

# Missa in D

## Kyrie

Karl Kempter op.96

Instrumentierung: M. Hößl

*Andante*

Flöte *p*

Clarinete in B 1 *p*

Clarinete in B 2 *p*

Posaune 1 *p*

Posaune 2 *p*

Violine I *p*

Violine II *p*

Kontrabass *p*

Sopran *p*  
Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son,

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

Bass

*p*

9

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

Vl. I

Vl. II

Kb.

S. *mf*

A. *mf*

B. *mf*

9

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

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

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

9

16

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

16

VI. I

VI. II

Kb.

16

S. *Solo*

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

A. *Solo*

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

B.

son.

16



30

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

30

VI. I

VI. II

Kb.

30

S. *p Tutti*  
Chri - ste e - lei - - - son. Ky - ri - e e - le - i - son,

A. *p Tutti*  
Chri - ste e - lei - - - son. Ky - ri - e e - lei - - - son,

B.  
Chri - ste e - lei - - - son.

30

Piano







## Gloria

*Allegro non troppo*

60

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

Pos. 1 *f*

Pos. 2 60

Vl. I *f* *p*

Vl. II *f* *p*

Kb. *f*

S. 60 *f* *p*

A. *f* *p*

B. *f*

60 *f* *p*

Glo - ri - a in ex - cel - sis De - - - o. Et in

Glo - ri - a in ex - cel - sis De - - - o. Et in

Glo - ri - a in ex - cel - sis De - - - o.



74

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

74

VI. I

VI. II

Kb.

*f*

S.

A.

B.

74

da - mus Te, glo - ri - fi - ca - mus Te Fi - li

da - mus Te, glo - ri - fi - ca - mus Te Fi - li

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

*Solo*

*Solo*

*p*



87

Fl. *f*

Cl. 1 *f*

Cl. 2

Pos. 1 *f*

Pos. 2 *f*

Vl. I *f*

Vl. II *f*

Kb. *f*

S. *Tutti f*  
 ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

A. *Tutti f*  
 ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

B. *f*  
 Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

87

94

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

94

VI. I

VI. II

Kb.

94

S.

Pat - - - - ris, a - - - - men, a - men, a - - - - men.

A.

Pat - - - - ris, a - men, a - - - - men, a - - - - men.

B.

Pat - - - - ris, a - - - - men, a - - - - men.

94

Piano

## Credo

*Allegro non troppo*

101

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

Pos. 1 *f*

Pos. 2 *f*

101

Vl. I *f*

Vl. II *f*

Kb. *f*

101

S. *f*

A. *f*

B. *f*

101

Pat - rem om - ni - po - ten - tem fac - to - rem

Pat - rem om - ni - po - ten - tem fac - to - rem

Pat - rem om - ni - po - ten - tem fac - to - rem

101

106

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

Vl. I

Vl. II

Kb.

S.

A.

B.

106

coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si -

coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si -

coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si -

106

III

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

B.

III

*Solo*

*f Tutti*

*Solo*

*f Tutti*

*p*

*f*

*p*

*f*

*p*

*f*

bi - li - um. Et in Je - sum Chri - stum, Fi - li - um De - i. Qui

bi - li - um. Et in Je - sum Chri - stum, Fi - li - um De - i. Qui

bi - li - um. Qui

*p*

*f*

Detailed description: This page of a musical score (page 17) features a woodwind section (Flute, Clarinets 1 & 2, Oboes 1 & 2), a string section (Violins I & II, Cello), and vocal soloists (Soprano, Alto, Bass). The woodwinds and strings play a melodic line starting with a *trill* (III) and a *piano* (*p*) dynamic, which builds to a *forte* (*f*) dynamic. The vocal soloists enter with the lyrics "bi - li - um. Et in Je - sum Chri - stum, Fi - li - um De - i. Qui". The Soprano and Alto parts are marked *Solo* and *f Tutti*, while the Bass part is marked *f*. The piano accompaniment also features a *trill* (III) and a *piano* (*p*) dynamic, building to a *forte* (*f*) dynamic.

117

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

Vl. I

Vl. II

Kb.

