

PROGRAMME

<i>Exsultate Deo</i>	Giovanni Palestrina
<i>Tu es Petrus</i>	Giovanni Palestrina
<i>O quam gloriosum</i>	Thomás de Victoria
<i>Ave virgo sanctissima</i>	Francisco Guerrero
<i>Exsultate justi</i>	Lodovico da Viadana
<i>Jubilare Deo</i>	Giovanni Gabrieli
Organ solo	
<i>Siciliano from Flute Sonata No.2</i>	Johann Sebastian Bach
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<i>Insanae et vanae curae</i>	Franz Joseph Haydn
<i>Abendlied</i>	Joseph Reinberger
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INTERVAL

<i>Songs of Farewell</i>	Hubert Parry
1. <i>My soul, there is a country</i>	
2. <i>I know my soul hath power</i>	
3. <i>Never weather-beaten sail</i>	
4. <i>There is an old belief</i>	
5. <i>At the round earth's imagined corners</i>	

Organ solo

<i>Elegy in memory of G.H.Knight</i>	Martin How
<i>The Whispering Mass</i>	Marcus Haddow
1. <i>Kyrie</i>	
2. <i>Gloria</i>	
3. <i>Credo</i>	
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Two Motets

Giovanni Palestrina (1525-1594)



Palestrina's life and work centred around Rome. He was born in the nearby town of Palestrina, from which he took his name, and his musical training began in Rome as a choirboy at the church of St Maria Maggiore. Over the years, his prodigious musical talents saw him appointed to a number of prominent posts within the Roman church. In 1551, while in his mid-twenties, he became *maestro* of the Cappella Giulia, the choir of St Peter's Basilica. For a brief time, he was a member of the choir of the Sistine Chapel, until Pope Paul IV introduced a celibacy rule, and as a married man, Palestrina was dismissed. Periods in charge of music at the church of St John Lateran and his old church, St Maria Maggiore, followed. Then, in 1571, he returned to the Cappella Giulia at St Peter's, where he

remained for the rest of his life. He was highly revered in his lifetime and his music was used as a model in the teaching of composition. When he died, he was buried inside St Peter's Basilica, although the location of his grave has been lost.

Exsultate Deo (Sing for Joy to God) is arguably Palestrina's most popular motet (short, sacred choral work) with its joyful tunefulness and vivid 'word painting' depicting musical instruments. It has remained a favourite ever since it was first published in 1584.

Translation:

*Sing for joy to God our strength; shout aloud to the God of Jacob!
Begin the music, strike the timbrel, play the melodious harp and lyre.
Sound the ram's horn at the New Moon and when the moon is full,
on the day of our festival.*

Psalm 81, vs 1-3.

Tu es Petrus (You are Peter) was published in 1572 and is the better known of two settings Palestrina composed from the text of Matthew's Gospel chapter 16, verses 18-19. In this Scripture, Jesus not only describes Peter as the rock on which he will build his church, but as the person to whom He will give considerable spiritual authority. Given the Roman Catholic belief that Papal authority comes by way of Peter, this text has obvious significance within St Peter's Basilica, the traditional site of the saint's burial and the principal church of Roman Catholicism.

In *Tu es Petrus*, Palestrina generates musical variety by creating and contrasting different voice groups within a six-part choir – a kind of ‘vocal orchestration’. *Tu es Petrus* is a particularly fine example of this technique.

Translation:

*You are Peter, and on this rock I will build my church,
And the gates of Hades will not overcome it.
I will give you the keys of the kingdom of heaven;
Whatever you bind on earth will be bound in heaven,
And whatever you loose on earth will be loosed in heaven.*
Matthew 16, vs 18-19.

O quam gloriosum

Thomás de Victoria (c.1548-1611)

Victoria is generally regarded as the greatest Spanish composer of sacred music in the Renaissance. In addition to his work as a composer, he was an accomplished singer and organist, and became a Catholic priest in his mid-thirties.

Victoria was born the seventh of nine children in the small town of Sanchidrian, in the province of Ávila, Castile. His mother was of *converso* descent, i.e. her family were at some point Jewish converts to Catholicism. He went to Avila Cathedral as a choirboy and probably received organ lessons from an early age. In 1565, he received a grant from King Philip II allowing him to study in Rome, where he may have received tuition from Palestrina.



