

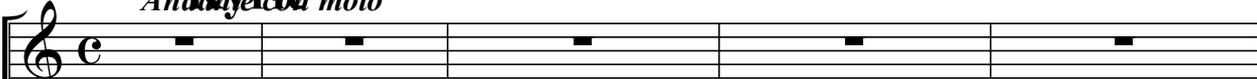
Missa Pastoritia in C

Karl Kempter op.: 114

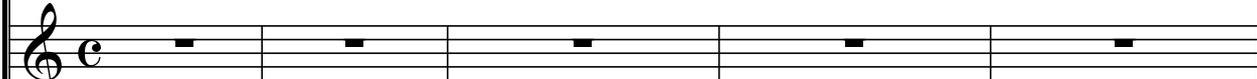
Kyrie

Andante con moto

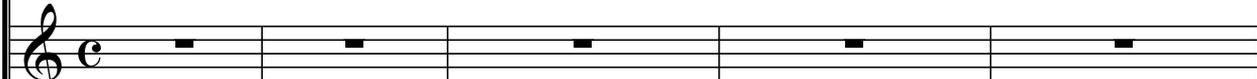
Sopran



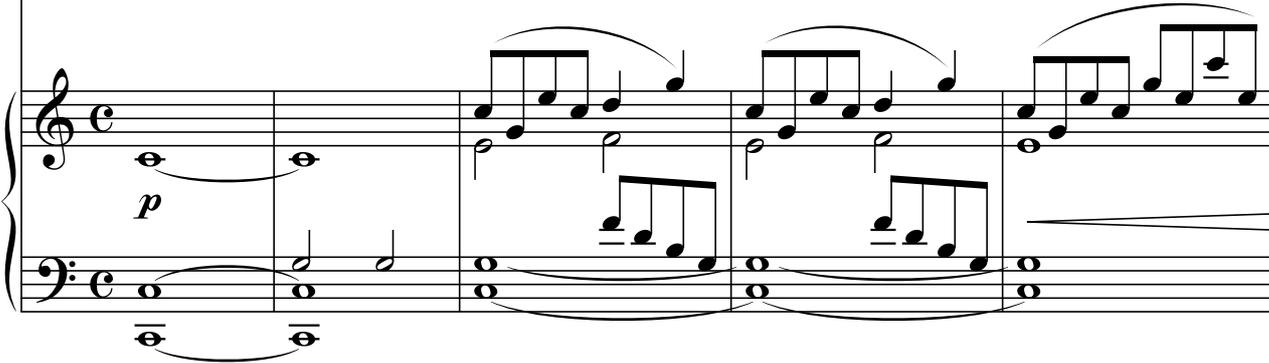
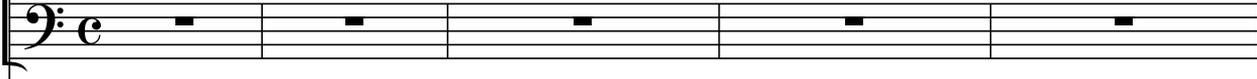
Alt



Tenor



Bass



Missa Pastoritia in C

2
6

S. *p* Ky - ri - e e - lei - son, Ky - ri - e e -

A. *p* Ky - ri - e e - lei - son, Ky - ri - e e -

T. 8

B.

6

10

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

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

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

B. *f* Ky - ri - e e - lei - son, Ky - ri - e e -

10

10

14

S. lei - - - son.

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

T. lei - - - son.

B. lei - - - son.

Man.

18

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

A. lei - son.

T.

B.

Missa Pastoritia in C

4
22

S. lei - son.

A.

T. 8

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

22

S. *p Chor* Ky - ri - e e - lei - son, Ky - ri - e e -

A. *p Chor* Ky - ri - e e - lei - son, Ky - ri - e e -

T. 8

B. lei - - - son.

26 *p*

30

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

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

T. *f* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

B. *f* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

34

S. lei - - - - son, *p* Ky - ri - e e - lei - - - -

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

T. *p* lei - - son, Ky - ri - e, Ky - ri - e e -

B. *p* lei - - - - son, Ky - ri - e e - lei - - - -

34

38 *pp* *Allegro* **Gloria** *ff*

S. *pp* son. Et in ter - ra

A. *pp* son. *ff* Et in ter - ra

T. *pp* son. Et in ter - ra

B. *pp* lei - - - son. *pp* son.

38 *pp* *ff*

43

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

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

T. *ff* 8 Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

B. *ff* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

43

48

S. ta - - - tis.

A. ta - - - tis. Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o -

T. ta - - - tis. ad - o -

B. ta - - - tis. Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o -

48

p

Man.

Ped.

