

Meditation - Agnus Dei

No. 133

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Andante misterioso ♩ = 80

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Soprano Cornet Eb**: Treble clef, 3/4 time. Rested until the final measure, then plays a half note G#4.
- 1st Cornet Bb**: Treble clef, 3/4 time. Rested until the final measure, then plays a half note G4.
- 2nd Cornet Bb**: Treble clef, 3/4 time. Rested until the final measure, then plays a half note G4.
- 1st Horn Eb**: Treble clef, 3/4 time. Rested until the final measure, then plays a half note G#4.
- 2nd Horn Eb**: Treble clef, 3/4 time. Rested until the final measure, then plays a half note G4.
- 1st Baritone Bb**: Treble clef, 3/4 time. Rested until the final measure, then plays a half note G#4.
- 2nd Baritone Bb**: Treble clef, 3/4 time. Rested until the final measure, then plays a half note G4.
- 1st Trombone Bb**: Treble clef, 3/4 time. Starts with a half note G4, then a half note F4, and rests. Final measure: half note G#4.
- 2nd Trombone Bb**: Treble clef, 3/4 time. Starts with a half note G4, then a half note F4, and rests. Final measure: half note G#4.
- Bass Trombone**: Bass clef, 3/4 time. Starts with a half note G3, then a half note F3, and rests. Final measure: half note G#3.
- Euphonium Bb**: Treble clef, 3/4 time. Starts with a half note G4, then a half note F4, and rests. Final measure: half note G#4.
- Bass Eb**: Treble clef, 3/4 time. Starts with a half note G4, then a half note F4, and rests. Final measure: half note G#4.
- Bass Bb**: Treble clef, 3/4 time. Starts with a half note G4, then a half note F4, and rests. Final measure: half note G#4.
- Percussion 1 Timpani**: Bass clef, 3/4 time. Rested until the final measure, then plays a half note G#4.
- Percussion 2**: Percussion clef, 3/4 time. Starts with a half note G#4, then a half note F#4, and rests. Final measure: half note G#4.

Dynamic markings include *p cresc. poco a poco*, *mf cresc.*, and *f*. The score concludes with a *tr* (trill) on the timpani and *f* dynamics on the percussion parts.

rit. **A** a tempo

grave

13

Sop. Cor. *mp*

1st Cor. *mp*

2nd Cor.

1st Hn. *mp*

2nd Hn.

1st Bari. *f*

2nd Bari. *f*

1st Tbn. *p cresc. poco a poco* *f*

2nd Tbn. *p cresc. poco a poco* *f*

B. Tbn. *p cresc. poco a poco* *f*

Euph. *p cresc. poco a poco* *f*

Bass Eb. *p cresc. poco a poco* *f*

Bass Bb. *p cresc. poco a poco* *f*

Perc. 1 (tr) *p* *f* *p*

Perc. 2 S.D. // B.D. Crash *f* *p*

a tempo ma maestoso

B Dolce ♩ = 72

25

Sop. Cor. *ff* *mp* *mp<*

1st Cor. *ff* *mp* *mp<*

2nd Cor. *ff* *mp*

1st Hn. *ff* *mp*

2nd Hn. *ff* *mp*

1st Bari. *ff* *p* *mp*

2nd Bari. *ff* *p* *mp*

1st Tbn. *ff* *p* *mp<*

2nd Tbn. *ff* *p* *mp<*

B. Tbn. *ff* *p* *mp<*

Euph. *ff* *p* *mp*

Bass Eb *ff* *p* *mp*

Bass Bb *ff* *p* *mp*

Perc. 1 *ff* *p*

Perc. 2 *ff* *p*

poco rall.

40

Sop. Cor. *f* *dim.*

1st Cor. *f* *dim.*

2nd Cor. *f* *dim.*

1st Hn. *f* *dim.*

2nd Hn. *f* *dim.*

1st Bari. *f* *dim.*

2nd Bari. *f* *dim.*

1st Tbn. *f* *dim.*

2nd Tbn. *f* *dim.*

B. Tbn. *f* *dim.*

Euph. *f* *dim.*

Bass Eb *f* *dim.*

Bass Bb *f* *dim.*

Perc. 1

Perc. 2 *f* *mp*

47 **C** **Allegro** ♩ = 120 **accel.** **Andante** ♩ = 76

Sop. Cor. *p cresc.* *f*

1st Cor. *p cresc.* *f*

2nd Cor. *p cresc.* *f*

1st Hn. *p cresc.* *f*

2nd Hn. *p cresc.* *f*

1st Bari. *p cresc.* *f*

2nd Bari. *p* *mp* *f*

1st Tbn. *p* *mp* *f*

2nd Tbn. *p* *mp* *f*

B. Tbn. *p cresc.* *f*

Euph. *p cresc.* *f*

Bass Eb *p cresc.* *f*

Bass Bb *p cresc.* *f*

Perc. 1 *p cresc.* *f* *tr*

Perc. 2 *p cresc.* *f*

65

Sop. Cor.

