

AGNUS DEI

**Luis Félix
PARODI**

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AGNUS DEI

(1997)

LUIS FELIX PARODI.

Andante ($\text{J} = 76$)

The musical score consists of ten staves of handwritten music. The instruments listed from top to bottom are: 2 Oboes, 2 Klarinetten im B, 2 Hörner in F, 2 Trompeten im C, Bassoon (Bassoon), S, A, 4-st. gem. CHOR (4-part choir), Orgel (Organ), Violinen (Violins), Bratschen (Brass), Violoncello (Cello), and Kontrabasse (Double Bass). The music includes dynamic markings like f , ff , p , pp , and mp , and performance instructions such as slurs and grace notes. The score is written on a grid of five-line staves.

2

[4]

Ob.

Kl. in B.

Hr. in F. 2.

Trp. 1. in C 2.

Pk.

S.

A.

T. (die Hälfte) *p*

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

Org.

Vl. 1. *mp*

Vl. 2. *mp*

Br.

Vc. *mp*

Kb. *mp* *p* *mp*

(8)

Ob.

Kl. in B.

Hr. 1. in F. 2.

Trp. 1. in C. 2.

Pk.

S. A. T. B.

Org.

Vl. 1. 2.

Br.

Vc.

Kb.

3

mi - se - re - re no - bis. die Hälfe
mi - se - re - re no - bis. Agnus De - i, qui
mun - di: mi - se - re - re no - bis.

12

Ob. *mp*

Kl. *pp*

in B. *pp*

molto espressivo *mp*

Hr. *p*

in F. *p*

2. *p*

Timp. 1. *pp*

in C 2.

Pk

S. *mp*

(die Hälfte) *mp*

A. *pp*

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

A. *molto espressivo* *mp*

T. *pp*

(die Hälfte) *pp*

A. *qui tol - lis pec.ca - ta mun - di:*

B.

Org. *pp*

Agnus De - i, qui

tol - lis pec.ca - ta mun - di:

Vl. *mp*

1. *pp*

2. *pp*

Br. *mp*

Vc. *mp*

Kb. *mp*

Agnus De - i, qui tol - lis pec.ca - ta mun - di:

mp

Agnus De - i, qui tol - lis pec.ca - ta mun - di:

mp

Agnus De - i, qui tol - lis pec.ca - ta mun - di:

mp

Agnus De - i, qui tol - lis pec.ca - ta mun - di:

mp

Agnus De - i, qui tol - lis pec.ca - ta mun - di:

mp

16

Ob.

Kl. in B.

Hr. 1. in F. 2.

Trip. 1. in C. 2.

Pk.

S. *mf molto espressivo*
J. tol lis pec.ca ta mun - di:
(die Hölle) *mf molto espressivo*

A. *mf*
A - gnus De - i, qui tol - lis pec.ca - ta mun - di:

T. *mf*

B.

Org.

Vl. 1. 2.

Br.

Vc.

Kb.

pp rit un poco

20 Ob. p
Kl. in B. mp
Hr. in F. mf
2. p
Trp. 4. in G. 1. pp
Pk.

S. pp mp 2p
A. (tutti) pp mi. se. re. re no - bis, no - bis, mi. se. re. re
T. mi. se. re. re no - bis, mi. se. re. re no - bis, mi. se. re. re
B. mi. se. re. re no - bis, mi. se. re. re no - bis,

Org. rit un poco

Vl. 1. pp 2p
Vl. 2. p mp 2p
Br. pp
Vc. mp 2p
Kb. mp 2p

più animato ($\text{d}=84$)

7

24

p

Ob.

Kl. in B.

Hr. 1.
in F. 2.

Trip. 1.
in G. 2.

Pk.

S.

A.

T.

B.

Org.

più animato ($\text{d}=84$)

24

p

Vl. 1.
Vl. 2.

Br.

Vc.

Kb.

