
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

Introit

for SATB (divisi) chorus with orchestra

Timothy Corlis

Andante $\text{♩} = 72$

Flute 1 *solo* *mp* *p* *mp*

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

C Trumpet 1

C Trumpet 2

C Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1 *vibes* *mf* *hard mallet (motor off)* *ppp* *motor off* *p*

Percussion 2

Percussion 3

Percussion 4

Piano *f* *plucked* *F₃* *n*

Harp *mf* *pp* *D C B_♭ / E_♭ F_♯ G A_♭*

Soprano *pp*

Alto *Ve - - - - - ni,*

Tenor

Bass

Violin I *solo* *ppp* *pp (free bows with mutes)*

Violin II *pp (free bows with mutes)* *half* *pp (free bows with mutes)*

Viola

Cello

Double Bass

add section (staggered entries)

(una corda with liberal use of sustain pedal, should create a harp-like effect)

Missa Pax - Introit

5

Fl. I

Perc. I

Pn.

Hrp.

S.

A.

Vln. I

Vln. II

vla.

vcl.

mf *p* *mp* *p*

pppp *n* *n*

pp *pp*

Sanc - te Spir - i - tus Ve - - - - - ni,

8

Fl. I

Ob. I

Perc. I

Pn.

Hrp.

S.

A.

Vln. I

Vln. II

vla.

vcl.

mp *mf* *pp* *p* solo

ppp *n*

Sanc - - - te Spir - - - i - tus

Missa Pax - Introit

11

Fl. 1

Fl. 2

Ob. 1

Perc. 1

Pn.

Hrp.

S

A

Vln. I

Vln. II

vla

vcl

ppp

pp

p

n

ppp

n

p

et e - mit - - - te cae - - - li - tus

divisi a2 (tutti)

pp (free bows) with mutes

14

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Perc. 1

Pn.

Hrp.

S

A

Vln. I

Vln. II

vla

vcl

mp

pp

mp

ppp

mp

n

ppp

p

p

lu - - - - - cis tu - - - - - ae ra - - - - - di -

divisi a3

p

p

23 **A**

Fl. 1 *p*

Fl. 2 *pp*

Ob. 1 *f*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 3 *p*

Perc. 1 *ppp* *mp*

Pn. *mp* *n* *pp* *n*

Hrp. *p*

S *pp*
lu - - - - - men cor - di - - - - - um

A *pp*
lu - - - - - men cor - di - - - - - um

Vln. I *p* *pp*

Vln. II *p* *pp*
observe rests with divisi

vla *p*

vcl *p* with mutes
divisi a2 (tutti)

26

Fl. 1 solo *mp* *mf* *p*

Fl. 2 *p*

Ob. 1

Cl. 1 *mf* *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 3 *pp*

Perc. 1

Pn. *pp*

Hrp.

S

A

Vln. I

Vln. II *observe rests with divisi*

vla *pp*

vcl *unis.* *pp*

Missa Pax - Introit

32

Fl. 1 *mf* solo *ad lib.* *pp* *ppp*

Fl. 2

Ob. 1

Cl. 1 *ppp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3 *ppp*

Perc. 1

Pn.

Hrp.

S

A

tus

divisi

Vln. I *pp*

Vln. II

vla

vcl

divisi



36 **B** solo

Cl. 1 *pppp* *p* *ppp* *mp* *pp* *n* *n* *mf*

Perc. 1 *ppp* *f* *ppp* *f*

S

A

Vln. I *ppp*

Vln. II *ppp*

vla *ppp* *f*

vcl *ppp* *f*

attacca

Kyrie

for SATB (divisi) chorus with orchestra

Timothy Corlis

Tempo di marcia $\text{♩} = 72$

The score is written for SATB (divisi) chorus with orchestra. The tempo is marked "Tempo di marcia" with a quarter note equal to 72 beats per minute. The key signature is three sharps (F#, C#, G#). The score includes parts for Flute 1, Piccolo, 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, C Trumpet 1, C Trumpet 2, C Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Percussion 1 (vibes, medium mallets, motor off), Percussion 2 (glock, soft mallets), Percussion 3 (glock part should blend with piano, harp, and vibes), Percussion 4, Piano, Harp, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The score features various dynamics such as *f*, *p*, *ppp*, *mp*, *pp*, *mf*, and *ppp*. The vocal parts include lyrics: "Ky - ri - e Ky - ri - e Ky". The string parts include the instruction "with mutes".

Missa Pax - Kyrie

14

FL. 1
Pic.
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
Ph.
harp.
S.
A.
T.
B.
Vln. I
Vln. II
vln.
vcl.
db.

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

divisi

Missa Pax - Kyrie

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.

harp.

S.

A.

T.

B.

Vln. I

Vln. II

vla.

vc.

db.

fp

p

mp

mf

f

pp

ppp

sfz

cres.

sim.

divisi

sub p

ff

tr

harmon mute

large sus. cym.

yarn mallets

GH A1

Gloria

for SATB (divisi) chorus with orchestra

Timothy Corlis

Maestoso $\text{♩} = 60$ **circa** $\text{♩} = 120$ **A** $\text{♩} = 120$

Flute 1 $f > p$ $ff > p$ $mf > p$ mp

Piccolo $f > p$ $ff > p$ $mf > p$ mp *to flute*

Oboe 1 $f > p$ $ff > p$ $mf > p$ mp

Oboe 2 $f > p$ $ff > p$ $mf > p$ mp

B♭ Clarinet 1 $f > p$ $ff > p$ $mf > p$ mp

B♭ Clarinet 2 $f > p$ $ff > p$ $mf > p$ mp

Bass Clarinet fff mp

Bassoon 1 ff $ff > p$ f mp

Bassoon 2 ff $ff > p$ f mp

Contrabassoon ff

F Horn 1 $sfz > p$ $sfz > p$ $f > p$ sfz

F Horn 3 $sfz > p$ $sfz > p$ $f > p$ sfz

F Horn 2 $sfz > p$ $sfz > p$ $f > p$ sfz

F Horn 4 $sfz > p$ $sfz > p$ $f > p$ mp

C Trumpet 1 $sfz > p$ $sfz > p$ $f > p$ mp

C Trumpet 2 $sfz > p$ $sfz > p$ $f > p$ mp

C Trumpet 3 $sfz > p$ $sfz > p$ $f > p$ mp

Trombone 1 $sfz > p$ $sfz > p$ $f > p$ mp

Trombone 2 $sfz > p$ $sfz > p$ $f > p$ mp

Bass Trombone $sfz > p$ $sfz > p$ $f > p$ mp

Tuba $sfz > p$ $sfz > p$ $f > p$ mp

Timpani sfz sfz mf ff mp

Percussion 1 ff mp mp $pppp$

Percussion 2 ff mp mp $pppp$

Percussion 3 sfz sfz mf p

Percussion 4 sfz $mf > p$ p

Harp ppp

Piano ppp

Soprano fff mp mp mp ppp

Alto fff mp mp ppp

Tenor fff mp mp ppp

Bass fff mp mp ppp

Glo - ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus bonae vo - lun - ta - tis Lau - da -

Violin I fff f mp ff mp ppp (free bows)

Violin II fff f mp ff mp ppp (free bows)

Viola fff f mp ff mp ppp (free bows)

Cello fff f mp ff mp ppp (free bows)

Double Bass fff f mp ff f

Missa Pax - Gloria

46 B $\text{♩} = 90$

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.

Vin. I

Vin. II

vla.

vcl.

db.

p

pp

mp

ppp

pppp

mf

ppp non vib.

sim.

unis. pizz *mf*

secco, like a work block

p

mf

stop sound

vibes medium mallets *p* motor off

glock *ppp* medium mallets (rubber) very gently, as if in the distance

small triangle *p*

wood blocks (high & low) *pp* *p* *pp*

legato mp

We praise thee praise thee We praise thee praise thee We Bless thee bless

p

praise thee praise thee Bless thee

divisi a2

Missa Pax - Gloria

72 **C**

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

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

Ob. 1 *mp* *mf* *mp*

Ob. 2 *mp* *mf* *mp*

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

Cl. 2 *p* *mp* *p*

B. Cl. *p* *mp* *p*

Bsn. 1 *p* *mp* *p* *mp* *p*

Bsn. 2 *mp* *p* *mp* *p*

C. Bsn. *p* *mp* *p*

Hn. 1 *mp* *mf* *mp* *p* *mp* *p*

Hn. 3 *p* *mp* *p* *p* *mp* *p*

Hn. 2 *p* *mp* *p* *mp* *p* *p*

Hn. 4 *p* *mp* *p* *mp* *p* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p* *mp* *p*

Tbn. 2 *p* *mp*

B. Tbn. *p* *mp*

Tb.

