

Josef Gabriel

# RHEINBERGER

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## Messe in B

Mass in B flat  
op. 172 (1892)

Coro (TTBB), Organo

Fassung mit Orgelbegleitung  
Version with organ accompaniment

Revidierter Reprint der Erstausgabe Leipzig 1892  
Revised reprint of the first edition Leipzig 1892

herausgegeben von / edited by  
Wolfgang Hochstein

Sämtliche Werke · Complete Works

Orgelfassung / Organ version



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Carus 50.172/03

**Messe**  
für  
**Männerchor mit Orgel**

oder 2 Flöten, 2 Oboen, 2 Clarinetten, 2 Fagotte,  
2 Hörner, 2 Trompeten, Pauken und Contrabass

von  
**Josef Rheinberger.**

Op. 172.

Vollständige Partitur netto M 10,...

Orgel-Partitur (Orgelstimme mit darüberliegenden Singstimmen) M 5,...

Singstimmen (à 60 Pf.) M 2,40. Instrumentalstimmen netto M 8,...

Eigenthum des Verlegers für alle Länder.

Leipzig, Verlag von **F. E. C. Leuckart**  
Constantin Sander.

K.K. Oesterreichische Königl. Dänische und Großherzogl. Mecklenburgische goldene Medaille  
für Wissenschaft und Kunst.

Lith. Anst. v. C. G. Röder, Leipzig.

# Messe für Männerchor.

## Kyrie.

Jos. Rheinberger, Op. 172.

Moderato.  $\text{♩} = 60.$

Tenor I. II. *p dolce* Ky - - - ri - e e lei - Ky - son. - ri -

Bass I. II. *p dolce* Ky - - - ri -

Orgel. *mf*

Pedal. *p*

7

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

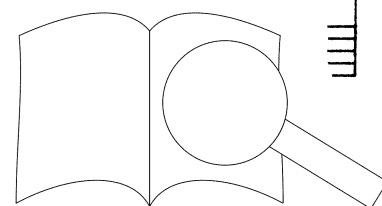
*mf* e e lei - son, - ri -

13

son. e lei - son. son. son.

e e lei - son.

Ann. Holostellen der ersten Tenorstimme im Credo und Benedictus können auch Registrierung der Orgel darf eher etwas zu stark als zu schwach sein. —



Available on CD with *collegium vocale Limburg*, conducted by Eberhard Metternich (Carus 83.232).

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edited by  
Wolfgang Hochstein

20 *A p*

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

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

*p* *mf*

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

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

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

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

*mf*

36

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

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

44

Chri - - - ste e - lei - -

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

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

51

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

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

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

son, Chri - ste e - lei -

*dim*

*mf*

*st.*

*a tempo*

58

- ri e e - lei - - - son,

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

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

*mf*

*st.*

*dolce*

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

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

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

74 - ri - e e - lei - son. e - lei -

*dim.* *p dolce* Ky - ri - e e e e

Ky - ri - e Ky - ri - e *p dolce*

Ky - ri - e e - lei - son. *a tempo*

84 lei - son.

lei - son.

lei -

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

**Lento.**

# Gloria.

Non troppo mosso.  $\text{♩} = 72$ .

Et in ter - ra pax ho-mi-ni - bus *dim.*  
Et in ter-ra pax ho-mi - ni - bus bo-nae vo-lun-ta -

Non troppo mosso.  $\text{♩} = 72$ .

Lau - da - mus te, be-ne di - ci-m a - mus te,  
tis.

— glo-ri - gra-ti-as a - gimus ti - - bi pro-pter magnam glo - ri-am

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19 De-us pa - ter o - mni - po-tens,  
 tu - am, Do-mi - ne De - us rex coe - le - stis, Do - mi - ne

24 Je - su Chri - ste, Do-mi - ne De - us, agnus - us  
 fi - li u - ni - ge - ni - te, qui tollis pec-

30 ca - qui tol - lis pec - ca - ta mun - di, sus - ci -  
 - se - re - - - re no - bis, sus - ci -



35

*dolce*

no - - - - stram.

pe de-pre-ca-ti o - - - - nem no - - - - stram. no - - - - stram. *mf* *mezzo voce* Qui se - des ad

o - - - - nem no - - - - stram.

