

Alt

Pastoralmesse

Kyrie

Karl Kempter

Andante con moto 10 *p dolce*

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

15 *p* 12 **Tutti *f***

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

32 *p* 3 *dolce*

ste e - le - - - - i - son. Ky - ri - e e -

40 *f*

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

46 **Solo**

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

52 *ritard.* 2 **Tutti *pp***

le - i - son, e - le - i - son, e - le - i - son.

Gloria

59 **Allegro** 2 *f*

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

66 *p dolce*

cel - sis De - o. Et in ter - ra, in ter - ra pax.

72 4 *f* **Solo *p dolce*** **Tutti *p***

Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o -

81 *f* *p dolce*

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

87 5 *f*

a - gi - mus Ti - bi. Do - mi - ne De - us, Rex coe -

98 *Solo p dolce*
 les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li

106 *Tutti f*
 u - ni - ge - ni - te, Je - su Chri - - - - ste. Do - mi - ne

113
 De - us, Ag - nus De - i, Fi - li - us Pat - - - - -

119 *Solo p dolce*
 14
 ris. Qui tol - lis pec - ca - ta mun - di:

139 *Tutti p dolce* *f*
 sus - ci - pe de - pre - ca - ti - o - nem nost - ram. Qui se - des ad

145 *Solo p dolce*
 dex - te - ram Pat - ris: mi - se - re - re, mi - se - re - re, mi - se -

152 *Tutti f*
 re - re no - - - - bis. Quo - ni - am Tu

158
 so - lus Sanc - tus, quo - ni - am Tu so - lus Do - mi -

163 *p dolce*
 nus, Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

168 *f*
 4
 Cum Sanc - to Spi - ri - tu in glo - ri - a Pat - ris, in glo - ri - a

177
 De - i, in glo - ri - a De - i Pat - - - - ris.

182 *p dolce*
 Et in ter - ra, in ter - ra pax vo - lun -

188 *pp* *ritard.*
 ta - - - tis. A - men, a - - - - - men.

194 *Allegro moderato* *f* **Credo** 4
 Cre - do in u - num De - um. fac -

212
 to - rem coe - li et ter - - - rae, vi - si - bi - li - um om - ni - um

218 9 *p dolce*
 et in - vi - si - bi - li - um. Et ex Pat - re na - tum

233 *f*
 an - te om - ni - a sae - cu - la. De - um de

239
 De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro,

246 *p dolce*
 ge - ni - tum non fac - tum con - sub - stan - ti - a - lem

252 *cresc.* *f*
 Pat - ri, per quem om - ni - a fac - ra sunt. Qui

259
 prop - ter nos ho - mi - nes et prop - ter nost - ram sa - lu - -

265
 tem des - cen - dit, des - cen - dit de coe - - - -

272 7 *Andante Solo* *p dolce*
 lis. Et in - car - na - tus est de Spi - ri - tu

284 *dolce*
 Sanc - to, ex Ma - ri - a vir - gi - ne et ho - mo, et ho - mo, ho - mo

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

295 *p*
 no - bis sub Pon - ti - o Pi - la - to, pas - sus, pas - sus.

300 **Tempo *I p*** *f*
 Et re - sur - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras et

307 *f*
 as - cen - dit in coe - lum, se - det ad dex - te - ram

318
 Pat - - - - ris. Et i - te - rum ven - tu - rus est cum

324
 glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, cu - jus reg - ni non

330 *p dolce*
 e - rit fi - nis. Et in Spi - ri - tum Sanc - tum Do - mi - num

337
 et vi - vi - fi - can - tem, qui ex Pat - re Fi - li - o - que pro -

343 **Solo *dolce*** 12 **Tutti *f***
 ce - dit, qui cum Pat - re et Fi - li - o. Et u - nam

361
 sanc - tam, sanc - tam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si -

367 *p dolce*
 am. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem

373 *f*
 pec - ca - to - - - rum. Et ex - pec - to re - sur - rec - ti -

379 *f*
o - nem. Et vi - tam ven - tu - ri sae - cu -

387 *Solo p dolce* *Tutti dolce*
li. A - men, a - - - men, a - - - men, a - - -

393 *pp ritard.*
men, a - - - - - men.

399 *Andante* 2 *p* **Sanctus**
Sanc - - - - tus, Sanc - tus, Sanc - tus

407 *f* *p*
Do-mi-nus De-us, De-us Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ri-a Tu -

412 *Allegro f* *p*
a. Ho-san-na, ho-san-na in ex-cel-sis, ho -

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

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

429 *Andante quasi Allegretto* 2 *Solo dolce* **Benedictus**
Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

434
ni, be - ne - dic - tus, qui ve - nit, in no - mi - ne Do - mi -

438 *Tutti f*
ni, be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi - ni,

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

Bass

Pastoralmesse

Kyrie

Karl Kempter

Andante con moto **6** *p dolce* **6** *p dolce*

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

16 **6** *Solo dolce*

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

27 **2** *Tutti* **f**

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

33 **p** **3** *dolce*

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

41 **f**

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

47 **3**

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

54 *Solo dolce* **ritard.** **Tutti pp**

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

59 *Allegro* **2** **f** **Gloria**

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

66 **2** *p dolce*

cel - sis De - o. ho - mi - ni - bus bo - nae

73 **f** *Solo p dolce*

vo - lun - ta - - - - tis. Lau - da - mus Te, be - ne -

78 **Tutti p** **f**

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

3 *p dolce*

mus Te. prop - ter mag - nam glo - ri - am

92 *f*

Tu - - am. Do - mi - ne De - us, Rex coe -

98

les - tis, De - us Pa - ter om - ni - po - tens.

104 *4 Solo p dolce* *Tutti f*

Je - su Chri - - - - ste. Do - mi - ne

113

De - us, Ag - nus De - i, Fi - li - us Pat - - - -

119 *5 p dolce*

ris. Qui, qui tol - lis pec - ca - ta

129

mun - di: mi - se - re - re no - - - bis.

135 *4 Tutti p dolce* *f*

sus - ci - pe de - pre - ca - ti - o - nem nost - ram. Qui

144 *Solo p dolce*

se - des ad dex - te - ram Pat - ris: mi - se - re - re, mi - se -

150

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

157 *Tutti f*

Quo - ni - am Tu so - lus Sanc - tus, quo - ni - am Tu

162 *3 p dolce*

so - lus Do - mi - nus, Tu so - lus, so - lus Al -

169

tis - si - mus, Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in

174

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

179

De - i Pat - ris. ho - mi - ni - bus

186

bo - nae vo - lun - ta - tis. A - men, a - - - - - men.

194

Cre - do in u - num De - um. Pat - rem,

208

Pat - - rem om - ni - po - ten - tem, fac - to - rem coe - li et

214

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

220

um. De - um de De - o, lu - men de lu - mi - ne,

242

De - um ve - rum de De - o ve - ro, ge - ni - tum non

248

fac - tum con - sub - stan - ti - a - lem Pat - ri, per quem

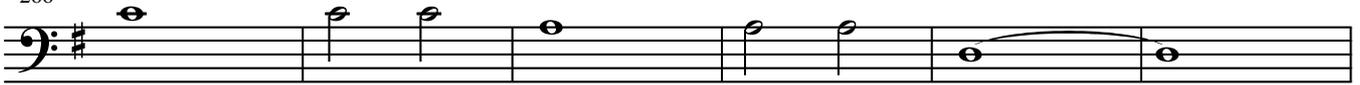
254

om - ni - a fac - ta sunt. Qui prop - ter nos

260

ho - mi - nes et prop - ter nost - ram sa - lu - - - - - tem des -

266



cen - dit, des - cen - dit de coe - - -

272

7

Andante 12 **Tutti *f***

lis. Cru - ci - fi - xus e - ti - am pro

294



no - bis, pro no - bis sub Pon - ti - o Pi - la - to,

299

*pp**Tempo I*

5

f

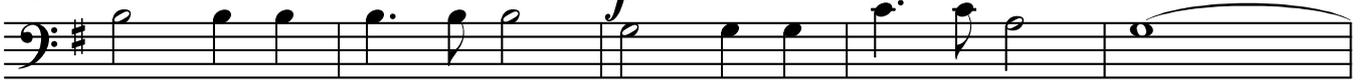
et se - pul - tus est. Et as -

308



cen - dit in coe - lum, se - det, se - - det,

314



se - det ad dex - te - ram, se - det ad dex - te - ram Pat - - -

319



ris. Et i - te - rum ven - tu - rus est cum

324



glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, cu - jus reg - ni non

330

p dolce

e - rit fi - - nis. Et in Spi - ri - tum Sanc - tum

336



Do - mi - num et vi - vi - fi - can - tem, qui ex Pat - re

341



Fi - li - o - que pro - ce - dit. si - mul ad - o -

350

Tutti *f*

ra - - - tur et con - glo - ri - fi - ca - tur, qui lo -

356



cu - tus est per pro - phe - tas. Et u - nam sanc - tam,

362



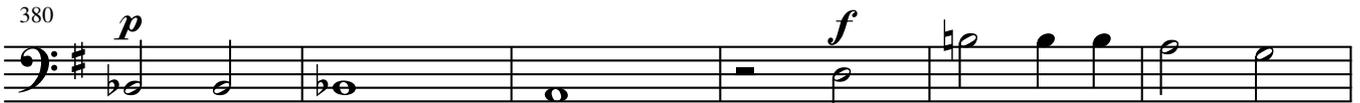
sanc - tam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si -

367



am. Et ex - pec - to re - sur - rec - ti - o - nem

380



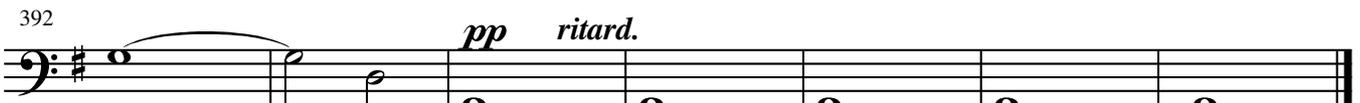
mor - tu - o - - - rum. Et vi - tam ven - tu - ri

386



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

392



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

399



Sanc - - - tus, Sanc -

406



tus Do - mi - nus De - us, De - us Sa - ba - oth. Ple - ni sunt coe - li et

410



ter - ra glo - ri - a Tu - a. Ho - san - na, ho - san - na in ex -

415



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

423



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

429



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

442

f

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

447

2 *Solo p dolce* *cresc.*

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

451

Tutti f *decresc.* *p*

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

458

4 *Tutti f*

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

466

p dolce

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

471

pp ritard.

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

478

Andante sostenuto *Tutti f* **Agnus Dei**

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

505

p dolce *Andante con moto* *Tutti f*

do - na pa - - - - -

514

4 *Tutti p* *f*

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

523

p *pp* *ritard.*

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

Flöte

Pastoralmesse

Kyrie

Karl Kempter

Andante con moto

Musical score for Flute in Kyrie, measures 1-48. The score is in G major and 6/8 time. It features various dynamics and articulations:

- Measures 1-4: *p* (piano), 4-measure rests.
- Measures 5-8: *p* (piano).
- Measures 9-12: *dolce* (dolce), 4-measure rests.
- Measures 13-16: *dolce* (dolce).
- Measures 17-20: *mfresc.* (mezzo-fresco), 4-measure rests.
- Measures 21-24: *f* (forte), 5-measure rests.
- Measures 25-28: *f* (forte).
- Measures 29-32: *p* (piano), *p dolce* (piano dolce), 3-measure rests.
- Measures 33-36: *p* (piano).
- Measures 37-40: *p dolce* (piano dolce).
- Measures 41-44: *f* (forte), 2-measure rests.
- Measures 45-48: *f* (forte), 6-measure rests, *ritard.* (ritardando).

Allegro

Gloria

Musical score for Flute in Gloria, measures 59-79. The score is in G major and common time. It features various dynamics and articulations:

- Measures 59-64: *f* (forte).
- Measures 65-72: *fp dolce* (fortissimo dolce).
- Measures 73-78: *f* (forte), *p dolce* (piano dolce).
- Measures 79-84: *f* (forte), *p dolce* (piano dolce), 3-measure rests.