Timp.

Perc. 1 *p* *mp* *p* *mp* *p* *mp*

Perc. 2 *mf* *pp* *p* *mp* *p* *mp*

Perc. 3 *p* *mp* *p* *mp* *p* *mp*

Perc. 4 *pp* *p* *pp* *p* *pp* *p*

harp. *mf* *f* *mp* *f* *mp* *f*

Pn. *mf* *f* *mp* *f* *sim.* *f*

S. *f*
Glo - - - ry in the high - - - est glo - - - ry in the

A. *f*
Glo - - - ry in the high - - - est glo - - - ry in the

T. *f*
Glo - - - o - - - ri - - - a Glor - - - ri - - -

B. *f*
Glo - - - o - - - ri - - - a Glor - - - ri - - -

Vin. I *mp* *f* *mp*

Vin. II *mp* *f* *mp* *f* *mp* *f*

vla. *mf* *f* *mp* *f* *mp* *f*

vel. *mf* *f* *mp* *f* *mp* *f*

db. *mf* *f* *mp* *f* *mp* *f*

Missa Pax - Gloria

78

Fl. 1 *mf* *mp* *p*

Fl. 2 *mf* *mp* *p*

Ob. 1 *mf* *mp* *p*

Ob. 2 *mf* *mp* *p*

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf* *p*

B. Cl. *p* *mf* *p*

Bsn. 1 *mf* *mp* *p*

Bsn. 2 *mf* *mp* *p*

C. Bsn. *p*

Hn. 1 *mp* *mf* *mp* *mp* *mp*

Hn. 3 *mp*

Hn. 2 *mf* *p* *mp*

Hn. 4 *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *mp* *mf*

Tbn. 2 *p* *mp* *mf*

B. Tbn. *pp* *p* *mp* *mf*

Tbn. *pp* *p* *mp*

Timp.

Perc. 1 *p* *pp* *p* *mp*

Perc. 2

Perc. 3 *p* *pp* *p* *mp*

Perc. 4 *p* *pp* *p* *mp*

harp. *mp* *p* *mp* *mf* *f*

Pn. *p* *mp* *mf* *f*

S high - - - - - est and on earth peace *dim.* peace to

A high - - - - - est and on earth peace *dim.* peace to

T a in ex - cel - cis De - - - - - o

B a in ex - cel - cis De - - - - - o

Vln. I *f* *mp* *p* *mp* *p*

Vln. II *mp* *p* *mp* *mf* *f*

vln. *mp* *p* *mp* *mf* *f*

cel. *mp* *p* *mp* *mf* *f*

db. *mp* *p* *mp* *mf* *f*

Missa Pax - Gloria

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

harp.

Pn.

solo

S

A

T

B

Vln. I

Vln. II

vla

cel.

db

finger cymbals

ppp

pp

p

mp

(ah)

Lau - da - mus te Ben - e - di -

Lau - da - mus te Ben - e - di -

Lau - da - mus te Ben - e - di -

divisi a2

- 29 -

Missa Pax - Gloria

135

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

S

A

T

B

Vln. I

Vln. II

vla.

vel.

db.

to piccolo

open

L.V.

unis.

divisi

non div.

