

# 7. Offertorium / Defects in Christ's Teaching

4/4 ♩ = 132

S.

A.

T.

B.

Vln. I

Vln. II

Vla. batt. ▢ V *pp*

Vc. solo

Vc.

Cb. *scordatura C -> B* V ▢ *pp* V ▢

batt. ▢ V *p*

Detailed description: This is a page of a musical score for a piece titled "7. Offertorium / Defects in Christ's Teaching". The score is in 4/4 time with a tempo of 132 beats per minute. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello solo (Vc. solo), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are currently silent, indicated by horizontal lines. The Viola part plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *pp* and a *batt.* (battened) instruction. The Contrabass part has a *scordatura C -> B* instruction and plays a melodic line with dynamic markings of *pp*. The Violoncello solo part has a *batt.* instruction and a dynamic marking of *p*. The score is written on 13 staves.

13

S.  
A.  
T.  
B.

Vln. I  
Vln. II

Vla.  
Vc. solo  
Vc.  
Cb.

pizz. *mp*

pizz. *sfz* arco batt. V

pizz. *mf* arco - batt.

divisi, slowly alternate these notes

V m V m

25

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Cb.

37

S.

A.

T.

B.

Vln. I

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Cb.

*sfz*

*sfz*

*sfz*

*mf*

*mf*

*f*

*pp*

*pp*

*mf*

*mf*

pizz.

arco

arco

div.

div.

pizz.

*sfz*

V

□

49

S.

A.

T.

B.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc. solo

Vc.

Cb.

*pp*

*pp*

*sfz*

*sfz*

*sfz*

arco - ricochet

60

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Cb.

*mp subito*

*pp*

*pizz.*

*f*

*mp*

*f*

divisi, slowly alternate these notes

72

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Cb.

*sfz sfz*

*pp*

*mp mf f*

*sfz*

*mp mf f*

V

V

83

S.  
A.  
T.  
B.

Di - co au - tem

Vln. I  
Vln. II  
Vla.  
Vc. solo  
Vc.  
Cb.

*sfz*

Detailed description: This is a page of a musical score, page 80, starting at measure 83. It features a vocal line with four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are mostly silent, with the Bass part singing the words "Di - co au - tem" in the final measures. The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello solo (Vc. solo), Violoncello (Vc.), and Contrabass (Cb.). Vln. I has some melodic fragments. Vln. II starts with a forte (*sfz*) dynamic. The Viola, Vc. solo, Vc., and Cb. parts provide a rhythmic and harmonic accompaniment with various note values and rests.



94

S.

A.

T.

B.

Accents on the attack of each note

Di - co

vo - bis Di - co au - tem vo - bis Di - co

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc. solo

Vc.

Cb.

arco

div.

pp

arco

div.

pp

pizz.

sfz

pp

pp

pizz.

sfz

sfz

sfz

sfz

104

S.

A.

Accents on the attack of each note

Di - co\_\_\_\_\_

T. au - tem vo - - bis Di - co au - tem vo - bis Di -

B. au - tem vo - - bis Di - co au - tem vo - bis

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

As before, but now you choose your own notes and rhythm.

Vc. solo

Vc.

Cb.

115

Accents on the attack of each note

S.   
A.   
T.   
B.   
Detailed description: This block contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff has a treble clef (except for Bass which has a bass clef). The lyrics are written below the notes. The Soprano part starts with a rest and then has a melodic line. The Alto and Tenor parts have similar melodic lines. The Bass part has a lower melodic line. The lyrics are: S. Di - co au - tem vo - - bis; A. au - tem vo - - bis Di - co au - tem vo - bis Di - ; T. co au - tem vo - - bis Di - co au - tem; B. Di - co au - tem vo - bis Di - co.

Vln. I   
Vln. II   
Vla.   
Vc. solo   
Vc.   
Cb.   
Detailed description: This block contains the instrumental staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello solo (Vc. solo), Violoncello (Vc.), and Cello (Cb.). Vln. I and Vln. II are empty. Vla. has a thick line for the first part and two boxed musical phrases. Vc. solo has a rhythmic pattern of eighth notes. Vc. has a rhythmic pattern of eighth notes starting later. Cb. has a few notes at the end of the phrase.

