

Missa Brevis

Music by Denis Bédard

Kyrie

(Kyrie eleison, *Lord have mercy*)

Kyrie eleison.

Lord have mercy.

Christe eleison.

Christ have mercy.

Kyrie eleison.

Lord have mercy.

Sanctus

(Sanctus, Sanctus, *Holy, Holy*)

Sanctus, Sanctus

Holy, Holy

Dominus Deus Sabaoth.

Lord, God of power and might.

Pleni sunt caeli et terra

Heaven and earth are full

gloria tua.

of your glory.

Hosanna in excelsis.

Hosanna in the highest.

Benedictus

(Benedictus qui venit, *Blessed is he who comes*)

Benedictus qui venit

Blessed is he who comes

in nomine Domini.

in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

Agnus Dei

(Agnus Dei, *Lamb of God*)

Agnus Dei,

Lamb of God,

qui tollis peccata mundi:

you take away the sins of the world:

miserere nobis.

have mercy upon us.

Agnus Dei,

Lamb of God,

qui tollis peccata mundi:

you take away the sins of the world:

miserere nobis.

have mercy upon us.

Agnus Dei,

Lamb of God,

qui tollis peccata mundi:

you take away the sins of the world:

dona nobis pacem.

grant us peace.

Denis Bédard

(b. 1950)

Denis Bédard, who was born in Québec City, first studied music at the Conservatoire de musique de Québec, graduating with first-class honours in organ, harpsichord, chamber music, harmony, counterpoint, and fugue. He continued his studies in Paris and Montréal, as well as in Amsterdam with Gustav Leonhardt, and was laureate of the Prix d'Europe in 1975 and of the CBC Radio Talent Competition in 1978.

A professor at the Conservatoire de musique de Québec from 1981 until 1989, Denis Bédard has been organist at St-Coeur de Marie church in Québec City since 1978. He is an active concert artist and records regularly for Radio-Canada.

Denis Bédard's compositions include fifteen chamber music works, as well as orchestral and vocal music, and several organ works. He has received commissions from the CBC, the Québec Symphony Orchestra, and various professional musicians in Canada and the U.S. Several of his works have been performed internationally (U.S.A., France, England, Switzerland, Germany, and Japan), particularly at international organ and saxophone conventions, and some have been recorded on CD. His music, essentially tonal and melodic, is characterized by a concern for formal clarity and immediate communication with as vast a public as possible.

*à Claude Gosselin
et aux Chanteurs Saint-Coeur-de-Marie*

Mass Brevis

For T.T.B.B. Choir a cappella

Music by
Denis Bédard

Kyrie

Andante ($\text{♩} = 84$)

The musical score consists of five staves. The top four staves are for vocal parts: Tenor I (C-clef, soprano), Tenor II (C-clef, soprano), Bass I (F-clef, basso), and Bass II (F-clef, basso). The bottom staff is for the Piano (F-clef, basso). The vocal parts sing the lyrics "Ky - ri - e e - le - i - son," while the piano part provides harmonic support. The tempo is Andante ($\text{♩} = 84$). The score is in common time.

4

le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e -

le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e -

le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e -

le - i - son, Ky - ri - e, Ky - ri - e, Ky - ri - e -

le - i - son, Chri - ste e - le - i - son, cresc.

le - i - son, Chri - ste e - le - i - son, cresc.

le - i - son, Chri - ste e - le - i - son, cresc.

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

cresc.

11

mf

cresc.

f *#*

8 Chri - ste e - le - i - son, Chri - ste, Chri - ste

mf

cresc.

f

8 Chri - ste e - le - i - son, Chri - ste, Chri - ste

mf

cresc.

f *#*

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

mf

cresc.

f *#*

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

mf

cresc.

f *#*

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

mf

cresc.

f

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

mf

cresc.

f *#*

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

mf

cresc.

f *#*

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

mf

cresc.

f *#*

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

8 Chri - ste e - le - i - son, Chri - ste, Chri - ste
cresc.

Chri - ste e - le - i - son, Chri - ste, Chri - ste
mf *cresc.*

Chri - ste e - le - i - son, Chri - ste, Chri - ste
mf *cresc.*

Chri - ste e - le - i - son, Chri - ste, Chri - ste
mf *cresc.*

15 e - le - i - son, Ky - ri - e e - le - i - son,
p

e - le - i - son, Ky - ri - e e - le - i - son,
p

e - le - i - son, Ky - ri - e e - le - i - son,
p

15

A musical score for four voices (SATB) and piano. The score consists of five systems of music. The top three systems are in common time, G major (treble clef), and B-flat major (alto and bass clefs). The bottom two systems are in common time, F major (treble clef), and B-flat major (bass clef). The vocal parts sing "Ky - ri - e e - le - i - son," while the piano part provides harmonic support. The vocal entries occur at measures 15, 20, 25, 30, and 35. Measure 35 includes a fermata over the vocal line. Measure 40 begins with a piano solo. The vocal parts re-enter at measure 45.

