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für vier Singstimmen, zwey Violinen, zwey Horn ad libitum und Orgel

Missa I

Diabelli, Anton

Wien, [ca. 1816]

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MISSA, I.

N^o. 9. SOPRANO.

Andante con moto.

KYRIE.

f Kyrie=leison, e = leison, e = leison, e=leison, Kyrie e =leison, e = lei=
p son, Kyrie e = leison, e = lei=son, e = lei=son, e = lei=son, e = le = i = son, *p* Kyrie e =
f leison, e = leison, e = leison, *f* Christe e = leison, Christe e = lei=son, Christe e = leison, Christe e =
p lei=son, Christe e = lei=son, *f* Kyri:e *f* Kyri:e e = le = i = son, *f* Kyrie e = lei=son:
p leison, e = lei=son, e = lei=son, *pp* Kyrie e = le: i = son, e = le = i = son,
dolce Kyri:e e = lei:i=son, e = le: i = son, e = le = i = son.

Allegro.

GLORIA.

ff Glori:a in excelsis De: o, *p* Et in Terra Pax, *f* Pax Homini-bus
f bonae volun-ta = tis. *f* Laudamus te, *f* bene=dicimus te, *f* a=doramus te, glorifi=
p ca=mus te. *p* Domine Deus Rex coe = le = stis De = us Pa = ter om = ni = potens. *f* Domine
p Filiu = ni = geni = te Je = su Christe, *f* Domine Deus A = gnus De = i Filius Pa = tris. Qui
f tollis Peccata Mundi, *f* mise = rere nobis, *f* mise = rere nobis, *p* Qui tollis Pec = cata
dolce Mun = di, *f* Suscipe deprecati = o = nem no = stram, *p* Qui sedes ad dexteram Pa = tris,
f miserere nobis miserere no = bis miserere no = bis, *ff* Quoniam tu solus Sanc =
Piu *Allo*
f tus, tu solus Dominus, tu solus al = tissimus Je = su Christe. *f* Cum sancto Spiritu in Gloria
S: T: S: T:
 Dei Patris a = men, a = men, a = men, a = men, a = men, a = men, a = men, a = men, a = men
 A . D . N^o 1 . A .

SOPRANO.

Allegro moderato.

C R E D O.

Credo in unum Deum, Patrem omnipo= tentem fac= torem Coeli et
 Terrae visi= bi = lium omnium et in= visibili= um, et in unum Dominum Je = sum
 Christum Filium Dei u = ni = genitum, et ex Patre natum ante omnia Sae = cula;
 Deum de De = o, Lumen de Lumine, Deum verum de Deo ve = ro, ge = nitum non
 Factum con = sub = stantialem Patri, per quem omnia Facta sunt. Qui propter nos
 Homines et propter nostram Sa = lute[m], de = scendit, descendit de Coe = lis.

Andante sostenuto.

E T I N C A R N A T U S.

Cruci = fixus e = tiam pro nobis sub Ponti = o Pi = lato
 passus, passus, passus et se = pultus est, passus, passus et se = pultus est.
 Et resur = rexit tertia Die se = cundum Scrip = turas, et as = cendit in Coe = lum,
 sedet, sedet ad dexteram Pa = tris, et i = terum ven = turus est cum Gloria, cum Gloria
 judi = care vivos et mortuos, cujus Re = gni non e = rit finis. Et in Spi = ritum
 sanctum Dominum et vivi = can = tem, qui ex Patre Fili = o que pro = cedit, qui cum
 Patre et Fi = li = o simul a = do = ratur et con = glori = fi = ca = tur. Confite = or

Piu Allegro.

u-num Bap-tis-sma in remissi-o-nem Pecca-torum, et ex-specto Resurrecti-onem Mortu-
 ff o-rum, Et Vitam ven-turi Sae-culi a-men, a = = = = men, a = = = = men, a-men, a-men.

Andante con moto.

S A N C T U S .

pp Sa = = = nc = tus, pp Sa = = = nc = tus,
 pp Sa = = = nc = tus ff Dominus Deus, Deus Sa = ba-oth, ff Plenisunt
 Allegro Solo
 Coeli, Coeli et Terra Gloria, Gloria tu = = a. O = sanna in ex = cel = sis, O =
 Tutti.
 san = na in ex = cel = sis, O = san = na in ex = cel = sis, in ex =
 cel = = sis, O = san = na in ex = celsis, in ex =
 cel = = sis, O = san = na in ex = cel = sis.

Allegro maestoso.

B E N E D I C T U S .

6 Solo.
 Bene = dictus qui venit in No = mine Do = mi =
 ni, Bene = dictus, Bene = dictus qui venit in No = mine Do = = mi = ni.
 Benedictus qui venit, Bene = dictus qui venit in No = = mine
 Domini, qui ve = nit in No = mine Do = mi = ni, 6
 Be = ne = dic = tus qui ve = nit in Nomine Do = mi = ni,
 A . D . N . 1 . A .

S O P R A N O .

Bene= dictus qui ve= nit in . Nomi= ne Do= mi= ni, Bene =
dictus qui ve = nit in No = = = = = = = = = = = = = = = =
= = = = = = = = mine Do = mi = ni, O= sanna in ex = cel =
sis, O= sanna in ex = cel = sis, *f* in ex = cel = sis.

Andante sostenuto.

AGNUS DEI.

f Agnus Dei qui = tollis Pecca= ta Mundi mi= se =
re= re, mise = re= re, mise = re= re no = bis. A= gnus Dei qui
tollis Peccata Mundi, *f* mise = rere, mi= se = re= re, mi= se=
re= re no = = bis. *f* A= gnus De= i qui tollis Peccata Mundi.

Allegro.

p dolce Do = na. no = bis Pa = cem, do=na nobis Pacem, do=na nobis
Pa = cem, *pp* dona nobis Pa = = cem. *f* Dona nobis Pa = cem, da
Pacem, do = na. no = bis Pacem, do = na Pacem. 3 Do = na no = bis
Pa = cem, do = na nobis Pa = = cem, do = na no = bis Pa = = cem, da
Pa = cem, do = na Pa = = cem, Pa = cem, Pa = cem.

