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# Messe

für  
vierstimmigen gemischten Chor  
mit Orgel

komponiert von

## Josef Rheinberger.

Op. 159.

Partitur (zugleich Orgelstimme) ..... M. 5, ...  
Chorstimmen (je 60 Pf.) ..... M. 2, 40.  
Instrumentiert von JOHS. G. MEUERER.  
Orchesterpartitur ..... netto M. 6, ...  
Orchesterstimmen ..... netto M. 8, ...

EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER.  
AUFFÜHRUNGSRECHT VORBEHALTEN.

**LEIPZIG, VERLAG VON F. E. C. LEUCKART**

K. K. OESTERREICHISCHE, KÖNIGL. DÄNISCHE UND GROSSHERZOGL. MECKLENBURGISCHE  
GOLDENE MEDAILLE FÜR WISSENSCHAFT UND KUNST.  
KGL. SÄCHSISCHE STAATSMEDAILLE.



379159  
Messe.  
Kyrie.

Aufführungsrecht vorbehalten.

Jos. Rheinberger, Op. 159.

Instrumentiert von Johs. G. Meurer.

Andante molto.  $\text{♩} = 52$ .

2 Clarinetten  
in B.  
2 Hörner  
in F.  
2 Trompeten  
in C.  
Pauken

Sopran u. Alt.

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

Tenor u. Baß.

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

Andante molto.

1. Violine.

2. Violine.

Viola.

Violoncello.

Contrabaß.

NB. Im Notfalle können Trompeten u. Pauken wegbleiben.

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

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e e - lei - son e - lei - son.  
 - ri - e e - lei - son, e - lei - son.  
 e e - lei - son, e - lei - son.  
 le - i - son, e - lei - son.

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







Musical score for the first system, featuring piano (*p*) and mezzo-forte (*mf*) dynamics. The score includes vocal lines and piano accompaniment.

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

Musical score for the second system, including vocal lyrics. Dynamics include *f* and *p*.

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

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

Musical score for the third system, featuring piano (*p*) and mezzo-forte (*mf*) dynamics. The score includes piano accompaniment with *dim.* markings.

poco a poco rit.

Musical score for the fourth system, including piano accompaniment with *mf* and *sf* dynamics.

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

Musical score for the fifth system, including vocal lyrics. Dynamics include *mf* and *f*.

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

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

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

poco a poco rit.

Musical score for the sixth system, featuring piano (*p*) and mezzo-forte (*mf*) dynamics. The score includes piano accompaniment.

# Gloria.

Moderato. ♩ = 76.

mf  
mf  
in F.C.  
mf

Et in ter-ra pax ho-mi-ni-bus, bonae vo-lun - ta - tis, lau-da - mus te, be-ne-di-ci-mus te, a-do-

f mf cresc. f  
f mf cresc. f

Moderato.

mf  
mf  
mf  
mf  
mf

dim.  
dim.  
p  
mf  
mf

ra - muste, glo - ri-fi-ca-muste; gra-ti-as a-gi-mus ti - bi propter ma-gnam glo-ri-am tu - - am, Do - - mi - ne

dim. p f f  
dim. p f Do-mi - ne

dim.  
dim.  
dim.  
dim.  
dim.  
mf  
mf



trmm mf trmm

De - - us, rex coe - le - stis, De - us pa - ter o - mni - potens, Domi - ne fi - li u - ni - ge - ni -

De - - us, rex coe - le - - - stis, sf fi - - li

p pp mf

Je - su Chri - ste, A - gnus De - i qui tol - lis pec - ca - - ta mun - di, f

te, Do - mi - ne De - - us, fi - li - us, pa - tris, mi - - se - re - - re, mi - se - re - - re

f re - - re

p pp mf

Solo

qui tol-lis pe-ca-ta mun - - di;  
 no - - bis, qui tol-lis pe-ca-ta mun - - - di; sus - ci-pe de-pre - ca - ti - o - nem no-stram, qui se - - des ad  
 no - - bis, qui tol-lis pe-ca-ta mun - - - di;

*p* *cresc.* *p* *cresc.*

de-xte-ram,  
 de - xte-ram, ad de-xte-ram pa - - tris, mi-se re - - - re no - bis.  
 mi-se - re-re, mi-se - re-re,

