

# Offertorium

pro omni tempore

JWV 33

Psalm 87, 2-3 (Vulgata)

Joseph Gabriel Rheinberger

(1839-1901)

Ed. Alexander Reuter

**Moderato maestoso**

Oboe I/II  
Horn I/II in B $\flat$   
Fagott I/II  
Trompete I/II in C  
Sopran  
Alt  
Tenor  
Bass

*(p)*  
*p*  
*f*  
*f*  
*Tutti p*  
*Tutti p*  
*Tutti p*  
*Tutti p*

Do - mi-ne De-us,  
Do-mi-ne De-us,  
Do-mi- ne De-us,  
Do-mi-ne De-us,

**Moderato maestoso**

Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*

6

Ob. I/II

Hn. I/II (B♭)

Fg. I/II

Trp. I/II (C)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*mf* *f* *p*

Do - mi-ne De-us, sa-lu-tis me - ae, sa - lu-tis me -

*mf* *f* *p*

Do-mi-ne De-us, sa-lu-tis me - ae, sa - lu-tis me -

*mf* *f* *p*

Do-mi-ne De-us, sa-lu-tis me - ae, sa - lu-tis me -

*mf* *f* *p*

Do-mi-ne De-us, sa-lu-tis me - ae, sa - lu-tis me -

*f* *ff* *ff* *ff* *ff* *ff*

12

**A**

Ob. I/II

Musical staff for Ob. I/II. The staff contains a whole rest in the first measure, followed by three measures of whole rests. A dynamic marking of *ff* is placed below the first measure.

Hn. I/II  
(Bb)

Musical staff for Hn. I/II (Bb). The staff contains a whole rest in the first measure, followed by three measures of whole rests. A dynamic marking of *ff* is placed below the first measure.

Fg. I/II

Musical staff for Fg. I/II. The staff contains a whole rest in the first measure, followed by three measures of whole rests. A dynamic marking of *ff* is placed below the first measure.

Trp. I/II  
(C)

Musical staff for Trp. I/II (C). The staff contains a whole rest in the first measure, followed by three measures of whole rests. A dynamic marking of *ff* is placed below the first measure.

S.

Musical staff for Soprano (S.). The staff contains a melodic line starting with a whole rest, followed by eighth and quarter notes. The lyrics are: "ae, in di-e cla-ma-vi, et no cte co-ram te, et\_ no cte co-ram te, in".

A.

Musical staff for Alto (A.). The staff contains a whole rest in the first measure, followed by three measures of whole rests. A dynamic marking of *p* is placed above the final measure. The lyrics are: "ae, In".

T.

Musical staff for Tenor (T.). The staff contains a whole rest in the first measure, followed by three measures of whole rests. The lyrics are: "ae,".

B.

Musical staff for Bass (B.). The staff contains a whole rest in the first measure, followed by three measures of whole rests. The lyrics are: "ae,".

**A**

VI. I

Musical staff for VI. I. The staff contains a melodic line starting with a whole rest, followed by eighth and quarter notes. A dynamic marking of *p* is placed below the first measure.

VI. II

Musical staff for VI. II. The staff contains a whole rest in the first measure, followed by three measures of whole rests. A dynamic marking of *p* is placed below the final measure.

Vla.

Musical staff for Viola (Vla.). The staff contains a whole rest in the first measure, followed by three measures of whole rests.

Vc.

Musical staff for Violoncello (Vc.). The staff contains a whole rest in the first measure, followed by three measures of whole rests.

Kb.

Musical staff for Kontrabaß (Kb.). The staff contains a whole rest in the first measure, followed by three measures of whole rests.

Ob. I/II

Hn. I/II  
(B $\flat$ )

Fg. I/II

Trp. I/II  
(C)

S.  
di - e cla- ma - vi, \_\_\_\_\_ et no cte co - ram\_ te, in di - e, in di - e cla

A.  
di-e cla-ma-vi et no cte co-ram te, et\_ no cte co-ram te, in di - e, in di - e cla

T.  
*(p)*  
In di-e cla-ma-vi, et

B.

VI. I

VI. II

Vla.  
*(p)*

Vc.

Kb.

