

MISSA BREVIS

N
Box

Paul Patterson

for unaccompanied choir

BRITISH MUSIC INFORMATION CENTRE
10 STRATFORD PLACE,
LONDON, W1N 9AE

Preview File Only

UNIVERSAL EDITION



MISSA BREVIS

Op. 54

for S.A.T.B.

PAUL PATTERSON

KYRIE

BRITISH MUSIC INFORMATION CENTRE
10 STRATFORD PLACE,
LONDON, W1N 9AE

$\text{♩} = 80$

Soprano

p

Ky

ri

e

Ky

Alto

p

Ky

ri

e

Ky

Tenor

Bass

Piano
(for rehearsal
only)

p

pp dolce

ri — e — le — i — son Ky — ri — e — e — lei — son

ri — e — le — i — son Ky — ri — e — e — lei — son

ri — e — le — i — son Ky — ri — e — e — lei — son

pp dolce

pp dolce

S Ky — ri — e — e — lei — son

A Ky — ri — e — e — lei — son

T Chri — ste

B Chri — ste Chri — ste

Più mosso

p

Soprano (S) and Alto (A) parts are blank. Tenor (T) and Bass (B) parts have lyrics: "Christe, Christe e-le-i-son Christe, Christe". Piano accompaniment includes triplets and dynamic markings like *f*.

Soprano and Alto (S+A) parts are blank. Tenor (T) and Bass (B) parts have lyrics: "Christe e-le-i-son Christe e-le-i-son Christe e-le-i-son". Piano accompaniment includes triplets and dynamic markings like *f*.

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The score is in G major and 4/4 time. The vocal parts have lyrics: "Ky ri e" and "le i son". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). A double bar line is present at the end of the first system.

Continuation of the musical score for vocal and piano parts. The vocal parts continue with the lyrics "le i son" and "le i". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "i son. Ky ri e", "(le) i son. Ky ri e", "(le) i son. Ky ri e", and "(i) son Ky ri e". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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Second system of musical notation. It includes four vocal staves and a piano accompaniment. The lyrics are: "e lei son lei son", "e lei son lei", "e lei son lei son", and "e lei son lei son". The piano part continues with a melodic line and accompaniment. The system concludes with a double bar line and a repeat sign.

GLORIA

d = 76

S
A
T
B

Glo-ri-a in ex-cel-sis
Glo-ri-a in ex-cel-sis
Glo-ri-a in ex-cel-sis
Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-cel-sis

f Lively *d* = 126 *p*

De-o et in ter-ra
De-o et in ter-ra pax ho-mi-ni-bus et in ter-ra
De-o

f *p*

* optional

mf pax ho — mi — ni — bus bo — nae vo — lun — ta — tis

mf pax ho — mi — ni — bus bo — nae vo — lun — ta — tis

mf cresc. et in ter — ra pax ho — mi — ni — bus

mf cresc. et in ter

f Et in ter — ra pax

f Et in ter — ra pax

et in ter — ra pax ho — mi — ni — bus bo — nae vo — lun — ta — tis Et in terra pax

-ra pax — ho — mi — ni — bus bo — nae vo — lun — ta — tis Et in ter — ra pax

ho — mi — ni — bus bo — nae vo — lun — ta — tis

ho — mi — ni — bus bo — nae

ho — mi — ni — bus bo — nae bo — nae vo — lun — ta — tis

ho — mi — ni — bus bo — nae bo — nae vo — lun — ta — tis

mf

bonae volun-ta-tis

vo — lun — ta — tis

vo — lun — ta — tis

Lau-da-mus te

Lau-da-mus te

Lau-da-mus te

Be-ne-di

mp *fp* *mp* *fp* *p* *mp* *fp*

(te) A — do — ra — mus te Lau — da — mus te

(te) A — do — ra — mus, te Lau — da — mus te

(te) A — do — ra — mus te Be — ne — di —

- ci — mus — te Glo — ri — fi — ca — mus te Lau — da — mus te

mf *mf* *mf* *mp* *mf* *mf* *mf*

A — do — ra — mus te Gra — ti — as

A — do — ra — mus te Gra — ti — as

- ci — mus te Glo — ri — fi — ca — mus te

mus te

cresc. *cresc.*

a — gi — mus ti — bi. Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam
 a — gi — mus ti — bi. Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam
 Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam
 Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam

glo — ri — am tu — am glo — ri — am tu — am
 glo — ri — am tu — am glo — ri — am tu — am
 glo — ri — am tu — am glo — ri — am tu — am
 glo — ri — am tu — am glo — ri — am Domine De —

Rex cœ-le-stis
 Rex cœ-le-stis
 Rex cœ-le-stis Do-mi-ne
 - us Do-mi-ne De-us

Do-mi-ne De-us Rex cœ-le-stis
 Do-mi-ne De-us Rex cœ-le-stis De-us Pa-ter
 De-us De-us Rex cœ-le-stis
 Rex cœ-le-stis Rex cœ-le-stis De-us Pa-ter

mf *f*
mp *f*
mf *f*

Do-mi-ne Do-mi-ne Fi-li
om-ni-po-tens Do-mi-ne Fi-li u-ni-ge-
om-ni-po-tens Do-mi-ne Fi-li u-ni-ge-

mp

==

u-ni-ge-ni-te
-ni-te Je-su Chri-ste
-ni-te Je-su Chri-ste
-ni-te Je-su Chri-ste

mf

Chri-ste u-ni-ge-ni-te Je-su Chri-ste u-ni-ge-ni-

u-ni-ge-ni-te Je-su Chri-ste u-ni-ge-ni-

u-ni-ge-ni-te Je-su Chri-ste u-ni-ge-ni-

u-ni-ge-ni-te Je-su Chri-ste u-ni-ge-ni-

-te Je-su Chri-ste Chri-ste, Chri-ste

-te Je-su Chri-ste Je-su Chri-ste

-te Je-su Chri-ste Je-su Chri-ste Chri-ste Je-su

-te Je-su Chri-ste Je-su Chri-ste Chri-ste Je-su

Christe Domine Deus Agnus Dei
 Je su Chri ste Do mi ne De us Ag nus De i
 Je su Chri ste Do mi ne De us Ag nus De i
 Je su Chri ste Do mi ne De us Ag nus De i

