

Agnus Dei

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♩ = 90

Flute

Oboe

Clarinet in Bflat

Bassoon

Violins I

Violins II

Viola

'Cello/Bass

Congregation

Soprano

Alto

Tenor

Bass

Organ

soli
mf
Ag - nus De - i, Ag - nus De - i, Qui tol-

Man.
mp
free-scores.com

Detailed description: This is a musical score for the piece 'Agnus Dei'. It features a full orchestral arrangement with woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), strings (Violins I and II, Viola, Cello/Bass), and a vocal ensemble (Soprano, Alto, Tenor, Bass). The organ provides accompaniment. The score is in 4/4 time with a tempo of 90 beats per minute. The key signature has two flats (B-flat and E-flat). The vocal parts have lyrics in Latin: 'Agnus Dei, Agnus Dei, Qui tol-'. The organ part includes a 'Man.' (Manduca) marking and a 'mp' (mezzo-piano) dynamic. A watermark 'free-scores.com' is visible at the bottom.

Tutti

The first system of music consists of five staves. The top two staves are vocal parts in G major, both starting with a whole rest. The third staff is a piano accompaniment in G major, starting with a whole rest. The fourth and fifth staves are piano accompaniment in G major, also starting with a whole rest.

The second system of music consists of five staves. The top two staves are vocal parts in G major, with the first staff starting on a quarter note G4. The third staff is a piano accompaniment in G major, starting on a quarter note G4. The fourth and fifth staves are piano accompaniment in G major, starting on a quarter note G4.

The third system of music consists of five staves. The top two staves are vocal parts in G major, with the first staff starting on a quarter note G4. The third staff is a piano accompaniment in G major, starting on a quarter note G4. The fourth and fifth staves are piano accompaniment in G major, starting on a quarter note G4.

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

The fourth system of music consists of five staves. The top two staves are vocal parts in G major, with the first staff starting on a quarter note G4. The third staff is a piano accompaniment in G major, starting on a quarter note G4. The fourth and fifth staves are piano accompaniment in G major, starting on a quarter note G4.

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

The fifth system of music consists of five staves. The top two staves are vocal parts in G major, with the first staff starting on a quarter note G4. The third staff is a piano accompaniment in G major, starting on a quarter note G4. The fourth and fifth staves are piano accompaniment in G major, starting on a quarter note G4.

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

The sixth system of music consists of five staves. The top two staves are vocal parts in G major, with the first staff starting on a quarter note G4. The third staff is a piano accompaniment in G major, starting on a quarter note G4. The fourth and fifth staves are piano accompaniment in G major, starting on a quarter note G4.

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

The seventh system of music consists of five staves. The top two staves are vocal parts in G major, with the first staff starting on a quarter note G4. The third staff is a piano accompaniment in G major, starting on a quarter note G4. The fourth and fifth staves are piano accompaniment in G major, starting on a quarter note G4.

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

The eighth system of music consists of two staves for piano accompaniment in G major, starting on a quarter note G4.

23

p

p

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Musical score for the first system, measures 35-39. It consists of four staves: two treble clefs and two bass clefs. The music is mostly rests, with some notes appearing in the final measure of each staff. A dynamic marking 'f' is present in the second and third staves.

Musical score for the second system, measures 40-44. It consists of four staves: two treble clefs and two bass clefs. The music is more active, with rhythmic patterns in the upper staves and a bass line in the lower staves. Dynamic markings 'f' are present in the second, third, and fourth staves.

Musical score for the third system, measures 45-49. It consists of four staves: two treble clefs and two bass clefs. The first staff is mostly rests. The second staff contains a vocal line with lyrics: "- bis, no - bis, no - bis, no-". Dynamic markings 'f' are present in the second and fourth staves.

Musical score for the fourth system, measures 50-54. It consists of four staves: two treble clefs and two bass clefs. All staves contain rests.

Musical score for the fifth system, measures 55-59. It consists of four staves: two treble clefs and two bass clefs. All staves contain rests.

40

mp *f*

mp *f*

mp

mp

mp

mp

mp

Tutti

mp

- bis, mis - e - re - re, mis - e - re - re

mp

mis - e - re - re

mp

mis - e - re - re

mp

48

The first system of the score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with a long note in measure 48, followed by a sixteenth-note run in measure 49, and a final melodic phrase in measure 50. The second staff is in treble clef and contains a rhythmic accompaniment of eighth notes. The third staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a fermata in measure 48 and a sixteenth-note run in measure 49. The fourth staff is in bass clef and contains a simple bass line.

