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# **Composition Portfolio**

MUSI593-08C

submitted in partial fulfilment  
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Masters of Music

at

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by

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Supervised by Martin Lodge

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A note on the recorded performances:

- *Prelude to the Unspoken* recorded by the New Zealand Symphony Orchestra in a workshop situation, conducted by Hamish McKeich.
- *Missa Brevis* recorded by members of the Hamilton Civic Choir after a short rehearsal, conducted by Rachael Griffiths-Hughes.

## Introduction to Portfolio

I have enjoyed this year, writing pieces that are special to me because they relate to experiences during 2008. I've written for orchestra, choir and an ensemble of xylophones and saxophone. Each piece has extended my skills and creativity in different ways from previous compositions.

### ***Prelude to the Unspoken***

This work is for symphony orchestra. Last year, it was rehearsed and recorded by the NZSO as part of the NZSO/Todd Young Composers Awards 2008. The pieces were recorded in the Michael Fowler Centre and conducted by Hamish McKeich. It was exciting to hear the piece come alive and watch the orchestra rehearse. Now I have heard the recording in a calmer state and know what it actually sounds like, I have been able to evaluate some decisions and whether or not they worked.

As long as I have played instruments, I have played in orchestras. I can draw on these experiences when composing because as a clarinettist, you sit in the middle of the orchestra, and can hear the different sections playing and how their parts/notes relate to the rest of the orchestra. As a percussionist, hearing the orchestra from the back (when counting rests!) also reveals a different point of view.

This year I chose to compose a slower, more contemplative piece. Last year, my compositions were dense and busy, so writing this piece required me to use space and texture in new ways. The title *Prelude to the Unspoken* alludes to something being stated but stopping before anything is revealed.

### ***A Schulwerk Offering***

I was inspired to compose for the forces used in this piece because of an Orff-Schulwerk teacher training course I attended in 2008. As part of the Masters of Music degree, I completed a Level 1 workshop and on-line component – Orff Music Education-Theory and Practice 1, and more recently, completed the Level 2 workshop. Orff-Schulwerk education is a holistic, hands-on approach that explores music physically and through different instruments such as body percussion and approachable instruments (for children) such as recorders, mallet instruments and small percussion.

One activity during the course was playing a tune from the Orff-Schulwerk volumes, where everyone was playing a mallet instrument - xylophone,

marimba, glockenspiel, from soprano to bass, while the teacher improvised a tune on the recorder, over the top of this moving carpet of sound we were making with our ostinatos and drones. This was just like being in the middle of the orchestra. While playing my ostinato, I was in the centre of all of this sound, hearing how each simple ostinato made an interesting accompaniment.

I was also influenced by Philip Glass' *Fascades*, where the cross rhythms of the accompaniment create a carpet of sound, while the simple saxophone melody floats over top. I wanted to create something similar with tenor saxophone and the educational xylophones.

I chose to write for two alto and two bass xylophones (small, educational instruments with no chromatic notes). These instruments were available at the course and I was able to have these with me while I composed. Because I do not usually play a mallet instrument, I composed ostinatos that I was able to play. All the techniques are those explored in Orff-Schulwerk – ostinato, drone, sound carpet, imitation. The saxophone sits quite high in the first movement, holding long notes, while in the second movement, the saxophone is active with a wide range of notes.

I recently had an item about this piece in the Orff New Zealand Aotearoa newsletter 'Sounding Orff'. I hope to get a recording/performance of this piece from a response to the newsletter.

### **Missa Brevis**

I sing in the Hamilton Civic Choir and have sung many Masses so was interested in writing a Missa Brevis. The movements Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei are for SATB with some movements scored for divisi voices.

The style of this piece is approachable for many choirs because of traditional harmonic and musical organisation, while including modern arrangements of the text and approach to the music. Some choir members queried the fact that sometimes their part does not say a whole word, for example, just singing 'Dom', not 'Domine'. The words were deliberately set like this because when using block writing, as opposed to polyphony, I felt the extra syllables would change the desired musical and rhythmic texture.

I wrote this piece with the Hamilton Civic Choir in mind because I know their capabilities. For example, I know the second basses can reach a low D. For the very low notes, I've added an octave option for the first basses or all basses if another choir cannot reach them. This recording by members of the choir was not up to the choir's usual standard because of time restrictions. The piano is used in my recording but is for rehearsal use only. The Gloria will be performed in the Choir's first 2009 concert in March.

Prelude to the Unspoken

For symphony orchestra

## *Programme notes – Prelude to the Unspoken*

The texture of this piece is intentionally open and transparent, with a clean linear feel, although some polyphony creates a more mysterious texture. It is based on pitch centres while keeping some traditional harmonic movement. The two main motives are based around either or both G and D harmonic minor scales. While the notes D, G and C assume a root position in the piece, they do not indicate a key. The first theme is introduced in the oboe and later heard by the strings. Rhythmic gestures from this theme are used throughout. The second theme becomes an underlying pattern while the woodwind and brass carry that theme in a fragmented melodic manner.

*Prelude to the Unspoken* describes the feeling of an unfinished statement. Something is stated but does not continue, stopping before anything is revealed. The closing section of semiquaver woodwind over rhythmic brass and string tremolo leaves the listener wondering what might happen next.

The piece opens with tremolo in the strings and a repeating rhythmic pattern in the horns. The oboe, which plays the main theme, enters with a fragment of the motif, with the flutes and clarinets dancing around it. The oboe fragment continues and leads to a forte chord. Out of this, the clarinets weave in and out of each other before the motif is fully introduced by the strings. A chromatic triplet figure by the woodwind flutters above the tune. The main motif is then played a tone higher and the final bar is imitated by the winds which brings this section to a close.

The second motif is introduced by the strings and is played in canon. This then becomes the underlying accompanying theme to the dreamy fragments played by woodwind and brass. The theme is explored by the trumpets, and the strings start to distort their theme as it builds to the climax. The clarinets and second violins take an ostinato while rhythmic brass lead to the climax of tremolo strings with high semiquaver and fragmented woodwind and brass. This fragmented theme is passed between the instruments to release the tension and the motif returns to the strings in its original form.

The coda is a revision of the opening, this time with the oboe stating the original motif. The repeating rhythmic pattern is played by horns, timpani, and wind, and ends quietly with pizzicato in the cello and double bass.

This piece was chosen for the NZSO/Todd Corporation Young Composers Awards 2008 and was rehearsed and recorded by the NZSO with conductor Hamish McKeich and composer/mentor Ross Harris. The recordings were broadcast on Radio New Zealand Concert on Friday 6<sup>th</sup> February 2009.

Thanks to the New Zealand Symphony Orchestra, Hamish McKeich, Ross Harris and Radio New Zealand Concert.

## *Instrumentation*

2 flutes  
2 oboes  
2 clarinets in Bb  
2 bassoons

4 horns in F  
2 trumpets  
3 trombones  
1 tuba

timpani  
percussion – triangle, crash cymbal, suspended cymbal, bass drum (1 player).

strings

Duration: approx. 5.30 minutes.

Score at concert pitch, expect double basses.

