

A G N U S D E I

For Three Choirs and Percussion Instruments

RICHARD HILLERT

SCORE AND CHARTS

Performing Forces

The following choral divisions are needed for performance:

CHOIR I: S A T B. The principal choir, qualitatively balanced, at least three voices per part.

CHOIR II: S A. A small group of two or three voices per part.

CHOIR III: S A B. A small group, at least two voices per part.

I: Portable wood, metal, and glass instruments such as wind chimes, triangle, wood blocks, finger

cymbals, tambourine.

II: Mallet instruments such as metallophone, glockenspiel, xylophone, vibraphone.

Members of the several choral groups may easily double as percussion players.

Spatial Dispositions

Each choir should perform from a spatially independent location within the given acoustical environment. If possible, the choirs may process from any one performing station to another, or alternate stations within the course of the work.

The distance of physical separation among the choirs will depend upon size and shape of the acoustical dimensions and the consequent practicability with which the conductor is able to communicate signals involving the complete ensemble.

A principal conductor should coordinate the whole performance. A subconductor for each of Choirs II and III (chosen from within each group) may provide the necessary direction to establish entrances and endings as well as tempi and repetitions where these improvisatory and nonsynchronous factors are indicated in the score.

The percussion players may be divided spatially within and among each of the choirs. They will take their cues from the conductor-at-hand. (For intonation purposes it may be useful to place an instrument of definite pitch in close proximity to each choir.)

There is a principal SCORE and a number of CHARTS. The charts are located following page 43.

The principal SCORE is observed by Choir I constantly and is always the point of reference for Choirs II and III and Percussion.

The CHARTS are relevant to the several "sub-ensembles" involved in the score. Each chart is self-explanatory (for example, Chart A involves the tenors and basses of Choir I, and all of Choirs II and III, and gives detailed directions for performance procedure).

III, and gives detailed directions for performance procedure).

Charts A through F are used by choral groups exclusively.

Charts P, X, Y, Z are used by percussion groups exclusively.

Interpretation of the score, where directions such as "flexible," "senza misura," or "nonynchronous" are indicated, should imply the freest sort of idiomatic improvisation throughout, and invites creative and imaginative collaboration between the conductor(s) and performers.

Agnus Dei

Rhillart

Choir I

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

He was brought as a lamb to
the slaughter:
yet he opened not his mouth.
He was oppressed and he was afflicted:
yet he opened not his mouth.

All we like sheep have gone astray:
and the Lord has laid on him
the sin of us all.
We have turned every one to his own way:
and the Lord has laid on him
the sin of us all.

Behold the Lamb of God:
who takes away the sin of the world.

Choir II

CHART A

Miserere nobis

CHART B

Jesus, Lamb of God:
have mercy on us.
Jesus, Lamb of God,
bearer of our sins:
have mercy on us.
Jesus, Lamb of God,
redeemer of the world:
give us your peace.

CHART D

Lamb of God, Holy.
Lamb of God most holy.

CHART F

Lamb of God, pure and holy,
Who on the cross did suffer.
Ever patient and lowly,
Thyself to scorn did offer.
All sins you bore for us,
Else had despair reigned o'er us:
Thy peace be with us, O Jesus.

Choir III

CHART A

Miserere nobis

CHART C

Miserere nobis.
Dona nobis pacem.

Yet he opened not his mouth.

And the Lord has laid on him the
sin of us all.

CHART E

Lamb of God, you take away the sin
of the world:
have mercy on us.
Grant us your peace.

Choir III

Then I looked, and I heard
around the throne and the living
creatures and the elders
the voice of many angles,
numbering myriads of myriads,
and thousands of thousands,
saying with a loud voice:

Worthy is the Lamb!

Narration:

Amis De -2-

Choir I

Choir II

Worthy is the Lamb who was slain
to receive power and riches and wisdom:
and strength and honor and glory
and blessing;

And I heard every creature
in heaven and on earth
and under the earth
and in the sea,
and all therein saying:

Narration:

Blessing; Honor; Glory;
Power to him;
And to the Lamb for ever and ever;

Given to him who sits upon the throne;
Blessing and honor and glory and power
and to the Lamb for ever and ever;

Agnus Dei

SCORE

Richard Hillert

$\text{J.} = \text{ca. 50}$
flexible, expressive

I M 8

5
gnus,
gnus De- is qui.
to1.

Handwritten musical score for voice and piano. The vocal line consists of two staves. The top staff has lyrics: "pec- ca- ta mun- di". The piano accompaniment has dynamic markings: "fsl.", "q.m.", "fsl.", "q.m.", "fsl.". Measure numbers 101, 115, and 20 are circled. The vocal line ends with "gums De- li".

Continuation of the handwritten musical score. The vocal line starts with "A-". The piano accompaniment has dynamic markings: "q.m.", "fsl.", "q.m.", "fsl.". Measure numbers 15 and 16 are circled. The vocal line ends with "gums De- li". The piano accompaniment ends with "A-".

Continuation of the handwritten musical score. The vocal line starts with "A-". The piano accompaniment has dynamic markings: "q.m.", "fsl.", "q.m.", "fsl.". Measure numbers 15 and 16 are circled. The vocal line ends with "gums De- li". The piano accompaniment ends with "A-".

3

(25)

mi- se- re- re no- bis.
lis.

(30)

I
SA: A-
T: gnus De- i:
B: A-

II
SA: -
A: -
B: -

III
SA: -
B: -

CHART A BEGIN

"misere nobis"

CHART A BEGIN

CHART A BEGIN

Handwritten musical score for voice and piano. The vocal line consists of two staves of music with lyrics: "pec- ca- ta mun-". The piano accompaniment staff below has a tempo marking of 60 BPM and includes a circled number 45.

