

Offertorium für Sopran, Orchester und Orgel
componirt von Franz Schubert.
Op. 47.

(Componirt 5. Juli 1815,
die Blasinstrumente 28. Januar 1823.)

Andante con moto.

Clarineti in C.
Fagotti.
Corni in F.
Violino I.
Violine II.
Soprano.
Violoncello, Basso ed Organo.

p dolce *p* *cresc.*

8 7 6 8 7

Detailed description: This system contains the first eight measures of the piece. The Clarineti in C, Fagotti, and Corni in F parts are mostly silent, with some notes appearing in measures 2, 4, 6, and 8. The Violino I part begins with a *p dolce* dynamic and features a melodic line with triplets in measures 4 and 6. The Violine II part plays a rhythmic accompaniment of eighth notes. The Soprano part is silent. The Violoncello, Basso ed Organo part provides a bass line with notes in measures 2, 4, 6, and 8, marked with a *p* dynamic. Fingerings 8, 7, 6, 8, 7 are indicated below the bass line.

Clar.
Fag.
Cor.
1. VI.
2. VI.
Sopr.
Vc./B./O.

6 7 6 7

Detailed description: This system contains measures 9 through 12. The Clarineti part has a melodic line starting in measure 9. The Fagotti part has a melodic line starting in measure 10. The Corni part has a melodic line starting in measure 11. The Violino I and II parts continue their respective parts. The Soprano part is silent. The Violoncello, Basso ed Organo part has notes in measures 9, 10, 11, and 12, with fingerings 6, 5, 7, 6, 4, 7 indicated below.

11

Clar.
Fag.
Cor.
1. Vl.
2. Vl.
Sopr.
Vc./B./O.

7 6 7 3 3 3 ^6 7

4

p

16

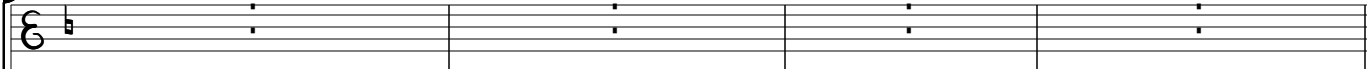
Clar.
Fag.
Cor.
1. Vl.
2. Vl.
Sopr.
Vc./B./O.

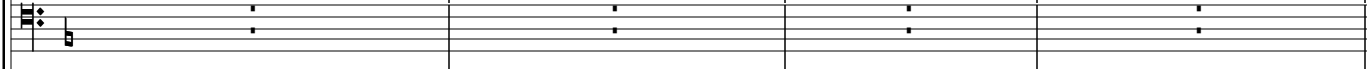
pp

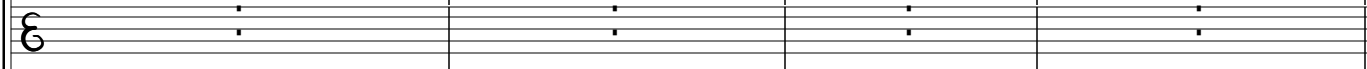
Sal - ve Re - gi - -na, sal - - -ve Re - gi - -na, ma-ter mi-se-ri-

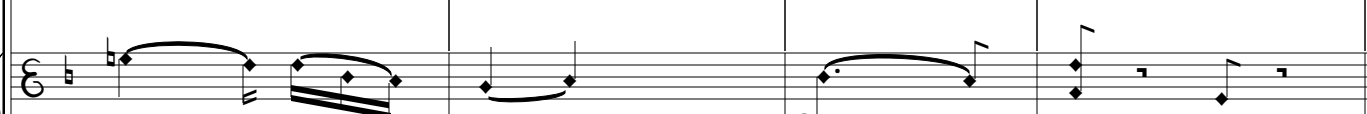
p 8 7 6 8 7 3 3 3

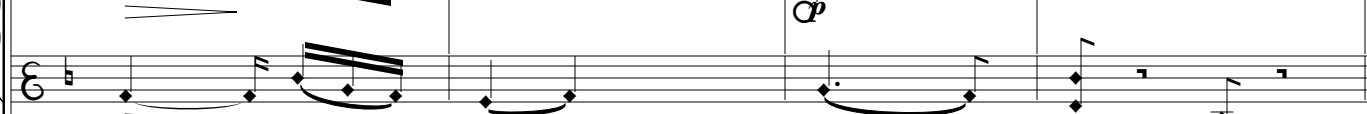
21


Clar. 

