

## Missa Malheur me bat

## 5. Agnus dei

## Agnus dei I

Josquin des Prez

*Superius*

*Altus*

*Tenor.* De minimis non curat pretor [T omits all values smaller than a semibreve]

*Bassus*

7

a-gnus de - - i,  
a-gnus de - - i,  
a - gnus de - - i,  
a-gnus de - - - - - i,  
  
- - - i,  
de - - i,  
a - gnus de - - - - - i,  
  
- - - - - i,  
a - - - gnus  
de - - -  
  
a-gnus de - - i,  
A - gnus de - - i,  
a - gnus de - - i,

14

a - gnus de - - i, qui \_\_\_\_\_ tol - - - lis,  
a - gnus de - - i, a - gnus de - - i, a - gnus de - - - i,  
i, de - - - i, qui \_\_\_\_\_,  
de - - - i, qui tol - - -

21

qui tol lis, tol  
de i qui tol

27

lis, tol lis, tol lis, qui tol  
lis, tol lis, tol lis, qui tol  
lis, tol lis, tol lis, qui tol

34

qui tol lis, qui tol lis, qui tol lis, qui tol lis, qui tol  
qui tol lis, qui tol lis, qui tol lis, qui tol  
qui tol lis, qui tol

41

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

pec - ca - ta

tol - - lis pec - ca - ta

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

48

cl,

mi-se - re - - re,

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

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

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

56

mi-se - re - - re, mi-se - re - - re, mi-se - re -

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

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

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

64

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

72

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

### Agnus dei II

80

*Altus*

A - - gnus de - - i, a - - gnus de - - i, a - - gnus  
*Canon at the upper second*

*Tenor*

A - gnus de - - i, a - gnus de - - i, a - gnus de -

89

de - - i, a - - - - agnus de - i, qui tol - lis, qui tol - lis, qui tol -  
 - - - i, a - - - - agnus de - i qui tol - lis, qui tol - lis, qui tol - lis,

99



lis, qui tol - lis, qui tol - lis, qui tol - lis, qui tol - lis,  
 qui tol - lis, qui tol - lis, qui tol - lis, qui tol - lis, qui

108



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

116



- ta mun - di, pec - ca - ta, mun - di, pec - ca - ta mun -  
 mun di, pec - ca - ta mun - di, pec - ca - ta mun - di, mun -

121



di, mun - di, mun - di, pec - ca - ta mun - di, mun -  
 - di, mun - di, pec - ca - ta mun - di, mun -

126



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

131 Agnus dei III  
C.f. in S, T

*Superius*



*Altus*



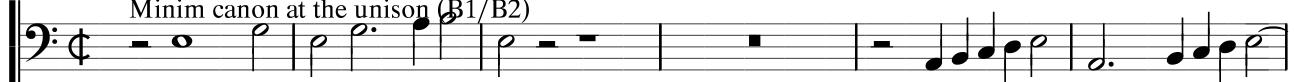
*Altus2*



*Tenor*



*Bassus*



*Bassus2*



137



143

149

156

Musical score for voices 1 through 5, page 156. The score consists of five staves. Voices 1, 2, and 3 are in treble clef, while voices 4 and 5 are in bass clef. The music includes various note heads (circles, squares, ovals) and rests, with some notes connected by horizontal lines.

162

Musical score for voices 1 through 5, page 162. The score consists of five staves. Voices 1, 2, and 3 are in treble clef, while voices 4 and 5 are in bass clef. The music includes various note heads (circles, squares, ovals) and rests, with some notes connected by horizontal lines.

169

A musical score for six voices and basso continuo. The voices are arranged in two groups of three parts each. The top group consists of soprano, alto, and tenor. The bottom group consists of soprano, alto, and bass. The basso continuo part is at the bottom. The music is in common time, with various note heads and stems. Measure 169 starts with a rest followed by a dotted half note in the soprano, alto, and tenor parts. Measures 170-171 show more complex patterns with eighth and sixteenth notes. Measures 172-173 continue the rhythmic pattern. Measures 174-175 show further developments in the vocal parts.

175

A continuation of the musical score from page 169. The arrangement remains the same: two groups of three voices (soprano, alto, tenor) and basso continuo. The music continues in common time. Measure 175 begins with a dotted half note in the soprano, alto, and tenor parts. Measures 176-177 show more complex patterns. Measures 178-179 continue the rhythmic pattern. Measures 180-181 show further developments in the vocal parts.

181

Musical score for voices 1 through 5, page 181. The score consists of five staves of music. The first staff starts with a rest followed by a dotted half note. The second staff begins with a quarter note. The third staff starts with a half note. The fourth staff begins with a half note. The fifth staff starts with a half note. The key signature changes to one sharp at the end of the page.

188

Musical score for voices 1 through 5, page 188. The score consists of five staves of music. The first staff starts with a half note. The second staff begins with a half note. The third staff starts with a half note. The fourth staff begins with a half note. The fifth staff starts with a half note.

195

202