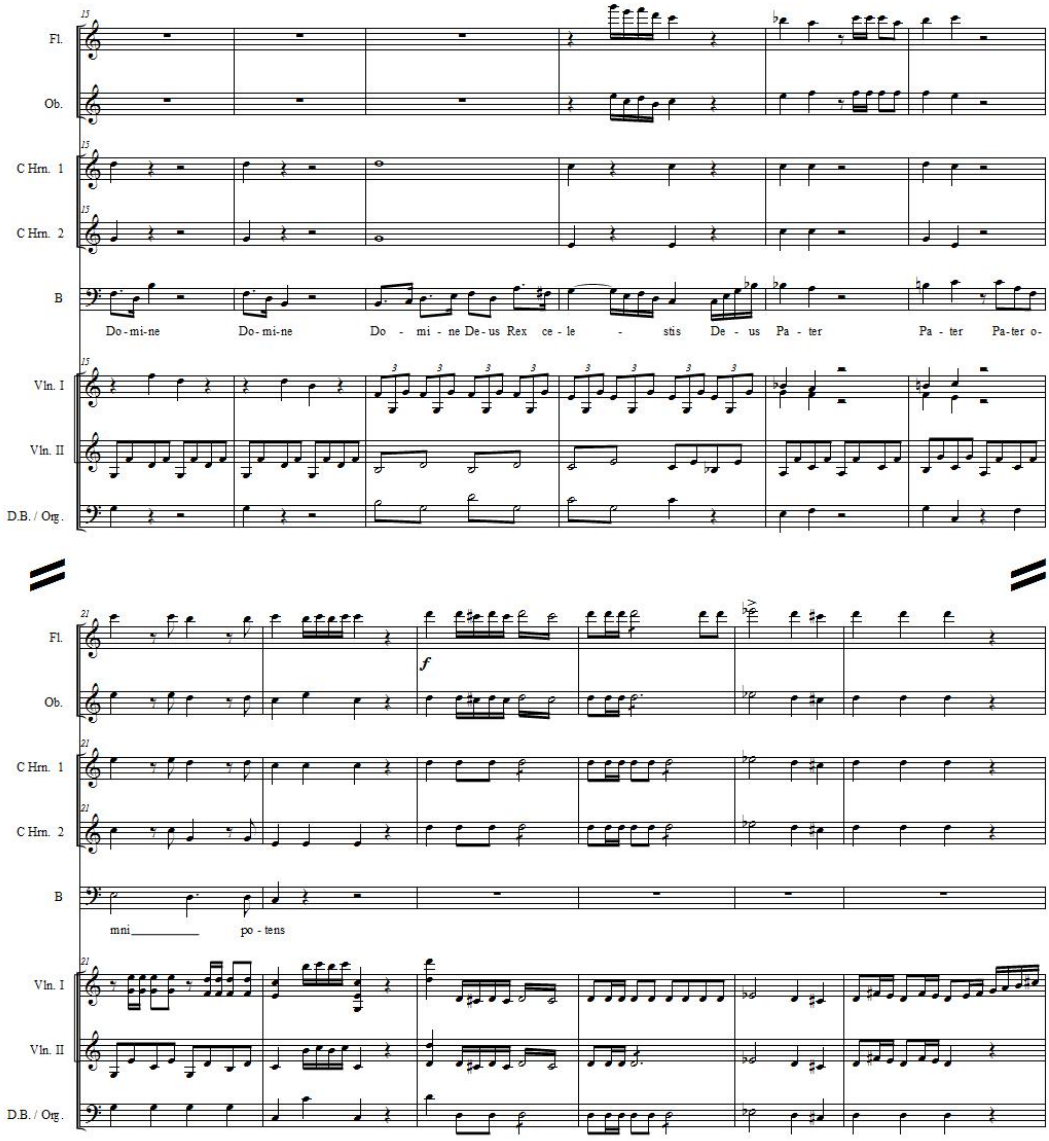

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
gra - tias gra - tias a - gi - mus gra - tias gra - tias gra - tias a - gi - mus
ti - bi gra - tias a - gi - mus a - gi - mus ti - bi gra - tias
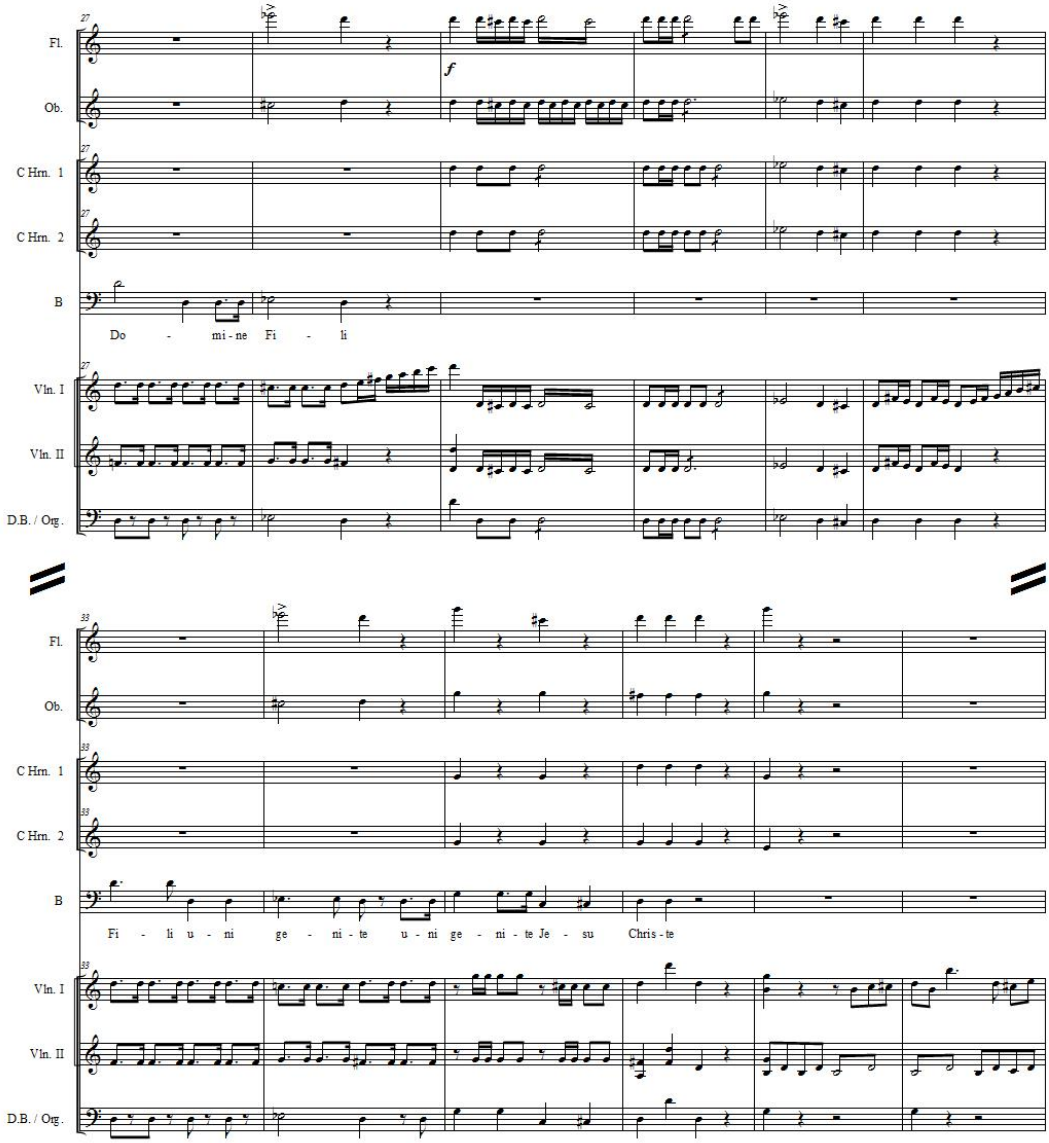

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
a - gi - mus a - gi - mus ti - bi gra - tias a - gi - mus ti - bi
a - gi - mus a - gi - mus ti - bi gra - tias a - gi - mus ti - bi gra - tias
a - gi - mus a - gi - mus ti - bi gra - tias a - gi - mus ti - bi gra - tias
a - gi - mus a - gi - mus ti - bi gra - tias a - gi - mus ti - bi
gra - tias a - gi - mus ti - bi pro-pter ma - gnam glo - riam
a - gi - mus gra - tias a - gi - mus ti - bi pro - pter ma - gnam pro-pter ma - gnam glo - riam
a - gi - mus gra - tias a - gi - mus ti - bi pro - pter ma - gnam pro-pter ma - gnam glo - riam
gra - tias a - gi - mus ti - bi pro-pter ma - gnam glo - riam
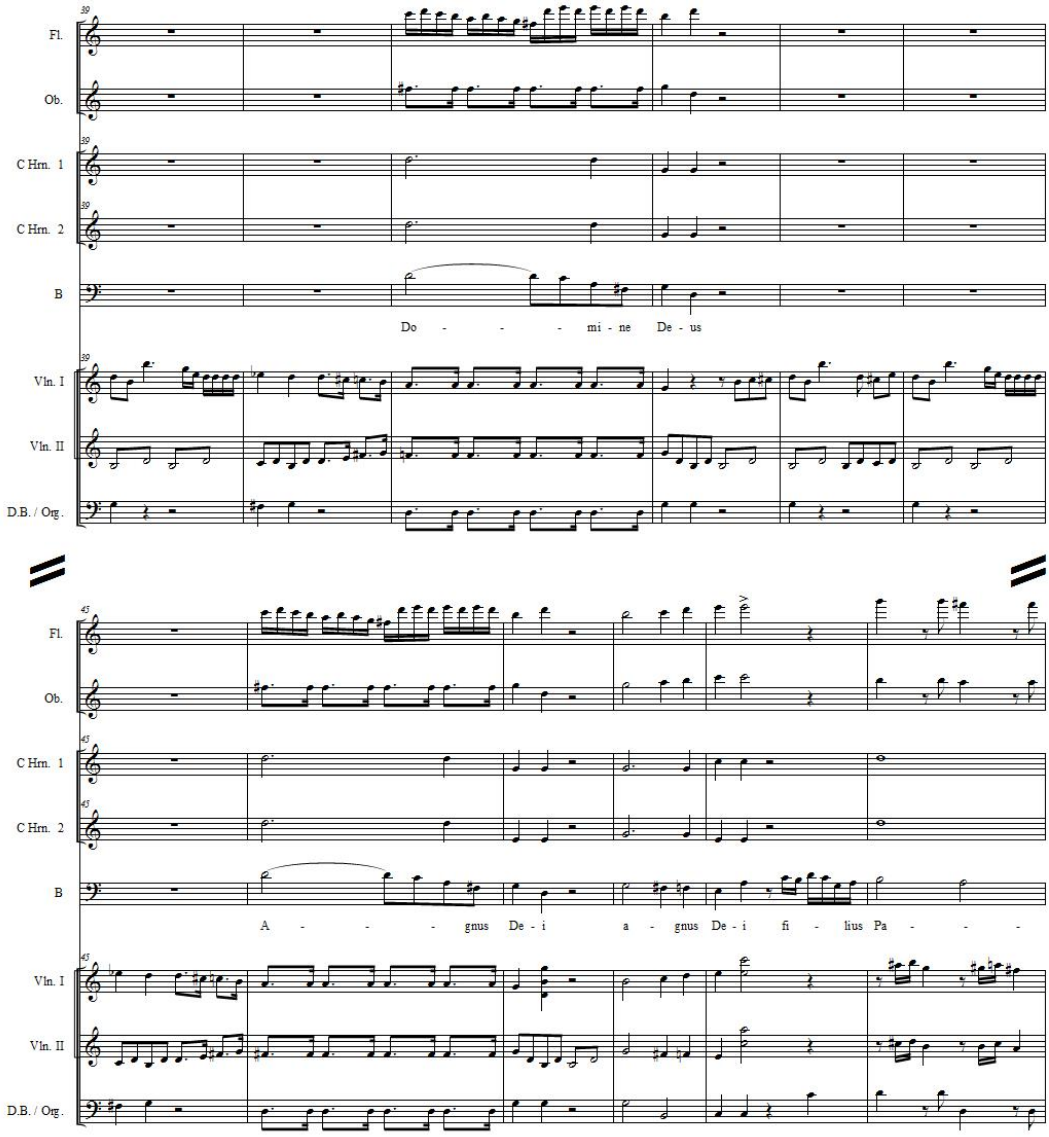

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
tu - am pro - pter ma - gnam pro - pter ma - gnam pro-pter ma - gnam glo - riam
tu - am glo - riam tu - am pro - pter ma - gnam pro - pter
tu - am glo - riam tu ____ am pro - pter ma - gnam pro - pter
tu - am glo - riam tu - am pro - pter ma - gnam pro - pter
tu - am glo - riam tu - am. pro - pter ma - gnam pro - pter
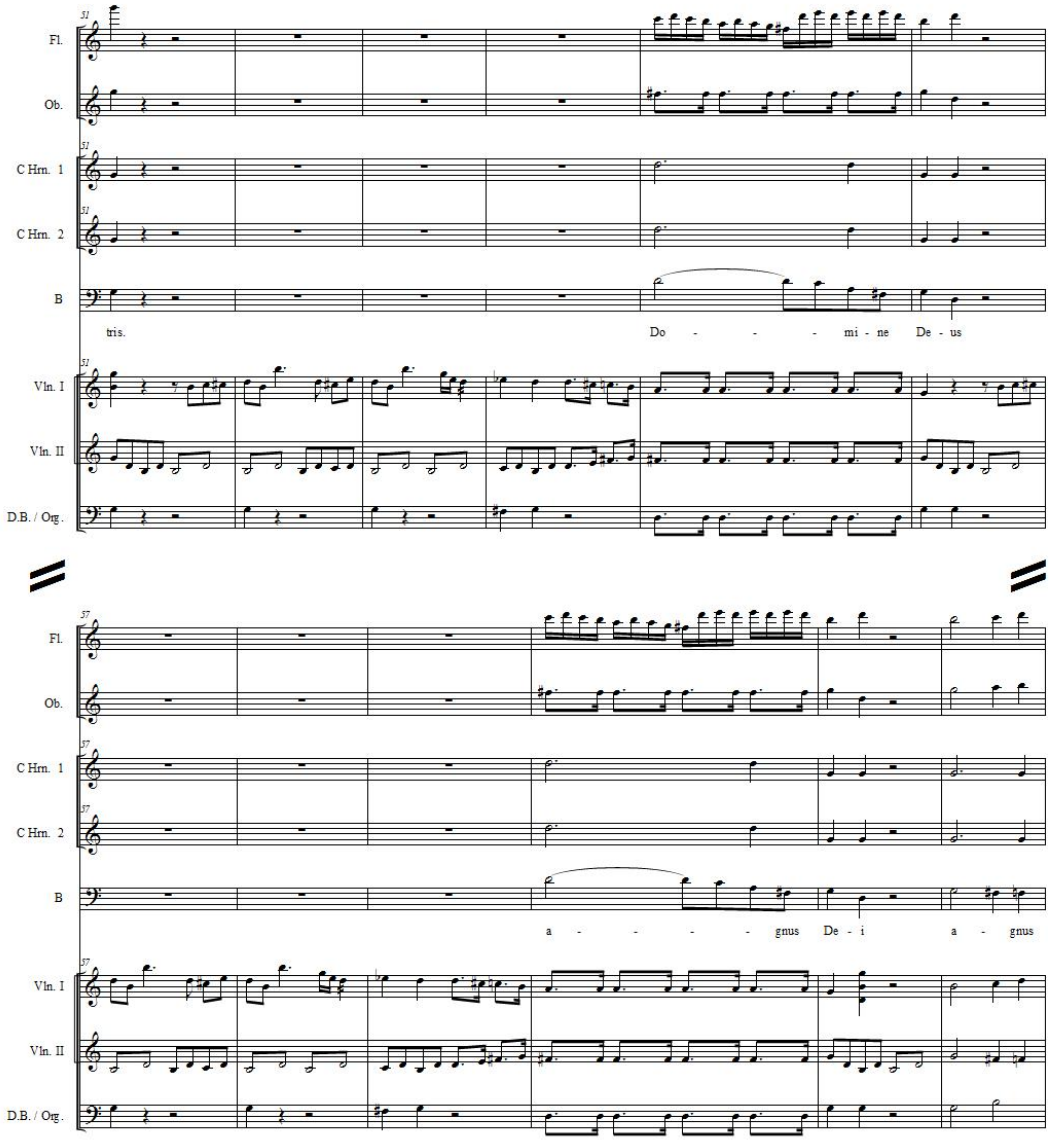

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
ma - gnam pro-pter ma - gnam glo - riam tu - am glo - riam tu - am glo - riam tu -
Domine Deus
Allegro Comodo
Soli
am.
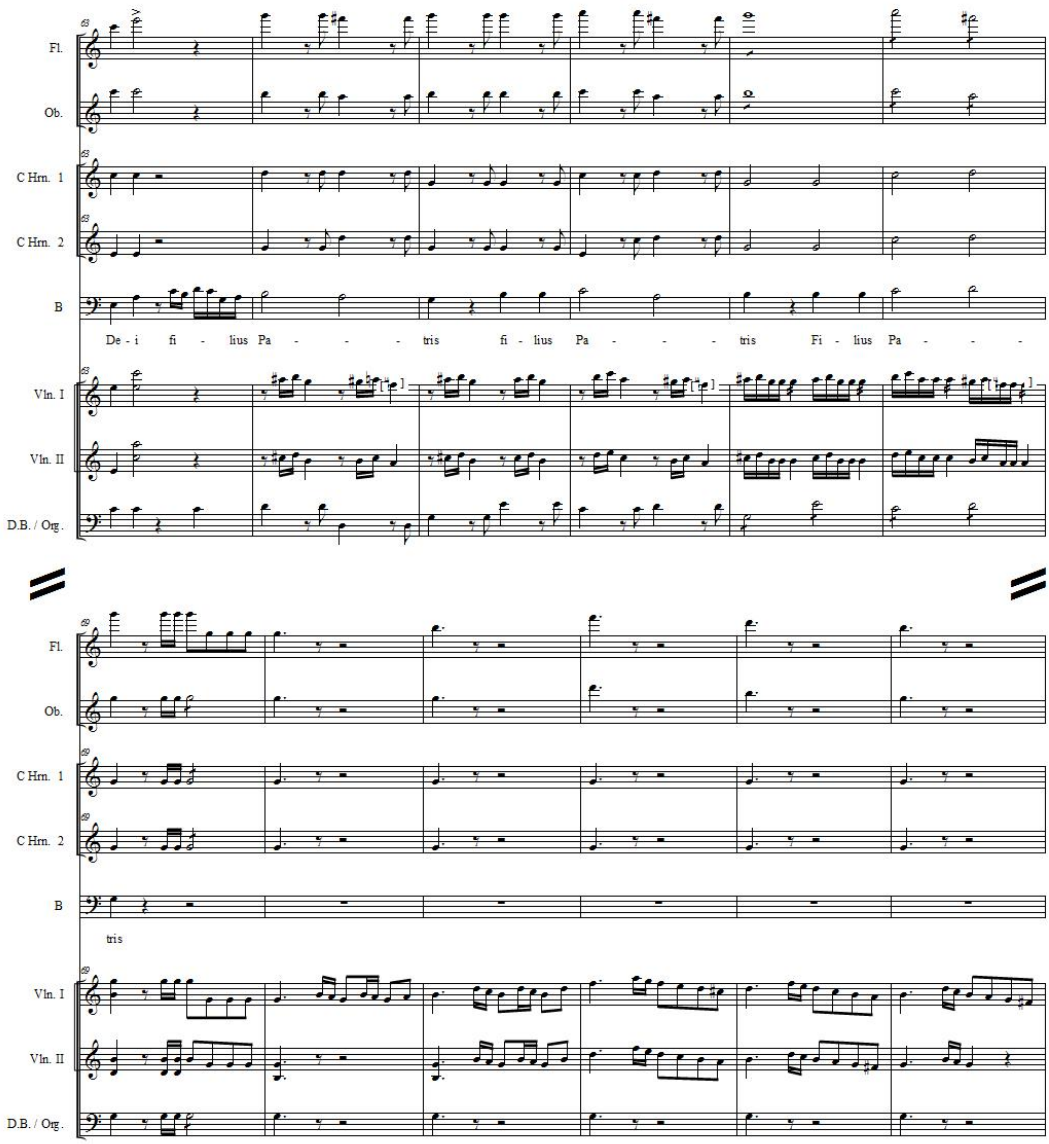

Soli
Fl.
Ob.
C Hrn. 1
C Hrn. 2
Vln. I
Vln. II
D.B. / Org.
B
Do - mi-ne
Do - mi-ne
Do - mi - ne
De - us
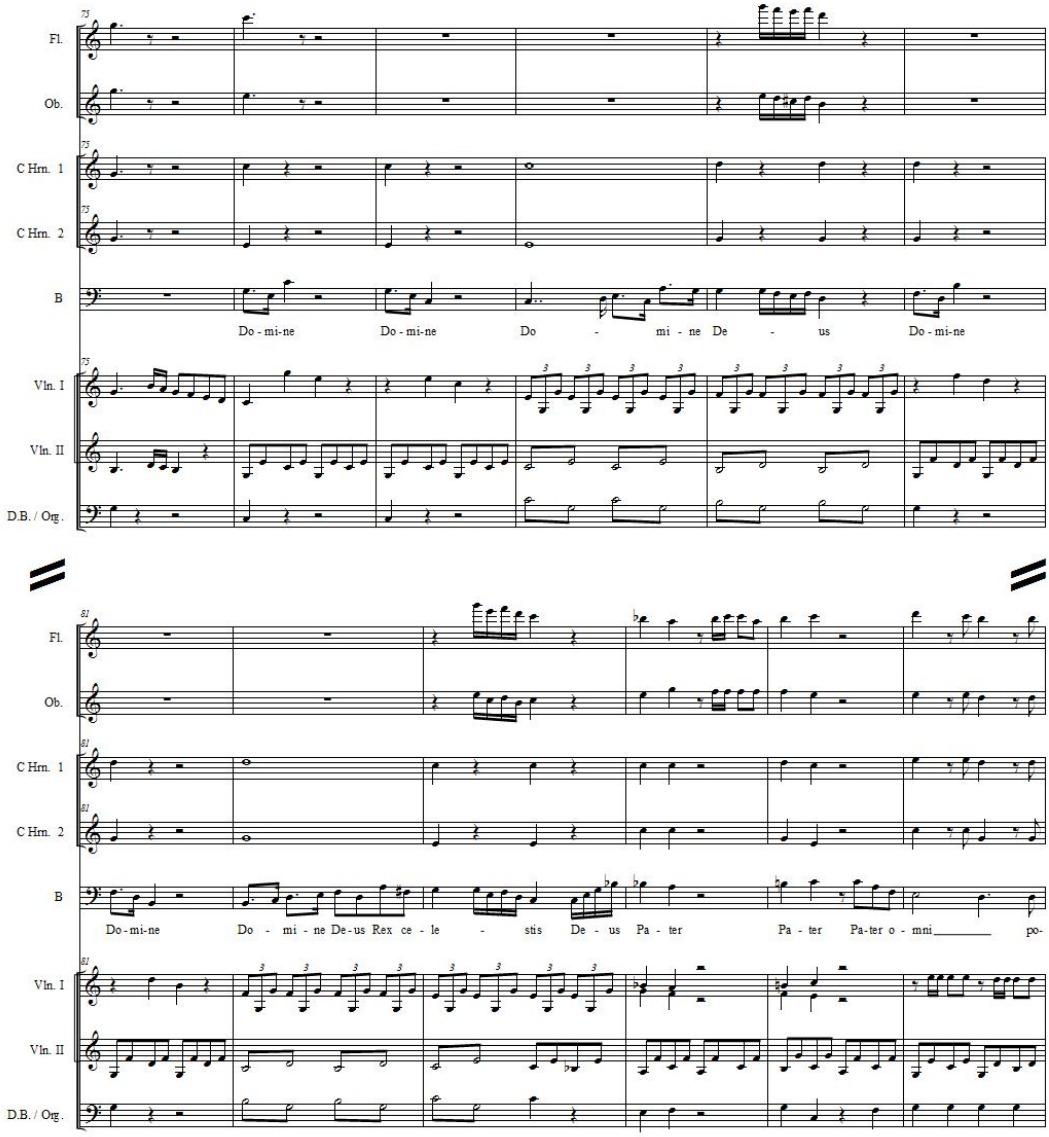

Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Do-mi-ne Do-mi-ne Do - mi - ne De-us Rex ce-le - stis De - us Pa - ter Pa - ter Pa-ter o-
Vln. I
Vln. II
D.B. / Org.
f
mni po - tens
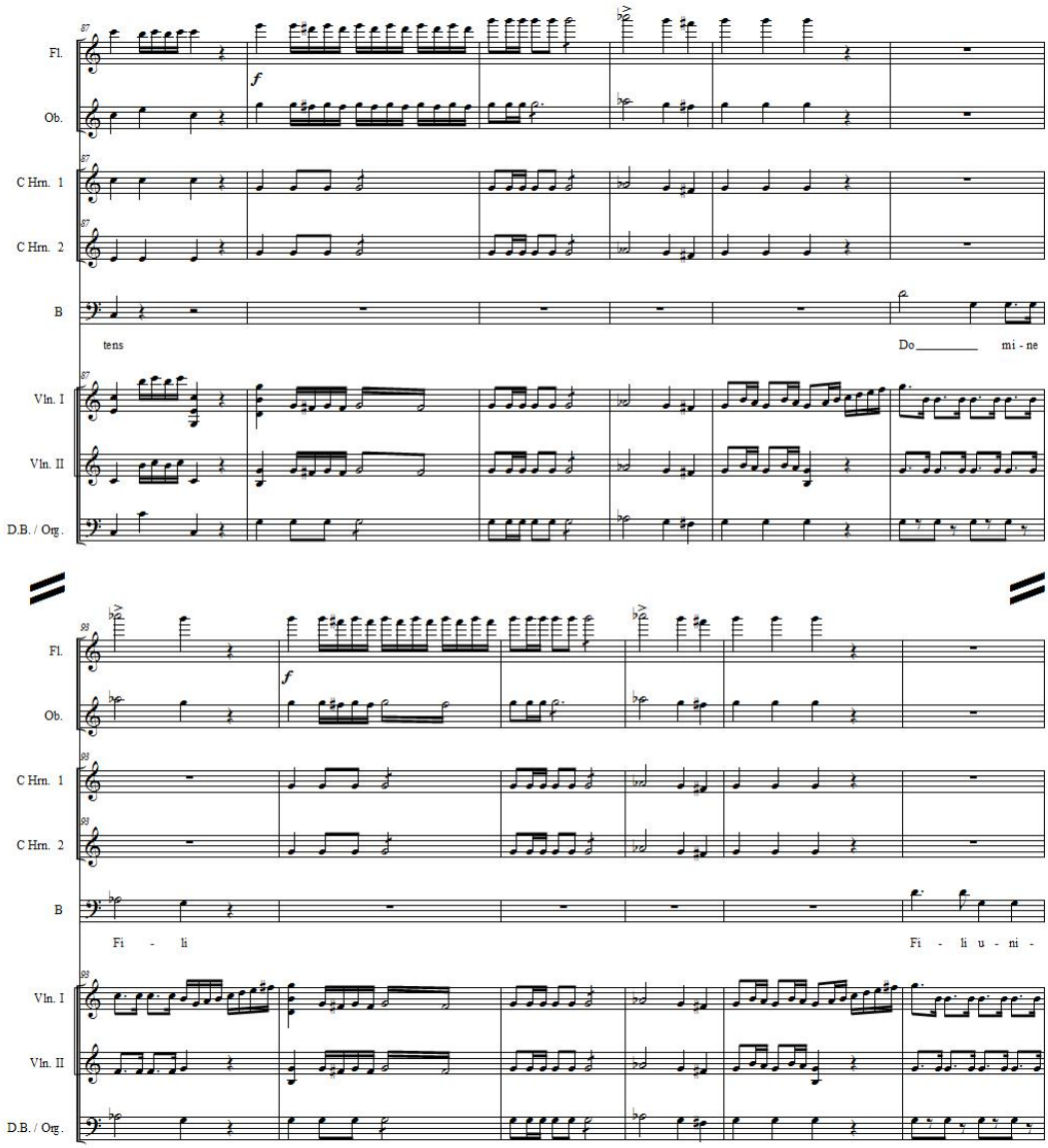

27
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Do - mi - ne Fi - li
Vln. I
Vln. II
D.B. / Org.
f
33
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Fi - li u - ni ge - ni - te u - ni ge - ni - te Je - su Chris - te
Vln. I
Vln. II
D.B. / Org.

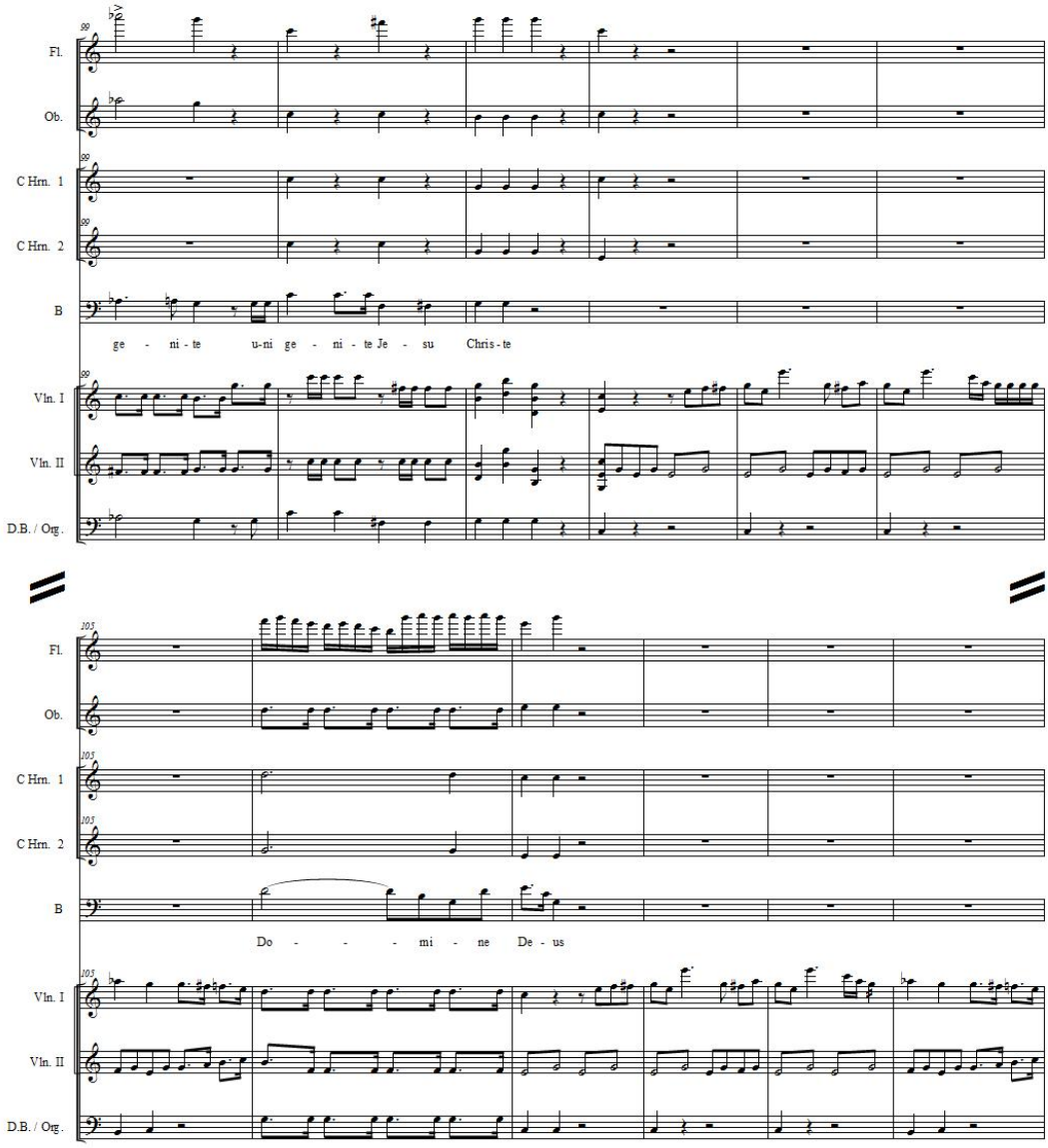

39
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Do - - - - mi - ne De - us
Vln. I
Vln. II
D.B. / Org.
45
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
A - - - gnus De - i a - gnus De - i fi - lius Pa - - -
Vln. I
Vln. II
D.B. / Org.
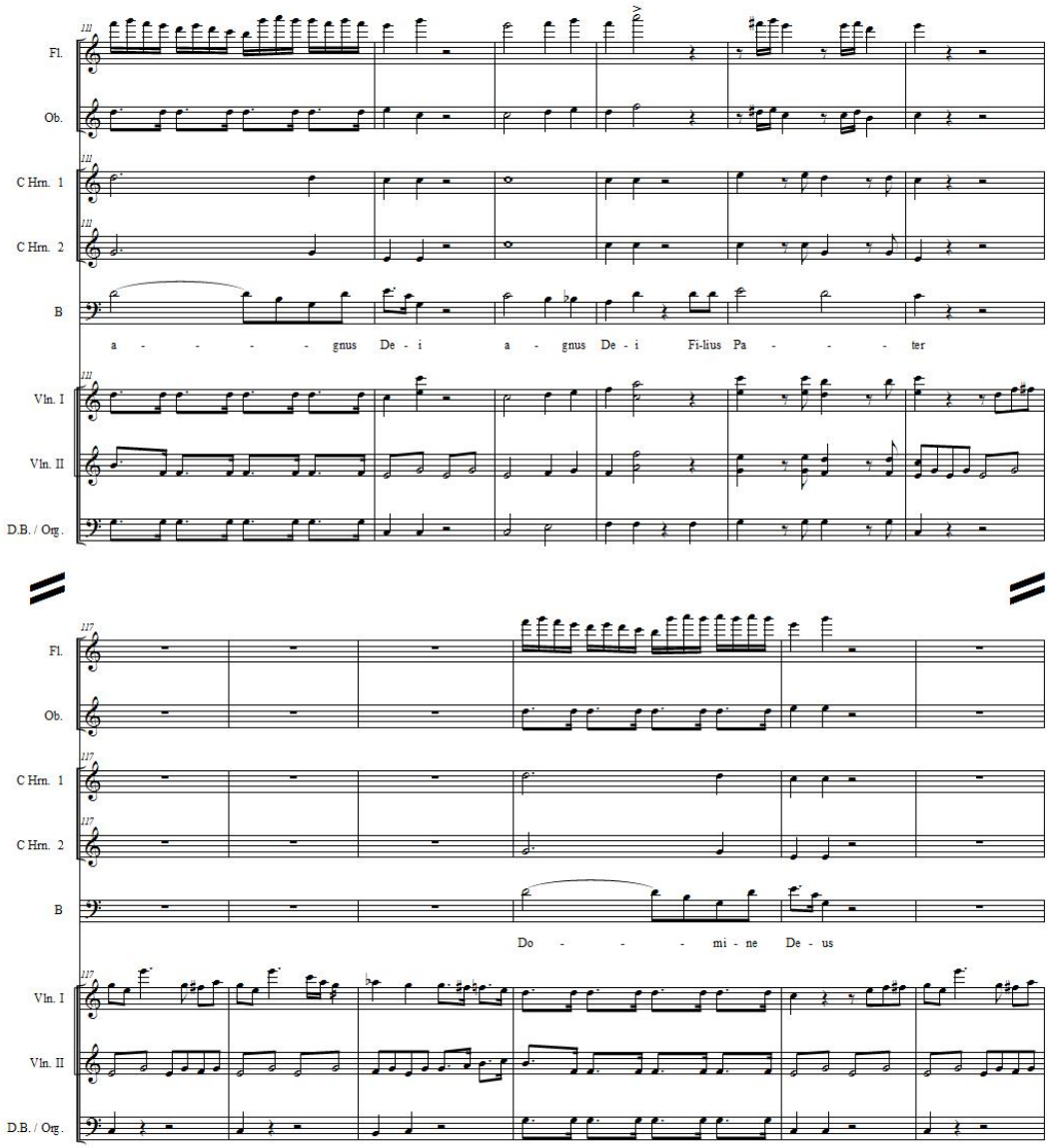

51
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
tris.
Do - - - mi - ne De - us
Vln. I
Vln. II
D.B. / Org.
57
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
a - - - - gnus De - i a - gnus
Vln. I
Vln. II
D.B. / Org.
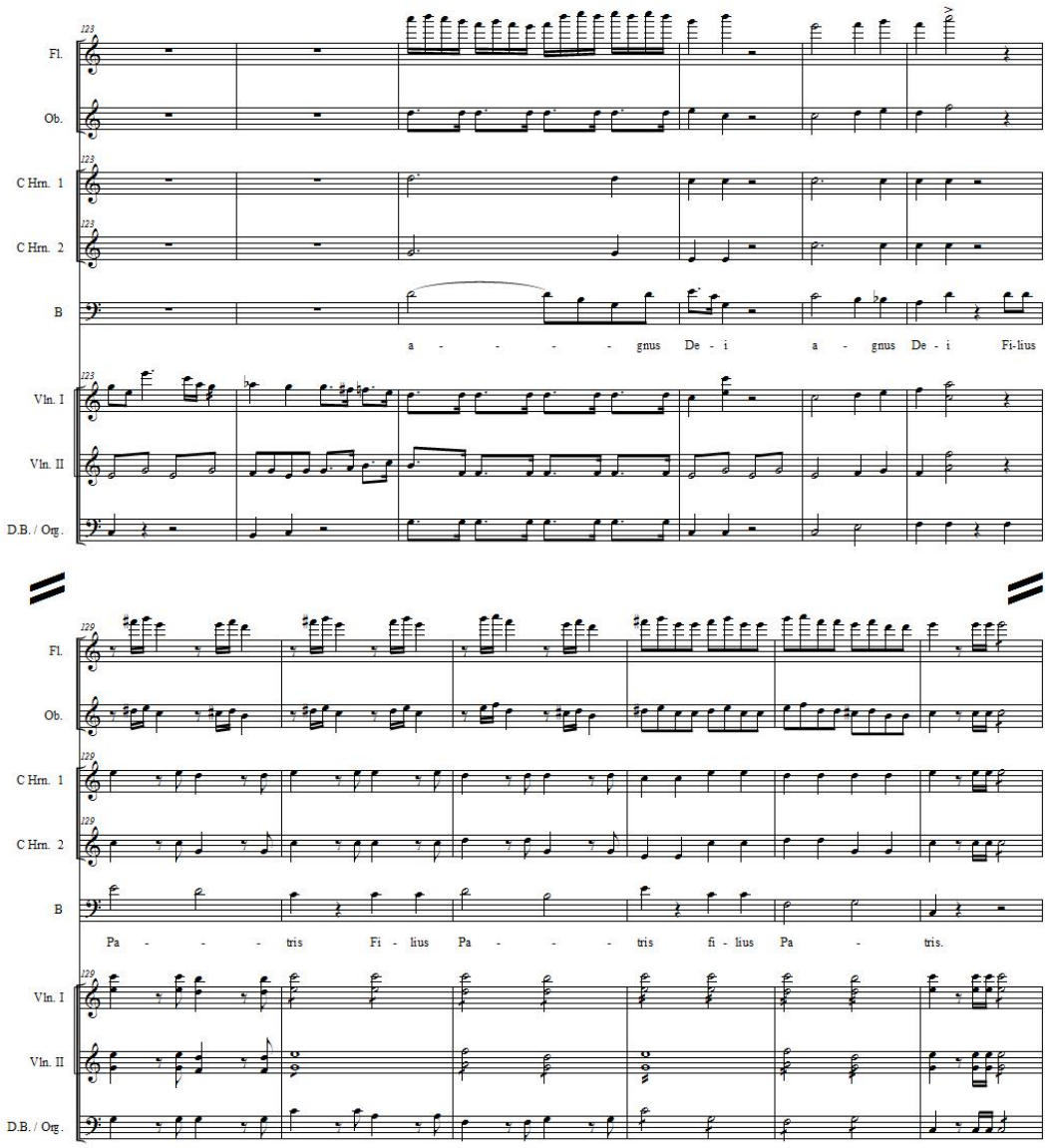

Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
De - i fi - lius Pa - - - - tris fi - lius Pa - - - - tris Fi - lius Pa - - -
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
tris
Vln. I
Vln. II
D.B. / Org.
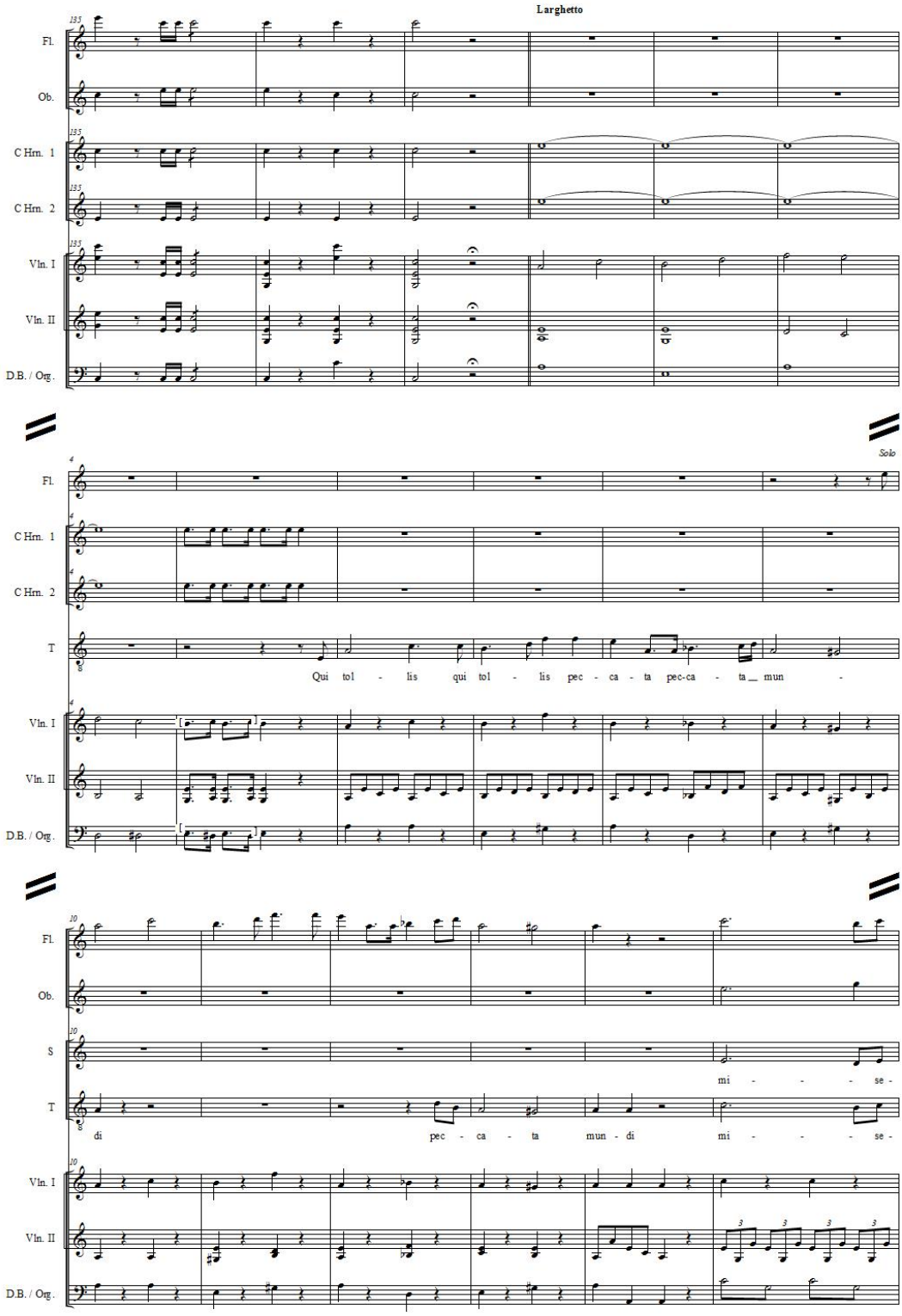

Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Vln. I
Vln. II
D.B. / Org.
Do - mi-ne
Do - mi-ne
Do - mi - ne
De - us
Do - mi-ne
Do - mi-ne
Do - mi - ne
De-us
Rex ce - le - stis
De - us
Pa - ter
Pa - ter
Pa-ter o - mni
po-
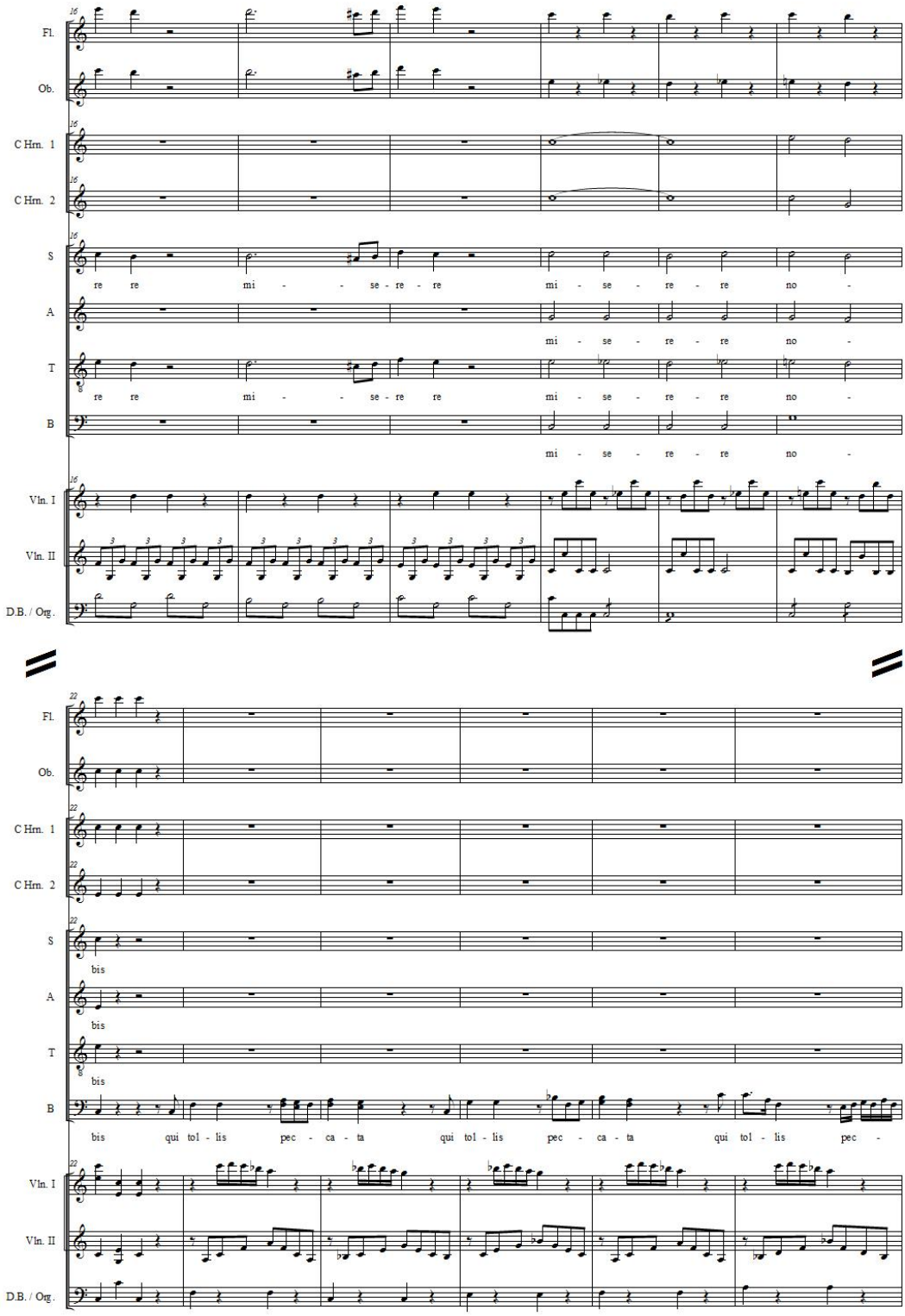

87
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
tens
Do mi - ne
Vln. I
Vln. II
D.B. / Org.
88
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Fi - li
Fi - li u - ni -
Vln. I
Vln. II
D.B. / Org.
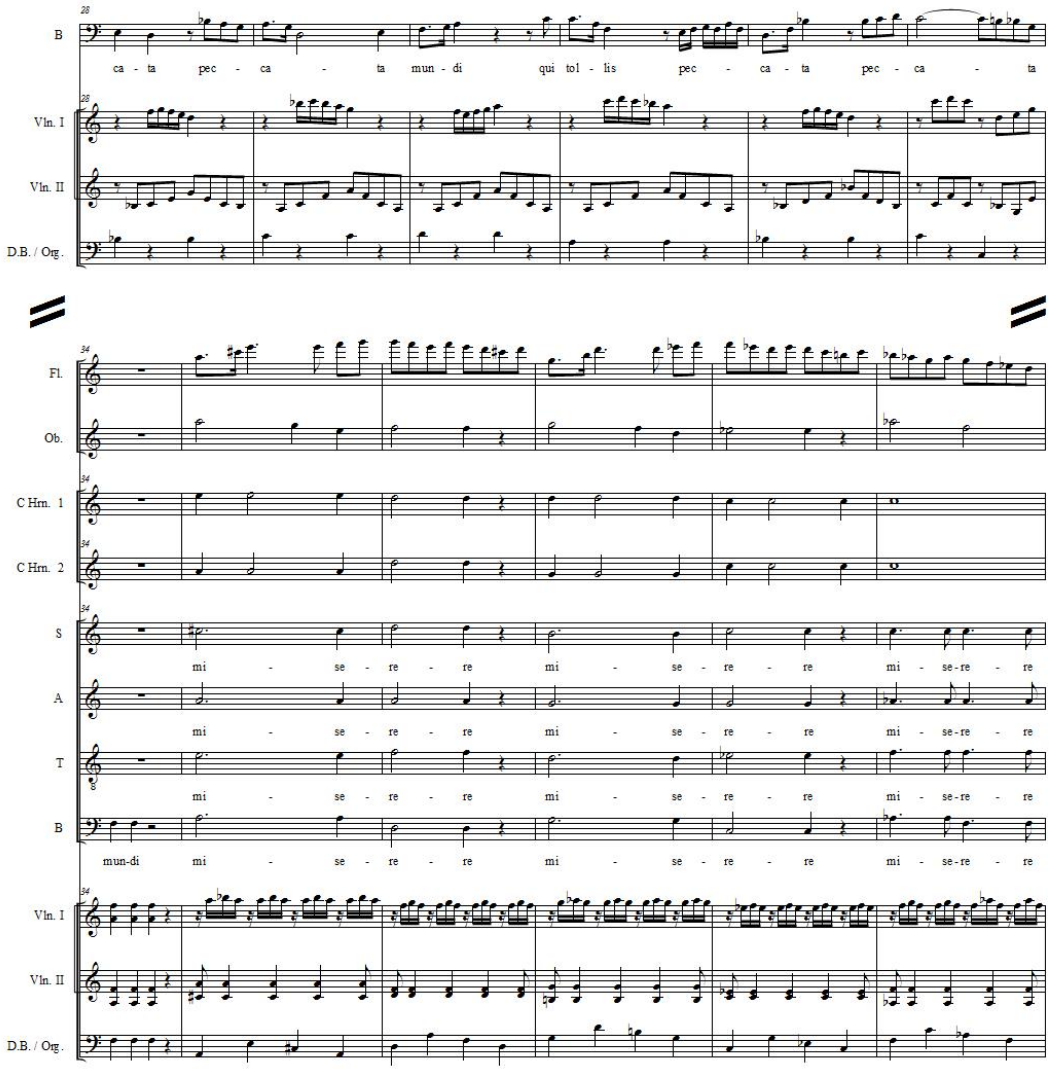

99
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
ge - ni - te u-ni ge - ni - te Je - su Chris - te
Vln. I
Vln. II
D.B. / Org.
105
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Do - - - mi - ne De - us
Vln. I
Vln. II
D.B. / Org.
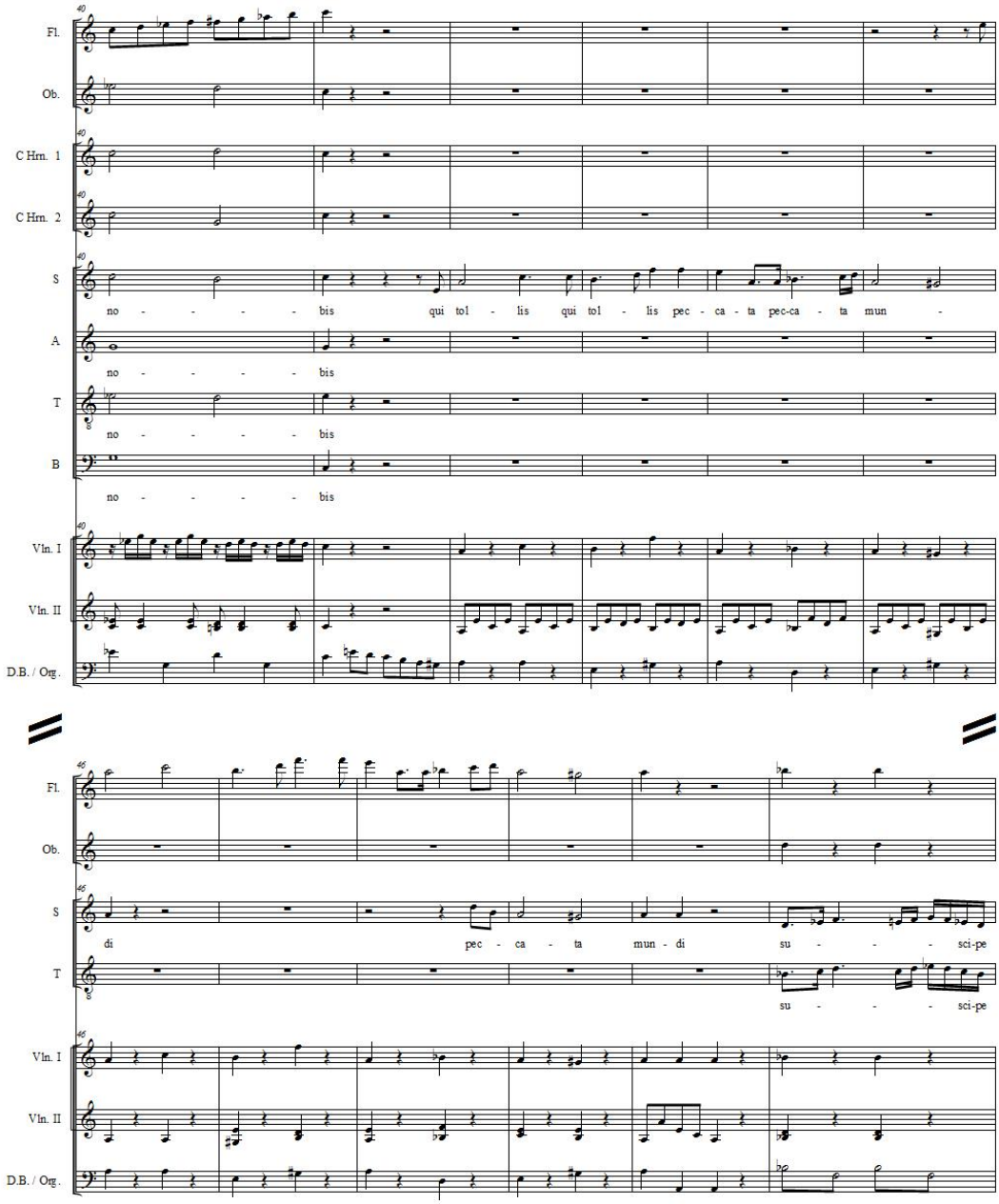

111
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
a - - - - - gnus De - i a - gnus De - i Fi-lius Pa - - - - ter
Vln. I
Vln. II
D.B. / Org.
117
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Do - - - - mi - ne De - us
Vln. I
Vln. II
D.B. / Org.

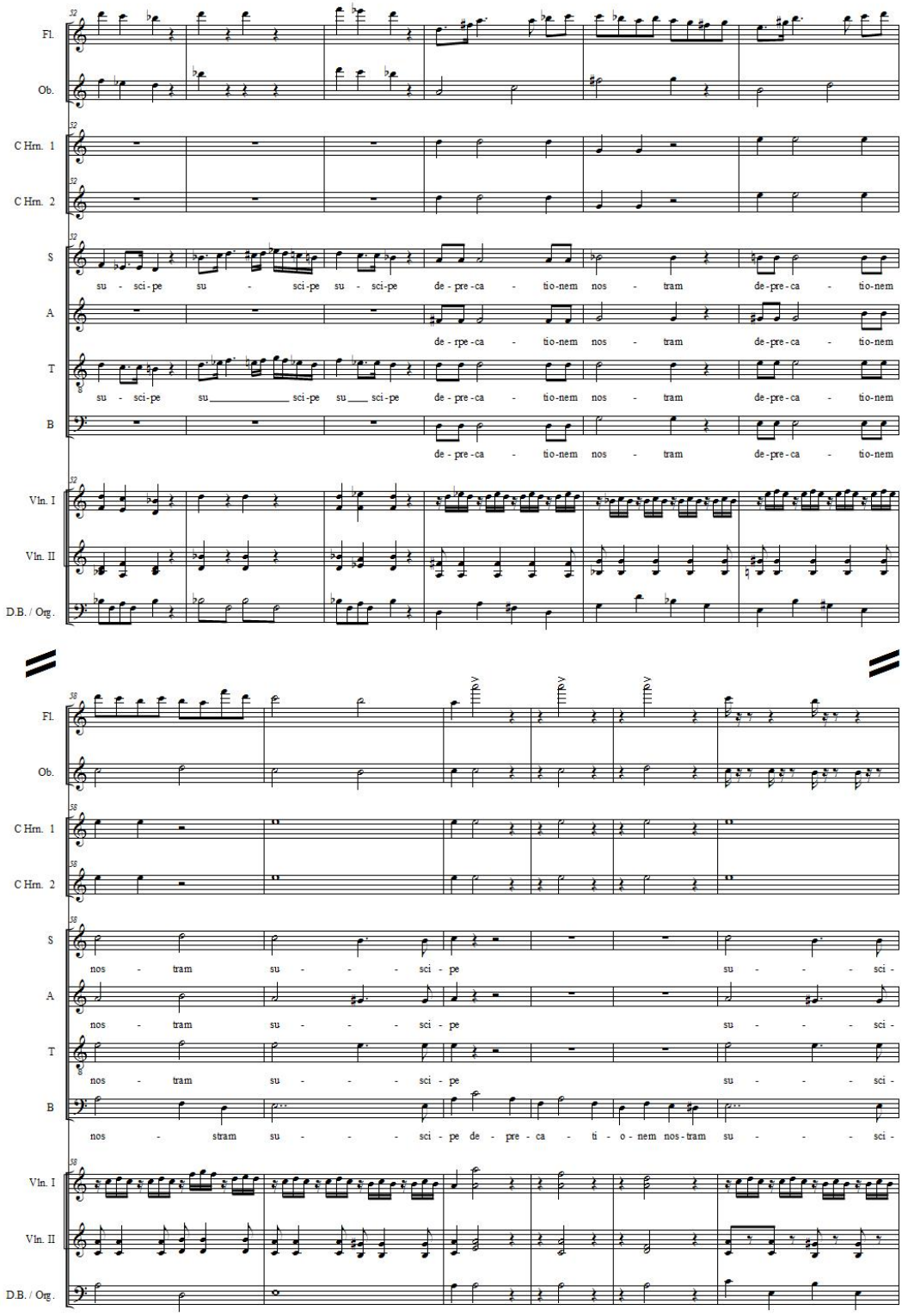

123
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
a - - - - gnus De - i a - gnus De - i Fi-lius
Vln. I
Vln. II
D.B. / Org.
129
Fl.
Ob.
C Hrn. 1
C Hrn. 2
B
Pa - - - tris Fi - lius Pa - - - tris fi - lius Pa - tris.
Vln. I
Vln. II
D.B. / Org.
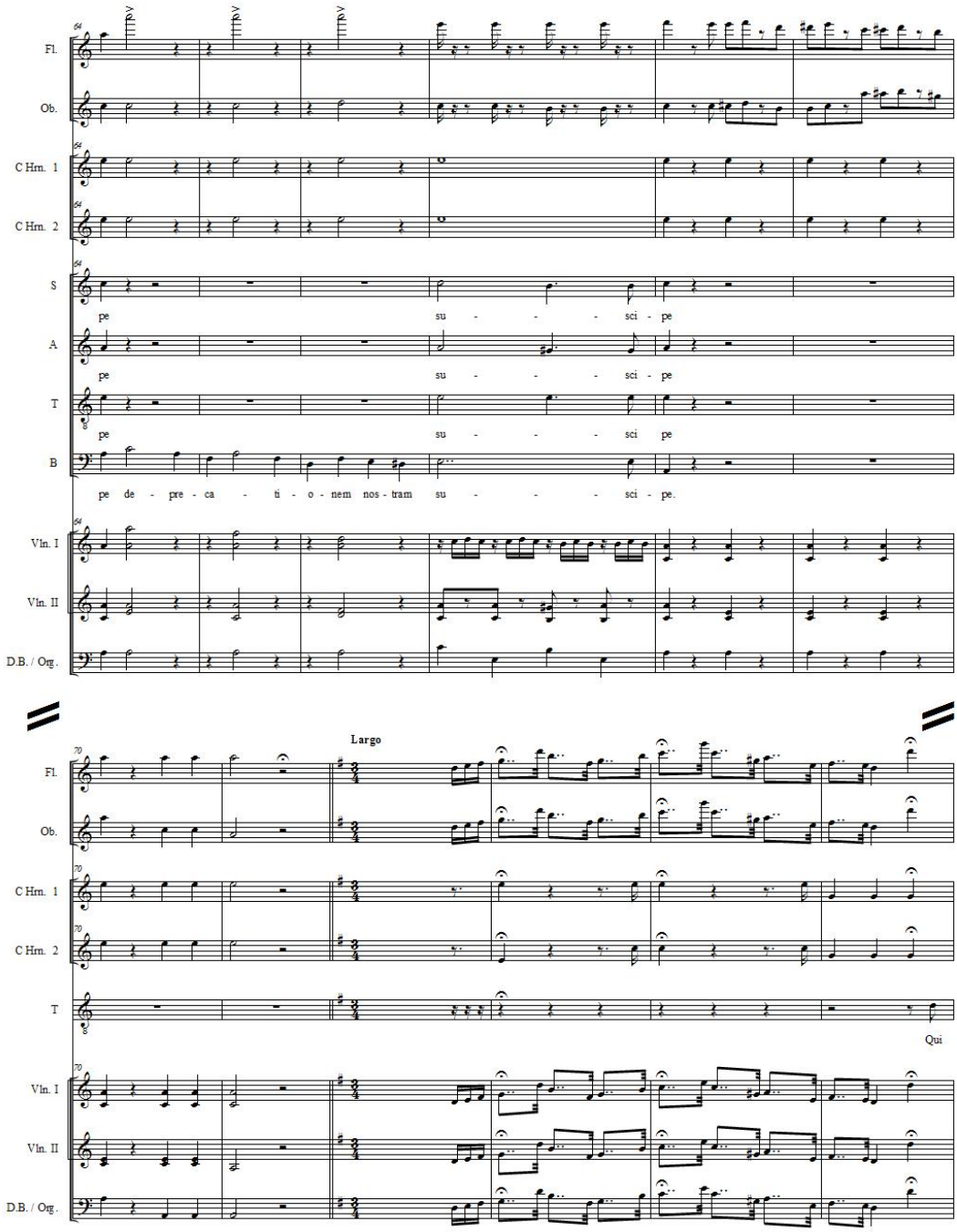

Larghetto
Fl.
Ob.
C Hrn. 1
C Hrn. 2
Vln. I
Vln. II
D.B. / Org.
Solo
T
Qui tol - lis qui tol - lis pec - ca - ta pec-ca - ta_ mun -
S
mi - - - - se -
di pec - ca - ta mun - di mi - - - - se -
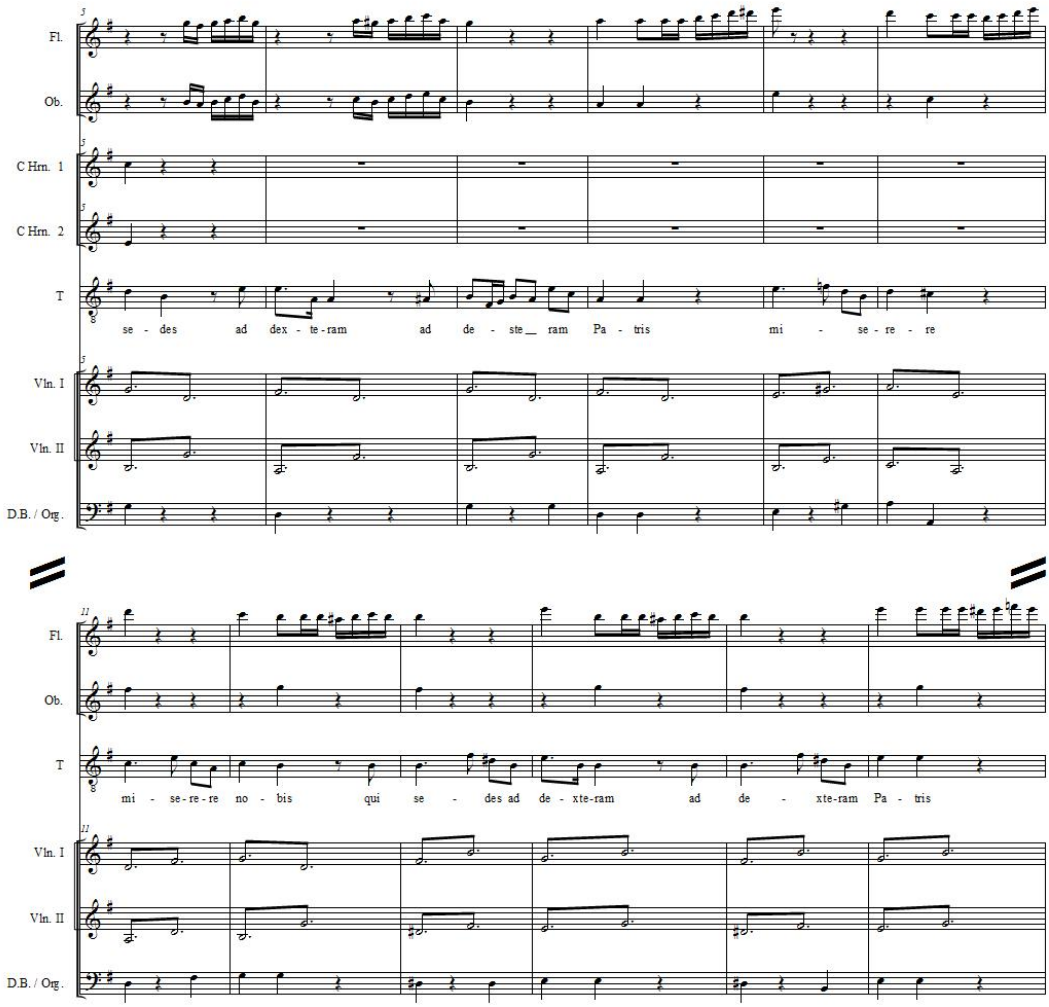

