

Missa Brevis

for orchestra and chorus

Kemble Stout

(1944)

Missa Brevis

I. *Kyrie Eleison*

Kemble Stout

Musical score page 10, measures 11-12. The score includes parts for Piccolo, Flutes, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn in F I, II, Horn in F III, IV, Trumpet in B♭ I, Trumpet in B♭ II, Trombone I, II, Bass Trombone, Tuba, Timpani, Percussion, Chorus, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Measure 11: Dynamics include f , mf , and f . The bassoon parts feature slurs and grace notes. The tuba part ends with a dynamic f .

Measure 12: Dynamics include f , f , and f . The violins play a complex sixteenth-note pattern. The double bass part ends with a dynamic f .

19

10

Picc.

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc.

Chorus

19

Vln. I

Vln. II

Vla.

Vc.

D. b.

19

Vln. I

Vln. II

Vla.

Vc.

D. b.

Musical score page 20. The top section shows a full orchestra with Picc., Fl., Ob. I, Ob. II, Cl. I, Cl. II, Bsn. I, Bsn. II, Hn. I,II, Hn. III,IV, Tpt. I, Tpt. II, Tbn. I,II, B. Tbn., Tba., Timp., Perc., Chorus, and Vln. I, II, Vla., Vc., Db. The vocal parts sing "Ky-ri-e E-le-i-son". The bottom section shows Vln. I, II, Vla., Vc., and Db. The score includes dynamic markings like *mf*, *f*, *p*, *rit.*, *dim.*, *solo*, *div.*, and *mp*.

29 $\text{♩} = 72$

Picc. p

F1.

Ob. I p

Ob. II

Cl. I p

Cl. II p

Bsn. I

Bsn. II

Hn. I,II p

Hn. III,IV p

Tpt. I

Tpt. II

Tbn. I,II p

B. Tbn.

Tba.

$\text{♩} = 72$

Timp.

Perc.

Chorus
Ky-ri-e E - le-i - son Ky-ri - e E - le-i-son Ky - ri-e Ky-ri - e E - le-i- son Ky-ri-e E - le - i - son Ky-ri-e E -
 p mf pp mp f
 mf Ky-ri-e E - le-i- son mp f

$\text{♩} = 72$

Vln. I p

Vln. II p

Vla. p

Vc. p

Db. p

48

Tempo I

Picc.

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I,II

Hn. III,IV

Tpt. I

Tpt. II

Tbn. I,II

B. Tbn.

Tba.

Tempo I

Tim.

Perc.

Chorus

Vln. I

Vln. II

Vla.

Vc.

D. b.

mf

fp

p

mp

Chris-te E - le - i - son Chris - te

Chris - te E - le - i - son

Chris - te

V

mf

fp

V

Tempo I

57

Picc. *mf* *cresc.* *ff*

Fl. *mf* *cresc.* *ff*

Ob. I *cresc.* *ff*

Ob. II

Cl. I *cresc.* *ff*

Cl. II *p* *cresc.* *ff*

Bsn. I *p* *cresc.* *ff*

Bsn. II *p* *cresc.* *ff*

Hn. I,II

Hn. III,IV

Tpt. I

Tpt. II

Tbn. I,II

B. Tbn.

Tba.

Timp. *f* *ff*

Perc. *mf*

Chorus Ky - ri - e Ky - ri - e E - le - - - i - son

Vln. I *mf* *cresc.* *ff*

Vln. II *mf* *cresc.* *ff*

Vla. *mf* *cresc.* *ff*

Vc. *mf* *cresc.* *ff*

Db. *f* *ff*

II. *Gloria*

9

Chorus

66 *mf* Et in ter- ra pax et in ter - ra
Et in ter - ra
mf Et in ter - ra pax ho-mi-ni-bus bo - noe vo-lun - ta - tis lau - da - mus te be-ne-di-ci - mus te a-do-ra - mus te

mf Et in ter- ra pax Et in ter- ra
mf Et in ter - ra

76

Chorus

glo-ri-fi - ca - mus te gra-ti-as a-gi-mus

prop - ter_ mag - nam

glor - i-am tu - am Do-mi-ne De - us

ti - bi prop - ter mag-nam prop - ter

mag - nam

Musical score for the Chorus section, measures 88-90. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. Measure 88 starts with a dynamic *mp*. The vocal line includes lyrics: "Rex coe-les - tis De - us pa - ter_ om - ni-po - tens". Measures 89 and 90 continue the vocal line with "Do - mi - ne fi - li un - i-gen - i - te Je - su Chris-te Do - mi -" and "om - ni - po - tens". Dynamics include *f*, *p*, and *f* at the end of measure 90.

Musical score for the Chorus section, page 110. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The vocal line includes lyrics such as "mun - di sus-ci-pe de-pre-ca - ti - o - nem nos - tram qui se- des ad dex - te-ram pa - tris no - bis quo - ni - am tu mi-se-re - re quo-ni-am tu". The tempo is marked 110 and the dynamic is forte (f) at the end.

