

Messe pour Notre-Dame

for the Choir of St John the Baptist, Keynsham, Bristol
for their visit to Notre-Dame de Paris in July 2002

Kyrie eleison

David BRIGGS (2002)

Modéré ♩ = 68

ORGAN

mf Grand Orgue GPR Fonds 8'

legato, et assez librement

Pedal

Fonds 32' 16' 10 2/3' 8' tir. GPR

4

Ped.

7

Ped.

cédez un peu

9

Ped.

Au mouvement toujours très *espressif*

11

S. *mf*
Ky - ri - e e - le - i - son.

A. *mf*
Ky - ri - e e - le - i - son.

T. *mf*
Ky - ri - e e - le - i - son. Ky -

B. *mf*
Ky - ri - e e - le - i - son. Ky -

16

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

A. e - le - i - son.

T. rie e - le - i - son

B. rie e - le - i - son.

mp Récit 8'4' *cresc.*

Orgue de Choeur

Ped.

21

S. *f* Ky-ri - e e Ky - rie e le - i - *mf*

A. *f* Ky-ri - e e - le - i - son. e - lei-son, Ky - rie e - le - i - *mf*

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

B. *f* Ky - ri - e e - le - i - son. Ky - rie e - le - i - *mf*

dim.

Ped.

The image shows a page of a musical score for a Kyrie eleison. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment and a pedal line. The score is in 7/8 time and begins at measure 21. The vocal parts have lyrics: 'Ky-ri - e e Ky - rie e le - i -' for Soprano, 'Ky-ri - e e - le - i - son. e - lei-son, Ky - rie e - le - i -' for Alto, 'Ky-ri - e e - le - i - son. Ky - ri - e e - le - i -' for Tenor, and 'Ky - ri - e e - le - i - son. Ky - rie e - le - i -' for Bass. The piano accompaniment includes a 'dim.' marking. The pedal line is at the bottom.

30

S.
son.

A.
son.

T.
son.

B.
son.

Grand Orgue GPR Flûtes 8'

mp bien articulé

PR Flûtes 8'

Ped.

33

Ped.

cédez un petit peu...

Au mouvement

35

S. _____

A. _____

T. *mf* très expressif
Chri - - - ste _____

B. *mf* très expressif
Chri - - - ste _____

Orgue de Choeur
Récit Fonds 8'

mf GR Fonds 8'

Péd: Fonds 16 8 + Récit

Ped. _____

38

S. *mf* Chri - - - ste,

A. *mf* Chri - - - ste,

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

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

Ped.

42

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

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

toujours très legato

Ped.

46

S.

A.

G.P.R.

Pos

Grand Orgue (les Flûtes comme avant)

Ped.

48

S.

A.

T.

B.

un peu plus fort

Chri - ste e - -

un peu plus fort

Chri - ste e - -

Pos

Orgue de Choeur GPR

Ped.

51

S.

Musical staff for Soprano (S.) in G minor, 3/4 time. The staff begins with a whole rest in the first measure. In the second measure, there is a half note G3, a quarter note F3, and a quarter note E3, all beamed together and held by a slur. The lyrics "Chri - - - ste," are written below the notes.

A.

Musical staff for Alto (A.) in G minor, 3/4 time. The staff begins with a whole rest in the first measure. In the second measure, there is a half note G3, a quarter note F3, and a quarter note E3, all beamed together and held by a slur. The lyrics "Chri - - - ste," are written below the notes.

T.

Musical staff for Tenor (T.) in G minor, 3/4 time. The staff begins with a whole rest in the first measure. In the second measure, there is a half note G3, a quarter note F3, and a quarter note E3, all beamed together and held by a slur. The lyrics "-le - - i - son," are written below the notes.

B.

Musical staff for Bass (B.) in G minor, 3/4 time. The staff begins with a whole rest in the first measure. In the second measure, there is a half note G3, a quarter note F3, and a quarter note E3, all beamed together and held by a slur. The lyrics "-le - - i - son," are written below the notes.

