

Grassmann. Post dira mundi.

Florian Leopold
Gassmann

Post dira mundi bella sedebit
Offertorium de Tempore, Beata, et Sancta
(A-Ed B 81)

S (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 2 vl, vla, b, org

Full score



Edition Esser-Skala, 2021

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Please report any errors or mistakes to edition@esser-skala.at.

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 81
	<i>Category</i>	manuscript copy (principal source)
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Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

Bar	Staff	Description
20	vl 1	1st \downarrow in B1 : $b\flat'4$ – $d''4$
20	vl 2	1st \downarrow in B1 : $d' + b\flat'4$

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
23	vl 2	bar in B1 : a2— —
36	vl 1	grace note missing in B1
37	vl 2	5th ♫ in B1 : e'8
64	org	2nd ♫ in B1 : A4
87	vl 2	5th ♫ in B1 : f'8
69	vl 1	grace note missing in B1
71	vl 1	grace note missing in B1
71	vl 2	grace note missing in B1
76	S	grace note missing in B1
117	S	last ♫ in B1 : c"8
131	vl 2	3rd ♫ in B1 : f'16-f'16-f'16-f'16
132	vl 1	2nd/3rd ♫ in B1 : a'4-g'4
134	vla	bar in B1 : d'2.
136	org	bar in B1 : d2.
147	S	grace note missing in B1
164	vl 1	grace note missing in B1
172	vl 1	3rd ♫ in B1 : a'16-a'16-a'16-a'16
173	vl 2	1st ♫ in B1 : f'16-f'16-f'16-f'16-e'16-e'16-e'16-e'16
181	vl 1	1st ♫ in B1 : f'2
192	B	2nd ♫ in B1 : e4
219	vl 2	1st ♫ in B1 : b'8-c"16-b'16
233	T	bar in B1 : d'2
299	T	1st ♫ in B1 : d'4

Changelog

2.0.0 - 2021-12-05

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2021-05-18

Added

- initial release

Post dira mundi

Allegro

*Clarino I, II
in C*

*Timpani
in C-G*

*I
Violino*

II

Violoncello

Soprano

Alto

Tenore

Basso

*Organo
e Bassi*

Musical score page 2:

The score consists of six staves, divided into three systems by vertical bar lines. The top two staves are in treble clef (G-clef), the third is in bass clef (F-clef), and the bottom two are also in bass clef. The notation includes:

- System 1:** The top two staves show eighth-note patterns. The bass staff has a bass clef and a common time signature (indicated by a 'C').
- System 2:** The top two staves show sixteenth-note patterns. The bass staff has a bass clef and a common time signature (indicated by a 'C').
- System 3:** The top two staves show eighth-note patterns. The bass staff has a bass clef and a common time signature (indicated by a 'C').
- System 4:** The top two staves are blank (no notes). The bass staff has a bass clef and a common time signature (indicated by a 'C').
- System 5:** The top two staves are blank (no notes). The bass staff has a bass clef and a common time signature (indicated by a 'C').
- System 6:** The top two staves show eighth-note patterns. The bass staff has a bass clef and a common time signature (indicated by a 'C'). The page number '2' is located in the top left corner of the first system.

A page of musical notation for a six-part setting (SATB and organ). The page contains ten staves. The top three staves (Soprano, Alto, Tenor) are in common time, treble clef, and C major. The bottom three staves (Bass, Organ Bass, Organ Treble) are in common time, bass clef, and C major. The organ parts feature various registrations and stops. The page is numbered 7 at the bottom center.

Musical score for orchestra and choir, page 4, measures 10-15. The score consists of six staves. The top two staves are treble clef (soprano and alto). The third staff is bass clef (bassoon). The fourth staff is bass clef (double bass). The fifth staff is treble clef (soprano). The bottom staff is bass clef (bassoon). Measure 10: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 11: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 12: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 13: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 14: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 15: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. The bassoon part in measure 15 includes a dynamic marking **p** and a tempo marking *p Solo*. The bassoon part in measure 15 also includes the lyrics "Post di - ra mundi". Measure 16: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 17: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 18: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 19: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. Measure 20: Treble staves play eighth-note chords. Bassoon and double bass play eighth notes. The double bass part in measure 20 includes a dynamic marking **p** and a time signature change: $6/4$, $5/3$, $6/4$, $5/3$, $6/4$, $5/3$.

