

# Landmesse in F

## Kyrie

J.B. Schiedermayer op.31

*Andante con moto*

Violine I *p* *f*

Violine II *p* *f*

Kontrabass *p* *f*

Sopran *p* *fp* *f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e -

Alt *p* *f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e -

Tenor *p* *f*  
8 Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e -

Bass *p* *f*  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e -

*p* *f*

VI. I  
*fp* *mf*

VI. II  
*fp* *mf*

Kb.  
*fp* *mf*

S.  
*fp* *mf*  
lei-son, e - le - i - son. Chri-ste e - le - i-son,

A.  
*fp* *mf*  
lei-son, e - lei - - - son. Chri - ste, Chri - ste e - lei - son, Chri-

T.  
*fp* *mf*  
lei-son, e - lei - - - son. Chri - ste, Chri - ste e - lei - son, Chri-

B.  
*fp* *mf*  
lei-son, e - lei - - - son. Chri - ste, Chri - ste e - lei - son, Chri-

Piano  
*fp* *mf*

Detailed description: This is a page of a musical score, page 2, featuring a variety of instruments and voices. The score is divided into two systems. The first system includes Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (Kb.). The second system includes Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The music is in a key with one flat (B-flat major or D minor) and a common time signature. Dynamics range from *fp* (fortissimo piano) to *mf* (mezzo-forte). The vocal parts have lyrics in Latin: 'lei-son, e - le - i - son. Chri-ste e - le - i-son,'. The piano part provides harmonic support with chords and a bass line.

VI. I

VI. II

Kb.

*f* Cello Kb. Cello

S.

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

A.

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

T.

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

B.

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

11

The musical score is for page 3 of a piece. It features a string section with Violin I (VI. I), Violin II (VI. II), and Double Bass (Kb.). The strings play a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Chri-ste e - le - i-son, Chri - ste e - lei - son, Chri - ste e - ste, Chri-ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - ste, Chri-ste e - lei - son, e - lei - son, e - lei - son, e - lei - son,". The vocal parts also play a rhythmic pattern, with the Tenor and Bass parts starting with a rest of 8 measures. The piano accompaniment is at the bottom, featuring a similar rhythmic pattern in the right hand and a more active line in the left hand, also marked with a forte (*f*) dynamic. The score is in a key with one flat (B-flat major or D minor) and a common time signature.

VI. I

VI. II

Kb.

*Kb.*

S.

A.

T.

B.

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

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

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

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

16





29

VI. I

VI. II

Kb.

*f*

*f*

*Cello f*

*Kb.*

29

S.

A.

T.

B.

*f*

*f*

*f*

*f*

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

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

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

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

29

34

VI. I

VI. II

Kb.

*p*

*pp*

*pp*

Cello

34

S.

A.

T.

B.

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

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

8 e - lei - son, e -

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

*p*

*p*

*p*

34

*p*



39

VI. I *f*

VI. II *ff*

Kb. *ff*  
*Kb.*

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

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

T. *f*  
8 lei - son, e - lei - son, e - lei - - - son.

B. *f*  
e - lei - - - son.

39

*f*

# Gloria

44 *Allegro spiritoso*

VI. I *f*

VI. II *f*

Kb. *f* *Cello*

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

A. *f*  
Glo - - - ri - a in ex -

T. *f*  
8 Glo - - - ri - a in ex -

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

44 *f*

48

VI. I

VI. II

Kb.

*Kb.*

48

S.

A.

T.

B.

in ex - cel - sis De - - - o!

cel - sis De - - - o! Et in

cel - sis De - - - o!

in ex-cel - sis De - - - o!

48

52

VI. I

*p* *sf* *p* *sf* *p*

VI. II

Kb.

*p*

52

S.

*p*

Et in ter - ra pax ho - mi - ni - bus

A.

ter - - - ra pax, pax ho - mi - - - ni - bus

T.

*p*

8

Et in ter - ra pax ho - mi - ni - bus

B.

*p*

Et in ter - ra pax ho - mi - ni - bus

52

56

VI. I

VI. II

Kb.

S.

A.

T.

B.

