

*Dem Landsberger Jugendchor und seiner Leiterin Marianne Lösch gewidmet***MISSA SALTERIO „MARIA“**

für hohe Stimmen und Tenor-Hackbrett

Enjott Schneider

Kyrie

Con moto

Soprano 1

Soprano 2

Alt

Tenor-Hackbrett

pizz.
Fingernagel
+ L.V.
pizz. nat.

Wie ein Signal etwas nachdrücklicher mf

ad lib. / Triangel
vom Chor

mf

10

S 1

S 2

A

T.Hb.

lei-son. Ky - rie e - lei-son. Ky-ri - e, Ky-rie e-lei - son. Ky-rie e - lei-son, Ky -

lei-son. Ky - rie e - lei-son. Ky-ri - e, Ky-rie e-lei - son. Ky-rie e - lei-son, Ky -

lei-son. Ky - rie e - lei-son. Ky-ri - e, Ky-rie e-lei - son. Ky-rie e - lei-son, Ky -

dolce

L.V. mf

L.V.

* divisi bei Chorbesetzung.

Gloria

Animato ($\text{J} = \text{ca. } 115$)

S 1 Glo-ri - a, Glo - ri - a in _ ex - cel - sis De - o, De - - o, in _ ex - cel - sis

S 2 Glo-ri - a, Glo - ri - a in _ ex - cel - sis De - o, De - o, in _ ex - cel - sis

A Glo-ri - a, Glo - ri - a in, in, De - o, De - o, in _ ex - cel - sis

T.Hb. f L.V. mf

S 1 De - o,

S 2 De - o,

A De - o,

T.Hb. *con libertà,
un poco più calmo*

cedere

Sanctus

Andante

S 1

S 2

A

T.Hb.

6

S 1

S 2

A

T.Hb.

11

S 1

S 2

A

T.Hb.

San - - ctus,
San - - ctus,

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

A

Benedictus

Liberamente

Con moto ($\text{♩} = 80-90$)

S 1

S 2

A

T.Hb.

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

lento e accel. - - - *rall.*

tr

mf

tr

mf

8

$\text{♩} = 72$

S 1

S 2

A

T.Hb.

in no-mi-ne, in no-mi-ne, in no-mi-ne Do-mi-ni,

in no-mi-ne, in no-mi-ne, in no-mi-ne Do-mi-ni,

in no-mi-ne, in no-mi-ne, in no-mi-ne Do-mi-ni,

mf

mf

mf

mf

tr

tr

mp

This musical score page features four vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), and Tenor/Bass (T.Hb.). The music is divided into two main sections. The first section, labeled 'Liberamente', consists of three staves. The first staff (S1) has a treble clef and a 4/4 time signature, starting with a rest. The second staff (S2) also starts with a rest. The third staff (A) begins with a rest and then enters with a melodic line. The lyrics 'Be-ne - di-ctus, qui ve - nit' are repeated three times. The second section, labeled 'Con moto' with a tempo of $\text{♩} = 80-90$, continues with the same four voices. It includes dynamic markings like *mf* and *tr*. The lyrics 'in no-mi-ne, in no-mi-ne, in no-mi-ne Do-mi-ni,' are repeated three times. The score concludes with a dynamic *mp*.

Agnus Dei

Lento ($\text{♩} = 60-70$)

S 1 *mf semplice* A - gnus De - i, A - - gnus De-i qui tol - lis
 S 2 *mf semplice* A - - gnus De-i qui tol - lis
 A *mf semplice* A - - gnus De-i qui tol - lis
 T.Hb. *mp* *mf*

S 1 pec-ca-ta mun-di, qui tol-lis pec-ca-ta mun-di,
 S 2 pec-ca-ta mun-di, A-gnus De-i pec-ca-ta mun-di,
 A pec-ca-ta mun-di, qui tol-lis pec-ca-ta mun-di,
 T.Hb. *mf* *liberamente* *gliss. (diat.)*

S 1 mi - se - re - re no-bis. **A** A - - gnus De-i
 S 2 mi - se - re - re no-bis. A - - gnus De-i, A - - gnus De-i
 A mi - se - re - re no-bis. A - - gnus De-i, A - - gnus De-i
 T.Hb. *mp*