

# Landmesse 2

## Kyrie

F.X. Schmid

*Andante*

B-Trompete 1

Musical staff for B-Trompete 1, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, with rests and further notes in subsequent measures. A dynamic marking of *f* is present.

B-Trompete 2

Musical staff for B-Trompete 2, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, with rests and further notes in subsequent measures. A dynamic marking of *f* is present.

Pauken

Musical staff for Pauken (Drums), featuring a bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). The staff contains a rhythmic pattern of quarter notes G2, A2, B2, and C3, with rests and further notes in subsequent measures. A dynamic marking of *f* is present.

Violine I

Musical staff for Violine I, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, with rests and further notes in subsequent measures. A dynamic marking of *f* is present.

Violine II

Musical staff for Violine II, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, with rests and further notes in subsequent measures. A dynamic marking of *f* is present.

Kontrabass

Musical staff for Kontrabass, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a melodic line starting with a quarter note G2, followed by quarter notes A2, B2, and C3, with rests and further notes in subsequent measures. A dynamic marking of *f* is present.

Sopran

Musical staff for Sopran, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a vocal line with lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Chri - ste e -". A dynamic marking of *f* is present.

Alt

Musical staff for Alt, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a vocal line with lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,". A dynamic marking of *f* is present.

Bass

Musical staff for Bass, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a vocal line with lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,". A dynamic marking of *f* is present.

Musical staff for Piano, featuring a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a common time signature (C). The staff contains a piano accompaniment with chords and a melodic line. A dynamic marking of *f* is present.

6

B Trp. 1

B Trp. 2

Pk.

VI. I

VI. II

Kb.

S.

A.

B.

le - - - i - son, e - lei-son, Chri - ste e - lei - son, Chri - ste e -

Chri-ste e - le - i - son, e - lei-son, Chri - ste e - le - i-son, Chri - ste e -

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

6

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

12

B Trp. 1

B Trp. 2

12

Pk.

12

VI. I

VI. II

Kb.

12

S.  
lei - son, Ky - ri - e e - le - i - son, e - le - i - son.

A.  
le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

B.  
le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

12

Piano

*f*

Detailed description: This page of a musical score, numbered 3, contains staves for B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, Kb., S., A., B., and Piano. The score begins at measure 12. The key signature has three sharps (F#, C#, G#). The vocal parts (S., A., B.) have lyrics: "lei - son, Ky - ri - e e - le - i - son, e - le - i - son." The Piano part features a dynamic marking of *f* (forte) in the final measure. The woodwind and brass parts (VI. I, VI. II, Kb., B Trp. 1, B Trp. 2, Pk.) provide harmonic support with various rhythmic patterns and articulations.

18

B Trp. 1

B Trp. 2

18

Pk.

18

VI. I

VI. II

Kb.

18

S.

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

A.

Chri - ste e - le - i - son, e -

B.

18

Piano

Detailed description: This is a page of a musical score, page 4, starting at measure 18. The score is arranged in a system with ten staves. The top two staves are for B Trumpets 1 and 2. The third staff is for Percussion (Pk.). The next three staves are for Violins I and II, and the Cello/Double Bass (Kb.). The following three staves are for the vocal parts: Soprano (S.), Alto (A.), and Bass (B.). The bottom two staves are for the Piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts have lyrics: Soprano: "Chri - ste e - lei - son, Chri - ste e -"; Alto: "Chri - ste e - le - i - son, e -". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

24

B Trp. 1

B Trp. 2

Pk.

24

VI. I

VI. II

Kb.

24

S.

lei - son, Chri-ste e - le - i-son, e - lei-son, Chri - - - ste e -

A.

lei - son, Chri-ste e - le - i - son, e - le - i - son,

B.

Chri-ste e - lei - son, e - le - i - son, e - le - i - son,

24

30

B Trp. 1

B Trp. 2

Pk.

30

VI. I

VI. II

Kb.

30

S.

A.

B.

30

le - i - son, Chri - ste e - - lei - son, e -

e - le - i - son, Chri - ste e - le - i -

e - le - i - son, Chri - ste e - le - i -

35

B Trp. 1

B Trp. 2

Pk.

35

VI. I

VI. II

Kb.

35

S.

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

A.