# Prelude to the Unspoken

K. A. Johnson

Adagio ♩ = 67

Flute 1, 2

Oboe 1, 2

Clarinet 1, 2

Bassoon 1, 2

Horn 1, 2

Horn 3, 4

Trumpet 1, 2

Trombone 1, 2

Double Basses, Tuba

Timpani

Percussion

Violin I

Violin II

Viola

Violoncello

Double Bass

Adagio ♩ = 67

suspended cymbal (soft mallets)

triangle

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This page of a musical score contains the following instruments and parts:

- Flute 1 (Fl. 1):** Features a melodic line with dynamics *mf* and *f*, and includes a woodwind entry marked with a circled *mf*.
- Flute 2 (Fl. 2):** Features a melodic line with dynamics *mf* and *f*, including a woodwind entry marked with a circled *mf*.
- Clarinet (Cl.):** Features a melodic line with dynamics *mf* and *f*, including a woodwind entry marked with a circled *mf*.
- Bassoon (Bas.):** Features a melodic line with dynamics *mf* and *f*, including a woodwind entry marked with a circled *mf*.
- Oboe (Ob.):** Features a melodic line with dynamics *mf* and *f*, including a woodwind entry marked with a circled *mf*.
- English Horn (Eng. Horn):** Features a melodic line with dynamics *mf* and *f*, including a woodwind entry marked with a circled *mf*.
- Horns (Hr.):** Includes parts for Horn 1, Horn 2, Horn 3, and Horn 4, with dynamics *mf* and *f*.
- Trumpets (Trp.):** Features a melodic line with dynamics *mf* and *f*.
- Trombones (Trbn):** Features a melodic line with dynamics *mf* and *f*.
- Percussion (Perc.):** Includes a part for a cymbal, marked *cymb. cristel* with a dynamic *f*.
- Violins I (Vln. I):** Features a melodic line with dynamics *mf* and *f*.
- Violins II (Vln. II):** Features a melodic line with dynamics *mf* and *f*.
- Violas (Vla.):** Features a melodic line with dynamics *mf* and *f*.
- Cellos (Vcl.):** Features a melodic line with dynamics *mf* and *f*.
- Double Basses (Cb.):** Features a melodic line with dynamics *mf* and *f*.



This page of a musical score contains staves for various instruments. The top section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet (Cl.), and Bassoon (Bsn.). The middle section includes Horns (Hrn.), Trumpets (Trp.), Trombones (Tbn.), and a combined Horn, Trombone, and Tuba (Hrn. Tbn. Tuba) part. The bottom section includes Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Db.). The score is divided into four measures. The first measure shows the woodwinds and strings beginning with various dynamics like *mf* and *f*. The second and third measures feature large, sustained notes in the strings and woodwinds, with some woodwinds playing more active patterns. The fourth measure shows a change in dynamics and some woodwinds playing more active patterns. The percussion part includes a snare drum and a suspended cymbal, with a specific dynamic marking of *mf* for the cymbal.

This musical score page contains measures 31 through 34. The instruments are arranged as follows from top to bottom: Flute I (Fl. I), Flute II (Fl. II), Clarinet I (Cl. I), Bassoon (Bsn.), Horn I (Hrn.), Horn II (Hrn. II), Trumpet I (Trp. I), Trumpet II (Trp. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Tuba (Tuba), Timpani (Timp.), Snare Drum (Pte.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

Measures 31-34 show a complex orchestral texture. The woodwinds (Flutes, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Bass) feature intricate melodic lines with many slurs and ties. The brass instruments (Horns, Trumpets, Trombones, Tuba) provide harmonic support with sustained notes and some rhythmic patterns. The percussion (Timpani, Snare Drum) is mostly silent in these measures.

Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). Performance instructions such as *rit.* (ritardando) and *acc.* (accelerando) are present. The score includes various musical notations such as slurs, ties, and articulation marks.

**B**

poco rit. *Andante* ♩ = 56

Fl. *f*

Ob. *mf* *f* *mf*

Cl. *f*

Bsn. *mf* *f* *mf*

Trpt. *f* *mf* *mp*

Tbn. *f* *mf* *mp*

B. Drm. Tuba *mf* *mp*

Trpt. *mp*

Perc. *f* *mf* *mp*

suspended cymbal (hard mallets) suspended cymbal (soft mallets)

**B**

poco rit. *Andante* ♩ = 56

Via. I *f* *mf*

Via. II *mf*

Via. *mf*

V. *mf*

Cb. *mf*

This page of a musical score contains measures 21 through 28. The instruments are arranged as follows from top to bottom: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo), Contrabasso (Cb.), Flute (Fl.), Clarinet in B-flat (Cl. Bb.), Bassoon (Fag.), Horn in F (Corno F), Trombone (Tuba), Trumpet (Tromp.), Trombone (Tbn.), and Double Bass (Cb.).

Measures 21-24 feature the Violin I, Violin II, Viola, and Violoncello parts. The Violin I and II parts have dynamic markings of *mf* and *f*. The Viola and Violoncello parts have dynamic markings of *mf* and *f*. The Flute part has dynamic markings of *mf* and *f*. The Clarinet in B-flat part has dynamic markings of *mf* and *f*. The Bassoon part has dynamic markings of *mf* and *f*. The Horn in F part has dynamic markings of *mf* and *f*. The Trombone part has dynamic markings of *mf* and *f*. The Trumpet part has dynamic markings of *mf* and *f*. The Trombone (Tuba) part has dynamic markings of *mf* and *f*. The Double Bass part has dynamic markings of *mf* and *f*.

Measures 25-28 feature the Flute, Clarinet in B-flat, Bassoon, Horn in F, Trombone, Trumpet, Trombone (Tuba), and Double Bass parts. The Flute part has dynamic markings of *mf* and *f*. The Clarinet in B-flat part has dynamic markings of *mf* and *f*. The Bassoon part has dynamic markings of *mf* and *f*. The Horn in F part has dynamic markings of *mf* and *f*. The Trombone part has dynamic markings of *mf* and *f*. The Trumpet part has dynamic markings of *mf* and *f*. The Trombone (Tuba) part has dynamic markings of *mf* and *f*. The Double Bass part has dynamic markings of *mf* and *f*.

This page of a musical score contains measures 97 through 100. The instruments are arranged as follows from top to bottom: Violin I (Vn I), Violin II (Vn II), Viola (Vla), Violoncello (Vcl), Double Bass (Cb), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fag), Trombone (Tbn), Trumpet (Tpt), Percussion (Perc), and Double Bass (Cb) again. The score features complex melodic lines with many slurs and ties. Dynamic markings such as *mp* and *f* are used throughout. The Percussion part includes a section labeled "bass drum" with a *mf* dynamic. The bottom-most staff, labeled "Cb", shows a bass line with sustained notes and some movement.

This page of a musical score covers measures 72 through 75. The instrumentation includes Flute 1, Flute 2, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, Violins I, Violins II, Violas, Cellos, and Double Basses. The score is written in a common time signature with a key signature of one flat. The Flute 1 part features a melodic line with a fermata in measure 74. The Clarinet part has a similar melodic line with a fermata. The Bassoon part has a melodic line with a fermata. The Horns part has a melodic line with a fermata. The Trumpets part has a melodic line with a fermata. The Trombones part has a melodic line with a fermata. The Percussion part has a rhythmic pattern. The Violins I part has a melodic line with a fermata. The Violins II part has a melodic line with a fermata. The Violas part has a melodic line with a fermata. The Cellos part has a melodic line with a fermata. The Double Basses part has a melodic line with a fermata. The score includes various musical notations such as notes, rests, beams, slurs, and fermatas. The dynamics range from *mf* to *ff*. The page number 9 is located in the top right corner.

