

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

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Reinhold Kainhofer

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EK-0004-25

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- 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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Vorwort

TODO

TODO Preface

Text des Offertoriums / Text of the Offertory

Allegro, nach Tobit 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, nach Psalm 66(67):13f

Introibo domum tuam, Domine,
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, nach Psalm 66(67):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.

Das Leben von Wolfgang Amadeus Mozart

TODO

The life of Wolfgang Amadeus Mozart

TODO

Quellen / Sources:

TODO

Benedictus sit Deus

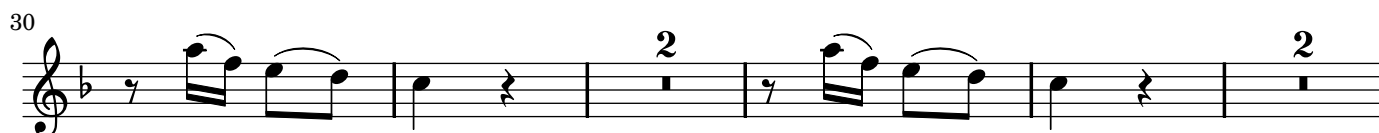
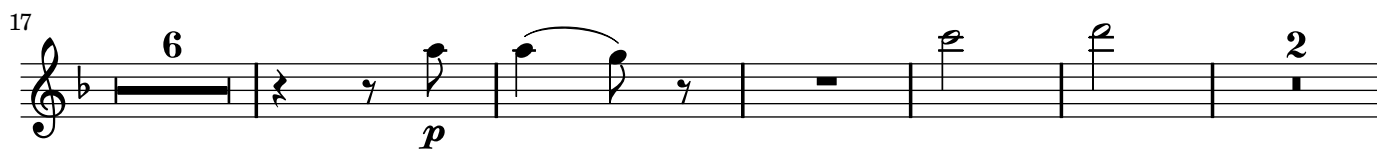
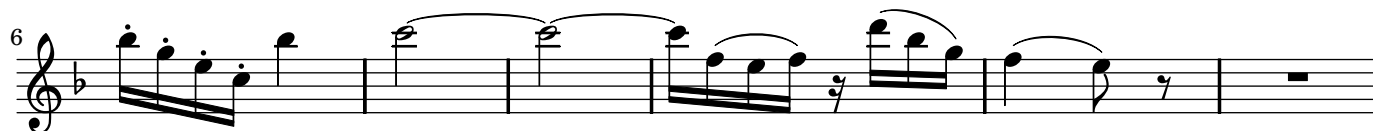
Offertorium, KV 117 (66a = 47b)

Flauto I

Wolfgang Amadeus Mozart (1756-1791)

1. Coro tacet (Allegro, 45 Takte)

2. Aria



38

46

55

65

80

90

3. Coro tacet (Allegro, 48 Takte)

Benedictus sit Deus

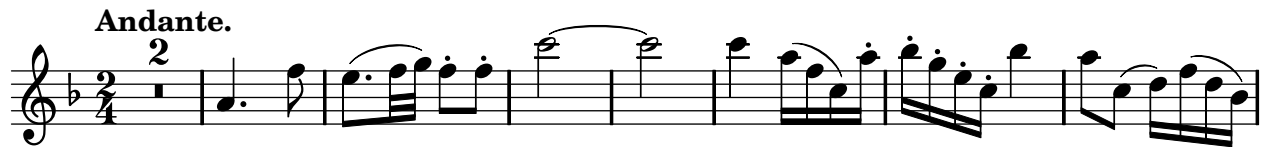
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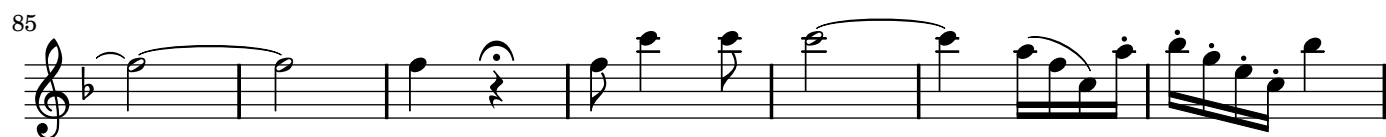
Flauto II

Wolfgang Amadeus Mozart (1756-1791)

1. Coro tacet (Allegro, 45 Takte)

2. Aria





3. Coro tacet (Allegro, 48 Takte)

Benedictus sit Deus

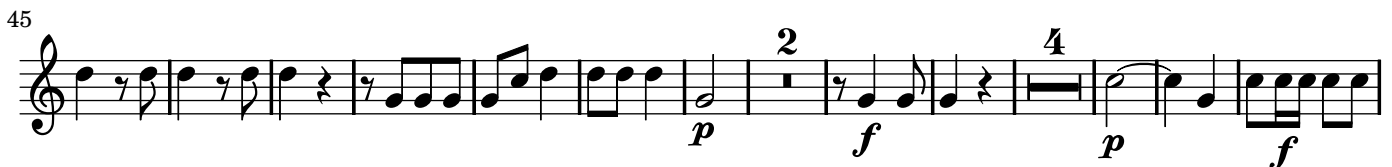
Offertorium, KV 117 (66a = 47b)

