

# *Missa Brevis in G Major*

*Dedicated to Lutz Schäfer*

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Agnus Dei

*Composed by*  
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*San Francisco, California*  
*United States of America*  
*2015*

Kyrie

# Missa Brevis in G Major

## Kyrie

Daniel Léo Simpson  
September 2, 2014  
San Carlos, California  
USA

**Adagio** ♩=50                      **poco rit.**                      **a tempo** ♩=50

**Soprano**                      *mp*                      Ky - ri -

**Alto**

**Tenor**

**Bass**

**Organ**                      *mf*                      *mp*

**Violin 1**                      *mf*                      *mp*

**Violin 2**                      *mf*                      *mp*

**Viola**                      *mf*                      *mp*

**Violoncello**                      *mf*                      *mp*

**Double Bass**                      *mf*                      *mp* pizz.

Kyrie

6

S. - e e - lei - - - son,

A.

T. *mp* e - lei - -

B.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

## Kyrie

10

S. Ky-ri - e e - lei - son,

A. *mp* Ky-ri - e e - lei - son,

T. - son, Ky-ri - e e -

B. *mp* Ky-ri - e e -

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kyrie

14

S. Ky-ri-e e - lei - - - - -

A. Ky - ri - e e -

T. lei - son, Ky - ri - e e -

B. lei - son, Ky - ri - e e -

Org.

Vln. 1 *f* *cresc.*

Vln. 2 *f* *cresc.*

Vla. *f* *cresc.*

Vc. *cresc.*

Db. *cresc.*

Kyrie

18

S. *f* *mf*  
son. Chri - ste

A. *f*  
lei - - son.

T. *f* *mf*  
lei - - son. Chri - ste

B. *f*  
lei - - son.

Org.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

Kyrie

22

S. Chri - ste Chri - ste e - lei -

A. *mf* e - lei -

T. 8 Chris - ste e - lei -

B. e - lei -

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

27

S.  
son. Chri - ste Chri -

A.  
son. Chri - ste Chri -

T.  
son. Chri - ste Chri - ste

B.  
son. Chri - ste Chri -

Org.

Vln. 1  
*f* *mf*

Vln. 2  
*f* *mf*

Vla.  
*f* *mf*

Vc.  
*mf*

Db.  
*mf*



Kyrie

32

S. *cresc.* *f*  
-ste e - lei - son.

A. *cresc.* *f*  
-ste e - lei - son.

T. *cresc.* *f*  
8 Chri - ste e - lei - son.

B. *cresc.* *f*  
-ste e - lei - son.

Org. *cresc.*

Vln. 1 *cresc.* *f* *mp*

Vln. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp*  
*arco*

Db. *cresc.* *f* *mp*

38

S. *mp* Chri - ste e -

A. *mp* Chri - ste e -

T. *mp* Chri - ste e - lei - - - son,

B. *mp* e - lei - - - son, e -

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db. pizz.

Kyrie

44 **poco rit. . . a tempo** ♩=50

S. lei - - - son,

A. lei - - - son,

T. *mf* Ky - ri - e e -

B. lei - - - son,

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kyrie

48

S. *mf*  
e - lei - - - son,

A.

T. *mf*  
lei - - - son, Ky-ri

B.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

52

S. Ky ri - e e - lei - son,

A. *mf* Ky ri - e e - lei - son,

T. e e - lei - son, Ky-ri-e e - *mf*

B. e - lei - son, e -

Org.

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *mp*

Db. *mp*

57 *cresc.*

S. Ky - ri - e Ky e - lei - -

A. Ky - ri - e Ky e - lei - -

T. lei - - lei - -

B. lei - - lei - -

Org. *cresc.*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

60

S. *f* *mf*  
son. Ky - ri - e Ky - ri - e

A. *f* *mf*  
son. Ky - ri - e Ky - ri -

T. *f* *mf*  
son. Ky - ri - e Ky - ri -

B. *f* *mf*  
son. Ky - ri - e Ky - ri -

Org. *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

65

S. Ky - ri - e e - lei - son.

A. e e - lei - son.

T. e e - lei - son. Ky - ri - e

B. e e - lei - son.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.



Kyrie

70

S.  
Ky - ri - e Ky - ri - e

A.  
Ky - ri - e Ky - ri - e

T.  
— Ky - ri - e — Ky - ri - e — e -

B.  
Ky - ri - e Ky - ri - e e -

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Kyrie

75

S. *cresc.* *f* *mp*  
 e - lei - son, Ky - ri -

A. *cresc.* *f* *mp*  
 e - lei - son,

T. *cresc.* *f* *mp*  
 lei - son, e - lei - son,

B. *cresc.* *f* *mp*  
 lei - son, e - lei - son,

Org. *cresc.* *f* *mp*

Vln. 1 *cresc.* *f* *mp*

Vln. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp*  
 arco pizz.

Db. *cresc.* *f* *mp*

Kyrie

80

S. e e - lei - - - son.

A. Ky - ri - e

T. Ky - ri - e e - lei -

B. e - lei - - - son, e - lei -

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

86 **poco rit..** **a tempo** ♩=50

S.  
A. Ky - ri - e e -  
T. - - son, Ky - ri - e e -  
B. - - son,

Org. **poco rit..** **a tempo** ♩=50

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.



Gloria

# Missa Brevis in G Major

## Gloria

Daniel Léo Simpson  
September 15, 2014  
San Carlos, California

Andante assai ♩.=33

poco rit. . .

Soprano

Alto

Tenor

Bass

Organ

*mf*

Andante assai ♩.=33

poco rit. . .

Violin 1

Violin 2

Viola

Violoncello

Double Bass

*mf*

a tempo ♩=112

Gloria

5  
Tutti  
*mf*

S. Gló - ri - a in ex - cél - sis De - o

A. Gló - ri - a in ex - cél - sis De - o

T. Gló - ri - a in ex - cél - sis De - o

8  
B. Gló - ri - a in ex - cél - sis De - o

*mf* Tutti

*mf*

a tempo ♩=112

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

*pizz.*

*f*

9

S. et in ter - ra pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

A. bo - nae vo - lun - tá - tis.

T. et in ter - ra pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

B. bo - nae vo - lun - tá - tis.

*mp* *f* *mp*

Vln. 1 *mp* *f* *mp*

Vln. 2 *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Db. *mp* *f* *mp*



13

S. *solo*  
Lau - dá - mus te, be - ne - dí - ci - mus te be - ne -

A. *solo*  
Lau - dá - mus te, be - ne - dí - ci - mus te be - ne -

T.

B.

*mp*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

18

S. dí - ci - mus te \_\_\_\_\_

A. dí - ci - mus te \_\_\_\_\_

T. solo a do - rá - mus te,

B. solo a do - rá - mus te,

*f* *mp*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f*

Vc. *f* *mp*

Db. *f* arco

22

*solo*

*Tutti*  
*f*

S. glo - ri-fi - cá - mus te, grá - ti - as á - gi - mus

*solo*

*f* *Tutti*

A. glo - ri-fi - cá - mus te, grá - ti - as á - gi - mus

*f* *Tutti*

T. glo-ri-fi-cá - mus glo - ri-fi - cá - mus te, grá - ti - as á - gi - mus

*f* *Tutti*

B. glo-ri-fi-cá - mus glo - ri-fi - cá - mus te, grá - ti - as á - gi - mus

*f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *mp* *f*

Vc. *f*

Db. *f*

26

S. ti - bi prop-ter mag-nam gló-ri-am tu - am

A. ti - bi prop-ter mag-nam gló-ri-am tu - am Solo Dó - mi - ne

T. ti - bi prop-ter mag-nam gló-ri-am tu - am

B. ti - bi prop-ter mag-nam gló-ri-am tu - am

*mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

30

S.

