

# Missa in G

## Kyrie

L.B. Est

*Andante*

C Klarinette

Horn in F 1

Horn in F 2

Violine I

Violine II

Sopran

Alt

Bass

Kontrabass

The musical score is arranged in a standard orchestral format. It begins with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked *Andante*. The score includes parts for C Clarinet, Horn in F 1, Horn in F 2, Violin I, Violin II, Soprano, Alto, Bass, Piano, and Double Bass. The Soprano part features a *p Solo* section with the lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -". The piano and double bass parts provide harmonic support with a *p* (piano) dynamic. The woodwinds and strings are mostly silent in this section, indicated by rests.

Kl. *f*

Musical staff for Clarinet (Kl.) in G major, starting at measure 7. The staff contains a melodic line with a dynamic marking of *f*.

F. Hrn. 1 *mf*

Musical staff for French Horn 1 (F. Hrn. 1) in G major, starting at measure 7. The staff contains a melodic line with a dynamic marking of *mf*.

F. Hrn. 2 *mf*

Musical staff for French Horn 2 (F. Hrn. 2) in G major, starting at measure 7. The staff contains a melodic line with a dynamic marking of *mf*.

VI. I *f*

Musical staff for Violin I (VI. I) in G major, starting at measure 7. The staff contains a melodic line with a dynamic marking of *f*.

VI. II *f*

Musical staff for Violin II (VI. II) in G major, starting at measure 7. The staff contains a melodic line with a dynamic marking of *f*.

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

Musical staff for Soprano (S.) in G major, starting at measure 7. The staff contains a vocal line with a dynamic marking of *f* and lyrics: lei - - - son, Chri - ste e - lei - son, Chri - ste e - lei - son,

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

Musical staff for Alto (A.) in G major, starting at measure 7. The staff contains a vocal line with a dynamic marking of *f* and lyrics: Chri - ste e - lei - son, Chri - ste e - lei - son,

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

Musical staff for Bass (B.) in G major, starting at measure 7. The staff contains a vocal line with a dynamic marking of *f* and lyrics: Chri - ste e - lei - son, Chri - ste e - lei - son,

*f*

Musical staff for Piano in G major, starting at measure 7. The staff contains a piano accompaniment with a dynamic marking of *f*.

Kb. *f*

Musical staff for Cello (Kb.) in G major, starting at measure 7. The staff contains a melodic line with a dynamic marking of *f*.

12

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Piano

Kb.

