

Mass of the Creator

based on Missa Orbis factor

Kyrie eleison

Nicholas Ansdell-Evans

Gently flowing *p*

Voices

Ky - ri - e -

Suggested registration:
Sw. Fl. 8', Gamba 8' (not Celeste)
Gr. Diapason 8', to Sw.
Ped. Soft 16', to Sw.

Organ or piano

Sw. *p*

Gr.

Bracketed organ notes may be omitted to ease registration

6

le - i son.

12

Chris - te

e - - -

Gr.

Sw. (or Gr. if nec.)

17

legato when the lowest part moves

21

- le i-son. Ky - ri - e

slightly lengthen the first (bottom) note of each triplet always add Sw. e.g. 4' (using l.h.)

Gr.

Gr.

l.h. still on Sw.

cresc. poco a poco

Ped.

25

Moving forwards
cresc.

Ky - ri - e Ky - ri - e, Ky - ri - e e -

Moving forwards
(or add here)

(+Gr. to Ped.)

29

(A tempo)
f

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

(A tempo)

box open

dim.

l.h.: tie each note into next quaver

32

dim. **Rit!** **A tempo**
p

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

Sw. 4' off (use l.h.) **Rit!** **A tempo**

ten. ten.

Sw.

(Gr. to Ped. off)

36

-e e - - - - le - i-son,

Gr. Sw.

42

e - le - i-son, e - le - i-son. *dim.*

Sw. Fl. off

Gr. Sw. Gr. Sw. *p* *pp*

Sanctus & Benedictus

48 Lyrical and flowing

Suggested registration:
 Sw. Fl. 8', Gamba 8' (not Celeste)
 Gr. Diapason 8', to Sw.
 Ped. Soft 16', to Sw.

Sanc - - - tus,

51 *3* sanc - tus, sanc - - tus, *3* Do-mi-nus De - us Sa - ba -

Gr. Diap. 8'

Sw.

55 oth. Sanc - tus, *3* sanc - tus, *3* sanc - -

Gr.

Gr.

59 - tus Do - mi - nus De - - us Sa - ba - oth, De - - us

add Sw. 4' (use l.h.)

add Gr. 4'

63 Sa - ba-oth, Ple - ni sunt cae - li et ter - - - ra

add Sw. 2'/oboe

66 *cresc.* glo - - ri - a tu - - - a.

add to Gr.

cresc. Gr.

68 *f* Ho - san - - - na, ho - san - na

(the lower octave doubling of the melody can be omitted)

f

71 *dim.* in ex - cel - sis. Ho - san - - - Ho - na

Gr. 4' & 2' off

Sw. 2' off (use l.h.)

Sw. 4' off

mp

6 74 *dim.* *p*

in ex - cel - sis. Be - ne -

(Gr.) Sw.

(Sw.) *p*

78

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

Gr.

Ch. or Gr.

81 *dim.* *p*

Ho san - - - na in ex - cel - sis.

add Sw. 4' (use l.h.) Sw. 4' off (Gr.) Sw. *ten.*

(Gr.) Sw. *ten.*

take l.h. E \flat in r.h. on Gr. if nec.

Agnus Dei

in 2 (alla breve), flowing but with a certain firmness and inexorability of rhythm in the accompaniment

Both choirs 1 & 2 should include a range of voice types.

86 *poco f*

Choir 1
Ag - nus De - i, qui tol lis pec - ca - ta mun -

Choir 2
Ag - nus De - i, qui tol lis pec - ca - ta mun

Gr 8's, coupled to Sw.8's, Sw. closed *sim.*

Gr. *poco f*

Gr. to Ped.

(chant in Pedal)

92

1 - - di: mi - se - re - re, mi - se - re - re, *dim.*

2 - - - - di: mi - se - re - re, mi - se -

(with box) (open) *dim.*

98 **more flowing**

1 mi - se - re - re no - bis.

2 re - re, mi - se - re - re no - bis.

more flowing

Sw. *p*

mp Sw.

Small group or solo
from either choir (e.g. all sopranos only)

104

1

Ag - nus De - i, qui tol - lis pec - ca - ta

Gr. or Ch. Fl. 8'

(Sw.)

man.

110

1

mun - di: mi - se - re - re no - bis, -

mi - se -

115

1

mi - se - re - re no - bis, -

mi - se -

(add to Sw.)

cresc.

119

1

Full choir 1

- re - re no - bis. Ag - nus De - i, -

Full choir 2

firmer rhythm, as at the opening

Ag - nus

(add Sw. e.g. 4'/oboe, use l.h. if nec)

Gr. *molto cresc.*

Gr. *f* *sonore*

(man.)

Ped. (with open 16?)

124 *cresc.*

1 qui tol-lis pec - ca - ta, qui tol-lis pec - ca - ta

2 De - i, qui tol-lis pec - ca - ta, qui tol-lis pec -

+Sw. reed

128 *f*

1 mun - - - - -

2 ca - ta mun - - - - -

Sw. reed off

molto f

132 *dim.*

1 -di: do - na no - bis, do - na

2 - - - di: do - na no - bis,

reduce Sw.

dim. molto

136 *p* **Ritard.**

1 no - bis, — do - na no - - - - - bis

2 do - na no - bis, — do - na no - - -

reduce Gr. **Ritard.**

mp

Ped Eb

Quasi a tempo

140

1 pa - cem, — pa - cem, —

2 - - - bis pa - cem, —

Quasi a tempo

Gr. or Ch.

p Sw.

143 *dim.* **Rit.**

1 pa - - - cem.

2 pa - cem, — pa - - - - - cem.

Rit. Sw.

dim.

