

Alexander Wessetzky

Missa mundi

(Teil 2)

Sanctus op. 4b / 6

Agnus Dei op. 4b / 7

*(Fassung für gem. Chor, 2 Orgeln,
Röhrenglocken und Glockenspiel)*

Dirigierpartitur

Alexander Wessetzky

Musik um den gregorianischen Choral

Band 9: Missa mundi (Teil 2)

Sanctus op. 4b / 6.

Agnus Dei op.4b / 7

*(Fassung für 2-3st. gem. Chor, 2 Orgeln,
Röhrenglocken und Glockenspiel)*

Sanctus op.4b / 6	S.4
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Sanctus

Allabreve ♩ = 55

Bearbeitung von op. 4 / 6

Oberchor

Männerst.

Glockenspiel

Röhrglocken

Hauptorgel

Chororgel

(-Choralbass 4' bei Wh.)

(pp bei Wh.)

p Sanc -

(Reg. 21, 23 bei Wh) S.W.:

U.W.:

S.W.:

(Handreg. 1)

Ob.Ch. *tus,* *(rit. bei Wh)* Fine

M.St. Fine

Glk. Fine

R. Gl. Fine

H.O. S.W.: Fine

Ch.Org. Fine

(bei Wh weglassen)

Detailed description of the musical score: The score is for page 5 and consists of seven staves. The top staff is for Oboe (Ob.Ch.) and contains a melodic line with a slur over the word 'tus,' and a tempo marking '(rit. bei Wh)'. The second staff is for M. St. (Mandolin). The third and fourth staves are for Glockenspiel (Glk.) and Right Gong (R. Gl.), both showing rhythmic patterns. The fifth staff is for Horns (H.O.), with a section marked 'S.W.:'. The sixth staff is for Chamber Organ (Ch.Org.), showing chordal accompaniment. The seventh staff is a bass line. The word 'Fine' is placed at the end of the first five staves. At the bottom, there is a note '(bei Wh weglassen)'.

Ob.Ch.

M.St.

Glk.

R. Gl.

H.O.

Ch.Org.

P Sanc - tus, _____

S.W.:

S.W.:

The musical score is arranged in a system with six staves. The top staff is for Oboe (Ob.Ch.), which has rests throughout. The second staff is for Soprano (M.St.), with the vocal line starting on the word 'Sanc' and continuing to 'tus'. The third and fourth staves are for Flute (Glk.) and Recorder (R. Gl.), both playing rhythmic patterns. The fifth and sixth staves are for Harpsichord (H.O.) and Organ (Ch.Org.), providing harmonic support. The organ part features a repeating eighth-note pattern in the right hand and chords in the left hand. The score is in a key with one flat and a common time signature.

Tempo langsam vorantreiben

Ob.Ch. 12
San-ctus Do - mi - nus De - us Sa -

M.St. 6
San-ctus Do - mi - nus De - us Sa -

Glk. 12

R. Gl.

H.O. 12

Ch.Org. 12

Ped.: (+ Choralbass 4)

Ob.Ch. *17* ba - oth. Ple - ni sunt cae - li et ter - ra glo - ri - a

M.St. *8* ba - oth. Ple - ni sunt cae - li et ter - ra glo - ri - a

Glk. *17*

R. Gl.

H.O. *17* S.W.:

H.W.: (Reg.32)

Ch.Org. *17* (Komb.1)

Ob.Ch. *23* tu - a Ho - san - na in ex - cel - sis.

M.St. *b* tu - a Ho - san - na in ex - cel - sis.

Glk. *23*

R. Gl.

H.O. *23*

Ch.Org. *23*

Tempo primo

M.St.

H.O.

