

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 gfreda 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.*

PATER NOSTER, QUI ES IN CAELIS

Giuseppe Dol (c.1717-1774)

Largo ♩ = 80

S
A
T
B

Largo

6

S
A
T
B

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,
 cae - lis, qui es in cae - lis, qui es in cae - lis,

31 *f* no - men tu - um. *p* Ad ve - ni - at re -

- men tu - um. *p* Ad ve - ni - at re -

8 *f* no - men tu - um.

- men tu - um.

36 *f* - gnum tu - um, ad - ve - niat re - gnum tu - um, ad - ve - niat

- gnum tu - um, *f* ad - ve - niat re - gnum tu - um, ad -

8 *f* ad - ve - niat re - gnum tu - um, ad - ve - niat re - gnum

f ad - ve - niat re - gnum tu - um, ad - ve - niat

41

re - gnum tu-um. Fi-at vo-lun-tas tu - a, fi-at vo - lun - tas tu-a,
 ve-niat re-gnum tu-um. Fi-at vo-lun-tas tu - a, fi-at vo - lun - tas tu-a,
 tu - um, fi - at vo - lun-tas tu - a.
 re - gnum tu-um. Fi-at vo-lun-tas tu - a.

46

fi-at vo-lun-tas tu-a. *f* Si-cut in cae - lo, si-cut in cae - lo
 fi-at vo-lun-tas tu-a. *f* Si-cut in cae - lo, si-cut in cae - lo
 Si-cut in cae - lo, *f* si-cut in cae - lo *p* et in ter -
 Si-cut in cae - lo, *f* si-cut in cae - lo *p* et in

81

nem,

ten-ta-ti - o - - - - - nem,

Et ne nos in - du - cas in ten-ta-ti - o - - - - - nem, in

et ne nos in -

86

in ten-ta-ti - o - - - - -

in ten-ta - - - - - ti - o - - - - - nem, in

ten - ta - ti - o - - - - - nem, et ne nos in-du -

du - cas in ten-ta-ti - o - - - - -

91

nem, et ne nos in-du -
 ten-ta-ti-o - - - - - nem, in
 cas in ten-ta-ti - o - - - - - nem,
 nem, in ten-ta-ti-o - - - - - nem,

96

cas in ten-ta-ti - o - - - - - nem, in ten-ta-ti - o - - - - -
 ten-ta-ti - o - - - - - nem, in ten - ta-ti-o - - - - -
 et ne nos in - du - cas in ten - ta-ti-o - - - - -
 et ne nos in - du - cas in ten-ta-ti-o - - - - -

101 *Largo*

p *f*

nem, sed li - be-ra nos a ma - lo, sed

p *f*

nem, sed li - be-ra nos a ma - lo, sed li - be-ra nos a ma-lo,

f

nem, sed li - be-ra nos a ma-lo,

f

nem, sed

Largo

106

li - be-ra nos a ma - lo, sed li - be-ra nos, sed

sed li - be-ra nos a ma - - - lo, sed

sed li - be-ra nos, sed li - be-ra nos a ma - lo, sed

li - be-ra nos a ma - lo, sed li - be-ra nos a ma - lo, sed

110

Largo

li - be-ra nos a ma - - lo, A - men.

li - be-ra nos a ma - - lo, A - men.

8 li - be-ra nos, a ma - lo, A - men.

li - be-ra nos a ma - - be - - lo, A - men.

Largo

Detailed description: This is a musical score for a hymn. It consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are 'li-be-ra nos a ma-lo, A-men.' The first three vocal parts (Soprano, Alto, and Tenor) have identical lyrics. The fourth vocal part (Bass) has the lyrics 'li-be-ra nos a ma-be-lo, A-men.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.