

14. „Venite populi“

Offertorium de venerabili sacramento

für zwei gemischte Chöre, Orchester und Orgel

KV 260 (248a)

Entstanden Salzburg, 1776, wahrscheinlich im Juni

Allegro

The score is written for Trombone (alto, tenore, basso), Violino I and II, two mixed choirs (Coro primo and Coro secondo), and a basso continuo instrument (Violoncello, Fagotto, Basso ed Organo). The music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score begins with a rest for the first two measures, followed by a forte (f) dynamic marking. The instrumental parts feature rhythmic patterns of eighth and sixteenth notes. The vocal parts enter in the third measure with the lyrics 'Ve-ni-te, po-pu-li, ve-ni-te,'. The basso continuo part includes figured bass notation: *f* 6 6 6 - 1 1 1 *senza Vc., Fg., B.* *con Vc., Fg., B.* 6 7 6 7 1 1 1 *senza Vc., Fg., B.*

5

ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te, ve - ni - te, de lon - ge, de lon - ge ve -
 ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te, ve - ni - te, de lon - ge, de lon - ge ve -
 ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te, ve - ni - te, de lon - ge, de lon - ge ve -
 ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te, ve - ni - te, de lon - ge, de lon - ge ve -

po - pu - li, ve - ni - te, ve - ni - te, ve - ni - te, de lon - ge ve - ni - te, de lon - ge
 ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te, de lon - ge ve - ni - te, de lon - ge
 ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te, de lon - ge ve - ni - te, de lon - ge
 ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te, de lon - ge ve - ni - te, de lon - ge

con Vc., Fg., B. senza Vc., Fg., B. con Vc., Fg., B.

6 47 6 47 # - 4/2 6 5 4/2 6 6 5 4/2 6 5 4/2 6

9

ni-te, ve - ni-te, po - pu - li, et ad-mi-ra - mi-ni gen - - tes,

ni-te, ve - ni-te, po - pu - li, et ad-mi-ra - mi-ni gen - - tes,

s ni-te, ve - ni-te, po - pu - li, et ad-mi-ra - mi-ni gen - - tes,

ni-te, ve - ni-te, po - pu - li, et ad-mi-ra - mi-ni gen - - tes,

ve-ni-te,ve-ni-te, po - pu - li, et ad - mi - ra-mi-ni gen - tes, et ad-mi -

ve-ni-te,ve-ni-te, po - pu - li, et ad - mi - ra-mi-ni gen - tes, et

s ve-ni-te,ve-ni-te, po - pu - li,

ve-ni-te,ve-ni-te, po - pu - li, et ad - mi - ra - mi-ni, et ad-mi-ra-mi-ni gen - tes,

senza Fr., Fg., B.

13

Piano introduction for measures 13-15. The music is in G major (one sharp) and 3/4 time. It features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with quarter notes.

Piano accompaniment for measures 13-15. The right hand plays a steady eighth-note pattern, while the left hand plays a simple quarter-note accompaniment.

et ad - mi - ra - mi - ni, et ad - mi - ra - mi - ni gen - tes,

et ad - mi - ra - mi - ni gen -

et ad - mi - ra - mi - ni

ra - mi - ni gen - tes, et ad - mi - ra - mi - ni gen - - - tes,

ad - mi - ra - mi - ni gen - tes, et ad - mi - ra - mi - ni gen - - - tes,

et ad - mi - ra - mi - ni gen - - - tes,

et ad - mi - ra - mi - ni gen - - - tes,

Piano accompaniment for measures 16-18. The music continues with the same melodic and harmonic patterns as the previous section.

16

ve - ni - te, ve - ni - te,

- tes, et ad - mi - ra - mi - ni gen - tes, ve - ni - te,

gen - - tes, et ad - mi - ra - mi - ni gen - tes, ve - ni - te, ve - ni - te,

ve - ni - te, ve -

et ad - mi - ra - mi - ni gen - - - tes, et ad - mi -

et ad - mi - ra - mi - ni gen - - - tes, et ad - mi -

et ad - mi - ra - mi - ni gen - - - tes, et ad - mi -

et ad - mi - ra - mi - ni, et ad - mi - ra - mi - ni

con Vc., Fg., B.

