

Misa brevis

para voces SAT y Órgano

Kyrie

Andante

Alberto Barea

Soprano

Alto

Tenor

Órgano

6

S. *f*

A. *f*

Org.

Ky - ri - e e - le i - son ky - ri - e e - le i -
Ky - ri - e e - le i - son ky - ri - e e - le i -

13

S.

A.

Org.

son ky - ri - e e - le i - son
son ky - ri - e e - le i - son

19

S.

A.

T. *f* Chris - te, Chris - te e - le i - son Chris - te, Chris - te

Org.

25

S. *f* Chris - te, Chris - te e - le i - son

A. *f* Chris - te, Chris - te e - le i - son

T. e - le i - son

Org.

31

S. Chris - te, Chris - te e - le i - son *ff* Chris - -

A. Chris - te, Chris - te e - le i - son *ff* Chris - -

T. *ff* Chris - -

Org.

36

S. te, Chris - - - te, Chris - - -

A. te, Chris - - - te, Chris - - -

T. te, Chris - - - te, Chris - - -

Org.

40

S. te e - lei - son

A. te e - lei - son

T. te e - lei - son

Org.

45

S. *f* Ky - - ri-e e -

A. *f* Ky - - ri-e e -

T. *f* Ky - - ri-e e -

Org.

51

S.
le i - son ky - - - ri - e e - le i - son

A.
le i - son ky - ri - e e - le i - son

T.
le i - son ky - - - ri - e e - le i - son

Org.

56

rit. Lento

S.
ky - - - - - ri - e e - - - le i - son

A.
ky - ri - e e - - - le i - son

T.
ky - - - - - rit. ri - e e Lento - - - le i - son

Org.

Sanctus

Allegretto

Órgano

65

S. *mf* Sanc - tus Sanc - tus

A. *mf* Sanc - tus Sanc - tus

T. *mf* Sanc - tus Sanc - tus

Org.

71

S. *f* Sanc - tus Do - mi-nus De - us Sa - ba - oth. *mf* Ple - ni sunt.

A. *f* Sanc - tus Do - mi-nus De - us Sa - ba - oth. *mf* Ple - ni sunt.

T. *f* Sanc - tus Do - mi-nus De - us Sa - ba - oth. *mf* Ple - ni

Org.

76

S. *f* cae - li et te - rra. Glo - ri - a

A. *f* cae - li et te - rra. Glo - ri - a

T. *f* sunt cae - li et te - rra. Glo - ri - a

Org.

82

S. Glo - ri - a tu - - a. Ho-san-na in ex-cel -

A. Glo - ri - a tu - - a. Ho-san-na in ex-cel -

T. Glo - ri - a tu - - a. Ho-san-na in ex-cel -

Org.

87

S. sis, Ho - san-na in ex-cel - sis, Ho - san-na in ex-cel - sis

A. sis, Ho - san-na in ex-cel - sis, Ho-san-na in ex

T. sis, Ho - san-na in ex-cel - sis, Ho - san-na in ex-cel - sis

Org.

91

S. De - o in ex-cel-sis De - o. Ho-san - na, Ho-san - na

A. cel - sis in ex-cel-sis De - o. Ho-san - na, Ho-san - na

T. De - o in ex-cel-sis De - o. Ho-san - na, Ho-san - na

Org.

96 *f* *molto rit.*

S. in ex-cel-sis De - o. Ho - san - na, Ho - san - na in ex-cel-sis De -

A. in ex-cel-sis De - o. Ho - san - na, Ho - san - na in ex-cel-sis De -

T. in ex-cel-sis De - o. Ho - san - na, Ho - san - na in ex-cel-sis De -

Org. *f* *molto rit.*

101 *Andante*

S. o.

A. o.

T. o. *mf* Be - ne - dic - tus qui

Org. *Andante*

106

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

Org.

111

T. *dic - tus Ho - san - na, Ho - san - na Ho - san - na in ex - cel - sis Ho*

Org.

116

S. *Be - ne -*

A. *Be - ne -*

T. *san - na, Ho - san - na in ex - cel - sis De - o. Be - ne -*

Org.

121

S. *dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - san - na, Ho - san - na Ho*

A. *dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - san - na, Ho - san - na Ho*

T. *dic - tus qui ve - nit in no - mi - ne Do - mi - ni Ho - san - na, Ho - san - na Ho*

Org.

