

Leo Delibes

AGNUS DEI

For Soprano, Baritone and Piano

AGNUS DEI

DUO

Léo Delibes

Andte con moto.

ACC.



mf

SOPRANO.

p

A - gnus De - i,

BARYTON.

p

A - gnus De - i,



S.

A - gnus — De - i, — qui tol - lis pecca - ta,

B.

A - gnus — De - i, — qui tol - lis pecca - ta,



S. *cresc* *p*
pec - ca - ta - mun - di, A - gnus De - i,

B. *cresc* *p*
pec - ca - ta - mun - di, A - gnus De - i,

The first system of the musical score features a vocal line (Soprano and Bass) and a piano accompaniment. The vocal parts begin with a triplet of eighth notes marked 'cresc' and a dynamic of 'p'. The lyrics are 'pec - ca - ta - mun - di, A - gnus De - i,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

S. A - gnus De - i, mi - se - re - re -

B. A - gnus De - i, mi - se - re - re

The second system continues the vocal and piano parts. The vocal lines have a dynamic of 'p' and feature a melodic line with some slurs. The lyrics are 'A - gnus De - i, mi - se - re - re -'. The piano accompaniment continues with chords and a steady bass line.

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

B. no - bis, mi - se -

The third system concludes the vocal and piano parts. The vocal lines have a dynamic of 'p' and end with a fermata. The lyrics are 'no - bis, mi - se - re - re no - bis.' for the Soprano and 'no - bis, mi - se -' for the Bass. The piano accompaniment features a more active right hand with moving lines and a steady bass line.

S. *f*
Mi - se - re - re no - bis, mi - se -

B. *f*
- re - re no - bis, mi - se - re re no - bis, mi - se -

S. *f*
- re - re no - bis. _____

B. *f*
- re - re no - bis. _____ **Un peu plus lent.**
A - gnus, A - gnus

Un peu plus lent.

S. _____

B. *p.*
De - i, _____ mi - se - re - re

S.

B.

poco cresc.

no - bis, A - gnus De - i, qui

poco cresc.

S.

B.

rall.

tol - lis pec - ca - ta mi - se - re - re -

suivez.

S.

B.

p **I^o Tempo.**

A - gnus

p

no - bis, A - gnus

I^o Tempo.

p

S. De - i, A - gnus De - i, qui tol - lis

B. De - i, A - gnus De - i, qui tol - lis

S. *cresc.* pecca - ta, pec - ca - ta mun - di,

B. *cresc.* pecca - ta, pec - ca - ta mun - di, *mf* mi - se - re - re

S. *mf* mi - se - re - re no - bis, mi - se -

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

S. *f* re - re, mi - se - re - re no - bis.

B. *f* no - bis, mi - se - re - re no - bis.

Un peu plus lent.

S. A - gnus, A - gnus, De - i,

B.

Un peu plus lent.
sostenuto.

S. Do - ua no - bis pa - cem.

B.

S. Do - ua no - bis pa - cem.

B.

S. Do - ua no - bis pa - cem.

B.

cre - - scen do. f

S. A - gnus De - i, qui tol - lis pec - ca - ta

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

dim. p

S. Do - na no - bis, Do - na pa - cem,

B. Do - na no - bis, Do - na pa - cem,

p

S. Do - na no - bis pa - cem,

B. Do - na, Do - na no - bis pa - -

S. Do - na uo - bis, Do - na - pa - cem, Do -
B. - cem, Do - na, Do - na - pa - cem, Do -

The first system of the musical score consists of three staves. The top staff is for the Soprano (S.), the middle for the Bass (B.), and the bottom for the piano accompaniment. The vocal parts have lyrics: "Do - na uo - bis, Do - na - pa - cem, Do -" for the Soprano and "- cem, Do - na, Do - na - pa - cem, Do -" for the Bass. The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

S. - na uo - bis pa - - -
B. - na uo - bis pa - - -

pp

The second system continues the vocal lines and piano accompaniment. The Soprano and Bass parts have lyrics: "- na uo - bis pa - - -" and "- na uo - bis pa - - -". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

S. - cem.

B. - cem.

The third system concludes the vocal lines and piano accompaniment. The Soprano and Bass parts have lyrics: "- cem." and "- cem.". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.