

Flöte II. (ergänzt)

- 1 -
Kyrie

Karl Kempster op. 114
(1819-1871)

♩ = 86

Andante con moto

2
p
12 **A** 1
22 **B** 1
31 *pp*

Urban Hafenmair 1992-2011

♩ = 100
Allegro
2
f
18
37 **D** 3
p
59 **E** 2
f
74 **F** 1
f
83 *rit.* 1
p

♩ = 98

Andante maestoso

- 2 -

Sanctus

Musical score for Sanctus, Flute II part. The score is written in treble clef with a common time signature (C). It consists of four staves. The first staff starts with a forte (f) dynamic and a tempo marking of ♩ = 98. The second staff has a mezzo-forte (p) dynamic and a tempo marking of Allegretto. The third staff has a forte (f) dynamic and a tempo marking of ♩ = 98. The fourth staff has a mezzo-forte (p) dynamic and a tempo marking of Allegretto. The score includes various musical notations such as notes, rests, and dynamic markings.

♩ = 54

Andante con moto

Benedictus

Musical score for Benedictus, Flute II part. The score is written in treble clef with a 6/8 time signature. It consists of two staves. The first staff starts with a mezzo-forte (p) dynamic and a tempo marking of ♩ = 54. The second staff has a forte (f) dynamic and a tempo marking of ♩ = 54. The score includes various musical notations such as notes, rests, and dynamic markings.

musicalion
click for more

♩ = 81

Adagio non troppo

Agnus Dei

Musical score for Agnus Dei, Flute II part. The score is written in treble clef with a 4/4 time signature. It consists of four staves. The first staff starts with a mezzo-forte (p) dynamic and a tempo marking of ♩ = 81. The second staff has a forte (f) dynamic and a tempo marking of ♩ = 81. The third staff has a mezzo-forte (p) dynamic and a tempo marking of ♩ = 81. The fourth staff has a forte (f) dynamic and a tempo marking of ♩ = 81. The score includes various musical notations such as notes, rests, and dynamic markings.

Klarinette I. und II. in B

Missa pastoritia

Karl Kempfer op. 114
(1819-1871)

♩ = 86

Andante con moto

- 1 -

Kyrie

Klarinette I in B

Klarinette II in B

11 **A**

21 **B**

31

♩ = 100

Allegro

musicalion

click for more

I in B

II in B

22 **D**

58 **E**

78 **F**

$\text{♩} = 98$
Andante maestoso

- 2 -
Sanctus

I in B
 II in B

$\text{♩} = 98$
Allegretto

11

24

$\text{♩} = 54$
Andante con moto

Benedictus

19

musicalion
 click for more

$\text{♩} = 81$
Adagio non troppo

Agnus Dei

18

$\text{♩} = 81$
Andante con moto

37

K **L** **M** **N**

Klarinette I. und II. in B

Missa pastoritia

- 1 - Kyrie

Karl Kempter op. 114

(1819-1871)

♩ = 86

Andante con moto

Klarinette I in B

Klarinette II in B



Gloria

$\text{♩} = 100$

Allegro

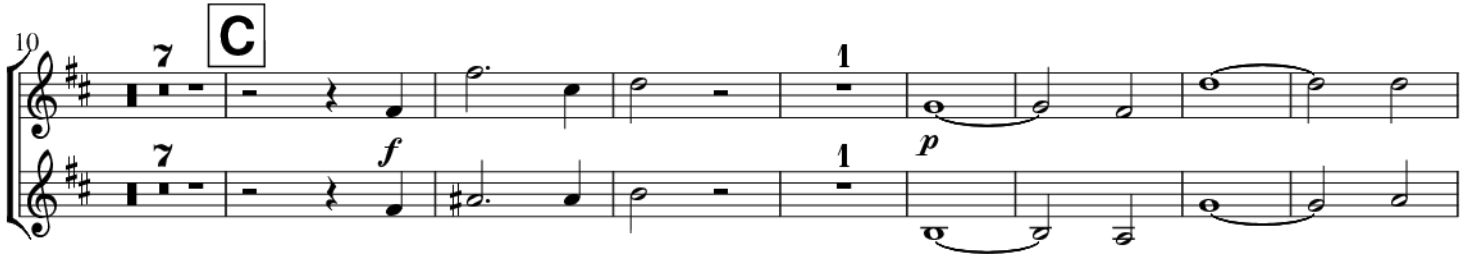
I in B

II in B



10

C



25

D



56

E

musicalion
click for more

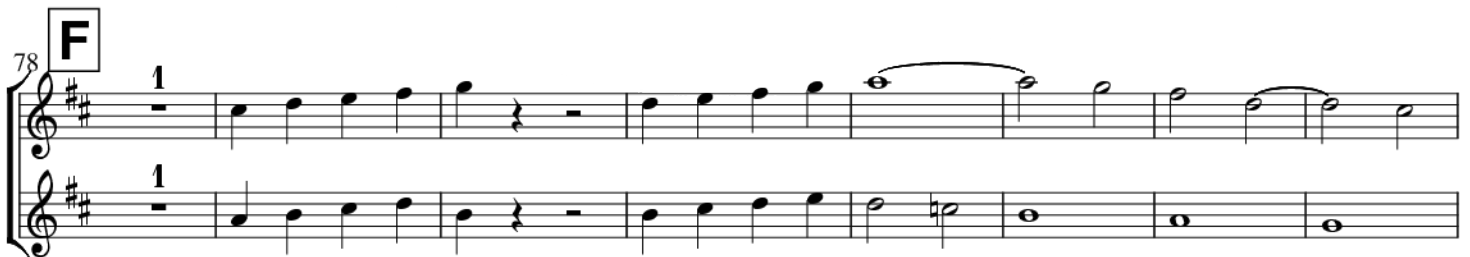


68



F

78



86

rit.

p



♩ = 98

Andante maestoso

- 3 - Sanctus

I in B

II in B

f

1

1

f

♩ = 98

Allegretto

8

p

f

17

G

p

26

f

♩ = 54

Andante con moto

musicalion

click for more

I in B

II in B

9

9

p

14

H

f

19

2

2

p

27

J

8

8

p

Agnus Dei

Adagio non troppo

K

I in B

II in B

8 1 1 2

p

L

15

fp

f

Andante con moto

M

21

8 2 2

p

36

musicalion

click for more

4 4

49

Missa pastoritia

Karl Kempter op. 114

(1819-1871)

♩ = 86

Andante con moto

- 1 -

Kyrie

Klarinette I

Klarinette II

11

A

21

B

31

♩ = 100

Allegro

musicalion

click for more

Klarinette I

Klarinette II

22

D

58

E

78

F

- 1 -
Missa pastoritia
Kyrie

Karl Kempter op. 114
(1819-1871)

Horn I, II in C, Do

♩ = 86
Andante con moto

Musical score for Horn I, II in C, Do, Kyrie section. The score is in 4/4 time and consists of 32 measures. It features a melodic line with various dynamics including *p*, *f*, and *pp*. There are two boxed labels: 'A' at measure 18 and 'B' at measure 24. The score ends with a double bar line.