A.  
De-us, Rex cae-lé-stis, cae-lé-stis,

T.

B.  
Solo  
De-us

Vln. 1

Vln. 2

Vla.

Vc.

Db.  
pizz.

34

S. *Solo*  
Dó-mi - ne Fi - li

A.

T.

B.  
Pa - ter om - ní - po - tens.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

38

S. U - ni - gé - ni - te Ie - su Chris te, Ie - su Chris - te,

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

42

S.

A.

T. Solo

B. Solo

Dó-mi - ne De - us, Ag - nus De - i, Fí - li - us Pa - tris, Ag - nus

Vln. 1

Vln. 2

Vla.

Vc.

Db. pizz. arco



46 Solo

S. Ag - nus De - i, Fí - li - us Fí - li - us Pa tris,

A. Ag - nus De - i, Ag - nus De - i, Fí - li - us Pa - tris,

T. Ag - nus De - i, Fí - li - us Pa - tris,

B. De - i, Ag - nus De - i, Fí - li - us Pa - - tris,

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

50 Tutti *f*

S. qui tol - lis pec - cá - ta qui tol - lis pec -

A. Tutti *f* qui tol - lis pec - cá - ta qui tol - lis pec -

T. Tutti *f* qui tol - lis pec - cá - ta qui tol - lis pec -

B. Tutti *f* qui tol - lis pec - cá - ta qui tol - lis pec -

*mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* pizz.

53

S.  
cá - ta mun - di, mi - se - ré - re no - bis; mi - se - ré - re

A.  
cá - ta mun - di, mi - se - ré - re no - bis; mi - se - ré - re

T.  
cá - ta mun - di, mi - se - ré - re no - bis; mi - se - ré - re

B.  
cá - ta mun - di, mi - se - ré - re no - bis; mi - se - ré - re *ossia*

Vln. 1

Vln. 2

Vla.

Vc.

arco

Db.

57

S.  
no - bis; qui tol-lis pec-cá-ta

A.  
no - bis; qui tol-lis pec-cá-ta mun - di, pec - cá-ta

T.  
no - bis; qui tol-lis pec-cá-ta

B.  
no - bis; qui tol-lis pec-cá-ta mun - di, pec - cá-ta

Vln. 1

Vln. 2

Vla.

Vc.

Db.

61

S.  
mun - di, sús ci - pe

A.  
mun - di, sús - ci - pe sús - ci - pe

T.  
mun - di, sús - ci - pe sús - ci - pe

B.  
mun - di, sús ci - pe sús - ci - pe

Vln. 1

Vln. 2

Vla.

Vc.

Db.

64

S.  
de pre-ca-ti-ó - nem nos - tram. sús ci - pe\_\_\_\_\_

A.  
de pre-ca-ti-ó - nem nos - tram. sús ci - pe\_\_\_\_\_

T.  
de pre-ca-ti-ó - nem nos - tram. sús ci - pe\_\_\_\_\_

B.  
de pre-ca-ti-ó - nem nos - tram. sús ci - pe\_\_\_\_\_

Vln. 1

Vln. 2

Vla.

Vc.

Db.

68

S.  
de pre-ca-tió - nem nos - tram.

A.  
de pre-ca-tió - nem nos - tram. *mp* Qui

T.  
de pre-ca-tió - nem nos - tram. *mp* Qui

B.  
de pre-ca-tió - nem nos - tram.

*mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Gloria

73

*mp* *cresc.*  
S. Qui ————— se - - -

*cresc.*  
A. se - des Qui ————— se - des se - - -

*cresc.*  
T. se - des Qui ————— se - des se - - -

*mp* *cresc.*  
B. Qui se - des Qui se - des Qui - se -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mp* *cresc.*



78

S.  
des ad d'ex - te - ram

A.  
des ad d'ex - te - ram Pa - tris,

T.  
des ad d'ex - te - ram Pa - tris,

B.  
des ad d'ex - te - ram Pa - -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

82

S. *ff*  
Pa - - tris, -

A. *ff*  
Pa - - tris - - -

T. *ff* *mp* *cresc.*  
Pa - - tris - - - mi - se

B. *ff* *mp*  
- - tris, - - - mi - se - ré - re mi - se -

Piano: *ff* *mp* *cresc.*

Vln. 1 *ff* *mp* *cresc.*

Vln. 2 *ff* *mp* *cresc.*

Vla. *ff* *mp* *cresc.*

Vc. *ff* *mp* *cresc.*

Db. *ff* *mp* *cresc.*

88

**S.** *f* mi - se - ré - re

**A.** *mf cresc.* mi - se - ré - re mi - se - ré - re mi - se -

**T.** ré - re mi - se - ré - re mi - se - ré - re mi - se -

**B.** ré - re mi - se - ré - re mi - se - ré - re mi - se -

**Piano** *f*

**Vln. 1** *f*

**Vln. 2** *f*

**Vla.** *f*

**Vc.** *f*

**Db.** *f*

Gloria

94 **rit.** *dim.* **a tempo** ♩=112 **mp**

S. no - - - - bis.

A. ré - re no - - - - bis.

T. ré - re no - - - - bis.

B. ré - re no - - - - bis.

*dim.* **mf**

**rit.** **a tempo** ♩=112

Vln. 1 *dim.* **mf**

Vln. 2 *dim.* **mf**

Vla. *dim.* **mf**

Vc. *dim.* **mf**

Db. *dim.* **mf**

98

S. *mf* tu so-lus

A. *mf* tu so-lus

T. *mf* Quó-ni-am tu so-lus

B. *mf* Quó-ni-am tu so-lus

*cresc.* *mf* *mp*

Vln. 1 *cresc.* *f* *mp*

Vln. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f mp*

Vc. *cresc.* *f mp*

Db. *cresc.* *f mp*

102

S. Sanctus, tu so-lus Dó-mi-nus, Dó-mi-nus,

A. Sanctus, tu so-lus Dó-mi-nus, Dó-mi-nus,

T. Sanctus, tu so-lus Dó-mi-nus, Dó-mi-nus,

B. Sanctus, tu so-lus Dó-mi-nus, Dó-mi-nus,

*mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

105 *cresc.* *f*

S. tu so - lus so - lus Al - tís - si - mus, Solo *mf*

A. tu so - lus Al - tís - si - mus, Ie - su Chri - ste

T. tu so - lus Al - tís - si - mus, *mf* Solo Ie - su

B. tu so - lus Al - tís - si - mus,

*cresc.* *f* *p* *mp*

Vln. 1 *cresc.* *f* *p* *mp*

Vln. 2 *cresc.* *f* *mp*

Vla. *cresc.* *f* *p* *mp*

Vc. *cresc.* *f* *p* *pizz.* *mp*

Db. *cresc.* *f* *p*

110

S. *mf* Solo  
Ie - su Chri

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

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

B. *mf* Solo  
Ie - su Chri - ste

Vln. 1

Vln. 2

Vla.

Vc.

Db.



114

S. *f* ste Ie - su Chri ste Ie - su Chri - ste Ie - su Chri - ste

A. *f* Ie - su Chri - ste

T. *f* Ie - su Chri - ste

B. *f* Ie - su Chri - ste Ie su Chri - ste Ie su Chri - ste

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

118

S.

