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Kyrie

Larghetto

17. Mai 1814

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Fa / F

Violino I

Violino II

Viola

Soprano

Alto

Coro

Tenore

Basso

Violoncello,
Basso
e Organo

5	6	7	-	5	6
3	4	5	4 3		4
		2	- 1		

6

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e! Ky - ri - e e -

Coro

lei - son, Ky - ri - e e - lei - son, e - lei - son! Ky - ri - e e -

8 lei - son, Ky - ri - e e - lei - son, e - lei - son! Ky - ri - e e -

lei - son, Ky - ri - e e - lei - son, e - lei - son! Ky - ri - e e -

Vc., B.,
Org.

7 - 3 6 [b] 3 6 6 b7 3 5 - 6
5 4 3 4 4 3 b3 1 1 4 6 - 6 4 4 3 b3
2 - 1 3 3 b3 b4 3

Ob. *II*₁

Cl. (in Do)

Fag. *I*

Cor. (in Fa)

V. I *pp* *cresc.* *)

V. II *pp* *cresc.*

Va. *pp>* *cresc.*

Solo *p*

lei-son, e - lei - son, Ky - ri - e! Ky - ri - e e - lei - son,

Coro

lei - son, e - lei - - son!

8 lei - son, e - lei - - son!

lei - son, e - lei - - son!

Vc., B., Org. *pp>*

[b]⁴ 3 6 6 - 6 6 5 4# 7 8 - 4# 7 8
 4 b⁴ 3 4 3 2 b⁴ 3 - 2 b⁴ 3
 b³

*) Takt 15-17, Violino I, II: Zu einer alternativen Artikulation s. Fußnote zu T. 82-84.

16

Ob. *fz* *fz* *p* I *pp*>

Cl. (in Do) *pp*>

Fag. *fz* *fz* *p* I *pp*>

Cor. (in Fa) *fz* *fz*

V. I *pp*

V. II *pp*

Va. *pp*

fp *p* *Tutti pp*

Ky - ri - e e - lei - son, e lei - son, Ky - ri - e e -

Tutti pp

e - lei - son, e -

Tutti pp

e - lei - son, e -

Tutti pp

e - lei - son, e -

Vc., B., Org. *cresc.* *pp*

4+	b4	3	5	4+	b4	3	8	b8	7	-	-	3
#2	q2	1	3	#2	q2	1	6	b6	5	-	-	
							4	4	4	3	-	

21

Ob.

Cl.
(tr. Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Coro

Vc., B.,
Org.

lei - - son, Ky - ri - - e!

lei - - son, Ky - - ri - e!

8 lei - son, Ky - - ri - e!

lei - son, Ky - - ri - e!

p >

6	#7	8
3	4	5
3	2	3

*) Takt 21-22, Corno I, II: Ganztaktpausen in der autographen Partitur; vgl. *Quellen und Lesarten*.

**) Takt 22, Coro (Soprano): Zu einer alternativen Lesart s. *Quellen und Lesarten*.

***) Takt 23-24, Fagotto II: In der autographen Partitur durchweg *A* statt *e*.

****) Takt 24, Viola: In der autographen Partitur *a* statt *e*.

27

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Solo

Ky - - ri-e e - lei-son, Ky - - ri - e e -

Coro

Vc., B., Org.

pp

pp

pp

p

p

p

f

p

3 8 7 6 # 6 5 4 6 5

33

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Solo fz

lei - - son, Ky - - - - ri - e. Chri -

Tutti P

Chri - ste, Chri - ste e - lei - - son,

Tutti P

Chri - ste, Chri - ste e - lei - son,

Tutti P

Chri - ste, Chri - ste e - lei - son,

Tutti P

Chri - ste, Chri - ste e - lei - son,

Vc., B., Org.

p cresc. f P

6 6 6 6 7 3 6 4 47
 4 4 4

*) Takt 35 - 36, Clarinetto II: In der autographen Partitur g' - g' mit Haltebogen statt h' - c'', Violino I: In der autographen Partitur T. 35 Doppelgriffe jeweils g + g'; T. 36 nur e'.

38

Ob. *p* I ^{*)}

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I *pp*

V. II *pp*

Va. *pp*

ste e - lei - son, Chri-ste e - lei - son!

Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son!

Coro

Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son!

8 Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son!

Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son!

Vc., B., Org.

3 6 4 5 5' 6 #

[4] 7

4 2

*) Zu Takt 42, Oboe I, vgl. Quellen und Lesarten.

43

Ob. *mf*

Cl. (in Do)

Fag. *mf*

Cor. (in Fa)

V. I *pp* *pizz.*

V. II *pp* *pizz.*

Va. *pp* *pizz.*

Solo
Chri - - ste e - lei - son,

Coro
Solo
8 Chri - ste e - lei - - son, Chri - ste, Chri - ste e - lei - son, e - lei - - son,
Solo
Chri - ste e - lei - son,

Vc., B., Org. *pp* *pizz.*

10	-	9	8	♯	8	7	7	-	5	6
6	5	3	-	-	6	6	♯5	-	7	
					4	4	4	#		

48

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Solo

Tutti

Chri - - ste e - lei - - - - son, Chri - ste e -

Solo

Tutti

Chri - ste e - lei - - - - son, Chri - ste e -

Solo

Tutti

8 Chri - - ste e - lei - son, Chri - ste e - lei - - - - son, Chri - ste e -

Solo

Tutti

Chri - ste, Chri - ste e - lei - - - - son, Chri - ste e -

Vc., B., Org.

6 5 7 5 6 5 9 8 8 7 [1]7 - - 8 7 6

4 5 7 4 - [1]5 - - 4 - 4 5 #

*) Zu Takt 50, Solo (Soprano), vgl. Quellen und Lesarten.

53

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Coro

lei - son, Chri - ste e - lei - - - son.

lei - son, Chri - ste e - lei - - - son.

8 lei - son, Chri - ste e - lei - - - son.

lei - son, Chri - ste e - lei - - - son.

Vc., B.,
Org.

6 7 3 7 [4]6 6 #
4 # 4 8 4 #

58

Ob. *fp* *fp* *pp*

Cl. (in Do) *fp>* *fp>* *pp*

Fag. *fp>* *fp>* *pp*

Cor. (in Fa) *fp>* *pp*

V. I *pizz.*

V. II *pizz.*

Va. *pizz.*

Coro

Vc., B., Org. *pizz.*

6	7
4	4
	2

63 arco

V. I
pp

V. II
arco
pp

Va.
pp

Coro
Ky - ri - e e - lei - - son, Ky - ri - e e -
Ky - ri - e e - lei - - son, Ky - ri - e e -
Ky - ri - e e - lei - - son, Ky - ri - e e -
Ky - ri - e e - lei - - son, Ky - ri - e e -

Vc., B.,
Org.
pp

5 6 7 -
3 4 2 - 3 5 6

66

V. I
sfp

V. II

Va.

Coro
lei - - son, Ky - ri - e e - lei - son, e - lei - son,
lei - - son, Ky - ri - e e - lei - - son, e -
lei - - son, Ky - ri - e e - lei - - son, e -
lei - - son, Ky - ri - e e - lei - - son, e -

Vc., B.,
Org.

7 - 3 6
5 4 3 4 5 - 6 6 4 3 6
2 - 3 3 4 3 b3 1 - b3 4 3

69

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Ky - ri - e! Ky - ri - e e - lei - son, e - lei - son,

Coro

lei - - son! Ky - ri - e e - lei - - son, e -

8 lei - - son! Ky - ri - e e - lei - - son, e -

lei - - son! Ky - ri - e e - lei - - son, e -

Vc., B., Org.

6 6 7 3 6 5 - 6 [b]4 3 6 6 - 6
4 4 3 b3 [b]4 b4 3 b3

72

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Ky - ri - e! Ky - ri - e e - lei - son _____, e -

Coro
lei - son! Ky - ri - e e - lei - son _____, e -

8 lei - son! Ky - ri - e e - lei - son _____, e -

lei - son! Ky - ri - e e - lei - son _____, e -

Vc., B.,
Org.

6 7 9 6 9 6
4 - - 4 7 - 4

76

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Solo

lei - son, e - lei - son_____! Ky - ri - e e - lei -

Coro

lei - son, e - lei - son_____!

lei - son, e - lei - son_____!

lei - son, e - lei - son_____!

Vc., B., Org.

pp 7 8 7 8 decresc. pp> 4+ 7 8 4+ 7
2 3 2 3 2 2 1/2 2 1/2

82

Ob. *fz* *fz* *p* *pp*>

Cl. (in Do) *pp*>

Fag. *fz* *fz* *p* *pp*>

Cor. (in Fa) *fz*> *fz*>

V. I. *cresc.* *pp*

V. II. *cresc.* *pp*

Va. *cresc.* *pp*

Solo *fp* *Tutti pp*

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -

Coro *Tutti pp* e - lei - son, e -

Tutti pp e - lei - son, e -

Tutti pp e - lei - son, e -

Vc., B., Org. *cresc.* *pp*

S *4+* *b4* *3* *5* *4+* *b4* *3* *6* *-* *8* *b8* *7* *7* *3* *6* *-*

#2 *b2* *1* *3* *#2* *b2* *3* *b* *6* *b6* *4* *3* *3* *b*

4 *4*

*) Takt 82-84, Violino I: Artikulation in den autographen Stimmen

cresc. *pp*

88

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Coro

Vc., B., Org.

pp

pp

ppp

ppp

ppp

I

I

pp

ppp

ppp

ppp

lei - - son, Ky - ri - e ____!

lei - son, Ky - - ri - e ____!

8 lei - son, Ky - - ri - e ____!

*) lei - - son, Ky - - ri - e ____!

8 7 8 7 8 7 8

6 6 4 3

4 4

*) Takt 88, Coro (Basso): In der autographen Partitur 2 punktierte Viertel c, entsprechend Alto und Tenore; vgl. Quellen und Lesarten.

Gloria

Allegro vivace moderato ^{*)}

21. Mai 1814

Oboe I, II
 Clarinetto I, II
 in Do/C
 Fagotto I, II
 Tromba I, II
 in Do/C
 Trombone I, II ^{**)}
 Trombone III ^{**)}
 Timpani
 in Do-Sol | C-G
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Coro
 Tenore
 Basso
 Violoncello,
 Basso
 e Organo

Glo - - - ri - a, glo - - - ri - a in ex -
 Glo - - - ri - a, glo - - - ri - a in ex -
 Glo - - - ri - a, glo - - - ri - a in ex -
 Glo - - - ri - a, glo - - - ri - a in ex -

*) „moderato“ ist ein späterer Zusatz Schuberts; vgl. *Quellen und Lesarten*.

**) Takt 1-106, Trombone I-III: Nicht in der autographen Partitur, als Vorlage dienten nicht-autographe Quellen.

***) Zu Takt 1-2, 63-64, Coro, Tenore, vgl. *Quellen und Lesarten*.

Ob. *fz* *fz* *fz* *p*

Cl. (in Do) *fz* *fz* *fz* *p*

Fag. *a2 fz* *fz* *fz* *p*

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I *pizz.* *p*

V. II *fz* *decresc.* *p*

Va. *fz* *decresc.* *p*

cel - - - sis De - o . . . Et in

cel - - - sis De - o . . . Et in

cel - - - sis De - o . . . Et in

cel - - - sis De - o . . . Et in

Vc., B., Org. *fz* *fz* *fz* *p*

10

Ob.

Cl.
(in Do)

Fag.

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Va.

ter - ra pax ho - mi - ni - bus

Coro

ter - ra pax ho - mi - ni - bus

8 ter - ra pax ho - mi - ni - bus

ter - ra pax ho - mi - ni - bus

Vc., B.,
Org.

arco

fz

p

fz

Detailed description: This page of a musical score, numbered 23, contains measures 10 through 13. The score is arranged in a standard orchestral format. The woodwind section includes Oboe (Ob.), Clarinet in C (Cl. in Do), Bassoon (Fag.), Trumpet in C (Trb. in Do), and Trombone (Trn.). The percussion section includes Timpani (Timp. in Do-Sol). The string section consists of Violin I (V. I), Violin II (V. II), and Viola (Va.). The vocal parts include a Chorus (Coro) and a Bassoon/Double Bass/Organ (Vc., B., Org.) part. The lyrics for the vocal parts are 'ter - ra pax ho - mi - ni - bus'. The score features various musical notations such as dynamics (p, fz), articulation (arco), and phrasing slurs. The woodwinds and strings play sustained notes, while the violins play a rhythmic pattern. The vocal parts enter in measure 10 with the lyrics.

15

Ob.

Cl.
(in Do)

Fag.

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Va.

Coro

Vc., B.,
Org.

bo - nae vo - lun - ta - - tis. Lau -

bo - nae vo - lun - ta - - tis. Lau -

bo - nae vo - lun - ta - - tis.

bo - nae vo - lun - ta - - tis.

21

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

da - mus te, be - ne - di - ci - mus te, a - do - ra - mus

da - mus te, be - ne - di - ci - mus te, a - do - ra - mus

8 Lau - da - mus te, be - ne - di - ci - mus te, a - do -

Lau - da - mus te, be - ne - di - ci - mus te, a - do -

Vc., B., Org.

26 ^{*)}

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

te, glo - ri - fi - ca - - - mus

te, glo - ri - fi - ca - - - mus

ra - mus te, glo - ri - fi - ca - - - mus

ra - mus te, glo - ri - fi - ca - - - mus

Vc., B., Org.

*) Takt 27, Oboe II: In der autographen Stimme *f* statt *e*; vgl. Quellen und Lesarten.

31

Ob.

Cl. (in Do)

Fag. *a2*

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

te, glo - ri - fi - ca - - mus te,

te, lau - da - mus te,

te, glo - ri - fi -

te, glo - ri - fi - ca - - - mus te,

Vc., B., Org.

Detailed description: This page of a musical score, numbered 31, contains parts for several instruments and vocal ensembles. The instruments listed are Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag.), Trumpet in D (Trb. in Do), Trombone (Trn.), Timpani (Timp. in Do-Sol), Violin I (V. I), Violin II (V. II), Viola (Va.), and Violoncello/Bass/Organ (Vc., B., Org.). The vocal parts are for a Chorus (Coro). The score is written in a common time signature. The vocal lines include the lyrics: "te, glo - ri - fi - ca - - mus te," "te, lau - da - mus te," "te, glo - ri - fi -", and "te, glo - ri - fi - ca - - - mus te,". The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking "a2" is present in the Bassoon part. The page number "31" is located at the top left of the score.

36

Ob.

Cl. (in Do)

Fag. *a2*

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

lau - da - mus te,

glo - ri - fi - ca - - mus te, lau - da - mus

ca - - - mus te, glo - ri - fi - ca - - mus

glo - ri - fi - ca - - - mus

Vc., B., Org.

63

Ob. *f* *fz*

Cl. (in Do) *f* *fz*

Fag. *f* *fz* a2

Trb. (in Do) *f* *p*

Trn. *f*

Timp. (in Do-Sol) *f*

V. I *f*

V. II *f* *fz* *fz*

Va. *f* *fz* *fz*

Glo - - ri - a, glo - - ri - a in ex - cel - -

Coro

Glo - - ri - a, glo - - ri - a in ex - cel - -

Glo - - ri - a, glo - - ri - a in ex - cel - -

Glo - - ri - a, glo - - ri - a in ex - cel - -

Vc., B., Org. *f* *fz*

68

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

Vc., B., Org.

sis De - o _____, in ex - cel - - - sis

sis De - o _____, in ex - cel - - - sis

sis De - o _____, in ex - cel - - - sis

sis De - o _____, in ex - cel - - - sis

fz fz fz fz

*) Takt 72, Violino I: In der autographen Partitur $g + g' + f''$

73

Ob. *fz fz*

Cl. (in Do) *fz fz*

Fag. *a2 fz fz*

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I ^{a)}

V. II

Va.

De - o - - - - - Glo - - ri - a, glo - - ri - a

De - o - - - - - Glo - - ri - a, glo - - ri - a

s De - o - - - - - Glo - - ri - a, glo - - ri - a

De - o - - - - - Glo - - ri - a, glo - - ri - a

Vc., B., Org. *fz*

^{a)}Takt 73, Violino I: In der autographen Partitur *c' • g' • e''*.

Ob. *fz fz fz fz*

Cl. (in Do) *fz fz fz fz*

Fag. *fz fz fz fz*

Trb. (in Do) *fz fz fz fz*

Trn.

Timp. (in Do-Sol) *fz fz fz fz*

V. I *fz fz fz fz*

V. II *fz fz fz fz*

Va. *fz fz fz fz*

in ex - cel - sis De - - - - o,

in ex - cel - sis De - - - - o,

⁸ in ex - cel - sis De - - - - o,

in ex - cel - sis De - - - - o,

Vc., B., Org. *fz fz fz fz*

90

Ob. *fz fz*

Cl. (in Do) *fz fz*

Fag. *fz fz*

Trb. (in Do) *fz fz* *p*

Trn.

Timp. (in Do-Sol) *fz fz* *p*

V. I *fz fz* *p*

V. II *fz fz* *p*

Va. *fz fz*

cel - sis De - - - - o,

cel - sis De - - - - o,

8 cel - sis De - - - - o,

cel - sis De - - - - o,

Vc., B., Org. *fz fz*

95

Ob. *cresc.* *ff*

Cl. (in Do) *ff*

Fag. *cresc.* *ff*

Trb. (in Do) *cresc.* *ff*

Trn. *ff*

Timp. (in Do-Sol) *cresc.* *ff*

V. I *cresc.* *ff*

V. II *cresc.* *ff*

Va. *ff*

Coro *ff*
glo - ri - a in ex - cel - - - sis

8 *ff*
glo - ri - a in ex - cel - - - sis

Vc. *ff* *)

Vc., B., Org. *cresc.* *ff* *)
B., Org. *cresc.* *ff*

*) Takt 97-100, Violoncello, Basso: In einer autographen Stimme  ; vgl. Quellen und Lesarten.

101

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

De - - - - - o!

De - - - - - o!

De - - - - - o!

De - - - - - o!

Vc.

Vc., B., Org.*)

B., Org.

22. Mai 1814

*) Takt 101 - 106, Organo: In der Erstausgabe

Andante con moto

25. Mai 1814

107

Ob.

Fag.

Cor.
(in Fa)

V. I
pp

V. II
pp

Va.
pp

Soli

Vc., B.,
Org.

112

Ob.
p

V. I
fr

V. II

Va.

Soli

Vc., B.,
Org.

Solo

Gra - - - ti - as

Vc.
pp

*) Takt 108-109, 117-118, 146-147, Violino I: Zur Bogensetzung vgl. Quellen und Lesarten.

118

Ob.

V. I

V. II

Va.

Soli

Vc., B., Org.

Vc.

a - gi - mus ti - bi pro - pter ma - gnam glo - - ri - am tu - - -

124

Ob.

Fag.

V. I

V. II

Va.

Soli

Vc., B., Org.

am, gra - - - Solo ti - as - a - gi - mus, a - - gi - mus - Solo Gra - ti - as a - gi - mus Tutti Gra - ti - as a - gi - mus

*) Takt 125, 126, Viola: Bögen in der autographen Partitur ganztaktig.

151

Ob.

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Soli

Vc., B.,
Org.

gra - ti - as a - gi - mus ti - bi pro - pter
glo - ri - am tu - am, gra - ti - as a - gi - mus ti - bi pro - pter
gra - ti - as a - gi - mus ti - bi pro - pter

Tutti

cresc. f f_{a2} f

157

Ob.

Fag.

V. I

V. II

Va.

Soli

Vc., B.,
Org.

ma - gnam glo - ri - am tu - am.
ma - gnam glo - ri - am tu - am.
ma - gnam glo - ri - am tu - am.

I **)

pp p p p

*) Takt 151-152, Corno, Violino I: Zu einem durch Bleistiftkorrektur in der autographen Partitur angezeigten Stimmtausch vgl. *Quellen und Lesarten*.

**) Takt 160-167: In den autographen Stimmen nachträglich gestrichen; vgl. *Quellen und Lesarten*.

163

Ob.

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Vc., B., Org.

