

Hostias

edited and re-orchestrated
by Simon Andrews

[Andante] **

Bassett Horns in F

Bassoon

Alto Trombone

Tenor Trombone

Bass Trombone

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Organo e Bassi *

Mozart

[p]***

[p]

[p]

[p]

[p]

[p]

[p]

[p]

Solo (= *tasto?*)

Tutti

[p] (6) (4) (6) 6 6 7 7 9 8
(3) (5) 4 4 4 3 4 3

The musical score is arranged in a standard orchestral format. The woodwinds (Bassett Horns in F, Bassoon, Alto Trombone, Tenor Trombone, Bass Trombone) are in the top section. The strings (Violin 1, Violin 2, Viola) are in the middle section. The vocal parts (Soprano, Alto, Tenor, Bass) are in the lower section. The Organ and Basses (Organo e Bassi) are at the bottom. The score includes dynamic markings like [p] and [p]***, and performance instructions like 'Solo (= *tasto?*)' and 'Tutti'. The lyrics are: 'Ho - sti - as et pre - ces ti - bi Do - mi - ne,'. The Organ part includes figured bass notation: [p] (6) (4) (6) 6 6 7 7 9 8 (3) (5) 4 4 4 3 4 3.

* Mozart designates the bottom staff of the autograph
'Organo e Bassi' but provides no figures.

** Mozart did not indicate a tempo for this movement

*** Mozart did not indicate a dynamic for the opening;
his dynamics start with the *piano* on the last beat of bar 24,
and go to the end of the movement

ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe

ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe

ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe

ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe

7 2 6 2 6 9 7 5 3 6 5 9 4 8 3 6 5 6 4 2

p

p

pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am

pro a - ni - ma - bus il - lis, qua - rum ho - di - e, ho - di - e me -

pro a - ni - ma - bus il - lis, qua - rum ho - di - e, ho - di - e me -

pro a - ni - ma - bus il - lis, qua - rum ho - di - e, ho - di - e me -

13 $\frac{6}{2}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{5}$

19 6/5 6/4 6/3 (6) (4/3) (6/5) *f* 6 *p* 6/5

* not designated Solo in autograph, but parallel to opening?

Musical notation for the first system, featuring a piano and bass staff. The piano staff has a slur over the first two measures. The bass staff has a forte (*f*) dynamic marking.

Musical notation for the second system, consisting of three empty staves.

Musical notation for the third system, featuring piano and bass staves. Dynamics include *cresc.*, *f*, and *p*.

Musical notation for the fourth system, including vocal lines with lyrics and piano accompaniment. Dynamics include *f* and *p*.

pre - ces ti - bi Do - mi - ne
 pre - ces ti - bi Do - mi - ne
 pre - ces ti - bi Do - mi - ne
 pre - ces ti - bi Do - mi - ne

Musical notation for the fifth system, featuring a bass staff with a forte (*f*) dynamic marking and a slur.

25

9 6 4 *f* 6 5 *p* 9 6 b4

Musical score for the first system, featuring piano and bass staves. The piano staff has a dynamic marking of *f* at the beginning and *f* later. The bass staff has a dynamic marking of *f* at the beginning and *f* later. There are rests in both staves between the dynamic markings.

Musical score for the second system, featuring three staves. All staves contain rests.

Musical score for the third system, featuring piano and bass staves. The piano staff has dynamic markings of *f* and *p* alternating. The bass staff has dynamic markings of *f* and *p* alternating.

Musical score for the fourth system, featuring vocal staves with lyrics and piano/bass accompaniment. The lyrics are:

 lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

 lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

 lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

 lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

Musical score for the fifth system, featuring piano and bass staves. The piano staff has dynamic markings of *f* and *p*. The bass staff has dynamic markings of *f* and *p*.

31

p
p

Mozart to end

Mozart

p
p
p
p

fa - ci - mus: fac e - as Dom - i - ne de

ci - mus: fac e - as Dom - i - ne de

ci - mus: fac e - as Dom - i - ne de

ri - am fa - ci - mus: fac e - as Dom - i - ne de

p
p
p
p

Solo*

43 6 4 7 (6) (4) (6) 6 $\sharp 6$ 6

(3) (5) *p* 5 6

* not designated in Autograph, but parallel to opening?

[NB These chords may be omitted]

Piano introduction in G minor. The right hand features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand provides a harmonic accompaniment with a dotted quarter note followed by an eighth note, and a half note. The piece concludes with a final chord in G minor.

Three empty staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass clef staff.

Vocal melody and piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and quarter notes.

Vocal parts with lyrics: "mor - te trans - i - re ad vi - tam." The lyrics are written under three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano bass line.

Piano accompaniment with figured bass notation. The bass line includes figures: #6, 6/4, 7/3, #6, 6/5, 9, 8, 6/4, 7, #.

a 2

f

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

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

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

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

Violoncelli

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

A - bra-hae pro - mi - si - sti, pro - mi - si - sti,

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

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

et se - mi - ni e - jus,

Tutti Bassi

63 7 7 4 3 4 3 7 6 7 9 8 7 4 4 3 7 4 3 7 4 3

67

7 7 9 7 5 7 7 6 7 6 7 6
 b5 b6 b3 8 b5 #3 #3 6 4+

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

Vc.

71

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

p

p

p

p

pro - mi - si - sti, et se - mi - ni e - jus, et se -

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

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

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

p

Org.: tasto solo

75

4 5 5 6 7
 ♭2 #3 4 5 6

Musical score for a choral piece, page 79. The score includes piano accompaniment and vocal parts with Latin lyrics. Dynamics include *f* and *a2*.

Lyrics:

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

Tutti

79 6

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

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

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

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

83

6

6

6

6

7

6

6

5

4

#

h

87

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

6 ♯ 6 5 9 8 ♯7 8 ♯