

LATIN MASS FOR CHOIR, ORCHESTRA, SOPRANO,
AND MEZZO-SOPRANO SOLOISTS

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The Latin Mass is a musical composition in five movements, scored for large choir, standard orchestra, and two soloists. The movements are the standard parts of the Roman Catholic Mass Ordinary. The language is set mainly in Latin with two exceptions: the Kyrie movement is set in Greek (which is the standard Roman Catholic setting), and the Credo is simultaneously recited in English and sung in Latin.

The work is scored using conventional notation techniques and employs rather conservative technical demands on both the choir and orchestra. No extended techniques are required of any of the performers. It is set in a modal harmonic language.

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INTRODUCTION

Overview

Latin Mass for Choir, Orchestra, Soprano and Mezzo-Soprano Soloists is a musical setting of the Ordinary of the Roman Catholic liturgy. It is scored for a standard orchestra (mid to large size) and a choir with at least 60 singers, including one soprano and one mezzo-soprano soloist. The text is sung primarily in Latin with two exceptions; the *Kyrie* movement uses the Greek text (which is the common Roman Catholic application), and the *Credo*, while sung in Latin, has a simultaneous underlay of the text in English.

The style of the *Latin Mass* may be said to be post-modern, as I have employed musical composition techniques that may be found in stylistic periods ranging from the 16th century through the late 20th century. The mode of execution does not require extended techniques by the instrumentalists or the singers and is composed using standard music notation. Each of the five movements uses a different harmonic structure and the form of each movement is dictated primarily by the text. Specifics regarding harmony, form and structure will be discussed in detail as each movement is addressed.

I chose Latin because of its Catholic application prior to the second Vatican council of 1962. Because Latin has fallen from use, many today do not understand the meaning of the text. The choir therefore participates as another family of instruments

within the orchestra and is not intended to predominate over the other instrument families. The orchestra parts are not necessarily composed to paint the picture of the text or even to compliment the meaning of the words; rather, the text was used as a general guideline to influence texture, progressions of tension, release of tension and contrast.

The Ordinary of the Mass is composed of five separate parts. Each of the five parts of the Ordinary is still included in contemporary Catholic worship services. Traditionally, the choir sang the portions of the Ordinary, however, early services of the Mass included congregational singing during these five parts. The first part, the *Kyrie Eleison*, is a short prayer and the only one that is sung in Greek. The text (a mere three words) asks God and Jesus to have mercy. The second part, the *Gloria*, is a hymn sung to give praise and glory to the Holy Trinity: God, Jesus the son of God, and the Holy Spirit. The *Credo* follows the Gloria and is the longest of the portions of the Ordinary of the Mass. The *Credo* or “Apostle’s Creed” is an affirmation of belief in the Holy Trinity and one holy and apostolic church. The fourth part of the Ordinary, the *Sanctus* (and accompanying *Benedictus*), is a short hymn again singing of the glory of God and the Son, “He who comes in the name of the Lord.” The last portion of the Ordinary, the *Agnus Dei*, is a short prayer to Jesus the “Lamb of God” to have mercy and grant peace. The general sentiment that I inferred from each of these prayers helped to guide me in my decisions regarding texture, intensity, tension and repose. The poetic form of each of the prayers guided the form of each of the movements of my setting of the Latin Mass.

The harmonic language of the Latin Mass is eclectic and varies for each movement. I have used pitch centers and “structural roots” of modal sonorities that

govern larger scale root movement and provide structural harmonic progression. The three elements that articulate the form are structural harmonic progressions, thematic contrast and texture.

The rhythm of all parts is carefully controlled through common practice rhythmic notation. The only portion that is not controlled rhythmically is the spoken portion of the Credo movement.

The tempo scheme of this Mass, a liturgical work, is loosely patterned after the *sonata da chiesa* (church sonata) style of the seventeenth century. The typical design of the seventeenth century *sonata da chiesa* was a four-movement structure whose tempi were slow-fast-slow-fast. The *sonata da chiesa* structure differed from the *sonata da camera* in that the latter may be characterized as a suite of popular dances, sometimes with an *Adagio* at the beginning. Another distinction between the two types is the place of performance, the *chiesa* or church sonata was originally performed in church while the *sonata da camera* was performed in the courts of the aristocracy (chamber sonatas). The tempo scheme of this Latin Mass, resembling that of the *sonata da chiesa* is slow-fast-slow-fast-slow.

The general characteristics of this work reflect influences by composers such as John Adams, Luciano Berio, György Ligeti, Witold Lutosławski, Arvo Pärt, and Igor Stravinsky.

The instrumentation for the entire ensemble is shown in table 1.

Table 1. -- Required instrumentation for the performance of the Latin Mass

Flute 1 & 2
Oboe 1 & 2
Bb Clarinets 1& 2
Bb Bass Clarinet
Bassoon 1& 2

F Horn 1& 2
Bb Trumpets 1& 2
Trombone
Bass Trombone
Tuba

Percussion 1&2

Soprano solo
Mezzo-soprano solo
Choir of singers; SATB

Violins I
Violins II
Violas
Violoncellos
Contrabasses

The instrumentation reflects an orchestra of moderate forces. The instrumentation was based on a conscious, pragmatic decision to keep performance expenses down so as to be affordable by smaller civic orchestras, as well as to allow for performances by choirs whose voices number less than one hundred. It should be noted that this work requires a choir with a minimum of 50-60 voices; though more than 50 voices would be desirable. The text and translation are shown in table 2.

Table 2. -- Text and Translation

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum sancto Spiritu in gloria Dei Patris, amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Et in Spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unum sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum et vitam venturi saeculi, amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei

Agnus dei, qui tollis peccata mundi, miserere nobis.
Agnus dei, qui tollis peccata mundi, miserere nobis.
Agnus dei, qui tollis peccata mundi, dona nobis pacem.

Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

Gloria

Glory to God in the highest, and on earth peace to men of good will. We praise you, we bless you, we adore you, we glorify you. We give you thanks for your great glory. Lord God, heavenly king, God the Father almighty. Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, you alone, Jesus Christ, with the Holy Spirit, are most high in the glory of God the Father, amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, borne of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made, consubstantial with the Father, by whom all things were made. Who for us men and our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, under Pontius Pilate suffered and was buried. And on the third day He rose again according to the scriptures, and ascended into heaven, and sits at the right hand of the Father. And He shall come again with glory to judge the living and the dead, and His kingdom shall have no end. And in the Holy Ghost, the Lord the giver of life, who proceeds from the Father and the Son, who together with the Father and the Son is worshiped and glorified, who has spoken by the prophets. And in one holy catholic and apostolic church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come, amen.

Sanctus

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

MUSICAL ANALYSIS

I. Kyrie Eleison

Kyrie Eleison	Lord have mercy
Christe Eleison	Christ have mercy
Kyrie Eleison	Lord have mercy

The *Kyrie* is one of the oldest portions of the mass. It was part of the Christian liturgy before Constantine encouraged Christians to worship freely within the Roman Empire early in the fourth century C.E. The *Kyrie* was first sung in Greek and the Roman Catholics have not changed this portion of the liturgy from its original language. In singing this portion of the Mass the worshipers assume a posture of humility before God as they ask for mercy from God and Jesus, the Christ. With this in mind, and because of the relationship of the tempo scheme of this Mass to the *sonata da chiesa* as discussed above, I composed the *Kyrie* in a slow tempo so as to achieve a contemplative and introspective sound environment.

The form of this movement follows the form of the text. That is, it is in a three-part, A-B-A form. The practice of the medieval Roman Catholic Church was to sing each phrase of the text three times, resulting in an arch form consisting of nine phrases. The melody for the *Christe* phrase was a contrasting melodic line from the first and last three *Kyrie* lines. The first and last three *Kyrie* phrases often were identical to each other. This form is illustrated in table 3.

Table 3. -- Form of the *Kyrie* movement in medieval liturgical worship.

Kyrie Eleison Sung three times, Melody "A"	Christe Eleison Sung three times, Melody "B"	Kyrie Eleison Sung three times, Melody "A"
---	---	---

I have used the form as illustrated in table 3 to guide my decisions regarding the form of the opening movement. I have used poetic license in fleshing out and ornamenting the basic elements of the medieval *Kyrie* design. For example, I have provided contrast between the *Kyrie* phrases and the *Christe* phrases through a number of means as illustrated in table 4.

Table 4. – Form of the *Kyrie* movement in the Bonneau *Latin Mass*.

Kyrie Eleison C Aeolian mode, Conjunct motion, Contrapuntal texture, Male choir, String family dominates texture.	Christe Eleison F# Mixolydian mode, Disjunct motion, Homophonic texture Female choir (1 st two phrases), Woodwind family dominates texture.	Kyrie Eleison C Aeolian mode, Conjunct motion, Contrapuntal texture, Male choir, Strings and woodwinds dominate texture.
--	--	--

The opening three *Kyrie* phrases (measures 1-21) are set in C Aeolian mode. The Aeolian mode is a close relative to the Dorian mode in use during medieval Catholic worship service. These first three phrases primarily display conjunct melodic shape and are set within a contrapuntal texture. The male choir sings the opening three phrases. The medieval practice would have three iterations of the same melodic line. Unlike the medieval model I have set each *Kyrie* phrase to a different melodic line. The second of

the three phrases is set in counterpoint. Examples 1, 2 and 3 illustrate the conjunct motion of the first three *Kyrie* phrases in C Aeolian.

Example 1. -- Male choir; measures 4-8.

4 *mp* T&B
 Ky - ri - e - e - le - i - son

Example 2. -- Male choir; mm. 10-13.

10
 Ky - ri - e e - le - i - son

Example 3. -- Male choir; mm. 16-19.

T&B
mp
 Ky - ri - e e - le - i - son.

The string family dominates the accompanying instrumental texture. I have used principles of 16th century contrapuntal practice to inform my compositional decisions, however a strict 16th reading is not intended for this texture. The woodwinds take control of the texture beginning in measure 20 of the *Kyrie* to prepare for the *Christe eleison* portion of the text.

The *Christe* portion of the movement (mm. 27-44) contrasts with the *Kyrie* section in many ways. The mode shifts from a dark C Aeolian mode to brighter sounding F# Mixolydian. The Mixolydian mode was in common use in the medieval Catholic worship service. The melodic contour of the *Christe* melody is disjunct, in contrast to the conjunct motion of the *Kyrie*. The *Christe* melody, whose contour alone implies B Ionian, is harmonized within a texture of F# Mixolydian (see score, mm. 27-43). In contrast to the male voices in the *Kyrie*, the female choir first sings the *Christe* phrases before being joined in the third phrase by the male choir (m. 39). The instrumental texture of the *Christe* section, dominated by the woodwind family, is homophonic. And finally, all three phrases of the *Christe* share the same melodic motive. Example 4 illustrates the disjunct melodic contour of the *Christe* phrase and the B Ionian implication.

Example 4. -- Female choir, mm. 27-31.



The musical score for Example 4 is a single line of music on a five-line staff, starting with a treble clef and a 4/4 time signature. The tempo marking 'mf' is placed below the first measure. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. This sequence repeats in the second and third measures. The fourth measure contains a half note G4. The fifth measure contains a whole rest. The lyrics are: 'Chri - ste e - le - i - son Chri - ste e - le - i - son'.

A brief re-transition in measure 44 establishes C Aeolian for the final three reiterations of the *Kyrie* text (example 5). Like the opening section, the final three *Kyrie* phrases are composed in a conjunct, contrapuntal texture. The male choir again sings the text, but the texture from measure 45 to the end of the movement is not a literal restatement of the material found in measures 1-21. For example, the woodwinds play a much more prominent role in the closing section of this movement and the melody lines

of two of these final three *Kyrie* phrases are different from the opening *Kyrie* melodic lines. Compare examples 6, 7, and 8 to examples 1, 2 and 3.

Example 5. -- Re-transition to C Aeolian, mm. 41-48.

41
Voc. son Chri - ste e - le - i - son.
son Chri - ste e - le - i - son. Ky - ri - e e - le - i - - - son

41
Vln. I
Vln. II
Vla.
Vc.
D.B.

6/4 C
3/4
4/4
mp
mp
mp
mp
mp

Example 6. -- *Kyrie*, mm. 45-48.

44 T&B
mp Ky - ri - e e - le - i - - - son

C
3/4
4/4

Example 7. -- *Kyrie*, mm. 50-53.

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

Example 8. -- *Kyrie*, mm. 54-57.

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

This *Kyrie* movement has many conscious references to the medieval *Kyrie* model, but I have exaggerated the elements of contrast. I have also used the practices of sixteenth century counterpoint to guide my treatment of dissonance. The close of this movement intentionally frustrates the 16th century model of a melodic cadence.

