

PAUL WINCHESTER

MASS FOR  
VOICE AND PIANO

for Low Voice

# Notes

As I began my academic study of music, a form with which I immediately became infatuated was the Mass. I was intrigued by the variety of different emotions and complexities multiple composers could accomplish with the same text; the crossover between the artistic, the spiritual, and the pragmatic; and the ability of the music to transform a specific religious expression into one that is universally human.

In my first Mass setting, I heavily emulated the form of my favorite composer of the Mass, William Byrd. Using my own language, I followed his example of how and when to stretch text or not in order to communicate different viewpoints, when to tell the story and when to impose interpretations, how to find and express the emotional highs and lows embedded in the text, and even up to the titling of the piece, simply naming it “Mass” followed by the ensemble.

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## Text

### KYRIE

Kyrie Eleison  
Christe Eleison  
Kyrie Eleison

### GLORIA

Glória in excélsis Deo  
et in terra pax homínibus bonæ voluntátis.  
Laudámus te,  
benedícimus te,  
adorámus te,  
glorificámus te,  
grátias ágimus tibi propter magnam  
glóriam tuam,  
Dómine Deus, Rex cæléstis,  
Deus Pater omnipotens.  
Dómine Fili unigénite, Iesu Christe,  
Dómine Deus, Agnus Dei, Filius Patris,  
qui tollis peccáta mundi, miserére nobis;  
qui tollis peccáta mundi, súscipe  
deprecatióem nostram.  
Qui sedes ad dexteram Patris, miserére nobis.  
Quóniam tu solus Sanctus, tu solus Dóminus,  
tu solus Altíssimus,  
Iesu Christe, cum Sancto Spírиту:  
in glória Dei Patris. Amen.

### KYRIE

Lord Have Mercy  
Christ Have Mercy  
Lord Have Mercy

### GLORIA

Glory to God in the highest,  
and on earth peace to people of good will.  
We praise you,  
we bless you,  
we adore you,  
we glorify you,  
we give you thanks for your  
great glory,  
Lord God, heavenly King,  
O God, almighty Father.  
Lord Jesus Christ, Only Begotten Son,  
Lord God, Lamb of God, Son of the Father,  
you take away the sins of the world, have  
mercy on us; you take away the sins of the  
world, receive our prayer.  
you are seated at the right hand of the Father,  
have mercy on us. For you alone are the Holy  
One, you alone are the Lord, you alone are  
the Most High, Jesus Christ, with the Holy  
Spirit, in the glory of God the Father. Amen.

## CREDO

Credo in unum Deum; Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,  
Filium Dei unigenitum, Et ex Patre natum  
ante omnia saecula. Deum de Deo, lumen de  
lumine, Deum verum de Deo vero, Genitum  
non factum, consubstantialem Patri: per  
quem omnia facta sunt. Qui propter nos  
homines, et propter nostram salutem  
descendit de coelis. Et incarnatus est de  
Spiritu Sancto ex Maria Virgine: et homo  
factus est. Crucifixus etiam pro nobis sub  
Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum Scripturas.

Et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare  
vivos et mortuos: cujus regni non erit finis.

Credo in Spiritum Sanctum, Dominum, et  
vivificantem:

qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul  
adoratur et conglorificatur:

qui locutus est per Prophetas.

Credo in unam sanctam  
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,  
in remissionem peccatorum.

Et expecto resurrectionem mortuorum et  
vitam venturi saeculi. Amen.

## SANCTUS

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

## AGNUS DEI

Agnus Dei,

qui tollis peccata mundi,  
miserere nobis.

Agnus Dei.

Dona nobis pacem.

## CREDO

I believe in one God; the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

And in one Lord Jesus Christ,

the only begotten Son of God,

begotten of the Father before all worlds; God  
of God, light of light, true God of true God,  
begotten not made; being of one substance

with the Father, by Whom all things were

made. Who for us men and for our salvation

descended from heaven; and was incarnate by

the Holy Ghost, of the Virgin Mary, and was

made man. He was crucified also for us,

suffered under Pontius Pilate, and was buried.

And on the third day He rose again according  
to the Scriptures: and ascended into heaven.

He sitteth at the right hand of the Father; and

He shall come again with glory to judge the

living and the dead; and His kingdom shall

have no end. I believe in the Holy Ghost, the

Lord and giver of life, Who proceedeth from

the Father and the Son,

Who with the Father and the Son together is

worshipped and glorified;

as it was told by the Prophets.

And I believe in one holy

catholic and apostolic Church.

I acknowledge one baptism

for the remission of sins.

And I await the resurrection of the dead and

the life of the world to come. Amen.

## SANCTUS

Holy, Holy, Holy,

Lord God of Hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

## AGNUS DEI

Lamb of God,

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

Lamb of God.

Grant us peace.

# MASS FOR VOICE AND PIANO

## Introit

Paul Winchester

Freely ♩ = c. 52

Piano

Measures 1-4. Treble clef, 4/4, 3/4, 4/4, and 4/4 time signatures. Dynamics: *p*, *p*, *pp*. Includes "Red." and asterisk markings.

5

Measures 5-8. Treble clef, 4/4, 3/4, 4/4, and 2/4 time signatures. Dynamics: *p*, *p*, *pp*. Includes "Red." and asterisk markings.

10

Measures 9-14. Treble clef, 2/4, 4/4, 4/4, 4/4, 4/4, 4/4, and 4/4 time signatures. Dynamics: *pp*, *p*. Includes "Red. ad lib." marking.

15

Measures 15-19. Treble clef, 4/4, 3/4, 2/4, 4/4, and 4/4 time signatures. Dynamics: *mp*, *mp*, *pp*. Includes "Red." and asterisk markings.

20

Measures 20-24. Treble clef, 4/4, 3/4, 4/4, 4/4, and 4/4 time signatures. Dynamics: *p*, *p*, *pp*. Includes "Red." and asterisk markings.

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# Gloria

Paul Winchester

Freely ♩ = c. 80

Slower, quasi recitative

*f* *mp* 3 3

Gló - ri - a in ex - cél - sis De - o. et in ter - ra pax ho -

*f* *mp*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a forte (*f*) dynamic and a tempo marking of 'Freely ♩ = c. 80'. The piano accompaniment also starts with *f*. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are 'Gló - ri - a in ex - cél - sis De - o. et in ter - ra pax ho -'. The second measure features a triplet of eighth notes in the vocal line and piano accompaniment, marked with *mp* and a '3' above the notes. The system ends with a double bar line and a repeat sign.

5

Excited ♩ = 138-144

*p* *mp* quasi secco

mi - ni - bus bo - nae vo - lun - tá - tis.

*p* *mp*

Detailed description: This system contains measures 5 through 9. The tempo marking changes to 'Excited ♩ = 138-144'. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment also starts with *p*. The key signature changes to two sharps (F# and C#) and the time signature changes to 4/4. The lyrics are 'mi - ni - bus bo - nae vo - lun - tá - tis.'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, marked with *mp* and 'quasi secco'. The system ends with a double bar line and a repeat sign.

10

*mf*

Detailed description: This system contains measures 10 through 13. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords, marked with *mf*. The key signature remains two sharps and the time signature is 4/4. The system ends with a double bar line and a repeat sign.

14

*mp* quasi secco

*f* *mp*

Gló - ri - a in ex - cél - sis, Gló - ri - a in ex - cél - sis, Gló - ri - a in ex - cél - sis

*f* *mp*

Detailed description: This system contains measures 14 through 17. The vocal line starts with a mezzo-forte (*mp*) dynamic and repeats the phrase 'Gló - ri - a in ex - cél - sis' three times. The piano accompaniment starts with a forte (*f*) dynamic and then changes to *mp*. The key signature changes to one sharp (F#) and the time signature changes to 2/4. The piano accompaniment features a rhythmic pattern of eighth notes and chords, marked with *mp*. The system ends with a double bar line and a repeat sign.

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8  
43

*f*  $\triangleright$  *mp* legato

Lau - dá - mus

48

te, be - ne - dí - ci - mus te,

52

*mf*

*f*

a - do - á - mus te, glo - ri - fi - cá - mus

56

*mf*

*mp* quasi secco

te, glo - ri - fi - cá - mus te. Gló - ri - a in ex - cél - sis,



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10  
80 Calm ♩ = c. 58 *p*

Musical score for measures 10-85. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment is in bass clef with a 2/4 time signature. The lyrics are: Dó-mi-ne De - us, Rex cae-lé - stis, De - us

Musical score for measures 86-91. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment is in bass clef with a 2/4 time signature. The lyrics are: pa - ter om - ní-po-tens. Dó - mi-ne Fi - li U-ni - gé - ni - te, Je - su

Musical score for measures 92-96. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment is in bass clef with a 4/4 time signature. The lyrics are: Chri - ste,

Musical score for measures 97-102. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in bass clef with a 7/8 time signature. The lyrics are: Dó - mi - ne De - us Ag - nus de - i, Fí - li-us Pa - tris.

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12

126

*f*

*mf*

no - bis. Quó - ni - am tu so - lus Sanc - tus, tu so - lus

131

Dó - mi - nus tu so - lus Al - tis - si - mus. Je - su Chri - ste

136

*f*

3

cum San - cto Spí - ri - tu: in gló - ri - a De - i Pa - tris. A -

140

*ff*

men!

# Credo

Paul Winchester

With reverence ♩ = c. 52

*p*

Cre - do in u - num De - um

9

pa - trem om - ni - po - tén - tem fac - tó - rem cae - li et ter - rae,

16

Vi - si - bí - lium ó - mi - num - et in - vis - i - bí - lium. Et in u - num Dó - mi - num

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16  
68

Cru - ci - fi - xus é - ti - am pro no - bis sub Pón - ti - o Pi -

4/4

Score for measures 68-72. The vocal line is in 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

73

lá - to; Pas - sus, et se - púl - tus est,

*mp* *p* *mp* *pp*

12/8

Score for measures 73-77. The vocal line is in 12/8 time. The piano accompaniment features a more active right hand with chords and moving lines. Dynamic markings include *mp*, *p*, *mp*, and *pp*. The key signature has two sharps (F# and C#).

Joyous  $\text{♩} = \text{c. } 144$

78

Et res - sur - ré - xit tér - ti - a di - e,

*f*

12/8

Score for measures 78-81. The tempo is marked "Joyous" with a quarter note equal to approximately 144 beats per minute. The vocal line is in 12/8 time. The piano accompaniment is marked *f* and features a very active right hand with a rapid sixteenth-note pattern. The key signature has two sharps (F# and C#).

82

se - cún - dum Scrip - tú - ras, Et as - cén - dit in cae - lum,

*S<sup>va</sup>*

Score for measures 82-85. The vocal line is in 7/8 time. The piano accompaniment features a rapid sixteenth-note pattern in the right hand. A *S<sup>va</sup>* (Soprano) line is indicated by a dashed line above the piano staff. The key signature has two sharps (F# and C#).



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18

99

*f*

*mf*

e - rit fi - nis. Et in Spí - ri tum

103

Sanc - tum, Dó - mi - num et vi - vi - fí - cán - tem:

107

— Qui ex Pa - tre Fi - lío - que pro - cé - dit.

111

Qui - cum Pa - tre et Fi - li - o si - mul a - do - rá - tur

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136 *p*

Ec - clé-si-am. Con - fi-te-or u - num bap - tís-ma in re - mis-si - ó-nem

(S<sup>va</sup>)

143 *pp* *p* *mp* rit.

pec-ca - to - rum. Et ex - pec - to re-sur-rec-ti - o - nem mor-tu - o - rum, Et

a tempo

148 *mf* *mp* *p*

vi - tam ven - tú - ri sae - cu - li. A - men, A - men.

# Sanctus

Paul Winchester

Declamatory ♩ = 126-132

*f*

Sanc-tus, Sanc-tus, Sanc-tus Dó - mi-nus

The first system of the musical score for 'Sanctus' features a vocal line and a piano accompaniment. The vocal line is written in a 6/4 time signature and begins with a forte (*f*) dynamic. The lyrics are 'Sanc-tus, Sanc-tus, Sanc-tus Dó - mi-nus'. The piano accompaniment consists of block chords in the left hand and a melodic line in the right hand, with a forte (*f*) dynamic. The time signature changes from 6/4 to 2/4 and then back to 4/4.

6

*mf*

*f*

De - us Sá - ba - oth. Ple - ni sunt cae - li et

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 6 with the lyrics 'De - us Sá - ba - oth. Ple - ni sunt cae - li et'. The piano accompaniment features triplets in the right hand and block chords in the left hand. Dynamics include *mf* and *f*. The time signature changes from 4/4 to 5/4.

10

*mf*

ter - ra gló - ri - a tu - a Ho - sán - na in ex - cél -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 10 with the lyrics 'ter - ra gló - ri - a tu - a Ho - sán - na in ex - cél -'. The piano accompaniment features triplets in the right hand and block chords in the left hand. Dynamics include *mf*. The time signature changes from 5/4 to 4/4.

13

*f*

sis Be - ne - dic - tus qui

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 13 with the lyrics 'sis Be - ne - dic - tus qui'. The piano accompaniment features triplets in the right hand and block chords in the left hand. Dynamics include *f*. The time signature changes from 4/4 to 5/4.

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# Agnus Dei

Paul Winchester

Solemn, with great  
rhythmic freedom  $\text{♩} = \text{c. } 60$   
*p*

Ag - nus De - i, Qui tol - lis pec - cāt - ta

7 rit. a tempo mp rit. a tempo p

mun - di, Ag - nus De - i, Qui tol - lis pec - cāt - ta mun - di, mi - se -

14 rit. With motion  $\text{♩} = \text{c. } 80$  p

ré - re no - bis, mi - se - ré - re no - bis. Ag - nus

21 mp mf

De - i, Ag - nus De - i, Ag - nus De - i, Qui

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