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

B.

son, e - le - - - i - son. Ky - ri - e e -

35

Detailed description of the musical score: The score is for page 7, measures 35-40. It features a variety of instruments and voices. The brass section (B Trp. 1, B Trp. 2, Pk.) has rests in all measures. The woodwinds (VI. I, VI. II, Kb.) play rhythmic patterns and chords. The vocal parts (S., A., B.) sing in Latin, with the Soprano (S.) starting at measure 35 and the Alto (A.) and Bass (B.) joining in measure 36. The piano part (bottom) provides a harmonic foundation with chords and melodic lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is in a common time signature.

40

B Trp. 1

B Trp. 2

Pk.

40

VI. I

VI. II

Kb.

40

S.

A.

B.

40

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

e e - le - i - son, e - le - i - son.

lei-son, e - le - i - son, e - le - i - son.

lei-son, e - le - i - son, e - le - i - son.

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*



## Gloria

*Allegro moderato*

46

B Trp. 1  
*f*

B Trp. 2  
*f*

Pk.  
*f*

46

VI. I  
*f*

VI. II  
*f*

Kb.  
*f*

46

S.  
*f*  
Glo - ri - a, glo - ri - a in ex-cel-sis De - o,

A.  
*f*  
Glo - ri - a, glo - ri - a in ex-cel-sis De - o, et in

B.  
*f*  
Glo - ri - a, glo - ri - a in ex-cel-sis De - o, et in ter - ra

46

*f*

52

B Trp. 1

B Trp. 2

52

Pk.

52

VI. I

VI. II

Kb.

52

S.

A.

B.

52

et in ter - ra pax, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta -

58

B Trp. 1

B Trp. 2

58

Pk.

58

VI. I

VI. II

Kb.

58

S.

tis, vo-lun-ta - tis, vo-lun-ta - tis. Lau - da - mus

A.

bo - nae vo-lun-ta - tis. Lau - da - mus

B.

tis, bo - nae vo - lun-ta - tis, bo - nae vo - lun-ta - tis. Lau - da - mus

58

63

B Trp. 1

B Trp. 2

Pk.

63

VI. I

VI. II

Kb.

63

S.

Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te.

A.

Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te.

B.

Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te.

63

*p*

Detailed description: This page of a musical score, numbered 12, contains staves for B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, Kb., S., A., B., and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 63. The woodwinds (B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, Kb.) play a melodic line consisting of quarter notes and eighth notes. The vocal parts (S., A., B.) sing the lyrics "Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te." in a simple, homophonic setting. The piano accompaniment provides harmonic support with chords and a bass line. A dynamic marking of *p* (piano) is present at the end of the page.

69

B Trp. 1

B Trp. 2

Pk.

69

VI. I

*p*

VI. II

*p*

Kb.

*p*

69

*Solo*

S.

Do - mi - ne De - us Rex coe - les - tis, Pa - ter, Pa - ter, Pa - ter om -

A.

B.

69

*p*

Piano

Detailed description: This page of a musical score, numbered 13, contains measures 69 through 75. The score is for a full orchestra and choir. The instruments listed are B Trumpet 1 and 2, Percussion (Pk.), Violin I and II, Cello/Double Bass (Kb.), Soprano (S.), Alto (A.), Bass (B.), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. Measures 69-75 feature a 'Solo' for the Soprano voice, with the lyrics 'Do - mi - ne De - us Rex coe - les - tis, Pa - ter, Pa - ter, Pa - ter om -'. The piano accompaniment is marked 'p' (piano). The woodwinds and brass parts are mostly silent, indicated by rests. The strings play a rhythmic accompaniment.

76

B Trp. 1

B Trp. 2

Pk.

76

VI. I

VI. II

Kb.

76

S.

ni - po - tens. Qui tol - lis pec - ca - ta

A.

*Solo*

Qui tol - lis pec - ca - ta

B.

*Solo* *p*

Qui tol - lis pec - ca - ta

76

82

B Trp. 1

B Trp. 2

Pk.

82

82

VI. I

VI. II

Kb.

82

S. *p Tutti*  
mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

A. *Tutti*  
mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

B. *Tutti*  
mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re,

89

B Trp. 1

B Trp. 2

Pk.

89

VI. I

VI. II

Kb.

89

S.

A.

B.

89

mi - se - re - - re no - - - bis.

mi - se - re - - re no - - - bis.

mi - se - re - - re no - - - bis.