I avoid a sense of conclusion at the close of this movement by using unresolved dissonance in the final measure (example 9). The bass line descends nearly an octave from c^1 to d in the last phrase of this movement. The approach to the *C finalis* is voiced only in the violins II, thus a true melodic cadence by two voices is avoided. The ‘cellos anticipate a resolution from below the *C finalis* in the penultimate measure, but no resolution occurs. The final harmony contains dissonances of a perfect 4th, minor 7th and minor 9th above the bass note D . This incomplete resolution of dissonance leads *attacca* to the next movement.

Example 9. -- *Kyrie*, mm. 51- end.

The musical score is arranged in three systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Voice. The second system includes Violins I and II, Viola, Cello, and Double Bass. The score begins at measure 51 with a *mp* dynamic. It features a 3/4 time signature change and a 4/4 time signature change. The piece concludes with the instruction *attacca Gloria*.

II. Gloria in excelsis Deo

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum sancto Spiritu in gloria Dei Patris, amen.

Gloria

Glory to God in the highest, and on earth peace to men of good will. We praise you, we bless you, we adore you, we glorify you. We give you thanks for your great glory. Lord God, heavenly king, God the Father almighty. Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. You who take away the sins of the world, have mercy on us. You who takes away the sins of the world, receive our prayer. You, who is seated at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, you alone, Jesus Christ, with the Holy Spirit, are most high in the glory of God the Father, amen.

The *Gloria* is composed in a very energetic spirit. This is to represent unrestrained exuberance in singing glory to God. In this portion of the Catholic Mass worshipers acknowledge the supremacy of God, and likewise the trinity of God, above creation. I infer from the text a passionate and celebratory condition and thereby have tried to compose a texture that represents the excitement and conviction of the believer.

The form of the *Gloria* is articulated through a tripartite structure. The division of the main sections occur at points in the text that first refer to God the Father, then Jesus the Son, and thirdly to the Holy Trinity. Table 5 illustrates the tripartite form of the *Gloria*.

Table 5. -- Tripartite form of *Gloria*.

Section A: mm. 1-130 Text focused on God, the Father; “Glory to God in the highest . . .”	Section B: mm. 131-184 Text focused on Jesus, the Son; “Lord, the only begotten Son, Jesus Christ”	Section A ¹ : mm. 185-258 Text focused on Trinity; “at the right hand of the Father, with the Holy Spirit . . .”
Octatonic scale, E root. Allegro con vivo. Thick, multi-layered, contrapuntal texture.	Ionian mode, A root. Moderato. Vocal duet with homophonic support.	Octatonic scale, D root. Allegro con vivo. Thick, multi-layered, contrapuntal texture.

The octatonic scale, from which a large portion of this movement is constructed, is a series of alternating semi-tones and whole-tones (example 10).

Example 10. -- Octatonic scale with E root.



The *Gloria* begins with an ostinato motive using an octatonic scale whose root is E. The ostinato is composed of short, irregular rhythms. The irregular rhythms establish a definite pulse but undermine a sense of regular meter. The repetitions of the low E establish it as a structural root. The contour of the ostinato rises a tritone from E to B \flat (example 11). This E-B \flat relationship will become significant harmonically as the movement unfolds and the melody for the text is introduced.

Example 11. -- Opening measures of the *Gloria*, ostinato motive.

The length of the ostinato is seven measures. The texture increases in density and complexity with each repetition of the ostinato pattern. The strings first are joined in unison by the low brass and bassoons (m. 8). The flutes and clarinets enter in counterpoint at the 3rd and 4th phrase of the ostinato (m. 14, m. 20) while the oboes join in unison with the violins. The additive process of orchestration shifts the color and removes focus from the strings. The trumpets and horns at the 5th phrase (m. 28) introduce an opposing ostinato that increases the melodic and harmonic tension of the texture. The strings are removed from the texture in this 5th phrase to prepare for an entrance with new melodic material. Measures 29-32 clearly illustrate the density of the texture that anticipates the introduction of the melodic line for the text (example 12).

The melodic line that will eventually accommodate the text is first voiced in the violins in measure 35. This technique might be referred to as a *Vorimitieren*, or a pre-imitation of the vocal line. The contour of this melodic motive implies a *Bb Mixolydian* harmony (example 13) which is available from the pitches that are present in the

octatonic scale whose root is E. As suggested above, the texture now places a dual emphasis on E-Bb.

Example 12. -- Winds and brass, *Gloria*, mm. 29-32.

The image displays a musical score for winds and brass instruments, spanning measures 29 to 32. The score is organized into a system of staves. The instruments included are:

- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Bass Clarinet 1 (B♭ Cl. 1)
- Bass Clarinet 2 (B♭ Cl. 2)
- Bassoon (B. Cl.)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Bass Trombone 1 (B♭ Tpt. 1)
- Bass Trombone 2 (B♭ Tpt. 2)
- Tuba (Tbn.)
- Bass Tuba (B. Tbn.)
- Tuba (Tba.)

The score features a complex rhythmic structure with frequent changes in meter. Large numbers (6, 5, 3) are placed above the staves to indicate the number of measures in each of the three measures shown. The notation includes various note values, rests, and articulation marks. The overall texture is dense, with many instruments playing active parts.

Example 13. -- Violins, mm. 35-41, *Vorimitation* of vocal line.

The active texture with opposing and irregular ostinato patterns, along with the use of dissonance and contrapuntal accompaniment are intended to evoke a sense of unrestrained exuberance. The texture has been sufficiently prepared for the choir to enter in exclaiming the text “Glory to God in the highest, and peace to men of good will.”

The texture thins substantially at measure 48 as the full choir enters in unisons and octaves for the first portion of the text; that which has as its subject God the Father. The full choir enters with the melody line that was introduced with the violins at measure 35 (example 14). I chose unison and octave voicing in the choir to imply solidarity of conviction by those of Christian faith.

Example 14. -- Choir entrance, *Gloria*, mm. 48-54.

The second sentence of the *Gloria* text introduces a motive that reinforces the tension between the structural notes E and Bb. The text “*Laudamus te, benedicimus te,*

adoramus te, glorificamus te.” is set in an homophonic texture in the choir, using harmonies that imply the *Bb* Lydian mode. This motive is set against punctuations in the orchestra that voice E major harmonies. The juxtaposition of E major and *Bb* major chords effectively utilizes the dissonant, bi-tonal implications that are available in an octatonic environment (example 15). This rather frantic sounding, dissonant texture reinforces the nervous excitement implicit in the text “We praise you, we bless you, we adore you, we glorify you.”

Example 15. -- Choir and strings, *Gloria*, mm. 67-77.

The musical score for Example 15 consists of five staves. The top staff is for the vocalists (Voc.), with lyrics: "mus te, a - du - ra - mus te, Glo - ri - fi - ca - mus - te." The vocal line is homophonic, with chords moving in parallel motion. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) provide a rhythmic and harmonic accompaniment. The strings play a rhythmic pattern of eighth notes, with dynamic markings of *f* (forte) and *mp* (mezzo-piano). The texture is dissonant due to the juxtaposition of *Bb* major and E major harmonies.

The next two sentences of the *Gloria* text complete the first portion of the movement. These sentences are set in a musical texture similar to that described above. A close observation of the score reveals how the different melodic and motivic elements of the texture are overlapped and juxtaposed to create forward motion and an increasing

sense of urgency toward the next section of the movement. The instrumental transition beginning at measure 106 combines all of the previous melodic elements and introduces another syncopated motive in the clarinets (example 16). This transition passage builds in intensity and complexity, and leads to the second portion of the text; that which deals with Jesus the Son.

Example 16. -- Clarinets, *Gloria*, mm. 105-109.



A great contrapuntal crescendo from measures 106-130 leads to a sudden shift in texture as the poetic form of the text suggests a contrasting section. The text shifts focus from God the father to Jesus the Son. Table 6 illustrates the poetic form of the *Gloria* text into three distinct sections.

Table 6. -- Poetic form of the *Gloria* text.

<u>First focus: God, Father.</u>	<u>Second focus: Jesus, Son.</u>	<u>Third focus: Holy Trinity</u>
Glory to God in the highest, and on Earth peace to men of good will. We praise you, we bless you, we adore you, we glorify you. We give you thanks for your great glory. Lord God, heavenly king, God the Father almighty.	Lord, the only begotten son, Jesus Christ. Lord God, Lamb of God, Son of the Father. You who takes away the sin of the world, have mercy on us. You who takes away the sin of the world, receive our prayer.	You who sits at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, you alone, Jesus Christ, with the Holy Spirit, are most high in the glory of God the Father, amen.

In general I have used shifts in mode and color throughout the Mass when the subject of the text shifts from Father to Son. As discussed above, the mode shifts from Aeolian (darker) to Mixolydian (brighter) in the *Kyrie* movement. In the *Gloria* I shift from a very active and dissonant texture to a much more consonant and homophonic texture as the subject shifts to Jesus, the Son.

An unaccompanied soprano and mezzo-soprano duet enter in a major third and sing the phrase, *Domine Fili unigenite, Jesu Christe* (Lord, the only begotten son, Jesus Christ). The phrase is composed in A Ionian (major) mode (example 17). I chose A major because of its distance from E octatonic. It is a perfect 5th below E, and the harmonies that I chose from A Ionian are much brighter and more consonant than those that I chose from E octatonic.

Example 17. -- *Gloria*, mm. 131-145, soprano, mezzo-soprano duet.

131

Soprano *p* Do - - - mi - ne Fi - - - li

Mezzo *p* Do - - - mi - ne Fi - - - li

138

Soprano U - ni - ge - ni - te Je - su Chri - - - ste

Mezzo Je - - su Chri - ste.

The tutti choir follows the soloists in a very simple, homophonic texture. The texture emphasizes stark contrast from the previous section of this movement. The vocal texture uses chains of suspensions and is composed as an allusion to 16th century liturgical music (example 18).

Example 18. -- Gloria, vocal texture mm. 146-156.

The musical score for Example 18 shows a tutti choir and a soprano soloist. The lyrics are: "Do - mi - ne De - us, Ag - mus Dei Fi - li - us Pa - tris. Qui". The score is in G major and 4/4 time. The choir part is marked "tutti" and the soprano soloist part is marked "sop solo". The score includes a treble clef and a bass clef. The lyrics are written below the notes.

The choir and vocal soloists continue in a like manner for the remainder of this section as the text continues its focus on Jesus, the Son. Woodwinds are softly and gradually introduced into the texture as the phrase approaches a cadence in A to close the section (see score mm. 146-184).

The text of the third portion of the *Gloria* incorporates the concept of the Holy Trinity into the praise and worship. The text equates Jesus with God (“at that right hand of the Father”) and states that “Jesus Christ, with the Holy Spirit, are most high in the glory of God the Father.” I chose musical elements from the first portion of the text; namely the octatonic scale and the juxtaposition of the harmonic possibilities therein to articulate an overall form that is clearly intelligible.

The third section of this *Gloria* begins at the sudden shift in dynamics and tempo in measure 185 with the “hammer blows” of the tutti orchestra using D major chords beneath Ab major chords (example 19).

Example 19. – Strings, *Gloria*, mm. 182-189.

The musical score for Example 19 shows the string section from measures 182 to 189. The tempo is marked "Allegro con vivo". The string parts (Vln. I, Vln. II, Vla., Vc., and D.B.) play a rhythmic pattern of eighth notes in D major, with a dynamic marking of *ff* (fortissimo) starting in measure 185. The vocal part (Voc.) has a melodic line in the upper voice and a bass line in the lower voice. The score includes a "stran" (strange) marking above the vocal line in measure 185. The string parts are marked with large numbers 4, 2, 3, 2, 3, indicating a sequence of measures or groups of notes.

This third section of the *Gloria* is composed using harmonies from a transposition of the octatonic scale to the level of D, a whole step below the opening section. The structural root movement is by perfect fifth. The opening section in E octatonic is followed by the middle section in A Ionian, which in turn is followed by the final section in D octatonic. The structural falling fifths progression certainly is tried and true, and the very slow structural harmonic rhythm is reminiscent of the so-called minimalist style of the late 20th century.

The strings again prepare the melodic material for the choir (as in examples 13 & 14 above), but in a truncated version (example 20).

Example 20. -- Strings, choir, mm. 190-194.

The musical score for Example 20, measures 190-194, is presented below. It includes vocal parts and string parts (Violin I, Violin II, Viola, Violoncello, Double Bass). The vocal line has lyrics: "Qui se - des a - dex - ter - am Pa - - tris,". The string parts feature complex rhythmic patterns with time signatures 5/4, 3/4, 5/4, 6/4, and 5/4. Dynamics include forte (f).