Handwritten musical score for a string instrument, likely cello or bass. The score consists of two staves. The top staff shows a melodic line with various slurs and grace notes. The bottom staff provides harmonic support with sustained notes and rhythmic patterns. The score includes dynamic markings like 'accel.', 'cresc.', and 'dec.' along with tempo instructions 'd. = 72-->' and a performance note '←'. Measure numbers 115 through 120 are indicated above the staves. A circled '40' is placed near the bottom center of the page.

Handwritten musical score for "Guns" featuring two staves of music with lyrics and performance instructions.

Staff 1:

- Lyrics: "Guns,"
- Performance: Accelerando poco a poco (35)
- Tempo: di lusci
- Dynamic: A-

Staff 2:

- Performance: Accelerando poco a poco (35)
- Tempo: di lusci
- Dynamic: A-

ritardando

d. = 50

Soprano (S) vocal line with "ritardando" instruction.

Alto (A) vocal line with "di." instruction.

Tenor (T) vocal line with "di." instruction.

Bass (B) vocal line with wavy line markings.

CHART A (boxed): A section starting with a downward arrow pointing to the Tenor (T) staff.

OFF: A section starting with a downward arrow pointing to the Bass (B) staff.

Text below: "divisi l. A- gnu s De-

(50)

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal lines continuing from the previous chart.

Text below: "A- gnu s De- (e-) i, *∞"

"Jesus, Lamb of God" --- (boxed): A section starting with a downward arrow pointing to the Bass (B) staff.

CHART B (boxed): A section starting with a downward arrow pointing to the Bass (B) staff.

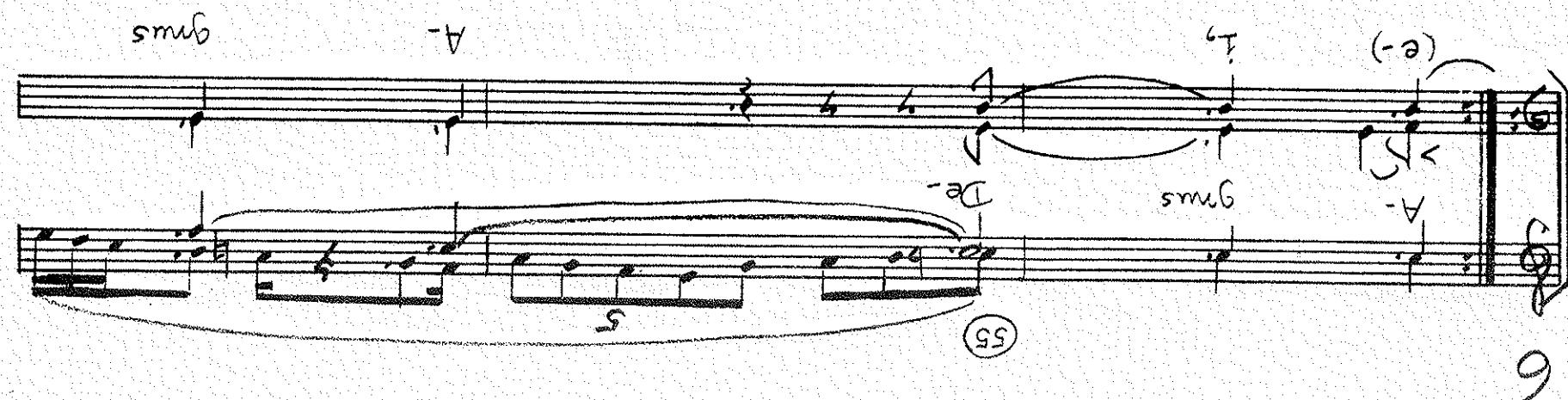
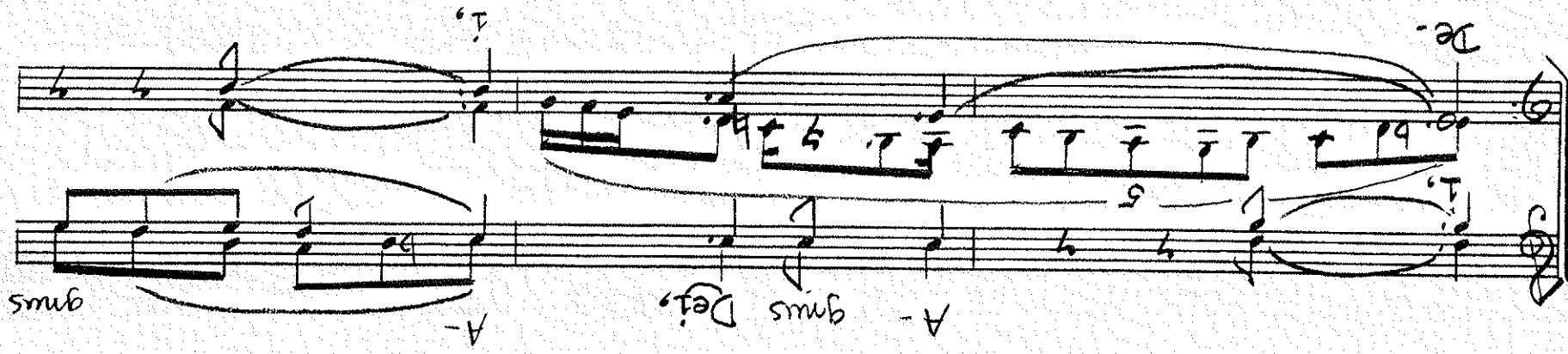
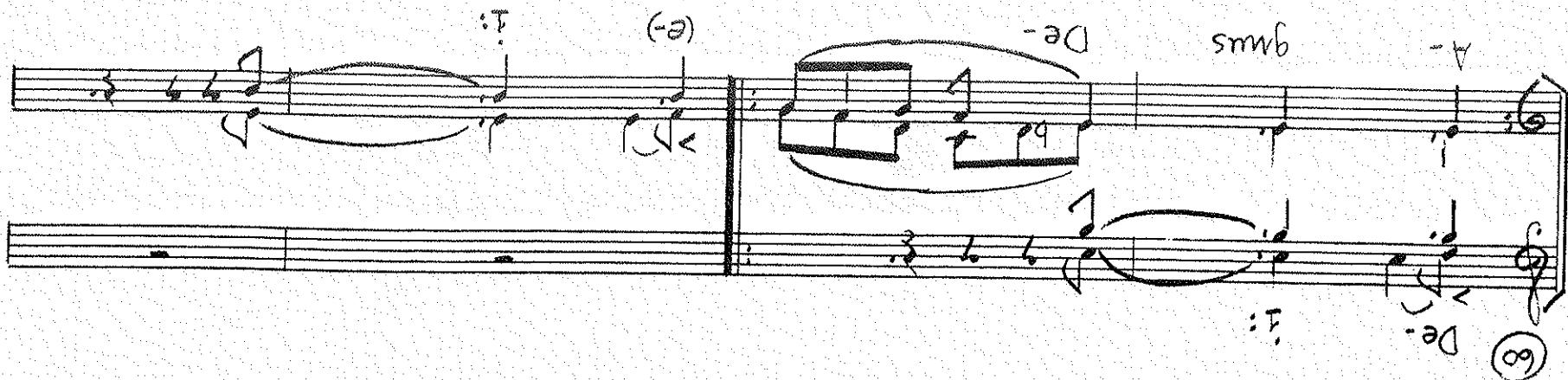
BEGIN: An arrow points from the end of Chart B to the start of Chart C.

