

Josef Gabriel

# RHEINBERGER

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## Messe in C

op. 169

Soli (SATB), Coro (SATB) ed Orchestra

Version 1:

2 Violini, Viola, Violoncello, Contrabbasso ed Organo

Version 2:

Flauto, 2 Oboi, 2 Clarinetti, 2 Fagotti

2 Corni, 2 Trombe, 3 Tromboni, Timpani ad lib.

2 Violini, Viola, Violoncello e Contrabbasso

Revidierter Reprint der Erstausgabe / Revised reprint of the first edition

F.E.C. Leuckart, Leipzig 1891

herausgegeben von / edited by  
Wolfgang Hochstein

Sämtliche Werke · Complete Works

Klavierauszug / Vocal score



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Carus 50.169/03

# Inhalt

Kyrie	
Kyrie (Soli e Coro)	3
Gloria	
Et in terra pax (Soli e Coro)	11
Cum Sancto Spiritu (Coro)	17
Credo	
Patrem omnipotentem (Coro)	24
Et incarnatus est (Soli e Coro)	27
Et resurrexit (Coro)	29
Et vitam venturi saeculi (Coro)	33
Sanctus	
Sanctus (Coro)	36
Benedictus	
Benedictus (Soli)	38
Osanna (Coro)	41
Agnus Dei	
Agnus Dei (Coro)	43
Dona nobis pacem (Coro)	48
Aufführungspraktischer Hinweis	
Note for performance	52

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 50.169),  
Klavierauszug (Carus 50.169/03),  
Chorpartitur (Carus 50.169/05),  
komplettes Orchestermaterial (Carus 50.169/19).

The following performance material is available for this work:  
full score (Carus 50.169),  
vocal score (Carus 50.169/03),  
choral score (Carus 50.169/05),  
complete orchestral material (Carus 50.169/19).

Die Partitur dieses Werkes ist auch in Band 5 der Rheinberger-Gesamtausgabe (Carus 50.205) erschienen. Zu Fragen der kritischen Revision verweisen wir auf diesen Band.

The full score of the Messe in C major is published in volume 5 of the Complete Edition of the works of Rheinberger (Carus 50.205). For the Critical Report please refer to this volume.

# MESSE

## KYRIE

# Josef Gabriel Rheinberger 1839–1901

**Molto moderato**  $\text{♩} = 100$

Soprano: Ky - - - ri - - e  
Tutti. *p dolce*

Alt: Ky - - - ri - - e  
Tutti.

Tenor: Ky - - - ri - - e  
Tutti.

Bass: Ky - - - ri - - e  
Tutti.

**Molto moderato**  $\text{♩} = 100$

*p tranquillo*

5

lei - - - son, son, e -  
lei - - - son, e -  
lei - - - son, e -  
lei - - - son, e -

*PRO* *BER* *Evaluation Copy* *Quality may be reduced* • Carus-Verlag

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Revia ~~A~~ Reprint der Erstausgabe, Leipzig 1891 (F.E.C. Leuckart)

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edited by  
Wolfgang Hochstein

9

lei - - - son. Ky - - - ri - e e - lei - - -  
 lei - - - son. Ky - - - ri - e e - lei - - -  
 lei - - - son. Ky - - - ri - e, Ky - - - ri - - -  
 lei - - - son. Ky - - - ri - e e - lei - - -

*p*

*cresc.*

14

son, e - lei - - - son, e - lei - - -  
 son, e - lei - - - son, e - lei - - -  
 e e - lei - - - son, e - - -  
 son, e - lei - - - son, e - lei - - -

*f*

*cresc.*

19

lei - - - son. Ky - - - ri - - -  
 lei - - - son. Ky - - - ri - - -  
 lei - - - son. Ky - - - ri - - -

*p*

*cresc.*



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A musical score page from the piece 'Original Six'. The title 'Original Six' is written vertically along the right side of the staves. Large, stylized letters spelling 'BRO' and 'DIE' are integrated into the musical notation. The music consists of several staves with various notes and rests. Dynamics such as 'f' (fortissimo), 'p' (pianissimo), 'b' (bass), and 'bd' (bass dynamic) are indicated throughout. A large bracket on the left side of the page groups the first four staves under the heading 'Ausgabequalität gegenüber Original'.

A large, semi-transparent watermark reading "Evaluation Copy" with a small arrow pointing to the word "Copy".

Quality may be reduced  
son.

