

# AGNUS DEI

for Choir and Orchestra

KILE SMITH

Full Score

# Agnus Dei

Kile Smith

Commissioned by the Mendelssohn Club of Philadelphia, Paul Rardin, Artistic Director. Completed 24 August 2015. Premiered 18 October 2015, The Church of the Holy Trinity, Rittenhouse Square, Philadelphia by the Mendelssohn Club of Philadelphia and the Symphony in C, conducted by Paul Rardin.

For Choir and Orchestra

Duration, 13 minutes

Flute

2 Oboes

2 Bassoons

2 F Horns

2 B♭ Trumpets

Timpani (2)

S.A.T.B. Choir

Organ

Strings

For his first concert as the new artistic director of the Mendelssohn Club of Philadelphia, Paul Rardin asked me to compose an *Agnus Dei*. The *Mozart Mass in C minor* would also be performed on this concert, as well as Mendelssohn's *Psalm 43*, *Psalm 98*, and *Psalm 100*. My composition was to complement Mozart's *Mass*, one of his last works and which he left unfinished without an *Agnus Dei*.

Over the years composers have taken on this daunting task, swiftly voicing their assurance that they were not intending to "complete" Mozart's work in any way. I follow in their steps. Nevertheless I was surprised by how much of Mozart's spirit, as dimly realized by me, came into play.

I do not possess the desire to copy another's style, but have found that summoning a sense of a *Zeitgeist* is intriguing. I have done that in my *Vespers* (Lutheran Renaissance), *The Nobility of Women* (Baroque), and other works in whole or in part. Felix Mendelssohn did this very thing in his *Reformation Symphony*. For me, I find that certain aspects of an era or a composer suggest themselves, I'm sure in no exhaustive or even reasonable way, and that the piece comes together around those aspects.

So there are features of the Classical style in this *Agnus Dei*. I treated the forces as efficiently as possible, as I admire that greatly in Mozart. The rhythms are simple, the harmonies and textures change slowly, lines are relatively spare, and except in one place for the choral basses, the voices are never divided. I have aimed for lyricism in everything. Also, I took Paul Rardin's excellent suggestion to highlight the flute/oboe/bassoon trio that Mozart used in his "Et incarnatus" movement.

But as always, the text demands its way. The music that occurred to me seemed at first to be a very un-Agnus Dei kind of *Agnus Dei*, so many of which settings are, and perhaps ought to be, sweet. But this *Agnus Dei* took its cue from *peccata*. The contemplation of sin, and something of its harrowing, hovers over everything, before *pacem* may enter.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*Lamb of God, who takes away the sin of the world, have mercy on us.*

*Lamb of God, who takes away the sin of the world, have mercy on us.*

*Lamb of God, who takes away the sin of the world, grant us peace.*

# Agnus Dei

for Choir and Orchestra

Kile Smith

Slow, steady (♩ = c.58)

Flute

Oboes 1, 2

Bassoons 1, 2

Horns 1, 2 in F

Trumpets 1, 2 in Bb

Timpani

Soprano

Alto

Tenor

Bass

Organ

Violins 1

Violins 2

Violas

Violoncellos

Double Basses

Slow, steady (♩ = c.58)

Slow, steady (♩ = c.58)

A

Musical score for the first system, measures 7-10. The instruments are Flute (Fl), Oboe (Ob), Bassoon (Bn), French Horn (F Hn), Bass Trombone (Bb Tpt), Timpani (Timp), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The Flute, Oboe, and Bassoon parts feature melodic lines with a *p* dynamic. The French Horn and Bass Trombone parts play sustained chords, also marked *p*. The Timpani part has a rhythmic pattern of eighth notes, marked *p*. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 8 with the lyrics "A - gnus De - gnus". The Organ part provides a harmonic accompaniment with chords and moving lines, marked *p*.

A

Musical score for the second system, measures 7-10. The instruments are Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The Violin 1 and Violin 2 parts feature melodic lines with a *p* dynamic. The Viola part has a similar melodic line, also marked *p*. The Violoncello and Double Bass parts play sustained chords, marked *p*.

12

**B**

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB





30

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

- is pec - ca - ta mun - di, mi - se - re - re no - bis,

- is pec - ca - ta mun - di, mi - se - re - re no - bis,

- is pec - ca - ta mun - di, mi - se - re - re no - bis,

- is pec - ca - ta mun - di, mi - se - re - re no - bis,

D





10 42

Fl

Ob

Bn

F Hn

B♭ Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

- gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re -

- gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re -

- gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re -

- gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re -

48

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

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

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

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

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

*p*

*p*

53 E

Fl *p* *rit.*

Ob *p* 1.

Bn *p* 1.

F Hn

Bb Tpt

Timp

S

A

T

B

Org

E *rit.*

Vn 1

Vn 2

Va

Vc

DB

**F** Ahead slightly (♩ = c.64)

59

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

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

**F** Ahead slightly (♩ = c.64)

Vn 1

Vn 2

Va

Vc

DB

G

67

Fl

Ob

Bn

F Hn

B♭ Tpt

Timp

S

A

T

B

Org

G

Vn 1

Vn 2

Va

Vc

DB

75

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

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

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

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

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

Org

Vn 1

Vn 2

Va

Vc

DB

**H** Slow (♩ = c.52)

83

Fl  
Ob  
Bn  
F Hn  
Bb Tpt  
Timp

*p*

Half choir opt.

