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Kyrie

Larghetto

17. Mai 1814

Oboe I, II

pp

Clarinetto I, II
in Do / C

I
pp

Fagotto I, II

I
pp

Corno I, II
in Fa / F

pp

Violino I

pp

Violino II

pp

Viola

pp

Soprano

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

Alto

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

Coro

Tenore

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

Basso

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

Violoncello,
Basso
e Organo

pp

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

*f*₂

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

Coro

Vc., B., Org.

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 pp

6 6 6 6 7 3 6 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

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.

arco

pp

pp

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.

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

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.
arco
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 6 - 6
2 - 3 3 4 3 b3 1 - b3 b4 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*

cresc. *pp*

S	4+	b4	3	5	4+	b4	3	6	-	8	b8	7	7	3	6	-
	#2	b2	1	3	#2	b2	3	3	b	6	b6	4	3	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

ppp

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

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

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

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

8 6 4 7 4 7 8 7 8 7 8 7 8

*) 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 systems. The first system includes Oboe (Ob.), Clarinet in D (Cl. (in Do)), and Bassoon (Fag.). The second system includes Trumpet in D (Trb. (in Do)) and Trombone (Trn.). The third system includes Timpani (Timp. (in Do-Sol)). The fourth system includes Violin I (V. I), Violin II (V. II), and Viola (Va.). The fifth system contains vocal parts with lyrics: 'ter - ra pax ho - mi - ni - bus'. This system includes a vocal line, a Chorus (Coro) line, a line with a '8' (likely a second vocal part), and a Bass line. The sixth system includes Violoncello, Double Bass, and Organ (Vc., B., Org.). Performance markings include 'arco' for the Violin I part, 'fz' (forzando) for the Violin I, Viola, and Organ parts, and 'p' (piano) for the Violin I part. A measure number '10' is written above the Oboe staff at the beginning of the first measure.

15

Ob.

Cl.
(in Do)

Fag.

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Va.

Coro

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.

Vc., B.,
Org.

f

f

f

f

f

f

f

f

f

f

21

Ob.

Cl.
(in Do)

Fag.

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Vc.

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 of the musical score: The score is for page 31 of a piece. It features a full orchestral ensemble and vocal parts. The woodwinds include Oboe (Ob.), Clarinet in D (Cl. in Do), Bassoon (Fag.), and Trumpet in D (Trb. in Do). The brass section includes Trombone (Trn.). The percussion section includes Timpani (Timp. in Do-Sol). The string section includes Violin I (V. I), Violin II (V. II), and Viola (Va.). The vocal parts include a Chorus (Coro) and a Bass/Baritone/Organ part (Vc., B., Org.). The lyrics are: 'te, glo - ri - fi - ca - - mus te, te, lau - da - mus te, te, glo - ri - fi - te, glo - ri - fi - ca - - - - mus te,'. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings like 'a2' for the Bassoon. The vocal parts are written in a simple, clear font with lyrics placed below the notes.

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.

41

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

glo - ri - fi - ca - mus te, a - do - ra - mus te, be - ne - di - ci - mus

te, glo - ri - fi - ca - mus te, a - do - ra - mus te, be - ne - di - ci - mus

te, glo - ri - fi - ca - mus te, a - do - ra - mus te, be - ne - di - ci - mus

te, glo - ri - fi - ca - mus te, a - do - ra - mus te, be - ne - di - ci - mus

Vc., B., Org.

*Takt 45-46, 49-50, Violino I: In der autographen Partitur jeweils

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

Vc., B., Org.

f

f

f

f

f

p

f

p

f

p

f

p

f

p

f

te, a - do - ra - mus te, lau - da - mus te.

te, a - do - ra - mus te, lau - da - mus te.

te, a - do - ra - mus te, lau - da - mus te.

te, a - do - ra - mus te, lau - da - mus te.

te, a - do - ra - mus te, lau - da - mus te.

p

f

53

The musical score for page 53 includes the following parts and markings:

- Ob.:** *fp*, *p*, *cresc.*
- Cl. (in Do):** *fp*
- Fag.:** *fp*
- Trb. (in Do):** *fp*
- Trn.:** (Trumpets and Trombones)
- Timp. (in Do-Sol):** (Timpani)
- V. I:** *fp*, *p*, *cresc.*
- V. II:** *fp*, *p*, *cresc.*
- Va.:** *fp*, *p*, *cresc.*
- Coro:** (Corns)
- Vc., B., Org.:** *fp*, *mf*, *cresc.*

Additional markings include dynamics (*fp*, *p*, *cresc.*, *mf*), articulation (*v*), and fingerings (*I*, *v*).