126

S.
san - na in ex - cel - sis Ho - san - na, Ho - san - na Ho -

A.
san - na in ex - cel - sis Ho - san - na, Ho - san - na Ho -

T.
san - na in ex - cel - sis Ho - san - na, Ho - san - na Ho -

Org.

130 rit. A tempo

S.
san - na in ex - cel - sis.

A.
san - na in ex - cel - sis.

T.
san - na in ex - cel - sis.

Org.

rit. A tempo

Agnus Dei

Andante

Órgano

141

Org.

146

S. *mf*

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

A. *mf*

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

Org.

153

S. *mf*

no - bis Ag - nus

A. *mf*

no - bis Ag - nus

Org.

158

S.

De - i qui tol - lis pec - ca - ta mun - di

A.

De - i qui tol - lis pec - ca - ta mun - di

T. *mf*

mi - se - re - re no - bis,

Org.

165

T. *mi - se - re - re no - bis. Mi - se - re - re, Mi - se - re - re, Mi - se - re - re no - bis,*

Org.

171

T. *p rit. A tempo*
Mi - se - re - re no - bis.

Org. *rit. A tempo*

178

S. *mf*
Ag - nus De - i, Ag - nus De - i qui tol - lis pec - ca - ta mun-di Do - na no-bis

A. *mf*
Ag - nus De - i, Ag - nus De - i qui tol - lis pec - ca - ta mun-di Do - na no-bis

T. *mf*
Ag - nus De - i, Ag - nus De - i qui tol - lis pec - ca - ta mun-di Do - na no-bis

Org.

185

S. *p*
Pa - cem, Do - na no-bis Pa - cem, Do - na no-bis Pa - cem, Do - na

A. *p*
Pa - cem, Do - na _____ no - bis Pa - cem Do - na _____

T. *p*
Pa - cem, Do - na no-bis Pa - cem, Do - na no-bis Pa - cem, Do - na

Org.

191

S. *f*
no - bis Do - na no - bis Pa - cem.

A. *f*
_____ Do - na no - bis Pa - cem.

T. *f*
no - bis, Do - na no - bis Pa - cem.

Org.

Soprano

Misa brevis

para voces SAT y Órgano

Alberto Barea

Kyrie

Andante
5 *f*

Ky - ri-e e - lei-son ky -

11

- ri-e e - lei-son ky - - ri-e e - lei-son

18

9 *f*

Chris-te, Chris-te e - lei-son Chris - te, Chris - te

33

ff

e - lei-son Chris - te, Chris - te, Chris - te e - lei-son

43

5 *f*

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

52

ky - - ri-e e - lei-son ky - - ri-e

Sanctus

58 **Lento** **Allegretto**
8 *mf*

e - lei-son Sanc - tus Sanc - tus

71

f *mf*

Sanc - tus Do-mi-nus De-us Sa - ba - oth. Ple - ni sunt_

76

f

cae - li et te - rra. Glo - ri - a

Misa Brevis - Alberto Barea
Soprano

2

83

Glo - ri - a tu - a. Ho-san-na in ex-cel - sis, Ho

88

san-na in ex-cel - sis, Ho-san-na in ex-cel-sis De - o in ex-cel-sis De -

93

o. Ho-san - na, Ho-san - na in ex-cel-sis De - o. Ho

98

san - na, Ho-san - na in ex-cel-sisDe - o.

102 **Andante**

Be - ne - dic-tus qui ve-nit in no-mine Do mini Ho

124

san - na, Ho - san - na Ho - san-na in ex - cel - sis Ho-

128

san - na, Ho - san - na Ho - san - na in ex - cel -

131 **A tempo**

- sis.

Agnus Dei

Andante

7



141 **5** *mf*

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

151 **3** *mf*

mi - se - re - re, mi - se - re - re no - bis Ag - nus De - i qui

159 **8** *rit.* **3**

tol - lis pec - ca - ta mun - di

174 **A tempo** **4** *mf*

Ag - nus De - i, Ag - nus De - i qui tol - lis pec -

183

ca - ta mun di Do - nano - bis Pa - cem, Do - nano - bis Pa - cem,

188 *p*

Do - na no - bis Pa - cem, Do - na no - bis

192 *f*

Do - na no - bis Pa - cem.