Corno I
in Fa/F

Wolfgang Amadeus Mozart (1756-1791)

1. Coro tacet (Allegro, 45 Takte)

2. Aria



3. Coro tacet (Allegro, 48 Takte)

Benedictus sit Deus

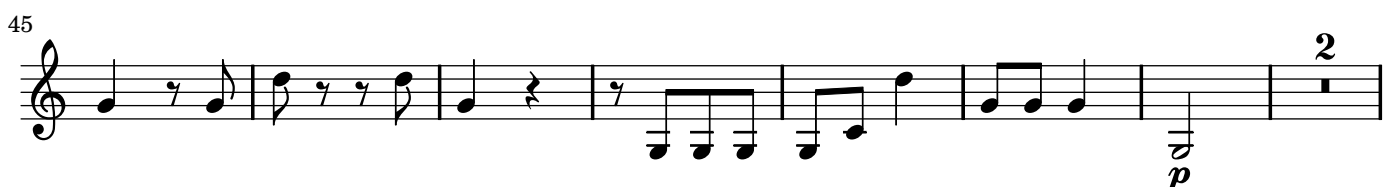
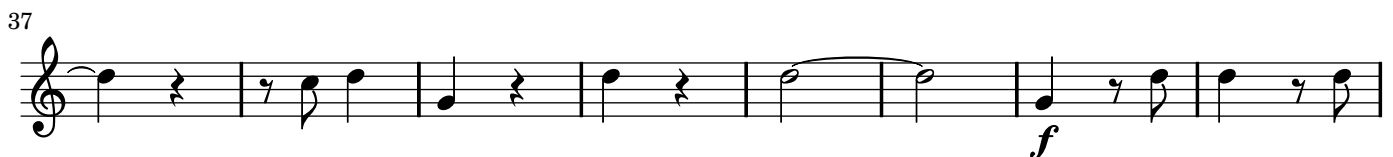
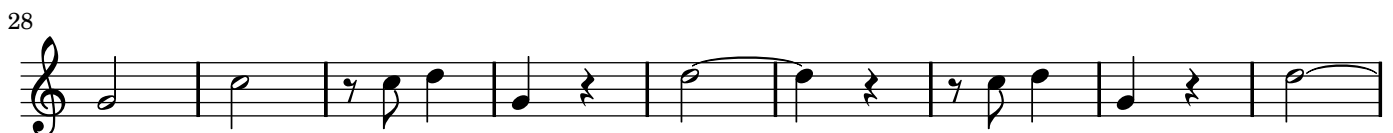
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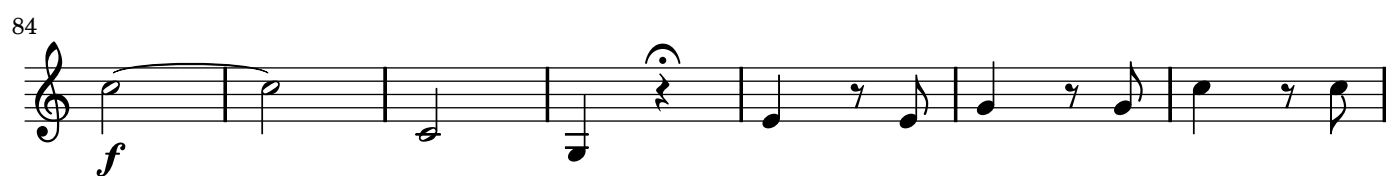
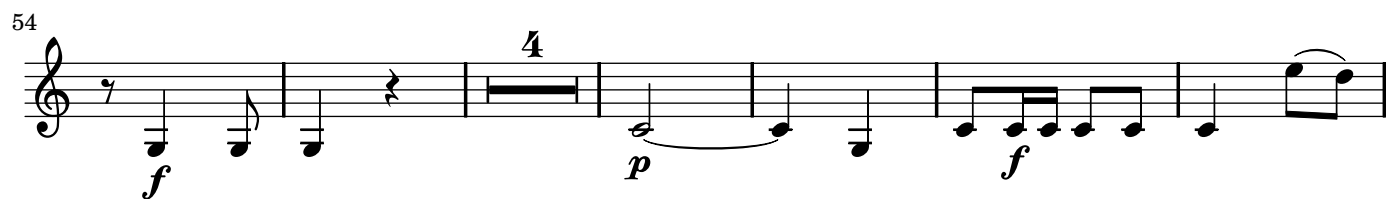
Corno II
in Fa/F

Wolfgang Amadeus Mozart (1756-1791)

1. Coro tacet (Allegro, 45 Takte)

2. Aria





3. Coro tacet (Allegro, 48 Takte)

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Tromba I
in Do/C

Wolfgang Amadeus Mozart (1756-1791)

1. Coro



38

**2. Aria tacet (Andante, 96 Takte)****3. Coro**

7



18



27



38



44



Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Tromba II
in Do/C

Wolfgang Amadeus Mozart (1756-1791)

1. Coro



38

**2. Aria tacet (Andante, 96 Takte)****3. Coro****Allegro.**

7



18



27



38



44



Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Timpani
in Do/C

Wolfgang Amadeus Mozart (1756-1791)

1. Coro

Allegro.