56

56

*ff*

*sf*

*ff*

*sf*

*f sf*

*f*

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

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

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

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

*f*

Detailed description of the musical score: The score is for measures 56-60. It features seven instrumental parts (VI. I, VI. II, Kb., and Piano) and four vocal parts (S., A., T., B.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The vocal parts have lyrics in Latin. The instrumental parts have dynamics of *ff* and *sf*. The piano part has a dynamic of *f*. The vocal parts have dynamics of *f* and *sf*.

61

VI. I

*sf sf sf sf sf*

VI. II

*sf sf sf sf sf*

Kb.

*sf sf sf sf sf*

61

S.

da - mus Te, be - ne - di - - - - ci - mus

A.

be - ne - di - ci - mus

T.

8 da - mus Te, be - ne - di - ci - mus

B.

da - mus Te, be - ne - di - ci - mus

61

65

VI. I

VI. II

Kb.

S.

A.

T.

B.

65

65

*p* *ff*

*p* *f*

*p* *f*

*p* *ff*

*p* *f*

*p* *f*

*p* *f*

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

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

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

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

65

*p* *f*

Detailed description of the musical score: The page contains eight staves. The top three staves are for Violin I (VI. I), Violin II (VI. II), and Cello (Kb.). The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for the Piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score begins at measure 65. The vocal parts enter at measure 65 with the lyrics 'Te, ad - o - ra - mus Te, glo - ri - fi - ca - - - mus'. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics are marked as *p* (piano) and *ff* (fortissimo) for the strings and piano, and *f* (forte) for the vocal parts.

70

VI. I

VI. II

Kb.

70

*f*

S.

A.

T.

B.

Te. Cum Sanc - to Spi - - - ri -

Te. Cum Sanc - to Spi - - ri - tu in

Te. Cum Sanc - to

Te. Cum Sanc - to Spi - - - ri - tu in glo - - - ri -

70



74

VI. I

VI. II

Kb.

*ff* *fz*

74

S.

tu in glo - ri - a De - - i Pat - - ris, a - men,

A.

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

T.

8 Spi - ri - tu in glo - ri - a De - - - i Pat - ris,

B.

a, in glo - ri - a De - - i Pat - - ris, a - men,

74

78

VI. I

VI. II

Kb.

78

S.

A.

T.

B.

a - - - - - men,

a - - - - - men,

a - - - - - men,

a - - - - - men,

78

83

VI. I

VI. II

Kb.

83

S.

a - men, a - - - men.

A.

a - men, a - - - men.

T.

a - men, a - - - men.

B.

a - men, a - - - men.

83

## Graduale

88 *Moderato*

VI. I *fp* *tr*

VI. II *fp*

Kb.

88 *fp* *tr*

S. Lau - da, lau - da a - ni - ma me - a, lau - da - bo

A. *p* Lau - da, lau - da a - ni - ma me - a, lau - da - bo

T. *fp* Lau - da, lau - da a - ni - ma me - a, lau - da - bo

B. *fp* Lau - da, lau - da a - ni - ma me - a, lau - da - bo

88 *fp*

93

VI. I

VI. II

Kb.

S.

A.

T.

B.

93

93

*pp*

*pp*

*Cello*

*pp*

*p*

*p*

*pp*

*p*

Do - mi - num in vi - ta me - a, no - li - te

Do - mi - num in vi - ta me - a, no - li - te

Do - mi - ni in vi - ta me - a, no - li - te

Do - mi - num in vi - ta me - a,

Detailed description of the musical score: The score is for page 21, measures 93-96. It features a string quartet (Violin I, Violin II, Cello, Bassoon) and a vocal quartet (Soprano, Alto, Tenor, Bass). The piano accompaniment is at the bottom. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts have lyrics in Latin: 'Do - mi - num in vi - ta me - a, no - li - te'. The dynamics are marked as *pp* (pianissimo) for the strings and *p* (piano) for the vocalists. The piano part has a *p* dynamic in measure 96.

