

410-962

Missa Brevis: Tongues of Fire
SATB, organ

Cecilia McDowall



Missa Brevis
Tongues of Fire

Music by
Cecilia McDowall

Sarah
MacDonald
Choral series

 Selah Publishing Co.

Missa Brevis
Tongues of Fire

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for review only



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Commissioned by the Thames Philharmonic Choir, Brian Hill and Kingston Brass, 2000,
and performed in this revised version for choir and organ by the LFCCM Choir, Christopher Batchelor, conductor, in 2013

Missa Brevis: Tongues of Fire

SATB, organ

Kyrie eleison

Cecilia McDowall (b. 1951)

Majestic, yet expressive ♩ = ca. 92

Piano introduction in 4/4 time, marked *f* (forte). The music features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A pedal point is indicated with 'Ped.' and a fermata. The tempo is marked as approximately 92 beats per minute.

Vocal and organ parts for the Kyrie eleison section. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The organ part is at the bottom. The lyrics are: Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - son. The music is in 4/4 time and features dynamic markings of *mf* (mezzo-forte) and *f* (forte). The organ part includes a melodic line in the right hand and a bass line in the left hand, with a final flourish.

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9

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

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

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

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

mf

Man.

13

f le - i - son, Ky - - ri - e e - lei - son, Ky - ri - e e - lei -

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

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

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

f

Ped.

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4

17

son.

son.

son.

son.

mf

19

A *mp dolce*

Chri - ste e - lei - son, Chri - - - ste e - lei - - -

mp dolce

Chri - ste e - lei - son, Chri - ste e - lei -

mf

A opt. accompaniment

mf *mp dolce*

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25

mp son, Chri - ste e -

mp son, Chri - ste,

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

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

mf *mp* opt. accompaniment

31

lei - son, Chri - ste e - lei - son,

Chri - ste e - lei - son,

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

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

B

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6

37

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

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

lei - - - son, Chri - - - ste e - lei - son.

lei - - - son, Chris - te e - lei - son.

43

f Ky - ri - e e - lei - son, *mp* Ky -

f Ky - ri - e e - lei - son, *mp* Ky - ri - e e - lei -

f Ky - ri - e e - lei - son, *mp* Ky - ri - e e - lei -

f Ky - ri - e e - lei - son, *mp* Ky - ri - e e - lei -

Ped.

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48

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

Ped.

52

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

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8

55

lei - son, — Ky - ri - e e - lei - son, —
son, — Ky - ri - e e - lei - son, — Ky - ri - e e -
son, — Ky - ri - e e - lei - - - son, e -
- son, Ky - ri - - - e e - le - i - son, e -

p sub *f* *p sub* *f* *p sub* *f*

60

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

poco rit. *pp* *pp* *pp* *poco rit.* *pp*

Man.

Gloria

Cecilia McDowall

Dance-like, lively (in one) ♩. = ca. 63

f Glo - ri - a, glo - ri - a

f Glo - ri - a, glo - ri - a

f Glo - ri - a, glo - ri - a

f Glo - ri - a, glo - ri - a

f *leggiero*

Ped.

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10

in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis

in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis

in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis

in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis

15

mf De - - - - o, *mp* De - - - - o,

mf De - - - - o, *mp* De - - - - o,

mf De - - - - o, *mp* De - - - - o,

mf De - - - - o, *mp* De - - - - o,

mf *mp* *mf* *f*

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22 *f* glo - ri - a, glo - ri - a in ex - cel - sis De - - - - *mp*

f glo - ri - a, glo - ri - a in ex - cel - sis De - - - - *mp*

f glo - ri - a, glo - ri - a in ex - cel - sis De - - - - *mp*

f glo - ri - a, glo - ri - a in ex - cel - sis De - - - - *mp*

29 *mf* o, De - - - - o, - - - -

mf o, De - - - - o, - - - -

mf o, De - - - - o, - - - -

mf o, De - - - - o, - - - -

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12 **C**
36 *mp*
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -
mp leggiero
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -
mp leggiero
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -
mp marcato *cresc.*
et in ter - - - - ra pax, bo - nae vo -
C
mp
Man. Ped.

42 *mf* **D** *mf*
ta - - - tis. Lau - da - mus te, be - ne - di - ci - mus
mf *mf*
ta - - - tis. Lau - da - mus te, be - ne - di - ci - mus
mf
ta - - - tis.
mf
lun - ta - tis.
D *mf* *mf*
Man.

