

1. Kyrie

Missa Opus 12 Nr. 3

Valentin Rathgeber

Violino I ad lib.

Violino II ad lib.

Canto I
Ky- ri- e e- lei- son, e- lei- son, e- lei- son, e- lei-

Canto II
Ky- ri- e e- lei- son, e- lei- son, e- lei- son, e- lei-

Basso ad lib.
Ky- ri- e e- lei- son, e- lei- son, e- lei- son,

Violoncello/Organo

6

tr

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

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

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

2. Gloria

Violino I

Violino II

Canto I

Et in ter- ra pax, pax, pax, pax, pax, pax, pax, pax, pax ho- mi- ni-

Canto II

Et in ter- ra pax, pax, pax, pax, pax, pax, pax, pax, pax ho- mi- ni-

Basso

Et in ter- ra pax, pax, pax, pax, pax ho- mi- ni-

Violoncello/Organo

3

bus bo- nae, bo- nae, bo- nae, bo- nae, bo- nae, bo- nae vo- lun- ta-

bus bo- nae, bo- nae, bo- nae, bo- nae, bo- nae, bo- nae vo- lun- ta-

bus bo- nae, bo- nae, bo- nae, bo- nae, bo- nae vo- lun- ta-

5

tis. Lau- da- mus te, lau- da- mus te, be- ne- di- ci- mus te,
 tis. ad- o-
 tis.

8

ra- mus, ad- o- ra- mus te, glo- ri- fi- ca- mus, glo-
 ra- mus, ad- o- ra- mus te, glo- ri- fi- ca- mus, glo-
 ra- mus, glo- ri- fi- ca- mus, glo-

11

ri- fi- ca- mus te, gra- ti- as a- gi- mus ti- bi pro- pter ma- gnam,
 ri- fi- ca- mus te, gra- ti- as a- gi- mus ti- bi, pro- pter ma- gnam,
 ri- fi- ca- mus te, pro- pter ma- gnam, pro- pter

14

ma- gnam glo- ri- am tu- am, do- mi- ne de- us, de- us rex coe- le- stis, de- us
 ma- gnam glo- ri- am tu- am, de- us
 ma- gnam, ma- gnam glo- ri- am tu- am, de- us

17

pa- ter om- ni- po- tens, Je- su, Je- su Chri-
 pa- ter om- ni- po- tens, do- mi- ne fi- li u- ni- ge- ni- te Je- su Chri-
 pa- ter om- ni- po- tens,

20

ste, do- mi- ne de- us a- gnus de- i fi- li- us, fi- li- us pa- tris, qui tol-
 ste, do- mi- ne de- us a- gnus de- i fi- li- us, fi- li- us pa- tris, qui
 do- mi- ne de- us a- gnus de- i fi- li- us, fi- li- us pa- tris,

23

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

26

lis pec- ca- ta min- di, de- pre- ca- ti- o- nem no-
 tol- lis pec- ca- ta mun- di, su- sci- pe de- pre- ca- ti- o- nem no-
 su- sci- pe de- pre- ca- ti- o- nem no-

29

stram, mi- se- re- re mi- se- re- re no- bis. Quo- ni-
 stram, qui se- des ad dex- te- ram pa- tris, mi- se- re- re no- bis,
 stram, mi- se- re- re mi- se- re- re no- bis.

32

am tu so- lus san- ctus, tu so-
 quo- ni- am tu so- lus do- mi- nus, tu so-

35

Musical notation for measures 35-37, top system (treble clef). The music consists of rests in measures 35 and 36, followed by a quarter note in measure 37.

Two vocal parts with lyrics:
 lus al- tis- si- mus Je- su Chri- ste. Cum
 lus al- tis- si- mus Je- su Chri- ste. Cum

Piano accompaniment for measures 35-37, showing chords and melodic lines in both treble and bass clefs.

38

Musical notation for measures 38-40, top system (treble clef). The music consists of eighth and quarter notes in measures 38 and 39, followed by a quarter note in measure 40.

