

Josef Gabriel

RHEINBERGER

Messe in B

Mass in B flat

op. 172 (1892)

Orgelfassung / Organ version:

Coro (TTBB), Organo

Orchesterfassung / Orchestral version:

Coro (TTBB)

2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti

2 Corni, 2 Trombe, Timpani, Contrabbasso

herausgegeben von / edited by

Wolfgang Hochstein

Einzelausgabe aus Band 1 der Gesamtausgabe (Messen für gleiche Stimmen)
Separate edition from volume 1 of the Complete Works (Masses for equal voices)

Revidierter Reprint der Erstausgabe / revised reprint of the First edition, Leipzig 1892

Sämtliche Werke · Complete Works

Partitur / Full score



Carus 50.172

Inhalt / Contents

1. Kyrie	
Kyrie I	3
Christe	7
Kyrie II	9
2. Gloria	
Et in terra pax	14
Quoniam tu solus sanctus	21
3. Ave Maria	26
4. Credo	
Patrem omnipotentem	28
Et incarnatus est	34
Et resurrexit	37
Et unam sanctam catholicam	42
5. Sanctus	
Sanctus, sanctus, sanctus	50
Osanna	52
6. Benedictus	
Benedictus	55
Osanna	61
7. Agnus	
Agnus Dei	64
Dona nobis pacem	70

Anmerkung des Komponisten: Die Solostellen der ersten Tenorstimme im Credo und Benedictus können auch vom Chor ausgeführt werden.

Die Registrierung der Orgel darf eher etwas zu stark als zu schwach sein.

Note by the composer: The solo parts of the first tenor part in the Credo and Benedictus can also be performed by the choir. The organ registration may be a little too strong rather than too weak.

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 50.172), Orgelauszug (=Orgelfassung) (Carus 50.172/03), Chorpartitur (Carus 50.172/05),

Harmoniestimmen (Carus 50.172/09), Kontrabass (Carus 50.172/11).

Das Werk in der Orgelfassung wurde mit dem *collegium vocale limburg* unter der Leitung von Eberhard Metternich auf CD eingespielt (Carus 83.125).

The following performance material is available for this work:

full score (Carus 50.172), vocal score (=organ version) (Carus 50.172/03), choral score (Carus 50.172/05),

harmony parts (Carus 50.172/09), double bass (Carus 50.172/11).

The organ version of this work is available on CD with *collegium vocale limburg*, conducted by Eberhard Metternich (Carus 83.125).

1. Kyrie

Josef Gabriel Rheinberger, op. 172

Moderato. $\text{♩} = 60$.

Flöten. *p*

Oboen. *p*

Clarinetten in B. *mf* *p*

Fagotte. *mf* *p*

Hörner in F. *mf* *p*

Trompeten in B. *p*

Pauken in B.F. *p*

Tenor I. *p*

Tenor II. *p*

Bass. *p*

Bass II. *p*

Contrabass. *p*

Orgel.* *mf*

Pedal. *p*

due

Ky - - - ri - e e -

Ky - - - ri - e e -

- ri - e e - lei - - son,

Ky - - - ri - e e -

* Wenn die Bläserfassung aufgeführt wird entfällt die Orgelbegleitung. / If the wind version is performed, the organ accompaniment is omitted.

Aufführungsdauer / Duration: ca. 23 min.

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edited by
Wolfgang Hochstein

8

Musical score for the first system, featuring multiple staves with complex melodic and harmonic lines. Dynamics include 'f' and 'mf'.

8

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamics include 'mf'.

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

8

Musical score for the third system, primarily piano accompaniment with complex textures.

17

p *f*
p *f*
f *dim.* *p* *f*
sf *p* *f*
p *f*
pp *p* *f*

17

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

p *f*
p *f*
p *f*
p *f*
p *marc.* *f*

17

p *(mf)*

26

Piano accompaniment for the first system, measures 26-35. The score is in G major (one sharp) and 4/4 time. It features a complex texture with multiple voices in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The music is characterized by flowing sixteenth-note passages and sustained chords.

26

Vocal line with lyrics for the second system, measures 26-35. The lyrics are:
 - ri - e, - son, e - lei - son, e - lei - son, e - lei -
 e e son, e - lei - son, Ky - ri - e e - lei -
 - ri - son, e - lei - son, e - lei -
 e, e - lei - son, e - lei - son, Ky - ri - e e - lei -
 Dynamics include *f* (forte) and *dim.* (diminuendo).

