

Missa Brevis

Kyrie

Bill Chimiak's
Rhythmic adaptation of
Nikolai Rimsky-Korsakov's
Cherubic Hymn No. 1

Moderato
mf

Soprano
Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Alto
mf
Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Tenor
mf
Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Bass
mf
Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Piano
(For Rehearsal)
mf

9

S. Ky - ri - e Ky - ri - e e - le - - - i - son.

A. Ky - ri - e Ky - ri - e e - le - i - son.

T. Ky - ri - e e - le - i - son.

B. Ky - ri - e e - le - i - son.

Pno.

15

S. Chris - te e - le - i - son. Chris - te e - le - i - son.

A. Chris - te e - le - i - son. Chris - te e - le - i - son.

T. Chris - te e - le - i - son. Chris - te e - le - i - son.

B. Chris - te e - le - i - son. Chris - te e - le - i - son.

Pno.

23

S. Chri - ste Chri - ste e - le - i - son.

A. Chri - ste Chri - ste e - le - i - son.

T. Chri - ste e - le - i - son.

B. Chri - ste e - le - i - son.

Pno.

29

S. Ky - ri - e e - le - i - son. Ky - ri - e e - le i - son.

A. Ky - ri - e e - le - i - son. Ky - ri - e e - le i - son.

T. Ky - ri - e e - le - i - son. Ky - ri - e e - le i - son.

B. Ky - ri - e e - le - i - son. Ky - ri - e e - le i - son.

Pno.

37

S. Ky - ri - e Ky - ri - e e - le - i - son.

A. Ky - ri - e Ky - ri - e e - le - i - son.

T. Ky - ri - e e - le - i - son.

B. Ky - ri - e e - le - i - son.

Pno.

Missa Brevis

Gloria

Bill Chimiak's
Rhythmic Adaptation of
The Great Doxology by
Aleksandr Arkangelsky

$\text{♩} = 69$

Soprano
Glo - ri - a in ex - cel - sis De - o. et in ter - ra pax ho - mi - ni - bus

Alto

Tenor
Glo - ri - a in ex - cel - sis De - o. et in ter - ra pax ho - mi - ni - bus

Bass

Piano

7

S.
bo - nae vo - lun - ta - tis. Lau - da - mus Te. Be - ne - di - ci mus Te..

A.

T.
bo - nae vo - lun - Lau - da - mus Te. Be - ne - di - ci mus Te..

B.

Pno.

14

S.
A - do - ra - mus Te. Glo - ri - fi - ca - mus Te.

A.

T.
A - do - ra - mus Te. Glo - ri - fi - ca - mus Te.

B.

Pno.

18

S. Gra - ti - as a - gi-mus Ti - bi, prop - ter mag-nam glo-ri-am Tu - am.

A.

T. Gra - ti - as a - gi-mus Ti - bi, prop - ter mag-nam glo-ri-am Tu - am.

B.

Pno.

27

S. Do - mi-ne De - us Rex cae - les - tis, De - us Pa - ter om - ni - po - tens.

A.

T. Do - mi-ne De - us Rex cae - les - tis, De - us Pa - ter om - ni - po - tens.

B.

Pno.

36

S. Do - mi - ne Fi - li un - i - gen - ni te Ie - su Chri - ste.

A. Fi - li un - i - gen - ni te Ie - su Chri - ste.

T. Do - mi - ne Fi - li un - i - gen - ni te Ie - su Chri - ste.

B.

Pno.

42

S. Do - mi - ne De - us Ag - nus De - i, Fi - li - us Pa - tris.

A.

T. Do - mi - ne De - us Ag - nus De - i, Fi - li - us Pa - tris.

B.

Pno.

48

S. 

A. 

T. 

B. 

Pno. 

54

S. 

A. 

T. 

B. 

Pno. 

