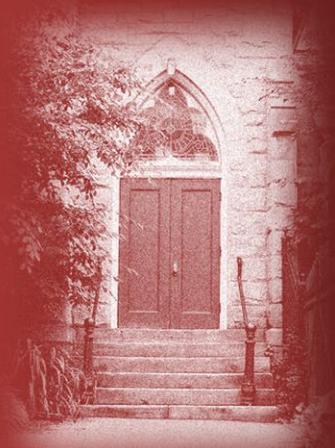


MISSA BREVIS | TEMPLETON | SATB A CAPPELLA



MISSA BREVIS

for SATB, a cappella

Composed by
MARK D. TEMPLETON



Mark Templeton
choral music

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MISSA BREVIS

I. REX, REQUIEM.....5

<i>Rex, requiem Ricardus da, pater atque pius rex.</i>	O King, give Richard thy rest, Father and King.
<i>Lex, legume vitam aeternam ilida, quia tu lex.</i>	O Law, give him the eternal life of law, For thou art Law.
<i>Lux, lucem semper concede illi, bona qui es lux.</i>	O Light, give ever unto him thy light, For thou art Light.
<i>Pax, pacem illi perpetuam dona, es quoniam pax.</i>	O Peace, give unto him eternal peace, For thou art Peace.

Angilbert (c. 740-814)

II. KÝRIE.....8

<i>Kýrie eléison</i>	Lord have mercy
<i>Chríste eléison</i>	Christ have mercy
<i>Kýrie eléison</i>	Lord have mercy

III. PSALM 23.....11

1. The Lord is my shepherd; I shall not want
2. He maketh me to lie down in green pastures: he leadeth me beside the still waters.
3. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
4. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
5. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
6. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

IV. SÁNCTUS.....14

<i>Sánctus, sánctus, sánctus,</i>	Holy, holy, holy,
<i>Dóminus Déus Sábaoth.</i>	Lord God of Hosts.
<i>Pléni sunt coéli et térra glória túa.</i>	Heaven and earth are full of thy glory.
<i>Hosánna in excélsis.</i>	Hosanna in the highest.
<i>Benedictus qui vénit in nómine Dómini</i>	Blessed is He who comes in the name of the Lords
<i>Hosánna in excélsis.</i>	Hosanna in the highest.

V. A PRAYER OF ST. BENEDICT.....18

O Gracious Holy Father, give us
Wisdom to perceive thee,
Diligence to seek thee,
Patience to wait for thee,
Eyes to behold thee,
A heart to meditate on thee,
And a life to proclaim thee;
Through the power of the Holy Spirit,
Of Jesus Christ Our Lord, Amen.

St. Benedict of Nursia (c. 480-547)

VI. AGNUS DÉI.....21

<i>Agnus Déi,</i>	Lamb of God
<i>qui tollis peccata mundi:</i>	who takest away the sins of the world,
<i>miserere nobis.</i>	have mercy upon us.
<i>Agnus Déi,</i>	Lamb of God
<i>qui tollis peccata mundi:</i>	who takest away the sins of the world,
<i>miserere nobis.</i>	have mercy upon us.
<i>Agnus Déi,</i>	Lamb of God
<i>qui tollis peccata mundi:</i>	who takest away the sins of the world,
<i>dóna nobis pacem.</i>	grant us peace.

VII. THE CHORISTER'S PRAYER.....25

Bless, O Lord, us Thy servants who minister in Thy temple.
 Grant that what we sing with our lips we may believe in our hearts.
 And what we believe in our hearts we may show forth in our lives.
 Through Jesus Christ our Lord.
 Amen.