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

(ah) (ah)

E

145

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
vln.
vel.
db.

sub *p* *f* *mp*
sub *p* *f* *mp*
sub *p* *f* *mp*
pp *mf* *pp* *pp* *cres.*
pp *pp* *cres.*
sub *p* *f* *mp*
sub *p* *f* *mp*
sub *p* *f* *mp*
mp *p* *mp* *f* *pp*
mp *p* *f*
mp *p*
fp *f* *mp*
fp *f* *mp*
fp *f* *mp*
mp
mp
mp
tr.
pp
large tam-tam
pppp *pp*
subito *p* *mf*
subito *p* *crescendo*
fp *f* *mp* *mp* (all sop.)
Glo - - - - - ri - - - - - a Lau - da - - - mus te Be - ne - di - ci - mus te A - dor -
fp *f* *mp*
Glo - - - - - ri - - - - - a A - do -
fp *f* *mp*
Glo - - - - - ri - - - - - a
fp *f* *mp*
Glo - - - - - ri - - - - - a
sub *p* *f* *mp* unis. divisi
sub *p* *f* *mp*
sub *p* *f* *mp*
divisi sub *p* *f* *mp*
sub *p* *f* *mp* unis.
sub *p* *f* *mp*

Missa Pax - Gloria

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
harp.
Pn.
S.
A.
T.
B.
Vln. I
Vln. II
vla.
vel.
db.

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

divisi a3
divisi a2
divisi a3
divisi a2

G

Missa Pax - Gloria

♩ = 90

Molto Ritard.

172

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.

De - o Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

Interlude

for SATB (divisi) chorus with orchestra

Tempo rubato ♩ = 80

Timothy Corlis

B♭ Clarinet 1

piano

Cl. 1

Cl. 1

Cl. 1

Cl. 1

Cl. 1

Cl. 1

pn.

solo
p

poco rit.
pp
ppp

più mosso
(♩ = 96)
mp
mf
ppp
p

meno mosso
molto rit.

(♩ = 96) *più mosso* (♩ = 112)
pp
mp
pp
mp
pp

molto rit.
pppp
mp

molto accel.

tr
fp

tr
♩ = 66
f
pp

ppp
pp

attacca

Sanctus

for SATB (divisi) chorus with clarinet and orchestra

Timothy Corlis

Con brio $\text{♩} = 66$

The score is divided into three systems. The first system includes woodwinds (Flute 1, Piccolo, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon), brass (F Horn 1, F Horn 3, F Horn 2, F Horn 4, C Trumpet 1, C Trumpet 2, C Trumpet 3, Trombone 1, Trombone 2, Bass Trombone, Tuba), timpani, percussion (Percussion 1-4), harp, and piano. The second system includes the vocal parts: Soprano, Alto, Tenor, and Bass. The third system includes strings (Violin I, Violin II, Viola, Cello, Double Bass). The score features various musical notations including dynamics (pp, p, mp, mf, f), articulation (trills, slurs), and performance instructions (e.g., 'solo or semi-chorus', 'free bows'). The vocal parts have lyrics: 'Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus'. The harp and piano parts include specific chord voicings: $D^{\flat} C^{\flat} B^{\flat} / E^{\flat} F^{\flat} G^{\flat} A^{\flat}$ and A^{\flat} .

12 **B** Cantabile ♩ = 108

poco accel.

Fl. 1
 Pc.
 Ob. 1 *solo*
 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 *marimba*
 Perc. 2 *medium mallets*
 Perc. 3
 Perc. 4
 Hrp.
 Pno. *(lightly without pedal)*
 S.
 A.
 T.
 B.
 Vln. I *unis.*
 Vln. II *unis.*
 Vla.
 Vcl.
 db. *pizz.*

p *mf* *mp* *mf* *p*

Do - - - - - mi - - - - - nus De - - - - - us

p *mp* *p* *pp* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Fl. 1 *mf*

Pc. *mp* *f* *mf*

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

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hn. 3 *mp*

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tb.

Timp. *mf*

Perc. 1 *f* *p* *ff* *sub. p* *mf* to large tam-tam

Perc. 2 *p* *mf* *ff* *sub. p* *mf*

Perc. 3 *p* *ff* *sub. p* *mf* to large sus. cym.