Misa brevis

Alto

para voces SAT y Órgano

Kyrie

Alberto Barea

Andante
5 *f*

Ky - ri - e e - lei - son ky - ri - e

12 *f* 9

e - lei - son ky - ri - e e - lei - son Chris - te,

28

Chris - te e - lei - son Chris - te, Chris - te e - lei - son

35 *ff* 5

Chris - te, Chris - te, Chris - te e - lei - son

48 *f*

Ky - ri - e e - lei - son ky - ri - e

54 *rit.*

e - lei - son ky - ri - e

Sanctus

58 **Lento** **Allegretto** 8 *mf* *f*

e - lei - son Sanc - tus Sanc - tus Sanc - tus

72 *mf*

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li

77 *f*

et te - rra. Glo - ri - a

Misa Brevis - Alberto Barea

Alto

2

83

Glo - ri - a tu - a. Ho-san-na in ex-cel - sis, Ho

88

san-na in ex-cel - sis, Ho-san-na in ex-cel - sis in ex-cel-sis De -

93

p
o. Ho-san - na, Ho-san - na in ex-cel - sis De -

97

f **molto rit.**
o. Ho san - na, Ho-san - na in excel-sisDe - o.

102 **Andante**

18 *f*
Be - ne - dic-tus qui ve-nit in no-mi-ne Do-mi-ni Ho

124

san - na, Ho - san - na Ho - san-na in ex - cel - sis Ho -

128

rit.
san - na, Ho - san - na Ho - san - na in ex - cel -

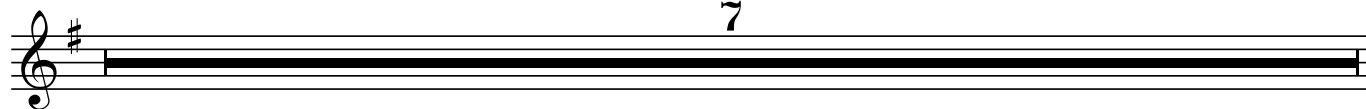
131 **A tempo**

- sis. _____

Andante

Agnus Dei

7



141 **5** *mf*

151 Ag - nus De - i qui tol-lispecca - ta mun - di, mi-se - re - re, **3** *mf*

159 mi-se - re - re, mi-se - re - re no - bis Ag - nus De **8** *rit.* qui **3**

174 **A tempo** **4** *mf*

183 Ag - nus De - i, Ag - nus De - i qui tol - lis pec-

189 ca - ta_mun di Do - nano-bis Pa - cem, Do - na no - bis **p** **f**

Pa - cem Do - na no-bis Pa - cem.

Misa brevis

Tenor

para voces SAT y Órgano

Alberto Barea

Kyrie

Andante 18 *f*

Chris-te, Chris-te e - lei-son Chris-te, Chris-te

25 8 *ff*

e - lei - son Chris - te, Chris - te, Chris - te e -

41 5 *f*

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

51

lei - son ky - - - ri - e e - lei - son

56 *rit.* **Lento**

ky - - - ri - e e - lei - son

Sanctus

Allegretto 7 *mf* *f*

Sanc - tus Sanc - tus Sanc - tus

72 *mf*

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

77 *f*

te - - - rra. Glo - ri - a

Misa Brevis - Alberto Barea

Tenor

2

83

Glo - ri - a tu - a. Ho-san-na in ex-cel - sis, Ho

88

san-na in ex-cel - sis, Ho-san-na in ex-cel-sis De - o in ex-cel-sis De -

93

o. Ho-san - na, Ho-san - na in ex-cel - sis De -

97

o. Ho-san - na, Ho-san - na in excel-sisDe - o.

102 **Andante**

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

109

-dic - tus, Be - ne - dic-tus Ho-san - na, Ho-san - na Ho

114

san-na in ex-cel - sis Ho-san - na, Ho-san - na in ex-cel-sis De - o.

