

## Dvorak - Mass in D

### Performance Notes

These notes are compatible with the Novello edition edited by Michael Pilkington for the Canton Chorus performance in February 2026. As there are several different editions of this piece (and indeed of many of Dvorak's other works), we need to be sure what dynamics and directions to follow etc. Below is a list of these instructions.

Pilkington notes:

Full size notation shows material found in the organ version and orchestral version

Full size notation in square brackets shows material found in organ version only

Small size notation and slurs and hairpins with 'cuts' halfway, orchestral version only

Small size notation and slurs and hairpins with 'cuts' halfway in brackets, editorial

### KYRIE

(P = Page, B = Bar)

P1B3 Sopranos pp

P1B5 Tenors pp with hairpins

P1B7 Altos pp with hairpins

P1B10 Sopranos p with cresc.

P2 all crescendo to ff in bar 14 with NO dim. until bar 16 where written except tenors

P2B20 onwards as written with hairpins etc

P3B24 Sopranos dim. (in brackets)

P3B25 Altos cresc. to mf

P3B27 Basses mf and cresc from beat 6

P3B29 Sopranos and tenors ignore hairpins, everyone forte

P3B33 Basses remain forte, both basses and sopranos ignore hairpins

P4B44 Tenors and basses f

P4B46 Altos and sopranos f

P5 everyone ff with no crescendo, no fff at the pause

P5B59 - Soprano soloist, then alto soloist

P6 bass and tenor soloists

P6B73 Choir back in, mf

P7B75 ATB forte no crescendo, **all dim. bar before F to piano**

P7B78 all parts piano

P7B81 poco accel. but not too much, everyone crescendo from here to ff

P8B85 remain ff, everyone dim. in bar 87 to p, then pp

P9B96 Sopranos and tenors pp

P9B100 Altos and basses piano

P9B102 cresc. to everyone mf bar 103

P9B105 everyone forte, crescendo to ff in bar 107

P10B109 dim. to p in bar 110

P10B112-116 everyone pp, dim to slightly less in 116. Last three bars as written.

### GLORIA

P11 all start forte

P11B5 observe ff

P11B7 all parts forte

P12B17 ff

P13B19 unaccompanied, all pp

P13B23 begin crescendo on beat 3 (-bus) and continue to B25

P13B26 dim to end of phrase

P13B37 SA cresc.

P13B41 Basses ignore staccato dots – legato line

P15B47 Basses down to forte from ff

P16B55 Basses forte only

P16B62 altos ignore hairpins

P17B67 all ff, no breathing in ‘Glorificamus te’ please

P17B71 altos and basses will have separate cue for the last note of this bar before final bar

P18/19 to bar 89 soloists

P19B90 Choir back in, dynamics as below

\* in tempo 19

Tutti *pp* Do - mi - ne De -

Tutti *pp* Do - mi - ne De -

P19B92 TB piano crescendo to mp in bar 93

P19B95 Sopranos ignore first two beats, enter on 'Pater omnipotens', altos ignore italic text

P19B99 soloists

P20B113 choir back in

P21B114-116 crescendo to *f*, dim to *pp* b118,

P21B118 basses last beat 'Qui' piano/mezzo piano

P21B119 all observe dynamics as written

P22B125 tenors observe hairpins in brackets

P22B127 onwards observe dynamics as written to end of P23, count in to next section

P26B171 basses *ff*

P26B175 tenors *f*

P27B180 basses sing small notes

P27B189 Maestoso - basses watch as the tempo changes drastically. Breathe after first beat.

### CREDO

*Altos sing soprano line until bar 94*

P28 soloist, B9 Choir enter, B16 soloist, B20 choir back in, B25 soloist, B33 choir back in, B41 soloist, B49 choir back in, alternating every two bars with soloist until B91 whole choir SATB

P33B100 all forte, crescendo B107 to ff in B108

P34B119 soloists until b160, all pp

P37B183 TB sing large notes, all notes accented

P38B191 sing large notes

P39B211 all pp, not too detached

P40B241 tenor soloist

P40B249 choir back in

P41B260 tenor soloist

P41B268 choir back in, ff

P44B317 piano, only diminuendo b320 on to pp

P45B328 *Altos sing soprano until bar 386* - alto soloist

P45B336 choir back in

P45B343 alto soloist

P46B347 choir back in

P46B351 alto soloist

P46B359 choir back in

P47B368 alto soloist

P47B376 choir back in

P48B384 ignore ff marking

P48B386 full choir back in and ignore italic text

P49B400 sopranos ignore crescendo

P49B412 forte, ignore italic text

P50B419 tenors forte

P50B423 sopranos forte

## **SANCTUS**

P54B50 forte until b62

P56B83 forte until b93

## **BENEDICTUS**

P58 Benedictus soloists to page 60 fig B, choir

sopranos back in fig B beat 2 bar 41

P59 observe dynamics in brackets

P61B61 fig D soloists to fig E page 62

P63B76 forte all parts

## **AGNUS DEI**

P66 soloists until P68B25 fig B

P69B45 soprano soloist, S/A sing alto line until b54, then as normal

P70B51 soloist

P70B54 sopranos sing upper two lines, altos sing small note line, all pp