The Choristers' Prayer is attributed variously to Sir Sydney Nicholson (1875-1947), the RSCM's founder, or to Cosmo Lang, Archbishop of Canterbury (1928-42)

The term *Missa brevis* translates as “short mass.” It is derived from the mass of the ordinary (*Kyrie, Gloria, Credo, Sanctus*, and *Agnus Dei*) but with some movements removed. Many composers from the renaissance to the modern era have composed settings of “short masses.” The nucleus of my setting, the *Kyrie, Sanctus*, and *Agnus Dei*, is taken from the *Missa XVII Adventus et Quadragesima* (Mass for Advent and Lent – found on the following page). Each of these three movements includes an incipit (intoning chant) before each phrase mirroring the original chant. Regardless of differing performance practices, the diamond shaped notes of the incipits should be sung slightly faster than the round notes. All three movements contain changing meter but the measures have no written time signatures. This should help to visually create fluid chant-like phrases without always feeling a strong beat at the beginning of each measure.

The bookends of the mass, *Rex, Requiem* and *The Chorister's Prayer*, are identical musically except for the *Amen* section of the latter. Both movements were composed in memory of a mentor and dear friend of mine, Dick Young. The text *Rex, Requiem*, originally titled *Epitaphium Angilberti* (The Epitaph of Angilbert), was written by Angilbert (c. 740-814) for his own headstone. I have substituted the name *Angilberti* for the Latin translation of Richard, *Ricardus*, to pay homage to my friend. Although this mass was not intended to be a requiem, the first movement lends itself to that genre. One can personalize the *Rex, Requiem* by replacing a different name as I did, or the movement can be omitted altogether.

The Anglican-chant style of *Psalm 23* and the anthem, *A Prayer of St. Benedict*, compliment the overall ethos of the mass. All the movements are quiet reflective settings that can be sung individually but are best performed together. This *Missa Brevis* is suited well for a liturgical service and equally for a concert performance. The vocal lines are fluid, and the ranges are conservative making this an easily accessible work. Your choir will thoroughly enjoy singing this reverent setting.

MISSA XVII ADVÉNTUS ET QUADRAGÉSIMA



lé - i-son. Ký-ri - e (e)—— e - lé - i-son.



et ter-ra gló-ri-a tu - a. Ho - sán-na in ex-cél-sis. Be-ne-di-ctus qui ve-nit in nó-mi-ne

Dó-mi-ni. Ho - sán-na in ex-cél - sis.



qui tol-lis pec - cá - ta mun - di: mi - se - re - ré no - bis. A - gnus De - i, qui tol-lis pec - ca - ta mun - di:



mi - se - re - re no - bis.



Mark Templeton, born 1974, is an American choral composer, conductor, and countertenor. Templeton's music has been performed across the world at various international festivals and ACDA conventions. Some of his music is published by Santa Barbara Music Publishing, and he has recently started to self-publish. He teaches and resides with his wife, Becca, at West Nottingham Academy in Colora, Maryland, the oldest boarding school in the United States. He also enjoys coaching, playing, and watching soccer when he is not working. He is available for commission upon request.

In loving memory of Dick Young

I. Rex, Requiem

Text: Angilbert (c. 740-814)
Epitaphium Angilberti

for SATB, a cappella

Mark D. Templeton

Slowly $\text{♩} = 50$

Soprano
Alto
Tenor
Bass
Organ optional

5 *poco rit.* *a tempo*

S.
A.
T.
B.

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I. Rex, Requiem

9

S. il - li da, qui a tu lex, tu lex. Lux, lu - cem sem -
A. il - li da, qui a tu lex, tu lex. Lux, lu - cem sem -
T. il - li da, qui a tu lex, tu lex. Lux, lu - cem sem -
B. il - li da, qui a tu lex, tu lex. Lux, lu - cem sem -

poco rit. a tempo p

9

S. per con - ce - de. con - ce - de il - li, bona qui es
A. per con - ce - de, con - ce - de il - li, bona
T. per con - ce - de, con - ce - de il - li bona
B. per con - ce - de, con - ce - de il - li bona qui es

poco rit. a tempo p

13

S. >, > , > , > , > , >

A. > , > , > , > , > , >

T. > , > , > , > , > , >

B. > , > , > , > , > , >

13

S. mf

A. mf

T. mf

B. mf



poco rit.

17

S. lux. Pax, pa - cem il - li per - pe - tuam

A. qui es lux. Pax, pa - cem il - li per - pe - tuam

T. 8 qui es lux. Pax, pa - cem il - - - li per - pe - tuam

B. lux. Pax, pa - cem il - li per - pe - tuam

a tempo

f

decresc.

poco rit.