26

Piano accompaniment for the third system, measures 26-35. This system continues the piano accompaniment from the first system, featuring similar textures and dynamics, including *mf* (mezzo-forte).

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f' and 'fp'.

son.

Chri-ste

lei - son,

Chri-ste

son

Chri-ste

e-lei - son,

Chri-ste

n.

Chri-ste

e-lei - son,

e-lei - son,

Chri-ste

e-lei - son,

e-lei - son,

(mf)

Musical score for the first system, measures 44-47. It features five staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like 'mf'.

Musical score for the second system, measures 44-47. This system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "e-lei - son - son, Chri - e-lei - son, Chri - son, e - son, e - lei - son, Christe e - lei - Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, Chri -".

Musical score for the third system, measures 44-47. It features three staves with musical notation, including treble and bass clefs, notes, and rests.

rit. a tempo

53

dim. sf dim. dim. p p p p p p

53

ste e - lei - son. ste e - lei - son. Ky -
 - - - - - e - lei - son. p
 e - lei - son. dolce Ky -
 son. Ky - - ri - e e - lei - - son. p
 - - - - - son. Ky -

53

mf p

62

Musical score for the first system, measures 62-71. It features a piano introduction with multiple staves for strings and woodwinds. Dynamics include *mf* and *f*.

62

Musical score for the second system, measures 62-71. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *dolce*, *mf*, and *f*.

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

62

Musical score for the third system, measures 62-71. It features piano accompaniment for strings and woodwinds. Dynamics include *mf* and *f*.

Musical score for the first system, measures 79-83. The score includes a piano with multiple staves. Dynamic markings include *sf*, *p*, and *mf*. The music features various melodic lines and rests.

Musical score for the second system, measures 79-83. This system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "e - lei - son, e - lei - son, e - lei - son, Ky - ri - son, e - lei - son, Ky -". Dynamic markings include *pp*, *mf*, *pizz*, and *arco*. A large watermark "CARUS" is overlaid on the score.

Musical score for the third system, measures 79-83. This system primarily features piano accompaniment. Dynamic markings include *mf* and *p*. The music consists of several staves of piano accompaniment.

Musical score for the first system, measures 87-91. It features a vocal line with lyrics "Ky - ri - e e - lei - son." and a piano accompaniment. The score includes dynamic markings like "f" and "ff", and a large watermark "Scribus" is overlaid on the right side.

Musical score for the second system, measures 87-91. It features a vocal line with lyrics "Ky - ri - e e - lei - son." and a piano accompaniment. The score includes dynamic markings like "f" and "ff", and a large watermark "Scribus" is overlaid on the right side.

Musical score for the third system, measures 87-91. It features a piano accompaniment with dynamic markings like "f".

Musical score for the first system, measures 7-11. It features five staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'pp'.

Canis

Musical score for the second system, measures 12-16. It includes vocal lines with lyrics: "Lau - da - mus te. be - ne - di - cimus te. a - do - ra - mus te." and piano accompaniment.

Canis

Musical score for the third system, measures 17-21. It features piano accompaniment with dynamic markings like "[p]" and "p".

— glori - fi - ca - mus te, — grati - as a - gimus ti - bi propter magnam glo - ri - am

— glori - fi - ca - mus te, — grati - as a - gimus ti - bi propter magnam glo - ri - am

— glori - fi - ca - mus te, — grati - as a - gimus ti - bi propter magnam glo - ri - am

— glori - fi - ca - mus te, — grati - as a - gimus ti - bi propter magnam glo - ri - am

19

19

tu-am, Domine De- us rex coe- le- stis, us pa- ter - mnipo- tens,

tu- a- me De- us rex coe- le- stis, Domine fi- li u- nige- ni-

- am. Domine De- us rex coe- le- stis. Domine fi- li u- nige- ni-

De- us rex coe- le- stis, Domine fi- li u- nige- ni-

pizz.