168

Ob.

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Coro

Vc., B., Org.

Tutti f
Do - mi - ne

Tutti f
Do - mi - ne

Tutti f
Do - mi - ne

Tutti f
Do - mi - ne

Tutti f
Do - mi - ne

*) Takt 166 - 167, Oboe, Corno: Zu einem durch Bleistiftkorrektur in der autographen Partitur angezeigten Stimmtausch vgl. Quellen und Lesarten.

173

Ob. *ffz* *ffz* *ffz* *ffz* *ffz*

Cl. (in Do) *ffz* *ffz* *ffz* *ffz* *ffz*

Fag. *ffz* *ffz* *ffz* *ffz* *ffz*

Cor. (in Fa) *ffz* *ffz* *ffz* *ffz* *ffz*

Trn. *ffz* *ffz* *ffz* *ffz* *ffz*

V. I *ffz* *p* *ffz* *p* *ffz* *ffz*

V. II *ffz* *p* *ffz* *p* *ffz* *ffz*

Va. *ffz* *p* *ffz* *p* *ffz* *ffz*

Coro
 De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po -
 De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po -
 8 De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po -
 De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po -

Vc., B., Org. *ffz* *p* *ffz* *p* *ffz* *ffz*

179

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - - ste!

Coro

tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - - ste!

8 tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - - ste!

tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - - ste!

Vc., B.,
Org.

f p

Adagio

188

Ob. *pp*

Cl. (in Do)

Fag. *pp*

Cor. (in Fa) *pp* II *pp*

Trn. *pp*

V. I *pp*

V. II *pp*

Va. *pp*

Solo

Qui tol-lis pec-ca-ta

Solo

Fi - li-us Pa-tris, qui tol-lis pec-ca-ta

Solo

A - gnus De-i, qui tol-lis pec-ca-ta

Solo

Do - mi-ne De-us, qui tol-lis pec-ca-ta

Vc., B., Orig. *pp*

192

Ob. *pp*

Cl. (in Do)

Fag. *pp*

Cor. (in Fa) *pp*

Trn. *pp*

V. I *pp*

V. II *pp*

Va. *pp*

Solo *p* no - - - bis. Solo

mun - di, mi - se - re - re *Tutti* mi - se - re - re no - - bis. Do - mi - ne De - us,

Solo *p* no - - - bis. Solo

mun - di, mi - se - re - re *Tutti* mi - se - re - re no - - bis. A - gnus

Solo *p* no - - - bis.

mun - di, mi - se - re - re *Tutti* mi - se - re - re no - - bis.

Vc., B., Org. *pp*

196

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

Solo

qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Solo

De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Solo

8 Fi - li - us Pa - tris, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Solo

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Vc., B.,
Org.

202

Ob.
Cl. (in Do)
Fag.

fp> p sf

Cor. (in Fa)
Trn.

fz fz fz fz fz p

V. I
V. II
Va.

fz fz fz fz fz p

Coro

Solo

Qui se - des ad dex - - te - ram Pa - tris,

Vc., B., Org.

fz fz fz fz fz p

205

Ob. *pp*

Cl. (in Do) *pp*

Fag. *pp*

Cor. (in Fa) *pp*

Trn. *pp* II

V. I *pp*

V. II *pp*

Va. *pp*

Tutti *P*
Mi - se - re - re - no-bis, mi - se-re - re

Coro *Tutti P*
Mi - se - re - re - no-bis, mi - se-re - re *Tutti P*
Mi - se - re - re

Vc., B., Org. *pp*

208

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

no - - bis, mi - se - re - re no - - bis.

Tutti
p

Coro

Mi - se - re - re, mi - se - re - re no - - bis.

bis, mi - se - re - re, mi - se - re - re no - - bis.

no - bis, mi - se - re - re, mi - se - re - re no - - bis.

Vc., B.,
Org.

*) Takt 208, Trombone II: In der Erstausgabe Ganztaktpause.

Allegro maestoso ^{*)}

28. Mai 1814

212 *p* *****)**

Ob.

Fag.

Trb. (in Do)

Trn. **)

Timp. (in Do-Sol)

V. I *p* *cresc.*

V. II *p* *cresc.*

Va. *p cresc.*

f
Quo - ni - am tu so - - - lus san - - -

f
Quo - ni - am tu so - lus

f
Quo - ni - am tu so - - - lus

Vc., B., Org.

*) Allegro maestoso zunächst geändert in Allegro, dann wieder in Allegro maestoso, vgl. Vorwort und Quellen und Lesarten.

**) Takt 212 - 259: In der autographen Partitur keine Posaunen.

***) Takt 213 - 215, Oboe II: In der autographen Partitur keine Haltebögen.

215

Ob. *sf* *f*

Fag. *sf* *f*

Trb. (in Do) *sf* *f*

Trn. *f* *f*

Timp. (in Do-Sol) *sf* *f*

V. I *sf* *f* *p*

V. II *sf* *f* *p*

Va. *sf* *f* *p*

Coro
 - - - - - ctus, quo - ni - am tu so - - - - - lus
 San - - - - - ctus, quo - ni - am tu so - - - - - lus
 8 San - - - - - ctus, quo - ni - am tu so - - - - - lus
 Quo - - ni - am tu so - lus San - ctus, quo - ni - am tu so - lus

Vc., B., Org. *f*

218

Ob.

f

Fag.

f

Trb. (in Do)

f

Trn.

Timp. (in Do-Sol)

f

V. I

f

V. II

f

Va.

f

San - ctus, quo - ni - am tu

San - ctus, quo - ni - am tu

8 San - ctus, quo - ni - am tu

San - ctus,

Vc., B., Org.

f

221

Ob.

Fag.

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Va.

so - lus Al - tis - si - mus,

so - lus Al - tis - si - mus,

8 so - lus Al - tis - si - mus,

quo - ni - am tu so - lus san - ctus,

Vc., B.,
Org.

224

Ob.

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

8

Coro

Vc., B., Org.

fz

a2

fz

fz

fz

fz

fz

fz

fz

quo-ni-am tu so - - - lus Do - mi-nus Je - - - su

quo-ni-am tu so - - - lus Do - mi-nus Je - - - su

quo-ni-am tu so - - - lus Do - mi-nus Je - - - su

quo - ni-am tu so - lus Do - mi-nus Je - - - su

fz

fz

228

Ob. a2

Fag. a2

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Chri - ste, tu so - - lus Al - tis - si-mus!

Chri - ste, tu so - - lus Al - tis - si-mus!

8 Chri - ste, tu so - - lus Al - tis - si-mus!

Chri - ste, tu so - - lus Al - tis - si-mus!

Vc., B., Org.

Allegro vivace

232

Ob.

Fag.

V. I

V. II

Va.

Coro

Vc., B., Org.

f

Cum San-cto Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

f

237

V. I

V. II

Va.

Coro

Vc., B., Org.

f

Cum San-cto Spi-ri-tu in glo-ri-a

De-i Pa-tris a-men, a-men, cum San-cto Spi-ri-tu

f

B.

*) Takt 239 - 247: Zum Einsatz der Violoncelli vgl. Quellen und Lesarten.

Fag.

V. I

V. II

Va.

Coro

Vc., B.,
Org.

242

f

8 De - i, in glo - ri - a De - i Pa - tris a - men, a -

in - glo - ri - a De - i, in - glo - ri - a De - i Pa - tris,

Cum San - cto

Ob.

Fag.

V. I

V. II

Va.

Coro

Vc., B.,
Org.

247

II

f

8 Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

men, cum San - cto - Spi - ri - tu in - glo - ri - a De - i,

cum San - cto Spi - ri - tu in glo - ri - a De - i,

Tutti

251

Ob. II a2

Fag. a2

V. I

V. II

Va.

Coro

Cum San - cto Spi - ri - tu

De - i Pa - - tris a - - men, a - - men, cum San - cto

8 in - glo - ri - a De - i Pa - - tris, cum San - cto

in glo - ri - a De - i Pa - - tris,

Vc., B., Org.

255

Ob. a2

Fag. a2

V. I

V. II

Va. tr

Coro

in glo - ri - a De - - i, in glo - ri - a De - i Pa - - tris a - - -

Spi - ri - tu in - glo - ri - a De - i, in - glo - ri - a De - i Pa -

8 Spi - ri - tu in glo - ri - a De - i, in glo - ri - a De - i Pa -

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - tris a - -

Vc., B., Org.

260

Ob. *a²*

Cl. (in Do) *ff*

Fag.

Trb. (in Do) *f*

Trn. **)* *f*

Timp. (in Do-Sol) *f*

V. I ***)*

V. II

Va.

men, a - - - men,

Coro

tris, cum San - cto Spi - ri - tu in glo - ri - a De - i,

tris, cum San - cto Spi - ri - tu in glo - ri - a De - i,

men, cum San - cto Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

Vc., B., Org.

*) Takt 260 ff., Tromboni: Vgl. *Quellen und Lesarten*.

***) Takt 262, Violino I: In der autographen Partitur *g[°]* statt *f[°]*; vgl. *Quellen und Lesarten*.

265

Ob.

Cl.
(in Do)

Fag.
a2

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Va.

cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-

Coro
in glo-ri-a De-i Pa-tris a-men, a-men,

8
in glo-ri-a De-i Pa-tris a-men, a-men, a-

De-i Pa-tris a-men, a-men, a-

Vc., B.,
Org.

Detailed description of the musical score: The score is for page 265 of a larger work. It features a full orchestral ensemble and vocal soloists and choir. The instruments include Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag. a2), Trumpet in D (Trb. in Do), Trombone (Trn.), and Timpani (Timp. in Do-Sol). The string section consists of Violin I (V. I), Violin II (V. II), and Viola (Va.). The vocal parts include a soloist (Vc., B., Org.) and a choir (Coro). The music is in a major key with a 4/4 time signature. The vocal lines are in Latin, celebrating the Holy Spirit and the glory of God the Father. The score includes various musical notations such as slurs, accents, and dynamic markings.

270

Ob. *) a2

Cl. (in Do) a2

Fag. I

Trb. (in Do) **) II

Trn. f

Timp. (in Do-Sol)

V. I

V. II

Va.

trīs, cum San-cto Spi-ri-tu in-glo-ri-a De-i

Coro a-men, a-men, cum San-cto Spi-ri-tu in glo-ri-a

8 men, cum San-cto Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

men,

Vc.

