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## **Drey Landmessen**

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

Missa II

**Diabelli, Anton**

**Wien, [ca. 1816]**

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MISSA, II.

SOPRANO.

Allegretto.

KYRIE.

*p* Ky-ri-e e = le-i = son, Ky-ri-e e = *f* le-i = son, *p* Ky-ri-e e =  
*cresc:*.....  
 le-i = son, Chri-ste e = le-i = son, e = le-i = son, e = le-i = son, e =  
 leison, e = leison, e = le-i = son. *pp* Kyri-e e = le-i = son, Kyri-e e =  
*dolce.*  
 le-i = son, Ky-ri = e e = le-i = son, *f* e = lei = son, e = le = i =  
 son, *p* Kyri-e e = le-i = son, *cres:*..... *f* e = leison, e = leison, e = le-i = son.

Allegro molto.

GLORIA.

*f* Glo = ri-a in ex = celsis De = o. *p* Et in Ter = ra Pax Ho =  
 mini-bus bo-nae volun = ta = tis. *f* Laudamus te, be-nedicimus te - -, ado =  
 ramus te, glo-ri-fi-camus te, glo-ri-fi-camus te - -. *pp* Gratias a-gimus  
 tibi, propter magnam Gloriam tu = am. *f* Domine De = us Rex coe-le =  
 stis, Deus Pater om-ni = potens, *p* Do = = = mine Fi-li u-ni = genite Je-su  
 Christe *p* Do-mi-ne Deus A = = gnus De-i Fi-lius, Filius Pa-tris.  
*p* mise-re = re, mise-re = re nobis. *f* Suscipe De-precati- onem no =  
 stram. *f* Qui sedes ad dexteram Pa = tris, mi-serere *p* no = = = bis. V.S.  
 A. D. N. 1. N.



S O P R A N O .

Quo-niam tu so-lus San-ctus, Quo-niam tu solus Do-mi-nus, Quo-niam tu solus Al-tis-simus Je-su Chri-ste, cum sancto Spi-ri-tu in Glo-ri-a Dei Pa-tris a-men, a-men, a-men, a-men, a-men, a-men.

*Allegro.*

C R E D O .

Credo in unum De-um, Pa-trem om-ni-po-tentem Fac-to-rem Coe-li et Terrae visi-bi-li-um om-ni-um, et invi-si-bi-li-um, et in unum Do-mi-num Je-sum Chri-stum Fi-li-um De-i u-ni-geni-tum, et ex Pa-tre na-tum ante om-ni-a Sae-cu-la; De-um de De-o Lum-e de Lum-i-ne De-um ve-rum de De-o ve-ri-um, ge-ni-tum non Fac-tum con-sub-stan-tia-lem Pa-tri per quem om-nia Fac-ta sunt. Qui pro-pter nos Homi-nes et pro-pter nos-tram Sa-lu-tem, pro-pter nos-tram Sa-lu-tem de-

*Andantino.*

scendit de Coe-lis. Et in-car-natus est de Spi-ri-tu san-cto, ex Ma-ria Vir-gi-ne et Ho-mo Fac-tus est. Cru-ci-fi-xus etiam pro nobis, sub Pon-tio Pi-la-to

*Allegro vivace.*

passus et sepultus est, se-pultus est. Et resur-rexit ter-tia Die se-cundum Scri-p-tu-ras, et as-cendit in Coe-lum se-det ad dex-te-ram Pa-tris, et i-terum ven-turus est, cum Glo-ri-a ju-di-care vi-vos, vi-vos, et mor-tu-os, cujus Re-gni non erit Fi-nis.

A. D. N.º 1. B.



6 S: Qui ex Patre Fili = o = que pro = cedit, T: et con glorifi = ca = = = tur, qui lo =  
 cutus est per Pro = phe = tas, et unam sanctam ca = tholicam et a = po = stolicam Ec = clesi =  
 am. Con = fi = teor u = num Bap = tisma in re = missi = onem Pecca = torum, et ex = spec =  
 to. Resurrecti = o = nem Mortu = o = rum, et Vitam ven = turi sae = culi a = men, amen,  
 a = = = men, amen, a = = = men, amen, a = = = men, Credo, Cre = do.

**SANCTUS.** *Andantino.* *f* Sanctus, Sanctus, *p* Sanctus Dominus Deus Sabaoth, Sanctus  
*Allegro.* Dominus Deus Sabaoth! *p* Pleni sunt Coeli et *f* Terra *p* Glo = ri = a *f* tu = a, O =  
 sanna in ex = celsis, O = sanna in ex = celsis, O = sanna, O = sanna in ex = cel = sis, *p* O =  
 san = = na in ex = cel = sis, O = sanna in ex = cel = sis.

**BENEDICTUS.** *Allegro maestoso.* S: Bene = dictus qui ve = nit in T:  
 No = mi = ne Do = mi = ni, Be = ne = dictus qui ve = nit in No = mi = ne Do = mi = ni.  
 S: Bene = dictus qui ve = nit, qui ve = nit in No = mi = ne Do = mi =  
 ni, S: Bene = dictus qui venit T: in No = mi = ne Do = mi = ni, *p* Bene =  
 dic = tus qui ve = nit in No = mi = ne, No = mi = ne Do = mi = ni





S O P R A N O .

S: Bene-dictus qui ve-nit, T: Bene-dictus qui venit in No-mine  
 Do-mi-ni, Bene-dictus qui ve-nit, in No-mine, No-mine  
 Do-mi-ni. Bene-dictus qui venit in No-mine No-mine  
 All<sup>ro</sup> molto.

mine Do-mi-ni, O-san-na in ex-cel-sis, O-san-na in ex-cel-sis.

Andantino con moto. Solo

AGNUS DEI.

Agnus De-i qui tollis Pec-ca-ta, Pec-ca-ta, Pec-cata  
 Mun-di, mise-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis, mise-  
 re-re, mi-se-re-re, mi-se-re-re no-bis. Agnus Dei qui  
 tollis Pec-ca-ta Mundi, Pec-cata Mundi, Dona no-bis Pa-cem,

Allegretto.

Pa-cem, do-na no-bis Pa-cem, do-na nobis Pacem, dona nobis  
 Pa-cem, do-na nobis Pacem, do-na nobis Pa-cem, da Pacem, da  
 Pa-cem, da Pa-cem, da Pa-cem, da Pa-cem. Do-na no-bis  
 Pa-cem, do-na no-bis Pa-cem, do-na no-bis  
 Pa-cem, da Pa-cem, da Pa-cem, da Pa-cem, da Pa-cem,  
 Pa-cem, da Pa-cem, da Pa-cem, da Pa-cem.