"misere nobis" --- (boxed): A section starting with a downward arrow pointing to the Bass (B) staff.

CHART C (boxed): A section starting with a downward arrow pointing to the Bass (B) staff.

BEGIN: An arrow points from the end of Chart C to the end of the page.

* REPEAT AS OFTEN AS DESIRED.



Meno mosso $\text{♩} = 46$ (65)

Soprano (S):
Alto (A):
Tenor (T):
Bass (B):

I
II

(70)

piu p at each repetition

Soprano (S):
Alto (A):
Tenor (T):
Bass (B):

I
II

CHART B

OFF

CHART C

OFF

CHART X

BEGIN

Perc.

MALLETS:

1

10

Soprano (S) part:

A (Alto) part:

Tenor (T) part:

Tenor (T) part:

Bass (B) part:

Bass (B) part:

Soprano (S) part (continued):

III

(non-synch. with I)

d = 54-58

mp

yet he o-pened not his mouth.

slaugh-ter; yet he o-pened not his mouth.

to the slaugh-ter: yet he o-pened not his mouth.

to the slaugh-ter: yet he o-pened not his mouth.

to the slaugh-ter: yet he o-pened not his mouth.

to the slaugh-ter: yet he o-pened not his mouth.

to the slaugh-ter: yet he o-pened not his mouth.

yet he o-pened not his mouth.

Yet he o-pened not his mouth.

A handwritten musical score consisting of five systems of music, likely for voice and piano. The score is organized into three sections labeled I, II, and III, indicated by large curly braces on the right side.

Section I: Contains two systems of music. The top system uses a soprano vocal line with a treble clef, a key signature of one sharp (F#), and common time. The bottom system is for piano, showing bass notes and a treble clef. The lyrics "He was op-pressed" appear twice in this section, once above the vocal line and once below it. Dynamics include *f* (fortissimo) and *ff* (fortississimo).

Section II: Contains three systems of music. The top system uses a soprano vocal line with a treble clef, a key signature of one sharp (F#), and common time. The middle system is for piano, showing bass notes and a treble clef. The bottom system is for piano, showing bass notes and a treble clef. The lyrics "He was op-pressed" appear twice in this section, once above the vocal line and once below it. Dynamics include *f* (fortissimo) and *ff* (fortississimo).

Section III: Contains one system of music. It features a soprano vocal line with a treble clef, a key signature of one sharp (F#), and common time. The lyrics "He was op-pressed" appear once above the vocal line. Dynamics include *p* (pianissimo), *p* (pianissimo), *p* (pianissimo), and *p* (pianissimo).

Bottom Right: A circled letter **B** is located at the bottom right of the page.

poco cresc.

11

Soprano (S): op-pressed
Alto (A): pressed
Alto (A): and he was af-flic-ted: yet he o-pened not his mouth,
Bass (B): and he was af-flic-ted: yet he o-pened not his mouth,
I
Bass (B): and he was af-flic-ted: yet he o-pened not his mouth,
Alto (A): and he was af-flic-ted: yet he o-pened not his mouth,
Tenor (T): ted:
Bass (B): yet he o-pened not his
Alto (A): and he was af-flic-ted: yet he o-pened not his mouth.
III
Bass (B):

Tempo: $d = 54-58$

Dynamic markings: f , p , mp

Performance instruction: *Yet he*

III
SA
B
A
I
C
D
E
F
G

III
SA
B
A
I
C
D
E
F
G

All we like sheep,
All we like sheep,
All we like sheep,
All we like sheep,
All we like sheep,

dd

All we like sheep,
All we like sheep,
All we like sheep,
All we like sheep,
All we like sheep,

All we like sheep,
yet he o-pened not his mouth.
his mouth.
open mouth.
his mouth.
yet he o-pended not his mouth.

C esp.

Soprano (S) part:

Sheep have— gone— a-stray: and the Lord has laid on him

Alto (A) part:

have— gone a-stray:

Tenor (T) part:

all we like sheep have gone a-stray:

Bass (B) part:

all we like sheep have gone a-stray:

Bass (B) part:

all we like sheep have gone a-stray;

Bass (B) part:

all we like sheep have gone a-stray: \downarrow $d=54-58$ and the

III. Alto (A) part:

And the Lord has

mp

son of sin on him the sin of us all.

Lord has laid on him the sin of us all.

and the Lord has laid on him the sin of us all.

and the Lord has laid on him the sin of us all.

and the Lord has laid on him the sin of us all.

poco cresc.

