

simon

biazeck

Missa Mundi

S.A.T.B. unaccompanied



Quire Editions

Simon Biazeck (b. 1966) is a Melbourne-born tenor whose musical interests encompass early music to contemporary performance art and include a deep commitment to the fields of Grand Opera, Lieder and English Song. He has given concerts at the Aldeburgh Festival, the Royal Opera House, and the Wigmore Hall. Since moving to London in the mid 1990's, choral composition and the editing of Renaissance Polyphony have flourished alongside his singing career. His research into *musica ficta* in the works of Nicolas Gombert has given rise to regular performances of his editions by the London Oratory Senior Choir. The London Oratory School Schola have commissioned him, and his works have been performed by The Tudor Choristers, The Canterbury Fellowship (Melbourne), St John's, Hampstead, St Bride's, Fleet Street and the London Oratory Senior Choir.

'In writing Missa Mundi for Douai Abbey I have drawn inspiration from Gregorian chant and Renaissance polyphony as the traditional vocal music of the Catholic Church, and the particular quality of light in the Abbey Church itself. Each movement has its own character in which the influence of ancient European sacred music is by turns more or less to the fore. As light seems to transform aspects of the stonework in the Abbey throughout the day, and season after season, so too the counterpoint will at times ring with echoes of the past, whilst at others it may seem as if read through the Abbey's contemporary stained glass.'

Performance notes:

A choir of any size may sing Missa Mundi, and the passages marked solo in the choral sections are optional. The distribution of the chant passages reflects liturgical use at Douai Abbey where a cantor leads the choir and congregation, but they may just as effectively be sung in the same way from within the choir. Ideally they should be unaccompanied.

Ornaments printed in small notes are optional but should not be taken as cues for other opportunities!

The **Agnus Dei** is in part modelled on, and pays homage to, Josquin Desprez in his Agnus Dei from the *Missa 'L'homme armée' super voces musicales*. In the mensural canon on p. 20 it may be useful to have the Alto and Tenor parts conducted by a member of the choir whilst the choirmaster conducts in 3/2.

Simon Biazeck
May 2011

Cover image – ANTONELLO DA MESSINA (c. 1430-79)
Christ at the Column
c. 1476-78
Oil on wood
H. 30 cm; W. 21 cm

for Dr. John Rowntree and the Douai Abbey Singers

Missa Mundi

Kyrie

SIMON BIAZECK
(b. 1966)

Moderato un poco flessibile ♩ = c. 85 Mass XVI, 11th-13th c.

Cantor *All* *mp*

SOPRANO
(Cantor & Unison voices)

ALTO

TENOR

BASS

KEYBOARD
(for rehearsal only)

Ky-ri - e - e - lé - i - son. Ky - ri - e e - lé - - -

Ky - ri - e e - lé - - -

Ky - ri - e e - lé - - -

Ky - ri - e - e - lé - - -

Moderato un poco flessibile ♩ = c. 85

7 *mp*

mp

mp

mp

mp

- - i - son, Ky - rie e - lé - - -

- - i - son, Ky - rie e - lé - i - son,

- - i - son, Ky - ri - e e - lé - i - son,

- - i - son, Ky - ri - e e - lé - i - son,

mp

12 *espress.* **poco rit.** *All*

- - - - - i - son. Chri - ste e - lé - i - son.

espress.
Ky - rie e - lé - i - son.

espress.
Ky - rie e - lé - i - son.

espress.
Ky - rie e - lé - i - son.

espress. **poco rit.**
Ky - rie e - lé - i - son.

16 **Andante** ♩ = c. 78 *mp* **solo (ad lib.)**

mp **solo (ad lib.)**
Chri - ste e - lé - i - son, Chri - ste e - lé - i - son,

mp **solo (ad lib.)**
Chri - ste e - lé - i - son, Chri - ste e - lé - i - son,

mp **solo (ad lib.)**
Chri - ste e - lé - i - son,

mp **solo (ad lib.)**
Chri - ste e - lé - i - son,

Andante ♩ = c. 78 *mp*

Moderato ♩ = c. 82

30

mf *sostenuto*

Ky - ri - e e - lé - i - son, Ky - ri - e e - lé - i - son, —

mf *sostenuto*

Ky - rie e - lé - i - son, Ky - ri - e e - lé - i - son, —

mf *sostenuto*

Ky - ri - e e - lé - i - son, Ky - rie e - lé - i - son, —

mf *sostenuto*

Ky - rie e - lé - i - son, Ky - ri - e e - lé - i - son, —

Moderato ♩ = c. 82

mf

(*p* 2nd time)