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

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

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

Kl. <sup>17</sup>

F. Hrn. 1 <sup>17</sup>

F. Hrn. 2 <sup>17</sup>

VI. I <sup>17</sup>

VI. II

S. <sup>17</sup>

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

A. <sup>17</sup>

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

B. <sup>17</sup>

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

<sup>17</sup>

Kb. <sup>17</sup>

21 Kl.

21 F. Hrn. 1

21 F. Hrn. 2

21 VI. I *pp*

21 VI. II *pp*

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

21 A.

21 B.

21 *pp*

21 Kb. *pp*

27  
Kl. *f*

27  
F. Hrn. 1 *f*

27  
F. Hrn. 2 *f*

27  
VI. I *f*

27  
VI. II *f*

27  
S. *f*  
lei - - - - son, Chri - ste, Chri - ste, Chri - ste e - lei - son, e -

27  
A. *f*  
Chri - ste, Chri - ste, Chri - ste e - lei - son, e -

27  
B. *f*  
Chri - ste, Chri - ste, Chri - ste e - lei - son, e -

27  
*f*

27  
Kb. *f*

Kl. <sup>32</sup>

F. Hrn. 1 <sup>32</sup>

F. Hrn. 2 <sup>32</sup>

VI. I <sup>32</sup>

VI. II <sup>32</sup>

S. <sup>32</sup>

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

A. <sup>32</sup>

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

B. <sup>32</sup>

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

<sup>32</sup>

Kb. <sup>32</sup>

*f*

Kl. <sup>38</sup>

F. Hrn. 1 <sup>38</sup>

F. Hrn. 2 <sup>38</sup>

VI. I <sup>38</sup>

VI. II

S. <sup>38</sup>

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

A. <sup>38</sup>

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

B. <sup>38</sup>

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

<sup>38</sup>

Kb. <sup>38</sup>



43 Kl.

43 F. Hrn. 1

43 F. Hrn. 2

43 VI. I

43 VI. II

43 S.

43 A.

43 B.

43

43 Kb.

# Gloria

*Allegro*

**Kl.** *f*

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

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

**VI. I** *f*

**VI. II** *f*

**S.** *f*  
Glo - ri - a, glo - ri - a,

**A.** *f*  
Glo - ri - a, glo - ri - a,

**B.** *f*  
Glo - ri - a, glo - ri - a,

**Piano** *f*

**Kb.** *f*



57

Kl.

*f*

F. Hrn. 1

F. Hrn. 2

57

VI. I

*f*

VI. II

*f*

57

S.

pax ho - mi - ni - bus bo - nae vo - - - - lun -

A.

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

B.

pax ho - mi - ni - bus bo - nae co - lun - ta -

57

*f*

57

Kb.

*f*



66

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S. *Solo*  
Do - mi - ne De - us, Rex coe -

A.

B.

Piano

66

Kb.

Detailed description: This page of a musical score, numbered 14, contains parts for various instruments and voices. The top section includes staves for Clarinet (Kl.), two French Horns (F. Hrn. 1 and 2), Violin I (VI. I), Violin II (VI. II), Soprano (S.), Alto (A.), and Bass (B.). The bottom section includes the Piano and Cello/Double Bass (Kb.) parts. The key signature is one sharp (F#), and the time signature is 4/4. The Soprano part features a solo starting at measure 66 with the lyrics "Do - mi - ne De - us, Rex coe -". The Piano part provides harmonic support with chords and a bass line. The Cello/Double Bass part follows a similar harmonic pattern. The woodwind and string parts are mostly silent in this section, indicated by rests.



77

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

*p*

*f*

VI. II

*f*

S.

De - us Pa - ter, pa - ter om-ni - po - tens.

A.

B.

*f*

*f*

Kb.

*f*

Detailed description: This page of a musical score covers measures 77 to 81. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Clarinet (Kl.), two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), Soprano (S.), Alto (A.), Bass (B.), Piano, and Cello/Double Bass (Kb.). Measures 77-81 show a transition from a piano (*p*) dynamic to a forte (*f*) dynamic. The Soprano part has the lyrics "De - us Pa - ter, pa - ter om-ni - po - tens." The Piano and Cello/Double Bass parts feature a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a forte (*f*) dynamic starting in measure 80.



82

Kl.

*f*

F. Hrn. 1

F. Hrn. 2

*f*

VI. I

VI. II

S.

*f*

Glo - ri - a,

A.

*f*

Glo - ri - a,

B.

*f*

Glo - ri - a,

82

Piano

82

Kb.

Kl. <sup>87</sup>

F. Hrn. 1 <sup>87</sup>

F. Hrn. 2 <sup>87</sup>

VI. I <sup>87</sup>

VI. II <sup>87</sup>

S. <sup>87</sup>

glo - ri - a, glo - ri - a in ex - cel - sis De - o.

A. <sup>87</sup>

glo - ri - a, glo - ri - a in ex - cel - sis De - o.

B. <sup>87</sup>

glo - ri - a, glo - ri - a in ex - cel - sis De - o.

<sup>87</sup>

Kb. <sup>87</sup>

92

Kl. *p* *f*

F. Hrn. 1 *p* *f*

F. Hrn. 2 *p* *f*

VI. I *p* *f*

VI. II *f*

S. *p* *f*  
A - men, a - men, a - men, a - men, a - men.

A. *p* *f*  
A - men, a - men, a - men, a - men, a - men.

B. *p* *f*  
A - men, a - men, a - men, a - men, a - men.

92

92

Kb. *f*

## Credo

Moderato

97 *mf* *f*

Kl.

97 *mf*

F. Hrn. 1

97 *mf*

F. Hrn. 2

97 *mf* *f*

VI. I

97 *mf* *f*

VI. II

97 *mf* *f*

S.