Perc. 4 *mp* *mf* stop sound

Hrp. *p* *mf*

Pno. *p* *sub. p* *mf* (more percussive)

S *mp* *mf* Sa - - - - - ba - - - - - oth Ah

A *mf* Ah

T

B

Vln. I *mf* *f* *sub. p* *f*

Vln. II *mf* *f* *sub. p* *f*

vla *mf* *mf* *sub. p* *f*

vcl *mf* *f* *sub. p* *f* *unis.*

db *p* *mf*

31 **D**

Fl. 1 *f* *pp*

Pc.

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *f* *p*

Cl. 2 *f*

B. Cl.

Bsn. 1 *f* *p* *ppp*

Bsn. 2

C. Bsn. *mp* *f* *p*

Hn. 1 *fp*

Hn. 3

Hn. 2 *fp*

Hn. 4 *fp* *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn.

Tb. *fp* *mf* *pp*

Timp. *f* *p* *mf* *tr*

Perc. 1 large tam-tam *f*

Perc. 2 vibes *p*

Perc. 3 *f*

Perc. 4 *f*

Hrp. *ff* *pp*

Pno. *ff* *pp* *hold pedal...*

S *f* Sanc - - - tus Sanc - tus Sanc - tus Sanc - tus Sanc - tus Sanc - - - tus Sanc - - - tus Sanc - tus Sanc - tus Sanc - - - tus Sanc - - - tus Sanc -

A *f* Sanc - - - tus Sanc - - - tus Sanc - tus Sanc - tus Sanc - tus Sanc - tus Sanc - tus Sanc - tus Sanc - tus Sanc - - - tus Sanc - - - tus Sanc -

T might - - - y

B might - - - y

Vln. I

Vln. II *uris. (free bows)* *pp* *measured tremolo* *ppp*

vla *(free bows)* *ppp*

vcl *fff* *(free bows)*

db *fff*

FL. 1 p f mf f

Pc. p f mf f

Ob. 1 p mf f

Ob. 2 p mf f

Cl. 1 mf f

Cl. 2 mf f

B. Cl.

Bsn. 1 sfz sfz sfz

Bsn. 2 sfz sfz sfz

C. Bsn. sfz sfz sfz

Hn. 1 mp f mp

Hn. 3 mp f mp

Hn. 2 mp f mp

Hn. 4 mp f mp

Tpt. 1 f

Tpt. 2 f

Tpt. 3

Tbn. 1 sfz sfz sfz

Tbn. 2 sfz sfz sfz

B. Tbn. sfz sfz sfz

Tb. f mp f mp

Timp. p ff

Perc. 1 to medium tam-tam

Perc. 2 chimes f

Perc. 3 tr p mf p

Perc. 4 tr p mf p

Hrp. f ff A^b

Pno. f ff sim.

S. Ah Ah Ah

A. Ah Ah Ah

T. Ah Ho - - - - - ly Ho - - - - - ly Ho - - - - - ly

B. Ah (all basses) ff Ho - - - - - ly Ho - - - - - ly Ho - - - - - ly

Vln. I mp mf ff espressivo

Vln. II p mf ff espressivo

Vla. p mf clivisi

Vcl. ff sfz sfz

db. ff sfz sfz

Missa Pax - Sanctus & Hosanna

♩ = 112

64

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. I
Vln. II
vla.
vcl.
db.

mp *f* *mf* *mf* *mf*
mf *pp*
mf *p* *ppp*
p *fp* *fp* *fp*
mp *f* *mp* *mp*
p *mp* *mp* *mp*
mf *mp* *mf* *mp*
mf *mp* *mf* *mp* *mp* *mp*
mf *mp* *mf* *mp* *mp* *mp*
pp *p* *mf* *p* *ppp*
mp *p* *mf* *mf*
mp *p* *mf* *mf* *mf*
mp *p* *mf* *mf* *mf* *arco*
mf *mp* *mf* *mf* *mf*

Ho - - - - san - na Ho - san - na Ho - san - na in the high - - - -
Ho - - - - san - - - - na Ho - san - - - - na
Heav - en and earth full of thy Glor - y
Heav - en and earth are full of thy Glor - - - - y Heav - en and earth

un. *arco*

(keep constant tempo)

Molto Ritard.