The choir continues with the text in measure 192 using the same melodic material first heard in measure 35 but transposed down a whole step. As the text for this section is only two sentences with an *amen* punctuation, the melodic material is presented in truncation and juxtaposed between the orchestra and choir (example 21). The truncation and juxtaposition of melodic ideas is a musical metaphor for the juxtaposition of the three identities of the Catholic Holy Trinity. The musical juxtaposition and truncation of motives create an increased sense of urgency and excitement that is implicit in the text.

Example 21. -- Choir, strings, *Gloria*, mm. 211-220.

Musical score for Example 21, showing choir and string parts from mm. 211-220. The choir part includes lyrics: "nu so - lus al - tis - si - mus, Je - su Chri - ste, cum sanc - to". The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) feature complex rhythmic patterns with time signatures 5/4, 3/4, 2/4, 3/4, and 5/4.

Melodic material from the transition section mm. 106-130 (see example 16 above) is used in the orchestra as support for the *amen* punctuation in the choir. The *amen* is an expression of conviction, thus the choir sings *amen* in expanding homophonic voicings of an *Ab* major chord over a contrapuntal orchestral texture (example 22).

Example 22. -- Strings, choir, *Gloria*, mm. 235-244.

Musical score for Example 22, showing choir and string parts from mm. 235-244. The choir part includes lyrics: "A - men, A - men, A - men, A - men". The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) feature complex rhythmic patterns and dynamics markings like "f".

The final measures of the movement are a polychord voicing of $A\flat$ major over D major (example 23).

Example 23. -- *Gloria*, closing measures, (woodwinds not shown).

The image displays a musical score for the closing measures of a Gloria. The score is arranged in a system with multiple staves. The instruments and parts shown are:

- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Trumpet 1 in B-flat (B \flat Tpt. 1)
- Trumpet 2 in B-flat (B \flat Tpt. 2)
- Tuba (Tbn.)
- Bass Trombone (B. Tbn.)
- Tuba (Tba.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)
- Vocal (Voc.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The score begins at measure 252. The key signature is one flat (B-flat major). The time signature is 2/4. The music features a polychord voicing of $A\flat$ major over D major. The vocal part has the lyrics "A - men" in two phrases. The percussion parts include a steady rhythmic pattern. The string parts provide harmonic support. The score concludes with a final measure marked with a *mf* dynamic.

III. Credo in unum Deum,

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. Et in Spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unum sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum et vitam venturi saeculi, amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, borne of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made, consubstantial with the Father, by whom all things were made. Who for us men and our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, under Pontius Pilate suffered and was buried. And on the third day He rose again according to the scriptures, and ascended into heaven, and sits at the right hand of the Father. And He shall come again with glory to judge the living and the dead, and His kingdom shall have no end. And in the Holy Ghost, the Lord the giver of life, who proceeds from the Father and the Son, who together with the Father and the Son is worshiped and glorified, who has spoken by the prophets. And in one holy catholic and apostolic church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come, amen.

The Credo movement of this Mass requires a brief synopsis as it contains more symbolism and metaphor than is present in the other movements. The Creed is a profession of faith that is recited by Catholics during regular worship service. The creed itself was a very controversial statement for early Christians and went through many editions before reaching this, its final form in 381 C.E. The Creed was first drafted in 325 during a Council of Bishops in Antioch in 325 C.E. It was revised at the Great Council at Nicene later in 325 and emerged in its final, present form at the Council of Constantinople in 381. As emperor of Rome, Constantine had ceased persecuting Christians and allowed them to worship freely (tax-free). The newfound freedom left the early Catholics with a dilemma of defining what Christianity truly means. The source of the controversy was whether Jesus was of the same essence of God or whether God made

Jesus but not of God's essence. The controversy was impassioned and often violent.¹

The existing profession of faith is now a canon of Christianity. The canon of Christianity is the rules, laws and books of the Bible that Christians profess as truth. I took this principle of liturgical canon and gave it musical application, thus my setting of the *Credo* is in a musical canon.

Musicians know canon to be a contrapuntal technique in which one or more voices follow using the same musical idea as a previous voice. My canon begins with a solo flute. I use the solo flute as a symbol for the person of Jesus of Nazareth. The solo soprano follows the first phrase in canon with the flute and sings the *Credo* text in Latin (example 24). In this movement the soprano soloist is a symbol for the inception of a religion that was a result of the death and, as Catholics believe, resurrection of Jesus.

Example 24. -- Credo, opening measures.

Credo Paul G. Bonneau

Flute 1 Moderato

Oboe 1 Moderato vocal cue

Clarinet in B \flat 1 Moderato

Soprano solo Moderato *mp dolce*
Cre - do in u - num De - - - um, Pa - trem om - ni - po - ten - tem,
(always whisper) * I believe in one God the Father almighty.

Vocals Moderato
(always whisper) * I believe in one God

¹ For a thorough discussion of this early schism of the Catholic Church I recommend Richard E. Rubenstein's *When Jesus Became God, The Struggle to Define Christianity during the Last Days of Rome* (1999).

The choir enters one person at a time, in whispers and softly spoken phrases. The manner of entrance and recitation are organized in a set of instructions that are shown in table 7 below. The language of recitation in this case is English. My intent is to have this portion of the *Credo* recited in the vernacular language of any country of performance. The choir is used as a symbol for the development of Christianity from small bands of underground, persecuted believers to a world religion of millions of people. Thus each member enters gradually throughout the first half of this movement, representing the growth of the religion one member at a time.

Table 7. -- Choir instructions for the *Gloria*.

* The members of the choir should stagger entrances slowly and gradually.
Each shall repeat phrases and whole sentences that have been previously spoken.
Each repeated phrase or sentence may be in any order, in any combination,
with any number of repetitions, at random and not in concert with any other member.
The choir is to recite the Credo text in its native vernacular.

The harmonic devices used for this movement are alternations of traditional modes, primarily Mixolydian, with sections whose harmonic impetus is a 4-note chord of two perfect fifths that are separated by a whole step (example 25). The specifics of these harmonic relationships will be discussed below.

Example 25. -- Harmonic impetus for portions of Credo movement.



The melodic material and phrase lengths for the musical canon are determined by the sentence structure of the text. The first sentence of text is set in F Mixolydian mode. The opening texture is simple, thin and transparent, as the very earliest Jesus movement was small and localized. Examples 26a & 26b shows the entire first melodic period. The canon is in the flute and soprano for the first phrase, and between the soprano and clarinet in the second phrase. Accompanying instruments not shown in the examples enter in counterpoint with truncations of the canon motives.

Example 26a. -- Flute and soprano solo canon, *Credo*, opening measures.

Musical score for Example 26a, showing Flute 1 and Soprano solo parts for the opening measures of the *Credo*. The score is in 3/4 time and F Mixolydian mode. The tempo is Moderato. The soprano part begins with the lyrics "Cre - do in u - num De - - - um, Pa - trem" and the flute part begins with the lyrics "om - ni - po - - ten - tem, fa - ctor - em coe - li et - - - ter - - - rae,".

Example 26b. -- Soprano solo and clarinet canon, *Credo*, mm. 19-29.

Musical score for Example 26b, showing Soprano solo and B♭ Clarinet 1 parts for measures 19-29 of the *Credo*. The score is in 3/4 time and F Mixolydian mode. The tempo is Moderato. The soprano part begins with the lyrics "vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um." and the clarinet part begins with the lyrics "vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.".

The second sentence of the text continues in a melodic canon that is set primarily in F Mixolydian. There is a harmonic adjustment made to the mode at the words “*Jesu Christum.*” These words are set in a descending, fully diminished arpeggio. The fully diminished chord is of course a symmetrical chord of stacked minor thirds. Catholics believe Jesus to be the only human incarnate with perfection, thus the invocation of his name is set in a perfectly symmetrical harmony (Example 27). The descending motion of the arpeggio is symbolic for Jesus’ initial descent from heaven, where he is believed to have resided with God “*ante omnia saecula*” (before all ages), to Earth to live and die in order to fulfill scripture prophesy.

Example 27. -- Soprano, *Credo*, mm. 30-35.



The texture becomes thicker as more instrumental voices from the woodwind family enter to participate in the strict imitation of the canon (see score mm. 30-57). The choir, in the meantime, is continuing to add to the texture as each additional voice gradually enters with the *Credo* text. The increasing instrumental texture and the additional entrances of the choir continue to represent the gradual growth of the body of believers during the first centuries of the Christian era.

Shifts in color and structural harmony occur in measure 58. The texture had been controlled by the woodwind family in a harmonic environment that centered around

F Mixolydian. In measure 58 the string family enters, establishing a harmonic field generated from the chords shown in example 25 above. When the notes of these chords are arranged horizontally, the resulting symmetrical scale is shown in example 28.

Example 28. -- Symmetrical scale



This scale is used to generate melodic material from measures 58-115. The solo soprano still leads the points of imitation, but in this section I do not employ a strict melodic canon. The disintegration of a strict musical canon is a metaphor for the early history of the Catholic Church. The Catholic Church experienced its first major internal division of philosophy in the 4th century, C.E. The disintegration of a strict musical canon represents the division of the Catholic Church that by then had spanned much of the Roman Empire including France, Spain, Italy, Greece, Turkey, Alexandria, Syria and Jordan.

Measures 1-77 of this movement constitute a slowly evolving dynamic wedge that builds to the first swell in dynamics at the phrase “*genitum non factum, con substantialem Patri, per quem omnia facta sunt*” (begotten not made, consubstantial with the Father, by whom all things were made). That phrase is of profound significance for Catholics and was the cause of the first schism that began in 325, C.E. Many Catholics believed that Jesus was made by God, but not of the same essence of God, and was

essentially lesser than God but still divine. This belief held that the Jewish God and the Christian God were still one in the same. Other Catholics believed that Jesus was not less than God in essence but was consubstantial with God from all time. This point was the cause of the first great schism. For the Catholics to determine that Jesus was “begotten, not made” and of the same essence and substance of God (consubstantial), meant that the Catholics were professing a God that was in fact, entirely separate and distinct from the Jewish God.² The Jewish God is of course not believed to be consubstantial with Jesus.

The female choir enters in unison with the solo soprano at precisely this point in the text (in measures 73-82) to punctuate the significance of text. A written out grand pause (m. 83) is included to suspend the tension and further symbolize the separation between the Western and Eastern factions of the early Church.

The soprano resumes in measure 84 to begin a new section in imitative counterpoint that draws its melodic material from this movement’s opening motive. The structural root ascends by step from D in measure 58 to E in measure 67 and to F# in measure 90. The harmonies are derived from those shown in example 25, above.

An increase in texture density occurs in mm. 90-116. A second swell of dynamics occurs during the text “*et homo factus est*” (and became man). The solo soprano is joined again by the female choir (mm.107-116), this to emphasize the importance of these words for Catholics.

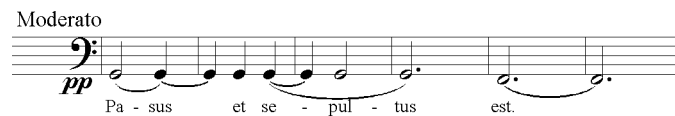
The next section of the movement (mm. 116 - 142) deals with the crucifixion of Jesus. This section is scored in a very tumultuous sound environment. The agitation is

² Rubenstein, *When Jesus Became God*, 208-09.

expressed with the juxtaposition of two minor harmonies whose roots are separated by a tritone. In this case C# minor harmonies are superimposed over G minor harmonies. The resulting sound is a metaphor for the tumult that must have existed for the followers of Jesus whom were witness to his crucifixion.

The phrase “*passus et sepultus est*” (suffered and was buried) is scored in the bass voices with help from the bass clarinet whose setting is a rather obvious metaphor for the burial of Jesus (example 29).

Example 29. -- *Credo*, basses mm. 144-149.



The next phrase “*Et resurrexit tertia de secundum scripturas,*” (And resurrected on the third day according to scripture) refers back to the canons of the opening section but continues using the harmonies as derived from the symmetrical scale shown in example 28. The woodwinds begin a more active contrapuntal texture in anticipation of the final two sections of this movement. The texture to the end of the movement becomes very thick and heavy. At times the soprano becomes submerged beneath the accompanying orchestral texture. This was a conscious decision to portray the massive growth of a religious politic that at times seems to have lost sight of its original impetus. I refer to the notorious Crusades and the Spanish Inquisition that committed untold atrocities in the name of Jesus, a famous peace lover who would surely have objected to

the inhumanity of those movements. Example 30 shows the canon between the soprano and strings with the beginnings of the accompanying woodwind counterpoint.

Example 30. -- *Credo*, mm. 152-163.