41

*p*

Mi - - - - se-re

dex - teram, ad dex - teram pa - - - - tris, *p* mi - re

47

*f*

*ff*

Quo - hi - am tu so - - - - lus Do - mi - nus, tu so - lus al -

a tu so - lus san - ctus, tu so - lus Do - mi - - nus, tu so - lus al -

*mpo*

53

tis - si - mus, Je - su Chri - ste Cum san - - - cto

59

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

65

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

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# Ave Maria.

Lento.  $\text{♩} = 66.$

*p dolce*

Tenor I.II.

Bass I.II.

gra-ti-a ple-na, Do-mi-nus  
 A - ve, a - ve Ma - ri - - a gra-ti-a ple - na, Do - mi - nus te - cum,  
 gra - ti - a ple - na, Do - mi - nus

8 te - cum, be - ne - di - - - cta  
 be - ne - di - - - cta tu in mu - li - e - - ri - - bus, et be - ne  
 te - cum,

14 be - ne - di - ctus fru - ctus, fru - ctus ven - tris tu - i,  
 fru - ctus, fru - ctus ven - tris tu - i, a - - v  
 Ma - ri - - a,

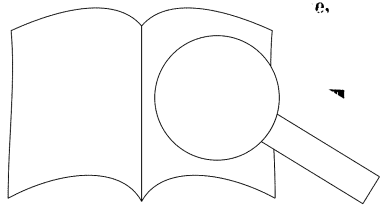
20 a - - ve  
 a - ve Ma - ri - - a. San - ct  
 a - - ve, Ma - ri - - a, Ma - - ter

27 *fp* o - - - ra, o - - - ra  
 De - i o - - - ra pro no - bis pec - ca - to - ri - bus nunc  
 o - ra pro no - bis pec - ca - to - ri - bus pro no - bis pec - ca -

33 in ho - ra mor - tis, mor - tis no - strae,  
 to in ho - - ra mor - - tis, mor - - tis no - - strae.  
 et in ho - - ra mor - - tis, mor - - tis no - - strae.

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

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# Credo.

Tempo moderato. ♩ = 84.

Pa-trem om-ni-po-ten-tem, om-ni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-

Tempo moderato. ♩ = 84.

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

vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um. Do-mi-num Je-sum Christum

13 - li ni-tum, De-um de De-o

et ex pa-tre na-tum an-te omni-a sae-cu-la,

18

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

De - - - um ve - rum de De - o ve - - - ro,

*f* *mf* *con*

23

stan - ti - a - lem pa - tri, per quem om - ni - a fa - cta sunt, ni et propter

per - - - quem om - ni - a fa - cta sur et propter nostram sa -

*p* *H*

29

nostram sa - coe - - - lis, de coe - - - lis.

*f* *oo*

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14 Adagio molto. ♩ = 58.

35 Ten I. Solo. *pp dolce*  
Et in car - na - tus est de spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne  
Et in car - na - tus est de spi - ri - tu san - cto, ex Ma - ri - a

Adagio molto. ♩ = 58.

*pp*

41 et ho - mo fa - ctus est. cru - ci - fi - xus Pon - ti - c  
vir - gi - ne et ho - mo fa - ctus est, cru - ci - fi - xus an - ti - que sub

*p*

47 to. *pp*  
Pon - ti - c i - tus est  
*p* pas - sus *pp* et se - pul - tus est.

*p* *mf*

53 Tempo I.

Chor. *f*

Et re-sur - re-xit se - cun-dum scrip-tu - ras,  
 Et re - sur - re-xit ter - ti - a di - e se - cun - dum scrip - tu - - ras. et as - cen - dit in

Tempo I.

*f*

59

se - det ad dex - ter - am pa - tris, cum  
 coe - lum, et i - ter - um ven - tu - rum vi - vos et mortu -

*f*

66

cu - jus - - - nis. Et in spi - ri - tum san -  
 Et in spi - ri - tum san - ctum.

*p*

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73

et vi - vi - fi - can - - tem. qui ex pa - tre fi - li - o - que pro - ce - dit, qui cum pa - tre et et  
 ctum. et vi - vi - fi - can - - tem. et

Piano accompaniment for measures 73-78, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *mf* and *dim.*

79

fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - catus est  
 lo -

Piano accompaniment for measures 79-84, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *mf*.

85

sanctam ca - tho - li -  
 - tas, Et u - nam san - ctam ca - tho - li -  
 ca - tho - li -  
 - tas, sanctam ca -

Piano accompaniment for measures 85-90, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *mf*.