126

S. *Di - co - au - tem - vo - bis Di - co - au - tem - vo -*

A. *co - au - tem - vo - bis Di - co - au - tem*

T. *vo - bis Di - co - au - tem - vo - bis Di - co - au - tem vo - bis Di - co*

B. *Di - co - au - tem vo - bis Di - co - au - tem vo - bis Di -*

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Cb.

136

S. *- bis Di - co - au - tem vo bis Di - co au -*

A. *vo - bis Di - co au - tem vo - bis Di - co au - tem*

T. *au - tem vo - - bis Di - co au - tem vo - bis Di - - co au - tem vo -*

B. *co au - tem vo - bis Di - - co au - tem vo - bis vo - bis vo - - bis*

Vln. I *crescendo, gradually more notes*

Vln. II *crescendo, gradually more notes*

Vla. *crescendo, gradually more notes*

Vc. solo

Vc.

Cb.

147

S. *tem\_\_\_\_\_ vo - bis*

A. *vo - - bis\_\_\_\_\_*

T. *bis\_\_\_\_\_ vo - bis vo - - bis\_\_\_\_\_*

B. *one shot of an alarm pistol*

Vln. I

Vln. II

Vla.

Vc. solo

Vc.

Cb.



174

S. solo

Di - co au - tem vo - bis ve - re sunt *mf* a - li - qui hic stan - tes qui non

S. *mp* a - li - qui *mf* stan - tes

A. *mp* a - li - qui *mf* stan - tes

T. *mp* a - li - qui *mf* stan - tes

B. *mp* a - li - qui *mf* stan - tes

Vln. I

Vln. I

Vln. II

Vln. II

Vla. *mf*

Vc. solo *mf*

Vc. *mf*

Cb. pizz.



186

S. solo *mf* gu - sta <sup>3</sup> bunt mor - tem. *mf* Di - co - au - tem *mp* vo - bis. *mp* ve - re sunt a - li - qui hic stan - tes

S. a - li - qui stan - te - - s *pp* m → o *pp* m

A. a - li - qui stan - te - - s *pp* m → o *pp* m

T. a - li - qui stan - te - - s *pp* m → o *pp* m

B. stan - te - - s *pp* m → o *pp* m

Vln. I

Vln. I

Vln. II

Vln. II

Vla. *pp*

Vc. solo *pp*

Vc. *pp*

Cb. arco *pp*

199

S. solo  
qui non gu - sta - bunt mor - tem do - nec vi - de - ant reg - num De - i.

S.  
A.  
T.  
B.

Vln. I  
Vln. I  
Vln. II  
Vln. II

Vla.  
sul C  
*p*  
*gliss.*

Vc. solo  
sul G  
*p*  
*gliss.*

Vc.  
sul C  
*p*  
*gliss.*

Cb.  
sul A  
*p*  
*gliss.*

212

S.  
A.  
T.  
B.

Vln. I  
Vln. I  
Vln. II  
Vln. II

Vla.

Vc. solo  
Vc.

Cb.

226

This page of a musical score contains measures 226 through 235. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by horizontal lines. The instrumental parts are as follows:

- Vln. I:** The first violin part features a melodic line with various intervals, including a prominent eighth-note figure in the first measure and a long, sweeping phrase that spans across several measures.
- Vln. II:** The second violin part provides harmonic support with sustained notes and some melodic movement, often mirroring the first violin's phrasing.
- Vla.:** The viola part is mostly silent, with a few notes appearing in the later measures.
- Vc. solo:** The solo cello part is silent throughout this section.
- Vc.:** The second cello part is also silent.
- Cb.:** The contrabass part is silent.

237

This page of a musical score contains measures 237 through 246. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by rests. The instrumental parts are active:

- Vln. I:** Features a melodic line with a long slur across measures 237-246, including a double bar line in measure 241.
- Vln. II:** Features a melodic line with a long slur across measures 237-246, including a double bar line in measure 241.
- Vla.:** Silent.
- Vc. solo:** Silent.
- Vc.:** Silent.
- Cb.:** Silent.