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

97 *mf* *f*

A.

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

97 *mf* *f*

B.

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

97 *mf* *f*

Kb.

102

Kl. *p*

F. Hrn. 1 *p*

F. Hrn. 2 *p*

VI. I *p*

VI. II *p*

S. *p*  
coe - li et ter - - - rae, et in u - num Do - mi-num,

A. *p*  
coe - li et ter - - - rae, et in u - num Do - mi-num,

B. *p*  
coe - li et ter - - - rae, et in u - num Do - mi-num,

102 *p*

102 *Ped.*  
*p Ped.*

Detailed description: This page of a musical score contains measures 102 through 105. The score is arranged in a system with ten staves. The top three staves are for woodwinds: Clarinet (Kl.), French Horn 1 (F. Hrn. 1), and French Horn 2 (F. Hrn. 2). The next three staves are for strings: Violin I (VI. I), Violin II (VI. II), and Viola (VI. II). The following three staves are for voices: Soprano (S.), Alto (A.), and Bass (B.). The bottom two staves are for piano accompaniment: the right hand (Piano) and the left hand (Kb.). The key signature is one sharp (F#) and the time signature is 4/4. The music begins at measure 102. The woodwinds and strings play a melodic line starting on G4, moving stepwise to B4, then D5, and finally E5. The vocal parts enter in measure 103 with the lyrics 'coe - li et ter - - - rae, et in u - num Do - mi-num,'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include piano (*p*) and piano with pedal (*p Ped.*).

107

Kl. *mf*

F. Hrn. 1

F. Hrn. 2

VI. I *mf* *mf*

VI. II *mf*

S. *mf*  
Je - sum Chri - stum, Fi - li - um De - - -

A. *mf*  
Je - sum Chri - stum, De - - -

B. *mf*  
Je - sum Chri - stum, De - - -

Piano *mf*

Kb. *mf*

112

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

112

112

Kb.

*p*

*p*

*p Solo*

*p*

*p Cello*

i u - ni ge - ni - tum. Et in - car -

i u - ni - ge - ni - tum.

i u - ni - ge - ni - tum.

117

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

117

117

Kb.

*Basso*

*Cello*

*Basso*

na - tus es de Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne, et ho - mo



123

Kl. *f*

F. Hrn. 1

F. Hrn. 2

VI. I *ff*

VI. II *ff*

S. *f*  
 fac - tus est. Cru - ci - fi - xus e - ti - am pro no - bis,

A. *f*  
 Cru - ci - fi - xus e - ti - am pro no - bis,

B.

123 *f*

123 *ff*

Kb.

128

Kl. *mf*

F. Hrn. 1 *mf*

F. Hrn. 2 *mf*

VI. I *mf*

VI. II *mf*

S. *mf*  
pas - sus et se - pul - tus est. Cre-do in u - num

A. *mf*  
pas - sus et se - pul - tus est. Cre-do in u - num

B. *mf*  
Cre-do in u - num

Piano *mf*

Kb. *mf*

133 Kl. *f*

133 F. Hrn. 1

133 F. Hrn. 2

133 VI. I *f*

133 VI. II *f*

133 S. *f*  
De - um, cre - do in u - num De - um, et vi - tam ven - tu - ri sae - cu -

133 A. *f*  
De - um, cre - do in u - num De - um, et vi - tam ven - tu - ri sae - cu -

133 B. *f*  
De - um, cre - do in u - num De - um, et vi - tam ven - tu - ri sae - cu -

133 *f*

133 Kb. *f*

139

Kl. *p* *f* *p* *f*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

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

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

S. *p* *f* *p* *f*  
li, a - men, a - men, a - men, a - men.

A. *p Solo* *f* *p* *f*  
li, a - men, a - men, a - men, a - men.

B. *f* *f*  
li. A - men, a - men.

139 *p* *f* *p* *f*

139 *p Cello* *f* *p Cello* *f Basso* *f*

# Offertorium

145 *Andante*

Kl. *mf*

F. Hrn. 1

F. Hrn. 2

VI. I *p* *mf*

VI. II *p* *mf*

S. *p Solo* *mf*  
 In - cli - na Do - mi - ne au - rem Tu - am, in - cli - na Do - mi - ne au - rem

A. *mf*  
 In - cli - na Do - mi - ne au - rem

B. *mf*  
 In - cli - na Do - mi - ne au - rem

*p* *mf*

Kb. *p* *mf*

152

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

152

152

Kb.

