

Domine Jesu

edited and re-orchestrated
by Simon Andrews

[Andante con moto]

The score is for the piece "Domine Jesu" in G minor, 3/4 time, marked "Andante con moto". It features a full orchestra and a vocal quartet. The instrumental parts include Bassett Horns in F, Bassoons, Alto Trombone, Tenor Trombone, Bass Trombone, Violin 1, Violin 2, Viola, and Bassi*. The vocal parts are for Soprano, Alto, Tenor, and Bass. The lyrics are: "Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex glo - ri - ae,". The score is divided into three measures. Dynamics range from *p* (piano) to *f* (forte). The Bassi* part includes editorial fingering (6) in the first two measures.

* Mozart designated this line just "Bassi", no mention of Organo. The autograph has no figuring until bar 21. The figures from bar 1-20 are editorial

Musical score for the first system, featuring piano and bass staves. The piano staff begins with a forte (*f*) dynamic and a series of chords, followed by a piano (*p*) section with a sustained chord. The bass staff mirrors the piano's dynamics. A rehearsal mark "a 2" is placed above the piano staff.

Three empty musical staves, likely for a string quartet or similar ensemble, positioned between the first and second systems.

Musical score for the second system, featuring piano and bass staves. Both staves show alternating passages of forte (*f*) and piano (*p*) dynamics.

Vocal score for the second system. It includes four staves: Soprano, Alto, Tenor, and Bass. The lyrics are:

Soprano: rum de poe - nis in - fer - ni, de poe - nis in -

Alto: rum de poe - nis in - fer - ni, de

Tenor: rum de poe - nis in - fer - ni, de

Bass: rum de poe - nis in - fer - ni,

Dynamics *p* and *f* are indicated for various parts.

Organ solo section. The staff begins with a forte (*f*) dynamic and a series of chords, followed by a piano (*p*) section. The bottom of the staff contains figured bass notation:

7 # f 4 4 6 6 5 6 4 3 6 f

fer - ni, et de pro - fun - do la -

poe - nis in - fer - ni, et de pro - fun - do la -

poe - nis in - fer - ni, et de pro - fun - do la -

de poe - nis in - fer - ni, et de pro - fun - do la -

10 *p* - 6 5 = = 4 3 - 6 6 b4 3 2 b5 7 b3 6 4 5 4 b3

f *p* *f*

f

f *p* *f*

cu: li - be - ra, li - be - ra e - as de

cu: li - be - ra e - as de

cu: li - be - ra e - as de

cu: li - be - ra e - as de

p *f* *p* *f*

f *p* *f*

14

a 2

o - re le - o - nis, li - be - ra, li - be - ra e - as de -

o - re le - o - nis, li - be - ra e - as de -

o - re le - o - nis, li - be - ra e - as de -

o - re le - o - nis, li - be - ra e - as de -

Org.: *tasto solo*

17 p 6 f

$\begin{matrix} \flat 6 \\ \flat 4 \\ \flat 3 \end{matrix}$

(h) 6 f

Org.: *tasto solo*

20

Mozart's figuring starts here

23

tar - ta - rus, ne ca - dant - in ob - scu - rum, ne ca - dant, ne ca - dant in - ob - scu -

ne ca - dant in - ob - scu - rum, ne ca - dant ne ca - dant ne ca - dant in - ob -

ca - dant, ne ca - dant in - ob - scu - rum, ne ca - dant, ne ca - dant, ne ca - dant in - ob -

ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant - in ob -

26 $\frac{6}{5}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{5}{3}$ $\frac{9^*}{7}$ $\frac{9}{7}$ $\frac{9}{7} - \frac{4}{2} - \frac{6}{5}$

* Mozart's figuring has $\frac{9}{7}$ here, but perhaps $\frac{7}{5}$ was intended?

p

p

p

p

p Solo

rum, ne ca - dant, ne ca - dant in ob - scu - rum: Sed

p

scu - rum, ne ca - dant, ne ca - dant in ob - scu - rum:

p

scu - rum, ne ca - dant, ne ca - dant in ob - scu - rum:

p

scu - rum, ne ca - dant in ob - scu - rum:

Org.: *tasto solo*

p Solo

sig - ni - fer san - ctam Mi - cha - el re - prae - sen - tet e - as
 Solo
 Sed sig - ni - fer san - ctam Mi - cha - el re -
 Solo
 Sed

33

in lu - cem san - ctam, re - prae - sen - tet, re -
 prae - sen - tet e as in lu - cem san - ctam, re - prae -
 sig - ni - fer san - ctam Mi - cha - el re - prae - sen - tet e as, re - prae -

Solo

Sed sig - ni - fer san - ctam Mi - cha - el re - prae -

37 (b) b7 4 6 (h) (h) 6 b7 6 6 5 4

Musical score for the first system, featuring a piano accompaniment. The music is in a minor key and includes a forte (*f*) dynamic marking. A second ending is indicated by "a 2".