2. Aria tacet (Andante, 96 Takte)

3. Coro

Allegro.



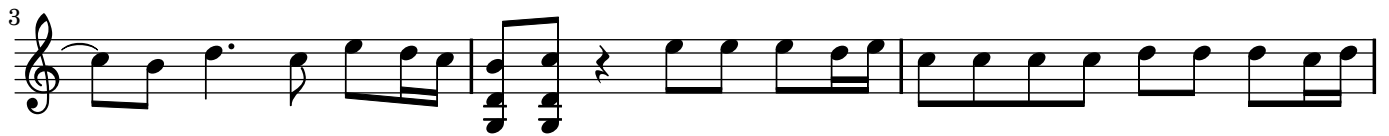
Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Violino I

Wolfgang Amadeus Mozart (1756-1791)

1. Coro



15



17



19



21



23

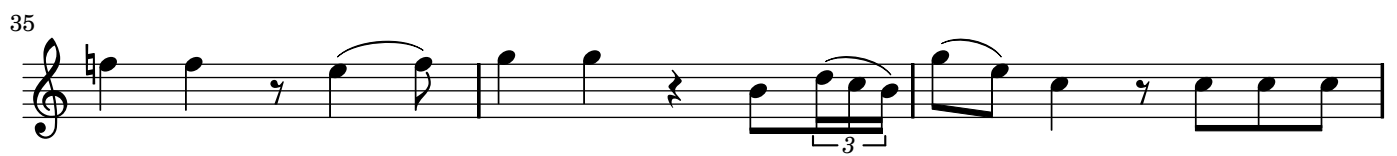


25



27





2. Aria

Andante.

9

15

p

25

f

32

p

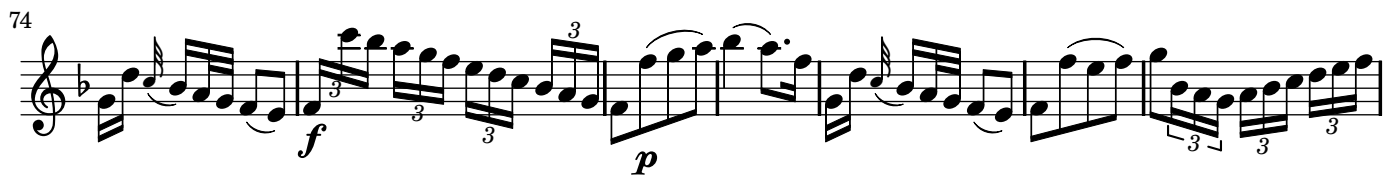
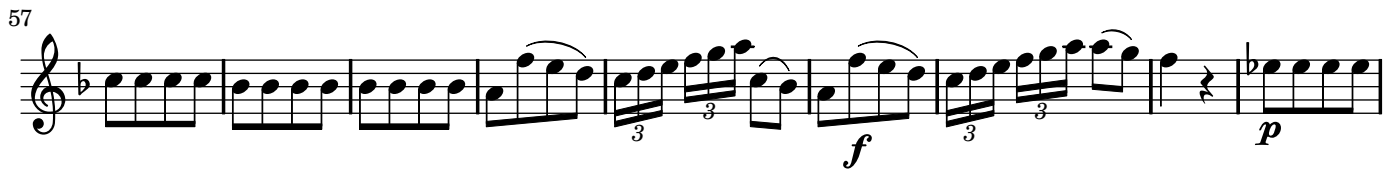
f