19

po - pu-li, ve - ni - te, an a - - - li - a na - ti - o tam gran -

ve - ni - te, po - pu-li, ve - ni - te, an a - - - li - a na - ti - o tam

po - pu-li, ve - ni - te, an a - li - a na - ti - o tam gran -

ni - te, po - pu-li, ve - ni - te, an a - li - a na - ti - o tam

ra - mi - ni, ve - ni - te, ve - ni - te, an a - - - li - a na - ti - o

ra - mi - ni, ve - ni - te, ve - ni - te, an a - - - li - a na - ti - o

ra - mi - ni, ve - ni - te, ve - ni - te, an a - li - a na - ti - o

gen - tes, ve - ni - te, ve - ni - te, an a - li - a na - ti - o

23

Piano introduction for measures 23-27. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for measures 23-27. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a steady eighth-note accompaniment.

- dis, quae ha - bet De - os, quae ha - bet De - os ap-pro-pin-quan - tes,

gran - dis, quae ha - bet De - os ap-pro-pin - quan - - tes,

- dis, quae ha - bet De - os, quae ha - bet De - os

gran - dis, quae ha - bet De - - - - -

tam gran - dis, quae ha - bet De - os, quae

tam gran - dis, quae ha - bet De - - - os

tam gran - dis, quae

tam gran - dis, quae ha - bet De - - os ap-pro-pin -

Org.: tasto solo

Organ solo introduction for measures 23-27, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

4 6 - 6 5 - (1) 1 1 1 1

28

Piano introduction for measures 28-31. The score is in G major (one sharp) and 3/4 time. It features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with quarter and eighth notes.

Piano accompaniment for measures 28-31. The right hand plays a steady eighth-note pattern, while the left hand plays a more complex rhythmic pattern with eighth and sixteenth notes.

quae ha - bet De - - - - -

quae ha - bet De - os, quae ha - bet De - os

ap-pro-pin-quan - tes, quae ha-bet De - - os

- - os, quae ha - bet De - os, quae ha - bet De - os ap-pro-pin-quan - tes,

ha - bet De - os ap-pro-pin-quan - tes, quae ha - bet

ap-pro-pin-quan - - tes, quae ha - bet De - os, quae

ha - bet De - os, quae ha-bet De - - os

quan - - tes, quae

senza Vc., Fg., B. con Vc. Fg., B.

(4) 1 1 1 1 1 1 1 10 10 10 10 10 10 10 10

6 4/4

32

os ap-pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

ap-pro-pin-quan - tes, ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

ap-pro-pin-quan - tes si - bi, si - bi, si - cut De - us, De - us no - ster

ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

De - - os ap-pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

ha - bet De - os ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

ap-pro-pin-quan - tes, ap-pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

ha - bet De - os ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

8 10 5 *) 5
6 6 - 6 - 6 - 46 3 10 10 10 10 10 10 10 7 3 3 3 3

*) Zu einer ursprünglichen Fassung der Takte 36 ff. (sieben nach Takt 35 im Autograph gestrichene Takte) vgl. Vorwort, S. XI, und Anhang II, S. 268.

p f

p f

ad - est no - bis, ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am con - tem - pla - mur

p f

ad - est no - bis, ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am con - tem - pla - mur

p f

ad - est no - bis, ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am con - tem - pla - mur

p f

ad - est no - bis, ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am con - tem - pla - mur

ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am

ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am

ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am

ad - est no - bis, cu - jus in a - ra ve - ram prae - sen - ti - am

7 5 5 4 5 6 47 6 4 6 5 #5 6 6

43

Piano introduction for measures 43-47, featuring a grand staff with treble and bass clefs. The music is in G major and 4/4 time, consisting of a series of chords and melodic fragments.