Vc., B., Org. B.

*) Takt 271-342: Der Abschnitt ist in den autographen Stimmen der V. I, II, Va., Vc./B./Org. nachträglich gestrichen; vgl. *Quellen und Lesarten*.

**) Takt 274, Trombe: Vgl. *Quellen und Lesarten*.

275

Ob. *a2*

Cl. (in Do) *a2*

Fag. I

Trb. (in Do) II

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

a - - - men,

De - i Pa - tris a - men, a - - - men, a - - -

8 De - i Pa - tris a - - - men, a - - - - -

a - - - - - men, a - - - - -

Vc. *Tutti*

Vc., B., Org. B.

280

Ob. *a2*

Cl. (in Do) *a2*

Fag. *a2* *)

Trb. (in Do) *f*

Trn. *f*

Timp. (in Do-Sol)

V. I

V. II

Va. *)

cum San-cto Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

Coro men, cum San-cto Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

men, a - - - men, a - - - men, *)

Vc., B., Org. Vc. *)

*) Takt 282, 284, Fagotto, Viola, Coro (T), Violoncello/ Basso/ Organo: Zu nachträglichen Bleistiftkorrekturen in der autographen Partitur entsprechend für T. 289, 291, 293, 307, 309, 311- vgl. Quellen und Lesarten. („Korrekturen in A“).

285

Ob. *a2*

Cl. (in Do) *a2*

Fag. *a2*

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

De - i Pa - - tris a - men, cum San - cto Spi - ri - tu in glo - ri - a

De - i Pa - - tris a - men, a - - - - men,

a - - - - - men, a - - - - - men,

cum San - cto Spi - ri - tu in glo - ri - a

Vc., B., Org. *Vc.* *Tutti*

290

Ob. *a2*

Cl. (in Do) *a2*

Fag. *a2*

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

De - i, cum San-cto Spi - ri - tu in glo - ri - a De - i Pa -

Coro a - - - men, a - - - men,

a - - - men, a - - - men,

De - i, cum San-cto Spi - ri - tu in glo - ri - a De - i,

Vc., B., Org.

295

Ob. *a2*

Cl. (in Do) *a2*

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

8

Vc., B., Org.

tris a - - - - men, a - - - - men, a - - - - men, a - - - - men,

310

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

men, a - - - men, a - - - men, a - - - men, a - - -

Coro

Spi - ri - tu in glo - ri - a De - i Pa - tris a - - - men, a - - -

8 Spi - ri - tu in glo - ri - a Pa - tris a - - - men, a - - - men, a - - -

a - - - men, cum San - cto Spi - ri - tu in glo - ri - a De - i

Vc., B., Org.

315

Ob. *sf sf a2*

Cl. (in Do) *sf sf a2*

Fag. *a2 sf sf*

Trb. (in Do)

Trn. *fx fx fx*

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro
 men, a - - - men, a - - - men, a - - -
 - men, a - men, a - men, a - - -
 8 men, a - - - men, a - - - men, a - - - men, a - -
 Pa - tris, in glo - ri - a De - i Pa - tris a - men, a - - men, a - -

Vc., B., Org.

320

Ob. *a2*

Cl. (in Do) *a2*

Fag. *a2*

Trb. (in Do)

Trn. *fz*

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

8 men, a - - men, a - - men, a - - men, cum San-cto Spi-ri-tu

Vc., B., Org.

325

Ob. *a2*

Cl. (in Do) *a2*

Fag. *a2*

Trb. (in Do)

Trn. *fz*

Timp. (in Do-Sol)

V. I

V. II

Vc.

Coro

men, a - - - men, a - - - men, a -

Spi - ri - tu in glo - ri - a De - i, cum San - cto Spi - ri - tu

in glo - ri - a De - i, cum San - cto Spi - ri - tu, cum San - cto

a - - - men, a - - - men, a - - -

Vc., B., Org.

330

Ob. *a2*

Cl. (in Do) *a2*

Fag. *a2*

Trb. (in Do)

Trn.

Timp. (in Do-Sol) *sf*

V. I

V. II

Va.

Coro

8 Spi - ri - tu in glo - ri - a Pa - tris a - - - men, a - - -

Vc., B., Org. *sf* *B.* *sf*

men, cum San - cto Spi - ri - tu in glo - ri - a

in glo - ri - a De - i Pa - - tris - a - - - men, a - - -

men, a - - -

men, a - - -

335

Ob. a2

Cl. (in Do) a2

Fag. a2

Trb. (in Do)

Trn. sf

Timp. (in Do-Sol) sf

V. I f

V. II

Va.

De - i, cum San - cto Spi - ri - tu in glo - ri - a De - i

Coro - - - - men, a - - - - men, a - - - - men,

8 a - - - - men, a - - - - men, a - - - -

Vc., B., Org. Vc. B. sf

*Takt 339, Oboe II: 2. Halbe in der autographen Partitur *g'* statt *c'*, vgl. Quellen und Lesarten.

340

Ob. a2

Cl. (in Do) a2

Fag. II

Trb. (in Do) *fz*

Trn. *fz*

Timp. (in Do-Sol) *fz*

V. I

V. II

Va.

Coro

Pa - - - tris! Cum

a - - - - men! Cum San-cto Spi-ri-tu in

- - - - - men! Cum San-cto

- - - - - men! Cum San-cto Spi-ri-tu in glo-ri-a

Vc., B., Org. *fz* Tutti

B.

346

Ob. *a2*

Cl. (in Do) *a2*

Fag.

Trb. (in Do) *fz*

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

San - cto Spi - ri - tu in glo - ri - a De - i, cum San - cto Spi - ri -

Coro

glo - ri - a De - i, cum San - cto Spi - ri - tu in glo - ri - a Pa -

⁸ Spi - ri - tu in glo - ri - a De - i, cum San - cto Spi - ri - tu

De - i, cum San - cto Spi - ri - tu in glo - ri - a De - i,

Vc., B., Org.

356

Ob. *ff*

Cl. (in Do) *ff*

Fag. *ff* a2 *)

Trb. (in Do) *ff*

Trn. *ff*

Timp. (in Do-Sol) *ff*

V. I *ff*

V. II *ff*

Va. *ff*

Coro *ff*

cum San-cto Spi-ri-tu in glo-ri-a De-i

cum San-cto Spi-ri-tu in glo-ri-a De-i

cum San-cto Spi-ri-tu in glo-ri-a De-i

cum San-cto Spi-ri-tu in glo-ri-a De-i

Vc., B., Org. *ff*

*) Takt 362, Fagotto I, II: In der autographen Partitur ganze Note *F*.

363

Ob. *fz* *decresc.* *pp*

Cl. (in Do) *fz* *decresc.*

Fag. *fz* *decresc.* *pp* ^{a2}

Trb. (in Do) *fz* *decresc.*

Trn. *fz* *fp*

Timp. (in Do-Sol) *fz*

V. I *fz* *decresc.* *pp*


V. II *fz* *decresc.* *pp*

Va. *fz* *decresc.* *decresc.* *pp*

Coro
 Pa - - - - tris _____, *decresc.*
 Pa - - - - tris _____, *decresc.*
 Pa - - - - tris _____, *decresc.*
 Pa - - - - tris _____, *decresc.*

Vc., B., Org. *decresc.* *pp* ^{**)}

*) Takt 365-366, Clarinetto I: In der autographen Partitur *gis'* statt *h'*.

***) Takt 367, Violoncello/ Basso/ Organo: In der autographen Partitur und einer autographen Stimme:  ; vgl. Quellen und Lesarten.
pp sf

376

Ob.
cresc. *f* cresc.

Cl.
(in Do)
*)
cresc. *f* cresc.

Fag.
a2
cresc. *f* cresc.

Trb.
(in Do)
fp *f* cresc.

Trn.

Timp.
(in Do-Sol)
f cresc.

V. I
cresc. *f* cresc.

V. II
cresc. *f* cresc.

Va.
cresc. *f* cresc.

glo - - ri - a De - - i Pa - tris

Coro
cresc. *f* cresc.

glo - - ri - a De - - i Pa - tris

glo - - ri - a De - - i Pa - tris

glo - - ri - a De - - i Pa - tris

Vc., B.,
Org.
cresc. *f* cresc.

*) Takt 376-386, Clarinetto I: In der autographen Partitur wie Clarinetto II, 1 Oktave höher.

384

Ob.
ff>

Cl.
(in Do)
ff>

Fag.
a2
ff>

Trb.
(in Do)
a2
ff>

Trn.
ff>

Timp.
(in Do-Sol)
ff fz

V. I
ff

V. II
ff

Va.
ff

Coro
ff
a - - - - - men - - - - - Glo - - ri - a,
ff
a - - - - - men - - - - - Glo - - ri - a,
ff
a - - - - - men - - - - - Glo - - ri - a,
ff
a - - - - - men - - - - - Glo - - ri - a,

Vc., B.,
Org.
ff

390

Ob.

Cl.
(in Do)

Fag.

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Va.

glo - ri - a, glo - ri - a, glo - ri - a

glo - ri - a, glo - ri - a, glo - ri - a

8 glo - ri - a, glo - ri - a, glo - ri - a

glo - ri - a, glo - ri - a, glo - ri - a

Vc., B.,
Org.

*) Takt 392, 394 Fagotto I,II : In der autographen Partitur weiter *h. d'* wie T. 388, 390.

396

Ob.
fz fz fz fz

Cl.
(in Do)
fz fz fz fz

Fag.
fz fz fz fz

Trb.
(in Do)
a2
fz fz fz fz

Trn.
fz fz fz fz

Timp.
(in Do-Sol)
fz fz fz fz

V. I
fz fz fz fz

V. II
fz fz fz fz

Va.
fz fz fz fz

in ex - cel - sis De - - - - -

in ex - cel - sis De - - - - -

8 in ex - cel - sis De - - - - -

in ex - cel - sis De - - - - -

Vc., B.,
Org.
fz fz fz fz

409

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

fz fz fz fz fz fz

fz fz fz fz fz fz

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

- sis De - - - - - o.