The second system consists of four staves. The top staff is in treble clef with a key signature of one flat, showing a simple melodic line. The second staff is in treble clef with a key signature of one flat, also showing a simple melodic line. The third staff is in bass clef with a key signature of one flat, showing a simple bass line. The fourth staff is in bass clef with a key signature of one flat, showing a simple bass line.

The third system consists of a single staff in treble clef with a key signature of one flat, containing a whole rest for the entire measure.

The fourth system consists of a single staff in treble clef with a key signature of one flat, containing a whole note.

- bis,

The fifth system consists of a single staff in treble clef with a key signature of one flat, containing a whole rest for the entire measure.

- bis,

The sixth system consists of a single staff in treble clef with a key signature of one flat, containing a whole note.

8
- bis,

The seventh system consists of a single staff in bass clef with a key signature of one flat, containing a whole note.

- bis,

The eighth system consists of two staves for a grand piano. The top staff is in treble clef with a key signature of one flat, and the bottom staff is in bass clef with a key signature of one flat. Both staves contain simple harmonic accompaniment for two measures.

mf

mf

mf

mf

f *Rit...*

f *Rit...*

f *Rit...*

f *Rit...*

mp *f* *sol* *mf*

no - bis, no - bis, soli mis - e-

f *sol* *mf*

no - bis, no bis, soli mis - e-

f *sol* *mf*

no - bis, no bis, soli mis - e-

mp *f* *sol* *mf*

no - bis, no bis, soli mis - e-

f

66 *Rit.....* *A Tempo*

p *pp* *pp* *mf* *p* *pp*

Tutti

pp *mp* *mf* *pp* *mp* *mf* *pp* *mp* *mf* *pp* *mp* *mf*

- re - re no - bis, no - bis, mis - e-
 - re - re no - bis, no - bis, mis - e-
 8 - re - re no - bis, no - bis, mis - e-
 - re - re no - bis, no - bis, mis - e-

The first system of music consists of four staves. The top staff is a vocal line in G major, starting with a whole note G4. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

The second system of music consists of four staves. The top staff is a vocal line in G major, starting with a quarter note G4. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

The third system of music consists of four staves. The top staff is a vocal line in G major, starting with a quarter rest. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

- nus De - i, Qui tol - lis pe - ca - ta mun-

The fourth system of music consists of four staves. The top staff is a vocal line in G major, starting with a quarter note G4. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

The fifth system of music consists of four staves. The top staff is a vocal line in G major, starting with a quarter note G4. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

The sixth system of music consists of four staves. The top staff is a vocal line in G major, starting with a quarter note G4. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

The seventh system of music consists of four staves. The top staff is a vocal line in G major, starting with a quarter note G4. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

The eighth system of music consists of four staves. The top staff is a vocal line in G major, starting with a quarter note G4. The second staff is a vocal line in G major, starting with a quarter note G4. The third staff is a vocal line in G major, starting with a whole note G4. The fourth staff is a piano accompaniment in G major, starting with a quarter note G2.

Musical score for page 84, featuring vocal lines and piano accompaniment. The score includes lyrics: "di, Qui tol - lis pe - ca - ta mun - di." The music is written in a key with one flat (B-flat) and a common time signature. The piano part features a prominent bass line with a strong rhythmic pattern. The vocal lines are marked with a forte (*f*) dynamic. The score is divided into systems, with the vocal lines and piano accompaniment appearing in pairs. The lyrics are placed below the vocal lines.

