

## Agnus Dei.

Adagio.

Oboi  
Clarinetto in C.  
Trombe in C.  
Timpani in C.G. { ad libitum.

Violino I.  
Violino II.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Violoncello,  
Basso  
ed Organo.

*f*

*f*

*p* Tutti.  
tol - lispecca ta mun - di, mi - se.re.re no - bis.

*p* Tutti.  
pec - ca - ta mun - di, *p* mi - se.re.re no - bis.

*fp*  
F. S. 154.

mi - se-re-re no -  
 Tutti.  
 Solo.  
 A - gnus De - i, a - gnus De - i, qui tollis pecca - ta mun - di,  
 mi - se-re-re no -  
 Tutti.  
 Solo.  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di,  
 pp pp  
 7 6 7 3b 6 6 5b 6 4 3 7b 10 6 6 2b  
 bis.  
 Solo.  
 A - gnus De - i, a - gnus De - i, qui  
 bis.  
 Solo.  
 A - gnus De - i, qui tol - lis  
 8 7 6 7 5 6 6 4 5 8 7 6 7 6 7 6

## Allegro vivace.

Musical score for orchestra and choir, Allegro vivace. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features six staves: three for woodwind instruments (oboe, bassoon, and strings), one for brass (trumpet), and two for strings. The vocal parts are in soprano and alto voices. The lyrics are in Latin: "tol-lis pecca-ta mun-di, qui tol-lis pec-ca-ta mun-di, do-na no-bis pa-cem, do-na pec-ca-ta mun-di, qui tol-lis pecca-ta mun-di, do-na no-bis pa-cem, do-na". The dynamics include *p*, *cresc.*, *f*, and *Tutti.*. Measure numbers 6b, 5, 6, 4, 5, and 8 are indicated below the staff. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It continues with the same instrumentation and vocal parts, maintaining the Latin text and dynamic markings.

Continuation of the musical score. The instrumentation remains the same: three woodwinds, brass, and strings. The vocal parts continue their part in the Latin text. The dynamics *p*, *cresc.*, *f*, and *Tutti.* are used. Measure numbers 5, 6, 7, and 8 are indicated below the staff. The vocal parts are labeled *Solo.* at the beginning of the section.

do - na no - bis pa - - cem. Solo. Do - na no - bis pa - cem, do - na  
 do - na no - bis pa - - cem. Do - na no - bis pa - cem, do - na  
 Solo.

8      7      7      7      6      5 6      6 7      6

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

5      6      5      #      8

Musical score for orchestra and choir, page 37, measures 1-10. The score consists of ten staves. The top four staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom six staves are for the choir, divided into three solo voices (Soprano, Alto, Tenor) and three tutti sections. The vocal parts sing the Latin phrase "dona nobis pacem". Dynamic markings include *p*, *f*, and *cresc.* The vocal entries are marked with "Solo." or "Tutti." above the staff. The music is in common time.

Musical score for orchestra and choir, page 37, measures 11-20. The score continues with ten staves. The top four staves remain for the orchestra. The bottom six staves continue for the choir, with the vocal parts singing "dona nobis pacem". The dynamic *f* is prominent in the tutti sections. The vocal entries are marked with "Solo." or "Tutti." above the staff. The music is in common time.

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

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

**2.**

*p*

*p* Solo. *f* Tutti.

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

*p* Solo. *f* Tutti.

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

*p* Solo. *f* Tutti.

*f* unis. Juli 1816.