

# MISSA BREVIS

1. Kyrie 2. Gloria 3. Sanctus 4. Agnus Dei

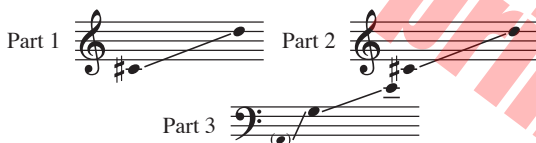
Three-Part (Opt. Baritone) Voices with Piano  
and Optional Flute




Michael John Trotta

*BriLee Music*  
**Part-by-Part** 

For Accompaniment and Rehearsal Audio  
Go to: [BriLeeMusic.com/BL1227](http://BriLeeMusic.com/BL1227)

Ranges:



Part 1  Part 2   
Part 3 

Language: Latin

Use: General

Time: Approx. 10:44

(1. 2:44, 2. 2:39, 3. 2:08, 4. 3:09)

\*Difficulty: Moderate

 **MICHAEL JOHN TROTTA**  
**EMERGING SERIES**

**BriLee Music**

*the Voice of Choral Music*

In response to the growing need for developmentally appropriate repertoire that facilitates the teaching of independent part singing, *Missa Brevis* was composed for emerging choirs seeking concert repertoire that will help to form a foundation of lifelong success as choral singers.

Conservative vocal ranges, singable vocal lines and attention to the developing singer make this work a great choice for emerging choral ensembles.

Whether performing as a set or individual movement, the work creates the opportunity to introduce new concepts such as meter, form, tonality, altered syllables, and fundamentals of good singing, while at the same time providing an introduction to larger scale works in the history of choral music, making this piece an attractive choice for choirs and audiences alike.

*Kyrie* -  $\frac{4}{4}$  - Major - Musical Concept: Form ABA

This understated work features a 4th-Century Greek text on a unison melody in the tripartite form typical of the Kyrie. Its elegant simplicity speaks to the power of consenting to not having all of the answers and seeking beyond the false self to something greater.

*Gloria* -  $\frac{6}{8}$  - Major - Musical Concept: Compound duple

This energetic setting introduces the emerging choir to a traditional text in compound meter and beginning part-singing. While the second part adds character to the work, it may be performed as a unison work with both parts singing the upper line. It can also be used to introduce dotted rhythms in compound duple meter. Whether chosen for its educational features, its lyric melody, or its bouncing energetic accompaniment, it is a wonderful way to open a concert for both emerging and more advanced choirs.

*Sanctus* -  $\frac{3}{4}$  - Major - Musical Concept: Altered syllable “TE”

This movement features opportunities for unison singing, the development of independent part singing and the introduction of slurs and the syllable “te” (b7). Also inherent in the text are opportunities to focus on pure vowels and opportunities to work on text accentuation. The form of the work makes it easy for learning and memorization: ABCA coda.

*Agnus Dei* -  $\frac{4}{4}$  - Minor - Musical Concept: Minor mode

The final movement is in the relative minor of the first movement and provides an opportunity to teach the minor mode. *Agnus Dei* features a partner song setting with two lyrical melodies in the minor mode.

## About the Composer

Fueled by a passion to share new music that engages conductors, ensembles, and audiences alike, Michael John Trotta (b.1978) is fast becoming one of the most “exciting and prominent new composers of choral music.” Drawing on his experience as a conductor and clinician, he brings artistry and excellence within reach for thousands of musicians each year.

From Carnegie Hall to classrooms all over the world, Trotta’s unique blend of engaging and artistic music creates opportunities to experience new music and empowers individuals to realize their artistic potential. His engaging style fuses tradition and innovation to create moments of beauty that “effectively carry out a dialogue between the [music] and the modern listener.” (Choral Journal)

Prior to his work as a full-time composer, his experience as an educator at the elementary, middle school, high school, and university levels – as well as a church music director – infuses his works with “an intimate knowledge of the human voice” and a “rare sensitivity to the capabilities of a choral ensemble.” This, combined with his degrees in music education and a doctorate in choral conducting, have grounded his style in tradition, which blend with his modern sensibilities to “inform the thoughts and aspirations of the people and the time” (Choral Scholar) and to create “tender harmonies and a palette of glowing vocal and instrumental colors.” (Gramophone)

Trotta recently conducted the TN All State choir as well as premieres at Carnegie Hall and St. Paul’s Basilica in Rome.

For more information and a complete list of works, visit [www.mjtrotta.com](http://www.mjtrotta.com)

# Missa Brevis

3

for Three-Part (Opt. Baritone) Voices with Piano  
and Optional Flute\*

Traditional Greek Text

MICHAEL JOHN TROTTA

## 1. Kyrie

With great hope ♩ = 66

Flute

With great hope ♩ = 66

Piano

5

Part 1

*mp* \*\*

\* The part for Optional Flute appears on pp. 33-36.