A. D. N<sup>o</sup> 1. B. . .



## K Y R I E.

Allegretto.

*p* Kyrie e-leison, Kyrie e-leison, *p* Kyrie e-leison, Christe e-leison, e-lei-son, e-leison, e-leison, e-leison, e-leison. *pp* Kyrie e-leison, Kyrie e-leison, Kyrie e-lei-son, e-leison, e-lei-son, Kyrie ele-i-son, e-leison, e-leison, e-le-i-son.

Allegro molto.

## G L O R I A.

*ff* Glo-ria in ex-celsis De-o.*p* Et in Terra Pax Ho-minibus bonae

volun-ta-tis. *f* Laudamus te, benedicimus te, ado-ramus te, glo-rificamus te, glo-rificamus te. *pp* Gratias a-gimus tibi propter magnam Gloriam tu-am. *f* Domine Deus Rex coele-stis, Deus Pater om-nipotens, *p* Do-mine Fili uni-genite Jesu Christe, *p* Do-mine Deus A-gnus De-i, Filius, Filius Pa-tris. *p* mise-rere, miserere nobis. *f* Suscipe De-precati-onem no-stram. *f* Qui sedes ad dexteram Pa-tris mise-rere no-bis. *f* Quoniam tu solus Sanctus, Quoniam tu so-lus Dominus, Quoniam tu solus Al-tissimus Jesu Christe, Cum sancto Spiritu in Gloria Dei Patris a-men, amen, a-men, a-men.

Allegro.

## C R E D O.

*f* Credo in unum De-um, Patrem omni-potentem factorem Coeliet Terrae, vi-si-

bilium omnium et in visi-bili-um et in unum Dominum Jesum Christum Filium De-i uni-genitum, et ex Patre natum ante o-mnia Saecula; Deum de Deo Lumen de Lumine, Deum verum de Deo ve-ro, genitum non factum consubstantialem Patri,

A. D. N.º 1. B.



per quem omnia facta sunt. Qui propter nos Homi-nes et propter nostram Sa-  
 lute[m], propter nostram Sa-lute[m] de-scendit de - Coe - lis. Et incarnatus est de  
 Spiritu sancto, ex Maria Virgine et Homo factus est. Crucifi-xus etiam pro  
 nobis sub Pontio Pi - lato *ff* passus, *p* et sepultus est, se - pultus est. *f* Et resur-  
 rexit tertia Die se - cundum Scripturas, et ascendit in Coelum sedet ad dexteram Pa-  
 tris, et i - terum ven - turus est cum Gloria judi - care vivos, vivos et mortuos, cujus  
 Regni non erit fi - nis. *p* Qui ex Patre Fili - o que procedit, *f* et  
 conglorifi - ca - - - tur, qui lo - cutus est per Pro - phe - tas, et unam sanctam Ca -  
 tholicam et Apo - stolicam Ec - clesi - am. *p* Confiteor unum Baptisma in remissi-  
 onem Peccatorum, et expec - to Resurrecti - onem Mortu - o - rum, et Vitam ven - turi sae -  
 - culi a - men, amen, a - - - - men, amen, a - - - men *f* amen, a - - men. Credo, Credo.  
 Andantino. *f* **SANCTUS** *f* Sanctus, Sa - nctus, *p* Sanctus Dominus Deus Sabaoth! Sanctus  
 Allegro. *f* Dominus Deus Sabaoth! Pleni sunt Coeli et *f* Terra *p* Glo - ria tu - a, O - sanna in ex -  
 celsis, O - sanna in ex - celsis, O - sanna, O - sanna in ex - cel - sis, O - san - na in ex -  
 cel - sis, *f* O - sanna in - ex - cel - sis.



Allegro maestoso.

BENEDICTUS.

Benedictus qui venit in No-mine Domini, Bene-  
 dictus qui venit in Nomine Domi-ni, Bene-dictus qui venit, qui ve-nit, qui venit, qui  
 ve-nit in No-mine Do-mi-ni, Benedictus qui ve-nit in No-mi-ne  
 Domini, Bene-dictus qui venit in Nomine, Nomine Do-mi-ni. Bene-  
 dictus qui venit, Bene-dictus qui venit in Nomine Do-mi-ni, Be-ne-  
 dictus qui ve-nit in No-mine No-mi-ne Domi-ni. Bene-  
 dictus qui ve-nit, qui venit in No-mine, No-mine Domi-ni. Osan-na in ex-  
 cel-sis, O-sanna in ex-cel-sis.

Andantino con moto.

AGNUS DEI

45 *p* misere-re, misere-re, misere-re no-bis, Agnus De-  
 =i qui tol-lis Pec-cata Mundi, Peccata Mundi, *p* Dona Pacem, dona Pacem  
 Allegretto  
 dona Pa-cem, dona nobis Pacem, dona nobis Pa-cem, *p* dona nobis Pa-cem,  
 dona nobis Pa-cem, da Pacem, da Pacem, da Pacem, da Pacem, da Pacem,  
*pp* Dona nobis Pacem, dona no-bis Pa-cem, do-na nobis  
 Pa-cem, da Pacem, da Pa-cem, Pa-cem, da Pa-cem, da Pacem, da  
 Pacem, da Pa-cem.

A. D. N. 1. B







MISSA, II.

TENORE.

Allegretto.

KYRIE.

*p* Kyri-e e-lei-son, Kyri-e e-lei-son, *p* Kyri-e e-lei-son *cres.* Christe e-  
 le-ison, e-le-i-son, e-le-ison, e-lei-son, e-lei-son, e-le-i-son *pp* Kyri-e e-  
 le-ison, Kyrie e-lei-son, Kyri-e e-le-i-son, e-lei-son, e-le-i-son, Kyri-  
 e e-le-i-son, e-lei-son, e-lei-son, e-le-i-son.

Allegro molto.

GLORIA.

