

Missa tertii toni: 5. Agnus Dei

Ceballos

Cantus

Altus

Altus II

Tenor

Bassus

Agnus De - - - i, Agnus De - - i qui tol-lis

Agnus De - i qui tol-lis pec - ca - - ta

Agnus De - - i qui tol - lis pec-ca -

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Ceballos

6

pec-ca-ta mun - - - di mi-se-re-re no-bis

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

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

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12

mi - se - re - re no - - - bis mi - se - re - re no - - - bis.

mi - se - re - re no - - - bis mi - se - re - re no - - - bis.

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

mi - se - re - re no - - - bis.

Missa tertii toni: 5. Agnus Dei

Ceballos

18

Agnus Dei, qui tollis pecata mun-
di:
Agnus Dei, qui tollis pecata mun-
di:
qui tol-lis pec - ca - ta mun -
di:
qui tol-lis pec - ca - ta mun -
di:

A musical score for soprano voice, written in treble clef, common time, and key of A major (two sharps). The vocal line features a mix of eighth and sixteenth notes. The lyrics are: "di: mi - se-re-re no - bis, mi-se - re-re no - - bis mise-re - re no - bis." The score includes vertical bar lines and a final measure repeat sign.

A musical score for soprano voice and piano. The vocal part is in soprano clef, G major, with lyrics in Italian: "di mi - se-re-re no-bis mi - se-re-re no - bis mi - se-re - re no - bis.". The piano part provides harmonic support with various chords and patterns.

A musical score for soprano voice in G major, featuring a treble clef, a key signature of one sharp, and a common time signature. The vocal line consists of a series of eighth and sixteenth note patterns. The lyrics "mi - se - re-re no - bis," "mi-se - re-re no - bis," "mi - se-re-re no - bis," and "mi - se-re-re no - bis." are written below the notes.

33

8

A - gnus De - i A-gnus De - - - - - i

Canon in subdiapason

Altus II A - gnus De - i

A - gnus De - - - - - i A-gnus De - -

Resolutio

A - gnus De - i

39

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

44

#

pec - ca - ta mun - di

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

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

tol - lis pac - ca - ta mun - di

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

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

50

di: do-na no - bis pa - - - cem do - na no - pec-ca ta mun di: do-na no - bis pa - - - cem do - na no - bis pa - - - cem do - na no - bis pa - - - cem

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

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

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

96

bis

do - na no-bis pa - cem

op - na no

bis
pa

1

- 1 -

do - na no - his na - com

cem

do-na no - bis pa-cem

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

bis pa -

do - na no-bis pa - cem

do - na no - bis pa - cem

62

cem, do - na no-bis pa - cem

do - na no - bis— pa - cem.

do-na no - bis pa - - cem do - na____ no - bis pa - cem.

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

A musical score for a single melodic line. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal line consists of the lyrics 'do na no bis pa - - cem.' written below the notes. The melody starts on a quarter note 'do' (F), followed by eighth notes 'na' (G) and 'no' (A), a half note 'bis' (B), another half note 'pa' (D), and finally a dotted half note 'cem.' (E). The notes are connected by vertical stems and horizontal bar lines.