20

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*(p)*

ma - vi, cla - ma - vi!

ma - vi, cla - ma - vi! In - tret o - ra - ti -

no cte co-ram te, et... no cte co-ram te. In - tret o - ra - ti -

In di-e cla - ma - vi et

Ob. I/II

Hn. I/II  
(B $\flat$ )

Fg. I/II

Trp. I/II  
(C)

S.

A.  
o me - a, in-tret o - ra - ti - o, o - ra - ti - o, in-tret o -

T.  
o, in-tret o - ra - ti - o me - a, o - ra - ti - o

B.  
no cte co-ram te, et no cte co-ram te. In - tret o - ra - ti - o

VI. I

VI. II

Vla.

Vc.

Kb.

27

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*p*

*p*

in di - e cla - ma - vi et no cte co - ram te, et

ra - ti - o me - a.

in con - spe - ctu tu - - o; in di - e cla - ma - vi et no cte co - ram

in con - spe - ctu tu - - o; in con - spe - ctu, in con -

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.  
no cta co-ram te, et no cte co-ram te, et no-cte co-ram te, in-

A.  
in di - e cla-ma-vi, et

T.  
te et no - cte, no - cte co-ram te.

B.  
spe - ctu, in con - spe - ctu tu - o, in di - e cla-ma-vi, et

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description of the musical score: The score is for page 30 of a musical work. It features a vocal ensemble consisting of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a woodwind and string section. The woodwinds include Oboe I/II, Horn I/II (B-flat), Bassoon I/II, and Trumpet I/II (C). The strings include Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The vocal parts have lyrics in Latin: Soprano: 'no cta co-ram te, et no cte co-ram te, et no-cte co-ram te, in-'; Alto: 'in di - e cla-ma-vi, et'; Tenor: 'te et no - cte, no - cte co-ram te.'; Bass: 'spe - ctu, in con - spe - ctu tu - o, in di - e cla-ma-vi, et'. The instrumental parts provide accompaniment, with various dynamics and articulations. The key signature is B-flat major, and the time signature is 4/4. The page number '30' is at the top, and the page number '8' is in the top left corner.



Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.  
tret o - ra-ti-o! et no - cte, et no - cte\_ co - ram,

A.  
no-cte co-ram te, et\_ no-cte co-ram te. et

T.  
In - tret o - ra-ti-o me - a, me - a; o -

B.  
no - cte, et no - cte, in di-e cla-ma-vi et no-cte co-ram te, et

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*f*

37

**B**

Ob. I/II *f*

Hn. I/II (Bb) *f* *p*

Fg. I/II *f*

Trp. I/II (C) *Solo*

S. *Solo*  
co - ram te! In - tet, in - tret o - ra - ti - o in con -

A. no - cte co - ram te!

T. ra - ti - o!

B. co - ram te!

**B**

VI. I

VI. II

Vla.

Vc.

Kb. *f*

41

Ob. I/II

Hn. I/II (Bb)

Fg. I/II

Trp. I/II (C)

S.  
spe - ctu\_ tu - o, tu - o.

A.

T.  
In - tret, in - tret o - ra - ti-o con-

B.  
In - tret, in - tret o - ra - ti-o

VI. I  
*p*

VI. II  
*p*

Vla.  
*p*

Vc.  
*p*

Kb.  
*p*

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S. *Tutti*  
in

A. *Tutti*  
In - tret o - ra - ti-o, in -

T. *Tutti*  
spe - ctu, con-spe-ctu tu - o. In - tret o - ra - ti-o, in -

B. *Tutti*  
In - tret, in - tret o - ra - ti-o, in -

Vl. I

Vl. II

Vla.

Vc.

Kb.

49

Ob. I/II

Hn. I/II (Bb)

Fg. I/II

Trp. I/II (C)

S.  
di - e cla - ma - vi et no cte co - ram te, et no - cte co - ram te, et no - cte, no - cte

A.  
tret o - ra - ti - o me - a, et no - cte co - ram te, et no - cte, no - cte

T.  
tret o - ra - ti - o me - a, et no - cte co - ram te, et no - cte

B.  
tret o - ra - ti - o me - a, et no - cte co - ram te, et no - cte

VI. I

VI. II

Vla.

Vc.

Kb.

