

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

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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).

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 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).

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** ♩ = 100

**Tutti. *p dolce***

Sopran Ky - - - ri - - e e -

Alt Ky - - - ri - - e e -

Tenor Ky - - - ri - - e e -

Bass Ky - - - ri - e

**Molto moderato** ♩ = 100

*p tranquillo*

5

lei - - son, e -

lei - - son, e -

son, e - lei - - son, e -

son, e - lei - - son, e -

son, e - lei - - son, e -

son, e - lei - - son, e -

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

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,

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

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

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

*ad.* \*

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

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

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

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

*dim.* *p*

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

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

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

*cresc.* e e - lei - son, e - lei - son, e - lei - son, e -

*cresc.*

*Red.* \*

- son, e - lei - son.

- son, e - lei - son.

e - lei - son.

lei - son.

*p*

*Solo*

*Solo* Chris - te e - lei - son,

Chris - te e - lei - son,

*Solo* e -

*Solo* Chris - te e - lei -

*Red.* \*

*Red.* \*

Chris - te, Chris - te e - lei - son, e -

Chris - te, Chris - te e - lei - son, e - lei - son, e -

lei - son, Chris - te, Chris - te, Chris - te e -

son, Chris - te e - lei - son, Chris - te e - lei - son, e - lei -

*mf*

*f*

*And.*

44

*Tutti*  
lei - - - son. Chris - - - lei - - - e -

lei - - - son. Chris - te e - -

lei - son, Chris - te e - lei - son *Tutti mf*  
Chris - - te e -

*p*

Chris - te e - lei - - son, Chris - te e - lei - -

lei - - son, e - lei - - son, Chris - te e - lei - - son, Chris - te e -

*Tutti f* Chris - te e - lei - - son, Chris - te e - lei - - son, Chris - - te, *sf*

lei - - son, e - lei - - son, Chris - te e - lei - - son, Chris - te e -

*f*

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

son, e - lei - - - son, Chris - te, Chris - te e - lei - -  
 lei - son, e - lei - son, e - lei - son, Chris - te, Chris - te e - lei - son, e -  
 Chris - te e - lei - son, e - lei - son, Chris - te, Chris - te e - lei - son, e -  
 lei - son, e - lei - son, e - lei - son, Chris - te, Chris - te e -

*dim.* *p*





*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*

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

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

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

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

*cresc.*

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

[illegible]

*poco a poco rit. al Fine*

The image displays a page from a musical score for the opera 'L'Alceste' by Christoph Willibald Gluck. The score is written for voice and piano. The vocal part includes lyrics in French: 'son, e - lei son, e lei son, e - lei - -'. The piano part features a melody with the word 'douce' (sweet) and dynamic markings such as 'pp' (pianissimo) and 'a poco rit. al fine' (a little ritardando to the end). Large, stylized white letters 'L' and 'A' are overlaid on the score, likely representing the title 'L'Alceste'. The score is written on multiple staves, with the vocal part in the upper staves and the piano accompaniment in the lower staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

# GLORIA

Maestoso ♩ = 108

Et in ter-ra pax,— pax ho -

Et in ter-ra pax,— pax ho -

Et in ter-ra pax,— pax ho

Et in ter-ra pax,— pax ho -

Maestoso ♩ = 108

7

bus,— ho - - mi - ni - bus — bo - nae vo - - lun -

mi - - ni - bus,— ho - - mi - ni - bus — bo - nae vo - - lun -

mi - - ni - bus,— pax ho - - mi - ni - bus — bo - nae vo - - lun -

mi - ni - bus,— pax ho - - mi - ni - bus — bo - nae vo - - lun -

ta - - - - - tis.

ta - - - - - tis.

ta - - - - - tis.

ta - - - - - tis.