*f*

*fp*

*f*

*p*

*f*

*f*

*f*

*f*

*p*

*f*

*fp*

*f*



96

B Trp. 1

B Trp. 2

Pk.

96

*f*

VI. I

VI. II

Kb.

96

S.

*f*

Quo - ni - am, quo - ni - am Tu so - lus Sanc - tus,

A.

*f*

Quo - ni - am, quo - ni - am Tu so - lus Sanc - tus, Tu

B.

*f*

Quo - ni - am, quo - ni - am Tu so - lus Sanc - tus, Tu so - lus

96

*f*

102

B Trp. 1

B Trp. 2

Pk.

102

VI. I

VI. II

Kb.

102

S.

Tu so - lus Al - tis - si - mus Je - su Chri - ste, Spi - ri -

A.

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

B.

Do-mi-nus, Tu so - lus Al - tis - si - mus, Je - su Chri - ste, Spi - ri -

102

108

B Trp. 1

B Trp. 2

Pk.

108

VI. I

VI. II

Kb.

108

S.

tu, Spi - ri - tu, cum Sanc-to Spi - ri - tu in glo - ri - a

A.

tu, cum Sanc-to Spi - ri - tu, cum Sanc-to Spi - ri - tu, Spi - ri - tu in glo - ri - a

B.

tu, Spi - ri - tu, cum Sanc-to Spi - ri - tu in glo - ri - a

108

Detailed description of the musical score: The score is for page 19, starting at measure 108. It features a woodwind section with two B Trumpets, a Percussionist (Pk.), and a string section with Violins I and II, and a Cello/Double Bass (Kb.). The vocal parts consist of Soprano (S.), Alto (A.), and Bass (B.). The piano accompaniment is at the bottom. The key signature has three sharps (F#, C#, G#). The vocal lyrics are in Latin: 'tu, Spi - ri - tu, cum Sanc-to Spi - ri - tu in glo - ri - a'. The instrumental parts provide harmonic support and rhythmic texture.

114

B Trp. 1

B Trp. 2

Pk.

114

VI. I

VI. II

Kb.

114

S.

De - i Pat - ris, a - men, a - men, a - men a - men, a -

A.

De - i Pat - ris, a - men, a - men, a - men, a - men, a -

B.

De - i Pat - ris, a - men, a - men, a -

114

*p* *f* *p* *f*

*p* *f* *p* *f*

*f*

*p* *f* *p* *f*

*f*

*p* *f* *p* *f*

121

B Trp. 1

B Trp. 2

Pk.

121

VI. I

VI. II

Kb.

121

S. *ff*

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

A. *ff*

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

B. *ff*

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

121

*ff*

## Credo

127 *Moderato*

B Trp. 1 *f*

B Trp. 2 *f*

Pk. *f*

VI. I *f*

VI. II *f*

Kb. *f*

S. *f*  
Cre - do in u - num, in u - num De - um, Pat - rem, Pat - rem

A. *f*  
Cre - do in u - num, in u - num De - um, Pat - rem, Pat - rem

B. *f*  
Cre - do in u - num, in u - num De - um, Pat - rem, Pat - rem

127 *f*

133

B Trp. 1

B Trp. 2

Pk.

133

VI. I

VI. II

Kb.

133

S.

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

A.

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

B.

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

133

139

B Trp. 1

B Trp. 2

Pk.

139

VI. I

VI. II

Kb.

139

S.

A.

B.

139

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

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

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



145

B Trp. 1

B Trp. 2

Pk.

145

VI. I

VI. II

Kb.

145

S.

bi - li - um.

A.

bi - li - um.

B.

bi - li - um. *Solo* Et in u - num Do - mi - num

145

*p*

*p*

*pizz.*

*arco*

*p*

*p*

*Solo*

*p*

152

B Trp. 1

B Trp. 2

Pk.

152

VI. I

VI. II

Kb.

152

S.

A.

B.

*Solo*

Qui prop - ter

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum,

152

159

B Trp. 1

B Trp. 2

Pk.

159

VI. I

VI. II

Kb.

159

S.

nos, nos ho - mi - nes et prop - ter nost-ram sa - lu - tem

A.

*Solo*

et prop - ter nost-ram sa - lu - tem

B.

