

1968

An Original Composition for Chorus Missa Brevis

Robert Austin Barbey
Central Washington University

Follow this and additional works at: <https://digitalcommons.cwu.edu/etd>



Part of the [Composition Commons](#)

Recommended Citation

Barbey, Robert Austin, "An Original Composition for Chorus Missa Brevis" (1968). *All Master's Theses*. 796.

<https://digitalcommons.cwu.edu/etd/796>

This Thesis is brought to you for free and open access by the Master's Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Master's Theses by an authorized administrator of ScholarWorks@CWU. For more information, please contact scholarworks@cwu.edu.

155

AN ORIGINAL COMPOSITION FOR CHORUS
MISSA BREVIS

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Robert Austin Barbey
July, 1968

LD

5771.3

6235.

SPECIAL
COLLECTION

170915

APPROVED FOR THE GRADUATE FACULTY

Robert M. Panerio, COMMITTEE CHAIRMAN

Joseph S. Haruda

John DeMerchant

DEDICATION

The writer wishes to dedicate the composition Missa Brevis to the Reverend Ivan Edward Merrick of Trinity Episcopal Church, Everett, Washington.

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED	1
The Problem	1
Statement of the problem	1
Importance of the study	2
Limitations of the study	2
Definitions of Terms Used	2
Mass	2
Cyclic	3
Lydian mode	3
II. REVIEW OF THE LITERATURE	4
III. ANALYSIS OF THE COMPOSITION	6
<u>Kyrie Eleison</u>	7
<u>Gloria</u>	8
<u>Credo</u>	10
<u>Sanctus et Benedictus</u>	12
<u>Agnus Dei</u>	13
IV. SUMMARY	15
BIBLIOGRAPHY	16
APPENDIX. <u>Missa Brevis</u> , An Original Composition for	
Choir	19

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The setting of music to the Ordinary of the Mass has intrigued many composers throughout history. Its dramatic content is stimulating; its form is one which readily accepts a musical mold.

One would assume that, with such a bountiful selection of Mass settings, more of them would be in use today. Unfortunately most of the literature of the Mass is not suitable for day-to-day use in the church. Those that are performed suffer from over-use and a generally obsolete style that precludes personal involvement on the part of the choir singer or congregation.

I. THE PROBLEM

Statement of the problem. In the composition of this Mass the composer was faced with several alternatives in the selection of a suitable musical style. These choices were narrowed to include (1) "traditional" or "romantic"; (2) "pop"; or "jazz"; (3) "folk-mass"; or (4) avant garde. The ultimate choice was a synthesis, consisting of devices from fourteenth century music, and elements of contemporary style.

An additional problem was encountered in considering the technical limitations of an amateur choir. The music

should be mastered in a minimum of rehearsal time, but its content should not be without challenge.

Importance of the study. In a church service that follows a prescribed procedure an element of staleness can intrude unless the routine is counterbalanced with fresh material. The Mass presented here supplies an intriguing alternative in the selection of new music for the worship service.

Limitations of the study. The Mass offered here employs a compositional device first used by the French composer Guillaume de Machaut. The technique has been termed a "cyclic" Mass, and will be explained further in the chapter on analysis of the composition. This composer deemed it impractical to overburden the composition with various other techniques solely for the sake of their employment. The use of the "cyclic" device constitutes a concession to the practical aspects of a medieval method of compositional unification. It would, however, be impossible not to employ other general devices of musical composition, but since the "cyclic" technique was originally applied to the Mass, it is the raison d'etre for the Missa Brevis presented here.

II. DEFINITIONS OF TERMS USED

Mass. A musical setting of the Ordinary of the Mass, the liturgical sections of which have been declared invariable.

They are: the Kyrie Eleison, Gloria, Credo, Sanctus et Benedictus, and the Agnus Dei.

"Cyclic". "An adjective which implies some unity between the various sections or movements of an extended work, more particularly the unity which arises from thematic connection of some kind." (6:173)

Lydian mode. A name derived from the Greek musical system. A set of musical tones containing a fixed intervallic relationship. The lydian mode is illustrated by playing a scale from F to F on the piano while using only white keys.

Other technical terms are dealt with in the chapter on analysis of the composition.