♩ = 100
Allegro

Gloria

musicalion

click for more

Musical score for Horn I, II in C, Do, Gloria section. The score is in 2/2 time and consists of 87 measures. It features a melodic line with various dynamics including *f*, *p*, and *pp*. There are five boxed labels: 'D' at measure 13, 'E' at measure 60, 'F' at measure 70, and 'A' at measure 87. The score ends with a double bar line.

Sanctus

♩ = 98

Andante maestoso

9 **f** **1** **f**

19 **G** 6 **f**

Allegretto $\text{♩} = 98$ **p** **f**

Benedictus

♩ = 54

Andante con moto

10 **H** **f** 8

35 **J** **f**

musicalion
click for more

Agnus Dei

♩ = 81

Adagio non troppo

14 **f** **f**

21 **M** **p** **N** **f**

34 1 4 **f**

46 3 **f**

Karl Kempter op 114
(1819 - 1871)

♩ = 86

Andante con moto

Kyrie

Andante con moto

Horn I. in F, Fa

Horn II. in F, Fa

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 14, and the second system contains measures 15 through 22. The music is written for a piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo). There are also performance instructions like '1' and '8' above the notes, likely indicating fingerings or repeat counts. The piece concludes with a double bar line and a repeat sign.

11 MAY 1997

Allegro $\text{♩} = 100$

Gloria

A background image featuring a musical score. The score is written on staves with various musical notations, including notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). A central orange oval contains the word 'musicalion' in a bold, lowercase font, with the text 'click for more' underneath it. The word 'Gloria' is visible at the top of the score.

66

1 3 F

1 3 *f*

The musical score for 'The Rose Tree' is presented in two systems. The first system, numbered 66, features a treble and bass staff. The treble staff begins with a quarter note G4, followed by a quarter rest, then a half note G4, and a half note A4. The bass staff begins with a quarter note G3, followed by a quarter rest, then a half note G3, and a half note A3. The second system continues the melody in the treble staff with a quarter note B4, followed by a quarter rest, then a half note B4, and a half note C5. The bass staff continues with a quarter note G3, followed by a quarter rest, then a half note G3, and a half note A3. The score includes fingerings (1, 3) and a dynamic marking (*f*). A box containing the letter 'F' is placed above the treble staff in the second system.

81

Sanctus

Andante maestoso ♩ = 98

Allegretto

I *f* 1 *f* *p*

II 1 *f* *p*

15 *f* 1 *f* *p*

G 6 1 6

Andante con moto ♩ = 54

Benedictus

H

10 *p* 4

10 4

24 *f*

musicalion
click for more

♩ = 81

Adagio ma non troppo

Agnus Dei

♩ = 81

Andante con moto

8 **K** 6 **L** 8 **M** 1

8 6 *fp* *f* 8 *p* 1

35 4 **N** 3

4 3

Horn I. und II. in F, Fa

- 1 - Kyrie

Karl Kempster op 114
(1819 - 1871)

♩ = 86

Andante con moto

Horn I. in F, Fa

Horn II. in F, Fa

11

A 1 8

B

f *p*

30

f *pp*

musicalion

click for more

♩ = 100

Allegro

Gloria

2 1

f

10

C 1 1 13

D

f *p* *f*

39

17

E

f

2

2

f

67

1

3

f

1

3

77

F

musicalion
click for more

86

fp

rit.

pp

♩ = 98

- 3 -

Sanctus

Andante maestoso

Allegretto

1

1

f

f

p

14

1

6

f

f

6

♩ = 54

Andante con moto

Benedictus

10

10

p

17

H

4

8

J

f

35

♩ = 81

Adagio ma non troppo

Agnus Dei

8 **K** 6 **L**
fp *f*

♩ = 81

Andante con moto

20 **M** 8 1
p 1

35 **musicalion**
click for more

46 3 3

Trompeten, Pauken in C

Kyrie

Karl Kempter op. 114

(1819-1871)

♩ = 86
Andante con moto

4 10 **A** 12 **B** 14

4 10 12 14

♩ = 100
Allegro

Gloria

Urban Hafenmair 1992-2011

2 1

f *trm*

9 7 **C** 1 3

f *trm*

25 1

f *trm*

60 2 **E** 2 1

f *trm*

69 4 **F** 4

f *trm*

82 8 5 *rit.*

trm *ppp*

Sanctus

$\text{♩} = 98$
Andante maestoso

Measures 1-26. Dynamics: *f*. Tempo: *Andante maestoso*. Key signature: C major. Includes first and second endings, trills, and a key signature change to G major in measure 25.



$\text{♩} = 54$
Andante con moto

Measures 27-35. Dynamics: *f*. Tempo: *Andante con moto*. Key signature: G major. Includes first and second endings, trills, and a key signature change to G major in measure 35.

$\text{♩} = 81$
Adagio non troppo

Agnus Dei

$\text{♩} = 81$
Andante con moto

Measures 1-16. Dynamics: *f*. Tempo: *Adagio non troppo*. Key signature: C major. Includes first and second endings, trills, and a key signature change to G major in measure 16.

Trompete I. und II. in B

Missa pastoritia

Karl Kempter op. 114
(1819 - 1871)

♩ = 86

Andante con moto

Kyrie

40

Trompeten I, II



♩ = 100

Allegro

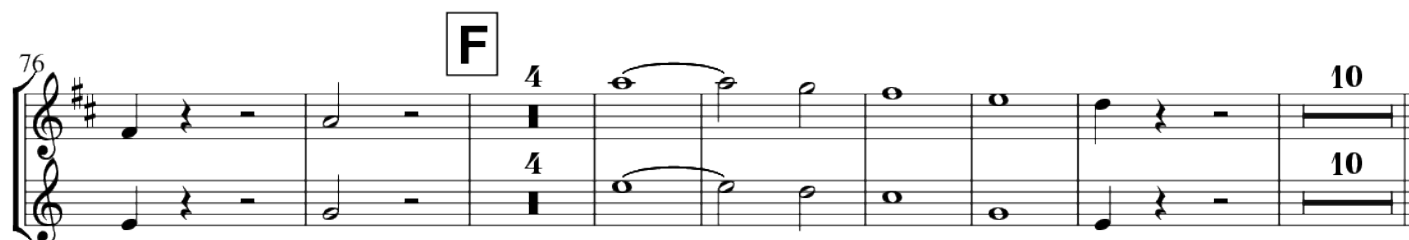
Gloria

Trompeten I, II



musicalion

click for more



♩ = 98

Andante maestoso

Sanctus

Trompeten I, II

First system of the Sanctus for Trompeten I, II. The music is in D major (two sharps) and common time (C). It begins with a forte (f) dynamic. The first staff has a treble clef and the second has a bass clef. Measures 1-7 are shown, with first and second endings marked '1' above and below the staves. A box with the letter 'G' is placed above the final measure.