159

*f*

*f*

*f*

*f*

*f*

*f*

165

B Trp. 1 *f*

B Trp. 2 *f*

Pk. *f*

VI. I *p* *f* *f*

VI. II *p* *f*

Kb. *p* *f* *f*

S. *f Tutti*  
des - cen - dit, des - cen - dit de coe - lis.

A. *Tutti*  
des - cen - dit, des - cen - dit de coe - lis.

B. *f*  
des - cen - dit de coe - lis.

165 *p* *f*

Detailed description: This page of a musical score, numbered 28, covers measures 165 to 172. It features ten staves: two for B Trumpets (1 and 2), one for Percussion (Pk.), two for Violins (I and II), one for Cello/Double Bass (Kb.), three for vocal parts (Soprano, Alto, Bass), and one for Piano. The key signature is one sharp (F#) and the time signature is common time. The vocal parts have lyrics in French: 'des - cen - dit, des - cen - dit de coe - lis.' The score includes dynamic markings such as *p* (piano), *f* (forte), and *Tutti*. The piano part has a *p* marking at the beginning and an *f* marking later. The vocal parts have an *f* marking at the start of the second phrase. The trumpets and percussion parts have an *f* marking. The woodwinds (Violins and Cello) have *p* and *f* markings. The score ends with repeat signs and fermatas on the vocal and piano staves.

172 *Adagio*

B Trp. 1

B Trp. 2

Pk.

172

VI. I

*p*

VI. II

*p*

Kb.

*p*

172

S.

*p*

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu

A.

*p*

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu

B.

*p*

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu

172

*p*

177

B Trp. 1

B Trp. 2

Pk.

177

VI. I

VI. II

Kb.

177

S.

Sanc-to ex Ma-ri - a vir - gi - ne et ho - mo fac - tus est. Cru - ci - fi - xus

A.

Sanc-to ex Ma-ri - a vir - gi - ne et ho - mo fac - tus est. Cru - ci - fi - xus

B.

Sanc-to ex Ma-ri - a vir - gi - ne et ho - mo fac - tus est. Cru - ci - fi - xus

177

Piano

183

B Trp. 1

B Trp. 2

Pk.

183

VI. I

VI. II

Kb.

183

S.

A.

B.

183

est, cru-ci-fi-xus est e-ti-am pro no-bis sub Pon-ti-o Pi-

est, cru-ci-fi-xus est e-ti-am pro no-bis sub Pon-ti-o Pi-

est, cru-ci-fi-xus et e-ti-am pro no-bis sub Pon-ti-o Pi-

est, cru-ci-fi-xus est e-ti-am pro no-bis sub Pon-ti-o Pi-

189 *Tempo I*

B Trp. 1 *f*

B Trp. 2 *f*

Pk. *f*

VI. I *f*

VI. II *f*

Kb. *f*

S. *f*  
la - to. Et re - sur - re - xit ter - ti - a di - e

A. *f*  
la - to. Et re - sur - re - xit ter - ti - a di - e

B. *f*  
la - to. Et re - sur - re - xit ter - ti - a di - e

*f*



195

B Trp. 1

B Trp. 2

Pk.

195

VI. I

VI. II

Kb.

195

S.

A.

B.

195

se - - - cun - dum, se - cun - dum scrip - tu - ras et as - cen - dit in

se - - - cun - dum, se - cun - dum scrip - tu - ras et as - cen - dit in

se - - - cun - dum, se - cun - dum scrip - tu - ras et as - cen - dit in

201  
B Trp. 1  
B Trp. 2

201  
Pk.

201  
VI. I  
VI. II  
Kb.

201  
S.  
A.  
B.

coe - - - lum, et in u - nam sanc - tam ca -  
coe - - - lum, et in u - nam sanc - tam ca -  
noe - - - lum, et in u - nam sanc - tam ca -

201

206

B Trp. 1

B Trp. 2

206

Pk.

206

VI. I

VI. II

Kb.

206

S.

A.

B.

tho - li - cam et a - po - sto - li - cam ec - cle - si - am.

tho - li - cam et a - po - sto - li - cam ec - cle - si - am.

tho - li - cam et a - po - sto - li - cam ec - cle - si - am.

206

211

B Trp. 1

B Trp. 2

211

Pk.

211

VI. I

VI. II

Kb.

211

S.

A.

B.

Cre - do et vi - tam ven - tu - ri sae - cu - li, a - men,

Cre - do et vi - tam ven - tu - ri sae - cu - li, a - men,

Cre - do et vi - tam ven - tu - ri sae - cu - li, a - men,

211

216

B Trp. 1

B Trp. 2

216

Pk.