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
re re mi - - se - re - re mi - se - re - re no -
A
mi - se - re - re no -
T
re re mi - - se - re re mi - se - re - re no -
B
mi - se - re - re no -
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
bis
A
bis
T
bis
B
bis qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta qui tol - lis pec -
Vln. I
Vln. II
D.B. / Org.
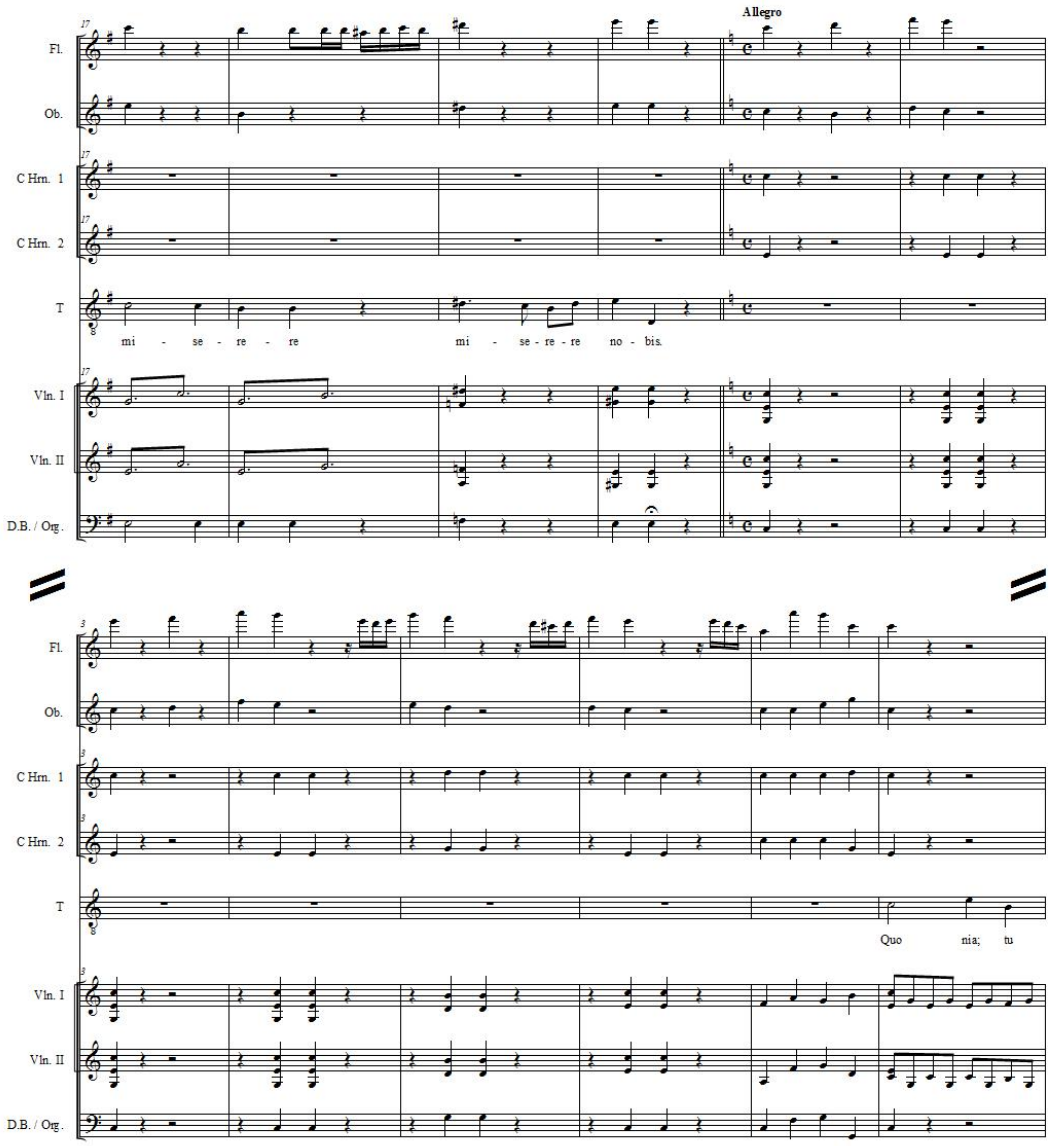

B
ca - ta pec - ca - ta mun - di qui tol - lis pec - ca - ta pec - ca - ta
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
mi - se - re - re mi - se - re - re mi - se-re - re
A
mi - se - re - re mi - se - re - re mi - se-re - re
T
mi - se - re - re mi - se - re - re mi - se-re - re
B
mun-di mi - se - re - re mi - se - re - re mi - se-re - re
Vln. I
Vln. II
D.B. / Org.
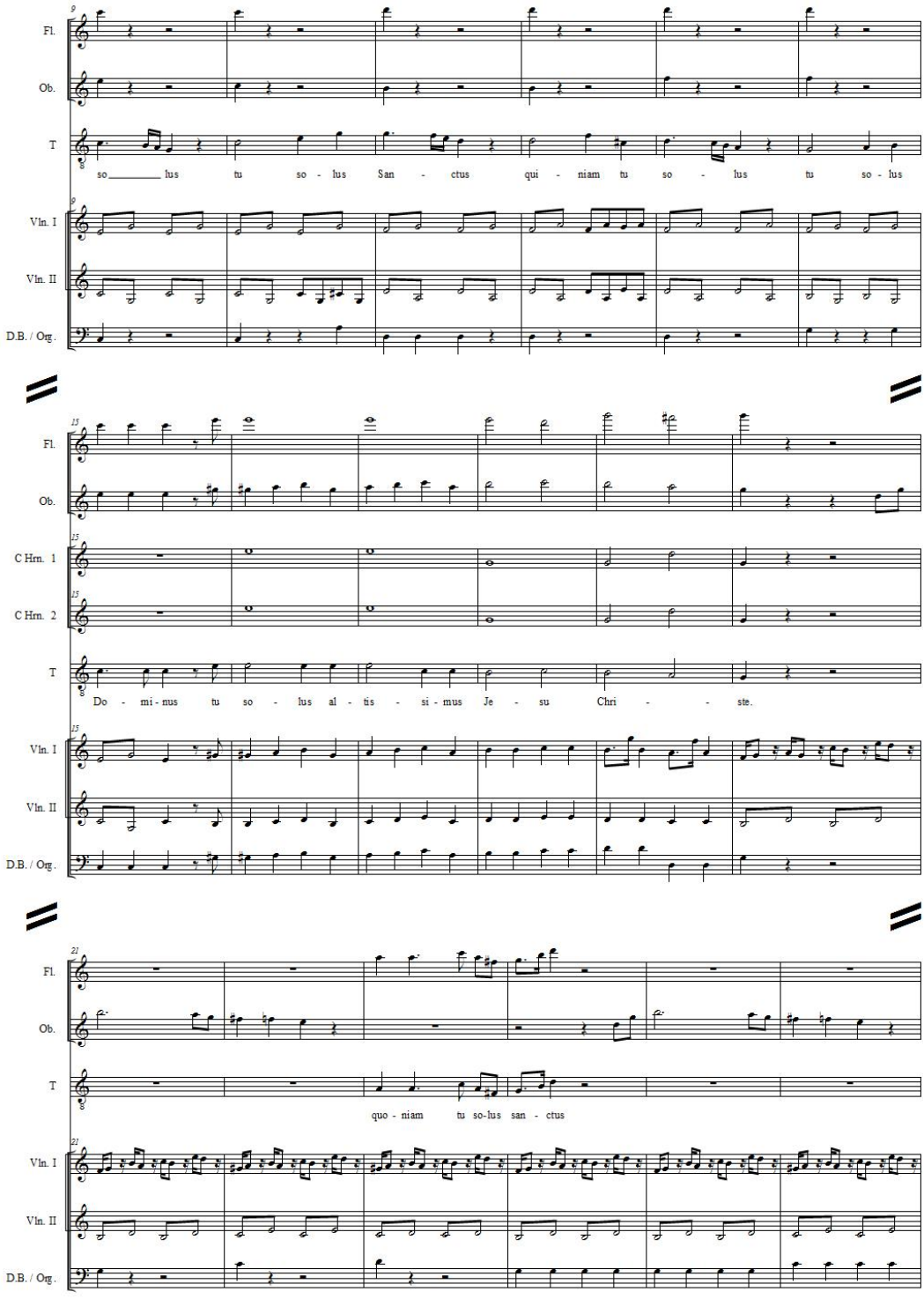

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
no - - - - - bis qui tol - lis qui tol - lis pec - ca - ta pec-ca - ta mun -
A
no - - - - - bis
T
no - - - - - bis
B
no - - - - - bis
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
S
di pec - ca - ta mun - di su - - - sci-pe
T
su - - - - sci-pe
Vln. I
Vln. II
D.B. / Org.
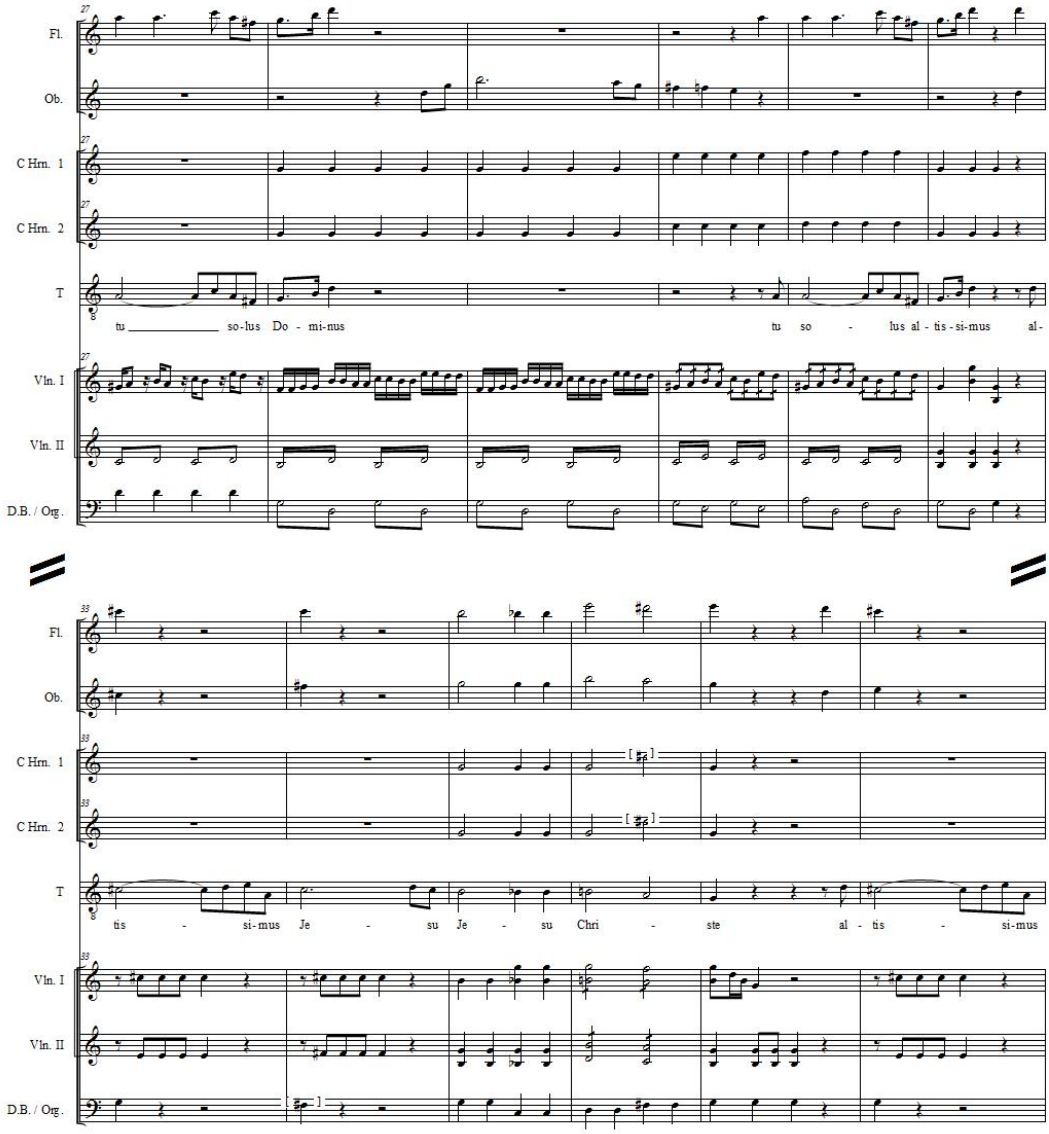

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
su - sci-pe su - sci-pe su - sci-pe de-pre-ca - tio-nem nos - tram de-pre-ca - tio-nem
A
de-rpe-ca - tio-nem nos - tram de-pre-ca - tio-nem
T
su - sci-pe su sci-pe su sci-pe de-pre-ca - tio-nem nos - tram de-pre-ca - tio-nem
B
de-pre-ca - tio-nem nos - tram de-pre-ca - tio-nem
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
nos - tram su - - - sci - pe su - - - sci -
A
nos - tram su - - - sci - pe su - - - sci -
T
nos - tram su - - - sci - pe su - - - sci -
B
nos - stram su - - - sci - pe de - pre - ca - ti - o - nem nos - tram su - - - sci -
Vln. I
Vln. II
D.B. / Org.
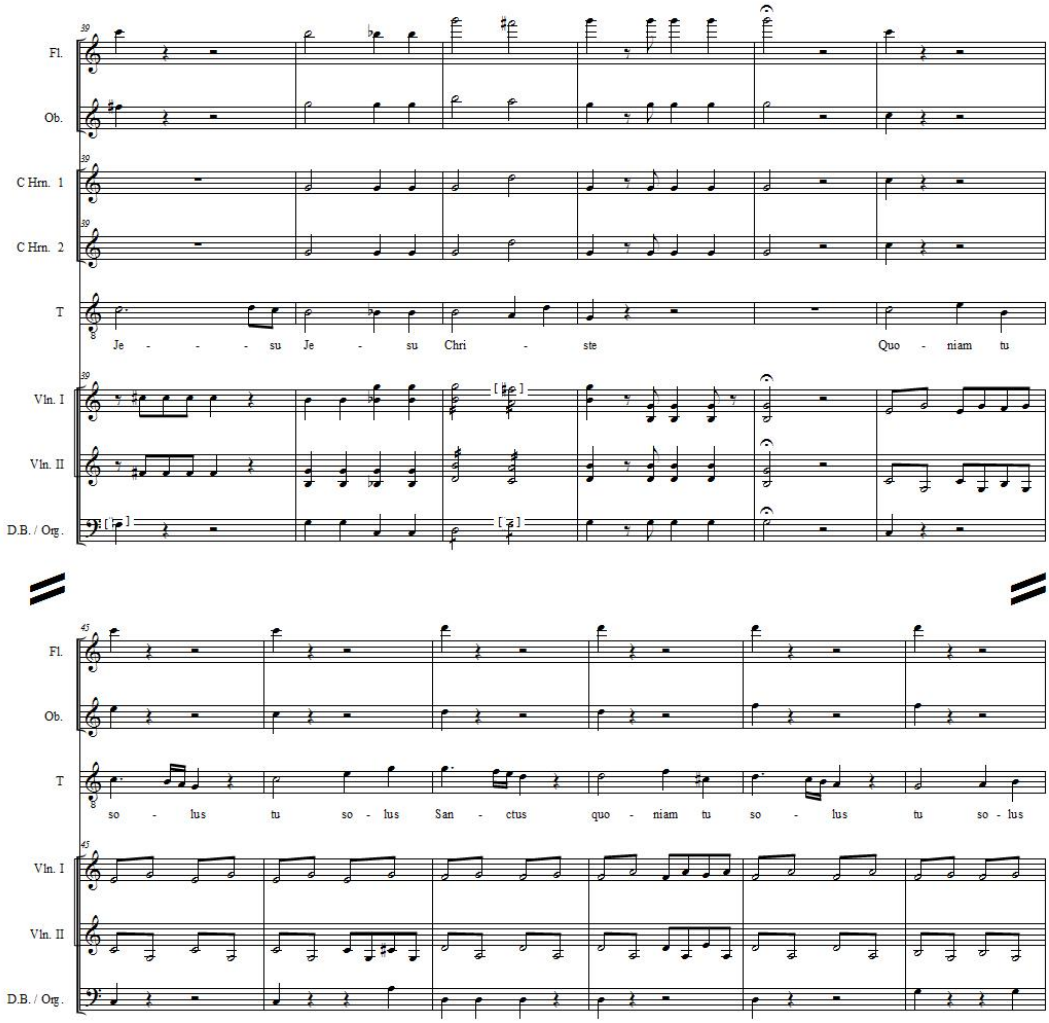

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
pe su - - - sci - pe
A
pe su - - - sci - pe
T
pe su - - - sci pe
B
pe de - pre - ca - ti - o - nem nos - tram su - - - sci - pe.
Vln. I
Vln. II
D.B. / Org.
Largo
Qui
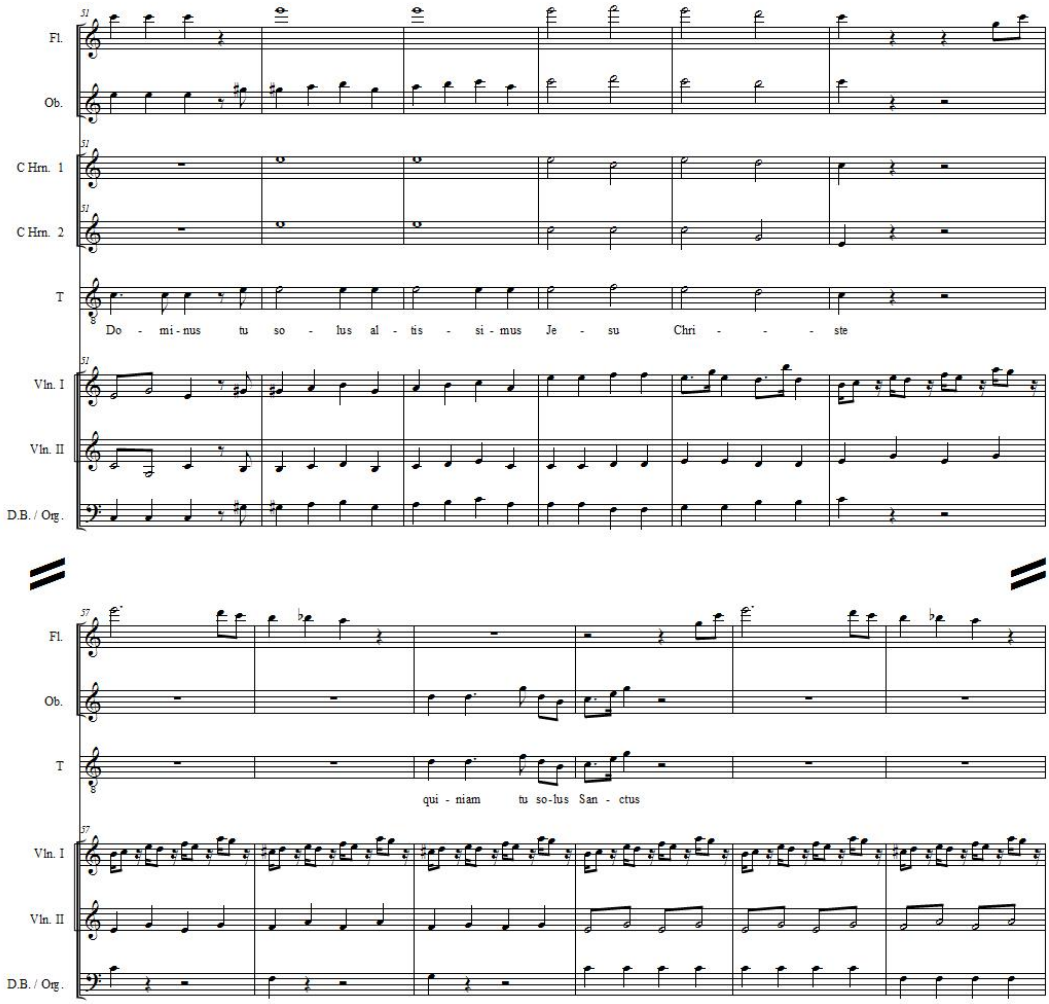

Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
se - des ad dex - te-ram ad de - ste__ ram Pa - tris mi - se - re - re
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
T
mi - se-re-re no - bis qui se - des ad de - xte-ram ad de - xte-ram Pa - tris
Vln. I
Vln. II
D.B. / Org.
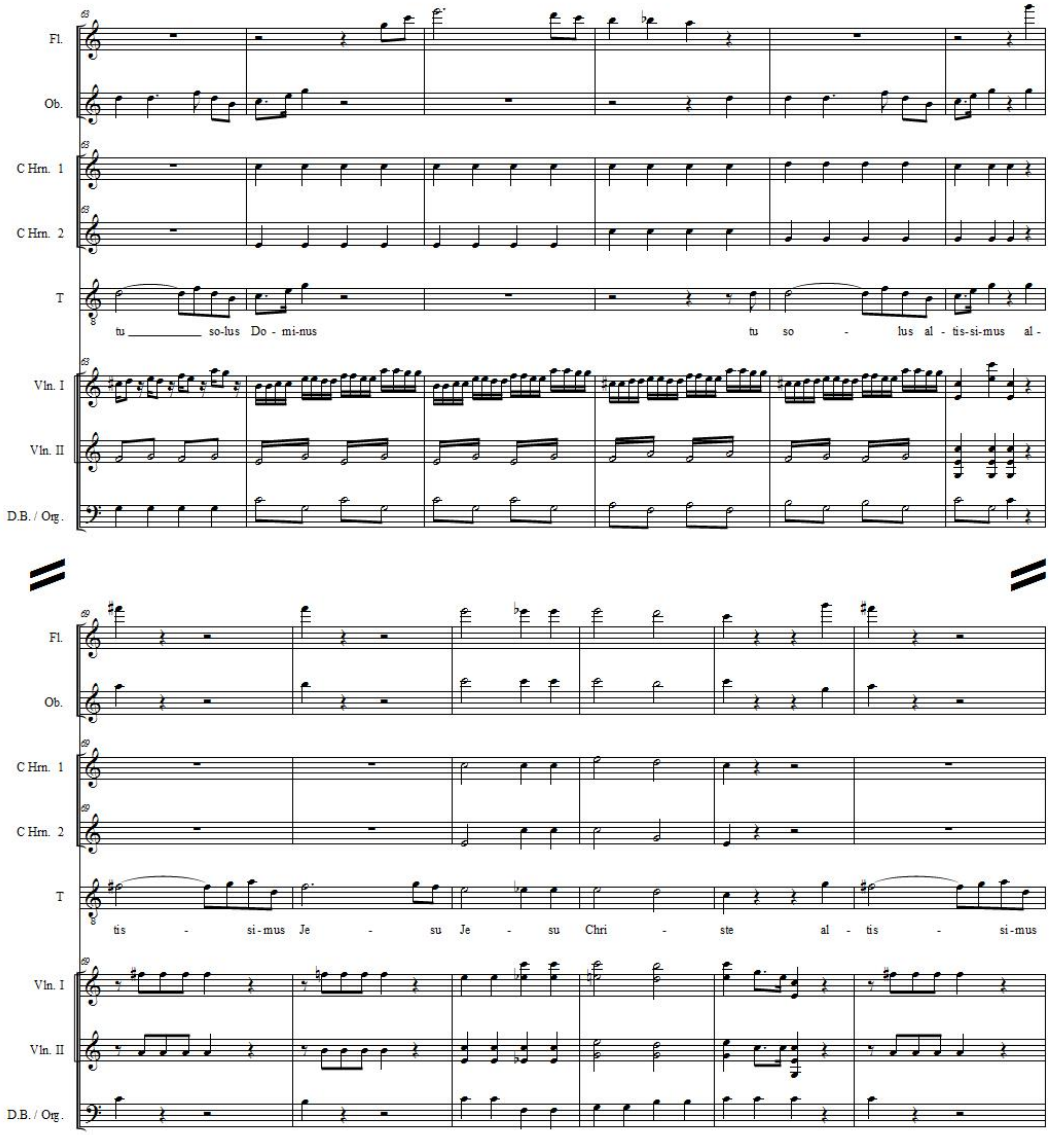

Allegro
Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
mi - se - re - re
mi - se - re - re
no - bis.
Vln. I
Vln. II
D.B. / Org.
Quo
nia;
tu
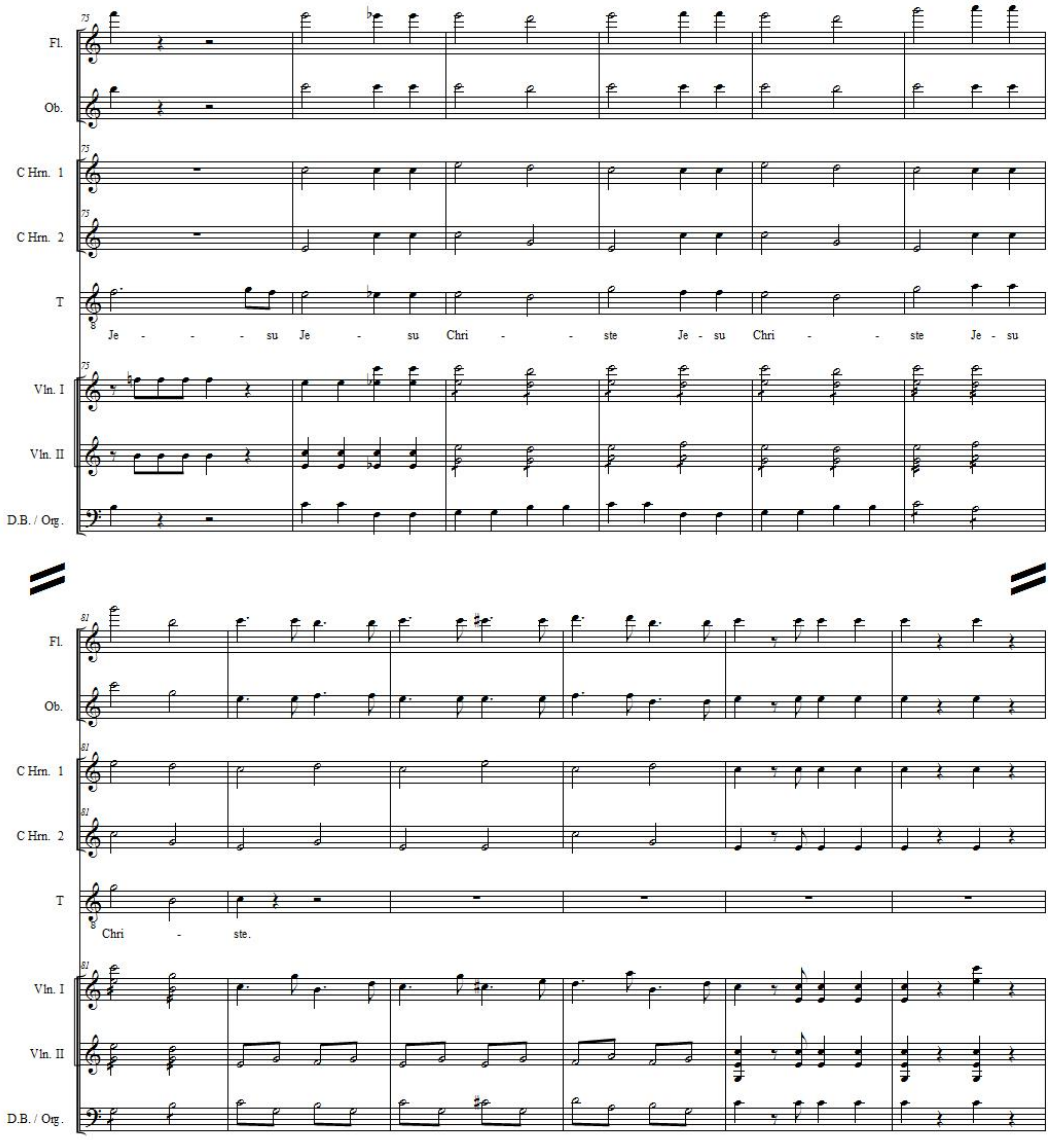

Fl.
Ob.
T
so lus tu so - lus San - ctus qui - niam tu so - lus tu so - lus
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
Do - mi - nus tu so - lus al - tis - si - mus Je - su Chri - ste.
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
T
quo - niam tu so-lus san - ctus
Vln. I
Vln. II
D.B. / Org.
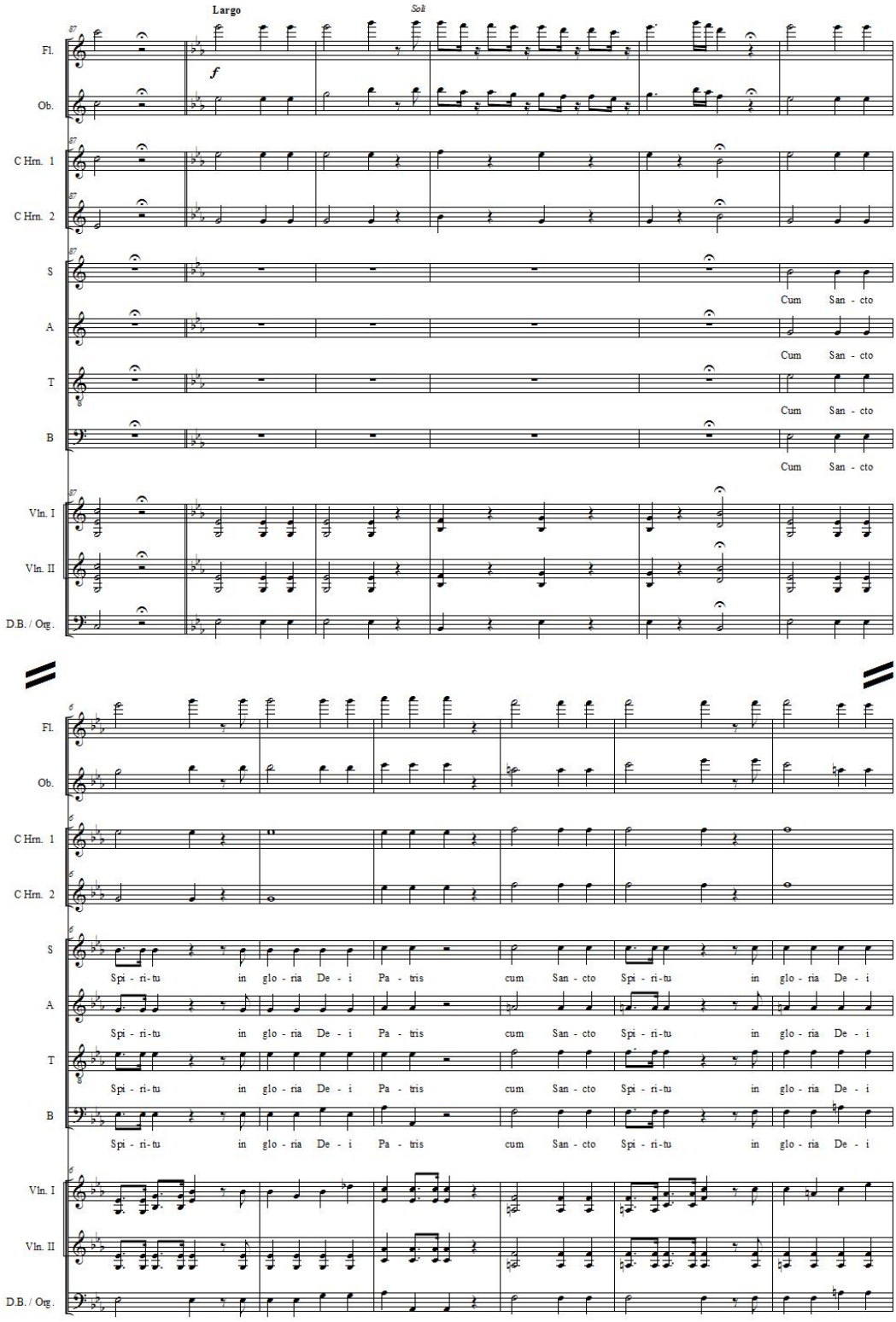

27
Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
tu so-lus Do - mi-nus
tu so - lus al - tis - si-mus al-
Vln. I
Vln. II
D.B. / Org.
33
tis - si-mus Je - su Je - su Chri - ste al - tis - si-mus
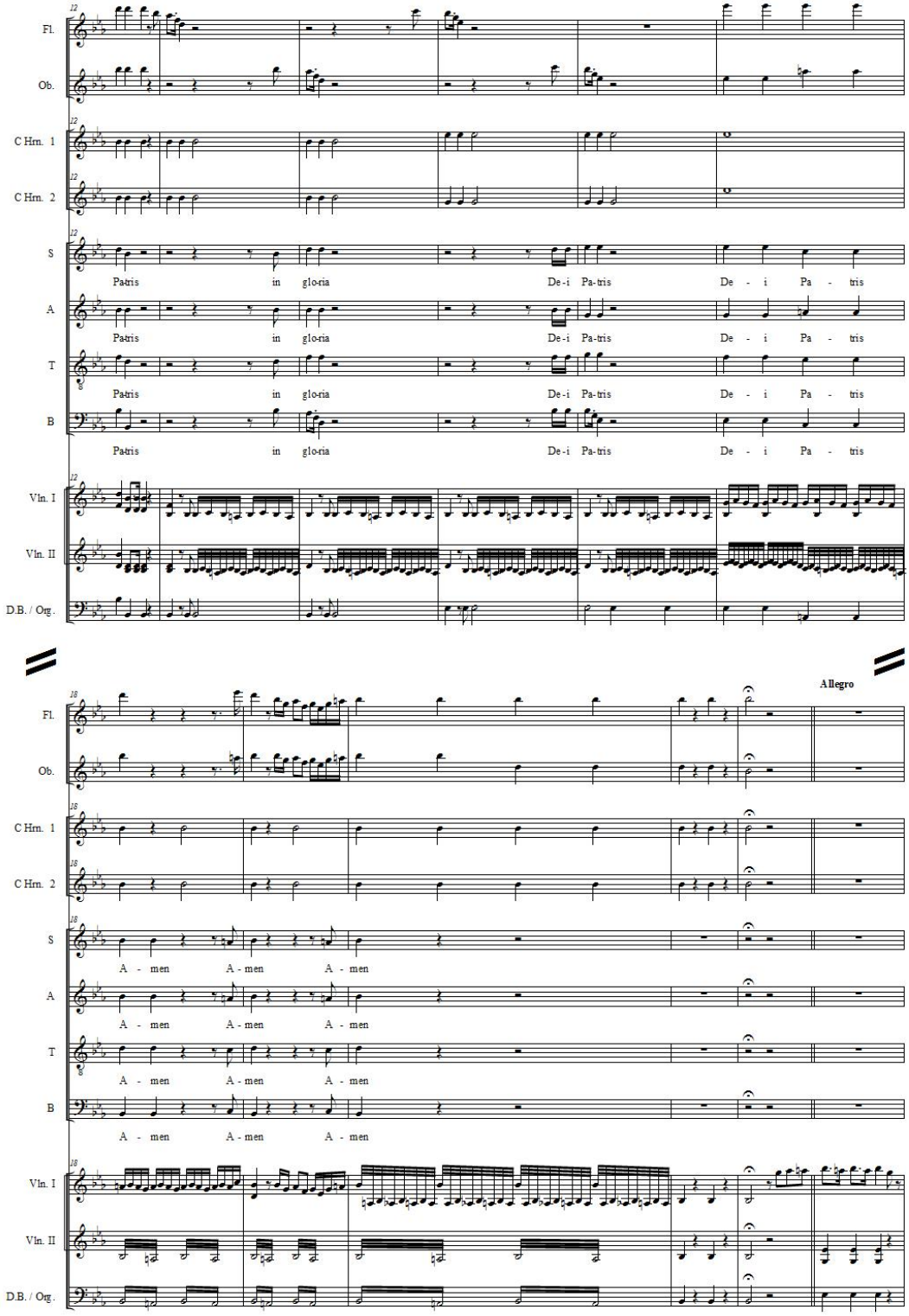

39
Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
Je - - - su Je - su Chri - ste Quo - niam tu
Vln. I
Vln. II
D.B. / Org.
45
Fl.
Ob.
T
so - lus tu so - lus San - ctus quo - niam tu so - lus tu so - lus
Vln. I
Vln. II
D.B. / Org.
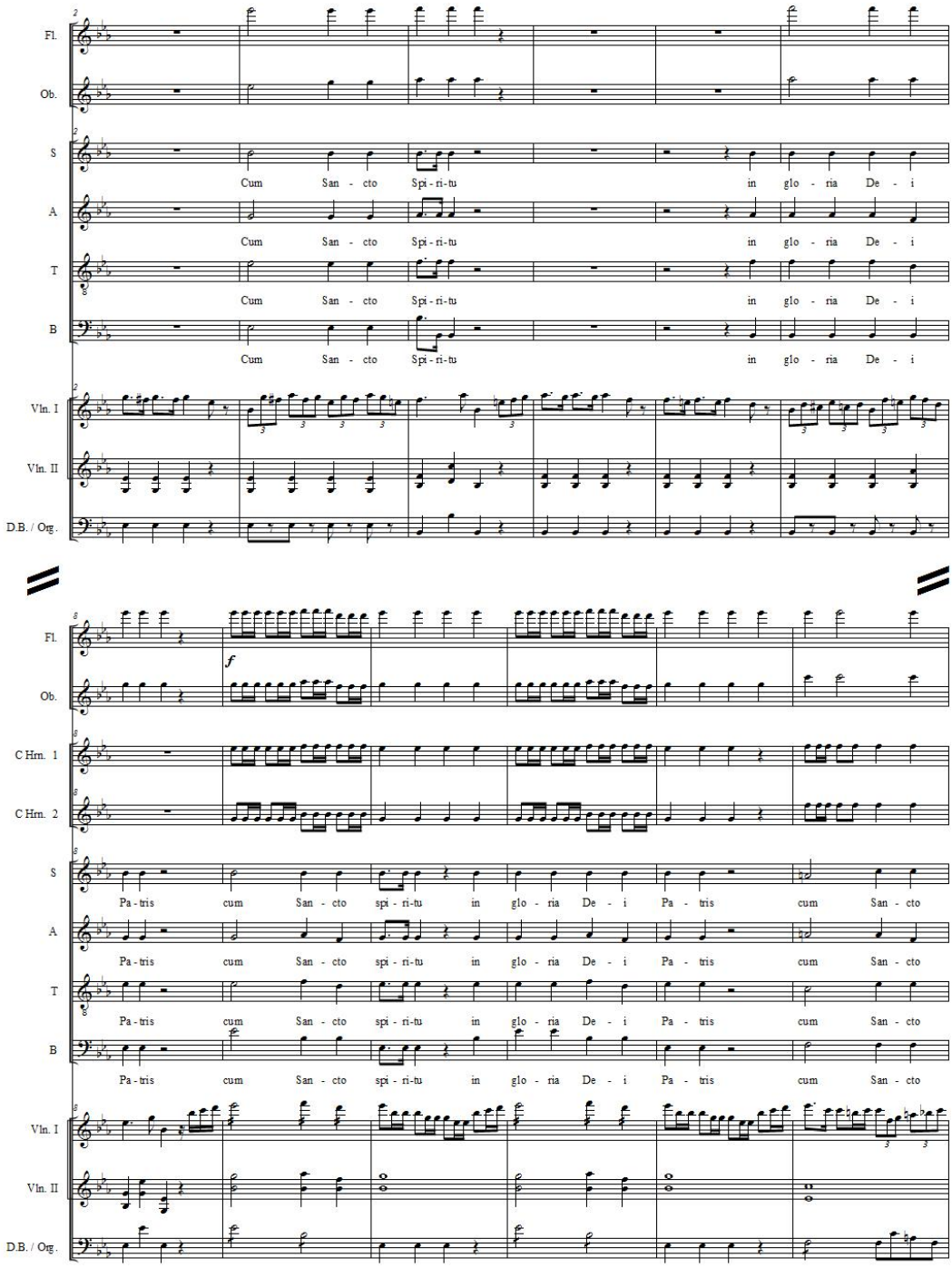

Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
Do - mi - nus tu so - lus al - tis - si - mus Je - su Chri - - - ste
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
T
qui - niam tu so-lus San - ctus
Vln. I
Vln. II
D.B. / Org.
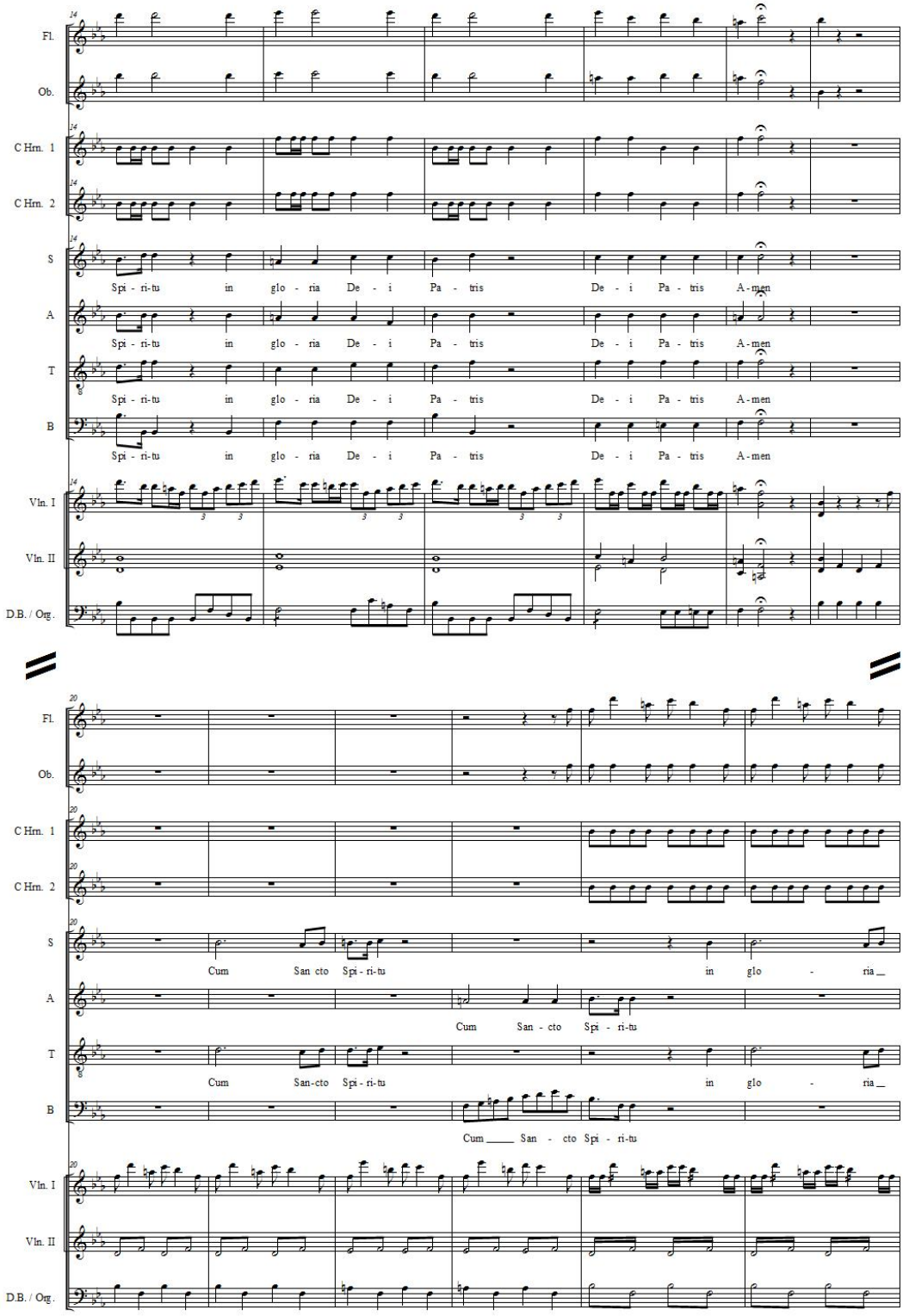

Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
tu so-lus Do - mi-nus tu so - lus al - tis-si-mus al -
Vln. I
Vln. II
D.B. / Org.
Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
tis - si-mus Je - su Je - su Chri - ste al - tis - si-mus
Vln. I
Vln. II
D.B. / Org.
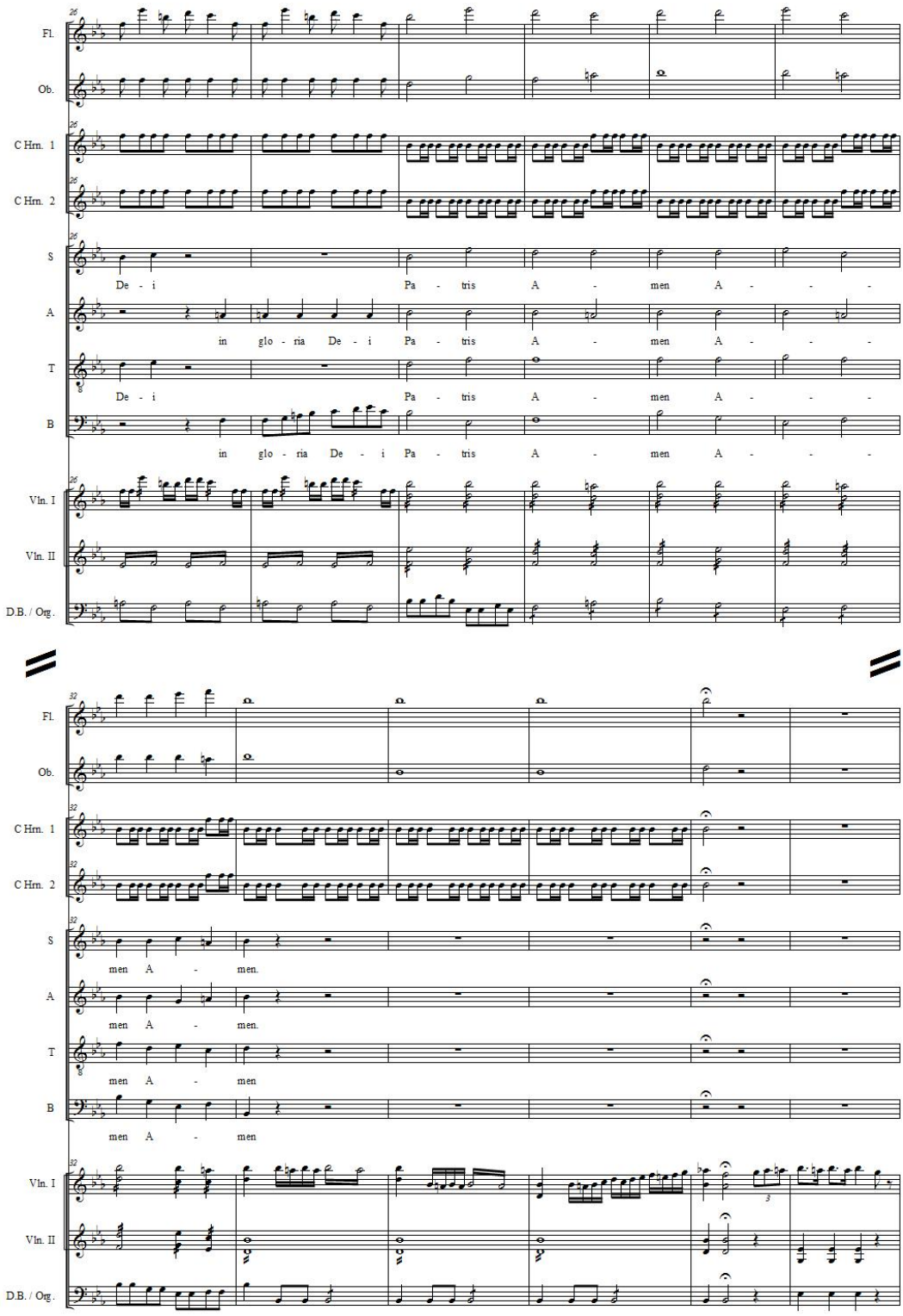

Fl.
Ob.
C Hrn. 1
C Hrn. 2
T
Je - - - su Je - su Chri - - ste Je - su Chri - - ste Je - su
Vln. I
Vln. II
D.B. / Org.
Chri - ste.
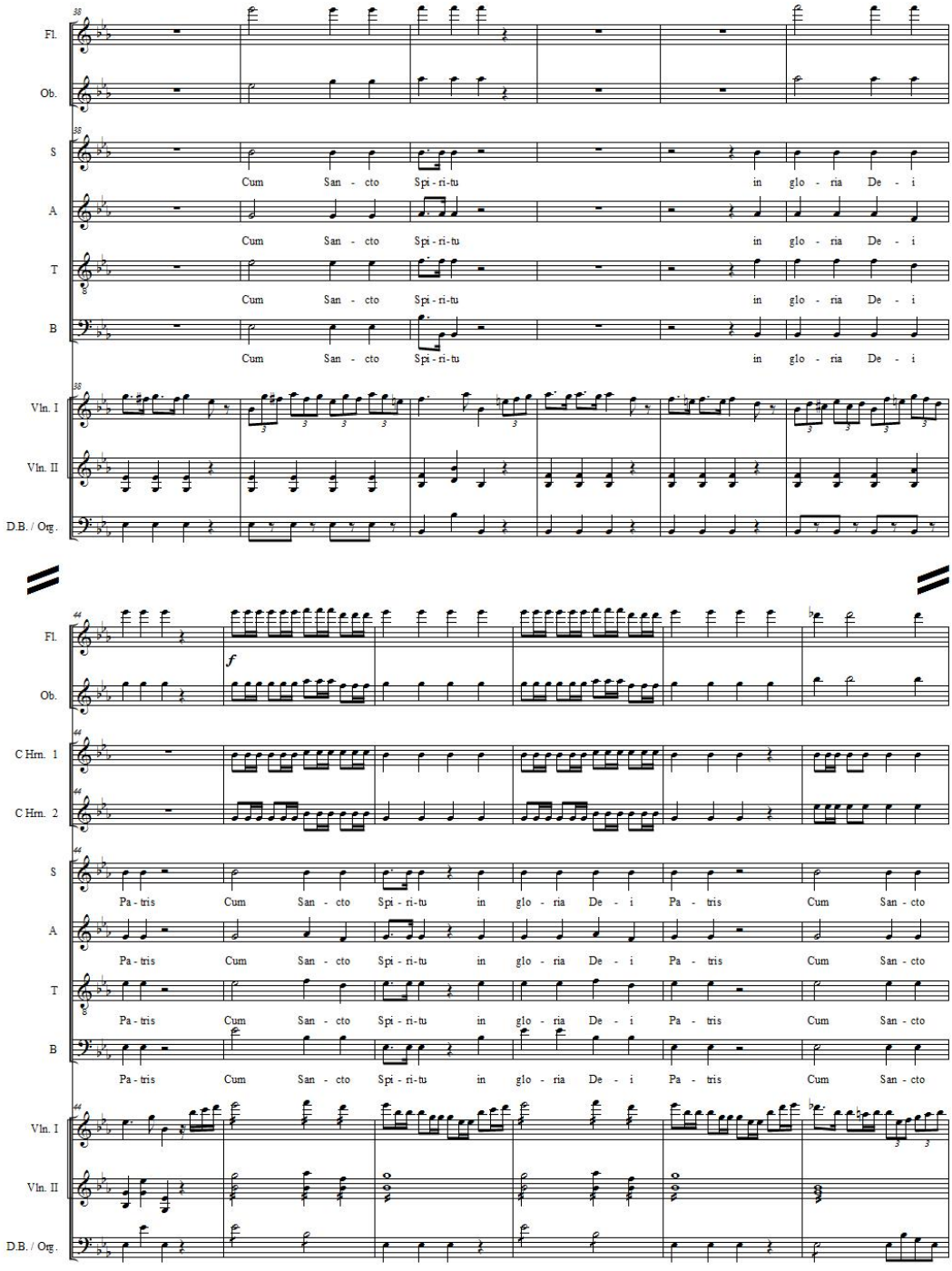

Largo
Soli
f
Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Cum San - cto
Spi - ri - tus in glo - ria De - i Pa - tris cum San - cto Spi - ri - tus in glo - ria De - i
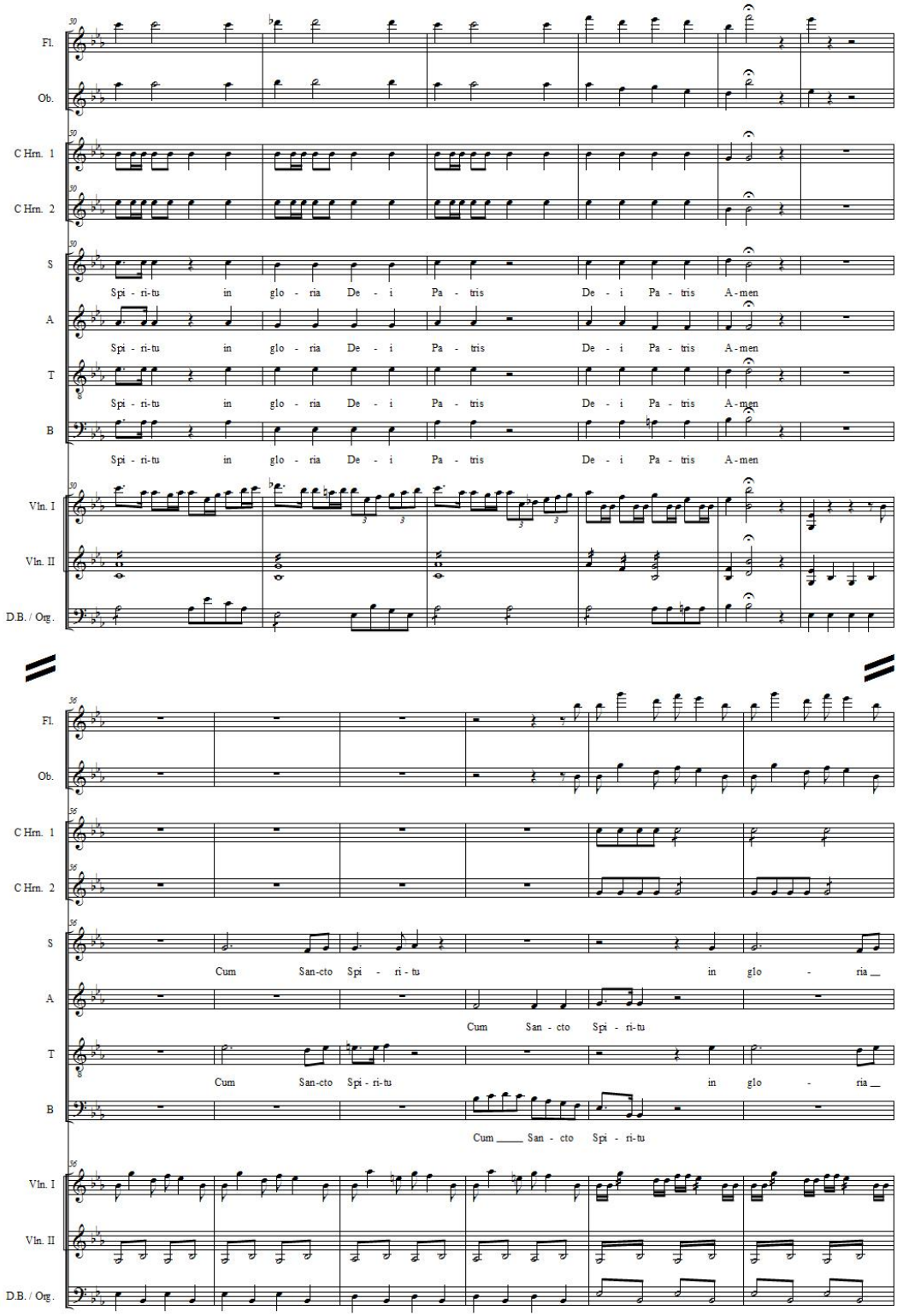

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Pa-tris in glo-ria De-i Pa-tris De - i Pa - tris
Allegro
A - men A - men A - men
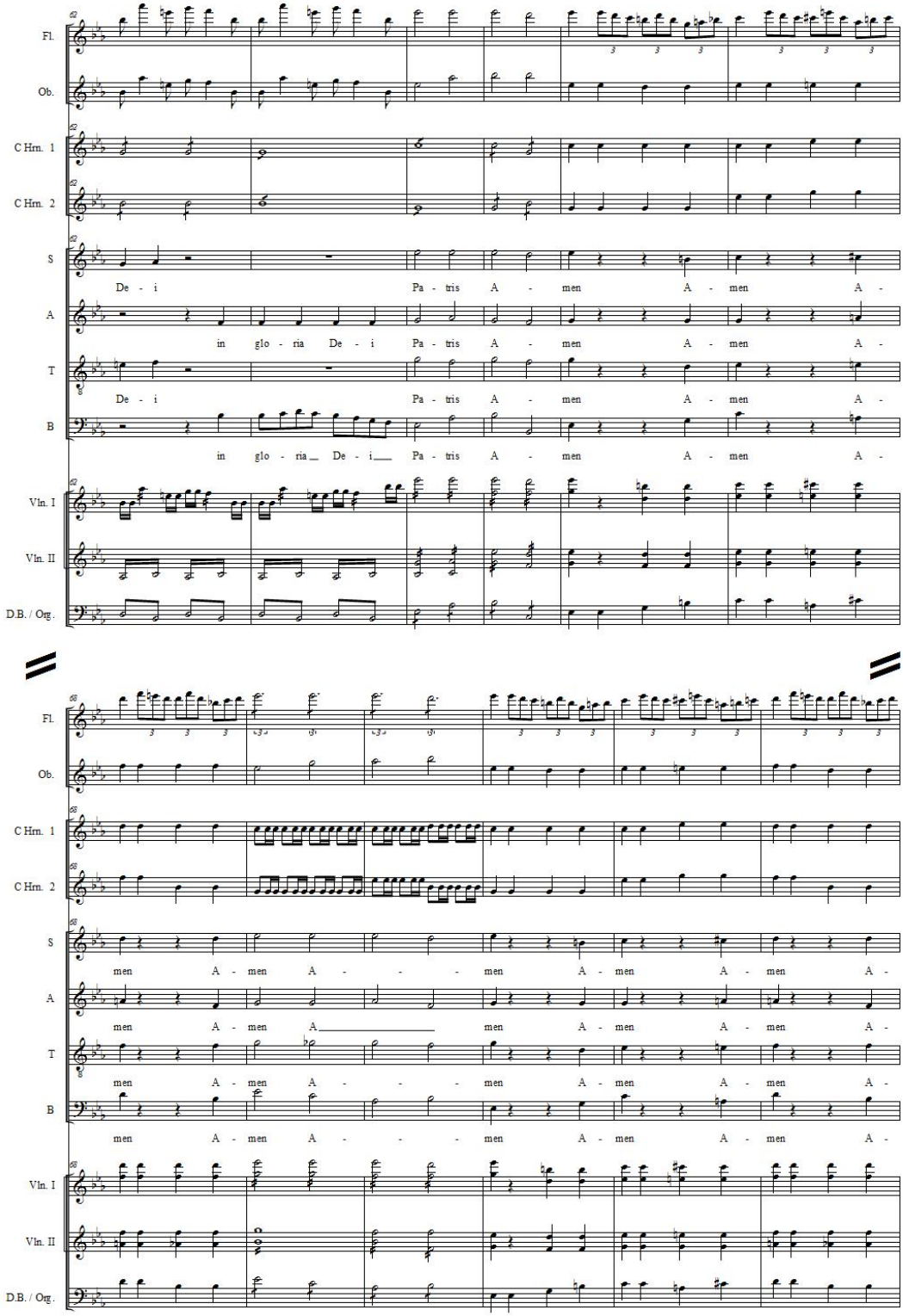

Fl.
Ob.
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Cum San - cto Spi - ri - tu in glo - ria De - i
f
C Hrn. 1
C Hrn. 2
Pa - tris cum San - cto spi - ri - tu in glo - ria De - i Pa - tris cum San - cto
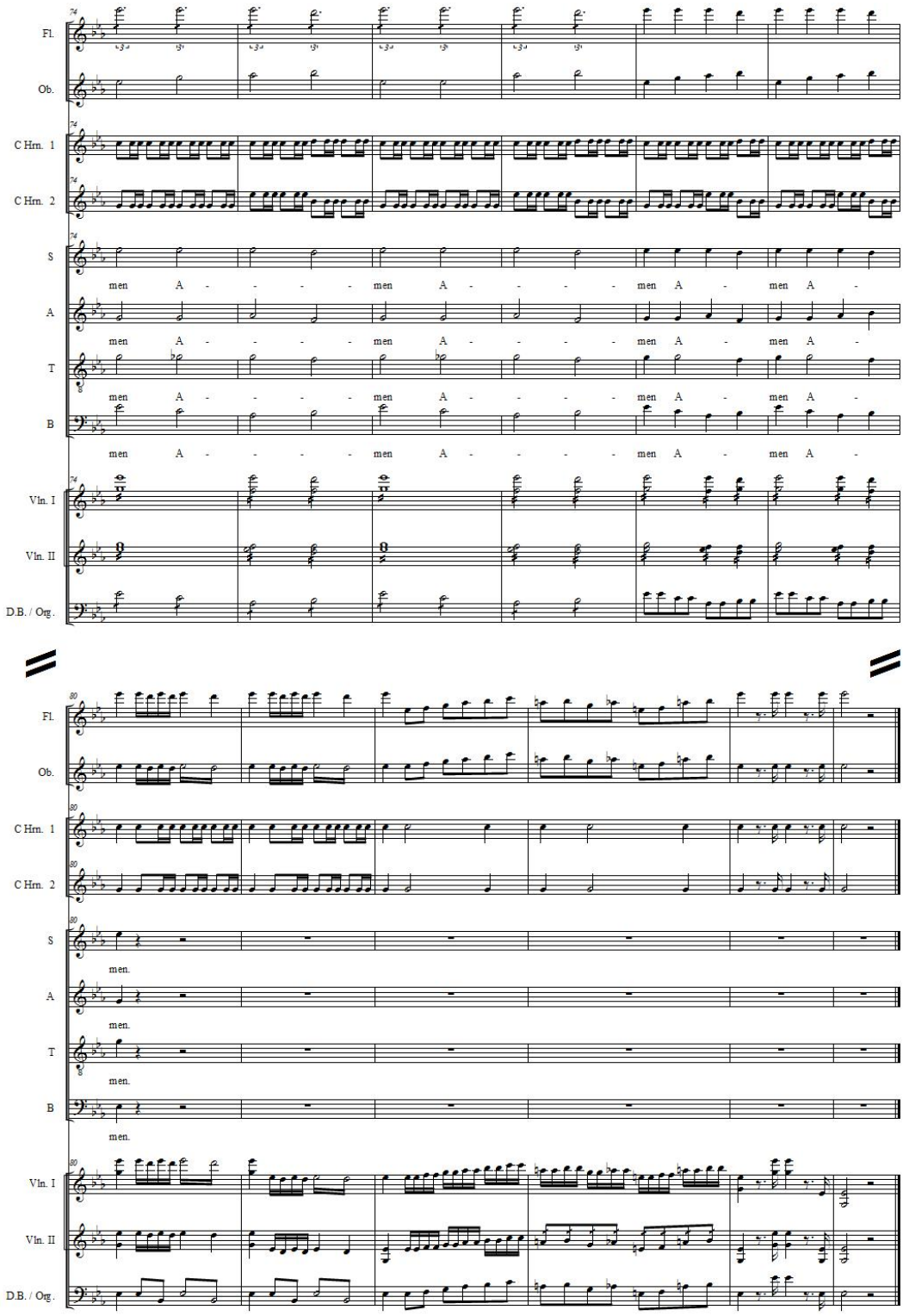

Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Spi - ri-tu in glo - ria De - i Pa - tris De - i Pa - tris A-men
Cum San cto Spi - ri-tu in glo - ria
Cum San - cto Spi - ri-tu
Cum San-cto Spi - ri-tu in glo - ria
Cum San - cto Spi - ri-tu


Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
De - i Pa - tris A - men A - - -
in glo - ria De - i Pa - tris A - men A - - -
De - i Pa - tris A - men A - - -
in glo - ria De - i Pa - tris A - men A - - -
men A - men.
men A - men.
men A - men
men A - men


Fl.
Ob.
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
C Hrn. 1
C Hrn. 2
Cum San - cto Spi - ri - tu in glo - ria De - i
Pa - tris Cum San - cto Spi - ri - tu in glo - ria De - i Pa - tris Cum San - cto
f


Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
Spi - ri-tu in glo - ria De - i Pa - tris De - i Pa - tris A-men
Cum San-cto Spi - ri - tu in glo - ria
Cum San - cto Spi - ri-tu
Cum San-cto Spi - ri-tu in glo - ria
Cum San - cto Spi - ri-tu


Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
De - i Pa - tris A - men A - men A -
in glo - ria De - i Pa - tris A - men A - men A -
De - i Pa - tris A - men A - men A -
in glo - ria De - i Pa - tris A - men A - men A -
men A - men A - - - men A - men A - men A -
men A - men A _____ men A - men A - men A -
men A - men A - - - men A - men A - men A -
men A - men A - - - men A - men A - men A -


Fl.
Ob.
C Hrn. 1
C Hrn. 2
S
A
T
B
Vln. I
Vln. II
D.B. / Org.
men A - - - - men A - - - - men A - men A -
men.

CRITICAL COMMENTARY

As in the case of Azopardi's work presented above, Bondì also sets the pairing of Kyrie and Gloria from the Greater Doxology into the multi-sectional movements typical of Neapolitan practice. Bondì's *Kyrie* section is divided into the following:

- Kyrie for Soprano, Alto, Tenor and Bass: Allegro, B flat major, 61 bars
- Christe for Soprano, Alto, Tenor and Bass: Largo, D minor, 30 bars
- Kyrie: Tempo Primo, B flat major, 67 bars

The *Gloria* is divided into the following:

- Gloria for Soprano, Alto, Tenor and Bass: Allegro, E flat major, 151 bars
- Laudamus for Soprano Solo: B flat major, 43 bars
- Gratias for Soprano, Alto, Tenor and Bass: E flat major, 48 bars
- Domine Deus for Bass: Allegro Comodo, C major, 137 bars
- Qui Tollis/Suscipe for Soprano, Alto, Tenor and Bass: Larghetto, A minor, 71 bars
- Qui Sedes for Tenor: Largo, G major, 20 bars
- Quoniam for Tenor: Allegro, C major, 87 bars
- Cum Sancto for Soprano, Alto, Tenor and Bass: Largo/Allegro, E flat major, 85 bars

Bondì makes repeated use of very simple schemata, typical of the Neapolitan school. For instance, many of his themes alternate between tonic and dominant chords, in patterns such as the Meyer (see Gjerdingen 2007). When the music moves to other keys or starts to develop, he usually employs

one or other of the many well-known bass motions: regular patterns of intervals between descant and bass. The simplicity of the style not only suggests a connection with the Neapolitan school, but also with contemporary popular Italian opera.

KYRIE

The Kyrie section starts by establishing the key through repeated crotchet chordal passages on the winds and lower strings while the 1st violins take the main melodic features. In bar 4 the woodwinds and brass create a dramatic effect, typical of the operatic style, in repeated-note figures. It is at this instance that the chorus enters with its first statement in typical "polyphonic" canto fermo style (often described nowadays as a homophonic/chordal outlay). In fact the chorus' first enters on the penultimate harmony of an authentic cadence (a V chord), creating an unstable effect. Later on in bars 8 and 9 an archaic modulation to the mediant is achieved together with a lots of repetition. This paves the way to the first real strong statement of "kyrie" by the chorus, which is, ironically, in the wrong key – D minor. Bondi makes use of secondary dominants for brief hints of modulations, such as in bar 25.

Furthermore, the use occasional chromatic notes create a comic atmosphere in this rather serious setting of part of the ordinary of the Holy Mass in the Roman Catholic liturgy. A tinge of Rossini's "groundswell" device and figures from opera buffa, all mixed in with old-fashioned canto fermo chorus parts, further characterizes this piece. Later on aspects of post Rossinian Italian opera can be found, for instance in the Stretta indentifiable in bar 49.

Although there is no indication that Bondì had any firsthand experience of music in Italy, as was the case with Azopardi, one may hypothesize that he, like other Gozitan musicians and composers, may have been exposed to the latest operas by attending performances at the Manoel Theater in Valletta on the mainland island of Malta. During the first half of the nineteenth-century, around the time when Bondì was active, a large array of operas were performed in Malta, including both buffa and seria. Even if Gozitan musicians were unable to attend in person, it is likely that they had some form of access to scores. These in turn would have influenced their compositions, even in the genre of sacred music. This supposition is reinforced by the mixture of styles employed in works by composers such as Bondì, ranging from the schemata of galant European court music to early nineteenth-century trends in sacred and operatic vocal music. The same mixture can be found in other works by native Gozitan composers.

The Largo section for the "Christe eleyson" part features an echo effect in the woodwind section, with *f* to *p* dynamics contributing to achieve this end. The "Meyer" schema is now used while the flute solo part again points towards operatic influence, which is common throughout this piece. Virtuosic passages for the 1st violin suggest that Bondi's composition kept in mind the capabilities of an above-average violin player (one can even dare to mention perhaps Adriano Lanzon as the solo violin player).

GLORIA

The Gloria setting starts in the key of Eb major with an extended do-re-mi schema. This is visible in the Eb-F-G contour in 1st violin, bars 1, 3 and 7. The full complement of instrumentation heralds the first invocation of "Gloria

in excelsis" by the choir, in typical, old-fashioned homophonic style. Once again there are the occasional flashy passages for the 1st violin, similar to those found in the Kyrie and described above. A hint of antiphonal style is exhibited between the Altos and Tenors, answered by the all four voices in alternation. The orchestral accompaniment to the vocal declamation consists of detached pulse-like repeated notes in the violas while the woodwind and brass instruments take repeated rhythmic patterns.

The Laudamus Te section lack tempo markings. This is quite unusual. Additionally, the movement starts off by heading for the wrong key, in what appears to be a witticism more usually found in comic opera. The orchestra leads upwards through an arpeggio, using the dotted rhythms often found in accompanied recitative, only to land on an Ab, recasting the tonic as a secondary dominant. Is the key Eb? Clearly not, for the music slides back into the real tonic soon afterwards. Such witticisms and false turns must have been well enough known from operatic music not to cause a stir in the Gozo Cathedral. Nevertheless, setting the words "We praise you" to a quirky wrong modulatory turn may strike some listeners as inappropriate.