88

95 *f*

101 *p dolce* 5

112 *f*

119 *f*

125 *dim.* *p* *p dolce* 7 *Sva*

137 *Sva*

142 *f*

147 8 *f*

161 *fp dolce*

169 *f*

176 *f* *P dolce*

Musical staff 176-185: Treble clef, key signature of two sharps (F# and C#). Measure 176 starts with a triplet of eighth notes. The staff contains various melodic lines with slurs and accents. Dynamics include *f* and *P dolce*.

186 *pp* *ritard.*

Musical staff 186-193: Treble clef, key signature of two sharps. Measure 186 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *pp* and *ritard.*

194 *Allegro moderato* **Credo** *P dolce*

Musical staff 194-201: Treble clef, key signature of two sharps. Measure 194 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *P dolce*.

202 *f*

Musical staff 202-210: Treble clef, key signature of two sharps. Measure 202 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *f*.

211

Musical staff 211-219: Treble clef, key signature of two sharps. Measure 211 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *f*.

220 *P dolce* *8^{va}*

Musical staff 220-225: Treble clef, key signature of two sharps. Measure 220 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *P dolce*. An octave sign *8^{va}* is present above the staff.

226 *8^{va}* 7

Musical staff 226-237: Treble clef, key signature of two sharps. Measure 226 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *P dolce*. An octave sign *8^{va}* is present below the staff. A fermata is marked over measure 237.

238 *f*

Musical staff 238-244: Treble clef, key signature of two sharps. Measure 238 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *f*.

245 *P dolce*

Musical staff 245-251: Treble clef, key signature of two sharps. Measure 245 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *P dolce*.

252

Musical staff 252-258: Treble clef, key signature of two sharps. Measure 252 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *P dolce*.

259

Musical staff 259-265: Treble clef, key signature of two sharps. Measure 259 starts with a triplet of eighth notes. The staff contains melodic lines with slurs. Dynamics include *P dolce*.

266 *8va*

Andante

280

f *p dolce*

290

p dolce *f*

294

f

300 *Tempo I*

p dolce

305

f

313

f

321

f

327

f

340

p dolce *f*

361

p dolce

369 *f*

376 *f*

385 *p dolce*

392 *ritard.* *pp*

Sanctus

399 *Andante* *p*

403 *p*

406 *f* *p*

412 *Allegro* *f* *p*

417 *f*

422 *p cresc.* *f*

Benedictus

429 *Andante quasi Allegretto* *p dolce* *f*

440 *p dolce* *f*

444 *p* 14

462 *p dolce* *f*

467 *p dolce*

472 *pp ritard.*

478 *Andante sostenuto* 17 **Agnus Dei** *p dolce* *f* *p dolce*

498 2 *f*

504 *Andante con moto* 2 4 *p* *f*

513 2 *p dolce*

520 3 *p dolce* *pp ritard.*

527

Horn in F 1

Pastoralmesse

Kyrie

Andante con moto

Karl Kempter

Musical score for the Kyrie section, measures 23-47. The key signature is two sharps (F# and C#), and the time signature is 6/8. The score consists of four staves. Measure 23 starts with a whole rest. Measure 24 has a quarter rest followed by a quarter note G4. Measure 25 has a quarter note A4. Measure 26 has a quarter note B4. Measure 27 has a quarter note C5. Measure 28 has a quarter note B4. Measure 29 has a quarter note A4. Measure 30 has a quarter note G4. Measure 31 has a quarter note F#4. Measure 32 has a quarter note E4. Measure 33 has a quarter note D4. Measure 34 has a quarter note C4. Measure 35 has a quarter note B3. Measure 36 has a quarter note A3. Measure 37 has a quarter note G3. Measure 38 has a quarter note F#3. Measure 39 has a quarter note E3. Measure 40 has a quarter note D3. Measure 41 has a quarter note C3. Measure 42 has a quarter note B2. Measure 43 has a quarter note A2. Measure 44 has a quarter note G2. Measure 45 has a quarter note F#2. Measure 46 has a quarter note E2. Measure 47 has a quarter note D2. Dynamics include *p dolce*, *f*, and *p*. There are also markings for *f* and *p* in measures 35 and 47 respectively. There are also markings for *f* and *p* in measures 35 and 47 respectively. There are also markings for *f* and *p* in measures 35 and 47 respectively.

Gloria

Musical score for the Gloria section, measures 59-91. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score consists of five staves. Measure 59 starts with a whole rest. Measure 60 has a whole note G4. Measure 61 has a whole note A4. Measure 62 has a whole note B4. Measure 63 has a whole note C5. Measure 64 has a whole note B4. Measure 65 has a whole note A4. Measure 66 has a whole note G4. Measure 67 has a whole note F#4. Measure 68 has a whole note E4. Measure 69 has a whole note D4. Measure 70 has a whole note C4. Measure 71 has a whole note B3. Measure 72 has a whole note A3. Measure 73 has a whole note G3. Measure 74 has a whole note F#3. Measure 75 has a whole note E3. Measure 76 has a whole note D3. Measure 77 has a whole note C3. Measure 78 has a whole note B2. Measure 79 has a whole note A2. Measure 80 has a whole note G2. Measure 81 has a whole note F#2. Measure 82 has a whole note E2. Measure 83 has a whole note D2. Measure 84 has a whole note C2. Measure 85 has a whole note B1. Measure 86 has a whole note A1. Measure 87 has a whole note G1. Measure 88 has a whole note F#1. Measure 89 has a whole note E1. Measure 90 has a whole note D1. Measure 91 has a whole note C1. Dynamics include *f*, *dolce*, *fp*, and *f*. There are also markings for *dolce* and *fp* in measures 64 and 79 respectively. There are also markings for *f* and *fp* in measures 74 and 79 respectively. There are also markings for *f* and *fp* in measures 79 and 91 respectively.

96

101

113

118

123

128

157

162

167

172

177

185

f

f

f

f

dim.

f

f

dolce

fp

f

fp

pp

ritard.

8

15

10

3

3

Credo

194 *Allegro moderato* *dolce*

fp *p*

200 3 *f*

207

212 20

236 *p cresc.* *f*

241

246 10 *f*

260

265

270 7 *Andante* *f*

281 11 *f*

297 *Tempo I* *dolce* *p*

303

310

315

321

326

331

343

357

363

375

381

387

3

2

7

10

7

f

f

p dolce

f

p

f

pp

6 *ritard.*

- 4 -

399 *Andante* Sanctus

399 *Andante* Sanctus
Musical staff 399: Bass clef, key signature of two sharps (F# and C#), 6/8 time signature. The staff contains two measures of music. The first measure starts with a piano (*p*) dynamic and features a half note G2, a quarter note A2, and a quarter note B2. The second measure starts with a piano (*p*) dynamic and features a half note C3, a quarter note D3, and a quarter note E3. A slur connects the notes across the bar line.

405 *Allegro*

405 *Allegro*
Musical staff 405: Bass clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a forte (*f*) dynamic and features a half note G2, a quarter note A2, and a quarter note B2. The second measure starts with a piano (*p*) dynamic and features a half note C3, a quarter note D3, and a quarter note E3. A slur connects the notes across the bar line.

415

415
Musical staff 415: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a forte (*f*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a forte (*f*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

424

424
Musical staff 424: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a piano (*p*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a forte (*f*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

p cresc.

f

Benedictus

Andante quasi Allegretto

429

429
Musical staff 429: Treble clef, key signature of two sharps, 6/8 time signature. The staff contains two measures of music. The first measure starts with a piano (*p*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a forte (*f*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

440

440
Musical staff 440: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a forte (*f*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a forte (*f*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

446

446
Musical staff 446: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a forte (*f*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a forte (*f*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

466

466
Musical staff 466: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a piano (*p*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a piano (*p*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

472

472
Musical staff 472: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a piano (*pp*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a piano (*pp*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

ritard.

pp

Andante sostenuto

Agnus Dei

478

478
Musical staff 478: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains two measures of music. The first measure starts with a forte (*f*) dynamic and features a half note G2, a quarter note A2, and a quarter note B2. The second measure starts with a forte (*f*) dynamic and features a half note C3, a quarter note D3, and a quarter note E3. A slur connects the notes across the bar line.

505

505
Musical staff 505: Treble clef, key signature of one flat, 4/4 time signature. The staff contains two measures of music. The first measure starts with a piano (*p*) dynamic and features a half note G2, a quarter note A2, and a quarter note B2. The second measure starts with a forte (*f*) dynamic and features a half note C3, a quarter note D3, and a quarter note E3. A slur connects the notes across the bar line.

p dolce

Andante con moto

520

520
Musical staff 520: Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure starts with a forte (*f*) dynamic and features a half note G3, a quarter note A3, and a quarter note B3. The second measure starts with a piano (*pp*) dynamic and features a half note C4, a quarter note D4, and a quarter note E4. A slur connects the notes across the bar line.

7

ritard.

pp

Horn in F 2

Pastoralmesse

Kyrie

Andante con moto

Karl Kempter

Musical notation for the Kyrie section, measures 30-47. The key signature is two sharps (F# and C#), and the time signature is 6/8. Measure 30 starts with a forte (*f*) dynamic. Measure 36 has a fermata over a whole note. Measure 47 ends with a fermata over a whole note.

Musical notation for the Gloria section, measures 59-95. The key signature is two sharps (F# and C#), and the time signature is common time (C). Measure 59 starts with a forte (*f*) dynamic. Measure 64 has a fermata over a whole note. Measure 68 has a fermata over a whole note. Measure 73 has a fermata over a whole note. Measure 78 has a fermata over a whole note. Measure 85 has a fermata over a whole note. Measure 90 has a fermata over a whole note. Measure 95 has a fermata over a whole note. Dynamics include *fp dolce* and *f*.

100

109 *p dolce* *f*

114

119 *f*

124 *dim.* *f* 17

145 8 *f*

157

162 *fp dolce*

168 *f*

173 *f*

178 *fp*

184 3 *pp* *ritard.*

Credo

194 *Allegro moderato*

194 *fp* *p*

Musical staff 194-198: Treble clef, key signature of two sharps (F# and C#), common time. The staff contains five measures of music. The first measure starts with a fortissimo piano (*fp*) dynamic. The second measure has a piano (*p*) dynamic. The notes are grouped with slurs and phrasing slurs. A triplet of eighth notes is indicated by a '3' above the staff at the end of the fifth measure.

199

Musical staff 199-205: Treble clef, key signature of two sharps. The staff contains seven measures of music. The notes are grouped with slurs and phrasing slurs. A triplet of eighth notes is indicated by a '3' above the staff at the end of the seventh measure.

206 *f*

Musical staff 206-210: Treble clef, key signature of two sharps. The staff contains five measures of music. The first measure starts with a fortissimo (*f*) dynamic. The notes are grouped with slurs and phrasing slurs.

211

Musical staff 211-215: Treble clef, key signature of two sharps. The staff contains five measures of music. The notes are grouped with slurs and phrasing slurs.

216 21 *f*

Musical staff 216-220: Treble clef, key signature of two sharps. The staff contains five measures of music. The first measure has a fermata and a '21' above it. The second measure starts with a fortissimo (*f*) dynamic. The notes are grouped with slurs and phrasing slurs.

241

Musical staff 241-245: Treble clef, key signature of two sharps. The staff contains five measures of music. The notes are grouped with slurs and phrasing slurs.

246 9 *p* *f*

Musical staff 246-258: Treble clef, key signature of two sharps. The staff contains eleven measures of music. The first measure has a fermata and a '9' above it. The second measure starts with a piano (*p*) dynamic, and the fifth measure starts with a fortissimo (*f*) dynamic. The notes are grouped with slurs and phrasing slurs.

259

Musical staff 259-263: Treble clef, key signature of two sharps. The staff contains five measures of music. The notes are grouped with slurs and phrasing slurs.

264

Musical staff 264-268: Treble clef, key signature of two sharps. The staff contains five measures of music. The notes are grouped with slurs and phrasing slurs.

269 7

Musical staff 269-273: Treble clef, key signature of two sharps. The staff contains five measures of music. The last measure has a fermata and a '7' above it. The notes are grouped with slurs and phrasing slurs.