89

p *mp*

p *mp*

p *mp*

mp

mp

mp

mp

soli
mf
do - na no - bis pa-

8

95

The musical score for page 95 consists of several systems of staves. The first system includes a vocal line and three piano accompaniment staves. The vocal line begins with a rest, followed by notes marked *mf* and *mp*. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, with dynamic markings *mf* and *mp*. The second system continues the vocal and piano parts, with the vocal line ending in a *p* dynamic. The third system shows the vocal line with lyrics: "cem, do na, do-". The piano accompaniment continues with similar rhythmic patterns. The fourth system shows the vocal line with a long note and the piano accompaniment with rests. The fifth system shows the vocal line with a long note and the piano accompaniment with rests. The sixth system shows the vocal line with a long note and the piano accompaniment with rests. The seventh system shows the vocal line with a long note and the piano accompaniment with rests. The eighth system shows the vocal line with a long note and the piano accompaniment with rests. The ninth system shows the vocal line with a long note and the piano accompaniment with rests. The tenth system shows the vocal line with a long note and the piano accompaniment with rests. The eleventh system shows the vocal line with a long note and the piano accompaniment with rests. The twelfth system shows the vocal line with a long note and the piano accompaniment with rests. The thirteenth system shows the vocal line with a long note and the piano accompaniment with rests. The fourteenth system shows the vocal line with a long note and the piano accompaniment with rests. The fifteenth system shows the vocal line with a long note and the piano accompaniment with rests. The sixteenth system shows the vocal line with a long note and the piano accompaniment with rests. The seventeenth system shows the vocal line with a long note and the piano accompaniment with rests. The eighteenth system shows the vocal line with a long note and the piano accompaniment with rests. The nineteenth system shows the vocal line with a long note and the piano accompaniment with rests. The twentieth system shows the vocal line with a long note and the piano accompaniment with rests.

101

Musical score for the first system, measures 101-104. It features four staves: two treble clefs and two bass clefs. Dynamics include *f* and *mp*.

Musical score for the second system, measures 105-108. It features four staves: two treble clefs and two bass clefs. Dynamics include *f* and *mp*.

Musical score for the third system, measures 109-112. It features four staves: two treble clefs and two bass clefs. Dynamics include *ff*, *f*, and *mf*. Lyrics are present on the top staff.

Musical score for the fourth system, measures 113-114. It features two grand staff staves (treble and bass clefs).

The musical score for page 106 consists of several systems of staves. The first system includes a vocal line with dynamics *mf* and *f*, and piano accompaniment. The second system features a vocal line with dynamic *f* and piano accompaniment. The third system includes a vocal line with dynamic *ff* and the lyrics "na no - bis". The piano accompaniment includes a grand staff with a piano part and a bass line. The score is written in a key signature of one flat and a common time signature.

111

mf

mf

mf

mf

mf

mf

mf

mf

do - na no - bis,

pa - cem,

mf

do - na no - bis,

do - na no - bis, do - na

f do - na no -

no - bis

f no - bis,

f

no - bis pa - cem, pa - cem.

- bis pa - cem,

pa - cem,

f pa - cem,

Musical score for the first system, measures 1-4. It consists of four staves: two treble clefs and two bass clefs. The first two staves have a 3/2 time signature, and the last two have a 4/4 time signature. Dynamics include *mf* and a crescendo hairpin.

Musical score for the second system, measures 5-8. It consists of four staves: two treble clefs and two bass clefs. The first two staves have a 3/2 time signature, and the last two have a 4/4 time signature. Dynamics include *mp* and *mf* with a crescendo hairpin.

Musical score for the third system, measures 9-12. It consists of four staves, all of which are empty (rests).

Musical score for the fourth system, measures 13-16. It includes vocal lines and a bass line. The vocal line starts at measure 13 with the lyrics "do - na no - bis,". The bass line starts at measure 14 with the lyrics "do - na no - bis pa-". Dynamics include *mf* and *f*.

Musical score for the fifth system, measures 17-20. It consists of two staves for a piano accompaniment. The first staff has a 3/2 time signature, and the second has a 4/4 time signature. Dynamics include *mf* and *f*.

Musical score for page 133, featuring vocal lines and piano accompaniment. The score includes a grand staff (treble and bass clefs) and four vocal staves. The lyrics are:

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

The score includes dynamic markings such as *f* (forte) and crescendo/decrescendo hairpins. The piano accompaniment features a steady bass line and melodic lines in the right hand.

Musical score for voice and piano. The score consists of 14 staves. The first seven staves are instrumental accompaniment for voice parts (Soprano, Alto, Tenor, Bass, and Piano). The last seven staves contain the vocal lines with lyrics. The lyrics are: "do - na no - bis pa - cem, na no - bis pa - cem, do - na, do - na". The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte).

