

Messe in E op. 192

„Misericordias Domini“

Chorpartitur

→ cf Gabriel Rheinberger

1839–1901

Kyrie

Con moto ♩ = 84

p dolce

Soprano

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

Alto

Tenore

A musical score page featuring two vocal parts (Tenor and Basso) and a piano part. The Tenor part is in soprano clef, and the Basso part is in bass clef. The piano part includes a dynamic marking 'p' (piano). The vocal parts sing 'Ky - ri - e' and 'e - lei - - - son,' with the piano providing harmonic support.

Ky - ri - e, — Ky - ri - e _____ e - lei - son, Ky -

A musical score page showing two measures. The first measure starts with a forte dynamic (f) and a grace note, followed by a sustained note. The second measure begins with a piano dynamic (mf). The music is set in common time with a treble clef.

A musical score page for 'Kyrie' from a church service. The vocal parts include 'Lei - son,' and 'Ky - ri - e,' with dynamic markings 'f' and 'mf'. The piano part is indicated by a treble clef and a bass clef. The page is numbered '10' at the bottom.

A musical score page featuring a soprano vocal line, a piano part with a basso continuo line, and a cello part. The vocal line includes lyrics such as "son," "Ky - ri - e," and "Car - e." The piano part features a basso continuo line with sustained notes and a cello part with eighth-note patterns. The score is set against a background of geometric shapes like triangles and rectangles.

A musical score page featuring a treble clef staff with a key signature of one sharp. The lyrics "son, Ky ri" are written below the staff. To the right, there is a large bracketed section of the score with the text "be reduced" above it.

A musical score for 'The Star-Spangled Banner' featuring two staves of music with lyrics written below the notes. The lyrics are: "e - lei - son, Ky - ity may - son, e -". The music includes various dynamics like forte and piano, and rests.

A musical score page featuring two staves. The top staff begins with a forte dynamic (f) and a melodic line consisting of eighth and sixteenth notes. The bottom staff starts with a single eighth note followed by a melodic line of eighth and sixteenth notes. The page number '12' is at the top left, and the word 'Quartet' is written vertically along the right margin.

A musical score page featuring two staves. The top staff shows a vocal line with lyrics "e - lei - son, ____" and a piano line with a bass clef and a key signature of one sharp. The bottom staff shows a vocal line with lyrics "e - lei - son, ____" and a piano line with a treble clef and a key signature of one sharp. Measures 11 and 12 are shown, with measure 12 ending on a fermata over the piano's eighth-note bass line.

A musical score page for 'Kyrie' from a Mass setting. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a dotted half note followed by an eighth note, then continues with quarter notes. The piano part consists of sustained notes in the bass clef staff. The lyrics 'e - lei - son,' are written below the vocal line, and 'Ky - ri -' is written below the piano part.

A musical score page from Brahms' "Leise rieselt der Schne". The vocal line is in soprano C major, 2/4 time. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The lyrics "Leise rieselt der Schne" are written below the vocal line.

A musical score page featuring a melodic line on a treble clef staff. The key signature is A major (three sharps). The measure number 17 is at the top left. The first note has a grace-like flourish above it. The dynamic marking *p* (pianissimo) is placed over the second note. The measure ends with a fermata over the last note, followed by a repeat sign and the number 2, indicating a repeat of the previous section.

A musical score page showing a vocal line. The lyrics "e - lei -" are written below the notes. A dynamic marking "p" (piano) is placed under the first note of the line. The vocal line consists of several notes on the G, A, and B lines of the staff.

A musical score page featuring a soprano vocal line. The lyrics "Leise rieselt der Schne" are written in a flowing script across the top of the staff. Below the script, the lyrics "Leise rieselt der Schne, es - schne - en - - -" are printed in a standard font. The musical notation consists of a single melodic line on a five-line staff, accompanied by a basso continuo line at the bottom. The score is set against a background of decorative, geometric patterns.

A musical score page featuring a single staff of music. The lyrics "Gigabequa ri - e _ e - lei - -" are written below the staff. The music consists of six notes on the staff, with the first note having a sharp sign, the second note having a sharp sign and a horizontal line through it, and the third note having a sharp sign. The fourth note has a sharp sign and a vertical line through it, the fifth note has a sharp sign, and the sixth note has a sharp sign.

A musical score for the Kyrie section of a Mass. The vocal line starts with a sharp, upward melodic line. The lyrics "sue, Ky ri e - lei - -" are written below the notes. A large, curved bracket spans across the notes from the start of the phrase to the end of "lei".

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edited by
Wolfgang Hochstein

BROBARTUR

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24

ste e - lei son, ste e -
ste e - lei son, hri - ste
e - lei - Chri - ste,
Chri - ste e - lei - Chri - ste e -

29

lei son, Chri - ste e -
e - lei son, Chri - ste e -
ri - ste e - lei son, Chri -
lei son, Chri -

34

cresc. Chri - ste e - lei son, Chri - ste e -
ste e - lei son, Chri -
lei son, Chri - ste e -
cresc. Chri - ste e - lei son, Chri -
Chri - ste e -

39

lei son, Chri - ste e -
ste, Chri - ste, Chri - ste.
ste, Chri - ste, Chri - ste e -
Chri - ste, Chri - ste e -

44

rit. Organo 3 a tempo p
lei son. 3
lei son. 3
lei son.

