

# A Latin Mass for Megan in C, Op. 2a (1987)

(Latin version 1994)

for a capella SATB choir (divisi) and treble solo

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## Notes

The summer of 1987, when Megan was just a few months old, was a time of grace for me, and in that state of grace I wrote the mass. I tried to be brief, in consideration of the clergy's concern with brevity in the liturgy.... The falling 3rd from the major scale degree 5 to 3 has always been associated in my mind with a kind of sweet, joyful, hopeful longing. I keep finding more examples in various guises and contexts that all radiate this feeling. For instance, the mother calling to her son in Menotti's *Amal and the Night Visitors*, or Beethoven's *Waldstein Sonata*, 3<sup>rd</sup> movement first theme (sunrise!), or Chopin's *Funeral March Sonata*, first movement 2nd theme: after all that fearful agitation of someone who would flee death but cannot escape its inevitable approach, the sun breaks out and we hear an ecstatic call, an evocation of all that is good and strong and vibrant and joyful in life, a remembrance of all the protagonist's experience: "And he saw that it was good". Other instances: the third theme of the Scriabin Piano Concerto, 1<sup>st</sup> movement, or the end of the first phrase of Rachmaninoff's G major prelude, Op. 32 #5, or the return of the first theme at measure 82 of Brahms' *Intermezzo* Op. 118 #2, where underneath the exquisite high B of the melody, the accompanying voice gives us that same sweet call. I cite so many examples because it is extraordinary to me how each one of them possesses such a similar emotional tone.

The opening *Kyrie's*, softly pleading, culminate with a childlike voice calling to God to have mercy, invoking His sweetness and light. The soloist's *Kyrie's* with their falling thirds should be as pure and as beautiful in sound as the feeling of a child's innocent heart (Each time the soloist returns she or he should maintain that quality of a tender, almost naïve elan towards God). The *Christe's* should be more insistent, the pleading motive swinging back and forth between choir, tenors and soloist (mm. 11 - 15) until the melody falls from the high, femininely desperate B flat, resolving the tension. The recapitulated *Kyrie's*, in likeness to our evermore convoluted search for God, wander further afield before finally finding their way home to blissful, shimmering C major, which however in *its* final cadence enters a wholly new, unexpected tonal domain: from what I hear, it seems that God's grace when it *does* manifest, tends to arrive from somewhere else than where we were looking (if we were looking at all).

The *Gloria* is a joyful hymn to God's existence, the varying time signatures designed to fit the word rhythms most naturally. The middle section, gentler, praying to Jesus for mercy, begins in the distant key of B flat minor but surges ever closer to the exultant home G major as sopranos, tenors, altos and basses in turn offer their prayers. Watch for accompanying figures in parallel 6<sup>ths</sup> (S, T, mm. 26 - 29), in unison (S1, T1, mm. 32 - 35; A, B, m. 49), or melodies in unison at the 8<sup>ve</sup> (S, T1(2), mm. 44 - 46, 47 - 51).

The *Sanctus* seeks to invoke the mystery and otherworldliness of His Holiness and at the same time to express our love and veneration, our awe of that mystery. Hence quiet *Hosanna's*, not to disturb that mystical state. The final tonic is unstable, 2<sup>nd</sup> inversion, keeping us suspended in space rather than binding us to earthly, material existence. The *Benedictus* is more personal, human, more emotional. The dancing *Hosanna's* express a childlike, playful joy in our relationship to Jesus, but again the cadence, now to the subdominant, leaves us unbound; in it is reflected something of the intangible quality of the spiritual life. These movements also employ melodic parallelism, for instance in the *Sanctus* between S and B, mm. 11 - 12 and between S and T2, mm. 13 - 15, and in the *Benedictus* between A, S2 and Baritones, mm. 5 - 6, while accompanying figures in 6<sup>ths</sup> and 3<sup>rds</sup> are taken up first by S1 and A, mm. 5 - 6, then by A and T, mm. 6 - 7.