A musical score for piano and voice. The title 'Leider' is written in large letters across the top right. Below it, 'Carus-Verlag' is printed along with a logo featuring a cross-like shape. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains the lyrics 'lei - -' and includes dynamic markings like 'p' (piano) and 'ff' (fortissimo). The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It contains the lyrics 'son, -' and 'e -'. The music is written on five-line staves with various note heads and rests.

6

9

24

cresc.

e - lei - son, Ky - ri - e e - lei -

cresc.

e - lei - son, Ky - ri - e e - lei -

cresc.

e - lei - son, Ky - ri - e e - lei -

cresc.

e - lei - son, Ky - ri - e e - lei -

e - lei - son, e - lei - son, e - lei - son, e -

cresc.

29

son, e - lei - son.

son, e - lei - son.

e - lei - son.

lei - son.

dim.

*p*

*ff*

34

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PROBE

te e - lei - son,

lei - son, Solo *f*

Solo *f* e -





A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in common time, treble clef, and B-flat major. The piano part is in common time, bass clef, and B-flat major. The vocal parts sing "son, e - lei - - - son, Chris - te, Chris - te e - lei - - -" followed by a repeat sign and "lei - son, e - lei - son, e - lei - son, Chris - te, Chris - te e - lei - son, e -". The piano part features sustained chords. The vocal parts sing "Chris - te e - lei - son, e - lei - son, Chris - te, Chris - te e - lei - son, e -" followed by a repeat sign and "lei - son, e - lei - son, e - lei - son, Chris - te, Chris - te e -". The piano part ends with a dynamic marking "dim." and a piano symbol.

60

son.

lei - son.

lei - son.

lei - son.

*dim.*

65

A musical score for 'PROBE' featuring lyrics by Chris and Evalui. The score includes two staves of music with various dynamics and markings. The lyrics are as follows:

Chris: lelei - - - son.  
Evalui: lelei - - - son.  
Evalui: e - - lei -  
Evalui: e - - lei -

The score also includes a large graphic of the word 'PROBE' and a drawing of an open book.

69 *p dolce*  
 Ky - - ri - e e - lei - - son, e - lei - -  
 Ky - - ri - e e - lei - - son, e - lei - -  
 Ky - - ri - e e - lei - - son, e - lei - -  
 Ky - - ri - e e - lei - - son, e - lei - -

74 *ff* \* dim.  
 - - son, e - lei - - son. Ky - - - -  
 - - son, e - lei - - son. Ky - - - -  
 - - son, e - lei - - son. Ky - - - -  
 - - son, e - lei - - son. Ky - - - -  
 dim. *p* *f* \* *ff*

79 *sf*.  
 lei - - - - ri - e - e - - lei - - son,  
 lei - - - - son, Ky - - - -  
 e - - - - son, Ky - - - -  
 - - - - son, *ff* *ff* *ff*

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84

*pp*

Ky - ri - - e e - lei - - son,  
 - son, Ky - ri - - e e - lei - - son,  
 e e - lei - son, Ky - ri - - e e - lei - - son,  
 e e - lei - son, Ky - ri - - e e - lei - - son,

*dim.* *pp*

*Ped.* \* *Ped.* \* *Ped.* \*

89

Ky - - ri - - e e - lei - -  
 Ky - - - ri - - e e - lei - -  
 Ky - - ri - - e e - lei - -  
 Ky - - ri - - e e - lei - -

*f* *f* *f*

*Ped.* \* *Ped.* \*

94

*p*

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*on,* - son, *e - lei - -*

*mf*

*Ped.* \*

99

e - lei - son, e - lei - son, e - lei -

lei - son, e - lei - son, e - marc. lei -

son, e - lei - son, e - lei -

son, e - lei - son, e - lei -

*f*

*dim.*

*Rit.* \*

104

*poco a poco rit. al Fine*

son,

son, e - lei - son, *pp*

son,

son,

*poco a poco rit. al Fine*

*pp*

*f*

*Rit.* \*

111

*pp*

e - lei -

*pp*

son.

son.

lei - son.

*pp*

*f*

*Rit.*

1

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291

# GLORIA

Maestoso  $\text{d} = 108$

Et in terra pax,— pax ho -  
Et in terra pax,— pax ho -  
Et in terra pax,— pax b  
Et in terra pax,—

Maestoso  $\text{d} = 108$

*REDACTED*



7  
mi - ni - bus,— pax ho - mi      cresc.  
mi - ni - bus,— pax ho -      cresc.  
mi - ni - bus,—      decresc.  
mi - ni - l      mi - ni - bus —      bo - næ      vo - - lun -  
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12

ta - - - tis.