153

The musical score consists of several systems of staves. The first system includes four staves (two treble and two bass clefs) with dynamic markings of *f*. The second system includes six staves (three treble and three bass clefs), also with *f* markings. The third system features a vocal line with lyrics: "do - na no - bis pa - na - cem." and a piano accompaniment. The fourth system is similar to the third, with lyrics: "do - na no - bis pa - na - cem." The fifth system shows a piano accompaniment with a *f* marking. The score concludes with a double bar line.

*Vocal &
Instrumental
parts*

Agnus Dei

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♩ = 90

Congregation

Soprano

soli
mf
Ag - nus De - i, Ag - nus De - i, Qui tol-

Alto

Tenor

Bass

Organ

Man.
mp

6

- lis pe - ca - ta mun - di mis - e - re - re no-

8

12

f Ag - nus De - i, Qui tol-

Tutti
f - bis, Ag - nus De - i, Ag - nus De - i, Qui tol-

f Ag - nus De - i, Ag - nus De - i, Qui tol-

f Ag - nus De - i, Ag - nus De - i, Qui tol-

f Ag - nus De - i, Ag - nus De - i, Qui tol-

f

18

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

- lis pe - ca - ta mun - di, Qui tol - lis pe - ca - ta

23

The musical score consists of seven staves. The first five staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "mun - di. mun - di *soli* *mf* mis - e-". The second vocal line includes a melisma on the word "mis" with a long note and a slur. The piano accompaniment features a simple harmonic structure with chords in the right hand and single notes in the left hand.

mun - di.

mun - di *soli*
mf mis - e-

mun - di

mun - di

mun - di

mun - di

30

- re - re, mis - e - re - re *mf* no - bis,

8

The musical score consists of six staves. The first staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains the lyrics: "- re - re, mis - e - re - re" followed by a long note with a slur and the dynamic marking *mf*, then "no - bis,". The second staff is a piano accompaniment line in treble clef, mostly containing rests. The third staff is a piano accompaniment line in bass clef, also mostly containing rests. The fourth and fifth staves are a grand piano (piano) section, with the right hand in treble clef and the left hand in bass clef, both containing rests. The number '8' is written below the third staff.

36

no - bis, no - bis, no - bis, mis - e - re-

f *mp* *Tutti*

mp mis - e-

mp

42

- re, mis - e - re - re no-
- re - re no-
8 *mp* mis - e - re - re *f* no-
Tutti
f no-

48

- bis,

- bis,

- bis, no - bis,

⁸ - bis, *mp* no - bis, no - bis,

- bis,

mp

54

mp no - bis, *f* no - bis, *soli* *mf* mis - e-

f no - bis, no bis, *soli* *mf* mis - e-

f no - bis, no bis, *soli* *mf* mis - e-

mp no - bis, *f* no - bis, *soli* *mf* mis - e-

f

Rit... ♩ = 70

60

Soli S.A.T.B. *Tutti* *Soli S.A.T.B.*

mf *mf* *mf*

- re - re, mis - e - re - re, mis - e - re - re, mis - e-

- re - re, mis - e - re - re, mis - e - re - re, mis - e-

- re - re, mis - e - re - re, mis - e - re - re, mis - e-

- re - re, mis - e - re - re, mis - e - re - re, mis - e-

66

Rit.....

*Tutti
A Tempo*

- re - re no - bis, no - bis, mis - e-

- re - re no - bis, no - bis, mis - e-

- re - re no - bis, no - bis, mis - e-

- re - re no - bis, no - bis, mis - e-

72 ♩ = 90

Rit.....

mf Ag-

p *mf*

- re - re no - bis, Ag - nus

p *mf*

- re - re no - bis, Ag - nus

p *mf*

- re - re no - bis, Ag - nus

p *mf*

- re - re no - bis, Ag - nus

mf

78

- nus De - i, Qui tol - lis pe - ca - ta mun-

De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

8 De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

De - i, Ag - nus De - i, Qui tol - lis pe - ca - ta mun-

84

- di, Qui tol - lis pe - ca - ta mun - di.