280 *Andante* *f* 11 *f*

Musical staff 280-293: Treble clef, key signature of one flat (Bb), common time. The tempo is *Andante*. The staff contains eleven measures of music. The first measure starts with a fortissimo (*f*) dynamic, and the fifth measure starts with a fortissimo (*f*) dynamic. The notes are grouped with slurs and phrasing slurs.

294 2

Musical staff 294-298: Treble clef, key signature of one flat. The staff contains five measures of music. The last measure has a fermata and a '2' above it. The notes are grouped with slurs and phrasing slurs.

Tempo I

300 *p dolce*

306 3

313 2

319 *f*

324

329 7

340 *p dolce*

345 13 *f*

363

368 7 *f*

380 3 *f*

388 6 *pp ritard.*

Bb-Klarinette 1 Pastoralmesse

Kyrie

Karl Kempter

Andante con moto

10 *p dolce*

20 *dolce*

25 *p cresc.* *f*

33 *p* *dolce*

38 *f*

47 *f* 8

Detailed description: This block contains the musical notation for the Kyrie section, measures 10 through 57. It consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. Measure 10 has a ten-measure rest followed by a melodic line starting with a half note G4. Measure 20 has a four-measure rest followed by a melodic line starting with a half note G4. Measure 25 has a four-measure rest followed by a melodic line starting with a half note G4. Measure 33 has a six-measure rest followed by a melodic line starting with a half note G4. Measure 38 has a five-measure rest followed by a melodic line starting with a half note G4. Measure 47 has an eight-measure rest followed by a melodic line starting with a half note G4. The dynamics range from piano (*p*) to forte (*f*), with a crescendo in measure 25. The articulation includes slurs and accents.

Allegro

Gloria

59 *f*

64 *fp dolce*

70 *f*

76 *f* 5

Detailed description: This block contains the musical notation for the Gloria section, measures 59 through 80. It consists of four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Measure 59 starts with a half note G4. Measure 64 has a five-measure rest followed by a melodic line starting with a half note G4. Measure 70 has a five-measure rest followed by a melodic line starting with a half note G4. Measure 76 has a five-measure rest followed by a melodic line starting with a half note G4. The dynamics range from forte (*f*) to fortissimo (*fp*). The articulation includes slurs and accents.

86 *p dolce*

92 *f*

98

104 *p dolce* *f*

114 *f*

120 *dim.*

126 *p dolce*

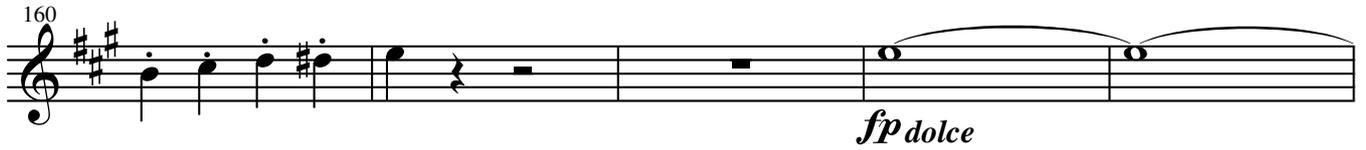
131

136 *p dolce*

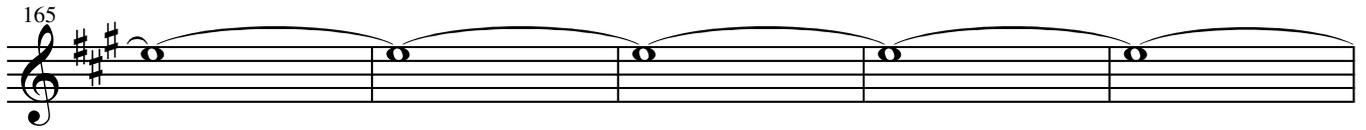
143 *f* 8

155 *f*

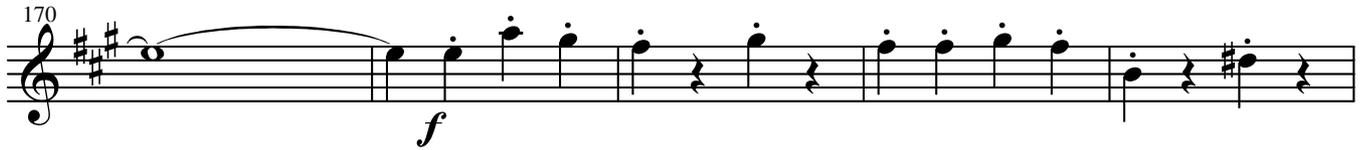
160 *fp dolce*

Musical staff 160-164: Treble clef, key signature of three sharps (F#, C#, G#). Measures 160-164 contain a melodic line with a fermata over the final two measures. The dynamic marking *fp dolce* is placed below the staff.

165

Musical staff 165-169: Treble clef, key signature of three sharps. Measures 165-169 contain a melodic line with a fermata over the final two measures.

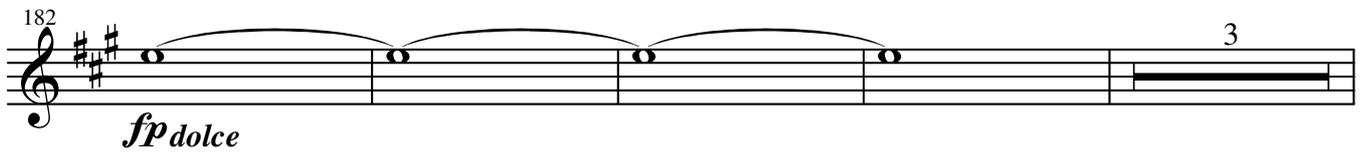
170 *f*

Musical staff 170-174: Treble clef, key signature of three sharps. Measures 170-174 contain a melodic line with a fermata over the final two measures. The dynamic marking *f* is placed below the staff.

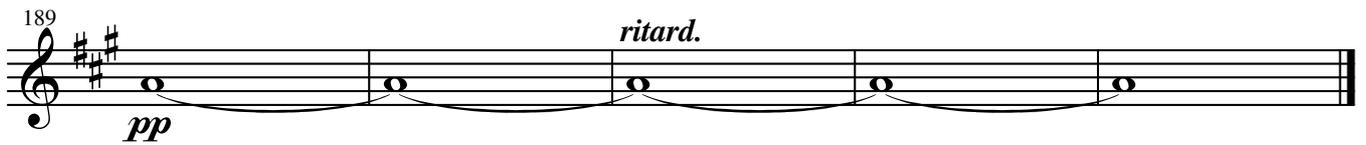
175 *f*

Musical staff 175-181: Treble clef, key signature of three sharps. Measures 175-181 contain a melodic line with a fermata over the final two measures. A triplet of eighth notes is marked with a '3' above it. The dynamic marking *f* is placed below the staff.

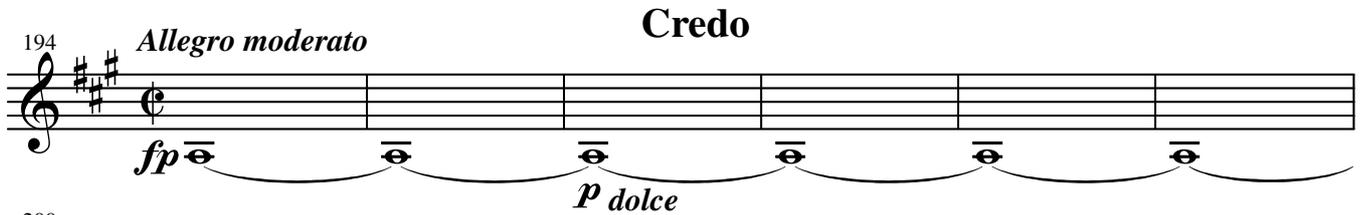
182 *fp dolce*

Musical staff 182-188: Treble clef, key signature of three sharps. Measures 182-188 contain a melodic line with a fermata over the final two measures. A triplet of eighth notes is marked with a '3' above it. The dynamic marking *fp dolce* is placed below the staff.

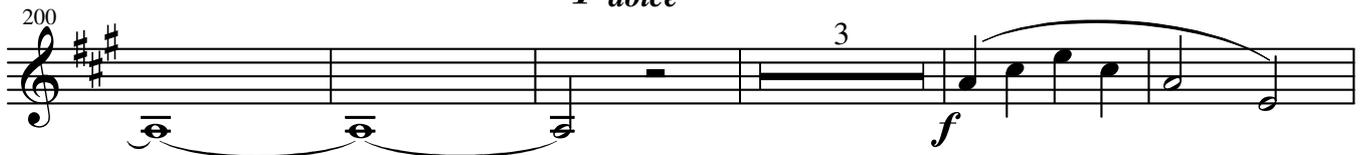
189 *pp* *ritard.*

Musical staff 189-193: Treble clef, key signature of three sharps. Measures 189-193 contain a melodic line with a fermata over the final two measures. The dynamic marking *pp* and the instruction *ritard.* are placed below the staff.

194 *Allegro moderato* **Credo** *fp* *p dolce*

Musical staff 194-199: Treble clef, key signature of three sharps, common time signature. Measures 194-199 contain a melodic line with a fermata over the final two measures. The dynamic markings *fp* and *p dolce* are placed below the staff.

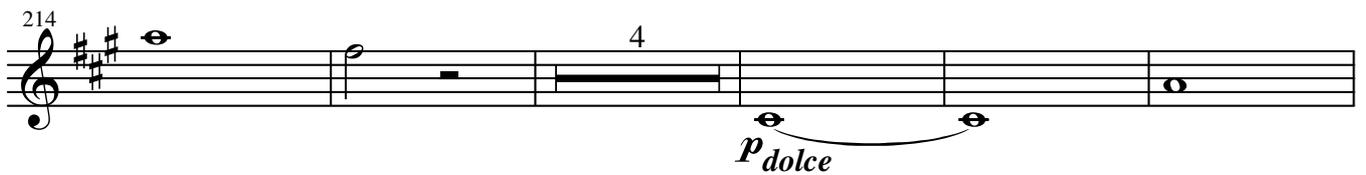
200 *f*

Musical staff 200-207: Treble clef, key signature of three sharps. Measures 200-207 contain a melodic line with a fermata over the final two measures. A triplet of eighth notes is marked with a '3' above it. The dynamic marking *f* is placed below the staff.

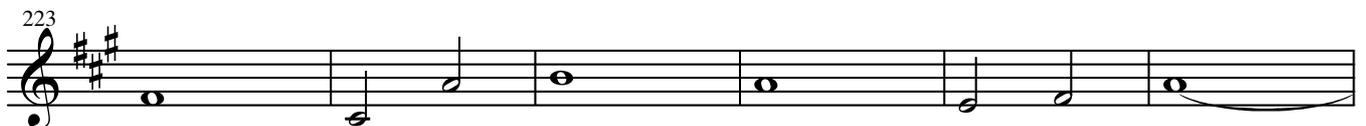
208

Musical staff 208-213: Treble clef, key signature of three sharps. Measures 208-213 contain a melodic line with a fermata over the final two measures.

214 *p dolce*

Musical staff 214-222: Treble clef, key signature of three sharps. Measures 214-222 contain a melodic line with a fermata over the final two measures. A quartet of eighth notes is marked with a '4' above it. The dynamic marking *p dolce* is placed below the staff.

223

Musical staff 223-228: Treble clef, key signature of three sharps. Measures 223-228 contain a melodic line with a fermata over the final two measures.