A. *Tutti*  
cum Sanc - to Spí-ri-tu: in gló ri-a De-i Pa - tris. A - men. De - i Pa - tris. A -

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

121

S.

A.  
men. A - men A - men A - men A -

T.  
*Tutti*  
cum Sanc - to Spí-ri-tu: in gló ri - a De-i Pa - tris. A - men. A -

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

124

S.

A. *cresc.*  
men A - - - men A - men A -

T. *cresc.*  
8 men A - men A - men A - -

B. *cresc.*  
Tutti cum Sanc - to Spí-ri-tu: in gló ri - a De-i Pa - tris. A - men. De - i Pa-tris. A -

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*  
arco



130

S.  
men. A - - - - - men

A.  
men A - men A -

T.  
men A - - - - - men

B.  
men. A - men

Vln. 1

Vln. 2

Vla.

Vc.

Db.

133

S.  
A.  
T.  
B.

men A - - - - - men A -

men A - men

A - - - - - men A - - - - -

A - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Db.

**poco rit. .**

136

The musical score for page 56 of the Gloria, measures 136-139, is presented in a standard orchestral layout. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The string ensemble consists of Violin 1, Violin 2, Viola, Violoncello, and Double Bass, all in their respective clefs and the one-sharp key signature. The tempo marking **poco rit. .** is placed above the vocal staves at the beginning of the section. The lyrics for the vocal parts are: Soprano: "men A"; Alto: "A men A"; Tenor: "men A men A"; Bass: (no lyrics). The piano accompaniment features block chords in the right hand and a simple bass line in the left hand. The string ensemble has a rhythmic pattern of eighth notes in the upper staves and a simple bass line in the lower staves.



139 poco meno mosso ♩=104

S. *mp* *cresc.*  
men A - men A -

A. *mp* *cresc.*  
men A - men A -

T. *mp* *cresc.*  
men men

B. *mp* *cresc.*  
men. A - men A -

*mf* *cresc.*

poco meno mosso ♩=104

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Db. *mf* *cresc.*

Gloria

rit. . . . .

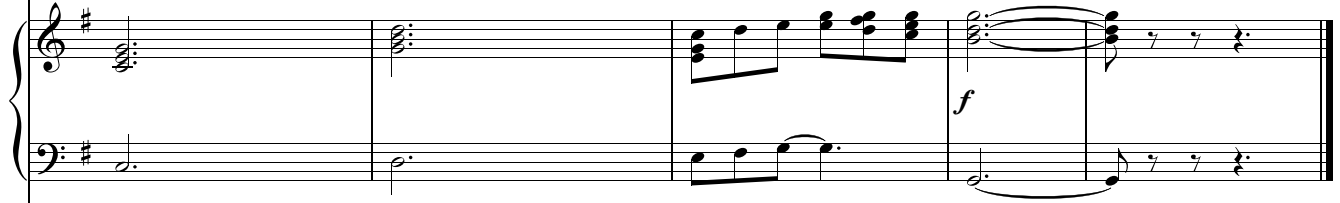
142

S. men A - men A - men A - - - men. *f*

A. men A - - - men A - men. A - men. *f*

T. A - - - - - men. *f*

B. men A - - - - - men. *f*



rit. . . . .

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*



01. Oktober 2014

Credo

# Missa Brevis in G Major

## Credo

Daniel Léo Simpson  
22 Februar 2015  
San Carlos, California  
USA

**Allegro** ♩=126

tutti

Soprano  
Alto  
Tenor  
Bass  
Organ (optional)  
Violin 1  
Violin 2  
Viola  
Violoncello  
Double Bass

Pa - trem o - mni - po - tén - tem,  
Pa - trem o - mni - po - tén - tem,  
Pa - trem o - mni - po - tén - tem,  
Cre-do in un-um De-um, Pa - trem o - mni - po - tén - tem,

*f* tutti  
*f* tutti  
*f* tutti  
*f* tutti

solo ad libitum

*mp* *f*  
*mp* *f*  
*f*  
*f*

**Allegro** ♩=126



13 solo

et in - vi - si - bí - li - um

8 ó - mni - um

arco

f

arco

f

arco

f

arco

f

20 tutti

Cre-do in un-um De-um,  
*f* tutti

Cre-do in un-um De-um,  
*f* tutti

Cre-do in un-um De-um,  
*f* tutti

Cre-do in un-um De-um, Et in un - um Dó-mi-num  
*f* solo

*mp*

pizz.  
*mp*

arco  
*f*

25

Et in un - um Dó-mi-num Ie -sum Chris - tum,  
Ie - sum Chris - tum, Chris - tum,

*pizz.*  
*mp*  
*pizz.*  
*mp*  
*pizz.*  
*mp*

31 solo

Et in un - um  
un - um Dó-mi-num Je - sum Chris - tum,  
Chris - tum,  
Chris - tum,



36 tutti

Dó-mi-num Ie -sum Chris - tum, Fí - li-um Dei u - ni -  
Chris - tum, Fí - li-um Dei u - ni -  
Chris - tum, Fí - li-um Dei u - ni -  
Chris - tum, Fí - li-um Dei u - ni -

arco *f*  
arco *f*  
arco *f*  
arco *f*

42

gé - ni-tum et ex Pa - tre na - tum, an - te  
 gé - ni-tum et ex Pa - tre na - tum, an - te  
 gé - ni-tum et ex Pa - tre na - tum, an - te  
 gé - ni-tum Pa - tre na - tum, an - te

5ths

48

solo

ó - mni - a sæ - cu - la. De - um de De - o,  
ó - mni - a sæ - cu - la.  
ó - mni - a sæ - cu - la. De - um de De - o,  
ó - mni - a sæ - cu - la.

solo

pizz.  
pizz.

53

lu - men de lú - mi - ne, De - um ve - rum De - o ve - ro,  
solo

De - um ve - rum de De - o ve - ro,  
solo

lu - men de lú - mi - ne, De - um ve - rum de De - o ve - ro,  
solo

De - um ve - rum de De - o ve - ro,

arco

59 tutti

Gé - ni - tum non fac - tum, con - sub -

tutti

Gé - - ni tum Gé - ni tum non fac - tum, con - sub -

tutti

Gé - - ni tum non fac - tum, con - sub -

tutti

Gé - - ni tum non fac - tum, con - sub -

arco

66

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The score concludes with a double bar line and repeat dots.

72

Cre-do in un-um De-um,  
*f*

Cre-do in un-um De-um,  
*f*

Cre-do in un-um De-um, *f* solo  
Qui prop-ter nos hó-mi-nes

Cre-do in un-um De-um,  
*f*

*f* *dim.* *p*

*f* *tr tr tr* *pizz.*

*f* *dim.* *p* *pizz.*

*f* *arco* *dim.* *p* *pizz.*

*f* *arco* *dim.* *p*

*f* *arco* *dim.* *p*

*f* *dim.* *p*

78

tutti

des\_ cén - dit\_

tutti

des\_ cén - dit\_

8 et prop-ter nos - tram sa - lú - tem

tutti

des\_ cén - dit\_

arco  
*tr*

arco  
*tr*

arco  
*tr*

pizz.

arco

arco



85

rit. . . . .

poco meno mosso ♩=112

de cæ - lis. *pp*

de cæ - lis. *pp*

de cæ - lis. *pp*

des - cén - dit de cæ - lis. *pp*

rit. . . . .

poco meno mosso ♩=112

*pp*

*p*

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

*pp*

92 *poco rit.* . . . . . *solo* **a tempo** ♩=120 *rall.* . . . . .

des\_ cén - dit

des\_ cén - dit solo

des\_ cén -

*poco rit.* . . . . . **a tempo** ♩=120 *rall.* . . . . .

