

MISSA BREVIS (2019)

pour un ensemble vocal a capella,
avec accompagnement d'orgue ad libitum

parties vocales

BENJAMIN RIGHETTI

En mémoire de Gaël Liardon, de Galia Santos,
et de tous ceux qui nous quittent alors que l'on ne s'y attend pas.
Qu'au-delà de la stupeur et de la douleur de ces absences inacceptables,
nous n'oublions pas ces mots de Paul Fort :

*Il faut nous aimer sur terre. Il faut nous aimer vivant.
Ne crois pas au cimetière. Il faut nous aimer avant.*

Œuvre créée le 29 mai 2019 à l'église Saint-François de Lausanne,
par le Chœur de la Cité sous la direction de Renaud Bouvier.

MISSA BREVIS (2019)

Benjamin Righetti

1. Kyrie

pulsation (ne doit pas être jouée)

First system of the musical score for '1. Kyrie'. It features a percussion line at the top with a series of eighth notes. Below it are three empty staves for strings. The vocal parts (Soprano, Alto, and Bass) enter with the lyrics 'Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son. Ky -'.

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Second system of the musical score, starting at measure 5. It continues the vocal parts with the lyrics '- ri - e Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.' and includes a final percussion line.

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

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

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

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

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

[illegible]

2. Gloria

[illegible]

6

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.
 Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.
 Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.
 Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.
 Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.
 Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

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Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter
 Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi
 Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi
 Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi
 te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi
 te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi

Do - mi - ne De - us, Rex cae - les - tis,

Do - mi - ne De - us, Rex cae - les - tis,

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - les - tis,

pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - les - tis,

ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - les - tis,

pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us, Rex cae - les - tis,

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li, u - ni - ge - ni - te Je - su Chri - ste.

De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li, u - ni - ge - ni - te Je - su Chri - ste.

De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li, u - ni - ge - ni - te Je - su Chri - ste.

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Do - mi - ne De - us, A - gnus De - i, fi - li - us Pa - tris.

Do - mi - ne De - us, A - gnus De - i, fi - li - us Pa - tris.

Do - mi - ne De - us A - gnus De - i, fi - li - us Pa - tris.

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta

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Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. mi - se - re - re,

mi - se - re - re,

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

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

mun - di, mi - se - re - re,

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

su - sci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris, mi - se -

su - sci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re

su - sci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris, mi - se -

su - sci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris, mi - se -

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re

su - sci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex - te - ram Pa - tris, mi - se -

- re - re. Quo - ni - am tu so - lus tu so - lus San - ctus.

no - bis. Quo - ni - am tu so - lus tu so - lus San - ctus.

- re - re. Quo - ni - am tu so - lus tu so - lus San - ctus.

- re - re. Quo - ni - am tu so - lus San - ctus.

no - bis. Quo - ni - am tu so - lus tu so - lus San - ctus.

- re - re. Quo - ni - am tu so - lus San - ctus.

39

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San -

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San -

Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste. Cum San -

42

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

- cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

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

- cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

- cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

3. Sanctus

Allegro

Musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and basso continuo. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin, and the music is in the style of Baroque sacred music.

The score consists of six staves. The first staff is a vocal line (likely Soprano or Alto). The second staff is a vocal line (likely Tenor or Bass). The third staff is a vocal line (likely Soprano or Alto). The fourth staff is a vocal line (likely Tenor or Bass). The fifth staff is a vocal line (likely Soprano or Alto). The sixth staff is a basso continuo line.

The lyrics for the first staff are: "Sanc - tus ! Sanc - tus ! Sanc - tus, Sanc - tus, Sanc - tus,". The lyrics for the second staff are: "Sanc - tus ! Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -". The lyrics for the third staff are: "Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth. Sanc - tus !". The lyrics for the fourth staff are: "Sanc - tus ! Sanc - tus ! Sanc - tus, Sanc - tus, Sanc - tus,". The lyrics for the fifth staff are: "Sanc - tus ! Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -". The lyrics for the sixth staff are: "Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth. Sanc - tus !".

4

Do - mi - nus De - us Sa - ba - oth. De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra

- oth. Sanc - tus! Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt et ter - ra

Do - mi - nus De - us Sa - ba - oth. De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra

- oth. Sanc - tus! Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cæ - li et ter - ra

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt et ter - ra

13

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

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

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

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

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

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

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

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

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

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 - - ni.

Ho - san - na

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

- mi - ne Do - mi - - ni.

- mi - ne Do - mi - - ni.

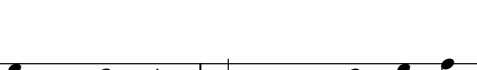
Ho - san - na in ex - cel - sis. Ho - san - na

[34]

[illegible]

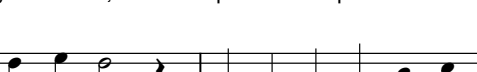
4. Agnus Dei

Tempo I

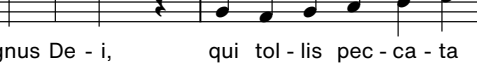
Tempo: 



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



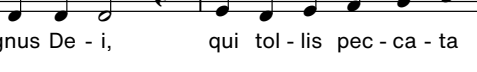
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.



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



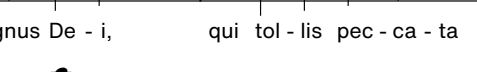
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.



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



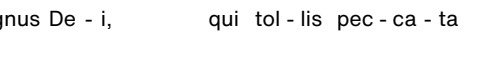
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.



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



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



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

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[illegible]

5. Amen

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The first system of the musical score consists of six staves. The top staff is a single line with a key signature of one flat (Bb) and a common time signature (C). It contains a sequence of eighth and sixteenth notes. The following five staves are grouped together, each starting with a treble clef and a key signature of one flat. They contain a vocal melody with lyrics 'A - - - - -' written below the notes. The bottom staff is a bass line with a key signature of one flat, containing a sequence of eighth and sixteenth notes.

5

The second system of the musical score consists of six staves. The top staff is a single line with a key signature of one flat and a common time signature. It contains a sequence of eighth and sixteenth notes. The following five staves are grouped together, each starting with a treble clef and a key signature of one flat. They contain a vocal melody with lyrics 'A - - - - -' written below the notes. The bottom staff is a bass line with a key signature of one flat, containing a sequence of eighth and sixteenth notes. The lyrics for the vocal parts in this system are: '- men. A - men.' for the first staff, 'men.' for the second, 'men.' for the third, '- men. A - men.' for the fourth, and '- men. A - - - - - men.' for the fifth.