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48

te, gra - ti - as

te, gra - ti - as

mf a - do - ra - mus te, glo - ri - fi - ca - mus te,

mf a - do - ra - mus te, glo - ri - fi - ca - mus te,

f

54

a - gi - mus ti - bi pro - pter mag nam

a - gi - mus ti - bi pro - pter mag - nam

f mag - nam glo - ri - am tu - am,

f mag - nam glo - ri - am tu - am,

mf

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14

rit. poco a poco

E *Slower* ♩ = ca. 72

Musical score for measures 14-61. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *rit. poco a poco* and *Slower* with a metronome marking of ca. 72. The dynamics include *mp sempre leggiero* and *p dolce*. The lyrics are: "Do - mi - ne De - us, De - us, De - us,". A large watermark "for review only" is overlaid on the score.

68

mp tenderly

poco

Musical score for measures 68-96. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *poco*. The dynamics include *mp tenderly*. The lyrics are: "Do - mi - ne De - us, Rex coe - les - tis, De - us Pa - ter, De - us Pa - ter om - ni - po - tens, De - us Pa - ter". A large watermark "for review only" is overlaid on the score.

72

mf Rex - coe - les - tis De - us Pa - - - ter om - ni - po - tens, Fi - li

mf om - ni - po - tens, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li

mf om - ni - po - tens, De - us Pa - ter om - ni - po - tens, Fi - li, Fi - li

mp De - us Pa - ter *mf* om - ni - po - tens, Fi - li, Fi - li

76

mp U - ni - ge - ni - te, Je - su Chri - ste, Do - mi - ne

mp U - ni - ge - ni - te, Je - su Chri - ste Do - mi - ne

mp U - ni - ge - ni - te, Je - su Chri - ste Do - mi - ne, Do - mi -

mp U - ni - ge - ni - te, Je - su Chri - ste, *p* Do - mi -

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16

Più mosso: sustained, but flowing ♩ = ca.76

ne De - us, Ag - nus De - i, Fi - lius

ne De - us, Ag - nus De - i, Fi - lius

Solo
mp dolce e legato

Man.

Ag - nus, ah

Ag -

Pa - tris, qui tol - lis pec - ca - ta mun - di, mi - se - re no - bis; qui

Pa - tris, qui tol - lis pec - ca - ta mun - di, mi - se - re no - bis; qui

Pa - tris, qui tol - lis pec - ca - ta mun - di, mi - se - re no - bis; qui

End solo

Man.

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93

mp Ag - - nus, nus De - i, Ag -
tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem
tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem
tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti - o - nem

Man. Ped.

100

mp ah Ag - - - - nus, ah Ag - - - - nus
nos - tram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re
nos - tram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re
nos - tram. Qui se - des ad dex - ter - am Pa - tris, mi - se - re - re

Man.

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18 *mf* *p* **F** lunga pausa

107 *mf* *p*

mf *p*

mf *p*

mf *p*

no - bis, Ag - nus De - i.

p dolce *pp* **F** lunga pausa

Ped. #

115 *f* Sop. unison *f* *mp*

Quo - ni - am tu so - lus Sanc - tus,

Quo - ni - am tu so - lus Sanc - tus

Quo - ni - am tu so - lus Sanc - tus

Quo - ni - am tu so - lus Sanc - tus

f

121 *f*

quo - ni - am tu so - lus Do - mi - nus,

quo - ni - am tu so - lus Do - mi - nus,

quo - ni - am tu so - lus Do - mi - nus,

quo - ni - am tu so - lus Do - mi - nus,

127 *mf*

tu so - lus Al - tis - si - mus, Je - su Chri - ste,

mf

Je - - - su Chri - ste,

mf

tu so - lus Al - tis - si - mus Je - su Chri - ste,

mf

Je - - - su Chri - ste,

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20

133

f
cum San - cto Spi - ri - tu, San - cto Spi - ri - tu,
cum San - cto Spi - ri - tu, San - cto Spi - ri - tu,
cum San - cto Spi - ri - tu, San - cto Spi - ri - tu,
cum San - cto Spi - ri - tu, San - cto Spi - ri - tu,
f

139

mf
Al - tis - si - mus, Je - su Chri - ste:
mf
Al - tis - si - mus Je - su Chri - ste:
mf
tu so - lus Al - tis - si - mus Je - su, Je - su Chri - ste:
mf
tu so - lus Al - tis - si - mus Je - su Chri - ste:
mf

146 **G**

mf in glo - ri - a, *f*
mf in glo - ri - a, *f*
mf in glo - ri - a, *f*
mf in glo - ri - a, *f*

f *mf* *f*

152

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

f *mf* *mf*

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22

158

men, A - - - - - men, A - - - - - men A -

mf

men, A - - - - - men A - - - - - men A -

men, A - - - - - men A - - - - - men A -

men, A - - - - - men A - - - - - men A -

cresc.