A. D. N.º 1. A.

Andante con moto.

KYRIE.

f Kyrie e = leison, e = leison, e = leison, e = leison, e = leison, Ky-ri-e e =
 lei-son, e = le-i = son, e = le-i = son, Kyri = e e = le-i = son, e = le = i = son, Ky-ri-e e =
 le-i = son, e = le-i = son, e = le-i = son, Christe e = leison, Christe e = leison, Christe e = leison, Christe
 = lei-son, Christe e = lei-son, Kyrie, Kyrie e = le = i = son. Kyrie e e = lei-son, e
 leison, e = leison, e = leison, e = leison, *pp* Kyrie e = leison, e = le = i = son,
dolce
 Ky-ri-e e = le-i = son, e = le-i = son, e = le = = = i = son.

GLORIA.

Allegro.
ff Gloria in excelsis De-o. Et in Terra Pax, Pax Ho-mini-bus
 bonae volun-ta = tis. Laudamus te, benedicimus te, adoramus te, glorifi-
 camus te, Domine Deus Rex coe=lestis Deus. Pater om=ni-potens. Do-mi-ne
 Fili u-ni=genite Jesu Christe. Domine Deus Agnus Dei Filius Pa-tris. *p* Qui tollis Pec-
 cata Mun-di, *f* miserere nobis, miserere nobis, Qui tollis Pec=cata Mun-di, *f* Suscipe
 De-preca-ti-onem no-stram, Qui sedes ad dexteram Pa-tris miserere nobis, mise-rere
 no-bis, mise-rere no-bis. *f* Quoniam tu solus Sanc-tus, tu solus Dominus, tu solus al-
Piu Allegro.
 tissimus Jesu Christe. *f* Cum sancto Spi-ri-tu in Gloria Dei Patris a = = men,
 a = = men, a = men, a = men, a = men.



A L T O . .

Allegro moderato

C R E D O .

p Credo in unum Deum, Patrem omni-po-tentem Fac-torem Coeli et Terae visi-
cresc:.....poco.....a.....p
 bi-lium omnium et in visibili-um, et in unum Dominum Jesum Christum Filium De-i u-ni-
 genitum, et ex Patre natum ante omnia Saecula; Deum de De-o, Lumen de Lumine,
 Deum verum de Deo ve-ro, genitum non Factum con-sub-stantialem Patri, per quem
 omnia Facta sunt. Qui propter nos Homines et propter nostram Salutem descendit, descendit de Coelis.

Andante sostenuto.

E T I N C A R N A T U S

f Crucifixus e-tiam pro nobis sub Pontio Pi-lato
pp passus, passus, passus et se-pultus est, passus, passus et se-pultus est. Et resurrexit.
f Et ascendit in Coe-lum, sedet, sedet ad dexteram Pa-tris, et iterum venturus est cum
 Gloria, cum Gloria judi-care vivos et mortuos, cujus Regni non e-rit Finis.
 Et in Spiritum sanctum Dominum et vivifi-can-tem, qui ex Patre Fili-o que pro-
cresc:.....
 cedit, qui cum Patre et Filio simul a-do-ra-tur et con-glori-fi-
 ca-==tur. *11* Con-fi-te-or unum Bap-tisma in remissi-
 onem Pecca-torum, et ex-specto. *Più Allegro.* Resurrecti-o-nem Mor-tu-
 o-rum, et Vi-tam ven-tu-ri Sae-cu-li amen, a-men,
 a-men, a-==men, a-men, a-==men, a-men, a-men.

A. D. N. 1. A.

Andante con moto.

S ANCTUS.

pp Sa = = = = nc = = tus, pp Sa = = = = nc = tus,
 pp Sa = = = = nc = tus, ff Dominus Deus, Deus Sa = ba = oth, Allegro. 3
 ff Pleni sunt Coeli, Coeliet Terra Gloria, Gloria tu = = = a.
 f O = sanna in ex = celsis, in ex = cel = = sis, p O = sanna in ex = cel = sis, O = sanna in ex =
 T: cel = sis, O = sanna in ex = celsis, in ex = cel = = sis, O = san = na in ex = cel = sis.

BENEDICTUS TACET.

Andante sostenuto.

AGNUS DEI.

f A = gnus Dei qui tol = lis Peccata Mundi mi = se =
 re = re, mise = rere, mise = rere no = bis. Agnus De = i qui tollis Peccata
 Mundi, mi = se = re = re, mise = re = re, mi = se = rere no = bis. Allegro.
 f A = gnus De = i qui tol = lis Peccata Mundi, Do = na no = bis
 Pa = cem, do = na nobis Pacem, dona nobis Pa = cem, pp dona nobis Pa =
 cem. f Dona nobis Pa = cem, da Pacem, do = na nobis Pacem,
 do = na Pacem, 2 Do = na no = bis Pa = cem, Pa = cem,
 do = na no = bis p Pa = = cem, ff Pa = = = cem, do =
 = na Pa = = cem, Pa = cem, Pa = cem.

A. D. N^{ro} 1. A.



MISSA, I.

TENORE.

Andante con moto.

KYRIE.

f Kyrie e=le=i=son, e=leison, e=leison, e=leison, e=leison,
 Kyrie e=leison, e=le=i=son, Kyrie e=leison, e=le=i=son, e=le=i=son, Kyrie e=
 leison, e=leison, e=leison, *f* Christe e=leison, Christe e=leison, Christe e=leison, Christe e=
 leison, Christe e=leison, *p* Kyrie, *f* Kyrie e=le=i=son. *f* Kyrie e=le=i=
 son, e=leison, e=leison, e=leison, e=leison. *pp* Kyrie e=leison, e=le=i=son, Kyrie e=
 le=i=son, e=le=i=son, e=le=i=son, e=le=i=son.

Allegro.