216

VI. I

VI. II

Kb.

216

S.

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

A.

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

B.

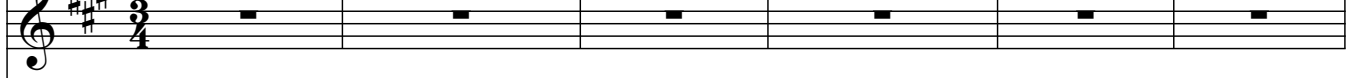
a - men, a - - - men, a - men, a - men, a - men.

216

## Sanctus

222 *Adagio*

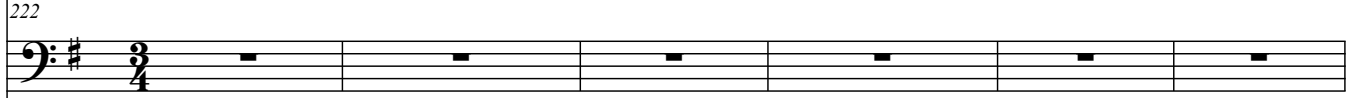
B Trp. 1



B Trp. 2



Pk.



VI. I



VI. II



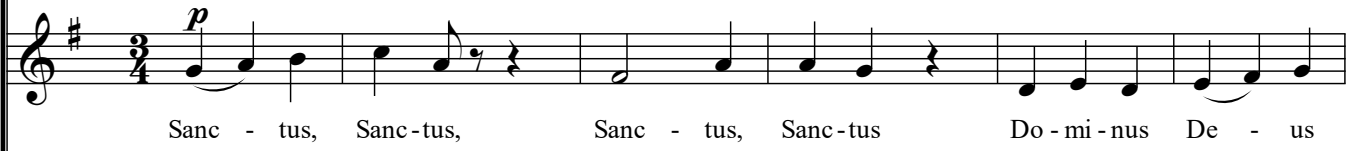
Kb.



S.



A.



B.



222



228 *Allegro*

B Trp. 1

B Trp. 2

Pk.

228

VI. I

VI. II

Kb.

228

S. *Solo*

A. *Solo*

B.

228

Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a

Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a

Sa - ba - oth.

235

B Trp. 1 *f*

B Trp. 2 *f*

Pk. *f*

VI. I *f*

VI. II *f*

Kb. *f*

S. *f Tutti*  
 Tu - a. Ho - san - na in ex - cel - - - sis, ho - san - na

A. *f Tutti*  
 Tu - a. Ho - san - na in ex - cel - - - sis, ho - san - na

B. *f*  
 Ho - san - na in ex - cel - - - sis, ho - san - na

235 *f*



241

B Trp. 1

B Trp. 2

Pk.

241

VI. I

VI. II

Kb.

241

S.

A.

B.

241

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

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

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

249

B Trp. 1

B Trp. 2

249

Pk.

*f*

249

VI. I

VI. II

Kb.

249

S.

A.

B.

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

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

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

249

## Benedictus

257 *Andante sostenuto*

B Trp. 1

B Trp. 2

Pk.

257

VI. I  
*dolce*

VI. II  
*dolce*

Kb.  
*dolce*

257 *mf*

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

257 *mf*

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

257 *mf*

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

257 *p*

264

B Trp. 1

B Trp. 2

Pk.

264

VI. I

VI. II

Kb.

264

S.

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

A.

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

B.

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

264

271

B Trp. 1

B Trp. 2

271

Pk.

271

VI. I

*p*

VI. II

Kb.

271

*Solo*

S.

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

A.

Do - mi - ni.

B.

Do - mi - ni.

271

279

B Trp. 1

B Trp. 2

279

Pk.

279

VI. I

VI. II

Kb.

279

S.

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

A.

279

B.

*Solo*  $\text{♩}$

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

279

Detailed description of the musical score: The score is for measures 279-286. It features a key signature of one sharp (F#) and a common time signature. The instruments are B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, Kb., S., A., B., and Piano. The vocal parts (S., A., B.) have lyrics in Latin. The piano part is at the bottom. The score is divided into systems. The first system contains B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, and Kb. The second system contains S., A., and B. The third system contains the Piano part. The lyrics for the vocal parts are: S. Do - mi - ni, Be - ne - dic - tus, qui ve - nit in no - mi - ne; A. (no lyrics); B. Be - ne - dic - tus, qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne. The piano part has a 'Solo' marking in measure 281.