54 *f*

S. *f* Gra - ti - as

A. ra - mus Te, glo - ri - fi - ca - mus Te. *f* Gra - ti - as

T. ra - mus Te, glo - ri - fi - ca - mus Te. *f* Gra - ti - as

B. ra - mus Te, glo - ri - fi - ca - mus Te. *f* Gra - ti - as

54 *f*

59

S. *f*
a - gi-mus Ti - - - bi. Do - mi-ne

A. *p* *f*
a - gi-mus Ti - - - bi prop-ter mag-nam glo - ri-am Tu-am. Do - mi-ne

T. *f*
a - gi-mus. Do - mi-ne

B. *p* *f*
a - gi-mus, prop-ter mag-nam glo - ri-am Tu-am. Do - mi-ne

8

59

64

S. De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

A. De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

T. 8 De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

B. De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

64

69

S. Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

A. Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

T. 8 Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

B. Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

69

74 *mf*

S. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris.

A. *mf* Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris.

T. *mf* Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris. *Solo*

B. *mf* Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris. Qui

74 *mf*

The image displays a page of musical notation for a choir and piano. It features five staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and one for piano accompaniment. The vocal parts are written in G major and 4/4 time, with lyrics in Latin. The piano part is also in G major and 4/4 time, providing harmonic support. The score is marked with a mezzo-forte (*mf*) dynamic and includes a *Solo* instruction for the Bass part. The page number 13 is in the top right corner, and the title 'Missa Pastoritia in C' is at the top center.

79

S. *p Chor*
mi - - - se - re - re

A. *p Chor*
mi - - - se - re - re

T. 8

B. tol - lis pec - ca - ta mun - di.

79

p

85

S. *p Solo*
no - - - bis. sus -

A. *p Solo*
no - - - bis. sus -

T. *p*
sus -

B. *f Solo* *p*
Qui tol - lis pec - ca - ta mun - di: sus -

85

91

S. *f Chor*
ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

A. *f Chor*
ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

T. *f Chor*
8 ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

B. *f Chor*
ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

91

Man. *Ped.*

97

S.
dex - te - ram Pat - - - ris.

A.
dex - te - ram Pat - - - ris: *p Solo* mi - se - re - re no - bis.

T.
8 dex - te - ram Pat - - - ris: *p Solo* mi - se - re - re no - bis.

B.
dex - te - ram Pat - - - ris: *p Solo* mi - se - re - re no - bis.

97

ff

103 *ff* Chor

S. Quo - ni - am Tu so - lus Sanc - - - tus, Tu

A. Quo - ni - am Tu so - lus Sanc - - - tus, Tu

T. *ff* Quo - ni - am Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

B. *ff* Quo - ni - am Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

103

108

S. so - lus Al - tis - - - si - mus.

A. so - lus Al - tis - - - si - mus, *Solo p* Je - - - su, Je - su

T. Tu so - lus Al - tis - si - mus, *Solo p* Je - - - su, Je - su

B. Tu so - lus Al - tis - si - mus, *Solo p* Je - - - su, Je - su

108

p

The image displays a page of musical notation for a choir and piano. It is titled 'Missa Pastoritia in C' and is page 19 of the score. The page number '108' is written at the top left of the vocal staves. The vocal parts are labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics for each part are: S. 'so - lus Al - tis - - - si - mus.'; A. 'so - lus Al - tis - - - si - mus, Je - - - su, Je - su'; T. 'Tu so - lus Al - tis - si - mus, Je - - - su, Je - su'; B. 'Tu so - lus Al - tis - si - mus, Je - - - su, Je - su'. The piano part is shown below the vocal staves, starting at measure 108. It features a dynamic marking of 'p' (piano). The piano part consists of chords and melodic lines in both the right and left hands. The lyrics are aligned with the vocal staves, and the piano part is positioned below the bass line.

113 *f*

S. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

f Chor

A. Chri - - - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

f Chor

T. Chri - - - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

f Chor

B. Chri - - - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

113 *f*

118

S. *ff*
a - - - men, a - - - - -

A. *ff*
a - - - men, a - - - - -

T. *ff.*
a - - - men, a - - - - -

B. *ff*
a - men, a - - men, a - - - - -

118

124

S. *p* men, cum Sanc - to Spi - ri - tu in

A. *p* men, cum Sanc - to Spi - ri - tu in

T. *p* men, cum Sanc - to Spi - ri - tu in

B. *p* men, cum Sanc - to Spi - ri - tu in

8

124

p

Detailed description: This page of a musical score for a choir and piano. It features five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff begins with a treble clef and a common time signature. The vocal lines are marked with a piano (*p*) dynamic and include a crescendo hairpin. The lyrics 'men, cum Sanc - to Spi - ri - tu in' are written below each vocal staff. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs). It starts at measure 124 and includes a piano (*p*) dynamic marking. The piano part features arpeggiated chords in the right hand and sustained chords in the left hand.