♩ = 98

Allegretto

Second system of the Sanctus for Trompeten I, II. Measures 8-14 are shown. The music continues in D major and common time. There are first and second endings marked '5' and '1' above and below the staves. A box with the letter 'G' is placed above the final measure.

Third system of the Sanctus for Trompeten I, II. Measures 15-26 are shown. The music continues in D major and common time. It begins with a forte (f) dynamic. The system ends with a double bar line.

musicalion

click for more

Andante con moto

Trompeten I, II

Fourth system of the Sanctus for Trompeten I, II. Measures 27-28 are shown. The music continues in D major and common time. It begins with a forte (f) dynamic. The system ends with a double bar line.

♩ = 81

Adagio non troppo

Agnus Dei

Andante con moto

Trompeten I, II

First system of the Agnus Dei for Trompeten I, II. The music is in D major (two sharps) and 4/4 time. It begins with a forte (f) dynamic. Measures 1-10 are shown, with first and second endings marked '8' above and below the staves. Boxes with the letters 'K' and 'L' are placed above the staves. A box with the number '36' is placed above the final measure.

Trompete I. und II. in C, Do

- 1 - Missa pastoritia

Karl Kempter op. 114
(1819 - 1871)

♩ = 86

Andante con moto

Kyrie

40

Trompeten I, II



♩ = 100

Allegro

Gloria

Trompete I. in C, Do

Trompete II. in C, Do



musicalion

click for more



♩ = 98
Andante maestoso

Sanctus

Trompeten I, II

First system of the Sanctus for Trompeten I, II. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The music starts with a forte (f) dynamic. There are first endings marked with '1' above the staves. The system ends with a forte (f) dynamic.

♩ = 98
Allegretto

G

Second system of the Sanctus for Trompeten I, II. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The music starts with a forte (f) dynamic. There are first endings marked with '5' and '1' above the staves. The system ends with a forte (f) dynamic.

Third system of the Sanctus for Trompeten I, II. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The music starts with a forte (f) dynamic. The system ends with a forte (f) dynamic.

musicalion

[click for more](#)

Andante con mo.

Trompeten I, II

Fourth system of the Sanctus for Trompeten I, II. It consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a bass clef and a common time signature. The music starts with a forte (f) dynamic. The system ends with a forte (f) dynamic.

♩ = 81
Adagio non troppo

Agnus Dei

Andante con moto

Trompeten I, II

First system of the Agnus Dei for Trompeten I, II. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef and a 4/4 time signature. The music starts with a forte (f) dynamic. There are first endings marked with '8', 'K', 'L', and '36' above the staves. The system ends with a forte (f) dynamic.

Missa pastoritia

Karl Kempter op. 114
(1819-1871)

Violine I.

♩ = 86
Andante con moto

Kyrie

p

f *p*

f

p **A**

p

musicalion
click for more

f *p* **B**

f

p

$\text{♩} = 100$
Allegro

- 2 -
Gloria

9 **C**

19 *p* *f* *p*

26

32 **D** 1 *p*

42 1

51 *f*

58 **E** *p* *f*

66 *f* *p*

74 **F** 1 *f*

82 *fp*

90 *rit.*

♩ = 98
Andante maestoso

- 3 -
Sanctus

f *p*

6

10 *f* *p* *f*

17 *p* **G**

24 *f*

30

♩ = 54
Andante con moto

p

8

15 *f* *p* **H**

22 *fp*

29 **J**

36

musicalion
click for more

Agnus Dei

♩ = 81

Adagio non troppo

The image displays a musical score for Violin I, measures 1 through 51. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Adagio non troppo' with a metronome indication of 81 beats per minute. The score begins with a piano (*p*) dynamic. Measures 1-10 are marked with a 'K' in a box. Measures 11-14 are marked with an 'L' in a box. Measures 15-19 are marked with an 'L' in a box. Measures 20-24 are marked with an 'L' in a box. Measures 25-29 are marked with an 'M' in a box. Measures 30-34 are marked with an 'M' in a box. Measures 35-39 are marked with an 'N' in a box. Measures 40-44 are marked with an 'N' in a box. Measures 45-49 are marked with an 'N' in a box. Measures 50-51 are marked with an 'N' in a box. The score includes various musical notations such as notes, rests, and dynamic markings. A watermark for 'musicalion' is visible in the center of the page.

Violine II.

- 1 -

Missa pastoritia

Karl Kempter op. 114
(1819-1871)

♩ = 86

Andante con moto

Kyrie

1

6

10

14

18

23

27

31

35

A

B

musicalion
click for more

$\text{♩} = 100$
Allegro

Gloria

musicalion
click for more

Sanctus

♩ = 98

Andante maestoso

Violine II score, measures 1-29. The music is in C major, 4/4 time. It begins with a forte (f) dynamic and features various musical notations including accents (v), slurs, and dynamic markings (f, p). Measure numbers 7, 12, 20, and 29 are indicated. A box labeled 'G' is present in measure 12.

musicalion

click for more

♩ = 54

Andante con moto

Violine II score, measures 30-34. The music is in D major, 6/8 time. It begins with a piano (p) dynamic and features various musical notations including accents (v), slurs, and dynamic markings (f, fp). Measure numbers 8, 14, 20, 28, and 34 are indicated. Boxes labeled 'H' and 'J' are present in measures 14 and 34 respectively.

Agnus Dei

♩ = 81

Adagio non troppo

Violine II. Musical score for Agnus Dei, K. Kemper. The score is in 4/4 time and consists of 49 measures. The tempo is marked *Adagio non troppo* with a metronome marking of ♩ = 81. The score includes various musical notations such as dynamics (*p*, *f*), articulation (*pizz.*, *arco*), and performance instructions (*Andante con moto*). The score is divided into sections marked with letters K, L, M, and N. A watermark for 'musicalion' is visible in the center of the page.