- sis De - - - - - o.

8 - sis De - - - - - o.

- sis De - - - - - o.

Vc.

B., Org. *)

B., Org.

Detailed description of the musical score: This page contains the musical score for measures 409-413. The instruments listed are Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag.), Trumpet in D (Trb. in Do), Trombone (Trn.), Timpani in D (Timp. in Do-Sol), Violin I (V. I), Violin II (V. II), Viola (Va.), Choir (Coro), and Violoncello/Double Bass/Organ (Vc., B., Org. *). The woodwinds and strings play rhythmic patterns with various dynamics like *fz* and *v*. The choir parts are vocal lines with the lyrics '- sis De - - - - - o.' written below the notes. The organ part is indicated by an asterisk and plays a rhythmic accompaniment.

*) Takt 410-413, Organo: In der Erstausgabe wie Takt 101 ff. (S.39).

Credo

Andantino

30. Mai 1814

Oboe I, II
 Fagotto I, II
 Corno I, II
 in Fa / F
 Trombone I, II
 Trombone III
 Violino I
 Violino II
 Viola
 Coro
 Soprano
 Alto
 Tenore
 Basso
 Violoncello,
 Basso
 e Organo

*) Takt 4, Trombone III: In der Erstausgabe und anderen Quellen 3. Viertel *d* statt *H*; vgl. Quellen und Lesarten.

7

Ob.

I

pp

Fag.

pp

Cor. (in Fa)

pp

Trn.

V. I

pp

V. II

pp

Va.

pp

p

Cre - do in u - num De - um, Pa - trem o - mni-po - ten - tem,

p

Cre - do in u - num De - um, Pa - trem o - mni-po - ten - tem,

p

8 Cre - do in u - num De - um, Pa - trem o - mni-po - ten - tem,

p

Cre - do in u - num De - um, Pa - trem o - mni-po - ten - tem,

Vc., B., Org.

pp

15

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

fa - cto-rem coe - li et ter - rae, vi - si - bi - li-um o - mni - um

fa - cto-rem coe - li et ter - rae, vi - si - bi - li-um o - mni - um

fa - cto-rem coe - li et ter - rae, vi - si - bi - li-um o - mni - um

fa - cto-rem coe - li et ter - rae, vi - si - bi - li-um o - mni - um

Vc., B.,
Org.

fp

38

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

Coro

8 Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

Vc., B., Org.

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Et ex Pa - tre na - - tum an - te o - mni - a

Et ex Pa - tre na - - tum an - te o - mni - a

8 Et ex Pa - tre na - - tum an - te o - mni - a

Et ex Pa - tre na - - tum an - te o - mni - a

Vc., B., Org.

arco

pizz.

f

p

50

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

Coro

Vcl., B.,
Org.

sae - - cu - - la. Cre - do De - um de De - o,

sae - - cu - - la. Cre - do De - um de De - o,

⁸ sae - - cu - - la. Cre - do De - um de De - o,

sae - - cu - - la. Cre - do De - um de De - o,

arco
fp

*) Takt 53 ff., Soprano, Alto, Tenore: In der Erstausgabe *f*, vgl. *Quellen und Lesarten*.

56

Ob. *mf*

Fag. *mf*

Cor. (in Fa) *mf* *a2*

Trn.

V. I *fp*

V. II *fp*

Va. *fp*

lu - men de lu - mi - ne, De - um ve - rum de De - o

lu - men de lu - mi - ne, De - um ve - rum de De - o

8 lu - men de lu - mi - ne, De - um ve - rum de De - o

lu - men de lu - mi - ne, De - um ve - rum de De - o

Vc., B., Org. *fp*

62

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

ve - ro, ge - ni-tum non fa - ctum, con-sub-stan-ti-a-lem Pa - tri,

ve - ro, ge - ni-tum non fa - ctum, con-sub-stan-ti-a-lem Pa - tri,

ve - ro, ge - ni-tum non fa - ctum, con-sub-stan-ti-a-lem Pa - tri,

Vc., B.,
Org.

68

Ob.

Fag. *a2*

Cor. (in F₄)

Trn.

f

V. I

V. II

Va.

per quem o - mni-a, per quem o - mni-a fa - - cta

Coro

per quem o - mni-a, per quem o - mni-a fa - - cta

8

per quem o - mni-a, per quem o - mni-a fa - - cta

Vc., B., Org.

75

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

Vc., B., Org.

pp

a2

pp

I

p

*)

pp

pp

p

sunt.

sunt.

Solo

8

sunt. Qui pro - pter nos ho - mi - nes et pro - pter nostram sa - lu - tem de - scen - dit de -

sunt.

pp

*) Takt 75, Trombone III: In der Erstausgabe eine Oktave tiefer.

87

Ob. I

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

Solo

ri - a Vir - gi - ne, et ho - mo fa - ctus est.

Cru - ci -

Vc., B., Org.

cresc.

pp

cresc.

cresc.

cresc.

cresc.

f

cresc.

93

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

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

Cor. (in Fa) *f* *f* *a2*

Trn. *f* *f*

V. I *f* *decresc.* *p* *cresc.* *f*

V. II *f* *decresc.* *p* *cresc.* *f*

Va. *f* *decresc.* *p* *cresc.* *f*

Coro *f* *Tutti f* *f*

fi - - xus, cru - ci - fi - - xus

Vcl., B., Org. *f* *p* *cresc.* *f*

*Takt 94, Viola: In der autographen Partitur Viertelnoten - Achtelpause - 3 Achtel.

99

Ob.

Fag.

Cor. (in *Fa*)

Trn.

V. I

V. II

Va.

Coro

Vc., B., Org.

II

a2

p

pp

a2

II

p

p

pp

p

pp

p

pp

e - ti - am pro no - bis, cru - ci - fi - xus sub

e - ti - am pro no - bis, cru - ci - fi - xus sub

e - ti - am pro no - bis, cru - ci - fi - xus sub

e - ti - am pro no - bis, cru - ci - fi - - xus, cru - ci - fi - xus sub *)

Vc.

B.

*) Takt 103-104, Basso: Vgl. Quellen und Lesarten.

105

Ob.

Fag. *a2*

Cor. (in Fa) *I*
pp

Trn. *a2*
pp

V. I

V. II

Va.

Coro

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

8 Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

Vc.
Org. *B.*

111

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

Et re - sur - re -

Vc., B., Org.

B.

Tutti

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

Coro

Vc., B.,
Org.

xit ter - - ti - a di - - e, se - -

xit ter - - ti - a di - - e, se - -

8 xit ter - - ti - a di - - e, se - -

xit ter - - ti - a di - - e, se - -

124

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

cun - dum scri - ptu - - ras, et a - scen - dit in coe - -

cun - dum scri - ptu - - ras, et a - scen - dit in coe - -

⁸ cun - dum scri - ptu - - ras, et a - scen - dit in coe - -

cun - dum scri - ptu - - ras, et a - scen - dit in coe - -

Vc., B., Org.

130

Ob. *ff*

Fag. *ff*

Cor. (in Fa) *ff* a2

Trn. *ff* *)

V. I *ff* *p*

V. II *ff* *p*

Va. *ff* *p*

lum, se - det ad dex - te - ram Pa - - - - tris.

lum, se - det ad dex - te - ram Pa - - - - tris.

8 lum, se - det ad dex - te - ram Pa - - - - tris. Solo *f*

lum, se - det ad dex - te - ram Pa - - - - tris. Et

Vc., B., Org. *ff* *fp*

*) Takt 131-135, Tromboni: In der autographen Partitur Pausentakte; die ergänzten Takte folgen der Erstausgabe.

136

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

Coro

Solo

Vc., B.,
Org.

ff > *p* *ff* > *p* *ff* > *p* *ff* > *p*

f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

i - te - rum ven - tu - rus est, cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

147

Ob. *f* *p*

Fag. *f* *p* *pp*

Cor. (in Fa)

Trn. *f* *p* *)

V. I *f* *p*

V. II *f* *p*

Va. *f* *p*

Coro

Solo

cu - jus re - gni non e - rit fi - - nis.

Vc., B., Org. *f* *B. p*

*) Takt 150, Trombone III: In der autographen Partitur eine Oktave höher.

154

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

S.

A.

T.

B.

Org.

Cre - - do, cre - - do in Spi - ri-tum San - ctum

Cre - - do, cre - - do in Spi - ri-tum San - ctum

8 Cre - - do, cre - - do in Spi - ri-tum San - ctum

Tutti p

Tutti pizz.

pp

*) Takt 158, Violino II: In der autographen Partitur unisono mit Violino I (vgl. T. 36).

160

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Do - mi - num et vi - vi - fi - can - - tem,

Do - mi - num et vi - vi - fi - can - - tem,

Do - mi - num et vi - vi - fi - can - - tem,

Do - mi - num et vi - vi - fi - can - - tem,

Vc., B., Org.

166

Ob. *a2*

Fag. *a2*

Cor. (in Fa) *a2*

Trn. *fz* *p*

V. I *f* *p*

V. II *f* *p*

Va. *f* *p*

Coro

qui ex Pa-tre Fi-li-o - que pro-ce-dit, qui cum

qui ex Pa-tre Fi-li-o - que pro-ce-dit, qui cum

qui ex Pa-tre Fi-li-o - que pro-ce-dit, qui cum

qui ex Pa-tre Fi-li-o - que pro-ce-dit, qui cum

Vc., B., Org. *fz* *p* *arco* *pizz.*

*) Takt 170 - 174, Fagotto II: Vgl. Quellen und Lesarten.

**) Takt 171, Trombone I: In der autographen Partitur *f'* statt *d'*.

172

a2

Ob. *pp*

Fag. *pp*

Cor. (in Fa) *pp*

Trn.

V. I

V. II

Va.

Pa - tre et Fi - li - o si - mul a - do - ra - -

Coro Pa - tre et Fi - li - o si - mul a - do - ra - -

⁸ Pa - tre et Fi - li - o si - mul a - do - ra - -

Vc., B., Orig.

