

# *Mass of Living Hope*

A Setting of the 3<sup>rd</sup> Typical Translation of the  
Roman Missal

By

*James M. Stayton*

Trumpet 1 and 2

# 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

# Kyrie (Lord Have Mercy)

*from Mass of Living Hope*

James M. Stayton

Trumpet

♩. = 55

6

18

7

31

SAMPLE

# Gloria

from Mass of Living Hope

James M. Stayton

Trumpet

$\text{♩} = 70$  Intro 2 3 4 5 6 7

8 Refrain 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 To Coda

26 27 28 29 30 37 38

39 40 41 42 43 44 45

46 47 53 70 73 74 75 76

77 78 79 80 81 82 83

84 85 87 88 89 90

# Gospel Acclamation

*from Mass of Living Hope*

James M. Stayton

Trumpet

$\text{♩} = 50$

2 3 4 5 7 8

9 10 11 12 13 14 15 16

17 18 19 20 6 26 28 29

30 31 32 33 34 35 36 37

38 39 40 41 42

SAMPLE

# Sanctus

*from Mass of Living Hope*

James M. Stayton

Trumpet

$\text{♩} = 57$

2 3 4 5 6 7 8

9 10 11 12 13 14 15

17 18 19 20 21

SAMPLE

# Memorial Acclamation A

*from Mass of Living Hope*

James M. Stayton

Trumpet

$\text{♩} = 70$

2 3 4 4 9

10 11

**SAMPLE**

# Memorial Acclamation B

*from Mass of Living Hope*

James M. Stayton

Trumpet

$\text{♩} = 80$

2 3 3 6 7 8 9

10 11 12

**SAMPLE**



# Memorial Acclamation C

*from Mass of Living Hope*

James M. Stayton

Trumpet

$\text{♩} = 80$

2 3 3 6 7 8 9

10 11 12 13

**SAMPLE**

# Great Amen

*from Mass of Living Hope*

James M. Stayton

Trumpet

$\text{♩} = 75$

*f*

2 3 4

5 6 7 8

rit. ....

The image shows a musical score for a trumpet part. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked as quarter note = 75. The first measure is marked with a forte dynamic (f). The music is divided into measures numbered 1 through 8. Measures 2, 3, and 4 are on the first staff, and measures 5, 6, 7, and 8 are on the second staff. A 'rit.' (ritardando) marking is placed above measures 7 and 8, with a dashed line extending from measure 7 to measure 8. The score ends with a double bar line.

**SAMPLE**

# Agnus Dei

*from Mass of Living Hope*

James M. Stayton

Trumpet

$\text{♩} = 80$

To Coda

4 5 3 8 9 10 11 14

15 16 17 18 19 20 21 22 24

SAMPLE