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 $g \cdot g' \cdot f''$

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*

85

Ob.
Cl.
(in Do)
Fag.
Trb.
(in Do)
Trn.
Timp.
(in Do-Sol)
V. I
V. II
Va.
Coro
Vc., B.,
Org.

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 -

fz fz
fz fz
fz fz
fz fz
fz fz
fz fz
fz fz
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

Vc. **ff** *)

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

*) 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.

129

Ob.

Fag.

V. I

V. II

Va.

Soli

Vc., B., Org.

ti - bi pro - pter ma - gnam glo - ri - am tu - - - am.

ti - bi pro - pter ma - gnam glo - ri - am tu - - - am.

ti - bi pro - pter ma - gnam glo - ri - am tu - - - am.

134

Ob.

V. I

V. II

Va.

Soli

Vc., B., Org.

Gr - a - ti - as, gra - ti - as a - gi - mus

Gr - a - ti - as, gra - ti - as a - gi - mus

Gr - a - ti - as, gra - ti - as a - gi - mus

*) Takt 133, Violino II: In der autographen Partitur

139

Ob.

Fag.

Cor. (in Fa)

V. I

V. II

Va.

Soli

Vc., B., Org.

ti - bi pro - pter ma - gnam glo - ri - am tu - - am,
ti - bi pro - pter ma - gnam glo - ri - am tu - - am,
ti - bi pro - pter ma - gnam glo - ri - am tu - - am,

145

Cor. (in Fa)

V. I

V. II

Va.

Soli

Vc., B., Org.

gra - - - ti - as a - gi - mus ti - bi pro - pter ma - gnam

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

*) 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.

p *f* *fp* *cresc.*

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

p *f* *fp* *cresc.*

*) 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

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.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

Solo

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

Vc., B., Org.

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 geündert 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.

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

8 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.

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

237

V. I

V. II

Va.

Coro

Vc., B., Org.

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

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

Fag.

V. I

V. II

Va.

Coro

Vc., B.,
Org.

242

f

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

f

f

II

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 ^{tr}

V. II

Va.

Coro

Vc., B., Org.

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

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

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

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

270

Ob. *) a2

Cl. (in Do) a2

Fag. I

Trb. (in Do) **)

Trn. II 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., B., Org. *Tutti*
B.

280

Ob. ^{a2}

Cl. (in Do) ^{a2}

Fag. ^{a2} *)

Trb. (in Do)

Trn. ^f

Timp. (in Do-Sol)

V. I ^b

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

Vc., B., Org.

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

300

Ob. *a2*

Cl. (in Do) *a2*

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

V.a.

Coro

Vc., B., Org.

a - - - - men, a - - -

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

a - - - - men,

- - - - men, a - - - -

305

Ob. *a2*

Cl. (in Do) *a2*

Fag. *a2*

Trb. (in Do) *a2*

Trn. *a2*

Timp. (in Do-Sol)

V. I *b2*

V. II

Va.

Coro

men, a - - - men, a - -

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

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

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

Vc., B., Org.

^{*)}Takt 305, Trombone I / Coro(A): 2.-4.Viertel in der autographen Partitur jeweils a statt d'; vgl. Quellen und Lesarten.

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. *fz fz fz fz*

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,

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 - - -

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*
a2

Fag. *ff* *)

Trb. (in Do) *ff*

Trn. *ff*

Timp. (in Do-Sol) *ff*

V. I *ff*

V. II *ff*

Va. *ff*

Coro *ff*

Vc., B., Org. *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

*) 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* ^{a3}

*) 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

369

Ob.

Cl. (in Do)

Fag.

Trb. (in Do)

Trn.

Timp. (in Do-Sol)

V. I

V. II

Va.