Ky - ri -

Gloria

Moderato ♩ =84

MATERIALS - 3.

mf

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6 mni - um, et in - vi - si - bi - li - um. F: num Do - mi -
 mni - um, et in - vi - si - bi - li - um. au - num Do - mi -
 mni - um, et in - vi - si - bi - li - um. domi - num Je -
 mni - um, et in - vi - si - bi - li - um. Et in u - num Do - mi -
 11 num Je - sum Chri - stum, F: i u - ni - ge - ni - tum.
 num Je - sum Chri - stum, un. De - i u - ni - ge - ni - tum.
 sum, Je - sur - li - um De - i u - ni - ge - ni - tum.
 num - tum, Fi - li - um De - i u - ni - ge - ni - tum.
 16 na - tum an - te o - mni - a sae - I lu - men de
 a - tre na - tum an - te o - mni - a la. e - o, lu - men de
 Et ex Pa - tre na - tum an - te o - unde De - o, lu - men de
 Et ex Pa - tre na - tum a. De - um de De - o, lu - men de
 21 lu - mi - ne, De - um ve - rum de - ai - tum, non fa - ctum, con - sub - stan - ti -
 lu - mi - ne, De - um ve - Ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 lu - mi - ne, De - um ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 lu - mi - ne, o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti -
 26 a - lem Pa - tri: per quem o - mni - a fa - cta Qu -
 rem tri: per quem o - mni - a fa - cta Qu -
 tri: per quem o - mni - a fa - cta Qu -
 a - lem Pa - tri: per quem o - mni - a fa - cta Qu -
 sunt. Qui pro - pter nos ho - mi - nes, et

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31

pro-pter no-stram sa - lu - tem de - scen - dit, de - scen - dit de
pro-pter no-stram sa - lu - tem de - scen - dit, de - scen - dit de
pro-pter no-stram sa - lu - tem de - scen - dit, de - scen - dit de
pro-pter no-stram sa - lu - tem de - scen - dit, de - scen - dit de

36 dim.

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

Adagio dolce

pp Et in - car - na - tus est de

Et i -
- t
- mo,

42 cto ex Ma - ri - a V:
de Spi - ri - tu San - cto
est de Spi - ri - tu San - etc
est de Spi - ri - tu San

Vir - gi - ne: Et
ex Ma - ri - a Vir -
a Vir - gi - ne.

47 ho - mo fa - Cru - ci -
ho - mo dolce est.
gi - ne tus est. Cru - ci - fi - xus
ru - xus et - i - am pro no - Cru - ci - fi - xus et - i -

f am pro no - pas - sus
ru - xus et - i - am pro no - pas - sus
1 - am pro no - bis, pro no - pas - sus
am pro no - bis: sub Pon - ti - o Pi - a - to pas - sus, pas - sus

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Poco più mosso

57 *pp*

et se - pul - tus est, Et ter - ti - a
 et se - pul - tus est. ur - re - xit ter - ti - a
 et se - pul - tus est. b - re - sur - re - xit ter - ti - a
 et se - pul - tus est.. Et re - sur - re - xit ter - ti - a

62 *p*

di - e, se - cun - dum ras. Et a - scen - dit in coe - lum, et
 di - e, se - cur - stu - ras. Et a - scen - dit in coe -
 di - e, Scri - ptu - ras. Et a - scen - dit in
 di - e, dum Scri - ptu - ras. Et a - sce

67

in - coe - lum: se - det ad dex - te - ram Pa - tri - en - tu - rus
 - dit in coe - lum: se - det ad dex - te - ram Pa - am ven - tu - rus
 et a - scen - dit in coe - lum: se - det ad dex - te - rum ven - tu - rus
 scen - dit in coe - lum: se - det ad Et i - te - rum ven - tu - rus

72 *ff*

est, ju - di - ca - re et mor - tu - os. Et
 est, ju - di - ca - re cu-jus re - gni non e - rit fi - nis.
 est, ju - di - ca os: cu-jus re - gni non e - rit fi - nis.
 est, i - mor - tu - os: cu-jus re - gni non e - rit fi - nis.

77 T

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an-ctum, Do-mi - num, et vi - vi - Fi - li -
 in - a-tum San-ctum, Do-mi - num, et vi - vi -
 Spi - ri-tum San-ctum, Do-mi - num, et vi - vi -
 Et in Spi - ri-tum San-ctum, Do-mi - num, et vi - vi - fi - can-tem: qui ex Pa - - tre Fi - n -

82

o - que proce - dit. Si - mul ad - o - ra - tur, et con - glo - tur: qui lo -
o - que proce - dit. Si - mul ad - o - ra - tur, et con - glo - tur: qui lo -
o - que proce - dit. Si - mul ad - o - ra - tur, et con - glo - tur: qui lo -
o - que proce - dit. Si - mul ad - o - ra - tur, et con - glo - tur: qui lo -

