

# Landmesse Nr. 1

Max Keller

## Kyrie Andante

The musical score is arranged in a system with the following parts from top to bottom:

- Horn in F 1**: Treble clef, common time, starting with a *p* dynamic.
- Horn in F 2**: Treble clef, common time, starting with a *p* dynamic.
- Violine I**: Treble clef, common time, starting with *fp* and *dolce*, featuring a *cresc.* and dynamics *f* and *mf*.
- Violine II**: Treble clef, common time, starting with *fp*, featuring a *cresc.* and dynamics *f* and *mf*.
- Kontrabass**: Bass clef, common time, starting with *fp*, featuring a *cresc.* and dynamics *f* and *mf*.
- Sopran**: Treble clef, common time, starting with *fp* and *dolce*, featuring a *cresc.* and dynamics *f* and *mf*. Lyrics: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -
- Alt**: Treble clef, common time, starting with *fp*, featuring a *cresc.* and dynamics *f* and *mf*. Lyrics: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -
- Bass**: Bass clef, common time, starting with *fp*, featuring a *cresc.* and dynamics *f* and *mf*. Lyrics: Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e -
- Piano**: Grand staff, common time, starting with *fp*, featuring a *cresc.* and dynamics *f* and *mf*.

5

Hrn. F 1

Hrn. F 2

5

VI. I

*fz*

5

VI. II

*fz*

Kb.

*fz*

5

S

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

A

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

B

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

5

5

Detailed description: This page of a musical score contains staves for Horns (F1, F2), Violins (I, II), Cello, Soprano (S), Alto (A), Bass (B), and Piano. The score begins at measure 5. The Horns and Cello parts feature a melodic line with notes G4, A4, Bb4, and C5, with rests in between. The Violin parts play a rhythmic eighth-note pattern. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal parts (S, A, B) sing the lyrics: "lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri -". The Soprano part includes accents (>) over the notes in the second and fourth measures. The dynamic marking *fz* (forzando) is present in the instrumental parts.

9

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

9

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

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

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

9

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

12

Hrn. F 1 *p*

Hrn. F 2 *p*

VI. I *mf* *p dolce*

VI. II *mf* *p*

Kb. *mf* *p*

S *p*  
son. Chri - ste, Chri - ste e - lei - son,

A *p*  
son. Chri - ste, Chri - ste e - lei - son,

B *p*  
son. Chri - ste e - lei - son,

*mf* *p*

15

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

15

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

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

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

15

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

The musical score consists of several staves. At the top, two Horns (F1 and F2) play simple melodic lines. Below them, Violin I and Violin II play more intricate, flowing passages. The Cello part provides a steady bass line. The vocal parts (Soprano, Alto, and Bass) enter at measure 18 with the lyrics: "lei - son, Chri - ste, Chri - ste e - lei - son, e - lei - son. Ky - ri -". The piano accompaniment at the bottom features chords and arpeggios that support the vocal lines. Dynamics include *p* (piano) throughout the piece.

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

18

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

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

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

*p*

*p*

*p*

*p*

*p*

*p*

21

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

21

21

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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

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

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

21

*f*

*f*

*f*

*f*

*f*

*f*

25

Hrn. F 1

Hrn. F 2

25

VI. I

25

VI. II

Kb.

25

S

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

A

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

B

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

25

The musical score consists of eight staves. The top two staves are for Horns in F (Hrn. F 1 and Hrn. F 2). The next two are for Violins (VI. I and VI. II). The fifth staff is for Cello (Kb.). The sixth, seventh, and eighth staves are for the Chorus (Soprano, Alto, and Bass). The bottom two staves are for the Piano accompaniment. The score is in 4/4 time with a key signature of one flat (B-flat major/D minor). The first measure of each staff is marked with a '25'. Dynamics include *f* (forte) and *ff* (fortissimo). The lyrics 'e - lei - son, e - lei - son.' are written below the vocal staves.