- di, Qui tol - lis pe - ca - ta mun - di,

- di, Qui tol - lis pe - ca - ta mun - di

- di, Qui tol - lis pe - ca - ta mun - di,

- di, Qui tol - lis pe - ca - ta mun - di

- di, Qui tol - lis pe - ca - ta mun - di

90

soli
mf
do - na no - bis pa-

8

The musical score for page 90 consists of six staves. The top staff is a treble clef with a key signature of one flat and a common time signature, containing seven measures of whole rests. The second staff is a vocal line in treble clef, starting with a *soli* marking and a *mf* dynamic. It contains a melodic line with lyrics 'do - na no - bis pa-' and is marked with a long slur. The third staff is a treble clef with a key signature of one flat and a common time signature, containing seven measures of whole rests. The fourth staff is a bass clef with a key signature of one flat and a common time signature, containing seven measures of whole rests. The fifth and sixth staves are a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, containing seven measures of whole rests. A small number '8' is written below the fourth staff.

97

The musical score is for page 97. It features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "cem, do - na, do - na no - bis". The dynamics are marked as *mf* for the first part, *ff* for the second part, and *f* for the final part. The piano accompaniment consists of five staves: two treble clefs and two bass clefs, with a brace on the left side. The piano part is mostly silent, indicated by rests.

mf
- cem, do - na, do - na *ff* *f*
no - bis

103

pa - cem, do-

mf

8

Detailed description: This page of a musical score, numbered 103, contains six staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a melodic phrase: a quarter note G4, a dotted quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The lyrics 'pa - cem, do-' are written below the notes. A dynamic marking of *mf* is placed above the note G5. The rest of the vocal staff contains whole rests. The second staff is a piano accompaniment in treble clef, also in one flat, with whole rests throughout. The third staff is a piano accompaniment in bass clef, also in one flat, with whole rests throughout. The fourth staff is a piano accompaniment in bass clef, also in one flat, with whole rests throughout. The fifth and sixth staves are a grand piano part, with the right hand in treble clef and the left hand in bass clef. The right hand plays chords: a whole note chord of G4-B4-D5, a whole note chord of A4-C5-E5, a whole note chord of B4-D5-F5, a whole note chord of C5-E5-G5, and a whole note chord of B4-D5-F5. The left hand plays a simple bass line: a whole note G3, a whole note A3, a whole note B3, a whole note C4, a whole note B3, and a whole note A3.

109

mf do - na no - bis,

ff - na no - bis pa - cem,

mf do - na no - bis,

f

Detailed description: This page of a musical score, numbered 109, features a vocal line and piano accompaniment. The vocal line consists of five staves. The first staff has a treble clef and a key signature of one flat. It contains rests for the first four measures, followed by a half note 'do' and a half note 'na' in the fifth measure, with the dynamic marking *mf*. The second staff continues with a half note 'no' and a half note 'bis' in the fifth measure, with the dynamic marking *ff*. The third staff has rests for the first four measures, followed by a half note 'do' and a half note 'na' in the fifth measure, with the dynamic marking *mf*. The fourth and fifth staves contain rests. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom. It begins with a forte (*f*) dynamic and features chords and moving lines in both hands. A rehearsal mark '8' is placed at the beginning of the piano part.

115

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

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

121

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

f do - na no - bis pa-

no - bis pa - cem,

f pa - cem,

f no - bis,

f

126

pa - cem.

- cem,

mf do - na no - bis,

mf do - na no-

The musical score consists of six staves. The first five staves are for voice, and the sixth is for piano. The score is in B-flat major and 4/4 time. It features a 3/2 time signature change in the second measure of each staff. The lyrics are: 'pa - cem.' on the first staff, '- cem,' on the second, '*mf* do - na no - bis,' on the fourth, and '*mf* do - na no-' on the fifth. The piano accompaniment includes chords and melodic lines in both hands.

131

The musical score consists of six staves. The top five staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "do - na no - bis do - na do - na do - na - bis pa - cem, do - na". The piano accompaniment features chords and melodic lines in both hands, with dynamic markings of *f* (forte) throughout.

137

The musical score for page 137 consists of five systems of staves. The first system is a grand staff with a treble clef and a bass clef, containing a piano accompaniment. The second system is a vocal line in a treble clef with lyrics: "pa - cem, do-". The third system is a vocal line in a treble clef with lyrics: "no - bis pa - cem, do-". The fourth system is a vocal line in a treble clef with lyrics: "no - bis pa - cem, do-". The fifth system is a vocal line in a bass clef with lyrics: "no - bis pa - cem,". The piano accompaniment in the first system features a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic marking. The vocal lines also feature a *mf* dynamic marking. The score is in a key signature of one flat and a common time signature.