Victoria became a Catholic priest after his wife's death in 1577 and had many busy years at various posts in Rome. In 1587, he accepted Philip II's offer to return to Spain and become chaplain to his sister, the Dowager Empress Maria, at the Convent of Las Descalzas Reales in Madrid. Although Victoria was based at the convent for the rest of his life, his contract seems to have been quite flexible and he was given two years leave to visit Italy, during which time he attended Palestrina's funeral.

O quam gloriosum was first published in 1572 in Victoria's first book of motets. It later formed the basis for a mass setting, published in 1583. Both the motet and the mass are among the composer's most frequently performed works.

Translation:

*O how glorious is the kingdom in which the saints rejoice with Christ!
They are arrayed in white robes and follow the Lamb wherever He goes.*

Ave Virgo sanctissima



Francisco Guerrero (1528-1599)

Nowadays, the name of Francisco Guerrero may not be very familiar to us, but in his lifetime until well towards the end of the 18th century, he was one of the most widely published and performed composers of the Spanish Renaissance.

He was born in Seville where he received music education from his older brother, Pedro. Francisco's exceptional gifts were soon recognised and at the age of 17 he was appointed *maestro de capilla* (choirmaster) at Jaén Cathedral. He was in great demand as both singer and composer, and a few years later was able to return to Seville, eventually becoming *maestro de capilla* at Seville Cathedral.

Unusually for the time, Guerrero was able to travel a great deal, and not only throughout Spain, Portugal and Italy, but also to the Holy Land, which he visited in 1589. This was a real adventure and included visits to Jerusalem, Bethlehem and Damascus. On the return voyage his ship was twice attacked by pirates, who threatened his life, stole his money and held him to ransom. When he eventually returned to Spain, he was destitute and endured many hardships, including a spell in debtor's prison. He was eventually extricated by his old employer from Seville Cathedral and went back to work there. In 1590 he published a book about his adventures which became something of a best-seller. Some years later he planned a return trip, but died of plague in Seville before he could depart.

Guerrero wrote mainly vocal music, both sacred and secular, and had the ability to write effective, singable music that could perfectly capture a given mood. His works circulated in many countries, including the Spanish-American colonies where it was much performed and remained in regular use for around 200 years. Among his 150 or so published motets, *Ave Virgo sanctissima* of 1566 enjoyed exceptional popularity. An interesting feature of this mini-masterpiece of 'devotional stillness' is that the two soprano parts echo each other perfectly, eight beats apart.

Translation:

*Hail, most holy and blessed maid,
Mother of God, bright star of the sea.
Hail, ever glorious,
precious pearl, lovely as the lily,
beautiful and perfumed as the rose.*

Author unknown

Exsultate justi

Ludovico da Viadana (c1560-1627)

Viadana took his name from the small town near Parma where he was born. He became a friar some point in his twenties, and held both musical and ecclesiastical posts at different times in his life. Among his musical responsibilities, we know he was *maestro di cappella* (choirmaster) at Mantua Cathedral from 1594-1597 and subsequently worked at other cathedrals. His last post was a monastic appointment at the Convent of Santa Andrea, in Gualteri, near Parma.



As a composer, Viadana wrote both sacred and secular music, and his attractive, up-to-date style was popular and widely published. He is an important figure in the history of music for the way he embraced new ideas, in particular the changes in compositional techniques which occurred during his lifetime. These marked the transition from Renaissance music to the Baroque; from creating harmony by combining 'horizontal' vocal lines, to creating 'vertical' harmonic structures, (chord sequences) to which voices adhere. The harmonic background in the new style is underlined by an instrumental part or parts, known as a *continuo*. In addition, the new approach demanded that pieces should agree with the mood of the whole text. The spirited and tuneful, *Exsultate justi*, comes from the first ever published collection of pieces to explore these ideas and is a transitional work with elements from both styles.