129

S. glo - ri - a De - i Pat - ris, a - - - - -

A. glo - ri - a De - i Pat - ris, a - - - - -

T. 8 glo - ri - a De - i Pat - ris, a - - - - -

B. glo - ri - a De - i Pat - ris, a - - - - -

129

134 *f* **Sanctus**
Andante maestoso

S. men. Sanc - tus, Sanc -

A. *pp* *ppp* *f* men, a - - - men. Sanc - tus, Sanc -

T. 8 men. Sanc - tus, Sanc -

B. *pp* *ppp* *f* men. Sanc - tus, Sanc -

134 *rit.* *ppp* *f*

139

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

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

T. *ff*
tus, Sanc - - - - tus.

B. *ff*
tus, Sanc - - - - tus.

139 *p*

Detailed description: This page of a musical score for a choir and piano. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in C major and 4/4 time. The lyrics are 'tus, Sanc - - - - tus Do - mi - nus De - us Sa - ba -'. The Soprano and Alto parts have dynamics of *ff* and *p*. The Tenor and Bass parts have a dynamic of *ff*. The piano accompaniment starts at measure 139 and includes a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

143 *f* *ff* *Allegretto*

S. oth. glo - ri - a Tu - a.

A. oth. glo - ri - a Tu - a. Ho - san -

T. *f* *f* *ff* Ple - ni sunt coe - li et ter - ra glo - ri - a Tu - a.

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

143 *f* *ff* *p*

148

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

A. *f* na, ho-san - - - na, ho-san -

T. *p* *f* Ho - san - na, ho - san - na, ho -

B. *p* *f* Ho - san - na, ho - san - na, ho -

148

154

S. *p Solo* *p Chor*
na, ho - san - na, ho - san - na, ho -

A. *p Solo* *p Chor*
na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

T. *p Solo* *p Chor*
8 san - na, ho - san - na, ho - san - na, ho -

B. *p Solo* *p Chor*
san - na, ho - san - na in ex - cel - sis, ho - san - na, ho -

154

159

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

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

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

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

159

The musical score is written for four voices and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, and the piano part is in grand staff. The lyrics are: "san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -". The score includes dynamic markings such as *f* and *f*. The piano part features a series of chords and arpeggios, with a prominent *f* dynamic marking.

165 *f*

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

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

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

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

165 *ff*

Man. *Ped.*

171 **Benedictus** *p Solo*

S. sis. Be - ne -

A. sis. *p Solo* Be - ne - dic - tus, qui ve - nit, be - ne -

T. sis.

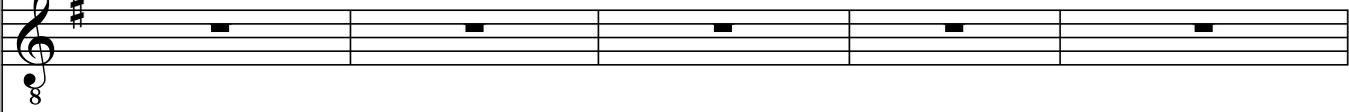
B. sis.

171 *p* *Man.*

176

S. 

A. 

T. 

B. 

8

176 

181 *p Chor*

S. ni, be - ne - dic - tus, qui ve - nit, be - ne -

A. *p Chor* ni, be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit, be - ne -

T. *p* Be - ne -

B. *p Chor* Be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit, be - ne -

181 *Ped.*

186

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

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

T. *f*
dic - tus, qui ve - nit in no-mi-ne Do - mi - ni,

B. *f*
dic - tus, qui ve - nit in no-mi-ne Do - mi - ni,

186 *mf*

191

S.

A.

T.

B.

ve - nit,

Solo
p

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

191

Ped.

196 *Solo*

S. be - ne - dic - - - - - tus, be - ne - dic - tus, qui

A. *Solo* be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui

T. *Solo* be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui

B. ve - - - - nit,

196

201

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

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

T. 8 ve - nit, be - ne - dic - tus, qui ve - nit, in no-mi-ne Do - mi -

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

201

206 *p Chor*

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

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

T. 8 ni. Ho - san - - - na in ex - cel - - -

B. ni. Ho - san - - - na in ex - cel - - -

206

217

S.

A.

T.

B.

8

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

217

221

S. *p Solo* Ag - nus De - i, qui

A. *p Solo* Ag - nus De - i, qui

T. 8

B. mi - se - re - re no - bis.

221

225

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

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

T. *Solo:* mi - se - re - re,

B.

225

229

S. *ff*
mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

A. *ff*
mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

T. *ff*
8 mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

B. *ff*
mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

229

Man. *Ped.*

Detailed description of the musical score: The score is for a four-part vocal setting of the Agnus Dei. It begins at measure 229. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a melodic line with lyrics underneath. The lyrics are 'mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui'. The Soprano and Alto parts start with a half note, while the Tenor and Bass parts start with a quarter note. The piano accompaniment is shown in a grand staff (treble and bass clefs). It features a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings like 'ff' and performance instructions like 'Man.' (Mancera) and 'Ped.' (Pedal). The score is written in a key signature of one sharp (F#) and a common time signature (C).

233

S. *p* *Andante con moto*

tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

A. *p*

tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

T. *p*

8 tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

B. *p*

tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

233

p

Man.

238

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

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

T. 8 pa - cem, do - na no - bis, do - na no - bis pa - cem, do - na no - bis,

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

238

243 *p Chor*

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

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

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

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

243 *p*

248

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

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

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

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

248

259

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

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

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

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

259

Ped.

265

S. *pp*
do - na pa - - - - - cem.

A. *pp*
pa - - - - - cem.

T. *pp*
pa - - - - - cem.

B. *pp*
pa - - - - - cem.

265

p *pp*