

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **Drei Stücke aus Mozart's Kirchenmusik**

für Klavier und Harmonium; op. 19

Agnus dei und Dona nobis aus der D dur Messe

**Benz, Eduard**

**Offenbach a/M, [ca. 1870]**

Klavier

[urn:nbn:de:bsz:31-325848](https://nbn-resolving.org/urn:nbn:de:bsz:31-325848)

# AGNUS DEI und DONA NOBIS

aus der D dur Messe vo W. A. Mozart.

Eduard Beez, Op. 19. N<sup>o</sup> 2.

**PIANO**

Moderato

*For. pp*

*mf*

*pp dolce*

*mp*

*f sf*

41076. II.



First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (D major or F# minor). It includes dynamic markings *pp* and *p dolce*.

Second system of musical notation, continuing the piece with treble and bass clefs.

Third system of musical notation, featuring a treble and bass clef. It includes the dynamic marking *ben marcato*.

Fourth system of musical notation, continuing the piece with treble and bass clefs.

Fifth system of musical notation, featuring a treble and bass clef. It includes the tempo marking *Allegretto moderato* and dynamic markings *p* and *mf*.

Sixth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *p* and *mf*, and a trill marking *tr*.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic and a *dol* (dolce) marking. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with intricate melodic patterns, including slurs and accents. The left hand features a more active accompaniment with a forte (*f*) dynamic marking.

Third system of musical notation, showing a continuation of the melodic and accompanimental lines from the previous systems.

Fourth system of musical notation. The right hand has a more rhythmic, chordal texture, starting with a piano (*p*) dynamic. The left hand has a *p dol* marking.

Fifth system of musical notation. The right hand includes a *dol* marking and a trill (*tr*) in the final measure. The left hand has a piano (*p*) dynamic.

Sixth system of musical notation, concluding the page with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand has a steady accompaniment.

The musical score is written for piano and consists of seven systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single treble clef staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *dol* (dolce), and *f* (forte). The score features various musical notations such as slurs, ties, and articulation marks.

# Werke für Harmonium.

## Harmonium-Trios.

Harmonium, Violine & Violoncello.

Müller, J. V., op. 4. 3 Andante serioso . . . . . 3 60

### Harmonium, Violine & Flöte.

Menzel, G., *Erholungs-Stunden.*

1. *Bach*, Sarabande de la IV. Suite anglaise . . . . . 1 —
2. *Beethoven*, Andante de la 1re Symphonie . . . . . 2 —
3. — Andante de la 2me Symphonie . . . . . 2 30
4. — Marche funèbre de la 3me Symphonie (heroic). 3 —
5. — Largo aus Piano-Trio op. 1 No. 2 (G Sol) . . . . . 1 80
6. — Variations du Septor op. 20. . . . . 1 80
7. *Chopin*, Marche funèbre de la Sonate op. 35. . . . . 1 50
8. *Händel*, Menuet aus Samson . . . . . 1 30
9. — Trauermarsch aus Samson . . . . . 1 —
10. *Haydn*, Variationen aus dem Kaiserquartett . . . . . 1 50
11. *Mozart*, Andante de la Symphonie en Mi ♯ (Es) (op. 38) 1 80
12. — Larghetto aus Clarinet-Quintett . . . . . 1 50

### Harmonium, Violine & Piano.

Mendelssohn, Hochzeitsmarsch aus Sommernachtstraum (Menzel) 2 30

— Trios des Amateurs (Liebhaber-Trios), (Kayser).  
Cah. 1. 2. . . . . à 4 60

Popp, W., op. 211. Ave Maria (Harm., Piano, & Viol. od. Flauto). 1 80

Vieuxtemps, H., op. 31<sup>b</sup>. Adagio religioso du IV<sup>me</sup> Concerto  
en Ré min. D moll (Rehfeld) . . . . . 2 60

### Harmonium, Violoncello & Piano.

\*Baillot, P., Célèbre Solopée du VII<sup>me</sup> Concerto (op. 21) (Bockmühl) 2 60

Mendelssohn, Trios des Amateurs (Liebhaber-Trios), (Lee).  
Cah. 1. 2. . . . . à 4 60

### Harmonium, Flöte & Piano.

Mendelssohn, Trios des Amateurs (Liebhaber-Trios), (Popp).  
Cah. 1. 2. . . . . à 4 60

Popp, W., op. 211. Ave Maria (Harm., Piano & Flöte od. Violine) 1 80

## Harmonium-Duos.

Harmonium & Violine.

Feye, C., op. 40. Tonstücke . . . . . 1 30

Jungmann, A., op. 117. Heimweh, (Mal du pays), [Seeger] . . . 1 30

Lachner, Ign., op. 66. 2 Morceaux. No. 1. Andantino . . . . . à 1 80  
» 2. Nocturno f . . . . .

