

Missa Brevis in F

by

Andrea Gabrieli
(1532–1586)

Arranged for Soprano and Alto
with organ accompaniment

by

Rev. Anthony Cekada
and
Andrew Richesson
2015

Missa Brevis in F

Arranged 2015
Rev. Anthony Cekada
Andrew Richesson

Kyrie

Andrea Gabrieli
(1532–1586)

The musical score is arranged in three systems. The first system includes Soprano, Alto, and Organ parts. The tempo is marked $\text{♩} = 92$ and the dynamics range from *mf* to *p*. The lyrics are: Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - lei - son, Ky - ri - e e -

The second system continues the vocal lines for Soprano (S) and Alto (A) and the Organ. The lyrics are: - ri - e e - le - i - son, e - lei - son. - le - i - son, Ky - ri - e e - le - i - son.

The third system features a forte (*f*) dynamic and includes the lyrics: Chri - ste e - le - i - son, Chri - ste

Kyrie

15 *mf*
S son, *mf* Chri - ste e - lei son, e -
A e - le - i - son, Chri - ste e -
Org. *mf*

19 *p*
S - le - i - son. Ky-ri-e e-lei son, e - lei -
A - lei son, e - lei - son. Ky - ri - e e-lei -
Org. *p*

25 *mf*
S son, *mf* Ky - ri - e e - le - i - son,
A son, Ky - ri - e e - lei - son, e - lei -
Org. *mf*

29 *p* *f* *rit.*
S Ky - ri - e e - lei - son, *f* Ky - ri - e e - le - i - son.
A *p* son, e - lei - son, *f* Ky - ri - e e - lei - son.
Org. *p* *f*

Gloria

A. Gabrieli

System 1: Soprano and Alto parts begin with the lyrics "Et in terra pax hominibus bonae voluntatis. Laudamus". The organ accompaniment starts with a *pp* dynamic. Dynamics for the vocal parts are *p*, *f*, and *mf*. The tempo is marked $\text{♩} = 92$.

System 2: Soprano and Alto parts continue with "te. Benedicimus te. Adoramus te. Glorificamus". The organ accompaniment continues with *p* and *f* dynamics.

System 3: Soprano and Alto parts continue with "- mus te. Gratias agimus tibi propter ma-". The organ accompaniment continues with *p* and *mf* dynamics.

System 4: Soprano and Alto parts continue with "- gniam gloriam tuam. Deus". The organ accompaniment continues with *p* and *mf* dynamics.

System 5: Soprano and Alto parts continue with "- gniam gloriam tuam. Domine Deus, Rex caelestis, De-". The organ accompaniment continues with *p* and *mf* dynamics.

Gloria

28

S Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li U - ni - gé -

A - us Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li U - ni -

Org. 18

22

S ni - te, Je - su Chri - ste. Dó - mi - ne De - us, A -

A gé - ni - te, Je - su Chri - ste. Dó - mi - ne De - us, A -

Org. 22

p *f* *p* *f*

26

S gnus De - i, Fí - li - us Pa - tris. Qui tol - lis pec -

A gnus De - i, Fí - li - us Pa - tris. Qui tol - lis pec -

Org. 26

rit. *p* =84

31

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

A cá - ta mun - di, mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di,

Org. 31

mf *mf* *mf*

Gloria

3

35 *p* *mf*

S
sú - sci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad d éx - te - ram

A
sú - sci - pe de - pre - ca - ti - ó - nem no - stram. Qui se - des ad d éx - te - ram

Org. *p* *mf*

38 *p* *f* ♩=92

S
Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus San - ctus. Tu so - lus Dó - mi -

A
Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus San - ctus. Tu so - lus Dó - mi -

Org. *p* *f*

42 *p* *ff*

S
nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum

A
nus. Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum

Org. *p* *ff*

46 *rit.*

S
San - cto Spí - ri - tu in gló - ri - a De - i Pa - tris. A - men.

A
San - cto Spí - ri - tu in gló - ri - a De - i Pa - tris. A - men.

Org.

Sanctus

A. Gabrieli

First System:

- Soprano:** *p* San - ctus, san - ctus, san - ctus.
- Alto:** *p* San - ctus, san - ctus, san - ctus.
- Organ:** *pp*

Second System (Measures 7-12):

- Soprano:** ctus, san - ctus, san - ctus. *mf* Do - mi-
- Alto:** - ctus, san - ctus. *mf* Do - mi-nus De-us Sa - ba -
- Organ:** *mf*

Third System (Measures 13-18):

- Soprano:** nus De - us Sa - ba - oth, *f* Do - mi-nus De - us Sa - ba - oth, *p* Ple -
- Alto:** oth, *f* Do - mi - nus De - us Sa - ba - oth, Sa - ba - oth. *p* Ple -
- Organ:** *f* *p*

Sanctus

18

S ni sunt coe - li et ter - ra glo - ri - a tu - a, *f* glo - ri - a tu - a, glo - ri -

A ni sunt coe - li et ter - ra glo - ri - a tu - a, *f* glo - ri - a tu - a, glo - ri -

Org. *f*

24

S a tu - a. *mf* Ho - san - na in ex - cel -

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

Org. *mf*

♩=96

30

S sis, *f* ho - san - na in ex - cel - sis.