\*\* Director may balance voices mm. 5-12 (add part II) and mm. 16-23 (add part I) as needed.

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

13 Part 2

*mf*  
Ky - ri - e e -

*mp*

*mf*

17

le - i son, Chris - te e le - i - son, \_\_\_\_\_ Ky - ri - e e -

**Part 3**  
*mf*

Ky-ri - e e lei - son Chris - te e lei - son. Ky - ri - e e -

21

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

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

25

Musical score for measures 25-28. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mp*. The bottom part consists of a grand staff (treble and bass clefs) with a dynamic marking of *mp*. The piano accompaniment features chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

29

Musical score for measures 29-32. It includes three vocal parts: Part 1 (Soprano), Part 2 (Alto), and Part 3 (Bass). The lyrics are "Ky - ri - e e - le - i son,". The dynamic marking is *mf*. Below the vocal parts are two piano accompaniment staves (treble and bass clefs) with a dynamic marking of *mf*. A large red watermark "For promotional use only" is overlaid diagonally across the page.

33

Chris - te e - le - i - son, Ky - ri - e e - le - i - son,

Chris - te e le - i - son, Ky - ri - e e - le - i - son,

lei - son Chris - te e lei - son. Ky - ri - e e - le - i - son,

37

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

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

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

41 rit.

*i son.*

*i - son.*

*i - son.*

*mp*

*rit.*

45 rit.

*p*

*pp*

*rit.*

*pp*

## 2. Gloria

Flute

*f*

Piano

*f*

5

Part I

*f*

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a,

Part II

*f*

Glo - ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a,

Part III

*f*

Glo - ri - a in ex - cel - sis De - o,

9

Glo-ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a!

Glo-ri - a in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a!

Glo - ri - a, Glo - ri - a!

13

*mp* Et in ter - ra

*mp* Et in ter - ra

*mp*

17

pax, Bo - nae vo - lun -

pax, Bo - nae vo - lun -

*mp*

pax ho - mi - ni - bus,

*mp*

21

ta - tis, Glo - ri - a in ex -

ta - tis, Glo - ri - a in ex -

bo - nae - vo - lun - ta - tis

*f*

*f*

*f*

cel sis De-o, Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-

cel sis De-o, Glo-ri-a, Glo-ri-a, Glo-ri-a in ex-

*f*  
Glo-ri-a in ex-cel sis De-o,

cel sis De-o, Glo-ri-a, Glo-ri-a!

cel sis De-o, Glo-ri-a, Glo-ri-a!

*f*  
Glo-ri-a, Glo-ri-a!

33

*mf*  
La - da - mus te,  
*mf*  
La - da - mus  
*mf*

37

be - ne - di - ci - mus te, a do - ra - mus te,  
te, be - ne - di - ci - mus te, a do - ra - mus

41

glo - ri - fi - ca - mus te. *f* Glo - ri - a in\_\_ ex -

te, glo - ri - fi - ca - mus te.

*f*

44

cel\_\_ sis De - o, Glo - ri - a, Glo - ri - a,

*f* Glo - ri - a in\_\_ ex - cel\_\_ sis De - o, Glo - ri - a,

*f* Glo - ri - a in\_\_ ex - cel\_\_ sis De - o,

47

Glo-ri - a in\_\_ ex - cel\_\_ sis De - o, Glo - ri - a, Glo - ri - a!  
Glo - ri - a, Glo - ri - a, Glo - ri - a!  
Glo - ri - a, Glo - ri - a!  
Glo - ri - a, Glo - ri - a!

This musical system contains measures 47 through 50. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. A large red watermark is overlaid diagonally across the page.

51

*mp* Qui tol -  
*mp* Qui tol -  
*mp* Qui tol -  
*mp* Qui tol -

This musical system contains measures 51 through 54. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *mp* (mezzo-piano) is present. A large red watermark is overlaid diagonally across the page.

lis, pec - ca - ta mun - di mi - se - re - re

lis, pec - ca - ta mun - di mi - se - re - re

lis, pec - ca - ta mun - di mi - se - re - re

*mp*

no - bis, — mi - se - re - re no - bis,

no - bis, — mi - se - re - re no - bis,

no - bis, — mi - se - re - re no - bis,

*mf*

*mf*

71

cel sis De - o, Glo - ri - a, Glo - ri - a, Glo - ri - a in ex -

*ff*  
Glo - ri - a in ex - cel sis De - o, Glo - ri - a,

*ff*  
Glo - ri - a in ex - cel sis De - o,

75

cel sis De - o, Glo - ri - a, Glo - ri - a!

Glo - ri - a, Glo - ri - a, Glo - ri - a!

Glo - ri - a, Glo - ri - a!