15

a 2

p

p

bel - la se - de - bit po - pulus me - us in pul-chri - tu - di-ne pa - cis,

5 3 - 6 3 - 6 3 - 6

30

Andante

et in be - a - ta aeterni-ta-te.

dolce

8 7 7

Musical score for orchestra, page 5, measures 40-47. The score consists of eight staves. Measures 40-43: Top staff (Treble Clef): Rest. Second staff (Bass Clef): Rest. Third staff (Treble Clef): f. Fourth staff (Bass Clef): Rest. Fifth staff (Treble Clef): f. Sixth staff (Bass Clef): f. Seventh staff (Treble Clef): f. Eighth staff (Bass Clef): f. Measures 44-47: Top staff: Rest. Second staff: Rest. Third staff: f. Sixth staff: f. Seventh staff: f. Eighth staff: f.

53

6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ [6] 5 6 [6] $\frac{5}{3}$ [6]

58

5 6 - 6/4 5/4 3/4

62

p Solo

Di - gna - re me
Di - gna - re me

8 7 9 83

67

lau - da - - re te, o Je - su ve - ne - ran - de, o Je - su ve - ne -
lau - da - - re te, o ma - ter il - li - ba - ta, o ma - ter il - li -

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

72

ran-de, qui so-lus es, sa-lu-tis spes et,
ba-ta, quae so-la es, ut a-ci-es ca-

8

5 3 8 6 7 5

77

tem - po - rum le - va - men pu - gnan - tem ad - iu - va, pu - gnan -
 stro - rum or - di - na - ta pu - gnan - tem ad - iu - va, pu - gnan -
 5 6 f 6 p 5 f 5 p

Musical score for piano, page 82, measures 6-7. The score consists of six staves. The top two staves (treble and bass) are mostly silent with a few short notes. The third staff (treble) and fourth staff (bass) play eighth-note patterns. The fifth staff (treble) and sixth staff (bass) play sixteenth-note patterns. Measure 6 starts with forte (f) dynamics, followed by piano (p) dynamics. Measure 7 starts with piano (p) dynamics. Measure 8 begins with a treble clef and an 8th note, followed by a bass clef and an 8th note. The bass staff continues from measure 7. The piano staff (bottom) has dynamics f, p, 6, f, p, 5, f, p.

87

a 2

f

f

f **p** **f**

f **p** **f**

tem, pu - gnan - tem ad - iu - va, pu - gnan - -
 -

f

p **f**

9 8 [6 b5 5] 6 [6 5] 6 [6 4] 5

92

p cres.

p

p cres.

p cres.

- tem
- tem

-

p [6] 46 cresc.

100

a 2

<img alt="Musical score for orchestra and piano, page 24, measure 100. The score consists of six staves. The top two staves are for the piano (treble and bass clef). The middle two staves are for the orchestra: strings (two violins, viola, cello) and woodwinds (two oboes, bassoon). The bottom two staves are for the brass section: two horns and two tubas. The score shows a dynamic section with eighth-note patterns in the strings and woodwinds, followed by a section with rests. Measure 100 ends with a bassoon solo. Measure 101 begins with a bassoon entry. Measure 102 starts with a bassoon entry. Measure 103 starts with a bassoon entry. Measure 104 starts with a bassoon entry. Measure 105 starts with a bassoon entry. Measure 106 starts with a bassoon entry. Measure 107 starts with a bassoon entry. Measure 108 starts with a bassoon entry. Measure 109 starts with a bassoon entry. Measure 110 starts with a bassoon entry. Measure 111 starts with a bassoon entry. 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Measure 952 starts with a bassoon entry. Measure 953 starts with a bassoon entry. Measure 954 starts with a bassoon entry. Measure 955 starts with a bassoon entry. Measure 956 starts with a bassoon entry. Measure 957 starts with a bassoon entry. Measure 958 starts with a bassoon entry. Measure 959 starts with a bassoon entry. Measure 960 starts with a bassoon entry. Measure 961 starts with a bassoon entry. Measure 962 starts with a bassoon entry. Measure 963 starts with a bassoon entry. Measure 964 starts with a bassoon entry. Measure 965 starts with a bassoon entry. Measure 966 starts with a bassoon entry. Measure 967 starts with a bassoon entry. Measure 968 starts with a bassoon entry. Measure 969 starts with a bassoon entry. Measure 970 starts with a bassoon entry. Measure 971 starts with a bassoon entry. Measure 972 starts with a bassoon entry. Measure 973 starts with a bassoon entry. Measure 974 starts with a bassoon entry. Measure 975 starts with a bassoon entry. 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Measure 1000 starts with a bassoon entry.</p>