This page of a musical score features a variety of instruments. The woodwind section includes Flute 1 (Fl. I), Flute 2 (Fl. II), Clarinet in C (Cl.), Bassoon (Fag.), and Bassoon in D (B. Fag.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The brass section includes Trumpet (Trog.), Trombone (Pos.), and Tuba (Tuba). Percussion (Perc.) is also indicated. The score is divided into two systems. The first system includes parts for Fl. I, Fl. II, Cl., Fag., B. Fag., Trog., Pos., and Perc. The second system includes parts for Vln. I, Vln. II, Vla., Vcl., and Db. A section marked 'C' begins in the third measure of the first system and continues through the first system and into the second system. The notation includes various musical symbols such as dynamics (p, mf, f, sf, sfz, sfz), articulation (accents, slurs), and performance instructions like 'small symbol'.

Musical score for a symphony, page 11. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, and Strings.

The score is written for a full orchestra. The instruments and their parts are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Fag.)
- Horn (Hr.)
- Trumpet (Tpt.)
- Trombone (Tbn.)
- Percussion (Perc.)
- String section (Str.) including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (Cb.).

The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). It includes complex rhythmic patterns, particularly in the string and woodwind sections, and uses slurs to indicate phrasing. The percussion part includes a section labeled "Mistral".

**D**  
Adagio ♩=67

Fl  
Ob  
Cl  
Fag

Hr  
Trp  
Tbn  
Tba

Drum, Cym

Cym

perc  
suspended cymbal (with mallet)

**D**  
Adagio ♩=67

Vln I  
Vln II  
Vla  
Vcl  
Cb

Musical score for a symphony, page 13. The score is divided into three systems. The first system includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsu.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Violin I (Via I), Violin II (Via II), Viola (Via), and Cello (Cb). The second system includes Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), and Double Bass (Cb). The third system includes Violin I (Via I), Violin II (Via II), Viola (Via), and Cello (Cb).

The score features various dynamics such as *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). It includes performance markings like *poco rit.* (slightly ritardando) and *rit.* (ritardando). The music is written in a key signature of one flat and a 3/4 time signature.

The first system shows the Flute and Clarinet parts with *mp* dynamics. The Bassoon part has a circled section with *mp* dynamics. The Horn, Trumpet, and Trombone parts have *mp* dynamics. The Percussion part has a circled section with *mp* dynamics. The Violin I and II parts have *mp* dynamics. The Viola part has *mp* dynamics. The Cello part has *mp* dynamics.

The second system shows the Horn, Trumpet, and Trombone parts with *mp* dynamics. The Percussion part has a circled section with *mp* dynamics. The Double Bass part has *mp* dynamics.

The third system shows the Violin I and II parts with *mp* dynamics. The Viola part has *mp* dynamics. The Cello part has *mp* dynamics.

# A Schulwerk Orffering

For Bb tenor saxophone and  
2 alto, 2 bass xylophones

## *Programme notes – A Schulwerk Orffering*

*A Schulwerk Orffering* is for Bb tenor saxophone and four xylophones - two alto and two bass. I wrote for the educational Orff xylophones. These xylophones are in C, have a small compass and no chromatic notes. These limitations were an important factor in shaping the compositional approach I took.

These two pieces are influenced by the compositional techniques and sound qualities of Carl Orff, including such devices as canon, ostinato, imitation, simple to complex, sound carpet and drone, used in Orff and Guild Keetman's *Music for Children*. My pieces also include ideas from contemporary classical composers such as Phillip Glass and Steve Martland. The first movement is in a calm, minimalist style and the second, lively and rhythmic. The two contrasting movements show two sides of the instrument's character.

I combined the techniques of minimalism such as repeated patterns and slow changes with Orff-Schulwerk techniques of ostinato, drone, and layering of instruments. I listened to pieces by Philip Glass, such as *Fascades*, and Steve Reich's *Music for Mallet Instruments, Voices and Organ*. These contain much rhythmic movement, but portray an effortless flow. Steve Martland's style is minimalistic but with rhythmic disturbance, which I wanted for *Orff-beat*. His *Principia* and *Re-mix* have the qualities that influenced me, such as unexpected rhythms, a bold expression and a musical wit. The limitations of the instruments also affected the style of the music.

I started writing the pieces so they were suitable for children to play, rather than adults. The second movement is harder - faster and more rhythmically challenging - suitable for older students. The saxophone part is at an intermediate level of difficulty.

I have presented the score with the saxophone at concert pitch, with the xylophones in the treble clef, as is the Orff approach, which means the bass xylophones will sound one octave lower than written. A transposed score for saxophone is also included.

The titles *A Schulwerk Orffering*, *Glisstinato* and *Orff-beat* are a play on words from or about Orff-Schulwerk music education. Schulwerk literally translates as school work. Orffering is a mix of Orff and offering, an offering to the modern Schulwerk resources. Glisstinato is a merge of the words glissando and ostinato. Orff-beat is a play on words. Off-beat represents the rhythmic quality of the piece, and Orff, after Carl Orff.

### **Reference**

Orff, C., & Keetman, G. (1950s). *Music for children* (Volumes I-V). (M. Murray, tr.). Mainz: Schott.

## Part one – Glisstinato

The first movement, *Glisstinato*, is calm and meditative with held notes in the saxophone, and steady moving ostinati in the xylophones. It opens with the xylophones gradually layering on top of each other to create a sound carpet over which the saxophone plays. The bass remains in C for the first section then releases to E and G. Some 3/4 bars add rhythmic interest and the piece builds up to the bridge section with glissandi (hence the title, a merge of glissando and ostinato), and bars of 3/8 upsetting the pulse. This leads to the climax where the xylophones individually glissandi while the saxophone floats over the top.

Now in 3/4, the bridge section continues with glissandi, ostinati and 3/8 bars before it links to the final 4/4 section where the xylophones enter again in layers. This last section is calmer and gentler after the climax, and the saxophone melody includes ideas from the first section. This movement ends quietly, with an unsettled chord. Throughout are short silences or hiccups, which interrupt the steady quaver rhythm.

## Part two – Orff-beat

*Orff-beat*, the second movement, is very lively and rhythmic. It opens with ostinato semiquavers in the bass xylophone, and an alto xylophone player hitting the wood of the instrument's surrounding box to make a percussive sound. This is interrupted by a small off-beat rhythmic motif, which becomes the main theme. The rhythmic saxophone breaks through the semiquavers to introduce the first motif in C, which then moves to F.

The faster B section further utilises the technique of hitting the wood of the xylophones and develops the triplet figure used in the introduction. This section is more homophonic, with a quaver rhythm played throughout on the bass 2 and alto 2 xylophones, and harmony played by the other xylophones. Here, the tune played by the saxophone is the original motif with the rhythm changed to incorporate the triplet figure and some notes in a different octave.

This climactic section slows down and leads into a varied A section. This time, the melody is smoother with a smaller melodic range. The semiquavers return, but again the saxophone breaks through, this time revealing the original motif being explored retrograde in a repeating canon, played by the xylophones. Now the saxophone takes the semiquavers, playing with the motif of the xylophones heard at the start of the piece. This leads to a small coda, using the original motif and a surprise ending. The form is introduction, A, B, A1, C, coda. The motif is based on the pitches C D E G.