Another example of questionable text setting is the syncopation given to the 1st violin part in bars 16-20, which is very much associated with comic opera. Here, however, it gives rise to reservations as to how appropriate such passages are for the text of "Adoramus te". Further syncopated passages are again encountered in bars 34-38 of this same section, while the Soprano provides a rather elaborated and florid line at some instances, such as bars 24-32.

Gratias Agimus Tibi follows with a straightforward homophonic setting of the chorus. The Bass part sometimes decorates sustained notes with faster

moving dotted-crotchet and two-semiquaver figures, as in bars 10, 12, 14 and 16. Alternating passages of antiphonal style are encountered in bars 24-27, where Altos and Tenors are answered by all four voices to provide a contrast of texture. As in previous sections, the first violin part is evidently intended to showcase a particular expertise in instrumental playing. Syncopated patterns in the Flute part are coupled with repeated semiquaver patterns (upper strings) and quaver/two semiquaver patterns (horns) to create an agitated ending (bars 33-42) of the Gratias and to pave the way for the fast Allegro Comodo Domine Deus that follows.

Domine Deus starts with a crude version of a variant of the Fonte schema. Bars 1-2 consist of a statement of the C major tonic triad, answered by operatic triplets in thirds, on flute and oboe. The passage is then transposed up a tone, to repeat in D minor, the supertonic. The following bars return to the tonic by way of a dominant seventh. Overall, the schema is similar to the one found in the opening four bars of the prelude in C major in the first book of Bach's Well-tempered Clavier: mi-fa-fa-mi in the melody underpinned by chords I-ii-V-I. Although quite different from the more sophisticated Fonte described by Gjerdingen (2007), which prefaces each chord with a secondary dominant and which usually progresses from ii to I, this schema is clearly derived from the same historical practice: the do-mi-sol and re-fa-la aspects of the simple scale or hexachord.

A solo Bass part ensues to introduce the Dominus text, starting syllabically, but progressing to a more melismatic treatment. Once again the 1st violin part gives the impression that the composer intended it to be performed by a more-than-average string player. This is manifested through fast triplet and semiquaver passages and elaborate runs more adapted to a soloist rather

than an average amateur violin player, which was most probably the more likely scenario in Gozo. In bars 19-20, there is a brief reference to the Quiescenza schema, with its characteristic turn towards the subdominant (through the Bb) followed by a return to the tonic (through the B-natural). Further use of antiphonal style orchestration is manifested in bars 50 and 64-66, where the wind instruments are answered by the upper strings. The same principle appears again in bars 115 and 129.

A rather archaic *stile osservato* introduces the Larghetto *Qui Tollis* section. The first chord even lacks a third. Later on Bondì uses the quintessential Meyer schema in bars 23-26. In the key of F major, it outlines the notes 3-4-4-3 or A-Bb-Bb-A in melody conjoined to 1-7-7-1 or F-[E]-E-F in bass.

Initially the Bass vocal part is given more importance than the other three voices. It is assigned sections that mark it out as a solo, as in bars 23-34 where the string section only is assigned to accompany it, thus providing the ideal setting for the voice part to be more pronounced. On the other hand, when all four voices are singing homophonically, all instrumentation is utilized. Later on the Soprano voice takes the Bass solo role and again the string section is the sole accompanying medium (bars 43-50). The Tenor voice then joins the Soprano for a brief passage (bars 51-54), with the woodwind section added to the string section and finally when all voice parts are singing simultaneously, the horns join in as well.

The following short *Miserere* Largo section followed by a faster Allegro *Quonia* passage, features a brief introduction in short rhythmic patterns but with the use of fermatas giving a sense of suspense. The Tenor voice part

takes the central role throughout these two sections. The theme in bars 3-6 makes use of Bondi's typical alternating tonic (I) and dominant (V) harmonies. The final two sections are the slow Largo and then fast Allegro *Cum Sancto* finale. The opening fanfare outlines the familiar do-re-mi in bars 1-4, followed by a pattern known in Italian as *"movimento del basso quarta in sù e terza in giù"* (bars 5-12). This can be identified most readily in the bass part, which encompasses the notes Eb-Ab-F-Bb. The vocal part writing consists mainly of the initial chordal setting (bars 5-20 in the largo section and bars 3-18 in the allegro section). There are two instances of contrapuntal vocal passages (bars 21-27 and bars 57-63) with all the remaining instances being in homophonic style. Bars 66-69 also features a typical Bellini-style ending and use of the Monte schema, with perfect cadences ascending from C minor through D minor to Eb major. Overall, Bondi's style is very operatic in character.

CRITICAL EDITION 3

ADRIANO LANZON –

GLORIA – M-GVca Mus. Ms. 363

SOURCES & GENERAL REMARKS

The source for this undated setting of the Gloria from the Minor Doxology is the collection of manuscripts M-GVca Mus. Ms. 363. It consists of 12 individual parts: S, T, B, vl. obb., vl1, vl2, fl, ob, hns1+2, 2db, org (1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Each folio measures 235x325 mm. From the different musical handwriting, it is evident that the individual parts were copied by several scribes. There is no full score. The paper has a common watermark for the period of three crescent moons.

The title page of the collection reads:

Gloria Patri & C. / Del Dixit del Sig.r Adriano Lanzon / Organo

NOTATION

Note values from semibreve (whole-note) and smaller are the prevailing values used in this piece. The manuscript makes use of a traditional variety of clefs. To facilitate study and performance, these have been changed in this edition to conform to standard modern practice. Soprano, Alto and Tenor C clefs have been changed to normal Treble (G) Clef and Treble at a lower octave for the Tenor Part. The original clefs and key signature are shown on a prefatory stave followed by the respective modern clef and key signature.

Transposed horn parts are notated at concert pitch.

TIME SIGNATURES

The beaming and grouping of notes has been altered in a few places to conform with modern notation, in which notes are grouped to add up to a beat. In the manuscripts, some notes are left un-beamed, perhaps as an indication of articulation (cf. Clive Brown, 1999, pp.41-46) or perhaps simply due to a copyist's error. All such alterations will be documented in the commentary.

INSTRUMENTATION & SCORING

As indicated in the catalogue entry, this piece is scored for Flute, Oboe, 2 Horns, 1st (including a Violino obbligato part) and 2nd Violins, Double Bass, Organ and voices. The score layout used in this edition follows modern practice. From the top down, it consists of the following: woodwind (flute, oboe), brass (horns), voice parts (canto primo, tenore, basso) followed by the string parts (1st violin including obbligato part, 2nd violin and double bass/organ). The organ part is written only in Bass Clef without figured bass. It was normal practice for the organ part to consist of only a bass. The organist was expected to improvise the other parts. If the organist was not capable of improvising the missing parts, then the bass would serve as a kind of conductor's score for whoever was leading the ensemble. It would never have been played simply as a bass to reinforce the bass part.

As in other titles by composers featured in this research, which form part of the Gozo Cathedral Music Archives, it is evident that viola parts are conspicuously absent from the majority of works. Once again one can deduce that the scarcity of viola parts may suggest that viola players were a rarity in Gozo

(interestingly, they are still a rarity today). On the other hand, the fact that a number of compositions included violin obbligato parts makes it highly likely that Gozo had its share of accomplished native violin soloists, unless such gifted performers were regularly brought over from mainland Malta.

TEXTING

In the source, the underlay of text is not always accurate. Words are not always split into component syllables, with connecting hyphens. The transcribed score follows modern practice, in which syllables are hyphenated across notes. When a syllable covers more than one note, the word is split using an = (equal) sign to indicate a melismatic type of text setting.

REPETITIONS

Repetitions and abbreviations are written out in full.

EDITORIAL NOTES

The following lists every instance of an error or ambiguity in the original, together with details of any editorial amendments made in this transcription. All editorial additions to the score are enclosed in square brackets [ ].

b. 3 beat 3, Flute. A pause is added above G to conform with the Horn, Violino Obbligato, Violin 1, Violin 2 and Double Bass/Organ.

b. 7 beats 3 and 4, Double Bass/Organ. Original F minim amended to F# minim to conform with the Flute and Violin 1.

b. 48 beats 1 and 2, Soprano, Tenor and Bass. A pause is added above the first two beats in each voice to conform with the Flute and Horns.

b. 48 beat 2, Violino obbligato. A pause is added above the second beat triple stopping to conform with the Flute and Horns.

b. 48 beats 1 and 2, Violin 1. A pause is added above the first and second beats to conform with the Flute and Horns.

b. 48 beat 1, Violin 2 and Double and Organ. A pause is added above the first and second beats to conform with the Flute and Horns.

b. 57 beats 1 and 2, Double and Organ. A pause is added above the minim C to conform with the Flute, Horns, Violino Obbligato, Violin 1 and Violin 2.

b. 57 beats 3 and 4, Violino Obbligato, Violin 1 and Violin 2. A pause is added above the minim rest on the third and fourth beats to conform with the Flute, Horns, Double Bass and Organo.

b. 112 beats 1 to 3, Violino Obbligato and Violin 1. Original As have been altered to Ab to conform with the Violin 2 accompaniment quavers.

b. 113 beats 2 and 3, Violino Obbligato and Violin 1. Original As have been altered to Ab to conform with the Violin 2 accompaniment quavers.

b. 112-114 beats 1 to 4, Horns 1. Original As have been altered to Ab to conform with the Violin 2 accompaniment quavers.

b. 113 beats 1-4, Violin 2. Original A quavers have been altered to Ab to conform with the voice Soprano part.

b. 113 beat 3, Violino Obbligato and Violin 1. Original A natural have been altered to Ab to conform with the voice parts and Violin 2.

b. 114 beats 1-4, Violin 2. Original A quavers have been altered to Ab to conform with the voice Soprano part.

b. 114 beat 3, Violin Obbligato and Violin 1. Original A quaver has been altered to Ab to conform with the voice Soprano part.

b. 120-124, Violino Obbligato and Violin 1. Original A crotchet and quavers have been altered to Ab to conform with the Flute, Oboe, Violin 2 and Double Bass/Organ.

b. 120-123, Violino Obbligato and Violin 1. Original A crotchet and quavers have been altered to Ab to conform with the Flute, Oboe and Violin 2.
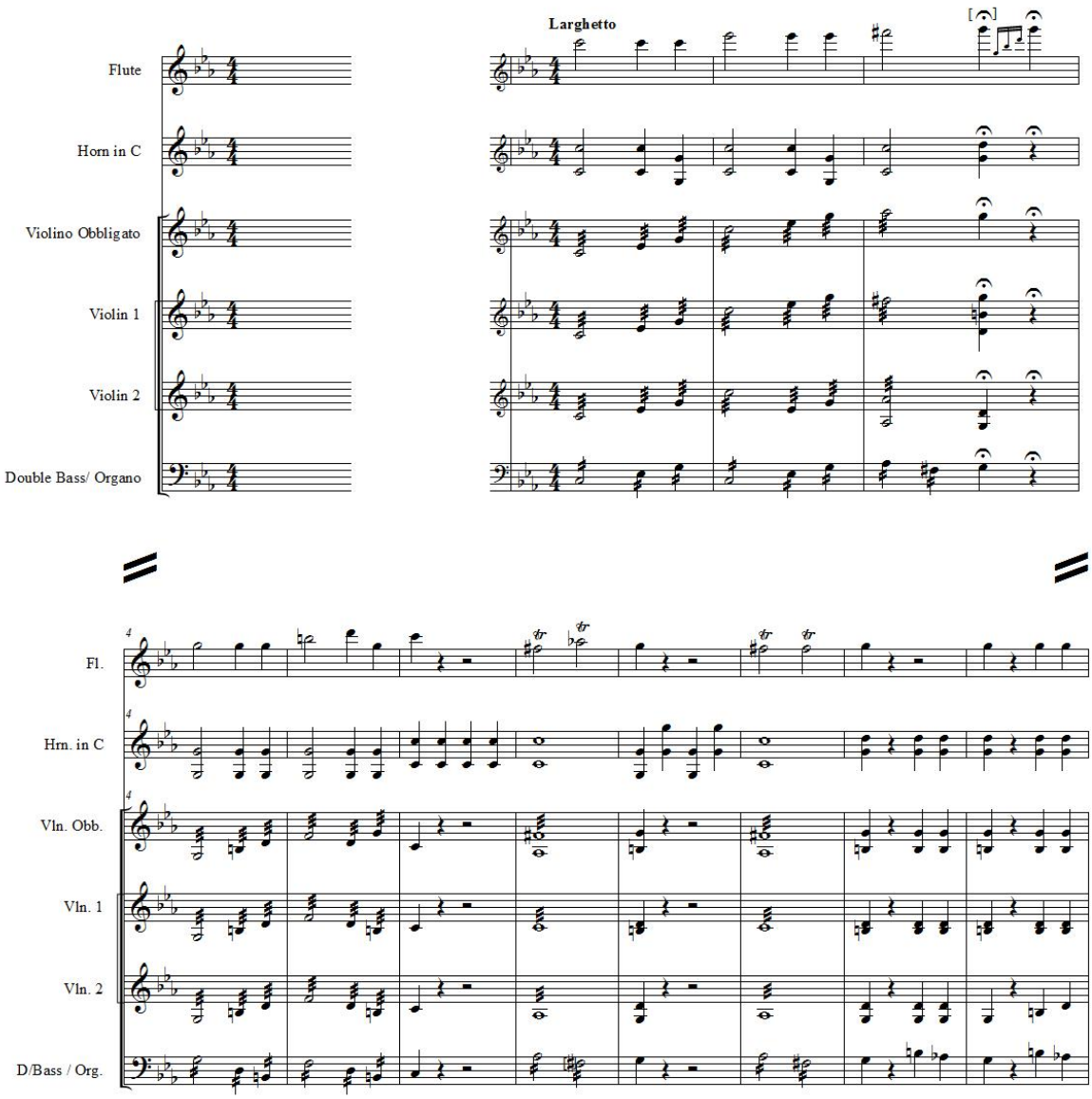
b. 131 beat 3, Violino Obbligato and Violin 1. Original A natural quaver amended to Ab quaver to conform with the Oboe, Violin 2 and Double Bass/Organo.
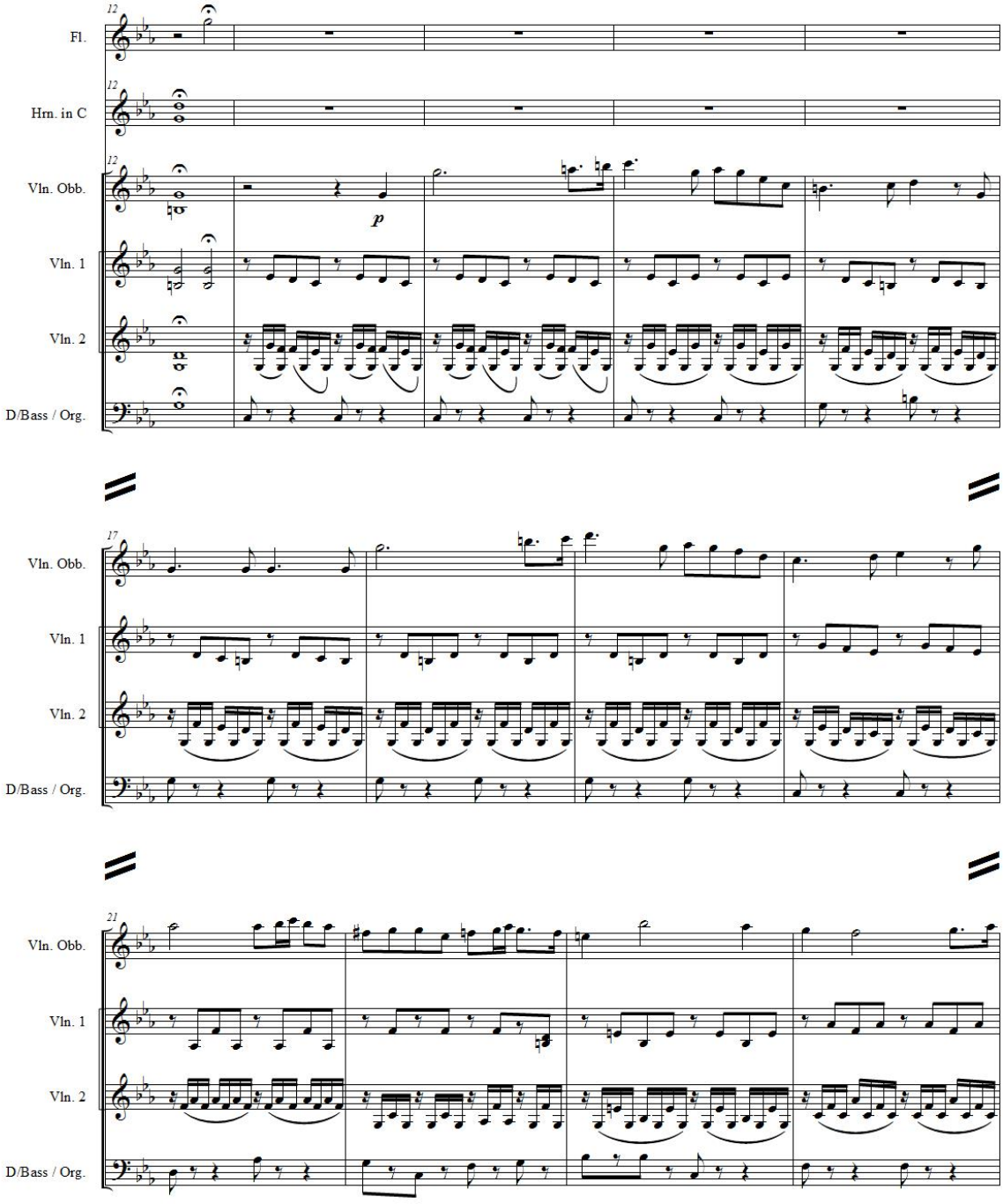
GLORIA
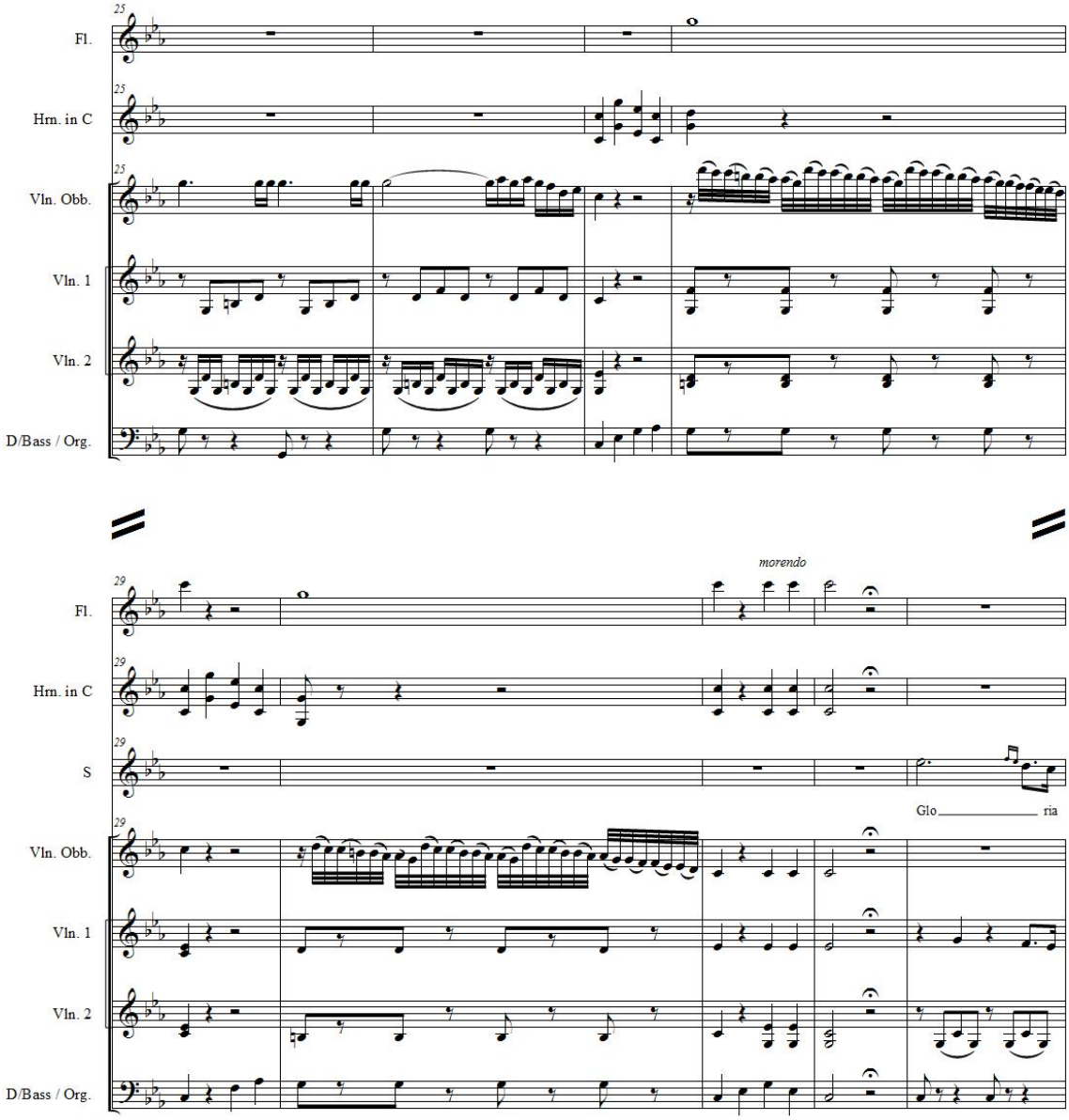
Score
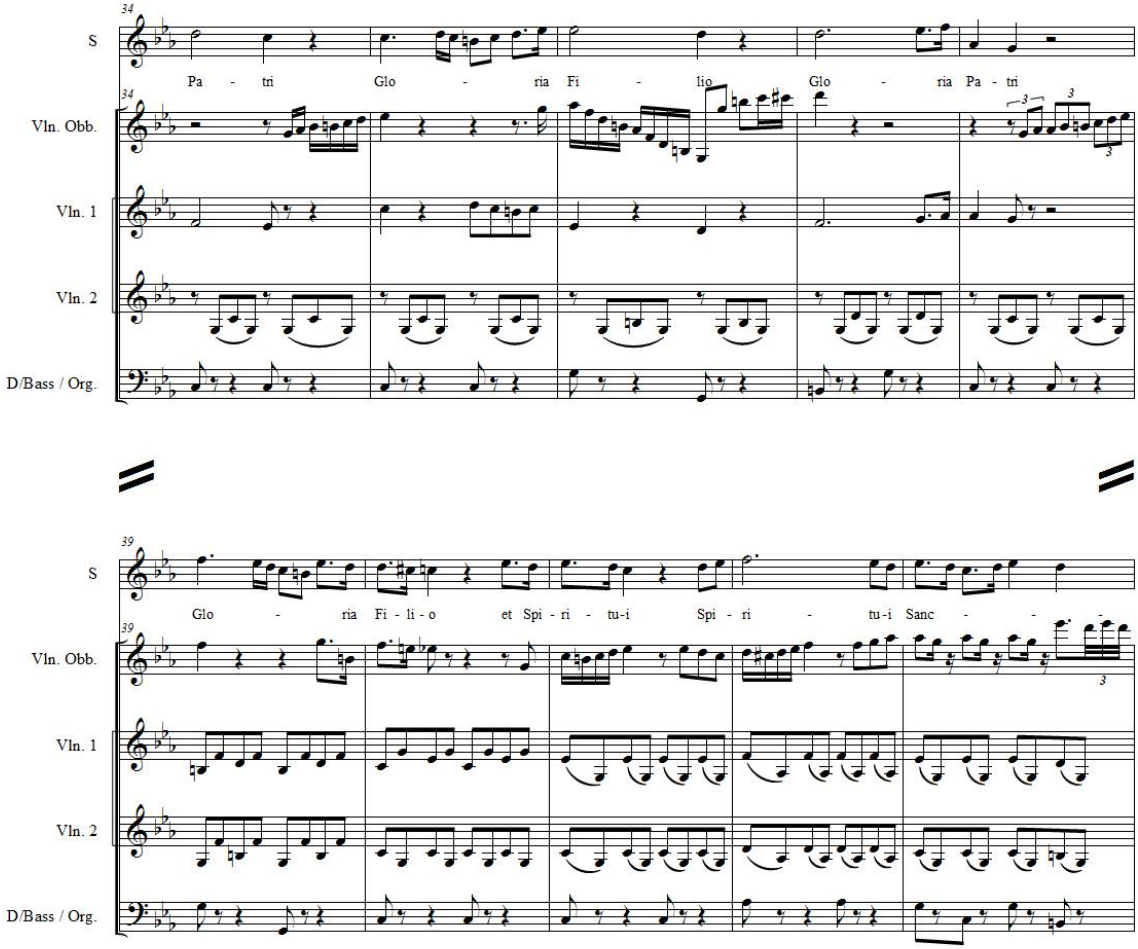
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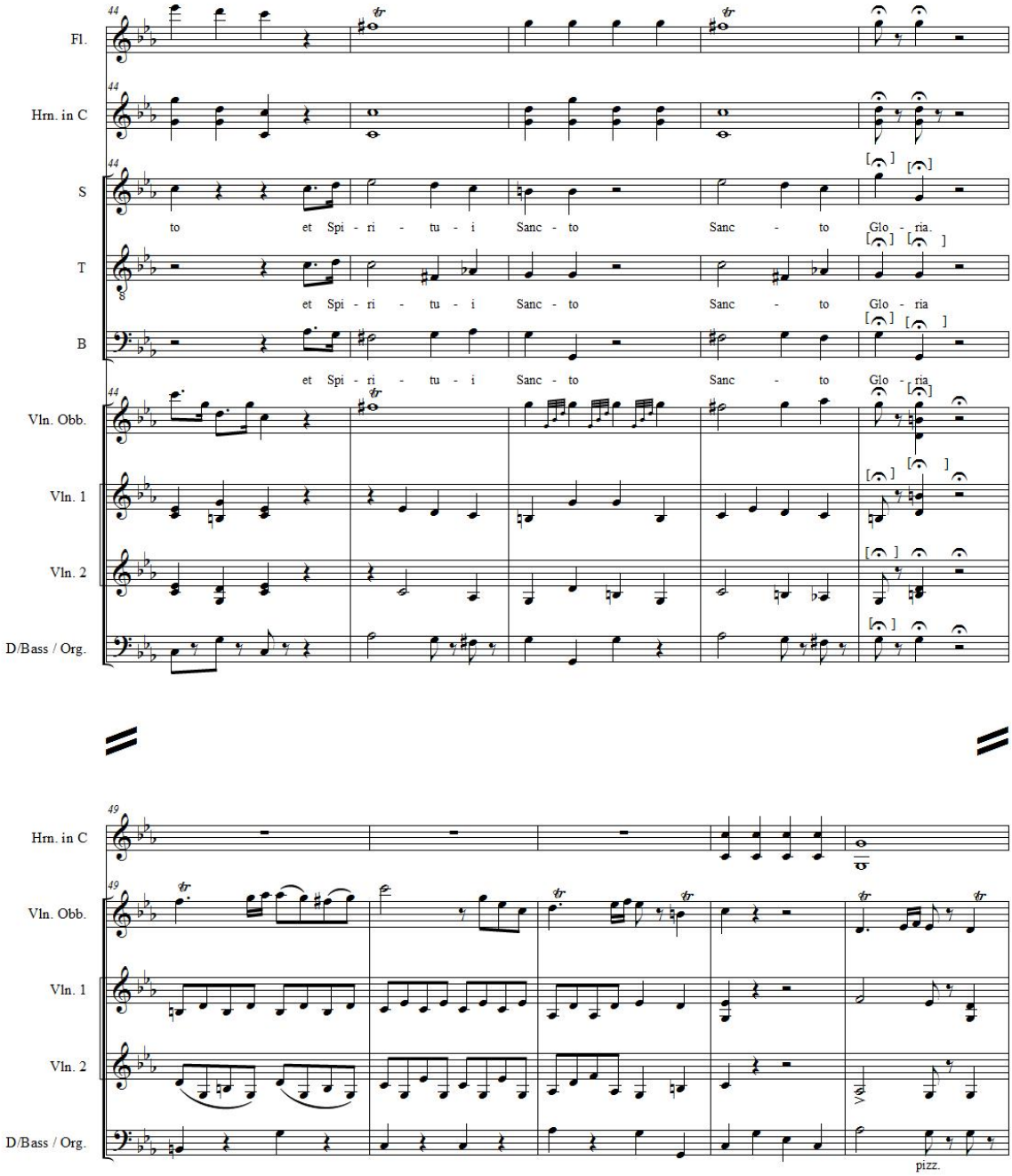
Adriano Lanzon
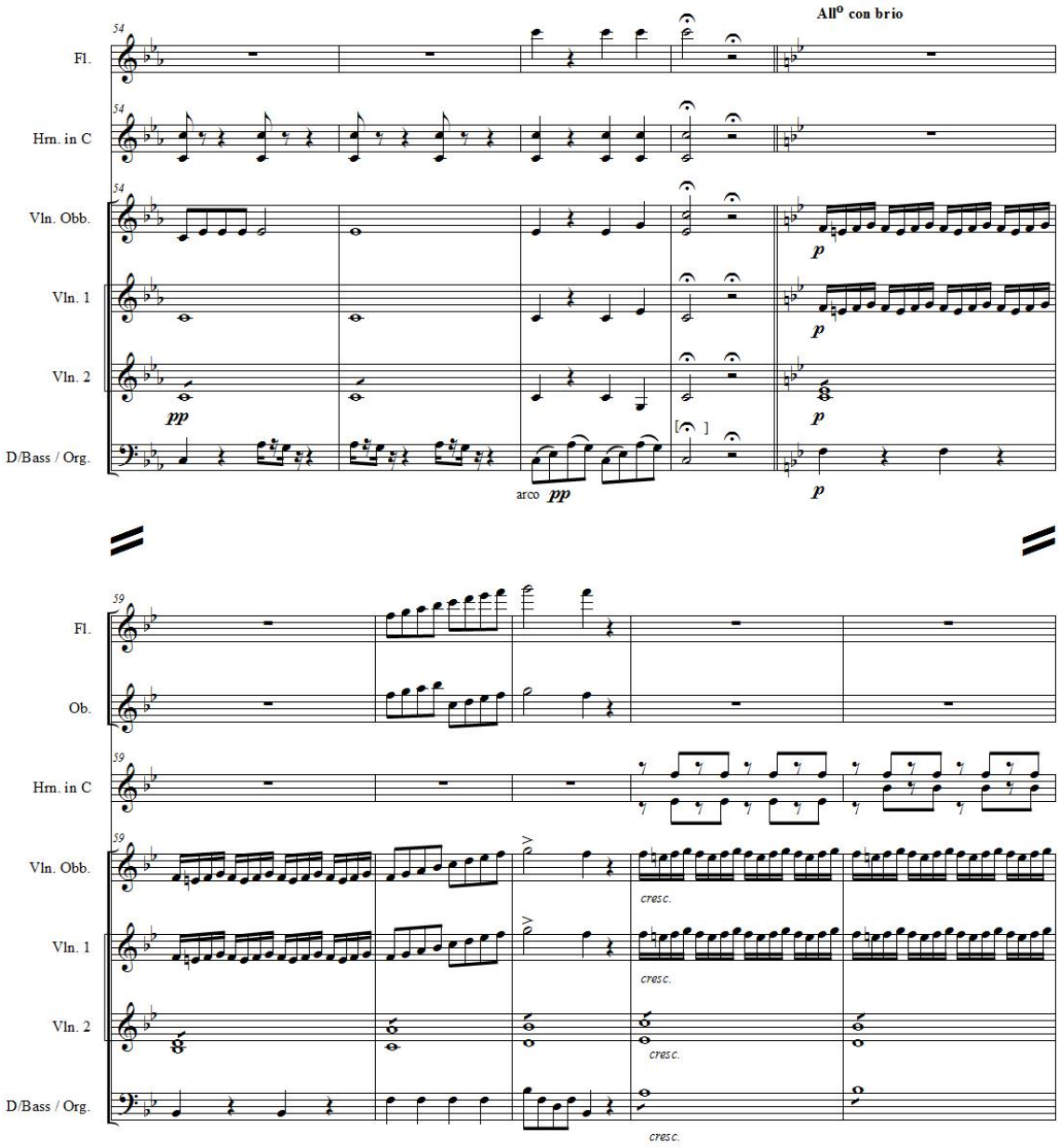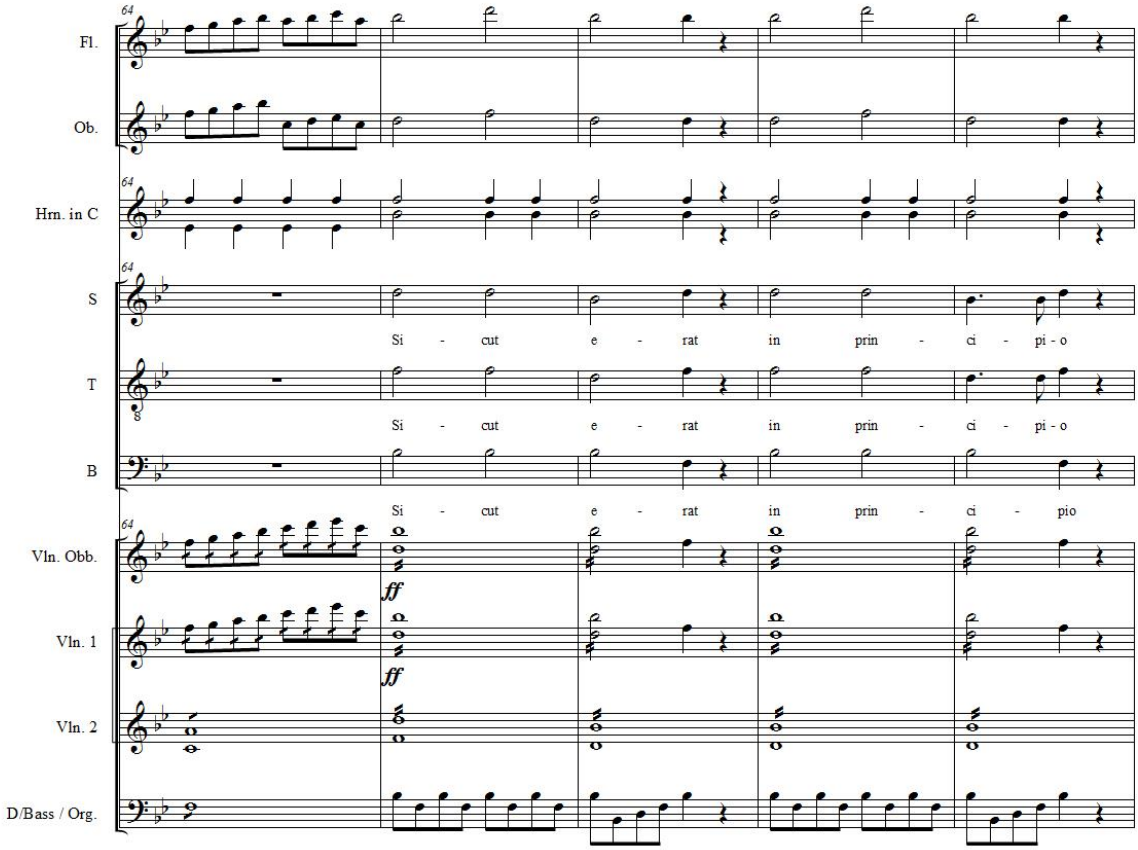



12
Fl.
Hrn. in C
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
p
17
21
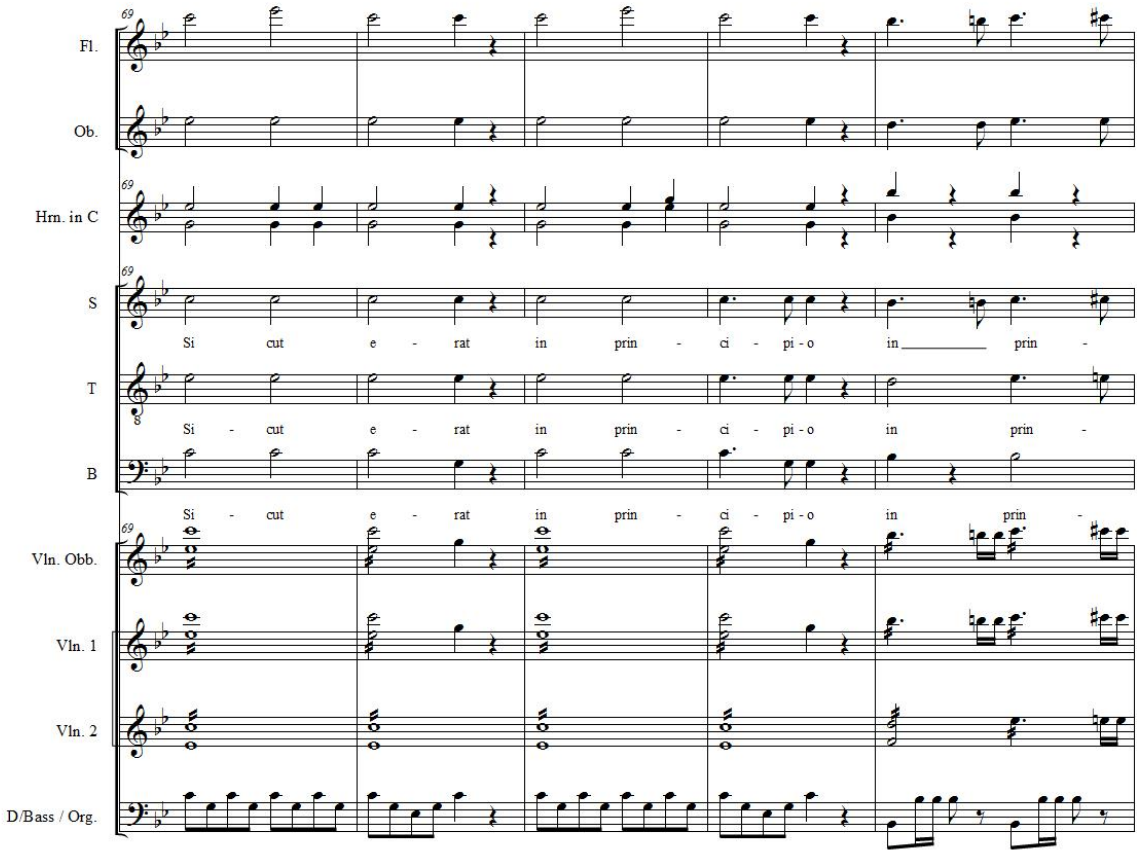

25
Fl.
Hrn. in C
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
morendo
29
Fl.
Hrn. in C
S
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
Glo ria
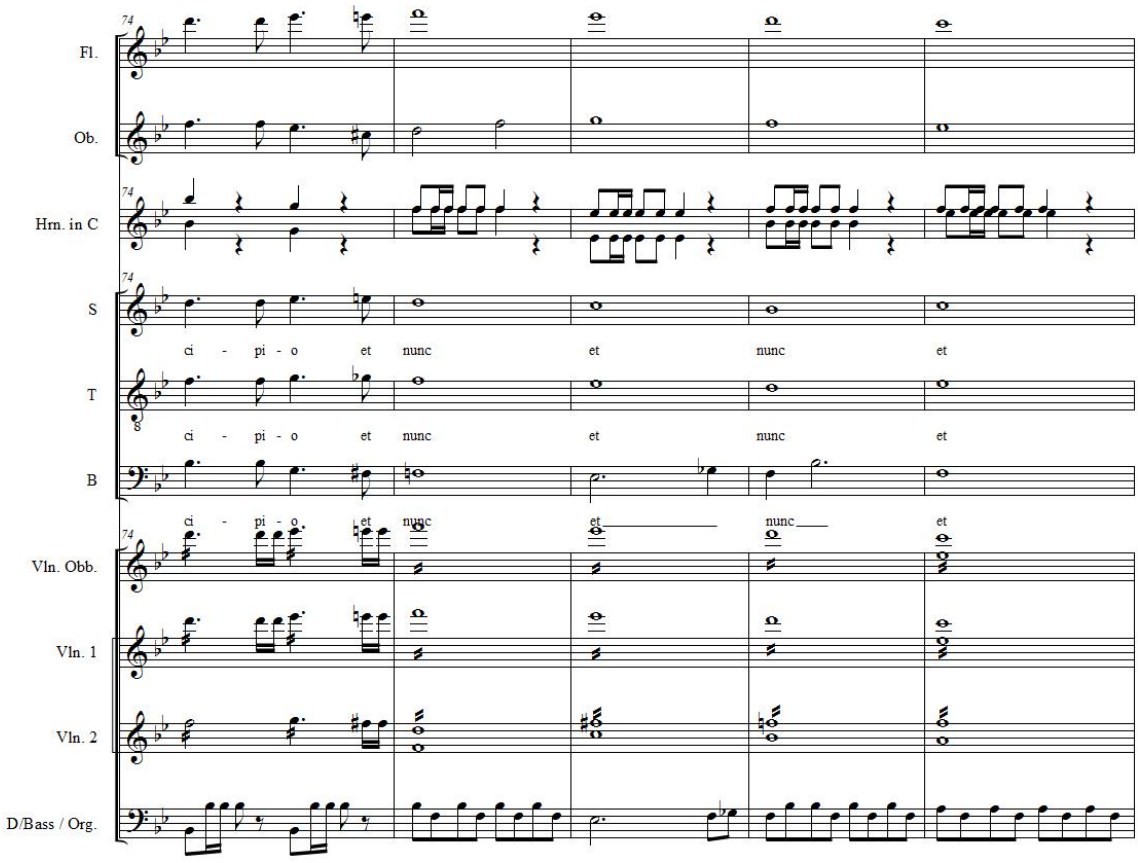

34
S
Pa - tri Glo - ria Fi - lio Glo - ria Pa - tri
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
39
S
Glo - ria Fi - li - o et Spi - ri - tu-i Spi - ri - tu-i Sanc - - -
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
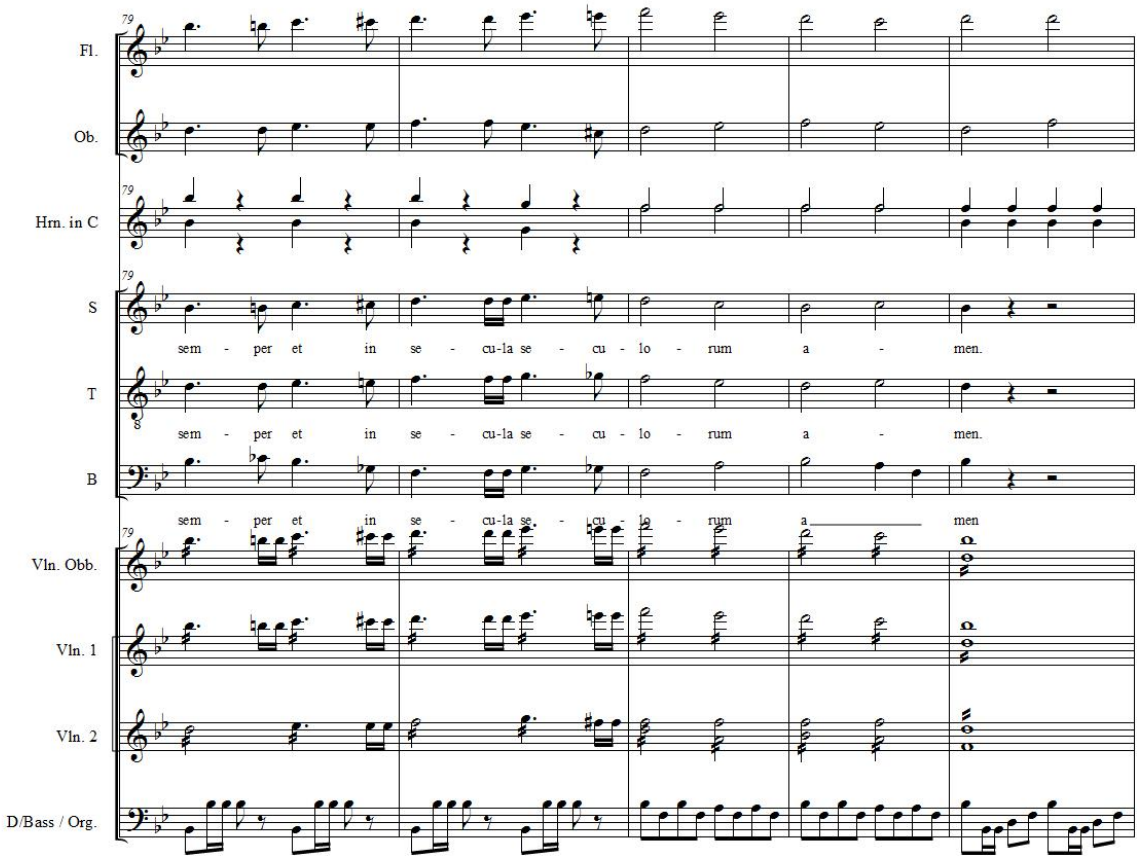

Fl.
Hrn. in C
S
T
B
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
44
to et Spi - ri - tu - i Sanc - to Sanc - to Glo - ria.
et Spi - ri - tu - i Sanc - to Sanc - to Glo - ria
et Spi - ri - tu - i Sanc - to Sanc - to Glo - ria
Hrn. in C
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
49
pizz.
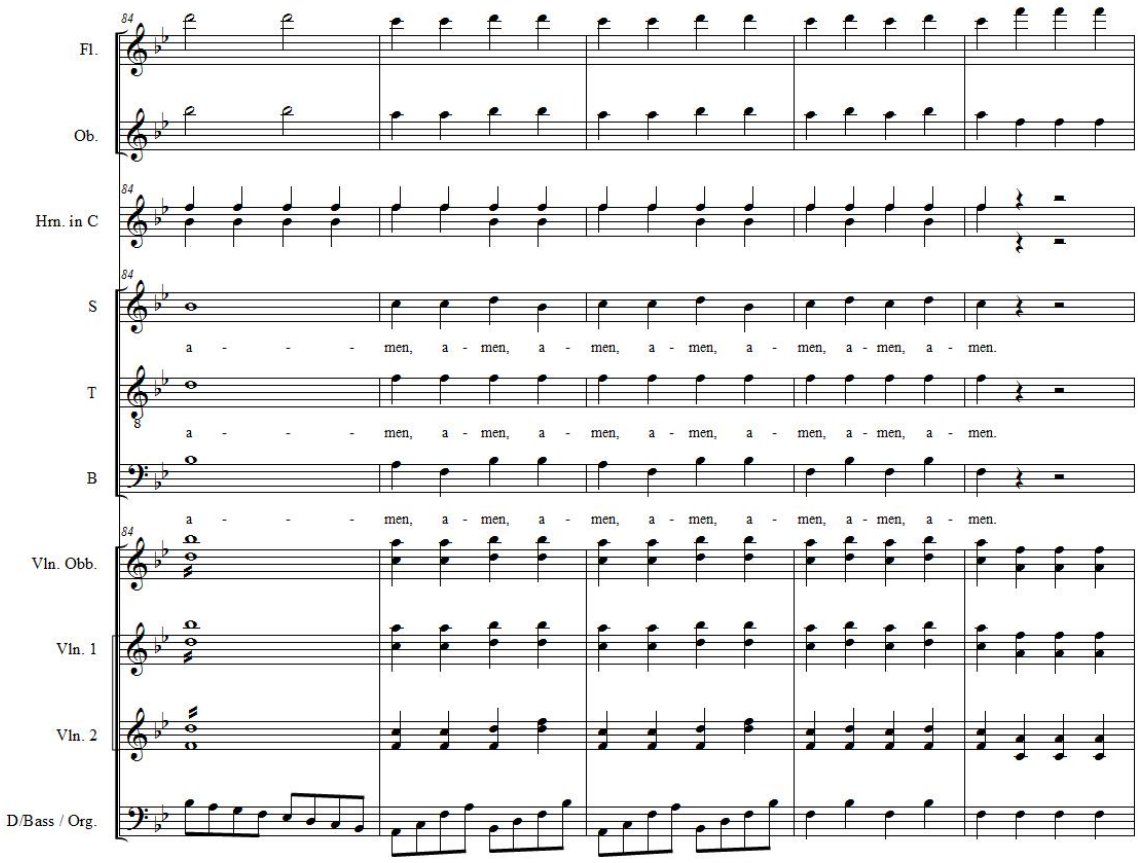

All^o con brio
Fl.
Hrn. in C
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
pp
p
arco pp
Ob.
cresc.
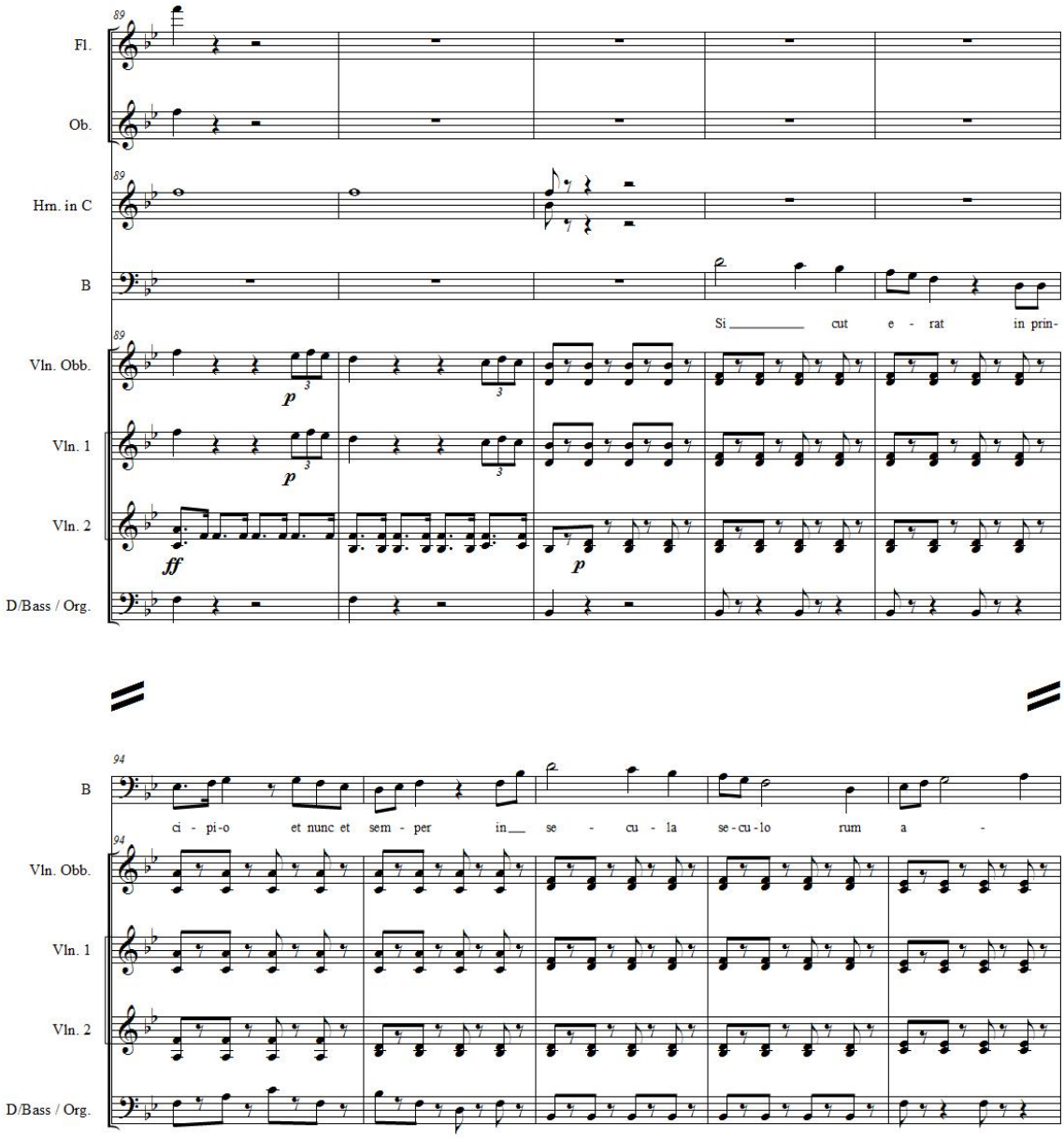

Fl.
Ob.
Hrn. in C
S
Si - cut e - rat in prin - ci - pi - o
T
Si - cut e - rat in prin - ci - pi - o
B
Si - cut e - rat in prin - ci - pio
Vln. Obb.
ff
Vln. 1
ff
Vln. 2
D/Bass / Org.
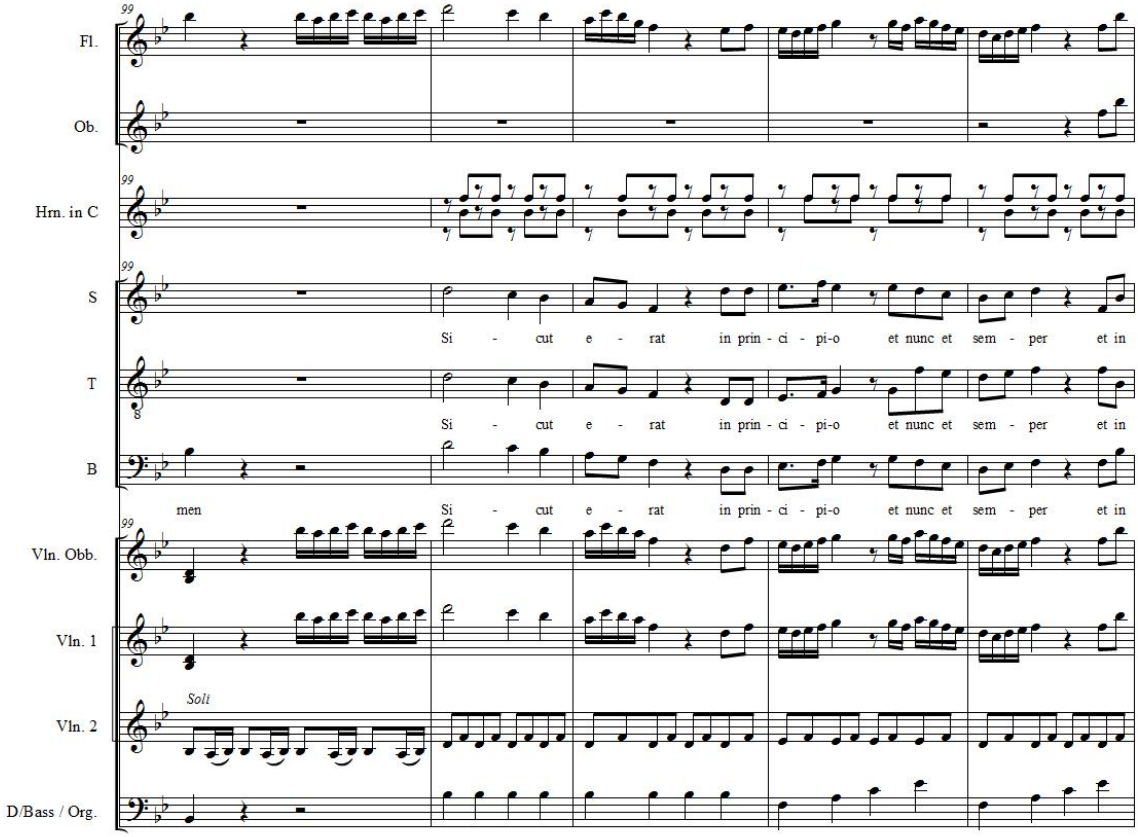

69
Fl.
Ob.
69
Hrn. in C
69
S
Si cut e - rat in prin - ci - pi - o in prin -
T
Si - cut e - rat in prin - ci - pi - o in prin -
B
Si - cut e - rat in prin - ci - pi - o in prin -
69
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
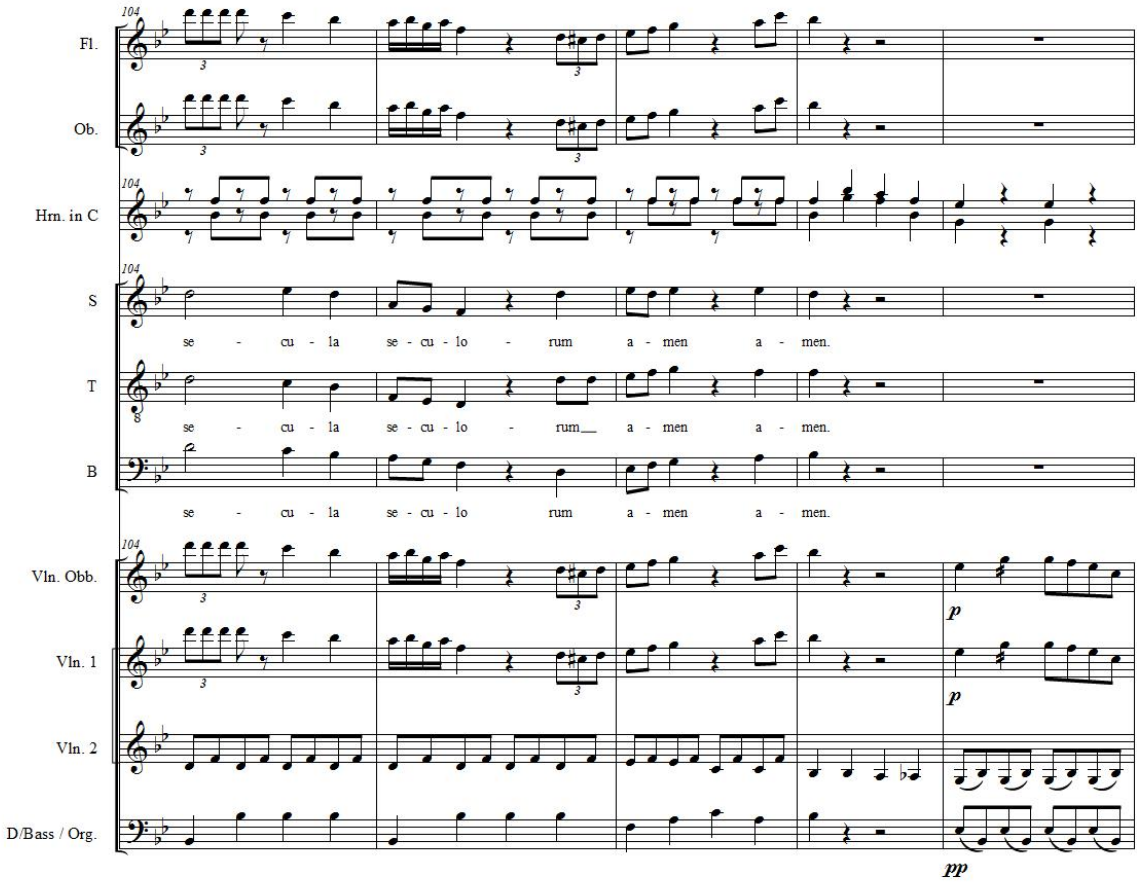

74
Fl.
Ob.
74
Hrn. in C
74
S
ci - pi - o et nunc et nunc et
T
ci - pi - o et nunc et nunc et
B
ci - pi - o et nunc et nunc et
74
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
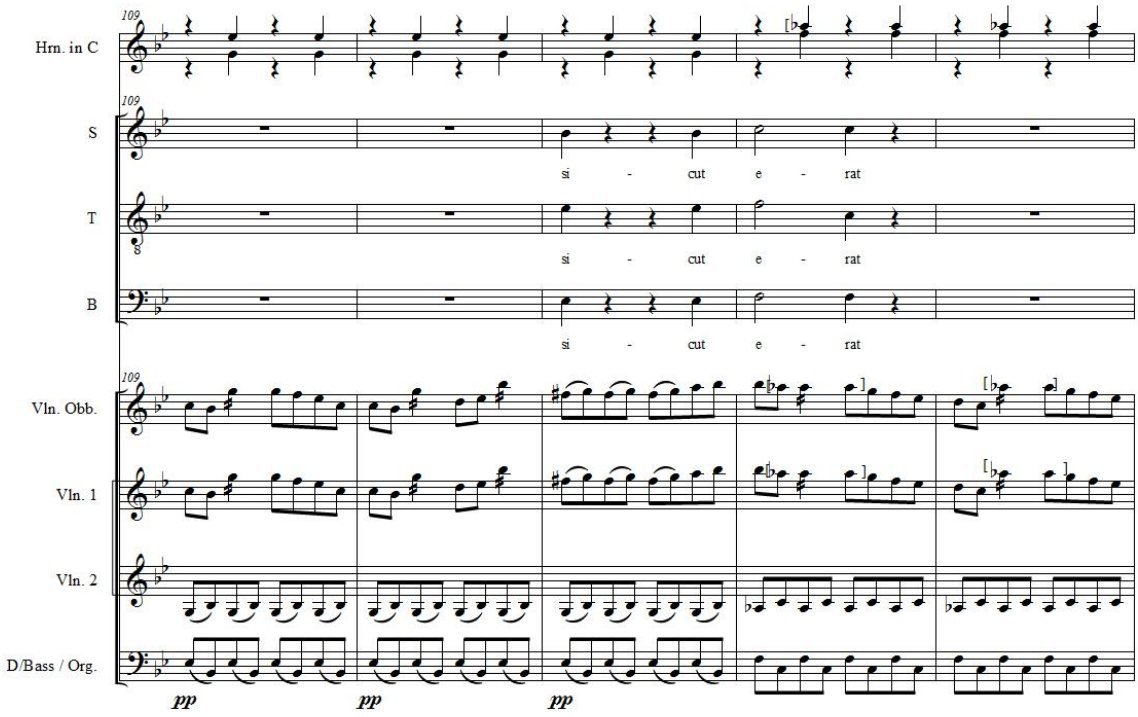

79
Fl.
Ob.
Hrn. in C
S
sem - per et in se - cu-la se - cu - lo - rum a - men.
T
sem - per et in se - cu-la se - cu - lo - rum a - men.
B
sem - per et in se - cu-la se - cu - lo - rum a men
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
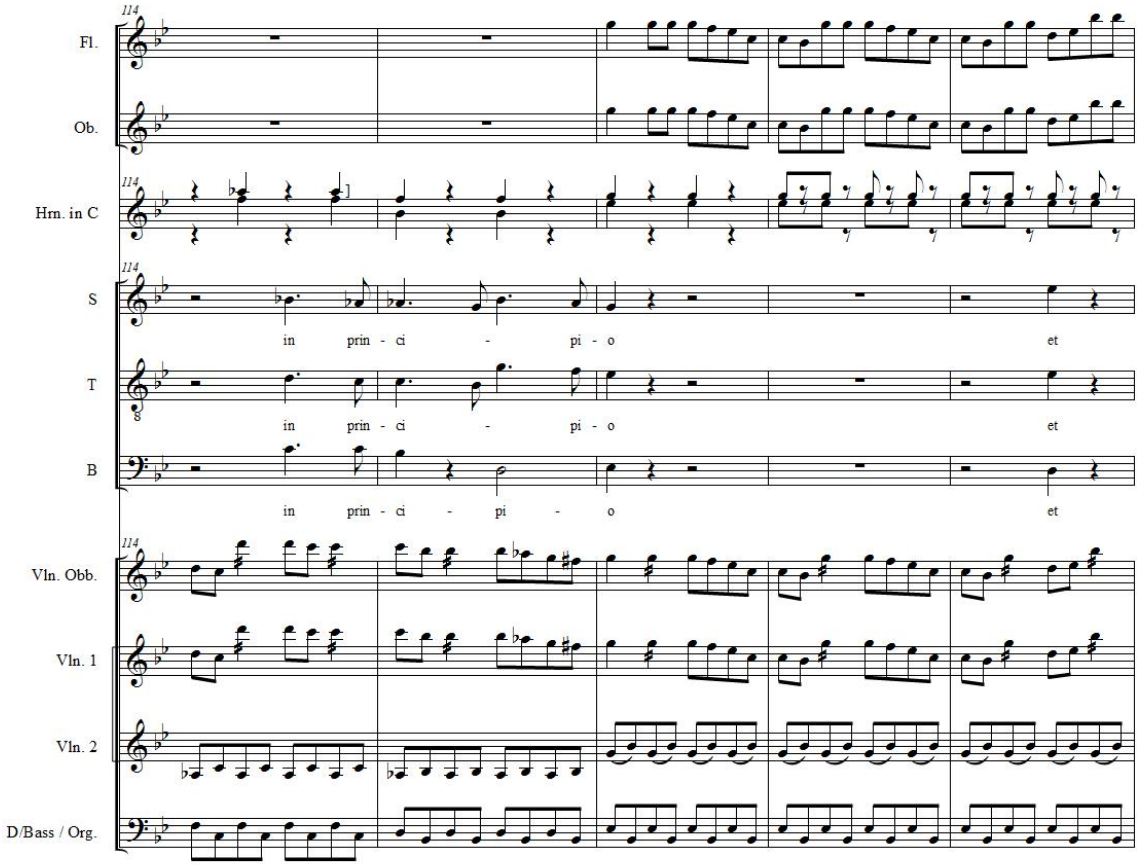

84
Fl.
Ob.
Hrn. in C
S
a - - - men, a - men, a - men, a - men, a - men, a - men, a - men.
T
a - - - men, a - men, a - men, a - men, a - men, a - men, a - men.
B
a - - - men, a - men, a - men, a - men, a - men, a - men, a - men.
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
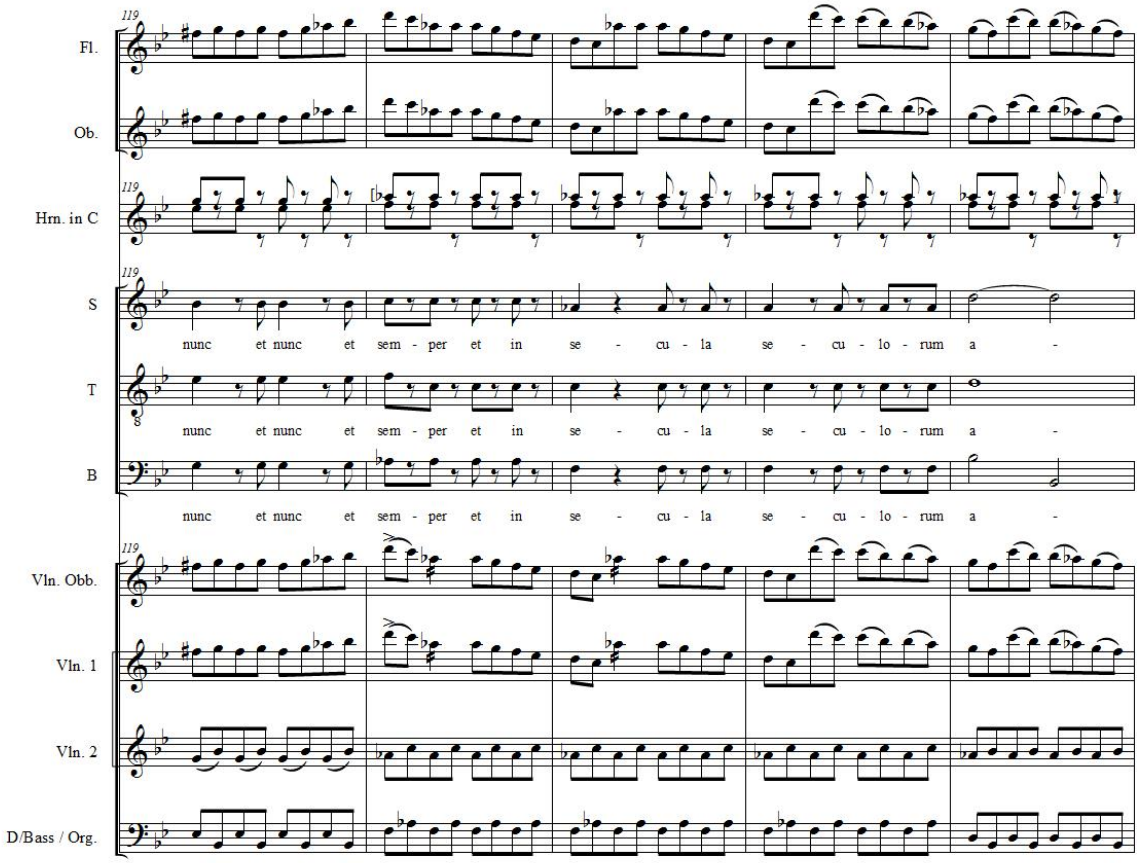