97

VI. I *fp* *fp* *fp* *fp*

VI. II *fp* *fp* *fp* *fp*

Kb. *fp* *fp* *fp* *Kb.*

97

S. con - fi - te - ri prin - ci - pi - bus in fi - li - is ho - mi - num,

A. con - fi - te - ri prin - ci - pi - bus in fi - li - is ho - mi - num,

T. con - fi - te - ri prin - ci - pi - bus in fi - li - is ho - mi - num,

B. in fi - li - is ho - mi - num,

97

102

VI. I *fp* *fp* *mf*

VI. II *fp* *fp* *fp* *mf*

Kb. *Cello*

102

S. *mf*  
in qui - bus non est sa - - - lus. Hal - le - lu - ja, hal - le - lu -

A. *mf*  
in qui - bus non est sa - - - lus. Hal - le - lu - ja, ha - le - lu -

T. *mf*  
8 in qui - bus non est sa - - - lus. Hal - le - lu -

B.  
in qui - bus non est sa - - - lus.

102

*mf*

107

VI. I *ff*

VI. II *ff*

Kb. *ffKb.*

S. *ff*  
ja, hal - le - lu - ja, hal - le - lu - ja.

A. *ff*  
ja, hal - le - lu - ja, hal - le - lu - ja.

T. *ff*  
ja, hal - le - lu - ja, hal - le - lu - ja.

B. *mf* *ff*  
Hal - le - lu - ja, hal - le - lu - ja.

107 *ff*



112

VI. I

VI. II

Kb.

This section of the score contains three staves. The top staff is for Violin I (VI. I), the middle for Violin II (VI. II), and the bottom for Cello (Kb.). All three staves begin at measure 112. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The Cello part has a more melodic line with some rests.

112

S.

A.

T.

B.

This section of the score contains four vocal staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All staves begin at measure 112. The vocal parts are mostly silent, indicated by horizontal lines with a small dash in the middle of each staff, suggesting that the vocalists are not singing in this section.

112

This section of the score contains the piano accompaniment, consisting of two staves: the right hand (treble clef) and the left hand (bass clef). It begins at measure 112. The right hand plays a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The left hand has a more melodic line with some rests.

116

VI. I

VI. II

Kb.

*dim.*

*pp*

*fp*

*dim.*

*pp*

*fp*

*pp*

*fp*

116

S.

A.

T.

B.

*pp*

Ex - i - bit spi - ri - tus e - jus

*pp*

Ex - i - bit spi - ri - tus e - jus

*pp*

Ex - i - bit spi - ri - tus e - jus,

*pp*

Ex - i - bit spi - ri - tus e - jus,

116

*dim.*

*pp*

122

VI. I *fp* *fp fp*

VI. II *fp* *fp fp* *fp*

Kb. *fp* *fp*

122

S. et re-ver - te - tur in ter-ram su - am.

A. et re-ver - te - tur in ter-ram su - am.

T. 8 et re-ver - te - tur in ter-ram su - am.

B. et re-ver - te - tur in ter-ram su - am.

122

127

VI. I *fp*

VI. II *fp*

Kb. *f*

S. *fp*  
Lau - da, lau - da a - ni - ma me - a, lau - da - bo

A. *fp*  
Lau - da, lau - da a - ni - ma me - a, lau - da - bo

T. *fp*  
Lau - da, lau - da a - ni - ma me - a, lau - da - bo

B. *fp*  
Lau - da, lau - da a - ni - ma me - a, lau - da - bo

127 *fp*

*tr*

132

VI. I

VI. II

Kb.

*Cello*

132

S.

Do - mi-num in vi - ta me - a. Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

A.

Do - mi-num in vi - ta me - a. Hal - le - lu - ja, hal - le - lu -

T.

8 Do - mi-num in vo - ta me - a. Hal - le - lu -

B.

do - mi-num in vo - ta me - a.

132

137

VI. I *ff*

VI. II *ff*

Kb. *Kb.* *ff*

S. *ff* *tr*  
ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

A. *ff*  
ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

T. *ff*  
ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

B. *ff*  
Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

137

141

VI. I

VI. II

Kb.

141

S.

A.

T.