The image displays a musical score for Example 30, spanning measures 151 to 163. The score includes parts for Flute 1 and 2, Oboe 1, Bass Clarinet 1 and 2, Soprano solo, Voice, Violin I and II, Viola, and Cello. The woodwind parts (Flute 2, Oboe 1, Bass Clarinet 1 and 2) begin their counterpoint in measure 152 with a mezzo-forte (*mf*) dynamic. The Soprano solo part features Latin lyrics: "Et re - su - rex - it ter - ti - a di - e se - cum - dum scrip - tur - as, et as - cen - dit in coe - lum," with English translations below: "And on the third day He rose again according to the scriptures and ascende". The vocal part is marked "(optimistic, with conviction)". The string parts (Violin I, Violin II, Viola, Cello) begin in measure 152 with a piano (*p*) dynamic. The score is written in a common time signature and features a complex texture of overlapping lines.

The choir voices also return to the opening role of recitation of the text individually, contributing even more to the weightiness of the texture. Example 31 shows the emerging woodwind counterpoint that contributes to the complexity of the texture in this penultimate section of the movement.

Example 31. -- Credo, woodwinds, mm. 216-227.

The image shows a musical score for woodwinds, spanning measures 216 to 227. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, and Bsn. 2. The music is written in treble clef for the flutes and oboes, and bass clef for the clarinets and bassoons. The key signature is one sharp (F#). The score features complex melodic lines with many triplets and slurs. Dynamic markings include *p* (piano) for the flutes, *mp* (mezzo-piano) for the oboes and clarinets, and *mf* (mezzo-forte) for the bassoons. The music is highly textured and imitative.

The female choir again joins the soprano, this time in a homophonic accompaniment whose harmonies are derived from F# Mixolydian mode. The strings and brass family are scored in imitative counterpoint with melodic material that is established by the solo soprano. The tessitura for the solo soprano is in her highest range. The overall texture continues to increase in density from this point to the end of the movement. Nearly all instrumental voices are present, and the counterpoint is at its most complex of the entire movement. All of these factors are meant to symbolize the growth of the modern Christian Church with all of its disparate factions, philosophies and splinter sects. Example 32 illustrates the complexity of the texture at its thickest point in this penultimate section of the *Credo* Movement.

Example 32. -- Credo, mm. 216-227.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

B♭ Tpt. 1

B♭ Tpt. 2

S. solo

Voc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dit qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus

dit qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus

The final section of this movement (mm. 231-end) is scored in a massive homophonic texture that begins with the phrase “*Et unum sanctum catholicam et apostolicam ecclesiam*” (And in one holy catholic and apostolic church). The previously contrapuntal texture merges into a homophonic texture as a symbol for the ideal of a unified, global body of Christian believers. The mode for this section is F# Mixolydian. The structural rise from the opening of the movement in F Mixolydian to F# does not have any symbolic religious significance. It is a decision based on the control of tension and sound. The structural rise from F to F#, while admittedly is not obvious to most listeners, will have the subconscious effect of increased musical tension. At the same time, for some, a major mode in F# will have a “brighter” sound than a major mode in F.

The male choir finally enters into the homophonic setting in measure 252, 17 bars from the end of the movement. The male entrance occurs with the text “*Et exspecto resurrectionem mortuorum, et vitam venturi saeculi, amen*” (And I await the resurrection of the dead, and the life of the world to come, amen). The addition of the male choir in homophony here is a symbol for the resurrection and addition of the dead into the Kingdom of God.

The “amen” cadence of this movement (ex. 33) is a Mixolydian cadence on F# with the cadential voices being in the 1st tenors and basses. The solo soprano line boldly rises above the texture to a high D#, a note in a range that is shared only with the flutes. This doubling between the soprano and flute provides an organic link to the opening of the movement that of course begins as a canon between the flute and solo soprano.

Example 33. -- *Credo*, final cadence.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn.
B. Tbn.
Tba.
S. solo
Voc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

men.
men.
men.

divisi
divisi

The previous discussion of this movement reveals a through-composed form that consists of five parts. The construction of each part was guided by a symbolic interpretation of the text. While each of the parts implies a separate symbolic connotation, the parts are all linked organically (with the exception of the middle section) by motivic, harmonic and/or textural means. Table 8 illustrates the through-composed form of the *Credo* and its component parts.

Table 8. -- Form of the *Credo* movement.

Section A	Section B	Section C	Section D	Section E
mm. 1-57 Canon, F Mixolydian, thin texture, solo soprano, woodwinds, spoken choir.	mm. 58-116 Imitative, harmonies derived from example 25, broadening texture, solo soprano, female choir strings, winds, spoken choir.	mm. 117-150 Non-imitative, contrapuntal, bi-modal: (c# mi., g mi.), thick texture, chaotic sound environment, solo soprano, tutti orchestra, tutti choir.	mm. 151-230 Imitative, harmonies derived from example 25, thick texture, solo soprano, female choir, winds, brass, strings, spoken choir.	mm. 231-268 Homophonic, F# Mixolydian, massive texture, tutti winds, brass, strings, solo soprano, tutti choir.

IV. Sanctus

Sanctus, santus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Osanna in
excelsis. Benedictus qui venit in nomine
Domini. Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts. Heaven
and earth are full of your glory. Hosanna in the
highest. Blessed is He who comes in the name
of the Lord. Hosanna in the Highest.

While the previous movement (*Credo*) was composed entirely out of symbolic and metaphorical consideration of the text, the *Sanctus* movement was composed with virtually no symbolic representation whatsoever. All of the decisions made for this movement are derived purely from abstract musical consideration. The *Credo* movement is rather slow in tempo and by the end its texture is massive and very weighty. I have designed the *Sanctus* to be in stark contrast to the *Credo*; therefore its tempo is *Allegro ma non troppo*, and the texture is comparably light. The *Sanctus* is composed with rhythmic characteristics of a scherzo in mind. For me it is a study in metric displacement and syncopation.

The form of this movement follows that of the text. The text may be divided into two parts, each part closed with punctuation that is the phrase “*Osanna in the highest.*”

As I make no attempt to apply religious or historical symbolism to the text, I chose to treat the text syllabically as opposed to using the text as groupings of words. In so doing the articulation of each syllable is separated by spaces of orchestral sound for large portions of this movement. The choir articulates the text in staccato notes that are often indecipherable as words with contextual meaning.

The harmonic environment for the *Sanctus* movement is derived from the two hexatonic (wholetone) scales that are available in the Western 12-note system. Example 34 shows the transpositions of the hexatonic scales that are used in this movement.

Example 34. -- Hexatonic scales used in *Sanctus*.



The opening measures in the violins provide the impetus for the entire movement. The texture is a single voice that uses a simple, three-note motif. A syncopated macro-rhythm is established by asymmetric articulations of the open G string of the violins (Example 35).

Example 35. -- *Sanctus*, opening measures.



The macro-rhythm that is established through the articulations of the open G string functions as the motivic source material for the choir articulation of the text. The choir articulations are punctuated by the percussion family and various combinations of woodwind and brass instruments as the movement unfolds. Example 36 shows the choir

entrance with the timbre punctuations provided by the percussion, low woodwind and brass instruments.

Example 36. -- Sanctus, mm. 13-18.

Musical score for Example 36, Sanctus, mm. 13-18. The score includes parts for B.C. (Bass Clarinet), Bsn. 1 (Bassoon 1), Bsn. 2 (Bassoon 2), Tbn. (Tuba), B. Tbn. (Baritone Tuba), Perc. 1 (Vibraphone), Perc. 2 (S.D.), Voc. (Voice), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass).

The score shows the following dynamics and markings:

- Brass and Woodwind:** *mf* (mezzo-forte) for B.C., Bsn. 1, Bsn. 2, Tbn., and B. Tbn. with *simile* markings.
- Percussion:** Perc. 1 (Vibraphone) marked *mf* and *sempre mf* with "vibr. mtr. off". Perc. 2 (S.D.) marked *fp* (fortissimo piano).
- Voice:** Marked *mf* and instructed to be "as short as possible". Lyrics: "Sanc - tus, Sanc - tus, Sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus."
- String Quartet:** Vln. I marked *mf*; Vln. II marked *mf*; Vla. marked *mf* and *simile*; Vc. marked *mf* and *simile*; D.B. marked *mf* and *simile* with a *pizz* (pizzicato) marking.

The choir is instructed to articulate the syllables of the text in notes “as short as possible.” This very short articulation of the syllables renders the text incomprehensible.

This was a conscious decision on my part; although the text has profound significance for the body of Catholic worshipers, it was not the primary focus for the aesthetic design of this movement. A precedent for this technique may be heard in Luciano Berio's *Sinfonia for Eight Voices and Orchestra*. The second movement of Berio's work is dedicated to the memory of the late Dr. Martin Luther King Jr. The text of that movement is composed from the syllables of the name of its dedicatee. The syllables (in *Sinfonia*, 2nd movement) are articulated in short percussive attacks that render a contextual comprehension impossible until the final articulations of the choir in that movement.

The texture in *Sanctus* continues in like fashion as the movement progresses forward. I control shifts in color through varying combinations of instrumentation for each phrase of the text. An examination of the score in measures 13-63 will illuminate this point. The static harmonic progression in this movement prolongs what is essentially an augmented triad that is derived from the notes within the G hexatonic, whole-tone scale. As an augmented triad is a symmetrical chord, any of its notes can function as its root. This element nullifies any sense of traditional tonal function for the chord. The note G receives range accent as I score it as the lowest pitch in this opening section, and that, in addition to its syncopation accent, gives it a structural root function.

A bridge leading to the close of the first half of this movement occurs in measures 64-78. The material in this bridge is derived from material that is first stated in the woodwinds in measure 28 as instrumental punctuation to the text. Example 37 shows the woodwind material from measure 28. Example 38 shows how this material is expanded in measures 44-47.

Example 37. -- *Sanctus*, woodwinds, m. 28.

Musical score for woodwinds in Example 37, m. 28. The score is for six parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), and Bass Clarinet 2 (B♭ Cl. 2). The music is in 2/4 time and marked *mf*. The flute parts play a melodic line with eighth-note patterns, while the oboe and bass clarinet parts play a rhythmic accompaniment of eighth notes.

Example 38. -- *Sanctus*, mm. 44-47.

Musical score for woodwinds in Example 38, mm. 44-47. The score is for eight parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The music is in 2/4 time and marked *mf*. The flute parts play a melodic line with eighth-note patterns, while the oboe and bassoon parts play a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present at the beginning of the score.

Example 39 shows how the woodwind material evolves into that which becomes the bridge to the first “*Osanna*” statement of the text.

Example 39. -- Sanctus, woodwinds and brass, mm. 74-78.

The image displays a musical score for woodwinds and brass instruments, covering measures 74 through 78. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet in Bb 1 and 2, Bass Clarinet, Saxophone in Bb 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone, and Tuba. The woodwind parts (Flutes, Oboes, Bassoons, Clarinets, and Saxophones) feature complex rhythmic patterns, often with sixteenth-note runs and slurs, and are marked with a forte (*ff*) dynamic. The brass parts (Horns, Trumpets, Trombones, and Tuba) play a more rhythmic, fanfare-like pattern, with Horns and Trumpets marked *mf* and Trombones/Tuba playing sustained notes. The score is written in a key signature of two flats and a 2/4 time signature.

The *Ossana in excelsis* phrase punctuates the close of the first section. The phrase translates as an exclamation to the glory of God. Thus I have set the text in a musical fanfare of trumpets and brass. The fanfare is set in a tertian harmonic language in functional tonality. It is a progression from Ab major to Db major. This tonal section

provides harmonic contrast to the static harmonic environment that accompanies the first two sentences of text. Example 40 shows the fanfare and ‘*Osanna*’ phrase.

Example 40. -- Sanctus, mm. 79-83.

The musical score for Example 40, Sanctus, mm. 79-83, is presented in a standard orchestral layout. It includes parts for Horns 1 and 2, Trumpets 1 and 2, Trombones, Percussion 1 and 2, and Vocals. The score begins at measure 78. The Horns and Trumpets parts feature a fanfare with dynamic markings of *ff* and *mf*. The Percussion parts include a snare drum pattern and a wood stick pattern. The Vocal part enters at measure 79 with the text "O - sa - na in ex - cel sis." The score is written in a key signature of one flat and a 4/4 time signature.

The “*Osanna in excelsis*” phrase marks a convenient dividing point in the text.

The poetic structure for the text of this movement may be described as two short sentences followed by the “*Osanna*” phrase, plus another short sentence and again the

“*Osanna*” phrase. Thus the “*Osanna*” phrase is used to close two halves of a binary form. The form for this movement is shown in table 9.

Table 9. -- Form for *Sanctus* movement.