p

19

mf

p

mf

mf

mf

mf

Je-su Chri-ste De-us, a-g-nus De-i, fi-li-us pa-tris,

te,

quitollis pec-ca - - ta

quitollis pec-ca - - ta

quitollis pec-ca - - ta

arco

mf

mf

p

mf

31

31

f tol-lis pec-cata mundi, susci-pe depreca-ti-o - nem
pp dulce
 mun-di mi-sere-re no-bis, susci-pe depreca-ti-o - nem
pp
 in-di, mi-sere-re no-bis, susci-pe depreca-ti-o - nem
pp
 in-di, mi-sere-re no-bis, susci-pe depreca-ti-o - nem

31

p dolce

f

dim.

p

dim.

p

pp

no - - str

no - - str

no - - stram.

mf mezza voce

Qui se-des ad dexteram, ad dexteram pa -

mf mezza voce

Qui se-des ad dexteram, ad dexteram pa -

pizz.

mf

rit. - - - a tempo

43

Musical score for the first system, measures 43-47. It features five staves with various musical notations including chords, triplets, and dynamic markings like *sfp*, *f*, and *p*.

43

Musical score for the second system, measures 43-47. It includes vocal lines with lyrics and a basso continuo line. A large watermark "CARUS" is overlaid on the page.

Mi - se - re - re no - bis. Quoni-am tu

Mi - se - re - re no - bis. Quoni-am tu

mi - se - re - re no - bis. Quoni-am tu

arco

43

Musical score for the third system, measures 43-47. It features three staves with musical notation, including a piano part with a large brace on the left.

55

55

Chris - te. Cum sanc - to spi - ri - tu in glo - ri - a De - i

Chris - Cum sanc - to spi - ri - tu in glo - ri - a De - i

Chris - ti Cum sanc - to spi - ri - tu in glo - ri - a De - i

Cum sanc - to spi - ri - tu in glo - ri - a De - i

55

61

pa - tris. A - - - - men, a - men, a - - -

a2.

a2.

61

pa - tris. A - - - - men, a - men, a - - -

pa - tris. A - - - - men, a - men, a - - -

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

a2.

61

66

p.

rit.

sf

ff

men, a - - - men.

men a - - - men.

n, - men, a - - - men.

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

66

3. Ave Maria

Lento. $\text{♩} = 66.$

p dolce *mf*

Tenor I. A - ve, a - ve Ma - ri - a, gra - ti - a ple - na,

Tenor II. A - ve, a - ve Ma - ri - a, gra - ti - a ple - na,

Bass I. A - ve, a - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Bass II. A - ve, a - ve Ma - ri - a, gra - ti - a ple - na,

7 *p*

Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li e - ri -

Do - mi - nus te - cum, be - ne - dic - ta tu mu - ri -

te - cum, be - ne - dic - ta tu in a - li - e - ri -

Do - mi - nus m, be - ne - dic - ta tu in mu - li - e - ri -

12 *p* *mf*

bus, et be - ne - dic - tus fruc - tus, fruc - tus ven - tris

bus, et be - ne - dic - tus fruc - tus, fruc - tus ven - tris tu - i,

bus, et be - ne - dic - tus fruc - tus, fruc - tus ven - tris tu - i,

bus, et be - ne - dic - tus fruc - tus, fruc - tus ven - tris tu - i,

17 *f*

tu - i, a - ve, a - ve Ma - ri - a.

a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a.

a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a.

a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a.

Ma - ter De - i o - - ra, o - ra pro
 San - eta Ma - ri - a, Ma - ter De - i o - - ra, o - ra pro
 Ma - ter De - i o - ra
 San - eta Ma - ri - a, Ma - ter De - i o - - - ra pro

no - - - bis, pro no - bis pec - ca - to - ri - bus, nunc
 no - bis, pro no - bis pec - ca - to - ri - bus, nunc et in
 pro no - bis pec - ca - to - ri - bus, pro no - bis pec - ca - to - ri - bus,
 no - bis, o - ra pro no - bis pec - ca - to - ri - bus, pro no - bis,

et in ho - ra mor - tis, mor - tis no - strae, o - - -
 ho - ra mor - tis, mor - tis no - strae, o - ra,
 et in ho - ra mor - tis, mor - tis no - strae, o - - -
 nunc ho - ra mor - tis, mor - tis no - strae, o - - -

ra - pro no - - - bis, a - ve Ma ri - - - a.
 o - ra pro no - bis, a - ve, a - ve Ma ri - - - a.
 - - ra pro no - bis, a - ve Ma ri - - - a.
 ra pro no - bis, a - - ve, a - - ve Ma - ri - - - a.