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

99 *meno mosso* ♩=112  
*tutti*

*solo* des - - cén - dit *p* *tutti* des - - cén - dit de \_\_\_\_\_

des - - cén - dit *p* *tutti* des - - cén - dit de \_\_\_\_\_

des - - cén - dit *p* *tutti* des - - cén - dit de \_\_\_\_\_

-dit *p* *meno mosso* ♩=112 des - - cén - dit de \_\_\_\_\_

*p* *sord. arco*

*p* *sord. arco*

*p* *sord. arco*

*p* *sord. arco*

*p*

108 **rit.** . . . . // **Andantino** ♩=70

*dim.*  
cæ - lis.

*dim.*  
cæ - lis.

*dim.*  
cæ - lis.

*dim.*  
cæ - lis.

*dim.* // **mp**

*dim.* // **mp** *tr*

*dim.* // **mp** *tr*

*dim.* // **mp** *tr*

*dim.* // **mp** *tr*

*dim.* // **mp**

*dim.* // **mp**

*dim.* // **mp**

116 poco rit. . . . a tempo ♩=70

Et in-car - ná - tus est Et in - car - ná-tus est de Spi-ri-tu

This system contains a single vocal line on a treble clef staff. The lyrics are: "Et in-car - ná - tus est Et in - car - ná-tus est de Spi-ri-tu". The music consists of a series of eighth and sixteenth notes with some rests.

poco rit. . . . . a tempo ♩=70

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features chords and moving lines in both hands.

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It includes a third staff with a 12/8 time signature. The music features chords and moving lines in all parts, with dynamic markings of *p* (piano).

124

Spi-ri - tu Sanc-to ex Ma - rí - a Ma-rí - a Vír-gi-ne et ho-mo

The musical score consists of several systems. The first system features a vocal line with lyrics and three empty staves. The second system shows a piano accompaniment with a grand staff (treble and bass clefs) and a single bass staff. The third system continues the piano accompaniment with a grand staff and a single bass staff. The fourth system includes a vocal line with lyrics and a piano accompaniment with a grand staff and a single bass staff.

131

fac-tus est. et ho-mo fac-tus est. et ho - mo et ho-mo fac-tus est.

The musical score consists of several systems. The first system features a vocal line with lyrics and three triplet markings over the words 'et ho-mo', 'et ho - mo', and 'et ho-mo'. Below the vocal line are three empty staves. The second system is a piano accompaniment for the first system, with a grand staff (treble and bass clefs) and a piano (p) dynamic marking. The third system continues the piano accompaniment with a grand staff. The fourth system is a piano accompaniment for the second system, with a grand staff and a piano (p) dynamic marking.

138 *poco rit.* . . . *a tempo* ♩=70 *tutti*

et — ho - mo et ho-mo fac - tus est. *f tutti* Cru - ci -

*f tutti* Cru - ci -

*f tutti* Cru - ci -

*f* Cru - ci -

*poco rit.* . . . . *a tempo* ♩=70 *f*

*senza sord.* *f*

*senza sord.* *f*

*senza sord.* *f* arco

*f* arco

*f*



143

fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -  
 fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -  
 fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -  
 fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -

The score includes a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The vocal parts are in G major and 4/4 time.

147

lá - to; pas - sus et se - púl - tus

lá - to; pas - sus et se - púl - tus

lá - to; pas - sus et se - púl - tus

lá - to; pas - sus et se - púl - tus

151

rit. . . .

Allegro ♩=96

est, *dim.* *p* *f* Et re-sur-réx - it

est, se - púl - tus est, *dim.* *p* *f* Et re-sur-réx - it

est, se - púl - tus est, *dim.* *p* *f* Et re-sur-réx - it

est, se - púl - tus est, *dim.* *p* *f* Et re-sur-réx - it

*dim.* *p* *f* Allegro ♩=96

*dim.* *p* *f*

*dim.* *p* *f*

*dim.* *p* *f*

*dim.* *p* *f*

*dim.* *p* *f*

*dim.* *p* *f*

*dim.* *p* *f*

*dim.* *p* *f*

156

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

159

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section. The piano part is divided into two systems, each with a grand staff (treble and bass clefs). The lyrics are: 'cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us'. The score includes various musical notations such as notes, rests, and dynamic markings.

## meno mosso

solo

162

est cum gló-ri-a, ju-di-cá-re, vi-vos *p* et mór-tu-os

est cum gló-ri-a, ju-di-cá-re, vi-vos *p* et mór-tu-os

est cum gló-ri-a, ju-di-cá-re, vi-vos *p* et

est cum gló-ri-a, ju-di-cá-re, vi-vos et

## meno mosso

*p*

*p*

*p*

*p* pizz.

*p* pizz.

*p*

poco rit. . . . .

a tempo ♩=96

166

tutti

cu-jus re-gni non e-rit fi-nis.  
 cu-jus re-gni non e-rit fi-nis.  
 mór - tu-os cu-jus re-gni non e-rit fi-nis.

poco rit. . . . .

a tempo ♩=96

arco  
 arco  
 f  
 f  
 f  
 f

170

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis.

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis.

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis. Et in Spí-ri-tum

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis.

*p*

*mp*

*p*

*p*



174

174

Sanc - tum, Dó-mi num et vi-vi-fi - cán - tem: qui ex

solo

pizz.

178 solo

Qui cum Pa - tre—

Pa - tre Fi - li - ó - que pro - cé - dit.

Qui cum Pa - tre—

*mp*

*mp*

*mp*

arco

*mp*

pizz.

*mp*

182

— et Fí-li-o si - mul a - do - rá - tur,

— et Fí-li-o si - mul a - do - rá - tur,

*mf* *p*

*mf* *p*

*mf*

Detailed description: This page of a musical score, numbered 182, is for the 'Credo' section of a 'Missa Brevis in G' by Simpson 122315. It features a vocal line and piano accompaniment. The vocal line consists of two staves, with the lyrics '— et Fí-li-o si - mul a - do - rá - tur,' written below. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score is divided into four measures. The first two measures are primarily vocal, with the piano accompaniment providing harmonic support. The third and fourth measures feature more active piano accompaniment, with dynamic markings of *mf* (mezzo-forte) and *p* (piano) indicated. The key signature is one flat (F major or D minor), and the time signature is 4/4.

186

et con - glo-ri-fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas

et con - glo-ri-fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas

This section contains two vocal staves. The top staff is for the Soprano, and the bottom staff is for the Alto. Both parts are marked 'solo'. The lyrics are 'et con - glo-ri-fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas'. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

*mp*

This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The music is marked *mp* (mezzo-piano). The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

*mf*

*mp*

*mp*

*mp*

This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The music is marked *mf* (mezzo-forte) in the treble clef and *mp* (mezzo-piano) in the bass clef. The right hand features more complex rhythmic patterns and dynamics, while the left hand continues with a steady accompaniment.

190 *tutti*

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

*mf*

*mf*

*mf* arco

*mf* arco

*mf*

194

am. Con - fi - te - or un - um bap

am. Con - fi - te - or Con - fi - te - or un - um bap

am. Con - fi - te - or un - um bap

am. Con - fi - te - or Con - fi - te - or un - um bap

am.