*f*

*f*

*f*

*f*

Tu - am, au - rem Tu - am et ex - au - di me, ex - au - di me,

Tu - am, au - rem Tu - am et ex - au - di me, ex - au - di me,

Tu - am, au - rem Tu - am et ex - au - di me, ex au - di - me,

*f*

*f*

*f*

159

Kl.

*p* *f*

F. Hrn. 1

F. Hrn. 2

VI. I

*p* *f*

VI. II

*p* *f*

S.

*p* *f*

quo-ni-am in - ops et pau-per sum e - go, quo-ni-am in - ops et

A.

*p* *f*

quo-ni-am i - ops et pau-per sum e - go, quo-ni-am in - ops et

B.

*p* *f*

quo-ni-am in - ops et pau-per sum e - go, quo-ni-am in - ops et

159

*p* *f*

159

*p* *f*

Kb.

*p* *f*



166

Kl. *p*

F. Hrn. 1

F. Hrn. 2

VI. I *p*

VI. II *p*

S.  
pau - per sum e - - - - go.

A.  
pau - per sum e - - - - go.

B.  
pau - per sum e - - - - go.

*p*

Kb. *p*

Detailed description: This page of a musical score, numbered 32, covers measures 166 through 171. The score is arranged for a symphony orchestra and vocal soloists. The instruments shown are Clarinet (Kl.), two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), Soprano (S.), Alto (A.), Bass (B.), Piano, and Cello/Double Bass (Kb.). The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts (S., A., B.) have the lyrics 'pau - per sum e - - - - go.' with long dashes indicating sustained notes. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The string parts (Kb.) provide a steady bass line. The dynamic marking *p* (piano) is used throughout the score.



173

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S. *p Solo*  
In - cli - na Do - mi - e au - rem Tu - am,

A.

B.

173

173

Kb.

179

Kl. *mf* *f*

F. Hrn. 1

F. Hrn. 2

VI. I *mf* *f*

VI. II *mf* *f*

S. *mf* *f*  
in - cli - na Do - mi - ne au - rem Tu - am, au - rem Tu - am et ex -

A. *mf* *f*  
In - cli - na Do - mi - ne au - rem Tu - am, au - rem Tu - am et ex -

B. *mf* *f*  
In - cli - na Do - mi - ne au - rem Tu - am, au - rem Tu - am et ex -

*mf* *f*

Kb. *mf* *f*

Kl. *186*  
*f*

F. Hrn. 1 *186*

F. Hrn. 2 *186*

VI. I *186*  
*p* *f*

VI. II *186*  
*p* *f*

S. *186*  
*p* *f*  
au - di me, ex - au - di - me, ex - au - di me, ex - au - di me.

A. *186*  
*p* *f*  
au - di me, ex - au - di me, ex - au - di me, ex - au - di me.

B. *186*  
*p* *f*  
au - di - me, ex - au - di - me, ex - au - di me, ex - au - di me.

*186*  
*p* *f*

Kb. *186*  
*p* *f*

## Sanctus

194 *Adagio*

Kl. *mf*

F. Hrn. 1 *mf*

F. Hrn. 2 *mf*

VI. I *mf*

VI. II *mf*

S. *mf*  
Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba -

A. *mf*  
Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba -

B. *mf*  
Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba -

*mf*

Kb. *mf*

*Allegro*

198

Kl. *f*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

VI. I *f*

VI. II *f*

S. *f*  
oth. Ple - ni sunt coe - li, coe - li et ter - ra, glo - ri - a Tu -

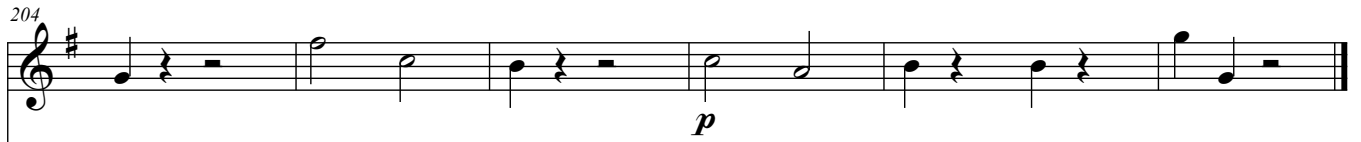
A. *f*  
oth. Ple - ni sunt coe - li, coe - li et ter - ra, glo - ri - a Tu -

