

JUSTIN BLAND

MISSA BREVIS

1. KYRIE / 2. GLORIA

SOLO VOICES (SAB), MIXED CHOIR (SATB)
& NATURAL (Baroque) TRUMPET QUARTET

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Justin Bland

Applauded for his “gleaming, dancing trumpet” and “immaculate intonation” (*The Boston Globe*) as well as for his “dazzling virtuosity” (*Grunion Gazette*), the American trumpeter **Justin Bland** is a highly sought-after solo/principal Baroque trumpeter. As a highly sought-after solo/principal Baroque trumpeter deemed “most likely to win a gold medal, if music had Olympics” (*Boston Globe*), Dr. Bland has performed with several leading North American ensembles including American Bach Soloists, Apollo’s Fire, Bach Collegium San Diego, Boston Baroque, Handel and Haydn Society, Washington Bach Consort, and many others. He has also played in South America with Ensamble Barroco de Bogotá.

Now living in Denmark, Justin continues performing as both a soloist and ensemble musician, combining ongoing North American engagements with new collaborations with leading Baroque ensembles in Scandinavia and the rest of Europe. In Europe he has played Baroque trumpet with Arte dei Suonatori, Akademie für Alte Musik Berlin, Croatian Baroque Ensemble, Händelfestspielorchester Halle, Göteborg Baroque, Les Arts Florissants, Wrocław Baroque Ensemble, and many more. He has also played Baroque trumpet with modern instrument ensembles including Camerata Lyckensis, Camerata Nordica, Esbjerg Ensemble, Kammerakademie Potsdam, and Karlskrona Kammarorkester.

Justin also plays recorder, and has performed on that instrument with ensembles including Croatian Baroque Ensemble, Enghave Barok, Finnish Baroque Orchestra, Göttinger Barockorchester, Nivalis Barock, and Orkester Nord. Furthermore, Justin is also a countertenor and has sung with Apollo’s Fire and Opera Cleveland, among others.

Justin specializes in early music, most notably in difficult high-register music for Baroque trumpet; for example, he has played Bach’s Brandenburg Concerto No. 2 with groups in Canada, Colombia, Denmark, Germany, Portugal, Serbia, Spain, Sweden, and the USA (in 2021 he played it twelve times in five countries).

<https://justinblandtrumpet.com>



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While the term *missa brevis*, Latin for “short mass,” can sometimes refer to a complete setting of the Mass in which the movements are all short, the present work follows the common practice during the 17th and 18th centuries of setting only the Kyrie and Gloria, a form that was often used in the Lutheran service.

Today a few composers have begun to write new music for early instruments, exploring these instruments’ unique timbres. Unfortunately, there is still less written by contemporary composers for natural trumpet than for other early instruments, perhaps due to the instrument’s reliance on notes of the harmonic series; this *Missa Brevis*, scored for four natural/Baroque trumpets and voices, is a contemporary contribution to the natural trumpet’s repertoire.

While works for natural trumpets were typically written so that all of the trumpets were simultaneously crooked in the same key, the present *Missa Brevis* is composed for trumpets in three different pitches: C, D, and E flat. The use of the trumpets in different keys allows for more harmonic possibilities in the trumpet parts than was generally possible in older works. Furthermore, it is possible to achieve these additional, and sometimes unusual, harmonies while avoiding some of the more problematic notes in the harmonic series. The three different crookings permit the avoidance of the 13th partial (the written A₅). Furthermore, the 11th partial (the written F₅) is only played three times by trumpet 3. Nevertheless, because of the intonation tendencies of the natural/Baroque trumpet, the players will need to listen and carefully adjust their pitch.

The opening Kyrie makes several references to early music while still exploring a more contemporary sound world. Long sustained notes, over which melodies and motives are played, a reference to early organum, characterize the entire movement. The prominence of a several perfect consonances throughout helps to highlight this reference. The setting of the text, which in some instances is more rhythmic than melodic, is at times meant to evoke the sense of ritualistic chanting.