15

*p*

be - ne - di - ci - m'

be - ne - di -

Lau - da - mus te, *p*

be - ne -

*mf*

a - do -

te,

20

*mf*

ca - mus te, *pp*

ra.

gra - ti - as a - gi -

*glo - ri - fi - ca*

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25

*p dolce*

gra - ti - as a - gi - mus ti - - bi propter mag - - nam glo - ri - am  
 gra - ti - as a - gi - mus ti - - bi propter mag - - nam glo - ri - am  
 mus, a - gi - mus ti - - bi propter mag - - nam glo - ri - am  
 gra - ti - as a - gi - mus ti - - bi propter mag - - nam glo - ri - am

*pp*

31

tu - - - am, Do - mi - ne De - us, rex co-

tu - - - am, De - us,

tu - - - am, Do - mi - ne.

tu - - - am, Je - us,

*sf*

37

De - - us pa - ni - - po-tens, Do - mi - ne

om - - ni - - po-tens, Do - mi - ne

om - - ni - - po-tens, Do - mi - ne

pa - ter om - - ni

*f**f**s**p*

fi - - - li u - - ni - - ge - - ni - te, Je - - -

fi - - - li u - - ni - - ge - - ni - te, Je - - -

fi - - - li u - - ni - - ge - - ni - te, Je - - -

fi - - - li u - - ni - - ge - - ni - te, Je - - -

*Ad.* \* *Ad.* \* *Ad.*

- su Chris - - te, Do - - mi - ne dolce

- su Chris - - te,

su Chris - - te,

su Chris - - -

*Ad.* \* *Ad.* \* *Ad.*

ag - - - nus i - us pa - - - tris,

ag fi - - li - us pa - - - tris,

fi - - li - us pa - - - tris,

e - - us, ag - - nus is

*p* *Ad.* \* *Ad.* \*

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56

qui tol - lis pec - ca - - - ta mun - di, qui tol - lis pec -  
 mi - se - re - - - re,  
 qui tol - lis pec - ca - - ta mun - - - di, mi - se - - -  
 pa - tris qui tol - lis pec - ca - - ta mun - di, mi - se - - -

61

ca - - ta mun - di, sus - - ci - pe de - pre -  
 sus - - ci - - pe de -  
 re - - re no - - bis, sus - - ci - pe de -  
 re - - re no - - bis, sus - - ci - pe de -

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66

o - - nem stram,  
 o - - stram,  
 o - - stram, Solo  
 no - - stram,

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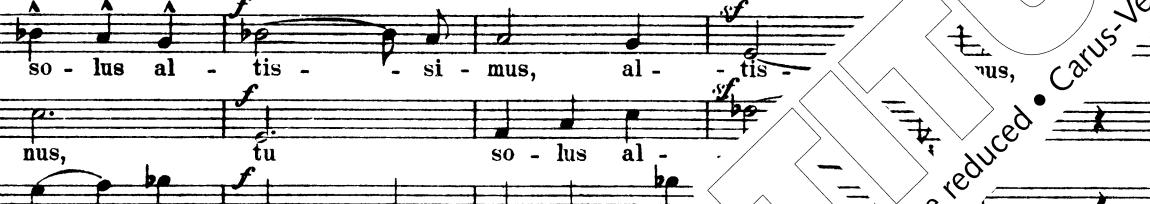
am tu so - - lus san - ctus, tu so - lus Do - - mi -  
 am tu so - - lus san - ctus, tu, tu  
 am tu so - lus san - ctus, tu so - lus Do - - mi -  
 am tu so - lus san - ctus, tu so - lus Do - - mi -

*p* cresc.



nus, tu so - lus al - - tis -  
 so - lus al - tis - si - mus, al - tis -  
 nus, tu so - lus al -  
 nus, tu so - lus, so - lus

*f*



Je - - s  
 Je - - te.  
 Je - - te. Cum san - cto spi - ri -  
 chris - te.

*poco animato*  $\text{d} = 126$

*f marc.*

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106

*f marc.*

Cum san - - -

tu in glo - ri - a De - i pa - tris, a - - - men, cum

112

cto spi - - ri - tu in glo - ri - a

san - cto spi - ri - tu in glo - ri -

pa - tris,

118

*f marc.*

Cum ss - - -

a - - - -

spi - - ri - tu in

san - cto - - - -

a - - - men,

123

Musical score for 'Gloria' from the Mass of St. John the Baptist by J.S. Bach. The score consists of five staves of music for voices and organ. The vocal parts include Soprano, Alto, Tenor, Bass, and Organ. The lyrics are as follows:

glori - a De - i pa - triis, a - - - men, a - men,  
cum san - cto spi - ri - tu in glo - ri -  
glo - ri - a De - i pa - triis, a - - - men, a - men,

*marc.*

Cum san -

128

A musical score for four voices (SATB) and organ. The lyrics are as follows:

a - men, cum san - et  
a De - i pa - tris,  
a - - - men, a - - men,  
cto spi - - ri - tu

The score consists of four staves: soprano, alto, tenor, bass, and organ. The organ part features a prominent bassoon-like line. The vocal parts sing in homophony, with some melodic variation between them.