*f* *mf* *p* *mf* *sf* *f* *sf*

The musical score is arranged in systems. The first system includes vocal staves and piano accompaniment. The second system features vocal lines with the lyrics: "Quo - ni - am tu so - lus san - ctus, tu so - lus, Do - mi - nus, tu so - lus al - tis - si - mus Je - su Chri - - - ste. Cum san - cto". The third system continues the piano accompaniment with dynamic markings like *mf* and *arco*. The fourth system includes vocal lines with the lyrics: "spi - ri - tu in glo - ri - a De - i pa - - - tris, a - - - men, a - - - - men, a - - - men, a - - - - men." and piano accompaniment with a *tr* (trill) marking. The fifth system continues the piano accompaniment with a *rit.* (ritardando) marking. The score concludes with a final system of piano accompaniment.

# Credo.

Molto moderato. ♩ = 60.  
zu 2.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings like *mf* and *mf*. The bass part includes the instruction *in F.C.* and *mf*. The tempo is marked *Molto moderato* with a quarter note equal to 60 beats per minute. The time signature is 3/4.

Vocal line with Latin lyrics: *Pa-trem o-mni-po-tentem, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um o-mni-um et in-vi-si-*

Musical score for the second system, featuring piano and bass staves. The piano part includes dynamic markings like *mf* and *f*. The bass part includes dynamic markings like *f* and *mf*. The tempo is marked *Molto moderato*. The time signature is 3/4.

Musical score for the third system, featuring piano and bass staves. The piano part includes dynamic markings like *mf* and *f*. The bass part includes dynamic markings like *f* and *mf*. The tempo is marked *Molto moderato*. The time signature is 3/4.

Vocal line with Latin lyrics: *bi-li-um. Jesum Christum Et in u-num Do-mi-num fi-li-um De-i u-ni-ge-ni-tum; et ex patre natum ante o-mni-a saecu-la*

Musical score for the fourth system, featuring piano and bass staves. The piano part includes dynamic markings like *mf* and *f*. The bass part includes dynamic markings like *f* and *mf*. The tempo is marked *Molto moderato*. The time signature is 3/4.

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *mf* and *dim.*. The key signature has two flats.

lu-men-de lu-mi-ne, Deum ve-rum de De-o ve-ro; con sub-stan-di-a - lem pa-tri - - - tri,  
 De-o ve-ro; ge-ni-tum non fa - ctum per quem o-mni-a

con sub-stanti-a-lem

Second system of musical notation, primarily piano accompaniment. Dynamic markings include *sf*, *dim.*, and *p*.

Third system of musical notation, primarily piano accompaniment. Dynamic markings include *f* and *rit.*.

ho-mi-nes et propter nostram sa - - lu-tem de - scen-dit, de - scendit de coe - -  
 qui pro-pter nos ho-mi-nes, de - scendit de coe -  
 facta sunt; qui pro-pter ho-mi-nes, et pro-pter nostram sa-lu-tem de - scen-dit, de - scendit de coe -

Fourth system of musical notation, primarily piano accompaniment. Dynamic markings include *mf*, *dim.*, *p*, and *arco*. The key signature changes to three flats.



Adagio.

*p* *mf*

*p*<sub>2.</sub>

lis. Et in-car-ra-tus est de spi-ri-tusan - cto ... ex Ma-ri - a vir-gi - ne et

*pp dolce*

*pp*

*pp dolce*

et

Adagio.

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

... cru-ci-fi-xus e-ti-am pro-no-bis

ho-mo fa-ctus est,

cru-ci-fi-xus

... sub Pon-ti-o Pi-la-to

ho-mo fa-ctus est,

cru-ci-fi-xus e-ti-am pro-no-bis

*mf* *dim.* *pp*

*mf* *dim.* *pp*

*mf* *dim.* *pp*

*mf* *dim.* *pp*

*mf* *dim.* *pp*

*mf* *dim.* *pp*

*pp*  
*pp*  
*pp*  
*pp* *dolce*  
 ... pas - sus,  
 ... pas - sus, pas - sus,  
 ... pas - sus,  
 pas - sus, et se - pul - - tus est, se - pul - - tus est.  
 pas - sus, et se - pul - - tus est, se - pul - - tus est.  
 pas - sus, et se - pul - - tus est, se - pul - - tus est.  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pizz.* *arco*

