

JORGE MUÑIZ

Agnus Dei

for Mixed Chorus and String Orchestra



TRASGU MUSIC

PERUSAL

Agnus Dei

for Mixed Chorus and String Orchestra

Duration: 6 minutes

For Soprano and Piano

Program Notes

This work for mixed chorus and string orchestra combines the traditional Latin text of "Agnus Dei" with "Libera me," both included in the Roman Catholic Requiem Mass setting. The composition is at the same time an individual prayer for our lost loved ones as well as a community reflection on loss and the humble need of humanity to ask for forgiveness and absolution. A solo soprano from the chorus leads the individual prayer coming out of the collective intercession.

PERUSAL

Agnus Dei

For Mixed Chorus and String Orchestra

Jorge Muñiz
(2010, rev. 2012)

Submissive (♩=54)

The musical score is arranged in two systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a single staff with a treble clef (except for Bass, which has a bass clef) and a 4/2 time signature. The vocal staves contain rests, indicating that the vocalists are silent during this section. The second system contains the string orchestra parts: Violin I, Violin II, Viola, Violoncello, and Double Bass. Each part is written on a staff with a 4/2 time signature. The Violin I, Violin II, and Viola parts begin with a *pp* (pianissimo) dynamic marking. The Violoncello and Double Bass parts also begin with a *pp* dynamic marking. The string parts consist of a steady, rhythmic accompaniment of quarter notes, with some phrasing slurs and a triplet in the Violin I part. A large, diagonal watermark reading "PREPUSAL" is overlaid across the entire score.

This musical score page features a vocal line and an instrumental ensemble. The vocal part consists of four staves labeled S., A., T., and B., each with a treble clef and a common time signature. The instrumental part includes Vln. I, Vln. II, Vla., Vc., and Db., all in common time. The Vln. I part contains several triplet markings. The Vln. II part includes a 'div.' marking. The Vla., Vc., and Db. parts feature sustained chords. A large, diagonal watermark reading 'PERUSAL' is overlaid across the center of the page.

11

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Db.

div.
solo

3

Detailed description: This is a page of a musical score, page 3, starting at measure 11. It features vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts are currently silent, indicated by rests. The instrumental parts are active. Vln. I has a melodic line with a fermata. Vln. II and Vla. play a rhythmic accompaniment of eighth notes, with triplets marked '3'. Vc. and Db. also play eighth notes, with triplets and a 'solo' section for the cello. A large, diagonal watermark 'PERUSAL' is overlaid across the center of the page.

15

S. *pp*
Ag-nus De -

A. *pp*
Ag-nus De -

T. *pp*
Ag-nus De -

B. *pp*
Ag-nus De -

Vln. I *pp*

Vln. II

Vla.

Vc.

Db.

19

S. *i,* Ag-nus De - i, Ag-nus De - i, qui tol - lis pec - ca - ta

A. *i,* Ag-nus De - i, Ag-nus De - i, qui tol - lis pec - ca - ta

T. *i,* Ag-nus De - i, Ag-nus De - i, qui tol - lis pec - ca - ta

B. *i,* Ag-nus De - i, Ag-nus De - i, qui tol - lis pec - ca - ta

Vln. I *pp mp pp*

Vln. II

Vla. *tutti*

Vc.

Db.

23

S. mun - di, _____

A. mun - di, _____

T. mun - di, _____

B. mun - di, _____

Vln. I

Vln. II

Vla.

Vc.

Db.

27 *mp* Solo Li - be - ra me, Do - mi - ne de mor - te ae -
do - na e - is re - qui - em re - qui - em ag - nus De -

A. *mp*
do - na e - is re - qui - em re - qui - em ag - nus De -

T. *mp*
do - na e - is re - qui - em re - qui - em ag - nus De -

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

31 ter - na, in di - e il - la tre - men - da:

S. - i Ag - nus De - i

A. - i Ag - nus De - i

T. - i Ag - nus De - i

B. *mp* Ag - nus De - i

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Db. *mp* *mf* *f*

35

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

sul G

mf < f

mp

40

pp

S. Ag-nus De - i, Ag - nus De - i, Ag-nus De - i, qui

pp

A. Ag-nus De - i, Ag - nus De - i, Ag-nus De - i, qui

pp

T. Ag-nus De - i, Ag - nus De - i, Ag-nus De - i, qui

pp

B. Ag-nus De - i, Ag - nus De - i, Ag-nus De - i, qui

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

44

S. tol - lis pec - ca - ta mun - di,

A. tol - lis pec - ca - ta mun - di,

T. tol - lis pec - ca - ta mun - di,

B. tol - lis pec - ca - ta mun - di,

Vln. I

Vln. II

Vla.