89
Fl.
Ob.
Hrn. in C
B
Si cut e - rat in prin-
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
p
ff
94
ci - pi-o et nunc et sem - per in se - cu - la se-cu-lo rum a -
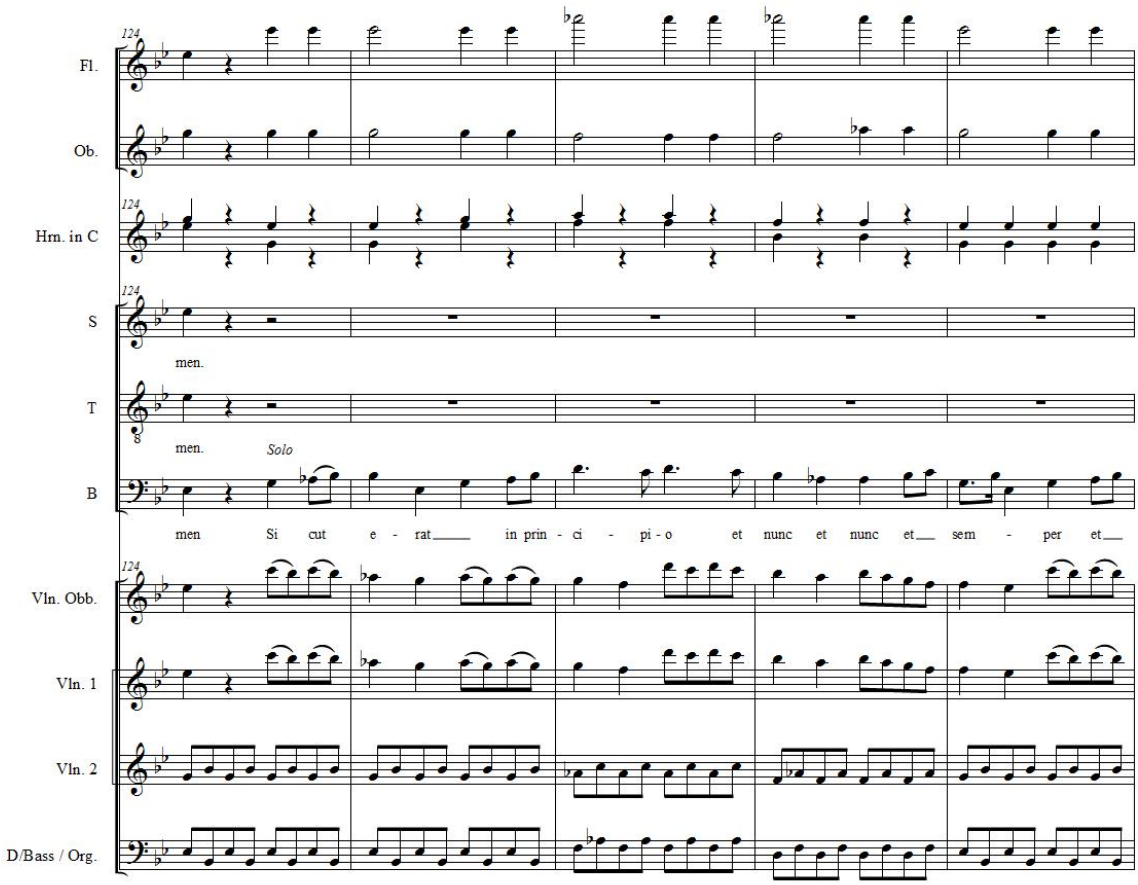

99
Fl.
Ob.
99
Hrn. in C
99
S
Si - cut e - rat in prin - ci - pi-o et nunc et sem - per et in
T
Si - cut e - rat in prin - ci - pi-o et nunc et sem - per et in
B
men
Si - cut e - rat in prin - ci - pi-o et nunc et sem - per et in
99
Vln. Obb.
Vln. 1
Soli
Vln. 2
D/Bass / Org.
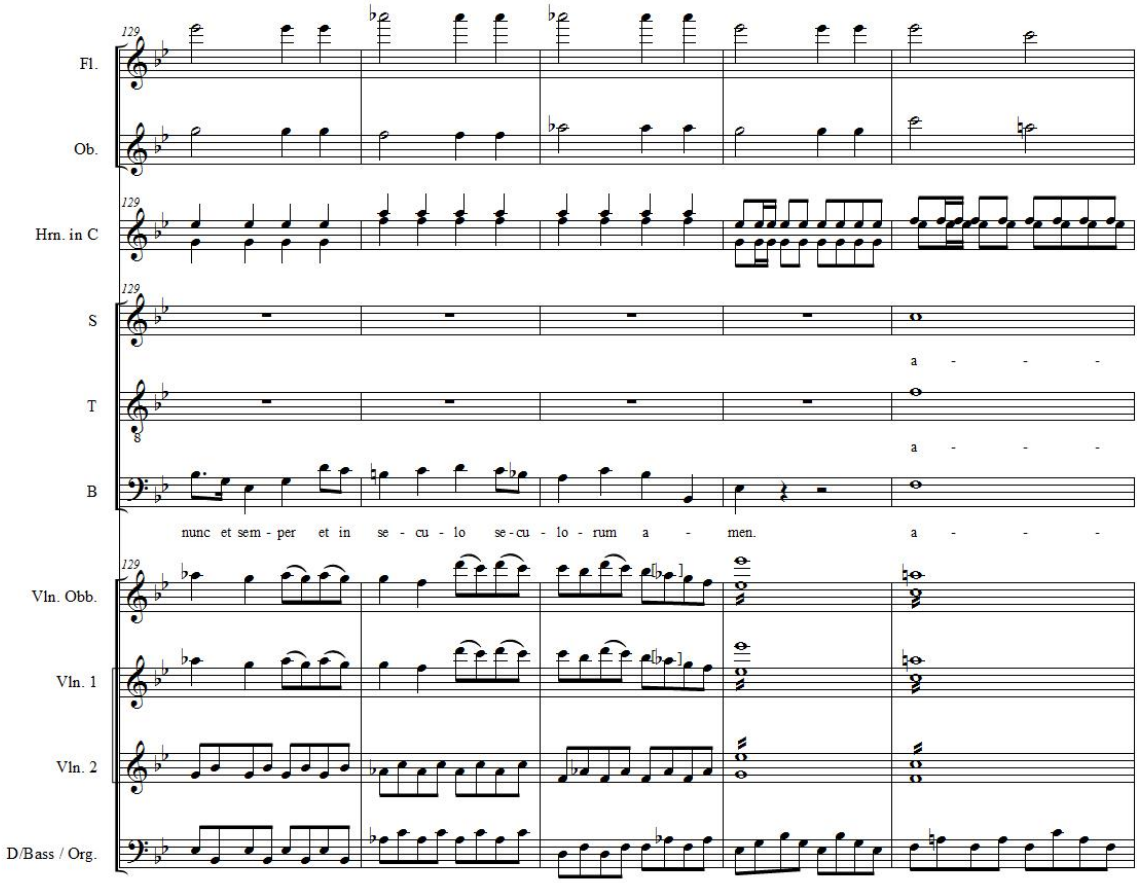

104
Fl.
Ob.
Hrn. in C
S
se - cu - la se - cu - lo - rum a - men a - men.
T
se - cu - la se - cu - lo - rum a - men a - men.
B
se - cu - la se - cu - lo rum a - men a - men.
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
p
p
pp
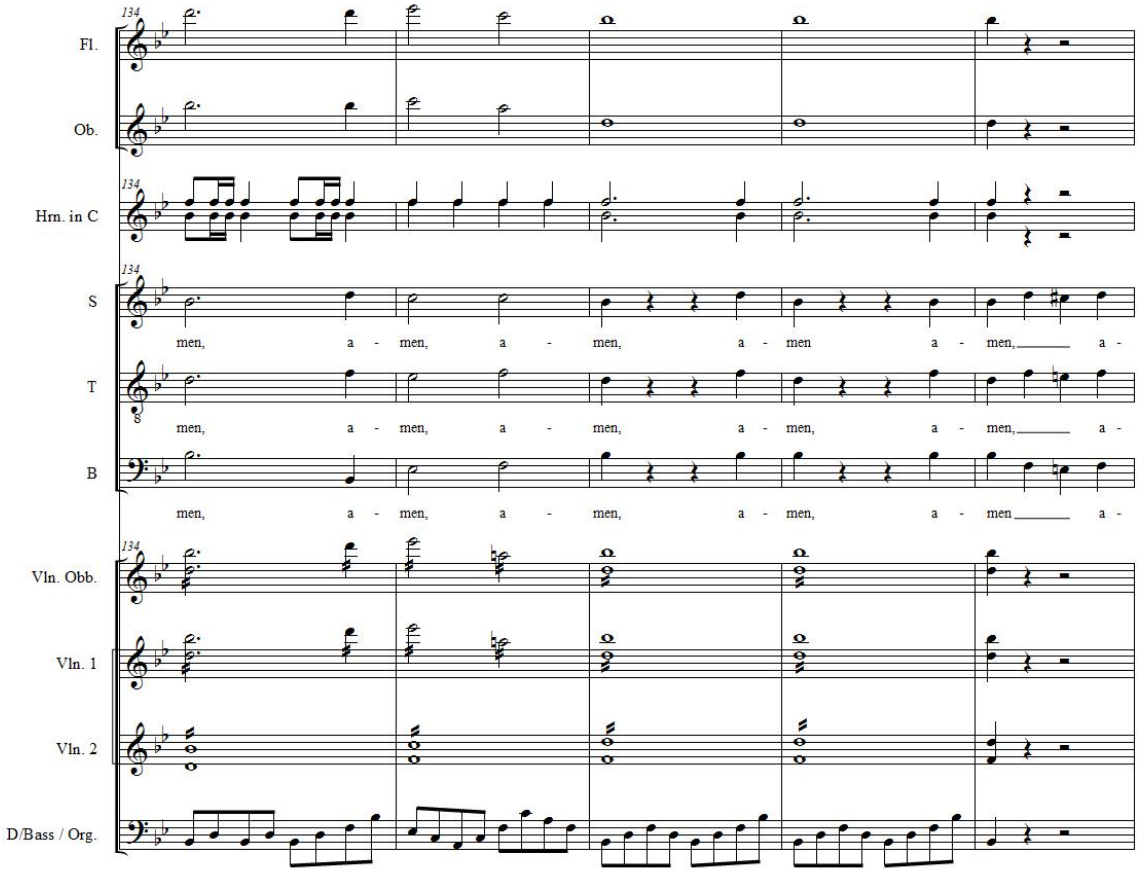

109
Hrn. in C
S
si - cut e - rat
T
si - cut e - rat
B
si - cut e - rat
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
pp
pp
pp
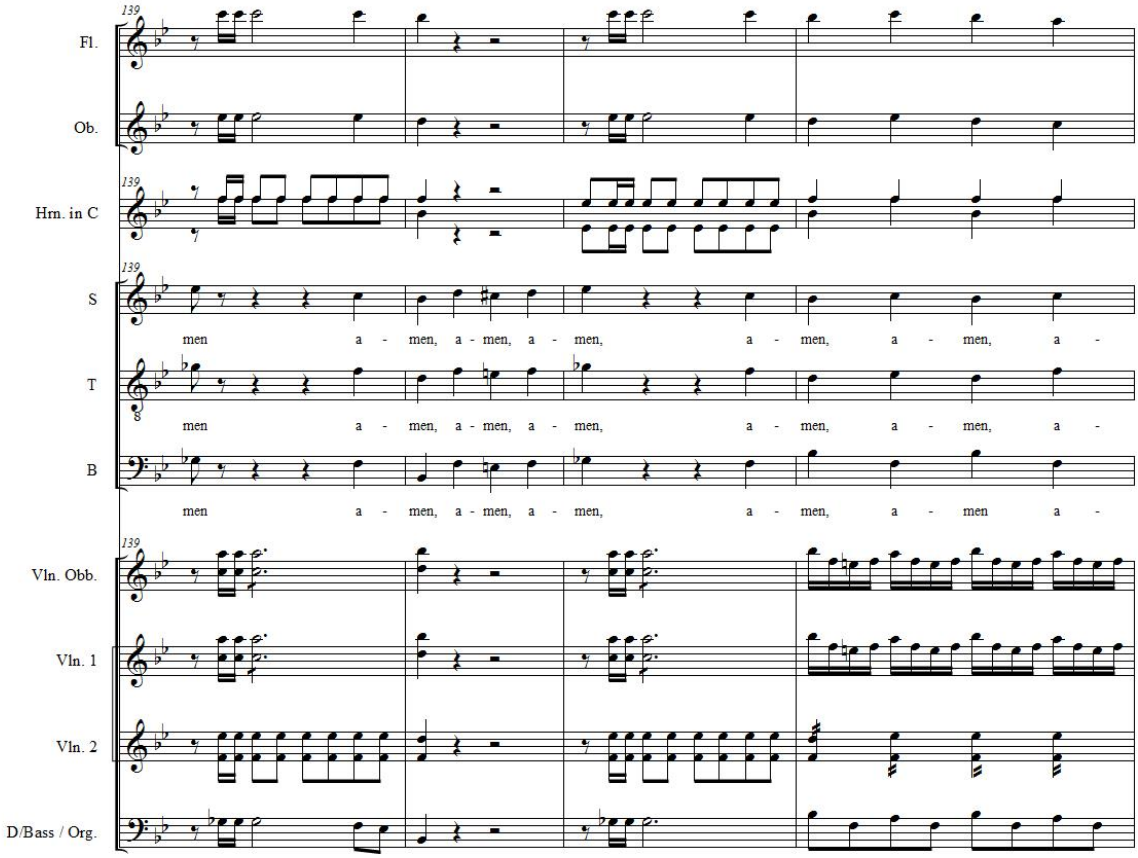

114
Fl.
Ob.
Hrn. in C
S
in prin - ci - pi - o et
T
in prin - ci - pi - o et
B
in prin - ci - pi - o et
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.
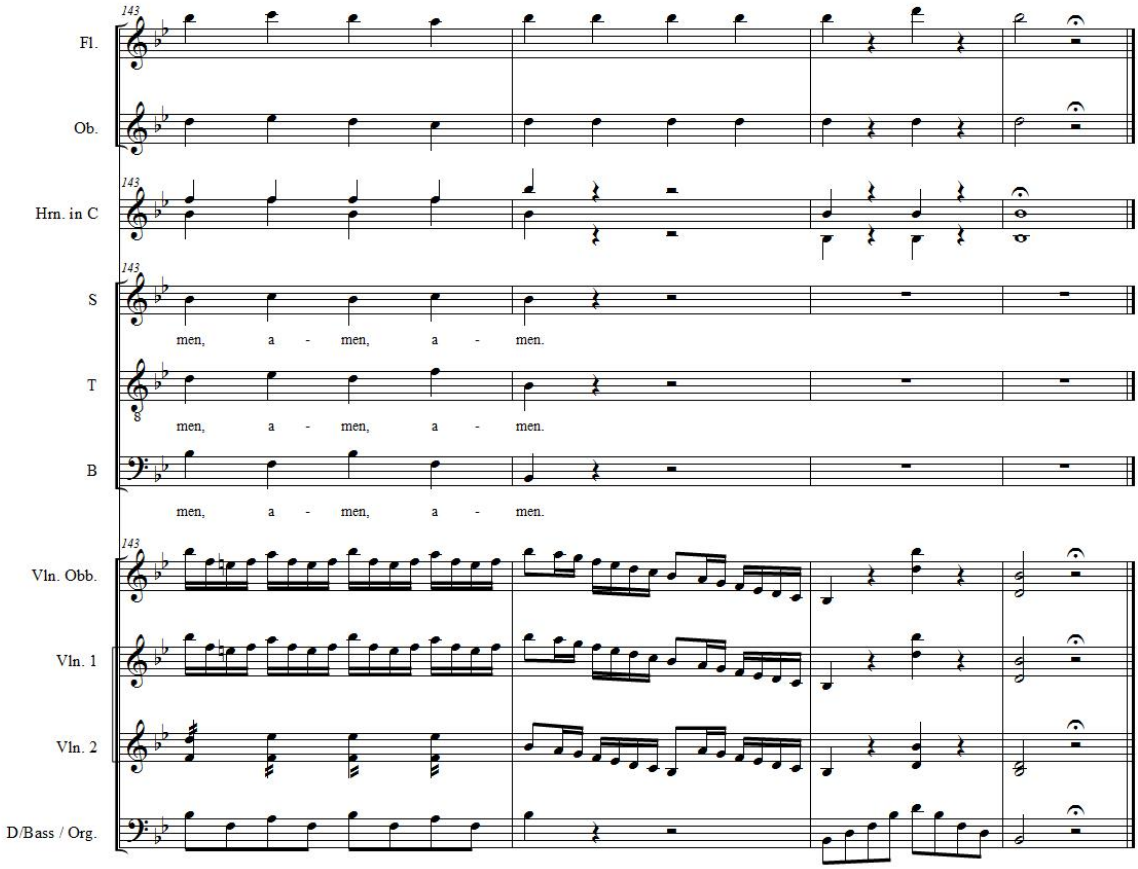

119
Fl.
Ob.
Hrn. in C
S
nunc et nunc et sem - per et in se - cu - la se - cu - lo - rum a -
T
nunc et nunc et sem - per et in se - cu - la se - cu - lo - rum a -
B
nunc et nunc et sem - per et in se - cu - la se - cu - lo - rum a -
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.


124
Fl.
Ob.
Hrn. in C
S
men.
T
men.
Solo
B
men Si cut e - rat in prin - ci - pi - o et nunc et nunc et sem - per et
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.


129
Fl.
Ob.
Hrn. in C
S
a - - -
T
a - - -
B
nunc et sem - per et in se - cu - lo se - cu - lo - rum a - men. a - - -
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.


134
Fl.
Ob.
Hrn. in C
S
men, a - men, a - men, a - men a - men, a -
T
men, a - men, a - men, a - men, a - men, a -
B
men, a - men, a - men, a - men, a - men a -
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.


139
Fl.
Ob.
Hrn. in C
S
men a - men, a - men, a - men, a - men, a - men, a -
T
men a - men, a - men, a - men, a - men, a - men, a -
B
men a - men, a - men, a - men, a - men, a - men a -
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.


143
Fl.
Ob.
Hrn. in C
S
men, a - men, a - men.
T
men, a - men, a - men.
B
men, a - men, a - men.
Vln. Obb.
Vln. 1
Vln. 2
D/Bass / Org.

CRITICAL COMMENTARY

It seems safe to assume that this setting of the *Gloria* from the Minor Doxology was composed during Lanzon's tenure as music director at the Gozo Cathedral, in the second half of the nineteenth-century. Many later influences are apparent, including features characteristic of Donizetti's operas. As in the case of Bondì, one may speculate that Lanzon also experienced at first hand some of the operatic performances regularly staged at the Manoel Theater in Valletta. Performance records of productions at the Manoel Theater highlight the popularity of the operatic genre. For instance, Vincenzo Bellini's *Il Pirata,* which premiered in Milan in 1827, was first produced in Malta in 1829. Gaetano Donizetti's *L'Ajo nell'Imbarazzo,* premiered in Rome in 1824, was performed in Malta in 1826. Rossini was also a very popular composer in Malta. Eighteen of his operas had been performed by 1830, with *Il Barbiere di Sivilglia* first performed in Malta in 1820 and presented no fewer than 35 times during the nineteenth-century. These and many more operatic productions presented at the Manoel Theater provided Maltese and Gozitan musicians with firsthand experience of the genre. It is hard to imagine that a musician/composer with the standing of a music director at a cathedral would not have attended at least a few performances of these operas during his lifetime.

The overall setting consists of a portentous Larghetto introduction followed by the main section, Allegro con Brio in bar 58. The latter's key scheme being c [f] c, Bb [Eb] Bb. This suggests an archaic model. The modulation from C minor to B flat major suggests an awareness with the

ancient Guidonian solmization system, in which the hexachord was understood to contain both a major and a minor triad. Bb major is, for instance, the do-mi-sol or major triad within the hexachord on Bb, while C minor is the re-fa-la or minor triad. Shifting from C minor to Bb major might therefore indicate that the key scheme was conceptualized in terms of a shift of final within a scale on Bb, from re to do. Modulations all tend to point to the flat side, which is another archaic feature. The musical material is mostly very simple, made up of alternating tonic and dominant chords. There are very few "learned" patterns, suggesting Lanzon had a quite a rudimentary training in composition. The style is close to Italian opera c.1780-1820 but sometimes even simpler. There is also evidence that the score took into account the qualities of individual players: there are solo passages for soprano and bass [but not tenor], a flute is included as well as the usual oboes and horns and also a solo violin.

An introduction opens this Gloria setting from the minor doxology in a minor key and slow Larghetto tempo setting. This seems quite odd in comparison to the joyous Gloria text that follows. Usually a bright C or D major key is utilized with the inclusion of trumpets to reflect the festive text. Lanzon also includes chromatic augmented sixth chords combined with a tremolo in bar 3, adding further unusual features. The first 3 bars are in slow rhythmic values and typically ending in a half close (imperfect cadence). These are then answered by a further 3 bars outlining a classic 1-6-5-4-3 bass pattern and followed by repetitions of the half close cadence but subject to an accelerating effect through diminution of time values. It seems that the main purpose of the slow introduction is to set the scene for the entrance of the solo violin. This introduction is rather rudimentary in nature, basically forming just an outline.

The melody begins in bar 13 on the solo violin, which is quite operatic in nature. There are written appoggiaturas and "sdrucciolo" endings (a feature of Italian prosody in which accent is given to the antepenultimate syllable or note in a phrase ending) forming a "settenario" (outlining a 7-syllable/note pattern). The accompanying violin 1 and fast-moving violin 2 semiquaver patterns create a sense of tension, reminiscent of an *aria agitata*, to complement the virtuosic solo violin. All of this suggests that the violin part was probably written for Lanzon himself as the soloist. The phrase structure from bar 13 onwards is made up mainly of 4-bar phrases, forming a quatrain in the usual formula aab(a), with some extensions at the cadential point in bars 28-32 which turns it into a 5-bar phrase in a dramatic treatment through the morendo expression mark. Bar 23 features a surprising 4/2 chord implying a shift to the subdominant but it soon returns to the tonic C minor key.

Bar 33 is the point where the word "Gloria" is first stated. The actual text setting is interesting in that the word Gloria is divided into two syllables Glo-ria and not into three: Glo-ri-a. This is sung by the soprano voice in an operatic-style melody with an elaborate counter-melody on the solo violin rendering quite difficult to decide whom should we listen to, voice or solo violin? It is quite reasonable to deduce that during Lanzon's time there must have been a quite skillful violinist, perhaps Lanzon himself!

Bar 44 is the point where the chorus enters, for the first time. For a brief 4-bar flourish it may hint at a small reference to the slow introduction, before passing the lead back to the solo violin. Most of the time, phrases tend to finish on the V outlining a half cadence, rendering this practice a characteristic feature of the movement. In bar 54 an interesting feature closes this theme. A little singing motive appears in the bass with the figure known as *suspiratio* (as

if sobbing, gasping for breath) leading to the closing bass motive in bar 56 recalling the opening introduction.

The Allegro con Brio section in bar 58 has quite a remarkable opening. The initial runs on the solo and violin and fast moving effect recalls passages of overtures from opera buffa. This tension is further enhanced by starting on the dominant chord until finally resolving on the tonic of Bb major with the chorus's entrance. This is very much the usual style for the setting of a Gloria. The chorus section is in concertato style, typical of Italian church music c.1700-1770s, with the chorus singing in homophonic chords, actually derived from canto fermo in polyphonic setting, and the strings playing rapid figuration and passagework. The string section and practically the whole orchestra plays in 1700s concertato style, resulting in a kind of amplified, modern plainchant! Now it becomes clearer that the slow introduction was intended to make the closing part of the hymn all the happier by way of contrast. Bar 89 is a standard operatic opera buffa-style transition leading to the bass solo typical of a Donizetti opera. From bar 99 onwards the flute, solo violin and 1st violin are in duet with the voice trio, with instances simply doubling the voices and others embellishing the melody line or singing harmonically at a third or sixth apart.

A relatively long section in the subdominant key of Eb major from bars 108-132 follows. This modulatory scheme seems archaic, as by the 19th century it was far more common that modulation occurred on the sharp side rather than the flat side. In bar 133 one finds a very abrupt return to the tonic key for the concluding Amen. In bar 138 there are parallel 8ves between tenor and bass, which could have been avoided by using part-writing technique with the soprano to create a triad. There is also an odd use of chromatic augmented sixth and diminished seventh chords as happened earlier. Lanzon makes use

also of a deceptive cadence in a rather unexpected place. Is such a cadence appropriate to conclude a clear-cut part of the Gloria, the Amen? It seems that Lanzon is borrowing or experimenting with an operatic feature in an odd place. The final bars end in a concertato style once more.

PART 3

CATALOGUE

THE MUSIC COLLECTION

6.1 INTRODUCTION

Gozo Cathedral, besides boasting an administrative archive, also contains a considerable collection of music manuscripts that formed and still form an integral part of the music chapel. When one takes into consideration that there are over 650 separate pieces, the holdings are roughly comparable to those found in the music archive at Mdina Cathedral – the Maltese counterpart to Gozo Cathedral. As already stated, although the archive is not as old as the one in Mdina, the majority of the pieces found in Gozo are manuscripts and not prints.

The music collection at Gozo Cathedral is held separately from the Chapter's Archives. In fact, these music manuscripts are held into two separate places. The overall state of preservation of the manuscripts is generally good. They are clearly legible and materially intact. There are, however, a small number of eighteenth-century pieces that need specialist attention. The chemical composition of the ink used in these manuscripts is slowly eroding the paper, thus rendering it brittle. In many cases the pages have become stuck

together, making it problematic to read the manuscripts. It is not advisable to try to separate these conjoined pages casually, which risks causing further damage. Professional assistance is required, employing advanced scientific techniques to reduce the likelihood of collateral damage. I would therefore appeal to those with authority over this Music Archive to commission a specialised team of experts to draw up a report on the state of deterioration of the manuscripts and to suggest a course of action.

With regard to the organisation of the music archive, the pieces are placed individually in pocket files, each of which is numbered. The manuscripts are ordered alphabetically according to the composer's surname. This filing system within the Gozo music archives was put in place by Mr. Noel d'Anastas and Fr. John Azopardi from the Mdina Cathedral Archives. Their work should be regarded as a positive step towards improving the management and preservation of the music manuscripts at the Gozo Cathedral Archives. Prior to their efforts, the entire music collection was grouped randomly without any attempt to impose a shelving system. There does appear, however, to have been some kind of ordering based on genre or liturgical function. This would have enabled the maestro di cappella to survey at a glance all compositions written for one particular purpose. While this may have worked for one individual with long practical experience of using the archive, it lacked any consistent organisation that would have allowed others to access the manuscripts.

Following the laborious and meticulous undertaking of the two Maltese archivists, the Gozo archive was finally placed on a more systematic footing.

Having sorted and numbered all the works by author, they created the first inventory. This contained enough information to enable a person unfamiliar with the holdings to obtain a clear idea of individual pieces. The information consisted of the date of composition, key, title, and time signature, accompanied by an inventory number.

To avoid creating confusion by proposing two different cataloguing systems, I retain the existing manuscript numbering. This is intended to make it easier to look up a composer's name in the new inventory and to see what works the archives contain. But the information available previously was not sufficient to provide researchers with a clear picture of the contents of the piece.

For instance, the previous inventory offers no information at all on the orchestration, the arrangement and number of parts, or on any missing parts. This provided the main impetus for my research. Having been an active participant in the Cathedral music scene for many years, I became more and more dissatisfied with the existing system of cataloguing. It seemed to me to be completely inadequate, both for performers wishing to revive the works and for scholars wishing to study them. As a result of my work, not only is there now a chronological survey of the main figures and activities of the music chapel during the nineteenth-century, but also a more detailed and informative catalogue, enabling researchers to access and interpret the manuscripts more easily. A musician or researcher seeking information in regard to music practice at the Gozo Cathedral now has at his disposal an up-to-date and detailed catalogue, set out in an internationally accepted format. The criteria

used in creating this catalogue will be discussed further in Volume II, when the actual music manuscripts are described in more detail.

6.2 THE MUSIC REPERTOIRE

The oldest manuscripts found in the Gozo Cathedral music archives date back to 1780 and consist mostly of works by Francesco Azopardi. There are 17 compositions attributed to Azopardi and 1 by an anonymous contemporary composer, totalling 18 compositions. This relatively small collection from the late eighteenth century constitutes 2.65% of the entire music archive. The majority of the musical works found at Gozo Cathedral are nineteenth-century compositions. They constitute 652 music compositions or 95.74% of the total holdings. The remaining 11 compositions date from the twentieth-century and constitute a mere 1.61% of the entire collection. (*See Figure 2*)

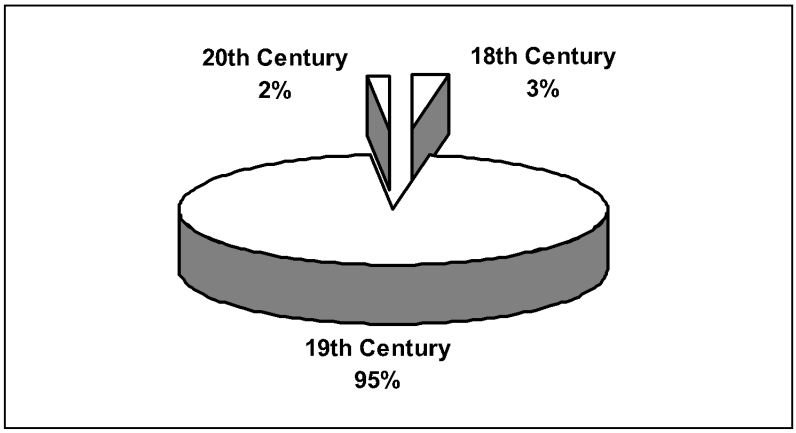


Figure 2: Chronological Distribution of Music Sources in Gozo Cathedral

Although my thesis focusses on the nineteenth-century, I thought it would be appropriate to comment on the whole collection at the music archive.

If one compares this Gozo Cathedral Music Archive with its counterpart in Malta, several differences emerge, some major and others less so. First, the oldest records available at Mdina Cathedral date back as far as the eleventh century. These manuscripts use a system of notation based on neumes: signs placed above the text to indicate the general directional outline of the monodic melody, conceived as a mnemonic aid for seasoned cantors.[227] The fifteenth-century manuscripts document the widespread acceptance of a standard form of notation for plainchant: square noteheads on 4-line staves, which are still commonly used to this day to notate monodic Gregorian chants.[228] No such early music exists within the Gozo Cathedral Music Archive.

Gregorian Chant recitation was a prominent element in the musical practice of church institutions in many countries. Obviously, Gozo was no exception. The fact that there is no musical evidence of Gregorian Chant at Gozo Cathedral, dating from the time when it was merely a church, does not of course argue against its importance for liturgical practice on the island. On the contrary, it seems entirely plausible that during the eighteenth-century Gregorian chant was performed in some form or another at the precursor church to Gozo Cathedral. Assuming this to be the case, the question arises as

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[227] Bruni, F., "La Cappella Musicale della Cattedrale di Malta nel diciasettesimo e dicciottesimo secolo" (Ph.D. diss., Paris-Sorbonne University, 1998), Volume I, p.156.
"Tra i manoscritti contenuti il repertorio in canto fermo vanno inclusi innanzitutto due codici pergamenacei, databili tra XI e XIII secolo, scritti in notazione aquitana di tipo semi-diastematico."

[228] Ibid. pp. 156-157. "Il secondo gruppo e' costituito da sei libri corali con notazione quadrata su tetragramma del XV secolo".

to why there is no tangible proof to substantiate the practice. It is worth speculating on the possible reasons that might lie behind such an intriguing absence of music manuscripts in this genre. One hypothetical explanation might be that the Gregorian chant manuscripts used in services before the nineteenth century deteriorated to such an extent that they were put aside and subsequently disposed of. This option seems the most likely, since it seems inconceivable that the music practices at Gozo Cathedral differed significantly from those followed in Malta. In addition, it is implausible to assume that conventional musical practices did not exist in Gozo prior to the arrival of Azopardi. The rich instrumental ensemble evident at the beginning of the nineteenth century cannot have arisen from scratch. It must have developed, as in other places, out of a long history of music making.

Another type of source that is absent from the Music Archive within the Gozo Cathedral is printed music. At Mdina Cathedral, a collection of roughly 200 works serve to highlight the evolution of music practice up to the eighteenth century.

> The number of works [prints] mentioned tallies around the 200 figure. Of these only 163 are retained out of 883 parts both vocal and instrumental. There are 51 incomplete prints with 120 missing parts; 21 are in duplicate, as reprints or new editions[229]

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[229] Ibid. p.161. "Il numero degli esemplari menzionati risale acirca 200; di questi ne sono pervenuti solo 163 per un totole di 883 tra parti vocali e strumentali. Le stampe incomplete sono 51 con circa 120 parti mancanti; 21 edizioni sono invece presenti in duplicato, in nuova emissione o in edizioni successive."

As already stated, the entire musical collection at Gozo Cathedral consists of music manuscripts. Because these date almost entirely from the long nineteenth century, they are all presented in more or less modern notation. At Mdina, by contrast, the catalogue lists around 700 manuscripts dating from the seventeenth century and of these 200 are still retained in the collection.[230] This would appear to back up my assertion that older sources did exist at the Gozo Music Archive, but that they were removed for some reason, leaving behind one homogeneous collection of nineteenth-century manuscripts.

A detailed study of these manuscripts, which goes beyond merely noting on the title page an autograph signature, composer's name, or date, can help to uncover more information about the origin of these compositions. Generally speaking, the manuscript paper used is of the same size (approx. 320 X 230 mm). By carefully studying other physical characteristics of the music sources, it is possible to conclude that approximately 75% of the paper used throughout the whole music collection was produced by the same person or company. The most obvious such marker is the prevailing watermark with three crescent moons. It is significant and telling to note that the same paper was also used in Malta from as early as the seventeenth century.[231]

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[230] Ibid. p. 169. "L'inventario settecentesco include, oltre alle stampe, anche una lista di tutte le musiche manoscritte, circa 700 opere, conservate ne''archivio. . Dal confronto effettuato tra l'inventario e la collezione manoscritta attuale, sono stati individuati poco piu' di 85 manoscritti su circa 200 databili al diciassettesimo secolo. La collezzione attuale rappresenta, dunque, solo molto parzialmente il repertorio effettivo del '600. L'inventario, includendo le musiche sino al 1709 circa, epoca della sua redazione, descriva circa 700 manoscritti (XVII sec.) contro I 200 pervenutici."

[231] Ibid. p. 172. "Un esame codicologico piu' approfondito della carta ha rivelato che almeno 70% dei manoscritti settecenteschi provengono probabilmente da un medesimo cartaio, individuabile da una comune filigrana costituita da tre mezze lune decrescenti."

In Mdina Cathedral, a vast array of musical documents provides ample material to trace the history of the music chapel back as far as the fifteenth century. In fact, it allows various genres of music to be considered as milestones in the music history of Malta. In the seventeenth century, for instance, the most popular style featured a concertato division between a small concertino ensemble (2-5 voices) and a larger ripieno ensemble (5-7 voices).[232]

Another style commonly practised in Mdina in the seventeenth century was monodic music. This style consisted of one solo voice, usually with the accompaniment of the harpsichord and/or a few instruments, a combination commonly associated with the mid-Baroque Era. One of the reasons for the spread of this monodic style was the limited number of musicians it required, which allowed many churches and religious institutions to minimise their expenses.[233] Having an archive that possesses only music manuscripts dating nineteenth century, does not mean that similar musical activities were not also taking place at Gozo Cathedral.

The "a cappella" style, featuring unaccompanied vocal works, was also commonly found at the Mdina Cathedral. In fact, a number of Masses and motets were written in this archaic style. Sometimes it is not clear whether compositions that appear to feature voices only were true "a cappella" compositions, since it was generally taken for granted that the organ or some other continuo instrument would have participated, even if not notated. On the

[232] Ibid. p. 192. "Le musiche "concertate", lo stile che piu' incarna lo spirito della musica seicentesca, sono indubbiamente il genere piu' rappresentato nella collezione. In questo ampio gruppo si sono individuate due sezioni: le musiche per piccolo ensemble (2-5 voci) e le musiche per ampio ensemble (5-7 voci)."

other hand, those works specifically labelled "a cappella" must have been different from other works that incorporate additional instruments.[234]

Printed scores were also common in seventeenth-century Malta, but they seem to have fallen out of favour in the eighteenth century. The largely nineteenth-century collection at the Gozo Cathedral Music Archives testifies to a culture of notating compositions by hand, in individual parts destined for performance. In his thesis about music practice at Mdina Cathedral during the seventeenth and eighteenth centuries, Dr. Bruni argues that from the eighteenth century onwards printed music gave way to manuscripts owing to the lack of a music printing press on the island until the early twentieth century. As a result of this situation, the diffusion of musical works tended to be more limited.[235] Composers were not able to distribute works easily, because writing copies manually was time consuming and expensive. When a composition was printed there were of course many copies available.

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[233] Ibid. p. 202. "Uno dei motivi che facilito' la diffusione del genere monodico fu proprio la possibilita' di queste musiche di poter entrare nel repertorio anche delle piu' modeste cappelle."

[234] Ibid. p. 205. "L'esame dell'antico inventario nonche' la verifica effettuata sulla collezione odierna ha rivelato una presenza estremamente esigua di musiche vocali senza accompagnamento del continuo. Anche se la maggior parte delle opere indicizzate nell'inventario riportano quasi empre solo l'indicazione succinta dell'organico vocale ed eventuale la presenza di strumenti, cio' non va interpretato come se si trattasse di musiche a cappella. Benche' l'organo era evidentemente considerata superflua e cio' spiegherebbe l'utilizzo da parte del compilatore dell'inventario del termine "a cappella" per evidenziare la differenza rispetto alle altre composizioni."

[235] Ibid. p. 213.

6.2.1 MALTESE COMPOSITIONS AT THE GOZO ARCHIVES

The 681 music manuscripts present at the archives are attributed to some 130 different composers, with the exception of 77 pieces that are catalogued as anonymous. The most frequently represented composers are Francesco Azopardi with 61 compositions, and Pietro Paolo Bugeja with 66 compositions. Table 1 in the Appendix provides a complete list of composers and the number of works they produced.

In scanning the names of composers included in this list, it is easy to spot that a large number of them were established musicians/composers in the music scene of the mainland, Malta. These names include Domenico Amore, Francesco Azopardi, Pietro Paolo Bugeja and his son Vincenzo Bugeja, Carlo Diacono, Angelo Galea, Vincenzo Mifsud and Giuseppe Principato, amongst others. All these musicians served in various posts in the music chapel at Mdina Cathedral or the Co-Cathedral in Valletta as musicians, directors or maestro di cappelle.

As already suggested, the Gozo Cathedral Music Chapel occasionally benefitted from the services of Maltese *maestri di cappella* and *direttori di cappella*, as well as performing compositions by Maltese composers. Among the most renowned names in church music in Malta are Benigno Zerafa and Francesco Azopardi. Both served at the Cathedral of Mdina, the first as maestro di cappella between 1744 and 1804, and the latter as organist from 1775 until 1804 and maestro di cappella between 1804 and 1809. Although

Azopardi is represented by 61 compositions in Gozo, Zerafa does not feature at all.

Both composers, and a few others, brought their styles and practices over to Gozo, and in the process imparted whatever foreign influences they had acquired. It was considered beneficial for a composer/musician to spend some time abroad, generally in Naples, to expand his musical horizons and to consolidate his abilities. In fact, both Zerafa and Azopardi studied in Naples, the latter at the Conservatorio di S. Onofrio. Consequently, the music chapel at Mdina Cathedral benefitted from various initiatives and innovations that derived from the introduction of foreign influences. The first change involved the set-up of the music chapel itself. This change was important, since the Gozo music chapel also adopted it. The number of musicians started to increase considerably, until it reached a level that was subsequently maintained.[236]

These two composers also introduced new compositional techniques and features. For instance, they included instrumental passages that were labelled "obbligati". These passages were normally associated with arias for solo singers. Vocal composition also received an injection of new ideas. More elaborate passages were introduced, perhaps partly due to the availability of better trained singers.[237]

[236] Ibid. p. 218. "Se nei primi decenni del diciottesimo secolo avevamo assistito ad un timido allargarsi dell'organico strumentale, a partire dagli anni '50 la cappella era provvista di suonatori di violini, di un contrabbasso e un violoncello nonche' di due oboi e di due corni da caccia. Benche' non vennero mai impiegati stabilmente flautisti e suonatori di tromba nella cappella, la presenza di questi strumenti divenne un fatto abbastanza ricorrente nelle musiche di dei due maestri"
[237] Ibid. p. 219.

Another aspect that may be regarded as a direct consequence of the foreign travels experienced by Zerafa and Azopardi is that these two composers wrote music for practically every liturgical division of the mass and vespers.[238]

6.2.2 THE MUSIC OF FRANCESCO AZOPARDI

Being such an important figure in the music scenes of both Malta and Gozo, it is necessary to discuss the works and styles of Francesco Azopardi, with a special emphasis on his contributions to the Gozo Cathedral Music Archives.

In keeping with his substantial presence in the Mdina Cathedral Music Collection, the works represented at the Music Archive in Gozo Cathedral cover a wide variety of genres. Among the 61 compositions, the most frequently represented genre is the mass. Other vocal and instrumental compositions make up the remainder of the collection attributed to this composer, as follows in Table 7:

[238] Ibid. p. 219.

Table 7
Compositions of Francesco Azopardi in Gozo
3 Instrumental Works
3 Symphonies for orch. (1804**[239], 19th c.)
9 masses
7 for 4 V, orch. (1780, 1797, 1798, 1804, 19th c.***)
1 for 3 V, orch. (1817)
1 for 2 V, orch. (19th c.)
3 Credo
2 for 4 V, orch. (1804, 19th c.)
1 for 3 V, orch. (19th c.)
1 Introit for 4 V, orch. (19th c.)
8 Graduals
7 for 4 V, orch. (1787***, 1788, 1801, 19th c.**)
1 for 3 V, orch. (19th c.)
8 Offertories
5 for 4 V, orch. (1788***, 1789, 19th c.**)
3 for 1 V, orch. (1788, 1790, 19th c.)
12 Psalms for 4 V, orch. (1780, 1816, 1818, 19th c.*********)
6 Responsories for 4 V, orch. (1822, 1858***, 19th c.**)
7 Hymns
4 for 4 V, orch. (1793, 19th c.****)
2 for 3 V, orch. (19th c.**)
1 for 1 V, orch. (19th c.)
3 Antiphons for 4 V, orch. (1795**, 1801)
1 Hymn for Bishop's Entry for 4 V, orch. (1780)

[239] Asterisk (*) indicate multiple compositions.

Among the compositions of Francesco Azopardi, the only instrumental genre found is that of the symphony. It is very interesting to consider how such a genre came to be included in the music archive within a church. The practice of including symphonies within church services took place also in Malta, at Mdina Cathedral. It seems likely that these orchestral works were performed on special occasions. That they had a religious connection can be verified by the inclusion of the organ[240] in two of the symphonies (M-GVca Mus. Ms. 72, 73). The third symphony (M-GVca Mus. Ms. 12), however, does not make use of the organ. Perhaps it was performed on a special occasion not necessarily associated with a religious activity?

In terms of the orchestral forces employed in performing the 9 masses, Azopardi generally makes use of approximately the same ensemble: 1st violin, 2nd violin, 'cello, double bass, flute, 1st oboe, 2nd oboe, clarinet, 1st horn, 2nd horn, trumpet, 1st trombone, 2nd trombone, tuba, and organ. Of these, the last four brass instruments mentioned are most often omitted. The most full ensemble required for this genre is found in the Messa Breve da Requiem, written during the nineteenth century and orchestrated for 4 voices, 1st violin, 2nd violin, 1st oboe, 2nd oboe, clarinet, 1st horn, 2nd horn, 1st trombone, 2nd trombone, tuba, 'cello, double bass and organ. (M-GVca Mus. Ms. 14). Table 8 illustrates the number of parts that are used in Azopardi's masses.

[240] Ibid, p. 238. "Alcuni indizi suscitano il forte sospetto che sitratta di musiche eseguite in qualche solennita' particolare. Non sarebbe queato il primo caso di musiche strumentali ("sinfonie" e "serenate") eseguite durante le solennita' come riportano alcuni resoconti tratti dai libri cerimoniali manoscritti… Sia l'ouverture che una delle due sinfonie (1797) prevedono l'impiego dell'organo. Cio' induce a credere fortemente ad una destinazione liturgica dei due brani. Al contrario rimane incerta la destinazione della snfonia per orchestra e oboe obbligato, composta nel 1799, durante l'occupazione francese".

Ms. No.	No. of Parts
M-GVca Mus. Ms. 14	18
M-GVca Mus. Ms. 15	10
M-GVca Mus. Ms. 16	12
M-GVca Mus. Ms. 17	10
M-GVca Mus. Ms. 18	11
M-GVca Mus. Ms. 19	12
M-GVca Mus. Ms. 20	12
M-GVca Mus. Ms. 24	6
M-GVca Mus. Ms. 25	12

Table 8. The orchestration of Masses by Azopardi in Gozo

From the above table, it may be deduced that these masses were performed on special occasions or feasts, since they demanded a large number of musicians and would have cost a considerable amount of money to stage. Similar ensembles are encountered again and again in works by Azopardi, and also by others, suggesting that a common practice was established for all composers listed in the Music Archive at the Gozo Cathedral.

Francesco Azopardi was one of a small number of composers who had a close relationship with both Gozo and Malta. But one also finds compositions attributed to musicians who appear to have had a connection with only Gozo Cathedral. This is presumably due to the fact that they were either Gozitans themselves or residents in Gozo. For example, the names of Adriano Lanzon, Antonio Calleja, Francesco Decesare, Giorgio Mercieca and others are frequently reported in Chapter Administrative Documents at Gozo Cathedral, but there is no specific reference to them whatsoever in Malta.

Bearing in mind this separation between Gozo and Malta in regard to rank and file musicians, the close association of maestros with both islands suggests an intimate relation between Gozo Cathedral, Mdina Cathedral, and Valletta Co-Cathedral. Although in the opening part of this thesis I indicated that there were significant difficulties in communication between the two islands, owing to the lack of transport facilities, there still seems to have been a meaningful degree of mutual collaboration.

Before considering the individual composers and their outputs, together with their relationship (if any) with Maltese Cathedrals, it necessary to explore the music repertoire as a whole. The main categories of musical works found at the Gozo Cathedral Music Archives are Masses, Psalms and Responsories, Antiphons, and Litanies. This means that the entire archive consists almost entirely of sacred choral music with instrumental accompaniment, complemented by a relatively small amount of purely instrumental musical compositions.

6.3 SACRED MUSIC

It is of course hardly surprising that a church musical collection should contain mostly material that relates to the religious activities that were practised within the same Cathedral. Obviously, one of the major religious services was the Mass. It is therefore to be expected that a large amount of compositions belong to this genre. In fact, the Music Archives within the Cathedral contain 199 pieces that are either full or partial Masses. This constitutes almost a third (29%) of the entire music collection, and emphasises the importance of this type of sacred choral and instrumental composition over other functions and ceremonies. The musical arrangement of these masses varied both vocally and instrumentally. There are masses written for 1 or 2 voices, such as soprano solo or soprano and alto, or tenor and bass. A relatively large number of these compositions are written for 4 voices, in the usual setting for soprano, alto, tenor and bass. The instrumentation varies significantly from one work to another, reflecting the composer's taste, perhaps, but more likely the availability of musicians at the music chapel on a given day.

Other sacred music compositions found at the Music Archive fall under the heading of Psalms and Responsories, as divided in Table 9 as follows:

First-Line Title	No. Of Compositions
Dixit	33
Confitebur	6
Beatus Vir	4
Laudate Pueri	26
Laudate Dominum	5
Laetatus	9
Nisi	11
Lauda Jerusalem	11
Credidi	5
In Confitendo	1
Domine Probasti	1
Beata Omnes	3
De Profundis	1
Laudamus	12
Laetatus Sum	1
Domine a Dextris	5
Juravit Dominus	10
Lauda Anima Mea	1
Magnificat	18
Deus in adiutorium	10
Lauda Sion	1
Domine ad Adiuvandum	21
Domine Deus	16
Quis Sicut Dominus	4
Judicabit	2
Qui Sedes	2

Table 9. Sacred compositions other than the Mass in Gozo

These pieces total 219 works (or 32%) of the whole music archive. Yet there remain a few other types of composition that fall under the category of sacred music. These are the antiphons and litanies. There are 19 antiphons present in the musical collection and 10 litanies. These represent 2.8% and 1.5% of the entire music collection respectively. Therefore, the total number of sacred

vocal compositions with accompaniment at Gozo Cathedral is 418, or 61% of the whole collection.

6.4 INSTRUMENTAL MUSIC

As already hinted earlier in this chapter, the Music Archives at Gozo Cathedral contain manuscripts that are purely for instruments. The orchestration involved is simple and excludes the use of voices. It is worth asking whether or not these pieces were actually performed in church.

As in the case of the symphonies by Francesco Azopardi, the instrumental works can be divided into two categories, one that included the organ and one that did not. In the former category, it can be assumed that having an organ as part of the orchestration confirms that these works were meant to be performed in church, probably during a religious service. As regards the latter, the absence of the organ suggests that possibility that these instrumental works were not performed in church or, indeed, associated with a specific religious function.

It is interesting to note that of the entire music collection at Gozo Cathedral only 49 manuscripts are purely instrumental, constituting only 7.2% of the total. Of these 49 pieces for orchestra, the majority are labelled as symphonies. The two exceptions are a march (M-GVca Mus. Ms. 518), perhaps used for a procession, and an overture (M-GVca Mus. Ms. 515). The orchestration varies from a small group of 3 to 4 musicians to a wider ensemble of 12 or more musicians. For example, in Pietro Paolo Bugeja's Symphony (M-GVca Mus. Ms. 175), there are parts for 1st violin, 2nd violin, 1st flute, 2nd flute,

1st oboe, 2nd oboe, viola, 1st horn, 2nd horn, 1st trumpet, 2nd trumpet, 1st bassoon, 2nd bassoon, double bass, organ, and timpani. The inclusion of timpani in the church is rather innovative, since percussion instruments, while not specifically forbidden, rarely featured in Maltese church music.

Symphonies drawn from well-known operas are also present at the music archive. Their presence prompts us to question when and for what purpose these pieces were performed. The most likely answer is that the church at that time did not serve only as a place of worship and religious gathering, but also as a social centre, a place where people met to carry out various non-religious civic activities. The church was the focal point of every community. There are many possibilities to account for the presence of orchestral music in the cathedral archives. For instance, given the lack of public performance spaces such as theatres or opera houses, the music chapel in Gozo may have served as a space for civic celebrations, perhaps even concerts of popular music. If so, then the Gozitan public was given this treat for free.[241]

Among the popular pieces extant at the Archive of Gozo Cathedral are Donizetti's *Gemma di Vergny* (M-GVca Mus. Ms. 322), Rossini's *L'Italiana in Algeri* (M-GVca Mus. Ms. 503), and Verdi's *Nabucco* (M-GVca Mus. Ms. 579).

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[241] Vella, J. "Gozo and its Music", in Joseph Farrugia and Lino Briguglio, *A Focus on Gozo,* (Malta: Formatek Ltd., 1996), pp. 175-176. "It is true of course that local churches, since time immemorial, had served as the "poor man's concert hall" and, in this regard, they had performed an immense service towards the dissemination of musical culture. But the extremity to which the situation had developed is clearly illustrated by the following. At the Cathedral in Gozo, before the actual church service began, it was customary for the orchestra to play an introductory piece to serve as a kind of overture to the religious ceremony […] Rather, the orchestra struck up popular overtures from operas like the ones from *Semiramide* and *L'Italiana in Algeri* by Rossini, or Donizetti's *Gemma di Vergny* or the one from Verdi's *Nabucco*. All the above music, purposely arranged for a reduced church orchestra can still be found in the Archives of the Gozo Cathedral."

6.5 EPILOGUE

In drawing to a close this historical outline corresponding to the Catalogue of Musical Works found at the Music Archives at Gozo Cathedral, I need to emphasise once again the strategic connection between the two islands of Malta and Gozo. This exerted a major influence on musical practice in their respective Cathedrals. Seen as smaller and more isolated than its larger sister island, Gozo concentrated mostly on local or Maltese musicians. On the other hand, Malta benefitted from the services of not only Maltese but also foreign musicians. Such a difference in human resources put the larger island at an advantage over Gozo. Nonetheless, at certain instances, Gozo received something of the recognition granted to Malta, due to the fact that key musicians in the Maltese music scene also occupied top posts at Gozo Cathedral. In addition, Gozo Cathedral was also influenced by foreign (mainly Italian) practices, for the simple reason that those Maltese musicians who led Gozo Cathedral music chapel, or contributed to it through their compositions, received their training abroad. Francesco Azopardi, for instance, was taught in Naples.

Another important aspect to remember is the respective abilities of musicians. Documents attest to the fact that during the nineteenth century music directors, maestri di cappella and extra musicians were regularly brought over to Gozo from Malta. Clearly, the mainly amateur native Gozitans were thought to lack sufficient ability to take on these roles. As time passed by, however, Gozitan musicians were entrusted with leading roles and eventually

the music chapel became practically all Gozitan. The only instances when Maltese "extras" were engaged were when the ensemble happened to lack a particular instrument.

It is not feasible to trace the history of the chapel any further back in time. This is because of the lack of relevant material in the Cathedral Chapter's Archives, and the precarious state of the administrative documents. I hope that more funds and energy will eventually be allotted to the archives so that a clearer and more accurate picture of the origins of musical practice at Gozo Cathedral may be drawn. Obviously, because my study is not purely historical in nature but rather curatorial, I have not presented all of the available information gathered. It is highly likely that new material and information will emerge as scholars engage more actively with the material, which may turn out to be of value to my study of music at Gozo Cathedral in the nineteenth century.

In the end, the limited scope of my thesis precludes any comprehensive study of this century of musical activity in Gozo. I have however striven to paint as clear a picture as possible within these constraints. In doing so, I hope to have established a stronger position from which to understand and interrogate this collection, and to encourage scholars and musicians to appreciate what our forefathers have left behind. At least, I hope to have opened up a path for others to follow. My detailed catalogue should help future scholars and historians to access the music collection of Gozo Cathedral in a more organised and efficient way.

CRITERIA OF CATALOGUING

The order and the numeration used in the following catalogue are left unchanged as to those found in the Music Archive of the Gozo Cathedral. This was done to avoid any confusion that might arise. As a matter of fact, the catalogue adopts the international standard descriptions of musical manuscripts as established by R.I.S.M. (Repertoire Internationale des Sources Musicales).

The sequence of the works as found and as are left at the music archive, is in alphabetical order in respect to the composer's surname. In a way this seems to be advantageous in the sense that it also serves as a composer's index. A number of anonymous compositions are also present and are referred to at the end of the catalogue. By the time this catalogue came to print there were nine music manuscripts missing. Details acquired though the inventory available at the music archives regarding these missing music pieces can be seen at the end of this Volume.

Each catalogue entry includes the following details:

a) The manuscript number.

b) The composer's name.

c) The Title area includes the conventional title, the genre followed by a brief note about the vocal and/or instrumental arrangement together with the key.

d) The front cover title page content.

e) The physical description area includes remarks about manuscript or prints, date, measurement in millimetres of the score/parts and an extensive list of vocal and instrumental parts available together with each individual part's number of folios. Description of watermarks are also given in this section

f) The last area gives additional information about dedications, description of pictures, different copyists etc.

LIST OF ABBREVIATIONS

A:	alto, contralto (voice)
M-GVca:	Malta – Gozo, Victoria Cathedral Archive
Anon.:	anonymous
B:	bass (voice)
Bombne:	bombardone
Bsn:	bassoon
c.:	century

cl:	clarinet
cm.:	centimetres
cor:	cornet
db:	double-bass
euf:	euphonium
f., ff.:	folio(s)
fl:	flute
flic.:	flicorno
hn:	horn
maj.:	major
min.:	minor
ms.:	manuscript
ob:	oboe
obbl:	obbligato
ofi:	oficleide
orch.:	orchestra
org.:	organ
pft:	pianoforte
picc:	piccolo
r:	rectus
S:	Soprano (voice)
T:	Tenor (voice)
timp:	timpani
tpt:	trumpet
trb:	trombone
V:	voice
v:	versus
vla:	viola
vlc:	violoncello (cello)
vl:	violin

CATALOGUE

M-GVca Mus. Ms. 1

AGIUS, Angelo

[Symphony. orch., G maj.]

Sinfonia / Del Delettante Sig.r / M. Angelo / Oboe Primo / Copiata li 16 Luglio 1834.

ms; 1834,1841; 316x230 mm; 14 parts: 2 vl1, 2 vl2, ob obbl, ob1, ob2, 2 hn, 2 db, trb, 2 org (2, 2 ,2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 ff.); watermarks: three decrescent moons. On f.1r of ob1: *Sig.r Paolino Portelli Pad.ne.* Parts copied by different hands. On one hn part: *1841.*

M-GVca Mus. Ms. 2

AGIUS, Angelo

[Symphony. orch., E maj.]

Sinfonia / del Sig.r / Angelo Agius / Organo / 1834 / Proprieta' Della S.a M.e Chiesa / Del Gozo.

ms.; 1834; 320x230 mm; 10 parts: 2 fl, cl, hn, trb1, trb2, vl1, vl2, db, org (1, 1, 1, 1, 1, 1, 3, 2, 1, 1 ff.) ; watermarks : three decrescent moons. Parts copied by different hands.

M-GVca Mus. Ms. 3

AMORE, Domenico

[Mass. Gloria. TTB, orch., Eb maj.]

Gloria in excelsis Del Sig.r Domenico Amore / Contrabasso / Proprieta' della Ch.a Cattedrale 1876.

Ms.; 1876; 280x218 mm; 13 parts: T1, T2, B, vl1, vl2, fl, ob, hn1, hn2, tpt, trb1, trb2, db (1, 1, 1, 2, 2, 2, 2, 1, 2, 2, 1, 1, 2 ff.); watermarks: DGG di […]inori.

M-GVca Mus. Ms. 4

AMORE, Domenico

[Dixit. Psalm 109. TB, orch., Eb maj.]

Dixit Del Sig.r Amore / Organo / Proprieta' Della Ch.a Cattedrale 1876

ms.; 1876; 275x213 mm; 21 parts: 2t1, 2t2, 2b, 2vl1, 2vl2, cl1, cl2, hn1, hn2, tpt, trb1, trb2, trb3, offle', db, org (1, 1, 1, 1, 1, 1, 2, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.); watermarks: DGG di[…]Inori. Parts copied by 2 different hands.

M-GVca Mus. Ms. 5

AMORE, Domenico

[Laudate Dominium. Psalm 112. SB, orch., C maj.]

Laudate D.num / Del Sig.r Dom.co, Amo.re / Organo / Adriano Lanzon P.io

ms; 19th century; 320x230 mm; 30 parts: 2S, 2B, 5vl1, 5vl2, 2fl, 3cl, 3hn, trb1, trb2, trb, 3db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, ff.); watermarks: 3 decrescent moons.

M-GVca Mus. Ms. 6

AMORE, Domenico

[Beata Mater. Antiphon. TB, orch., Eb maj.]

Antifona / Della / Beata Vergine Maria / Organo / Il Sig.r Adriano Lanzon Proprietario

ms.; 19th century; 313x235 mm; score (8 ff.) 27 parts: t1, t2, t3, b, 2vl1, 3vl2, vla, fl, ob1, 2cl1, 3cl2, hn1, hn2, 2tpt1, tpt2, trb1, trb2, trb3, db, org (1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.) On vl.1 parts: *Violino Primo / Beata Mater / Del Sig.r Domenico Amore*

M-GVca Mus. Ms. 6A

AMORE, Domenico

[Hodie Maria Virgo. Antiphon. TB, orch., Eb maj.]
(Hodie Maria Virgo)
ms.; 19th century; 313x230mm; 5parts: t1, t2, t3, 2b (1, 1, 1, 1, 1 ff.). The music is the same as Mus. Ms. 6 but with different text.

M-GVca Mus. Ms. 6B

AMORE, Domenico

[Hodie gloriosa. Antiphon. TB, Eb maj.]
(Hodie Glori)
ms.; 19th century; 290x215 mm; 6 parts: t1, 2t2, t3, 2b (1, 1, 1, 1, 1, 1 ff.). The music is the same as Mus. Ms. 6 but with different text – "Hodie Hodie, gloriosa coeli".

M-GVca Mus. Ms. 6C

AMORE, Domenico

[Beatam me dicem. Antiphon. TB, Eb maj.]

Antifona Del Sig.r Dom.co Amore / Beatam me dicem - Visitazione Tenore 1^{o}

ms.; 19th century; 293x216 mm; 5 parts: t1, t2, t3, 2b (1, 1, 1, 1, 1 ff.). The music is the same as Mus. Ms. 6 but with Beatam me dicent text.

M-Gvca Mus. Ms. 7

AMORE, Domenico

[Ave Maris Stella. Hymn. orch., G maj.]
Ave Maris Stella Del Sig.r D. Amore / Violino 2^{o} / Sac. Baluci Pad.ne
ms.; 19th century; 310x225 mm.; 24 parts: 2vl1, 2vl2, vla, fl, cl1, cl2, hn1, hns1+2, 2tpts 1+2, A.Sax.1, A.Sax.2, 2trb1, 2trb2, trb3, tuba, db, org (2, 2, 2, 2, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Parts copied by different persons. On org. part f. 1v: *a coloured picture of the Nome di Maria (orange) in a yellow star over a picture of a coloured ship in a tempest.*

M-GVca Mus. Ms. 8

AMORE, Domenico

[Litany BVM. orch., A maj.]
Litania Della B.V. Sax2^{o} D. Amore
ms.; 19th century; 313x235mm.; 8 parts: vl2, fl, trb1, trb2, trb3, a.sax1, a.sax.2 (2, 1, 2, 1, 1, 1, 1, 1). Parts copied by two different persons.

M-GVca Mus. Ms. 9

AMORE, Domenico

[Litany BVM. TB, orch., Eb maj,]

Litanie / Del Sig.r Domenico Amore / Organo / Pad. Adriano Lanzon / Il 15 Agosto 1862

ms.; 19th century; 315x230 mm.; 17 parts: t1, t2, 2b, vl1, vla, fl, cl1, cl2, 2hn1, hn2, hns1+2, trb3, db, org (1, 1, 1, 1, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.) Watermarks: Three decrescent moons. On org. part f.1r - *Sac. Luciano Baluci / Victoria - Gozo*

M-GVca Mus. Ms. 10

AMORE, Domenico

[Tantum Ergo. Canticle. orch., Eb maj., Bb maj.]
Tantum Ergo Del Sig.r Amore / Organo / P.ne A. Lanzon
ms.; 1862; 292x217 mm.; score (12 ff.) 5 parts: vl1, vl2, cl, hn, org (1, 2, 1, 1, 2, 1, 2 ff.)

Watermarks: DGG di . . On Score f. 10r: *Tantum Ergo del Sig.r Domenico Amore 1862 15 Agosto*.

M-GVca Mus. Ms 11

AMORE, Domenico

[Symphony. orch., D maj.]
Sinfonia / Del / S.r Dom.co Amor.e / Org.o
ms.; 19th century; 315x225 mm.; 12 parts: vl1, vl2, 2fl, ob, cl, tpt1, tpt2, trb1, trb2, db, org (2, 1, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. On trb2 part there is a hole resulting from a burn.

M-GVca Mus. Ms. 12

AMORE, Domenico

[Symphony. orch., F maj.]
Sinfonia 3za Violino Secondo del Sig.r D.co Amore
ms.; 19th century; 290x230 mm.; 6 parts: vl1, 2cl, 3tpts (2, 2, 2, 1, 1, 2 ff.). Parts copied by different persons.

M-GVca Mus. Ms. 13

AZZOPARDI, Corradi

[Deus in Adutorium. Hymn. STB, orch., C maj.]

Deus in Adiutorium Breve / Del Sig.r Corradi Azzopardi / Organo / Della Chiesa Cattedrale

ms.; 19th century; 160-320x230 mm.; 12 parts: S, T, B, vl1, vl2, fl, cl, hn1+2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: P.M. Fabriano.

M-GVca Mus. Ms. 14

AZOPARDI, Francesco

[Mass. SATB, orch., Bb maj.]

Organo / Messa Breve / De / Requiem / D'Azzopardi / posta in Musica / Carlo Brincat P.ne

ms.; 19th century; 320x230 mm.; 37 parts: 2C, 2A, T, 4B, 3vl1, 2 vl2, ob1, 2ob2, cl, 3hn1, 3hn2, 3tpt, 2trb1, 2trb2, tuba, vlc, 2db, org (6, 6, 4, 6, 6, 5, 5, 4, 6, 4, 8, 7, 6, 8, 8, 4, 3, 4, 4, 4, 4, 3, 4, 4, 3, 4, 4, 3, 2, 2, 2, 2, 4, 4, 4, 6, 6 ff.) Watermarks: XC - stars on two hills. Parts copied by different hands.

M-GVca Mus. Ms. 15

AZOPARDI, Francesco

[Mass. SATB, orch., D Maj.]

In Re / Messa / Con Violini, Stromenti di Fiato / e quattro Voci / Del Sig.r Francesco Azzopardi / Organo / Della S. Matrice Chiesa del Gozo

ms.; 1797; 320x235 mm.; 10 parts: C, A, T, B, vl1, vl2, ob1, ob2, db, org (6, 4, 5, 6, 12, 12, 9, 4, 8, 8 ff.). Watermarks: M.A., 3 decrescent moons. On ob1 part: f. 1v: *1820;* on ob2 part: f. 1v: *del 1797.*

M-GVca Mus. Ms. 16

AZOPARDI, Francesco

[Mass. SATB, orch., G maj.]
Messa Breve / D'Azzopardi / Del 1798 / Organo
ms.; 1798; 315x230 mm.; 24 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2ob1, 2ob2, 2hn1, 2hn2, 2db, 2org (4, 3, 4, 2, 4, 3, 4, 3, 4, 4, 4, 4, 3, 2, 2, 3, 2, 1, 2, 1, 4, 3, 4, 4 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 17

AZOPARDI, Francesco

[Mass. STB, orch., D maj.]
Messa Solenne Azzopardi 1817 / Violino Primo
ms.; 1817; 305x220 mm.; 12 parts: 2S, T, B, vl1, vl2, fl, ob, hn1, hn2, 2 db (5, 6, 4, 4, 14, 12, 8, 7, 6, 6, 10, 6 ff.). Watermarks: three decrescent moons. Parts copied by different hands.

M-GVca Mus. Ms. 18

AZOPARDI, Francesco

[Mass. SATB, orch., C maj.]

Organo / Kyrie e Gloria / a 4 voci obligati del Sig.r Francesco / Azzopardi

ms.; 19th century; 318x228 mm.; 11 parts: S, A, T, B, vl2, ob1, ob2, hn1, hn2, vlc, org (2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 19

AZOPARDI, Francesco

[Mass. SATB, orch., F maj.]

Kyrie e Gloria / del Sig.r / Azzopardi / con 4 voci ed a diversi stromenti obbligati / Organo / Not. M.Ang.o Gatt Pad.ne

ms.; 19th century; 320x240 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (8, 5, 6, 8, 10, 10, 8, 8, 6, 6, 8, 10 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 20

AZOPARDI, Francesco

[Mass. SB, orch., F maj.]

Messa Breve / Del Sig.r F. Azzopardi / Organo Proprieta' della Chiesa Cattedrale del Gozo

ms.; 19th century; 315x235 mm.; vocal sc. (4 ff.), 12 parts: S1, S2, B1, B2, 2vl1, vl2, cl, ob1, ob2, tpt, db, org (3, 2, 2, 3, 2, 3, 2, 2, 1, 1, 2, 1, 3 ff.). Watermarks: open-winged dove.

M-GVca Mus. Ms. 21

AZOPARDI, Francesco

[Mass.Credo. SATB, orch., G maj,]
Organo / Credo del Sig.r Azzopardi
ms.; 1804; 310x230 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (4, 3, 3, 3, 4, 4, 3, 2, 2, 2, 4, 4 ff.). Watermarks: three decrescent moons. On ob1 part f. 1v: *1804*

M-GVca Mus. Ms. 22

AZOPARDI, Francesco

[Mass. Credo. STB, orch., F maj.]

Credo a 4 voci / Con Violini, Oboe, Corni e Basso / Del Sig.r Fran.co Azopardi / Organo / Not. M. Ang.o Gatt Pad.ne

ms.; 19th century; 320x230 mm.; 11 parts: S, T, B, vl1, vl2, ob, 1ob2, hn1, hn2, db, org (1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 23

AZOPARDI, Francesco

[Mass. Credo. SATB, orch., G maj.]

Credo a Quattro Voci / Con W. Oboe e Corni / Organo / Fr.o Az.o / Per uso della Societa' frattante / Salvat. Pace Pad.ne

ms.; 19th century; 315x230 mm.; 24 parts: 2S, 2A, 2T, 2B, 3vl1, 3vl2, 2ob1, 2ob2, 2hn1, hn2, 2 db (1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms 24

AZOPARDI, Francesco

[Mass. SATB, orch., F maj.]

Sanctus / a Quattro Voci / Del Sig.r Francesco Azopardi / Organo / Pad.ne Giorgio Mercieca ed. Ant.o Calleja

ms.; 1780; 160x115-225mm.; 6 parts: S, A, T, B, db, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. On org part f. 2v: *1780.*

M-GVca Mus. Ms. 25

AZOPARDI, Francesco

[Mass. SATB, orch., Bb maj,]
Sanctus / Del Sig.r Azzopardi / Organo / 1804
ms.; 1804; 315x223 mm.; 12 parts: S, A, T, B, vl1, vl2, cl, ob2, hn1, hn2, 2db, org (1, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem

M-GVca Mus. Ms. 26

AZOPARDI, Francesco

[Lauda Sion. Hymn. SATB, orch. A maj.]