287

B Trp. 1

B Trp. 2

287

Pk.

287

VI. I

VI. II

Kb.

287

S.

Do - mi - ni, *Tutti* be - ne - dic - tus, qui ve - nit, qui ve - nit in

A.

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

B.

Do - mi - ni, *Tutti* be - ne - dic - tus, qui ve - nit, qui ve - nit in

287

Detailed description of the musical score: The page contains a musical score for measures 287 to 292. The instruments listed are B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, Kb., S. (Soprano), A. (Alto), B. (Bass), and Piano. The key signature is one sharp (F#). The vocal parts (S., A., B.) have lyrics in Latin. The piano part is at the bottom. The score is marked with 'Tutti' for the vocal parts. The piano part has a complex texture with many sixteenth notes and rests.

*Allegro*

293

B Trp. 1

B Trp. 2

Pk.

293

VI. I

VI. II

Kb.

293

S.

A.

B.

293

*f*

*f*

*f*

*f*

*f*

*f*

no - mi - ne, no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis,

no - mi - ne, no - mi - ne Do - mi - ni. Ho - san - na in ex -

no - mi - ne, no - mi - ne Do - mi - ni. Ho - san - na



299

B Trp. 1

B Trp. 2

299

Pk.

299

VI. I

VI. II

Kb.

299

S.

A.

B.

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

299

## Agnus Dei

306 *Adagio*

B Trp. 1

B Trp. 2

Pk.

306

VI. I

*p*

VI. II

*p*

Kb.

*p*

306 *Solo*

S.

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re, mi - se - re - re, mi - se -

A.

B.

306

*p*

312

B Trp. 1

B Trp. 2

Pk.

312

312

VI. I

VI. II

Kb.

312

S.

re - re no-bis. Ag - nus De - i, qui tol-lis pec-ca-ta mun - di: mi-se - re - re, mi-se-

A.

B.

312

B Trp. 1

B Trp. 2

Pk.

VI. I

VI. II

Kb.

S.

A.

B.

*p Tutti*

*Solo*

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

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

mi - se - re - re no - bis.

325

B Trp. 1

B Trp. 2

325

Pk.

325

VI. I

VI. II

Kb.

325

S.

A.

De - i, qui tol-lis pe-ca-ta mun - di: mi - se - re - re, mi-se - re - re, mi-se - re - re

B.

325

Detailed description of the musical score: The page contains a musical score for measures 325 to 330. The key signature is one sharp (F#) and the time signature is 4/4. The instruments listed are B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, Kb., S., A., and B. The vocal line (A.) has lyrics: 'De - i, qui tol-lis pe-ca-ta mun - di: mi - se - re - re, mi-se - re - re, mi-se - re - re'. The piano accompaniment is at the bottom. The score includes various musical notations such as rests, notes, and dynamic markings.

331

B Trp. 1

B Trp. 2

Pk.

331

VI. I

VI. II

Kb.

331

S.

A.

no - bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re, mi - se -

B.

331

Detailed description of the musical score: The score is for page 54, measures 331-336. It features a key signature of one sharp (F#) and a common time signature. The instruments are B Trp. 1, B Trp. 2, Pk., VI. I, VI. II, Kb., S., A., and B. The vocal line (A.) has lyrics: 'no - bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re, mi - se -'. The piano accompaniment is at the bottom. The score includes various musical notations such as rests, notes, and dynamics.

337

B Trp. 1

B Trp. 2

Pk.

337

VI. I

*fz*

3

3

3

VI. II

*fz*

3

Kb.

*fz*

*p*

337

S.

*p Tutti*

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

A.

*p Tutti*

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

B.

*p Tutti*

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

337

*p*

3

3

3

343

B Trp. 1

B Trp. 2

Pk.

343

VI. I

VI. II

Kb.

343

S.

A.

B.

343

De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis, do - na no - bis, do - na

De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis, do - na no - bis, do - na

De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis, do - na no - bis, do - na



348

B Trp. 1

B Trp. 2

Pk.

348

VI. I

VI. II

Kb.

348

S.

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

*p*

A.

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

*p*

B.

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

*p*

348

*p*

*pp*