

17/2

Fünf Canons

nach

lateinischen Texten

für

hohen Sopran,
Gesang u. Klarinette u. Bass-Klarinette

von

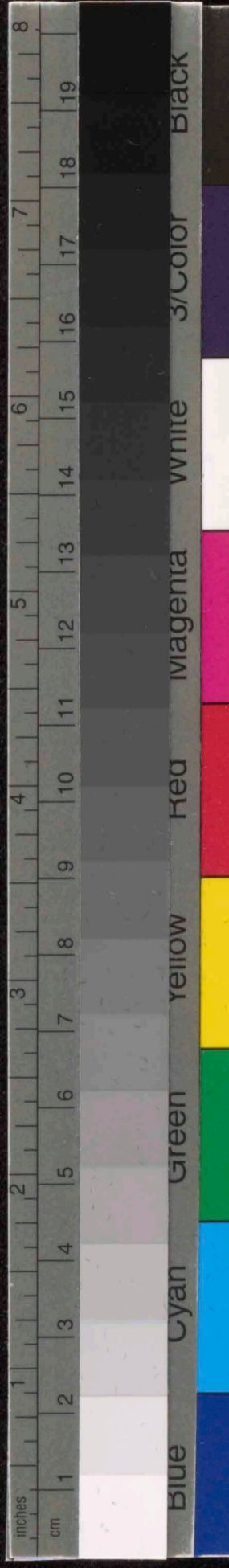