CHAPTER II

REVIEW OF THE LITERATURE

From the eleventh to the thirteenth centuries Masses were based on the melodies of Gregorian Chant or plainsong. As the art of polyphony developed, the old plainsong chants were used as cantus fermi, or "fixed songs" upon which a polyphonic texture was superimposed.

Until the early fifteenth century little attempt was made at unification of the various sections of the Mass. Services usually consisted of selections gleaned from varied sources with little thought given to homogeneity.

Salient among the exceptions to this practice was the Messe Notre-Dame composed by Guillaume de Machaut (1300-1377) who incorporated in his work a certain unifying device which has been employed in the Mass presented here. This device, known as the "cyclic" technique, is extremely significant in the study of music of the Renaissance. As Bukofzer indicates:

Since the early days of musical research Mass cycles of the fifteenth century have attracted special attention of scholars and musicians alike for reasons that are still valid today. The cyclic Mass holds a central place in the music of the period because it embodies the most representative and extended form of Renaissance music. . . . It is no exaggeration to assert that the cycle of the Ordinary of the Mass was the focal point on which all artistic aspirations and technical achievements of the composer converged. It held as dominating and prominent a place

in the hierarchy of musical values as the symphony did in the eighteenth and nineteenth centuries (2:217).

Up until the Mass cycle the liturgical point of view had dominated, declaring that since these sections were not sung consecutively there was no need for unification. The interspersion of prayers and chants precluded any continuity for the musical portions of the service. This view held until challenged by the composers of the Renaissance.

It takes a very bold and independent mind to conceive the idea that the invariable parts of the Mass should be composed not as separate liturgical items, but as a set of five musically coherent compositions. In the latter case the means of unification are provided by the composer, not the liturgy. This idea, which is the historical premise of the cyclic Ordinary, betrays the weakening of the purely liturgical consideration and the strengthening of essentially aesthetic concepts. The "absolute" work of art begins to encroach on liturgical function (2:218).

CHAPTER III

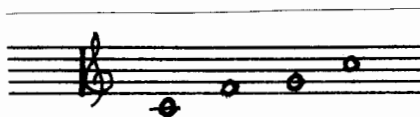
ANALYSIS OF THE COMPOSITION

The composition achieves unity between the sections through utilization of the fifteenth century device employed in the so-called "cyclic" Masses. This technique consisted of the introduction of resemblant thematic material of a motival nature at the beginning of each of the sections of the Mass. Notable among its users was the French composer of the Ars Nova School, Guillaume de Machaut, who introduced the sections of his Messe Notre-Dame in this manner. According to Machabey, the device

. . . may be regarded as the generating cell of this vast composition: not only does one encounter it in each of the sections, but in addition it gives rise to imitations, to fugal entries, to repetitions, to counter melodies in long time values (Kyrie), well proving that Machaut made of it the basic material of his Messe Notre-Dame (4:356).

The motive employed in this Mass consists of this intervallic relationship:

Example 1.



In the opening section (Kyrie), the lower interval of a perfect fourth has the scale relationship of I to V:

Example 2.



In the Agnus Dei, the same perfect fourth becomes a I to IV interval:

Example 3.



Other examples of the motive are cited as they appear in the complete analysis.

I. KYRIE ELEISON

The Kyrie begins in the lydian mode with a fragment of the motive (see Example 2) and continues in soprano and alto unison in a syncopated rhythm. Tenor and bass join the unison in octaves at measure three. The opening melody is heard now in the tenor and bass while sopranos and altos provide polyphonic support in a style not unlike the early hocket:

Example 4.

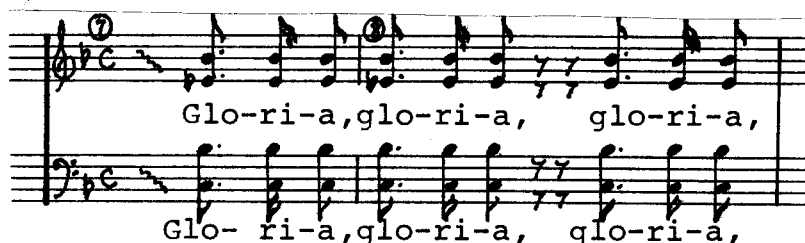


The melody is then passed to the altos in E^b , then to the tenors in B^b . The contrapuntal activity now yields to a rhythmic chordal figure which is repeated until a quasi-stretto effect brings the section to a close with a unison on re, with enharmonic embellishment in the accompaniment (measure sixteen).