*f*

S.

A.

B.

117

prop - ter nost - ram sa - lu - - - tem des - cen - dit, des -

prop - ter nost - ram sa - lu - - - tem des - cen - dit, des -

prop - ter nost - ram sa - lu - - - tem des - cen - dit, des -

117

122

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

122

VI. I

VI. II

Kb.

122

S.

cen - dit de coe - - - lis. Et in - car -

A.

cen - dit de coe - - - lis. Et in - car -

B.

cen - dit de coe - - - lis. Et in - car -

122

*p*

*p*

*p*

*p*

*p*

*p*

*Solo*

*Solo*

*Solo*

*p*

127

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

127

VI. I

VI. II

Kb.

127

S.

A.

B.

127

na - - - tus est de Spi - ri - tu Sanc - - - to, ex Ma -

na - - - tus est de Spi - ri - tu Sanc - - - to, ex Ma -

na - - - tus est de Spi - ri - tu Sanc - - - to, ex Ma -

127

132

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

B.

132

ri - a vir - - - gi - ne: et ho - mo fac - tus

ri - a vir - - - gi - ne: et ho - mo fac - tus

ri - a vir - - - gi - ne: et ho - mo fac - tus

132

Detailed description: This page of a musical score, numbered 21, contains measures 132 through 135. The score is for a full orchestra and a three-part chorus. The instruments listed on the left are Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Pos. 1), Bassoon 2 (Pos. 2), Violin I (VI. I), Violin II (VI. II), Cello (Kb.), Soprano (S.), Alto (A.), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The flute part begins with a melodic line starting on a whole note G4. The woodwinds provide harmonic support with various rhythmic patterns. The strings play a steady accompaniment. The chorus parts (Soprano, Alto, and Bass) sing the Latin text: "ri - a vir - - - gi - ne: et ho - mo fac - tus". The piano part features a bass line with a long note in the first measure and a more active line in the second measure. The page number 132 is written above the first measure of each staff.

137

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

Vl. I

Vl. II

Kb.

S.

A.

B.

137

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*p Tutti*

est. Cru - ci - fi - xus, pas - - - sus

*p Tutti*

est. Cru - ci - fi - xus, pas - - - sus

*p Tutti*

est. Cru - ci - fi - xus, pas - - - sus

*p*



149

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

149

Vl. I

Vl. II

Kb.

149

S.

A.

B.

149

re - - - xit, et as - cen - dit in coe - lum.

re - - - xit, et as - cen - dit in coe - lum.

re - - - xit, et as - cen - dit in coe - lum.

149

*p*

155

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

155

VI. I

VI. II

Kb.

*p*

155 *Solo*

S.

Et in Spi - ri - tum Sanc - - - tum, sanc - tam ec -

A.

Et in Spi - ri - tum Sanc - - - tum, sanc - tam ec -

B.

*Solo*

sanc - - - tam ec -

155



167

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

167

Vl. I

Vl. II

Kb.

167

S.

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

A.

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

B.

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

167

The musical score for page 27 includes parts for Flute, Clarinets 1 and 2, Positones 1 and 2, Violins I and II, Cello, and vocal soloists (Soprano, Alto, Bass). The score begins at measure 167. The woodwinds and strings play melodic lines with various articulations and dynamics. The vocal soloists enter with the text "a - - - - - men, a - - - - - men." in a long, sustained note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

## Sanctus

173 *Andante*

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

B.

173

*Solo*

*f Tutti*

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

*Solo*

*f Tutti*

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

*Solo*

*f Tutti*

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

173

*p*

*f*

179

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

B.

179

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

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

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

179

8

Detailed description: This page of a musical score, numbered 29, begins at measure 179. It features a full orchestral ensemble and three vocal soloists. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Trumpet 1 (Pos. 1), Trumpet 2 (Pos. 2), Violin 1 (VI. I), Violin 2 (VI. II), and Cello/Double Bass (Kb.). The vocal soloists are Soprano (S.), Alto (A.), and Bass (B.). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The vocal parts have lyrics in Latin: "oth. Ple - ni sunt coe-li et ter - ra glo - ri - a, glo - ri - a Tu - - -". The piano accompaniment is shown at the bottom of the page, starting at measure 179 and ending with a fermata and the number 8. The page number 29 is located in the top right corner.