A section (mm. 1-82)				TRANSITION	B section (mm.97-139)			
INTRO	1 ST two lines of text.	bridge	“ <i>Osanna</i> ”		3 rd line of text.	bridge	“ <i>Osanna</i> ”	CODA
a	a	x	b	x, a	a	x	b	x, a
mm. 1-12	mm. 13-63	mm. 64-78	mm. 79-82	mm. 83-96	mm. 97-106	mm. 107-115	mm. 116-120	mm. 121-139
82 measures				14 m.	43 measures			

One will notice that the first half of the binary form is 82 measures long, while the second half is only 43 measures. I have compensated for the shorter length of the second half by increasing its textural density: because the density of the texture is so much thicker than the first part, the two parts do not feel unbalanced.

The transition passage that joins the two parts is composed from material found in measures 64-78; that is the bridge connecting the first two lines of text to the first “*Osanna*” punctuation (shown as “x” material in the table above). The transition also uses material from the opening measures of the movement (shown as “a” material in the table above) to prepare the texture for the third line of text. Thus the transition that joins the two parts of the movement is linked organically to both halves. The harmonic

material for the transition is composed from the C transposition of the hexatonic scale shown in example 34 above.

Apart from the truncation of the second part of this movement, it is very closely related to the first part and as such does not require a lengthy discussion here. One will notice that the orchestration is different, but this is not an unusual feature. In fact the orchestration varies for each phrase of the text throughout the movement.

The corresponding bridge that leads to the second “*Ossana*” statement is also very similar to that in the first part but this time leads to a fanfare in C major, up a major third from the first statement. Example 41 shows the second “*Osanna*” punctuation fanfare.

Example 41. -- Sanctus, 2nd *Osanna* statement.

The musical score for Example 41, Sanctus, 2nd *Osanna* statement, is presented in a multi-staff format. The staves are labeled as follows: Hn. 1, Hn. 2, B♭ Tpt. 1, B♭ Tpt. 2, Tbn., B. Tbn., Tba., and Voc. The music is in 4/4 time and features a fanfare in C major. The vocal line includes the lyrics "O - sa - na in ex - cel -". The score is marked with a forte (*ff*) dynamic. The music is in 4/4 time and features a fanfare in C major. The vocal line includes the lyrics "O - sa - na in ex - cel -".

The coda is very similar to the transition. A final statement of the “a” material is presented in full orchestration to close the movement (example 42).

Example 42. -- Sanctus, closing measures.

The image displays a page of a musical score for the closing measures of the Sanctus. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2):** Play rapid sixteenth-note passages, starting at measure 172. Dynamics include *mp* and *mf*.
- Oboes (Ob. 1, 2):** Play a melodic line with some *etc.* markings. Dynamics include *mp* and *mf*.
- Clarinets (B♭ Cl. 1, 2):** Play a melodic line. Dynamics include *mp* and *mf*.
- Bass Clarinet (B. Cl.):** Plays a bass line. Dynamics include *mf* and *mp*.
- Bassoons (Bsn. 1, 2):** Play a bass line. Dynamics include *mf* and *mp*.
- Horns (Hn. 1, 2):** Play a melodic line. Dynamics include *mp* and *mf*.
- Trumpets (B♭ Tpt. 1, 2):** Play a melodic line. Dynamics include *mp* and *mf*.
- Tuba (Tbn.):** Plays a bass line. Dynamics include *mf* and *mp*.
- Bass Tuba (B. Tbn.):** Plays a bass line. Dynamics include *mf* and *mp*.
- Tuba (Tba.):** Plays a bass line. Dynamics include *mf* and *mp*.
- Percussion (Perc. 1, 2):** Percussion 1 plays a melodic line. Percussion 2 plays a complex rhythmic pattern with dynamics ranging from *fp* to *pp*.
- Violins (Vln. I, II):** Play a melodic line. Dynamics include *mp* and *mf*.
- Viola (Vla.):** Plays a melodic line. Dynamics include *mp* and *mf*.
- Violoncello (Ve.):** Plays a bass line. Dynamics include *mf* and *mp*.
- Double Bass (D.B.):** Plays a bass line. Dynamics include *mf* and *mp*.

The score begins at measure 172 and ends at measure 176. The key signature has one flat (B♭), and the time signature is 4/4. The overall texture is dense and rhythmic, characteristic of a full orchestration of a coda.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

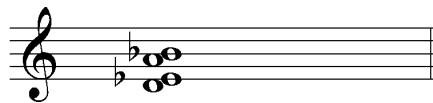
The text of *Agnus Dei* is taken from the *Gloria* hymn of praise: “*Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.*” The reference of Jesus as the *Agnus Dei* (lamb of God) is a reference to Bible scripture that tells of the meeting of John the Baptist and Jesus. Upon seeing Jesus, John the Baptist tells his followers to behold the lamb of God, who takes away the sins of the world (Jesus is thus referred in metaphorical terms as a sacrifice to redeem the sins of man), whereupon one in the crowd is reported to have responded, “Have mercy on us.”

The appearance of the concise form of the *Agnus Dei* as an independent portion of the Mass dates back to the 7th century. The three phrases of this movement are still recited today by the priest in Mass Ordinary services.

My musical setting of this text is a reflection of my observation of contemporary global society. In view of recent and current socio-political hostility I have set the *Agnus Dei* as a desperate plea for mercy and peace. I have tried to invoke a sense of desperation through harmonic and melodic treatment of the text.

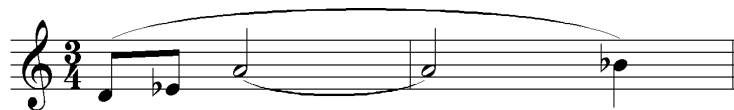
The harmonic basis for this movement is again a juxtaposition of two perfect fifths. Whereas the *Credo* movement uses two perfect fifths a whole step apart (see example 25, above), this *Agnus Dei* movement uses two perfect fifths separated by a half step (example 43). The resulting dissonance that occurs when these intervals sound simultaneously helps to invoke a sense of urgency and desperation.

Example 43. -- Harmonic basis for *Agnus Dei* movement.



The melodic head motif for the *Agnus Dei* is a horizontal realization of the four notes shown above. The rising melodic motion represents the rising inflection in tone when one articulates a plea; in this case a plea is made for mercy and peace. The motive from which the movement is constructed is shown in example 44.

Example 44. -- Head motive for *Agnus Dei*.



The form of this movement is a simple phrase-period that follows the form of the text. The movement is constructed in three short melodic phrases. The three phrases

comprise a single melodic period. The melodic period is preceded by an instrumental introduction and followed by a coda. The form is illustrated in table 10.

Table 10. -- Form of the *Agnus Dei*.

Introduction mm. 1-34. Clarinet, flute, woodwinds, percussion, strings.	Single melodic period. Measures 35-79.			Coda mm. 80-93 Solo clarinet, flute
	Phrase 1: First sentence of text. Tutti choir and orchestra, mm. 35-48	Phrase 2: Second sentence of text with phrase extension on <i>miserere nobis</i> . Tutti, mm. 49-64.	Phrase 3: Third sentence of text; <i>dona nobis pacem</i> . Tutti, mm. 65-79.	

The movement introduction opens with a fragment of the head motive and is voiced by solo clarinet and flute (example 45).

Example 45. -- *Agnus Dei*, opening measures.

The musical score shows the opening measures for Flute 1 and B♭ Clarinet 1. The tempo is marked 'Moderato'. The Flute 1 part begins with a whole note G4, followed by a half note G4, and then a half note G4. The B♭ Clarinet 1 part begins with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The dynamic marking 'mf' is indicated for both parts.

A sudden shift in tempo and a diminution of rhythm for the second phrase of the introduction suggests a sense of uncertainty and desperation; I intend this as a metaphor for the precarious state of the current global political climate. Example 46 shows the rhythmic diminution of the head motive.

Example 46. -- *Agnus Dei*, mm. 8-12.

8 Allegro
Fl. 1
f
B♭ Cl. 1
f
Timp. 8 Allegro
timp.
f ff
Perc. 1 8 to S.D. S.D.
p f f 3 ff

The third phrase of the introduction in *moderato* (*a tempo*) is a consequent to the previous phrase. It is a clarinet trio whose character suggests incomplete resolution to an unanswered plea (example 47).

Example 47. -- *Agnus Dei*, clarinets, mm. 13-27.

B♭ Cl. 1
p
B♭ Cl. 2
p
B. Cl.
mp

Another articulation of the head motive in diminution and at an *allegro* tempo sets up the main portion of the movement (example 48).

Example 48. -- *Agnus Dei*, woodwinds, mm. 28-34.

Musical score for woodwinds in *Agnus Dei*, measures 28-34. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (B. Cl. 1), Bassoon 2 (B. Cl. 2), Bassoon 3 (B. Cl.), Bassoon 4 (Bsn. 1), and Bassoon 5 (Bsn. 2). The tempo is marked *Allegro* from measure 28 to 34, and *Moderato* from measure 35 onwards. Dynamics include *f* (forte) and *mp* (mezzo-piano). The woodwinds play a melodic line in measures 28-34, with the bassoons playing a supporting harmonic line. The tempo change to *Moderato* occurs at measure 35.

The strings state the motive in unison *moderato* (mm. 35) before the tutti choir enters in octaves in measure 38. Example 49 shows the first phrase of text.

Example 49. -- *Agnus Dei*, choir and strings, mm. 36-48.

Musical score for choir and strings in *Agnus Dei*, measures 36-48. The score includes parts for Voice (Voc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The tempo is marked *moderato*. The choir enters in measure 36 with the text: "Ag-nus De-i qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis." The strings play a supporting harmonic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

The D transposed Phrygian mode was used to fill in the notes of the juxtaposed perfect fifths shown above in example 43. Woodwinds, brass and percussion, using material from the head motive provide counterpoint to the strings and choir (example 50).

Example 50. -- *Agnus Dei*, woodwinds, brass, percussion, mm. 36- 48.

The image displays a musical score for woodwinds, brass, and percussion, covering measures 36 to 48. The score is organized into two systems of staves. The first system includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, and Tuba. The second system includes Horns 1 and 2, Trumpets 1 and 2, Trombone, and Tuba. The notation features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The woodwinds and brass parts are active, with many notes and rests, while the percussion part is mostly silent, indicated by a large 'x' on the staff. The score is written in a key signature of one flat and a time signature of 3/4.

The second phrase of text is orchestrated more fully at the reiteration of the plea to the Lamb of God to grant us peace. The harmonies shift up a whole step from D Phrygian to E Dorian. The harmonic rise helps to increase tension and provides a sense of urgency to the phrase *miserere nobis* (have mercy on us). A phrase extension and a repetition of the words *miserere nobis* further emphasize the plea for mercy (example 51).

Example 51. -- *Agnus Dei*, mm. 49-63, (woodwinds not shown).

The musical score for Example 51, mm. 49-63 of *Agnus Dei*, is presented in a standard orchestral format. The score includes parts for Horns 1 & 2, Trumpets 1 & 2, Trombones, Timpani, Percussion, Voice, Violins I & II, Viola, Violoncello, and Double Bass. The music is in 4/4 time with a common time signature (C). The key signature has one flat (B-flat). The score shows a dynamic shift from mezzo-forte (mf) to forte (f) and includes performance instructions like 'B.D.' (Basso Drum) and 'L.V.' (Larghetto/Vivace). The vocal line includes the Latin text: 'A-g-nus De-i qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis, mi-se-re-re no-bis.'

The final phrase of text is voiced in full tutti choir and orchestra. A grand pause in measure 74 echoes in silence the desperate plea to the Lamb of God (example 52).

Example 52. -- Agnus Dei, mm. 65- 73.

The image displays a page of a musical score for the Agnus Dei, measures 65 through 73. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts included are:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoons 1 and 2 (Bs. Cl. 1, Bs. Cl. 2)
- Clarinet in B-flat (B. Cl.)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1 and 2 (Hrn. 1, Hrn. 2)
- Trumpets 1 and 2 (B♭ Tpt. 1, B♭ Tpt. 2)
- Trombones 1, 2, and 3 (Tbn., B. Tbn., Tbn.)
- Timpani (Timp.)
- Snare Drum (Perc. 1)
- Vocal Soloist (Voc.)
- Violins 1 and 2 (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)

The score includes various dynamic markings such as *mf*, *mp*, *f*, and *ff*. The vocal part includes the Latin text: "Agnus Dei - i qui tol - lis pec - ca - ta mun - di,". The percussion part includes instructions like "B. D.", "to sus. cym.", "sus. cym.", "L. V. to vib.", "vib.", and "to triangle".

The final phrase of text, “*dona nobis pacem*” (grant us peace), is voiced in a comparably consonant environment. The harmony used for this final phrase of the text is derived from a whole tone scale whose root is D. I chose the whole tone scale for the “grant us peace” phrase because of its symmetry and its harmonic and consonant neutrality. I use the symmetry of the whole tone scale as a metaphor for peace, and the chord of stacked whole tones does not possess the level of dissonance that is present in the harmonies of the previous melodic phrases (example 53).

Example 53. -- *Agnus Dei, dona nobis* phrase.