*ff* *f*

*Ad.* *\* Ad.*

be - ne - di - ci - mus te, *mf* a - do -

ne - ci - mus te, *p*

glo - ri - fi - ca - mus te, *mf*

glo - ri - fi - ca - mus te, *pp*

ra - mus te, *mf* gra - ti - as a - gi -

glo - ri - fi - ca - mus te,

*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

*pp.* gra - ti - as a - gi - mus ti - - - bi propter mag - - nam glo - ri - am

*pp.*

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

tu - - - am, Do - mi - ne De - us, rex ce - les - - tis,

tu - - - am, De - us rex coe - les - - tis,

tu - - - am, Do - mi - ne, rex ce - les - - tis,

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

*f* *mf*

*Ad.* \*

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

*p*

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

*p*

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

*p*

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

*p*

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

*f* *sf* *p*

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

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 -

- su Chris - te, Do -

- su Chris - te, De - us

su Chris - te, De - us

su Chris - te, De - us

ag - nus De - i, fi - li - us pa - tris,

ag - nus De - i, fi - li - us pa - tris,

ag - nus De - i, fi - li - us pa - tris,

Do - mi - ne De - us, ag - nus De - i, fi - li - us

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 - -

ca - - ta mun - di, sus - ci - pe de - pre - ca - ti -

sus - pe de - re - ca - - ti -

re - - re no - bis, sus - ci - pe de - pre - ca - - ti -

re - - re bis, sus - pe de - pre - ca - - ti -

no - - - stram,

o - - - nem no - - - stram,

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

o - - - nem no - - - stram, qui se - des ad

cresc. f dim. p

qui se - des ad  
 qui se - des ad dex - te - ram pa - tris, — mi - se -  
 qui se - des ad dex - te - ram pa - tris,  
 dex - te - ram pa - tris, mi - se - re - re,

dex - te - ram pa - tris, mi - se - re - re, mi - se -  
 re - re no - bis, mi - se - re - re, mi - se - re -  
 mi - se - re - re, mi - se - re - re, mi - se - re -  
 mi - se - re, mi - re - re, mi - se - re -

no - bis. Tutti Quo-ni-  
 re no - bis. Tutti Quo-ni-  
 re no - bis. Tutti Quo-ni-  
 re no - bis. Tutti Quo-ni-  
 re no - bis. Quo-ni-



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 -

cresc.

94

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

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

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

su Chris - te.

Je - su Chris - te.

Je - su Chris - te. Cum san - cto spi - ri -

Je - su, Je - su Chris - te.

poco animato ♩ = 126

*f marc.*  
Cum san - -  
tu in glo-ri-a De-i pa-tris, a-men, cum

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

125

The musical score is written for four parts: Soprano, Alto, Tenor, and Piano. The vocal parts are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are in Latin: "glo - ri - a De - i pa - - tris, a - - men, a - men, cum san - cto spi - - ri - tu in glo - - ri - glo - ri - a De - i pa - - tris, a - - men, a - men, Cum san -". The score includes a variety of musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f marc.*

glo - ri - a De - i pa - - tris, a - - men, a - men,

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

glo - ri - a De - i pa - - tris, a - - men, a - men,

*f marc.*

Cum san -

a - men, cum san - spi

a De - i tris, men, a - men,

a - - - men, a - men,

cto - ri - in glo - ri - a De - i

glo - ri - a De - i pa - tris, De - i

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

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

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

pa - tris 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 - tris

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

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

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

Red. \*

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

Red. \* Red. \*

169

cum san - -

cum san - - cto spi - - ri -

san - - cto spi - - ri - tu, cum san -

spi - - ri - tu in glo - ri - a, cum san -

*ff*

174

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

tu in glo - ri - a, glo ri - a De i pa - -

cto spi ri - tu in glo - ri - a De - i pa -

cto ri - tu in glo - a De - i pa -

tris, san - - cto spi - - ri - tu in

cum san - - cto spi - - ri - tu in

tris, cum san - - cto spi - - ri - tu in

tris, a - - men, a - - men, in

*ff*

Rel. \*

glo - ri - a De - i pa - tris, a - - - men,  
 glo - ri - a De - i pa - tris, a - - - men,  
 glo - ri - a De - i pa - tris, a - - - men,  
 glo - ri - a De - i pa - tris, a - - - men,

