

Wolfgang Amadeus Mozart

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Orchestermaterial / Instrumental parts

Wolfgang Amadeus Mozart (1756-1791)

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Coro (SATB), Solo (S) ed Orchestra o Organo

2 Flauti, 2 Trombe, 2 Corni,
Timpani, 2 Violini, 2 Viole,
Violoncello ed Contrabbasso

Orchestermaterial / Instrumental parts

Herausgegeben von: / Edited by:
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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (EK-022-1), Klavier-/Orgelauszug (EK-022-2), Chorpartitur (EK-022-10), Orgelstimme (EK-022-20);
Soprano (EK-022-11), Alto (EK-022-12), Tenore (EK-022-13), Basso (EK-022-14), Soprano Solo (EK-022-16);
Harmoniestimmen (EK-022-25), Violino I (EK-022-30), Violino II (EK-022-31), Viola (EK-022-32), Violoncello / Contrabbasso (EK-022-33), Flauto (EK-022-40), Clarinetto I (EK-022-44), Clarinetto II (EK-022-45), Corno I (EK-022-50), Corno II (EK-022-51), Tromba I (EK-022-54), Tromba II (EK-022-55), Timpani (EK-022-60).

Quellen der Ausgabe / Sources of the Edition

[BH1880] Offertorium pro omni tempore: „Benedictus sit Deus“. In: Wolfgang Amadeus Mozart's Werke, Kritisch durchgesehene Gesamtausgabe. Serie 3. Kleinere geistliche Gesangwerke. Zweiter Band, Nr. 20. Breitkopf and Härtel, Leipzig, 1880. (Primary)

[Bä1963] Benedictus sit Deus, Offertorium, Bärenreiter, 1963. Internationale Stiftung Mozarteum, Online Publications (2006). (Secondary)

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Zum Werk / About

Text des Offertoriums / Text of the Offertory

Allegro, Tob 12,6

Benedictus sit Deus pater,
unigenitusque Dei filius,
sanctus quoque Spiritus,
quia fecit nobiscum
misericordiam suam.

Gelobt sei Gott, der Vater,
der eingeborene Sohn Gottes,
und der heilige Geist:
denn er ließ uns
seine Güte erfahren.

Blessed be God the Father
and the only-begotten Son of God,
and the Holy Spirit;
for he has dealt with us
according to his mercy.

Andante, Ps 66,13f

Introibo domum tuam, Domi-
ne,
in holocaustis,
reddam tibi vota mea,
quae distinxerunt labia mea.

Ich will in dein Haus treten, Herr,

zum Brandopfer,
ich will dir meine Gelübde bezahlen
wie meine Lippen gesprochen haben.

I will go into Your house

with burnt offerings;
I will pay You my vows,
Which my lips have uttered.

Allegro, Ps 66,1f

Jubilate Deo omnis terra.
Psalmum dicite nomini ejus,
date gloriam laudi ejus.
Jubilate.

Jubelt dem Herrn, alle Welt.
Betet den Psalm in seinem Namen,
gebt Ehre seinem Lob.
Jubelt.

Shout with joy to God, all the earth!
Sing the glory of his name;
make his praise glorious!
Shout with joy.

Übersetzung teilweise basierend auf / Translation partially based on:

- CPDL, http://www.cpd.org/wiki/index.php/Benedictus_sit_Deus, 29. Mai 2008
- Online-Bibeln, <http://www.bibelwissenschaft.de/online-bibeln/>, 29. Mai 2008
- King James Version, <http://www.biblegateway.com/versions/>, 29. Mai 2008

Bemerkungen zum Werk

TODO

About the Offertory

TODO

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Flauto I

Wolfgang Amadeus Mozart (1756-1791)

Coro tacet (Allegro, 45 Takte)

Aria

Andante.

5 10 15 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95

p *f* *f* *p* *f* *p* *f* *ff*

Coro tacet (Allegro, 48 Takte)

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Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Flauto II

Wolfgang Amadeus Mozart (1756-1791)

Coro tacet (Allegro, 45 Takte)

Aria

Andante.