Handwritten musical score page 8, featuring 11 staves of music. The score includes parts for Oboe (Ob.), Clarinet (Kl.), Bassoon (Bsn.), Horn 1 (Hr. 1) and Horn 2 (Hr. 2), Trombone 1 (Trom. 1) and Trombone 2 (Trom. 2), Piano (Pk.), Soprano 1 (S. 1) and Soprano 2 (S. 2), Alto 1 (A. 1) and Alto 2 (A. 2), Tenor 1 (T. 1) and Tenor 2 (T. 2), Bass 1 (B. 1) and Bass 2 (B. 2), Organ (Org.), Violin 1 (Vl. 1) and Violin 2 (Vl. 2), Double Bass (Vc.), and Kontrabass (Kb.). The score consists of two systems of music. The first system begins with dynamic markings: *p>*, *f>*, *ff>*, and *fff>*. The second system begins with *mf*. The vocal parts (Sopranos, Altos, Tenors, Basses) sing the words "no - bis," in unison. The organ part features sustained notes with dynamic changes from *mp* to *f*. The violin and double bass parts contain complex rhythmic patterns with many grace notes and sixteenth-note figures. The page number 8 is located in the top left corner.

Tempo I ($\text{d} = 76$)

32.

Ob. Kl. in B. Hr. Gn F. Trp. 1. in G. 1. Pk. S. A. T. B. Org.

Tempo I ($\text{d} = 76$)

Vl. 1. Vl. 2. Br. Vc. Kb.

10

[38]

Ob.

Kl. in B.

Hr. 1. in F. 2.

Timp. 1. in G. 2.

Pk.

S. (die Hälfte)

A. (die Hälfte)

T.

B.

Org.

Vl. 1. 2.

Br.

Vc.

Kb.

1. *p*

mp

p

p

mp

p

p

(*tutti*)*p*

p

pp

p

arco

p

mp

p

pp

p

p

mp

p

p

p

p

p

p

p

Ob. Kl. in B.

Hr. 1. in F. 2. Trp. 1. in G. 2.

Pk.

S. 1. 2. A. T. B.

Org.

Vl. 1. 2. Br. Vc. Kb.

42

Agnus De-i, qui tol-lis pec.ca.ta
(die Hälfte)

Agnus De-i, qui

no - bis pa - - - cem,

46

Ob. *p* *mp* *mf* *molto espressivo* *p*

Kl. in B. *p* *molto espressivo* *p* *mf* *molto espressivo* *p*

Hr. in F. *solo* *p* *mp* *p* *mf* *molto espressivo*

Timp. 1. in C. 2.

Pk.

S. 1. *p* *mp* *mf* *molto espressivo* *p*

2. *p* *mp* *mf* *molto espressivo* *p*

A. *p* *molto espressivo* *mf* *molto espressivo* *p*

T. *p* *mf* *molto espressivo* *p*

B. *p* *mf* *molto espressivo* *p*

Org. *p* *mp* *mf* *molto espressivo* *p*

Vl. 1. *p* *mp* *mf* *molto espressivo* *p*

2. *p* *mp* *mf* *molto espressivo* *p*

Br. div. *p* *mp* *mf* *molto espressivo* *p*

Vc. div. *p* *mp* *mf* *molto espressivo* *p*

Kb. *p* *mp* *mf* *molto espressivo* *p*

50

Ob.

Kl. in B.

Hr. in F.

Trp. 1. in C. 2.

Pk.

S. 1.

S. 2.

A.

T.

B.

Org.

Vl. 1.

Vl. 2.

Br.

Vc.

Kb.

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

di,

55

Ob.

Kl. in B.

Hr. in F.

Trp. 1. in G. 2.

Pk.

S. 1. nor - bis pa - 2. cem,

A. (die Hölle)

T. pp A. gnos De - i, qui tol - lis pecca - ta

B.

Org.

Vl. 1. 2.

Br.

Vc.

Kb.

55

1. 2.

Br.

Vc.

Kb.

59

Ob. *p* *mp* *mf*
Kl. in B. *pp*

Hr. in F. *p* *mp* *p*
2. Trp. 1. in G. 2. *p* *mp* *p*

Pk.