133

pa - tri - a - - - men, a - - - men, cum san - cto  
 cum san - cto spi - ri - tu in glo - ri - a De - i  
 a - men, a - men, a - men,  
 cto spi - ri - tu in glo - ri - a De - i pa - tri -

spi - ri - tu in glo - ri -  
 pa - - - tris, a - - - p -  
 cum san - cto  
 a - - - men, spi - ri -  
 R.

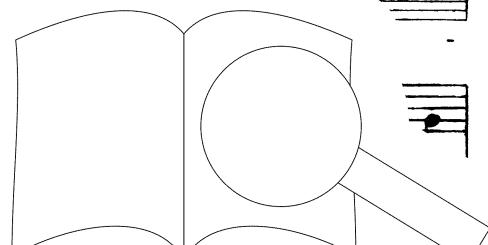
pa - tri - a - - - men, cum san - -  
 spi - ri - a De - i pa - - - tris,  
 glo - - - -  
 pa - - - tris, a - - -  
 in glo - ri - a

1

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154

eto spi - ri - tu, cum san - - cto  
 a - men, cum san - - cto  
 men, in glo - ri - a De - i pa -  
 - tris, in glo - ri - a De - i pa -

*p.*

159

spi - - ri - tu in glo - ri - a De - i  
 spi - - ri - tu in glo -  
 - tris, in glo - ri - a  
 - tris,

*p.*

164

a - - - men,  
 pa - - - men,  
 a - - - men,  
 - tris, cum

*ff*

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glori - a De - i pa - tris, a - - men,  
 glori - a De - i pa - tris, a - - men,  
 glori - a De - i pa - tris, a - - men,  
 glori - a De - i pa - tris, a - - men,

190

a - men, a - - men,  
 a - men, a - - men,  
 a - men, a - - men,  
 a - men, a - - men,

195

a - men, a - - men,  
 a - r - men.  
 a - - men.



a - men, a - - men,  
 a - men, a - - men,  
 a - men, a - - men,  
 a - men, a - - men,

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195

a - men, a - - men,  
 a - r - men.  
 a - - men.



# CREDO

Andante  $\text{♩} = 84$

Pa-trem om-ni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -

Pa-trem om-ni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -

Pa-trem om-ni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -

Pa-trem om-ni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -

Andante  $\text{♩} = 84$

5

bi - li - um om - ni - um et in - vi - si - bi - li

bi - li - um om - ni - um et in - vi - si - b

bi - li - um om - ni - um et in -

bi - li - um om - ni - um

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9

fi - i u - ni - ge - ni - tum,

Je - De - i u - ni - ge - ni - tum,

li - um De - i u - ni - ge - ni - tum,

ris - tum fi - li - um

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12

et ex pa-tre na - - tum an-te om-ni-a sae - cu-la. De - um de  
 et ex pa-tre na - - tum an-te om-ni-a sae - cu-la. De - um de  
 et ex pa-tre na - - tum an-te om-ni-a sae - cu-la. De - um de  
 et ex pa-tre na - - tum an-te om-ni-a sae - cu-la. De - um de

*f*

15

*Ad.* \* *Ad.* \* *Ad.*

De-o, lu-men de lu-mi-ne, De-um ve - rum de De-o  
 De-o, lu-men de lu-mi-ne, De-um ve - rum de De-o  
 De-o, lu-men de lu-mi-ne, De-um ve - rum  
 De-o, lu-men de lu-mi-ne, De-um ve - rum  
*mf*

19

ge - ni-tum, r substan - ti-a - lem pa - tri,  
 ge - ni-tum con-sub - stan - ti-a - lem pa - tri,  
 ge - tum, con-sub - stan - ti-a - lem pa - tri,  
 fa - etum, con-sub - stan