7 **K**

12

17 **L** ♩ = 81 *Andante con moto*

23

29 **M**

35 **N**

43

49 *pizz.* *arco*

Viola

Missa pastoritia

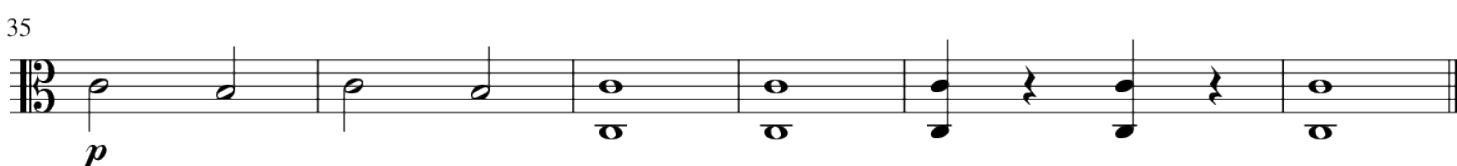
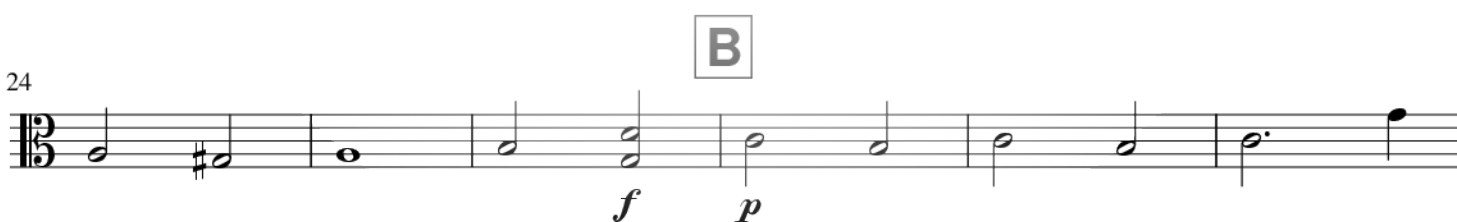
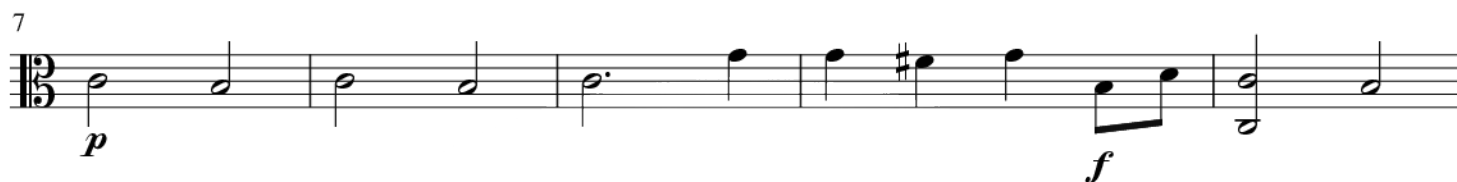
Karl Kempter op. 114

Kyrie

(1819-1871)

♩ = 86

Andante con moto



Urban Hafenmair 1992-2010

$\text{♩} = 100$
Allegro

Gloria

9 *f*

17 **C** *p*

27 *f* *p* *f*

38 **D** *p* 1

50 *f*

56 *p* **E** *f*

64

71 *p* *f*

78 **F**

86 *fp* *rit.*

musicalion
click for more

Sanctus

♩ = 98

Andante maestoso

First system of the Sanctus, measures 1-29. The music is in 2/4 time with a key signature of one flat. It begins with a forte (*f*) dynamic. Measure 1 has a first ending bracket. Measure 7 has a forte (*f*) dynamic. Measure 12 has a forte (*f*) dynamic and a box labeled 'G'. Measure 20 has a forte (*f*) dynamic. Measure 29 has a forte (*f*) dynamic.



♩ = 54

Andante con moto

Second system of the Sanctus, measures 30-34. The music is in 2/4 time with a key signature of one flat. It begins with a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic and a box labeled 'H'. Measure 25 has a fortissimo (*fp*) dynamic. Measure 34 has a fortissimo (*fp*) dynamic and a box labeled 'J'.

♩ = 81

Agnus Dei

Adagio non troppo



K



L



♩ = 81

Andante con moto



musicalion

click for more



N



Kyrie

Andante con moto

Andante con moto

Soprano

Alt

11

S

A

T

B

19

S

B

26

S

A

T

B

33

S

A

T

B

musicalion
click for more

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

Urban Hafenmair 1992-2010

Gloria

♩ = 100

Allegro

Sopran
Alt
Tenor
Baß

ff Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.
ff Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-
ff Et in ter-ra Pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.
ff Et in ter-ra Pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-

A
T
B

da-mus te, be-ne-di-ci-mus te, *p* ad o-ra-mus te glo-ri-fi-ca-mus te. **C**
ad o-ra-mus te, glo-ri-fi-ca-mus te.
da-mus te, be-ne-di-ci-mus te, ad o-ra-mus te glo-ri-fi-ca-mus te.

S
A
T
B

f Gra-ti-as *f* Do-mi-ne
f Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. *f* Do-mi-ne
f Gra-ti-as a-gi-mus *p* Do-mi-ne
f Gra-ti-as a-gi-mus pro-pter ma-gnam glo-ri-am tu-am. *f* Do-mi-ne

S
A
T
B

De-us Rex coe-le-stis, De-us Pa-ter o-mni-po-tens, Do-mi-ne Fi-li-u-ni-ge-ni-te
De-us Rex coe-le-stis, De-us Pa-ter o-mni-po-tens, Do-mi-ne Fi-li-u-ni-ge-ni-te
De-us Rex coe-le-stis, De-us Pa-ter o-mni-po-tens, Do-mi-ne Fi-li-u-ni-ge-ni-te,
De-us Rex coe-le-stis, De-us Pa-ter o-mni-po-tens, Do-mi-ne Fi-li-u-ni-ge-ni-te,

musicalion
click for more

31 *mf* Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

A Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

T 8 Je - su Chri - ste. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.