## *Performance Instructions*

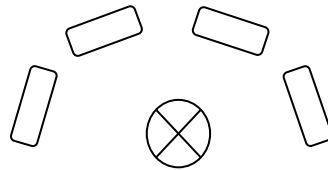


Alto

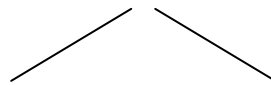


Bass

The xylophones used for this piece are to be the small, non-chromatic educational type (as used in Orff-Schulwerk). Soft beaters are to be used.



The xylophone players are to be sitting on the floor in a semicircle with their instrument while the saxophone player is in the middle, standing or sitting on a high stool.



This symbol means freely glissando up and down the instrument. It is placed where a xylophone might have not have anything notated, but can freely glissando when this symbol is present.

Because xylophones are relatively quiet instruments and do not sustain notes, each will have a microphone, to balance with the saxophone.

## *Instrumentation*

Bb tenor saxophone  
2 alto xylophones  
2 bass xylophones

Duration: 9.00 minutes in total – part one – 5.00 mins part two – 4.00 mins.

Score in concert pitch

Note: the xylophones used for this piece are small non-chromatic educational xylophones such as those used in Orff-Schulwerk education. See pictures in Performance Instructions page.

# Glissstinato

Moderato ♩ = 100

Tenor Saxophone

Alto Xylophone

Alto Xylophone

Bass Xylophone

Bass Xylophone

*mf*

*mf*

6

Bass Xyl. 1

Bass Xyl. 2

*mf*

10

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

14

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

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

18

T. Sax.

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp*

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

22

T. Sax.

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

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

26

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp*

*mp*

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

*mp*

*mp*

30

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf* *mp*

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

34

T. Sax.

mf mp

Alto Xyl. 1

mf

Alto Xyl. 2

mf mp mf

Bass Xyl. 1

mf

Bass Xyl. 2

mf

38

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

mp mf mp mf

Bass Xyl. 1

Bass Xyl. 2

42

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

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

46

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*f* *mp*

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

50

T. Sax.

*mf*  $\longleftarrow$  *f*

Alto Xyl. 1

LH

*f* 5

Alto Xyl. 2

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

Bass Xyl. 1

*mf*

Bass Xyl. 2

*mf*

54

T. Sax.

5

*mp*  $\longleftarrow$  *mf*

Alto Xyl. 1

RH

5

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

57

T. Sax. *mp* *mf* 3

Alto Xyl. 1 *ff* *f* 5 5

Alto Xyl. 2 *ff* *mf*

Bass Xyl. 1 *ff* *mf*

Bass Xyl. 2 *ff* *mf*

61

T. Sax. *mp* *mf* 5 *mp*

Alto Xyl. 1 5 5 *ff*

Alto Xyl. 2 *ff*

Bass Xyl. 1 LH RH 5 *ff*

Bass Xyl. 2 *ff*

65

T. Sax. *mf*

Alto Xyl. 1 *f* 5

Alto Xyl. 2 *mf*

Bass Xyl. 1 *mf* 5

Bass Xyl. 2 *mf*

67

T. Sax. *f*


Alto Xyl. 1 *f* 5 freely glissando up and down


Alto Xyl. 2 LH RH freely glissando up and down *f* 5


Bass Xyl. 1 *f* freely glissando up and down


Bass Xyl. 2 *ff*


69

T. Sax. 


Alto Xyl. 1 


Alto Xyl. 2 


Bass Xyl. 1 


Bass Xyl. 2 


72

T. Sax. 

Alto Xyl. 1 

Alto Xyl. 2 

Bass Xyl. 1 

Bass Xyl. 2 

Note: glissando individually, do not synchronise

78

T. Sax. *mp*

Alto Xyl. 1 *f*

Alto Xyl. 2 *f*

Bass Xyl. 1 *f*

Bass Xyl. 2

81

T. Sax.

Alto Xyl. 1 *f*

Alto Xyl. 2 *f*

Bass Xyl. 1 *f*

Bass Xyl. 2 *f* RH LH

85

T. Sax. *mf* *f*

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1 *f*

Bass Xyl. 2 *f*

89

T. Sax. *mp* *ff* *mf* *ff* *mf*

Alto Xyl. 1 *ff*

Alto Xyl. 2 *ff*

Bass Xyl. 1 *ff*

Bass Xyl. 2 *ff*

95

T. Sax. *mp* *mf*

Alto Xyl. 1 *mf*

Alto Xyl. 2 *mf*

Bass Xyl. 1 *mf* 8 5 5

Bass Xyl. 2 *mf* 8

99

T. Sax. *f*

Alto Xyl. 1 *ff*

Alto Xyl. 2 *ff*

Bass Xyl. 1 *ff* 8 5 5

Bass Xyl. 2 *ff* 8

103

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp*

*mf*

*mf*

Detailed description: This block contains the musical score for measures 103 through 107. It features five staves: T. Sax., Alto Xyl. 1, Alto Xyl. 2, Bass Xyl. 1, and Bass Xyl. 2. The T. Sax. staff begins with a melodic line in 4/4 time, marked *mp*, with a crescendo hairpin. The Alto Xyl. 1 staff has a rhythmic pattern of eighth notes, marked *mf*. The Alto Xyl. 2 staff is mostly silent. The Bass Xyl. 1 staff has a rhythmic pattern of eighth notes. The Bass Xyl. 2 staff has a rhythmic pattern of eighth notes, marked *mf*.

108

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

Detailed description: This block contains the musical score for measures 108 through 112. It features four staves: Alto Xyl. 1, Alto Xyl. 2, Bass Xyl. 1, and Bass Xyl. 2. The Alto Xyl. 1 staff has a melodic line with slurs, marked *mf*. The Alto Xyl. 2 staff has a rhythmic pattern of eighth notes, marked *mf*. The Bass Xyl. 1 staff is mostly silent. The Bass Xyl. 2 staff has a rhythmic pattern of eighth notes.

111

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp*

*mf*

115

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp*

119

T. Sax.

*p* *mp* *mf*

Alto Xyl. 1

*mp*

Alto Xyl. 2

*mp*

Bass Xyl. 1

*mp*

Bass Xyl. 2

*mp*

123

T. Sax.

*mp*

Alto Xyl. 1

*mf*

Alto Xyl. 2

*mf*

Bass Xyl. 1

*mf*

Bass Xyl. 2

*mf*

127

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

131

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*f*

*mf*

3

135

T. Sax.

*mp* *p* *pp*

Alto Xyl. 1

*mp*

Alto Xyl. 2

*mp*

Bass Xyl. 1

*mp*

Bass Xyl. 2

*mp*

Vivace ♩ = 117

## Orff-beat

139

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

141

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

*f*

Hit wooden box of xylophone with mallet

143

Musical score for measures 143 and 144. The score is written for four xylophone parts: Alto Xyl. 1, Alto Xyl. 2, Bass Xyl. 1, and Bass Xyl. 2. The notation is in treble clef with a key signature of one flat. Measure 143 shows Alto Xyl. 1 playing a sequence of eighth notes (G4, A4, B4, C5), Bass Xyl. 1 playing a continuous eighth-note pattern (G3, A3, B3, C4), and Bass Xyl. 2 playing a sequence of eighth notes (G3, A3, B3). Alto Xyl. 2 is silent. Measure 144 continues the same patterns.