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

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

# CREDO

Andante ♩ = 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 ♩ = 84

5

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

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

bi-li-ni-um et in-vi-si-li-um *mf*

am om-ni-um et in u-num Do-mi-num *p*

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

Je-sum fi-li-um De-i u-ni-ge-ni-tum, *mf*

fi-li-um De-i u-ni-ge-ni-tum, *mf*

Je-sum Chris-tum fi-li-um De-i u-ni-ge-ni-tum, *mf*



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

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

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

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

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

De - o, lu-mi-ne, De-um ve - rum de De-o ve - ro,

ge - ni - tum, non fa - ctum, con-sub-stan - ti-a - lem pa - tri,

ge - ni - tum, non fa - ctum, con-sub-stan - ti-a - lem pa - tri,

ge - ni - tum, non fa - ctum, con-sub-stan - ti-a - lem pa - tri,

ge - ni - tum, non fa - ctum, con-sub-stan - ti-a - lem pa - tri,

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

*mf*

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

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

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

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

*ad.* \* *ad.* \* *ad.* \*

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

lu - tem de - scen - dit de coe - lis, *dim.*

lu - tem de - scen - dit de coe - lis, de - scen - dit *dim.*

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

*ad.* \* *ad.* \* *ad.* \* *ad.* \* *ad.* \* *ad.* \*

coe - lis, de - scen - dit de coe - lis.

coe - lis, de - scen - dit de coe - lis.

coe - lis, de - scen - dit de coe - lis. *p*

coe - lis, de - scen - dit de coe - lis. *p*

coe - lis, de - scen - dit, de - scen - dit de coe - lis.

*p* *pp*

36 Adagio  $\text{♩} = 63$

Solo *p dolce*

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

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

lis.

Adagio.  $\text{♩} = 63$ .

*pp*

41

ri-a vir-gi-ne: et ho-mo fa-ctus est, Tu-ti cru-ci-

ri-a vir-gi-ne: et ho-mo fa-ctus est, Tu-ti cru-ci-

et ho-mo, et ho-mo fa-ctus est, Tu-ti cru-ci-

ho-mo fa-ctus est, Tu-ti cru-ci-

fi-xus e-ti-am pro

fi-xus e-ti-am pro

fi-xus e-ti-am pro

fi-xus e-ti-am pro

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

pul - tus est, pas - sus, pas - sus, pas -

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

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

pas - se - pul-tus pas - sus, pas-sus

pul - tus est.

et se - pul - tus est.

et se - pul - tus est.

et se - pul - tus est.

57 Tempo I

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

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

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

Tempo I

*f*

*leg.* \*

*leg.*

60

se-cun-dum scri-ptu-ras et a-s-cen-dit in coe-

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

di - - e

se-cun-dum scri-ptu-ras et a-s-cen-dit in coe-lum,

se-cun-dum scri-ptu-ras et a-s-cen-dit in coe-lum,

*ff*

*leg.* \*

se - det ad dex-te-ram pa - - tris,

ad dex-te-ram pa - - tris,

se - det ad dex-te-ram pa - - tris,

se - det ad dex-te-ram pa - - tris,

*sf*

*marc.*

*mf*

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

*mf*

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

*mf*

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

*mf*

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

*marc.*

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

*marc.*

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

ca - re vi - set mor - tu - os cu - jus

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

*leg.* \*

*leg.* \*

*reg.*

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

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

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

non e - rit - fi - nis, et in spi - ri - tum san - ctum

*sf*

*leg.* \*

*leg.* \*



cu - tusest, 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*

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

per pro - phe - - tas.  
 per pro - phe - - tas.  
 per pro - phe - - tas.  
 per pro - phe - - tas.

*p* Et u - nam san - ctam ca -  
*p* Et u - nam san - ctam ca -

*dim.* *p*

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

nam San - ctam ca - tho - - li - cam et a - po - sto - li - cam ec - cle - - si -  
 u - - nam San - ctam ca - tho - - li - cam et a - po - sto - li - cam ec - cle - - si -  
 tho - - li - cam et a - po - sto - li - cam ec - cle - - si - am,  
 tho - - li - cam et a - po - sto - li - cam ec - cle - - si - am, con -

