

Nicholas Ansdell-Evans

Mass of the Creator
based on Missa Orbis factor

for choir and organ

Mass of the Creator has relatively simple vocal parts and a developed organ part, and is intended to offer effective textures that are easy to put together with limited rehearsal time.

It is intended in the first instance for SATB choirs, but is flexible and can be sung only with SA, or only TB, or only SAB etc.

Vocally the movements are scored as follows:

Kyrie: unison voices

Gloria: in two parts, high voices (eg ST) and low voices (eg AB). The middle section may if preferred be sung by semi-chorus groups: suggestions are offered.

Sanctus and Benedictus: unison voices

Agnus Dei: in two equal voice parts in canon: each part should therefore include both high and low voices (i.e. in both octaves in a SATB context)

The plainchant of *Missa Orbis factor* is the basis from which the music derives.

NAE 2024

Mass of the Creator

based on Missa Orbis factor

Kyrie eleison

Nicholas Ansdell-Evans

Gently flowing *P*

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

Bracketed organ notes may
be omitted to ease registration

Voices Ky - ri - e - - - e - -

Organ or piano Sw. *p* Gr. Ped.

le - i son.

Sw. Ped. Gr.

Chris - te e - - -

Gr. Sw. (or Gr. if nec.) Sw.

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.

(+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 -

Rit.! **A tempo**

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

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.*

Gr. Sw. Gr. Sw. Fl. off Sw. *p* *pp*

Gloria in excelsis

in 2 parts. Choir 1: higher voices(ST). Choir 2: lower voices(AB)
(semichorus groups may be used in the middle section)

with movement; alla breve.

1

1
Glo - ri - a in ex - cel - sis De - o. Et in

2
Et in

mf legato

Ped.

4

1
ter - ra pax ho - mi - ni - bus

2
ter - ra pax ho - mi - ni - bus

8

1
bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus

2
bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus

p

p

Gr.

Sw.

box closed (Gr/Ped off; reduce)

12

1
te. A - do - ra - mus te. Glo - ri - fi -

2
te. A - do - ra - mus te. Glo - ri - fi -
add to Sw. (box closed)

16

1 *p*
ca - - - - - mus

2 *p*
ca - - - - - mus

Gr. *p*
cresc. add
omit l.h. if nec. to add ↓ 6

19

1 *f*
te. Gra - ti - as a - gi - mus ti - bi

2 *f*
te. Gra - ti - as a - gi - mus ti - bi

22

1
prop - ter mag - nam glo - ri - am

2
prop - ter mag - nam glo - ri - am

dim.

The middle section may be sung
EITHER keeping the same allocation of high/low voices as at the opening,
OR splitting into different semi-chorus groups (suggestions are offered,
but different patterns may be appropriate).

26

1
tu - am.

2
tu - am. Do - mi - ne

Sw. p

man.

29

1

2
De - us, Rex cae - les - tis, De - us Pa - ter

(Gr.) 8'

Ped.

31

1

2

om - ni - po - tens.

Sw.

solo

33

solo

Solo or semi-chorus
(soprano or tenor)

Je - su

Semi-chorus eg sopranos or tenors or altos

p

Do - mi - ne Fi - li, u - ni - ge - ni - te,

Sw.

36

solo

Chri - - - - -

1

Do - mi - ne De - us, Fi - li-us

2

Ag - nus De - i, Je - su

Gr.

3

3

3

39

solo

- ste.

1

Pa - tris. Qui

2

Chri - ste. Qui tol - lis pec - ca - ta

(Ch.)

(Sw.)

3

3

3

42

1
tol - lis pec - ca - ta mun - di,

2
mun - di, *cresc.* mi - se - re - re

44 *cresc.*

1
sus - ci - pe de - pre - ca - ti - o - nem nos - tram,

2
no - - - - bis. Qui se - des ad dex - tram

add *cresc.*

10

46

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

2 *f*
Pa - tris, mi - se - re - re no - bis.

add (Sw.) Gr.

49

Full high voices (ST, as opening) *marc.*
Quo - ni - am tu so - lus sanc - tus,

Full low voices (AB, as opening) *marc.*
Quo - ni - am tu so - lus sanc - tus, tu so - lus

cresc.

53

1 'placed' slightly
tu so - lus Al - tis - si - mus, Je - - - - su

2 Do - mi - nus, tu so - lus Je - - - - su

Gr. add to Sw. (box closed) 3 3 3 3 add to Gr.

57 **a tempo**

1
Chri - - ste. Cum Sanc - to

2
Chri - - ste. Cum Sanc - to

a tempo

f

61

1
Spi - ri - tu in glo - ri - a De - - i

2
Spi - ri - tu in glo - ri - a De - - i

64

1
Pa - tris. A - - men.

2
Pa - tris. A - - men.

ten. *rit.* *ff* *fff*

man. (C-Eb-F#-G#-A) Ped.

Sanctus & Benedictus

1 Lyrical and flowing

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

Sanc - - tus,

sanc - tus, sanc - - tus, Do-mi-nus De-us Sa-ba-

Gr. Diap. 8'

Sw.

oth. Sanc - tus, sanc - tus, sanc - -

Gr.

Gr.

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

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

add Gr. 4'

(Gr. sempre)
 (Sw. sempre)

cresc.

16

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

add Sw. 2'/oboe

19

glo - - ri - a - - - - tu - - - - a.

cresc.

add to Gr.

Gr.

21

Ho - san - - - - na, ho - san - - na

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

f

24

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

dim.

Gr. 4' & 2' off

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

Sw. 4' off

mp

14 27

dim.

p

in_ ex - cel - sis. Be - ne -

(Gr.) Sw. *p*

(Sw.)

31

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

Ch. or Gr. Gr.

34

dim.

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

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

(Gr.) Sw. *ten.*

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

Agnus Dei

in 2 parts: here both choirs 1 & 2 should include a full range of voices (high and low)

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

1 *poco f*

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

2 *poco f*

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

Gr 8's, coupled to Sw.8's, Sw. closed (triplets marc.)

Gr. *poco f*

sim.

Gr. to Ped.

(chant in Pedal)

7

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

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

(with box) (open)

dim.

13 **more flowing**

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

2 re - re, mi - se - re - re no - bis. **more flowing**

Sw. *legato*

mp *p*

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

19

1

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

Gr. or Ch. Fl. 8'

(Sw.)

man.

25

1

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

30

1

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

cresc. molto

(add to Sw.)

cresc.

34

1

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

Full choir 1

f *molto*

2

Full choir 2

molto

Ag - nus

f *molto*

(add Sw. e.g. 4'/oboe, (triplets marc.)

Gr. use l.h. if nec)

Gr. *molto cresc.*

Gr. *f* *sonore*

(man.)

Ped. (with open 16?)

39 *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

43 *f*

1 mun - - - - -

2 ca - ta mun - - - - -

f

Sw. reed off

molto f

47 *dim.*

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

2 di: do - na no - bis,

reduce Sw.

dim. molto

51 *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

55

1 pa - cem, — pa - cem, —

2 - - - bis pa - cem, —

Quasi a tempo

Gr. or Ch.

p Sw.

58 *dim.* **Rit.**

1 pa - - - cem.

2 pa - cem, — pa - - - - cem.

Rit.

dim. Sw.

