

Agnus Dei

(Passacaglia - The Death of Falstaff (from Henry V))

William Walton adapted by Jonathan Lane

Lento e Grave ♩ = 50

TENOR (TEN) 3/4 time, treble clef, key signature of one sharp. Dynamics: *p*, *mp*. Notes: - (rest), - (rest), - (rest), - (rest), - (rest), *Ag* - *nus*,

BASS (BASS) 3/4 time, bass clef, key signature of one sharp. Dynamics: *p*, *mp*. Notes: *Ag* - *nus*, *Ag* - *nus*, *Ag* - *nus*, *De* - *i.*, *Ag* - *nus*,

Soprano (S.) 3/4 time, treble clef, key signature of one sharp. Dynamics: *p*. Notes: - (rest), - (rest), - (rest), *Ag* - *nus*, *Ag* - *nus*,

Soprano (S.) 3/4 time, treble clef, key signature of one sharp. Dynamics: *p*. Notes: - (rest), - (rest), - (rest), *Ag* - *nus*, *Ag* - *nus*,

Alto (A.) 3/4 time, treble clef, key signature of one sharp. Dynamics: *p*. Notes: *Ag* - *nus*, *Ag* - *nus*, *De* - *i.*, *Ag* - *nus*, *Ag* - *nus*,

Tenor (T.) 3/4 time, treble clef, key signature of one sharp. Dynamics: *mp*. Notes: *Ag* - *nus*, *Ag* - *nus*, *De* - *i.*, - (rest), - (rest)

Bass (B.) 3/4 time, bass clef, key signature of one sharp. Dynamics: *p*. Notes: *Ag* - *nus*, *Ag* - *nus*, *De* - *i.*, *Ag* - *nus*, *Ag* - *nus*,

Appassionato

11

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

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

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

T. Ag - nus, Ag - nus, Ag - nus

B. Ag - nus De - i.

tacit

16

S. De - i. Ag - nus, ag - nus, ag - nus_ De - i.

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

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

T. De - i. Qui - tol - lis, qui - tol - lis pec - ca - ta mun - di.

21

S. *p* Ag - nus, De - i, Ag - nus De - i. Ag - nus, ↘
 S. *p* Ag - nus, De - i, Ag - nus De - i. *sub.p* Ag - nus, ↗
 A. *p* Ag - nus, De - i, Ag - nus De - i. *mf*
 T. *p* Qui_ tol - lis,
 B. *mf* Ag - nus, De - i, Ag - nus De - i. *f*

26

S. Ag - nus, Ag - nus De - i.
 A. Ag - nus, Ag - nus De - i.
 T. qui_ tol - lis Do - na no - bis pa - cem, Qui_ tol - lis, *mf*
 B. A - - - - *f*

30

S. Qui tol - lis,
S. Qui tol - lis,
A. p A - men,
T. qui tol - lis Do-na no - bis pa - cem. *mf*
B. men, A - men, A - men, men, A - - -

34

S. qui tol - lis, Do - na no - bis pa - cem, ↗
S. qui tol - lis, Do - na no - bis pa - cem, ↘
A. A - - men, A - - men, A - men,
T. *unis.* A - - men, A...!
B. men, A - - - - men,

37

S. *dim.*

A. *dim.*

T. *dim.*

B. *dim.*

Soprano (S.) vocal line: A - men, A - - - - men.
Alto (A.) vocal line: A - men, A - - - - men.
Tenor (T.) vocal line: A - - - men, A - men.
Bass (B.) vocal line: A - men, A - - - men.

Measure 37 starts with a forte dynamic. The vocal parts sing "A - men, A - - - - men." The dynamics are marked *dim.* (diminuendo). The bass part has a melodic line with eighth-note patterns. The dynamic changes to *pp* (pianissimo) at the end of the measure. The vocal parts continue with "A - men, A - - - - men." The bass part continues its melodic line. The dynamic changes to *p* (piano) at the end of the measure. The vocal parts continue with "A - men, A - - - men."