B.

ja, hal-le-lu - ja, hal-le - lu - ja, hal-le-lu - ja, hal-le-lu -

ja, hal-le-lu - ja, hal-le - lu - ja, hal-le-lu - ja, hal-le-lu -

ja, hal-le-lu - ja, hal-le - lu - ja, hal-le-lu - ja, hal-le-lu -

ja, hal-le-lu - ja, hal-le - lu - ja, hal-le-lu - ja, hal-le-lu -

141

145

VI. I

VI. II

Kb.

145

S.

A.

T.

B.

ja, hal-le - lu - ja.

ja, hal-le - lu - ja.

ja, hal-le - lu - ja.

ja, hal-le - lu - ja.

145



# Credo

150 *Allegro ma non tanto*

VI. I *p* *ff*

VI. II *p* *ff*

Kb. *p* *f*

S. *p*  
Cre - do in u - num De - - um,

A. *p*  
Cre - do in u - num De - - um,

T. *p* *f*  
8 Cre - do in u - num De - - um, Pat - rem om -

B. *p* *f*  
Cre - do in u - num De - - um, Pat - rem om - ni - po -

*p* *f*

156

VI. I

VI. II

Kb.

156

S.

*f*

fac - to - rem coe - - - li et ter - - - rae,

A.

*f*

fac - to - rem coe - li, fac - to - rem coe - li et ter - - - rae, vi - si -

T.

8

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

B.

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

156

162

VI. I

VI. II

Kb.

162

S.

A.

T.

B.

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

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

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

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

162

167

VI. I

VI. II

Kb.

*ff*

167

S.

A.

T.

B.

bi - li - um om - ni - um, des - cen - dit, des - cen - dit

bi - li - um om - ni - um, des - cen - dit, des - cen - dit

8 bi - li - um om - ni - um, des - cen - dit, des - cen - dit

vi - si - bi - li - um om - ni - um, des - cen - dit, des - cen - dit

167

173

VI. I

VI. II

Kb.

*p*

*p*

*p*

173

S.

A.

T.

B.

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

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

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

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

*p*

*p*

*p*

*p*

173

*p*



184

VI. I

VI. II

Kb.

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

184

S.

A.

T.

B.

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

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

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

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

184

*p* *f* *p*

190

VI. I

VI. II

Kb.

S.

A.

T.

B.

190

190

*f*

*f*

*f*

*f*

*f*

*f*

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

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

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

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

*f*

*f*

*f*



196

VI. I

VI. II

Kb.

196

S.

A.

T.

B.

in coe - lum, se - det ad dext - ram Pat - ris, et  
 dit in coe - lum, se - det ad dext - ram Pat - ris, et  
 dit in coe - lum, se - det ad dext - ram Pat - ris, et  
 coe - lum, se - det, se - det ad dext - ram Pat - ris, et

196

201

VI. I

VI. II

Kb.

S.

A.

T.

B.

201

201

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

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

8 vi - tam ven - tu - ri sae - cu - li, a - - - -

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

201

*p*

*p*

*pp*

*pp*

*p*

*p*

*pp*

*p*

208

VI. I

VI. II

Kb.

*ff*

*ff*

*ff*

208

S.

A.

T.

B.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

men, a - - - - - men.

208

*ff*

## Offertorium

215 *Adagio, quasi ad lib.* *Andante con moto*

VI. I

VI. II

Kb.

S.

A.

T.

B.

De - us mi - se - ri - a - tor nost - ri, et be - ne - di - cat

215

The musical score is written for a string quartet (Violin I, Violin II, Cello, and Bass) and a vocal quartet (Soprano, Alto, Tenor, and Bass). The key signature is one flat (B-flat major) and the time signature is 3/4. The score begins at measure 215. The tempo is initially *Adagio, quasi ad lib.* and changes to *Andante con moto* at measure 215. The dynamics are marked *p* (piano). The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics: "De - us mi - se - ri - a - tor nost - ri, et be - ne - di - cat". The piano accompaniment consists of a treble and bass clef staff. The string parts are also in treble and bass clef staves. The vocal parts are in treble clef staves, with the Bass part in bass clef. The score is divided into two systems. The first system contains the string and vocal parts. The second system contains the piano accompaniment and the vocal parts. The tempo change occurs at measure 215, which is the first measure of the second system.

