

Notenmaterial zu:
Musik zu Officium - Heft 3

J.K. Kerll (1627 - 1693)
Magnificat Terti Toni
aus "Modulatio Organica" (1685)

für den Inhalt verantwortlich:
Alexander Wessetzky

Magnificat Tertii Toni

J.K.Kerll (1627 - 1693)
aus: "Modulatio Organica" 1686

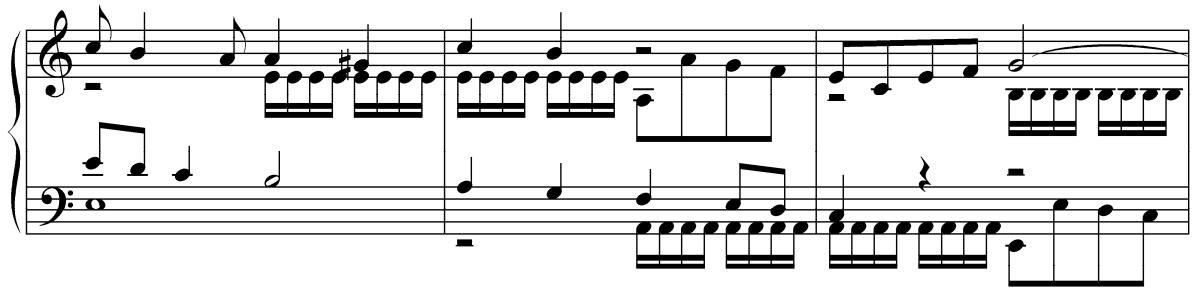
Musical score for the beginning of Magnificat Tertii Toni. The score consists of two staves: treble and bass. The treble staff starts with a whole note followed by a half note. The bass staff starts with a half note. The lyrics "Ma - gni - fi - cat" are written below the treble staff. The music continues with eighth-note patterns.

Continuation of the musical score. The treble staff begins with a dotted half note followed by a quarter note. The bass staff has a half note. The lyrics "Et exultavit: tacet" are written below the treble staff. The music continues with eighth-note patterns.

Versus: Quia respexit

Musical score for the "Versus: Quia respexit" section. The treble staff features a continuous eighth-note pattern. The bass staff has a half note. The music continues with eighth-note patterns.

Final section of the musical score. The treble staff features a continuous eighth-note pattern. The bass staff has a half note. The music concludes with eighth-note patterns.



Continuation of the musical score, showing the progression of the voices and basso continuo across several measures.

Versus: Et misericordia

Musical score for the 'Versus' section, featuring the soprano and bass voices. The soprano sings 'Et misericordia' and the bass sings 'Quia fecit: tacet'. The basso continuo part is present at the bottom.

Continuation of the 'Versus' section, showing the voices and basso continuo. The key signature changes to A major (no sharps or flats).

Fecit potentiam: tacet

Versus: Depositum Potentes

Musical score for the first section of the versus. The score consists of three staves. The top staff is treble clef, 12/8 time, and has six measures. The middle staff is bass clef, 12/8 time, and has six measures. The bottom staff is bass clef, 12/8 time, and has six measures. The music features eighth-note patterns and some sixteenth-note figures.

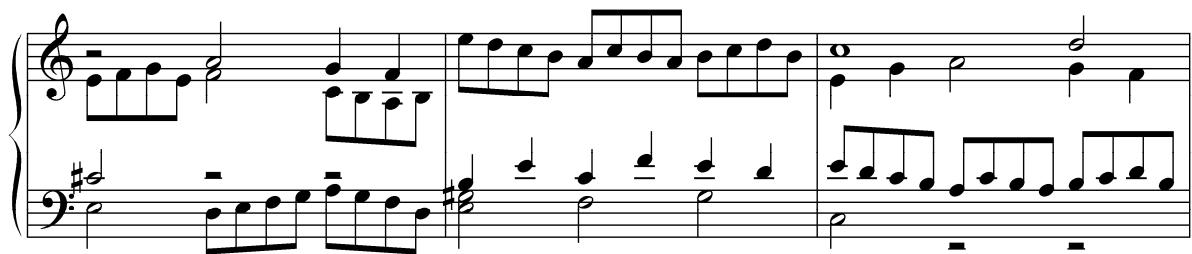
The score then transitions to a new section:

Esurientes: tacet

Musical score for the second section of the versus. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef, both in 3/2 time. The music continues with eighth-note patterns, similar to the previous section but with a different harmonic progression indicated by changes in the bass line.

Versus: Suscepit Israel

Musical score for the third section of the versus. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef, both in 3/2 time. The music features eighth-note patterns, continuing the rhythmic style established in the previous sections.



Sicut locutus est: tacet

Versus: Gloria Patri

Musical score for Versus: Gloria Patri. The score consists of two staves. The top staff is in common time (c) and treble clef, with a key signature of one sharp. It features a dotted half note followed by eighth-note pairs. The bottom staff is in common time (c) and bass clef, with a key signature of one sharp. It features quarter notes and eighth-note pairs. The music concludes with a fermata over the final note.

Musical score for Sicut erat: tacet. The score consists of two staves. The top staff is in common time (c) and treble clef, with a key signature of one sharp. It features a dotted half note followed by eighth-note pairs. The bottom staff is in common time (c) and bass clef, with a key signature of one sharp. It features quarter notes and eighth-note pairs. The music concludes with a fermata over the final note. The text "Sicut erat: tacet" is written in the middle of the page between the two staves.