The image shows a musical score for Example 53, titled "Agnus Dei, dona nobis" phrase. The score is for a vocal ensemble and orchestra. The tempo is marked "Adagio" and the dynamics are "mp" (mezzo-piano). The vocal parts (Soprano and Tenor/Bass) are shown with the lyrics "do - - - na no - - - bis pa - - - - - cem." The instrumental parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) are shown with sustained chords and moving lines. The score includes markings for "sordino" (sostenuto) and "mp" (mezzo-piano).

The coda that follows is derived from material in the introduction. A brief duet between the clarinet and flute results in a suspended minor second (mm. 88-89). This penultimate dissonance is a final metaphor for tragic events, both ancient and recent. The two solo voices then diverge by step into the final consonance of the notes C and E (example 54). This is of course a metaphor for the hopes of an optimistic and favorable

resolution to present socio-political dissonance. The orchestral chord that follows the duet is a closing punctuation to the movement.

Example 54. -- *Agnus Dei*, closing duet.

The image shows a musical score for the closing duet of the *Agnus Dei*. The score is written for Flute 1 (Fl. 1) and Bassoon 1 (Bsn. 1). The tempo is marked as *Allegro* and *Moderato*. The Flute 1 part begins with a melodic line in the *Allegro* section, marked *f* (forte), and continues into the *Moderato* section, marked *mp* (mezzo-piano) and *p* (piano). The Bassoon 1 part begins with a melodic line in the *Allegro* section, marked *f*, and continues into the *Moderato* section, marked *mp* and *p*. The score is written in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The Flute 1 part is in the treble clef, and the Bassoon 1 part is in the bass clef. The score is divided into measures by vertical bar lines. The *Allegro* section is marked with a tempo of 80. The *Moderato* section is marked with a tempo of 60. The score ends with a final chord in the *Moderato* section, marked *p*.

CONCLUSION

The overall structure for this *Latin Mass* is organized into five movements, each of which has an independent form that is quite direct and derived from simple harmonic and melodic structures. My reasons for this are philosophical as much as pragmatic. I am interested in conveying forms that are easily intelligible and that are accessible to the lay listener. I think that it is possible to compose a piece of music that meets my own artistic and intellectual demands (commensurate with the degree sought herein), and still have aesthetic appeal for the concertgoer who is not concerned with such intellectual pursuits. I feel I have accomplished this goal with my *Latin Mass*.

Each movement of this work is derived from specific harmonic devices that can be found spanning the practice of Western music from the Renaissance to the present. The inter-movement tempo structure is influenced by the *sonata da chiesa* from the early Baroque practice. I make use of what I call structural roots to stabilize sections within movements and I consider the relationships between and across structural roots for formal design, and I apply Common Practice era tonal relationships and progressions in isolated occasions. These exceptions also have formal and structural significance to the whole and are employed as yet another possibility from the eclectic fabric of Western practice.

It is not difficult for the discriminating ear to hear influences by 20th century composers such as John Adams, Luciano Berio, Witold Lutosławski, Arvo Pärt and others, and while acknowledging such influences I have attempted to craft a work that portrays my individual musical disposition. The influence of John Adams can be heard in the rather slow harmonic rhythm within sections of movements. Luciano Berio must be acknowledged for his great work *Sinfonia for Eight Voices and Orchestra*. From Berio's *Sinfonia* I derived techniques that I used in my *Credo* and my *Sanctus* movements. I have learned much from Lutosławski's invention of "controlled aleatorism" and while I have not employed his notation techniques in my *Mass* I have emulated the resulting textures in the woodwind orchestrations of my *Sanctus* movement. I have also been much influenced by Arvo Pärt's use of traditional modal applications in contemporary settings.

A perfunctory glance at the score of this *Latin Mass* also reveals relatively modest technical demands of both the orchestra and the choir. One will also notice a very modest percussion battery throughout the entire *Mass*. My reasons for this are purely pragmatic. I have been Music Director for the Flower Mound Chamber Orchestra (FMCO) since 1996. The FMCO is a civic orchestra of professional and accomplished amateur musicians. This work was composed specifically for performance by the FMCO. While I am very proud of the level of musicianship that is possessed by members of the orchestra, I am always conscious of the technical limitations that are inherent in any civic orchestra. In addition to the FMCO, I have composed the choir parts for specific performance by the Chancel Choir of Trietsch Memorial United

Methodist Church (TMUMC). I have worked very closely with this choir as I am also currently on staff at TMUMC as Instrumental Music Director. I have profited greatly from the close association with this volunteer choir. I consider the technical limitations composed into this *Latin Mass* an advantage for the work, as it will be accessible to a larger network of church choirs and civic orchestras because of its technical restraint. This Latin Mass received its premiere performance on Saturday, May 4, 2002, by the FMCO and TMUMC Chancel Choir under my direction.

The premiere of this work was successful on a variety of levels. An audience numbering approximately five hundred enjoyed the performance and responded to it enthusiastically. It was also successful in exposing some weaknesses that can be overcome with minor revisions to the composition. For example: at times the orchestration was too heavy for the choir. This awareness led me to remove some orchestrated doublings during the rehearsals thereby correcting some of the balance issues. The choir for the premiere performance numbered approximately 45 singers. The orchestra numbered 40 musicians (22 strings, 18 winds, brass and percussion). The work was orchestrated with a choir of 80 or more singers in mind. A larger choir would of course help overcome the balance issues, but the smaller choir at the premiere made me aware of this fact. Another illumination of the performance was the difficulty of a precise articulation of the choir parts for the *Sanctus* movement. The constant syncopation present in this movement proved too difficult to be performed by the tutti choir. An alternative performance solution was to have a vocal quartet of trained singers perform the choir role for this movement with the tutti choir entering only during the

“*Osanna*” phrases of the movement. An unexpected advantage of this performance adjustment was that the impact of the “*Osanna*” phrases were amplified due to the dynamic contrast between the *tutti* choir and the vocal quartet. Other revision possibilities are of an aesthetic nature and need not be addressed here.

Finally I would like to address a question that was asked of me by one of the orchestra members after a rehearsal, “Why compose a Mass and why in Latin?” Certainly the Latin Mass is an antique form, both liturgically and aesthetically. I believe this is precisely my reason for choosing to compose a Mass and for keeping the language in Latin (excepting of course the Greek *Kyrie* and the vernacular portions in the *Credo*). The fact of it being an antique genre allowed me to approach the work in purely abstract terms, free from theological expectations and conventions. Another lure for me of a Latin Mass is that historically I would be in good company. Many great composers of history have composed at least one Mass, and even those who were known to be rather “nonreligious” (Schubert, for example) wrote several. Therefore to compose a Mass became for me a self-imposed rite of passage. The Mass, the Symphony and the Opera are three genres that present arguably the greatest musical challenges for a composer. After having composed a Mass I feel I can now manage the challenges presented in composing a symphony, especially given that this work is very similar in scope and design to a multi-movement symphony. This Mass has also presented many of the same issues as one would encounter in composing an opera, but of course an opera has the additional complexities of staging and libretto. Composing this Mass makes approaching a Symphony more appealing and an Opera less daunting.

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Latin Mass

For Choir, Orchestra,
Soprano and Mezzo-Soprano Soloists

(2002)

Paul G. Bonneau

Conductor's Score

Latin Mass

For Choir, Orchestra,
Soprano and Mezzo-Soprano Soloists

Instruments List

Score in C

Flute 1&2

Oboe 1&2

Bb Clarinet 1&2

Bb Bass Clarinet

Bassoon 1&2

F Horn 1&2

Bb Trumpet 1&2

Trombone

Bass Trombone

Tuba

Percussion 1

2 Timpani (28", 23"), Vibraphone, Crash Cymbals, Suspended Cymbal

Percussion 2

Snare Drum, Bass Drum, Suspended Cymbal, Triangle, Claves

Soprano Solo

Mezzo-Soprano Solo

Choir, S.A.T.B.

Strings

Score in C

LATIN MASS
Kyrie Eleison

Paul G. Bonneau
2002

Andante Moderato

Musical score for woodwinds, brass, percussion, and vocals. The score is in 3/4 time and features a 4-measure rest pattern. The woodwind section includes Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Bass Clarinet, Bassoon 1, and Bassoon 2. The brass section includes F Horn 1, F Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Bass Trombone, and Tuba. The percussion section includes Timpani and Percussion 1. The vocal part includes lyrics: Ky - ri - - e e - le - - - i - son Ky - ri - e e - le -

Andante Moderato

Musical score for strings. The score is in 3/4 time and features a 4-measure rest pattern. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *mp*, *mf*, and *p*.

24 A

Fl. 1 *mf* *mp*

Fl. 2 *mp* *mf*

Ob. 1 *mf* *mp*

Ob. 2 *mp* *mf*

Cl. 1 *mf* *mf*

Cl. 2 *mp* *mp* *mf*

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *dolce* *p* *espressivo* *mp*

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Voc. *S&A* *mp*
 Chri - ste e - le - i - son Chri - ste e - le - i - son.

24 A

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *mf*

Vc. *mf*

D.B. *mp*

32

Fl. 1 *mp*

Fl. 2 *mf mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf mp*

Cl. 2 *mp*

B.Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2 *espressivo mp*

Tpt. 1 *espress mp*

Tpt. 2

Tbn.

B. Tbn. *espressivo mp*

Tba.

Timp.

Perc. 1

Voc. *S&A mf f*
 Chri - ste e - le - i - son Chri - ste e - le - i - son Chri - ste e - le - i -
f
 Chri - ste e - le - i -

32

Vln. I *mp*

Vln. II *mf mp*

Vla. *mf*

Vc. *sul G*

D.B.

divisi

41 c

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

mp

mp

mp

mp

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

6/4

3/4

4/4

2/4

4/4

Timp.

Perc. 1

6/4

3/4

4/4

2/4

4/4

Voc.

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

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

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

Ky - ri - e

6/4

3/4

4/4

2/4

4/4

41 c

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

p

mp

mp

51

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B.Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Voc.

e e - le - i - son. *mp* B T Ky - ri - e e - le - i - son. *mp*

Ky - ri - e e - le - i - son. *mp*

51

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Gloria

Allegro con vivo

Musical score for woodwinds, brass, and percussion. The score is divided into two systems. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Bass Clarinet, Bassoon 1, Bassoon 2, F Horn 1, F Horn 2, B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Bass Trombone, and Tuba. The second system includes Percussion 1, Percussion 2, and Vocals. Each instrument part is shown with a staff and a time signature that changes from 5/4 to 6/4, then back to 5/4, and finally to 3/4, 4/4, and 3/4. The notes are mostly rests, indicating that these instruments are silent during this section.

Allegro con vivo

Musical score for strings. The score includes Violin I, Violin II, Viola, Cello, and Double Bass. Each instrument part is shown with a staff and a time signature that changes from 5/4 to 6/4, then back to 5/4, and finally to 3/4, 4/4, and 3/4. The notes are mostly rests, indicating that these instruments are silent during this section.

7 A

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Voc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

f
f
f
f
mf

14 B

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. *f*

B. Tbn.

Tba.

Perc. 1

Perc. 2 *mf* *f*
S.D.

Voc.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

24 D

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1 *f*

Cl. 2 *f*

B.Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *f*

B. Tbn. *f*

Tba.

Perc. 1

Perc. 2

Voc.

Vln. I D

Vln. II

Vla.

Vc.

D.B.

29

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Voc.
Vln. I
Vln. II
Vla.
Vc.
D.B.

hard mallet
mf
mf

E

33

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Voc.

Measures 33-37. The score includes woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Tuba) and percussion (Perc. 1, Perc. 2). The time signature changes from 4/4 to 3/4 at measure 34 and back to 4/4 at measure 35. Dynamics include *f* and *mf*. Perc. 1 has a note marked "to B.D." at measure 35. The vocal line is silent.

E

33

Vln. I
Vln. II
Vla.
Vc.
D.B.

Measures 33-37. The score includes strings (Violins I and II, Viola, Violoncello, Double Bass). The time signature changes from 4/4 to 3/4 at measure 34 and back to 4/4 at measure 35. Dynamics include *f* and *mf*. The double bass line has a note marked "to B.D." at measure 35.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Voc.

Vln. I
Vln. II
Vla.
Vc.
D.B.

G

44

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. *mp*

B. Tbn. *mp*

Tba.

Perc. 1

Perc. 2

Voc. *f*

Glo - ri - a in ex - cel - sis De -

Glo - ri - a in ex - cel - sis De -

G

44

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2
Voc.

Vln. I
Vln. II
Vla.
Vc.
D.B.