229

234

240

246 12 *f*

263

269 *f* *Andante* 7

281 3 4 *p dolce* *p dolce*

292 *f* *p dolce*

298 *pp* *p dolce* *Tempo I*

303 3

310 *f*

315 *f* 2

322

328 *p*

334 *p dolce* 3

342 *f* 13

360

366 *p dolce*

372 *f*

378 *p* *f*

385 *ritard.* 6

pp **Sanctus** *Andante* 399 *p*

403 *p*

407 *p* *f*

411 *p* *f* *Allegro*

416 *p* *f*

422 *p cresc.* *f*

429 *Andante quasi Allegretto* *Benedictus* *p dolce*

436 *f*

441

446 12 *p dolce*

462 *f*

467 *p dolce*

472 *ritard.*
pp

478 Solo *Andante sostenuto* **Agnus Dei**
dolce *f*

482 *dolce*
3 *p* *f*

488 *p* *f* 3

495 *dolce* *f* 3 *p*

499 *f* *f*

505 *p dolce* *Andante con moto* *dolce* *p*

509 *f*

513 2 *dolce* *p*

518 *f* *dolce* *p*

523 2 *ritard.* *pp*

Bb-Klarinette 2 Pastoralmesse

Kyrie

Karl Kempter

Andante con moto

22 *p dolce* 4 *cresc.*

31 *f* *p*

36 7 *f*

47 8

Detailed description: This block contains the first system of the Kyrie section. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante con moto'. The first staff begins at measure 22 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'p dolce' is present. The second staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'p' is shown. The third staff starts at measure 36 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The fourth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'p' is shown. The fifth staff ends at measure 47 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The sixth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'p' is shown. The seventh staff ends at measure 47 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The eighth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'p' is shown.

Gloria

Allegro

59 *f*

64 *fp dolce*

70 *f*

76 5 *f*

86 *p dolce*

92 *f*

97

Detailed description: This block contains the first system of the Gloria section. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro'. The first staff begins at measure 59 with a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The second staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'fp dolce' is shown. The third staff starts at measure 70 with a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The fourth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'fp dolce' is shown. The fifth staff starts at measure 76 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The sixth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'fp dolce' is shown. The seventh staff starts at measure 86 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'p dolce' is present. The eighth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'fp dolce' is shown. The ninth staff starts at measure 92 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The tenth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'fp dolce' is shown. The eleventh staff starts at measure 97 with a fermata, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of 'f' is present. The twelfth staff continues with a half note C5, a quarter note B4, and a quarter note A4. A dynamic marking of 'fp dolce' is shown.

102 *p dolce* 5

111 *f*

116 *f*

121 *dim.*

127 *p dolce* 7

138 *f* 4

146 *f* 8

159 *fp dolce*

164

171 *f*

176 *f* 3 *fp dolce*

183 *pp* 3 *ritard.*

Credo

194 *Allegro moderato* *fp* *p dolce*

200 3 *f*

208

214 4 *p dolce*

223

229 7 *f*

241 12

258 *f*

263

268 7

280 *Andante* *f* *p dolce* *p dolce* *f*

294 *p dolce* *pp*

Detailed description: This page of a musical score for 'Credo' contains ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is 'Allegro moderato' from measure 194 to 279, and 'Andante' from measure 280 to 294. The score features various dynamics including fortissimo piano (fp), piano dolce (p dolce), fortissimo (f), and pianissimo (pp). It includes several rests of 3, 4, 7, and 12 measures. The music consists of half notes, quarter notes, and eighth notes, often with slurs and ties. The final measure (294) ends with a double bar line.

300 *Tempo I*

p dolce

305 *f* 3

313 2 *f*

320

326

333 7 *p dolce*

345 13 *f*

362

368 *p dolce*

374 *f*

380 *p* *f*

387 6 *ritard.* *pp*

Sanctus

Andante

399 *p*

403

407 *p* *f*

411 *p* *f* *Allegro*

416 *p* *f*

423 *p* *cresc.* *f*

Andante quasi Allegretto

Benedictus

429 *p dolce*

436 *f*

441 *f*

446 12 *p dolce*

462 *f*

467 *p dolce*

472 *ritard.*

478 *Andante sostenuto*
23 *pp* **Agnus Dei**

504 *Andante con moto*
2 8 *p dolce*

517 *f* 6

527 *ritard.*
pp

Kontrabass

Pastoralmesse

Kyrie

Andante con moto

Karl Kempter

2 *dolce*
p

7

12

17 *pizz.*

22 *arco*

29 *cresc.* *f*

34 *p*

39 *f*

44

51 3 *dolce* *ritard.*
p *pp*

59 *Allegro*

Gloria

59 *f*

64 *dolce*
fp

70 *f*

76 *pizz.*
p *arco*
fp

81 *fp* *dolce*
fp

87

93 *f*

99 *dolce*
fp

105

111 *f*

117 *f*

123

129

135

Credo

194 *Allegro moderato*

dolce

Musical staff 194-200. Bass clef, key signature of one sharp (F#), common time. Measures 194-200. Dynamics: *f* > (194), *p* (195), *f* (200). A triplet of eighth notes is indicated above measure 200.

200

Musical staff 200-208. Bass clef, key signature of one sharp (F#), common time. Measures 200-208. Dynamics: *f* (200). A triplet of eighth notes is indicated above measure 200.

208

Musical staff 208-214. Bass clef, key signature of one sharp (F#), common time. Measures 208-214.

214

Musical staff 214-230. Bass clef, key signature of one sharp (F#), common time. Measures 214-230. A triplet of eighth notes is indicated above measure 214. A 12-measure rest is indicated above measure 230.

230 *dolce*

Musical staff 230-236. Bass clef, key signature of one sharp (F#), common time. Measures 230-236. Dynamics: *p* (230).

236

Musical staff 236-242. Bass clef, key signature of one sharp (F#), common time. Measures 236-242. Dynamics: *f* (236).

242

Musical staff 242-259. Bass clef, key signature of one sharp (F#), common time. Measures 242-259. A 12-measure rest is indicated above measure 242. Dynamics: *f* (259).

259

Musical staff 259-265. Bass clef, key signature of one sharp (F#), common time. Measures 259-265.

265

Musical staff 265-271. Bass clef, key signature of one sharp (F#), common time. Measures 265-271.

271

dolce

Musical staff 271-277. Bass clef, key signature of one sharp (F#), common time. Measures 271-277. Dynamics: *fp* (271).

277

Andante

Musical staff 277-283. Bass clef, key signature changes to two flats (Bb, Eb), common time. Measures 277-283. Dynamics: *f* (277), *f* (283). A triplet of eighth notes is indicated above measure 277. A 11-measure rest is indicated above measure 277.

295

Musical staff 295: Bass clef, key signature of one sharp (F#), common time. The staff contains a melodic line starting with a dotted quarter note, followed by eighth and sixteenth notes, and ending with a half note. A *pp* dynamic marking is present at the end of the staff.

300 *Tempo I*

Musical staff 300: Bass clef, key signature of one sharp (F#), common time. It begins with a 9-measure rest, followed by a half note and a whole note, both marked with a *f* dynamic.

314

Musical staff 314: Bass clef, key signature of one sharp (F#), common time. It features a 2-measure rest followed by a half note and a whole note, both marked with a *f* dynamic.

322

Musical staff 322: Bass clef, key signature of one sharp (F#), common time. The staff contains a continuous melodic line of eighth and sixteenth notes.

327

Musical staff 327: Bass clef, key signature of one sharp (F#), common time. The staff contains a melodic line with various note values and rests.

332

Musical staff 332: Bass clef, key signature of one sharp (F#), common time. It begins with a 9-measure rest, followed by a half note marked *dolce* and *p*, and a whole note marked *pizz.*

346

Musical staff 346: Bass clef, key signature of one sharp (F#), common time. It features a 2-measure rest, followed by a half note marked *p* and *arco*, and a whole note marked *f*.

354

Musical staff 354: Bass clef, key signature of one sharp (F#), common time. It begins with a 5-measure rest, followed by a half note and a whole note, both marked with a *f* dynamic.

365

Musical staff 365: Bass clef, key signature of one sharp (F#), common time. It features a 7-measure rest, followed by a half note and a whole note, both marked with a *f* dynamic.

377

Musical staff 377: Bass clef, key signature of one sharp (F#), common time. The staff contains a melodic line with accents (>) and a *p* dynamic marking.

383

Musical staff 383: Bass clef, key signature of one sharp (F#), common time. The staff contains a melodic line with accents (>) and a *f* dynamic marking.

387

pizz.
p

393

arco ritard.
pp

399

Andante
pizz.

Sanctus

pizz.

p

405

arco
f

411

Allegro

f *p*

417

f

423

p cresc. *f*

429

Andante quasi Allegretto
pizz.

Benedictus

arco

pizz.

p *dolce*

435

arco

f

441

pizz.

arco

p *f*

447

pizz.

arco

p *< f*

454

4 *dolce*
p

462

pizz. *arco*
p *f*

467

dolce
p

472

ritard.
pp **Agnus Dei**

478

Andante sostenuto *dolce*
f *p*

484

arco
pizz. *f* *p* *f*

490

7
p *f* *f*

502

Andante con moto
 2 4
pizz.

512

2
f *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

520

5 *ritard.*
f *arco* *pp*

Pastoralmesse

Kyrie

Andante con moto

Karl Kempter

Orgel

p

Org.

Org.

Org.

cresc. *f*

Org.

p

Org.

f

49 *ritard.*

Org. *p* *pp*

59 *Allegro* **Gloria**

Org. *f*

67

Org. *p* *f*

76

Org. *p* *fp* *fp* *f* *p*

86

Org.

95

Org. *f*

103

Org. *p*

111

Org.

f

118

Org.

p

127

Org.

137

Org.

cresc.

145

Org.

f

p

155

Org.

f

p

164

Org.

f

174

Org.

183

Org.

194 *Allegro moderato* **Credo**

Org.

p

203

Org.

f

213

Org.

p

223

Org.

233

Org.

f

243

Org.

p

253

Org.

cresc.

f

262

Org.

272

Org.

p

f

Andante

281

Org.

p

288

Org.

f

295

Org.

p

pp

p

Tempo I

302

Org.

f

310

Org.

f

319

Org.

328

Org.

p

337

Org.

347

Org.

f

357

Org.

f

367

Org. *p* *f*

377

Org. *p* *f*

388

Org. *p* *pp* *ritard.*

399 *Andante* **Sanctus**

Org. *p*

404

Org. *f*

410 *Allegro*

Org. *p* *f* *p*

419

Org. *f* *p* *f*

Benedictus

429 *Andante quasi Allegretto*

Org. *p*

Org. *f* *p* *f*

Org. *p*

Org. *f* *decresc.*

Org. *p*

Org. *f* *p*

Org. *pp* *ritard.*

478 *Andante sostenuto*

Org. *p* *f* *p*

486

Org. *f* *p* *f* *p*

495

Org. *f* *p* *f* *f*

503 *Andante con moto*

Org. *p* *p*

508

Org. *f* *p*

515

Org. *f*

522

Org. *p* *pp* *ritard.*

Pauken

Pastoralmesse

Kyrie

Karl Kemper

Andante con moto

58

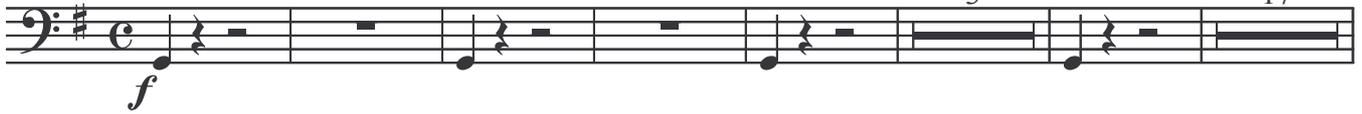


59 *Allegro*

Gloria

3

17



85

16

tr

8



113

2

23



143

tr

8



156

3

17



181

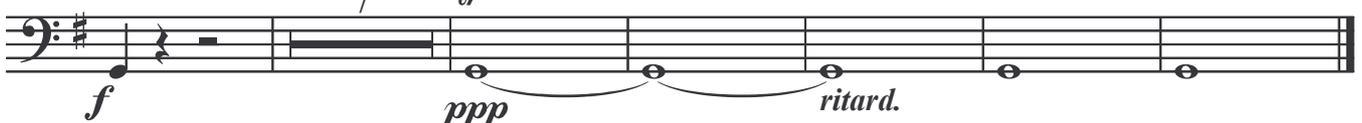
7

tr

f

ppp

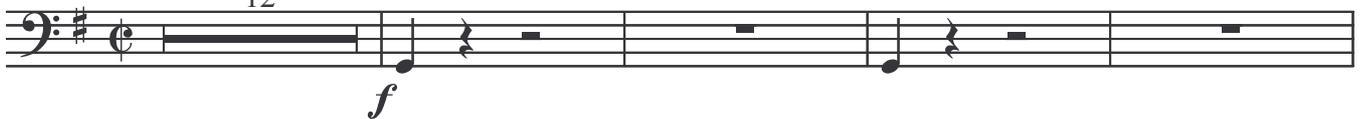
ritard.



