

AGNUS DEI

Andante

Oboe I, II *)

Oboe solo
[3. Fassung der Solostimme] *)

Corno I, II in Mi^b/Es *)

Trombone alto
[1. Fassung der Solostimme] *)

Trombone tenore *)

Trombone basso *)

Violino I

Violino II

Viola I, II *)

Viola sola
[2. Fassung der Solostimme] *)

Soprano

Alto

Tenore

Basso

Bassi ed Organo

*) Zur Mitwirkung der Oboen, Hörner, Posaunen und Violen sowie zu den drei Fassungen der Solostimme vgl. Vorwort. Die 3. Fassung der Solostimme stammt von Wolfgang Amadeus Mozart.

80

5

Oboe I, II
Oboe solo
Corno I, II
a 2
Trombone alto solo
Violino I
Violino II
Viola I, II
Viola sola
Bassi ed Organo
fp
7 6 3 3 3 3 3 6 7 - 5 7

10

f
f
f
f
fp
fp
f

14

[3.]

[1.]

fp

7 6 [-] 45 - 6 [-] 8 7 6 5 5 [-] 6 [-]

19

[3.]

[1.]

[2.]

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

45 - 6 [-] [6 7] 4 3

*) T. 21: Die Fermate sollte ausgeziert werden.

82

24

[3.]

[1.]

[2.]

Alto solo

A - gnus De - i, a - gnus De - i, qui tol - lis pec - ca - ta, qui

6 2 6 6 7/2 6 7

p *a2* *fp*

30

[3.]

[1.]

[2.]

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

tr. *f* *tr.* *f* *tr.* *fp* *f*

[7] 5 7 7

35

[3.]

[1.]

[2.]

par - ce - no - bis Do - mi - ne, par - ce no - bis

6 [] b5 6 [] 5

40

[3.]

[1.]

[2.]

Do - mi - ne, par - ce, par - ce no - - - bis,

9/4 [-] 8/4 [b] 8/4 b7 8/4 b7 8/4 6/4

84

45

[3.]

[1.]

[2.]

par - ce, par

p

fp

♭7 5 [4]4 5 3 4 [-] 7 6 4 7 [-]

49

[3.]

[1.]

[2.]

ce no - bis Do - mi - ne.

tr *)

tr *)

f

8 6 7 4 8 6 7 5 4

*) T. 51: Die Fermate sollte ausgeziert werden.

54

[3.]

[1.]

[2.]

46 6 [] 6 6 4 [-] 5 4 [-]

59

[3.]

[1.]

[2.]

A - gnus - De - i, a - gnus - De - i, qui tol - lis pec -

6 6 7

86

64

[3.]

[1.]

[2.]

ca - ta, qui tol - lis pec - ca - ta, pec - ca - ta mun -

fp fp fp

tr tr tr

7 6 4 7

69

[3.]

[1.]

[2.]

di, ex - au

a2 p

4/2 6 6 5

73 *p*

[3.]

[1.]

[2.]

- - - di, ex - au - di, ex - au - di nos Do - mi - ne, ex - au - di, ex -

6 6 6 6 8 8 47 [b7]
4 3 5 3 4 2

78

[3.]

[1.]

[2.]

au - di, ex - au - di, ex - au

fp

b7 6 [b6] b7 6 5 7 6 5
3 4 [] 5 4 3 4 3 5 4 3

88

83

Musical score for measures 83-87. The score includes vocal lines and piano accompaniment. The vocal line (soprano) has lyrics: "di nos Do - mi - ne." The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line. Dynamics include *f* (forte) and *tr* (trill). A fermata is present over the final note of the vocal line in measure 85. Chord symbols are provided below the bass line: 5, 7, [6], [5], 8, 7, 6, 5.

87

Musical score for measures 87-91. The score includes vocal lines and piano accompaniment. The vocal line continues with lyrics: "di nos Do - mi - ne." The piano accompaniment continues with the eighth-note pattern. Dynamics include *fp* (fortissimo piano). Chord symbols are provided below the bass line: 8, 7, 6, [6], 4, 3, 7.

*) T. 85: Die Fermate sollte ausgeziert werden.

92

[3.]

[1.]

[2.]

fp

fp

fp

7 7 6 5 4 2 6 [-]

97

[3.]

[1.]

[2.]

f *tr* *p* *f*

f *p* *f*

f *p* *f*

p *f*

45 [-] 6 [-] 8 7 5 [] 6 [] 45 - 6 - 8 7 5

*) T. 101: Die Fermate sollte ausgeziert werden.

102 Oboe I, II

[3.] Oboe solo

Corno I, II

[1.] Trombone alto *Tutti*

Trombone tenore *Tutti*

Trombone basso *Tutti*

Violino I senza sordino

Violino II senza sordino

Viola I, II

[2.] Viola sola

Soprano *Tutti f* Solo

Alto *Tutti f* Solo

Tenore *Tutti f*

Basso *Tutti f*

Bassi ed Organo *Tutti*

A - gnus De - i, a - gnus De - i, qui

A - gnus De - i, a - gnus De - i, qui

A - gnus De - i, a - gnus De - i,

A - gnus De - i, a - gnus De - i,

6 4/2 6 6 4/2 6

108

[3.]

[1.]

fp

tr

[2.]

Tutti

tol - lis - pec - ca - ta, qui tol - lis pec - ca -

Tutti

tol - lis - pec - ca - ta, qui tol - lis pec - ca - ta

Solo

qui tol - lis - pec - ca - ta, qui tol - lis pec - ca - ta

Solo

qui tol - lis - pec - ca - ta, qui tol - lis pec - ca -

fp *f* *fp* *f*

7 6 5 7 5

113

[3.]

[1.]

[2.]

- ta mun - di, mi - se - re - - -

mun - - - di, mi - se - re - - -

mun - - - di, mi - se - re - - -

- ta mun - di, mi - se - re - - -

f p f p

118

fp fp fp

[3.]

[1.] fp fp fp fp fp

fp fp fp fp fp

f p f p f p

f p f p f p

fp fp fp fp fp

[2.]

fp fp fp fp

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

fp fp fp fp

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

fp fp fp fp

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

fp fp fp fp

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

f p f p f p fp

$\frac{b7}{5}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

124

[3.]

fp

[1.]

fp

fp

fp

[2.]

fp

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

fp

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

fp

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

fp

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

fp

7

senza B. 6 6 6 6 6 6

con B. 6 6 6 6 6 6

129

[3.]

[1.]

[2.]

fp mi - - - se - - - re - re, mi - se - re - re no -

fp mi - - - se - - - re - re, mi - se - re - re no -

fp mi - - - se - - - re - re, mi - se - re - re no -

fp mi - - - se - - - re - re, mi - se - re - re no -

6 6 6 [] 7 [-] 6 6 5 4 [] 3

134

The musical score consists of several systems. The top system features a vocal line with lyrics and piano accompaniment. The lyrics are: "bis, mi - se - re - - re, mi - se - re - - re". The piano part includes a grand staff with treble and bass clefs, and a separate bass line. Dynamics such as *fp* (fortissimo piano) and *p* (piano) are indicated throughout. The score includes first and second endings, marked [1.] and [2.] respectively. The bottom system contains figured bass notation with figures like $\frac{7}{2}$, $\frac{5}{3}$, and $\frac{7}{2}$.