

# Fuchs. Vesperæ.

Johann Nepomuk

**Fuchs**

## **Vesperæ Solennes**

in Honorem Conceptionis B:M:V

(A-Ed G 132)

*S, A, T, B (solo), S, A, T, B (coro), fl, 2 cl (B $\flat$ /C), fag,  
2 cor (E $\flat$ /F/G/B $\flat$ ), 2 clno (B $\flat$ ), timp (B $\flat$ -F), 2 vl, vla, b, org*

*Corno I, II in E $\flat$ /F/G/B $\flat$*




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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/fuchs-vesperae-A-Ed-G-132](https://github.com/edition-esser-skala/fuchs-vesperae-A-Ed-G-132)  
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# 1 Dixit Dominus

Allegro

I  
Corno  
in B $\flat$

II

The musical score is written for two horns in B-flat, labeled I and II. The tempo is marked 'Allegro'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into six systems, each with a measure number at the beginning: 1, 5, 9, 13, 19, and 24. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include 'f' (forte) and 'fz' (forzando). Some measures contain articulation marks like 'fz' or 'f'. Fingerings are indicated by numbers 1, 2, and 3. The score is presented in a clean, professional layout with a white background and black notation.

31

5

f

40

9

f

53

57

Più allegro

6

6

67

7

7

4

4

82

f

## 2 Laudate pueri

Allegro moderato

1 *cor (G)*

2

**f**

7

13

19

3

3

28

4

4

2

2

**fp**

**fp**

39

14

14

2

2

**f**

**fp**

**f**

**f**

60

6 2

73

9 5 p f

92

98

2 2

105

5 5

115

### 3 Lætatus sum

Allegretto

1 cor (E $\flat$ )

2

1 2

fz p f

fz p f

7

11

p

p

15

f

f

19

p

f

p

f

23

p

f

p

p

f

p

The musical score for Example 6-10, measures 27-31, consists of two staves. Measure 27 begins with a forte (**f**) dynamic. The right hand plays a series of eighth notes (G4, A4, B4, C5) followed by a quarter rest. The left hand plays a similar pattern (F3, G3, A3, B3) followed by a quarter rest. In measure 28, the dynamics change to piano (**p**). The right hand plays a half note G4 followed by a quarter rest. The left hand plays a half note F3 followed by a quarter rest. Measures 29 through 31 show a continuation of the melodic material with various rests and articulation marks.

43.

**p** **f**

48

**p**

**f**

**f**

53

[illegible]

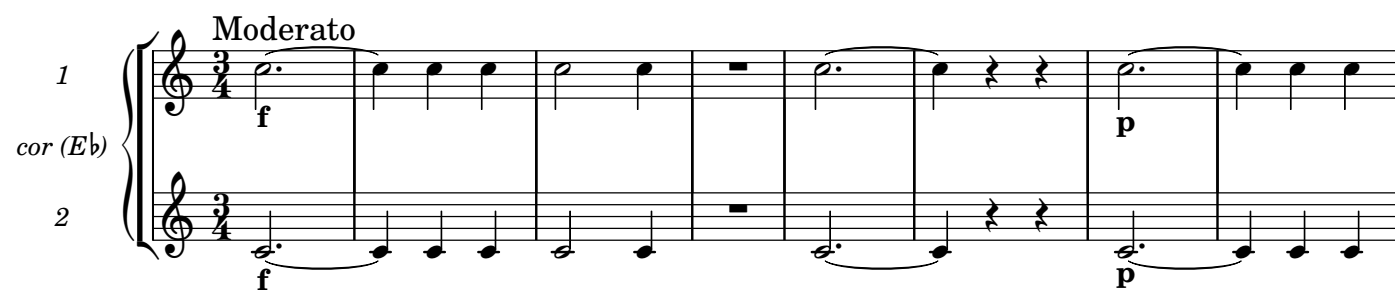


## 4 Nisi Dominus

Moderato

1 *cor* (*E* $\flat$ )