Piano accompaniment for the first vocal entry, measures 43-47. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

ju - gi - ter per fi - dem vi - vam, per fi - dem vi - vam; an a - li - a na - ti - o

ju - gi - ter per fi - dem vi - vam, per fi - dem vi - vam; an a - li - a na - ti - o

ju - gi - ter per fi - dem vi - vam, per fi - dem vi - vam; an a - li - a na - ti - o

ju - gi - ter per fi - dem vi - vam, per fi - dem vi - vam; an a - li - a na - ti - o

Vocal and piano accompaniment for the first vocal entry, measures 43-47. The vocal line is in G major and 4/4 time, with lyrics in Latin. The piano accompaniment supports the vocal line with chords and moving lines.

con - tem - pla - mur ju - gi - ter per fi - dem, per fi - dem vi - vam, an a -

con - tem - pla - mur ju - gi - ter per fi - dem, per fi - dem vi - vam, an a -

con - tem - pla - mur ju - gi - ter per fi - dem, per fi - dem vi - vam, an

con - tem - pla - mur ju - gi - ter per fi - dem, per fi - dem vi - vam, an

Vocal and piano accompaniment for the second vocal entry, measures 48-52. The vocal line is in G major and 4/4 time, with lyrics in Latin. The piano accompaniment supports the vocal line with chords and moving lines.

6 - 5 - 6 - 5 7 6 - 5 7 5 6 7 5 4 # 4 - # - #3 # 7 - 5 6 7 5 4 # 4 - #

Adagio

tam gran - dis? Na - ti - o tam gran - dis? O sors

tam gran - dis? Na - ti - o tam gran - dis? O sors

tam gran - dis? Na - ti - o tam gran - dis? O sors

tam gran - dis? Na - ti - o tam gran - dis? O sors

- - li - a na - ti - o, na - ti - o tam gran - dis? O

- - li - a na - ti - o, na - ti - o tam gran - dis? O

a - li - a na - ti - o, na - ti - o tam gran - dis? O

a - li - a na - ti - o, na - ti - o tam gran - dis? O

54

54

p *f*

p *f*

p *f*

cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

p *f*

p *f*

p *f*

p *f*

sors cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

sors cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

sors cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

sors cun-ctis be - a - ti-or, o sors so - la fi - de - li-um, qui-bus pa-nis

p *f*

p *f*

p *f*

p *f*

f

6
4 5
3

6
4

6
4

7

f

Treble staff: *p* *f* *p*
 Bass staff: *p* *f* *p*

fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-
 fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-
 fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-
 fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-

fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-
 fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-
 fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-
 fra-cti-o et ca-li-cis com-mu-ni-o est in au-xi-li-um, in au-xi-li-

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

70 Allegro

74

E-ja er-go e-pu - le-mur, e-pu - le-mur, e-ja er - go,

E-ja er-go e-pu - le-mur, e-ja er-go, e-ja

E-ja er-go e-pu-le-mur, e-ja er-go,

E-ja er-go e-pu - le-mur,

ve - ri - ta-tis et sin - ce - ri - ta-tis, e-ja er - go,

le - mur in a-zy-mis ve - ri - ta-tis, e-ja er-go e-pu-le-mur,

ta-tis, e-ja er-go e-pu-

et sin-ce - ri - ta-tis, e-ja er-go e-pu-

con Fg., B. senza Vc., Fg., B. con Vc., Fg., B.

78

e - ja er - - go in a - zy-mis ve-ri - ta-tis

er-go e - pu-le-mur in a-zy-mis ve-ri - ta-tis

e - ja er-go e - pu - le-mur in a - zy-mis ve-ri - ta-tis

e - ja er-go e - pu - le-mur in a-zy-mis ve-ri - ta-tis

e - ja er - go, e - ja er-go in a - zy-mis ve-ri -

e - ja er-go e - pu - le-mur, e - ja er-go in a - zy-mis ve-ri -

le-mur, e - ja er-go e - pu - le-mur in a - zy-mis ve-ri -

le-mur, e - ja er-go e - pu - le-mur in a - zy-mis ve-ri -

46 45 6 6 42 7 5 4 47

et sin-ce-ri-ta - tis, e - ja er - go e - pu - le - mur et in - e - bri - e -

et sin-ce-ri-ta - tis, e - ja er - go e - pu - le - mur et in -

et sin-ce-ri-ta - tis, e - ja er - go e - pu - le - mur et in - e - bri -

et sin-ce-ri-ta - tis, e - ja er - go e - pu - le - mur

ta-tis et sin - ce-ri - ta - tis, e - pu - le - mur

ta-tis et sin - ce-ri - ta - tis, e - pu - le - mur

ta-tis et sin - ce-ri - ta - tis, e - pu - le - mur

ta-tis et sin - ce-ri - ta - tis, e - pu - le - mur

senza Vc., Fg., B.