Translation:

*Sing for joy to the Lord,
you righteous;
it is fitting for the upright
to praise him!
Praise the Lord with harp;
make music to Him
on the ten-stringed lyre.
Sing to Him a new song;
play skilfully
and shout for joy.
Psalm 31, vs 1-3.*

Picture:

Concert in the Egg
Hieronymus Bosch
c. 1561

Jubilate Deo

Giovanni Gabrieli (c1553-1612)

Giovanni Gabrieli was born and grew up in Venice, and although he worked for a while at the Ducal court in Munich, he returned to his home city in 1585 and followed his uncle, Andrea Gabrieli, as organist of the Basilica of San Marco (St Mark's).

Gabrieli made the most of the basilica's incredible interior, and for big occasions would place choirs and instrumentalists in its various galleries, producing musical effects that went far beyond modern stereo to something more like 'surround sound'.

Jubilate Deo (O be joyful in the Lord) was probably written for the Venetian festival of the Feast of the Ascension, the climax of which involved the Doge (chief magistrate and ruler) casting a ring into the harbour, symbolising the union of Venice with the sea. The work's connection with this ceremony is suggested by the insertion of an apocryphal line relating to marriage, *Deus Israel conjungat vos... (May the God of Israel join you together...)** in a text which is otherwise wholly taken from the Psalms.



The music itself is written for two choirs and the voices frequently 'follow' or 'answer' each other. All Saint's Church may not be as spectacular as the Basilica of St Mark's, but it has good acoustics and we hope you will experience something of the effect Gabrieli intended.

Translation:

O be joyful in the Lord, all you lands, (Ps. 100: 1)

For thus shall the man be blessed that fears the Lord. (Ps. 128: 4)

O be joyful in the Lord, all you lands.

**May the God of Israel join you together and be with you. (Tobit 7: 15)*

May He send you help from the sanctuary,
and grant you support from Zion. (Ps. 20: 2)

O be joyful in the Lord, all you lands.

May the Lord bless you from Zion,
He who is maker of heaven and earth (Ps. 134: 3)

O be joyful in the Lord, all you lands.

Serve the Lord with gladness. (Ps. 100: 1)

Siciliano



Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was born and lived his whole life in Germany. He was a renowned organ virtuoso and one of the greatest composers who has ever lived. He held a number of different posts during his lifetime, the last of which was an important and demanding job in Leipzig, where amongst other things, he was responsible for the music in a number of the city's churches. Of Bach's 20 children, four became successful composers in their own right.

The *Siciliano* is the second movement of Bach's *Flute Sonata No 2*, which was written sometime between 1730 and 1734. The absence of a score in the composer's own hand, together with some stylistic anomalies, have led certain authorities to question whether he actually wrote the piece; but until more conclusive evidence is found, the work continues to be attributed to J.S. Bach.

In general terms, the *Siciliano* is a musical style loosely associated with Sicily, and which conjures up a peaceful, pastoral mood. Bach's *Siciliano* is an elegant and tuneful work which has proved popular over the years. The piece has been arranged for a number of different instruments, including the organ, which is the version we have this evening.

Ave Verum Corpus

Wolfgang A. Mozart (1756-1791)

Wolfgang Amadeus Mozart was quite simply one of the most prodigiously talented musicians of all time. He was born and raised in Salzburg, and as a child prodigy toured Europe with his father and sister. Settling back to life in his home town, seventeen-year-old Mozart found employment at the court of the Prince-Archbishop of Salzburg. However, his lowly status in the household rankled with the young composer and the relationship between him and the Archbishop became very strained. By 1781 both parties had had enough, so Mozart left Salzburg and moved to Vienna, where he was based for the rest of his life.



During the early summer of 1791, Mozart's wife, Constanze, was taking the waters at the spa town of Baden near Vienna. Mozart visited her there and became friendly with the local church choirmaster, Anton Stoll, for whom he

wrote *Ave Verum Corpus*. The date on the original manuscript is 17th June 1791 and it was Mozart's last completed sacred work before his death in December of that year.

