

Gugl.

Quæ est ista.

Matthäus

**Gugl**

**Quæ est ista**

Offertorium de Assumptione B.V.M.

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

edited by Wolfgang Esser-Skala

*Full score*



# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<i>Library</i>	A-LA
	<i>Shelfmark</i>	920
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1746–68
	<i>RISM ID</i>	603001868
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	10 parts, 32 × 20.5 cm. Hand-ruled paper, 10 staves per page (10 mm) in dark brown ink and music in same ink. A clean manuscript copy by Joseph Tischer. Cover title: “Offertorium   Afsumptione B:V:M:   a   Canto Alto.   Tenore Solo Bafso.   Violinis 2bus   Clarinis 2bus   Tympano   con   Organo.   A.A.L. [=Amandus Abbas Lambacensis]   Defcriptsit Josephus   Tischer   Del: Sig: r e Gugl!”. Parts held and extent: S coro (2 fol.), A coro (2), T solo and coro (2), B coro (2), clno 1 (1), clno 2 (1), timp (1), vl 1 (2), vl 2 (2), org (2).

## 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:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	In <b>B1</b> , the rhythm 16.–64–64 is written as 8.–32–32 (vl 1: bars 2, 8, 10, and 17; S: 10 and 17). 16th triplets are always written as 8th triplets (S: bars 2 and 8).
2	clno 1	2nd ♩ in <b>B1</b> : d"4–γ–g"8
2	timp	4th ♩ in <b>B1</b> : γ–c8
2	vl 2	14th to last ♩ in <b>B1</b> : 3×e'16
2	A	4th ♩ in <b>B1</b> : e'8
5	vl 2	4th ♩ in <b>B1</b> : b'16
15	A	15th ♩ in <b>B1</b> : f#16
16	T	last ♩ in <b>B1</b> : d'16
19	T	7th ♩ in <b>B1</b> : d'16
27	vl 1	4th ♩ in <b>B1</b> : c'4
29	vl	4th ♩ in <b>B1</b> : f'8
29	org	1st ♩ in <b>B1</b> : g8
62f	vl 2	bars in <b>B1</b> : c'4–d'4–c'4–d'8–c'8–d'4–c'4 and b4–c'4–b4–c'2.
67	vl	1st ♩ in <b>B1</b> : g8
72	T	2nd ♩ in <b>B1</b> : g'4
81	vl 1	rhythm of 4th ♩ in <b>B1</b> : 16–16–8
89	org	2nd ♩ in <b>B1</b> : d8
108	vl 2	lat ♩ in <b>B1</b> : b'16
116	B	7th ♩ in <b>B1</b> : g16
128	A	1st ♩ in <b>B1</b> : c"4
141	vl 2	4th ♩ in <b>B1</b> : b'8
162	org	2nd ♩ in <b>B1</b> : B8
174	timp	bar missing in <b>B1</b>
174	org	2nd ♩ in <b>B1</b> : c8
181	vl 2	2nd ♩ in <b>B1</b> : c"4
189	vl 2	2nd ♩ in <b>B1</b> : c"4

Quae est ista quae ascendens  
nostra rapit lumina,  
quae prae sole tota splendens  
ipsa movet lumina.

Quae scandis aethera coelitum lux,  
virgo lectissima sis mihi dux,  
fac mihi porta sit te virgo sors,  
quo tua transtulit ad coelum mors.  
Evadam devia ducente te,  
premam vestigia si juvas me.

Exultate, jubilate,  
Christiani plausum date,  
sunt in tuto vestrae res.  
Jacent hostes, jacent tella,  
consummata jam sunt bella,  
in Maria tota spes.

# Changelog

**1.0.0 – 2026-04-03**

*Added*

- initial release



# Quæ est ista

Allegro

Clarino I, II  
in C

Timpani  
in C-G

I  
Violino

II

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

This musical score is arranged for guitar and piano. It consists of several systems of staves:

- System 1:** A grand staff with a treble clef (top) and a bass clef (bottom). The treble staff contains a triplet of eighth notes in the first measure, followed by two more measures of eighth notes. The bass staff contains a simple eighth-note melody.
- System 2:** A grand staff with a treble clef (top) and a bass clef (bottom). Both staves contain a complex piano accompaniment with sixteenth-note patterns. A red asterisk (\*) is placed above a note in the bass staff of the third measure.
- System 3:** Five empty staves, each with a different clef (treble, alto, tenor, and two bass clefs).
- System 4:** A single bass clef staff containing a melody with sixteenth-note runs. Fingering numbers '6' and '5' are written below the notes.