2 5 10 15 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95

p *f* *f* *p* *f* *ff*

Coro tacet (Allegro, 48 Takte)

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Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Tromba I in Do/C

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.

Allegro.

10 5 15

20 25

3 35

40 2

Aria tacet (Andante, 96 Takte)

Coro

Allegro.

Allegro.

5

3

3

20

3 25

3 35 2

40

45

Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Tromba II in Do/C

Wolfgang Amadeus Mozart (1756-1791)

Coro tacet (Allegro, 45 Takte)

Aria

The musical score for the Tromba II part is written in 2/4 time. It begins with the tempo marking 'Andante.' and includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, and 95. The score features various musical notations including eighth notes, quarter notes, half notes, and rests. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). The piece concludes with a double bar line at measure 95.

Coro tacet (Allegro, 48 Takte)

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Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Corno I in Fa/F

Wolfgang Amadeus Mozart (1756-1791)

Coro tacet (Allegro, 45 Takte)

Aria

Andante.

5

10

15

p

20

25

2

30

35

40

45

50

f

2

55

4

60

p

f

65

6

75

p

80

85

f

90

95

tr

ff

Coro tacet (Allegro, 48 Takte)

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Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Corno II in Fa/F

Wolfgang Amadeus Mozart (1756-1791)

Coro tacet (Allegro, 45 Takte)

Aria

The musical score is written for Corno II in Fa/F. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Andante.' at the start. The score consists of ten staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, and 95 indicated above the staves. The music features various dynamics including *p* (piano), *f* (forte), and *ff* (fortissimo). The key signature has one flat (F major or D minor). The score ends with a double bar line at measure 100.

Coro tacet (Allegro, 48 Takte)

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Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)
Timpani in Do/C

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.

Measures 1-34 of the Coro section. The score is written in bass clef with a common time signature (C). The tempo is marked 'Allegro.' The key signature is one flat (B-flat). The score includes various rhythmic values and rests, with fingerings indicated by numbers 1-5 above the notes. Measure numbers 10, 25, and 35 are marked above the staff.

Aria tacet (Andante, 96 Takte)

Coro

Allegro.

Measures 35-96 of the Aria tacet section. The score is written in bass clef with a common time signature (C). The tempo is marked 'Allegro.' The key signature is one flat (B-flat). The score includes various rhythmic values and rests, with fingerings indicated by numbers 1-5 above the notes. Measure numbers 45 and 46 are marked above the staff.

Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Violino I

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.

5

10

15

20

25

30

35

40

Aria

Andante.

The musical score is written for a single melodic line in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante." The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 indicated. The notation includes eighth notes, sixteenth notes, and triplets. Trills (tr) are used in measures 5, 10, 20, 30, 45, and 50. Dynamic markings include piano (p) in measures 15, 35, and 55; forte (f) in measures 30 and 40; and sforzando (sf) in measure 45. The score concludes with a series of eighth notes in the final measure.

60 *f*

65 *p* *f*

70 *f*

75 *f* *p*

80

85 *f*

90 *tr* *ff* *tr*

95 *tr*

Detailed description: This block contains six staves of musical notation for a solo instrument, likely a flute or violin. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplet markings (indicated by a '3' over a group of notes). Dynamic markings include *f* (forte), *p* (piano), and *ff* (fortissimo). Trills are marked with 'tr'. Measure numbers 60, 65, 70, 75, 80, 85, 90, and 95 are placed at the beginning of their respective staves.

Coro**Allegro.**

5

10

3

Detailed description: This block contains four staves of musical notation for a choir. The time signature is common time (C). The music consists of eighth and sixteenth notes, with some triplet markings. Measure numbers 5, 10, and 3 are placed at the beginning of their respective staves.

This musical score is written for a single melodic line on a treble clef staff. The key signature consists of one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 20, 25, 35, 40, and 45 are indicated at the beginning of their respective staves. The score concludes with a double bar line and repeat dots in the final measure.

Measures 1-19: The first staff contains measures 1 through 19. Measure 20 is the first measure of the second staff.

