DOCUMENTATION TO ACCOMPANY THE MUSIC SCORE: MISSA PAX

by

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Abstract

The Missa Pax (Peace Mass) is a nine-movement, thirty-three minute work for SATB chorus and large orchestra. This document serves three main purposes: (a) to offer a background into my own personal point-of-departure as the creator of the work, (b) to position the work's stylistic influences within the context of the Western tradition's musical output and (c) to explore the work on the grounds of music theory, explaining its formal principles, pitch structures, rhythmic organization, orchestration and texts and how they enable the objectives that follow from my personal artistic vision.

Preface

The musical work entitled the Missa Pax is an original, independent work by the author, Timothy Corlis. A version of the Missa Pax (for choir, piano, and clarinet) has been published by Cypress Choral Music.

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1. Introduction

The Missa Pax (Peace Mass) is a nine-movement, thirty-three minute work for SATB chorus and large orchestra. It represents part of a personal journey, beginning with my early years growing up singing the high mass as an Anglican boy chorister and later as a young adult engaged as an activist. These two early stages left a deep impression on me: my formative years in the church still resonate deeply and often serve as a starting-point for musical expression; my years as an activist, regularly attending protests and radically engaging with concerns of social justice shaped my philosophy and caused me to see my childhood experiences with a different perspective. The Peace Mass is an attempt to come back to my high-church[1] roots and to use music as a way to reinterpret the liturgical tradition, to reconcile these very disparate worlds, to give the old habits new expression and new vitality.

How to go about reconciling these two world-views? The church perspective often looks to meditative ritual practice and traditional dogma for clarity. The activist viewpoint often adopts a substantial critique of how church institutions have used dogma and ritual to repeatedly abuse the public trust. [2] For a number of years, attending church or participating in church-based rituals of any kind seemed like an absolute contradiction, particularly when I felt a strong compulsion to sever any association with church-related

[1] For the purposes of this paper, when referring to traditions that use a standardized church service liturgy, I will use the term *high-church*. This would include, but is not exclusive to: Catholic, Anglican, Lutheran, and Eastern Orthodox traditions.

[2] The Aboriginal residential school system offers one well-documented example of how Canadian religious institutions were implicated in widespread and systematic acts of violence. This critique exposes systematic involvement across many Canadian church denominations. The documentation surrounding this recent chapter in the Church's history is emerging as part of the ongoing Truth and Reconciliation Commission of Canada. For an entry point into this history see J. R. Miller, A History of Native Residential Schools (Toronto: University of Toronto Press, 1996), John S. Milloy, A National Crime (Winnipeg: University of Manitoba Press, 1999), Robert P. Wells, Wawahte (Trafford Publishing, 2012). Also see the "Truth and Reconciliation Commission of Canada", http://www.trc.ca, accessed April 3, 2014.

institutional injustices, past and present. During this time of distancing myself from church-based traditions, liturgical music seemed loaded with baggage and somehow complacent. To a large extent, I perceived it as a distraction from the unrest going on in the streets, outside either the church or the concert hall.[3]

So, instead of singing the mass in church, I went to the streets. Attending political demonstrations was a significant eye-opener. At the larger protests, I remember feeling disheartened to experience the disciplined resolve of a large contingent of peaceful demonstrators thrown off-the-rails by a handful of rowdy outliers. With the help of this violent catalyst, what began as a peaceful and powerful collective energy digressed into a chaotic panic of teargas and water canons. Experiences like these made me aware of how easy it is (if you decide) to step outside of the secure bubble of the ultra-privileged and to become a vulnerable outsider. Feeling this vulnerability was important, but the end result was a feeling of futility. The political message of unrest, as portrayed in the media served to polarize divergent viewpoints and ultimately reinforce the status quo.

While these large-scale demonstrations did little to change the world, they were powerful experiences from a personal and ideological point-of-view. There were many similarities to church in the use of music – the aesthetic was different but the similarity was in the function: drumming, dance and folk music served both as art form and as a rhetorical and ritualistic device. Buskers created an atmosphere of celebration and allowed for strangers to band together under a common banner of aesthetic cultural

[3] This view was influenced by my interpretation of the critical theorists Walter Benjamin and Theodor Adorno, i.e. the critique of Romantic and Classical art as lacking a revolutionary impulse, but instead acting as a mechanism for reinforcing capitalist-derived agendas to commodify art and music. See Walter Benjamin, "The Work of Art in the Age of Mechanical Reproducion" in Illuminations, ed. Hannah Arendt (London: Fontana, 1968), 214-218 and Theodor Adorno, Aesthetic Theory, ed. Gretel Adorno and Rolf Tiedemann, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997).

identifiers. Drumming raised adrenaline levels and focused the energy of the crowd towards a common goal. Ten's of thousands of people marched in an unscripted, yet orderly way chanting "So-So-So Solidarity" as they marched. Such observations about the social function that music plays might have led me to a cynical stance – throwing hands in the air in an acknowledgment that both ritualized contexts (i.e. church and political demonstration) were a product of crowd-think mechanisms, essentially dogmatic, self-indulgent, and insular – if it were not for a specific personally transformative experience involving both the activist and church communities.

The transformative event took place outside the doors of St. Paul's Anglican Church in downtown Toronto. By coincidence, this location was familiar to me. I had attended this church for many years with my parents as a youngster. On Good Friday of 1999, I found myself participating as an activist in a protest designed to bring attention to the contradictions held within the church's just-war theology, as represented in the World War I monument housed on the church grounds. The monument was notable for a sword that was embedded at the apex of the cross. The demonstration was organized by three elderly men, each with close ties to the church community: Don Heap an Anglican Minister and former member of Toronto City Council, Bob Holmes a Catholic Priest, and Leonard Desroches a theologian and familiar church resource person for the exploration of non-violence.

The attendance at the event was small, probably under 100 demonstrators. The small crowd marched peacefully through the Queen's Park area of the city and eventually arrived at the war memorial at St. Paul's. We sang a number of hymns and then these three older gentlemen, wearing their liturgical robes attempted to climb over the wrought

iron spiked fence with the intent to physically remove the metal sword from the massive stone cross. The three organizers had spent years in prayer and preparation for this single act of civil disobedience. The symbolism of the act resonated deeply with the crowd of supporters but also was not lost on the assembly of roughly 30 police officers, some of whom must have felt foolish as they held their batons and shields. The police arrested the three demonstrators on charges of "mischief over $5000." The memory that remained with me most profoundly was the image of a younger police officer, leaving his riot garb aside and in an act of kindness, gently helping the three frail demonstrators back over the fence. We sang the well-know protest song, "We shall overcome" as they were escorted into the police van.[4]

This experience, more than any other, served as a defining moment, a turning point in my slow journey back, towards the liturgical tradition. At a certain point, I came to acknowledge that much of the way I saw and experienced the world was influenced by the recurring themes of the ancient liturgy I had learned as a youngster. I became aware that my attempts to engage with the post-colonial critique were experienced largely through a reactionary guilt-complex, an impulse to separate myself from my roots. The Sword and the Cross protest and other experiences like it, would eventually provide the inspiration for the artistic project presented here, an attempt to re-enter the sanctuary and reconcile certain aspects of my high-church tradition with a healthy criticism waged against it; that is, to put two loaded words together: Missa Pax.

[4] For a complete summary of the event and the legal process that followed see Leonard Desroches, Love of Enemy: The Cross and Sword Trial (Toronto: Dunamis Publishers, 2002).

2. Influences and Position within the Western Musical Cannon

2.1 Identifying Objectives and Context

My objectives in writing the Missa Pax were to use music to bring together two diverging experiential paths, one formative within the context of the liturgical discourse and the other as a result of a long period of engagement as an activist. The tradition of church music, and its many derivative forms in the concert hall, is a longstanding and still active cultural practice. It has survived alongside and interacted meaningfully with other Western art traditions that might be identified as modern or post-modern. Its creative output is vast and worthy of study. Outside of the ritualized context of the Eucharist itself, the Latin text for the church Mass has served as inspiration for a long trajectory of concert works. This adjunct art form is where I situate the Missa Pax, a context where composers have extended the ritualized liturgical structures, adapting the texts to the concert hall and often taking liberties with the form as a way of commenting on the cultural context. These are typically choral works where the sung text is a defining element and the instrumental components serve to augment or support what is sung. Beyond this, chant usually plays a role, either structurally as part of the compositional process or performed as a solo element.

In writing the Missa Pax, excellent compositional craft was a goal throughout, however, I did not set out to distinguish the work based on craft. The work also does not directly attempt to expand stylistic envelopes or to create new compositional devices. Instead, the work's originality arises from the way the music juxtaposes traditional liturgical elements with both archaic and contemporary compositional devices. When considered within the legacy of musical compositions inspired by the high-church liturgy, these juxtapositions carry a strong meta-narrative.

2.2 Stylistic Influences

In recent Western music, there are numerous examples of works that use musical style as a way to push the envelope of what is expected from a liturgical concert work. These works also sometimes offer an articulate social commentary in the way that they play with stylistic envelopes. I will discuss a few of these works as a way of offering a brief review of the musical literature surrounding the Missa Pax. Some of these works are strictly based on the text from the church mass, others are settings of different liturgical texts or instrumental works loosely inspired by the liturgical tradition. They are presented topically as opposed to chronologically.

Arvo Pärt - ***Berliner Mass*** (1991), John Tavener - ***Funeral Ikos*** (1981), Henryk Górecki - ***Totus Tuus*** (1987). Each of these three composers and the specific works I've identified are strongly influenced by liturgical traditions. These three composers are also often grouped together because of their use of minimalism.[5] While I do not specifically imitate the minimalist aesthetic in the Missa Pax, I do share the intent behind minimalist compositional structures, particularly in the use of repetition near the end of the work to create large-scale rhythmic cycles. Also worth noting as examples of this technique: Tavener - ***Sviyati*** (1995), ***Eternity's Sunrise*** (1997), Górecki - ***Symphony No. 3*** (1976), Arvo Pärt – ***Fratres*** (1977), and ***Tabula Rasa*** (1977).

Oliver Messaien – ***Liturgie de Cristal***, ***Louange à l'Éternité de Jésus,*** and ***Abîme des Oiseaux*** from the ***Quatuor pour la Fin du Temps*** (1941). Messaien's use of extremely slow tempi and very gradual timbral and dynamic shifts, particularly when he

[5] See Paul Hillier, Arvo Pärt (New York: Oxford University Press, 1997); Andrew Shenton (ed.), The Cambridge Companion to Arvo Pärt (Cambridge: Cambridge University Press, 2012); Adrian Thomas, Górecki (Oxford: Clarendon Press, 1997); also John Tavener, The Music of Silence: A Composer's Testament (London: Faber & Faber, 2000).

writes for the clarinet, create a timeless effect in the *Quatuor pour la Fin du Temps.* This technique provides a point-of-departure for some of the clarinet writing in the Missa Pax, also reinforced with deliberately sparse orchestration. I also draw from Messaien in the final movement of the Missa Pax in the way I establish and then suspend larger rhythmic cycles. The combined effect creates moments of stillness that foreshadow and ultimately fulfil the objectives of the peace-aesthetic implied in the title. This simplicity has a strong impact when contrasted with earlier sections that are extremely dense and loud.

Igor Stravinsky – ***Symphony of Psalms*** (1930) and Francis Poulenc – ***Gloria*** (1961). Both of these large-scale choral works draw heavily from liturgical texts. *Symphony of Psalms* is often identified as part of Stravinsky's neo-classical period. Stravinsky's work would have influenced Poulenc in the writing of his *Gloria*. Also highly influenced by Stravinsky's neo-classical style and worth noting here is Aaron Copland's ***In the Beginning*** (1947).[6] While I would not describe the Missa Pax as a neo-classical composition, there are specific areas of the work where I make deliberate stylistic use of classical, baroque, and renaissance paradigms. This serves a purpose, i.e. to make reference to specific institutional connotations that often accompany the stylistic envelope. This serves as a tool both for allowing a commentary to emerge, where the stylistic elements act as if they were in quotations, and for drawing on the historic compositional tools as raw materials that allow the music to work effectively as a concert piece.

[6] See Howard Pollack, Aaron Copland: The Life and Work of an Uncommon Man (Illinois: University of Illinois Press, 1999) and, more generally on the topic of neo-classical music: Scott Messing, Neoclassicism in Music: From the Genesis of the Concept Through the Schoenberg/Stravinsky Polemic (Rochester: University of Rochester Press, 1988).

There are a number of larger contemporary Canadian choral works that draw on both liturgical and neo-classical traditions. All of these are part the zeitgeist surrounding my compositional process in creating the Missa Pax. I will list a few: Healey Willan – ***Missa Brevis in G Minor*** (1954), Ruth Watson Henderson – ***Missa Brevis*** (1976), Eleanor Daley – ***Requiem*** (1994), Leonard Enns – ***Missa Brevis*** (1983), ***Logos*** (1991), Christos Hatzis – ***Everlasting Light*** (2003), Larry Nickel – ***Requiem for Peace*** (2006), Peter Togni - ***Lamentations of Jeremiah*** (2009). Although not liturgically based, Stephen Chatman's ***Proud Music of the Storm*** (2006) and ***Earth Songs*** (2010) should both be mentioned as influential works within this tradition of large-scale Canadian choral works.

As I mentioned in section 2.1, the Missa Pax uses traditional liturgical elements, both Latin text and chant, within the context of archaic and contemporary compositional devices. This sets up juxtapositions of style, texture, tempo, and sonic density that allow for a meta-narrative or commentary to emerge. This technique of using the traditional form as a foil to shine light on the culture surrounding it is a well-used device in large-scale liturgically based concert works. Here are few examples: Benjamin Britten – ***Missa Brevis*** (1959), ***War Requiem*** (1961), Leonard Bernstein – ***Chichester Psalms*** (1965), David Fanshawe – ***African Sanctus*** (1972), Paul Winter/Paul Halley/Kim Oler – ***Missa Gaia*** (1982), Christos Hatzis - ***Sepulcher of Life*** (2004), Carol Barnett – ***The World Beloved: A Blue Grass Mass*** (2006). A discussion of the specific techniques in each of these works is well beyond the scope of this paper. The common thread however, is to bring new life to the liturgical envelope by introducing a new stylistic element. Britten does this with the poetry of Wilfred Owen. Bernstein uses Broadway-style chord

progressions sung by a countertenor. Fanshawe uses recordings from his field research along the Nile River as part of the performance. The remaining composers on the list set the Latin text using pop-style idioms, often in audacious ways that garner intense reactions, both critical and affirming.

Audience members may experience aspects of the social commentary in the Missa Pax (or in any of the works listed here) simultaneously on intellectual and emotional levels. In this document, I will discuss the meta-narrative aspect as a literary device and identify the specific contrasting elements that enable it. However, it's worth mentioning that in many cases, the impact of this meta-narrative may be more clear to those who do not choose to analyze or intellectualize it. Furthermore, these aspects of the creative process are not usually agendas in the writing process. Instead, they emerge through it and as a result of it.

3. Theoretical Considerations

3.1 Form

Both as a liturgical work and as a concert showpiece, the mass traditionally possesses eight distinct movements (Kyrie – Gloria – Credo – Sanctus - Hosanna – Benedictus – Hosanna - Agnus Dei). This structure defines the broad form; also, each of the individual movements are typically performed as self contained pieces, each possessing a distinct character while also relating to the whole work. Table 1 shows an overall map of the movement structure for the Missa Pax, detailing general character, tempo, key areas, and overall dynamics.

Movement	Character & Tempo	Overall Dynamic	Key Area
Introit	andante (quarter = 72)	soft	Eb major
Kyrie	tempo di marcia (half = 72)	soft–loud–soft	B major
Gloria	maestoso (quarter = 60)	loud–soft–loud-soft	G major/minor
Interlude	tempo rubato (quarter = 80)	soft	Bb major
Sanctus	con brio (half = 66)	soft–loud	Bb major – D major
Hosanna	maestoso (quarter = 60)	very loud	Gb major – Bb major
Benedictus	adagio (quarter = 88)	soft–loud–soft	D major – C major
Hosanna	tranquillo (quarter = 40)	very soft	Eb major
Agnus Dei	larghetto (quarter = 84)	soft–very soft	G minor – D major

Table 1 – Missa Pax movement structure

Beyond this very broad outline, each of the individual movements also posses their own formal sections, marked by changes in tempo, texture, and dynamics. These sections relate to the overall tonal and motivic plan; table 2 details the major structural areas of the movements - contrasts in texture, significant time signatures, prominent use of thematic material, and key points in the development of motivic material. [7]

[7] See full text for the Missa Pax, Appendix 1.

Movement section	Defining textural, thematic, and motivic features
Introit (through composed)	arpeggiated accompaniment, lyrical subject/countersubject between women's voices and obligato loose 4/4, introduction of motive [015], ends with very sparse clarinet solo (large intervals, niente dynamics)
Kyrie (A-B-A')	
A - 'Kyrie eleison'	rhythmic pulse in high register of 2/2 accompaniment, theme in men's voices based on [015], counter melody strings and woodwinds
B - 'Christe eleison'	accented chords in low register, full chorus
A' - 'Kyrie eleison'	rhythmic pulse in high register, all voices unison
Gloria (A-B-C-A'-B'-D)	
A - 'Gloria in excelsis'	tutti accompaniment, full chorus, followed by solo chant
B - 'Laudamus te'	arpeggiated 3/4 accompaniment, sustained chords in chorus
C - 'We praise thee'	interlocking percussive figure in upper and lower registers, 2 and 3 part counterpoint in voices
A' - 'Gloria in excelsis'	recap tutti, full chorus
B' - 'Laudamus te'	recap 3/4 arpeggiation, sustained chords, add high soprano descant based on [015]
D' - 'Gloria in excelsis, alleluia'	rapid fanfare, fortissimo tutti in chorus, tapering unison chant
Interlude (through composed)	instrumental, chamber ensemble, material derived from [015]
Sanctus (modified rondo A-B-C-B-A'-B'-D)	
A - 'Sanctus'	arpeggiation with marcato bass line, interlocking subject/counter subject in women's voices based on [015]
B - 'Holy'	arpeggiation with marcato bass, theme in men's voices based on [015]
C - 'Dominus Deus'	interlocking percussive figure, subject/counter subject in women's voices and solo brass/woodwinds
B - 'Holy'	theme in men's voices (rondo)
A' - 'Sanctus'	a cappella interlocking subject/countersubject upper voices (Sop, Alto, Ten)
B - 'Holy'	theme with variation (rondo)
D - 'Pleni sunt coeli'	rapid percussive text alternating male and female voices, aleatoric texture
Hosanna (through composed)	16th note instrumental run in low register alternating with choral 'hosanna' theme, building to fortissimo cadence
Benedictus (A – B)	
A - 'Benedictus'	quasi figured bass accompaniment, fugue on a syncopated subject in 4/4, counter subject in solo clarinet based on [015]
B - 'Blessed are those'	a cappella with woodwinds and strings, resembling 16th century counterpoint with full chorus, repeated motivic formula [015]
Hosanna (through composed)	a cappella chorus, 'hosanna' theme in lower register, pianissimo
Agnus Dei (theme & variation, A-A'-A''- B - coda)	
A - 'Agnus Dei' (first time)	arpeggio accompaniment, 'agnus dei' theme in alto low register
A' – 'Agnus Dei' (second time)	theme in canon sop & ten, add solo woodwinds
A'' – 'Agnus Dei (third time)	theme in men's voices
B – 'Dona Nobis Pacem'	a cappella, 'hosanna' theme sop & bass, rhythmic pulse (from Kyrie) against chant line
Coda – 'Gloria Partri'	choral drone & sparse clarinet solo (large intervals, niente dynamics) based on [015], end with chant 'Gloria Partri'

Table 2 – Defining features and form of individual movements

The work is built around several salient moments of extreme high or extreme low energy. These moments highlight recurring thematic or motivic material, distinguishing features in the orchestration, or qualities of the harmonic language that give the work its unique style. Figure 1 shows the progression through each of these significant moments of arrival.

Figure 1 – Overall levels of intensity by movement

Introit (m1) – introduction of central motive [015], signature arpeggio accompaniment in harp ('Veni Sancte Spiritus')
Introit (m36) – transitional, very sparse obligato solo with large intervals and niente dynamics in clarinet
Kyrie (m67) – [015] descant ('Kyrie'), first tutti, first introduction of low register ('Christe eleison')
Gloria (m165) – climax fortissimo 'Gloria in excelsis', [015] motive transformed ('Alleluia')
Interlude (m1) – contrasting low energy, solo clarinet, inversion [015]
Sanctus (m75) – [015] rondo, rapid syllabic material in chorus, building energy ('pleni sunt coeli')
Hosanna (m112) – build to final cadence, climax of the entire work (1st setting 'hosanna' theme)
Benedictus (m1) – contrasting fugue subject ('benedictus'), [015] cantus firmus in clarinet
Benedictus (m49) – resolution of held tenor note on motive [015], a cappella/obligato ('Blessed are those')
Hosanna (m85) – most intimate point, a cappella (2nd setting 'hosanna' theme)
Agnus Dei (m1) – reintroduce arpeggio harp accompaniment, sparse texture ('Agnus Dei' theme)
Agnus Dei (m41) – unison sop & bass with drone, ('Dona nobis pacem' 3rd setting 'hosanna' theme)
Agnus Dei (m59) – choral & string orchestra drone, [015] with large intervals and niente dynamics, Gloria Partri chant

Figure 1a – Structural Cadences

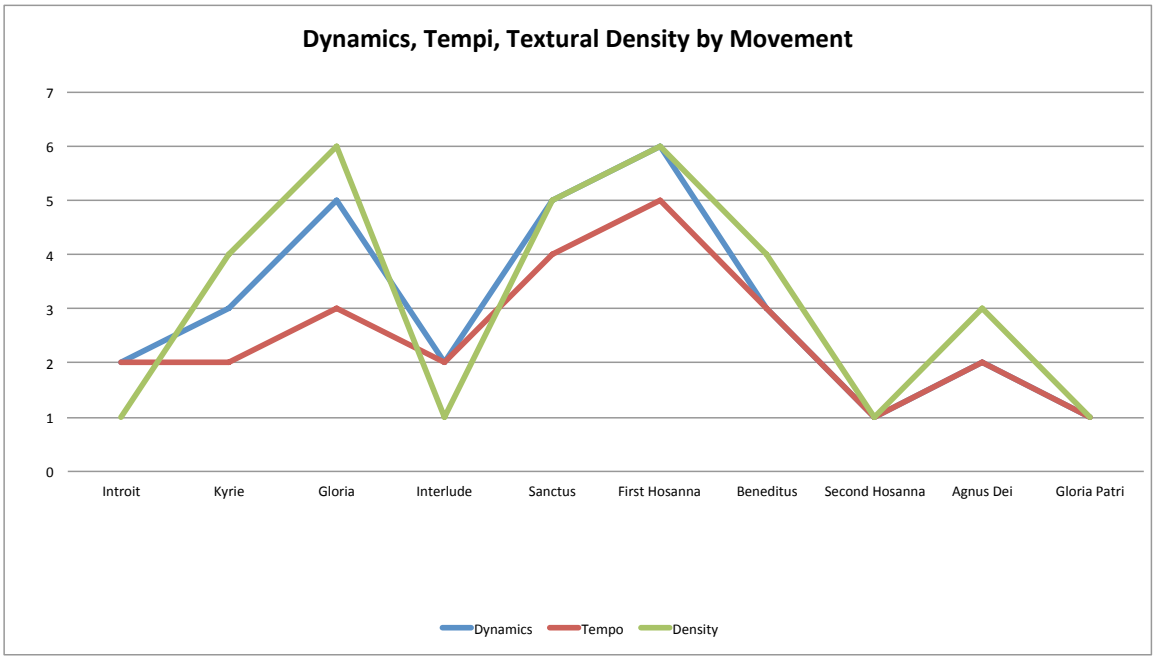


Figure 1b – Comparison of dynamic high-points, average tempi, and textural density by movement where the y-axis (1-6) represents pppp-ffff for dynamics, metronome marking of 40-132 for tempo, and a texture ranging from a solo instrument to an orchestral tutti (NB: this graph is does not show proportions in real-time along the x-axis)

A brief survey of structural points, outlined in figure 1, and the defining features of the various movements highlights the importance of specific unifying elements. These elements serve as markers that allow the movements to function both independently and as part of the whole. The trichord [015] is significant. In many respects, this motivic element appears so often that is becomes invisible to the listener. There are also specific points where it stands out: in the solo woodwinds throughout movement 1 (Introit), as part of the string and woodwind descant in movement 2 (Kyrie), as a prominent transforming motive in the high soprano descant in movement 3 (Gloria), as an inverted motive in the solo movement 4 (Interlude), as the basis of the rondo theme "Holy, Holy, Holy" in movement 5 (Sanctus), as the basis for the cantus firmus obligato in movement 7 (Benedictus), and in the clarinet solo of the final measures of movement 9 (Agnus Dei). This gives an overview; I will address specific uses of [015], with examples from the score in section 3.2.

Thematic material also plays an important role. Themes are sometimes derived from the [015] motive and other times deliberately contrasting. Table 3 shows an outline of the themes and where they appear. The 'Kyrie' theme (see figure 4, pg. 22), presented with the first appearance of the male voices, functions as a new beginning following the introductory 'Veni Sancte Spiritus' (female voices). The 'Gloria' theme appears in the context of the first fortissimo tutti. This is a striking contrast and has a dramatic effect.[8] The 'Holy, Holy, Holy' theme is strictly based on [015]. The 'Benedictus' theme is a fugue subject that develops in the traditional Baroque fugue style. The movement then revisits the [015] motive, set in an even more archaic 16th century counterpoint style. The

[8] Beethoven creates a similar dramatic new beginning in the opening of the Gloria of the Missa Solemnis.

'Agnus Dei' theme (figure 8, pg. 28), accompanied by the signature harp arpeggio serves a consolidating role, signalling a return to the opening material of the Introit ('Veni Sancte Spiritu'), in preparation for the work's concluding clarinet solo and chant.

Theme	**Presentation**
'Kyrie' theme	men's voices only, repeated 3 times with variation, counter-theme and harmony in women's voices
'Gloria' theme	bold fortissimo opening to the Gloria, restated 2 times later in the movement, leading to a climax, based on [015]
'Praise' theme	also appears in the Gloria, contrasting C section unfolds as a theme and variation, first appearance of English sung text (as opposed to Latin)
'Holy' theme	sung by the basses and tenors as a recurring melody in the Sanctus, based on [015], reappearance of the Kyrie counter-theme
'Benedictus' theme	fugue subject and counter-subject that acts as the basis of the Benedictus
'Hosanna' theme	a cappella choral tutti, appears as extended fortissimo after Sanctus and pianissimo after Benedictus, 3rd appearance in Agnus Dei in Soprano and Bass with text 'Dona nobis pacem' accompanied by drone in alto and tenor.
'Agnus dei' theme	Alto in low register (doubled with tenor), appears 3 times in Agnus Dei, Miserere section quotes from hosanna theme

Table 3 – Themes and their presentation

The formal placement of the 'Hosanna' theme (figure 6, pg. 26) deserves some more detailed elaboration in terms of its formal role. It serves as an important structural marker at both the climax and at the most intimate and quiet point in the entire work. In a conventional choral setting of the mass text, the Hosanna is repeated after the Benedictus, in exactly the same way as it was first introduced after the Sanctus. In the Missa Pax, while the 'Hosanna' theme remains the same, the setting of the theme marks the highest and lowest points in terms of energy. Figure 1b shows how dynamics, tempo, and textural density compare in each of the movements (note that this chart is not proportional in

terms of the time-line). All three of these dimensions converge at a high point in the first setting of the 'Hosanna' theme. In a live performance, this moment happens a approximately 20:30 minutes into a total of 33:30 minutes, in other words at the golden ratio point, slightly less than 2/3's of the way through the entire work. The point of lowest converging dynamics, tempi, and texture occurs in the second setting of the Hosanna at approximately 27:00 minutes. This is halfway between the point of highest energy and the end of the work.

There are two other departures from the standard church mass movement structure that are worth mentioning. Audience members who are familiar with the liturgy tend to notice that the Credo has been omitted. This is not an unusual omission in the tradition. Often when the Missa Brevis (literally 'brief mass') is performed, the Credo is omitted. Further to this, the Credo was a relative latecomer to the Mass as a church ritual, appearing as part of the Catholic liturgy in 1014.[9] Also, the Introit and Interlude movements are not typically performed in a concert mass setting. The 'Veni Sancte Spiritu' (also known as the "Golden Sequence") is a common addition to the liturgical mass. It is formally performed as part of the high-church liturgy during Pentecost.[10] Also common in the weekly liturgical practice are instrumental preludes, postludes, and interludes.

[9] Don Michael Randel, ed. The New Harvard Dictionary of Music (Cambridge: Belknap Press of Harvard University Press, 1986): 472.
[10] See the mass 'proper' for Pentacost Sunday, from the Roman Missal (Washington: United States Conference of Catholic Bishops, 2010).

3.2 Use of Motive

Each individual movement of the Missa Pax uses the central motive [015] in a unique way, sometimes (as mentioned earlier) as a foreground element, marking new beginnings or points of closure in the structure, at other times more deeply embedded in the texture or in the harmonic language (see section 3.4). The intervallic relationships between the notes (semi-tone/major 3rd) are not always strictly preserved which creates opportunities for variation and development. The motive generally remains recognizable as long as the contour is preserved (i.e. the small/large intervallic relationship).

Figure 2 outlines several examples chosen for their prominence. The motive [015] first appears in measure 4 of the entire work (figure 2a), beginning on the pitch Eb, oriented downward. Throughout the Intoit, the obligato line in the woodwinds both establishes and emphasises it. In the contrasting second movement, Kyrie (figure 2b), the [015] motive is again outlined in the counter-theme, presented in the strings and woodwinds. In the third movement, Gloria (figure 2c), the motive again appears prominently, although this time the strict intervallic relationships are varied [014]. Here a high soprano solo soars above a very rich harmonic and textural accompaniment. In the Interlude, the [015] motive begins the movement, this time inverted. This is a solo movement prepares the listener for the Sanctus which, more than any other movement, is designed around the [015] motive, both harmonically and melodically. Figure 2d and 2e illustrate the 'Holy, Holy, Holy' theme, based exclusively on [015] and one example of a textural outcome produced by repeating the motive in canon, also marking a new section and a change in modality.

Figure 2 – Use of cell [015] in the Missa Pax

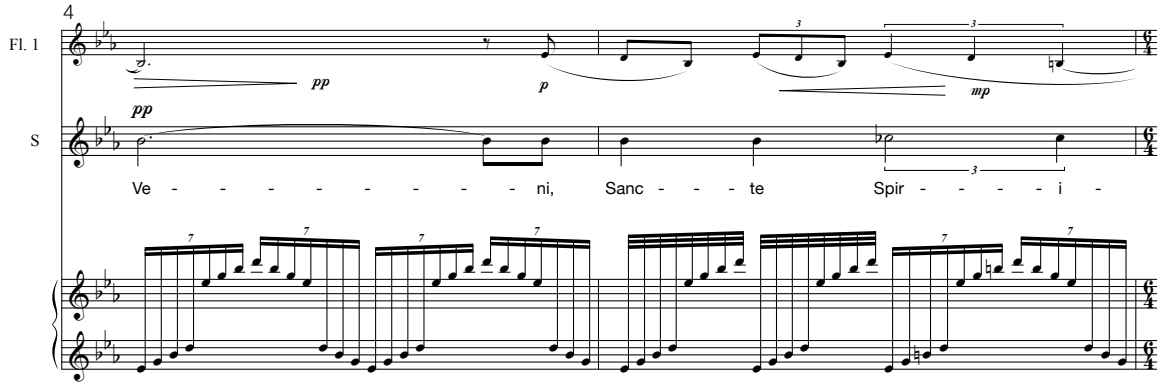


Figure 2a – Introit (m4 reduction) characterized by arpeggiated harp accompaniment and lyrical subject/countersubject dialogue between women's voices and obligato instruments, motive [015] in flute (Eb – D – Bb)

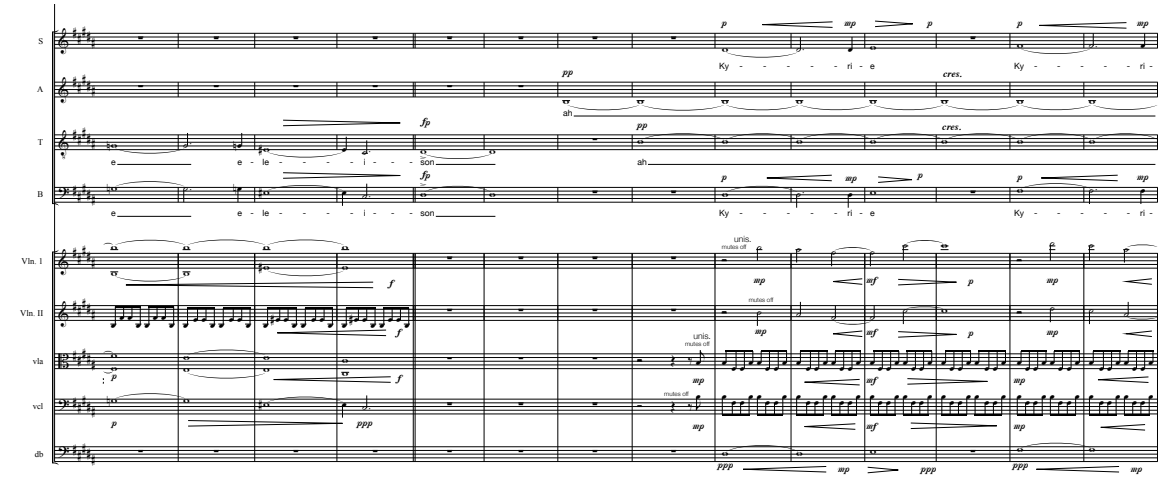


Figure 2b – Kyrie (m 27) theme coupled with [015] motivic counter-theme in violin I & II (B – A# - F#)

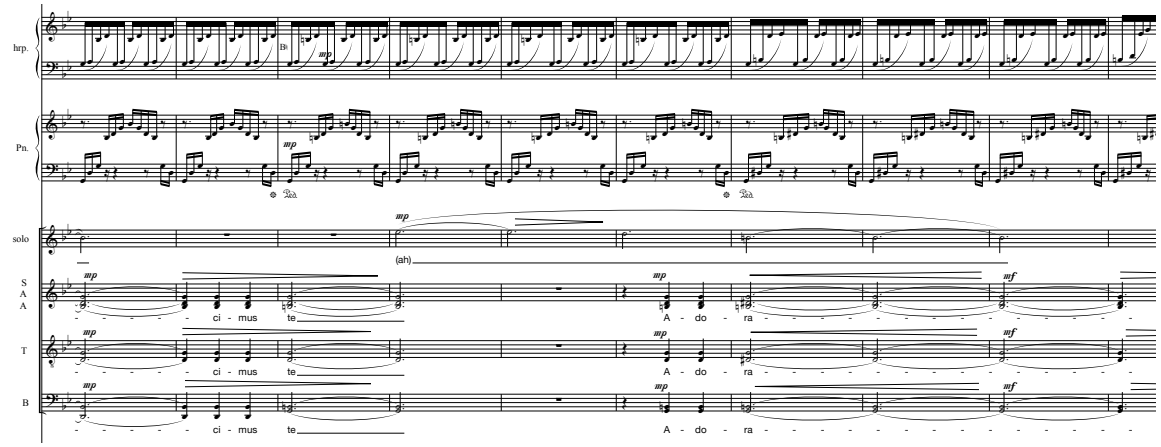


Figure 2c – Gloria (m 115) high soprano descant, variation on [015] (i.e. Eb – D - B [014])

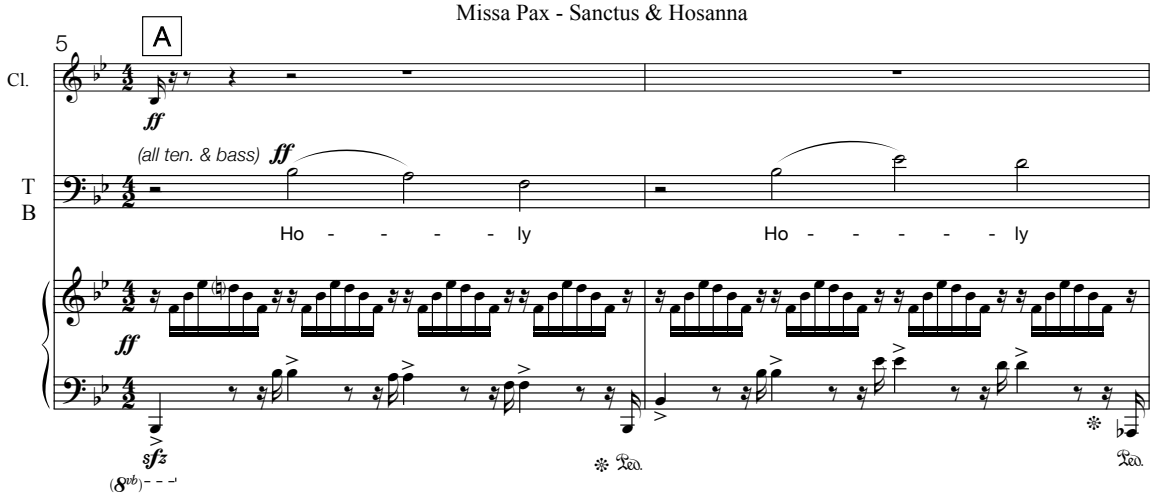


Figure 2d – Sanctus (m5 reduction) 'Holy, Holy, Holy' theme, strict [015] in basses and tenors (Bb – A – F, Eb – D - Bb)

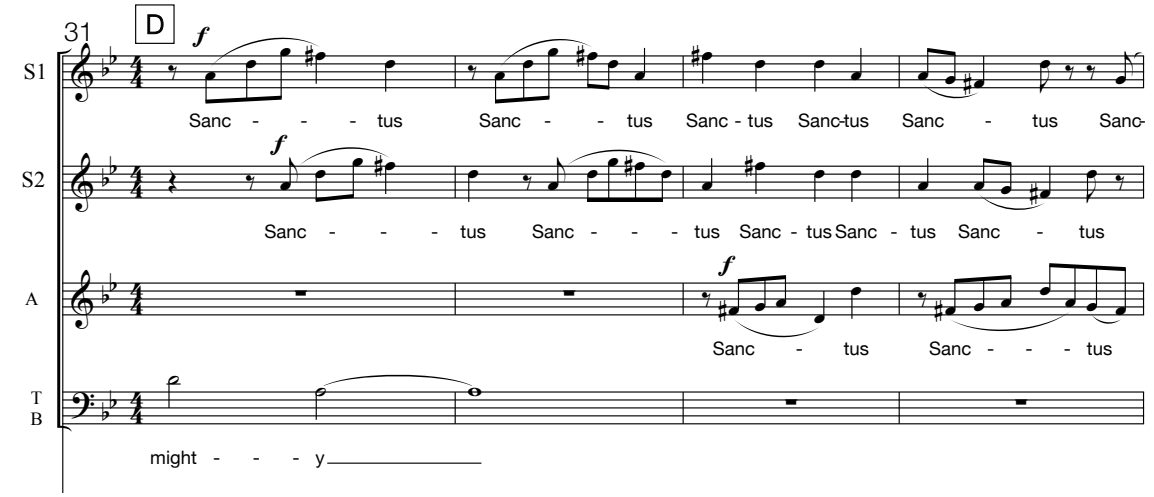


Figure 2e – Sanctus (m31) use of [015] in canon (G - F# - D)

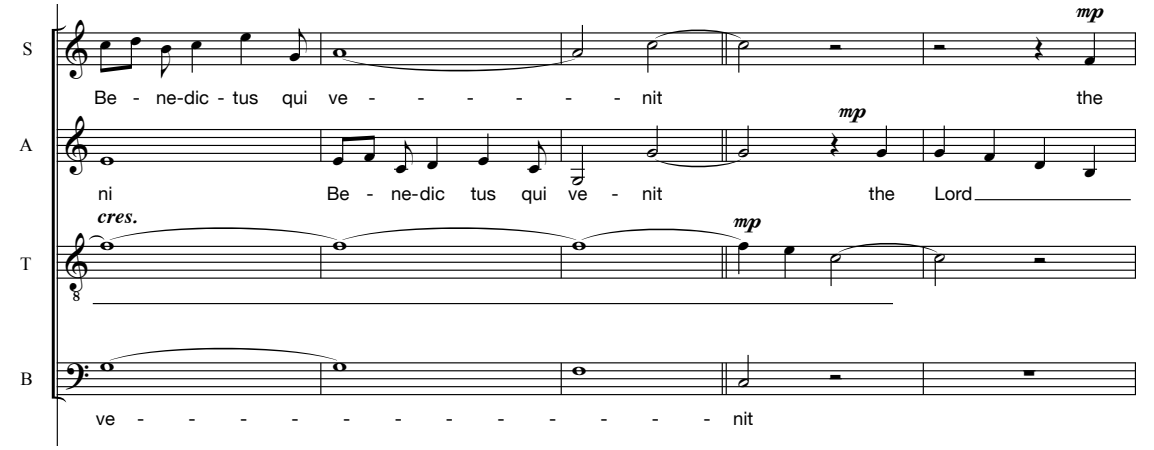


Figure 2f – Benedictus (m46) [015] in the tenor (F – E - C) marking a transition from A – B section, followed by variation [025] in altos (G – F - D)

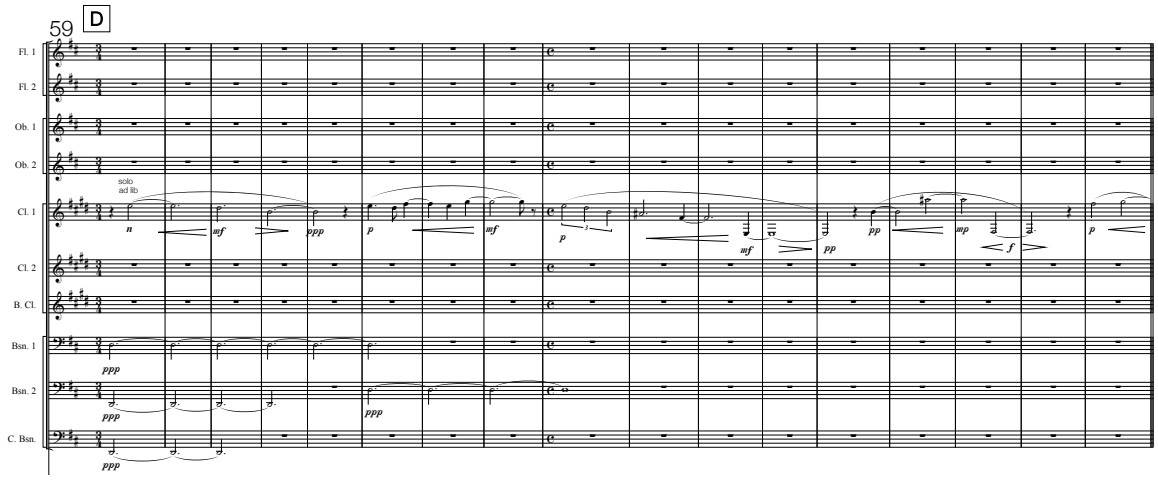


Figure 2g – Agnus Dei (m59) clarinet solo (transposed) using [015] as a recurring pitch class cell (E – D# - B in m59, A# - B – D in m67-8, B – A# - F# m68-9, B – A# - F# m71-3)

In addition to those based on the [015] cell, there are several other motives that play a significant role. This material offers contrast, leading the listener in new directions and preparing for moments when the familiar [015] cell returns. The first half of the Benedictus (section A of the A – B binary form) is a fugue based on a syncopated subject and counter-subject. This section develops much like a movement of a Baroque cantata, with an exposition, exhausting the contrapuntal combinations, followed by a sequence and finally a restatement of the fugue subject (see figure 3). The [015] cell announces the arrival of the B section, now in a new role within the archaic harmonic context. At this point, the semi-tone/major-third intervallic pair becomes a 4-3 suspension (semi-tone down) resolving to tonic (major-third down). This becomes the basis for a through-composed B section in the style of 16th century counterpoint. The historic reference creates a reflective moment that carries a subtext in the context of how the cell was previously used in the first setting of the Hosanna. This is part of what creates the meta-narrative mentioned in section 2.2. I will say more about this in section 3.5.

Figure 3 – 'Benedictus' fugue subject/counter-subject

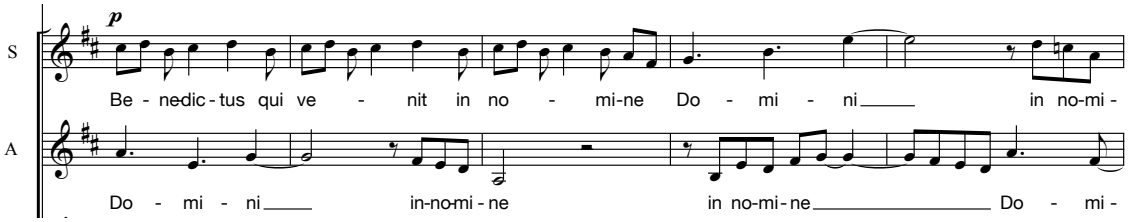


Figure 3a – subject (soprano) and counter-subject (alto) in fugal exposition of Benedictus (m5)

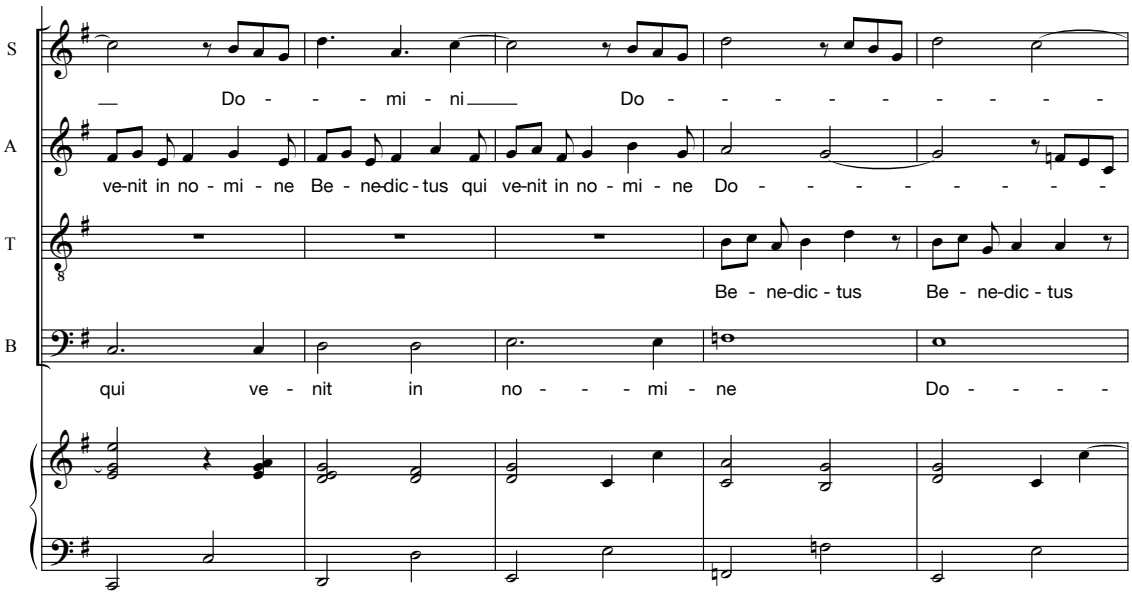


Figure 3b – motivic sequence in Benedictus (m24)

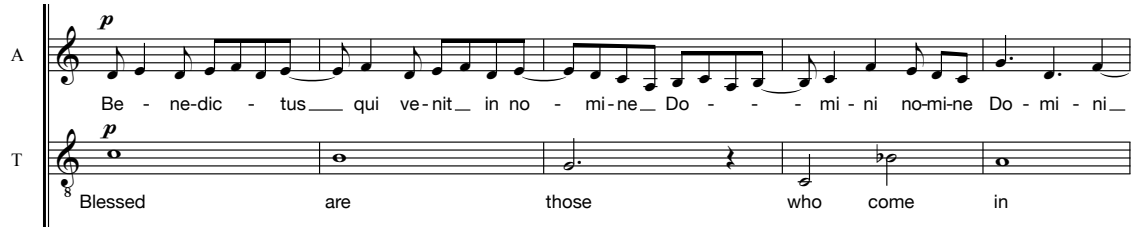


Figure 3c – restatement of subject (alto) with new counter-subject (tenor), Benedictus (m35)

3.3 Thematic Material

As mentioned earlier (see table 3, pg. 14), specific themes distinguish each individual movement (the exceptions to this are the Introit, Interlude, and to a large extent the Sanctus, which are driven by motivic development, rather than thematic statements). Each theme possesses unique qualities that express the meaning of the text; at the same time there are stylistic and motivic similarities that unify. Beyond this, there are contextual relationships between the themes and the way they are accompanied that allow for a commentary to emerge as the work progresses.

The 'Kyrie' theme (figure 4), set against a driving pulse in the upper accompaniment creates a sense of anticipation, building energy as the movement unfolds. This theme also carries the sense of lament traditionally expressed in the Greek phrase 'Lord have mercy.' The syncopations, accented in the accompaniment (m 22, 23, & 30), are strident and set up a sense of tension, as if the singers were struggling to stay in line with the persistent beat. This struggle between lyrical lines (horizontal emphasis) and a rigid percussive accompaniment (vertical emphasis) is reinforced in the orchestra where percussive instruments (i.e. snare drum, glockenspiel, vibraphone, harp, piano, and timpani) create contrasting textures against the melodic strings, woodwinds, and choral parts. At times the lyrical instruments join the percussive texture (e.g. fl & pc. m55-61).

The tempo of this movement is marked ***Tempo di Marcia*** (i.e. 'march tempo') and is written in common 2/2 time. While the actual pulse of a beat remains the same as the opening 'Veni Sancte', the feeling is no longer flowing, but instead marching. The orchestrated snare drum, glockenspiel, and high piccolo also reinforce the military reference.