164

men. Glo - ri - a.

ff

men. Glo - ri - a.

ff

men. Glo - ri - a.

ff

men. Glo - ri - a.

ff

Linguae Ignis

Acts of the Apostles 2:2-4

Cecilia McDowall

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Slow, dark ♩ = ca. 54, freely, in a plainsong manner

mf **sonorous**

T. *mf* **sonorous** tam - quam ad -

B. *mf* **sonorous** Et fac - tus est re - pen - te de cae - lo so - nus, *mf* tam - quam ad -

Ped. +32' *mf* (substantial but never harsh)

8 ven - i - en - tis spi - ri - tus ve - he - men - tis, et re - ple - - - - vit -

ven - i - en - tis spi - ri - tus ve - he - men - tis,

(Ped.)

8 to - tam do - mum, se - den - tes.

u - bi e - rant se - - - den - tes.

(Ped.)

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24

11

(H) *f* *mf* *leggiero ma marcato*

Et _____ et ap - pa - ru, _____

f *mf* *leggiero ma marcato*

Et _____ et ap - pa, _____ è - runt,

ff *f* *mf* *ff* *mf*

Man.

16

et ap - pa, ap - pa, et ap - pa - ru - e - runt ap - pa - ru,

et ap - pa - ru - è - runt, et ap - pa - ru - è - runt, et ap - pa -

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21

ap - pa, il - lis
ru - e - runt il - lis

mf *leggero* *mp* *mf*
dis - per - ti - tae, lin - guae, dis - per, dis - per - ti - tae, dis - per - ti - tae,
mf *leggero* *mp* *mf*
il - lis, il - lis dis - per - ti - tae,

26

mf
dis - per - ti, lin - guae tam - quam,
mf
dis - per - ti - tae lin - guae tam - quam,
dis - per - ti, dis - per - ti, dis - per - ti, lin - guae tam - quam,
ti - - tae, dis - per - ti - tae, dis - per - ti - tae lin - guae tam - quam,

Ped.

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26

30

lin - guae ig - nis, dis - per, dis - per, dis - per,
lin - guae ig - nis, dis - per, dis - per, dis - per,
lin - guae ig - nis, dis - per - ti - tae, dis - per - ti - tae, dis - per - ti - tae,
lin - guae ig - nis. il - lis, il - lis dis - per -

36

dis - per - ti, dis - per - ti - tae, dis - per - ti, dis - per - ti - tae, ig - - - -
dis - per - ti, dis - per - ti - tae, dis - per - ti, dis - per - ti - tae, ig - - - -
dis - per - ti - tae, dis - per - ti - tae, dis - per - ti, dis - per - ti - tae, ig - - - -
ti - tae, dis - per - ti - tae, dis - per - ti - tae, dis - per - ti - tae, ig - - - -

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41 *f* **(K)** *f*

nis. Et ap - pa - ru, — et ap - pa,

nis. Et ap - pa, — è - runt, et ap - pa -

nis.

nis.

ff **(K)** *f*

(+32') *ff*

46 *f* *f* *f*

e - runt, — se - dit - que su - pra

- - ru - è - runt, se - dit - que — su - pra

mf *mf*

dis - per - ti - tae, dis - per - ti - tae, dis - per,

il - lis, il - lis dis - per,

mf *leggiero* *f*

(+32') *ff*

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28

51

sin - gu - los e - o - rum: et re - ple - ti, se - dit - que

sin - gu - los e - o - rum: et re - ple - ti, se - dit - que

et re - ple - ti sunt om - nes, se - dit - que

et re - ple - ti, se - dit - que

16' *f*

56

su - pra, et re - ple - ti sunt om - nes Spi - ri, om - nes Spi - ri,

su - pra, et re - ple - ti sunt om - nes Spi - ri, om - nes Spi - ri,

su - pra, et re - ple - ti sunt, re - ple - ti om - nes Spi - ri, om - nes Spi - ri,

su - pra, et re - ple - ti, om - nes Spi - ri, om - nes Spi - ri,

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61

om - nes — Spi - ri - tu, — Spi - ri - tu Sanc - to.

om - nes — Spi - ri - tu, — Spi - ri - tu Sanc - to.