53

C

Ob. I/II *f*

Hn. I/II (B $\flat$ ) *p* *f* (*p*)

Fg. I/II *p* *f*

Trp. I/II (C) *f*

S. *Solo*  
co-ram te. In di-e cla-ma vi et

A. co-ram te.

T. *Solo*  
co-ram te. In - tret, in - tret o -

B. co-ram te.

C

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

57

Ob. I/II

Hn. I/II (Bb)

Fg. I/II

Trp. I/II (C)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*p*

*f Tutti*

*Solo*

no-cte co-ram te, et no-cte co-ram te, co - - - - ram te! In

-ra - ti - o in con-spe-ctu tu - o, o - - - - ra-ti - o.

in con-spe - ctu tu - o,

61

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.  
di-e cla-ma-vi et no-cte co-ram te. In di-e cla-ma-vi no - cte co ram

A.  
*f Tutti*  
In di-e cla-ma-vi, et no-cte co-ram te, et

T.  
*f Tutti*  
In di-e cla-ma vi, cla-ma vi, et no -

B.  
*f Tutti*  
In\_ tret, in - tret o - ra - ti - o me

VI. I

VI. II

Vla.

Vc.

Kb.



65

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S. *f marcato*  
te, et no-cte co - ram te! Do-mi-ne De us!

A. *f marcato*  
no - cte co - ram te! Do-mi-ne De us!

T. *f marcato*  
- cte. co-ram te, co-ram te! Do-mi-ne De us!

B. *f marcato*  
a, o - ra-ti - o me - a! Do-mi-ne De us!

VI. I

VI. II

Vla.

Vc.

Kb.

D

69

Ob. I/II

Hn. I/II (B♭)

Fg. I/II

Trp. I/II (C)

S.

Do-mi-ne De-us!

A.

Do-mi-ne De-us!

T.

Do-mi-ne De-us!

B.

Do-mi-ne De-us!

D

VI. I

VI. II

Vla.

Vc.

Kb.

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*p*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*f*

*f*

*f*

*f*

Do - mi-ne De-us, Do - mi-ne

Do-mi-ne De-us, Do-mi-ne

Do-mi-ne De-us, Do-mi-ne

Do-mi-ne De-us, Do-mi-ne

*f*

*f*

*f*

*f*

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.

De- us, sa - lu - tis me - ae, sa - lu - tis me - ae, in di - e cla

A.

De- us, sa - lu - tis me - ae, sa - lu - tis me - ae,

T.

De- us, sa - lu - tis me - ae, sa - lu - tis me - ae, Al - le - lu -

B.

De- us, sa - lu - tis me - ae, sa - lu - tis me - ae,

VI. I

*ff*

VI. II

*ff*

Vla.

*ff*

Vc.

*ff*

Kb.

*ff*

84

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S. *f*  
ma vi et no cte, et no-cte, et co-ram te, al - le - lu -

A. *p* *f*  
in di-e cla-ma-vi, et no cte, et no-cte, et co-ram te,

T. *f*  
ja, al - le - lu - ja, al-le - lu - ja, in di-e cla

B. *f*  
Al - le - lu - ja, al - le - lu - ja, al-le - lu - ja, in di-e cla

VI. I *ff*

VI. II *ff*

Vla. *f* *div.*

Vc. *f*

Kb.

Ob. I/II

Hn. I/II (B $\flat$ )

Fg. I/II

Trp. I/II (C)

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*f*

*f*

*f*

*mf*

*f*

*unis.*

ja, al - le - lu - ja, al - le - lu - ja, in di - e cla -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

ma - vi, in di - e, cla - ma - vi, al - le - lu - ja, al - le - lu - ja, al - le - lu -

ma - vi, in di - e, cla - ma - vi, al - le - lu - ja, al - le - lu - ja, in di - e cla -

92

Ob. I/II

Hn. I/II (Bb)

Fg. I/II

Trp. I/II (C)

S.  
ma-vi, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

A.  
ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

T.  
ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

B.  
ma-vi, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

VI. I

VI. II

Vla.

Vc.

Kb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

96

Ob. I/II *f* *ff*

Hn. I/II (B $\flat$ ) *f* *ff*

Fg. I/II *f* *ff*

Trp. I/II (C) *ff*

S. *f* *ff*  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

A. *f* *ff*  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

T. *f* *ff*  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

B. *f* *ff*  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Kb. *f*