*Allegretto*

185

Fl. *p* *f*

Cl. 1 *f*

Cl. 2 *f*

Pos. 1 *f*

Pos. 2 *f*

VI. I *p* *f*

VI. II *p* *f*

Kb. *p* *f*

S. *p Solo* *Tutti f*

A. *p Solo* *Tutti f*

B. *p Solo* *Tutti f*

185

a. Ho - san - - - na, ho - san - - - na, ho -

a. Ho - san - - - na, ho - san - - - na, ho -

a. Ho - san - - - na, ho - san - - - na, ho - san-na in ex -

*p* *f*

192

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S.

A.

B.

192

*p*

*Solop*

*Solop*

*Solop*

*p*

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

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

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

192

*p*

198

Fl. *f*

Cl. 1 *f*

Cl. 2 *f*

Pos. 1 *f*

Pos. 2 *f*

VI. I *f*

VI. II *f*

Kb. *f*

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

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

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

198 *f*

# Benedictus

204 *Andante*

Fl. *p*

Cl. 1 *p*

Cl. 2 *p*

Pos. 1

Pos. 2

204

VI. I *p*

VI. II *p*

Kb. *p*

204 *Solo p*

S. Be - ne-dic-tus, qui

A. Be - ne-dic-tus, qui

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

204 *p*



214

Fl. *f* *p*

Cl. 1 *f* *p*

Cl. 2 *f* *p*

Pos. 1 *f* *p*

Pos. 2 *f* *p*

VI. I *f* *p*

VI. II *f* *p*

Kb. *f* *p*

S. *f* *p*  
no-mi-ne Do - mi - ni. Ho - san - na, ho - san - na in ex-cel - sis.

A. *f* *p*  
no-mi-ne Do - mi - ni. Ho - san - na, ho - san - na in ex-cel - sis.

B. *f* *p*  
no-mi-ne Do - mi - ni. Ho - san - na, ho - san - na in ex-cel - sis.

214 *f* *p*

## Agnus Dei

220 *Andante*

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

VI. I

VI. II

Kb.

S. *p Solo* *p Tutti* *f* *p*

A. *p Solo* *p Tutti* *f* *p*

B.

220

220

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*f*

*f*

*p* *f* *p*

*p* *f* *p*

*p* *f*

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

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

mi-se-re-re, mi-se-

*p* *f* *p*

226

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

226

VI. I

VI. II

Kb.

226

S. *p Solo* *p Tutti*

A. *p Solo*

B.

226

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

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

re - re no - bis.

226

232

Fl. *f* *p* *f*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

Pos. 1 *f* *f*

Pos. 2 *f* *f*

232

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

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

Kb. *f* *p* *f*

232

S. *f* *p* *f*  
 re - re, mi - se - re - re, mi - se - re - re no - bis. Ag - nus De - i, qui tol - lis pec -

A. *f* *p* *f*  
 mi - se - re - re, mi - se - re - re no - bis. Ag - nus De - i, qui tol - lis pec -

B. *f* *p* *f*  
 mi - se - re - re, mi - se - re - re no - bis. Ag - nus De - i, qui tol - lis pec -

232

*f* *p* *f*

238

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

238

VI. I

VI. II

Kb.

238

S.

ca - ta mun - di:

A.

ca - ta mun - di:

B.

ca - ta mun - di: Do - - - - na pa - - - -

238

*Solo dolce*

*p*

244

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

244

VI. I

VI. II

Kb.

244

S. *Solo dolce* *Tutti p dolce*

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

A. *Solo dolce* *Tutti p dolce*

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

B.

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

244

249

Fl.

Cl. 1

Cl. 2

Pos. 1

Pos. 2

249

VI. I

VI. II

Kb.

249

S.

A.

B.

249

*Tutti*  
*p dolce*

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

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

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

*pp*