(D) PP

Soprano (S) vocal line:

We, we have all turned,

Soprano (S) vocal line:

We, we have all turned,

Alto (A) vocal line:

We, we have all turned,

Alto (A) vocal line:

We, we have all turned,

Tenor (T) vocal line:

mp espr.

We have turned, we have turned

Bass (B) vocal line:

We have turned ev- ery one,

Soprano (S) vocal line:

all.

Bass (B) vocal line:

all.

I

III

III
A
S
G

"Lamb of God, Holy" - - -

BEGIN

CHART 3

we have turned ev-e-ry one to his - own-way

turn'd, we have all turn'd ev-e-ry one to his own way,

we have all turn'd ev-e-ry one to his own way,

we have all turn'd ev-e-ry one to his own way,

we have all turn'd ev-e-ry one to his own way,

we have all turn'd ev-e-ry one to his own way,

we have all turn'd ev-e-ry one to his own way,

we have all turn'd ev-e-ry one to his own way,

we have all turn'd ev-e-ry one to his own way,

I
A
S
G

III
A
S
G

II
A
S
G

I
A
S
G

mp

Soprano (S) part:

and the Lord has laid on him,
 and the Lord has laid on him,
 and the Lord has laid on him,
 and the Lord has laid on him,

Tenor (T) part:

one to his own way; and the Lord has laid on him the sin of us all.

Bass (B) part:

and the Lord has laid on him the
 $d = 54-58$
 And the Lord has laid on

Piano (P) part:

p p p p | $\#p$ $\#p$

Instrumentation:

- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Piano (P)

(E)

THE LORD

THE LORD HAS LAID

19

I

S

S

A

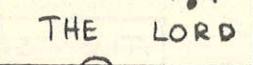
A

T

T

B

B



THE LORD

THE LORD HAS LAID

f

mf

THE LORD

f

ff

fm

pp

ON HIM NO

THE SIN

hiss whisper

fm

pp

ff

fm

THE SIN

as fast as possible

THE LORD HAS LAID

A

H

20

21

F

$d = 50 - 58$

Soprano (S) part:

Alto (A) part:

Tenor (T) part:

Bass (B) part:

molto dim.

ppp

11

A handwritten musical score for SATB voices and piano. The vocal parts are labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is indicated by a treble clef and a bass clef. The score consists of five systems of music. The first system starts with a dynamic of **pp**. The second system ends with a vertical dashed line. The third system begins with a dynamic of **cresc.**. The fourth system ends with another vertical dashed line. The fifth system concludes with a dynamic of **Be-**.

CHART D

OFF

CHART E

CHART X

CHART X

Mallets

BEGIN

BEGIN []
"Lamb of God you take away"

OFF

Be -

the lamb of God:

the guilt of all bear.

Hold

the lamb

the lamb of God: be - hold the lamb, the guilt of

5 6

BEGIN

CHORUS II

"Lamb of God, pure..."

hold be. hold
espr. 3 the lamb,
 fu espr.
hold be. hold
espr. 3 the lamb,
 fu espr.

III

H

B

L

H

A

S

22

f = 69 - 72

I

Soprano (S) vocal line:

10 all bear-ing.
of God:
ing.
hold the lamb of God: _____

Alto (A) vocal line:

of _____

Tenor (T) vocal line:

God: _____
Goes pa-tient on, grows _____

Bass (B) vocal line:

hold the lamb of God: _____

II

Soprano (S) vocal line:

15 Bears shame and strife and
takes way the _____

Alto (A) vocal line:

takes weak and faint, to slaughter led with- out com-

Tenor (T) vocal line:

weak and faint, to slaughter led with- out com-

Bass (B) vocal line:

who takes a- _____

- - - world.
 - - - the
 - - - of
 - - - fers.
 - - - world.
 - - - will - ing all this He suf -
 - - - metardando -
 (25)

- - - sin
 - - - the -
 - - - from
 - - - plaiut.
 - - - sin
 - - - will - ing all this He suf -
 - - - of
 - - - death.
 - - - wounds and 6
 (20)

(rit.)

a tempo

25

(30)

I

Soprano (S): fers.

Alto (A): Be- hold the Lamb of God.

Tenor (T): Be- hold the Lamb of God.

Bass (B): Be- hold the Lamb of God.

Dynamics: fers., pp.

Rehearsal mark: (30)

Lyrics: Be- hold the Lamb of God.

Repeat as necessary to exceed
Choir II and III

II

Soprano (S): ritardando Be- hold the Lamb of God. dim. fade

Alto (A): God.

Tenor (T): God.

Bass (B): God.

Cello (C): God.

Dynamics: ritardando, dim., fade, over.

Text: Narration

Chart Instructions:

- CHART F OFF (with a large arrow pointing down to the staff)
- CHART E OFF (with a large arrow pointing down to the staff)
- CHART Y OFF (with a large arrow pointing down to the staff)

Mallets: Mallets: [unclear]

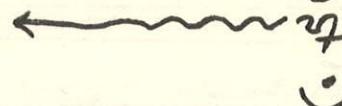
CANON at 1 to 2 seconds; non-synchronous

NARRATION:

26

fff pp molte cresc.

Wind Chimes
Tambourine
(with jingles)



SAYING WITH A LOUD VOICE :

AND THOUSANDS OF THOUSANDS,

NUMBERING MYRIADS OF MYRIADS

THE VOICE OF MANY ANGELS,

CREATURES AND THE IDEAS

AROUND THE THRONE AND THE LIVING

THEN I LOOKED, AND I HEARD

mf molte crescendo

II
III



(I)

♩ = 42-48 Declamatory, maestoso

I

6 12. 4 8.

Wor- thy,
Wor- thy,
Wor- thy,
Wor- thy,

ff

II

Wor- thy is the Lamb!

f

Wor- thy is the Lamb!