M.St. D.C. al Fine

H.O. D.C. al Fine

Agnus Dei

fließend, nach dem Choral (♩=70)

Bearbeitung von op. 4 / 7

The musical score is arranged in several systems. The first system includes the Oberchor (Soprano) and Tenöre, Bässe (Tenors/Basses). The second system features the Röhrenglocken (Tubular Bells). The third system is for the Hauptorgel (Main Organ), with separate staves for the right and left hands. The fourth system includes a solo line with a slur and the marking (Reg.31). The fifth system is for the Chororgel (Chor Organ), with a dynamic marking *p* and the marking (Handreg.1). The sixth system is a final bass line. The key signature is one flat (B-flat), and the time signature is common time (C).

O.C.

M.ST.

R. Gl.

H.O.

Ch.Org.

A - gnus De - i, qui

S.W.:

mf

Detailed description of the musical score: The score is arranged in a system with five main staves. The top staff is for O.C. (Organ C), the second for M.ST. (Mandolin/Steel Drum), the third for R. Gl. (Right Guitar), the fourth for H.O. (Harp/Organ), and the fifth for Ch.Org. (Church Organ). The M.ST. part has the lyrics 'A - gnus De - i, qui' written below it. The H.O. part has a section marked 'S.W.:' (Solo Wind) and 'mf' (mezzo-forte). The Ch.Org. part consists of sustained chords in the right hand and a simple bass line in the left hand. The bottom-most staff is a single bass line.

O.C. *13*

M.ST. *6*

R. Gl. *13*

H.O. *13*

Ch.Org. *13*

mi - se - ré - re no -

tol - lis pec - cát - ta mun - di: mi - se - ré - re no -

O.C. *18* bis.

M.ST. *18* bis.

R. Gl. *18*

H.O. *18* U.W.: (Reg.32) *f* S.W.: *p* *f* *p*

Ch.Org. *18*

Detailed description of the musical score: The score is for page 14 and consists of five systems of staves. The first system includes O.C. (Organ C) and M.ST. (Mandolin) parts, both starting at measure 18 with a 'bis.' instruction. The second system includes R. Gl. (Right Grand) and H.O. (Harmonium Organ) parts. The H.O. part starts at measure 18 and features a section labeled 'U.W.: (Reg.32)' with dynamics *f* and *p*, and a section labeled 'S.W.:'. The third system includes a lower H.O. part and a Ch.Org. (Chamber Organ) part. The Ch.Org. part starts at measure 18 and features a melodic line with a long slur. The fourth system includes a lower Ch.Org. part.

O.C. *24* qui tol - lis pec - cá - ta mun - di:

M.ST. *6* A - gnus De - i, qui tol - lis pec - cá - ta mun - di:

R. Gl. *24*

H.O. *24* S.W.: (Reg.33) *mf*

Ch.Org. *24*

The musical score is arranged in five systems. The first system contains the O.C. and M.ST. parts with lyrics. The second system contains the R. Gl. part. The third system contains the H.O. part with a dynamic marking of *mf* and a performance instruction 'S.W.: (Reg.33)'. The fourth system contains the Ch.Org. part. The fifth system contains a single bass staff. The music is in a key with two flats and a 4/4 time signature. The O.C. and M.ST. parts have a melodic line with lyrics. The R. Gl. part has a simple accompaniment. The H.O. part has a more complex accompaniment with a dynamic marking of *mf*. The Ch.Org. part has a simple accompaniment. The fifth system is a single bass staff with a simple accompaniment.

O.C. *29* mi - se - ré - re no - bis.

M.ST. *6* mi - se - ré - re no - bis.

R. Gl. *29*

H.O. *29* H.W.: (Reg.34) *f*

Ch.Org. *29* (Komb.1) *p*

Detailed description of the musical score: The score is for page 16 and features several parts. The vocal parts (O.C. and M.ST.) sing the lyrics 'mi - se - ré - re no - bis.' The R. Gl. part has a few notes in the final measure. The H.O. part has a melodic line in the right hand and a bass line in the left hand, with a forte (f) dynamic marking and a 'H.W.: (Reg.34)' instruction. The Ch.Org. part has a sustained chord in the right hand and a bass line in the left hand, with a piano (p) dynamic marking and a '(Komb.1)' instruction. The bottom-most part is a single bass line with a sustained note in the final measure.

