



# MAURIZIO MACHELLA

Arranger, Interpreter, Publisher

Italia

## About the artist

Famous musician and organist, known throughout the world.

Italian publisher, researcher and organist. Music collaborator with "MIKAEL TARIVERDIEV FOUNDATION" in Moscow. The I.net Greatest Organ Music Resource in the World. The most complete private library of music scores for organ and harpsichord. I published rare scores of organ and harpsichord music with Armelin Musica of Padova ([www.armelin.it](http://www.armelin.it)) A part of my bibliography can be found in: <http://www.bam-portal.de> and with the sheet music world center: "Free-scores.com".

More than 2,7 million downloads!

Remember ... for all this works, if you can, make me an offer on Paypal.

<https://www.paypal.me/MaurizioMachella> Thank you!

**Qualification:** Organist

**Artist page :** [www.free-scores.com/Download-PDF-Sheet-Music-gjordaniello.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-gjordaniello.htm)

## About the piece



**Title:** - Missa Puerorum - für einen Singstimme Op.62 mit Orgel oder Harmonium begleitung

**Composer:** Rheinberger, Josef Gabriel

**Copyright:** Public Domain

**Publisher:** MACHELLA, MAURIZIO

**Instrumentation:** Voice and Organ

**Style:** Romantic

MAURIZIO MACHELLA on [free-scores.com](http://free-scores.com)



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# - Missa Puerorum - für einen Singstimme Op.62

mit Orgel oder Harmonium begleitung

edited by  
Maurizio Machella

J. RHEINBERGER  
1839-1901

## Kyrie

*Andante*

*p*

Sopran



Ky - ri - e, Ky - ri - e e -

Orgel



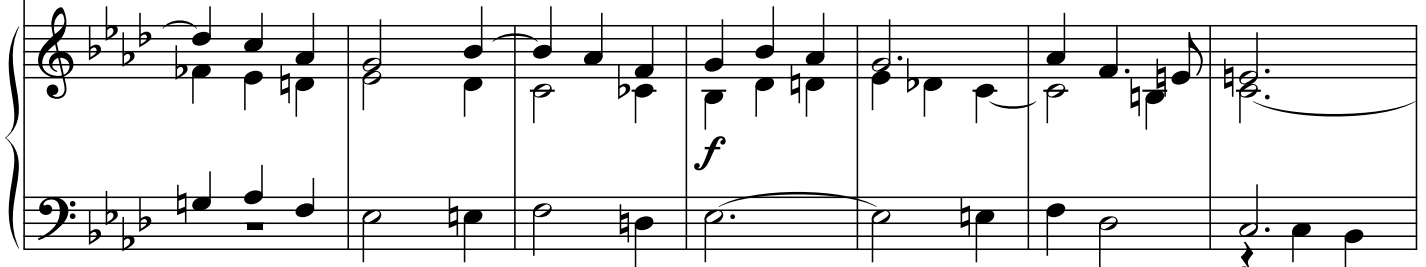
*Ped.*



6

*f*

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



*(Ped.)*

13

*mf*

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



20

*p* *mf*

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

27

*p*

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

34

*f*

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

40

*dim.*

lei-son, e - lei - son, e - lei - - - son.

48 *Moderato* *f***Gloria**

Glo - ri - a in ex - cel - sis De - o et in ter-ra pax

*f*

(Ped.)

54

ho - mi - ni - bus, bo - nae vo-lun - ta - tis. Lau-da-mus

60

Te, be - ne - di-ci-mus Te, ad - o - ra-mus Te, glo - ri - fi -

65

*sf* *p*

ca - mus Te. Gra - ti-as a - gi-mus Ti - bi prop-ter mag - nam

*p*

72 *f*

glo - ri - am, glo - ri - a Tu - - - - am. Do - mi - ne De -

*mf*

79 *p*

us, Ag - nus De - i, Fi - li - us Pat - ris. Qui

84 *p*

se - des ad dex - te - ram Pat - - - - ris: mi - se - re - re

*p*

90 *f*

no - - - - bis. Quo - ni - am Tu so - lus Sanc - tus, Tu

*f*

96 *f*

so - lus Al - tis - si - mus, Je - su Chri - ste, cum Sanc - to Spi - ri - tu

102

in glo - ri - a De - i Pat - ris, in glo - ri - a De - i

107

Pat - ris, a - - - - - men.

113 *Con moto*  
*p*

Ver - bum su - per - num pro - di - ens nec Pat - ris lin - quens dex - te - ram

**Graduale**

*p*

(Ped.)