B Je - su Chri - ste. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris. Qui

39 **D** *p* mi - se - re - re no - bis. *f* mi - se - re - re no - bis. *f* tol - lis pec - ca - ta mun - di: Qui tol - lis pec -

48 *p* *f* stram. Qui se - des ad *f* stram. Qui se - des ad

A *p* *f* no - stram. Qui se - des ad

T 8 *p* *f* sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

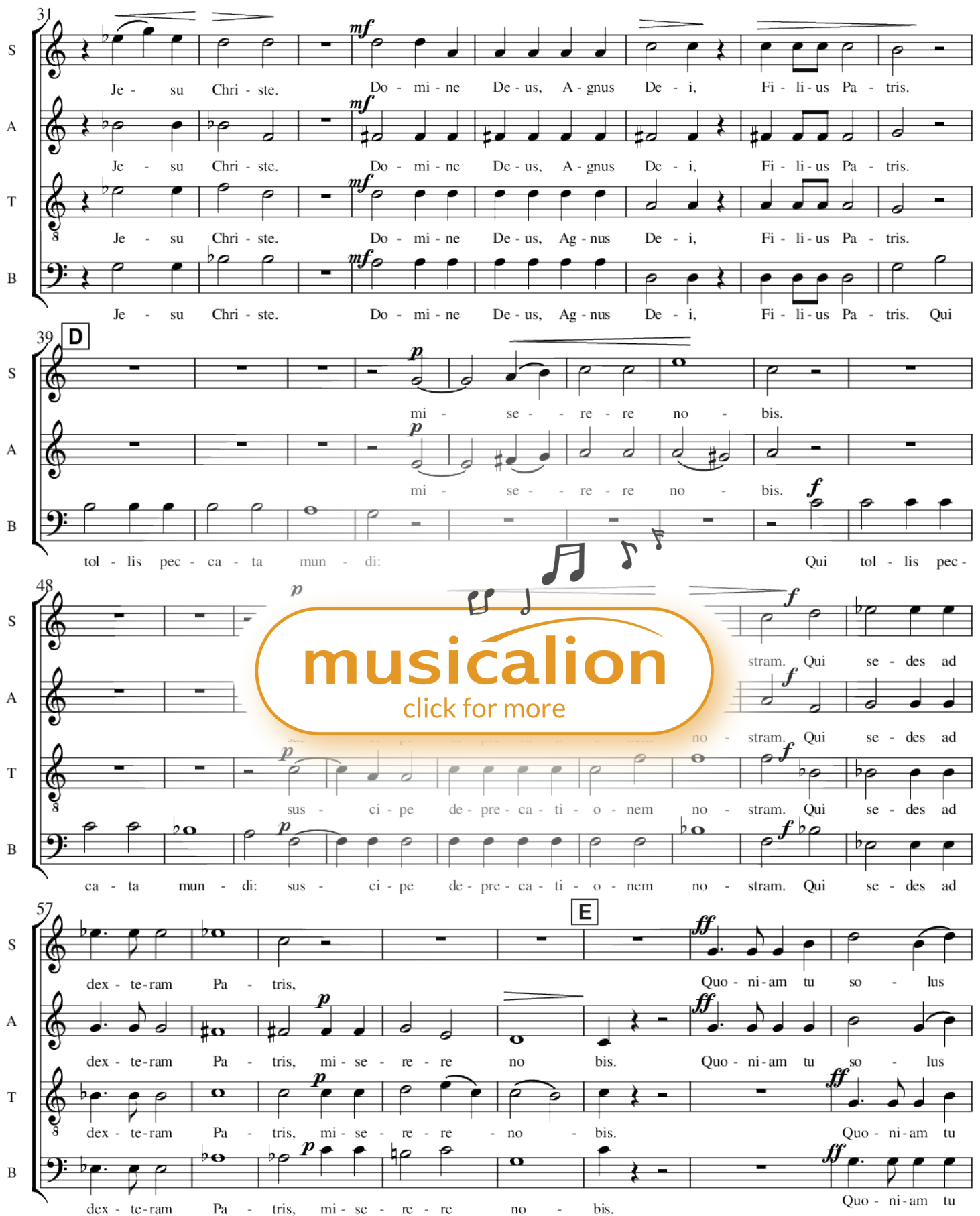
B *p* *f* ca - ta mun - di: sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

57 **E** *ff* dex - te - ram Pa - tris, Quo - ni - am tu so - lus

A *p* *ff* dex - te - ram Pa - tris, mi - se - re - re no bis. Quo - ni - am tu so - lus

T 8 *p* *ff* dex - te - ram Pa - tris, mi - se - re - re - no - bis. Quo - ni - am tu

B *p* *ff* dex - te - ram Pa - tris, mi - se - re - re no - bis. Quo - ni - am tu



65

S san - ctus. Tu so - lus Al - tis - si - mus

A san - ctus. Tu so - lus Al - tis - si - mus *p* Je - su,

T 8 so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, *p* Je - su,

B so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, *p* Je - su,

72

S *f* Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. **F**

A *f* Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

T 8 Je - su - Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

B *f* Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. *ff*

79

S *ff* men, *p* men. Cum San - cto

A *ff* A - men, *p* men. Cum San - cto

T 8 *ff* A - men, *p* men. Cum San - cto

B men, a - men, a - - - - - men. Cum San - cto

87

S *rit. ppp* Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men.

A *ppp* Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men.

T 8 *ppp* Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men.

B *ppp* Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men.

musicalion
click for more

Sanctus

♩ = 98

Andante maestoso

Sopran

Alt

Tenor

Baß

San - ctus, San - ctus, San - ctus. Do - mi - nus De - us Sa - ba - oth.

San - ctus, San - ctus, San - ctus. Do - mi - nus De - us Sa - ba - oth.

San - ctus, San - ctus, San - ctus.

Ple - ni sunt coe - li et ter -

San - ctus, San - ctus, San - ctus.

Ple - ni sunt coe - lio et ter -

S

A

T

B

glo - ri - a tu - a.

glo - ri - a tu - a.

ra glo - ri - a tu - a.

ra glo - ri - a tu - a.

