

AGNUS DEI

$\text{♩} = 70$

Voix, Solo

Soprano

Alto

Ténor

Basse

Piano

Piano, Piano L

The musical score is written for a choir and piano. It begins with a tempo marking of 70 beats per minute. The time signature is 4/4. The vocal parts (Voix, Solo, Soprano, Alto, Ténor, Basse) are currently silent, indicated by whole rests. The piano accompaniment (Piano) consists of two staves. The upper staff (Piano) features a complex texture with triplets and sustained chords. The lower staff (Piano L) provides a rhythmic foundation with eighth notes and a melodic line in the final measure.

6

Vx.

S.

A.

T.

B.

Pia.

Pia.

The musical score is arranged in five systems, each containing five staves. The first four staves in each system are for vocal parts: Vx. (Vox), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The fifth staff in each system is for the piano (Pia.). The piano part is divided into two sections, each with two staves. The first section (top two staves) is for the right hand, and the second section (bottom two staves) is for the left hand. The piano part features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part on the right has a bass clef and a '8' below it.

11

Vx.

S.

A.

T.

B.

Pia.

Pia.

The musical score for measures 11-15 is as follows:

- Vx. (Voice):** Five staves, each containing a whole rest for the entire duration of the measures.
- S. (Soprano):** One staff containing a whole rest for the entire duration of the measures.
- A. (Alto):** One staff containing a whole rest for the entire duration of the measures.
- T. (Tenor):** One staff containing a whole rest for the entire duration of the measures.
- B. (Bass):** One staff containing a whole rest for the entire duration of the measures.
- Pia. (Piano):** Two staves.
 - Upper Staff:** Measure 11: Bass clef, half note G2, beamed sixteenth notes A2-B2-C3-D3-E3-F#3-G3. Measure 12: Bass clef, half note G2, beamed sixteenth notes A2-B2-C3-D3-E3-F#3-G3. Measure 13: Bass clef, half note G2, beamed sixteenth notes A2-B2-C3-D3-E3-F#3-G3. Measure 14: Bass clef, half note G2, beamed sixteenth notes A2-B2-C3-D3-E3-F#3-G3. Measure 15: Bass clef, half note G2, beamed sixteenth notes A2-B2-C3-D3-E3-F#3-G3.
 - Lower Staff:** Measure 11: Bass clef, whole rest. Measure 12: Bass clef, whole rest. Measure 13: Bass clef, whole rest. Measure 14: Bass clef, whole rest. Measure 15: Bass clef, whole rest.

16

Vx.

S.

A.

T.

B.

Pia.

Pia.

The musical score for measures 16-18 is as follows:

Measure	Vx.	S.	A.	T.	B.	Pia. RH	Pia. LH
16	Rest	Rest	Rest	Rest	Rest	Half note (G4)	Quarter note (G2)
17	Rest	Rest	Rest	Rest	Rest	Triplet of eighth notes (A4, B4, C5)	Quarter note (A2)
18	Rest	Rest	Rest	Rest	Rest	Quarter note (D5), Quarter note (C5), Quarter note (B4)	Quarter note (G2)

19

$\text{♩} = 56$
 $\text{♩} = 64$ $\text{♩} = 48$ $\text{♩} = 70$

Vx.

S.

A.

T.

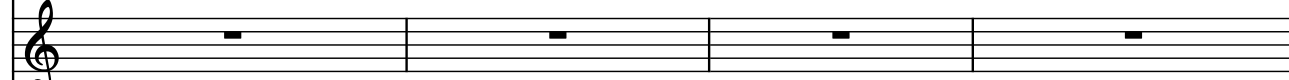
B.

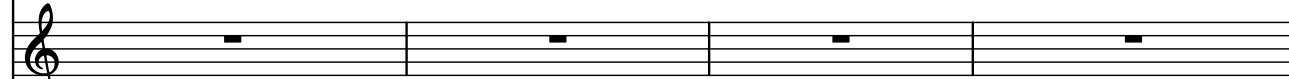
Pia.