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

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. I
Vln. II
vla.
vcl.
db.

slap
with mute
dead centre, both drums
stop sound
rim shot on the drum skin...
chimes
brake drum
xylo. hard mallets
divisi a3
at the tip
at the tip
at the tip
(bartok pizz.)

fff *sfz* *p* *ff* *f* *mf* *f* *fff*

Ho - - - - - san - - - - - na Ho - san - na Ho - san - na in ex - - - - - sis

Ho - - - - - san - - - - - na Ho - san - na Ho - san - na in ex - - - - - sis

Ho - - - - - san - - - - - na Ho - san - na Ho - san - na in ex - - - - - sis

Ho - - - - - san - - - - - na Ho - san - na Ho - san - na in ex - - - - - sis

♩ = 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. I

Vln. II

vla

vc

db

san - na Ho - san - na (nah)

san - na Ho - san - na (nah)

san - na Ho - san - na (nah)

Ho - san - na (nah)

divisi a3

divisi a3

divisi

unis.

divisi

divisi

Benedictus

for SATB (divisi) chorus with orchestra

Timothy Corlis

Adagio ♩ = 80

The score is for a Benedictus, featuring a SATB (divisi) chorus and an orchestra. The tempo is Adagio, with a metronome marking of ♩ = 80. The key signature is D major (two sharps), and the time signature is 4/4. The score includes parts for Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bassoon 1 & 2, F Horn 1, 2, 3 & 4, C Trumpet 1, 2 & 3, Trombone 1, 2, and Bass Trombone, Tuba, Timpani, Harp, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Cello, and Contra Bass. The vocal parts have lyrics in Latin: "Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni". The harp part has a chord sequence: D C# B / E F# G A. The string parts include dynamics like *pp* and *mp*, and performance instructions like "half arco, half pizz.". The score is divided into measures, with some measures containing rests for the woodwinds and brass.

mp * melismas not slurred for legibility

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

pp

div. a3

* Be - ne-dic - tus qui

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p*

Ob. 1 *p*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p*

Hn. 3 *p*

Hn. 2 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *ppp*

B. Tbn.

Tb. *p*

Timp. *mp*

hrp. *p*

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

A
Be - ne - dic - tus qui ve-nit in no - mi - ne Do - - - - - mi-ni in no - - - - - mi-

T
Be - ne - dic - tus Be - ne - dic - tus Do - - - mi - ni - in - no - - - mi - ne

B
nit in no - - - mi - ne Do - - - - - mi - ni no - - - - -

vln I

vln II

vla *unis. arco*

vcl *arco*

cb *arco*

33 *Molto ritard.* **B** Dolce ♩ = 80

Fl. 1 *pp* *pppp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 1 *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *p* *pp* *pp* *p*

Bsn. 2 *p* *pp*

Hn. 1 *pp*

Hn. 3 *pp*

Hn. 2 *pp*

Hn. 4 *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tb.

Timp.

hrp. *pp* *pp*

S *p* *p* no - mi - - ne Be - ne-dic-tus qui

A *p* *p* 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

T *p* *p* ve-nit-in-no - mi - ne Blessed are those who come in the name

B *p* *p* - mi - ne

vln I (free bowing) *pp* *pppp*

vln II *p*

vla (free bowing) *pppp* *p*

vcl half arco, half pizz. *pp* *pppp* *p* *div.*

cb *p* *pp* *pppp* *p* top arco, bottom pizz.

42

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

ven-it in no-mi-ne Do - mi - ni in-no-mi - ne Be - nedic-tus qui ve - - - - nit the Lord

in no-mi - ne Do - - - - mi - ni Be - ne-dic tus qui ve - nit the Lord

of the Lord

Be - nedic-tus qui ve - - - - - nit the Lord

Be - nedic-tus qui ve - - - - - nit the Lord

div.