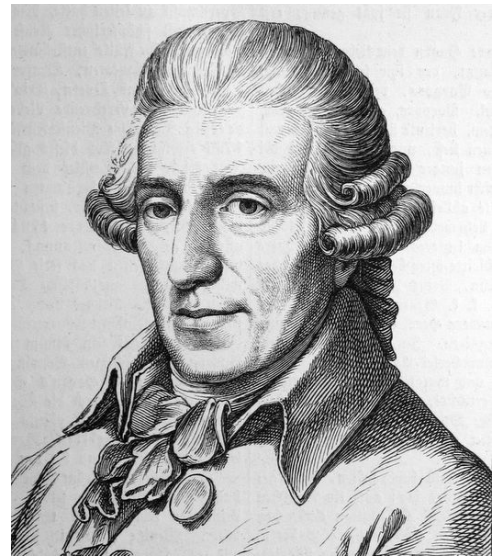
Translation:

Hail, true Body, born of the Virgin Mary,
Having truly suffered, sacrificed on the cross for mankind,
From whose pierced side water and blood flowed:
Be for us a foretaste [of the Heavenly banquet]
In the trial of death.
14th century Eucharistic hymn

Insanae et vane curae

Franz Joseph Haydn (1732-1809)

Of all the composers in tonight's programme, Haydn probably had the toughest upbringing. He was born in Rohau, lower Austria, the second of twelve children. He was packed off to learn music from the age of 5, and endured many years of hard discipline and poor food. After some years in the choir of St Stephen's Cathedral in Vienna, he was dismissed when his voice broke. He survived as a jobbing musician, getting progressively better employment until in 1761 he was taken into the service of the fabulously wealthy Hungarian Prince of Esterhazy. He entered the employ of the Esterhazys a talented musician and minor composer, but emerged thirty years later as a famous genius who had changed the face of music.



Insanae et vane curae (Insane and vain cares) has an unusual history. In 1775, Haydn wrote an oratorio, *Il Ritorno di Tobia* (The Return of Tobias), which was first performed in aid of the Vienna *Tonkünstler-Societät*, a musician's charity. Nine years later, he heavily revised the work and added a 'storm chorus', *Svanisce in un momento*. This piece was later given a new Latin text and became *Insanae et vane curae*. Haydn probably made the change to rescue the work from obscurity when it became apparent that the oratorio itself would soon be forgotten. In its new form, the work was published in 1809 and has since achieved wide popularity.

Translation:

*Insane and vain cares invade our minds,
often mad fury fills the heart, robbed of hope.
O mortal man, what good does it to strive for worldly things,
if you neglect the heavens?
All things work in your favour, with God on your side.*

Abendlied

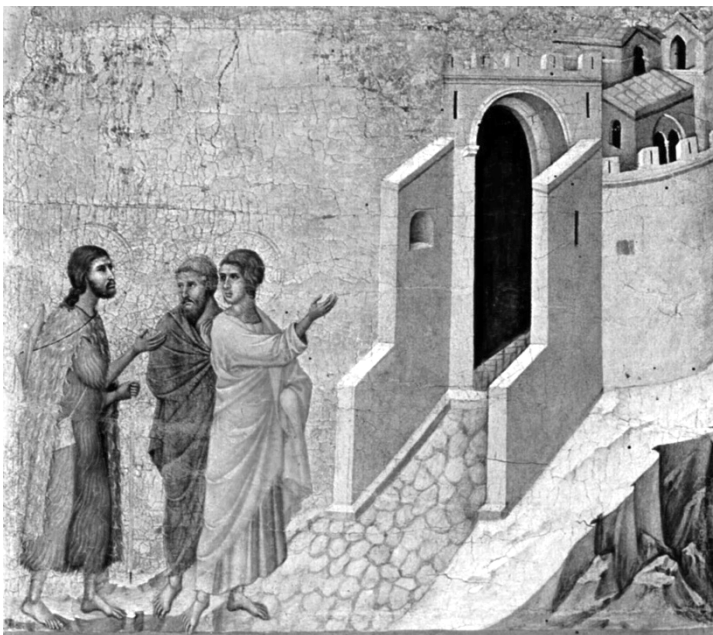
Joseph Rheinberger (1839-1901)

Joseph Rheinberger was born in the Principality of Liechtenstein and showed early musical talent. By the age of seven, he was organist of the Vaduz Parish Church in the Liechtenstein capital. At twelve, he entered Munich Conservatory, beginning an association with the city that would last all his life. At various times he was a virtuoso pianist and organist, opera promoter, researcher and advocate of early music, Hofkapellmeister (Court Music Director) and Professor at the Conservatory.