Figure 4 – 'Kyrie' theme

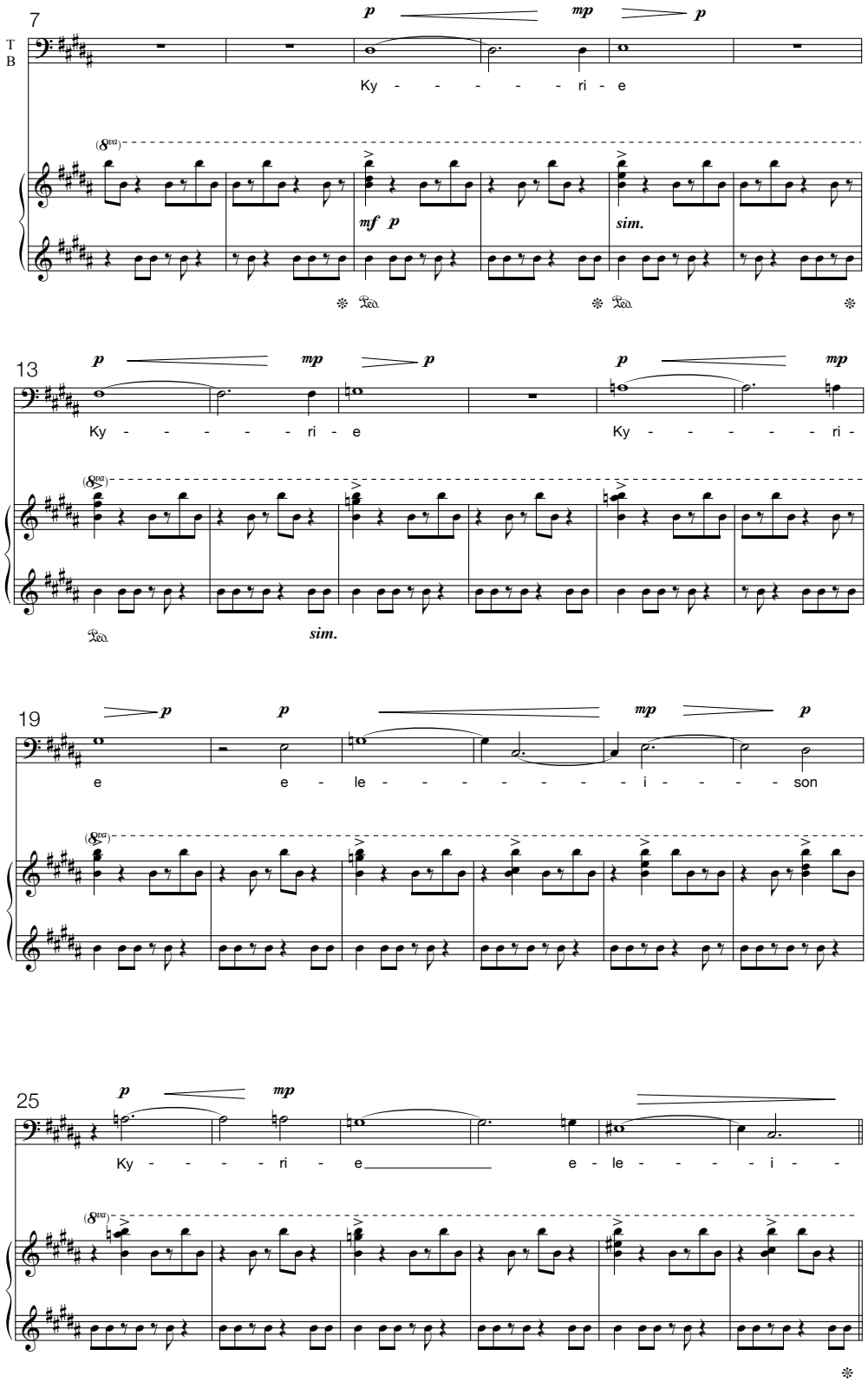


Figure 4a - 'Kyrie' theme, tenors and basses with percussive accompaniment (reduction)

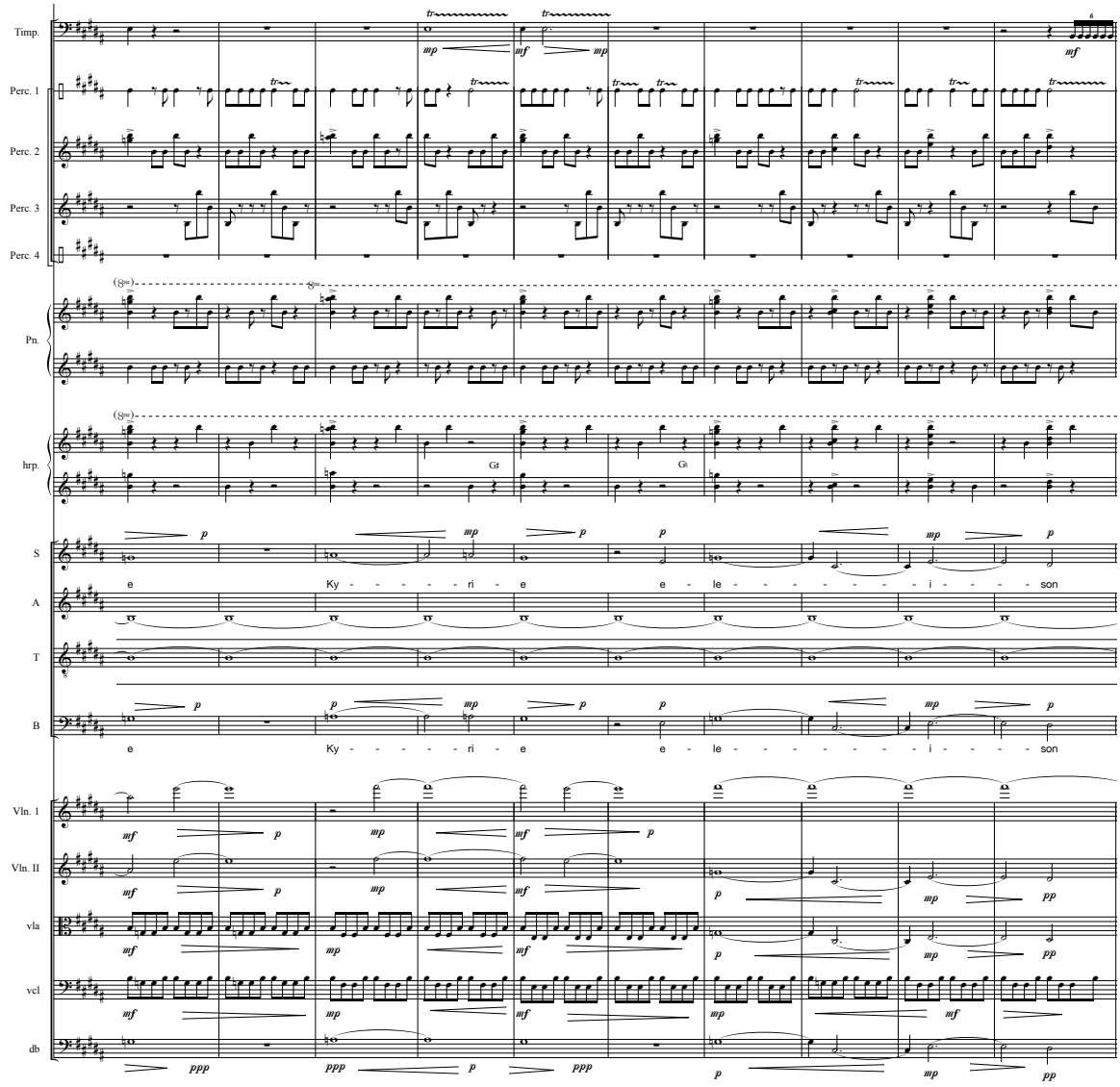


Figure 4b – 'Kyrie' theme with counter-theme in strings and percussive accompaniment

The third movement, Gloria, begins with a dramatic interruption (see figure 5a). This is the first orchestral tutti and the first fortissimo. This blast on the text 'Glory in the highest' is followed a solo chant, 'and on earth peace to all,' the first time free chant is introduced. The character of this theme is bold. The soprano establishes an ***fff*** dynamic on a D, already high in the tessitura. The next pitch raises this one semi-tone higher allowing the singers to lean into the note and produce even more volume. The other three

voices are also set in the top ranges. As the movement progresses, this theme reappears twice more, once in the lower register and again in the upper register, where a derivative of the theme expands towards a dramatic 'Alleluia' climax (figure 5b). This point marks one of two high points in entire work.

Figure 5 – 'Gloria' theme

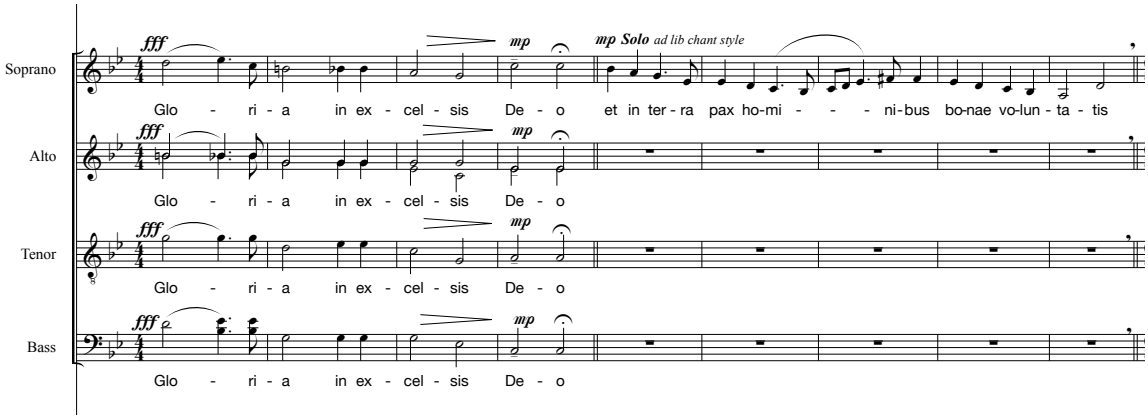


Figure 5a – 'Gloria' theme followed by chant ('and on earth peace to all'), Gloria (m1, choir only)

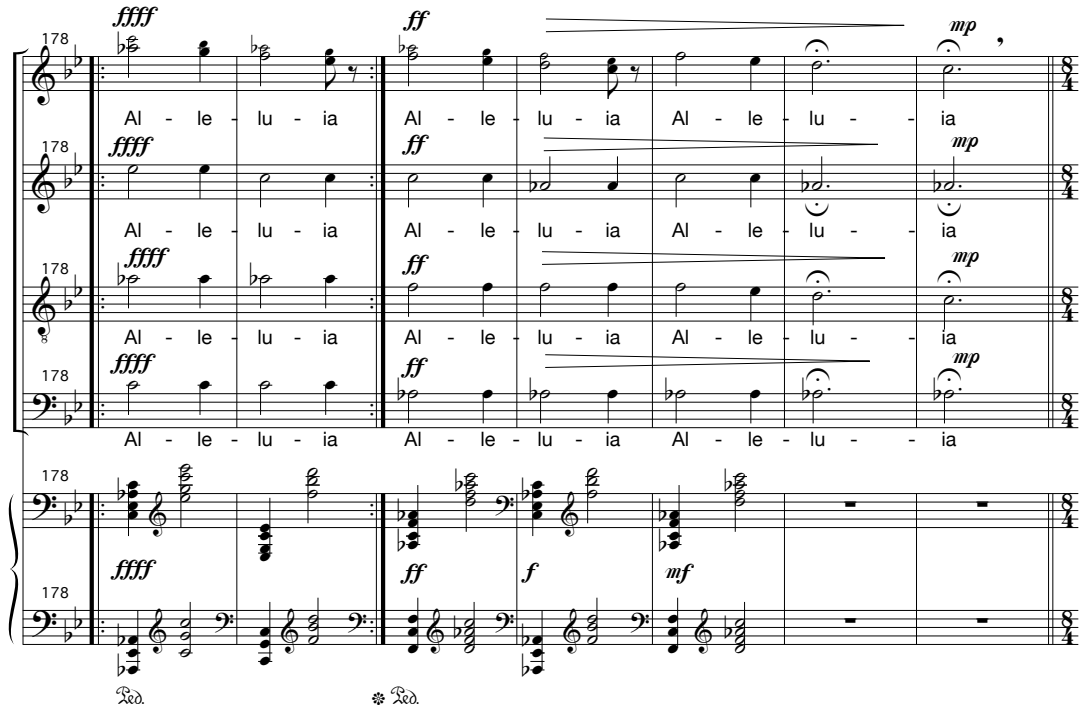


Figure 5b – 'Gloria' theme derivative at climax (reduction)

As I mentioned in section 3.2, the ‘Holy, Holy, Holy’ theme in the Sanctus is strictly based on the [015] cell. This theme is similar to the ‘Gloria’ in the way it takes advantage of the upper register of the voice, in this case the men. The Sanctus, as a movement, is propelled largely through motivic development, textural contrast, and orchestration. I will address this aspect in section 3.5.

At the end of the Sanctus, the listener hears the first setting of the ‘Hosanna’. This follows the boldness of both the Gloria and the Santus, culminating in the high-point of the entire work. The glissando in the first setting (see figure 6a) stretches the singers’ full voice into the uppermost range, much like a vocal warm-up. The theme then moves a minor-third higher in the soprano and bass, taking advantage of the strength of the register in these two parts. The orchestra accompanies in the low register only and then releases to allow the to choir into the foreground. What follows is a dense and vigorous set of ostinato-like figures followed by the final tutti of the movement.

The second setting of the ‘Hosanna’ (figure 6b) occurs following the Benedictus, a comparatively quite and meditative movement. The voices sing the same tune, but low in the register with minimal accompaniment. The initial melody is in the tenor, with a light drone in the strings and upper voices. All four choral parts sing a cappella into their lowest register at ***ppp***. The addition of the lowest stings beneath the low-bass Eb creates a warm and intimate moment.

Figure 6 – 'Hosanna' theme

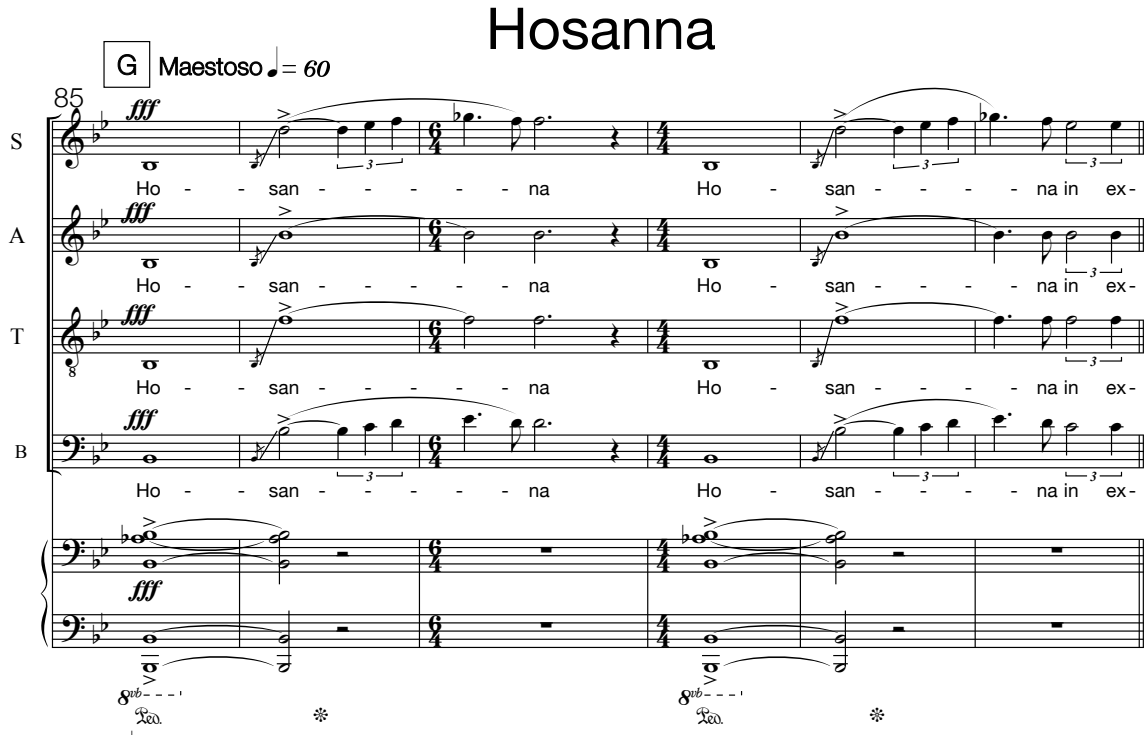


Figure 6a – 'Hosanna' theme, fortissimo chorus following Sanctus (reduction)

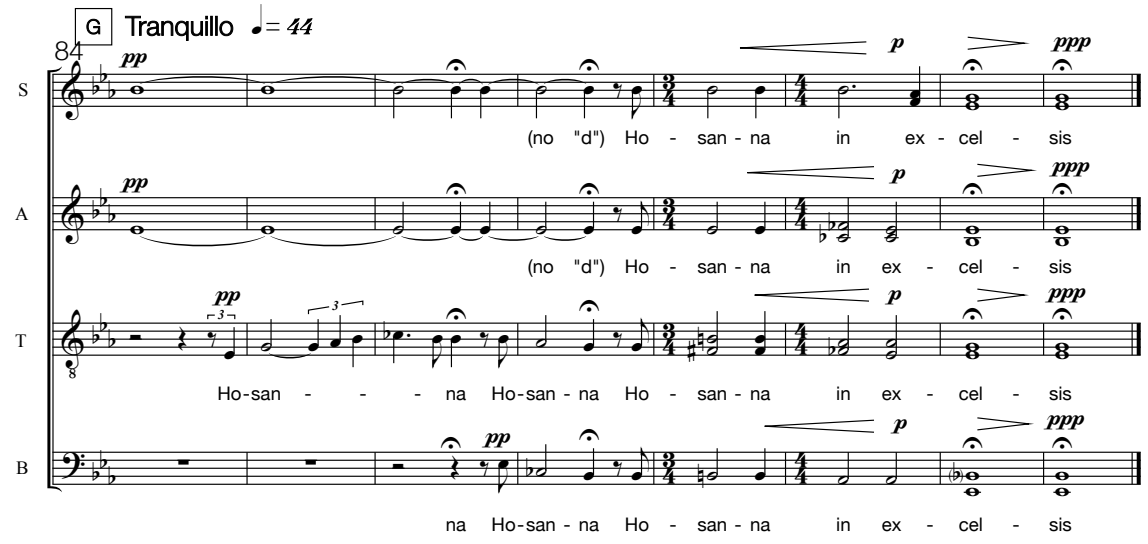
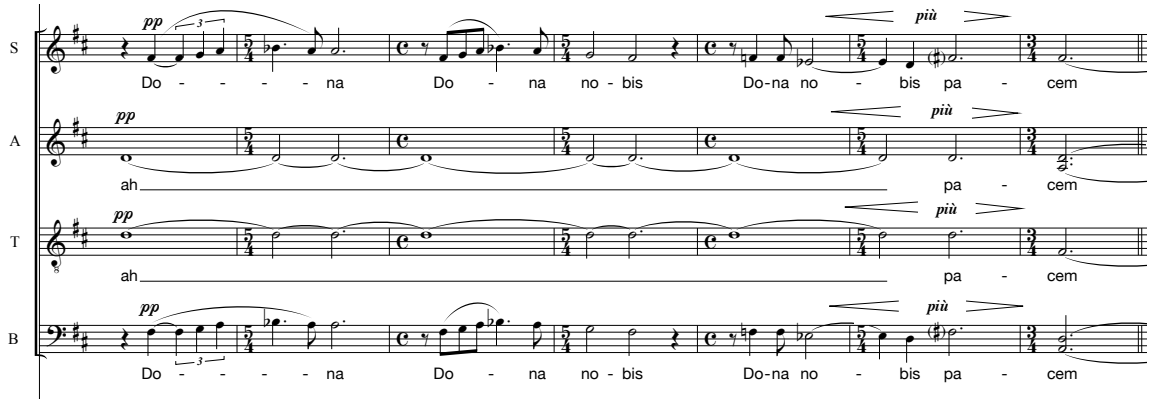


Figure 6b – 'Hosanna' theme, pianissimo chorus following Benedictus (choral parts only)

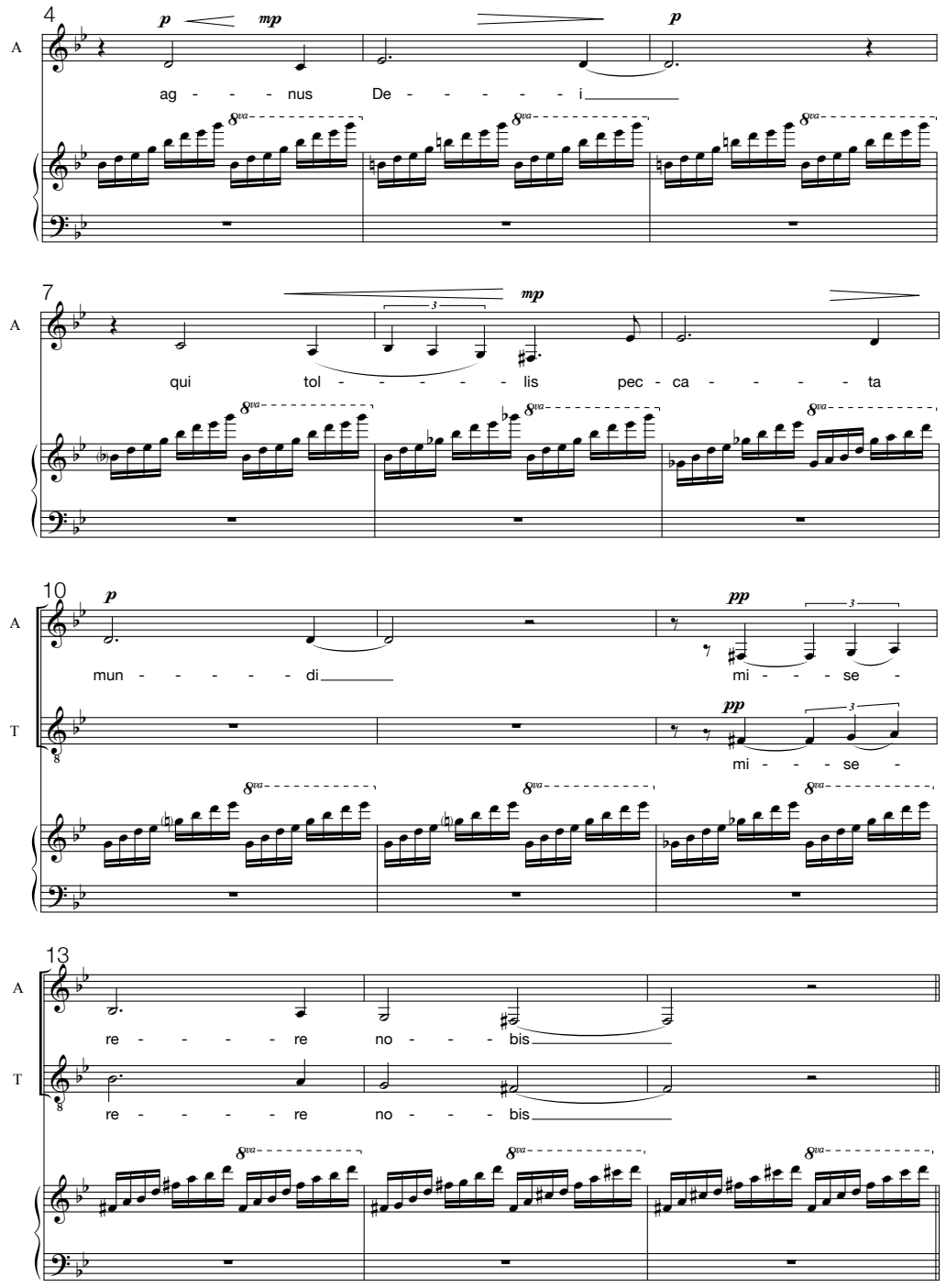
Before the mass is complete, the ‘Hosanna’ theme appears one more complete time, but with a new text, ‘Dona nobis pacem’ (Lord, grant us peace). This is perhaps the starkest moment in the work, with octave doubled soprano and bass singing the theme over a drone of strings and alto/tenor. This occurs at the end of the Agnus Dei, traditionally a somber movement. When the bass clarinet enters at the end of the phrase, it create a dark tone, followed by a D Major chord, written low in the voice for all parts and orchestrated with trombones to accentuate the depth.

Figure 7 – ‘Hosanna’ theme, 3rd setting on the text ‘Dona nobis pacem’



The ‘Agnus Dei’ theme (see figure 8) carries a lamenting character and prepares the audience for the final ‘Hosanna’ moment. It also echoes the ethereal quality of the Introit, here created with arpeggiated accompaniment material in the mid-high register of the harp (borrowed from the conclusion of the Gloria but played much slower). The alto voice is initially by itself and low in the range, then doubled with the tenors. This unusual doubling at the unison creates an unnatural sound, blending extremely well in this range at soft dynamics. This part of the theme quotes from the ‘Hosanna’, now replacing the text with ‘Miserere’ (‘have mercy’).

Figure 8 – ‘ Agnus Dei’ theme, alto followed by tenor/alto unison (reduction)



3.4 Harmonic Language

Throughout the work, both harmony and rhythm are marked by specific stylized techniques. The harmonic language arises from a set of five notes and their interrelationships. These notes are derived from (or take advantage of) an interlocking set of [015] trichords (see figure 9).

Figure 9 – Harmonic Language

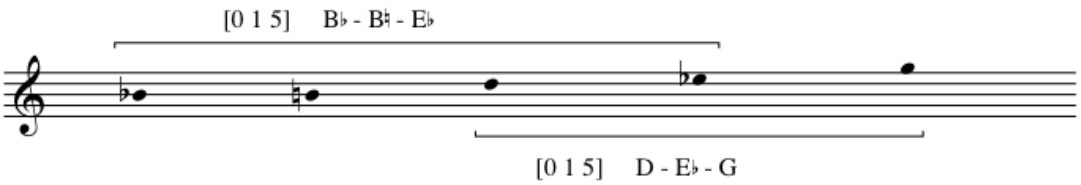


Figure 9a – Interlocking trichords act as basis for harmonic language

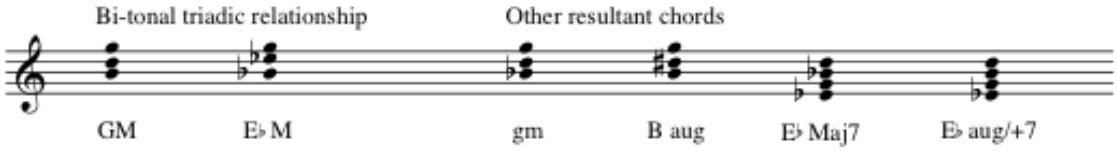
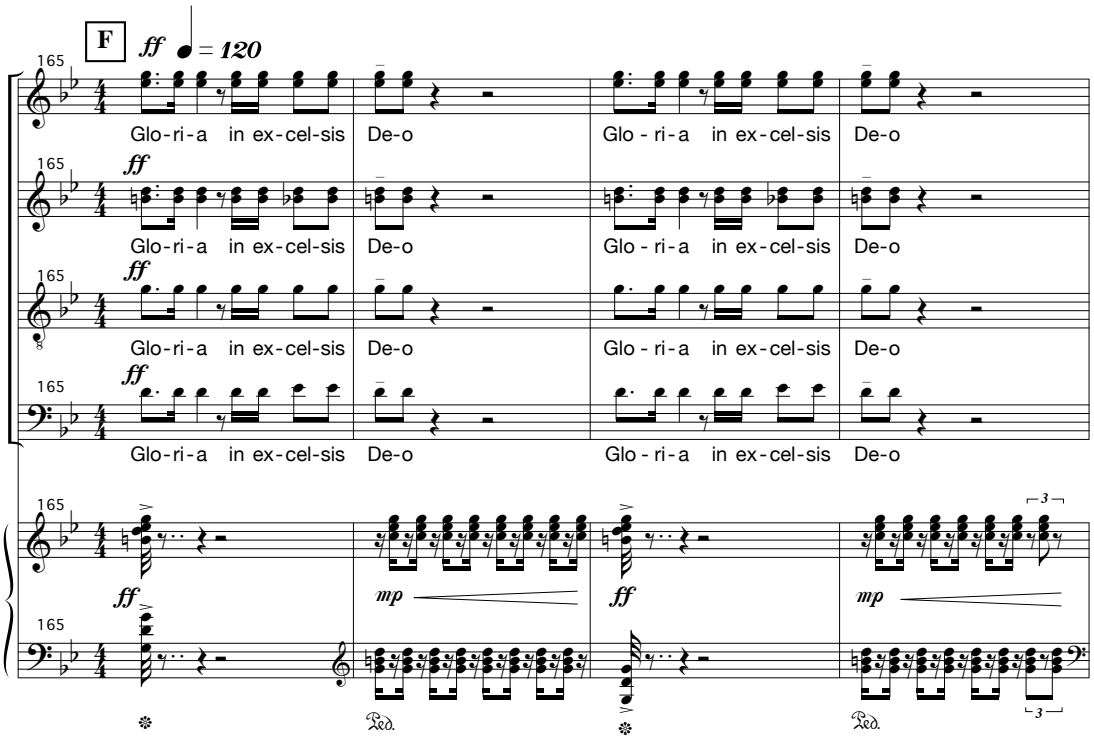


Figure 9b – Resultant fundamental choral relationships

The four triads outlined in figure 9b (derived from the interlocking motivic relationship shown in figure 9a) act as fundamental harmonic elements. As the work progresses, the tension embedded in the bi-tonal GM – EbM relationship plays itself out in a number of ways. For the purposes of this analysis, I will outline three examples of how this functions on a micro-level. Example 1: The opening statement of the [015] motive (figure 2a, pg. 17) shows the motivic movement from Eb – D –Bb (Eb Maj7 accompaniment) to Eb – D – Bnat (Eb aug/+7 accompaniment). Example 2:

superimposition of G Major / Eb Major triads followed by rapid juxtaposition of G Major / Eb Major triads in accompaniment (see figure 10).

Figure 10 – G Major / Eb Major bi-tonality in Gloria



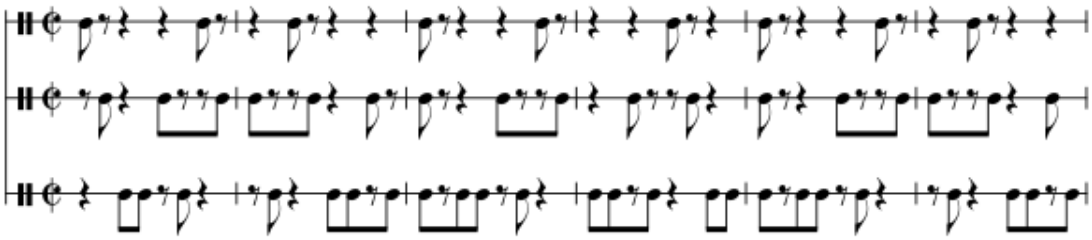
Example 3: juxtaposition of g minor tonality in the 'Agnus Dei' theme against the Eb Major tonality of the accompaniment (see figure 8, pg. 28).

From a more macroscopic point of view, the five-note scale (figure 9a) also governs the relationship between key areas in the movements. A brief look at table 1 (pg. 10) demonstrates the consistent transitions through relationships of thirds, for the most part remaining confined within G Major – Eb Major bi-tonality. The two notable exceptions to this are the arrivals squarely in the key of D Major, surrounding the high point of the work and at the ending; both of these represent a form of escape, or a release from established expectations.

3.4 Rhythmic Language

The rhythmic language makes use of alternating or interlocking elements. These patterns often propel the texture forward, accenting the melody, setting up expectations, sometimes fulfilling these expectations, and at other times surprising the listener. The percussive accompaniment of the 'Kyrie' theme (figure 4, pg. 22) offers a good example. An expansion (figure 11) of the basic rhythm illustrates the ***tempo di marcia*** feel, two bar interlocking and repeating patterns with variation.

Figure 11 – Interlocking rhythm in accompaniment of Kyrie



In other cases, the pitch and rhythm interact to create phasing patterns. Both the Gloria (figure 12a) and Sanctus (figure 12b) are full of this style of writing. Here the harmonic rhythm also plays an important role, often syncopated against the strict patterns in the rhythmic cycles. This technique creates a highly energized pedal point leading up to the first setting of the 'Hosanna' where the overlapping patterns intensify to the point of chaos (see Sanctus, beginning at measure 73, as shown figure 14, pg. 35).

Figure 12 – Examples of rhythmic phasing patterns

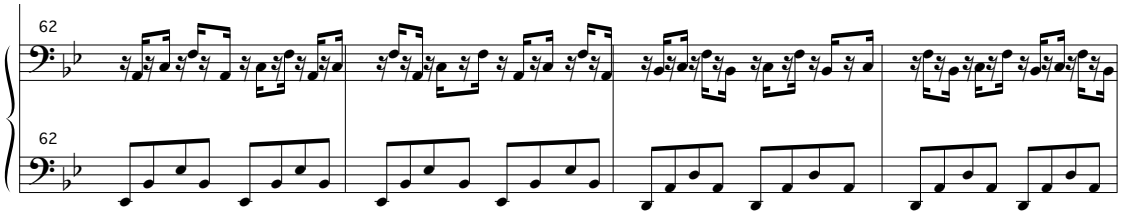


Figure 12a – characteristic phasing patterns created by interlocking rhythms in accompaniment of the Gloria, m62 (reduction)

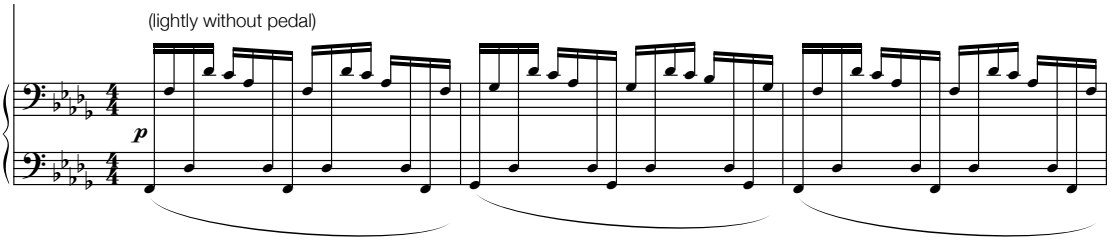


Figure 12b – phasing patterns in the Sanctus, m56 (reduction)

3.5 Orchestration

Table 4 lists the instrumentation, i.e. SATB chorus with large orchestra.

Flute 2 (2nd doubles on Piccolo)
Oboe 2
Clarinets 2
Bass Clarinet
Bassoons 2
Contra-bassoon
Horns in F 4
Trumpets in C 3
Trombones 3 (bass trombone)
Tuba
Timpani
Percussion (4 percussionists)
Piano
Harp
Chorus (SATB)
Violins I&II
Violas
Cellos
Basses

Table 4 – Instrumentation

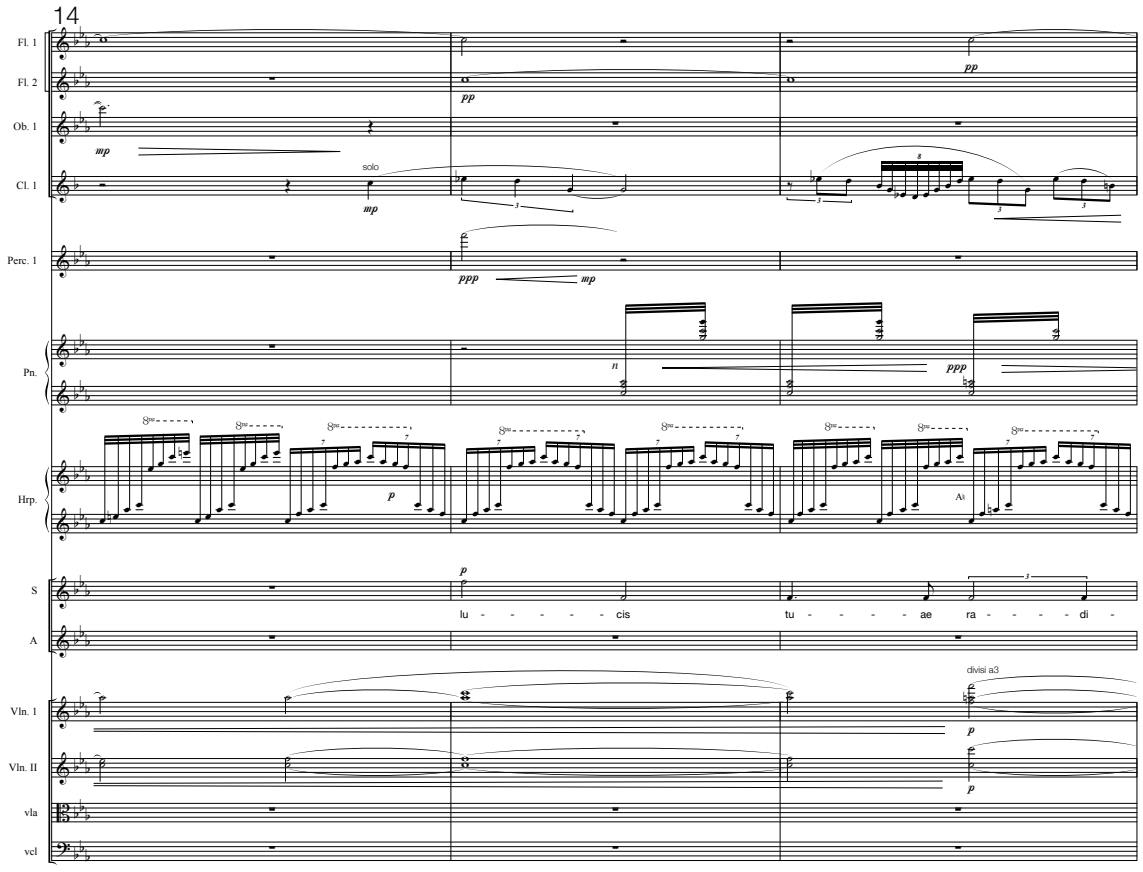
The overall energy in the Missa Pax, from beginning to end, follows a general curve, at first conserving the resources of the ensemble and then gradually showing more of what the ensemble has at its disposal. This is reflected in the orchestration as well as in the dynamics, tempi, and texture (see figure 1b, pg. 12). The point where all musical dimensions, including the complexity of the orchestration, are at their peak is just short of two thirds of the way through the work, at the 1st setting of the 'Hosanna.' There are also two other places where resources, previously hidden from the listener, are newly employed for dramatic purposes. The degree to which resources are conserved before the dramatic moment has an effect on the impact. In the Kyrie, the 'Christe Eleison' (appearing half way through the movement) is punctuated with the first choral tutti of the entire work. This is also the first time the audience hears the lowest register of the orchestra (roughly 4:30min into the piece). The second place is at the beginning of the Gloria where we hear the first orchestral tutti and the first fortissimo (at ca 5:40min).[11]

For the purpose of brevity in this analysis, I will focus on the three most significant moments that contribute in an important way to the energy curve: the opening measures (Introit), the highest point (Hosanna, 1st setting), and the moments preceding the final measures (Agnus Dei). For legibility, when giving illustrations in figures, I will focus on a specific set of instruments within the orchestral texture. When I refer to full pages of orchestral music, I will identify these pages in Appendix 2 to reduce interruptions in the flow of the text. Some readers may prefer to look at the full score for more detail.

[11] In the traditional setting of the requiem mass, composers sometimes conserve specific resources or avoid instruments altogether to create a characteristic mood. Mozart uses basset-horns in the ***Requiem*** instead of clarinets to create a dark overall sound. In Fauré's ***Requiem***, the upper strings remain tacit for two movements (Kyrie and Offertory) and the upper woodwinds remain tacit for three movements. The entry of the upper instruments creates a bright moment by comparison to the dark sound in the opening.

Figure 13 shows the orchestration for the opening measures. From this figure, it is clear that the piece begins with a subset of the orchestra: women's voices with upper strings, vibraphone, harp and piano accompaniment; also obligato woodwind solos. Establishing this intimate chamber ensemble feeling allows the linear flow of the music to initially unfold in the hands of a few key players (flute, clarinet, oboe with continuo-like harp). The choir is prominent but more of a middle-ground element. The piano, bowed vibraphone, and strings are in the background. The limited forces in the foreground give the players some flexibility in terms of pulse and tempo. This intimate chamber orchestra setting also acts as a foil for the grandiose moments that come later.[12]

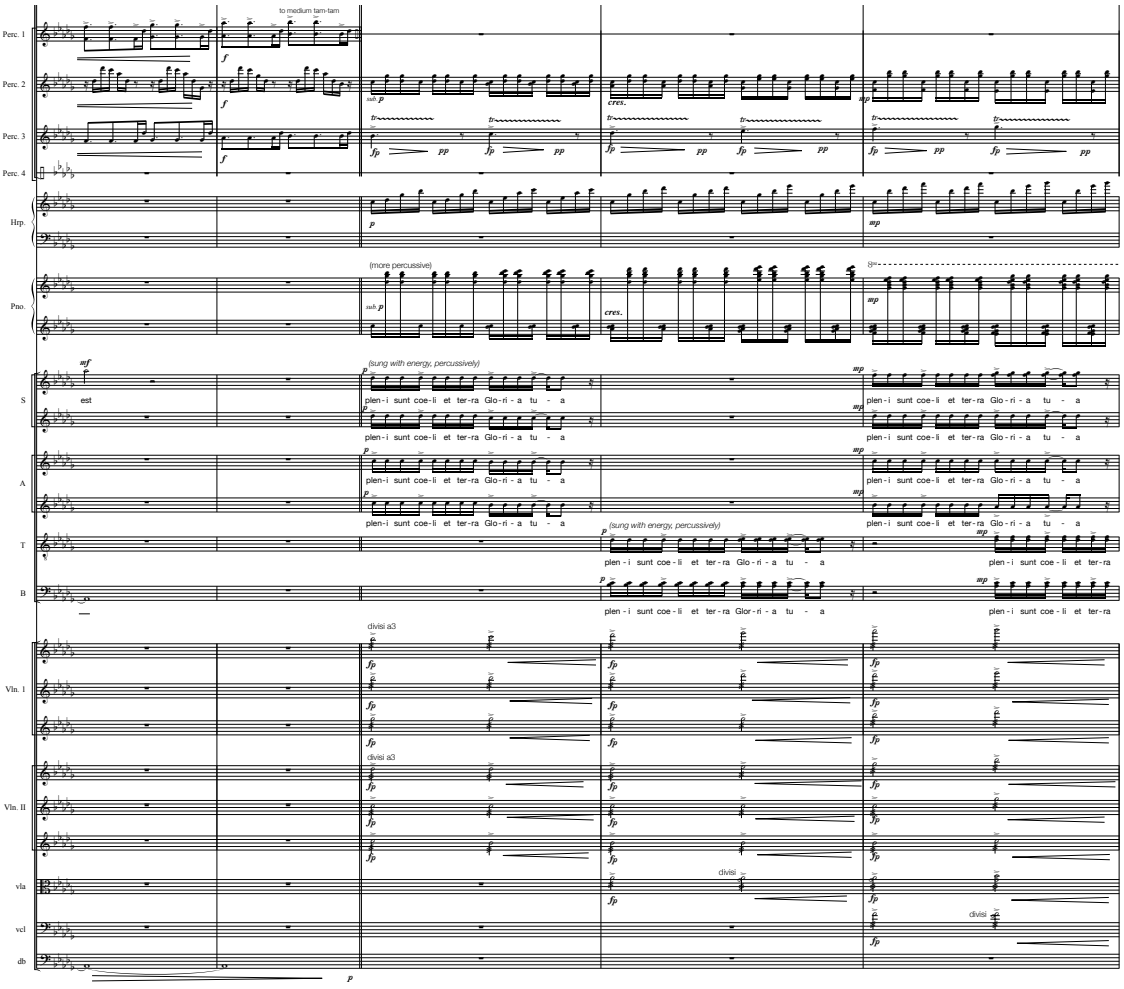
Figure 13 – Chamber orchestra setting in the Introit (m14)



[12] Britten's ***War Requiem*** offers another noteworthy example of this technique. In the ***War Requiem***, the chamber ensemble is set apart from the rest of the orchestra on the stage.

Contrast this chamber feel to the density of the orchestration at the end of the Sanctus and in the Hosanna that follows (roughly 20 minutes later). Figure 14 shows the end of the Sanctus where the choir is divided into sub-groups that sing the text 'Pleni sunt coeli et terra gloria tua' with rapid rhythm.

Figure 14 – Sanctus (m73) 'Pleni sunt coeli et terra gloria tua'

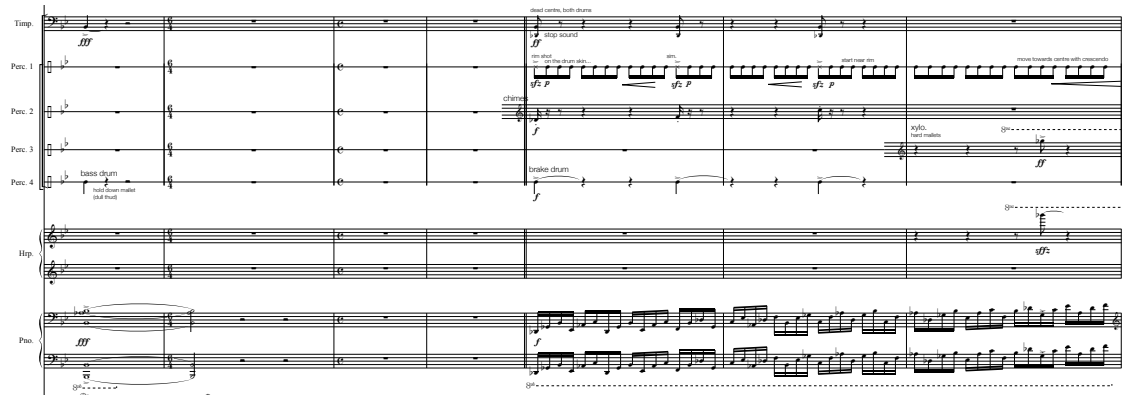


This evolves into an aleatoric section where the singers are instructed to sing their lines independently of each other.[13] The orchestra remains in tempo but is also divided into various groups playing cluster chords with crescendo and decrescendo at differing rates (score for this section is in Appendix 2, see pp. 97-102). This full chorus and orchestra

[13] This texture is a direct reference to the same text setting in Britten's ***War Requiem.***

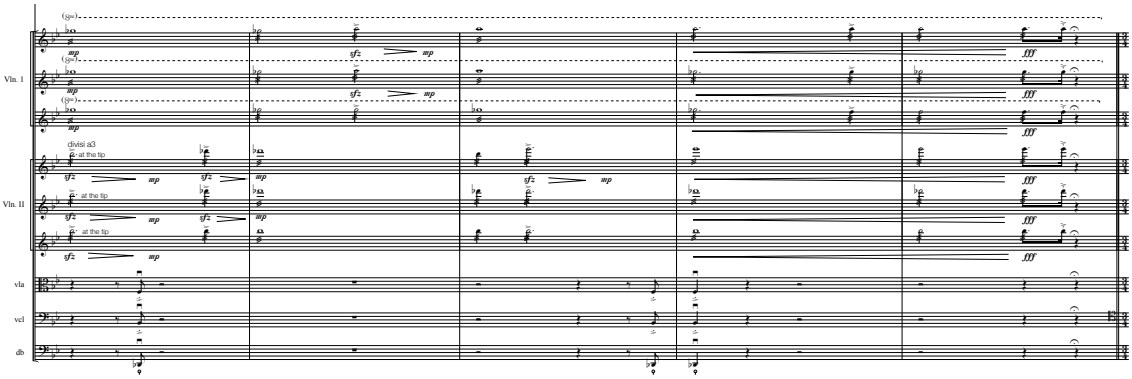
tutti creates a moment of dissonance before the Hosanna, which begins on a contrasting unison with added minor 7th (see figure 6a, pg. 26). After the choir sings the 'Hosanna' theme (mostly a cappella at fortissimo dynamics), a series of disparate events are triggered. The piano and snare drum are in lock-step, pounding out a 16th-note pulse at quarter=120 (see figure 15).

Figure 15 – Hosanna (m93), piano and snare after Hosanna theme



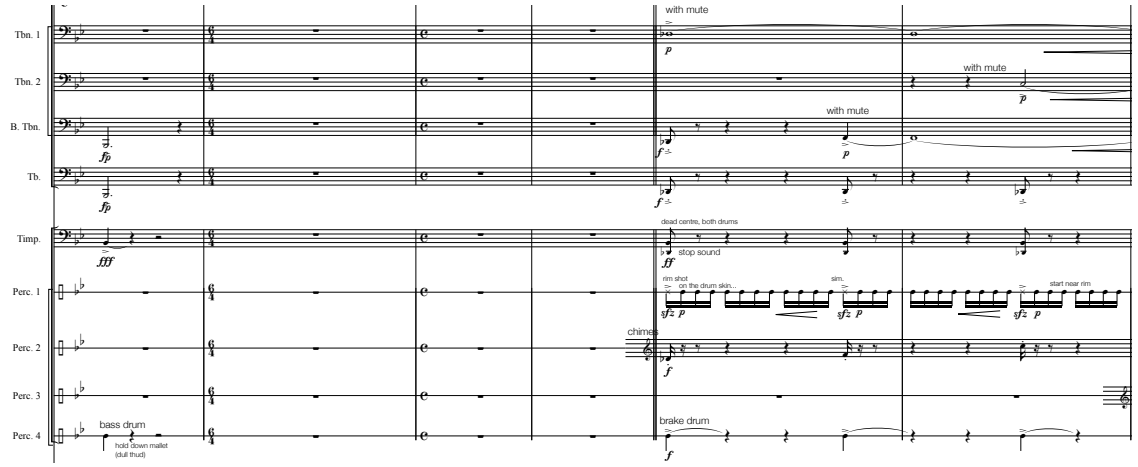
Here, the piano plays an isorhythmic figure in groupings of three 16th notes against the 4/4 measure. Figure 15 also shows two other events, the low-pitch grouping of brake drum, staccato chimes, and (dull thud) timpani and the high-pitch pairing of harp ***sffz*** and xylophone. The high pitch percussive sounds also initiate a series of clusters in the strings (see figure 16).

Figure 16 – Hosanna (m100), clusters in strings accented by harp and xylophone



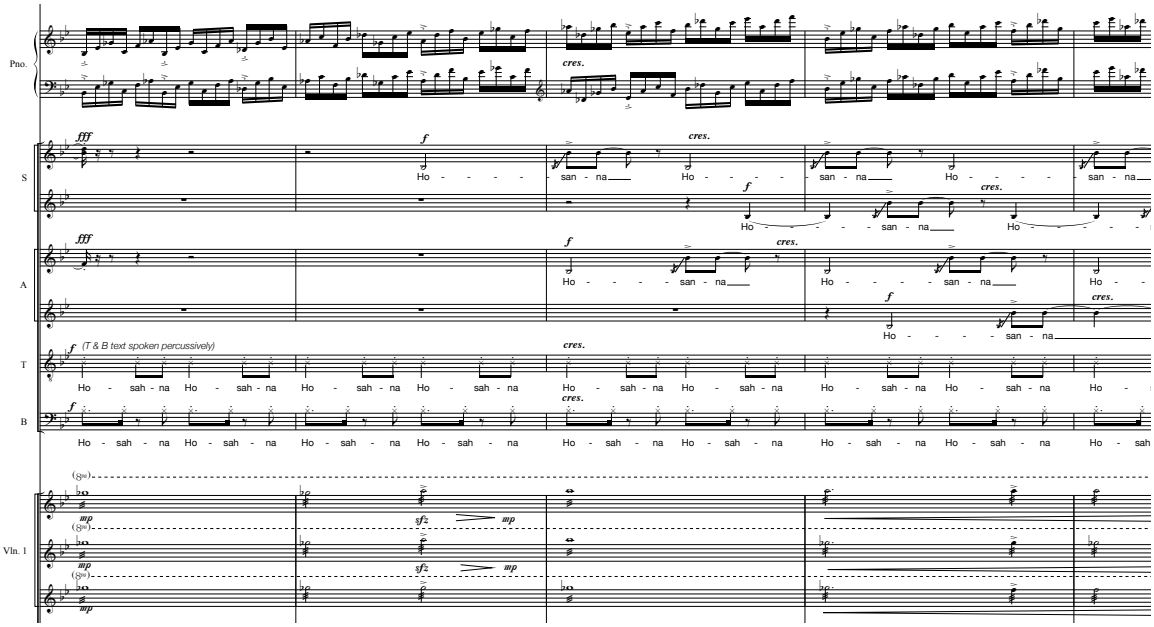
At the same time, but in a different registral space, The low pitch percussive sounds initiate either stopped or muted brass cluster chords based on [015] (see figure 17).

Figure 17 – Hosanna (m93), trombones accented by brake drum, chimes, and timpani



Against all of this, the most audible of all sounds is the men of the choir, who are chanting the word 'Hosanna' in rhythmic hocket while the women sing glissandos on the same text (see figure 18).

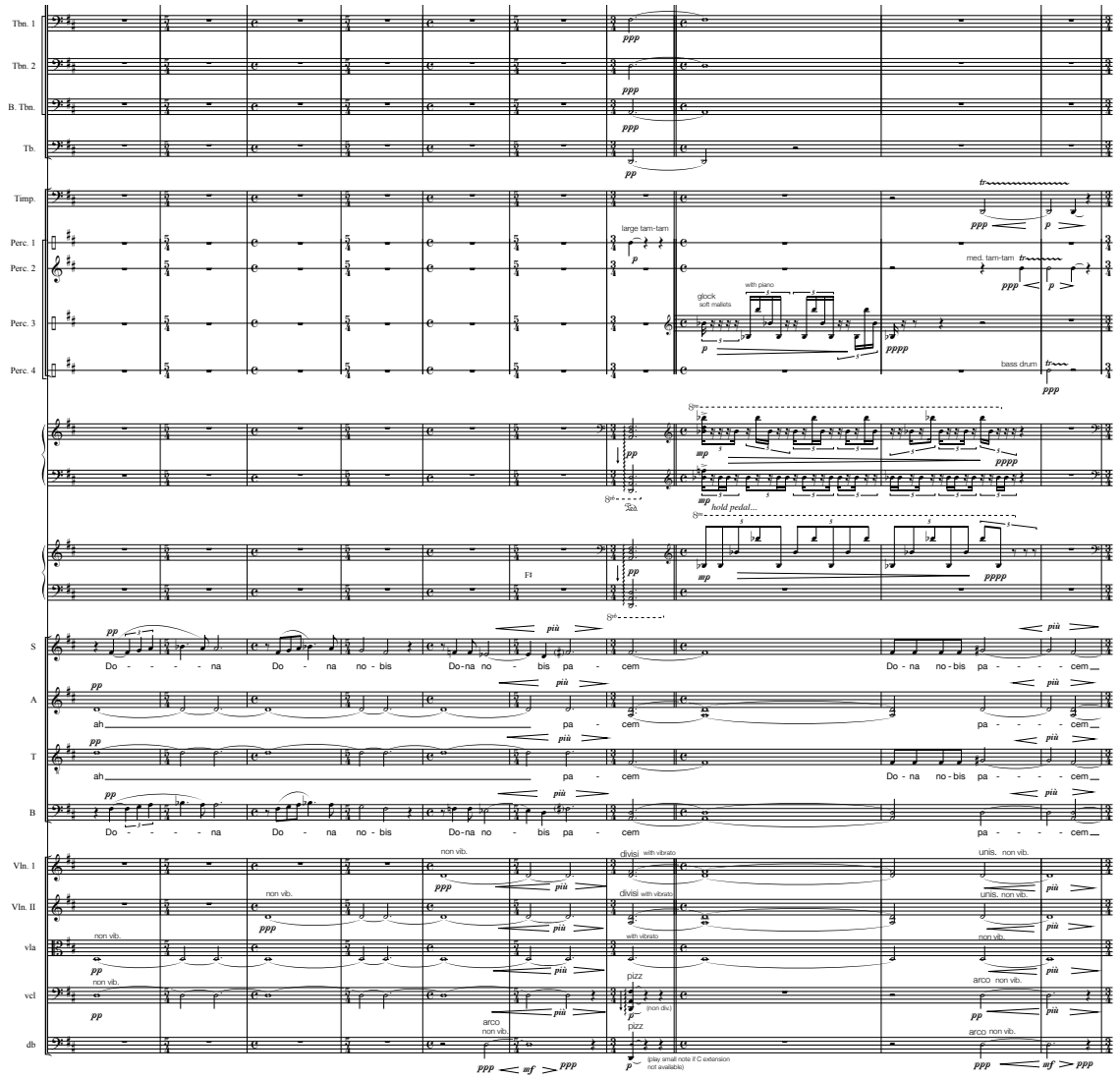
Figure 18 – Hosanna (m100), choir chanting 'Hosanna' in rhythmic hocket



The individual voices in this section express more than one emotion. There is exuberance and sheer joy. Also, there is overt aggression and militancy. The overall affect of these elements combined is a saturation of information (in terms of what the listener is capable of parsing). This creates a sense of disorientation and confusion, a bombardment, then followed by the final climax that reinforces the excitement and joy.

Contrast this to the final measures of the Agnus Dei where a percussive sound (tam-tam, piano, harp, pizz strings) also initiates a brass/string chord (figure 19).

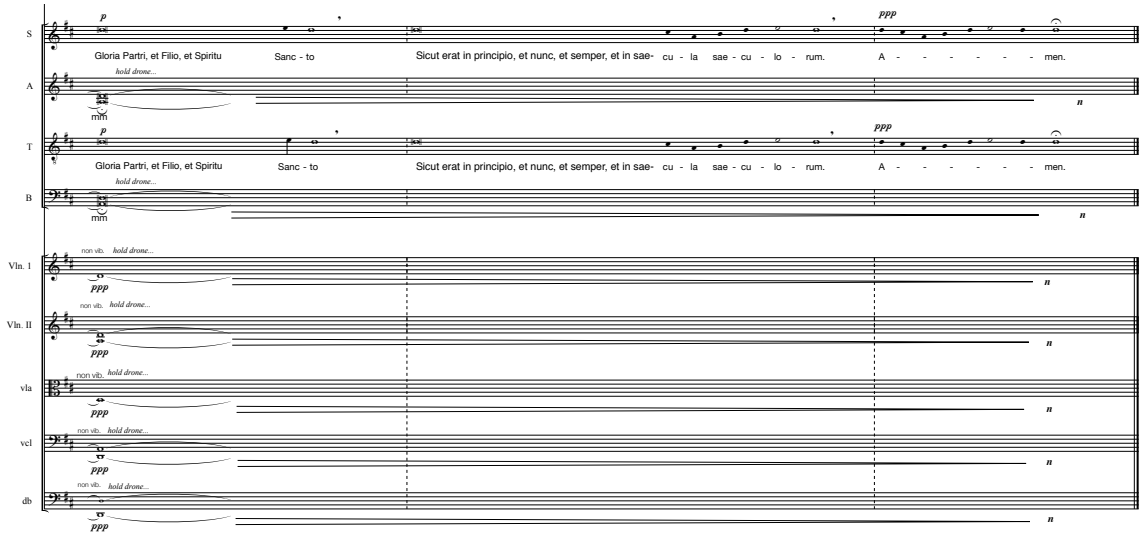
Figure 19 – Agnus Dei (m41), trombone chord initiated by piano, harp, pizz. cello & DB



At this point dynamics are soft. The chord is no longer a cluster, instead a D Major chord emerges with a Bb Major sonority in the background in the piano, harp, and glockenspiel. This is a reference to the ***Tempo di Marcia*** from the Kyrie, now in the distance and juxtaposed against the 'grant us peace' chant. This chant repeats three times, reinforcing a large-scale phrasing pattern that unfolds in the final clarinet solo. The metric implication is so strong that the final section of the piece proceeds ad lib or unmetered, allowing the soloist and conductor/chorus to perform the final chant by feel (figure 20). The orchestration simplifies to the end until only chorus and non-vib strings remain.

From a birds-eye view of the orchestration in these three sections (i.e. opening, highpoint, and conclusion), a progression from simple to complex and a return to simple emerges. This envelope, along with the complexity of emotions expressed, might be interpreted in many ways. However, it is clear that these juxtapositions function on a meta-level within the context of liturgy and the institutional framework that surrounds it. One interpretation: a journey from innocence, to outer confrontation and challenge, and an enriched and inward return to innocence.

Figure 20 – Agnus Dei (m76), Gloria Partri



4. Concluding Remarks

This document offers an analytical window into the stylistic influences and compositional devices that inform the writing process of the Missa Pax. The analysis fulfills three main objectives as a supplement to the score itself. These are (a) to offer a background into my own personal point-of-departure as the creator of the work entitled the Missa Pax, (b) to position the work's stylistic influences within the context of the Western tradition's musical output, and (c) to explore the work on the grounds of music theory, explaining its formal principles, pitch structures, rhythmic organization, orchestration and texts and how they enable the objectives that follow from my personal artistic vision.

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Appendices

Appendix 1 - Text for the Missa Pax

Introit

Veni, Sancte Spiritus,	*Come, Holy Spirit,*
et emitte caelitus	*send forth the heavenly*
lucis tuae radium.	*radiance of your light.*
Veni, pater pauperum,	*Come, father of the poor,*
veni, dator munerum	*come giver of gifts,*
veni, lumen cordium.	*come, light of the heart.*

Kyrie

Kyrie eleison;	Lord have mercy;
Christe eleison;	Christ, have mercy;
Kyrie eleison.	Lord, have mercy.

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.

Glory to God in the highest, and on earth peace to those of good will. We praise you, we bless you, we adore you, we glorify you, we give thanks to you for your great glory.

Sanctus

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy,
Dominus Deus Sabaoth;	Lord God of Hosts;
pleni sunt coeli et terra gloria tua.	Heaven and earth are full of your glory.

Hosanna

Hosanna in excelsis.	Hosanna in the highest.

Benedictus

Benedictus qui venit	Blessed are those who come
in nomine Domini.	in the name of the Lord.

Hosanna

Hosanna in excelsis.	Hosanna in the highest.

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

Gloria Patri

Gloria Patri, et Filio, et Spiritu Sancto, Sicut erat in principio,
et nunc, et semper, et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son and to the Holy Ghost:
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Appendix 2 – Missa Pax – Full Score

The score for the Missa Pax, as discussed in this document, exists as an 11 x 17 orchestral score. The score presented here is derived from the 11 x 17 inch score and has been reduced in size to adhere to the formatting guidelines. Parts are also available for choir (8.5 x 11 booklets) and individual orchestral players (8.5 x 11 booklets).

Timothy Corlis

Missa Pax

Commissioned by Noel Edison and the Elora Festival Singers
For the 30th anniversaries of the Elora Festival & Festival of the Sound
(for chorus, clarinet & piano)

Orchestrated version premiered by Rudy Schellenberg and the Mennonite Community Orchestra &
Choirs of Canadian Mennonite University
(for chorus & orchestra)

Duration ca. 33 min.
April 2014 (Orchestral Version)

Instrumentation

2 Flutes (2nd doubles Piccolo)
2 Oboes
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

Timpani

Percussion 1
Large tam-tam, snare drum, marimba, finger cymbals, wood blocks, clave

Percussion 2
Medium tam-tam, chimes, vibraphone

Percussion 3
Suspended cymbals (large and small), glockenspiel

Percussion 4
Bass drum, brake drum, mark tree, triagles (large and small)

Piano
Harp

Violins I
Violins II
Violas
Cellos
Bass

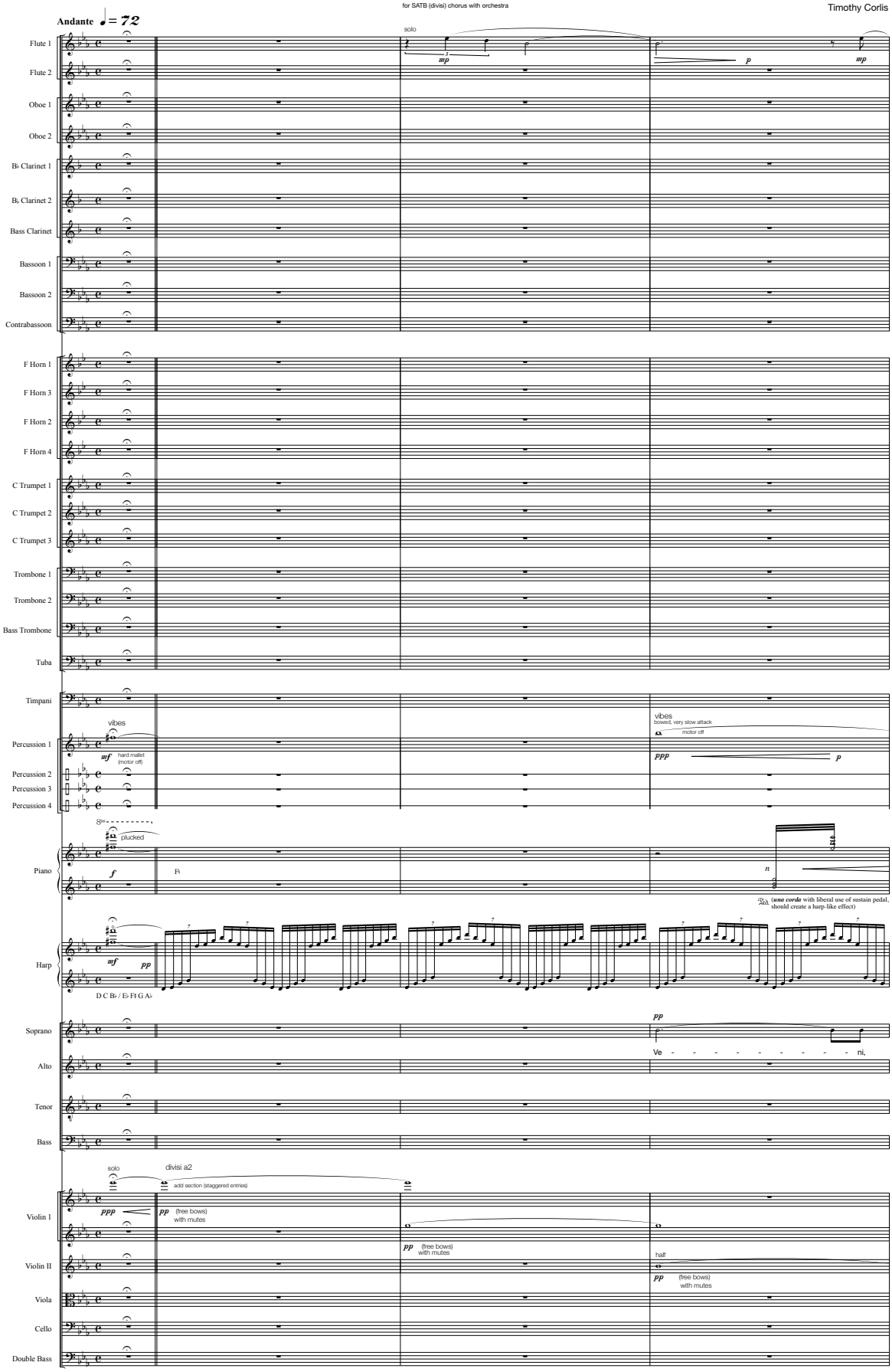
Score is transposed

Commissioned by Noel Edison and the Elora Festival Singers
for the Elora Festival & Festival of the Sound.

Introit

for SATB (divisi) chorus with orchestra

Timothy Corlis



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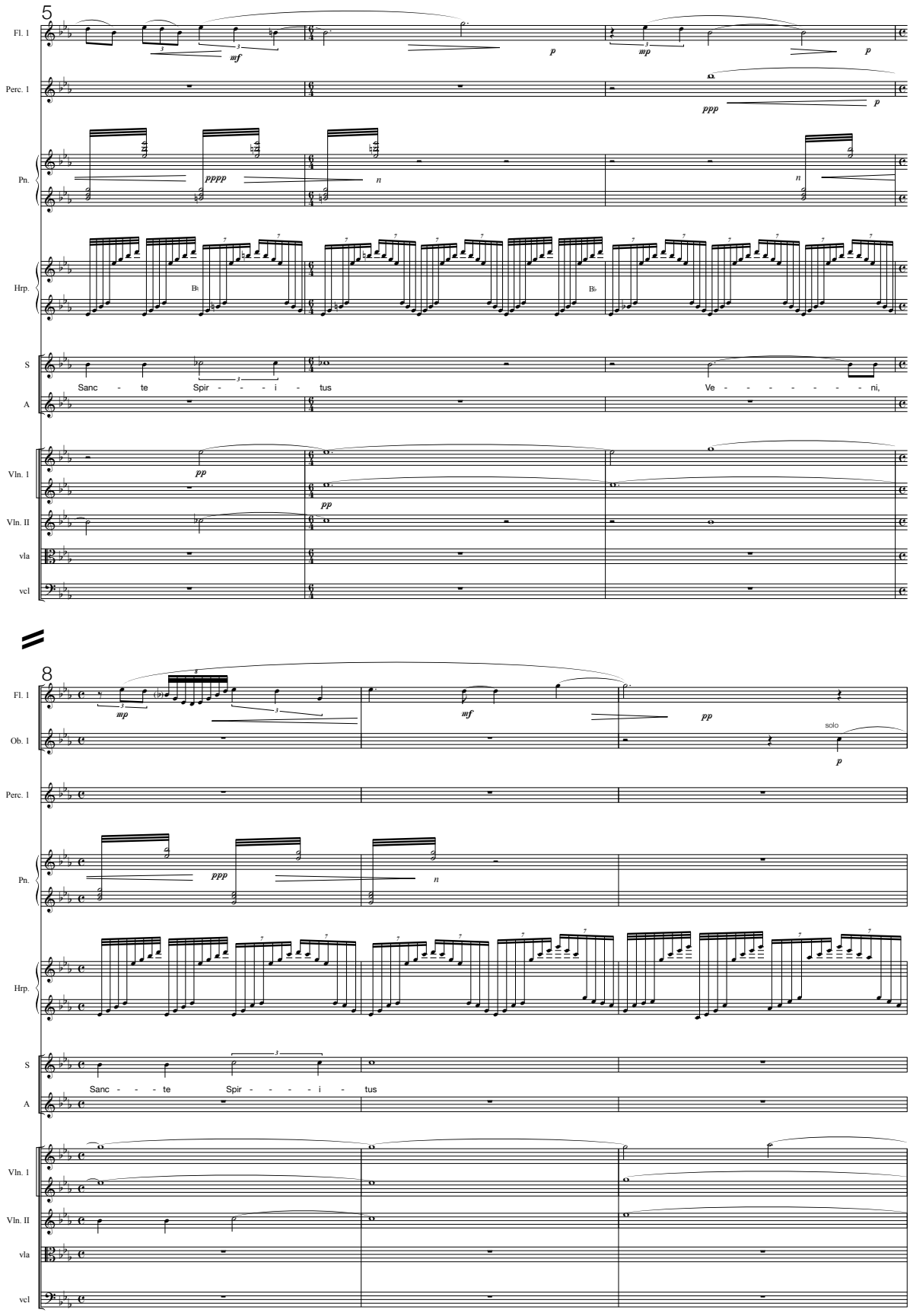
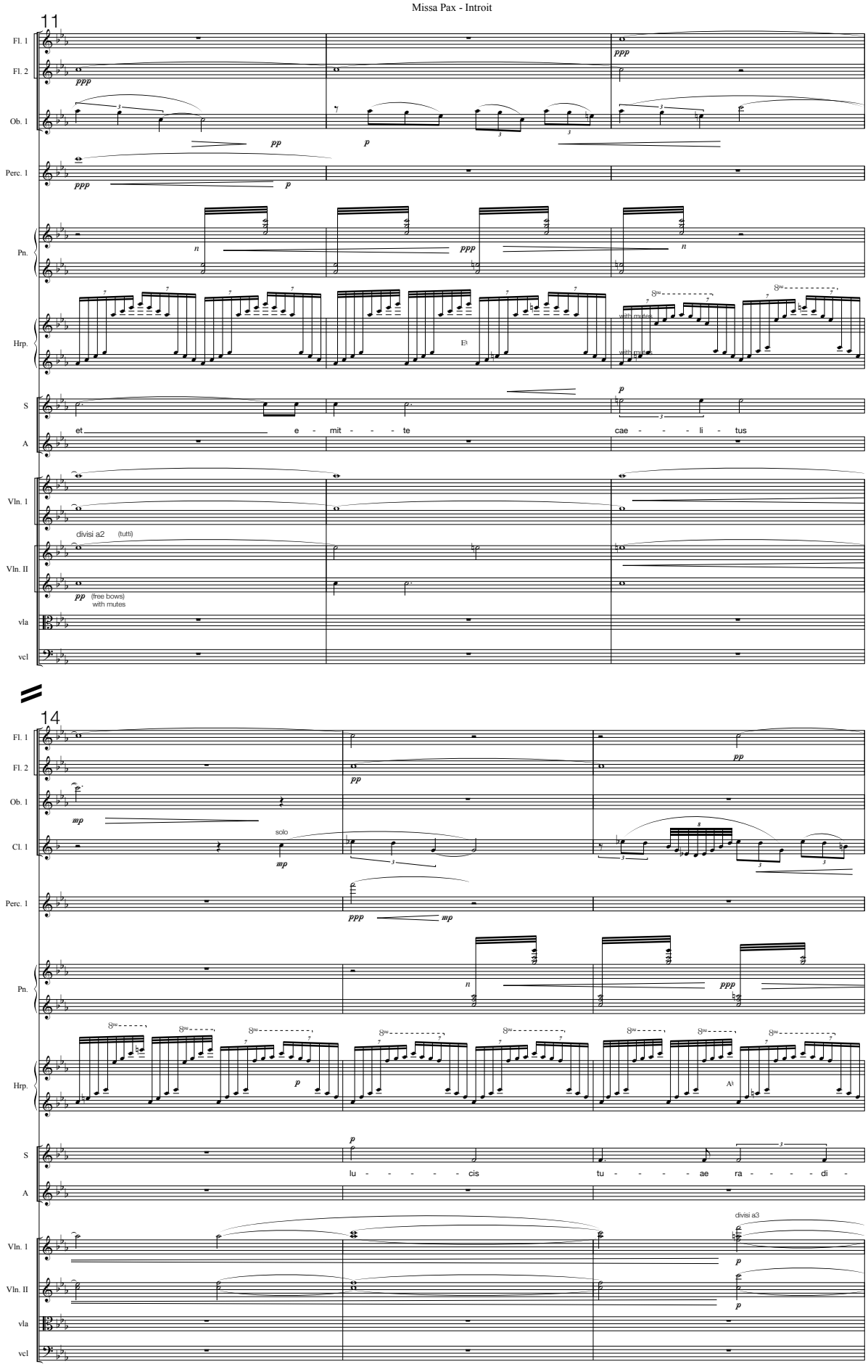
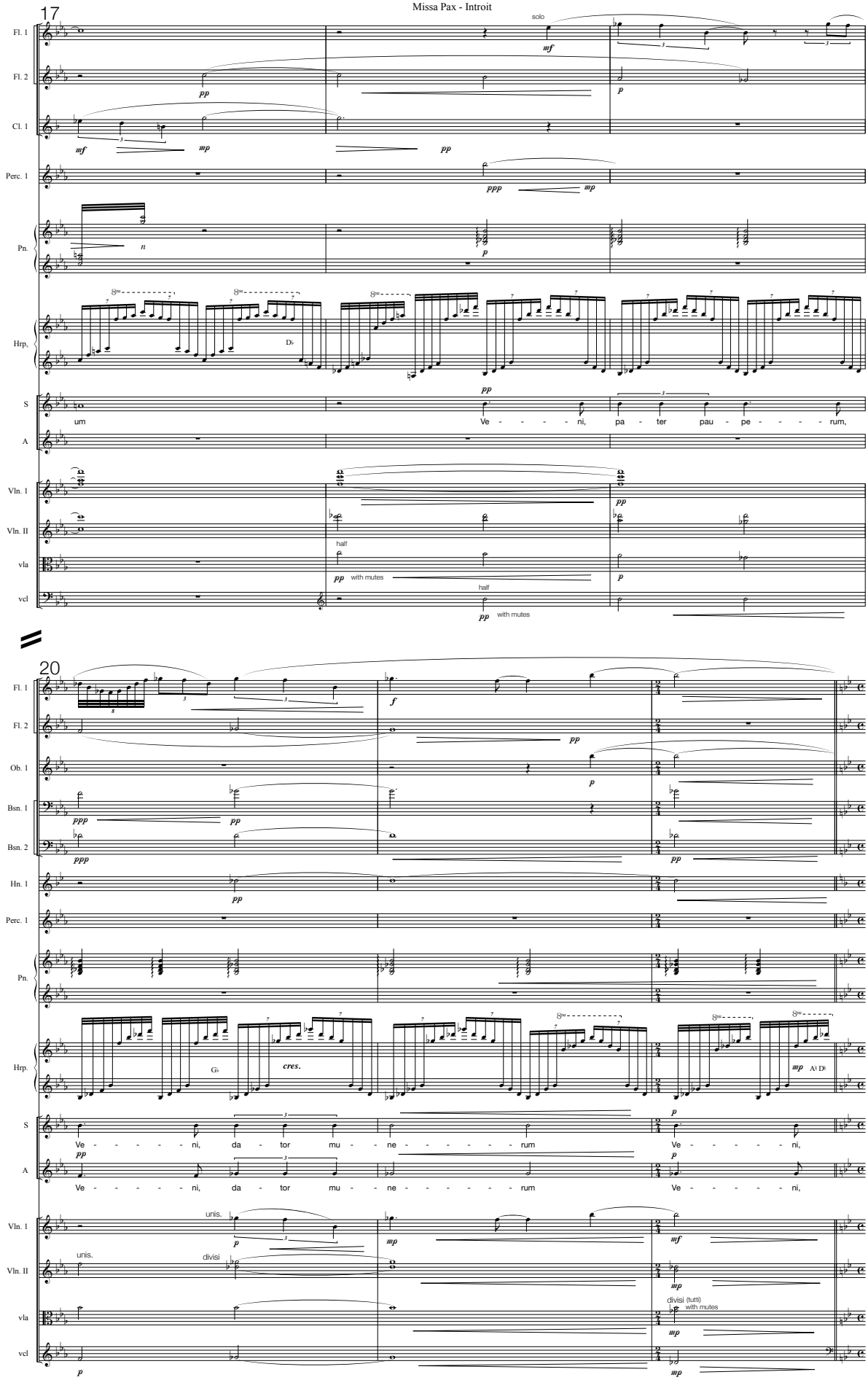
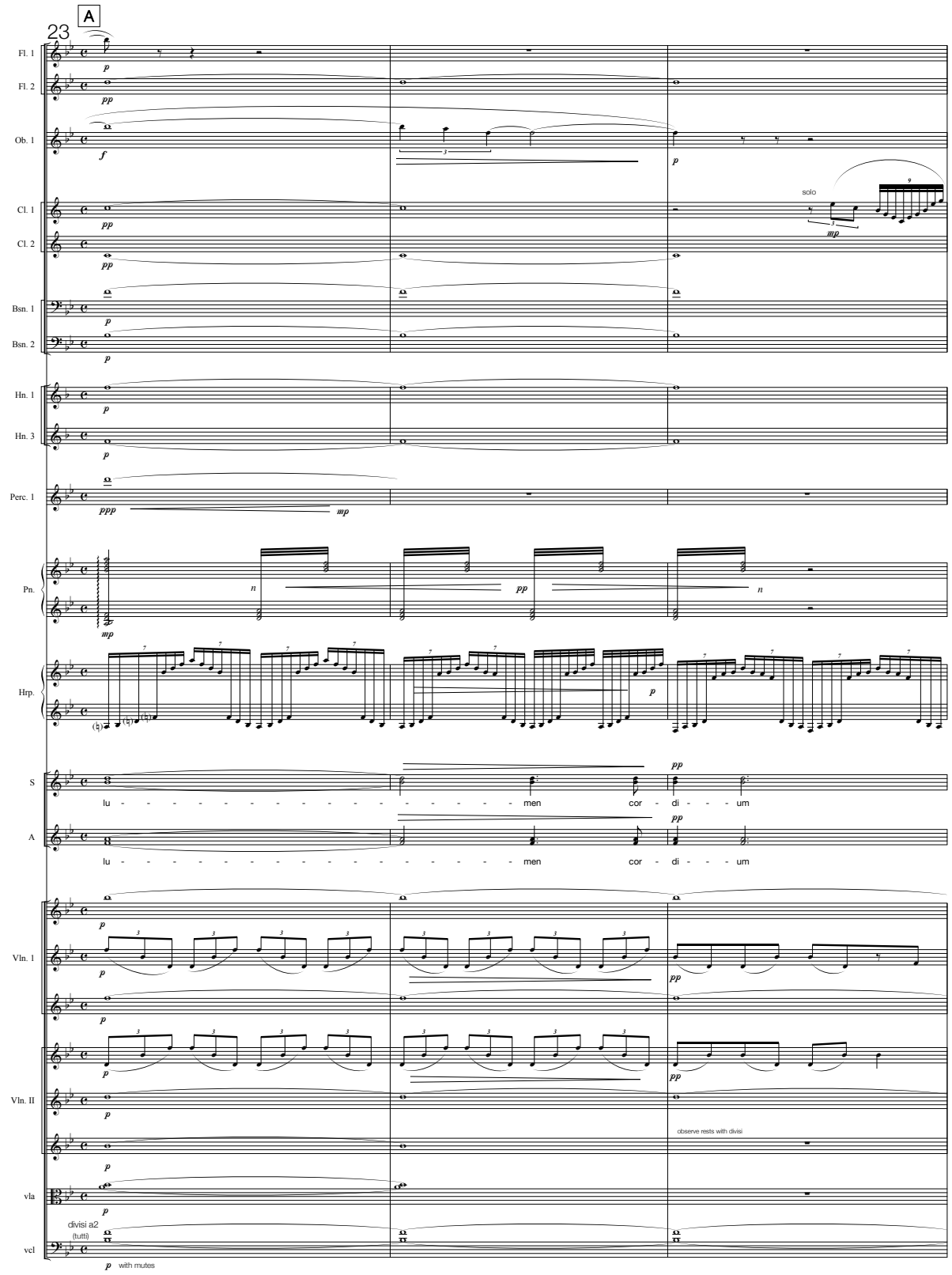
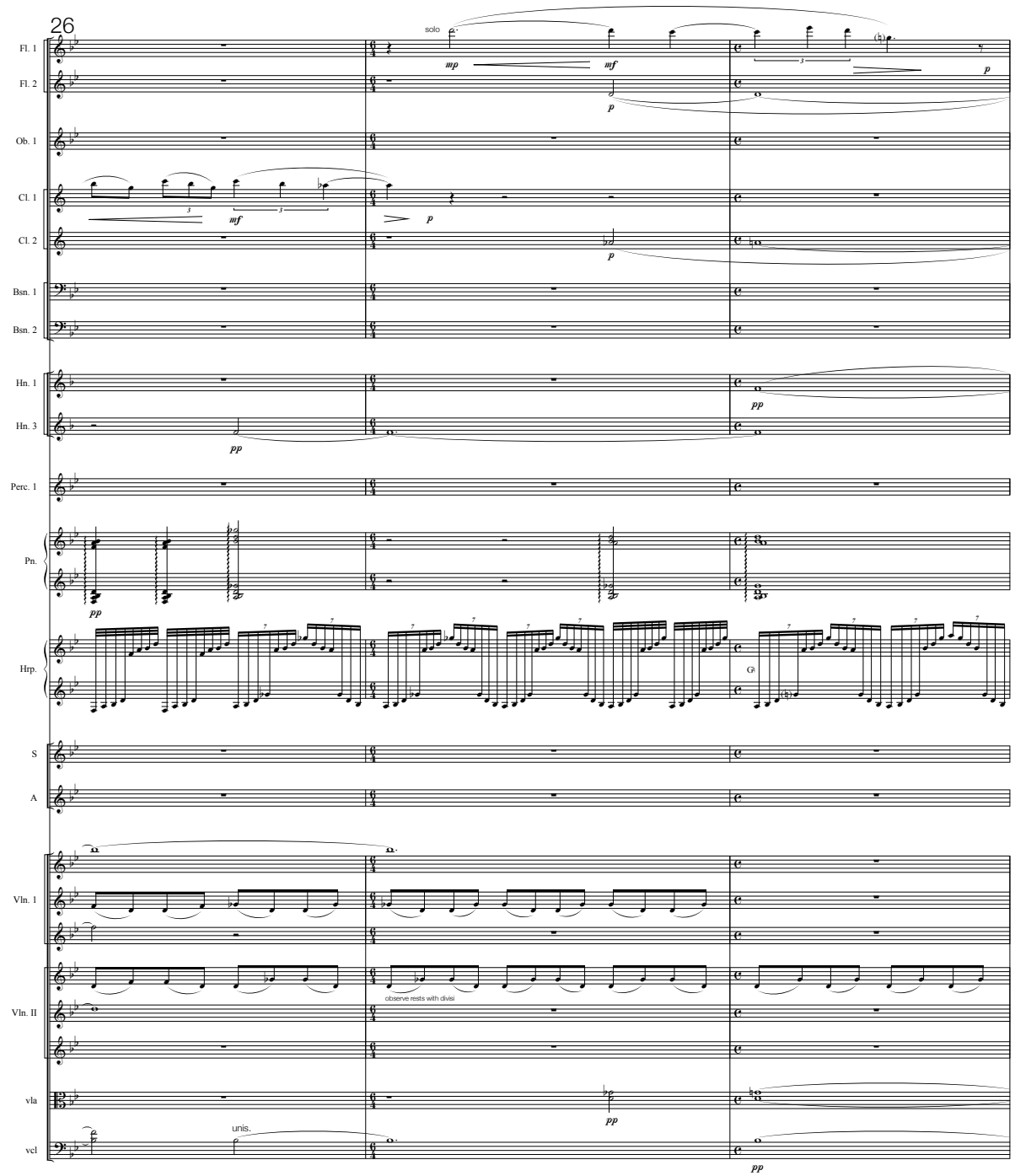
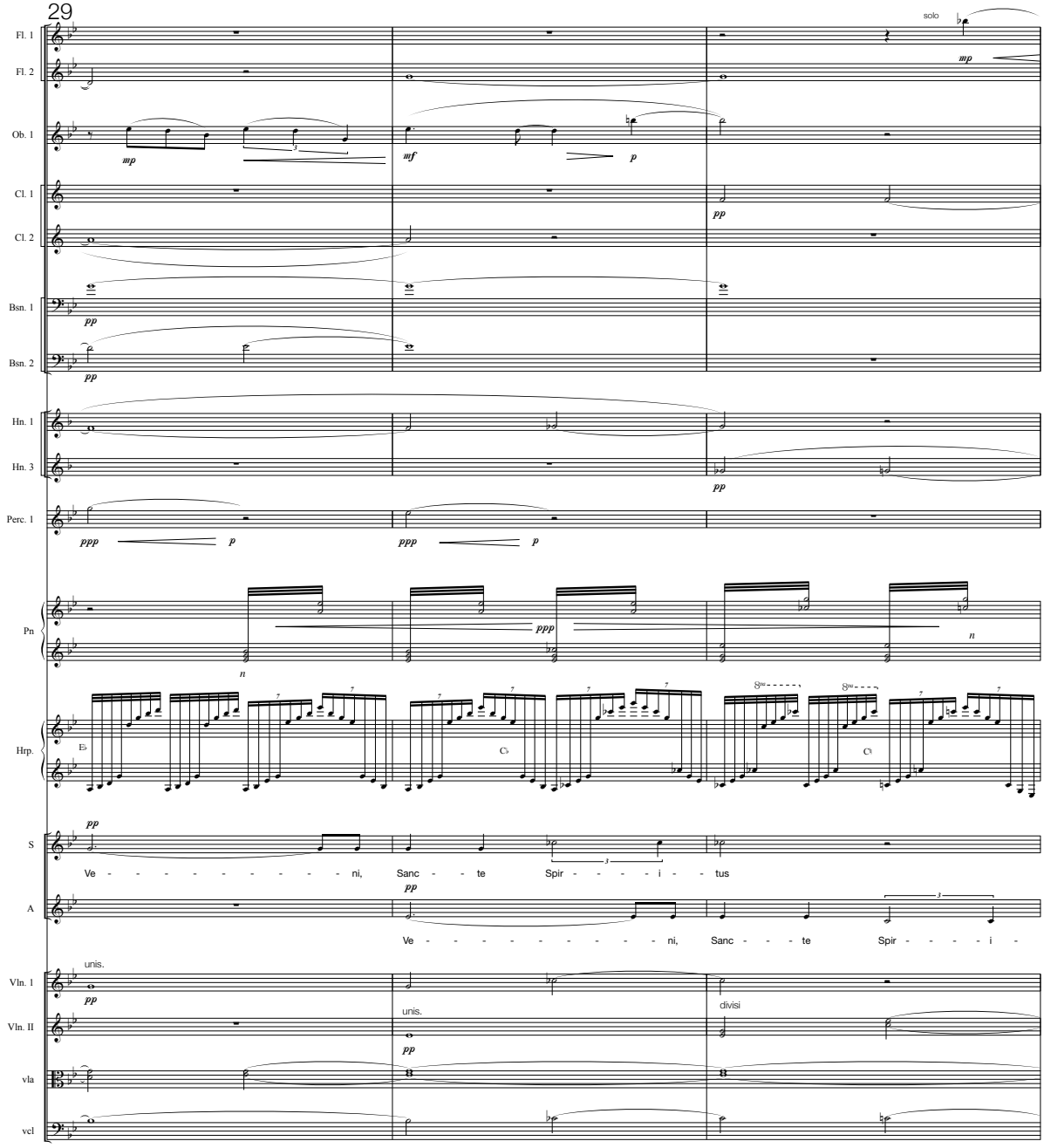

5
Fl. 1
Perc. 1
Pn.
Hrp.
S
A
Vln. 1
Vln. II
vla
vcl
Sanc - te Spir - - - i - tus
Ve - - - - - - - ni,
8
Ob. 1
solo
Sanc - - - te Spir - - - - i - tus

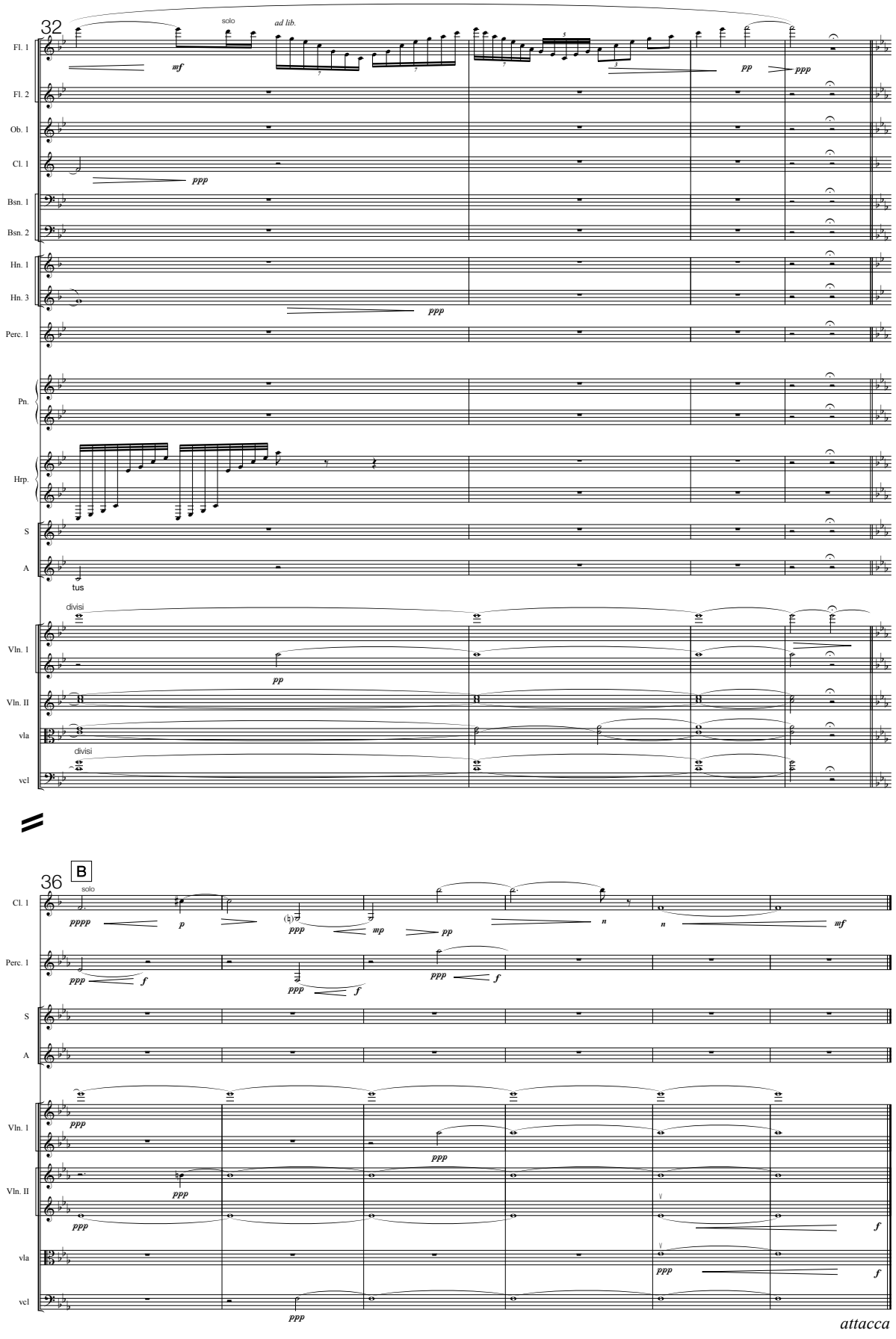

11
Fl. 1
Fl. 2
Ob. 1
Perc. 1
Pn.
Hrp.
S
A
Vln. 1
Vln. II
vla
vcl
ppp
pp
p
mp
et e - mit - - - te
cae - - - li - tus
divisi a2
(tutti)
(free bows)
with mutes
with mutes
14
solo
lu - - - - - cis
tu - - - - - ae ra - - - - di -
divisi a3


17
Fl. 1
Fl. 2
Cl. 1
Perc. 1
Pn.
Hrp.
S
A
Vln. 1
Vln. II
vla
vcl
solo
mf
pp
p
mp
ppp
n
Db
um
Ve - - - - - ni,
pa - ter pau - pe - - - - - rum,
half
with mutes
20
Ob. 1
Bsn. 1
Bsn. 2
Hn. 1
f
Gb
cres.
Ab Db
Ve - - - - - ni, da - tor mu - ne - - - - - - - rum
Ve - - - - - ni,
unis.
divisi
divisi (tutti)


A
23
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Perc. 1
Pn.
Hrp.
S
A
Vln. 1
Vln. II
vla
vcl
solo
lu - - - - - - men cor - di - - - um
lu - - - - - - men cor - di - - - um
observe rests with divisi
divisi a2
(tutti)
with mutes


26
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Perc. 1
Pn.
Hrp.
S
A
Vln. 1
Vln. II
vla
vcl
solo
mp
mf
p
mf
p
p
pp
pp
pp
pp
G
observe rests with divisi
unis.
pp
pp


29
solo
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Perc. 1
Pn
Hrp.
S
A
Vln. 1
Vln. II
vla
vcl
mp
mf
p
pp
ppp
n
unis.
divisi
Ve - - - - - - - - - ni, Sanc - - te Spir - - - - i - - tus
Ve - - - - - - - - - ni, Sanc - - - te Spir - - - - i -


32
solo
ad lib.
Fl. 1
Fl. 2
Ob. 1
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Perc. 1
Pn.
Hrp.
S
A
tus
divisi
Vln. 1
Vln. II
vla
divisi
vcl
36
B
solo
Cl. 1
Perc. 1
S
A
Vln. 1
Vln. II
vla
vcl
attacca

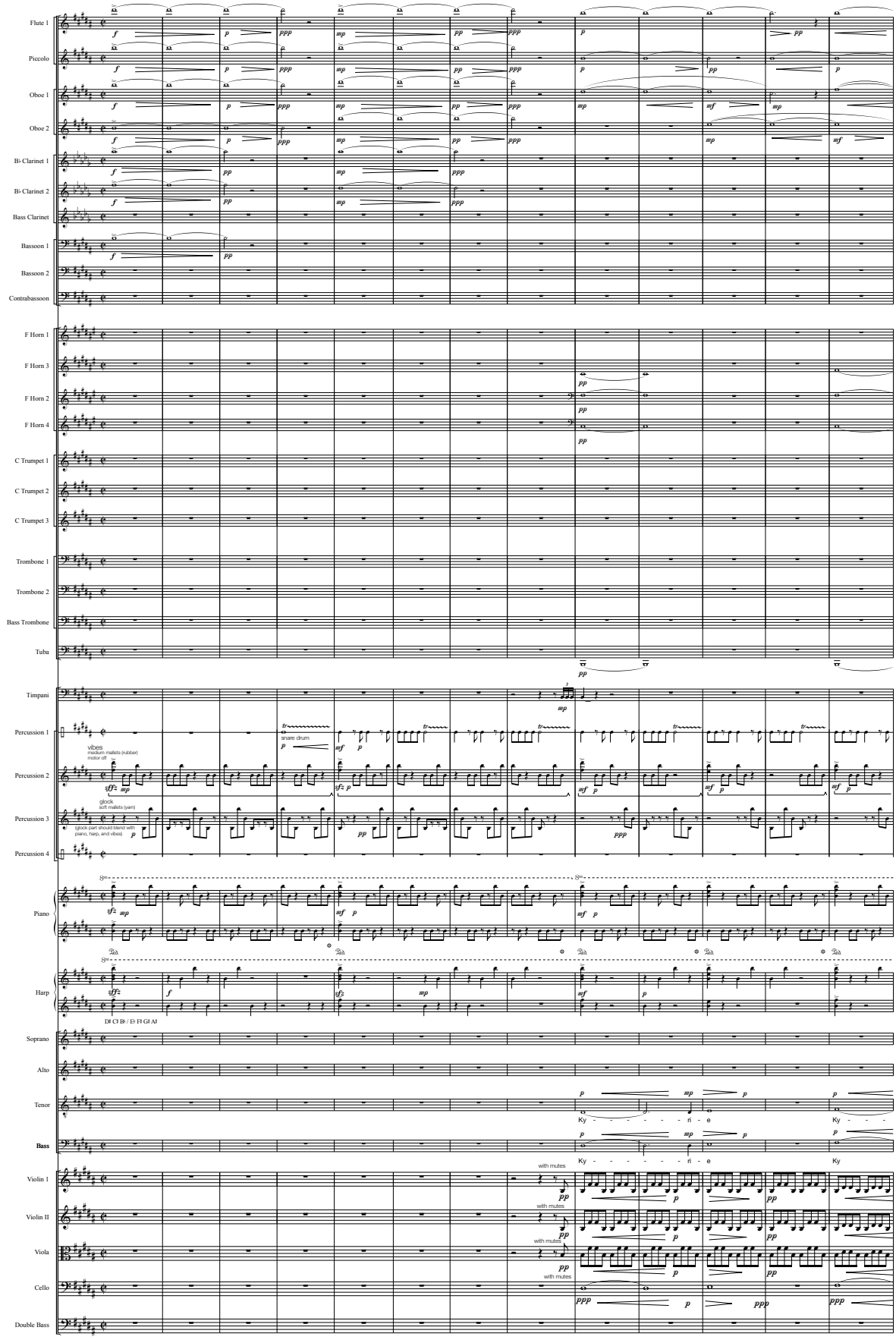
Commissioned by Noel Edison and the Elora Festival Singers
for the Elora Festival & Festival of the Sound.