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

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

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

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

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

,

p

,

19

Musical score for Kyrie Eleison, featuring three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "Ky - ri - e e - le - i - son," followed by a melodic line in the basso continuo part.

22

Musical score for Kyrie Eleison, continuing from measure 22. The vocal parts sing "Ky - ri - e e - le - i - son." The basso continuo part features dynamic markings: *dim.*, *rit.*, *pp*, *dim.*, *rit.*, *pp*. The score concludes with a basso continuo ending, indicated by a bass clef and a bass staff, with a dynamic of *pp*.

ca. 1'15"

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Sanctus

Allegro ($\text{♩} = 104$)

Tenor I

Tenor II

Bass I

Bass II

Piano (for rehearsal only)

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6

De - us Sa - ba - oth. *più f* **Ple - ni sunt cae - li et**

De - us Sa - ba - oth. *più f* **Ple - ni sunt cae - li et**

De - us Sa - ba - oth. *più f* **Ple - ni sunt cae - li et**

De - us Sa - ba - oth. *più f*

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11

ter - ra, ple - ni sunt cae - li et ter -
ter - ra, ple - ni sunt cae - li et ter -
ter - ra, ple - ni sunt cae - li et ter -
ter - ra, ple - ni sunt cae - li et ter -

The musical score consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano. The music is in common time, key signature of one sharp (F#). The vocal parts sing the same melody in unison. The piano part provides harmonic support with sustained notes and chords.

16

ra glo - ri - a tu - a.
ra glo - ri - a tu - a. Ho - san - na, - ho - san - na, -
ra glo - ri - a tu - a. Ho - san - na, -
ra glo - ri - a tu - a.

The musical score continues with five staves. The vocal parts sing "ra glo - ri - a" followed by a short休止符 (rest), then "tu - a". The piano part features eighth-note patterns. In the second half of the measure, dynamic markings "mf" (mezzo-forte) appear above the piano staff. The vocal parts then sing "Ho - san - na," repeated twice.

21 *mf*

cresc.

f

Ho - san - na, — ho - san - na — in ex - cel - sis. —

cresc.

f

Ho - san - na, — ho - san - na — in ex - cel - sis. —

cresc.

f

Ho - san - na, — ho - san - na — in ex - cel - sis. —

cresc.

mf

f

Ho - san - na — in ex - cel - sis. —

ca. 1'00"

Benedictus

27 Adagio ($\text{♩} = 50$) *pp*

Be - ne - dic - tus qui ve - nit, ,

Be - ne - dic - tus qui ve - nit, ,

Be - ne - - dic - - tus, ,

pp

Be - ne - - dic - - tus, ,

Adagio ($\text{♩} = 50$)

pp

Be - ne - - dic - - tus, ,

31

be - ne - dic - tus qui ve - nit ,
be - ne - dic - tus qui ve - nit ,
be - ne - dic - tus ,
be - ne - dic - tus , ,

35 *mp*

in no - mi - ne Do - mi - ni,
in no - mi - ne Do - mi - ni,
in no - mi - ne Do - mi - ni,
in no - mi - ne Do - mi - ni, —
mp

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39

Musical score for voices and piano, page 11, measures 39-42. The score consists of four staves: Treble, Alto, Bass, and Piano. The key signature is one sharp. The vocal parts sing "in no - mi - ne Do - mi - ni," followed by a repeat of the same phrase. The piano part provides harmonic support. Measure 42 concludes with a fermata over the bass line.

43

Musical score for voices and piano, page 11, measures 43-46. The vocal parts sing "in no - mi - ne Do - mi - ni." The piano part includes dynamic markings like *p*, *dim.*, *rit.*, and *pp*. Measure 46 concludes with a fermata over the bass line. A large red diagonal watermark reading "Legal Use Requires Purchase" is overlaid across the page.

