

MISSA BREVIS

Mens voices

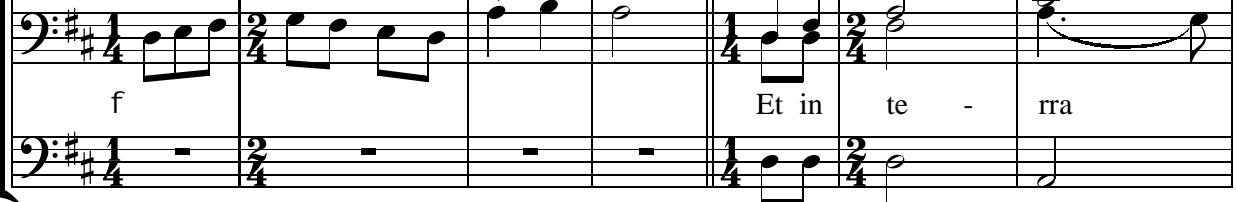
a cappella

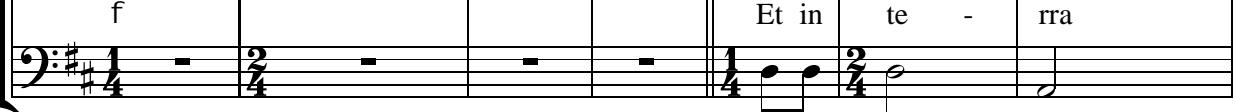
Gloria.

D G Mason (1995)

Allegro non troppo

Alto 

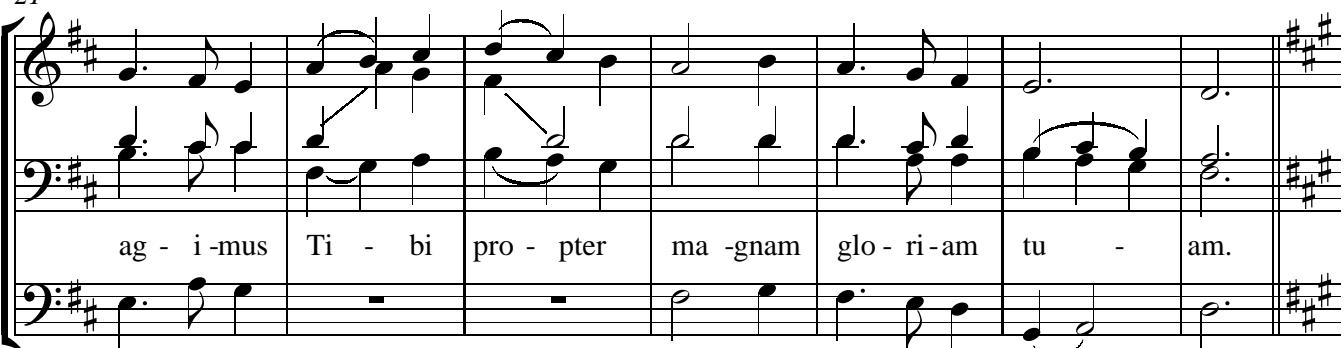
Tenor 

Baritone 

Bass 

8 Lau - da - mus Te Be-ne- di - ci - mus


15 Te Ad - o - ra - mus Te Glo - ri - fi - ca - mus Te


21 ag - i - mus Ti - bi pro - pter ma - gnam glo - ri - am tu - am.


2

meno mosso

28 Do - mi - ne De - us Rex coe - les - tis De - us Pa - ter om - ni - po - tens

36 Do - mi - ne fi - li u - ni - ge - ni - te Je - su Chri - ste

42 Do - mi - ne De - us ag - nus de - i fi - li - us pa - tris, qui

49 to - llis pe - cca - ta mu - ndi mi - se - re - re no - bis qui to - llis pe -

58

3

- cca - ta mu - ndi sus - ci - pe de - pre - ca - ti - o - nem no - stram qui
mf
- cca - ta mu - ndi *mf* sus - ci - pe de - pre - ca - ti - o - nem no - stram *mf* qui

66

se - des ad de - xtram pa - tris mi - se - re - re no - bis.
RIT
se - des ad de - xtram pa - tris *RIT* mi - se - re - re no - bis.

74

Tempo primo

Quo - ni - am tu so - lus sanc - tus tu so - lus Do - mi - nus

78

Tu so - lus al - ti - ssi - mus Je - su Chri - ste, cum Sanc - to Spi - ri - tu in

81

RIT

glo - ri - a De - i Pat - ris A RIT men.

Sanctus.

1 *Commodo*

mf

San - ctus, San - ctus, San - ctus_ Do - mi - nus De - us Sa - ba - oth

6

mf

f

Ple - ni sunt coe - li et te - rra glo - ri - a tu - a Ho-

Segue if appropriate

11

- sa - nna, ho - sa - nna in ex - cel - sis.

Benedictus.

5

I Andante

mp Be - ne - di - ctus, be - ne - di - ctus, mf be - ne - di - ctus qui
Be - ne - di - ctus, be - ne - di - ctus qui
Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in

7

ve - nit in no - mi - ne Do - mi - ni. Ho -
ve - nit in no - mi - ne Do - mi - ni. Ho -
no - - - mi - ne Do - mi - - - ni. Ho -

11

sa - nna, ho - sa - nna in ex - cel sis.
sa - nna, ho - sa - nna in ex - cel - sis.
sa - nna, ho - sa - nna in ex - cel - sis.

I Adagietto

Agnus Dei.

p A - gnus De - i qui to - llis pe cca - ta

6

6

mu - ndi mi - se - re - re no - bis A - gnus

11

De - i qui to - llis pe - cca - ta mu - - -

16

di mi - se - re - re no - bis A - gnus De - i qui to - llis pe -
mi se re - re ____

22 RIT

perdendosi

cca - ta mu - ndi Do - nna no - bis pa - - - cem.

Kyrie.

7

27 *Tempo commodo*

Musical score for Kyrie, page 7, measures 27-29. The score consists of two staves. The top staff is in treble clef, 2/4 time, and has a key signature of one flat. The bottom staff is in bass clef, 2/4 time, and has a key signature of one flat. Measure 27 starts with a forte dynamic (f) followed by a half note. The vocal line begins with "Ky-ri-e e-le-i-son," with each word on a separate note. Measures 28 and 29 continue the vocal line with "ky-ri-e e-le-i-son, f" and "ky-ri-e e-le-i-son." The vocal parts are supported by harmonic chords.

30

Musical score for Kyrie, page 7, measures 30-31. The vocal line continues with "Chri-ste e-lei-son," followed by "chri-ste e-lei-son." The music maintains its 2/4 time and key signature of one flat. The vocal parts are supported by harmonic chords.

32

Musical score for Kyrie, page 7, measures 32-33. The vocal line continues with "chri-ste e-lei-son," followed by "Ky-ri-e e-le-i-son." The music maintains its 2/4 time and key signature of one flat. The vocal parts are supported by harmonic chords.

34

Musical score for Kyrie, page 7, measures 34-35. The vocal line continues with "ky-ri-e e-le-i-son," followed by "ky-ri-e e-le-i-son." The music maintains its 2/4 time and key signature of one flat. The vocal parts are supported by harmonic chords. The dynamic is marked as pp (pianissimo) at the end of the measure.