

7. Agnus Dei

Animal Requiem

RACHEL FULLER

arr. Martin Batchelar

Flute $\text{♩} = 84$ 1 2 3 4 A 5 6

Oboe p

Horn in F

Timpani

Percussion

Harp p flowing

Tenor Solo $\text{♩} = 84$ 1 2 3 4 A Tenor solo 5 6 p Ag - nus De - i, _____

Soprano

Alto

Tenor

Bass

Violoncello $\text{♩} = 84$ 1 2 3 4 A 5 6 p pizz. (l.v.) gently

Organ p Sw. 3 3 3 3 p sim.

Pedals p sim.

7. Agnus Dei - Reduced Ensemble Score

7 8 9 10 11 12

Fl.

Ob.

Hn.

Timp.

Perc.

Hp.

Ten. Solo

8 Ag - nus De - i, _____ qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em. _____

S.

A.

T.

B.

Vc.

7 8 9 10 11 12

poco cresc. mp

Org.

Ch./Gt.

poco cresc.

Ped.

Fl. *mp* [13] [14] [15] [16] **B** [17] [18] *mp*

Ob. *mp*

Hn.

Timp. *mp*

Perc.

Hp. *mp*

Ten. Solo [13] [14] [15] [16] **B** [17] [18] *mp*
Ag - nus De - i, _____

S. *mp*
Ag - nus De - i, _____

A. *mp*
Ag - nus De - i, _____

T. *mp*
Ag - nus De - i, _____

B. *mp*
Ag - nus De - i, _____

Vc. [13] [14] [15] [16] **B** [17] [18]

Org. *mp* (+ 8' Open) [13] [14] [15] [16] *mp* [17] [18] (RH)

Ped. *mp*

Detailed description: This page contains measures 13 through 18 of the 'Agnus Dei' movement. The score is for a reduced ensemble. Measures 13-16 are marked with measure numbers in boxes. Measure 16 is marked with a 'B' in a box, indicating a repeat sign. The Flute and Oboe parts have melodic lines with slurs and ties. The Flute part has a dynamic marking of *mp* at the beginning and end of the section. The Oboe part has a dynamic marking of *mp* in measure 14. The Horn part is mostly silent. The Timpani part has a simple rhythmic pattern with a dynamic marking of *mp*. The Percussion part is silent. The Harp part has a melodic line with a dynamic marking of *mp*. The Tenor Solo part has a melodic line with a dynamic marking of *mp* and the lyrics 'Ag - nus De - i, _____'. The Soprano, Alto, Tenor, and Bass vocal parts have melodic lines with a dynamic marking of *mp* and the lyrics 'Ag - nus De - i, _____'. The Violoncello part has a melodic line with a dynamic marking of *mp*. The Organ part has a complex texture with triplets and a dynamic marking of *mp*. The Pedal part has a simple rhythmic pattern with a dynamic marking of *mp*.

7. Agnus Dei - Reduced Ensemble Score

19 20 21 22 23

Fl.

Ob.

mp

Hn.

mf

Timp.

Perc.

Sus. Cym.

p

Hp.

cresc.

Ten. Solo

19 20 21 22 23

Ag - nus De - i, _____ qui tol - lis pec - ca - ta mun - di, _____ do - na

S.

cresc.

— qui tol - lis pec - ca - ta mun - di, do - na e - is

A.

cresc.

— qui tol - lis pec - ca - ta mun - di, do - na e - is

T.

cresc.

Ag - nus De - i, _____ qui tol - lis pec - ca - ta mun - di do - na e - is _____

B.

cresc.

Ag - nus De - i, _____ qui tol - lis pec - ca - ta mun - di do - na e - is _____

Vc.

19 20 21 22 23

Org.

cresc.

mf

Add

Gt.

Ped.

cresc.

24 25 26 27 C 28 29

Fl. *mf* *pp*

Ob. *f* *p*

Hn. *f* *p* *p*

Timp. *p* *f* *pp*

Cym. *f*

Hp. *f* *p*

Ten. Solo

8 e - is re - qui - em.

S. *f* *p*
re - qui - em. Lamb of God you take a - way the

A. *f* *p*
re - qui - em. Lamb of God you take a - way the

T. *f* *p*
re - qui - em. Lamb of God you take a - way the

B. *f* *p*
re - qui - em. Lamb of God you take a - way the

Vc. *mf* *pp*

Org. *f* *pp*

Ped. *f* *pp*

Reduce Sw.

Et D⁵, A⁵

Fl. [30] [31] [32] [33] [34] [35]

Ob. *pp*

Hn.

Timp.

Cym.

