

SCOTT VILLARD

Missa Brevis

in C Major

for SATB

(2017)

1. Kyrie
2. Sanctus & Benedictus
3. Agnus Dei

Scott Villard

Kyrie

"Through the mirror"

♩ = 80

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. It is in 4/4 time and begins with a tempo marking of quarter note = 80. The Soprano and Alto parts have lyrics: "Ky - ri - e e - le - - - i - son. Ky - ri -". The Tenor part has lyrics: "Ky - ri - e e - le - - - i - son, - e - le - - - i -". The Bass part has lyrics: "Ky - ri - e e - le - - - i - son, e - le - - - i -". The Piano part includes a rehearsal mark and the instruction "(For rehearsal only)". The score consists of five staves, with the Piano part occupying the bottom two staves.

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6

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

11

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

16

le - - - i - son, e - le - - - i - son.

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

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

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

16

21

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

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

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

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

21

26

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

26

31

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

31

36

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

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

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

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

36

The musical score consists of four vocal staves and a piano accompaniment. The first two staves are for Soprano and Alto, the third for Tenor, and the fourth for Bass. The piano accompaniment is in the bottom system. The lyrics are: 'ri - son. Ky - ri - e e - le - i - son. ri - e e - le - i - son, e - le - i - son.' The score includes various musical notations such as notes, rests, and accidentals.

Scott Villard

Sanctus & Benedictus

"The modal roller"

$\text{♩} = 45$
mp

Soprano
Sanc-tus, Sanc-tus, Sanc - tus, Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt cae-li, sunt cae-li et terra

Alto
Sanc-tus, Sanc-tus, Sanc - tus, Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt cae-li, sunt cae-li et ter-ra

Tenor
Sanc-tus, Sanc-tus Sanc - tus, Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt cae-li, sunt cae-li et ter-ra

Bass
Sanc-tus, Sanc-tus, Sanc - tus, Do-mi-nus De-us Sa - ba-oth. Ple-ni sunt cae-li, sunt cae-li-et ter-ra

Piano
(For rehearsal only)

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4 *mf* glo - ri - a, glo - ri - a tu - a. *f* Ho - san - na in ex - cel - sis, *mf* in ex - cel - sis, in ex - cel - sis.

8 *mf* glo - ri - a, glo - ri - a tu - a. *f* Ho - san - na in ex - cel - sis, *mf* in ex - cel - sis, in ex - cel - sis.

4 *mf* glo - ri - a, glo - ri - a tu - a. *f* Ho - san - na in ex - cel - sis, *mf* in ex - cel - sis, in ex - cel - sis.

4 *mf* glo - ri - a, glo - ri - a tu - a. *f* Ho - san - na in ex - cel - sis, *mf* in ex - cel - sis, in ex - cel - sis.

7 *f* sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

7 *f* sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

8 *f* sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

7 *f* sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

10 *mp* *mf*

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

mp *mf*

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

mp *mf*

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

mp *mf*

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

13 *f* *mf*

no - mi-ne, no - mi-ne Do - mi - ni. Ho - san - na in ex - cel - - sis, in ex-cel - - -

f *mf*

no - mi - ne, no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - - - sis, in ex-ce - - -

f *mf*

no - mi-ne, no - mi-ne Do - mi - ni. Ho - san - na in ex - cel - - sis, in ex-cel - - -

f *mf*

no - mi-ne, no - mi-ne Do - mi - ni. Ho - san - na in ex - cel - - sis, in ex-cel - - -

16 *f* *ff* *rit.*
sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

f *ff*
sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

8 *f* *ff*
sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

f *ff*
sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

16
sis. Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. _____

The piano accompaniment consists of two staves (treble and bass clef) with a 7/8 time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

Scott Villard

Agnus Dei

"Night, sleep, death and the stars"

$\text{♩} = 55$
p

Soprano
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

Alto
p
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

Tenor
p
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

Bass

Piano
(For rehearsal only)

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6 *mp*

re - - - re no - - - bis. Ag - nus De - i, qui

mp

re - - - re no - - - bis. Ag - nus De - i, qui

mp

8 re - re - - no - - - bis. Ag - nus De - i, qui

mp

Ag - nus De - i, qui

11

tol - lis pec-ca - ta mun - di, mi - se - re - re no - - -

tol - lis pec-ca - ta mun - di, mi - se - re - re no - - -

8 tol - lis pec-ca - ta mun - di, mi - se - re - re no - - -

tol - lis pec-ca - ta mun - di, mi - se - re - re no - - -

11

16 *mf*

bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

mf

bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

mf

8 bis. Ag - nus De - i, qui to - lis pec - ca - ta mun - di,

mf

bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

21 *f* *ff*

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

f *ff*

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

f *ff*

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

f *ff*

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

21

26

rit.
mf *mp*

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

mf *mp*

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

mf *mp*

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

mf *mp*

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

26

8