145

Musical score for measures 145, 146, and 147. The score is written for four xylophone parts: Alto Xyl. 1, Alto Xyl. 2, Bass Xyl. 1, and Bass Xyl. 2. The notation is in treble clef with a key signature of one flat. Measure 145 shows Alto Xyl. 1 playing eighth notes (G4, A4, B4, C5), Alto Xyl. 2 playing a triplet of eighth notes (G4, A4, B4), Bass Xyl. 1 playing a continuous eighth-note pattern (G3, A3, B3, C4), and Bass Xyl. 2 playing a sequence of eighth notes (G3, A3, B3). Measure 146 continues the patterns. Measure 147 shows a crescendo leading to a forte (*f*) dynamic. Alto Xyl. 1 and Bass Xyl. 2 play eighth notes (G4, A4, B4, C5), while Alto Xyl. 2 and Bass Xyl. 1 play eighth notes (G4, A4, B4, C5).

148

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

*mf*

*mf*

*mf*

151

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*f*

*f*

*f*

*f*

155

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

159

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

161

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp* *p*

*f* *mp*

*f*

*f* *mp*

*f*

164

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

*mf*

*mp*

*mf*

*mp*

167

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf* *f* *mp*

170

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf* *mp* *mf*

174

T. Sax.

mp

mf

mp

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

178

T. Sax.

f

mf

Alto Xyl. 1

f

mf

Alto Xyl. 2

f

mf

Bass Xyl. 1

f

mf

Bass Xyl. 2

f

mf

182

accel. . Con moto ♩ = 126

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

Hit wooden box of xylophone with mallet

*mf*

*f*

*f*

186

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

*f*

*f*

190

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

194

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf* *f* Hit wooden box of xylophone with mallet

Hit wooden box of xylophone with mallet

197

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf* *mp*

*mf*

*mf*

*mf*

*mf*

202

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf* *mp* *mf*

rit. Vivace ♩ = 117

206

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*f* *mp* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

210

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

214

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp*

217

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*f*

*f*

*f*

3

3

220

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*  $\leftarrow$  *f*

223

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf* *f* *mp*

*mf*

*mp* *mf*

*mf*

*mf*

226

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mf*

*f*

*f*

*f*

230

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

*mp*

*mf*

*mf*

234

T. Sax.



Alto Xyl. 1



Alto Xyl. 2



Bass Xyl. 1



Bass Xyl. 2



238

T. Sax.



Alto Xyl. 1



Alto Xyl. 2



Bass Xyl. 1



Bass Xyl. 2



241

T. Sax.

*mp* *mf* *f*

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

244

T. Sax.

*mf* *mp*

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

247

T. Sax.

*f* *mp* *mf*

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

250

T. Sax.

*mp* *f*

Alto Xyl. 1

*f*

Alto Xyl. 2

*f*

Bass Xyl. 1

*f*

Bass Xyl. 2

*f*

254

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

257

T. Sax.

Alto Xyl. 1

Alto Xyl. 2

Bass Xyl. 1

Bass Xyl. 2

# A Schulwerk Orffering Glisstinato

Moderato ♩ = 100

20

*mp* *mf*

28

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

36

*mp* *mf*

44

*f* *mp*

51

*mf* *f* *mp* *mf* *mp* *mf*

61

*mp* *mf* *mp* *mf* *f*

69

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

74

*mf* *f* *mp*

6

## Tenor Saxophone

85

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

95

*mp* *mf* *f* *mp*

106

*mp* *p* *mp*

121

*mf* *mp* *mf*

130

*f* *mf*

135

*mp* *p* *pp*

## Orff-beat

Vivace ♩ = 117

139 **14**

*f*

157

*mf* *mp* *p*

166

*mf* *f* *mp*

171

*mf* *mp*

176

*mf* *mp* *f* *mf*

182 **2** **3**

accel. . Con moto ♩ = 126

*mf*

189 **3**

*f*

194 **3** **3** **3** **3**

*mf* *f* *mf* *mp*

## Tenor Saxophone

201 *rit.*

*mf* *mp*

205 **Vivace** ♩ = 117

*mf* *f* *mp* *mf*

210

*mp* *mf*

215

*mp* *mf*

222

*f* *mf* *f* *mp*

227

*mf*

230

*mp* 5

239

*mf* *f* *mp* *mf* *f*

243

*mf* *mp* *f* *mp*

248

*mf* *mp* *f*

254

257

*ff*

# Missa Brevis

For SATB choir

## *Programme note – Missa Brevis*

For this Missa Brevis, I have taken a modern approach while keeping traditional elements. The movements I have chosen are Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei. I consider, for example, bars 8-20 of the Kyrie and many parts of the Gloria and Hosanna, to be quite traditional in their harmonic organisation and musical setting. The Agnus Dei and bars 21-53 of the Kyrie, for example, are more rhythmically and harmonically complex.

I have taken a modern approach to setting the words in that some voices may not say a whole word or line. For example, the basses and altos at bar 102 of the Gloria only sing 'Dom' and not 'Dominus'. This was intentionally arranged because I felt the extra syllables would create a rhythmic quality and texture different from my intention. It is also because I am treating those voices as an accompaniment, holding a note rather than singing a rhythmic line. Because it is not polyphony that voice does not finish the word or line later, but moves on with the rest of the voices.

This piece is for unaccompanied choir. Many notes are easy to pitch because they are close to the last sung note or can be found from another voice. Some opening intervals may have to be given from a piano, such as the Kyrie. The tempi throughout the movements are a given but depending on the number in the choir and the venue, this may be altered as needed. This Missa Brevis is intended for full choir but it would also suit a chamber choir. It is appropriate for an advanced choir. A piano reduction is scored for rehearsals only.

### Kyrie

This movement is in ABA form and has a feel of A major/A minor. The sopranos and altos open with a dissonant duet which ends with an A Major chord. The tenors complete the chord. A tenor and bass duet follows and leads to the polyphonic tutti section. The voices weave in and out of each other with a syncopated quaver motif emerging from the texture. An A drone and held chord ends the first section.

The B section, 'Christe eleison', is in a fast 5/4. The hammering 'Christe eleison' builds up to an F7 chord. The sopranos start what is to be a canon, with a tune in the feel of 3 with 'Christe' interrupting from the remaining parts. The climax of hammering and interrupting voices leads to a return of the A section.

The A section returns and finishes the piece with an A drone in the bass and a held soprano line which then continues as the opening duet with the altos. A final C# hummed by the tenors ends this movement with an A Major chord.

## Gloria

The Gloria opens with a quoted call to the priest before a lively start in D major. 'Laudamus te' starts a string of staggered imitative entries before a build up to 'gratias'. Flourishes from a solo soprano, solo tenor then the altos lead to a moving chord which dies away to reveal the tenors with 'Domine Deus'. The altos lead the next section in 4/4. A D7 chord closes this section with 'Jesu Christe'.

The next section, 'Domine Deus, Agnus Dei' is presented with a chant like line in the basses, with responses interspersed from the other voices. '...miserere nobis' is sung by the sopranos, altos and tenors in octave unison. This has an A minor feel.

'Quoniam' begins to lift the piece again with staggered imitation similar to the beginning with a G major feel moving to D major. A staggered chord change leads to 'cum sancto spiritu' using material from the opening. A flourishing 'Amen' ends this movement.