B. *f*  
oth. Ple - ni sunt coe - li, coe - li et ter - ra, glo - ri - a Tu -

198 *f*

198 *f*


Kb. *f*

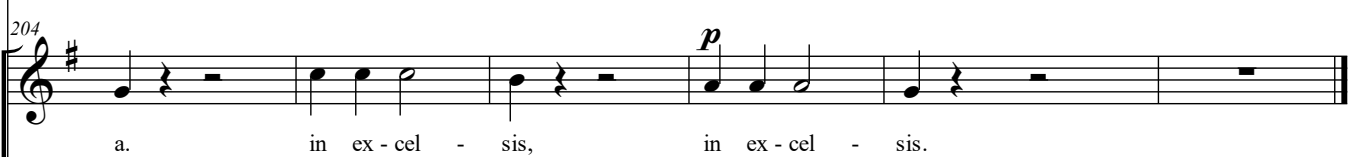
Kl. <sup>204</sup>  
  
*p*

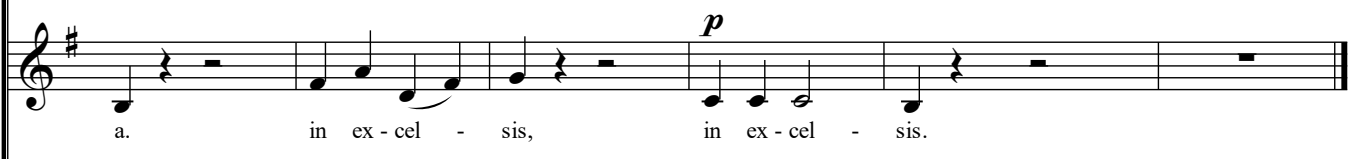
F. Hrn. 1 <sup>204</sup>  
  
*p*

F. Hrn. 2 <sup>204</sup>  
  
*p*

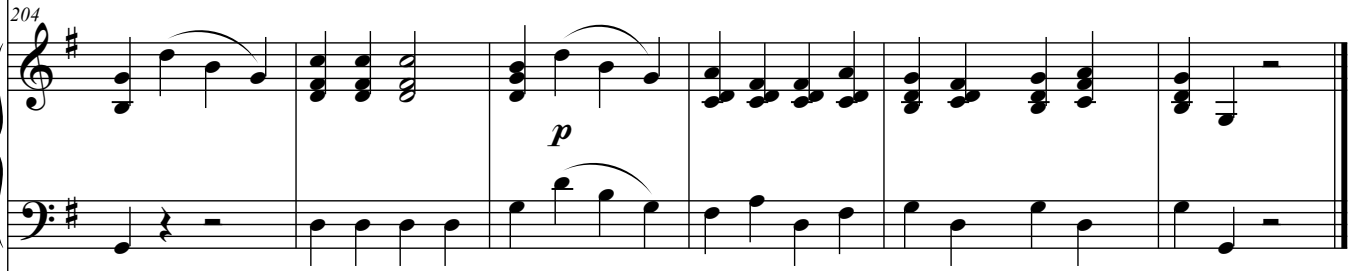
VI. I <sup>204</sup>  
  
*p*


VI. II <sup>204</sup>  
  
*p*

S. <sup>204</sup>  
  
a. in ex - cel - sis, in ex - cel - sis.

A. <sup>204</sup>  
  
a. in ex - cel - sis, in ex - cel - sis.

B. <sup>204</sup>  
  
a. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.

<sup>204</sup>  
  
*p*

Kb. <sup>204</sup>  
  
*mf* *p*

# Benedictus

210 *Andante*

Kl.