4. Credo

Tempo moderato. ♩ = 84.

in D.G.

f *mf* *mf* *mf*

mf *mf* *f* *mf*

Patrem om-ni - tentem, fa - ctorem coe-li et terrae, vi - si -

Patrem om-ni - po - tentem, fa - ctorem coe-li et terrae, vi - si -

Patrem o - po - tem. om-ni - po - tentem, fa - ctorem coe-li et terrae,

om - ni - po - ten - tem. om-ni - po - tentem, fa - cto - rem coe-li et terrae, vi - si -

pizz.

f *mf* *mf*

7

p *fp* *f* *p* *f* *p* *sf*

7

bi - li - um om - ni - et in - vi - si - bi - li - um. *fp* Fi -

bi - li - um om - ni - et in - vi - si - bi - li - um. *fp* Fi -

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

om - ni - um et in - vi - si - bi - li - um. Et in unum Domi - num - Jesum Christum

arco *p*

7

Musical score for the first system, measures 13-16. It features a piano accompaniment with multiple staves. The music includes chords and melodic lines with various dynamics such as *mf* and *fp*.

Musical score for the second system, measures 13-16. This system includes vocal lines with Latin lyrics and a piano accompaniment. Dynamics include *mf* and *fp*.

- li-um De-um ge-ni-tum, De-um de De-o,
 i-u-ge-ni-tum, De-um de De-o,
 et ex patre natum an-te omni-a saecula,

Musical score for the third system, measures 13-16. It features a piano accompaniment with multiple staves, continuing the musical texture from the previous systems.

18

f *sf* *sfz* *a 2.*

18

lu - men-de lu-mi- con - sub -
 lu - lu-mi-ne, ge - - ni-tum non fa-ctum, con-sub-
 um verum de De-o ve - ro,
 - - um verum de De-o ve - ro.

mf *sf* *mf*

18

Musical score for the first system, measures 23-28. It features five staves with various musical notations including dynamics (*f*, *dim.*, *p*), articulation (accents), and phrasing slurs. A large watermark "CARUS" is overlaid on the right side of the system.

Musical score for the second system, measures 23-28, including vocal lines with Latin lyrics and a piano accompaniment. The lyrics are: "stan-ti-a-lem em omni-a fa-cta sunt, qui propter nos homi-nes et propter patri, p-tem omni-a fa-cta sunt, qui propter nos homi-nes et propter quem omni-a fa-cta sunt, et propter nostram sa- per — quem omni-a fa-cta sunt, et propter nostram sa-". Dynamics include *f*, *p*, and *pizz.* A large watermark "CARUS" is overlaid on the left side of the system.

Musical score for the third system, measures 23-28, featuring piano accompaniment with various musical notations including dynamics (*p*) and phrasing slurs.

29

a 2. *rit.*

mf *f* *f* *f*

29

nostram sa - lu - tem des - cendit de coe - lis, de coe - lis.

nostram sa - lu - tem des - cendit de coe - lis, de coe - lis.

nostram sa - lu - tem des - cendit de coe - lis, de coe - lis.

nostram sa - lu - tem des - cendit de coe - lis, de coe - lis.

f *f* *f* *f* *f* *f* *f* *f*

arco

29

f *f* *f* *f* *f* *f* *f* *f*

Musical score for the first system, measures 41-44. It features a vocal line and piano accompaniment. Dynamics include *mf* and *p*. A large watermark "Canis" is overlaid on the right side.

Musical score for the second system, measures 41-44, with Latin lyrics. Dynamics include *f* and *p*. Performance markings "arco" and "pizz." are present. A large watermark "Canis" is overlaid on the left side.

et homo fa-ctus est cruci-fi-xus e-ti-am pro no-bis, sub
 vir-gi-ne et h- fa-ctus est, e-ti-am pro nobis, sub
 r-gi-ne et fa-ctus est cruci-fi-xus e-ti-am pro no-bis, sub
 et homo fa-ctus est cruci-fi-xus e-ti-am pro no-bis, sub

Musical score for the third system, measures 41-44. It features a vocal line and piano accompaniment. Dynamics include *f* and *p*.

to, s - sus et pul-tus est sepul-tus est.

Pon-ti-o Pi-la - pas - sus et se-pultus est.