Anton Webern

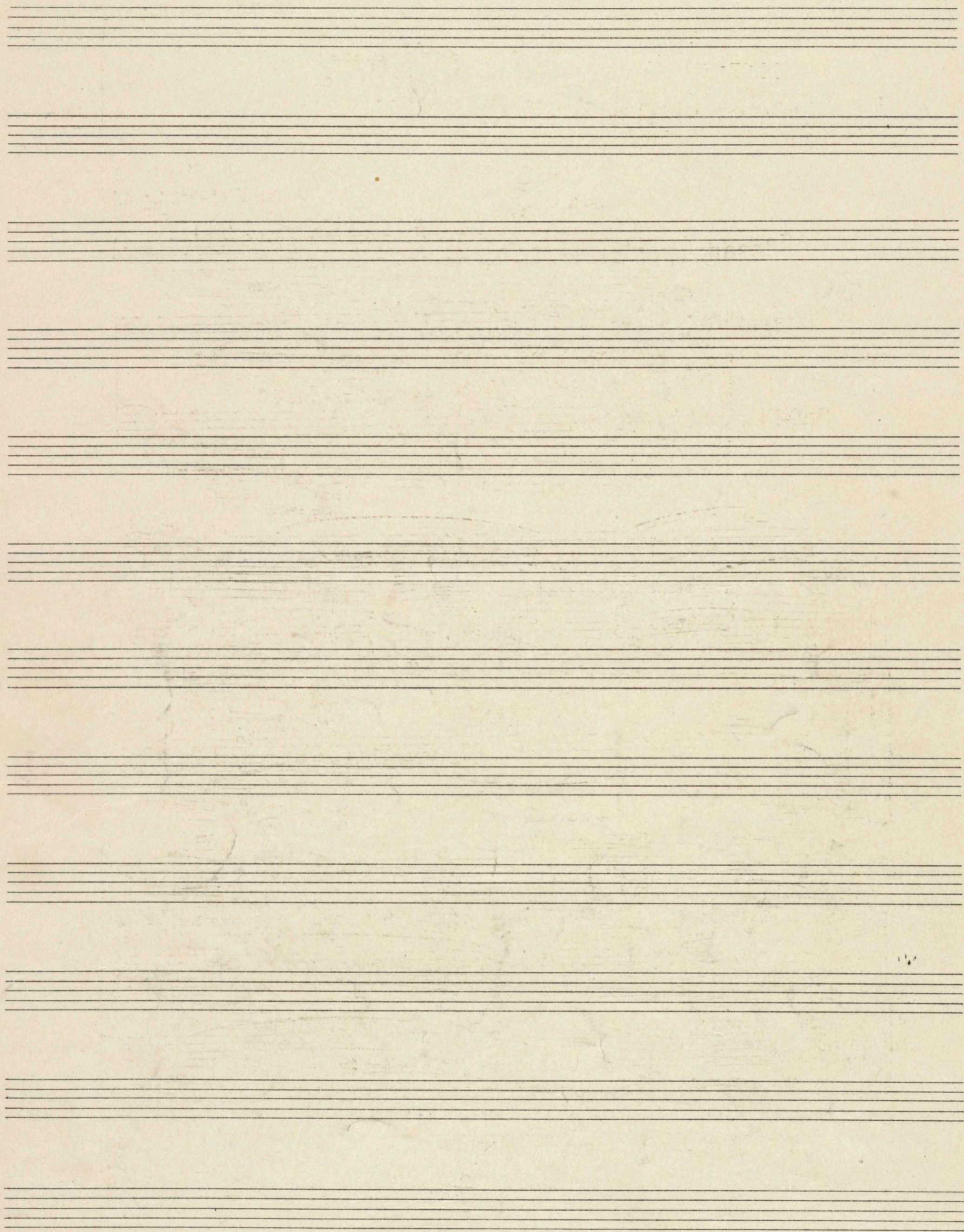
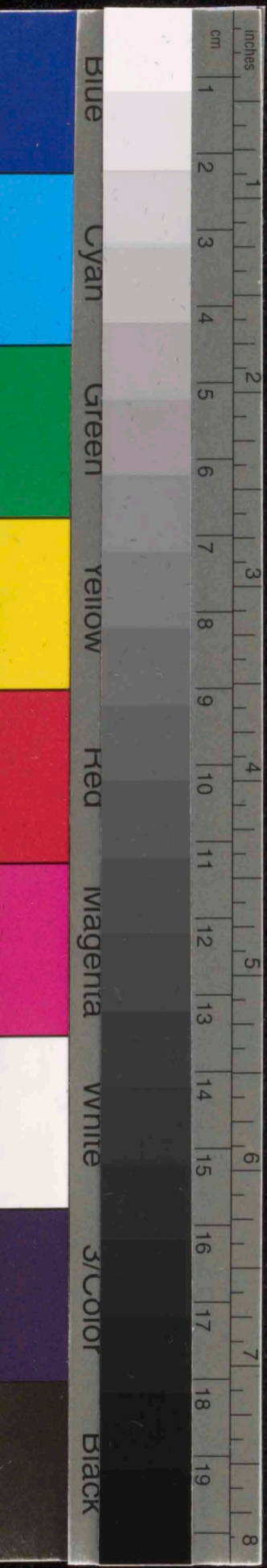
op. 16

9521



Protokoll Schutzmarke
N^o 2
12 linig.