*ff* Glo-ri-a in ex-celsis De-o, *p* Et in Terra Pax Ho-mi-ni-  
 bus bonae volun-ta-tis. *f* Laudamus te, benedicimus te, ado-ra-mus  
 te, glo-rificamus te, glo-rificamus te. *pp* Gratias a-gimus tibi,  
 propter magnam Gloriam tu-am. *f* Domine Deus Rex coele-stis, Deus Pater om-  
 nipotens, *p* Domine Fili uni-genite Jesu Christe *f* Domi-ne Deus A-gnus  
 De-i Filius, Filius Pa-tris, *p* mise-re-re mise-rere nobis.  
 Suscipe Deprecati-o-nem no-stram. *pp* Qui sedes ad dexteram Pa-tris,  
 miserere no-bis. *f* Quoniam tu solus Sanc-tus, quoniam tu solus  
 Domi-nus, quoniam tu solus Al-tis-simus Jesu Chri-ste, cum sancto  
 Spiritu in Gloria De-i Pa-tris a-men, a-men, a-  
 men, a-men, a-men, *ff* a-men.





Allegro.

C R E D O .

f Credo in u-num De - um, Patrem om-nipo-tentem Fac-to-rem

Coeliet Terrae visi-bilium omnium et in-visi-bi-li-um, et in unum Dominum

Jesum Christum Filium De-i u-nigenitum et ex Patre natum an-te

omnia Saecula; Deum de De-o Lumende Lumine, Deum verum de Deo ve-ro,

genitum non Factum con-sub-stantialem Patri per quem omnia Facta sunt. Qui

propternos Homi-nes et propter nostram Sa-lutem, propter nostram Sa-lutem descendit de-

Andantino.

Coe-lis. Et incarnatus est de Spiritu sanc-to, ex Maria Virgine et Homo factus

est. Crucifi-xus e-tiam pro-nobis sub Pontio Pi-lato passus et sepultus est, se-pultus

Allegro vivace.

est. Et resurrexit tertia Die secundum Scripturas, et a-scendit in Coelum sedet ad

dexteram Patris, et i-terum ven-turus est cum Gloria judi-care vivos, vivos, et mortu-os,

cujus Regni non erit Fi-nis. Et in Spiritu sanctum Dominum et vi-vifi-cantem,

qui cum Patre et Filio simula-do-ratur, et con-glorifi-ca-tur, qui locutus

est per Prophe-tas, et u-nam sanctam ca-tholicam et apo-stolicam Ecclesi-am. Con-

fiteor unum Baptisma in remissi-onem Peccatorum, et ex-spec-to Resurrecti-onem Mor-tu-o-

rum, et Vitam venturi sac-culi a-men, amen, a-men, a-men, a-men, a-men, a-men, a-men, Credo, Credo

A. D. N.º 1. B.



T E N O R E .

Andantino.

SANCTUS.

Sanctus, Sa - - - nctus, *p* Sanctus Dominus Deus Sa - baoth!  
 Sanctus Dominus Deus Sabaath! *Allegro.* Pleni sunt Coeliet Terra Glo - ria tua, O - sanna in excel -  
 sis, O - sanna in ex - celsis, O - sanna, O - sanna in ex - cel - - sis, O - san - - na  
 in ex - cel - - sis, *f* O - sanna in ex - cel - - sis.

BENEDICTUS.

*Allegro maestoso.* Solo *p* Benedictus qui venit, in No - mine Domini, Bene - dictus qui  
 venit in Nomine Do - mi - ni, Bene - dictus qui venit qui venit in Nomine Do - mi -  
 ni, Bene - dictus qui venit in Nomine Domini, Bene - dictus qui venit in  
 Nomine, No - mine Do - mi - ni, Bene - dictus qui venit, Bene - dictus qui venit in  
 No - mine Do - mi - ni, Bene - dictus qui venit *p* in No - mine, No - - - mi - ne  
*f* Do - mi - ni, Bene - dictus qui venit *f* in No - mine, No - - - mi - ne Do - mi -  
 ni, O - san - na in ex - cel - sis, O - sanna in ex - cel - sis.

AGNUS DEI.

*Andantino con moto.* *Ch.* *p* miserere, miserere, miserere *f* no - - - bis, Agnus Dei,  
 Agnus Dei qui tollis Peccata Mundi, Peccata Mundi. *p* Dona Pacem, dona Pa - cem,  
*Allegretto.* dona Pa - cem, dona nobis Pacem dona nobis *f* Pacem, dona nobis Pa - cem, dona nobis  
 Pacem, da Pacem, da Pacem, da Pacem, da Pacem, da Pa - cem. *pp* Dona nobis Pacem, dona nobis  
 Pa - cem, dona nobis Pacem, da Pacem, da Pa - cem, Pa - cem, da Pacem, da Pacem, da Pacem, da Pacem

A. D. N. O. I. B.







MISSA, II.

BASSO.

Allegretto.

KYRIE.

*p* Kyri-e e - le-i-son, *f* Ky-ri-e e - lei-son, *p* Ky-ri-e e - lei-son, *cres.* *f* e - le-i-son, e - le-i-son, e - le-i-son, *pp* Ky-ri-e e - le-i-son, *f* Ky-ri-e e - lei-son, *p* Ky-ri-e e - lei-son, *f* e - lei-son, e - le-i-son, *p* Ky-ri-e e - le-i-son, *cres.* *f* e - lei-son, e - lei-son, e - lei-son, e - le-i-son.

Allegro molto.

GLORIA.

*f* Glo - ria in ex-celsis De-o, *p* Et in Terra Pax Ho-minibus ho-nae volun-ta-tis. *f* Laudamus te, be-ne-dicimus te, a-do-ramus te, glo-rifi-camus te, glo-ri-fi-camus te. *pp* Gratias a-gimus ti-bi pro-pter ma-gnam Glo-ri-am tu-am. *f* Domine Deus Rex coele-stis, Deus Pa-ter om-ni-potens. *p* Do-mine Fili u-ni-genite Je-su *f* Christe, *p* Domine Deus A-gnus De-i Fi-lius, Fi-lius Pa-tris. *f* Qui tol-lis Pec-ca-ta Mun-di *p* mi-se-re-re, mi-se-re-re no-bis. *f* Qui tol-lis Pec-ca-ta Mun-di, sus-ci-pe *pp* De-pre-ca-ti-o-nem no-stram. *f* Qui sedes ad dex-te-ram Pa-tris *p* mi-se-re-re no-bis.





BASSO.

*f* Quoniam tu solus Sanc-tus, quo-niam tu solus Do-mi-nus, quoniam tu  
 so-lus Al-fissi-mus Je-su Chri-ste, cum sancto Spi-ritu in Gloria  
 De-i Patris a-men, a-men, a-men, a-men, a-men, a-men.  
 Allegro.