*f* *p*



9

cresc. *f*

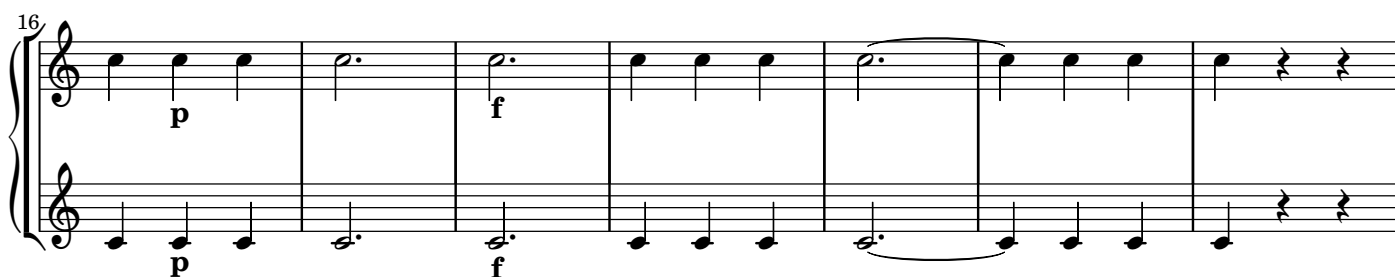
cresc. *f*



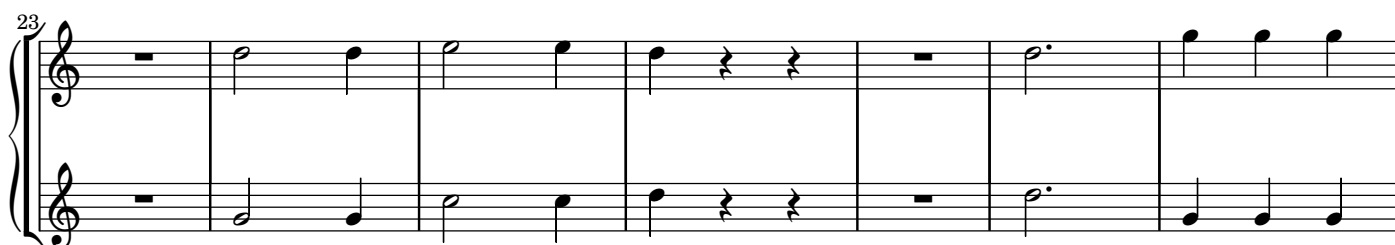
16

*p* *f*

*p* *f*



23



30

43

4 3

p p

56

31 3

f f

95

102

4 4

112

118

p p

## 5 Lauda Ierusalem

**Allegro**

1 *cor (F)*

**f**

**fz** **fz** **fz**

**fz** **fz** **fz**

11

16

21 2 5

2 5

32 **f**

**f**

The musical score is written for a piano and a vocal line. The tempo is marked 'Allegro'. The key signature is one flat (F major or D minor). The time signature is common time (C). The score is divided into systems of five measures each. The first system starts with a vocal line and piano accompaniment, both marked 'f'. The second system continues the piano accompaniment with 'fz' markings. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system features a vocal line with '2' and '5' markings. The sixth system continues the piano accompaniment with 'f' markings.

37

3 2 3

p

48

3

f fz

f fz

55

fz

fz p

fz p

60

f

f

65

3

fz fz

fz fz

73

fz fz

fz fz

## 6 Magnificat

Adagio Allegro

1 cor (E $\flat$ )

2

*f* *p* *f* *p* *f*

1 2 3 4 5 6 7 8

9

9 10 11 12 13 14 15 16 17 18

19 23

*f* *f*

19 20 21 22 23 24 25 26 27 28

50 11

*f* *f*

50 51 52 53 54 55 56 57 58 59

68 6

*p* *p*

68 69 70 71 72 73 74 75 76 77

82 14 2

*f* *f*

82 83 84 85 86 87 88 89 90 91

105

3

p

3

p

This system contains measures 105 through 115. The right hand features a series of eighth notes and rests, with a triplet of eighth notes in measure 115. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) in measures 115 and 116.

116

f

f

f

This system contains measures 116 through 126. The right hand has a melodic line with dotted half notes and eighth notes. The left hand continues with eighth notes. Dynamics include forte (f) in measures 120, 124, and 126.

127

4

4

This system contains measures 127 through 138. The right hand has a melodic line with eighth notes and rests. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) in measures 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, and 138.

139

This system contains measures 139 through 146. The right hand has a melodic line with eighth notes and rests. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) in measures 139, 140, 141, 142, 143, 144, 145, and 146.

147

2

3

2

3

This system contains measures 147 through 159. The right hand has a melodic line with eighth notes and rests. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) in measures 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, and 159.

160

This system contains measures 160 through 169. The right hand has a melodic line with eighth notes and rests. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) in measures 160, 161, 162, 163, 164, 165, 166, 167, 168, and 169.