199

The musical score consists of four vocal staves and piano accompaniment. The vocal parts are arranged in four staves, each with the lyrics: "tís - ma in re - mis - sió - nem pec - ca-to - rum". The piano accompaniment is shown in two systems. The first system includes a grand staff (treble and bass clefs) with block chords. The second system includes a grand staff with more complex rhythmic patterns, including sixteenth notes and eighth notes, and a 12/8 time signature.

202

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

*p*

*p*

*p*

*p*

*p*

*p*



205

o - rum, *f* Et vi tam ven-tú-ri sæ-cu-li. A-men A - men. *tr*

o - rum,

o - rum, *f* Et vi tam ven-tú-ri *solo*

o - rum,

*mp*

*mp* *pizz.* *tr*

*pizz.* *mp*

*mp* *pizz.*

*mp*

209

solo *f* Et\_ vi tam ven-tu-ri sæ - cu-li. A-men A - men. *tr*  
*tr* sæ-cu-li. A-men A - men.  
 solo *f* Et\_ vi tam ven-tu-ri  
*tr*  
 pizz.

213

tutti

*f* A - - - - - men

tutti

*f* A - men A - - - -

*f* A - men A - men

sæ - cu - li. A - men A - men. *f* A -

arco

*tr*

arco

arco

arco

arco

218

A - - - - men A - - - - -

-men A - men A - - - - -

A - men

-men A - men

Musical score for the 'Amen' section, measures 218-221. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, a piano accompaniment, and a figured bass line. The lyrics are 'A - - - - men A - - - - -'.

222

men. A men. A men

The musical score consists of several systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment system with two staves. The lyrics 'men. A men. A men' are written below the vocal staves. The piano accompaniment features a steady bass line and a more active right hand. The second system continues the vocal and piano parts. The third system shows the vocal parts with lyrics 'men. A men' and the piano accompaniment. The fourth system continues the piano accompaniment with a more complex right hand part and a steady bass line.

225

The musical score consists of several staves. The top staff is a vocal line with a long melisma. The second staff is a vocal line with lyrics: "men A - - - men". The third staff is a vocal line with lyrics: "A - - - - men A - - - men.". The fourth staff is a piano accompaniment for the right hand. The fifth and sixth staves are piano accompaniment for the left hand, with the fifth staff in treble clef and the sixth in bass clef. The bottom section of the score features a complex piano accompaniment with multiple staves, including a 12/8 time signature.

228

rit. . . . .

A - men. A - men. A - men.

A - men. A - men. A - -

A - men. A - men. A - men.\_\_\_\_\_

A - - - - -

rit. . . . .

The musical score consists of five systems. The first system contains three vocal staves (Soprano, Alto, Tenor) and a Bass staff, all with the lyrics 'A - men.' The piano accompaniment is shown in grand staff notation. The second system continues the vocal parts and piano accompaniment. The third system features a more active piano accompaniment with six staves (Soprano, Alto, Tenor, Bass, and two lower staves). The fourth system continues this piano accompaniment. The fifth system concludes the piano accompaniment. A 'rit.' (ritardando) marking is present at the beginning and end of the section.

231 - - - - - **Meno mosso** ♩=80 **rit.** - - - - -

A - - - - - men. \_\_\_\_\_

men. \_\_\_\_\_ A - - - - - men. \_\_\_\_\_

A - - - - - men. \_\_\_\_\_ A - - - - - men. \_\_\_\_\_

men. \_\_\_\_\_

**Meno mosso** ♩=80 **rit.** - - - - -

*Fine April 1, 2015*



Sanctus

# Missa Brevis in G Major

## Sanctus

Daniel Léo Simpson  
San Carlos, California  
April 18, 2015

**Moderato** ♩=90

**f**

SOPRANO  
Sanc - tus      Sanc - tus      Sanc - tus

ALTO  
Sanc - tus      Sanc - tus      Sanc - tus

TENOR  
Sanc - tus      Sanc - tus      Sanc - tus

BASS  
Sanc - tus      Sanc - tus      Sanc - tus

**Moderato** ♩=90

Organ (optional)  
**f**

Violin 1  
**f**

Violin 2  
**f**

Viola  
**mf**

Violoncello  
**f**

Double Bass  
**f**

5 *rit.* . . . . . *a tempo* ♩=90

*mp* Sanc - tus Sanc -

*mp* Sanc - tus

*rit.* . . . . . *a tempo* ♩=90

*mp* *cresc.* *f*

*mp* *cresc.* *f*

*mp* *cresc.* *f*

*mp* *cresc.* *f* *pizz.*

*mp* *cresc.* *f* *mp pizz.*

*mf*  $\leftarrow$  *f* *mp*

12

- - - tus                      Sanc - tus  
 Sanc - - - tus                      Sanc - tus  
    *mp*                      *f*  
    Sanc - tus                      Sanc - tus  
    *mp*                      *f*  
 Sanc - tus                      Sanc - - - tus

*mf*                      *f*  
    *mp*                      *f*  
    *mp* arco                      *f*  
    *f*  
    *f*  
    *f*

20

*mf*  
Do - mi-nus De - us Sa - ba -

*mf*  
Do - mi-nus De - us Sa - ba -

*mf*  
Do - mi-nus De - us Sa - ba -

*mp* *mf*

*mp* *mf* *mp* *mf*

*mp* *mf*

25

oth\_\_\_ Do - mi-nus De - us

oth\_\_\_ Do - mi-nus De - us

8 oth\_\_\_ Do - mi - nus De - us Sa - ba - oth

*mf*

Do - mi - nus De - us Sa - ba - oth

*mf*

*mf*

*mf*

*mf*

*mf*  
(pizz.)

*mf*

poco meno mosso ♩=82

30

poco rit. . . . .

*mp*

Do - mi-nus De - us Sa - ba - oth Do - mi-nus

Do - mi-nus De - us Sa - ba - oth Do - mi-nus

Do - mi-nus De - us Sa - ba - oth Do - mi-nus

Do - mi-nus De - us Sa - ba - oth Do - mi-nus

poco rit. . . . . poco meno mosso ♩=82

*mp*

*mp*

*mp*

*mp*

*mp*

rit. . .

**Allegro** ♩=120

Pleni sunt caeli et terra gloria tua.

35

*dim.*

*p*

Musical staff for Soprano voice, treble clef, G major. The staff contains a melodic line with lyrics: "De - us Sa - ba - oth." followed by a double bar line and three empty measures.

De - us Sa - ba - oth.

*dim.*

*p*

*f*

Musical staff for Alto voice, treble clef, G major. The staff contains a melodic line with lyrics: "De - us Sa - ba - oth. Ple - ni sunt cae - li et ter-ra glo - ri-" followed by a double bar line and three empty measures.

De - us Sa - ba - oth. Ple - ni sunt cae - li et ter-ra glo - ri-

*dim.*

*p*

Musical staff for Tenor voice, treble clef, G major. The staff contains a melodic line with lyrics: "De - us Sa - ba - oth." followed by a double bar line and three empty measures.

De - us Sa - ba - oth.

*dim.*

*p*

Musical staff for Bass voice, bass clef, G major. The staff contains a melodic line with lyrics: "De - us Sa - ba - oth." followed by a double bar line and three empty measures.

De - us Sa - ba - oth.

rit. . . .