Hp. *pp* *Ab*

Ten. Solo [30] [31] [32] *p sotto voce* [33] [34] [35]
Lamb of God, _____

S. sins of the world, Lamb of God you take a - way the sins of the world. Have

A. sins of the world, Lamb of god you take a - way the sins of the world. Have

T. sins of the world, _____ Lamb of God you take a - way the sins of the world. Have

B. sins of the world, Lamb of God you take a - way the sins of the world. Have

Vc. [30] [31] [32] [33] [34] [35] *mp* 3

Org. [8' Strings] *pp* [Sw.]

Ped. [Sw. to Ped. only] + 16' *p*

D 36 37 38 39 40 41
 Fl. *poco a poco cresc.* *f* *cresc.*
 Ob. *p poco a poco cresc.* *f*
 Hn. *p poco a poco cresc.* *f*
 Timp. *mp* *f*
 Cym. *p* *f* Sus. Cym.
 Hp. *mf* *f* *gliss.*
 Ten. Solo *poco a poco cresc.* *f*
 S. *poco a poco cresc.* *f* *cresc.*
 A. *poco a poco cresc.* *f* *cresc.*
 T. *poco a poco cresc.* *f* *cresc.*
 B. *poco a poco cresc.* *f* *cresc.*
 Vc. *poco a poco cresc.* *f*
 Org. *p poco a poco cresc.* *f* *cresc.* *Gt.* *+ Chorus*
 Ped. *poco a poco cresc.* *f* *cresc.*

Have mer-cy on us, have mer-cy on us,
 mer-cy, have mer-cy, have mer-cy, have mer-cy, have mer-cy on them, Lord have mer-cy,
 mer-cy, have mer-cy, have mer-cy, have mer-cy, have mer-cy on them, Lord have mer-cy,
 mer-cy, have mer-cy, have mer-cy, have mer-cy, have mer-cy on them, Lord have mer-cy,
 mer-cy, have mer-cy, have mer-cy, have mer-cy, have mer-cy on them, Lord have mer-cy,

42 43 44 45

Fl. *ff*

Ob. *ff* *mf* 3

Hn. *ff*

Timp. *ff* 3 *mf* 3

Cym. *f* hard stick

Hp.

Ten. Solo *ff* 42 43 44 45 *mf*
Grant them e - ter - nal rest, grant them e - ter - nal rest, e -

S. *ff*
Grant them e - ter - nal rest, grant them e - ter - nal rest.

A. *ff*
Grant them e - ter - nal rest, grant them e - ter - nal rest.

T. *ff*
Grant them e - ter - nal rest, grant them e - ter - nal rest.

B. *ff*
Grant them e - ter - nal rest, grant them e - ter - nal rest.

Vc. 42 43 44 45

Org. *ff* + Reeds Reduce 3 3

Ped. *ff* 3 *mf* 3 Gt. to Ped. Sw. to Ped.

46 47 **E** 48 49 50 51

Fl. *p*

Ob. *p*

Hn. *p*

Timp. *pp*

Cym. *mp*

Hp. *mp* *p*

Ten. Solo
ter - - - nal rest.

S. *p* *p* *cresc.*
Ag - nus De - i, qui

A. *p* *p* *cresc.*
Ag - nus De - i, qui

T. *p* *p* *cresc.*
Ag - nus De - i, qui tol - lis, qui

B. *p* *p* *cresc.*
Ag - nus De - i, qui tol - lis, qui

Vc. 46 47 **E** pizz. 48 49 50 51

Org. *mp* *p* *Sw.* *8'* *Sw.* *sim.*

Ped. *pp* *p* *sim.*

52 53 54 55 **F** 56 57

Fl. *mp* *p*

Ob.

Hn. *cresc.* *mp*

Timp. *p*

Cym.

Hp. *mp* *p*
D₅ D₄

Ten. Solo 52 53 54 55 **F** 56 57
p
Ag - nus De - i, _____

S. *mp*
tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em. _____

A. *mp*
tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em. _____

T. *mp*
tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em. _____

B. *mp*
tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em. _____

Vc. 52 53 54 55 **F** 56 *arco* 57
cresc. *mp* *p*

Org. *cresc.* *mp* *p*

Ped. *cresc.* *mp* *p*

58 59 60 61 **rit.** 62 63 64

Fl.

Ob.

Hn.

Timp.

Cym.

Hp.

Ten. Solo

Ag-nus De - i, _____ Ag-nus De - i, _____ Ag-nus De - i, _____ re - qui - em.

S.

p sotto voce

qui tol-lis pec-ca - ta mun - di, _____ do - na e - is re - qui - em.

A.

p sotto voce

qui tol-lis pec-ca - ta mun - di, _____ do - na e - is re - qui - em.

T.

p sotto voce

re - qui - em.

B.

p sotto voce

re - qui - em.

Vc.

58 59 60 61 **rit.** 62 63 64

Org.

(Strings)

Ped.

32'