

*M*ISSA  
*S*INE NOMINE II

Torino, Biblioteca nazionale universitaria, Ms. Ris. mus. I. 27

Épitome musical numérique

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# Missa Sine nomine II (3vv)

Torino, Biblioteca nazionale universitaria, Ms. Ris. mus. I.27

ff. 19<sup>v</sup>-27<sup>r</sup>

RISM I-Tn I.27 n° 17

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## Apparatus

sp = *superius*

ct = *contratenor*

τ = *tenor*

b = *bassus*

# = dièse

b = bémol

L = longue

B = brève

S = semi-brève

M = minime

SM = semi-minime

F = *fusa*

col. = *color*

lig. = ligature (ex. B B lig. = ligature de deux brèves)

mes. = mesure

-p = pointé (ex. B-p = brève pointée)

-po = point d'orgue (ex. B-po = brève avec point d'orgue)

-sil = silence (*pausa*) (ex. B-sil = silence de brève)

$ut_3 = c$

L'exposant à droite du numéro de mesure indique la position d'un signe (note ou silence) à l'intérieur de la mesure.

Ex. :  $r^2$  fait référence au deuxième signe (note ou silence) de la mesure 1 ;  $r^2-2^3$  fait référence à un passage musical qui va du deuxième signe (note ou silence) de la mesure 1 au troisième signe (note ou silence) de la mesure 2.

## Concordances

pas de concordances (témoin unique)

# Musique

## Credo

*superius*: 153<sup>4</sup> S no col., restitué par S col.

*contratenor*: 61<sup>4</sup> Msi<sub>2</sub> non lisible dans la source, restitué par l'éditeur *ope ingenii*

*bassus*: 19<sup>3</sup> Msol<sub>2</sub> dans la source, restitué par Mfa<sub>2</sub>; 126<sup>2</sup> Msol<sub>2</sub> dans la source, restitué par Mfa<sub>2</sub>

## Sanctus

*bassus*: 114-115 passage manquant dans la source, restitué par l'éditeur *ope ingenii*

## Agnus Dei

*tenor*: 87<sup>5</sup> Mut<sub>3</sub> dans la source, restitué par Msi<sub>2</sub>

# Texte

## Credo

*superius*: 101-106 dans la source on lit « *Sedet ad dexteram Dei Patris* »

*tenor*: 61-63 répétition du mot « *celis* » ; 134-147 dans la source on lit « *...Filioque per Prophetas* »

*bassus*: 103-107 dans la source on lit « *Sedet ad dexteram Dei Patris* »

# Remarques générales

Il s'agit d'une messe de facture assez simple. Elle est entièrement en *tempus imperfectum diminutum* et seulement de temps en temps, on retrouve quelques passages proportionnels ou en color qui lui apportent un peu de variété rythmique. Il ne s'agit pas d'une messe sur *cantus firmus*, mais on peut remarquer la présence d'un modèle musical – peut-être monodique – paraphrasé aux différentes voix, dont l'incipit forme le motif de tête de chaque section de la messe. Les épisodes imitatifs sont nombreux et souvent en écriture canonique. L'emplacement du texte liturgique est assez soigné, notamment dans le *Gloria* et dans le *Credo*, pour lesquels le scribe a même indiqué les répétitions textuelles.

# Attributions

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# Bibliographie

FACSIMILE DANS :

Turin, *Biblioteca Nazionale Universitaria*, MS Ris. Mus. I.27 (olim qm III.59), introduction F. A. D'Accone, Garland, 1986 (*Renaissance Music in Facsimile*, 18)



# Kyrie

S[uperius] Ky - ri - e e -  
T[enor] Ky - ri - e e - le - y - son,  
B[assus] Ky - ri - e e - le - y - - - son, Ky -

6  
-le - y - son, Ky - ri - - e e - le - y - son, Ky - ri -  
8 Ky - ri - - e e - - - - le - y - son,  
- - - ri - e e - le - y - son, Ky - ri - e e -

12  
- e e - - - - - le - y - son.  
8 Ky - - ri - e e - le - y - son.  
- le - - - - - - - - - y - son.