Ges

*Klar

*Bass

B

J

O

Printed

12

Rasch (♩ = ca 88) Anton Webern, op. 16

Gesang

* Klarinette

* Bass-Klar

1 2 3

Chri - - - - - stus fac - tus est pro

4 5 6

no - bis o - be - di - ens us - que ad mor - tem,

Kl

Bs Kl

7 8 9

mor - tem au - tem cru - cis. Propter quod et De - us ex - al - ta - vit

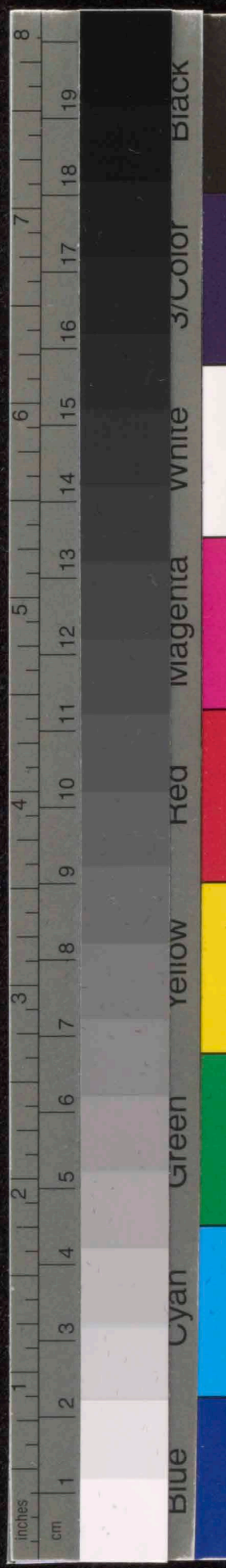
Kl

Bs Kl

Böckl
 Protokoll-Schutzmarke
 No 2
 12 linig.

* Klingt wie notiert

2



10 *5/4* *il - lum: et de - dit il - li no - men, quod*

Kl

BoKl

12 *est su - per om - ne no - men.*

Kl

BoKl

II.

Ruhig (♩ = ca 72)

Gesang

Klarinette

Dor - mi Je - su,

3 *mp* ma - ter xi - det, 4 *p* quae tam dul - cem som - num vi - det,

pp

rit. tempo

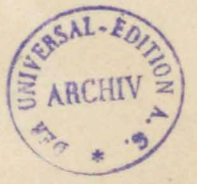
6 *mp* dor - mi 7 *p* Je - su 8 *pp* blan - du - le. Si non dor - mis,

pp

9 *p* ma - ter plo - rat, 10 *p* in - ter fi - la 11 *p* can - tus o - rat:

12 *pp* blan - de ve - ni 13 *dim.* som - nu - le.

pp *dim.*



III.

Langsam (♩ = ca 50)

Gesang

pp *Cresc.* *fi - de - lis, in - ter om - nes ar - bor u - na*

Klarinette

pp

Bass-Klar.

pp

rit. tempo

pp *no - bi - lis: nul - la sil - va ta - lem pro - fert,*

Kl

pp

BsKl

sfz

6

rit.

f *fron - de, flo - re, ger - mi - ne.*

Kl

f *sfz*

BsKl

f *sfz*

tempo, ruhig u. zart

9 *pp* 3 *pp* 10

Dul - ce lig - num, dul - ces cla - vos,

Kl

BsKl

11 *ppp* 12

dul - ce pon - dus sus - tet.

Kl

BsKl

7

IV

Sehr lebhaft (♩ = ca 112) rit. langsamer (♩ = ca 84)

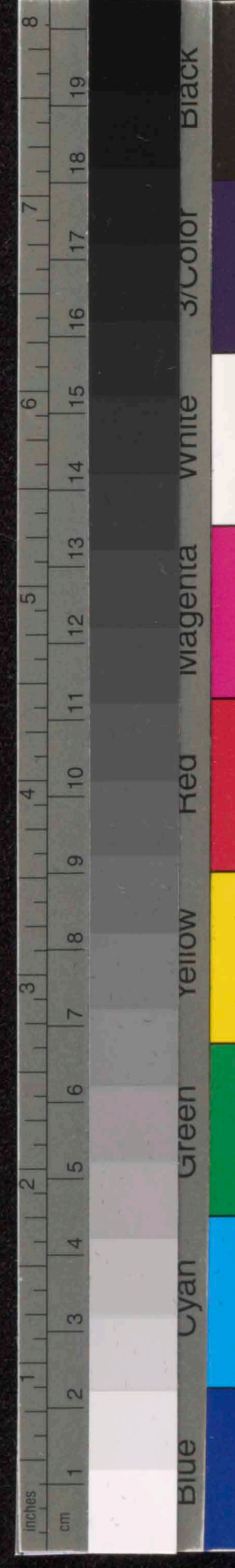
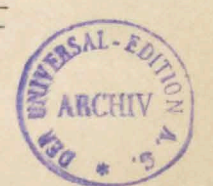
1 *sp* 2 *pp* 3 *pp* 3 *pp*

Gesang

Bass-Klar.

per - ges me, Do mi - ne, hy -

JEAC
Protokoll-Schutzmarke
№ 2
12 linig.