221

VI. I

VI. II

Kb.

221

S.

A.

T.

B.

no - - - bis, et be - ne - di - cat no - bis,

221

227

VI. I

VI. II

Kb.

*p*

*pp*

*p*

*pp*

*p*

*pp*

227

S.

A.

T.

B.

il - lu - mi - net vul - tum su - per nos, et mi - se - re -

227

*p*

*pp*

232

VI. I

VI. II

Kb.

*mf*

*p*

*p*

232

S.

A.

T.

B.

a - tur no - - bis, unt cog - nos - ca - - - -

232

237

VI. I

VI. II

Kb.

*sf* *f* *sf p* *sf*

Detailed description: This system contains three staves. The top staff is Violin I (VI. I) in treble clef, starting with a series of eighth notes and a dynamic marking of *sf*. The middle staff is Violin II (VI. II) in treble clef, with some rests and a dynamic marking of *sf p*. The bottom staff is Cello (Kb.) in bass clef, with a dynamic marking of *sf* and a series of eighth notes.

237

S.

A.

T.

B.

mus in ter - ra vi - am su -

Detailed description: This system contains four vocal staves. The Soprano (S.), Alto (A.), and Tenor (T.) staves are mostly empty with a few horizontal lines. The Bass (B.) staff has a melodic line with lyrics underneath: "mus in ter - ra vi - am su -". The lyrics are aligned with the notes in the Bass staff.

237

Detailed description: This system contains two staves for the piano accompaniment. The top staff is the right hand in treble clef, and the bottom staff is the left hand in bass clef. Both hands play eighth notes and chords.



243

VI. I

VI. II

Kb.

*f*

*f*

This section of the score covers measures 243 to 247. It features three staves: Violin I (VI. I), Violin II (VI. II), and Cello (Kb.). The key signature is one flat (B-flat major or D minor). The Violin I part has a complex, rhythmic melody with many sixteenth notes and slurs. The Violin II and Cello parts provide harmonic support with simpler rhythmic patterns. A dynamic marking of *f* (forte) is present in the Violin II and Cello parts. There are several accents (marked with triangles) throughout the passage.

243

S.

A.

T.

B.

This section shows the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) from measure 243 to 247. All four parts are mostly silent, indicated by horizontal lines with a bar across them. The Bass part has a few notes at the beginning and end of the section.

am.

243

*f*

This section shows the piano accompaniment for measures 243 to 247. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has a complex, rhythmic melody with many sixteenth notes and slurs. The left hand provides harmonic support with simpler rhythmic patterns. A dynamic marking of *f* (forte) is present in the right hand part. There are several accents (marked with triangles) throughout the passage.

248 *Tempo I* *Andante con moto*

VI. I *pp*

VI. II *pp*

Kb. *pp* *p*

S.

A.

T.

B. De - us mi - se - re - a - tor nost - ri, con - fi - te - an - tur ti - bi

248 *pp*

Detailed description of the musical score: The score is for measures 248 to 253. It features a string quartet (Violin I, Violin II, Cello, and Bass) and a vocal quartet (Soprano, Alto, Tenor, and Bass). The tempo is initially *Tempo I* and changes to *Andante con moto* at measure 250. The dynamics are *pp* (pianissimo) for the strings and *p* (piano) for the bass. The vocal parts have rests in measures 248-250 and enter in measure 251 with the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

254

VI. I

VI. II

Kb.

*mf*

254

S.

A.

T.

B.

po - pu - li De - us, ex - ul - tent gen - tes

254

*mf*

259

VI. I

VI. II

Kb.

*p*

*mf*

*p*

*mf*

*p*

*mf*

259

S.

A.

T.

B.

et lae - ten - tur, ex - ul - tent gen - - - tes ut

259

*p*

*mf*

264

VI. I

VI. II

Kb.