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



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-to-

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

*Red.* \*

to-rum, et ex-spec-to re-sur-rec-ti-

pec-ca-to-rum, et ex-spec-to re-sur-rec-ti-

to-rum, et ex-spec-to re-sur-rec-ti-

to-rum, et ex-spec-to re-sur-rec-ti-

*Red.* \*

o-mor-tu-o-rum, et

o-mor-tu-o-rum, et

o-nem mor-tu-o-rum, et

o-nem mor-tu-o-rum, et

*Red.* \*

101 **Maestoso**

vi - - - tam, et vi - - -

vi - - - tam, et vi - - -

vi - - - tam, et vi - - -

vi - - - tam, et vi - - -

**Maestoso**

104

tam ven - tu - ri

tam ven - tu - ri

tam ven - tu - ri

tam ven - tu - ri

106

sae - cu - li, a - men, a

sae - cu - li, a - men, a

sae - cu - li, a - men, a

sae - cu - li, a - men, a

men, et vi-tam ven-

men, et vi-tam ven-

men, et vi-tam ven-

men, et vi-tam ven-

Ped. \*

tu-ri sae-cu-li, a-

tu-ri sae-cu-li, a-

tu-ri sae-cu-li, a-

tu-ri sae-cu-li, a-

men.

men.

men.

Ped. \*

# SANCTUS

Adagio ♩ = 60

*pp dolce*  
San - ctus,  
*pp*  
San - ctus,  
*pp*  
San - ctus,  
*pp*  
San - ctus,

Adagio ♩ = 60

*pp dolce*

6  
san - ctus, san - ctus  
san - ctus, san - ctus  
san - ctus, san - ctus  
san - ctus

*pp*  
Do - mi - nus  
Do - mi - nus  
Do - mi - nus  
Do - mi - nus

*sp*  
De - us,  
*sp*  
De - us,  
*sp*  
De - us,  
*sp*  
De - us,

*cresc.*  
*pp*  
Do - mi - nus  
Do - mi - nus  
Do - mi - nus  
Do - mi - nus

14

Deus Sabaoth. Ple-ni sunt coe-li, coe-li et

Deus Sabaoth. Ple-ni sunt coe-li, coe-li et

Deus Sabaoth. Ple-ni sunt coe-li, coe-li et

Deus Sabaoth. Ple-ni sunt coe-li, coe-li et

15

18

[illegible]

26

cel - sis, o - san - na, o -

cel - sis, o - san - na, o -

cel - sis, o - san - na, o -

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

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*Leg.* \* *Leg.* \* *Leg.* \*

28

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, san - na in ex - cel - sis.

*Leg.* \*

## BENEDICTUS

Andante ♩ = 69

Andante ♩ = 69

*p* *dolce*

*Leg.* \*

*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,

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

no - mi-ne Do - - mi - ni, qui ve - nit in  
di - ctus qui ve - - nit, ve - nit in no - mi-ne Do - mi - ni, qui  
*Solo dolce*  
Be - di - ctus qui  
qui ve - nit no - mi - ne Do - mi - ni,  
*mf*  
Ped. \* Ped. \*

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

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

*sf* be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -  
*sf* be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -  
*sf* be - ne - di - ctus qui ve - nit in no - mine Do - mi -  
 ni, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.

*fp*

ni. ne - ctus qui  
 ni. qui ve - nit,  
 ni. Be - ne - li - c qui ve - nit,  
 Be - ctus qui nit, qui ve - nit, qui

*dolce*

ve in no - mi - ne Do - mi - ni. Be -  
 nit in no - mi - ne Do - mi - ni. Be - ne -  
 qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di -  
 ve - nit in no - mine Do - mi - ni. Be - - ne -

*cresc.*



ne - di - ctus, be - ne - di - ctus qui ve - nit, qui  
 di - ctus, be - ne - di - ctus qui ve - nit in - no - mine  
 - ctus qui ve - nit, qui ve - nit, ve - nit in  
 di - ctus qui ve - nit in no - mine Do - mini, qui ve - nit, qui

*cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

*And.* \*

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

*p* *f*

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

*p dolce*

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

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

rit.

cel

cel

sis.

sis.

rit.

p

pp

# AGNUS DEI

Andante ♩ = 72

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

Andante ♩ = 72

*p* *Red.*

5 *pp*  
tol - - -  
qui tol - lis pec - ca - - ta  
qui tol - lis pec - ca - - ta  
- lis, qui tol - lis pec - ca - - ta  
tol - - - lis, qui tol - lis pec - ca - - ta

*cresc.* *f*  
*Red.* \*

9

*p* *cresc.*

mun - - - di, mi - se - re - re

mun - - - di, mi - se -

mun - - - di,

mun - - - di,

*p* *cresc.*

13

*f* *no* - - - bis, mi - se - re - re, mi

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

*mf* mi - se - re - re, mi - se -

*f* mi - se - re - re, mi - se -

*f* *no* - - - bis.