Ho - san - na, ho - san -

Ho - san - na, ho - san

ho - san - na, ho -

- san - na, ho -

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

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

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

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

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

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

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

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

musicalion

click for more

Benedictus

♩. = 54

Andante con moto

Sopran

Alt

p

p

Be - ne - di - ctus qui ve - nit, be - ne -

Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, be - ne -

7

S

A

T

8

di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui

Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui

14

S

A

T

B

8

ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. *f* *p*

ve - nit, be - ne - di - ctus qui ve - nit,

ve - nit, be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. *f* *p*

21

B

di - ctus qui ve - nit, be - ne - di - ctus qui

25

S

A

T

B

8

Be - ne - di - ctus, be - ne - di - ctus qui ve - nit, be - ne - di - ctus, qui

be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, be - ne - di - ctus, qui

be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, be - ne - di - ctus, qui

ve - nit, be - ne - di - ctus qui

musicalion
click for more

32 **J**

S ve - nit in no - mi - ne Do - mi - ni. Ho - sa - na, ho - san - na in ex - cel - sis. *pp* 2

A ve - nit in no - mi - ne Do - mi - ni. Ho - sa - na, ho - san - na in ex - cel - sis. *pp* 2

T ve - nit in no - mi - ne Do - mi - ne Ho - san - na in ex - cel - sis. *pp* 2

B 8 ve - nit in no - mi - ne Do - mi - ne. Ho - san - na in ex - cel - sis. *pp* 2

$\text{♩} = 81$
Adagio non troppo

Agnus Dei

Baß A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis,

7 **K**

S A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

A A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

B mi - se - re - re

musicalion
click for more

13

S mi - se - re - re, mi - se - re - re no - bis. A - gnus De - i, A - gnus De - i, qui

A mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. A - gnus De - i, A - gnus De - i, qui

T 8 mi - se - re - re, mi - se - re - re no - bis. A - gnus De - i, A - gnus De - i, qui

B mi - se - re - re no - bis. A - gnus De - i, A - gnus De - i, qui

$\text{♩} = 81$

19 *Andante con moto*

S tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

A tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

T 8 tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis, pa - cem, do - na no - bis,

B tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

26 **M** *p*

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

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

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

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

33

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

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

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

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

40 *p* **N**

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

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

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

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

47

S pa - cem, do - na, do - na, pa - cem.

A pa - cem, pa - cem.

T pa - cem, pa - cem.

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

musicalion
click for more

Kyrie



musicalion
click for more

32

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

A ri - e, Ky - ri - e e - le - i - son, p e - lei son.

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

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

Urban Hafenmair 1992-2010

$\text{♩} = 100$
Allegro

Gloria

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

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

Tenor *ff* bo - nae vo - lun -

Baß bo - nae vo - lun -

musicalion
click for more

S ta - tis.

A ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, *p* ad o - ra - mus te glo - ri - fi - ca - mus

T ta - tis. ad o - ra - mus te, glo - ri - fi - ca - mus

B ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, ad o - ra - mus te, glo - ri - fi - ca - mus

17 **C**

S *f* Gra - ti - as a - gi - mus ti - bi Do - mi - ne

A *f* te. Gra - ti - as a - gi - mus ti - bi *p* pro - pter ma - gnam glo - ri - am tu - am. *f* Do - mi - ne

T *f* te. Gra - ti - as a - gi - mus Do - mi - ne

B *f* te. Gra - ti - as a - gi - mus *p* pro - pter ma - gnam glo - ri - am tu - am. *f* Do - mi - ne

24

S De - us Rex coe - le - stis, De - us Pa - ter o - mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te

A De - us Rex coe - le - stis, De - us Pa - ter o - mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te

T De - us Rex coe - le - stis, De - us Pa - ter o - mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te,

B De - us Rex coe - le - stis, De - us Pa - ter o - mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te,

31

S Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

A Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

T Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

B Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui

39 **D**

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

A mi - se - re - re no - bis.

T mi - se - re - re no - bis.

B tol - lis pec - ca - ta mun - di: Qui tol - lis pec -

48

S sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

A sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

T sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

B ca - ta mun - di: sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

musicalion

click for more

57 **E**

S dex - te - ram Pa - tris, Quo - ni - am tu so - lus

A dex - te - ram Pa - tris, *p* mi - se - re - re no bis. Quo - ni - am tu so - lus

T 8 dex - te - ram Pa - tris, *p* mi - se - re - re - no - bis. Quo - ni - am tu

B dex - te - ram Pa - tris, *p* mi - se - re - re no - bis. Quo - ni - am tu

65

S san - ctus. Tu so - lus Al - tis - si - mus

A san - ctus. Tu so - lus Al - tis - si - mus *p* Je - su,

T 8 so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, *p* Je - su,

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

72 **F**

S Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

A Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

T 8 Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

B Je - su Chri - ste. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A -

79

S *ff* men, a men. Cum San - cto

A *ff* men, a men. Cum San - cto

T 8 *ff* men, a men. Cum San - cto

B men, a men, a men. Cum San - cto

musicalion
click for more

87

S Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men. *rit ppp*

A Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men. *ppp*

T Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men. *ppp*

B Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, a - men. *ppp*

♩ = 98
Andante maestoso

Sanctus

Sopran San - ctus, San - ctus, San - ctus. Do - mi - nus De - us Sa - ba - *p*

Alt San - ctus, San - ctus, San - ctus. Do - mi - nus De - us Sa - ba - *p*

Tenor San - ctus, San - ctus, San - ctus. *p*

Baß San - ctus, San - ctus, San - ctus. *p*

7

S oth. glo - ri - a tu - a. *ff* *p*

A oth. glo - ri - a tu - a. Ho - san - na, *p*

T Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - san - na, *p*

B Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - *p*

14

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

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

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

B san - na, ho - san - na, ho - san - na, ho - san - na in ex - *f* *p*

musicalion

click for more

21

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

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

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

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

28

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

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

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

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

musicalion

click for more

♩. = 54

Andante con moto

Sopran *p* Be - ne - di - ctus qui ve - nit, be - ne -

Alt *p* Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, be - ne -

Tenor

Baß

7

S di - ctus qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

A di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui

T *p* Be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui

B

14

S ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. *f*

A ve - nit, be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. *p*

T 8 ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. *f*

B Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. *f*

20

S Be - ne - di -

A ve - nit, be - ne -

T 8 be - ne -

B *p* be - ne -

27

S ct. ve - nit in no - mi - ne

A di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, be - ne - di - ctus, qui ve - nit in no - mi - ne

T 8 di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit, be - ne - di - ctus, qui ve - nit in no - mi - ne

B be - ne - di - ctus qui ve - nit in no - mi - ne

34

S Do - mi - ni. Ho - sa - na, ho - san - na in ex - cel - sis. *pp* 2

A Do - mi - ni. Ho - sa - na, ho - san - na in ex - cel - sis. *pp* 2

T 8 Do - mi - ne Ho - san - na in ex - cel - sis. *pp* 2

B Do - mi - ne. Ho - san - na in ex - cel - sis. *pp* 2

musicalion

click for more

♩ = 81

- 8 -

Adagio non troppo

Agnus Dei

Sopran

Alt

Tenor

Baß

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

S

A

T

B

no - bis, mi

mun - di: no - bis. A - gnus De - i, **L** *ff*

mun - di: mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis. A - gnus De - i, *ff*

mi - se - re - re, mi - se - re - re - no - bis. A - gnus De - i, *ff*

mi - se - re - re no - bis. A - gnus De - i, *ff*

musicalion
click for more

♩ = 81

Andante con moto

S

A

T

B

A - gnus De - i, qui tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis

A - gnus De - i, qui tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis

A - gnus De - i, qui tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis

A - gnus De - i, qui tol - lis pe - ca - ta mun - di. Do - na no - bis pa - cem, do - na no - bis

24

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

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

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

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

31

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

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

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

B do - na no - bis pa - cem,

38

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

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

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

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

46

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

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

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

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

musicalion
click for more

Missa pastoritia

Karl Kempter op. 114
(1819-1871)

♩ = 86
Andante con moto

- 1 -
Kyrie

Orgel

First system of the Kyrie, measures 1-7. The music is in 4/4 time, starting with a piano (p) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment.