As a composer, Rheinberger wrote music that is finely crafted and melodic. His style tends more towards older influences than the *avant garde* innovations of Liszt and Wagner (in this respect he was similar to Brahms), yet he managed to develop a distinct musical voice of his own. These days, his reputation rests mainly on his superb organ music and a number of fine sacred works, of which *Abendlied* is the best known.

Rheinberger first drafted *Abendlied* in 1855, two weeks before his sixteenth birthday. He revised it when he was twenty-four and finally published it in 1873, when he was forty-four. The text is taken from the Biblical account of the disciples on the road to Emmaus, as they encourage Jesus to stay with them at the end of the day.



Translation:

*Stay with us, for it is
nearly evening;
The day is almost over.*
From Luke 24, vs 29.

Picture:

On the Road to Emmaus
Duccio di Buoninsegna
c.1308-1311

Panis Angelicus

César Franck (1822-1890)

César Franck was born in Liège, modern Belgium. His childhood was blighted by his father, Nicolas, who saw his son's talents as a way to bring fame and fortune to the family. In 1835, Nicolas took César and his younger brother, Joseph to study music in Paris – privately at first, and then at the Conservatoire. César, in particular, excelled as a pianist and later added organ playing to his studies.

Sadly, all was not well. Nicolas Franck was ill-tempered and vindictive, and demanded that César and Joseph give private lessons and concerts while they studied. The father's increasingly commercial promotion of the boys antagonised the Parisian musical press, causing animosity which became increasingly personal. By 1842, matters were so acrimonious that Nicolas decided to return to Belgium and gave César 'a peremptory order' to leave the Conservatoire and go with him. This was a bad move financially and within two years they were back in Paris, teaching and giving concerts. Nicolas' malign influence over his elder son was only broken when César wanted to marry against his father's wishes. Their relationship rapidly deteriorated and in 1846, César walked out of his parent's house for the last time.



César's career now took on a steady trajectory of increasingly important posts until in 1872, he became Professor of Organ Studies at the Paris Conservatoire, a post for which he had to take French citizenship. As a composer, he took rather longer to get into his stride and his reputation rests on a relatively small number of fine, later compositions.

The story goes that *Panis Angelicus* started life as an organ improvisation during a church Christmas service in 1861. Eleven years later, when it was eventually published, the piece was arranged for solo tenor voice with instrumental accompaniment. Since then, it has taken on a life of its own as a popular church and concert piece, and been re-arranged numerous times. This evening's version is by English composer, John Rutter.

Translation:

Bread of Angels becomes the bread of mankind;

The Bread of heaven puts an end to all symbols:

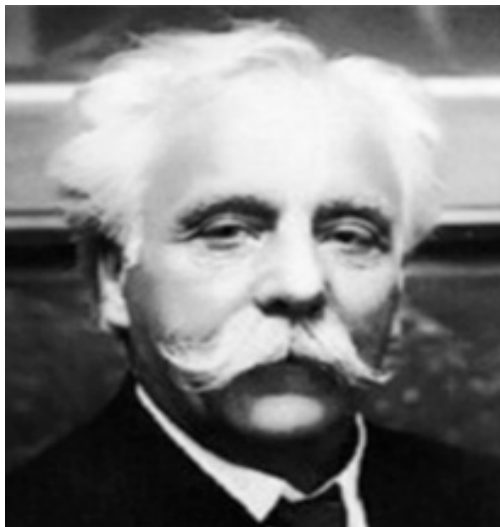
Oh, miraculous thing!

The Lord becomes our food: poor, a servant and humble.

St Thomas Aquinas (1225-1274)

Cantique de Jean Racine

Gabriel Fauré (1845-1924)



Gabriel Fauré was born the youngest of six children and was the only one to show any musical promise. At the age of 9, he was sent to the *Ecole Niedermeyer* (also known as *Ecole de Musique Classique et Religieuse*) in Paris. Thanks to a scholarship from the bishop of his home diocese, he experienced the mixed blessing of boarding there for the next eleven years. The school was a gloomy place and the régime was austere, but the musical education was first class. From 1861 this included piano tuition from Camille Saint-Saëns, who became a life-long friend.