Coro

Vc., B., Org.

a2

I

pp

sf

pp

pp

pp

pp

sf

sf

sf

cum San - cto Spi - ri - tu in

cum San - cto Spi - ri - tu in

cum San - cto Spi - ri - tu in

cum San - cto Spi - ri - tu in

sf

sf

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>
a2

Fag.
ff>

Trb.
(in Do)
ff>
a2

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

Detailed description: This page of a musical score, numbered 384, features a variety of instruments and vocal soloists. The woodwind section includes Oboe (Ob.), Clarinet in D (Cl. (in Do)), and Bassoon (Fag.), all marked *ff*>. The brass section consists of Trumpet in D (Trb. (in Do)), Trombone (Trn.), and Timpani (Timp. (in Do-Sol)), with dynamics ranging from *ff* to *fz*. The string section (V. I, V. II, Va.) is marked *ff*. The vocal soloists (Coro) sing the lyrics "a - - - - men - - - - Glo - - ri - a," with a dynamic of *ff*. The Viola (Va.) and Violoncello/Double Bass/Organ (Vc., B., Org.) parts are also marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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) *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*

8

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

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

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

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

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

Ob.

Cl.
(in Do)

Fag.

Trb.
(in Do)

Trn.

Timp.
(in Do-Sol)

V. I

V. II

Va.

Coro

Vc., B.,
Org.

p

cresc.

ff

ff

ff

ff

ff

ff

ff

Glo-ri-a in ex-cel-

ff

Glo-ri-a in ex-cel-

ff

Glo-ri-a in ex-cel-

ff

Glo-ri-a in ex-cel-

ff

Glo-ri-a in ex-cel-

ff

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.

*) 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

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,

Coro

p

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

8

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,

Vc., B., Org.

pp

Detailed description: This page of a musical score contains measures 7 through 11. The woodwind section includes Oboe (Ob.), Bassoon (Fag.), and Cor Anglais (Cor. in Fa), all playing in a piano (pp) dynamic. The string section (Trn.) is present but silent in these measures. The woodwinds play a rhythmic pattern of eighth notes, with some chords marked with a 'V' and an 'I' above them. The vocal soloists (V. I, V. II, Va.) and the chorus (Coro) sing the Latin text 'Cre - do in u - num De - um, Pa - trem o - mni-po - ten - tem,' in a piano (p) dynamic. The bassoon and double bass/contrabass (Vc., B., Org.) provide a harmonic foundation with a slower-moving line in a piano-piano (pp) dynamic. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature.

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

23

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

et in - vi - si - bi - li - um.

Coro

et in - vi - si - bi - li - um.

8

et in - vi - si - bi - li - um.

Vc., B.,
Org.

p

p

p

p

pp

I

31

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Cre - - do, cre - - do in u - num Do - mi-num

Cre - - do, cre - - do in u - num Do - mi-num

Cre - - do, cre - - do in u - num Do - mi-num

Cre - - do, cre - - do in u - num Do - mi-num

Vc., B., Org.

pizz.

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

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

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

Vc., B.,
Org.

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,

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

Vc., B.,
Org.

cresc.

f

cresc.

f

cresc.

f

f

f

f

f

cresc.

f

68

Ob.

Fag. *a2*

Cor. (in F \flat)

Trn.

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.

81

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II


Va.

Coro

Solo

coe - - lis. Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-

Vc., B.,
Org.

*) Takt 81, Violoncello/Basso/Organo: In der autographen Partitur ; vgl. Quellen und Lesarten.

**) Takt 82, Fagotto I: In der autographen Partitur 1. Note d' statt b, kein Staccato-Punkt.

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.

musical score for page 105, measures 87-91. The score includes parts for Oboe I, Bassoon, Cor Anglais (in Fa), Trumpets, Violins I and II, Viola, Chorus (Solo), and Violoncello/Bass/Organ. Dynamics include pp, cresc., and f. The Chorus part includes the lyrics 'ri - a Vir - gi - ne, et ho - mo fa - ctus est.' and 'Cru - ci -'.

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* *f* *f*

Tutti 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.

Vc., B., Org. B.

Detailed description of the musical score: The score is for measures 105-110. It features a variety of instruments and voices. The Oboe part has a melodic line with some grace notes. The Bassoon (a2) part has a more rhythmic, eighth-note pattern. The Cor Anglais (in Fa) part has a sustained, harmonic accompaniment. The Trumpet (a2) part has a similar sustained accompaniment. The Violin I and II parts have a rhythmic eighth-note accompaniment. The Viola part has a similar rhythmic accompaniment. The Chorus part has a vocal line with the Latin text. The Violoncello/Double Bass/Organ part has a rhythmic accompaniment with some melodic elements. Dynamics include *pp* (pianissimo) and *a2* (second octave).

