

Offertorium in Es-Dur

JWV 7

Psalm 25 (24), 3-4

Joseph Gabriel Rheinberger

(1839-1901)

Edited by Alexander Reuter

Moderato

Oboe I/II

Horn I/II in Eb

Trompete I/II in Eb

Sopran

Alt

Tenor

Bass

Violine I

Violine II

Viola

Violoncello

Kontrabass

Orgel

U-ni-ver-si qui te ex-pec-tant non con-fun-den - tur Do - mi - ne, non

U-ni-ver-si qui te ex-pec-tant non con-fun-den - tur Do - mi - ne, non

U-ni-ver-si qui te ex-pec-tant non con-fun-den - tur Do - mi - ne,

U-ni-ver-si qui te ex-pec-tant non con-fun-den - tur Do - mi - ne, non

8 = 6 4 5 6 7 6 =

con - fun - den - tur Do-mi-ne. U - ni-ver-si qui te ex - pec - tant non con-fun-den - tur Do - mi -

con - fun - den - tur Do-mi-ne. U - ni-ver-si qui te ex - pec - tant non con-fun-den - tur Do - mi -

non con-fun-den - tur, U - ni-ver-si qui te ex - pec - tant non con-fun-den - tur Do - mi -

con - fun - den - tur Do-mi-ne. U - ni-ver-si qui te ex - pec - tant non con-fun-den - tur Do - mi -

6 6 ♯6 3 4 5 6 - 5 - - - 6 7

11

ne, non con-fun den - tur Do - mi - ne, qui te ex - pec - tant non
 ne, non con - fun - den - tur Do - mi - ne, qui te ex - pec - tant non
 ne, non con - fun - den - tur Do - mi - ne, qui te ex - pec - tant non
 ne, non con - fun - den - tur Do - mi - ne, qui te ex - pec - tant non

4 8 7 6 = 7 7 p f

16

con - fun - den - tur, non con - fun - den - tur Do - mi - ne.

con - fun - den - tur, non con - fun - den - tur Do mi - ne.

con - fun - den - tur, non con - fun - den - tur Do mi - ne.

con - fun - den - tur, non con fun - den - tur, Do - mi - ne.

7 7 3 - \flat_3 4 6 7 7

U-ni-ver-si qui te ex-pec-tant, U-ni-ver-si qui te ex-

U-ni-ver-si qui te ex-pec-tant, U-ni-ver-si qui te ex-

U-ni-ver-si qui te ex-pec-tant, U-ni-ver-si qui te ex-

U-ni-ver-si qui te ex-pec-tant, U-ni-ver-si qui te ex-

f 3 - 5 - 4 b_3 6 2 - 6 6 - 6 -

First system of the musical score. It features a vocal line at the top with lyrics and a piano accompaniment below. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern. Dynamics include *f* and *p*.

Second system of the musical score. It features a vocal line at the top with lyrics and a piano accompaniment below. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern. Dynamics include *f* and *p*.

Third system of the musical score. It features a vocal line at the top with lyrics and a piano accompaniment below. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern. Dynamics include *p* and *f*.

Fourth system of the musical score, primarily piano accompaniment. It features a grand staff with treble and bass clefs. The bass line has a rhythmic pattern. Fingerings are indicated by numbers 1-5.