121

p

Chorus

so - lus sanc - tus tu so - - lus Do - mi - nus tu so - - lus al - tis - si - mus Je - su Chris - te cum

cresc.

p

cresc.

III. *Credo*

Cl. I

Tenor Solo

Pa-trem om-ni-po-ten-tem fac-tor-em_ coe-li-et ter-rae et in-vi-si-bi-li um_ om-ni-um et in un-um do-mi-num_ Je-su Chris-tum fi-li-um Dei_

Vln. I

Vln. II

Vla.

Vc.

Cl. I

Tenor

u-ni-ge-ni-tum Et ex Pa-tris na-tum an-te om-ni-a soe-cu-la lu-men de lu-mi-ne De-um de De-o De - um ve - rum de De-o

Vln. I

Vln. II

Vla.

Vc.

18

Cl. I

Hn. I,II

Hn. III,IV

19

Tenor

ve-ro Ge-ni-tum non fac-tum con sub-stan-ti a-lem Pa-tri per quem om-ni-a fac-ta sunt qui prop-ter nos ho-mi-nes et

Vln. I

Vln. II

Vla.

Vc.

D. b.

19

28

31

Hn. I,II

Hn. III,IV

Tenor

prop - ter nos - tram_ sa - lu - tem des - cen - dit de coe - lis et in car - na - tus est de

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.

cresc.

D. b. b.

cresc.

31

ff

mf

III.

mf

div.

unis.

f

mp

div.

f

mp

f

mp

f

mp

f

mp

f

mp



35

Hn. I,II
Hn. III,IV

Tenor

Vln. I
Vln. II
Vla.
Vc.
Db.

spí - ri - tu sanc - to____ es Ma - ri - a vir - gi - ne et ho - mo fac - tus est____

unis.
unis.
unis.
unis.
mp

IV. *Sanctus*

Picc.

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I,II
mp
senza sord.

Hn. III,IV

Tpt. I

Tpt. II

Tbn. I,II

B. Tbn.

Tba.

Timp.

Perc.

Chorus

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

D. b.

14

Picc. Fl. Ob. I *pp* Ob. II Cl. I *p* Cl. II Bsn. I Bsn. II Hn. I,II *p* *mp* Hn. III,IV Tpt. I Tpt. II Tbn. I,II B. Tbn. Tba. II. IV.

Hn. I,II *p* *mp* Hn. III,IV Tpt. I Tpt. II Tbn. I,II B. Tbn. Tba. II. IV.

Timp. Perc. Chorus Sanc - tus Do mi - nus De - us Sa - ba - oth Ple - ni sunt coe - li et ter - ra glo -

Vln. I Vln. II Vla. Vc. Db.

24

Picc. *f*
Fl. *f*
Ob. I *f*
Ob. II *f*
Cl. I *f*
Cl. II *f*
Bsn. I *f*
Bsn. II *f*

Hn. I,II *f*
Hn. III,IV *f*
Tpt. I *f*
Tpt. II *f*
Tbn. I,II *f*
B. Tbn. *f*
Tba. *f*

Timp. *f*
Perc.
Chorus
— ri-a—— tu-a — Ho-san-na—— in ex-cel-sis

32

Vln. I *ff*
Vln. II *ff*
Vla. *ff*
Vc. *ff*
Db. *ff*

34

Rit.

Picc. Fl. Ob. I Ob. II Cl. I Cl. II Bsn. I Bsn. II

Hn. I,II Hn. III,IV Tpt. I Tpt. II Tbn. I,II B. Tbn. Tba.

Tim. Perc.

Chorus

Vln. I Vln. II Vla. Vc. Db.

Detailed description: This is a page from a musical score for orchestra and choir. The top section (measures 1-12) features woodwind entries (Picc., Fl., Ob. I, Ob. II, Cl. I, Cl. II) followed by brass entries (Bsn. I, Bsn. II). The middle section (measures 13-24) features woodwind entries (Hn. I,II, Hn. III,IV, Tpt. I, Tpt. II) followed by brass entries (Tbn. I,II, B. Tbn., Tba.). The bottom section (measures 25-34) features strings (Tim., Perc., Chorus) followed by woodwind entries (Vln. I, Vln. II, Vla., Vc., Db.). The score includes dynamic markings such as 'dim.', 'p', 'mp', and 'rit.'. Measure numbers 34 and 35 are indicated at the top of each section.

V. *Benedictus*

Picc. Fl. Ob. I Ob. II Cl. I Cl. II Bsn. I Bsn. II

Hn. I,II Hn. III,IV Tpt. I Tpt. II Tbn. I,II B. Tbn. Tba.

Tim. Perc.

Chorus

Vln. I Vln. II Vla. Vc. Db.

Be - ne - dic - tus qui ve - nit qui qui
Be - ne - dic - tus qui ve -
Be - ne - dic-tus qui

Hn. I,II

Hn. III,IV

Tpt. I

Tpt. II

Tbn. I,II

B. Tbn.

Tba.

I.
p
III.
p

17

Tim.

Perc.