87

cu - tus est per Pro - phe - Et u - nam san - ctam ca - tho - li - cam et
cu - tus est per Pro - tas. Et u - nam san - ctam ca - the
cu - tus est - tas. Et u - nam san - ctam - the
cu - tus est - ne - tas. Et u - nam san - - the et

92

li - cam Ec - cle - si - am. Con - ba - ptis -
a po - sto - li - cam Ec - cle - si - am. C - a - num ba - ptis -
a po - sto - li - cam Ec - cle - si - am. C - or u - num ba - ptis -
a po - sto - li - cam Ec - cle - si - am. C - te - or u - num ba - ptis -

97

ma in re - mis - si - a - to - rum. Et ex - spe - cto re - sur -
ma in re - mis - ca - to - rum. Et ex - spe - cto re - sur -
ma in re - pec - ca - to - rum. Et ex - spe - cto re - sur -
ma re - nem pec - ca - to - rum. Et ex - spe - cto re - sur -

101

m mor - tu - o - rum. ff
o - nem mor - tu - o - rum.
- ecti - o - nem mor - tu - o - rum.
re - recti - o - nem mor - tu - o - rum. Et vi - vain ven - tu -

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106
 sae - cu - li, et vi - tam ven - tu - cu - li.
 sae - cu - li, et vi - tam ven - sae - cu - li.
 sae - cu - li, et vi - tar - ri sae - cu -
 ri sae - cu - li, et vi - tu - ri sae - cu -
 111 largamente
 A - men, a - men.
 A - men, a - men.
 li. A - men, a - men.
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Sanctus
Adagi
 ctus,
 Sa... ctri.
 San -
 San -
 San -
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ctus, Sar mi - nus De - us, De - us
 ctus, Do - mi - nus De - us, De - us
 ctus Do mi - nus De - us, De - us
 ctus Do mi - nus De - us, De - us
 s, ctus Do mi - nus De - us, De - us
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8
 oco più mosso
 Ple - ni sunt coe - li et ter
 ba - oth. Ple - ni sunt coe - li et ter
 ba - oth. Ple - ni sunt coe - li et ter
 Sa - ba - oth. Ple - ni sunt coe - li et ter
 ri - a, gio - ri - a
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12

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

15

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

19

ff

molto rit.

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

Benedictus

Andante molto $\text{♩} = 72$

Solo p dolce

Be - ne - di - nit in no - mi - ne Do - mi - ni,
Be - r ve - nit in no - mi - ne Do - mi - ni,
Be - qui ve - nit in no - mi - ne Do - mi - ni, be -
c - tus qui ve - nit in no - mi - ne Do - mi - ni, be -

E

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

ni, _____ dolce be - qui ve -
 ni, _____ be - ne - di - ctus qr. at dolce in
 nit, _____ dolce be - ne -
 ni, be - ne - di - ctus qui ve - no - mi - ne Do - mi -
 nit in no - mi - ne ai - ni, be - ne -
 no - mi - ne Do - mi - ni, 1 pTutti
 di - ctus qui ve - r ne Do - mi - ni, 1 p
 ni, no - mi - ne Do - mi - ni, be - ne -
 qui ve - nit in no - mi - ne Do - r
 etus qui ve - nit in no - mi - ne Do - ne - di - ctus
 di - etus qui ve - nit in no - mi - r ni, be - ne -
 ne - di - ctus _____ cresc.
 di - etus qui ve - nit in no - mi - r qui ve - nit in no - mi - ne Do - mi - cresc.
 di - etus qui ve - nit in no - mi - r qui ve - nit in no - mi - ne Do - mi - cresc.
 di - etus qui ve - nit in no - mi - r qui ve - nit in no - mi - ne Do - mi - cresc.
 ni. O - san - na in - O - san - na in -
 ni. O - san - na in - ex - cel - sis. in - ex - cel - sis. o -

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A musical score for four voices (Soprano, Alto, Tenor, Bass) in 30 time, G major. The vocal parts are arranged in two staves each. The lyrics are: 'in ex - cel - sis, in ex - cel - sis,' followed by 'in ex - cel - sis, in ex - cel - sis,' then 'o - san - na in ex - cel - sis,' and finally 'o - san - na in ex - cel - sis.' The music includes dynamic markings like 'p' (piano) and 'rit.' (ritardando). Large, stylized letters spelling 'SUPERSTAR' are overlaid on the music, with arrows pointing from the letters to specific notes in the bass line.

Agnus Dei

Moderato $\text{♩} = 54$

tol - lis pec - ca - ta mun - di:
 tol - lis pec - ca - ta mun - di:
 tol - lis pec - ca - ta mun
 tol - lis pec - ca - ta di:
 pa - cem, na no - bis, no bis
 pa - n, pa - cem, do
 r - bis pa - cem, do
 em, do - na no - bis, do
 na no - bis, do
 do - na no - bis, do
 pa - cem, do
 na - nc no - bis, pa - cem, do
 no - bis pa - cem, do
 na no - bis pa - cem, do
 no bis pa - cem, do
 na pa - cem, do
 na pa - cem, do
 do - na pa - cem, do
 pa - cem, do

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