6

quae est i - sta quae a - scendens nostra ra - pit lu - mi - na, quae est

quae est i - sta quae a - scendens nostra ra - pit lu - mi - na, quae est

quae est i - sta quae a - scendens nostra ra - pit lu - mi - na, quae est

quae est i - sta quae a - scendens nostra ra - pit lu - mi - na, quae est

7 6 6 7 6 [6] 6

9 clno 1 clno 2

i - sta quae a - scen-dens no-stra ra-pit lu - mi - na, quae est i - sta quae a - scen dens, quae est

i - sta quae a - scen-dens no-stra ra-pit lu - mi - na, quae est i - sta quae a - scen dens, quae est

i - sta quae a - scen-dens no-stra ra-pit lu - mi - na, quae est i - sta quae a - scen dens, quae est

i - sta quae a - scen-dens no-stra ra-pit lu - mi - na, quae est i - sta quae a - scen dens, quae est

6      6      #      6      6      *tasto solo*

12 *clno 1*

*i - sta quae a - scendens, quae est i - sta quae a - scendens, quae est i - sta quae a - scendens nostra*

*i - sta quae a - scendens, quae est i - sta quae a - scendens, quae est i - sta quae a - scendens nostra*

*i - sta quae a - scendens, quae est i - sta quae a - scendens, quae est i - sta quae a - scendens nostra*

*i - sta quae a - scendens, quae est i - sta quae a - scendens, quae est i - sta quae a - scendens nostra*

15

ra - pit lu - mina, quae prae so - le to - ta splendens i - psa mo - vet lu - mi - na, quae prae

ra - pit lu - mina, quae prae so - le to - ta splendens i - psa mo - vet lu - mi - na, quae prae

ra - pit lu - mina, quae prae so - le to - ta splendens i - psa mo - vet lu - mi - na, quae prae

ra - pit lu - mina, quae prae so - le to - ta splendens i - psa mo - vet lu - mi - na, quae prae

6 4 # 6 b5 [46] 6 6 6 [6]

18

so - le to-ta splendens, quae prae so - le to-ta splendens i-psa mo-vet lu - mina, quae prae so - le to-ta splendens, quae prae

so - le to-ta splendens, quae prae so - le to-ta splendens i-psa mo - vet lu - mina, quae prae so - le to-ta splendens, quae prae

so - le to-ta splendens, quae prae so - le to-ta splendens i-psa mo-vet lu - mina, quae prae so - le to-ta splendens, quae prae

so - le to-ta splendens, quae prae so - le to-ta splendens i-psa mo - vet lu - mina, quae prae so - le to-ta splendens, quae prae

tasto solo

tasto solo

22

*f*

*f*

*f*

*f*

so - le to - ta splendens i - psa mo - vet lu - mina.

*f*

so - le to - ta splendens i - psa mo - vet lu - mina.

*f*

so - le to - ta splendens i - psa mo - vet lu - mina.

*f*

so - le to - ta splendens i - psa mo - vet lu - mina.

4 3 6 6 [6]

25

The musical score consists of several parts:

- Guitar Part:** The top staff, starting at measure 25, contains a sequence of chords and melodic lines. It includes a double bar line at the end of the first system.
- Bass Line:** The second staff provides a rhythmic accompaniment with eighth and sixteenth notes.
- Piano Accompaniment:** The third and fourth staves feature a piano accompaniment with flowing sixteenth-note patterns in both hands.
- Empty Staves:** The fifth, sixth, seventh, and eighth staves are currently empty, each ending with a double bar line and a 6/4 time signature.
- Bottom Bass Line:** The ninth staff continues the bass line, with fingerings 6, 5, and 7 indicated below the notes.

61 6 5 7

28 *Aria · Andante*

The musical score is written in 6/4 time and consists of several staves. The top two staves are for the vocal line, which is currently silent. The grand staff (piano) begins with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A red asterisk (\*) is placed above a note in the right hand of the piano part. Below the grand staff, there are four empty staves. At the bottom, a solo bass line is marked with a forte (*f*) dynamic and the word "Solo". A red asterisk (\*) is placed above a note in this solo line.