39

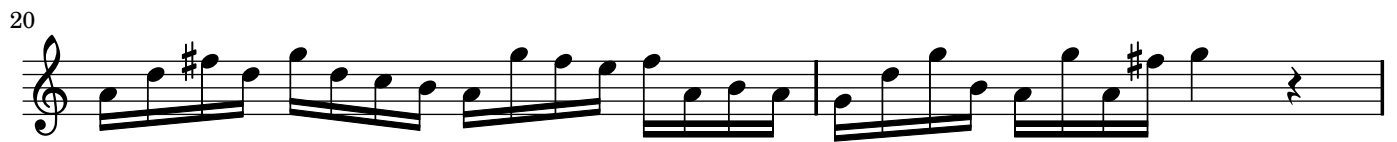
f

sf

sf



3. Coro**Allegro.**



32



35



37



39



41



44



46



Benedictus sit Deus

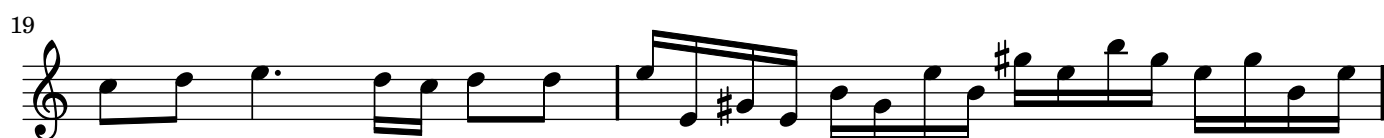
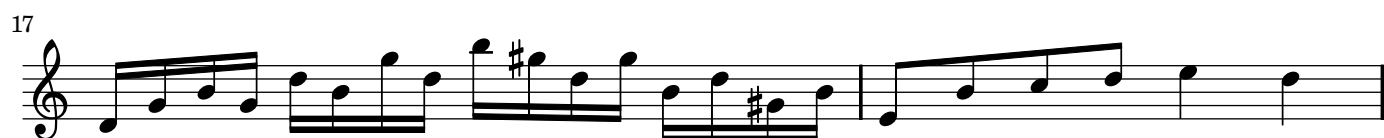
Offertorium, KV 117 (66a = 47b)

Violino II

Wolfgang Amadeus Mozart (1756-1791)

1. Coro

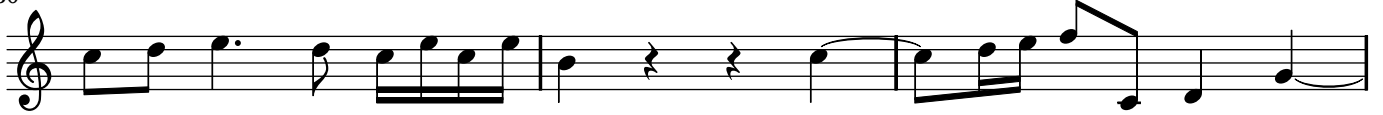




27



30



33



35



38



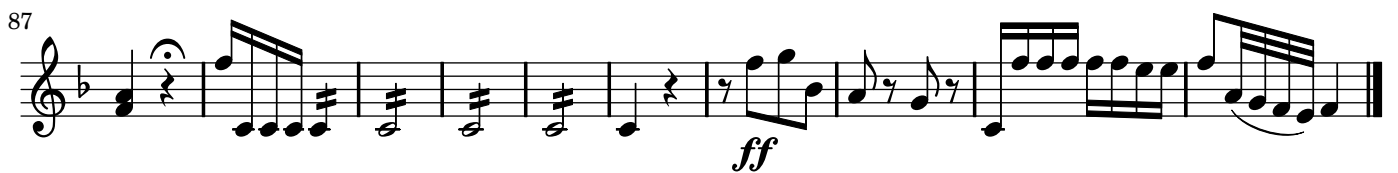
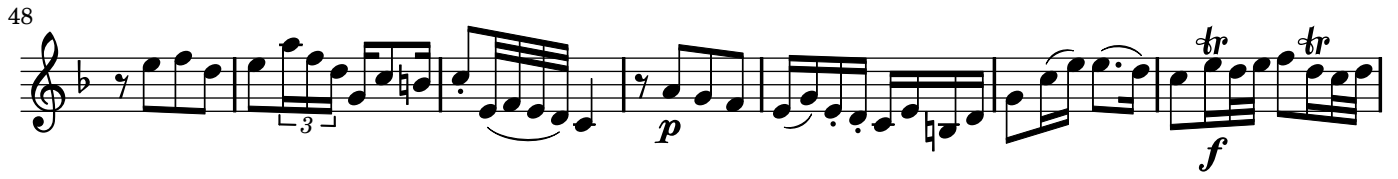
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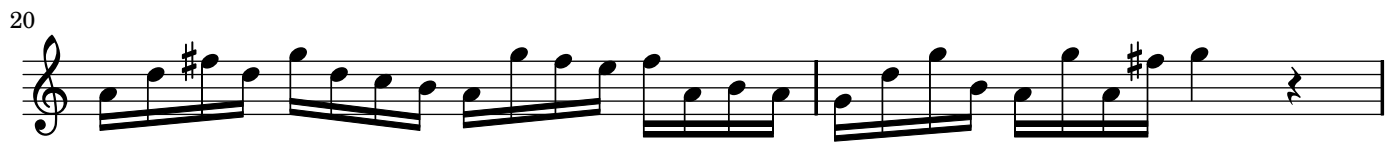
43



2. Aria



3. Coro



32



35



37



39



41



44



46



Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

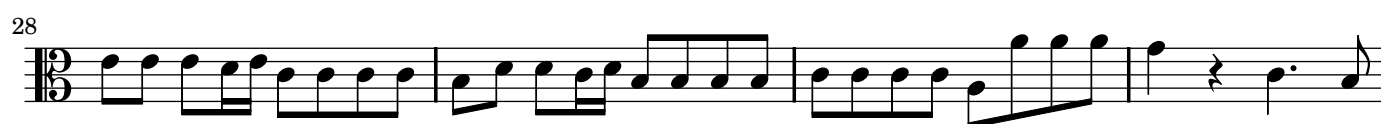
Viola

Wolfgang Amadeus Mozart (1756-1791)

1. Coro

Allegro.