II. GLORIA

The Gloria section begins with an introduction in fanfare style with increasing effects achieved by a pyramidal chord of perfect fifths beginning with a rhythmic motive (measure one and following) and continuing up through the chorus. The bass provides a pedal tone on C while the other parts enter canonically to establish a C minor seventh chord which is reiterated on the rhythmic motive (measures seven and eight):

Example 5.



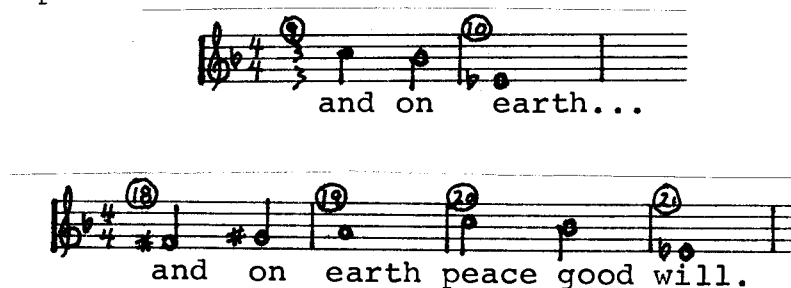
In measure nine the mood abruptly subsides to the words: "and on earth", but the accompaniment persists softly with the opening motive. The main theme begins with elements of the germ motive:

Example 6.



The section proceeds, following a chordal sequence to the first cadence where the rhythmic motive is again heard in the accompaniment. At the words "and on earth peace, good will" the melodic line is treated in reverse order to that of the original statement of this phrase:

Example 7.



The final statement of the theme is heard one fourth higher and is treated in augmentation:

Example 8.



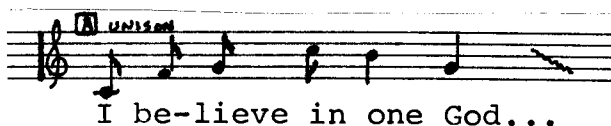
The closing measures proceed stepwise to an F major chord sung fortissimo.

III. CREDO

The Credo section is a departure in style. The narrative character of the text lends itself to treatment in a hybrid manner, suggesting a blend of plainsong, organum, and the style of the Anglican Canticle. There are no measure lines, the meter being dictated mainly by the agogical accents of the text. The singer is advised to orient himself to the eighth note as the basic metric unit. No key signature is given since there is a constant fluctuation of tonal center.

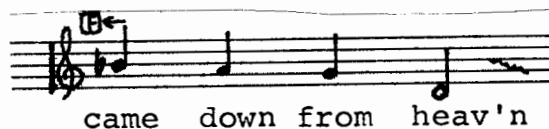
The opening statement is a direct quotation of the germ motive:

Example 9.

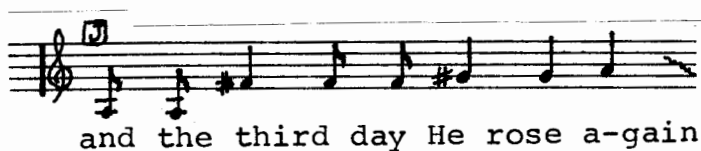


The early madrigal practice of word-painting is carried on to an extent in this section. The following examples are used as illustrations:

Example 10.

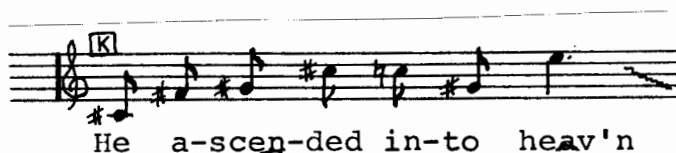


Example 11.