# Gloria

*Allegro* Clarino in C

29

Cl C 1 *p*

Cl C 2 *p* Clarino in C

VI. I *p*

VI. II *p*

Kb. *p*

S *p*  
Et in ter-ra pax, in ter-ra pax ho - mi - ni - bus bo -

A *p*  
Et in ter-ra pax, in ter-ra pax ho - mi - ni - bus bo -

B *p*  
Et in ter-ra pax, in ter-ra pax ho - mi - ni - bus bo - nae ,

29 *p*



38

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

38

te, be - ne - di - ci - mus te, ad - o - ra - mus

te, be - ne - di - ci - mus te, ad - o - ra - mus

te, be - ne - di - ci - mus te, ad - o - ra - mus

38

*tr*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

42

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

42

te, glo - ri - fi - ca - mus te. Gra - ti - as,

te, glo - ri - fi - ca - mus te. Gra - ti - as,

te, glo - ri - fi - ca - mus te. Gra - ti - as,

42

*f* *p* *f* *p* *f* *mf* *dolce* *mf* *dolce* *f* *mf* *dolce* *f* *mf* *dolce* *mf*

46

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

46

gra - ti - as a - gi - mus ti - bi prop - ter

gra - ti - as a - gi - mus ti - bi prop - ter

gra - ti - as a - gi - mus ti - bi prop - ter

Detailed description of the musical score: The page contains eight staves of music. The first two staves are for Clarinets 1 and 2. The next three staves are for Violins I, Violins II, and Cello/Double Bass. The following three staves are for the vocal parts: Soprano (S), Alto (A), and Bass (B). The piano accompaniment is shown in the final two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics for the vocal parts are 'gra - ti - as a - gi - mus ti - bi prop - ter'. The number '46' is written above the first measure of each system.

50

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

50

50

50

50

*p*

*p*

*f*

*f*

*f*

*f*

*f*

*f*

mag - nam glo - ri - am tu - am. Quo - ni - am tu

mag - nam glo - ri - am tu - am. Quo - ni - am tu

mag - nam glo - ri - am tu - am. Quo - ni - am tu

*f*

*f*

*f*

*f*

54

Cl C 1

Cl C 2

54

VI. I

54

VI. II

Kb.

54

S

so - lus, tu so - lus sanc - tus, tu

A

so - lus, tu so - lus sanc - tus, tu

B

so - lus, tu so - lus sanc - tus, tu

54

57

Cl C 1

Cl C 2

57

VI. I

57

VI. II

Kb.

57

S

so - lus al - tis - si - mus, Je - su Chri -

A

so - lus al - tis - si - mus, Je - su Chri -

B

so - lus al - ti - si - mus, Je - su Chri -

57

Piano



60

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

60

60

60

*p*

*p*

*p*

*p*

*p*

*p*

ste. Cum Sanc - to Spi - ri-tu in glo - ri - a De - i

ste. Cum Sanc - to Spi - ri-tu in glo - ri - a De - i

ste. Cum Sanc - to Spi - ri-tu in glo - ri - la De - i

*p*



64

Cl C 1 *f*

Cl C 2 *f*

VI. I *f*

VI. II *f*

Kb. *f*

S *f*  
pat - ris, in glo - ri - a De - i pat - ris, a - men, a -

A *f*  
pat - ris, in glo - ri - a De - i pat - ris, a - men, a -

B *f*  
pat - ris, in glo - ri - a De - i pat - ris, a - men, a -

64

*f*

68

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

## Credo

Allegro moderato

72

Cl C 1 *f*

Cl C 2 *f*

72

VI. I *f*

72

VI. II *f*

Kb. *f*

72

S *f*  
Pat-rem om-ni - po - ten - tem, fac - to - rem coe-li et ter - rae,

A *f*  
Pat-rem om-ni - po - ten - tem, fac - to - rem coe-li et ter - rae,

B *f*  
Pat-rem om-ni - po - ten - tem, fac - to - rem coe-li et ter - rae,

72

*f*

76

Cl C 1

Cl C 2

76

VI. I

76

VI. II

Kb.

76

S

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

A

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

B

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

76

80

Cl C 1

Cl C 2

80

VI. I

80

VI. II

Kb.

80

S

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

A

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

B

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

80

84

Cl C 1

Cl C 2

84

VI. I

84

VI. II

Kb.

84

S

De - um ve - rum de De - o ve - ro. Qui prop - ter nos

A

De - um ve - rum de De - o ve - ro. Qui prop - ter nos

B

De - um ve - rum de De - o ve - ro. Qui prop - ter nos

84

89

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

89

ho - mi-nes et prop-ter nost-ram sa - lu - tem des - cen - dit, des -

ho - mi-nes et prop-ter nost-ram sa - lu - tem des - cen - dit, des -

ho - mi-nes et prop-ter nost-ram sa - lu - tem des - cen - dit, des -

89



93

Cl C 1

Cl C 2

93

VI. I

93

VI. II

Kb.

93

S

cen - dit de coe - - - lis.

A

cen - dit de coe - - - lis.

B

cem - dit de coe - - - lis.