194 *Allegro moderato*

Credo

12



210

3

tr

19



237

tr

f



244

21

tr

tr



424

2

f

429

Andante quasi Allegretto

Benedictus

49

478

Andante sostenuto

Agnus Dei

23

f

3

507

Andante con moto

23

Sopran

Pastoralmesse

Andante con moto

Kyrie

Karl Kempter

14 *dolce p*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

19 *Solo dolce* 4 *Tutti mf cresc.* 5
Chri - ste, Chri - ste e - le - i - son, Chri - ste,

31 *f* *p* 3
Chri - - - ste e - le - - - i - son.

39 *dolce*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

44 *f*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

49 *ritard.* 6 *Tutti pp*
Ky - ri - e e - le - i - son, e - le - i - son.

59 *Allegro* 2 *f* **Gloria**
Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -

66 *p dolce*
cel - sis De - o. Et in ter - ra, in ter - ra pax.

72 4 *f* *Solo p dolce* *Tutti p*
Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o -

81 *f* *p dolce*
ra - mus Te, glo - ri - fi - ca - - - mus Te. Gra - ti - as

87 5 *f*
a - gi - mus Ti - bis. Do - mi - ne De - us, Rex coe -

98

Solo p dolce

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

105

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

Tutti f

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

118 **Solo p dolce**

ris. Qui tol - lis pec - ca - ta

137 **Tutti p dolce**

mun - di: sus - ci - pe de - pre - ca - ti - o - nem nost - ram.

143 **Solo p dolce**

Qui se - des ad dex - te - ram Pat - ris: mi - se -

148

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

155 **Tutti f**

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

161 **p dolce**

quo - ni - am Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus,

166 **f**

Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in

174

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

179 **p dolce**

De - i Pat - ris. Et in ter - ra, in ter - ra pax

186 *pp* *ritard.*
vo-lun - ta - tis. A - men, a - - - - - men.

194 *Allegro moderato* *f* **Credo** 8 4
Cre - do in u - num De - um. fac -

212 to - rem coe - li et ter - - - - - rae, vi - si - bi - li - um om - ni - um

218 *Solo p dolce*
et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

224 Chri - stum Fi - li - um De - i u - ni - ge - ni - tum.

231 7 *Tutti f*
De - um de De - o, lu - men de lu - mi - ne, De - um

243 *p dolce*
ve - rum de De - o ve - ro, ge - ni - tum non fac - tum con - sub -

250 *cresc.*
stan - ti - a - lem Pat - ri, per quem om - ni - a fac - ta sunt.

257 *f*
Qui prop - ter nos ho - mi - nes et prop - ter

263 nost - ram sa - lu - tem des - cen - dit, des - cen - dit de

270 *Andante Solo p dolce* 7
coe - - - - - lis. Et in - car - na - tus est de

283 spi - ri - tu Sanc - tu, ex Ma - ri - a vir - gi - ne et ho - mo, et

288 *dolce* **Tutti *f***
ho - mo, ho - mo fac - tus est. Cru - ci - fi - xus

293 *p*
e - ti - am pro no - bis, pro no - bis sub Pon - ti - o Pi - la - to, pas -

298 *Tempo I 6* ***f***
sus, pa - sus. Et as - cen - dit in

309 *f*
coe - lum, se - det ad dex - te - ram Pat - - - -

320
ris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

326
vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

333 *p dolce*
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi -

338 **16**
can - tem, qui ex Pat - re Fi - li - o - que pro - ce - dit.

360 ***f***
Et u - nam sanc - tam, sanc - tam ca - tho - li - cam et a - po -

365 *p dolce*
sto - li - cam ec - cle - si - am. Con - fi - te - or u - num bap -

370 ***f***
tis - ma in re - mis - si - o - nem pec - ca - to - - - rum. Et ex -

376 **3** ***f***
pec - to re - sur - rec - ti - o - nem. Et vi - tam ven -

385 *Solo dolce* *p* *Tutti dolce* *p*
tu - ri sae - cu - li. A - - men, a - - - men, a -

391 *pp ritard.*
men, a - - - men, a - - - - - men.

399 *Andante* 2 *p* **Sanctus**
Sanc - - - - tus, Sanc - tus, Sanc -

406 *f*
tus. Do - mi - nus De - us, De - us Sa - ba - oth. Ple - ni sunt coe - li et

410 *p* *Allegro* *f*
ter - ra glo - ri - a Tu - a. Ho - san - na, ho - san - na in ex -

415 4 *f*
cel - sis, ho - san - na, ho - san - na in ex -

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

429 *Andante quasi Allegretto* 10 *Tutti* *f* **Benedictus**
Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

442 *Solo* *p dolce* *f* *Tutti*
ni, be - ne - dic - tus, be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

446 *Solo* *p dolce*
ni, be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit,

451 *cresc.* *Tutti* *f* *decresc.*
be - ne - dic - tus, qui ve - nit, be - ne - diic - tus, qui ve - nit, qui ve - nit in

456 *p* 3 *Solo* *p dolce*
no - mi - ne Do - mi - ni, be - ne - dic - tus,

Tenor

Pastoralmesse

Andante con moto

Kyrie

Karl Kemper

8 *p* Ky - ri - e e - le - i - son, 4 *p dolce* Ky - ri - e e - le - i - son,

17 8 Ky - ri - e e - le - i - son. 10 *Tutti p cresc.* *f* Chri - ste, Chri - - - ste e -

33 8 *p* le - - - i - son. 3 *dolce* Ky - ri - e e - le - i - son, Ky - ri - e e -

42 8 le - i - son, *f* Ky - ri - e e - le - i - son, Ky - ri - e e -

48 8 *ritard.* *pp* le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

Gloria

59 *Allegro 2* *f* 8 Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -

66 8 *p dolce* cel - sis De - o. 2 ho - mi - ni - bus bo - nae vo - lun -

74 8 *f* ta - - - tis Lau - da - mus Te, *Solo p dolce* be - ne - di - ci - mus

79 8 *Tutti p* *f* Te, ad - o - ra - mus Te, glo - ri - fi - ca - - - mus Te.

86 8 3 *p dolce* prop - ter mag - nam glo - ri - am Tu - am.

95 8 *f* Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter

101 *4 Solo p dolce*
om - ni - po - tens. Je - su Chri - - - -

111 *Tutti f*
ste. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us

117 *14 Solo p dolce*
Pat - - - - ris. Qui tol - lis pec - ca - ta

137 *Tutti p dolce*
mun - di: sus - ci - pe de - pre - ca - ti - o - nem nost - ram.

143 *f Solo p dolce*
Qui se - des ad dex - te - ram Pat - ris: mi - se - re - re,

149
mi - se - re - re, mi - se - re - re no - - - - bis.

156 *Tutti f*
Quo - ni - am Tu so - lus Sanc - tus, quo - ni - am Tu

162 *3 p dolce*
so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus,

170 *f*
Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a Pat -

175
ris, in glo - ri - a De - i, in glo - ri - a De - i

180 *2 p dolce*
Pat - - - ris. ho - mi - ni - bus bo - nae

187 *pp ritard.*
vo - lun - ta - - tis. A - men, a - - - - men.

Credo

194 *Allegro moderato* **f**
8
Cre - do in u - num De - um. Pat - rem

210
8
om - ni-poo - ten - tem, fac - to - rem coe - li et ter - - rae, vi - si -

216
8
bi - li - um om - ni - um et in - vi - si - bi - li - um. De - um de

239
8
De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro,

246 *p dolce* **cresc.**
8
ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pat - ri, per quem

254
8
om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi -

261
8
nes et prop - ter nost - ram sa - lu - tem des - cen - dit, des -

268
8
cen - dit de coe - - - lis. Et in - car -

282
8
na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a vir - gi - ne et ho - mo, et

288 *dolce* **Tutti f**
8
ho - mo, ho - mo fac - tus est. Cru - ci - fi - xus e - ti - am pro

294 **pp**
8
no - bis, pro no - bis sub Pon - ti - o Pi - la - to, et se - pul - tus

300 *Tempo I* **f**
8
est. Et as - cen - dit in coe - lum,

312 *f*
 8 se - det, se - det ad dex - te - ram, se - det ad dex - te - ram Pat -

319
 8 ris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

326
 8 vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis.

333 *p dolce*
 8 Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem, qui ex

340 *Solo dolce*
 8 Pat - re Fi - li - o - que pro - ce - dit, qui cum Pat - re et Fi - li -

347 *Tutti f*
 8 o et con - glo - ri - fi - ca - tur, qui lo -

356 *f*
 8 cu - tus est per pro - phe - tas. Et u - nam sanc - tam, sanc - tam ca -

363 7
 8 tho - li - cam et a - po - sto - li - cam ec - cle - si - am.

375 *f* 3 *f*
 8 Et ex - pec - to re - sur - rec - ti - o - nem. Et

384 *Solo p dolce*
 8 vi - tam ven - tu - ri sae - cu - li. A - men, a -

390 *Tutti dolce* *pp* *ritard.*
 8 men, a - men, a - men, a - - - - - men.

399 *Andante* 2 *p* *Sanctus*
 8 Sanc - - - - tus, Sanc - tus

407 *f*
 8 Do - mi - nus De - us, De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra

411 *p* *Allegro* *f*
 8 glo - ri - a Tu - a. Ho - san - na, ho - san - na in ex - cel - sis,

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

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

429 *Andante quasi Allegretto* *Tutti* *f* **Benedictus**
 10 8 Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi - ni,

443 *f*
 8 be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi - ni,

447 *Solo* *p dolce* *cresc.*
 8 be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui

452 *Tutti* *f* *decresc.*
 8 ve - nit, be - ne - dic - tus, qui ve - nit, qui ve - nit in no - mi - ne

457 *p* *Solo* *p dolce* *Tutti*
 8 Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus, qui ve - nit in

465 *p dolce*
 8 no - mi - ne Do - mi - ni. Ho - san - - - na in ex - cel - - -

470 *pp* *ritard.*
 8 sis, ho - san - - - na in ex - cel - - - sis.

478 *Andante sostenuto* *Solo* *p dolce* **Agnus Dei**
 3 8 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: mi -