Vocal parts with lyrics:
 san- cto, san- cto spi- ri- tu in glo- ri- a de- i pa- tris a- men, cum san- cto spi- ri- tu in
 san- cto, san- cto spi- ri- tu in glo- ri- a de- i pa- tris a- men, cum san- cto spi- ri- tu in
 san- cto, san- cto spi- ri- tu in glo- ri- a de- i pa- tris a- men, cum san- cto

Piano accompaniment for measures 38-40, showing chords and melodic lines in both treble and bass clefs.

41

glo-ri-a, in glo-ri-a de-i pa-tris a-men, a-

glo-ri-a, in glo-ri-a de-i pa-tris a-men, a-

spi-ri-tu in glo-ri-a de-i pa-tris a-men, a-

44

men, a-

men, a-men.

men, a-

men, a-men.

men, a-

a-

men, a-men.

3. Credo

Violino I

Violino II

Canto I

Canto II

Basso

Violoncello/Organo

Pa- trem om- ni- po- ten- tem, fac- to- rem coe- li et ter- rae, vi- si- bi- li- um

Pa- trem om- ni- po- ten- tem, fac- to- rem coe- li et ter- rae, vi- si- bi- li- um

Pa- trem om- ni- po- ten- tem, fac- to- rem coe- li et ter- rae,

om- ni- um et in- vi- si- bi- li- um. Et in u- num, in u- num do- mi- num Je- sum

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

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

12

Christum, filium dei unigenitum,
et ex patre, ex patre natum ante

19

De- um de de- o, lu- men de lu- mi- ne
om- ni- a, an- te om- ni- a sae- cu- la. De- um de de- o, lu- men de lu- mi- ne
De- um de de- o, lu- men de lu- mi- ne

27

de- um ve- rum, de- um ve- rum de de- o ve-
 de- um ve- rum, de- um ve- rum de de- o ve-
 de- um ve- rum, de- um ve- rum de de- o ve-

34

ro. Ge- ni- tum non fa- ctum ctum con- sub- stan- ti- a- lem pa- tri: per quem om- ni- a,
 ro.
 ro.

40

Musical notation for measures 40-47. The system includes a vocal line with a trill (tr) and piano accompaniment. The key signature is one sharp (F#).

per quem om- ni- a fa- cta sunt.

Qui pro- pter nos ho- mi- nes et pro- pter no- stram sa-

Piano accompaniment for measures 40-47, featuring chords and arpeggiated patterns in both hands.

48

Musical notation for measures 48-55. The system includes a vocal line with a forte (f) dynamic marking and piano accompaniment. The key signature is one sharp (F#).

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

lu- tem de- scen- dit de coe- lis. Et in- car- na- tus est de

Et in- car- na- tus est

Piano accompaniment for measures 48-55, featuring chords and arpeggiated patterns in both hands.

58

de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo, ho-mo,
 spi-ri-tu san-cto, ex Ma-ri-a vir-gi-ne et ho-mo, ho-mo,
 ex Ma-ri-a vir-gi-ne ho-mo,

66

et ho-mo fa-ctus est ho-mo fa-ctus est, et ho-mo fa-ctus ctus et ho-mo,
 et ho-mo fa-ctus est ho-mo fa-ctus est, et ho-mo fa-ctus ctus et ho-mo,
 fa-ctus est ho-mo fa-ctus est, et ho-mo fa-ctus

ho- mo, et ho- mo fa- ctus, et ho- mo, ho- mo fa- ctus est.
ho- mo, et ho- mo fa- ctus, et ho- mo, ho- mo fa- ctus est.
ho- mo, fa- ctus, et ho- mo, ho- mo fa- ctus est.

The musical score consists of seven staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The last two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics are: 'ho- mo, et ho- mo fa- ctus, et ho- mo, ho- mo fa- ctus est.' repeated across the vocal parts.