*p* *mf*

*p* *mf*

*p* *mf*

Detailed description: This block contains the first three staves of the musical score. The top staff is for Violin I (VI. I), the middle for Violin II (VI. II), and the bottom for Cello (Kb.). All three parts begin at measure 264. The Violin I and Cello parts start with a piano (*p*) dynamic, while the Violin II part starts with a piano (*p*) dynamic and a breath mark. All three parts transition to a mezzo-forte (*mf*) dynamic by the end of the first system. The music features eighth-note patterns with accents.

264

S.

A.

T.

B.

cog - - - nos - ca - mus in ter-ra vi - am, ut

Detailed description: This block contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measures 264-267 are shown. The Soprano, Alto, and Tenor parts are silent, indicated by a horizontal line with a bar. The Bass part (B.) has lyrics: "cog - - - nos - ca - mus in ter-ra vi - am, ut". The Bass part begins with a piano (*p*) dynamic and transitions to mezzo-forte (*mf*) by the end of the first system. The music consists of eighth-note patterns.

264

*p* *mf*

Detailed description: This block contains the piano accompaniment for measures 264-267. It features a right-hand part with chords and eighth-note patterns, and a left-hand part with eighth-note patterns. The dynamic starts piano (*p*) and transitions to mezzo-forte (*mf*) by the end of the first system. The music is in a minor key.

268

VI. I

VI. II

Kb.

268

S.

A.

T.

B.

cog - nos - ca - mus in ter-ra vi - am. Hal - le -

268

273

VI. I

VI. II

Kb.

*sf p*

*mf p*

273

S.

A.

T.

B.

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal -

273

278

VI. I

*ff*

VI. II

*ff*

Kb.

*ff*

278

S.

A.

T.

B.

*tr*

le - - - - - lu - ja.

278

*ff*



282

VI. I

VI. II

Kb.

This section of the score covers measures 282 to 285. The Violin I part features a melodic line with eighth-note patterns and slurs. The Violin II part provides harmonic support with a similar eighth-note texture. The Cello part has a more rhythmic, eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

282

S.

A.

T.

B.

The vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) are shown from measure 282 to 285. Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this passage.

282

The piano accompaniment spans measures 282 to 285. The right hand plays a melodic line with eighth-note patterns and slurs, mirroring the Violin I part. The left hand provides a rhythmic accompaniment with eighth notes. The key signature has one flat, and the time signature is 4/4.

## Sanctus

286 *Adagio*

VI. I *p* *f*

VI. II *p* *f*

Kb. *p* *f*

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

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

T. *p sotto voce* *f*  
Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth,

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

286 *p* *f*

*Allegro molto*

290

VI. I

*p* *f*

VI. II

*p* *f*

Kb.

*p* *ff*

290

S.

*p* *f*

Sanc - tus, Sanc - tus. Ple - ni sunt coe - li, sunt

A.

*p* *f*

Sanc - tus, Sanc - tus. Ple - ni sunt coe - li, sunt

T.

*p* *f*

Sanc - tus, Sanc - tus. Ple - ni sunt coe - li, sunt

B.

*p* *f*

Sanc - tus, Sanc - tus. Ple - ni sunt coe - li, sunt

290

*p* *f*

295

VI. I

VI. II

Kb.

Musical score for VI. I, VI. II, and Kb. staves, measures 295-300. The key signature is one flat (B-flat). The VI. I and VI. II staves are in treble clef, and the Kb. staff is in bass clef. The music consists of eighth and quarter notes with rests, and some chords in the final measure.

295

S. *Solo*

A.

T.

B.

coe - li et ter - ra glo - ri - a Tu - a. Ho -

coe - li et ter - ra glo - ri - a Tu - a.

coe - li et ter - ra glo - ri - a Tu - a.

coe - li et ter - ra glo - ri - a Tu - a.

Musical score for vocal staves S., A., T., and B., measures 295-300. The key signature is one flat (B-flat). The Soprano (S.) staff is in treble clef and marked *Solo*. The Alto (A.), Tenor (T.), and Bass (B.) staves are also in treble clef. The lyrics are: "coe - li et ter - ra glo - ri - a Tu - a. Ho -" for Soprano, and "coe - li et ter - ra glo - ri - a Tu - a." for the other parts. The Soprano part has a fermata over the final note.