41



2. Aria



21

p

31

f *p* *f* *p*

38

f *p*

49

p *f* *p*

60

Measures 60-68 of the piano accompaniment. The key signature has one flat (B-flat). The time signature is 12/8. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *p* (piano). Triplet markings (3) are present in measures 61, 62, 63, and 64. The piece concludes with a double bar line at the end of measure 68.

69

Measures 69-75 of the piano accompaniment. The key signature changes to two flats (B-flat and E-flat). The time signature remains 12/8. The music continues with similar rhythmic patterns, including triplets. Dynamic markings include *f* and *p*. The piece concludes with a double bar line at the end of measure 75.

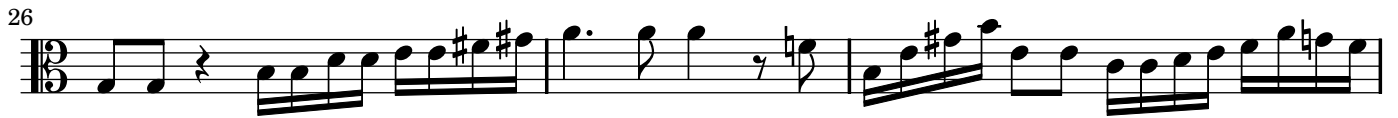
76

Measures 76-86 of the piano accompaniment. The key signature changes to two sharps (F-sharp and C-sharp). The time signature remains 12/8. The music features a series of chords in the right hand, while the left hand has a more active line. Dynamic markings include *p* and *f*. The piece concludes with a double bar line at the end of measure 86.

87

Measures 87-92 of the piano accompaniment. The key signature changes to one sharp (F-sharp). The time signature remains 12/8. The music features a series of chords in the right hand, while the left hand has a more active line. Dynamic markings include *ff* (fortissimo). The piece concludes with a double bar line at the end of measure 92.

3. Coro**Allegro.**



Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Soprano Solo

Wolfgang Amadeus Mozart (1756-1791)

1. Coro tacet (Allegro, 45 Takte)

2. Aria

Andante.

16



22



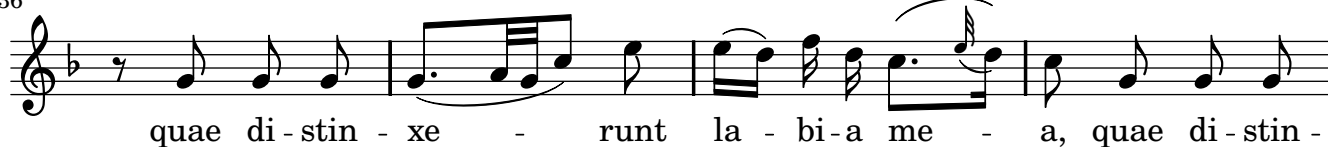
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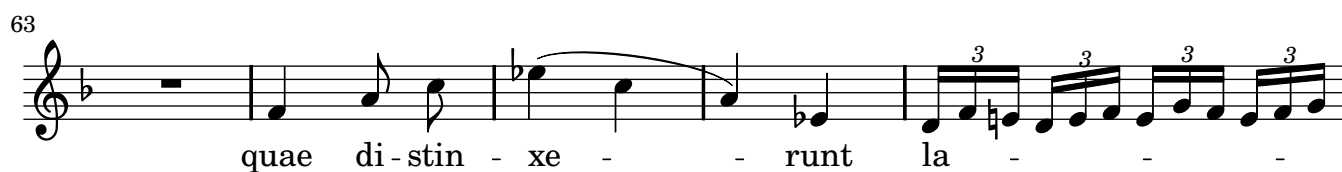