4. Sanctus

Violino I

Violino II

Canto I

Canto II

Basso

Violoncello/Organo

San-ctus, san-ctus, san-ctus, san-ctus, san-ctus, san-ctus,

San-ctus, san-ctus, san-ctus, san-ctus, san-ctus, san-ctus,

San-ctus, san-ctus, san-ctus, san-ctus, san-ctus, san-ctus, san-ctus,

3

san-ctus, san-ctus san-ctus do-mi-nus de-us Sa-ba-oth, san-ctus,

san-ctus, san-ctus san-ctus do-mi-nus de-us Sa-ba-oth, san-ctus,

san-ctus, san-ctus, san-ctus do-mi-nus de-us Sa-ba-oth, san-

10

ri- a, glo- ri- a, glo- ri- a, glo- ri- a, glo- ri- a tu- a, glo-
 ri- a, glo- ri- a, glo- ri- a, glo- ri- a, glo- ri- a tu- a, glo-
 ri- a, glo- ri- a, tu- a, glo- ri- a, glo- ri- a tu- a, glo-

13

Osanna
 ri- a tu- a. O- san-
 ri- a tu- a. O- san-
 ri- a tu- a. O- san- na,

16

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

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

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

19

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

sis. O- san- na, O- san- na, in ex-

sis. O- san- na, in ex-

28

san- na, o- san- na, o- san- na in ex-

san- na, o- san- na, o- san- na in ex-

na, o- san- na, o- san- na in ex-

31

cel- sis.

cel- sis.

cel- sis.

5. Benedictus

Canto II

Be- ne- dic- tus, qui ve- nit, qui ve- nit, qui

Violoncello/Organo

Detailed description: This block contains the first six measures of the musical score. The top staff is for Canto II, and the bottom two staves are for Violoncello/Organo. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Be- ne- dic- tus, qui ve- nit, qui ve- nit, qui".

7

ve- nit qui ve- nit in no- mi- ne do- mi- ni, be- ne-

Detailed description: This block contains measures 7 through 13. The top staff is for Canto II, and the bottom two staves are for Violoncello/Organo. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "ve- nit qui ve- nit in no- mi- ne do- mi- ni, be- ne-".

14

dic- tus, qui ve- nit in no- mi- ne do- mi- ni.

Detailed description: This block contains measures 14 through 19. The top staff is for Canto II, and the bottom two staves are for Violoncello/Organo. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "dic- tus, qui ve- nit in no- mi- ne do- mi- ni.".

Osanna ut supra

6

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

9

re- re, mi- se- re- re no- bis. A- gnus de- i, qui tol- lis pec- ca-
 mi- se- re- re, mi- se- re- re no- bis.
 mi- se- re- re no- bis.

12

Musical notation for the Soprano and Alto parts, measures 12-14. The staves are empty, indicating rests for these parts during this section.

Musical notation for the vocal parts (Tenor and Bass) with lyrics. The lyrics are: "ta mun- mun- di, mi- se- re- re no- bis, A- gnus de- i, qui tol- lis pec-".

Musical notation for the piano accompaniment, measures 12-14. The piano part features a steady accompaniment with chords and moving lines in both hands.

15

Musical notation for the Soprano and Alto parts, measures 15-17. The staves are empty, indicating rests for these parts during this section.

Musical notation for the vocal parts (Tenor and Bass) with lyrics. The lyrics are: "mi- se- re- ca- ta mun- di, mi- se- re-".

Musical notation for the piano accompaniment, measures 15-17. The piano part continues with a rhythmic accompaniment, featuring chords and moving lines.

18

re no- bis. A- gnus de- i, qui tol- lis pec- ca- ta
re no- bis. A- gnus de- i, qui tol- lis pec- ca- ta
A- gnus de- i, qui tol- lis pec- ca- ta

20

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

23

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

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

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

26

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

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

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

30

no- bis pa- cem, da pa- cem, da pa- cem, da pa- cem, da pa-
 no- bis pa- cem, da pa- cem, da pa- cem, da pa- cem, da pa-
 no- bis pa- cem, da pa- cem, da pa-

35

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

40

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

45

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

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

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

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

The musical score consists of four systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system continues the vocal line with lyrics and piano accompaniment. The fourth system continues the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'pa- cem, do- na no- bis pa- cem, da pa- cem, da pa- cem.'

12

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

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

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

18

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

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

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

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

Kyrie ut supra si placet