**Allegro** ♩=120

Piano accompaniment staff, grand staff (treble and bass clefs), G major. The left hand has a melodic line with lyrics: "De - us Sa - ba - oth." followed by a double bar line and three empty measures. The right hand has chords. Dynamics include *dim.* and *p*.

Multiple staves of piano accompaniment for strings and woodwinds. The top staff is treble clef, G major, with dynamics *p* and *f*. The middle staves are bass clef, G major, with dynamics *p*. The bottom staff is bass clef, G major, with dynamics *p*.

*p*

41

a tu - a. tu - a tu - a glo - ri - a tu -

*f* Ple - ni sunt cae - li et ter - ra glo - ri - a tu -

*tr*

*f* *tr*



46

*f*  
a Ple-ni sunt cae - li glo - ri

*f*  
- a. Ple-ni sunt cae - li

*f*  
Ple - ni sunt cae - li et ter-ra glo - ri

*f*

*f*

51

*f*

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

a tu - a. cae - li glo-ri-a tu -

tu - a cae - li glo-ri-a tu -

a tu - a. Ple - ni sunt glo-ri a tu -

*tr*

*f*

*tr*

*arco*

*f*

56

- a.

a

*f*

Ple - ni sunt

a

*f*

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

*f*

*f*

61

cae - li et ter-ra glo - ri - a tu - a.

*f* Ple - ni sunt cae - li et

a tu - a. glo - ri - a glo - ri - a

*tr*

*f*

66 *f*

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

a tu - a.

ter-ra glo - ri - a glo - ri - a tu - a.

a tu - a glo - ri - a tu - a.

8

Hosanna in excelsis.

solo  
*mp*

71

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

glo - ri - a tu - a.

8 ter-ra glo - ri - a tu - a.

glo - ri - a tu - a.

*mp*

77

in ex-cel-sis. in ex-cel - sis.

*mp* solo

in ex-cel-sis. in ex-cel-sis.

*mp* solo

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

*mp* solo

in ex-cel - sis. in ex-cel - sis.

*mp*

*pizz.*

*mp*

83

*mp* in ex-cel- sis.

*mp* in ex-cel- sis. in ex-cel - sis.

*mp* in ex-cel - sis.

*mp* Ho-san - na\_\_\_\_\_

*mp* *f* *mp* *f* *mp* *mp*



**meno mosso**

89

in ex-cel - sis.

Ho - san-na

in ex-cel-sis.

in ex-cel-sis. in ex-cel - sis.

Detailed description: This block contains the first system of the musical score, measures 89-94. It features four staves: Soprano, Alto, Tenor, and Bass. The Soprano staff has a whole rest in measure 89, followed by a half note G4 in measure 90, and a half note A4 in measure 91. The Alto staff begins with a half note G4 in measure 89, followed by a half note A4 in measure 90, and a half note B4 in measure 91. The Tenor staff has a whole rest in measure 89, followed by a half note G3 in measure 90, and a half note F3 in measure 91. The Bass staff has a whole rest in measure 89, followed by a half note G2 in measure 90, and a half note F2 in measure 91. The lyrics are: 'in ex-cel - sis.' (Soprano), 'Ho - san-na' (Alto), 'in ex-cel-sis.' (Tenor), and 'in ex-cel-sis. in ex-cel - sis.' (Bass).

**meno mosso**

Detailed description: This block shows the piano accompaniment for measures 89-94. It consists of two staves: Treble and Bass. Both staves contain whole rests for all six measures.

*mp*

*mp*

*mp*

*mp*

*pizz.*

*mp*

*cresc.*

*cresc.*

Detailed description: This block contains the second system of the musical score, measures 95-100. It features five staves: Treble, Alto, Tenor, Bass, and a lower Bass staff. The Treble staff has a whole rest in measure 95, followed by a half note G4 in measure 96, and a half note A4 in measure 97. The Alto staff has a half note G4 in measure 95, followed by a half note A4 in measure 96, and a half note B4 in measure 97. The Tenor staff has a whole rest in measure 95, followed by a half note G3 in measure 96, and a half note F3 in measure 97. The Bass staff has a whole rest in measure 95, followed by a half note G2 in measure 96, and a half note F2 in measure 97. The lower Bass staff has a whole rest in measure 95, followed by a half note G2 in measure 96, and a half note F2 in measure 97. The lyrics are: 'in ex-cel - sis.' (Soprano), 'Ho - san-na' (Alto), 'in ex-cel-sis.' (Tenor), and 'in ex-cel-sis. in ex-cel - sis.' (Bass). Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo). The lower Bass staff has a *pizz.* (pizzicato) marking in measure 97.

rit. . . . .

**Andante** ♩=90

Benedictus qui venit in nomine Domini.

95

*mp* solo

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

rit. . . . .

**Andante** ♩=90

pizz.

*mf* *f* *p*  
pizz.  
*mf* *f* *p* pizz.  
*f* *p*  
*f* *mp*

102

**poco rit.** . . . **mf** **a tempo** ♩=90

no-mi-ne Do - mi - ni. Be - ne - dic - tus qui

tutti **p**

Ooh tutti **p**  
Ooh

**poco rit.** . . . . **a tempo** ♩=90

arco

arco **pp**

arco **pp**

**pp** pizz.

**p**

108

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

Ooh

Ooh

113

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

tutti *p*

Ooh Ooh

Ooh Ooh

Ooh *p* Ooh

*p*

*p*

*p*

*p* (pizz.)

*p*

118

*cresc.*

no-mi-ne in no-mi-ne in no-mi-ne

in no-mi-ne Ooh\_\_\_\_\_ in

Ooh\_\_\_\_\_ in

*cresc.* Ooh\_\_\_\_\_ in

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

123

*f* *mf* (solo)

Do mi-ne. Be ne - dic-tus qui

no-mi-ne Do mi-ne.

no-mi-ne Do mi-ne.

no-mi-ne Do mi-ne.

*f* *mf* *mp*

*mf* *mp* *mp* *mp* *mp*

*mf* *mp* *mp* *mp* *mp*

*mf* *mp* *mp* *mp* *mp*

*mf* *mp* *mp* *mp* *mp*

*mf* *mp*

129

ve-nit in no-mi-ne in no-mi-ne in

The musical score is written in G major (one sharp) and 4/4 time. It consists of six systems. The first system contains the vocal line with lyrics and three empty staves. The second system contains the piano accompaniment for the first system. The third system contains the piano accompaniment for the second system. The fourth system contains the piano accompaniment for the third system. The fifth system contains the piano accompaniment for the fourth system. The sixth system contains the piano accompaniment for the fifth system.



rit. . . . . moderato accel. allegro ♩=120

135

Hosanna in excelsis.

tutti  
mp

no-mi-ne Do - mi - ne. Ho-san

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "no-mi-ne Do - mi - ne. Ho-san". The vocal line begins with a melodic phrase in the first measure, followed by rests in the second and third measures, and then continues in the fourth and fifth measures. Below the vocal line are four staves for piano accompaniment, all of which are currently empty.

rit. . . . . moderato accel. allegro ♩=120

The second system of the musical score consists of two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in G major. The music begins with a ritardando (rit.) in the first measure, followed by a moderate tempo (moderato) in the second measure, and then an acceleration (accel.) in the third measure. The tempo reaches an allegro (♩=120) in the fourth and fifth measures. The piano part features a simple harmonic accompaniment with a piano (*p*) dynamic marking in the third measure.

