

KLEINER

und leichter

MESSGESANG

FÜR

eine Singstimme

mit Orgel-oder Harmoniumbegleitung

componirt
von

JOSEF RHEINBERGER.

OP. 62.

PR. Fl. 1. 12Kr.
20 Ngr.

EIGENTHUM DES VERLEGERES.

MÜNCHEN, CHR. WERNER.

Leipzig, Fr. Hofmeister.

Kyrie.

Andante.

Sopran. *p*

Ry - - ri - e Ry - - ri - e e - -

Orgel. *p*

Ped.

6

lei - son e - - lei - son, Ry - - ri - e e - lei - - -

f

12

son *mf* Ry - ri - e e - lei - - - - son.

p *mf*

18

p Christe, Christe, Christe,

p

24 *mf*
Christe e - - lei-son e - - lei - - son. Christe,

30 *p*
Christe e - - lei - - - son. Ky - - ri - e, Ky - - ri -

36 *f*
e e - - lei-son e - - lei-son e - - lei - -

42 *dim.*
- son, e - - lei - - - - son.

Gloria.

Moderato.

f
Glori - a in ex - cel - sis De - o et in terra pax homi - ni - bus bo -

f

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The piano accompaniment is on grand staff notation. The lyrics are 'Glori - a in ex - cel - sis De - o et in terra pax homi - ni - bus bo -'. The first measure of the piano part has a forte (*f*) dynamic marking.

9
- naevolun ta - - tis. Laudamus te, ben - e - dicimus te, a - doramus

This system contains the third and fourth staves of music. The vocal line continues with the lyrics '- naevolun ta - - tis. Laudamus te, ben - e - dicimus te, a - doramus'. The piano accompaniment continues. The measure number '9' is written above the first measure of the vocal line.

17
sf p
te, glori fi - ca - mus te, gra - ti - as a - gimus ti - - bi propter mag - nam

p

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'te, glori fi - ca - mus te, gra - ti - as a - gimus ti - - bi propter mag - nam'. The piano accompaniment continues. The measure number '17' is written above the first measure of the vocal line. Dynamic markings *sf p* and *p* are present.

25
f
glo - ri - am, glo - ri - am tu - - - am. Do - mine De - us, ag -

mf

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'glo - ri - am, glo - ri - am tu - - - am. Do - mine De - us, ag -'. The piano accompaniment continues. The measure number '25' is written above the first measure of the vocal line. Dynamic markings *f* and *mf* are present.

33 *p*

- nus De - i, fi - lius pa - tris, qui se - des ad de - xteram pa - tris

41 *p* *f*

mi - se - re - re no - bis. Quo - ni - am tu so - lus sanctus, tu

49 *f*

so - lus al - tis - simus Je - su Chri - ste, cum san - cto spi - ri - tu in gloria De - i -

57

patris, in gloria De - i pa - tris, a - - - - men.

Graduale.

Con moto.

p Ver - bum su - per - num pro - di - ens nec pa - tris linquens

p

5 *p* dex - teram a - do - pus su - um ex - i - ens *f* ve - nit ad

mf

10 *p* vi - tae ves - per - am. Se nascens de - dit so - ci -

p

15 *cresc.* *f* um convescens in e - du - li - um se regnans, se

mf

20

regnans dat in prae - mi um, se mo-ri - ens in pre -

25

- ti - um. O sa - lu - ta - ris hos - ti -

30

- a, qui coeli pandis os - ti - um, bel - la pre - munt hos - ti - li -

35

a da ro - bur, da ro - bur fer au - xi - li - um.

f *rit. - - dim.*

Credo.

Moderato.

mf

Credo in unum Deum, patrem om-ni-po - tentem, fac - to-rem coeli et

p

6

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

11

Et in un - um Do - minum Je - sum Christum, fi - - li - um De - i

mf

16

u - ni - ge - ni - tum. Et ex pa - tre na - tum an - te om - ni - a sae - cu - la.

f

p

21

De - um de De - o, lu - men de lu - mi - ne, De - - um

p

26

ve - rum de De - o ve - - - ro. Qui prop - ter nos ho - mines et

31

propter nostram sa - lu - tem des - cen - dit, des - cen - dit de coe - - lis.