Lauda Sion / Del Sig.r Francesco Azzopardi / Organo / Della S. Mat.e Chiesa del Gozo

ms; 1793; 300x220 mm.; 2parts: score, guida (50, 5 ff.) 25 parts: S, 2A, 2T, B, 4vl1, 2vl2, fl, ob1, ob2, cl, cl2, hn1, hn2, tpt, trb1, trb2, 2db, org (4, 2, 2, 3, 2, 2, 4, 4, 4, 6, 5, 4, 2, 2, 3, 2, 2, 2, 2, 2, 2, 2, 1, 2, 3, 4 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands. On hrn1 part f. 1v: *1793.*

M-GVca Mus. Ms. 27

AZOPARDI, Francesco

[Gradual. SATB, orch., C maj.]

Graduale / Per l'Ascensione / Del Sig.r / Francesco Azzopardi / Dell 1788 / Organo / Della Chiesa Mat.

Ms.; 1788; 325x230 mm.; 1 part: guida (4 ff.), 16 parts: S, A, T, B, vl1, vl2, ob1, ob2, cl, 2hn1, 2hn2, trb, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 28

AZOPARDI, Francesco

[Gradual. SATB, orch., D maj.]

Graduale / Justus ut palma Horebit / a quattro Voci con V.V. e Stromenti di Fiato / Del Sig.r Francesco Azopardi / Organo / 1801 / Chiesa Matrice / Comprata dal M. Carlo Deb. Aprile 1867

ms.; 1801; 320x233 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, 2 org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2, 1 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 29

AZOPARDI, Francesco

[Gradual. SATB, orch., A maj.]

Graduale / Diffusa est gratia / Del Sig.r Azopardi / Organo / Proprieta' della Chiesa Cattedrale del Gozo

ms.; 19th century; 315x230 mm.; 12 parts: S, A, T, B, vl1, vl2, cl, ob1, ob2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem.

M-Gvca Mus. Ms. 30

AZOPARDI, Francesco

[Gradual. SATB, orch., D maj.]

Graduale / Per la Consagrazione della Chiesa / del Sig.r / Francesco Azzopardi / Organo / Della Chiesa Matrice

ms.; 19th Century; 320x225 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 31

AZOPARDI, Francesco

[Offertory. S, orch., Eb maj.]

Offertorio / Confessio per S. Lorenzo e simili / Del Sig.r Francesco Azopardi / Organo / Not.o Ang.o Gatt Pad.ne 1790

ms.; 1790; 325x230 mm.; 8 parts: S, vl1, vl2, ob1, ob2, hn1, hn2, org (2, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 32

AZOPARDI, Francesco

[Gradual. SATB, orch., Bb maj.]

Graduale / Per la notte del SS.mo Natale / del Sig.r Franc.o Azzupardi / Organo / Della Chiesa Matrice

ms.; 1787; 230x325 mm.; 15 parts: S, A, T, B, vl1, 2vl2, ob1, ob2, hn1, hn2, trb1, trb2, db, org (2, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands. On vl1 part f. 2v: illustration of baby Jesus surrounded by angels and King's gifts. On ob1 part f. 1v: *1787*.

M-GVca Mus. Ms. 33

AZOPARDI, Francesco

[Gradual. STB, orch., Bb maj.]

Graduale / Per la notte dell SS.mo Natale / Del Sig.r M.ro Francesco Azzupardi / e / ridotto in breve / Organo / Proprieta' Della Cattedrale

ms.; 19th Century; 225x280 mm.; 1part: Score (9 ff.), 18 parts: 2S, T, T2, B, 2vl1, 2vl2, fl, 3cl, hn, trb1, trb2, db, org (2, 2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: P.M. Fabriano. Parts copied by different hands. On Score part f. 1v: *1875 (accordato e ridotto in Breve per la Cattedrale*).

M-GVca Mus. Ms. 34

AZOPARDI, Francesco

[Gradual. SATB, orch., Bb maj.,]

Graduale, Per la 3.a Messa dell SS.o Natale / del Sig.r Azzupardi / Organo / Della Chiesa Matrice

ms.; 1787; 320x230 mm.; 1 part: Piano score (1 f.), 15 parts: S. A, T, B, 2vl1, vl2, ob1, ob2, cl, hn1, hn2, tpt, db, org (1, 1, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands. On vl1 part f. 1v: *1787*.

M-GVca Mus. Ms. 35

AZOPARDI, Francesco

[Gradual. SATB, orch., A maj.)

1787 / Graduale / Per l'Epifania / Del Sig.r Azopardi / Organo / Della Chiesa Matrice

ms.; 1787; 320x230 mm.; 13 parts: S, A, T, B, vl1, vl2, ob1, ob2, cl, hn1, hn2, db, org (2, 1, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hand. On A part f. 1v: *Graduale per l'Epifania del 1787.*

M-GVca Mus. Ms. 36

AZOPARDI, Francesco

[Offertory. S, orch., C maj.]

Azzopardi / Offertorio per l'Ascensione / Organo / Della S. Mat.ce Chiesa del Gozo

ms.; 1788; 325x230 mm.; 9 parts: S, vl1, vl2, ob1, ob2, tpt1, tpt2, db, org (2, 2, 2, 1, 1, 1, 1, 1, 2 ff.) . Watermarks: anthropomorphised moon. On tpt1 part f. 1v: *Offertorio per l'Ascensione 1788.*

M-GVca Mus. Ms. 37

AZOPARDI, Francesco

[Offertory. S, orch., C maj.]

Quis ascendet …. Ave Maria / Offertorio / a voce sola di Soprano / Con Violini, Oboe, Trombe, e Basso / del Sig.r Francesco Azopardi / Organo / Per l'uso della societa

ms.; 18th Century; 230x160-315 mm.; 6 parts: S, vl1, vl2, hn1, db, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 38

AZOPARDI, Francesco

[Offertory. SATB, orch., C maj.]
Offertorio / Per la Consacrazione della / Chiesa Mat. / Organo
ms.; 18th Century; 320x230 mm.; 13 parts: S, A, T, B, vl1, vl2, 2ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 2 ff.) Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 39

AZOPARDI, Francesco

[Offertory. SATB, orch., Bb maj.]

Offertorio / Per La Notte del S.mo Natale / Del Sig.r Francesco Azzupardi / Organo / Della Chiesa Matrice

ms.; 1788; 320x230 mm.; 1 part: short score (2 ff.), 17 parts: S, 2A, T, B, 2vl1, 2vl2, ob1, ob2, 2cl, hn1, hn2, db, org (1, 1, 1, 1, 1, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 40

AZOPARDI, Francesco

[Offertory. SATB, orch., F maj.]

1789 / Offertorio / Per l'Epifania / Del Sig.r Azopardi / Organo / Della Chiesa Matrice

ms.; 1789; 325x230 mm.; 1 part: short score (2 ff.), 16 parts: S, A, T, B, 2vl1, vl2, ob1, ob2, 2hn1, 2hn2, tpt, db, org (2, 1, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 41

AZOPARDI, Francesco
[Offertory. SATB, orch., Eb maj.]

Terra Tremut / Offertorio / Per la Resurrezione / Del Sig.r Azzopardi / Organo. G. Cassar P.ne

ms.; 19th century; 320x230 mm.; 1 part: score (8 ff.), 11 parts: S, A, T, B, 2vl1, vl2, ob1, ob2, db, org (1, 1, 1, 1, 2, 2, 2, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 42

AZOPARDI, Francesco

[Offertory. SATB, orch., A maj.]

Offertorio, Per la 3.a Messa del S.mo Natale / Del Sig.r Francesco Azzupardi / dell'1788 / Organo / Della Chiesa Matrice

ms.; 1788; 315x220 mm.; 16 parts: 2S, A, T, B, 2vl1, 2vl2, 2ob1, ob2, cl, hn1, db, org (2, 1, 1, 1, 1, 2, 1, 2, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: crown. On org. part f. 1v : the O of Organ is decorated with a face.

M-GVca Mus. Ms. 43

AZOPARDI, Francesco

[Domine/Dixit. Psalm 109. SATB, orch., C maj.]

Domine & Dixit / Brevi / Del Sig.r F. Azzopardi / Organo / Proprieta' della Ch.a Matrice

ms.;19th century; 310x225 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1+2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 44

AZOPARDI, Francesco

[Dixit. Psalm 109. SATB, orch., C Maj.]

Dixit / a quattro voci / e con stromenti obligati / Del Sig.r / Francesco Azzopardi

ms.; 19th century; 320x230 mm.; 11 parts; S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (4, 2, 3, 3, 8, 7, 4, 3, 3, 3, 2, 9 ff.). Watermarks: three decrescent moons. Parts copied by different hands.

M-GVca Mus. Ms. 45

AZOPARDI, Francesco

[Dixit. Psalm 109. SATB, orch., F maj.]

Dixit / Organo / Del Sig.r Francesco Azzopardi / Della S.a Matrice ed Insigne / Colleg.a Chiesa del Gozo

ms.;19th century; 325x230 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (2, 2, 2, 2, 6, 8, 4, 2, 2, 2, 4, 4 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 46

AZOPARDI, Francesco

[Juravit Dominus. 2nd Vespers. S, orch., F maj.]

Juravit Dominus / a voce Sola di Soprano / Organo / Del Sig.r Francesco Azopardi

ms.; 1818; 320x227 mm.; 6 parts: S, vl1, vl2, ob1, hn1, org (1, 2, 2, 1, 1, 2 ff.). Watermarks: three decrescent moons. On vl2 part f. 1v: *Violino 2do / Juravit / Del / Sig.r Azzopardi / 1818.*

M-GVca Mus Ms. 47

AZOPARDI, Francesco

[Confitebor. Psalm 137. SATB, orch., C maj.]
1780 / Confitebur / Del Sig.r Francesco Azzopardi / Organo
ms.; 1780; 320x235 mm.; 13 parts: S, A, 2T, B, vl1, vl2, ob1, ob2, hn1, hn2, 2 org (1, 1, 2, 2, 1, 3, 3, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Parts copied by different hands.

M-GVca Mus. Ms. 48

AZOPARDI, Francesco

[Nisi dominus. Psalm 126. SATB, orch., C maj.]
Nisi D.nus a 4 voci / Del Sig.r Francesco Azopardi / Organo
ms.; 19th Century; 235x160-315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 49

AZOPARDI, Francesco

[In Exitu. Psalm 113. SATB. orch., Bb maj.]
In Exitu / o / P. Ad.no L
ms.; 19th Century; 230x315 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1+2, db, org (2, 1, 2, 1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

7M-GVca Mus. Ms. 50

AZOPARDI, Francesco

[Lauda Jerusalem. Psalm 147. SATB, orch., Bb maj.]

Lauda Jurasalem a 4 voci / del Sig.r Francesco Azopardi / Organo / Della Chiesa Cattedrale del Gozo

ms.; 18th century; 165-320x230 mm. ; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, db, org (2, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 51

AZOPARDI, Francesco

[Laudate Pueri. Psalm 112. SATB, orch., G maj.]
1816 / Laudate Pueri / a 4 voci musica d'Azzopardi / Organo
ms.; 1816; 230x325 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (2, 1, 1, 1, 4, 4, 2, 2, 1, 1, 2, 4 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 52

AZOPARDI, Francesco

[Laudate Pueri. Psalm 112. SATB, orch., C maj.]

Organo / Laudate del Sig.r Francesco / Azzopardi / Della S.a Matrice ed Insigne / Colleg.a Chiesa del Gozo

ms.;19th Century; 320x230 mm.; 13 parts: 2S, 2A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 3, 2, 2, 2, 6, 7, 3, 3, 2, 2, 4, 4 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 53

AZOPARDI, Francesco

[Laudate Dominus. Psalm 116. SATB, orch., C maj.]

Laudate D.nus omnes gentes / Del Sig.r Fran.co Azoppardi / Organo / Not.o M. Ang.o Gatt Pad.ne.

ms.; 19th Century; 165-320x230 mm.; 24 parts: 2S, 2A, 2T, 2B, 3vl1, 2vl2, 2cl, ob1, ob2, fl, 2hn1, hn2, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem. Parts copied by different hands.

M-GVca Mus. Ms. 54

AZOPARDI, Francesco

[Magnificat. Canticle. SATB, orch., F maj.]

Magnificat / a Quattro Voci / con Violini e Strom.ti di fiato del Sig.r Francesco / Azopardi / Organo

ms.; 19th Century; 310x235 mm.; 13 parts: S, A, 2T, B, vl1, vl2, ob1, ob2, hn1, hn2, vlc, org (2, 1, 2, 2, 1, 2, 2, 1, 1, 1, 1, 2, 4 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 55

AZOPARDI, Francesco

[Caelestis urbs Jerusalem. Hymn. SATB, orch., G maj.]

Caelestis Urbs Jerusalem a 4 Voci / con Violini, Oboe e Trombe del / Sig.r Francesco Azzopardi / Organo / C. Matrice / Comprata dal M. Carlo Deb. / Aprile 1863

ms.; 19th Century; 150-300x222 mm.; 15 parts: S, A, T, B, 2vl1, vl2, fl, cl, tpt1, tpt2, euph, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 2 ff.). Watermarks: three decrescent moons. Parts copied by different hands.

M-GVca Mus. Ms. 56

AZOPARDI, Francesco

[Deus Tuorum. Hymn. STB, orch., C maj.]
Inno / Deus tuorum militium . Del Dig.r Azzopardi / Organo
ms.; 19th Century; 287x220 mm.; 1 part: short score (5 ff.), 24 parts: 2S, T, 2B, 2vl1, 2vl2, ob1, ob2, fl, cl, tpt, 3hns1+2, 2trb2, db, t.sax, tuba, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: *FabrianoI*. T.sax and tuba parts were added recently. This is piece is used in several occasions with its text altered according to the feast. Organ part is incomplete. The short score is the most recent part.

M-GVca Mus. Ms. 58

AZOPARDI, Francesco

[Antiphon. SATB, orch., Eb maj.]

Azopardi Absteriet Deis del 1795 / Contrabasso / Chiesa Matrice / Comprata sal M.o Carlo Deb. / Aprile 1863

ms.; 1795; 320x235 mm.; 10 parts: S, A, T, B, vl1, vl2, ob1, ob2, 2 db (1, 1, 1, 1, 2, 2, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 58A

AZOPARDI, Francesco

[Antiphon. SATB, orch., Eb maj.]
Azopardi Sancte Paole / del 1705 / Canto
ms.; 1705; 320x225 mm.; 7 parts: S, A, T, 2B, vl1, vl2. (2, 2, 2, 2, 2, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 59

AZOPARDI, Francesco

[Antiphon. SATB, orch., Bb maj.]
Originale Azopardi / In Sepulcrum / 1801
ms.; 1801; 235x320 mm.; 1part : Full Score (18 ff.), 10 parts: 2vl1, vl2, ob1, ob2, hn1, hn2, vlc, db, org (2, 2, 1, 1, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: three decrescent moons

M-GVca Mus. Ms. 60

AZOPARDI, Francesco

[Beatus Vir. Psalm 111. SATB, orch., F maj.]
Azopardi / Beatis Vir / Violino Primo
ms.; 19th Century; 320x230 mm.; 12 parts: S, A, 2T, B, vl1, vl2, ob1, ob2, hn1, hn2, tuba (1, 1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 61

AZOPARDI, Francesco

[Beatus Vir. Psalm 111. SATB, orch., F maj.]

Beatus Vir / a 4 Voci senza stromenti del Sig.r / Francesco Azopardi / Organo

ms.; 19th Century; 165-320x230 mm.; 13 parts: S, A, 2T, B, vl1, vl2, ob1, ob2, hn1, hn2, vlc, org (1, 1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 62

AZOPARDI, Francesco

[Sacerdos et Pontifex. Antiphon. SATB, orch., G maj.]

Sacerdos et Pontifex / a 4.o Voci / con V.V. e stromenti di Fiato / Del Sig,r Francesco Azupardi / Organo / Ch. Matrice / Comprata dal M. Carlo Deb. / Apr. 1863

ms.; 1780; 165-320x230 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 63

AZOPARDI, Francesco

[Responsory. SATB, orch., Bb maj.]

Responsorii de' Morte / 1.o Notturno / a sole Voci / Organo / Proprieta' del Gong.ne dei Preti e Chierici del Gozo

ms.; 1858; 310x230 mm.; 1 part: Score (24 ff.), 6 parts: S, A, T, B, db, org (3, 2, 3, 2, 3, 6 ff.). Watermarks: eagle in an emblem. Score copied by different hands than the parts.

M-GVca Mus. Ms. 64

AZOPARDI, Francesco

[Responsory. SATB, orch., Eb maj.]
Responsorii de' Morti / 2.o Nuttorno / Organo
ms.; 1858; 310x235 mm.; 1 part: score (20 ff.), 15 parts: S, A, T, B, vl1, vl2, ob1, ob2, cl, hn1+2, tpt, trb1, trb2, db, org (3, 3, 2, 3, 2, 2, 2, 2, 2, 1, 1, 1, 1, 3, 3 ff.). Watermarks: anthropomorphised moon. On org. part f. 3v: *Gozo 21 Aprile 1858*

M-GVca Mus. Ms. 65

AZOPARDI, Francesco

[Responsory. SATB, orch., Eb maj.]
Responsorii de' Morti / 3.o Notturno / Organo
ms.; 1858; 310x230 mm.; 1 part: score (18 ff.), 14 parts: S, A, T, B, vl1, vl2, ob1, ob2, cl, hn1+2, trb1, trb2, db, org (2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: anthropomorphised moon. On org. part f. 2v: *Gozo 14 Aprile 1858 G. Cassar*

M-GVca Mus. Ms. 66

AZOPARDI, Francesco

[Responsory. SATB, orch., Bb maj.]

Responsorii / Di Settimana Santa / Del Sig.r Maestro di Cappella F. Azzopardi / A / Quattro Voci, due Viole, e Basso / Cimbalo / Della S. Mad.e e Colleg.a Chiesa del Gozo

ms.; 19th Century; 315x227 mm.; 11 parts: S, 2A, T, B, 2vla1, 2vla2, db, org (4, 4, 6, 4, 4, 6, 6, 6, 6, 4, 6 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 67

AZOPARDI, Francesco

[Responsory. SATB, orch., Ab maj.]

Responsorii N.o 9 per Giovedi' Santo / Contrabasso / di proprieta' e per uso della Mat.ce Chiesa / del Gozo

ms.; 1822; 325x233 mm.; 2 parts: short score, full score (4, 14 ff.), 14 parts: 2S, A, 2T, 2B, vla1, vla2, vl2, vlc, 2db, org (4, 4, 4, 4, 4, 4, 3, 6, 6, 5, 4, 5, 6, 5, 6 ff.). Watermarks: six-pointed stars with round hands. Parts copied by different hands.

M-GVca Mus. Ms. 68

AZOPARDI, Francesco

[Responsory. SATB, orch., C min.]

Responsorii per Venerdi' Santo / N.o 3 / Cimbalo / Di proprieta' della C. Mat.e Chiesa del Gozo

ms.; 19th Century; 320x240 mm.; 3 parts: 3 scores (12, 12, 10 ff.), 14 parts: 2S, 2A, 2T, 3B, 2vla1, 2vla2, db, org (4, 4, 4, 3, 4, 4, 4, 3, 1, 6, 6, 5, 6, 2, 4 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 69

AZOPARDI, Francesco

[Reproaches. SATB, orch., Eb maj.]

Improperiis / Azzopardi / Contrabasso / Populе meus / Della Chiesa Matrice

ms.; 19th Century; 310x222 mm.; 1 part: short score (6 ff.), 10 parts: 2S, A, T, 2B, 2vl1, vl2, db (2, 1, 1, 1, 2, 1, 3, 2, 3, 3 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 70

AZOPARDI, Francesco

[O vos Omnes. Responsory. SATB, orch., Eb maj.]
O vos Omnes Oboe 2.o Azzopardi
ms.; 19th Century; 315x227 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1+2, tpt, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.)

M-GVca Mus. Ms. 71

AZOPARDI, Francesco

[Salve Regina. Antiphon. S, orch., Eb maj.]
Salve / Az. / Organo / AL
ms.; 19th Century; 165-325x230 mm.; 14 parts: 2S, 2vl1, 2vl2, travissiera1, fl2, ob1, ob2, 2hns1+2, 2org (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 72

AZOPARDI, Francesco

[Symphony. orch., C maj.]

Organo / Sinfonia con Violini, Oboe / Corni e Basso / Del Sig.r Francesco Azopardi / 1804 / Ch.e Giuseppe Grech Padrone

ms.; 1804; 226x305 mm.; 7 parts: vl1, vl2, ob1, ob2, hn1, hn2, org (2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms 73

AZOPARDI, Francesco

[Symphony. orch., C maj.]

Organo / Sinfonia con Violini Oboe / Trombe Lunghe e Corni / del Sig.r Francesco Azopardi / 1804 / Ch.e Giuseppe Grech Padrone

ms.; 1804; 230x310 mm.; 7 parts: vl1, vl2, ob1, ob2, tpt, tpt2, org (2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Differernt copyists.

M-GVca Mus. Ms. 74

AZOPARDI, Francesco

[Introit. SATB, orch., Bb maj.]
Introito della Dedicaz.e Canto Azzopardi
ms.; 19th Century; 320x230 mm.; 6 parts: S, A, T, B, 2 org (1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. A new organ part was copied by different hands.

M-GVca Mus. Ms. 75

BALLADORI, Angelo

[Laudate Pueri. Psalm 112. orch., C maj.]
Violino 1.o Laudate Pueri Balladori
ms.; 19th Century; 290x210 mm.; 10 parts: vl1, vl2, fl, cl, cl2, hns1+2, tpt, trb, euph, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano

M-GVca Mus. Ms. 76

BALLADORI, Angelo

[Nisi Dominus. Psalm 126. orch., G min.]
Violino 1.o / Nisi Dominus / A. Balladori
ms.; 19th Century; 290x215 mm.; 10 parts: vl1, vl2, fl, cl, cl2, hns1+2, tpt, trb, euph, db (2, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano

M-GVca Mus. Ms. 77

BALLADORI, Angelo

[Magnificat. Canticle. orch., Bb maj.]
Violino 1.o Magnificat Balladori
ms.; 19th Century; 290x215 mm.; 10 parts: vl1, vl2, fl, cl, cl2, tpt, hns1+2, trb, euph, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano

M-GVca Mus. Ms. 78

BALLADORI, Angelo

[Tantum Ergo. Canticle. TB, orch., E min.]
Violino 1.o Tantum Ergo A. Balladori
ms.; 19th Century; 150-290x215 mm.; 13 parts: T1, T2, B, vl1, vl2, fl, cl, cl2, hns1+2, tpt, trbs1+2, euph, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano.

M-GVca Mus. Ms. 80

BARBA, Domenico

[Tantum Ergo. Canticle. Score, Ab maj.]

Originale / Tantum Ergo e Te Deum / Mapia del Mro / Domenico Barba / Mro. Dirett.re e Compositore / Del Veal. Ang.o Pro.la. di Veggio.

ms.; 19th Century; 290x230 mm.; 1 part: score (23 ff.).

M-GVca Mus. Ms. 81

BARTOLI, Emmanuele

[Mass. TB, orch., C maj.]

S.ta Cecilia / Messa N.o 5 / Violoncello / Prof. Sig.r Emmanuele Bartoli / 1924 / S.L.B.

ms.; 1924; 290x215 mm.; 19 parts: Tsolo, Tcoro, Bsolo, Bcoro, vl1, 2vl2, fl, cl1, cl2, vla, hn1. hn2, tpt, trb1, trb2, bsn, vlc, db (6, 4, 5, 4, 6, 6, 6, 6, 6, 6, 6, 6, 4, 4, 4, 4, 4, 6, 6, 5 ff.). Watermarks: Fabriano

M-GVca Mus. Ms. 82

BARTOLI, Emmanuele

[Lauda Jerusalem. Psalm 147. TB, orch., Bb maj.]
Lauda Jerusalem / Tenore No. 1 - Sig.r Emm.le Bartoli
ms.; 20th Century; 290x225 mm.; 18 parts: T1, B1, vl1, 2vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, bsn, vlc, 2db (1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 1 ff.). Watermarks: Fabriano

M-GVca Mus. Ms. 83

BARTOLI, Emmanuel

[Hymn. TB, F maj.]

Inno / dell'Assunzione / di / Maria Vergine di Lourdes / del / Professore Sig.r Emmanuele Bartoli / Composto a Gozo / il 2 Ottobre 1920 / Dono / dello stesso Autore / al / Sac. Luciano Baluci / il 5 Marzo 1921

ms.; 1920; 220x300 mm.; 1 part: full score (8 ff.) 4 parts: Tobb., Tcoro, Bobb., Bcoro (2, 1, 2, 1 ff.). Watermarks: Fabriano

M-GVca Mus. Ms. 84

BARTOLI, Emmanuele

[Tantum Ergo. Canticle. Score, C maj.]

Tantum Ergo / N.o 10 / per / Tenore solo e Core / del / Sig.r Prof. Emm.le Bartoli / 1925 / Dono dell' Autore / al / Sac. Luciano Baluci

ms.; 1925; 285x220 mm.; 1 part: Full score (10 ff.).

M-GVca Mus. Ms. 85

BAS, Giuglio

[Magnificat. Canticle. TB, orch., Ab maj.]
Violino 1.o / Magnificat / Giuglio Bas
ms.; 19th Century; 217x285 mm.; T, B, vl1, vl2, fl, cl1, cl2, hns1+2, tpt, euph., trbs1+2, db (1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 86

BASCLI, Francesco

[Solfeggi.]

Solfeggi / Per Voce di Lasso / Estratti dall'Editore da una raccolta / Composta dal Sig.r Maestro / Francesco Bascli / Ora Censore dell'T. R. Conser. / Valore di Musica / In Milan / li 10 Xbre 1843 P.n Adriano Lanzon

ms.; 1843; 230x310 mm.; 1 part: pft (11 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 87

DA FALCONARA, P.Pier Battista

[Mass. TB, orch., E min.]

Messa Solenne / Concertata a tre Voci / del / P.Pier Battista da Falconara M.O. / Riduzione del M.ro F.S. Pizzuto / Violino Primo

ms.; 19th Century; 220x290 mm.; 8 parts: T1, T2, B, vl1, vl2, vla, vlc, db (12, 11, 12, 4, 6, 6, 6, 6 ff.).

M-GVca Mus. Ms. 88

DA FALCONARA, P.Pier Battista

[Responsory. TB, C maj.]

Responsorii / del / Venerdi Santo / Tenore 1.o / P.Pier Batista da Falconara / Or. Fr. Min.

ms.; 19th Century; 215x290 mm.; 6 parts: 2T1, 2T2, 2B (4, 4, 4, 4, 4, 4 ff.)

M-GVca Mus. Ms. 89

DA FALCONARA, P. Pier Battista

[Passio. TB, Eb maj.]

Passio / Turba del Venerdi Santo / P.P.B. da Falconara / Prop. Cattedrale

ms.; 19th Century; 215x290 mm.; 1 part: score (2 ff.), 7 parts: 2T1, 2T2, 3B (1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 90

DA FALCONARA, P. Pier Battista

[Responsory. TB, F maj.]

Responsorii / del / Sabato Santo / Tenore 1 / P.Pier Battista da Falconara / Ord. Fr. Min.

ms.; 19th Century; 215x290 mm.; 4 parts: 2T1, 2B (4, 4, 4, 4 ff.).

M-GVca Mus. Ms. 91

BATTISTA, G. Pier. M.O.

[Pange Lingua. Hymn. orch., F maj.]

G. Pier Battista O.M. / Violino 1.o - O Quam Suaris (o Pange Lingua)
ms.; 20th Century; 290x215 mm.; 9 parts: vl1, vl2, fl, cl, cl2, hns1+2, tpt, euph, db (1, 1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms 92

BELLINI, Vincenzo

[Mass. Kyrie. SATB, orch., D min.]
Kirie / Bellini / Organo / P. AL.
Ms.; 19th Century; 230x320 mm.; 15 parts: S, A, T, B, vl1, vl2, fl, ob1, hn1, trb1, trb2, offle', 2 db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 93

BELLINI, Vincenzo

[Mass. Cum Sancto Spirito. STB, orch., G maj.]
X / Cum Sancto / Belini / Organo / P.ne Ad.no L.zon
ms.; 19th Century; 230x320 mm.; 15 parts: S, T, B, vl1, vl2, fl, cl1, cl, hn1, trb1, trb2, offle', db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 94

BELLINI, Vincenzo

[Symphony. orch., Bb maj.]
Organo / Sinfonia del Sig.r M.o Rocco Bellini / Per la Benedizione
ms.; 19th Century; 220x150-300 mm.; 11 parts: vl1, vl2, fl, cl, tpt, sax1, sax2, hns1+2, trb1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.).

M-GVca Mus. Ms. 95

BONDI, Vincenzo

[Mass. SATB, orch, Bb maj.]
Messa / Del Sig.r Vincenzo Bondi / Organo
ms.;19th Century; 235x315 mm.; 11 parts: S, A, T, B, vl1, vl2, fl, ob, hn1, hn2, db, org (4, 4, 4, 4, 7, 6, 5, 5, 4, 4, 5, 6 ff.). Watermarks: anthropomorphised moon. Organ part is copied by a different hand than the other parts: The organ seems to be more older.

M-GVca Mus. Ms. 96

BONDÌ, Vincenzo

[Mass. STB, orch, Bb maj.]
Sanctus e Agnus / Del Sig.r V. Bondi / Organo
ms.; 19th Century; 235x150 mm.; 5 parts: S, T, B, db, org (1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 97

BONDÌ, Vincenzo

[Mass. STB, orch., Bb maj.]
Sanctus / & / Agnus Dei / Del Sig.r V.o Bondi / 1852
ms.; 1852; 230x315 mm.; 1 part: score (2 ff.), 8 parts: 2S, 2T, B, 2db, org (1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano , three decrescent moons. Parts copied by different hands.

M-GVca Mus. Ms. 98

BONDÌ, Vincenzo

[Mass. STB, orch., A maj.]
Sanctus & Agnus Dei / Del Sig.r V. Bondi / Organo
ms.; 19th Century; 230x155 mm.; 5 parts: S, T, B, db, org (1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 99

BONDÌ, Vincenzo

[Mass. SATB, orch., F maj.]
Sanctus / del / B.V. Bondi / Scritto il 12 Febbraio / 1861
ms.; 1861; 230x150 mm.; 7 parts: S, T1, T2, B, db, 2org (1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: moon with face - Fabriano.

M-GVca Mus. Ms. 100

BONDÌ, Vincenzo

[Gradual. STB, orch., C maj.]

Graduale / Per l'Invenzione della Santa Croce / Del Sig.r Vincenzo Bondi / Organo

ms.; 19th Century; 232x165-312 mm.; 10 parts: S, T, B, vl1, vl2, fl, ob, hn1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 101

BONDÌ, Vincenzo

[Offertory. SAB, orch., Bb maj.]

Dexterra D.ni / Offertorio / Del Giovedi Santo ed. Inv. Della Croce / Del Sig.r V. Bondi

ms.; 19th century; 230x315 mm.; 1 part: score (4 ff.), 14 parts: S1, S2, A, B, 2vl1, 2vl2, 3cl, 2hns1+2, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-Gvca Mus. Ms. 102

BONDÌ, Vincenzo

[Domine ad Adiuvandum. Verse. SATB, orch., Bb maj.]
D.ne as Adiuvandum / del Sig.r V.o Bondi / Organo
ms.; 1826; 232x160 mm.; 9 parts: S, A, T, B, vl1, vl2, fl, ob, org (1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: emblem k/a nome di Maria. On org. part f. 1v: *Li 27 Luglio 1826.*

M-Gvca Mus. Ms. 103

BONDÌ, Vincenzo

[Domine ad Adiuvandum. Verse. STB, orch., C maj.]

Domine / a sole voci / N.o 1.2.3.4 / Organo / Proprieta' della Cattedrale / Copiato / 11 Aprile 1903 L.B

ms.; 1858; 220x290 mm.; 7 parts: S, T, B, 2db, 2org (3, 3, 3, 3, 4, 3, 4 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands. On d/b part f. 3v: *Composto Dal Sig.r V. Bondi / Li 15 Marzo 1858.*

M-GVca Mus. Ms. 104

BONDÌ, Vincenzo

[Domine ad Adiuvandum. Verse. SAB, orch., C maj.]

Domine ad Adiuvandum & c. / Del Sig.r Vincenzo Bondi / Organo / 1843

ms.; 1843; 230x320 mm.; 7 parts: S1, S2, A, B, vl1, vl2, org (1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 105

BONDÌ, Vincenzo

[Domine ad Adiuvandum. Verse. ST, orch., A maj.]
D.ne ad adiuvandum / Del Sig.r V. Bondi / Organo
ms.; 19th century; 230x160 mm.; 4 parts: S, T, db, org (1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 106

BONDÌ, Vincenzo

[Domine ad Adiuvandum. Verse. SAB, orch., C maj.]

Domine / ad adiuvandum & c. / Del Sig.r Vincenzo Bondi / 1834 / Organo

ms.; 1834; 232x315 mm.; S1, S2, A, B, vl1, vl2, fl, ob, hn1, hn2, 2db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 107

BONDÌ, Vincenzo

[Dixit. Psalm 109. STB, orch., G maj.]

Dixit / a soli voci / Del Sig.r V. Bondi / N.o 1.2.3. / Organo / Chiesa Matrice

ms.; 1850; 230x310 mm.; 6 parts: S, T, B, 2db, org (6, 7, 5, 6, 6, 4 ff.). Watermarks: dove in an emblem. On S. part f. 5v: *No.3 , 1850.*

M-GVca Mus. Ms. 108

BONDÌ, Vincenzo

[Credidi. Psalm 115. STB, orch., F maj.]

Salmo / Credidi / Del Sig. Vincenzo Bondi / Originale / scritta nell'anno 1861

ms.; 1861; 230x165-310 mm.; 1 part: short score (3 ff.), 11 parts: S, T1, T2, B, vl1, vl2, fl, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 109

BONDÌ, Vincenzo

[Te Deum. Hymn. STB, orch., Bb maj.]
Te Deum / a musica e coro
ms.; 1850; 230x4315 mm.; 1 part: full score (18 ff.)., 13 parts: S, T, B, vl1, vl2, ob1, ob2, cl, hn1, hn2, trb1, trb2, db (3, 2, 2, 3, 3, 2, 2, 2, 2, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons, large one with face. On d/b part f. 2r: *11 di 31 8bre 1850.*

M-GVca Mus. Ms. 110

BONDÌ, Vincenzo

[Ave Maris Stella. Hymn. STB, orch., C maj.]
Ave Maris Stella / a sole voci / Del Sig.r V. Bondi / Organo
ms; 1850; 228x320 mm.; 5 parts: S, T, B, db, org (1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons, large one with face. On S. part f. 1v: *Il Di 9 9bre 1850.*

M-GVca Mus. Ms. 111

BONDÌ, Vincenzo

[Salve Regina. Antiphon. S, orch., F maj.]

Salve Regina / A sola voce di Soprano / Composta il di 6 Agosto 1851 / Dal Sig.r V. Bondi

ms.; 1851; 215x290 mm.; 2 parts: short scores (2, 2 ff.), 9 parts: Ssolo, S, vl1, vl2, ob1, ob2, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 112

BONDÌ, Vincenzo

[Mass. Kyrie. STB, orch., Eb maj.]

Kyrie Eleison / A Quattro Sole Voci / Composto / Dal Sig.r Vincenzo Bondi / il 3. Dicemb.e 1856 / Controbasso

ms.; 1856; 230x315 mm.; 1 part: short score (4 ff.), 6 parts: S, T1, T2, B, db, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 113

BORDESE, Luigi

[Mass. Credo. TB, orch., F maj.]
Tenore - Credo - (Luigi Bordese)
ms.; 19th century; 215x290 mm.; 13 parts: T, B, 2vl1, vl2, fl, cl1, cl2, hns1+2, tpt, trb1+2, euph, db (1, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano. Parts copied by different hands.

M-GVca Mus. Ms. 114

BORN, C

[Deus in Adiutorium. Introit. TB, orch., G maj.]

Deus in Adiutorium / Primif. Li 15 19 Settemvre 1807 / Proprieta' della Ch.a Cattedrale

ms.; 1807; 230x150-290 mm.; 1 part: full score (10 ff.), 13 parts: T1, T2, B, vl1, vl2, fl, cl, hn1, hn2, trb, tpt, offle', db (1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: P.L. Stile / Napoli

M-GVca Mus. Ms. 115

PAGANINI / BUGEJA

[Symphony. orch., C maj.]

Sinfonia / Con Violini, Oboe, Trombe e Basso / Del Sig.r Maestro di Cappella Bugeja / Organo / 1818 / Not.o M. Ang.o Gatt Pad.ne

ms.; 1818; 230x310 mm.; 8 parts: vl1, vl2, ob1, ob2, hn1, hn2, db, org (3, 3, 2, 2, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 116

BUGEJA, Pietro Paolo

[Mass. SATB, orch., Eb maj.]

Messa / a quattro voci / del Sig.r Maestro / Pietro Paolo Bugeja / Organo / Di proprieta' della S. Matrice Chiesa del Gozo.

ms.; 19th century; 230x300 mm.; 12 parts: S, A, T, B, vl1, vl2, fl, ob, cl, hns1+2, db, org (4, 2, 2, 2, 6, 5, 2, 4, 4, 4, 4, 4 ff.). Watermarks: three decrescent moons

M-GVca Mus. Ms. 117

BUGEJA, Pietro Paolo

[Mass. SATB, orch., Bb maj.]

Organo / Kyrie e Gloria / P.Paolo Bugeja / Del 1827 / P.ne / Salvatore Pace

ms.; 1827; 235x320 mm.; 24 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2ob1, 2ob2, 2hn1, 2hn2, 2db, org (4, 6, 3, 4, 4, 4, 4, 6, 8, 10, 8, 10, 6, 8, 4, 6, 3, 5, 3, 4, 6, 8, 8, 8 ff.). Watermarks: moon with face, Parts copied by different hands.

M-GVca Mus. Ms. 118

BUGEJA, Pietro Paolo

[Mass. SATB, orch., Eb maj.]

Messa / A Quattro Voci e Stromenti / Del Sig.r P.Paolo Bugeja / 1806 / Organo / Proprieta' Della Chiesa Cattedrale / del Gozo

ms.; 1805; 230x320 mm.; 22 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, fl, 2ob1, ob2, hns1+2, hn1, 2db, 2org (5, 4, 3, 3, 3, 3, 4, 4, 8, 7, 8, 5, 4, 4, 4, 6, 4, 4, 5, 4, 6, 5 ff.). Watermarks: three decrescent moons. Parts copied by different hands.

M-GVca Mus. Ms. 119

BUGEJA, Pietro Paolo

[Mass. SATB, orch., Eb maj.]

Kyrie e Gloria / Del Sig.r / Pietro Paolo Bugeja / Organo / Not.o M. Ang.o Gatt Pad.ne /not.

ms.; 1806; 240x320 mm.; 30 parts: 2S, 2S1, 2S2, 2A, 2T, B, 2vl1, 2vl2, 2ob1, 2ob2, hn1, hn2, tpt1, tpt2, trb1, trb2, 3db, org (5, 4, 1, 1, 1, 1, 4, 3, 4, 3, 4, 3, 8, 6, 6, 4, 4, 3, 4, 4, 3, 3, 4, 4, 2, 2, 6, 4, 4, 6 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms 120

BUGEJA, Pietro Paolo

[Mass. SATB, orch., Bb maj.]
Messa a 4 Voci / Organo
ms.; 19th century; 230x320 mm.; 11 parts: 3S, 2A, 2T, 2B, db, org (1, 2, 2, 1, 2, 1, 2, 1, 2, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 121

BUGEJA, Pietro Paolo

[Mass. SATB, orch., G maj.]

Messa Breve / del / Sig.r P. Paolo Bugeja / Dell'anno 1803 / Organo / Proprieta' della Cattedrale

ms.; 1803; 220x295 mm.; 25 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, fl, 2hn1, hn2, 2ob1, 2ob2, tpt, tpt1, 2db, org (6, 4, 3, 3, 4, 4, 4, 4, 6, 5, 6, 6, 5, 3, 3, 4, 4, 4, 4, 4, 5, 3, 5, 5, 5 ff.). Watermarks: three stars in an emblem. Parts copied by different hands.

M-GVca Mus. Ms. 122

BUGEJA, Pietro Paolo

[Mass. SATB, orch., C maj.]

Organo / Messa in Pastolrale / del Sig.r / Pitero Paolo Bugeja / 1816 / Chiesa Matrice / Dono del Sig.r Stifite Giorgio Gatt 1853

ms.; 1816; 225x310 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, org (5, 3, 3, 3, 6, 5, 3, 3, 2, 4, 6 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 123

BUGEJA, Pietro Paolo

[Mass. S, orch., F maj.]
Qui Sedes a solo - Del Sig.r P.P. Bugeja / Organo
ms.; 1810; 230x310 mm.; 9 parts: S, vl1, vl2, cl, ob2, hn1, hn2, db, org (2, 2, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. On S part f. 1v: *1810.* Parts copied by different hands

M-GVca Mus. Ms. 124

BUGEJA, Pietro Paolo

[Mass. STB, orch., F maj.]

Messa / Da Requiem / a sole voce / Del Sig. P.P. Bugeja / Della S. Matrice Chiesa del Gozo

ms.; 19th century; 222x320 mm.; 1 part: short score (10 ff.), 5 parts: S, T, B, 2db (4, 4, 4, 5, 5 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 124A

BUGEJA, Pietro Paolo

[Dies Irae. Sequence. STB, orch., F maj.]
Dies Irae / Breve / Del. Sig.r P.P. Bugeja / Organo / G. Cassar P.ne
ms.; 19th century; 230x315 mm.; 5 parts: S, T, B, db, org (1, 1, 1, 1, 2 ff.). On org part f. 1v: picture of a time glass.

M-GVca Mus. Ms. 125

BUGEJA, Pietro Paolo

[Mass. Credo. SATB, orch., C maj.]

Credo / a quattro Voci con piu stromenti / Del Sig.r Pietro Paolo Bugeja / Organo / Salvat.e Pace Pad.ne

ms., 19th century; 225x165-315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 126

BUGEJA, Pietro Paolo

[Domine ad Adiuvandum. Verse. SATB, orch., Bb maj.]

Domine ad adiuvandum / Con piu' stromenti obligati / Del Sig.r Pietro Paolo Bugeja / Organo / 1818 / Not. Michel'Ang.o Gatt Pad.ne

ms.; 1818; 230x320mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 127

BUGEJA, Pietro Paolo

[Domine ad Adiuvandum. Verse. SATB, orch., Eb maj.]

Domine ad adiuvandum / a quattro voci / Del Sig.r Pietro Paolo Bugeja / Maestro di Capella della Cattedrale / di Malta / Organo / 1808

ms.; 1808; 230x320 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 128

BUGEJA, Pietro Paolo

[Domine ad Adiuvandum. Verse. SATB, orch., C maj.]

Domine ad adiuvandum / a 4.o Voci / Con V.V. Oboe, Trombe, e Basso / Del Sig.r Pietro Paolo Bugeja / Organo / 1802 / Proprieta' della Chiesa Cattedrale del Gozo

ms.; 1802; 225x320 mm.; 13 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 129

BUGEJA, Pietro Paolo

[Dixit. Psalm 109. SATB, orch., G maj.]

Dixit / a quattro Voci e stromenti obligati / del Sig.r P. Paolo Bugeja / 1806 / Pad.ne Pace

ms.; 1806; 230x315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, tpt2, 2org (4, 3, 2, 3, 5, 5, 4, 3, 3, 2, 5, 5 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 130

BUGEJA, Pietro Paolo

[Dixit. Psalm 109. SATB, orch., Bb maj.]

Dixit / A quattroVoci con stromenti / obbligati / Del Sig.r P. P. Bugeja / 1810 / Organo / Proprieta' Della Chiesa Cattedrale / del Gozo

ms.; 1810; 230x320 mm.; 15 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, trb1+2, trb1, trb2, db, org (3, 2, 2, 2, 6, 5, 4, 2, 2, 2, 2, 1, 1, 4, 4 ff.). Parts copied by different hands.

M-GVca Mus. Ms. 131

BUGEJA, Pietro Paolo

[Dixit. Psalm 109. SATB, orch., D maj.]

Dixit / a quattro voci, e / Stromenti / del Sig.r P. Paolo Bugeja / Organo / Il Sig.r Salvat. Pace Pad.ne

ms.; 19th century; 230x165-320 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2, ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 132

BUGEJA, Pietro Paolo

[Dixit. Psalm 109. SATB, orch., D maj.]

Dixit / del / Sig.r Pietro Paolo Bugeja / a quattro voci e con diversi stromenti obbligati / 1811 / Organo / Della Ch. Matr.e / Comprata da Carolo Devrincat / Aprile 1863

ms.; 1811; 240x325 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, db, org (3, 2, 2, 2, 4, 4, 3, 2, 2, 2, 2, 4 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 133

BUGEJA, Pietro Paolo

[Beatus Vir. Psalm 111. SATB, orch., F maj.]

Beatus Vir / a quattro voci / Del Sig.r Pietro Paolo Bugeja ./ Organo / Cattedrale

ms.; 19th century; 230x315 mm.; 1 part: short score (6 ff.), 23 parts: 2S, 2A, 2T, 2B, 3vl1, 2vl2, fl, 2cl, ob2, hn1, hn2, 2tpts, 2db, org (1, 1, 1, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 134

BUGEJA, Pietro Paolo

[Confitebor. Psalm 110. SATB, orch., D maj.]

Confitebor / a quattro Voci, V.ni e stromenti / di Fiato / Del Sig.r P.Paolo Bugeja / 1807 / Organo / Giacomo Cassar Padrone

ms.; 1807; 235x320 mm.; 11 parts: S, A, T, B, vl2, ob1, ob2, hn1, tpt, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms 135

BUGEJA, Pietro Paolo

[Confitebor. Psalm 110. SATB, orch., C maj.]

Confitebor / a Solo con Ripieni / Del Sig.r Pietro Paolo Bugeja / Organo / Giacomo Cassar Padrone

ms.; 19th century; 230x315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt, tpt2, db, org (2, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 136

BUGEJA, Pietro Paolo

[Letatus Sum. Psalm 121. SATB, orch., F maj.]

Letatus Sum / a 4.o Voci e Stromenti / Del Sig.r P. P. Bugeja / Organo / Proprieta' della Cattedrale.

ms.;19th century; 230x315 mm.; 14 parts: S., A, T, B, 2vl1, 2vl2, ob1, ob2, hn1, hn2, trb1+2, db, org (1, 1, 1, 1, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem. Parts copied by different hands.

M-GVca Mus. Ms. 137

BUGEJA, Pietro Paolo

[Lauda Jerusalem. Psalm 147. SATB, orch., Bb maj.]

Lauda Jerusalem / Del Signor Pietro Paolo Bugeja / Organo / 1812 / della S. M. Chiesa del Gozo

ms.; 1812; 235x315 mm.; 30 parts: 2S, 2A, 2T, 2B, 4vl1, 3vl2, fl, ob1, ob2, 2cl1, cl2, hn, hn2, vla, trb1, trb2, 2db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Parts copied by different hands

M-GVca Mus. Ms. 138

BUGEJA, Pietro Paolo

[Laudate Dominum. Psalm 116. S, orch., Bb maj.]
Laudate Dominum / P. P. Bugeja / Organo
ms.; 19th century; 220x295 mm.; 11 parts: S, 2vl1, 2vl2, fl, cl, hn1, hn2, db, org (1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.).

M-GVca Mus. Ms. 139

BUGEJA, Pietro Paolo

[Laudate Dominum. Psalm 116. SATB, orch., Bb maj. }

Laudate D.num omnes Gentes / Del Sig.r / Pietro Paolo Bugeja / Organo / Prop.a' Della Chiesa Cattedrale del Gozo

ms.; 19th century; 230x325 mm.; 14 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, trb1, trb2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Parts copied by different hands.

M-GVca Mus. Ms. 140

BUGEJA, Pietro Paolo

[Laudate Pueri. Psalm 112. S, orch., Bb maj.]

Laudate Pueri / a sola voce di Soprano / con piu' stromenti obligati / Del Sig.r P.Paolo Bugeja / Organo / 1805 / Prop. Della Chiesa Cattedrale del Gozo

ms.; 1805; 225x310 mm.; 9 parts: S, vl1, vl2, ob1, ob2, hn1, hn2, db, org (4, 4, 4, 1, 2, 1, 1, 2, 4 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 141

BUGEJA, Pietro Paolo

[Laudate Pueri. Psalm 112. SATB, orch., Bb maj.]

Laudate Pueri / a Solo con Ripieno / Del Sig.r Pitero Paolo Bugeja / Organo / 1806 / Chiesa Matrice / comprata dal M. Carolo Deb. / Apr. 1863

ms.; 1806; 230x315 mm.; 10 parts: S, A, T, B, vl1, vl2, ob1, hn1, vlc, org (2, 1, 2, 1, 3, 3, 1, 1, 2, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 142

BUGEJA, Pietro Paolo

[Laudate Pueri. Psalm 112. SSATB, orch., G maj.]

Laudate Pueri / A cinque Voci obbligati piu' stromenti di corda e fiato / Del Sig.r P.P. Bugeja / Organo / 1812 / Not. Michel.Ang.o Gatt Pad.ne

ms.; 1812; 240x325 mm.; 13 parts: S1, S2, A, T, B, vl1, vl2, fl, ob, hn1, hn2, db, 2org (2, 1, 1, 1, 4, 4, 2, 2, 1, 1, 3, 4, 4 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 143

BUGEJA, Pietro Paolo

[Laudate Pueri. Psalm 112. SATB, orch., C maj.]
Laudate Pueri / Del Sig. Pietro Paolo Bugeia / Organo
ms.; 19th century; 230x320 mm.; 37 parts: 3S, 3A, 3T, 3B, 4vl1, 3vl2, ob1, 3ob2, 3cl, 2hn1, hn2, tpt, trb1, trb2, 3db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms 144

BUGEJA, Pietro Paolo

[Laudate Pueri. Psalm 112. SSB, orch., D maj.]
Laudate Pueri / del / Signor Pietro Paolo Bugeja / Organo
ms.; 19th century; 230x310 mm.; 23 parts: 2S1, 2S2, 2B, vl obb, vl1 solo, 2vl1, 2vl2, 2ob1, ob2, 2hn1, trb1, trb2, 2db, 2org (3, 3, 2, 2, 2, 2, 1, 1, 3, 3, 4, 3, 2, 2, 2, 1, 1, 1, 1, 2, 2, 2, 4 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 145

BUGEJA, Pietro Paolo

[Miserere. Gradual. SATB, orch., C maj.]

Miserere / Per la Settimana Santa / Del Sig.r P.P. Bugeja / Piano / Prop.ta della Ch.a Cattedrale del Gozo.

ms.; 19th century; 230x315 mm.; 24 parts: 2S, 2A, 3T, 3B, 3vl1, 2vl2, 2fl, cl, hn, 4db, piano (2, 2, 1, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 146

BUGEJA, Pietro Paolo

[Nisi dominus. Psalm 126. S, orch., C maj.]

Nisi Dominus / a voce sola di Soprano / con piu' stromenti / Del Sig.r Pietro Paolo Bugeja / Organo / 1807 / Not.o M. Ang.o Gatt Pad.ne

ms.; 1807; 230x325 mm.; 10 parts: S, vl1, vl2, ob1, ob2, hn1, hn2, 2db, org (1, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms 147

BUGEJA, Pietro Paolo

[Nisi dominus. Psalm 126. SATB, orch., Bb maj.]

Nisi Dominus / a 4.o Voci / Con Violini, Oboe, Corni, E Basso, Del Sig.r P.Paolo Bugeja / Organo / Proprieta' della Cattedrale

ms.; 19th century; 230x165-315 mm.; 27 parts: 2S, A, 2T, 2B, 3vl1, 2vl2, ob1, 2ob2, cl, 2hn1, 2trb, trb1, trb2, trb3, offle', 2db, org (1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 148

BUGEJA, Pietro Paolo

[Magnificat. Canticle. SATB, orch., C maj.]

Magnificat / Con piu' Stromenti obblig.ti / Del Sig.r P.Paolo Bugeja / 1807 / Organo / Per uso della Societa'

ms.; 1807; 235x310 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 149

BUGEJA, Pietro Paolo

[Gradual. SATB, orch., D maj.}

Graduale / Amavit / Del Sig.r Pietro P. Bugeja / Organo / 1838 / Per uso di Giorgio Gatt

ms.; 1838; 235x320 mm.; 23 parts: 2S, 2A, 2T, 2B, 3vl1, 2vl2, 2ob1, 2ob2, tpt, hns1+2, 2db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVCa Mus. Ms. 149A

BUGEJA, Pietro Paolo

[Antiphon. STB, D maj.]
Antifona Canto "Veni Sponsa"
ms; 1838; 230x315 mm.; 3 parts: S, T, B, (1, 1, 1 ff.). Watermarks: three decrescent moons.

M-GVCa Mus. Ms. 150

BUGEJA, Pietro Paolo

[Gradual. STB, Bb maj.]

Graduale di S. Stefano Martire Del M.o P. P. Bugeja / Sopra Benedicta Canto

ms.; 19th century; 220x275 mm.; 3 parts: S, T, B (1, 1, 1 ff.).

M-GVca Mus. Ms. 151

BUGEJA, Pietro Paolo

[Gradual. STB, orch., C maj.]

Gloriose / a 4.o voci con Violini, Oboe e trombe / Del Sig.r Pietro Paolo Bugeja / Organo / 1801

ms.; 1801; 230x325 mm.; 10 parts: S, T, B, vl1, ob1, ob2, tpt1, tpt2, db, org (1, 1, 1, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 152

BUGEJA, Pietro Paolo

[Offertory. S, orch., C maj.]

Offertorio / Per la Festa dell'Assunzione / della B.V. Maria / Del Sig.r P. Paolo Bugeja / Organo

ms.; 1809; 230x320 mm.; 6 parts: S, vl1, vl2, ob1, hn1, org (1, 2, 2, 1, 1, 2 ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 153

BUGEJA, Pietro Paolo

[Offertory. S, orch., F maj.]

Organo / Offertorio / Ave Maria / Del Sig.r Pietro Paolo Bugeja / P.ne Adriano Lanzon

ms.; 19th century; 230x330 mm.; 15 parts: 2S, 2vl1, 2vl2, ob, ob1, 2hn, 3db, 2org (1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 153A

BUGEJA, Pietro Paolo

[Offertory. S, orch., F maj.]

Intonuit de ce.lo D.nus / Offertorio / Del 3.0 Giorno di Pasqua; e 2 gior. di Pent.

ms.; 19th century; 235x310 mm.; 3 parts: 2S, db (1, 1, 2 ff.). Watermarks: anthropomorphised moon

M-GVca Mus. Ms. 154

BUGEJA, Pietro Paolo

[Offertory. S, orch., A maj.]

Offertorio / Per la Nativita' di S. Giovanni / Del Sig.r Pietro Paolo Bugeja / Organo / Cassar P.ne

ms.; 19th century; 230x320 mm.; 5 parts: S, vl1, vl2, db, org (1, 2, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 155

BUGEJA, Pietro Paolo

[Offertory. S, orch., C maj.]
Laetentur Coeli / Musica Pastorale / Del Sig.r Bugeja / 1815
ms.; 1815; 230x320 mm.; 9 parts: S, 2vl1, 2vl2, cl, ob1, hn1, db, org (1, 2, 1, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon Different copyists.

M-GVca Mus. Ms 156

BUGEJA, Pietro Paolo

[Offertory. S, orch., A maj.]

Non enim / Offertorio / Con Violini e Corni / Del Sig.r Pietro Paolo Bugeja / Organo / 1817 / Not. M. Ang.o Gatt Pad.ne

ms.; 1817; 225x160-315 mm.; 8 parts: S, vl1, vl2, hn1, 2hn2, db, org (1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 157

BUGEJA, Pietro Paolo

[Offertory. SATB, orch., Eb maj.]

Sacerdotes D.ni / per il Corpus / a quattro Voci con piu' Stromenti obbligati / Del Sig.r Pietro Paolo Bugeja / Organo

ms.; 19th century; 230x325 mm.; 30 parts: 2S, 2A, 2T, 2B, 3vl1, 2vl2, 2cl1, 2cl2, 3hn1, hn, hn2, tpt, trb1, trb2, b, 2db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 158

BUGEJA, Pietro Paolo

[Offertory. S, orch., Bb maj.]

Offertorio / Veritas mea / Del Sig.r P. P. Bugeja / Organo / Proprieta' della S.a M.e Chiesa del Gozo

ms.;19thcentury; 230x320 mm.; 7 parts: S, vl1, vl2, cl1, hn1, db, org (1, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 159

BUGEJA, Pietro Paolo

[Incipit oratio. Matins. S, orch., Eb maj.]

Incipit Oratio / A Voce Sola di Soprano / Con Violini e Basso del Sig.r / Pietro Paolo Bugeja / Piano e Forte / Donata alla Chiesa Mat. Del Gozo dal Sig.r M. Giorgio Gatt, Gozitano

ms.; 19th century; 235x325 mm.; short score (2 ff.); 8 parts: 2S, 2vl1, 2vl2, db, pft (2, 2, 2, 2, 2, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 160

BUGEJA, Pietro Paolo

[Antiphon. SATB, orch., D maj.]

Antifona / Per la Festa dell'Assunzione / della B.a V. Maria / Del Sig.r Pietro Paolo Bugeja / Organo

ms.; 19th century; 230x330 mm.; 13 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, 2db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 161

BUGEJA, Pietro Paolo

[Iste confessor. Hymn. orch., G maj.]

Iste Confessor / Del Sig.r Pietro Paolo Bugeja / Basso / Gizcomo Cassar P.ne

ms.; 19th century; 235x320 mm.; 4 parts: vl1, vl2, b, org (1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 162

BUGEJA, Pietro Paolo

[Motet. SATB, orch., D maj.]

Mutetto / a 4.0 Voci e V.V. e Stromenti di fiato / del Sig.r P.Paolo Bugeja / 1808 / D. Giuseppe Grech Padrone.

Ms.; 1808; 240x315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 163

BUGEJA, Pietro Paolo

[Te Deum. Hymn. SATB, orch., C maj.]

Te Deum Laudamus / a quattro Voci / con Violini, Oboe e Bassi / Del Sig.r Pietro Paolo Bugeja / Organo / 1819 / Noy. Michel'Ang.o Gatt Pad.ne

ms.; 1819; 240x325 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt1, tpt2, db, org (3, 3, 3, 2, 4, 4, 3, 2, 1, 1, 2, 4 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms 164

BUGEJA, Pietro Paolo

[Te Deum. Hymn. SATB, orch., Bb maj.]

Organo / Te Deum Laudamus / Con Violini Oboe, Trombe e Basso / Del Sig.r Pietro Paolo / Bugeja / Per uso della S.ma / Chiesa Matrice del Gozo

ms.; 19th century; 240x160-320 mm.; 13 parts: S, A, T, B, vl1, vl2, cl, ob1, ob2, tpt1, tpt2, vlc, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVCa Mus. Ms. 165

BUGEJA, Pietro Paolo

[Motet. SATB, orch., C maj.]

Motetto / O Salutaris Hostia / del Sig.r P. P. Bugeja / Organo / Cattedrale

ms.; 19th century; 228x315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt, 1tpt2, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons, large one with face. Different copyists.

M-GVca Mus. Ms. 166

BUGEJA, Pietro Paolo

[Tantum ergo. Canticle. S, orch., Eb maj.]

Tantum Ergo / a voce Sola di Soprano / con Violini e Basso / Del Sig. Pietro Paolo Bugeja / 1807 / Organo / Sal. Pace P.ne

ms.; 1807; 230x310 mm.; 6 parts: S, vl1, vl2, 2db. Org (1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms 167

BUGEJA, Pietro Paolo

[Tantum ergo. Canticle. SATB, orch., Eb maj.]

Tantum Ergo a 4 voci / Con strumenti di fiato obligati / del / Sig.r Pietro Paolo Bugeja / 1815 / Not.o M. Ang.o Gatt Pad.ne

ms.; 1815; 230x315 mm.; 12 parts: S, A, T, B, vl1, vl2, cl1, cl2, hn1, hn2, vlc, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists

M-GVca Mus. Ms. 168

BUGEJA, Pietro Paolo

[Tantum ergo. Canticle. S, orch., F maj.]

Tantum Ergo / a voce sola di Soprano / con Violini e Basso / Del Sig.r Pietro Paolo Bugeja / 1815 / Organo Not.o Gatt Pad.ne

ms.; 1815; 230x320 mm.; 5 parts: S, vl1, vl2, db, org (1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 169

BUGEJA, Pietro Paolo

{Tantum Ergo. Canticle. SATB, orch., Eb maj.]

Tantum Ergo / a 4.o Voci con Violini e stromenti di fiato / Del Sig.r P. Paolo Bugeja / Organo / 1818/ Not.o M. Ang.o Gatt Pad.ne.

ms.; 1818; 235x320 mm.; 13 parts: S, A, T, B, vl1, vl2, hn1, 2hn2, cl1, cl2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 170

BUGEJA, Pietro Paolo

[Tantum ergo. Canticle. SAB, orch., Eb maj.]

Tantum Ergo / a quattro voci con piu' Stromenti obbligati / Del Sig.r Pietro Paolo Bugeja / Organo / 1819 / Not.o Michel.Ang.o Gatt Pad.ne

ms.; 1819; 230x310 mm.; 10 parts: S, A, B, vl1, vl2, cl1, cl2, hn1, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 171

BUGEJA, Pietro Paolo

[Symphony. orch., C maj.]

Sinfonia / Nella Trame Deluse / Del Sig.r Pietro Paolo / Bugeja / Basso / 1818 / Not.o M. Ang.o Gatt Pad.ne

ms.; 1818; 230x310 mm.; 12 parts: vl1, vl2, fl, ob, 2hn1, 2hn2, tpt1, tpt2, vlc, bass (3, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons, large one with face. Different copyists.

M-GVca Mus. Ms. 172

BUGEJA, Pietro Paolo

[Tantum ergo. Canticle. SATB, orch., Bb maj.]

Tantum Ergo / a quattro Voci / con piu' stromenti obbligati / Del Sig.r Pietro Paolo Bugeja / Organo/ 1828 / Not.o M. Ang.o Gatt Pad.ne

ms.; 1828; 230x160-310 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 173

BUGEJA, Pietro Paolo

[Symphony. orch., D maj.]
Sinfonia / Con stromenti del Sig.r / Bugeja / 1805 / Organo
ms.; 1805; 232x165-320 mm.; 7 parts: vl1, vl2, ob1, 2hn1, db, org (2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons, large one with face. Different copyists.

M-GVca Mus. Ms. 174

BUGEJA, Pietro Paolo

[Symphony. orch., Bb maj.]

Controbasso / Sinfonia Pastorale del Celebre M.ro / Pietro Paolo Bugeja 1821 / Dr. D. F.o Madiocca Padrone

ms.; 1821; 232x310 mm.; 6 parts: vl1, vl2, ob1, ob2, hn1, db (3, 3, 1, 1, 1, 2 ff.). Different copyists.

M-GVCa Mus. Ms. 175

BUGEJA, Pietro Paolo

[Symphony. orch., D maj.]
Basso / Sinfonia del Gions / Del Sig.r Pietro Paolo Bugeja / Organo
ms.; 19th century; 230x310 mm.; 31 parts: 2vl1, 2vl2, 2fl1, 2fl2, 2ob1, 2ob2, vla, 2hn1, 2hn2, 2tpt1, 2tpt2, 2bsn1, 3bsn2, db, 2org, 2timp (2, 2, 2, 2, 2, 2, 2, 1, 2, 2, 2, 2, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 2, 2, 2, 2, 2, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 176

BUGEJA, Pietro Paolo

[Mass. Gloria. SATB, orch., D maj.]
Basso / Gloria Allegro
ms.; 19th century; 230x320 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, bass (2, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 177

BUGEJA, Pietro Paolo

[Laudamus Dominum. Antiphon. S, orch., D maj.]
Organo / Laudamus del 1827
ms.; 1827; 235x160-310 mm.; 10 parts: S, vl1, vl2, fl, cl, hns1+2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 178

BUGEJA, Pietro Paolo

[Tecum principium. Introit. orch., Bb maj.]
Tecum Principium Solo di Soprano - Bugeja / Organo
ms.; 19th century; 230x310 mm.; 6 parts: vl1, vl2, fl, hns1+2, db, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 179

BUGEJA, Pietro Paolo

[Credidi. Psalm 115. SS, orch., F maj.]
Credidi a due Soprani / Bugeja / Basso / D. V. Grech Padrone
ms.; 19th century; 235x160-310 mm.; 10 parts: S1, S2, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 180

BUGEJA, Pietro Paolo

[Domine ad adiuvandum. Verse. SATB, orch., Bb maj.]

Ag.to 1820 / Organo / Domine ad Adiuvandum / Not.o M. Ang.o Gatt Pad.ne

ms.; 1820; 230x320 mm.; 13 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, tpt, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 181

BUGEJA, Pietro Paolo

[Propter veritatem. Gradual. SATB, orch., Bb maj.]

Propter Veritatem - Bugeja / Graduale per l'Assunta / A / Quattro Voci / Con Violini, Oboe, Trombe e Basso / Organo / Not.o M.Ang.o Gatt Pad.ne

ms.; 19th century; 230x320 mm.; 13 parts: S, A, T, B, vl1, vl2, ob1, 2ob2, tpt2, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Wartermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 182

BUGEJA, Pietro Paolo

[Amavit eum Dominus. Verse. SATB, orch., D maj.]
Del M.ro Bugeja / Amavit eum D.nus / Controbasso / Azopardi
ms.; 19th century; 230x320 mm.; 10 parts: S, A, T, B, vl1, vl2, ob1, ob2, hns1+2, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 183

BUGEJA, Vincenzo

[Tantum ergo. Canticle. S, orch., Bb maj.]

Tantum Ergo / Con piu' Stromenti Obbligati / Del Sig. Vincenzo Bugeja / Organo / 1827 / Not.o M.Ang.o Gatt Pad.ne

ms.; 1827; 230x160-320 mm.; 18 parts: 2S, 3vl1, 2vl2, 2fl, 2cl, 2hn1, hn2, 2db, 2org (1, 1, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists

M-GVca Mus. Ms. 184

BUGEJA, Vincenzo

[Symphony. orch., G min.]
Sinfonia / del Sig.r / Vincenzo Bugeja / Organo
ms.; 19th century; 225x325 mm.; 7 parts: vl1, vl2, fl, cl, hn1, db, org (3, 2, 2, 2, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 185

BUGEJA, Vincenzo

[Symphony. orch., D maj.]
Sinfonia / Del Sig. V. Bugeja / Organo
ms.; 19th century; 230x315 mm.; 16 parts: vl1, vl2, fl, ob, 3cl, hn1, hn2, tpt, trb1, trb2, bass, ofi, db, org (2, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 186

BURLÒ, Don Giuseppe

[Mass. SATB, orch., Eb maj.]

1805 / Messa / a quattro voci con piu' stromenti obligati / del / Sig.r Don G. Burlo' / Per Organo / Eseguita la prima volta Sig.r P.ne e Cons.o./ per la Festa di S. Luigi G. Not.o M. Angelo Gatt

ms.; 1805; 237-330 mm.; S, A, T, B, vl1, vl2, cl1, cl2, hn1, hn2, trb, db, org (6, 3, 4, 5, 8, 8, 6, 4, 4, 3, 4, 6, 6 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 187

BURLÒ, Don Giuseppe

[Mass. STB, orch., D maj.]

In Re / Controbasso / Messa a tre voci / del Sig.r Rev. D. Giuseppe Burlo' / di proprieta' della Chiesa Matrice

ms; 19th century; 230x310 mm.; 10 parts: S, T, B, vl1, vl2, ob1, ob2, hn1+2, db, org (5, 4, 5, 7, 7, 5, 5, 4, 6, 7 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 188

BURLÒ, Don Giuseppe

[Dixit. Psalm 109. SATB, orch., Bb maj.]

1815 / Dixit / Del Sig.r D. Giuseppe Burlo' / Organo / Not.o M. Ang.o Gatt Pad.ne

ms.; 1815; 240x325 mm.; 12 parts: S, A, T, B, vl1, vl2, cl1, cl2, ob1, hn1, db, org (4, 2, 2, 2, 4, 4, 3, 2, 1, 2, 4, 4 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 189

BURLÒ, Francesco

[Mass. Credo. SATB, orch., G maj.]
Credo Del Sig.r Burlo' / Tenore / 18 9bre / 1842
ms.; 1842; 315x226 mm.; 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2ob1, 2ob2, hn1+2, 2db, 2org (2, 2, 1, 1, 2, 2, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1 ff.). Watermarks: three decrescent moons - large one wth face. Different copyists.