The *Agnus Dei* in blending the moods of the *Kyrie* and *Sanctus* attempts once and for all to penetrate the Mystery at that most central point in the Mass. All has been preparation for this. Again, attention paid to parallelisms such as between S1 and A (mm. 12 - 14) or S1 and T1 (mm. 14 - 15, 26 - 28), and other momentary incidences hidden hither and thither, may facilitate learning in rehearsal.

The mass appears to be difficult, but each vocal line on its own is quite naturally written and easily sung. If each section and subsection is sure of their part, then they will easily weather the unexpected harmonic crunches which occur between them. Have the choir practice scales in parallel seconds.... Thanks to Debi for her part in creating the space in which the mass could be written, and to Otilia Beck and especially Gianmario Scotti for their invaluable help in preparing the score.

# A Latin Mass in C, op. 2 (for Megan)

for 4 voices (divisi) and treble solo

## Kyrie

ALAN FRASER, July 1987

**A** *Moderato*  $\text{♩} = \text{cca } 46 - 52$

1 *p* *mp cresc.*

Soprano Ky— ri— e e— lei— son, Ky— ri—

*pp* *p cresc.*

Alto Ky— ri— e e— lei— son, Ky— ri—

*pp* *p cresc.*

Tenor 1 Ky— ri— e e— lei— son, Ky— ri—

*pp* *p cresc.*

Tenor 2 Ky— ri— e e— lei— son, Ky— ri—

*mp cresc.*

Bass Ky— ri—

rehearsal only

1

5

Tr. solo *mf* (*mp*) **B** Ky — rie Ky — rie e —

5 *mp* **B** *pp* e e lei — son, Ky ri e e

A. *p* **B** e e lei — son, Ky — rie Ky — rie e —

T. 1 *p* **B** e e lei — son, Ky — rie e

T. 2 e e lei — son,

B. **B** e e lei — son, Ky — rie e —

**B**

(C)

*con intensita crescente pocito piu mosso mf*

Tr. solo  
9 lei son, Chri ste

S.  
9 lei son, e lei son, Chri ste e lei son,

A.  
lei son, e lei son, Chri ste e lei son,

T. 1  
8 lei son, Chri ste e

B.  
lei son, Chri ste e lei son,

(C)

*mp*

(C)

*pp*

(C)

*f*

(C)

*p*

13 *cresc.* ----- *f, piercing*  $\flat_2$

Tr. solo

13 *cresc.* ----- *f*

S. Chri—ste e— lei— son, Chri—ste e— lei—

*cresc.* ----- *f*

A. Chri—ste e— lei— son, Chri—ste e— lei—

13

A. 2 Chri—ste e— lei—

*cresc.* ----- *f*

8 T. 1 lei— son, Chri—ste e— lei— son, Chri—ste e—

*cresc.* ----- *f*

B. Chri—ste e— lei— son, Chri—ste e— lei—

*cresc.* -----  $\flat_2$

Detailed description of the musical score: The score is for a choral and instrumental piece. It features a Tr. solo part, Soprano (S.), Alto (A.), Alto 2 (A. 2), Tenor 1 (T. 1), Bass (B.), and piano accompaniment. The lyrics are 'Chri—ste e— lei— son, Chri—ste e— lei—'. The score includes dynamic markings such as *cresc.* and *f*. The piano part is in the bottom system, starting at measure 13. The Tr. solo part is in the top system, starting at measure 13. The vocal parts are in the middle systems, starting at measure 13. The piano part is in the bottom system, starting at measure 13. The score is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo is not specified. The score is for a choral and instrumental piece.

Tr. solo

17 *subito diminuendo* *mp* **D**

ste e lei son, Ky ri e e

S.

17 *subito diminuendo* *p* *mp* *p*

son, Ky ri e e lei son.

A.

17 *subito diminuendo* *p* *pp*

son, Ky ri e e lei son.

A. 2

17 *p*

son,

T. 1

8 *ff* *subito diminuendo* *p* *pp*

lei son, Ky ri e e lei son.

B.

*subito diminuendo* *pp* Ky ri e e lei son

son, e lei son,

21

Tr. solo

lei- son.

S.

*mp* *cresc.* *f* *mp*

Ky ri e e lei son. e

A.

*cresc.* *mf* *p*

Ky ri e e lei son,

A. 2

*cresc.* *mf* *p*

Ky ri e e lei son.

T. 1

*senza cresc.* *mf* *p*

8 Ky ri e e lei son.

T. 2

*cresc.* *mf* *p*

8 Ky ri e e lei son.

B.

*mp* *cresc.* *f* *mp*

Ky ri e e lei

Tr. solo

25 *mf* **E** *rit.*  
Ky — rie Ky — rie

S. *dim.* *pp* *rit.*  
lei — son. e — lei — son.

A. *dim.* *pp* *rit.*  
e — lei — son.

A. 2 *dim.* *pp* *rit.*  
e — lei — son.

T. 1 *dim.* *pp* *rit.*  
e — lei — son.

T. 2 *dim.* *pp* *rit.*  
e — lei — son.

B. *dim.* *pp* *rit.*  
son. e — lei — son.

25 *dim.* *pp* *rit.*

*Meno mosso e sempre piu rallentando*

Tr. solo <sup>29</sup> Ky ——— rie Ky ——— rie e ——— lei ——— son. *(rit.) tempo nuovo*

S. <sup>29</sup> Ky ——— ri ——— e e ——— lei ——— son. *tempo nuovo*

A. *tempo nuovo*  
<sup>29</sup> Ky ——— rie e ——— lei ——— son.

A. 2 *tempo nuovo*  
<sup>29</sup> Ky ——— rie e ——— lei ——— son.

T. 1 *tempo nuovo*  
<sup>8</sup> Ky ——— rie e ——— lei ——— son.

T. 2 *tempo nuovo*  
<sup>8</sup> Ky ——— rie e ——— lei ——— son.

B. *tempo nuovo*  
Ky ——— rie e ——— lei ——— son.

<sup>29</sup> *tempo nuovo*

# Gloria

**Robusto** *cca 54*

**F** *mf*

1

Soprano  
Alto  
Tenor  
Bass

*mf* Glo—ria in ex—cel—sis De— o, et in ter—ra pax ho—

*mf* Glo—ria in ex—cel—sis De— o, et in ter—ra pax ho—

*mf* Glo—ria in ex—cel—sis De— o, et in ter—ra pax ho—

*mf* Glo—ria in ex—cel—sis De— o, et in ter—ra

rehearsal only

4

S.  
A.  
T.  
B.

mi—ni—bus bo—nae vo—lun—ta—tis. Lau

mi—ni—bus bo—nae vo—lun—ta—tis. Lau

mi—ni—bus bo—nae vo—lun—ta—tis. Lau

pax ho—mi—ni—bus bo—nae vo—lun—ta—tis. Lau

7 **G** *f* *leggero, danzando*

S. da — mus te, be — ne — di — ci — mus te, a — do —

A. da — mus te, be — ne — di — ci — mus te, a — do —

T. da — mus te, be — ne — di — ci — mus te, a — do —

B. da — mus te, be — ne — di — ci — mus te, a — do —

9 *mp* *pp*

S. ra — mus te, glo — ri — fi — ca — mus te,

A. ra — mus te, glo — ri — fi — ca — mus glo — ri — fi — ca — mus te,

T. ra — mus te, glo — ri — fi — ca — mus glo — ri — fi — ca — mus te,

B. ra — mus te, glo — ri — fi — ca — mus te,

12 <sup>H</sup> *pp* *tenero, luminescente e legato* (Tenor 2 + soprano 'dehors')

S. Gra — ti — as a — gi mus ti — bi prop — ter mag — nam glo — riam

A. Gra — ti — as a — gi mus ti — bi prop — ter mag — nam glo — riam

T. Gra — ti — as a — gi mus ti — bi prop — ter mag — nam glo — riam

B. Gra — ti — as a — gi mus ti — bi prop — ter mag — nam glo — riam

13 *energeticamente, cresc.* *mf* ① *mf*

S. tu — am, Do — mi — ne De — us, — Rex coe — les — tis, De — us pa — ter om — ni — po — tens, Do

A. tu — am, Do — mi — ne De — us, — Rex coe — les — tis, De — us pa — ter om — ni — po — tens, *sub. pp*

T. tu — am, Do — mi — ne De — us, — Rex coe — les — tis, De — us pa — ter om — ni — po — tens, *sub. pp*

B. tu — am, Do — mi — ne De — us, — Rex coe — les — tis, De — us pa — ter om — ni — po — tens, *sub. pp*

*le parti accompagnantilegatissimo  
espressivo, misticopoco a poco crescendo*

18

S. mi- ne fi- li u- ni ge- ni- te Je- su Chri- ste, Do- mi- ne  
Do- mi- ne fi- li u- ni ge- ni- te, Je- su ge- ni- te

A. Do- mi- ne fi- li u- ni ge- ni- te

T. Do- mi- ne fi- li u- ni ge- ni- te, Je- su

B. Do- mi- ne De- us,

21

S. De- us, ag- nus Dei, fi- li- us pa- tris, *pp*  
Chris- te, Do- mi- ne De- us, Qui tol- lis pec- ca- ta, *pp*

A. Je- su Chri- ste, Qui tol- lis pec- ca- ta, *pp*

T. te, ag- nus Dei, fi- li- us pa- tris. Qui tol- lis pec- ca- ta, *espressivo mf*

B. ag- nus Dei, fi- li- us pa- tris, Qui tol- lis pec- ca- ta, *pp*

21

ag- nus Dei, fi- li- us pa- tris, Qui tol- lis pec- ca- ta, *pp*

mun — di, mi — se — re — re — no — bis,

lis pec - ca - ta mun — di, mi — se — re — re no — bis,  
ca — ta mun — di

ca — ta mun — di, mi — se — re — re no — bis, qui  
pec - ca — ta mun - di, mi — se — re — re, mi — se — re — re no — bis, qui

li — us pa — tris. mi — se — re — re no — bis,

25

*espressivo* **f**

ag — nus De — i *subpp* su — sci — pe o — nem

ag — nus De — i, *subpp* sus - ci - pe de — pre - ca — ti —

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

tol - lis pec - ca — ta mun — di. *subpp* su - sci - pe de - pre - ca - ti - o - nem

ag — nus De — i, *subpp* de - pre - ca - ti o - nem

ag — nus De — i, *subpp* sus - ci - pe de — pre - ca - ti - o - nem

30

**mp** **subpp** **subpp** **subpp** **subpp**

35 nos—tram, *mf* *mf sempre crescendo*

S. o—nem nos—tram, *mf* qui se—des ad dex—te—ram pa— tris, *mf sempre crescendo*

A. nos—tram, nos—tram, *mf* qui se—des ad dex—te—ram pa— tris, *mf sempre crescendo*

T. nos—tram, nos—tram, *f espressivo* qui se—des ad dex—te—ram pa— tris, *sempre crescendo (senza accelerando!)*

B. *Qui* nos—tram, qui se—des ad dex—te—ram pa— tris, *f*

35 *mf sempre crescendo.*

Tr. solo *mp ad libitum*

39 *ritenuto sub. decresc.* mi—se—re—re mi—se—re—re no— bis.

S. mi—se—re—re no— no bis.

A. *ritenuto sub. decresc.* mi—se—re—re no— bis.

T. *ritenuto sub. decresc.* mi—se—re—re no— bis.

B. *ritenuto sub. decresc.* mi—se—re—re no— bis.

39 *ritenuto sub. decresc.*

**M** *mf pieno, robusto*  
*a tempo*

41

S. Quo niam tu so— lus san— ctus, Quo niam tu so— lus do mi—

A. Quo niam tu so— lus san— ctus, Quo niam tu so— lus do mi—

T. Quo niam tu so— lus san— ctus, Quo niam tu so— lus do mi—

B. Quo niam tu so— lus san— ctus, Quo niam tu so— lus do mi—

41

44

S. nus, Quo— niam tu so— lus al— tis— si— mus, Je— su

A. nus, Quo— niam tu so— lus al— tis— si— mus, Je— su Chris— te, Je— su

T. nus, Quo— niam tu so— lus al— tis— si— mus, Je— su Chris— te,

B. nus, Quo— niam tu so— lus al— tis— si— mus, Je— su

44

47

S. Chris te, cum sanc to spi ri tu in

A. Je su Chris te, cum sanc to spi ri tu in

T. Je su Chris te, cum sanc to spi ri tu in

B. Chris te, cum sanc to spi ri tu in

47

49

S. glo ria De i pa tris, A men.

A. glo ria De i pa tris, A men.

T. glo ria De i pa tris, A men.

B. glo ria De i pa tris, A men.

49



12

*mf* *3* *3* *diminuendo p*

S. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria tu-a. O

A. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria tu-a. *pp* *p*

T. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria tu-a. *mf* *p*

B. Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ria tu-a. *mp* *p*

16 **R** *molto meno mosso* *attacca*

S. san-na, O san-na, O san-na in ex-cel-sis. *attacca*

A. san-na, O san-na, O san-na in ex-cel-sis. *attacca*

T. san-na, O san-na, O san-na in ex-cel-sis. *attacca*

B. san-na, O san-na, O san-na in ex-cel-sis. *attacca*

# Benedictus

*Andante*

♩ = cca. 54

Alto solo **S** *mp* *p* **alto solo, soprano 2**

Be— ne— dic— tus qui ve— nit qui ve— nit in no— mi— ne qui

Soprano **chorus** *p*

qui ve nit in no— mi— ne qui

Alto **chorus** *p*

Be— ne— dic— tus qui

Tenor **solo** *pp* **chorus** *p*

Be— ne— dic— tus Be— ne— dic— tus qui ve— nit Be— ne— dic— tus qui

Bass **solo** *pp* **chorus** *p*

Be— ne— dic— tus Be— ne— dic— tus qui ve— nit in no— mi— ne qui

rehearsal only





Tr. S. 10

in ex— cel— sis O— san— na O— san— na O— san— na in ex cel—

S. 10

san— na O— san— na in ex— cel— sis O— san— na O— san— na

A.

san— na O— san— na in ex— cel— sis O— san— na O— san— na

T.

san— na O— san— na in ex— cel— sis O— san— na O— san— na

B.

san— na Be— nedic— tus O— san— na Be— nedic— tus O— san— na Be— nedic— tus O—

*Molto ritenuto*

Tr. S. 13

S. 13

A.

T.

B.

sis O san— na O san— na O san— na in ex— cel— sis

in ex— cel— sis O san— na in ex— cel— sis

in ex— cel— sis O san— na in ex— cel— sis

in ex— cel— sis O san— na in ex— cel— sis

san— na O san— na O san na in ex— cel— sis

13

# Agnus Dei

1 *mp* ♩ = 63-83

Soprano  
Ag — nus De — i, qui tol — lis pec —

Alto 1  
1 *p*  
Ag — nus De — i, qui tol — lis pec —

Alto 2  
1  
Ag — nus De — i, qui tol — lis pec —

Tenor 1  
1  
Ag — nus De — i, qui tol — lis pec —

Tenor 2  
1  
Ag — nus De — i, qui tol — lis pec —

Bass  
1  
Ag — nus De — i, qui tol — lis pec —

rehearsal  
only  
1

5 *pp*

S. 1 ca ta pec ca ta mun di, mi

S. 2 *pp* mi

A. 1 ca ta pec ca ta mun di,

A. 2 ca ta pec ca ta mun di,

T. 1 ca ta pec ca ta mun di,

T. 2 ca ta pec ca ta ta mun di, di

B. ca ta pec ca ta mun di,

5

9 **V**

S. 1 *mp*  
 se — re — re no — bis. Ag

S. 2  
 se — re — re no — bis.

A. 1 *pp* *p*  
 mi — se — re — re no — bis. Ag

A. 2 *pp* *p*  
 mi — se — re — re no — bis. Ag

T. 1 *pp* *p*  
 mi — se — re — re no — bis. Ag

T. 2 *pp* *p*  
 mi — se — re — re no — bis. Ag

B. *pp* *p* *mp*  
 mi — se — re — re no — bis. Ag

13 *W* *cresc.* *mf*

S. 1  
 Ag— nus Dei qui tol- lis pec- ca- ta pec- ca— ta

S. 2  
 Ag—

A. 1  
 Ag— nus Dei qui tol- lis pec- ca— ta mun- di, pec- ca—

A. 2  
 Ag— nus De— i, qui tol- lis pec- ca- ta pec- ca— ta

T. 1  
 Ag— nus De— i, qui tol- lis pec- ca- ta pec- ca— ta

T. 2  
 Agnus nus De— i, qui tol- lis pec- ca- ta pec- ca— ta

B.  
 Ag— nus Dei qui tol- lis pec- ca— ta mun- di, pec- ca— ta

X

17

S. mun di, mi se re re

17

A. 1 ta mun di, mi se re re

17

A. 2 mun di, mi se re re

17

T. 1 mun di, mi se re re

17

T. 2 mun di, mi se re re

17

B. mun di, mi se re re

17

Y

21

S. no bis. Ag nus Dei qui

A. 1 no bis. Ag nus De i, qui

A. 2 no bis. Ag nus Dei qui

T. 1 no bis. Ag nus De i, qui

T. 2 no bis. Ag nus Dei qui

B. no bis. Ag nus Dei qui

*f*

21

21

21

21

21

21

21

25 *Meno mosso*  
*mf*

Tr. solo

25 *Meno mosso*  
 Do—

S.  
 tol— lis pec— ca— ta mun— di,

25 *Meno mosso*  
*pp*

A. 1  
 tol— lis pec— ca— ta mun— di,

25 *Meno mosso*  
*pp*

A. 2  
 tol— lis pec— ca— ta mun— di,

25 *Meno mosso*  
*pp*

T. 1  
 tol— lis pec— ca— ta mun— di,

25 *Meno mosso*  
*pp*

T. 2  
 tol— lis pec— ca— ta mun— di, mun— di,

25 *Meno mosso*  
*pp*

B.  
 tol— lis pec— ca— ta mun— di, mun— di,

25 *Meno mosso*  
*pp*

25 *Meno mosso*

*in 6: un poco piu ritenuto, sospeso e luminescente*

**Z**  
29 *mf* *Allargando diminuendo*

Tr. solo  
na Do na no bis pa cem.

S. 1  
29 *pp*  
Do na no bis. Do na no bis pa cem. Do na pa cem.

S. 2  
29 *pp*  
Do na no bis. Do na no bis pa cem. Do na pa cem.

A. 1  
29 *pp*  
Do na no bis. Do na no bis pa cem.

A. 2  
29 *pp*  
Do na no bis pa cem. Do na no bis pa cem. pa cem.

T. 1  
29 *pp*  
Do na no bis pa cem. Do na no bis pa cem. Do na pa cem.

T. 2  
29 *pp*  
Do na no bis pa cem. Do na no bis pa cem. Do na pa cem.

B.  
29 *p*  
Do na no bis Do na no bis pa cem. pa cem.