38

mp *cresc.*

Ky - ri - e e - lé - i - son, e -

(*p* 2nd time)

mp *cresc.*

Ky - ri - e e - lé - i - son, e -

(*p* 2nd time)

mp *cresc.*

Ky - ri - e e - lé - i - son, e -

(*p* 2nd time)

mp *cresc.*

(2nd time)

Ky - ri - e e - lé - i - son, e -

mp (*p* 2nd time) *cresc.*

42

lé - i - son. son, e - lé - i - son.

-lé - i - son. son, e - lé - i - son.

lé - i - son. son, e - lé - i - son.

lé - i - son. son, e - lé - i - son.

mf *rall.* *mf* *mf* *mf* *mf*

Gloria

Mass XV, 10th c.

Cantor, *All*

Gló-ri - a in ex-cél-sis De - o. Et in ter-ra pax ho-mí-ni-bus bo-nae vo-lun-tá-tis.

Poco maestoso ma non pesante $\text{♩} = \text{c. } 52$

3

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá -

Lau - dá - mus te. Be - ne - dí - ci - mus te.

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do -

Lau - dá - mus te. Be - ne - dí - ci - mus te. A - do - rá -

Poco maestoso ma non pesante $\text{♩} = \text{c. } 52$

f *mf* *mf* *mf* *mf* *mf*

9

- mus te, a - do - rá - mus te. Glo - ri - fi - cá -
 A - do - rá - mus te. Glo - ri - fi - cá -
 - rá - mus te, a - do - rá - mus te. Glo - ri - fi - cá -
 - - - - - mus te. Glo - ri - fi - cá -

14 **poco rit.** *All*

- mus te. Grá-ti - as á - gi-mus ti - bi pro-pter ma-gnam gló-ri-am tu-am.
 - mus te.
 - - - mus te.
 - mus te.

poco rit.

17

mf *più solenne*

Dó - mi-ne De - - us, Rex cae - lé - - stis, Rex

mf *più solenne*

Dó - mi-ne De-us, Rex cae - lé -

mf *più solenne*

Dó - mi - ne De - us, Rex cae -

mf *più solenne*

Do-mi-ne De - us, Rex cae - lé - - stis, _____

mf *più solenne*



cae - lé - - stis, De - us Pa - ter om - ní - po - tens, De -

- stis, Rex cae - lé - stis, De - us Pa - ter om - ní - po - tens, _____ De -

lé - - stis, De - us Pa - ter om - ní -

Rex cae - lé - stis, De - us Pa - ter om - ní - - -

29 **poco rit.** *All*

us Pa - ter om - ní - po - tens. Dó-mi-ne Fi-li u-ni-gé-ni-te Ie-su Chri-ste.

- us Pa - ter om - ní - po - tens.

- po - tens.

- po - tens.

poco rit.

33

Dó-mi-ne De-us, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis.

35 **Più lento ed espress.** $\text{♩} = \text{c. } 94$

mp

Qui tol-lis pec-cá-ta mun - - - di, pec-cá-ta mun -

mp

Qui tol - lis pec - cá - ta mun - di, pec -

mp

Qui tol - lis pec - cá - ta mun -

mp

Qui tol-lis pec-cá-ta mun -

Più lento ed espress. $\text{♩} = \text{c. } 94$

mp

52 **Più mosso** ♩ = c. 110**poco rit.** (♩ = ♩) **rall.**

sú - sci - pe de - pre - ca - ti - ó - nem no - - - stram.

sú - sci - pe de - pre - ca - ti - ó - nem no - - - stram.

sú - sci - pe de - pre - ca - ti - ó - nem no - - - stram.

sú - sci - pe de - pre - ca - ti - ó - nem no - - - stram.

Più mosso ♩ = c. 110 **poco rit.** (♩ = ♩) **rall.**

58 *All*

Qui se - des ad dex - te - ram Pa - tris, mi - se - ré - re no - bis.