1. S. *mp* *mf*
2. S. (die Hälfte) *mp* *mf*
A. *p* *mp* *p* *mf*
T. *p* *pp* *p*
B. *p* *mf*

Agnus Dei, qui tol. lis pecca. ta
Agnus Dei, qui tol. lis pecca. ta
Agnus Dei, qui tol. lis pecca. ta mun. di,
mun. di,

Org.

59

Vl. 1. *mp* *mf*
2. *mp* *mf*
Br. *mp* *mf*
Vc. *mp* *mf*
Kb. *mp* *mf*

16

63

Ob. Kl. in B. Hr. 1. 2. Trp. 1. in G. 2. Pk.

S. 1. mun - di, 2. mun - di, A. 1. 2. T. (die Hälfte) pp B. A. gnus De - i, qui tol - lis pecca - ta mun - di,

Org.

Vl. 1. 2. Br. Vc. Kb.

mp

p

pp

solo

p

pp

p

pp subito

p

pp subito

p

pp subito

p

pp subito

p

67

Ob. *mp*

Kp. *mp*

Hr. 1. *p* *pp* *mf* *p*

in F. 2. *p* *mf* *p*

Trp. 1. *p*

in C. 2. *p*

Pk. *p*

S. 1. *mp* *mf* *p*
Agnus De-i, qui tol-lis pec.ca.ta mun.di,

2. *mp* *mf* *p*
Agnus De-i, qui tol-lis pec.ca.ta mun.di,

A. 1. *mp* *p* *p*
tol-lis pec.ca.ta mun.di:

2. *mf* *p* *p*
Agnus De-i, qui tol-lis pec.

T. 1. *p* *mf* *p*
Agnus De-i, qui tol-lis pec.

2. *p* *mf* *p*

B. *p*

Org. *p*

Vl. 1. *mp* *#p* *mf* *p* *#p* *mp* *b6*

div. *mp* *#p* *mf* *p* *#p* *mp* *b6*

Vl. 2. *mp* *#p* *mf* *p* *#p* *mp* *#p*

div. *mp* *#p* *mf* *p* *#p* *mp* *#p*

Br. *mp* *#p* *mf* *p* *#p* *mp* *#p*

Vc. *mp* *#p* *mf* *p* *#p* *bp* *#p*

div. *mp* *#p* *mf* *p* *#p* *bp* *#p*

Kb. *mp* *#p* *mf* *p* *#p* *bp* *mp*

21 *mf cresc.* *molto espressivo* *f*

Ob. *mf cresc.*
Kl. in B. *mf cresc.*
mf cresc.

Hr. 1. in F.
2. *mf cresc.*
mf cresc.

Timp. 1. in C. 2. *mp* *mf*
mp *mf*

Pk. *mf cresc.* *molto espressivo* *f*

S. 1. *Agnus De - i,* *qui tol - lis pec - ca - ta mun - di:* *f do - na*
2. *Agnus De - i,* *qui tol - lis pec - ca - ta mun - di:* *f do - na*

A. 1. *De - i,* *qui tol - lis pec - ca - ta mun - di:*
2. *mf cresc.* *do - na,* *mf cresc.* *do - na*

T. 1. *ca - ta mun - di:* *mf cresc.* *do - na,* *do - na*
2. *do - na,* *mf cresc.* *do - na,* *do - na*

B. 1. *do - na,* *mf cresc.* *do - na,* *do - na*
2. *do - na,* *mf cresc.* *do - na,* *do - na*

Org. *mf cresc.* *do - na,* *mf cresc.* *do - na*

Vl. 1. *mf cresc.* *do - na,* *mf cresc.* *do - na*

Vl. 2. *mf cresc.* *do - na,* *mf cresc.* *do - na*

Br. div. *mf cresc.* *do - na,* *mf cresc.* *do - na*

Vc. div. *mf cresc.* *do - na,* *mf cresc.* *do - na*

Kb. *mf cresc.* *do - na,* *mf cresc.* *do - na*

79

Ob.

