

AGNUS DEI

SAMUEL BARBER

Arranged by the composer

Molto adagio
molto espr.

Soprano
Alto
Tenor
Bass
Organ or Piano *

pp A - gnus De -
pp A - gnus De -

Molto adagio
molto espr.

pp

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

p
p
p
p

di, A - - - gnus De - i, qui tol - lis pec - ca - ta
 lis pec - ca - - - ta mun - di unis, *pespr.*
 pec - ca - - ta mun - di, A-gnus De-
 lis pec - ca - - ta mun -
 lis pec - ca - - ta
 lis, pec - ca - - ta

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *pp* (pianissimo). The vocal lines are in soprano, alto, and tenor parts. The piano accompaniment is in the right and left hands.

① Solo Soprano
p *mf* *p*
 A - - - gnus De - i.
mf *p*
 mun - di, *molto espr.* qui tol - lis pec -
pp *mf*
 - i, A - - - gnus De - -
pp *p*
 di, A - gnus
 mun - di,
mf *pp*
 ① mun - di, qui

Musical score for the second system, featuring a solo soprano line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *pp* (pianissimo). The solo soprano line is marked with *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The piano accompaniment is in the right and left hands.

unis.
mf

ca - ta, qui tol - lis pec - ca - ta mun - di, mi - se - re -

f

i, qui tol - - lis pec - ca - - ta

mf *senza cresc.* *p*

De - i, qui tol - lis, tol - lis pec -

tol - - lis pec - ca - - - ta

②

qui tol - lis, -

div. p

re - no - bis, qui tol - - lis,

più f sempre espr.

mun - - - di, A - - - gnus -

senza cresc. *p*

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

p unis.

mun - - - di, qui tol - - lis

②

p (d. 3)

unis.

mf

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

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

mf

qui

mf

pec - ca - ta, pec - ca - ta

p

mf

tol - lis pec - ca - ta mun - di, mi - se -

p

tol - lis pec - ca - ta mun - di, mi - se -

p

mf

div.

tol - lis pec - ca - ta

p

mun - di, mi - se - re - re

③ *p* *p*

re - re no - bis. Do - - - -

re - re no - bis. Do - - na no-bis

mun - - - di, Do - - - -

unis. *cresc. molto espr.* *p*

no - - - bis. A - - - -

③ *p* *sempre legato*

begin to add
on the organ, use 8' Pedals only until Page 7, bar 2 (1)

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

pa - - - - cem, do - - - -

- - - na, do - - - -

mf *p*

gnus De - - i, qui tol - lis - - - pec - ca - ta -

mf *p*

with increasing intensity

na no bis pa -
 na, no bis pa -
 na, A - gnus De - i, qui tol - lis pec -
 mun - di, A - gnus

p molto espr.
p

with increasing intensity

Org. (16')

SOP. I ④
 cem. Mi-se-re - re -

SOP. II
 cem. Mi-se-re, mi-se-re - re -

ALTO I
 cem. Mi-se-re - re, qui tol - lis pec-ca - ta

ALTO II
 cem. ca - ta mun - di, mi - se - re -

De - i, mi - se -

mf espr.
mf
mf

④

mf

f no - - - bis, *mp* A - - gnus De -
 mun - - - di, mi - se - re - - re. *mf espr.* A -
f re. *espr.* Do - - na no - bis
 div. unis. *f* A -
f re - - - re, mi - - se - -

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/2. The first vocal line starts with a forte (*f*) dynamic and includes lyrics: "no - - - bis, mun - - - di, mi - se - re - - re." The second vocal line continues with "A - - gnus De -", "re. A -", and "Do - - na no - bis". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f*, *mp*, *mf espr.*, and *f*. There are also markings for *espr.* and *molto espr.*

f i, *cresc. sempre* A - - - gnus De - i, do -
 - - gnus - De - - i, do - - na
 - - gnus - De - - i, do - na
cresc. sempre pa - - cem. *f espr.* A - - gnus - De - i, qui
cresc. sempre re - re no - - bis, do - na

The second system of the musical score continues with four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains three flats, and the time signature is 4/2. The first vocal line starts with a forte (*f*) dynamic and includes lyrics: "i, A - - - gnus De - i, do -", "- - gnus - De - - i, do - - na", and "- - gnus - De - - i, do - na". The second vocal line continues with "pa - - cem." and "A - - gnus - De - i, qui". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f*, *cresc. sempre*, and *f espr.*

(do) - na - no - bis - pa -

div.

ff

Musical staff with vocal line and lyrics: (do) - na - no - bis - pa -

na - no - bis - pa -

no - bis unis. (9) *ff*

Musical staff with vocal line and lyrics: no - bis unis. (9)

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

div.

Musical staff with vocal line and lyrics: tol - lis pec - ca - ta - mun - di, do - na no - bis - pa -

do - na no - bis pa -

div. no - bis pa -

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

marc.

Musical staff with vocal line and lyrics: no - bis, do - na no - bis - pa -

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

Musical staff with piano accompaniment

ff

Musical staff with piano accompaniment

Org. Ped.

cem.

ff

⑤

unis.

Musical staff with piano accompaniment

cem.

pp

Do - na no - bis

Musical staff with piano accompaniment

cem.

pp

Do - na no - bis

Musical staff with piano accompaniment

cem.

pp

Do - na no - bis

Musical staff with piano accompaniment

cem.

pp

Do - na no - bis

Musical staff with piano accompaniment

⑤

Musical staff with piano accompaniment

Org Ped

Tempo I

mf espr.

pa - cem, A - - - gnus De - -
 pa - cem, A - - - gnus De - -
 pa - cem, A - - - gnus De - -
 pa - cem, A - - - gnus De - -

unis. mf espr.

Tempo I

p

⑥

i, qui tol - - lis_ pec - ca - - -
 i, A - - - gnus
 i, qui tol - - lis_ pe - ca - - -
 i, A - - - gnus

⑥

ta mun - di, do - na,

De - i, Mi - se - re

ta mun - di, do - na,

De - i, Mi - se - re

p

mi - se - re re.

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

mi - se - re re.

re, mi - se - re re.

pp (*morendo*)

mf *unif.* *molto espr. sost.* *pp*

pp (*morendo*)

pp (*morendo*)

pp (*morendo*)