59 **Allegro vivo** ♩ = c. 110

Quó - ni - am tu so - lus san - ctus. Tu so - lus

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó -

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó -

Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó -

Allegro vivo ♩ = c. 110

poco rit.

70

Dó - mi - nus. Tu so - lus Al - tís - si - mus,
 - mi - nus. Tu so - lus Al - tís - si - mus,
 - mi - nus. Tu so - lus Al - tís - si - mus,
 - - mi - nus. Tu so - lus Al - tís - si - mus,

poco rit.

Più lento, poco liberamente ed espressivo

80

Ie - su Chri - ste.
 Ie - su Chri - ste.
 Ie - su Chri - ste.
 Ie - su Chri - ste.

Più lento, poco liberamente ed espressivo

86 *All*

Cum San-cto Spi-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

88 *mp cresc. molto* *f* *mf*

Tempo I $\text{♩} = \text{c. } 52$

A-men, a-men, a-

A-men, a-

A-men,

A-men,

mp cresc. molto *f* *mf*

Tempo I $\text{♩} = \text{c. } 52$

95 *mf*

men, a-

men, a-men, a-men, a-

a-men, a-men, a-

a-men, a-

101 *mp* *mf*

men, a - - - men, A - - - men, a - - - men, a - - -

106 *meno mosso rit.*

a - - - men. a - - - men. a - - - men. men, a - - - men.

Sanctus

senza rigore ♩ = c. 104 *(quasi tenuto)* Mass XVIII, 13th c.

Cantor, *All*, *mf*, *cresc.*

San-ctus, San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth,

San-ctus Dó-mi-nus De-us Sá-ba-oth,

San-ctus Dó-mi-nus De-us Sá-ba-oth,

San-ctus Dó-mi-nus De-us Sá-ba-oth,

mf, *cresc.*

senza rigore ♩ = c. 104 *(quasi tenuto)*

Allegro ♩ = c. 108

f, *mf*

San-ctus Dó-mi-nus De-us Sá-ba-oth, San-ctus Dó-mi-nus De-us Sá-ba-

f, *mf*

San-ctus Dó-mi-nus De-us Sá-ba-oth, San-ctus Dó-mi-nus De-us Sá-ba-

f, *mf*

San-ctus Dó-mi-nus De-us Sá-ba-oth, San-ctus Dó-mi-nus De-us Sá-ba-

f

San-ctus Dó-mi-nus De-us Sá-ba-oth,

Allegro ♩ = c. 108

f, *mf*

13

oth, San-ctus Dó-mi-nus De - us Sá-ba-oth,

oth, San-ctus Dó - mi-nus De - us Sá - ba - oth,

oth, San-ctus Dó - mi-nus De-us Sá - ba - oth, San - ctus Dó-mi-nus

San-ctus Dó - mi-nus De - us Sá - ba - oth,

f leggiero e gioioso

mf

f

leggiero e gioioso

18

San - ctus Dó - mi - nus De-us Sá - ba - oth, San-ctus Dó-mi-nus

San - ctus Dó - mi-nus De - us Sá - ba - oth,

De - us Sá - ba-oth, San - ctus Dó - mi - nus De-us Sá - ba - oth,

San - ctus Dó - mi-nus De - us Sá - ba -

f leggiero e gioioso

dim. poco a poco

f

dim. poco a poco

22

De - us Sá - ba - oth, San - ctus Dó - mi - nus De - us Sá - ba - oth.

dim. poco a poco

San - ctus Dó - mi - nus De - us Sá - ba -

dim. poco a poco

San - ctus Dó - mi - nus De - us Sá - ba - oth, San - ctus Dó - mi - nus De - us Sá - ba -

dim. poco a poco

oth, San - ctus Dó - mi - nus De - us Sá -

Piano accompaniment with treble and bass staves.

26

pp *All*

Ple - ni sunt cae - li et ter - ra gló - ri - a tu - a.

pp

oth.

pp

oth.

(senza rit.) pp

- ba - oth.

(senza rit.) pp

Piano accompaniment with treble and bass staves.