C R E D O. *f* Credo in unum De-um, Patrem om-ni-po-tentem fac-to-re-m Coe-li et  
 Terrae, visi-bilium omnium et in visi-bi-li-um, et in u-num Domi-num Jesum  
 Christum Filium Dei u-nigeni-tum et ex Patre natum ante omni-a  
 Saecula; Deum de Deo Lumen de Lumine, Deum verum de Deo ve-ro,  
 genitum non Factum con-sub-stantialem Patri per quem omni-a Facta sunt. Qui  
 propter nos Homi-nes et propter nostram Sa-lutem, propter nostram Sa-lutem de-

scendit de Coe-lis. *Andantino.*  
 Et incarnatus est de Spi-ritu sanc-to, ex Maria  
 Virgine et Homo factus est. Crucifi-xus e-tiam pro nobis sub Pontio Pi-la-to  
 Allegro vivace.

*f* passus et sepultus est, se-pultus est. *f* Et resur-rexit tertia Die se-  
 cundum Scripturas, et as-cendit in Coelum sedet ad dexteram Pa-tris, et i-terum ven-turus  
 est cum Gloria judi-care vivos, vivos et mortu-os cujus Regni non e-rit Fi-nis.

A. D. N. 1. B.



BASSO.

*Solo*  
*p* Et in Spiritum sanctum Dominum et vi-vi-fi-cantem quicum Patre et  
 Fi-li-o simul a-do-ratur, *f* et conglorifi-ca-tur, qui lo-cu-tus  
 est per Pro-phe-tas et u-nam sanctam ca-tholicam et a-po-stolicam Ec-cle-si-  
 am. *p* Con-fite-or u-num Bap-tis-sma in re-missi-o-nem Pecca-torum, et ex-  
*f*specto, resurrecti-onem Mortu-o-rum, et Vitam ven-turi sae-culi a-men,  
 a-men, a-men, a-men, a-men, a-men, a-men, Credo, Cre-do.

*Andantino.*

**SANCTUS.** *f* Sanctus, Sanc-tus, Sa-ctus, *p* Sanctus Dominus Deus  
 Sabaoth, *cresc.* Sanctus, *f* Dominus Deus Sabaoth! *Allegro.* *p* Pleni sunt Coeli et Terra *p* Glo-ri-a  
 tu-a, O-sanna in ex-celsis, O-sanna in ex-celsis, O-san-na in ex-celsis, in ex-  
 cel-sis, O-san-na in ex-cel-sis, O-sanna in ex-cel-sis.

*Allegro maestoso.*

**BENEDICTUS.** *Solo* *p* Bene-dictus qui venit in No-mine Domini, Bene-  
 dictus qui venit in Nomine Domi-ni, Bene-dictus qui venit, qui venit, qui  
 ve-nit in No-mine Do-mi-ni, Bene-dictus qui venit, qui venit, qui venit, in  
 No-mine Do-mi-ni, Be-ne-dictus qui venit in No-mi-ne, No-mi-ne

A. D. N. 1. B.



BASSO.

*f* Do = mi = ni, *p* Bene = dic = tus qui ve = nit, *f* Be = ne = dictus qui  
 ve = nit in No = mine Do = mi = ni, *p* Be = ne = dictus qui venit, qui venit, qui venit, in  
 No = mine No = mine *cresc.* *f* Do = mi = ni. *p* Be = ne = dictus qui venit, qui  
*Allegro molto.*  
 venit in No = mine, No = mine Do = mi = ni, O = san = na  
 in ex = cel = sis, O = san = na in ex = cel = sis.

Andantino con moto.

AGNUS DEI.

*p* A = gnus De = i qui tollis Peccata Mun = di mise =  
 re = re, mise = re = re, mi = se = re = re no = bis. *p* misere =  
*cresc.* re, misere = re, mi = se = re = re no = bis, A = gnus De = i qui tol = lis Pec =  
 ca = ta Mundi, Pec = ca = ta Mundi, *p* Dona no = bis Pa = cem, Pa = cem, do = na  
*Allegretto.*  
 no = bis Pa = cem, *p* dona Pacem, dona Pacem, dona Pa = cem, dona nobis  
 Pacem, do = na nobis *f* Pacem, *p* dona no = bis Pa = cem dona nobis Pacem, da  
 Pa = cem, da Pa = cem, da Pacem, da Pa = cem, da Pa = cem. *pp* Do = na nobis Pacem,  
 dona nobis Pa = cem, do = na no = bis Pa = cem, da Pacem, da Pa = cem, Pa =  
 cem, da Pa = cem, da Pacem, da Pa = cem da Pa = cem.

A. D. N. 1. R.



MISSA. II. VIOLINO PRIMO.

Allegretto.

KYRIE.

The Kyrie section consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto'. The first staff starts with a piano (p) dynamic and features a series of eighth notes. The second staff includes a 'cres.' (crescendo) marking and a forte (f) dynamic. The third staff has a 'dol' (dolce) marking and a piano (p) dynamic. The fourth staff features a forte (f) dynamic. The fifth staff concludes with a 'cres.' marking and a forte (f) dynamic.

Allegro molto.

GLORIA

The Gloria section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro molto'. The first staff starts with a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a forte (f) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a forte (f) dynamic. The seventh staff has a forte (sf) dynamic. The eighth staff has a piano (p) dynamic. The ninth staff has a forte (f) dynamic. The tenth staff has a forte (f) dynamic and includes a '3' marking above the staff.

A: D: N<sup>o</sup> 1. b.



Allegro.

CREDO.

Andantino.

Et incarnatus. A. D. N<sup>o</sup> 1. b.



*ff* arco *p* *p* *p* Allegro vivace.  
Et resurrexit.

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

A. D. N<sup>o</sup> 1. b.



VIOLINO PRIMO .

Andantino..

SANCTUS.

Musical notation for the beginning of the Sanctus, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino..'. The music begins with a dynamic of *f* (forte) and includes a second ending bracket. Dynamics fluctuate between *f* and *p* (piano).

Allegro.

Musical notation for the middle section of the Sanctus, marked 'Allegro.'. The tempo changes to 6/8. Dynamics include *f*, *p*, and *f*. A 'Cres.' (crescendo) marking is present at the start of this section.

Allegro maestoso.

BENEDICTUS.