8 om - nes — Spi - ri - tu, — Spi - ri - tu Sanc - to.

om - nes — Spi - ri - tu, — Spi - ri - tu Sanc - to.

ff

ff

ff

ff

ff

ff

for review only

Sanctus

Cecilia McDowall

Sustained and expressive ♩ = ca. 88

mf

S.1
Sanc - tus, sanc - - - tus, sanc - - tus, _____

mf

S.2
Sanc - tus, sanc - tus, sanc - - - tus, _____

mf

A.
Sanc - tus, sanc - - - tus, sanc - - tus, _____

T.

B.

mp espress. *mf* *mp*

The musical score is written in 4/4 time. The vocal parts (S.1, S.2, A., T., B.) are in treble clef, while the piano accompaniment is in grand staff. The lyrics are: "Sanc - tus, sanc - - - tus, sanc - - tus, _____". The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *mf* for the vocal parts and *mp espress.*, *mf*, and *mp* for the piano accompaniment. A tempo marking of ♩ = ca. 88 is provided at the beginning.

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Musical score for the first system, measures 1-11. It features vocal staves for Soprano, Alto, and Tenor, and piano accompaniment for the right and left hands. The lyrics are: "Sanc - - - tus, Sanc - tus, sanc - Sanc - tus, sanc - Do - mi - nus De - us, Do - mi - nus, De - us Sa - ba - oth". The piano part includes triplets and a pedal point. Dynamics include *f* and *mf*.

Musical score for the second system, measures 12-21. It continues the vocal and piano parts. The lyrics are: "sanc - tus, sanc - tus, - - - tus, sanc - tus, tus, sanc - - - tus, Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us". The piano part features triplets and a pedal point. Dynamics include *f*.

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32

lunga pausa **M** *Più mosso* ♩ = 80

mf *f* *mf* *f* *mf* *f*

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

24

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

S. coe - li et ter - ra glo - ri - a tu - a, tu - a, Ho - san - na, Ho -
A. coe - li et ter - ra glo - ri - a tu - a, tu - a, Ho - san - na, Ho -
T. coe - li et ter - ra glo - ri - a tu - a, tu - a, Ho - san - na, Ho -
B. coe - li et ter - ra glo - ri - a tu - a, Ho - san - na, Ho -

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30

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

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

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

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

36

san - na, ah Ho - - - ex - san - na.
[in ex - cel - sis.]

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

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

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

Benedictus

Cecilia McDowall

Andante espressivo ♩ = ca. 92
Solo *mf* tenderly

mp cantabile e legato

mp 8' only

+16' *mf*

6 *p dolce*

S.
Be - ne - dic - tus, _____ Be - ne - dic - tus, qui ve - nit in no - mi - ne _____ Do -

A.

T.
p dolce
8 Be - ne - dic - tus, _____ Be - ne - dic - tus, qui ve - nit in no - mi - ne _____ Do -

B.

Solo _____

mp dolce

mf

mp

12

mi - ni

mi - ni

Solo

mf cresc.

17

mp dolce

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

mp dolce

Be ne - dic - tus, Be - ne - dic - tus

mp dolce

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

mp dolce

Be - ne - dic - tus, Be - ne - dic - tus,

mf

p dolce

mf

mp

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36

23

mf cresc. poco a poco *f*

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

mf cresc. poco a poco *f*

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

mf cresc. poco a poco *f*

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

mf cresc. poco a poco *f*

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

Solo

mf cresc. poco a poco *f*

29

f ma sempre espress.