91 - cam et a - po - sto - li - cam ec - cle - si - am, u - num bap - tis - ma in re - mis - si -

cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - num bap - tis - ma in re - mis - si -

cam et a - po - sto - li - cam ec - cle - si - am, bap - tis - ma in re - mis - si -

tho - li - cam et a - po - sto - li - cam ec - cle - si - am, bap - tis - ma in re - mis - si -

*p* *f*

98 *p* o - nem pec - ca - to - - - rum, et ex - spe - cto - - - nem

*p* *f* *mf*

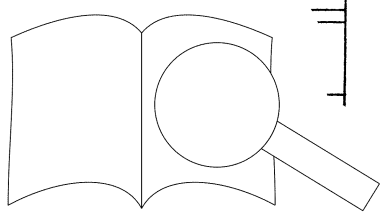
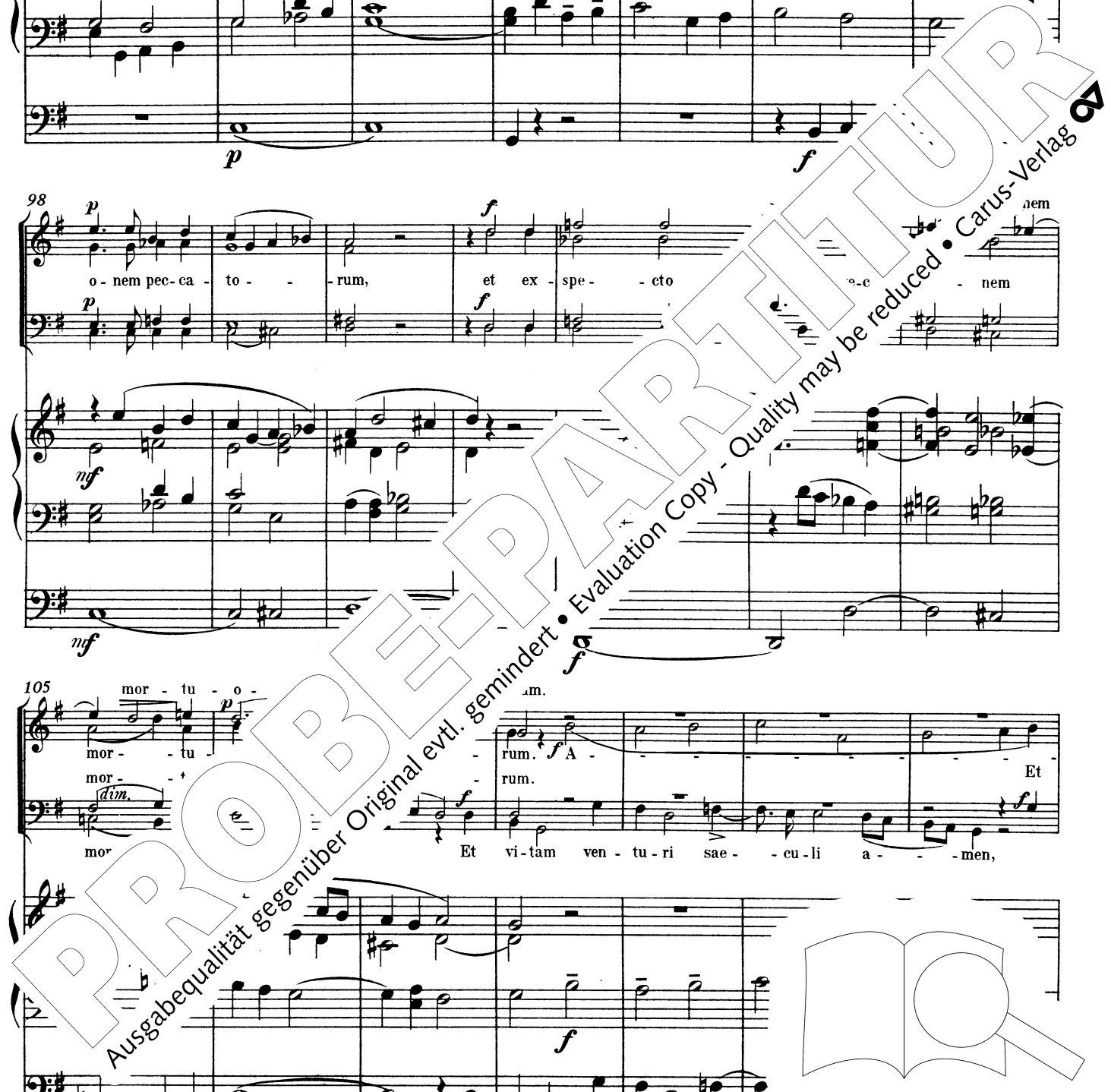
*mf*