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per quem om-ni-a fa - eta sunt, qui prop-ter nos ho - mi-nes et prop-ter no - stram sa-

per quem om-ni-a fa - eta sunt, qui prop-ter nos ho - mi-nes et prop-ter no - stram sa-

per quem om-ni-a fa - eta sunt, qui prop-ter nos ho - mi-nes et prop-ter no - stram sa-

per quem om-ni-a fa - eta sunt, qui prop-ter nos ho - mi-nes et prop-ter no - stram sa-

lu - tem de - scen - dit de coe - lis,

lu - tem de - scen - dit de coe - lis,

lu - tem de - scen - dit de coe -

lu - tem de - scen - dit de coe -

coe - lis,

coe -

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PROBE

PROBE

PROBE

PROBE

36 Adagio  $\text{♩} = 63$ Solo *p dolce*

Et in - car-na-tus est de spi-ri-tu san - cto ex Ma-

Solo *p dolce*

Et in - car-na-tus est de spi-ri-tu san - cto ex Ma-

Adagio.  $\text{♩} = 63.$ *pp*

41

ri - a vir - gi - ne: et ho - mo fa - ctus er  
 ri - a vir - gi - ne: et ho - mo fa - et  
 Solo *p* et ho - mo, et ho - mo fa -  
 et ho - mo, ho - mo fa -

45

fi - - - - ti - am pro  
 fi - - - - ti - am pro  
 fi - - - - ti - am pro

xus

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47

no - bis      sub Pon-ti - o Pi - la - - to pas - sus et se -  
 no - bis      sub Pon-ti - o Pi - la - - to pas -  
 no - bis      sub Pon-ti - o Pi - la - - to pas -  
 no      bis      sub Pon-ti - o Pi - la - - to

50

pul - tus est,  
sus et se-pul - tus est,  
sus et se-pul - tus est,  
pas - sus et se - pul-tus est,

pas - sus,  
pas - sus,  
pas - sus,  
pas - sus, pas-sus

54

sus et se - pul est.

et f est.

tus est.

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PR

BR

Open book icon

57 Tempo I

Et re-sur-re-xit ter-ti-a di - e

Et re-sur-re-xit ter-ti-a

Tempo I

Et re-sur-re-xit ter-ti-a di - e

*f*

*les.*

60

se-cun-dum scri-ptu-ras et a-scen

Et re-sur-re-xit ter-ti-a di - e

di - e se-cun-dum scri-ptu-ras

se-cun-dum scri-

*et* *'t* *u-* *coe-lum,*

*ff*

*les.*

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63

se-det ad dex-tris,

se-det tris,

se-d tris,

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am pa

*sf*

66

et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -  
 et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -  
 et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -  
 et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di -



69

ca - re vi - vos et mor - tu - os,  
 ca - re vi - vos et mor - tu -  
 ca - re vi - vos et mor -  
 ca - re vi -

*marc.*



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72

reg - ni non fi - nis, et in spi - ri - tum san - etum  
 reg - ni fi - nis, et in spi - ri - tum san - etum  
 fi - nis, et in spi - ri - tum san - etum  
 rit - fi - nis, etum

*p*

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84

eu - tus est, qui lo - cu - - tus est  
 qui lo - cu - tus est, qui lo - cu - tus est  
 qui lo - cu - tus est, qui lo - cu - tus est  
 qui lo - cu - tus est, qui lo - cu - tus est

*f*

Ped. \* Ped. \* Ped. \*

86

per pro - phe - - tas.  
 per pro - phe - - tas.  
 per pro - phe - - tas. *p*  
 per pro - phe - - tas. *F*

etam ca -  
 etam san - etam ca -

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Ped. \* Ped. \* Ped. \*

89

u - - nam li - cam et a - po - sto - li - cam ec - cle - si -  
 u - - nam li - cam et a - po - sto - li - cam ec - cle - si -  
 - po - sto - li - cam ec - cle - si - am,

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Ped. \* Ped. \*

92

am, in re - mis - si - o - nem pec - ca -  
 am, con - fi - te-or u - num bap - tis - ma  
 in re - mis-si - o - nem pec - ca -  
 fi - te-or u - num bap - tis - ma in re - mis-si - o - nem pec - ca -

95

to - rum, et ex - spec - cresc.  
 pec - ca - to - rum, et ex - s' et - es -  
 rum, et et - re - sur - rec - ti -  
 to - rum, et et - re - sur - rec - ti -

98

o - nem mor rum, et ff.  
 o - nem rum, et ff.  
 o - rum, et ff.

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xxd.

101 Maestoso

Musical score for voices and piano. The vocal parts are labeled 'vi' (measures 101-102) and 'tam, et vi' (measure 103). The piano part consists of eighth-note chords. Measure 103 includes dynamic markings 'p' and 'f'.