93

Detailed description of the musical score: The page contains eight staves of music. The first two staves are for Clarinet 1 (Cl C 1) and Clarinet 2 (Cl C 2). The next two staves are for Violin I (VI. I) and Violin II (VI. II). The fifth staff is for Cello (Kb.). The sixth, seventh, and eighth staves are for Soprano (S), Alto (A), and Bass (B) vocal parts, respectively. The lyrics for the vocal parts are: S: 'cen - dit de coe - - - lis.', A: 'cen - dit de coe - - - lis.', B: 'cem - dit de coe - - - lis.'. The final staff is for the Piano, which provides harmonic accompaniment for the vocalists and other instruments. The music is in a minor key and features various melodic and harmonic textures.

97

Hrn. F 1

Cl C 2

97 *Solo*  
VI. I  
*p dolce*

97 *Solo*  
VI. II  
*p dolce*

Kb.  
*p*

97 *dolce*  
S  
Et in - car - na - tus est de Spi - ri - tu Sanc - to, ex Ma -

97 *dolce*  
A  
Et in - car - na - tus est de Spi - ri - tu Sanc - to, ex Ma -

B

97  
*p*

101

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

ri - a vir - gi - ne et ho - mo fac - tus est, et

ri - a vir - gi - ne et ho - mo fac - tus est, et

*pp*

*pp*

*p*

*p*

101

105

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

ho - mo fac - tus est. Et re - sur - re - xit

A

ho - mo fac - tus est. Et re - sur - re - xit

B

Et re - sur - re - xit

105

*f*

*f*

*tutti*

*f*

*tutti*

*f*

*f*

*f*

*f*

109

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

109

ter - ti - a di - e et as - cen - dit in

ter - ti - a di - e et as - cen - dit in

ter - ti - a di - e et as - cen - dit in

109

113

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

113

coe - lum, se - det ad dext - ram pat - ris. Et

coe - lum, se - det ad dext - ram pat - ris. Et

coe - lum, se - det ad dext - ram pat - ris. Et

113

*p*

*p*

*p*

*p*

*p*

*p*

118

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

118

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

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

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

122

Cl C 1

Cl C 2

VI. I

VI. II

Kb.

S

A

B

122

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

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

vi - tam ven - tu - ri sae - cu - li a - men.

122

The musical score for page 32, measures 122-125, is presented in a standard orchestral layout. The score includes parts for Cl C 1, Cl C 2, VI. I, VI. II, Kb., S, A, B, and Piano. The vocal parts (S, A, B) have lyrics: "vi - tam ven - tu - ri sae - cu - li, a - men." The piano part features a complex accompaniment with chords and moving lines in both hands. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is marked with a repeat sign at the end of measure 125.



# Sanctus

Adagio Corno in F

Hrn. F 1

Musical staff for Horn F 1, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G4. The music continues with a half note A4, followed by two measures of rests. The dynamic then changes to *p* for a half note Bb4, followed by a quarter note G4. The staff concludes with a quarter note G4 and a quarter note F4.

Hrn. F 2

Musical staff for Horn F 2, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G4. The music continues with a half note A4, followed by two measures of rests. The dynamic then changes to *p* for a half note Bb4, followed by a quarter note G4. The staff concludes with a quarter note G4 and a quarter note F4.

VI. I

Musical staff for Violin I, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G4. The music continues with a half note A4, followed by a quarter note G4 and a quarter note F4. The dynamic then changes to *p* for a half note Bb4, followed by a quarter note G4. The staff concludes with a quarter note G4 and a quarter note F4.

VI. II

Musical staff for Violin II, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G4. The music continues with a half note A4, followed by a quarter note G4 and a quarter note F4. The dynamic then changes to *p* for a half note Bb4, followed by a quarter note G4. The staff concludes with a quarter note G4 and a quarter note F4.

Kb.

Musical staff for Cello, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G3. The music continues with a half note A3, followed by a quarter note G3 and a quarter note F3. The dynamic then changes to *p* for a half note Bb3, followed by a quarter note G3. The staff concludes with a quarter note G3 and a quarter note F3.

S

Musical staff for Soprano, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G4. The music continues with a half note A4, followed by a quarter note G4 and a quarter note F4. The dynamic then changes to *p* for a half note Bb4, followed by a quarter note G4. The staff concludes with a quarter note G4 and a quarter note F4.

Sanc - tus, Sanc - tus Do - mi-nus De - us,

A

Musical staff for Alto, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G4. The music continues with a half note A4, followed by a quarter note G4 and a quarter note F4. The dynamic then changes to *p* for a half note Bb4, followed by a quarter note G4. The staff concludes with a quarter note G4 and a quarter note F4.