Musical notation for the beginning of the Benedictus, marked 'Allegro maestoso.'. The tempo is 3/4. Dynamics include *f*, *p*, and *f*. Trills are indicated with 'tr' above notes in several measures.

Allegro molto.

Musical notation for the end of the Benedictus, marked 'Allegro molto.'. The tempo is 3/4. Dynamics include *f* and *p*. A 'Cres.' (crescendo) marking is present.



VIOLINO PRIMO.

Andantino con moto.

AGNUS DEI.

The musical score is written for Violino Primo in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic. The first section is marked "Andantino con moto." and contains several measures of music with dynamics ranging from *p* to *f*. A "Cres" (Crescendo) marking is present. The tempo then changes to "Allegretto" and the mood is marked "Bona." (Bona). This section includes dynamics from *f* to *pp* and another "Cres" marking. The piece concludes with a *dol.* (dolce) marking and a final *f* dynamic. The score ends with a double bar line and a repeat sign.

A. D. N<sup>o</sup> 1. b.







MISSA.II.

No. 10

VIOLINO SECONDO.

Allegretto.

KYRIE.

Musical score for the Kyrie section, featuring five staves of music. The notation includes various dynamics such as *p*, *f*, and *pp*, and articulations like *del* and *Cres.*. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

Allegro molto.

GLORIA

Musical score for the Gloria section, featuring eight staves of music. The notation includes various dynamics such as *p*, *f*, and *pp*, and articulations like *Cres.*. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C).

A. D. N<sup>o</sup> 1. b.



VIOLINO SECONDO.

The first system of the musical score for Violino Secondo consists of five staves. The top staff is the primary melodic line, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a dynamic marking of *p* and includes a second ending bracket. The lower four staves provide harmonic support with various rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f* and *pp*. The system concludes with a double bar line and a repeat sign.

The second system of the musical score begins with the tempo marking "Allegro." and the text "CREDO." in large letters. The top staff continues the melodic line with a dynamic marking of *f*. The lower staves continue with rhythmic accompaniment. The system includes performance instructions "pizzic:" and "arco" with a dynamic marking of *ff*. The system ends with a double bar line.

The third system of the musical score starts with the tempo marking "Andantino." and the text "Et incarnatus." in large letters. The top staff continues the melodic line with a dynamic marking of *f*. The lower staves continue with rhythmic accompaniment. The system includes performance instructions "pizzic:". The system ends with a double bar line.

A: D: N<sup>o</sup> 1. b.







VIOLINO SECONDO.

Andantino.

SANCTUS.

Musical notation for the beginning of the Sanctus. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Andantino". Dynamics include *f*, *p*, and *f*. The second staff has a change in tempo to "Allegro" and a change in time signature to 6/8. Dynamics include *cras*, *f*, *Pleni.*, and *f*. The third and fourth staves continue the musical notation with various dynamics like *p* and *f*.

Allegro maestoso.

BENEDICTUS.

Musical notation for the beginning of the Benedictus. It consists of ten staves. The tempo is marked "Allegro maestoso". The notation includes various rhythmic patterns and dynamics such as *f*, *p*, and *cras*. The piece concludes with the tempo marking "Allegro molto" on the ninth staff.

A: D: N<sup>o</sup> 1. b.



VIOLINO SECONDO .

Andantino con moto.

AGNUS DEI.

Allegretto

Dona.

A: D: N<sup>o</sup> 1. b.



107022071019



No. 10.

# Drey Wandmessen,

für

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

Dem Hochwürdigsten Herrn Herrn

## WENZEL URBAN



Ritter von Staffler,

Bischof von Brünn,

und k.k. mährisch-schles. Gubernialrath 5

ehrfurchtswoll gewidmet

von

# Anton Diabelli.

H21

WIEN

Prag bei Marco Berra Pr. 2/1800.  
bey Cappi und Diabelli am Kohlmarkt N. 2300.

N. 2



114

114



MISSA.II.

ORGANO ET BASSO.

Allegretto.

KYRIE.

Musical score for the beginning of the Kyrie. It consists of four staves: two for the organ (top two) and two for the bass (bottom two). The organ part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass part is in bass clef with the same key signature and time signature. The tempo is marked 'Allegretto'. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5 above notes. The organ part features intricate sixteenth-note patterns, while the bass part provides a steady accompaniment.

Allegro molto. *cres.*

GLORIA.

Musical score for the beginning of the Gloria. It consists of four staves: organ (top), bass (second), violin (third), and basso continuo (bottom). The organ part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass part is in bass clef with the same key signature and time signature. The tempo is marked 'Allegro molto. *cres.*'. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano). Performance instructions include 'Unis:' (unison), 'Violone pizzic:' (violin pizzicato), 'arco' (arco), and 'Tasto.' (tasto). Fingerings are indicated by numbers 1-5 above notes. The organ part features sixteenth-note patterns, while the bass and violin parts provide a steady accompaniment.

A. D. N<sup>o</sup> 1. b.



ORGANO ET BASSO.

The musical score is written for Organ and Bass. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in a 3/4 time signature. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions are scattered throughout, including 'Unis:' (unison), 'senza Org:' (without organ), 'Viol: pizzic:' (violin pizzicato), and 'arco.' (arco). The tempo is marked 'Allegro.' and the piece concludes with the word 'Credo.' written across the staves. The score is heavily annotated with fingerings and other technical markings.

A: D: N<sup>o</sup> 1. b.



Andantino.

Et incarnatus. Violone pizzic: *p*

Allegro vivace.

Unis:

Et resurrexit. *f* arco

T:  $\frac{10}{5}$  Unis: *f*

T:  $\frac{7}{5}$  S: *f*

S: T:  $\frac{7}{5}$  *f*

A: D: N<sup>o</sup> f. b.



ORGANO ET BASSO.

Andantino.

SANCTUS.

Handwritten musical score for the Sanctus section. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino'. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The second staff begins with a bass clef and a dynamic marking of *cras: f*. The tempo changes to 'Allegro'. The third staff continues with a dynamic marking of *f*. The fourth staff ends with a dynamic marking of *f*. Fingerings and articulations are indicated throughout the piece.

Allegro maestoso.

BENEDICTUS.

Handwritten musical score for the Benedictus section. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro maestoso'. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The second staff begins with a bass clef and a dynamic marking of *f*. The tempo changes to 'Allegro molto'. The third staff continues with a dynamic marking of *f*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. Fingerings and articulations are indicated throughout the piece.