Bb-Trompete 1 Pastoralmesse

Karl Kempter

Andante con moto

Kyrie

58

Allegro

Gloria

59

f

66

18 16 8

f *f*

112

f

117

23

f

145

8

f

158

18 12

f

Allegro moderato

Credo

194

12 2

f

214

20

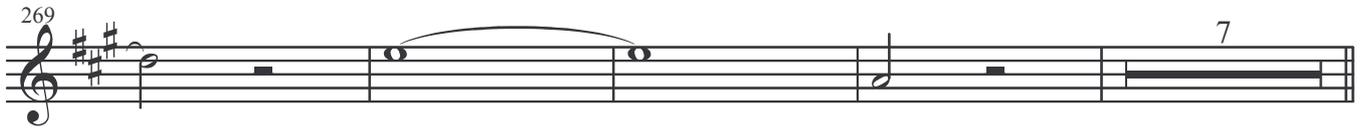
f

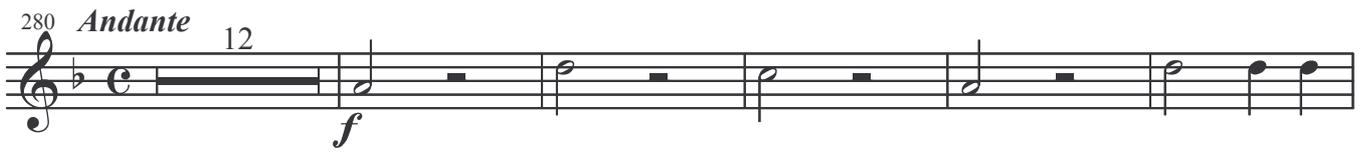
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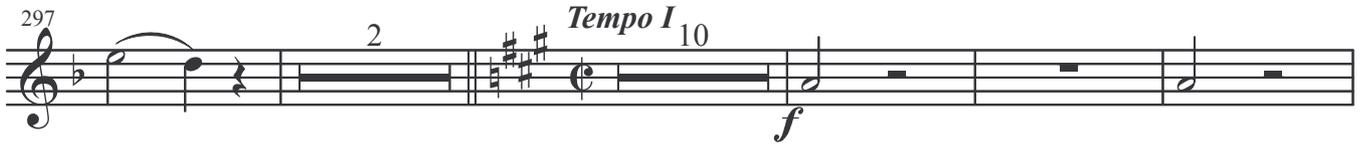
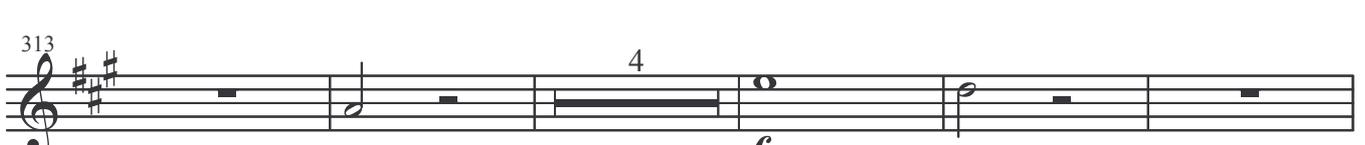
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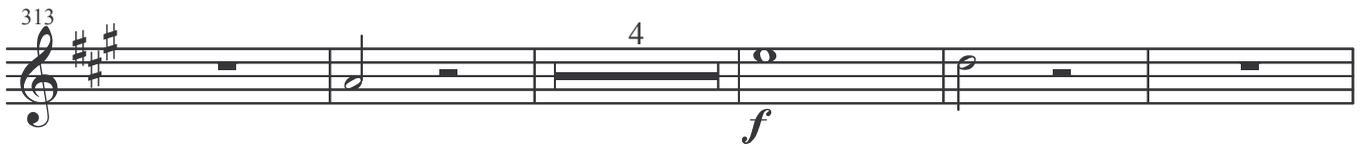
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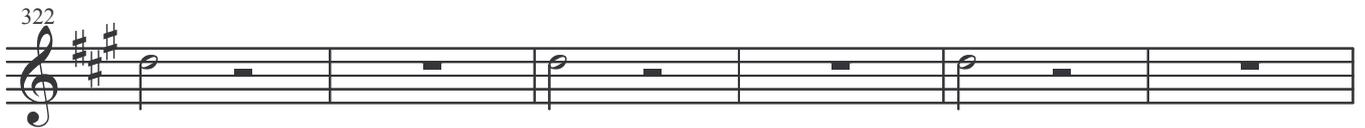
f

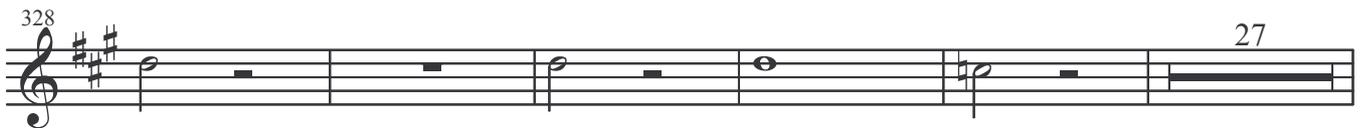
269 

280 *Andante* 12  *f*

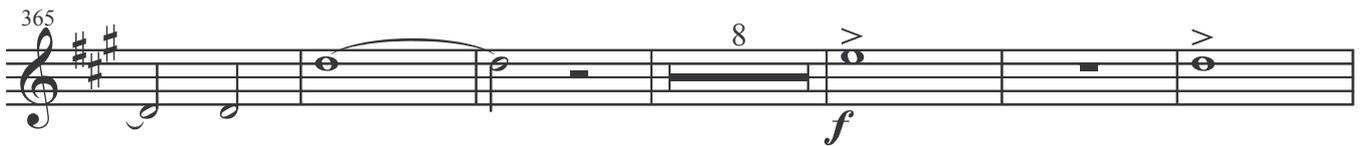
297  *Tempo I* 10  *f*

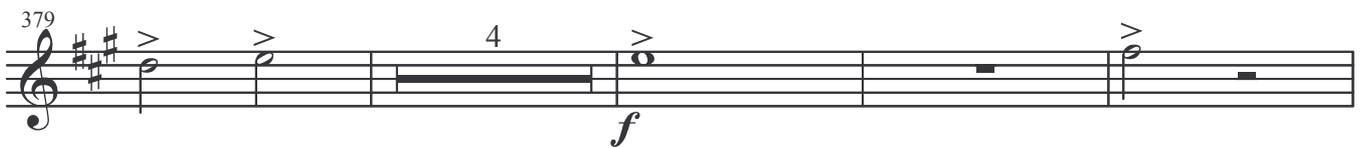
313  *f*

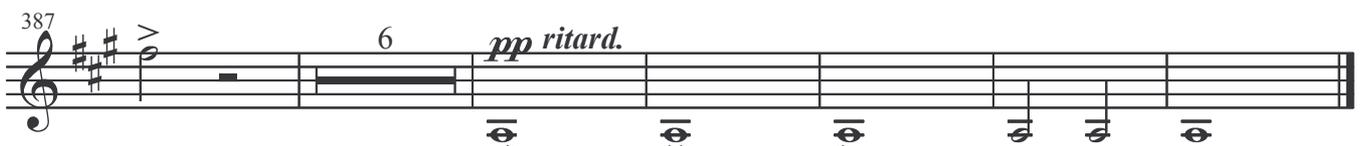
322 

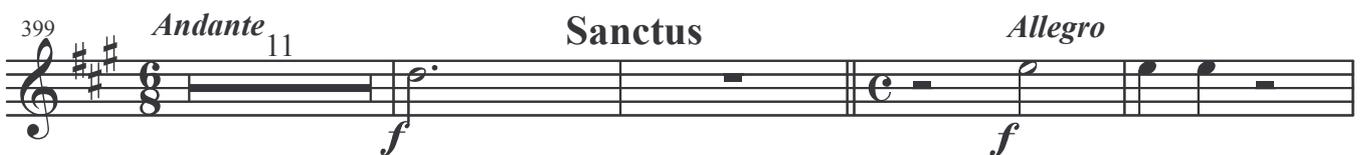
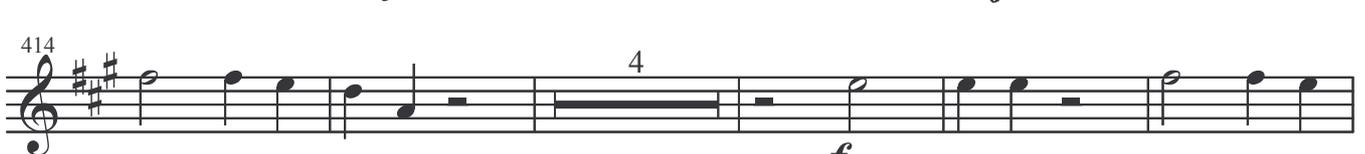
328  27

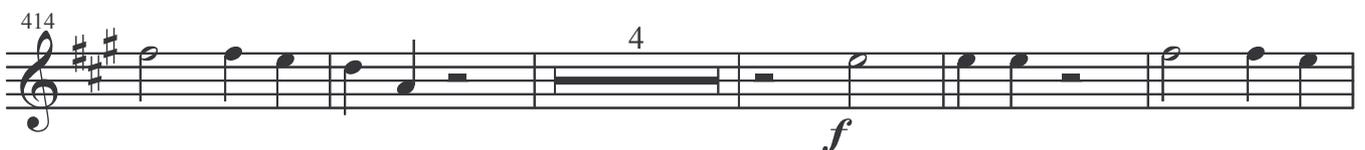
360  *f*

365  8 *f*

379  4 *f*

387  6 *pp ritard.*

399 *Andante* 11  *f* **Sanctus** *Allegro*  *f*

414  4 *f*

Bb-Trompete 2

Pastoralmesse

Kyrie

Karl Kempter

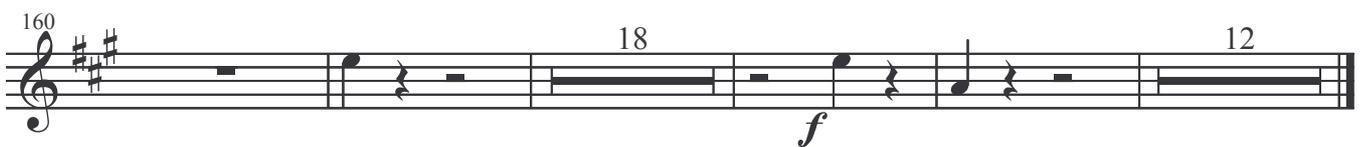
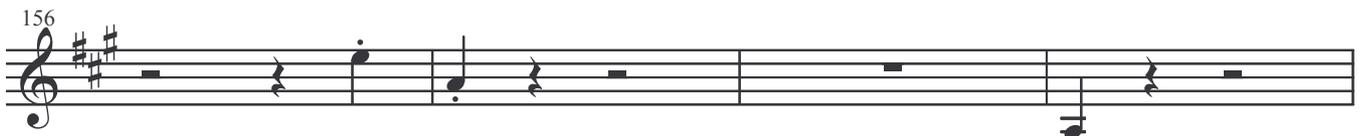
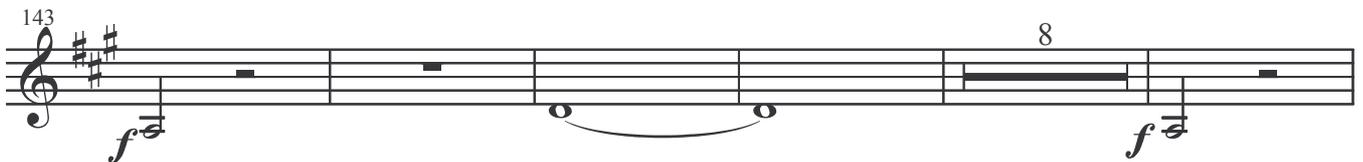
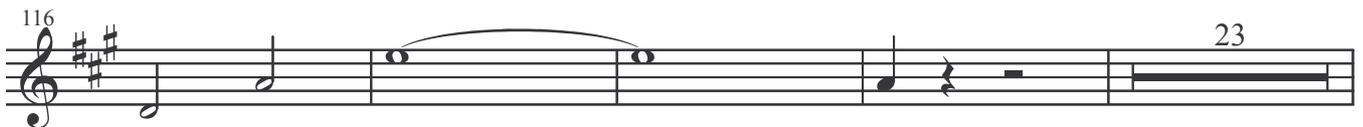
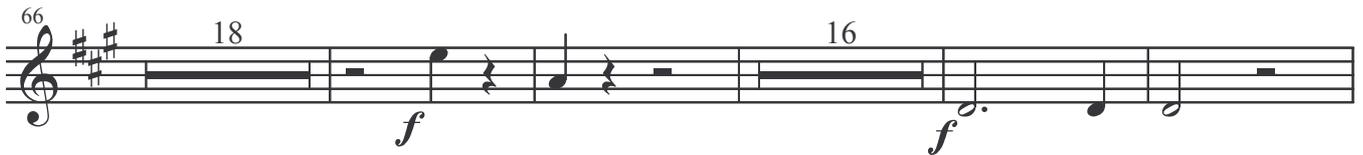
Andante con moto