Measures 20-24: The second staff contains measures 20 through 24. Measure 25 is the first measure of the third staff.

Measures 25-34: The third staff contains measures 25 through 34. Measure 35 is the first measure of the fourth staff.

Measures 35-39: The fourth staff contains measures 35 through 39. Measure 40 is the first measure of the fifth staff.

Measures 40-44: The fifth staff contains measures 40 through 44. Measure 45 is the first measure of the sixth staff.

Measures 45-48: The sixth staff contains measures 45 through 48, ending with a double bar line and repeat dots.

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Violino II

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.

5

10

15

20

25

30

35

40

This musical score is for the piece "Benedictus sit Deus". It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score consists of 48 measures, organized into 16 measures per system across three systems of four staves each. Measure numbers 5, 10, 20, 25, 35, 40, and 45 are indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several trills marked with a 'tr' symbol and a slur. The piece concludes with a final cadence in the last measure.

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Viola

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.

5

10

2

15

20

25

30

35

2

40

Aria

Andante.

10

15

20

25

Piano introduction in 3/4 time, starting with a key signature of one flat (B-flat). The music features a series of chords and single notes in the right hand, with a more active bass line in the left hand. Measure numbers 90 and 95 are indicated. The piece concludes with a double bar line and a forte (*ff*) dynamic marking.

Coro**Allegro.**

Chorus in 3/4 time, starting with a key signature of one flat (B-flat). The tempo is marked **Allegro.** The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes. Measure numbers 5, 15, 20, 25, 30, 35, 40, and 45 are indicated. The piece concludes with a double bar line.

Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Violoncello e Contrabbasso

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.

5

10

15

20

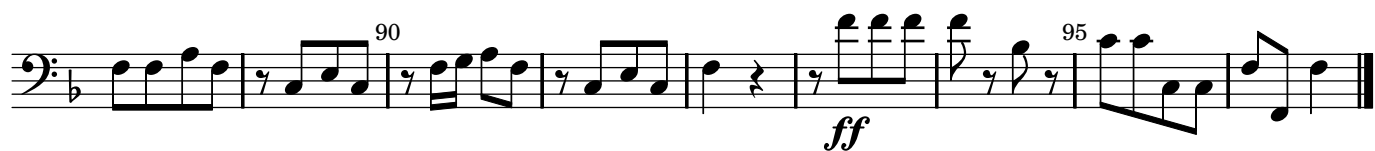
25

30

35

40

[illegible]

**Coro****Allegro.**

5

3

15

20

25

30

35

2

40

45

This section contains the musical notation for the Coro part, spanning measures 1 to 45. It is written in bass clef with a common time signature (C). The tempo marking 'Allegro.' is placed above the first measure. Measure numbers 5, 3, 15, 20, 25, 30, 35, 2, 40, and 45 are indicated at the start of their respective lines. The notation includes various rhythmic patterns, rests, and dynamic markings such as *ff* and *ff*.

Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Soprano Solo

Wolfgang Amadeus Mozart (1756-1791)

Coro tacet (Allegro, 45 Takte)

Aria

Andante.

In - tro - i - bo, in - tro - i - bo do - mum

tu - am, Do - mine, in ho - lo - cau - - - - -

- - stis, red - dam ti - bi vo - ta me - a, quae di - stin -

xe - runt la - bi - a me - a, quae di - stin - xe - runt

la - bi - a me - a, quae di - stin - xe - - - - - runt la - bi - a

me - a. In tro - i - bo do - mum tu - am, Do - mi - ne,

55

in ho - lo - cau - stis, red-dam ti - bi vo - ta me - a, quae di-stin - xe - runt la - bi-a me - a, quae di-stin - xe - runt la - bi-a me - a, quae di-stin - xe - runt la - bi-a me - a, quae di-stin - xe - runt la - bi-a me - a.

