A G N U S D E I

For Three Choirs and Percussion Instruments

RICHARD HILLERT

SCORE AND CHARTS

NOTES ON PERFORMANCE

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.

It is desirable that a number of instruments from the following percussion classifications should be used:

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.)

Reading the Score

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-directing (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).

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"nonsynchronous" 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

Ritillert

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 I

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

Blessing and honor and glory and power
be given to him who sits upon the throne:
and to the Lamb for ever and ever!

Choir II

Narration:

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

Worthy is the Lamb!

Narration:

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

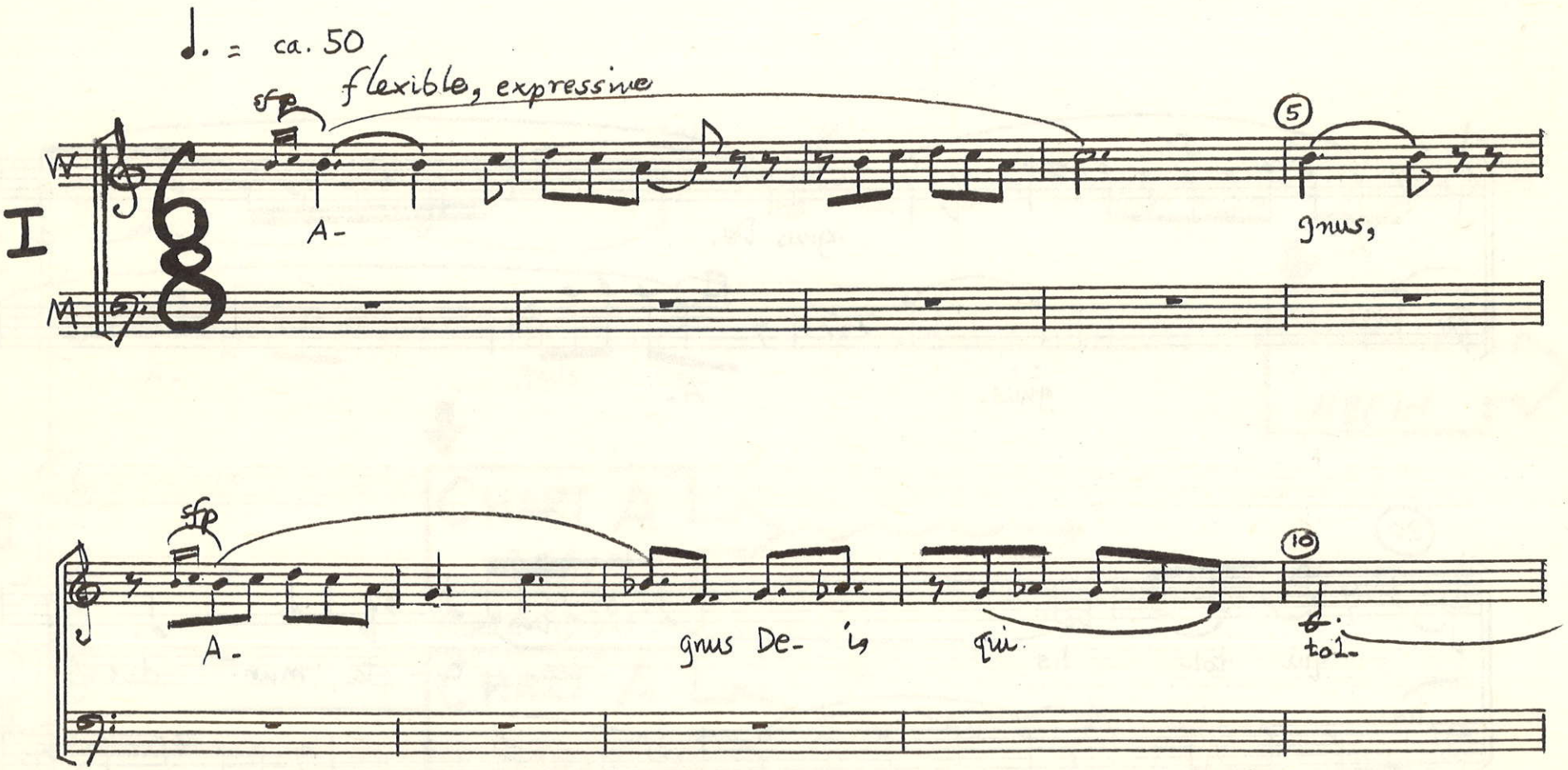
Blessing! Honor! Glory!
Power to him!
And to the Lamb for ever and ever!

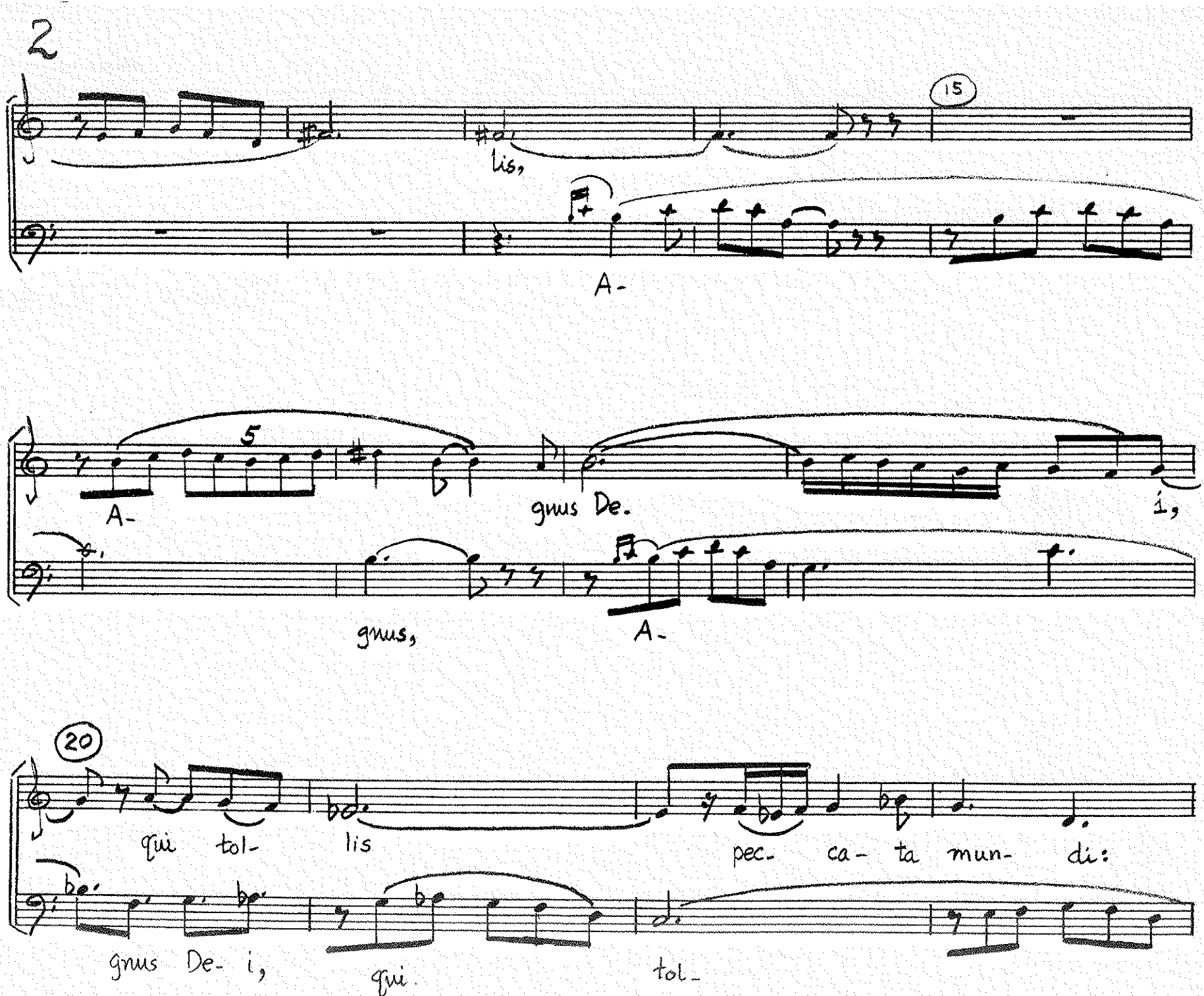
Choir III

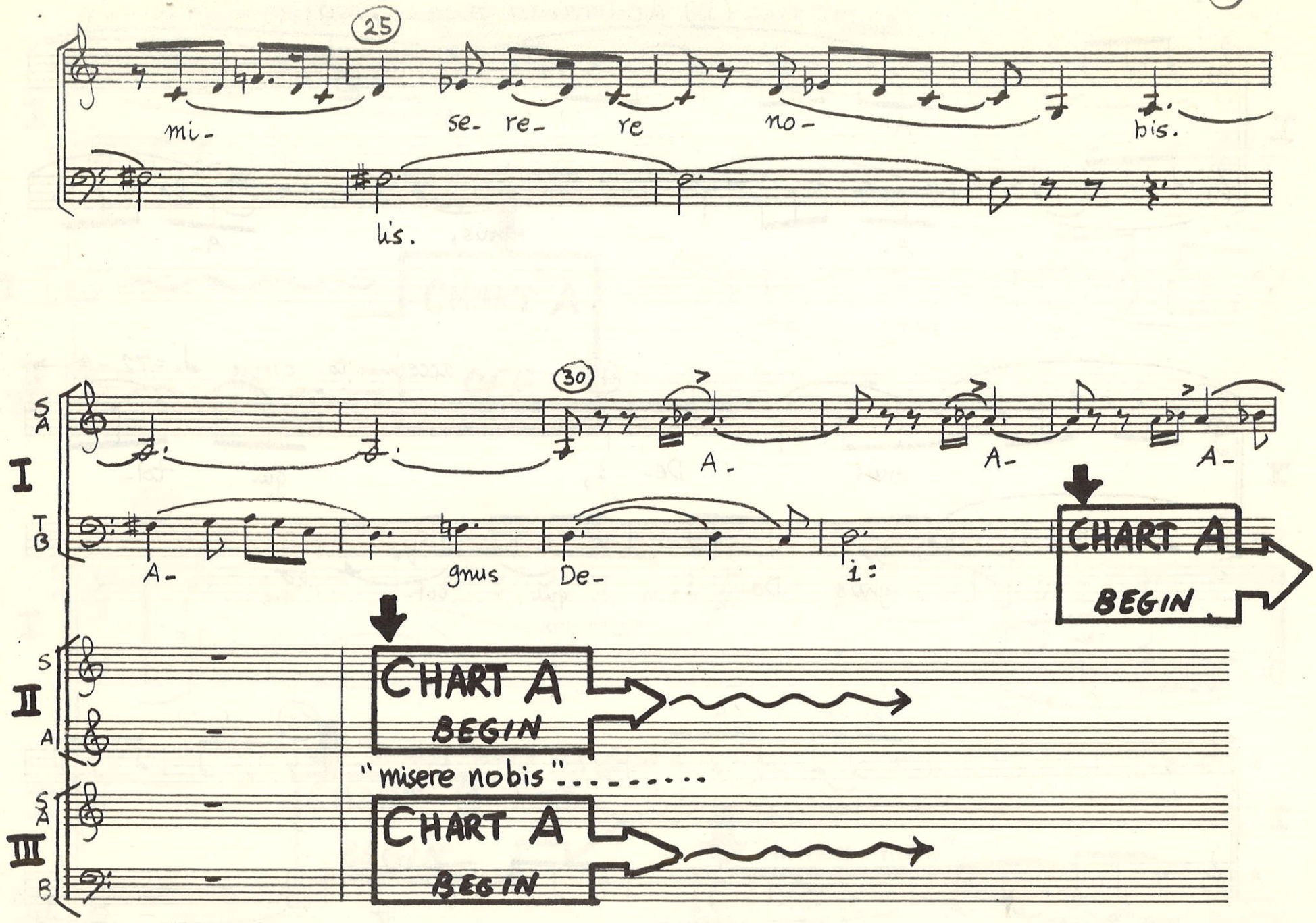
Agnus Dei

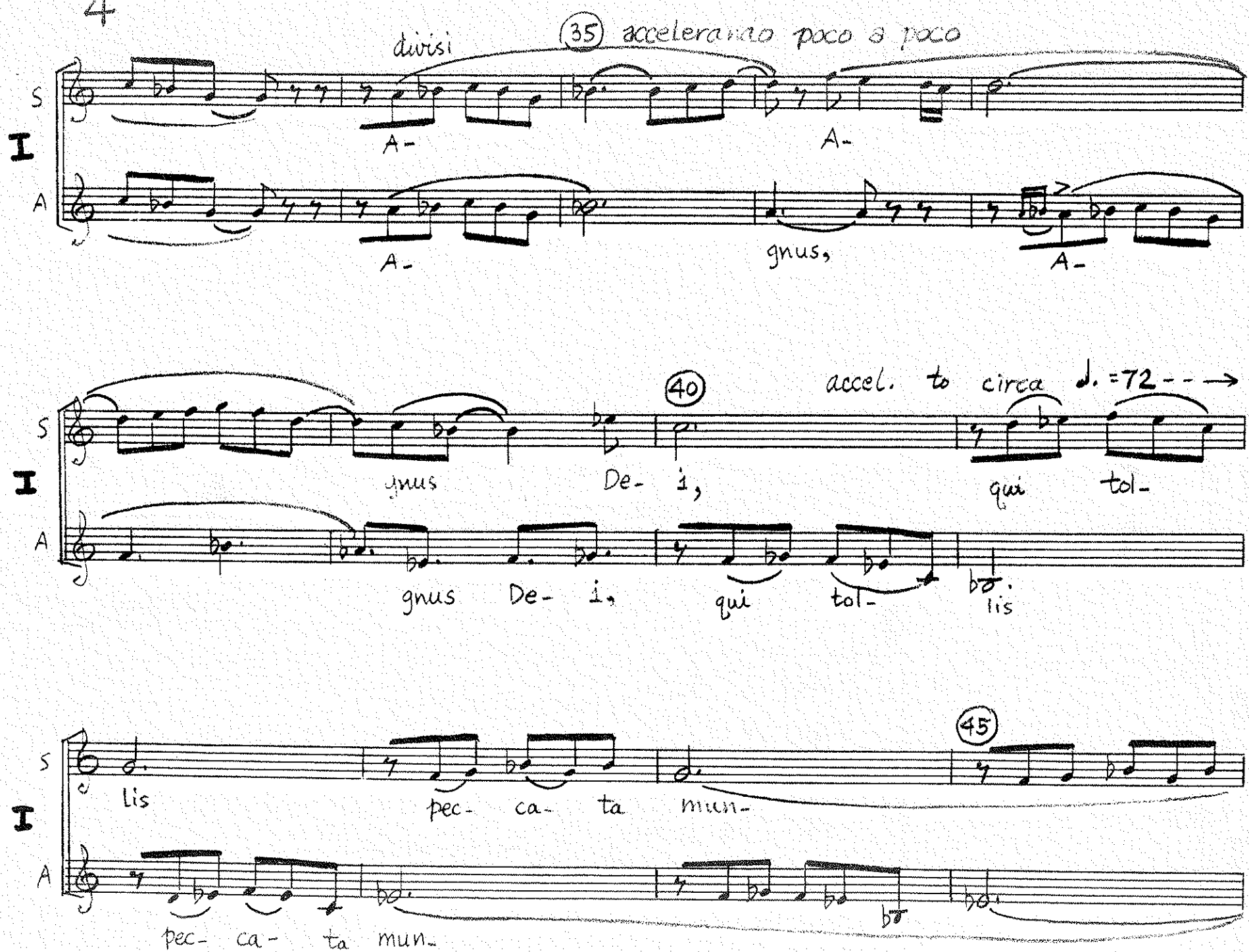
SCORE

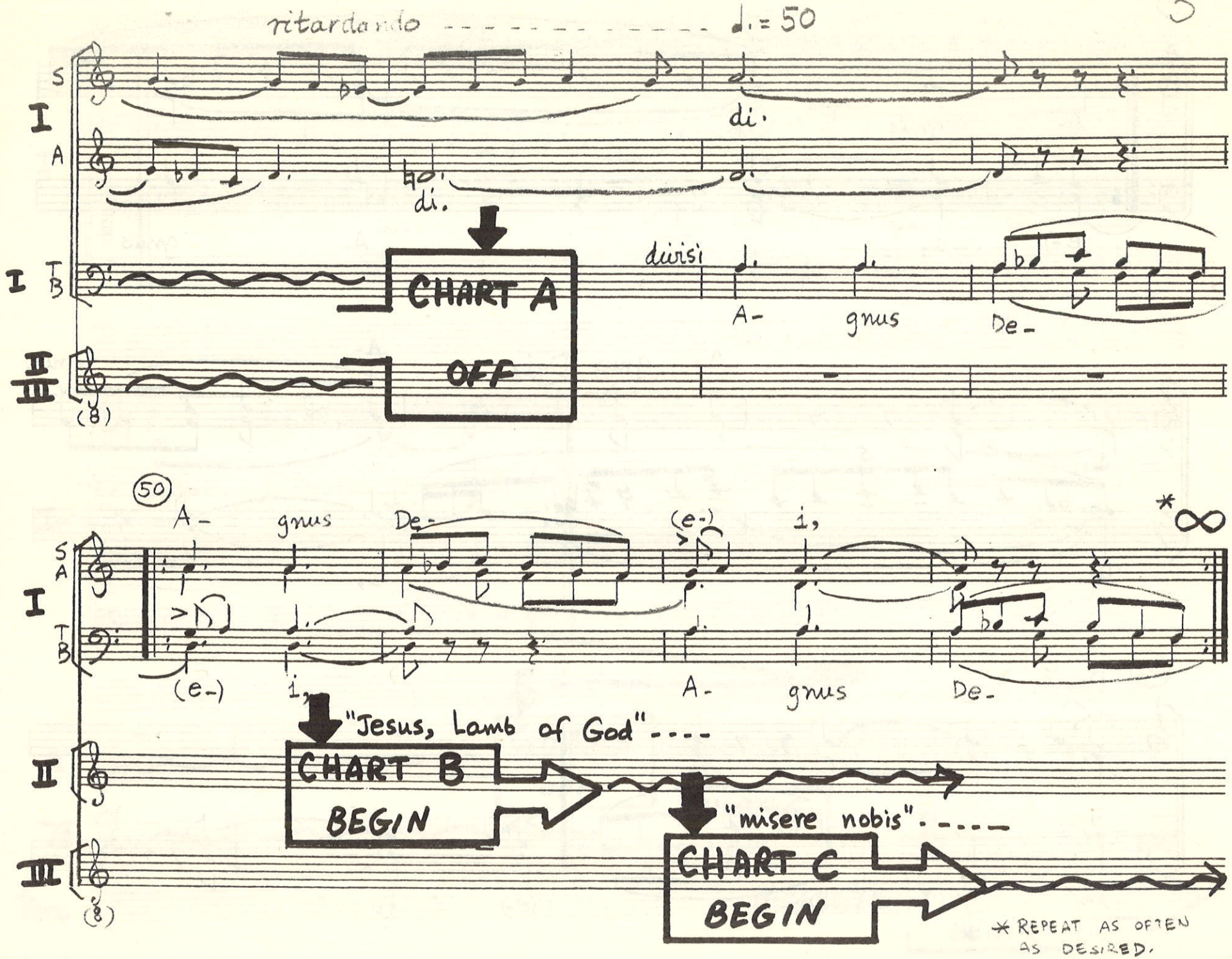
Richard Hillert

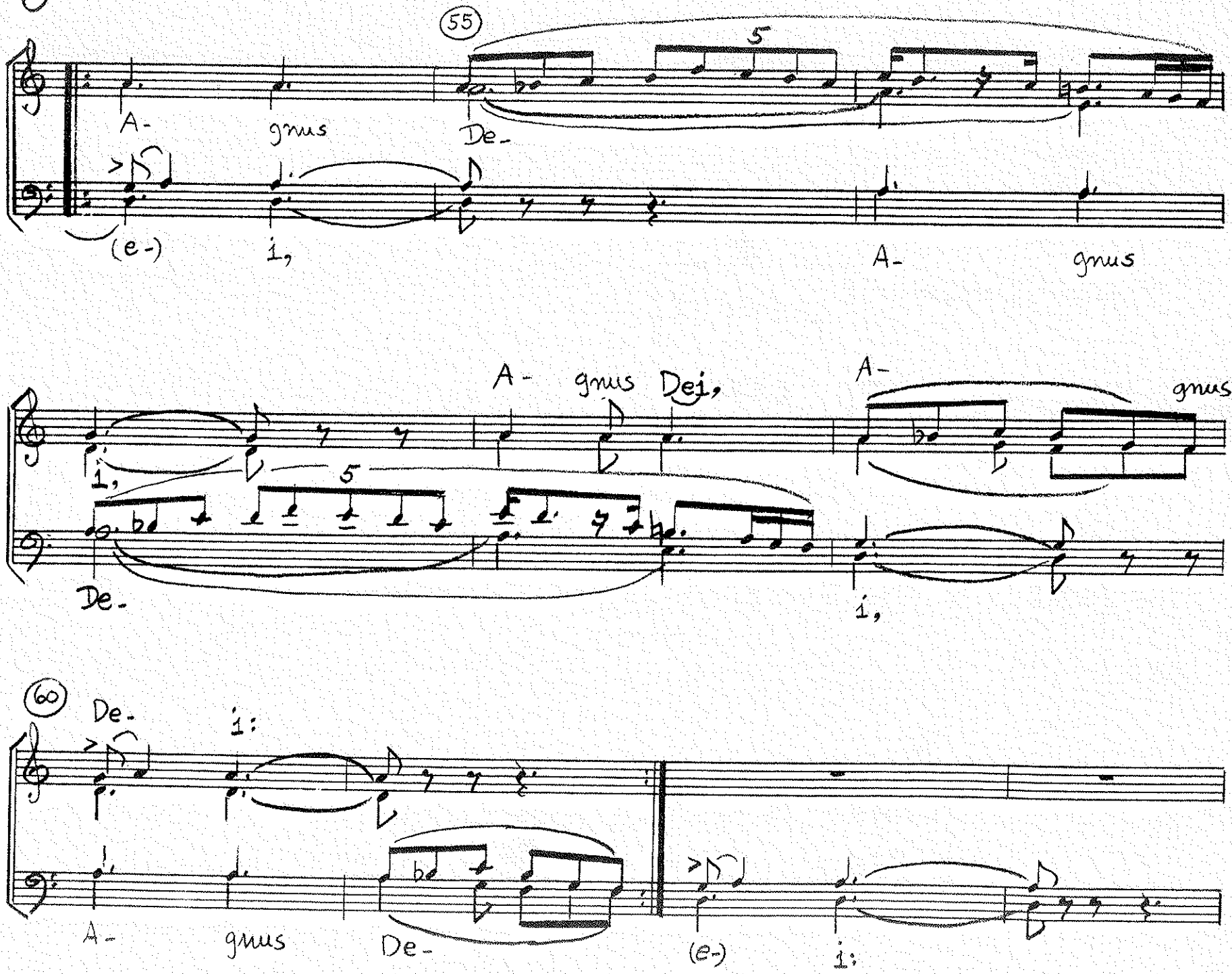


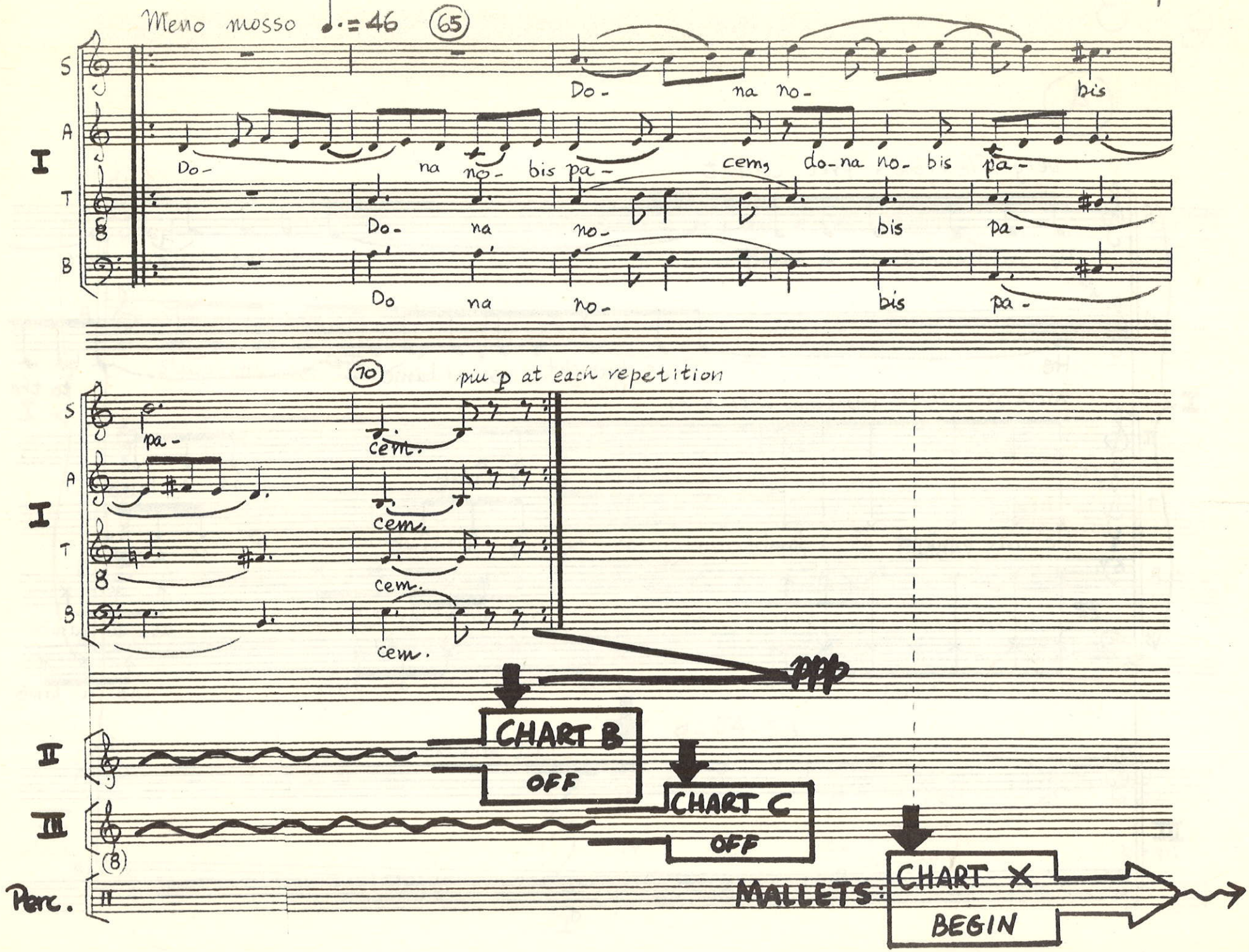

2
15
lis,
A-
5
A-
gnus De.
i,
gnus,
A-
20
qui tol- lis
pec- ca- ta mun- di:
gnus De- i,
qui
tol-