143

The musical score consists of six systems. The first system is a vocal line starting with a rest, followed by the lyrics "do - na no - bis pa - cem," with a dynamic marking of *f*. The second and third systems are vocal lines with lyrics "na no - bis pa - cem, do - na" and dynamic markings of *ff* and *f*. The fourth and fifth systems are vocal lines with lyrics "na no - bis pa - cem, do - na" and dynamic markings of *ff* and *f*. The sixth system is a piano accompaniment with dynamic markings of *ff* and *f*. The piano part features chords and moving lines in both hands, with a fermata over the final chord.

149

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

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

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

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

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

mp

155

Rall.....

The musical score for page 155 consists of six staves. The first staff is a treble clef with a key signature of one flat and contains three measures of whole rests. The second staff is a vocal line in treble clef with lyrics 'pa - cem.' and a forte (*f*) dynamic. The third staff is a vocal line in treble clef with lyrics 'pa - cem.' and a forte (*f*) dynamic. The fourth staff is a vocal line in treble clef with lyrics 'pa - cem.' and a forte (*f*) dynamic, with an octave sign (8) below the first note. The fifth staff is a vocal line in bass clef with lyrics 'pa - cem.' and a forte (*f*) dynamic. The sixth staff is a piano accompaniment in grand staff (treble and bass clefs) with a forte (*f*) dynamic, featuring chords in the right hand and a melodic line in the left hand.

Agnus Dei

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♩ = 90

Flute

8

15

22

29

36

42

48

51

58

65

72

79

f

p

mp

f

mp

f

mp

mf

Rit.....

A Tempo

p

pp

Rit.....

mf

p

mf

f

86 Musical staff 86: Treble clef, 4/4 time. Starts with a whole note G4, followed by a quarter rest, then a quarter note G4 with a slur over it. This is followed by a sixteenth-note triplet (A4, B4, C5) and a quarter note G4. The rest of the staff contains whole rests. Ends with a quarter note G4. Dynamics: *p* with a hairpin.

93 Musical staff 93: Treble clef, 4/4 time. Starts with a quarter note G4, then a quarter note A4 with a sharp sign. This is followed by a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4. The rest of the staff contains whole rests. Dynamics: *mp*, *mf*, *mp* with hairpins.

100 Musical staff 100: Treble clef, 4/4 time. Starts with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *f*, *mp* with hairpins.

106 Musical staff 106: Treble clef, 4/4 time. Starts with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *mf*, *f* with hairpins.

111 Musical staff 111: Treble clef, 4/4 time. Starts with a quarter note G4, followed by a sixteenth-note triplet (A4, B4, C5) and a quarter note G4. This is followed by a sixteenth-note triplet (A4, B4, C5) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *mf* with a hairpin.

116 Musical staff 116: Treble clef, 4/4 time. Starts with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *mf*, *f* with hairpins.

122 Musical staff 122: Treble clef, 4/4 time. Starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *mf* with a hairpin.

128 Musical staff 128: Treble clef, 3/2 time. Starts with a quarter rest, a quarter note G4, and a quarter note A4. This is followed by a quarter note B4. The rest of the staff contains whole rests. Dynamics: *mf* with a hairpin.

134 Musical staff 134: Treble clef, 4/4 time. Starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *f*, *mf* with hairpins.

141 Musical staff 141: Treble clef, 4/4 time. Starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *ff* with a hairpin.

148 Musical staff 148: Treble clef, 4/4 time. Starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *ff*, *mp* with hairpins.

154 Musical staff 154: Treble clef, 4/4 time. Starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a sixteenth-note triplet (C5, B4, A4) and a quarter note G4. The rest of the staff contains whole rests. Dynamics: *f* with a hairpin.

Rall.....

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Oboe

$\text{♩} = 90$

8

15

22

29

36

43

49

55

62

69 *A Tempo*

76

83

90

f

p

mp

f

mp

f

mp

f

mp

f

p

mf

mp

f

p

mf

mf

pp

Rit.....

Rit.....