8

Coro tacet (Allegro, 48 Takte)

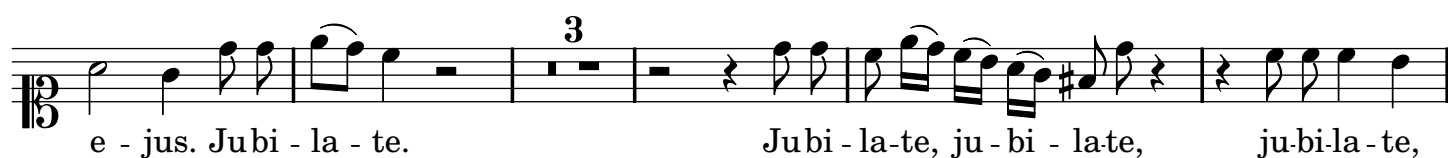
Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Soprano

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.



Aria tacet (Andante, 96 Takte)**Coro**

Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Alto

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.



Be-nedictus sit Deus pa-ter, sit De-us, De-us pater, u-nige-ni - tusque, u-nige-ni -



tusque De - i fi - li - us, san - ctus quo-que Spi-ritus, qui-a fe-cit, qui-a fe-cit



no - bis-cum mise-ricor-diam, mi - se - ricor-diam su - am. Be-ne-dictus,



be-ne-dictus sit Deus, De - us pa - ter, be-nedictus sit Deus pa-ter, be-nedictus



sit Deus fi - lius, be-nedictus sit sanctus Spi-ritus, be-ne-dictus sit Deus pa-ter,



u-nige-ni - tusque, u-nige-ni - tusque De - i fi - li-us, sanctus quoque, san - ctus quo-que,



-sanctus quoque Spiritus, qui-a fe-cit, qui-a fe-cit no - biscum miseri-cor-diam, miseri-



cordiam, miseri-cor - diam suam, misericor-diam, mise - ri-cor - diam su - am.

Coro

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a sharp sign. A measure number '25' is written above the staff.

[illegible]

40

Measure 40: The melody continues in the bass clef. It begins with a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter rest. This is followed by a whole rest. The final measure of the line contains a quarter rest, a quarter note G4, an eighth note F4, a quarter note E4, a half note D4, and a quarter note C4.

45

Measure 45 (Bass Clef): The measure contains a sequence of notes and rests. It begins with a quarter note G2, followed by a quarter rest, another quarter rest, and a quarter note F2. This is followed by a quarter note E2, a quarter note D2, and a quarter rest. The next part consists of a quarter note C2, a quarter note B1, and a quarter note A1. This is followed by a quarter note G1, a quarter note F1, and a quarter note E1. The measure ends with a quarter note D1, a quarter note C1, and a quarter note B0.

ju-bi - la-te.

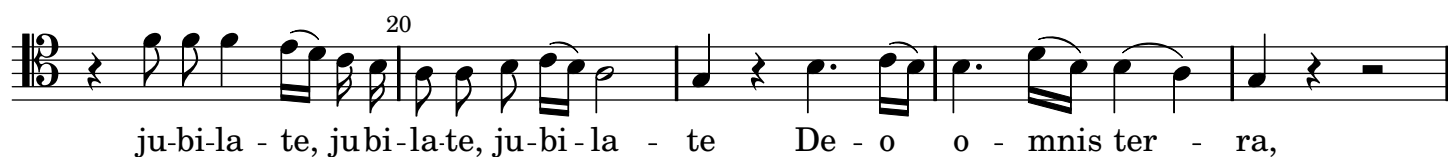
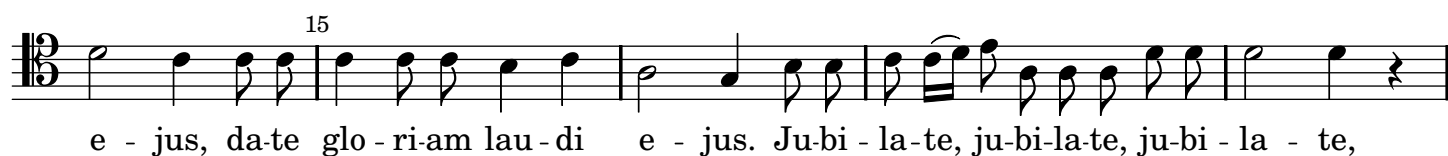
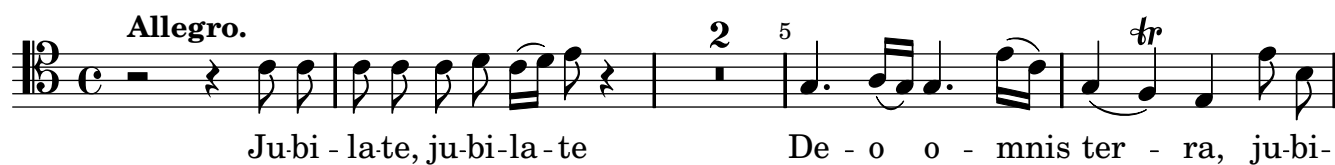
Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Tenore