GLORIA.

f Gloria in excelsis De=o. *p* Et in Terra Pax, Pax Ho=
 minibus bonae volun=ta=tis. *ff* Laudamus te, benedicimus te, adoramus
 te, glorifi=camus te. *p* Gra=tias, gra=tias a=gimus ti=bi, *p* Do=mine
 Deus Rex coe=le=stis Deus Pater om=ni=potens. *f* Domine Fili uni=genite Jesu Christe.
 Domine Deus Agnus De=i *f* Filius Pa=tris. *p* Qui tollis Pec=ca=ta Mun=di, *f* miserere
 nobis, miserere nobis, Qui tollis Pec=ca=ta Mun=di, Suscipe De=precati=onem no=
 stram *p* Qui sedes ad dexteram Pa=tris, *f* miserere nobis, miserere no=bis,
 mise=rere no=bis. *f* Quoniam tu solus Sanctus, tu solus Dominus tu solus al=tissimus
 Piu Allegro.

Jesu Christe. Cum sancto Spiritu in Gloria De=i Patris amen, amen, a=men,

V.S.

T E N O R E .

ff a = = men, *ff* a = = men, a = = men, a = = men, a = = men.

C R E D O .

Allegro moderato.

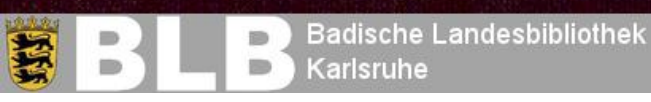
p Credo in unum Deum, Patrem omni-po-tentem Fac-torem Coeli et Terrae
 et in visibili-um, et in unum Dominum Je-sum Christum Filium Dei uni-genitum,
 et ex Patre natum ante omnia Saecula; Deum de De-o, Lumen de Lumine, De = um
 verum de Deo ve-ro, genitum non Factum con-sub-stantialem Patri, per quem omnia
 Facta sunt. Qui propter nos Homines et propter nostram Sa-lutem *ff* de-scendit,
 descendit de Coe- = lis.

E T I N C A R N A T U S

Andante sostenuto

Solo.

Et incarnatus est de Spiritu sancto ex Mari-a Virgine et Homo factus
 T:
 est. *f* Crucifixus etiam pro nobis, sub Pontio Pi-lato passus passus, passus et se-pul-tus
Allegro. Et resurrexit.
 est, passus, passus *pp* et sepultus est. *f* Et ascendit in Coe-lum, sedet, sedet ad
 dexteram Pa-tris, et i-terum ven-turus est cum Gloria, cum Gloria judi-care vivos et mortuos
 cujus Regni non erit Finis. Et in Spiritum sanctum Dominum et vivi-ficantem, qui ex Patre Fili-
 o que procedit, qui cum Patre et Filio simul ado-ra-tur et con-glorifi-ca-tur. *Con-*
piu All^{ro}
 fiteor unum Baptisma in remissi-onem Peccatorum, et ex-specto Resurrecti-onem Mortu-o-
 rum. Et Vitam venturi Saeculi amen, a = men, a = men, a = men, a = men, a = = men, amen, amen.



T E N O R E .

Andante con moto.

SANCTUS.

pp Sa = = = = nc = tus, *pp* Sa = = = = nc = tus,
pp Sa = = = = nc = tus, *ff* Dominus Deus, Deus Sa = ba = oth, *f* Pleni sunt Caeli, Pleni sunt
 Caeli, Coeli et Terra Glóri-a, *p* Glóri-a tu = = = = a. *Allegro, s.* O = san-a in ex-cel = sis, O =
 sanna in ex-cel = sis, O = sanna in ex-cel = sis, *f* O = san-a in ex-cel = sis,
 = celsis in ex-cel = sis, O = san-na in ex-cel = sis.

/: B E N E D I C T U S T A C E T . /:

Andante sostenuto.

AGNUS DEI

A-gnus Dei qui tollis Peccata Mundi mise = re-re, mise =
 re-re, mise = re-re no = bis. A-gnus De-i qui tol-lis Peccata Mundi,
 mi-se = re-re, mi-se = re-re, mi-se = re-re no = bis. *f* Agnus
 Dei qui tol-lis Pecca-ta Mun-di. *Allo* Dona no-bis Pa-cem,
 Dona nobis Pa-cem, Do-na no-bis Pa = cem, *pp* Dona no-bis Pa = cem,
f Do-na no-bis Pa = cem, da Pa-cem, Do = na no-bis Pa = cem,
Più Allo Do-na Pacem, *f* Do = na no = bis, Do = na no = bis Pacem, Do na
 no = bis *p* Pa = = cem, *ff* Pa = = cem, *ff* Do = = na Pa =
 cem, Pa = cem, Pa = cem.

A. D. N.º 1. A.

MISSA, I. BASSO.

Andante con moto.

KYRIE.

Ky-ri-e e-lei-son, e-le-i-son, Christe-e-lei-son, Christe-e-
 lei-son, e-lei-son, e-lei-son. Ky-ri-e e-lei-son, e-lei-son, Kyri-e, Kyri-e e-
 lei-son, e-lei-son, e-lei-son, e-le-i-son, Kyri-e e-lei-son, e-
 lei-son, Christe e-lei-son, e-le-i-son, Christe e-lei-son, Christe-e-lei-son,
 Kyri-e, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, e-
 lei-son, Christe e-lei-son, Christe e-lei-son, e-lei-son e-lei-son. Kyrie e-
 lei-son, e-le-i-son, Kyri-e e-le-i-son, e-le-i-son.

Allegro.

GLORIA.

Gloria in excelsis De-o, Et in Terra Pax, Pax Ho-
 mi-nibus bo-nae volun-ta-tis. Lauda-mus te, be-nedicimus te,
 adoramus te, glo-rifi-camus te. Pro-pter magnam Gloriam tu-am.
 Domine Deus Rex coe-lestis, De-us Pa-ter om-ni-po-tens, Domine
 Fili u-ni-ge-ni-te Je-su Christe. Domine Deus, Agnus Dei Filius Patris.
 Qui tollis Pec-cata Mun-di, mi-serere nobis, mi-serere nobis, Qui
 tollis Pec-ca-ta Mun-di, Suscipe de-pre-ca-ti-o-nem no-stram,
 A. D. N. 1. A. V. S.