Kyrie

for SATB (divisi) chorus with orchestra

Timothy Corlis

Tempo di marcia ♩ = 72



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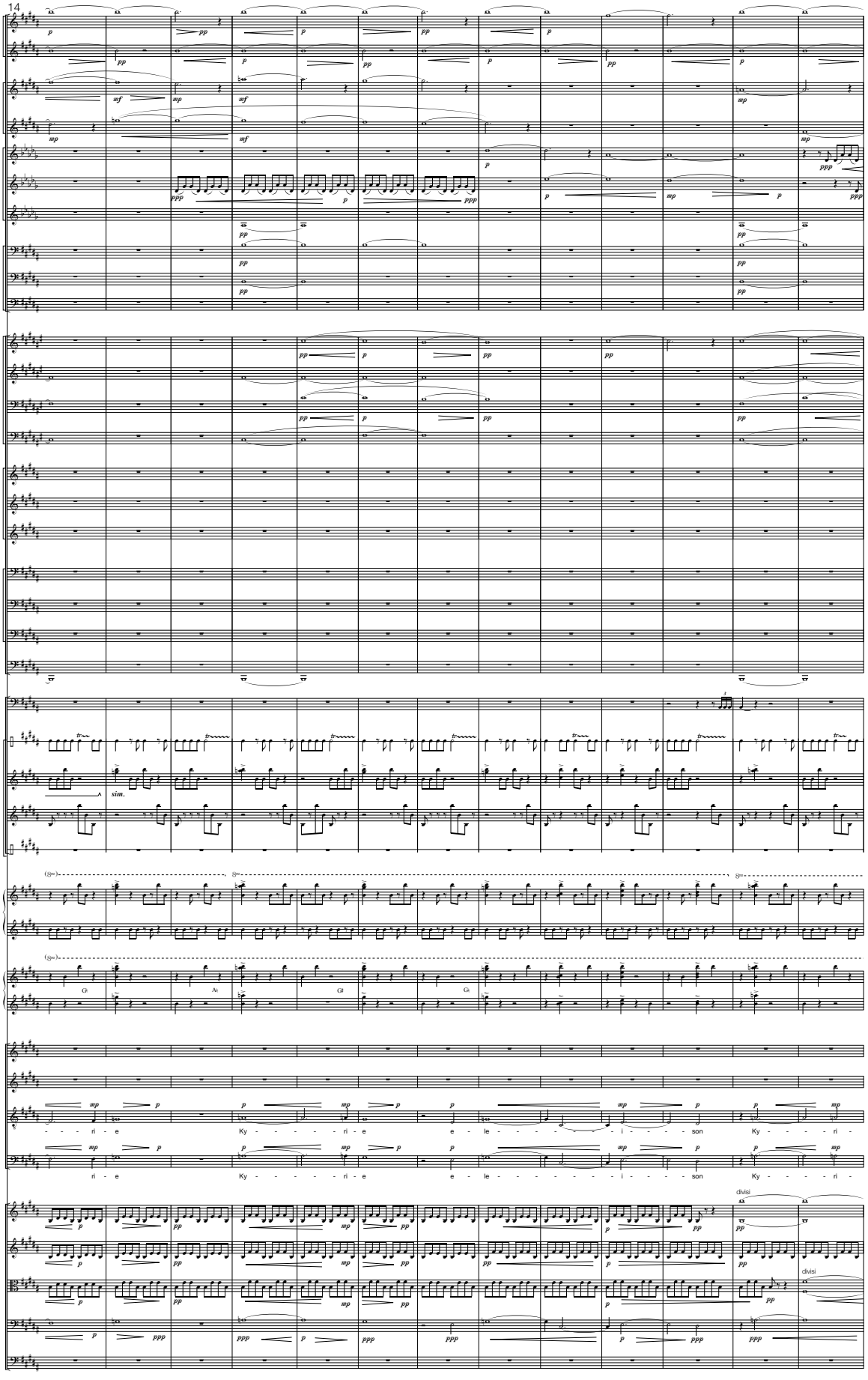
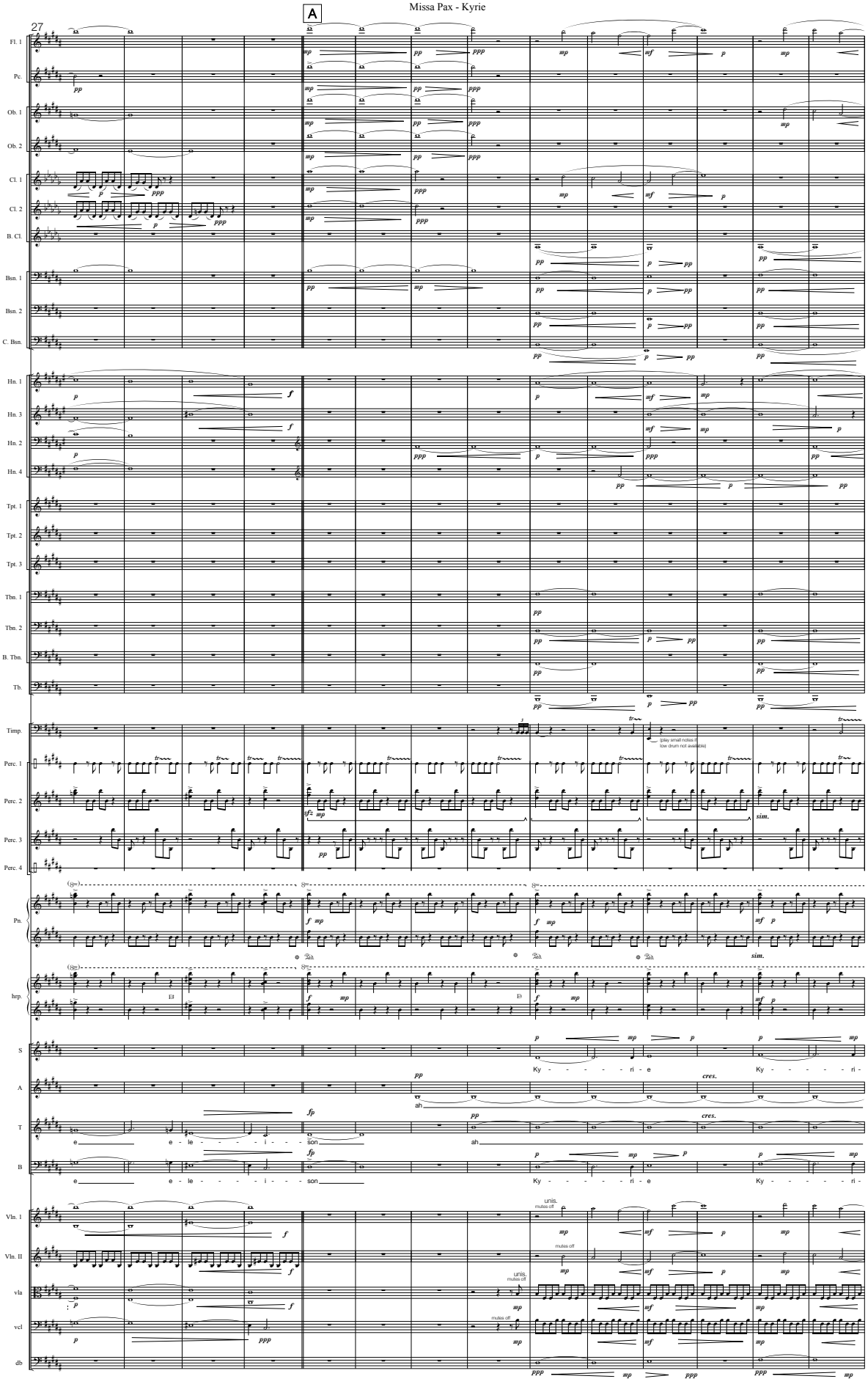
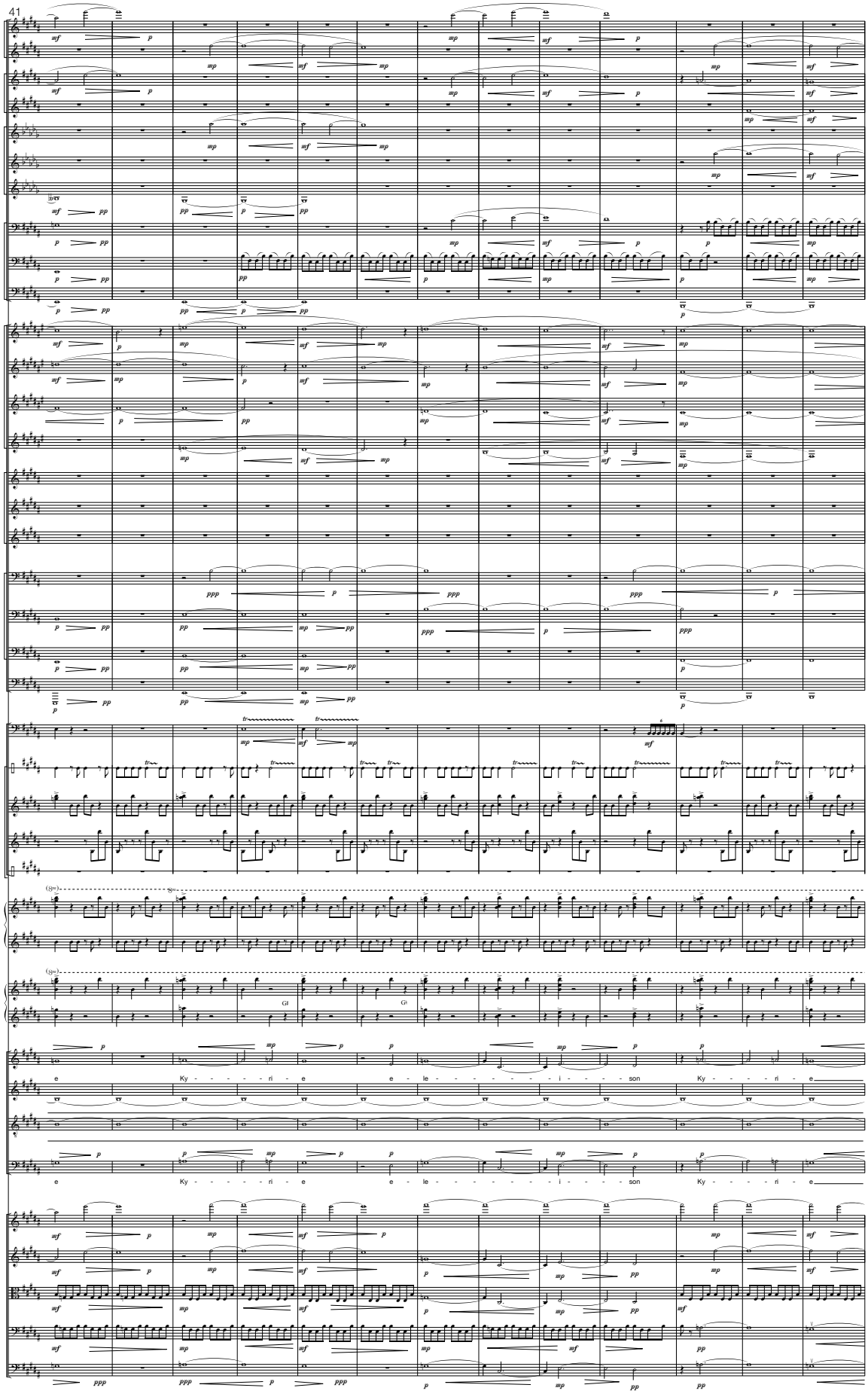
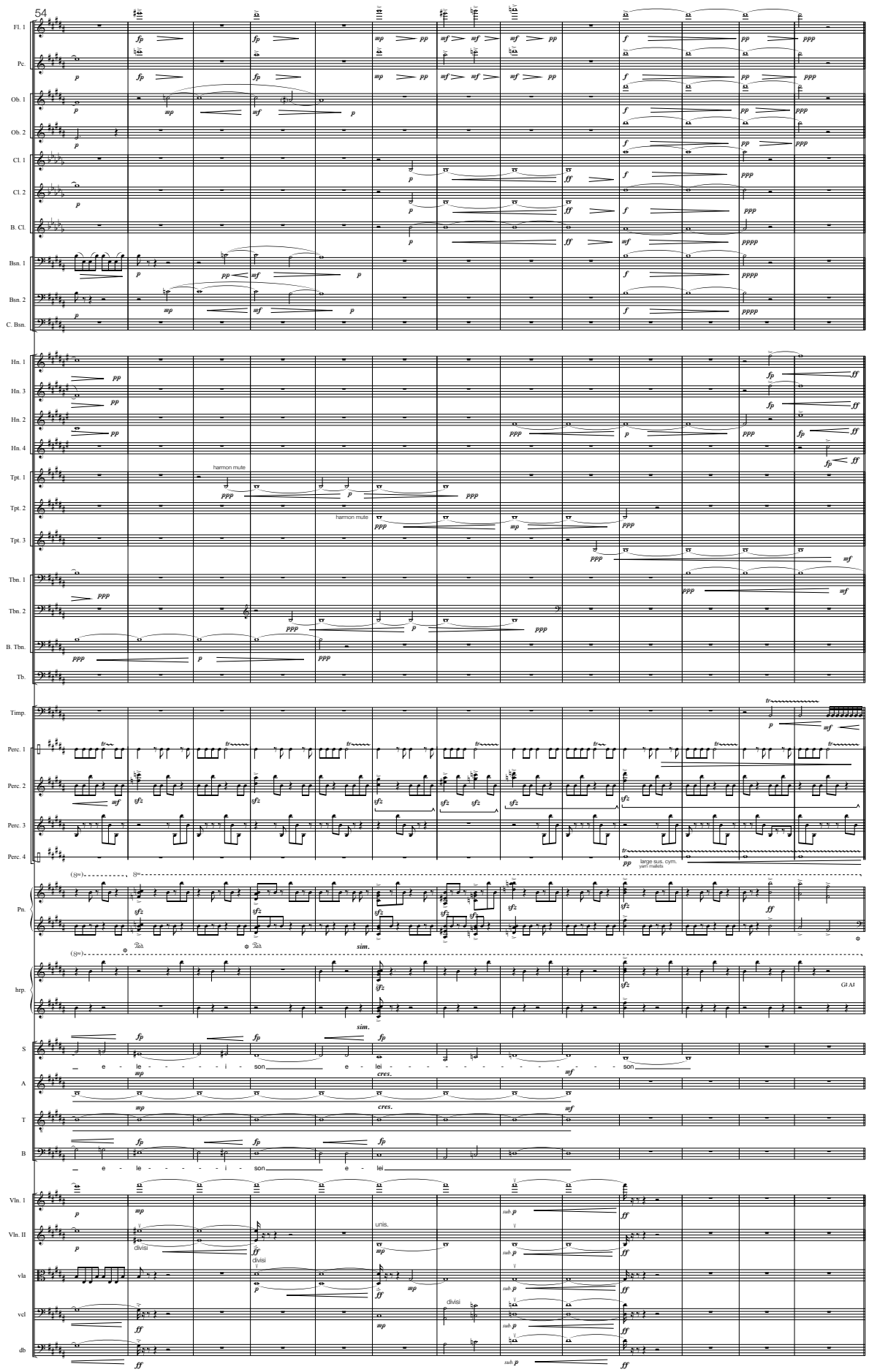
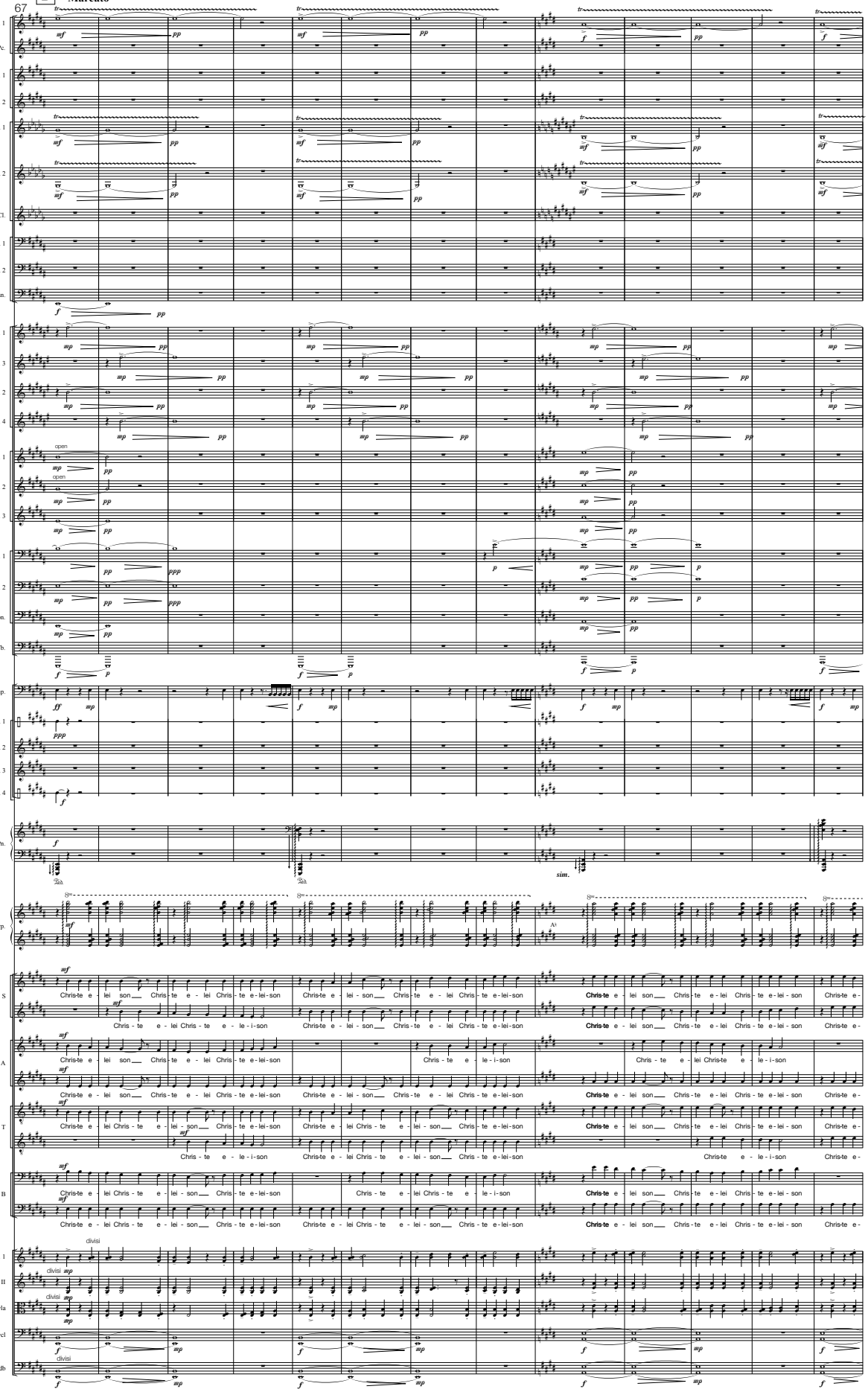
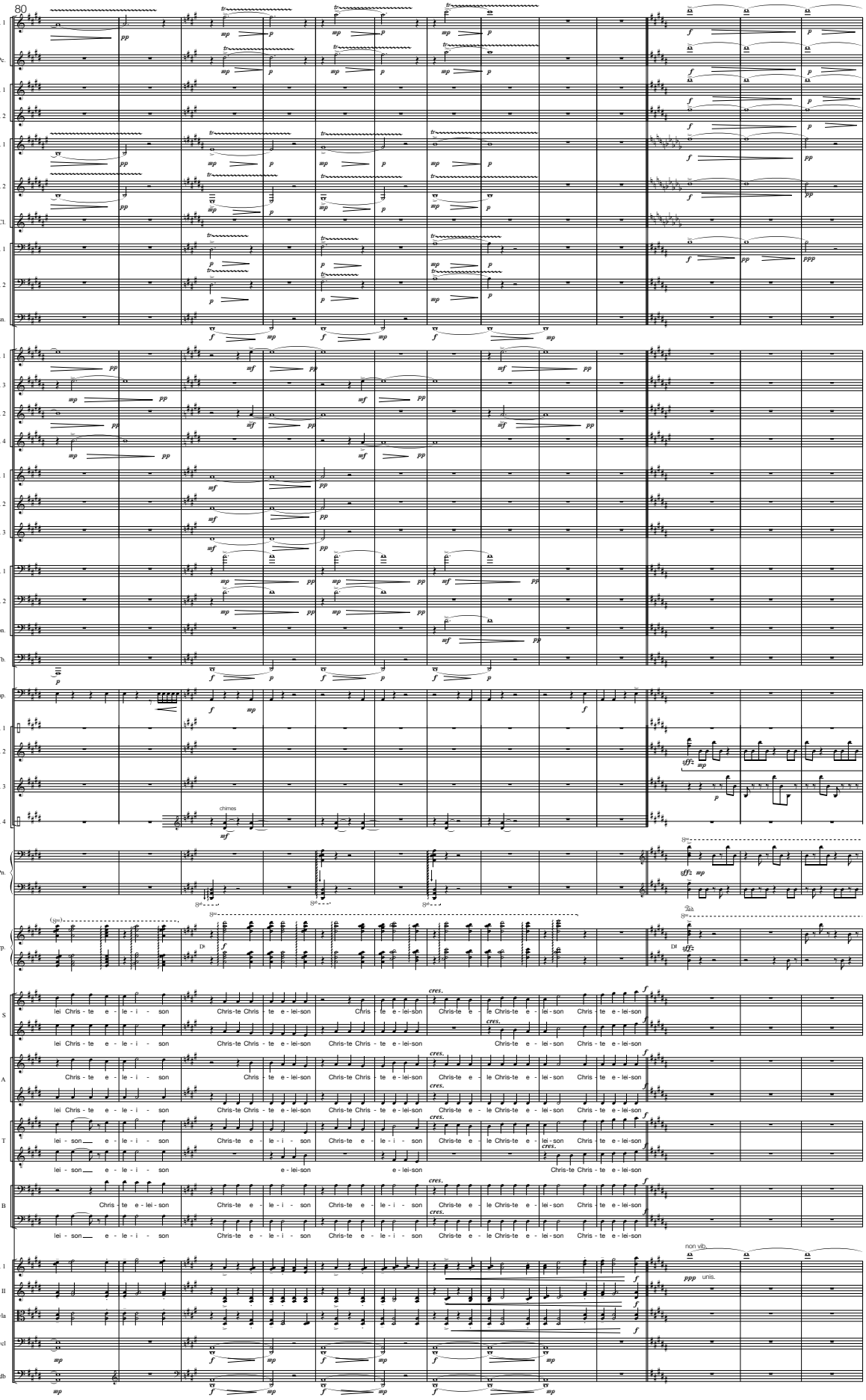

14
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
sim.
Pn.
hrp.
S
A
T
B
ri - e
Ky - - - - - ri - e
e - le - - - - - - - - i - - - - son
Ky - - - - - ri -
Vln. 1
Vln. II
vla
vcl
db
divisi

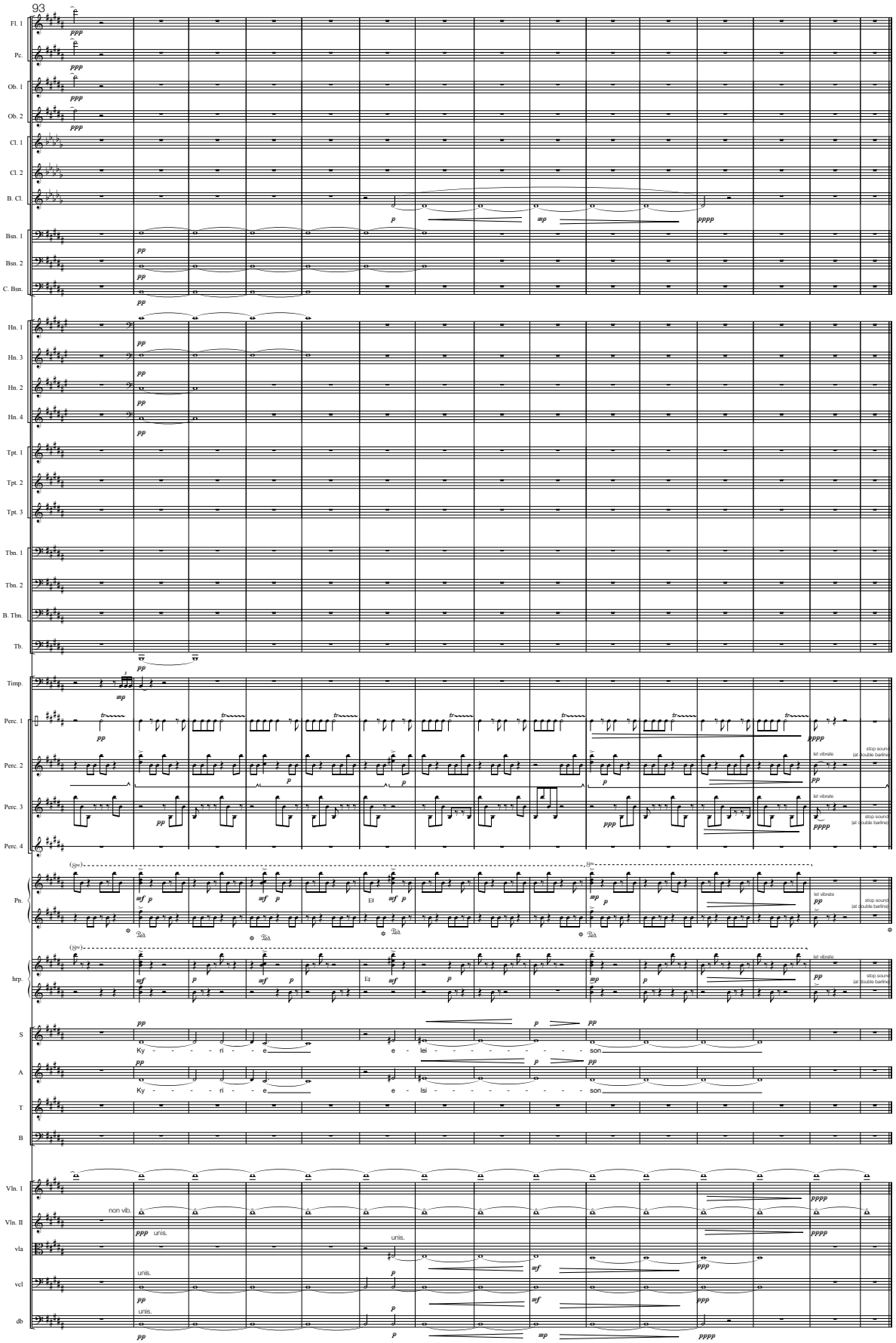

A
27
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pn.
hrp.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
(play small notes if low drum not available)
sim.
cres.
unis.
mutes off
Ky - - - - - ri - e
Ky - - - - - ri -
e - le - - - - i - - son
ah


41
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pn.
hrp.
S
A
T
B
Vln. I
Vln. II
vla
vcl
db
e Ky - - - - - ri - e e - le - - - - - - - - i - - - - son Ky - - - - ri - e
e Ky - - - - - ri - e e - le - - - - - - - - i - - - - son Ky - - - - ri - e


54
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pn.
hrp.
S
A
T
B
Vln. I
Vln. II
vla
vcl
db
harmon mute
large sus. cym.
yarn mallets
sim.
e - le - - - - - i - son e - lei - - - - - - - - - - - - son
cres.
unis.
divisi
sub. p


B
Marcato
67
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pn.
Hrp.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
sim.
Chris-te e - lei son Chris - te e - lei Chris - te e - lei - son

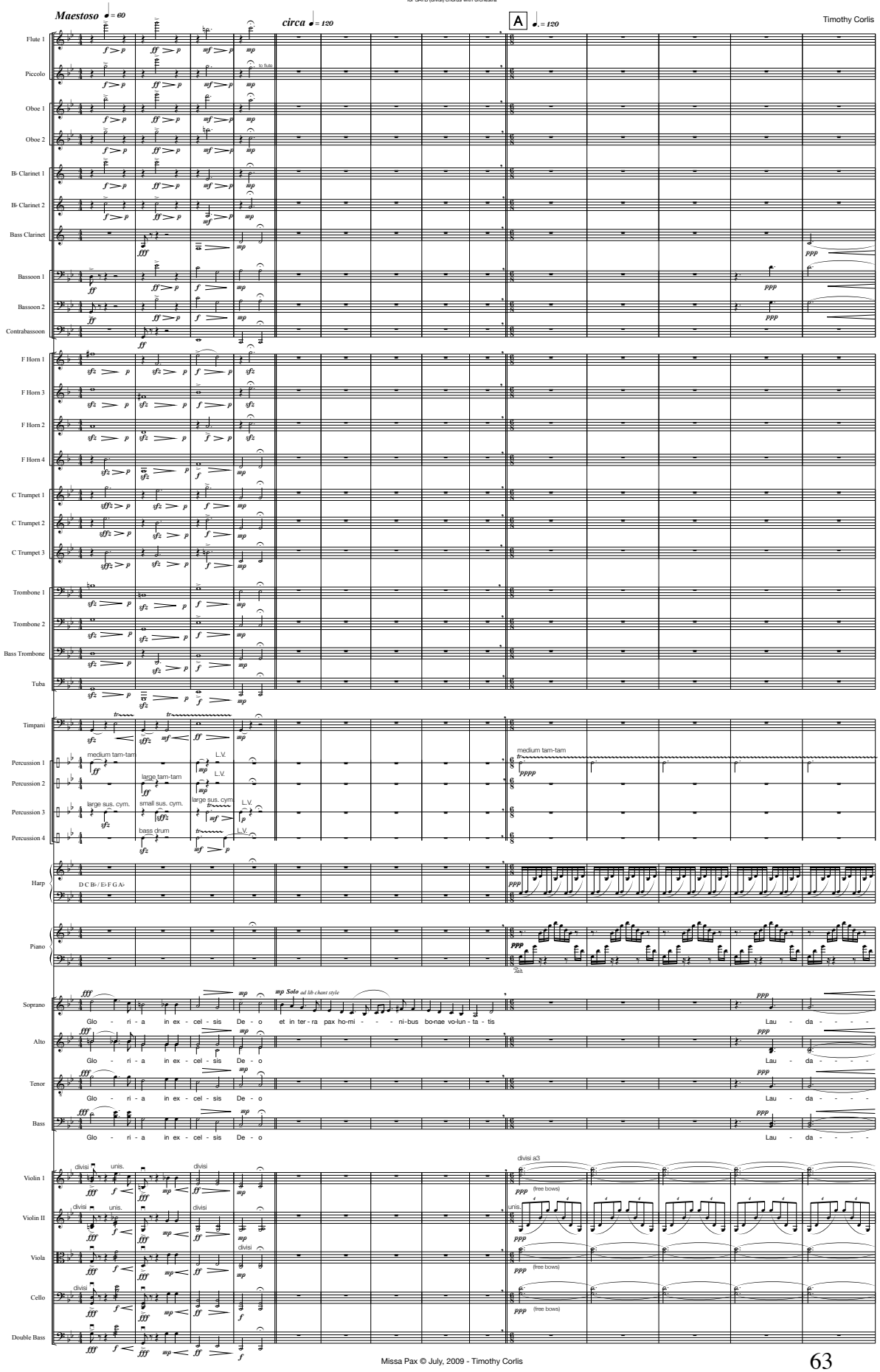

80
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
chimes
Pn.
hrp.
S
A
T
B
lei Chris - te e - le - i - son
Chris - te e - le - i - son
Chris - te e - lei - son
Vln. I
Vln. II
vla
vcl
db
non vib.
unis.

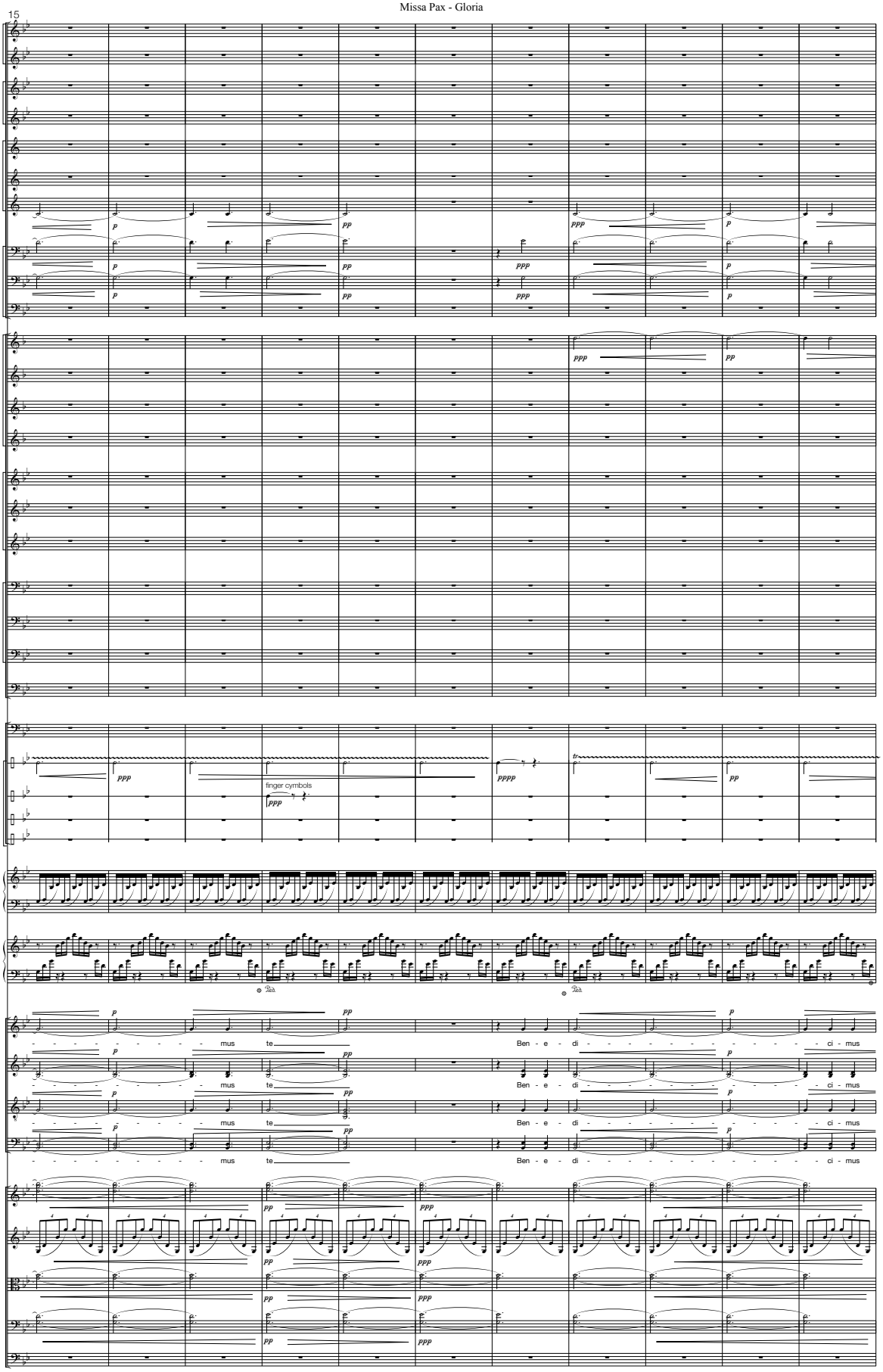

93
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pn.
hrp.
S
A
T
B
Vln. I
Vln. II
vla
vcl
db
Ky - - - - ri - - e
e - lei - - - - - - - - son
Ky - - - - ri - - e
e - lei - - - - - - - - son
non vib.
unis.
let vibrate
stop sound
(at double barline)

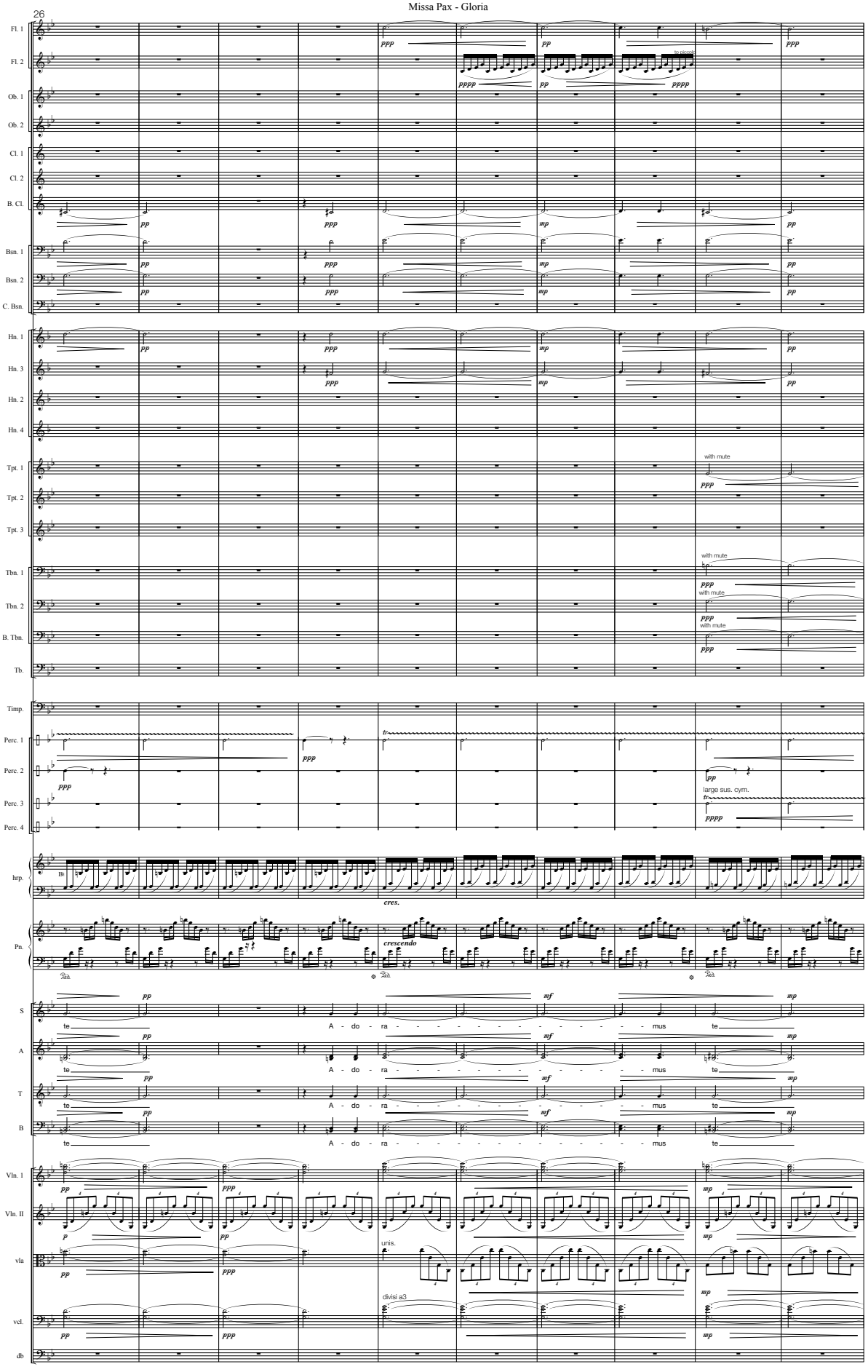
Commissioned by Noel Edison and the Elora Festival Singers
for the Elora Festival & Festival of the Sound.

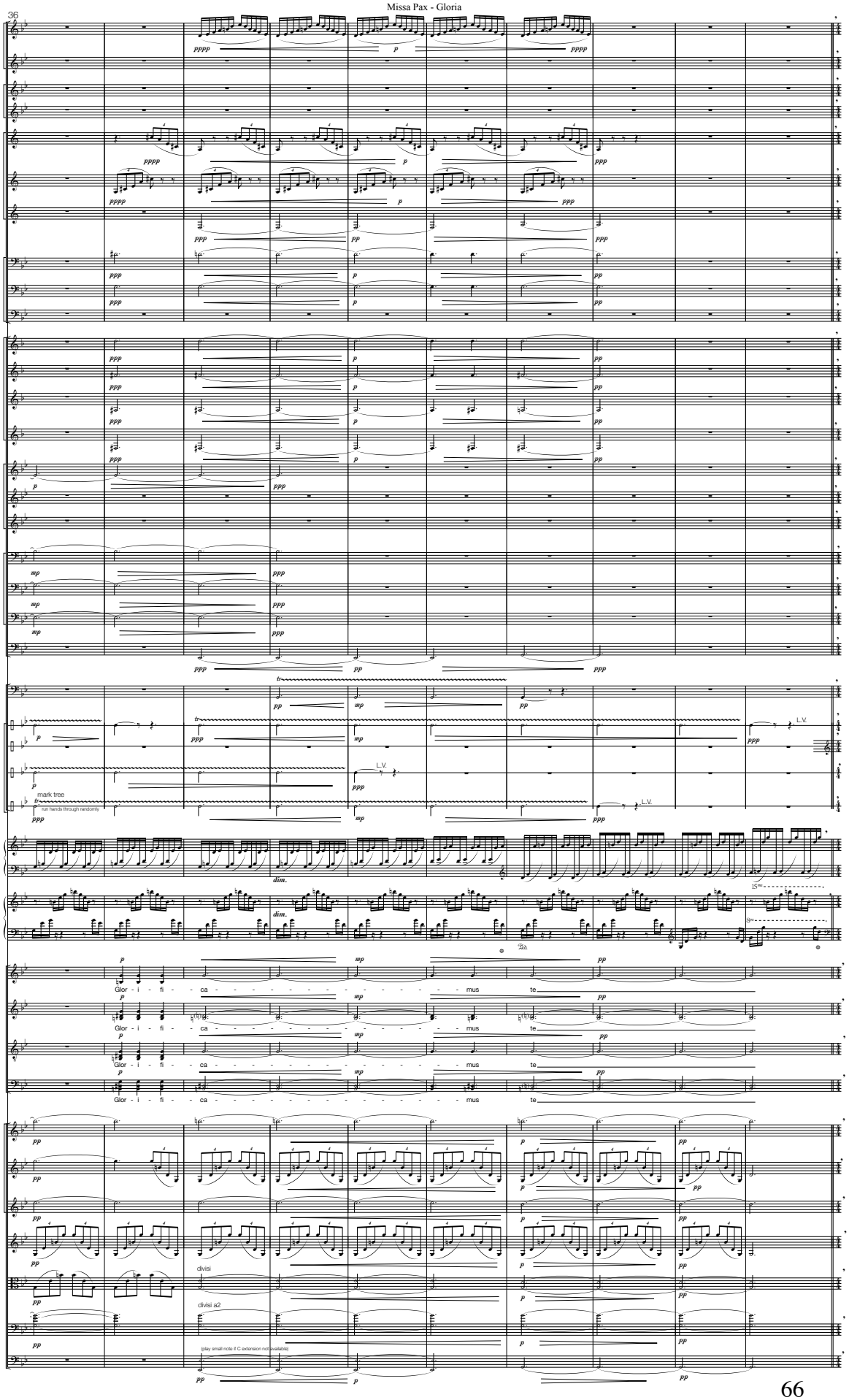
Gloria

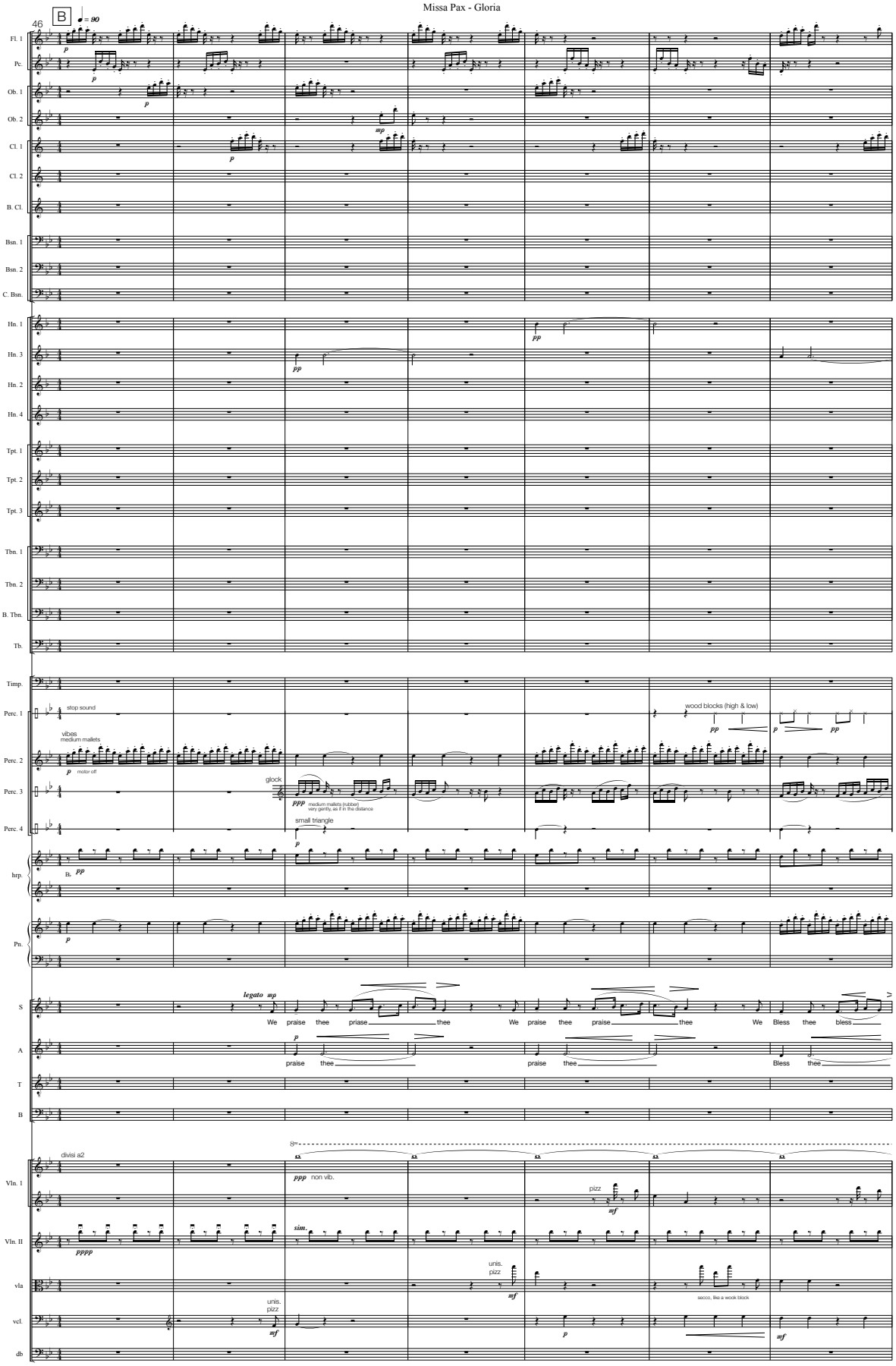
for SATB (divisi) chorus with orchestra

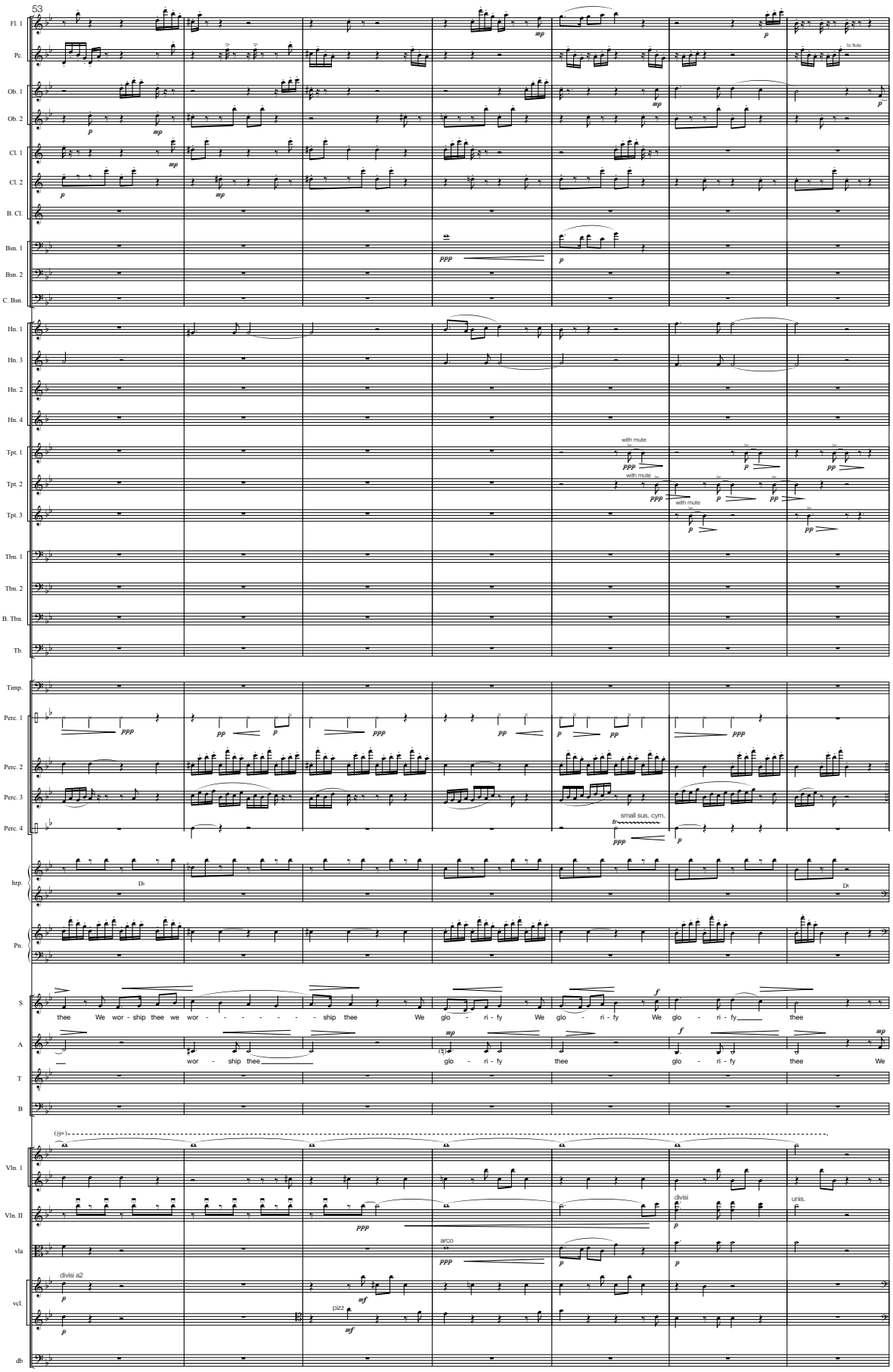


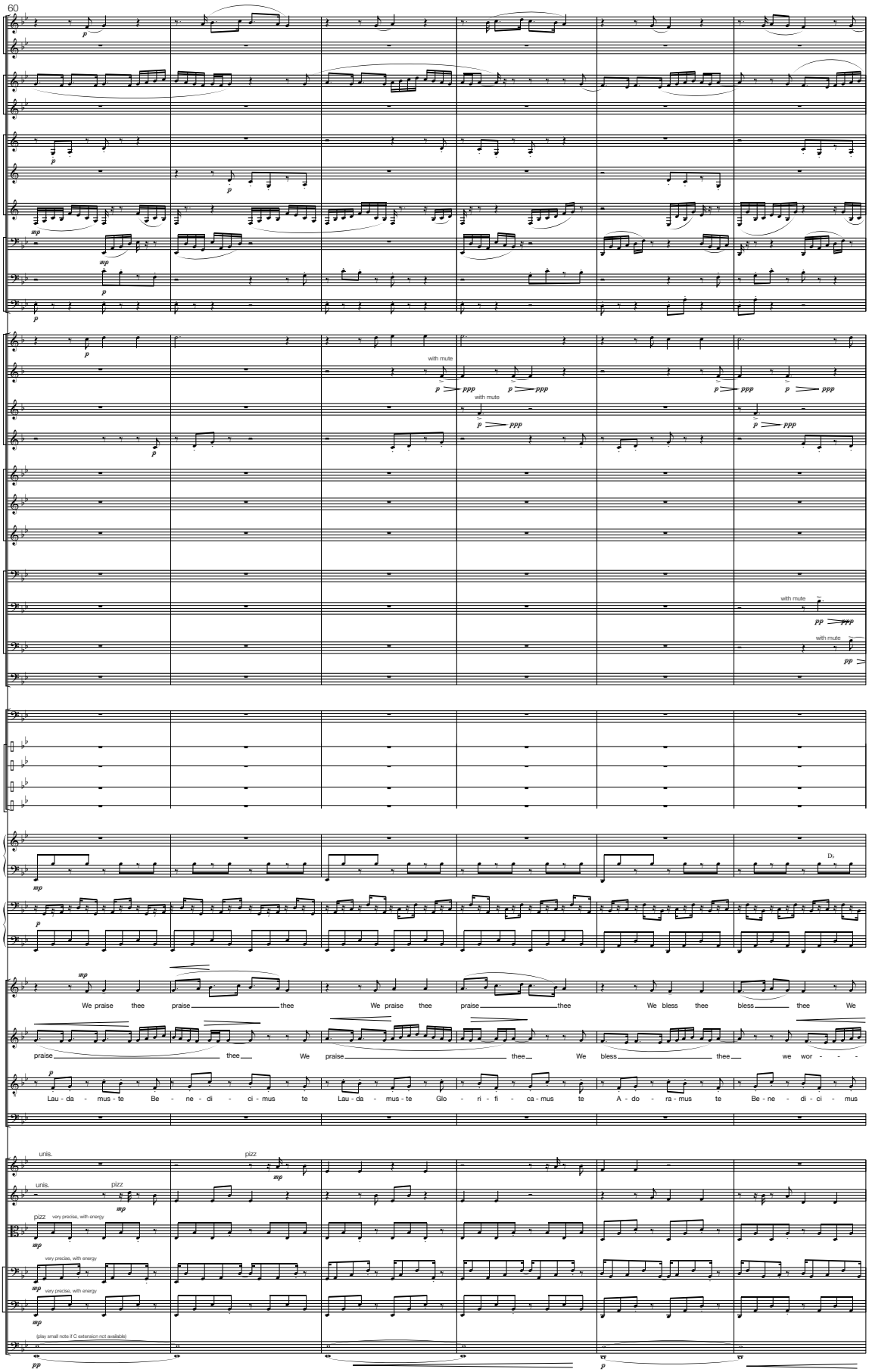

15
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
finger cymbals
hrp.
Pn.
S
A
T
B
mus te
Ben - e - di - ci - mus
Vln. 1
Vln. II
vla
vcl.
db

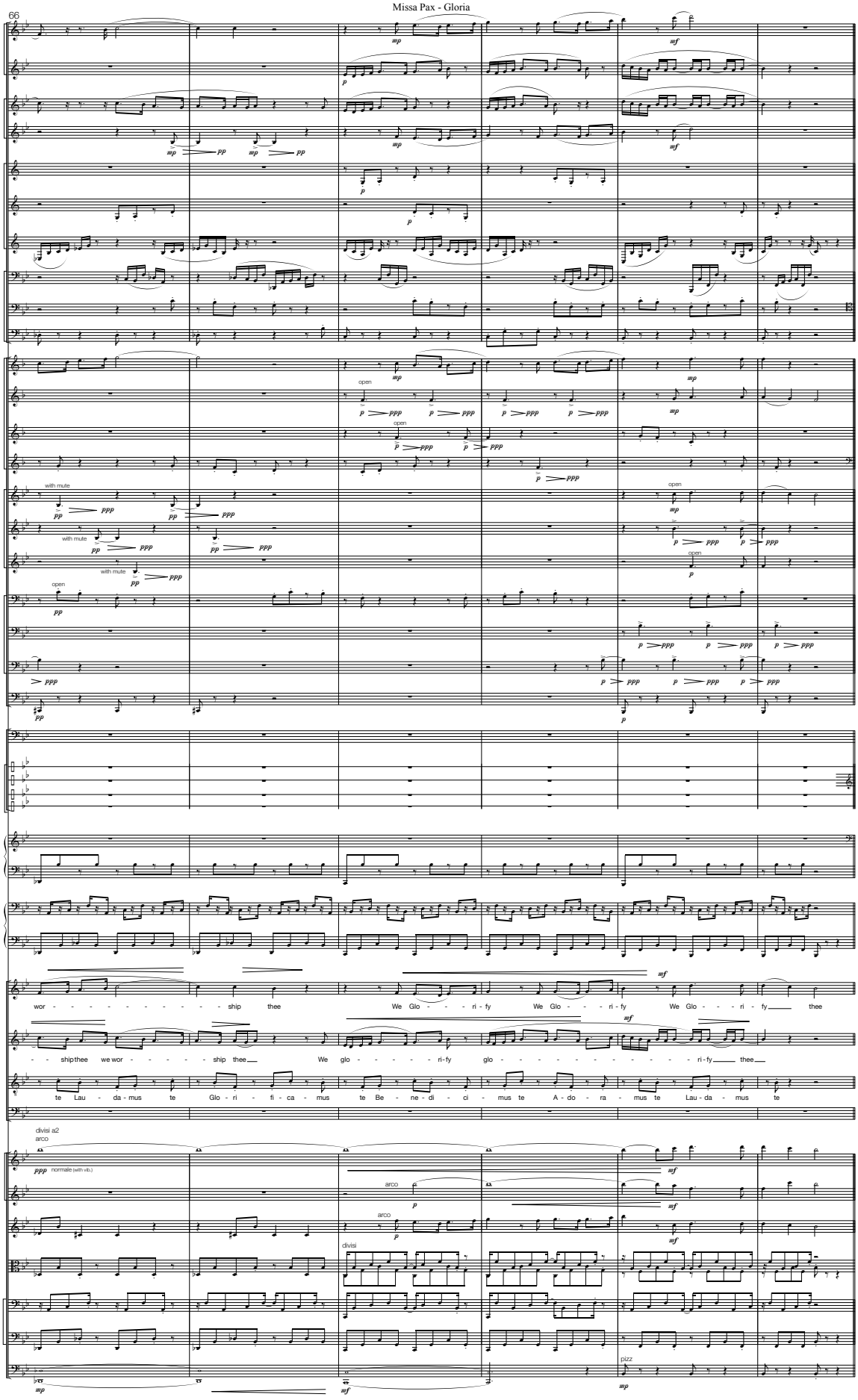

26
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
S
A
T
B
Vln. I
Vln. II
vla
vcl.
db
to piccolo
with mute
large sus. cym.
cres.
crescendo
te A - do - ra - - - - - - - - - - mus te
unis.
divisi a3

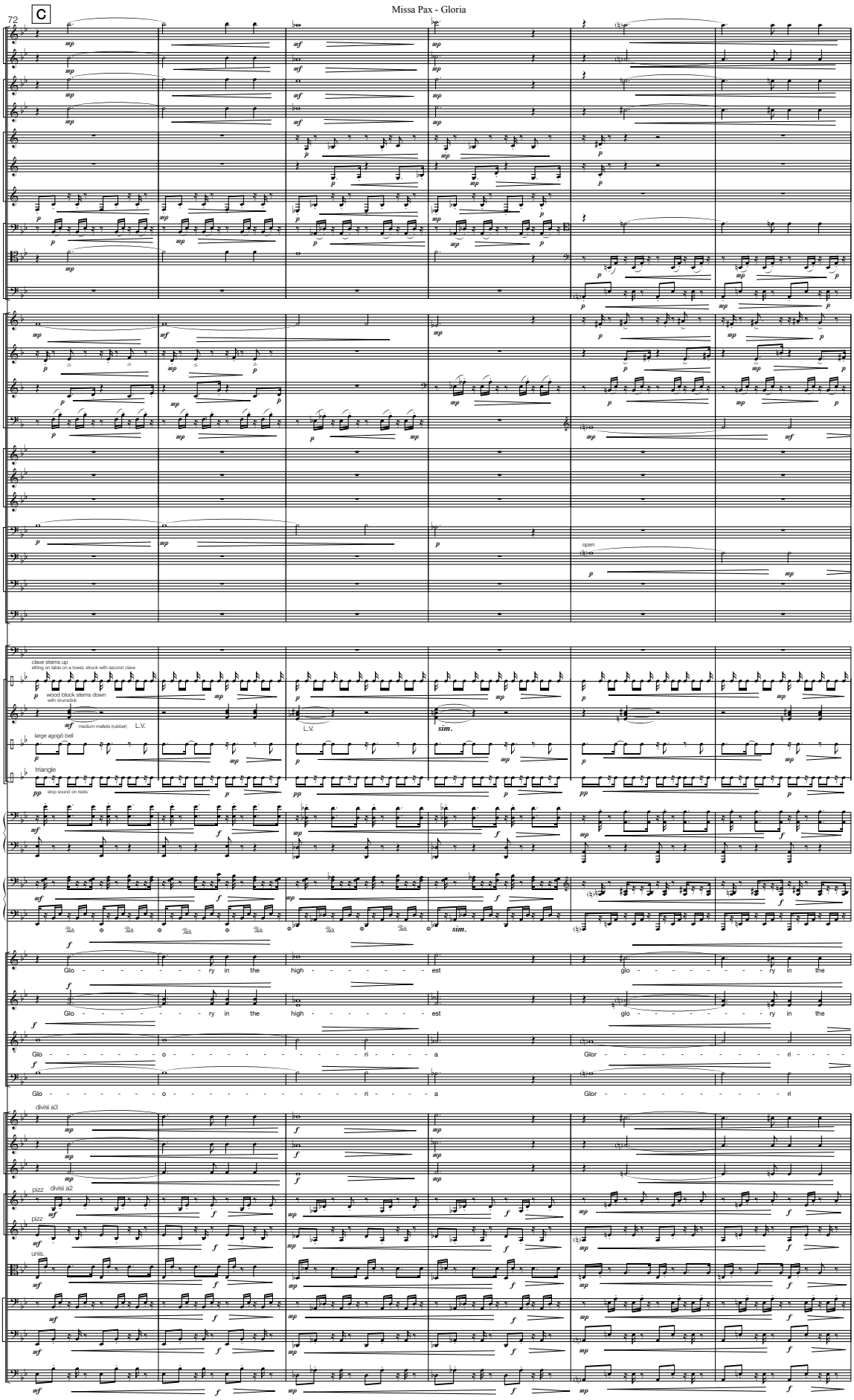

36
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
mark tree
run hands through randomly
L.V.
hrp.
Pn.
dim.
S
A
T
B
Glor - i - fi - ca - - - - - - - - - - - - - - - - - - mus te
Vln. 1
Vln. II
vla
vcl.
db
divisi
divisi a2
(play small note if C extension not available)

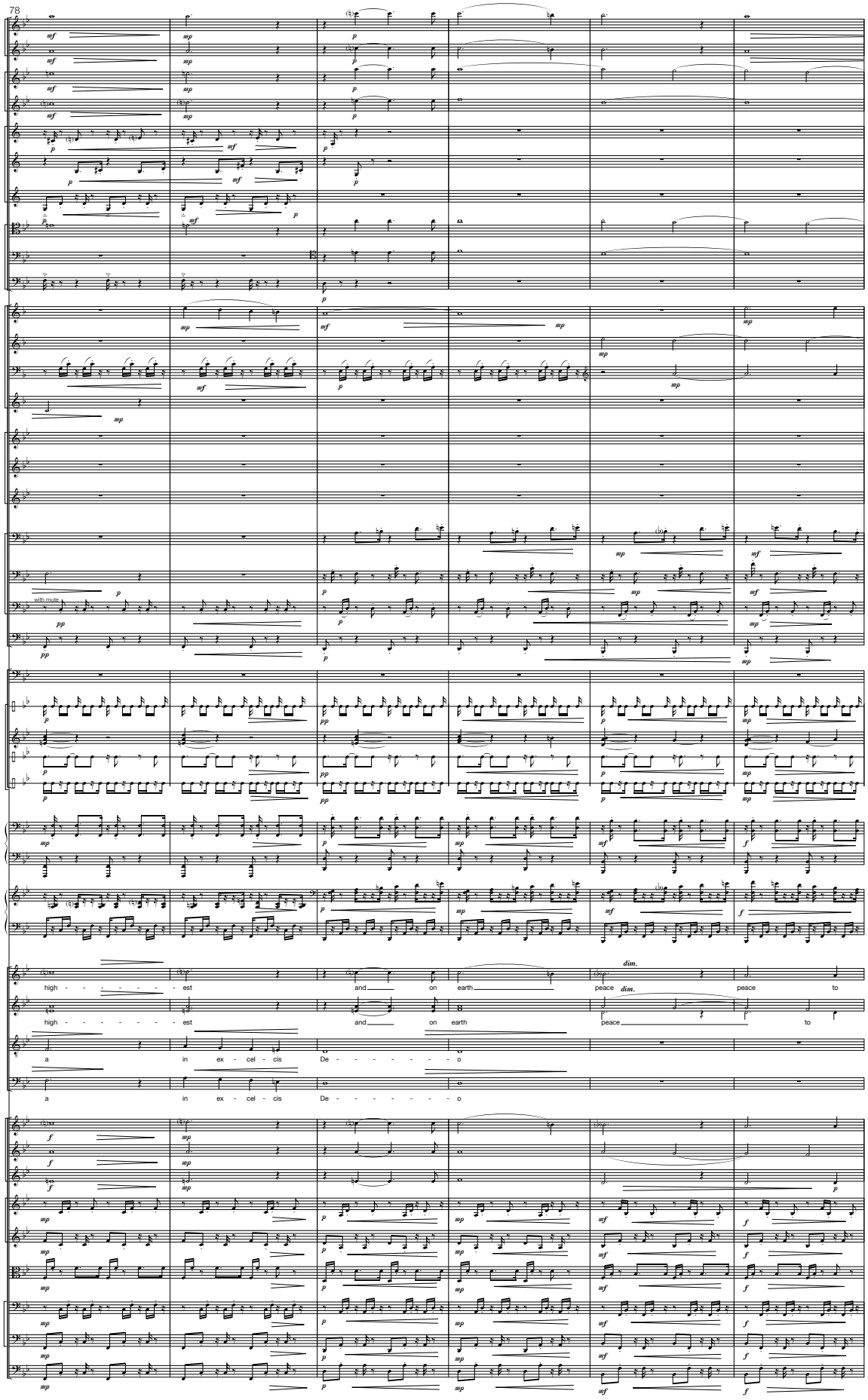

46
B
♩= 90
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
stop sound
vibes
medium mallets
motor off
glock
medium mallets (rubber)
very gently, as if in the distance
small triangle
wood blocks (high & low)
hrp.
Pn.
S
A
T
B
We praise thee priase thee We praise thee praise thee We Bless thee bless
praise thee praise thee Bless thee
divisi a2
non vib.
sim.
unis.
pizz
Vln. 1
Vln. II
vla
vcl.
db


53
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
S
A
T
B
Vln. 1
Vln. II
vla
vcl.
db
to flute
with mute
small sus. cym.
thee We wor - ship thee we wor - - - - - - - ship thee We glo - ri - fy We glo - ri - fy We glo - ri - fy thee
wor - ship thee glo - ri - fy thee glo - ri - fy thee We
arco
divisi a2
pizz
divisi
unis.