18

Chri - - -

Chri - - ste e - - - le - -

Chri - - - - - - - - - - - - - - - - -

22

-ste e - - - le - y - son, Chri - ste e -

- - - - - y - son, Chri - ste

-ste e - le - y - - son, Chri - - - ste e -

27

- le - - - - - y -

e - - le - y - son, e - le - y - son, Chri -

- le - - - - - - - - - - - - - - - y -

32

- son, Chri - ste e - le - - - - -

- ste e - le -

- son, Chri -

38

- y - son.

- y - son.

- y - son.

43

Ky - ri - - - e

Ky - ri - - - e e - le -

Ky - ri - - - e e -

47

e - le - - - - y - son,

- - - - y - son, Ky - - - -

- le - - - - y - son, Ky - ri - e e - -

53

Ky - ri - e e - le - y - son, Ky - ri - e e -

- - - ri - e e - le - y - son, Ky - ri - e e -

- - - - - le - y - son, Ky - ri - e e -

The image shows a musical score for three voices: Soprano, Alto, and Bass. The score is written in a single system with three staves. The lyrics are '-le - - - - - y - son.' and there is a sharp sign (#) at the end of the line. The music is in a key with one flat (B-flat) and a common time signature. The Soprano staff uses a treble clef, the Alto staff uses a treble clef with an octave 8 below, and the Bass staff uses a bass clef. The lyrics are aligned with the notes in each staff.



# Gloria

S[uperius] Et in

T[enor] Et in ter - - - ra

B[assus] Et in ter - - - ra pax ho - mi -

5

ter - - - ra pax ho - mi - ni - bus bo - -

pax ho - mi - ni - bus bo - ne vo - lun - - ta - tis, vo -

- ni - bus bo - - - ne vo - lun - ta - tis. Lau - da - mus te.

10

- ne vo - - - lun - ta - - - tis. Lau - da - mus

- lun - ta - - - - - - - - - - - - tis. Lau - da - mus te. Be -

(b)  
Be - - - ne - di - ci - - - - - mus te. A - do -

15

te. Be - ne - di - ci - mus te. A - do -

8 - ne - di - ci - mus te. A - do - ra -

- ra - mus te. Glo - ri -

20

- ra - mus te. Glo - ri - fi - ca - mus te.

8 - mus te. Glo - ri - fi - ca - mus te.

- fi - ca - mus te, glo - ri - fi - ca - mus te.

25

Gra - ti - as a - gi - mus ti - bi pro -

8 Gra - ti - as a - gi - mus ti - bi pro - pter ma -

Gra - ti - as a - gi - mus ti - bi

30

- pter ma - gnam glo - ri - am tu - am. Do -

8 - gnam glo - ri - am tu - am.

pro - pter ma - gnam glo - ri - am tu - am. Do - mi -

35

- mi - - ne De - - - - us, Rex ce - le -

Do - mi - - - ne De - - - - us, Rex ce -

- ne, Do - mi - - - - ne De - - - - us,

40

- stis, De - - - - us Pa - - - - ter om -

- le - stis, De - us Pa - - - - ter om - ni - -

Rex ce - - le - stis, De - us Pa - - - - ter om -

45

- ni - - - - - po - - - - tens.

- po - - - - - tens. Do -

- ni - - po - - - - - tens. Do - mi - ne Fi -

50

Do - mi - ne Fi - li u - ni - ge - ni -

mi - ne Fi - li u - ni - ge - ni - te Jhe -

- li u - - - ni - ge - - - - - - - - - -

55

- te Jhe - su Chri - ste. Do - - mi - ne De - -

- su Chri - ste. Do - - mi - ne De - - - - -

- - - - ni - te Jhe - su Chri - - - -

60

- us, A - - gnus De - i, Fi - li - us, Fi -

- us, A - - gnus De - i, A - gnus De - i,

- ste. Do - mi - ne De - us, A - gnus De - i, Fi -

65

- li - us Pa - - - - tris, Pa - - - - tris, Pa -

Fi - li - - - us Pa - - - tris, Pa -

- li - us Pa - - - - tris, Pa - - - - tris,

69

- - - - tris.