Musical staff for Clarinet (Kl.) in treble clef, key of D major, common time. It begins with a whole rest, followed by a half note G4, a quarter rest, and a half note G4. A dynamic marking of *p* is placed below the first note. The staff continues with a whole rest, a half note G4, a quarter rest, and a half note G4.

F. Hrn. 1

Musical staff for Flute 1 (F. Hrn. 1) in treble clef, key of D major, common time. It begins with a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. A dynamic marking of *p* is placed below the first note. The staff continues with a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest.

F. Hrn. 2

Musical staff for Flute 2 (F. Hrn. 2) in treble clef, key of D major, common time. It begins with a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. A dynamic marking of *p* is placed below the first note. The staff continues with a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest.

VI. I

Musical staff for Violin I (VI. I) in treble clef, key of D major, common time. It begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. A dynamic marking of *p* is placed below the first note. The staff continues with eighth notes D5, C5, B4, and A4, followed by a quarter rest.

VI. II

Musical staff for Violin II (VI. II) in treble clef, key of D major, common time. It begins with eighth notes G4, A4, B4, and C5. A dynamic marking of *p* is placed below the first note. The staff continues with eighth notes D5, C5, B4, and A4, followed by a quarter rest.

S.

Musical staff for Soprano (S.) in treble clef, key of D major, common time. It contains four whole rests.

A.

Musical staff for Alto (A.) in treble clef, key of D major, common time. It contains four whole rests.

B.

Musical staff for Bass (B.) in bass clef, key of D major, common time. It contains four whole rests.

210

Musical staff for Piano (Piano) in grand staff, key of D major, common time. The right hand begins with a chord of G4, B4, and D5, followed by a quarter rest. A dynamic marking of *p* is placed below the first chord. The left hand begins with a half note G3, followed by a quarter rest. The staff continues with similar patterns.

Kb.

Musical staff for Cello (Kb.) in bass clef, key of D major, common time. It begins with a half note G3, followed by a quarter rest. A dynamic marking of *p* is placed below the first note. The staff continues with a half note G3, a quarter rest, a half note G3, and a quarter rest.

214 Kl.

214 F. Hrn. 1

214 F. Hrn. 2

214 VI. I

214 VI. II

214 S.

214 A.

214 B.

214

214 Kb.



218 Kl.

218 F. Hrn. 1

218 F. Hrn. 2

218 VI. I

218 VI. II

218 S.

218 A.

218 B.

218

218 Kb.

222 

Kl.

222 

F. Hrn. 1

222 

F. Hrn. 2

222 

VI. I

*p*

222 

VI. II

222 

S. *Solo*

Be - - - ne - dic - - tus, be - - - ne - dic - - tus, qui

222 

A.

222 

B.

222 

222 

Kb. *p*

226 Kl. *p*

226 F. Hrn. 1 *p*

226 F. Hrn. 2 *p*

226 VI. I

226 VI. II

226 S. ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni. Ho - san - na in ex -

226 A. Ho - san - na in ex -

226 B. Ho - san - na in ex -

226

226 Kb.

231

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

231

231

Kb.

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

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

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

237 *f* *Fine*

Kl.

237 *f* *Fine*

F. Hrn. 1

237 *f* *Fine*

F. Hrn. 2

237 *f* *tr* *tr* *Fine*

VI. I

237 *f* *Fine*

VI. II

237 *f* *Fine*

S.

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

237 *f* *Fine*

A.

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

237 *f* *Fine*

B.

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

237 *f* *Fine*

Piano

237 *f* *Fine*

Kb.

Kl. *p*

F. Hrn. 1

F. Hrn. 2

VI. I *p*

VI. II *p*

S.

A.