O.C.

M.ST.

R. Gl.

H.O.

Ch.Org.

The musical score consists of five systems of staves. The first system includes O.C. (Oboe Clarinet) and M.ST. (Mellophone/Strat Horn) parts, both with rests and a fortissimo (ff) dynamic. The second system includes R. Gl. (Trumpet/Gl. Horn) with rests and ff, and H.O. (Horn) with a melodic line in the treble clef and rests in the bass clef, also marked ff. The third system shows a bass clef staff with rests and ff. The fourth system features Ch.Org. (Church Organ) with a treble clef staff containing rests and ff, and a bass clef staff with sustained chords. The fifth system shows a bass clef staff with a melodic line of quarter notes.

O.C.

M.ST.

R. Gl.

H.O.

Ch.Org.

A-gnus De - i,

(Reg.35)

Detailed description: This is a page of a musical score for a church organ and choir. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. It consists of several staves: O.C. (Organ Console), M.ST. (Mandolin or similar stringed instrument), R. Gl. (Right Grand), H.O. (Harmonium Organ), Ch.Org. (Choir Organ), and a lower staff. The M.ST. part has the lyrics 'A-gnus De - i,'. The registration mark '(Reg.35)' is placed above the lower staff. The score includes various musical notations such as rests, notes, and dynamic markings like 'ff'.

O.C. *44* qui tol - lis pec - cá - ta mun - di:

M.ST. *6* qui tol - lis pec - cá - ta mun - di:

R. Gl. *44*

H.O. *44* S.W.: *mf*

Ch.Org. *44* (Handreg.1) *p*

O.C. *49* do - na no - bis pa - cem.

M.ST. *8* do - na no - bis pa - cem.

R. Gl. *49*

H.O. *49* H.W.: (Reg.36) *f*

Ch.Org. *49* (Komb.2) *mf*

The image shows a page of musical notation for a choir and organ. It includes staves for O.C. (Organ Choir), M.ST. (Mandolin/Steel Drum), R. Gl. (Right Guitar), H.O. (Harmonium/Organ), and Ch.Org. (Church Organ). The lyrics are 'do - na no - bis pa - cem.' The score includes various musical notations such as notes, rests, dynamics (mf, f), and performance instructions like 'H.W.: (Reg.36)' and '(Komb.2)'. The page number 20 is at the bottom.

Appendix:

Disposition Breitenfeld

Registrierungen

Disposition Breitenfeld (1080 Wien): nach der alten Innsbrucker Domorgel (Rieger Jägerndorf) von Peter Maria Kraus :

1. Manual Hauptwerk C-a''':

Principal major 16'
 Bourdon 16'
 Principal minor 8'
 Rohrgedeckt 8'
 Gemshorn 8'
 Viola da Gamba 8'
 Octav 4'
 Rohrflöte 4'
 Salicet 4'
 Waldflöte 2'
 Nasard 2 2/3'
 Terz 1 3/5'
 Cornet 3-6 fach 1'
 Mixtur 6 fach 2 2/3'
 Cymbel 3 fach 1'
 Fagott 16'
 Trompete 8'
 Clairon 4'

2. Manual Schwellwerk C-a''':

Salicional 16'
 Principal 8'
 Tibia 8'
 Gamba 8'
 Vox coelestis 8'
 Octave 4'
 Blockflöte 4'
 Violine 4'
 Piccolo 2'
 Rohrquinte 2 2/3'
 Gemshornterz 1 3/5'
 Mixtur 4 fach 2'
 Trompete harmonique 8'
 Clairon harmonique 4'

Pedalwerk C-f:

Principalbass 16'
 Violonbass 16'
 Subbass 16'
 Bourdon (HW) 16'
 Quintbass 10 2/3'
 Octavbass 8'
 Gedecktbas 8'
 Gamba (SW) 8'
 Choralbass 4'
 Nachthorn 2'
 Pedalmixtur 3-5 fach 2 2/3'
 Contrafagott 32'
 Posaune 16'
 Trompete (SW) 8'
 Clairon (SW) 4'

Normalkoppeln:

IV-I, III-I, II-I, III-II
 IV-Ped.; III-Ped., II-Ped.; I-Ped.