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 - -

Detailed description: This page of a musical score, numbered 118, features a variety of instruments and vocal parts. The woodwind section includes Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. in Fa), and Trumpet (Trn.). The string section consists of Violin I (V. I), Violin II (V. II), and Viola (Va.). The vocal parts include a Chorus (Coro) with four staves and a Cello/Double Bass/Organ (Vc., B., Org.) part. The lyrics, 'xit ter - - ti - a di - - e, se - -', are written under the vocal staves. The score includes dynamic markings such as accents (v) and a fortissimo (a2) marking. The key signature has one flat, and the time signature is 4/4.

124

Ob.

Fag.

Cor.
(in Fa)

Trn.

V. I

V. II

Va.

Coro

Vc., B.,
Org.

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 - -

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.

Coro *ff*

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

8 *ff* *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

Vc.

Coro

Solo

Vc., B.,
Org.

The musical score for page 136 includes parts for Oboe (Ob.), Bassoon (Fag.), Cor Anglais (in Fa), Trumpets (Trn.), Violins I and II (V. I, V. II), Violoncello (Vc.), Chorus (Coro), and a Soloist. The woodwinds and strings play a rhythmic pattern of eighth notes with dynamic markings of *ff* and *p*. The soloist part features a melodic line with lyrics: "i - te - rum ven - tu - rus est, cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -". The score is written in a key with one flat and a 4/4 time signature.

141

Ob.

Fag.

Cor. (in Fa)

Trn.

V. I

V. II

Va.

Coro

Solo

Vc., B., Org.

a2

p cre - scen - - do *ff* *p*

a2 cre - scen - - do *ff* *p*

p> cre - scen - - do *ff*> *p*>

ff

ff

cre - scen - - do *ff* *p*

cre - scen - - do *ff* *p*

cre - scen - - do *ff* *p*

os; cu - - jus re - gni non e - rit fi - - - nis,

cre - scen - - do *ff* *p*

*Takt 144 - 149, Fagotto II: In der autographen Partitur vom 3. Viertel in Takt 144 an eine Oktave tiefer.

147

Ob. *f* *p*

Fag. *f* *p* *pp*

Cor. (in Fa)

Trn.

V. I *f* *p*

V. II *f* *p*

Va. *f* *p*

Fl.

Cl.

Fag.

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.

pp

I

pp

I

pp

pp

pp

pp

p

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

p

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

p

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

Tutti

p

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

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* *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* *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.

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

mf

cresc.

f

p

mf

cresc.

f

p

mf

cresc.

f

p

f

p

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

f

p

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

f

p

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

f

p

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

mf

f

pizz.

p

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.

^{*)}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,

Vc., B.,
Org.

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

202

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
a2
pp
cresc.

Clarinetto I, II in D/C
a2
pp
cresc.

Fagotto I, II
pp
p cresc.

Tromba I, II in Fa / F

Trombone I, II

Trombone III

Timpani in Fa - Do / F - C
ppp
cresc.

Violino I
p
simile
cresc.

Violino II
pp
simile
cresc.

Viola
pp
simile
cresc.

Coro
Soprano
Alto
Tenore
Basso

*Violoncello e Basso *)*
pp
simile
cresc.

*) 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* *delesc.* *p* *p* *simile*

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

Va. *ff* *delesc.* *p* *pp*

San - - ctus!

San - - ctus!

San - - ctus!

San - - ctus!

Vc., B. *ff* *delesc.* *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

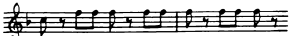
Ple - ni sunt coe - li et ter - ra glo - ri - a

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 *p*

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 -

Coro

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

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

Vc., B.

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

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 $d^4 \cdot h^4 \cdot g^{4''}$.

Benedictus^{*)}

Andante con moto

Oboe I, II

Clarinetto I, II
in Sib / B

Fagotto I, II

Corno I, II
in Sib / B

Violino I

Violino II

Viola

Soprano I

Soprano II

Tenore I

Tenore II

Violoncello,
Basso
e Organo

pp

II^{**)}

pp

pp

pp

pp

Solo

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

pp

*) Einen Entwurf s. Anhang, S. 226.