25
mi-
se- re-
re
no-
bis.
bis.
30
S
A
I
T
B
A-
A-
A-
A-
gnus
De-
i:
CHART A
BEGIN
II
S
A
CHART A
BEGIN
"misere nobis".....
III
S
A
B
CHART A
BEGIN

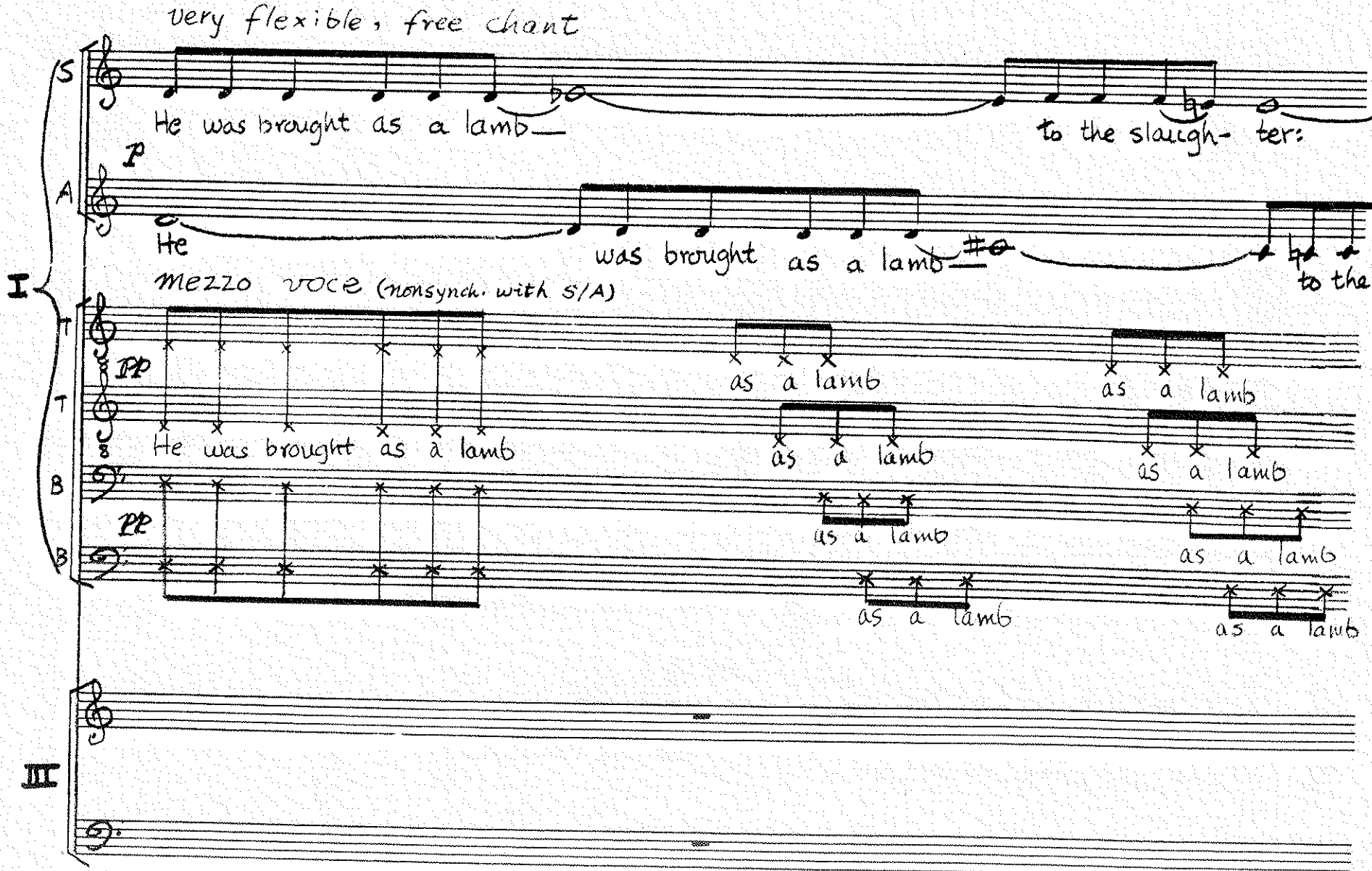

divisi
35
accelerando poco a poco
S
I
A
A-
A-
A-
gnus,
A-
40
accel. to circa ♩. = 72
gnus
De- i,
qui
tol-
gnus
De- i,
qui
tol-
lis
45
Lis
pec- ca- ta mun-
pec- ca- ta mun-

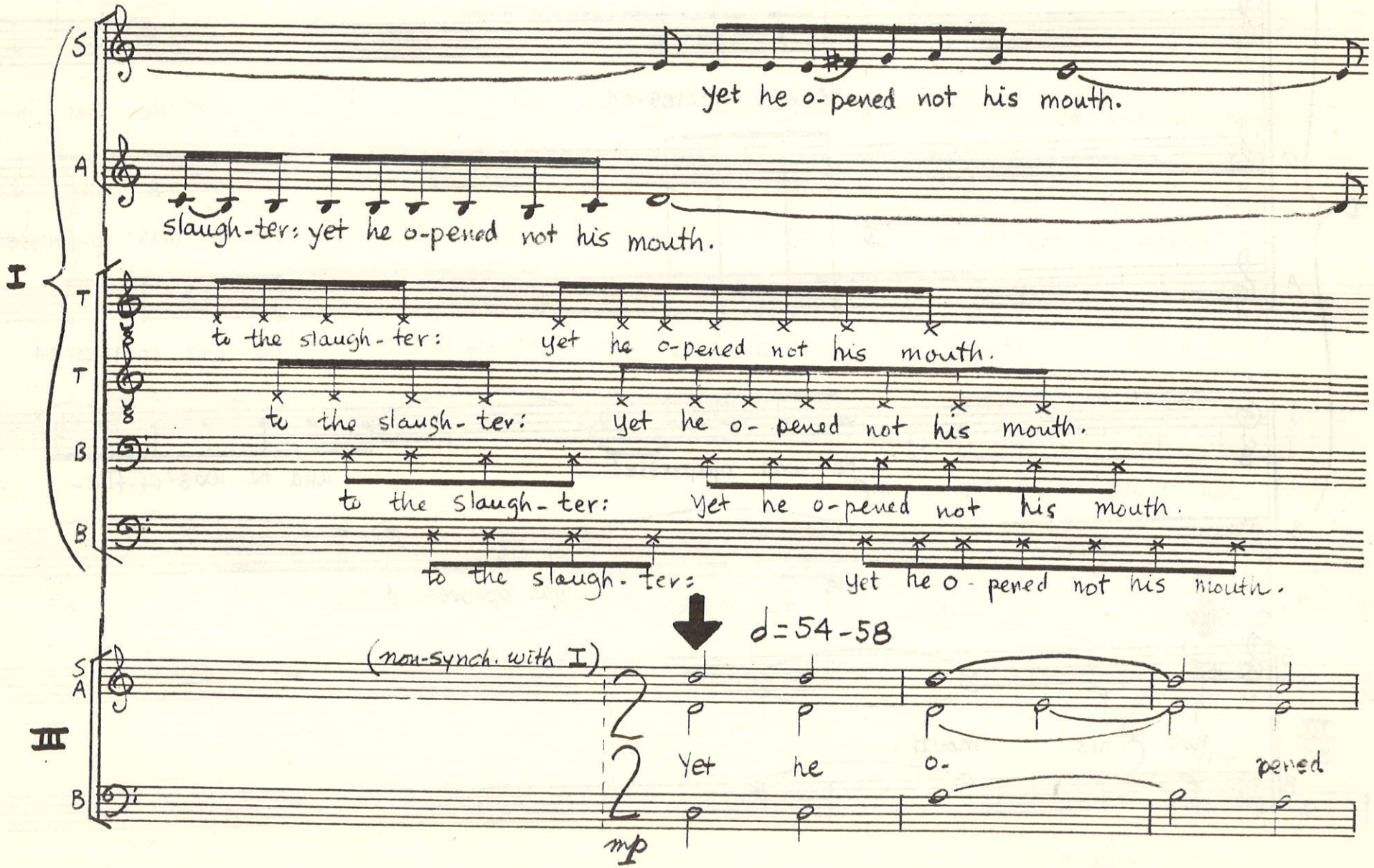

ritardando
♩. = 50
S
A
T
B
I
II
III
di.
di.
CHART A
OFF
dirisi
A-
gnus
De-
(8)
50
A-
gnus
De-
(e-)
i,
*∞
(e-)
i,
A-
gnus
De-
"Jesus, Lamb of God"----
CHART B
BEGIN
"misere nobis".----
CHART C
BEGIN
(8)
* REPEAT AS OFTEN AS DESIRED.

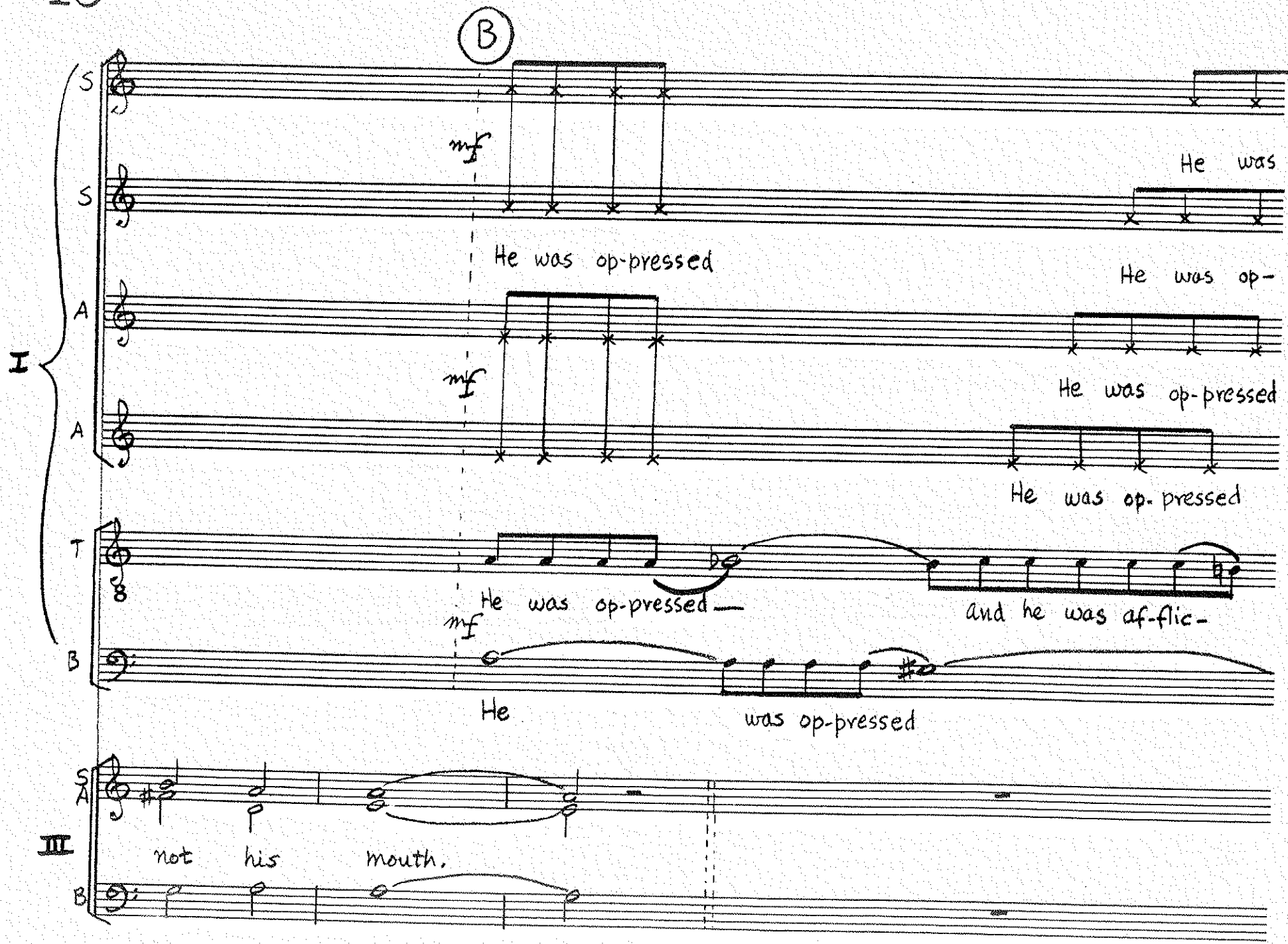

55
A-
gnus
De-
(e-)
i,
A-
gnus
A-
gnus Dei,
A-
gnus
i,
De-
i,
60
De-
i:
A-
gnus
De-
(e-)
i:


Meno mosso ♩. = 46
65
S
A
T
B
I
Do- na no- bis
Do- na no- bis pa- cem, do-na no- bis pa-
Do- na no- bis pa-
Do na no- bis pa-
70
più p at each repetition
pa-
cem.
cem.
cem.
cem.
ppp
II
III
(8)
Perc.
CHART B
OFF
CHART C
OFF
MALLETS:
CHART X
BEGIN

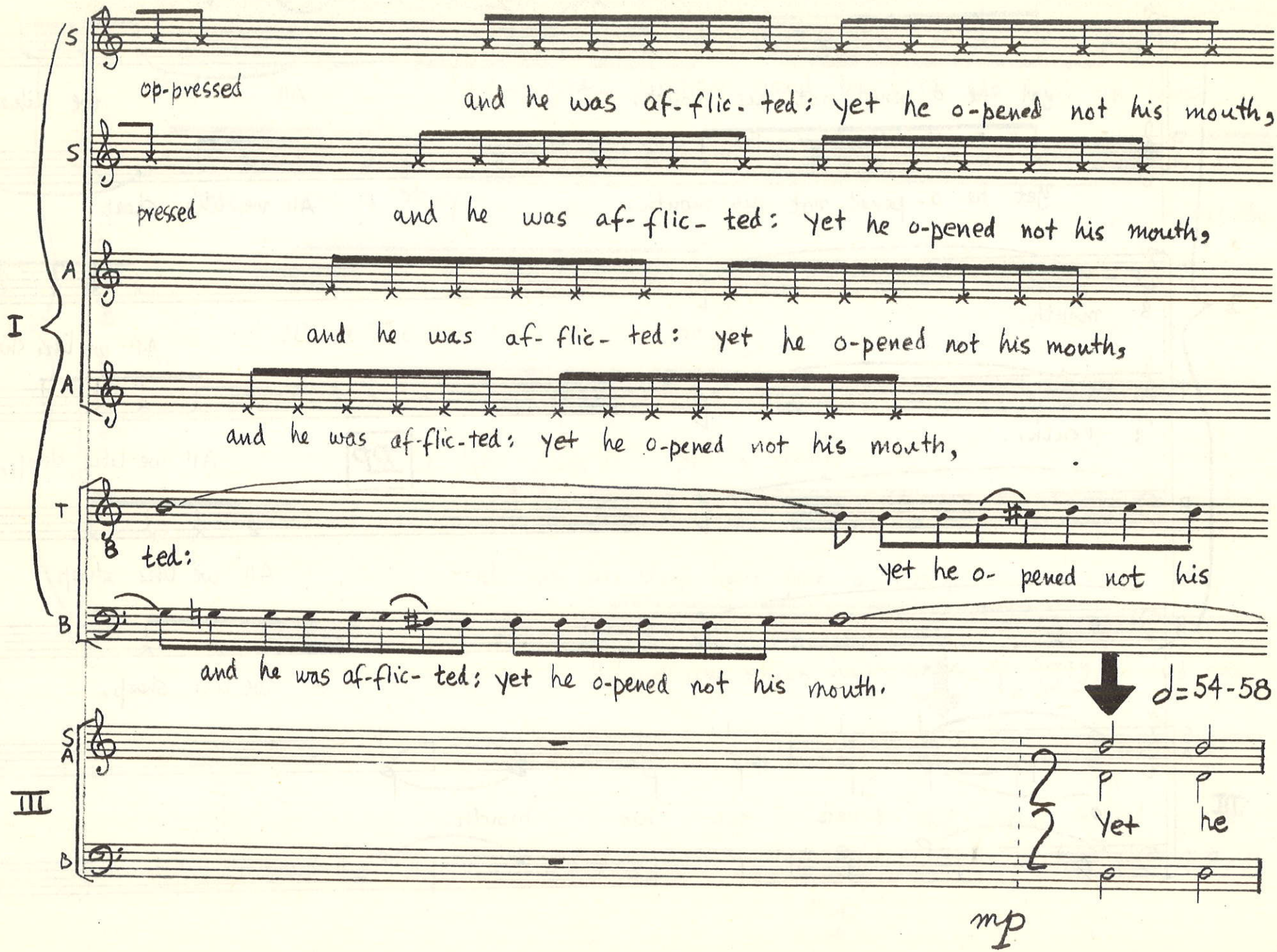
A

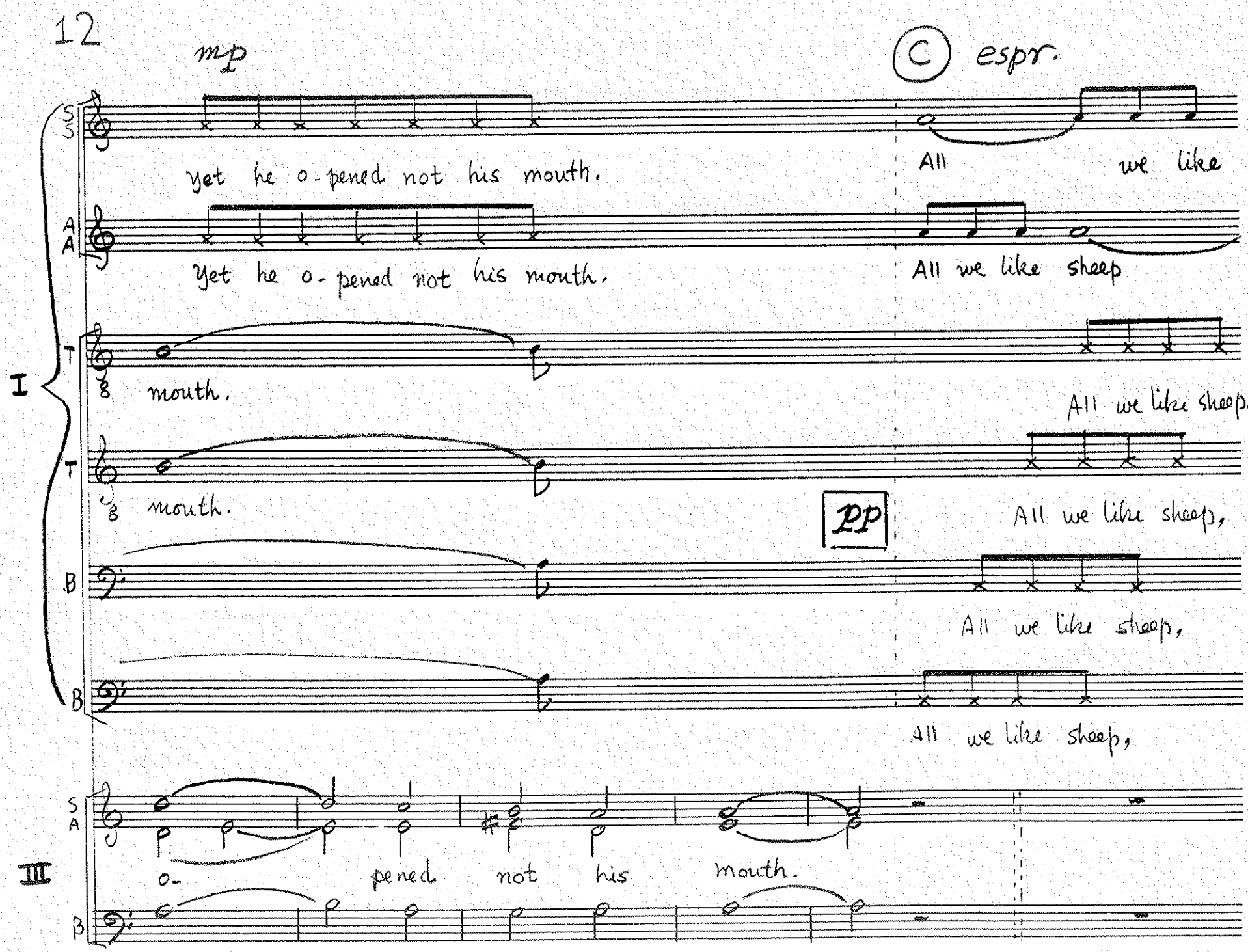

very flexible, free chant
S
He was brought as a lamb
to the slaugh- ter:
p
A
He
was brought as a lamb
to the
mezzo voce (nonsynch. with S/A)
I
T
T
B
B
pp
pp
He was brought as a lamb
as a lamb
as a lamb
as a lamb
as a lamb
as a lamb
as a lamb
as a lamb
as a lamb
as a lamb
III