58



Allegro

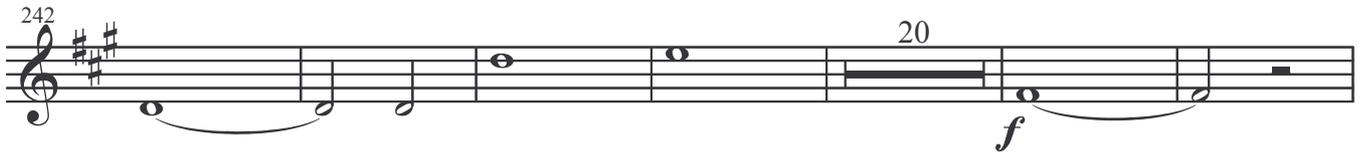
Gloria

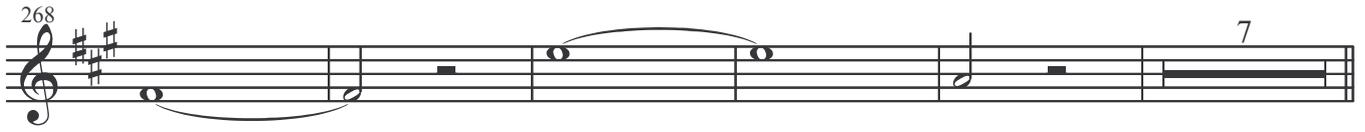


Allegro moderato

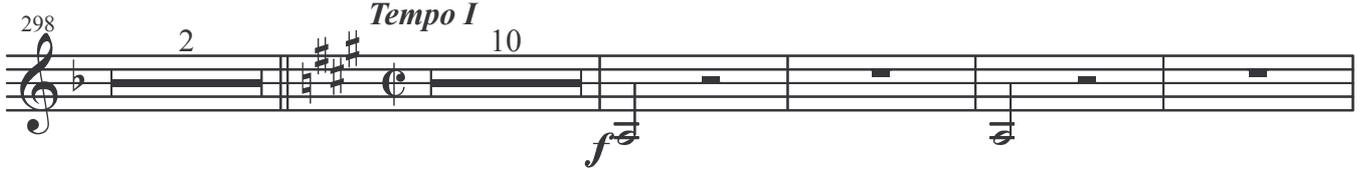
Credo

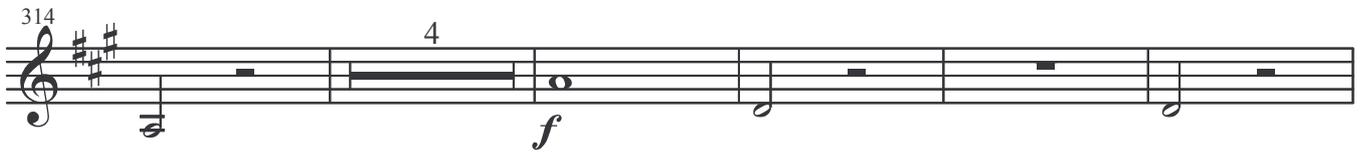


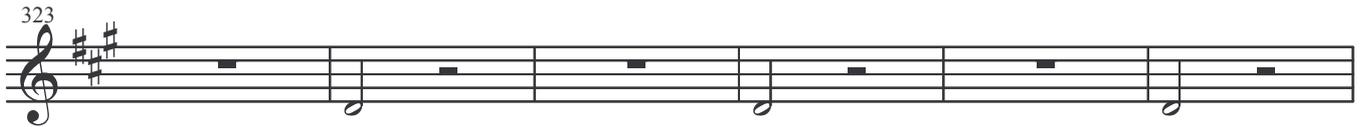
242 20


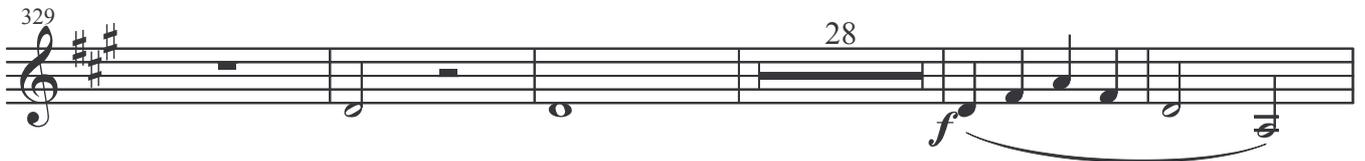
268 7


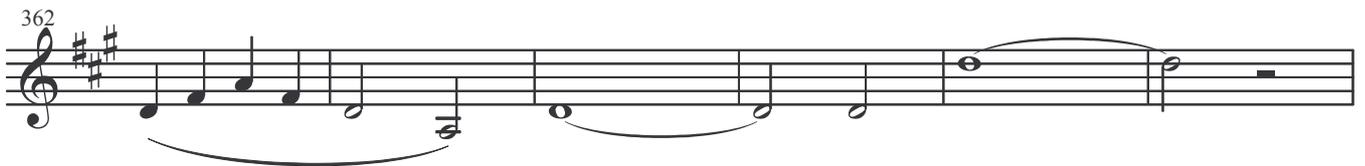
280 *Andante* 12


298 2 *Tempo I* 10


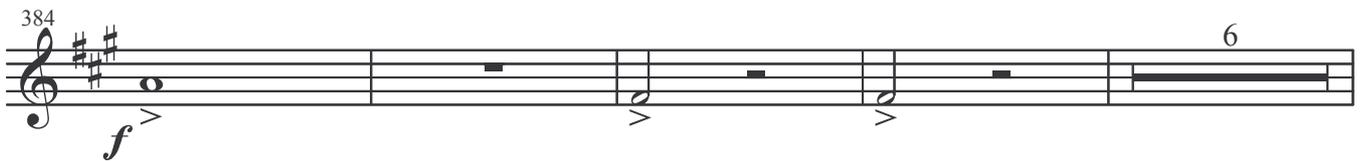
314 4


323


329 28


362


368 8 4


384 6


394 *pp ritard.*


399 *Andante* 11 **Sanctus** *Allegro*


Viola

Pastoralmesse

Kyrie

Andante con moto

Karl Kempter

2 *dolce*
p

7

13

19

25 *cresc.*

31 *f* *p*

36

42 *f*

48 *dolce*
p

54 *ritard.*
pp

59 *Allegro* **Gloria**
f

64

Musical staff 64-69. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and quarter notes, followed by a series of half notes with fermatas. A dynamic marking of *fp* is placed below the first half note.

70

Musical staff 70-75. The staff continues with eighth and quarter notes, followed by a series of half notes with fermatas. A dynamic marking of *f* is placed below the final half note.

76

Musical staff 76-81. The staff begins with a dynamic marking of *p*. It includes a *pizz.* (pizzicato) marking above the first few notes, followed by an *arco* (arco) marking above a series of half notes with fermatas. A dynamic marking of *fp* is placed below the first half note of the *arco* section, and another *fp* is placed below the final half note.

82

Musical staff 82-87. The staff begins with a dynamic marking of *f*. It consists of eighth and quarter notes, followed by a series of half notes with fermatas. A dynamic marking of *fp* is placed below the first half note of the final section.

88

Musical staff 88-93. The staff continues with eighth and quarter notes, followed by a series of half notes with fermatas.

94

Musical staff 94-99. The staff begins with a dynamic marking of *f*. It consists of eighth and quarter notes, followed by a series of half notes with fermatas.

100

Musical staff 100-105. The staff begins with a dynamic marking of *p*. It includes a *dolce* (dolce) marking above a series of half notes with fermatas.

106

Musical staff 106-111. The staff consists of half notes with fermatas.

112

Musical staff 112-116. The staff begins with a dynamic marking of *f*. It consists of eighth and quarter notes, followed by a series of half notes with fermatas.

117

Musical staff 117-122. The staff begins with a dynamic marking of *f*. It consists of eighth and quarter notes, followed by a series of half notes with fermatas.

123

Musical staff 123-128. The staff begins with a dynamic marking of *dim.* (diminuendo) and a dynamic marking of *p*. It includes a *dolce* (dolce) marking above a series of half notes with fermatas.

129

Musical staff 129-134. The staff consists of half notes with fermatas.

207



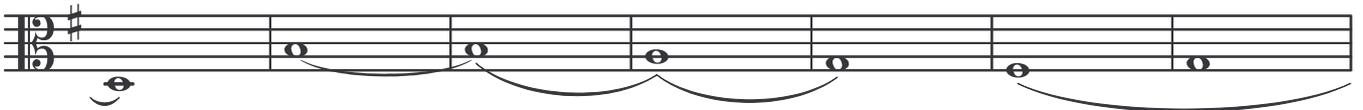
214



222



229



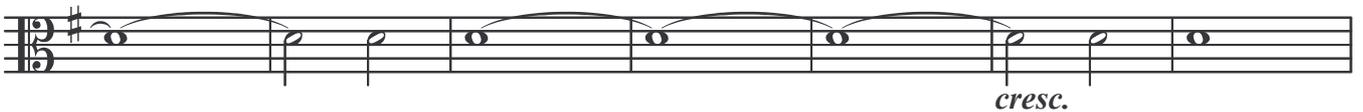
236



242



248



255



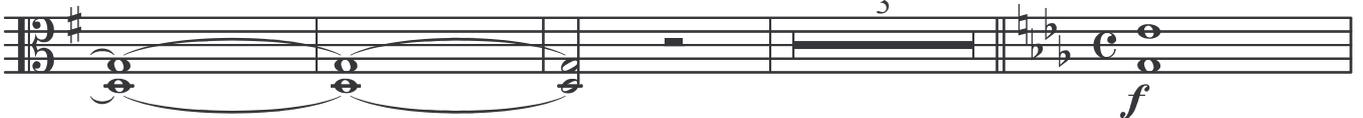
262



268



274



281



291

296

300 *Tempo I*

305

313

320

326

331

338

345

356

362

447 *dolce*
p *f*

454 *dolce*
decresc. *p*

460 *f*

467 *dolce*
p

472 *ritard.*
pp

478 *Andante sostenuto* *Agnus Dei* *dolce*
f *p*

485 *pizz.* *arco* *dolce*
f *p* *f* *p*

492 *p* *f* *p*

498 *f*

505 *dolce* *Andante con moto* *pizz.* *arco* *pizz.* *arco* *pizz.*
p *p*

512 *arco* *pizz.* *arco* *pizz.*
f *p*

518 *arco* *pizz.* *arco* *5* *ritard.*
f *pp*

Violine 1

Pastoralmesse

Kyrie

Karl Kempter

Andante con moto

Violin 1 part for the Kyrie section, measures 1 to 51. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is *Andante con moto*. The dynamics range from *p* (piano) to *f* (forte). The mood is *dolce* (sweet). The score includes various musical notations such as slurs, ties, and accents. The piece concludes with a *ritard.* (ritardando) and a *pp* (pianissimo) dynamic.

Gloria

Violin 1 part for the Gloria section, measures 59 to 64. The score is written in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The tempo is *Allegro*. The dynamics range from *f* (forte) to *fp* (fortissimo). The mood is *dolce* (sweet). The score includes various musical notations such as slurs and ties.

70 

76 

82 

88 

94 

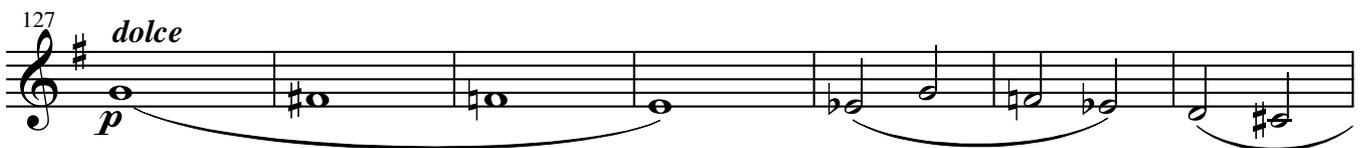
99 

104 

110 

116 

121 

127 

134 

141 *cresc.*

146 *f* *p* *dolce*

151 *f* 3

159 *fp* *dolce*

165

171 *f*

177 *p* *dolce*

183

188 *pp* *ritard.*

194 *Allegro moderato* *dolce* **Credo** *p*

201 *f* 3

210

Tempo I

299 *pp* *f* 9

313 *f* 2

321

328 *fp*

334

341

348 7 *f*

361

367 *dolce* *p* *f*

376 3 *f*

385 *pizz.* *p* *arco dolce*

392 *ritard.* *pp*

Sanctus

399 *Andante* 8 *pizz.* *p* *f* *arco*

412 *Allegro* *f* *p*

417 *f*

423 *cresc.* *f*

Benedictus

429 *Andante quasi Allegretto* 2 *dolce* *p*

435 *f*

440 *dolce* *p* *f*

444 *dolce* *p* *f*

449 *f*

454 *p*

459 *dolce* *decresc.* *f*

464 *p* *dolce*

469

474 *ritard.*

478 *Andante sostenuto* **Agnus Dei** *dolce*

484 *pizz.* *arco*

489 *dolce*

495

501

505 *dolce* *Andante con moto* *pizz.* *arco*

509 *pizz.* *arco* *pizz.* *arco* 2 *pizz.*

516 *arco* *pizz.* *arco* *pizz.* *arco* 3 *dolce*

525 *ritard.*

Violine 2

Pastoralmesse

Kyrie

Andante con moto

Karl Kempter

2 *dolce* *p*

7

13

19

25 *cresc.*

31 *f* *p* *dolce*

36

42 *f*

48 *dolce* *p*

54 *ritard.* *pp*

Detailed description: This block contains the musical notation for the Kyrie section, measures 1 through 54. The music is written for Violin 2 in G major (one sharp) and 6/8 time. It begins with a dynamic of *p* and a *dolce* marking. The score includes various articulations such as slurs and phrasing slurs. A *cresc.* (crescendo) marking is present at measure 25. The section concludes with a *ritard.* (ritardando) and a *pp* (pianissimo) dynamic at measure 54. The key signature remains G major throughout.