BASSO.

Qui sedes ad dexteram Patris *f* mi-se-rere nobis, mi-serere nobis, *pp* mi-se-
 re-re no - bis. *f* Quoniam tu so-lus Sanctus, tu solus Dominus, tu so-lus al-
 tissimus Jesu Christe, *f* cum sancto Spiri-tu, cum sancto Spiri-tu in Gloria Dei
 Patris a = men, a = = men, a = = men, a = men, a = men, a = men.
Allegro moderato.

C R E D O. *p* Credo in unum Deum, Patrem omni-po-tentem Fac-torem Coeli et Terrae
 visi-bi-lium omnium et in visibili-um, et in unum Dominum Je-sum Christum Fili-um
 Dei, uni genitum, et ex Patre natum ante omnia Saecula; Deum de Deo Lumine de Lumine,
 Deum verum de Deo ve-ro, genitum non Factum con-sub-stantialem Patri, *fp* per quem omnia
 Facta sunt. Qui propter nos Homines et propter nostram Sa-lutem descendit, descendit de Coelis.
Andante sostenuto.

ET INCARNATUS. *f* Cruci-fi-xus etiam pro nobis sub Pontio Pi-lato passus,
 passus, passus et se-pultus est, passus, passus et se-pultus est. *Allegro. 6* Et resurrexit.
 Et ascendit in Coe-lum, sedet, sedet ad dexteram Pa-tris, et iterum ven-turus est, cum
 Gloria, cum Gloria judi-care vivos et mortuos *f* cujus Regni non e-rit Finis.
 Et in Spiritum sanctum Dominum et vivi-fi-cantem, qui ex Patre Fi-li-

A. D. N^o 1. A.

o = que pro = ce = dit, qui cum Patre et Fi = li = o si = mul a = do =
 ra = tur et con = glo = ri = fi = ca = tur, Qui lo = cu = tus est per Pro =
 phetas, et u = nam sanctam ca = tholicam et a = = po = sto = licam Ec = clesi =
 am, con = fi = te = or u = num Ba = ptis = sma in remissi = onem Pecca =
 torum, et ex = spectro. Resurrecti = onem Mortu = o = rum, et Vitam ven =
 turi Saeculi amen, a = men, a = men, a = men, a = men, a = men.

Andante con moto.

SANCTUS. Sa = = = = nc = tus, Sa = = = = nc = tus,
 Sa = = = = nc = tus, ff Dominus Deus, Deus Sa = ba = oth,
 Plenisunt Coe = li, Plenisunt Coe = li, Coe = li et Terra Glo = ri = a,
 Gloria tu = = = a. O = san = na in ex = cel = sis, in ex =
 cel = sis, O = sanna in ex = cel = sis, O = sanna in ex = celsis, O = sanna in ex =
 celsis, in ex = cel = = = sis, O = san = na in ex = cel = sis.

Allegro, maestoso.

BENEDICTUS. Solo
 Bene = dictus qui venit in Nomine Do = mi =
 ni. Bene = dictus qui venit in No = mine Do = mi = ni. V. S.

A. D. N. 1. A.

BASSO.

Benedictus qui venit, qui venit in No-mine Do-mini, Bene = dictus qui venit, *dolce*
 Benedictus qui venit, qui venit in Nomine Domi = ni, Bene = dictus qui venit in
 Nomine Do = mi ni, in No =
 = = mine Do = mi = ni. Bene = dictus qui venit in Nomine Domi = ni, in
 Nomine Do = mi = ni, qui venit in No = mine Domini. Benedictus qui venit, qui ve =
 nit, Bene = dictus qui ve = nit, qui ve = nit, qui venit in Nomine Domi =
 ni. O = saña in excel = sis, O = sanna in excel = sis, in ex = cel = sis.

Andante sostenuto.

AGNUS DEI

Agnus Dei qui tollis Peccata Mundi mise = re = re, mise =
 re = re, mise = re = re no = bis, mise = re = re, mise = re = re, mise = re = re, mise =
 re = re, mise = re = re no = bis. Agnus Dei qui tollis Peccata Mundi,

Allegro.

p Dona nobis Pacem, *f* Dona nobis Pacem, *pp* dona nobis Pa =
 cem, *f* dona no = bis Pa = cem, da Pacem, do = na nobis Pacem, do = na
Piu Allegro.
 Pacem. *f* Do = na nobis Pa = cem, do = na nobis Pacem, dona nobis Pa = cem,
ff Pa = = cem, do = = na Pa = cem, Pa = cem, Pa = cem.

Nr. 9.

MISSA I.

VIOLINO PRIMO.

1

KYRIE.

Andante con moto.

The Kyrie section consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante con moto'. The score includes various dynamics such as *p* (piano), *f* (forte), *dim:* (diminuendo), and *dol* (dolcissimo). There are also hairpins for crescendo and decrescendo. A first ending bracket is visible at the top right of the first staff, with a '2' above it. The section concludes with a double bar line and a final chord.

GLORIA.

Allegro.

The Gloria section consists of four staves of music. It begins with a treble clef, a key signature of two flats, and a common time signature (C). The tempo is marked 'Allegro'. The score includes dynamics such as *ff* (fortissimo) and *p* (piano). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The section ends with a double bar line.

A. D. N^o 1. a.

VIOLINO PRIMO

Handwritten musical score for Violino Primo, page 2. The score consists of 14 staves of music in G minor, 3/4 time. It includes various dynamics (p, f, ff, dol, tr), articulation (accents), and performance instructions like "Piu Allegro." and "Credo. All. Moderato." The piece concludes with a "Cres: poco a poco f" marking.

A. D. N^o 1. a.

f *Andte sostenuto.*
p Et incarnatus. 3 3 3
f
p
pp
Et resurrexit, *Allegro.*
ff
p
p
p
cres - poco - a - poco *ff*
f

A. D. N.º 1. a.

VIOLINO PRIMO

p *bz* *cras* *f* *Piu allegro.* *f* *p* *cras*

f *p*

Andante con moto.