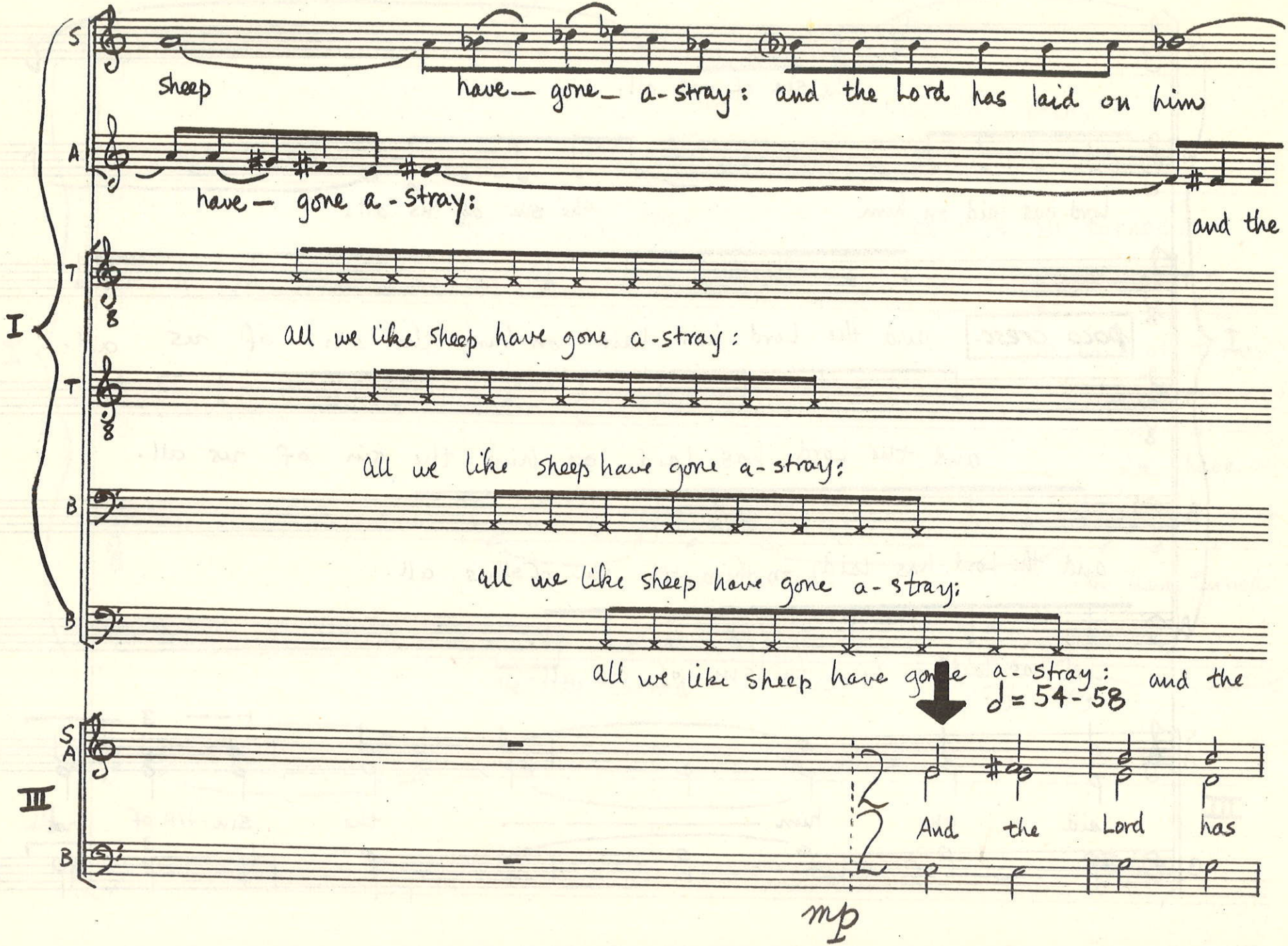

S
A
I
T
T
B
B
yet he o-pened not his mouth.
slaugh-ter: yet he o-pened not his mouth.
to the slaugh-ter: yet he o-pened not his mouth.
to the slaugh-ter: yet he o-pened not his mouth.
to the slaugh-ter: yet he o-pened not his mouth.
to the slaugh-ter: yet he o-pened not his mouth.
d=54-58
(non-synch. with I)
S
A
III
B
Yet he o- pened
mp

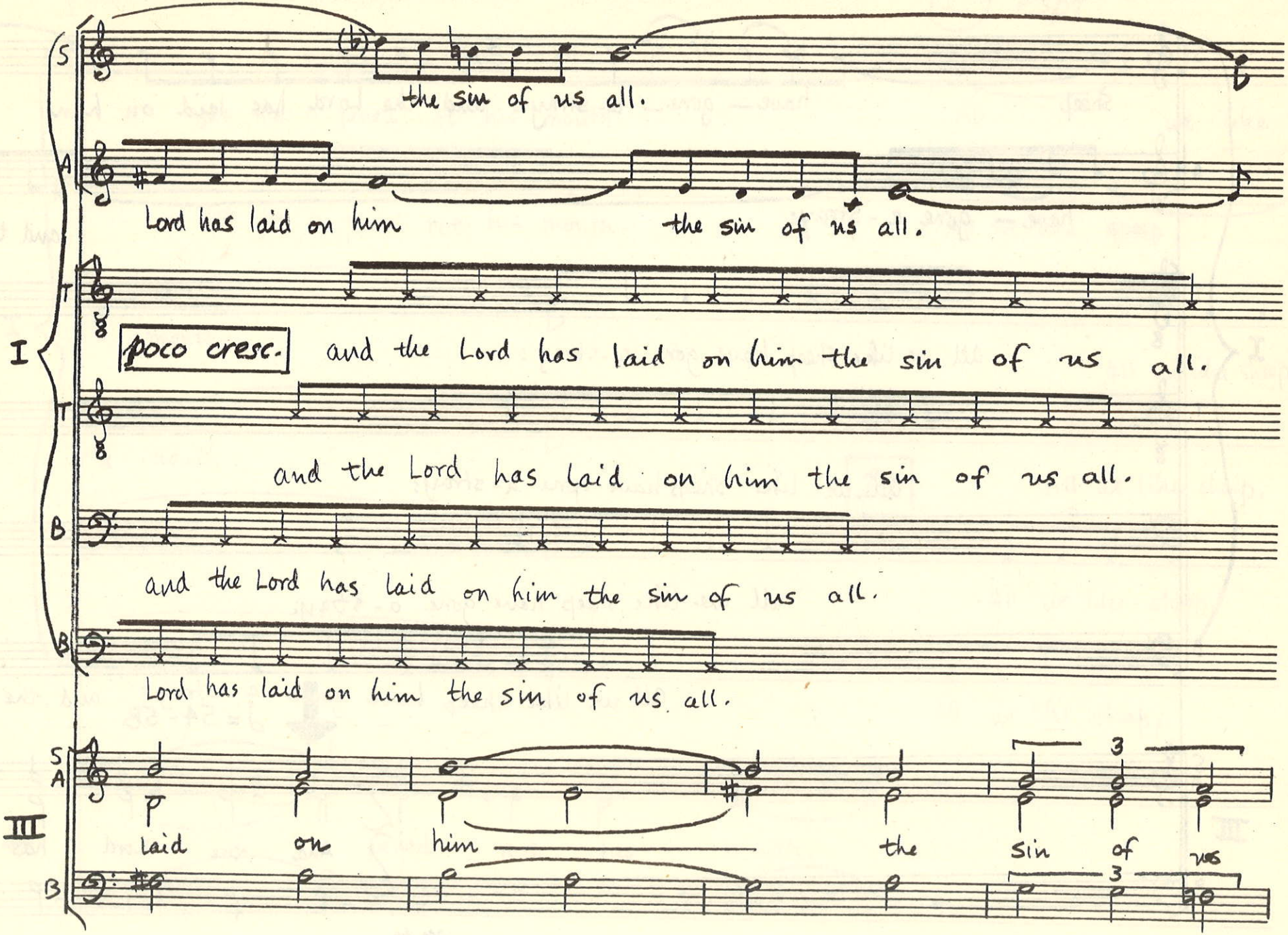

B
I
S
S
A
A
T
B
mf
mf
mf
He was op-pressed
He was
He was op-
He was op-pressed
He was op. pressed
He was op-pressed
and he was af-flic-
He
was op-pressed
III
S
A
B
not
his
mouth,

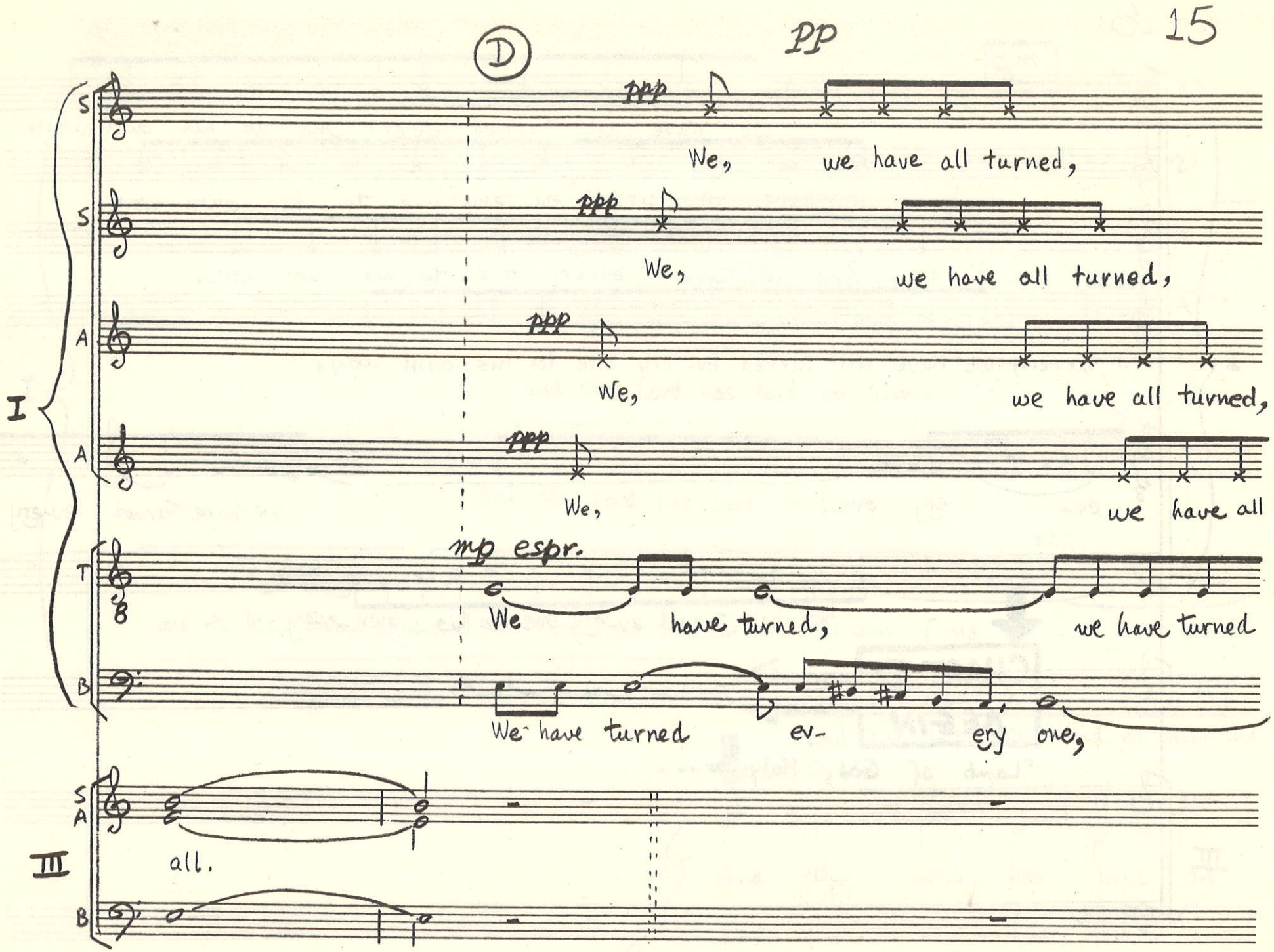
poco cresc.

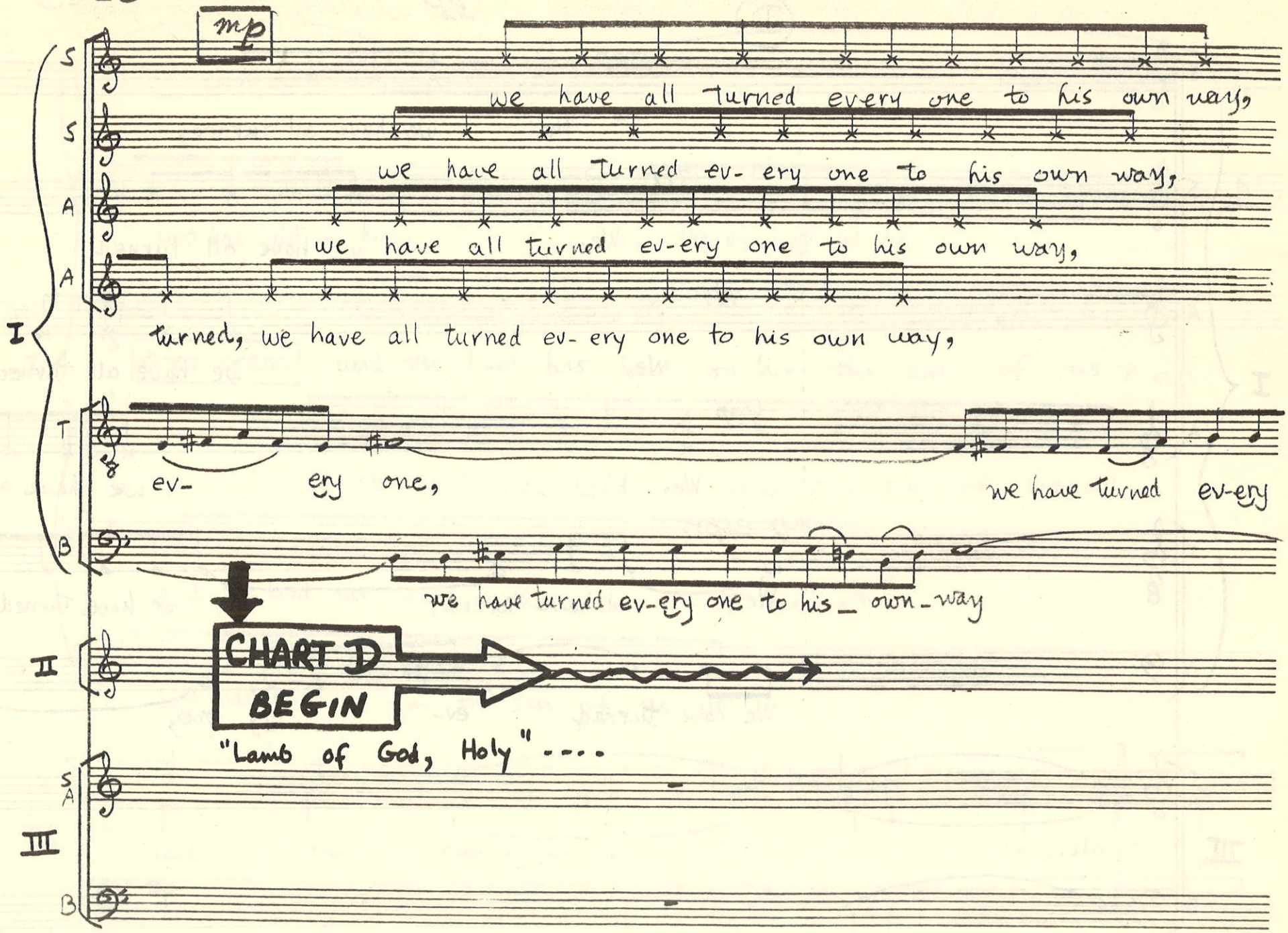

I
S
op-pressed
and he was af-flic-ted: yet he o-pened not his mouth,
S
pressed
and he was af-flic-ted: yet he o-pened not his mouth,
A
and he was af-flic-ted: yet he o-pened not his mouth,
A
and he was af-flic-ted: yet he o-pened not his mouth,
T
ted:
yet he o-pened not his
B
and he was af-flic-ted: yet he o-pened not his mouth.
III
S
A
B
♩=54-58
Yet
he
mp

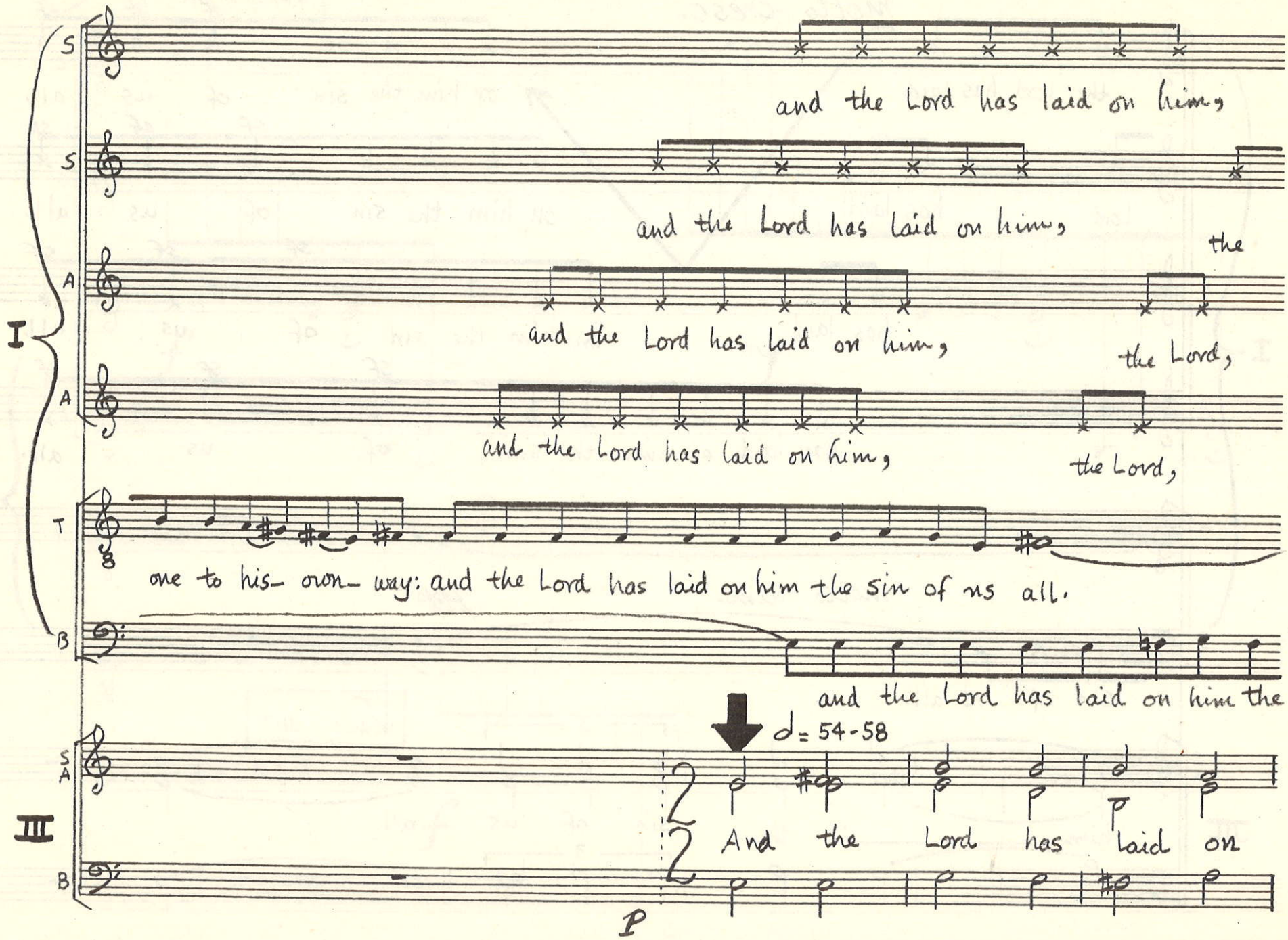

mp
C espr.
S
Yet he o-pened not his mouth.
All we like
A
Yet he o-pened not his mouth.
All we like sheep
I
T
mouth.
All we like sheep,
T
mouth.
pp
All we like sheep,
B
All we like sheep,
B
All we like sheep,
S
A
o-
pened
not
his
mouth.
III
B

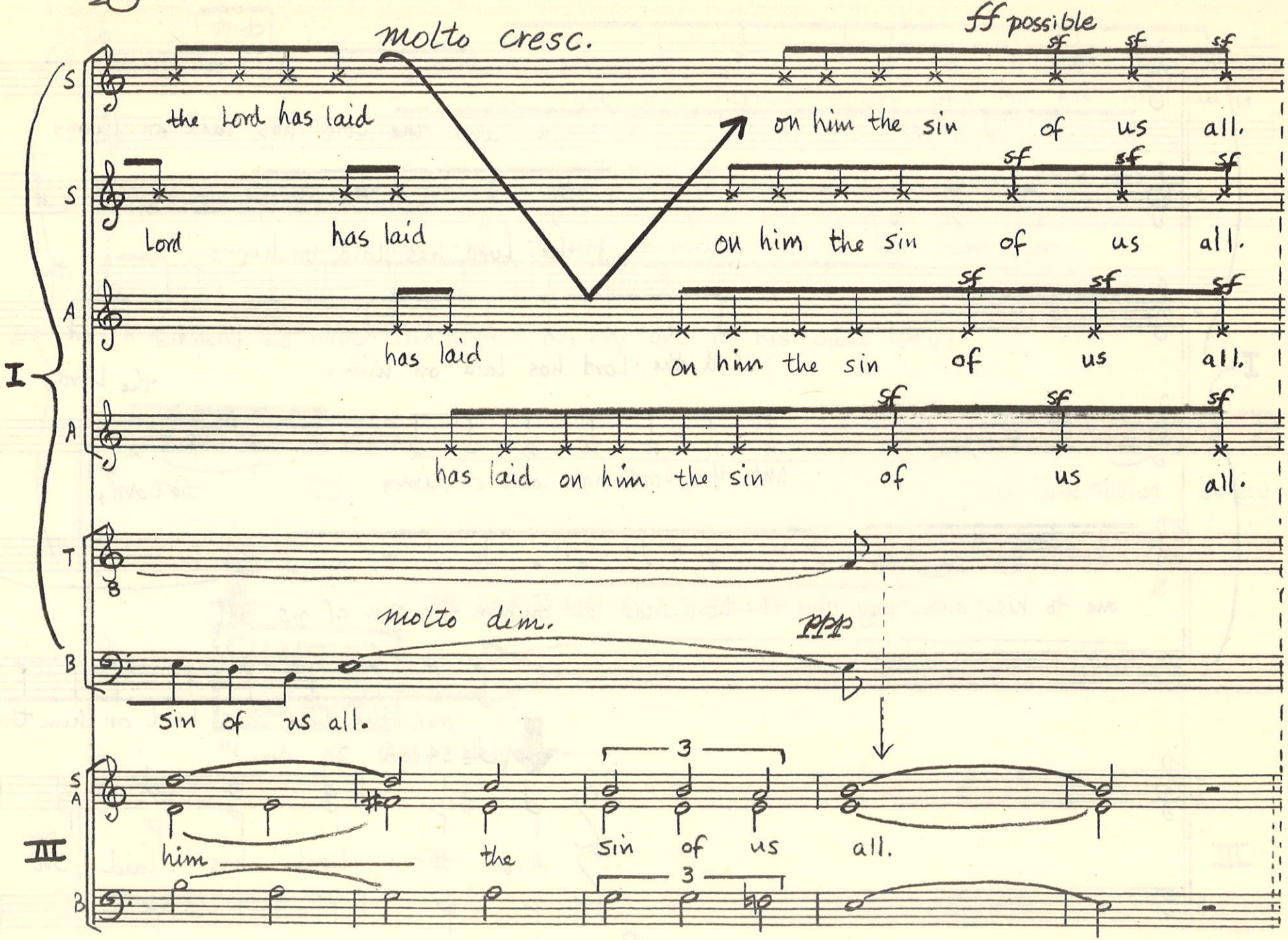

S
sheep
have— gone— a-stray: and the Lord has laid on him
A
have— gone a-stray:
and the
I
T
all we like sheep have gone a-stray:
T
all we like sheep have gone a-stray:
B
all we like sheep have gone a-stray:
B
all we like sheep have gone a-stray: and the
♩= 54-58
S
A
III
And the Lord has
B
mp