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.

Be - ne-di-ctus sit De-us pa - ter, sit De - us, De-us pa-ter,
u-ni-ge-ni-tus-que, u-ni - ge-ni-tus-que De-i fi - li-us, san-ctus, san-ctus quo-que
Spi - ritus, qui - a fe - cit mi-se-ri - cor - di am, mi-se-ri - cor - di am su -
am. Be-ne-di-ctus, be - ne-di-ctus sit De-us, De-us, De - us pa - ter, be - ne-di-ctus
sit Deus pa-ter, be-nedictus sit Deus fi - lius, be-nedictus sit sanctus Spi-ritus,
be - ne - di - ctus sit De-us pa - ter, u-ni-ge-ni-tus-que, u-ni-ge-ni-tus-que De-i
fi - li-us, De-i fi - li-us, san-ctus, san - - - ctus quo-que Spi-ri-
tus, qui - a fe - cit, qui - a fe - cit no-bis-cum mi-se-ri-cor-di-am,
su - am, mi-se-ri-cor - di-am, mi-se-ri-cor - di-am su - am.

Aria tacet (Andante, 96 Takte)**Coro**

Benedictus sit Deus
Offertorium, KV 117 (66a = 47b)
Basso

Wolfgang Amadeus Mozart (1756-1791)

Coro

Allegro.



Be - ne-di-ctus sit De-us pa - ter, sit De - us, De - us pa-ter,



u-ni-ge-ni - tus-que, u-ni - ge-ni-tus-que De-i fi-li - us, san - ctus quo-que



Spi - ri-tus, qui - a fe - cit, qui - a fe - cit no-bis-cum mi - se-ri -



cor - di-am su - am. Be - ne-di-ctus, be - ne-di-ctus sit De-us, De - us pa -



ter, be-ne-di-ctus sit Deus pa-ter, be-ne-di-ctus sit Deus fi-li-us, be-ne-di-ctus



sit san-ctus Spi-ri-tus, be - ne - di-ctus sit De-us pa-ter, u-ni-ge-ni-tus-que,



u-ni-ge-ni-tus-que De-i fi-li-us, De-i fi-li-us, san - ctus quo - que Spi-ri-



tus, qui - a fe-cit, qui - a fe - cit no-bis-cum mi - se - ri - cor-diam,

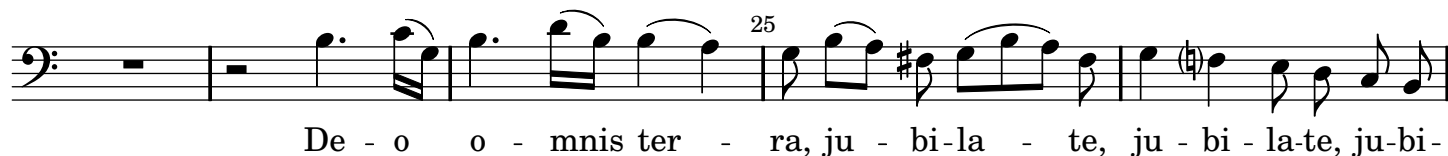
40



Aria tacet (Andante, 96 Takte)

Coro

Allegro.



d