Tempo I.  
 zu 2.  
*mf*  
 zu 2.  
*mf*  
*mf*

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scri-ptu-ras, et a-scen-dit in  
 et a-scen-dit in  
 se-cun-dum scri-ptu-ras, et a-scen-dit in

Tempo I.  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*mf* *p* zu 2.

coe - lum, se - det ad de - xte-ram pa - tris, et i - te - rum ven - tu - rus est cum  
 coe - lum, se - det ad de - xte-ram pa - tris, et i - te - rum ven - tu - rus est cum glo - ri -  
 coe - lum, se - det ad de - xte-ram pa - tris, et i - te - rum ven - tu - rus est cum  
 coe - lum, se - det ad de - xte-ram pa - tris, et ven - tu - rus est cum glo - ri -

*dim.* *p*

*mf* *mf* <sup>1.</sup>

glo - ri - a ju - di - ca - - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis;  
 a ju di - ca - re cu - jus re - gni non e - rit fi - nis; et in  
 glo - ri - a ju di - ca - - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis; et in  
 a ju di - ca - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis; et in

*mf* *dim.* *p*

1. *cresc.*  
2. *p*

et in spi-ri-tum san-ctum do-mi-num et vi-vi-fi-can-tem, *p cresc.*  
 spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem, qui ex pa-tre fi-li-o-que pro-  
 spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem, *p cresc.*  
 et vi-vi-fi-can-tem, *cresc.*

*p* *mf* *mf* *p* *cresc.* *cresc.*

*mf* *mf* *p*

ce-dit, qui cum pa-tre et fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-ca-  
 et con-glo-ri-fi-ca-  
 et con-glo-ri-fi-ca

*f* *mf* *f* *mf*

*mf* *mf* *mf* *mf* *dim.* *dim.* *dim.* *dim.* *p*

Musical score for the first system, featuring piano (*p*) and mezzo-forte (*mf*) dynamics. The score includes vocal lines and piano accompaniment.

tur,  
 tur, qui lo - cu - tu - est per Pro - phe - tas Et u - nam sanctam ca - tho - li - cam et  
 tur, per Pro - phe - - - - - tas *mf*

Musical score for the piano accompaniment of the first system, including treble and bass clefs.

Musical score for the second system, featuring piano (*p*) dynamics. The score includes vocal lines and piano accompaniment.

con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum;  
 a - po - sto - li - cam ec - cle - si - am, u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum; et

Musical score for the piano accompaniment of the second system, including dynamic markings such as *dim.* and *cresc.*





The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a major key with a common time signature. The vocal lines begin with a rest, followed by a series of notes and rests. The piano accompaniment features a steady rhythmic pattern with some melodic movement.

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

The second system continues the vocal and piano parts. The lyrics are written below the vocal staves. The piano accompaniment includes some trills and grace notes. The overall texture is rich and melodic.

The third system is primarily piano accompaniment, consisting of four staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part is highly detailed and provides a strong harmonic and rhythmic foundation for the vocal lines.

The fourth system continues the vocal and piano parts. The lyrics are: "men, a - - - men, a - - - men." The piano accompaniment includes trills and grace notes. The tempo marking "rit." (ritardando) is present at the end of the system.

men, a - - - men, a - - - men.  
 men, a - - - men, a - - - men, a - - - men.  
 et vi - tam ven - tu - ri sae - cu - li, a - - - men.

The fifth system continues the vocal and piano parts. The lyrics are: "men, a - - - men, a - - - men." The piano accompaniment includes trills and grace notes. The tempo marking "rit." (ritardando) is present at the end of the system.

The sixth system is primarily piano accompaniment, consisting of four staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part is highly detailed and provides a strong harmonic and rhythmic foundation for the vocal lines.

# Sanctus.

Adagio. ♩ = 69.

in As, Es. Solo.

San - ctus, san - ctus, san - ctus Do - mi - nus De - us Sa - ba - oth.

Adagio.

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

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

Ple - - nisunt coe - li et ter - ra glo - ri - a tu - a, glo -

tu - a, glo-ri - a tu - a, glo-ri - a tu - a, o - san - - - - na, o -  
 tu - a, glo - ri - a tu - a, glo-ri - a tu - a, o - san - na, o - san - na, o -  
 tu - a, glo - ri - a tu - a, o - san - na, o - san - na, o - san - na, o -  
 ri - a tu - - - a, glo - ri - a tu - - a, o - san - na, o - san - na, o -

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



# Benedictus.

(Canon.)