M-GVca Mus. Ms. 190

BURLÒ, Giuseppe

[Mass. SATB, orch., G maj.]
Burlo' / Messa Solenne / a / Quattro Voci / Organo / 1834 / L.P.I.P.
ms.; 1834; 230x310 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (3, 3, 3, 4, 6, 6, 4, 4, 6, 4, 5, 4 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 191

BURLÒ, Giuseppe

[Domine ad adiuvandum. Verse. SATB, orch., B maj.]

Domine ad Adiuvandum / con piu' stromenti di fiato / Del Sig.r Burlo' / 1816 / Not. M. Ang.o Gatt Pad.ne

ms.; 1816; 235x140-325 mm.; 11 parts: S, A, T, B, vl1, vl2., ob1, ob2, hn1, 2db (1, 1, 1, 1, 1, 1, 1, 1, 2, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVCa Mus. Ms. 192

BURLÒ, Giuseppe

[Magnificat. Canticle. SATB, orch., Eb maj.]
Magnificat / Del / Sig.r Burlo' / Organo / P.ne Adriano
ms.; 19th century; 225x315 mm.; 22 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2ob1, 2ob2, hn1+2, 2db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copiets.

M-GVca Mus. Ms. 193

BURLÒ, Giuseppe

[Magnificat. Canticle. SATB, orch., Bb maj.]
Magnificat / Del Sig.r Burlo' / Organo / Not. Michel. Ang. Gatt Pad.ne
ms; 1804; 240x325 mm.; 11 parts: S, A, T, B, vl1, vl2, cl1, cl2, hn1, hn2, db, org (1, 2, 1, 1, 2, 2, 2, 1, 1, 1, 2, 2, ff.). Watermarks: anthropomorphised moon. Different copyists. On S part: f. 1v: *1804.*

M-GVca Mus. Ms. 194

BURLÒ, Giuseppe

[Responsory. SATB, orch., A maj.]

Responsorio dell S.S. Natale Sig.r M. Burlo' / Controbasso / Ch.a Matrice

ms.; 19th century; 225x325 mm.; 9 parts: S, A, T, B, vl1, vl2, fl, hn1, db (6, 6, 5, 5, 6, 6, 4, 3, 6 ff.). Watermarks: anthropomorphised moon. On db part f. 6r: *Copiata 21 9bre 1854 / Giuseppe Cassar P.ne.* Different copyists.

M-GVca Mus. Ms. 195

CAGLIERO, Sac. Giovanni
[Domine/Dixit. Psalm 109, orch, Eb maj.]
Violino 1.o / Domine e Dixit / Sac. G. Cagliero
ms.; 19th century; 220x290 mm.; 10 parts: vl1, vl2, fl, cl1, cl2, hns1+2, tpt, trb, euf, db (4, 4, 4, 4, 3, 2, 4, 2, 2, 4 ff.). Different copyists.

M-GVca Mus. Ms. 196

GAGLIERO, Sac. Giovanni
[Magnificat. Canticle. orch., C maj.]
Violino 1.o / Magnificat / Gagliero
ms.; 19th century; 220x290 mm.; 10 parts: vl1, vl2, fl, cl, cl2, hns1+2, tpt, trb, euf, db (2, 2, 2, 2, 2, 2, 2, 2, 2, 2 ff.). Different copyists.

M-GVca Mus. Ms. 197

CALLEJA, Antonio
[Mass. STTB, orh., C maj.]

Kyrie a quatro / Voci / Organo / Della Chiesa Matrice fatta / l'anno 1859

ms.; 1859; 235x315 mm.; 7 parts: S, T1, T2, B, 2db, org (1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists. On db part: f. 1v: *Kyrie Conrobasso Com.ta dal dilettante A.o Calleja.*

M-GVca Mus. Ms. 198

CALLEJA, Antonio
[Mass. STTB, orch., F maj.]

Sac. Luciano Baluci - Padrone / Kyrie / Con Piena Orchestra / Basso Obbligato / e / Cori / B.V.M. / Oggi 4 Marzo 1804

ms; 1804; 235x310 mm.; 1 parts: full. Score (8 ff.), 33 parts: 2S, 3T1, 2T2, 4B, 3vl1, 3vl2, 2fl, cl, cl2, 2hns1+2, 2pts, trb1+2, trb1, trb2, 2ofi, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 199

CALLEJA, Antonio

[Deus in adiutorium. Introit. STB, orch., Bb maj.]
Deus in Adiutorium / Composto Del Dilettante / Antonio Calleja / 1873
ms.; 1873; 230x310 mm.; 1 part: full score (10 ff.), 16 parts: S, T, 2B, vl1, vl2, fl, cl, cl2, hns1+2, tpt, trb1, trb2, ofi, euf, db (1, 1, 4, 1,. 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 200

CALLEJA, Antonio

[Deus in adiutorium. Introit. STTB, orch., Eb maj.]

Deus in Adiutorium / (Breve) / Composto dal delettante / Antonio Calleja / Sac. Luciano Baluci - Padrone li 24 Aprile 1893

ms.; 1893; 220x290 mm.; 1 part: full score (5ff.). ; 17 parts: S, T, T2, 2B, 2vl1, 2vl2, fl, cl, hn1, tpt, trb1, trb2, bass, db (1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: Fabriano. Different copyists.

M-GVca Mus. Ms. 201

CALLEJA, Antonio

[Nisi dominus. Psalm 126. TTTB, orch., C maj.]

Nisi Diminus / Composto da A.o Calleja / 1.o Marzo 1895 / Sac. Luciano Baluci - Padrone / 20 Nov. 1919

ms.; 1895; 220x290 mm.; 1 part: full score (14 ff.); 19 parts: T1, T2, T3, B, 2vl1, 3vl2, fl, ob, cl, cl2, sax1+2, tpt, trb1, trb2, bass, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 202

CALLEJA, Antonio

[Salve Regina. Antiphon. T, orch., F maj.]

Salve Regina / Organo / Composta dal Sig.r Antonio Calleja / Li 11 Luglio 1885

ms.; 1885; 225x295 mm.; 3 parts: T, db, org (1, 1, 2 ff.).

M-GVca Mus. Ms. 203

CALLEJA, Antonio

[Antiphon. orch., C maj.]

CL. 2.o in Si.b - Antifona e Graduale
CLI. ms.; 19th century; 220x290 mm.; 8 parts: vl1, vl2, fl, cl, cl2, tpt, euf, db (1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 204

CARABOTT, Vincenzo

[Passo doppio. score, Bb maj.]
Passio Doppio di V.zo Carabott # 1877
ms.; 1877; 225x290 mm.; 1 part: full score (4 ff.).

M-GVca Mus. Ms. 205

CASCIOLI G. / RAVANELLO A.

[Popule meus. Reproach. TTB, A min.]

Improperi / di / G. Gascioli - A. Ravanello / Prop.ta della Chiesa Cattedrale / di Gozo / Copia P.F.

ms.; [19th century]; 220x290 mm.; 1 part: vocal score (3ff.); 9 parts: 3T1, 3T2, 3bass (1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). The title on all parts is written in red ink.

M-GVca Mus. Ms. 206

CASCIOLINI, Claudio

[Responsory. TTB, score, A min.]

Primo Mercoledi' / "Mercoledi'" / Musica Sacra / Canto di Casciolini / Responsi di Mercoledi' Santo / Partitura Direzione / Prop.ta. della Chiesa Cattedrale di Gozo

ms.; 19th century; 225x290 mm.; 1 part: vocal score (10 ff.); 3 parts: T1, T2, B (6, 6, 6 ff.).

M-GVca Mus. Ms. 207

CASCIOLINI, Claudio

[Responsory. TTB, score, G maj.]

Giovedi' (Secondo Giovedi') / Musica Sacra / Canto / Giovedi' Santo / Responsi di C. Casciolini / (Direzione) / Prop.ta della Chiesa Cattedrale di Gozo

ms.; 19th century; 290x220 mm.; 1 part: vocal score (10 ff.); 6 parts: 2T1, 2T2, 2B (6, 6, 6, 6, 6, 6 ff.).

M-GVca Mus. Ms. 208

CHERUBINI, Luigi

[Ave maria. Hymn. orch., F maj.]
Violino 1.o - Ave Maria / Cherubini
ms.; 19th century; 290x220 mm.; 8 parts: vl1, vl2, fl, cl, hns1+2, tpt, euf, db (1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano.

M-GVca Mus. Ms. 209

CHIARENZA, Sac. Giuseppe

[Salve regina. Antiphon. vocal score, C maj.]
Del Sac. D. Gius. Chiarenza / Salve
ms.; 19th century; 220x290 mm.; Vocal score (2 ff.). On f.2v - *Ch. L. Baluci / 15 Nov. 94.*

M-GVca Mus. Ms. 210

CHIAVACCI, Vincenzo

[Mass. ST, orch., Eb maj.]

Kyrie e Gloria - Messa / Del Sig.r Vincenzo Chiavacci / Organo / 1817 / Salvat. Pace P.ne

ms.; 1817; 230x320 mm.; 8 parts: S, T, vl1, vl2, fl, ob, hns1+2, org (4, 3, 6, 6, 2, 3, 2, 6 ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 211

CHIESA, Federico

[Dixit Dominus. Psalm 109. TTB, orch., F maj.]
Dixit - Federico Chiesa / Tenore 1.o
ms.; 19th century; 290x220 mm.; 14 parts: 2T1, T2, B, vl1, vl2, fl, cl, cl2, hns1+2, tpt, trb, euf, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 212

CIANCIANVELLI, Pietro

[Tantum ergo. TB, orch., Bb maj.]

Tantum Ergo del Sig.r. M.o Pietro Ciancianvelli Romano a quattro voci di coro e due di concerti

ms.; 19th century; 220x290 mm.; 1 part: vocal score (14 ff.); 3 parts: T, B, org (2, 2, 2 ff.).

M-GVca Mus. Ms. 213

CIMAROSA, Domenico

[Mass. Gloria. orch., F maj.]

Quoniam / a voce di Contralto solo / Con Violini, Oboe, Trombe, e Basso / Del Sig.r Domenico Cimarosa / Organo / Per uso di Carl'Ant.o Bondi'

ms.; 19th century; 230x310 mm.; 4 parts: vl1, vl2, hn1, org (2, 2, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 214

CIMAROSA, Domenico

[Symphony. orch., Bb maj.]

Sinfonia / Con stromenti obbligati / Del Sig.r / Domenico Cimarosa / Basso / D. Giuseppe Grech Padrone / Chiesa Matrice

ms.; 19th century; 240x290 mm.; 9 parts: vl1, vl2, ob1, ob2, cl1, cl2, hn1, db, org (2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 215

CIMAROSA, Domenico

[Symphony. orch., D maj.]

Sinfonia / Con piu' Stromenti Obbligati / Del / Sig.r D. Domenico Cimarosa / Organo / P.ne Giuseppe Spiteri

ms.; 19th century; 235x315 mm.; 8 parts: vl1, vl2, ob1, ob2, hn1, hn2, db, org (2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 216

CIMAROSA, Domenico

[Symphony. orch., D maj.]

Sinfonia / Del Sig.r Cimarosa / Basso / P.ne Giuseppe Spiteri / Donata alla Chiesa Mat.

ms.; 19th century; 235x315 mm.; 8 parts: vl1, vl2, ob1, ob2, hn1, hn2, db, org (2, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 217

CIMAROSA, Domenico

[Symphony. orch, Bb maj.]

Sinfonia / Con Violini, Oboe, Corni da Caccia / Violetta / e Basso / Del Sig.r Cimarosa

ms.; 19th century; 230x310 mm.; 10 parts: 2vl1, 2vl2, ob1, ob2, hn1, vlc, 2bass (2, 2, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 218

CONCONE, Giuseppe

[Mass, [….], D min.]
Flauto Concone
ms.; 19th century; 215x145-290 mm.; 8 parts: fl, cl1, cl2, hns1+2, tpt, trb1, trb2, euf (1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 219

CONIRE, B. P.

[Invocation. vocal score, Eb maj.]

B. P. Conire - Invocazione al Sacro Giovedi di Gesu'
ms.; 19th century; 215x285 mm.; 1 part: vocal score (1 ff.).

M-GVca Mus. Ms. 220

COSTA

[Symphony. orch., D maj.]
Sinfonia - Del Sig.r M.o Costa / Oboe Primo
ms.; 19th century; 225x315 mm.; 8 parts: fl, ob1, hn1, hn2, 2tpt1, trb1, trb2 (1, 2, 1, 1, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 221

COSTANTINI, D.

[Symphony. orch., F maj.]

Sinfonia Stile Sacro / Violino 1.mo / Ave Maria doloribus plena / D. Costantini

ms.; 19th century; 215x290 mm.; 3vl1, vl2, fl, cl, cl2, hn, tpt, trb, euf, db (2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 222

DE FALCONARA, P.Pier Battista

[Responsory. TTB, G maj.]

Responsorii / del Giovedi' Santo / Tenore 1 / P.Pier Battista da Falconara / Ord. Fr. Min.

ms.; 19th century; 215x290 mm.; 6 parts: 2T1, 2T2, 2B (4, 4, 4, 4, 4, 4 ff.).

M-GVca Mus. Ms. 223

DELL'ARGINE

[Mass. TTTB, orch., Eb maj.]
M.ro Dell'Argine / Qui Tollis, qui sedes, et quoniam / Organo
ms.; 19th century; 235x310 mm.; 1 part: score (18 ff.); 23 parts: Tobb, T1, T2, B, 2vl1, 2vl2, fl, ob, hn1, hn2, tpt, cl, cl1, cl2, trb1, trb2, bass, euf, db, org (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 224

DALLI, Angelo

[Quartet. orch., G maj.]

Pianoforte / Quartetto pero giorno di Giovedi' Santo composto dal / Signor Angelo Dalli / Dono alla Chiesa Cattaedrale / di Gozo dal Sig.r P. Leg. G. Buttigieg / 6 Marzo 1885

ms.; 19th century; 220x295 mm.; 5 parts: vl1, vl2, fl, ob, pft (2, 2, 2, 2, 4 ff.).

M-GVca Mus. Ms. 225

DA VERGNE, Alphonse

[Religious March. score, A min.]

Sainte Irenee / Marche' Religieuse / Dedice' a' / M.o Dauverne' Professeur au / Conservatoire de Musique / de Paris / Par A.le Da Vergne / Chef. De Musique au 7.ne Lancias / V.zo Carabott, Malta Maggio 17/76

ms.; 19th century; 225x295 mm.; 1 part: score (4 ff.).

M-GVca Mus. Ms. 226

DEBONO, Don Giuseppe

[Mass. SSB, orch., D maj.]

Messa / A 3e Voci, Violini, e Basso / Del Sig.r Can.co Debono / Organo / 1807 / Sig.r Don. Giuseppe Grech Padrone

ms.; 1807; 240x320 mm.; 8 parts: S1, S2, B, vl1, vl2, fl, ob, db, org (2, 2, 1, 2, 2, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 227

DEBONO, Don Giuseppe

[Requiem Mass. Libera. SATB, orch., G min.]

Libera / a quattro voci con piu' stromenti / Del Sig.r Can.co Don Giuseppe Debono / Organo / 1815 / Not.o M.Ang.o Gatt Pad.ne

ms.; 1815; 230x160-320 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 228

DEBONO, Don Giueppe

[Te Deum. Hymn. SATB, orch., F maj.]

Organo / Te Deum Laudamus a Quattro Voci / Con Violini e Stromenti di Fiato / Del Sig.r Canonico Debono / Copiato li 26 8bre / 1818

ms.; 19th century; 230x320 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, org (2, 2, 2, 2, 2, 3, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 229

DIACONO, Carlo

[Mass. TTB, orch., Bb maj.]

Messa XVIII / A due voci virili / con accomp. D'organo / M.ro Carlo Diacono

ms; 19th century; 290x220 mm.; 1 part: vocal score (18 ff.); 22 parts: T1, T2, B, 2vl1, 2vl2, fl, ob, 2cl, 2hn, vla, tpt, trb1, trb2, 2vlc, bass, db (6, 5, 6, 6, 6, 6, 6, 6, 5, 5, 6, 5, 5, 4, 6, 5, 4, 4, 4, 6, 4, 6 ff.).

M-GVca Mus. Ms. 230

DIACONO, Carlo

[Requiem Mass. orch., G maj.]

Flaoto / Messa da Requiem (n.o 3) / M.ro Carlo Diacono / Proprieta' della Cattedrale di Gozo / 1828

ms.; 1828; 290x220 mm.; 11 parts: fl, cl, hn, vla, tpt, trb1, trb2, bsn, bass, vlc, timp (5, 6, 6, 7, 4, 4, 4, 6, 4, 7, 2 ff.).

M-GVca Mus. Ms. 231

DIACONO, Carlo

[Deus in adiutorium. Intorit. TTBB, orch., C maj.]
Tenore Solo / Deus in Adiutorium - C. Diacono
ms.; 19th century; 290x220 mm.; 1 part: vocal score (4 ff.); 29 parts: 2T1, 2T2, 2B1, 3B2, 3vl1, 3vl2, fl, cl1, cl2, tpt, hn, 2sax, trb1, trb2, vlc, bsn, db, bass (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2, 2, 2, 2, 2, 1, 2, 1, 1, 1, 1, 2, 1, 2, 2 ff.).

M-GVca Mus. Ms. 232

DIACONO, Carlo

[Dixit Dominus. Psalm 109. TB, orch., G maj.]

C. Diacono / Dixit Dominus - Fagotto
ms.; 19th century; 290x220 mm.; 6 parts: T, B, 2vl1, vl2, bsn (1, 1, 2, 2, 2, 2 ff.). T, B and vl1 parts copied by Can. Martin Portelli 3 / 8 / 1988.

M-GVca Mus. Ms. 233

DIACONO, Carlo

[Laetatus Sum. Psalm 121. TTBB, orch., Eb maj.]
Laetatus Sum / a due voci pari / C. Diacono / 18 Giugnio 1918
ms.; 1918; 290x220 mm.; 2 parts: score, vocal score (12, 5 ff.); 32 parts: 2T1, 2T2, B1, 2B2, 4vl1, 7vl2, vla, fl, ob, 2cl, tpt, hn, trb1, trb2, sax, 2vlc, db, bass (2, 1, 1, 1, 2, 1, 1, 2, 2, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 2, 1, 1, 1, 1, 2, 2, 2, 2, 1 ff.). Different copyists.

M-GVca Mus. Ms. 234

DIACONO, Carlo

[Lauda Jerusalem. Psalm 147. TTBB, orch., F maj.]
Direzione / Lauda / Jerusalem / Proprieta' P. Lanzon
ms.; 19th century; 290x220 mm.; 2 parts: score, vocal score (8, 4 ff.); 32 parts: T1, T2, B1, B2, 4vl1, 6vl2, fl, ob, 2cl, tpt, hn1, trb1, trb2, 2sax, 2vlc, bsn, 2db, bass (1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 235

DIACONO, Carlo

[Laudate pueri. Psalm 112. TTBB, orch., G maj.]
Diacono / Direzione / Laudate Pueri / Proprieta' di Paolo / Lanzon
ms.; 19th century; 290x220 mm.; 1 part: vocal score (5 ff.); 21 parts: T1, T2, B1, B2, 2vl1, 2vl2, vla, fl, ob, 2cl, hn, tpt, trb1, trb2, vlc, db, bass (2, 1, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1 ff.).

M-GVca Mus. Ms. 236

DIACONO, Carlo

[Nisi dominus. Psalm 126. ATBB. Orch., Eb maj.]

Nisi Dominus No.3 / ad una Voce di Contralto / con accomp. D'Organo / Del Maestro / Carlo Diacono

ms.; 20th century, 290x220 mm.; 1 part: vocal score (2 ff.); 32 parts: 2A, 2T, 2B1, 2B2, 4vl1, 7vl2, fl, ob, cl, cl2, tpt, hn, trb1, trb2, sax, 2vlc, db, bass (2, 2, 1, 1, 2, 2, 1, 1, 2, 2, 1, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 2, 1, 1, 1, 1, 1, 2, 2, 2, 1 ff.). On A. part f. 1v: *10 Agosto 1918.* Different copyists.

M-GVca Mus. Ms. 237

DIACONO, Carlo

[Magnificat. Canticle. ATBB, orch., F maj.]

Magnificat N.o2 / ad una Voce di Contralto / con accomp. D'Organo / Del Maestro / Carlo Diacono

ms.;19th century; 290x220 mm.; 2 parts: score, voacl score (12 ff.); 35 parts: 2A, 2T, 2B1, 2B2, 4vl1, 7vl2, vla, 2fl, ob, cl, cl2, tpt, hn, trb1, trb2, 3sax, vlc, db, bass (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 2, 1, 2, 2, 1, 1, 1, 1, 1, 2, 2, 1, 2, 2, 2 ff.). Parts copied by different copyists.

M-GVca Mus. Ms. 240

DIACONO, Carlo

[Responsory. TB, orch., G maj.]
Responsori di Santa Maria / Tenore Solo / Maestro Carlo Diacono
ms.; 19th century; 220x290 mm.; 1 part: vocal score (15 ff.); 14 parts: 2T, 2B, 2vl1, 2vl2, fl, cl, hn, tpt, sax, db (4, 4, 4, 4, 4, 4, 4, 5, 4, 4, 4, 4, 4, 4 ff.).

M-GVca Mus. Ms. 243

DIACONO, Carlo

[Ave maris stella. Hymn. TTB, orch., G maj.]

Ave Maris Stella / a due voci virili con. Accomp. D'organo / M.ro Carlo Diacono / 7 Agosto 1918

ms.; 19th century; 220x290 mm.; 1 part: vocal score (6 ff.); 15 parts: T1, T2, 3B, vl, fl, cl, tpt, hn, sax, trb1, trb2, vlc, db (2, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Different copyists.

M-GVca Mus. Ms. 244

DE CESARE, Francesco

[Mass. TTB, orch., D maj.]
Organo / Gloria / Del Sig.r F. De Cesare / Padrone T. Baluci
ms.; 19th century; 220x290 mm.; 1 part: vocal score (2 ff.); 22 parts: 2T1, 2T2, 3B, 2vl1, 2vl2, fl hn1, hn2, cl, cl2+3, tpt, trb1, trb2, ofi, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 245

DE CESARE, Francesco

[Mass. orch., Ab maj.]

Sanctus / del / Sig.r Franco Decesare / Organo / Proprieta' della Cattedrale

ms.; 19th century; 220x145-290 mm.; 13 parts: 2vl1, 2vl2, fl, 2cl1, hn1, hn2, tpt, trb1, trb2, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 246

DE CESARE, Francesco

[Requiem Mass. Requiem. T, orch., Bb maj.]
Requiem e Kyrie - Tenore 1.o Obbligato - Del Sig.r Fr. De Cesare
ms.; 19th century; 220x290 mm.; 8 parts: T1, 2vl2, fl, cl, hns1+2, tpt, trb (1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 247

DE CESARE, Francesco

[Omnis Expertem. Hymn. TTTB, F maj.]
Omnis expertem / N.S. di Lourdes / Fr.co Decesare / Tenore obbl.o
ms.; 19th century; 285x215 mm.; Tobb, Tcoro, T2, Bobb (1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 248

DE CESARE, Francesco

[Ave maris stella. Hymn. orch., F maj.]

Ave Maris Stella / Del Sig.r Francesco Decesare / Organo / Proprieta' della Cattedrale del Gozo

ms.; 19th century; 235x310 mm.; 9 parts: vl1, 2vl2, 2cl, hn1, hn2, trb, org (2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 249

DE CESARE, Francesco

[Salve Regina. Antiphon. T, orch., f maj.]

F. Decesare / Salve Regina / Tenore Solo
G. ms.; 19th century; 290x220 mm.; 1 part: vocal score (5 ff.); 20 parts: Tsolo, vlsolo, 3vl1, 3vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, sax, euf, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 250

DE CESARE, Francesco

[Litany BVM. TTB, orch., A maj.]

Litania Della B.V. / Controbasso / Donata a me qui sootoscritto dal Sig.r Fran.co de Cesare / Il 14 Agosto 1869 / P.ne Adriano Lanzon

ms.; 1869; 235x315 mm.; 9 parts: T1, T2, B, 2vl1, vl2, cl, ob, org (2, 2, 2, 2, 2, 2, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 251

DE CESARE, Francesco

[Tantum ergo. Canticle. orch., Ab maj.]

Tantum Ergo. Solo per Tenore / Del Sig.r Francesco Decesare / Dono Dell'Autore / a Tomaso Baluci

ms.; 19th century; 285x220 mm.; 1 part: score (10 ff.); 6 parts: vl1, vl2, fl, cl, tpt, db (1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 252

DE CESARE, Francesco

[Judicabit. Psalm 42. TTTB, orch., A min.]

Judicabit e De Torrente / Tenore Solo con Cori / del / Sig.r Francesco De Cesare / Sac. Luciano Baluci / Padrone

ms.; 19th century; 220x290 mm.; 1 part: score (18 ff.); 33 parts: 2Tsolo, T2, T3, B, 3vl1, 3vl2, 3fl, 5cl, 3hn, 3tpt, 2trb1, 2trb2, 2db, bass, org (2, 2, 1, 1, 1, 3, 2, 2, 2, 2, 2, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 253

DE CESARE, Francesco

[Laudate pueri. Psalm 112. TB, orch., G maj.]

Laudate / Duetto / Tenore e Basso / del / Sig.r Francesco De Cesare / Sac. Luciano Baluci / Padrone

ms.; 19th century; 215x290 mm.; 1 part: score (30 ff.); 16 parts: T, B, 2vl1, vl2, fl, cl1, cl2, tpt, hn1, hn2, trb1, trb2, ofi, db (2, 2, 4, 4, 3, 3, 3, 2, 3, 2, 2, 2, 2, 2, 2, 3 ff.). Different copyists.

M-GVCa Mus. Ms. 254

DE CESARE, Roberto

[Litany BVM. TTB, orch., G maj.]

Litanie della B. Vergine / Tenore Primo / Obbligato / Dilet. R.to De Cesare

ms.; 19th century; 235x315 mm.; 17 parts: 2T1, T2, B, vl1, vl2, fl, ob, hn, vla, tpt, trb1+2, 2trb3, ofi, db (1, 2, 1, 2, 2, 2, 2, 2, 2, 1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 255

DE FERRARIS, Michele

[Mass. STTTB, orch., A min.]

Kyrie a 4 voci / e/ piccolo Orchestra / Composta da Michele / De Ferraris / Proprieya' della Ch.a Cattedrale

ms.; 19th century; 230x145-290 mm.; 1 part: score (6 ff.); 17 parts: S, Tobb, T1, T2, 3B, vl1, 2vl2, fl, cl, hn, tpt, trb, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 256

DE FERRARIS, Michele

[Mass. STTB, db., A min.]

Kyrie / Per l'Avvento / Comp.o del Sig.r M.le De Ferraris / Li 24 Nov. 1856 / Controbasso

ms.; 1856; 230x310 mm.; 1 part; vocal score (2 ff.); 5 parts: S, T1, T2, B, db (1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 257

DE FERRARIS, Michele

[Mass. STTB, orch., Eb maj.]

Kyrie a 4 Voci / Composto da M.le De Ferraris / Luglio 1856 / Della S. Mat.e Chiesa del Gozo

ms.; 1856; 230x305 mm.; 2 parts: 2 scores (8, 14 ff.); 32 parts: S, 2T1, 3T2, 2B, 4vl1, 4vl2, 2fl, 2cl, 2hn, 2tpt, 2trb1, 2trb2, euf, bass, vlc, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 258

DE FERRARIS, Michele

[Mass. STTB, orch., Eb maj.]

Kyrie a 4 Voci / Composto da M.le De Ferraris / Aprile 1857 / Della S. Mat.e Chiesa del Gozo

ms.; 1856; 290x315 mm.; 1 part: score (14 ff.); 22 parts: S, T1, T2, 2B, 2vl1, 2vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, euf, vlc, db, org (2, 1, 1, 2, 1, 2, 2, 1, 1, 1, 2, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 259

DE FERRARIS, Michele

[Gloria. Laudamus. Gratias. STTB, orch., F maj.]

Gloria Laudamus, e Gratias, a quattro Voci Composti da M.le De Ferraris / Gozo 5 Ottobre 1857 / Padrone Ludovico Cassar

ms.; 1857; 230x310 mm.; 1 part: score (15 ff.); 16 parts: S, T1, T2, B, vl1, vl2, fl, cl, hns1+2, tpt, trb1, trb2, trb3, ofi, db, org (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 260

DE FERRARIS, Michele

[Gloria. Laudamus. STTB, orch., D maj.]

Gloria Laudamus, e Gratias / Di M.le De Ferraris / Luglio 1856 / Della S. Mat.e Chiesa del Gozo

ms.; 1856; 230x310 mm.; 1 part: score (17 ff.); 16 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, db, org (1, 1, 1, 2, 3, 3, 3, 3, 2, 2, 1, 2, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 261

DE FERRARIS, Michele

[Gloria. Laudamus. STTB, orch., D maj.]

Gloria, Laudamus e Gratias / Composti da M.le De Ferraris / Aprile 1857 / Per la Chiesa Matrice del Gozo / Della S. Mat. Chiesa del Gozo

ms.; 1857; 230x310 mm.; 1 part: score (24 ff.); 19 parts: S, T1, T2, 2B, 2vl1, 2vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db, org (2, 2, 1, 2, 2, 4, 4, 4, 2, 3, 4, 2, 3, 3, 2, 2, 3, 4, 3 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 262

De FERRARIS, Michele

[Gloria. Laudamus. S, orch., Bb maj.]

Laudamus - De Ferraris / Organo / Proprieta' Della Chiesa Cattedrale del Gozo

ms.; 19th century; 230x290 mm.; 14 parts: S, vl1, vl2, fl, cl, hns1+2, tpt, trb1, trb2, db, bar, org (1, 3, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 263

DE FERRARIS, Michele

[Gloria. Domine. TB, orch., G maj.]

Domine Deus Duetto / Tenore e Basso / del / Signor Michelino de Ferraris / P.ta della Chiesa Cattedrale del Gozo

ms.; 19th century; 230x310 mm.; 14 parts: T, B, vl,1 vl2, fl, 2cl, hns1+2, tpt, trb1, trb2, trb3, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 264

DE FERRARIS, Michele

[Gloria. Domine. SB, orch., G maj.]

D.ne Deus / Duetto - Basso e Soprano / Del Sig.r M.o Michele de Ferraris / Scritto nell'anno 1856 / Organo / Appartiene all'Ins. Coll. Matrice del Gozo

ms.; 1856; 230x315 mm.; 1 part: score (16 ff.); 15 parts: S, B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, trb3, db, org (2, 2, 2, 4, 2, 2, 2, 2, 2, 2, 1, 1, 1, 2, 4 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 265

DE FERRARIS, Michele

[Mass. B, orch., Eb maj.]
Qui Tollis - Violino 1.mo - Del Sig.r M.le de Ferraris
ms.; 19th century; 230x310 mm.; 14 parts: 2vl1, vl, 2fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 266

DE FERRARIS, Michele

[Mass. S, orch., G maj.]

Qui Sedes e Quoniam / Del Sig.r M.o Michele de Ferraris / Scritto nell'anno 1856 / Organo / Appartiene all'Ins. Coll. Matrice del Gozo

ms.; 1856; 225x310 mm.; 1 part: score (13 ff.); 11 parts: S, 2vl1, vl2, fl, cl, tpt, trb1, trb2, db, org (1, 3, 2, 2, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: antrhopomorphised moon.

M-GVca Mus. Ms. 267

DE FERRARIS, Michele

[Mass. STTB, orch., D min.]

Cum Sancto / Del Sig.r M.o Michele de Ferraris / Scritto nell'anno 1856 / Organo / Appartiene all'Ins. Coll. Matrice del Gozo

ms.; 1856; 225x310 mm.; 1 part: score (12 ff.); 18 parts: S, T1, T2, B, 2vl1, 2vl2, fl, picc, cl, hns1+2, tpt, trb1, trb2, ofi, db, org (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 268

DE FERRARIS, Michele

[Mass. orch., D min.]

Cum Sancto Spiritu / di Mi.le De Ferraris . Proprieta' della Ch.a Cattedrale

ms.; 19th century; 235x290 mm.; 1 part: score (19 ff.).

M-GVca Mus. Ms. 269

DE FERRARIS, Michele

[Mass. STTB, orch., F maj.]
Cum Sancto / Organo / Can.co G. Mercieca P.ne
ms.; 19th century; 235x315 mm.; 21 parts: S, T1, T2, 2B, 2vl1, vl2, fl, picc, 2cl, 2hns1+2, vla, tpt, trb1, trb2, ofi, db, org (1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 270

DE FERRARIS, Michele

[Mass. STTB, orch., A min.]

Credo a 4 Voci / Composto da M.le De Ferraris / Aprile 1.mo / 1857 / Della S. Mat. Chiesa del Gozo

ms.; 1857; 230x310 mm.; 1 part: score (21 ff.); 20 parts: S, 2T1, T2, 2B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, trb3, ofi, db, org (2, 2, 1, 1, 2, 1, 4, 4, 3, 4, 2, 2, 3, 3, 2, 2, 2, 2, 3, 3 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 271

DE FERRARIS, Michele

[Mass, orch.; Bb maj.]

Sanctus / Composto da M.le De Ferraris / Agosto 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 225x310 mm.; 1 part: score (7 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 272

DE FERRARIS, Michele

[Mass. orch., A min.]
Messa Funebre / di / M. De Ferraris / Violino 1.mo / S.L.B. padrone
ms.; 19th century; 230x300 mm.; 12 parts: 2vl1, 2vl2, fl, cl, 3tpt, trb, bass (6, 4, 4, 4, 4, 4, 4, 4, 4, 2, 4, 4 ff.). Watermarks: *Fabriano*. Different copyists.

M-GVca Mus. Ms. 273

DE FERRARIS, Michele

[Deus in adiutorium. Introit. STTB, orch., C maj.]

Deus in Adjutorium / Composto da M.le De Ferraris / Agosto 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 230-160-320 mm.; 1 part: score (10 ff.); 19 parts: S, T1, T2, B, 2vl1, vl2, fl, cl, cl2, hn1, hn2, tpt, trb1, trb2, trb3, euf, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 274

DE FERRARIS, Michele

[Deus in adiutorium. Intorit. STTB, orch., C maj.]

M. Ferraris 1853 / Deus / Prop. della Cattedrale
N. ms.; 1853; 215x290 mm.; 1 part: score (13 ff.); 17 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, bass, 2db (1, 1, 1, 1, 2, 2, 2, 2, 2, 2, 1, 2, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. On vl2 part f. 1v: *Luglio 1853.*

M-GVca Mus. Ms. 275

DE FERRARIS, Michele

[Domine ad adiuvandum. Verse. STTB, orch., C maj.]

D.ne Ad Adiuvandum / Del Sig.r M.o M.e De Ferraris / Scritto nell'anno 1856 / Organo / Appartiene all'Ins. Coll. Matrice del Gozo

ms.; 1856; 230x310 mm.; 20 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl2, 2tpt, hns1+2, trb1, trb2, trb3, euf, db, org (1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 276

DE FERRARIS, Michele

[Dixit. Psalm 109. STTB, orch., C maj.]

Dixit / Composto da M.le De Ferraris / Agosto 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 230x310 mm.; 1 part; score (10 ff.); 18 parts: S, T1, T2, B, 2vl1, 2vl2, picc, fl, hns1+2, tpt, trb1, trb2, ofi, db, org (1, 1, 1, 1, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 277

DE FERRARIS, Michele

[Dixit. Psalm 109. STTB, orch., D maj.]
Dixit Intrd.ne / Composto da M.le De Ferraris / Agosto 1856 Originale
ms.; 1856; 230x305 mm.; 1 part: score (20 ff.); 12 parts: S, T1, T2, B, vl1, fl, cl, tpt, hn, trb, db, org (1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms 278

DE FERRARIS, Michele

[Judicabit. Psalm 42. STTB, orch., F maj.]

Dominus a dextris e Iudicabit / Duetto con Coro / Composto da M.le De Ferraris / 1.mo Maggio 1857

ms.; 1857; 230x310 mm.; 1 part: score (16 ff.); 18 parts: S, T1, T2, 2B, vl1, 2vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, trb3, ofi, db, org (1, 2, 1, 2, 1, 2, 2, 2, 2, 2, 1, 1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 279

DE FERRARIS, Michele

[Dixit. Psalm 109. STTB, orch., C maj.]

Dominus a dextris / Composto da M.le De Ferraris / Agosto 1856 / Della S. Mat.e Chiesa del Gozo

ms.; 1856; 230x315 mm.; 1 part: score (13 ff.); 19 parts: S, T1, T2, B, 2vl1, 2vl2, picc, fl, cl, hns1+2, tpt, trb1, trb2, trb3, ofi, 2db (1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 280

DE FERRARIS, Michele

[Juravit dominus. Introit. B, orch., Eb maj.]

Juravit per Voce di Basso Solo / Composto da M.le De Ferraris / Agosto 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 230x325 mm.; 1 part: score (12 ff.); 14 parts: B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, ofi, db, org (2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 281

DE FERRARIS, Michele

[Juravit Dominus. Introit. B, orch., F# min.]

Juravit Solo di Basso / Composto da M.le De Ferraris / Novembre 1856 / Della S. Mat.e Chiesa del Gozo

ms.; 1856; 230x315 mm.; 1 part: score (12 ff.); 13 parts: B, 2v1l, 2vl2, fl, cl, hns1+2, tpt, trb, ofi, db, org (2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 282

DE FERRARIS, Michele

[Dixit. Psalm 109. S, orch., Bb maj.]
De Torrente - Del Sig.r M.le de Ferraris / Canto Solo
ms.; 19th century; 230x315 mm.; 13 parts: S, vl1, vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db, org (2, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 2, 3 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 283

DE FERRARIS, Michele

[Dixit. Psalm 109. orch., C maj.]
De Torrente - De Ferraris 1856 / Violino Principale
ms.; 1856; 230x315 mm.; 1 part: score (13 ff.); 1 part: vl1 (4 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 284

DE FERRARIS, Michele

[Mass. STTB, orch., F maj.]

Gloria Patri / Per Canto Solo e Coro, Composto da / M.le De Ferraris / Maggio 6. 1857

ms.; 1857; 235x310 mm.; 1 part: score (12 ff.); 18 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db, org (2, 1, 1, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 285

DE FERRARIS, Michele

[Mass. STTB, orch., C maj.]

Gloria Patri / Composto da M.le De Ferraris / 14 Agosto 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 230x315 mm.; 1 part: score (10 ff.); 14 parts: S, T1, T2, B, vl1, vl2, fl, picc, hns, tpt, trb, db, org (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 286

DE FERRARIS, Michele

[Confitebor. Psalm 110. TTB, orch., F maj.]

Confitebor, a tre voci / Composto da M.le De Ferraris / 28 Novembre 1867 / Proprieta' della Chiesa Cattedrale

ms.; 1867; 290x220 mm.; 1 part: score (13 ff.); 13 parts: T1, T2, B, 2vl1, vl2, fl, 2cl, hn2, tpt, db, org (2, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 2, 1 ff.).

M-GVca Mus. Ms. 287

DE FERRARIS, Michele

[Lauda Jerusalem. Psalm 147. STTB, orch., Bb maj.]

Lauda Jerusalem dominus 2.do di Michele de Ferraris / Controbasso / N.o 2

ms.; 19th century; 225x315 mm.; 11 parts: S, T1, T2, B, vl1, vl2, fl, cl, hns1+2, 2db (2, 1, 1, 1, 2, 2, 1, 1, 1, 2, 2, ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 288

DE FERRARIS, Michele

[Lauda Jerusalem. Psalm 147. STTB, orch., D maj.]

Lauda Jerusalem / Composto da M.le De Ferraris / Ottobre 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 225x165-315 mm.; 1 part: score (16 ff.); 18 parts: S, T1, T2, B, 2vl1, 2vl2, fl, picc, cl, hns1+2, tpt, trb1, trb2, trb3, db, org (2, 1, 1, 2, 3, 3, 2, 2, 2, 1, 2, 1, 2, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 289

DE FERRARIS, Michele

[Hodie Maria Virgo. Antiphon. STTB, orch., Bb maj.]

Hodie Maria Virgo / Antifona dell'Assunzione di M.V. / Composta da Michele De Ferraris / Aprile 1857 / Della S. Mat. Chiesa del Gozo

ms.; 1857; 235x310 mm.; 1 part: score (20 ff.); 18 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, ofi, db, org (2, 2, 2, 3, 4, 4, 2, 2, 2, 2, 2, 2, 3, 2, 2, 2, 2, 4 ff.). Watermarks: three decrescent moons- large one with face.

M-GVca Mus. Ms. 290

DE FERRARIS, Michele

[Hodie Maria Virgo. Antiphon. STTB, orch., D maj.]

Antifona / Hodie M. Virgo / Della Sollenita' dell'Assunta / Scritta dal Sig.r M. De Ferraris / nell'anno 1856 / Organo / Appartiene all'Ins. Coll. Matrice del Gozo

ms.; 1856; 230x315 mm.; 17 parts: S, T1, T2, B, 2vl1, 2vl2, fl, picc, hns1+2, tpt, trb1, trb2, db, org (1, 1, 1, 1, 2, 2, 2, 2, 1, 2, 2, 2, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 291

DE FERRARIS, Michele

[Antiphon. TTB, orch., C min.]

Antifona de dolori di M. V. / Del Vespere di Dolori in Settembre / Composta da M.le De Ferraris / Settembre 1862

ms.; 1862; 230x310 mm.; 1 part: score (7 ff.); 13 parts: T1, T2, B, vl1, vl2, fl, cl, hns1+2, tpt, trb, ofi, 2db (1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 292

DE FERRARIS, Michele

[Credidi. Psalm 115. STTB, orch., F maj.]

Credidi propter quod di Michele de Ferraris / Soprano

ms.; 19th century; 230x305 mm.; 11 parts: S, T1, T2, B, vl1, vl2, fl, cl, hn, 2db (2, 1, 1, 1, 2, 2, 1, 1, 1, 2, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 293

DE FERRARIS, Michele

[Domine probasti. Psalm 138. STTB, orch., G maj.]
Domine porbasti me 1.mo Soprano De Ferraris
ms.; 19th century; 225x290 mm.; 11 parts: S, T1, T2, B, vl1, vl2, fl, cl, hns1+2, 2db (1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1 ff.). Watermarks: Maltese cross.

M-GVca Mus. Ms. 294

DE FERRARIS, Michele

[Laudate pueri. Psalm 112. STTB, orch., D maj.]

Laudate pueri Dominus / Composto da M.le De Ferraris / Agosto 1853 Originale / Della S. Mat. Chiesa del Gozo

ms.; 1853; 230x320 mm.; 1 part: score (18 ff.); 19 parts: S, T1, 2T2, 2B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, trb3, 2db (2, 2, 2, 1, 2, 1, 4, 3, 3, 4, 2, 4, 2, 2, 2, 2, 2, 2, 4 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 295

DE FERRARIS, Michele

[Laudate pueri. Psalm 112. TTB, orch, F maj.]

Laudate Breve / Di Michele de Ferraris / Organo / 1890 / Can.co Jos. G. Mercieca / P.ne

ms.; 1890; 220x145-290 mm.; 13 parts: T1, T2, B, vl1, vl2, fl, 2cl, tpt, trb1, trb2, db, org (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 296

DE FERRARIS, Michele

[Laudate pueri. Psalm 112. STTB, orch., D maj.]

Laudate pueri Sollenne / Per Voce di Basso obbligato Tenore e Coro composto da / M.le De Ferraris / marzo 1857 / Della S. Mat. Chiesa del Gozo

ms.; 1857; 235x315 mm.; 1 part: score (44 ff.); 20 parts: S, T1, T2, 2B, 3vl1, 2vl2, picc, fl, cl, hns1+2, tpt, trb1m trb2, ofi, db, org (2, 4, 2, 5, 2, 6, 6, 2, 6, 6, 2, 4, 4, 4, 4, 4, 4, 3, 5, 3 ff.). Watermarks: three decrescent moons - alrge one with face. Different copyists.

M-GVca Mus. Ms. 297

DE FERRARIS, Michele

[Laetatus sum. Psalm 121. STTB, orch., Bb maj.]

Laetatus sum in his / Composto da M.le De Ferraris / Agosto 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 225x165-315 mm.; 1 part: score (16 ff.); 22 parts: S, T1, T2, 2B, 2vl1, 2vl2, pizz, fl, 2cl, hns1+2, tpt, trb1, trb2, trb3, bassm 2db, org (2, 2, 1, 2, 1, 2, 2, 2, 2, 1, 2, 2, 1, 2, 2, 2, 2, 1, 1, 2, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 298

DE FERRARIS, Michele

[Laetatus sum. Psalm 121. STTB, orch., Bb maj.]
Laetatus sum De Ferraris / Soprano
ms.; 19th century; 230x315 mm.; 18 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, ob, hn1, hn2, trb1, trb2, bass, 2db (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1 ff.). Watermarks: three decrescent moons - alrge one with face.

M-GVca Mus. Ms. 299

DE FERRARIS, Michele

[Laetatus sum. Psalm 121. STTB, orch., D maj.]
Laetatus Sum 4.o di Michele de Ferraris / Soprano
ms.; 19th century; 225x310 mm.; 20 parts: 2S, 2T1, 2T2, 2B, 2vl1, 2vl2, 2fl, cl, hns1+2, tpt, trb, 2db (2, 2, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 299A

DE FERRARIS, Michele

[Lauda anima. Offertory. TB, D maj.]
Tenore Primo / Lauda anima mea Dominum / del Leatatus
ms.; 19th century; 220x290 mm.; 2 parts: T1, B (2, 2 ff.).

M-GVca Mus. Ms. 300

DE FERRARIS, Michele

[Memento. Communion. STTB, orch., C maj.]
Memento domine david N.o2 di M.le de Ferraris / Soprano
ms.; 19th century; 225x320 mm.; S, T1, T2, B, vl1, vl2, fl, 2cl, hns1+2, tpt, trb1, trb2, 2db (2, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 301

DE FERRARIS, Michele

[Nisi dominus. Psalm 126. TTB, orch., Bb maj.]

Nisi Dominus breve 2.da A 3 voci / Composto da M.le De Ferraris

ms.; 19th century; 225x320 mm.; 1 part: score (7 ff.); 20 parts: 2T1, 2T2, 2B, 2vl1, 2vl2, 2fl, cl, tpt, hn1, hn2, trb, 2db, org (2, 2, 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 301A

DE FERRARIS, Michele

[De profundis. Verse. TB, Bb maj.]
Tenore obligato / Beatis omnes deprofundis
ms.; 19th century; 225x295 mm.; 2 parts: T obb., B obb. (2, 1 ff.).

M-GVca Mus. Ms. 302

DE FERRARIS, Michele

[Nisi dominus. Psalm 126. STTB, orch., C maj.]

Nisi Dominus / Composto da M.le De Ferraris / Settembre 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 225x295 mm.; 1 part: score (14 ff.); 23 parts: S, 2T1, T2, B, 2vl1, 2vl2, fl, 2cl, hn1, hn2, 2tpt, trb1, trb2, trb3, bass, db, org (2, 2, 2, 1, 1, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 303

DE FERRARIS, Michele

[Nisi dominus. Psalm 126. STTB, orch., F maj.]
Nisi Dominus 2.o De Ferraris / Soprano
ms.; 19th century; 230x310 mm.; 16 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, hn1, hn2, trb1, trb2, 2db (2, 2, 1, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 304

DE FERRARIS, Michele

[Magnificat. Canticle. STTB, orch., D maj.]

Magnificat Solenne / Composto da M.le De Ferraris / Novembre 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 230x310 mm.; 1 part: score (17 ff.); 29 parts: S, T1, T2, 2B, 2vl1, 2vl2, fl, 2cl, 2cl2, picc, hns1+2, hn1, hn2, 2tpt, trb1, trb2, trb3, 2bass, vlc, euf, db, org (2, 1, 1, 2, 1, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 2, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 305

DE FERRARIS, Michele

[Magnificat. Canticle. TTB, orch., C maj.]

Magnificat - De Ferraris / Controbasso / Organo / Padrone J. Baluci

ms.; 19th century; 215x290 mm.; 20 parts: T1, 3T2, 2B, vl1, vl2. Fl, 2cl, hn, 2tpt, 2trb1, trb2, db, org (2, 1, 1, 1, 2, 1, 2, 2, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 2, 1 ff.). Different copyists.

M-GVca Mus. Ms. 306

DE FERRARIS, Michele

[Propter Veritatem. Gradual. STTB, orch., D maj.]

Propter Veritatem / Graduale dell'Assunzione di M.V. / Composto da M.le De Ferraris / 29 Aprile 1857

ms.; 1857; 230x310 mm.; 1 part: score (12 ff.); 18 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 307

DE FERRARIS, Michele

[Assumpta est Maria. Offertory. STTB, orch., C maj.]

Assumpta est Maria / Offertorio per l'Assunzione / di M.a V. / Composta da M.le De Ferraris / Ottobre 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 230x320 mm.; 1 part: score (10 ff.); 31 parts: S, T1, T2, B, 4vl1, 3vl2, 2fl, cl, hns1+2, hn1, hn2, 2tpt, 2trb1, 2trb2, trb3, 2bass, euf, vlc, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists. Mus. Ms. 307A - Offertorio - Angelus Domini. Mus. Ms. 307B - Offertorio della S.S. Trinita. Mus. Ms. 307C - Offertorio - Domine Deus. Mus. Ms. 307D - Offertorio del S.smo Rosario. Mus. Ms. 307E - Offertorio S. Silvestro. Mus. Ms. 307F - Offertorio dal Patrocinio di S. Giuseppe. Mus. Ms. 307G - Offertorio- Lauda Jerusalem. Mus. Ms. 307H - Offertorio Mandatorum - S. Filippo. All these offertories have the same music as Mus. Ms. 307.

M-GVca Mus. Ms. 308

DE FERRARIS, Michele

[Offertory. T, orch., F maj.]
Tenore Solo Offertorio MD Ferraris
ms.; 19th century; 220x145-280 mm.; 17 parts: Tsolo, 2vl1, vl2, fl, ob, cl, hn1+2, hn1, hn2, tpt, vla, trb1, trb2, ofi, db, bass (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists. Mus. Ms. 308A - Offertorio Per comune Unico Martyris. Mus. Ms. 308B - Offertorio Parte Variabile - Messa. These two pieces have the same music as Mus. Ms. 308.

M-GVca Mus. Ms. 309

DE FERRARIS, Michele

[Ave Maris Stella. Antiphon. TB, STTB coro , orch., B min.]

Ave Maris Stella / Antifona della B.V. / Composta da Michele De Ferraris / Ottobre 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 225x320 mm.; 1 part: score (10 ff.); 38 parts: 2S, Tsolo, 3T1, 3T2, Bsolo, 2B, 4vl1, 5vl2, fl, 2ob, cl, cl2, tpt, hn1, hn2, trb1, trb2, sax, euf, 2vlc, 2db, bass (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 310

DE FERRARIS, Michele

[Ave Maris Stella. Antiphon. TTB, orch., A maj.]
Inno 1.o Ave Maris Stella Tenore Primo De Ferraris
ms.; 19th century; 225x285 mm.; 20 parts: T1, T2, B, 2vl1, 2vl2, 2cl, trb1, trb2, 2fl, 2hn, 2tpt, 2db (1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 311

DE FERRARIS, Michele

[Christus factus est. Hymn. STTB, orch., A min.]

Christus Factus est / Composto da M.le De Ferraris / Novembre 1856

ms.; 1856; 230x310 mm.; 1 part: score (10 ff.); 7 parts: S, T1, T2, B, vl2, fl, org (1, 1, 1, 1, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. On org part f. 1v: picture of cross with a crown of thorn at its base and a skull and crossbone.

M-GVca Mus. Ms. 312

DE FERRARIS, Michele

[Reproaches. STTB, orch., Ab maj.]

Improperie del Venerdi Santo / Composto da M.le De Ferraris / Novembre 1856

ms.; 1856; 230x310 mm.; 1 part: vocal score (16 ff.); 11 parts: S, T1, T2, 3B, 2vl1, vl2, fl, org (3, 3, 2, 3, 5, 1, 5, 4, 4, 3, 4 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 313

DE FERRARIS, Michele

[Vexilla Regis. Hymn. STTB, orch., D min.]

Vexilla Regis / a 4 Voci / Del Sig.r P.ne M.le De Ferraris / Marzo 1857 / Organo

ms.; 1857; 235x310 mm.; 11 parts: S, T1, T2, B, vl1, vl2, fl, cl, tpt, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 314

DE FERRARIS, Michele

[Te Deum. Hymn. STTB, orch., Bb maj.]

Te Deum Pastorale / Composto da M.le De Ferraris / Settembre 1856 / Della S. Mat. Chiesa del Gozo

ms.; 1856; 225x320 mm.; 1 part: score (16 ff.); 37 parts: 3S, 2T1, T2, 3B, 3vl1, 3vl2, 2fl, 3cl, 2cl2, vla, 2tpt, hn, hn1, hn2, 3trb1, 2trb2, euf, 2db, org (2, 2, 3, 2, 2, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 2, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 315

DE FERRARIS, Michele

[Te Deum. Hymn. STTB, orch., G maj.]
Basso / Te Deum Laudamus 2.do / Da M.le De Ferraris
ms.; 19th century; 225x300 mm.; 15 parts: S, T1, T2, B, vl1, vl2, fl, 2cl, hns1+2, trb1, trb2, ofi, db, bass (2, 2, 2, 2, 3, 2, 1, 1, 2, 1, 1, 1, 1, 2, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 316

DE FERRARIS, Michele

[Tantum ergo. Canticle. STTB, orch., Eb maj.]

Tantum Ergo / Composto da M.le De Ferraris / Ottobre 1856 / E dedicato dall'Autore alla Gloriosa Virgine e Martire / Sant'Ursola / Protettrice del Popolo Gozitano / Della S. Mat. Chiesa del Gozo

ms.; 1856; 230x310 mm.; 1 part: score (7 ff.); 17 parts: S, T1, T2, B, vl1, vl2, fl, 2cl, hns1+2, tpt, trb, trb3, ofi, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 317

DE FERRARIS, Michele

[Symphony. orch., F maj.]

Sinfonia / Composta da Michele De Ferraris / Novembre 1856 / Orignale / Della S. Mat.e Chiesa del Gozo

ms.; 1856; 230x315 mm.; 1 part: score (20 ff.); 13 parts: 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb1, trb2, ofi, db, org (4, 4, 3, 3, 2, 3, 2, 3, 2, 2, 2, 3, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 318

DE FERRARIS, Michele

[Quartet. orch., A min.]

Quartetto per il Giovedi' Santo / Diviso a 2 Violino, Fl, e Basso / Composto da M.le De Ferraris / Novembre 1856 / Proprieta' della Chiesa Cattedrale del Gozo

ms.; 1856; 230x315 mm.; 1 part: score (10 ff.); 8 parts: vl1, 2vl2, 2fl, 2db, pft (3, 2, 2, 2, 2, 2, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 319

DE FERRARIS, Michele

[Quartet. orch., G min.]
Quartetto / per Giovedi' Santo / de / Ferraris / Violino Primo
ms.; 19th cnetury; 220x290 mm.; 4 parts: vl1, vl2, 2pft (2, 1, 2, 1 ff.). Different copyists.

M-GVca Mus. Ms. 320

DOBICI, Cesare

[Mass. SS, orch., F maj.]

C. Dobici / Messa / a due Voci pari / con accompagnamento d'Organo / 110079 / Edizioni Ricordi
printed; 20th century; 320x230 mm.; 1 part: vocal score (15 ff.); 24 parts: 5S1, 5S2, vl1, vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, bsn, vlc, db, bass (3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 4, 6, 6, 6, 4, 4, 4, 4, 6, 6, 6, 4 ff.). The score and voice parts are printed while orchestra parts are manuscripts.

M-GVca Mus. Ms. 321

DOLZANI, Salvatore

[Salve Regina. Antiphon. T, orch., A min.]
Tenore Solo - Salvatore Dolzani / Salve Regina
ms.; 19th century; 220x290 mm.; 11 parts: T, vl1, vl2, fl, cl, hns1+2, tpt, trb, euf, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 322

DONIZETTI, Gaetano

[Symphony. orch., Bb min.]

Sinfonia / Gemma di Vergy / M.ro Donnizetti / Della Chiesa Cattedrale

ms.; 19th century; 220x300 mm.; 1 part: score (28 ff.).

M-GVca Mus. Ms. 323

FENECH, Luigi

[Domine ad Adiuvandum. Verse. TTB, roch., G min.]

Deus / del / M.ro Don Luigi Fenech / Sac. Luciano Baluci / Padrone / Ott. 1922

ms.; 1922; 290x222 mm.; 1 part: score (14 ff.); 13 parts: T1, T2, B, 2vl1, 2vl2, fl, cl, hns1+2, tpt, trb, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1 ff.).

M-GVca Mus. Ms. 324

FENECH, Lorenzo

[Dixit. Psalm 109. TTB, orch., Eb maj.]

Can.co Don L. Fenech / Dixit / Sac. Luciano Baluci / Padrone / Ottobre 1922

ms.; 1922; 220x280 mm.; 1 part: score (16 ff.); 16 parts: T1, T2, B, 2vl1, 2vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db (2, 2, 2, 4, 5, 4, 4, 4, 4, 2, 2, 4, 2, 2, 2, 4 ff.).

M-GVca Mus. Ms. 325

FENECH, Luigi

[Deus turoum militium. Hymn. orch., C maj.]

Inno / L. Fenech / Orignale: Deus Tuorum Militium / adattamento stiracchiato e forzato / al "Gaudiam Mundi" / C.M.P.

ms.; 19th century; 290x220 mm.; 1 part: score (12 ff.); 26 parts: 4vl1, 7vl2, fl, ob, cl, cl2, 2tpt, hn, trb1, trb2, sax, 2vlc, db, bass, org (1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 2, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 326

FERRANTE, S.J.

[Juravit Dominus. Introit. B, orch., Eb maj.]

Juravit / Basso Solo / Del / I. Ferrante S.J. / Sac. Luciano Baluci / Padrone

ms.; 19th century; 220x145-290 mm.; 1 part: score (7 ff.); 12 parts: 2B, vl1, vl2, fl, cl, cl2, hns1+2, tpt, trb, euf, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVCa Mus. Ms. 327

FERRANTE, Francesco

[Credidi. Psalm 115. SATB, orch., C maj.]

Organo / Credidi a 4.o Voci con Violini, Del / Signor D. Francesco Ferrante / Della Chiesa Matrice

ms.; 19th century; 230x165-315 mm.; 10 parts: S, A, T, 2B, vl2, tpt, vlc, bass, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 328

FERRANTE, Francesco

[Quis ascendit. Offertory. TB, orch., F maj.]

Quis ascendit / del / F. Ferrante S.J. / Sac. Luciano Baluci Padrone

ms.; 19th century; 285x220 mm.; 1 part: score (6 ff.); 13 parts: T, B, 2vl1, vl2, fl, cl, cl2, hns1+2, tpt, trb, euf, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 329

FERRANTE, Francesco

[Mass. orch., F maj.]

Dies Irae Con il Coro Messa da Requiem a 3 Voci puo' cantare a 4.o Ferrante

ms.; 19th century; 230x315 mm.; 1 part: vocal score (13 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 330

FILIPPINI, G

[Ave Maria. Offertory. T, orch., C maj.]

Offertorio / Ave Maria / Del Sig.r G. Filippini / Organo / Adriano Lanzon Padrone

ms.; 19th century; 230x315 mm.; 10 parts: 2T, vl1, vl2, vla, fl, ob, hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 331

FIORAVANTE, [Valentino]

[Symphony. orch., D maj.]

Sinfonia / Con Stromenti del Sig. Fioravante / 1807 / Don Giuseppe Grech Padrone

ms.; 1807; 230x165-315 mm.; 8 parts: vl1, vl2, ob1, ob2, hn1, hn2, vlc, db (2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 332

FLAMINGO, P

[Deus in adiutorium. Intorit.TB, orch., Bb maj.]
Deus in adjutorium Flamingo / Basso Obbl.to
ms.; 19th century; 290x220 mm.; 17 parts: T, B, vl1, vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, 2euf, bass, vlc, db (2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: P.M.P. Different copyists.

M-GVca Mus. Ms. 333

GALEA, Angelo

[Dixit. Psalm 109. STBB, orch., G maj.]
Dixit A. Galea / Soprano
ms.; 19th century; 220x290 mm.; 16 parts: S, T, B1, B2, vl1, vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, ofi, db, org (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: *Miliani*

M-GVca Mus. Ms. 334

GALEA, Angelo

[Laetatus sum. Psalm 121. SATB, orch., A maj.]
Laetatus e Nisi D.nus / del M.ro / Angelo Galea / Sac. L. Baluci
ms.; 19th century; 220x290 mm.; 1 part: vocal score (10 ff.); 18 parts: S, A, T, 2B, 2vl1, 2vl2, fl, cl, cl2, hns1+2, tpt, trb1, trb2, db, org (1, 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: P.M.P. Different copyists.

M-GVca Mus. Ms. 335

GALEA, Angelo

[Nisi dominus. Psalm 126. SATB, orch., Ab maj.]
Nisi Dominus Del M.o Angelo Galea / Violino 1.mo / 1845
ms.; 1845; 220x290 mm.; 17 parts: S, A, T, 2B, 2vl1, 2vl2, fl, cl1, cl2, hns1+2, tpt, trb1+2, db, org (1, 1, 1, 1, 1, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: P.M. / Fabriano. Different copyists.

M-GVca Mus. Ms. 336

GALEA, Angelo

[Lauda Jerusalem. Psalm 147. SATB, orch., Bb maj.]

Organo / Lauda Jerusalem / Del Maestro Angelo Galea / Padrone L. Baluci

ms.; 19th century; 220x290 mm.; 17 parts: S, A, T, B, vl1, vl2, fl, picc, cl, cl2, hn1, hn2, tpt, trb1, trb2, db, org (2, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: P.M. / Fabriano. Different copyists.

M-GVca Mus. Ms. 337

GALEA, Angelo

[Laudate Pueri. Psalm 112. T, orch., F maj.]

Quis Sicut Dominus / Del Sig.r M.o Angelo Galea Solo / di Violino / Organo

ms.; 19th century; 235x315 mm.; 2 parts: 2 score (11, 12 ff.); 18 parts: 2T, 2vlobb, 2vl1, 2vl2, 2fl, 2cl, 2tpt, 2db, 2org (1, 3, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 338

GALEA, Emmanuele

[Mass. SATB, orch., G maj.]
Kyrie / Del Sig.r Emmanuele Galea / Organo
ms.; 19th century; 225x315 mm.; 13 parts: S, A, T, B, vl1, vl2, fl, cl, hns1+2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 339

GALEA, Emmanuele

[Mass. SATB, orch., Bb maj.]
Gloria / Del Sig.r Emmanuele Galea / Organo
ms.; 19th century; 225x310 mm.; 1 part: vocal score (1 ff.); 15 parts: S, A, T, B, vl1, vl2, 2fl, cl, hns1+2, trb1, trb2, ofi, db, org (2, 2, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 340

GALEA, Emmanuele

[Domine Deus. Gradual. SB, orch., C maj.]
D.ne Deus / Del Sig. Emmanuele Galea / Organo
ms.; 19th century; 225x310 mm.; 13 parts: S, B, vl1, vl2, vla, fl, 2cl, hns1+2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 341

GALEA, Emmanuele

[Mass. SATB, orch., G min.]
Qui Tollis / Del Sig. Emmanuele Galea / Organo
ms.; 19th century; 225x160-310 mm.; 17 parts: 2S, 2A, 2T, 2B, vl1, vl2, fl, cl, hns1+2, trb1, trb2, db, org (2, 2, 1, 1, 1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus.Ms. 342

GALEA, Emmanuele

[Mass. SATB, orch., Bb maj.]
Quoniam - Cum S.to / Del Sig. Emmanuele Galea / Organo
ms.; 19th century; 225x310 mm.; 14 parts: S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, trb1, trb2, db, org (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 343

GALEA, Emmanuele

[Antiphon. SATB, orch., D maj.]

Antifona Del Sig.r E. Galea / Oboe / Proprieta' di / Antonio Gauci

ms.; 19th century; 220x290 mm.; 12 parts: S, A, T, 3B, vl1, vl2, fl, ob, cl, db (1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 1, 2 ff.). One bass part has Offertorio title bur the same music. The voice parts are without text. Different copyists.

M-GVca Mus. Ms. 344

GALEA, Emmanuele

[Symphony. orch., Bb maj.]

Sinfonia / Pastorale / Del Sig. M. E. Galea / Organo / Appartiene alla Chiesa Matrice 1850

ms.; 1850; 230x320 mm.; 14 parts: vl1, vl2, fl, cl, cl obbl, hn1, n2, tpt, trb1, trb2, ofi obb, ofi, db, org (2, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 345

GALEA, Pietro Paolo

[Mass. SATB, orch., Bb maj.]
Gloria / P.P. Galea / 1878
ms.; 1878; 235x310 mm.; 1 part: score (8 ff.); 9 parts: S, A, T, B, picc, cl2, hns1+2, trb1+2, ofi (1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 346

GALEA, Pietro Paolo

[Mass. TTB, orch., C maj.]
Qui Tollis / di / P.P. Galea / 1875
ms.; 1875; 235x315 mm.; 1 part: score (9 ff.); 10 parts: T1, T2, B, vl1, vl2, fl, 2cl, tpt, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 347

GALEA, G.P.

[Mass. T, orch., C maj.]
Qui sedes e Quoniam / Tenore / di / G. P. Galea / 1875
ms.; 1875; 220x280 mm.; 1 part: score (4 ff.); 12 parts: 2vl1, vl2, fl, 2cl, hn1, hn2, tpt, trb1, trb2, db (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 348

GALEA, G.P.

[Lauda Jerusalem. Psalm 147. TTB, orch., C maj.]
Tenore 1mo 1875 / Lauda Jerusalem di G.P. Galea
ms.; 1875; 305x230 mm.; 10 parts: T1, T2, B, vl1, vl2, fl, cl, tpt, db, org (1, 1, 1, 1, 1, 1, 1,1 , 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 349

GALEA, G.P.

[Laetatus sum. Psalm 121. TTB, orch., F maj.]

Laetatus Sum Di G.P. Galea / Organo / Per uso della Ch.a Cattedrale

ms.; 19th century; 235x315 mm.; 10 parts: T1, T2, B, vl1, vl2, fl, cl, tpt, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 350

GALEA, G.P.

[Nisi dominus. Psalm 126. TTB, orch., C maj.]
Tenore 1.mo 1875 / Nisi di G.P. Galea
ms.; 1875; 305x230 mm.; 10 parts: T1, t2, B, vl1, vl2, fl, cl, tpt, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 351

GALEA, G.P.

[Ave Maria. Offertory. T, orch., Bb maj.]

Ave Maria / Offertorio della BV / Solo Tenore / di / G.P. Galea / 1876 / V.Lanzon

ms.; 1876; 230x160-310 mm.; 1 part: score (2 ff.); 8 parts: T, vl1, vl2, fl, cl, tpt, vlc, db (1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 352

GALEA, Lorenzo

[Symphony. orch., C maj.]
Sinfonia / Flauto Primo / Paolo Tortell / Pad.ne
ms.; 19th century; 230x310 mm.; 10 parts: vl1, vl2, fl1, fl2, cl1, cl2, hn1, hn2, db, org (2, 2, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 353

GALEA, Tomaso

[Symphony. orch., A min.]

Per Tomaso / Sinfonia / Organo / No.5 / Per uso della Chiesa Cattedrale 1876

ms; 1876; 230x310 mm.; 18 parts: 4vl1, 2vl2, fl, 2cl, 2tpt, hns1+2, trb1, trb2, db, 2bass, org (4, 3, 3, 4, 4, 2, 3, 2, 2, 2, 2, 2, 1, 1, 3, 1, 2, 4 ff.). Watermarks: Full anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 354

GAMBINO

[Symphony. orch., D maj.]

Sinfonia / Del Signor Gambino / Con Stromenti di fiato obbligati / Basso / Not.ro. M. Angelo Gatt / Padrona

ms.; 19th century; 230x315 mm.; 9 parts: 2vl1, vl2, ob1, ob2, hn1, hn2, 2bass (2, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 355

GATT, L[orenzo]

[Turba. Antiphon. TB, D maj.]

Turba / di / Venerdi Santo / per / Tenore e Basso / L. Gatt / Proprieta' della Chiesa Cattedrale

ms.; 19th century; 290x220 mm.; 1 part: vocal score (2 ff.); 7 parts: 3T, 4B (1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 356

GIAMMALVA, Giuseppe

[Symphony. orch., C min.]