120

Be - ne - dic-tus qui ve-nit in no-mi-ne Do-mi-ni Ho-san - na, Ho

125

san - na Ho - san-na in ex - cel - sis Ho - san - na, Ho

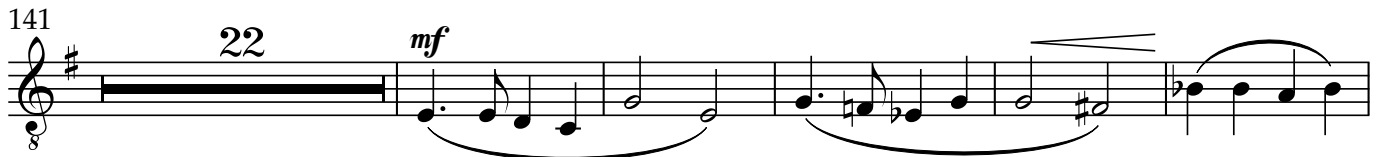
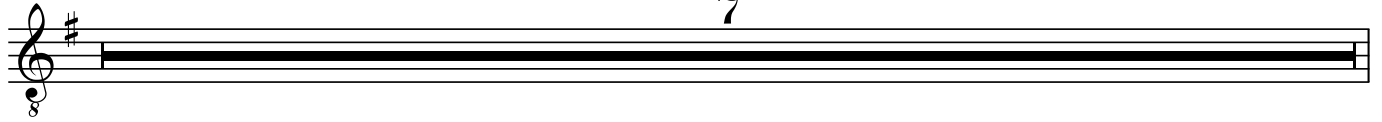
129

san - na Ho - san-na in ex - cel - sis.

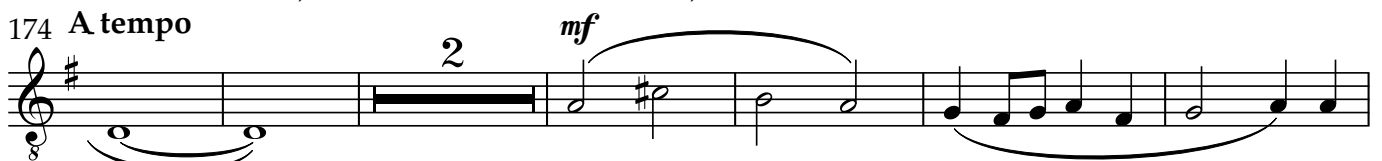
Agnus Dei

Andante

7

mi se-re-re no - bis, *p* mi - se - re - re no - bis. Mi-se-re-re,

Mi - se - re - re, Mi - se - re - re no - bis, Mi - se - re - re no -



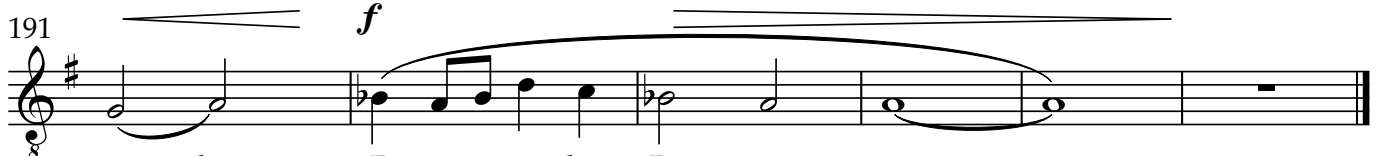
bis. Ag - nus De - i, Ag - nus De - i qui



tol - lis pec - ca - ta mun di Do - nano-bis Pa - cem, Do - nano-bis



Pa - cem, Do - na no - bis Pa - cem, Do - na



no - bis, Do - na no - bis Pa - cem.

Órgano

Misa brevis

para voces SAT y Órgano

Alberto Barea

Kyrie

Andante

Measures 1-4 of the Kyrie. The music is in G major (one sharp) and 6/8 time. The tempo is marked 'Andante'. The notation shows a treble and bass clef with various rhythmic values and accidentals.

5

Measures 5-9 of the Kyrie. The notation continues with a treble and bass clef, featuring chords and melodic lines.

10

Measures 10-15 of the Kyrie. The notation continues with a treble and bass clef, featuring chords and melodic lines.

16

Measures 16-19 of the Kyrie. The notation continues with a treble and bass clef, featuring chords and melodic lines.

20

Measures 20-24 of the Kyrie. The notation continues with a treble and bass clef, featuring chords and melodic lines.

25

Measures 25-29 of the Kyrie. The notation continues with a treble and bass clef, featuring chords and melodic lines.

V.S.

Misa Brevis - Alberto Barea

Órgano

2

30

Musical notation for measures 2-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.

35

Musical notation for measures 35-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.

39

Musical notation for measures 39-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.

43

Musical notation for measures 43-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.

47

Musical notation for measures 47-51. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.

52

Musical notation for measures 52-56. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music features a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.

57 rit. Lento

Musical score for measures 57-63. The piece is in G major (one sharp) and common time. It features a slow tempo with a 'rit.' (ritardando) marking. The music consists of a series of chords and melodic lines in both the treble and bass staves, with some notes tied across measures.