60
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
with mute
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
S
We praise thee praise thee We praise thee praise thee We bless thee bless thee We
A
praise thee We praise thee We bless thee we wor - -
T
Lau - da - mus - te Be - ne - di - ci - mus te Lau - da - mus - te Glo - ri - fi - ca - mus te A - do - ra - mus te Be - ne - di - ci - mus
B
Vln. 1
unis.
pizz
Vln. II
vla
very precise, with energy
vcl.
db
(play small note if C extension not available)

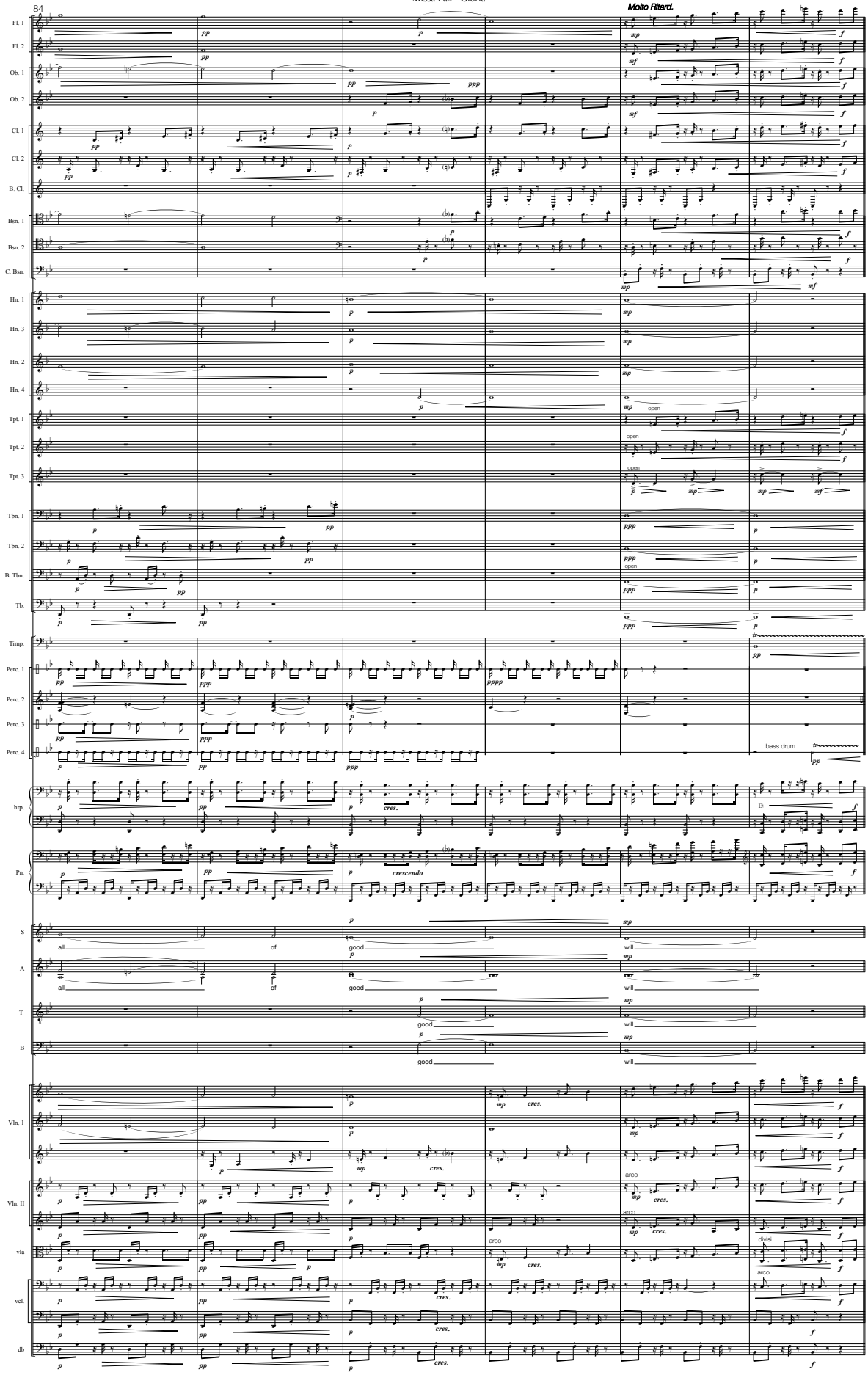

66
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
S
A
T
B
Vln. I
Vln. II
vla
vcl.
db
with mute
open
divisi a2
arco
normale (with vib.)
divisi
pizz
wor - - - - - - - - - - ship thee
We Glo - - - ri - fy
We Glo - - - ri - fy
We Glo - - - ri - fy thee
- - ship thee we wor - - - - - ship thee
We glo - - - - - ri - fy
glo - - - - - - - - - - - - - ri - fy thee
te Lau - da - mus te
Glo - ri - fi - ca - mus
te Be - ne - di - ci - mus te
A - do - ra - mus te
Lau - da - mus te

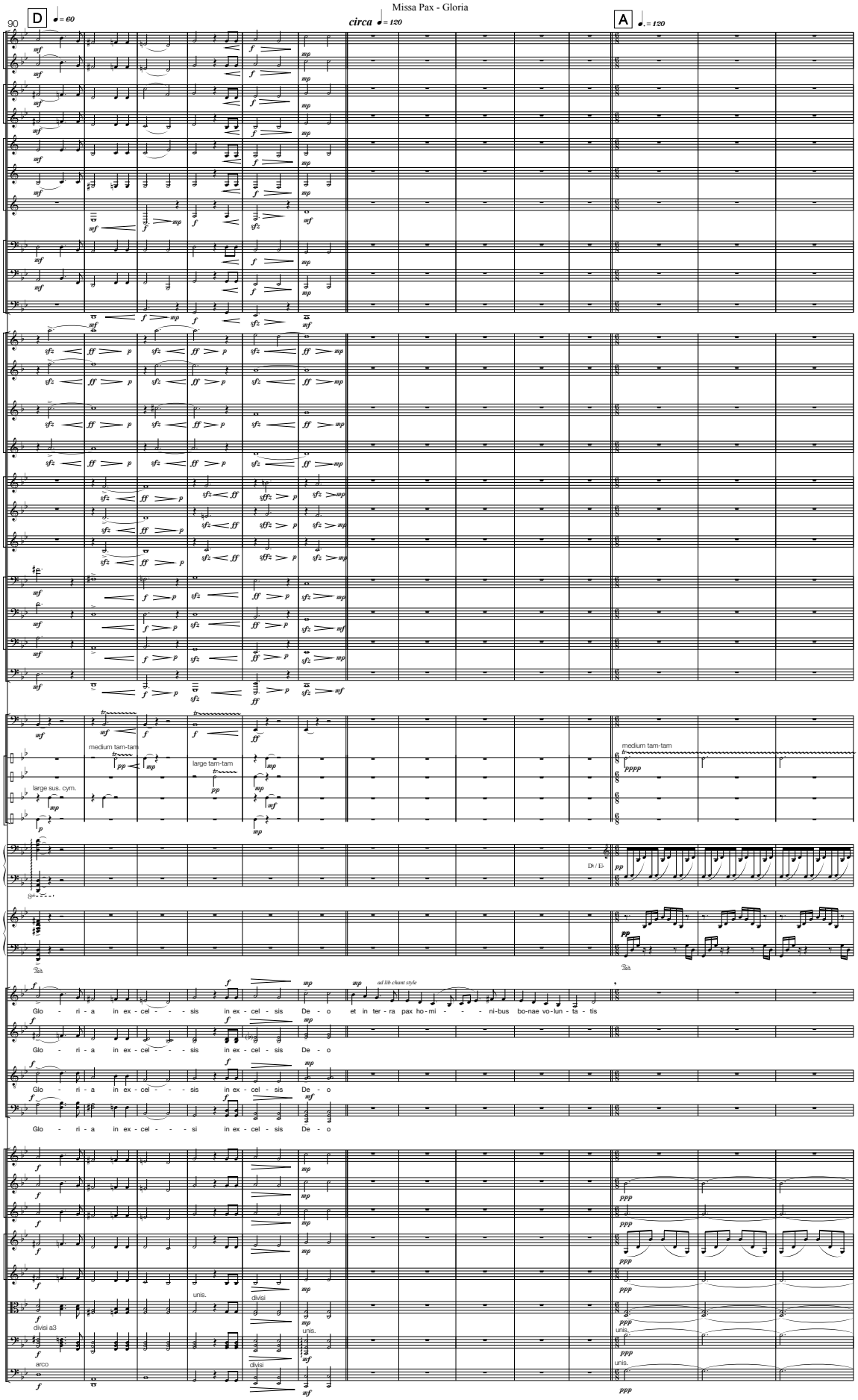

C
72
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
S
A
T
B
Vln. 1
Vln. II
vla
vcl.
db
clave stems up
sitting on table on a towel, struck with second clave
wood block stems down
with drumstick
medium mallets (rubber)
L.V.
large agogô bell
triangle
stop sound on rests
open
sim.
Glo - - - - - - - - ry in the high - - - - - - - - est glo - - - - - - - - ry in the
Glo - - - - - - - - ry in the high - - - - - - - - est glo - - - - - - - - ry in the
Glo - - - - - - - - o - - - - - - - - - - - - - - - - ri - - - - a Glor - - - - - - - - - - - - - - ri - - -
Glo - - - - - - - - o - - - - - - - - - - - - - - - - ri - - - - a Glor - - - - - - - - - - - - - - ri
divisi a3
pizz
divisi a2
unis.

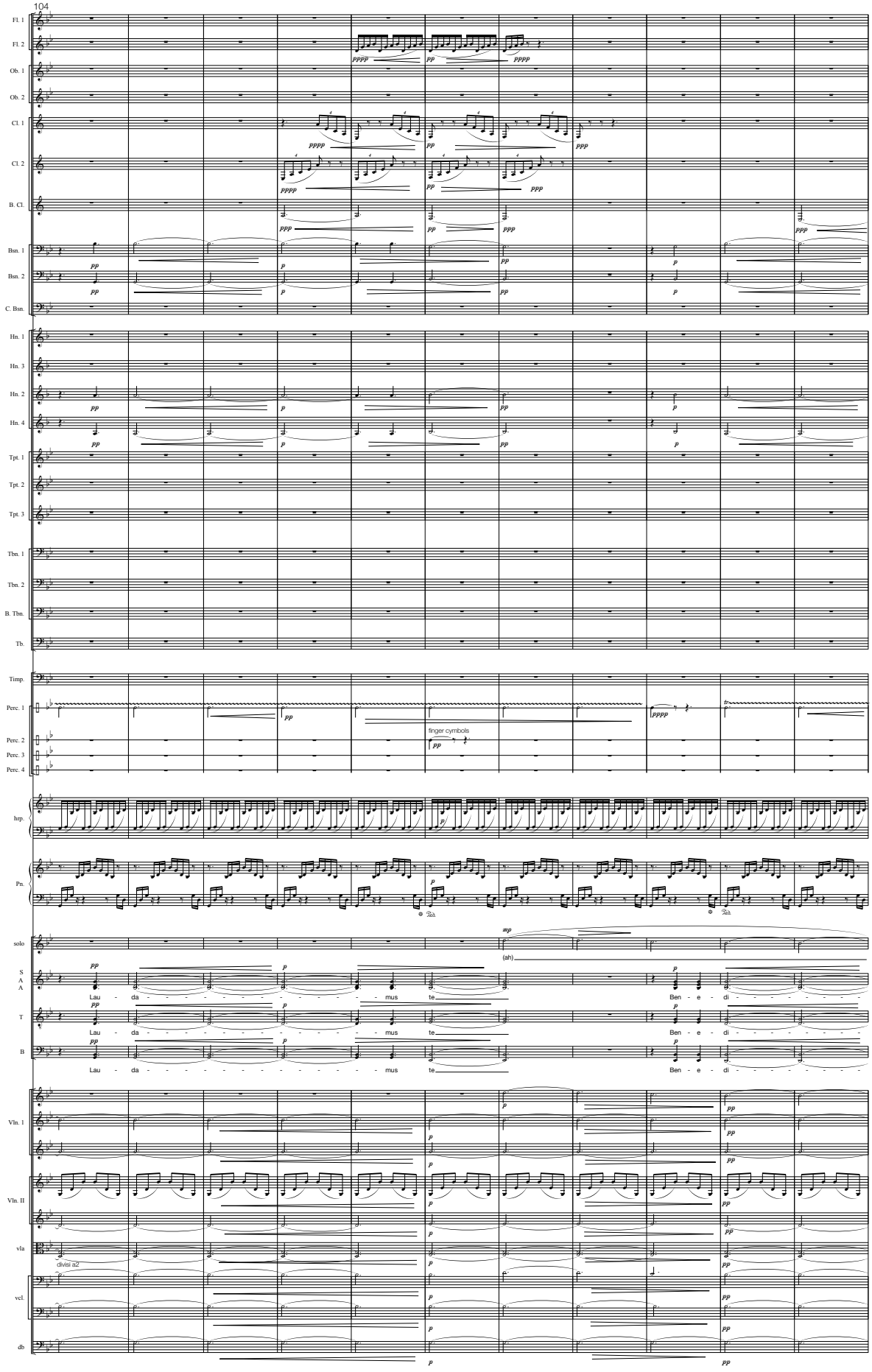

78
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
S
A
T
B
Vln. 1
Vln. II
vla
vcl.
db
with mute
high - - - - - - est and on earth peace peace to
high - - - - - - est and on earth peace to
a in ex - cel - cis De - - - - - - o
a in ex - cel - cis De - - - - - - o
dim.
dim.

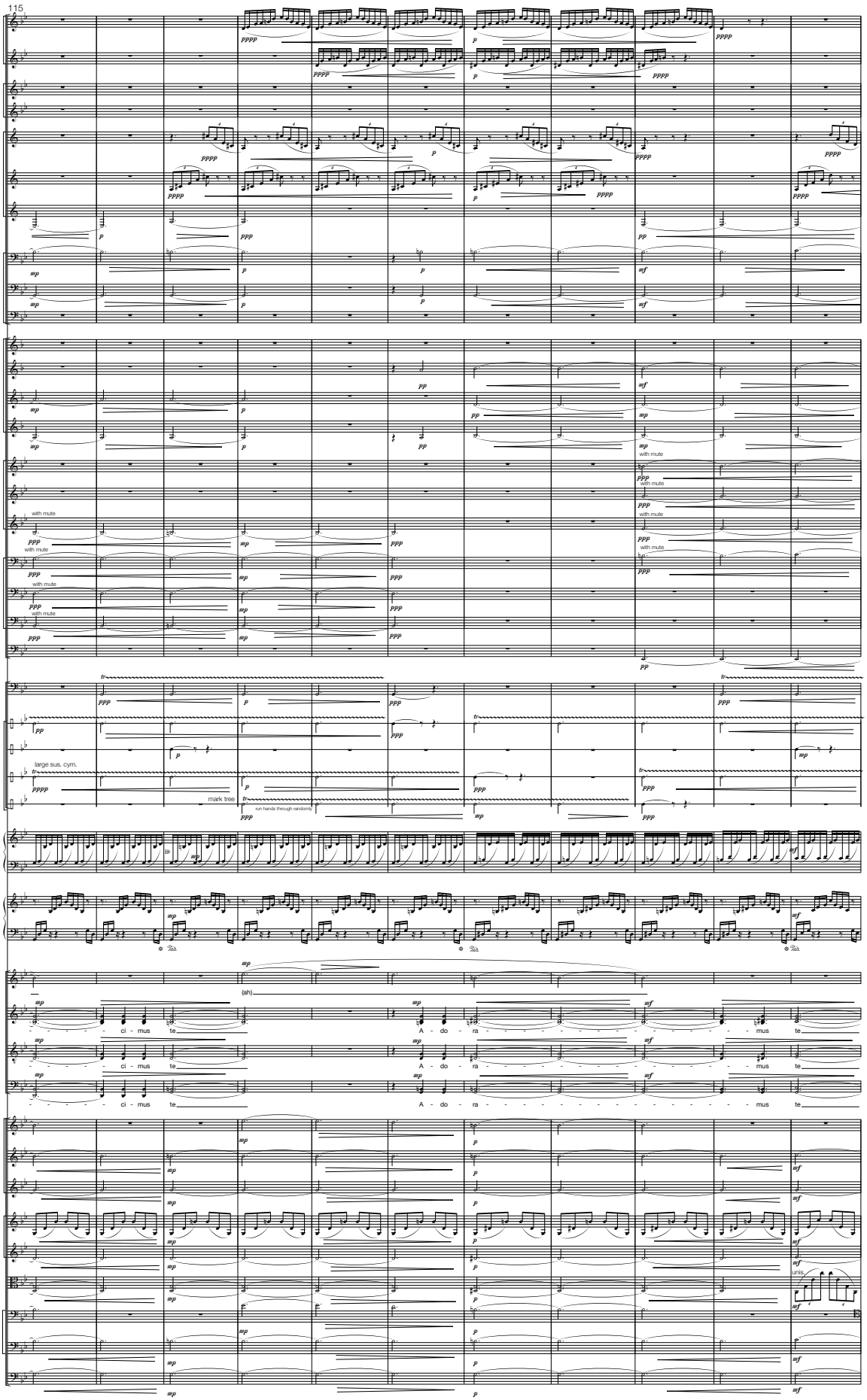
84

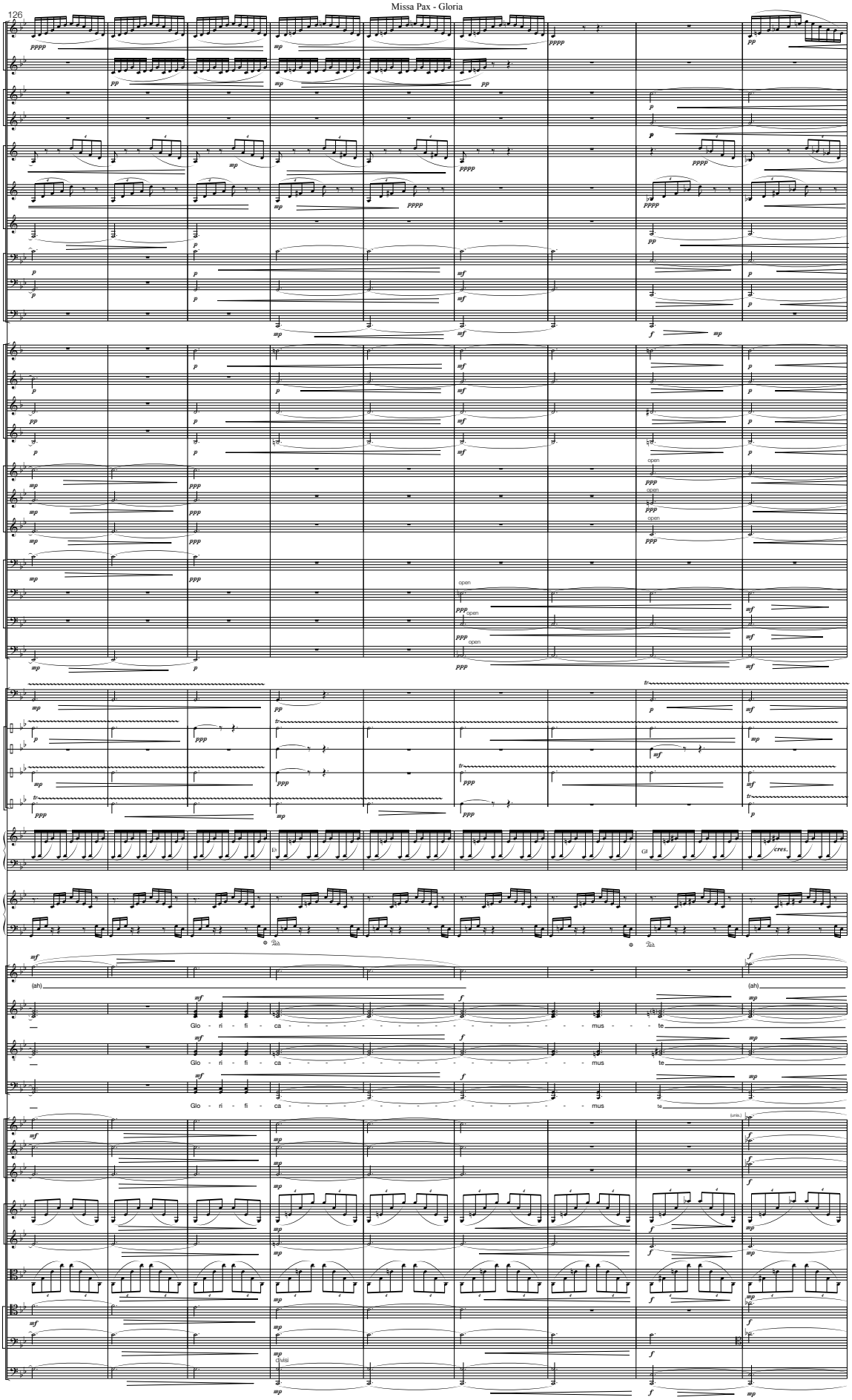
Molto Ritard.

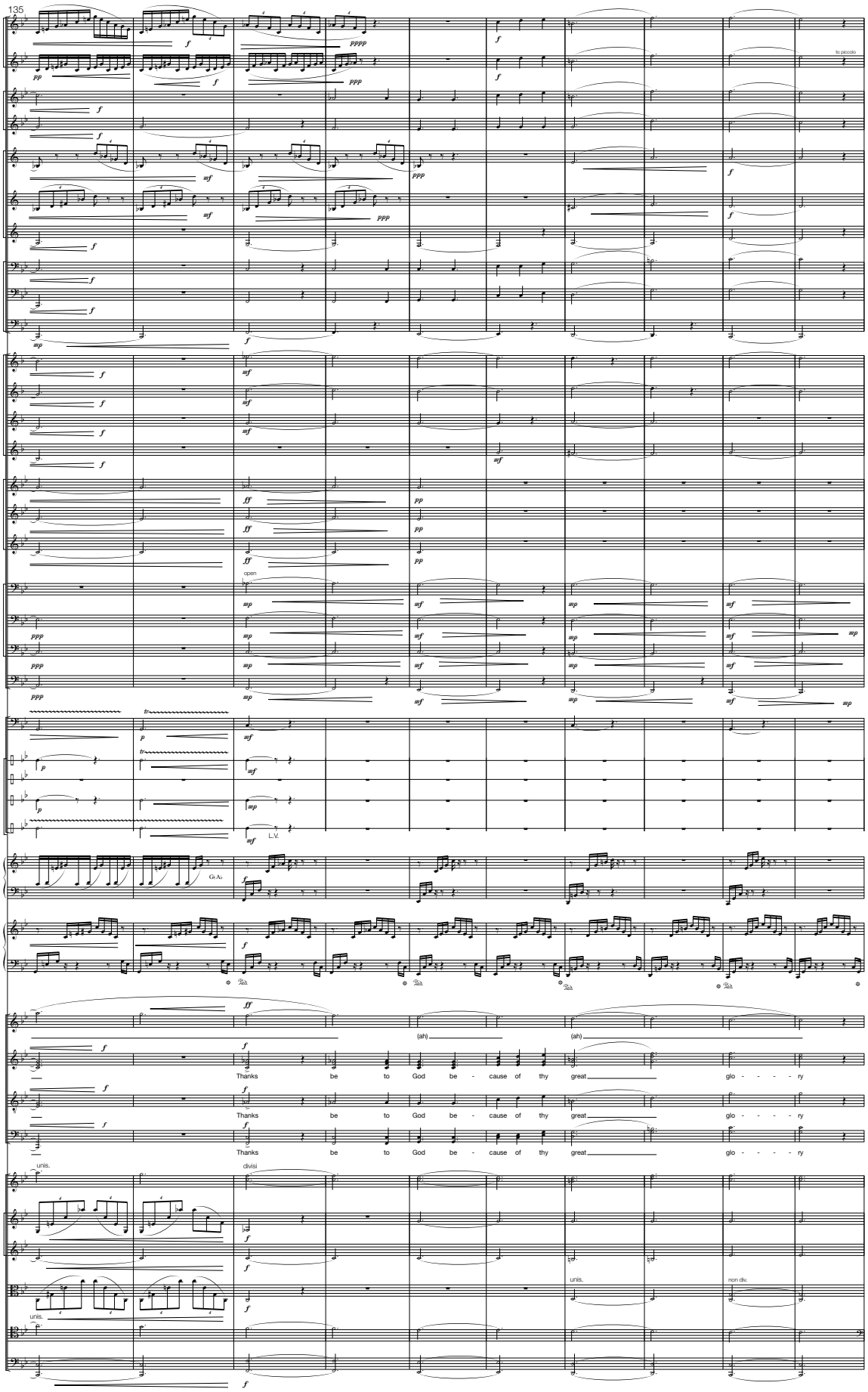


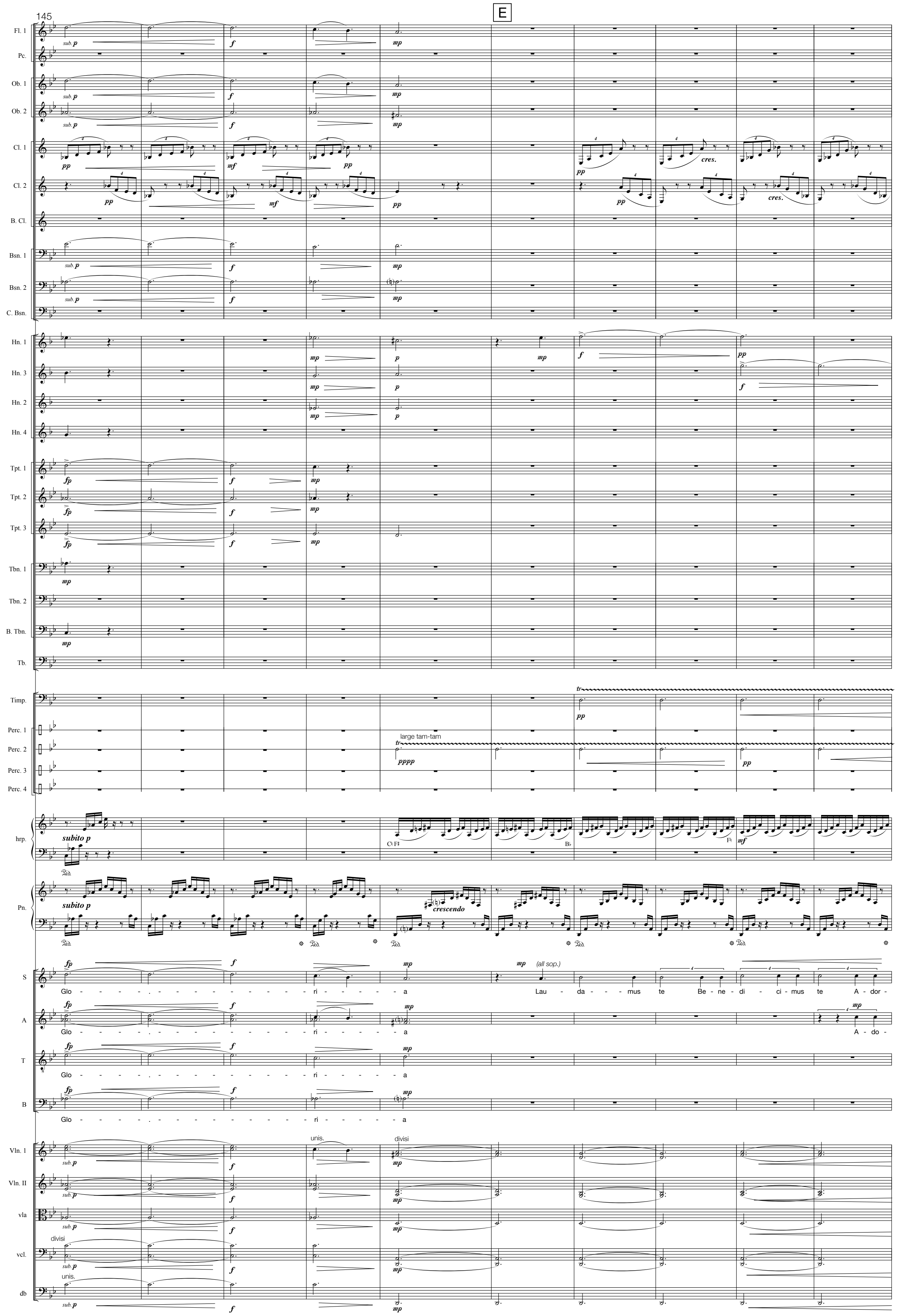

90
D
♩= 60
circa ♩= 120
A
♩.= 120
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
medium tam-tam
large tam-tam
large sus. cym.
Hrp.
Pn.
S
A
T
B
Glo - ri - a in ex - cel - - - sis in ex - cel - sis De - o
et in ter - ra pax ho - mi - - - ni - bus bo - nae vo - lun - ta - tis
ad lib chant style
Vln. 1
Vln. II
vla
vcl.
db
divisi a3
unis.
divisi
arco

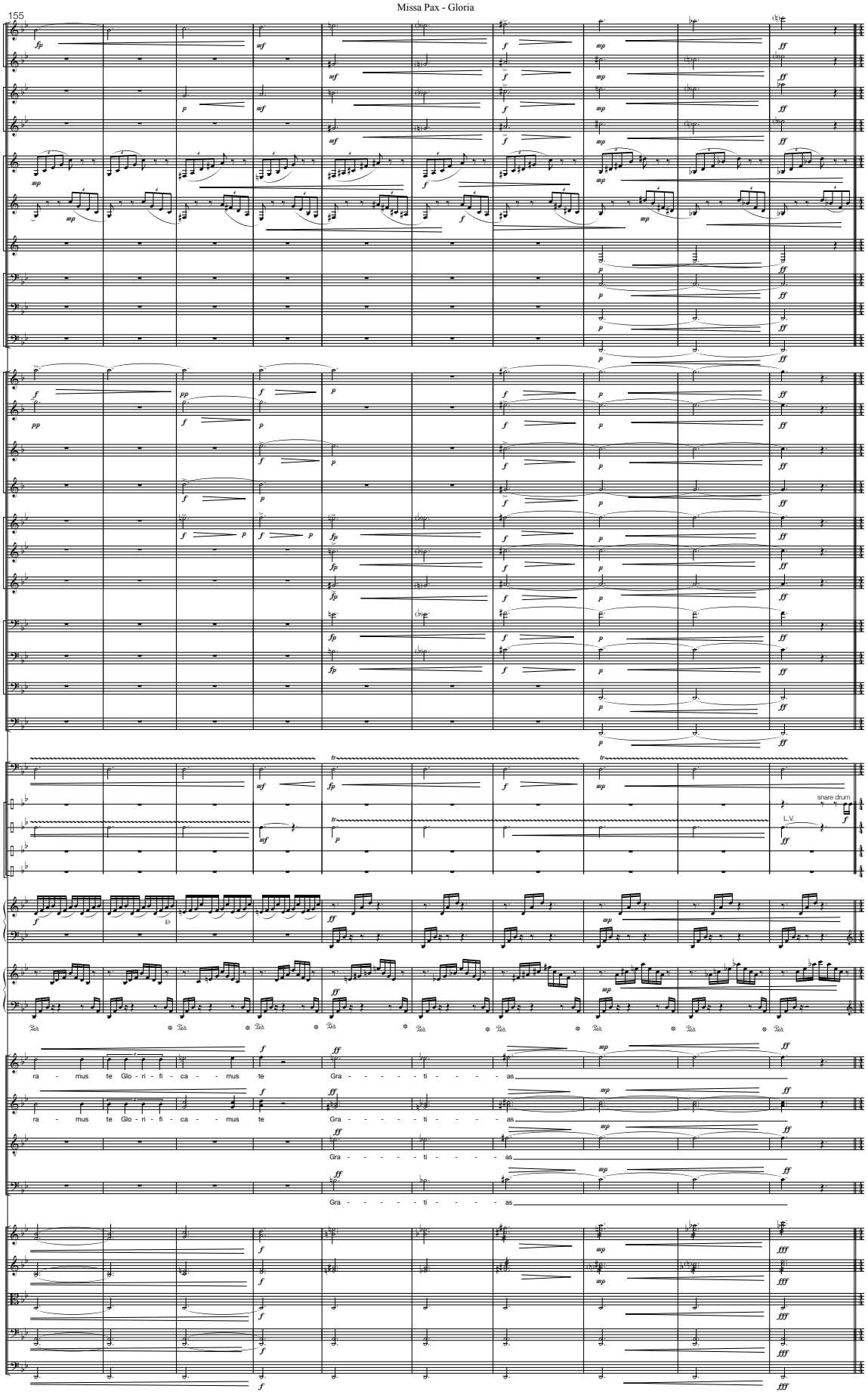

104
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
finger cymbols
hrp.
Pn.
solo
(ah)
S
A
A
T
B
Lau - da - - - - - - - - - - - - mus te
Ben - e - di - - - - - - - -
Vln. 1
Vln. II
vla
divisi a2
vcl.
db

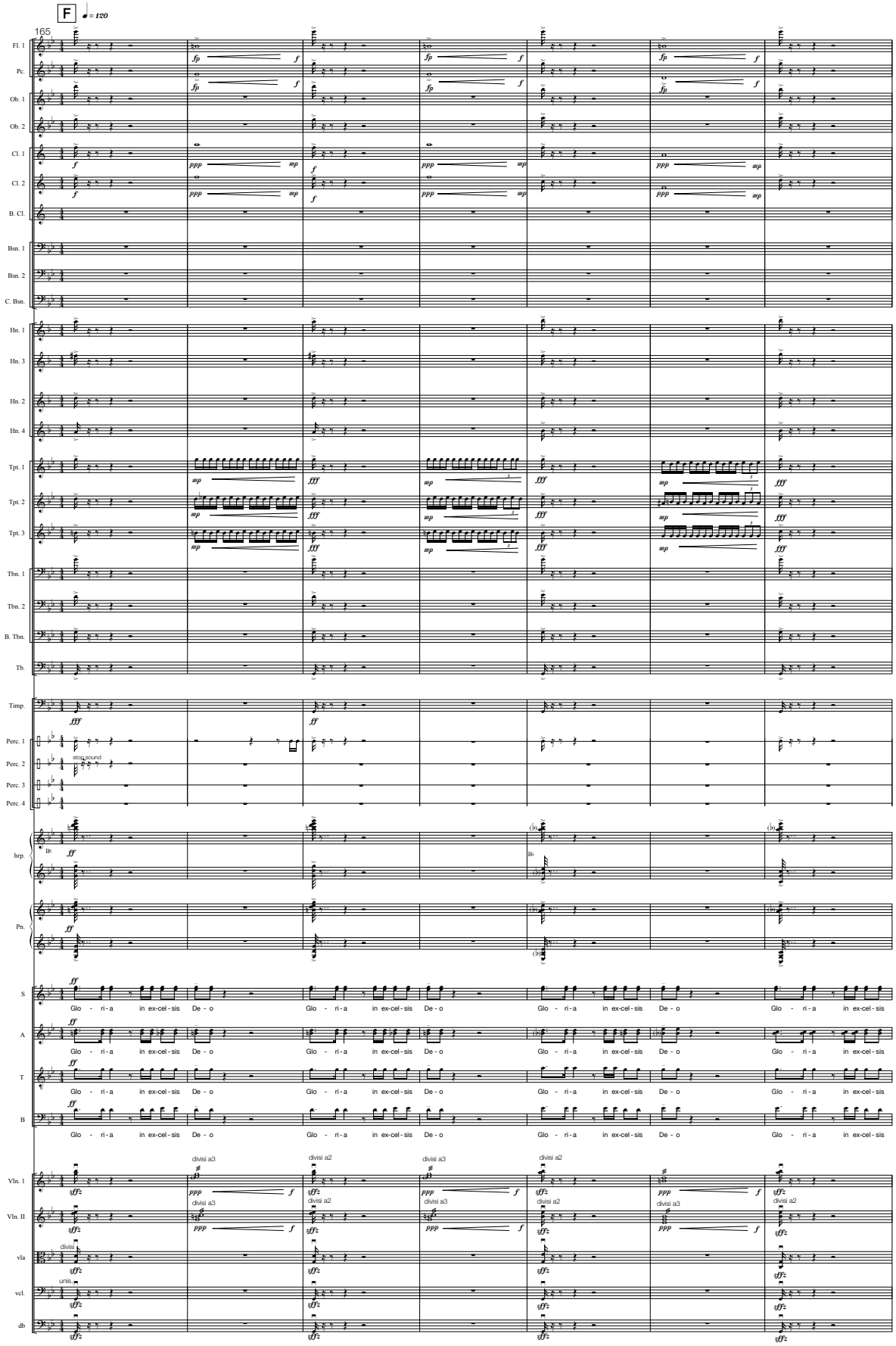

115
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
with mute
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
large sus. cym.
mark tree
run hands through randomly
hrp.
Pn.
solo
(ah)
S
A
A
T
B
ci - mus te
A - do - ra - - - - - - - - - - - - - - - - mus te
Vln. 1
Vln. II
vla
vcl.
db
unis.

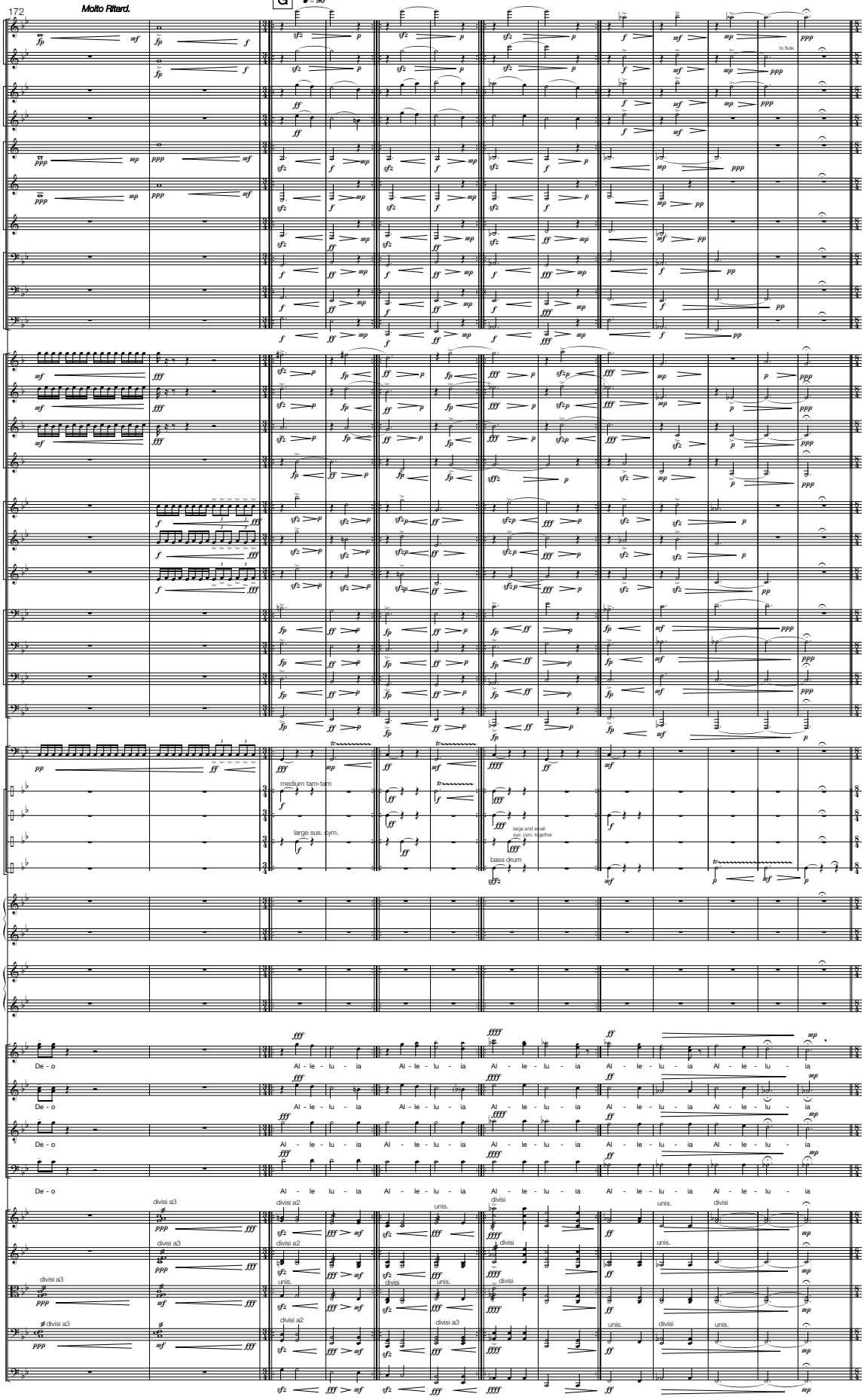

126
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
solo
(ah)
S
A
A
T
B
Glo - ri - fi - ca - - - - - - - - - - - - - - - - - mus - - te
Vln. 1
Vln. II
vla
vcl.
db
open
cres.

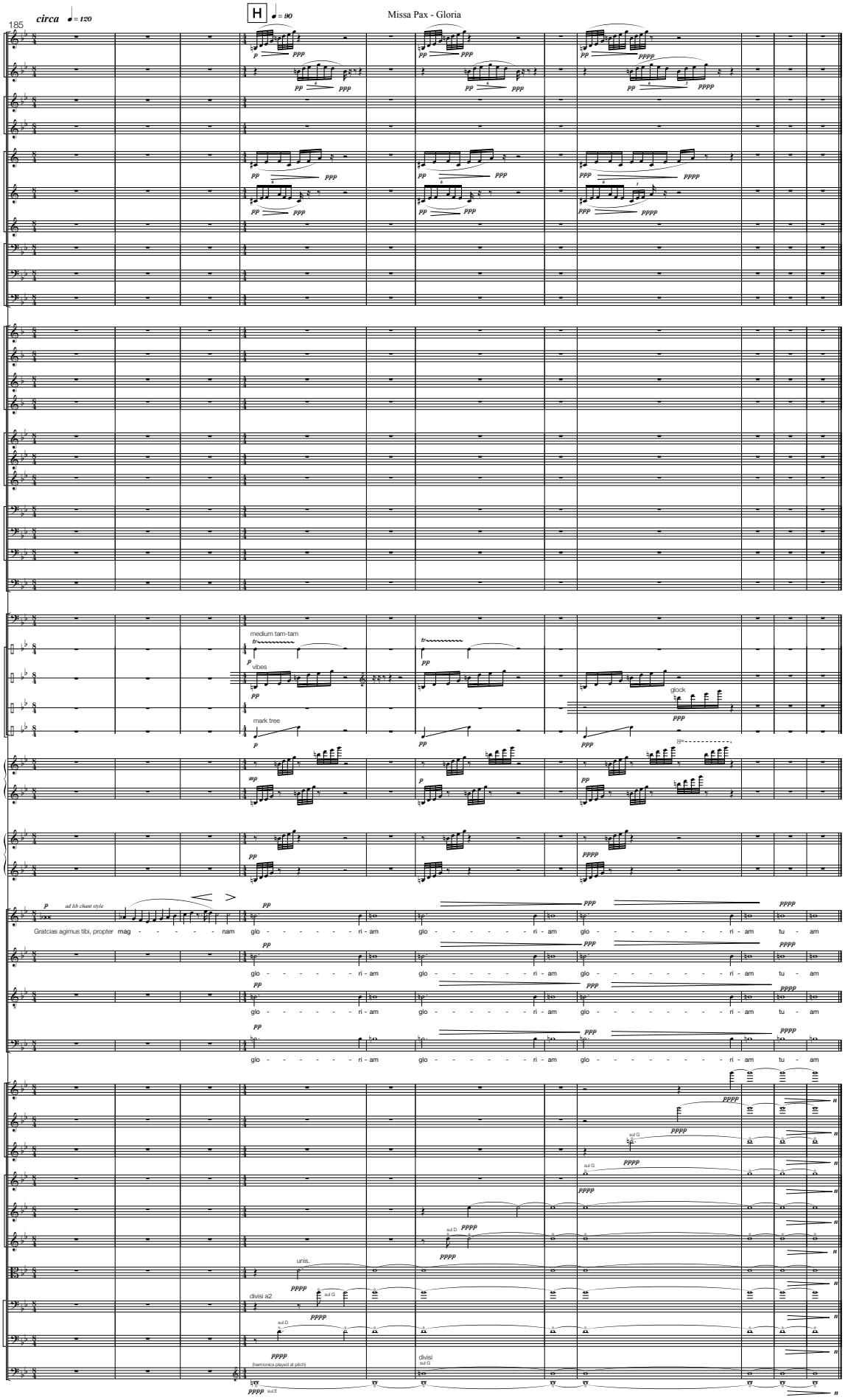

135
Fl. 1
Fl. 2
to piccolo
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
open
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
L.V.
hrp.
Gt A♭
Pn.
solo
S
A
A
T
B
(ah)
(ah)
Thanks be to God be - cause of thy great glo - - - - ry
Thanks be to God be - cause of thy great glo - - - - ry
Thanks be to God be - cause of thy great glo - - - - ry
Vln. 1
Vln. II
vla
vcl.
db
unis.
divisi
unis.
unis.
non div.


145
E
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
large tam-tam
hrp.
subito p
Pn.
crescendo
cres.
(all sop.)
S
Glo - ri - a
Lau - da - mus te Be - ne - di - ci - mus te A - dor -
A
Glo - ri - a
A - do -
T
Glo - ri - a
B
Glo - ri - a
unis.
divisi
Vln. 1
Vln. II
vla
vcl.
db


155
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
snare drum
L.V.
hrp.
Pn.
S
A
T
B
ra - mus te Glo - ri - fi - ca - - mus te
Gra - - - - - ti - - - - as
Vln. 1
Vln. II
vla
vcl.
db


F
♩= 120
165
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
stop sound
hrp.
Pn.
S
A
T
B
Glo - ri - a in ex-cel-sis De - o
Vln. 1
Vln. II
vla
vcl.
db
divisi a3
divisi a2
divisi
unis.

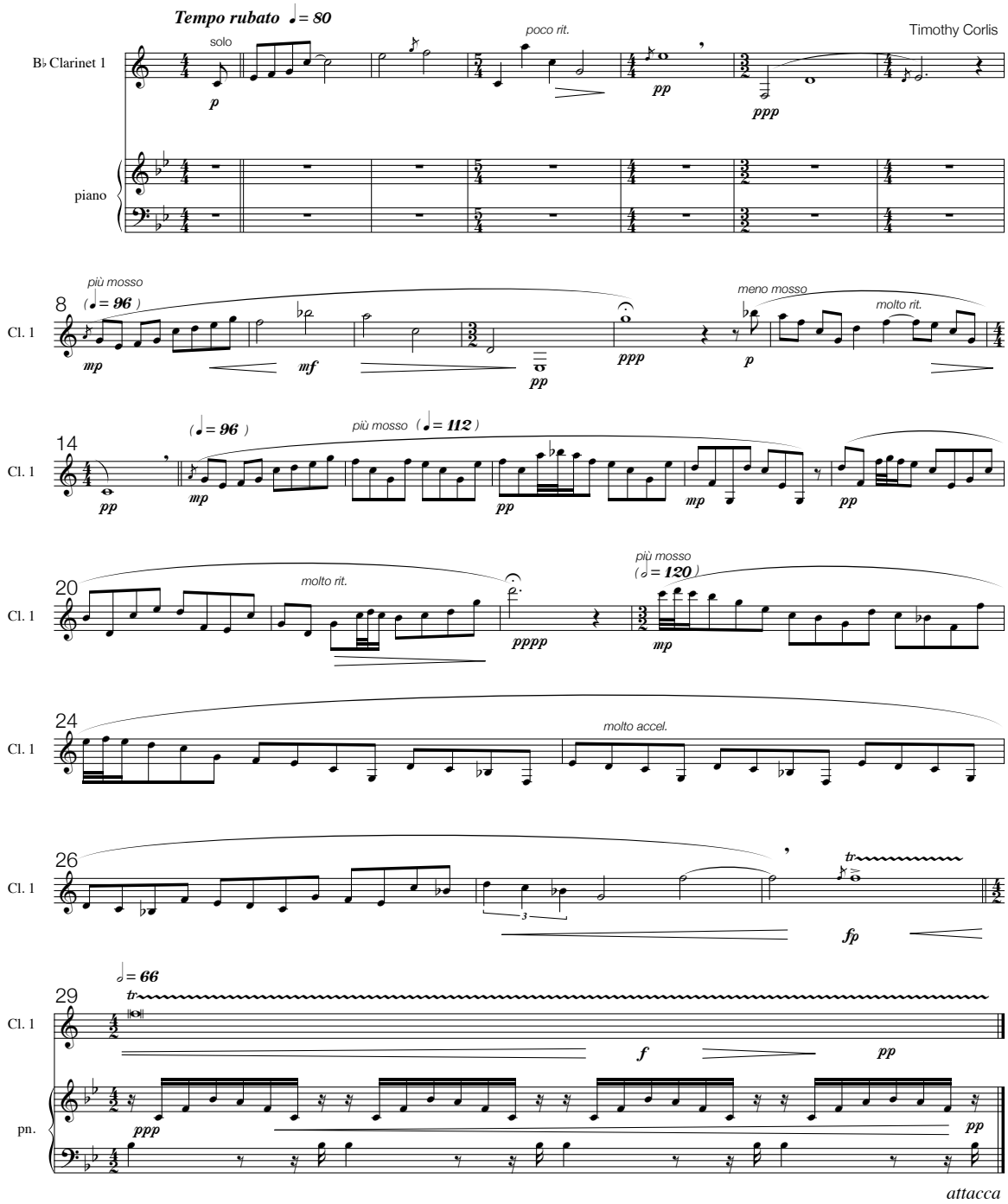

172
Molto Ritard.
G
♩ = 90
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
hrp.
Pn.
S
A
T
B
Vln. I
Vln. II
vla
vcl.
db
to flute
medium tam-tam
large sus. cym.
large and small sus. cym. together
bass drum
De - o
Al - le - lu - ia
divisi a3
divisi a2
unis.
divisi


185
circa ♩= 120
H ♩= 90
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
medium tam-tam
vibes
mark tree
glock
hrp.
Pn.
S
A
T
B
ad lib chant style
Gratcias agimus tibi, propter mag - - - - - nam glo - - - - - - - ri - am glo - - - - - - - - - ri - am glo - - - - - - - - - ri - am tu - am
Vln. 1
Vln. II
vla
vcl.
db
unis.
divisi a2
(harmonics played at pitch)
divisi

Commissioned by Noel Edison and the Elora Festival Singers
for the Elora Festival & Festival of the Sound.