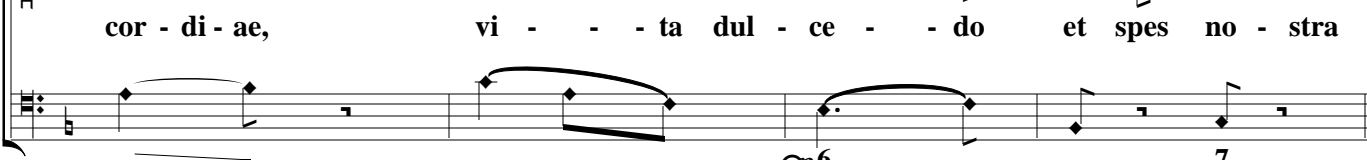
Fag. 


Cor. 

1. 

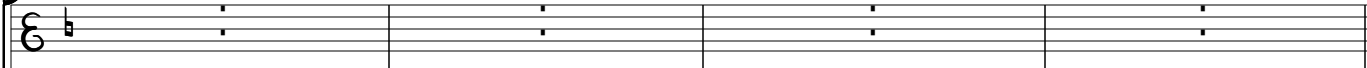
VI. 

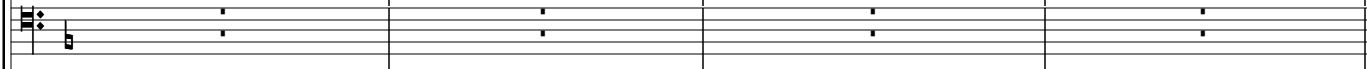
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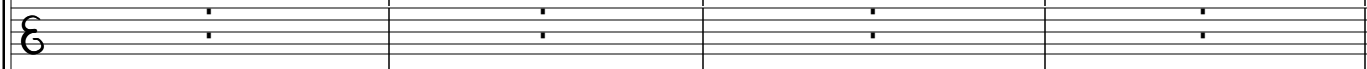
Sopr. 
 cor - di - ae, vi - - ta dul - ce - - do et spes no - stra


Vc./B./O. 
 6 5b Qp^6 5 7


25


Clar. 


Fag. 


Cor. 

1. 

VI. 

2. 

Sopr. 
 salve. Ad te cla - ma - mus ex - u - les fi - li - i

Vc./B./O. 
 6 5b

29

Clar.

Fag.

Cor.

1. VI.

2. VI.

Sopr.

Vc./B./O.

33

Clar.

Fag.

Cor.

1. VI.

2. VI.

Sopr.

Vc./B./O.

37

Clar.

Fag.

Cor.

1.

VI.

2.

Sopr.

Vc./B./O.

cresc.

cresc.

p

te cla-ma-mus fi-li-i E-vae, ad te su-spi-ra-mus ge-men-tes et flen-tes in

6 \flat 8 10 8 *cresc.* 6 8 10 8 6 6 6 6

4 7 \flat 5 4 7 \flat 5

3 3

41

Clar.

Fag.

Cor.

1.

VI.

2.

Sopr.

Vc./B./O.

pp

pp

hac la-cry - ma - - - rum val - le, o cle - mens, o pi - - a; o pi - - a; o cle - mens;

pp 7 6 \flat 8

5 \flat 3

46

Clar.

Fag.

Cor.

1. VI.

2. VI.

Sopr.

Vc./B./O.

p

pp

dul - cis Vir - go Ma - ri - a, o cle - - mens, o pi - - a, o
 o pi - - a, o pi - - a, o cle - - mens,

7 7

50

Clar.

Fag.

Cor.

1. VI.

2. VI.

Sopr.

