

Gugl.

Missa S. Trinitatis.

Matthäus

Gugl

Missa Sanctissimæ Trinitatis

GuglW 3

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

edited by Wolfgang Esser-Skala

*Clarino I, II in C
Timpani in C-G*

Essser
kala
Edition



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1 Kyrie

Adagio

I
Clarino
in C
II

f

Timpani
in C-G
f

Allegro

6

15

f Solo

26

Christe · Allegro

32

13

Tutti

13

13

50

50 51 52 53 54

55

55 56 57 58 59 60

66

66 67 68 69 70 71

72

72 73 74 75 76 77

2 Gloria

Et in terra

1 *f*

2 *f*

clno

timp *f*

5

2

2

2

10

Domine *Qui tollis* · *Alla breve* *Miserere* · *Adagio*

14 51 14 5

14 51 14 5

14 51 14 5

98

Qui tollis · *Alla breve* *Suscipe*

10 *f* 3

10 *f* 3

10 *f* 3

115

126

Qui sedes · Alla breve **14** *Miserere · Alla breve* **10**

155

Quoniam *

f

160

167

12

12

12

184

15

15

15

205

6

6

6

211

6

6

6

Cum Sancto · Allegro

224

20

f

20

f

20

247

6

6

6

256

3

3

3

f

262

262

3 Credo

Patrem

1 *clno* 2 *timp*

Measures 1-4 of the 'Patrem' section. The score is for three parts: 1 (clno), 2 (clno), and timp. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). Measure 1 has rests for all parts. Measure 2 starts with a piano (*p*) dynamic and features eighth-note patterns in parts 1 and 2, and a triplet eighth-note pattern in the timp. Measures 3 and 4 continue the patterns, with triplets indicated in measures 3 and 4.

Measures 5-8 of the 'Patrem' section. The score continues for parts 1, 2, and timp. Measure 5 has rests for all parts. Measure 6 starts with eighth-note patterns in parts 1 and 2, and a quarter-note pattern in the timp. Measures 7 and 8 continue the patterns, with a quarter-note pattern in the timp in measure 8.

Measures 9-12 of the 'Patrem' section. The score continues for parts 1, 2, and timp. Measure 9 starts with a forte (*f*) dynamic and features eighth-note patterns in parts 1 and 2, and a quarter-note pattern in the timp. Measures 10 and 11 continue the patterns, with a quarter-note pattern in the timp in measure 11. Measure 12 ends with a double bar line and repeat signs.

Et in unum

15 53

Measures 15-20 of the 'Et in unum' section. The score is for three parts: 15 (clno), 53 (clno), and 53 (timp). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. Measure 15 has rests for all parts. Measure 16 starts with a forte (*f*) dynamic and features a half-note pattern in parts 15 and 53, and a quarter-note pattern in the timp. Measures 17 and 18 continue the patterns, with a quarter-note pattern in the timp in measure 18. Measures 19 and 20 continue the patterns, with a quarter-note pattern in the timp in measure 20.

74

8

88

Qui propter 15

Et incarnatus · Adagio 12

15

12

121

Crucifixus · Adagio 18

Passus 8

Et resurrexit 3

f

18

8

3

f

154

5

5

5

168

6

6

6

183

Et ascendit

p

p

p

187

f

f

f

192

Et iterum Qui cum Patre

13

28

f

13

28

f

13

28

f

238

2 3

249 *Confiteor* 6

6 p p

259

f f *

264

f

269 *Amen* 9

p

p

282

285

f

f

f

293

4 Sanctus

[illegible]

32

Handwritten musical score for 'The Rose Tree'. The score is written on three staves: Treble (top), Alto (middle), and Bass (bottom). The key signature is one flat (B-flat). The tempo/mood is marked 'Moderato'. The score begins with a treble clef and a key signature of one flat. The first staff (Treble) contains the melody, starting with a quarter rest followed by a quarter note G4, then an eighth note A4, and a quarter note Bb4. The second staff (Alto) contains a vocal line, starting with a quarter rest followed by a quarter note G4, then an eighth note A4, and a quarter note Bb4. The third staff (Bass) contains a bass line, starting with a quarter rest followed by a quarter note G3, then an eighth note A3, and a quarter note Bb3. The score includes various musical notations such as rests, notes, and accidentals. A red asterisk is placed below the first staff, and a red 'x' is placed below the second staff. The score ends with a double bar line and a repeat sign.

40

Pleni · Allegro *Osanna · Allegro*

48 8

48 8

48 8

f *f*

99

7

7

7

f

109

Benedictus

tacet

Osanna ut supra

6 Agnus Dei

Agnus 22

1 *clno* 2 *timp*

f

2

22

2

22

f

2

22

f

28 *Dona* 30

f

30

30

30

f

62 11

f

11

11

11

f

78 3

3

3

3

86

9

99