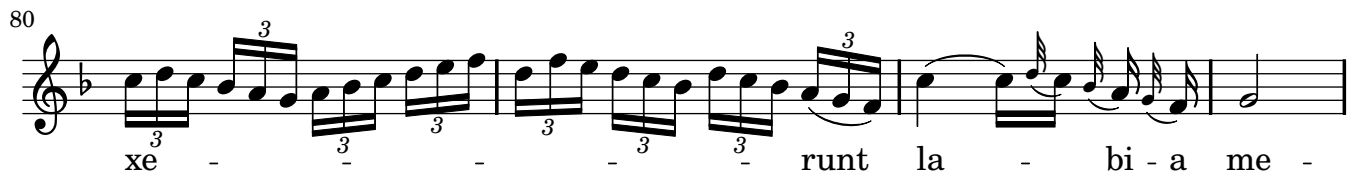
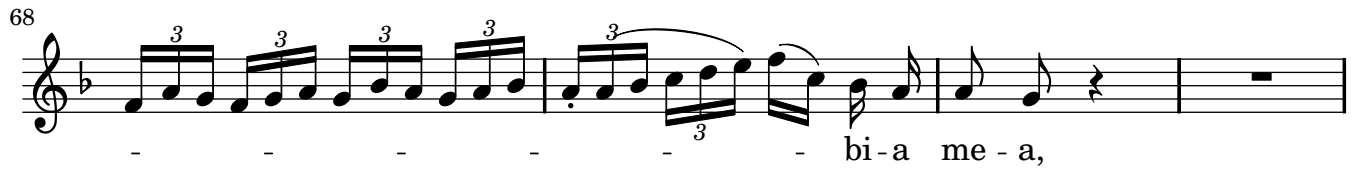
31



36







3. Coro tacet (Allegro, 48 Takte)

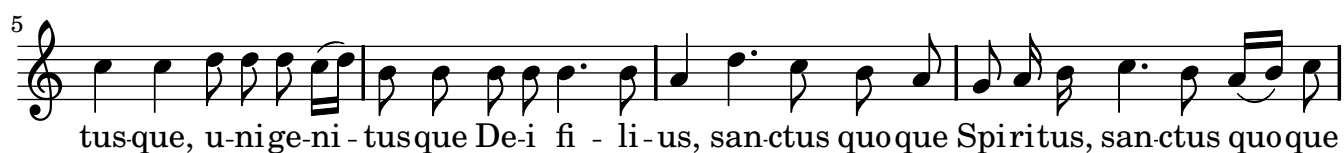
Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Soprano

Wolfgang Amadeus Mozart (1756-1791)

1. Coro



25



30



35



40



2. Aria tacet (Andante, 96 Takte)

3. Coro



5





Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Alto

Wolfgang Amadeus Mozart (1756-1791)

1. Coro

Allegro.



Be - nectus sit Deus pa - ter, sit De - us, De - us pater, u-ni-ge-ni -



tusque, u-ni-ge-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. Benedictus, be-ne - dictus sit Deus, De-us pa - ter, be-nedictus



sit Deus pater, be-nedictus sit Deus fi-li-us, be-nedictus sit sanctus Spiritus,

26



31



35



40



2. Aria tacet (Andante, 96 Takte)

3. Coro



5



13

Ju-bi - late, ju-bi-la - te, ju-bi-late, ju-bi - la - te, ju - bi -

20

late, ju-bi-la - te De - o o - mnis ter - ra, ju-bi-la -

26

te, ju-bi-la - - te. Jubi-la - -

34

- te. Psalmum di-ci-te nomini e - jus, date glo-riam lau-di e - jus. Ju-bi-

39

la - te, ju - bi-la - te, ju-bi-la - te, ju-bi - late, ju-bi-la -

44

- te, ju-bi-la - te, ju-bi-la-te, ju-bi-late, ju-bi-late, ju-bi-late.

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Tenore

Wolfgang Amadeus Mozart (1756-1791)

1. Coro



25



29



33

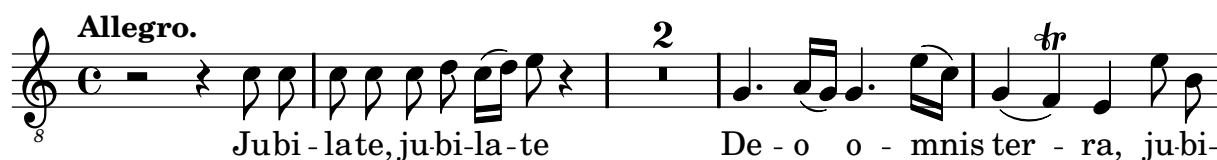


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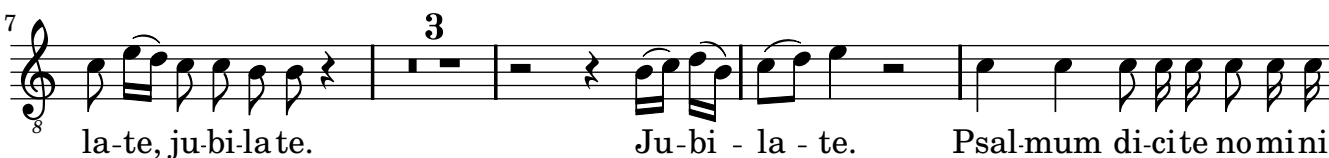