Tempo I. (l. ca 112)

4 3 10 5

so — *so*, *et* *mun* — *da* — *bor*: *La* — *va* — *bis* *me*, *et*

pp *sfp*

8

7 8 9

su — *per* *ni* — *ven* *de* — *al* — *ba* — *bor*. *Mi* — *se* — *re* — *re* *me* — *i*

sfp

rit. — — — — — l. ca 84

10 11 12 3 3 10

De — *us*, *se* — *cu* — *dan* *mag* — *nam* *mi* — *se* — *ri* — *cor* — *di* — *am* *tu* — *am*.

pp

9

V.

Bewegt (♩ = ca 84) rit.-----

Gesang

Cri - cum tu - am a - do - ra - mus, Do - mi - ne:

Klarinette

Bass-Klar.

Detailed description: This system contains the vocal line and woodwind accompaniment for the first phrase. The vocal line is in treble clef with a 3/4 time signature. The lyrics are 'Cri - cum tu - am a - do - ra - mus, Do - mi - ne:'. The woodwinds include a Clarinet in treble clef and a Bass Clarinet in bass clef. Dynamics range from *sfz* to *f*. There are various articulations and slurs throughout.

tempo

Kl

Bokl

et sanc - tam re - sur - re - cti - o - nem tu - am lau -

10

Detailed description: This system continues the woodwind accompaniment. It includes parts for Clarinet (Kl) and Bass Clarinet (Bokl). The lyrics are 'et sanc - tam re - sur - re - cti - o - nem tu - am lau -'. The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *cresc.* and *f*. A red circle with the number '10' is drawn around a measure in the Bass Clarinet part.

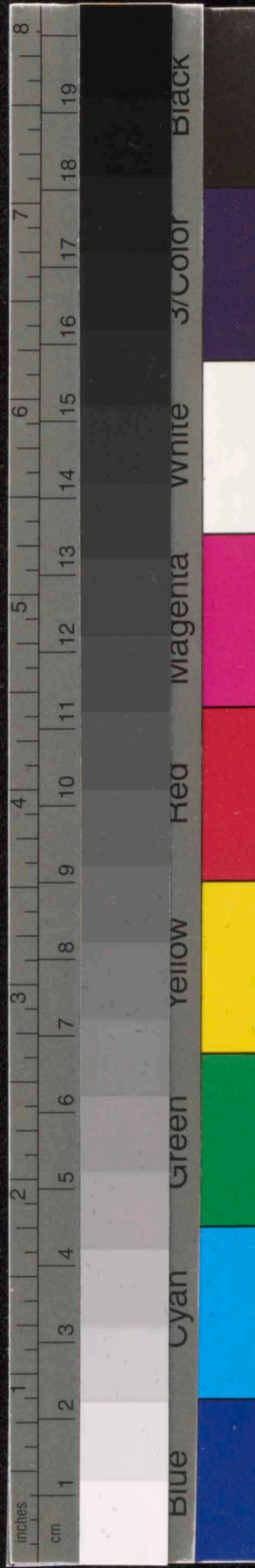
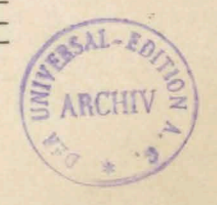
langsamer, sehr zart (♩ = ca 58)

Kl

Bokl

da - mus, et glo - ri - fi - ca - mus: ec - ce e - nim prop - ter

Detailed description: This system continues the woodwind accompaniment in a slower, more delicate tempo. It includes parts for Clarinet (Kl) and Bass Clarinet (Bokl). The lyrics are 'da - mus, et glo - ri - fi - ca - mus: ec - ce e - nim prop - ter'. The time signature changes from 3/4 to 2/4. Dynamics include *f* and *pp*.