Maestoso

Musical score for voices and piano. The vocal parts are labeled 'tam' (measures 104-105). The piano part consists of eighth-note chords. Measure 105 includes dynamic markings 'p' and 'f'. The measure number '104' is written above the vocal line.

104

\* Led.

\* Led.

Musical score for voices and piano. The vocal parts are labeled 'tam ven tu' (measures 106-107). The piano part consists of eighth-note chords. Measure 107 includes dynamic markings 'p' and 'f'. The measure number '106' is written above the vocal line.

106

\* Led.

Musical score for voices and piano. The vocal parts are labeled 'sae cu a men, a' (measures 108-109). The piano part consists of eighth-note chords. Measure 109 includes dynamic markings 'p' and 'f'. The measure number '108' is written above the vocal line.

108

\* Led.

Musical score for voices and piano. The vocal parts are labeled 'sae a men, a' (measures 110-111). The piano part consists of eighth-note chords. Measure 111 includes dynamic markings 'p' and 'f'. The measure number '110' is written above the vocal line.

110

\* Led.

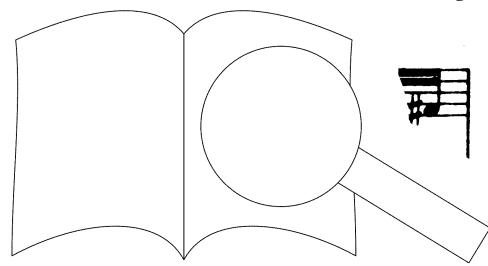
Musical score for voices and piano. The vocal parts are labeled 'sae a men, a' (measures 112-113). The piano part consists of eighth-note chords. Measure 113 includes dynamic markings 'p' and 'f'. The measure number '112' is written above the vocal line.

112

\* Led.

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men, et vi - tam ven -  
 men, et vi - tam ven -  
 men, et vi - tam ven -  
 men, et vi - tam ven -

*sf* *sf* *sf*

Reed.

tu - ri sae - cu-li, a -  
 tu - ri sae - cu-li, a -  
 tu - ri sae - cu-li, a -  
 tu - ri sae - cu-li, a -

*sf*

Reed.

men.  
 men.  
 men.



## SANCTUS

**Adagio** ♩ = 60

*pp dolce*

San - etus,  
San - etus,  
San - etus,  
San - etus,

**Adagio** ♩ = 60

*pp dolce*

san - etus, san -  
san - etus, san -  
san - etus, san -  
san - etus, san -

6

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10

Ped. \* Do De - us,  
De - us,  
De - us,  
mi - nus

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14

De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et  
 De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et  
 De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et  
 De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et

18

*Led.* \**Led.*

ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et  
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et  
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et  
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et

22

*Led.* \*

tu - a. o san - na, o - san - na in ex -  
 tu - o - san - na, o - san - na in ex -  
 tu - na, o - san - na, o - san - na in ex -  
 na, o - san - na, o - san - na in ex -

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14

De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et  
 De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et  
 De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et  
 De - - us Sa - ba - oth. Ple-ni sunt coe - li, coe - li et

18

*Led.* \**Led.*

ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et  
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et  
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et  
 ter - ra glo - ri - a tu - a, ple - ni sunt coe - li, coe - li et

22

*Led.* \*

tu - a. o san - na, o - san - na in ex -  
 tu - o - san - na, o - san - na in ex -  
 tu - na, o - san - na, o - san - na in ex -  
 na, o - san - na, o - san - na in ex -

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26

cel sis, o - san na, o -  
Ped. \* Ted. \* Ted.

cresc.

san-na, o - san-na in ex - cel-sis.  
san-na, o - san-na in ex - cel-sis.  
san-na, o - san-na in ex - cel-sis.  
san-na, o - san-na in ex - cel-sis.

28

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9

Solo dolce  
Be - ne - di - ctus qui ve - - nit, qui ve - nit in  
Solo marc.  
Be - ne -

Solo dolce  
Be - ne - di - ctus qui ve - - nit,

*p*

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

14

no - mi-ne Do - - mi - ni, qui ve -  
di - ctus qui ve - - nit, ve - nit in no - Solo r  
qui ve - nit in no - mi .

*Led.* \*

*Led.* \* *Led.* \*

19

no - mi-ne *Dc* - di - ctus, be - ne - di - ctus,  
ve - nit, - nit, be - ne - di - ctus,  
ve - qui ve - nit in no - mi-ne Do - - mi - ni,  
ne - di - ctus qui ve

*Led.* \* *Led.* \* *Led.* \* *Led.*

25

be - ne - di - etus qui ve - nit in no - mi - ne\_ Do - - mi -  
 be - ne - di - etus qui ve - nit in no - mi - ne\_ Do - - mi -  
 be - ne - di - etus qui ve - nit in no - - mine Do - - mi -  
 ni, qui ve - nit, qui ve - nit in no - mi - ne\_ Do - - mi -.

30

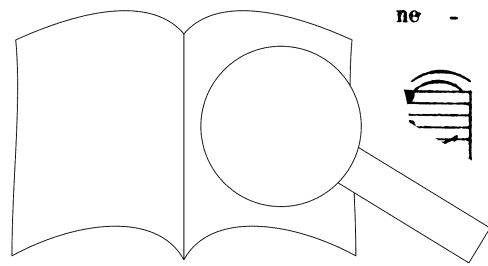
ni.  
 ni.  
 ni.  
 dolce  
 Be - ne - di - etus qui ve - nit, qui  
 ni.  
 Be - ne - di - etus qui ve - nit, qui

35

ve - nit in ne - mini. Be -  
 ve - ni\_ Do - - mini. Be - ne -  
 no - mine Do - - mini. Be - ne - di -  
 ne -

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40

cresc.

- ne - di - etus, be - ne - di - etus qui ve - nit, qui  
 di - etus, be - ne - di - etus qui ve - nit in no - mine  
 etus qui ve - nit, qui ve - nit, ve - nit in  
 di - etus qui ve - nit in no - mine Do-mi-ni, qui ve - nit, qui  
 cresc.

*Ad.* \*

45

ve - nit in no - mi - ne Do - mi - ni.  
 Do - mi - ni, in no - mi - ne Do - mi -  
 no - mi - ne, in no - mi - ne Do -  
 ve - nit in no - mi - ne Do

49

Tutti O-sanna in - san - na, o - san - na.  
 Tutti O-san - na, o - san - na  
 Tutti sis, o - san - na  
 Tu cel - sis, o - san - na

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*PROBE*

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54

O-sanna in ex - cel - sis, o - san - na, o - san - na in ex -  
in ex - cel - sis, o - san - na, o - san - na in ex -  
O-sanna in ex - cel - sis, o - san - na, o - san - na in ex -  
O-sanna in ex - cel - sis in ex - cel - - -

*Re.* \* *Re.* \*

60 *rit.*

cel - - sis. - - -  
cel - - sis. - - -  
cel - - sis. - - -

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# AGNUS DEI

**PROBE**

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**REVIEW**

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Andante  $\text{♩} = 72$

Ag-nus De-i, — qui —  
Ag-nus De-i, — qui —  
Ag-nus De-i, — qui —  
Ag-nus De-i, — qui —

Andante  $\text{♩} = 72$

$p$

$\text{Ped.}$

tol - - - lis, — pec - ca - - ta  
tol - - - lis — lis pec - ca - - ta  
tol - - - — qui tol - lis pec - ca - - ta  
tol - — qui tol - lis pec - ca - - ta

$\text{cresc}$

9

mun - - - di, mi - - se - re - re cresc.

mun - - - di, mi - - se -

mun - - - di,

mun - - - di,

13 *led.* \* *led.* \* cresc.

no - - - bis, mi - se - re -

re - - - re, mi - se - r e,

mi - - - se - re - re, mi - - -

mi - - -

16 *led.* \* *led.* \* *led.* \* *led.* \*

re - - - bis.

re - - - no - - -

re - - - no - - -

*f*

cresc.

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19

*p*

Ag - nus De - i, qui —  
bis. Ag - nus De - i, qui  
bis Ag - nus De - i, qui —  
Ag - nus De - i, qui

23 *Led.*

tol - - - lis, qui tol -  
tol - - - lis, qui te -  
tol - - - lis, qui ec -  
tol - - - lis, pec -

26 *f*

ca - - - t di,  
ca - - - di,  
ca - - - di,  
ca - - - di,

*bz.*

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29

mi - - - se - re - - - re  
 mi - - - se - re - - - re no - - - bis, mi - - - se -  
 mi - - - se - re - - - re no - - -

33

no - bis, mise - re - re, mi - se - re -  
 re - re, mise - re - re, mi - se - re -  
 bis, mise - re - re, mi - se - re -

37

re - re, re - re, no - - bis.  
 re - re, no - - bis. Ag-nus  
 re pp no - - bis. Ag-nus  
 mi - se - re - i