178

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

8

Vc., B., Org.

arco pizz. arco

tur et con - glo - ri - fi - ca - - - - tur.

tur et con - glo - ri - fi - ca - - - - tur.

tur et con - glo - ri - fi - ca - - - - tur.

tur et con - glo - ri - fi - ca - - - - tur.

f p fp

184

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

Vc., B., Org.

f *a2* *f* *p*

f *f* *f* *p*

mf *cresc.* *f* *p*

mf *cresc.* *f* *p*

mf *cresc.* *f* *p*

f *p*

f *p*

f *p*

f *p*

Qui lo - cu - tus est per Pro - phe - - - tas. Con - fi - te - or

Qui lo - cu - tus est per Pro - phe - - - tas. Con - fi - te - or

8 Qui lo - cu - tus est per Pro - phe - - - tas. Con - fi - te - or

mf *f* *p* *pizz.*

190

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

u - num ba - pti - - sma in re - mis - si - o - nem pec - ca - to - -

Coro

u - num ba - pti - - sma in re - mis - si - o - nem pec - ca - to - -

u - num ba - pti - - sma in re - mis - si - o - nem pec - ca - to - -

u - num ba - pti - - sma in re - mis - si - o - nem pec - ca - to - -

Vc., B.,
Org.

^{a)} Takt 191, Oboe I, II: In der autographen Partitur Ganztaktpause.

196

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

rum, et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - rum,

rum, et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - rum,

rum, et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - rum,

rum, et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - rum,

rum, et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - rum,

Coro

Vc., B., Org.

Detailed description: This page of a musical score covers measures 196 to 199. It features a woodwind section with Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. in Fa), and Trumpet (Trn.). The string section includes Violin I (V. I), Violin II (V. II), and Viola (Va.). The vocal parts consist of a soloist and a chorus (Coro). The lyrics are: "rum, et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - rum,". The score includes various musical notations such as dynamics (v), articulation (accents), and phrasing slurs. A rehearsal mark (*) is placed above the Oboe staff in measure 197.

*) Takt 197-199, Oboe II: In der autographen Partitur unisono mit Oboe I.

Ob. *cresc.* *f* *p* *pp*

Fag. *cresc.* *f* *p* *pp* *)

Cor. (in Fa) *cresc.* *f* *p* *pp*

Trn

V. I *cresc.* *f* *p* *pp*

V. II *cresc.* *f* *p* *pp*

Va. *cresc.* *f* *p* *pp*

Coro

f *mezza voce*
et vi - - tam ven - tu - ri sae - cu - li,

f *mezza voce*
et vi - - tam ven - tu - ri sae - cu - li,

f *mezza voce*
et vi - - tam ven - tu - ri sae - cu - li,

f *mezza voce*
et vi - - tam ven - tu - ri sae - cu - li,

Vc., B., Org. *arco* *pizz.*
cresc. *f* *pp*

*) Takt 204, Fagotto II: In der autographen Partitur eine Oktave tiefer.

208

Ob. *cresc.* *f* *p* *pp*

Fag. *cresc.* *f* *p* *pp* I

Cor. (in Fa) *cresc.* *f* *p* *pp*

Trn.

V. I *cresc.* *f* *p* *pp*

V. II *cresc.* *f* *p* *pp*

Va. *cresc.* *f* *p* *pp*

Coro *f* *mezza voce*

et vi - - tam ven - tu - - - ri sae - -

f *mezza voce*

et vi - - tam ven - tu - - - ri sae - -

f *mezza voce*

8 et vi - - tam ven - tu - - - ri sae - -

f *mezza voce*

et vi - - tam ven - tu - - - ri sae - -

Vc., B., Org. *arco* *pizz.*

cresc. *f* *pp*

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

Vc., B., Org.

B.

I

pp

I

pp

ppp

ppp

ppp

p

p

p

p

arco

pp

pizz.

pizz.

B.

220

Ob. *I*

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

pp
a - - - - men.

pp
a - - - - men.

pp
8 a - - - - men.

pp
a - - - - men.

Vc., B., Org.

Vc. arco

pizz.

B.

*)

22. Juni 1814

*) Takt 227, Basso: In der autographen Partitur punktierte Halbe.

Sanctus

Adagio maestoso

2. Juli 1814

Oboe I, II
 Clarinetto I, II in Do/C
 Fagotto I, II
 Tromba I, II in Fa/F
 Trombone I, II
 Trombone III
 Timpani in Fa-Do/F-C
 Violino I
 Violino II
 Viola
 Coro
 Soprano
 Alto
 Tenore
 Basso
 Violoncello e Basso *)

Musical score for Sanctus, Adagio maestoso. The score includes parts for Oboe I, II; Clarinetto I, II in Do/C; Fagotto I, II; Tromba I, II in Fa/F; Trombone I, II; Trombone III; Timpani in Fa-Do/F-C; Violino I; Violino II; Viola; Coro (Soprano, Alto, Tenore, Basso); and Violoncello e Basso *). The music is in 3/4 time with a key signature of one flat. Dynamics range from ppp to cresc. and include markings like 'a2', 'simile', and '6' for sixteenth-note patterns.

*) Vermutlich ohne Organo, vgl. Quellen und Lesarten.

3

Ob. *ff* *pp* *cresc.*

Cl. (in Do) *ff* *pp* *cresc.*

Fag. *ff* *p cresc.*

Trb. (in Fa) *ff*

Trn. *ff*

Timp. (in Fa-Do) *ff* *ppp* *cresc.*

V. I *ff* *decresc.* *p* *pp* *cresc.*

V. II *ff* *decresc.* *p* *pp* *cresc.*

Va. *ff* *decresc.* *p* *pp* *cresc.*

San - - ctus!

San - - ctus!

8 San - - ctus!

San - - ctus!

Vc., B. *ff* *decresc.* *pp* *cresc.*

6

Ob. *ff* *pp*

Cl. (in Do) *ff* *pp*

Fag. *ff*

Trb. (in Fa) *ff*

Trn. *ff*

Timp. (in Fa-Do) *ff>* *PPP*

V. I *ff* *decresc.* *p* *p* *simile*

V. II *ff* *decresc.* *p* *pp* *simile*

Va. *ff* *decresc.* *p* *pp*

San - - ctus!

San - - ctus!

San - - ctus!

San - - ctus!

Vc., B. *ff* *decresc.* *pp*

8

Ob. *cresc.* *ff*

Cl. (in Do) *cresc.* *ff*

Fag. *p cresc.* *ff*

Trb. (in Fa) *ff*

Trn. *ff*

Timp. (in Fa . Do) *cresc.* *ff*

V. I *simile* *cresc.* *ff*

V. II *cresc.* *ff*

Va. *cresc.* *ff*

Coro *ff* San - - - ctus

Vc., B. *cresc.* *ff*

10

Ob.

Cl.
(in Do)

Fag.

Trb.
(in Fa)

Trn.

Timp.
(in Fa-Do)

V. I

V. II

Va.

Coro

Vc., B.

Do - mi - nus De - - - - us Sa - ba-oth!

Do - mi - nus De - - - - us Sa - ba-oth!

8 Do - mi - nus De - - - - us Sa - ba-oth!

Do - mi - nus De - - - - us Sa - ba-oth!

*) Takt 11, Viola: In der autographen Partitur 1. Sechzehntel *g+g'* statt *b+g'*.

12

Ob. *f*

Cl. I (in Do) *f* *)

Cl. II (in Do) *f* 6 6

Fag. I *f* 6 6

Fag. II *f*

Trb. (in Fa) *f*

Trn. *f*

Timp. (in Fa-Do) *f*

V. I *f*

V. II *f*

Va. *f*

Coro *f*

Ple - ni sunt coe - li et ter - ra glo - ri - a

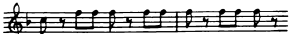
Ple - ni sunt coe - li et ter - ra glo - ri - a

8 *f*

Ple - ni sunt coe - li et ter - ra glo - ri - a

Ple - ni sunt coe - li et ter - ra glo - ri - a

Vc., B. *f*

*) Takt 13-14, Clarinetto I: In der autographen Partitur  vgl. Quellen und Lesarten.

14

Ob.

Cl. I
(in Do)

Cl. II
(in Do)

Fag. I

Fag. II

Trb.
(in Fa)

Trn.

Timp.
(in Fa-Do)

V. I

V. II

Va.

tu - a. O - san - na in ex - cel - sis.


Coro

tu - a. O - san - na in ex - cel - sis.

8 tu - a. O - san - na in ex - cel - sis.

tu - a. O - san - na in ex - cel - sis.

Vc., B.

*) Takt 15, 1. Takthälfte, Clarinetto II: In der autographen Partitur 

**) Takt 15, Fagotto I: In der autographen Partitur 7. Note c' statt e.

***) Takt 15, Tenore: In der autographen Partitur 2. Note c' statt e'.

16

Ob. *p*

Cl. I (in Do) *p*

Cl. II (in Do) *p*

Fag. I *p*

Fag. II

Trb. I (in Fa) *p*

Trn.

Timp. (in Fa-Do) *p*

V. I *p*

V. II *p*

Va. *p* *divisi*

Coro

Vc., B. *p*

Ple - ni sunt coe - li et ter - ra glo - ri - a

Ple - ni sunt coe - li et ter - ra glo - ri - a

Ple - ni sunt coe - li et ter - ra glo - ri - a

Ple - ni sunt coe - li et ter - ra glo - ri - a

Ob.

Cl. I (in Do)

Cl. II (in Do)

Fag. I

Fag. II

Trb. (in Fa) I

Trn.

Timp. (in Fa-Do)

V. I

V. II

Va.

tu - a. O - san - na in ex - cel - sis, o -

tu - a. O - san - na in ex - cel - sis, o -

tu - a. O - san - na in ex - cel - sis, o -

tu - a. O - san - na in ex - cel - sis, o -

Vc., B.

20

Ob.

Cl. I (in Do)

Cl. II (in Do)

Fag. I

Fag. II

Trb. (in Fa)

Trn.

Timp. (in Fa-Do)

V. I

V. II

Va.

san - na in ex - cel - - sis.

Coro

san - na in ex - cel - - sis.

8 san - na in ex - cel - - sis.

san - na in ex - cel - - sis.

Vc., B.

*) Takt 20, 1. Achtel, Violino II: In zwei von drei autographen Stimmen d' + h' + g''.