## Sanctus

This movement is for SSAA with two small soprano solos. The minor third interval that opens this movement becomes part of the inverted A7 chord held by the voices while a solo soprano floats over top. This line is repeated, this time with the second sopranos rising a semitone each bar, leading to a cluster chord, again with a solo soprano floating over top. This chord resolves back to the A7 chord. In the next line, the second altos have the melody. The voices weave through each other before the men enter at 'Gloria'. This leads to the 'Hosanna'.

The 'Hosanna' has a very clean, bright, open feel and the swinging 6/8 metre gives it movement. Tenors and basses start, with sopranos and altos imitating before they begin their short ostinato in canon to the men. The first 'Hosanna' ends with a D Maj/G chord, with the tenor holding the D which becomes the first note of the Benedictus.

## Benedictus

This movement is for TBB. The calm, soft 'Bene...' melody is sung by the tenors. The basses have a countermelody at 'qui venit'. It then builds up to where the first basses have the melody and the other voices build to end on a forte F# Major chord. The piece builds up from quiet again when the women enter. Material similar to the Sanctus joins the Benedictus to the 'Hosanna'. The 'Hosanna' ends these movements with a strong D Major chord.

## Agnus Dei

The Agnus Dei opening is similar to that of the Kyrie. The soprano and alto duet leads to a tenor and bass duet of 'miserere nobis'. The basses sing on C while the tenors sing the tune, and a triplet motif from the sopranos interrupts. Tenors and basses swap lines and this time both the sopranos and altos interrupt with the triplet figure. The piece builds up with an *accelerando* and layering of voices.

An inverted G9 chord is released by the altos and builds up to the repeated 'miserere' where basses and tenors sing the first half of their opening duet, while the women use the crotchet triplets to build to a climax before a short silence. Then the quiet, gentle 'dona nobis' flourishes, lead to polyphonic movement before an open C Major chord with a late E from the tenors, ends the movement and the whole *Missa Brevis* with a contemplative, hopeful feeling of peace.

## The Ordinary of the Mass

### **Kyrie**

Kyrie eleison, Christe eleison, Kyrie eleison.

### **Gloria**

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

### **Sanctus**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua  
Hosanna in excelsis.

### **Benedictus**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

### **Agnus Dei**

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

**Kyrie**

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

**Gloria**

Glory to God in the Highest,  
And on earth peace to men of good will.

We praise thee.

We bless thee.

We adore thee.

We glorify thee.

We give thee thanks for thy great glory.

O Lord God, heavenly King

God the Father almighty.

O Lord, the only begotten Son, Jesus Christ.

O Lord God, Lamb of God, Son of the Father.

Who takest away the sins of the world, have mercy upon us.

Who takest away the sins of the world, receive our prayer.

Who sittest at the right of the Father, have mercy upon us.

For thou only art holy, Thou only art the Lord.

Thou only art most high, O Jesus Christ.

Together with the Holy Ghost, in the glory of the Father.

Amen.

**Sanctus**

Holy, Holy, Holy,

Lord God of Hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

**Benedictus**

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

**Agnus Dei**

Lamb of God, Who Takes away the sins of the world, have mercy 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.

**Reference:** Boyden, David D. (1956). An Introduction to Music. London: Faber and Faber.

Lento (♩ = 56)

# Kyrie

Katie A. Johnson

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time with a tempo of Lento (♩ = 56). The key signature has one flat (B-flat). The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Tenor part is silent until the final measure. The Bass part is silent throughout. The Piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*.

Soprano: *mp* Ky ri e e le i son, e lei son, *mf* *mp*

Alto: *mp* Ky ri e e le i son, e lei son, *mf* *mp*

Tenor: *mp* Ky ri

Bass: *mp*

Piano: *Lento* (♩ = 56) *mp* *mf* *mp*

Musical score for Soprano, Alto, Tenor, Bass, and Piano, page 5. The score continues from the previous page. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Bass part begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The Piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p*, *mf*, and *f*.

S. *p* *mf* Ky ri e e

A. *p* *mf* Ky ri e e

T. *mf* *mp* *mf* e e le i son, e lei son, Ky ri

B. *mp* *mf* *f* Ky ri e e le i son, Ky ri e e le i

Pno. *p* *mf* *mp* *mf*

10

S. lei son, Ky ri e e lei son,

A. le son, Ky ri e e lei son,

T. e lei son, Ky ri e e lei son, e

B. son, e le i son, Ky ri e e

Pno.

14

S. Ky ri e e lei son,

A. e lei son, e lei son, Ky ri e e le i

T. lei son, e le i son,

B. lei son, Ky ri e e le i son,

Pno.

18 *mp* *mf* *p* *accel.* **Con fuoco** (♩ = 108)

S. *mp* *mf* *p* *f*  
 e lei son, e lei son, Christ e e lei son,

A. *mf* *p* *f*  
 son, Christ e e lei son,

T. *mp* *p* *mp*  
 e e lei son, Christ e e lei son,

B. *p* *mp*  
 Christ e e lei son,

Pno. *mf* *p* *f* *mp*  
*accel.* **Con fuoco** (♩ = 108)

23 *mf* *f*

S. *mf* *f*  
 Christ e e lei son, Christ e e lei son, e lei son,

A. *mf* *f*  
 Christ e e lei son, Christ e e lei son, e lei son,

T. *mf* *f*  
 Christ e e lei son, Christ e e lei son, e lei son,

B. *mf* *f*  
 Christ e e lei son, Christ e e lei son, e lei son,

Pno. *mf* *f*

28

S. *mf* Christ e e lei son, *f* Christ e

A. *ff* Christ e

T. *ff* Christ e

B. *ff* Christ e

Pno. *mf* *f* *ff*

33

S. *mf* Christ e e lei son, *f* Christ e

A. *mf* Christ e

T. *mf* Christ e

B. *mf* Christ e

Pno. *mf* *f* *p.* *mf*

38 *mp* *mf*

S. Christ e e lei son, e

A. e lei son, Christ e e lei.

T. *mf* Christ e e lei son, Christ e

B. *mf* Christ e e lei son,

Pno. *mp* *mf*

43 *f*

S. le i son, Christe e lei son, Christe e lei son,

A. son, e le i son, e lei son, Christe e lei son,

T. e lei son, e le i son,

B. Christ e e lei son, e le i son,

Pno. *f*

48

S. *mp* Christ e *mf* Christ e

A. *ff* Christ e Christ e

T. *mp* Christ e e lei son, *ff* Christ e Christ e

B. *mp* Christ e e lei son, *ff* Christ e Christ e

Pno. *mp* *ff* *mf*

53

S. *f* Christ e e lei son, *Lento* ( $\text{♩} = 56$ ) Ky ri e e

A. *f* Christ e Ky ri e e le i son, Ky ri e e

T. *f* Christ e Ky ri e e le i son, *mf* Ky ri

B. *f* Christ e Ky ri e *f* Ky ri e e le i

Pno. *f* *Lento* ( $\text{♩} = 56$ ) *mf*

58

S. *mf*  
lei son, Ky ri e e lei son,

A. *f* *mf*  
le son, Ky ri e e lei son,

T. *f* *mf*  
e e lei son, Ky ri e e lei son, e

B. *mf* *f*  
son, e le i son, Ky ri e e

Pno. *f* *mf*

62

S. *f*  
Ky ri e e lei son,

A. *f* *mp*  
e lei son, e lei son, Ky ri e e lei son,

T. *f* *mp*  
lei son, e le i son,

B. *mf* *p*  
lei son, Ky ri e e le i son.

Pno. *f* *mf* *mp* *p*

67

S. *p* Ky ri e \_\_\_\_\_ *mf* e lei e son, *rit.* *p* e lei son. \_\_\_\_\_

A. *mp* Ky \_\_\_\_\_ *mf* ri e e lei e son, *p* e lei son. \_\_\_\_\_

T. \_\_\_\_\_ *pp*

B. \_\_\_\_\_ *mp* \_\_\_\_\_ *p* hmm

Pno. *p* \_\_\_\_\_ *mp* \_\_\_\_\_ *mf* \_\_\_\_\_ *rit.* *p* \_\_\_\_\_ *pp*

# Gloria

Katie A. Johnson

Tenor

Glo ri a in ex cel sis De o.