Wor- thy is the Lamb!

Wor- thy is the

III

Mallets

Percussion

(senza misura)

♩ = 42-48

mf

sf

CHART P

BEGIN

I

Soprano (S): Lamb who was slain to receive power and riches and
 Alto (A): Lamb who was slain to receive power and riches and
 Tenor (T): Lamb who was slain to receive power and riches and
 Bass (B): Lamb who was slain to receive power and riches and

II

Soprano (S): Worthy is the Lamb!
 Alto (A): is the Lamb!

III

Soprano (S): Lamb!
 Alto (A): Worthy is the Lamb!
 Bass (B): Worthy is the Lamb!

Mallets

and glo - ry and
 Hon - or and glo -

I

Soprano (S) vocal line with lyrics: "and - glo - ny and bless -".
 Alto (A) vocal line with lyrics: "glo - ny and bless -".
 Tenor (T) vocal line with lyrics: "glo - ny and bless -".
 Bass (B) vocal line with lyrics: "glo - ny and bless -".

II

Soprano (S) vocal line.
 Alto (A) vocal line.

III

A
 Soprano (S) vocal line with lyrics: "ry and bless - ing!".
 Alto (A) vocal line with lyrics: "bless - ing!".
 Bass (B) vocal line with lyrics: "and glo - ry and bless - ing!".

Mallets

प्रेरणा

parson

massive monumental

Mallets

三

II

I

32

S 8/12 Lamb of God. fade over

A 8/8

T 8/12

B 8/8

Narration

NARRATION:

CANON as before



AND I HEARD EVERY CREATURE

II
III

IN HEAVEN AND ON EARTH

AND UNDER THE EARTH

AND IN THE SEA,

AND ALL THEREIN, SAYING :

Mallets 8/8

mp

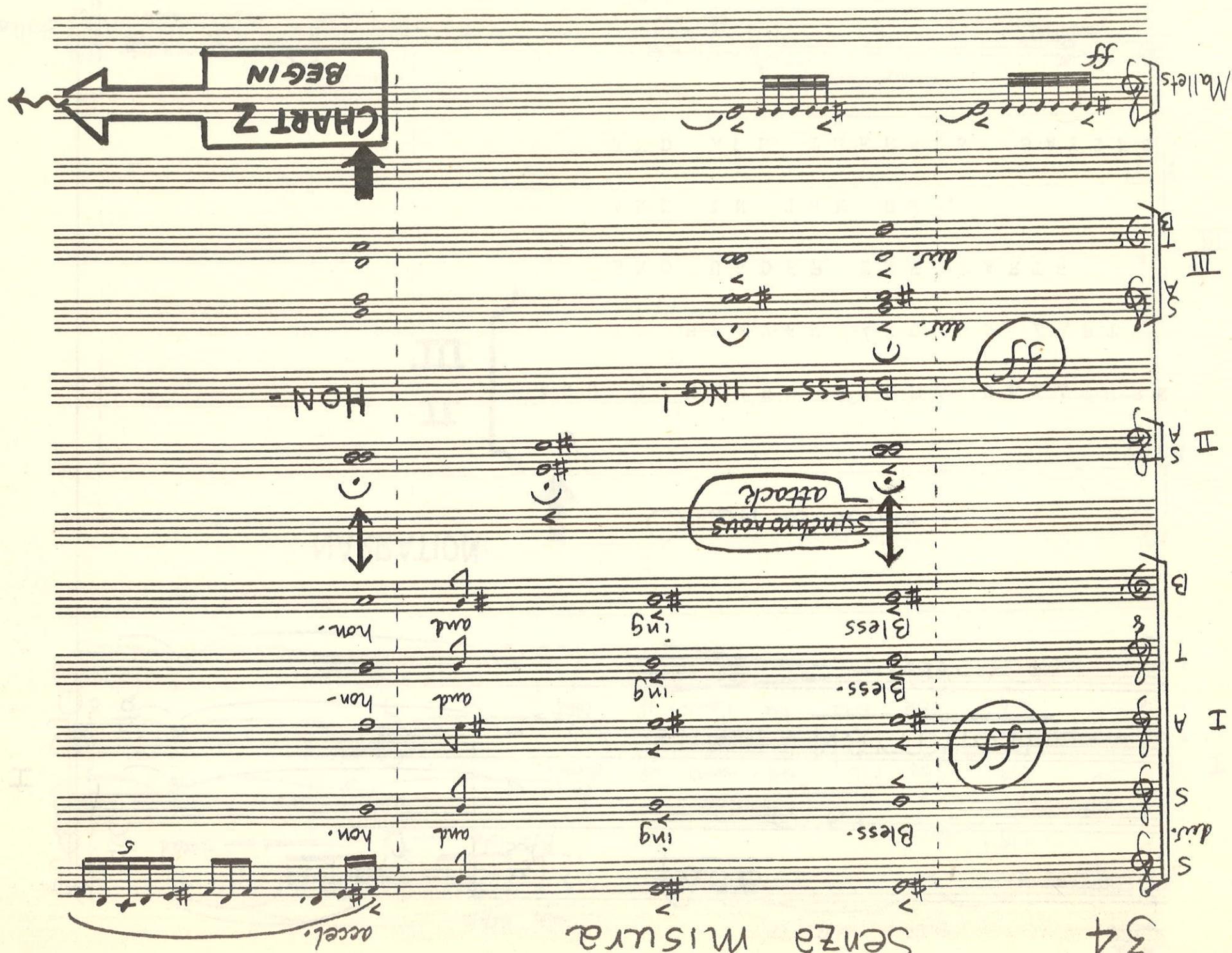
8/8

mf

f cresc.

Senza misura

三四



rit.

S
S
I
A
T
B
B
II
S
A
T
B
H
H

or and glo-

or and glo-

or and glo-

or and glo-

3 accel.

OR!