Vc./B./O.

dul - cis Vir - - go Ma - ri - - a, o cle - mens, o pi - - a, o dul - - - cis
 pi - a, o cle - - mens,

7 7 6 6 5

54

Clar. Fag. Cor. 1. VI. 2. Sopr. Vir - go Ma - ri - a, o cle - mens, o pi - a, o dul - - - - cis
o pi - a, o cle - mens,

Vc./B./O. 6 4 5 6 6 6 5

58

Clar. Fag. Cor. 1. VI. 2. Sopr. Vir - - - go Ma - ri - a.

Vc./B./O. 6 4 4 6 p p

62

Clar. *p*

Fag. *p*

Cor. *p*

1. *tr*

VI. 1. *tr*

VI. 2.

Sopr.

Vc./B./O.

6 4

Detailed description: This system of musical notation covers measures 62 through 65. The Clarinet part begins with a dynamic marking of *p* and features a melodic line with slurs and accents. The Bassoon part also starts with *p* and has a similar melodic contour. The Cor Anglais part is marked *p* and consists of a few notes. The first Violin part has a trill (*tr*) in measure 64. The second Violin part plays a rhythmic accompaniment with slurs. The Soprano part is mostly silent. The Violoncello/Double Bass/Organ part has a melodic line with slurs. Measure numbers 6 and 4 are indicated below the staff.

66

Clar.

Fag.

Cor.

1. *p*

VI. 1. *p*

VI. 2.

Sopr.

Vc./B./O.

6 5 7 6 4

Detailed description: This system of musical notation covers measures 66 through 70. The Clarinet part has a melodic line with slurs. The Bassoon part has a melodic line with slurs. The Cor Anglais part has a melodic line with slurs. The first Violin part starts with a dynamic marking of *p* and has a melodic line with slurs. The second Violin part has a rhythmic accompaniment with slurs. The Soprano part is mostly silent. The Violoncello/Double Bass/Organ part has a melodic line with slurs. Measure numbers 6, 5, 7, 6, and 4 are indicated below the staff.

71

Clar.

Fag.

Cor.

1.

VI.

2.

Sopr.

Vc./B./O.

7 6 7 6 6 7
4 4 4 4 4 4

pp
p
p

75

Clar.

Fag.

Cor.

1.

VI.

2.

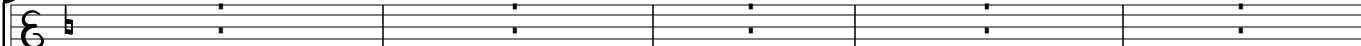
Sopr.

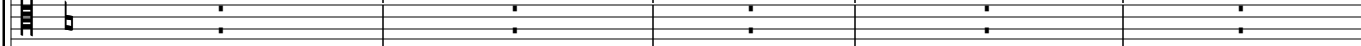
Vc./B./O.

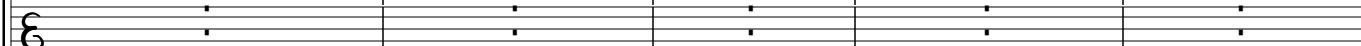
Sal - ve Re - gi - -na, sal - - -ve Re - gi - -na, ma-ter mi-se-ri-


8 7 6 8 7 3 3 3


80


Clar. 


Fag. 

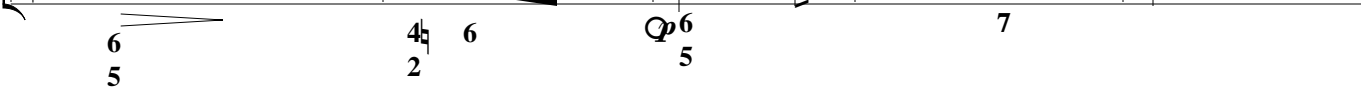
Cor. 

1. 

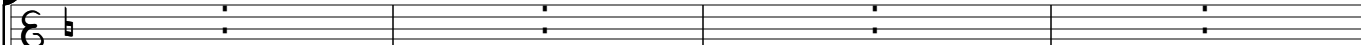
VI. 