Pon-ti-o Pi-la - to, pas - sus et se-pultus est.

to, pas - sus et se-pultus est.

Tempo I.

53

f

f marc.

f

53

CHOR. *f*

Et resur-re-xit se-cundum scriptu - ras,

Et resur-re-xit se - cundum scriptu - ras,

Et re-sur-re-xit ter-ti-a di-e se-cundum scripu - ras, et as-cendit in

Et re-sur-re-xit ter-ti-a di-e se-cundum scripu - ras, et as-cendit in

f

f

arco

pizz.

53

f

59

f

f

f

f

f

f

59

se - det ad dex - tra - tris, cum glo - ri - a ju - di - ca - re

se - det ad dex - ter - a - tris, cum glo - ri - a ju - di - ca - re

coe - lum, et i - terum ven - tu - rus est, vi -

et i - terum ven - tu - rus est, vi -

arco

59

f

65

a 2.

f

trV

V

V

V

V

65

rc.

marc.

f

f

f

f

cu- j - gni non e - rit fi - nis.

et mor-tu os.

Et in spi-ri-tum san -

65

p dolce

p

p

p

71

mf et vi - fi - can - tem.

mf et vi - vi - fi - can - tem.

p qui ex pa - tre fi - li - o - que proce -

dim.

mf et vi - vi - fi - can - tem,

p

71

p

p

77

77

qui cam pa fi - li - o - mul a - do - ra - tur et con glo - ri - fi - ca -

qui cam pa - tre fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca -

fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca -

et fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca -

77

tur, qui lo - cu - tus est per Pro - phe - - - - tas. sanctam ca -
 tu - lo - cu - tus est per Pro - phe - - - - tas. Et unam san - ctam ca -
 tur, lo - cu - tus est per Pro - phe - - - - tas.
 lo - cu - tus est per Pro - phe - - - - tas.

Musical score for the first system, measures 90-94. The score includes a piano introduction with various dynamics including *p*, *f*, and *[f]*. The music is written for multiple staves, including vocal lines and piano accompaniment.

Musical score for the second system, measures 90-94, with Latin lyrics. A large watermark "CARUS" is overlaid on the score. The lyrics are:

tho - li a - po - sto - li - cam ec - cle - si - am, u - num bap -

tho - cam e - a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u -

ca - tho - li - a - po - sto - li - cam ec - cle - si - am,

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

Musical score for the third system, measures 90-94, continuing the piano accompaniment. It features various dynamics including *f* and *p*.

103

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

103

resur - re-cti - - - - - em - mor - tu - o - - - - - rum.

o - - - - - mor - tu - o - - - - - rum. A - - - - -

re sur-re-cti - - - - - mor - tu - o - - - - - rum.

re - - - - - a - o - - - - - nem mor - tu - o - - - - - rum. Et vitam ven - tu - ri sae -

dim. p

dim. p

dim. p

dim. p

dim. p

f

f

f

103

[dim.] p

[dim.] p

[dim.] p

f

f

Musical score for measures 110-114. The score includes piano and organ parts. Dynamic markings include *f marc.* and *a 2.*. The organ part features a prominent melodic line with a long note in measure 113.

Musical score for measures 110-114 with vocal lyrics. The lyrics are: "A - - - - men, et men, a - - - - men, vi-tam ven - tu - ri sae - cu - li, a - men, - men, ven - tu - ri sae - cu - li, a - - - - - men,". The score includes piano and organ accompaniment.

Musical score for measures 110-114, featuring piano and organ parts. The organ part has a complex texture with multiple voices.

117

117

vitam ven-tu-ri - cu-li, - men, et vi-tam ven-tu - ri sae - cu -
 ven-tu - ae - cu-li, a - - - men, et vitam ven-
 a - - - - - men, a - men, a -
 en, et vitam ven-turi, et vitam ven-tu - ri

117

124

Musical score for the first system, measures 124-128. It features a piano introduction with multiple staves of chords and melodic lines. Dynamics include 'f' and 'ff'.

124

Musical score for the second system, measures 124-128. It includes vocal lines with Latin lyrics and piano accompaniment. Dynamics include 'f' and 'sf'.

li, et en - tu - ri sae - cu - li, et vitam ven - tu - ri
 et vitam - tu - ri sae - - - cu - li, et vitam ven - tu - ri
 men, am ven - tu - ri sae - cu - li, et vitam ven - tu - ri
 et vi - tam ven - tu - ri sae - cu - li, et vitam ven - tu - ri

124

Musical score for the third system, measures 124-128. It features piano accompaniment with chords and melodic lines. Dynamics include 'sf'.

