

# MISSA SOLEMNIS

Violine I

Ludwig van Beethoven  
Op.123

## KYRIE

Andante sostenuto. Mit Andacht

12 *f* *p* *p* *cresc.* *sf* *p* *p* *f* A

23 *p* *ff* *p* *ff* *p* *p* B

36 *cresc.* *f sf* *p sf*

46 *sf* *p* *p* *cresc.* *f*

56 *pp* *cresc.* *f sf* *p* C

69 *cresc. f* *p pp* *cresc.* *p*

82 *cresc.* *f sf* *sf sf* *p* *cresc.* *p* D Andante assai ben marcato

93 *cresc.* *p* *cresc.* E

107 *f più f* *ff* *f sf* *sf* *p* *cresc.* F

120 *p pp* *f* *p* G Tempo I

133 *cresc.* *f* *p* H

141 *f* *p* *ff* *p* *cresc.* I

155 *f* *p* *f* *p*

164 *sempre p* 5 K *f*

178 *f* *f* *f*

188 1 L *dim.* *p* *cresc. f* 1 *pp* *cresc.*

200 *f* *p* *p* *dim.* M

212 *sempre dim. pp* *dim.* *più pp* *pp* *cresc. f* *dim.* *p* pizz.

**GLORIA**  
Allegro vivace

*ff*

13 A

20

27

34

41 **B** pizz. arco *p*

52 *p* 3

67 **C** *cresc.* *f* 2 *sf*

75 *pp*

83 **D** 6 *ff* *f*

97 **E** 3 *pp* *ff*

110 *ff*

120 *ff* *f* *sf* *p* **Meno Allegro** 14 pizz. 3

147

159 **F** arco *cresc.*

172 **G** **Tempo I** *f*

180 *fff*

187 *sf* *dim.* **2H 13**

209 *cresc.* **I** *ff*

215 *f* *f* *f*

223 *f* *f* *f* **Larghetto** 3 9 *p* *cresc.* *p*

243 **K** *cresc.* *p* *cresc. f* *p*

251 *p* *f* *f* *ff* *p* **L** 1

258 *cresc.* *pp*

264 1 **M** *f*

270 *f* *dim. p* *pp*

275

278 *cresc.* *f* *p*

282 **N 2** *p* *cresc.* *f* *ff*

293 *p* *cresc.* *dim. p* *cresc. poco a poco*

304 *f* *p* **Allegro maestoso** *pizz.* *arco* *ff*

316

326

335

345

352

360 **Allegro, ma non troppo e ben marcato**

375

384

398

402

410

419

426





**CREDO***Allegro ma non troppo*

61 **B**

69 **C** 8

82 **D** pizz. *p* *cresc.* *p* 5

102 *arco* *p* *cresc.*

110

118

124 **E** *Adagio* 6 *nur einige Violinen* *dim.* *pp* *pp* *sempre pp*

138 **F** *Andante* *Tutti* *cresc.* *ff* *f*

147 1 1 1 *p* *cresc.*

156 **G** *Adagio espressivo* *f* *sfp* *sfp* *f* *p* *sfp* *f* *p*



## 9

161 *fp* *f* *p* *cresc.* *dim.* *pp* *f* *f* *f*

166 *p* *cresc.*

171 *p* *cresc.*

175 *p* *dim.*

179 *pp* *poco cresc.* *p* *dim.* *pp* *ppp*

184 **K** **Allegro** **4** **L** **Allegro molto** **3** *f* *sempre più f* *ff*

202 **M**

209

217 **1 N 2**

226 **1** **2** **3** **4** **5** **2**

237

1

0

246

258

Allegro ma non troppo

260

271

P 2

285

Q

293

sempre più *f* *ff*

299

Allegretto ma non troppo

303

2

59

19R 28S 12

Allegro con moto

371

pp sempre

cresc.

378

non legato

383

T

389 1

395

401

408

412 U 1

417

422

426

430 Grave

435 4 3 V 1 p

447 1 pizz. W pp

454 2 X arco 2

463 *f* *fp* *pp*

470 *sempre pp*

**SANCTUS**

Adagio Mit Andacht Allegro pesante

19 13 A

36 *f* *sf* *sf*

41

44 B

47 *sf* *sf*

50 C Presto *f* *sf* *sf* *sf*

54 *f* *sf* *sf* *sf*

62 5 *f* *sf* *sf* *sf* *sf* *sf*

74 **Violine Solo**

**D** **Sostenuto ma non troppo** 28

**Preludium** 28

*molto ten.*

*p*

*Viola*

**Andante molto cantabile e non troppo mosso**

**E**

*cresc.*

*dim.*

*p*

*tr*

**117**

*cresc.*

*dolce cantabile*

*pizz.*

*p*

**124**

*espressivo*

*cresc.*

*cresc.*

*tr*

**130**

*arco*

*pizz.*

*cresc.*

*p*

*cresc.*

*p*

Violin I musical score, measures 135-157. The score is written for a single violin in G major (one sharp). The key signature is G major. The time signature is 4/4. The score is divided into five systems, each with a measure number at the beginning.

