

Land-Messe

Kyrie

Ludwig Paupié

Moderato

Horn in F 1
ad lib.

Horn in F 2
ad lib.

Violine I

Violine II

Sopran

Alt

Bass

Orgel

Kontrabass
ad lib.

The musical score is written for a 3/4 time signature in the key of D major. It features several parts: two Horns in F (ad libitum), Violin I and II, Soprano, Alto, Bass, Organ, and Double Bass (ad libitum). The tempo is marked *Moderato*. The dynamics are primarily *p* (piano). The vocal parts (Soprano, Alto, Bass) sing the Kyrie text: "Ky - ri - e e - lei - son, e - lei - son, e - lei - son,". The instrumental parts provide accompaniment, with the Organ and Double Bass playing a steady bass line and the Violins playing a more melodic line.

12

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f

f

f

ff

p dolce

f

p

f

Solo p

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

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

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

f

p

f

p

f

p

f

p

f

p

16

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

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

A.

p Solo

Chri - ste e -

B.

Org.

16

Kb.

f

p

20

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

20

f

f

p

f

f

p

p

p Solo

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

Chri - - - ste e -

Detailed description: This page of a musical score, numbered 6, contains parts for Flute 1 and 2 (F. Hrn. 1 and 2), Violin I and II (VI. I and VI. II), Soprano (S.), Alto (A.), Bass (B.), Organ (Org.), and Keyboard (Kb.). The score begins at measure 20. The Flute parts are mostly rests. The Violin I part features a melodic line with dynamics *f* and *p*. The Violin II part has a rhythmic accompaniment with dynamics *f* and *p*. The Soprano part is a rest. The Alto part has lyrics: "lei - son, e - lei - son, e - lei - son," with dynamics *f* and an accent. The Bass part has lyrics: "Chri - - - ste e -" with a *p Solo* marking. The Organ part has a complex texture with dynamics *f* and *p*. The Keyboard part has a rhythmic accompaniment with dynamics *f* and *p*. The key signature is three sharps (F#, C#, G#).

24

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f

f

f

Tutti pp

Tutti pp

Tutti pp

f

pp

f

pp

Chri - ste e -

Chri - ste e -

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

28

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

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

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

p

p

p

p

p

p

p



42

F. Hrn. 1

F. Hrn. 2

42

VI. I

VI. II

42

S.

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

A.

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

B.

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

42

Org.

42

Kb.

p

p

p

p

p

p

p

Gloria

51 *Allegro con fuoco*

F. Hrn. 1 *ff*

F. Hrn. 2 *ff*

VI. I *ff*

VI. II *ff*

S. *ff*
Glo - ri - a in ex - cel - - - sis De - - - -

A. *ff*
Glo - ri - a in ex - cel - - - sis De - - - -

B. *ff*
Glo - ri - a in ex - cel - - - sis De - - - -

Org. *ff*

Kb. *ff*

54

F. Hrn. 1

F. Hrn. 2

54

VI. I

VI. II

54

S.

A.

B.

54

Org.

54

Kb.

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

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

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

72

F. Hrn. 1

F. Hrn. 2

72

VI. I

VI. II

72

S.

Te, glo - ri - fi - ca - mus Te.

A.

Te, glo - ri - fi - ca - mus Te.

B.

Te, glo - ri - fi - ca - mus Te.

72

Org.

72

Kb.

76

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

p

Qui

p

Detailed description: This page of a musical score covers measures 76 to 80. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), Soprano (S.), Alto (A.), Bass (B.), Organ (Org.), and Cello/Double Bass (Kb.). The French Horns and Alto parts consist of whole rests. The Violin I part features a melodic line with slurs and accents, ending with a *p* dynamic marking. The Violin II part plays a rhythmic accompaniment of eighth notes. The Soprano part has a whole rest followed by a quarter note on the word "Qui" with a *p* dynamic. The Organ part has a melodic line with slurs and accents, ending with a *p* dynamic. The Cello/Double Bass part plays a rhythmic accompaniment of eighth notes.

81

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

p

p

p

tol - lis pec - ca - ta, pec - ca - ta mun - di: mi - se -

qui tol - lis pec - ca - ta mun - di: mi - se -

pec - ca - ta mun - di:

86

F. Hrn. 1

F. Hrn. 2

86

VI. I

VI. II

86

S.

A.

B.

86

Org.