Piano accompaniment for the vocal parts. The right hand (RH) plays chords in G minor: G3-Bb3-D4 (first measure), G3-Bb3-D4 (second measure), and G3-Bb3-D4 (third measure). The left hand (LH) plays a rhythmic pattern of eighth notes: G3-A3-Bb3-C4 (first measure), G3-A3-Bb3-C4 (second measure), and G3-A3-Bb3-C4 (third measure). A large watermark "Sample" is overlaid on this section.

Ped.

Pedal accompaniment in G minor, 3/4 time. The staff begins with a whole note G3, a half note F3, and a whole note E3, all beamed together and held by a slur.

54 *f*

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

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

T.

B.

f G.P.R.

Ped.

58

S. *f* Chri - ste,

A. *f* Chri - ste,

T. Chris - te e - le - i - son.

B. Chris - te e - le - i - son.

cresc.

Ped.

63 *rallentisez...* , **Au mouvement**

S. e - le - i - son.

A. e - le - i - son.

T. e - le - i - son.

B. e - le - i - son.

Grand Orgue GPR Fonds 8'

mf

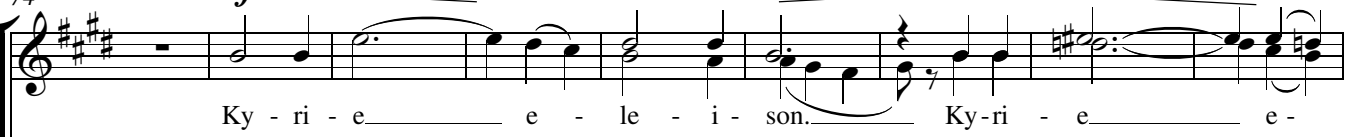
Ped.

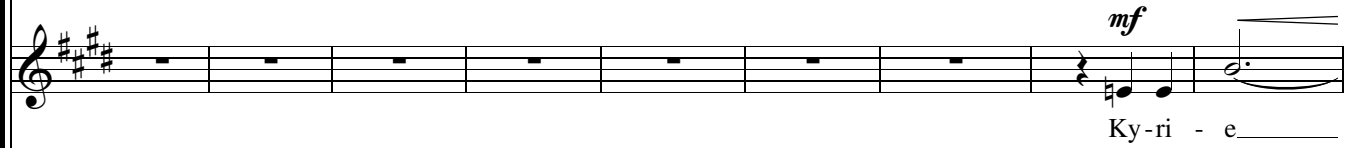
68 *cédez...* *très soutenu*

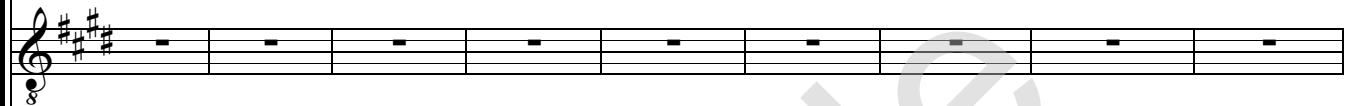
Ped.

74

Plus lent *mf*

S. 
Ky - ri - e _____ e - le - i - son. _____ Ky-ri - e _____ e -

A. 
Ky-ri - e _____ *mf*

T. 

B. 
Ky-r - e _____ e *mf*

les deux orgues

mp

Ped. 

213

Cédez beaucoup

au mouvement (à 4)

S. *mi-se-re-re no - - bis.*

A. *mi-se-re-re no - - bis*

T. *de - pre-ca - ti - o - nem*

B. *de - pre-ca - ti - o - nem*

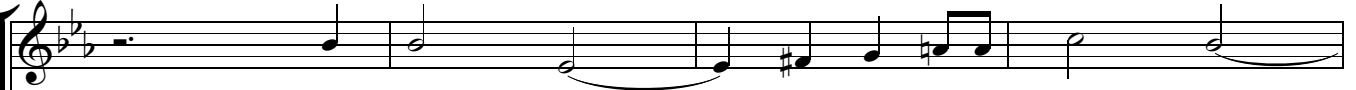
les deux orgues
Grand Orgue - Récit tutti
mf