- - - - tris.

Pa - - - - tris.

72

Qui tol - - lis pec - ca - ta mun - - -

76

Qui tol - lis pec - ca - ta mun - - - di,  
- ca - ta mun - - - di, mi - se - re - re  
- di, mi - se - re - re no - bis.

81

mi - se - re - re no - bis. Qui  
no - bis. Qui tol - - -  
Qui tol - - - lis pec -

86

tol - - - lis pec - - - ca - ta  
- lis pec - - - ca - ta mun - - -  
- ca - ta mun - - - -

10

92

mun - - - di, su - sci - pe de - pre - ca - ti - o - nem no -

- di, su - sci - pe de - pre - ca - ti - o - nem no -

- - - di, su - sci - pe de - pre - ca - ti - o - nem

98

- - - - - stram. Qui se - des ad dex - te - ram Pa -

- - - - - stram. Qui se - des ad dex - te - ram Pa -

no - - - - - stram. Qui se - des ad dex - te - ram Pa -

103

- tris, mi - se - re - re no - - - - bis. Quo - ni -

- tris, mi - se - re - re no - - - - bis. Quo - ni -

- tris, mi - se - re - re, mi - se - re - re no - - - - bis. Quo - ni -

109

- am tu so - - - lus san - ctus. Tu so - lus Do - mi -

- am tu so - - - lus san - - - ctus. Tu so - lus

- am tu so - lus san - ctus. Tu so - lus Do - - mi - nus. Tu

115

- nus. Tu so - - lus Al - tis - si - mus, Jhe - su  
 Do - mi - nus. Tu so - - lus, tu so - lus Al - tis -  
 so - - - lus, so - lus Al - tis - si - mus, Jhe - su

121

Chri - - - - ste. Cum San -  
 - si - mus, Jhe - su Chri - ste. Cum San - cto Spi - ri -  
 Chri - - - - ste. Cum San - cto Spi -

127

- cto Spi - ri - tu in glo - ri - a  
 - tu in glo - ri - a De - - i Pa - tris.  
 - - ri - tu in glo - ri - a De - i Pa - tris.

133

De - i Pa - tris. A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.

## Credo

S[uperius] Pa - trem

T[enor] Pa - trem om - ni - po -

B[assus] Pa - trem om - ni - po - ten - - - -

5 om - ni - po - ten - tem, fa - cto - rem ce - li et

- ten - tem, fa - cto - - - - rem ce - li et

- tem, fa - cto - - - - rem ce - li et ter - re, vi - - - -

10 ter - - - re, vi - si - bi - li - um om - ni - um, #

ter - re, vi - si - bi - li - um om - ni - um, et in -

- si - - - - bi - li - um om - - ni - um, b et in -



15

et in - vi - si - bi - li - um. Et in u - num Do - mi - num Jhe -

- vi - si - bi - li - um. Et in u - num Do - mi - - - - num

- vi - si - bi - li - - - um. Et in u - num Do - mi - num Jhe - sum Chri -

20

- - sum Chri - - - - - stum, Fi - li - um De - i

Jhe - - - - - sum Chri - stum, Fi - li - um De - i u - - - -

- - - - - stum, Fi - - - - - li - um De - - - - - i u -

25

u - ni - ge - - - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

- ni - ge - - - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

- ni - - - - - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

30

se - cu - la. De - um de De - o, lu - men de

se - cu - la. De - um de De - o, lu - men de lu - mi -

se - cu - la. De - - - - - um de De - o, lu -

35

lu - mi - ne, De - um ve - ro de De - o ve - - - -

- ne, De - um ve - ro de De - o ve - - - -

- men de lu - mi - ne, De - um ve - - - ro de De - o ve - - ro.