When he was nineteen years old, Fauré wrote the *Cantique de Jean Racine* as a graduation piece. Not surprisingly, his beautiful setting of words by the 17th century poet and dramatist, Jean Racine, won him first prize in composition. A translation of the words is given below:

*Word of God, one with the Most High,
In Whom alone we have our hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!*

*Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!*

*O Christ, look with favour upon your faithful people
Now gathered here to praise you;
Receive their hymns offered to your immortal glory;
May they go forth filled with your gifts.*

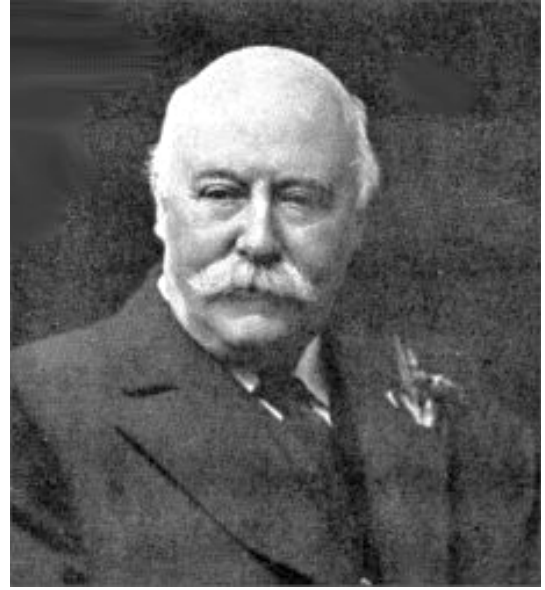
Fauré was not only a fine composer but an excellent organist, teacher and administrator. He became organist at the prestigious Église de la Madeleine in Paris, Professor of Composition at the Paris Conservatoire and Director there from 1905-1920. He instigated many long-overdue reforms at the Conservatoire and influenced many young composers. He was recognised as the leading French composer of his day and upon his death, was afforded the honour of a State Funeral at L'Église de la Madeleine.

I N T E R V A L

Songs of Farewell

Hubert Parry (1848-1918)

Hubert Parry was born in Bournemouth and educated at Eton and Oxford University. While still at school he successfully sat his Oxford Bachelor of Music examination, the youngest person ever to do so. Despite such blindingly obvious evidence of musical talent, neither his father nor prospective in-laws were impressed, they thought the job of musician was 'unseemly for a gentleman'! As a consequence, he spent seven years as an insurance underwriter at Lloyds of London. He disliked the work and continued to study music in his spare time. When he finally gave up his life in the 'City', his early career as a composer showed great promise, particularly as a writer of choral music. But,



like his contemporaries Stanford and Mackenzie, he also diverted a lot of energy towards teaching and administration. Among other things, he became Director of the Royal College of Music, Professor of Music at Oxford and wrote many books. Parry's engaging personality, vigor and social connections enabled him to exert an important re-vitalizing influence on English musical life of the time.

The *Songs of Farewell* belong to his later life and were written during the First World War. They reflect a level of personal introspection in a man who may have sensed his life was drawing to a close. He had not been well for some years and as early as 1908 had to resign his Oxford post due to ill health. Of his 70th birthday he wrote, 'I have reached the last milestone'. He died a few months later of Spanish Flu, contracted during the global pandemic of 1918.

Parry composed six *Songs of Farewell*, of which the first five are being performed this evening. Each song sets words by a different poet, offering reflections upon death, and in some cases, poetic visions of what may lay beyond. While these are not devotional works in the usual sense, they were obviously important to Parry as he pondered his own mortality and would have been relevant to many as they tried to cope with the huge losses of the Great War.

Musically, these songs display many of Parry's strengths as a composer and taken together are considered to be his choral masterpiece.