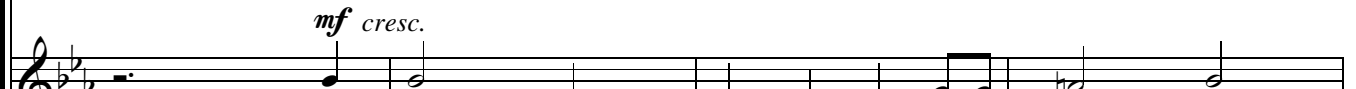
GPR Fonds 16' 8' 4'

Ped.


217

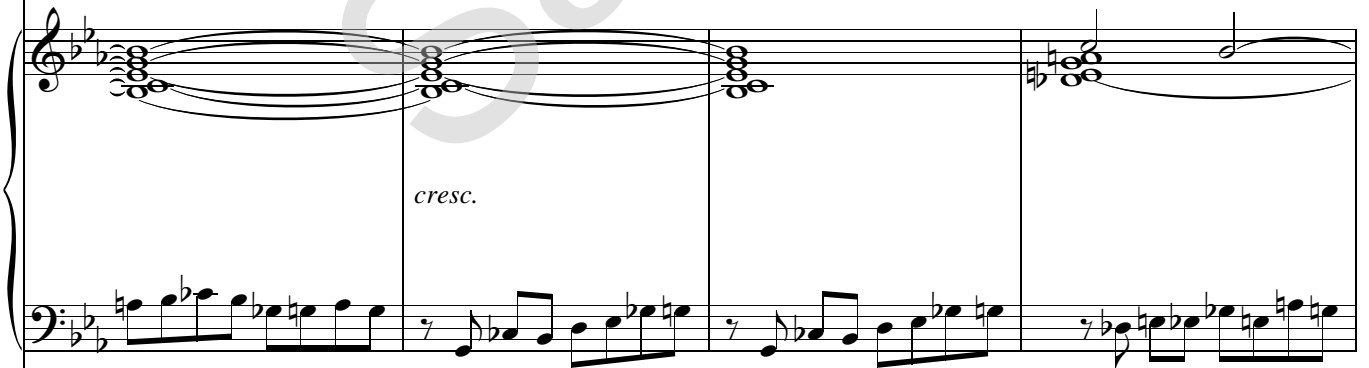
mf cresc.

S.  *mf cresc.*
Qui se - des _____ ad dex - te-ram Pa - tris, _____

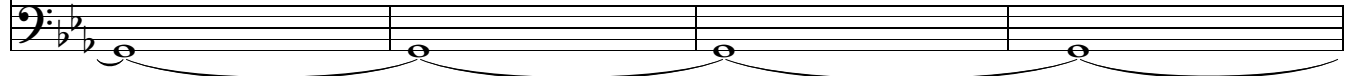
A.  *mf cresc.*
Qui se - des _____ ad dex - te-ram Pa - tris, _____

T.  *mf cresc.*
Qui se - des _____ ad dex - te-ram Pa - tris, _____

B.  *mf cresc.*
Qui se - des _____ ad dex - te-ram Pa - tris, _____



cresc.

Ped. 

221

S. *f*
Qui se - des ad dex - te - ram Pa - tris,

A. *f*
Qui se - des ad dex - te - ram Pa - -

T. *f*
Qui se - des ad dex - te - ram Pa - tris,

B. *f*
Qui se - des ad dex - te - ram Pa - tris,

f

Ped.

225

S. *espressif* *cédez* *au mouvement*

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

A. *espressif*

tris, mi - se - re - re, mi - se - re - re no - -

T. *espressif*

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

B. *espressif*

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

cédez *au mouvement*

GPR

Grand Orgue seule

cresc.

Ped.