*no* - - - re

*no* - - - re

*no* - - - re

*no* - - - bis.

*dim.* *p*

*p*  
Ag - nus De - i, qui  
bis. *p* Ag - nus De - i, qui  
bis *p* Ag - nus De - i, qui  
Ag - nus De - i, qui

23 *Red.*  
tol - - - lis, qui tol lis pec -  
tol - - - lis, qui tol lis pec -  
tol - - - lis, qui tol lis pec -  
tol - - - lis, qui tol lis pec -

ta mun - - - di,  
ca - - ta mun - - di,  
ca - - ta mun - - di,  
ca - - ta mun - - di,

The image displays a musical score for a piece titled "Mi se re re no bis" by Johann Sebastian Bach. The score is written for a vocal part and a keyboard instrument (likely harpsichord or organ). The vocal part is written on a single staff with a soprano clef. The keyboard part is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "mf" (mezzo-forte). The lyrics "Mi se re re no bis" are written below the vocal staff. The score is divided into measures by vertical bar lines. The overall style is Baroque.

[illegible]

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

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

De - i, qui tol - - -

De - i, qui tol - - -

*pp*

*mf*

*Red.*

lis, qui tol - lis pec - ca - ta

lis, qui tol - lis pec -

lis, qui tol - li pec - ca - ta

lis, tol - pec - - ta

*f*

*Red.*

*f*

*Red.*

*f*

*Red.*

mun - di, Ag-nus De - i,

- di, Ag-nus De - i,

mun - - di, Ag-nus De - i,

mun - - di, Ag-nus De - i,

*f*

*f*

*f*

*Red.*

*Red.*

*Red.*

*Red.*

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,

*Lead.* \* *Lead.* \*

*Lead.* \*

*Lead.* \*

*Lead.* \*

*Listesso tempo*

*tranquillo*

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

*Listesso tempo*  
*tranquillo*

*p*



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

*sempre p*

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

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

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

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

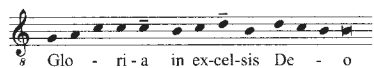
do - - na no - - bis pa - - - cem,  
do - - na no - - bis pa - - - cem,  
do - - na no - - bis pa - - - cem,



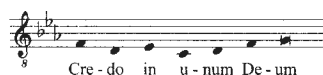


## Aufführungspraktischer Hinweis:

Auch bei Aufführungen außerhalb des Gottesdienstes ist es allein schon wegen des Sinnzusammenhanges 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>

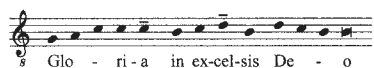


<sup>1</sup> Transponierte und transkribierte Fassung aus der Messe *In Festis Duplicibus*. 1. Die Originalfassung dieser Intonation findet sich beispielsweise im *Liber usualis* (Rom, Tournai [o.J.]), S. 24.

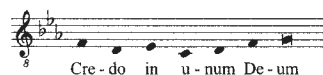
<sup>2</sup> Die Intonation stammt aus dem *Credo I*, und ist ebenfalls transponiert und transkribiert. Auch deren Originalfassung ist u. a. im *Liber usualis*, S. 62, wiedergegeben.

## 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 plainsong melodies. For the Gloria the following intonation, which is quoted melodically in Rheinberger's composition, would be suitable:<sup>1</sup>



As introduction to the Credo the following intonation is recommended, as it leads suitably into the music which follows:<sup>2</sup>



<sup>1</sup> Transposed and transcribed version from the Mass *In Festis Duplicibus*. 1. The original version of this intonation may be found in several sources. It is included, for example, in the *Liber usualis* (Rome, Tournai [n.d.]), p. 24.

<sup>2</sup> From the *Credo I*, also transposed and transcribed. The original version of this intonation may also be found in the *Liber usualis*, p. 62, and in several other sources.