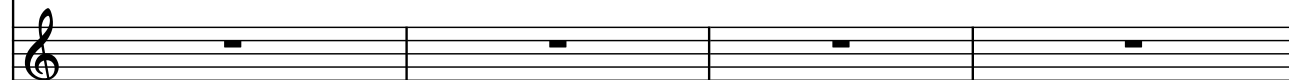
Pia.

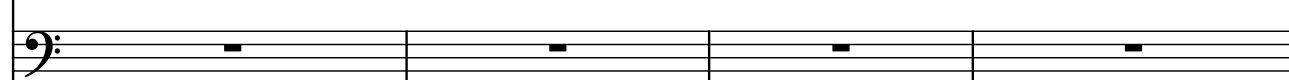
Ag - nus De - i, qui

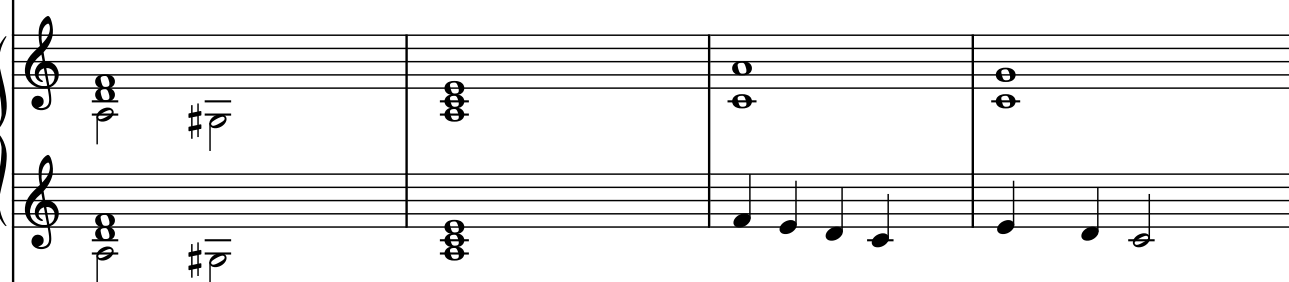
Vx. 
tol - lis pec-ca - ta - mun - di, mi-se - re - re no-bis, _____

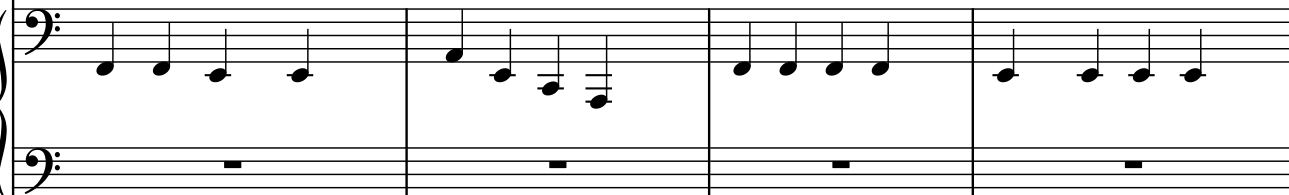
S. 

A. 

T. 

B. 

Pia. 

Pia. 

27

Vx. *mi-se-re - re, mi-se-re-re no - bis.*

S. *A - gnus. De - i, qui.*

A. *Ag nus De i, qui*

T. *A - gnus De - i, qui*

B. *A - gnus De - i, qui*

Pia. *[Piano accompaniment]*

31

Vx.

S.

A.

T.

B.

Pia.

Pia.

tol - lis pec-ca - ta_ mun - di, mi-se - re - re_

tol lis pec ca ta mun di, mi se re re,

tol - lis pec - ca - ta mun - di, mi - se -

tol - lis pec - ca - ta mun - di, mi - se -

3/4

Vx.

S.

A.

T.