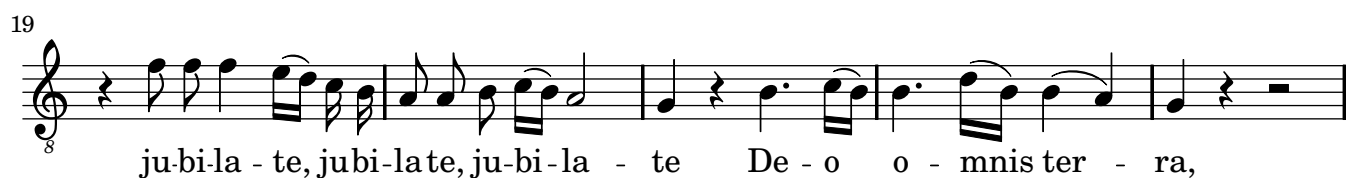
2. Aria tacet (Andante, 96 Takte)

3. Coro



7





Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Basso

Wolfgang Amadeus Mozart (1756-1791)

1. Coro

Allegro.



17

late, ju - bi-late, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la - te

22

De - o o - mnis ter - ra, ju - bi-la - te, ju - bi - late, ju-bi-

27

la - te. Psal-mum di-cite nomini e - jus, date glo-riam lau-di e -

32

jus. Ju-bi - la - te, ju - bi - la - te, ju - bi - la - te, jubila-te. Ju-bi-

39

late, ju - bi - late, ju - bi - late, jubi-la - te, jubila-te, jubi-la-te, jubi-

44

la-te, ju-bi-la - te, ju-bi-la-te, ju-bi-late, jubilate, jubi-late.

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Violoncello, Basso
ed Organo

Wolfgang Amadeus Mozart (1756-1791)

1. Coro

Allegro.

4

7

10

13



31 

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef. The melody consists of eighth and quarter notes. Above the staff, there are four sets of empty staves for guitar accompaniment, with fret numbers 6, 2, 6, and 5 indicated above them.

40 

[illegible]

2. Aria

Andante.

The musical score is written for a single melodic line in bass clef, 2/4 time, and the key of B-flat major (two flats). The tempo is marked "Andante." The score is divided into five systems, each containing a staff of music with various fingering and articulation markings.

Staff 1 (Measures 1-8): The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. Fingering includes 6, 2, 6, 6, 7, 6, 6, 5, 7, 6, 6, 5, 7.

Staff 2 (Measures 9-18): The melody continues with eighth and sixteenth notes, including a triplet of eighth notes. Fingering includes 6, 6, 6, 4, 5, 6, 5, 6, 5, 6, 5, 6, 2, 6. A *p* (piano) marking is present at the end of the staff.

Staff 3 (Measures 19-28): The melody continues with eighth and sixteenth notes. Fingering includes 6, 7, 6, 6, 5, 7, 6, 7, 6, 4, 5, 6, 6, 4, 3, 6, 5. A *f* (forte) marking is present at the end of the staff.

Staff 4 (Measures 29-38): The melody continues with eighth and sixteenth notes. Fingering includes 5, 6, 6, 6, 5, 5, 3, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 4, 3. A *f* (forte) marking is present at the end of the staff.

Staff 5 (Measures 39-48): The melody continues with eighth and sixteenth notes. Fingering includes 6, 6, 6, 5, 6, 4, 5, 6, 7, 6, 6, 5, 7, 6, 4, 2. A *f* (forte) marking is present at the end of the staff.

49

6 6 5
5 4 \flat

p

6 9 7
5 $\frac{9}{4}$ $\frac{7}{4}$

f

6 7
4 $\frac{7}{4}$

p

6 8
3 4

5 — 6 7 — 6 —
3 $\frac{7}{4}$ $\frac{6}{4}$

59 Musical score for bass clef, measures 59-66. Measure 59: G₂, A₂, B₂, C₃. Measure 60: D₃, E₃, F₃, G₃. Measure 61: A₃, B₃, C₄, D₄. Measure 62: E₄, F₄, G₄, A₄. Measure 63: B₄, C₅, D₅, E₅. Measure 64: F₅, G₅, A₅, B₅. Measure 65: C₆, D₆, E₆, F₆. Measure 66: G₆, A₆, B₆, C₇. Fingerings: 7, 3, 5, 8, 7, 6, 5, 9, 4, 7, 3, 6, 5, 4, 3, 9, 4, 7, 7, 2, 6, 5. Dynamics: *f*, *p*.