4 6 6 4 3
2 5 5

86

Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including treble and bass staves.

Vocal line for the first vocal part.

Vocal line for the second vocal part.

Vocal line for the third vocal part.

Piano accompaniment for the third system, including treble and bass staves.

Vocal line for the first vocal part.

Vocal line for the second vocal part.

Vocal line for the third vocal part.

Piano accompaniment for the fourth system, including treble and bass staves.

con Vc., Fg., B.

Piano accompaniment for the fifth system, including treble and bass staves.

5 6 8 10 10 10 10 10 10 8
 #3 4 6 6 - 6 - 6 - 6 6 6 6 - 6 - 6 - 6 6

Piano introduction for measures 90-93. The score is in G major and 3/4 time. It features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with eighth notes.

Piano accompaniment for measures 90-93, continuing the melodic and harmonic material from the introduction.

e - bri - e - mur, in - e - bri - e - mur vi-no lae - ti - ti - ae, et in -

et in - e - bri - e - mur, et in -

et in - e - bri - e - mur, in - e - bri - e - mur vi-no lae - ti - ti - ae,

et in - e - bri - e - mur, et in -

et in - e - bri - e - mur, in - e - bri - e - mur, in -

vi-no lae - ti - ti - ae, et in - e - bri - e - mur, et in -

ti - ti - ae, et in - e - bri - e - mur, in -

et in - e - bri - e - mur vi - no lae - ti - ti - ae, et in -

senza Vc., Fg., B.

Piano accompaniment for measures 94-97. The score includes fingerings (e.g., 10, 10, 10, 10) and a figured bass line at the bottom: 8 6 6 - 6 - 6 - 6.

94

Piano introduction for measures 94-97, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Piano accompaniment for measures 94-97, showing the harmonic structure with chords and melodic fragments.

e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an a - - li - a na - ti - o

e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an a - - li - a na - ti - o

8 et in - e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an a - li - a na - ti - o

e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an a - li - a na - ti - o

e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an a -

e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an a -

8 e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an

e - bri - e - mur vi - no lae - ti - ti - ae sem - pi - ter - nae, an

con Vc., Fg., B.

Bass line for strings (Violoncello, Fagotto, Bass) for measures 94-97, including fingering and bowing indications.

tam gran - dis? Na - ti - o tam gran - dis?

tam gran - dis? Na - ti - o tam gran - dis?

tam gran - dis? Na - ti - o tam gran - dis?

tam gran - dis? Na - ti - o tam gran - dis?

- - li - a na - ti - o tam gran - dis? Na - ti - o tam gran - dis? Ve - ni - te, po - pu - li, ve -

- - li - a na - ti - o tam gran - dis? Na - ti - o tam gran - dis?

a - li - a na - ti - o tam gran - dis? Na - ti - o tam gran - dis?

a - li - a na - ti - o tam gran - dis? Na - ti - o tam gran - dis?

senza Vc., Fg., B.

6 6 5 4 3 2 1 1 1

103

Ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, ve-

Ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, ve-

Ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, ve-

Ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, ve-

ni - te, ve-ni-te, po - pu-li, ve - ni - te, ve-ni - te, ve-ni-te,

Ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, po - pu-li, ve - ni - te, ve-ni-te,

Ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, po - pu-li, ve - ni - te, ve-ni-te,

Ve-ni - te, po - pu-li, ve - ni - te, ve-ni - te, po - pu-li, ve - ni - te, ve-ni-te,

con Vc., Fg., B. senza Vc., Fg., B. con Vc., Fg., B. senza Vc., Fg., B. con Vc., Fg., B.

#3 6 7 6 7 1 1 1 6 47 6 47 6 #

ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!

ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!

ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!

ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!

ve - ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!

ve - ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!

ve - ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!

ve - ni - te, ve - ni - te, po - pu - li, ve - ni - te, ve - ni - te!