B.

Pia.

Pia.

no - bis mi - se - re re - mi - se - re - re no - bis.

mi se re re, mi se re re no bis.

re - re, mi - se - re - re no - bis.

re - re, mi - se - re - re no - bis.

37

Vx.

S.

A.

T.

B.

Do - na_ no - bis_ pa-cem, do - na_ no-bis pa - cem,

Pia.

Pia.

3

3

42

Vx.

S.

A.

T.

B.

Pia.

Pia.

do - na_ no - bis_ pa-cem. do - na_

do - na_ no - bis_ pa-cem. Do - na no - bis

The musical score for page 11, measure 42, features seven staves. The top four staves are for vocal parts: Vx. (Voice), S. (Soprano), A. (Alto), and T. (Tenor). The fifth staff is for the Bass (B.). The sixth and seventh staves are for the Piano (Pia.), with the sixth staff being a grand staff (treble and bass clef) and the seventh staff being a single bass clef staff. The Tenor and Bass parts have lyrics. The Piano parts provide harmonic support with chords and arpeggios.

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

Do na no bis

pa - cem, pa - cem, do - na

48

Vx.

S.

A.

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

T.

no - bis pa - cem, pa -

B.

no - bis pas - cem, pa -

Pia.

Pia.

51

Vx.

S.
Do - na_ no - bis_ pa-*cem,* do - na_ no-bis pa - *cem,*

A.
pa cem. Do na no bis pa *cem,*

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

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

Pia.

Pia.

54

Vx.

S.

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

A.

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

T.

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

B.

pa - cem, do - na no - bis,

Pia.

Pia.

The musical score is for page 54 of a piece. It features five vocal parts (Vx., S., A., T., B.) and two piano accompaniment parts (Pia.). The key signature is G major (one sharp) and the time signature is 4/4. The vocal parts are singing in a homophonic style, with the Soprano (S.) and Alto (A.) parts having more melodic movement than the Tenor (T.) and Bass (B.) parts. The piano accompaniment consists of two staves, each with a grand staff (treble and bass clef). The first piano part (Pia.) has a more active melodic line in the right hand, while the second piano part (Pia.) is more harmonic, with the left hand often playing chords and the right hand playing a simpler melody. The lyrics are 'do - na. no - bis. pa - cem.' and 'pa - cem, do - na no - bis, do - na no bis pa'.

Vx.

S.

A.

T.

B.

Pia.

Pia.

Do - na__ no - bis__ pa - cem, pa-cem, pa-cem.

- cem, pa cem, pa cem, pa cem, pa cem, pa cem.

no - bis pa - - - cem.

61

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

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

Vx.

S.

A.

T.

B.

Pia.

Pia.

Do - na_ no - bis_ pa-cem, do - na_

do na 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 -

68

Vx.

S.

A.

T.

B.

Pia.

Pia.

no-bis pa - cem, pa - - - cem,

do na no bis pa cem, do na

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

- cem, pa - - - - - cem, do - na_ no - bis_

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

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

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

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

75

Vx.

S.

A.

Do na no bis pa cem, do na no bis pa cem, do na

T.

8

B.

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

Pia.

Pia.

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

no bis pa cem, pa cem,

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

do - na no - bis pa - -

82

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

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

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

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

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

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

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

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

do - na no - bis pa - cem.

88

Vx.

S.

A.

T.

B.

Pia.

Pia.

The musical score for measures 88-90 is as follows:

- Vx. (Voice):** Three staves, each containing a whole rest for the entire duration.
- S. (Soprano):** One staff containing a whole rest for the entire duration.
- A. (Alto):** One staff containing a whole rest for the entire duration.
- T. (Tenor):** One staff containing a whole rest for the entire duration.
- B. (Bass):** One staff containing a whole rest for the entire duration.
- Pia. (Piano):**
 - Right Hand:** Measures 88-90 contain a complex melodic line with various accidentals (sharps, flats, naturals) and note values (quarter, eighth, and sixteenth notes).
 - Left Hand:** Measures 88-90 contain a simpler line, mostly consisting of whole notes and half notes, with some rests.