69

6

6 4 5

6 2 6

6 5 7

6 5 4 3

6 5

6 5 7

f

p

f

p

78

The musical score for the 78th measure is written on a single staff in bass clef with a key signature of one flat (B-flat). The measure is divided into eight eighth-note groups. The first group consists of two eighth notes, G2 and F2, with fingerings 5 and 4 above them. The second group consists of two eighth notes, E2 and D2, with a slur over them and fingering 6 above the first. The third group consists of two eighth notes, C2 and B1, with fingerings 5 and 7 above them. The fourth group consists of two eighth notes, A1 and G1, with a slur over them and fingerings 6 and 4 above them. The fifth group consists of two eighth notes, F1 and E1, with a slur over them and fingering 5 above the first. The sixth group consists of two eighth notes, D1 and C1, with a slur over them and fingering 6 above the first. The seventh group consists of two eighth notes, B1 and A1, with a slur over them and fingering 5 above the first. The eighth group consists of two eighth notes, G1 and F1, with a slur over them and fingering 7 above the first. The measure ends with a double bar line.

87

6 5 6 7 6 7

7 4 2 8 3 6 5 6 5 3

ff

3. Coro**Allegro.**

The musical score is written for a bass instrument, likely a cello or double bass, in common time (C). The tempo is marked **Allegro.** The key signature is one sharp (F#), indicating D major or B minor. The score is divided into measures, with measure numbers 5, 12, 15, 18, and 22 indicated at the start of their respective lines. Fingerings are indicated by numbers 1-7 above the notes. The bass line consists of several measures of eighth and sixteenth notes, with some rests. The treble line begins at measure 18, showing a continuation of the melody in a higher register. The score ends with a final measure at measure 22.

Measure 5: Bass line, fingerings 8 5, 3, 6, 6 6 6 5, 6 7, 6 7.

Measure 12: Bass line, fingerings 7 6, 5, 6, 3.

Measure 15: Bass line, fingerings 7 #, 5, 6, 6, 6 5 #, 6, 6 5 #.

Measure 18: Treble line, fingerings 6 5, 6 5, # 4 2, 5 4 # 3, 6 5 #.

Measure 22: Bass line, fingerings 9 4, 7 5, 7 5, 6 5, 6 6 5, 6 6 5.

26 $\frac{6}{4}$ 3 $\sharp 3$ $\frac{+4}{3}$ 6 6- 6 7- 6- \sharp $\frac{6}{3}$ $\frac{4}{3}$ 5 6 6

30 6 8 7 \sharp 6 \sharp 6 6 5

33 6 5 \sharp 5 6 \sharp 2

38 6 5 \sharp 9 5 9 5 7 $\frac{4}{2}$ 6

41 6 5 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 6 5 6 5 7 6 5 4 3

45 6 5 6 5 6 5 5 4 3 5 4 3

Benedictus sit Deus

Offertorium, KV 117 (66a = 47b)

Cello e
Contrabasso

Wolfgang Amadeus Mozart (1756-1791)

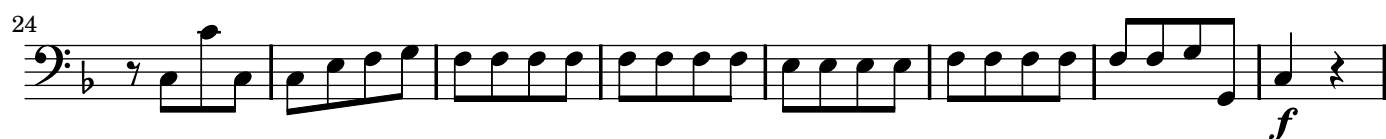
1. Coro

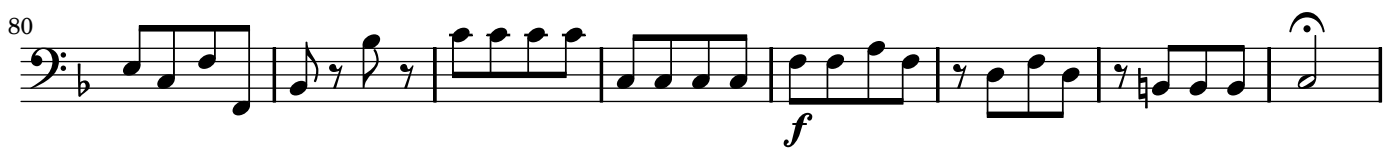
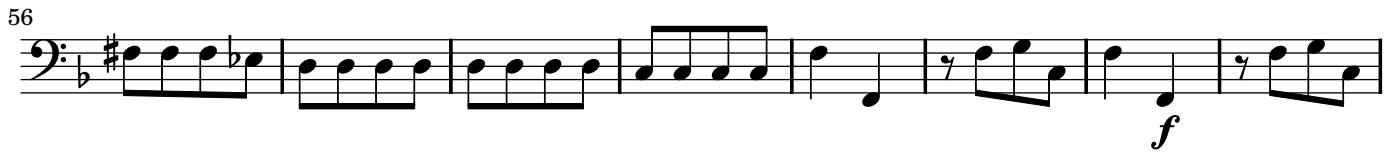
Allegro.







2. Aria



3. Coro**Allegro.**