Fi-li-us Pa-tris Fi-li-us Pa-tris Qui tol-
 Fi-li-us Pa-tris Fi-li-us Pa-tris Qui tol-
 Fi-li-us Pa-tris Fi-li-us Pa-tris
 Fi-li-us Pa-tris Fi-li-us Pa-tris

dolce

-lis pec-ca — ta mun-di mi-se-re-re no — bis
 -lis pec-ca — ta mun-di mi-se-re-re no — bis

p dolce
 Qui tol —
 Qui tol —

p

su —
 su —

-lis pec-ca — ta mun-di mi-se-re-re no — bis
 -lis pec-ca — ta mundi mi-se-re-re no — bis

— sci-pe de-pre-ca-ti o-nem nostram Qui se-

— sci-pe de-pre-ca-ti o-nem nostram Qui se —

su — sci-pe o-nem nostram

su — sci-pe o-nem nostram

p

p

p

p

p

— des ad dex — te — ram Pa-tris

— des ad dex — te — ram Pa-tris

Qui se — des ad dex — te —

Qui se — des ad dex — te —

p

p

p

p

p

mf *f*

mi — se-re — re no — bis mi-se-re-re no — bis

mf *f*

mi — se-re — re no — bis mi-se-re-re no — bis

-ram Pa-tris mi — se-re — re no — bis

-ram Pa-tris mi — se-re — re no — bis

mf *f*

poco a poco

Quo-ni-am tu so — lus san-ctus Quo-ni — am tu so — lus san-ctus Quo-ni — am

Quo-ni-am tu so — lus san-ctus Quo-ni — am tu so — lus san-ctus

Quo-ni-am tu so — lus san-ctus Quo-ni — am tu so — lus san-ctus Quo-ni — am

Quo-ni-am tu so — lus san-ctus Quo-ni — am tu so — lus san-ctus

poco a poco *crescendo*

cre - - - scen - - - do - - -

tu so - lus tu so - lus so - lus Do - mi - nus tu so -

tu so - lus so - lus Do - mi - nus tu so -

tu so - lus tu so - lus so - lus Do - mi - nus tu so -

tu so - lus so - lus Do - mi - nus tu so -

(cresc.)

lus Al - tis - si - mus tu so - lus Je - su Chri - ste Je - su

lus Al - tis - si - mus tu so - lus Je - su Chri - ste Je - su

lus Al - tis - si - mus tu so - lus Je - su Chri - ste Je - su

lus Al - tis - si - mus tu so - lus Je - su Chri - ste Je - su

ff

Chri-ste Je-su Chri—ste cum sancto spi-

Chri-ste Je-su Chri—ste cum sancto spi—ri-tu

Chri-ste Je-su Chri—ste cum sancto spi-

Chri-ste Je-su Chri—ste cum sancto spi—ri-tu

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The bottom staff is the piano accompaniment. The lyrics are: "Chri-ste Je-su Chri—ste cum sancto spi-", "Chri-ste Je-su Chri—ste cum sancto spi—ri-tu", "Chri-ste Je-su Chri—ste cum sancto spi-", and "Chri-ste Je-su Chri—ste cum sancto spi—ri-tu". The piano part provides harmonic support with chords and moving lines in both hands.



ritenuto

-ri-tu— cum sancto spi—ri—tu in Glo—ri-a De-i Pa—

cum sancto spi—ri—tu in Glo—ri-a De-i Pa—

ri—tu in Glo—ri-a De-i Pa—

cum sancto spi—ri—tu in Glo—ri-a De-i Pa—

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The bottom staff is the piano accompaniment. The lyrics are: "-ri-tu— cum sancto spi—ri—tu in Glo—ri-a De-i Pa—", "cum sancto spi—ri—tu in Glo—ri-a De-i Pa—", "ri—tu in Glo—ri-a De-i Pa—", and "cum sancto spi—ri—tu in Glo—ri-a De-i Pa—". The piano part includes a *ritenuto* marking and features a 3/4 time signature change. A large diagonal watermark "Preview File Only" is overlaid on the score.

Allargando

-tris A — men A — men

-tris A — men A — men

-tris A — men A — men

-tris A — men A — men

allargando

SANCTUS

♩ = 76

S

A *p* div. sanc — tus

T *p* Sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus

B Sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus

p

broadly

mp

sanc — tus sanc — tus sanc —

unis. mp

sanc — tus

unis. staccato

sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus

unis. staccato

sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus div.

staccato

mp

mp

poco a poco cresc.

tus

Do — mi — nus De —

poco a poco cresc.

Do — mi

poco a poco cresc.

mp

sanc — tus

mp

sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus

poco a poco cresc.

mp

sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus

poco a poco cresc.

mp

sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus

poco a poco cresc.

poco

poco

cresc.

-us Do mi nus Do mi nus Do mi nus *mf*
 -nus Do mi nus Do mi nus Do *mf*
 sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus *mf*
 sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus *mf*
 sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus sanc-tus *mf*

De us Do mi nus De us De us Sa ba oth *f*
 mi-nus De us Do mi-nus De-us De us Sa ba oth *f*
 sanc-tus sanc-tus sanc-tus De us Sa ba oth *f*
 sanc-tus sanc-tus sanc-tus De us Sa ba oth *f*