7

Ob.

Cl. II
(in Si b)

Fag.

Cor.
(in Si b)

V. I

V. II

Va.

Soli

8

8

Do-mi-ni, be - ne - di - ctus, qui ve - nit in no-mi-ne Do - mi-ni, be - ne -

Vc., B.,
Org.

*Takt 10, Clarinetto, Tenore II: Letztes Viertel in den autographen Quellen $g''-f''-a''-f''$ bzw. $f'-es'-g'-es'$; vgl. Quellen und Lesarten.

13

Ob.

Cl. II (in Sib)

Fag.

Cor. (in Sib)

V. I

V. II

Va.

Soli

Vc., B., Org.

pp

sf

pp

sf

pp

sf

pp

sf

pp

sf

pp

di - ctus, be - ne - di - ctus, qui ve - nit in no - mi - ne - Do - mi - ni, be - ne -

19 *pp**

Cl. (in Sib)

V. I

V. II

Va.

Soli

Solo

Be - - - ne - - di - ctus, qui ve - - nit in

di - ctus, be - ne - di - ctus, qui ve - nit, qui ve - nit in

Vc., B., Org.

22

Cl. (in Sib)

Fag.

V. I

V. II

Va.

Soli

no - - - mi - ne Do - mi - ni, be - - - ne - -

no - - - mi - ne Do - mi - ni, be - - - ne - -

Vc., B., Org.

*) Takt 19-34, Clarinetto I, II: In der autographen Stimme (Cl. I) und im Erstdruck (Cl. II) sind die beiden Stimmen vertauscht, s. Fußnote zu T. 3 - 18.

Ob.

Cl.
(in Si b)

Fag.
I

Cor.
(in Si b)

V. I

V. II

Va.

Soli

8 di - ctus, qui ve - nit in no - mi - ne Do - mi - ni,

8 di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, be - ne -

Vc., B.,
Org.

28

Ob.

Cl.
(in Sib)

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Soli

8 be - ne - di - ctus, be - ne - di - ctus, qui ve - nit in

8 di - ctus, be - ne - di - ctus, be - ne - di - ctus, qui ve - nit in

Vc., B.,
Org.

arco

33

Ob.

Cl.
(in Sib)

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Solo

Be - - ne - di - ctus, qui

no - mi - ne - Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus, qui

no - mi - ne - Do - mi - ni, be - ne - di - ctus, qui

Vc., B.,
Org.

pizz.

pp

pp

pp

pp

pp

pp

37

Cor. (in Sib)

V. I

V. II

Va. *divisi*

Soli

Vc., B., Org.

ve - - - nit in no - - - mi - ne Do - mi - ni,
 ve - nit, qui ve - nit in no - - - mi - ne Do - mi - ni,
 ve - - - nit in *) no - - - mi - ne Do - mi - ni, be - ne -

40

Cor. (in Sib)

V. I

V. II

Va. *divisi*

Soli

Vc., B., Org.

be - - - ne - di - ctus, qui ve - nit in no - mi - ne
 be - ne - di - ctus, qui ve - nit in no - mi - ne
 di - ctus, be - ne - di - ctus, qui ve - nit in no - mi - ne

*) Takt 37, Viola, Violoncello, Basso e Organo: In der autographen Partitur

Va.

Vc., B., Org.

arco

43

Ob.
Cl. (in Si b)
Fag.
Cor. (in Si b)
V. I
V. II
Va. *divisi*
Soli
Vc., B., Org. *arco*

pp

Do - mi - ni, be - ne - di - ctus,
Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,
Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,

arco

Detailed description: This page of a musical score covers measures 43, 44, and 45. The woodwind section (Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais in B-flat) plays a simple harmonic accompaniment, starting with a *pp* (pianissimo) dynamic. The string section (Violins I and II, Viola) features a rhythmic pattern of eighth notes, with the Viola part divided (*divisi*). The vocal soloists (Soli) enter in measure 43 with the Latin text "Do - mi - ni, be - ne - di - ctus,". The Viola and Organ/Double Bass parts provide a steady accompaniment of eighth notes, with the Organ/Double Bass part marked *arco* (arco) in measure 45.

46

Ob.

Cl.
(in Sib)

Fag.
pp

Cor.
(in Sib)

V. I

V. II

Va.

Soli

be - - - ne - di - ctus, qui ve - nit in

⁸ be - - - ne - di - ctus, qui ve - nit in

⁸ be - - - ne - di - ctus, qui ve - - - nit in

Vc., B.,
Org.

49

Ob.

Cl.
(in Si b)

Fag.

Cor.
(in Si b)

V. I

V. II

Va.

Solo

Be - ne - di - ctus, qui

Soli

no - - - mi - ne - Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus, qui

no - - - mi - ne - Do - mi - ni, be - ne - di - ctus, qui

no - - - mi - ne Do - mi - ni, be - - ne - di - ctus, qui

Vc., B.,
Org.

pizz.

pizz.

pizz.

pizz.

I >

p

I >

p

53

Ob.

Cl.
(in Sib)

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

ve - - nit in no - - mi - ne Do - mi - ni, be - - ne -

Soli

ve - nit, qui ve - nit in no - - mi - ne Do - mi - ni, be - ne -

ve - - nit in no - - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -

ve - nit in no - - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -

Vc., B.,
Org.

*) Takt 54-58, Violino II, Viola, Violoncello, Basso, Organo: Schubert setzt Staccato-Punkte ausdrücklich nur zu eigenständigen Figuren und hebt sie so von den begleitenden ab.

**) Takt 56, Clarinetto, Fagotto: In der autographen Partitur 3. Viertel Viertelnoten *a''* (Cl.) bzw. *es'* (Fag.).

Ob.

Cl.
(in Si b)

Fag.

Cor.
(in Si b)

V. I

V. II

Va.

Soli

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, be - - ne -

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -

di - ctus, qui — ve - nit in no - mi - ne Do - mi - ni, be - ne -

di - ctus, qui — ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -

Vc., B.,
Org.

69 *)

Ob.

Cl.
(in Sib)

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Tutti
f

O - san - na in ex - cel - sis!

Tutti
f

O - san - na in ex - cel - sis!

Tutti
f


O - san - na in ex - cel - sis!

Tutti
f

O - san - na in ex - cel - sis!

Vc., B.,
Org.

f

*) Takt 69, Oboe I: In der autographen Partitur .

Agnus Dei

Adagio molto

7. Juli 1814

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Fa/F

Trombone I, II

Trombone III

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Coro

Violoncello,
Basso
e Organo

3

Ob. ^I

V. I

V. II

Va.

Coro

Solo

A - - - gnus De - i, qui tol - lis pec - ca - ta -

Vc., B.,
Org.

5

Ob. ^I
p

V. I
pp

V. II
pp

Va.
pp

Coro

Solo

mun - di, mi - se - re - re, mi - se - re - re no - bis.

Vc., B.,
Org.

Vc.
pp

8

Ob. *p*

Fag. *p*

Trn.

V. I *p* *)

V. II *p* *)

Va. *p*

Tutti *p* **Mi - se - re - re no - bis, mi - se - re - re no - bis,** **)

Tutti *p* **Mi - se - re - re no - bis, mi - se - re - re no - bis,**

Coro *p* **Mi - se - re - re, mi - se - re - re no - bis,**

Vc., B., Org. *p*

*) Zu Takt 8, Violino I, II, vgl. Quellen und Lesarten.

**) Zu Takt 9, Soprano, vgl. Quellen und Lesarten.

10

Ob.

Fag.

Trn.

V. I

V. II

Va.

mi - se - re - re no - bis, mi - se - re - re no - - -

Coro

mi - se - re - re no - - bis, mi - se - re - re no - - -

8

mi - se - re - re no - bis, mi - se - re - re no - - -

mi - se - re - re no - bis, mi - se - re - re no - - -

Tutti

Vc., B.,
Org.

12

Ob. *I* *p* ***)*

Fag.

Trn.

V. I *pp* ****)*

V. II *pp* ****)*

Va. *pp*

Coro
bis.
bis.
bis. **)*
bis.

Vc., B.,
Org. *pp*

14

Ob. *I*

V. I

V. II

Va.

Coro

Solo
A - - - gnus De - i, qui tol - lis pec - ca - ta

Vc., B.,
Org.

*) Takt 12, Basso: In der Erstausgabe 1. Viertel eine Oktave tiefer.

**) Takt 13, Oboe I: In der autographen Partitur 1. Viertel Viertelnote *des*" statt Achtelnote - Achtelpause.

***) Takt 13 - 15, Violino I, II: Zu abweichenden Lesarten in der autographen Partitur vgl. *Quellen und Lesarten*.

16

Ob. *I*
p

V. I
V. II
Va. *pp*
pp
pp

Coro

8 Solo

Vc., B., Org. *pp*

mun - di, mi - se - re - re, mi - se - re - re no - bis. Vc.

19

Ob. *p*

Fag. *I*
p

V. I
V. II
Va. *p*
p
p

*) *Tutti*
Mi - se - re - re no - bis, mi - se - re - re no - bis,

Coro *Tutti*
Mi - se - re - re no - bis, A - gnus De - i,
Tutti
Mi - se - re - re, mi - se - re - re no - bis,
Tutti
Mi - se - re - re,

Vc., B., Org. Vc. *p*

*) Takt 19 - 21, Coro: Zu einer abweichenden Fassung im Erstdruck vgl. Quellen und Lesarten.

21

Ob.

Fag.

Trn.

V. I

V. II

Va.

A - - gnus De - i, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

8 A - - gnus De - i, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

Tutti

Vc., B., Org.

Detailed description of the musical score: The page contains measures 21 through 24 of a musical piece. The instrumentation includes Oboe (Ob.), Bassoon (Fag.), Trumpets (Trn.), Violins I (V. I), Violins II (V. II), Viola (Va.), Chorus (Coro), and Violoncello/Double Bass/Organ (Vc., B., Org.). The key signature is three flats (E-flat major/C minor) and the time signature is 8/8. The lyrics are 'Agnus Dei, miserere nobis.' The score features various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'Tutti'. The Chorus part includes lyrics in both Italian and English: 'Agnus Dei, miserere nobis.' and 'mi - se - re - re no - bis, mi - se - re - re no - bis.' The Viola part has a measure rest marked with '8'. The Violoncello/Double Bass/Organ part is marked 'Tutti'.