(free bowing)

(free bowing)

p arco

62

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, 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

cres., *f*, *mf*, *mp*, *ff*, *pp*, *tr*, *unis.*, *div.*, *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

G Trillo $\text{♩} = 44$

83

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

p *pp* *p* *ppp* *ppp* *mp* *pppp*

(L)ord (no "d") Ho - san - na in ex - cel - - - sis
(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. *ppp* *mp* *pppp* *ppp* *mp* *pppp*

Agnus Dei

for SATB (divisi) chorus with orchestra

Timothy Corlis

Larghetto ♩ = 84

The score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The second system includes F Horn 1, 2, 3, & 4, Trombone 1 & 2, Bass Trombone, and Tuba. The third system includes Timpani, Percussion 1-4, and Piano. The fourth system includes Harp. The fifth system includes Soprano, Alto, Tenor, and Bass. The sixth system includes Violin I & II, Viola, Cello, and Double Bass. The Alto part has lyrics: "ag - nus De - - - i qui tol -". The Harp part includes the instruction "Di C, B♭ / E♭ F# G# A♭". The Percussion 2 part includes "vibes bowed" and "L. V.". The Violin I & II parts include "divisi" and "pp (free bows)". The Bassoon 1 & 2 parts include "pp".

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
pn.
hrp.
S.
A.
T.
B.
Vln. I
Vln. II
vla.
vcl.
db.

large tam-tam
tr
let ring
divisi
divisi

ppp *mp* *ppp*
pp *pp* *pp* *pp*
pp *p* *mp* *p*
ppp *ppp* *ppp*
ppp *tr* *ppp* *p*
pp *pp*
mp *mf* *p* *mp* *mf* *p*
Ag - nus De - - - i qui tol - - - lis pec - ca - ta mun - - - di
ah
Ag - - - nus De - - - i qui tol - - - lis pec - ca - ta mun - - - di
mf *ppp* *mf* *ppp* *ppp*

un.
un.

Fl. 1 *mp* *mp* *più* *p* *mf* *mp* *p*

Fl. 2 *pp* *p* *mf* *mp* *p*

Ob. 1 *p* *mp* *mf* *mp* *p*

Ob. 2 *p* *mf* *mp* *p*

Cl. 1 *mp*

Cl. 2

B. Cl.

Bsn. 1 *p* *mp* *mf* *mp*

Bsn. 2 *mp* *più* *p* *mf* *mp*

C. Bsn.

Hn. 1 *mp* *più* *p* *mf* *mp*

Hn. 3 *p* *mp* *mf* *mp*

Hn. 2 *mp* *più* *p* *mf* *mp*

Hn. 4 *p* *mp* *mf* *mp*

Tbn. 1 *mp* *mf* *mp*

Tbn. 2 *mf* *mp*

B. Tbn.

Tb.

Trp.

Perc. 1 *p* *mf* *pp*

Perc. 2

Perc. 3 *tr* *ppp* *mp*

Perc. 4 *L. V.* *mp*

pn.

hrp. *G#* *D#* *F#* *Bb* *E#* *G#* *F#*

S *mp* *più* *p* *mf* *p*
mi - se - re - re no - bis

A *p* *pp* *mf* *p*
ah mi - se - re - re no bis

T *mp* *più* *p* *mf* *p*
mi - se - re - re no bis

B

Vln. I *divisi* *mp* *più* *p* *mf* *p*

Vln. II *divisi* *p* *mp* *mf* *mp* *p*

vla *mp* *p* *mp* *mf* *mp* *p*

vcl *unis* *mp* *più* *p* *mf* *p*

db *mp* *più* *p* *mf* *p*

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., Tbn., Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, S, A, T, B, Vln. I, Vln. II, Vla, Vcl, db

pp, ppp, mp, mf, pp, p, tr, large tam-tam, med. tam-tam, glock soft mallets, with piano, hold pedal...

Do - - - na Do - na no - bis Do-na no - bis pa - cem Do - na no - bis pa - - - cem

ah pa - cem pa - - - cem

ah pa - cem Do - na no - bis pa - - - cem

Do - - - na Do - na no - bis Do-na no - bis pa - cem pa - - - cem

non vib., divisi with vibrato, unis. non vib., ppp, più, p, arco non vib., pizz, (play small note if C extension not available)

76 E

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

Hold as long a comfortably possible...

mp

p *ppp*

S
A
T
B

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... *ppp* *ppp* *ppp* *ppp*

Vln. I
Vln. II
vla
vcl
db

non vib. hold drone... *ppp* *ppp* *ppp* *ppp*