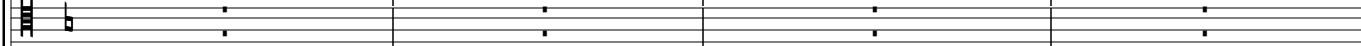
2. 


Sopr. 
 cor - di - ae, vi - - - ta dul - ce - do et spes no - stra, sal - ve. Ad


Vc./B./O. 
 6 5 4 6 Q 6 7


85


Clar. 

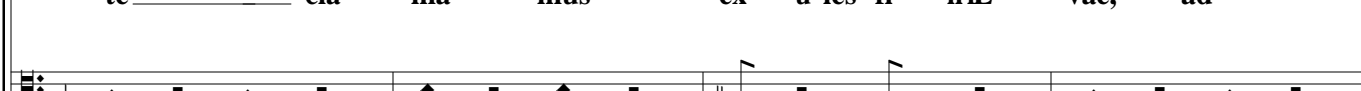
Fag. 


Cor. 

1. 
p

VI. 
p

2. 

Sopr. 
 te cla - - ma - mus ex - u - les fi - li - E - vae, ad

Vc./B./O. 
 7 ^6 6 5

89

Clar. Fag. Cor.

1. VI. 2.

Sopr.

Vc./B./O.

p

cresc.

cresc.

cresc.

te su - spi - ra - mus ge - men - tes et flen - - tes in

4 6 6 4 6 6 2 6 2 3 \flat 2 6 5 \flat

93

Clar. Fag. Cor.

1. VI. 2.

Sopr.

Vc./B./O.

cresc.

p

hac la - - cry - ma - rum val - le, ad te cla - ma - mus

6 6 5 8 6 4 8 8 10 8 4 7 \sharp 5 3

97

Clar.

Fag.

Cor.

1. VI.

2.

Sopr.

Vc./B./O.

cresc.

pp

cresc.

pp

fi - li - i E - vae, ad te su - spi - ra - mus ge - men tes et flen tes in hac - la - cry -

6 8 10 8 ^6 ^6 ^6 6 *pp* 7

4 7 \flat 5

3

101

Clar.

Fag.

Cor.

1. VI.

2.

Sopr.

Vc./B./O.

p

ma - - - rum val - le. o cle - mens, o pi - a, o pi cle - a, mens,

o pi a, o pi cle - mens,

^6 5 \flat 3

105

Clar. Fag. Cor.

1. VI. 2.

Sopr.

Vc./B./O.

cresc.

cresc.

cresc.

dul - cis Vir go Ma - ri - a, o pi - a, o cle - mens, o

4 2 6 6 *cresc.* 7 5 3

109

Clar. Fag. Cor.

1. VI. 2.

Sopr.

Vc./B./O.

p

p

p

dul - cis Vir go Ma - ri - a, o pi - a, o cle - mens, o

6 6 5 7 7
4 3

113

Clar.

Fag.

Cor.

1.

VI.

2.

Sopr.

du- cis Vir go Ma - ri - a, o pi - a, o cle - mens, o dul - - - cis

Vc./B./O.

7 7 6 6 6 5

117

Clar.

Fag.

Cor.

1.

VI.

2.

Sopr.

Vir go Ma - ri - a, o pi - a, o cle - mens, o dul - - - cis

Vc./B./O.

6 6 6 6 5

4

121

Musical score for measures 121-125. The score includes parts for Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Soprano (Sopr.), and Violoncello/Double Bass (Vc./B./O.). The Soprano part has the lyrics "Vir - - go Ma - ri - a." below it. The Vc./B./O. part has fingering numbers 6, 4, 4, 3, O, 8, 7, 6 below it. The music is in 6/8 time and features various melodic and harmonic textures across the instruments.

126

Musical score for measures 126-130. The score includes parts for Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Soprano (Sopr.), and Violoncello/Double Bass (Vc./B./O.). The Vc./B./O. part has fingering numbers 8, 7, O, 6, 7, 5 below it. The music continues with complex instrumental textures and melodic lines.