Kl. in B.

Hr. 1. in F. 2.

Timp. 1. in G. 2.

Pk.

S. 1. do - na no - bis pa - cem, 2. do - na no - bis pa - cem,

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

T. 1. do - na no - bis pa - cem, 2. do - na no - bis pa - cem,

B. 1. do - na no - bis pa - cem, 2. do - na no - bis pa - cem,

Org.

Vl. 1. div.

Vl. 2. div.

Br. div.

Vc. div.

Kb.

84

Ob. - - - - -

Kp. in B. - - - - -

Hr. 1. in F. 2. - - - - -

Trp. 1. in G. 2. - - - - -

Pk. - - - - -

S. (tutti) ff - - - - -

A. 1. do - na no - bis pa - cem, 2. pa - - - - -

T. do - na no - bis pa - cem, (tutti) ff 2. pa - - - - -

B. 1. do - na no - bis pa - cem, 2. pa - - - - -

Org. - - - - -

Vl. 1. div. - - - - -

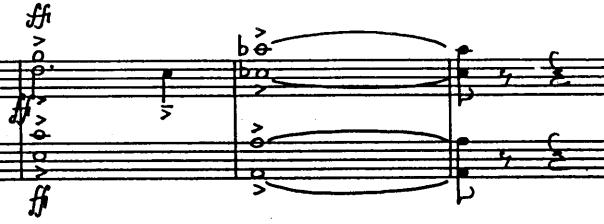
Vl. 2. div. - - - - -

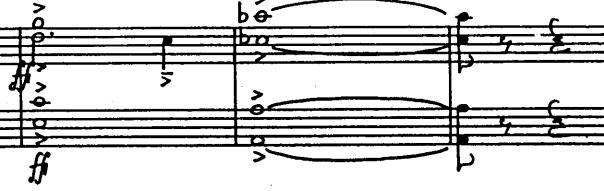
Br. div. - - - - -

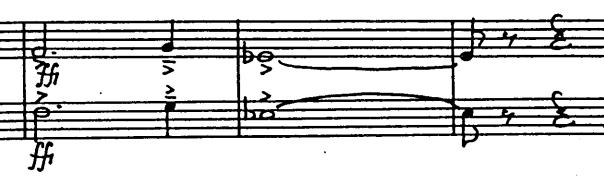
Vc. div. - - - - -

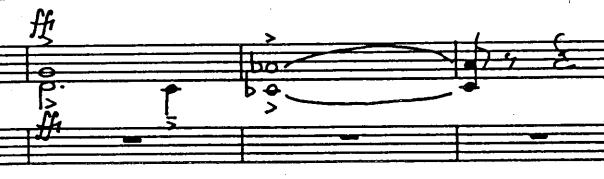
Kb. - - - - -

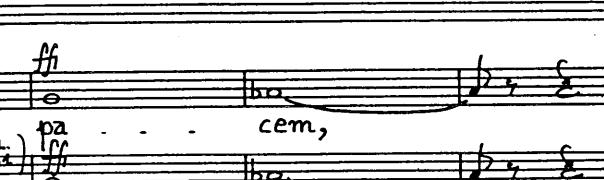
[89]

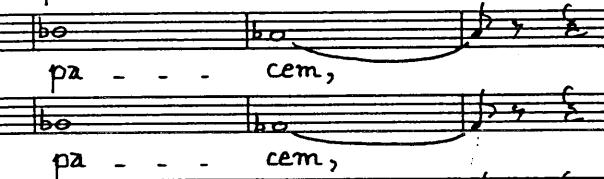
Ob. 

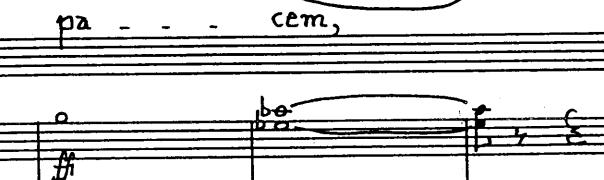
Kl.
in B. 