*Vivace*  $\text{♩} = 138$  *f*

S. Et in terra pax Et in terra pax ho min i bus

A. Et in terra pax Et in terra pax ho min i bus

T. Et in terra pax Et in terra pax Et in terra pax ho min i bus

B. Et in terra pax Et in terra pax Et in terra pax ho min i bus

*Vivace*  $\text{♩} = 138$  *f*

Pno.

8

S. *mf* bo nae vo lun ta tis. *f* Lau da mus te. *mp*

A. *mf* bo nae vo lun ta tis. *f* Lau *mf*

T. *mf* bo nae vo lun ta tis. *f* Lau da mus *mp*

B. *mf* bo nae vo lun ta tis. *f* Lau da mus te. *mf*

Pno. *mp* *mf* *f* *mf* *mp*

15

S. *mf* *f*  
be ne di ci mus, te,

A. *mp* *mf* *f*  
da mus te, be ne di ci mus te,

T. *mf* *f*  
te, be ne di ci mus, te,

B. *mp* *mf* *f*  
be ne di ci mus te

Pno *f* *mf*

21

S. *mf*  
a do ra mus te glo ri fi ca mus te

A. *mp* *mf* *mp*  
A do

T. *mf*  
a do ra mus te glo ri fi ca mus te

B. *mp* *mf* *mp* *mf*  
A do ca mus te

Pno *f* *mf* *mf*

27

S. *f* gra ti as a gi mus ti bi *mf* *p*

A. *mf* ca mus te *f* gra ti as a gi mus ti bi *p*

T. *f* gra ti as a gi mus ti bi *p*

B. gra ti *p*

Pno. *f* *mf* *p*

33 rit. *mp* *mf* *p* *mf*

S. ter mag nam glo ri am *mf*

A. ter mag nam glo ri am *mp*

T. ter mag nam glo ri am *mp*

B. ter mag nam glo ri am

Pno. *mp* *mp*

*rit.* *mf* *p*

$\text{♩} = (100)$

37

S. *solo mf* *tutti f*  
am, am, am,

A. *mf* *f*  
tu am,

T. *solo mf* *tutti f*  
am, am,

B. *mf* *f*  
tu am,

Pno. *mf* *f*

41

S. *mf* *rit.* *pp* *mp*  
Do mi ne

A. *pp* *mp*  
Do mi ne

T. *mf* *mp*  
Do mi ne De us, Do mi ne De us,

B. *mf* *pp* *mp*  
Do mi ne

Pno. *mf* *pp* *mp*

*rit.*  $\text{♩} = 92$

48

S. *mf*  
De us Pa ter om ni po

A. *mf*  
Rex cae le stis, De us Pa ter om ni po

T. *mp* *mf* *mp*  
De us Pa ter om

B. *mf* *mp*  
De us Pa ter om

Pno *mp* *mf* *mp*

55

S. *f* *mp*  
tens. Do mi ne Fi li u ni ge ni te,

A. *mf* *mp*  
tens. Do mi ne ge ni te,

T. *f* *mp*  
Do mi ne Fi li u ni ge ni te,

B. *mf* *mp*  
Do mi ne ge ni te,

Pno *mf* *mp*

61

S. *p*  
Je su Christ e

A. *p*  
Je su Christ e

T. *p*  
Je su Christ e

B. *p* *mf*  
Je su Christ e Do mi ne De us. Ag nus

Pno *p* *mf*

67

T. *mp*  
Fi li us

B. *f* *mp*  
De i Fi li us Pa tris,

Pno. *f* *mp*

71

S. *mf* mise re re no

A. *mf* mise re re no

T. *mf* Pa tris\_ mise re re no

B. *mf* qui tol lis pec ca ta mun di,

Pno *mf*

76

S. *mp* bis su sci pe de

A. *mp* bis su sci pe de *mf*

T. *mp* bis

B. qui tol lis pec ca ta mun di,

Pno *mp*

81

S. —pre ca ti o nem

A. —pre ca ti o nem

T. no stram

B. Qui se des ad dex

Pno.

86

S. *mp* *p*  
Do mi ne De us

A. *mp* *p*  
Do mi ne De us

T. *mp* *p*  
Do mi ne De us

B. *mp* *mf*  
te ram Pa tris dex te ram Pa

Pno. *mp* *p*

97 *f* *mp*, ♩ = (126)

S. mise re re no bis Quo ni am

A. mise re re no bis Quo ni am

T. mise re re no bis

B. *f* *mp* tris,

Pno. *mf* *mp*, ♩ = (126)

97 *mf* *mf* *mp* *mf*

S. sanc tus Do mi nus

A. tu so lus Sanc tu so lus Sanc tu so lus Dom

T. Quo ni am sanc tus Do mi nus

B. *mp* *mf* Quo ni am tu so lus Sanc tu so lus Dom

Pno. *mp* *mf*



117

S. *f* e Cum Sancto

A. *f* Christe Cum Sancto

T. *f* Cum Sancto Spiritu

B. *f* Christe Cum Sancto Spiritu

Pno

124

S. Spiritu Cum Sancto Spiritu in Gloria Dei Patris,

A. Spiritu Cum Sancto Spiritu in Gloria Dei Patris,

T. *f* Cum Sancto Spiritu Cum Sancto Spiritu in Gloria Dei Patris,

B. *f* Cum Sancto Spiritu Cum Sancto Spiritu in Gloria Dei Patris,

Pno

rit.  $\text{♩} = (100)$ 

130

*mf*

S. A — men A — men A

A. A — men A — men A — men

T. A — men A — men A

B. A — men A — men A

Pno. *mf*

rit.  $\text{♩} = (100)$ 

136

*mf* *f* *mf*

S. A — men A

A. *f* *mf* men,

T. *f* *mf* A — men

B. *f* men, A

Pno. *mf* *f* *mf*

rit.

139

S. men. A men. *f*

A. *f* A men.

T. *mf* A men. *f*

B. A men.

Pno. *mf* *f* rit.

# Sanctus

Katie A. Johnson

Largo (♩ = 50)

Musical score for the first system of 'Sanctus'. It features four staves: Soprano solo, Soprano 1 & 2, Alto 1 & 2, and Piano. The tempo is Largo (♩ = 50) in 4/4 time with a key signature of three flats. The Soprano solo part begins with a rubato *mf* melodic line. The vocal parts enter with *mp* and *mf* dynamics, singing 'Sanc tus, Sanc tus, Sanc tus'. The piano accompaniment provides harmonic support with *mp* and *mf* dynamics.