295

Musical score for piano accompaniment, measures 295-300. The key signature is one flat (B-flat). The right hand is in treble clef and the left hand is in bass clef. The music consists of chords and moving lines in both hands.

300

VI. I *p*

VI. II *p*

Kb. *p*

300

S. *f Tutti*

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

A. *f*

T. *f*

B. *f*

Ho -

Ho -

Ho -

300

*p*

304

VI. I  
*f*

VI. II  
*f*

Kb.  
*f*

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

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

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

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

304  
*f*

Detailed description of the musical score: The score is for measures 304-308. It features a string quartet (Violin I, Violin II, Cello) and a vocal quartet (Soprano, Alto, Tenor, Bass). The piano accompaniment is also present. The key signature is one flat (B-flat major or D minor). The tempo is marked 'f' (forte). The lyrics are 'san - na, ho - san - na in ex - cel - sis.' The vocal parts have a melodic line with some grace notes and slurs. The instrumental parts provide harmonic support with various rhythmic patterns.

## Benedictus

309 *Andantino*

VI. I *ff* *p*

VI. II *ff* *p*

Kb. *ff* *p*

309 *Solo*

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

A.

T.

B.

309 *ff* *p*

314

VI. I *mf* *p*

VI. II *p*

Kb.

314 *f*

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

A. *p Solo*  
Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

T. *p Solo*  
Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

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

314 *mf* *p*



318

VI. I

*dolce*

VI. II

*mf* *p*

Kb.

318

S.

ni. Ho -

A.

ni. Ho - san - na in ex -

T.

8 ni. Ho - san - na in ex - cel - sis, ho -

B.

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

318

*mf* *p*



326

VI. I

VI. II

Kb.

*sf p* *p* *sf* *p* *sf p* *p*

Detailed description: This block contains the first three staves of the musical score. The top staff is for Violin I (VI. I), the middle for Violin II (VI. II), and the bottom for Cello (Kb.). The music begins at measure 326. The Violin I part features a melodic line with accents and dynamic markings of *sf p* and *p*. The Violin II part has a similar melodic line with accents and dynamic markings of *sf* and *p*. The Cello part provides a bass line with dynamic markings of *sf p* and *p*.

326

S.

A.

T.

B.

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

Detailed description: This block contains the vocal staves. The Soprano (S.) staff shows the vocal line starting at measure 326 with the lyrics "Be - ne - dic - tus, qui ve - nit in no-mi-ne Do - mi -". The Alto (A.), Tenor (T.), and Bass (B.) staves are currently empty, indicating that the other vocal parts have not yet entered in this section.

326

*sf* *p*

Detailed description: This block contains the piano accompaniment. The top staff is the right hand and the bottom is the left hand. The music begins at measure 326. The right hand features a complex texture with chords and moving lines, marked with *sf* and *p*. The left hand provides a steady bass line with dynamic markings of *sf* and *p*.

331

VI. I

*mf*

*p*

VI. II

*mf*

*p*

*mf*

Kb.

331

S.

*f*

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

A.

*p*

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

T.

*p*

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

B.

*p*

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

331

*mf*

*p*

*mf*

336

VI. I *dolce*

VI. II *p*

Kb.

336

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

A.  
Ho - san - na in ex -

T.  
8  
Ho - san - na in ex - cel - sis, ho - san - na in ex -

B.  
Ho - san - na in ex - cel - sis, in ex -

336

*p*

340

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

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

Kb. *ff* *fp* *p*

S. *f* *fp* *p*  
 cel - sis, ho - san - na in ex - cel - sis, ho-san - na,

A. *f* *fp* *p*  
 cel - sis, ho - san - na in ex - cel - sis, ho-san - na,

T. *f* *fp* *p*  
 cel - sis, ho - san - na in ex - cel - sis, ho-san - na,

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

340 *f* *fp* *p*

344

VI. I

VI. II

Kb.

*f*

*ff*

*f*

*ff*

*ff*

*ff*

344

S.

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

*f*

A.

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

*f*

T.

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

*ff*

B.

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

*ff*

344

*ff*

*ff*

## Agnus Dei

349 **Poco Adagio**

VI. I

VI. II

Kb.