1st Cor.

2nd Cor.

1st Hn

2nd Hn

1st Bari.

2nd Bari.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Perc. 1

Perc. 2

74 rit. **E** Poco più mosso ♩ = 96

The musical score is arranged in a standard orchestral layout. It begins with a tempo change to 'Poco più mosso' at a quarter note equal to 96 beats per minute. The score includes parts for the following instruments:

- Sop. Cor.**: Starts with *mp*, increases to *mf*, and then returns to *mf*.
- 1st Cor.**: Starts with *mp*, increases to *mf*, then returns to *mp* with a *cresc.* marking.
- 2nd Cor.**: Starts with *mp*, increases to *mf*, then returns to *mp* with a *cresc.* marking.
- 1st Hn.**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- 2nd Hn.**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- 1st Bari.**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- 2nd Bari.**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- 1st Tbn.**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- 2nd Tbn.**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- B. Tbn.**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- Euph.**: Starts with *mp*, increases to *mf*, then returns to *mp* with a *cresc.* marking.
- Bass Eb**: Starts with *mf*, then returns to *mp* with a *cresc.* marking.
- Bass Bb**: Starts with *mp*, increases to *mf*, then returns to *mp* with a *cresc.* marking.
- Perc. 1**: Starts with *mp*, increases to *mf*.
- Perc. 2**: Starts with *mp*, increases to *mp cresc.* with a *cresc.* marking.

85 rit. rall. meno mosso rit. **F** Allegro ♩ = 120 accel.

Sop. Cor. *f* *mp* *p cresc.*

1st Cor. *f* *mp* *p cresc.*

2nd Cor. *f* *mp* *p cresc.*

1st Hn. *f* *mp* *p cresc.*

2nd Hn. *f* *mp* *p cresc.*

1st Bari. *f* *mp* *p cresc.*

2nd Bari. *f* *mp* *p* *mp*

1st Tbn. *f* *mp* *p* *mp*

2nd Tbn. *f* *mp* *p* *mp*

B. Tbn. *f* *mp* *p cresc.*

Euph. *f* *mp* *p cresc.*

Bass Eb *f* *mp* *p cresc.*

Bass Bb *f* *mp* *p cresc.*

Perc. 1 *p cresc.*

Perc. 2 *f* *mp* *p cresc.*

95 **adagio** **poco rall.** **G Andante** ♩ = 96

Sop. Cor. *f* *mp*

1st Cor. *f* *mp*

2nd Cor. *f* *mf* *mp*

1st Hn. *f* *mf* *mp*

2nd Hn. *f* *mp* *mf*

1st Bari. *f* *mp* *mf* *mp*

2nd Bari. *f* *mp* *mf* *mp*

1st Tbn. *f* *mp* *mf*

2nd Tbn. *f* *mp* *mf* *mp*

B. Tbn. *f* *mp* *mf* *mp*

Euph. *f* *mp* *mf* *mp*

Bass Eb *f* *mp* *mf* *mp*

Bass Bb *f* *mp* *mf* *mp*

Perc. 1 *tr* *mp* *mf* *mp*

Perc. 2 *f* *mf* *mp*

105

Sop. Cor. *mf* *f* rit.

1st Cor. *cresc.* *f*

2nd Cor. *cresc.* *f*

1st Hn. *cresc.* *f*

2nd Hn. *mp* *cresc.* *f*

1st Bari. *mp* *cresc.* *f*

2nd Bari. *mp* *cresc.* *f*

1st Tbn. *mp* *cresc.* *f*

2nd Tbn. *mp* *cresc.* *f*

B. Tbn. *mp* *cresc.* *f*

Euph. *mp* *cresc.* *f*

Bass Eb *mp* *cresc.* *f*

Bass Bb *mp* *cresc.* *f*

Perc. 1 *mp*

Perc. 2 *mp* *mp cresc.* *f*

114 **rall.** **meno mosso** **molto meno mosso**

Sop. Cor. *mp* *p* *ppp*

1st Cor. *mp* *p* *ppp*

2nd Cor. *mp* *p* *ppp*

1st Hn. *mp* *mf* *p* *ppp*

2nd Hn. *mp* *mf* *p* *ppp*

1st Bari. *mp* *mf* *p* *ppp*

2nd Bari. *mp* *mf* *p* *ppp*

1st Tbn. *mp* *mf* *p* *ppp*

2nd Tbn. *mp* *mf* *p* *ppp*

B. Tbn. *mp* *mf* *p* *ppp*

Euph. *mp* *mf* *p* *ppp*

Bass Eb *mp* *mf* *p* *ppp*

Bass Bb *mp* *p* *ppp*

Perc. 1 *p* *pp*

Perc. 2 *mp* *pp* *p* *ppp*