Interlude

for SATB (divisi) chorus with orchestra



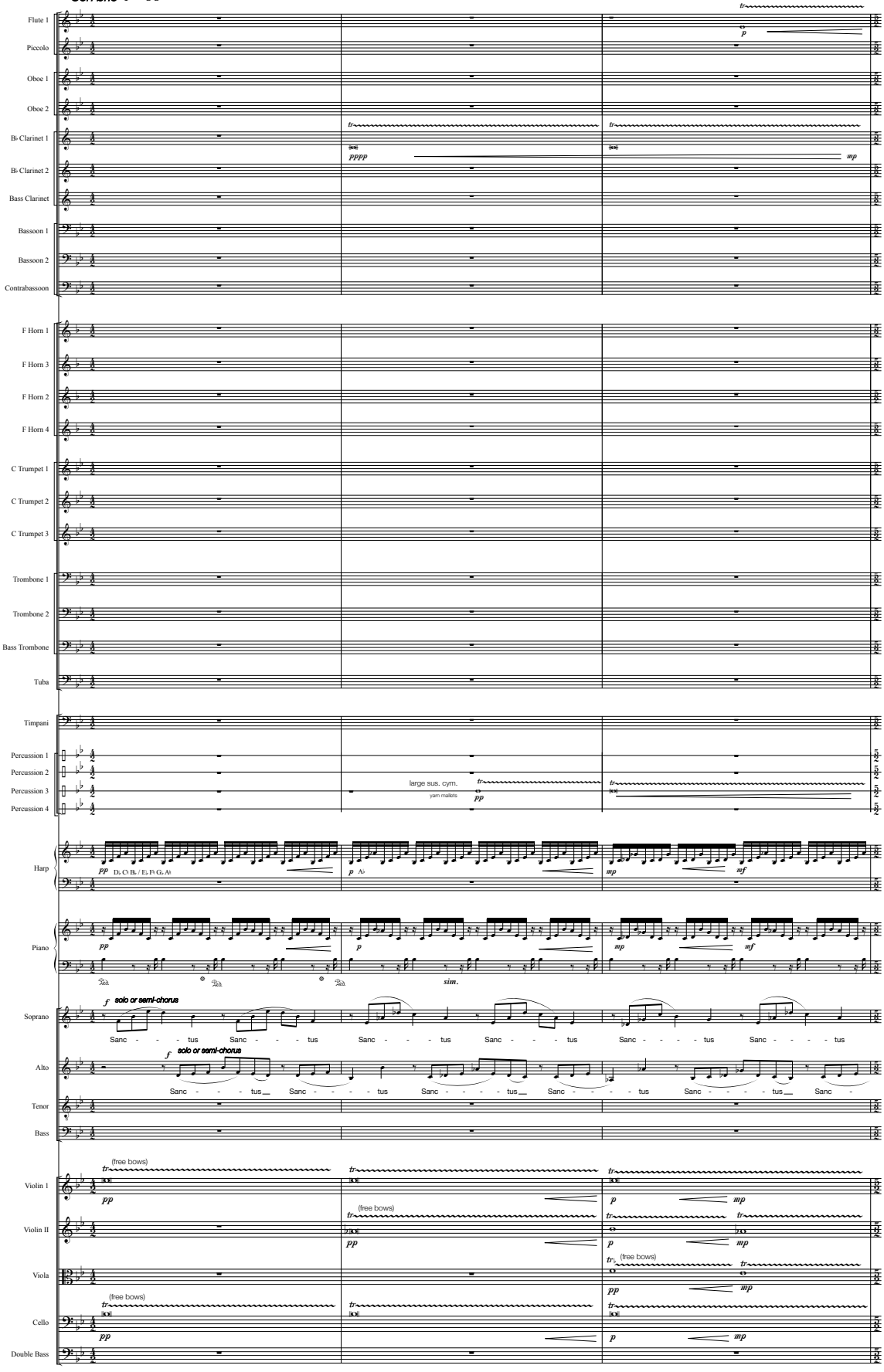
Commissioned by Noel Edison and the Elora Festival Singers
for the Elora Festival & Festival of the Sound.

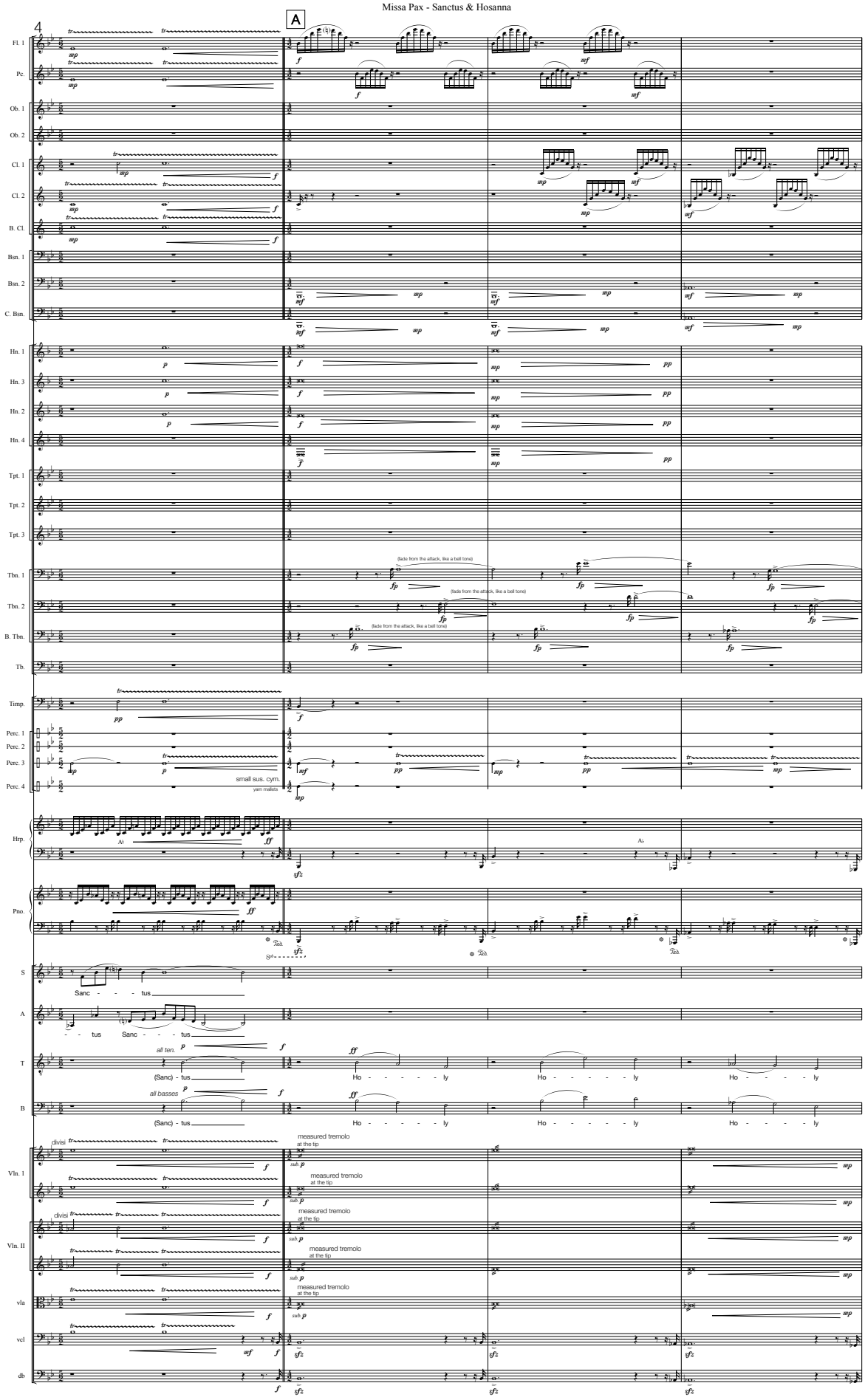
Sanctus

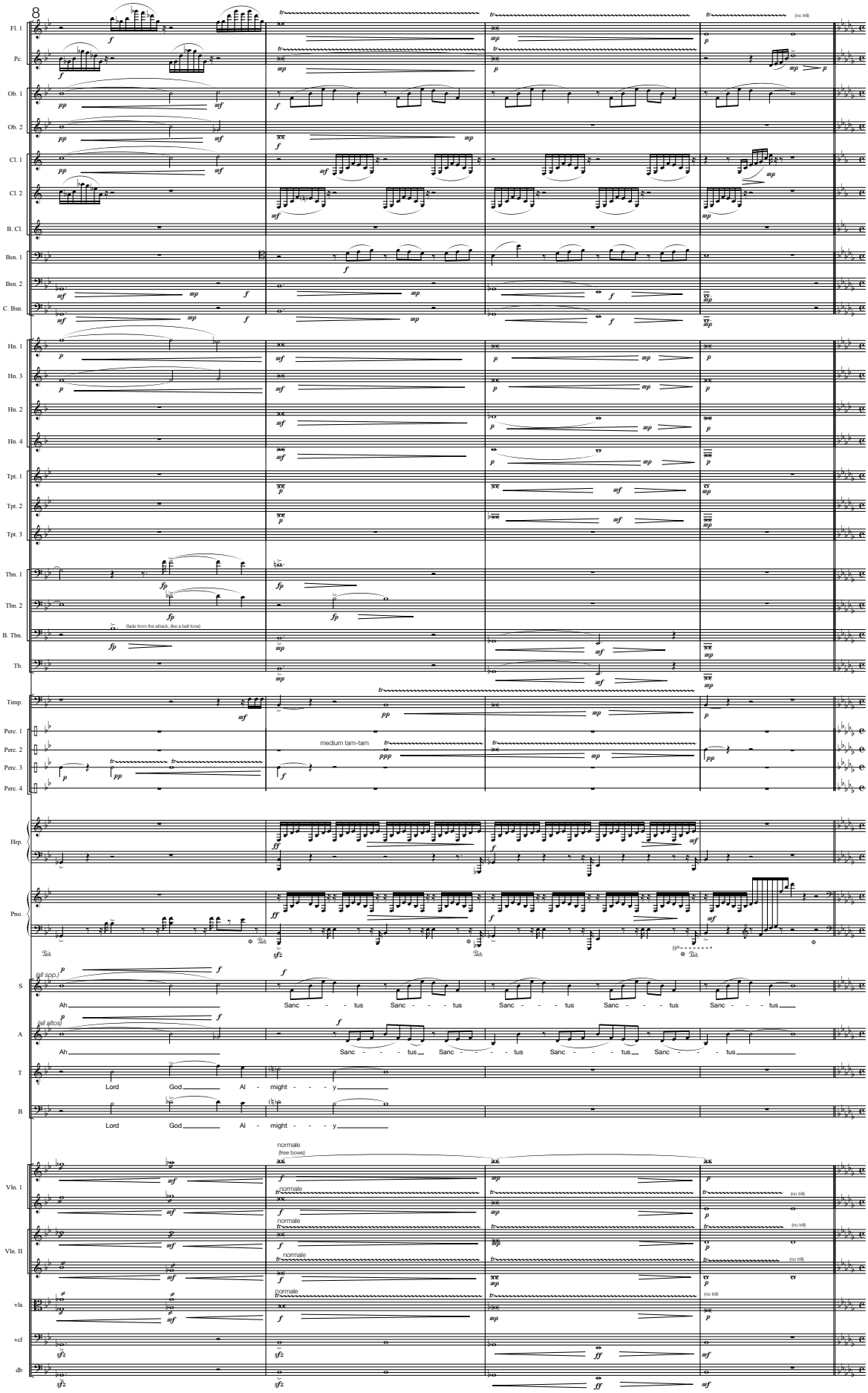
for SATB (divisi) chorus with clarinet and orchestra

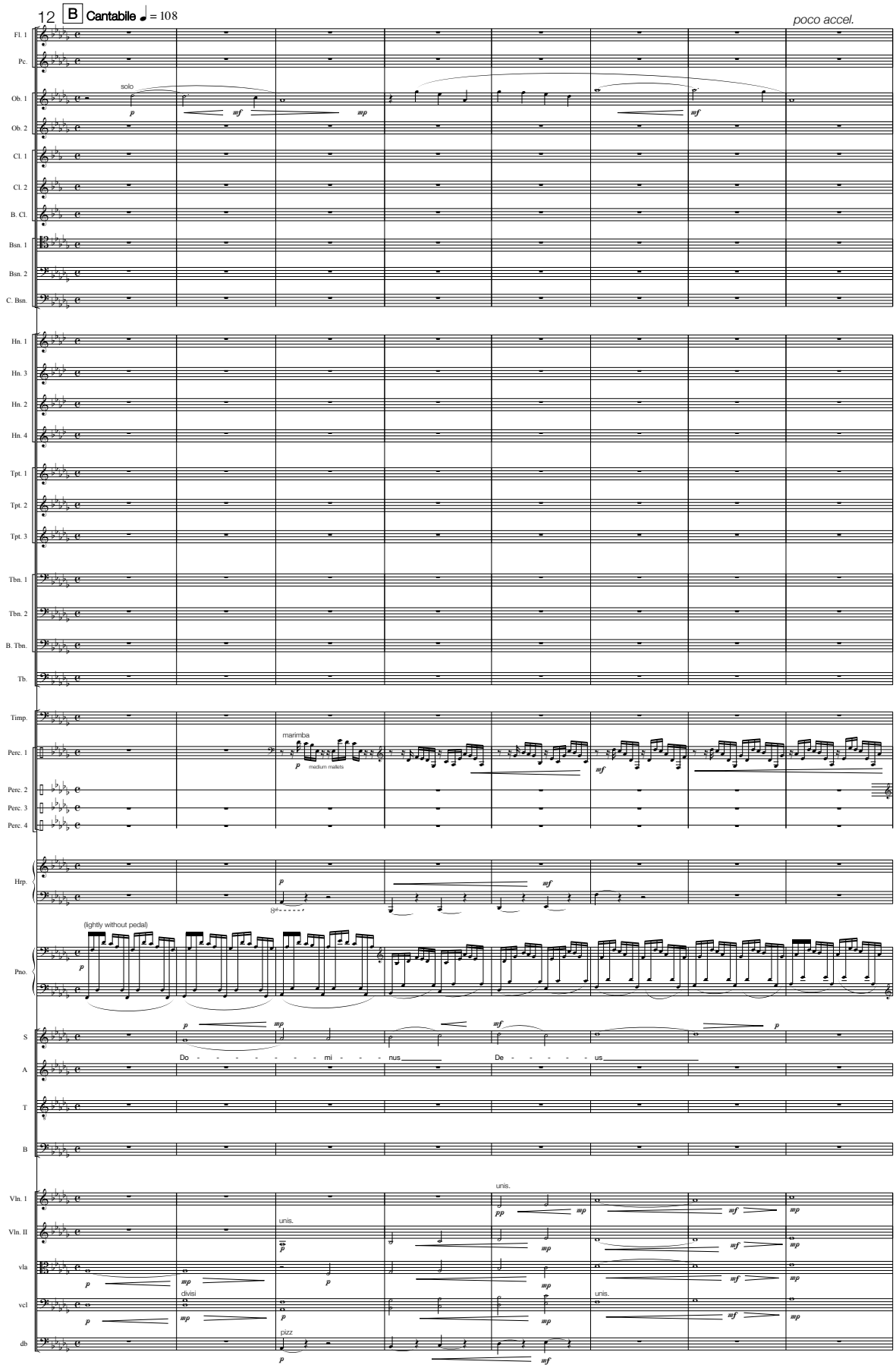
Timothy Corlis

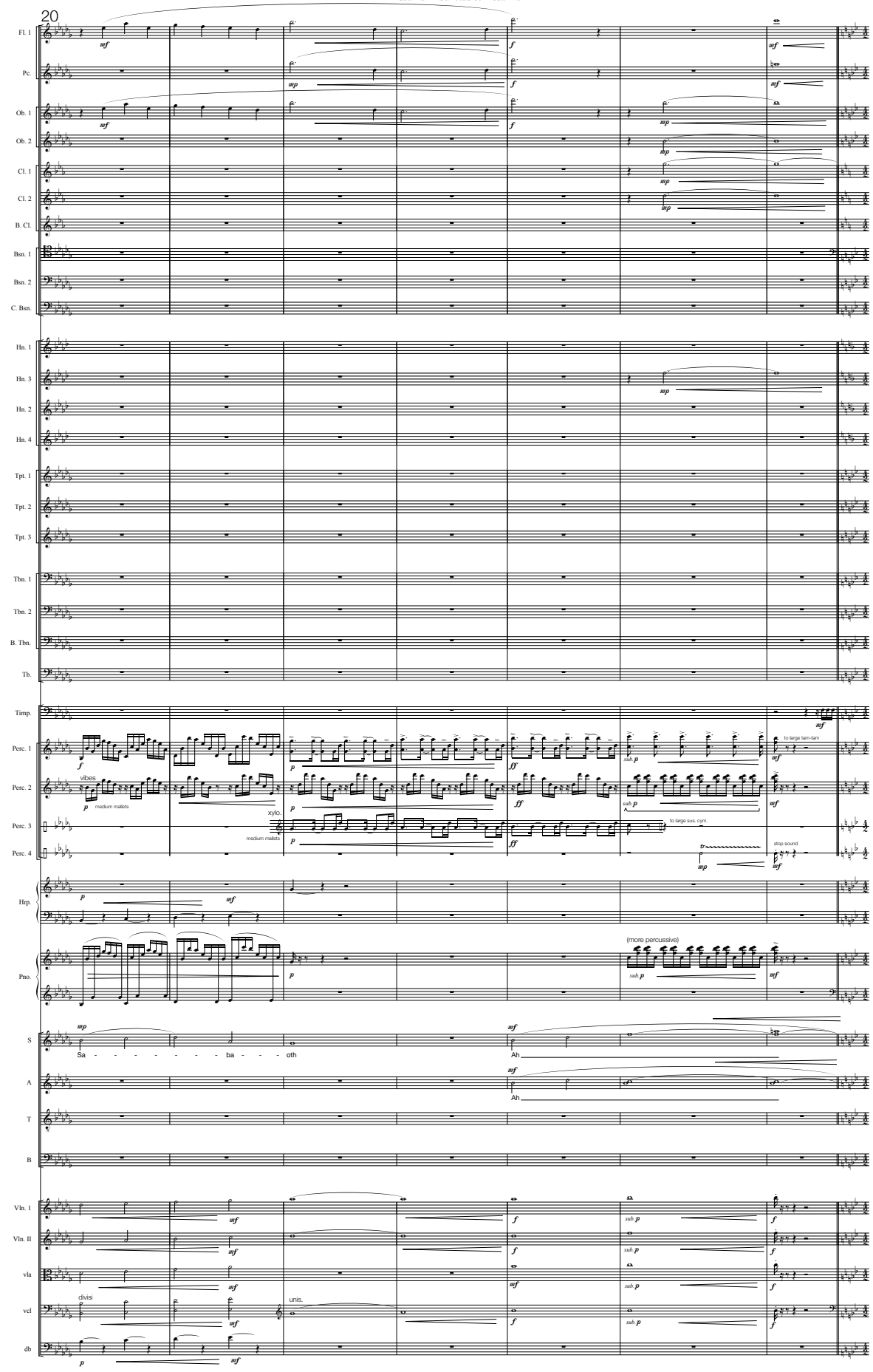
Con brio ♩ = 66

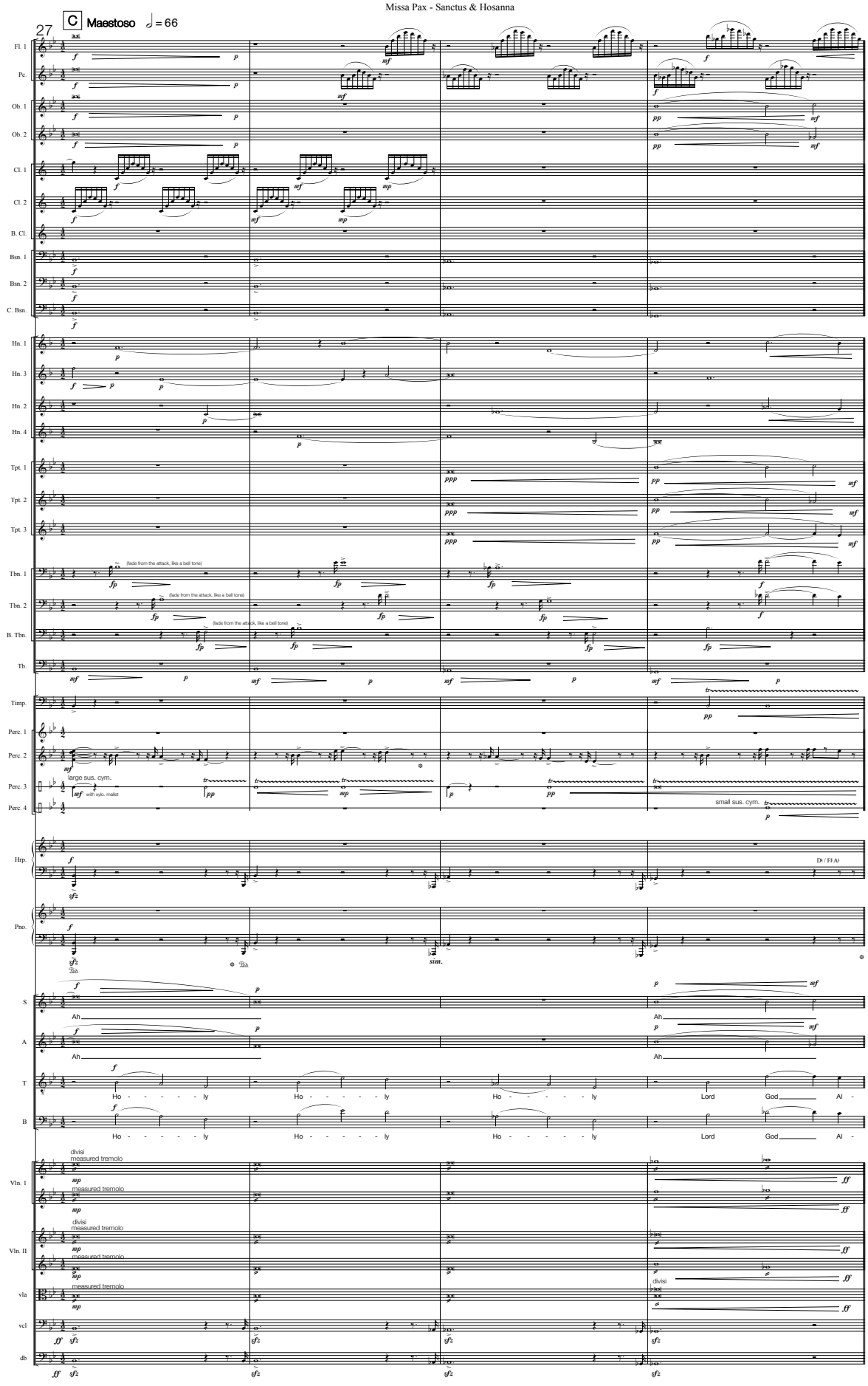


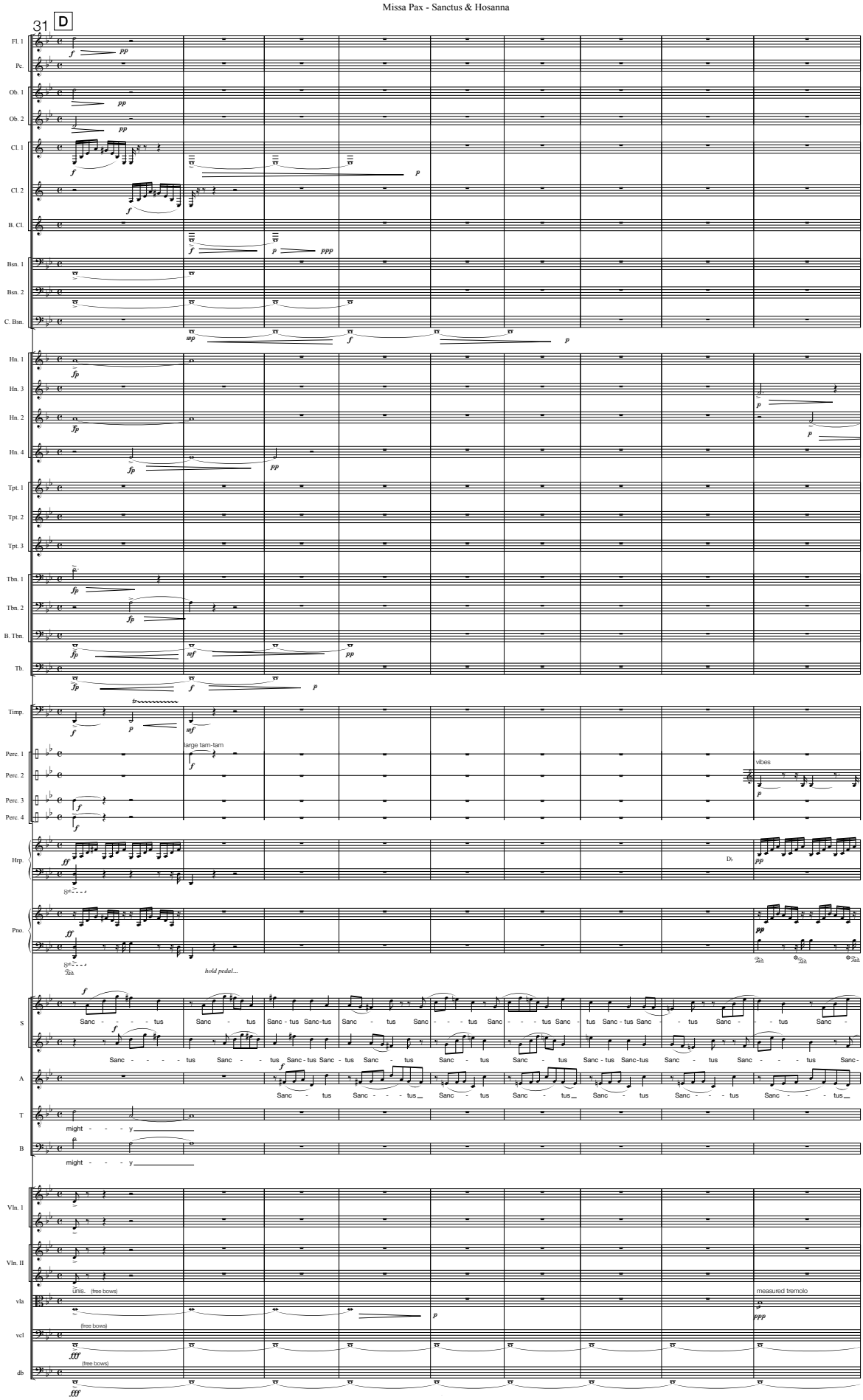

A
4
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
small sus. cym.
yarn mallets
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
Sanc - - - tus
- - tus Sanc - - - tus
all ten.
(Sanc) - tus
Ho - - - - - ly
all basses
divisi
measured tremolo
at the tip


8
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
(no trill)
(fade from the attack, like a bell tone)
medium tam-tam
(all opp.)
(all altos)
Ah
Sanc - - - - tus
Lord
God
Al - might - - - y
normale
(free bows)

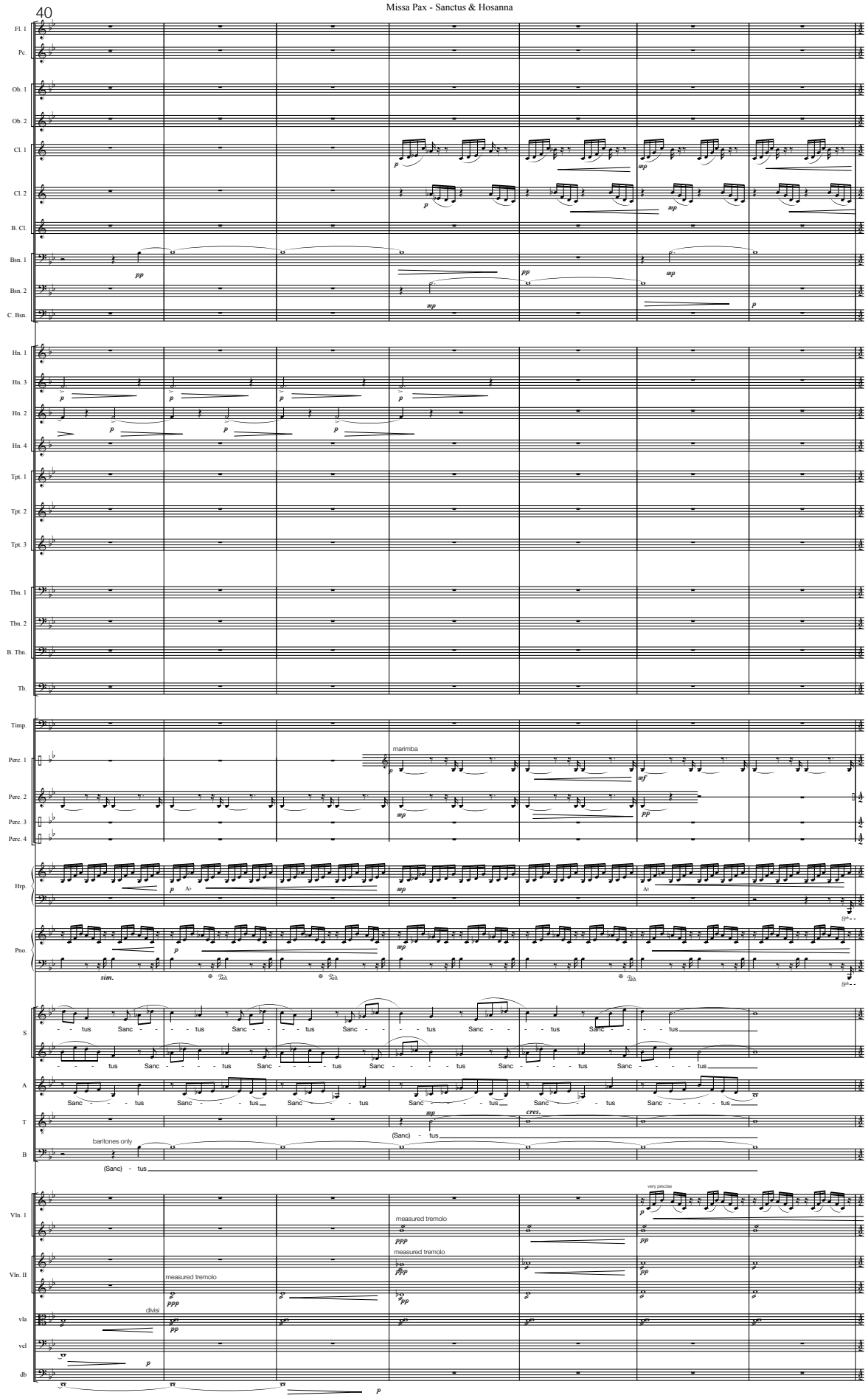

12
B
Cantabile
= 108
poco accel.
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
solo
marimba
medium mallets
(lightly without pedal)
Do - - - - - - - mi - - - nus
De - - - - - us
unis.
divisi
pizz

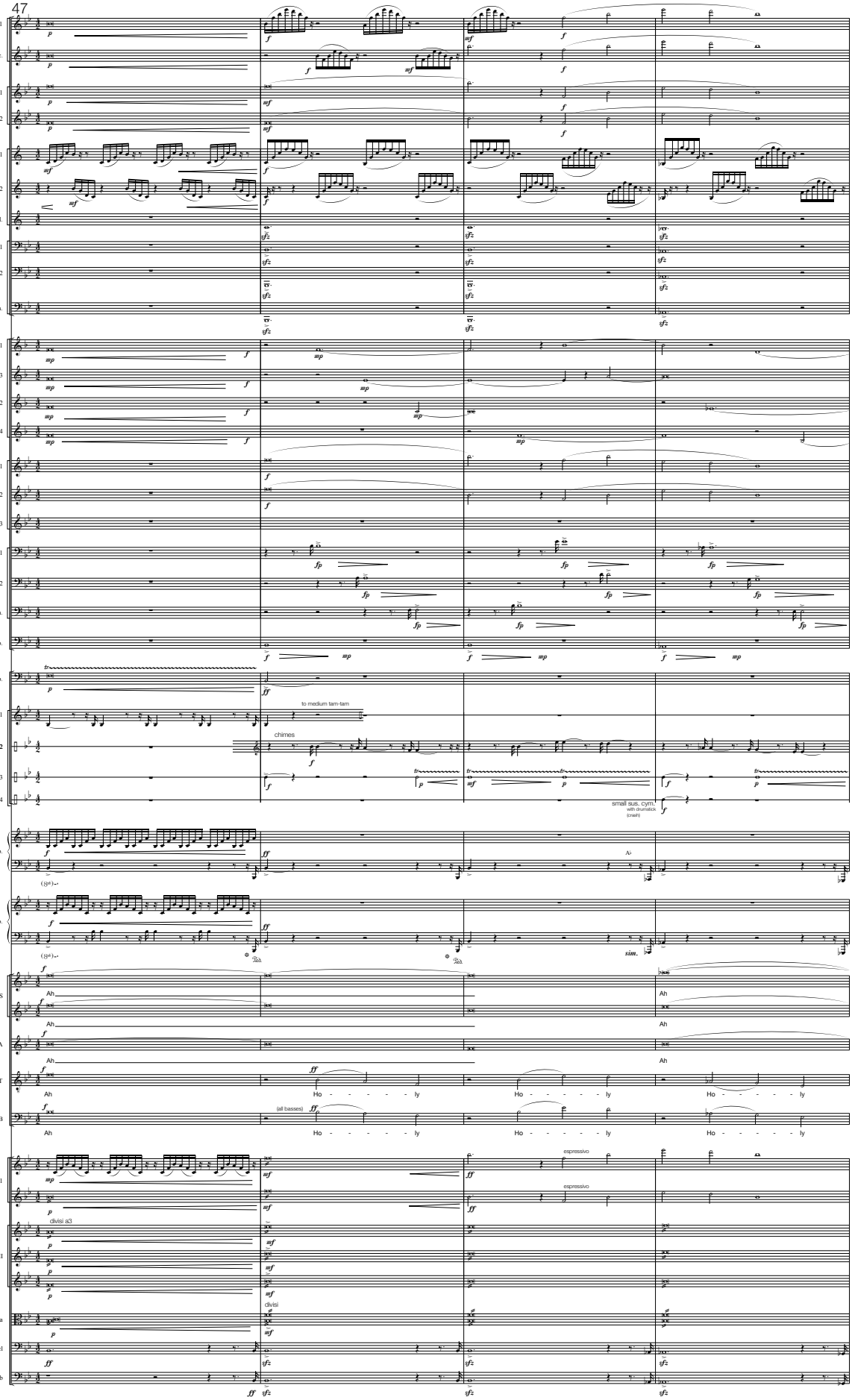

20
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
vibes
medium mallets
xylo.
medium mallets
to large tam-tam
to large sus. cym.
stop sound
Hrp.
Pno.
(more percussive)
S
Sa - - - - - - - ba - - - oth
Ah
A
Ah
T
B
Vln. 1
Vln. II
vla
vcl
db
divisi
unis.

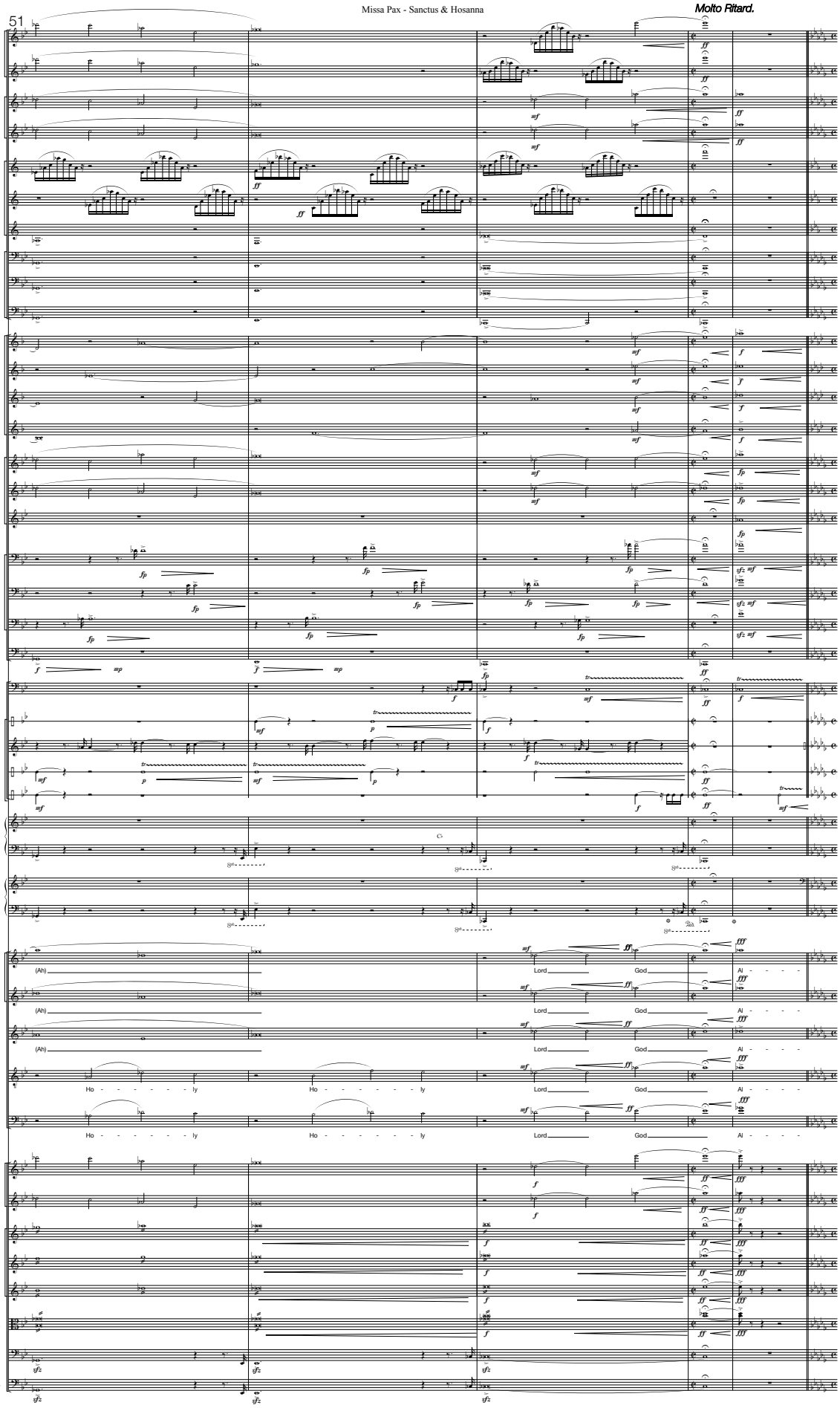

27
C Maestoso ♩= 66
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
(fade from the attack, like a bell tone)
large sus. cym.
with xylo. mallet
small sus. cym.
Ah
Ho - - - - - ly
Lord God Al -
divisi
measured tremolo
sim.

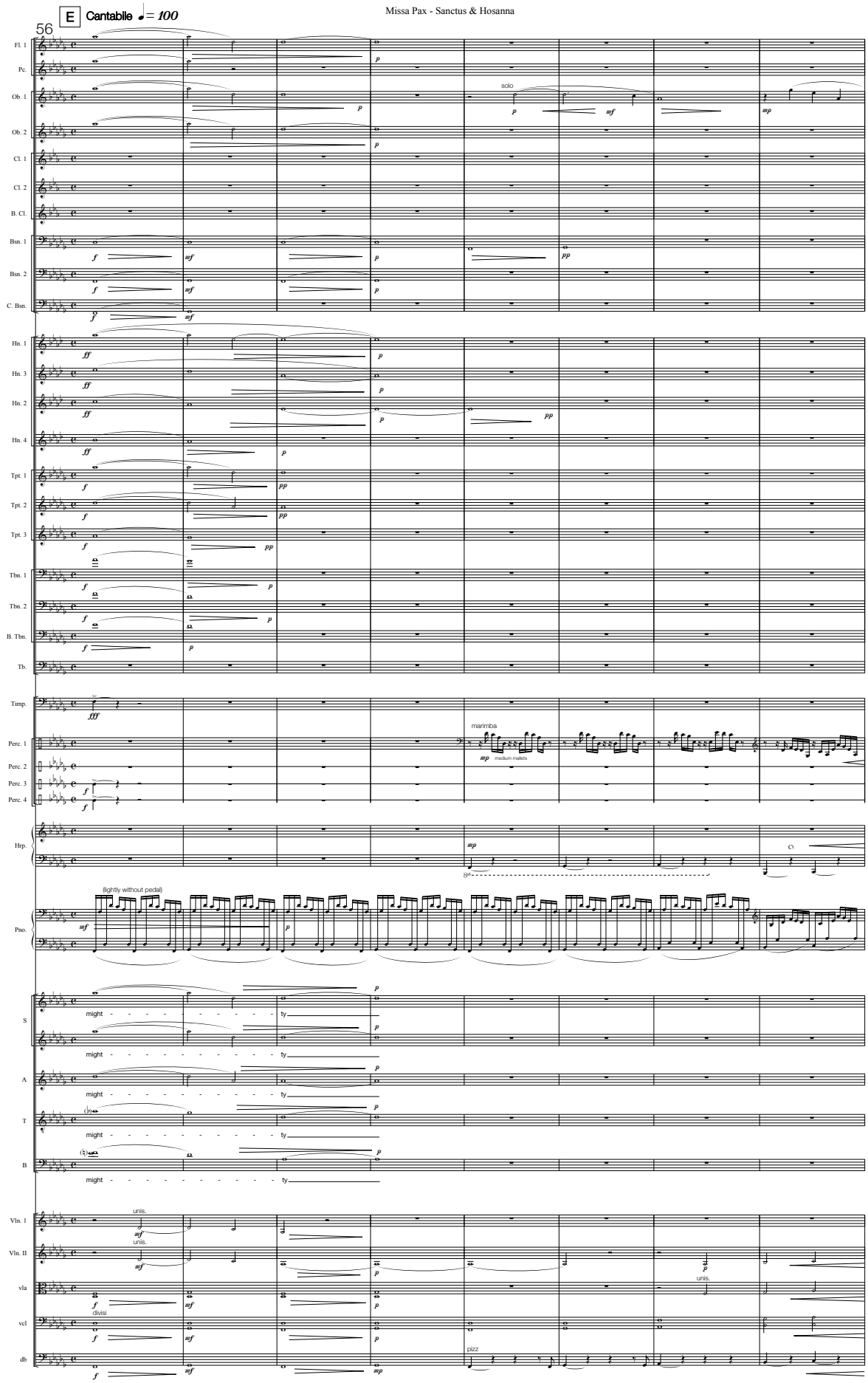

31
D
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
large tam-tam
vibes
Hrp.
Pno.
hold pedal...
S
A
T
B
Sanc - - - - tus
Sanc - - tus
Sanc - tus
Sanc - - - tus
might - - - y
Vln. 1
Vln. II
unis.
(free bows)
vla
vcl
db
measured tremolo

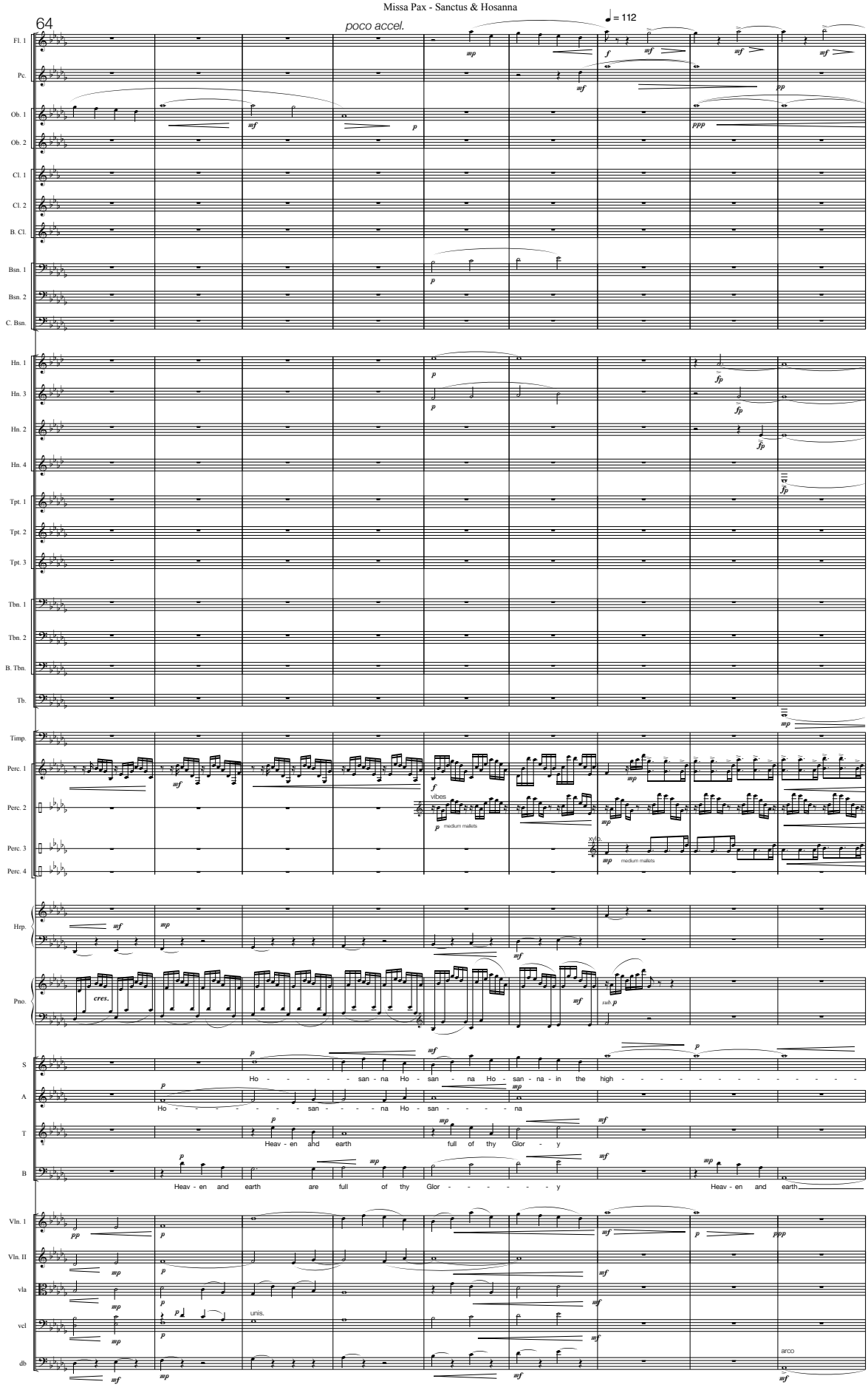
40

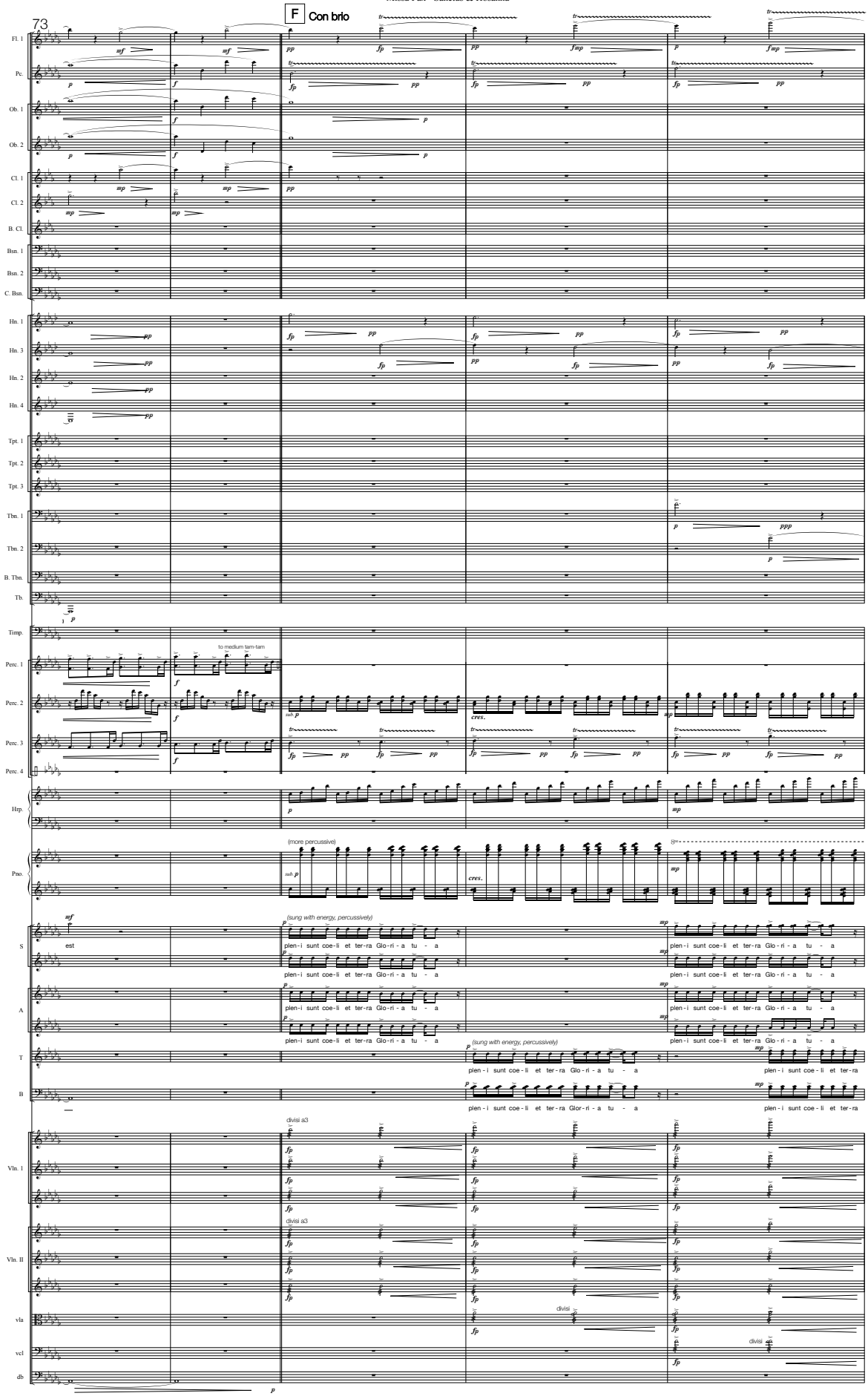

Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
marimba
Hrp.
Pno.
sim.
S
A
T
B
(Sanc) - tus
baritones only
Vln. 1
Vln. II
vla
vcl
db
measured tremolo
very precise
divisi