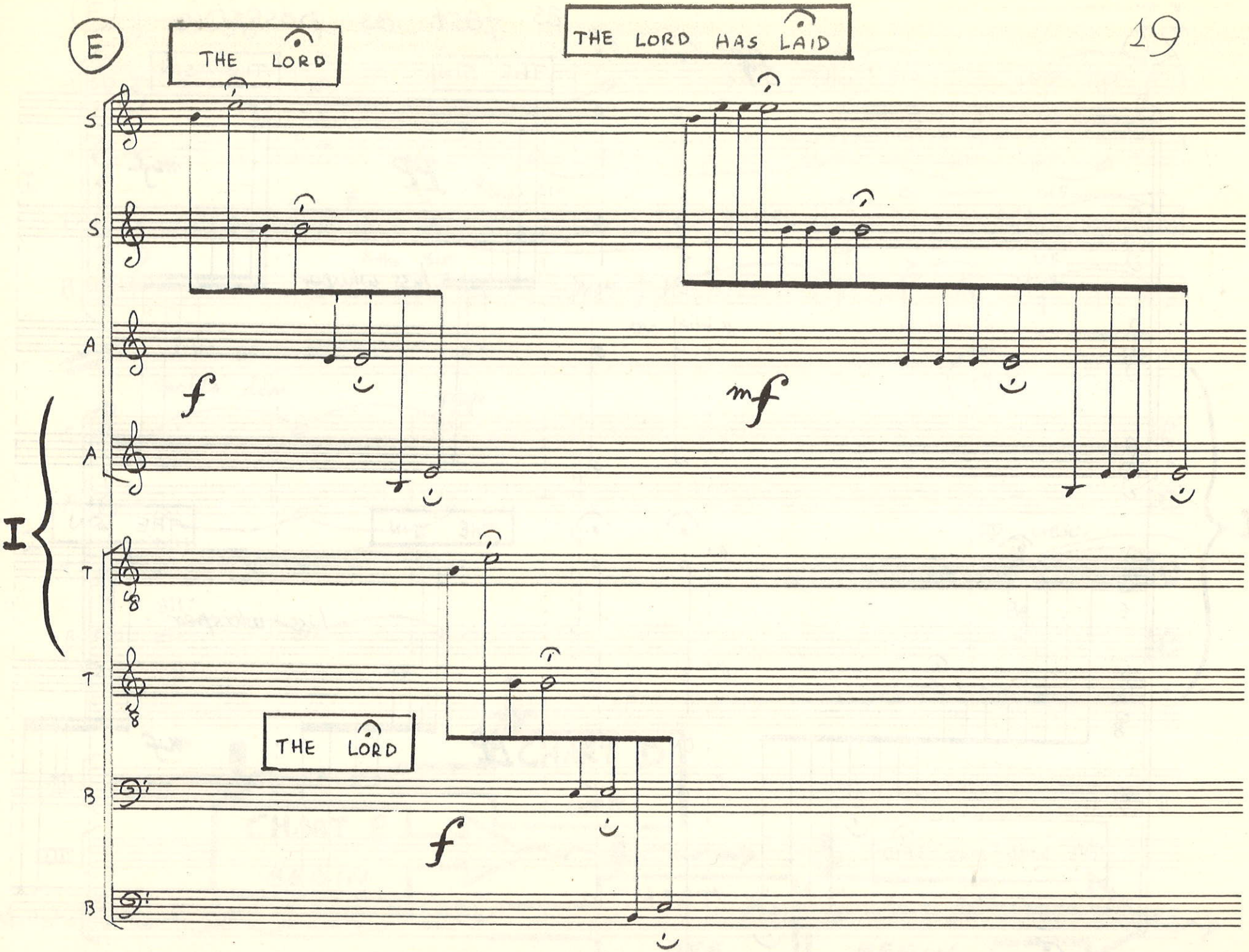

S
A
T
I
T
B
B
S
A
III
B
the sin of us all.
Lord has laid on him the sin of us all.
poco cresc.
and the Lord has laid on him the sin of us all.
and the Lord has laid on him the sin of us all.
and the Lord has laid on him the sin of us all.
Lord has laid on him the sin of us all.
p
laid on him the sin of us
3
3

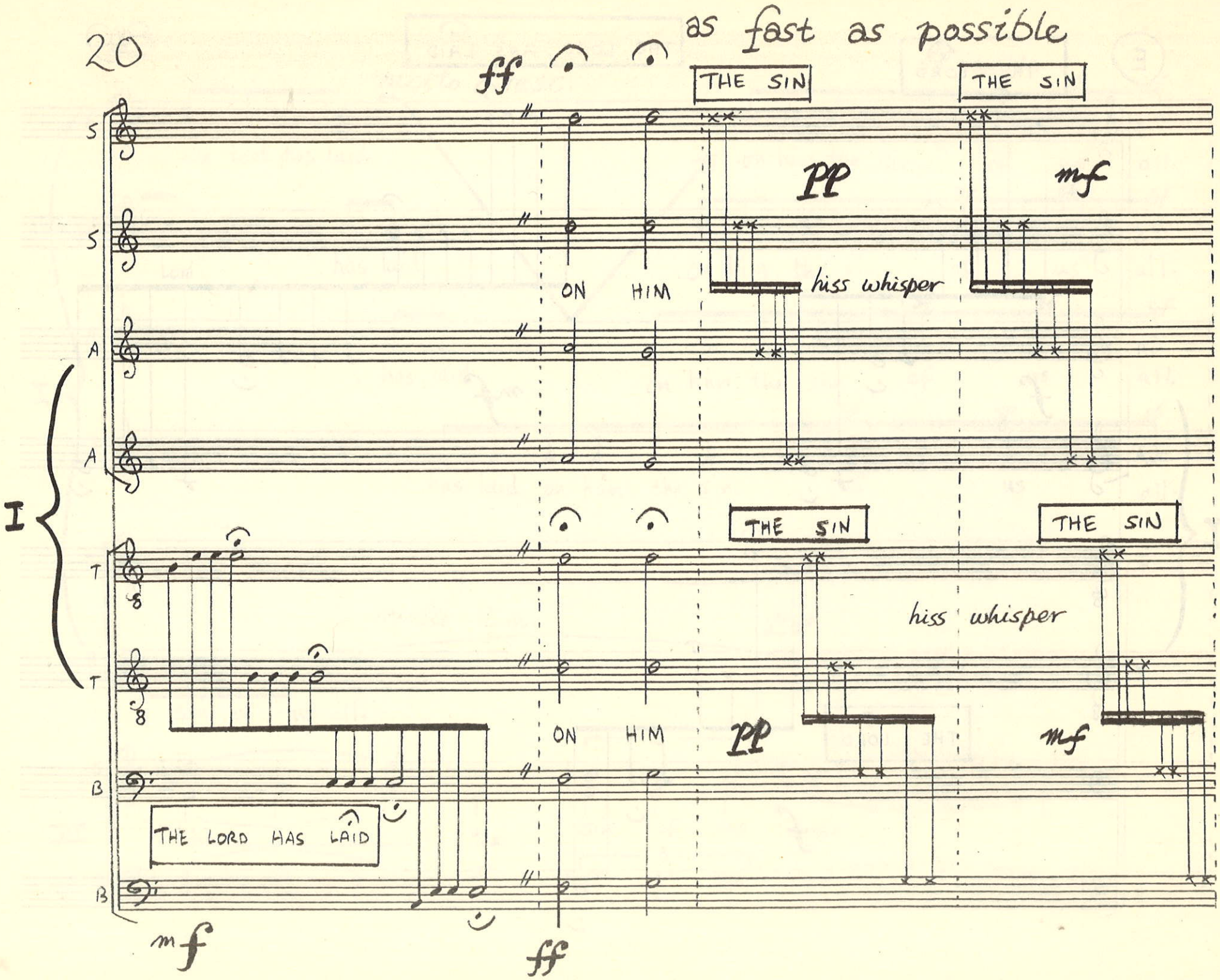

D
pp
I
III
S
A
T
B
ppp
We,
we have all turned,
mp espr.
We have turned,
we have turned
We have turned ev- ery one,
all.

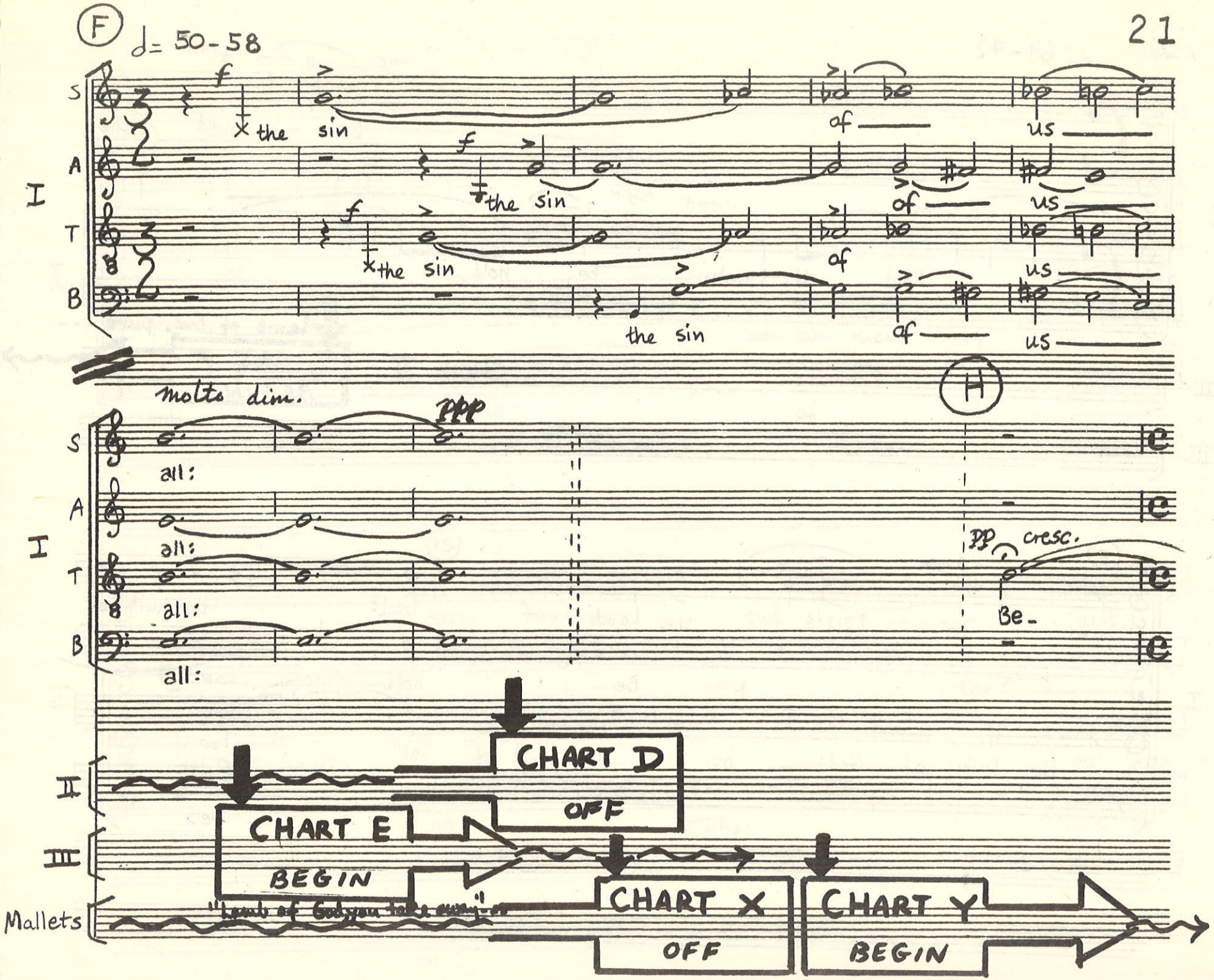

mp
S
S
A
A
I
we have all turned every one to his own ways,
we have all turned ev- ery one to his own way,
we have all turned ev-ery one to his own way,
turned, we have all turned ev- ery one to his own way,
T
B
ev-
ery one,
we have turned ev-ery
we have turned ev-ery one to his_ own_way
II
CHART D
BEGIN
"Lamb of God, Holy" ....
SA
III
B

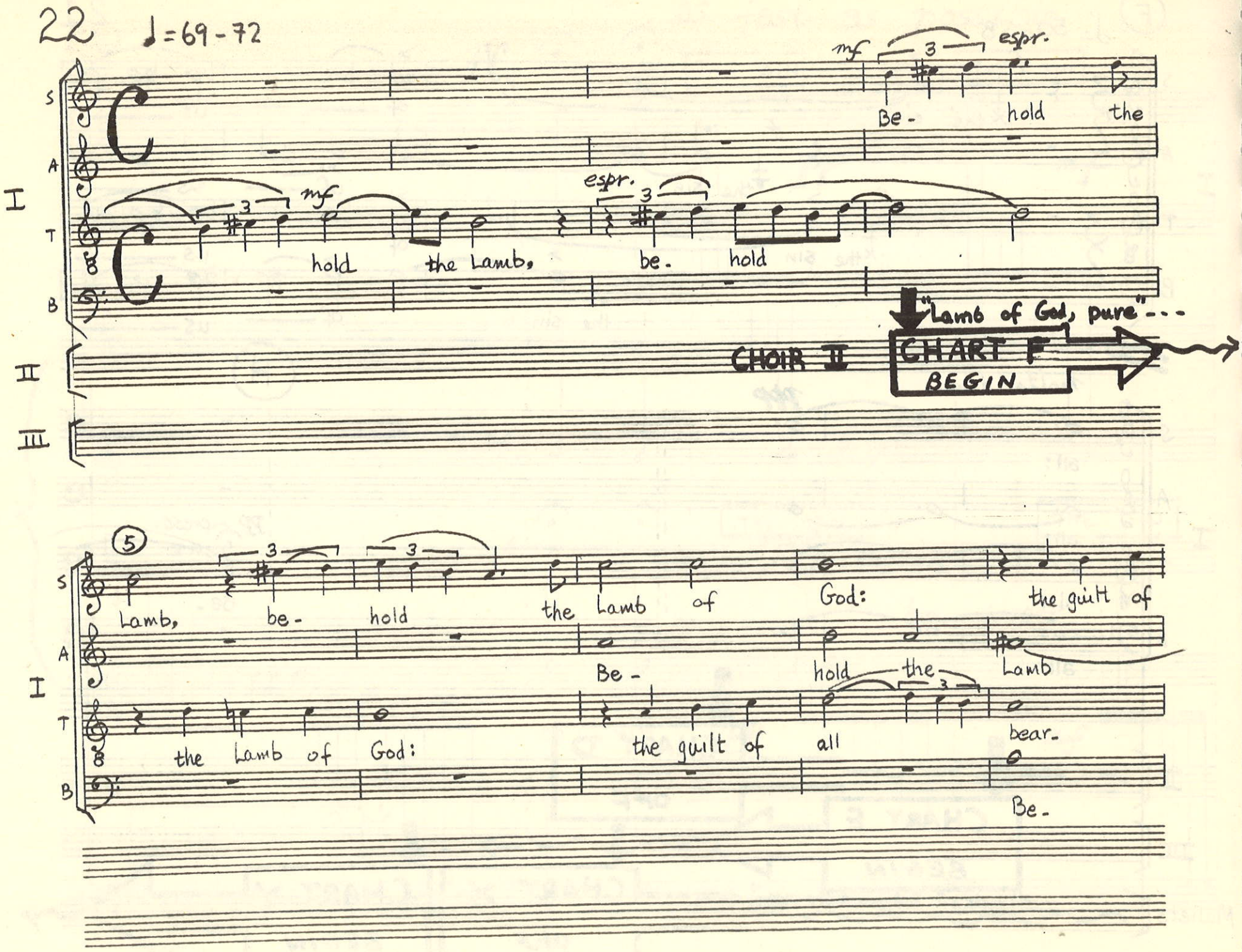

S
S
A
A
T
B
I
and the Lord has laid on him,
and the Lord has laid on him,
the
and the Lord has laid on him,
the Lord,
and the Lord has laid on him,
the Lord,
one to his- own- way: and the Lord has laid on him the sin of us all.
and the Lord has laid on him the
♩= 54-58
S
A
T
B
III
And the Lord has laid on
P

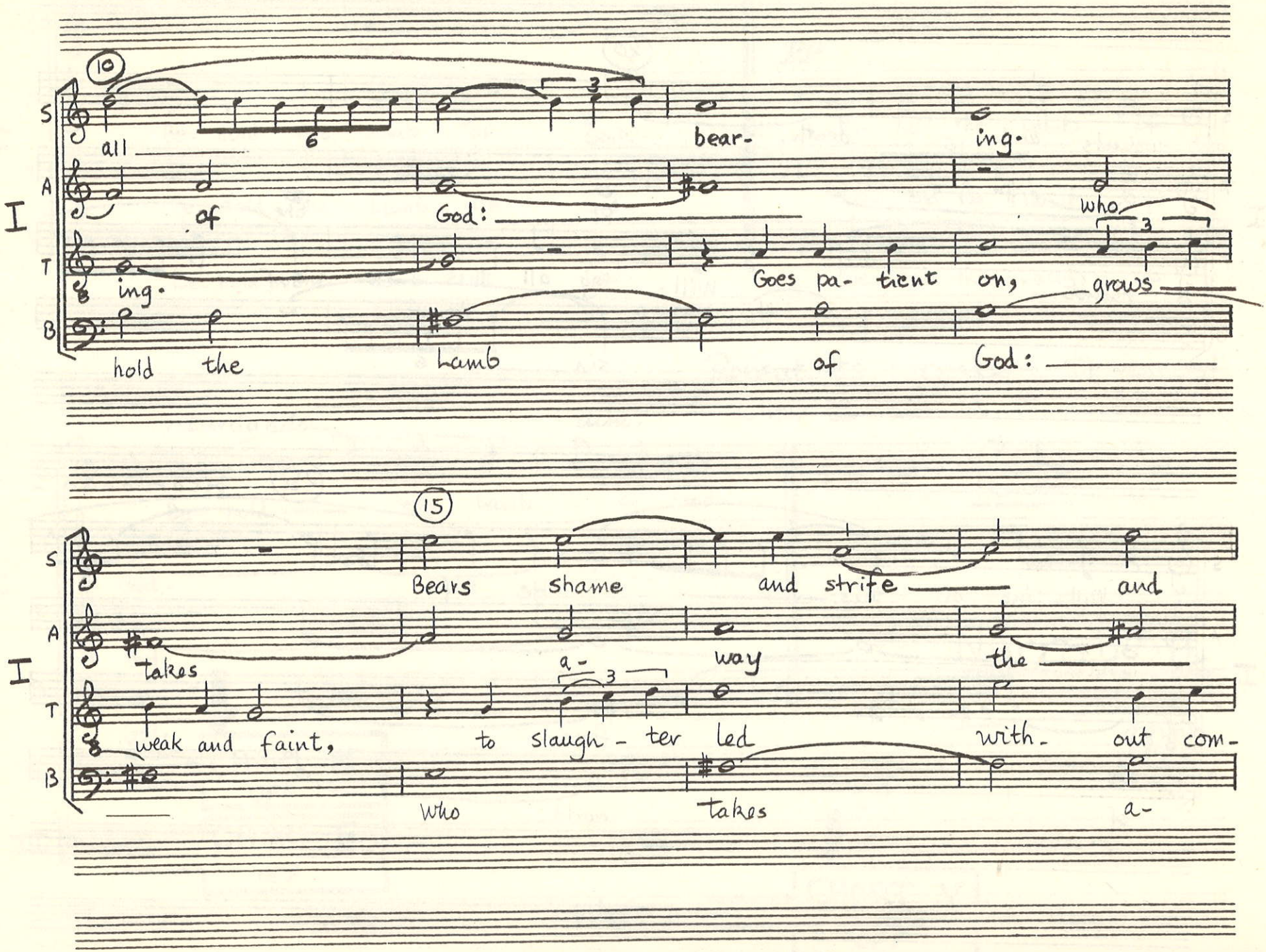

molto cresc.
ff possible
sf
the Lord has laid
on him the sin of us all.
Lord has laid
on him the sin of us all.
has laid
on him the sin of us all.
has laid on him the sin of us all.
molto dim.
ppp
sin of us all.
him the sin of us all.
I
III
S
A
T
B

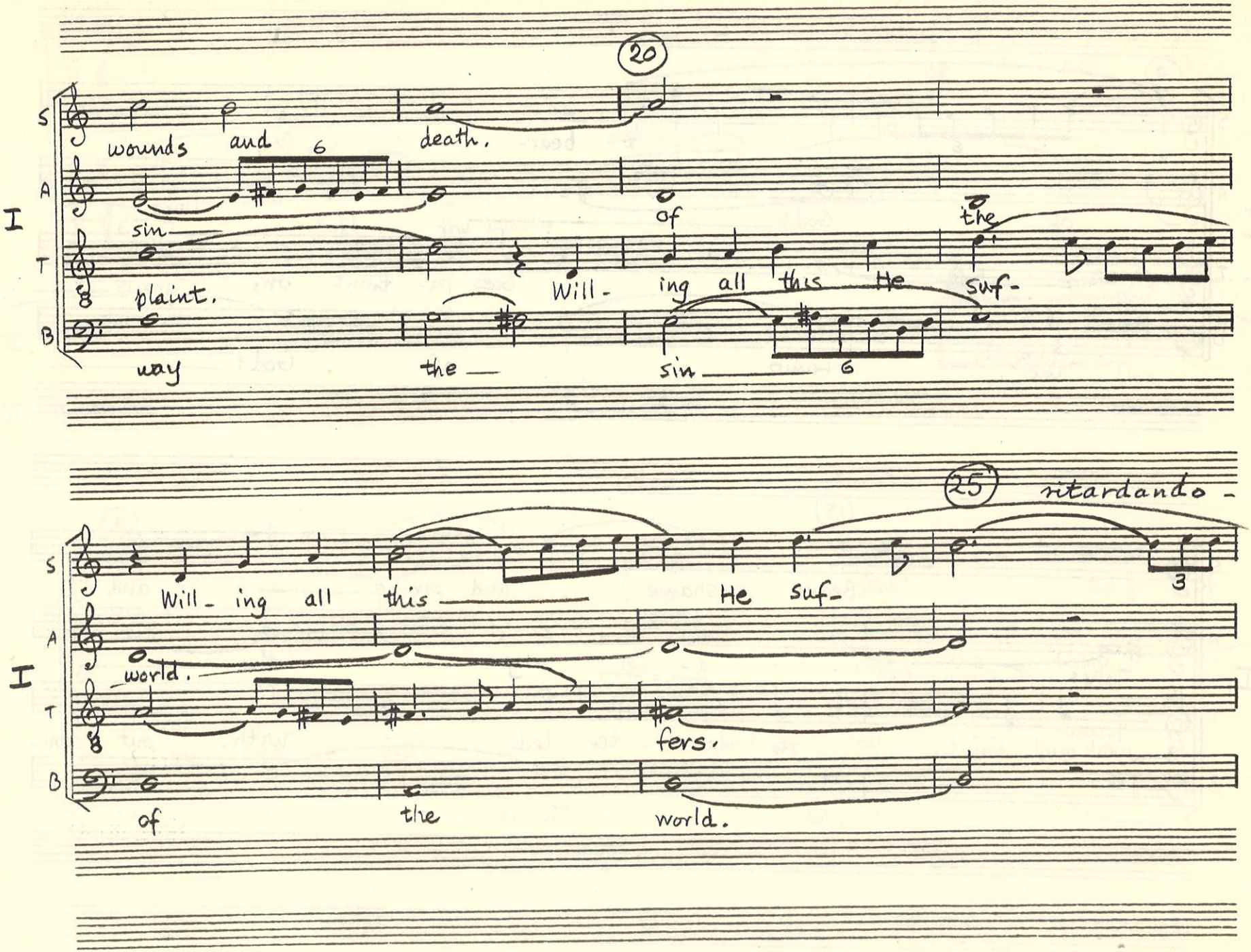

E
THE LORD
THE LORD HAS LAID
S
S
A
A
I
T
T
THE LORD
B
B
f
mf
f


as fast as possible
ff
THE SIN
THE SIN
S
S
pp
mf
ON HIM
hiss whisper
A
A
I
THE SIN
THE SIN
T
T
hiss whisper
ON HIM
pp
mf
B
THE LORD HAS LAID
B
mf
ff


F
♩= 50-58
S
A
T
B
I
f
the sin
of
us
molto dim.
ppp
all:
H
pp
cresc.
Be-
II
III
Mallets
CHART D
OFF
CHART E
BEGIN
"Lamb of God you take away"
CHART X
OFF
CHART Y
BEGIN

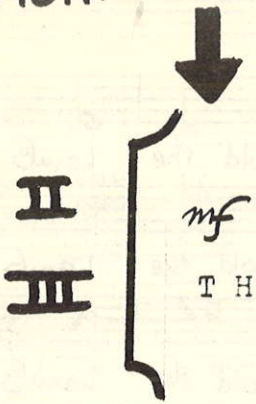

22
♩=69-72
mf
3
espr.
Be-
hold
the
I
S
A
T
B
hold
the Lamb,
be-
hold
"Lamb of God, pure"...
CHOIR II
CHART F
BEGIN
II
III
5
Lamb,
be-
hold
the Lamb
of
God:
the guilt of
Be-
hold
the
Lamb
the Lamb
of
God:
the guilt of
all
bear-
Be-


10
S
A
T
B
I
all
bear-
ing.
of
God:
who
ing.
Goes pa- tient on, grows
hold the Lamb of God:
15
Bears shame and strife and
takes a- way the
weak and faint, to slaugh - ter led with- out com-
Who takes a-


20
S
A
T
B
I
wounds and 6 death.
sin
plaint.
of
the
Will- ing all this He suf-
way
the
sin 6
25
ritardando
Will- ing all this He suf-
3
world.
fers.
of
the
world.