Chorus

ve - nit
nit Be - ne-dic - tus qui ve - nit
ve - nit qui ve - nit

Musical score for orchestra, page 17. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The page shows measures 17 through 21. Measures 17-18 feature melodic lines with grace notes and slurs. Measures 19-20 show sustained notes and eighth-note patterns. Measure 21 consists of rests.

24

Picc.

F. l.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I,II

Hn. III,IV

Tpt. I

Tpt. II

Tbn. I,II

B. Tbn.

Tba.

31

31

31

Timp.

Perc.

Chorus

Vln. I

Vln. II

Vla.

Vc.

D. b.

Be - ne - dic - tus

cresc.

f

dim.

p

mf

cresc.

f

Be - ne - dic - tus

cresc.

f

dim.

p

mf

cresc.

f

Be - ne - dic - tus

qui ve - nit -

v

p

cresc.

f

dim.

p

mf

cresc.

f

v

p

cresc.

f

dim.

p

mf

v

p

cresc.

f

dim.

p

mf

v

p

cresc.

f

dim.

p

mf

v

p

34

Picc. *cresc.* *f* *ff* *f*

F1. *cresc.* *f* *ff* *f*

Ob. I *cresc.* *f* *ff* *f*

Ob. II *cresc.* *f* *ff* *f*

C1. I *cresc.* *f* *ff* *f*

C1. II *cresc.* *f* *ff* *f*

Bsn. I *cresc.* *f* *ff* *f*

Bsn. II *cresc.* *f* *ff* *f*

Hn. I,II *cresc.* *f* *ff* *f*

In. III,IV *cresc.* *f* *ff* *f*

Tpt. I *cresc.* *f* *ff* *f*

Tpt. II *cresc.* *f* *ff* *f*

Tbn. I,II *cresc.* *f* *ff* *f*

B. Tbn. *cresc.* *f* *ff* *f*

Tba. *cresc.* *f* *ff* *f*

Tim. *cresc.* *f* *ff*

Perc. *ff*

Chorus — in no-mi-ne Do-mi-ni Ho - san-na in ex - cel-sis Ho - san - na in ex - cel-sis.

Vln. I *cresc.* *f* *ff* *f* *f* *dim.* *pp*

Vln. II *cresc.* *f* *ff* *f* *f* *dim.* *pp*

Vla. *cresc.* *f* *ff* *f* *f* *dim.* *pp*

Vc. *cresc.* *f* *ff* *f* *f* *dim.* *pp*

Db. *cresc.* *f* *ff* *f*

VI. *Agnus Dei*

Picc. -

Fl. -

Ob. I - *f* -

Ob. II -

Cl. I - *f* -

Cl. II - *f* -

Bsn. I - *f* -

Bsn. II - *f* -

Hn. I,II - *f* -

IV. -

Hn. III,IV - *f* -

Tpt. I - *f* -

Tpt. II - *f* -

Tbn. I,II - *f* -

B. Tbn. - *f* -

Tba. - *f* -

Tim. - *f* -

Perc. - *f* -

Chorus -

Vln. I - *f* -

Vln. II - *f* -

Vla. - *f* -

Vc. - *f* -

D. b. - *f* -

9 13

Picc. *f* 3 *mf*
 Fl.
 Ob. I *f* 3 *mf*
 Ob. II
 Cl. I *f* 3 *mf*
 Cl. II
 Bsn. I 3 *mf*
 Bsn. II
 Hn. I,II 3 *mf*
 Hn. III,IV
 Tpt. I
 Tpt. II
 Tbn. I,II 3 *mf*
 B. Tbn.
 Tba.
 Timp. *f* 3 *mf*
 Perc. *f* 3 *mf*
 Chorus Ag - nus De - i Ag - nus De - i qui Tol - lis pec - ca - ta mun - di
mf
 Vln. I 3 *mf*
 Vln. II 3 *mf*
 Vla. 3 *mf*
 Vc. 3 *mf*
 Db.

20

24

Picc.

Fl.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn. I

Bsn. II

Hn. I, II

Hn. III, IV

Tpt. I

Tpt. II

Tbn. I, II

B. Tbn.

Tba.

Timp.

Perc.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Db.

24

24

24

26

Picc. -

Fl. -

Ob. I *cresc.* ***ff***

Ob. II *cresc.* ***ff***

Cl. I *cresc.* ***ff***

Cl. II *cresc.* ***ff***

Bsn. I *cresc.* ***ff***

Bsn. II *cresc.* ***ff***

Hn. I,II *cresc.* ***ff***

Hn. III,IV *cresc.* ***ff***

Tpt. I *cresc.* ***ff***

Tpt. II *cresc.* ***ff***

Tbn. I,II *cresc.* ***ff***

B. Tbn. *cresc.* ***ff***

Tba. *cresc.* ***ff***

Tim. -

Perc. ***ff***

Chorus *Do - na No - bis Pa - cem.* ***ff***

Vln. I -

Vln. II -

Vla. -

Vc. *cresc.* ***ff***

D. B. *cresc.* ***ff***