105 mor - tu - o - - - rum, A - - - - - Et

mor - tu - - - - rum. Et vi - tam ven - tu - ri sae - - cu - li a - - - - men,

mor *dim.* *f*

*dim.* *p* *f*



112 A - - - - - men, et vitam ven - tu - ri sae - cu - li, a -  
 men, vi - tam ven - tu - ri sae - cu - li, a - - - - - men, ven - tu - ri sae - cu - li, a -  
 ven - tu - ri sae - cu - li, a - - - - - men, a - - - - - men,

120 - - - - - men, et vi - tam ven - tu - ri sae - cu - - li, et vi - tam ver  
 - - - - - men, et vitam ven - tu - ri, et vit sae cu - li,  
 - - - - - men, a - men, a - - - - - men, - - - - - cu - li.  
 et vi - tam ven - tu - ri, et vitam ven - tu - ri sae - cu - - - - - tan. sae - - - - - cu - li,

129 et vi - tam ven - tu - - - - - men, a - men, a - - - - - men, a - - - - - men.  
 et vi - tam - - - - - men, a - - - - - men, a - - - - - men.  
 et vi a - - - - - men, a - - - - - men, a - - - - - men.  
 - - - - - cu - li a - - - - - men, a - - - - - men, a - - - - - men.

*Largo.*



18

*poco più mosso*

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

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

O - san - - na, o - -

*poco più mosso*

23

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

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

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

o - san - na in ex -

29

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

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

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

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

# Benedictus.

Andantino. ♩ = 56.

Ten. I. Solo.

Be - ne - di - ctus qui ve - - - nit.

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Be - ne - di - ctus, be - ne -". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Andantino. ♩ = 56.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with "di - - - ctus. be - ne -". The piano accompaniment continues with the same rhythmic pattern.

8

in no - mi - ne Do - - mi - ni,

be - - - - - at in

*espress.*

di - - - ctus.

be - ne -

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with "di - - - ctus. be - ne -". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with "di - - - ctus. be - ne -". The piano accompaniment continues with the same rhythmic pattern.

15

**L** no - mine Do - r

qui ve - nit in

*dim.*

be - ne

ve - nit in nomi - ne Do - mi ni.

be - ne

qui ve - nit in no - mi - ne

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

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with "be - ne be - ne qui ve - nit in nomi - ne Do - mi ni. qui ve - nit in no - mi - ne". The piano accompaniment continues with the same rhythmic pattern.

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with "ve - nit in no - mi - ne Do - - mi - ni.". The piano accompaniment continues with the same rhythmic pattern.

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23 qui ve - nit qui ve - nit in no-mi-ne Do - mi - ni, qui

*dolce* *mf*

Do - mi - ni, Be - ne - di - ctus

*dim.* *p*

29 ve - nit, qui ve - nit in no - mi - ne Do -

*cresc.*

Be - ne - di - ctus qui ve - nit, qui ve -

qui ve - nit, *mf* be - ne -

34 Chor. qui

*p*

di - ctus

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

*dolce* *p*

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

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

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

*pp*

Poco più mosso.

41 ve - nit in no - mi - ne Do - - - mi - - ni. O-san-na

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

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

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

*rit.* Poco più mosso.

48 in ex - cel - - sis, O - san - - na, o - san - - na, o - - san - na

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

o - san - - na, o - san - - na, o - - san - na

0 - san - - na, 0 - san - na, 0 - san - na, - san - na, 0 -

55 in ex - cel - san - na. o - san - na in ex - cel - - sis.

in ex - cel - - sis.

na in 0 - san - na, o - san - - na in ex - cel - - sis.

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

sa<sup>+</sup> - sis, 0 - san - na. o - san - na in ex - cel - - sis.