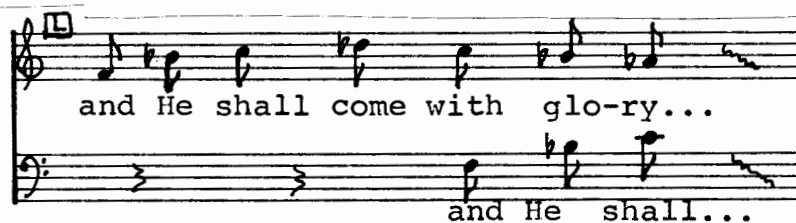
The next example contains both word-painting and germ motive:

Example 12.



In the text beginning "and He shall come with glory" (letter L), a canonic figure is heard in the soprano, then in the bass:

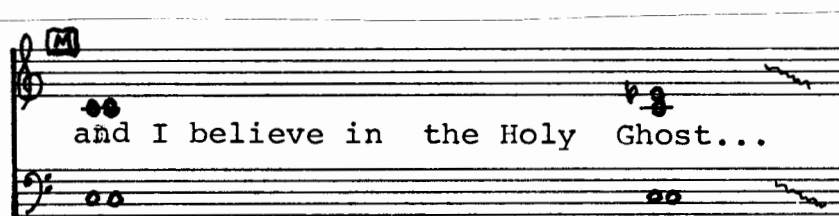
Example 13.



The alto repeats the strain in another key, and toward the end of the segment the tenor enters with a fragment of the theme to conclude the period.

In the final segment (letter M) beginning with the "and I believe in the Holy Ghost" the choir is instructed to sing in "Canticle style", with complete emphasis on the word accent and rhythm as used in normal speech:

Example 14.



This style is continued, except for rhythmically notated cadences, throughout the remainder of the section.

IV. SANCTUS ET BENEDICTUS

The section opens with a statement of the motive in the soprano line with other parts providing harmony in block chords.

Since it is the practice of some churches to omit the Benedictus, an option is offered: the choir may take the first ending without Benedictus, or take the second ending, continuing through the entire section.

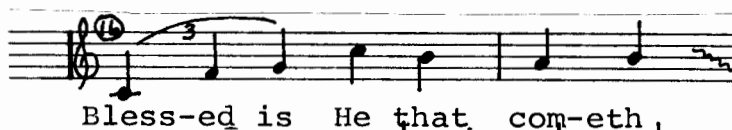
The Benedictus contains a canonic figure directly quoted from the Credo:

Example 15.



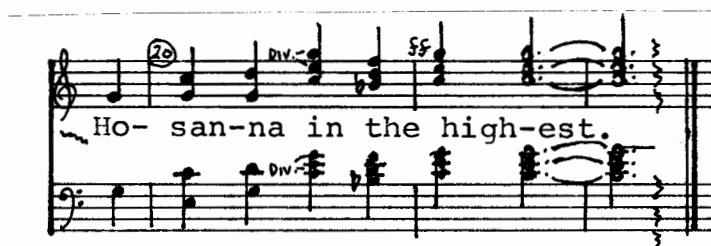
At measure sixteen the motive is again heard in triplet rhythm:

Example 16.



The section closes with a broad sweep upward in which tenors and sopranos are divisi:

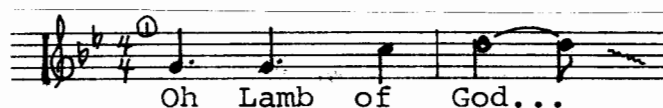
Example 17.



V. AGNUS DEI

The opening measures of the Agnus Dei contain the first three notes of the germ motive, but in a new context. The scale relationship now exists as: I to IV to V:

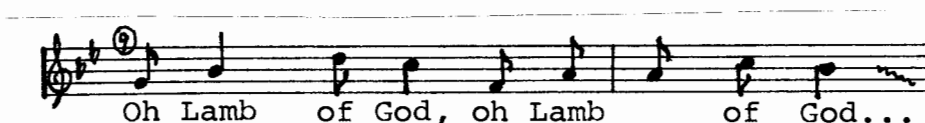
Example 18.



The music is flowing, but with a syncopated pulse that suggests the influence of the negro spiritual. The section is written in G minor with the melody given to the sopranos. The support consists of descending harmonies filled with suspensions.

The middle segment contains a downward sequence of broken chords in a syncopated rhythm that shifts the accent to succeeding words with each repetition:

Example 19.