131

Largo.

Musical score for the first system, measures 131-135. It features five staves with various musical notations including dynamics (*f*, *sf*), articulation (accents), and phrasing slurs. The key signature has one sharp (F#) and the time signature is common time (C).

131

sae-cu-li

- mena - a - a - - - men.

sae-cu-li

- men, a - - - - men.

sae-cu-li

- men, a - - - - men.

sae-cu-li

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

131

Largo.

Musical score for the second system, measures 131-135. It features three staves with musical notations including phrasing slurs and dynamics. The key signature has one sharp (F#) and the time signature is common time (C).

8

f

cresc. *f* (*f*) *f*

p cresc. *f*

f

cresc. *f*

pp *pp* *pp* *pp*

8

cresc. *f*

Do - mi - nus Sa - ba - oth, ple - ni sunt coe - li, sunt coe - li et

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

f *p*

us Sa - ba - oth, ple - ni sunt coe - li et

cresc. *f* *p*

sa - ba - oth, ple - ni sunt coe - li, sunt coe - li et

pizz. arco

fp *pp*

8

p *f* *pp*

Musical score for the first system, measures 21-26. The vocal line begins with a rest, followed by the lyrics "a 2." and "f". The piano accompaniment includes violin, viola, and cello/bass parts.

Musical score for the second system, measures 21-26. The vocal line contains the lyrics: "in ex-cel - sis, o - san - na, o - san - na in ex - cel - sis,". The piano accompaniment continues with violin, viola, and cello/bass parts.

Musical score for the third system, measures 21-26. The vocal line contains the lyrics: "o - san - na, o - san - na, o - san - na,". The piano accompaniment continues with violin, viola, and cello/bass parts.

rit.

28

28

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

28

8

p

p

pp

pp

8

espress.

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

di - ctus, be - ne - di - ctus,

di - ctus, be - ne - di - ctus,

ctus, be - ne - di - ctus,

ctus, be - ne - di - ctus,

mf

mf

8

p

mf

p

p

p

pp

Carus

dol

mf

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

p

no - mi - ne ni, — Be - ne - di - ctus

p

Be - ne - di - ctus

p

mf f p p mf a 2. mf mf p

cresc. CHOR. *p*

ve - nit, qui ve - mi - ne Do - mi - ni qui ve - -
p Be - dic - tus qui nit, qui ve - nit, be - ne - di - ctus, be - ne -
 qui nit, be - ne - di - ctus, be - ne -
 qui ve - nit, be - ne - di - ctus qui ve -

mf

First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings such as *p* and *f*.

Vocal score with Latin lyrics: nit, qui ve n no - mi ne Do - mi ni, qui ve - nit di - ctus, qui ve n no - mi ne Do - mi ni, qui ve - nit ve - nit in no - mi ne Do - mi ni, qui ve - nit in

arco

pizz.

Piano accompaniment for the second system, including treble and bass clefs, notes, rests, and dynamic markings such as *f*, *pp*, and *mf*.

rit. - - poco più mosso.

42

42

in no-mi-ne - mi - ni. O-san-na

in no - ne - mi - ni. O-san-na in ex-cel - sis,

in no-mi-ne - mi - ni. O-san-na in ex-cel -

in no-mi-ne Do-mi - ni.

arco

42

55

a 2

rit.

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

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

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

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

55

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

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

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

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

55

7. Agnus Dei

Molto moderato. $\text{♩} = 54.$

The musical score is written for voice and piano. It begins with a tempo marking of 'Molto moderato' and a metronome marking of 54 quarter notes per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system features a vocal line with lyrics and piano accompaniment. The third system continues the vocal line with lyrics and piano accompaniment. The fourth system shows the piano accompaniment for the final part of the page. Dynamics include *p* (piano), *pp* (pianissimo), *pdolce* (piano dolce), and *mf* (mezzo-forte). The lyrics are: 'Agnus Dei, qui tol-lis — pecca-ta mun-di, mi-se-re - re, mi-se- Mi - - se-re-re nobis, mi- Mi - - se-re-re nobis, mi-'. There is a large, stylized watermark 'CARUS' overlaid on the score.