# Agnus.

Molto moderato.  $\text{♩} = 54.$

*pp*

Agnus De-i qui tol-lis pec-cata mundi, Mi - se-re-re nobis, mi - se-re-re nobis, mi - se - re - re no -

*p* *pp* *mi - se -*

Molto moderato.  $\text{♩} = 54.$

*p* *mf*

12

re - re. mi - se - re - re. *us* qui tol-lis pec-ca-ta

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

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

*p*

22

mun-di mi - se - re - re no - bis,

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

no - bis,

*mf*



31 mi - se - re - re. mi - se - re - re no - bis. 0

re - re, mi - se - re - re. mise re - re no - bis. Agnus A - gnus De -  
De - i. qui tol - lis

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

*rit.* *a tempo*

41 pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun -

pec - ca - ta mun - di,

*p* *f* *p*

*rit.*

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

*p dolce* *p dolce*

*p*

59 *do - - - na pa - cem. do - na pa - cem, do - - - na*  
*na pa - cem. do - na pa - cem, do - na no - bis, do - na pa - cem, do - na no - bis. pa - - -*  
*pa - - - - cem, do - na no - bis, do - na no - bis, do - - na*

Piano accompaniment for measures 59-67, featuring a complex texture with multiple voices and a large watermark.

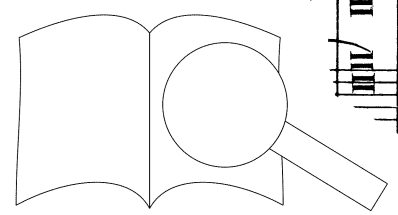
68 *no - - bis pa - - - cem do - - - na*  
*cem. do - - - na no - bis pa*  
*no - - bis pa - - - cem. na*


Piano accompaniment for measures 68-76, including dynamic markings like *pp* and *ppp*.

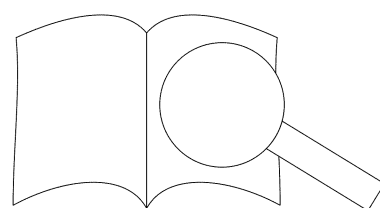
77 *do - na no - - bis Lento.*  
*do - - - na pa - - - cem.*  
*no - - bis, no - bis*  
*do - - - na no - bis*

Piano accompaniment for measures 77-85, including dynamic markings like *pp* and *f*, and a large watermark.