Sanc - tus, Sanc - tus Do - mi-nus De - us,

B

Musical staff for Bass, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G3. The music continues with a half note A3, followed by a quarter note G3 and a quarter note F3. The dynamic then changes to *p* for a half note Bb3, followed by a quarter note G3. The staff concludes with a quarter note G3 and a quarter note F3.

Sanc - tus, Sanc - tus Do - mi-nus De - us,

Musical staff for Piano, starting at measure 126. The staff is in 3/4 time with a key signature of one flat (Bb). It begins with a dynamic marking of *f* and a half note G4. The music continues with a half note A4, followed by a quarter note G4 and a quarter note F4. The dynamic then changes to *p* for a half note Bb4, followed by a quarter note G4. The staff concludes with a quarter note G4 and a quarter note F4.

130

Hrn. F 1 *f* *p* *f*

Hrn. F 2 *f* *p* *f*

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

VI. II *f* *p* *f*

Kb. *f* *p* *f*

S *f* *p* *f*  
Sanc - tus Do - mi-nus De - us Sa - ba-oth, Sanc - tus

A *f* *p* *f*  
Sanc - tus Do - mi-nus De - us Sa - ba-oth, Sanc - tus

B *f* *p* *f*  
Sanc - tus Do - mi-nus De - us Sa - ba-oth, Sanc - tus

*f* *p* *f*

Detailed description: This is a page of a musical score, page 34, starting at measure 130. The score is for a full orchestra and choir. The instruments are Horns in F (F1 and F2), Violins I and II, Cello/Double Bass (Kb.), Soprano (S), Alto (A), Bass (B), and Piano. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The dynamics are marked with *f* (forte) and *p* (piano). The vocal parts (S, A, B) have lyrics: "Sanc - tus Do - mi-nus De - us Sa - ba-oth, Sanc - tus". The piano part features a rhythmic pattern in the left hand and chords in the right hand.

135

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

Do - mi - nus, Sanc - tus De - us, Sanc - tus, Sanc - tus

Do - mi - nus, Sanc - tus De - us, Sanc - tus, Sanc - tus

Do - mi - nus, Sanc - tus De - us, Sanc - tus, Sanc - tus

*Allegro*

140

Hrn. F 1 *p* *f*

Hrn. F 2 *p* *f*

VI. I *p dolce* *f*

VI. II *p* *f*

Kb. *p* *f*

S *p* *f*  
De - us Sa - ba - oth. Ple - ni,

A *p* *f*  
De - us Sa - ba - oth. Ple - ni,

B *p* *f*  
De - us Sa - ba - oth. Ple - ni,

140 *p* *f*

144

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

144

The musical score for page 37, measures 144-148, is presented in a standard orchestral layout. The top section features two Horns in F (Hrn. F 1 and Hrn. F 2), Violins I and II (VI. I and VI. II), and Cello (Kb.). The bottom section features the vocal parts: Soprano (S), Alto (A), and Bass (B), along with the Piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics, which are in Latin, are: "ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,". The score includes various musical notations such as rests, beams, and slurs, and is marked with the measure number 144 at the beginning of each system.



154

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

154

*f*

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

*f*

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

*f*

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

*f*

# Benedictus

*Moderato*

Hrn. F 1

159

Musical notation for Horns F1 and F2, measures 159-162. Both parts are in 3/4 time and contain whole rests.

VI. I

159

*mf dolce*

Musical notation for Violin I, measures 159-162. The part starts with a half note G4, followed by eighth notes and sixteenth notes.

VI. II

159

*mf dolce*

Musical notation for Violin II, measures 159-162. The part starts with a half note G4, followed by eighth notes and sixteenth notes.

Kb.

159

*mf*

Musical notation for Cello, measures 159-162. The part starts with a half note G2, followed by eighth notes and sixteenth notes.

S

159

Musical notation for Soprano, measures 159-162. The part contains whole rests.

A

Musical notation for Alto, measures 159-162. The part contains whole rests.

B

Musical notation for Bass, measures 159-162. The part contains whole rests.

159

*mf*

Musical notation for Piano, measures 159-162. The right hand has a melodic line with eighth and sixteenth notes, while the left hand has a simple accompaniment.



163

Hrn. F 1

Hrn. F 2

163 *tr*

VI. I

163

VI. II

Kb.