The reverent Kyrie is contrasted with an exuberant Gloria. The celebratory setting of the text “Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis,” which begins the movement serves as a sort of ritornello throughout the movement. This ritornello appears three times, each time unchanged. However, the transitional material, a chord progression in half notes played by the trumpet group presented after the ritornello, is altered/developed each time it appears. The piece eventually builds up to a dramatic highpoint, where the word “Altissimus” is set to the highest music in the composition. This is followed by the choir and trumpets unexpectedly exchanging musical material they presented earlier, leading to a dramatic conclusion.

Although originally conceived for trumpets pitched at A₄=415 Hz, this work can be performed at a variety of pitch levels, including A₄=440 Hz, A₄=430 Hz, and A₄=392 Hz, depending on the needs of the performers. For example, during the work’s planned première, scheduled for 2 November 2025 in Næstved, Denmark, the piece will be performed at A₄=430 Hz by the choir Herlufs Vokaler under the direction of Karsten Gyldendorf and Justin Bland, Paweł Hulisz, Kristina Husum, and Filip Pysz on natural trumpets. This decision was made due to the presence of Michael Haydn’s Requiem in C Minor, MH 155—a work that also uses four natural trumpets—on the same program.

Additionally, as is the case with historical compositions for natural trumpets, the work can be performed using modern trumpets.

Justin Bland
Copenhagen, Denmark
July 2025

Missa Brevis

for soli SAB, mixed choir SATB, and natural (baroque) trumpet quartet (2018)

1. Kyrie

Justin Bland

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is illegal!

Reverent (♩ = 96)

Natural Trumpet 1 in E♭

Natural Trumpet 2 in D

Natural Trumpet 3 in C

Natural Trumpet 4 in C

Soprano

Alto

Tenor

Bass

9

A

Tpt.1 (E♭)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.

A.

T.

B.

poco f

p

p

sotto voce

Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-ri-e

p

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

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

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B

16

Tpt.1 (Eb)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.

A.

T.

B.

mf

p

mp

mf

p

mp

mf

p

mf

p

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

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

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

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



C

23

Tpt.1 (Eb)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.

A.

T.

B.

mp

poco f

poco f

poco f

poco f

poco f

fp

fp

fp

fp

le - i-son, e - le - i son, e - le-i-son. Chri,

le - i-son, e - le - i-son, e - le-i-son. Chri -

e, Ky-ri - e, Ky-ri - e, e - le-i-son. Chri -

e, Ky-ri - e, Ky-ri - e, e - le-i-son. Chri-

30

Tpt.1 (Eb)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.

A.

T.

B.

fp *f* *fp* *f*

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

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

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

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



D

37

Tpt.1 (Eb)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.

A.

T.

B.

mf cresc. *f* *mf* *f*

mf cresc. *f* *dim.* *p cresc.* *f*

mf *f*

mp

2. Gloria

9

Festive (♩ = 100) (♩ = ♩) *tr*

Natural Trumpet 1 in E♭ *f* *mf*

Natural Trumpet 2 in D *f* *mf*

Natural Trumpet 3 in C *f* *mf*

Natural Trumpet 4 in C *f* *mf*

Soprano *f* *mf*

Alto *f* *mf*

Tenor *f* *mf*

Bass *f* *mf*

Glo-ri-a in ex-cel-sis De-o, pax, pax, pax,

Glo-ri-a in ex-cel-sis De-o, et in ter-ra pax, pax, pax,

Glo-ri-a in ex-cel-sis De-o, et in ter-ra pax, pax, pax,

Glo-ri-a in ex-cel-sis De-o, pax, pax, pax,

A

6

Tpt.1 (E♭) *f*

Tpt.2 (D) *f*

Tpt.3 (C) *f*

Tpt.4 (C) *f*

S. *f* *ff* *mf* *f* solo *f*

glo-ri-a in ex-cel-sis De-o, pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus

A. *f* *ff* *mf* *f* *p*

glo-ri-a in ex-cel-sis De-o, pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus -te, *p*

T. *f* *ff* *mf* *f* *p*

glo-ri-a in ex-cel-sis De-o, pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus -te, *p*

B. *f* *ff* *mf* *f* *p*

glo-ri-a in ex-cel-sis De-o, pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus -te, *p*

12

Tpt.1 (Eb)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.

A.

T.