59 *Allegro* *f*

Detailed description: This block contains the beginning of the Gloria section, measures 59 through 64. The tempo changes to *Allegro* and the dynamic is *f* (forte). The time signature changes to common time (C). The key signature remains G major. The notation shows a series of chords and melodic lines.

64 *dolce*
fp

69

75 *pizz.* *arco*
f *p* *fp*

81 *fp* *f* *dolce* *p*

87

94 *f*

101 *dolce* *p*

108 *f*

114

119 *f*

124 *dim.* *dolce* *p*

131 *dolce*

139 *cresc.*

145 *dolce*
f *p*

150 *f* 3

158 *dolce*
fp

164

170 *f*

176 *dolce*
p

182

188 *ritard.*

194 *Allegro moderato* *dolce*
f *p*

200 3 *f*

209

216 *2 dolce*
p

225

232 *f*

239

245 *dolce*
p

252 *cresc.* *f*

258

264

270 *dolce*
fp

277 *3 Andante* *f* *3 dolce* *p* *4 dolce* *p*

291 *f*

295 *p* *pp*

Sanctus

399 *Andante* 2 *pizz.* *p* 3 *pizz.*

407 *Allegro* *f* *arco*

412 *f* *p*

417 *f*

423 *cresc.* *p* *f*

429 *Andante quasi Allegretto* *dolce* *p* *s.* *s.* **Benedictus**

434 *f*

439 *f* *dolce* *p* *f*

444 *dolce* *p*

448 *f*

453 *f* *decresc.* *p*

458 *dolce*

463 *dolce*
f *p*

468

473 *ritard.*
pp

478 *Andante sostenuto* **Agnus Dei** *dolce*
f *p*

483 *pizz.* *arco*
f *p*

488 *dolce*
f *p*

494 *f* *p* *f*

500 *f*

504 *dolce* *Andante con moto* *pizz.* *arco*
p *p*

509 *pizz.* *arco* *pizz.* *arco* 2 *pizz.*
f *p*

516 *arco* *pizz.* *arco* *pizz.*

520 *arco* 5 *ritard.*
f *pp*

Violoncello

Pastoralmesse

Kyrie

Andante con moto

Karl Kempter

2 *dolce*
p

8

14 *pizz.*

20 *arco*

26 *cresc.*

31 *f* *p*

37

43 *f*

49 *dolce*
p

54 *ritard.*
pp

Gloria

59 *Allegro*

59 *f*

Musical staff 59-63: Bass clef, key signature of one sharp (F#), common time. Measures 59-63 show a melodic line starting with a forte (*f*) dynamic.

64

64 *dolce*
fp

Musical staff 64-69: Bass clef, key signature of one sharp (F#), common time. Measures 64-69 feature a melodic line with a *dolce* marking and a forte-piano (*fp*) dynamic.

70

70 *f*

Musical staff 70-76: Bass clef, key signature of one sharp (F#), common time. Measures 70-76 show a melodic line with a forte (*f*) dynamic.

77

77 *pizz.* *p* *arco* *fp* *fp*

Musical staff 77-82: Bass clef, key signature of one sharp (F#), common time. Measures 77-82 show a melodic line with *pizzicato* (*pizz.*) and *piano* (*p*) markings, followed by *arco* and *forte-piano* (*fp*) markings.

83

83 *dolce* *fp*

Musical staff 83-89: Bass clef, key signature of one sharp (F#), common time. Measures 83-89 feature a melodic line with a *dolce* marking and a forte-piano (*fp*) dynamic.

90

90 *f*

Musical staff 90-96: Bass clef, key signature of one sharp (F#), common time. Measures 90-96 show a melodic line with a forte (*f*) dynamic.

97

97

Musical staff 97-102: Bass clef, key signature of one sharp (F#), common time. Measures 97-102 show a melodic line with a forte (*f*) dynamic.

103

103 *dolce* *fp*

Musical staff 103-108: Bass clef, key signature of one sharp (F#), common time. Measures 103-108 feature a melodic line with a *dolce* marking and a forte-piano (*fp*) dynamic.

109

109 *f*

Musical staff 109-114: Bass clef, key signature of one sharp (F#), common time. Measures 109-114 show a melodic line with a forte (*f*) dynamic.

115

115 *f*

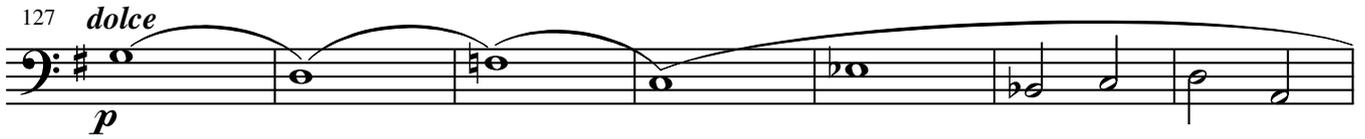
Musical staff 115-120: Bass clef, key signature of one sharp (F#), common time. Measures 115-120 show a melodic line with a forte (*f*) dynamic.

121

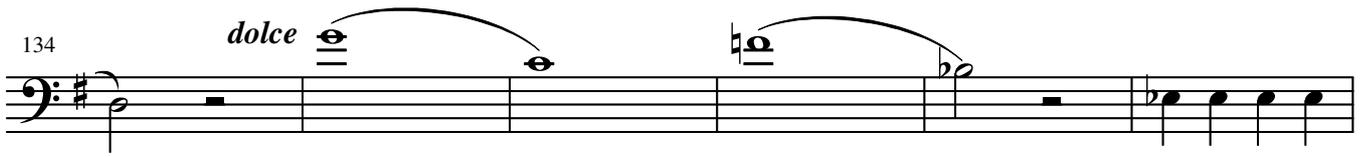
121 *dim.*

Musical staff 121-126: Bass clef, key signature of one sharp (F#), common time. Measures 121-126 show a melodic line with a *diminuendo* (*dim.*) marking.

127 *dolce*
p



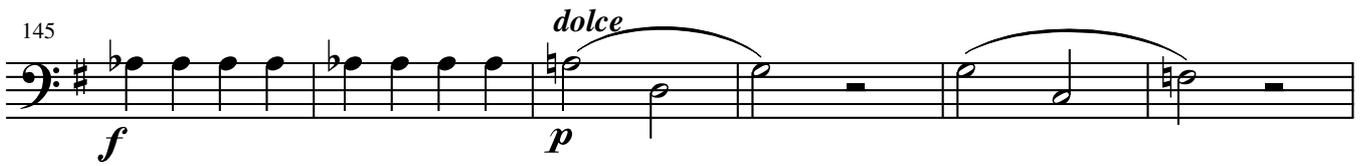
134 *dolce*



140
cresc.



145 *dolce*
f *p*



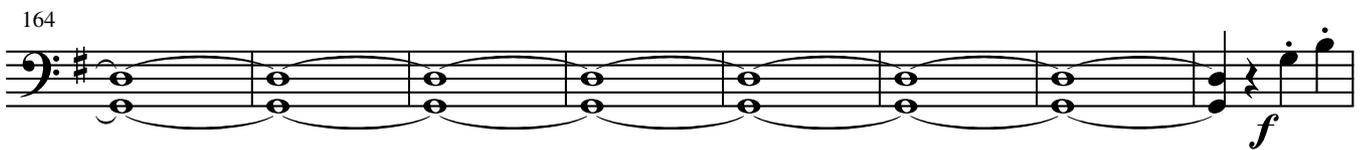
151 3
f



159
fp



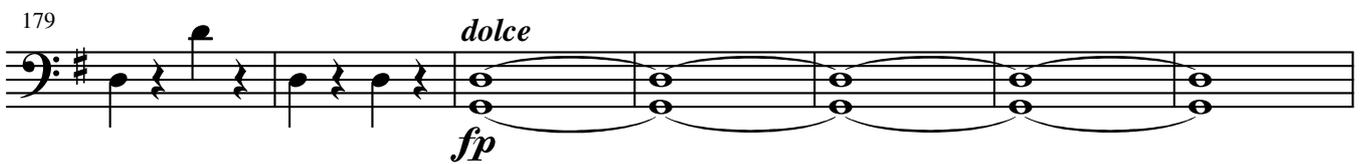
164
f



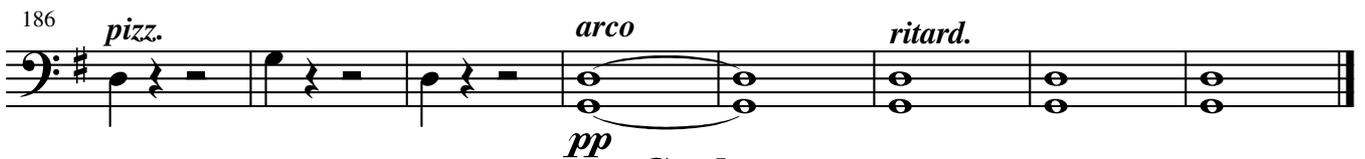
172



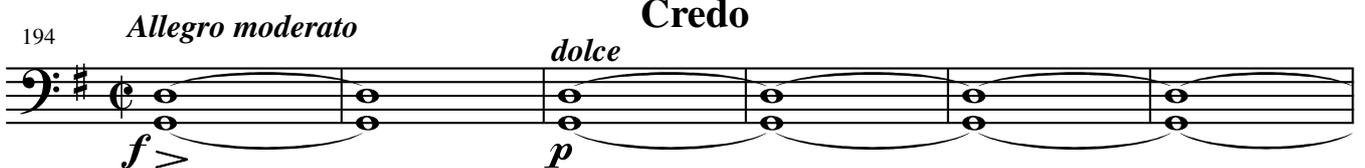
179 *dolce*
fp



186 *pizz.* *arco* *ritard.*
pp



194 *Allegro moderato* *Credo*
f *dolce* *p*



200

3 *f*

208

215

2 *dolce*
p

222

228

235

f

242

dolce
p

249

256

f

262

268

dolce
fp

274

Andante

284

dolce

295

300

Tempo I dolce

310

316

323

329

dolce

334

341

pizz.

348

arco

355 *f*

366 *dolce p*

373 *f*

380 *p f*

386 *pizz. p*

393 *arco ritard. pp*

399 *Andante p pizz. arco*

404 *pizz. Allegro*

409 *arco f f*

416 *p f*

423 *p cresc. f*

*Andante quasi Allegretto
dolce*

Benedictus

429 *p*

434

439 *f* *dolce* *p* *f*

444 *dolce* *p*

449 *< f* *decresc.*

456 *p* *dolce* *p*

461 *f*

467 *dolce* *p*

472 *ritard.*

pp Agnus Dei

478 *Andante sostenuto* *f* *>* *p* *dolce*

485 *pizz.* *f* *arco* *p* *f*

490 *dolce*
p

496
f p f f

502 *Andante con moto*
pizz. arco
p

509
pizz. arco pizz. f arco p dolce

515
pizz. arco pizz. arco pizz.

520 *ritard.*
f arco pp