### 3. Sanctus

Flute *mf*  $\text{♩} = 120$

Piano *mf*

5 *mf*

Part 1  
Sanc - tus, Sanc - tus,

Part 2

Part 3

11

Sanc - tus,

*mf*

Do - mi - nus De - us Sab - ba -

16

oth;

*mf*

ple - ni sunt coe - li et ter - ra, \_\_\_\_\_

21

glo - ri - a tu - - a; Ho - san - na

glo - ri - a tu - - a;

glo - ri - a tu - - a;

*f*

26

in ex - cel - sis,

*f*

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

*f*

*f*

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

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

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

-san - na.

Ho - san - na. Be - ne - dic - tus qui ve - nit,

Ho - san - na. Be - ne -

44

*mp*

be - ne - dic - tus qui ve - nit, \_\_\_\_\_

\_\_\_\_\_ in no - mi -

*mp*

dic - tus qui ve - nit, Be - ne - dic - tus qui ve - nit,

50

*f*

Do - mi - ni. Ho -

ne, Do - mi - ni.

in no - mi - ne Do - mi - ni.

57

-san - na in ex - cel - sis,

*f* Ho - sa - na - in ex - cel sis, Ho -

*f* Ho -

*f*

61

Ho - san - na -

-san - na, Ho - san - na. Ho -

-san - na.

66

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

71

- na. -san - na. san - na.

*mp*

76

*mp* Ho - san - na. Ho - san - - -

*mp* Ho - san - na. Ho - san - - -

*mp* Ho - san - na. Ho - san - - -

81

*mp* - na. - - -

*mp* - na. - - -

*mp* - na. - - -

*mp* *p*

*mp* *p*

# 4. Agnus Dei

With great hope ♩ = 66

Flute

Piano  
(or Harp)

5 Part 1 (opt. Parts 1, 2 in unis.)

11

no - - - bis,

14

17 Part 2 (opt. Parts 1 and 2 in unison)

*mf*  
Ag - nus De - i, qui tol - lis pe -

Part 3 (opt. Bar.)  
*mf*  
Ag - nus De - i, qui tol - lis pe -

20

ca - ta mun - di, mi - se - re - re, mi - se - re - re,

ca - ta mun - di, mi - se - re - re, mi - se - re - re,

*mp*

23

no - - - bis.

no - - - bis.

*mp*

26

*mp*

30

33 **Part 1**  
*mf*

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

**Part 2**  
*mf*

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

**Part 3 (opt. Bar.)**  
*mf*

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

*mf*

36

ca - ta mun - di, do - na no - bis, do - na no - bis,

ca - ta mun - di, do - na no - bis, do - na no - bis,

ca - ta mun - di, Do - na no - bis, do - na no - bis,

*mp*

39

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

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

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

42

Musical score for measures 42-44. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal line consists of three staves, each with the lyrics "pa - - - cem." and a long note with a slur. The piano accompaniment includes a right-hand staff with chords and a left-hand staff with a melodic line. Dynamic markings include *mp* in the vocal and piano parts.

45

Musical score for measures 45-47. The score continues in the same key signature. The vocal line has a *mp* dynamic marking. The piano accompaniment features a right-hand staff with chords and a left-hand staff with a melodic line. A *mp* dynamic marking is present in the piano part.

48

Musical score for measures 48-50. The score continues in the same key signature. The vocal line includes a *rit.* (ritardando) marking and dynamic markings of *p* and *pp*. The piano accompaniment includes a right-hand staff with chords and a left-hand staff with a melodic line. A *pp* dynamic marking is present in the piano part.

# Missa Brevis

Flute

for Three-Part (Opt. Baritone) Voices with Piano  
and Optional Flute

Traditional Greek Text

MICHAEL JOHN TROTTA

## 1. Kyrie

With great hope ♩ = 66

Musical score for Flute, showing measures 1 through 44. The score is in treble clef, key of D major (two sharps), and 4/4 time. It includes dynamic markings (*mp*, *p*, *mf*, *p*, *pp*), articulation (accents, slurs), and performance instructions (rit., fermatas). A large red watermark 'UNLAWFUL TO COPY OR PRINT' is overlaid diagonally across the score.

Measures 1-6: *mp*, *p*

Measure 7

Measures 12-16: *mp*

Measures 17-21

Measures 22-26: *mp*

Measures 27-31: *mf*

Measures 32-36

Measures 37-43: *rit.*, *2*, *2*

Measures 44-48: *mp*, *p*, *pp*, *rit.*

# Flute

## 2. Gloria

$\text{♩} = 60$

*f*

7

12

*mp*

18

25

*f*

31

*mf*

37

6

50

*mp*

57

*mf*

63

70

2

Flute  
3. Sanctus

$\text{♩} = 120$   
*mf*

7  
5

17

24  
3  
*f*

32

39  
18  
*f*

62

69  
*mp*

77  
*mp* *p*

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# Flute 4. Agnus Dei

With great hope ♩ = 66

2

*mp*

6

10

15

*mp*

19

23

*mp*

29

34

40

2

*mp*

46

*mp*

*rit.*

*p*

*pp*

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