Allegro molto.



ORGANO ET BASSO.

Andantino con moto.

AGNUS DEI.

The first section of the score is titled 'Andantino con moto.' and 'AGNUS DEI.' It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a piano dynamic (p) and includes various ornaments and fingerings. The second and third staves continue the piece, with the second staff marked with a forte dynamic (f) and the word 'cresc.' (crescendo). The third staff is marked with a piano dynamic (p).

Allegretto.

Dona.

The second section of the score is titled 'Allegretto.' and 'Dona.' It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a piano dynamic (p) and includes various ornaments and fingerings. The second and third staves continue the piece, with the second staff marked with a forte dynamic (f) and the word 'cresc.' (crescendo). The fourth and fifth staves continue the piece, with the fourth staff marked with a piano dynamic (p) and the fifth staff marked with a forte dynamic (f). The sixth and seventh staves continue the piece, with the sixth staff marked with a piano dynamic (p) and the seventh staff marked with a forte dynamic (f).

A: D: N<sup>o</sup>. 1. b.




Faint, illegible text and musical notation on aged paper. The page appears to be a manuscript or score, with several lines of text and musical staves visible, though the content is too faded to transcribe accurately. The paper shows signs of age, including discoloration and small spots.




CLARINO I<sup>mo</sup>

*and.*

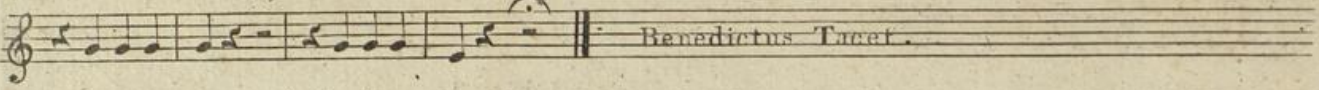
Andante con moto.

SANCTUS. 

Allegro.



*f* Osanna. *f*



Benedictus Tacet.

Andante sostenuto.

AGNUS DEI. 

*f* *con Sordino.*

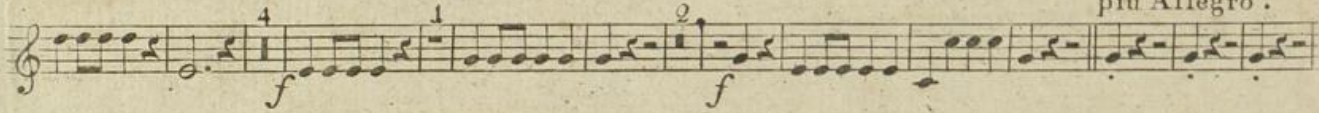
Allegro.



*f* *p* *senza Sordino.* *f*

Dona nobis.

piu Allegro.



*f* *f*



*f*


*No. 10.*

Allegretto.

MISSA II. *in C.*

KYRIE. 

*f* *f*



*p* *ores* *f*

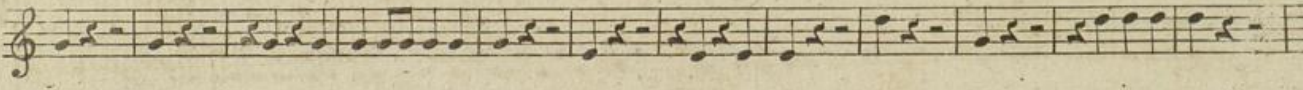
Allegro molto.

GLORIA. 


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



*p* *f* *f* *f*



*f* *f*



*f*



CLARINO I<sup>mo</sup>

Allegro.

CREDO.

Musical notation for the beginning of the Credo section, including the first two staves with various dynamics and articulations.

Andantino. All.<sup>o</sup> Vivace.  
Et incarnatus. Et resurrexit.

SANCTUS.

Musical notation for the beginning of the Sanctus section, including the first two staves with various dynamics and articulations.

Andantino. Allegro. *ff*  
Pleni.

BENEDICTUS.

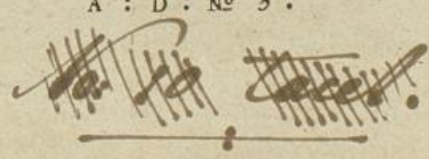
Musical notation for the beginning of the Benedictus section, including the first three staves with various dynamics and articulations.

All.<sup>o</sup> Maestoso. All.<sup>o</sup> molto.  
Osanna.

AGNUS DEI.

Musical notation for the beginning of the Agnus Dei section, including the first two staves with various dynamics and articulations.

Andantino con moto. Allegretto.  
Dona nobis.



A : D : N<sup>o</sup> 3 .

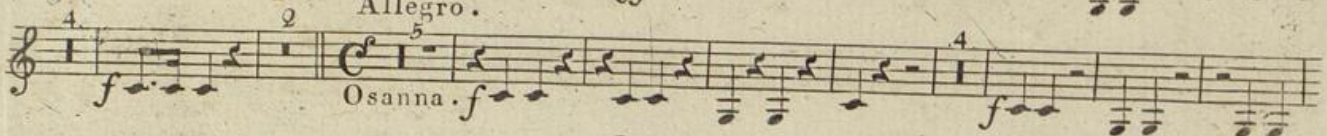


CLARINO II do

Andante con moto.

SANCTUS. 

Allegro.

Osanna. 

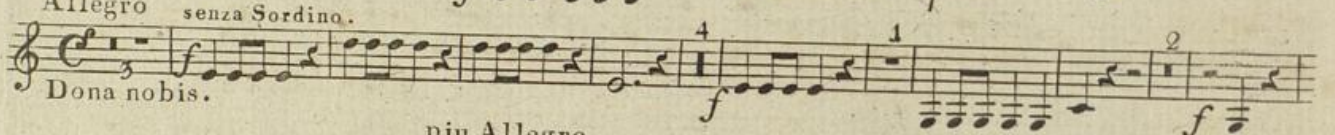
Benedictus Tacet.

Andante sostenuto.

AGNUS DEI. 

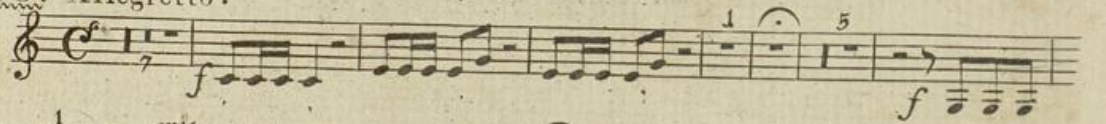
con Sordino.

