

Missa Mi mi

Agnus Dei I

5. Agnus Dei

Pipelare/Josquin?

Music for four voices: Superius, Altus, Tenor, and Bassus. The music consists of four staves. The Superius staff uses a treble clef, the Altus staff uses a treble clef, the Tenor staff uses a bass clef, and the Bassus staff uses a bass clef. The music is in common time.

Continuation of the musical score, starting at measure 6. The music continues for four more staves, maintaining the four-voice setting (Superius, Altus, Tenor, Bassus) and common time.

Continuation of the musical score, starting at measure 12. The music continues for four more staves, maintaining the four-voice setting (Superius, Altus, Tenor, Bassus) and common time. A sharp sign is present above the staff in the second measure of this section.

Continuation of the musical score, starting at measure 17. The music continues for four more staves, maintaining the four-voice setting (Superius, Altus, Tenor, Bassus) and common time. A sharp sign is present above the staff in the second measure of this section.

21

Agnus Dei II

24

Superius

Altus

Tenor

30

37

43

51

58

65

72

75 Agnus Dei III
Canon: Crescit in duplo

Superius

Musical score for the voices Superius, Altus, Tenor, and Bassus. The score consists of four staves. The Superius staff uses a treble clef and C2 as the key signature. The Altus staff uses a soprano clef and C2. The Tenor staff uses a alto clef and C2. The Bassus staff uses a bass clef and C2. The music is in common time. The vocal parts are arranged in a canon where each voice enters at a different time, creating a polyphonic texture.

80

Continuation of the musical score from measure 80. The voices continue their entries in the canon, maintaining the polyphonic texture established in the previous measures.

88

Continuation of the musical score from measure 88. The voices continue their entries in the canon, maintaining the polyphonic texture established in the previous measures.

95

Continuation of the musical score from measure 95. The voices continue their entries in the canon, maintaining the polyphonic texture established in the previous measures.

101

108

114