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35 **N** *Più mosso* ♩ = 80 *f*

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

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

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

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

N *Opt. cut*

40 *mp* *mf*

tu - a, tu - a, Ho - san - na, Ho - san - na, Ho -

tu - a, tu - a, Ho - san - na, Ho - san - na, Ho -

tu - a, tu - a, Ho - san - na, Ho - san - na, Ho -

tu - a, Ho - san - na, Ho - san - na, Ho -

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44

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

f *mf cresc. poco a poco*

49

ah Ho - - - - - san - na.
[in - - - - - ex - cel - sis.]
Ho - - - - san - na, Ho - - - - san - na.
[in - - - - ex - - - - cel - sis.]
Ho - - - - san - na, Ho - - - - san - na.
[in - - - - ex - - - - cel - sis.]
Ho - - - - san - na, Ho - - - - san - na.
[in - - - - ex - - - - cel - sis.]

f

Agnus Dei

Cecilia McDowall

Sustained and expressive ♩ = ca. 76

S.1

S.2

A. *p dolce*
Ag - nus De - i, Ag - nus De - i, qui

T. *p dolce*
Ag - nus De - i, Ag - nus De - i, qui

B. *p dolce*
Ag - nus De - i, Ag - nus De - i, qui

Solo
mp dolce e legato

Ped.

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40

mp dolce
Ag - - - nus, ah - - - - - nus

mp
Ag - - - - - nus

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

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

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

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

End solo

sempre dolce
mp

mp
Ag - - - nus,

mp
De - i, Ag - - - nus,

no - bis. Ag - nus De - i, Ag - nus De - i, qui tol - lis pec -

no - bis. Ag - nus De - i, Ag - nus De - i, qui tol - lis pec -

no - bis. Ag - nus De - i, Ag - nus De - i, qui tol - lis pec -

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21 *mp*

ah Ag - - - - - nus De - - -

mp

ah Ag - - - - - nus De - - - - - i,

mp

ca - ta mun - di, mi - se - re - re no - bis. Ag - nus

ca - ta mun - di, mi - se - re - re no - bis. Ag - nus

ca - ta mun - di, mi - se - re - re no - bis. Ag - nus

28

- i,

mp tenderly

De - i, Ag - nus De - i. Ag - nus De - i, Ag - nus

mp tenderly

De - i, Ag - nus De - i. Ag - nus De - i, Ag - nus

mp tenderly

De - i, Ag - nus De - i. Ag - nus De - i, Ag - nus

Solo *mp dolce*

Man. Ped.

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42

35

mf Ag -
mf Ag -
mf Ag - nus
mf Ag - nus
f Ag - nus
Man. Ped.

41

f nus, Ag -
f nus, Ag -
De - i, Ag - nus De - i, qui tol - lis pe - ca - ta
De - i, Ag - nus De - i, qui tol - lis pe - ca - ta
De - i, Ag - nus De - i, qui tol - lis pe - ca - ta
Man. Ped.

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47

nus De - - - i, nus De - - -
mun - di, mi - - - se - - - re - - - re no - bis.
mun - di, mi - se - re - re, mi - se - re - re no - bis.
mun - di, mi - se - re - re, mi - - - se - re - re no - bis.

52

i, ah ah
Ag - nus De - i, Ag - nus De - i, qui tol - lis pe - ca - ta
Ag - nus De - i, Ag - nus De - i, qui tol - lis pe - ca - ta
Ag - nus De - - - i, tol - lis pe - ca -

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44

59

mf ah ah

ah ah ah

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

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

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

mf

p

66

poco rit. ah ah lunga

ah ah ah

pa - cem, do - na no - bis pa - cem. (mm)

pa - cem, do - na no - bis pa - cem. (mm)

pa - cem, pa - cem, ah

poco rit. *lunga*

quasi glockenspiel *p*

[Ped.]

My mass, *Tongues of Fire*, follows the usual framework for a *Missa Brevis* – *Kyrie, Gloria, Sanctus, Benedictus* and *Agnus Dei* – but instead of the *Credo* I have interpolated a movement called *Linguae Ignis, Tongues of Fire*, a short extract taken from the Acts of the Apostles. The first performance was given at the time of Pentecost to mark the “Birthday of the Church” in 2000. I have always been captivated by the imagery of “cloven tongues like as of fire” and felt it would bring another element to the mass with its intense drama. I have set the text in Latin in keeping with the rest of the mass; this is a translation from the King James Version, Acts 2:2–4:

“And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance.”

The *Missa Brevis: Tongues of Fire* was commissioned by the Thames Philharmonic Choir, conductor John Bates, and Brian Hill, director of the Kingston Brass Ensemble and first performed in May, 2000, at Kingston Parish Church, Surrey. In May, 2013, the London Festival of Contemporary Church Music Choir, conductor Christopher Batchelor, performed this revised version for choir and organ in St Pancras Church, London.

–Cecilia McDowall 2018



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