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

Org. *f*

Benedictus

A. Gabrieli

$\text{♩} = 84$
p

Soprano
Be - ne - di - ctus qui ve - nit, be - ne - di -

Alto
Be - ne - di - ctus qui ve - - - nit,

Organ
pp

6 *mf*

S
ctus qui ve - nit, be - ne - di - ctus qui ve -

A
be - ne - di - ctus qui ve - nit, qui ve - - -

Org.
mf

$\text{♩} = 92$
p

11
S
nit, in no - mi - ne in no - mi - ne in no - mi - ne Do - mi - ni. in no - mi - ne

A
nit, in no - mi - ne, in no - mi - ne, Do - mi - ni, in no - mi -

Org.
p

The image shows a musical score for the Benedictus by Andrea Gabrieli. It is arranged for Soprano, Alto, and Organ. The score is divided into three systems. The first system (measures 1-5) starts with a tempo of quarter note = 84 and a dynamic of piano (p). The Soprano part begins with 'Be - ne - di - ctus qui ve - nit, be - ne - di -'. The Alto part begins with 'Be - ne - di - ctus qui ve - - - nit,'. The Organ part provides accompaniment with a dynamic of pianissimo (pp). The second system (measures 6-10) starts with a dynamic of mezzo-forte (mf). The Soprano part continues with 'ctus qui ve - nit, be - ne - di - ctus qui ve -'. The Alto part continues with 'be - ne - di - ctus qui ve - nit, qui ve - - -'. The Organ part continues with accompaniment and a dynamic of mezzo-forte (mf). The third system (measures 11-15) starts with a tempo of quarter note = 92 and a dynamic of piano (p). The Soprano part begins with 'nit, in no - mi - ne in no - mi - ne in no - mi - ne Do - mi - ni. in no - mi - ne'. The Alto part begins with 'nit, in no - mi - ne, in no - mi - ne, Do - mi - ni, in no - mi -'. The Organ part provides accompaniment with a dynamic of piano (p).

Benedictus

17 $\text{♩} = 96$ *mf*

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

A ne Do - mi - ni. Ho - san - na in ex - cel - ho - san - na

Org. *mf*

22 *f*

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

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

Org. *f*

Detailed description: This is a musical score for the Benedictus, page 2. It features three parts: Soprano (S), Alto (A), and Organ (Org.). The score is divided into two systems. The first system covers measures 17 to 21. Measure 17 starts with a tempo marking of quarter note = 96 and a dynamic of mezzo-forte (mf). The Soprano part begins with a whole note 'Do - mi - ni.' followed by a whole rest, then 'Ho - san - na'. The Alto part begins with a whole note 'ne Do - mi - ni.' followed by a whole rest, then 'Ho - san - na in ex - cel - ho - san - na'. The Organ part provides accompaniment with chords and moving lines. The second system covers measures 22 to 25. Measure 22 starts with a dynamic of forte (f). The Soprano part continues with 'in ex - cel - sis, ho - san - na in ex - cel - sis.' The Alto part continues with 'in ex - cel - sis. ho - san - na in ex - cel - sis.' The Organ part continues with accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4.

Agnus Dei

A. Gabrieli

♩=80 *mf*

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

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

Organ
mf

7 *p* *mf*
S tol - lis pec - ca - ta mun - di: mi - se - re - re, mi - se - re - re no -

A *p* *mf*
tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

7 *p* *f*

12 *f*
S bis. A - gnus De - i, A - gnus De -

A bis, mi - se - re - re no - bis. A - gnus De - i, A - gnus De -

12 *f*

The musical score is written for Soprano, Alto, and Organ. It begins with a tempo of quarter note = 80 and a dynamic of mezzo-forte (mf). The Soprano and Alto parts have lyrics in Latin. The Organ part provides accompaniment. The score is divided into three systems. The first system covers measures 1-6. The second system starts at measure 7 and includes dynamics of piano (p) and mezzo-forte (mf). The third system starts at measure 12 and includes a dynamic of forte (f). The tempo changes to quarter note = 92 at measure 12.

Agnus Dei

18

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

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

Org.

24

S
tol - lis pec - ca - ta mun - di, *p* do - na no - bis pa - cem, *f* do - na

A
tol - lis pec - ca - ta mun - di: *p* do - na no - bis, pa - cem, *f* do - na no - bis pa - cem, do - na

Org.

29

S
no - bis, do - na no - bis pa - cem, *rit.* do - na no - bis pa - cem.

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

Org.