31

*p* Solo

Quae scan - dis ae - the-ra coe - li - tum lux,

*p* 6 6 6

35

The musical score consists of several staves. The top two staves are empty. The third and fourth staves form a grand staff with piano and bass clefs, containing a complex melodic and harmonic passage. The fifth, sixth, and seventh staves are empty. The eighth staff is a bass line with figured bass notation, starting with a forte dynamic (*f*) and containing the following figures:  $\flat 5$ ,  $\flat 5$ , 5, 5, [b], 6, 6, 6.

38

Musical score for page 13, starting at measure 38. The score consists of seven staves. The first two staves (treble and bass clef) are empty. The third staff (treble clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (treble clef) contains a rhythmic accompaniment of eighth notes. The fifth, sixth, and seventh staves (treble and bass clefs) are empty. The eighth staff (bass clef) contains a bass line with eighth notes and sixteenth notes, including fingering numbers [6], 6, 6, 6, and 6].

41

quae scan - dis ae - the - ra coe - li - tum lux, vir - go le - ctis - si - ma

*p* 6

44

sis mi - hi dux, fac mi - hi por - ta sit te vir - go sors,

47

quo tu - a trans - tu - lit ad coe - lum mors, ad coe - lum mors,

#1 5 b7

50

*f*

*f*

ad coe-lum mors.

*f*

6  
5

4 # [b]

[6]

6  
5

6  
5

6  
5

53

The musical score for page 18, starting at measure 53, is presented in a multi-staff format. The top two staves are for the vocal line, both of which are currently empty. The middle two staves form a grand staff for piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part features a melodic line in the treble clef and a supporting bass line in the bass clef. The bottom-most staff is a single bass clef line containing a sequence of notes with guitar fingering: 6, 6/5, [H], 1, and 1. The notes are quarter notes, and the [H] symbol indicates a natural sign over the note.

55

1 7 4 2 6 5

57

E - va - dam de - vi - a du - cen - te te,

7 4 # *p* 6 # 6 [6]



64

pre - mam ve - sti - gi - a si ju - vas me.

*f*

67

The image shows a musical score for measures 67, 68, and 69. The score is written on seven staves. The first two staves are empty. The third and fourth staves contain a piano accompaniment. The third staff is in treble clef and the fourth staff is in bass clef. Both staves have a series of eighth notes in the first two measures, with a red asterisk marking a specific note in each. The third measure of both staves contains a few notes and a whole rest. The fifth, sixth, and seventh staves are empty.

70

Quae scan - dis ae - the - ra coe - li - tum lux,

*p* 6 5 6

73

vir - go le - ctis - si - ma sis mi - hi dux, fac mi - hi por - ta sit

6 6 b5 - 6 5 [4]

76

*p*

*p*

te vir - go sors, quo tu - a trans - tu - lit ad coe - lum mors.

6  
5 4 3

79

The musical score for page 27, starting at measure 79, is organized into several systems. The first system consists of two staves: a treble clef staff and a bass clef staff, both containing whole rests. The second system is a grand staff for piano, featuring a treble clef staff with a forte (*f*) dynamic marking and a bass clef staff also marked *f*. The piano part includes eighth and sixteenth notes with various accidentals. The third system contains five staves: three treble clef staves and two bass clef staves, all with whole rests. The fourth system features a single bass clef staff with a forte (*f*) dynamic marking and a sequence of eighth notes. Below this staff, figured bass notation is provided:  $\flat 5$ , 5, 5, and [b].

81

The musical score for page 28, starting at measure 81, is presented in a multi-staff format. The top two staves are empty, representing vocal or lead parts. The third and fourth staves form a grand staff for piano accompaniment, featuring a treble clef and a bass clef. The piano part consists of a melodic line in the treble clef and a bass line in the bass clef. The bass line includes guitar chord diagrams: [6], 6, 6, 6, 6, 6, 6, and 6|, indicating a sequence of six chords. The fifth, sixth, and seventh staves are also empty, likely representing other instruments or parts. The eighth staff continues the bass line with a melodic line and a final chord diagram of 6|.

83

6 6 6 4 3

86 *Chorus · Allegro*

The musical score consists of several staves. The top two staves are for vocal parts, with the first staff in treble clef and the second in bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked *Allegro*. The dynamic marking *f* (forte) is present in the vocal parts and the piano accompaniment. The score shows measures 86 through 92. In measure 92, there is a red asterisk (\*) above a note in the bass line, and a fermata is placed over the final note of the piece.