40

- ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

- ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti -

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

45

Pa - tri : per quem om - ni - a fa - - - - -

- a - lem Pa - tri : per quem om - ni -

Pa - tri per quem om - ni - a fa - - - - -

50

- - cta sunt. Qui pro - pter nos ho - mi - nes,

- a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro -

- - cta sunt. Qui pro - - pter nos ho - mi - nes, et pro - pter

55

et pro - pter no - stram sa - lu - tem de - scen - dit de ce - - lis. Et  
 - pter no - stram sa - - lu - tem de - scen - dit de ce - - lis. Et  
 no - stram sa - lu - tem de - scen - dit de ce - - lis. Et

60

in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri -  
 in - car - na - tus est [de Spi - ri - tu San - cto] ex Ma - - -  
 in - car - na - tus est de Spi - ri - tu San - cto ex Ma -

65

- a Vir - - - - gi - - ne : Et  
 - ri - a Vir - - - - gi - ne : Et  
 - - ri - a Vir - - - - gi - ne : Et

70

ho - - mo fa - - - - ctus est.  
 ho - mo fa - ctus est.  
 ho - mo fa - - - - ctus est.

75

Cru - ci - fi - xus e - ti - am pro no - bis :

79

- xus e - ti - am pro no - bis : sub Pon - ti - o Pi - la - to pas - sus, et

84

Pi - la - to pas - sus, et se - pul - tus est. Et re -

89

se - pul - tus est. Et re - sur - re - xit ter - ti - a  
Et re - sur - re - xit ter - ti - a, ter - ti - a

94

ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -

di - e, se - cun - dum Scri -

di - e, se - cun - dum Scri - ptu -

99

- - scen - dit in ce - lum : se - det ad

- - ptu - ras. Et a - scen -

- ras. Et a - scen - dit in ce - lum : se -

104

dex - te - ram Pa - tris, ad dex - te - ram Pa - tris.

- dit in ce - lum : [se - det ad dex - te - ram Pa - tris]. Et

- det ad dex - te - ram Pa - tris, Pa - tris. Et

109

Et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di -

i - te - rum ven - tu - rus est [cum glo - ri - a, iu - di - ca - re

i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re

114

-ca - - re vi - vos et mor - tu - os : cu - ius re - gni  
 vi - vos et mor - tu - os] : cu - ius re - gni non  
 vi - vos et mor - tu - os : cu - ius re - gni non e -

119

non e - - rit fi - - nis. Et  
 e - rit fi - - nis. Et in Spi - ri -  
 - rit fi - nis. Et in Spi - ri - tum San -

124

in Spi - ri - tum San - ctum, Do - - mi - num, et vi - vi -  
 - tum San - - ctum, Do - - mi - num, et vi -  
 - - ctum, Do - - mi - num, et vi -

129

-fi - can - - tem : qui ex Pa - tre Fi - li - o -  
 -vi - fi - can - tem : qui ex Pa - tre Fi - li - o -  
 - vi - fi - can - tem : qui ex Pa - tre Fi - li - o -

134

- que pro - ce - - - - dit. Qui cum Pa - tre et Fi - li - o si -

139

Qui lo - cu - tus est per  
- mul a - do - ra - tur et con - glo - ri - fi - ca -  
- o si - mul a - do - ra - tur et con - glo - ri - fi - ca - - - tur :

144

Pro - - phe - - - - - tas. Et u - nam san -  
- tur : qui lo - cu - tus est] per Pro - phe - tas. Et u - nam san -  
qui lo - cu - tus est per Pro - phe - tas. Et u - nam san -

149

- ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.  
- ctam ca - tho - li - cam [et a - po - sto - li - cam Ec - cle - si - - am].  
- ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - - am. Con -

153

Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

Con - fi - te - or u - num [ba - pti - sma in re - mis - si - o - nem

- fi - te - or u - num ba - pti - sma, ba - pti - sma in re - mis - si - o - nem

157

pec - ca - to - rum. [Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum].

pec - ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum].

pec - ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

161

Et vi - tam ven - tu - ri se - cu - li. A - - - - men.

Et vi - tam ven - tu - ri se - cu - li. A - - - - men.

Et vi - tam ven - tu - ri se - cu - li. A - - - - men.



## Sanctus

Musical score for the beginning of the Sanctus, measures 1-5. The score is written for three voices: S[uperius] (Soprano), T[enor] (Tenor), and B[assus] (Bass). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics "Sanctus" are written below the vocal lines. The Soprano part begins with a whole note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a whole note G3, followed by quarter notes A3, B3, and C4. The Bass part begins with a whole note G2, followed by quarter notes A2, B2, and C3.