163 *mf*

S

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

163 *mf*

A

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

163 *mf*

B

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

163

167

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

167

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

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

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

171

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

171

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

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

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

171

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

175

*f*

*f*

*f*

*f*

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

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

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

*f*

178

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

178

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

178

*mf*

*mf*

*mf*

*mf*

182

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

182

182

182

182

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

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

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

187

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

187

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

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

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

187

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

191

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

191

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

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

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

191

Detailed description of the musical score: The score is for measures 191-194. It features two Horn parts (F1 and F2) which are mostly silent, indicated by rests. The Violin I and II parts play a melodic line with some chromaticism, starting on G4 and moving towards A4. The Cello part provides a rhythmic accompaniment with eighth notes. The vocal parts (Soprano, Alto, Bass) sing the text 'dic - tus, qui ve - nit, qui ve - nit in no - mi-ne'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics are marked with 'f' (forte) in several places. The page number '48' is at the top left, and the measure number '191' is at the top left of the first staff and above the vocal staves.



195

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

195

Do - mi - ni, in no - mi - ne Do - mi - ni. *f* O - san - na in ex -

Do - mi - ni, in no - mi - ne Do - mi - ni. *f* O - san - na in ex -

Do - mi - ni, in no - mi - ne Do - mi - ni. *f* O - san - na in ex -

195

199

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

199

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

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

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

199

# Agnus Dei

203 *Adagio*

Hrn. F 1 *p Solo* *tutti p*

Hrn. F 2 *p*

VI. I *p Solo* *tutti mf*

VI. II *p Solo* *tutti mf*

Kb. *p Solo* *tutti mf*

S *Solo* *mf tutti*  
 Ag - nus De - i, qui tol - lis pec-ca-ta mun - di: mi - se -

A *f*  
 mi - se -

B *mf*  
 mi - se -

*p* *mf*

208

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

208

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

re - re no - bis.

re - re no - bis.

decresc. *p* Solo

decresc. *p* Solo

Solo *p*

Solo *p*

decresc. *p*

Detailed description of the musical score: The score is for measures 208-212. It features a variety of instruments and voices. The Horns (F 1 and F 2) play a simple rhythmic pattern. The Violins (I and II) play a melodic line with a decrescendo and piano dynamic. The Cello plays a rhythmic accompaniment. The vocal parts (Soprano, Alto, and Bass) sing the words 're - re no - bis. Ag - nus De - i, qui'. The Piano part provides harmonic support with a decrescendo and piano dynamic. The score is in a key with one flat (B-flat major or D minor) and a common time signature.

213 *tutti*  
Hrn. F 1 *mf* *v*

Hrn. F 2 *p* *mf*

213 *tutti*  
VI. I *cresc.* *mf* *tr*

213 *tutti*  
VI. II *cresc.* *mf*

Kb. *tutti*  
*mf*

213 *mf* *tutti*  
S tol - lis pec-ca-ta mun - di: mi - se - re - re no -

A *f*  
mi - se - re - re no -

B *mf*  
mi - se - re - re no -

213 *mf*

218

Hrn. F 1

Hrn. F 2

218

VI. I

*Solo*  
*p dolce*  
*p*

218

VI. II

*Solo*  
*p*

Kb.

*Solo*  
*p*

218

S

bis. Ag - nus De - i, qui tol - lis pec - a - ta mun - di:

A

bis.

B

bis.

218

*p*

223

Hrn. F 1 *p*

Hrn. F 2 *p*

VI. I *tutti*

VI. II *p* *tutti*

Kb. *tutti* *p*

S *p* *tutti*  
Do - na no-bis pa - cem, do - na no - bis pa - cem,

A *p*  
Do - na no-bis pa - cem, do - na no - bis pa - cem,

B *p*  
Do - na no-bis pa - cem, do - na no - bis pa - cem,

*p*

227

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

227

*f*

*decresc.*

*p*

*f*

*decresc.*

*p*

*f*

*decresc.*

*p*

do - na no - bis pa - cem,

*f*

*decresc.*

*p*

do - na no - bis pa - cem,

*f*

*decresc.*

*p*

do - na no - bis pa - cem,

*f*

*decresc.*

*p*



231

Hrn. F 1 *f* *p*

Hrn. F 2 *f* *p*

231

VI. I *f*

231

VI. II *f*

Kb. *f*

231

S *f*  
do - na no - bis pa - cem, do - na pa - cem,

A *f*  
do - na no - bis pa - cem, do - na pa - cem,

B *f*  
do - na no - bis pa - cem, do - na pa - cem,

231

*f*

235

Hrn. F 1

Hrn. F 2

VI. I

VI. II

Kb.

S

A

B

235

*p* *pp*

do - na pa - cem.

*p* *pp*

do - na pa - cem.

*p* *pp*

do - na pa - cem.

*p* *pp*