86

Kb.

f *f* *f* *pp* *f* *f* *pp* *f* *f* *pp* *f* *f* *pp* *f* *f* *pp* *f* *f* *pp* *f*

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

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

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

91

F. Hrn. 1

F. Hrn. 2

91

VI. I

VI. II

91

S.

ff

Quo-ni - am Tu so - lus Sanc - - - -

A.

ff

Quo-ni - am Tu so - lus Sanc - - - -

B.

ff

Quo-ni - am Tu so - lus Sanc - - - -

91

Org.

ff

91

Kb.

ff

95

F. Hrn. 1

F. Hrn. 2

95

VI. I

VI. II

95

S.

tus, Tu so - - - lus Al - tis - si - mus,

A.

tus, Tu so - - - lus Al - tis - si - mus,

B.

tus, Tu so - - - lus Al - tis - si - mus,

95

Org.

95

Kb.

106

F. Hrn. 1

F. Hrn. 2

106

VI. I

VI. II

106

S.

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

A.

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

B.

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

106

Org.

106

Kb.

Credo

III Moderato

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

Cre - do in u - num De - - - um, cre - do in u - num

A.

Cre - do in u - num De - - - um, cre - do in u - num

B.

Cre - do in u - num De - - - um, cre - do in u - num

Org.

Kb.

123

F. Hrn. 1

F. Hrn. 2

123

VI. I

VI. II

123

S.

A.

B.

123

Org.

123

Kb.

coe - li, coe - li et ter - rae, vi - si - bi - li - um

coe - li, coe - li et ter - rae, vi - si - bi - li - um

coe - li, coe - li et ter - rae, vi - si - bi - li - um

f

f

f

f

f



128

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

om - - - ni - um. nos ho - mi -

om - - - ni - um. nos ho - mi -

om - - - ni - um. *f* Qui prop - ter nos, nos ho - mi -

p

p

p

p

p

133

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

nes des - cen - dit, des - cen - dit de

nes des - cen - dit, des - cen - dit de

nes des - cen - dit, des - cen - dit, des - cen - dit de

f *p*

f *p*

f *p*

138 *Andante*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f *p* *Solo p* *f* *p*

coe - - - lis. Et in - car - na - tus est de

coe - - - lis. Et in - car - na - tus est de

coe - - - lis. Et in - car - na - tus est de

143

F. Hrn. 1

F. Hrn. 2

143

VI. I

VI. II

143

S.

Spi - ri - tu Sanc - to ex Ma - ri - a, Ma - ri - a vir - gi - ne et

A.

Spi - ri - tu Sanc - to ex Ma - ri - a, Ma - ri - a vir - gi - ne et

B.

Spi - ri - tu Sanc - to ex Ma - ri - a, Ma - ri - a vir - gi - ne et

143

Org.

143

Kb.

147

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

ho - mo fac - tus est.

A.

ho - mo fac - tus est. *f Tutti* Cru - ci - fi - xus e - ti - am pro

B.

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

Org.

147

Kb.

f

152

F. Hrn. 1

F. Hrn. 2

152

VI. I

f

VI. II

152 *Tutti f*

S.

e - ti - am pro no - bis, pro no - bis sub

A.

no - bis, pro no - - - - bis sub Pon - - - ti -

B.

no - bis, sub

152

Org.

152

Kb.

161 *Moderato*

F. Hrn. 1 *pp* *f*

F. Hrn. 2 *pp* *f*

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

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

S. *p* *f* *p*
est. Et re - sur - re - xit ter - ti - a di - e, et re - sur -

A. *p* *f* *p*
est. Et re - sur - re - xit ter - ti - a di - e, et re - sur -

B. *p* *f* *p*
est. Et re - sur - re - xit ter - ti - a di - e, et re - sur -

Org. *p* *f* *p*

Kb. *p* *f* *p*

167

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

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

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

f *ff* *f* *ff* *f* *ff* *f* *ff*

173

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

p

f

coe - - - lum, se - det ad dex - te - ram Pat - ris, et vi - tam ven -

coe - - - lum, se - det ad dex - te - ram Pat - ris, et vi - tam ven -

coe - - - lum, se - det ad dex - te - ram Pat - ris, et vi - tam ven -

p

f

p

f

179

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f

tu - ri sae - cu - li. A - men, a - men, a - men, a - men,

tu - ri sae - cu - li. A - men, a - men, a - men, a - men,

tu - ri sae - cu - li. A - men, a - men, a - men, a - men,

185

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

p *f* *ff*

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

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

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

p *f* *ff*

190

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

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

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

Sanctus

195 *Andante*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

p

p

p

p

p

p

p

p

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus

202 *Allegro*

F. Hrn. 1 *f*

F. Hrn. 2 *f*

VI. I *f*

VI. II *f*

S. *f*
oth. Ple - ni sunt coe - li et

A. *f*
oth. Ple - ni sunt coe - li et

B. *f*
oth. Ple - ni sunt coe - li et

Org. *f*

Kb. *f*

205

F. Hrn. 1

F. Hrn. 2

205

VI. I

VI. II

205

S.

ter - - - - - ra glo - ri - a Tu - a. Ho -

A.

ter - - - - - ra glo - ri - a Tu - a.