Following this section a recapitulation of the initial theme occurs with the addition of a soprano descant consisting of the alto part one octave higher. The intended mood here is one of remorse and repentance.

CHAPTER IV

SUMMARY

The history of the Mass reflects the attitudes, skills, tastes, and styles of the composers who have written in this form. Although the precepts of the church remain basically sound, the peripheral attitudes, tastes, and needs of the people undergo constant change as do all vital components of the community.

If communication between the church and its people is to remain intact it must be carried on in a mutually-acceptable medium.

The contemporary composer of sacred music has an obligation to keep the basic intent of his work in harmony with that of the traditions of worship, but he must allow for ephemeral changes that shape the fringe of man's daily existence. He must satisfy the demands of the past while practicing a contemporary art. The composition presented here has endeavored to accomplish this end.

BIBLIOGRAPHY

BIBLIOGRAPHY

1. Blom, Eric, editor. Grove's Dictionary of Music and Musicians. New York: St. Martin's Press, 1954. V:617-620.
2. Bukofzer, Manfred. Studies in Medieval and Renaissance Music. New York: W. W. Norton and Company, Inc., 1950. 324 pp.
3. Lang, Paul Henry. Music in Western Civilization. New York: W. W. Norton and Company, Inc., 1941. 1107 pp.
4. Reese, Gustave. Music in the Middle Ages. New York: W. W. Norton and Company, Inc., 1940. 502 pp.
5. Scholes, Percy, editor. The Oxford Companion to Music. New York: Oxford University Press, 1955. pp. 610-612.
6. Westrup and Harrison. The New College Encyclopedia of Music. New York: W. W. Norton and Company, Inc., 1960. 739 pp.
7. Wienandt, Elwyn. Choral Music of the Church. New York: The Free Press, 1965. 494 pp.

APPENDIX

MISSA BREVIS

AN
ORIGINAL COMPOSITION
FOR CHOIR

COMPOSED BY
ROBERT AUSTIN BARBEY

I. KYRIE-ELEISON

①

S. LORD HAVE MER- CY UP- ON US. CHRIST HAVE MER- CY UP-

A. CHRIST HAVE MER- CY UP-

T. CHRIST HAVE MER- CY UP-

B. CHRIST HAVE MER- CY UP-

⑤

ON US. LORD HAVE MER- CY, MER- CY,

ON US. LORD HAVE MER- CY, MER- CY,

ON US. LORD HAVE MER- CY UP- ON US,

LORD _____ HAVE MER- CY UP- ON US. LORD _____ HAVE MER-
 LORD _____ HAVE MER- CY UP- ON US. LORD _____ HAVE MER-
 LORD _____ HAVE MER- CY UP- ON US. LORD _____ HAVE MER-
 LORD _____ HAVE MER- CY UP- ON US. LORD _____ HAVE MER-

⑩

- CY UP- ON US — HAVE MER- CY UP- ON US — HAVE MER- CY UP-
 - CY UP- ON US — HAVE MER- CY UP- ON US — HAVE MER- CY UP-
 - CY UP- ON US — HAVE MER- CY UP- ON US — HAVE MER- CY UP-
 - CY UP- ON US — HAVE MER- CY UP- ON US — HAVE MER- CY UP-

⑩

(15)

ON US. HAVE MER-CY UP- ON US.

ON US. HAVE MER-CY UP- ON US.

ON US. HAVE MER-CY UP- ON US.

(15)

Piano accompaniment for the first system.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

ALLEGRO

II. GLORIA

①

GLO-RI-A, GLO-RY-TO GOD

GLO-RI-A, GLO-RI-A, GLO-RY

GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RY TO GOD

GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RY TO

①

GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RY TO GOD

TO GOD. GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RY

GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RY TO GOD

GOD. GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RI-A, GLO-RY TO

⑤

⑤

-5-

(10)

GLO-RI-A, GLO-RI-A, GLO-RI-A, AND ON EARTH

TO GOD. GLO-RI-A, GLO-RI-A, GLO-RI-A, AND ON EARTH

GLO-RI-A, GLO-RI-A, GLO-RI-A, AND ON EARTH

GOD. GLO-RI-A, GLO-RI-A, GLO-RI-A, AND ON EARTH

subito mp

subito mp

subito mp

subito mp

cresc.