57

Fl. 1 *mf* *ff* *mp*

Fl. 2 *mf* *ff* *mp*

Ob. 1 *ff* *mp*

Ob. 2 *ff* *mp*

Cl. 1 *f* *f* *f*

Cl. 2 *mf* *f*

B.Cl. *f*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

Voc. *ff* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f*

D.B. *f*

bus. bon - a - e vol - un - te - us. Lau - da - mus te be - ne - di - ci -

bus. bon - a - e vol - un - te - us. Lau - da - mus te be - ne - di - ci -

timp. *f*

B.D. to S.D. S.D.

67

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Ob. 1 *f* *ff* *f*

Ob. 2 *f* *ff* *f*

Cl. 1 *f* *ff* *f* *f* *f*

Cl. 2 *mf* *f* *ff* *f* *f*

B.Cl. *mp*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Hn. 1 *mf* *f* *mf* *ff* *mf*

Hn. 2 *mf* *f* *mf* *ff* *mf*

Tpt. 1 *mf* *mf* *mf* *f*

Tpt. 2 *mf* *mf* *mf* *mf*

Tbn. *mf* *mf* *mf* *mp*

B. Tbn. *mf* *mf* *mf* *mp*

Tba. *mf* *mf* *mf* *mp*

Perc. 1 *mf* *mf*

Perc. 2 *mf* *mf* to B.D.

Voc.
 mus te, a - du - ra - mus te, Glo - ri - fi - ca - mus - te.
 mus te, a - du - ra - mus te, Glo - ri - fi - ca - mus te.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mp*

D.B. *f* *mf*

5/4 3/4

J

78

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc. *f*

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo

J

78

Vln. I

Vln. II

Vla.

Vc.

D.B.

K

84

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Cl. 1 *ff* *f* *mf*

Cl. 2 *ff* *f* *mf*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *f* *mf*

B. Tbn. *f* *mf*

Tba. *f*

Perc. 1 *f*

Perc. 2 *f* B.D. S.D.

Voc. *ff*
ri - am tu - am. Do - mi - ne De - us

K

84

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

D.B. *f* *mf* *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

118

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B.Cl. *f*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *mf* *f* *ff*

Tpt. 2 *mf* *f* *ff*

Tbn. *f*

B. Tbn. *f* *ff*

Tba. *mf* *f*

Perc. 1

Perc. 2

Voc.

Detailed description: This page of a musical score covers measures 118 to 124. It features a large ensemble of instruments. The woodwind section includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 2), a bass clarinet (B.Cl.), two bassoons (Bsn. 1, Bsn. 2), two horns (Hn. 1, Hn. 2), two trumpets (Tpt. 1, Tpt. 2), a trombone (Tbn.), a baritone trombone (B. Tbn.), and a tuba (Tba.). The brass section is supported by a percussion section with two parts (Perc. 1, Perc. 2). The vocal part (Voc.) is currently silent. The score is written in a key signature of two flats and a 4/4 time signature. Dynamics range from mezzo-forte (mf) to fortissimo (ff). The woodwinds and brass play melodic lines, while the percussion provides a steady rhythmic accompaniment.

118

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 118 to 124, focusing on the string section. It includes five parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). All string parts are marked with a forte (f) dynamic. The Violin I and II parts play rapid sixteenth-note passages. The Viola part plays a similar rhythmic pattern. The Violoncello and Double Bass parts provide a steady accompaniment with quarter notes. The score is written in a key signature of two flats and a 4/4 time signature.

M

Moderato

vocal cue

126

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*
loco
ossia 8vb

Tpt. 2 *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1

Perc. 2

Voc. *sop solo p*
Do - - - mi - ne - - - Fi - - - li - -

mezzo solo p
Do - - - mi - ne - - - Fi - - - li - -

M

Moderato

126

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

137 N

Fl. 1 vocal cue

Fl. 2 vocal cue

Ob. 1

Ob. 2 mp

Cl. 1 vocal cue
p \curvearrowright *mp*

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2 mp

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc. tutti *p* De - us
U - ni - ge - ni - te - Je - su Chri - ste. Do - mi - ne De -

tutti *p* De - us
Je - su Chri - ste. Do - mi - ne De - us,

137 N

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

Voc.

us, Ag - - - nus Dei Fi - - - li - - us Pa - tris, sop solo pec
Qui tol - lis mezzo solo Qui tol - lis

us, Ag - - - nus Dei Fi - - - li - - us Pa - - - tris

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. 1 *mf* vocal cue

Fl. 2 *mf* vocal cue

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1

Cl. 2 *mf*

B.Cl. *mf*

Bsn. 1 *mf*

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc. *ca - ta* *tutti* *no - bis.* *sop solo* *Qui* *tol - lis* *pec -*
pec - ca - ta *mun - di,* *mi - se - re - re.* *no - bis.* *Qui* *mezzo solo*
mun - di, *mi - se - re - re* *no - bis.* *no - bis.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

Voc.

ca - ta
tol - lis pec - ca - ta
mun - di, sus - ci - pe de - pre - ca - ti - o - nem
mun - di, sus - ci - pe de - pre - ca - ti - o - nem

tutti
sus - ci - pe de - pre - ca - ti - o - nem

Vln. I
Vln. II
Vla.
Vc.
D.B.

P

Allegro con vivo

182

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.
Perc. 1
Perc. 2
Voc.

P

Allegro con vivo

182

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. *mp*

B. Tbn. *mp*

Tba.

Perc. 1

Perc. 2 *mp* S.D.

Voc.

Qui se - des a - dex - ter - am Pa - - tris,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

D.B.

198 Q

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl. *f* *mp*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *f* *mp*

B. Tbn. *f* *mp*

Tba. *f*

Perc. 1 *mf* *f*

Perc. 2 *f*
S.D.

Voc. *ff*
mi - se - re - re - no - bis. *f*
Qu - o - ni - am tu so - lus sanc -

198 Q

Vln. I *divisi* *f* *mf*

Vln. II *divisi* *f* *mf*

Vla. *divisi* *f* *mf*

Vc. *divisi* *f*

D.B. *divisi* *f*

Fl. 1 *f* *mf* *f*

Fl. 2 *f* *mf* *f*

Ob. 1 *mf* *mf* *f*

Ob. 2 *mf* *mf* *f*

Cl. 1 *f* *mf* *f* *mf*

Cl. 2 *f* *mf* *f* *mf*

B.Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mf* *mf* *f* *mf*

Hn. 2 *mf* *mf* *f* *mf*

Tpt. 1 *mf* *mf*

Tpt. 2 *mf* *mf*

Tbn. *mp* *mp* *mf*

B. Tbn. *mp* *mp* *mf*

Tba. *mp*

Perc. 1 *f* *mf*

Perc. 2 *mf*

Voc. *f* *f* *f*

tus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

Vln. I

Vln. II

Vla.

Vc.

D.B.

S

215

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *mf* *ff* *mf*

Cl. 2 *mf* *ff* *mf*

B.Cl. *f* *mp* *ff* *ff* *mf*

Bsn. 1 *f* *mp* *ff* *ff* *mf*

Bsn. 2 *f* *mp* *ff* *ff* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1

Tpt. 2

Tbn. *f* *mp* *ff* *ff*

B. Tbn. *f* *mp* *ff* *ff*

Tba. *mf* *ff*

Perc. 1 *f* *mf* *f* *mf*

Perc. 2 to B.D.

Voc. *f* *f* *f* *f*

Je - su Chri - ste,
cum sanc - to Spi - ri - tu
in Glo - ri - a De - i

S

215

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *ff*

D.B. *ff* *f* *ff*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B.Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf* *mf*

Tpt. 2 *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *f*

Perc. 1 to crash cymbals

Perc. 2

Voc. Pa - tris,

Vln. I *f* *ff* *mf*

Vln. II *f* *ff* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *f*

240

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B.Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Voc. *ff*

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

240

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

246

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tba. *f*

Perc. 1

Perc. 2 *f*

Voc. *fff*
 A - - - men A - - - men, A - men A - - - men A - men

Vln. I *ff* *fff* *ff*

Vln. II *ff* *ff* *fff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

D.B. *ff* *ff*

252

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1 *f* *mf*

Perc. 2 *f* *ff* *f* *ff* *mf*

Voc. *ff* A - men *ff* A - men.

252

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Credo

Moderato

Flute 1 *mp*

Flute 2

Oboe 1 vocal cue

Oboe 2

B♭ Clarinet 1 *mp*

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon 1

Bassoon 2

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Trombone

Bass Trombone

Tuba

Percussion 1

Percussion 2

Soprano solo *mp dolce*
 Cre - do in u - num De - - - um, Pa - trem om - ni - po - ten - tem,

Vocals (always in muted tone.) * I believe in one God the Father almighty,
 (always in muted tone.) * I believe in one God

Moderato

Violin I

Violin II

Viola

Cello

Double Bass

* The members of the choir should stagger entrances slowly and gradually. The choir is to recite the Credo text in its native vernacular.

Each shall repeat phrases and whole sentences that have been previously spoken. Each repeated phrase or sentence may be in any order, in any combination, with any number of repetitions, at random and not in concert with any other member.

A

vocal cue

13

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2

B.Cl.

Bsn. 1 *mp*

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo *mp*

fa - ctor - em coe - li et ter - - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um,

Voc.

the maker of heaven and earth, and of all things visible and invisible.

the Father almighty, the maker of heaven and earth, and of all things visible and invisible.

A

13

Vln. I

Vln. II

Vla.

Vc.

D.B.

B

26

vocal cue

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo

mp

Et in u - num Do - mi - num Je - su Chri - stum,

Voc.

And in one Lord Jesus Christ

And in one Lord Jesus Christ

B

26

Vln. I

Vln. II

Vla.

Vc.

D.B.

C

39

Fl. 1 *mf* *mf*

Fl. 2

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Cl. 1 *mf* *mp* *mp*

Cl. 2 *mp*

B.Cl.

Bsn. 1 *mp*

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo *mp*
 Fi - li - um De - i u - ni - ge - ni - tum et in Pa - tre na - tum an - te
 the only begotten son of God, born of the Father before all ages.

Voc.
 the only begotten son of God, born of the Father before all ages.

C

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo

om - ni - a sae - cu - la. De - um de De - o Lu -

Voc.

God of God,

God of God, light of light,

Vln. I

Vln. II

Vla.

Vc.

D.B.

64

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo

men - de lu - mi - ne, De - um ve - rum de De - o ve - ro, ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem

Voc.

light of light, true God of true God.

S mp non fac - tum, con - sub - stan - ti - a - lem

true God of true God. Begotten, not made,

64

Vln. I

Vln. II

Vla.

Vc.

D.B.

77

Fl. 1 *mf* *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B.Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf*

2/4 3/4

Hn. 1 2/4 3/4

Hn. 2 2/4 3/4

Tpt. 1

B^b Tpt. 2

Tbn. 2/4 3/4

B. Tbn. 2/4 3/4

Tba.

Perc. 1 2/4 3/4

Perc. 2 2/4 3/4

S. solo *cresc.* *f* *mp*
 Pa - tri, per qu - em om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi - nes et prop - ter no -

Voc. *cresc.* *f*
 Pa - tri, per qu - em om - ni - a fac - ta sunt. Who for us and our salvation
 consubstantial with the Father, by whom all things were made.

2/4 3/4

77

Vln. I *p* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *mp*

2/4 3/4

89

Fl. 1 *mf* *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Cl. 1 *mf* *mf*

Cl. 2 *mf*

B.Cl. *mf* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo
 stram sa - lu - tem de - scen - dit de - coe - lis. Et in - car - na - tus est de Spi - ri - tu
 came down from heaven. (softly spoken) And was incarnate by the Holy Ghost

Voc.
 Who for us and our salvation came down from heaven. (softly spoken) And was incarnate by the Holy Ghost

89

Vln. I *mp* *mp*

Vln. II *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vc. *mp* *mp* *mp*

D.B.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
B^b Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

S. solo
Voc.

sanc - to ex Ma - ri - a vi - gi - ne et ho - mo fac - tus est. et ho - mo fac - tus est.

of the virgin Mary

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

of the virgin Mary and was made man.

Vln. I
Vln. II
Vla.
Vc.
D.B.

G

Allegretto

116

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *< ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *< ff*

B.Cl. *< ff* *f*

Bsn. 1 *< ff* *f*

Bsn. 2 *< ff* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

B^b Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 *f*

Perc. 2 *f*

S. solo

Voc. *f*
Cru - ci - fix - us

G

Allegretto

116

Vln. I *ff* *divisi* *f* *non divisi* *ff*

Vln. II *ff* *divisi* *f* *non divisi* *ff*

Vla. *ff* *non divisi* *f* *ff* *non divisi*

Vc. *< ff* *ff* *ff*

D.B. *< ff* *ff* *ff*

125

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

B^b Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 *f*

Perc. 2 *f*

S. solo

Voc. *ff*

e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to

125

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

134

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *ff*

Cl. 2 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

B^b Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 *mf* *mf* *mf* *mf* *f* *mf* *mf*

Perc. 2 *mf* *mf* *mf* *mf* *f* *mf* *mf*

S. solo

Voc.