The third system of the musical score consists of six staves. The top two staves are for piano accompaniment in treble clef, and the bottom four staves are for piano accompaniment in bass clef. The music continues with a piano (*p*) dynamic in the first measure, moving to mezzo-piano (*mp*) in the second measure, and then fortissimo (*f*) in the third measure. The tempo remains allegro (♩=120). The piano part features a rhythmic accompaniment with a piano (*p*) dynamic marking in the first measure, moving to mezzo-piano (*mp*) in the second measure, and then fortissimo (*f*) in the third measure. The piano part also includes a section marked "arco" in the first and second measures.

141

na in ex-cel-sis.

*mp* (tutti)

in ex-cel-sis. in ex-cel-sis.

*mp* (tutti)

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

*mp* (tutti)

in ex-cel-sis.

*mp*

147

in ex-cel - sis. *mp* in ex-cel - sis.

in ex-cel - sis. *mp* in ex-cel - sis.

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

*cresc.* *f*

*mp* *mp cresc.* *f*

*pizz.* *mp* *mp cresc.* *f*

*mp*

153

in ex-cel - sis.

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

*mp* in ex-cel - sis. in ex-cel-sis.

in ex-cel-sis. in ex-cel - sis.

*mp*

*f*

*f*

*f*

*mp*

*f*

*f*

*pizz.*

159

*f* Ho - san - na in ex - cel - sis

*f* Ho - san - na in ex - cel - sis

*f* Ho - san - na in ex - cel - sis

*f* Ho - san - na in ex - cel - sis

*f*

arco

164

*mf* *cresc.*

in ex - cel -

*mf* *cresc.*

in ex - cel -

solo *mf* tutti *cresc.*

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

solo *mf* tutti *cresc.*

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

*mf* *cresc.*

pizz. arco

*mp* *mf* *cresc.*

pizz. arco

*mp* *mf* *cresc.*

pizz. arco

*mp* *mf* *cresc.*

pizz. *mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

171

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

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

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

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

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

*f*  
arco

*f*  
arco

*f*

176

**poco rit.** . . . . . **a tempo** ♩=120

in ex - cel - sis.

in ex - cel - sis.

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

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

**poco rit.** . . . . . **a tempo** ♩=120

*f*



181

The musical score for measures 181-186 of the Sanctus. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. Measures 181-183 show the vocalists with whole rests, while the piano accompaniment provides harmonic support with chords and moving lines. Measures 184-186 feature active vocal lines with eighth and sixteenth notes, often beamed together, and the piano accompaniment continues with rhythmic patterns and chordal textures.

187

*f* Ho -

*f* Ho -

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

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

Musical score for Sanctus, page 138, measures 187-192. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, a piano accompaniment, and a string quartet. The lyrics are "Ho - san - na in ex - cel - sis." The music is in G major and 4/4 time. The piano part features a rhythmic accompaniment with chords and moving lines. The string quartet provides harmonic support with a steady eighth-note pattern in the upper strings and a more active bass line.

193

rall.

san - na in ex - cel - sis.

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

*f* in ex -

*f* in ex -

Detailed description: This block contains the vocal parts for Soprano and Alto. The Soprano part begins with the lyrics 'san - na in ex - cel - sis.' followed by a long note. The Alto part begins with 'san - na in ex - cel - sis. Ho - san - na' followed by a long note. Below the vocal staves are two empty staves, likely for Tenor and Bass, with the lyrics '*f* in ex -' and '*f* in ex -' respectively.

rall.

*f*

*f*

*f*

*f*

Detailed description: This block contains the piano accompaniment for the Sanctus section. It features a grand staff with treble and bass clefs. The music is in G major and 3/4 time. The tempo is marked 'rall.' and the dynamics are marked 'f' (forte). The piano part consists of chords and moving lines in both hands, with some passages featuring sixteenth-note patterns.

**rit.**

199

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

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

cel - sis in ex - cel - sis.

**rit.**

Aguns Dei

# Missa Brevis in G Major

Agnus Dei

Daniel Léo Simpson  
San Carlos, California  
December 06, 2015

Molto Andante ♩=60

SOPRANO

ALTO

TENOR

BASS

Organ (optional)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Molto Andante ♩=60

*p*

*pizz.*

*p* *pizz.*

*p*

*mp* *pizz.*

*p*

6

pizz. arco

*p* pizz. *mp*

arco

*mp* pizz. arco

*p* *mp*

12

The musical score is arranged in two systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are mostly rests in the first system. The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and moving lines. The second system continues the vocal and piano parts with more melodic and harmonic development.

17

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. All staves are in G major and contain whole rests. The second system begins with a grand staff (treble and bass clefs) for piano accompaniment, followed by four vocal staves. The piano part features a sequence of chords in the bass line and a melodic line in the treble. The vocal parts enter with a melodic line. The word "pizz." is written above the piano part in the sixth measure of this system.



25

arco *mp* pizz. *dim.* *p*

arco pizz. arco *dim.*

*mp* pizz. *dim.* arco *mp*

33

*p*  
A - gnus De - i A - gnus De - i qui tol - lis pec -

*p*  
A - gnus De - i A - gnus De - i qui tol - lis pec -

*p*  
A - gnus De - i A - gnus De - i qui tol - lis pec -

*p*  
A - gnus De - i A - gnus De - i qui tol - lis pec -

*p*  
arco

*p*

40

ca - ta mun - di Mi - - - se -

ca - ta mun - di Mi - - - se -

ca - ta mun - di Mi - - - se -

ca - ta mun - di

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46

Mi - - se - re - - re no - - -

Mi - - se - re - - re no - - -

Mi - - se - re - - re no - - -

Mi - - se - re - - re no - - -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

## Agnus Dei

con moto ♩=90

49 *f* *mf*

-bis. A - gnus De - i qui tol-lis pec -

-bis.

-bis.

-bis.

-bis.

con moto ♩=90

*f* *p* *mp* *f* *p* *f* *p* *f* *p* *f* *p*

arco

*f*

55

ca-ta mun - di pec - ca - ta mun - di mun - di qui

*mf*  
A - gnus De - i

*mp*

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The piano part includes a treble clef staff, a bass clef staff, and a grand staff (treble and bass clefs). The lyrics are: "ca-ta mun - di pec - ca - ta mun - di mun - di qui" and "A - gnus De - i". The dynamic markings are *mf* and *mp*. The score is numbered 55 at the beginning of the first system.

60

tol - lis pec - ca - ta mun - di pec - ca - ta mun - di pec -

qui - tol - lis pec - ca - ta mun - di pec - ca - ta mun - di pec -

*mp*



65

ca - ta mun - di pec - ca - ta mun - di pec - ca - ta mun -  
ca - ta mun - di pec - ca - ta mun - di pec - ca - ta mun -

The musical score consists of several systems. The first system features two vocal staves with lyrics and a piano accompaniment consisting of a treble and bass clef staff. The second system shows a grand staff with treble and bass clefs. The third system features a grand staff with treble and bass clefs, including a 3/8 time signature. The fourth system features a grand staff with treble and bass clefs, including a 3/8 time signature.

71

-di mun - di mun - di qui tol-lis pec-ca mun -

-di mun - di mun - di qui tol-lis pec-ca mun -

*mf*  
8 A - gnus De - i qui tol-lis pec - ca-ta mun - di mun -

*mf*

*mf*

76

-di qui tol - lis pec - ca to mun -

-di qui tol - lis pec - ca to mun -

-di tol - lis pec - ca to mun -

*mf*  
A - gnus De - i qui tol - lis pec - ca - ta mun -

*mf*

*mf*

80

- di. Mi - - se -  
- di. Mi - - se -  
- di. Mi - - se -

di.