**) Takt 3-18, Clarinetto: In der autographen Stimme ist Clarinetto I gefordert; hierzu und zur Artikulation vgl. *Quellen und Lesarten*.

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.

Detailed description: This is a page of a musical score, page 25, numbered 142. It features a variety of instruments and vocal parts. The woodwinds include Oboe (Ob.), Clarinet in B-flat (Cl. in Si b), Bassoon (Fag. I), and Cor Anglais (Cor. in Si b). The strings consist of Violin I (V. I), Violin II (V. II), and Viola (Va.). There are also parts for Soli (Soprano and Alto), and Violoncello/Bass/Organ (Vc., B., Org.). The score is in a key with two flats (B-flat major or D minor) and a common time signature. The vocal parts have lyrics in Latin: "di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, be - ne -". The instrumental parts include complex rhythmic patterns, such as sixteenth-note runs in the strings and woodwinds.

28

Ob.

Cl.
(in Sib)

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

Soli

Vc., B.,
Org.

Ob. *pp* *v*

Cl. (in Sib) *ppv* *v*

Fag. *ppv* *v*

Cor. (in Sib) *pp* *v*

V. I *v*

V. II *v*

Va. *v*

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* *v*

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. *arco*

Vc., B., Org.

43

Ob. *pp*

Cl. (in Si b)

Fag.

Cor. (in Si b) *pp*

V. I

V. II

Va. *divisi*

Soli

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

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

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

Vc., B., Org. *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, with the Oboe and Cor Anglais marked *pp*. The string section (Violins I and II, Viola) features a rhythmic pattern of eighth notes, with the Viola part marked *divisi*. The vocal soloists (Soli) enter in measure 43 with the 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* 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.

Ob.

Cl. (in Sib) I

Fag. I

Cor. (in Sib)

V. I

V. II *)

Va. *)

Soli

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

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.).

61

Ob.

Cl.
(in Si b)

Fag.

Cor.
(in Si b)

V. I

V. II

Va.

Soli

Vc., B.,
Org.

pp

pp

pp

arco

arco

arco

arco

arco

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

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

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

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

69 *)

Ob.

Cl.
(in Sib)

Fag.

Cor.
(in Sib)

V. I

V. II

Va.

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


Coro

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

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. *pp*

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. *)

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*

*) *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. *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.

Andante *)

15. Juli 1814

23

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

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

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

Vc., B., Org.

*) Eine alternative Bearbeitung des „Dona nobis pacem“ s. Anhang, S. 191. Zu einem Rückverweis auf das Kyrie in den autographen Stimmen s. Vorwort und Quellen und Lesarten.

26

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.

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.

cem.

cem.

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.

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

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

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

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

Vc.

Vc., B., Org.

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. *f* *p* *pp*

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

Fag. *f* *pp*

Cor. (in Fa) *f*

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

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

Va. *f* *p* *f* *p*

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. *f* *pp*

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

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.

Detailed description: This page of a musical score, numbered 79, features a variety of instruments and vocal parts. 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.). The vocal parts include a solo voice and a Coro (Chorus). The lyrics are in Latin: "pa - - cem, do - na no - bis pa - - cem,". The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play complex rhythmic patterns, while the vocal parts sing the lyrics. The Coro part includes a measure rest of 8 measures. The Viola part has a measure rest of 8 measures. The Violin I and II parts have measure rests of 8 measures. The Bassoon part has a measure rest of 8 measures. The Viola part has a measure rest of 8 measures. The Coro part has a measure rest of 8 measures. The Violin I and II parts have measure rests of 8 measures. The Bassoon part has a measure rest of 8 measures. The Viola part has a measure rest of 8 measures. The Coro part has a measure rest of 8 measures.

82

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Coro

Vc., B.,
Org.

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

85

Ob.

Cl. (in Do)

Fag. a2

Cor. (in Fa) a2

V. I

V. II

Va.

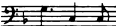
pa - - cem, do - na no - bis — pa - - cem,

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.

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.

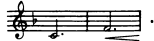
no - - - bis pa - - - -

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.), also 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. The organ and lower strings have more active parts, including a prominent sixteenth-note figure in the cello/bass line.

106 *dim.*

Ob.

Cl.
(in Do)

Fag.

Cor.
(in Fa)

V. I

V. II

Va.

Coro

Vc., B.,
Org.

B.

22. Juli 1814

* Takt 107, Corno II: In der autographen Partitur