91

Vx.

S.

A.

T.

B.

Pia.

Pia.

Do - na

Do - na

Do - na no - bis

94

Vx.

S.

A.

T.

B.

Pia.

Pia.

no - bis pa - - cem, do - na__ no - bis__

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

pa - cem, do - na no - bis__

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

pa - cem, do - na no - bis__

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

pa - cem, do - na no - bis__

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

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

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

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

101

Vx.

S.

pa - cem,

A.

pa - cem, do - na_no - bis_ pa-cem, do - na_

T.

8 pa - cem, do - na_ no - bis_ pa - cem,

B.

do - na_no - bis_ pa-cem, pa - cem, do - na_

Pia.

Pia.

Vx.

S.

A.

T.

B.

Pia.

Pia.

pa - cem. Do - na no - bis.

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

pa - cem. Do - na no - bis.

no - bis pa - cem. Do - na no - bis

pa - cem. Do - na no - bis.

no - bis pa - cem. Do - na no - bis

107

Vx.

S.

A.

T.

B.

Pia.

Pia.

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

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

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

pa - cem, pa - cem, pa - cem.

111 $\text{♩} = 56$ $\text{♩} = 64$ $\text{♩} = 70$

Vx. $\text{do} - \text{na} \quad \text{no} - \text{bis} \quad \text{pa} - \text{cem.}$

S. $\text{Do} - \text{na_no} - \text{bis.} \quad \text{pa-cem,} \quad \text{do} - \text{na_}$

A. $\text{Do} - \text{na_no} - \text{bis.} \quad \text{pa-cem,} \quad \text{do} - \text{na_}$

T. $\text{Do} - \text{na_no} - \text{bis.} \quad \text{pa-cem,} \quad \text{do} - \text{na_}$

B. $\text{Do} - \text{na_no} - \text{bis.} \quad \text{pa-cem,} \quad \text{do} - \text{na_}$

Pia. $\text{do} - \text{na_no} - \text{bis.} \quad \text{pa-cem,} \quad \text{do} - \text{na_}$

Pia. $\text{do} - \text{na_no} - \text{bis.} \quad \text{pa-cem,} \quad \text{do} - \text{na_}$

116

Vx.

S.

A.

T.

B.

Pia.

Pia.

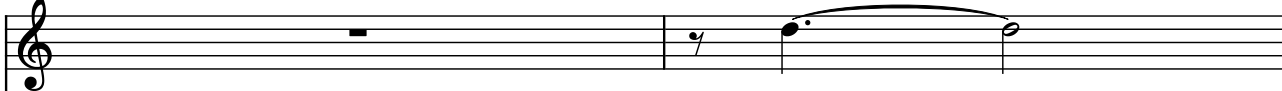
Org.

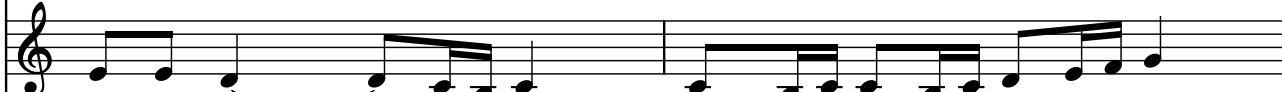
Do - na__ no - bis__ pa - cem, do - na__ no - bis__ pa - cem,