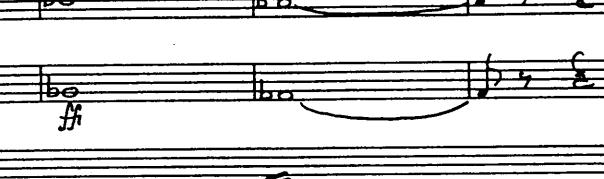
Hr. 1.
in F.
2. 

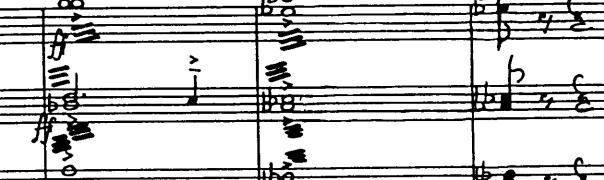
Trp. 1.
in G. 2. 

Pk. 

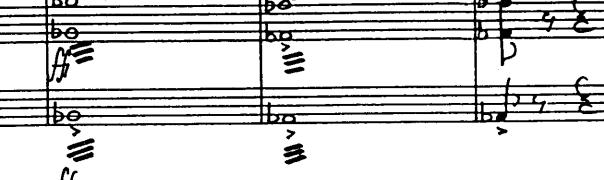
S. 

A. 

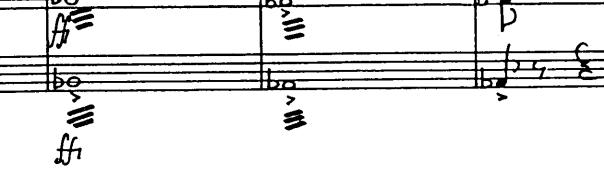
T. 

B. 1. 

B. 2. 

Org. 

[89]

Vl. 1. 

Vl. 2. 

Br. 

Vc. 

Kb.

[95] rit al più

Ob.

Kl. in B. mp

Hr. 1. in F. 2. mp

Tcp. 1. in C. 2.

Pk. mp

S.

A.

T.

B.

Org.

[95] rit al più

Vl. 1. con sord. b d b d b d b d b d
2. con sord. mp b d b d b d b d b d b d
Br. con sord. mp b d b d b d b d b d b d
Vc. pizz. b d b d b d b d b d b d b d
Kb. pizz. b d b d b d b d b d b d b d

24

lento

Ob. *p*

Kl. in B. *f*

Hr. 1. in F. 2. *p*

Trip. 1. in G. 2.

Pk.

S. 1. 2. *p* do - na no - - bis *p* *p*

A. *p* *p*

T. *p* do - na no - - bis *p* *p*

B. 1. 2. *p* do - na no - - bis *p* *p*

Org. *p*

Vl. 1. 2. *p* *p* *p* *p* *p* *p* *p*

Br. *p*

Vc. *p*

Kb. *p*

103

Ob.

Kl. in B.

Hr. 1. in F. 2.

Tcp. 1. in C. 2.

Pk.

S. 1. 2.

A.

T.

B. 1. 2.

Org.

Vl. 1. 2.

Br.

Vc.

Kb.

solo. molto espressivo

p *bP* *bB* *p* *pp* *c*

mp *pp* *c*

pp

pz *cem.* *pp* *c*

cem. *pp* *c*

cem. *pp* *c*

pz *bP* *gliss.* *cem.* *pp* *c*

pz *cem.* *pp* *c*

pz *cem.* *pp* *c*

pz *bP* *bB* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

bP *bB* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

bP *bB* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

bP *bB* *pizz.* *pp* *pizz.* *pp*

bP *bB* *pizz.* *pp*

107

Ob.

Kp.
in B.

Hr.
in F.
1.
2.

Trip. 1.
in G. 2.

Pk.

S.

A.

T.

B.

Org.

Vl.
1.
2.

Br.

Vc.

Kb.