105

Treble Stave: Rests for measures 105-110.

Bass Stave: Rests for measures 105-110.

Orchestra (Violins/Violas/Cello/Bass):

- Measure 105: Dynamics **p**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 106: Dynamics **p**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 107: Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 108: Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 109: Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 110: Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.

Vocal Parts:

Di - gna - re me lau - da - re te, o Je - su ve - ne -
Di - gna - re me lau - da - re te, o ma - ter il - li -

Orchestra (Violins/Violas/Cello/Bass):

- Measure 111: Dynamics **p**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 112: Dynamics **7**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 113: Dynamics **[4 6]**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 114: Dynamics **6**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 115: Dynamics **7**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 116: Dynamics **[7 3]**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.
- Measure 117: Dynamics **6**, Violins play eighth-note pairs, Violas play eighth-note pairs, Cello/Bass play eighth-note pairs.

110

ran - de, o Je - su ve - ne - ran - de, qui so - lus es
 ba - ta, o ma - ter il - li - ba - ta, quae so - la es

- $\frac{5}{3}$ $\frac{6}{4}$ - $\frac{5}{3}$ $\frac{5}{3}$ - $\frac{6}{4}$ $\frac{15}{8}$ **f**

120

ad - iu va, pu - gnan

ad - iu va, pu - gnan

[$\frac{6}{4}$ 3 $\frac{4}{2}$] 6 f p [b5] f p

130

String Section: The strings play eighth-note patterns. In the first measure, they play eighth-note pairs. In the second measure, they play eighth-note pairs followed by eighth-note triplets. In the third measure, they play eighth-note pairs followed by eighth-note triplets. In the fourth measure, they play eighth-note pairs followed by eighth-note triplets.

Woodwind Section: The woodwinds play eighth-note patterns. In the first measure, they play eighth-note pairs. In the second measure, they play eighth-note pairs followed by eighth-note triplets. In the third measure, they play eighth-note pairs followed by eighth-note triplets. In the fourth measure, they play eighth-note pairs followed by eighth-note triplets.

Brass Section: The brass play eighth-note patterns. In the first measure, they play eighth-note pairs. In the second measure, they play eighth-note pairs followed by eighth-note triplets. In the third measure, they play eighth-note pairs followed by eighth-note triplets. In the fourth measure, they play eighth-note pairs followed by eighth-note triplets.

Vocal Section: The vocal parts sing "tem ad iu va, tem ad iu va,". The vocal parts are divided into two groups: soprano and alto. The soprano part starts on a high note and descends. The alto part starts on a lower note and descends. The vocal parts sing in unison.

Dynamic Markings: The score includes dynamic markings such as **p** (pianissimo), **cresc.** (crescendo), **f** (fortissimo), and **f** (fortissimo).

Time Signatures: The score includes time signature changes: **6**, **5**, **6**, **6/4**, **5/3**, **f**, and **6**.

