

Giuseppe Dol (c.1716–1774), or Joseph Doll as was his real name, was an outstanding eighteenth-century composer. Unfortunately, very few works of him have been preserved. Dol, who worked as a teacher at one of the Neapolitan conservatories, was one of the very few foreign composers or teachers who ever managed to get an appointment at one of these proud institutions that harbored students from all over Europe. Together with his colleague Carlo Cotumacci, Dol succeeded the famous Francesco Durante (1684–1755), shortly after Durante's death in 1755. He thus became *secondo maestro* at the *Conservatorio di Santa Maria di Onofrio* in Naples, where he taught counterpoint and partimento until his death in 1774. The Neapolitans must have thought he sounded like a foreigner: in different sources he is, oddly enough, referred to both as 'ungarese' (Hungarian) or 'spagnolo' (Spanish). He was, of course, neither of that. Doll was born in Munich in Bavaria and moved to Naples around 1736 to conduct studies with Francesco Feo and Francesco Durante.

At the end of his life, in 1770, Dol met Wolfgang Amadeus Mozart. Together with his father Leopold, the fourteen-year-old Wolfgang was invited to Dol's home to have dinner. The occasion is documented in a letter to Wolfgang's sister Nannerl, on the 5th of June 1770:

*The Vesuvius is smoking fiercely! Thunder and lightning and blazes! Haid homa gfresa beim Herr Doll. Das is a deutscha Compositor, und a browa Mo.* [Today we had dinner with Herr Doll. He is a German composer and a worthy man].

The present edition of Giuseppe Dol's *Pater noster qui es in caelis* is the first modern edition of his sacred music. The piece has been preserved in the *Civica Biblioteca Angelo Mai* in Bergamo, in Northern Italy under the call number I-BGc Mayr Fald. 284/5. It is not unlikely that the score was brought to Bergamo by one of Dol's students, Francesco Salari, who studied with Dol at the *Onofrio* conservatory in Naples in the years after 1767.

Pater noster, qui es in caelis,  
sanctificetur nomen tuum.  
Adveniat regnum tuum.  
Fiat voluntas tua, sicut in caelo et in terra.  
Panem nostrum quotidianum da nobis hodie,  
et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris.  
Et ne nos inducas in tentationem,  
sed libera nos a malo.  
Amen.

*Our Father, who art in heaven,  
hallowed be Thy name.  
Thy kingdom come.  
Thy will be done on earth as it is in heaven.  
Give us this day our daily bread and forgive us our trespasses  
as we forgive those who trespass against us.  
And lead us not into temptation,  
but deliver us from evil.  
Amen.*

Peter van Tour, 2020

# Pater noster, qui es in caelis

Giuseppe Dol (c.1717-1774)

Largo ♩ = 80

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano accompaniment.

The vocal parts (S, A, T, B) are in treble and bass clefs with a key signature of one sharp (F#). The tempo is Largo, marked with a quarter note equal to 80 beats per minute. The piano accompaniment is in treble and bass clefs with a key signature of one sharp (F#).

The vocal parts enter with a forte (*f*) dynamic, singing a melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano accompaniment, continuing from the previous system.

The vocal parts continue their melodic lines, with lyrics: "ter, Pa - ter no - ster, Pa - ter". The piano accompaniment continues with harmonic support.

The score includes a measure number 6 at the beginning of the system.

11

no - ster, Pa - ter no - ster,  
no - ster, Pa - ter no - ster, qui es in  
Pa - ter no - ster,  
ter no - ster, qui es in

16

qui es in cae - lis, sanc-ti-fi-ce -  
cae-lis, qui es in cae - lis, sanc-ti-fi-  
qui es in cae - lis, qui es in cae -  
cae - lis, qui es in cae - lis, qui es in cae - lis,

26

tur no - men tu - um,  
ti - fi - ce - tur no - men tu - um, no -  
sanc-ti - fi - ce - tur no - men tu - um,  
ce - tur no - men tu - tum, no -