Vc. solo

Db.

47

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 47 and 48 consists of the following parts:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** Each part has a whole rest in both measures.
- Vln. I:** Measure 47 has a half note G4. Measure 48 has a half note G4 with a triplet of eighth notes (A4, B4, C5) at the end.
- Vln. II:** Measure 47 has a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. Measure 48 has a quarter rest followed by a triplet of eighth notes (G4, A4, B4).
- Vla.:** Measure 47 has a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. Measure 48 has a quarter rest followed by a triplet of eighth notes (G4, A4, B4).
- Vc.:** Measure 47 has a triplet of sixteenth notes (G4, A4, B4) followed by a quarter rest. Measure 48 has a quarter rest followed by a triplet of sixteenth notes (G4, A4, B4).
- Db.:** Each part has a whole rest in both measures.

49

S. *Solo* Li - be - ra me, _____
do - na e - is re - qui - em _____

A. do - na e - is re - qui - em _____

T. do - na e - is re - qui - em

B. do - na e - is re - qui - em

Vln. I *3* *div.* *3* *3*

Vln. II *3* *div.* *3* *3*

Vla. *3* *3*

Vc. *tutti* *3* *3*

Db. *3*

The image shows a page of a musical score, page 49. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts have lyrics: 'do - na e - is re - qui - em' and 'Solo Li - be - ra me,'. The instrumental parts include triplets and dynamics like 'tutti' and 'div.'. A large watermark 'PERUSAL' is overlaid on the score.

52

S. Do-mi - ne quan-do cae - li mo - ven - di sunt et
re-qui - em Ag - nus De - i do - na e - is

A. re-qui - em Ag - nus De - i do - na e - is

T. Ag - nus De - i do - - na e - is re - qui -

B. Ag - nus De - i do - - na e - is re - qui -

Vln. I

Vln. II

Vla. div.

Vc.

Db.

55

S. *te*
re - qui - em *rra.*

A. re - qui - em do - na e - is re - qui - em

T. em

B. em

Vln. I *solo*
cresc. poco a poco

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Db. *cresc. poco a poco*

58

S. *mf* Ag-nus De-i

A. *mf* Ag-nus De-i

T. *mf* Ag-nus De-i

B. *mf* Ag-nus De-i

Vln. I *f* tutti

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

60

S. Ag - nus De - i, qui tol - lis pec - ca - ta

A. Ag - nus De - i, qui tol - lis pec - ca - ta

T. Ag - nus De - i, qui tol - lis pec - ca - ta

B. Ag - nus De - i, qui tol - lis pec - ca - ta

Vln. I

Vln. II

Vla.

Vc.

Db.

61 *ff*

S. mun - di, do - na e - is

A. mun - di, do - na e - is

T. mun - di, do - na e - is

B. mun - di, do - na e - is

Vln. I *div.*

Vln. II

Vla. *div.*

Vc. *div.*

Db.

Soprano Solo

mf Li - be - ra me, —

62

S. re-qui-*em* sem-pi - ter - nam. —

A. re-qui-*em* sem-pi - ter - nam. —

T. re-qui-*em* sem-pi - ter - nam. —

B. re-qui-*em* sem-pi - ter - nam. —

Vln. I *ff* 3 3 3 3 *p sub*

Vln. II *ff* 3 3 3 3 *p sub*

Vla. *ff* 3 3 3 3 *p sub*

Vc. *ff* 3 3 3 3 *p sub*

Db. *ff* 3 3 3 3 *p sub*

65 Do-mi-ne, dum ve - ne - ris ju - di - ca - re sae - cu - lum per - ig - nem. *f*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

69

S. *pp*

A.

T.

B.

Vln. I *mp* *pp* 3 3

Vln. II *mp* *mp* 3

Vla. *mp* *mp* div. 3

Vc. *mp* *mp* 3

Db. *mp* *mp* 3

73

S. *ppp*
Ag - nus De - i,

A. *ppp*
Ag - nus De - i,

T. *ppp*
Ag - nus De - i,

B. *ppp*
Ag - nus De - i,

Vln. I *ppp*

Vln. II

Vla.

Vc.

Db.