B.

te, _____ be-ne-di-ci-mus te, _____ a-do-ra-mus, (tutti) gra-ti-as a-gi-mus

glo-ri-fi-ca - mus te, *mp*

te, *mp* gra-ti-as a-gi-mus

te, *mp* gra-ti-as a-gi-mus

te, *mp* gra-ti-as a-gi-mus



B

18

Tpt.1 (Eb)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.

A.

T.

B.

mp cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

ti - bi prop-ter mag-nam glo-ri-am tu - am. Glo-ri-a in ex-cel - sis De-o,

ti - bi prop-ter mag-nam glo-ri-am tu - am. Glo-ri-a in ex-cel - sis De-o,

ti - bi prop-ter mag-nam glo-ri-am tu - am. Glo-ri-a in ex-cel - sis De-o,

ti - bi prop-ter mag-nam glo-ri-am tu - am. Glo-ri-a in ex-cel - sis De-o,

23

Tpt.1 (Eb) *tr*
mf *f*

Tpt.2 (D)
mf *f*

Tpt.3 (C)
mf *f*

Tpt.4 (C)
mf *f*

S.
mf *f* *ff* *mf*
pax, — pax, pax, glo-ri-a in ex-cel-sis De-o, pax ho - mi-ni-bus bo-nae vo-lun-ta -

A.
mf *f* *ff* *mf*
et in ter-ra pax, pax, pax, glo-ri-a in ex-cel-sis De-o, pax ho - mi-ni-bus bo-nae vo-lun-ta -

T.
mf *f* *ff* *mf*
et in ter-ra pax, pax, pax, glo-ri-a in ex-cel-sis De-o, pax ho - mi-ni-bus bo-nae vo-lun-ta -

B.
mf *f* *ff* *mf*
pax, — pax, pax, glo-ri-a in ex-cel-sis De-o, pax ho - mi-ni-bus bo-nae vo-lun-ta -

28

Tpt.1 (Eb)

Tpt.2 (D)

Tpt.3 (C)

Tpt.4 (C)

S.
f *ff* *f*
-tis. Do-mi-ne De-us, Rex coe - les-tis, Rex coe - les-tis.

A.
f *ff* *f* solo *mf*
-tis. Do-mi-ne De-us, Rex coe - les-tis, Rex coe - les-tis,

T.
f *ff* *f*
-tis. Do-mi-ne De-us, Rex coe - les-tis, Rex coe - les-tis,

B.
f *ff* *f*
-tis. Do-mi-ne De-us, Rex coe - les-tis,

Choral Music

CHOIR A CAPPELLA

CHARRIÈRE Caroline

V60

Age de saison (2006 - 4') (*intermediate*)

(text Anne-Marie Geinoz)

mixed choir SATB - choir score

V61

Agnus Dei (1992/93 - 5') (*intermediate*)

women choir (S(2) A(2)) - choir score

V118

L'Air glisse (2015 - 2'20) (*intermediate*)

(text José-Flore Tappy)

mixed choir (SATB) - choir score

V119

Ave Maria (2013 - 3') (*intermediate/advanced*)

(text liturgic)

men choir (TTBB) - choir score

V67

Cowboy and double cream (1996 - 2'10)

mixed choir SATB (*interm.*) - choir score

V66

Credo (1998 - 7'20)

mixed choir SATB (*interm.*) - choir score

V114

Ds Ding (2010 - 1'30) (text Anton Bertschy)

mixed choir SATB (*interm.*) - choir score

Femmes de Jérusalem (2006)

(text Marie-Claire Dewarrat)

2. Marie (6'10)

choir SATB (*intermediate/adv.*) - choir score

V77-2

3. Maria de Magdala (2'30)

choir SATB (*intermediate*) - choir score

V77-3

4. Véronique (5'50)

choir SATB (*intermediate*) - choir score

V77-4

5. Marthe (1'45)

choir SATB (*intermediate/adv.*) - choir score

V77-5

I am Ready to Go (2007 - 2'30)

(text Emily Dickinson)

mixed choir (SATB) (*advanced*)

V123

Inferno - canto uno (2007 - 9')

(text Alighieri Dante)

choir SATB (*interm.*) - choir score in prep.