Musical score for the second system, showing piano accompaniment. The music continues with a forte (*f*) dynamic marking.

Musical score for the third system, including vocal lines and piano accompaniment. The music is marked with a forte (*f*) dynamic. A section is indicated as being by Mozart, shown by a dashed line.

Musical score for the fourth system, featuring vocal lines with Latin lyrics and piano accompaniment. The lyrics are:

prae-sen-tet e-as in lu-cem san-ctam:
 sen-tet, re-prae-sen-tet e-as in lu-cem san-ctam:
 sen-tet e-as in lu-cem san-ctam:
 sen-tet e-as, re-prae-sen-tet e-as in lu-cem san-ctam:

The piano accompaniment includes a forte (*f*) dynamic and a *Tutti* marking.

Musical score for the fifth system, showing piano accompaniment with a forte (*f*) dynamic. The system includes figured bass notation:

41 7 6 5 6 6 6 7 6 5 3 6 7 6 6 6 6 7 6

f Tutti
 Quam o - lim A - bra-hae
 Quam o - lim A - bra-hae pro - mi - si - sti, quam o - lim A - bra-hae et se - mi - ni

pro - mi - si - sti, et se - mi - ni e - jus, quam o - lim A - bra-hae pro - mi - si - sti,

45

a2

f

f Tutti

Quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim A - bra-hae pro - mi -
 pro - mi - si - sti, et se-mi-ni e - jus, quam o-lim A - bra-hae pro - mi - si - sti,
 e - jus, pro - mi - si - sti, pro - mi - si - sti,
 pro - mi - si - sti,

Violoncelli

49 7 5 7 7 5 7 7 7 7

4 3 # 4 #3 4 #3 4 #3 4 3

si - sti, pro - mi - si - sti,

et se - mi - ni e - jus, quam o - lim A - bra - hae et se - mi - ni e - jus,

quam o - lim A - bra - hae pro - mi - si - sti, quam o - lim A - bra - hae pro - mi -

et se - mi - ni e - jus,

Tutti Bassi

53 4 3 7 6 7 9 8 7 4 b3 4 3 7 b5 b6 b3

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line with lyrics and piano accompaniment.

et se - mi - ni e - jus, quam o - lim A - bra - hae pro - mi - si - sti, pro - mi - si -
 pro - mi - si - sti, quam o - lim A - bra - hae pro - mi - si - sti, pro - mi - si -
 si - sti, quam o - lim A - bra - hae quam o - lim A - bra - hae pro - mi - si - sti, pro - mi - si -
 et se - mi - ni e - jus, quam o - lim A - bra - hae pro - mi - si - sti, pro - mi - si -

Fourth system of musical notation, including piano accompaniment with figured bass notation.

57 9 8 7 5 7 6 7 6 7 6 6 6 7 6 3

7 7 4 4 #3 4 #3 4 4+ #5 6 7 6 3

sti, quam o - lim A - bra-hae pro - mi - si - sti, quam o - lim A - bra-hae pro - mi - si - sti,
 sti, quam o - lim A - bra-hae pro - mi - si - sti, quam o - lim A - bra-hae pro - mi -
 sti, quam o - lim A - bra-hae pro - mi - si - sti, quam o - lim A - bra-hae pro - mi -
 sti, quam o - lim A - bra-hae pro - mi - si - sti, quam o - lim A - bra-hae pro - mi -

Vc.

61 # 8 9 7 7 7 8 #3 6 6 7 4 5 5 6
 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 (2) 5 #3 #3 4 4 4 4 4 4 4 4 4 4

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including piano accompaniment line with fingerings and a box containing the number 73.

mi - ni e - jus.
 se - mi - ni, se - mi - ni e - jus.
 se - mi - ni se - mi - ni e - jus.
 se - mi - ni se - mi - ni e - jus.

76 6 ♯ 6 6 9 8 ♯ 7 8 ♯