B.

ter - - - - - ra glo - ri - a Tu - a. Ho -

205

Org.

205

Kb.

209

F. Hrn. 1

F. Hrn. 2

209

VI. I

VI. II

209

S.

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

A.

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

B.

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

209

Org.

209

Kb.

219

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

ff

p

f

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

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

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

ff

p

f

ff

p

f

Benedictus

225 *Andante moderato*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

229

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

p *f* *p*

p *f* *p*

p *f* *p*

Detailed description: This page of a musical score covers measures 229, 230, and 231. The key signature is three sharps (F#, C#, G#). The score includes parts for two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), Soprano (S.), Alto (A.), Bass (B.), Organ (Org.), and Keyboard (Kb.). The French Horns and Soprano, Alto, and Bass parts are mostly silent, indicated by rests. The Violin I part features a melodic line with dynamics *p*, *f*, and *p*. The Violin II part plays a rhythmic accompaniment with similar dynamics. The Organ part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The Keyboard part plays a simple harmonic accompaniment in the left hand. Dynamic markings *p* (piano), *f* (forte), and *p* (piano) are used throughout to indicate volume changes. A *v* marking is present above the final measure of the Violin I part.

232

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f *p* *p Solo* *f*

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

Detailed description: This page of a musical score covers measures 232 to 235. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), a Soprano (S.), Alto (A.), Bass (B.), Organ (Org.), and Cello/Double Bass (Kb.). The French Horns and Alto parts are mostly rests. The Violins play a melodic line starting at measure 232 with a forte (*f*) dynamic, transitioning to piano (*p*) in measure 233, and ending with a forte (*f*) dynamic in measure 235. The Organ and Cello/Double Bass parts provide harmonic support, with the Organ playing a rhythmic pattern and the Cello/Double Bass playing a steady bass line. The Soprano part features a solo in measures 233 and 234, with lyrics: "Be - ne - dic - tus, qui ve - nit in no - mi-ne Do - mi -". Dynamics are marked as *f* (forte) and *p* (piano). A *p Solo* marking is present above the Soprano part in measure 233. Measure numbers 232 are indicated at the start of each system.

236

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

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

fz *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

239

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

no - mi - ne Do - mi - ni,

fz

fp

242

F. Hrn. 1

F. Hrn. 2

242

VI. I

VI. II

p

S.

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

A.

B.

242

Org.

p

242

Kb.

p

244

F. Hrn. 1

F. Hrn. 2

244

VI. I

VI. II

244

S.

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

A.

B.

244

Org.

244

Kb.

Detailed description of the musical score: The score is for page 56, measures 244-246. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The instruments and their parts are: Flute 1 and 2 (F. Hrn. 1 and 2) are marked with rests. Violin I (VI. I) and Violin II (VI. II) play a rhythmic accompaniment. The Soprano (S.) part has the lyrics 'Do - mi - ni, in no - mi - ne Do - mi - ni.' with dynamics *f*, *p*, and an accent (>) over the 'no' syllable. The Alto (A.) and Bass (B.) parts are marked with rests. The Organ (Org.) and Keyboard (Kb.) parts provide harmonic support with dynamics *f* and *p*.

247

F. Hrn. 1

F. Hrn. 2

247

VI. I

VI. II

p

S.

A.

B.

247

Org.

247

Kb.

p

Detailed description of the musical score: The score is for measures 247-250. The key signature is three sharps (F#, C#, G#). The Flute 1 and 2 parts are silent, indicated by rests. The Violin I part has a melodic line starting at measure 247 with an accent (>) and a slur, continuing through measure 250. The Violin II part has a sustained chord in the left hand, starting at measure 248, with a dynamic marking of *p*. The Soprano, Alto, and Bass parts are silent, indicated by rests. The Organ part has a melodic line in the right hand, starting at measure 247 with an accent (>) and a slur, and a sustained chord in the left hand, starting at measure 248, with a dynamic marking of *p*. The Cello part has a melodic line in the right hand, starting at measure 247 with an accent (>) and a slur, and a sustained chord in the left hand, starting at measure 248, with a dynamic marking of *p*.

254

F. Hrn. 1

F. Hrn. 2

254

VI. I

VI. II

S.

A.

B.

Org.

254

Kb.