SANCTUS. *mp* *f* *sf* *f* *p*

sf *sf* *f* *sf* *f* *p*

Allegro.

Osanna. *p* *sf* *f*

VIOLENO PRIMO .

5

BENEDICTUS *Allegro maestoso*

A. D. N^o 1 a .

AGNUS DEI

Andante sostenuto .

f
 b
 p
 f
 p
 f
 f
 p
 f
 Piu alleg
 p
 dol
 ff
 p
 ff

Allegro.
 C
 p dol Dona

A. D. N° 1. a . .

MISSA I.

No. 9.

VIOLINO SECONDO .

Andante con moto.

KYRIE .

The Kyrie section consists of eight staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante con moto'. The music features a variety of dynamics, including piano (*p*), forte (*f*), and a decrescendo (*dim.*) leading to a *dol.* (dolando) section. The notation includes eighth and sixteenth notes, rests, and slurs.

Allegro.

GLORIA .

The Gloria section consists of six staves of music. It begins with a treble clef, a key signature of two flats, and a common time signature (C). The tempo is marked 'Allegro'. The music starts with a fortissimo (*ff*) dynamic and includes various rhythmic patterns such as eighth and sixteenth notes. The dynamics fluctuate, including piano (*p*) and fortissimo (*ff*) markings.

A. D. N° 1 . a .

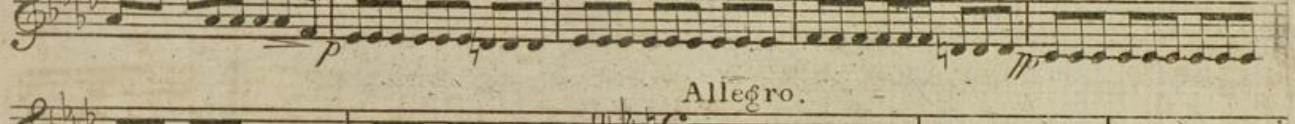
CREDO. *All^o Moderato.*



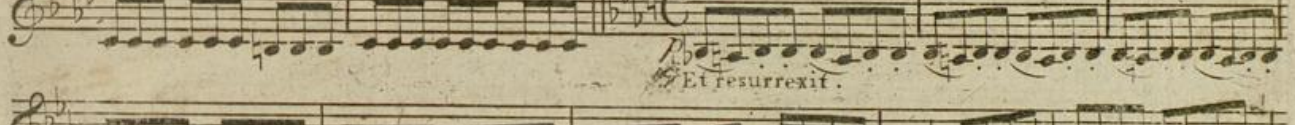
And^{te} sostenuto.



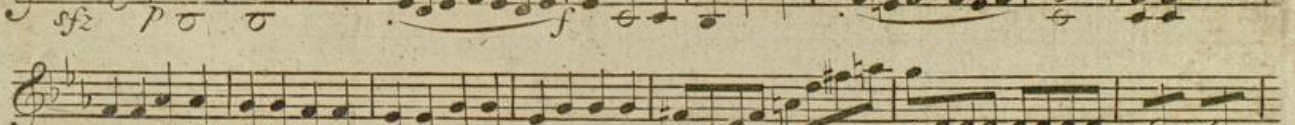
Et incarnatus.



Allegro.



Et resurrexit.



Cres: - poco - a - poco



A. D. N^o 1. a.

VIOLINO SECONDO

cras: *p* *f*

Piu allegro. *ff* *p* *cras:* *ff*

SANCTUS. *Andante con moto.* *pp* *ff* *sf* *sf*

Allegro. *p* *sf* *sf* *p*

Osanna.

A. D: N^o 1. a.

VIOLINO SECONDO.

BENEDICTUS

Allegro maestoso.

The musical score is written for the second violin part. It begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The tempo is marked 'Allegro maestoso'. The score contains 13 staves of music. Dynamics include forte (f), sforzando (sf), piano (p), and a 'dol' (dolcissimo) marking. The piece concludes with a double bar line.

A. D. N^o 1 . a .

VIOLINO SECONDO.

AGNUS DEI.

Andante sostenuto.

Allegro.

Piu Allegro.

A. D. N^o 1. a.

Nro: 9.

Drey Wandmesser,

für

vier Singstimmen, zwey Violinen, zwey Horns ad libitum
und Orgel.

Dem Hochwürdigsten Herrn Herrn
WENZEL URBAN



Ritter von Stufferl,

Bischof von Brünn,

und k.k. mährisch-Schles. Gubernialrath.

ehrfurchtswoll gewidmet

von

Anton Diabelli.

H21

WIEN

Prag bei Marco Berra 1792. 1800. c. n.

bey Cappi und Diabelli am Kohlmarkt N^o 2300.

N^o 1.

2 MISSA. I.

ORGANO ET BASSO.

Andante con moto.

KYRIE.

The musical score for the beginning of the Kyrie consists of five systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system continues the vocal and bass lines. The third system features a 'Tasto. dim:' instruction and a 'Unis:' instruction. The fourth system continues the vocal and bass lines. The fifth system concludes the section with a double bar line. The score is heavily annotated with fingerings (numbers 1-5) and dynamic markings (p, f).

GLORIA.

Allegro. Unis:

The musical score for the beginning of the Gloria consists of five systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system continues the vocal and bass lines. The third system features a 'Tasto.' instruction. The fourth system continues the vocal and bass lines. The fifth system concludes the section with a double bar line. The score is heavily annotated with fingerings (numbers 1-5) and dynamic markings (p, f).

A. D. N^o 1. a.

ORGANO ET BASSO .

Tasto

Unis: f Unis: Unis: p

Unis: f Unis: p

Tasto

Unis: f Unis: p

Piu Allegro.

Tasto

Unis: f Unis: p

Allo Moderato.

C R E D O .

Unis: f Unis: p

- poco - a - poco -

ORGANO ET BASSO.

Andante sostenuto:

Et incarnatus.

Musical score for the 'Et incarnatus' section. It consists of five staves. The top staff is the organ part, and the bottom four are the bass part. The music is in a slow, sustained tempo ('Andante sostenuto'). The organ part features complex chordal textures and melodic lines, with fingerings indicated by numbers 1-5. The bass part provides a rhythmic and harmonic foundation. Dynamics include piano (p) and forte (f). The key signature has two flats (B-flat and E-flat).

Allegro.

Et Resurrexit.

Unis:

Musical score for the 'Et Resurrexit' section. It consists of five staves. The top staff is the organ part, and the bottom four are the bass part. The tempo is 'Allegro'. The organ part has a more active, melodic character compared to the first section. The bass part is more rhythmic. Dynamics include piano (p), forte (f), and 'poco a poco ff'. The key signature remains two flats. The section ends with a 'Cres.' (Crescendo) marking.

Piu Allegro.

Tasto.

Musical score for the 'Tasto' section. It consists of two staves. The top staff is the organ part, and the bottom is the bass part. The tempo is 'Piu Allegro'. The organ part is more rhythmic and active. Dynamics include piano (p), forte (f), and 'Cres.' (Crescendo). The key signature remains two flats.

A: D: N° 1. a.

Andante con moto.

ORGANO ET BASSO.

SANCTUS. *D:* $\frac{3}{4}$

Unis: Unis: Unis: Tasto Allegro. Osanna sf

BENEDICTUS. *D:* $\frac{3}{4}$

Unis: Unis: Unis: Allegro maestoso. Cres.

A: D.: N^o 1. a...

ORGANO ET BASSO.

First system of musical notation for Organ and Bass. It consists of three staves. The top staff begins with a piano (*p*) dynamic. The middle staff features a fortissimo (*sf*) dynamic. The bottom staff continues the melodic line. Fingerings and articulation marks are present throughout.

Andante sostenuto.

AGNUS DEI. *Unis.*

Second system of musical notation for the Agnus Dei section. It continues the melodic and harmonic development from the first system. Dynamics range from piano (*p*) to fortissimo (*f*).

Third system of musical notation for the Agnus Dei section. The tempo remains Andante sostenuto. Dynamics include piano (*p*) and fortissimo (*f*).

Fourth system of musical notation for the Agnus Dei section. The tempo changes to Allegro. The section is marked *Unis.* and *Tasto*. Dynamics include piano (*p*) and fortissimo (*f*).

Fifth system of musical notation for the Agnus Dei section. The tempo remains Allegro. Dynamics include piano (*p*) and fortissimo (*f*).

Sixth system of musical notation for the Agnus Dei section. Dynamics include piano (*p*) and fortissimo (*f*).

Seventh system of musical notation for the Agnus Dei section. The tempo changes to Piu Allegro. The section is marked *Tasto*. Dynamics include piano (*p*) and fortissimo (*f*).

Eighth system of musical notation for the Agnus Dei section. Dynamics include piano (*p*) and fortissimo (*f*).

Ninth system of musical notation for the Agnus Dei section. Dynamics include piano (*p*) and fortissimo (*ff*).

A: D: N^o 1. a.

Andante con moto.

MISSA I.
KYRIE.

Musical notation for the beginning of the Kyrie, featuring treble clef, 3/4 time signature, and dynamic markings p, f, and pp.

GLORIA.

Allegro

Musical notation for the beginning of the Gloria, featuring treble clef, common time signature, and dynamic markings ff, f, and piu Allegro.

CREDO.

Moderato.

Musical notation for the beginning of the Credo, featuring treble clef, common time signature, and dynamic markings p and f.

Andante sostenuto.
con Sordino.

Musical notation for the 'Andante sostenuto' section, featuring treble clef, 3/4 time signature, and dynamic marking f.

Et incarnatus.

Allegro. senza Sordino

Musical notation for the 'Et incarnatus' section, featuring treble clef, common time signature, and dynamic markings p and fz.

Et resurrexit.

piu Allegro.

Musical notation for the 'Et resurrexit' section, featuring treble clef, common time signature, and dynamic markings f, ff, and pp cresc. - ff.

CLARINO I^{mo}

and.

Andante con moto.

SANCTUS.

Allegro.

f

Osanna. *f*

f

Benedictus Tacet.

Andante sostenuto.

AGNUS DEI.

f *con Sordino.*

f

p *Allegro.* *senza Sordino.*

Dona nobis. *f*

f

f *piu Allegro.*

f

No. 10.

Allegretto.

MISSA II. *in C.*

KYRIE.

f

p cres

f

Allegro molto.

GLORIA.

f *f* *f* *f* *f*

p

f *f* *f* *f*

f

f

No. 9.

CLARINO II. in Es, ad libitum.

1

Andante con moto.

MISSA I.

KYRIE.

Musical notation for the beginning of the Kyrie, featuring a treble clef, 3/4 time signature, and dynamic markings like *p* and *f*. It includes first and second endings.

Allegro

GLORIA.

Musical notation for the beginning of the Gloria, featuring a common time signature and dynamic markings like *ff* and *f*. It includes first and second endings.

piu Allegro

Moderato

CREDO.

Musical notation for the beginning of the Credo, featuring a common time signature and dynamic markings like *p* and *f*. It includes first and second endings.

And^{te} sostenuto.

con Sordino.

Et incarnatus.

Allegro

Et resurrexit.

senza Sordino.

piu Allegro

CLARINO II do

Andante con moto.

SANCTUS.

Allegro.

Osanna.

Benedictus Tacet.

Andante sostenuto.

AGNUS DEI.

Allegro senza Sordino.

Dona nobis.

piu Allegro.

No. 10.

in C. Allegretto.

MISSA II. KYRIE.

Allegro molto.

GLORIA.

No. 9

TYMPANI in Es, B, ad libitum.

MISSA I.
KYRIE.

Andante con moto.

Musical notation for the beginning of the Kyrie, measures 1-18. Includes dynamics *p*, *f*, *pp* and a *tr* (trill) marking.

GLORIA.

Allegro.

Musical notation for the beginning of the Gloria, measures 1-30. Includes dynamics *f* and *pp*.