Measure 135: The first system begins with a measure number of 135. The violin part starts with a half note G4, followed by a half note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *cresc.* and *p*.

Measure 142: The second system begins with a measure number of 142. The violin part features a half note G4, followed by a half note A4. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* and *cresc.*.

Measure 148: The third system begins with a measure number of 148. The violin part features a half note G4, followed by a half note A4. The piano accompaniment includes *arco* and *pizz.* markings. Dynamics include *mf*, *cresc.*, and *p*.

Measure 152: The fourth system begins with a measure number of 152. The violin part features a half note G4, followed by a half note A4. The piano accompaniment includes *arco* and *pizz.* markings. Dynamics include *mf*, *cresc.*, and *p*.

Measure 157: The fifth system begins with a measure number of 157. The violin part features a half note G4, followed by a half note A4. The piano accompaniment includes *arco* and *pizz.* markings. Dynamics include *mf*, *cresc.*, and *p*.



162

*cresc.*

*cresc.*

166

*lr.*

*arco*

*f sf f*

171

*lr.*

*sf sf sf sf*

*H*

*p*

176

*pizz.*

*p*

180

*cresc.*

*arco*

*f*

*Sopr. Solo*

*a tempo*

*no mine no mine*

*colla voce colla voce*

185 I *p* *a tempo* *pizz.* *cresc.* *arco* *f* *cresc.* *pizz.* *p* *cresc.*

190 *arco* *f* *cresc.* *pizz.* *p cresc.*

194 *tr* *fz* *arco* *f* *ff*

197 *dolce*

201 *pizz.* *p*

205 *3* *cresc.* *cresc.* *f*

214 *2* *ben arco* *marcato* *f* *f* *f* *f*

Detailed description: This page contains the musical score for the first violin (Violine I) from measures 185 to 214. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as slurs, ties, and dynamic markings. The tempo and articulation change from 'a tempo' to 'marcato' at the end of the page. The score is divided into systems, with measure numbers 185, 190, 194, 197, 201, 205, and 214 marking the beginning of each system. The first system (measures 185-190) features a complex interplay of arpeggiated figures and sustained notes. The second system (measures 190-194) continues with similar textures, including a trill in measure 194. The third system (measures 194-197) introduces a 'dolce' (sweet) marking. The fourth system (measures 197-201) features a 'pizz.' (pizzicato) marking. The fifth system (measures 201-205) includes a triplet of eighth notes. The sixth system (measures 205-214) concludes with a 'ben marcato' (very marked) section, featuring a double bar line and a repeat sign.

222 **M**

*p* *pizz.* *f*

226 *dim.* *cresc.* *dim.* *cresc.*

231 *f* *arco* *p* *pizz.*

**AGNUS DEI**

Adagio

9 *p* *p* **A** **1**

17 *cresc.*

35 **B**

42 *p* *cresc.*

49 *f* *ff*

5b *p* *cresc.*



174 *Alto Solo* **Recit** *a tempo* *Tenore* **Recit.**

*p colla voce* *cresc.* *colla voce*

181 *a tempo* **L** **Recit.**

*più cresc.* *ff* *ff* *colla voce*

190 **M** **Tempo I** *pizz.*

*p*

198 *arco* *pp staccato* *sempre pp*

204 *cresc.*

210 *dim.* *4 N 7* *ff* *ff* *ff* *ff* *ben marcato* *sf*

229 *ff* *sf* *sf* *sf* *sf*

238 *sf* *pp* *staccato*

253 *p*

260 **P** *f* *sf* *p* *f* *sf* *f*

**Presto**

266 **Q** *ff* *tr* *ff* *tr*

291 *ff* *tr*



307

316

328 **R**

337 8 7 8 1 **f**

354 **Tempo I** 4 **T** *cresc. f*

366

371 3 **U** *p* *f* *sf* *sf*

379 *f* *p cresc.*

383 *ff* *sf* *sf* *sf* *sf* *sf*

388 4 **V 11** *f* *sf* *sf* *sf* *sf*

408 **W** 2 1 *sempre più p* *pp*

419 1 *pp* *pp* *cresc.* *f ben marcato* **X**

428 1 *p cresc.* *ff* *sf*