B. *Solo*

Be - - ne - dic - - tus, be - - - ne - dic - tus, qui

*p*

Kb. *p*

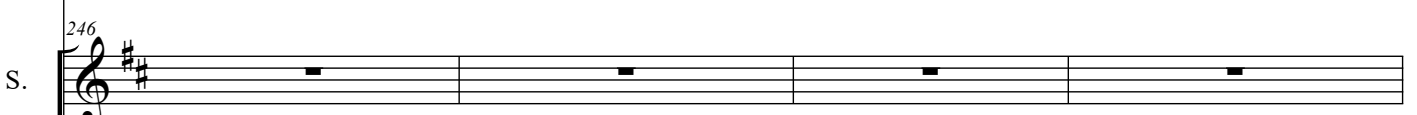
246 Kl. 

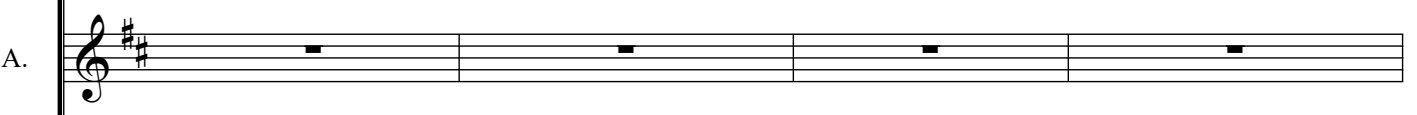
246 F. Hrn. 1 

246 F. Hrn. 2 

246 VI. I 

246 VI. II 

246 S. 

246 A. 

246 B. 

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

246 

246 Kb. 

Kl. <sup>250</sup> *D.S. al Fine*

F. Hrn. 1 <sup>250</sup> *D.S. al Fine*

F. Hrn. 2 <sup>250</sup> *D.S. al Fine*

VI. I <sup>250</sup> *D.S. al Fine*

VI. II <sup>250</sup> *D.S. al Fine*

S. <sup>250</sup> *D.S. al Fine*

A. <sup>250</sup> *D.S. al Fine*

B. <sup>250</sup> *D.S. al Fine*  
no - mi - ne Do - - - mi - ni.

<sup>250</sup> *D.S. al Fine*

Kb. <sup>250</sup> *D.S. al Fine*



# Agnus Dei

255 *Adagio*

Kl. *p* *f* *mf*

F. Hrn. 1

F. Hrn. 2

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

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

S. *f*

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

A. *Solo* *f*

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

B. *f*

Ag - nus De - i:

*p* *f* *mf*

Kb. *p* *f* *mf*

261

Kl. *p* *pp*

F. Hrn. 1

F. Hrn. 2

VI. I *p* *pp*

VI. II *p* *pp*

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

A. *p* *pp*  
mun - di: mi - se - re - - - re, mi - se - re - - - re.

B. *p* *pp*  
mi - se - re - - - re, mi - se - re - - - re.

261

Kb. *p* *pp*

268 *Moderato*

Kl. *p* *f*

F. Hrn. 1 *p*

F. Hrn. 2 *p*

VI. I *p* *f*

VI. II *p* *f*

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

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

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

*p* *f*

Kb. *p* *f*



282

Kl.

*p*

282

F. Hrn. 1

282

F. Hrn. 2

282

VI. I

*p*

282

VI. II

*p*

282

S.

282

A.

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

282

B.

282

*p*

282

Kb.



296

Kl.

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

296

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

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

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

296

Kb.





311

Kl. *p* *pp*

F. Hrn. 1 *pp*

F. Hrn. 2 *pp*

VI. I *pp*

VI. II *pp*

S. *p* *pp*  
do - na no - bis pa - - - cem, pa - - - cem.

A. *p* *pp*  
do - na no - bis pa - - - cem, pa - - - cem.

B. *p* *pp*  
do - na no - bis pa - - - cem, pa - - - cem.

Piano *pp*

Kb. *pp*

Detailed description: This page of a musical score, numbered 57, contains measures 311 through 317. The score is for a full orchestra and choir. The instruments listed are Kl. (Clarinet), F. Hrn. 1 and 2 (French Horns), VI. I and II (Violins), S. (Soprano), A. (Alto), B. (Bass), Piano, and Kb. (Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major mode. The dynamics range from piano (*p*) to pianissimo (*pp*). The vocal parts (S., A., B.) have lyrics in Latin: "do - na no - bis pa - - - cem, pa - - - cem." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The woodwinds and strings play melodic and harmonic lines.