118 *p* a - do - pus su - um ex - i - ens, *f* ve - nit ad vi - ta

123 *p* ves - pe - ram. Se nas - cens de - dit so - ci - um *cresc.* con - ves - cens

129 *f* in e - du - li - um, se reg - nans, se reg - nas dat in prae - mi - um, se -

135 mo - ri - ens in pre - - - ti - um. *p* O sa - lu -

141

ta - ris hos - ti - a, qui coe - li pan - dis os - ti - um, bel - la pre - munt hos - ti - li -

147

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

153 *Moderato*  
*mf*

**Credo**

Cre - do in u - num De - um, Pat - rem om - ni - po - ten - tem, fac -

157

to - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in vi - si - bi - li -



162

um. Et in u - num Do - mi - num, Je - sum Chri - stum, Fi -

*mf*

167

li - um De - i u - ni - ge - ni - tum, et ex Pat - re na - tum an - te om - ni - a sae - cu -

*f*

172

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

*p*

178

ve - rum de De - o ve - - - ro, qui prop - ter nos ho - mi - nes et

183 *f*

prop-ter nost-ram sa-lu-tem des-cen-dit, des-cen-dit de coe-lis.

189 *meno mosso* *p*

Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri-a vir-gi-ne et ho-mo

194 *sf*

fac-tus est. Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to,

199 *f* *p* *Tempo I*

pas-sus, pas-sus et se-pul-tus est. Et as-cen-dit

204

ter - ti - a di - e se - cun - dum scrip - tu - ras et as - cen - dit in coe - lum, se - det ad

209

dex - te - ram Pat - ris, et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

214

ca - re vi - vis et mor - tu - os. Et in Spi - ri - tum Sanc - tum

218

Do - mi - num, qui cum Pat - re Fi - li - o - que si - mul ad - o - ra - tur et con - glo -

223

ri - - - fi - ca - tur.

*f*

229

*mf*

Et u - nam sanc - tam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si -

*mf*

234

am, con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -

*p*

239

to - - - rum, et vi - tam ven - tu - ri sae - cu -

*p*

244

li, et vi - tam ven - tu - ri

This system contains measures 244 to 246. The vocal line starts with a dotted quarter note 'li,' followed by a quarter rest, then a quarter note 'et', a quarter rest, a quarter note 'vi', a quarter rest, a quarter note 'tam', a quarter rest, a quarter note 'ven', a quarter rest, a quarter note 'tu', a quarter rest, and a quarter note 'ri'. The piano accompaniment features a bass line with a dotted quarter note and a half note, and a treble line with a dotted quarter note and a half note, both leading into a long melisma.

247

sae - cu - li, a - men, a - men,

*cresc.*

*mf*

This system contains measures 247 to 252. The vocal line begins with a dotted quarter note 'sae', a quarter note 'cu', a quarter note 'li,', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'men,', a quarter rest, a quarter note 'a', a quarter rest, and a quarter note 'men,'. A *cresc.* marking is placed above the second 'a - men,'. The piano accompaniment includes a *mf* marking and features a complex texture with many beamed notes in both hands.

253

a - - - - - men.

*f*

This system contains measures 253 to 259. The vocal line consists of a dotted quarter note 'a' followed by a long melisma. A *f* marking is placed above the first measure. The piano accompaniment is highly rhythmic and complex, with many beamed notes.

260 *Moderato*

Sanc - - - - - tus, Sanc - - - - -

*p*

**Sanctus**

*p*

This system contains measures 260 to 265. The vocal line starts with a dotted quarter note 'Sanc', a quarter rest, a dotted quarter note 'tus,', a quarter rest, a dotted quarter note 'Sanc', a quarter rest, and a quarter note. A *p* marking is placed above the first measure. The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the bass and a more active treble line.

266

tus, Sanc - tus Do - mi-nus De - us Sa - ba-oth.

*Ped.*

272 *f*

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

*f*

278 *ff*

a. Ho - san - na in ex - cel - sis, ho - san - - - - na.

*ff*

286 *Andantino* *p*

Be - ne - dic-tus, qui ve - nit in no-mi-ne Do - - - mi-

**Benedictus**

*p*

293

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

301

ni, in no-mi-ne Do-mi-ni, be-ne-dic-tus, qui

309

ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-

317

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

324 *Andante* *p*

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

**Agnus Dei**

*pp*

329 *f*

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

*mf*

334 *p*

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

*p*

339

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



344 *f* *ff*

mi - se - re - re no - - - bis. Ag - nus

349 *dim.*

De - i, Ag - nus De - i, qui tol - lis pec -

354

ca - ta mun - di: do - - - - na no - - -

359 *dim.* *rit.*

bis pa - - - - - cem.