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42

*p*

Ag-nus De - i,  
qui tol - - -

Ag-nus De - i,  
qui tol - - -

De i,  
qui tol - - -

De i,  
qui tol - - -

*pp*

*Ad.*

46

*f*

lis, qui tol - lis pec - ca -

lis, qui tol - lis pec - ca -

lis, qui tol - lis pec -

lis, qui tol - lis pec -

*f*

*Ad.*

49

*b6.*

mun - - - Ag - nus De - i,

mun - - - Ag - nus De - i,

mun - - - Ag - nus De - i,

mun - - - Ag - nus De - i,



53

ag-nus De-i, qui tol - lis pec - ca - ta mun - di,  
 ag-nus De-i, qui tol - lis pec - ca - ta mun - di,  
 ag-nus De-i, qui tol - lis pec - ca - ta mun - di,  
 ag-nus De-i, qui tol - lis pec - ca - ta mun - di,

*p*

Led. \*

59

Led.

*p*

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65 Listesso tempo

*p tranquillo*

do - bis pa - - - cem,

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AUSGABE  
QUALITÄT  
GEGENÜBER  
ORIGINAL  
EVTL. GEMINDET

*p*

do - na no - - bis pa - - cem,  
do - na no - - bis pa - - cem,

*sempre p*

*Led.* \* *Led.* \* *Led.* \*

do - na no - - bis pa - - cem  
do - na no - - bis, no - - bis  
do - na no - bis, no -

*Led.* \* *Led.* \*

*dolce* *Led.* do - na pa - - cem, do - -  
cem, *Led.* pa - - cem,

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

*Led.* \* *Led.* \* *Led.* \*

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81

na pa - - cem, do - na  
 do - na pa - - cem, do - na  
 Do - - na no - bis pa - - cem, do - na  
 do - - na, do - na pa - - cem,  
*mf*

85

no - - bis pa - - cem, do - - na  
 — do - na pa - - cem, do - -  
 pa - - cem, do - - na no - - bis, —  
 do - - na no - - bis, —  
*f*

89

*marc.* do - na.  
 do - - na pa - - cem,  
 do - - cem, do - na, do - na  
 do - - bis, no - - bis pa - - cem,  
 - cem, do -  
*f*

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93

do - na - no - bis pa - - - - - cem,  
pa - cem,  
do - na - no - bis pa - - cem,  
do - na - no - bis pa - - cem,  
do - na - no - bis pa - - cem,  
no - - bis pa - - cem, do - - na - pa - cem,

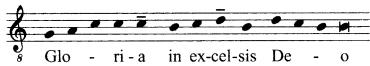
97 *Red.*

do - na no - bis

The image contains several musical staves. The top staff features a large letter 'B' and a smaller letter 'E'. A diagonal line of text runs across the middle of the page, reading 'Ausgabequalität gegenüber Original evtl. gemindert • Eva'. The bottom staff shows a series of eighth notes and sixteenth notes. To the right of the music, there is a large, open book icon with a circle on its left page.

## Aufführungspraktischer Hinweis:

Auch bei Aufführungen außerhalb des Gottesdienstes ist es allein schon wegen des Sinnzusammenhangs notwendig, den Ordinariumssätzen Gloria und Credo die Intonationen voranzustellen. Für das Gloria könnte sich zum Beispiel die folgende, in Rheinbergers Komposition melodisch aufgegriffene Intonation eignen:<sup>1</sup>



Als Einleitung zum Credo sei folgende Intonation empfohlen, die einen guten Anschluß gewährleistet.<sup>2</sup>

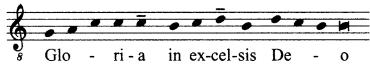


<sup>1</sup> Transponierte und transkribierte Fassung aus der Messe *In Festis Duplicibus*. 1. Die Originalfassung dieser Intonation findet sich beispielsweise im *Liber usualis* (Rom, Tournai [o. J.]), S. 24.

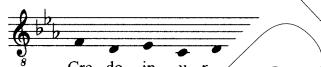
<sup>2</sup> Die Intonation stammt aus dem *Credo I.* und ist ebenfalls transponiert und transkribiert. Auch deren Originalfassung ist u.a. im *Liber usualis*, S. 62, wiedergegeben.

## Note for performance:

Even at non-liturgical performances it is necessary, if only in order to make verbal sense, for the Gloria and the Credo to be preceded by their opening words intoned to plainchant. For the Gloria the following intonation, which is melodically in Rheinberger's composition, w



As introduction to the Credo it is recommended, as it leads suitably



<sup>1</sup> Transposed. The original version is found in several sources. It is included, From the th: *In Festis Duplicibus*. 1. Rome, Tournai [n. d.], p. 24.

<sup>2</sup> Transcribed. The original version of the *Liber usualis*, p. 62, and in several