S  
A  
T  
B  
Org

A - gnus Dei, \_\_\_\_\_ A - gnus \_\_\_\_\_  
A - gnus Dei, \_\_\_\_\_ A - gnus De -  
A - gnus Dei, \_\_\_\_\_ A - gnus De - i,  
A - gnus Dei, \_\_\_\_\_ A - gnus De - i,

*pp*

**H** Slow (♩ = c.52)

Vn 1  
Vn 2  
Va  
Vc  
DB



I a tempo (♩ = c.58)

91

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

All

f

S

A

T

B

Org

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

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

qui tol - lis pec - ca - ta mun - di, A - gnus Dei,

qui tol - lis pec - ca - ta mun - di, A - gnus Dei,

I a tempo (♩ = c.58)

Vn 1

Vn 2

Va

Vc

DB

pp

f







114

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

*p*

*mf*

*rit.*

bis, no - bis, no - bis.

bis, no - bis, no - bis.

bis, no - bis, no - bis.

bis, no - bis, no - bis.

Musical score for woodwinds, percussion, and voices. The instruments listed are Flute (Fl), Oboe (Ob), Bassoon (Bn), French Horn (F Hn), B♭ Trumpet (B♭ Tpt), Timpani (Timp), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org). The score is in 3/4 time and marked **f** (forte). The lyrics for the vocal parts are: A - gnus De - i,

Musical score for strings. The instruments listed are Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (DB). The score is in 3/4 time and marked **f** (forte). The string parts feature a rhythmic pattern of eighth notes with triplets, indicated by the number '3' below the notes.

121

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

*p*

*meno p*

*p*

*p*

*p*

*p*

*rit.*

*rit.*











145

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

*ff*

- i, qui tol - is pec -

- i, qui tol - is pec -

- i, qui tol - is pec -

- i, qui tol - is pec -



**N** a tempo

152

Fl

Ob

Bn

F Hn

B♭ Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

*p*

mutes out

*p*

(Ped.)

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

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

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

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

**N** a tempo

158

rit.

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

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

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

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

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

rit.

**O** a tempo

164

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

- na, do - na, do - na, do - na no -

- na, do - na, do - na, do - na no -

- na, do - na, do - na, do - na no -

- na, do - na, do - na, do - na no -

**O** a tempo

Vn 1

Vn 2

Va

Vc

DB

*pp*

*pp*

*pp*



170

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

bis pa - cem,

bis pa - cem,

bis pa - cem,

bis pa - cem,

*pp*

*pp*

*ppp*

*ppp*

Fl

Ob

Bn

F Hn

Bb Tpt

Timp

S

A

T

B

Org

Vn 1

Vn 2

Va

Vc

DB

*pp*  
pa  
*pp*  
cem.

*pp*  
pa  
*pp*  
cem.

*pp*  
pa  
*pp*  
cem.

*pp*  
pa  
*pp*  
cem.

Selected choral works of Kile Smith

**Sacred**

Amazing Grace. SATB, opt SATB solos  
Behold, the Best, the Greatest Gift. SATB, organ  
Come, Gather All. SATB, organ, opt. brass quartet  
Come, Ye Sinners. SATB, organ  
For His Mercy Endures Forever (Psalm 136). SATB  
God So Loved the World. SATB  
\*Herr Christ, der einig Gotts Sohn *from* Vespers. SATB div a 16. German  
Holy Is the Lord. SATB div.  
Holy Mountain. SATB, organ  
I Sought the Lord, and Afterward I Knew. SATB, opt sop solo  
Jesus, Thou Joy of Loving Hearts. SATB, organ  
Magnificat. SATB, handbells, opt organ  
Magnificat Antiphon. SATB, congregation, organ  
My God, Accept My Heart This Day. SATB, SAB solos, organ, opt solo inst  
My Shepherd Will Supply My Need. SATB, organ  
O Come, O Come, Emmanuel. SATB, SATB solos, organ  
O Sing unto the Lord a New Song. SATB  
Passer invenit sibi domum (Psalm 84). SATB. Latin  
Psalm 84. SATB  
\*Psalm 113 *from* Vespers. SATB, keyboard. Latin  
Psalm 117. 5-part round  
Shall the Blessed Saints Surround Us. SATB, organ  
That Easter Day with Joy was Bright. SATB  
Unto the Hills. SATB div  
\*Wie schön leuchtet der Morgenstern (How Fair the Bright and Morning Star) *from* Vespers.  
SATB, keyboard. German, English  
The Word of God. SATB, organ

**Concert**

Agnus Dei  
SATB-orchestra. 13'  
And Good in Every Thing (William Shakespeare)  
SATB. 5'  
The Chambered Nautilus (Oliver Wendell Holmes, Sr.)  
SATB div, opt kbd. 5'  
The Consolation of Apollo (The crew of Apollo 8, Boethius)  
SATB div, crotales, bass dr. 35'  
How Do I Love Thee? (Elizabeth Barrett Browning)  
SSAA, piano or string quartet. 7'  
May Day (Ryan Eckes)  
SATB, 2-part Children's Choir. 10'  
Now Ys the Tyme of Crystymas (Richard Hill)  
SATB div, opt piano. 4'  
vocal quartet (SATB), opt piano. 4'  
Psalm 46  
bar solo-SATB-orchestra. 14'  
Two Laudate Psalms (Psalm 113, Psalm 150)  
high voice solo, SA, piano. 10'. Latin  
\*Vespers (*some sections available separately*)  
SSSATB soloists from within the choir, SSAATTBB choir of at least 16 singers,  
Renaissance band of seven players. 65' (Navona Records *Vespers*)  
The Waking Sun (Seneca)  
SATB div, string quintet, theorbo, organ. 38'  
Where Flames a Word (Paul Celan)  
SATB div. 13' (Navona Records *It Is Time*)

For more information, please visit [kilesmith.com](http://kilesmith.com)