47 **Tempo primo (♩ = 104)**

Ho - san - na, — ho - san - na —

Ho - san - na, — ho - san - na, — ho - san - na, — ho - san - na —

Ho - san - na, — ho - san - na, — ho - san - na, — ho - san - na —

Ho - san - na, —

Tempo primo (♩ = 104)

in ex - cel sis.

in ex - cel sis.

in ex - cel sis.

f

in ex - cel sis.

f

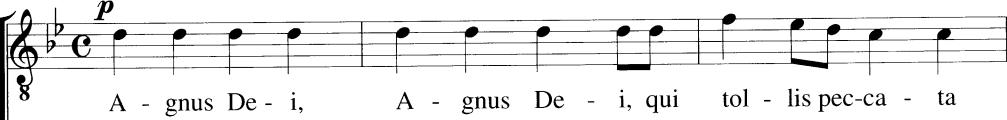
ca. 1'40"

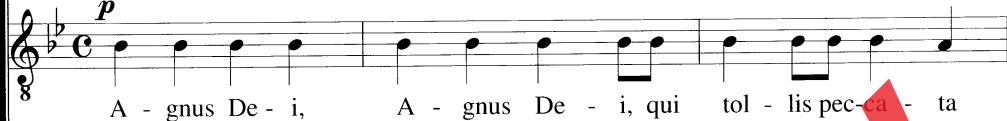
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Agnus Dei

Andante ($\text{♩} = 80$)

p

Tenor I 

Tenor II 

Bass I 

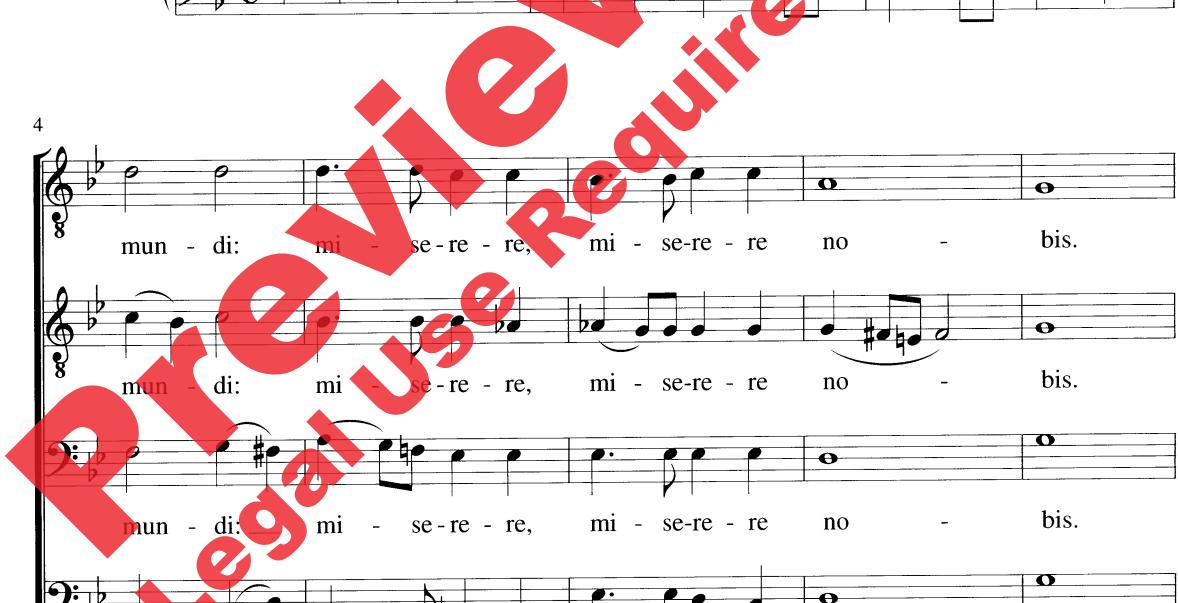
Bass II 

p

Piano
(for rehearsal
only) 

preview only

4













9

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

13

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

17

pp

A - gnu s De - i, A - gnu s De - i, qui tol - lis pec-ca - ta mun - di:

pp

A - gnu s De - i, A - gnu s De - i, qui tol - lis pec-ca - ta mun - di:

pp

A - gnu s De - i, A - gnu s De - i, qui tol - lis pec-ca - ta mun - di:

pp

A - gnu s De - i, A - gnu s De - i, qui tol - lis pec-ca - ta mun - di:

pp

A - gnu s De - i, A - gnu s De - i, qui tol - lis pec-ca - ta mun - di:

21

rall. *ppp*

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

ppp

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

ppp

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

ppp

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

rall. *ppp*

ca. 1'50"
Total duration ca. 6'00"

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