Musical score for the second system of 'Sanctus', starting at measure 7. It features four staves: Soprano solo, Soprano 1 & 2, Alto 1 & 2, and Piano. The Soprano solo part continues with a rubato *mf* melodic line, ending with a *p* dynamic. The vocal parts continue with *mp* and *mf* dynamics, singing 'Sanc tus, Sanc tus, Sanc tus'. The piano accompaniment continues with *mp* and *mf* dynamics.

13

S. *f* *p*  
Do

A. *f* *p*  
Do  
*mp* Do mi nus De us

Pno. *f* *p*  
*mp*

18

S. *mf* *mp* *mp* *mf* *accel.*  
Ple ni sunt  
Ple ni sunt

A. *mf* *mf*  
Sa ba oth. *p* cae li et ter ra

Pno. *mf* *mp* *mf* *accel.*  
*mf* *p*

(♩ = 68) *f* *a* **Con brio** (♩ = 126)

S. *f* *a* Glori a tu a Ho sa nna

A. *f* *a* Glori a tu a Ho sa nna

T. a tu a Ho sa nna Ho

B. a tu a Ho sa nna Ho

Pno. (♩ = 68) *f* *a* **Con brio** (♩ = 126)

27

S. Ho sa nna Ho sa nna Ho sa nna Ho

A. Ho sa nna Ho sa nna Ho nna Ho sa nna Ho sa nna Ho

T. sa nna Ho sa nna Ho sa nna Ho

B. sa nna Ho sa nna Ho sa nna Ho

Pno.

33

*mf* *f*

S. sa — nna in ex cel sis, Ho sa — nna

A. sa — nna in ex cel sis, Ho sa — nna

T. sa — nna in ex cel sis, Ho sa — nna in ex

B. sa — nna in ex cel sis, Ho sa — nna

Pno

39

*rit.* *p* *mp* *p*

S. in ex cel sis, in ex cel sis, in ex cel sis.

A. in ex cel sis, in ex cel sis, in ex cel sis.

T. cel sis, in ex cel sis, in ex cel sis.

B. in ex cel sis, in ex cel sis, in ex cel sis.

Pno. *rit.* *p*

# Benedictus

Expressivo (♩ = 46)

44

T. *mp* *mf p* *mp*  
 Be ne Be ne dic tus Be ne Be ne dic tus

B.I. 2 *mp* *p* *mp*  
 dic tus qui ve nit dic tus

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

49

T. *mf* *mp* *mf* *f*  
 — qui no mi ne Do mi ni Do mi ni

B. *mf* *mp* *mf* *f*  
 — qui no mi ne Do mi ni Do mi ni

Pno *mf* *mp* *mf* *f* *mf* *f*

54

S. *f* Do mi ni *mf* Do mi ni *mp*

A. *f* Do mi ni *mf* Do mi ni *mp*

T. *mp* no mine no mine *f* no mine Do mi ni *mp*

B. *mf* qui ve nit in no mine *f* Do mi ni *mp*

Pno. *mf* *f* *mp*

58

S. *mf* 1. Do mi ni **Con brio** ( $\text{♩} = 126$ ) *f* Ho sa nna

A. Do mi ni *mf* Ho sa nna *f*

T. Do mi ni *mf* Ho sa nna *f* Ho

B. Do mi ni *mf* Ho sa nna *f* Ho

Pno. **Con brio** ( $\text{♩} = 126$ )

63

S. Ho sa nna Ho sa nna Ho sa nna Ho

A. Ho sa nna Ho sa nna Ho sa nna Ho sa nna Ho sa nna Ho

T. sa nna Ho sa nna Ho sa nna Ho

B. sa nna Ho sa nna Ho sa nna Ho

Pno.

69

S. sa nna *mf* in ex cel sis, *f* Ho sa nna

A. sa nna *mf* in ex cel sis, *f* Ho sa nna

T. sa nna in ex cel sis, Ho sa nna in ex

B. sa nna *mf* in ex cel sis, *f* Ho sa nna

Pno.

75 *mf* *rit.* *f*

S. *mf* *f*  
in ex cel sis, in ex cel sis, in ex cel sis.

A. *mf* *f*  
in ex cel sis, in ex cel sis, in ex cel sis.

T. *mf* *f*  
cel sis, in ex cel sis, in ex cel sis.

B. *mf* *f*  
in ex cel sis, in ex cel sis, in ex cel sis.

Pno. *rit.* *f*

Grave (♩ = 48)

# Agnus Dei

Katie A. Johnson

Soprano *mf* Ag nus Dei qui tol lis pec ca ta mun di, *f*

Alto *mf* Ag nus Dei *f*

Tenor *f* mi se re re

Bass *f* mi se re re

Piano *mf* *f*

5 (♩ = 52) *f* *3* qui tol lis

A.

T. *mf* *mp* no bis Ag nus De i, qui tol lis pec ca ta

B. *mf* *mp* no bis Ag nus De i, qui tol lis pec ca ta

Pno (♩ = 52) *f* *3* *3*

9

S. *p*  
pec ca ta mun di, re re

A. *f* *p*  
pec ca ta mun di, re re

T. *mf* *mp*  
mun di, mi se re re no bis

B. *mf* *mp*  
mun di mi se re re no bis

Pno. *mf* *mp*

13 *poco accel.* (♩ = 66)

S. *f*  
qui tol lis

A. *f*  
qui tol lis

T. *mf* *f*  
Ag nus De i, qui tol lis

B. *mf*  
Ag nus De i, qui tol lis pec ca

Pno. *f* *mf* *poco accel.* (♩ = 66)

17 *mf*

S. *mf* *mf* *mf* *mf*

A. *mf* *mp* *mp* *mp*

T. *mf* *mp* *mp* *mp*

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

Pno. *mf* *mp* *mf* *mf*

pec ca ta mun di ta ta

21 *mp* *mf* *mp* *mf* *mp*

S. *mp* *mf* *mp* *mf* *mp*

A. *mf* *mp* *mp* *mp* *mp*

T. *mf* *mf* *mp* *mp* *mp*

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

Pno. *mf* *mp* *mp* *mp* *mp*

mun di pec ca ta mi se re re mi se re re

mun di. re mi se re mi se

mun di. re mi se re mi se

25

S. *mf* *f*  
mi se re re mi se re re mi se re re mi se re re

A. *mf* *f*  
mi se re re mi se re re mi se re re mi se re

T. *mp* *mf* *f*  
re re re re re re mi se re re

B. *mp* *mf* *f*  
re re re re re re mi se re re

Pno. *mp* *mf*  
[Piano accompaniment with triplets]

**Dolce** (♩ = 37)

29

S. *p* *mp*  
do na do na

A. *p* *mp*  
do na do na

T. *mp* *p* *mp*  
no bis no bis do na

B. *p* *mp*  
do na do na

Pno. *p* *mp*  
[Piano accompaniment with triplets]

**Dolce** (♩ = 37)

32

S. no bis do\_ na pa cem.

A. no bis pa pa cem.

T. do\_ na no bis pa cem.

B. do\_ na no bis pa cem.

Pno.