17

a tempo

f

decresc.

rit.

21

S. do - na, es quo - ni - am pax.

A. do - na, es quo - ni - am pax.

T. 8 do - na, es quo - ni - am pax.

B. do - na, es quo - ni - am pax.

mp

p

rit.

21

mp

p

II. Kyriefor SATB *a cappella*

Mark D. Templeton

Cantor or Small Section

Freely

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

[2] Slowly $\text{♩} = 60$

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

[2] Ky - ri - e - le - i - son.

Organ optional

Freely

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

[8] Slowly $\text{♩} = 60$

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

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

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

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

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

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

14 Freely

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

15 Slowly $\text{d} = 60$

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

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

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

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

20 Freely

Can. Ky - ri - e _____ (e) _____ e - - - le - - i - son.

22 Slowly $\text{d} = 60$

S Ky - ri - e _____ (e) _____

A Ky - ri - e _____ (e) _____

T Ky - ri - e _____ (e) _____

B Ky - ri - e _____ (e) _____

II. Kyrie

26

S e - - - le - - i - son.

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

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

B 26 e - - - le - - i - son, e - le - i - son.

{

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

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

III. Psalm 23

for SATB *a cappella*

Mark D. Templeton

In the style of Anglican Chant

In the style of Gregorian Chant

S. *f* A. *mf*
 1. The Lord is my shepherd; I shall not want.

T. *f* B. *mf*
 2. He maketh me to lie down in green pastures; He leadeth me beside the still waters.

S. *p* A. *(normal time)* B. *(chanting)* *mp*
 3. He re-storeth my soul: He leadeth me in the paths of righ-teous-ness for his name's sake.

T. *p* B. *mf*
 4. Yea, though I walk through the valley of the sha-dow of death,

S. *p*, *mf* A. *mf*, *p*, *mf* B. *poco rit.*
 I will fear no evil: for thou art with me; thy rod and thy staff they com-fort me.

S. *mf*, *p*, *mf* A. *poco rit.*, *mf*, *p*, *mf* B. *poco rit.*

f

5. Thou preparest a table before me in the presence of mine enemies:

mf

(normal time)

Thou anointest my head with oil; my cup run - neth ov - er.

mf

(normal time)

6. Surely goodness and mercy shall follow me all the days of my life: *p*

mp

rit.

And I will dwell in the house of the Lord for ev - er. *p*

mp

rit.

Glory be to the Father and to the Son, And to the Ho - ly Spi-rit. *mf*

f

(normal time)

As it was in the begining is now and ev - er shall be,

World with-out end. A - - - men.



17 Freely

Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a. Ho-san-na in ex-cel-sis.

20 Slowly $\text{♩} = 60$

Soprano (S): Ple-ni sunt cae-li et ter-ra

Alto (A): Ple-ni sunt cae-li, ple-ni sunt cae-li et ter-ra

Tenor (T): Ple-ni sunt cae-li, ple-ni sunt cae-li et ter-ra

Bass (B): Ple-ni sunt cae-li, sunt cae-li et ter-ra

24

Soprano (S): glo-ri-a tu-a. Ho-

Alto (A): glo-ri-a, glo-ri-a tu-a. Ho-

Tenor (T): glo-ri-a, glo-ri-a tu-a. Ho-

Bass (B): glo-ri-a, glo-ri-a tu-a. Ho-

IV. Sanctus

28

S A T B

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

{

28

Freely

Bene - dic - tus qui ve - nit in no - mi - ne Do - mi-ni. Ho - san - na in ex - cel - sis.

32 Freely

35 Slowly $\text{d}=60$

S A T B

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

{

35

mp

39

S mi - ne Do - mi - ni. Ho - san - na

A - - mi - ne Do - mi - ni. Ho - san - na, ho -

T 8 ne Do - mi - ni. Ho - san - na, ho -

B - - mi - ne Do - mi - ni. Ho - san - na, ho -

39 - - mi - ne Do - mi - ni. Ho - san - na, ho -

S in ex - cel - sis.