Second system of the Kyrie, measures 8-15. Measure 8 is marked with a box labeled 'A'. The musical texture continues with harmonic support in both hands.

Third system of the Kyrie, measures 16-23. The music maintains its steady, pastoral character.

Fourth system of the Kyrie, measures 24-31. Measure 24 is marked with a box labeled 'B'. The system concludes with a melodic flourish in the right hand.

Fifth system of the Kyrie, measures 32-39. The music ends with sustained chords in both hands.

musicalion
click for more

Urban Hafenmair 1992-2011

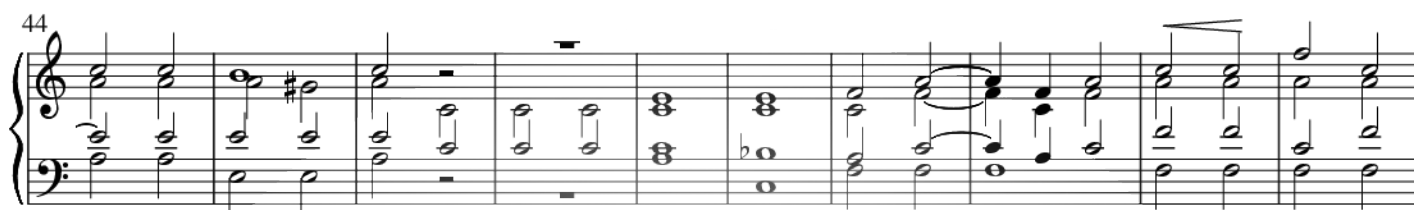
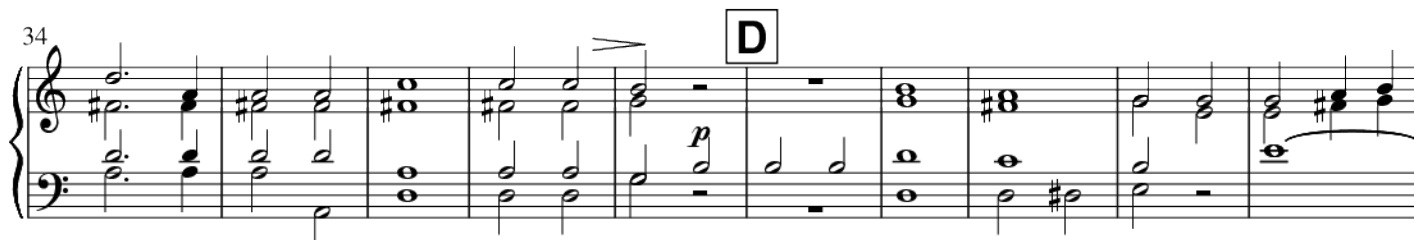
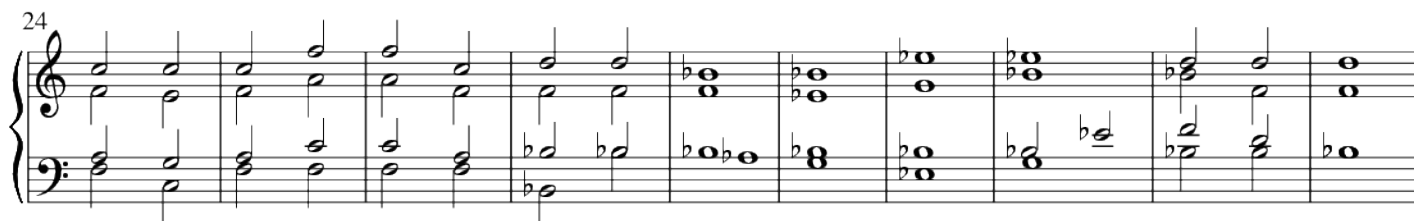
♩ = 100
Allegro

Gloria

First system of the Gloria, measures 1-8. The music is in 3/2 time, starting with a forte (f) dynamic. The right hand has a more active melodic line compared to the Kyrie.

Second system of the Gloria, measures 9-16. Measure 9 is marked with a box labeled 'C'. The music continues with a strong, rhythmic accompaniment.

Third system of the Gloria, measures 17-24. The system shows dynamic contrasts, with forte (f) and piano (p) markings.



Sanctus

♩ = 98

Andante maestoso

First system of the musical score for Sanctus, measures 1-8. The tempo is marked *Andante maestoso* with a quarter note equal to 98 beats. The music is in C major and 4/4 time. It features a piano introduction with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Second system of the musical score for Sanctus, measures 9-17. The tempo changes to *Allegretto* with a quarter note equal to 98 beats. The music continues with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Third system of the musical score for Sanctus, measures 18-26. A box labeled 'G' is placed above measure 18. The music continues with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Fourth system of the musical score for Sanctus, measures 27-35. The music continues with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. A box labeled 'H' is placed above measure 27.