Musical score for the Sanctus, measures 6-11. The score is written for three voices: S[uperius] (Soprano), T[enor] (Tenor), and B[assus] (Bass). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics "Sanctus" are written below the vocal lines. The Soprano part continues with quarter notes D5, E5, and F5. The Tenor part continues with quarter notes D4, E4, and F4. The Bass part continues with quarter notes D3, E3, and F3.

Musical score for the Sanctus, measures 12-17. The score is written for three voices: S[uperius] (Soprano), T[enor] (Tenor), and B[assus] (Bass). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics "Sanctus" are written below the vocal lines. The Soprano part continues with quarter notes G5, A5, and B5. The Tenor part continues with quarter notes G4, A4, and B4. The Bass part continues with quarter notes G3, A3, and B3.

22

18

23

Sa - ba - - - - - oth. #

Sa - ba - - - - - oth.

28

Pleni sunt

Pleni

Pleni sunt celi

32

37

#

8

Detailed description: This system contains measures 37 through 41. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted and quarter notes. A sharp sign (#) is placed above the final measure of the system.

42

Detailed description: This system contains measures 42 through 46. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat). The vocal line is mostly rests with a few notes. The piano accompaniment continues with eighth-note patterns. The bass line follows a similar rhythmic pattern to the previous system.

47

et terra

#

(b)

Detailed description: This system contains measures 47 through 51. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat). The vocal line includes the lyrics "et terra" under a slur. A sharp sign (#) is placed above the second measure of the vocal line. The piano accompaniment and bass line continue with their respective rhythmic patterns. A bracketed "(b)" is placed above the final measure of the bass line.

52

Detailed description: This system contains measures 52 through 56. It features three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat). The vocal line consists of quarter and eighth notes. The piano accompaniment and bass line continue with their respective rhythmic patterns.

57

glo - -

62

glo - - - ri - a tu - - - a.

- - - - - ri - a tu - - - a.

67

O - - - - -

O - - - - -

O - - - - -

71

san - - - - - na, O - san - - -

san - - - - -

san - na, O - san - - -

76

- na, O - san

81

- na in ex - cel - sis, in

86

ex - cel - sis.  
in ex - cel - sis.  
sis.

91

Benedictus

95

Benedictus

This system contains measures 95 through 98. It features three staves: a vocal line in the upper treble clef, a piano accompaniment in the upper treble clef with an 8va marking, and a bass line in the lower bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 95 starts with a whole note B-flat in the vocal line. The piano accompaniment consists of eighth notes, and the bass line has a steady eighth-note accompaniment.

99

This system contains measures 99 through 103. The vocal line continues with eighth notes and includes a flat (b) above the staff in measure 100. The piano accompaniment features chords and moving lines in the upper treble clef. The bass line continues with eighth notes and includes a flat (b) above the staff in measure 102.

104

This system contains measures 104 through 108. The vocal line has a whole note rest in measure 108. The piano accompaniment and bass line continue with their respective rhythmic patterns. A flat (b) is placed above the staff in measure 106.

109

This system contains measures 109 through 113. The vocal line continues with eighth notes. The piano accompaniment and bass line provide harmonic support. A flat (b) is placed above the staff in measure 112.

114

Musical score for measures 114-118. The score is in 3/4 time and B-flat major. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef, marked with an 8), and a bass line (bass clef). The vocal line features a melodic line with some grace notes and two sharps (#) above the staff. The piano accompaniment provides harmonic support with chords and moving lines. The bass line follows a similar harmonic pattern.

119

Musical score for measures 119-123. The score is in 3/4 time and B-flat major. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef, marked with an 8), and a bass line (bass clef). The vocal line continues the melodic line. The piano accompaniment and bass line provide harmonic support. A flat (b) is placed above the piano staff in measure 123.

124

Musical score for measures 124-128. The score is in 3/4 time and B-flat major. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef, marked with an 8), and a bass line (bass clef). The vocal line concludes with a sharp (#) above the staff. The piano accompaniment and bass line provide harmonic support. The system ends with a double bar line.