Versus Ultimus

Musical score for Versus Ultimus. The score consists of two staves. The top staff is in common time (c) and treble clef, with a key signature of one sharp. It features a dotted half note followed by eighth-note pairs. The bottom staff is in common time (c) and bass clef, with a key signature of one sharp. It features quarter notes and eighth-note pairs. The music concludes with a fermata over the final note.

A blank musical score consisting of two staves. The top staff is in common time (c) and treble clef, with a key signature of one sharp. The bottom staff is in common time (c) and bass clef, with a key signature of one sharp. Both staves are completely blank, with no musical notation or text.

aus dem Antiphonale:

1244

MAGNIFICAT CUM SOLLEMNI MEDIATIONE

CANTICI EVANGELICI MAGNIFICAT III A. TONUS

Magní- fi-cat * á-nima me- a Dómi-num, et exsultá-vit
 spí- ri- tus me- us * in Deo salu- tá- ri me- o; qui- a respé-xit
 humilitátem an-cíl- læ su- æ, * ecce enim ex hoc beátam me di-
 cent omnes gene- ra- ti- ó-nes. Qui- a fecit mihi magna, qui
 po- tens est: * et sanctum no-men e- ius, et mi-sericórdia eius
 a progénie in pro-gé-ni- es * timénti- bus e- um. Fe-cit po-
 téntiam in bráccoli- o su- o, * dispérsit supérbos mente cor-dis
 su- i, de-pó-su- it po-tén-tes de se- de, * et ex-al-tá- vit hú-

mi- les, e-su- riéntes implé-vit bo- nis, * et divites dimí- sit in-
á-nes. Suscé-pit Is-ra- el, pú- e- rum su- um, * recordátus
mi- se- ri-cór-di- æ su- æ, sic-ut locútus est ad pa-tres no-
stros, * Abraham et sémini e- ius in sáe-cu- la. Gló- ri- a Pa-
tri, et Fí- li- o, * et Spi- rí- tu- i Sancto. Sic-ut erat in
princíprio, et nunc et semper, * et in sácula sácu- ló- rum. A-
men.

CANTICI EVANGELICI MAGNIFICAT III B. TONUS

Magní- fi-cat * á-nima me- a Dómi-num, et exsul-tá-vit
 spí- ri- tus me- us * in Deo salutá- ri me- o; qui- a respé-
 xit humilitátem ancíl-læ su- æ, * ecce enim ex hoc beátam me
 dicent omnes genera- ti- ó- nes. Qui- a fecit mihi magna, qui
 po- tens est: * et sanctum nomen e- ius, et mi- sericórdia e-ius
 a progénie in pro-gé-ni- es * ti-mén-ti-bus e- um. Fe-cit po-
 téntiam in brácchi- o su- o, * dispérsit supérbos mente cordis
 su- i, de-pó-su- it po- téntes de se- de, * et ex-al-tá-vit hú-

mi- les, e-su- riéntes implé-vit bo- nis, * et di-vi-tes dimí-sit
i- ná-nes. Suscé-pit Is-ra- el, pú- e- rum su- um, * recordá-
tus misericórdi- æ su- æ, sic-ut locútus est ad pa-tres no-
stros, * Abraham et sémini eius *in sáe-cu- la*. Gló- ri- a Patri, et
Fí- li- o, * et Spi- rí- tu- *i* Sancto. Sic-ut erat in princípio, et
nunc et semper, * et in sácula sáculó-*rum*. A-men.

Orgelmusik um den gregorianischen Choral:

Ordinariumsvertonungen rund um Fiori musicali (1635)

- Heft 1: französisch, XVI. Jahrhundert, Kyrie fons bonitatis
- Heft 2: G. Cavazzoni: Missa Dominicalis (Kyrie, Gloria, Sanctus, Agnus)
- Heft 3: G. Cavazzoni: Credo dominicalis
- Heft 4: anonyme ital. Quelle KVI. Jhd.: Kyrie, Sanctus, Agnus
- Heft 5: A. Cabezón: Intermedios para los Kyries de Nuestra Señora
A. Cabezón: Intermedios para los Kyries (divers)
- Heft 6: G.B. Fasolo: In festis B.M.V. Kyrie, Gloria,... (Annuale 1645)
- Heft 7: Chr. Erbach: Kyrie Duplex
- Heft 8: S. Scheidt: Kyrie Dominicale
- Heft 9: S. Scheidt: Gloria

Musik zum Officium:

- Heft 1: S. Scheidt: Magnificat Noni Toni
- Heft 2: J.E. Kindermann: Magnificat Octavi Toni
- Heft 3: J.K. Kerll: Magnificat Tertiī Toni
- Heft 4: G.B. Fasolo: Salve Regina
- Heft 5: P. Cornet: Salve Regina
- Heft 6: G. Cavazzoni: ausgewählte Hymnen

Kompositionen von Alexander Wessetzky:

- Heft 1: Advent und Weihnachten, 7 Stücke für Orgel op. 2 / 1,2, op.8, op.18
- Heft 2: 4 Introiti zur Fastenzeit op.19
- Heft 3: Simeon und Hannah (kl. geistl. Konzert op.16)
- Heft 4: Pascalleluia, Teil 1 op.12
- Heft 5: Pascalleluia, Teil 2 op.12
- Heft 6: Lux et Origo Orgelverse op.24
- Heft 7: Kyrieverse zur Missa Adventus et Quadragesima op.28
- Heft 8: Missa mundi Kyrie, Gloria op. 4 / 2b, op. 20
- Heft 9: Missa mundi Sanctus, Agnus Dei op. 4 / 6, op. 4 / 7