83

re - - re no - - - bis.  
re - - re no - - - bis.  
re - - re no - - - bis.

Mi - - se - re - - re

rit. . . . .

86

Mi - se - re - re no

Mi - se - re - re no

Mi - se - re - re no

Mi - se - re - re no

rit. . . . .

cresc.

cresc.

cresc.

cresc.

cresc.

Agnus Dei

89

meno mosso ♩=70

poco rit. . . . .

Andante moderato ♩=72

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. Each staff begins with a dynamic marking of *f* and a *bis.* instruction. The tempo markings *meno mosso* (♩=70), *poco rit.*, and *Andante moderato* (♩=72) are indicated above the staves.

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs). It includes dynamic markings *f* and *p*, and tempo markings *meno mosso* (♩=70), *poco rit.*, and *Andante moderato* (♩=72).

Piano accompaniment for the second system, continuing the grand staff. It features dynamic markings *f*, *p*, and *mp*, and includes the instruction *pizz.* (pizzicato) in the right hand.

96

The musical score for measures 96-101 of the Agnus Dei section. It consists of six staves. The top three staves are for string instruments (Violin I, Violin II, and Viola), and the bottom three are for piano (Right Hand, Left Hand, and Bass). The key signature is G major (one sharp). The time signature is 3/4. The piano part begins with a melodic line in the right hand and a bass line in the left hand. The string parts are mostly rests, with some activity in the lower strings. Performance markings include 'arco' (arco), 'mp' (mezzo-piano), and 'pizz.' (pizzicato).



102

The musical score is divided into six systems. The first system consists of four staves (treble, treble, alto, and bass) with rests. The second system is a grand staff with piano accompaniment. The third system has five staves: a vocal line, two treble staves, and two bass staves. The vocal line starts with a melodic phrase and includes a dynamic marking of *mp*. The two treble staves are marked *arco*. The two bass staves include dynamic markings of *mp* and *pizz.*. The bottom-most staff of the third system has a dynamic marking of *p*.

108

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass staff for the piano accompaniment. All staves are in the key of G major (one sharp) and 4/4 time. The vocal staves contain whole rests for the first seven measures. The piano accompaniment begins in measure 108 with a series of chords in the bass clef. The second system contains six staves. The top two staves are vocal staves (Soprano and Alto) with melodic lines. The bottom four staves are piano accompaniment staves (Tenor, Bass, and two additional bass staves) providing harmonic support. The piano part features a mix of chords and moving lines, including some sixteenth-note patterns in the lower staves.

115

Violin I

Violin II

Viola

Cello/Double Bass

Piano

arco

*mp*

pizz.

pizz.

arco

123

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "A - gnus De - i" on a long note, followed by a melodic line. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The second system continues the vocal parts and piano accompaniment. The piano part includes dynamic markings such as *dim.*, *mp*, *pizz.*, *arco*, and *mp*.

131

qui tol - lis pec - ca - ta mun - di

qui tol - lis pec - ca - ta mun - di

qui tol - lis pec - ca - ta mun - di

qui tol - lis pec - ca - ta mun - di

*p* arco

135

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

qui tol - lis pec - ca - ta

pec - ca - ta

138

mun - di qui tol - lis pec- *cresc.*

mun - di qui tol - lis pec- *cresc.*

mun - di qui tol - lis pec- *cresc.*

mun - di qui tol - lis pec- *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*





146

The musical score is arranged in two systems. The first system contains the vocal line and three staves for piano accompaniment (treble, middle, and bass clefs). The vocal line is in G major and includes the lyrics: "no - bis pa - cem pa - cem do - na no - bis". The piano accompaniment consists of chords in the right hand and bass notes in the left hand. The second system contains the vocal line and five staves for piano accompaniment. The vocal line continues with the same lyrics. The piano accompaniment includes a more active bass line in the third staff, while the other staves provide harmonic support.

151

— pa - cem pa - cem do - na no - bi pa -  
*mf*  
do - na no - bis pa - cem

*mp*

The musical score consists of five systems. The first system contains the vocal melody and two piano accompaniment staves. The second system continues the vocal melody and piano accompaniment. The third system shows the piano accompaniment for the first two staves. The fourth system continues the vocal melody and piano accompaniment. The fifth system continues the piano accompaniment for the first two staves. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are in Latin: '— pa - cem pa - cem do - na no - bi pa - do - na no - bis pa - cem'. Dynamic markings include *mf* and *mp*.

156

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

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

8

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts are in G major. The piano accompaniment starts with a treble clef and a bass clef, with a '8' indicating the octave for the bass line.

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music is in G major and features a simple harmonic accompaniment.

This system contains the third and fourth vocal staves and the continuation of the piano accompaniment. The vocal parts continue with the lyrics. The piano accompaniment includes a more active bass line in the third system.

161

pa - cem

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

*mf*  
do - na no - bis pa - cem pa - cem

Musical score for Agnus Dei, page 172, starting at measure 161. The score is in G major and 4/4 time. It features three vocal parts (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are: "pa - cem do - na no - bis pa - cem do - na no - bis pa - cem pa - cem". The piano part includes a prominent eighth-note accompaniment in the right hand and a bass line in the left hand.

167

do - na

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

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

do - na

do - na

172

no - bi - pa - cem pa - cem do - na

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

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

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

178

no - bis pa - cem

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

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

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

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

183

pa - - cem do - na

pa - cem pa - cem

pa - cem pa - cem

pa - cem pa - cem

pa - cem pa - cem



188

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

*mf*

Detailed description: This page of a musical score contains measures 188 through 193. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics in Latin: 'no - bis pa - cem pa - cem do - na' in measure 188, and 'do - na no - bis' in measures 189, 190, and 191. The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes. The score is in G major and 3/4 time. A dynamic marking of *mf* (mezzo-forte) is present at the bottom of the piano part in measure 193.

Agnus Dei

193

**poco rit.**

**a tempo** ♩=104

no - bis pa - cem pa - - - cem pa -

— pa - - - cem pa - - - cem pa -

— pa - - - cem — pa - - - cem pa -

— pa - - - cem pa - - - cem pa -

**poco rit.**

**a tempo** ♩=104

dim. mp

dim. mp

dim. mp pizz.

dim. mp pizz.

dim. mp



rit. . . . .

206

do - na no - bis pa -

pa - cem do - na no - bis pa -

pa - cem do - na no - bis pa -

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

rit. . . . .

Agnus Dei  
molto andante ♩=60  
rit. . . . .

211

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "cem pa - cem". Each staff begins with a fermata over the first measure. The music is in G major and 4/4 time. Dynamics include *f* (forte) and *rit.* (ritardando). The lyrics are: "cem pa - cem" (Soprano), "cem pa - cem" (Alto), "cem pa - cem" (Tenor), "cem pa - cem" (Bass).

Piano accompaniment for the vocal section, consisting of a grand staff (treble and bass clefs). The music is in G major and 4/4 time. Dynamics include *f* (forte) and *rit.* (ritardando). The tempo is marked "molto andante ♩=60".

Continuation of the piano accompaniment, consisting of a grand staff (treble and bass clefs). The music is in G major and 4/4 time. Dynamics include *f* (forte). The tempo is marked "molto andante ♩=60".

*f*

*Fine: December 22, 2015*