V62

Libera me (1994 rev. 2007 - 6')

women choir, 2 horns and harp

- choir score

V85a

- score and solo parts

V85b

Mila (2088 - 3') (text Isabelle Daccord) (*interm.*)

soprano, mezzo soprano, alto voices

V83

Noël (2014 - 3'15)

(text Caroline Charrière)

mixed choir (SATB) (*intermediate*)

V116

Psaume 27 (2007/08 - 7'10)

women choir (S(2).MS) and harp (*interm.*)

V68

The Spider (2007 - 3'15)

(text Emily Dickinson)

mixed choir (SATB) (*intermediate*)

V122

Tenebrae factae sunt (2018 - 8'20)

choir SATB (*advanced*) - choir score

V111

Veni Creator Spiritus (2006 - 6')

choir SSAATTBB (*intermediate/adv.*)

V63

A la croisée des routes (2010 - 4'30)

(text Francis Marro)

mixed choir (*intermediate*)

CRAUSAZ Etienne

V92

Desserts & Tentations (2007 - 4') (text Jacques Doutaz)

mixed choir (*intermediate*)

V93

La Désalpe (2011 - 3') (text Nicolas Bussard)

mixed choir (*intermediate*)

V94

Refrain pour Maman (2010 - 4')

(text Nicolas Bussard)

mixed choir (*intermediate*)

V97

Spaghetti e tutte le paste (2007 - 1'10)

(text Jacques Doutaz)

mixed choir (*intermediate*)

V98

Vitrail (2010 - 3') (text Nicolas Bussard)

mixed choir (*intermediate*)

V99

DAGON Thierry

V101

Gaudeamus (2014 - 4'30)

(In Assumptione Beatae Mariae Virginis)

women choir (*advanced*)

FILAS Juraj

V45c

V48

GESSENEY-RAPPO Dominique

V59

V79

V39

V80

MICHEL Jean-François

V84

V100a

V100b

V107

V105

V106

MINTCHEV Georgi

V52

SCHLAEPFER Jean-Claude

V35

TRADITIONAL

V125

VOEGELIN Fritz

V24

ZBINDEN Julien-François

V9a

V9b

V9c

V73

V74

V29

V72

Regina coeli (2004 - 5') (*easy/intermediate*)

mixed choir SATB - choir score

Veni, Sancte Spiritus (2005 - 5') (*interm.*)

mixed choir SATB - choir score (*set of 15*)

A la Santé (1982 - 4'20) (*intermediate*)

(text Guillaume Apollinaire)

4 men voices a cappella - choir score

Ave Maria (2008 - 3')

mixed choir SATB - choir score

Ecce tu Pulchra es (2001 - 20')

mixed choir SATB - choir score

Usquequo Domine? (2009 - 4'30)

mixed choir SATB - choir score

Credo et Prières universelles (2012 - 7'20)

men choir TTBB (*interm.*) - choir score

Le vieux banc (2012 - 4') (*easy/interm.*)

(text Jean-François Haas)

mixed choir SSTB - choir score

men choir TB - choir score

Le Vieux et la Trompette (2012 - 4')

(text Jean-François Haas)

men choir TTBB (*interm.*) - choir score

Louanges des oiseaux (2015 - 5') (*interm.*)

(text Jean-François Haas)

mixed choir SSATB - choir score

Messe de la Chapelle de Lorette (2014 - 8')

(text: Liturgy)

men choir TTBB (*easy/interm.*) - choir score

Prayers (2002 - 12') (*interm./adv.*)

mixed choir SATB - choir score

Visibili et Invisibili (1994 - 9')

Men & children choir a capella (*adv.*)

- choir score

L'Inverno è passato (2017 - 2'30) (*interm.*)

(arr. Caroline Charrière)

mixed choir SATB - choir score

Hildegardis de divinis operibus visiones

(1997 - 15')

mixed choir SATB - choir score

Campana op. 85a (1995 - 3') (*intermediate*)

mixed voice quartet (SATB) - choir score

womens quartet (SSAA) - choir score

mens quartet (TTBB) - choir score

Empreintes op. 106 (2010 - 7')

mixed choir SATB (*intermediate*)