S.

A.

T.

B.

*p*

*Solo*

*Solo*

*p*

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

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



353

VI. I *f* *p*

VI. II *f* *p*

Kb. *f* *p*

S. *f*  
mi - se - re - re no - - - bis.

A. *ff Tutti*  
mi - se - re - re no - - - bis.

T. *f Tutti*  
mi - se - re - re no - - - bis.

B. *ff* *Solo*  
mi - se - re - re no - - - bis. Ag - nus

353



362

VI. I

VI. II

Kb.

*p*

*p*

*p*

362

S.

A.

T.

B.

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

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

re - re no - - - bis.

re - re no - - - bis.

362

*p*

367

VI. I *f*

VI. II *ff*

Kb. *ff*

S. *ff Tutti*  
 tol - lis pec - ca - ta mun - di: mi - - - se - re - re

A. *f Tutti*  
 tol - lis pec - ca - ta mun - di: mi - - - se - re - re

T. *f Tutti*  
 mi - - - se - re - re

B. *f*  
 mi - - - se - re - re

367

*f*

371

VI. I

VI. II

Kb.

371

S.

A.

T.

B.

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

371

375

VI. I *p* *pp*

VI. II *p* *pp*

Kb. *p* *pp*

S. *p*  
bis, mi - se - re - re no - - - bis.

A. *p*  
bis, mi - se - re - re no - - - bis.

T. *p*  
bis, mi - se - re - re no - - - bis.

B. *p*  
bis, mi - se - re - re no - - - bis.

375 *p* *pp*

380 *Andante con moto*

VI. I *p* *f*

VI. II *p* *f*

Kb. *p* *f*

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

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

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

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

*p* *f*

385

VI. I *fp* *mf*

VI. II *fp* *mf*

Kb. *fp* *mf*

S. *fp* *mf*  
 pa-cem, da pa - - - cem, da no-bis pa - cem,

A. *fp* *mf*  
 pa-cem, da pa - - - cem, do - na no - bis, da pa - cem, da

T. *fp* *mf*  
 pa-cem, da pa - - - cem, do - na no - bis, da pa - cem, da

B. *fp* *mf*  
 pa-cem, da pa - - - cem, do - na no - bis, da pa - cem, da

385 *fp* *mf*



390

VI. I

VI. II

Kb.

*f* Cello Kb. Cello

390

S.

da no-bis pa - cem, da pa - cem, da no - bis pa - cem,

A.

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

T.

8 pa - cem, do - na pa - cem, da pa - cem, da

B.

pa - cem, do - na pa - cem, da pa - cem, da pa - cem,

390

395

VI. I

VI. II

Kb.

*Kb.*

395

S.

A.

T.

B.

da no - bis pa - cem, pa - cem, da no - bis pa -

da no - bis pa - cem, pa - cem, da no - bis pa -

pa - cem, da pa - cem, pa - cem, da no - bis pa -

da pa - cem, pa - cem, da no - bis pa -

395





408

VI. I

VI. II

Kb.

*f*

*f*

*Cello f*

*Kb.*

408

S.

A.

T.

B.

*f*

*f*

*f*

pa-cem, pa - cem, da pa - cem, da pa - cem, do - na

pa-cem, pa - cem, da pa - cem, da pa - cem, do - na

pa-cem, pa - cem, da pa - cem, da pa - cem,

pa-cem, pa - cem, da no - bis

408

413

VI. I

VI. II

Kb.

*p*

*pp*

*pp* *pp* Cello

413

S.

A.

T.

B.

no - bis, da pa - cem, da

no - bis, da pa - cem, da

da pa - cem, da

pa - cem, da pa - cem,

*p*

*p*

*p*

413

*p*

418

VI. I

VI. II

Kb.

*f*

*ff*

*Kb.*

*Cello*

*ff*

*ff*

418

S.

A.

T.

B.

*f*

*f*

*f*

pa - cem, da pa - cem, da pa - - - cem.

pa - cem, da pa - cem, da pa - - - cem.

pa - cem, da pa - cem, da pa - - - cem.

da pa - - - cem.

418

*f*