



Missa bicinia

*Missa brevis for SB,
with optional AT,
and Organ.*

Kyrie eleison (Greek)
Sanctus, Benedictus & Agnus Dei
(texts from The Book of Common Prayer)

by
David Cameron

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Missae bicinia

During the 1970's and early 1980's I directed several Evensongs, and also a number of choral concerts, in the warm acoustical setting of St. Paul's Anglican Church in downtown Kingston, Ontario. That historic stone building not only provided an excellent ambience for singers and instrumentalists; it was also—and remains—a charming and intimate venue for small to medium-sized audiences. Both the Pro Arte Singers and my choir from Chalmers United Church enjoyed singing in St. Paul's and were happy to return there repeatedly.

In the winter of 1981 the Rev. David Sinclair, Rector of St. Paul's, planned a series of Eucharists. He wanted to explore with his congregation some of the wide range of liturgical styles then current in the Anglican Communion. Despite my happy working situation at Chalmers, which eventually lasted forty-four years, and the excellent choir their support enabled me to direct, I needed now and then to affirm my own Anglican roots. So I offered to provide a choir for an Anglo-Catholic solemn Eucharist.

Since the project required that we stick plainly to Anglican liturgy, the great mass settings from the Renaissance were excluded: we needed Cranmer's English texts from *The Book of Common Prayer*. So I expected that we would sing a mass setting like Healey Willan's series of *Missae Brevis*.

Unfortunately the date selected was in March that year, and when I began detailed planning it emerged that a significant number of our singers would be away for the March break, just when we needed to rehearse for St. Paul's. So we needed a mass setting that would be moving and effective with only a few good singers, probably not enough for four voice parts.

It was against this background that I decided to write the *Missae bicinia* ("Mass for two voices", although in fact here and there it allows for, though it doesn't require, a third). What began as a challenge grew into serious involvement with the mystery that any thoughtful Christian must sense in the Eucharistic liturgy. After its first performance in March, 1981, it has been sung a number of times in various places, most notably for me at when Michael Capon conducted it for Fran's and my wedding in St. George's Cathedral, Kingston, in December 2012. At the suggestion of the late Shelagh Leach, one of the singers in the first performance, its Kyrie also inspired the beginning and conclusion of my cantata *The Gift of Light*. I am sure that Fr. Sinclair, to whom the mass is dedicated, will allow it to stand also as a memorial to Shelagh, a much-valued friend and colleague whom we miss.

The Prayer Book translation of the Ordinary is now unfashionable, but I hope that all the same *Missae bicinia* may sometimes serve good choirs working with temporarily limited resources.

David Cameron

Kingston, 11 February 2015

Missa bicinia

for The Rev. David Sinclair

David Cameron

1. KYRIE ELEISON

mp Ky - ri - e - e - lei - son,

p

Man.

5

lei - son, Ky - ri - e lei - son, *mf* Chri - ste e -

Ky - ri - e - e - lei - son, Chri - ste e -

p

mf

Pedal

Missa bicinia, Kyrie

9 le - i - son,
lei - son, Chri - ste e - lei - son, Chri - ste e -

lei - son, Chri - ste e - lei - son, Chri - ste e -

f

13 lei - son, e - lei - son. Ky - ri - e - e -

lei - son, e - lei - son.

mp

p

Missa bicinia, Kyrie

17

17

lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son. *rit.*

mp

Ky - ri - e - e - lei - son, Ky - ri - e - lei - son,

The musical score for measures 17-19 consists of three systems. The first system contains the vocal line for the first voice part, starting with a treble clef, a 6/4 time signature, and a key signature of one sharp (F#). The lyrics are "lei - son, Ky - ri - e - lei - son, Ky - ri - e - lei - son." with a *rit.* marking at the end. The second system contains the vocal line for the second voice part, starting with a bass clef and a 6/4 time signature. The lyrics are "Ky - ri - e - e - lei - son, Ky - ri - e - lei - son,". The third system contains the piano accompaniment, with a grand staff (treble and bass clefs) and a 6/4 time signature. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

20

20

mp

Ky - ri - e - e - lei - son.

mp

Ky - ri - e - e - lei - son. _____

ppp

The musical score for measures 20-22 consists of three systems. The first system contains the vocal line for the first voice part, starting with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The lyrics are "Ky - ri - e - e - lei - son." with a *mp* marking. The second system contains the vocal line for the second voice part, starting with a bass clef and a 4/4 time signature. The lyrics are "Ky - ri - e - e - lei - son. _____". The third system contains the piano accompaniment, with a grand staff (treble and bass clefs) and a 4/4 time signature. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, ending with a *ppp* marking.

2. SANCTUS & BENEDICTUS

David Cameron

pp
Ho - - - - ly,
p
Ho -
pp
pp
Man.

5

mp Ho - - - - ly, Lord God of
cresc. *f*
cresc. *f*
- - - - ly, Ho - - - - ly, Lord God of
mf cresc.
Pedal

9

Hosts! Heav'n and earth are full of thy glo - ry, glo - ry be to

Hosts! Heav'n and earth are full of thy glo - ry, glo - ry be to

f

9

Detailed description: This system contains measures 9 through 12. It features two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in 4/4 time and contain the lyrics: "Hosts! Heav'n and earth are full of thy glo - ry, glo - ry be to". The piano accompaniment includes a dynamic marking of *f* and features triplet patterns in both hands. The key signature has one flat (B-flat).

13

Thee, O Lord most high! Bles - sed is He that

Thee, O Lord most high!

p

13

Detailed description: This system contains measures 13 through 15. The vocal lines are in 5/4 time and contain the lyrics: "Thee, O Lord most high! Bles - sed is He that". The piano accompaniment includes a dynamic marking of *p* and features a key change to two sharps (D major) in measure 14. The system concludes with a 3/4 time signature change in measure 15.

17

com - eth, Com - eth in the name of the Lord, Ho-

Bles - sed is He that com - eth, com - eth in the Lord, Ho-

ff

f

22

san - na, ho - san - na in the high - est!

san - nah, Ho - san - na in the high - est!

f

3

3. AGNUS DEI

David Cameron

First system of the musical score. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The time signature is 2/4. The vocal line begins with a rest, followed by the lyrics "O Lamb of God, that ta - kest a -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. A "Pedal" marking is present in the left hand of the piano part.

Second system of the musical score, starting at measure 4. It consists of three staves: a vocal line, a bass line, and a piano accompaniment. The time signature changes from 2/4 to 4/4 and then to 3/4. The vocal line continues with the lyrics "way the sin of the world, have". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. A "poco cresc." marking is present in both the vocal and piano parts. A triplet of eighth notes is marked with a "3" above it. The system concludes with a *pp* (pianissimo) dynamic marking.

7

mer - cy, have mer - cy up - on us. O Lamb of

mer - cy, have mer - cy up - on us.

Man.

God, that ta - kest a - way the sin of the world,

Have

15 *pp* *mp*

have mer-cy up-on us. O Lamb of

mer - cy, have mer - cy up-on us. O Lamb of God, that ta-kest a -

20 *cresc.* *pp* *pp*

God, that ta - kest a - way the sin of the world, grant us thy peace.

way the sin, _____ the sin of the world, grant us thy peace.

cresc. *p* *pp*

32'

Kingston, Ontario, 12 March 1981