92

clno 1 clno 2

6 6 6 6

tasto solo

98

The musical score consists of several systems. The first system includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern. The second system is a grand staff with treble and bass clefs. The third system contains five empty staves. The fourth system is a bass clef staff with a melodic line and a fingering sequence: 6 [6], 6 6, 4 3.

105

Exul-ta-te, ju-bi-la-te, Chri-sti-a-ni plau-sum da-te, ex-ul-ta-te, ju-bi-  
 Exul-ta-te, ju-bi-la-te, Chri-sti-a-ni plau-sum da-te, ex-ul-ta-te, ju-bi-  
 Exul-ta-te, ju-bi-la-te, Chri-sti-a-ni plau-sum da-te, ex-ul-ta-te, ju-bi-  
 Exul-ta-te, ju-bi-la-te, Chri-sti-a-ni plau-sum da-te, ex-ul-ta-te, ju-bi-

*f* Tutti *p*  
*f* Tutti *p*  
*f* Tutti *p*  
*f* Tutti *p*

\*

7

112

la-te, Christi-a-ni plau-sum da-te, ex-ul-ta-te, ju-bi-la-te, Christi-a-ni plausum da-te,

la-te, Christi-a-ni plau-sum da-te, ex-ul-ta-te, ju-bi-la-te, Christi-a-ni plausum da-te,

la-te, Christi-a-ni plausum da-te, ex-ul-ta-te, ju-bi-la-te, Christi-a-ni plausum da-te,

la-te, Christi-a-ni plausum da-te, ex-ul-ta-te, ju-bi-la-te, Christi-a-ni plausum da-te,

6 [6 6/5] #

119 clno 1

*p* *f*

*p* *f*

*p* *f*

sunt in tu - to ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to

sunt in tu - to ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to \*

sunt in tu - to ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to

*p* *f*

sunt in tu - to ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to

*p* *f*

sunt in tu - to ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to

*p* *f*

sunt in tu - to ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to

129 *clno 2*

ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to ve - strae res,  
ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to ve - strae res,  
ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to ve - strae res,  
ve - strae res, sunt in tu - to ve - strae res, sunt in tu - to ve - strae res,  
p p p p p p # 6 7 # 6] 7 # [6]



147

clno 1

clno 2

47 # 6 5 # 7 6 7 # #

154

The musical score consists of several staves. The top staff is a treble clef staff with a melody. The second staff is a bass clef staff, mostly containing rests. The third and fourth staves are a grand staff (treble and bass clefs) with a piano accompaniment. The fifth, sixth, and seventh staves are empty treble clef staves. The eighth staff is a bass clef staff with a guitar-specific bass line, including fret numbers and a sharp sign. The fret numbers are: [6], 7, 6, 5, 6, 7, 6, [6], [6], 6, 4, #.

162

Jacent ho - stes, ja - cent tel-la, consumma-ta jam sunt bel-la, jacent ho - stes, ja - cent tel-la, consum-

Jacent ho - stes, ja - cent tel-la, consumma-ta jam sunt bel-la, jacent hostes, ja-cent tel-la, consum-

Jacent ho - stes, ja - cent tel-la, consumma-ta jam sunt bel-la, jacent ho - stes, ja - cent tel-la, consum-

Jacent ho - stes, ja - cent tel-la, consumma-ta jam sunt bel-la, jacent hostes, ja-cent tel-la, consum-

\*

169

ma-ta jam sunt bel-la, jacent ho-stes, ja-cent tel-la, consum ma-ta jam sunt bel-la, in Ma -

ma-ta jam sunt bel-la, jacent hostes, ja-cent tel-la, consum ma-ta jam sunt bel-la, in Ma -

ma-ta jam sunt bel-la, jacent ho-stes, ja-cent tel-la, consum ma-ta jam sunt bel-la, in Ma -

ma-ta jam sunt bel-la, jacent hostes, ja-cent tel-la, consum ma-ta jam sunt bel-la, in Ma -

6 5 7 # 7 5 7



182

**f**  
**f**  
**p** **f** **f**  
 spes, in Ma - ri - a to - ta spes, in Ma - ri - a to - ta spes.  
**p** **f**  
 spes, in Ma - ri - a to - ta spes, in Ma - ri - a to - ta spes.  
**p** **f**  
 spes, in Ma - ri - a to - ta spes, in Ma - ri - a to - ta spes.  
**p** **f**  
 spes, in Ma - ri - a to - ta spes, in Ma - ri - a to - ta spes.  
 [6] 6/5 4 3