

Commissioned by The Episcopal Church of the Incarnation, Dallas, Texas,
in celebration of its 100th anniversary, 1997,
and dedicated to the Chancel Choir, Kevin Clarke, Organist-Choirmaster

MISSA PUER NATUS EST NOBIS

(Communion Service for the Incarnation)

Book of Common Prayer, 1979, Rite One

Joel Martinson

I. Kyrie Eleison

Sw. 8' Flute

Ch. 8' Flutes (with Celeste); Sw/Ch

Ped. 16', 8' Flutes; Sw/Ped, Ch/Ped

Very slow (♩. = ca. 42)

p legato

Soprano Alto

Tenor Bass

Organ

Ch. *p legato*

Ped.

us. Christ, have mer - cy up - on us. Christ, have

us. Christ, have mer - cy up-on us, have

Lord, have mer-cy up-on us. Christ, have

Lord, have mer-cy up-on us.

(for rehearsal only)

7 *mf* *dim.*

mer - cy up - on us, have mer - cy up - on us.

mf *dim.*

mer - cy up - on us, have mer - cy up - on us.

mf *dim.*

mer - cy up - on us, have mer - cy up - on us.

mp

Christ, — have

10 *mp cresc.*

Christ, — have mer - cy up -

p

Christ, have mer - cy. Christ, have mer - cy.

p *mp cresc.*

Christ, have mer - cy. Christ, have mer - cy. Christ, — have

cresc.

mer - cy up - on us, have mer - cy up - on us. Christ, have

12 *mf*
 on us. Christ, — have mer - cy up - on us.
mf
 Christ, — have mer - cy up - on us.
mf
 mer - cy up - on us, have mer - cy up - on us.
mf *f*
 mer - cy. Christ, have mer - cy. Lord, — have mer - cy up - on

Ch. *mp*
 Ped.

15 *S mf* *rall.*
 Lord, — have mer - cy up - on us.
A mf *rall.*
 Lord, — have mer - cy up - on us.
B TB mf *rall.* *pp*
 us. Lord, — have mer - cy up - on us.

mf *rall.* *pp*
 + soft 32'

II. Gloria in Excelsis

Gt. Principals 8', 4' (or Flute 4'); Sw/Gt
Sw. 16', 8', 4', 2', Mixture; Reeds 16', 8'
Ch. 8', 4', 2', low Mixture
Solo 8' Tuba
Ped. 16', 8', 4'; Sw/Ped

Joel Martinson

Not too fast (♩. = ca. 62)

Organ

Ch. *mf*

no Ped.

4 Soprano *mf*
Alto
Tenor
Bass *mf*

Glo - ry be to God — on high, — and on earth

mp

7

peace, good will — towards men. —

f
We —

Gt. *p*

Ped. legato

11 *f*

We — praise thee, — we — bless thee, — we wor - ship

praise thee, we — bless thee, we — wor - ship, wor - ship

14 *f*

thee, We — praise thee, —

thee, We — praise thee, we —

Solo

17

— we — bless thee, we glo - ri - fy thee, we give thanks — to thee for
bless thee, we glo - ri - fy thee,

Detailed description: This system contains measures 17, 18, and 19. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The key signature has one sharp (F#). The time signature is 3/8. The lyrics are: "— we — bless thee, we glo - ri - fy thee, we give thanks — to thee for" on the top line, and "bless thee, we glo - ri - fy thee," on the bottom line. A guitar part (Gt.) is indicated in measure 18.

Detailed description: This system shows the piano accompaniment for measures 17, 18, and 19. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, supporting the vocal melody.

20

thy great glo - ry, O Lord God, heav - en - ly King,
mf *cresc.*
mf *cresc.*

Detailed description: This system contains measures 20, 21, and 22. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The key signature has one sharp (F#). The time signature is 3/8. The lyrics are: "thy great glo - ry, O Lord God, heav - en - ly King," on the top line. Dynamic markings *mf* and *cresc.* are present above the vocal line in measures 20 and 21, and below the piano line in measures 20 and 21.

Detailed description: This system shows the piano accompaniment for measures 20, 21, and 22. It features a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, supporting the vocal melody. A dynamic marking *cresc.* is present above the piano line in measure 21.

24 *poco rit.* *a tempo*
ff
 God the Fa - ther Al - might - y.

poco rit. *ff*
a tempo

poco rit. *f a tempo* Solo

27 *rall.* *Slower (♩ = ca. 64)* Sopranos *mp espressivo*
 O Lord, _____ the

Sw. all 8's, incl. celestes
 Solo 8' French Horn
 Ped. 16' Flute; Sw/Ped

Slower (♩ = ca. 64)
 Sw. - 16's *rall.* - Mxt. & Reeds *p molto legato* Solo *espressivo*
 no Ped. Ped.

31 S
on - ly-be-got-ten Son, Je - sus Christ;

T
B *p*

35 S *mp*
A O Lord God, Lamb — of God, — Son — of the Fa - ther, — that

T *p*
B Son — of the Fa - ther, — that

Sw.

38 tak - est a - way the sins of the world, have mer - cy, have mer - cy up -

tak - est a - way the sins of the world, have mer - cy up -

tak - est, that tak - est the sins of the world, have mer - cy, have mer - cy up -

tak - est a - way the sins of the world, have mer - cy up -

(optional doubling of choir)

no Ped.

41 on us.

on us. Thou that tak - est a - way the

on us.

Sw. *p*

Solo *p*

Ped.

44 *mp* *pp*

sins of the world, re - ceive — our prayer. —

mp *pp*

mf

47 *mp molto cresc.* *mf*

Thou that sit-test at the right — hand of God — the

mp molto cresc. *mf*

Sw. *pp* *molto cresc.* *mf* + 2'

Sw. *pp* *molto cresc.* *mf* + 2'

Ch. 8', 4', 2'; Sw/Ch
 Gt. Pr. 8', 4' (or Fl. 4'); Sw/Gt, Ch/Gt
 Sw. Founds. 8', 4'
 Solo 8' Tuba

51 *poco accel.* *poco rit.* Tempo I (♩. = ca. 62)

Fa - ther, have mer - cy up - on us.

poco accel. *poco rit.*

Ch. *poco accel.* *poco rit.* Tempo I (♩. = ca. 62)

Ch. *p* Gt. *p*

Ped. + Pr. 16', 8', 4'

55 *cresc.* Sw. + Mxt. Sw + Reeds 8' Sw + 16's

58 *f* For - thou on - ly art ho - ly; thou -

f

f *mp*

61

on - ly art the Lord; thou

This system contains measures 61, 62, and 63. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 7/8. Measure 61 starts with a treble clef and a key signature of one sharp. The piano part has a steady eighth-note accompaniment. Measure 62 shows a change in the piano accompaniment. Measure 63 ends with a double bar line.

cresc.

This system shows the piano accompaniment for measures 61-63. The right hand has a melodic line with some grace notes and slurs. The left hand has a consistent eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand in measure 62.

64

on - ly, O Christ, with the Ho - ly Ghost, art most

Ghost, _____

This system contains measures 64, 65, and 66. The vocal line continues with lyrics. The piano accompaniment features a more complex texture with some chords and moving lines. A *mf* (mezzo-forte) dynamic marking is present in measure 65. The system ends with a long horizontal line under the word "Ghost," indicating a continuation.

mp *mf* *p*

This system shows the piano accompaniment for measures 64-66. The right hand has a melodic line with slurs and dynamics. The left hand has a steady accompaniment. Dynamic markings *mp*, *mf*, and *p* are indicated at the beginning of measures 64, 65, and 66 respectively.

68 *cresc.* *rall.*

high, — art most high — in the

mf *cresc.* *rall.*

art most high, — most high —

ff largamente
glo - ry —

72 *ff largamente* *rall.*

glo - ry of God the Fa - ther. —

ff largamente *rall.*

largamente *f* *rall.*

75 *Broadly* (♩ = ca. 60)

f A - men, a -

f A - men, a -

Solo f

p *f* *p* *pp*

Gt.

rall. *Tempo I* (♩ = ca. 62) *ff*

men, a - men, a -

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

ff

fff (full organ)

Tempo I (♩ = ca. 62) *rall.* *Solo* *Gt.*

men, a - men, a -

rall.

ff *fff* (full organ)

+32's

III. Sanctus & Benedictus

Gt. 8' Principal, 4' Flute; Sw/Gt
Sw. 8' Foundations
Ch. 8' Flute
Ped. 16' Flute; Sw/Ped

Joel Martinson

Quietly (♩ = ca. 60)

Soprano Alto

Tenor Bass

Organ

Ch. *pp*

5

p cresc. ho - ly, ho - ly, ho - ly Lord, *mf*

ho - ly, ho - ly, ho - ly, ho - ly Lord, _____

Sw. *p* *mf*

9

Lord — God of Hosts: Heav - en and

Lord — God — of Hosts: and

12 *cresc.* earth are full of thy glo - ry. *f* Glo - ry be to

earth — are full of thy glo - ry. *f* Glo - ry be to

Sw. + 4', 2', Mxt., Reeds 8'

pp *p* *cresc.*

15 be to thee, O Lord Most High. —
 thee, O Lord Most High. —
 Glo - ry, O Lord Most High. —
 thee, O Lord Most High. —

f

mf — Mxt., Reeds — 2'

19 *mp* Bless-ed is he that com-eth in the name of the Lord.
 Bless'd is he that com-eth in the name of the Lord.

cresc. *mf*

mp *cresc.* *mf*

- Pr. 4', + Fl. 4' *p* + 4', 2', Mxt., Reeds 16', 8'

22 *accel.* *cresc.* ($\text{♩} = \text{ca. } 68$)

Ho - san - na, ho - san -

accel. *cresc.*

Ho - san - na, ho -

($\text{♩} = \text{ca. } 68$)

accel. *cresc.* Gt.

Gt.

+ Pr. 16', 8'

26 *rall. al fine* *ff*

na in the high - est.

rall. al fine *ff*

san - na in the high - est.

rall. al fine +Ch/Gt add stops *fff*

+ Reeds 16', 8'

+ Gt/Ped

+32's

IV. Agnus Dei

Joel Martinson

Gt. Soft Foundations 8'
Sw. 8' Oboe
Solo 8' Harmonic Flute
Ped. 16' Flute; Gt/Ped

Moderately slow (♩ = ca. 54)

Soprano Alto

Tenor Bass

Organ

Gt. *legato*

Ped.

mp

O Lamb of God, that

p

have mer-cy up - on us.

tak-est a-way the sins of the world, have mer-cy up - on us.

Solo mf

7 *mp* *cresc.*

O Lamb of God, that tak-est a-way the sins of the

(prep. Solo 8' French Horn)

Gt.

10 *mf* *rall.*

world, have mer - cy up - on us.

mf *rall.*

Solo *f* *Sw. (l.h.)* *mp* *rall.* Gt. (r.h.)

Detailed description of the musical score: The score is for page 21 and consists of three systems. The first system (measures 7-9) features a vocal line starting with a rest, followed by the lyrics 'O Lamb of God, that tak-est a-way the sins of the'. The piano accompaniment includes a guitar part (Gt.) and a French horn part (prep. Solo 8' French Horn). Dynamics include *mp* and *cresc.*. The second system (measures 10-12) continues the vocal line with 'world, have mer - cy up - on us.' The piano accompaniment includes a piano part (piano) and a guitar part (Gt.). Dynamics include *mf* and *rall.*. The third system (measures 13-15) features a piano solo (Solo *f*) in the left hand and a guitar part (Gt. (r.h.)) in the right hand. Dynamics include *mp* and *rall.*. The score includes various musical notations such as rests, notes, stems, and dynamic markings.

14 *a tempo mp* *cresc.* *mf* *rall.*
O Lamb of God, that tak-est a-way the sins of the world, ———

mp *a tempo* *cresc.* *mf* *rall.*
Solo *f*

Gt. *a tempo* *rall.*

17 *slower p* *pp* *rall.*
grant us thy peace, grant us thy peace. ———

p *slower* *pp* *rall.*

slower p (prep. Sw. 16' Flute, 8' Strings) *mp* *rall.* *pp*

+ soft 32'

17 January 1997, Dallas, Texas

Performance Notes

Missa Puer Natus Est Nobis was composed for the centennial of The Episcopal Church of the Incarnation, Dallas, Texas. Because of the title of the church, I chose to base the mass on the Introit for Christmas Day "Puer natus est nobis." Each movement contains some motive derived from a portion of the chant, with the opening interval of the rising fifth receiving prominence throughout the mass setting.

Though this setting is particularly appropriate during the Christmas season, it was intended to be used for choral masses throughout the year.

The approximate durations of the movements are:

Kyrie 1:15

Gloria 4:00

Sanctus 1:25

Agnus Dei 1:35

There are two companion pieces to this work:

Evening Service for the Incarnation (for SATB choir, SSB soloists and organ), published by Trinitas, edition 4594.

and

Incarnation Suite on "Puer natus est nobis" (for organ solo) published by Oxford University Press, ISBN 0-19-386397-9.

—Joel Martinson