Sinfonia / Con piu' stromenti obligati / Del Sig.r Giuseppe Giammalva / Organo / 1818 / Not.o Gatt Pad.ne

ms.; 1818; 230x320 mm.; 7 parts: vl1, vl2, ob1, ob2, hn1, hn2, db, org (2, 3, 2, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 357

IMBROLL [Francesco]

[Laudate pueri. Psalm 112. SATB, orch., C maj.]
Organo / Laudate Pueri / Imbrol. / P.ne Ad.no L.zon / G.B.C.
ms.; 19th century; 230x160-315 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 358

LANZON, Adriano

[Mass. Credo. STB, orch., A maj.]
Credo / Del Sig.r Adriano Lanzon / Organo
ms.; 19th century; 230x315 mm.; 1 part: score (18 ff.); 19 parts: S, T, B, 2vl1, 2vl2, fl, 2cl2, fl, 2cl, hns1+2, hn1, hn2, tpt, trb1, trb2, 2db, org (1, 2, 1, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. On org part f. 1v: a dove holding an arrow in its mouth.

M-GVca Mus. Ms. 359

LANZON, Adriano

[Dixit. Psalm 109. STB, orch., Bb maj.]

Del Sig.r Adriano Lanzon / Dixit / Dedicato ai S.S. Dilettanti Gozitani

ms; 19th century; 235x320 mm.; 12 parts: S, T, B, vl1, vl2, ob, hn1+2, 2tpt, db, org (1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. On org part f.1v - coloured title. Dixit in red over a cordon of white flowers and green leaves glowing a yellow aura. Different copyists.

M-GVca Mus. Ms. 360

LANZON, Adriano

[Juravit Dominus. Introit. B, orch., Eb maj.]
Juravit Dominus / Del Sig.r Adriano Lanzon / Organo
ms.; 19th century; 235x320 mm.; 11 parts: B, vl1, vl2, fl, ob, hn1, hn2, trb, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 361

LANZON, Adriano

[Judicabit. Psalm 42. STb, orch., A min.]

Dominus e dextris & judicabit / Del Sig.r Adriano Lanzon / Organo

ms.; 19th century; 235x325 mm.; 11 parts: S, T, B, vl1, vl2, fl, ob, hns1+2, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 362

LANZON, Adriano

[Dixit. Psalm 109. S, orch., G maj.]
De torrente / Del Sig.r Adriano lanzon / Organo
ms.; 19th century; 230x160-320 mm.; 11 parts: S, vl1, vl2, fl, ob, hns1+2, trb1, trb2, ofi, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 363

LANZON, Adriano

[Mass. STB, orch., C min.]
Gloria Patri & C. / Del Dixit del Sig.r Adriano Lanzon / Organo
ms.; 19th century; 235x325 mm.; 12 parts: S, T, B, vl obb, vl1, vl2, fl, ob, hns1+2, 2db, org (1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 364

LANZON, Adriano

[Lauda Jerusalem. Psalm 147. STTB, orch., Bb maj.]

Lauda Jerusalem / Del Sig.r M.o Adriano Lanzon / Organo / 1859 / P.o L. ee Adriano Lanzon P.ne

ms.; 1859; 230x315 mm.; 19 parts: S, T1, T2, B, 2vl1, 2vl2, fl, 2cl, hns1+2, tpt, trb1, trb2, trb3, ofi, db, org (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 365

LANZON, Adriano

[Lauda Jerusalem. Psalm 147. SATB, orch., Bb maj.]

Salmo / Lauda Jerusalem / Del Sig.r Adriano Lanzon / Organo / 1846

ms.; 1846; 230x165-315 mm.; 12 parts: S, A, T, 2B, vl1, vl2, ob1, ob2, hns1+2, db, org (1, 1, 2, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 366

LANZON, Adriano

[Laudate pueri. Psalm 112. STB, orch., Dmaj.]
Laudate / Del Sig.r Adriano Lanzon / Organo
ms.; 19th century; 230x320 mm.; 12 parts: S, T, B, vl1, vl2, ob1, ob2, hns1+2, tpt, 2db, org (1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. On org. part f. 1v: a picture of a violin and a bow on a music manuscript.

M-GVca Mus. Ms. 367

LANZON, Adriano

[Magnificat. Canticle. STB, orch., D maj.]
Magnificat / Del Sig.r Prof.e Adriano Lanzon / Organo
ms.; 19th century; 230x310 mm.; 12 parts: S, T, B, vl1, vl2, ob1, ob2, cl, hns1+2, tpt, ofi, db, org (1, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 368

LEFEUDI

[Duets. cl, F maj.]

Sei Duetti / Per Clarini Composti / Dal Sig.r Maestro / Lefeudi / Clarino Primo / Tommaso Baluci 8/9/67 Acquistati dal Sig.r Giuseppe D. Anna

ms.; 19th century; 230x290 mm.; 2 parts: cl1, cl2 (22, 18 ff.).

M-GVca Mus. Ms. 369

LEONARDIS, Felicello

[Dixit. Psalm 109. S, orch., Bb maj.]
Dominus a Dextris - Flauto - Del Sig.r Felicello, L.o
ms.; 19th century; 230x315 mm.; 9 parts: S, vl1, vl2, fl, cl1, hns1+2, db, ofi, org (1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 370

LEONARDIS, Felicello

[Tecum principium. Introit. T, orch., Eb maj.]
Tecum Principium. Violino 1.mo S.r Felicello Leon.dis
ms.; 19th century; 230x160-310 mm.; 9 parts: T1, vl1, vl2, fl, cl solo, trb1, trb2, db, org (1, 1, 1, 1, 2, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 371

LEONARDIS, Felicello

[Dixit. Psalm 109. S, orch., E maj.]
De Torrente Canto Solo Del Sig.r Felicello Leonardis
ms.; 19th century; 230x315 mm.; 9 parts: S, vl obb, vl1, vl2, fl, cl1, hns1+2, db, org (1, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 372

LEONARDIS, Felicello

[Antiphon. STTB, orch., D maj.]
Antifona / di Lourdes F. Leonardis / Soprano
ms.; 19th century; 150-290x215-300 mm.; 16 parts: S, T1, T2, B, 2vl1, vl2, fl, cl1, cl2, hn1, hn2, tpt, trb, bass, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: Fabriano. Different copyists.

M-GVca Mus. Ms. 373

LEONARDIS, Felicello

[Salve Regina. Antiphon. B, orch., Eb maj.]

Organo / Salve Regina / Del / Sig.r Felice Leonardis / P.ne S. A. L.

ms.; 19th century; 230x320 mm.; 8 parts: b, vl1, vl2, fl, cl, hns1+2, db, org (1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 374

LEONARDIS, Felicello

[Tantum ergo. Canticle. TTBB, orch., Eb maj.]
Tantum Ergo / Del / Sig.r Felice Leonardis / Organo / A.L.P.
ms.; 19th century; 230x320 mm.; 13 parts: T1, T2, B solo, B coro, vl1, vl2, fl, cl, hn, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 375

LEONARDIS, Felicello

[Tantum ergo. Canticle. TB, orch., D maj.]
Tantum Ergo / del Sig.r Felicello Leonardis / Organo
ms.; 19th century; 225x165-315 mm.; 1 part: score (6 ff.); 15 parts: T, B, 2vl1, 2vl2, fl, cl1, hn, sax1, sax2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 376

LETARD, C. J.

[Funeral Hymn. band, Bb maj.]
Canto Funebre / Composto / da C. J Letard
ms.; 19th century; 230x315 mm.; 1 part: score (8 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 377

MADIONA, Francesco

[Subvenite. Responsory. SATB, orch., C min.]

Subvenite / del / D.r Don Franc. Madiona / Violino 1.mo / Sac. L. Baluci / Padrone

ms.; 19th century; 225-290x220-290 mm.; 18 parts: S, A, T, B, 3vl1, vl2, fl, tpt, cl, hn1, hn2, trb1, trb2, trb3, 2db (1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 378

MAGRIN, Salvatore

[Responsory. SATB, orch., D maj.]

Organo / Responsori per la notte di Natale / a quattro voci con Vvni, Oboe, Trombe / e Basso / Prof. Salvatore Magrin / 1800 / Composto per la Matrice del Gozo Terminati li 2 Xbre 1800

ms.; 1800; 220-300x220-310 mm.; 1 part: score (44 ff.); 20 parts: 2S, A, T, B, vl1, vl2, fl, ob1, ob2, cl, hn1, hn2, 2trb1, trb2, vlc, db, org (2, 6, 6, 4, 5, 8, 8, 4, 4, 4, 4, 4, 3, 6, 5, 2, 5, 6, 11, 4 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 379

MAGRIN, Salvatore

[Responsory. STTB, orch., C maj.]
Responsori / Per la Notte / Del SS.mo Natale / Secondo Nutturno
ms.; 19th century; 300x230 mm.; 2 parts: 2 score (32, 32 ff.); 13 parts: S, T1, T2, B, vl1, vl, cl1, cl2, hn1, hn2, tpt, trb1 (2, 6, 5, 1, 8, 5, 5, 4, 4, 4, 4, 4 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 380

MAGRIN, Salvatore

[Responsory. B, orch., Eb maj.]
Responsori / Per la Notte / Del SS.mo Natale / Terza Notturno
ms.; 1801; 225-320x225-320 mm.; 2 parts: 2 score (26, 26 ff.); 3 parts: B, tpt2, trb1 (1, 1, 1 ff.). Different copyists. On tpt2 part f. 1v: *Magrin 1801.*

M-GVca Mus. Ms. 381

MAGRIN, Salvatore

[Magnificat. Canticle. SATB, orch., C maj.]

Magnificat / Del Sig.r Salvatore Magrin / Organo / Per uso / della Societa' di Musica

ms.; 19th century; 235x320 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon in an emblem.

M-GVca Mus. Ms. 382

MAGRIN, Salvatore

[Gloriose Virginis. Motet. SATB, orch., Bb maj.]
Del Sig.r Magrin / Motetto / Gloriose Virginis / Organo
ms.; 19th century; 230x320 mm.; 21 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2cl, 2ob, 2hns1+2, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 383

MAGRIN, Salvatore

[Sub tuum Presidium. Antiphon. SATB, orch., D maj.]

Antifona / Sub tuum presidium / Di F. Salvatore Magrin / a tre, o quattro voci, e stromenti, o senza / fatta in Genn.o 1803 / Organo

ms.; 1803; 250x157 mm.; 6 parts: S, A, T, B, db, org (1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 384

MARCHESINO

[Symphony. orch., C maj.]
Sinfonia / Del Sig.r Marchesino / 1825
ms.; 1825; 240x315 mm.; 7 parts: vl1, vl2, cl1, cl2, ob2, db, org (2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 385

MATTIOLI, Guglielmo

[Mass. TB, orch., Bb maj.]
Messa a 2 voci / di G. Mattioli / 1913
ms.; 1913; 220-290x220-290 mm.; 2 parts: 2score ( ); 13 parts: 2T, 2B, vl1, vl2, fl, cl1, tpt, hn, vla, db (). Watermarks: Fabriano/ Different copyists.

M-GVca Mus. Ms. 386

MATTIOLI, Guglielmo

[Mass. TB, orch., Bb maj.]
Direttore Credo Sanctus G.Mattioli
ms.; 1916; 220x290 mm.; 2 parts: score, vocal score (16, 5 ff.); 18 parts: 2R, 2B, 4vl1, 3vl2, 2cl, hn, tpt, bsn, euf, db (2, 2, 2, 2, 2, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 2, 2, 1, 2 ff.). Watermarks: Fabriano. On vocal score part f.1v - *14-8-16*. Different copyists.

M-GVca Mus. Ms. 387

MAURI, Paolo

[Mass. TT, org., E min.]

Paolo Mauri / Maestro di Cappella e Organista a Gallarate / La / Notte di Natale / Proprio e Gloria della Prima Messa / musicisti in ritmo pastorale / per coro a due voci uguali / con Organo od Armonio

printed music; 20th century; 300x215 mm.; 1 part: vocal score (8 ff.).

M-GVca Mus. Ms. 388

MAURI, Paolo

[Mass. TB, orch., G maj.]
Tenore / Prof. Paolo Mauri / La / Notte / di Natale / Messa
ms.; 20th century; 290x220 mm.; 23 parts: 3T, 3B, 2vl1, vl2, fl1, fl2, ob, cl, cl2, hn1, hn2, tpt, trb1, trb2, bsn, 2bass, vlc, db (4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 4, 4, 4, 4, 4, 4, 2, 2, 4, 4, 4, 4, 2 ff.). Watermarks: P.M. Fabriano

M-GVca Mus. Ms. 389

MEDORI, A

[Tantum ergo. Canticle. S, orch., D maj.]

Tantum Ergo / Del Rev.ndo Sig.r A. Medori / Organo / P.ne A Lanzon

ms.; 19th century; 220x290 mm.; 13 parts: S, vl1, vl2, vla, fl, hn1+2, tpt, trb1, trb2, trb1+2, ofi1, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 390

MELLINI, [Nicola]

[Tantum ergo. Canticle. S, orch., A maj.]

Tantum Ergo vc / con stromenti a solo Canto / Del Sig.r Mellini / 1807 / D. Giuseppe Grech Padrone

ms.; 1807; 230x315 mm.; 6 parts: S, vl1, vl2, ob1, db, org (1, 2, 2, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 391

MERCADENTE, Saverio

[Mass. TTB, orch., G min.]
Kyrie / del / M.ro S. Mercadente / Sac. Luciano Baluci / Padrone
ms.; 1883; 220-290x220-290 mm.; 1 part: score (9 ff.); 39 parts: 2T1, 2T2, 2B, 5vl1, 4vl2, 2vla, 2fl, ob, 3cl1, 2cl2, 2hn, tpt, 3trb, trb2, 2vlc, 3db, ofi, bass (2, 1, 2, 1, 2, 1, 8, 5, 5, 1, 1, 5, 6, 1, 1, 6, 2, 6, 1, 6, 8, 1, 5, 6, 1, 4, 1, 1, 1, 4, 1, 3, 5, 6, 1, 1, 6, 5, 1 ff.). On vl2 part f. 5r: *10 Maggio 1883.* Different copyists.

M-GVca Mus. Ms. 392

MERCADENTE, Saverio

[Symphony. orch., G min.]

Sinfonia / Nell'opera di Violenza e Costanza / fdel Sig.r / Saverio Mercadente / Basso / 1825 / Not.o M.Ang.o Gatt Pad.ne

ms.; 1825; 240x325 mm.; 1 part: score (26 ff.); 9 parts: vl1, vl2, fl, ob1, ob2, cl2, hn2, bass, db (3, 2, 2, 2, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 393

MERCIECA, Giorgio

[Mass. STTBB, orch., F maj.]

Chyrie / di Basso obbligato e Cori / Organo / Donata alla chiesa Matrice / Sac. Giorgio Mercieca 1860

ms.; 1860; 230x320 mm.; 30 parts: S, 2T1, T2, B obb, B rip, 2vl1, 3vl2, picc, fl, 2cl, cl2, hn1, hn2, Eb cor, 2vla, tpt, tyrb1, trb2, trb3, 2ofi, db, vlc, org (1, 1, 1, 1, 1, 1, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Organ part - only first page remaining.

M-GVca Mus. Ms. 394

MERCIECA, Giorgio

[Mass. STTB, orch., Bb maj.]

Kyrie / Del / Rev.mo Sig.r Can. Cap. Don G. Mercieca / Per Domenica Palmarum / Organo / Della Chiesa Cattedrale / Donata dall'Autore

ms.; 19th century; 220x290 mm.; 17 parts: S, T1, T2, 2B, pft, vl1, vl2, fl, cl, tpt, 2db, org (1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Different copyists.

M-GVca Mus. Ms. 395

MERCIECA, Giorgio

[Mass. TT, orch., G maj.]

Kyrie / Tenore Solo / Con Corni / del Sig.r Can.co Cap.ne D. Giorgio Mercieca / Sac. Luciano Baluci Padrone / 30/12/20

ms.; 1920; 220x290 mm.; 1 part: score (10 ff.); 6 parts: Tobb, Tcoro, 2cl2, euf, bass (1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 396

MERCIECA, Giorgio

[Mass. orch., C maj.]

Gloria in excelsis / con piena Orchestra / del / Molto Rev.do Sig.r Cam.co Cap. D. Giorgio Mercieca / Composta il 25 Luglio 1863 / Sac. Luciano Baluci / Copiata il 15 Ottobre 1921

ms.; 1863; 220-290x220-290 mm.; 1 part: score (22 ff.); 5 parts: vl1, 2cl2, bass, vlc (1, 1, 1, 1, 1 ff.). Diferent copyists.

M-GVca Mus. Ms. 397

MERCIECA, Giorgio

[Laudamus Dominum. Antiphon. TTTB, orch., C maj.]

Del Can.co D. Giorgio Mercieca / Laudamus Solo di Tenore / Organo / 1882

ms.; 1882; 225x360 mm.; 17 parts: Tsolo, T1, T2, B, 2vl1, 2vl2, fl, cl, hn, tpt, trb1, trb2, bass, db, org (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 398

MERCIECA, Giorgio

[Domine Deus. Gradual. T, orch., Eb maj.]

Domine Deus / Solo di tenore / Del Rev.mo Sig.r Can.co Cap.ne D. G. Mercieca / Organo / 1871

ms.; 1871; 235x315 mm.; 1 part : score (10 ff.); 13 parts: T, vl1, vl2, fl, cl, cl2, hn, tpt, trb1, trb2, bass, db, org (2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 399

MERCIECA, Giorgio

[Domine Deus. Gradual. TB, orch., C maj.]
Do.ne Deus duetto / Per Tenore e Basso / Agosto 1883
ms.; 1883; 220-290x220-290 mm.; 1 part: score (16 ff.); 22 parts: T, B, 2vl1, 2vl2, fl, picc, 2cl, cl2, vla, tpt, trb1, trb3, 3db, org (3, 3, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2 ff.). Different copyists.

M-GVca Mus. 400

MERCIECA, Giorgio

[Mass. Qui sedes, T, orch., F maj.]

Qui sedes per Tenore Solo del Can.co D. Giorgio Mercieca / Controbasso / 1882

ms.; 1882; 230x300 mm.; 1 part: score (12 ff.); 16 parts: T, vl1, vl2, fl, picc, cl, hn1, hn2, vla, tpt, trb12, trb2, bass, db, vlc, org (3, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 401

MERCIECA, Giorgio

[Mass. STTB, orch., A min.]
Mercieca Can. / Cum Sancto Spiritu / 1861
ms.; 1861; 235x320 mm.; 1 part: score (12 ff.); 17 parts: S, T1, T2, B, vl1, vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, vlc, bass, db (2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 2, 2, 2, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 402

MERCIECA, Giorgio

[Mass. STTB, orch., Bb maj.]

Sanctus Solenne / con stromenti / Del Sigr Diacono D. Giorgio Mercieca / Piano / 1850 / donato dall'Autore alla C. Matrice

ms.; 1850; 225x310 mm.; 16 parts: S, T1, T2, B, vl1, vl2, fl, cl, cl2, hn, tpt, trb1, trb2, db, org, pft (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 403

MERCIECA, Giorgio

[Mass. TB, TTB coro, orch., C min.]

Sanctus / Del Giovedi Santo / Composto / Dal Ill.mo e Rev.mo Sig.r Can. Cap. D. G. Mercieca / 1879

ms.; 1879; 220x290 mm.; 2 parts: score, vocal score (8, 2 ff.); 14 parts: T obb., B, T1, T2, B rip, vl1, vl2, fl, cl, tpt, ofi, vlc, db, org (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 404

MERCIECA, Giorgio

[Offertory. S, orch., Bb Maj.]
Offertorio a Canto Solo / Per tutti I Santi / 8bre 1865
ms.; 1865; 230x315 mm.; 1 part: vocal score (4 ff.); 8 parts: 2S, 2vl1, vl2, fl, db, org (1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 405

MERCIECA, Giorgio

[Deus in adiutorium. Intorit. TB, STTB coro, orch., Eb maj.]

Deus in adiutorium / Del Rev.mo Sig.r Can.co D. G. Mercieca / Donato dal autore Cat.re Chiesa del Gozo / Organo

ms.; 19th century; 230x315 mm.; 23 parts: T obb, 2Bobbl, S, T1, T2, B, 2vl1, 2vl2, fl, cl, hn, vla, tpt, trb1, trb2, trb3, ofi, db, org (2, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 406

MERCIECA, Giorgio

[Deus in adiutorium. Introit. STTB, orch., C maj.]

Deus in adiutorium a due tenori / composto dal / Rev.dmo Sig.r Can. Capitolare / D. Giorgio Mercieca / Organo

ms.; 19th century; 235x320 mm.; 13 parts: S, T1, T2, B, vl2, fl, cl, hn, tpt, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 407

MERCIECA, Giorgio

[Deus in adiutorium. Intorit. Bsolo, STTB, orch., C maj.]

Deus in Adiutorium / Donato dall'Autore / Rev. D. Giorgio Mercieca / alla Chiesa Matrice Coll U. del / Gozo / Organo

ms.; 19th century; 230x310 mm.; 22 parts: S, T1, T2, B obbl, B rip, 2vl1, 2vl2, fl, picc, cl, hn1, hn2, vla, tpt, trb1, trb2, trb3, ofi, db, org (2, 2, 2, 3, 2, 4, 4, 4, 4, 3, 2, 3, 3, 3, 4, 3, 2, 2, 2, 2, 4, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 408

MERCIECA, Giorgio

[Dixit. Psalm 109. STTB, orch., C maj.]

Introduzione del Dixit / Del Rev.mo Signor Canonico Capitolare / Don Giorgio Mercieca / Organo / Donata dal autore alla Chiesa Cattedrale del Gozo

ms.; 19th century; 230x300 mm.; 1 part: score (10 ff.); 30 parts: 2S, T1, T2, 2B, 2vl1, 2vl2, 2fl, 2cl, hn1+2, hn1, hn2, 2tpt, 2trb1, trb2, trb3, trb2+3, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2 ff.). Different copyists.

M-GVca Mus. Ms. 409

MERCIECA, Giorgio

[Juravit Dominus. Introit. TB, orch., F maj.]

Juravit Dominus / a due / Basso e Tenore / Del Reverendissimo Sig. Can.co Cap.tre D. G. Mercieca / Organo / Can.co Giorgio Mercieca P.ne

ms.; 19th century; 220x145-270 mm.; 24 parts: 2T1, B, 2vl1, 2vl2, 2fl, 2cl, 2hn, 2tpt, 2trb1, 2trb2, trb3, 2db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 410

MERCIECA, Giorgio

[Juravit Dominus. Introit. B, orch., Eb maj.]

Juravit / Basso Solo / del / Can.co Cap.re D. Giorgio Mercieca / 1874 / Sac. Luciano Baluci

ms.; 1874; 215-290x215-290 mm.; 1 part: score (1 ff.); 30 parts: 2B, 4vl1, 4vl2, 2fl, 2cl, cl2, 2hn1, 2hn2, 2tpt, 2trb1, 2trb2, 2db, org, 2bass (2, 2, 1, 1, 1, 2, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 1, 1 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 411

MERCIECA, Giorgio

[Laudate Pueri. Psalm 112. TB, orch., F maj.]

Quis Sicut Dom.us / per / Tenore e Basso / del / Rev.mo Sig. Canco Tes. Don G. Mercieca / Controbasso

ms.; 19th century; 220x290 mm.; 1 part: vocal score (4 ff.); 18 parts: 2T, B, 3vl1, vl2, fl, cl1, hn, tpt, trb1, trb2, trb3, bass, 3db (2, 4, 2, 3, 2, 2, 2, 2, 2, 2, 1, 2, 2, 2, 2, 1, 2, 3, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVa Mus. Ms. 412

MERCIECA, Giorgio

[Laudate pueri. Psalm 112. Tsolo, STTB, orch., Bb maj.]

Laudate Pueri D.nus / Del Rev.mo Sig.r Camco Cap.re Don G. Mercieca / Controbasso 9.bre / 1866

ms.; 1866; 230x320 mm.; 1 part: score (13 ff.); 24 parts: S, Tobb, T1, T2, 2B, 2vl1, 2vl2, fl, picc, 2cl1, cl2, hn1+2, hn1, hn2, tpt, trb1, trb2, trb3, ofi, db (1, 2, 1, 1, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 413

MERCIECA, Giorgio

[Laudate pueri. Psalm 112. TTB, orch., G maj.]
Laudate Ca.co D. G. Mercieca / Trombone 2.o
ms.; 19th century; 220-290x215-300 mm.; 20 parts: T1, T2, B, 2vl1, 2vl2, fl, cl, cl2, hn1, tpt, 2trb1, 2trb2, bass, 2db, pft (1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 414

MERCIECA, Giorgio

[Judicabit. Psalm 42. TB, orch., F maj.]
Judicabit in Nationibus / Agosto 1874
ms.; 1874; 230-290 mm.; 1 part: score (6 ff.); 4 parts: T, B, vl1, vl2 (1, 1, 2, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca us. Ms. 415

MERCIECA, Giorgio

[Veni sponsa Christi. Hymn. STB, orch., G maj.]

Antifona Divine Santi / San Gregorio San Ursula e San Giorgio / Trombone

ms.; 19th century; 225-290x220-300 mm.; 12 parts: S, T1, B, 2vl1, vl2, fl, cl, tpt, sax, euf, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 416

MERCIECA, Giorgio

[Hymn. STTB, orch., F maj.]

Inno di S, Luigi / Del Rev Sig.r Don. G. Mercieca / Organo / 1857

ms.; 1857; 235x160-320 mm.; 18 parts: S, 2T1, T2, B, vl1, picc, cl, cl1, 2cl2, 2hn, trb1, trb2, trb3, ofi, org (2, 1, 2, 2, 2, 2, 1, 2, 2, 2, 2, 1, 2, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 417

MERCIECA, Giorgio

[Te Deum. Hymn. STTB, orch., Bb maj.]
Te Deum Basso Del Sig.r Can.co D. G. Mercieca
ms.; 1864; 230-295x220-315 mm.; 20 parts: S, T1, t2, B, 2vl1, vl2, fl, picc, 2cl, hn1, hn2, tpt, trb1, trb2, trb3, ofi, db, org (3, 3, 3, 3, 1, 3, 4, 3, 3, 3, 4, 4, 3, 3, 3, 3, 3, 3, 3, 3 ff.). Watermarks: anthropomorphised moon in an emblem. On B part f.2r - *p.mo Ottobre 1864 Finito*

M-GVca Mus. Ms. 418

MERCIECA, Giorgio

[Tantum ergo. Canticle. Bsolo, STTB, orch., F maj.]

Tantum Ergo / per / Basso solo e con Cori / a Piena - Orchestra / Originale / 1859

ms.; 1859; 230-285x220-315 mm.; 2 part: 2scores (7, 10 ff.); 32 parts: 2S, 2T1, 2T2, Bsolo, 2B coro, 3vl1, 2vl2, 2fl, 2cl, cl2+3, hn, hn1, hn2, 2tpt, trb, trb1, trb2, 2 ofi, 2db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 419

MERCIECA, Giorgio

[Tantum ergo. Canticle. S solo, TTB, orch., D maj.]

Tantum Ergo / Soprano Solo / Con Cori / del / Can Cap.re D. G. Mercieca / Sac. Luciano Baluci / Padrone

ms.; 19th century; 230-320x160-290 mm.; 1 part: score (6 ff.); 11 parts: S, T1, T2, B, vl1, vl2, cl, ob2, tpt, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 420

MARESCALCHI, Luigi

[Symphony. orch., D maj.]

Organo / Sinfonia / Con Violini, Oboe, Corni e / Basso / Del Sig.r Luigi Marescalchi / 1804 / Ch.o Giuseppe Grech Pad.ne

ms.; 1804; 225x310 mm.; 6 parts: vl1, vl2, ob1, ob2, hn2, org (2, 2, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 421

MESTINO

[Concerto. vl1, vl2, D maj.]
Violino Primo / Concerto / di Violino del M.ro Mestino
ms.; 19th century; 240x325 mm.; 2 parts: vl1, vl2 (4, 4 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 422

MICHELINO

[Mass. TTB, orch., Bb maj.]
Gloria in Excelsis Deo / con / Laudamus e Gratias
ms.; 10th century; 225x300 mm.; 11 parts: T1, T2, B, vl1, vl2, fl, cl1, cl2, tpt, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: P.M. Fabriano.

M-GVca Mus. Ms. 423

MIFSUD, Vincenzo

[Mass. Tsolo, TTB, orch., G maj.]

Kyrie Solenne / del / Sig.r Vincenzo Mifsud / Organo / Di proprieta' della S. Chiesa Mat. del Gozo

ms.; 19th century; 230x310 mm.; 11 parts: Tsolo, T1, T2, B, vl1, vl2, fl, cl, hn, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 424

MIFSUD, Vincenzo

[Mass. SATB, orch., G min.]
Kyrie Trombone 1.mo Del Sig.r Vincenzo Mifsud
ms.; 19th century; 230x315 mm.; 14 parts: S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, trb1, trb2, db, org (2, 2, 2, 2, 3, 2, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 425

MIFSUD, Vincenzo

[Mass. TTB, orch., C maj.]
1830 / Gloria in excelsis Trombone secondo Del Sig.r V. Mifsud
ms.; 1830; 230x320 mm.; 13 parts: 2T1, T2, 2B, fl, ob, cl, tpt, hn, trb1, trb2, bass (1, 2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 426

MIFSUD, Vincenzo

[Laudamus Dominum. Antiphon. T, orch., G maj.]

Laudamus / a solo Tenore con Cori / di Vincenzo Mifsud / 1840 / Ch.a Matrice

ms.; 1840; 230x315 mm.; 1 part: score (14 ff.); 1 part: T (4 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 427

MIFSUD, Vincenzo

[Laudamus Dominum. Antiphon. S, orch., C maj.]

Organo / Laudamus Solo di Soprano / Di Prop.ta' della C. Mat.ce del Gozo

ms.; 19th century; 225x310 mm.; 6 parts: S, vl1, vl2, fl, db, org (2, 2, 2, 2, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 428

MIFSUD, Vincenzo

[Laudamus Dominum. Antiphon. B, orch., F maj.]
Laudamus Corni Del Sig.r V. Mifsud
ms.; 19th century; 230x160-320 mm.; 10 parts: B, vl1, vl2, fl, cl, hn, trb1, trb2, db, org (2, 2, 2, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 429

MIFSUD, Vincenzo

[Domine Deus. Gradual. TBB, orch., Eb maj.]

Domine Deus Originale / Terzetto / per Tenore e Due Bassi / Composto e dedicato al / Sig.r M.o D. G.r Burlon / del Suo allievo / Vincenzo Mifsud / la dono' ad Adriano Lanzon / suo maestro il 1.o Luglio / 1856

ms.; 1856; 225x320 mm.; 1 part: score (12 ff.); 15 parts: S, B1, B2, 2vl1, vl2, fl, cl, hn1, hn2, trb1, trb2, ofi, db, org (2, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 431

MIFSUD, Vincenzo

[Domine Deus. Gradual. TB, orch., Eb maj.]

Domine Deus / Duetto per Tenore e Basso / Del M.ro Cav.e Nap. Vincenzo Mifsud / Organo / Di prop.ta della Chiesa Matrice / del Gozo

ms.; 19th century; 230x315 mm.; 14 parts: 2T, 2B, 2vl1, vl2, 2fl, 2cl, hn, db, org (2, 1, 2, 2, 2, 1, 2, 1, 1, 2, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus.Ms. 432

MIFSUD, Vincenzo

[Mass. TTB, orch., Fmaj.]

Organo / Qui Tollis del / Sig.r M.r Cav.e Vin.zo Mifsud / Di Prop.ta della Chiesa Matrice Del Gozo

ms.; 19th century; 230x310 mm.; 13 parts: T1, T2, 2B, vl1, vl2, fl, cl, hn, trb, vlc, db, org (1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms 433

MIFSUD, Vincenzo

[Mass. T, orch., C maj.]

Organo / Qui Sedes e Quoniam / Solo di Tenore / Di Proprieta' della Chiesa Matrice del Gozo

ms.; 19th century; 230x310 mm.; 10 parts: T, vl1, vl2, fl, cl, hn, euf, bass, db, org (2, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus Ms. 434

MIFSUD, Vncenzo

[Mass. S, orch., C maj.]
Qui Sedes e Quoniam / per Soprano Solo / di Vinc. Mifsud / 1840
ms.; 1840; 230x320 mm.; 1 part: score (14 ff.); 1 part: S (4 ff.). Watermarks: anthropomorphised moon in an emblem.

M-GVca Mus. Ms. 435

MIFSUD, Vincenzo

[Mass. SATB, orch., F maj.]
di Vin.o Mifsud / Cum Sancto Spiritu / Controbasso
ms.; 19th century; 230x320 mm.; 17 parts: S, A, T, B, vl1, vl2, fl, cl, 2hn1, hn2, trb1, trb2, 4db (1, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms, 436

MIFSUD, Vincenzo

[Mass. TTB, orch., C maj.]

Cum Sancto Spiritu / del / Sig.r Cav.e Vincenzo Mifsud / Organo / di proprieta' dela S. Mat. Chiesa del Gozo

ms.; 19th century; 225x315 mm.; 13 parts: T1, T2, B, vl1, vl2, fl, cl, hns1+2, trb1, trb2, db, org (2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 437

MIFSUD, Vincenzo

[Mass. Tsolo, TTB, orch., C maj.]
Credo Solenne / di Vincenzo Mifsud / Della Ch.a Cattedrale
ms.; 19th century; 225x300 mm.; 1 part: score (20 ff.); 20 parts: Tsolo, T1, 2T2, 2B, 2vl1, 2vl2, fl, ob1, cl1, hn1, hn2, tpt, trb1, trb2, 2db (4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 1, 1, 3, 3 ff.). Different copyists.

M-GVca Mus. Ms. 438

MIFSUD, Vincenzo

[Mass. Tsolo, TTB, orch., G maj.]

Credo Pastorale / Del Sig.r V. Mifsud / Organo / Di proprieta' della Chiesa Mat.e del Gozo

ms.; 19th century; 225-290x220x310 mm.; 25 parts: Tsolo, T1, T2, 2B, 3vl1, 3vl2, fl, 3cl1, cl2, 3hns1+2, 2tpt, trb1, trb2, db, org (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 2, 2, 2, 2, 2, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Org part f. 2: torn off.

M-GVca Mus. Ms. 439

MIFSUD, Vincenzo

[Dixit. Psalm 109. SATB, orch., D maj.]

V. Mifsud / Dixit / Di proprieta' della S. Chiesa Matrice del Gozo
ms.; 19th century; 225x315 mm.; 13 parts: S, A, T, B, vl1, vl2, fl, cl, hn, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 440

MIFSUD, Vincenzo

[Juravit dominus. Introit. B, orch., F maj.]

Juravit Dominus / Del Sig.r Vincenzo Mifsud / a / Basso Solo / Proprieta' della Chiesa Cattedrale / Del / Gozo

ms.; 19th century; 230x315 mm.; 1 part: score (6 ff.); 20 parts: 3Bsolo, 2vl1, 2vl2, 2fl, 2cl, 2hns1+2, 2trb1, 2trb2, 2db, org (4, 2, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 441

MIFSUD, Vincenzo

[Gloria patri. Doxology. SATBB, orch., F maj.]

Gloria Patri / Controbasso / di proprieta' della S. Mat. Chiesa del Gozo

ms.; 19th century; 225x315 mm.; 13 parts: S, A, T, B1, B2, vl1, vl2, fl, cl, hn, trb, 2db (1, 1, 1, 2, 1, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons- large one with face. Different copyists.

M-GVca Mus. Ms. 442

MIFSUD, Vincenzo

[Gloria patri. Doxology. SATB, orch., F maj.]

Gloria Patri / Del Sig.r M.ro / Cavalier Nap.e Vinc.zo Mifsud / Organo / di proprieta' della S. Mat. Chiesa del Gozo

ms.; 19th century; 225x315 mm.; 23 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2fl, 2cl, 2hn, trb1, trb2, db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 443

MIFSUD, Vincenzo

[Dixit. Psalm 109. Tsolo, SAB, orch., F maj.]

Organo / Judicabit et de Torrente / Del Cav.e Nap.e Vincenzo Mifsud / Solo di Tenore coi Cori / Di Prop.ta della Colleg.ta Chiesa Mat.ce / del Gozo

ms.; 19th century; 230x315 mm.; 13 parts: S, A, Tsolo, B, vl1, vl2, fl, cl, hn, trb1, trb2, db, org (1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 444

MIFSUD, Vincenzo

[Laudate Pueri. Psalm 112. SATB, orch., C maj.]

Organo / Quis Sicut Dominus / Del Sig.r Maestro Cav.e / Nap.e Vincenzo Mifsud / di proprieta' della S. Mat. Chiesa del Gozo / Il direttore d'orchestra Adriano Lanzon morto li 7 Giugnio 1894

ms.; 19th century; 225x155-310 mm.; 17 parts: 2S, A, T, B, 2vl1, 2vl2, fl, cl, hn, trb1, trb2, trb3, db, org (2, 2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 445

MIFSUD, Vincenzo

[Laudate pueri. Psalm 112. SATB, orch., F maj.]

Laudate Pueri / Del Sig.r Cav. Vincenzo Mifsud / Organo / di proprieta' della S. Mat. Chiesa del Gozo

ms.; 19th century; 225x315 mm.; 19 parts: S, A, T, B, 2v1l, 3vl2, fl, 2cl, hn2, trb1, trb2, euf, 2db, org (2, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 3, 1, 1, 1, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 446

MIFSUD, Vincenzo

[Tantum ergo. Canticle. SATB, orch., Bb maj.]

Tantum Ergo / Del Sig. C. V. Mifsud / Organo / Di proprieta' della S. Mat. Chiesa del Gozo

ms.; 19th century; 225x157-315 mm.; 18 parts: S, A, T, B, vl1, vl2, fl, cl, cl1, cl2, hn, vla, tpt, trb1, trb2, bass, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons - large one with face. Org part is incomplete. Different copyists.

M-GVca Mus. Ms. 447

MIFSUD, Vincenzo

[Symphony. orch., Eb maj.]

Sinfonia 24.ma del M.o Vinc.zo Nap.ne Mifsud / dal medisimo dedicate ai Signori / filarmonici Greci, componenti la Societa' del / Vodville

ms.; 19th century; 245x330 mm.; 13 parts: 2vl1, 2vl2, fl, cl, trb1, trb2, trb3, ofi, db, org (3, 3, 4, 2, 2, 2, 1, 1, 1, 2, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 448

MINGARELLI

[Sequence. TB, orch., C maj.]
Sequenza di Pentecoste Controbasso Mingarelli
ms.; 19th century; 225x320 mm.; 2 parts: 2 vocal score (3, 1 ff.); 4 parts: 2T, B, db (1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 449

MOSCA, Luigi

[Symphony. orch., C maj.]

Organo / Sinfonia Con piu' Stromenti / Obbligati / Del Sig.r Maestro / D.r Luigi Mosca / 28/5/18 / 1818 / Not.o M. Ang.o Gatt Pad.ne

ms.; 1818; 230x315 mm.; 7 parts: vl1, vl2, ob1, ob2, hn1, hn2, org (3, 3, 2, 2, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 450

MOSCA, Luigi

[Symphony. orch., D maj.]

Sinfonia / Del Sig.r Mosca / nell opera di D. Gregorio / Violino Primo

ms.; 19th century; 240x325 mm.; 7 parts: vl1, vl2, fl, ob1, hn1, hn2, db, org (3, 3, 2, 2, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 451

NANI, Agostino

[Symphony. orch., C maj.]
Sinfonia / del / Sig.r Agostino Nani / Not.o M. Ang.o Gatt Pad.ne
ms.; 19th century; 235x315 mm.; 9 parts: vl1, vl2, ob1, hn1, hn2, trb1, trb2, db, org (3, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem. Different copyists.

M-GVca Mus. Ms. 452

NANI, Emmanuele

[Mass. S, orch., D maj.]

Quoniam / con piu' Stromenti a Solo Voce / e con Violino Obbligato / del Sig.r Emmanuele Nani / Organo / P.ne Salvatore Pace

ms.; 19th century; 230x320 mm.; 10 parts: S, vl obb, vl1, vl2, ob, ob2, hn1, hn2, db, org (2, 4, 3, 3, 1, 1, 1, 1, 2, 3 ff.); Watermarks: G.M.T. Different copyists.

M-GVca Mus. Ms. 453

NANI, Paolo

[Mass. SATB, orch., D maj.]
Gloria in Excelsis / Controbasso / Padrone Adriano Lanzon
ms.; 19th century; 235x325 mm.; 13 parts: S, A, T, B, vl1, fl, cl, hn, vla, trb1, trb2, 2db (2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 454

NANI, Paolo

[Symphony. orch., C maj.]
Sinfonia / Del Sig.r D.r Paolo Nani / Organo
ms.; 19th century; 230x320 mm.; 8 parts: vl1, vl2, fl, cl, trb1, trb2, db, org (2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 455

OSENDA

[Canticle. TTB, C maj.]
Cantico il Sacro Cuore di Gesu (M.o Osenda)
ms.; 19th century; 220x300 mm.; 1 part: vocal score (4 ff.); 3 parts: T1, T2, B (1, 1, 1 ff.).

M-GVca Mus. Ms. 456

PACINI, Giovanni

[Symphony. orch., Ab maj.]
Violino 1.mo Sinfonia Medea G. Pacini
ms.; 19th century; 220x290 mm.; 14 parts: vl1, vl2, fl, cl1, tpt1, hn1, hn2, trb1, trb2, euf, 2db, vlc (2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 2, 2, 2, 2 ff.).

M-GVca Mus. Ms. 457

PAGELLE / PALESTRINA P.L.

[Panis Angelicus & Miserere. TTB, C maj.]
Tenore 1.mo Panis Angelicus P.L. Palestrina
ms.; 19th century; 223x290 mm.; 6 parts: 2T1, 2T2, 2B (1, 1, 1, 1, 1, 1 ff.). Panis Angelicus and Miserere are on the same page.

M-GVca Mus. Ms. 458

PARISE

[Magnificat. Canticle. SATB, orch., C maj.]

Chiesa / Magnificat a 4 Voci / Del Sig.r Parise / della Chiesa Matrice

ms.; 19th century; 223x315 mm.; 9 parts: S, A, T, B, vl1, vl2, tpt1, tpt2, org (1, 1, 1, 1, 1, 2, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 459

PELLEGRINI, Giuseppe

[Turba. Antiphon. STB, orch., A maj.]

Turba / per il Venerdi Santo / a / Quattro Voci / del Sig.r Gius.e Pellegrini / Cembalo / 1803 / Sacerd.te Luigi Agius Pad.ne / donata alla Chiesa Matrice

ms.; 1803; 233x320 mm.; 2 parts: 2 vocal scores (2, 2 ff.); 9 parts: 2S, T, 2B, vl con canto, vl con tenore, vl con basso, cembalo (2, 1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 460

PEPI, Raffaele

[Mass. ATB, orch., F maj.]

Messa / a quattro Voci e / Stromenti obblig.ti / Del Sig. Raffaele Pepi / Organo

ms.; 19th century; 315x235 mm.; 11 parts: A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, bass, org (4, 4, 4, 9, 9, 4, 4, 4, 4, 2, 6 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 461

PEPI, Raffaele

[Te Deum. Hymn. SATB, orch., D maj.]

Te deum & c: / a quattro voci con piu stromenti obbligati / del Sig.r / Raffaele Pepi / Organo / 1809 Per uso della Societa'

ms.; 1809; 230x325 mm.; 8 parts: S, A, T, B, vl1, vl2, ob1, trb1, 2org (2, 1, 1, 2, 3, 3, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 462

PEROSI, Lorenzo

[Mass. TTB, orch., F maj.]

D. Lorenzo Perosi / Messa Davidica / a tre voci virili / con accompagnamento d'organo
printed music; 20th century; 240x320 mm.; 1 part: vocal score (10 ff.); 29 parts: 5T1, 5T2, 5B, vl1, vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, bsn, vlc, db, bass (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 6, 6, 4, 6, 5, 5, 4, 3, 3, 3, 6, 6, 6, 4 ff.). Choir and organ parts are printed "Casa Editrice Musica Sacra"; instrument parts are manuscipts.

M-GVca Mus. Ms. 463

PERSIANI

[Symphony. orch., D maj.]
Sinfonia Ines de Castro - del M.ro Persiani / Controbasso
ms.; 19th century; 230x315 mm.; 12 parts: vl1, 2vl2, fl, cl, hns1+2, tpt, trb, trb1, trb2, db, org (2, 2, 3, 2, 2, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 464

PICCINI, Nicolao

[Symphony. orch., Bb maj.]

Sinfonia / Con Violini, Oboe, Corni / E Basso / Del Sig.r Nicolao Piccini

ms.; 19th century; 220x300 mm.; 9 parts: 2vl1, 2vl2, ob1, ob2, hn1, hn2, db (3, 3, 3, 3, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 465

PIZZUTO, L.

[Mass. TTB, orch., F maj.]
Tenore 1.mo Kyrie Pastorale F.L. Pizzuto
ms.; 19th century; 215x290 mm.; 9 parts: T1, T2, B obbl, vl1, vl2, fl, cl, tpt, db (1, 1, 2, 2, 2, 1, 1, 1, 1 ff.). Watermarks: P.M. Fabriano

M-GVca Mus. Ms. 466

PIZZUTO, S[averio]

[Mass. TTB, orch., C maj.]
(oboe) Gloria - Del Sig. S. Pizzuto
ms.; 19th century; 220x290 mm.; 1 part: score (8 ff.); 15 parts: T1, T2, B, vl1, vl2, fl, ob, cl, hn, tpt, trb1, trb2, ofi, 2db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 467

PIZZUTO, L.

[Mass. TTB, orch., C maj.]
Tenore Primo / Gloria in excelsis / di / F.L. Pizzuto
ms.; 19th century; 220-290x220-295 mm.; 14 parts: T1, T2, 2B, 2vl1, vl2, vla, fl, cl, tpt, trb, ofi, db (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2 ff.).

M-GVca Mus. Ms. 468

PIZZUTO, L.

[Laudamus Dominum. Antiphon. T, orch., F maj.]
Laudamus del Sig.r L. Pizzuto / Violino / 1.mo
ms.; 19th century; 220x300 mm.; 9 parts: Tsolo, vl1, vl2, fl, cl, tpt, trb, ofi, db (1, 2, 2, 2, 2, 1, 2, 1, 2 ff.). Watermarks: P.M. Fabriano

M.GVca Mus. Ms. 469

PIZZUTO, L.

[Laudamus Dominum. Antiphon. TB, orch., C maj.]
Laudamus Duetto / del Sig.r L. Pizzuto / Tenore 1.mo
ms.; 19th century; 220x300 mm.; 1 part: score (7 ff.); 11 parts: T, B, vl1, vl2, fl, cl, tpt, trb1, trb2, ofi, db (2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 470

PIZZUTO, L.

[Domine Deus. Gradual. TB, orch., C maj.]
Duetto / Domine Deus / M.o. L.o Pizzuto / parte per Tenore
ms.; 19th century; 220x290 mm.; 18 parts: T, B, vl1, vl2, vla, fl, cl1, cl2, hn1, hn2, ob, tpt1, tpt2, trb1, trb2, ofi, db, timp (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 2, 1, 1, 2, 1 ff.).

M-GVca Mus. Ms. 471

PIZZUTO, L.

[Domine Deus. Gradual. TB, orch., F maj.]
Domine Deus di F.L. Pizzuto / Solo / Tenore
ms.; 19th century; 220-290x220-290 mm.; 13 parts: T, B, 2vl1, vl2, vla, fl, ob, cl, tpt, trbs1+2, ofi, db (2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.).

M-GVca Mus. Ms. 472

PIZZUTO, L.

[Domine Deus. Gradual. B, orch., F maj.]
Domine Deus del Sig.r L. Pizzuto / Violino / 1.mo
ms.; 19th century; 220x300 mm.; 1 part: score (4 ff.); 14 parts: B, 2vl1, 2vl2, fl, ob, cl, hn1, tpt, trb, ofi, 2db (2, 2, 1, 2, 2, 2, 2, 2, 1, 1, 1, 1, 2, 1 ff.). Different copyists.

M-GVca Mus. Ms. 473

PIZZUTO, L.

[Mass. TTBB, orch., A min.]
Qui Tollis Con coro .. del Sig.r L. Pizzuto / Tenore / Obbligato
ms.; 19th century; 220x300 mm.; 1 part: score (4 ff.); 19 parts: T1, 2T2, B1, B2, 2vl1, 2vl2, fl, vla, cl, hn1, tpt, trb, ofi, 2db, timp (2, 1, 1, 1, 1, 2, 1, 2, 2, 2, 1, 2, 1, 1, 1, 1, 2, 2, 1,ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 474

PIZZUTO, L.

[Mass. T, orch., A maj.]
Qui sedes del Sig.r L. Pizzuto / Controbasso
ms.; 19th century; 220x280 mm.; 1 part: score (5 ff.); 16 parts: 3T, 2vl1, vl2, fl, cl, vla, hn1, tpt, trb, ofi, 2db, timp (1, 2, 3, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 2, 2, 1 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 475

PIZZUTO, L.

[Mass. TTB, orch., D min.]
Tenore 1.mo Cum Sancto Spiritu del Sig.r L. Pizzuto
ms.; 19th century; 235x315 mm.; 1 part: score (6 ff.); 23 parts: 2T1, 2T2, 2B, 2vl1, 2vl2, fl, cl, hn1, vla, tpt, trb1, trb2, 2ofi, 2db, timp (1, 1, 1, 1, 1, 1, 2, 1, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 476

PIZZUTO, L.

[Domine ad adiuvandum. Verse.TTB, orch., G maj.]
Violino 1.mo Domine F.L. Pizzuto
ms.; 19th century; 220-290x220-295 mm.; 11 parts: T1, T2, 2B, 2vl1, vl2, fl, cl, tpt, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 477

PIZZUTO, L.

[Laudete pueri. Psalm 112. TTB, orch., C maj.]
Laudate Pueri F.L. Pizzuto / Tenore 1.mo
ms.; 19th century; 220-290x220-295 mm.; 17 parts: T1, T2, 3B, 2vl1, vl2, fl, cl, tpt, trb1, trb2, ofi, 2db, org (1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 478

PIZZUTO, L.

[Tantum ergo. Canticle. B, orch., F maj.]

Tantum Ergo / Solo / di basso / Comp. Dal / Sig.r L. Pizzuto / e dedicato / al / Suo amico / C. Vince. / 28/3/83

ms.; 1883; 240-300x220-310 mm.; 1 part: score (5 ff.); 13 parts: 2B, vl1, vl2, vla, fl, cl, tpt, trb, trb2, ofi, db, timp (2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 479

PIZZUTO, L.

[Tantum ergo. Canticle. B, orch., D min.]

Tantum Ergo comp. Dal Sig.r L Pizzuto / Solo / Baritono / 2/4/83

ms.; 1883; 220-240x290-330 mm.; 2 parts: score, vl concertino (4,2 ff.); 14 parts: B, vl1, vl2, vla, picc, fl, cl, 2hns1+2, tpt, ofi, db, timp (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1 ff.). Different copyists.

M-GVca Mus. Ms. 480

PIZZUTO, L.

[Tantum ergo. Canticle. T, orch., F maj.]
Tantum Ergo / Solo per Tenore / di F.L. Pizzuto / N.4
ms.; 19th century; 220-334x220-290 mm.; 1 part: score (3 ff.); 13 parts: 3T, 2vl1, vl2, fl, cl, tpt, trb, ofi, bass, db (1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 481

PIZZUTO, L.

[Tantum ergo. Canticle. B, orch., Bb maj.]
Tantum Ergo / Del Sig. F.L. Pizzuto / Basso
ms.; 1890; 220-295x220-295 mm; 1 part: score (6 ff.); 11 parts: B, 2vl1, vl2, vla, fl, cl, tpt1, trb, ofi, db (2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1 ff.). On score part f.3r - *20/5/90*

M-GVca Mus. Ms. 482

PIZZUTO, L.

[Ingrediente domino. Responsory. TTB, orch., F maj.]

Tenore 1.mo Domenica delle Palme 1881 / Igrediente Domino del Sig.r Pizzuto

ms.; 1881; 225-305x220-290 mm.; 14 parts: 2T1, T2, 2B, 2vl1, vl2, fl, cl, tpt, 2bass (1, 1, 1, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1 ff.). Different copyists. On vl1 - f.1v - *11/3/81*

M-GVca Mus. Ms. 483

PIZZUTO, L.

[Ave maris stella. Hymn. TTBsolo, TTBcoro, orch., D maj.]
Ave Maris Stella / 4/8/79
ms.; 1879; 235x310 mm.; 1 part: score (12 ff.); 17 parts: T1solo. T1coro, T2solo, T2coro, Bsolo, Bcoro, vl1, 2vl2, vla, fl, cl, tpt, trb1, trb2, ofi, db (2, 1, 1, 1, 1, 1, 1, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 484

PIZZUTO, L.

[Beata mater. Antiphon. TTB, orch., C maj.]

Tenore Primo / 1/12/85 / L. Pizzuto / Antifona della Im. Con. B. M.

ms.; 1885; 235-300x220-325 mm.; 1 part: score (4 ff.); 20 parts: 2T1, 2T2, 3B, 2vl1, 2vl2, fl, 2cl, 2tpt, trb1, trb2, ofi, db (1, 1, 1, 1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 485

PIZZUTO, L.

[Salve Regina. Antiphon. B, orch., F maj.]

Salve Regina / Solo Ten / Basso / L. Pizzuto / 27/11/83

ms.; 1883; 220-290x230-300 mm.; 2 parts: score, vocal score (4, 2 ff.); 9 parts: 2vl1, vl2, fl, cl, tpt, trb1+2, ofi, db (1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 486

PIZZUTO, Saverio

[Passo doppio. orch., Ab maj.]

La Victoire / Passo Doppio / di / Saverio Pizzuto / 20/8/75

ms.; 1875; 220-280 mm.; 1 part: score (5 ff.).

M-GVca Mus. Ms. 487

POGGIOLI, Francesco

[Mass. Gratias anima. B, orch., D min.]

Controbasso / Gratias Anima del / Sig.r Profes.or Fr.o Poggioli / di proprieta' della S. Mat. Chiesa del Gozo

ms.; 19th century; 227x315 mm.; 1 part: vocal score (4 ff.); 15 parts: B, vl1, vl2, fl, fl2, vla, ob1, cl1, hn1, hn2, tpt, trbs1+2, 2db, vlc (2, 2, 2, 2, 1, 2, 2, 2, 2, 2, 2, 1, 2, 2, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 488

POZZOLI, Ettore

[Mass. TB, orch., C min.]

Controbasso / Messa Completa / Ettore Pozzoli / Sac. Baluci

ms.; 19th century; 230-290x215-290 mm.; 17 parts: 3T, 3B, vl;1, vl2, fl, cl1, cl2, hn1, hn2, tpt, trbs1+2, euf, 2db (3, 4, 4, 3, 2, 2, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 ff.). Different copyists.

M-GVca Mus. Ms. 489

PRINCIPATO, Giuseppe

[Mass. SATB, orch., C maj.]

Messa Solenne / Organo / Del Sig.r M.ro D. Giuseppe Principato / Di proprieta' della Chiesa Matrice, e copiata per / ordine del Perilla e M.ro Rev.ndo Sig. Can.co D. Gaetano Bondi

ms.; 19th century; 230x315 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, db, org (4, 2, 5, 4, 8, 6, 6, 4, 4, 5, 6 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 490

PRINCIPATO, Giuseppe

[Domine Deus. Gradual. STB, orch., Bb maj.]

Domine Deus / Terzetto / Canto / Del Rev. Sig.r D. Giuseppe Principato

ms.; 19th century; 225x320 mm.; 10 parts: S, T, B, vl1, vl2, ob1, ob2, hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 491

PRINCIPATO, Giuseppe

[Domine ad adiuvandum. Verse. SATB, orch., C maj.]

Organo / Domine ad adiuvandum & c. / a / Quattro Voci / e / Stromenti / del / Sig. Don Giuseppe Principato / 1806 / Chev. Giuseppe Grech Padrone

ms.; 1806; 230x310 mm.; 12 parts: S, A, T, B, vl1, vl2, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 492

PRINCIPATO, Giuseppe

[Dixit. Psalm 109. SATB, orch., Bb maj.]

Dixit / Organo / Prop.ta della Chiesa Cattedrale del Gozo

ms.; 19th century; 230x325 mm.; 13 parts: S, A, T, B, vl1, vl2, ob1, ob2, hns1+2, trb1, trb2, db, org (2, 2, 2, 2, 3, 3, 2, 2, 2, 1, 1, 2, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 493

PRINCIPATO, Giuseppe

[Nisi dominus. Psalm 126. SS, orch., Bb maj.]

Nisi Dominus / Del Sig.r D.r D.n Giuseppe Principato / Organo

ms.; 19th century; 230x315 mm.; 9 parts: S1, S2, vl1, vl2, ob1, ob2, hn1, hn2, org (2, 2, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: G.M.T. Different copyists.

M-GVca Mus. Ms. 494

PRINCIPATO, Giuseppe

[Litany BVM. SATB, orch., A maj.]

Litanie della B.V.M. del Sig.r Principato / Flauto

ms.; 19th century; 230x315 mm.; 7 parts: S, A, T, B, vl1, fl, db (1, 1, 1, 1, 2, 1, 1 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 495

PRINCIPATO, Giuseppe

[Tantum ergo. Canticle. S, orch., Eb maj.]

Tantum Ergo / del Sig.r D. Giuseppe Principato / Organo

ms.; 1835; 230x150-131 mm.; 8 parts: S, vl1, vl2, ob1, ob2, hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons. On organ part f.1v - *1835*

M-GVca Mus. Ms. 496

PRINCIPATO, Pietro

[Mass. SA, orch., Bb maj,]

Credo Soprano

ms.; 19th century; 225x320 mm.; 8 parts: S, A, vl1, vl2, ob1, ob2, hns1+2, db (1, 1, 2, 2, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 497

PRIVITERA

[Dixit. Psalm 109. T, orch., Ab maj.]

De Torrente del / Maestro Privitera / P.ne Adr.na Lanzon

ms.; 19th century; 235x150-315 mm.; 1 part: score (8 ff.); 24 parts: T, 2vl1, vl2, vla1+2, vla pbb, vla1, vla2, fl, 2cl, cl3, hns1+2, tpts1+2, 2trb1, trb2, 3trb3, ofi, db (1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 498

PULEA

[Quis Ascendit. Offertory. S, orch., F maj.]

Offertorio / Quis Ascendit / Del Sig. Puleo / Per la Festa di S. Luigi Gonzaga / 1830 / Organo / Not.o M. Ang.o Gatt Padrone

ms.; 1830; 235x320 mm.; 10 parts: S, vl1, vl2, fl, ob1, ob2, hn1, hn2, bsn, org (2, 2, 2, 1, 2, 2, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 499

RAVANELLO, Oreste

[Mass. SA / TB, orch., B min.]

VoxI / Missa in hon. Sancti Josephi Calasanti / Oreste Ravanello Op.63

ms.; 20th century; 290x210 mm.; 26 parts: 5S, 5A, T, B, vl1, vl2, fl, cl1, cl2, hn1, hn2, tpt, trb1, trb2, bsn, vlc, db, bass (2, 2, 2, 2, 2, 2, 2, 2 ,2, 2, 6, 6, 6, 6, 5, 6, 6, 6, 4, 4, 4, 4, 6, 6, 6, 4 ff.). Voice parts are printed sheets.

M-GVca Mus. Ms. 500

REBECCHINI, Serafino

[Tantum ergo. Canticle. B, F min.]

Tantum Ergo / per / Voce di Baritono / di / Serafino Rebecchini / 1.o Aprile 1866

ms.; 1866; 305x222 mm.; part: score (5 ff.); 1 part: B (1 ff.).

M-GVca Mus. Ms. 501

REBRECCHINI, Serafino

[Mass. orch., C min.]

Qui tollis peccata / Per Voce di Basso con Orchestra / Serafino Rebecchini

ms.; 19th century; 233x290 mm; 1 part: score (12 ff.).

M-GVca Mus. Ms. 502

RICCI, [Federico]

[Symphony. orch., D maj.]

Organo / Sinfonia / Del Maestro Ricci / Donata a me dal Sig.r Fr.o Santucci

ms.; 19th century; 227x315 mm.; 1 part: vocal score (2 ff.); 9 parts: vls1+2, vl1, fl, ob, cl1, cl2, hn, trb, org (4, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists. On vocal score part f.2r - *Finis Prosit ja Cinre / Coppiata li 24 Luglio 1851 / Di Paolo Cremona Padrone*

M-GVca Mus. Ms. 503

ROSSINI, Gioacchino

[Symphony. orch., C maj.]

Sinfonia Nell'Italiana in Algieri / Del Sig.r Gioach. Rossini / Violino Primo

ms.; 19th century; 237x320 mm.; 14 parts: vl1, vl2, ob1, fl, cl1, cl2, 2hn1, hn2, trb1, trb2, trb3, 2db (3, 3, 2, 3, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 504

ROSSINI, Gioacchino

[Cavatina. Piano, G maj.]

Nella Doona del Lago / Elena oh to ch'io chiamo / Cavatina / Per Piano Forte del Sig.r Rossini / Padrona Maria Rosa Micallef

ms.; 19th century; 220x310 mm.; 1 part: pft (10 ff.). Watermarks: anthropomorphised moon in an emblem.

M-GVca Mus. Ms. 505

SIGISMONDI, Domenico

[Symphony. orch., D maj.]

Alloggio Militare / Sinfonia Con piu' Stromenti / Del Sig.r Domenico Sigismondi / Basso / Padrone il Sg.r Salvat. Pace

ms.; 19th century; 225x315 mm.; 7 parts: vl1, vl2, cl1, cl2, hn1, hn2, db (2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three stars in an emblem. Differnet copyists.

M-GVca Mus. Ms. 506

SOGNER, Pasquale

[Mass. SS, orch., Bb maj.]

Qui Sedes / e Quoniam / Del Sig.r Pasquale Sogner / Organo / P.ne Adriano

ms.; 19th century; 230x315 mm.; 9 parts: S1, S2, vl1, vl2, fl, cl, hns1+2, db, org (1, 1, 2, 2, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 507

SOGNER, Pasquale

[Mass. S, orch., Bb maj.]

Qui Sedes e Quoniam / Del Sig.r Pasquale Sogner / Organo

ms.; 19th century; 230x315 mm.; 10 parts: S, vl1, vl2, vl3, fl, hns1+2, tpt, trb, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 508

SOGNER, Pasquale

[Mass. TTB, orch., G maj.]

Violino 1. Sogner / Cum Sancto Spiritu

ms.; 1838; 233x320 mm.; 10 parts: T1, T2, B, vl1, vl2, fl, cl1, cl2, hn1, db (1, 1, 1, 2, 2, 2, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons. On fl. part - f. 1v: *1838.* Different copyists.

M-GVca Mus. Ms. 509

SPINA, Mastino

[Symphony. orch., D maj.]

Sinfonia / con / Violini e Stromenti di Fiato Obbligati / Del Sig.r Mastino Spina / Contrabasso / Ch.o Vincenzo Bondin Padrone

ms.; 19th century; 237x325 mm.; 5 parts: vl2, ob1, hn1, cl, db (2, 2, 1, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 510

SPITERI FREMOND, Giuseppe

[Laudamus Dominum. Antiphon. T, orch., F maj.]

Laudamus Del P. Giuseppe Spiteri Fremond / Controbasso / Il Sig.r Adriano Lanzon P.ne

ms.; 19th century; 227x145-310 mm.; 15 parts: T, vl1, vl2, fl, picc, ob, hn1, hn2, trb1, trb2, trb3, bass, 2db (2, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons -large one with face. Different copyists.

M-GVca Mus. Ms. 511

SPITERI FREMOND, Giuseppe

[Requiem Mass. Libera. TTBB, orch., G min.]

Libera me Domine / del Maestro / P.G. Spiteri Fremond / Emm. Bartoli / 5 parti di Canto / 15 parti d'orchestra

ms.; 19th century; 223-290x220-310 mm.; 2 parts: 2 score (9, 16 ff.); 41 parts: 3T1, 2T2, 2B1, 2B2, 3vl1, vla, 2fl, ob, 2cl1, cl2, 2hn1, 2hn2, 2tpt1, 2trb1, 2trb2, trb3, euph, 2ofi, bsn, 2vlc, 2db, timp (1, 2, 1, 1, 1, 2, 1, 1, 1, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 2, 2, 2, 2, 1 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 512

SPITERI FREMOND, Giuseppe

[Antiphon. TTTB, orch., G maj.]

Antifona / della Beata Vergine / del Signor Spiteri Fremond / 1847 / Giorgio Gatt Padrone

ms.; 1847; 228x310 mm.; 13 parts: T1, T2, T3, 2B, vl1, vl2, fl, cl, hns1+2, trb, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 513

SPITERI FREMOND, Giuseppe

[Tantum ergo. Canticle. SsoloTsolo, STB, orch., F maj.]

Tantum Ergo / Del Rev.endo Sig.r M.ro / Padre Spiteri / P.ne lo Stip.o Adriano Lanzon / Composto li 18 9mbre 1847 nel conv.to / di S. Agostino del Gozo dal pad.ne

ms.; 1847; 227x315 mm.; 1 part: score (7 ff.); 33 parts: 3Ssolo, S2, Tsolo, 2T, 3B, 2vl1, 2vl2, vla, 2fl, ob, 3cl, cl2, 2hns1+2, tpt, trb1+2, trb1, trb2, 3db, 2org (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 514

SPONTINI, Gaspare

[Symphony. orch., C maj.]

Sinfonia / Spontini / Organo / Not.o M. Ang.o Gatt Pad.ne

ms.; 1819; 240x325 mm.; 5 parts: vl1, vl2, hn1, 2org (3, 3, 1, 2, 4 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists. On organ part f. 2v: *Copiata li 22 Aprile / 1819*

M-GVca Mus. Ms. 515

SUPPE', Franz von

[Overture. orch., D maj.]

Alliance Musicale / Poete Et Payson / By Suppe / 1st Violin Conductor

ms.; 19th century; 215-270x185-290 mm.; 13 parts: vl1, cl, hns1+2, hn2, trb2, 2vlc, bass, euf, bsn, 2db (2, 2, 2, 1, 2, 1, 2, 1, 1, 2, 2, 2, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 516

TOMASO,

[Dixit. Psalm 109. ST, orch., C maj.]

Dixit a Quattro Voci con piu' / Stromenti obbligati / In Cesolflaut / Organo / Salvat.e Pace Pad.ne

ms.; 1818; 230x310 mm.; 9 parts: S, T, vl2, ob1, ob2, hn1, hn2, db, org (2, 2, 4, 2, 2, 2, 2, 3, 4 ff.). Watermarks: three decrescent moons. Different copyists. On Organ part f. 4r: *Finis / 1818*

M-GVca Mus. Ms. 517

TRAVIGLIA, Silvio

[Mass. TB, orch., F maj.]

1908 / Silvio Traviglia / Missa Angelica / Breve e Facilissima / A Due Voci Pari / (adetta specialmente per voci bianchi) / con accompagnamento / di / Organo ed Armonio / Edizioni Zanibon

ms.; 1908; 215-300x240-290 mm.; 20 parts: 2T, 3B, 2vl1, 2vl2, fl, cl, cl2, hn1, hn2, tpt, trb,bsn, vlc, db, org (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 2, 4, 3, 2, 2, 4, 2, 4, 4, 9 ff.). Organo part is printed.

M-GVca Mus. Ms. 518

USIGLIO, Emilio

[March. orch., Eb maj.]

Marcia e Ratoplan / nell'opera / La Figlia del Generale / Ridot. / Del M.o Cav. Emilio Usiglio / Ridotta per Banda / da / V.zo Carabott / Li 11 Luglio 1876

ms.; 1876; 230x290 mm.; 1 part: score (8 ff.).

M-GVca Mus. Ms. 519

VARVARO, Pietro

[Mass. Tsolo, TT, orch., F maj.]

Partitura / Gloria / N.o 3 / del Maestro P. Varvaro / Anno 1860 / J.B.

ms.; 1860; 220-287x217-292 mm.; 1 part: score (10 ff.); 8 parts: Tsolo, T1, T2, vl1, vl2, fl, hns1+2, tpt (1, 1, 1, 2, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 520

VARVARO, Pietro

[Laudamus Dominum. Antiphon. SATB, orch., Ab maj.]

Laudamus / Solo di Basso con Cori / Del Sig. P. Varvaro / Organo / P.ne Adriano Lanzon

ms.; 1891; 215x145-315 mm.; 1 part: score (12 ff.); 29 parts: S, A, 2T, B, 3 Bsolo, 2vl1, 2vl2, vla, fl, cl2, 2hns1+2, 2tpt, trb1, trb2, trb3, vlc, 3db, org (1, 1, 1, 1, 1, 1, 2, 4, 2, 2, 2, 2, 2, 2, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists. On vla part f. 2v: *Copiata li 8 agosto 1891.*

M-GVca Mus. Ms. 521

VARVARO, Pietro

[Domine Deus. Gradual. TTB, orch., Eb maj.]