$\text{♩} = 70$

$\text{♩} = 90$

f

p

mp

mf

97 *mp* *p* *f*

104 *mp* *f*

111 *mf*

117 *mf* *f*

123

129 *mf*

135 *f* *mf*

142 *ff* *ff*

149 *mp*

154 *f* *Rall.....*

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Clarinet in Bflat

$\text{♩} = 90$

7

14

21

28

35

42

47

51

58

65

72

79

86

93

100

f

p

mp

f

mp

f

p

mf

mp

$\text{♩} = 70$

mf

Rit.....

A Tempo

p

pp

mf

Rit.....

$\text{♩} = 90$

p

mf

f

p

mp

mf

mp

mp

f

mp

107 *f*

111 *mf*

116 *mf* *f*

122

127 *mf*

133 *f*

139 *mf*

144 *ff* *ff*

151 *mp* *f*

156 *Rall.....*

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Bassoon $\text{♩} = 90$

8

15 *f*

22

29

36 *mp*

43

50

57 *mp* $\text{♩} = 70$

64 *mf* *Rit.....* *A Tempo*

71 *p* *Rit.....* *pp* $\text{♩} = 90$

78 *mf* *p* *mf*

85

92 *f*

99 *mf* *mp*

106

90 *mp*

Musical staff 90: Treble clef, key signature of one flat, 4/4 time. Measures 90-95. Dynamics: *mp*. Includes hairpins and slurs.

96 *mf* *mp*

Musical staff 96: Treble clef, key signature of one flat, 4/4 time. Measures 96-101. Dynamics: *mf*, *mp*. Includes hairpins and slurs.

102 *f* *mp*

Musical staff 102: Treble clef, key signature of one flat, 4/4 time. Measures 102-107. Dynamics: *f*, *mp*. Includes hairpins and slurs.

108 *f* *mf*

Musical staff 108: Treble clef, key signature of one flat, 4/4 time. Measures 108-114. Dynamics: *f*, *mf*. Includes hairpins and slurs.

115 *f*

Musical staff 115: Treble clef, key signature of one flat, 4/4 time. Measures 115-121. Dynamics: *f*. Includes hairpins and slurs.

122

Musical staff 122: Treble clef, key signature of one flat, 4/4 time. Measures 122-127. Dynamics: none. Includes hairpins and slurs.

128 *mp* *mf*

Musical staff 128: Treble clef, key signature of one flat, 3/2 time then 4/4 time. Measures 128-132. Dynamics: *mp*, *mf*. Includes hairpins and slurs.

133 *f*

Musical staff 133: Treble clef, key signature of one flat, 4/4 time. Measures 133-138. Dynamics: *f*. Includes hairpins and slurs.

139 *mf* *ff*

Musical staff 139: Treble clef, key signature of one flat, 4/4 time. Measures 139-144. Dynamics: *mf*, *ff*. Includes hairpins and slurs.

145 *f* *ff*

Musical staff 145: Treble clef, key signature of one flat, 4/4 time. Measures 145-150. Dynamics: *f*, *ff*. Includes hairpins and slurs.

151 *mp* *f* *Rall.....*

Musical staff 151: Treble clef, key signature of one flat, 4/4 time. Measures 151-156. Dynamics: *mp*, *f*, *Rall.....*. Includes hairpins and slurs.

157

Musical staff 157: Treble clef, key signature of one flat, 4/4 time. Measures 157-158. Dynamics: none. Includes hairpins and slurs.