26

Ob. *I* > *p*

Cl. (in Do)

Fag. *I* > *p*

Cor. (in Fa)

V. I

V. II

Va.

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

8 pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

Vc., B., Org.

29

Ob. I >

Fag. I >

V. I

V. II

Va.

do - na no - bis pa - - cem, do - na no - bis -

do - na no - bis pa - - cem, do - na no - bis -

do - na no - bis pa - - cem, do - na no - bis -

do - na no - bis pa - - cem, do - na, do - na no - bis

Vc., B., Org. **fp**

32

Ob. I

Fag. I

V. I *)

V. II

Va.

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

Vc., B., Org. **pp**

*) Takt 33, Violino I: In der autographen Partitur kein Vorschlag a'.

35

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

do - na no - bis pa - - cem, do - na

do - na no - bis pa - - cem, do - na

do - na no - bis pa - - cem, do - na

do - na no - bis pa - - cem, do - na

Vc., B., Org.

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

cresc.

38

Ob. *f* *pp* *fp*

Cl. (in D) *f* *pp* *fp*

Fag. *f* *pp* *fp*

Cor. (in F) *f* *pp* *fp*

V. I *f* *p* *fp*

V. II *f* *p* *fp*

Va. *f* *p* *fp*

no - - - - bis pa - - - - - cem, do - na

no - - - - bis pa - - - - - cem, do - na

no - - - - bis pa - - - - - cem, do - na

no - - - - bis pa - - - - - cem, do - na

Vc., B., Org. *f* *p* *fp*

41

Ob. *fp*

Cl. (in D) *fp*

Fag. *fp*

Cor. (in F) *fp*

V. I *fp*

V. II *fp*

Va. *fp*

no - - - - bis pa - - - - cem, pa - - - -

no - - - - bis pa - - - - cem, pa - - - -

8 no - - - - bis pa - - - - cem, pa - - - -

no - - - - bis pa - - - - cem, pa - - - -

Vc., B., Org. *fp*

44

Ob. *pp*

Cl. (in Do) *pp*

Fag. *pp*

Cor. (in Fa)

V. I *pp*

V. II *pp*

Va.

Coro

cem.

Vc., B., Org.

48

Ob. *pp*

Cl. (in Do) *pp*

Fag. *pp*

Cor. (in Fa)

V. I *pp* *)

V. II *pp* *)

Va. *pp* *)

Do - na no - bis pa - - cem, do - na no - bis

Do - na no - bis pa - - cem, do - na no - bis

8 Do - na no - bis pa - - cem, do - na no - bis

Do - na no - bis pa - - cem, do - na no - bis

Vc., B., Org. *pp* Vc. **)

*) Takt 48 ff., Violino I, II, Viola : Zur Artikulation vgl. *Quellen und Lesarten*.

**) Takt 48-60, Violoncello : Diese Partie findet sich nur in einer der autographen Stimmen; die übrigen autographen Quellen haben Pausentakte.

51

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Coro

8

Vc., B., Org.

pa - - cem, do - na, do - na no - bis pa - - cem, o

pa - - cem, do - na, do - na no - bis pa - - cem, o

pa - - cem, do - na, do - na no - bis pa - - cem, o

pa - - cem, do - na, do - na no - bis pa - - cem, o

54

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.


do - na no - bis pa - - cem, do - na no - bis

Coro

do - na no - bis pa - - cem, do - na no - bis

8 do - na no - bis pa - - cem, do - na no - bis

Vc., B.,
Org.

*) Takt 55, Fagotto I: Zweite Takthälfte in der Erstausgabe: 

57

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Coro

Vc., B.,
Org.

pa - - - - - cem, pa - - - - - cem, do - na

pa - - - - - cem, pa - - - - - cem, do - na

pa - - - - - cem, pa - - - - - cem, do - na

pa - - - - - cem, pa - - - - - cem, do - na

Vc.

60

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

no - bis pa - - - cem.

pa - - - - - cem.

8 no - bis pa - - - cem.

no - bis pa - - - cem.

Vc., B.,
Org.

Vc.

Tutti

pp

Detailed description of the musical score: The page contains a full orchestral score for measures 60, 61, and 62. The key signature has one flat (B-flat). The time signature is 4/4. The Oboe part (Ob.) has a sustained note in measure 60, followed by a rest in measure 61, and a sustained note in measure 62 with a 'pp' dynamic. The Clarinet (Cl.) part (in D) has a sustained note in measure 60, followed by a rest in measure 61, and a sustained note in measure 62. The Bassoon (Fag.) part has a sustained note in measure 60, followed by a rest in measure 61, and a sustained note in measure 62. The Cor Anglais (Cor.) part (in F) is silent throughout. The Violin I (V. I) part has a melodic line in measure 60, followed by a rest in measure 61, and a melodic line in measure 62 with a 'pp' dynamic. The Violin II (V. II) part has a melodic line in measure 60, followed by a rest in measure 61, and a melodic line in measure 62 with a 'pp' dynamic. The Viola (Va.) part has a melodic line in measure 60, followed by a rest in measure 61, and a melodic line in measure 62 with a 'pp' dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'no - bis pa - - - cem.' in measure 60, 'pa - - - - - cem.' in measure 61, and '8 no - bis pa - - - cem.' in measure 62. The Cello/Double Bass/Organ (Vc., B., Org.) part has a melodic line in measure 60, followed by a rest in measure 61, and a melodic line in measure 62 with a 'pp' dynamic and a 'Tutti' marking.

63

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Solo

Do - na no - bis pa - - cem,

Solo

Do - na pa - cem,

Solo

Do - na no - bis pa - cem,

Solo

Do - na pa - cem,

Vc., B., Org.

66

Ob. *pp*

Cl. (in Do) *fz* *pp*

Fag. *fz* *pp*

Cor. (in Fa)

V. I *pp*

V. II *pp*

Va. *pp*

Soli

do - na no - bis pa - - cem, do - na no - - bis

do - na pa - cem,

do - na no - bis pa - cem, do - - na

do - na pa - cem,

Vc., B., Org. *pp*

69

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Soli

pa - - - cem, do - na no - bis pa - - - cem,

pa - - - cem, pa - - - cem,

8 no - bis - pa - - - cem, do - na no - bis - pa - - - cem,

do - na pa - - - cem, do - na pa - - - cem,

Vc., B.,
Org.

72 *dim.*

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

do - na no - bis pa - - cem.

Soli

do - na no - bis pa - - cem.

8 do - na no - bis pa - - cem.

do - na no - bis pa - - cem.

Vc., B., Org.

75

Ob. *pp*

Cl. (in Do) *pp*

Fag. *pp*

Cor. (in Fa) *pp*

V. I *p*

V. II *pp*

Va. *pp*

Tutti *p*
Do - na no - bis

Tutti *p*
Do - na no - bis

Tutti *p*
Do - na no - bis

Tutti *p*
Do - na no - bis

Vc., B., Org. *pp*

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

8 pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

Vc., B., Org.

82

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na no - bis

8 do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na no - bis

Vc., B.,
Org.

85

Ob.

Cl. (in Do)

Fag. a2

Cor. (in Fa) a2

V. I

V. II

Va.

pa - - cem, do - na no - bis — pa - - cem,

pa - - cem, do - na no - bis — pa - - cem,

8 pa - - cem, do - na no - bis — pa - - cem,

pa - - cem, do - na, do - na no - bis pa - - cem,

Vc., B., Org.

*) Takt 85, Coro (Basso): In der autographen Partitur ; vgl. Quellen und Lesarten.
[pa-cem.] o

88

Ob. *pp*

Cl. (in Do) *pp*

Fag. *pp* *)

Cor. (in Fa) *pp*

V. I

V. II

Va.

Coro

do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na no - bis

Vc., B., Org.

*) Zu Takt 90, Fagotto I, vgl. Quellen und Lesarten.

94

Ob. *pp* *fp* *fp*

Cl. (in Do) *pp* *fp* *fp*>

Fag. *a2* *fp* *fp*

Cor. (in Fa) *pp* *a2* *fp* *fp*

V. I *p* *fp*> *fp*

V. II *p* *fp*> *fp*>

Va. *p* *fp* *fp*

pa - - - - - cem, do - na no - - - - bis

pa - - - - - cem, do - na no - - - - bis

pa - - - - - cem, do - na no - - - - bis

pa - - - - - cem, do - na no - - - - bis

Vc., B., Org. *p* *fp*

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

pa - - cem, pa - - - - - cem, do - na

pa - - cem, pa - - - - - cem, do - na

pa - - cem, pa - - - - - cem, do - na

pa - - cem, pa - - - - - cem, do - na

Vc., B., Org.

100

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Coro

Vc., B., Org.

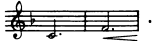
no - bis pa -

no - bis pa -

no - bis pa -

no - bis pa - cem, pa -

*) Takt 102 - 103, Clarinetto II: In der autographen Partitur

*) Takt 102 - 103, Clarinetto II: In der autographen Partitur 

103

Ob.

Cl. (in Do)

Fag.

Cor. (in Fa)

V. I
pp

V. II
pp

Va.
pp

cem.

cem.

cem.

cem.

Vc., B., Org.
pp

B.

Detailed description: This page of a musical score, numbered 103, features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag.), and Cor Anglais (Cor. in Fa). The string section consists of Violin I (V. I), Violin II (V. II), and Viola (Va.), all marked *pp* (pianissimo). A choir (Coro) is present with four parts, each marked *cem.* (crescendo). The lower strings include Violoncello and Bass (Vc., B.) and Organ (Org.), with the organ part marked *pp*. The score is written in a key with one flat and a 3/4 time signature. The woodwinds and strings play sustained notes with some melodic movement, while the choir parts are mostly rests with some initial notes. The organ part features a rhythmic pattern of eighth notes.

106 *dim.*

Ob.
Cl. (in Do)
Fag.
Cor. (in Fa)
V. I
V. II
Va.
Vc., B., Org.

22. Juli 1814

*) Takt 107, Corno II: In der autographen Partitur