37 *p* *meno mosso*

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

41

ne et ho - mo fac - tus est Cru - ci - fi - xus e - ti - am pro no - bis sub

45

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

51 **Tempo I.**

Et ascendit ter-ti-a di-e secundum scrip-tu-ras, et as-cendit in coe-

mf

56 lum, se-det ad dex-teram pa-tris, et i-terum ven-tu-rus est cum

p

61 glo-ri-a ju-di-ca-re vi-vos et mor-tu-os. Et in Spi-ritum sanctum

p

66 Dominum, qui cum Pa-tre fi-li-o-que si-mul a-do-ra-tur et conglo-

f

mf

71 ri-fi-ca-tur.

f

77 *mf*
Et unam sanctam ca - tho - licam et a - posto - li - cam ecclē - si - am. Con.

83
fi - te or unum bap - tisma in re - missi - onem pec - ca - to - rum,

89
et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

95 *cresc.*
sae - cu - li a - men, a - men

101 *f*
a - - - - - men.

Sanctus.

Moderate.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Moderate'. The lyrics are 'Sanc - - - tus Sanc - - -'. The piano accompaniment is in a grand staff (treble and bass clefs) and begins with a piano (*p*) dynamic. The music features a mix of eighth and quarter notes, with some rests in the vocal line.

Second system of the musical score. The vocal line continues with the lyrics '- tus, sanc - tus Do - minus, De - us Sa - baoth'. The piano accompaniment includes a 'Ped.' (pedal) marking. The music continues with similar rhythmic patterns and dynamics.

Third system of the musical score. The vocal line begins with a forte (*f*) dynamic and the lyrics 'ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - -'. The piano accompaniment also starts with a forte (*f*) dynamic. The music features a mix of eighth and quarter notes, with some rests in the vocal line.

Fourth system of the musical score. The vocal line begins with a fortissimo (*ff*) dynamic and the lyrics '- a, o san - na in ex - el - - sis, o - san - - - na.'. The piano accompaniment also starts with a fortissimo (*ff*) dynamic. The music features a mix of eighth and quarter notes, with some rests in the vocal line.

Benedictus.

Andantino.

Be - ne - dictus qui ve - nit in no.mi - ne Do - mi - ni, be - ne - dic - tus be - ne - dic - tus qui ve - nit in no.mi - ne Do - mi - ni, in no - mi - ni Do - mi - ni. Be - ne - dic - tus qui ve - nit in no.mi - ne Do - mi - ni. O san - na in ex cel - sis, o san - na in ex cel - sis.

p *f* *dim.* *f* *p* *f animato* *ff*

The musical score is written in G minor, 3/4 time, and consists of five systems. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Andantino'. The score includes dynamic markings such as *p* (piano), *f* (forte), *dim.* (diminuendo), and *f animato* (faster and louder). The lyrics are in Latin, describing the birth of Jesus and the 'Sanctus' section.

Agnus Dei.

Andante.

Ag - nus De - i, ag - nus De - i, qui

p

pp

This system contains the first five measures of the piece. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment starts with a pianissimo (*pp*) dynamic. The key signature has three flats, and the time signature is 3/4.

6
tol - lis pec - ca - ta mun - di mi - se - re - re

f

mf

This system contains measures 6 through 10. The vocal line features a crescendo leading to a forte (*f*) dynamic. The piano accompaniment is marked mezzo-forte (*mf*).

11
no - bis. Ag - nus De - i, ag - nus

p

p

This system contains measures 11 through 15. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic.

16
De - i, qui tol - lis pec - ca - ta mun - di

This system contains measures 16 through 20. The vocal line continues with the lyrics 'De - i, qui tol - lis pec - ca - ta mun - di'.

21 *f* mi - se - re - re no - - - bis. *ff* Ag - nus

26 *dim.* De - i, ag - nus De - i, qui tol - lis pec -

31 - ca - ta mun - di, do - - - na no - -

36 *dim.* bis pa - - - - - cem. *rit.*