Mozart, op. 121<sup>b</sup>. Andante cantabile aus Viol.-Concert in D (K) . 1 50

Müller, J. V., op. 6. Arioso . . . . . 1 30

Nesvadba, Jos., op. 17. Loreley-Paraphrase . . . . . 1 —

Spohr, L., op. 55<sup>c</sup>. Adagio aus Viol.-Concert D moll *à la min.* . 1 50

Stradella, Alex., 3 Morceaux des Cantates de Stradella (Büchler) 2 —

### Harmonium & Violoncello.

Goltermann, G., op. 56. Andante religioso G dur Sol maj . . . . 1 30

Stradella, Alex., 3 Morceaux de ses Cantates (Büchler) . . . . 2 —

## Harmonium-Duos.

Harmonium & Viola (Alto).

Goltermann, G., op. 56. Andante religioso, G dur Sol maj. . . . 1 30

### Harmonium & Piano.

Beethoven, Largo aus Sonate op. 7 in Es (M ♯) (Menzel) . . . . 1 50

— Larghetto de la 2. Symph. op. 36 en Ré (D) (Menzel) . . . . 4 —

— Andante de la »Sonata appassionata» op. 57 (Menzel) . . . 1 50

Beez, Ed., op. 19. 3 Morceaux aus Mozart's Kirchenmusik.

No. 1. Kyrie aus der Messe in C dur (D maj) . . . . . 1 30

» 2. Agnus Dei & Dona nobis, d. Messe in D dur (D maj) . . . 1 80

» 3. Kyrie aus der Litanei in Es dur (M ♯ maj) . . . . . 1 50

— op. 20. Pange lingua, Choral aus der Litania di Venerabili  
Altaris (Vaticum in Domino orientium) . . . . . 1 50

Kalliwoda, J. W., op. 250. 2 Chansons.

Loblied an Maria & Sonntagsfeier . . . . . 1 50

Lachner, Ign., op. 59. 3 Morceaux . . . . . complet 2 60

No. 1. F dur *Fa maj.*, #1.30. No. 2. D dur *Sil ♯ maj.* . . . . . 1 30

No. 3. G moll *Sol min.* . . . . . 1 30

— op. 60. 3 Morceaux.

No. 1. A moll *La min.*, #1.80. No. 2. B dur *Sil ♯ maj.* . . . . 1 50

No. 3. E dur *Mi maj.* . . . . . 1 30

Löw, Jos., op. 337<sup>b</sup>. Nachklänge an Mendelssohn, Allegro . . . . 1 50

## Harmonium-Solo.

Harmonium 4-händig.

Lachner, Ign., op. 61. 3 Morceaux.

No. 1. F dur *Fa maj.*, #1. — No. 2. C dur *Ut maj.* . . . . . 1 80

No. 3. A dur *La maj.* . . . . . 1 80

### Harmonium 2-händig.

Algeier, Herm., op. 4. 6 Préludes . . . . . 1 —

Burre, W., op. 9. Préludes . . . . . 1 30

\*Clark, F. Scotton, op. 49. Grande Marche de Commémoration . . 1 50

Duroc, J. G., op. 11. Unterhaltungen am Harmonium (Amusements  
à l'Orgue-Mélodique) (Leisure Hours)

\*Cah. 1. Deutschland (Allemagne) . . . . . 1 30

\*» 2. Italien (Italie) . . . . . 1 30

\*» 3. Frankreich (France) . . . . . 1 30

\*» 4. Russland & Polen (Russie) . . . . . 1 30

\*» 5. Amerika & England . . . . . 1 30

Gleitz, C. A., op. 8. 2 Morceaux . . . . . 1 —

Goltermann, op. 62. 6 Morceaux caractéristiques . . . . . 1 80

— op. 72. 15 Morceaux petites & faciles . . . . . 1 20

— op. 89. 15 Morceaux faciles . . . . . 2 30

\*Gounod, Ch., Musette, Impromptu (Lebeau) . . . . . 60

\* — op. 85. Les Pifferaris, Impromptu, (Lebeau) . . . . . 60

Lachner, Ign., op. 64. 3 Morceaux faciles . . . . . 1 80

Liederschatz, der evangelische, ein- & mehrstimmige religiöse  
Lieder & Choräle (Text ad lib.) . . . . . 2 —

Nesvadba, Jos., op. 17. Loreley-Paraphrase . . . . . 1 —

Reinhard, A., op. 12. 24 Préludes faciles . . . . . 1 80

Seeger, C., op. 7. 20 rhythmische Choräle . . . . . 1 —

## Harmonium-Schulen.

Seeger, C., op. 55. Theoretisch praktische Harmoniums Schule

Method for the Harmonium A concise and easy

book for instruction . . . . . 6 20

— op. 60. Praktische Anleitung zum Harmoniumspiel

Beliebte Melodien als Übungsstücke. Cah. 1, 2, 3 à 1 80

Verlag & Eigentum für alle Länder  
(Propriété pour tous pays)

JOH. ANDRÉ, Offenbach am Main.

\* Ne se vendent pas en France.