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Violins II $\text{♩} = 90$

7

14

20

26

32

38

44

50

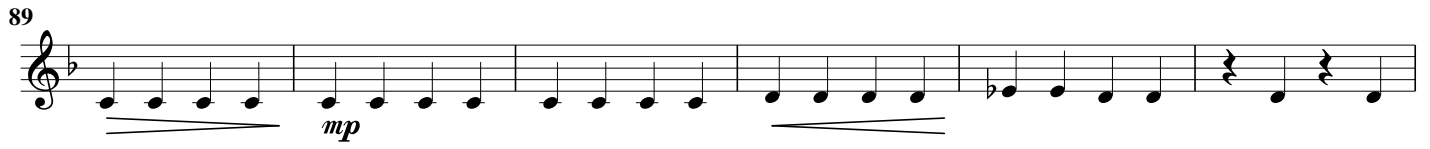
56 *Rit....*

63

70


77 $\text{♩} = 90$

83

89 

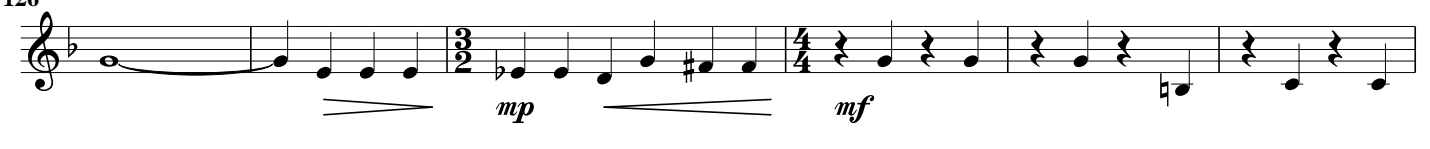
95 


101 

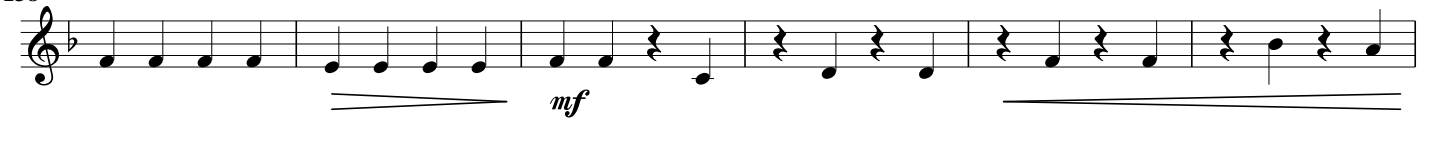
107 

113 


119 

126 

132 

138 

144 

150 

156 *Rall.....* 

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Viola $\text{♩} = 90$

8

15 *f*

22

28 *mp*

34

40 *mp* *f*

46 *mp* *f*

52 *Rit...* *mp*

58 *f*

65

72 $\text{♩} = 90$ *mf*

79

86 *f*

92 *mp*

98 *mf* *mp* *f*

104



110



116



123



129



135



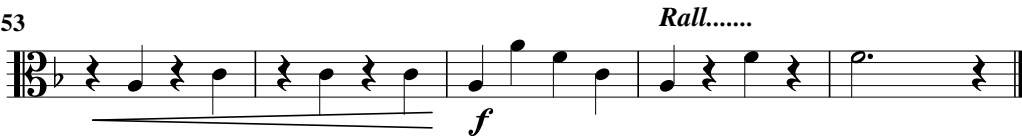
141



147



153



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♩ = 90

'Cello/Bass

7

14

21

28

34

40

46

52

58

65

72

79

86

f

mp

mp

f

mp

f

mp

f

Rit...

f

mf

f

mp

93

Musical staff 93: Bass clef, B-flat major key signature. Measures 93-98. Dynamics: *mf*, *mp*.

99

Musical staff 99: Bass clef, B-flat major key signature. Measures 99-104. Dynamics: *f*, *mp*.

105

Musical staff 105: Bass clef, B-flat major key signature. Measures 105-110. Dynamics: *f*.

111

Musical staff 111: Bass clef, B-flat major key signature. Measures 111-116. Dynamics: *mf*.

117

Musical staff 117: Bass clef, B-flat major key signature. Measures 117-123. Dynamics: *f*.

124

Musical staff 124: Bass clef, B-flat major key signature. Measures 124-129. Time signatures: $\frac{3}{2}$, $\frac{4}{4}$. Dynamics: *mp*, *mf*.

130

Musical staff 130: Bass clef, B-flat major key signature. Measures 130-136. Dynamics: *f*.

137

Musical staff 137: Bass clef, B-flat major key signature. Measures 137-143. Dynamics: *mf*.

144

Musical staff 144: Bass clef, B-flat major key signature. Measures 144-149. Dynamics: *ff*, *f*, *ff*.

150

Musical staff 150: Bass clef, B-flat major key signature. Measures 150-155. Dynamics: *mp*, *f*.

156 *Rall.....*

Musical staff 156: Bass clef, B-flat major key signature. Measures 156-158. Dynamics: *Rall.....*