GLO-

RY!

POW-

C1 G2

↓ ↑

H II III

S T8

my and power

poco rit.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo part. The score is divided into two systems.

System I:

- Soprano (S):** The first staff starts with a melodic line. Measures 5 and 6 show eighth-note patterns with sharp signs. Measure 7 consists of six eighth notes followed by a sharp sign.
- Alto (A):** The second staff begins with eighth-note pairs. Measures 3 and 5 have specific markings above them. Measures 6 and 7 end with sharp signs.
- Tenor (T):** The third staff has a single note in measure 1, followed by a sustained note in measures 2 and 3.
- Bass (B):** The fourth staff has a single note in measure 1, followed by a sustained note in measures 2 and 3.

System II:

- Soprano (S):** An upward arrow is present above the staff.
- Alto (A):** An upward arrow is present above the staff.
- Tenor (T):** An upward arrow is present above the staff.
- Bass (B):** An upward arrow is present above the staff.

Basso Continuo:

- I Soprano (S):** An upward arrow is present above the staff.
- I Alto (A):** An upward arrow is present above the staff.
- II Bass (B):** An upward arrow is present above the staff.
- II Bass (B):** A sharp sign is written below the staff.

Text:

ER!

Masters

alla misura

四百一十四

$d = d_1 \cdot (d_0 = 72)$

Soprano (S):

- System 1: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 2: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 3: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

Alto (A):

- System 1: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 2: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 3: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

Tenor (T):

- System 1: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 2: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 3: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

Bass (B):

- System 1: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 2: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.
- System 3: Notes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16.

Text:

who sits up- on the throne:
and - to - the Lamb,
and - to - the Lamb,
and - to - the Lamb,

II

Soprano (S):

And to -

Text:

non-synchronous

III

Soprano (S):

mf

Text:

And to - the Lamb,

Alto (A):

Tenor (T):

Bass (B):

40

to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -
 to - the Lamb - for - ev - er and ev -

pacca rit. $\text{d} = \frac{3}{4}$ Meno mosso ($\text{d} = 63$)

molto allargando - - -

3

I

Soprano (S) vocal line with lyrics "er and ev-". Dynamics: forte (f), piano (p), forte (f).

Alto (A) vocal line with lyrics "er and ev-".

Tenor (T) vocal line with lyrics "er and ev-".

Bass (B) vocal line with lyrics "er and ev-".

Very fast, non-synchro-

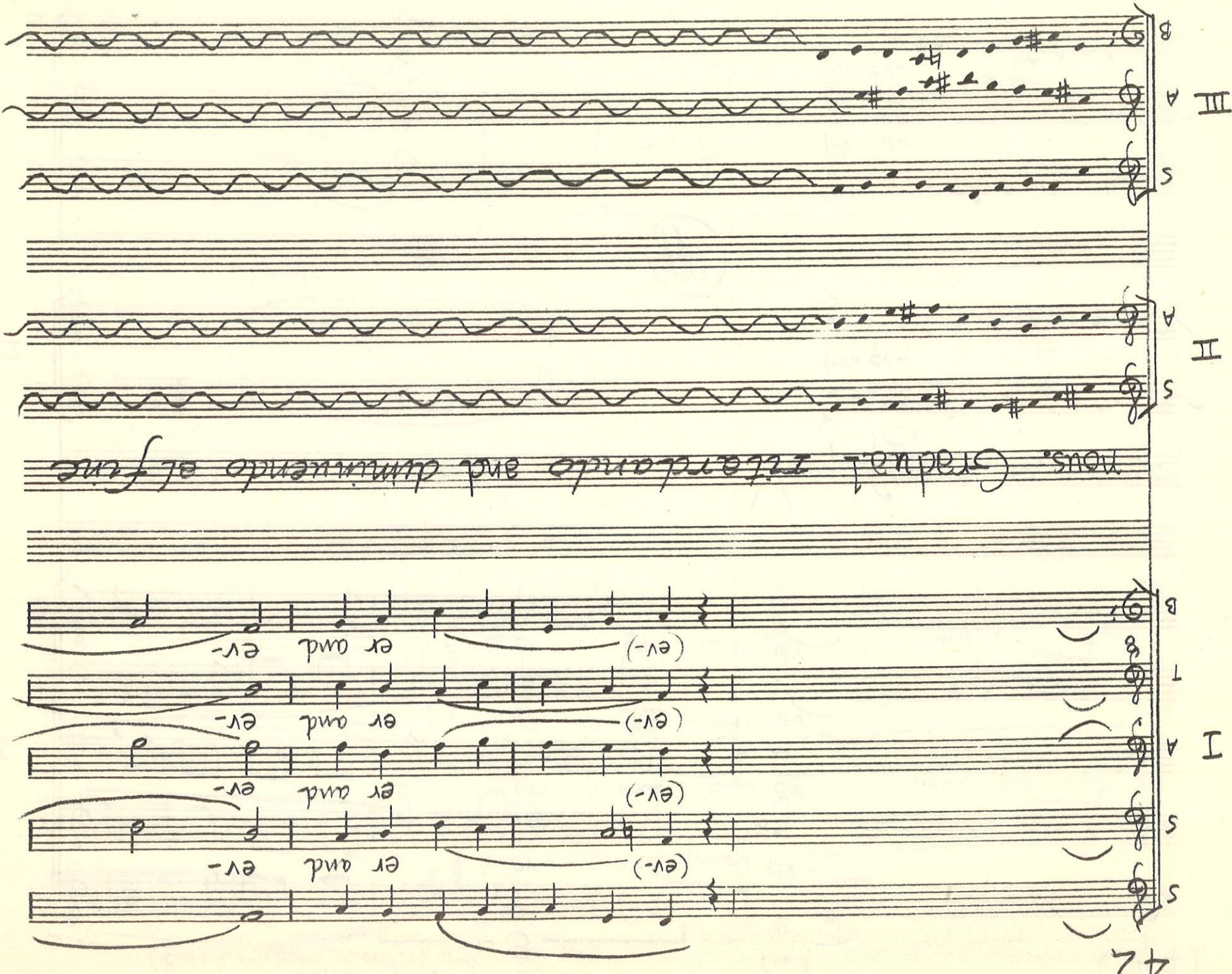
II

Soprano (S) vocal line with lyrics "for-ev-".