134

di - gna - re me lau - da - re te, qui so-lus es sa - lu - tis
di - gna - re me lau - da - re te, quae so - la es ut a - ci -

5 6 5 6 7

139 a 2

spes et tem - po - rum le - va - men pu - gnan - - - -
 es ca - stro - rum or - di - na - ta pu - gnan - - - -

$\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ f p f p

144

p cresc. **f** **p** **f**

cresc. **f** **p** **f**

cresc. **f** **p** **f**

tem ad - iu - va, pu -
tem ad - iu - va, pu -

cresc. **f** **[6]** **p** **[6/5]** **6/4** **5/3** **f** **[6]**

153

va,
va,
pu - gnan - tem ad - iu -
pu - gnan - tem ad - iu -

157

poco f **f** *poco f* **f**

poco f **f** *poco f* **f**

f *poco f* **f**

va.
va.

f *poco f* **f** **f**

161

p f

p f

p f

p f

[6] 6 $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ f

170

et bel - la per - fi-da ti - bi ca - nen - ti

6 5

173

f
f
f

plau - sus vir - tu - tis ro - bur da,

$\left[\begin{smallmatrix} \text{6} \\ \text{4} \\ \text{3} \end{smallmatrix} \right]$ **f** $\left[\begin{smallmatrix} \text{6} \\ \text{5} \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} \text{6} \\ \text{4} \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} \text{5} \\ \text{4} \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} \text{6} \\ \text{4} \\ \text{1} \end{smallmatrix} \right]$

176

Treble Bassoon (measures 1-3)

Treble Bassoon (measures 4-6)

Bassoon (measures 7-9)

Bassoon (measures 10-12)

ti - bi ca - nen - ti plau - sus vir - tu - - - tis

Treble Bassoon (measures 1-3)

Treble Bassoon (measures 4-6)

Bassoon (measures 7-9)

Bassoon (measures 10-12)

p

p

p

p

6 [b5] 6 9 b

179

ro - - - bur da, vir - tu - tis ro - - - bur da, vir - tu - tis

$\frac{6}{4}$ $\frac{5}{3}$ **f** $\frac{6}{4}$ $\frac{5}{3}$

188

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

6 5

195

ia,
 al - - le - lu - ia,
 al - - - le - lu - ia,
 ia,
 ia,
 ia,

p Solo
f
p
f
p
f

$\frac{6}{4}$ $\frac{5}{3}$ 7

204

p

p

p

al - le - lu - ia,

p

6 3 6/5 6/5 7/4 5/4 6/4 5/4

212

6 7/4 6/4 5 6/4 5]

220

al - le - - - lu - - - ia, al - - -

7 6 6 4 7 # 6

231

lu - ia, al - le - lu - ia, al -
 lu - ia, al - le - lu - ia, al -
 lu - ia, al - le - lu - ia, al -
 lu - ia, al - le - lu - ia, al -
 6 5 # [6]

237

le - lu - ia, al -
 le - lu - ia,
 le - lu - ia,
 le - lu - ia,

6 5 # [6 5] 7 #

245

le - lu - ia, al -

$\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ 5 $\begin{smallmatrix} 7 \\ \# \end{smallmatrix}$ 6 $\begin{smallmatrix} 7 \\ \# \end{smallmatrix}$ 5 7 6 7

253

f

f

f

f

f

f Tutti

p Solo

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

5

f Tutti

260

clno 1

f

p

f

f

f **Tutti**

le - lu - ia, al - le - lu -

al - le - lu -

al - le - lu -

p Solo

6

\sharp

f **Tutti**

6

\sharp

\flat

267

ia, al - le - lu - ia, al - - - - -

ia, al - le - lu - ia,

ia, al - le - lu - ia,

ia, al - le - lu - ia,

6
5

p Solo [6]

281

le - lu - ia, al - - - - - le - lu - ia, _____

8

p Solo

300

soprano: *le lu ia, al le lu*
 alto: *le lu ia, al le lu*
 tenor: *le lu ia, al le lu*
 bass: *le lu ia, al le lu*

[6] [6] 4 3 [6] [5] 4 3

307

The musical score consists of six staves. The top two staves are soprano voices in treble clef, the third staff is a basso continuo staff with a bass clef and a cello-like line, and the bottom three staves are alto voices in soprano clef. The score is in common time. The vocal parts sing the phrase 'ia, al - le - lu - ia,' in a repeating pattern. The continuo part provides harmonic support with sustained notes and basso continuo patterns. The vocal entries are marked with dots above the notes, and the continuo entries are marked with dots below the notes.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.