♩ = 54

Andante con moto

Fifth system of the musical score for Sanctus, measures 36-44. The tempo changes to *Andante con moto* with a quarter note equal to 54 beats. The music continues with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Sixth system of the musical score for Sanctus, measures 45-53. The music continues with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Seventh system of the musical score for Sanctus, measures 54-62. The music continues with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Eighth system of the musical score for Sanctus, measures 63-71. The music continues with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

musicalion

click for more

32 **J**



♩ = 81

Adagio non troppo

Agnus Dei



8 **K**

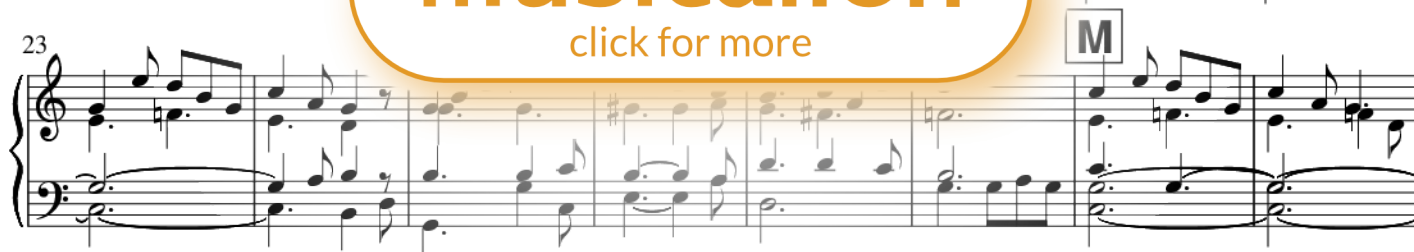


15 **L**

♩ = 81
Andante con moto



23 **M**



31 **N**



39 **N**



47 **N**



Missa pastoritia

- 1 -
KyrieKarl Kempter op. 114
(1819-1871)

Cello / Baß

♩ = 86

Andante con moto

15 **A**

p *f* *p* *f*

pizz. arco pizz. arco pizz. arco

27 **B**

f *p* *pp*

Urban Hafenmair 1992-2010

♩ = 100

Allegro

Gloria

f

9 **C**

f

18 *p*

28 *f*

38 **D**

47 *fp*

59 **E**

pizz. *arco* *f*

68 *p* *f*

76 **F**

85 *fp* *rit.* *pp*

$\text{♩} = 98$
Andante maestoso
Sanctus
f *pizz.* *f* *arco*

8 $\text{♩} = 98$
Allegretto
p *f*

16 **G**

27 *f*

$\text{♩} = 54$
Andante con moto
Benedictus
p

13 *f* **H** *p*

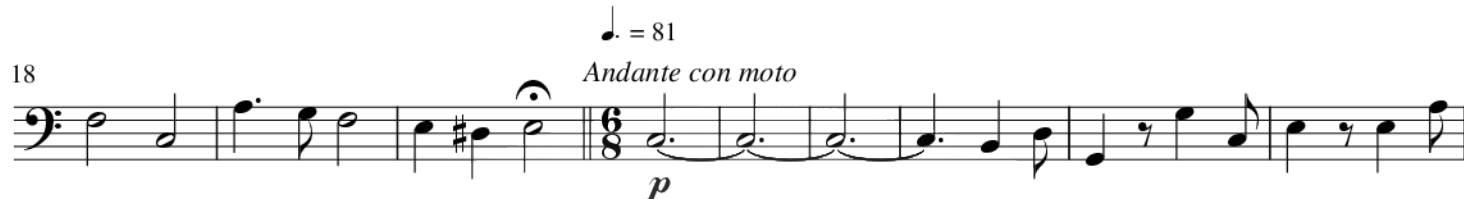
21 *dolce* *fp*

32 **J** *rit.*

♩ = 81

Adagio non troppo

Agnus Dei



Flöte (Original)

- 1 -

Karl Kempter op. 114
(1819-1871)

♩ = 86

Kyrie

Andante con moto

Musical score for Flute 1, Kyrie section. The score is in 4/4 time and begins with a tempo marking of ♩ = 86 and the instruction *Andante con moto*. The first staff starts with a dynamic of *p* and includes a measure rest marked with a '2'. The second staff, starting at measure 15, includes a measure rest marked with a '1'. The third staff, starting at measure 27, includes a measure rest marked with a '1' and a dynamic of *f*. The section concludes with a dynamic of *pp*.

♩ = 100

Gloria

Urban Hafenmair 1992-2011

Allegro

Musical score for Flute 1, Gloria section. The score is in 2/2 time and begins with a tempo marking of ♩ = 100 and the instruction *Allegro*. The first staff starts with a dynamic of *f* and includes a measure rest marked with a '2'. The second staff, starting at measure 20, includes a measure rest marked with a '1'. The third staff, starting at measure 43, includes a measure rest marked with a '1'. The fourth staff, starting at measure 67, includes a measure rest marked with a '1'. The fifth staff, starting at measure 81, includes a measure rest marked with a '1' and a dynamic of *f*. The section concludes with a dynamic of *p* and a *rit.* marking.

Sanctus

♩ = 98

Andante maestoso

Musical score for Flute 1, Sanctus section. The score is in 3/4 time and begins with a tempo marking of ♩ = 98 and the instruction *Andante maestoso*. The first staff starts with a dynamic of *f* and includes a measure rest marked with a '1'. The second staff, starting at measure 11, includes a measure rest marked with a '1' and a dynamic of *p*. The third staff, starting at measure 23, includes a measure rest marked with a '1' and a dynamic of *f*.

♩ = 54

- 2 -

Andante con moto

Benedictus

Flute I part of the Benedictus section. The score is in treble clef with a key signature of one sharp (F#). The tempo is Andante con moto. The music features various dynamics including piano (p), forte (f), and mezzo-forte (mf). There are several measures of rests, some marked with a '9' and others with a '3'. A box labeled 'H' is present above a measure. The section ends with a final note.

♩ = 81

Adagio non troppo

Agnus Dei

Flute I part of the Agnus Dei section. The score is in treble clef with a key signature of one sharp (F#). The tempo is Adagio non troppo. The music features various dynamics including piano (p), forte (f), and mezzo-forte (mf). There are several measures of rests, some marked with a '1' and others with a '2'. A box labeled 'K' is present above a measure. A large orange oval with the text 'musicalion' and 'click for more' is overlaid on the score. The section ends with a final note.

Type: Sheet music

Título: [Missa Pastoritia in C](#)

Compositor: [Karl Kempter](#)

Época: Romanticismo

Tema: .Misceláneas

Categoría: Misas/Letanías

Dificultad: Mittel bis schwer

Instrumentación Grupo: Coro mixto con ensamble/orquesta

Arrangement:

Coro>SATB+Órgano+[Fl2+Clar2]+[Cr2+Trp2]+Tp2+[Vl2+Vla+Vc+Cb]

Instrumentación: Órgano = Org(1), Canto coro>voces de bajo = B (1), Canto coro>voces de contralto = A(1), Canto coro>voces de soprano = S(1), Canto coro>voces de tenor = T(1), Clarinete = Clar(2), Contrabajo = Cb(1), Corno = Cr(2), Flauta (traversa) = Fl(2), Tímpani = Tp(2), Trompeta = Trp(2), Viola = Vla(1), Violín = Vl(2), Violoncello (Cello) = Vc(1)