My soul, there is a country
I know my soul hath power
Never weather-beaten sail
There is an old belief
At the round earth's imagined corners

Henry Vaughan (1622-1695)
John Davies (1569-1626)
Thomas Campion (1567-1620)
J.G. Lockhart (1794-1854)
John Donne (1572-1631)

Elegy in Memory of G.H.Knight

Martin How (b. 1931)

Martin How was born in Liverpool but Educated at Repton School where he was a Music Scholar. He was also awarded a Scholarship at Clare College, Cambridge, where he read Music and Theology. After National Service he became Organist and Choirmaster at Grimsby Minster before joining the Royal School of Church Music. In the course of his career, he was particularly well-known for his work in the training and motivation of young singers, developing a Chorister Training Scheme which has since been used throughout the world. In 1983 he was awarded the MBE for 'Services to Church Music'.



Since his retirement, Martin How has continued to play the organ as a member of staff at Croydon Minster, although he sees composing as his main activity.

Elegy, was written after the death of Gerald Hocken Knight in 1979. Knight was a former organist at Canterbury Cathedral and Director of the Royal School of Church Music. This meditative work is wonderfully flowing and expansive, with the dynamics developing rather like a 'grand arch'. The composer piles modulation (key change) on modulation in a piece which owes something to Parry and Elgar for its harmonic language. A fitting tribute from one fine organist to another.

The All Saints' Church Organ

The splendid Harrison & Harrison organ here at All Saints' is considered one of the finest Parish Church instruments in South East England. It was completed in 1929 after the previous organ was destroyed by fire in 1927. It is a superb example of the work of Arthur Harrison, a man of legendary vision and a true perfectionist. Such was his reputation that after completing the organ at All Saints', he re-built the organ at the Royal Albert Hall and then built the organ at Westminster Abbey. The instrument at All Saints' has a magnificent and impressive voice-range from subtle and delicate, to a mighty fortissimo.

We are pleased that this evening's concert contains two organ solos by Colin Hughes. Colin's performances as both accompanist and soloist are always well worth hearing, and we are delighted by his continuing association with Hailsham Choral Society.

The Whispering Mass

Marcus Haddow (b. 1969)



Marcus Haddow was born into a musical home where singing in harmony was encouraged. He also developed keyboard skills, taught himself the guitar and learned the violin. As a pupil at Steyning Grammar School, he studied music and played in a variety of ensembles. He also started composing music and his pieces frequently featured in school concerts. On leaving school, Marcus walked away from composing in the 'classical' genre, dropped the violin entirely, and for the next 25 years concentrated on song-writing in folk, country and rock styles.

As a performer, Marcus has appeared throughout Sussex both as a solo artist, in a number of bands, and of course, as a member of Hailsham Choral Society. Currently, he is 'Brother Funk the Monk' in local rock band, *4 Blind Nuns*, and is one half of acoustic duo, *Karmic Rays*. At the drop of a hat, he can also entertain on the accordion, harmonica and Appalachian dulcimer. Marcus is never one to stand still musically, and future projects include learning the one-string fiddle and mastering Mongolian throat singing.

The Whispering Mass was completed in 2016 and Marcus has written this of its origins:

The Whispering Mass started to write itself after many years away from the genre, possibly as a result of recent years of exposure to choral music at Hailsham Choral Society. While driving to work, the music cut through the babble of the Radio 2 breakfast show with such ferocity that I had to scribble down the ideas in my diary at the next car park.

Following a good deal of arm-twisting, Marcus put pen to paper and various movements of the Mass emerged. Other sections took longer, and he sometimes drew on his own back-catalogue of song melodies and older compositions. Eventually the Mass was completed, often in the unlikely environment of Hotel rooms whilst working 'on the road'.

Hidden within the work are three sequences reflecting famous rock songs. See if you recognise them! This inclusion reflects a technique sometimes used in the 15th-16th centuries, whereby pre-composed secular material, even a popular song, could form the musical basis for a mass.

The *Kyrie* and *Agnus Dei* from *The Whispering Mass* were first performed by Hailsham Choral Society in July 2017. This evening's performance is the World Première of the complete work.

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

The suppliant approaches The Omnipotent with a terrified whisper that gives the Mass its name. As confidence grows and is interspersed with reverence, there is jubilation tinged with presumption and finally insistence that borders on the petulant.