Domine Deus, Qui Tollis, Qui Sedes / Quoniam / Terzetto / Tenore 1.mo, Tenore 2.do e Basso / di / P. Varvaro / L. Baluci - Padrone

ms.; 19th century; 218x145-290 mm.; 1 part: score (14 ff.); 17 parts: T1, T2, B, 2vl1, 2vl2, fl, cl, cl2+3, hn1, hn2, tpt, trb1, trb2, 2db (1, 1, 1, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 2, 2 ff.). Different copyists.

M-GVca Mus. Ms. 522

VARVARO, Pietro

[Mass. T, orch., F maj.]

Qui Sedes e Quoniam / del M.o Pietro Varvaro / Solo Per Tenore

ms.; 19th century; 218x293 mm.; 1 part: score (8 ff.).

M-GVca Mus. Ms. 523

VARVARO, Pietro

[Mass. TTB, orch., G maj.]

Cum Sancto Spiritu P. Varvaro

ms.; 19th century; 217x145-290 mm.; 1 part: score (6 ff.); 20 parts: 2T1, T2, 3B, 2vl1, 2vl2, fl, cl, cl2+3, hn1, hn2, tpt, trb1, trb2, 2db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 524

VARVARO, Pietro

[Dixit. Psalm 109. STTB, orch., C maj.]

Dixit / Del Sig.r Pietro Varvaro / Organo / Proprieta' del Sig.r Prof.e Adriano Lanzon

ms.; 19th century; 145-230x283-310 mm.; 1 part: score (12 ff.); 62 parts: 3S, 2T1, 6T2, 2B1, 6B2, 5vl1, 5vl2, vla, picc, 2fl, 2ob, 4cl1, 2cl2, 2hn1, 2hn2, 2tpt, sax1, sax2, 2trb1, 2trb2, 2trb3, 4db, 2 org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 2, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 525

VARVARO, Pietro

[Tantum ergo. Canticle. T, orch., D maj.]

Tantum Ergo / Solo / per / Tenore / di / P. Varvaro / Regalo fatto da Camillo Bonanno / alla Cattedrale del Gozo 30/9/82

ms.; 1882; 215x145-305 mm.; 1 part: score (6 ff.); 31 parts: 3T, 3vl1, 3vl2, 2fl, vl, 3cl, 3hns1+2, 3tpts, sax1, sax2, trb1+2, trb1, trb2, 4db, org (1, 1, 3, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 526

VARVARO, Pietro

[Salve Regina. Antiphon. B, orch., F maj.]

Salve Regina / Del Sig.r Pietro varvaro / P.ne A. Lanzon

ms.; 19th century; 233x315 mm.; 9 parts: B, vl1, vl2, vl3, fl, tpt, trb1+2, db, org (1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 527

VARVARO, Pietro

[Ave Maria. Hymn. T, orch., Eb maj.]

Ave Maria e Salve - Varvaro

ms.; 19th century; 215x145-290 mm.; 1 part: score (4 ff.); 13 parts: 2T, 2vl1, vl2, fl, 2cl, cl2, hns1+2, tpt, trb1+2, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 528

VARVARO, Pietro

[Juravit Dominus. Intorit. B, orch., Ab major}

Juravit / Solo di Basso / Del Sig. P. Varvaro / F. Baluci Padrone

ms.; 19th century; 220x290 mm.; 1 part: score (18 ff.); 16 parts: B, 2vl1, 2vl2, fl, cl, cl2, ob, hn1, hn2, tpt, trb1, trb2, euf, db (2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1,1, 2 ff.).

M-GVca Mus. Ms. 529

VASSALLO, Cesare

[Mass. SATB, orch., D maj.]

7bre / Kyrie a quattro voci / con piu stromenti obbligati / Originale / D.r Cesare Vassallo / 1826

ms.; 1826; 233x320 mm.; 1 part: score (8 ff.); 15 parts: S, A, T, B, 2vl1, vl2, cl, ob1, ob2, hn1, hn2, tpt, 2db (3, 3, 3, 3, 4, 1, 4, 1, 3, 3, 3, 3, 1, 4, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 530

VASSALLO, Cesare

[Mass. SATB, orch., D maj.]

Kyrie / Del Sig.D.r Cesare Vassallo / Organo

ms.; 19th century; 235x320 mm.; 40 parts: 3S, 2A, 3T, 3B, B1, B2, 3vl1, 3vl2, fl1, fl2, 3ob1, 3ob2, 3hns1=2, tpt1+2, trb, trb1, trb2, 2db, 3org (4, 2, 1, 1, 1, 5, 1, 1, 4, 2, 1, 2, 1, 1, 8, 2, 2, 9, 2, 2, 8, 8, 2, 2, 1, 2, 2, 1, 1, 1, 1, 6, 4, 1, 1, 2, 2, 9, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 531

VASSALLO, Cesare

[Mass. SATB, orch., C maj.]

Del D.r Cesare Vassallo In Do / Messa Solenne maggo 1830 / Organo

ms.; 1830; 230x320 mm.; 18 parts: S, A, T, B, 2vl1, vl2, picc, ob1, ob2, hn1, hn2, tpt1, tpt2, trb, db, org (4, 4, 4, 4, 5, 6, 6, 5, 3, 4, 4, 4, 4, 3, 3, 3, 3, 4 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 532

VASSALLO Cesare

[Mass. SATB, orch., Bb maj.]

Controbasso / Messa del D.r Cesare Vassallo / di proprieta' della S. Mat.e Chiesa del Gozo

ms.; 19th century; 230x320 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hns1+2, 2db (4, 2, 4, 4, 8, 6, 6, 6, 6, 5, 6 ff.). Watermarks: three decrescent moons -large one with face. Different copyists.

M-GVca Mus. Ms. 533

VASSALLO, Cesare

[Mass. SATB, orch., G maj.]

Kyrie e Gloria / Del Sig.r Cesare Vassallo / Controbasso

ms.; 19th century; 225x310 mm.; 13 parts: S, A, T, 2B, 2vl1, vl2, ob1, ob2, hn1, hn2, db (4, 4, 4, 4, 3, 8, 8, 7, 6, 6, 5, 5, 7 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 534

VASSALLO, Cesare

[Mass SATB, orch., F maj.]

Messa in Pastorale / a quattro voci / con piu' strumenti obbligati / del / Sig.r D.r Cesare Vassallo / fatta li 18 8bre 1832 / della chiesa matrice

ms.; 1832; 235-285x215-320 mm.; 1 part: score (56 ff.); 24 parts: S, A, T, B, 2vl1, 2vl2, fl, ob, 2vl, cl2, hns1+2, hn1, hn2, 2tpt, 2trb1, trb2, 2db, bass (3, 3, 3, 3, 4, 4, 4, 4, 3, 2, 2, 1, 4, 2, 2, 2, 2, 2, 2, 1, 2, 4, 4, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 535

VASSALLO, Cesare

[Mass. SATB, orch., Bb maj.]

Gloria / Del Sig.r D. Cesare Vassallo / Organo / Giuseppe Cassar P.ne

ms. ; 1839; 230x160-315 mm.; 31 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2fl, 2ob, 2hn1, 2hn2, 2cl, trb1+2, 2trb1, 2trb2, 2db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists. On ob. Part f.1v - *1839.*

M-GVca Mus. Ms. 536

VASSALLO, Cesare

[Mass. SATB, orch., G maj.]

Gloria / in excelsis / D.r C.e V.lo / AL.

ms.; 1842; 227x317 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. On db part f. 2v: *Lanzon li 18 9bre 1842*

M-GVca Mus. Ms. 537

VASSALLO, Cesare

[Domine Deus. Gradual. BB, orch., Eb maj.]

Del Sig.r D.r C.re Vassallo / Domine Deus / Due a Bassi / Organo / S.P.I.P.

ms.; 19th century; 230x300 mm.; 22 parts: 2B1, 2B2, 2vl1, 2vl2, 2ob1, 2ob2, 2hns1+2, tpt2, trb1+2, 4db, 2org (4, 4, 4, 4, 1, 1, 1, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 538

VASSALLO, Cesare

[Domine Deus. Gradual. B, orch., Eb maj.]

Organo / D.ne Deus del Sig.r D.r Cesare Vassallo / di Proprieta' e Per uso della Chiesa Mat.ce / del Gozo

ms.; 19th century; 230x320 mm.; 10 parts: B, vl1, vl2, cl1, cl2, hn1, hn2, 2db, org (2, 3, 2, 2, 2, 2, 2, 2, 2, 3 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms 539

VASSALLO, Cesare

[Domine Deus. Gradual. SS, orch., G maj.]

Domine Deus / Del Sig.r D.r Cesare Vassallo / Organo

ms.; 19th century; 230x320 mm.; 9 parts: S1, S2, vl1, vl2, ob1, ob2, hn1, db, org (1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 540

VASSALO, Cesare

[Mass. STTB, orch., C maj.]

Organo / Qui Tollis del Sig.r Cesare Vassallo D.r / 1836 / Adriano Lanzon P.ne

ms.; 1836; 230x315 mm.; 1 part: score (17 ff.); 14 parts: S, T1, T2, B, vl1, vl2, cl, ob1, hn1, trb1, trb2, 2db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 541

VASSALLO, Cesare

[Mass. STB, orch., Eb maj.]

Qui Tollis / C. Vassallo / Proprieta' della Chiesa Catt.le 1884

ms.; 1884; 225x295 mm.; 9 parts: S, T, B, vl1, vl2, cl, ob1, ob2, db (1, 1, 1, 1, 1, 2, 1, 1, 1 ff.).

M-GVca Mus. Ms. 542

VASSALLO, Cesare

[Mass. T, orch., D min.]

Organo / Qui Tollis / Del D.r Ces.e Vas.llo / X / P.ne Ad.no L.zon / Sac. Luciano Baluci / Vittoria Gozo

ms.; 19th century; 230x160-315 mm.; 11 parts: T, vl1, vl2, cl, ob, hns1+2, trb1, trb2, 2db, org (1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 543

VASSALLO, Cesare

[Mass. S, orch., Bb maj.]

Qui Sedes / Del Sig.r D.r Cesare Vassallo / Organo

ms.; 19th cemtury; 320x235 m.; 7 parts: S, vl1, vl2, ob1, hn1, db, org (1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 544

VASSALLO, Cesare

[Mass. T, orch., Eb maj.]

Qui Sedes Solenne / Controbasso / di proprieta' della S. Mat. Chiesa del Gozo

ms.; 19th century; 227x310 mm.; 11 parts: T, v1, vl2, fl1, fl2, hns1+2, trb1, trb2, ofi, 2db (2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 545

VASSALLO, Cesare

[Mass. B. orch., Eb maj.]

Quoniam / Basso Solo / del D.r Cesare Vassallo / Organo / 1834

ms.; 1834; 227x160-315 mm.; 19 parts: B, 2vl1, 2vl2, 2cl1, 2cl2, 2hn1, 2hn2, trb1, trb2, 2db, 2org (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 546

VASSALLO, Cesare

[Mass. SATB, orch., Eb maj.]

Cum Sancto Spiritu & c / Del Sig.r D.r C. Vassallo / Organo / Adriano Lanzon Pad.ne

ms.; 19th century; 235x320 mm.; 25 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2ob1, 2ob2, 2hns1+2, vla, trb1, trb2, 3db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 547

VASSALLO, Cesare

[Mass. SATB, orch., Bb maj.]

Cum Sancto Spiritu / Del Sig.r D.r Cesare Vassallo / Organo

ms.; 19th century; 230x150-320 mm.; 16 parts: S, A, T, B, vl1, vl2, cl1, cl2, 2ob1, 2ob2, hn1, hn2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 548

VASSALLO, Cesare

[Mass. SATB, orch., C maj.]

Del D.r Cesare Vassallo / In Do / Credo / del D.r Cesare Vassallo / Organo / li 22 Gennaio 1884 donato dal Prore : Can: Mercieca a Giuseppe Cassar / in Ricompenso di altri Opera donati dal V.o Cassar alla Catted.le

ms.; 1884; 230x310 mm.; 26 parts: 2S, 2A, 2T, 2B, 3vl1, 3vl2, 2cl, ob1, 2ob2, 2hns1+2, trb1, trb2, 2db, org (1, 2, 1, 1, 1, 1, 1, 1, 2, 2, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus.Ms. 549

VASSALLO, Cesare

[Mass. STB, orch., C maj.]

Credo / Del Sig.r Cesare Vassallo / V.B.

ms.; 19th century; 220-225x295-315 mm.; 1 part: score (15 ff.); 17 parts: S, T, B, 2vl1, 2lv2, cl1, ob1, ob2, tpt, sax1, sax2, trb1, trb2, db, org (1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 550

VASSALLO, Cesare

[Domine ad adiuvandum. Verse. SATB, orch., Bb maj.]

D.ne ad Adiuvandum / Organo / del Sig.r Cesare Vassallo / di Proprieta' per uso della chiesa Matrice del Gozo

ms.; 19th century; 215-235x145-320 mm.; 16 parts: S, A, T, B, 2vl1, 2vl2, fl, cl1, cl2, hns1+2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 551

VASSALLO, Cesare

[Domine ad adiuvandum. Verse. SATB, orch., Bb maj.]

A. / Organo / D.ne ad Adiuvandum / Del D.r Cesare / Di Proprieta' a Per uso della Chiesa matrice del Gozo / Il 1.o 7mbre 1846 / A.L.

ms.; 1846; 230x320 mm.; 11 parts: S, A, T, B, vl1, vl2, cl1, cl2, hns1+2, db, org (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 552

VASSALLO, Cesare

[Domine ad adiuvandum. Verse. SATB, orch., A maj.]

Domine ad adiuvandum / a quattro voci / con piu' Stromenti obbligati / del Sig.r D.r Cesare Vassallo / 1828

ms.; 1828; 235x160-330 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus.Ms. 553

VASSALLO, Cesare

[Domine ad adiuvandum. Verse. Bsolo, SATB, orch., Eb maj.]

Del Sig.r D.r C.re Vassallo / Domine ad Adiuvandum / a / Solo Basso con Ripieni / Organo / S.P.I.P

ms.; 19th century; 160-310x230 mm.; 25 parts: 2S, 2A, 2T, 2B, 2vl1, 2lv2, 2ob1, 2ob2, 2hns1+2, 2trb, 3db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ,1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - alrge one with face. Different copyists.

M-GVca Mus. Ms. 554

VASSALLO, Cesare

[Domine e dixit. Psalm 109. SATB, orch., F maj.]

Domine & Dixit / Brevi / Del Sig.r D.r C. Vassallo / Organo / di proprieta' della Chiesa Matrice

ms.; 19th century; 230x315 mm.; 13 parts: S, A, T, B, 2vl1, vl2, cl, ob1, ob2, hns1+2, db, org (2, 1, 1, 1, 3, 2, 2, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 555

VASSALLO, Cesare

[Dixit. Psalm 109. SATB, orch., D maj.]

Dixit / Breve / del / Sig.r D.r Cesare Vassallo / Sac. Luciano Baluci

ms.; 19th century; 145-220x215-285 mm.; 1 part: score (19 ff.); 2 parts: trb1, trb2 (1,1,ff.).

M-GVca Mus.Ms. 556

VASSALLO, Cesare

[Dixit. Psalm 109. SATB, orch., C maj.]

A. / Dixit / A Quattro Voci con piu' istromenti obligati / Del Sig.r D.r Cesare Vassallo / Organo / di proprieta' della chiesa Matrice

ms.; 1847; 310x230 mm.; 23 parts: 3S, A, T, 2B, vl1, vl2, fl, cl, ob, hn1, hn2, tpt1, tpt2, trb1, vlc, db, ofi, org (2, 2, 4, 4, 4, 4, 2, 7, 10, 5, 5, 5, 6, 6, 4, 2, 4, 3, 3, 2, 8, 2, 8 ff.). Watermarks: three decrescent moons - alarge one with face. Different copyists. On B part f. 1v: *Chiesa Matrice del Gozo / Copiata li 3 Maggio 1847*

M-GVca Mus.Ms. 557

VASSALLO, Cesare

[Dixit. Psalm 109. SATB, orch., Eb maj.]

Dixit / Del D.r Ces.e Vassallo / Organo / di proprieta' della Chiesa Matrice

ms.; 19th century; 228x310 mm.; 12 parts: S, A, T, B, vl1, vl2, cl1, cl2, hns1+2, trb, db, org (1, 1, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 558

VASSALLO, Cesare

[Dixit. Psalm 109. SATB, orch., G maj.]

Dixit Dominus / a 4 Voci con Strumenti obbligati / Del D.r Ces.e Vassallo / Organo / 1828

ms.; 1828; 320x230 mm.; 26 parts: 2S, 2A, 2T, 2B, 2vl1, 2lv2, 2ob1, 2ob2, hns1+2, hn1, hn2, trb1, trb2, ofi, vlc, db, 2org (3, 3, 1, 2, 1, 2, 1, 2, 3, 4, 4, 4, 3, 2, 4, 2, 3, 2, 2, 2, 2, 2, 4, 3, 4, 4 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus.Ms. 559

VASSALLO, Cesare

[Confitebor. Psalm 110. ST, orch., F maj.]

Confitebor Del Sig.r D.r Cesare Vassallo / Violino Primo

ms.; 19th century; 165-320x230 mm.; 9 parts: S, T, vl1, vl2, ob1, ob2, hn1, hn2, db (1, 1, 2, 2, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon - large one with face. Different copyists.

M-GVca Mus. Ms. 560

VASSALLO, Cesare

[Laetatus sum. Psalm 121. orch., Bb maj.]

Laetatus Sum / A voce sola di Soprano / Con / Strumenti obbligati / Del Sig.r D.r Ces.re Vassallo / Organo / Della S. M.e Chiesa Del Gozo

ms.; 19th century; 220-320x235-285 mm.; 31 parts: 3S, 4vl1, 3vl2, fl, 2cl, vla, 2ob1, 2ob2, hns1+2, hn1, hn2, tpt, 2trb1, 2trb2, 3db, 2org (1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 561

VASSALLO, Cesare

[Laetatus sum. Psalm 121. SATB, orch., Eb maj.]

Letatus Sum / a Quattro Voci / Con piu' Stromenti obbligati / Originale / D.r Cesare Vassallo / 1835

ms.; 1835; 240x325 mm.; 1 part: score (14 ff.); 16 parts: S, A, T, B, vl1, vl2, cl1, cl2, hns1+2, hn1, hn2, trb1, trb2, ofi, db, org (2, 1, 1, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus.Ms. 562

VASSALLO, Cesare

[Laudate pueri. Psalm 112. SATB, orch., Bb maj.]

Laudate Pueri / a / Quattro Voci / con/ Piu' Stromenti obbli.ti / del / Sig.r D.r Cesare Vassallo / Organo / Can.co Giuseppe Grech pad.ne

ms.; 19th century; 235x325 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, tpt, db, org (2, 2, 2, 2, 3, 3, 2, 2, 2, 2, 3 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 563

VASSALLO, Cesare

[Laudate pueri. Psalm 112. S, orch., A min.]

Laudate Pueri Dominus / a Voce Sola di Soprano / con piu' Stromenti obbligati / Originale / D.r Cesare Vassallo / 1818 / Proprieta' della S. Matrice Chiesa del Gozo

ms.; 1818; 235x320 mm.; 1 part: score (20 ff.); 18 parts: 2S, 2vl1, 2vl2, 2ob1, 2ob2, 2hns1+2, trb1, trb2, 3db, org (2, 2, 3, 2, 2, 2, 1, 2, 1, 2, 1, 1, 1, 1, 2, 2, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus.Ms. 564

VASSALLO, Cesare

[Laudate pueri. Psalm 112. SATB, orch., G maj.]

Laudate / sollenne / Del Sig.r D.r C. Vassallo / Controbasso / Per uso della Chiesa Mat.e

ms.; 19th century; 235x315 mm.; 17 parts: S, A, T, B, 2vl1, vl2, fl, cl1, cl2, hn1, hn2, trb1, trb2, ofi, vlc, db (5, 2, 2, 2, 4, 6, 6, 4, 4, 3, 4, 4, 1, 1, 1, 6, 6 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 565

VASSALLO, Cesare

[Nisi dominus. Psalm 126. SATB, orch., G maj.]

Salmo - Nisi Dominus / Del Sig.r D. C. Vassallo / Organo / Sac. L. Baluci Padrone

ms.; 1842; 232x320 mm.; 30 parts: 2S, 2A, 2T, 2B, 3vl1, 3vl2, vla, 2ob1, 2ob2, cl, hn1, hn2, 2hns1+2, trb1, trb2, 2db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 566

VASSALLO, Cesare

[Magnificat. Canticle. SATB, orch., Bb maj.]

Decembre / Magnificat / a quattro Voci / Con piu' Stromenti obbligati / Originale / D.r Cesare Vassallo / 1828

ms.; 1828; 227x326 mm.; 1 part: score (16 ff.); 12 parts: S, A, T, B, vl1, vl2, cl, ob1, ob2, tpt1+2, db, org (2, 1, 1, 2, 3, 2, 2, 2, 2, 2, 2, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 567

VASSALLO, Cesare

[Magnificat. Canticle. SATB, orch., D maj.]

Organo / Magnificat / Di proprieta', e per uso della Chiesa Matrice del Gozo

ms.; 19th century; 232x315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hns1+2, trb, db, org (2, 2, 2, 2, 3, 3, 2, 2, 2, 2, 2, 4 ff.). Watermarks: anthropomorphised moon. Different copyists. On S part: f.v - *Del D.r Cesare Vassallo.*

M-GVca Mus.Ms. 568

VASSALLO, Cesare

[Judicabit. Psalm 42. SATB, orch., C min.]

Organo / Judicabit del Sig.r Cesare Vassallo D.r / Adriano Lanzon P.ne

ms.; 19th century; 228x325 mm.; 13 parts: S, A, T, B, vl1, vl2, fl, ob, hn1, hn2, trb, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus.Ms. 569

VASSALLO, Cesare

[Offertory. S, orch., Bb maj.]

Offertorio / Beata est Virgo Maria / del Sig.r D. C. Vassallo / Assumpta est dell'assunzione della V.M. / Anima nostra per Innocenti / Post Partem Virgo della Purita' / G. Cassar P.ne / Quis ascendit per S. Luigi

ms.; 19th century; 147-224x315 mm.; 1 part: score (3 ff.); 12 parts: 2S, vl1, vl2, fl, cl, cl2+3, hns1+2, tpt, trb1, trb2, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists. There are 5 S parts using the same music but different offertory text:

569B - Domine Deus

569C - Viam Viam - S. Filippo Neri

569D - Ascendit Deus per l'ascensione

569E - Elege - S. Stefano

569F - Siambula - Dom XIX post-pentecoste

M-GVca Mus. Ms. 570

VASSALLO, Cesare

[Gradual. STTB, orch., Eb maj.]

La Musica del presente e ridotta per il graduale della Conversione di S. Paolo Apostolo / e dell'Assunzione - Prpter veritatem / Organo / Gloriosa Virginis / Del / Perille Sig.e D.r Cesare Vassallo / 1846 / di proprieta' e per uso della Chiesa Matrice del Gozo

ms.; 1846; 232x320 mm.; 1 part: score (2 ff.); 19 parts: 2S, 2T1, 2T2, 2B, vl1, vl2, 2cl, ob, hns1+2, trb1, trb2, ofi, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ,2 ff.). Watermarks: open-winged dove in an emblem. Different copyists.

M-GVca Mus. Ms. 571

VASSALLO, Cesare

[Antiphon. SATB, orch., D maj.]

Dabit illi Dominus / Antifona / Con piu' Stromenti obblig. / Del Sig.r D.r Cesare Vassallo / Organo / Per uso della S.a Mat.ce Chiesa del Gozo / comprata da Carolo Debrincat / aprile 1836

ms.; 1836; 230x305 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 573

VASSALLO, Cesare

[Ave maris stella. Hymn. SATB, orch., G maj.]

Ave Maris Stella / Del D.r Cesare Vassallo / Organo / Per uso della Chiesa Matrice / Il 15 Agosto 1846

ms.; 1846; 233x145-320 mm.; 26 parts: 2S, A, 2T, 2B, 2vl1, 2vl2, 2cl, ob1, 2ob2, 3hn1+2, hn1, hn2, trb1, trb2, 2db, org (1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: open-winged dove in an emblem. Different copyists.

M-GVca Mus. Ms. 574

VASSALLO, Cesare

[Litany BVM. SSB, orch., F maj.]

Litanie / della B.V. Maria / A tre Voci / stromenti obbligati / Del Sig.r D.r Cesare Vassallo / 1835 / di proprieta' per uso della S. Mat.e Chiesa del Gozo

ms.; 1835; 227-289x230-310 mm.; 1 part: vocal score (9 ff.); 23 parts: 2S1. 2S2, 2B, 2vl1, 2vl2, cl, 2ob1, 2ob2, 2hn1, 2hn2, 2db, 2org (2, 2, 2, 2, 1, 1, 2, 2, 2, 2, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 575

VASSALLO, Cesare

[Alma redemptoris. Antiphon. S, orch., A maj.]

Alma / Del Sig.r D.r Cesare Vassallo / Organo / di proprieta' della Chiesa Mat. del Gozo

ms.; 1831; 230x320 mm.; 7 parts: S, vl1, vl2, fl, ob, db, org (1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists. On fl part: f.1v: *li 14 dicembre 1831*

M-GVca Mus. Ms. 576

VASSALLO, Cesare

[Pange lingua. Hymn. SATB, orch., Eb maj.]

Pange Lingua / a quattro Voci / Con piu' stromenti obbligati / Originale / D.r Cesare Vassallo / 1833

ms.; 1833; 240x325 mm.; 1 partL score (10 ff.); 14 parts: S, A, T, B, 2vl1, vl2, ob1, ob2, cl, hns1+2, db, 2org (2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 577

VASSALLO, Cesare

[Tantum ergo. Canticle. SATB, orch., Eb maj.]

Tantum Ergo / Del Sig.r D.r Cesare Vassallo / Organo

ms.; 19th century; 230x160-320 mm.; 12 parts: S, A, T, B, vl1, vl2, cl1, cl2, hn1, hn2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: open-winged dove. Different copyists.

M-GVca Mus. Ms. 579

VERDI, Giuseppe

[Symphony. orch., A maj.]

Verdi Nabuccodonosor / Concertino

ms.; 19th century; 232x315 mm.; 1 part: short score (6 ff.); 29 parts: 2vl1, 2vl2, vla, fl, picc, ob1, 3cl, 2cl1, cl2, hns1+2, hn1, 2hn2, hn3+4, 2tpt1, bsn, trb1+2, trb1, trb2, trb3, 3ofi, (3, 2, 3, 3, 3, 2, 2, 2, 3, 3, 2, 3, 2, 2, 2, 2, 2, 2, 2, 2, 3, 2, 2, 2, 2, 2, 2, 3 ff..). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 580

GRECH, Giuseppe

[Offertory. T, orch., Eb maj.]

Ave Maria / Offertorio / a Mon.re D.r P.P. Pace / Vescovo Del Gozo - 1879 / In Segno di rispetto / Giuseppe Grech

ms.; 1879; 220-245x290-330 mm.; 1 part: score (8 ff.); 9 parts: T, vl1, 2vl2, fl, hn1+2, tpt, db, org (1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists. On Solo T part: f. 1v: adopted words of Ave Maria written in red ink over Salve Regina text.

M-GVca Mus. Ms. 581

GRECH, Giuseppe

[Tantum ergo. Canticle. B, orch., F maj.]

Tantum Ergo / Solo di Basso / Organo / Adriano Lanzon P.ne

ms.; 19th century; 218x145-290 mm.; 8 parts: B, vl1, vl2, fl, cl, hns1+2, 2bass (1, 1, 1, 1, 1, 1, 1, 1 ff.). On bass part: f.1v - *Tantum Ergo S.G. Grech / Basso*

M-GVca Mus. Ms. 582

GRECH, Luigi

[Mass. orch., F maj.]

Credo Del Sig. L. Grech / Oboe P.mo

ms.; 19th century; 225x305 mm.; 4 parts: ob1, ob2, cl1, hns1+2 (2, 2, 2, 1 ff.). Different copyists.

M-GVca Mus. Ms. 583

GRECH, Luigi

[Magnificat. Canticle. TTB, orch., D maj.]

Magnificat / Del Sig.r Luigi Grech / Organo

ms.; 19th century; 225-285x220-315 mm.; 28 parts: 2T1, 2T2, 2B, 4vl1, 3vl2, 2fl, 2cl, 2hns1=2, 2tpt, trb1+2, trb1, trb2, 2db, org (1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 584

GRECH, Luigi

[Litany BVM. SSAB, orch., G maj.]

Litanie / Della B.V. Maria / Organo / P.ne A. Lanzon

ms.; 19th century; 230x155-315 mm.; 12 parts: S1, S2, A, B, vl1, vl2, ob1, ob2, hns1+2, trb1, trb2, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 585

GRECH, Luigi

[Litany BVM. SATB, orch., Bb maj.]

Litanie del B.V. Del Sig.r L. Grech / Controbasso

ms.; 1851; 230x315 mm.; 6 parts: S, A, T, B, 2db (2, 1, 2, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. On db part: f. 2r: *li 30 luglio 1851*

M-GVca Mus. Ms. 586

GRECH GRANDOLINI, Luigi

[Mass. SATB, orch., G maj.]

Messa Breve / del Sig. Luigi Grech Grandolini / Organo

ms.; 19th century; 220x280 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hns1+2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 2, 2 ff.).

M-GVca Mus. Ms. 587

GRECH GRANDOLINI, Luigi

[Domine ad adiuvandum. Verse. SATB, orch., G maj.]

Domine ad adiuvandum / Del Sig.r Luigi Grech Grandolini / Organo / Cattedrale

ms.; 19th century; 215-305x145-275 mm.; 16 parts: S, A, T, B, 2vl1, 2vl2, ob, 2cl, 2hns1+2, trb1+2, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 588

GRECH GRANDOLINI, Luigi

[Dixit. Psalm 109. STTBB, orch., D maj.]

Dixit Breve / Del Sig.r Luigi Grech Grandolini / 1851 / Organo

ms.; 1851; 220-300x230-285 mm.; 18 parts: S, T1, T2, B1, B2, 2vl1, 2vl2, ob1, ob2, cl, 2hns1+2, tpt, trb1+2, db, org (1, 1, 1, 1, 1, 3, 3, 2, 2, 1, 1, 1, 1, 1, 2, 1, 2, 2 ff.). Different copyists.

M-GVca Mus. Ms. 589

GRECH GRANDOLINI, Luigi

[Antiphon. SATB, orch., F maj.]

Antifona dell'Assunzione / Composta espressamente, e dedicata / all'Ill.mo e Re.mo Capitolo della Santa / Vescovile Chiesa Cattedrale dell'Isola / Gozo / da / Luigi Grech Grandolini / 1866

ms.; 1866; 235x315 mm.; 1 part: score (9 ff.); 16 parts: S, A, 2T, B, 2vl1, 2vl2, fl, cl, hns1+2, trb1, trb2, 2db (1, 1, 1, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 590

GRECH GRANDOLINI, Luigi

[Mass. Tui sunt coeli. S, orch., Bb maj.]

Tui sunt Coeli / All'Ill.mo e R.mo Monsig.e D.r Don Pietro Pace / Prelato Domatico di Sua Santita Pio IX / Vicario Generale dell'Isola Gozo, e sua dipendenza / Canonico Capitolare di malta / Luigi Grech Grandolini / Consagra

ms.; 19th century; 315x290 mm.; 1 part: score (6 ff.); 7 parts: S, vl1, vl2, fl1, fl2, db, org (1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 591

GRECH GRANDOLINI, Luigi

[Salve Regina. Antiphon. B, orch., F maj.]

Luigi Grech Grando- / lini / 1830 / Salve Regina / Giuseppe Cassar P.ne

ms.; 1830; 225x310 mm.; 1 part: score (2 ff.); 2 parts: B, db (1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 592

GUGLIELMI, Pietro

[Symphony. orch., C maj.]

Sinfonia / con Violini, Clarinetti obbligati, Corni / e Basso / Del Sig.r Don Pietro Guglielmi / M.A. Parnis Pad.ne

ms.; 19th century; 230x160-310 mm.;

M-GVca Mus. Ms. 593

ROSSETTI, Antonio

[Magnificat. Canticle. SATB, orch., D maj.]

Organo / Magnificat / A quattro Voci / con Violini, Oboe, Corni, e / Basso / del Sig.r Rossetti - della chiesa matrice 1801

ms.; 1801; 225x315 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (4, 3, 3, 3, 4, 4, 2, 2, 2, 2, 4, 4 ff.). Watermarks: three decrescent moons.

M-GVca Mus. Ms. 594

[Mass. SATB, orch., Bb maj.]

Messa dei Morti / Organo / 1818 / Pad.ne Luigi Debatta

ms.; 1818; 220x320 mm.;

M-GVca Mus. Ms. 595

[Mass. ATB, orch., Eb maj.]

Messa / Oboe Primo / Stip.te Paolino Portelli Pad.ne

ms.; 19th century; 228x325 mm.; 8 parts: A, T, B, vl1, vl2, ob1, hns1+2, db (2, 2, 2, 3, 4, 4, 2, 2 ff.). Watermarks: anthropomorphised moon. On A part f.2r - *Can.co D. Saverio Mizzi copio dalle ore 2 ½ alle 4.*

M-GVca Mus. Ms. 596

[Mass. B, orch., Bb maj.]

Kyrie / Baritono

ms.; 19th century; 220x300 mm.; 1 part: score (6 ff.); 1 part: B (4 ff.); Different copyists.

M-GVca Mus. Ms. 597

[Mass. SATB, orch., C maj.]

Messa / a sole voci / Organo / di proprieta' della S. Mat. Chiesa del Gozo

ms.; 19th century; 225x305 mm.; 1 part: score (8 ff.); 7 parts: S, A, T, B, 3 org (2, 2, 2, 2, 2, 2, 4 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 598

[Mass. TB, orch., C min.]

Kyrie / S.V.B. / 1895 / Controbasso / Sac. L. Baluci / ottobre 1921

ms.; 1895; 145-280x220 mm.; 12 parts: T, B, vl1, vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.).

M-GVca Mus. Ms.600

[Mass. STTB, orch., D min.]

Canto

ms.; 19th century; 215x145-290 mm.; 12 parts: S, T1, T2, B, vl1, vl2, fl, hn1+2, cl, tpt, ofi, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 601

[Mass. SATB, orch., F maj.]

Gloria / Organo

ms; 19th century; 227x315 mm.; 15 parts: S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, tpt, trb1, trb2, db, org (1, 1, 1, 1, 2, 1, 2, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one wth face. Different copyists.

M-GVca Mus. Ms. 602

[Domine Deus. Gradual. TB, orch., G maj.]

Dominus Deus Duetto / Tenore e Basso / Concertino

ms.; 19th century; 235x310 mm.; 1 part: short score (3ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 603

[Domine Deus. Gradual. B, orch., A maj.]

Organo / Domine Deus / Per Basso Cantante col Flauto obbligato / 1838 / Gozo

ms.; 1838; 233x160-315 mm.; 9 parts: B, vl1, vl2, fl, cl1, hn1, hn2, db, org (1, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 604

[Laudate Pueri. Psalm 112. T, orch., C maj.]

Quis Sic / D. ? Per Te. / 18.. / Dedicato dall'autore alla gran [. .]

ms.; 19th century; 230x320 mm.; 1 part: score (16 ff.). Watermarks: anthropomorphised moon in an emblem. On f.1v - the front page is torn.

M-GVca Mus. Ms. 605

[Mass. Qui sedes. S, orch., G maj.]

Qui Sedes / a solo voce di soprano

ms.; 19th century; 225x160-315 mm.; 8 parts: vlobb, vl1, vl2, fl, hn1, hn2, db, org (2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon in an emblem. Different copyists.

M-GVca Mus. Ms. 606

[Mass. Qui sedes. B, orch., F maj.]

Qui Sedes / Solo per Basso

ms.; 19th century; 230x315 mm.; 1 part: score (28 ff.); 19 parts: B, 2vl1, 2vl2, ob1, ob2, vla, fl, cl1, cl2, hn1, hn2, tpt1, tpt2, trb, vlc, db (4, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 4, 2 ff.). Watermarks: three stars in an emblem.

M-GVca Mus. Ms. 607

[Mass. A, orch., D maj.]

Qui Tollis o Qui Sedes / a / Voce di Contralto solo / Per uso di Cavl.e Ant.o Bondi

ms.; 1864; 235x335 mm.; 12 parts: 2A, 2vl1, vl2, 2ob1, 2tpt, vlc, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 608

[Mass. Tsolo, TTB, orch., C maj.]

Organo / Cum Sancto Spiritu / Del / Luglio 1869 / Padrone T. Baluci

ms.; 1869; 220x295 mm.; 19 parts: Tsolo, T1, T2, 2B, 2vl1, 2vl2, fl, picc, ob, cl1, tpt, hn1+2, trb1+2, 2db, org (1, 1, 1, 1, 1, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 1, 2, 1, 2 ff.). Watermarks: P.M. Fabriano

M-GVca Mus. Ms. 609

[Mass. score, C maj.]

Allegro "Segue Quoniam tu Solus Sanctus"

ms.; 19th century; 240x335 mm.; 1 part: score (6ff.).

M-GVca Mus. Ms. 610

[Mass. Credo. SATB, orch., C maj.]

Credo / a Sole Voci / Controbasso

ms.; 19th century; 223x292 mm.; 1 part: score (2 ff.); 5 parts: S, A, T, B, db (2, 1, 1, 1, 2 ff.). Watermarks: P.M. Fabriano. Different copyists.

M-GVca Mus. Ms. 611

[Mass. Credo. T, orch., A min.]

Et Incarnatus Est

ms.; 19th century; 228x312 mm.; 1 part: score (3 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 612

[Mass. SAB, orch., D maj.]

Sanctus / A 3 Voci / 1796 / Organo / Grima P.ne

ms.; 1796; 228x155 mm.; 4 parts: S, A, B, org (1, 1, 1, 1 ff.).

M-GVca Mus. Ms. 613

[Mass. STB, orch., Eb maj.]

Sanctus Canto

ms.; 19th century; 225x320 mm.; 1 part: score (4 ff.); 14 parts: 2S, 2T, B, 2vl1, vl2, fl, 2cl, tpt, 2db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 614

[Introit. STB, orch., D maj.]

Introito / Del 3.o g.no di Pentexoste / Chiesa Matrice

ms.; 19th century; 235x160 mm.; 4 parts: S, T, B, org (1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. This hymn is arranged for different festivities but retain the same music.

M-GVca Mus.Ms. 615

[Gradual. STB, orch., C maj.]

Graduale / Per Sabbato Santo / Organo / S'attacca subito il Graduale / Volti

ms.; 19th century; 233x315 mm.; 16 parts: S, T, 2B, 2vl1, 2vl2, fl, 2cl, cl2, hns1+2, trb1+2, euf, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 616

[Alleluia. STTB, orch., D maj.]

Organo / Alleluja

ms.; 19th century; 234x315 mm; 13 parts: S, T1, T2, B, vl1, vl2, fl, cl, tpt, trb1, trb2, ofi, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 617

[Offertory. S, orch., C maj.]

Confirma hoc Deus & cet. / Offertorio di Pentecoste / Organo

ms.; 19th century; 236x320 mm.; 8 parts: S, vl1, vl2, ob1, ob2, hn1, bass, org (1, 2, 2, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 618

[Offertory. T, orch., Bb maj.]

Offertorio / Per la Domenica delle Palme / Per Tenore Solo / Marzo / 1880

ms.; 1880 / 235x145-330 mm.; 1 part: score (2 ff.); 3 parts: fl, cl, tpt (1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 619

[Offertory. orch., C maj.]

Offertorio / Per il Santo Natale / Organo / 1824

ms.; 1824; 240x330 mm.; 8 parts: vl1, vl2, fl, ob1, ob2, hn1, db, org (2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 620

[Offertory. B, orch., C maj.]

Offertorio / Sacerdotes - Domini / Organo / P.ne Adriano Lanzon / 4/1/80

ms.; 1880; 220x290 mm.; 6 parts: B, vl1, vl2, fl, cl, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: *Milian*

M-GVca Mus. Ms. 621

[Diffusa est gratias. Gradual. orch., Bb maj.]

Violino 1.o / Diffusa est Gratia

ms.; 19th century; 293x217 mm.; 9 parts: vl1, vl2, fl, cl, cl2, tpt, hn1+2, euf, db (1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: *Fabriano*

M-GVca Mus. Ms. 622

[Deus in adiutorium. Intorit. TTBB, orch., C maj.]

Deus in adiutorium / Organo

ms.; 19th century; 145-290x217-237 mm.; 28 parts: 2T1, 2T2, 2B1, 2B2, 3vl1, 3vl2, 2fl, 2cl, 2hns1+2, 2trb1, 2trb2+3, 2db, 2org (1, 1, 1, 1, 2, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: *Fabriano*. Different copyists.

M-GVca Mus. Ms. 623

[Deus in adiutorium. Intorit. orch., Bb maj.]

Deus in adiutorium / Organo

ms.; 19th century; 217-300x230-295 mm.; 3 parts: ob, bass, org (1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 624

[Domine ad adiuvandum. Verse. STB, orch., G maj.]

Domine ad adiuvandum / Organo

ms.; 19th century; 227x315 mm.; 10 parts: S, T, B, vl1, vl2, fl, cl, hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 625

[Domine ad adiuvandum. Verse. STB, orch., C maj.]

Domine / ad adiuvandum / Organo

ms.; 19th century; 227x155-310 mm.; 5 parts: S, T, B, sb, org (1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 626

[Vespers. ATB, orch., G maj.]

Guida / Vespre completo della B.V.M.

ms.; 19th century; 290x215 mm.; 1 part: vocal score (24 ff.); 22 parts: 4A, 2T, 2B, 2vl1, 1vl2, fl, cl1, cl2, tpt, hn1, hn2, trb1, trb2, bsn, vlc, db, bass (1, 1, 1, 1, 10, 10, 10, 10, 10, 10, 6, 8, 8, 6, 8, 6, 4, 5, 8, 8, 8, 6 ff.).

Dixit -	*Eb maj.*	*4/4*	*Maestoso*
Laudate Pueri -	*Bb maj.*	*4/4*	*Andante*
Laetatus-	*C maj.*	*4/4*	*Andantino*
Nisi -	*F maj.*	*4/4*	*Andantino*
Lauda Jerusalem	*Eb maj.*	*4/4*	*Moderato*
Magnificat	*Ab maj.*	*4/4*	*Maestoso*

M-GVca Mus. Ms. 627

[Domine ad adiuvandum. Verse. SATB, orch., F maj.]

D.ne ad adiuvandum / Violino 1.o ed Organo

ms.; 19th century; 225x155 mm.; 6 parts: S, A, T, B, db, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 628

[Dixit. Psalm 109. STB, orch., D maj.]

Dixit 1846 / Organo

ms.; 1846; 230x310 mm.; 12 parts: S, T, B, vl1, vl2, ob1, ob2, hns1+2, tpt, 2db, org (2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 629

[Dixit. Psalm 109. orch., Bb maj.]

Violino 1.mo / Dixit

ms.; 19th century; 290x220 mm.; 12 parts: 2vl1, vl2, fl, cl1, cl2, hn, tpt, trb, bass, vlc, db (5, 4, 5, 5, 5, 4, 5, 5, 5, 5, 5, 5 ff.).

M-GVca Mus. Ms. 630

[Dixit. Psalm 109. SATB, orch., D maj.]

Dixit / a quattro voci / con piu' stromenti obligati / 1812 / Organo

ms.; 1812; 230x325 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, tpt2, db, org (2, 2, 2, 2, 6, 6, 2, 2, 2, 2, 4, 6 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 631

[Dixit. Psalm 109. SATB, orch., D maj.]

Dixit / Controbasso

ms.; 19th century; 225x310 mm.; 6 parts: S, A, T, B, 2dv (1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 632

[Juravit dominus. Intorit. B, orch., C min.]

Juravit D.nus

ms.; 19th century; 228x320 mm.; 8 parts: B, vl1, vl2, fl, cl1, hns1+2, ofi, db (1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face.

M-GVca Mus. Ms. 633

[Juravit dominus. Introit. T, orch., C min.]

Juravit / Tenore

ms.; 19th century; 220x295 mm.; 1 part: vocal score (4 ff.).

M-GVca Mus. Ms. 634

[Mass. Gloria patri. STB, orch., D maj.]

Gloria. P.

ms.; 19th century; 229x315 mm.; 9 parts: S, T, B, vl1, vl2, fl, cl1, hns1+2, db (1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons- large one with face.

M-GVca Mus. Ms. 635

[Laudate pueri. Psalm 112. SATB, orch., C maj.]

Imbrol. / Laudate / Controbasso / Proprieta' della Chiesa Matrice del Gozo / 1836

ms.; 1836; 230x165-315 mm.; 11 parts: S, A, T, B, vl1, vl2, ob1, ob2, hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1 ff.). Watermarks: anthropomorphised moon. The title and instrument names are written in red ink.

M-GVca Mus. Ms. 636

[Laudate pueri. Psalm 112. SSATB, orch., G maj.]

Laudate / a cinque voci / con Violini e Stromenti di fiato obbligati / Organo / 1836 / Per la festa di S. Luigi Gonz. Ch.co Vincenzo Bondi

ms.; 1826; 235x320 mm.; 14 parts: S1, S2, 2A, T, B, vl1, vl2, fl, ob, hn1, hn2, db, org (2, 2, 1, 2, 2, 1, 5, 4, 2, 3, 1, 1, 3, 4 ff.). Watermarks: Emblem of the "nome di Maria". Different copyists.

M-GVca Mus. Ms. 637

[Laudate pueri. Psalm 112. S, orch., Bb maj.]

Laudate / a sola voce di Soprano / Con Stromenti di fiato obbligati / Organo

ms.; 1824; 238x315 mm.; 7 parts: S, vl1, vl2, fl, ob, hn1, org (4, 6, 6, 4, 4, 3, 5 ff.). Watermarks: anthropomorphised moon. Different copyists. On S part: f.1v: *1824*

M-GVca Mus. Ms. 638

[Beati Omnes. Psalm 127. STTB, orch., Eb maj.]

Salmo / a / Sole Voci / Beati omnes / Organo

ms.; 19th century; 235x315 mm.; 6 parts: S, T1, T2, B, db, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 639

[Beati Omnes. Psalm 127. SATB, orch., G maj.]

Salmo Beati Omnes / 21 marzo 1861 Ch.a Matrice

ms.; 1861; 230x160-320 mm.; 15 parts: S, A, T, B, 2vl1, 2vl2, ob1, ob2, cl, hn1, hn2, vlc, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 640

[Miserere. Gradual. , F maj.]

Miserere a 3 voci

ms.; 19th century; 220x290 mm.; 1 part: vocal score (10 ff.).

M-GVca Mus. Ms. 641

[Magnificat. Canticle. SATB, orch., Eb maj.]

Organo / Magnificat / Padrone L. Baluci

ms.; 19th century; 220x295 mm.; 14 parts: S, A, T, B, vl1, vl2, fl, cl, hn1, hn2, trb1, trb2, db, org (2, 1, 1, 1, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2 ff.). Watermarks: *P.M./ Fabriano*

M-GVca Mus. Ms. 642

[Magnificat. Canticle. STB, orch., Cmaj.]

Magnificat / a sole voci / No.1.o 2.o 3.o / Canto

ms.; 1867; 230x315 mm.; 7 parts: S, T, B, 2db, 2org (4, 4, 4, 4, 4, 4, 4 ff.). Watermarks: anthropomorphised moon. On B part: f. 4r: *12 gennaio 1867*

M-GVca Mus. Ms. 643

[Responsories. T, orch., G min.]

Responsori / Per / Mercoledi' Santo / Primo Notturno

ms.; 19th century; 297x220 mm.; 3 parts: 3scores - Primo Notturno, Secondo Notturno, Terzo Notturno (14, 14, 14 ff.). Watermarks: *P.M. / Fabriano*.

- Secondo nutturno C min 3/4
- Terzo nutturno G min 2/2

M-GVca Mus. Ms. 644

[Responsories. STB, orch., G maj.]

Violino Primo Mercoledi' Santo / Responsorio Primo del Secondo Notturno

ms.; 19th century; 235x325 mm.; 6 parts: S, T, B, vl1, vl2, db (6, 6, 6, 8, 6, 6 ff.). Watermarks: anthropomorphised moon.

Responsorio 2.o	*D maj.*	*3/2*
Responsorio 3.0	*F maj.*	*2/2*
Responsorio 1.o Del 3.o Notturno	*A min*	*2/2*
Responsorio 2.o Del 3.o Nutturno	*A min*	*2/2*
Responsorio 3.o Del 3.o Notturno	*F maj.*	*2/2*

M-GVca Mus. Ms. 645

[Responsories. , Ab maj.]

Responsorii / Per Giovedi' Santo / Primo Notturno

ms.; 19th century; 220x295 mm; 2 parts: 2scores (14, 12 ff.).

3.o Notturno	G min.	3/4

M-GVca Mus. Ms. 646

[Responsories. SATB, orch., C min.]

Responsi / Dei Morti / P.mo Notturno / Organo / della Chiesa Cattedrale

ms.; 19th century; 310x225 mm.; 12 parts: S, A, T, B, 2vl1, vl2, ob1, ob2, hns1+2, db, org (2, 1, 1, 2, 2, 1, 2, 2, 2, 2, 2, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

Responsorio 2.o.	Bb maj.	3/4
Responsorio 3.o	Eb maj.	3/4

M-GVca Mus. Ms. 647

[Antiphon. SSB, orch., Eb maj.]

Canto Primo

ms.; 19th century; 232x310 mm.; 1 part: vocal score (1 ff.); 6 parts: S1, S2, B, vl1, vl2, db (1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 648

[Christus. Hymn. SATB, orch., Bb maj.]

Christus / Piano Forte / Proprieta' della Chiesa Cattedrale del Gozo

ms.; 19th century; 237x160-320 mm.; 1 part: vocal score (2 ff.); 22 parts: 2S, 2A, 2T, 2B, 2vl1, 2vl2, 2fl1, 2fl2, hn1, hn2, hns1+2, 2db, pft (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms 649

[Reproaches. TTB, orch., G maj.]

Improperia / per / Venerdi Santo / Prop. Cattedrale

ms.; 19th century; 290x217 mm.; 8 pats: 2T1. 2T2, 3B, org (1, 1, 1, 1, 1, 1, 2, 2 ff.). Different copyists. T part does not match org part in key signature - the former is in F maj. while the latter is in G maj.

M-GVca Mus. Ms. 650

[Reproaches. SATB, orch., G maj.]

Improperii / La prima parte con violino

ms.; 19th century; 165-320x230 mm.; 7 parts: S, A, T, B, 2vl1, bass (1, 1, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 651

[Vespers. STB, orch., G maj.]

Vespro del Sabbato Santo / Organo

ms.; 1860; 300x225 mm.; 12 parts: S, T, 2B, 2vl1, vl2, hns1+2, trb1+2, db, org (2, 2, 2, 1, 2, 1, 2, 2, 2, 2, 2, 3 ff.). Watermarks: three decrescent monns - large one with face. Different copyists. On vl1 part f. 1v: *L'Antifona - Alleluja - tacet - segue il Salmo Laudate D.num.* On org part f. 2v: *Il P.mo Agosto 1860*

M-GVca Mus. Ms. 652

[Veni sponsa Christi. Antiphon. STTB, orch., D maj.]

ms.; 19th century; 290x220 mm;1 part: score (4 ff.).

M-GVca Mus. Ms. 653

[Antiphon. orch., Bb maj.]

Antifona S. Andrea o S. Antonio

ms.; 19th century; 165-220x290 mm.; 10 parts: vl1, vl2, fl, cl, cl2, tpt, hns1+2, trb, euf, db (1, 1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Different copyists.

M-GVca Mus. Ms. 654

[Ave maris stella. Hymn. SATB, orch., C maj.]

Ave Maris Stella 1809 / Contrabasso / Della S.a Mat.e ed Insigne / Colleg.a Chiesa del Gozo

ms.; 1809; 320x230 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (1, 1, 1, 1, 2, 2, 1, 1, 1, 1, 2, 1 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 655

[Ave maris stella. Hymn. SATB, orch., F maj.]

Organo / Ave Maris Stella / Padrone T. Baluci

ms.; 19th century; 297x220 mm.; 15 parts: S, A, T, B, vl1, vl2, fl, cl, tpt, hn1, hn2, trb1, trb2, db, org (1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Different copyists.

M-GVca Mus. Ms. 656

[Stabat mater. Hymn. SATB, orch., Eb maj.]

Stabat Canto

ms.; 19th century; 320x240 mm; 9 parts: S, A, T, B, vl1, vl2, hn1, hn2 (2, 1, 1, 1, 3, 3, 2, 1, 1 ff.). Watermarks: three decrescent moons in an emblem. Different copyists.

M-GVca Mus. Ms. 657

[Veni sancte spiritu. Verse. orch., G maj.]

Veni S. Spiritu / Violino 1.o

ms.; 19th century; 220-310x227-290 mm.; 9 parts: vl1, vl2, ob1, ob2, cl, tpt, hn1, hn2, db (2, 2, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 658

[Vexilla Regis. Hymn. SATB, orch., Bb maj.]

Inno / Vexilla Regis / Organo

ms.; 19th century; 320x232 mm.; 11 parts: S, A, T, B, 2vl1, vl2, ob, hn, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 659

[Vexilla Regis. Hymn. STB, orch., Bb maj.]

Vexilla / Per Venerdi Santo / Piano

ms.; 19th century; 160-290x230 mm.; 1 part: score (2 ff.); 7 parts: S, T, B, vl1, vl2, fl, pft (1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 660

[Vexilla Regis. Hymn. STTB, orch., Ab maj.]

Vexilla / Per il Venerdi Santo / Cimbalo

ms.; 19th century; 155-320x233 mm.; 19 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, tpt, trb1, trb2, trb3, ofi, vlc, db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 661

[Victimae paschali. Hymn. SATB, orch., F maj.]

Victimae Paschali / Organo

ms.; 19th century; 310x226 mm.; 12 parts: S, A, T, B, 2vl1, vl,2 fl, cl, hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moins- large one with face. Different copyists.

M-GVca Mus. Ms. 662

[Verse. STTB, orch., Bb maj.]

Versetto / che si canta nella Benedizione / degli / Oli Santi / Piano / Della Ch. Cattedrale del Gozo

ms.; 19th century; 160x230 mm.; 2 parts: 2score (2, 2 ff.); 12 parts: S, T1, T2, B, 2vl1, 2vl2, fl, cl, tpt, pft (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 663

[Salve regina. Antiphon. B, orch., Bb maj.]

Salve Regina / Per voce di Basso / A grande Orchestra / Donata ad Adriano Lanzon il 20 7bre 1857 dal Sig.r L. Del Riccio

ms.; 1857; 315x233 mm.; 2 parts: score, vocal score (8, 2 ff.); 11 parts: B, vl1, vl2, fl, cl, ob, hns1+2, trb1, trb2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 664

[Alma. Hymn. S, orch., C maj.]

Alma Redemptoris / Organo / 1844 / Padrone Adriano Lanzon

ms.; 1844; 320x230 mm.; 7 parts: S, vl1, vl2, ob, hn1, db, org (1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons - large one with face. Different copyists.

M-GVca Mus. Ms. 665

[Tantum ergo. Canticle. SSB, orch., G maj.]

1796 / Tantum Ergo / A tre voci / Con V.V., Oboe Corne / e Basso

ms.; 1796; 310x230 mm.; 10 parts: S1, S2, B, vl1, vl2, fl1, fl2, hns1+2, db, org (2, 2, 2, 2, 2, 2, 2, 2, 2, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 666

[Tantum ergo. Canticle. STB, orch., G maj.]

Tantum / Ergo / Organo / S. P. T. P.

ms.; 19th century; 160-320x237 mm.; 19 parts: 2S, 2T, 2B, 2vl1, 2vl2, 2ob1, 2ob2, hns1+2, 2db, 2org (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 667

[Litany BVM. SATB, orch., D maj.]

Organo / Litania a quattro Voci / Con V.V. e stromenti / Di fiato / 1803

ms.; 1803; 160-320x230 mm; 14 parts: S, A, T, B, vl1, vl2, ob1, ob2, 2hn1, hn2, vlc, db, org (2, 2, 1, 1, 2, 2, 1, 1, 2, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 668

[Litany BVM. SATB, orch., Bb maj.]

Organo Litania a quattro Chiesa Matrice

ms.; 19th century; 310x225 mm.; 13 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, 2db, org (2, 2, 2, 2, 2, 2, 1, 1, 1, 1, 1, 1, 2 ff.). Watermarks: three decrescent moons. Different copyists.

M-GVca Mus. Ms. 669

[Litany BVM. SATB, orch., D maj.]

Organo Litania a quattro

ma.; 19th century; 305x220 mm.; 12 parts: S, A, T, B, vl1, vl2, ob1, ob2, hn1, hn2, db, org (2, 2, 1, 1, 2, 2, 1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 670

[Offertory. S, orch., Eb maj.]

Afferentur Regi. / Offertorio / Organo / N.B. Sulla Musica di quest'Offertorio si possono modulare gli offertori - Mihi Autem / nel giorno della Covers.ne di S. Paolo e Portas coeli nel terzo giorno di Pentecoste

ms.; 19th century; 168-310x231 mm.; 9 parts: S, 2vl1, vl2, cl1, 2hns1+2, db, org (1, 1, 1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon. Different copyists. Org. part - f. 2: missing.

M-GVca Mus. Ms. 671

BOILDIEU, Adrien

[Symphony. orch., C maj.]

Sinfonia Trombone 1.mo Bagdad

ms.; 1847; 310x230 mm.; 8 parts: vl1, vl2, fl, trb1, trb2, ofi, 2db (4, 2, 2, 1, 1, 2, 2, 3 ff.). Watermarks: three decrescent moons - large one with face. On fl. part - f. 1v: *1847*

M-GVca Mus. Ms. 672

MERCADENTE, Saverio

[Symphony. orch., F maj.]

Nell'opera Donna Caretea / Sinfonia / Controbasso

ms.; 19th century; 300x235 mm.; 9 parts: vl1, vl2, fl, tpt, trb1, trb2, trb3, ofi, db (3, 3, 2, 2, 2, 2, 2, 2, 3 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 673

[Symphony. orch., C maj.]

Basso / Sinfonia / Con Violini Oboe Flauti Viola / Corni e Basso

ms.; 19th century; 320x233 mm.; 7 parts: 2vl1, vl2, ob1, tpt1, db, org (2, 2, 2, 2, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 674

[Symphony. orch., F maj.]

Sinfonia "La Pace" / Violino Primo

ms.; 1816; 280x220 mm.; 16 parts: 2vl1, vl2, fl, picc, 2cl1, cl2, hns1+2, tpt, trb1, trb2, euf, bsn, 2db (4, 4, 2, 2, 1, 2, 2, 2, 2, 1, 1, 1, 2, 2, 3, 4 ff.). Different copyists.

M-GVca Mus. Ms. 675

[Polka. orch., C maj.]

Polka / Violino Principale

ms.; 19th century; 315x235 mm.; 7 parts: vl1, vl2, fl, cl, tpt, hn, bsn (1, 1, 1, 1, 1, 1, 1 ff.). Watermarks: anthropomorphised moon.

M-GVca Mus. Ms. 676

[Pantomime. orch., Bb maj.]

Pantomima / Organo

ms.; 19th century; 310x230 mm.; 6 parts: vl1, vl2, fl, cl, db, org (1, 1, 1, 1, 1, 2 ff.). Watermarks: anthropomorphised moon. Different copyists.

M-GVca Mus. Ms. 677

[Duets. vl1, vl2]

Violino Primo / Duetti per due Violini

ms.; 1851; 310x230 mm.; 2 parts: vl1, vl2, (13, 13 ff.). Watermarks: anthropomorphised moon. On vl2 part f.1v - *Ad.no Lanzon / Cop. Il 12 Xbre 1851*

LIST OF MISSING MUSICAL SOURCES

Information acquired through the inventory available at the Gozo Cathedral Music Archive.

1. M-GVca Mus. Ms. 57

AZOPARDI Francesco

Veni Creator Spiritu, "*Quest'Anno si fa nella Pentecoste"*

2. M-GVca Mus.Ms. 79

BARTOLUCCI Domenico

Missa in Honorem Sancti Pii X

3. M-GVca Mus. Ms. 238

DIACONO Carlo

Hodie Nobis – Responsorio del S. Natale (1.º Notturno)

4. M-GVca Mus. Ms. 239

DIACONO Carlo

Responsorio del Natale

5. M-GVca Mus. Ms. 241

DIACONO Carlo

Responsorio del S. Natale (1.º Notturno)

6. M-GVca Mus. Ms. 242

DIACONO Carlo

Alleluia Verse

7. M-GVca Mus. Ms. 430

MIFSUD Vincenzo

Domine Deus

8. M-GVca Mus. Ms. 572

VASSALLO Dr. Cesare

Hodie Maria Virgo, Antifona per l'Assunta

9. M-GVca Mus. Ms. 578

VELLA Ganni

O Prima Virgo, Inno Sta. Maria Assunta

CHAPTER 7

CONCLUSION

As outlined in my introduction at the very beginning of my thesis, I focused my research on Gozitan musical activity during the nineteenth century, with particular reference to sacred music, as it is appears that the main musical activity was mainly associated with the church in Gozo, as opposed to minimal or no other social and cultural opportunities existed during the said period except for two band clubs in Victoria that were established during the second half of the nineteenth century. The reason behind focusing on the nineteenth century was mainly due to the fact that the bulk of music manuscripts archived at the Gozo Cathedral, pertained to these years. I started by giving a comprehensive account of the musical and cultural background in Gozo with particular reference to nineteenth century sacred music as evidenced through the extensive music archives at Gozo's main church, the Gozo Cathedral. Starting from the main protagonists, the *maestri di cappella* and *direttori di cappella,* then the organists and the musicians, I depicted a picture of the main contributors towards music making in Gozo. Much of the information gathered was through various records of payments and chapter meetings. At this point, I encourage further in depth research with particular reference to the musical tuition as well as the musical/cultural opportunities available in Gozo during the nineteenth century. Additional information listing composers and performers that were brought over to Gozo upon their engagement as extra musicians and also the payment structure

for salaried musicians provides further insight of the musical picture in Gozo. As was usually the case, these extra musicians where normally brought over from Malta, and consequently enriched Gozo and its musicians with their vast experience in music practice on the mainland, Malta. There was no single instance that extra musicians from neighboring Sicily or mainland Italy were ever engaged as "extras" at the Gozo Cathedral Music Chapel as opposed to what on happened on particular circumstances in Malta. Occasionally these Maltese "extra" musicians brought over with them compositions performed in Malta. The first chapter highlights all the above as well as drawing parallelisms between Gozo and Malta. As expected, Gozo being the smallest and least inhabited island, experienced a toned down musical output with particular reference to instrumentation used, than Malta, even though most of the compositions that where brought from Malta were the same performed on the mainland. Up to now it seems that no Gozitan composer was at par with for example Francesco Azopardi, Pietro Paolo Bugeja or Nicolò Isouard. As hinted earlier it is more likely that the Gozitan musicians/composers were influenced by their Maltese counterparts than the other way round. From the information available at the moment it is surely accepted that Gozitan composers did not in any way influence Maltese composers, but definitely the other round.

The following chapter focused mainly on the feasts and functions celebrated at the Gozo Cathedral, dividing them into two categories, namely, the main feasts such as that dedicated to the Assumption of the Virgin Mary, as also Christmas and Easter on one hand, while on the other hand, secondary feasts

celebrated on various occasions spread out during the entire year. Once again, much of the information is derived from the music scores themselves and supplemented by archival documents within the Gozo Cathedral.

The ultimate aim of this thesis is to increase awareness to the rich cultural patrimony awaiting scholarly research that can illustrate in detail how the Gozitan sacred music practice interacted with their Maltese counterparts and also if there was any possible contact with European performers and composers. Once again I would like to point out that due to very scant literature relating to music performance practice during the nineteenth century, I feel that further scholarly research should delve into trying to establish how this tapestry of musical practice, mainly focused around sacred music, had in any way influenced or had a bearing on the overall musical picture during this period.

The second part of this thesis consisted in choosing three representative works found at the Gozo Cathedral Music Archive, one by Maltese composer Francesco Azopardi who studied in Naples and two Gozitan composers Adriano Lanzon and Vincenzo Bondì. I transcribed these three compositions and provided an updated editorial commentary of them. From the commentaries one can identify compositional techniques and influences of mainstream European schools in Azopardi's work even though some techniques seem to be archaic, while the other two works by Gozitan musicians may have traits of influence from their Maltese counterparts but still not at the same level. Was it because the composers had in mind the Gozitan musical chapel setup and musicians' level or because they themselves did not have that intensive musical composition training at the

first instance? I also want to point out the very few information found on Bondì and Lanzon when compared to Azopardi. Bearing in mind that Azopardi, a Maltese composer, who studied in Naples and was recognized as a theoretical authority in composition even at the Paris Conservatoire, is there enough grounds to consider the concept of discussing a Mediterranean traditions instead of Neapolitan traditions, thus encompassing regional traditions within the upper Mediterranean basin?

I would like to emphasize that my work as describe above, is intended to serve as the right launching pad to further in-depth scholarly research and analysis of this comparatively extensive musical treasure. I would therefore like to encourage other scholars to indulge further in the study of the music practice in Gozo during the nineteenth century and zoom out on influences from mainland Malta and also Europe. From the various information sources I have examined, I may conclude that until proved otherwise, it may be concluded that Gozitan composers in the nineteenth century did not in any way influence their Maltese counterparts but surely the other way round and possibly also from composers on mainland Europe. I am still convinced that further information is necessary to judge Gozitan composers' musical compositional level and at least hope that I have stirred enough interest towards further scholarly research on Gozitan musical performance practice during the nineteenth century.

APPENDIX

Table 10 –List of composers and their music output at the Gozo Cathedral Music Archives

Agius Angelo	2
Amore Domenico	10
Azzopardi Corradi	1
Azopardi Francesco	61
Balladori A.	2
Balladori B.	2
Barba Domenico	1
Bartoli Emanuele	4
Bas Giuglio	1
Bascli Francesco	1
Battista Da Falconara P.P.	7
Bellini Vincenzo	3
Bondi Vincenzo	18
Bordese Luigi	1
Born C.	1
Bugeja/ Paganini	1
Bugeja Pietro Paolo	67
Bugeja Vincenzo	3
Burlo' Giuseppe	3
Burlo' Francesco	6
Cagliero G.	2
Calleja Antonio	7

Carabott Vincenzo	1
Cascioli G./ Ravanello	1
Casciolini C	2
Cherubini	1
Chiarenza Giuseppe	1
Chiavacci Vincenzo	1
Chiesa Federico	1
Ciancianvelli Pietro	1
Cimarosa Domenico	5
Concone	1
Conire B.P.	1
Costa	1
Costantini D.	1
Dell'Argine	1
Dalli Angelo	1
Da Vergne	1
Debono Giuseppe	3
Diacono Carlo	15
Decesare Francesco	12
Decesare Roberto	1
De Ferraris Michele	65
Dobici	1
Dolzani Salvatore	1
Donizetti	1
Fenech Luigi	2
Fenech Lorenzo	1
Ferrante S.J.	1

Ferrante Francesco	3
Filippini G.	1
Fioravante	1
Flamingo P.	1
Galea Angelo	5
Galea Emmanuele	7
Galea Pietro Paolo	3
Galea G.P.	4
Galea Lorenzo	1
Galea Tommaso	1
Gambino	1
Gatt Lorenzo.	1
Giammalva Giuseppe	1
Grech Giuseppe	2
Grech Luigi	4
Grech Grandolini Luigi	6
Guglielmo Pietro	1
Imbrol	1
Lanzon Adriano	10
Lefeudi	1
Leonardis Felicelli	7
Letard C.J.	1
Madiana Francesco	1
Magrin Salvatore	6
Marchesino	1
Mattioli G.	2
Mauri Paolo	2

Madori A.	1
Mellini	1
Mercadente Saverio	2
Mercieca Giorgio	27
Maresclachi Luigi	1
Mestino	1
Michelino	1
Mifsud Vincenzo	25
Mingarelli	1
Mosca Luigi	2
Nani Agostino	1
Nani Emmanuele	1
Nani Paolo	2
Osenda	1
Pacini G.	1
Pagelle/Palestrina	1
Parise	1
Pellegrini Giuseppe	1
Pepi Raffaele	2
Perosi Lorenzo	1
Persiani	1
Piccini Nicolao	1
Pizzuto F.L.	15
Pizzuto L.	5
Pizzuto Saverio	1
Poggioli Francesco	1
Pizzoli Ettore	1

Principato Giuseppe	7
Principato Pietro	1
Privitera	1
Pulea	1
Ravanello Oreste	1
Rebecchini Serafino	2
Ricci	1
Rossetti	1
Rossini Gioacchino	2
Sigismondi Domenico	1
Sogner Pasquale	3
Spina Mastino	1
Spiteri Fremond Giuseppe	4
Spontini	1
Suppe’	1
Tomaso	1
Traviglia	1
Usiglio	1
Varvaro Pietro	12
Vassallo Cesare	54
Verdi Giuseppe	1
Anonymous	82

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