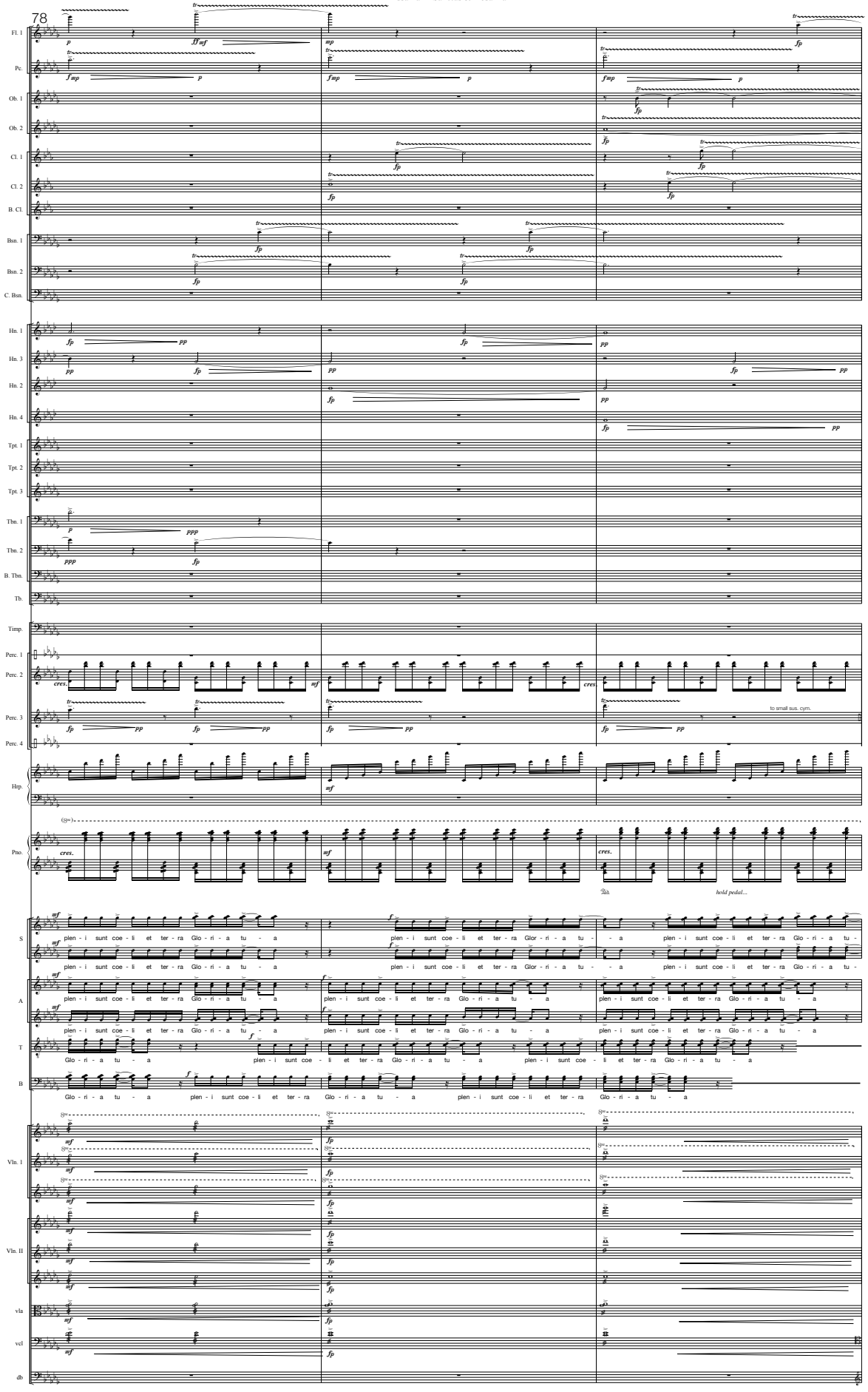

47
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
to medium tam-tam
chimes
small sus. cym.
with drumstick
(crash)
Hrp.
Pno.
sim.
S
A
T
B
Ah
Ho - - - - - ly
(all basses)
Vln. 1
Vln. II
vla
vcl
db
espressivo
divisi a3
divisi

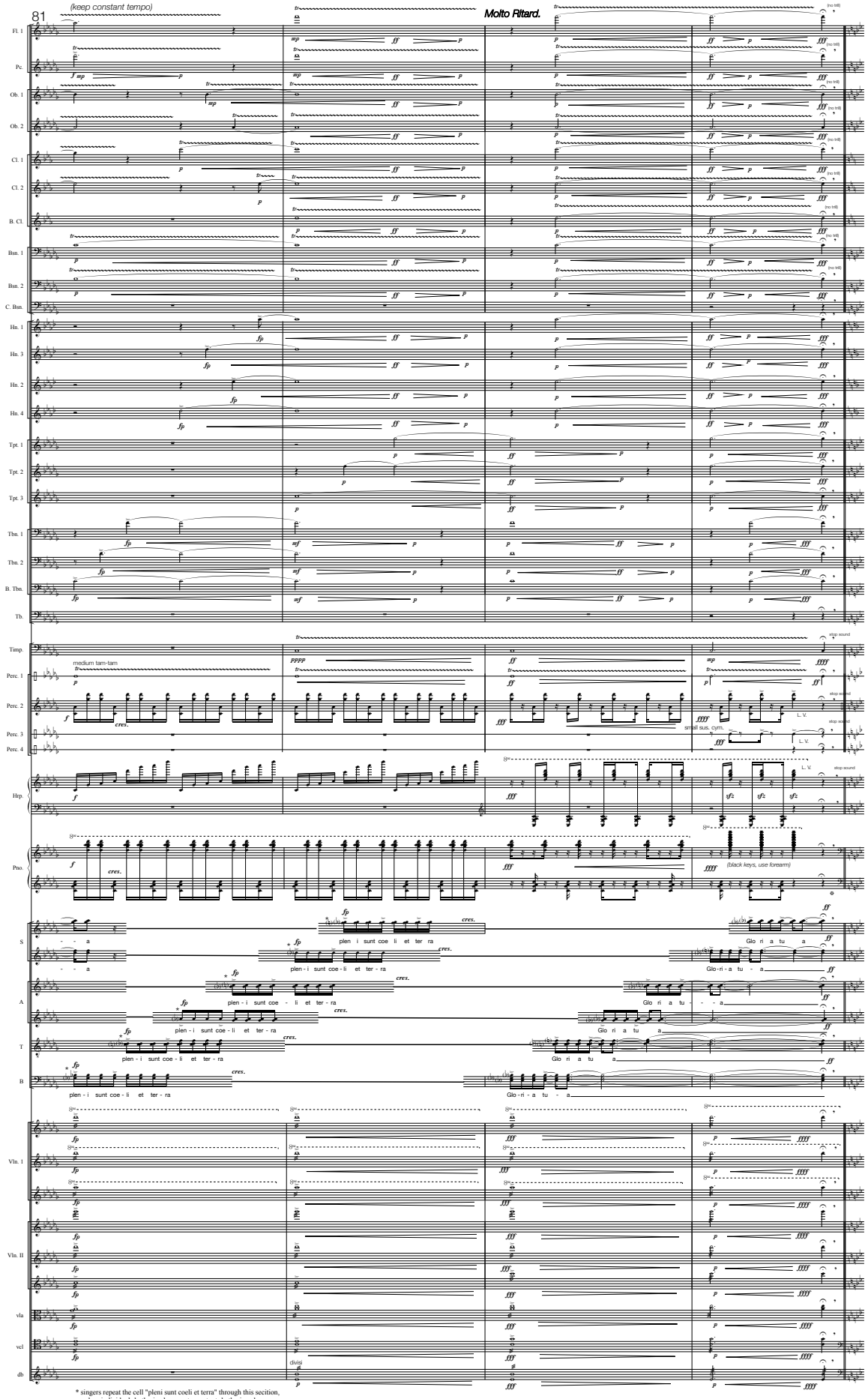

51
Molto Ritard.
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
(Ah)
Lord
God
Al - - - -
Ho - - - - - - ly


E Cantabile ♩= 100
56
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
solo
marimba
medium mallets
(lightly without pedal)
might - - - - - - - - - ty
unis.
divisi
pizz

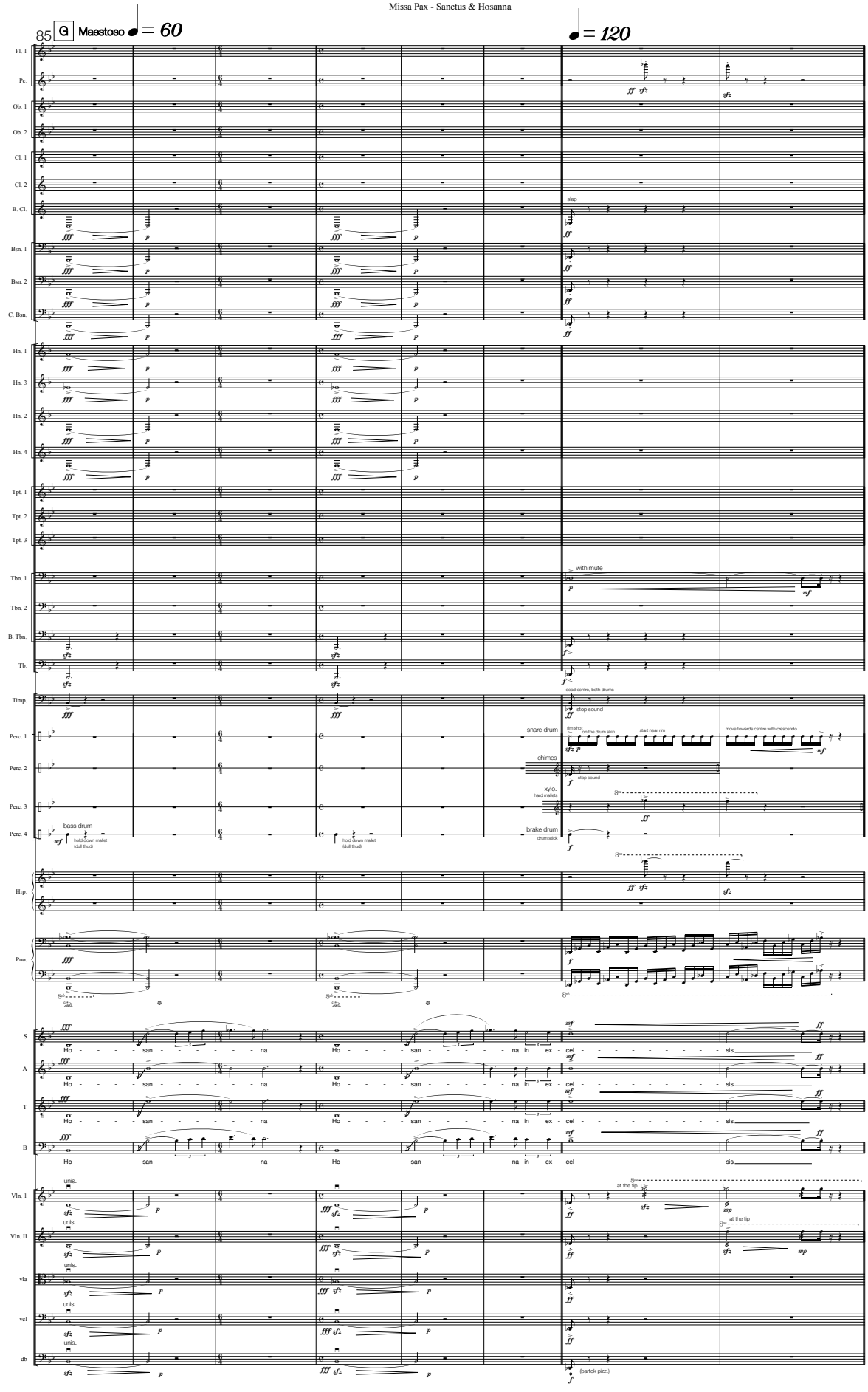

64
poco accel.
♩ = 112
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
vibes
medium mallets
xylo.
medium mallets
Hrp.
Pno.
cres.
sub. p
S
Ho - - - - - san - na Ho - san - na Ho - san - na in the high - - - - - - - - - - - - - - -
A
Ho - - - - - - - san - - - - na Ho - san - - - - na
T
Heav - en ahd earth full of thy Glor - y
B
Heav - en and earth are full of thy Glor - - - - - - y Heav - en and earth
Vln. 1
Vln. II
vla
unis.
vcl
db
arco

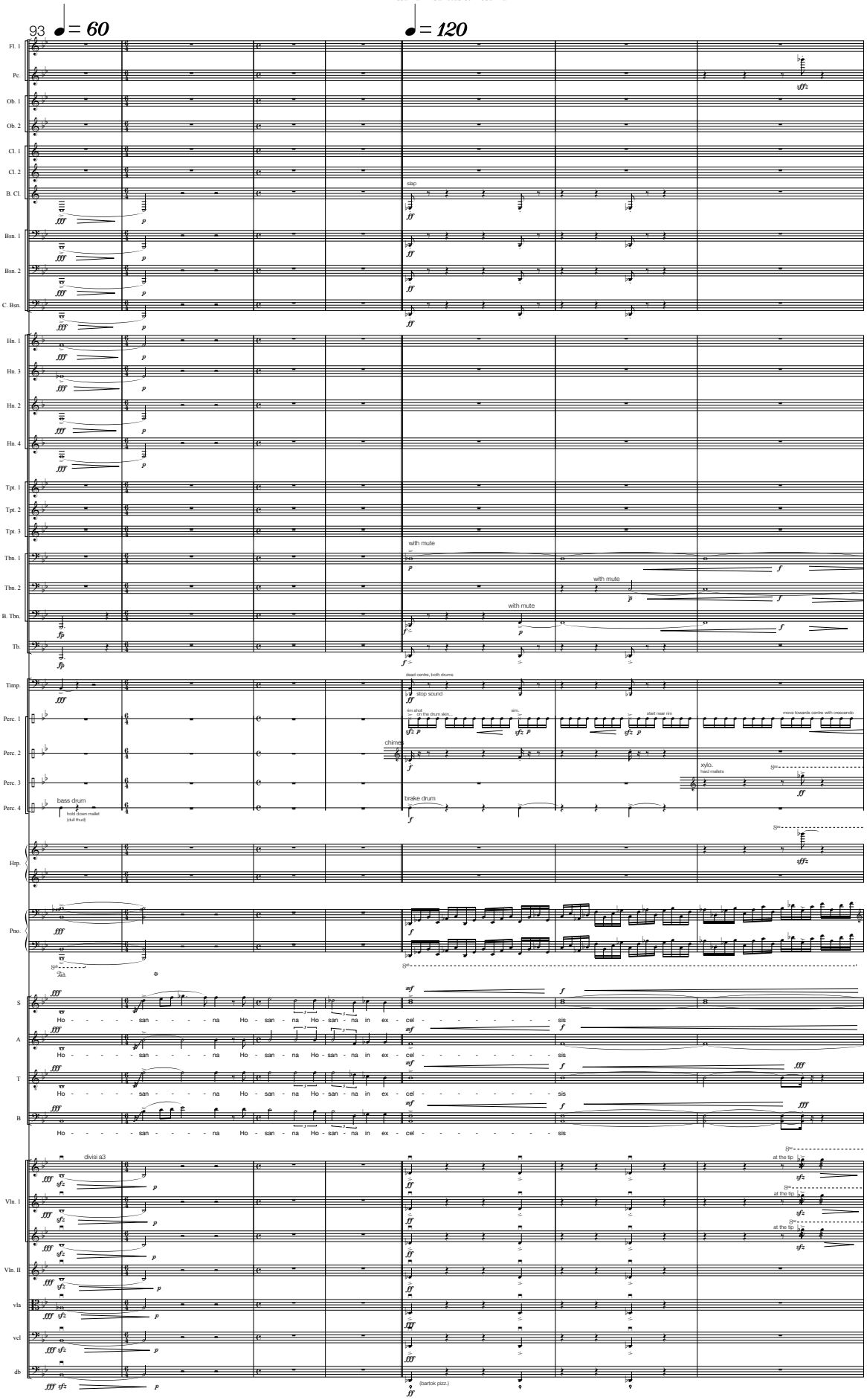

73
F Con brio
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
to medium tam-tam
(more percussive)
(sung with energy, percussively)
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a
divisi a3
divisi

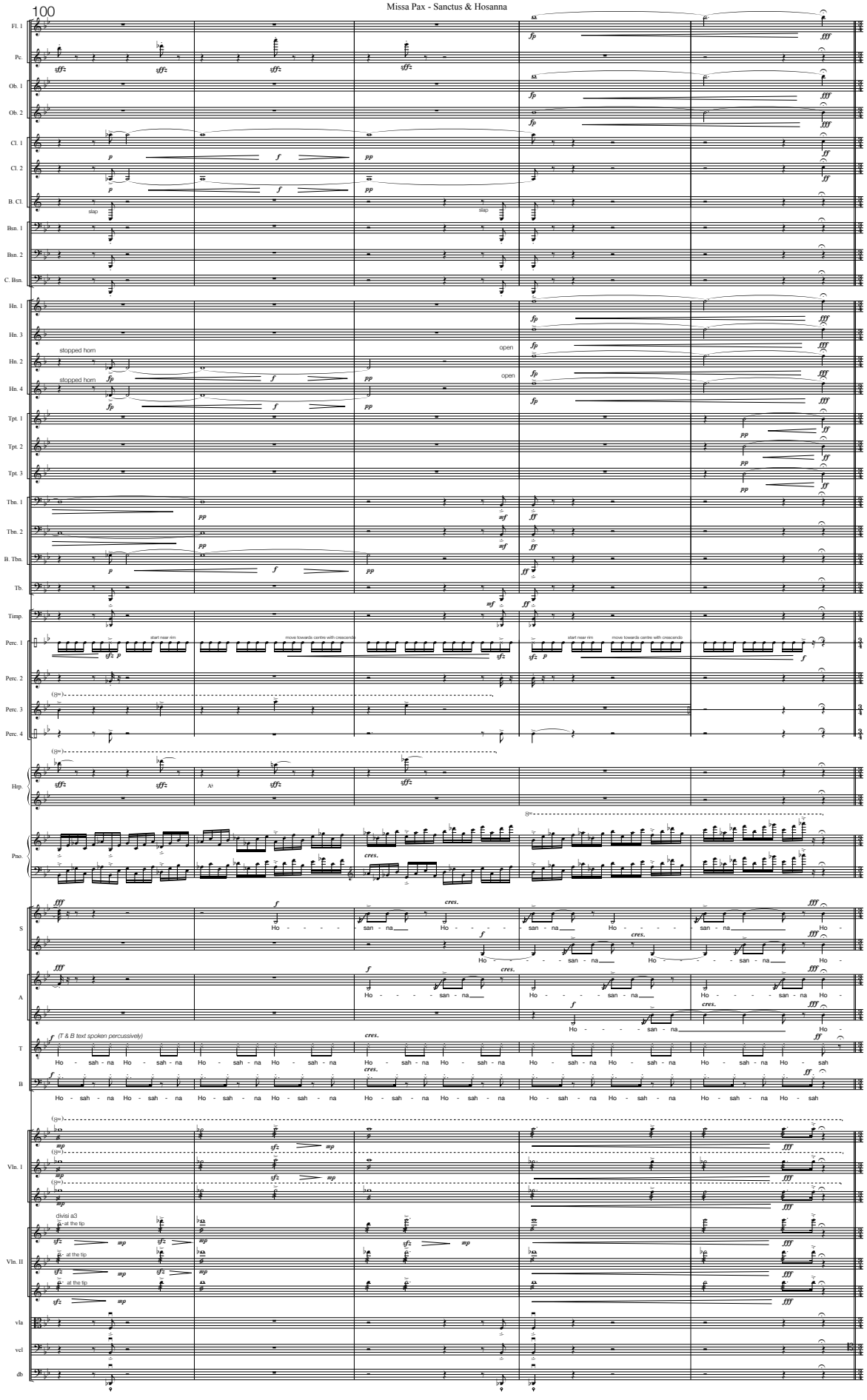

78
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
to small sus. cym.
hold pedal...
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a

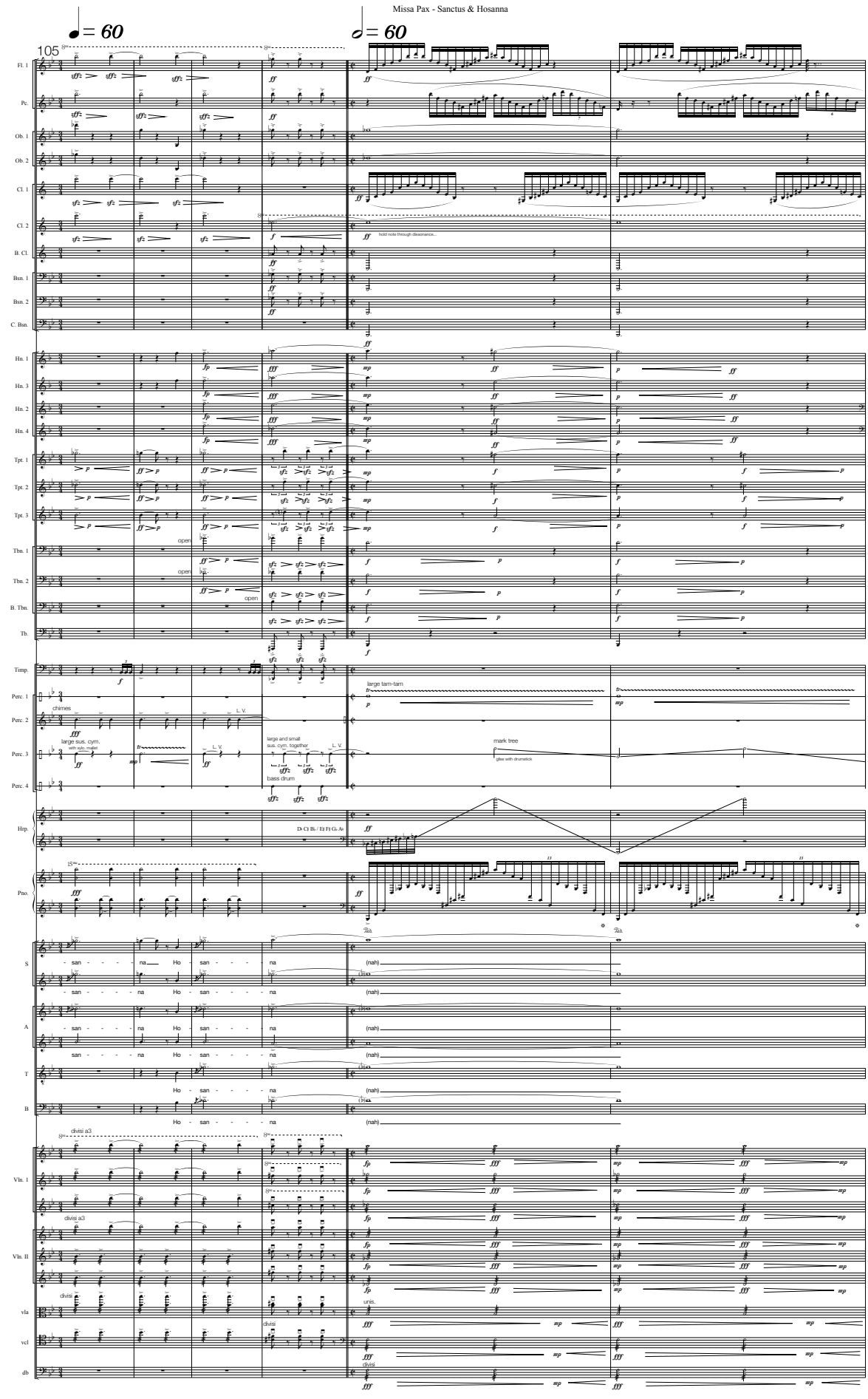


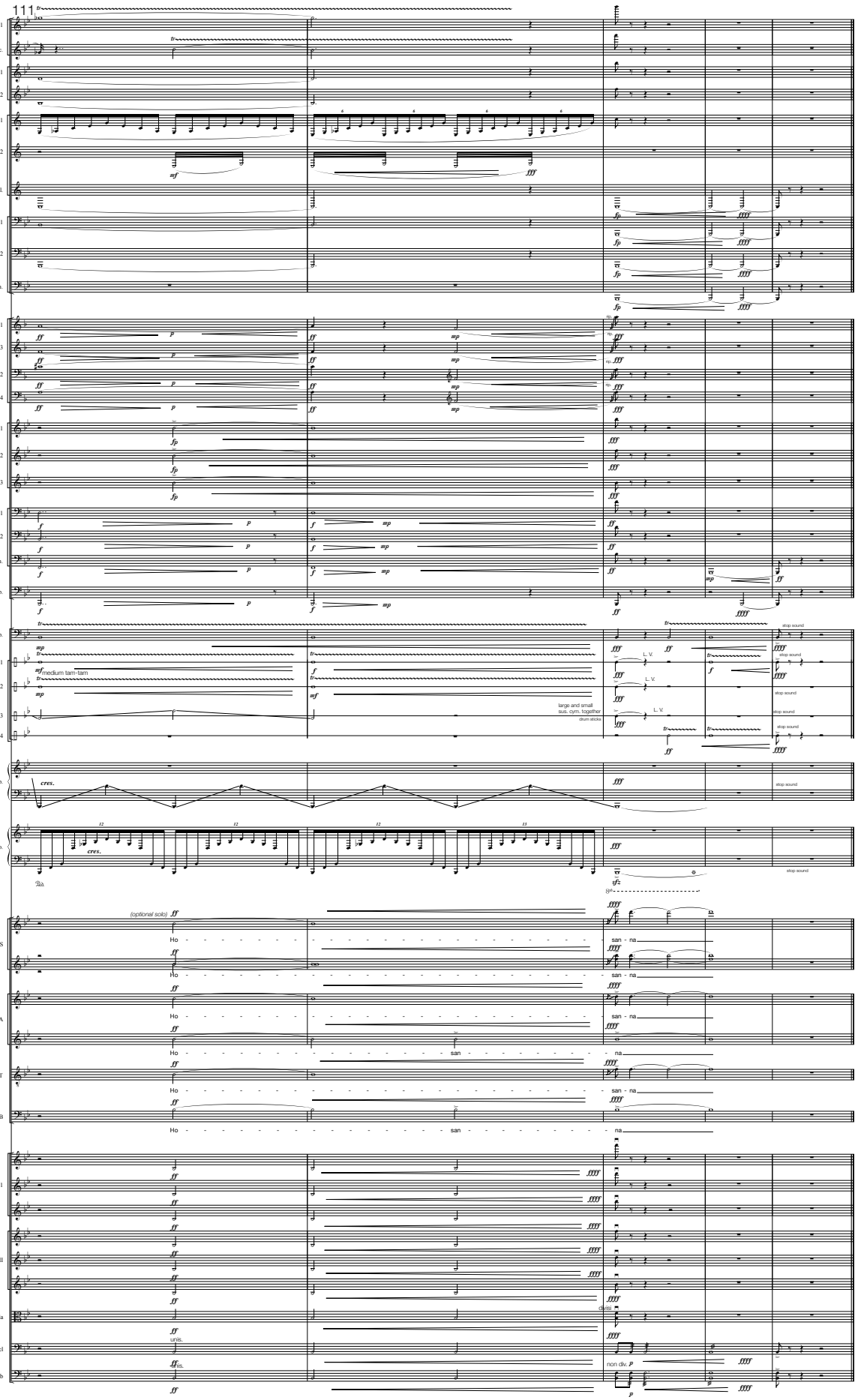
* singers repeat the cell "pleni sunt coeli et terra" through this secition, random individual rhythmic placement, constant rhythmic values.


85
G
Maestoso ♩ = 60
♩ = 120
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
slap
with mute
dead centre, both drums
stop sound
snare drum
on the drum skin
start near rim
move towards centre with crescendo
chimes
xylo.
hard mallets
brake drum
drum stick
bass drum
hold down mallet (dull thud)
Ho - san - na Ho - san - na in ex - cel - sis
unis.
at the tip
(bartok pizz.)


93
♩ = 60
♩ = 120
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
slap
with mute
stop sound
chimes
bass drum
hold Brown mallet
(dull thud)
brake drum
xylo.
fixed mallets
divisi a3
Ho - - - - - san - - - - - na Ho - san - na Ho - san - na in ex - cel - - - - - - - - - sis
(bartok pizz.)


Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
stopped horn
open
start near rim
move towards centre with crescendo
(T & B text spoken percussively)
divisi a3
at the tip
Ho - sah - na Ho - sah - na
Ho - san - na
Ho - - - - - -


♩= 60
𝅗𝅥= 60
105
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
hold note through dissonance...
open
large tam-tam
chimes
L. V.
large sus. cym.
with vulo. mallet
large and small
sus. cym. together
bass drum
mark tree
glas with drumstick
D♭ C♯ B♭ / E♯ F♯ G♯ A♭
- san - - - - na Ho - san - - - - na
(nah)
divisi a3
divisi
unis.

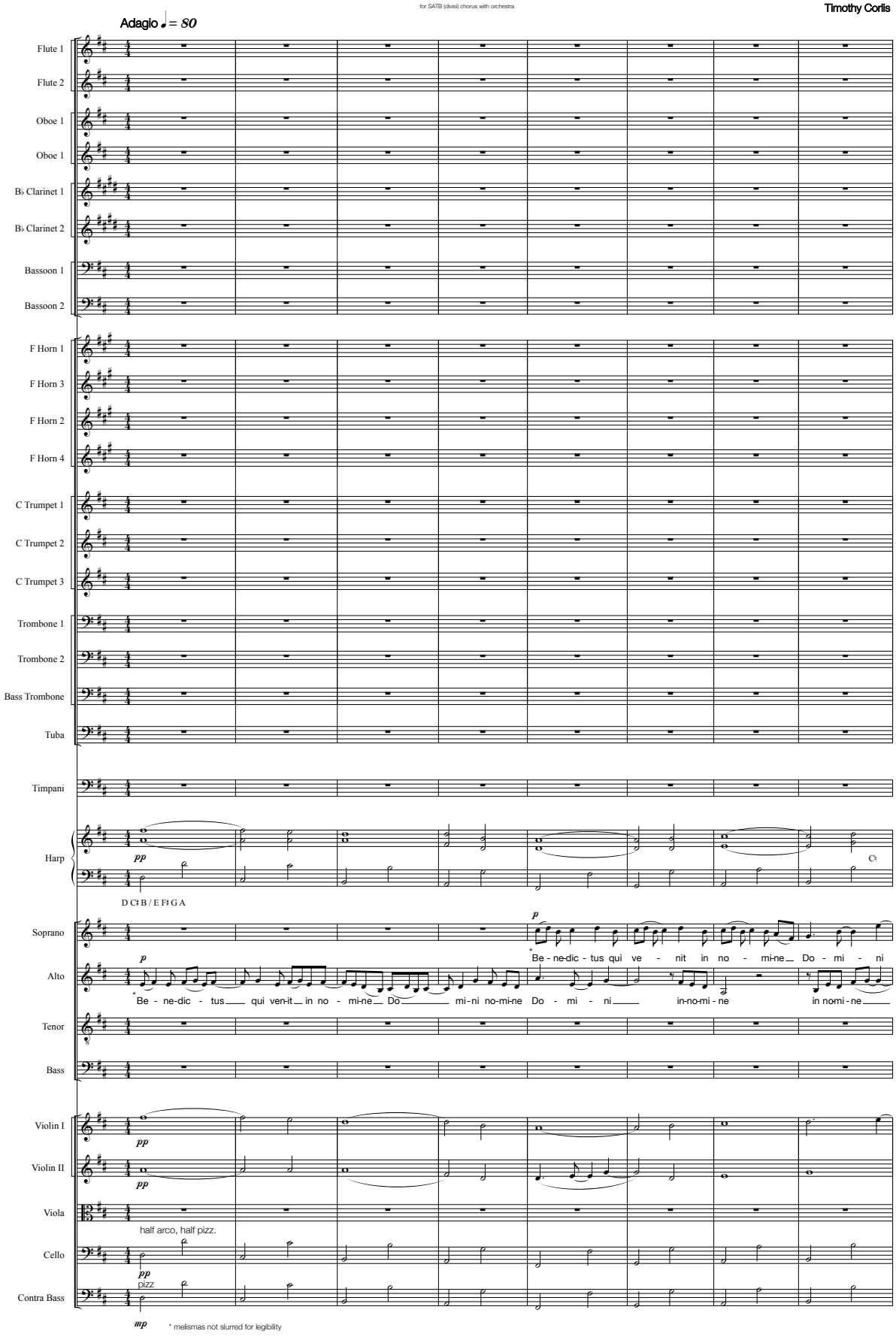

111
Fl. 1
Pc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Hrp.
Pno.
S
A
T
B
Vln. I
Vln. II
vla
vcl
db
(optional solo)
Ho - san - na
medium tam-tam
large and small sus. cym. together
drum sticks
L. V.
stop sound
cres.
2to.
unis.
non div.
dolce

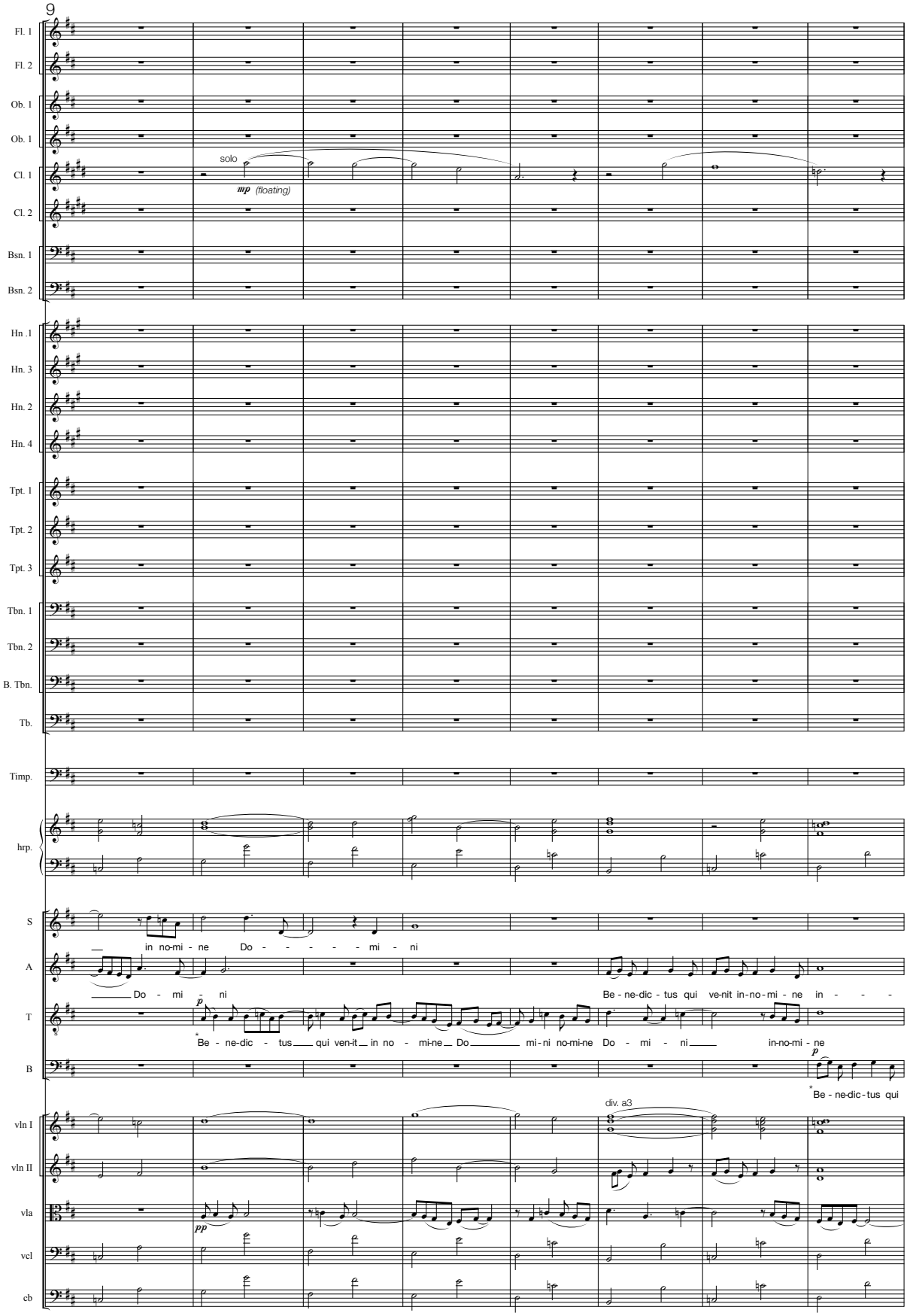
Commissioned by Noel Edison and the Elora Festival Singers
for the Elora Festival & Festival of the Sound.

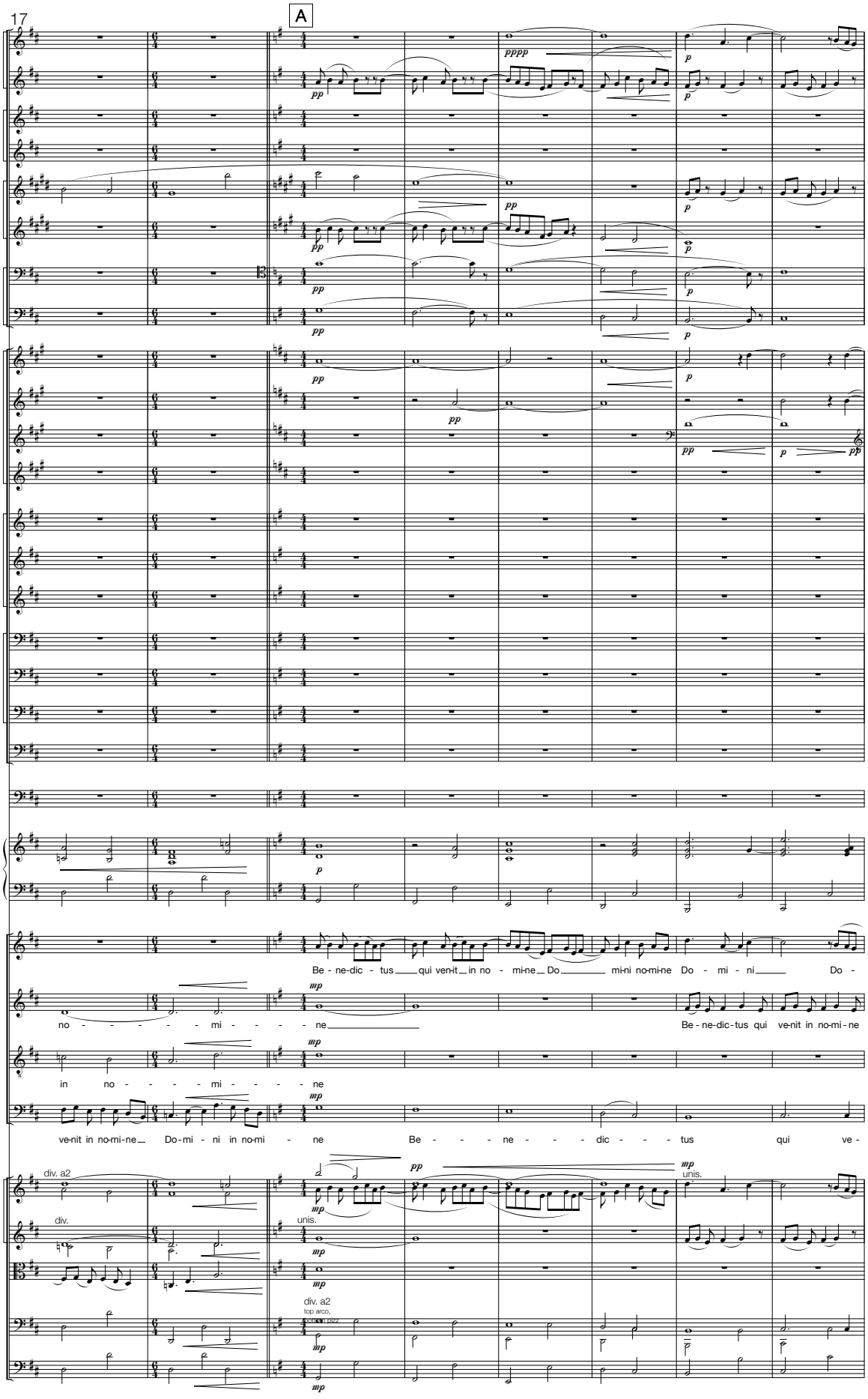
Benedictus

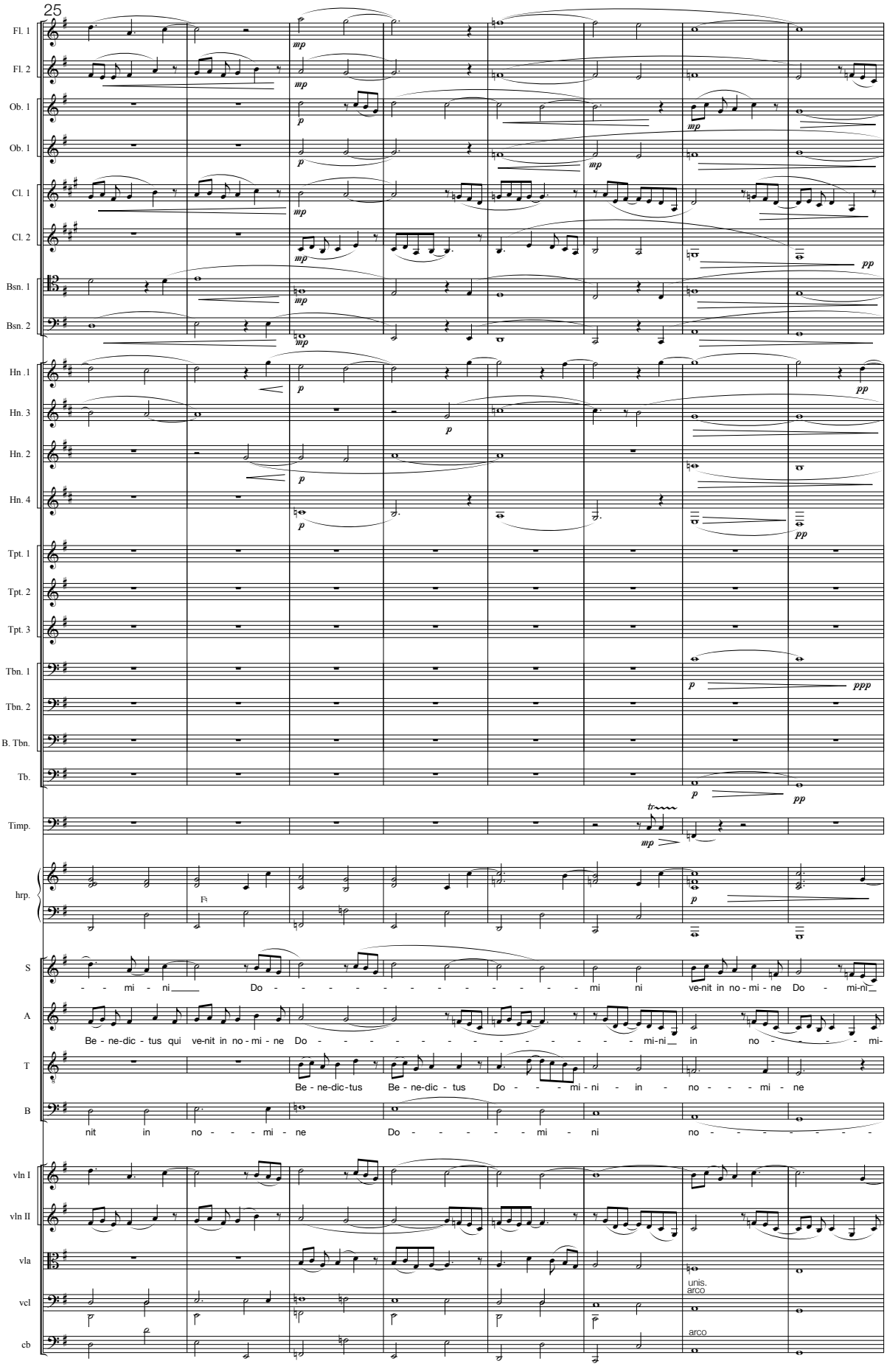
for SATB (divisi) chorus with orchestra

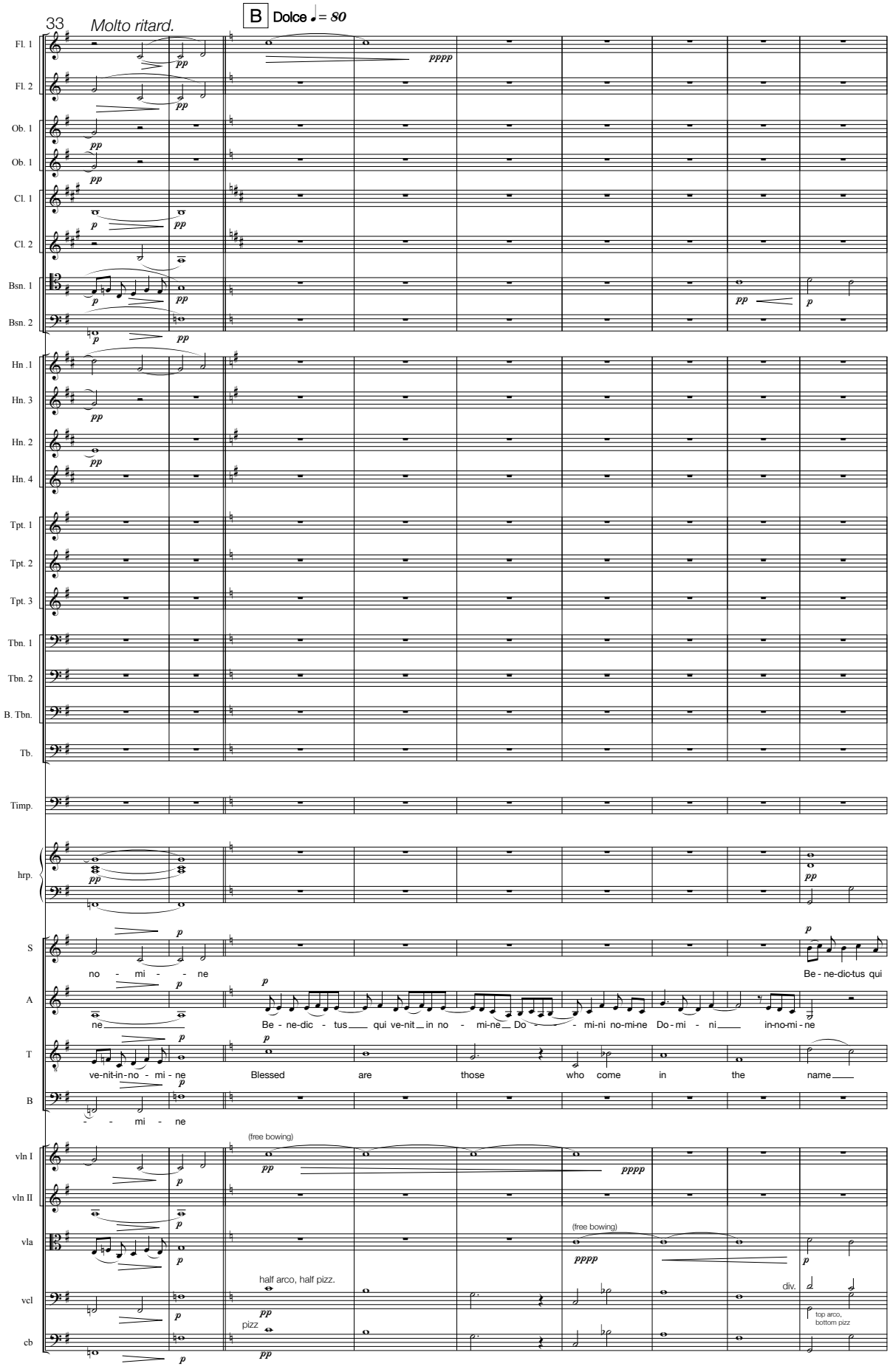
Timothy Corlis

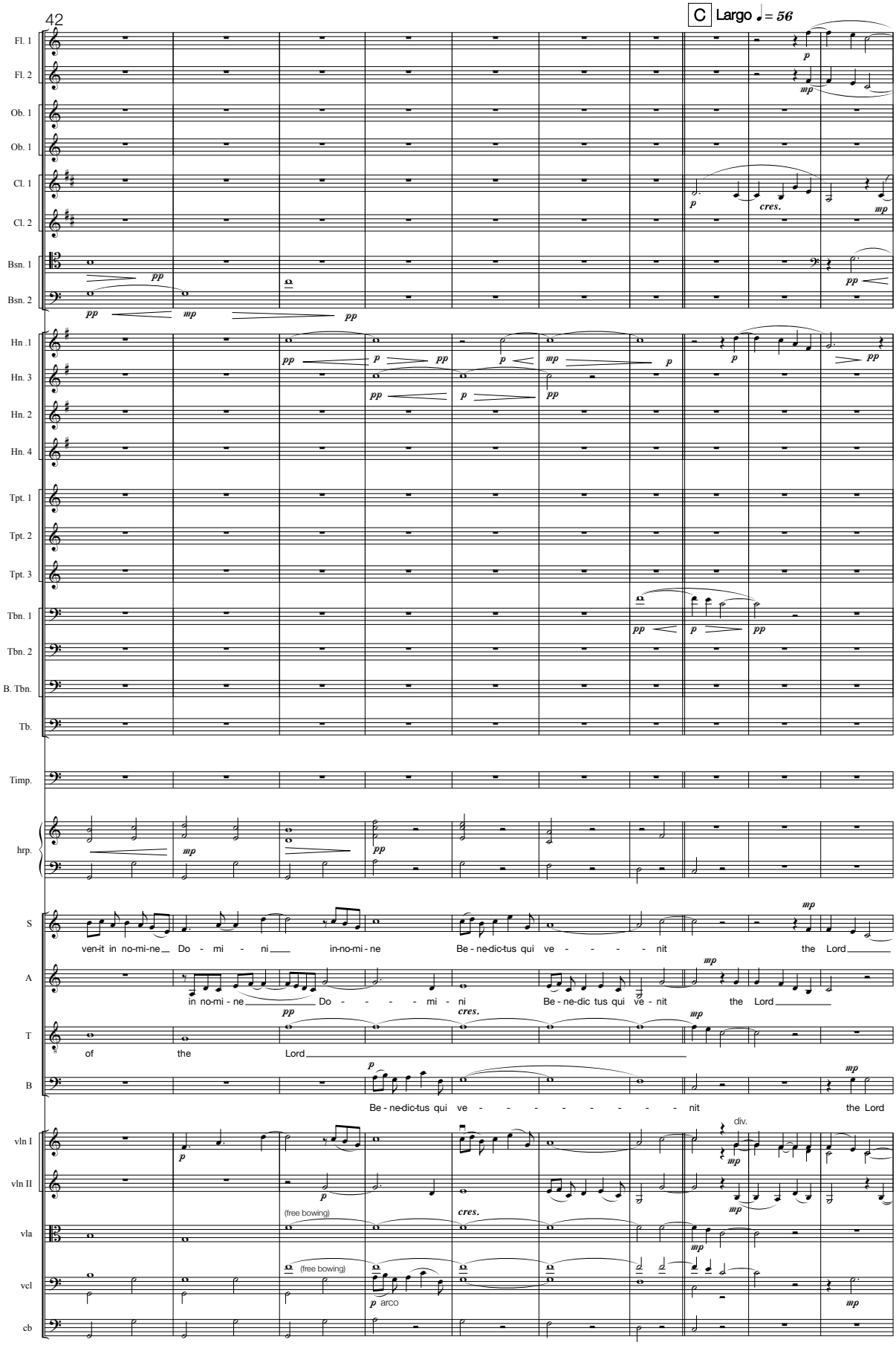


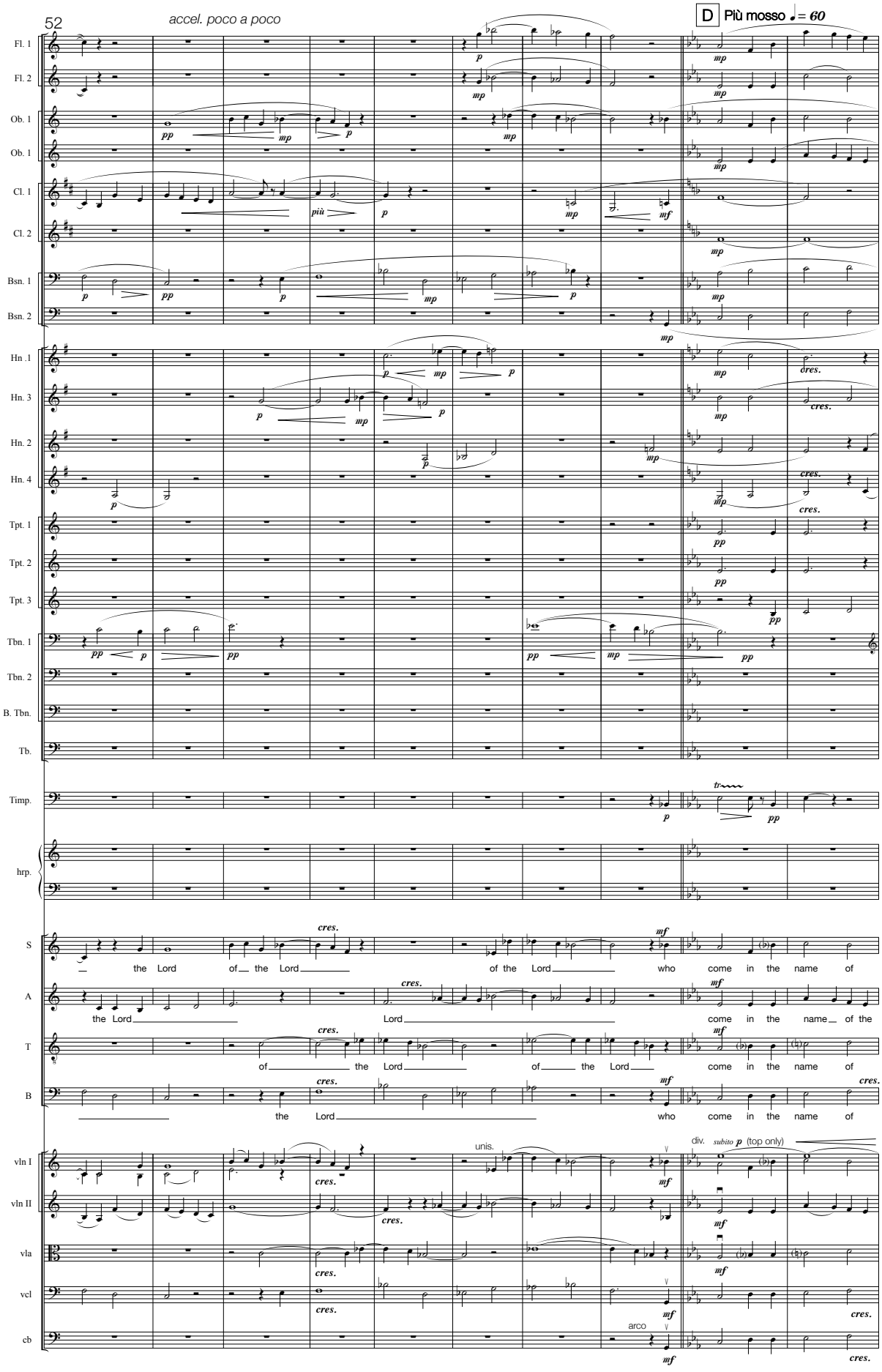

9
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
solo
mp (floating)
in no-mi - ne Do - - - - - mi - ni
Do - mi - ni
Be - ne-dic - tus qui ve-nit in-no-mi - ne in - - -
Be - ne-dic - tus qui ven-it in no - mi-ne Do mi-ni no-mi-ne Do - mi - ni in-no-mi - ne
Be - ne-dic - tus qui
div. a3
pp