Allegretto Sanctus

Musical score for measures 64-67. The tempo is marked 'Allegretto'. The music continues with a more rhythmic and active texture, featuring eighth and sixteenth notes in the bass line and chords in the treble.

64

Musical score for measures 64-67, continuing the 'Allegretto' section. The texture remains active with rhythmic patterns in both hands.

68

Musical score for measures 68-71. The music continues with similar rhythmic activity and chordal textures.

72

Musical score for measures 72-75. The piece continues with a consistent rhythmic and harmonic language.

76

Musical score for measures 76-79. The final measures of this section show a continuation of the established musical style.

Misa Brevis - Alberto Barea

Órgano

4

81

Musical score for organ, measures 4-81. The score is written for a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music consists of a series of chords and melodic lines in both hands.

86

Musical score for organ, measures 86-90. The score continues with chords and melodic lines in both hands.

90

Musical score for organ, measures 90-95. The score continues with chords and melodic lines in both hands.

95

molto rit.

Musical score for organ, measures 95-100. The score continues with chords and melodic lines in both hands. A dynamic marking of *f* (forte) is present in the bass line.

100

Andante

Musical score for organ, measures 100-105. The score continues with chords and melodic lines in both hands.

105

Musical score for organ, measures 105-110. The score continues with chords and melodic lines in both hands.

Misa Brevis - Alberto Barea
Órgano

109

Musical score for measures 109-112. The piece is in G major (one sharp) and 3/4 time. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a simple bass line of quarter notes.

113

Musical score for measures 113-116. The right hand continues with eighth-note chords, and the left hand maintains the quarter-note bass line.

117

Musical score for measures 117-120. The right hand has a more active eighth-note pattern, and the left hand's bass line includes some eighth notes.

121

Musical score for measures 121-124. The right hand continues with eighth-note chords, and the left hand's bass line is mostly quarter notes.

125

Musical score for measures 125-128. The right hand has a consistent eighth-note chordal pattern, and the left hand's bass line is simple quarter notes.

129

rit. - - - A tempo

Musical score for measures 129-132. The piece concludes with a final chord. The right hand has a more complex eighth-note pattern, and the left hand's bass line includes some eighth notes. The tempo marking 'rit.' (ritardando) is indicated above the first measure of this system, and 'A tempo' is indicated above the second measure.

Andante

Agnus Dei

Musical notation for measures 6-137. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a slow, sustained bass line with long notes and a treble line with more active, melodic patterns. Measure 137 ends with a fermata.

138

Musical notation for measures 138-140. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music continues with a similar texture to the previous system, featuring a sustained bass line and a more active treble line.

141

Musical notation for measures 141-146. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music continues with a similar texture to the previous system, featuring a sustained bass line and a more active treble line.

147

Musical notation for measures 147-152. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music continues with a similar texture to the previous system, featuring a sustained bass line and a more active treble line.

153

Musical notation for measures 153-157. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music continues with a similar texture to the previous system, featuring a sustained bass line and a more active treble line.

158

Musical notation for measures 158-165. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The music continues with a similar texture to the previous system, featuring a sustained bass line and a more active treble line.

165

Musical score for measures 165-170. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting bass line in the bass. Measure 165 starts with a chord of F#4, C#5, and F#5. The piece concludes with a double bar line.

171

rit. A tempo

Musical score for measures 171-176. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a melodic line in the treble and a supporting bass line in the bass. Measure 171 starts with a chord of F#4, C#5, and F#5. The piece concludes with a double bar line.

177

Musical score for measures 177-182. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a melodic line in the treble and a supporting bass line in the bass. Measure 177 starts with a chord of F#4, C#5, and F#5. The piece concludes with a double bar line.

183

Musical score for measures 183-187. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a melodic line in the treble and a supporting bass line in the bass. Measure 183 starts with a chord of F#4, C#5, and F#5. The piece concludes with a double bar line.

188

Musical score for measures 188-191. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a melodic line in the treble and a supporting bass line in the bass. Measure 188 starts with a chord of F#4, C#5, and F#5. The piece concludes with a double bar line.

192

Musical score for measures 192-197. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a melodic line in the treble and a supporting bass line in the bass. Measure 192 starts with a chord of F#4, C#5, and F#5. The piece concludes with a double bar line.