

# AGNUS DEI

muz. Paweł Miazga

$\text{♩} = 50$

4 7 4 5 4

SOPRAN I  
A - gnus *p sempre* *senza dim.* A - gnus A - gnus A - gnus

SOPRAN II  
A - gnus *p sempre* *senza dim.* A - gnus A - gnus A - gnus

ALT I  
A - gnus *p sempre* *senza dim.* A - gnus A - gnus A - gnus

ALT II  
A - gnus *p sempre* *senza dim.* A - gnus A - gnus De - i A - gnus

TENOR I  
A - gnus *p sempre* A - gnus A - gnus A - gnus

TENOR II  
A - gnus *p sempre* A - gnus A - gnus A - gnus

BAS I  
A - gnus *p sempre* A - gnus A - gnus A - gnus

BAS II  
A - gnus *p sempre* A - gnus A - gnus A - gnus

A - gnus A - gnus A - gnus A - gnus

7

2 3 4 5 3 2 3 4

S. A - gnus (b.ch.) A - gnus

S. A - gnus (b.ch.) A - gnus

A. A - gnus (b.ch.) A - gnus

A. A - gnus (b.ch.) qui to - llis - pec - ca - ta mu - ndi A - gnus

T. A - gnus A - gnus A - gnus

T. A - gnus A - gnus A - gnus

B. A - gnus De - i A - gnus A - gnus

B. A - gnus A - gnus A - gnus

13      2      4      2

S. mi - se - re - re no - bis A - gnus

S. (b.ch.) A - gnus

A. (b.ch.) A - gnus qui to - llis pe - cca - ta mu - ndi

A. mi - se - re - re no - bis A - gnus (b.ch.)

T. A - gnus De - i (b.ch.) A - gnus (b.ch.)

T. A - gnus De - i (b.ch.) A - gnus (b.ch.)

B. A - gnus De - i (b.ch.) A - gnus (b.ch.) qui to - llis pe - cca - ta

B. A - gnus De - i (b.ch.) A - gnus (b.ch.)

19

4

S. (b.ch.)

S. A - gnus De - - i

A. (b.ch.)

A. A - gnus - - - - -

T.

T.

B. mu - - ndi A - gnus

B.

2

3

3

3

5

A - gnus

A - gnus

A - gnus

A - gnus

De - - i

De - - i

22 *animato un poco*

3 6 2

S. A - gnus  
 S. A - gnus  
 A. A - gnus  
 A. - A - gnus  
 T. A - gnus  
 T. A - gnus  
 B. A - gnus  
 B. A - gnus

qui to - llis pe - cca - ta mu - ndi  
 mi - se - re - re  
 qui to - llis pe - cca - ta mu - ndi (b.ch.)  
 (b.ch.) (b.ch.)  
 (b.ch.)  
 (b.ch.)  
 mi - se - re - re no - bis  
 A - gnus

28

S.  $\overset{3}{\text{A - gnus - A - gnus}}$   $\overset{2}{\text{De - i}}$  (b.ch.)

S. no - bis (b.ch.)

A. mi - se - re - re no - bis (b.ch.)

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

T. (b.ch.)

T. qui to - llis pe - cca - ta mu - ndi mi - se - re - re no - bis

B. qui to - llis pe - cca - ta mu - ndi (b.ch.)

B. De - i (b.ch.)

34  $\emptyset$  C7DA

The musical score is for a SATB choir. It consists of eight staves: Soprano 1 (S.), Soprano 2 (S.), Alto 1 (A.), Alto 2 (A.), Tenor 1 (T.), Tenor 2 (T.), Bass 1 (B.), and Bass 2 (B.). The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into measures by vertical bar lines. Above the staves, there are numerical markings: '2' above the second measure, '3' above the third measure, and '2' above the fifth measure. There are also '3' markings above some notes in the fifth and sixth measures, indicating triplets. The lyrics are written below the vocal staves. The Alto 2 part has a '(b.ch.)' marking below the first measure. The Tenor 1 and Bass 1 parts have '(b.ch.)' markings below the third measure. The Bass 2 part has '(b.ch.)' markings below the third and fifth measures. The lyrics include: 'qui to - llis pe - cca - ta mu - ndi', 'A - gnus De - i A - gnus De - i', and 'A - gnus A - gnus'. The Alto 2 part has 'A - gnus' and 'A - nus' in the fifth and sixth measures. The Soprano parts have 'A - gnus' in the fifth and sixth measures.

S.  $\emptyset$  C7DA

2 3 2

3 3 3

A - gnus A - gnus

A - gnus A - gnus

A - gnus A - nus

A - gnus A - gnus

(b.ch.) qui to - llis pe - cca - ta mu - ndi A - gnus A - gnus

A - gnus De - i A - gnus De - i (b.ch.)

(b.ch.) A - gnus De - i A - gnus De - i (b.ch.)

(b.ch.)

*meno mosso*

40

6 2 3

S. S. A. A. T. T. B. B.

A - gnus De - i A - gnus (b.ch.) A - gnus A - gnus De -

A - gnus De - i A - gnus (b.ch.) A - gnus A - gnus De -



46

2 4 3 5

S. - - - - -

S. - - - - -

A. - - - - -

A. - - - - -

T. *3*  
A - gnus De - i A - gnus (b.ch.)

T. *3*  
i A - gnus (b.ch.)

B. *3*  
A - gnus De - i A - gnus (b.ch.)

B. *3*  
i A - gnus (b.ch.) A - gnus *morendo*

*(b.ch.) – bocca chiusa*

*Utwór utrzymany jest w dynamice piano (od pp do mp).*

*Stopniowanie dynamiki wynika bezpośrednio z faktury, ale dopuszcza się jej regulowanie przez dyrygenta.*

*W czasie wykonywania długich dźwięków zaleca się stosowanie „oddechu wymiennego”.*

*Zapis metro-rytmiczny ma jedynie znaczenie porządkujące – pozostawia się znaczną swobodę interpretacji w tym zakresie.*

*Znaki chromatyczne obowiązują do końca danego taktu.*