Alto (A) vocal line with lyrics "the Lamb".

Bass (B) vocal line with lyrics "for-ev-".

Musical dynamics include a circled **ff** (fortissimo) dynamic.



I

molto dim. e rit. pp

s
s
A
T
B

dim.
er!
er!
er!
er!

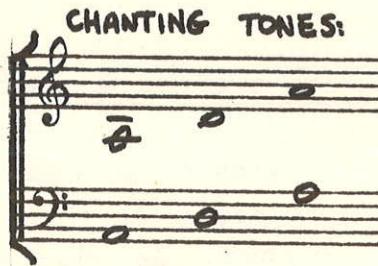
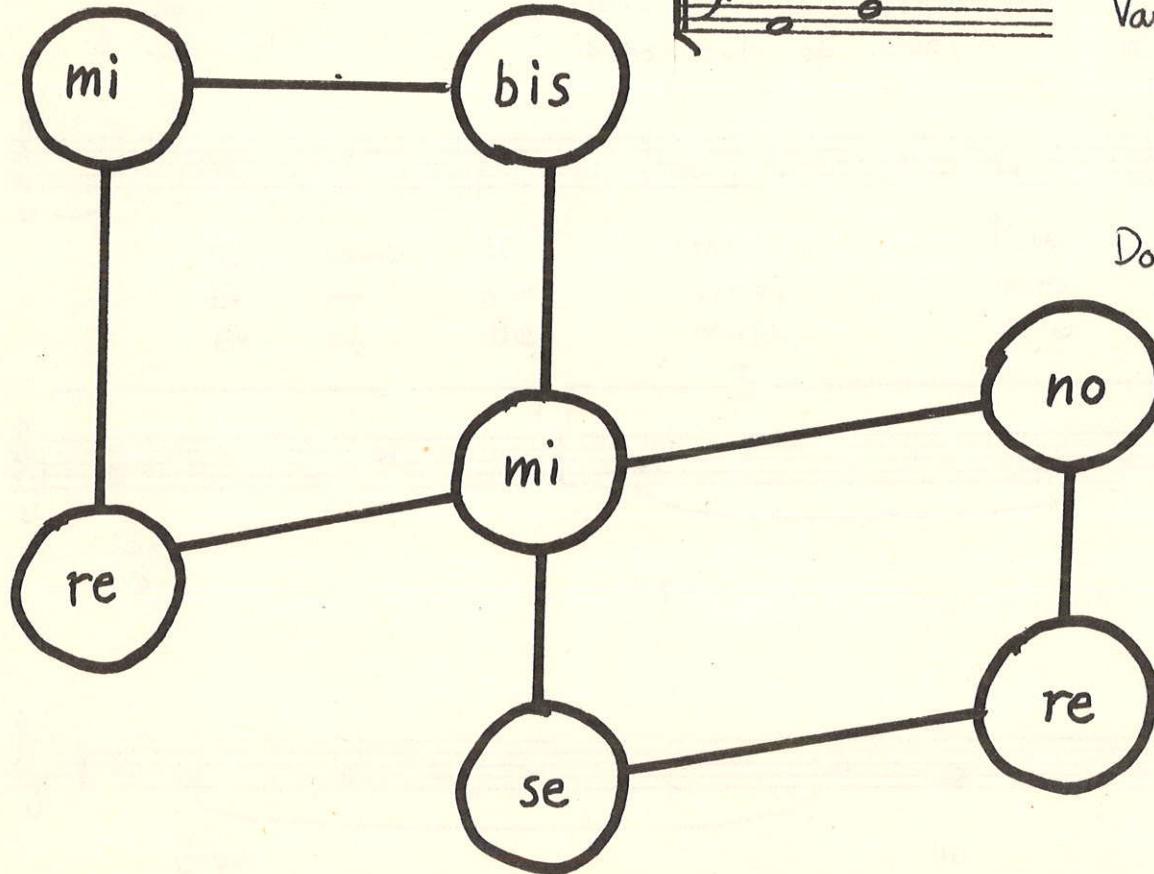
molto rit. e dim. --- ppp

S
A
S
A
T

er!
er!
er!
er!

Chart A

CHOIRS I: T/B, II, III



FOR EACH SINGER:

Chant on any one of the chanting tones, or alternate among them at will.

Begin on any syllable, follow the lines, change direction at will.

Vary sound durations with relative values from ♪ to d. , leaving irregular lengths of silence between syllables.

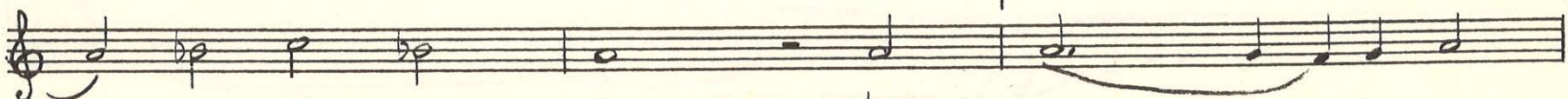
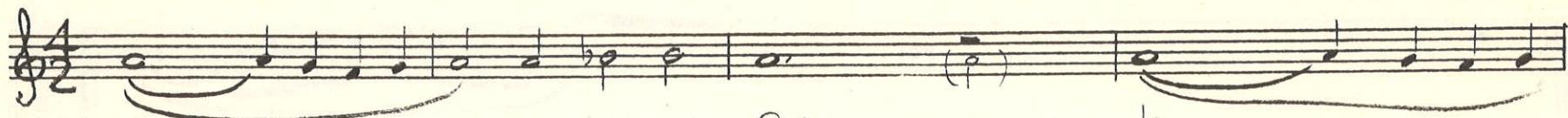
Do not synchronize with any other singer.