CREDO.

Moderato.

Musical notation for the beginning of the Credo, measures 1-16. Includes dynamics *p* and *f*.

Andante sostenuto. (gedämpfte Pauke)

Allegro (offen.)

Musical notation for the middle section of the Credo, including the text "Et incarnatus." and "Et resurrexit." Includes dynamics *f*, *pp*, *tr*, and *tr*.

SANCTUS.

Andante con moto.

Allegro

Musical notation for the beginning of the Sanctus, including the text "Osanna." and "Benedictus Tacet." Includes dynamics *f* and *ff*.

AGNUS DEI.

Andante sostenuto. (gedämpfte Pauke)

piu Allegro

Musical notation for the beginning of the Agnus Dei, including the text "Dona nobis." Includes dynamics *f* and *pp*.

No. 9.

Nachtrag

von begleitenden Stimmen

für

eine Flöte, zwey Klarinette, zwey Trompeten u. Pauken.

zu den

Drey Landmesser

um dieselben auch an Festtügen aufführen zu können.

VON

ANTON DIABELLI.

NB. Diese Stimmen sind so eingerichtet, daß man entweder eine, oder die andere weglassen, oder auch alle samt den schon dabey befindlichen zwey Hörnern dazu verwenden kann.

WIEN

Prag bei Marco Berra

Pr. 2/30 v. e. M.

N. 3.

E 21

bey Cappi und Diabelli, Graben N. 1133.

100.

Andante con moto FLAUTO ad libitum.

MISSA I.
KYRIE.

Musical score for the beginning of the Kyrie. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante con moto'. The music features a variety of dynamics including *p* (piano), *f* (forte), and *pp* (pianissimo). There are also markings for *dim:* (diminuendo) and *acc.* (accelerando). The notation includes eighth and sixteenth notes, rests, and slurs.

GLORIA.

Musical score for the beginning of the Gloria. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature (C). The tempo is marked 'Allegro'. The music features dynamics such as *ff* (fortissimo), *f* (forte), and *p* (piano). There are also markings for *acc.* (accelerando) and *piu Allegro*. The notation includes eighth and sixteenth notes, rests, and slurs.

CREDO.

Musical score for the beginning of the Credo. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Moderato'. The music features dynamics such as *f* (forte) and *p* (piano). There is a marking for *oro* (crescendo). The notation includes eighth and sixteenth notes, rests, and slurs.



FLAUTO

And^{te} sostenuto.. Allegro

4

f

Et incarnatus. Et resurrexit.

ff

f

10

ff

p *oro* *f*

ff

p

ff

piu Allegro

SANCTUS.

Andante con moto

3 3 3

ff

Allegro

Osanna

f

BENEDICTUS.

All.^o Maestoso

7

p

f

p

4

p

pad.

3

f

p

8

p

f

ff

AGNUS DEI.

And^{te} Sostenuto. Allegro

27

f

10

f

piu Allegro

Dona nobis

f

ff

No. 9.

Andante con moto CLARINETTO I^{mo} in B, ad libitum.

MISSA I.
KYRIE.

Musical notation for the beginning of the Kyrie section. It consists of five staves of music in a 3/4 time signature. The key signature has one flat (B-flat). Dynamics include piano (p), forte (f), and diminuendo (dim.).

GLORIA.

Allegro

Musical notation for the beginning of the Gloria section. It consists of seven staves of music in a common time (C) signature. The key signature has one flat. Dynamics include fortissimo (ff), piano (p), and forte (f). The tempo is marked Allegro.

piu Allegro

CREDO.

Moderato

Musical notation for the beginning of the Credo section. It consists of three staves of music in a common time (C) signature. The key signature has one flat. Dynamics include piano (p) and forte (f). The tempo is marked Moderato.

CLARINETTO I^{mo}

Andante sostenuto

Et incarnatus *p* *f*

Allegro

Et resurrexit *f*

f *p* *oro*

10

piu' Allegro *p* *oro* - - *f* *f*

pp *oro* *ff* *p*

ff

Andante con moto

SANCTUS. *ff*

Allegro

Osanna *f*

ff *p* *f*

Allegro Maestoso

BENEDICTUS. *p*

p *f* *f* *p*

sf *f* *p* *p*

sf *f* *ff*

Andante sostenuto

AGNUS DEI. *f*

f *p* *Allegro*
f *p* *f*
f *f*
f *f* *piu Allegro*

No. 10. *Allegretto*
 MISSA II. *p* *mf* *p* *crec - f*
 KYRIE. *p* *f* *crec - f*

Allegro molto
 GLORIA. *ff* *p* *f*
ff *f* *3* *3* *3* *8* *f*
f *f* *pp* *f* *p* *f*
f *f* *f* *p* *f*
ff *f*

Allegro
 CREDO. *f*
f

No. 9.

CLARINETTO' II^{do} in B, ad libitum.

MISSA I.
KYRIE.

Andante con moto.

Musical notation for the beginning of the Kyrie section. It starts with a treble clef and a 3/4 time signature. The first staff contains several measures of music with dynamic markings *p* and *f*. The second staff includes a *dim:* marking. The section concludes with a double bar line.

GLORIA.

Allegro

Musical notation for the beginning of the Gloria section. It starts with a treble clef and a common time signature. The first staff begins with a *ff* dynamic marking. The section includes various dynamic markings such as *p* and *f*, and features several measures with slurs and fingerings. The section concludes with a double bar line.

CREDO.

Moderato

Musical notation for the beginning of the Credo section. It starts with a treble clef and a common time signature. The first staff includes dynamic markings *p* and *f*. The section transitions to a 3/4 time signature and is marked *Andante sostenuto*. The notation includes slurs and fingerings. The section concludes with a double bar line and the text "V.S.:".