62

S. Qui se - des a dex - te - ram Pa - tris mi - se - re - re no - bis.

A. Qui se - des a dex - te - ram Pa - tris mi - se - re - re no - bis.

T. Qui se - des a dex - te - ram Pa - tris mi - se - re - re no - bis.

B. Qui se - des a dex - te - ram Pa - tris mi - se - re - re no - bis.

Pno.

68

S. Quo - ni - am Tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

A. Quo - ni - am Tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

T. Quo - ni - am Tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

B. Quo - ni - am Tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

Pno.

74

S. Tu so - lus Al - ti - si - mus Je - su Chris - te.

A. Tu so - lus Al - ti - si - mus Je - su Chris - te.

T. Tu so - lus Al - ti - si - mus Je - su Chris - te.

B. Tu so - lus Al - ti - si - mus Je - su Chris - te.

Pno.

80

S. Cum Sanc - to Spi - ri tu, in Glo - ri - a Pa - tris. A - men

A. Cum Sanc - to Spi - ri tu, in Glo - ri - a Pa - tris. A - men

T. Cum Sanc - to Spi - ri tu, in Glo - ri - a Pa - tris.

B. Cum Sanc - to Spi - ri tu, in Glo - ri - a Pa - tris. A - men

Pno.

Credo

Missa pro Unitate Catholica Ecclesiarum Orientalium Chant Style notation

Variation on the Credo
of Nikolai Rimsky-Korsakov
by William Chimiak

Chant style

$\text{♩} = 96$

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. It is in 4/4 time and features a tempo marking of quarter note = 96. The key signature has one sharp (F#). The lyrics are: "the Father al - migh - ty." for the vocalists and "I be - lieve in - one God." for the Bass. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is used throughout the score.

Soprano
Alto
Tenor
Bass
Piano

the Father al - migh - ty.
the Father al - migh - ty.
I be - lieve in - one God.

5

S. Ma - ker of heaven and earth, of all things visible and in - vi - si - ble.

A.

T. Ma - ker of heaven and earth, of all things visible and in - vi - si - ble.

B.

Pno.

7

S. I believe in one Lord, Jesus Christ, the Only Begotten Son of God, born of the Father before

A.

T. believe in one Lord, Jesus Christ, the Only Begotten Son of God, born of the Father before

B.

Pno.

10

S. all a - ges. God from God, Light from Light, true God from true God,

A.

T. all a - ges. God from God, Light from Light, true God from true God,

B.

Pno.

13

S. be - gotten, not made, consubstantial with the Father; through Him, all things were made.

A. be - gotten, not made, consubstantial with the Father; through Him, all things were made.

T. be - gotten, not made, consubstantial with the Father; through Him, all things were made.

B. be - gotten, not made, consubstantial with the Father; through Him, all things were made.

Pno.

15

S. For us men and for our salvation, He came down from hea - ven,

A.

T. For us men and for our salvation, He came down from hea - ven,

B.

Pno.

17

S. and by the Holy Spirit, was incarnate of the Virgin Mary AND BE - CAME MAN.

A.

T. and by the Holy Spirit, was incarnate of the Virgin Mary AND BE - CAME MAN.

B.

Pno.

20

S. *mp*
For our sake, He was crucified under Pontius Pilate, He suffered death, and was bur-ied,

A. *mp*

T. *mp*
8 For our sake, He was crucified under Pontius Pilate, He suffered death, and was bur-ied,

B. *mp*

Pno. *mp*

23

S. <
and rose again on the third day in accordance with the Scrip - tures.

A. <

T. <
8 and rose again on the third day in accordance with the Scrip - tures.

B. <

Pno. <

25 *mf*

S. and ascended into heaven, and is seated at the right hand of the Fa - ther

A. *mf*

T. *mf* 8 and ascended into heaven, and is seated at the right hand of the Fa - ther

B. *mf*

Pno. *mf*

27

S. He will come again in glory, to judge the living and the dead, and his kingdom will have no end.

A.

T. *mf* 8 He will come again in glory, to judge the living and the dead, and his kingdom will have no end.

B.

