

Agnus Dei

William Copper

Intonation Markings

- ⊕ Tonic.
- ▼ Tuned third, seventh, usually sixth, and often second. Tune to appropriate tonic, fifth, fourth (usually), and fifth below (often), respectively. Marked to indicate low tuning in relation to equal temperament. The third, 14 cents low; the seventh, 12 cents low; the sixth, when low, is 16 cents low; the second, when low, is 18 cents low. No attempt should be made to tune away from an equal tempered note; rather, a part with a tuned marking should identify and tune to the appropriate note in another voice.
- ↑ Pure fifth above tonic, sometimes second when tuned above fifth, occasionally sixth when tuned above second and used as secondary dominant.
- ↓ Fourth, tuned a pure fifth below tonic, sometimes lowered seventh a pure fifth below fourth.
- ▼ Third of secondary dominant to a sixth or third, 12 cents lower relative to that third or sixth.

If a keyboard instrument is used in rehearsal, the tonics, fifths, and fourths may be doubled but the tuned thirds and secondary dominant thirds should be omitted.

The intonation markings are relevant for melodic movement as well as harmonic relationships.

In just intonation there are two rather different whole steps, large and small, both common. There is a normal (large) half step, a chromatic half step, and small chromatic half step.

There is a tuned minor third, and a smaller, untunable minor third, as between, for example in F major, the tuned high second scale step (G) used in a dominant triad (C-E-G) and the fourth, Bb, used as the seventh. There is just one correctly tuned major third, fourth, and fifth.

The diminished fifth, Bb down to E in F major, cannot be tuned by ear, but it consists of two normal half steps, one large whole step, and one small whole step. It is used occasionally in some music. The augmented fourth, the tritone, from F up to B natural in F major, is somewhat smaller, containing two large whole steps and one small whole step. And incidentally, still in F major, Bb UP to E is not a diminished fifth, it is an augmented fourth and thus a tritone. The tritone is prohibited in older music (and in the author's usage).

Whole steps:

Half steps:

Agnus Dei

Duration 03:50

William Copper

Congregation
(optional)

Andante (♩=80-84)

The musical score is written for four parts: Congregation (optional), Soprano, Alto, and Bass. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Andante' with a metronome marking of ♩=80-84. The score is divided into three systems. The first system (measures 1-4) shows the beginning of the piece. The second system (measures 5-9) continues the vocal lines. The third system (measures 10-14) includes the Congregation part and concludes the vocal lines. The lyrics are: 'A - - gnus, a - gnus, a - gnus De - i, a - gnus, a - gnus De - i qui tol - lis pec - ca - ta mun - di. A - gnus, a - - gnus De - i, a - gnus, a - gnus De - i, a - gnus, a - gnus De - i qui tol - lis pec - ca - ta mun - di'.

a - gnus, a - - gnus De - i qui tol - lis pec - ca - ta mun - di
 qui tol - lis pec - ca - ta mun - di,
 a - gnus, a - - gnus De - i qui tol - lis pec - ca - ta mun - di,
 mi - - se - re - re, mi - - - se - re - re no - bis,

qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - bis,
 qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - bis
 mi - se - re - - re no - bis, mi - se - re - re no - bis

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

A - gnus, a - - gnus De - i, a - gnus, a - - gnus De - i,
A - - gnus, De - i qui tol - lis pec - ca - ta mun - di,
A - - gnus, a - gnus De - i qui tol - lis pec - ca - ta mun - di

qui tol - lis pec - ca - ta mun - di
a - gnus, a - - gnus De - i qui tol - lis pec - ca - ta mun - di,
qui tol - lis pec - ca - ta mun - di
mi - - se - re - re, mi - se - re - re no - - bis,

A - gnus, a - - gnus De - i, a - gnus, a - - gnus De - i,
a - gnus, a - - gnus De - i, a - gnus, a - - gnus De - i,
mi - se - re - - re, mi - se - se - re no - - bis,
qui tol - lis pec - ca - ta mun - di

39

a - gnus, a - - gnus De - i qui tol - lis pec - ca - ta mun - di,
 a - gnus, a - - gnus De - i qui tol - lis pec - ca - ta mun - di,
 mi - se - re - - re, mi - se - re - re no - - bis.

mi - - re - re - re, qui tol - lis — pec - ca - ta mun - di

43

mi - se - re - re, mi - se - re - re no - bis,
 qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - bis,
 qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - bis,

47

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.
 mi - se - re - re no - bis, mi - se - re - re — no - bis.
 mi - se - re - re, mi - se - re - re no - bis.

A-gnus, a - gnus De-i, a - gnus, a - - gnus De-i, a-gnus a -
 A - - - gnus, a - gnus a - - gnus De- i qui
 A-gnus, a -

qui tol - lis pec - ca - ta mun - di. A-gnus, a - - gnus De - i,
 - gnus De- i qui tol - lis pec - ca - ta mun-di, a - - gnus De- i,
 tol - lis pec-ca - ta mun-di, a - gnus, a - gnus De- i,
 - gnus, a - gnus, a-gnus De - i qui tol - lis

a - gnus, a - gnus De- i, a - gnus, a - gnus De- i qui tol - lis pec-
 a - gnus, a - gnus De- i qui tol - lis pec - ca - ta
 a-gnus, a - gnus De- i, a - gnus, a - gnus De- i qui tol - lis pec-
 - pec-ca - ta mun-di do - - na no-bis, do - - na

ca - ta mun - di

mun - di, qui tol - lis pec - ca - ta mun - di do - na no - bis

ca - ta mun - di, qui tol - lis pec - ca - ta mun - di do - na no - bis

no - bis pa - cem, do - na no - - bis pa - cem, do - na no

pa - - cem, do - na no - - bis pa - cem,

pa - - cem, do - na no - - - bis pa -

- - bis pa - cem, do - na no - bis pa - cem,

Do - na no - bis pa - - cem.

do - na no - bis pa - - cem.

cem, do - na no - bis pa - - cem.

do - na no - bis pa - - cem.