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

T 8 san - na, ho - san - na, ho-san-na in ex - cel sis.

B ho - san - na in ex - cel - sis.

43 ho - san - na in ex - cel - sis.

V. A Prayer of St. Benedict

Text by St. Benedict (480-547 C.E.)

for SATB *a cappella*

Mark D. Templeton

With Devotion $\text{♩} = 66$

Soprano Alto Tenor Bass Organ optional

System 1 (Measures 1-4):

O gra - cious ho - ly Fa - ther, give us wis - dom to per -
 O gra - cious ho - ly Fa - ther give us wis - dom to per -
 O gra - cious ho - ly Fa - ther give us wis - dom to per -
 O gra - cious ho - ly Fa - ther give us wis - dom to per -

System 2 (Measures 5-8):

cieve thee, Di - li - gence to seek thee, Pa - tience to wait for
 cieve thee, Di - li - gence to seek thee, Pa - tience to wait for
 cieve thee, Di - li - gence to seek thee, Pa - tience to wait for
 cieve thee, Di - - - li-gence to seek thee, Pa - tience to wait for

V. A Prayer of St. Benedict

10

Soprano (S) vocal line:

thee, Eyes to be - hold thee, a Heart to me - di - tate

Alto (A) vocal line:

thee, Eyes to be - hold thee, a Heart to me - di - tate

Tenor (T) vocal line:

thee, Eyes to be - hold thee, a Heart to me - di - tate

Bass (B) vocal line:

thee, Eyes to be - hold thee, a Heart to me - di - tate

The vocal parts are arranged in four staves. The soprano (S) starts with a quarter note, followed by eighth notes, then a half note, and finally a dotted half note. The alto (A) follows with eighth notes, then a half note, and a dotted half note. The tenor (T) starts with a half note, followed by eighth notes, then a dotted half note, and a half note. The bass (B) starts with a dotted half note, followed by eighth notes, then a half note, and a dotted half note. The music is in common time, with a key signature of one sharp. Dynamics include *mp*, *f*, and *p*. The lyrics are "thee, Eyes to be - hold thee, a Heart to me - di - tate".

poco rit.

a tempo

S on thee, and a Life, a life to pro - claim

A on thee, and a Life, a life to pro - claim

T 8 on thee, and a Life, a life to pro - claim

B on thee, and a Life, a life to pro - claim

poco rit.

a tempo

V. A Prayer of St. Benedict

VI. Agnus Deifor SATB *a cappella***Mark D. Templeton**

Freely

Cantor or small section

[4] Slowly $\text{♩} = 60$

Organ optional

VI. Agnus Dei

[17] Freely

Can. A - gnus De - i, qui tol - lis pec - ca - ta mun-di: mi-se-re-re no - bis.

[20] Slowly $\text{d} = 60$

S A - gnus De - i, qui tol - lis pec - ca -

A A - gnus De - i, qui tol - lis pec - ca -

T A - gnus De - i, qui tol - lis pec - ca -

B A - gnus De - i, qui tol - lis pec - ca -

[20]

S ta mun-di: mi - se - re - re no - bis.

A - ta mun-di, mun-di: mi - se - re - re no - bis.

T - ta mun - di, mun - di: mi - se - re - re no - bis.

B - ta mun - di, mun - di: mi - se - re - re no - bis.

[26]

Can. [33] **Freely**

S [36] **Slowly** $\text{♩} = 60$

S A - gnus De - i, qui tol - lis pec - ca - ta mun-di: do-na no-bis pa - cem.

A A - gnus De - i, qui tol - lis pec - ca -

T A - gnus De - i, qui tol - lis pec - ca -

B A - gnus De - i, qui tol - lis pec - ca -

[36]

S A - gnus De - i, qui tol - lis pec - ca -

A A - gnus De - i, qui tol - lis pec - ca -

T A - gnus De - i, qui tol - lis pec - ca -

B A - gnus De - i, qui tol - lis pec - ca -

[42]

S ta mun-di: do na no-bis pa - - cem.

A - ta mun-di, mun-di: do na no-bis pa - - cem.