Pno.

29

S. I believe in the Holy Spi - rit, the Lord, the giver of life, Who proceeds from the Father

A.

T. I believe in the Holy Spi - rit, the Lord, the giver of life, Who proceeds from the Father

B.

Pno.

32

S. and the Son. Who with the Father and the Son, is adored and glorified; who has spoken through the pro - phets.

A.

T. and the Son. Who with the Father and the Son, is adored and glorified; who has spoken through the pro - phets.

B.

Pno.

35

S. I believe in one, holy, and apos - to - lic Church. I confess one Baptism for the forgiveness

A.

T. I believe in one, holy, and apos - to - lic Church. I confess one Baptism for the forgiveness

B.

Pno.

38

S. of sins. and I look forward to the resurrection of the dead,

A.

T. of sins. and I look forward to the resurrection of the dead,

B.

Pno.

41

S. and the life of the world to come. A men.

A. and the life of the world to come. A men.

T. and the life of the world to come. A men.

B. and the life of the world to come. A men.

Pno.

mp *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*

Missa Brevis

Mysterium Fidei

*Rythmic Adaptation of the
Communion Hymn of
Nicolai Rimsky-Korsakov
by William Chimiak*

♩. = 90

Soprano

Alto

Tenor
My - ste - ri - um fi - de - i

Bass

Piano
(for rehearsal only)

5 *♩. = 90*

S.

A.

T.
Mor - tem tu - am an - nun - ti - a - mus, Do - mi - ne,

B.
Mor - tem tu - am an -

Pno.

9

S. Mor - tem tu - am an - nun-ti - a - mus Do - mi - ne et tu - am

A.

T. et tu - am re-sur-rec - ti - o - nem con -

B. nun - ti - a - mus Do - mi - ne et tu - am re - sur - rec - ti - o - nem con -

Pno.

14

S. re - sur - rec - ti - o - nem

A.

T. fi - te - mur do - nec ve -

B. fi - te - mur do - nec ve -

Pno.

16

S.
do - nec do - nec ve - ni - as.

A.
do - nec do - nec ve - ni - as.

T.
ni - as do - nec ve - ni - as.

B.
- - - - - ni - as.

Pno.

Detailed description: This is a musical score for a vocal quartet and piano. It consists of five staves. The top four staves are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a vocal line and lyrics. The lyrics are: S. do - nec do - nec ve - ni - as.; A. do - nec do - nec ve - ni - as.; T. ni - as do - nec ve - ni - as.; B. - - - - - ni - as. The piano part (Pno.) is on the bottom staff, showing chords and melodic lines. The key signature has two sharps (F# and C#), and the time signature is 8/8. The music is in a simple, homophonic style with long note values and some phrasing slurs.

Missa Brevis

Pater Noster

Bill Chimiak's
Rhythmic Adaptation of
Nikolai Rimsky-Korsakov's
Otche Nash

Soprano

Pa - ter no - ter, qui es in cae - lis,

Alto

Tenor

Pa - ter no - ter, qui es in cae - lis,

Bass

Piano
(for rehearsal only)

The first system of the musical score is for the beginning of the Pater Noster. It consists of five staves. The vocal parts (Soprano, Alto, Tenor, and Bass) are in 4/4 time with a key signature of one flat (B-flat). The Soprano and Tenor parts have lyrics: "Pa - ter no - ter, qui es in cae - lis,". The Alto and Bass parts have the same lyrics but are not written with lyrics. The Piano part is marked "(for rehearsal only)" and provides harmonic support with chords and moving lines in both hands.

5

S.

sanc - ti - fi - ce - tur no - men Tu - um. ad - ve - ni - at reg - num Tu - um.

A.

T.

sanc - ti - fi - ce - tur no - men Tu - um. ad - ve - ni - at reg - num Tu - um.

B.

Pno.

