

Mass - Classical

Different types of Mass include:

- *Missa Brevis* – short mass
- *Requiem Mass* – mass for the dead

A typical mass has 5 main ('Ordinary') sections:

- ***Kyrie, eleison, Christe eleison*** – *Lord have mercy, Christ have mercy*
- ***Gloria in excelsis Deo*** – *Glory to God in the highest*
- ***Credo in unum deum*** – *I believe in one God*
- ***Sanctus, Hosanna, Benedictus*** – *Holy, Hosanna, Blessed in he*
- ***Agnus Dei*** – *Lamb of God*

In Requiem masses, the following texts can also be included:

- *Requiem aeternam* – *eternal rest*
- *Lux Aeterna* – *eternal light*
- *Pie Jesu, Dona eis requiem* – *merciful Jesus, grant them rest*
- *Libera Me* – *sung at the burial site before interment*
- *In Paradisum* – *trad. Sung as body leaves the church. It means 'Into Paradise'*
- *Dies Irae* – *means 'Day of Wrath'*

The Mass started in the Renaissance period, usually a cappella, but has continued throughout the musical periods from Baroque through to Twentieth Century, usually with orchestral accompaniment. Not all masses have been composed for church services-some were composed as concert pieces.

Classical characteristics

The continuo (or basso continuo) part was usually played on the **harpsichord** or **organ**. The instruments were used in the harmonies and for holding the ensemble together. The bassline was often played by the cello or bassoon.

The Baroque orchestra was relatively small (a small orchestra is known as a chamber orchestra). The orchestra was still evolving during the Baroque period. At first there were no set instruments, but as the 17th century progressed, the orchestra began to take shape.

Baroque orchestra instruments usually included:

- Mainly strings - violins, violas, cellos and double basses (*replaced the viols*)
- woodwind - recorders or wooden flutes, oboes and bassoon
- brass - sometimes trumpets and/or horns (without valves)
- timpani
- Basso continuo - harpsichord or organ

Musical characteristics of Classical music

- Lighter, clearer textures than Baroque – mainly homophonic (melody with accompaniment) but still polyphonic textures in places
- Clear cut, balanced phrases with shorter, elegant melodies
- Harmonies are still diatonic but with increasing colourful chromatic chords as period progresses
- More variety and contrast within a piece – frequent changes of mood and timbre
- Graded dynamics – use of crescendo and sforzando
- Harpsichord disappears and replaced by piano (solo and chamber music as well as piano concerto)
- Instrumental music becomes more dominant though still vocal music forms
- Concerto grosso disappears – only solo concerti
- Rise of the symphony and string quartet

Main styles of music

Vocal

Opera, Oratorio

Instrumental

Solo concerto, Symphony, string quartet

Recitative, Aria, Duet, Choruses

Sonata, Piano trio, Serenades, Divertimento

Main forms/ structure

- *Sonata Form (esp for 1st movement of sonatas, symphonies, concerti, chamber music)*
- *Rondo form (often final movement)*
- *Minuet and Trio (often 3rd movement)*
- *Scherzo (sometimes replaces Minuet and Trio)*
- *Theme and Variations*

- Gloria – Nelson Mass (Haydn)

The Gloria begins with a soprano solo for the first 2 bars. The chorus then repeats these 2 bars singing in a homophonic texture. The soprano solo then sings the next 4 bars with the chorus joining for one bar. The opening is quite typical of the Classical style as it is made up of clear cut regular 2 bar phrases.

Watch the Gloria here:

Now listen to the Gloria again and select the most appropriate description of each line:

- Gloria in excelsis Deo
- Gloria in excelsis Deo
- Gloria in excelsis Deo, in excelsis Deo
- Et in terra pax hominibus,
- Pax hominibus
- Et in terra pax hominibus,
- Bonae voluntatis
- Laudamus te, benedicimus te, adoramus te,
- Glorificamus te. Laudamus, benedicamus, adoramus, glorificamus te.
- Gratias agimus, agimus tobi propter magnam gloriam tuam, propter gloriam tuam
- Domine deus, rex coelestis,
- Deus Pater, Deus Pater, Pater omnipotens
- Domine Fili unigenite, Jesu Christe, jesu, Jesu Christe
- Domine Deus, Agnus Dei, Filius Patris
- Domine Deus, Agnus Dei, Filius Patris
- Domine Deus, Agnus Dei, Filius Patris
- Filius Patris (end)

In what ways is the Nelson Mass representative of the Classical period. Jot down any relevant concepts under the appropriate headings:

| Melody/ Harmony | Rhythm/Tempo | Texture/Structure/Form | Timbre |
|-----------------|--------------|------------------------|--------|
| | | | |

Kyrie – Requiem (Mozart)

Watch it here:

Fill in what you hear in the categories below

| Style | Melody/ Harmony | Rhythm/Tempo | Texture/Structure/Form | Timbre |
|-------|-----------------|--------------|------------------------|--------|
| | | | | |

Benedictus – Requiem (Mozart)

Watch it here:

Fill in what you hear in the categories below

| Style | Melody/ Harmony | Rhythm/Tempo | Texture/Structure/Form | Timbre |
|-------|-----------------|--------------|------------------------|--------|
| | | | | |