Il Paradiso (2010 - 12') (text Alighieri Dante)

mixed choir SATB (*advanced*)

Lord op. 93 (1999 - 8')

Motet for double mixed choir SATB (*interm.*)

- choir score

Popule Meus op. 67 (1983 - 9')

mixed choir SATB (*intermediate*)

CHOIR AND ACCOMPANIMENT

CHARRIÈRE Caroline

V64

Deux chansons pour enfants

(1. C'est les vacances 2. Oh! les animaux)

voix et piano

Mon Secret (2018 - 11')

(text François Pétrarque) (*interm./adv.*)

solo baritone, mixed choir S.A.T.B. and harp

V112

V115

Hope (2016 - 5'30)

(text Mahmoud Darwish) (*interm./adv.*)

mixed choir (SATB) and string quartet

mixed choir (SATB) and brass quartet

(adaptation Jean-François Michel)

Choral Music

CHARRIÈRE Caroline

V110-1

V110-2

V110-3a

V110-4

V113

CRAUSAZ Etienne

V95

V96

FILAS Juraj

V45a

GESSENEY-RAPPO Dominique

V65

V20

V22

V21

MEIER Jost

V19

MICHEL Jean-François

V90-4

V90-6

V90-7

V90-9

V89

MONOT Jean-François

V40a

PLOG Anthony

V88

V86

V87

STEPTOE Roger

V71

ZBINDEN Julien-François

V46

Suissitude (2014)

(text: Caroline Charrière) (interm./adv.)

1. Réminiscences (3'10) (intermediate/adv.)

mixed choir and cornetto

2. Meiteli (3')

mixed choir, cl, vn, cello, bass & Hackbrett

3. Dorma (4'40)

mixed choir, cl, vn, cello, bass & Hackbrett

4. Girometta (2'30)

mixed choir, clarinet and violin

Undine et Ondine (2016 - 8'30)

(text: Baisch Otto)

women choir, flute (C+G) & harp (intermediate)

Messe brève (2013 - 10')

mixed choir SATB, organ & brass quartet *ad lib.*

mixed choir SATB, large brass ensemble (3131) and timpani

Missa Media Nocte (2013 - 12') (easy/interm.)

mixed choir SATB and organ

Regina coeli (2004 - 5')

voice (children), flute and organ (easy/interm.)

2 Chansons sur des poèmes de Verlaine (2004 - 6')

mixed voices SATB, piano and percussion

Dei Populus Liberatus (1997/98 - 13')

choir, solo baryton, piano and percussion

Missa Brevior (1992 - 12'50)

mixed choir, 2 trumpets, 2 trombones

Tibi Gloria Domine (1998 - 10')

mixed choir (SATB) and 2 horns or brass quartet (interm.)

Chant de l'instant et de la durée (1994 - 35')

mixed choir, brass quartet (2020), cembalo

Correspondance (2006) (Texte Emile Gardaz)

4. La carte de petit Jean (2')

mixed choir SATB, flute, piano

6. Condoléances (4'30)

mixed choir SATB, piccolo, piano (interm.)

7. Correspondance (3'30)

mixed choir SATB, flute, piano (interm.)

9. La Boîte jaune (2')

mixed choir SATB, flute, piano (interme.)

Ehre sei Gott in fer Höhe (2012 - 6')

- mixed choir SATB and organ (interm.)

- mixed choir SATB, instrumental ens. & organ

Trois fables de La Fontaine (2002 - 7')

mixed choir SATB and piano or accordion

Beateous Evening (2012 - 3')

(Text: W. Wordsworth 1770-1850)

mixed choir SATB and piano (intermediate)

Fable (2005 - 1'30)

(Text: Ralph Waldo Emerson 1803-1882)

mixed choir SATB and piano (intermediate)

God's Grandeur (2007 - 2'30)

(Text: G. Manley Hopkins 1844-1889)

mixed choir SATB & piano or organ (interm.)

Motet for Stephen (2009 - 5'30)

mixed choir SATB and organ (intermediate)

Eternité op. 98 (2003/04 - 15')

(text Edmond Kaiser)

pour choeur de femmes et orgue