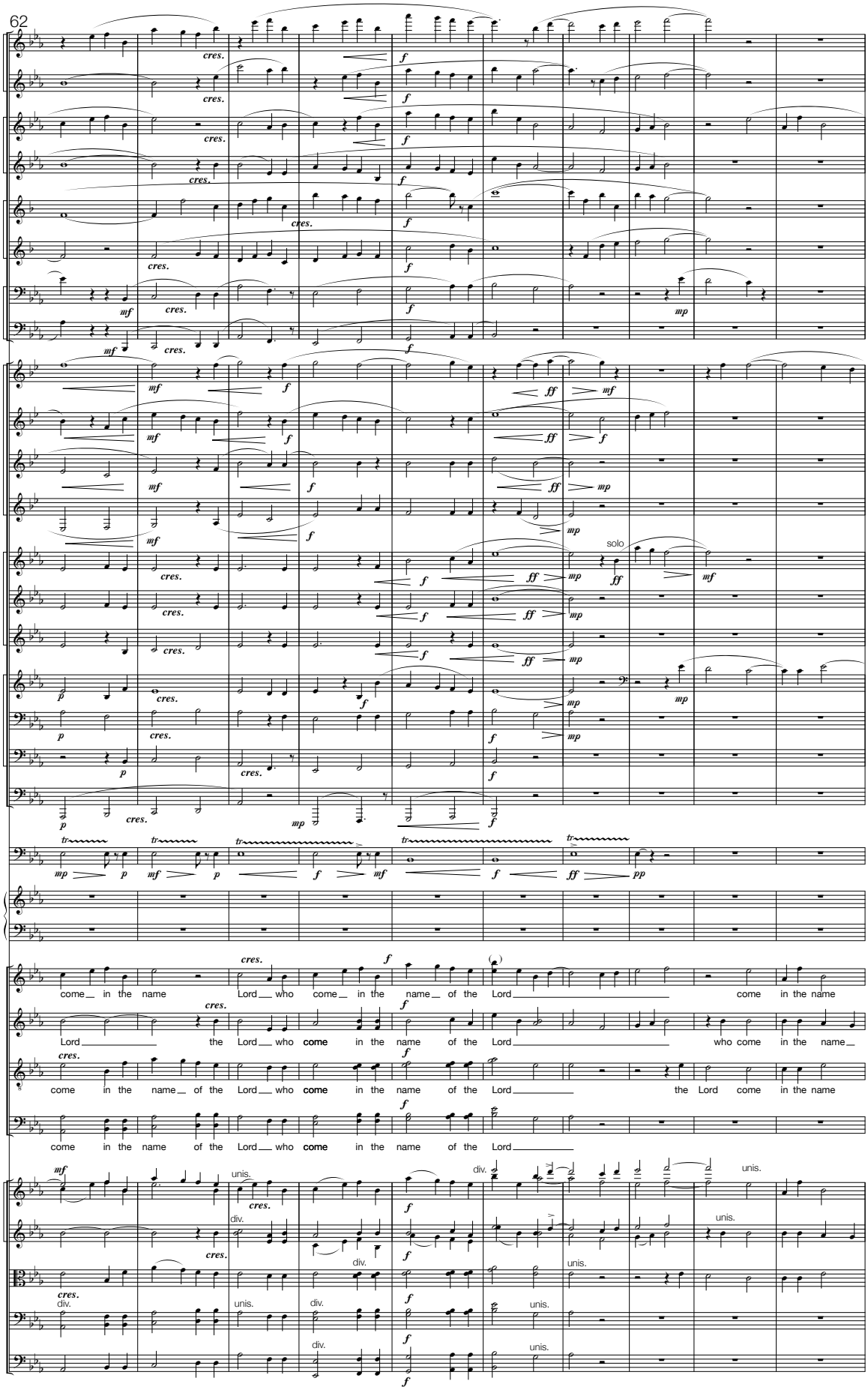

17
A
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
Be - ne-dic - tus qui ven-it in no - mi-ne Do mi-ni no-mi-ne Do - mi - ni Do -
no - - - - - mi - - - - ne
Be - ne-dic-tus qui ve-nit in no-mi - ne
in no - - - - mi - - - - ne
ve-nit in no-mi-ne Do-mi - ni in no-mi - ne
Be - - - ne - - - dic - - - tus qui ve -
div. a2
div.
unis.
div. a2
top arco,
bottom pizz

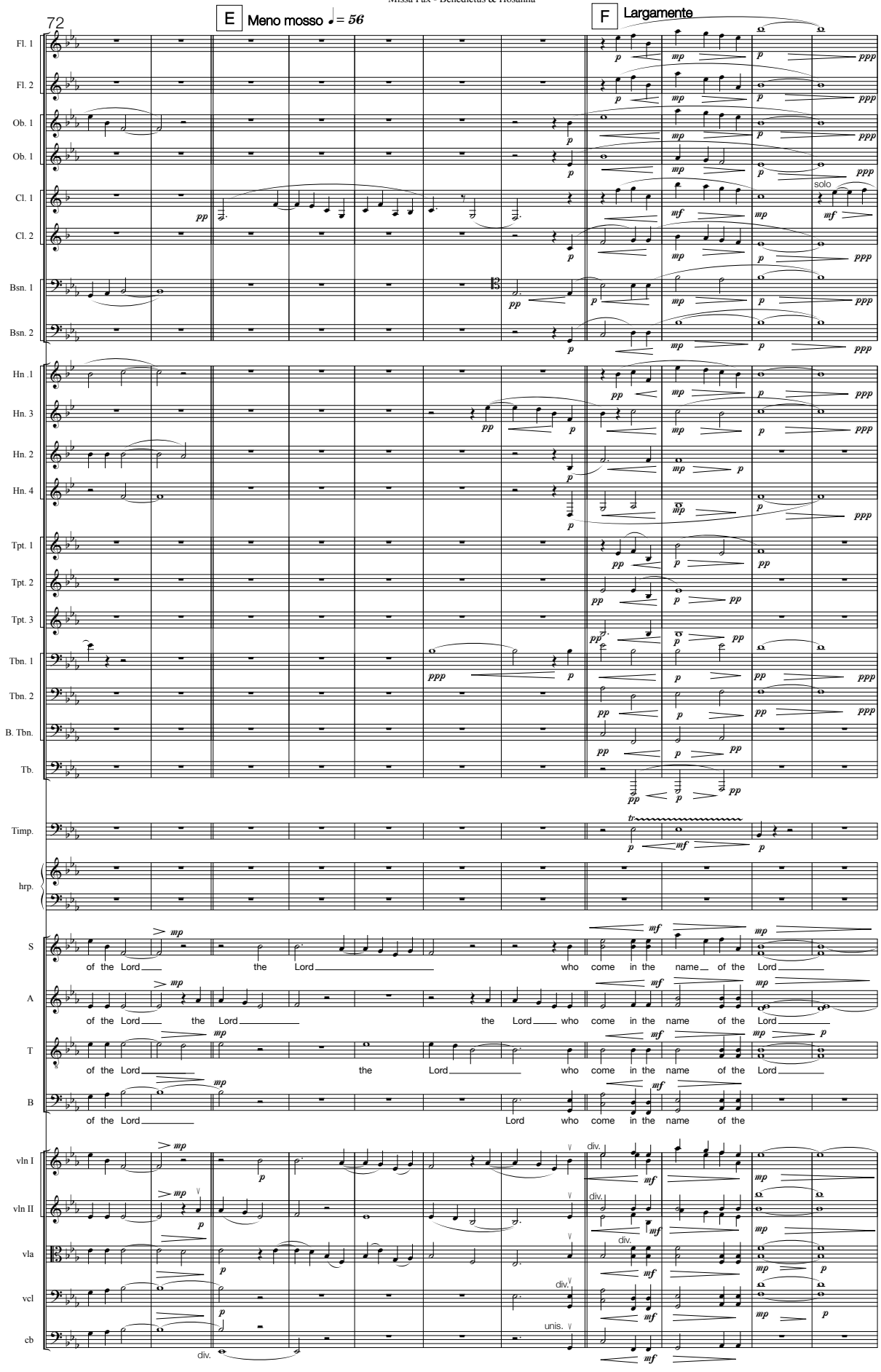

25
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
- - mi - ni Do - - - - - - - - - - - mi ni ve-nit in no - mi - ne Do - mi-ni
Be - ne-dic - tus qui ve-nit in no - mi - ne Do - - - - - - - - - - - - mi-ni in no - - - - - mi-
Be - ne-dic-tus Be - ne-dic - tus Do - - - mi - ni - in - no - - - mi - ne
nit in no - - - mi - ne Do - - - - - mi - ni no - - - - - - -
unis.
arco
arco

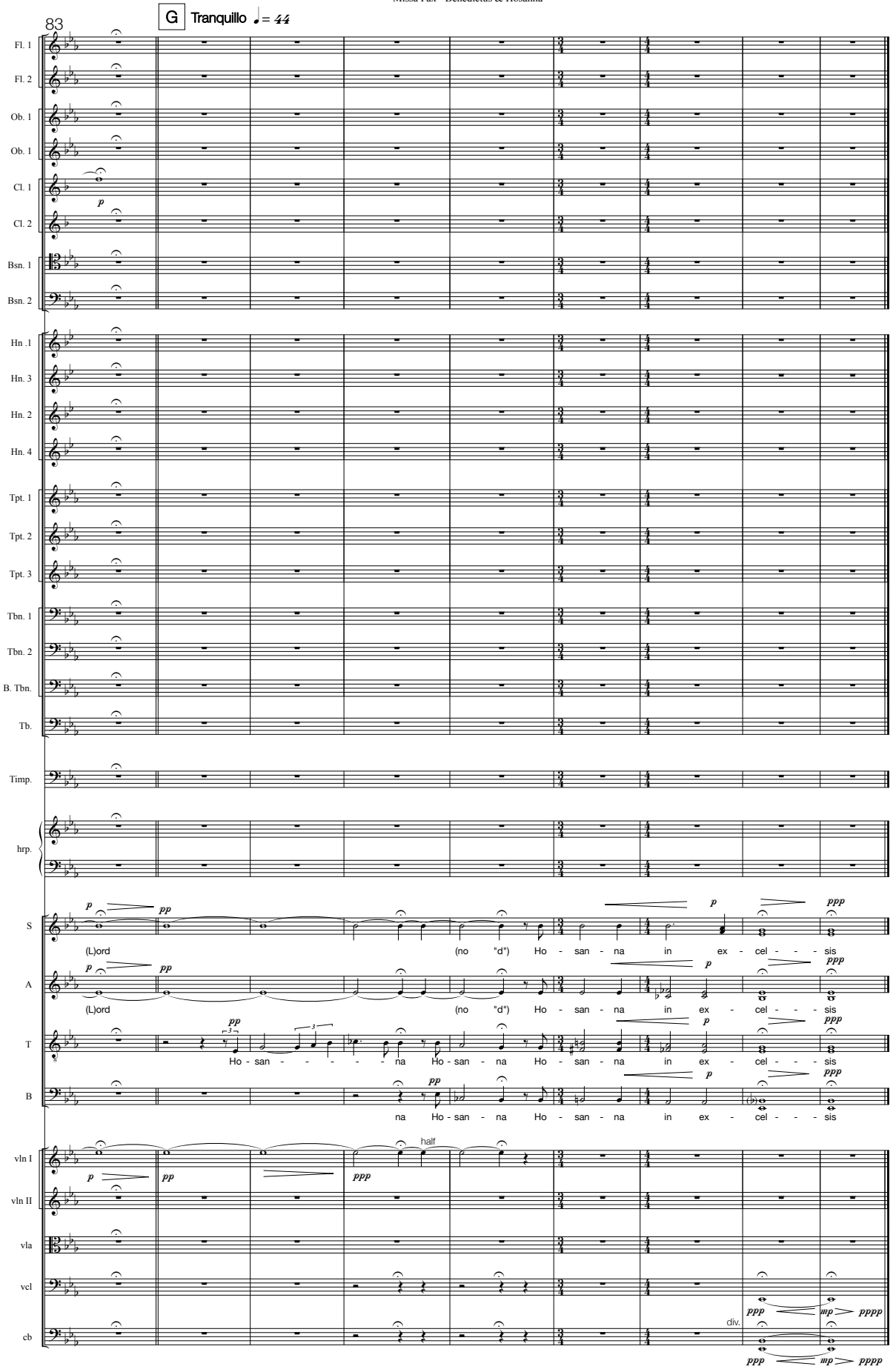

33
Molto ritard.
B
Dolce ♩= 80
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
no - mi - - ne
Be - ne-dic-tus qui
ne
Be - ne-dic - tus qui ve-nit in no - mi-ne Do - mi-ni no-mi-ne Do - mi - ni in-no-mi - ne
ve-nit-in-no - mi - ne
Blessed are those who come in the name
- - mi - ne
(free bowing)
(free bowing)
half arco, half pizz.
pizz
div.
top arco,
bottom pizz


42
C Largo ♩= 56
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
ven-it in no-mi-ne Do - mi - ni in-no-mi - ne Be - ne-dic-tus qui ve - - - - nit the Lord
A
in no-mi - ne Do - - - - mi - ni Be - ne-dic tus qui ve - nit the Lord
T
of the Lord
B
Be - ne-dic-tus qui ve - - - - - - - - nit the Lord
vln I
vln II
vla
vcl
cb
cres.
div.
(free bowing)
arco


52
accel. poco a poco
D Più mosso ♩= 60
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
the Lord of the Lord of the Lord who come in the name of
the Lord Lord come in the name of the
of the Lord of the Lord come in the name of
the Lord who come in the name of
unis.
div.
subito p (top only)
arco


62
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
solo
come in the name Lord who come in the name of the Lord come in the name
Lord the Lord who come in the name of the Lord who come in the name
come in the name of the Lord who come in the name of the Lord the Lord come in the name
come in the name of the Lord who come in the name of the Lord


72
E Meno mosso ♩= 56
F Largamente
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
solo
div.
unis.
of the Lord the Lord who come in the name of the Lord


83
G
Tranquillo ♩= 44
Fl. 1
Fl. 2
Ob. 1
Ob. 1
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn .1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
hrp.
S
A
T
B
vln I
vln II
vla
vcl
cb
(L)ord (no "d") Ho - san - na in ex - cel - - - sis
Ho - san - - - - - na Ho - san - na Ho - san - na in ex - cel - - - sis
na Ho - san - na Ho - san - na in ex - cel - - - sis
half
div.

Commissioned by Noel Edison and the Elora Festival Singers
for the Elora Festival & Festival of the Sound.

Agnus Dei

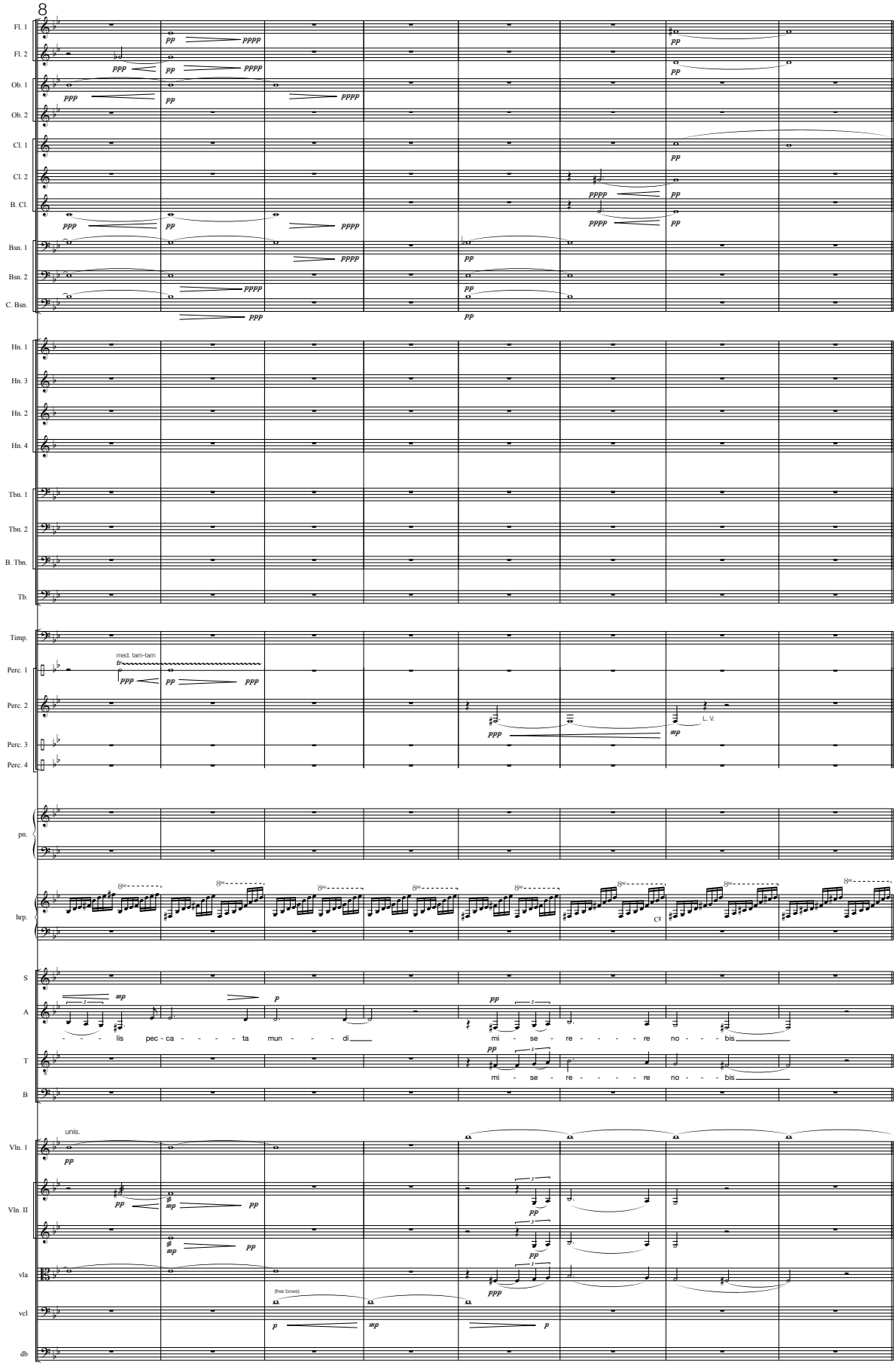
for SATB (divisi) chorus with orchestra

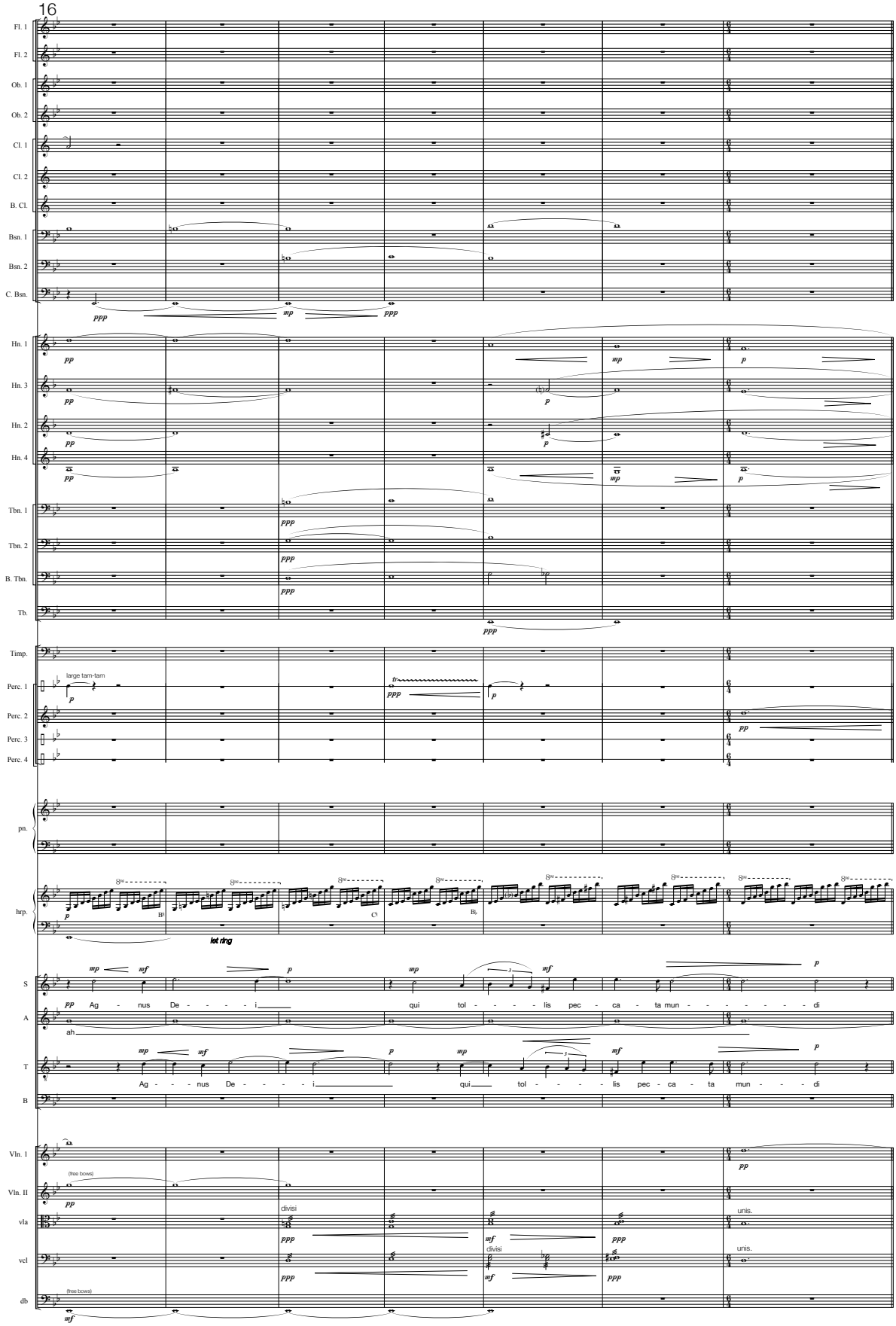
Larghetto ♩= 84

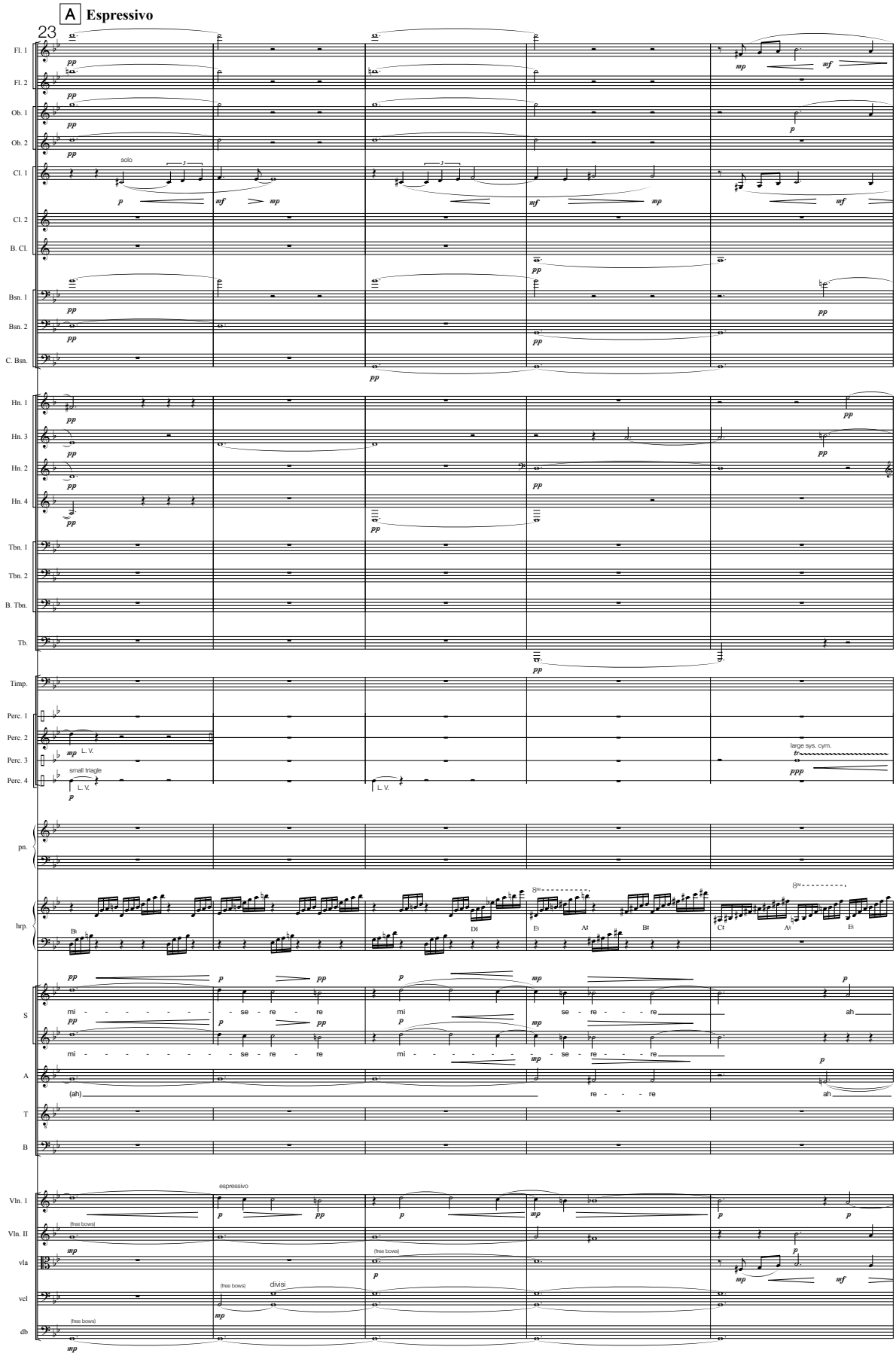
Timothy Corlis

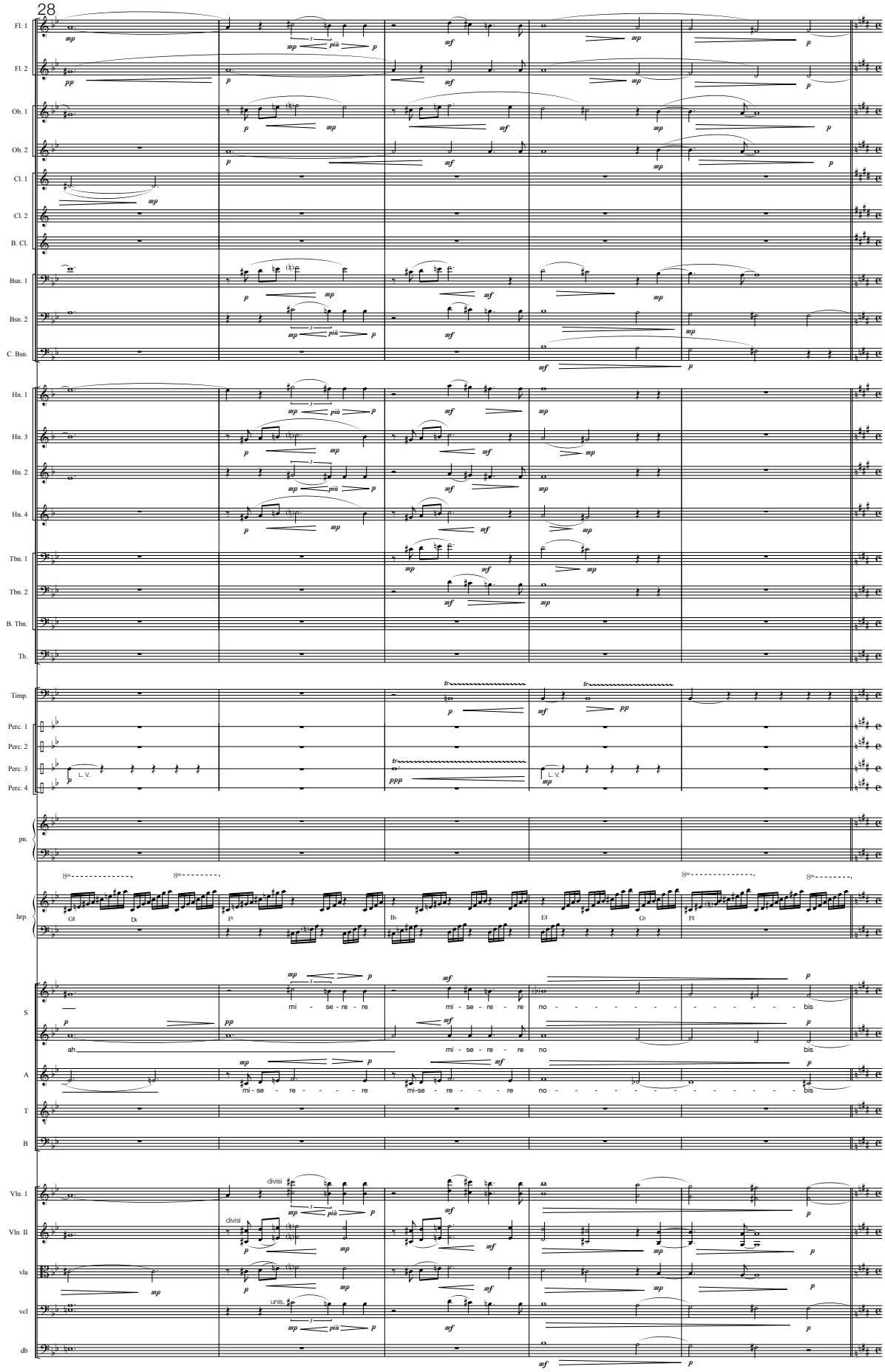
Flute 1
Flute 2
Oboe 1
Oboe 2
B♭ Clarinet 1
B♭ Clarinet 2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
F Horn 1
F Horn 3
F Horn 2
F Horn 4
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Piano
Harp
Soprano
Alto
Tenor
Bass
Violin 1
Violin II
Viola
Cello
Double Bass

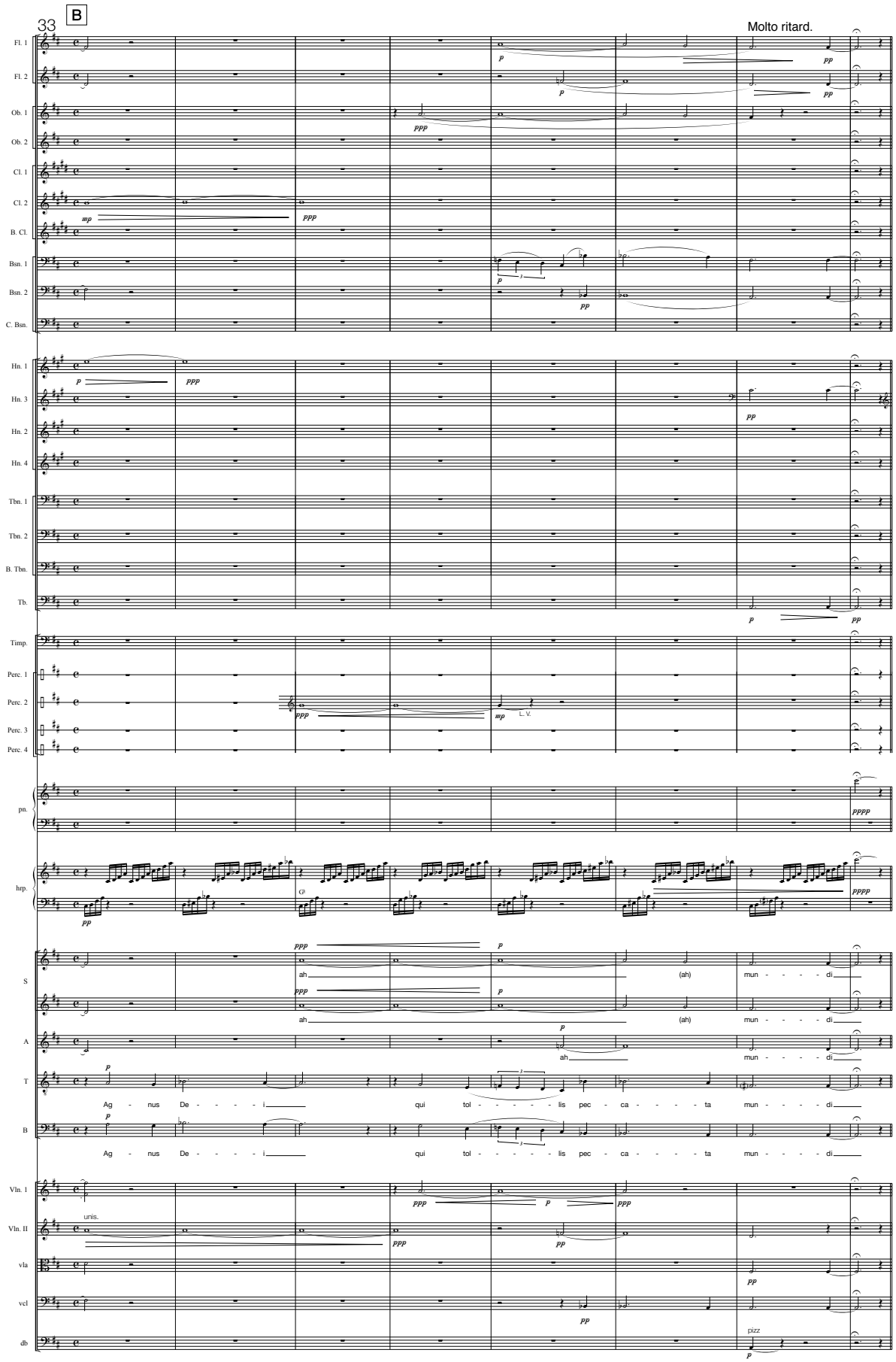
pp
pp
pp
vibes bowed
ppp
L. V.
p
8va
pp D♭ C♭ B♭ / E♭ F♭ G♭ A♭
p mp
ag - nus De - - - - i
p
qui tol -
divisi
pp (free bows)
pp (free bows)
divisi
pp (free bows)
pp (free bows)
pp (free bows)

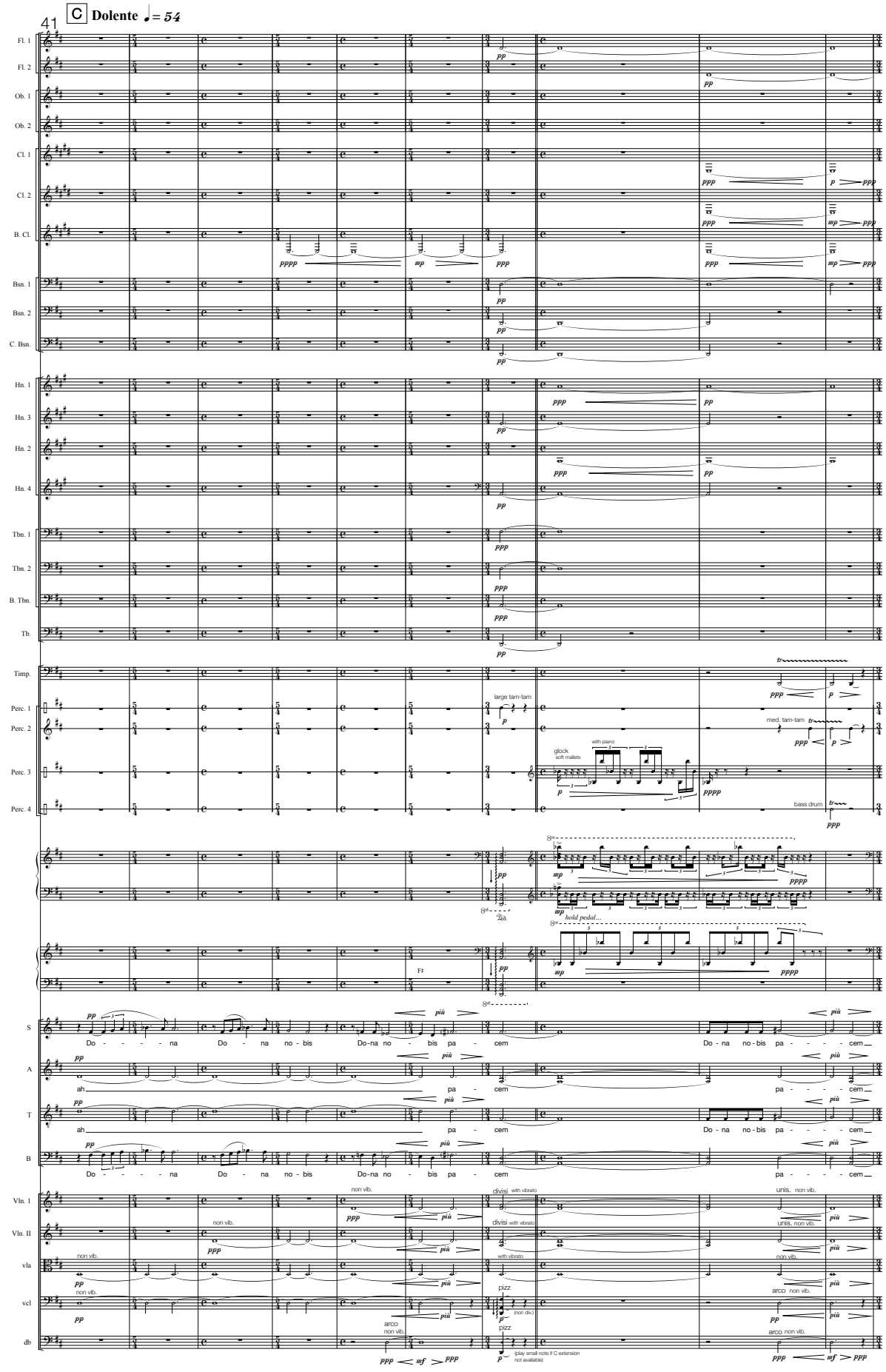

8
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
med. tam-tam
L. V.
pn.
hrp.
S
A
T
B
lis pec - ca - - - - ta mun - - - di
mi - se - re - - - - re no - - - bis
mi - se - re - - - - re no - - - bis
Vln. 1
unis.
Vln. II
vla
vcl
db
(frao bows)

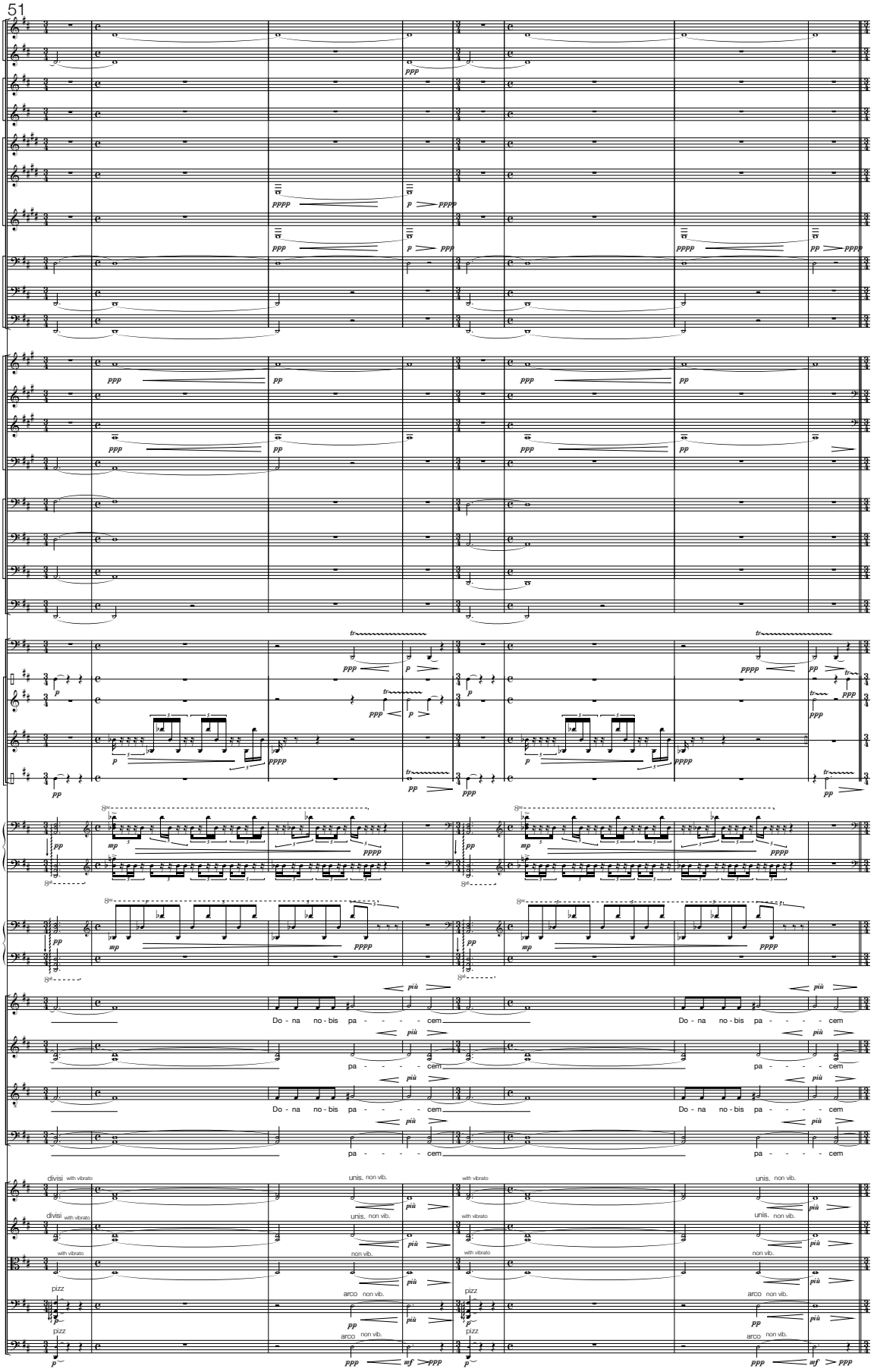

16
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
large tam-tam
pn.
hrp.
let ring
S
A
T
B
Ag - nus De - - - - i
qui tol - - - - lis pec - ca - ta mun - - - - - - di
ah
Vln. 1
Vln. II
vla
vcl
db
(free bows)
divisi
unis.

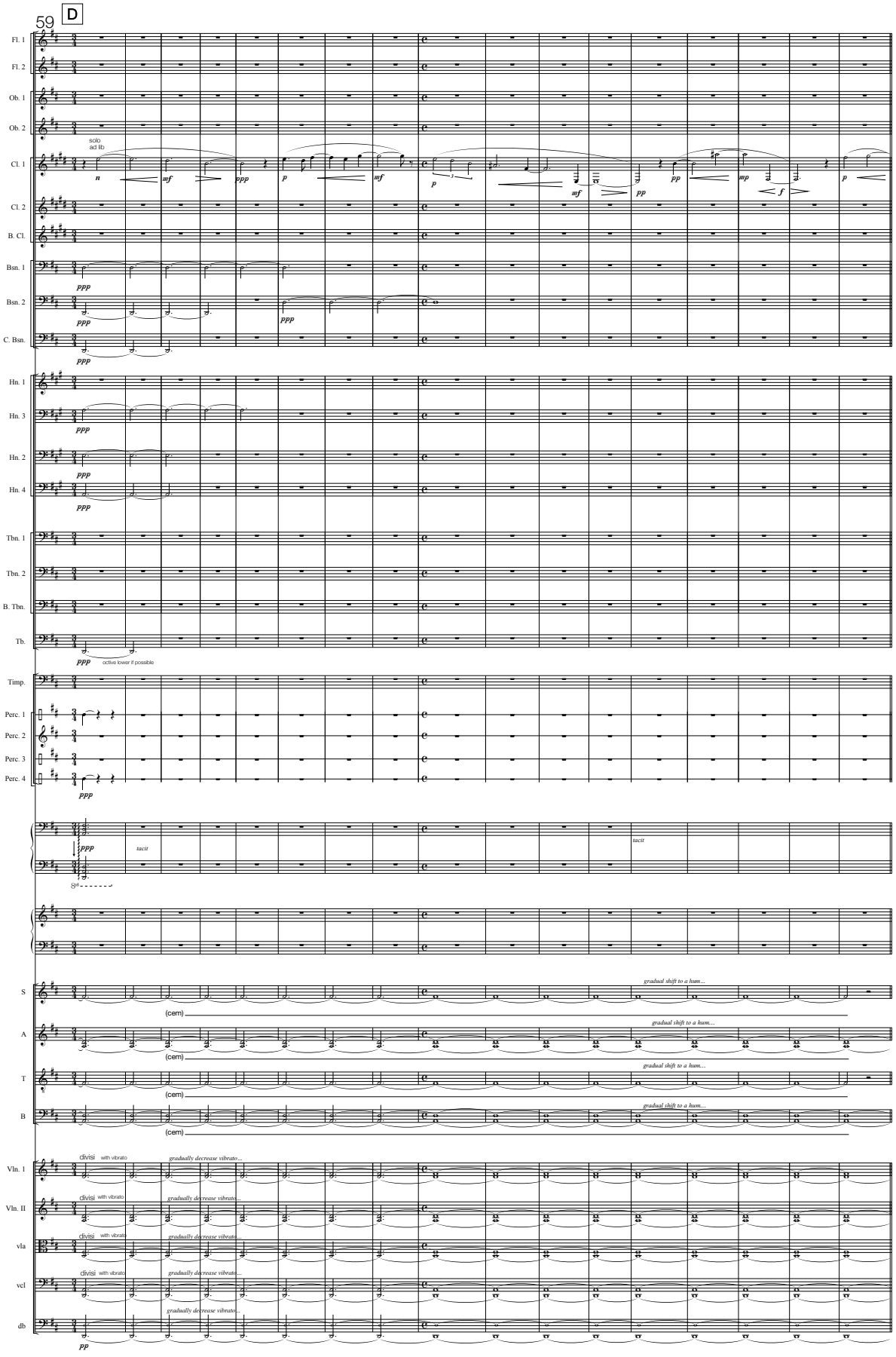

A Espressivo
23
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
solo
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
L. V.
small triagle
large sys. cym.
pn.
hrp.
S
mi - - - - - - - - - se - re - re mi se - re - - - re ah
mi - - - - - - - - - se - re - re mi - - - - - - - se - re - - - re
A
(ah) re - - - re ah
T
B
Vln. 1
espressivo
Vln. II
(free bows)
vla
vcl
divisi
db

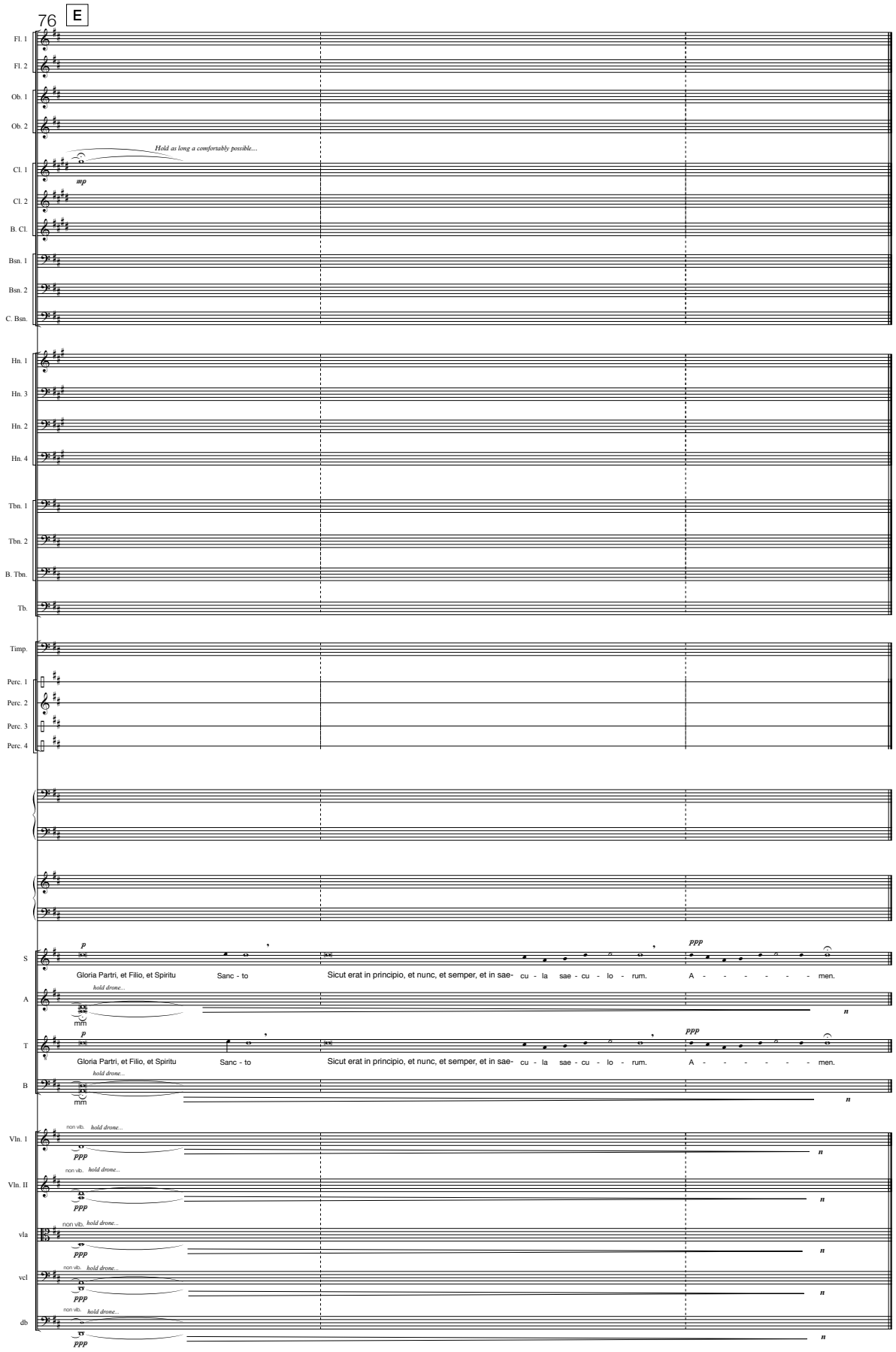

28
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
pn.
hrp.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
mi - se - re - re
mi - se - re - re
no - - - - - - - - - - - - bis
ah
mi - se - re - re
no
bis
mi - se - re - - - - re
mi-se - re - - - - re
no - - - - - - - - - - - - bis
divisi
unis.
L. v.


33
B
Molto ritard.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
pn.
hrp.
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
ah
(ah)
mun - - - - di
Ag - nus De - - - - i
qui tol - - - - - lis pec - ca - - - - ta
unis.
pizz
L. v.


41
C Dolente ♩= 54
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
large tam-tam
med. tam-tam
glock
soft mallets
with piano
bass drum
hold pedal...
Fl
S
A
T
B
Do - - - - na Do - na no - bis Do-na no - bis pa - cem
ah pa - cem
Vln. 1
Vln. II
vla
vcl
db
non vib.
divisi with vibrato
unis. non vib.
pizz
arco non vib.
(play small note if C extension not available)


51
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
S
A
T
B
Do - na no - bis pa - - - - cem
pa - - - - cem
Vln. 1
Vln. II
vla
vcl
db
divisi
with vibrato
unis.
non vib.
pizz
arco


59
D
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
S
A
T
B
Vln. 1
Vln. II
vla
vcl
db
solo
ad lib
octive lower if possible
tacit
(cem)
gradual shift to a hum...
divisi
with vibrato
gradually decrease vibrato...


76
E
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Hold as long a comfortably possible...
mp
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tb.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
ppp
S
Gloria Partri, et Filio, et Spiritu
Sanc - to
Sicut erat in principio, et nunc, et semper, et in sae- cu - la sae - cu - lo - rum.
A - - - - - - men.
hold drone...
mm
n
A
T
Gloria Partri, et Filio, et Spiritu
Sanc - to
Sicut erat in principio, et nunc, et semper, et in sae- cu - la sae - cu - lo - rum.
A - - - - - - men.
hold drone...
mm
n
B
non vib.
hold drone...
ppp
n
Vln. 1
Vln. II
vla
vcl
db