Allegro senza Sordino.


Dona nobis. 

piu Allegro.

No. 10. MISSA II. in C. Allegretto.

KYRIE. 

Allegro molto.

GLORIA. 



**CREDO.** *Allegro*

*f* *ff*

1 2 1 1 1 1

4 16 1

*Andantino. Et incarnatus.*

15 28 *p*

*All. Vivace.*

**Et resurrexit.**

29 *f*

*Andantino.* *ff*

**SANCTUS.**

4 *f* *ff* *f*

*Allegro*

*Pleni. f*

1 2 4 1

*Allegro Maestoso*

**BENEDICTUS.**

3 17 *f*

*Allegro molto.*

**Osanna.**

3 1 *p* *f*

*Andante con moto. Allegretto.*

**AGNUS DEI.**

*Dona nobis.*

31 *p* *ff*



No. 10.

TYMPANI in C, G, ad libitum.

MISSA II.  
KYRIE.

Allegretto.

First staff of music for the beginning of the Kyrie, featuring a treble clef, common time signature, and various dynamics like *f* and *pp*. It includes a trill and a crescendo marking.

GLORIA.

Allegro molto

Two staves of music for the beginning of the Gloria, featuring a treble clef, common time signature, and various dynamics like *f* and *p*. It includes a trill and a crescendo marking.

CREDO.

Allegro

Two staves of music for the beginning of the Credo, featuring a treble clef, 2/4 time signature, and various dynamics like *f* and *p*.

Andantino.

Allegro vivace.

Two staves of music for the beginning of the Sanctus, featuring a treble clef, 2/4 time signature, and various dynamics like *f*, *pp*, and *f*. It includes a trill and a crescendo marking.

SANCTUS.

Andantino.

Allegro.

Two staves of music for the beginning of the Benedictus, featuring a treble clef, 2/4 time signature, and various dynamics like *f* and *ff*. It includes a trill and a crescendo marking.

BENEDICTUS.

All.<sup>o</sup> Maestoso.

Two staves of music for the beginning of the Agnus Dei, featuring a treble clef, 2/4 time signature, and various dynamics like *f* and *p*. It includes a trill and a crescendo marking.

AGNUS DEI.

Andantino con moto. Allegretto.

Two staves of music for the beginning of the Kyrie of the second mass, featuring a treble clef, common time signature, and various dynamics like *f* and *pp*. It includes a trill and a crescendo marking.

MISSA III.  
KYRIE.

in C, G. Andantino con moto.

Two staves of music for the beginning of the Kyrie of the third mass, featuring a treble clef, common time signature, and various dynamics like *f*, *p*, and *pp*. It includes a trill and a crescendo marking.

A.: D.: No 3.



MESSA II. Allegretto

KYRIE.

GLORIA.

Allegro molto.

CREDO.

Allegro

Andantino

Et incarnatus p . >

A : D : N° 3 .



FLAUTO

Allegro vivace

Et resurrexit

Andantino

SANCTUS.

Allegro

Andante con moto

AGNUS DEI.

Allegretto

Dona nobis



No. 10.

MISSA II. KYRIE.



CLARINETTO I<sup>mo</sup>

Andantino  
Et incarnatus  
Allegro Vivace  
Et resurrexit

*p* *pp* *f* *ff*

6 14

SANCTUS. Andantino Allegro  
Pleni:

*f* *f* *pp* *oro f* *p* *f*

BENEDICTUS. All.<sup>o</sup> Maestoso

*f* *p* *f* *p*

All.<sup>o</sup> molto  
Osanna.  
AGNUS DEI.

*f* *p* *oro f* *p*

15



CLARINETTO I<sup>mo</sup>

Allegretto.

Dona nobis.

Musical notation for the first system of the 'Dona nobis' section, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes various dynamics such as *f*, *p*, and *crec - - f*.

No. 11. in C. Andantino  
MISSA III.  
KYRIE.

Musical notation for the 'KYRIE' section, starting with a treble clef and a common time signature. It includes dynamics like *p*, *f*, *pp*, and *crec f ff*.

Allegro

GLORIA.

Musical notation for the 'GLORIA' section, beginning with a treble clef and a common time signature. The notation is more complex, featuring many sixteenth and thirty-second notes, and includes dynamics such as *ff*, *p*, *f*, *pp*, and *crec ff*.

Vivace

CREDO.

Musical notation for the 'CREDO' section, starting with a treble clef and a common time signature. It includes dynamics like *f*, *p*, and *ff*, and features some rests marked with the number '8'.



CLARINETTO I<sup>mo</sup>

Andante

Et incarnatus

Allegro

Et resurrexit

Moderato e Maestoso

SANCTUS.

Allegro molto

Osanna



CLARINETTO I<sup>mo</sup>

Allegretto ma non troppo.

BENEDICTUS.

Musical score for the Benedictus section, featuring six staves of music. The first staff begins with a forte (*f*) dynamic and includes the instruction *crec.* (crescendo). The second staff includes *dim.* (diminuendo) and *crec.* (crescendo). The third staff includes *dim.* (diminuendo) and *crec.* (crescendo). The fourth staff includes *dim.* (diminuendo) and *crec.* (crescendo). The fifth staff includes *dim.* (diminuendo) and *crec.* (crescendo). The sixth staff includes *dim.* (diminuendo) and *crec.* (crescendo). The section concludes with a double bar line.

Allegro molto

Osanna

AGNUS DEI.

Andante.

Musical score for the Agnus Dei section, featuring seven staves of music. The first staff begins with a forte (*f*) dynamic and includes the instruction *crec.* (crescendo). The second staff includes *dim.* (diminuendo) and *crec.* (crescendo). The third staff includes *dim.* (diminuendo) and *crec.* (crescendo). The fourth staff includes *dim.* (diminuendo) and *crec.* (crescendo). The fifth staff includes *dim.* (diminuendo) and *crec.* (crescendo). The sixth staff includes *dim.* (diminuendo) and *crec.* (crescendo). The seventh staff includes *dim.* (diminuendo) and *crec.* (crescendo). The section concludes with a double bar line and the word **FINE.**



*Allegro.* Gloria.