no - bis pa - cem, do - na__ no - bis__ pa - cem,

no - bis pa - cem, do - na__ no - bis__ pa - cem,

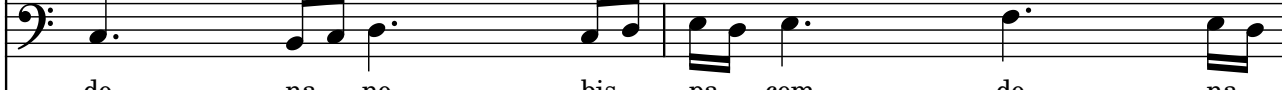
118

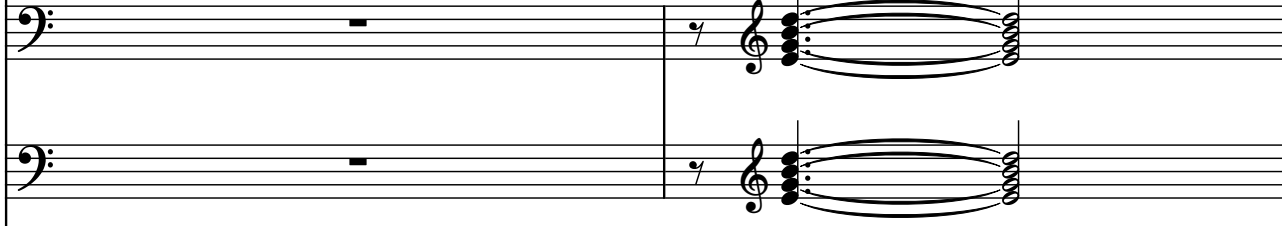
Vx. 
pa - - -

S. 
no - bis pa - - - cem, do - na__ no - bis__ pa - - - cem,

A. 
do - - na__ no - - bis__ pa - - - cem, do - - - na__

T. 
no - bis pa - - - cem, do - na__ no - bis__ pa - - - cem,

B. 
do - - na__ no - - bis__ pa - - - cem, do - - - na__

Pia. 

Pia. 

120

Vx.
cem, pa - - -

S.
do - na__ no - bis__ pa - cem, do - na__

A.
no - bis pa - cem, do - na__ no - bis__ pa - cem, -

T.
do - na__ no - bis__ pa - cem, do - na__

B.
no - bis pa - cem, do - na__ no - bis__ pa - cem,

Pia.
The piano accompaniment consists of two staves. The upper staff features a series of chords, primarily triads and dyads, with some sustained notes. The lower staff provides a rhythmic foundation with a series of eighth notes and rests.

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

S.
no-bis pa - cem, do - na_no - bis_ pa-cem, do - na_

A.
do - na_no - bis_ pa-cem, do - na_ no-bis pa - cem,

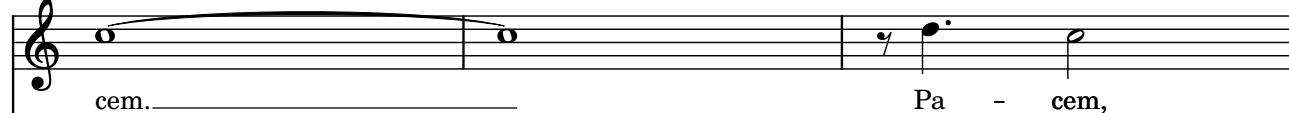
T.
no-bis pa - cem, do - na_no - bis_ pa-cem, do - na_

B.
do - na_no - bis_ pa-cem, do - na - no-bis pa - cem,

Pia.

Pia.