(rit.)
a tempo
30
I
S
A
T
B
fers.
PP
Be- hold the Lamb of God.
Be- hold the Lamb of
ritardando
dim.
Be- hold the Lamb of God.
God.
Repeat as necessary to exceed Choir II and III
fade over Narration
PPPP
II
III
CHART F OFF
CHART E OFF
Mallets:
CHART Y OFF

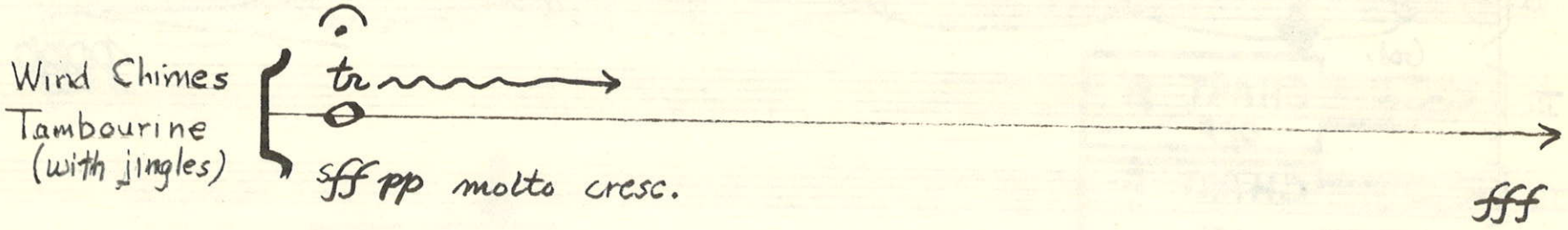
NARRATION:

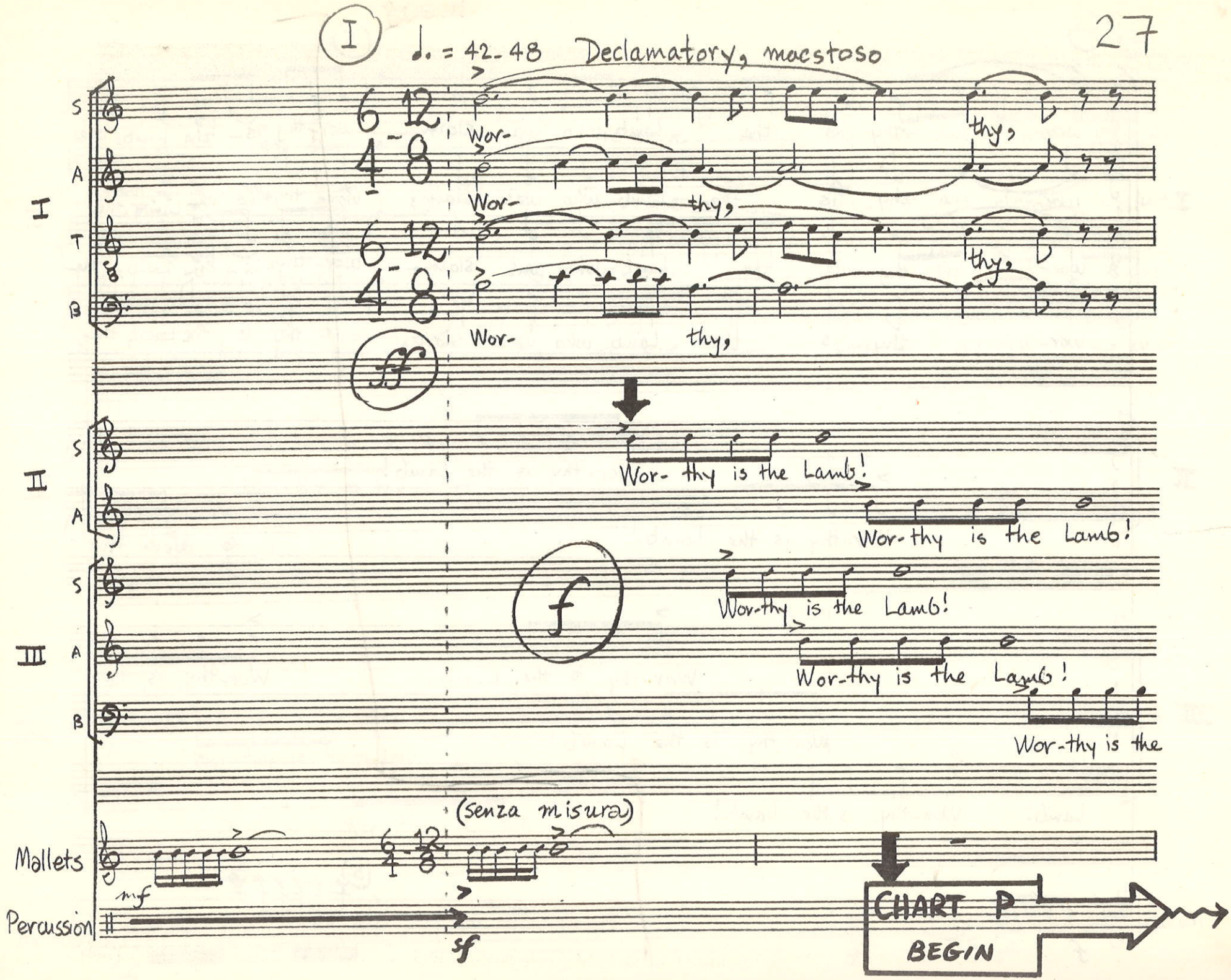


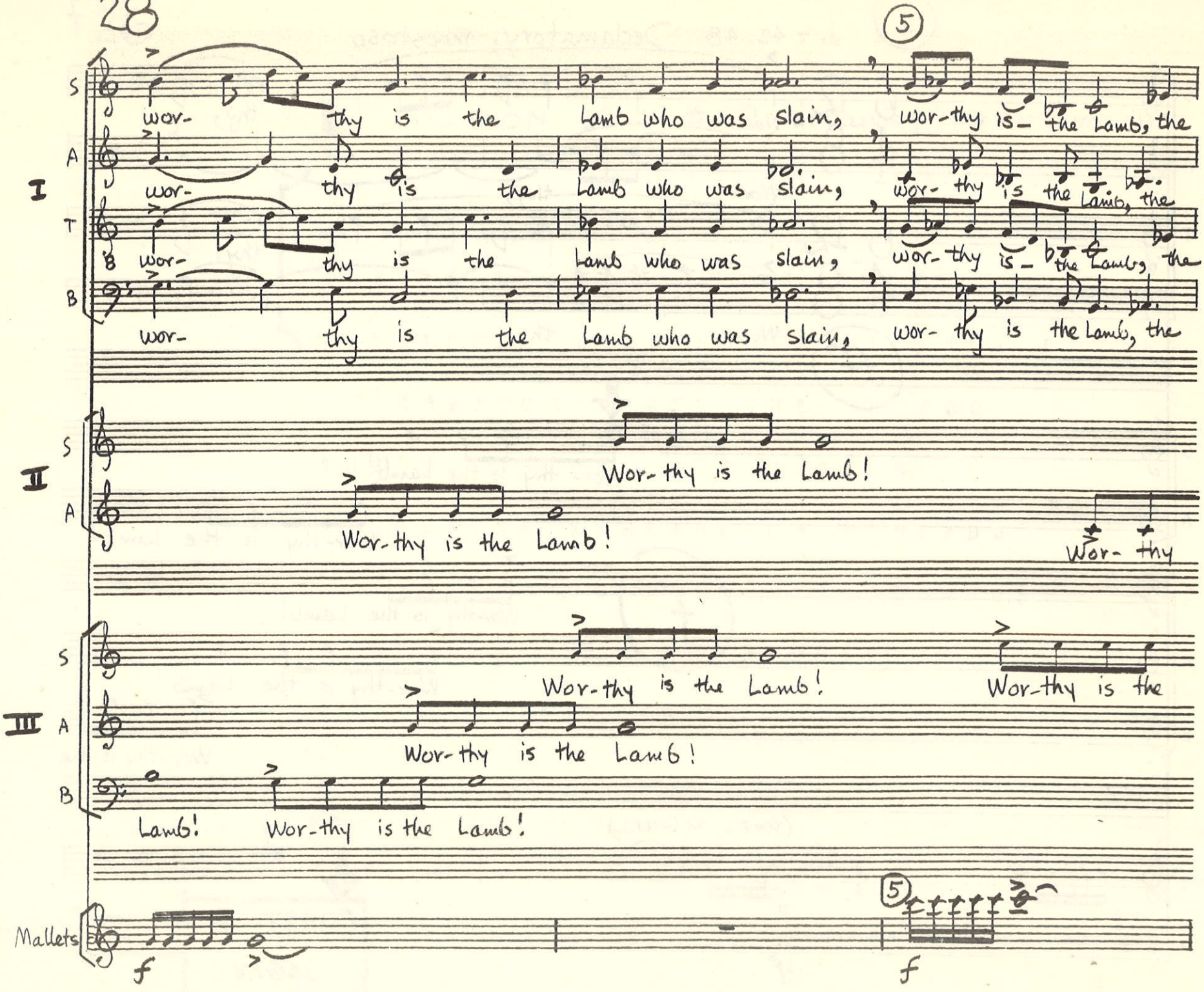
CANON at 1 to 2 seconds; nonsynchronous

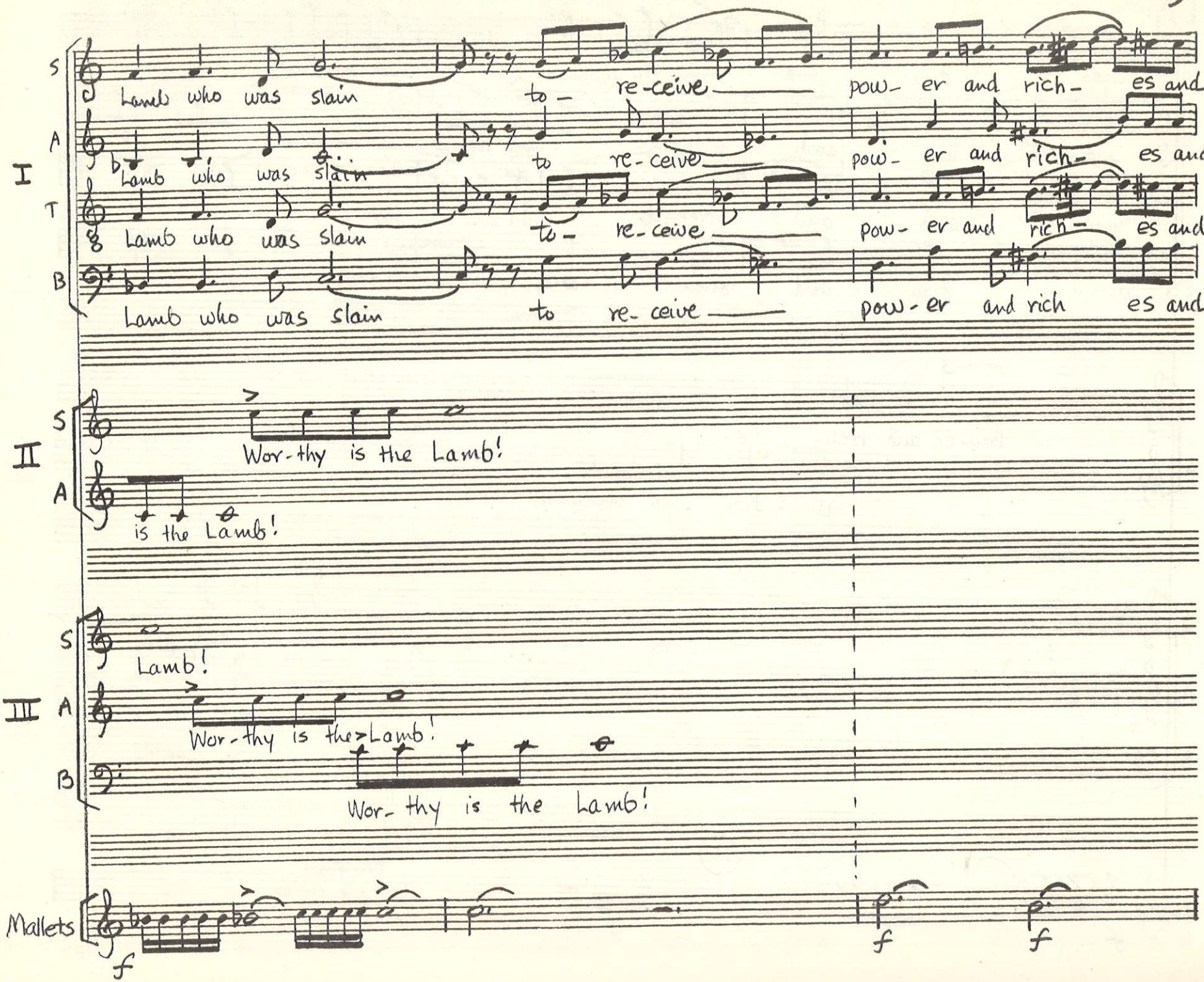
mf molto crescendo

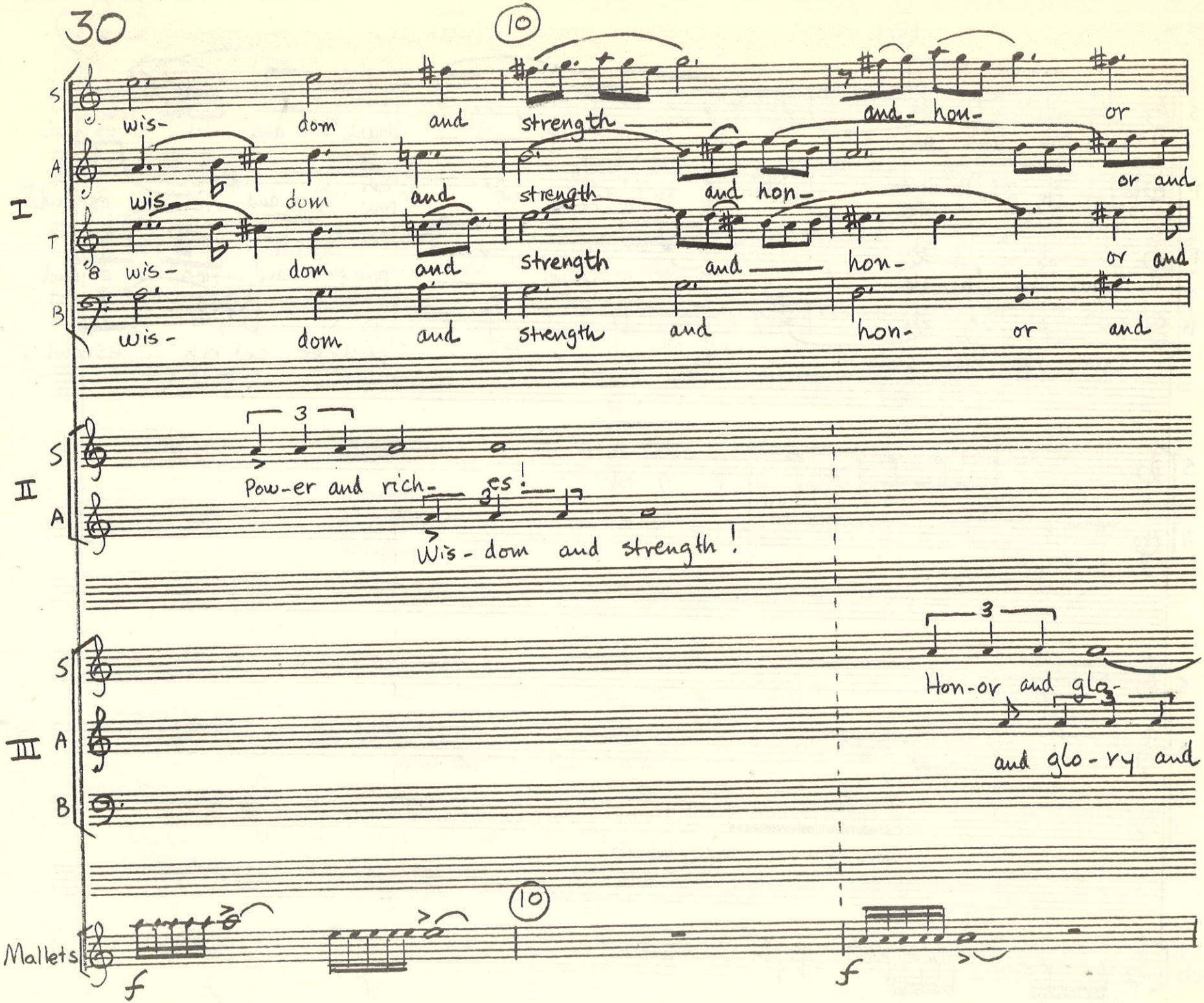
THEN I LOOKED, AND I HEARD
AROUND THE THRONE AND THE LIVING
CREATURES AND THE ELDERS
THE VOICE OF MANY ANGELS,
NUMBERING MYRIADS OF MYRIADS
AND THOUSANDS OF THOUSANDS,
SAYING WITH A LOUD VOICE:

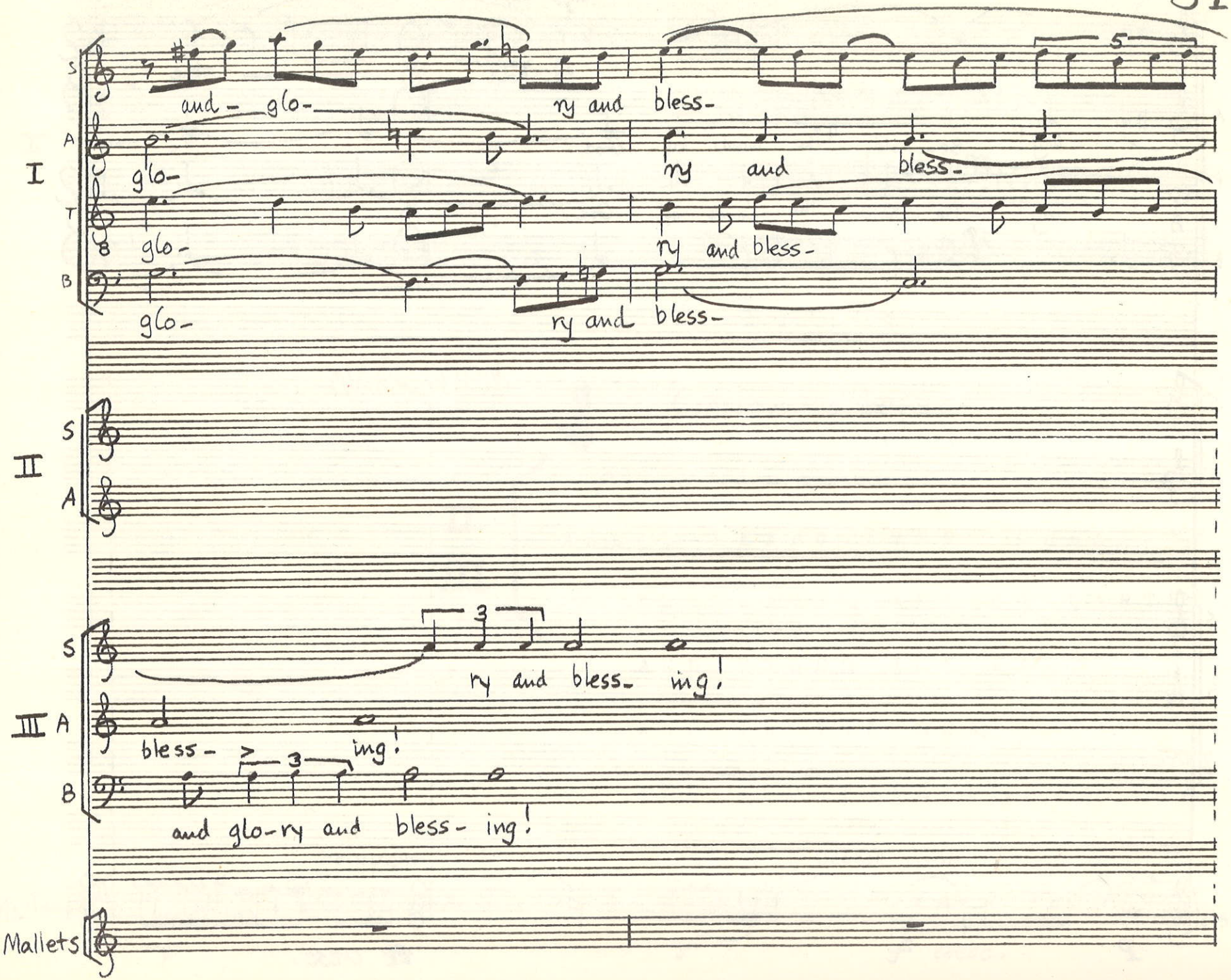


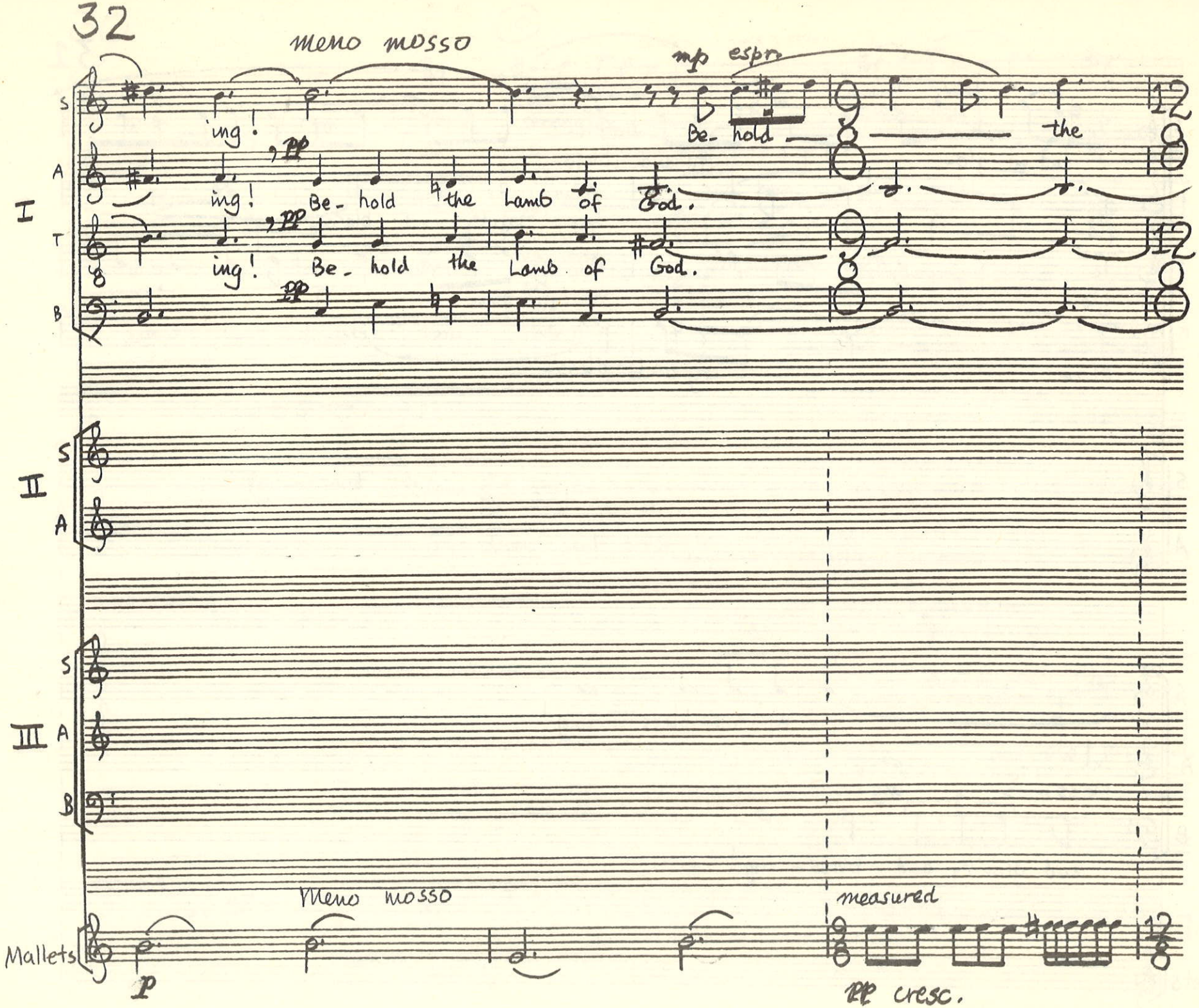

I
♩. = 42-48 Declamatory, maestoso
I
S
A
T
B
6/4 12/8
Wor-
thy,
ff
II
S
A
Wor- thy is the Lamb!
f
III
S
A
B
Wor-thy is the Lamb!
Wor-thy is the
(senza misura)
Mallets
Percussion
mf
sf
CHART P
BEGIN