A handwritten musical score for a piece titled "Gloria". The tempo is marked "Allegro." The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including a dynamic marking "f." (forte). The second staff continues the melody and includes a "Solo." marking. The third staff features a more complex rhythmic pattern with many sixteenth notes and includes another "f." marking. The notation is in an older style, with some notes having stems that are not clearly defined. The paper is aged and shows some staining.



CLARINETTO II<sup>do</sup>

Andante sostenuto

AGNUS DEI.

No. 10.

in C. Allegretto

MISSA II.  
KYRIE.

Allegro molto

GLORIA.



CLARINETTO II do

Allegro

CREDO.

Musical score for the Credo section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music begins with a dynamic of *f* (forte). It features several measures with triplets and a fermata. The tempo changes to 'Andantino' at measure 9, with a dynamic of *p* (piano). At measure 15, there is a section marked 'Et incarnatus.' with a dynamic of *pp* (pianissimo). The tempo then changes to 'All. Vivace' at measure 21, with a dynamic of *f* (forte). The section concludes with 'Et resurrexit.' at measure 28, marked with a dynamic of *ff* (fortissimo).

SANCTUS.

Andantino

Allegro

Musical score for the Sanctus section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andantino'. The music begins with a dynamic of *f* (forte). It features several measures with triplets and a fermata. The tempo changes to 'Allegro' at measure 4, with a dynamic of *pp* (pianissimo). At measure 8, there is a section marked 'Pleni.' with a dynamic of *f* (forte). The section concludes with a dynamic of *f* (forte).

BENEDICTUS.

All. Maestoso.

Musical score for the Benedictus section, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'All. Maestoso.'. The music begins with a dynamic of *f* (forte). It features several measures with triplets and a fermata. The tempo changes to 'Allegro molto' at measure 3, with a dynamic of *p* (piano). At measure 7, there is a section marked 'Osanna' with a dynamic of *f* (forte). The section concludes with a dynamic of *f* (forte).

Allegro molto

Osanna



Andantino con moto. CLARINETTO II<sup>do</sup>

AGNUS DEI.

Musical notation for the first system of 'AGNUS DEI.' with dynamics *p*, *ores f*, and *p*. A first ending bracket is present above the first measure.

Allegretto.

Musical notation for the second system of 'AGNUS DEI.' with dynamics *f*, *p*, and *ores - f*.

Dona nobis.

Musical notation for the third system of 'AGNUS DEI.' with dynamics *pp*, *f*, *p*, and *ores f*.

No. 3.

MISSA III.  
KYRIE.

Musical notation for the first system of 'KYRIE.' with dynamics *p*, *ores f*, and *ff*. The tempo is 'Andantino con moto.' and the key signature is 'in C.'.

Musical notation for the second system of 'KYRIE.' with dynamics *p* and *f*.

Musical notation for the third system of 'KYRIE.' with dynamics *p*, *pp*, and *ores f*.

Musical notation for the fourth system of 'KYRIE.' with dynamics *p*, *f*, *p*, and *pp*.

Allegro

GLORIA.

Musical notation for the first system of 'GLORIA.' with dynamics *ff*, *p*, and *f*.

Musical notation for the second system of 'GLORIA.' with dynamics *ores ff*, *p*, and *f*.

Musical notation for the third system of 'GLORIA.' with dynamics *ores f*, *p*, and *f*.

Musical notation for the fourth system of 'GLORIA.' with dynamics *f*.

Musical notation for the fifth system of 'GLORIA.' with dynamics *p*, *f*, *p*, and *p*. It includes first, second, and third ending brackets.

Musical notation for the sixth system of 'GLORIA.' with dynamics *f*.

Musical notation for the seventh system of 'GLORIA.' with dynamics *ff* and *f*. It includes a fifth ending bracket.

Musical notation for the eighth system of 'GLORIA.' with dynamics *p*, *f*, and *ff*.



No. 10.  
Corno.



2 MISSA. II.

CORNO PRIMO in G.

Allegretto.

KYRIE.

*p* *f* *cres.* *f*

Allegro molto.

GLORIA.

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

Allegro.

CREDO.

*f*

Andantino.

*f* *p*

All<sup>o</sup> vivace.

Et incarnatus.

*f*

Et resurrexit.

*f*

A: D: N<sup>o</sup> 1. b.



Two staves of musical notation. The first staff contains a melodic line with notes and rests, marked with a first finger fingering (1) and a dynamic marking of *p*. The second staff contains a more rhythmic accompaniment, starting with a dynamic marking of *ff*.

Andantino.

**SANCTUS.** Musical notation for the beginning of the Sanctus, starting with a dynamic marking of *f* and a second finger fingering (2). It includes a *cras* marking above the staff.

Allegro.

Two staves of musical notation. The first staff features a rhythmic pattern with dynamic markings of *f* and *p*. The second staff continues the rhythmic accompaniment.

in C. All<sup>o</sup> maestoso.

**BENEDICTUS.** Musical notation for the beginning of the Benedictus, starting with a dynamic marking of *f* and a first finger fingering (1).

Two staves of musical notation. The first staff features a rhythmic pattern with dynamic markings of *p* and *f*. The second staff continues the rhythmic accompaniment.

Two staves of musical notation. The first staff features a rhythmic pattern with dynamic markings of *f* and *p*. The second staff continues the rhythmic accompaniment.

All<sup>o</sup> molto.

Two staves of musical notation. The first staff features a rhythmic pattern with dynamic markings of *f* and *p*. The second staff continues the rhythmic accompaniment.

in G. Andantino con moto. Allegretto.

**AGNUS DEI.** Musical notation for the beginning of the Agnus Dei, starting with a dynamic marking of *p* and a *Dona.* marking below the staff.

Two staves of musical notation. The first staff features a rhythmic pattern with dynamic markings of *f* and *pp*. The second staff continues the rhythmic accompaniment.

Two staves of musical notation. The first staff features a rhythmic pattern with dynamic markings of *f* and *pp*. The second staff continues the rhythmic accompaniment, including a *cras:* marking.







Handwritten musical notation on ten staves. The notation is extremely faint and difficult to discern, appearing as light grey or brownish marks on the aged paper. The staves are arranged vertically down the page.







CORNO SECONDO.

1 1

Andantino.

SANCTUS

2 3

Allegro.

p f p f p f

in C. All<sup>o</sup> maestoso.

BENEDICTUS

f p f

p f

f

f p f

All<sup>o</sup> molto.

in G. Andantino con moto. Allegretto.

AGNUS DEI.

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p *Do* na. f p

p

cras: f