L'istesso tempo; allegro ♩ = c. 108

30 *mf* *mp*

Ho-sán-na in ex - cél - - - sis, in ex - cél - sis, Ho -

mf *mp*

Ho-sán-na in ex - cél - sis, Ho - sán - na in ex - cél - sis,

mf *mp*

Ho-sán-na in ex - cél - sis, Ho - sán - na in ex - cél - sis,

mf

Ho - sán - - - - - na in ex -

L'istesso tempo; allegro ♩ = c. 108

mf *mp*

34 *cresc.* *f*

- sán - na in ex - cél - sis, Ho-sán - na in ex - cél - sis, Ho - sán-na in ex -

mp *cresc.* *f*

Ho-sán na in ex - cél - sis, Ho - sán na in ex - cél - sis, Ho - sán-na in ex -

mp *cresc.* *f*

Ho - sán - na in ex-cél sis, Ho - sán - na in ex - cél - sis, Ho-sán - na in ex -

mp *cresc.* *f*

cél - sis, in ex - cél - sis, in ex - cél - sis, Ho-sán - na in ex -

cresc. *f*

40

legato **molto rit.**

-cél - sis, in ex - cél-sis, Ho - sán - na in ex - cél - sis.

legato

cél - sis, Ho - sán-na in ex - cél - sis, in ex-cél - sis.

legato

-cél - sis, Ho - sán - na in ex - cél - sis, in ex-cél - sis.

legato

cél - sis, Ho - sán - na in ex - cél - sis, in ex-cél - sis.

molto rit.

46

All **Andante sereno** $\text{♩} = \text{c. } 80$
mp legatiss.

Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho - sán - na in ex - cél -

mp legatiss.

Ho - sán - na in ex - cél -

mp legatiss.

Ho - sán - na in ex-cél -

mp legatiss.

Ho - sán - na in ex -

Andante sereno $\text{♩} = \text{c. } 80$
mp

Agnus Dei

Largo fervente $\text{♩} = \text{c. } 46$

Mass XVIII, 12th. c

Cantor
Tenor ***mp***
 A-gnus De - i, qui tol - lis pec - cá - ta mun - di, pec - cá - ta

Bass ***mp***
 qui tol - lis pec -

8
 mun - di, pec - cá - ta mun - di, qui tol - lis pec -
 cá - ta mun - di, pec - cá - ta mun - di, qui tol - lis

14 ***poco rit.*** *All*
 cá - ta mun - di, pec - cá - ta mun - di: mi-se-ré-re no - bis.
 pec - cá - ta mun - di, pec - cá - ta mun - di:

L'istesso tempo ma più tranquillo $\text{♩} = \text{c. } 46$ **

Soprano ***mf dolce***
 21 A - gnus De - i, qui tol - lis pec - cá - ta mun - di, qui tol - lis pec - cá - ta

Alto ***mf dolce***
 A - gnus De - i, qui tol - lis

Tenor ***mf dolce***
 A - gnus De - i, qui tol - lis pec - cá - ta mun - di,

L'istesso tempo ma più tranquillo $\text{♩} = \text{c. } 46$ **
mf dolce

** See performance notes in the foreword.

29

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

The piano accompaniment consists of a right hand with triplets of eighth notes and a left hand with a steady bass line.

36

- di, qui tol - lis pec - cá - ta mun - di, pec - cá - ta mun - di,
 di, qui tol - lis
 De - i, qui tol - lis pec - cá - ta mun -

The piano accompaniment continues with triplets in the right hand and a steady bass line in the left hand.

43

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

48

All, *Cantor*

mun - di: *All* mi - se - ré - re no - bis. *Cantor* A - gnus De - i,
 - di:
 - di:

Tempo primo; fervente

52

Soprano mp

qui tol - lis pec - cá - ta mun - di, pec - cá - ta
Alto mp qui tol - lis pec - cá - ta mun -

59

mun - di, qui tol - lis pec - cá - ta mun - di,

di, qui tol - lis pec - cá - ta mun - di, pec -

65

poco rit.

All

pec - cá - ta mun - di: do - na no - bis pa - cem,

- cá - ta mun - di:

70

pochiss. meno mosso e con calore

mp

do - na

do - na no - bis

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

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

pochiss. meno mosso e con calore

76

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

82

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