PEACE, GOOD WILL TOWARD MEN

cresc.

PEACE, GOOD WILL TOWARD MEN

cresc.

PEACE, GOOD WILL TOWARD MEN

cresc.

PEACE, GOOD WILL TOWARD MEN

cresc.

(15)

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL TOWARD

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL TOWARD

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL TOWARD

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL TOWARD

(15)

DIM.

MEN AND ON EARTH PEACE, GOOD WILL

MEN AND ON EARTH PEACE, GOOD WILL

MEN AND ON EARTH PEACE, GOOD WILL

MEN AND ON EARTH PEACE, GOOD WILL

(20)

(20)

BROADLY *f* -7- (25) *cresc.*

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL —

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL —

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL —

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL —

GLO-RY TO GOD ON HIGH AND ON EARTH PEACE, GOOD WILL —

BROADLY *f* (25) *cresc.*

rall. *sf* *a tempo* (30)

TOWARD — MEN —

rall. *sf*

TOWARD — MEN —

rall. *sf*

TOWARD — MEN —

rall. *sf*

TOWARD — MEN —

(30)

III. CREDO

IN THE MANNER OF PLAINSONG

[A]

I BE- LIEVE IN ONE GOD, THE FA- THER AL- MIGHT- Y MA- KER OF

I BE- LIEVE IN ONE GOD, THE FA- THER AL- MIGHT- Y MA- KER OF

I BE- LIEVE IN ONE GOD, THE FA- THER AL- MIGHT- Y

[B]

HEAV- EN AND EARTH

HEAV- EN AND EARTH

AND OF ALL THINGS VI- SI- BLE AND IN- VI- SI- BLE

[B]

C

AND IN ONE LORD JE - SUS CHRIST

AND IN ONE LORD JE - SUS CHRIST

AND IN ONE LORD JE - SUS CHRIST THE ON - LY BE - GOT - TEN SON OF GOD

C

BE - GOT - TEN OF HIS FA - THER BE - FORE ALL WORLDS, GOD OF GOD, LIGHT OF LIGHT,

BE - GOT - TEN OF HIS FA - THER BE - FORE ALL WORLDS, GOD OF GOD, LIGHT OF LIGHT,

GOD OF GOD, LIGHT OF LIGHT,

D

E

F

VER-Y GOD OF VER-Y GOD BE-GOT-TEN NOT MADE: WHO FOR US MEN

VER-Y GOD OF VER-Y GOD BE-GOT-TEN NOT MADE: WHO FOR US MEN —

VER-Y GOD OF VER-Y GOD BE-GOT-TEN NOT MADE: WHO FOR US MEN —

F

AND FOR OUR SAL-VA-TION CAME DOWN FROM HEAV'N AND WAS IN-

AND FOR OUR SAL-VA-TION CAME DOWN FROM HEAV'N AND WAS IN-

AND FOR OUR SAL-VA-TION CAME DOWN FROM HEAV'N AND WAS IN-

CAME DOWN FROM HEAV'N

G

G

CAR-NATE BY THE HO-LY GHOST OF THE VIR-GIN MA-RY AND WAS MADE

CAR-NATE BY THE HO-LY GHOST OF THE VIR-GIN MA-RY AND WAS MADE

CAR-NATE BY THE HO-LY GHOST MA-RY AND WAS MADE

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: CAR-NATE BY THE HO-LY GHOST OF THE VIR-GIN MA-RY AND WAS MADE. There are two measures of music on each staff, with a repeat sign at the end of the first measure on each staff. A box containing the letter 'H' is located above the second measure of the first vocal staff.

MAN AND WAS CRU-CI-FIED AL-SO FOR US UN-DER PON-TIUS PI-LATE

MAN AND WAS CRU-CI-FIED AL-SO FOR US UN-DER PON-TIUS PI-LATE

MAN AND WAS CRU-CI-FIED AL-SO FOR US UN-DER PON-TIUS PI-LATE

The second system consists of four vocal staves and two piano staves. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: MAN AND WAS CRU-CI-FIED AL-SO FOR US UN-DER PON-TIUS PI-LATE. There are two measures of music on each staff, with a repeat sign at the end of the first measure on each staff. A box containing the letter 'H' is located above the second measure of the first vocal staff.