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Bach, C. P. E.: Magnificat Wq 215 / BR E4 ⊙	carus plus	33.215/03	Herzogenberg: Die Geburt Christi op. 90		40.196/03
- Heilig Wq 217 / BR F77 ⊙		33.217/03	- Die Passion op. 93		40.197/03
Bach, J. S.: sämtliche Kantaten · complete cantatas			- Erntefeier op. 104		40.198/03
- Himmelfahrtssoratorium · Ascension oratorio			Homilius: Johannespassion · St. John Passion		
BWV 11 ⊙	carus plus	31.011/03	HoWV I.4 ⊙	carus plus	37.103/03
- Messe in h-Moll · Mass in B minor BWV 232 ⊙	carus plus	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10 ⊙		37.110/03
- Johannes-Passion · St. John Passion BWV 245	carus plus		- Passionskantate HoWV I.2 ⊙		37.104/03
Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio		
Fassung · version II (1725)		31.245/53	HoWV I.1 ⊙	carus plus	37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7		7.201/03
- Magnificat in D BWV 243 ⊙	carus plus	31.243/03	Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	carus plus	40.169/03
- Markus-Passion · St. Mark Passion BWV 247 ⊙		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	carus plus	40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	carus plus	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15 ⊙	carus plus	40.072/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03	- Elias · Elijah MWV A 25 ⊙	carus plus	40.130/03
- Osteroratorium · Easter Oratorio BWV 249 ⊙		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“		
- Weihnachtsoratorium · Christmas Oratorio			MWV B 49 ⊙	carus plus	165/03
BWV 248	carus plus	31.248/53	- Lauda Sion MWV A 24 ⊙	carus plus	77/03
Beethoven: Missa in C op. 86 ⊙	carus plus	40.688/03	- Lobgesang. Sinfonie-Kantate MWV A 18 ⊙		11/03
- Missa solemnis op. 123 ⊙	carus plus	40.689/03	- Magnificat in D MWV A 2 ⊙		
- Symphonie Nr. 9 op. 125. Finale	carus plus	23.801/03	- O Haupt voll Blut und Wunden MWV A 8 ⊙		
- Meeres Stille und Glückliche Fahrt op. 112		10.395/03	- Paulus · St. Paul MWV A 14 ⊙		
- Elegischer Gesang op. 118		10.396/03	- Vom Himmel hoch MWV A 22 ⊙		
Brahms: Ave Maria op. 12 ⊙		40.180/03	- Wer nur den lieben Gott lässt walten		
- Der 13. Psalm ⊙		40.182/03	MWV A 7 ⊙		
- Ein deutsches Requiem op. 45 ⊙	carus plus	27.055/03	Monteverdi: Vespro della Beata		11/03
- Schicksalslied op. 54		10.399/03	Mozart: Sämtliche geistliche Werke		
Bruckner: Te Deum	carus plus	27.190/03	- Davide penitente KV 460		40.060/03
Buxtehude: Also hat Gott die Welt geliebt. BuxWV 5 ⊙		36.010/03	- Exsultate, jubilate KV 167		40.767/03
- Das Jüngste Gericht ⊙		36.019/03	- Missa in c (Waisenhaus)		40.614/03
- Membra Jesu nostri ⊙		36.013/03	- Missa brevis in C	carus plus	40.623/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa brevis in B	carus plus	40.625/03
- Requiem in c ⊙	carus plus	40.086/03	- Missa in C (Kaiser)		
Dvořák: Messe in D op. 86 ⊙	carus plus	40.653/03	KV 220	carus plus	40.626/03
- Stabat Mater op. 58, Bearb. für Kammerorch.		27.293/53	- Missa in C (Kaiser)		
Fauré: Requiem op. 48 (version symphonique, 1900)	carus plus	27.312/03	KV 277	carus plus	40.618/03
- Requiem op. 48 (avec petit orchestre, 1889)		27.311/03	in C	carus plus	40.619/03
Franck, César: Die Sieben Worte · The Seven Words		40.095/03	in C	carus plus	51.651/03
- Messe in A op. 12		40.646/50	in C		51.427/03
Gounod: Requiem in C op. posth.		27.315/03	in C		40.620/03
- Messe solennelle de sainte Cécile		27.095/03	in C		51.626/53
Händel: Alexander's Feast ⊙	carus plus	55.071/03	in C		40.630/03
- Brockes Passion HWV 48 ⊙	carus plus	55.072/03	in C		51.626/03
- Israel in Egypt HWV 54 ⊙	carus plus	55.073/03	in C		40.059/03
- Judas Maccabaeus			in C		40.645/03
- Messiah HWV 56 ⊙	carus plus		in C		50.164/03
- Ode for St. Cecilia's Day (Cäcilienode)			in C		
HWV 76 ⊙	carus plus		in C		
- O praise the Lord. Anthem HWV 254 ⊙			in C		
- Te Deum HWV 283 (Dettinger Te Deum) ⊙	carus plus		in C		
- Saul HWV 53 ⊙	carus plus		in C		
Hasse: Missa in g ⊙			in C		
- Requiem in Es ⊙			in C		
- Miserere in c ⊙			in C		
Haydn, Johann M.: Missa Beatissimi			in C		
- Missa in honorem Sanctae Ursulae			in C		
- Missa Sancti Hieronymi MH			in C		
- Missa sub titulo Sanctae Theresiae			in C		
- Missa sub titulo Sancti Francisci			in C		
- Missa sub titulo Sancti Augustini			in C		
- Requiem in B MH			in C		
- Requiem in c MH			in C		
- Vesperae soler			in C		
Haydn, Joseph: Requiem in c	carus plus	51.990/03	in C		
- Missa in B	carus plus	40.601/03	in C		
- Miserere in c			in C		
- Requiem in c			in C		
- Requiem in c (Schöpfungsmesse)	carus plus	40.600/03	in C		
- Requiem in c (Theresienmesse)		40.606/03	in C		
- Requiem in c (Schöpfungsmesse)	carus plus	40.604/03	in C		
- Requiem in c (Theresienmesse)	carus plus	40.609/03	in C		
- Requiem in c (Schöpfungsmesse)		40.603/03	in C		
- Requiem in c (Theresienmesse)	carus plus	40.607/03	in C		
- Requiem in c (Schöpfungsmesse)		40.602/03	in C		
- Requiem in c (Theresienmesse)		40.608/03	in C		
- Requiem in c (Schöpfungsmesse)	carus plus	40.605/03	in C		
- Requiem in c (Theresienmesse)		40.612/03	in C		
- Requiem in c (Schöpfungsmesse) ⊙		40.611/03	in C		
- Requiem in c (Theresienmesse)	carus plus	40.610/03	in C		