

— "Factus est repente." — G. AICHINGER.
1876. 12. 10.

Lightly and well articulated. (The Holy Spirit, - Pentecost.)

ed. Maxwell Fernie.

Handwritten musical score for a vocal piece. The score is written on four staves, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are: "Fa-ctus est repente de coelo so-nus". The music is in G major (one sharp) and 4/4 time. The tempo is marked "Allegretto". The score includes dynamic markings such as *f* (forte) and *minimpulse*. The notation is in a cursive, handwritten style.

[illegible]

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, alternating between Latin and Italian. The first staff begins with "SO - - - - - nus - , ff de coe lo, ff de coe lo so - - - - - no". The second staff continues with "- lo, de coe - lo - - - - , ff de coe - lo ff de coe - - - - lo < > so - no". The third staff has " - - coe - lo so - - nus de coe - lo de coe - lo so - - - - -". The fourth staff concludes with "coe - lo so - - - - - nus - , ff de coe - lo, ff de coe - lo - so - - - - - (nu". The music features various note values, rests, and dynamic markings such as "ff" (fortissimo). There are also some handwritten annotations and corrections throughout the score.

(Factus est repente - Aichinger.)

First system of the musical score. It features four staves with vocal parts. The lyrics are: -nus, tan-quamadveni-én-tis spi-ri-tus, ad-ve-ni-én-tis. Dynamics include *mf* and *f*.

Second system of the musical score. The lyrics continue: quamadveni-én-tis spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus, ad-ve-ni-én-tis, spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus. Dynamics include *mf* and *f*.

Third system of the musical score. The lyrics are: tus, tan-quamadveni-én-tis spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus. Dynamics include *mf* and *f*.

(Sr. Mary of the Angels Choir, Wellington.)

Wm. 7/4/44.

(Factus est repente - Aichinger.)

Continuation of the first system. The lyrics are: -quamadve-ni-én-tis spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus ve he mēntis, spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus ve he mēntis, spi-ri-tus, tan-quamadveni-én-tis spi-ri-tus ve he mēntis. Dynamics include *mf* and *f*.

Continuation of the second system. The lyrics are: mēntis, ve he mēntis, ve he mēntis, ve he mēntis, ve he mēntis, ve he mēntis, ve he mēntis, ve he mēntis. Dynamics include *rit.*, *f*, and *Con*.

Continuation of the third system. The lyrics are: ma - hoc - De - us, Quod - op - ma - hoc - De - us, ma - hoc - De - us, ma - hoc - De - us. Dynamics include *mf*, *f*, and *Con*.

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Wm. 8/4/44.

(*Factus est repente - Aichinger.)

(smoothly) ———— ("OPEN")

o — pe-rā-tus-es in no-bis, in ——— no ———

-us, quod o — pe-rā-tus es in no ——— bis —,

(smoothly) (smoothly)

mf Quod o — pe-rā-tus es

De-us —, mf Quod — o — pe-rā-

(smoothly)

mf (smoothly-) (articulate clearly)

— bis, a templo sa — neto tu — o —, quod est in Jerusa lem

(articulate!)

mf a — templo — sa — neto — tu — o —, quod est in Je-ru-

(smoothly) (smoothly)

es-in no — bis —, (smoothly) a — templo sancto to

(smoothly)

ra-tus es in no — bis: a — templo sancto tu — o —,

(smoothly) (articulate!)

— lem, in Jerusa lem, in Jerusa lem, a te-mplo sa-neto tu — o —, quod est

(smoothly)

— ru-sa lem, in Jerusa lem —, quod est in Je-ru-sa-lem a — te-mplo sancto to

— tu — o —, quod est in Jerusa lem, in Jerusa lem —, in Je — ru — sa lem

(smoothly) a — templo sancto tu — o —, quod est — in Je — ru — sa lem —, (quod

(smoothly)

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(*Factus est repente - Aichinger.)

(smoothly)

est in Jerusa lem, in Jerusa lem —, a templo sancto tu — o —,

tu — o —, quod est in Jerusa lem, quod est in Jerusa lem —, quod est in Jerusa lem —,

— lem, quod est in Jerusa lem, quod est in Jerusa lem —, quod est in Jerusa lem —

quod est in Jerusa-lem —, (smoothly) a — templo sancto tu — o —, (smoothly) a —

quod est in Jerusa lem, in Je-ru-sa-lem, quod est in Je-ru-sa-lem, in — Je — ru —

quod est in Je-ru-sa-lem, quod est in Je-ru-sa-lem, in Jerusa lem —, in Je — ru

—, quod est in Jerusa lem, in Je — ru — salem, in Je — ru —

templo sancto tu — o —, quod est in Jerusa lem, in — Je — ru — (sa

(articulate!)

(reduce) (bump)

— sa-lem —

— ru — sa-lem, quod est in Je — ru — sa-lem

— sa-lem —, quod est in Jerusa lem —

sa — lem, quod est in Jerusa lem —

"Suddenly there came a sound from heaven as of a mighty rushing wind". (Acts. II. 2.) -- "Strengthen O God, what Thou hast wrought in us; from Thy holy temple which is in Jerusalem". (Ps. IXVII. 29, 30 - Ant. 1 & 2, - Matins...)

Gregor AICHINGER (1565-1628) born Regensburg, died Augsburg where he had been a canon and organist. He visited Italy 1599, and was much influenced by the Venetian school of composers....

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