125

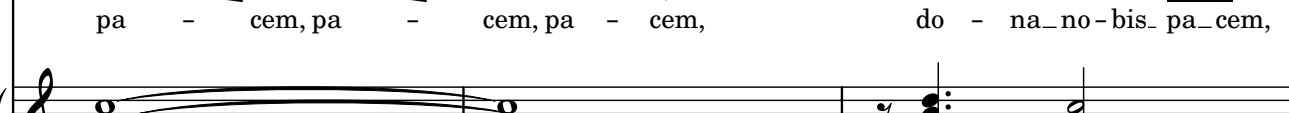
Vx. cem. Pa - cem,

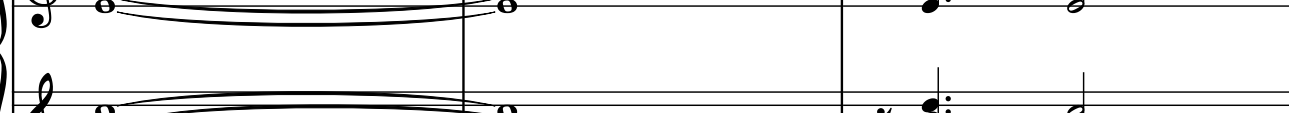
S. no-bis pa - cem, pa - cem, pa - cem, pa - cem,

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

T. no-bis pa - cem, pa - cem, pa - cem, pa - cem,

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

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

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

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

S. do - na_no-bis pa-cem, do - na_no-bis pa-cem, do - na_no-bis pa -

A. do - na_no-bis pa-cem, do - na_no-bis pa - cem, do - na_no-bis pa -

T. do - na_no-bis pa-cem, do - na_no-bis pa-cem, do - na_no-bis pa -

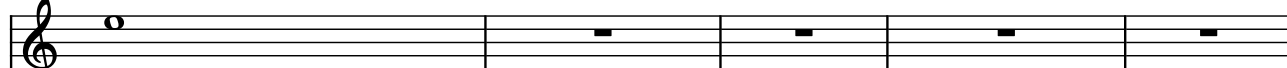
B. do - na_no-bis pa-cem, do - na_no-bis pa - cem, do - na_no-bis pa -

Pia.

Pia.

131

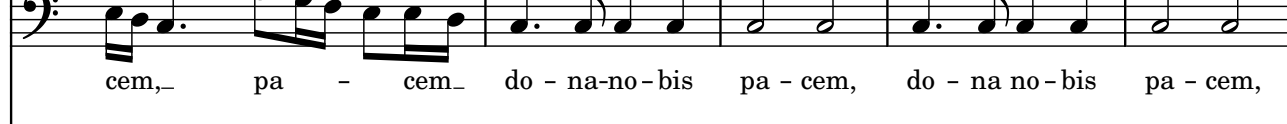
 $\text{♩} = 66$ $\text{♩} = 64$ $\text{♩} = 62$

Vx. 

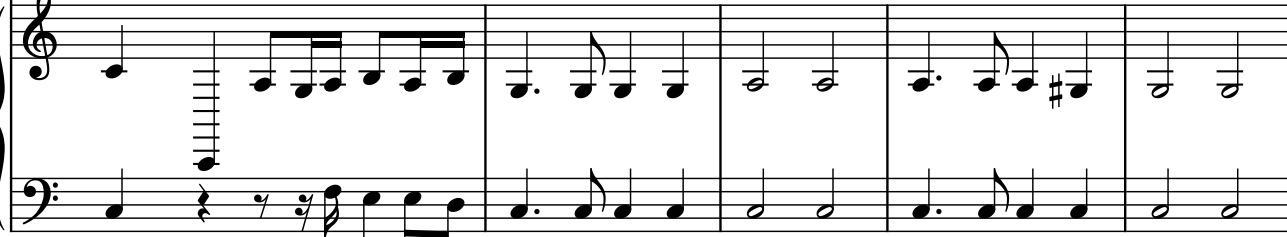
S. 

A. 

T. 

B. 

Pia. 

Pia. 

Vx.

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

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

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

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

Pia.

Pia.

141

Vx.

S.

A.

T.

B.

Pia.

Pia.

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem, pa - cem, pa - cem, pa - cem,

145

$\text{♩} = 56$

$\text{♩} = 59$

$\text{♩} = 48$

Vx.

S.

pa - cem, pa - cem, m

A.

pa - cem, pa - cem, m

T.

8

pa - cem, pa - cem, m

B.

pa - cem, pa - cem, m

Pia.

Pia.