[I]

[J]

HE SUFFERED AND WAS BURIED: AND THE THIRD DAY HE ROSE AGAIN

HE SUFFERED AND WAS BURIED: AND THE THIRD DAY HE ROSE AGAIN

HE SUFFERED AND WAS BURIED: AND THE THIRD DAY HE ROSE AGAIN

[I]

[J]

ACCORDING TO THE SCRIPTURES: HE ASCENDED INTO HEAVEN AND

ACCORDING TO THE SCRIPTURES: HE ASCENDED INTO HEAVEN AND

ACCORDING TO THE SCRIPTURES: HE ASCENDED INTO HEAVEN AND

[K]

[K]

SIT- TETH ON THE RIGHT HAND OF THE FA- THER AND HE SHALL COME WITH

SIT- TETH ON THE RIGHT HAND OF THE FA- THER

SIT- TETH ON THE RIGHT- HAND OF THE FA- THER

AND

GLO- RY TO JUDGE BOTH TO JUDGE BOTH THE

AND HE SHALL COME — TO JUDGE THE

TO JUDGE — THE

HE SHALL COME WITH GLO- RY TO JUDGE, TO JUDGE THE

QUICK AND THE DEAD; WHOSE KING-DOM SHALL HAVE NO END.

QUICK AND THE DEAD; WHOSE KING-DOM SHALL HAVE NO END.

QUICK AND THE DEAD; WHOSE KING-DOM SHALL HAVE NO END.

[M]
IN CANTICLE STYLE

AND I BELIEVE IN THE HOLY GHOST, THE LORD AND GIVER OF LIFE

AND I BELIEVE IN THE HOLY GHOST, THE LORD AND GIVER OF LIFE

AND I BELIEVE IN THE HOLY GHOST, THE LORD AND GIVER OF LIFE

N

WHO PROCEEDETH FROM THE FATHER AND THE SON TOGETHER IS

WHO PROCEEDETH FROM THE FATHER AND THE SON TOGETHER IS

WHO PROCEEDETH FROM THE FATHER AND THE SON TOGETHER IS

N

WORSHIPPED AND GLORI-FIED WHO SPAKE BY THE PRO-PHETS

WORSHIPPED AND GLORI-FIED WHO SPAKE BY THE PRO-PHETS

WORSHIPPED AND GLORI-FIED WHO SPAKE — BY THE PRO-PHETS

[P]

[Q]

AND I BELIEVE ONE CATHOLIC AND APOSTOLIC CHURCH I ACKNOWLEDGE

AND I BELIEVE ONE CATHOLIC AND APOSTOLIC CHURCH I ACKNOWLEDGE

AND I BELIEVE ONE CATHOLIC AND APOSTOLIC CHURCH I ACKNOWLEDGE

[P]

[Q]

ONE BAPTISM FOR THE REMISSION OF SINS AND I LOOK FOR THE

ONE BAPTISM FOR THE REMISSION OF SINS AND I LOOK FOR THE

ONE BAPTISM FOR THE REMISSION OF SINS AND I LOOK FOR THE

[R]

[R]

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The lyrics are: RESURRECTION OF THE DEAD AND THE LIFE OF THE WORLD TO COME. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two staves. The lyrics are written below each voice staff. The piano part has a measure rest in the first measure of the first system.

RESURRECTION OF THE DEAD AND THE LIFE OF THE WORLD TO COME.

RESURRECTION OF THE DEAD AND THE LIFE OF THE WORLD TO COME.

RESURRECTION OF THE DEAD AND THE LIFE OF THE WORLD TO COME.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The lyrics are: A- MEN. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two staves. The lyrics are written below each voice staff. The piano part has a measure rest in the first measure of the first system.

A- MEN.

A- MEN.

A- MEN.

A- MEN.

IV. SANCTUS ET BENEDICTUS*

①

HO - LY, HO - LY, HO - LY, LORD GOD OF SA - BA - OTH.

HO - LY, HO - LY, HO - LY, LORD GOD OF SA - BA - OTH.

HO - LY, HO - LY, HO - LY, LORD GOD OF SA - BA - OTH.