The second system of the musical score continues the Pater Noster. It starts with a rehearsal mark "5". The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics: "sanc - ti - fi - ce - tur no - men Tu - um. ad - ve - ni - at reg - num Tu - um.". The Alto and Bass parts have the same lyrics but are not written with lyrics. The Piano part provides harmonic support with chords and moving lines in both hands.

11

S. fi - at vo - lun - tas Tu - a, si - cut in cae - lo, et in ter - ra.

A.

T. fi - at vo - lun - tas Tu - a, si - cut in cae - lo, et in ter - ra.

B.

Pno.

16

S. Pa - nem no - strum co - ti - di - a - num da no bis ho - di - e;

A.

T. Pa - nem no - strum co - ti - di - a - num da no bis ho - di - e;

B.

Pno.

22

S. et di - mit - te no - bis de - bi - ta no - stra,

A.

T. et di - mit - te no - bis de - bi - ta no - stra,

B.

Pno.

27

S. si - cut et nos di - mit - ti - mus de - bi - to - ri - bus no - stra.

A.

T. si - cut et nos di - mit - ti - mus de - bi - to - ri - bus no - stra.

B.

Pno.

32

S. et ne nos in - du - cas in - ten - ta - ti - o - nem.

A.

T. et ne nos in - du - cas in - ten - ta - ti - o - nem.

B.

Pno.

36

S. sed li - ber - a nos a ma - - lo.

A.

T. sed li - ber - a nos a ma - - lo.

B.

Pno.

Sanctus

Bill Chimiak's Rhythmic Variation
of Nikolai Rimsky-Korsakov's
Tebe Boga hvalim

$\text{♩} = 60$
Andante
p *p* *p* *p* *mf*

Soprano
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba oth,

Alto
p *p* *p* *p* *mf*
Sanc - tus, Sanc - tus,

Tenor
p *p* *p* *p* *mf*
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba oth,

Bass
p *p* *p* *p* *mf*

Piano
(for rehearsal only)
p *mf*

6 *cresc. --* *mf*

S. ple - ni sunt cae - li et ter - ra glo - ri - a tu - a. Ho-san - na in ex - cel - is.

A. ple - ni sunt cae - li et ter - ra glo - ri - a tu - a. Ho-san - na in ex - cel - is.

T. 8 ple - ni sunt cae - li et ter - ra mi - cae - li ter - ra. Ho-san - na in ex - cel - is.

B. ple - ni sunt cae - li et ter - ra mi - cae - li ter - ra. Ho-san - na in ex - cel - is.

Pno.

16

S. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi ni

A. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi ni

T. 8 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi ni

B. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi ni

Pno.

21

S. Ho - san - na in ex - cel - sis. A - min.

A.

T. Ho - san - na in ex - cel - sis. A - min.

B.

Pno.

Agnus Dei

William Chimiak's
Rhythmic Adaptaion of
Nikolai Rimsky-Korsakov's
Cherubic Hymn No. 6

Non troppo lento
mf

Soprano
Ag - nus De - i qui to - lis pec - ca - ta

Alto
Ag - nus De - i qui to - lis pec - ca - ta

Tenor
Ag - nus De - i qui to - lis pec - ca - ta

Bass
Ag - nus De - i qui to - lis pec - ca - ta

Non troppo lento
mf

Piano (for rehearsal only)

7

S. mun - di. mi - se - re - re no - bis.

A. mun - di. mi - se - re - re no - bis.

T. mun - di. mi - se - re - re no - bis.

B. mun - di mi - se - re - re no - bis.

Pno.

12

S. Ag - nus De - i pec - ca - ta mun - di,

A. Ag - nus De - i pec - ca - ta mun - di,

T. Ag - nus De - i pec - ca - ta mun - di,

B. Ag - nus De - i pec - ca - ta mun - di,

Pno.

20

S.
do - na no - bis pa - - - - - cem.

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

T.
do - na no - bis pa - - - - - cem.

B.
do - na no - bis pa - - - - - cem.

Pno.