T - ta mun - di, mun - di: do na no - bis pa - - cem.

B - ta mun - di, mun - di: do na no - bis pa - - cem. A -

[42]

S 8 8 8: p 8 8: 8: 8: mp

A

T

B

The musical score is for a four-part choir (Soprano, Alto, Tenor, Bass) and includes a piano part at the bottom. The vocal parts are labeled S, A, T, B. The piano part has dynamics like **p**, **mp**, **mf**. The score is marked with measure numbers 33, 36, and 42. The key signature is G major (two sharps). The tempo for the vocal parts is 'Slowly' at $\text{♩} = 60$.

VI. Agnus Dei

49

mp

molto rit.

p

S A T B

Bassoon part:

49

p

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VII. Bless, O Lord, Us Thy Servants

Text attributed variously to
Sir Sydney Nicholson (1875-1947)
or Cosmo Lang (1864-1945)

(The Chorister's Prayer)

Mark D. Templeton

for SATB *a cappella*

Slowly with Devotion $\text{♩} = 54$

Slowly with Devotion $\text{G} = 54$

Soprano Alto Tenor Bass Organ optional

Bless, O Lord, us thy ser - vants, thy ser-vants, who

Bless, O Lord, us thy ser-vants, thy ser-vants, who

Bless, O Lord, us thy ser-vants, thy ser-vants, who

Bless, O Lord, us thy ser-vants, thy ser-vants, who

Bless, O Lord, us thy ser-vants, thy ser-vants, who

poco rit. *a tempo*

S A T B

mi - ni - ster in thy tem - ple. Grant that what we sing without lips we

mi - ni - ster in thy tem - ple. Grant that what we sing without lips we

mi - ni - ster in thy tem - ple. Grant that what we sing without lips we

mi - ni - ster in thy tem - ple. Grant that what we sing without lips we

poco rit. *a tempo*

{

VII. Bless, O Lord, Us Thy Servants

9

Soprano (S) Alto (A) Tenor (T) Bass (B)

poco rit.

And what we be -

may believe in our hearts, in our hearts.

And what we be -

may be - lieve in our hearts, in our hearts.

And what we be -

may believe in our hearts, in our hearts.

And what we be -

may be - lieve in our hearts, our hearts.

And what we be -

9

poco rit.

a tempo

p

13

Soprano (S) Alto (A) Tenor (T) Bass (B)

mf

lieve in our hearts, our hearts we may show forth in our

lieve in our hearts, our hearts we may show forth

lieve in our hearts, our hearts we may show forth

lieve in our hearts, our hearts we may show forth in our

mf

mf

mf

mf

mf

VII. Bless, O Lord, Us Thy Servants

poco rit.

S: lives. *a tempo* Through Je - sus Christ our Lord.

A: in our lives. Through Je - sus Christ our Lord.

T: in ourlives. Through Je - sus Christ our Lord.

B: lives. Through Je - sus Christ our Lord.

poco rit. *a tempo* *decresc.*

S: A - men, *a tempo* men. *decresc.*

A: A - men, A - men. *a tempo* men. *decresc.*

T: A - men, A - men, A - men. *a tempo* men. *decresc.*

B: A - men, A - men, A - men. *a tempo* men. *decresc.*

VII. Bless, O Lord, Us Thy Servants

25

Soprano (S) vocal line with lyrics: men, A - - - men. A tempo.

Alto (A) vocal line with lyrics: men, A - men, A - men. A - men,

Tenor (T) vocal line with lyrics: men, A - men, A - men. A - men,

Bass (B) vocal line with lyrics: men, A-men, A - men. A - men,

25

poco rit.

a tempo

p

rit.

pp

rit.

pp

The musical score is for a four-part choir (Soprano, Alto, Tenor, Bass). The score is divided into two systems by a brace. Each system contains two measures. The vocal parts are labeled S, A, T, and B on the left. The lyrics consist of alternating 'men' and 'A-men' phrases. Dynamics such as *mp*, *poco rit.*, *a tempo*, *pp*, and *rit.* are indicated throughout the score.