3. Manual Unterwerk C-a''':

Holzgedackt 8'
 Quintade 8'
 Principal 4'
 Holzflöte 4'
 Octave 2'
 Quint 1 1/3'
 Schwiegel 1'
 Mixtur 3 fach 1 1/3'
 Krummhorn 8'

Tremulanten:

II, III, IV

Schweller:

II, III, IV

4. Manual Chororgel C-a''':

Lieblich Gedeckt 16'
 Hornprincipal 8'
 Salicional 8'
 Gedeckt 8''
 Weitoctav 4'
 Traversflöte 4'
 Spitzflöte 2'
 Nasard 2 2/3'
 Terz 1 3/5'
 Mixtur 4 fach 1 1/3'
 Subbass 16'
 Octavbass 8'
 Choralbass 4'
 999 Kombinationen,

Hochoktavkoppeln:

IV, III, II, I
 II-II, III-I, II-I
 III-Ped., I-Ped.,

Tiefoktavkoppeln:

IV, III, II
 III-II, III-I, II-I

Crescendowalze

Tutti A und B, Generalkoppel

Sequenzen vorwärts, rückwärts

Registrierungen:

Sanctus:

Hauptorgel:

Reg.41:

H.W.: Bourdon 16', Principal minor 8', Gemshorn 8', Octav 4', Nasard 2 2/3',
Cymbel 3 fach 1', III-I

S.W.: Salicional 16', Tibia 8', Gamba 8', Violine 4'

U.W.: Holzgedeckt 8', Holzflöte 4', Quint 1 1/3', Schwiegel 1'

Ped.: Octavbass 8', Gedecktbass 8', Gamba (SW) 8'

Reg.42:

H.W.:

S.W.: - Salicional 16' + III-II

U.W.:

Ped.:

Reg.43:

(= Reg, 21) (*beide Schweller zu*)

Ped.: - Octavbass 8'

Chororgel:

Handreg.1:

Man.: Hornprincipal 8', Traversflöte 4', Spitzflöte 2' (*Schweller zu*)

Ped.: Subbass 16', Octavbass 8' (+ Choralbass 4' in T.15, - Choralbass 4', bei Wh.)

Komb.1:

Man.: Hornprincipal 8', Weitoctav 4', Spitzflöte 2', Mitur 4 fach 1 1/3' (*Schweller zu*)

Ped.: Subbass 16', Octavbass 8', Choralbass 4'

Agnus Dei:

Hauptorgel:

Reg.51:

S.W.: Gamba 8', Piccolo 2' (*Schweller halboffen*)

U.W.: Quintade 8', Krummhorn 8', Principal 4' (*Schweller offen*)

Ped.: Choralbass 4', Nachthorn 2'

Reg.52:

S.W.: + Tibia 8', - Piccolo 2'

Reg.53:

(=Reg.31)

Reg.34:

S.W.: + Octav 4', Piccolo 2' Rohrquinte 2 2/3', Gemshornterz 1 3/5' (*Schweller offen*)

Reg.55:

(=Reg.31)

Reg.56:

(=Reg.34)

Chororgel:

Handreg.1:

Man.: Salicional 8', Gedeckt 8' (*Schweller offen*)

Ped.: Subbass 16', (*Koppel*)

Komb.1:

Man.: Salicional 8', Gedeckt 8', Traversflöte 4'

Komb.2:

Man.: Salicional 8', Gedeckt 8' , Traversflöte 4', Weitoctav 4'

Handreg.2:

(bedeutet: Kombination aus, und jeweilige Registrieränderung durchführen)

Man.: - Gedeckt 8', *(Schweller langsam zu)*