⑤

HEAV'N AND EARTH ARE FULL OF THY GLO - RY, OH LORD MOST HIGH. —

HEAV'N AND EARTH ARE FULL OF THY GLO - RY, OH LORD MOST HIGH. —

HEAV'N AND EARTH ARE FULL OF THY GLO - RY, OH LORD MOST HIGH. —

⑤

HEAV'N AND EARTH ARE FULL OF THY GLO - RY, OH LORD MOST HIGH. —

HEAV'N AND EARTH ARE FULL OF THY GLO - RY, OH LORD MOST HIGH. —

HEAV'N AND EARTH ARE FULL OF THY GLO - RY, OH LORD MOST HIGH. —

* IF BOTH SANCTUS AND BENEDICTUS ARE SUNG, OMIT FIRST ENDING AND PROCEED TO SECOND ENDING.

(10)

2.

A - MEN. — HO - SAN - NA IN THE HIGH - EST, HO -

A - MEN. — HO -

A - MEN. — HO -

HO - SAN - NA IN THE

(10)

(15)

SAN — NA. BLESS - ED IS HE THAT COM - ETH IN THE

SAN - NA IN THE HIGH - EST. BLESS - ED IS HE THAT COM - ETH IN THE

SAN - NA IN THE HIGH - EST. BLESS - ED IS HE THAT COM - ETH IN THE

HIGH - EST, HO - SAN — NA.

(15)

Handwritten musical score for the hymn "Hosanna in the Highest". The score is written on five staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two staves are for piano accompaniment. The lyrics are written below the vocal staves.

Lyrics:
 NAME OF THE LORD. HO - SAN - NA IN THE HIGH - EST. ———
 NAME OF THE LORD. HO - SAN - NA IN THE HIGH - EST. ———
 NAME OF THE LORD. HO - SAN - NA IN THE HIGH - EST. ———

Handwritten Annotations:
 - A circled "20" appears above the first staff and below the piano staff.
 - "DIV." (divisi) is written above the first staff.
 - "ff" (fortissimo) is written above the first staff and below the piano staff.
 - The piano accompaniment is written in bass clef with a key signature of one flat (B-flat).

V. AGNUS DEI

①

OH LAMB OF GOD THAT TAK- EST A- WAY THE

OH LAMB THAT TAK- EST A- WAY THE

OH LAMB THAT TAK- EST A- WAY THE

OH LAMB THAT TAK- EST A- WAY THE

⑤

SINS OF THE WORLD HAVE MER- CY.

SINS OF THE WORLD HAVE MER- CY, HAVE MER- CY UP- ON US.

SINS OF THE WORLD HAVE MER- CY, HAVE MER- CY UP- ON US.

SINS OF THE WORLD HAVE MER- CY.

10

OH LAMB OF GOD, OH LAMB OF GOD, OH LAMB OF GOD HAVE

OH LAMB OF GOD, OH LAMB OF GOD, OH LAMB OF GOD HAVE

OH LAMB OF GOD, OH LAMB OF GOD, OH LAMB OF GOD HAVE

MER-CY. — OH LAMB OF GOD, OH LAMB OF GOD, OH LAMB OF

MER-CY. — OH LAMB OF GOD, OH LAMB OF GOD, OH LAMB OF

MER-CY. — OH LAMB OF GOD, OH LAMB OF GOD, OH LAMB OF

(15) SOPRANO DESCANT

OH LAMB — THAT TAK- EST A-

GOD HAVE MER- CY — OH LAMB OF GOD — THAT TAK- EST A-

GOD HAVE MER- CY — OH LAMB — THAT TAK- EST A-

GOD HAVE MER- CY — OH LAMB — THAT TAK- EST A-

(15)

(20) WAY THE SINS OF THE WORLD, HAVE

WAY THE SINS OF THE WORLD, HAVE

WAY THE SINS OF THE WORLD, HAVE

(20)

MER-CY HAVE MER-CY UP-ON US.

MOLTO RIT. MER-CY.

MOLTO RIT. MER-CY, HAVE MER-CY UP-ON US.

MOLTO RIT. MER-CY, HAVE MER-CY UP-ON US.

MOLTO RIT. MER-CY.