*Osanna ut supra*

## Agnus Dei

S[uperius] A - gnus  
 T[enor] A - gnus De - - -  
 B[assus] A - gnus Dei

The first system of the musical score is for the beginning of the piece. It consists of three vocal staves: Soprano (S[uperius]), Tenor (T[enor]), and Bass (B[assus]). The music is in a common time signature (C) and a key signature of one flat (B-flat). The Soprano part begins with a whole note 'A' followed by a whole note 'gnus'. The Tenor part begins with a whole note 'A', followed by a whole note 'gnus', and then a series of four dashes indicating a long note. The Bass part begins with a whole note 'A', followed by a whole note 'gnus', and then a whole note 'Dei'.

5  
 De - - - - i  
 - - i

The second system of the musical score covers measures 5 through 8. It continues the vocal parts from the previous system. The Soprano part has a long note 'De' followed by four dashes and then a whole note 'i'. The Tenor part has a long note '-' followed by a dash and then a whole note 'i'. The Bass part continues with a whole note 'Dei'.

11

The third system of the musical score covers measures 11 through 14. It continues the vocal parts. The Soprano part has a whole note 'Dei' followed by a whole note 'gnus' and then a whole note 'Dei'. The Tenor part has a whole note 'Dei' followed by a whole note 'gnus' and then a whole note 'Dei'. The Bass part has a whole note 'Dei' followed by a whole note 'gnus' and then a whole note 'Dei'. A sharp sign (#) is placed above the final note of the Soprano part in measure 14.



17

Musical score for measures 17-22. The system consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The bass line provides a harmonic foundation with a mix of quarter and eighth notes.

23

Musical score for measures 23-28. The system consists of three staves: a vocal line, a piano accompaniment, and a bass line. The vocal line continues with a melodic line of eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern. The bass line continues to support the harmony with quarter and eighth notes.

29

Musical score for measures 29-34. The system consists of three staves: a vocal line, a piano accompaniment, and a bass line. The vocal line continues with a melodic line of eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern. The bass line continues to support the harmony with quarter and eighth notes.

35

Musical score for measures 35-38. The system consists of three staves: a vocal line, a piano accompaniment, and a bass line. The vocal line concludes with a whole note chord marked with a sharp sign (#). The piano accompaniment and bass line continue with their respective parts. The text "miserere nobis" is written below each staff.

miserere nobis

miserere nobis.

miserere nobis

40

A - - - gnus De - - -

8 A - - - gnus

44

- i

De - - - i

A - - - gnus De - - -

49

#

53

#

58

Musical score for measures 58-62. It consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some rests in the vocal line.

63

Musical score for measures 63-66. It consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat. The vocal line has several rests, while the piano and bass lines provide a steady accompaniment.

67

Musical score for measures 67-71. It consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat. The vocal line features a melodic line with some rests, and the piano and bass lines provide accompaniment.

72

Musical score for measures 72-75. It consists of three staves: a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat. The vocal line has a sharp sign (#) above it in measure 74. The text "miserere nobis." is written below each staff in measures 74 and 75. The piano and bass lines provide accompaniment with some accidentals (flats) in the bass line.

76

A - gnus De

Agnus Dei

80

- i

Agnus Dei

85

Agnus Dei

90

Agnus Dei

95

Musical score for measures 95-99. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef with an 8va marking, and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music features a mix of quarter and eighth notes with rests.

100

Musical score for measures 100-104. The system consists of three staves. The piano accompaniment in the middle and bottom staves features prominent triplet patterns. The vocal line in the top staff has rests in measures 100 and 101, followed by notes in measures 102-104.

105

Musical score for measures 105-109. The system consists of three staves. The piano accompaniment continues with triplet patterns. The vocal line in the top staff includes a sharp sign (#) above a note in measure 106. The vocal line ends with the text "do -" in measure 109.

110

Musical score for measures 110-114. The system consists of three staves. The piano accompaniment in the middle staff has rests in measures 110-114. The vocal line in the top staff and the piano accompaniment in the bottom staff feature continuous triplet patterns.