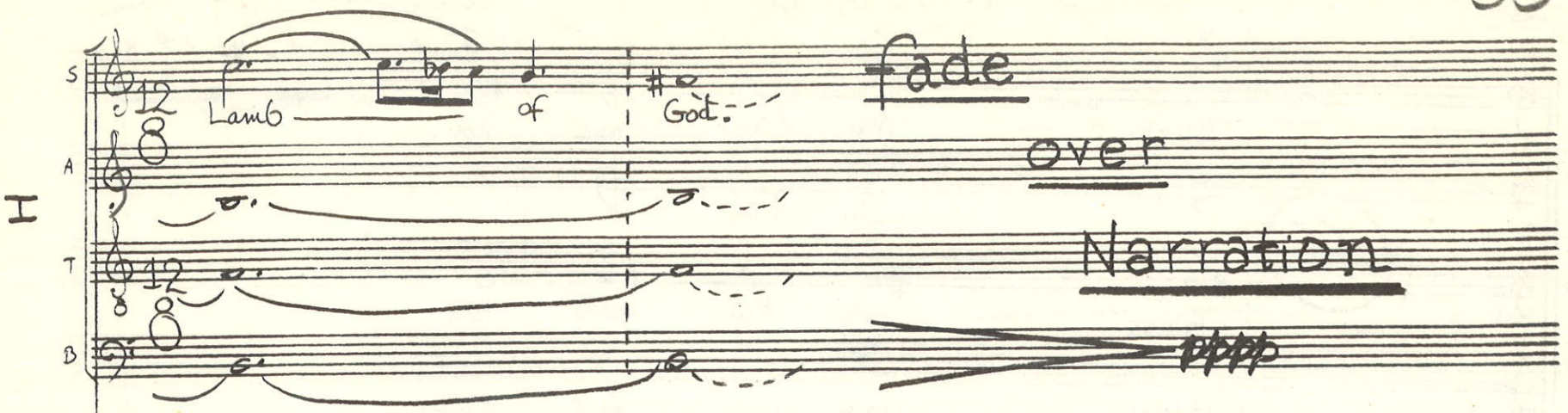

5
I
S
wor- thy is the Lamb who was slain,
wor-thy is the Lamb, the
A
wor- thy is the Lamb who was slain,
wor- thy is the Lamb, the
T
wor- thy is the Lamb who was slain,
wor- thy is the Lamb, the
B
wor- thy is the Lamb who was slain,
wor- thy is the Lamb, the
II
S
Wor-thy is the Lamb!
A
Wor-thy is the Lamb!
Wor- thy
III
S
Wor-thy is the Lamb!
Wor-thy is the
A
Wor-thy is the Lamb!
B
Lamb!
Wor-thy is the Lamb!
5
Mallets
f
f


I
S
Lamb who was slain to - re-ceive pow- er and rich- es and
A
Lamb who was slain to re-ceive pow- er and rich- es and
T
Lamb who was slain to - re-ceive pow- er and rich- es and
B
Lamb who was slain to re-ceive pow-er and rich es and
II
S
Wor-thy is the Lamb!
A
is the Lamb!
III
S
Lamb!
A
Wor-thy is the Lamb!
B
Wor- thy is the Lamb!
Mallets
f
f
f


10
S
A
I
T
B
wis- dom and strength and hon- or and
wis- dom and strength and hon- or and
wis- dom and strength and hon- or and
wis- dom and strength and hon- or and
II
S
A
3
Pow-er and rich- es!
Wis-dom and strength!
III
S
A
B
3
Hon-or and glo-
and glo-ry and
Mallets
10
f
f


I
S
A
T
B
and - glo-
ry and bless-
glo-
ry and
bless-
glo-
ry and bless-
glo-
ry and bless-
II
S
A
ry and bless- ing!
III A
bless-
ing!
B
and glo-ry and bless- ing!
Mallets


Meno mosso
mp espr.
ing!
Be- hold
the
ing! Be- hold the Lamb of God.
ing! Be- hold the Lamb of God.
I
S
A
T
B
II
S
A
III
S
A
B
Mallets
Meno mosso
measured
p
pp cresc.



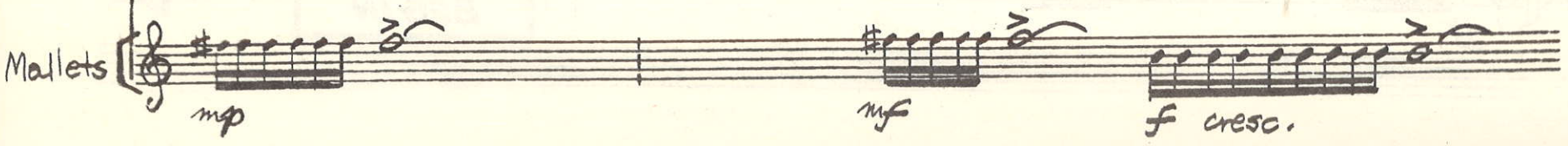
NARRATION:

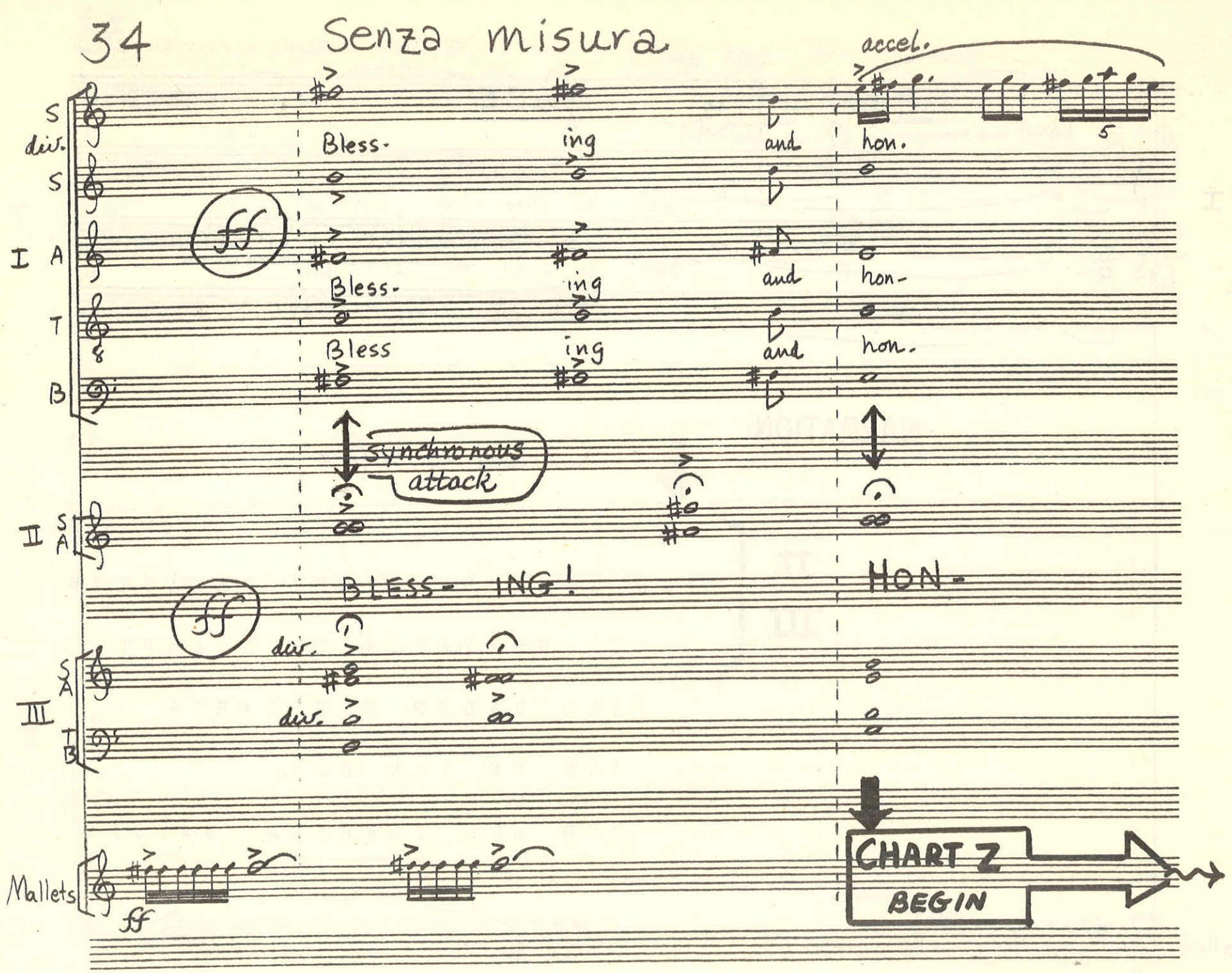
Canon as before

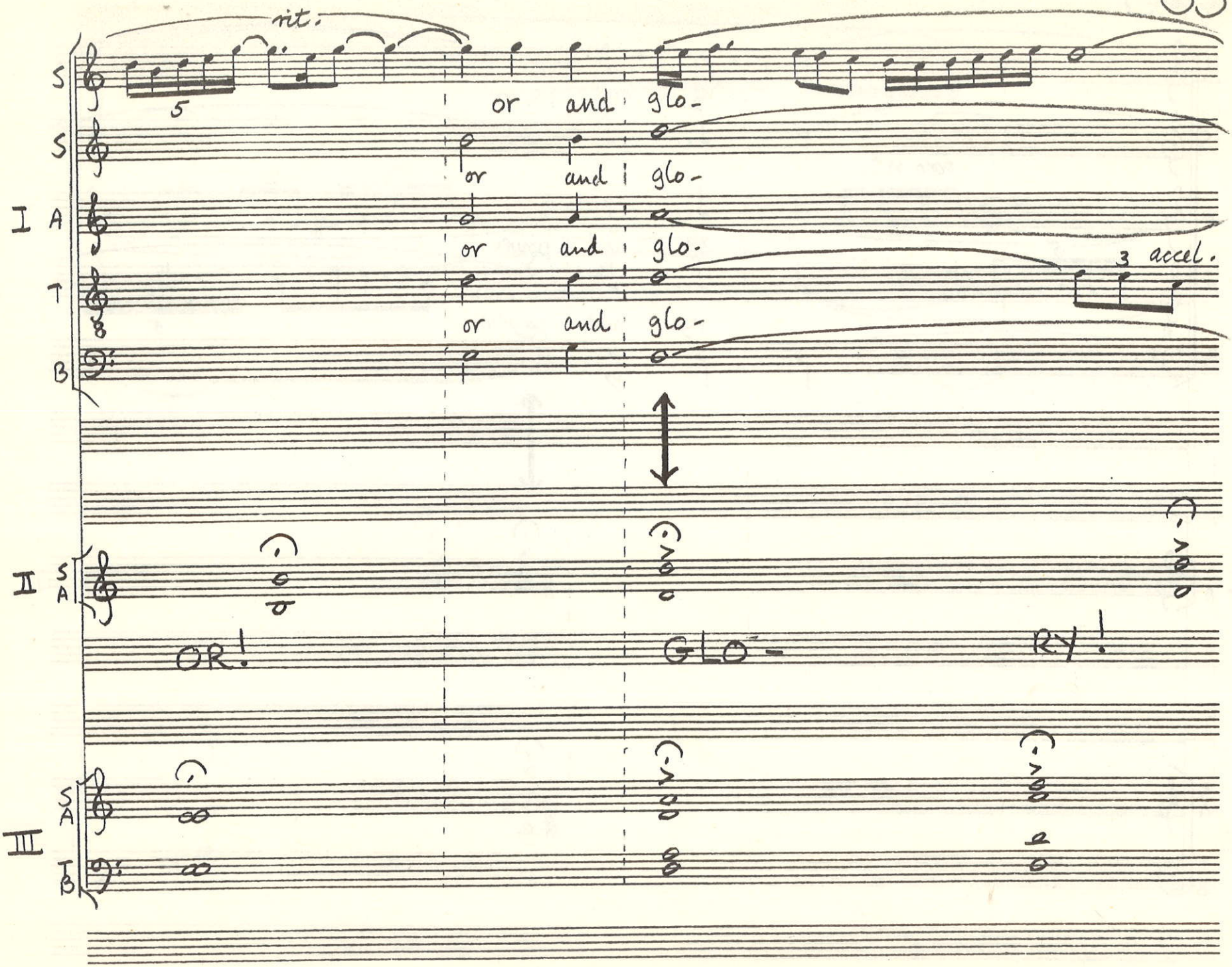
II
III

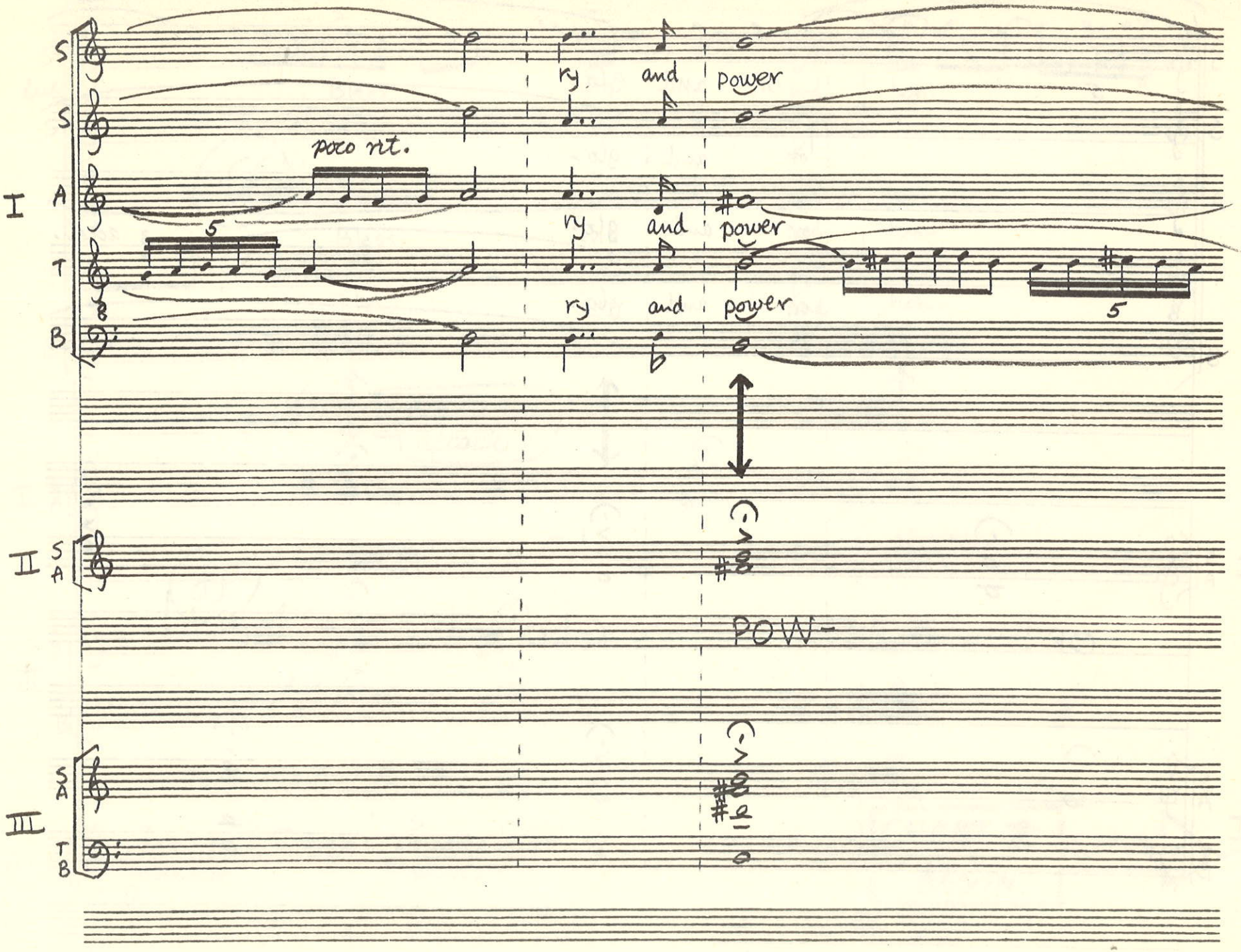
f

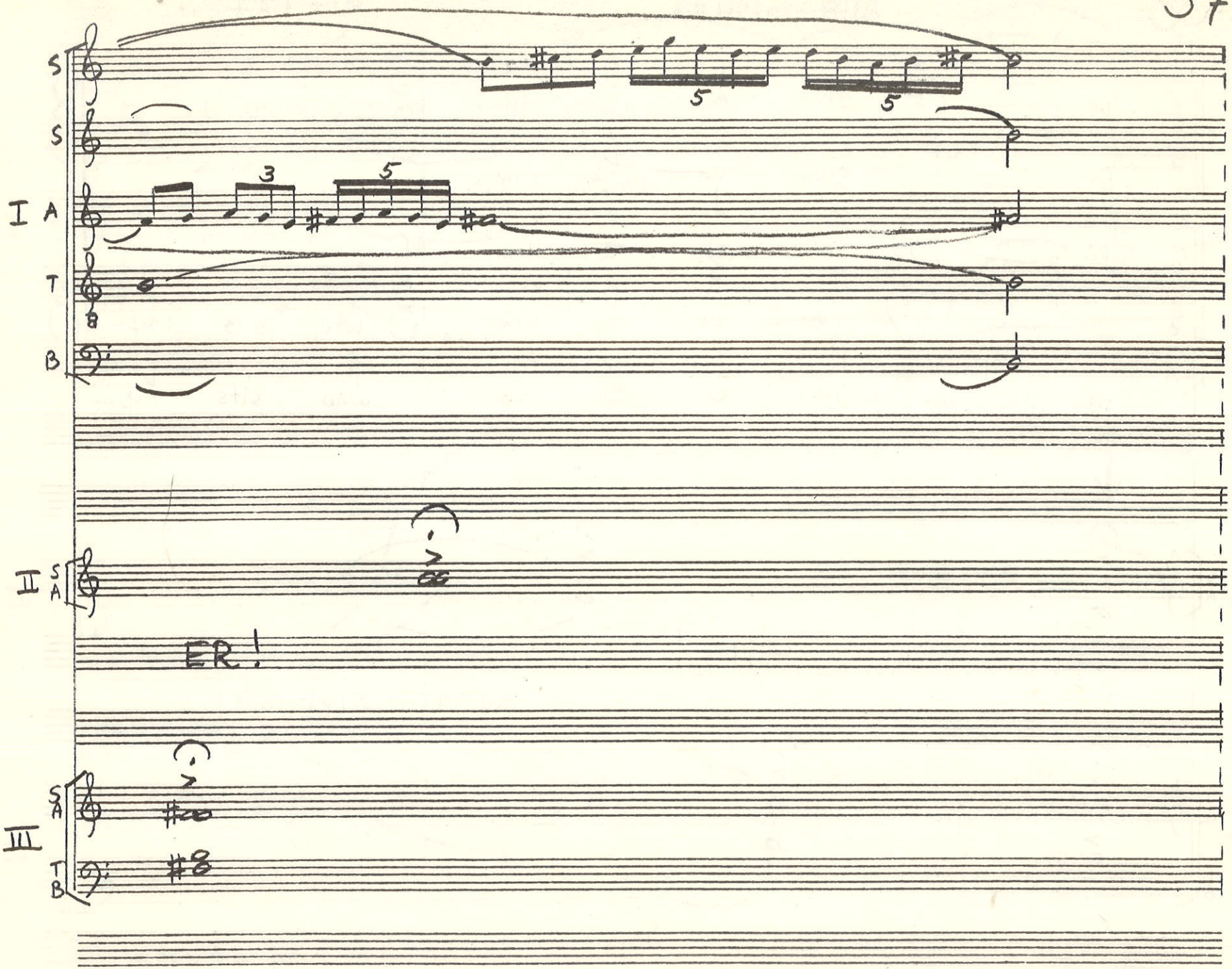
AND I HEARD EVERY CREATURE
IN HEAVEN AND ON EARTH
AND UNDER THE EARTH
AND IN THE SEA,
AND ALL THEREIN, SAYING:

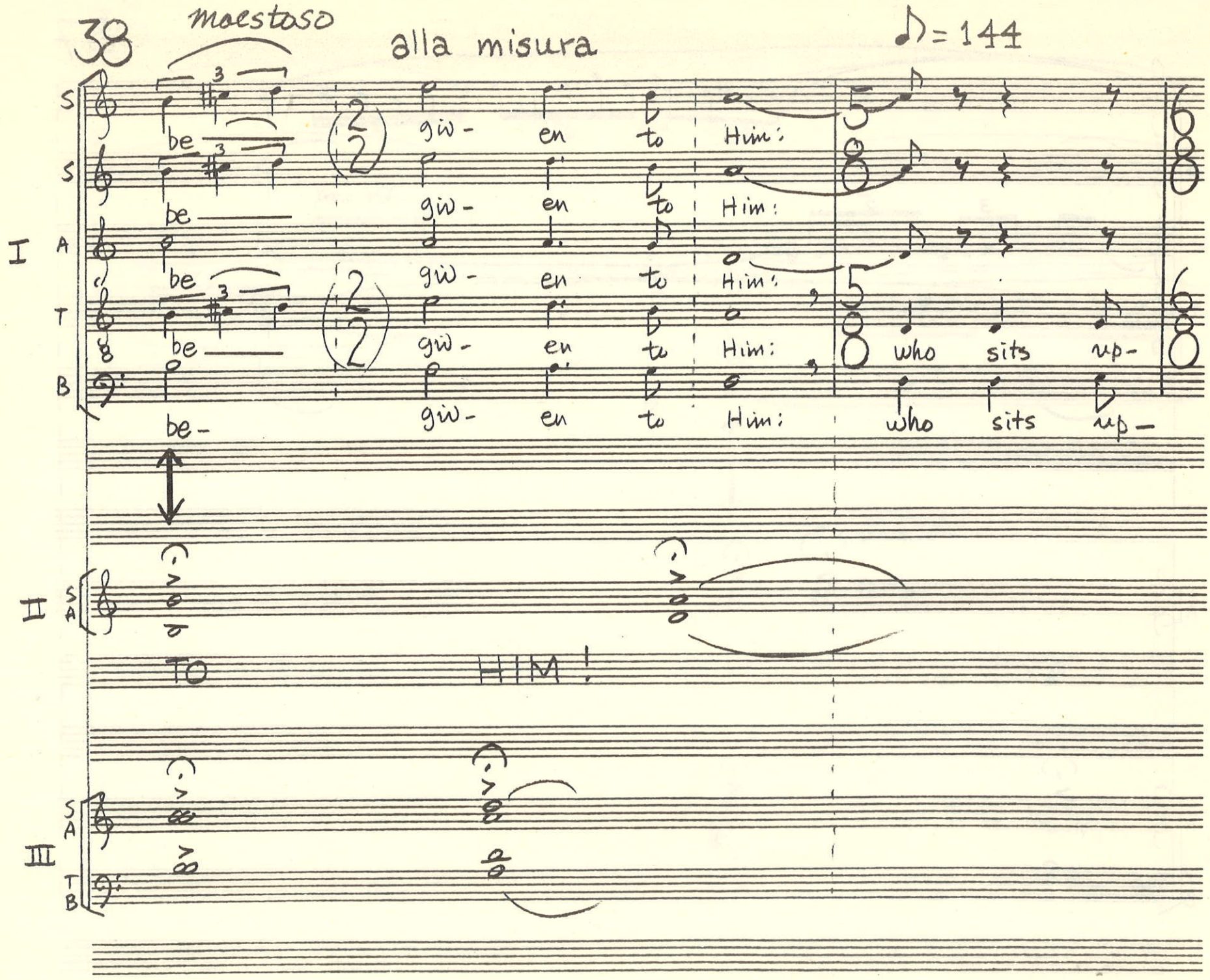


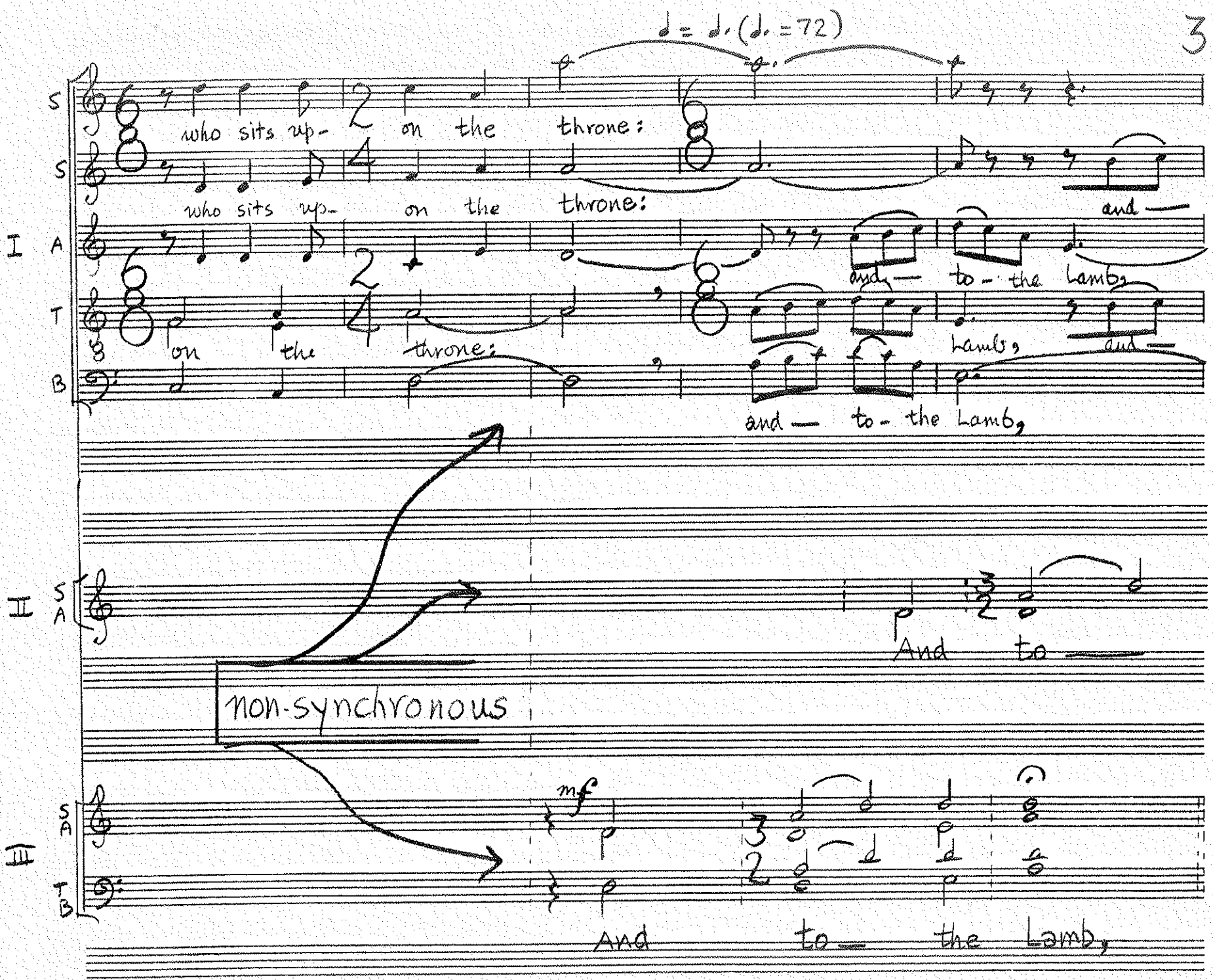

34
Senza misura
accel.
S
div.
S
I A
T
B
Bless-
ing
and
hon.
5
ff
Bless-
ing
and
hon-
Bless
ing
and
hon.
synchronous attack
II S A
BLESS- ING!
HON-
ff
III S A
T B
div.
div.
Mallets
ff
CHART 2
BEGIN

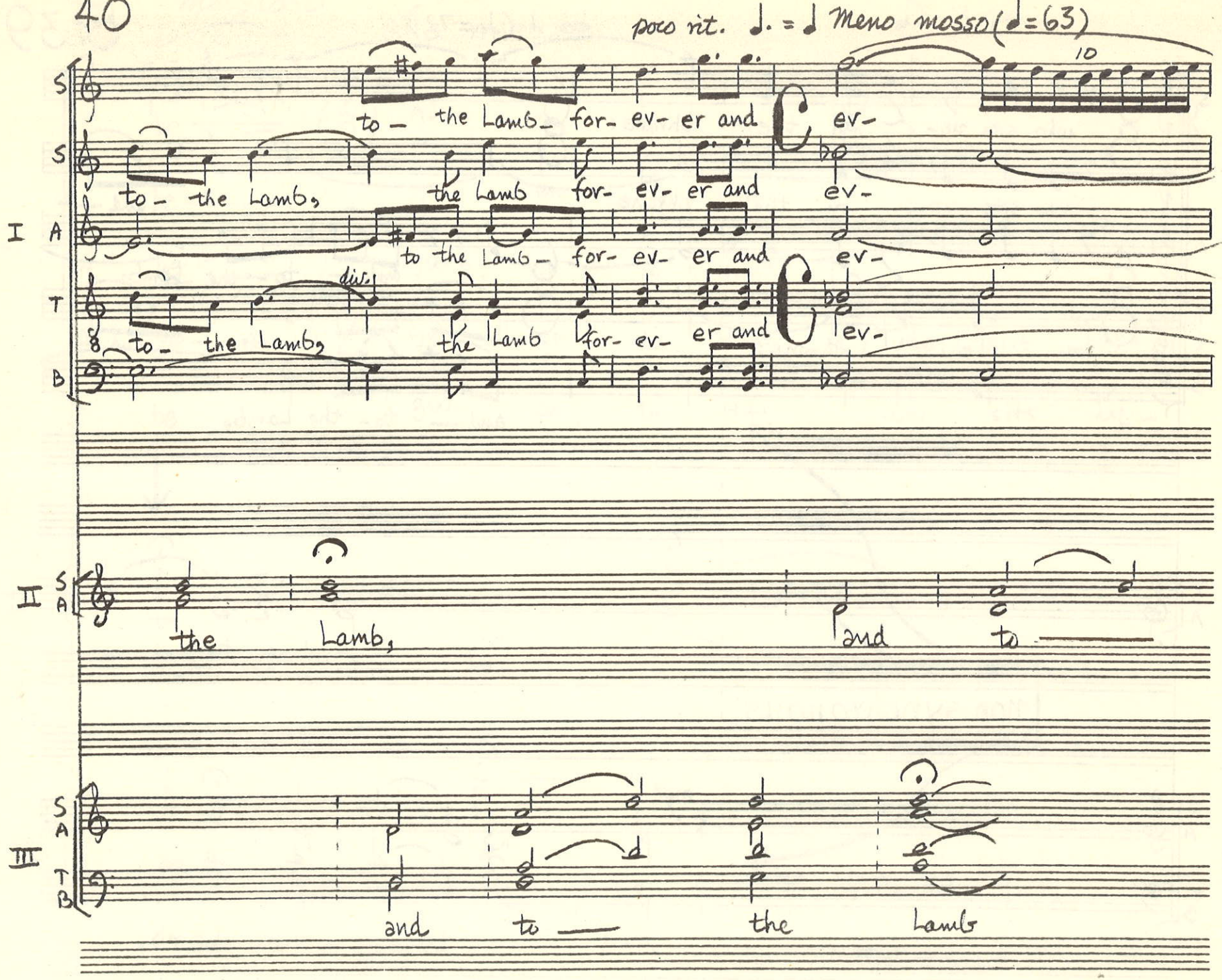

rit.
5
or and glo-
or and glo-
or and glo-
or and glo-
3 accel.
I
S
S
A
T
B
II
S
A
OR!
GLO-
RY!
III
S
A
T
B

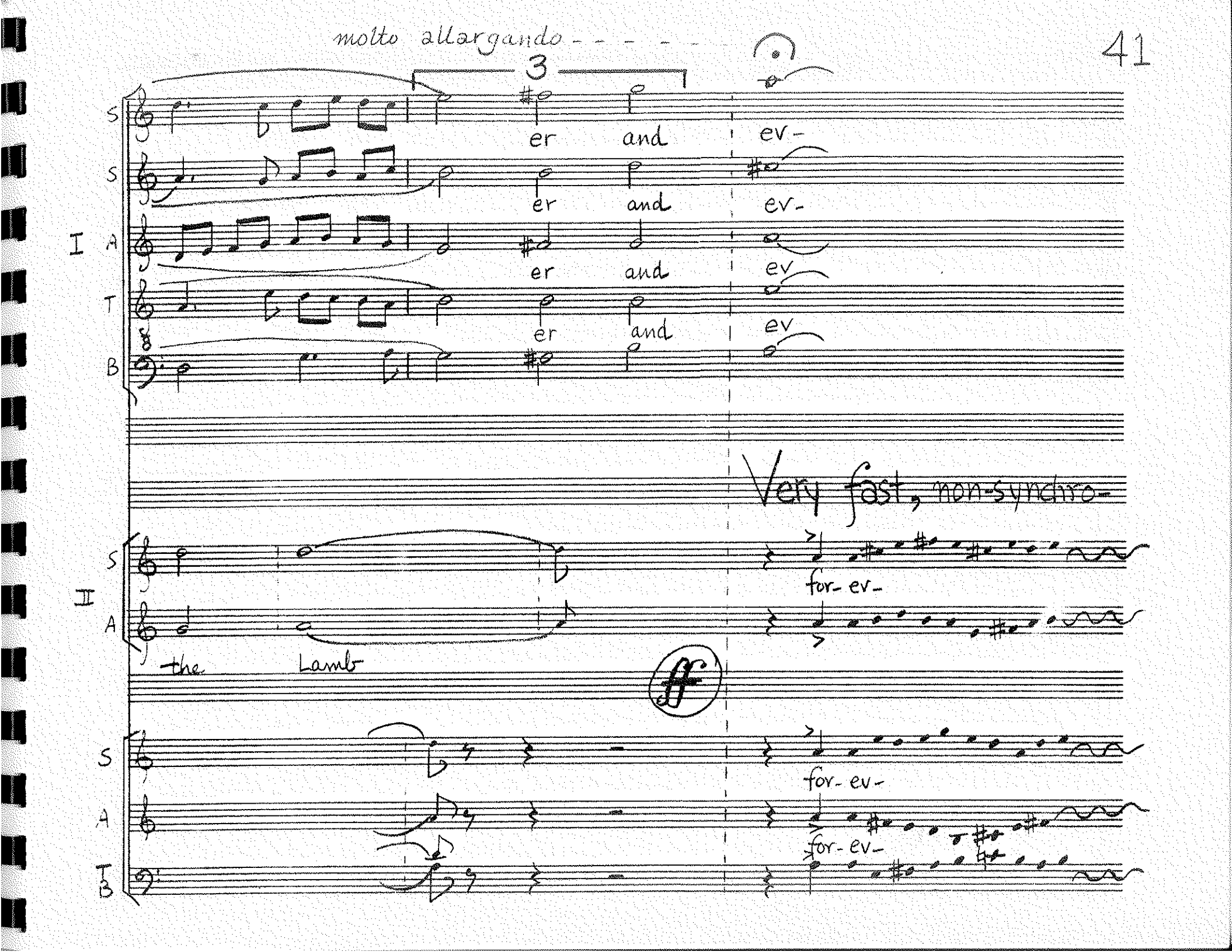

I
S
S
A
T
B
poco rit.
5
ry and power
ry and power
ry and power
5
II
S
A
POW-
III
S
A
T
B

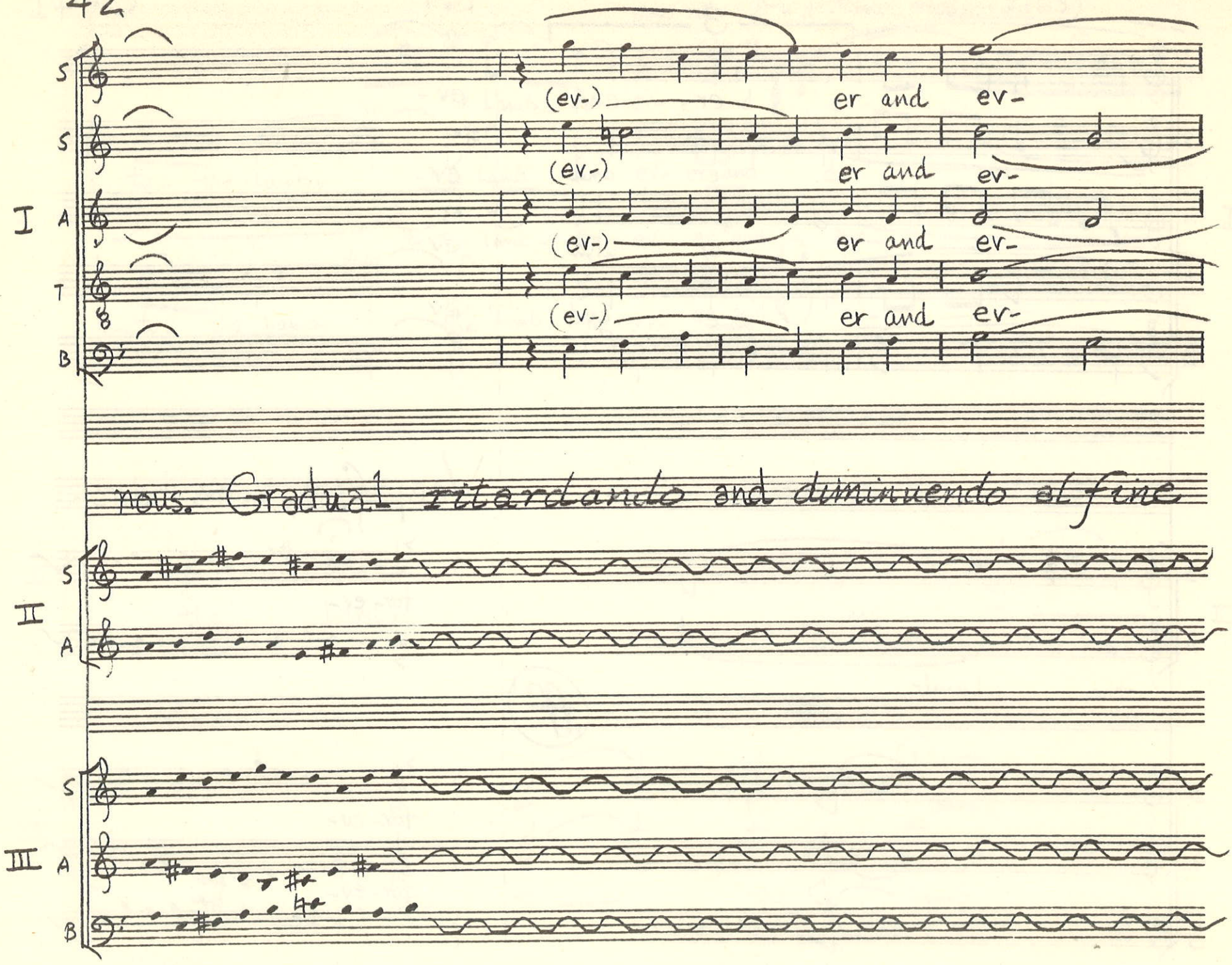

S
S
I A
T
B
II S A
ER!
III S A
T B


38
maestoso
alla misura
♪ = 144
I
S
S
A
T
B
be
giv- en to Him:
who sits up-
be-
II
S
A
TO
HIM!
III
S
A
T
B


♩ = ♩. (♩. = 72)
S
who sits up- on the throne:
S
who sits up- on the throne:
and —
I
A
and — to - the Lamb,
T
on the throne:
Lamb, and —
B
and — to - the Lamb,
II
S
A
And to —
non-synchronous
III
S
A
mf
T
B
And to — the Lamb,


poco rit. ♩. = ♩ Meno mosso (♩=63)
10
S
S
I A
T
B
to - the Lamb - for- ev- er and ev-
to - the Lamb, the Lamb for- ev- er and ev-
to the Lamb - for- ev- er and ev-
div.
to - the Lamb, the Lamb for- ev- er and ev-
II S A
the Lamb, and to
III S A T B
and to the Lamb


molto allargando - - - - -
3
S
S
I A
T
B
er and ev-
er and ev-
er and ev
er and ev
Very fast, non-synchro-
S
II A
for- ev-
the Lamb
ff
S
A
T B
for- ev-
for- ev-


I
S
S
A
T
B
(ev-)
er and ev-
nous. Gradual ritardando and diminuendo al fine
II
S
A
III
S
A
B

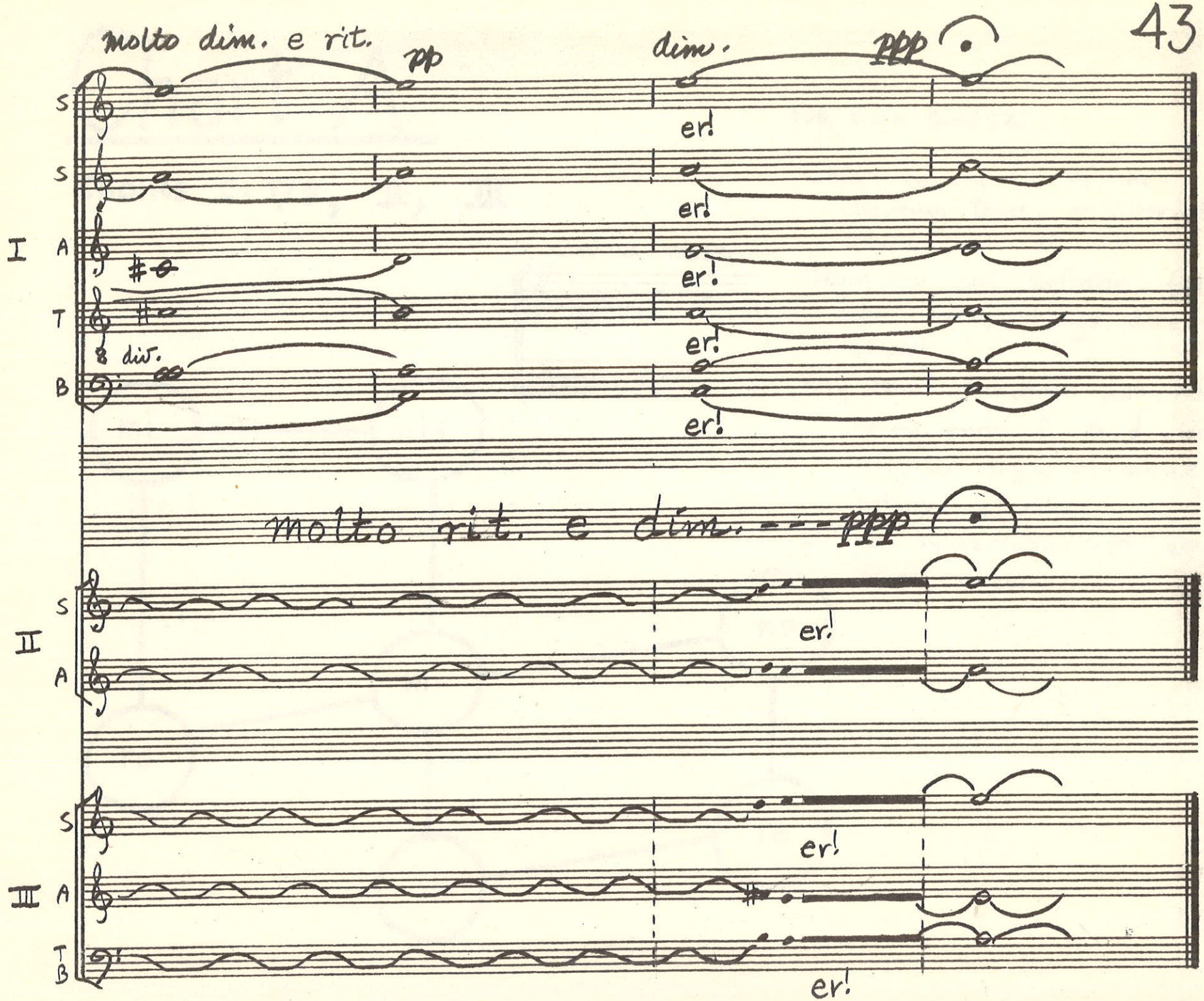
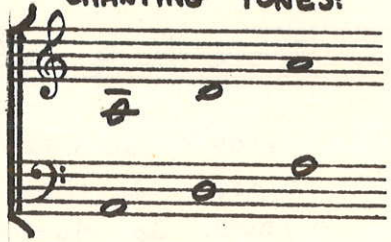
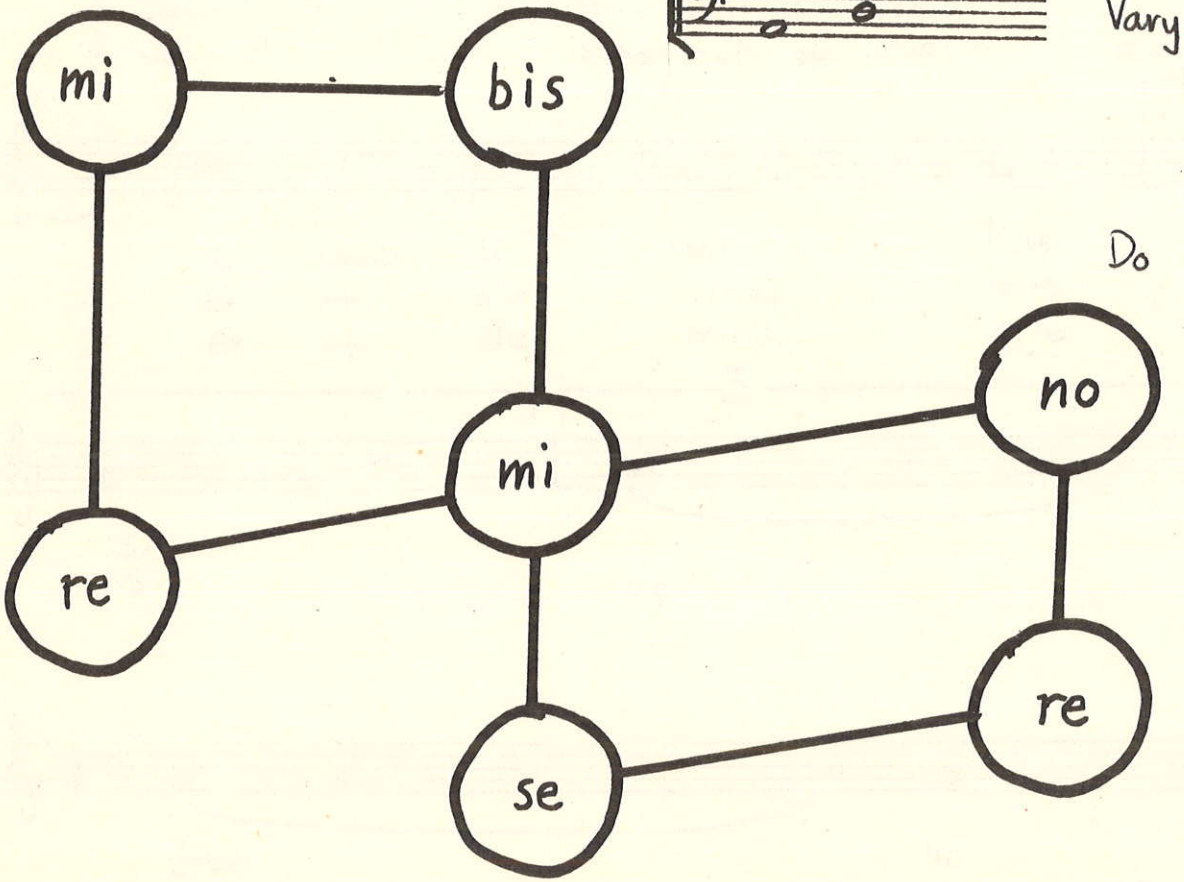

molto dim. e rit.
pp
dim.
ppp
S
S
I A
T
B
8 div.
er!
molto rit. e dim. --- ppp
II
S
A
III
S
A
T
B

Chart A

CHOIRS I: T/B, II, III

CHANTING TONES:





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 𝅗𝅥., leaving irregular lengths of silence between syllables.

Do not synchronize with any other singer.