134

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

H

Moderato

141

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo

Voc.

pp

mp

Et re -

Pa - sus et se - pul - tus est.

H

Moderato

141

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo

su - rex - it ter - ti - a di - e se - cun - dum scrip - tur - as, et as - cen - dit in coe - lum, se - det

Voc.

(optimistic, with conviction)
And on the third day He rose again according to the scriptures and ascended into heaven,

And on the third day He rose again (optimistic, with conviction) according to the scriptures and ascended into heaven,

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl. *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo *mp*
 ad dex - ter - am Pa - tris. Et i - ter - um ven - tur - us est cum glo - ri - a ju - di - car - e vi - vos et mor - tu - os,

Voc.
 and sits at the right hand of the Father And He shall come again with glory
 and sits at the right hand of the Father And He shall come again with glory

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

179

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf* *f* *f*

Cl. 2 *mf* *f*

B.Cl. *f*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Hn. 1

Hn. 2

Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo *mf*

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

Voc.

and His kingdom shall have no end.

and His kingdom shall have no end.

179

Vln. I *mf* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf*

Vc. *mf* *mf*

D.B. *mp* *mp*

192

Fl. 1 *f* *f* *mf* I

Fl. 2 *f* *mf* I

Ob. 1 *mf* I

Ob. 2 *mf* I

Cl. 1 *f* *mf* I

Cl. 2 *mf* I

B.Cl. *mf* I

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tpt. 1 *mf*

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo *f* Cre - do in Spi - ri

Voc.

192

Vln. I *f* *mf* *mp* I

Vln. II *f* I

Vla. *mf* I

Vc. *mf* I

D.B. *mf* I

204 J

Fl. 1 *mf* *f* 3 3 3

Fl. 2 *mf* *mf* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf*

Cl. 1 *mf* *f* 3 3 3

Cl. 2 *mf* *mf* *f* 3 3 3

B.Cl. *mf* *mf*

Bsn. 1 *mf*

Bsn. 2 *mf* *mf*

Hn. 1

Hn. 2

Tpt. 1 *mf* *mf* *mf*

B^b Tpt. 2 *mf* *mf*

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo *mf* *f* *f*
 tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o que pro - ce -

Voc. *f*
 qui ex Pa - tre Fi - li - o que pro - ce -

204 J

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

D.B. *mf* *mf*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
B^b Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

S. solo
Voc.

dit qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus

Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B.Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* *mf*

Hn. 2 *mf* *mf*

Tpt. 1 *mf* *mf*

B^b Tpt. 2 *mf* *mf*

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo *ff* *ff*
 est per pro - phe - tas. Et u - nam sanc - tum cath - ol - li - cam et a - pos - ti - li - cam ec - cle - si -

Voc. *ff* *ff*
 est per pro - phe - tas. Et u - nam sanc - tum cath - ol - li - cam et a - pos - ti - li - cam ec - cle - si -

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f*

D.B. *f* *f*

241

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. solo

Voc.

ff

am. Con - fi - te - - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

ff

am. Con - fi - te - - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

241

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

divisi

f

f

f

piccolo

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

B^b Tpt. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2

S. solo *ff*

Voc. *ff*

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - - or - um et vi - tam ven - tu - ri

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Sanctus

Allegro, ma non troppo

Flute 1

Flute 2

Oboe 1

Oboe 2

B \flat Clarinet 1

B \flat Clarinet 2

B \flat Bass Clarinet

Bassoon 1

Bassoon 2

F Horn 1

F Horn 2

B \flat Trumpet 1

B \flat Trumpet 2

Trombone

Bass Trombone

Tuba

Percussion 1

Percussion 2

Vocals

Allegro, ma non troppo

Violin I

Violin II

Viola

Cello

Double Bass

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

Voc.

Vln. I
Vln. II
Vla.
Vc.
D.B.

A

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl. *mf* *simile*

Bsn. 1 *mf* *simile*

Bsn. 2 *mf* *simile*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. *mf* *simile*

B. Tbn. *mf* *simile*

Tba.

vibraphone mtr. off

Perc. 1 *mf* *mf sempre*

Perc. 2 *fp* *fp* *fp* *fp* *fp* *fp* *f* *pp* *fp* *fp* *fp* *fp*

Voc. *mf* as short as possible
 Sanc - - tus, Sanc - - tus, Sanc - - tus, Sanc, tus, sanc - tus, sanc - tus,

A

13

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *simile*

Vc. *mf* *simile*

D.B. *pizz* *mf* *simile*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

Voc.

tus, tus, sanc - tus sanc - tus, sanc tus, sanc -

Vln. I
Vln. II
Vla.
Vc.
D.B.

25

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf* *rip*

Hn. 2 *mf* *rip*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba.

Perc. 1 *mf*

Perc. 2 *pp* *fp* *simile* S.D.

Voc. *tus,* Do - - - mi - - -

25

Vln. I *B*

Vln. II *B*

Vla. *B*

Vc. *B*

D.B. *B*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl. *simile*

Bsn. 1 *simile*

Bsn. 2 *simile*

Hn. 1 *simile* *rip*

Hn. 2 *simile* *rip*

Tpt. 1 *simile* *mf*

Tpt. 2 *simile* *mf*

Tbn. *simile*

B. Tbn. *simile*

Tba.

Perc. 1 *to sus. cym., wood stick*

Perc. 2 *to triangle*

Voc. nus De - us Do - mi - nus De - - - us Sa - ba - o - th

Vln. I 31

Vln. II

Vla.

Vc.

D.B.

c

37

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1 sus. cym. wood stick *mf*

Perc. 2 triangle *mf*

Voc. Do - - - - - mi - nus De - us Sa - bao - th

c

37

Vln. I *pizz*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

D

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

to timpani G, Eb

to Bass Drum timp. mallets

Voc.

Sa - bao - th.

D

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

f

48 E

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B.Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba.

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff* to claves

Voc.

48 E

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

54

Fl. 1 *mf*

Fl. 2 *f* *simile*

Ob. 1 *f* *simile*

Ob. 2 *f* *simile*

Cl. 1 *mf*

Cl. 2 *mp* *simile*

B.Cl. *f* *simile*

Bsn. 1 *f* *simile*

Bsn. 2 *f* *simile*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2 *claves* *mf*

Voc.

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

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2 to B.D., timp. mlts.

Voc.

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

59

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.

F

64

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B.Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc.

F

64

Vln. I

Vln. II

Vla.

Vc.

D.B.

G

69

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc.

G

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

tune timp. up to: B, G

to sus. cym., wood stick

Voc.

ff O - sa - na in ex - cel - sis.

Vln. I
Vln. II
Vla.
Vc.
D.B.

85

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn.

B. Tbn.

Tba.

Perc. 1 *mf* sus. cym.

Perc. 2 *mf* B.D.

Voc.

85

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

to piccolo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

to vib.

to S.D.

Voc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
B. Tbn.
Tba.

Perc. 1
Perc. 2

vibraphone mtr. off

S.D.

pp *mf* *sempre mf* *fp* *fp* *fp* *fp* *fp* *fp* *f*

Voc.

Be - - - ni - - - dic - - - tus qui ve - - - nit

Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz *mf* *pizz* *mf* *pizz* *mf* *pizz* *mf* *simile* *simile* *simile*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc.

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

Vln. I

Vln. II

Vla.

Vc.

D.B.

K

107

Fl. 1 piccolo *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B.Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *mf* timp.

Perc. 2

Voc.

K

107

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

112

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

This section of the score covers measures 112 to 115 for woodwind and brass instruments. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone, Bass Trombone, and Tuba. The woodwinds and brass parts feature complex rhythmic patterns, often with slurs and accents. The percussion parts (Perc. 1 and 2) are marked with *f* and *ff* dynamics. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are also present, with the Violins playing a steady eighth-note pattern. The score is written in 5/4 time and includes a large '54' on the right side of the page.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

This section of the score covers measures 112 to 115 for brass instruments. It includes parts for Horn 1 and 2, Trumpet 1 and 2, Trombone, Bass Trombone, and Tuba. The brass parts feature complex rhythmic patterns, often with slurs and accents. The percussion parts (Perc. 1 and 2) are marked with *f* and *ff* dynamics. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are also present, with the Violins playing a steady eighth-note pattern. The score is written in 5/4 time and includes a large '54' on the right side of the page.

Perc. 1

Perc. 2

This section of the score covers measures 112 to 115 for percussion instruments. It includes parts for Percussion 1 and Percussion 2. The percussion parts feature complex rhythmic patterns, often with slurs and accents. The percussion parts are marked with *f* and *ff* dynamics. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are also present, with the Violins playing a steady eighth-note pattern. The score is written in 5/4 time and includes a large '54' on the right side of the page.

Voc.

This section of the score covers measures 112 to 115 for vocal instruments. It includes parts for Vocal 1 and Vocal 2. The vocal parts are marked with *f* and *ff* dynamics. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are also present, with the Violins playing a steady eighth-note pattern. The score is written in 5/4 time and includes a large '54' on the right side of the page.

112

Vln. I

Vln. II

Vla.

Vc.

D.B.

This section of the score covers measures 112 to 115 for string instruments. It includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The string parts feature complex rhythmic patterns, often with slurs and accents. The string parts are marked with *f* and *ff* dynamics. The percussion parts (Perc. 1 and 2) are also present, with the Percussion 1 part marked with *f* and *ff* dynamics. The score is written in 5/4 time and includes a large '54' on the right side of the page.

116

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B.Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. 1

Perc. 2

Voc. *ff*

O - sa - na in ex - cel - sis.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

D.B.

L
122

Fl. 1 *to flute* *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc.

L
122

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

127

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Voc.

vibraphone

mtr. off

S.D.

mf

sempre mf

pp

fp

fp

127

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp simile*

Ob. 2 *mp simile*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2 *fp fp fp fp f pp fp*

Voc.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf*

Agnus Dei

Moderato Allegro

Flute 1 *mf* *f*

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1 *mf* *f*

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon 1

Bassoon 2

F Horn 1

F Horn 2

B♭ Trumpet 1

B♭ Trumpet 2

Trombone

Bass Trombone

Tuba

Timpani Timp., Bass Drum, Sus Cym.

Percussion 1 Sus. Cym., Sn. Dr., Tri., Vib. *mp* sus. cym. soft yarn to S.D.

Vocals

Moderato Allegro

Violin I

Violin II

Viola

Cello

Double Bass

A

Moderato

11

Fl. 1 *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

Cl. 1 *p*

B. Cl. 2 *p*

B. Cl. *mp*

Bsn. 1 *p* *mp* *bass clarinet*

Bsn. 2 *p*

Hn. 1

Hn. 2

B^b Tpt. 1 *p* *harmon mute, no stem*

B^b Tpt. 2 *p* *harmon mute, no stem*

Tbn.

B. Tbn.

Tba.

Timp. *timp.* *f* *ff*

Perc. 1 *S.D.* *p* *f* *f* *3* *ff*

Voc.

A

Moderato

11

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *p*

Vc. *p* *p*

D.B. *p* *p*

24 **Allegro** B **Moderato**

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *p*

Ob. 2 *p*

Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

B♭ Tpt. 1 *p* harmon mute, no stem open

B♭ Tpt. 2 *p* harmon mute, no stem open

Tbn.

B. Tbn.

Tba.

Timp. *mp* *ff* timp.

Perc. 1 *mp* *ff* S.D. *f* Vibraphone mtr. off

Voc.

24 **Allegro** B **Moderato**

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vc. *f*

D.B. *f*

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B. Tpt. 1

B. Tpt. 2

Tbn.

B. Tbn.

Tba.

49

Timp.

Perc. 1

Voc.

tri. L.V. to sus. cym.

sus. cym. L.V. to vib. vib.

Ag - nus De - i qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

Adagio

Moderato

74

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

B. Cl. 2 *mp*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 *mp* tri. to sus. cym.

Voc. *mp*

S&A do - na no - bis pa - - cem.

T&B *mp*

Adagio

Moderato

74

Vln. I *mp* *sordino*

Vln. II *mp* *sordino*

Vla. *mp* *sordino*

Vc. *mp* *sordino*

D.B. *mp* *sordino*

84 **Allegro** **Moderato**

Fl. 1 *f* *mp* *p* *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *f* *f* *mp* *p* *p*

B. Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

B^b Tpt. 1

B^b Tpt. 2

Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. 1 *sus. cym.* *p*

Voc.

84 **Allegro** **Moderato** *senza sord*

Vln. I *senza sord* *p*

Vln. II *senza sord* *p*

Vla. *senza sord* *p*

Vc. *senza sord* *p*

D.B. *senza sord* *p*