9

sf *sf*

f *f* *mf*

f *mf* *p*

9

- se - rere nobis, mi - se - re - re, mi - se - re - re.

his, - se - re - re, mi - se - re - re.

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

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

mf *pizz.*

9

mf

a 2.

p dolce
p
pp
mf
mf
mf

p dolce

Agnus De- tol-lis - pec-ca ta mun-di mi-se - re - re, mi-se-

p dolce

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

bis.

mf Mi - - se - re - re nobis, mi-

mf Mi - - se - re - re nobis, mi-

arco

pizz.

pp

p
mf
p
mf

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

se - re re

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

arco

[mf]

rit. - - a tempo

34

re - re

no - bis.

f *ff*

34

bis. Ag - nus De - i,

no - bis. Ag - nus De - i,

Agnus De - i, qui tol - lis peccata

- se - re - re no - bis. Agnus De - i, qui tol - lis peccata

f *ff*

34

f *ff*

SOLO.
espress. *sf* *dim.*
p *p*

ff *p*
 qui is pecca mun - di:
p
 qui s pecca-ta mun - - di:
ff *p*
 mun - di, qui pecca-ta mun - - di:
p
 qui tol-lis pecca-ta mun - - di:
pp

p *pp*

p dolce

p

a 2.

p

pp

pp

pp

pp dolce

Do - - - - na no - bis

p

Do - - - - na no - bis

Do - no - bis pa - - - - cem,

p

Do - - - - na no - bis

p

pp

mf

mf

Musical score for the first system, measures 64-71. The system includes a vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes lyrics: "do - na pa - - - - - do - - - - - na no - bis pa - - - - - cem,". The piano accompaniment features chords and melodic lines with dynamics like *f*, *p*, and *dim.*. There are also markings for "a 2." and ">".

Musical score for the second system, measures 72-79. The system includes a vocal line and piano accompaniment. The vocal line continues with lyrics: "do - - - - - na pa - - - - - cei - - - - - no - bis pa - - - - - cem, do - - - - - do - - - - - na no - bis pa - - - - - cem,". The piano accompaniment includes dynamics like *f*, *p*, and *dolce*. A large watermark "Carus" is overlaid on the score.

Musical score for the third system, measures 80-87. This system shows the piano accompaniment for the final part of the page. It includes dynamics like *mf* and *pp*.

Musical score for measures 71-76. The score includes piano (p) and string parts. Dynamic markings include *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). A second ending bracket labeled "a 2." is present at the end of the section.

Vocal score for measures 71-76. The lyrics are: do - na pa - - - cem, - na no - bis - cem, pa - - - cem, - na no - bis - cem, pa - - - cem, do - - - na pa - - - cem. Dynamic markings include *pp* (pianissimo).

Piano accompaniment for measures 71-76. Dynamic markings include *mf* (mezzo-forte) and *pizz.* (pizzicato).

Piano accompaniment for measures 71-76. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Musical score for measures 79-83. The score consists of seven staves. The top staff has a melodic line with a slur and a fermata. The second staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The third staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The fourth staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The fifth staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The sixth staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The seventh staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The score includes various dynamics such as *f*, *sf*, and *ff*, and articulations like slurs and fermatas.

Musical score for measures 79-83 with vocal lyrics and piano accompaniment. The score consists of seven staves. The top staff has a melodic line with a slur and a fermata, and a dynamic marking of *mf*. The second staff has a melodic line with a slur and a fermata, and a dynamic marking of *sf*. The third staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The fourth staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The fifth staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The sixth staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The seventh staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The score includes various dynamics such as *mf*, *sf*, and *f*, and articulations like slurs and fermatas. The lyrics are: do - na - - - - - pa - - - - - cem. do - - - - - na pa - - - - - cem. do - na bis, no - bis pa - - - - - cem. - - - - - na no - bis pa - - - - - cem. The word "arco" is written above the piano accompaniment.

Musical score for measures 79-83, featuring piano accompaniment. The score consists of three staves. The top staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The middle staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The bottom staff has a melodic line with a slur and a fermata, and a dynamic marking of *f*. The score includes various dynamics such as *f*, and articulations like slurs and fermatas.