33

Vi - as tu - as Do - mi-ne no - tas fac mi - -

f

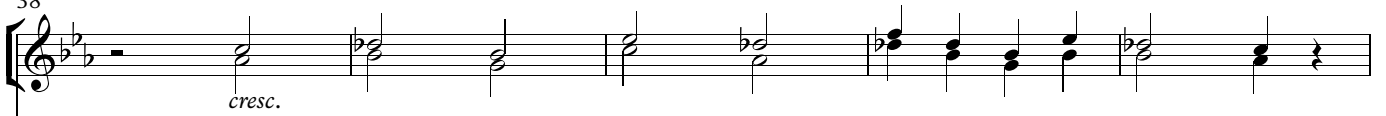
staccato

sf

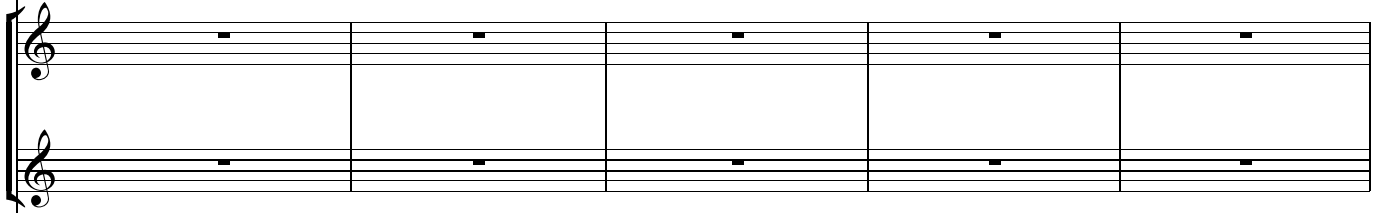
ff

staccato

staccato



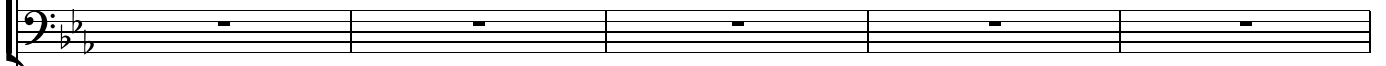
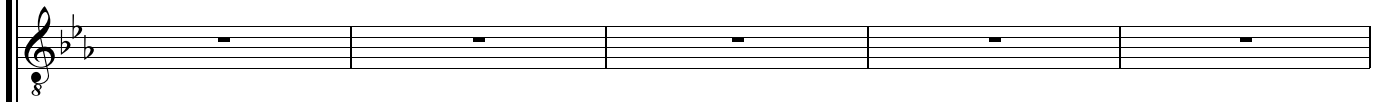
cresc.



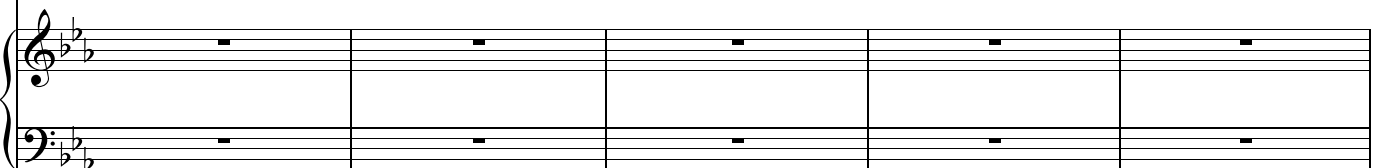

vi - as tu - as Do - mi-ne no - tas fac mi - hi,



hi, vi - as tu - as Do - mi-ne no - tas fac mi - hi,



staccato



43

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase. The piano accompaniment consists of chords and some melodic fragments. Dynamics include *p* (piano) and *f* (forte).

Second system of the musical score, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: "Vi - as tu - as no - tas fac mi - hi, vi - as tu - as,". The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. Dynamics include *f* (forte) and *ff* (fortissimo).

Third system of the musical score, including piano accompaniment and vocal lines. The piano accompaniment is in the lower staves, and the vocal lines are in the upper staves. Dynamics include *f* (forte) and *p* (piano).

53

legato

p

p

pp

mi - hi, no - tas faca mi - - hi.

pp

mi - hi, no - tas faca mi - - hi.

pp

mi - hi, no - tas faca mi - - hi.

pp

mi - hi, no - tas faca mi - - hi.

p

p

p

p

60

U - ni - ver - si qui te ex - pec - tant non con - fun - den - tur Do - mi - ne, non

U - ni - ver - si qui te ex - pec - tant non con - fun - den - tur Do - mi - ne, non

U - ni - ver - si qui te ex - pec - tant non con - fun - den - tur Do - mi - ne,

U - ni - ver - si qui te ex - pec - tant non con - fun - den - tur Do - mi - ne, non

p *f* *p* *p*

p *f* *p* *p*

p *f* *p* *p*

p *f* *p*

f

71

ne, non *p* confun - den - tur Do - mi - ne, *ff* qui te ex - pec - tant non

ne, non *p* con - fun - den - tur Do - mi - ne, *ff* qui te ex - pec - tant non

ne, non *p* con - fun - den - tur Do - mi - ne, *ff* qui te ex - pec - tant non

ne, non *p* con - fun - den - tur Do - mi - ne, *ff* qui te ex - pec - tant non

3 3 6 6 = 3 2 4 3

4 8 7 4 3 4/4 6/4 7/4

76

con - fun - den - tur, non con fun - den - tur Do - mi - ne.

con - fun - den - tur, non con fun - den - tur Do - mi - ne.

8 con - fun - den - tur, non con fun - den - tur Do - mi - ne. *solo espress.* Qui te ex - pec -

con - fun - den - tur, non con fun - den - tur Do - mi - ne.

2 4 - - - 3 3 b3 6 3 7 7 3
 6 7 4 4

p legato

f

tant non con-fun - den - tur, non con - fun - den - tur

p

p

p

87

p

f

et vi - as tu - as no - tas fac mi - hi, et se - mi - tas, et se - mi - tas

f

et vi - as tu - as no - tas fac mi - hi, et se - mi - tas, et se - mi - tas

f tutti

Do - mi - ne, et vi - as tu - as no - tas fac mi - hi et se mi tas tu - as e -

et vi - as tu - as no - tas fac

f

f

f

6 4 7 7 3 - - - 7 3 7

f tu - as e-do-ce me, et se mi-tas e-do ce me, et se - mitas

f tu - as e-do - ce - me, et se mi-tas e-do ce me,

f do - ce, e-do - ce me, e-do ce me, et se mitas, et se - mitas

mi - hi, et se mitas, et se mitas,

tu - as e - do - - - - - ce me. Al - le - lu -

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

tu - as e - do - ce me, Al - le - lu - ja, Al - le -

Al - le - lu - ja, Al - le - lu - ja,

Piú moto

110

(tr)

6 3 3 6 6 8 7

