

Missa La sol fa re mi

Agnus dei I/III

5. Agnus dei

Josquin des Prez

Music score for the Agnus dei section of the Mass, featuring four voices: Superius, Altus, Tenor, and Bassus. The music is written in four-line staff notation with a treble clef and a bass clef. The vocal parts are arranged vertically from top to bottom: Superius, Altus, Tenor, and Bassus. The score consists of four staves, each representing a different voice. The music is divided into measures by vertical bar lines. The notes are represented by open circles (white note heads) and filled circles (black note heads). Measure 1 starts with Superius and Altus. Measure 2 starts with Tenor. Measure 3 starts with Bassus. Measure 4 starts with Superius. Measure 5 starts with Altus. Measure 6 starts with Tenor. Measure 7 starts with Bassus.

Continuation of the musical score for the Agnus dei section. The score consists of four staves, each representing a different voice: Superius, Altus, Tenor, and Bassus. The music is divided into measures by vertical bar lines. The notes are represented by open circles (white note heads) and filled circles (black note heads). Measure 5 starts with Altus. Measure 6 starts with Tenor. Measure 7 starts with Bassus. Measure 8 starts with Superius. Measure 9 starts with Altus. Measure 10 starts with Tenor. Measure 11 starts with Bassus.

Continuation of the musical score for the Agnus dei section. The score consists of four staves, each representing a different voice: Superius, Altus, Tenor, and Bassus. The music is divided into measures by vertical bar lines. The notes are represented by open circles (white note heads) and filled circles (black note heads). Measure 8 starts with Altus. Measure 9 starts with Tenor. Measure 10 starts with Bassus. Measure 11 starts with Superius. Measure 12 starts with Altus. Measure 13 starts with Tenor. Measure 14 starts with Bassus.

Continuation of the musical score for the Agnus dei section. The score consists of four staves, each representing a different voice: Superius, Altus, Tenor, and Bassus. The music is divided into measures by vertical bar lines. The notes are represented by open circles (white note heads) and filled circles (black note heads). Measure 11 starts with Altus. Measure 12 starts with Tenor. Measure 13 starts with Bassus. Measure 14 starts with Superius. Measure 15 starts with Altus. Measure 16 starts with Tenor. Measure 17 starts with Bassus.

14

Four staves of musical notation. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

17

Four staves of musical notation. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

20

Four staves of musical notation. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

23

Four staves of musical notation. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp.

26

fine

29 Agnus dei II

Superius

Altus

32

35

38

41

Musical score for Josquin's Missa La sol fa re mi: Agnus dei, page 4. System 1, measures 44-46. The music is in common time (indicated by 'C') and consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Measure 44 starts with a half note followed by a quarter note, then a dotted half note tied to a half note. Measures 45 and 46 continue with various notes including eighth and sixteenth notes.

Measures 47-49 continue the musical line. Measure 47 begins with a half note followed by a quarter note, then a dotted half note tied to a half note. Measure 48 starts with a half note followed by a quarter note, then a dotted half note tied to a half note. Measure 49 starts with a half note followed by a quarter note, then a dotted half note tied to a half note. The key signature changes to one sharp (F#) at the end of measure 49.