Andante sostenuto

Et incarnatus. *p*

CLARINETTO II^{do}

p. 213

f *Allegro*
p *pp* *Et resurrexit.* *f*

sfz p *f* *p cres*

10 *p cres* *f* *f*

pp cres *ff* *p*

f

Andante con moto.
 SANCTUS. *ff*

ff *p* *Allegro* *f*
Osanna

f *Allegro Maestoso*

BENEDICTUS. *f* *p*

p *f* *f* *p*

4 *f* *f* *f*

p *p* *f*

f *ff*

CLARINETTO II^{do}

Andante sostenuto

AGNUS DEI.

No. 10.

in C. Allegretto

MISSA II.
KYRIE.

Allegro molto

GLORIA.

No. 9.

MISSA, I, in Es. CORNO PRIMO, ad libitum.

1. Andante con moto.

KYRIE.

1. 2. 1. 1. 2. 12.

Allegro.

GLORIA

1. 2. 3. 4. 12.

A. D. N^o 1. a.

CORNO PRIMO, ad libitum.

Piu Allegro.

All^o Moderato.

C R E D O.

And^{te} sostenuto.

E t i n c a r n a t u s .

Allegro.

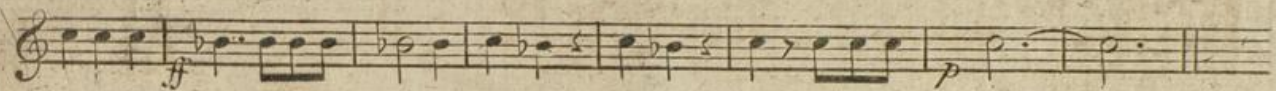
E t r e s u r r e x i t .

Piu Allegro.

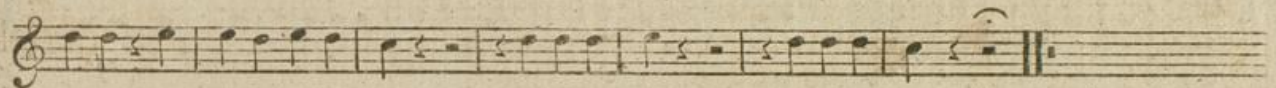
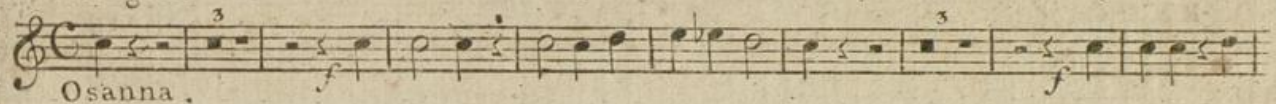
CORNO PRIMO, ad libitum.

Andante con moto.

SANCTUS



Allegro.



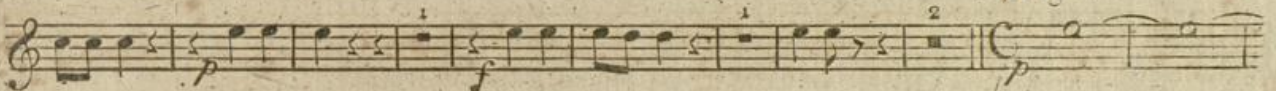
BENEDICTUS TACE.

Andante sostenuto.

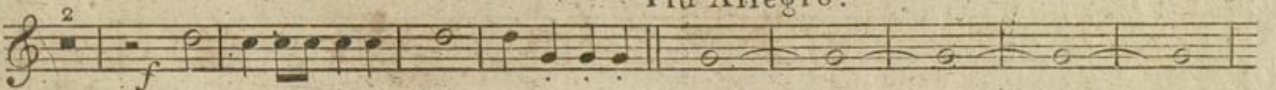
AGNUS DEI.



Allegro.



Piu Allegro.



A: D: N^o 1. a.

MISSA. I, in Es. CORNO SECONDO, ad libitum.

KYRIE: *Andante con moto.*

1

2

1

2

GLORIA: *Allegro.*

7

12

2

1

2

2

A: D: N^o 1. a.

CORNO SECONDO₃ ad libitum.

Piu Allegro.

All^o Moderato.

CREDO.

And^{te} sostenuto.

Et incarnatus.

Allegro.

Et resurrexit.

Piu Allegro.

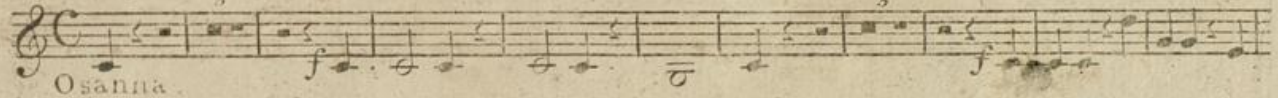
CORNO SECONDO, ad libitum .

3

Andante con moto.



Allegro.

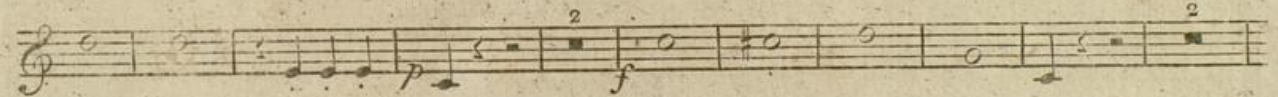
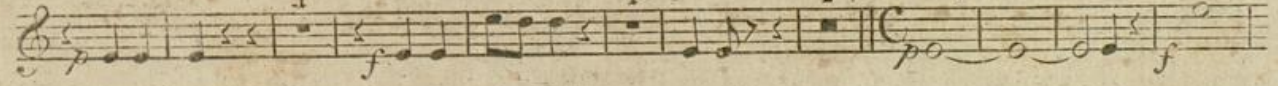


BENEDICTUS TACE.

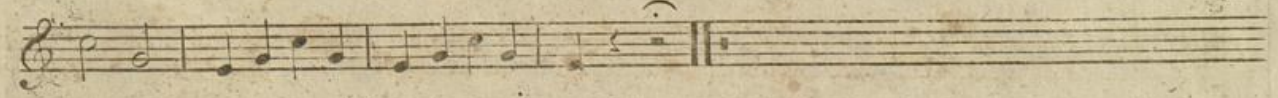
Andante sostenuto.



Allegro.



Piu Allegro.



A. D. N^o 1. a.