Andantino.  $\text{♩} = 76$

in F.C.

*p*

*p*

*p*

1. *espress.*

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

*p*

*mf*

*mf*

*p*

*p*

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

Andantino.

*p*

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

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

*p*

*mf*

*mf*

*mf*

*mf*

*f*

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

*dim.*

*dim.*

*dim.*

*dim.*

*mf*

*mf*

*mf*

*mf*

*mf*



dim. dim. p

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

dim. dim. dim. p p p espress. p pizz. arco

p mf mf

ctus, qui ve - - nit, qui ve-nit in no-mi-ne Do - mi - ni o - - san - na in ex -  
 ve - nit, qui ve-nit in no-mi-ne Do - mi - ni, o - - san - na in ex - cel - sis, in ex -  
 be - ne - di - - ctus, qui ve - - nit, qui ve-nit in no-mi-ne Do - mi - ni, o - -

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

p mf mf mf mf

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

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

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

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

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

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

# Agnus Dei.

Andante. (Alla breve!)  $\text{♩} = 58$

zu 2

*p*

*p1.*

in F.C.

The first system features vocal staves and piano accompaniment. The vocal parts start with a 'zu 2' marking. The piano accompaniment includes a section marked 'in F.C.' (in the right hand).

A-gnus De-i, qui tol - lis pec-ca - ta mun-di, mi - se - re - re mi - - se-re-re

*p*

A - gnus De - i, qui tol - lis pec - ca - - ta, pec-ca-ta

*p*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

*p*

A - gnus De - i, qui tol - lis pec -

Andante. Alla breve!

*p*

*p*

*p*

*p*

Trompeten tacent

This system is primarily piano accompaniment for strings and woodwinds. It includes a 'Trompeten tacent' (trumpets silent) marking. Dynamics are mostly *p*.

1.

*cresc.*

*mf*

*mf*

zu 2

*mf*

no - bis, mi - se - re - re no - - bis. A - gnus De - i,

*cresc.* *f*

mun - di, mi - se - re - re no - - bis. *mf*

re - - - re no - bis.

ca - ta *cresc.* *f* mi - se - re - re no - - bis.

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

The third system continues the vocal and piano parts. It features multiple 'cresc.' markings and dynamic changes to *mf* and *f*. A 'zu 2' marking appears again. The piano accompaniment includes a 'trm' (trumpet) marking.

qui tol - lis pec-ca-ta mun - - - di, mi - - - se-re-re no - bis, mi - se - re - re

A - gnus De - i, A - gnus De - i, qui tol - - - lis, qui tol - lis pec - ca - ta  
qui tol - - - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis pec - ca - - ta mun - di, qui tol - lis pec - ca - ta

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

mun - - - di, mi - se - re - re, mi - se - re - re no - - - bis.

mun - - - di, mi - se - re - re no - - - bis.

mun - - - di, mi - se - re - - - re, mi - se - re - re no - - - bis.

2.

A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta, pec -

A - gnus De - i, a - gnus De - i, qui tol - lis, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec - ca - ta

*p dolce* *cresc.*

A - gnus De - i, qui tol - lis pec - ca - ta

*p* *arco* *p*

ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa -

*p* *dim.* *pp*

mun - di, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa -

ca - ta mun - di, pec - ca - ta mun - di, do - na no - bis pa -

*f* *pp dolce*

mun - di, pec - ca - ta mun - di, do - na no - bis pa -

*mf* *dim.* *pp*

*arco* *pp*



1. Solo

*p* *mf* *mf* *p*

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

cem do - - na pa - cem, do - - - na pa - - - cem,

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

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

*pizz.* *espress.* *arco*

*p* *mf* *dim.* *dim.* *dim.* *dim.* *p*

*p* *mf*

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

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

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

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

*mf* *mf* *mf* *mf*

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

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

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

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

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

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

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

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

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

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

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

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

pa - - - cem, do - na pa - - - - - cem.

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

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

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

pa - - - cem, do - na pa - - - - - cem.

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

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

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

pa - - - cem, do - na pa - - - - - cem.

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

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

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