The movement is in three sections, with the fast, rhythmically complex outer *Kyries* contrasting with the slower, gentler *Christe*. The music of the slow section started life as a chamber piece written in 1984, and has been expanded and developed for use here. The theme returns later to close the Mass with the words 'Dona nobis pacem'.

Gloria

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.*

*Glory to God in the highest,
and on Earth, peace to men
of good will.*

*Afghanistan, Yamaniyah, Suriyah, Soomaliya, As Sudan, Libiyah, Ukraina,
Nijeriya, Iraq, Waziristan, Palestine, Yisrael.*

*Laudamus te, benedictimus te,
adoramus te, glorificamus te.*

*We praise You, we bless You,
we adore You, we glorify You.*

This is a movement of contrasts. It begins with a short plainsong-like section, as if sung by ancient monks, providing a link between the past and the surprisingly similar scales employed by modern blues-rock musicians. (The tune is actually a famous guitar riff with the rhythm changed.) There follows a lively section based on a popular chord-sequence known as the 12-bar blues. The music changes gear once more for a powerful slow section in which the words beginning 'et in terra pax', float over a catalogue of war zones around the world. Here, the harmonies twist and strain against the melody as if in conflict themselves. The very repetition of such unnatural progressions produces a strange normality as they conform to Goebel's statement – 'if you repeat a lie often enough it becomes the truth'. The pace changes for the last time at the words, 'Laudamus te' and the movement is brought to a triumphant close.

Credo

The text of the credo is too long to reproduce in full, but a sense of its meaning may be gained from the opening, given below:

<i>Credo in unum Deum</i>	<i>I believe in one God,</i>
<i>Patrem omnipotentem,</i>	<i>the Father almighty.</i>
<i>Factorem coeli et terrae</i>	<i>Maker of heaven and earth</i>
<i>visibilium omnium</i>	<i>and of all things visible</i>
<i>et invisibilium.</i>	<i>and invisible.</i>
<i>Et in unum Dominum, Jesum Christum...</i>	<i>And in one Lord, Jesus Christ...</i>

To a backdrop of chiming monastery bells we once again hear the monks, this time accompanied by angels. They sing the *Credo* to each other, bridging the divide between earth and heaven. Once again, ancient practice meets later custom as the plainsong morphs into a hymn, building in intensity before relaxing into an extended 'Amen'.

Sanctus – Benedictus

<i>Sanctus, sanctus, sanctus</i>	<i>Holy, holy, holy,</i>
<i>Dominus Deus Sabaoth.</i>	<i>Lord God of Hosts.</i>
<i>Pleni sunt coeli et terra</i>	<i>Heaven and earth are full</i>
<i>Gloria tua.</i>	<i>Of Your glory.</i>
<i>Benedictus qui venit</i>	<i>Blessed is he who comes</i>
<i>In nomine Domini.</i>	<i>In the name of the Lord.</i>
<i>Hosanna in excelsis.</i>	<i>Hosanna in the highest.</i>

These two movements are presented as one. They share the same basic melodic material, with the soprano soloist's *Sanctus* echoed by the choir in the *Benedictus*. Much of the work is in some way a homage to Mozart, who made such a deep impression on Marcus in his early years. The concluding *Hosanna* reprises thematic and stylistic elements of both the *Kyrie* and *Gloria*.

Agnus Dei

<i>Agnus Dei, qui tollis</i>	<i>Lamb of God, who takes away</i>
<i>peccata mundi,</i>	<i>the sins of the world,</i>
<i>miserere nobis.</i>	<i>have mercy on us.</i>
<i>Agnus Dei, qui tollis</i>	<i>Lamb of God, who takes away</i>
<i>peccata mundi,</i>	<i>the sins of the world,</i>
<i>dona nobis pacem.</i>	<i>grant us peace.</i>

This movement depicts the laborious path to sacrifice taken by the Lamb of God. Some of the melody derives from an earlier composition, *Rock Bottom*, where a person sits helpless in the corner of a room, staring at a blank wall whilst contemplating the 'hell' of his current existence. The music resolves to the theme of the earlier 'Christe eleison', as 'Dona nobis' is sung quietly to conclude the Mass.