

Mass of Living Hope

A Setting of the 3rd Typical Translation of the
Roman Missal

By

James M. Stayton

Timpani

Composer's Notes

My original setting of the *Mass of Living Hope* was written between 1989 and 1992. This piece of music holds a very special place in my heart as it was my first endeavor into writing and the first piece that was ever performed. My philosophy behind the original composition was to create a setting that was accessible to choirs of any level.

When the church moved to the 3rd typical translation, I embarked on rewriting the *Mass of Living Hope*, I was intent on maintaining the musical themes of the original Mass while integrating techniques that would enhance the beauty as well as clearly present the revised text. It is my hope that this setting with its common musical themes throughout and the attention to areas such as complimenting vocal ranges and developing rhythmic patterns that accentuate the text will prove to make this setting accessible as well as beautiful. It is also my intention through these principles to allow for an ease of learning the material that will hopefully transfer into confident singers who without reservation can raise their voices to the Lord.

This Mass setting can be performed by solo voice, small group, children's choir, volunteer adult chorus or any combination. Instrumental parts offer flexibility. Use this setting with the instruments that your parish community uses. Add the brass or timpani for "special occasions". I intentionally attempt to give the Music Director as many options as I can because of the individuality and diversity of every Parish and School Music program. I offer you a blueprint with which to make your own.

May Our Lord Jesus Christ, through the intercession of St. Cecilia, patroness of music and musicians inspire all who share their gifts with God and his people to inspire all we come in contact with.

God Bless,
Jim

Gloria

from *Mass of Living Hope*

James M. Stayton

Timpani

$\text{♩} = 70$

2 3 4 5 6 7

8 9 Refrain 10 11 12 13 14

15 16 17 18 19 20

22 23 24 25 To Coda

26 27 28 29 30 31 32 33 34 35 36 37 38

39 40 41 42 43 44 45

46 47 7 54 55 56 57 58

59 60 61 62 63 64 65

66 67 68 69 70 3 73 74

75 76 77 78 79 80 81

82 83 84 85 86 87 88

89 90

Gospel Acclamation

from Mass of Living Hope

James M. Stayton

Timpani

$\text{♩} = 50$

Measures 1-42 are shown, with measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 26, 27, 28, 29, 30, 31, 32, 33, 35, 37, 38, 39, 40, 41, and 42 indicated above the staff. The score includes various rhythmic patterns, rests, and dynamic markings.

Sanctus

from Mass of Living Hope

James M. Stayton

Timpani

The musical score for the Timpani part is written on six staves. The first staff begins with a tempo marking of quarter note = 57. The music is in 6/8 time. The notation includes various rhythmic patterns such as dotted quarter notes, eighth notes, and sixteenth notes, often with rests. Measure numbers 1 through 21 are indicated above the staves. A large, diagonal watermark reading 'SAMPLE' is overlaid across the entire score.

Memorial Acclamation A

from Mass of Living Hope

James M. Stayton

Timpani

$\text{♩} = 70$

2 3 4 5 10

11

SAMPLE

Memorial Acclamation B

from Mass of Living Hope

James M. Stayton

Timpani

$\text{♩} = 80$

2 3 3 6 7 8 9

10 11 12

SAMPLE

Memorial Acclamation C

from Mass of Living Hope

James M. Stayton

Timpani

$\text{♩} = 80$

2 3 4 3 7 8 9

10 11 12

SAMPLE

Great Amen

from Mass of Living Hope

James M. Stayton

Timpani

♩ = 75

2 3 4

5 6 7 8

rit.

SAMPLE

Agnus Dei

from Mass of Living Hope

James M. Stayton

♩ = 80

To Coda

Timpani

4 5 6 7 8 9 10 11 13

14

15 16 8 24

The musical score is written on three staves. The first staff is labeled 'Timpani' and contains measures 4 through 13. It begins with a 3/4 time signature and a tempo marking of quarter note = 80. The notation includes various rhythmic patterns and rests. Above the staff, the numbers 4, 5, 6, 7, 8, 9, 10, 11, and 13 are placed above their respective measures. The word 'To Coda' is written above measure 7. The second staff contains measure 14. The third staff contains measures 15 through 24, with a measure rest spanning from measure 16 to measure 23. Above the third staff, the numbers 15, 16, 8, and 24 are placed above their respective measures.

SAMPLE