230

S. *bis.*

A. *bis.*

T. *bis.*

B. *bis.*

cédez

Anches Récit (boîte fermée)

legato

Ped.

Animé (à 2) ♩=80

235

S. *f*
 Quo - ni - am tu so - lus san - ctus,

A. *f*
 Quo - ni - am tu so - lus san - ctus,

T. *f*
 Quo - ni - am tu so - lus san - ctus,

B. *f*
 Quo - ni - am tu so - lus san - ctus,


GO *staccato*
 Orgue de Choeur *f* GP Plein Jeu
 Pos

Ped.

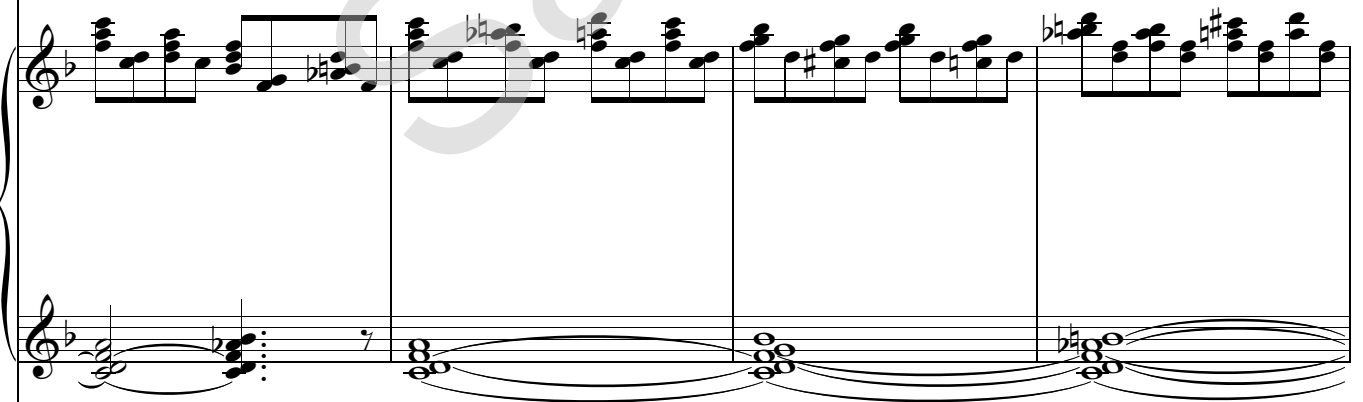
239

S. 
tu so - lus Do - mi-nus, tu so - lus Al - tis - si-mus,

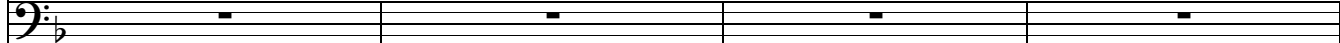
A. 
tu so - lus Do - mi-nus, tu so - lus Al - tis - si-mus,

T. 
tu so - lus Do - mi-nus, tu so - lus Al - tis - si-mus,

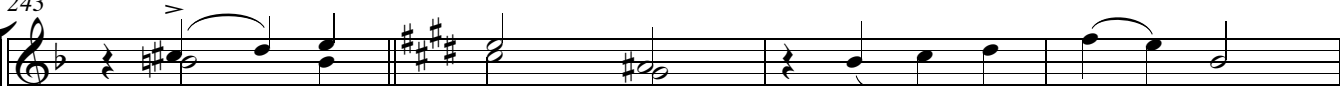
B. 
tu so - lus Do - mi-nus, tu so - lus Al - tis - si-mus,





The piano accompaniment consists of two staves. The upper staff is in treble clef and features a series of chords and arpeggiated figures. The lower staff is in bass clef and features a series of sustained chords and arpeggiated figures, often with a fermata over the final notes of each measure.


Ped. 

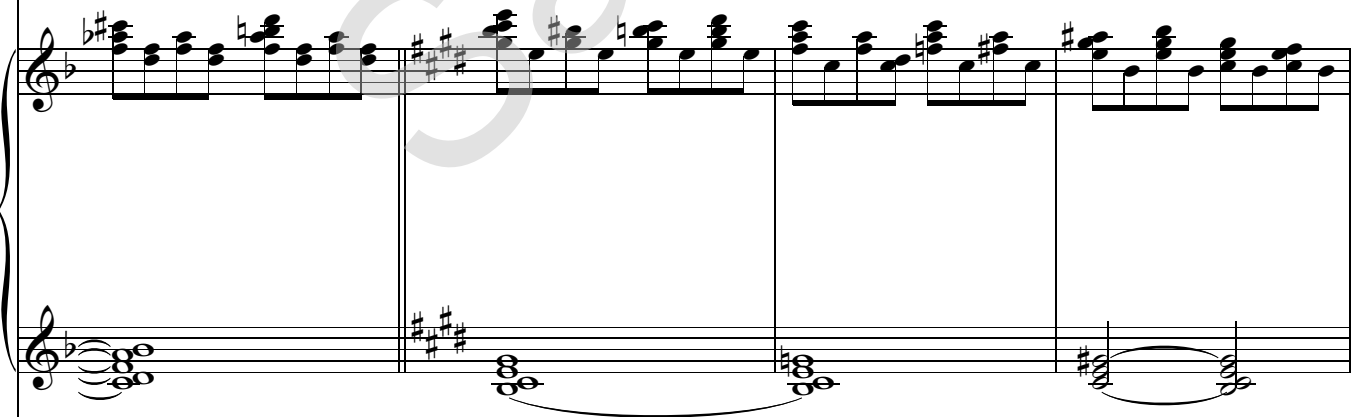
243

S.  Je - su Chri - ste, Je - su Chri - ste,

A.  Je - su Chri - ste, Je - su Chri - ste,

T.  Je - su Chri - ste, Je - su Chri - ste,

B.  Je - su Chri - ste, Je - su Chri - ste,



Ped. 

247

S. Je - su Chri - - - ste,

A. Je - su Chri - - - ste,

T. Je - su Chri - - - ste,

B. Je - su Chri - - - ste,

Grand Orgue Grand Plein Jeu

Ped.

250

S. *ff*
Cum San-cto Spi-ri-tu in Glo-ri-a

A. *ff*
Cum San-cto Spi-ri-tu in Glo-ri-a

T. *ff*
Cum San-cto Spi-ri-tu in Glo-ri-a

B. *ff*
Cum San-cto Spi-ri-tu in Glo-ri-a

Ped.

The image shows a page of a musical score, page 41, starting at measure 250. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a forte (ff) dynamic and sing the words "Cum San-cto Spi-ri-tu in Glo-ri-a". The piano accompaniment consists of a right-hand part with complex chordal textures and a left-hand part with a bass line. A large, semi-transparent "Sample" watermark is overlaid on the page.

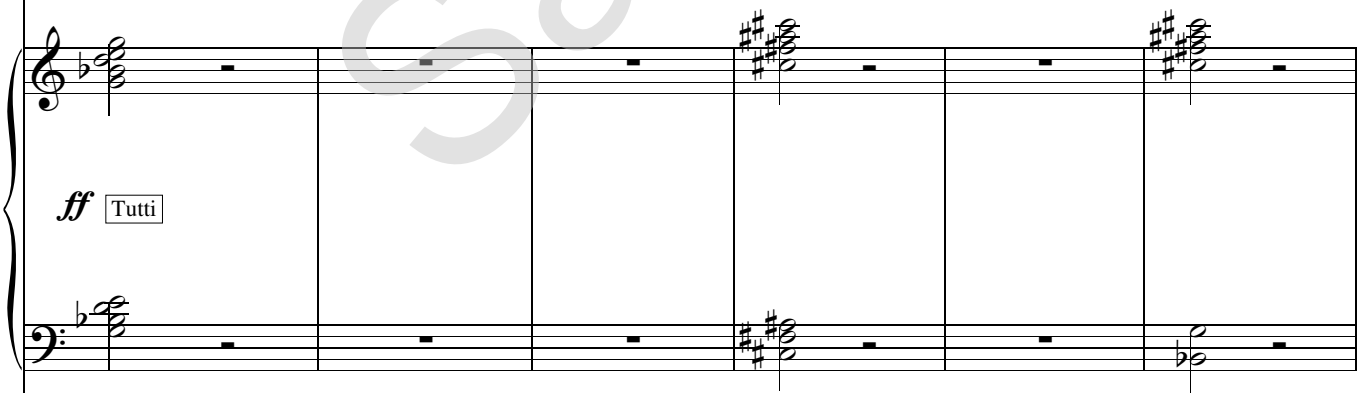
255

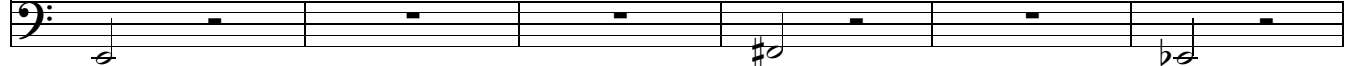
S. 
Cum San-cto Spi-ri - tu in Glo - ri - a De - i Pa -

A. 
Cum San-cto Spi-ri - tu in Glo - ri - a De - i Pa -

T. 
Cum San-cto Spi-ri - tu in Glo - ri - a De - i Pa -

B. 
Cum San-cto Spi-ri - tu in Glo - ri - a De - i Pa -


ff Tutti

Ped. 

261 *cédez au mouvement*

S. *tris. A - - men.*

A. *tris. A - - men.*

T. *tris. A - - men.*

B. *tris. A - - men.*

fff

Ped.

266 *bien articulé - très rythmé*

Ped.

271

Ped.

424

cédez **au mouvement**

mf

S. *mf*
no - bis, Ag - nus De - - i

A. *mf*
no - bis, Ag - nus De - - i

T. *mf*
no - bis, Ag - nus De - - i

B. *mf*
no - bis, Ag - nus De - - i

Ped.

430

S. qui tol - lis pec - ca - ta mun - -

A. qui tol - lis pec - ca - ta mun - -

T. qui tol - lis pec - ca - ta mun - -

B. qui tol - lis pec - ca - ta mun - -

Réc Pos

Ped.

434 *cédez* *tempo*

S. di, Mi - se - re - re no - bis,

A. di, Mi - se - re - re no - bis,

T. di, Mi - se - re - re no - bis,

B. di, Mi - se - re - re no - bis,

dim.

Ped.

439 Solo Cornet + Bourdon 16'

lié

Grand Orgue

Salicional/Unda Maris du Positif
Fonds 16' 8' 8' 8' du Récit, Octave aigue

Ped.

Péd: Fonds 32' 16' 10 2/3' 8' 6 2/5' 4 4/7' tir. PR

443 *espressif* *espressif* *legato*

Ped.

447 *espressif* *Cédez un peu.....*

Ped.

451

mf *espressif*

S. Musical staff for Soprano (S.) in treble clef, key of D major. The melody consists of a half rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The lyrics are "Ag - - nus De - - - i, qui".

A. Musical staff for Alto (A.) in treble clef, key of D major. The melody consists of a half rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The lyrics are "Ag - - nus De - - - i, qui".

T. Musical staff for Tenor (T.) in treble clef, key of D major. The melody consists of a half rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The lyrics are "Ag - - nus De - - - i, qui".

B. Musical staff for Bass (B.) in bass clef, key of D major. The melody consists of a half rest, followed by a half note G3, a half note A3, a half note B3, a half note C4, a half note B3, a half note A3, and a half note G3. The lyrics are "Ag - - nus De - - - i,".

Piano accompaniment for the vocal parts. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides sustained chords. The dynamic marking is *mf* *espressif*.

Ped. Pedal point line for the piano accompaniment, consisting of a half note G2, a half note A2, a half note B2, and a half note C3, all connected by a long slur.

455

S. tol - lis pec - ca - ta mun - di, Do-na no-bis

A. tol - lis pec - ca - ta mun - di, Do-na no-bis

T. tol - lis pec - ca - ta mun - di, Do-na no-bis

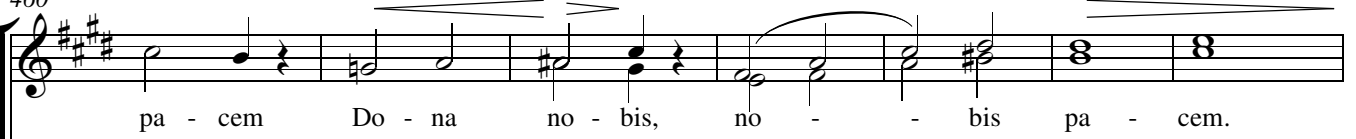
B. *mf* Do - na no - bis pa - cem,

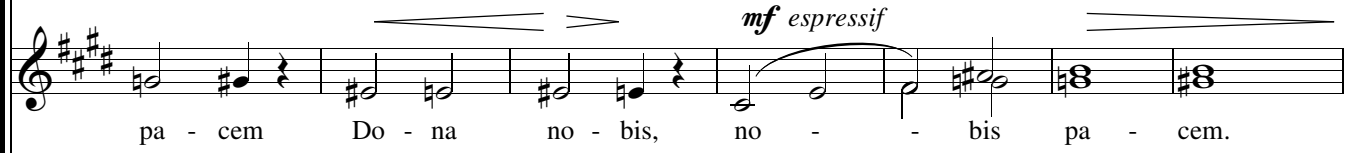
Récit


Ped.

460

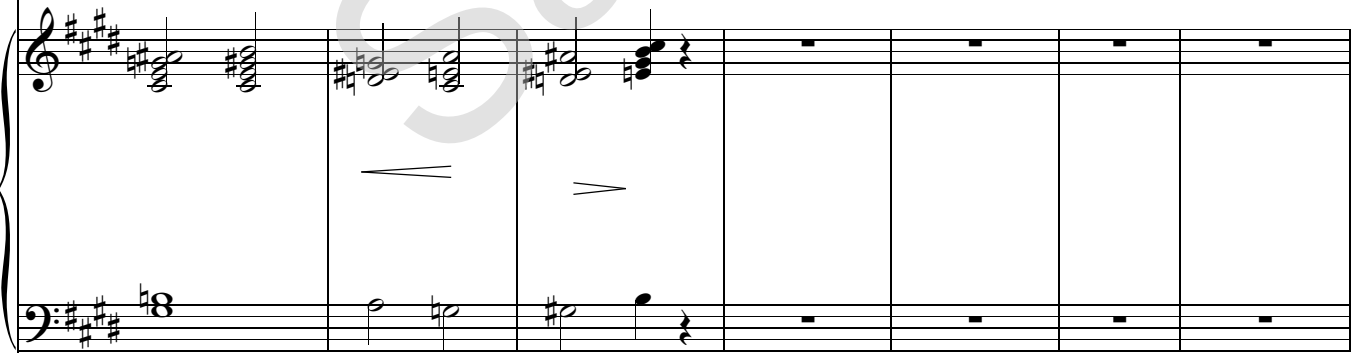
mf espressif

S.  *mf espressif*
pa - cem Do - na no - bis, no - - bis pa - cem.

A.  *mf espressif*
pa - cem Do - na no - bis, no - - bis pa - cem.

T.  *mf espressif*
pa - cem Do - na no - bis, no - - bis pa - cem.

B.  *mf espressif*
Do - - na no - bis, no - - bis pa - cem.



Ped. 

467

S. *p* *pp*
pa - - - cem.

A. *pp*
pa - - - cem.

T. *pp*
pa - - - cem.

B. *pp*
pa - - - cem.

lié **Grand Orgue** **Bourdon 8'** *pp*

Salicional et Voix Célestes

Ped.