

# Mass of the Sea

Opus 47

Music by  
Paul Patterson

Libretto by  
Tim Kose Price

Vocal Score

Universal Edition

**Commissioned by the 1983 Gloucester Three Choirs Festival with funds provided by the Arts Council of Great Britain**

**Instrumentation:**

2 Flutes (2nd doubling Piccolo)  
2 Oboes  
2 Clarinets in B $\flat$  (2nd doubling Bass Clarinet)  
2 Bassoons (2nd doubling Contrabassoon)  
4 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba  
Timpani  
Percussion (2 players)  
Strings

Soprano Solo  
Bass Solo  
SATB Chorus

Duration: approximately 40 minutes

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To Krzysztof Penderecki for his fiftieth birthday

# Mass of the Sea

## Kyrie

Libretto by  
Tim Rose Price

Paul Patterson

Piano Reduction

$\text{♩} = 48$

Hn. solo *p* *mf* *p* *pp* *mp*

col. Red

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

Red

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

Red

②

Soprani

Tenori

Bassi

Be - fore the first heaven and the first earth

There was on - ly sea

vle. *p* *mp* *p*

Red

Bass Solo

There was on - ly sea sea.

S.

A.

T.

B.

sea

30

3

mp

p

30

3

brass

pic.

p

8.c.

Bass Solo

And — darkness was upon the face — of the deep — deep — deep —

S.

A.

T.

B.

4

mp

Temp(giass)

R.N.

p

mf

p

ped

F.han

L.N.

ped

⑤

40

*p*

S. Be - fore

A. Be - fore

T. *mp* Dark-ness \_\_\_\_\_ of the deep.

B. *mp* Dark-ness \_\_\_\_\_ dark-ness \_\_\_\_\_ of the deep.

⑤

40

*mp* *Hns* *mf* *p*

*col ped.*

*Tpts.* *Cl.*

⑥

the be - gin - ning \_\_\_\_\_ of the world.

the be - gin - ning \_\_\_\_\_ of the world.

⑥

*mp* *p* *mf*

*col ped.* *ped.*

50

7

Bass Solo

A Dark sea \_\_\_\_\_ a dark sea,

pp cresc mf mp p mp

60

8

a sea without end.

p mf str. Hn. p

ped col ped str.

9

S Sea without end. Wa - -

A Sea without end. Wa - - -

T Sea without end. Wa - - -

B Sea without end. Wa-

mp mp mp mp

(cue) mp pp mp

70 10 *mf*

Bass Solo: Lost souls — at sea — no straw

Soprano: - - - - - ter wrapped e - ter - - ni - ty wa - - ter wrapped e - ter - nal -

Alto: - - - - - ter wrapped e - ter - - ni - ty wa - - ter wrapped e - ter - nal -

Tenor: - - - - - ter wrapped e - ter - - ni - ty wa - - ter wrapped e - ter - nal -

Bass: - - - - - ter wrapped e - ter - - ni - ty wa - - ter wrapped e - ter - nal -

Piano: (CNE) *mp* *p*

11 *mf*

Sopr. Solo: Ky - ri - e e - le - i - son

Bass.S: to clutch at for the drowning no

- ly wa - - - - - ter wrapped e - - - - - ter -

- ly wa - - - - - ter wrapped e - - - - - ter - - - - - ni -

- ly wa - - - - - ter wrapped e - - - - - ter - - - - -

- ly wa - - - - - ter wrapped e - - - - - ter - - - - - ni -

Piano: *p* *mp* *Fl. vlns.*

80

Sop. S. Ky - ri - e e - le - i - son Ky - ri - e

Bass S. land to be seen.

S. - ni - - - - ty Be - - fore the be - - gin - - ning of

A. - - - - ty Be - - fore the begin - - - ning of

T. - - ni - - - - ty Be - - fore the be - - gin - ning of

B. - - - - ty Be - - fore the be - gin - - ning of

Sop. S. e - - le - i - son.

the world.

the world.

the world.

the world.

the world.



⑫

Bass S. *so* *mp* no — moon — no star —

S Wa - - - - ter mo - ving with - out pull — of tide —

A Wa - - - - ter mo - ving with - out pull of tide —

T Wa - - - - ter mo - ving with - out pull — of tide —

B Wa - - - - ter mo - ving with - out pull — of tide —

⑫ *so* *str.* *ob. mp* *col ped*

*(cue)* *2P (orch)*

⑬

Sop. S. Chri - - - - ste — e - te i son —

Bass S. — no floor to the o - cean —

— or — cur - - rent — wa - ter mo - - - - ving —

— or — cur - - rent — wa - - - - ter mo - - - - ving —

— or — cur - - rent — wa - - - - ter mo - - - -

— or — cur - - rent — wa - - - - ter — mo - - - - ving —

*vibe*

Sop. Solo  
Bass Solo

Chri - - - - - ste e - - - - - le -

no sur - - - - - face to the sea

S  
A  
T  
B

with - - - - - out pull of tide waves with no - -

with - - - - - out pull of tide waves with no - -

- - - - - ving with - - - - - out pull of tide waves with no - -

with - - - - - out pull of tide waves with no - -

*P*  
*w. cb.*  
*col Zed*

Sop. Solo

- - - - - i - - - - - son. no beach

- - - - - where to break mm

- - - - - where to break mm

- - - - - where to break mm

*mp +*  
*mm*  
*mp +*  
*mm*  
*mp +*  
*mm*  
*mp +*  
*mm*

*mf* *pp sub* *p* *mf* *pp*

*w.w. (vibe)*

*ped* (7 2) *ped*

Sop. Solo

no is - land no ho - ri - zon. mm

S ho - ri - - zon mm

A ho - ri - - zon mm

T { ho - ri - - zon mm

B ho - ri - - zon mm

110

3

B. Drum *p* (—)

15

*p* Be - fore the beginning of the world.

*p* Be - fore the beginning of the world.

15

*mf* *p* *str.* *mp* *cl.* *(mp)*

*coll'Orga ad lib.*

16 *mp*

Sop. Solo Ky - - - ri - e e - le - i - son Ky - ri - e e - - le - -

S Wa - - ter Drowning wa - - - ter drown - - ing

A Wa - - ter Drowning wa - - - ter drown - - ing

T Wa - - ter Drowning wa - - - ter drown - - ing

B Wa - - ter Drowning wa - - - ter drown - - ing

*p* *mp* *col ped* *ped*

17 *p*

- i - - - son.

wa - - - ter. Ky - ri - - e e - le - -

wa - - - ter. Ky - ri - - e e - le - -

wa - - - ter. Ky - ri - - e e - le - -

wa - - - ter. Ky - ri - - e e - le - -

*vins* *pp* *mp* *ob.* *p*

18 *p*  
- i - - - - - son - mm - Before the first heaven and the first  
- i - - - - - son - mm - Before the first heaven and the first  
- i - - - - - son - mm - Before the first heaven and the first  
- i - - - - - son - mm - Before the first heaven and the first

*mf* (*mf*)  
C. Org.  
Tambour

140  
earth.  
earth  
earth  
earth.

*mp*  
*mf*  
3  
( )

*ped*

# Recitative

19

Bass Solo

*f*

The spi - - - rit of God \_\_\_\_\_ moved\_

*quasi recit*

*f* *mf*

20

u - pon the face of the wa - - - ter

*f* *mf*

*ped*

21

And God \_\_\_\_\_ said

*mp* *ff* *f* *mf* *p* *mp* *pp* *mf*

# Gloria

$\text{♩} = 160$

Tob., B. Cl.

*mp* *Sempre*

Co., C. Flg.

3va

ob., cl.

*cresc poco*

*mf*

3va

Bassi

Let there be a firm-a-

*fis*

*mf* *P*

Timbales etc

Tenori

Let there be a firm-a- ment

B

-ment in the midst of the wa- ters, let there be a firm-a- ment

180

S  
A  
T  
B

Let it  
in the midst of the wa- ters and it was so.

ob.  
mp  
(p. sempre)  
p

S  
A

di- vide the wa- ters from the wa- ters and it was good.

Fl. mp

mp 190

and God made the firm- a- ment and di- vi - ded the wa- ters.

mp mf



25

S *mf* Let

A *mf* Let.

T *mf* and God made the firm- a- ment and di- vi - ded the wa-ters, let

B *mf* and God made the firm- a- ment and di- vi - ded the wa-ters.

(mf)

26

the wa- ters be gath- ered to- geth- er in one place and

the wa- ters be gath- ered to- geth- er in one place and

the wa- ters be gath- ered to- geth- er in one place and

26

*Fis, obs.* *cresc poco a poco*

27 *f heavy*

it was so. } And the gath- ring to- geth- er

it was so. *f heavy*

it was so. } And the gath- ring to- geth- er

*f* *ff*

28 *piu f*

{ of the wa- ters called he seas let the dry land ap- pear and it

*piu f*

{ of the wa- ters called he seas let the dry land ap- pear and it

*piu f*

*piu f* *ff*

210 *ff*

was so and God called the dry land earth and it was good. God called

was so and God called the dry land earth and it was good. God called

*ff*

*ff*

*cresc.*

*ff*

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a complex harmonic texture with many accidentals. A 'cresc.' marking is placed above the piano part, and a 'ff' marking is placed below it. A blue watermark 'Preview File Only' is overlaid diagonally across the page.

⊗

the dry land earth and it was so and it was good and it was

the dry land earth and it was so and it was good and it was

⊗

This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the lyrics from the first system. The piano accompaniment continues with similar harmonic complexity. A circled 'X' symbol is placed above the piano part in the second measure of the second system. A blue watermark 'Preview File Only' is overlaid diagonally across the page.

good and it was and it was good it was  
good and it was and it was good was  
good and it was good it  
good and it was good and

*fz*  
*f*  
*ped*

This system contains four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass clef. The piano part is in a grand staff (treble and bass clefs). The lyrics are: "good and it was and it was good it was", "good and it was and it was good was", "good and it was good it", and "good and it was good and". The piano part includes dynamic markings *fz* and *f*, and a *ped* (pedal) marking.

good.  
good.  
good.  
good.  
good.

220 30

*ff*  
*coll 8va*  
*Temp*  
*ff*  
*str, pbs, ww.*

This system contains four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass clef. The piano part is in a grand staff (treble and bass clefs). The lyrics are: "good.", "good.", "good.", "good.", and "good.". The piano part includes dynamic markings *ff*, *coll 8va*, *Temp*, and *ff*, and an instruction *str, pbs, ww.*. Measure numbers 220 and 30 are indicated.

31 32 *ff*

Glori-a  
*ff*  
Glori-a

*ff*  
Glo-ri-a in ex-cel-sis Glo-ri-a in ex-cel-sis

*ff*  
Glo-ri-a in ex-cel-sis Glo-ri-a in ex-cel-sis

130

31 *ff* *stacc.* 32

in ex-cel - sis De-o Glo-ri - a in ex - cel-sis De-o Glo-ri - a in ex - cel - sis Glo-ri-a

in ex-cel - sis De-o Glo-ri - a in ex - cel-sis De-o Glo-ri - a in ex - cel - sis Glo-ri-a

Glori-a in ex - cel - sis Glo-ri-a

Glori-a

33 240 34

in ex - cel - sis et in  
in ex - cel - sis et in  
in ex - cel - sis  
in ex - cel - sis

35

ter - ra pax ho - mi - ni - bus bo - nae voluntatis  
ter - ra pax ho - mi - ni - bus bo - nae voluntatis  
et in ter - ra pax ho - mi - ni - bus  
et in ter - ra pax ho - mi - ni - bus

250

et in  
et in  
vo - lun - ta - tis  
vo - lun - ta - tis

250 Str. *ff* Timp *fp* 36 *f* Tpts *(f)*

This system contains the first two systems of music. The top system features vocal staves with lyrics: 'et in' and 'et in' on the first two staves, and 'vo - lun - ta - tis' on the third and fourth staves. The piano accompaniment includes a string section (Str.) with a fortissimo (*ff*) dynamic and a timpani (Timp) part with a fortissimo piano (*fp*) dynamic. A trumpet part (Tpts) is also present with a forte (*f*) dynamic. Measure numbers 250 and 36 are indicated.

37

260

ter - ra pax ho - mi - ni - bus bo - nae voluntatis  
ter - ra pax ho - mi - ni - bus bo - nae voluntatis  
Glo - ri - a in ex - cel - sis De - o Glo - ri - a  
Glo - ri - a in ex - cel - sis De - o Glo - ri - a

37 260

This system contains the second two systems of music. The top system features vocal staves with lyrics: 'ter - ra pax ho - mi - ni - bus bo - nae voluntatis' on the first two staves, and 'Glo - ri - a in ex - cel - sis De - o Glo - ri - a' on the third and fourth staves. The piano accompaniment includes a string section (Str.) and a timpani (Timp) part. Measure numbers 37 and 260 are indicated.

et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. <sup>38</sup> *ff*

et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. *ff*

in ex - cel - sis et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. *ff*

Glori - a. in ex - cel - sis et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. *ff*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis." This phrase is repeated in the second and third vocal staves. The fourth vocal staff begins with "in ex - cel - sis" followed by the same phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A rehearsal mark (38) and a fortissimo (ff) dynamic marking are present at the end of the system.

Lau - da - mus te be - ne - <sup>39</sup>

Lau - da - mus te be - ne -

quasi trillo

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "Lau - da - mus te be - ne -" followed by a rehearsal mark (39). The piano accompaniment features a trill in the right hand, marked "quasi trillo". The system concludes with the lyrics "Lau - da - mus te be - ne -" and a fortissimo (f) dynamic marking. A rehearsal mark (39) is also present at the end of the system.



-di - ci - mus te. A - dor - a - - - mus te Glo - ri - fi - ca - - mus te

-di - ci - mus te. A - dor - a - - - mus te Glo - ri - fi - ca - - mus te

(Mus.)

**40** *f* Lau - da - mus te be - ne - di - ci - mus te A - dor - a - - - mus te **41** *ff* Glo - ri - fi -

*f* Lau - da - mus te be - ne - di - ci - mus te A - dor - a - - - mus te *ff* Glo - ri - fi -

*f* *ff*

**40** **41**

*ped*

-ca - - - mus te Gra - ti - as ag - i - mus ti - bi prop - ter mag - nam. Glori - am

-ca - - - mus te Gra - ti - as ag - i - mus ti - bi prop - ter mag - nam. Glori - am

-ca - - - mus te Gra - ti - as ag - i - mus ti - bi prop - ter mag - nam. Glori - am

-ca - - - mus te Gra - ti - as ag - i - mus ti - bi prop - ter mag - nam. Glori - am

*ff* *f*

290 291

*p* *poco rall.* *meno mosso* 42

tu - am.

tu - am.

tu - am.

tu - am.

*p* *poco rall.* *meno mosso* 42

*Str. Hns. mf* *p sub* *mf* *Temp. Hns. pizz. pp*

*ped*

300

*mp* pointed.

*mp*

Do-mi-ne De-us Rex coe-les-tis Pa-ter om-ni-po-tens

Do-mi-ne De-us Rex coe-les-tis Pa-ter om-ni-po-tens

*p* *mp* *p* *p*

*col. ped. ad lib.* \*

43

*p* *mp*

Do-mi-ne fi-li u-ni-gen-i-te

Do-mi-ne fi-li u-ni-gen-i-

*mp* *p*

30

Do-mi-ne fi-li u-ni -gen-i -te un-i-ge-ni - te Je-su

- te Do-mi-ne fi-li u - ni-ge-ni - te Je-su Christe

*p* Do-mi -ne fi-li u - ni - gen - i -

*p* Do-mi-ne fi-li u - ni - gen-i -te Je-su Christe

Christe Jesu Christe Jesu Christe Christe Do-mi-ne Deus Ag - nus De-i

Je - su Christe Je-su Christe Je-su Christe Jesu Christe Do-mi-ne Deus Ag - nus De-i

- te Jesu Christe Do-mi-ne De-us Christe Christe Do-mi-ne Deus Ag - nus De-i

Do-mi-ne De - us Ag - nus De - i Ag - nus De - i Do-mi-ne Deus Ag - nus De-i

*mf*

*mf*

*mf*

*mf*

320

44 *p*

Fi-li-us Pa-tris

*p*

Fi-li-us Pa-tris

*p*

Fi-li-us Pa-tris

*p*

Fi-li-us Pa-tris

*p*

Fi-li-us Pa-tris

*p*

Fi-li-us Pa-tris

*p*

Fi-li-us Pa-tris

330

45

-us Pa-tris

45

*str.* *(p)*

*mp*

*Temp.*

*pp*

*R.H.*

Sopr. Solo

*tranquillo mp*

Qui tollis pec - ca - - ta mun - di mi - se - re - re

*p legato*

Qui tol - - lis pec - ca - - ta mun - di mi - - se - - re - re no - - bis

*p legato*

Qui tol - - lis pec - ca - - ta mun - di mi - - se - - re - re no - - bis

*Cl, Fl.*

*legato*

*mp*

3no

no - bis

*p espr.*

Qui tol - - - lis pec - ca - - ta mun - di mi - - se - - re - re

*mf*

*p espr.*

Qui tol - - - lis pec - ca - - ta mun - di mi - - se - - re - re

*Cl, Fl.*

*p*

*dim*

Musical score for Soprano, Bass, Tenor, Bass, and Piano. The score includes lyrics and performance markings such as *p*, *pp*, *col ped*, and *picc*. Measure numbers 47 and 48 are circled. A large diagonal watermark "Preview File Only" is present across the score.

**Soprano Solo:** mi - se - re - re no - - bis

**Bass Solo:** mi - se - re - - re no - - bis

**Tenor:** no - - bis

**Bass:** no - - bis

**Piano:** *col ped*

**Soprano Solo (S.S.):** su - - - sci - - - - - pe

**Bass Solo (B.S.):** (no lyrics)

**Soprano (S):** su - - - sci - pe de - - - pre - - - ca - ti - o - - nem nos - tram

**Alto (A):** (no lyrics)

**Piano:** *ped*, *picc*

49 50

Sopr. Solo  
mi - se - re - re no - - bis

Bass Solo  
mi - se - - re - - re no - - - bis

Sopr. A  
Qui - - se - -

Tenor  
Qui - - se - -

Bass  
Qui - - se - -

49 50

pp

pp

pp

pp

p

p

51

Sopr. A  
- des ad dex - te - ram Pa - - tris [A] mi - se - re - - re

Tenor  
- des ad dex - te - ram Pa - - tris

Bass  
- des ad dex - te - ram Pa - - tris mi - se - re - re

51

370

2

al ped

coll'arco

mp

mp

mp

p



52 accelerando

S mi - se - re - - re no - - - bis

A no - - - bis

T mi - se - re - re no - - - bis

B no - - - bis

pp cresc (col ped)

str. w. w. hns

380

-(collava)-

53 a tempo

S Quo-ni-am tu so - lus sanc-tus

A Quo-ni-am tu so - lus sanc-tus

T Quo-ni-am tu so - lus sanc-tus

B Quo-ni-am tu so - lus sanc-tus

Sempre cresc ff cym. (ff) tutti

390

S  
tu so - lus sanctus sanctus tu so - lus sanc - tus

A  
tu so - lus sanctus sanctus tu so - lus sanc - tus

T  
tu so - lus sanctus sanctus Quoni-am tu so - lus sanctus

B  
tu so - lus sanctus sanctus Quoni-am tu so - lus sanctus

391

tu so-lus sanctus sanctus tu

tu so-lus sanctus tu so-lus sanctus sanctus tu

392

*f marc*