Chart B

45

CHOIR II

Do not attempt tonal or rhythmic synchronization with CHOIRS I and III.



Repeat until cue off.
Gradually softer.

Chart C

CHOIR III

$d=60 \rightarrow 66$

Approximate pitch contour.
Non-synchronous rhythm.

S/T (8)

A/B (8)

mi - se-re-re no- bis.

S/T (8)

A/B (8)

do - na - pa -

do - na - pa -

na - bis - cem.

Repeat until
cue OFF,
gradually softer

na - bis - cem.

Chart D

CHOIR II

Silence of 5 to 8 seconds between phrases (♩).
 Repeat until cue off (page 21). Conclude at
 phrase end only.

Very slowly ($d = \text{ca. } 25$, i.e. $\text{!} = 50$)

Handwritten musical notation for the first line of the hymn "Lamb of God". The notation is in common time, treble clef, and consists of five measures. The lyrics are: "Lamb of God, Ho- ly." Measure 1: A dotted half note followed by a quarter note. Measure 2: A dotted half note followed by a quarter note. Measure 3: A dotted half note followed by a quarter note. Measure 4: A dotted half note followed by a quarter note. Measure 5: A dotted half note followed by a quarter note. Dynamics: dynamic markings are present above each note: measure 1: d ; measure 2: $\# \text{d}$; measure 3: p ; measure 4: $\# \text{d}$; measure 5: $\# \text{p}$. Articulation: a small vertical line is placed under the first note of each measure.

Handwritten musical notation for the second line of the hymn "Lamb of God". The notation is in common time, treble clef, and consists of six measures. The lyrics are: "Lamb of God most ho- ly." Measure 1: A dotted half note followed by a quarter note. Measure 2: A dotted half note followed by a quarter note. Measure 3: A dotted half note followed by a quarter note. Measure 4: A dotted half note followed by a quarter note. Measure 5: A dotted half note followed by a quarter note. Measure 6: A dotted half note followed by a quarter note. Dynamics: dynamic markings are present above each note: measure 1: d ; measure 2: d ; measure 3: $\# \text{d}$; measure 4: $\# \text{d}$; measure 5: p ; measure 6: d . Articulation: a small vertical line is placed under the first note of each measure.

Chart E

48

CHOIR III

Soprano *Bass*

d = ca. 58

pp

Lamb - of God, you take a-way the sin of the world: have mer- cy on us.

pp

Lamb - of God, you - take a-way the sin of the world: have mer- cy on us.

mp

Lamb - of God, you take a-way the sin of the world: grant us - your peace.

molte dim. → *ppp*

Chart F

CHOIR II

$\text{♩} = \text{ca. } 40$

Soprano (S) and Alto (A) parts are shown on three staves.

Staff 1: Key signature changes from G major (12) to E major (8), then to C major (6). Measure 1: "Lamb of God, pure and ho- ly," followed by a repeat sign and "Who on the". Measure 2: "cross did suf- fer." (Measure 3 starts with a repeat sign.)

Staff 2: Measure 3: "Ev- er pa- tient and". Measure 4: "on the cross did suf- fer. Ev- er pa- tient and".

Staff 3: Measure 5: "low- ly, Thy self to scorn did of- fer." Measure 6: "low- ly, Your-self to scorn did of- fer."

Chart F - concl.

50

10

all sins you 12 bore for us, else
bore for us,

had de-spair reigned o'er us:
reigned o'er us:

Thy peace be 12 with us, o —
Thy peace be

15 Je- sus, o — Je- sus.

Chart P

51

PERCUSSION :

Wood, metal, glass instruments that are portable,
such as:

Wind chimes

Triangle

Wood blocks

Finger cymbals

Tambourine

Begin on CUE, page 27, continue to FINE.

First, very occasional sounds, 4" to 8" apart.

Gradually increase activity, especially at Narration,
page 33.

Continue by increasing complexity of texture and rhythm
(accel.) to page 41. From there to FINE decrease
activity to complement dim. & rit. of the choirs.

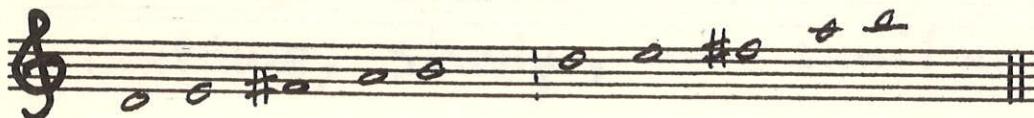
Chart X

52

MALLETS: one or more of the following:

i.e. { metallophone
glockenspiel
xylophone
vibraphone

Begin on CUE, page 7. VERY SLOWLY, 5" to 10" between single notes. Succession improvised from the following:

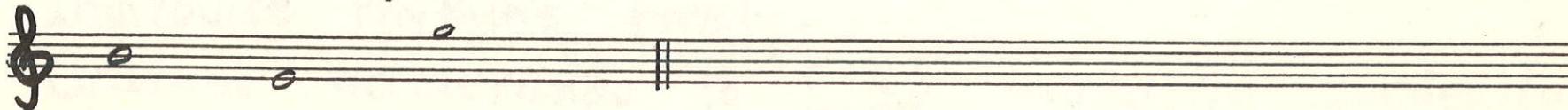


To CHART Y

Chart Y

MALLETS

use these pitches



Begin, for Choir intonation:



Continue, slowly, in similar style, improvising gradually more complex rhythms. No synchronization with voices or other instruments.

CUE OFF page 25.

Chart Z

MALLETS

Improvise rhythms freely.

Gradual accelerando to FINE, increasing complexity.

No synchronization.

Use these pitches:

