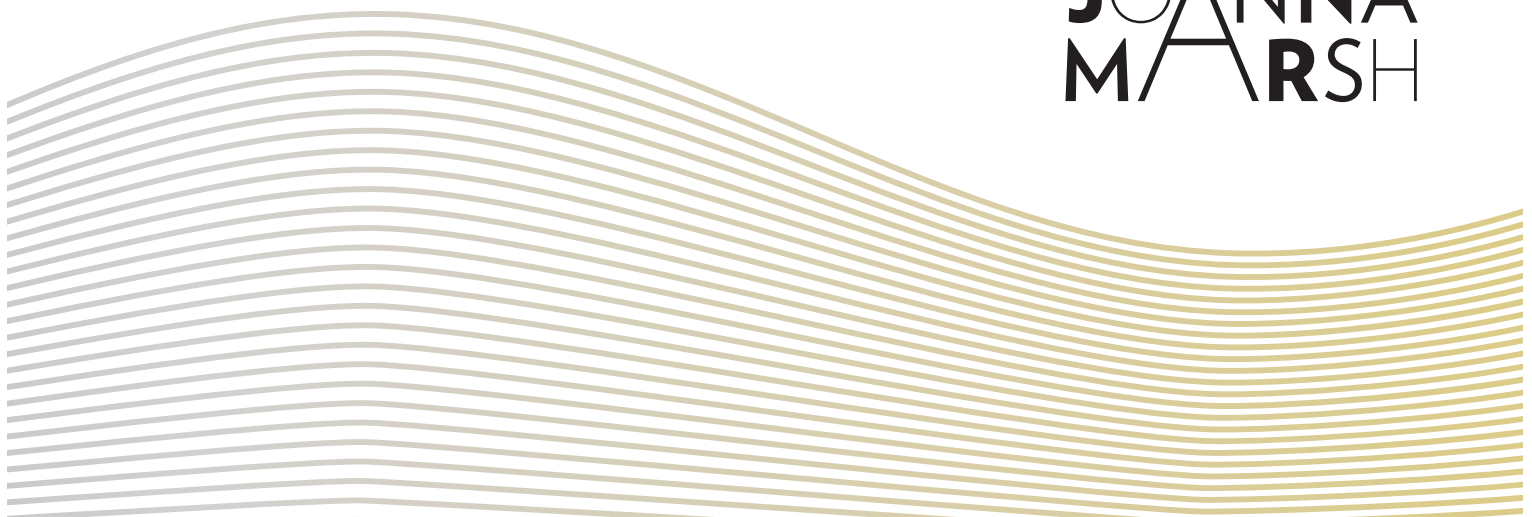


Joanna Marsh

**Missa Brevis:
Christina of Markyate**

SATB unaccompanied

JOANNA
MARSH



Missa Brevis: Christina of Markyate

Christina of Markyate was a twelfth-century recluse who became prioress of Markyate, near St Albans in Hertfordshire. Determined to devote her life to God and to remain a virgin, Christina repulsed the sexual advances of the bishop of Durham. In revenge he arranged her betrothal to a young nobleman but Christina steadfastly defied her parents and refused to consummate the marriage. Sustained by visions, she found refuge with the hermit Roger, and lived concealed at Markyate for four years, enduring terrible physical and emotional torment until it was safe to live openly again.

In this setting of the Missa Brevis, the text of each movement is linked to a period in Christina's life.

The Kyrie reflects on Christina's early spiritual awakening at St. Alban's Abbey which she visited as a teenager. Inspired by the lives of the monks she saw there, she made a private vow of chastity.

After a terrible series of persecutions by her family, Christina eventually fled her home and went into hiding at Roger's hermitage. There she endured intense physical discomfort, was plagued by physical ailments and had vivid and often very frightening visions. The music of the Gloria depicts this period.

The music of the Sanctus reflects Christina's determination and resolve (echoing that of earlier in her life; the Kyrie) and the Benedictus the hard times that befell her family which lead to them eventually begging her forgiveness. At this resolution she was able to come out of hiding, to get her marriage formally annulled and to determine her next path (Osanna).

The visions that came to Christina; ecstatic, consolatory, and prophetic are the subject of the Agnus Dei. Her ecstatic visions were characterized by experiencing a strong feeling of passion or by the mere presence of God, who was often imageless. Her consolatory visions were dreams of promises of divine help and her prophetic visions were a way of her seeing into the future.

Joanna Marsh, November 2014

Joanna Marsh

Missa Brevis: Christina of Markyate (Nov 2014)

SATB unaccompanied

Duration c.17'

This Missa Brevis was commissioned by the Cathedral and Abbey Church of St. Alban for performance by the cathedral choir during the year of the 900th anniversary of the consecration of the Norman Abbey Church.

The commissioning of this piece was sponsored by Ghaleb and Herta Farha.

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Missa Brevis: Christina of Markyate

KYRIE

Joanna Marsh

$\text{♩} = \text{c.}98$ ($\text{♩} = \text{♩}$ throughout)

pp *lilting*

SOPRANO Ky - ri - e e - lei

pp *lilting* *p* *pp*

ALTO Ky - ri - e e - lei

pp *lilting* *p* *pp*

TENOR Ky - ri - e e - lei

pp *lilting* *p* *pp*

BASS Ky - ri - e e - lei

6

pp *mp*

- son Ky - ri - e

pp *mp*

- son Ky - ri - e

pp *mp*

- son Ky - ri - e

10

mp *cresc.*

e - lei

cresc.

e - lei

mp *cresc.*

e - lei

cresc.

e - lei

* Dotted slurs indicate phrasing.

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15 *mf*

- son, Ky - - - - ri - e e - lei - - - -

mf

- son, Ky - - - - ri - e e - lei - - - -

mf *mp*

- son, Ky - - - - ri - e e - lei - - - -

- son,

21 *mp*

- son, e - lei - - - - son,

mp *p*

- son, e - lei - - - - son, e -

mp *p*

- son, e - lei - - - - son, e -

mp *p*

e - lei - - - - son, e -

26 *p* *cresc.* *mf* *p*

e - lei - - - - son. _____

cresc. *mf* *p*

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

cresc. *mf* *p*

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

mf *p*

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

31

mp Chri - - - ste e -

mp Chri - - - ste e -

mf Chri - ste e - lei - son Chri - ste e - lei - son

mf Chri - ste e - lei - son Chri - ste e - lei - son

36

mf - lei - son Chri - ste e - lei -

mf - lei - son Chri - ste e - lei -

mf Chri - ste e - lei -

mf Chri - - - ste e - lei -

41

p - son Ky - ri - e, Ky -

mp - son Ky - - - ri - e,

mp - son Ky - - - ri - e,

- son

46

pp

Ky - ri - e, Ky - ri -

pp

Ky - ri - e, Ky - ri -

pp

Ky - ri - e, Ky - ri -

pp

Ky - ri -

51

p

-e e - lei - son

pp

-e e - lei - son

p

-e e - lei - son

pp

-e e - lei - son

56

mp cresc.

Ky - ri - e e -

p

Ky - ri - e e -

mp cresc.

Ky - ri - e e -

p

Ky - ri - e e -

mp cresc.

Ky - ri - e e -

61

mf

- lei - - son Ky - - - ri -

- lei - - son Ky - - - ri -

- lei - - son Ky - - - ri -

- lei - - son

67

mp

- e e - lei - - son,

- e e - lei - - son, e - lei - -

- e e - lei - - son, e - lei - -

- - - - - e - lei - -

73

rit.

Ky - ri - e e - lei - son.

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

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

- son, e - lei - son.

GLORIA

7

$\text{♩} = 140$
f biting

SOPRANO
Glo - ri - a in

ALTO
Glo - ri - a in

TENOR
Glo - ri - a in

BASS
Glo - ri - a in

5
ex - cel - sis De - o

ex - cel - sis De - o

ex - cel - sis De - o et in ter - ra

ex - cel - sis De - o et in ter - ra

11
mp *cresc.* *mf*
bo - nae vo - lun -

mp *cresc.* *mf*
in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

cresc. *mf*
pax, pax ho - mi - ni - bus bo - nae vo - lun -

cresc. *mf*
pax, in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

18 *f*

- ta - tis. Lau - - - da - mus _ te

- ta - tis. Lau - da - mus _ te be - ne - di -

- ta - tis. Lau - - - da - - - mus _ be - - - ne -

- ta - tis. Be - - - ne -

22

a - do - ra - - mus glo - ri - fi -

- ci - mus _ te; glo - ri - fi -

- di - - ci - mus te; a - do - ra - - mus te;

- di - - ci - mus _ te; a - do - ra - mus te;

26

- ca - mus te

- ca - mus te

mp gra - ti - as

mp gra - - ti - as a -

32

f pro - pter ma - gnam

mp gra - ti - as a - - gi - mus ti - bi pro - pter ma - gnam

f

a - - gi - mus ti - - - bi

gi - mus ti - - - bi

38

pp glo - ri - am tu - am Do - mi - ne

pp glo - ri - am tu - am

pp Do - mi - ne De - -

p Do - mi - ne

42

mf De - us Rex coe - les - tis De - us Pa - ter

mf De - us Rex coe - les - tis De - us Pa - ter

mf - - us Rex coe - les - tis De - us Pa - ter

mf Do - mi - ne Rex coe - les - tis De - us Pa - ter

Musical score for measures 47-52. The score is written for four staves (Soprano, Alto, Tenor, and Bass). The lyrics are: "om - ni - po - tens" (repeated on all staves) and "u - ni - ge - ni - te" (on the Alto staff). The time signature is 3/4. Dynamics include *mp* (mezzo-piano) and *p* (piano). A large red watermark "LEGAL USE ONLY" is overlaid diagonally across the page.

Musical score for measures 53-58. The score is written for four staves (Soprano, Alto, Tenor, and Bass). The lyrics are: "Je - su Chri - ste. Do - - - mi - ne" (repeated on all staves) and "Chri - ste." (on the Bass staff). The time signature is 3/2. Dynamics include *f* (forte) and *mp* (mezzo-piano). A tempo marking "Legato ♩ = 76" is present. A large red watermark "LEGAL USE ONLY" is overlaid diagonally across the page.

Musical score for measures 59-64. The score is written for four staves (Soprano, Alto, Tenor, and Bass). The lyrics are: "De - - us, Ag - - - nus De - - i," (repeated on all staves). The time signature is 3/2. A large red watermark "LEGAL USE ONLY" is overlaid diagonally across the page.

65

p *cresc.* *rit. mf* *p* *a tempo*

Fi - - - li - us Pa - tris qui to - lis pec -

p *cresc.* *mf* *p*

Fi - li - us Pa - tris, Fi - li - us Pa - tris qui to - lis pec -

p *cresc.* *mf* *p*

Fi - li - us Pa - tris, Fi - li - us Pa - tris qui to - lis _____

p *cresc.* *mf*

Fi - - - li - us Pa - tri(s)

70

pp

- ca - ta mun - di no - -

pp

- ca - ta mun - di mi - - se - re - re _____ no -

pp

_____ mun - di mi - - se - re - re _____

pp

mun - di mi - - se - re - re _____

76

mp *mf*

- bis. Qui to - lis pec - ca - ta mun - di,

mp *mf* *p*

- bis. _____ Pec - ca - ta mun - di, su - ci - pe _____

mf *p*

mun - - di, su - ci - pe _____

p

su - ci -

mf

Qui se - des ad

mf

de - pre - ca - ti - o - nem no - stram Qui se - des ad

mf

de - pre - ca - ti - o - nem no - stram se - des ad

- pe no - stram

rit. Slightly slower

dex - tram Pa - tris, mi - se - re - re

dex - tram Pa - tris, mi - se - re - re

dex - tram Pa - tris, mi - se - re - re.

mf

Pa - tris, mi - se - re - re.

Tempo primo

mp

no - bis. Quo - ni - am

mp

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

mp

Quo - ni - am tu so -

101

mf

Sanc - - - tus, Do - mi - nus

mf

Sanc - tus tu so - lus Do - - - mi - nus so -

mp *mf*

Sanc - tus, Do - - - mi - nus tu so -

mf

- lus Sanc - tus tu so - lus Do - mi - nus tu so -

107

f

Al - tis - si - mus Je - su Chri - ste cum Sanc - to Spi - ri - tu in

f

- lus Al - tis - si - mus Je - su Chri - ste cum Sanc - to in

f

- lus Al - tis - si - mus Je - su Chri - ste cum Sanc - to Spi - ri - tu in

f

- lus Al - tis - si - mus Je - su Chri - ste cum Sanc - to in

113

ff

glo - ri - a De - i Pa - - - - tris. A - men.

ff

glo - ri - a De - i Pa - - - - tris. A - men.

ff

glo - ri - a De - i Pa - - - - tris. A - men.

ff

glo - ri - a De - i Pa A - men.

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14

Ple - - ni - - sunt - - coe - li et ter - -

Ple - ni - - sunt coe - li et ter - -

Ple - - ni - - sunt coe - li ter - -

Ple - ni - - coe - li ter - -

19

- ra

- ra

- ra, et - - ter - - ra glo - -

- ra, ter - - - - ra glo - -

23

glo - - ri - a tu - - a O - san - na, -

- ri - a, glo - ri - a tu - a O - san - na, -

- ri - a, glo - ri - a - - tu - a O - san - na, -

- ri - a, glo - ri - a - - tu - a san - na, -

O - san - na, O - san - na, O -
 O - san - na, O - san - na,
 O - san - na, O - san - na, O -
 san - na, O - san - na,

mf

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

mf *mp* *attacca*

BENEDICTUS

L'istesso tempo

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

pp

7 *mf*

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

mf

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

mf

8 ve - nit in no - mi - ne, in no - mi - ne

ve - nit in no - mi - ne

13 *p*, *ppp*

Do - - mi - ni Be - - ne -

p, *ppp*

Do - - mi - ni Be - - ne -

p, *ppp*

8 Do - - mi - ni Be - - ne -

ppp

Be - - ne -

19 *mp*

- dic - tus qui ve - - nit in no - - mi - ne

mp

- dic - tus qui ve - nit in no - - mi - ne

mp

8 - dic - tus qui ve - - nit in no - - mi - ne

mp

- dic - tus qui ve - nit in no - - mi - ne

25 *mf* *f* *mf*

Do - - mi - ni, O - san - na, O -

Do - - - - mi - ni, O - san - na, O -

8 Do - - - - mi - ni, O - san - na, O -

mf *f* *mf*

Do O - san - na, O -

31 *f* *mf* *f* *mf*

- san - na, O - san - na, O -

- san - na, O - san - na, O -

8 - san - na, O - san - na, O -

- san - na, O - san - na, O -

35 *mp* *mf* *mp* *mf*

- san - na in ex - cel - sis.

- san - na in ex - cel - sis.

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

- san - na cel - sis.

AGNUS DEI

19

$\text{♩} = 86$

SOPRANO *p*
Ag - - - nus De - i qui tol - lis pec -

ALTO *p*
Ag - - - nus De - i qui tol - lis pec -

TENOR *p*
Ag - - - nus De - i tol - lis pec -

BASS *p*
De - i

8 *mf*
- ca - ta mun - di mi - se - re - re no - bis

mf *mp*
- ca - ta mun - di mi - se - re - re no - bis, mi -

mf *mp*
- ca - ta mun - di mi - se - re - re no - bis, mi - se -

mf *p*
mun - di mi - se - re - re no - bis, mi - se -

16 *mp* *pp* *mf* *mp*
mi - se - re - re Ag - - -

pp *mf* *mp*
- se - re - re no - bis. Ag - - -

pp *mf* *mp*
- re - re no - bis. Ag - - -

pp
- re - re no.

mus De - i. Do - - - - na no -

mus De - i. Do - na no -

mus De - i. Do - na no -

De - i. No -

31

bis pa - - - - cem, pa - - - -

bis pa - - - - cem, pa - - - -

bis pa - - - - cem, pa - - - -

bis pa - - - - cem,

39

- cem, pa - - - - - - - - - - cem, pa - cem.

- cem, pa - - - - - - - - - - cem, pa - cem.

- cem, pa - - - - - - - - - - cem, pa - cem.

- cem, pa - - - - - - - - - - cem, pa - cem.

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