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

258

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

f *p* *p* *fz* *p*

f *p* *p* *fz* *p*

p *fz* *p*

262

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

no - mi - ne Do - mi - - ni.

p *f* *p*

Detailed description: This page of a musical score covers measures 262 to 265. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for two French Horns (F. Hrn. 1 and 2), two Violins (VI. I and VI. II), a Viola (VI. II), a Soprano (S.), Alto (A.), Bass (B.), Organ (Org.), and Keyboard (Kb.). The Soprano part has the lyrics "no - mi - ne Do - mi - - ni." under the first measure. The Organ part features a complex texture with chords and moving lines in both hands. The Keyboard part provides a steady accompaniment with quarter notes and rests. Dynamics include piano (*p*) and forte (*f*).

266

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f

fz

p

f

p

f

p

Detailed description: This page of a musical score, numbered 62, covers measures 266 to 268. The score is arranged in a system with ten staves. The top two staves are for French Horns 1 and 2, both in treble clef with a key signature of three sharps (F#, C#, G#). They contain whole rests for all three measures. The next two staves are for Violins I and II, also in treble clef. Violin I starts at measure 266 with a forte (*f*) dynamic, playing a melodic line with slurs and accents. Violin II starts at measure 266 with a fortissimo (*fz*) dynamic, playing a rhythmic accompaniment. Both violin parts transition to piano (*p*) dynamics in measure 268. The next three staves are for the vocal line, labeled S. (Soprano), A. (Alto), and B. (Bass), all in treble clef with the three-sharp key signature. They contain whole rests for all three measures. The Organ part, labeled Org., is in grand staff (treble and bass clefs) with the three-sharp key signature. It begins at measure 266 with a forte (*f*) dynamic, playing a complex texture with slurs and accents. It transitions to piano (*p*) dynamics in measure 268. The Keyboard part, labeled Kb., is in bass clef with the three-sharp key signature. It begins at measure 266 with a forte (*f*) dynamic, playing a simple accompaniment. It transitions to piano (*p*) dynamics in measure 268.

269 *Allegro*

F. Hrn. 1

F. Hrn. 2

VI. I
fz

VI. II
f

S.
f Tutti
Ho - san - na, ho -

A.
f
ho - san - na,

B.
f
Ho - san - na, ho -

Org.
fz
f

Kb.
f

273

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

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

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

Detailed description: This page of a musical score covers measures 273 to 277. It features a variety of instruments and voices. The woodwinds (F. Hrn. 1 & 2) and strings (VI. I & II) play melodic and harmonic parts. The vocalists (Soprano, Alto, Bass) sing the lyrics 'san - na in ex - cel - sis, ho-san - na, ho-san - na'. The organ and keyboard provide accompaniment. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts are in a soprano, alto, and bass clef, while the instrumental parts are in treble and bass clefs. The organ part is written in grand staff notation. The keyboard part is in bass clef. The lyrics are printed below the vocal staves.

278

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f *p* *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff*

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

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

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

283

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f

p

f

p

f

p

f

p

f

cel - sis, in ex - cel - - - - sis.

cel - sis, in ex - cel - - - - sis.

cel - sis, in ex - cel - - - - sis.

Agnus Dei

288 *Adagio*

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

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

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

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

293

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

f

p

p

re - re no - - - - bis.

re - re no - - - - bis.

re - re no - - - - bis.

p

p

298

F. Hrn. 1

F. Hrn. 2

298

VI. I

VI. II

298

S.

A.

B.

298

Org.

298

Kb.

Ag - nus De - i, qui

Ag - nus De - i, qui

302

F. Hrn. 1

F. Hrn. 2

302

VI. I

VI. II

302

S.

A.

B.

tol - lis pec - ca - ta mun - di: mi - se - re - re no - - -

tol - lis pec - ca - ta mun - di: mi - se - re - re no - - -

302

Org.

302

Kb.

312

F. Hrn. 1

F. Hrn. 2

312

VI. I

VI. II

312

S.

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

A.

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

B.

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

312

Org.

312

Kb.

f

Moderato

317

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

no - - - bis. Do - na no - bis pa - cem, da

no - - - bis. Do - na no - bis pa - cem, da

no - - - bis. Do - na no - bis pa - cem, da

fz *p*

fz *p*

pp *fz* *p*

pp *fz* *p*

pp *fz* *p*

fz *p*

fz *p*

322

F. Hrn. 1

F. Hrn. 2

VI. I

VI. II

S.

A.

B.

Org.

Kb.

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

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

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

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

326

F. Hrn. 1

F. Hrn. 2

326

VI. I

VI. II

326

S.

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

A.

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

B.

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

326

Org.

326

Kb.

p

p

p

p

p

p

p