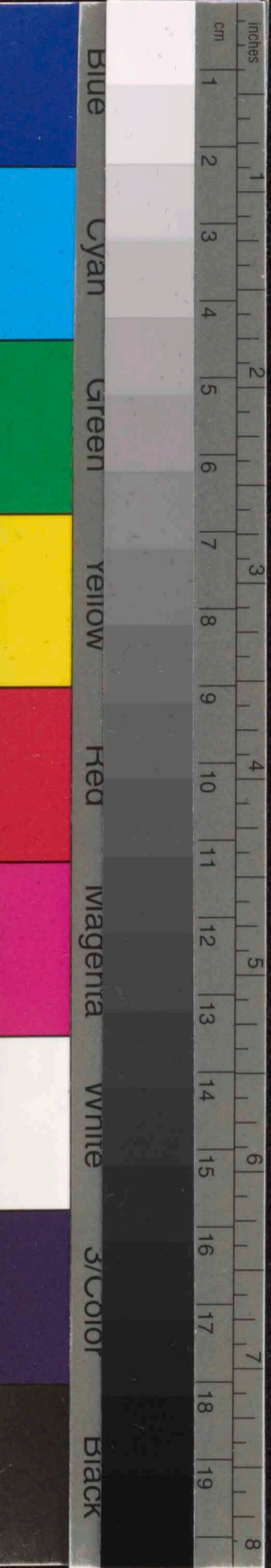


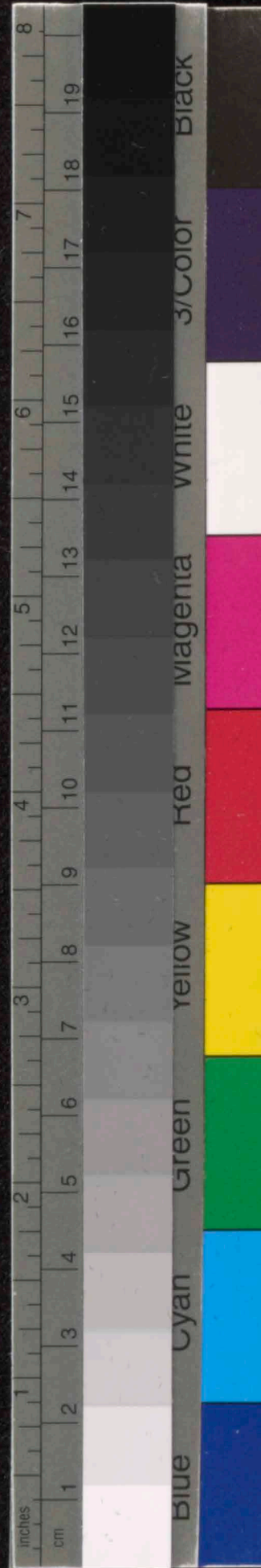
