

JOSEF RHEINBERGER

Fünf Motetten

für Chor SATTB
Five motets for SATTB choir
op. 163

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JOSEF GABRIEL RHEINBERGER

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Fünfstimmige Motetten

Benedictus Dominus

Maestoso

Josef Rheinberger op.163

Sopran *f*
Be - ne - dic - tus Do - mi - nus De - us Is - ra -

Alt *f*
Be - ne - dic - tus Do - mi - nus De - us Is - ra -

Tenor 1 *f*
Be - ne - dic - tus Do - mi - nus De - us Is - ra -

Tenor 2 *f*
Be - ne - dic - tus Do - mi - nus De - us Is - ra -

Bass *f*
Be - ne - dic - tus Do - mi - nus De - us Is - ra -

The first system of the musical score is for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. Each voice part begins with a treble clef (except for Bass which has a bass clef) and a key signature of two flats (B-flat and E-flat). The time signature is 4/2. The tempo is marked 'Maestoso' and the dynamic is 'f' (forte). The lyrics are 'Be - ne - dic - tus Do - mi - nus De - us Is - ra -'. The Soprano part starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The Alto part starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The Tenor 1 part starts with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The Tenor 2 part starts with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The Bass part starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3.

4 *p*
S. el, qui fe - cit mi - ra - bi - li - a mag - na

A. *p*
el, qui fe - cit mi - ra - bi - li - a mag - na

T. 1 *p*
el, qui fe - cit mi - ra - bi - li - a mag - na

T. 2 *p*
el, qui fe - - cit, qui fe - cit mi - ra -

B. *p*
el, qui fe - cit mi - ra - bi - li - a mag - na

The second system of the musical score continues the five voices: Soprano (S.), Alto (A.), Tenor 1 (T. 1), Tenor 2 (T. 2), and Bass (B.). The tempo remains 'Maestoso' and the dynamic is 'p' (piano). The lyrics are 'el, qui fe - cit mi - ra - bi - li - a mag - na'. The Soprano part starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The Alto part starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The Tenor 1 part starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. The Tenor 2 part starts with a quarter rest, followed by quarter notes G3, A3, Bb3, and C4. The Bass part starts with a quarter rest, followed by quarter notes G2, A2, Bb2, and C3.

53 *ff*

S. ja, hal - le - lu - ja, hal - le - lu - - - - - ja.

A. *ff*
ja, hal - le - lu - ja, hal - le - lu - - - - - ja.

T. 1 *ff*
8 ja, hal - le - lu - ja, hal - - le - lu - - - - - ja.

T. 2 *ff*
8 ja, hal - le - lu - ja, hal - - - - - le - lu - ja.

B. *ff*
ja, hal - le - lu - ja, hal - le - lu - - - - - ja.

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58 *Con moto*
p *f*

S. Se - de - runt prin - ci - pes et ad - ver - sum me lo - que - ban - tur,

A. *p* *f*
Se - de - runt prin - ci - pes et ad - ver - sum me lo - que - ban - tur,

T. 1 *p* *f*
8 Se - de - runt prin - ci - pes et ad - ver - sum me lo - que - ban - tur,

T. 2 *p* *f*
8 Se - de - runt prin - ci - pes et ad - ver - sum me lo - que - ban - tur,

B. *p* *f*
Se - de - runt prin - ci - pes et ad - ver - sum me lo - que - ban - tur,

127 *mf* *cresc.* *f rit.*

S. hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - - - - ja.

A. *mf* *cresc.* *f* hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - - - - ja.

T. 1 *mf* *cresc.* *f* hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - - - - ja.

T. 2 *mf* *cresc.* *f* hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - - - - ja.

B. *mf* *cresc.* *f* ja, hal - le - lu - ja, hal - le - lu - - - - ja.

www.bnote.de De profundis

133 *Andante sostenuto* *pp* *mf* *f*

S. De pro - fun - dis cla - ma - vi, cla - ma - vi ad Te Do - mi - ne, ad Te, ad

A. *pp* *mf* *f* De pro - fun - dis cla - ma - vi, cla - ma - vi ad Te Do - mi - ne, ad Te, ad

T. 1 *pp* *mf* *f* De pro - fun - dis cla - ma - vi, cla - ma - vi ad Te Do - mi - ne, ad Te,

T. 2 *pp* *mf* *f* De pro - fun - dis cla - ma - vi, cla - ma - vi ad Te Do - mi - ne, ad Te, ad

B. *pp* *mf* *f* De pro - fun - dis cla - ma - vi, cla - ma - vi ad Te Do - mi - ne, ad Te, ad

Benedicta es tu

201 *Con moto*

f *p*

S. Be - ne - dic - ta es tu, vir - go Ma - ri - a a Do - mi - no

A. Be - ne - dic - ta es tu, vir - go Ma - ri - a a Do - mi - no

T. 1 *f* *p*

8 Be - ne - dic - ta es tu, vir - go Ma - ri - a a Do - mi - no

T. 2 *f* *p*

8 Be - ne - dic - ta es tu, vir - go Ma - ri - a a Do - mi - no

B. *f* *p*

Be - ne - dic - ta es tu, vir - go Ma - ri - a a Do - mi - no

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206 *f*

S. De - o, a De - o ex - cel - so prae om - ni - bus mu - li -

A. De - o, a De - o ex - cel - so prae om - ni - bus mu - li -

T. 1 *f*

8 De - o, a De - o ex - cel - so prae om - ni - bus mu - li -

T. 2 *f*

8 De - o, a De - o ex - cel - so prae om - ni - bus mu - li -

B. *f*

De - o, a De - o ex - cel - so prae om - ni - bus mu - li -

Confitebor

251 *Poco Adagio*

S. *p* *sf*
Con - fi - te - bor Ti - bi Do - mi - ne in to - to cor - de me -

A. *p* *sf*
Con - fi - te - bor Ti - bi Do - mi - ne in to - to cor - de me -

T. 1 *p* *sf*
Con - fi - te - bor Ti - bi Do - mi - ne in to - to

T. 2 *p* *sf*
Con - fi - te - bor Ti - bi Do - mi - ne in to - to

B. *p* *sf*
Con - fi - te - bor Ti - bi Do - mi - ne

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S. *f* *dim.*
o, in to - to cor - de me - - - o:

A. *f* *dim.*
o, in to - to cor - de me - - - o:

T. 1 *f* *dim.*
cor - de me - o, in to - to cor - de me - o:

T. 2 *f* *dim.*
cor - de me - o, in to - to cor - de me - o:

B. *f* *dim.*
in to - to cor - de me - o: