

Julian Gunkel

AGNUS DEI

for five part chorus *a cappella*

When I came back to my home town Husum in late 2008, I was asked to join the TSS Madrigal Chorus, a recently founded student's choir under the direction of Rainer Kleinlosen.

This was my first experience with choral music on a professional level and I was deeply touched by the beauty of the polyphonic renaissance style.

After I graduated in 2011, I had to leave the choir - the distance to my new home in Detmold was too big.

When I returned one year later, the choir was fairly bigger - but unfortunately suffered from a lack of tenors. So I was asked to assist - a happy coincidence, as it turned out later.

For the christmas concert 2012 we performed the beautiful 'Agnus Dei' from William Byrd's Mass for five Voices and this is where I got my inspiration for my own, five-part polyphonic setting of this mass text.

It is dedicated humbly to the TSS Madrigal Chorus, for leading me into the fascinating world of renaissance music.

Husum, the 11th of March 2013

dedicated humbly to the TSS Madrigal Chorus

AGNUS DEI

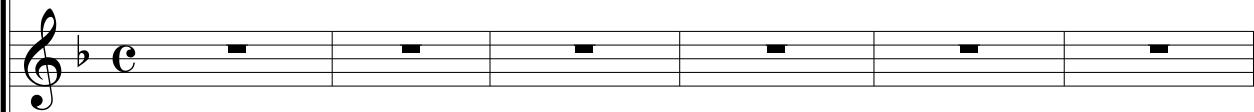
for five part chorus *a cappella*

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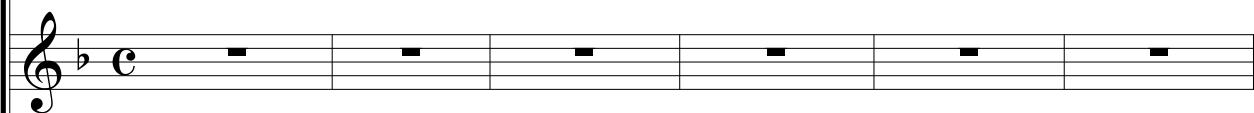
Cantus

Altus

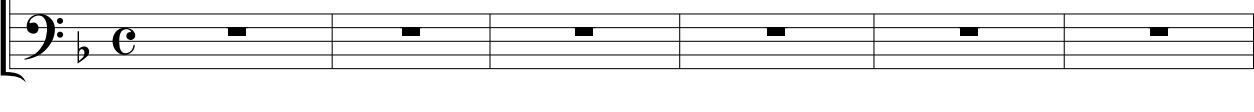
Quintus



Tenor



Bassus



7

tol - lis pec - ca - ta mun -

A - gnu s

13

ca - ta mun - di,

di, A

A - gnus De - i qui tol -

lis pe - ca ta mun - di, A - gnus

De - i, qui tol - lis,

A - gnus De -

gnus De - i, qui tol -

lis pec - ca ta mun - di,

De - i,

A - gnus De - i,

27

i, qui tol - lis pec - ca - ta mun - di, _____

- lis pec - ca - ta mun -

A - gnum De - i, _____

A - gnum De - i, _____

pec - ca - ta mun - - di, _____

34

Mi - - se - re - re no -

di, Mi - - se - re - re no -

Mi - - se - re - - re no -

Mi - - se - re - re no - bis,

Mi - - se - re - - re

41

This musical score consists of two staves. The top staff is for the voice (soprano or alto) and the bottom staff is for the basso continuo. The music is in common time (indicated by 'C') and the key signature is one flat (indicated by a 'B' with a flat sign). Measure 41 starts with a dotted half note followed by a half note on the first line. This pattern repeats five times. The lyrics 'bis,' and 'mi - se -' are written below the notes. Measure 42 begins with a half note on the first line, followed by a sharp sign over the next two notes. The lyrics 'bis.' and 'Mi -' are written below. Measure 43 continues the pattern with a half note on the first line, followed by a sharp sign over the next two notes. The lyrics 'bis,' are written below. Measure 44 is entirely composed of sharp signs. Measure 45 starts with a half note on the first line, followed by a sharp sign over the next two notes. The lyrics 're, _____' are written below. Measures 46-48 show a repeating pattern of notes: a half note on the first line, followed by a sharp sign over the next two notes, then a half note on the second line, followed by a sharp sign over the next two notes. The lyrics 'mi - se - re - re no -' are written below these measures.

re, _____ mi - se - re - re no -

48

re - re no - bis, mi - se - re - re no - bis,

se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

bis,

no - bis.

55

mi - se - - re - re no - - bis. A - gnu s de - - i
no - - - - bis. A-gnus De -
no - - - - bis. A-gnus De -
no - - - - bis. A-gnus De -
A-gnus De -

62

Don - na no - bis
i, qui tol - lis pec - ca - ta mun - di. Don - na
i, qui tol - lis pec - ca - ta mun - di. Don -
i, qui tol - lis pec - ca - ta mun - di.
i, qui tol - lis pec - ca - ta mun - di.

69

pa - - - - cem.

no - bis pa - - - - cem.

- na no - - bis pa - - cem.

8 Don - na

Don - na

76

Don - na no - - bis pa - - - -

Don - na no - - bis pa - - - -

Don - na no - - bis pa - - - -

8 no - - - - bis pa - - - -

no - - - - bis pa - - - -

83

cem. _____ Don - na no - -

cem. Don - na no - bis pa -

cem. Don - na na no - bis

cem. Don - na no - bis pa -

cem. Don - na no - bis pa -

90

bis pa - cem. _____

cem. _____

pa - cem. _____

cem. _____

cem. _____

cem. _____

cem. _____

cem. _____

cem. _____