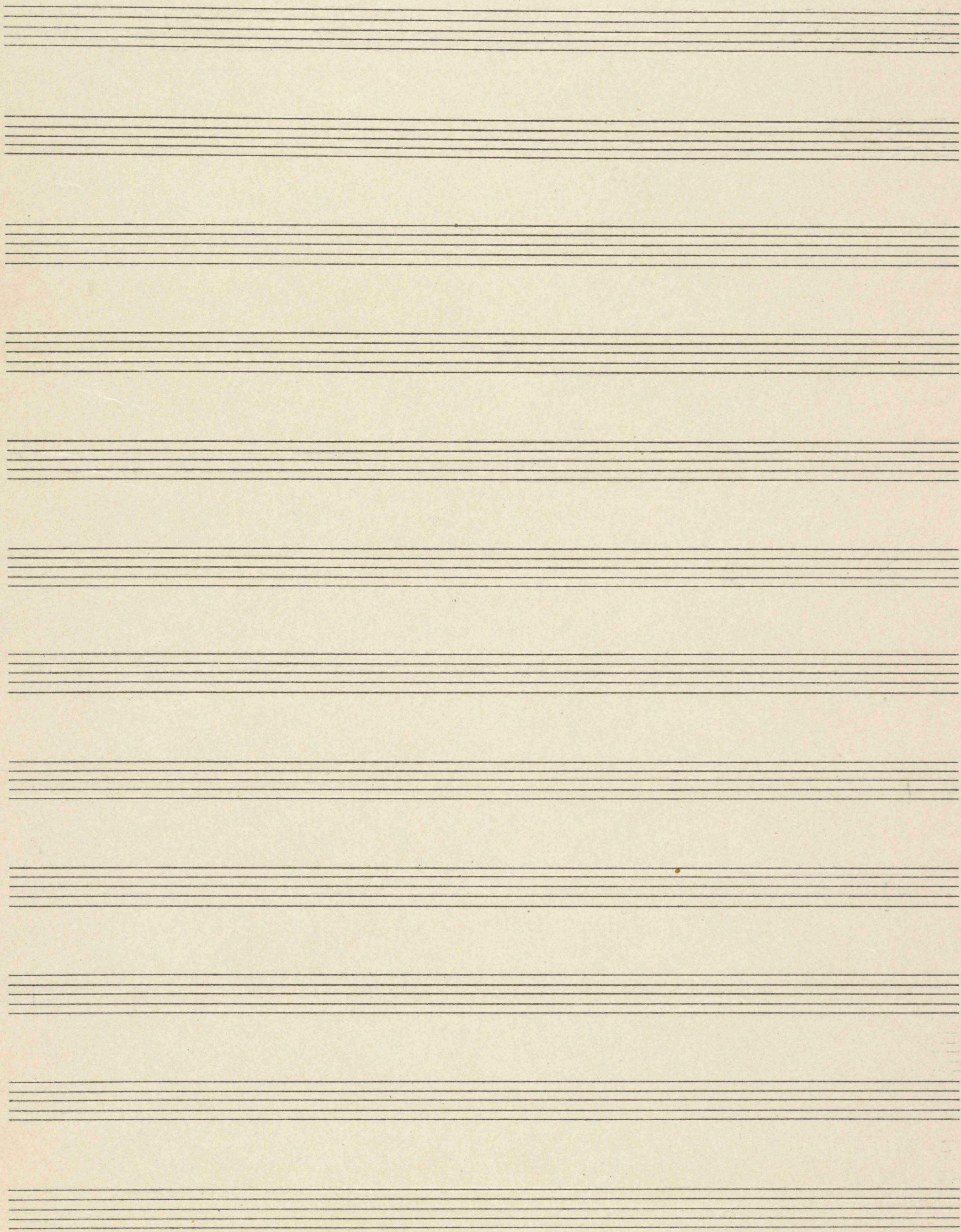
tempo I. (♩ = ca 84)

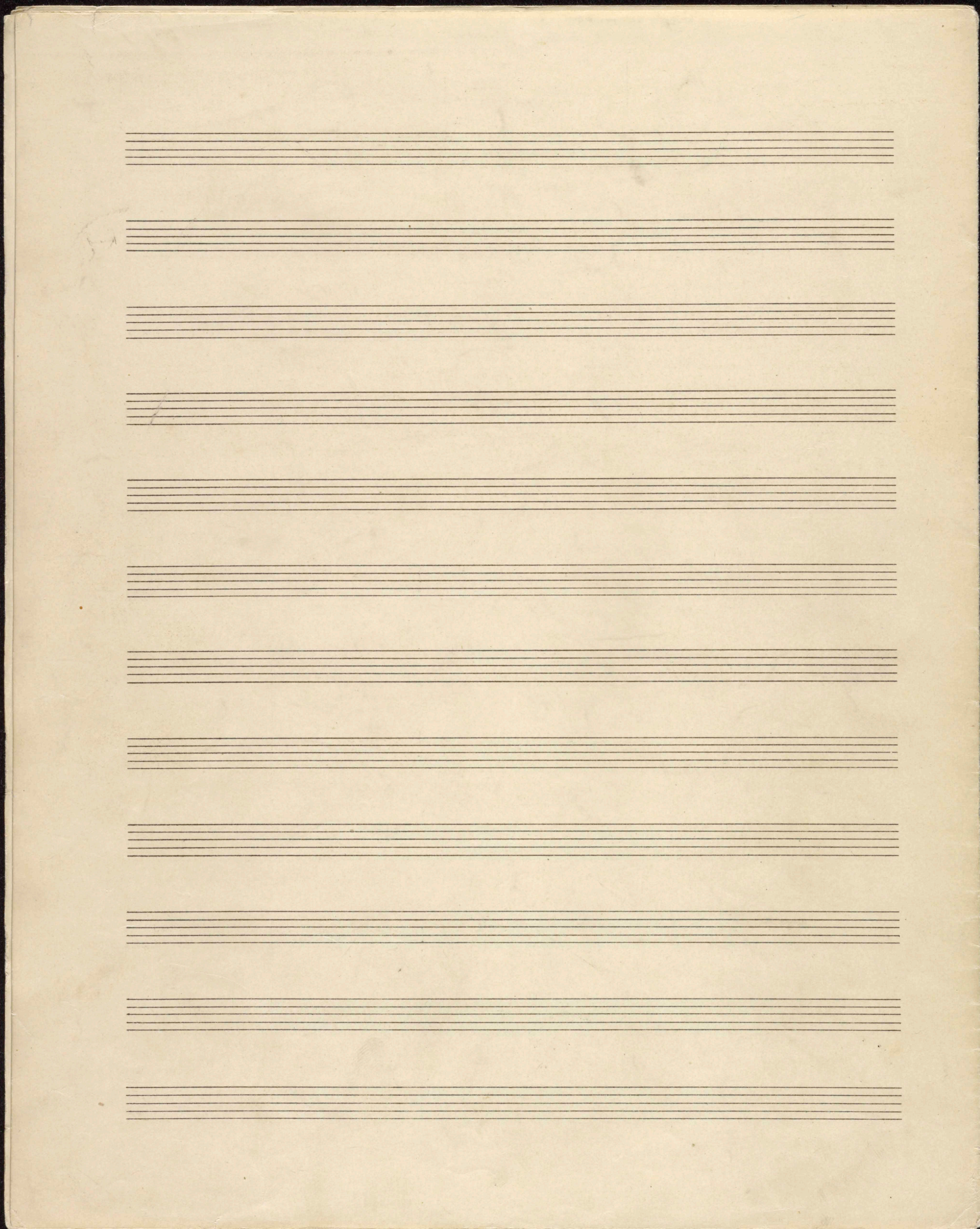
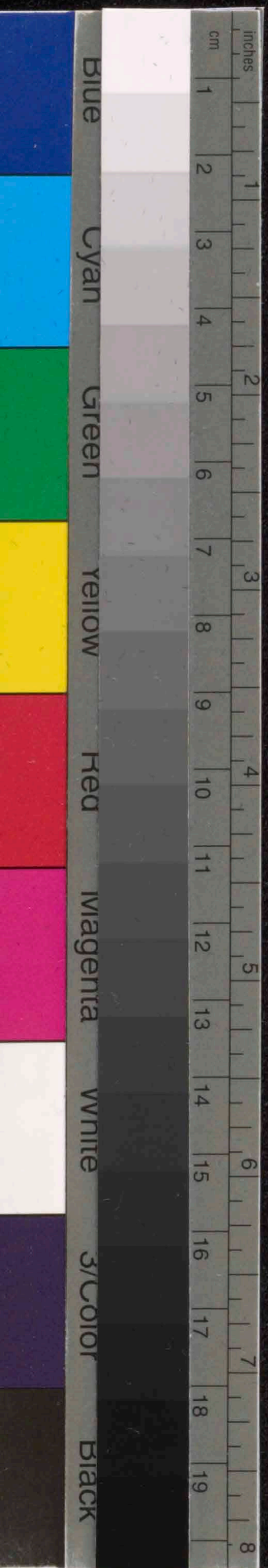
Handwritten musical score for three staves: *Fl*, *Obkl*, and *Bskl*. The music is in 3/4 time and features the following lyrics: *lig-num ve-nit gau-di-um in u-ni-ver-so mun-do.*

The score includes various musical notations such as *ff*, *sfp*, and *olo*. It also contains handwritten annotations: a circled '11' in red ink, and the numbers '2' and '3' written in black ink. The piece concludes with a double bar line and a repeat sign.

Below the handwritten score, there are ten empty musical staves, each consisting of five horizontal lines, arranged vertically down the page.







9213

5 Cantus
für
hohen Sopran, Klar. u. Bass-Kl.
von
Anton Webern
Op. 16

pag. 1 Instrumental
pag. 2 Vokal
pag. 3 Texte
pag. 4 Noten

Zum Satz!
N. E. 800
Auf 1 Seite I.

Gute Verteilung
R

Christus factus est pro nobis obediens usque ad mortem,
mortem autem crucis.
Propter quod et Deus exaltavit illum: et dedit
illi nomen, quod est super omne nomen.

vers: II.
(~~Nulla~~ „die Stube der Wunderkammer“)

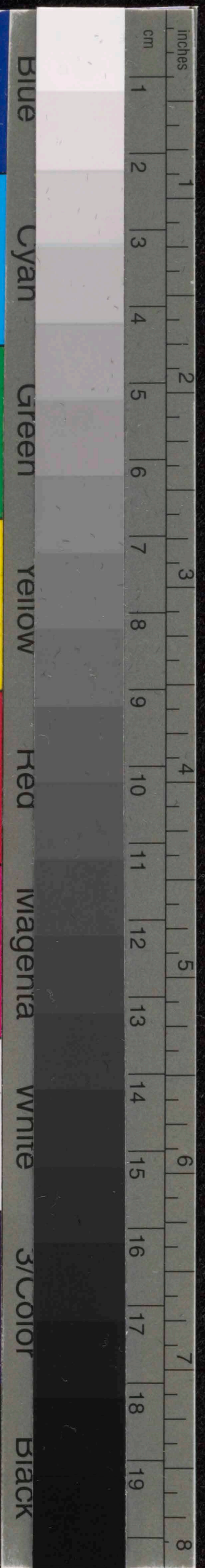
Dormi Jesu, mater ridet,
Quae tam dulcem somnum videt,
Dormi Jesu blandule.
Si non dormis, mater plorat,
Inter fila cantans orat:
Blande veni somnule.



III.

Cruz fidelis, inter omnes arbor una nobilis:
nulla silva talem profert,
fronde, flore, germine. sustinet.
Dulce lignum, dulces clavos, dulce pondus ✓

U. E. 9522



IV.

Asperges me, Domine, hyssopo, et mundabor:
lavabis me, et super nivem dealbabor.

Miserere mei, Deus,
^{secundum}~~secundum~~ magnam misericordiam tuam.

V.

Crucem tuam adoramus, Domine:
et sanctam resurrectionem tuam laudamus,
et glorificamus: ecce enim propter lignum
venit gaudium in universo mundo.