Chart B

CHOIR II

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

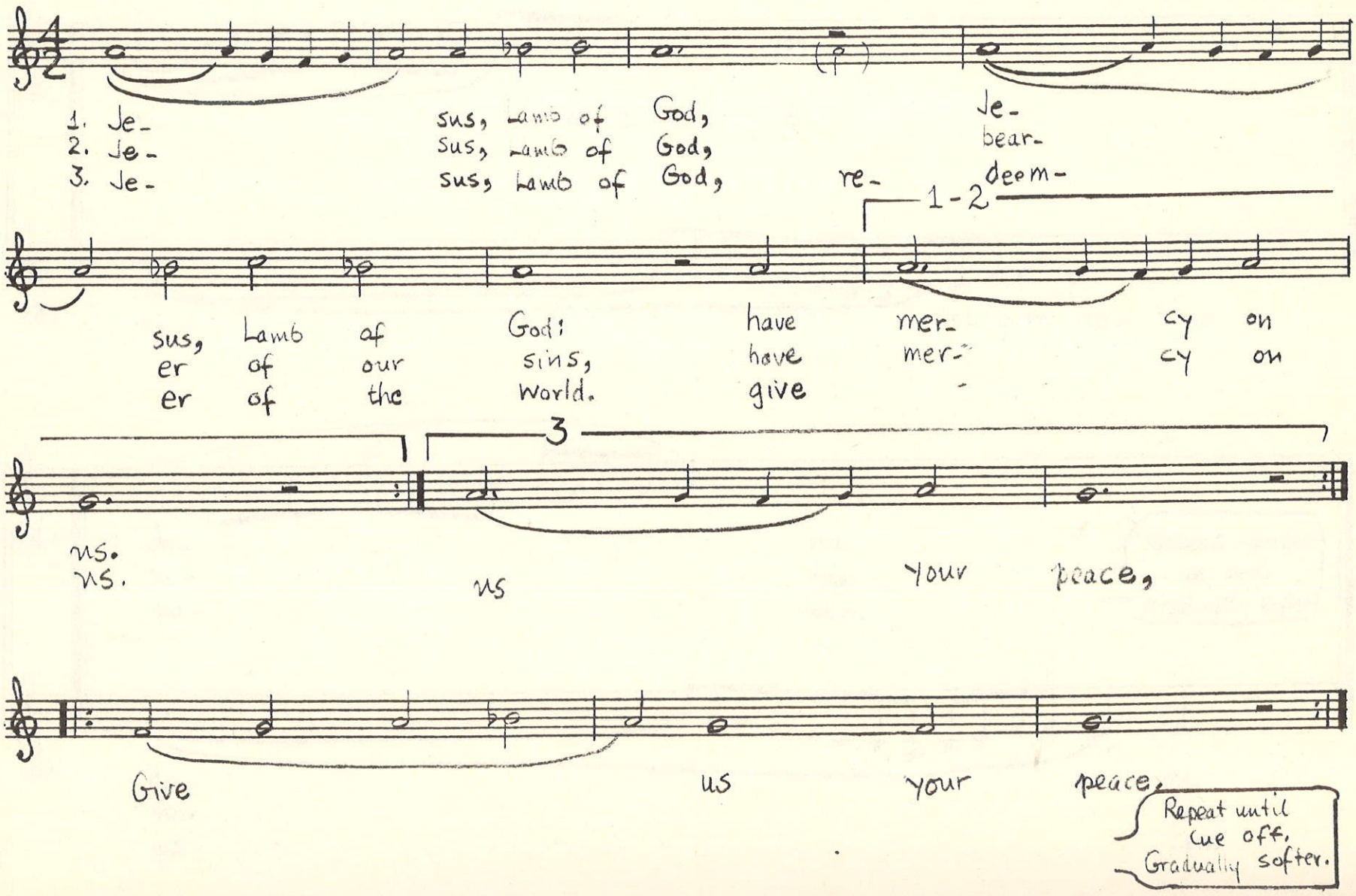


Chart C

CHOIR III

Approximate pitch contour.
Non-synchronous rhythm.

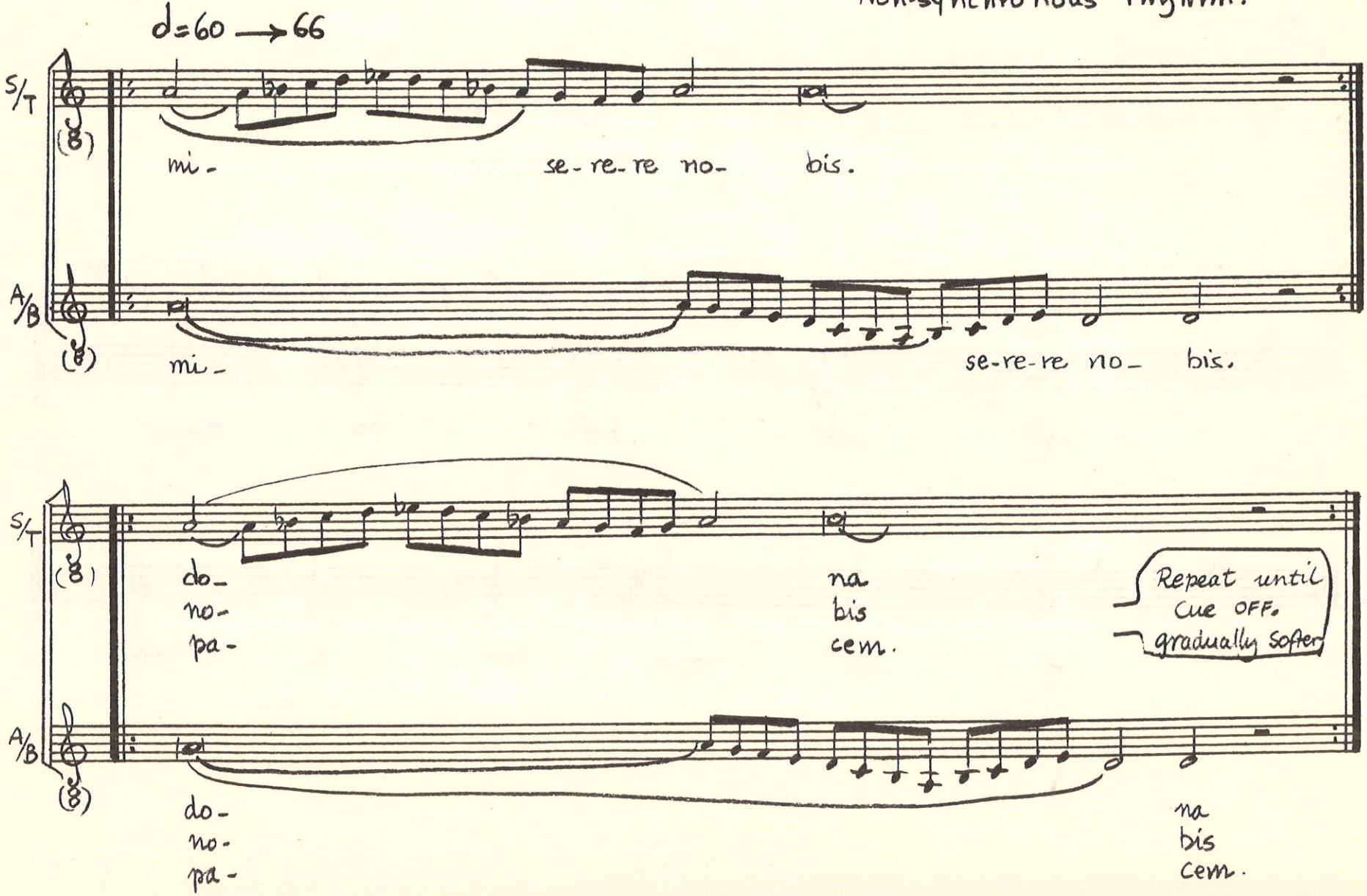


Chart D

CHOIR II

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

Very slowly (♩= ca. 25, i.e. 𝅗𝅥 = 50)

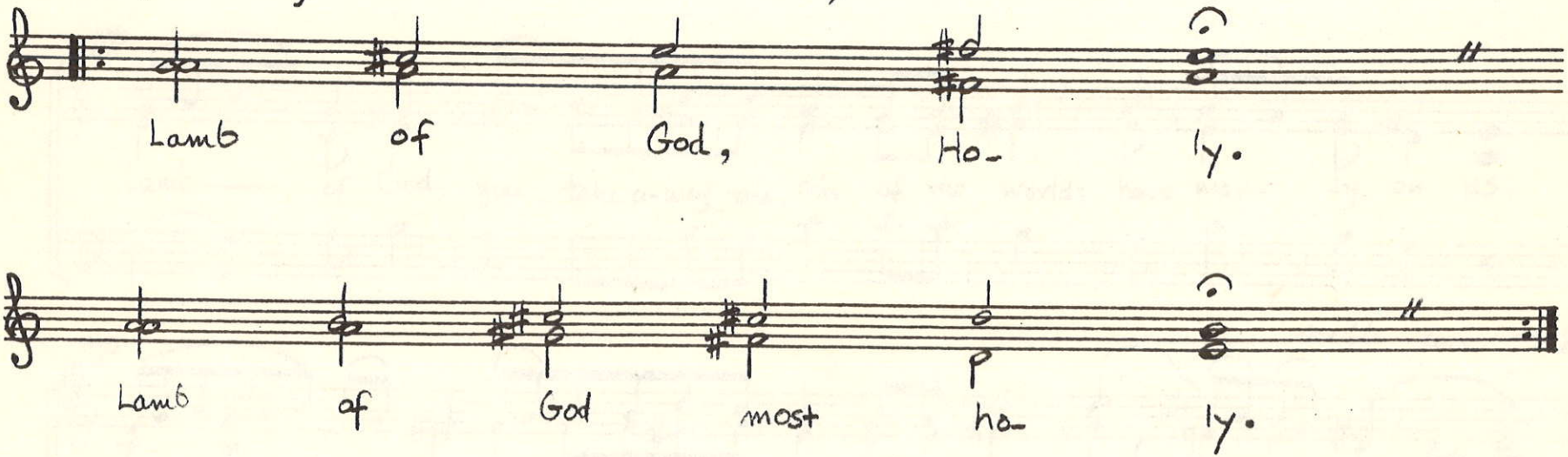
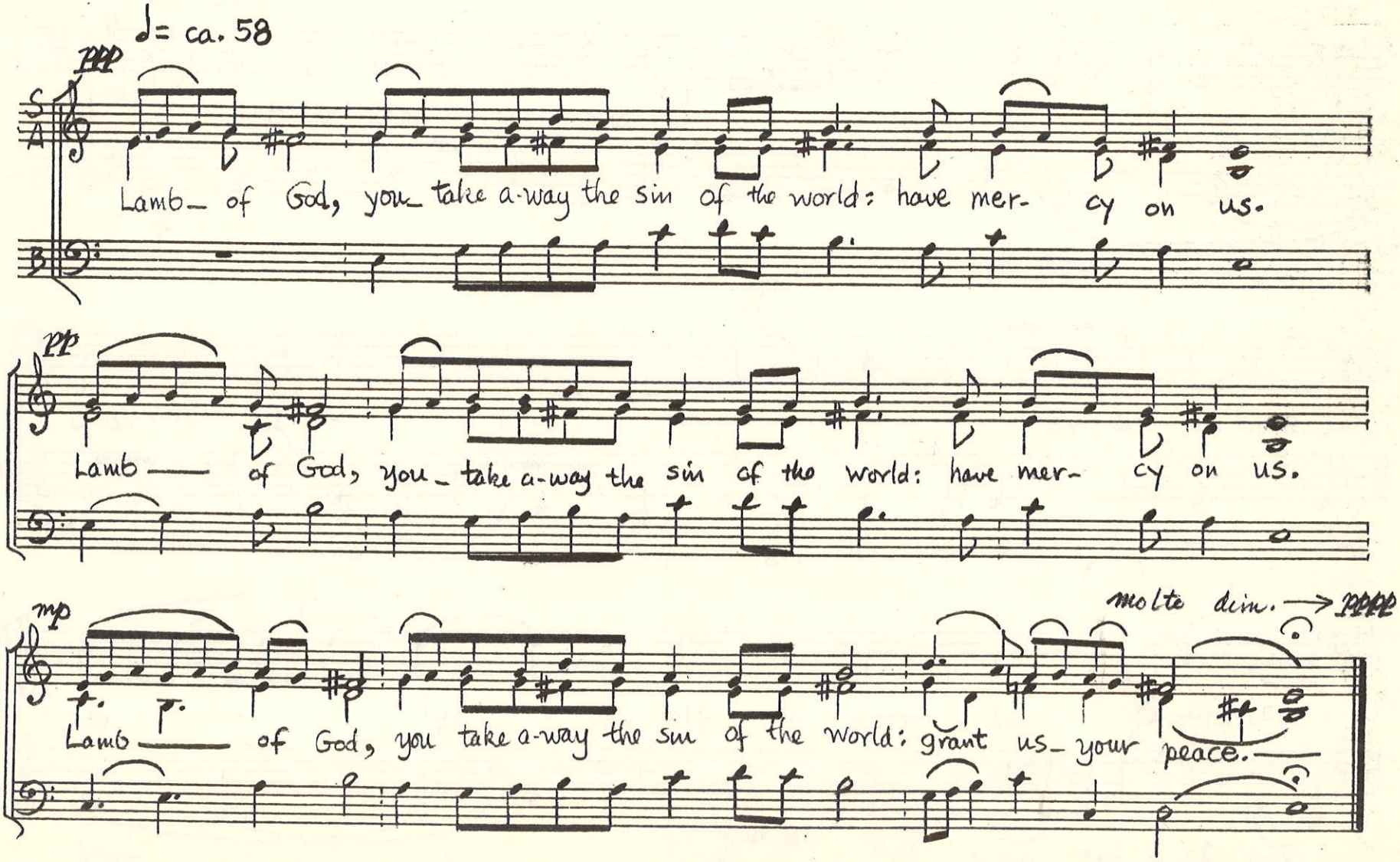


Chart E

CHOIR III

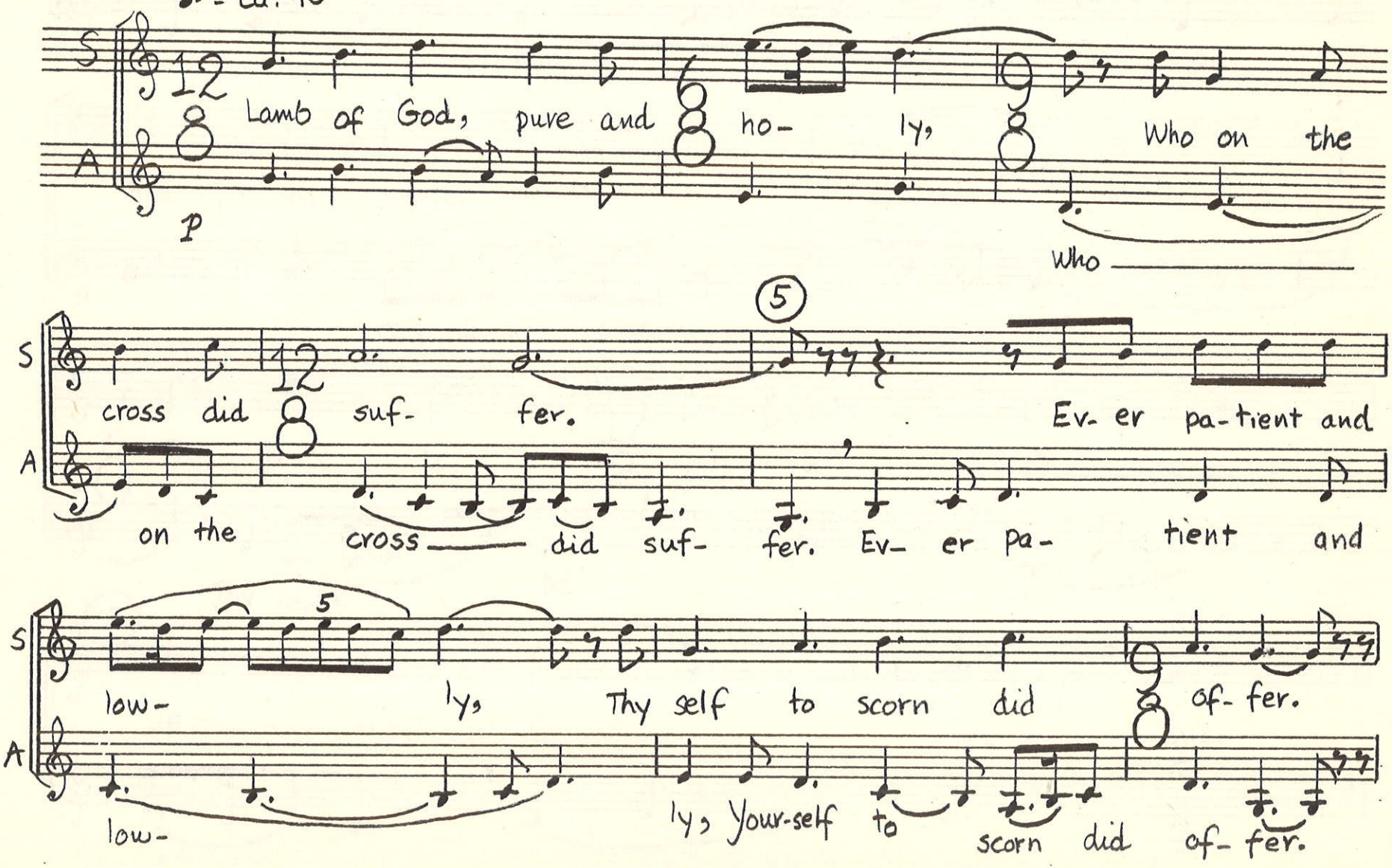


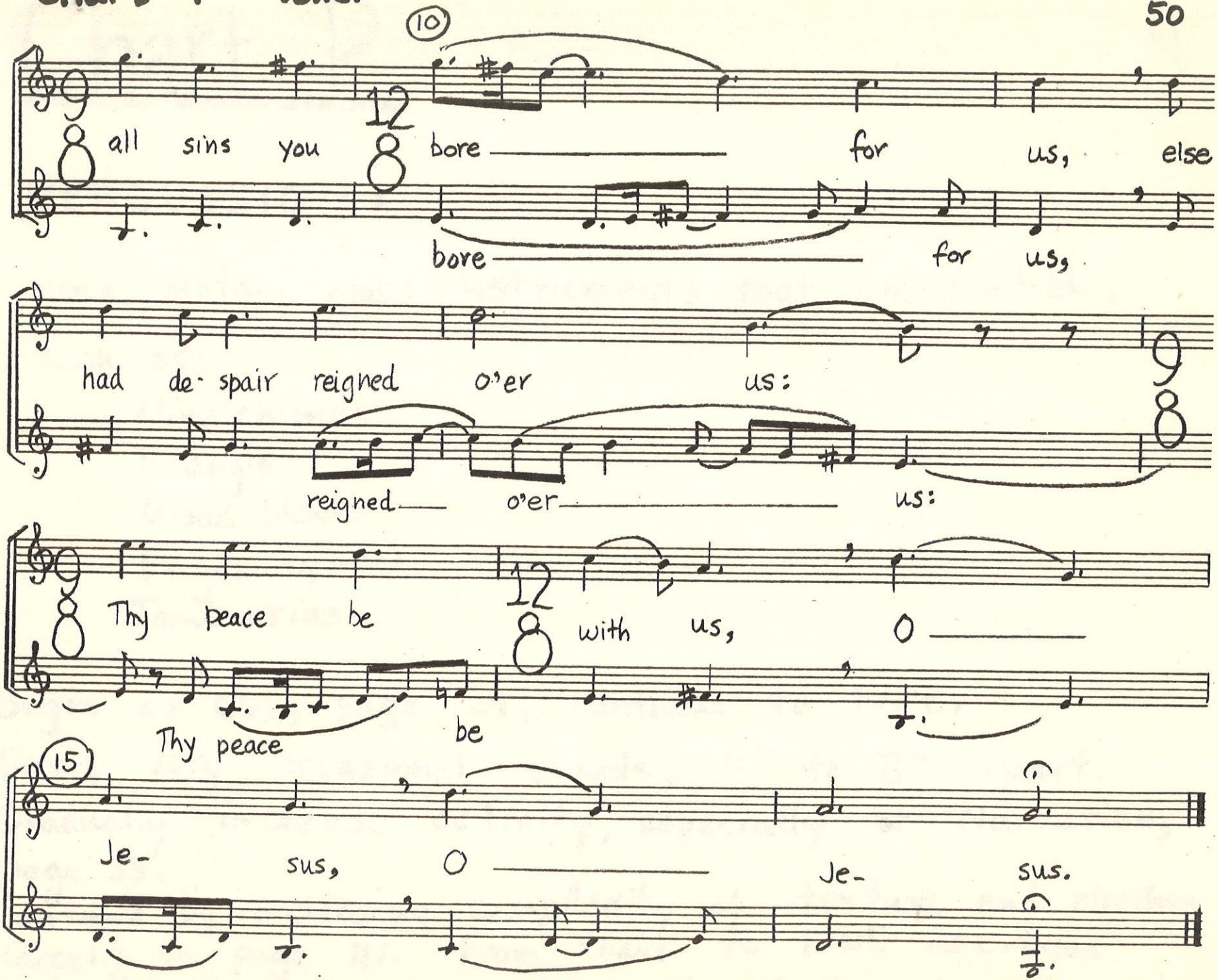
TO SCORE : PAGE 25

Chart F

CHOIR II

♩. = ca. 40





TO SCORE: PAGE 25

Chart P

PERCUSSION:

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

Wind chimes
Triangle
Wood blocks
Finger cymbals
Tambourine

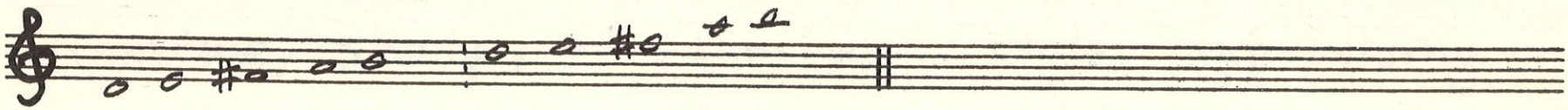
Begin on CUE, page 27, continue to FINE.
First, very occasional sounds, 4" to 8" apart.
Gradually increase activity, especially at Narration, page 33.
Continue by increasing complexity of texture and rhythm (accel.) to page 41. From there to FINE decrease activity to complement dim. & rit. of the choirs.

Chart X

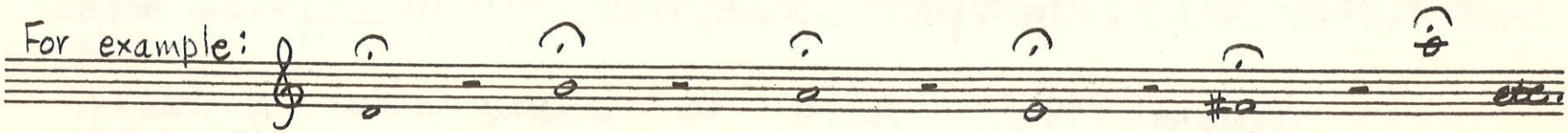
MALLETS: one or more of the following:

i.e. { metallophone
glockenspiel
xylophone
vibraphone

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



For example:

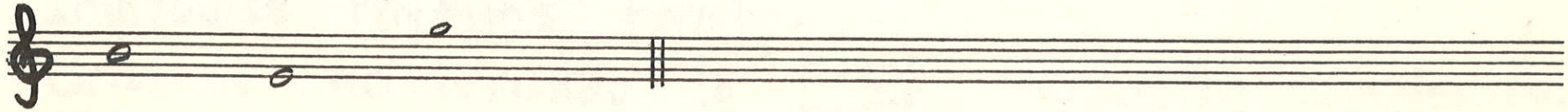


TO CHART Y

Chart Y

MALLETS

Use these pitches

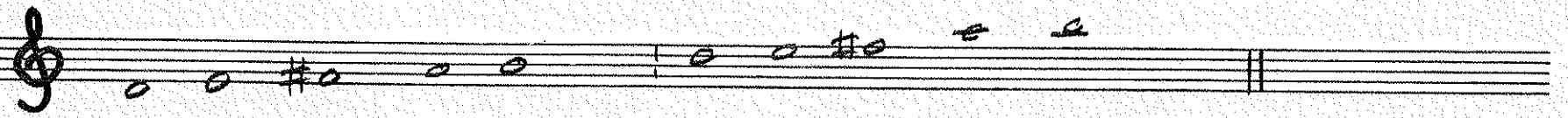


Begin, for Choir intonation:

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: