

ABSTRACT

Title of Dissertation: LEONARD BERNSTEIN'S "MASS":
AN INTRODUCTORY GUIDE FOR
THE DEVELOPING CONDUCTOR

Matthew Allen Goinz, Doctor of Musical Arts, 2022

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In June 1966, a year after "Chichester Psalms" premiered, Jacqueline Kennedy Onassis approached Leonard Bernstein with an invitation to write the piece that would open the John F. Kennedy Center for the Performing Arts in Washington, DC. Bernstein was still in the midst of his music directorship of the New York Philharmonic and fielding guest conducting invitations from the top orchestras of the world. Tasked with honoring an immensely popular fallen President whose Catholic faith was central to his identity while simultaneously celebrating the immeasurable complexity of the United States of America, Bernstein surely felt the weight of this monumental commission. "MASS" would become the largest, most personal, and most controversial composition of Bernstein's career.

Both loved and loathed, "MASS" is an important work in Bernstein's compositional oeuvre and, indeed, the modern choral-orchestral and theatrical canons. It is also a highly complex piece of music and theater that presents extraordinary organizational and financial challenges to those who would produce it. These obstacles, in turn, create a stumbling block to student conductors who might consider studying it. My hope is that this paper offers these student conductors a tangible, pragmatic place to start their journey with one of the great artistic achievements of the late 20th century.

LEONARD BERNSTEIN'S "MASS":
AN INTRODUCTORY GUIDE FOR THE DEVELOPING CONDUCTOR

by

Matthew Allen Goinz

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THE ORIGINAL PERFORMING FORCES OF “MASS”

VOCALISTS

Celebrant Baritone
Boy Soprano

Street People (as many as forty-five singers and dancers)
including twenty to thirty solo voices:

Solo Sopranos:

- 2 Solo Sopranos (First Introit)
- Solo (“Thank You”)
- Voice 4 (“The Word of the Lord”)
- Solo 2 or 4 (“Gospel”)
- Mezzo-Soprano solo (“Hurry”)
- Mezzo-Soprano solo (“World Without End”)
- 3 Solo Sopranos (“Secret Songs”)

Solo Altos

- Second Blues Singer (“Easy”)
- Solo 2 or 4 (“Gospel”)

Solo Tenors

- First Rock Singer (“I Don’t Know”)
- Descant (“I Don’t Know”)
- Voice 2 (“The Word of the Lord”)
- Preacher (“God Said”)
- Rock Singer solo (“I Believe in God”)
- Solo (Agnus Dei)
- 3 Solo Tenors (“Secret Songs”)

Solo Baritones

- First Blues Singer (“Easy”)
- Second Rock Singer (“Easy”)
- Third Rock Singer (“Easy”)
- Third Blues Singer (“Easy”)
- Voice 1 (“The Word of the Lord”)
- Voice 3 (“The Word of the Lord”)
- Solo (“Non Credo”)

Solo Bass

- Solo (“Secret Songs”)

Chorus: SATB (in robes)

Boys Choir

Dancers (Acolytes in hooded robes)

INSTRUMENTATION

Stage Orchestra

2 Flutes (each doubling Piccolo)
2 Oboes (2nd doubling English Horn)
3 Clarinets in Bb (1st doubling Clarinet in Eb and Soprano Saxophone,
2nd doubling Alto Saxophone,
3rd doubling Tenor Saxophone and Bass Clarinet in Bb)
2 Bassoons (2nd doubling Contrabassoon)
4 Horns in F
4 Trumpets in Bb and C
3 Trombones
Tuba
Percussion (2 players)*
2 Electric Guitars**
2 Bass Guitars**

*2 sets of Traps, Bongos, Temple Blocks, Finger Cymbals, Glockenspiel, 2 Tambourines
Street percussion (played by Street Chorus members): Claves, Bottles, Gourds, 3 Steel Drums,
Tin Cans, Tambourines

**The Guitars move back and forth between the Stage and Pit ensembles

Pit Orchestra

Timpani
Percussion (3-4 players)*
Harp
2 Organs
Strings
Pre-recorded quadrophonic tape

*Celesta, Vibraphone, Glockenspiel, Marimba, Xylophone, Chimes, Snare Drum, Tenor Drum,
Bass Drum, Bongos, 4 Pitched Drums, Suspended Cymbal, Cymbals, Triangles, Temple Blocks,
Tambourine, Tam-tam, Woodblocks, Anvil, 2 Cowbells

MASS

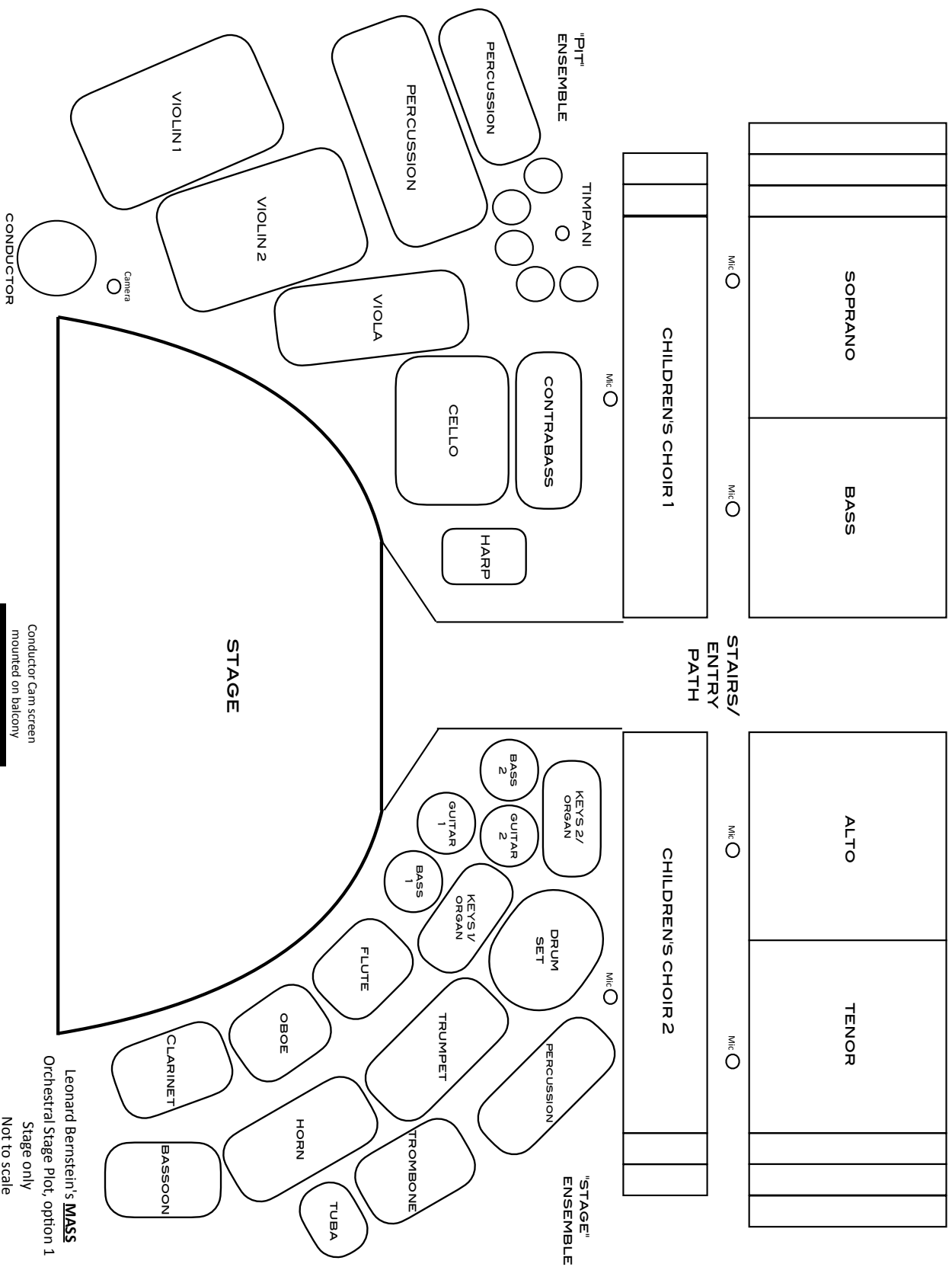
Leonard Bernstein

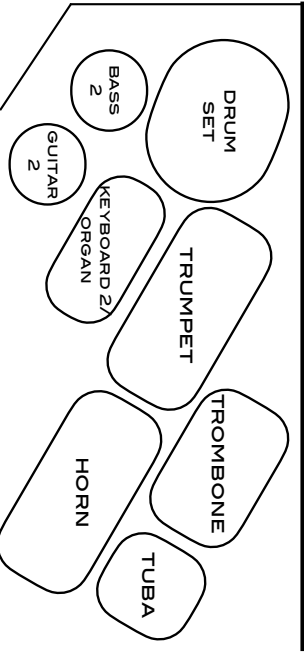
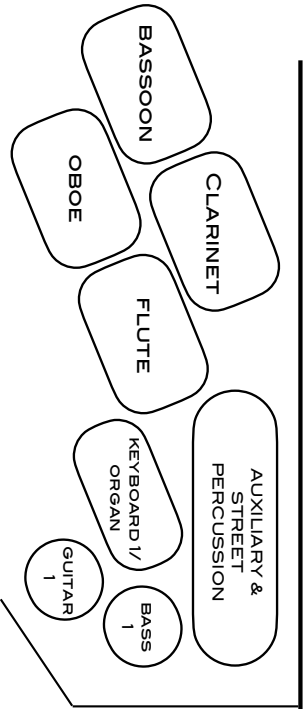
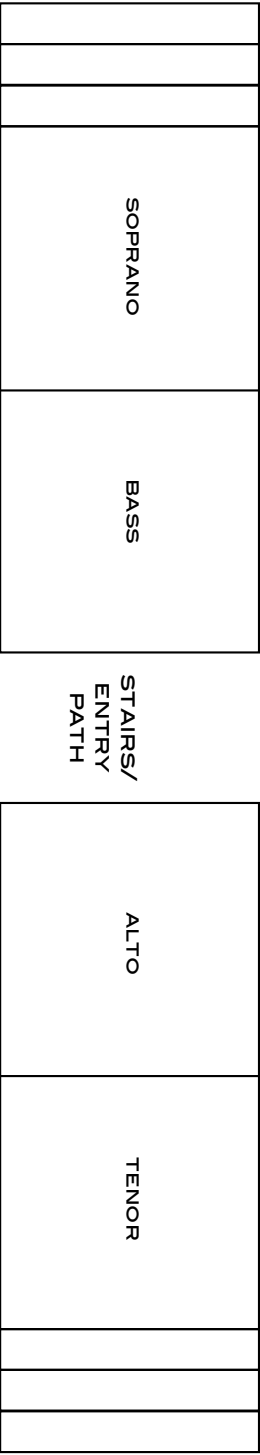
Text from the Liturgy of the Roman Mass

Additional Texts by Stephen Schwartz and Leonard Bernstein

Orchestrations by Jonathan Tunick, Hershy Kay, and Leonard Bernstein

Chamber Version Orchestration by Sid Ramin





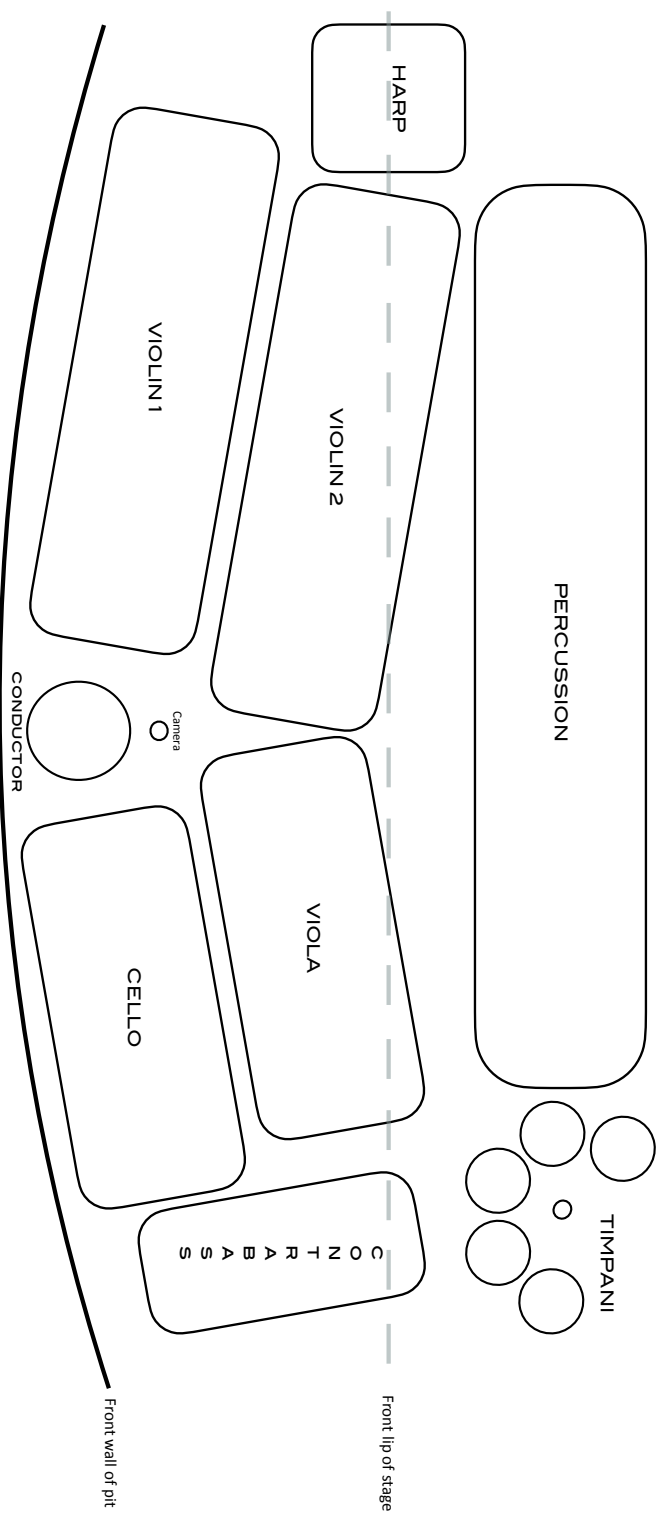
STAGE

Leonard Bernstein's **MASS**
Orchestral Stage Plot, option 2
Pit and stage
Not to scale

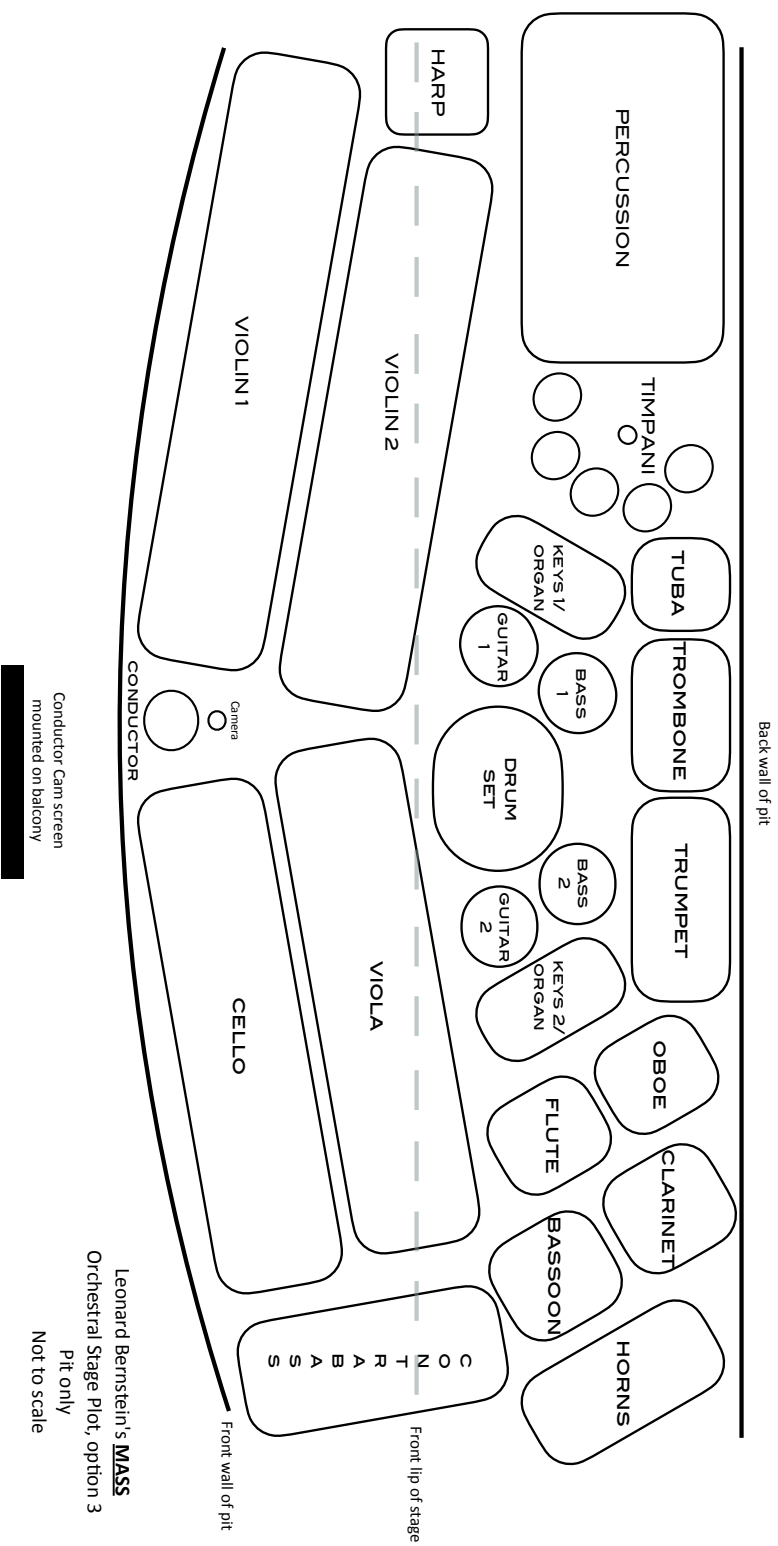
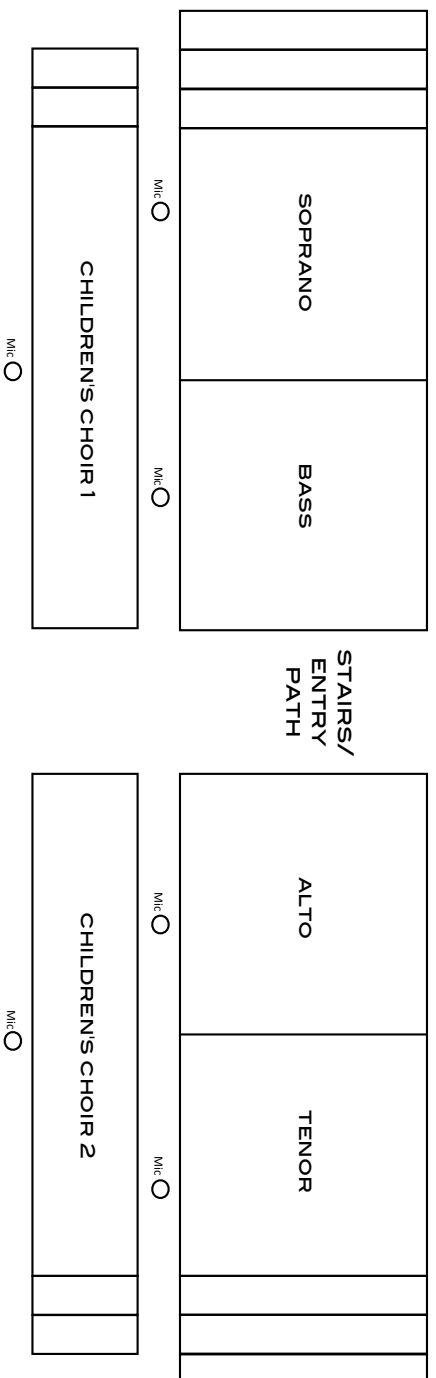
Conductor Cam screen
mounted on balcony

PIT

Back wall of pit



Leonard Bernstein's **MASS**
Orchestral Stage Plot, option 2
Pit and stage
Not to scale



INTRODUCTION

The 1960s were an extraordinary time in the United States of America. By the end of the decade, Neil Armstrong and Buzz Aldrin had walked on the moon. Nearly 500,000 people had gathered in White Lake, NY for a rock and roll festival called “Woodstock.” The Beatles had attained unthinkable fame, fortune, and influence. Mario Puzo’s seminal work, *The Godfather*, was atop The New York Times Best Seller list. The United States government had passed the Civil Rights Act and dug in its heels in Vietnam. And Leonard Bernstein, now a household name, was well into the procrastination of composing his next major work, “MASS: A Theatre Piece for Singers, Players and Dancers.”

The ranks of society interested in sustaining the societal and political status quo were clashing with the counterculture movement, putting the country at odds with itself. Religious upheaval, too, was at the counterculture movement’s heart and the year 1968 brought the movement to a head. In his article “The Religious Crisis of the 1960s,” Hugh McLeod writes, “The temperature of political and religious debate had been gradually rising in the course of the Sixties. In 1967 and 1968 it reached boiling point.”¹ He notes that the transformation of “formerly... Christian societies” into “‘pluralist’ societies, in which there was no consensus in some key areas of belief and ethics” brought “a decline in church membership and attendance.”² Surely the assassinations of three high profile Americans in a span of less than five years - John F. Kennedy in November 1963, Martin Luther King, Jr. in April 1968, and Robert F. Kennedy two months later, almost to the day, in June 1968 - alongside the continued escalation of US forces in Vietnam compelled not only Bernstein, but many Americans, to further question their

¹ Hugh McLeod, “The Religious Crisis of the 1960s,” *Journal of Modern European History* 3, No. 2 (2005): 222-4.

² *Ibid.*, 205-6.

government and their faith. Societal, political, and religious unrest in this decade were inextricably intertwined. While it is accepted by most that Bernstein held to a secular humanist philosophy of being, he was not oblivious to or uninfluenced by his family's religious roots in the Jewish faith. His compositional output at this time fully embraced his Jewish heritage. Bernstein's music was his personal artistic and spiritual reaction to events in the 1960s. As he became more politically active, his music became his own form of protest - namely of US involvement in Vietnam, of civil rights injustices, and of his and others' victimization by the United States Federal Bureau of Investigation.³ These musical reactions climaxed in 1971 with the premiere of "MASS: A Theatre Piece for Singers, Players and Dancers."

During his tenure as music director of the New York Philharmonic from 1958-1969, Bernstein wrote only two new works. First, in 1963, came the Symphony No. 3 "Kaddish," which was dedicated to the memory of President John F. Kennedy whose assassination occurred only weeks before the work's premiere. In "Kaddish," the narrator, symphony, and chorus level heated accusations at and argue passionately with God. In the summer of 1965, Bernstein finished "Chichester Psalms." Commissioned by Chichester Cathedral and written during a sabbatical from the New York Philharmonic, "Chichester Psalms" is the tonal opposite of "Kaddish" – "...where Kaddish is a statement of profound anguish and despair, Chichester Psalms is hopeful and life-affirming."⁴ Though Bernstein's output during this decade was sparse, these pieces, along with "MASS," offer considerable insight into Bernstein's struggle with his own spirituality, as well as mirroring the country's continued crisis and reaffirmation of faith.

³ Barry Seldes, *Leonard Bernstein: The Political Life of an American Musician* (Berkeley: University of California Press, 2009), 115.

⁴ "Chichester Psalms," Works, Leonard Bernstein Office, accessed November 23, 2019, <https://leonardbernstein.com/works/view/14/chichester-psalms>.

The fall semester of 1973 saw Bernstein return to his alma mater, Harvard University, to become the Charles Eliot Norton Professor of Poetry. A one-year appointment, each distinguished creative artist or arts scholar named to the position is charged with the mentorship of students and the delivery of six lectures. In his series of Norton Lectures, aptly titled “The Unanswered Question” after the 1908 tone poem by Charles Ives, Bernstein posed the question “whither music?”⁵ That is, where has music been, where is music going, and what is music doing right now? At the heart of this question lay the confrontation between the modernists - the “cutting-edge composers who advocated Serialism as the inevitable next step in the evolution of music”⁶ - and the tonalists, whom the modernists considered “irrelevant conservatives.”⁷

It is unsurprising, then, that Bernstein’s compositional output in the 1960s, culminating with the premiere of “MASS” in 1971, is both modern and tonal. Symphony No. 3 “Kaddish” is among Bernstein’s most distinctive and theatrical concert compositions. In three through-composed movements, the symphony sets oration penned by Bernstein’s own hand next to the Kaddish, an ancient Jewish prayer intoned in memory of the dead, sung by a soprano soloist, boys’ choir, and mixed adult chorus. Musically, Bernstein employs a wide range of harmonic language from complete atonality to serial tone rows to beautiful, lyric melodies and tonal foundations that could have easily found a home in one of his musicals. With the addition of the epic and volatile monologue in which the Speaker questions, cajoles, argues with, begs of, screams at, and demands answers from God, “Kaddish” becomes “almost as much a literary

⁵ Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard*, (Cambridge, MA: Harvard University Press, 1976), 5.

⁶ Anthony Tommasini, “Critic’s Notebook: When Bernstein Saw the Future,” *New York Times*, July 22, 1998, <https://www.nytimes.com/1998/07/22/arts/critic-s-notebook-when-bernstein-saw-the-future.html>.

⁷ Ibid.

work as a musical one.”⁸ Bernstein’s penchant for musical eclecticism and theatrical panache in his concert music is on fine display in this 50-minute symphonic tour de force.

In three short months during the spring of 1965, Bernstein wove freshly composed music with material from his failed musical theatre collaboration “The Skin of Our Teeth” (based on Thornton Wilder’s play) and a song scrapped from *West Side Story* into “Chichester Psalms,” a piece that would go on to become one of the most popular and enduring choral works of the 20th century.⁹ Composed in a tripartite structure similar to the structure used in “Kaddish,” “Chichester Psalms” sets the text of three full Psalms (Pss. 100, 23, and 131) and excerpts verses from three others (Pss. 108:2, 2:1-4, and 133:1). Fully understanding of the event and institution from which the commission for “Chichester Psalms” originated, Bernstein abandoned the anger, atonality, and chaos of “Kaddish” for a less argumentative, but no less passionate, traditional tonal universe. Though it surprised the commissioner, Walter Hussey, Dean of Chichester Cathedral, that Bernstein chose ecumenical (non-denominational) Psalms and set them entirely in Hebrew, this choice speaks to his awareness of the platform he occupied and his unique ability at that time to make the case for amity. The text for the final six measures of the piece was clearly chosen carefully:

Hineh ma tov,	Behold how good,
Umah nayim,	And how pleasant it is,
Shevet ahim	For brethren to dwell
Gam yahad. ¹⁰	Together in unity.

Bernstein produced a piece that, though initially received with mixed views, would stand the test of time and become a musical beacon of hope and unity.

⁸ Ross Parmenter, “Music: Bernstein’s Symphony No. 3; Premiere of ‘Kaddish’ Given in Boston,” *New York Times*, February 1, 1964, <https://www.nytimes.com/1964/02/01/archives/music-bernsteins-symphony-no-3-premiere-of-kaddish-given-in-boston.html>.

⁹ Paul R. Laird, *Critical Lives: Leonard Bernstein*, (London: Reaktion Books), 126.

¹⁰ Leonard Bernstein, *Chichester Psalms*, (London: Boosey & Hawkes, 1965), 69-70.

In June 1966, a year after “Chichester Psalms” premiered, Jacqueline Kennedy Onassis approached Bernstein with an invitation to write the piece that would open the John F. Kennedy Center for the Performing Arts in Washington, DC. Bernstein was still in the midst of his music directorship of the New York Philharmonic and fielding guest conducting invitations from the top orchestras of the world. Tasked with honoring an immensely popular fallen President whose Catholic faith was central to his identity while simultaneously celebrating the immeasurable complexity of the United States of America, Bernstein surely felt the weight of this monumental commission. “MASS” would become the largest, most personal, and most controversial composition of Bernstein’s career.

“MASS” is nothing if not eclectic. Bernstein takes the foundational textual elements of the Roman Catholic Mass in Latin, weaves them with Stephen Schwartz’s increasingly passionate cries in English, utilizes theatrical elements – staging, dancers, lighting, costumes, and props on a fully dressed set – and dramatic forms – tragedy, comedy, satire – and sets it all to music in a wide-ranging number of styles. So why did Bernstein call “MASS”, one of his greatest artistic and spiritual achievements, a “theatre piece?” Why not a musical? Or an opera? Or a staged oratorio? Or a musical drama? Why subtitle the piece at all?

The uncomplicated, superficial answer is that Bernstein was simply following the instructions for the commission. Further, as ritualistic theater, the dramatic action in “MASS” is atypical to musical theatre and opera. Bernstein also didn’t care to encumber “MASS” with a genre-specific title loaded with expectations. He was charged with creating a fully produced, “purely American theatrical piece.”¹¹ “Theatre piece” was an easy and obvious fit.

¹¹ Corrine Luthy, “Leonard Bernstein’s ‘MASS’ shines a spotlight on American art, politics and religion,” News & Features, University of North Carolina School of the Arts, August 31, 2018, <https://www.uncsa.edu/news/20180831-leonard-bernstein-mass.aspx>.

It is necessary to recognize, however, that there is a much more complex and compelling answer. Bernstein didn't create "MASS" as a "theatre piece" for any one reason. Not only was he commissioned to honor a fallen president. Not only did he wish to comment on the current state of American society, politics, and religion through music and theatre. Not only did the liturgy of the Mass provide a convenient structure for a piece of music and had been used by hundreds, perhaps thousands, of composers before him. Not only did the designation "theatre piece" allow for a work of wildly eclectic nature. He created "MASS" as a "theatre piece" for all these reasons, yes. More importantly, he created "MASS" as a "theatre piece" because, according to his protégé, conductor Marin Alsop, he thrived on conflict and controversy.¹² The loss of a friend and President, his struggle with his faith, his sexuality, his government, with simply being Leonard Bernstein, were all driving factors in the creation of "MASS." There was no more obvious or controversial construct upon which to hang this monumental work honoring a slain Catholic president than the Roman Catholic rite of Mass.

In order to offer sound conducting and choral advice and pedagogy regarding "MASS", I first had to work through it meticulously, conduct every bar, play every page of the score. I have divided the paper into three over-arching segments which correspond with the traditional Latin Mass – The Introductory Rites, The Liturgy of the Word, and The Liturgy of the Eucharist. These were not delineations Bernstein made himself but they offered my mind a way to weave a continuous thread through the work as a whole and conveniently provided a somewhat malleable Act 1, Act 2, and Act 3. Each section within these divisions, sometimes further divided into movements, offers: 1) a brief dramatic summary, 2) a list of performing forces, 3) a structural analysis, 4) extensive thoughts on conducting and choral preparation, and on occasion 5)

¹² Marin Alsop, "Revisiting Bernstein's Immodest Mass," National Public Radio, September 27, 2008, <https://www.npr.org/templates/story/story.php?storyId=94965140>.

interesting odds and ends. All things are not necessarily created equally throughout this work. As such, some sections have considerably more detail than others.

This paper is best read with score in hand. If a search of your library fails, the full score is available for purchase through Boosey & Hawkes for \$320 (plus shipping). At \$100, the vocal score is more affordable and more readily acquired through Hal Leonard but is a less effective study partner.

My dissertation is not intended to be a comprehensive tome in which every single conducting challenge and opportunity is addressed (as hard as I might have tried), nor is it meant to be taken as the authoritative conducting word on Bernstein's "MASS." Marin Alsop surely knows this piece better than any other living conductor. Rather, it is simply meant as an offering of one conductor's thoughts on one of his favorite pieces of musical theater.

Looking past the musical and theatrical complexities of "MASS," there are an enormous number of production considerations one must take into account when mounting a performance of this size. While I have highlighted a number of items in the following paragraphs, this is by no means an exhaustive list.

The interdisciplinary nature of "MASS" (music, theater, dance) lends itself well to production in an academic setting. The conductor can turn to the theater department for the first personnel decision and most important collaborator – the stage director and choreographer (often the same person). The stage director will then procure a production stage manager and assemble a team of designers (sound, lights, costumes, set, props, hair/make-up). Further production positions include a technical director, assistant stage managers, board and spotlight operators, a backstage run crew, electricians, carpenters, and costumers, to name a few. A rehearsal pianist is a necessity, and an assistant conductor, a chorusmaster, and number of musical assistants will be

beneficial as well. The positions listed would provide excellent opportunities to graduate and undergraduate music and theater students. In a professional theater or opera organization, these positions would be assigned to staff members.

In addition to the production staffing, a number of other logistics must be addressed. The performance venue must be capable of supporting upwards of 200 performers and crew. On pages vi through ix, I have provided three different stage plot situations for the ensembles: a ‘stage-only’ option, a ‘stage and pit’ option (which is what Bernstein originally intended), and a ‘pit-only’ option.

When casting the Street Chorus, the music and stage directors will want to consider a diverse array of vocal timbres, stylistic strengths, races, and ethnicities. Opera, musical theater, and contemporary specialists can all be utilized at certain points in the show and the importance of diverse racial representation on stage cannot be overstated.

A marching band is called for by Bernstein in the SECOND INTROIT. Will a true marching band be used or will the “stage orchestra” cover these parts? If a marching band is used, will it be on stage with the other performers or play from the house? Perhaps an advanced high school marching band in the area can be approached with this opportunity, cultivating community engagement with the university performing arts departments. If the university has a marching band, an opportunity presents itself to foster further intradepartmental collaboration.

The contracting of the contemporary ensembles, the Rock Band and the Blues Band, will require some forethought. The guitarists will need to not only be stylistically adept and excellent improvisers but also proficient music readers. The bass players should be comfortable on both electric and upright bass. Keyboard players who have a deep understanding of keyboard programming will be a major advantage. The nuanced amplification and mixing of all performers

– both orchestras, both contemporary bands, the Celebrant, the Street Chorus, the child soloist(s), the children’s choir, and the mixed chorus – is absolutely crucial to the success of this work. These are just a handful of the concerns the music and stage directors will face.

“MASS” has been recorded professionally to great acclaim – two separate recordings were nominated for Grammy Awards. It has been performed a number of times in recent years in both academic and professional settings as a fully staged production, a traditional concert, and everything in between. Over the last 50 years, it has been written about at length by scholars, critics, and students – Gary De Sesa’s 1984 dissertation was an indispensable resource to me. The “Meditations” from “MASS” have found a place in the modern orchestral canon and “A Simple Song” and “*Gloria Tibi*” have been individually excerpted and performed countless times in concerts and worship gatherings since their creation in 1971.

Both loved and loathed, “MASS” is an important work in Bernstein’s compositional oeuvre and, indeed, the modern choral-orchestral and theatrical canons. It is also a highly complex piece of music and theater that presents extraordinary organizational and financial challenges to those who would produce it. These obstacles, in turn, create a stumbling block to student conductors who might consider studying it. The content of this paper may seem overly prescriptive to some. If seasoned conductors come across this paper and can glean from it some inspiration about a tricky spot or two in the score or, say, a different opinion about the form and structure of a certain movement, I would be truly honored. My true aim, however, was for this paper to offer student conductors a tangible, pragmatic place to start their journey with one of the great artistic achievements of the late 20th century.

THE INTRODUCTORY RITES

I. DEVOTIONS BEFORE MASS

The first section of MASS – I. DEVOTIONS – is made up of three smaller movements – 1. Antiphon: *Kyrie Eleison*, 2. Hymn and Psalm: “A Simple Song,” and 3. Responsory: *Alleluia*. The outer movements, *Kyrie Eleison* and *Alleluia*, were originally pre-recorded for performance. The remaining middle movement of this first section, “A Simple Song,” is arguably the most well-known and most excerpted piece from the entire MASS.

Gary De Sesa, in his 1984 dissertation, writes of *Kyrie Eleison*:

“...all these ambiguities piled one on top of another in such a short span of time serve a definite purpose – that of creating a cacophony representative of confusion and disharmony. The Mass begins with people in disharmony, and out of touch spiritually, and with one another – singing together, but not together; existing together, but without direction, unity or purpose.”¹³

Bernstein sets tracks one and two to the *Kyrie eleison* text and tracks three and four to the *Christe eleison* text. Using different key areas, different combinations of duetting voices and instruments, different tempos and expressive markings, and staggering the entrances of each track, Bernstein creates a musical analog that is representative of the discord found in contemporary society.

“A Simple Song” introduces the Celebrant, the protagonist of MASS, as he celebrates his faith and the gathering of people for the rite of Mass. The eclecticism between movements and also within single movements is a hallmark of the compositional style Bernstein uses throughout MASS and is a driving force behind the dramatic arc of the piece. There is very little stage direction marked in the score. As he is singing, the Celebrant should convey a warm and inviting

¹³ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s Mass and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 42, ProQuest Dissertations & Theses Global.

presence. Any staging or movement given to the Celebrant by the director should be carried out in an easy, uncomplicated, and unhurried manner.

A joyous response to the Celebrant's opening hymn and psalm, the "*Alleluia*" features six vocalists, percussion, and drums performing in the style of the Swingle Singers. Though a pre-recorded track was Bernstein's original vision for this movement, a recent fully staged performance at the 2019 Ravinia Festival offered a successful live version. The staging in this version had two purposes: 1) to introduce key characters/vocal soloists to the audience, and 2) to allow a kneeling and prayerful Celebrant to give thanks for the celebration about to begin.

1. Antiphon: Kyrie Eleison

Performing Forces (Pre-Recorded)

Track One	Track Two	Track Three	Track Four
Soprano	Bass	Soprano and Alto Duet	Tenor Solo
Glockenspiel	5 Timpani	Vibraphone	Baritone Solo
Xylophone	Large Cymbal	4 Temple Blocks	Marimba
Small Cymbal		Triangle	Woodblock

Structural Analysis

Track One is sung by a "High Soprano (*Coloratura*)" and is accompanied by unison glockenspiel and xylophone, as well as a small suspended cymbal struck on the dome with a metal beater. The opening material sounded by the glockenspiel and xylophone (an ascending minor 3rd, followed by descending major 2nd in quick rhythm – here B4, D5, C5) will be developed and become one of the main thematic motives (called the "hope" theme by De Sesa¹⁴) used throughout the work. The key signature contains no accidentals, the tempo is marked

¹⁴ Gary De Sesa, "A Comparison Between a Descriptive Analysis of Leonard Bernstein's *Mass* and the Musical Implications of the Critical Evaluations Thereof" (PhD diss., New York University, 1985), 36, ProQuest Dissertations & Theses Global.

Allegretto con spirito (quarter note = 108), and the music is harmonically centered in C major. The compositional material of this track continues for 16 measures before it begins to repeat.

I DEVOTIONS BEFORE MASS
1. Antiphon: *Kyrie Eleison*

TRACK ONE *In total darkness, pre-recorded sound is heard coming from the four speakers placed in the four corners of the house.*

SPEAKER I (Right front) *Allegretto con spirito (♩=108)*

High Soprano (Coloratura)
Ky - - - (hy) - - - ri - e e - le - i - son, e - le - i - son, e - lei - - son.

Glockenspiel + Xylophone (unis.)
marc.

Small Cymbal
metal stick on dome

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Figure 1. MASS Score, p. 1

Track Two, sung as a “Bass Solo” and accompanied by five timpani and a larger cymbal struck with a hard timpani stick, enters at 0:20 after 8 measures of Track One have passed. The key signature contains no accidentals, the tempo is marked *Andante sonore* (quarter note = 80), and the music is harmonically conceived around the half-step and whole-step interplay of an E-flat minor seventh chord and an F major triad. The compositional material of this track continues for 13 measures before it begins to repeat.

PRE-RECORDED I

f
Ky - - - ri - e e - le - i - son. *mp come prima* Ky - ri - e e - le, e - le - i - son, e -

f
mp

PRE-RECORDED II

SPEAKER II (Left rear) *Andante sonore (♩=80)*

Bass Solo
Ky - - - ri - e e - - - lei - son, *OVERC*

5 Timpani
marc. *marc.*

(hard timpani stick)

Large Cymbal

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Track Three, sung as a “Second Soprano and Alto Soli” and accompanied by vibraphone, four temple blocks, and triangle, enters at 0:57 after 13 measures of Track Two have passed. The key

signature contains no accidentals, the tempo is marked *Vivo* (dotted quarter note = 96), and the music is constructed around the intervallic play between the two voices. The compositional material of this track continues for 18 measures before it begins to repeat.

Figure 3. MASS Score, p. 2

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Track Four, sung as a “Tenor Solo” and “Baritone Solo” and accompanied by flowing marimba *ostinato* and woodblock sextuplets, enters at 1:25 after 17 measures of Track Three have passed. The key signature is D-flat major, the tempo is marked *Maestoso* (quarter note = 96), and the music creates a dichotomy between a somewhat florid tenor line and a more *sostenuto* baritone line. The compositional material of this track continues for 12 measures before it begins to repeat.

Sup. *f* *ma marc.*
e - lei - son. Ky - (hy) - ri - e e - le - i - son, e - le - i - son, e - lei - son.

Bass *f* *marc.*
e - lei - son. Ky - ri - e e - le - i - son, e - lei - son.

Sop. 2 and Alto *f* *cresc.*
e - le - le - le - le - le, e - le - le - le - le - lei

Solo *f* *cresc.*
Chri - ste e - le - i - son.

SPEAKER IV (Left front) *f* *Maestoso (♩=96)*
Chri - ste

Tenor Solo *f*
Chri - ste

Baritone Solo *f*
Chri - ste

Marimba *f*

Woodblock *f*

Figure 4. MASS Score, p. 4

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Conducting Considerations

Little is needed from the conductor in this opening movement. However, the little that is needed is crucial to the transition into the next movement. The conductor will cue the opening guitar chord to "A Simple Song," bringing in the Celebrant and electric guitars.

2. Hymn and Psalm: “A Simple Song”

Performing Forces

The Celebrant	<u>Pit Orchestra</u>	Drum Set
Acoustic Guitar	Electric Guitar 1	Vibraphone
Flute 1 (off-stage)	Electric Guitar 2	Violin 1
	Electric Bass	Violin 2
	Large Organ	Viola
	Small Organ	Violoncello
	Harp	Contrabass

Structural Analysis

The open G chord strummed by the guitars wipes clean the aural pandemonium of the *Kyrie*. Compositionally, this movement is crafted as a recitative and aria, though stylistically, it has many components of a contemporary pop song.

Section	Recitative	A
Measure	1-19	20-40
Phrase Groupings	9 + 4 + 6 (5+4) (2+2) (3+3)	11 + 8 (6+5) (2+4+2)
Text	“Sing God a simple song...”	“I will sing the Lord a new song...”
Section	B	A’
Measure	41-63	64-70
Phrase Groupings	8 + 15 (4+4) (4+4+4+3)	7 (4+2+1)
Text	“I will lift up my eyes...”	Flute solo
Section	Cadenza & Coda	
Measure	71-75	
Phrase Groupings	5 (1+4)	
Text	“Lauda, lauda, laudē...”	

Conducting Considerations

The opening chord of “A Simple Song” is played by electric guitar and optional acoustic guitar, the latter of which could be played by the Celebrant. Marked *sffz*, the chord is under *diminuendo* in the second half of the first measure. This chord should be allowed to decay naturally before the Celebrant’s first notes. The opening material, measures 1 through 19, is

marked *Tranquillo* and should be approached by the conductor as *secco recitativo* to allow the Celebrant a modicum of expressive freedom. Though the time signature is marked *alla breve* (cut time), conducting this *recitativo* at the quarter note (in 4) instead of the half note (in 2) may offer a certain amount of clarity. The conductor should be sure to verbalize this intent before beginning. The tempo here is marked for the half note at 48. This translates to the quarter note at 96 if conducting in 4.

Measure 13 brings the entrance of the full string complement with mutes (*con sord.*) under a *ppp* dynamic, as well as the bass guitar. Connecting with the harpist, who is often near the rear or off to the side of an orchestral ensemble, is key to coordination of their first entrance at measure 17. Measure 19, another transitional moment, can be conducted in time or with a short *fermata* on beat three. The preparatory beat to measure 20 must be in the new tempo of quarter note = 88, reflecting the direction *Poco meno mosso* (a little less motion). The harp, electric, and bass guitars become the rhythmic engine of the movement at measure 20, the beginning of the A section. Observe the repeat marked around measures 20 and 21 only if the staging calls for it. These two measures can be considered a ‘vamp’ if necessary.

The entrance of the “Large Organ” should be cued at measure 26, as should the flute at measure 30. The flute is marked “off-stage” by Bernstein, though this is not a necessity. A dramatic opportunity can be seized here by staging movement for the flutist. The drum set entrance at measure 36 is marked “with brushes,” “lightly,” and *mp*. Bernstein was obviously concerned about the drum set overpowering the other instruments, so a gentle gesture when cueing the drum set is in order. The vibraphone and “Small Organ” entrance at measure 41 mark the beginning of the B section. It should be noted that, though both organ parts provide sonic

variety and sustained tone free of decay, all the organ writing in this movement is doubled elsewhere in the orchestration.

Setting aside the underlying support of the vibraphone, organ, harp, and bass guitar, the B section opens with a unison duet between the Celebrant and electric guitar and the strings drop out. The repetition of the B section material at the anacrusis to measure 49 requires the conductor to bring the strings back in – violins 1 and 2 on beat 3 of measure 48; the rest of the strings on the downbeat of measure 49. As the Celebrant continues, the orchestration thickens and dynamics increase until measures 57 and 58, the textual and musical peak of the movement.

57

Flute 1 *ff* *dim. molto* *pp*

Celeb. *f* Bles-sed is the man who loves the Lord, *mf* Lau - da, Lau - da, Lau - de, *p* And walks in His ways.

Traps. Cym. S.D. *mf* *dim.* *mp* *p*

Vib. *mf* *pp*

1 El. Gtr. *f* *mf* *dim.* *mp* *p*

2 El. Gtr. *f* *mf* *dim.* *mp* *p*

Bs. Gtr. *f* *mf* *dim.* *mp* *p*

Harp *f* *mf* *dim.* *mp* *p*

Small Organ *f* *mf* *dim.* *mp* *p*

Large Organ

Vn. I *ff* *mf* *pp* *div.* *unis.* *pp*

Vn. II *ff* *mf* *pp* *div.* *unis.* *pp*

Vla. *ff* *pizz.* *f* *dim.* *mf* *dim.* *mp* *arco* *pp*

Vc. *ff* *pizz.* *f* *dim.* *mf* *dim.* *mp* *arco* *p*

Cb. *ff* *pizz.* *f* *dim.* *mf* *dim.* *mp* *arco* *pizz.* *p*

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Figure 5. MASS Score, p. 23

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Measure 64 is the beginning of the short A' section and a flute solo. Here, specifically, the director could give the flutist some stage direction and movement. The first two entrances of the flute, measures 30 and 39, are both marked “off-stage.” The third entrance of the flute at measure 47 could be an opportunity to bring the flutist on stage in preparation for the flute solo at measure 64. Measure 69 is marked with a tempo alteration – “Relaxing” – and measure 70 is under *molto rallentando*. Though marked to be conducted at the eighth note – “in 8” – the conductor should consider staying at the quarter note on beat one and subdividing beat two.

The cadenza at measure 71 is split up by dotted bar lines into four sub-measures. Each sub-measure should be conducted at the quarter note – in 4 – and again treated as *secco recitativo*. Measure 71.1 should be marked through gently, and the conductor should come to rest high in their gesture on beat four. An active downbeat is required in measure 71.2 to compel the instruments to play on beat two. The conductor should mark gently through the rest of measure 71.2 and 71.3, again coming to rest high in their gesture on beat four in preparation for another active downbeat in measure 71.4. At the end of measure 71.4, the conductor must decide if they want the sound to continue into measure 75 or if a full cessation of sound after the fermata is in order. The Celebrant will need to breathe at this moment, so the conductor must take that into consideration as well. The flute at measure 76 and the harp at measure 78 will both need cues to close out the movement. The end of “A Simple Song” is marked *attacca*, obliging the conductor to continue to the next movement without pause.

Odds and Ends

- Acoustic guitar played by the Celebrant is optional; the acoustic guitar can be played by one of the guitarists

- Large and Small Organ are meant to be played by the “band” keyboard players on digital instruments with appropriate accessories
- Contrabass is inconsistently marked; sometimes marked ‘Db.’ – Double bass

3. Responsory: *Alleluia*

Performing Forces (Pre-Recorded)

Soprano 1 Solo	Vibraphone
Soprano 2 Solo	Glockenspiel
Alto Solo	Celeste
Tenor Solo	Marimba
Baritone Solo	Drum Set
Bass Solo	

Structural Analysis

The musical material in this movement is based on some of the thematic material found in “A Simple Song.” The opening vocal material in “*Alleluia*” develops the “*Lauda, lauda, laudē*” material from “A Simple Song.” The opening motion of a perfect fourth in “*Alleluia*” plays off of the “I will lift...” and “*Lauda, lauda, laudē*...” gestures in “A Simple Song.”



Figure 6.1. MASS Score, p. 19, mm40-1



Figure 6.2. MASS Score, p. 26, m71

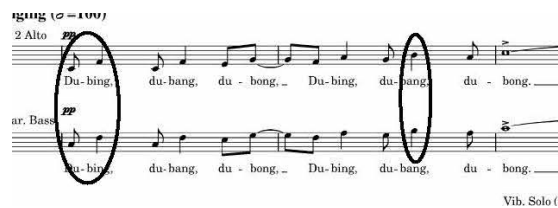


Figure 7. MASS Score, p. 27, mm1-5

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The soprano “*Alleluia*” melody, though altered rhythmically, is a direct quote when considering pitch content only.



Figure 8.1. MASS Score, p. 29, mm34-8



Figure 8.2. MASS Score, p. 18, mm33-6

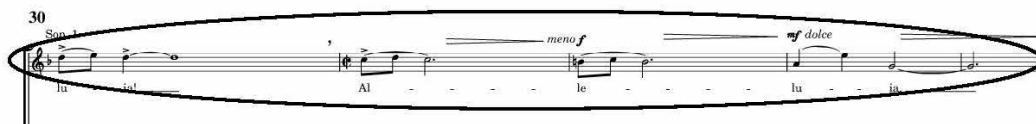


Figure 9.1. MASS Score, p. 30, mm40-3



Figure 9.2. MASS Score, p. 19, mm37-8

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The six voices offer the melody together first in octaves, then each offer a solo canonic iteration, with entrances spaced two measures apart in this order: alto, soprano 2, soprano 1, tenor, baritone, and bass. Each voice cycles entirely through the melody once. Upon completion of the melody, each voice continues a bell-like striking of an F pitch every two measures on the word “Bong.” In measure 34, they abruptly begin a homophonic “Alleluia” section marked *subito ff*. At measure 45, the bass, baritone, and tenor each offer one more canonic iteration of the original melody, while the alto and sopranos sing a final sustained, homophonic “Alleluia”, under diminuendo to the end of the movement.

Section	A	B
Measure	1-13	14-33
Phrase Groupings	13 (1+4+4+4)	20 Canon every two measures
Text	“Du bing, du bang, etc...”	“Du bing, du bang, etc...”
Notes	All voice unison octaves	Canon – A, S2, S1, T, Bar, B

Section	C	B'
Measure	34-45	45-58
Phrase Groupings	12 (4+2+4+2)	14 Canon in TBB every two measures
Text	"Alleluia"	"Du bing, du bang, etc..."
Notes	Homophonic	Canon – B, Bar, T SSA sustained "Alleluia"

Conducting Considerations

If performed live, this movement is fairly straightforward. The key for the conductor is

- 1) knowing the order in which the canon enters in the B section – alto, soprano 2, soprano 1, tenor, baritone, and bass – and in the B' section – bass, baritone, and tenor; 2) knowing the timing of the dynamic arc in the A and B sections; and 3) memorizing the meter changes in the B section.

• The style in the A and B sections of this movement benefits non-vibrato vocalism; the C section can benefit from vibrato, but not so much as to obscure pitch integrity. Be specific about vocal timbre choices in this movement. The conductor must also be prepared for the *attacca* coming into and going out of this movement.

Odds and Ends

- Bernstein is very specific about when the vibraphone motor is on and when it is off.

II. FIRST INTROIT (Rondo)

This section of “MASS” includes two movements – 1. Prefatory Prayers and 2. Thrice-Triple Canon: *Dominus Vobiscum*. Prefatory Prayers is a large choral/orchestral movement. *Dominus Vobiscum* is much shorter and much smaller in scale, containing only canonic vocal writing.

Prefatory Prayers introduces the audience to the full sonic capabilities of the performing forces. The Street Chorus is introduced fully, as is the children’s chorus and child soloists, both as leaders of the celebration of Mass. Prefatory Prayers begins to set up the conflict that is the dramatic impetus of “MASS” as a “theatre piece.”

Dominus Vobiscum serves as a dramatic and musical palate cleanser following the Prefatory Prayers. In the traditional Latin Mass, the words “*Dominus Vobiscum*” (“The Lord be with you”) are spoken by the Celebrant and answered by the congregation with the words “*Et cum spiritu tuo*” (“And with thy spirit”). This is generally done at the end of the greeting in preparation for the Penitential Rite. Bernstein has written nine entrances for the canon in this movement – an acknowledgement of the holiness of the Christian Trinity.

1. Prefatory Prayers

Performing Forces

Celebrant	<u>Marching Band</u>	F Horn 1
Solo Child	Flute 1	F Horn 2
Street Chorus	Piccolo	F Horn 3
Children’s Choir	Oboe 1	F Horn 4
Street Instruments	Oboe 2	Bb Trumpet 1
Woodblock	Bb Clarinet 1	Bb Trumpet 2
Tambourine	Bb Clarinet 2	Bb Trumpet 3
Kazoos	Eb Clarinet	Bb Trumpet 4
	Bassoon	Trombone 1
	Contrabassoon	Trombone 2

Tuba
Snare Drum
Bass Drum
2 Glockenspiel
Cymbals

Pit Orchestra
Small Organ
Large Organ
Chimes

Structural Analysis

Though Bernstein included the description “Rondo” in the title of the larger section housing this movement, the overall structure of Prefatory Prayers is perhaps more readily understood if also considered as modified sonata form guided by text. Eight distinct texts create a structure that Bernstein identifies as a modified ‘rondo’ and each text area has call and response; that is, an A section and a B section. However, three distinct larger sections exist – an exposition from measure 1 through 70, a development from measure 71 through 173, and a recapitulation from measure 174 through 230. These three larger sections can be divided into smaller sections. Instead of using the unclear language of ‘sub-sub-sections’ and ‘sub-sub-sub-sections’ as each structural unit is partitioned further, a geographical analogy assists here.

Consider “MASS” as a whole work a ‘country.’ It follows that each movement could be a ‘state,’ each section in a movement a ‘city,’ and so on. Consider, then, the exposition, development, and recapitulation each as its own ‘city.’ Each ‘city’ contains ‘neighborhoods’ which could contain ‘houses’ related by text or musical material, and ‘rooms’ within those ‘houses.’ Because of its size and scale, this movement benefits from an additional analytical approach.

The exposition, measure 1 through 70, can be divided into two neighborhoods, then into four houses. Part 1 of the exposition contains the *Kyrie* and *Gloria Patri* (the Lesser Doxology) texts of the Mass. Part 2 of the exposition uses text taken from Psalm 42:4 which is traditionally chanted near the beginning of the traditional Latin, or Tridentine, Mass.

Exposition, Part 1

Section	1.1	1.2
Measure	1-27	28-42
Phrase Groupings	7 + 10 + 10 (3+4) (2+4+4) (2+4+4)	8 + 7 (4+4) (3+4)
Text	“Kyrie eleison...” (Prayer)	“Gloria Patri et Filio...” (Lesser Doxology)
Harmonic Center	G Major	A Major

The illustration below offers a more linear approach and is based on the technique described by Julius Herford in *Choral Conducting Symposium*, 2nd ed. Using this additional analytical tool, the conductor might more easily absorb the details of the score as well as overall structure.

Exposition, Part 1

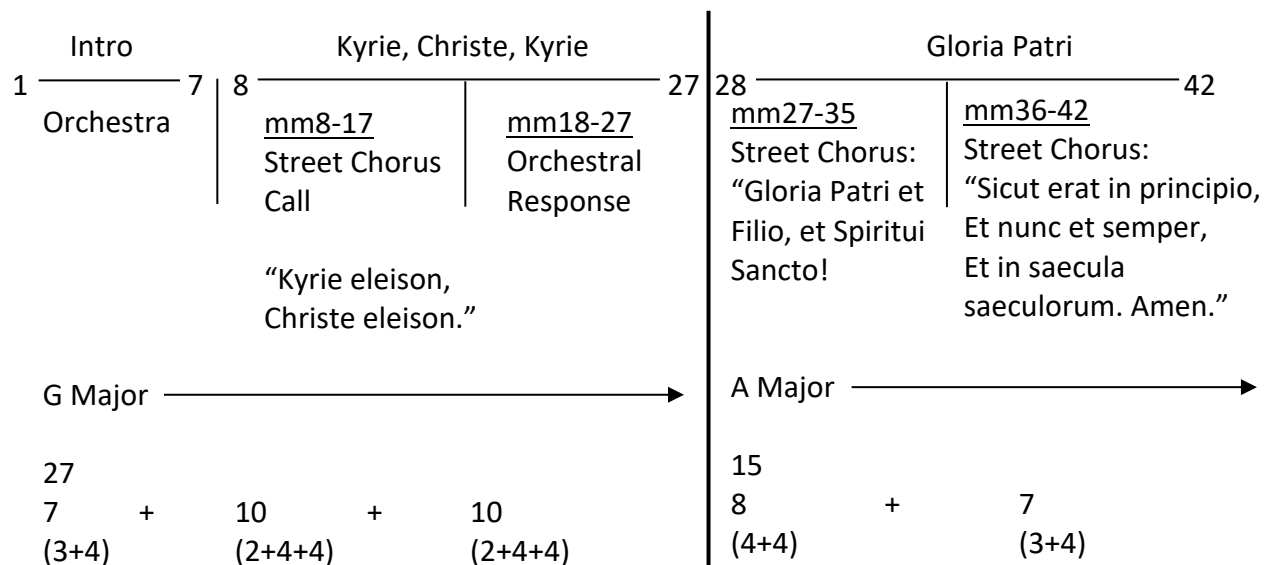


Figure 10. Prefatory Prayers, mm1-42
Linear Structural Analysis

Exposition, Part 2

Section	2.1	2.2
Measure	43-56	57-70
Phrase Groupings	7 + 7 (3+4) (3+4)	7 + 7 (3+4) (3+4)
Text	“Introibo ad altare Dei...” (Psalm 42:4, Vulg.)	“Ad Deum qui laetificat...” (Psalm 42:4, Vulg.)
Harmonic Center	Eb Lydian	Gb Lydian

Exposition, Part 2

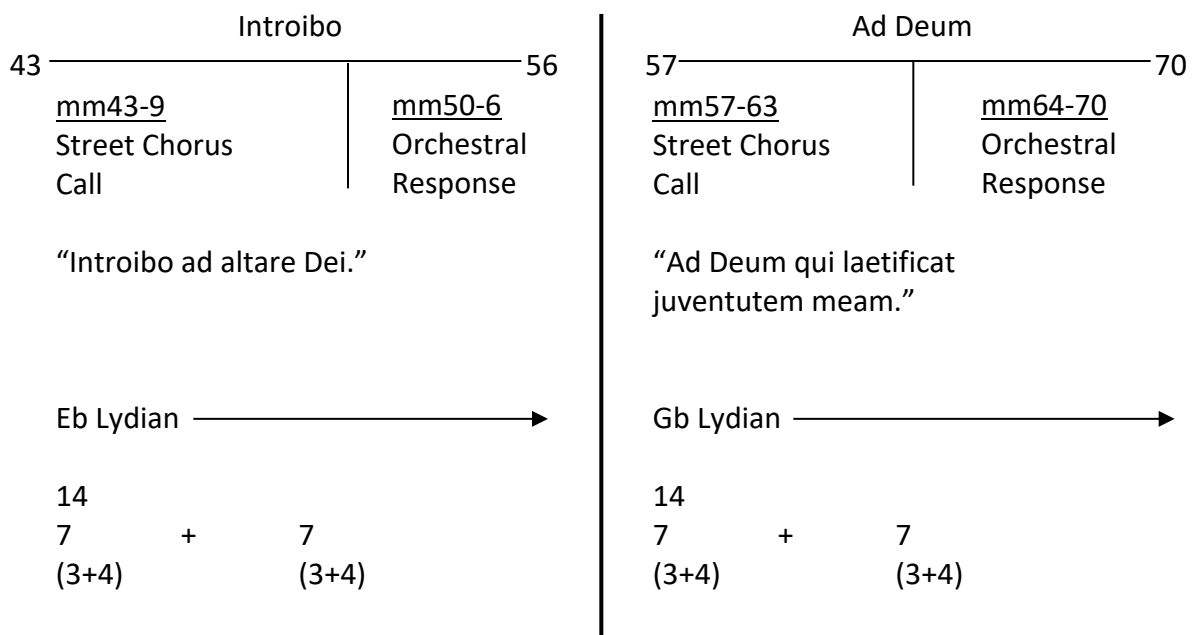


Figure 11. Prefatory Prayers, mm43-70
Linear Structural Analysis

The development section is first deconstructed at the neighborhood level into two partitions – 1) measure 71 through 136 and 2) measure 137 through 173. The first neighborhood, measure 71 through 136, can be broken down into four houses as shown in the diagram below.

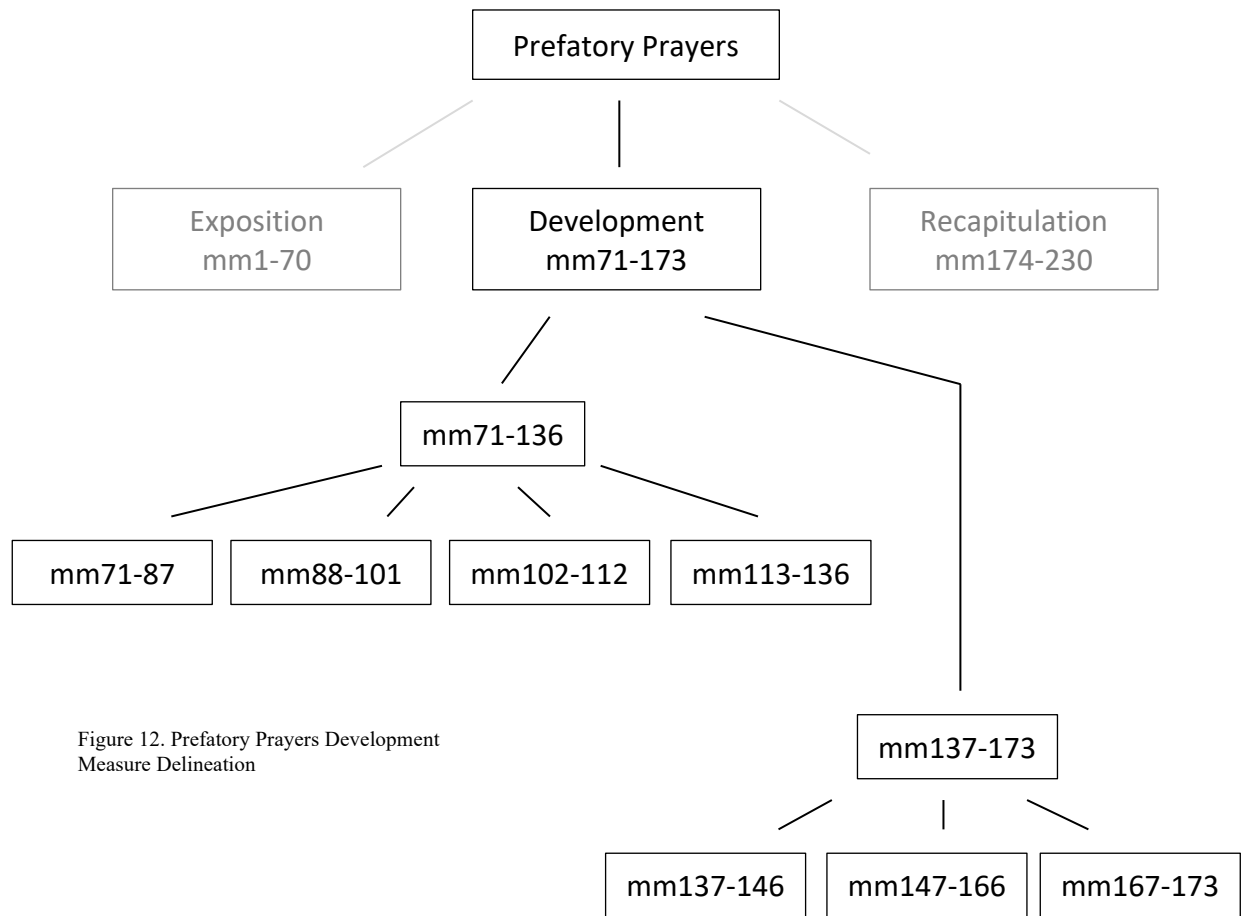


Figure 12. Prefatory Prayers Development Measure Delineation

Development, Part 1, mm71-101

Section	1.1	1.2
Measure	71-87	87-101
Phrase Groupings	10* + *8 (2+4+4) (4+4)	7 + 7 (4+3) (4+3)
Text	“Asperges me, Domine...” (Antiphon)	“Emitte lucem tuam...” (Psalm 42:3, Vulg.)
Harmonic Center	G Major	F Major/G Major

*In the occasion that the final measure of one phrase and the first measure of the next are one in the same, the instance will be marked by a pair of asterisks.

Development, Part 1, mm71-101

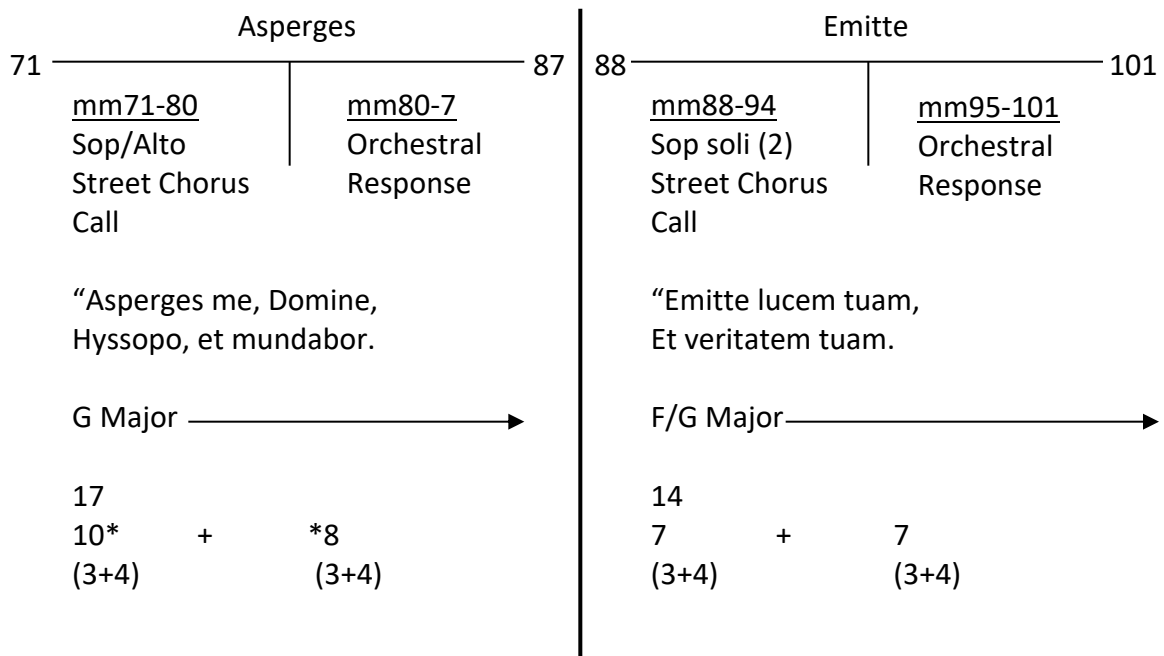


Figure 13. Prefatory Prayers mm71-101
Linear Structural Analysis

Development, Part 1, mm102-136

Section	1.3	1.4
Measure	102-12	113-36
Phrase Groupings	7 + 4 (3+4)	12 + 12 (6+6) (6+6)
Text	“Ostende nobis, Domine...” (Psalm 84:8, Vulg.)	“Vidi aquam egredientem...” (Antiphon)
Harmonic Center	F Lydian	Ab Major

Development, Part 1, mm102-136

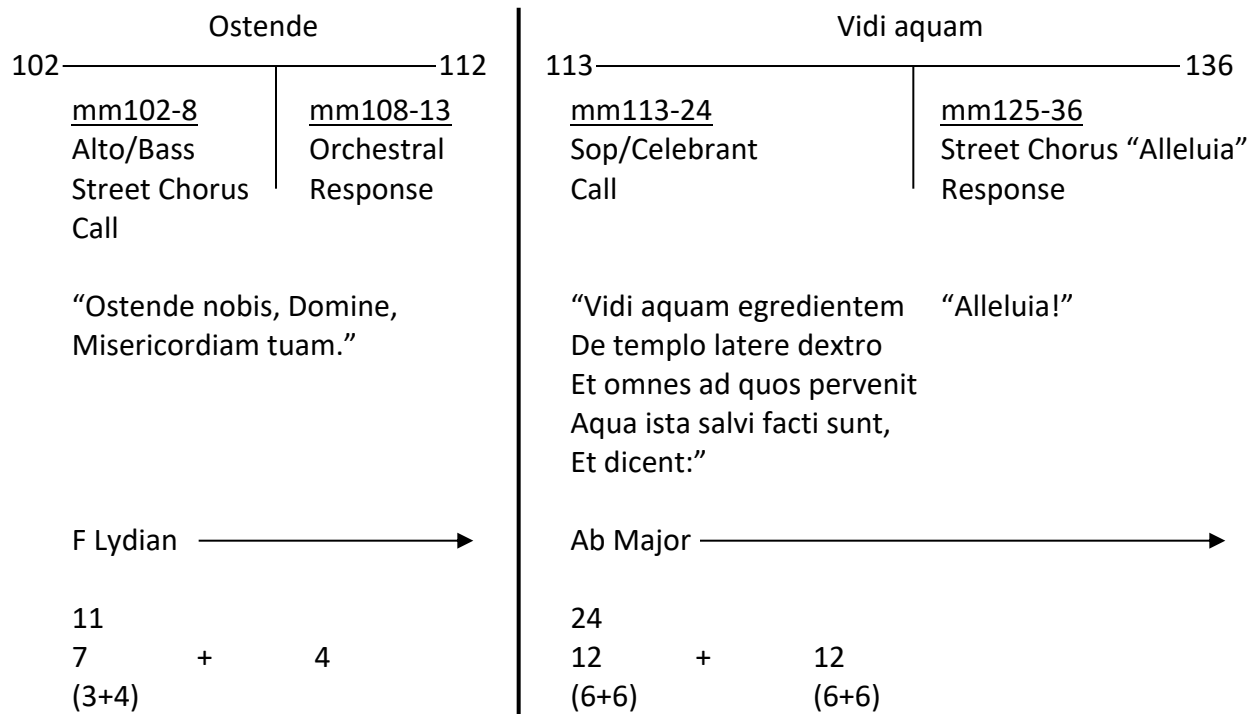


Figure 14. Prefatory Prayers mm102-136
Linear Structural Analysis

The second neighborhood in the development, measure 137 through 173, can be split up into three houses.

Development, Part 2, mm137-173

Section	2.1	2.2	2.3
Measure	137-46	147-67*	*167-73
Phrase Groupings	10 4 + 3 + 3 (2+2)	20* 11* + *11 4 + 7 4 + 7 (2+2+3) (2+2+3)	*7 *4 + 3 (2+2)
Text	“Kyrie eleison...”	“Here I go up to the altar of God...” (Trans. of “Introibo” text)	“Kyrie eleison...”
Harmonic Center	Modulating	F Modal	Modulating

Development, Part 2, mm137-173

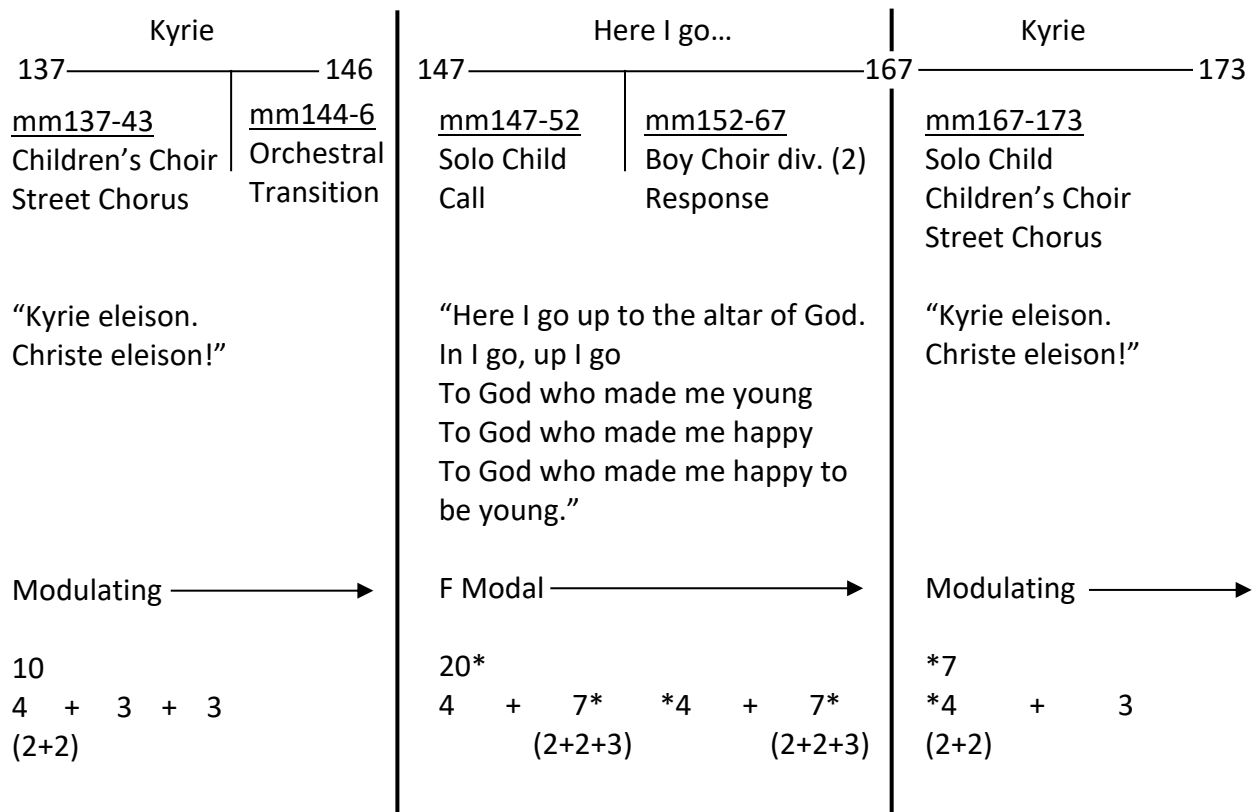


Figure 15. Prefatory Prayers mm137-173
Linear Structural Analysis

The recapitulation, measure 174 through 230, is fully instrumental and quotes much of the thematic material used in the exposition and development.

Recapitulation

Section	1	2	3	4	5
Measure	174-83	184-97	198-211	212-18	219-30
	(≈71-80)	(≈88-101)	(≈43-56)	(≈57-63)	(≈113-24)
Phrase Groupings	10	14	14	7	12
	2 + 4 + 4	7 + 7	7 + 7	3 + 4	6 + 6
		(4+3) (4+3)	(4+3) (4+3)		(3+3) (3+3)

Recapitulation

174 ——— 183	184 ——— 197	198 ——— 211	212 ——— 218	219 ——— 230
Full Orch	Upper WW mm184-90	Bsn, Cbsn, Tbn, Tba mm198-204	Chorus whistling Upper WW mm212-18	Chorus kazoos Bb Cl, Hrn, Tbn mm219-230
	Full Orch mm191-7	Upper WW, Trp lead mm205-11		Add Picc, Eb Cl, Trp mm223
≈mm71-80 • “Asperges/ Kyrie”	≈mm88-101 • “Emitte”	≈mm43-56 • “Introibo”	≈mm57-63 • “Ad Deum”	≈mm113-24 • “Vidi aquam”
G Major	F/G Major	Eb Lydian	Gb Lydian	D Major
10	14	14	7	12
2 + 4 + 4	7 + 7	7 + 7	3 + 4	6 + 6
	(4+3) (4+3)	(4+3) (4+3)		(3+3) (3+3)

Figure 16. Prefatory Prayers mm174-230
Linear Structural Analysis

Conducting Considerations

Exposition

After a slight pause following the previous movement, the conductor's attention should first be given to the percussion battery and trumpet as these instruments indulge in a moment of fanfare. The conductor should then cue the marching band to enter at measure 4, offering a gesture of syncopation for the oboe 3, and Bb and Eb clarinets in measures 5 and 6. The downbeat of measure 7 requires the conductor to turn to the Street Chorus for its entrance in measure 8, while accounting for two important dynamic markings simultaneously – the *sub. meno f* in the instruments and the *ff* of the vocal entrance. The end of measure 17 sees the instruments take over as the “response” to the Street Chorus’s “call.”

Aside from the actual cueing of performers and the transitions between sections, there are three main concerns the conductor must address in this movement – balance between instruments and vocalists, balance within the orchestra, and meter changes. The lion's share of the balance work will take place during rehearsal, so the conductor can focus fully on cues, transitions, and clear meter changes during performance. Because of the prolonged high dynamic level of this movement, careful collaboration between the conductor and sound designer/engineer is absolutely crucial. Without proper consideration, the vocals, though amplified, could still become clouded, diction could become unintelligible, and the overall decibel level could become overwhelming for the audience. Additionally, careful attention to dynamic and expressive markings within the instrumental writing can provide a multitude of musical opportunities.

Measure 28 brings the next vocal entrance. The conductor should gather the attention of the Street Chorus and provide a gesture of syncopation to compel the vocalists to enter on the offbeat. A similar situation arises at measure 32. Measure 36 requires a very dry gesture for this

short imitative section on the text “*Sicut erat in principio, Et nunc et semper, Et in saecula saeculorum. Amen.*” Bernstein uses imitation to specifically illuminate the text “...in saecula saeculorum” – “...for generations of generations.” The sopranos begin, accompanied by *colla parte* (with the parts) trumpets. The altos and tenors enter a beat later in unison with *colla parte* trombones. At measure 39, the Eb clarinet joins the sopranos and trumpets, and a beat later, two horns join the altos, tenors, and trombones. The conductor should be ready for a quick diminuendo to *p*, followed immediately by a *subito* return to *ff*, then by a grand, but not over-sung, *fff* entrance by the basses on new text at the anacrusis to measure 43. This bass entrance ends with a meter change from cut time (*alla breve*) to 3/2 and back to cut time for the response. Following this instrumental response, the conductor should prepare to cue the full Street Chorus again at the anacrusis to measure 57, then navigate a meter change to 5/4. This measure-long shift to 5/4 should be conducted in an asymmetrical two pattern with three quarter notes in the first beat and two quarter notes in the subsequent beat. This happens again at measure 62. The marching band responds at measure 64.

Development, Part 1

Measures 70 and 71 bring the transition between the exposition and the development. Marked *Pesante/Hold back*, the conductor must coordinate a sudden slowing in tempo (no *ritardando* is marked) while encouraging a *fff* dynamic. This is accomplished not by subdividing into quarter notes in measure 70, but by using a delayed downbeat measure 71 create by briefly suspending the upbeat in measure 70. This is followed by a rapid *molto diminuendo* to *pp* and the cueing of the sopranos and altos. Bernstein thins the orchestration significantly at measure 88, providing a brief sonic respite during a soprano duet. The conductor should cue the 1st and 3rd Bb clarinets in addition to the sopranos. Also, a cue for the contrabassoon is helpful as the player has

been under rest for a time. Another meter change to 3/2 occurs in measure 93 near the end of the phrase. A return to cut time and a forceful cue on beat two of measure 94 for the full force of the marching band ushers in the response.

The meter changes at measures 103, 106, and 107 are abrupt and could catch the conductor off guard if unprepared. Each of these three 3/4 measures could be conducted in one. Alternatively, measures 106 and 107 could be conducted together in a two pattern as a 6/4 measure (3+3) followed by a 3/2 measure in the three pattern (2+2+2). The quarter note tempo remains the same until measure 113. It is worth noting the instrumental response beginning at the end of measure 108 is a diminution of the choral call.

Measure 113 brings a meter change to 4/4 with the previous half note equaling the new quarter note but should be considered *l'istesso tempo* even though it is not marked. Here, again, Bernstein has trimmed the orchestration and included a *colla parte* Bb clarinet solo accompanying the soprano solo. In this phrase and its response, every third measure changes to 1/4 for a loud, low attack in the bassoon, contrabassoon, trombones, tuba, and bass drum. The difficulty in this transition lies in the stark dynamic contrast and the gesture this contrast requires. To achieve the *sfffz* accented entrance in each 1/4 measure, the preparatory beat needs massive energy and expansive size. The conductor should immediately and gracefully arrest the rebound of this measure to show the correct expression required for the next downbeat – lyrical and *p*. A choral “*Alleluia!*” is interjected at measure 118, which should be cued. The response to this twelve measure call from the Celebrant and a soprano solo is an “*Alleluia!*” symmetrical in structure but utilizing the full forces of the marching band and Street Chorus.

Development, Part 2

As shown in Figure 12, the development can be divided into two sections. Measure 137 is the beginning of the second part, which can be divided further into ternary form (A – 137-146; B – 147-167; A – 167-173), reinforcing Bernstein’s *Rondo* label. Marked *Allegro con grazia* (lively with grace), this phrase begins with child soloist, organ, and optional *colla voce* (with the voice) flute at a *p* dynamic. The difficulty in this transition again lies in the dynamic contrast and requisite gesture – from accented *sfffz* to *legato* and *p* – while simultaneously preparing for the asymmetry of 7/8 meter (2+2+3) and the cue of the child soloist. The Street Chorus and soloist exchange antiphonal exclamations of “*Kyrie eleison*” and “*Christe eleison*” from measure 137 through 143. The marching band then offers a three measure transition during which the instrumentation is thinned and the dynamic quickly recedes. From measure 146 through 166, the meter switches between 9/8 and 6/8 and should be conducted in a three pattern or two pattern respectively. Another consideration for the conductor is whether or not to switch to 3/4 meter in measures 148 and 158. Both are marked “Quasi 3/4” by Bernstein because of the rhythmic groupings of the notes. Measures 148 through 150 and 158 through 160 may be clarified by switching to 3/4.

Recapitulation

The transition from measure 173 into 174 should be kept gesturally simple. Beats one and two should keep the previous tempo. Beats three and four should be an immediate switch without *rallentando* to the slower *Pesante/Hold back* tempo. The conductor should instruct the Street Chorus and organs to play out their final notes in measure 173 in the previous tempo. Beat one and two show the previous tempo. Beat three shows a passive beat in the *Pesante/Hold back* tempo. Beat four shows an active preparatory beat in the *Pesante/Hold back* tempo, compelling

the marching band to enter on the anacrusis of measure 173. *A tempo* is marked at beat two of measure 176, but no *accelerando* is indicated in the two measures prior. The conductor must decide whether or not to use an *accelerando* to return to tempo.

The recapitulation revisits five motivic areas, illustrated in Figure 16. At measure 174, the full forces of the marching band enter, with the trumpets and upper woodwinds sharing the melodic material. The anacrusis to measure 184 brings in the next motivic material – a call and response. Here attention can be given to the oboes and clarinets. Measure 187 sees the flute join the melody. Measure 189 requires attention from the conductor. Here, the conductor can guide the marching band through a single measure meter change to 3/2 under *diminuendo* and give attention to the bass drum for its offbeat entrance in measure 190. The conductor should immediately raise their countenance and posture to invite the full marching band to enter on the anacrusis to measure 191. Another single measure meter change to 3/2 at measure 196 finishes this sub-section, as the conductor turns their attention to the bassoon, contrabassoon, trombones, and tuba to usher in the next motivic area. The remaining instrumentation of the marching band creates the continued off-beat background ostinato ('oom-pah'). Another brief meter change to 3/2 at measure 204 concludes the 'call.' The 'response,' marked *Festoso*, flips the circumstances, giving the melody to the previous ostinato instruments (flute, piccolo, oboes, clarinets, trumpets) and the ostinato to the bassoon, contrabassoon, trombones, and tuba. Again, a 3/2 measure closes this section. The next motivic area enters in the upper woodwinds (flute, piccolo, oboes, clarinets) and glockenspiel. The melody is doubled by a whistling Street Chorus and Children's Choir. Specific attention may need to be given to the vocalists, especially the Children's Choir. A meter change to 5/4 in measures 214 and 217 should be conducted in two (3+2). The final transition takes place at measure 219. The conductor should turn their attention to the Bb

clarinets, horns, trombones, and vocalists, some or all of whom are now playing kazoos. A meter change to 1/4 occurs every third measure, the last of which contains a single D5 chime strike from a percussionist in the pit orchestra. The end of this movement is marked *attacca*, obliging the conductor to continue to the next movement without pause.

Choral Considerations

As in many choral/orchestral works, diction and articulation rule the day. *Marcato* articulation throughout will clarify rhythm and text, as will judicious use of aspirated ‘h’ consonants. In some passages, separation of notes by shortening their duration will also help. This can be achieved by asking for *staccato* articulation, though this direction may run the risk of note durations becoming too short or ‘chirpy.’

Figure 17. Prefatory Prayers mm12-17
Articulation Example

This manufactured rhythmic detachment is useful specifically at the phrases beginning at measure 12, 73, 136, and 167. The *legato* marking for the Children’s Choir at measure 136 and 167 should be preserved, but the Street Chorus may use more detached articulation.

Odds and Ends

- The “Marching Band,” as it is marked in the score, can be featured on stage as Bernstein originally envisioned, or in the house of the performance space, as was the case at the 2019 Ravinia Festival performance.
- Depending on the staging, this movement could benefit from a “shadow” conductor

- Accordion at measure 88 is optional, though it does add a unique color to the texture

2. Thrice-Triple Canon: *Dominus Vobiscum*

Performing Forces

The Celebrant
Children's Choir
Street Chorus

Structural Analysis

The Celebrant begins this short movement, singing “*Dominus vobiscum*,” to which half of the Children’s Choir answers “*Et spiritui tuo*.” The Children’s Choir then finishes the canon seen below. Eight more entrances of the canon follow every two measures, for a total of nine voices, hence “Thrice-Triple.”



Figure 18. *Dominus Vobiscum* canon

Conducting Considerations

In an effort to engender clean rhythm and ensemble, this short movement benefits from small, dry gesture. Save the Celebrant’s opening utterance, each entrance successive entrance is marked *stacc. e. legg.* and *p*, (detached, light, and quiet). Though the professional singer-actors in the Street Chorus will track their respective entrances, the conductor should be prepared to cue

both Children's Choir entrances. The first Children's Choir entrance at the beginning of the movement is a continuation of the Celebrant's line. The second Children's Choir entrance at measure 247 is the final appearance of the canon. The membership of the Children's Choir should be split into equal smaller ensembles throughout the work as necessary.

Choral Considerations

Priority should be given to text and rhythm. Chanting the text in rhythm under tempo and without pitch will yield quick results. The pitch content under the text "*Dominus vobiscum*" may be problematic and require attention. There is danger of losing pitch at this sequence of falling intervals.



Figure 19. *Dominus vobiscum* canon excerpt

The placement of the 's' consonant in both the word "*Dominus*" and "*vobiscum*" must be explicitly addressed. Because of the *staccato* nature of this musical material, opinion will vary as to whether the 's' is sounded immediately or elides into the next syllable. Either way, it is crucial to address this concern early.

III. SECOND INTROIT

Three short movements – 1. *In nomine Patris*, 2. Prayer for the Congregation, and 3. Epiphany – make up the next portion of “MASS” as a continued lead-in to the Penitential Act. “*In nomine Patris*” is meant to be heard as pre-recorded material. Bernstein briefly sets the text “*In nomine Patris, et Filii, et Spiritu Sancti*” (In the name of the Father, and the Son, and the Holy Spirit) leaving room for stage business, choreography, and character development. The full score offers parenthetical stage direction, presumably reflective of the first staging of the work.

- Measure 8 – (*The Acolytes enter, carrying ritual objects, relics, etc.*)
- Measure 11 – (*The Choir files into the pews and sits.*)
- Measure 50 – (*The Celebrant stands and raises his arms.*)

“Prayer for the Congregation” is then sung *a cappella* by the robed choir and asks God to lend an ear to the Mass about to take place. “Epiphany,” another pre-recorded track, closes the Second Introit before the full performing forces launch into IV. CONFESSION.

1. *In nomine Patris*

Performing Forces (Pre-Recorded)

Choral Tenors and Basses
Children’s Choir

Small Folk Band

Two unidentified treble instruments
• likely oboes
One unidentified bass instrument
• likely cello
Finger Cymbals
Hand Drums
Solo Violin (or Viola D’amore)
Oboe or Shawm
Trombone
Tambourine

Other Instruments

Oboe
Violin
Trombone
Triangle
Gourd
Bass Drum
Piccolo
Horn
Cymbal

Structural Analysis

Section	A	B
Measure	1-19	20-33
Phrase Groupings	6 + 7 + 6 (2+4) (4+3) (2+4)	4 + 4 + 6 (3+3)
Text	“In nomine Patri...”	Instrumental
Section	A’	Coda
Measure	34-49	50-56
	≈1-19	
Phrase Groupings	11 + 9 (4+4+3) (2+4+3)	7 (3+4)
Text	Instrumental	Spoken dialogue (Celebrant)

Conducting Considerations

Composed in ternary form, the opening A section features tenor, bass, and children’s voices. A “Small Folk Band” accompanies with finger cymbals, hand drums, and three unidentified instruments – two treble parts written in G clef and one bass part written in F clef. As the A section continues, additional instruments supplement the small folk band, some of them identified in the score as solo violin, viola d’amore, oboe, shawm, and trombone.

At measure 20, a more traditional orchestration is employed to add texture, expressivity, and dynamics to this instruments-only B section. The time signature of the B section flips the 3/4 and the 3/8 but continues its asymmetrical 4/4.

Measure 34 begins the A’ section with a large percussion battery of non-pitched instruments driving the strings and winds. Near the conclusion of “*In nomine Patris*,” the Celebrant speaks the text, “Let us rise and pray. Almighty Father, bless this house. And bless and protect all who are assembled in it.” A coda begins at measure 50 as the meter changes to 3/2 and 3/4, an augmentation of the 3/8 and 3/4 meters used earlier in the piece. This augmentation of the meter and note durations slows the melody and harmonic rhythm in preparation for use in the next movement.

The only consideration for this pre-recorded movement is to prepare the stationary robed choir for the next movement, which follows *attacca*.

2. Prayer for the Congregation (Chorale: “Almighty Father”)

Performing Forces

Chorus

Structural Analysis

Measure	1-4	5-8	9-13	14-19
Phrase Groupings	4	4	5 (2+3)	6 (5+1)
Text	“Almighty Father...”	“Bless us...”	“Thine angel...”	And fill with grace...Amen.”

Conducting and Choral Considerations

In this short, through-composed chorale, Bernstein has taken the melody from the previous movement and augmented the note duration, layering it into harmonic sonorities reminiscent of those which close “Chichester Psalms.” A mere nineteen measures long, Bernstein offers the conductor and mixed chorus an excellent opportunity to showcase the beauty of his choral writing. The main concern of the conductor should be the presentation of expressive gesture while maintaining a clear and shifting beat pattern. Additionally, the conductor must be clear about the duration of the marked breaths in measure 4, 7, and 13. Hand drums enter twice in the rhythm of the previous movement, first at measure 4 and again at measure 19.

Bernstein’s distinctive choral writing relies on ambiguous harmonies, unexpected resolutions, and inventive voicing. Careful balancing work must be done in rehearsal, specifically at measure 14 and 15. The sopranos, singing an A5 pitch under the expressive marking *dolce*, will sing in a well-supported manner, causing their dynamic to increase slightly.

To address this, the other voice parts must also increase their dynamic to support the sopranos and achieve the correct balance within the choir.

3. Epiphany

Performing Forces (Pre-Recorded)

Oboe
Electric Piano
Tam-tam
Drums

Analysis

Beginning again with the “hope”¹⁵ motive, this pre-recorded oboe solo “dart[s] about among the four speakers” in the house. The musical material used by Bernstein in this short movement focuses on dissonant intervals to create an atonal melody. Though he does not create a full tone row before reusing pitches, it is based in twelve-tone technique. The oboe solo features the minor 9th, major 7th, and minor 2nd intervals and is joined by a single chord (B, D#, E) from an electric piano and single strike on a tam-tam. Both are left to decay naturally. The Celebrant speaks near the end of the track again.

¹⁵ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s Mass and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 36, ProQuest Dissertations & Theses Global.

IV. CONFESSION

Though divided into three movements, IV. CONFESSION, can be considered structurally as one large movement with three distinct parts. These three movements are closely related in a number of ways, including compositional material, orchestration, and dramatic content.

Confiteor sets the traditional confessional prayer text from the Latin Mass in its entirety.

Beginning in a contemporary classical sound world, this movement briefly shifts to a more contemporary pop music idiom, then returns to the contemporary classical style.

The second movement, “Trope: ‘I Don’t Know’”, is the first of many to feature lyrics by famed Broadway composer Stephen Schwartz, fresh off the successful premiere of “Godspell.” The English text in this movement comments on the Latin text of *Confiteor*, calling into question the act of confession. Bernstein’s music takes on a musical theater flavor through his use of harmonic language reminiscent of “West Side Story,” as well as his inclusion of a “Rock Band” among more traditional symphonic brass instruments. As commentaries on the traditional Latin Mass text, “I Don’t Know” and “Easy” are both aptly named “Tropes,” which the Harvard Dictionary of Music describes as “musical interpolations and sung commentaries upon the proper and ordinary chants of the Mass.”¹⁶

The orchestration in “Trope: ‘Easy’” features contemporary pop elements – a “rock band” and a “blues band” – among the symphonic forces. Lyrics from Schwartz drive the drama again with each individual soloist remarking how easy it is to receive a blessing and be absolved of sin – “And I’ll say almost anything that gets me blessed/Upon request...”¹⁷ – provided one is willing to throw integrity to the wind.

¹⁶ *The Harvard Dictionary of Music*, 4th ed. (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2003), 914.

¹⁷ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers* (London: Boosey & Hawkes, 1971), 106.

1. Confiteor

Performing Forces

Chorus

Pit Orchestra

Snare Drum 1 (sticks)
Snare Drum 2 (brushes)
Bass Drum
Two Suspended Cymbals
Four Pitched Drums
Tam-tam
Anvil
Glockenspiel
Vibraphone
Xylophone
Harp
Small Organ
Large Organ

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Rock Band

Electric Guitar 1
Electric Guitar 2
Keyboard 1
Drum Set

Structural Analysis

Confiteor can be divided into three parts, creating its own ternary form. The opening section gives the impression of a large-scale oratorio choral movement, and Bernstein's orchestration and harmonic language is reminiscent of the *Requiem* settings of Verdi, Berlioz, and Britten.

Section	A1	A2	A3
Measure	1-11	12-21	22-34
Phrase Groupings	11 7 + 4 (2+2+3)	10	13 (4+4+5)
Text	"Confiteor..."	"Mariae semper Virgini..."	"Quia peccavi..."
Section	B1	B2	B3
Measure	35-43	44-50	51-62
Phrase Groupings	9 (3+3+3)	7 (4+3)	12 (5+7)
Text	Instrumental intro	"Mea culpa..." (TB)	"Mea culpa..." (SA)

Section	A2'	A1'
Measure	63-76	77-83
Phrase Groupings	14	7 (3+2+2)
Text	“Mariae semper Virginem...”	“Orare prome...”

Conducting Considerations

A clear, forceful preparatory beat is crucial to the opening. Due to the offbeat entrance of the violins, violas, and auxiliary percussion, the conductor may find two preparatory beats useful here – a passive downbeat and a very active upbeat. Conducting the dotted quarter note, the beat patterns alternate between two (6/8) and three (9/8) in the first six measures.

In the second measure, the strings should accent their respective entrances, immediately reducing dynamic in order to play an effective *crescendo* – in essence, a *fp* or *fmp*. The percussion instruments will have a moment of natural decay which sets them up for an effective *crescendo*. The organs should adjust accordingly.

Measure 3 requires the conductor to turn their attention to the mixed chorus. The singers should be encouraged to enter with a fully released, soloistic sound and the orchestra should reduce to an *accompagnato* dynamic if necessary, while still supporting the choir. Measures 5 and 6 require the conductor to keep the choir full through their clean, active release (marked *non dim.*) while affecting a *diminuendo* in the orchestra. Beat three of measure 6 should show *subito ff* to the violin 2, viola, and cello, as well as continued *ff* to the choir. Measure 7, in 7/8 meter, is conducted in an asymmetrical three pattern (3+2+2). With little happening in measure 8, the conductor should prepare for the percussion, harp, and contrabass cues in measure 9 and affect *diminuendo* over measures 10 and 11.

Measures 12 through 17 require the conductor to give all attention to the choir and snare drum, showing simple, small, dry gesture and keeping the tempo does not rush. In these six

measures, the orchestra is *colla voce*. In measures 18, 19, and 20, the conductor should show *molto crescendo* and prepare to cue the cymbals and pitched drums at *ff* in measure 21, immediately shrinking their gesture to affect the choir's *ppp* entrance at measure 22. The conductor should make note of an expressive marking called for in the harp part at measure 19 – *bisbigliando*. “Whispering” in Italian, it is a “rapid, back-and-forth motion of the fingers producing a soft tremolo,”¹⁸ which makes the *ff* dynamic called for by Bernstein is seemingly a contradiction. The conductor should communicate with the harpist on how to best achieve the desired effect. Measures 22 through 34 are simple three or two patterns (9/8 and 6/8, respectively), but require sudden, drastic changes in dynamic. As this section comes to a close, the *accelerando* can be used in a number of different ways. Ultimately, the tempo for the next section should be set in measure 34.

The rock band ensemble takes over for the pit orchestra at measure 35. For the first nine measures of this section, the conductor should keep a clear tempo, becoming more active for the “*Mea culpa*” entrance of the Street Chorus tenors at measure 36. At the transition between measure 46 and 47, it should be noted that the eighth notes in measure 47 should not be equated with the triplets in the previous measures.

¹⁸ *The Harvard Dictionary of Music*, 4th ed. (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2003), 102.

45

ROCK BAND

El. Gtr. 1

El. Gtr. 2

Bs. Gtr.

Rock Kyb.

H.H.

Traps

CHORUS

S

A

T

B

Me - a cul - pa, Me - a max-i - ma cul - pa.

4 P. Dr.

Vn. I

Vn. II

Vla.

Vc.

Db.

45

(♩=♩)

pizz.

mf

pizz.

mf

div.

mf

pizz.

mf

Figure 20. MASS, Full Score p.91

"Mass" by Leonard Bernstein, Stephen Schwartz
 Copyright © 1971, Amberson Holdings LLC and Stephen Schwartz
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The pit orchestra takes over again at measure 55 with a transition similar to the one at measure 46 and 47. Measures 54 through 59 alternate between 3/8 and 5/8 and should be conducted in one and asymmetrical two (3+2). The conductor may be tempted to combine each pair of measures into an asymmetrical three pattern. This should be avoided as it could cause confusion in the orchestra. The instruments play on the downbeat of each 5/8 measure. The 3/8 measure could be slightly smaller than the downbeat of the 5/8 measure to assure the instruments of their entrances.

Measure 61 calls for a large, energetic downbeat and immediate *molto diminuendo*. Measures 63 through the end of the movement make similar demands of the conductor as measures 12 through 17 and 1 through 8. The next movement, “Trope: ‘I Don’t Know’”, continues as though a part of the previous movement.

Choral Considerations

Before beginning rehearsal, the conductor should be prepared with a divisi plan. Measure 3 should be an even three-part split in each section. Measures 4 and 5 may require some rebalancing in the tenor and bass voices. The chorus will benefit from some tuning work here because of the mediant polytonal relationship between the soprano/alto chord and tenor/bass chord. The conductor should tune the A major chord in the treble voices separately from the C minor chord in the tenor and bass voices before combining the two sonorities. To effectively tune these chords, the conductor should sustain and tune the root, then add the fifth, then add the third. The opening measures call for a fully released, ‘opera chorus’ timbre. At measure 7, a slight adjustment should be made to a more *marcato*, less lyric articulation. Measure 7 will also benefit from slow pitch work combining the altos and baritones, then the tenors and low basses.

The main obstacle for the chorus over the next seven measures is navigating the text at a quick and steady tempo. Measures 13 through 19 can be rehearsed to great effect with text and rhythm only; slowly at first, then gradually increasing speed until performance tempo is achieved. This rehearsal tactic will be most effective in a *tutti* setting, as opposed to sectional work. Bernstein has set the text in a way that stressed syllables fall on strong (“big”) beats. With this in mind, the conductor should work for an evenness in the text.

Following text and rhythm work, the tenor/bass voices and soprano/alto voices should build their respective sonorities separately and entirely out of rhythmic context. The tenors and basses create an augmented triad. The basses should sing and sustain their D3; the baritones add their F#3; finally, the tenors add their Bb3. For rehearsal purposes, this should be sung *senza vibrato* for tuning purposes and at a *mf* dynamic, later reducing to *pp*. The sopranos and altos create a diminished triad (F4, G#4, B4) and should be rehearsed in a similar manner. Measures 18 and 19 will need individual attention and rebalancing.

Measures 21 through 34 should also be rehearsed on text and rhythm first, adding pitches later. This passage is entirely unison singing and generates three statements of a whole tone scale, foreshadowing the bass and guitar trio prominent in the next section.



Figure 21. Confiteor mm22-31
Whole-Tone Scale Example

The Street Chorus tenor entrance should reflect a ‘swing’ feel using triplets. At measure 47, the eighth notes should not continue the swing feel of triplets. Measure 54 poses a similar obstacle. Measures 56 through the end of the movement will require similar rehearsal tactics to those used for measures 1 through 21.

2. Trope: “I Don’t Know”

Performing Forces

Street Chorus Tenors and Basses
1st Rock Singer (Tenor)
Descant (high male voice)

Rock Band
Electric Guitar 1
Electric Guitar 2
Bass Guitar
Keyboard 1
Drum Set

Stage Orchestra
F Horn 1
F Horn 2
F Horn 3
F Horn 4
C Trumpet 1
C Trumpet 2
C Trumpet 3
C Trumpet 4
Trombone 3
Tuba

Structural Analysis

Section	Solo	Chorus	Bridge	Chorus (w/Descant)
Measure	84-104	105-120	121-135	136-147
Phrase Groupings	21 6+15	16	15 8+7	12
Text	“Lord, I could go confess...”	“What I say I don’t feel...”	“I don’t know why every time...”	“What I say I don’t feel...”

Conducting Considerations

The rock band will offer a steady tempo without much assistance, freeing the conductor to turn their attention elsewhere. Given the possible proximity of instruments across a stage and in a pit, proactive eye contact and a reserved, simple gesture will be most helpful in this movement.

In measure 91, the conductor should invite the soloist to sing. Measure 103 has a meter change (6/8 to 9/8) and is the first entrance of the trumpets and horns. The conductor should be sure to gather the attention of these players in the measure prior. Measure 116 is another meter change, again to 9/8. This measure is one in which the attention of the brass should be gathered.

Più mosso (more motion) is given as a tempo alteration at measure 121. Bernstein orchestrates this by exact ratio: the dotted quarter of the previous section should equal the half note of the new section. Conducted in four, this ratio will create a feeling of more motion. The 5/8 meter at measures 122, 123, 126, and 127 should be conducted in two, grouped 2+3. The 5/8 meter at measures 129, 130, 132, and 133 should also be conducted in two, but grouped 3+2. In this section, as the meter changes from 4/4 to 5/8 to 9/8 and back, the eighth note should remain constant. Measures 134 and 135 are under *rallentando* and all should return to the original tempo at measure 136.

Near the end of the movement, measure 143 and 144 are marked 6/8 (3/4) to account for the orchestra (6/8) and the vocalists (3/4). The conductor should stay in 6/8. Measure 145 can create some drama by allowing the vocalists to use *rubato* at this cadential point. This can be organized by slowing the tempo on beats one and two and placing a brief *fermata* over beat three. The *fermata* will require the conductor to hold low in their gesture to affect a clear preparatory beat for measure 146.

Odds and Ends

- In the full score, the descant parenthetically calls for “high male voice.” Of the performances and recordings studied for this guide, only one – the 2019 Ravinia Festival performance – used a high tenor descant. The other three – the Philadelphia Orchestra recording led by Nézet-Séguin, the Baltimore Symphony recording led by Alsop, and even the original recording conducted by Bernstein – used a soprano descant. The conductor need not adhere to the direction of “high male voice” in this movement.
- The conductor should make note of when the electric guitars play with a clean signal and when they add distortion. Bernstein was very specific about this.

3. Trope: “Easy”

Performing Forces

Soloists

- 1st Blues Singer (high baritone)
- 2nd Rock Singer (baritone)
- 2nd Blues Singer (alto)
- 3rd Rock Singer (high baritone)
- 3rd Blues Singer (baritone)
- Descant

Mixed Chorus

Stage Orchestra

F Horn 1
F Horn 2
F Horn 3
F Horn 4
C Trumpet 1
C Trumpet 2
C Trumpet 3
C Trumpet 4
Trombone 1
Trombone 2
Tuba

Rock Band

Electric Guitar 1
 Electric Guitar 2
 Bass Guitar
 Keyboard 1
 Drum Set

Blues Band

Keyboard 2
 Bass Guitar
 Drum Set

Pit Orchestra

Snare Drum 1 (sticks)
 Snare Drum 2 (brushes)
 Bass Drum
 Suspended Cymbal
 Four Pitched Drums
 Tam-tam
 Anvil
 Glockenspiel
 Marimba
 Xylophone
 Harp
 Small Organ
 Large Organ
 Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

Structural Analysis

Section	Easy 1	I Don't Know 1	Easy 2	I Don't Know 2
Measure	148-173	173-192	189-212	212-224
Phrase Grouping	26 16 + 10 (6+10)	20	24 15 + 9	13
Text	"...holy man..."	"I don't know where to start..."	"...real good vice..."	"What I need I don't have..."
Section	Easy 3	I Don't Know 3	Beatitudes	Transition
Measure	224-248	248-258	259-271	272-281
Phrase Grouping	15 + 10	11		
Text	...versatile..."	"If I could I'd confess..."	"Beatam Maria..."	"Orare prome..."
Section	Finale	Coda		
Measure	282-300	301-318		
Phrase Grouping	19	18 11 + 7		
Text	"What I say I don't feel..."	"Come on , Lord, if you're so great..."		

Conducting Considerations

The double bar line at measure 148 is where “Easy” starts in earnest. The tempo change from dotted quarter = 80+ to dotted quarter = 100+ happens at measure 148 without *accelerando* prior to the downbeat. Here, the blues band takes over for the rock band. The conductor simply keeps time, facilitating entrances for the first ‘blues’ singer on beat four of measure 153 and tuba at the downbeat of measure 165.

At measure 174, the conductor brings in the next vocal soloist, the second ‘rock’ singer, who calls back the “I Don’t Know” melody from the previous movement but singing different lyrics. The ‘blues’ singers and ‘rock’ singers will alternate their melodies until measure 259 when the choral *Confiteor* chant returns in the traditional mixed chorus.

At measure 185, the conductor gathers the attention of the horns and trumpets for their entrance at measures 186 and 187. Trombones and tuba pick up the accompaniment at measure 189. Another brass outburst occurs at measure 211, continuing through measure 223. The tuba enters again at measure 239.

At measure 257, the conductor should ‘wake up’ the choir to assure their preparedness for entry at the anacrusis to 259. The choral music sung from measures 258 through 278 is a repetition of measures 61 through 82. The orchestration varies slightly for the first ten measures, the strings notably absent. Measure 269 brings the return of the full orchestration.

To make the transition into the final iteration of the “I Don’t Know” melody that closes the “Easy” movement, Bernstein utilizes material originally heard at the transition between *Confiteor* and “I Don’t Know.” The conductor’s focus during this transitional material is first with the chorus, percussion, and organs (measures 278 through 281), then with the trombones, tuba, keyboards, and electric guitar broadening the tempo in measures 283 and 284. Gesturally,

The orchestration thins over the next five measures in preparation for the coda that begins at measure 301. This should be treated as *secco recitativo* by the conductor. Figure 22 shows measures 301 and 302. The conductor should mark through measure 301, floating beat three in the pattern, low and just outside the body. The conductor will catch the singer with beat four at “If you’re so...” Measure 302 should be conducted through in tempo.

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Measures 303 through 307 (Figure 23) should all be conducted in a two pattern. Measures 303, 304, 306, and 307 require the conductor to show beat one, floating the rebound low and just outside the body until the singer moves on. Measure 305 should be conducted in tempo as directed.

125

senza tempo in tempo senza tempo

303 Ride Cym.

ROCK BAND

Traps

El. Gtr. 1

El. Gtr. 2

Bs. Gtr.

Kyb. I

1st Rock S.

slow, free

2

Show me how, where to go.

(free)

2

Show me now, I can't

Figure 23. MASS Score p.125, mm303-7

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Measures 308 through 311 (Figure 24) should be conducted similarly to the previous five measures. The conductor beats through measure 308 in tempo, shows beat one in measure 309 and again floats the rebound. In measure 310, the conductor should show an active beat one for the keyboard, bass guitar, and drums. Beat two should float high and into the body in preparation for the downbeat of measure 311, which will compel the instruments to play.

308 **in tempo senza tempo in tempo**

ROCK BAND

Traps

El. Gtr. 1

El. Gtr. 2

Bs. Gtr.

Kyb. I

1st Rock S.

wait,

May-be it's too late,

Lord.

I don't

Figure 24. MASS Score p.125, mm308-11

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Choral Considerations

The choral material in this movement is a verbatim repetition of material in the *Confiteor* movement. In the rhythmic and textual material found in measure 280 identical to that in measures 7, 82, and 278. The pitch material, however, is different and the pitch material given by the instruments in the previous measure will not assist the singers in finding their pitches. This will require some attention.

V. MEDITATION NO. 1

Between the irreverent outcry of the Street Chorus in the CONFESSIO and the laudatory exultations of the Celebrant and Children's Choir in "*Gloria Tibi*," Bernstein composes the first of three meditations. These are designed as moments for the audience to reflect on the drama that has passed and the drama yet to come, and "also serve musical purposes by introducing thematic material which will reappear in altered forms later."¹⁹

Performing Forces

<u>Pit Orchestra</u>	Large Organ
High Suspended Cymbal	Small Organ
Glockenspiel	Violin 1
Marimba	Violin 2
Vibraphone	Viola
Xylophone	Violoncello
Timpani	Contrabass

Structural Analysis

Section	A	A	A
Sub-Section	1	2	3
Measure	1-10	11-16	17-24*
Phrase Groupings	10 (3+4+3)	6 (3+3)	8 (4*+*4)
Section	B	B	
Sub-Section	1	2	
Measure	*25-34	35-39	
Phrase Groupings	10 (4*+*6)	5	
Section	A'	A'	
Sub-Section	1	2	
Measure	40-49* material from 17-22	*50-58 material from 24-26	
Phrase Groupings	10 (6+4)	9 (4+5)	

¹⁹ Don A. Andre, "Leonard Bernstein's "MASS" as a Social and Political Commentary on the Sixties" (DMA diss., University of Washington, 1979), 51, ProQuest Dissertations & Theses Global.

Conducting Considerations

Though in 3/4 meter, much of this movement should be subdivided at the eighth note due to the slow tempo (*Lento assai*, eighth note = 63). The conductor can move to the quarter note at certain points but should return to the eighth note for clarity's sake. A single, forceful eighth note preparatory beat is appropriate for the opening. Marked *con intensità* and *molto vibrato*, the conductor should give attention first to the cellos and percussion while encouraging soloistic playing in all the strings. All *Luftpausen* should be observed (e.g., measure 2 – Figure 25) as an approximate eighth note rest. Conversely, the connections between measures when no *Luftpause* is present are equally imperative. These joining points (e.g., measures 3 into 4 – Figure 25) are where the *molto sostenuto* marking at the beginning of the movement is most exposed and also most important. This movement should be conducted with a minimal *rubato*. Instead, carefully chosen *poco ritardando* and agogic accents should be employed.

Lento assai, molto sostenuto (♩ = 63)

The musical score for Figure 25 shows measures 1 through 5 of the MASS movement. The tempo is *Lento assai, molto sostenuto* with a quarter note equal to 63 beats. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes parts for High Cymbal, Glockenspiel, Marimba, Violin I, Violin II, Viola, Violoncello, and Contrabass. The High Cymbal and Glockenspiel parts start with a forte (*f*) dynamic. The Marimba part starts with a fortissimo (*ff*) dynamic. The Violin I and II parts start with a fortissimo (*ff*) dynamic and are marked *con intensità*. The Viola part starts with a fortissimo (*f*) dynamic and is marked *con intensità*. The Violoncello part starts with a fortissimo (*f*) dynamic and is marked *con intensità*. The Contrabass part starts with a fortissimo (*f*) dynamic and is marked *molto vibrato*. The score shows various dynamics (f, mf, pp, cresc. molto) and markings (con intensità, molto vibrato, pizz., espr.).

Figure 25. MASS Score, p.126, mm1-5

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The 32nd notes in the melody should be played fully through and never relaxed dynamically unless directly under *diminuendo*. The glockenspiel should be cued at measure 6 and the suspended cymbal at measure 10. A full cessation of sound should happen at the end of measure 10 to make sonic room for the organ entrance at measure 11. The glockenspiel and marimba should also be cued at the downbeat of this measure. The organ part contains no *Luftpause* until the final measure of the system (Figure 26). However, common organ performance practice dictates a slight break at the end of slur markings (e.g., measure 12, beat 1; measure 13, beat 3, etc. – Figure 26). These lifts should be clarified between conductor and organist. The cymbal, vibraphone, and marimba should be cued at measure 16.

Figure 26 shows a musical score for measures 11 through 16. The staves are labeled: Hi. Cym., Glsp. Vib., Marin., Flute stop, Large Organ, and PIT. Measure 11 features a 'Flute stop' marking. Measure 12 includes a 'poco' marking. Measure 13 has a '(non cresc.)' marking. Measure 14 shows 'Vib. (motor on)'. Measure 15 and 16 both have 'pp' (pianissimo) markings. The score is for 'Mass' by Leonard Bernstein, with copyright information for 1971 and publisher information for Leonard Bernstein Music Publishing Company LLC.

Figure 26. MASS Score, p.127, mm11-16

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Measure 17 is marked *Tranquillo* and should usher in a momentary respite from the instability and intensity of the opening measures. Here the conductor may opt to beat quarter notes. However, the *pizzicati* in the viola and contrabass may benefit from a continued subdivision for precision. Either way, the conductor should modify their gesture from one that shows angularity and pointedness to one that shows cushion, air, and stillness. The celesta should be cued on beat three of measure 20 and the timpani on beat three of measure 22. At measure 23,

the conductor should gradually return to a more angular subdivision and slowly build a *crescendo*, arriving at *mf* by the downbeat of measure 24 to obscure the entrance of the contrabasses. Measure 24 should be conducted with fairly aggressive *marcato* subdivision. Though marked *staccato* only in the violin 1 part, beat three of measure 24 should be short and heavily accented in all parts (Figure 27).

The musical score for measures 23-28 of the MASS is presented for various instruments. The Timp. part starts with a *mf* *molto* dynamic, followed by a *sf* *molto* dynamic. The Xylo. part enters in measure 24 with a *f* *marc. molto* dynamic. The Large Organ part has a *cresc. sub.* marking in measure 23, followed by a *molto* dynamic. The Vn. I and Vn. II parts have a *cresc. sub.* marking in measure 23, followed by a *molto* dynamic. The Vla. part has a *cresc. sub.* marking in measure 23, followed by a *molto* dynamic. The Vc. (div.) part has a *cresc. sub.* marking in measure 23, followed by a *molto* dynamic. The Cb. part has a *cresc. sub.* marking in measure 23, followed by a *molto* dynamic. The score includes various performance instructions such as 'if wanted', 'ord.', 'arco', 'sempre molto marcato', and 'change bows ad lib.'.

Figure 27. MASS Score, p.128, mm23-28

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Once all but the contrabasses have cleared, the conductor should continue the *crescendo* while floating the baton hand high and in the center of the body. To propel the contrabasses, the conductor should subdivide, marking the downbeat on the first eighth note and giving a very live second eighth note pulse. In observance of the direction "change bows *ad lib.*" (Figure 27), the

contrabasses can change bow direction on every note to provide as much *fff ruvido* (rough) and accented playing as possible. The slur markings in measure 27 and 28 could be taken in a single bow. In measure 28, the conductor should cue the timpani on beat two and the percussion and strings on beat three. The string entrance should again be *con intensità*, but not so loud dynamically as to not have any room for growth. The conductor's gesture should reflect *molto marcato* through measure 36 and illuminate the terraced dynamics in measures 30, 32, and 35, as well as the *molto crescendo* in measure 34. At measure 35, the conductor should cue the organ. The *sfffz p!* can be accomplished by a sudden and drastic decrease in dynamic or a sudden and drastic change of registration.

While the organ sustains at *p*, the strings stay *fff* and accented for the next two measures. A *molto diminuendo* begins at measure 37 and coincides with an articulation shift away from accent and *marcato* towards lyric *legato*. The contrary motion in the solo violin and cellos in measure 38 and 39 should step out slightly from the rest of the texture. All but two string players will attach mutes over measure 37, 38, and 39. Bernstein has skillfully orchestrated this – the contrabasses in measure 38; all first violins save two soloists in beats two and three of measure 38; the second violins, violas, and cellos (except the soloist) in measure 39.

Measure 40 sees the return of the material from measure 17, this time marked *Meno mosso* and “peacefully.” The conductor should subdivide this section using a billowy, *dolcissimo* gesture. Over measures 42 through 45, the strings remove mutes little by little (*poco a poco senza sordino*). To adhere to the *poco a poco* directive, this can be accomplished at the row and chair level for the violins, violas, and cellos – from the back row to the front, first the inside chairs, then the outside chairs. The contrabasses can remove mutes one desk at a time in the

same fashion – first the inside chair, then the outside. The organ should be cued at measure 44 when it joins the solo violin for two measures.

Though *pp* and under *diminuendo*, the final eighth note of measure 47 should be a big, aggressive preparatory beat for the accented *ff* at measure 48. Measures 46 and 47 also contain *subito* dynamic shifts in quick succession. At beat three of measure 49, the conductor should cue the timpani, cymbal, and contrabasses, continuing a subdivided *legato* gesture. The wide-ranging melody should be played by the contrabasses at a consistent *ppp misterioso* dynamic, allowing expressivity to speak through the change of bow direction and marked articulation. The conductor should cue the solo violins and celesta at measure 54 and the violas and cellos *con sordino* at measure 55. The downbeat of measure 56 should be in mostly tempo, though a slight agogic accent would be appropriate. Beat three of measure 56 and beat two of measure 57 can be dictated out of tempo. The contrabasses play *pizzicato*, then *arco* on beat two of measure 57. The *pizzicato* should be *pp* but still have some definition and the following *arco* entrance should be as unobtrusive as possible. The final *fermata* should be very long, as marked, and be kept alive by some slow, slight warming motion in the conductor's gesture.

VI. GLORIA

In the traditional Latin Mass, the *Gloria* (“*Gloria in excelsis Deo*”, also known as the Greater Doxology as distinguished from the Lesser or Minor Doxology, the “*Gloria Patri*”), is sung just prior to the collect (a prayer, from the Latin ‘*collecta*’) which closes the larger section of the Mass known as the Introductory Rites. Composed as four movements, Bernstein first excerpts and sets the laudatory *Gloria tibi* text in an antiphonal fashion between the Celebrant and the Children’s Choir. He then moves into a modal, mediant harmonic language for the *Gloria in excelsis Deo*. Bernstein follows the *Gloria* with a trope featuring a setting of lyrics given to him by singer-songwriter Paul Simon as a Christmas present²⁰ – lyrics that, though written in reaction to American society in the late 1960s, seem particularly prescient today.

“Half of the people are stoned
And the other half are waiting for the next election.
Half the people are drowned
And the other half are swimming in the wrong direction.”

The Simon quatrain in movement three is supplemented by lyrics from Stephen Schwartz. Bernstein concludes the larger *GLORIA* section with a second trope movement – a brief, aching beautiful ballad.

These four movements showcase Bernstein at his compositional best – lyric, expressive melody, evocative harmony, and dramatic orchestration at the crossroads of the musical theater and contemporary classical styles. *GLORIA* continues to drive the dramatic arc: the Celebrant outwardly proclaims his faith while struggling inwardly (“*Gloria Tibi*”); the traditional mixed chorus wildly rattles through the “*Gloria in excelsis Deo*”; the Street Chorus sow seeds of doubt (“Half of the People”); and the solo soprano longs for days past when she sang of “*Gloria*” and “*Gratias Deo*” (“Thank You”).

²⁰ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 159.

Performing Forces

Celebrant
 Celebrant's Bongos
 Children's Choir

Stage Orchestra

Flute 1
 Flute 2
 Oboe 1
 English Horn
 Bb Clarinet 1
 Bb Clarinet 2
 Bass Clarinet
 Bassoon 1

Bassoon 2
 F Horn 1
 F Horn 2
 Harp
 Two Cymbals
 Bongos
 Tambourine
 Drum Set
 C Trumpet 1
 C Trumpet 2
 C Trumpet 3
 C Trumpet 4

Structural Analysis

Section	A	A	A
Sub-Section	1	2	3
Measure	1-23	24-32	33-50
Phrase Groupings	11 + 12 (4+7) (5*+*8)	9	7* + *12
Text	"Gloria tibi..." "Gloria Patri..."	"Laudamus te..."	"Gloria Patri..."
Section	A'	A'	A'
Sub-Section	1	2	3
Measure	51-69	70-78	79-95
Phrase Groupings	7 + 12 (4+8)	9	7* + *11
Text	Orchestra only Gloria tibi material	Orchestra only Laudamus te material	"Gloria Patri..."

Conducting Considerations

Bipartite in structure, this movement begins as a call and response between the Celebrant and the Children's Choir. Each larger section contains three distinct sub-sections which follow changes in the text. Conducted in an asymmetrical two (3+2), the bongos begin the ubiquitous rhythm. Marked in the full score as "played by Celebrant," the bongos can be played by the drummer if the stage director prefers.

The conductor must guard against rushing the tempo, keeping the eighth note exact throughout the movement. The tempo is marked as “dotted quarter note = 100, quarter note = 150” and should be adhered to closely. Too fast and the “joyous excitement” of the Celebrant risks turning frantic. Clear cues for the Celebrant and the Children’s Choir are key to the success of this oft-excerpted movement. Measure 1, cue the bongos. Measure 3, cue the bassoons, harp, and drum set. Measure 5, cue the Celebrant. Measure 8, cue the Children’s Choir. The ability to turn attention and gesture quickly and simply, without great fanfare or excess motion, will be of paramount importance to the conductor, as will careful consideration of contradictory dynamics that appear simultaneously. Throughout the movement, but especially at measures 34 through 37 and 80 through 83, attention should be paid to balance between the Children’s Choir and the orchestra. The Celebrant, equipped with a body microphone, will have no trouble being heard over the instruments at any dynamic. The Children’s Choir, whether mobile or stationary, can be amplified by floor area microphones but the orchestra’s dynamic level may need to be adjusted.

The harp should be cued at measure 11 with a strong preparatory beat to achieve the marked *ff*, then quickly returning the gesture to a small and simple *p*. The following measures return to antiphonal interplay between the Celebrant (doubled by *colla parte* flute) and the Children’s Choir (doubled by *colla parte* oboe and English horn). Dynamic changes and phrasing in these measures can be shown through size and intensity of gesture. Particular care should be taken at the *subito p* at measure 17 and the *subito f* and *diminuendo* at measure 19. The conductor should turn their attention to the English and French horns at measure 22 to facilitate the transition into section A2.

The Celebrant and Children’s Choir continue their back-and-forth, the Celebrant joined by clarinet and the Children’s Choir joined first by oboe and then flute. At beat two of measure

29, the conductor should show a weightier and more *marcato* preparatory beat for measure 30 and be ready to briefly change their pattern, though still in two, from 3+2 to 2+3. Measure 33 returns the rhythmic pattern back to 3+2. Sustaining *ff* through measure 36, an even *diminuendo* should be shown over measures 37, 38, and 39, as well as a *subito f* at measure 42 and a *subito p* at measure 43. At measure 50, a quick and substantial *crescendo* can be shown during the transition to the B section while connecting with the clarinet, trumpet, and harp as the initial melodic instruments at the downbeat of measure 51.

As in measure 11, the conductor should cue the harp at measure 57, affecting the marked *ff* and *diminuendo*, then quickly turn their attention to the trumpet (measure 58) and to the flute, piccolo, and French horn (measure 59). In this instrumental section, these players take up the call and response first heard from the Celebrant and Children's Choir in the previous section. A *subito p* at measure 63, a *subito f* at measure 65, and a second *subito p* at measure 66 should all be on the conductor's radar. Measure 76, 77, and 78 change rhythm again to 2+3 and are weighty and *marcato* in preparation for the re-entrance of the Celebrant and Children's Choir at measures 79 and 80. The conductor should guide an even *diminuendo* from measure 83 through 85, arriving at *p* for the Celebrant's final utterance of "*Spiritui Sancto.*" The final measures offer few obstacles and allow the conductor time to gather the forces for the final "*Gloria!*"

Choral Considerations

Because rhythm and meter are the featured elements of this movement, the Children's Choir should be encouraged from the outset to sing *legato* while observing accents and text stress. The leap of a seventh at "*Spiritui Sancto*" will likely need attention in rehearsal, as will finding the tritone interval at measures 34 and 80. With a young choir, rehearsing rhythm and text without pitch will be beneficial.

Odds and Ends

- The “Celebrant’s Bongos” do not need to be played by the Celebrant. Cue notes are given in the Blues Band Drum Set part.
- Consideration must be given to the amplification of the Children’s Choir.

2. Gloria in Excelsis

Performance Forces

Chorus	Xylophone 2	Violin 1
	Vibraphone	Violin 2
<u>Pit Orchestra</u>	Marimba	Viola
Timpani	Splash Cymbal	Violoncello
Cowbells	Small Tam-tam	Contrabass
Congas	Small Organ	
Xylophone 1	Large Organ	

Structural Analysis

Section	A	A	A
Sub-Section	1	2	3
Measure	96-106	107-117	118-125
Phrase Groupings	11 (2+5+4)	11 (2+7+4)	8 (5+3)
Text	“Gloria in excelsis Deo...”	“Gratias agimus tibi...”	“Fili unigenite...”

Section	B	A’
Measure	126-144	145-155
Phrase Groupings	13 + 6 (8+5)	11 (2+5+4)
Text	“Qui tollis peccata mundi...”	“Quoniam tu solus Sanctus...”

Conducting Considerations

The half note, at 100, should equal the dotted quarter of the previous movement. A conductor may be tempted to push this tempo, but it is imperative to the success of the chorus to hold the tempo as marked. The opening is marked *con brio* (with liveliness) and *ff* in all parts, with the added directions “at the frog” and *con fuoco* (with fire) given to the violins and violas. This marking and the indicated bow directions must be followed closely by all players. Initiating the bow stroke away from the frog will not produce the desired effect. The double and triple stops in the first two measures may require isolated rehearsal for tuning and ensemble. When playing *ff*, the orchestra must enough in reserve to affect a noticeable difference at the *fff* marking at measure 145.

The conductor should plan to focus on the chorus for most of this movement, crafting a gesture that will best serve the syncopation and articulation. At measures 123 through 125, the conductor should turn to the orchestra and show the *sfz* marked at the final quarter note of measure 124 and an effective *diminuendo*. Measure 126 is a lyric, *legato* moment for the sopranos of the chorus. This offers the conductor an opportunity to show expressive *legato* in their open (non-baton) hand while continuing a small, dry pattern in their baton hand. At measure 130, the conductor should cue both the organ on the downbeat and the tenors/bass offbeat entrance. The orchestra dynamic must stay at an energetic *p* until measure 134 when a *crescendo* begins. The conductor must continue to encourage the chorus with their baton hand as they show the dynamic build in their open hand.

Beat two of measure 142 must show *fp* with a *crescendo molto* immediately following through measures 143 and 144. Measure 145 should release any dynamic held in reserve with continued observance of dynamic and articulation shifts.

Choral Considerations

Spoken rehearsal of text in rhythm will pay dividends in this movement. Beginning with small sections (e.g., 98-101, 103-106), the conductor should work through the text under tempo and spoken in rhythm at a *mf* dynamic. While speaking through this text in correct rhythm, close attention should be paid to all marked dynamics and articulations. Another obstacle may present itself in the differentiation of quarter note rests versus eighth note rests. The singers should speak through this text in a somewhat *legato* manner to encourage a sense of horizontal line which may tend to become too vertical. These smaller sections should be rehearsed individually, then joined together (Figure 28). In turn, these larger sections should be joined together.

ALTO *ff*

Glo - ri - a in ex-cel-sis De-o, et in ter-ra pax ho-mi-ni-bus

SS *ff*

Glo - ri - a in ex-cel-sis De-o, et in ter-ra pax ho-mi-ni-bus

101

mp

bo-nae vo-lun-ta - tis. Lau - (u)-da-mus te, A-do-ra-mus te, Be-ne - di - ci - mus te, Glo-ri - fi - ca - mus te.

mp

bo-nae vo-lun-ta - tis. Lau - (u)-da-mus te, A-do-ra-mus te, Be-ne - di - ci - mus te, Glo-ri - fi - ca - mus te.

Figure 28. MASS Score, p.149-50, mm98-106

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The chorus will need rehearsal at measure 118 and 120 (Figure 29) as the eighth note rest will likely cause late entrances. The accents in measure 119 and 121 pose another difficulty for the singers. Instinct will tell the chorus to accent beat two of both measures, but the accent actually lies on the eighth note prior (Figure 29).

div. univ.

Fi - li u-ni - ge-ni-te, Je - su

div. univ.

Fi - li u-ni - ge-ni-te, Je - su

120

div. univ.

Chri - ste; Do-mi-ne De - us,

div. univ.

Chri - ste; Do-mi-ne De - us,

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Figure 29. MASS Score, p.152-3, mm118-9, 120-1

The tenors and basses may have difficulty finding their starting pitches at measure 130. This is a spot that could be revoiced. Figure 27 shows how both sections were originally divided. It would be a reasonable alteration to have all the tenors sing the A3 pitch (taken from the vibraphone) and all the basses sing the Eb3 pitch (taken from the treble voices or marimba).

TENOR div. *p*
mi - se - re - re no - bis; sus - ci - pe

BASS div. *p*
mi - se - re - re no - bis; sus - ci - pe

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Figure 30. MASS Score, p.154, mm130-1

Dramatic facial and physical expression should be encouraged from all vocalists in the mixed chorus. Discussion and representation of the text, in the context of this work as well as in the context of the traditional Mass, is crucial to the success of the piece.

Odds and Ends

- The keyboard/mallet percussion parts will require thoughtful division and communication between the percussionists and the conductor.

3. Trope: "Half of the People"

Performance Forces

Street Chorus
Mixed Chorus

Street Instruments

Claves
Bottles
Tambourine
Three Steel Drums

Stage Orchestra

C Trumpet 1
C Trumpet 2
C Trumpet 3
C Trumpet 4
Trombone 1
Trombone 2
Tuba
Banjo
Drum Set

Pit Orchestra

Tam-tam
Large Organ
Small Organ

Structural Analysis

Section	A	A
Sub-Section	1	2
Measure	156-166	167-174
Phrase Groupings	11 (2+5+4)	8 (5+3)
Text	“Half of the people...” ≈“Gloria in excelsis Deo...”	“Glorious Living...” ≈“Fili unigenite...”
Section	B	
Measure	175-192	
Phrase Groupings	12 + 6 (7+5) (4+2)	
Text		
Section	A’	Coda
Measure	193-199	200-205
Phrase Groupings	7 (2+5)	6 (4+2)
Text	“Half of the people...” ≈“Quoniam tu solus Sanctus...”	Instrumental

Conducting and Choral Considerations

A direct extension of “*Gloria in excelsis Deo*,” “Trope: ‘Half of the People’” requires much of the same from the conductor. The compositional material is virtually the same, altered orchestration being the primary difference. New thematic material is introduced at measure 200, the beginning of the coda. The conductor should show *fff* to the large and small organ and immediately reduce the size of their gesture for the downbeat of measure 201 to cue the trombones, tuba, and steel drums. The conductor should show a marked downbeat in measure 203 followed by a live preparatory beat for measure 204. Continued *diminuendo* and *rallentando* should be shown in measure 205 for arrival at measure 206, where a new tempo is marked at the beginning of the next movement.

The “Street Instruments” are meant to be played by members of the Street Chorus but can be considered more ‘prop’ than ‘instrument.’ Clapping and body percussion would be an

acceptable substitution for the Street Instruments. The steel drum part, while ideally played on stage, can also be played at the keyboard using a steel drum patch.

Choral preparation concerns are similar to the previous movement, as well. The Street Chorus takes the lead in this movement, but the conductor should be ready to cue the mixed chorus at measure 178. Methodical rehearsal of the text, spoken in rhythm and under tempo, is crucial to the success of this movement. A diction concern is revealed at measure 165 and 166 in the pronunciation of the word “direction.” There are two appropriate solutions: 1) [dɪ 'ɪɜkʃən] (dih-rehk-shun) or 2) the more colloquial option [daɪ 'ɪɜkʃən] (die-rehk-shun).

4. Trope: “Thank You”

Performing Forces

Soprano Solo	<u>Stage Orchestra</u>	<u>Pit Orchestra</u>	<u>Street Instruments</u>
	Flute 1	Drum Set	Bass Guitar
	English Horn	Large Organ	Drum Set
	Bb Clarinet 1	Contrabass	Steel Drums
	Bass Clarinet		
	Bassoon 1		

Structural Analysis

Section	A	A	A
	Intro	Verse	Chorus
Measure	206-212	213-219	220-229
Phrase Groupings	7	7	10
	(1+4+2)	(2+5)	(4+4+2)
Text	Instrumental	“There once were days...”	“Gloria...”

Section	Bridge/Interlude
Measure	230-234*
Phrase Groupings	5
	(2+3)
Text	“The bend of a willow...”

Section	A	A	A
	Intro	Verse	Chorus
Measure	*234-240	241-246	247-257
	≈206-212	≈213-219	≈220-229
Phrase Groupings	7	6	11
	(1+4+2)	(1+5)	(4+4+3)
Text	Instrumental	“And now, it’s strange...”	“Gloria...”

Section	Outro/Coda
Measure	258-263
Phrase Groupings	6
	(2+4)
Text	“Half of the people are drowned...”

Conducting Considerations

The final six measures of “Half of the People” act as a transition into “Thank You.” Measure 205 (the final of “Half of the People”) and measure 206 (the first of “Thank You”) should be performed seamlessly, as though part of the same movement. In measure 205, the conductor should affect a *rallentando* to the marked *Meno mosso* tempo (half note = 72) and turn attention to the flute, English horn, bassoon, and double basses, all of which enter in quick succession at the beginning of “Thank You.” Showing accent and immediate *diminuendo* to the flute and English horn, the downbeat of measure 206 is also the preparatory beat for the bassoon entrance on beat two. Beat two of measure 206 can also be subdivided into quarter notes to show an accurate cue and tempo for the double bass entrance in 3/4 at measure 207 (Figure 31).

4. Trope: "Thank You"

Meno mosso (Moderato) $\text{♩} = 72$

206

Flute I *f* *p*

English Horn *f* *p*

Clarinet I in Bb

Bass Clarinet

Bassoon I *p* *pp* *solo non stacc.* *p* *molto*

Soprano Solo

Meno mosso (Moderato) $\text{♩} = 72$

206

Traps

Large Organ

Contrabass *div.* *pizz.* *pp*

PTT

Figure 31. MASS Score, p. 165, mm206-11

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To achieve this, the conductor can employ a normal downbeat. Instead of following with a traditional upbeat, the conductor can circle back to center and subdivide the second half note of the measure, showing a 'stopped' 3rd quarter note and a 'live,' rebounding 4th quarter note (Figure 32).

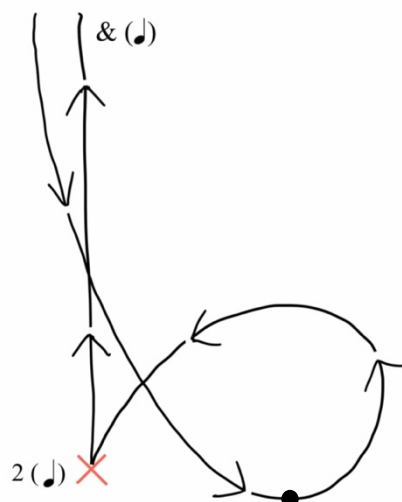


Figure 32. 'Stopped' two-pattern.

Measures 207 through 210 should be conducted in quarter notes, the baton hand in a three pattern, small, dry, and rhythmic, the open hand showing the changes in the bassoon. The conductor should change to *legato* gesture in measure 211, showing *molto crescendo*. Measure 212, in 5/8 meter, should be conducted in an asymmetric two pattern as 2+3.

The A section should be conducted at the half note with *rubato*, allowing the soloist to illuminate the text. The conductor may choose to show quarter notes or subdivide occasionally but should return to a half note pulse as often as possible to preserve *legato* and lyricism. At the *fermata* in measure 214, the conductor should come to rest on beat two, holding or floating low in their gesture to show an effective preparatory beat for the soloist. Measure 217 should show a slight *crescendo* on beat one, a light accent – pressure rather than force – on beat two, and *diminuendo* on beat three, then slow slightly into the cadence at measure 219 and return to tempo at measure 220. The conductor may find some benefit from showing minor subdivisions in the measures marked *ritmico* (220, 221, 222, 224), staying in the pattern and showing a small pulse at the second and fourth quarter note. Another *fermata* should be shown at measure 226 similar in gesture to the one at measure 214. Here, though, the fourth quarter note needs to be accounted for in the English horn. The breath mark before beat two in measure 227 can be accounted for as a floating gestural hesitation.

Measures 230 and 231 can move ahead slightly (*poco più mosso*). Both in 5/4 meter, these two measures can be shown as a traditional five pattern but are more effective when conducted as a half note and three quarter notes. This provides the conductor the opportunity to show a *crescendo* through measure 231 while retaining the ability to show an effective *subito pp* at the downbeat of measure 232.

The A section returns at measure 234. Measure 241 is in 3/2 meter and should show *molto crescendo* in preparation for the *fp* at the downbeat of measure 242. For the most part, this section can be conducted in a manner similar to its earlier iteration. The *trattenuto* (held back) marking in measure 256 refers to a brief slowing in the tempo and can be achieved by floating momentarily at beat two. The tempo returns at beat one of measure 257 then slows again at beat two under *rallentando* and can be subdivided for clarity. Measure 258 show both beats one and two at the marked tempo (half note = 100). The conductor should cue the bass guitar, drum set, steel drums, trombones, and tuba at measure 259 and the Street Chorus at measure 260, then show *morendo* (dying) and *diminuendo* to *niente* (nothing) to the instruments while keeping the vocalists at an excited *pp* whisper.

VII. MEDITATION NO. 2

In the second of three meditations, Bernstein creates a *passacaglia* based on a sixteen measure sequence by Beethoven. De Sesa explains Bernstein's dramatic and compositional objectives in "Meditation No. 2 (on a sequence by Beethoven):

"As before, the 'Meditation' gives everyone, players and audience, a chance to digest and reflect on the past commentaries of the 'congregation'.

...the theme [is] stated in the first twelve measures, followed by four variations, and a sixteen bar coda. The twelve-tone technique applied to the theme seems imminent enough judging from its apparent serialistic quality.

What is not expected is to find that in actuality, it is note-for-note Beethoven. A comparison of its melodic contour with that of the 'Ode to Joy' movement of Beethoven's 'Ninth Symphony,' mm.730-745 illustrates the point.

This 16-note sequence, of which 5 notes are repeated, yields an 11-tone 'row.' (Leave it to Beethoven to be way ahead of his time.) Bernstein, however, treats all 16 notes in the sequence as the principal 'row.' Both examples are in 3/2 meter, but he 'modernizes' the theme by applying: 1) sequential diminution and augmentation to the spacing between the notes; and, similarly, by 2) consecutively graduating the dynamic of each note."²¹

Below, Figure 30 shows a comparison of reductions: the top example is Beethoven's original sixteen measures; the bottom, Bernstein's first sixteen notes.

BEETHOVEN

730

Ihr stürzt nie - der Mil - li - o - nen? Ah - nest du den Schö - pfer, Welt?

738

Such' ihn ü - berm Ster - nen - zelt! Such' ihn ü - berm Ster - nen - zelt!

BERNSTEIN

1

7

Figure 33. Comparison of Beethoven's sequence to Bernstein's "Meditation No. 2"

²¹ Gary De Sesa, "A Comparison Between a Descriptive Analysis of Leonard Bernstein's *Mass* and the Musical Implications of the Critical Evaluations Thereof" (PhD diss., New York University, 1985), 123-5, ProQuest Dissertations & Theses Global.

Performing Forces

Pit Orchestra

Timpani
Glockenspiel
Xylophone
Marimba
Four Temple Blocks
Low Snare Drum
High Snare Drum
Bass Drum

Electric Piano
Small Organ
Large Organ
Violin 1
Violin 2
Viola
Violoncello
Contrabass

Structural Analysis

Section	Theme	Var. 1	Var. 2
Measure	1-12	13-28	29-31
Phrase Groupings	12 4 + 3 + 5	16 8 + 8 (4+4) (4+4)	3
Section	Var. 3	Var. 4	Coda
Measure	32-34	35-39	40-55
Phrase Groupings	3 (2+1)	5 (2+2+1)	16 4 + 10 + 2 (4+6)

Conducting Considerations

Conducted in three at the half note, the opening twelve measures are a short etude for conductors. Figure 33 is an in-score active/passive beat guide with dynamics for these measures. Green and red arrows identify active and passive beats respectively with dynamic markings provided for further gestural context. The arrow directions in the illustration assume use of the conductor's right hand.

[illegible]

Figure 34. Active/Passive beats, Meditation No. 2, mm1-

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The conductor should also be aware of the *pizzicato* technique used in measure 1, 11, and 55. Bartok *pizzicato* is marked in the contrabasses at their first entrance, in the first violins in measure 11, and again in the contrabasses at their final note. The Bartok *pizzicato* can be played two ways – 1) by plucking the string vertically with the index finger or 2) by grasping the string between index finger and thumb, pulling up and releasing. The second way generally produces more ‘snap’ on the fingerboard. The conductor must decide how intense they want the snap of the *pizzicato* to be and work with the appropriate sections to achieve the desired effect.

At measure 12, the conductor should show *molto diminuendo*. The tempo in this measure can slow slightly into measure 13. The gesture at measure 13 should be smooth and connected to show *dolce cantando* (sweetly singing) and *sempre legato*. The conductor can show a slight ictus (rhythmic stress in the gesture) with their left hand on beat three of the first few measures of Variation 1 to clarify rhythm for the contrabasses. The second violins should be cued at beat three of measure 16 and the violas on the downbeat of the following measure. A slight *rallentando* can be taken in beats two and three as the second violins finish their melodic gesture under *pp*, *diminuendo*, and the expressive direction *murmurando* (murmuring). The next phrase begins at the downbeat of measure 21 at *ppp*, still *sempre legato*, and the first violins should be cued at the offbeat of beat two. The dynamic should continue to grow evenly as marked. The conductor should cue the glockenspiel, which enters *p* and very quickly grows to *fff*. The organ should also be cued at the following downbeat. Measure 28 is marked with an *accelerando* to transition to the next tempo which is dotted half note = 69 (up from half note = 69). This can be achieved simply by keeping the same tempo but conducting measure 28 in two at the dotted half note, instead of in three at the half note. The three measures that make up Variation 2 are also

conducted in two at the dotted half note, save the final dotted half note in measure 31, which should be conducted in quarter notes to clarify the transition to the next Variation.

Figure 34 shows the string and organ staves of Variations 2 and 3. The first two measures of Variation 3 should be conducted *tutta forza* (full force; as loudly as possible) and at the quarter note. In the final quarter note of measure 33, the conductor should show a strong upward cut off in preparation for the downbeat of measure 34. The orchestra will play through the last triplet. Measure 34 can be dictated to the organ and strings and should show a *pp* dynamic and *diminuendo*. The conductor should then cut off the contrabasses while sustaining the organ to the next downbeat.

Figure 35 shows the musical score for Variations 2 and 3. The score includes staves for the Large Organ, Vn. I, Vn. II, Vla., Vc., and Ch. The organ part is at the top, and the string parts are below. The organ part has a 'Large Organ' marking and a 'PTT' marking. The string parts have various markings like 'div.', 'pizz.', and 'arco'. The score includes dynamics like *fff*, *ff*, *pp*, and markings like *Con moto* (♩. = 69), *Tutta forza*, and *rall.*. The organ part has a 'PTT' marking. The string parts have various markings like 'div.', 'pizz.', and 'arco'.

Figure 35. MASS Score, p.172, mm29-34

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In 5/2 meter, the first two measures of Variation 4 can be marked through as the electric piano has a solo – a kind of keyboard recitative. The contrabasses should be given a cut off on the second half note of this first 5/2 measure. The organ should reach *niente* as the piano plays its Eb6 in measure 36. Measure 37 should be subdivided at the quarter note with a cue given to each string harmonic. The measure ends with a *fermata* under *crescendo* to the next downbeat. This downbeat should act as both cutoff and *forte* preparatory beat for the cellos, contrabasses, piano, and vibraphone which enter on the second quarter note of measure 38. Again, cues should be given to the cellos, basses, and vibraphone, then violas, second violins, and first violins and glockenspiel in succession. This measure also ends with a *fermata* under *crescendo* into a *caesura*. Each note in the final measure of Variation 4 can be dictated with a long *fermata* and *diminuendo* on the final half note. A cutoff independent of the next downbeat is appropriate here.

Var. IV
Più lento, trattenuto (♩=50) rall.

Figure 36. MASS Score, p. 173

* Small Organ or amplified acoustic piano

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The coda (measure 40) returns to the original meter (3/2) and tempo (half note = 69). A *fff tutta forza* preparatory beat should be given for measure 40 with attention turned to the timpani and organ. The organ registration should be quite grand to exemplify the *pieno organo* (full organ) “Brüder” marking – another reference to Beethoven. While crafting the *diminuendo* in measure 42, the conductor should be careful to observe the *non ritardando* marking. Measure 43 can show sustain for the cellos in the conductor’s open hand. The baton hand should mark

through in preparation for the viola and contrabass cues at the downbeat of measure 44. The cellos have two directions – *espressivo*, then *innig* a measure later. *Innig* is difficult to translate exactly into English and was a marking favored by Beethoven and Robert Schumann. These ten measures should be played expressively by the cellos, with heartfelt intimacy. This expressive direction is expanded slightly in measure 49 with the words *quasi dolente* (almost sorrowful). In contrast, the violas and contrabasses will adhere to their respective *senza espressivo*, *sempre pp*, and *non cresc!* markings in this passage.

The high snare drum should be played at *ppp* in measure 53. The conductor should come to rest at the final half note of measure 53 low in their gesture. The preparation for the downbeat of measure 54 (the penultimate measure of the movement) should be a quarter note at 160 in and excited *p*. The downbeat is both a cue for the snare drum to re-attack and also the preparatory beat for the organs and strings playing *fff tutta forza*. This measure is marked *Molto più mosso (Presto)* (quarter note = 160) and should be conducted aggressively at the quarter note. The *Luftpause* at the end of the measure should be observed before the final note of the movement. This can be accomplished most easily by inserting a 1/4 measure of rest as a preparatory beat for the final *sffz* accented attack and can be communicated explicitly to the orchestra in rehearsal.

THE LITURGY OF THE WORD

VIII. EPISTLE: “The Word of the Lord”

In the Christian faith, an epistle refers to “...various books in the New Testament which originated as apostolic letters to Christian communities and individuals.”²² In EPISTLE: “The Word of the Lord,” four letters are spoken aloud. Two are paraphrased readings from the Bible – 1 John 3:13-15 and 1 Corinthians 4:9-13. The other two are letters written by fictional members of modern-day society. These letters, in combination with the sung text of this movement are a “moving and powerful song warning the desecrators and people in power that”²³, “they’re never gonna scuttle the Word of the Lord!”²⁴ The 2019 Ravinia Festival performance did away with all four original letters and crafted their own relevant and compelling readings (reprinted with kind permission from the Ravinia Festival).

READER 1

Dearly Beloved: We have people in power who are using hate, fear, and lies to separate us from each other and from the ideals for which our country has come to stand. As a person in a position of privilege and opportunity, I now realize we have the power and more importantly the responsibility to act as both a sword and a shield for those persons facing oppression from their own government.

READER 2

Dear Friends and Siblings: I’d like to thank you collectively. I feel like the luckiest person in the world that you are the people closest to me. This recovery is about more than just substances. It’s about acknowledging and removing the blocks that were preventing me from growing. I was never able to get this far on my own. But I’m not alone anymore. And I have faith that I can make it through the day.

²² *Oxford English Dictionary*, s.v. “epistle,” accessed March 10, 2022, <https://www-oed-com.proxy-um.researchport.umd.edu/view/Entry/63551?rskey=S4FD1J&result=1#eid>.

²³ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s *Mass* and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 130, ProQuest Dissertations & Theses Global.

²⁴ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 182.

READER 3

Dear Granny: I hope that you are able to rediscover the heart and spirit of the woman who raised me. I hope that you know that we still celebrate all of you. Everything that you were and everything that you weren't. To believe that suicide earns you a one way ticket to eternal damnation is heart-shattering and absurd. I know you are cared for. Just as you cared for me.

READER 4

Dear Brothers and Sisters: Please help us. We are desperate parents. We are not criminals. We were not prepared for the nightmare we face here. It's been more than a year without our children. They're living in places with strangers and each day is more painful than the last. They no longer recognize our voices. They cry and feel abandoned and unloved.²⁵

Bernstein fashions EPISTLE around these letters and Schwartz's stirring lyrics. Structured in two similar parts, each is embedded with its own ternary form, the movement is closed by a brief coda.

Performing Forces

Celebrant
Street Chorus

Rock Band
Electric Guitar 1
Bass Guitar 1
Keyboard 1
Tambourine

Blues Band
Bass Guitar
Keyboard 2
Tambourine

Stage Orchestra
Flute 1
Oboe 2
English Horn

A Clarinet 1
Bass Clarinet
Bassoon 1
C Trumpet 1
Trombone 1
Trombone 2
Tuba
Harp

Structural Analysis

Section	1	1	1
Sub-Section	A	B	A'
Measure	1-19	20-29	30-43
Phrase Groupings	5 + 7 + 7	5 + 5	7 + 7
Text	"Dearly Beloved..." "Dear Mom and Dad..." "You can lock up the bold men..."	"For the Word was at the birth of the beginning..."	"There are people who doubt it..."

²⁵ *Great Performances*, season 47, episode 22, "Leonard Bernstein Mass," conducted by Marin Alsop, directed by Kevin Newbury, aired May 15, 2020, on PBS, <https://www.pbs.org/wnet/gperf/leonard-bernstein-mass-about/11281/>.

Section	2	2	2
Sub-Section	A	B	A'
Measure	44-61	62-71	72-87
Phrase Groupings	4 + 7 + 7	5 + 5	8 + 8
Text	“Dear Brothers...” “Dear Folks...”		
Section	Coda		
Measure	88-91		
Phrase Groupings	4		
Text	“We wait for the Word of the Lord...”		

Conducting Considerations

Measure 1 and 2 need only show a marked downbeat as each new character speaks. In measure 3, the conductor should mark beat one and hold low and outside their body on beat two. At the appropriate time as compelled by the dialogue and/or staging, an active beat three should be shown for the harp and keyboard 1 cue on the downbeat of measure 4. Measure 4 can then be conducted through with a light ictus on beat two for the bass guitar entrance. At measure 5, the conductor should mark beat one, then come to rest low and in the center of their gesture in preparation for a passive beat two and an active beat three which cues the Celebrant. The harp continues its sixteenth note pattern through the *fermata* and should keep a steady rhythmic ostinato. In measure 6 and each subsequent cue for the bass guitar, a slight ictus can be shown on the appropriate beat. At some point, this will likely no longer be necessary. The conductor should show the phrasing in measure 15 through 19, as well as cue the Street Chorus on beat three of measure 16.

Measure 20 brings a significant texture shift with the entrance of the woodwinds and tuba. The triplets in the clarinet and the syncopation in the bass clarinet should be present but not at the forefront of the texture. The flute and English horn comment on the Celebrant’s melody and should be cued. The electric guitar should be cued at measure 23, the bassoon at measure 24

and the trumpet at measure 27. The conductor should show a slow, even *crescendo* over measures 27, 28, and 29. An agogic accent at the downbeat of measure 30 would be appropriate in tandem with the marked *crescendo*.

The conductor should show a warm, full *ff* at the downbeat of measure 31 and again offer a slight ictus on beat three for the trumpet, keyboard 2, and electric guitar 2. It may be helpful to show duple subdivision in beat two of measure 31 for those instruments playing a duplet against this movement's ubiquitous triplet rhythm. These duplets are accented and should stand out in the texture.

At measure 37, the conductor should again show an inviting, expressive *ff* and cue the Street Chorus at beat three of measure 40. The transition between sections 1 and 2 begins at beat three of measure 42. The conductor should show a slight ictus on beats one and three of measure 43, as well as a *diminuendo* from *ff* to *ppp* at measure 45.

Here, the conductor should float the *fermata* low and outside the body, show a passive beat three, and then an active beat one for the bass guitar, keyboard 1, and harp. Another *fermata* in measure 47 can hold low in the gesture. The next cue is slightly different than its equivalent at measure 5, as an active gesture is needed on both beats two (keyboard 1) and three (Celebrant). Again, an ictus can be given on beat three of measure 48 for the bass guitar entrance.

Though initially in a different key and featuring slightly altered orchestration, measure 48 through 78 is a recapitulation of the material from measure 6 through 35 and can be conducted similarly, making special note of a specific cue for the Street Chorus at measure 58 and the tambourine at measure 72. The conductor should show the *molto diminuendo* in measure 78 and 79, coming to rest at the *fermata* low and in the center of their gesture. A passive beat two and active beat three follow.

A gestural guide for the next measures is listed below:

m79

- 1 – active
- 2 – hold *fermata* low and inside
- 2 – passive
- 3 – active

m80

- 1 and 2 – *colla voce* (floating)
- 3 – passive, catching Celebrant at “reason is re...”

m81

- 1 – active in tempo
- 2 – hold *fermata* low and inside
- 2 – passive
- 3 – active, catching Celebrant at “And we...”

m82

- 1 and 2 – *colla voce* (floating)
- 3 – active, catching Celebrant at “Word of the...”

m83

- in tempo

m84

- in tempo
- 2 – with open hand, show change for flute 1, keyboard 1, harp

m85

- 1 and 2 – in tempo
- 3 – *ritardando*, but not subdivided

m86

- 1 – in tempo
- 2 and 3 – slight click for bass guitar, bass clarinet

m87

- 1 and 2 – in tempo
- 3 – hold *fermata* low and inside
- 3 – active but gentle with Celebrant

m88

- in tempo
- 3 – cue bass clarinet, bassoon 1, harp

m89

- 1 and 2 – *colla voce*
- 3 – hold *fermata* low and inside
- 3 – passive, catching Celebrant at “of the...”

m90

- in tempo
- 2 – click for bass guitar
- 3 – cue bass clarinet, bassoon 1, trombones, harp

m91

- in tempo
- 1 – click for bass guitar
- 2 – passive
- 3 – subdivided at duplet with ‘stopped’ beat (Figure 36)

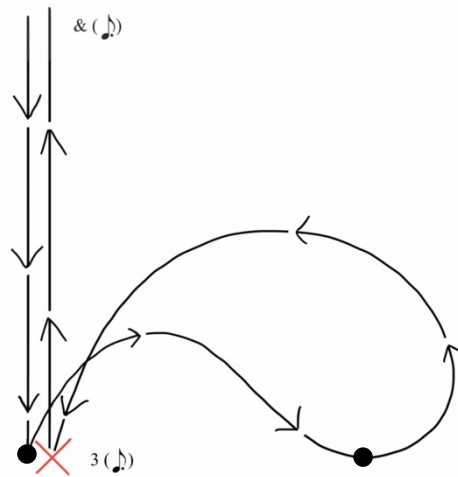


Figure 37. ‘Stopped’ three pattern

In the final subdivided beat, the tempo of the dotted eighth note should equal the quarter note of the next movement to facilitate a seamless *attacca* transition.

Odds and Ends

- The keyboard part is marked “Organ” at measure 4, so the conductor will need to discuss the appropriate organ sound. A number of different options will work here, including a gently registered pipe organ patch or a more contemporary Hammond organ patch.

- An optional cut is available from beat three of measure 47 through beat two of measure 61. Bernstein does not offer a specific reason for the cut.

XI. GOSPEL-SERMON: “God Said”

In GOSPEL-SERMON, a self-important preacher begins to espouse the virtues of Christianity. His preaching quickly turns impious, shining a light on “conspicuous consumption, excessive taxation (by church and state), extermination and endangerment of whole life forms, proselytizing, birth control, nominative religious practice, and killing in the name of God.”²⁶ He whips the “fat-cat self-congratulatory”²⁷ congregants (the Street Chorus) into a frenzied “bacchanalian dance.”²⁸ The text further reveals the parodic nature of the GOSPEL-SERMON as the congregants’ lyrics become increasingly irreverent:

God said it’s good to be poor,
Good men must not be secure;
So if we steal from you,
It’s just to help you stay pure.

God said take charge of my zoo
I made these creatures for you;
So he won’t mind if we
Wipe out a species or two.

God said to spread His commands
To folks in faraway lands;
They may not want us there,
But man it’s out of our hands.

God said that sex should repulse
Unless it leads to results;
And so we crowd the world
Full of consenting adults.

God said it’s good to be meek
And so we are once a week;
It may not mean a lot
But oh, it’s terribly chic.

God made us the boss
God gave us the cross
We turned it into a sword
To spread the Word of the Lord
We use His holy decrees
To do whatever we please

Throughout GOSPEL-SERMON, the congregants proclaim a phrase which succinctly sums up the contradiction of this movement: “And it was good, brother! And it was goddam good!” When the Celebrant finally arrives, the congregants and preacher are “suddenly pious again,” reigning in their mounting irreverence.

²⁶ William A. Cottle, “Social Commentary in Vocal Music in the Twentieth Century as Evidenced by Leonard Bernstein’s ‘MASS’” (DA diss., University of Northern Colorado, 1978), 69, ProQuest Dissertations & Theses Global.

²⁷ Eric Salzman, “The Bernstein MASS on Record,” *Stereo Review*, March 1972, 82.

²⁸ *Ibid.*, 82.

Performing Forces

Preacher
Street Chorus

Stage Orchestra

Flute 1
Flute 2
Oboe 1
Oboe 2
Bb Clarinet 1
Bb Clarinet 2
Bass Clarinet
Bassoon 1
Bassoon 2
F Horn 1
F Horn 2
F Horn 3
F Horn 4

C Trumpet 3
C Trumpet 4
Tuba
Keyboard 2
Harp
Gourds
Claves
Bongos

Rock Band

Temple Blocks
Triangle
Bongos
Tom-toms
Glockenspiel
Keyboard 1
Drum Set
Bass Guitar

Strutting Band

Eb Clarinet
C Trumpet 1
C Trumpet 2
Trombone 1
Trombone 2
Trombone 3
Banjo (Guitar 1)
Acoustic Guitar 2

Street Band

Tambourine
Claves
Bottles
Tin cans

Structural Analysis

Section | 1 : |
Measure 1-31
32-62
Phrase Groupings 19 + 9 + 4
10 + 9
(5+5) (5+4)
Text “God said: Let there be light.”
“God said: Let there be storms.”

Dance Interlude
63-71

9
(4+5)

Section 2
Measure 72-102
Phrase Groupings 19 + 9 + 4
10 + 9
(5+5) (5+4)
Text “God said: Let there be gnats.”

Sung Dance Interlude
103-111

9
(4+5)

“And God saw it was good.”

Section Transition to solos
Measure 112-117
Phrase Groupings 6
Text “And it was good...”

Section	4: 3 : (5 times total)	4
Measure	118-129	130-146
Phrase Groupings	4 + 4 + 4	13 + 4 + 4 (4+4+5)
Text	“God said it’s good to be poor...” “God said take charge of my zoo...” “God said to spread His commands...” “God said that sex should repulse...” “God said it’s good to be meek...”	“God made us the boss.”
Section	Suddenly pious again	Dance Interlude
Measure	151-176	177-185
Phrase Groupings	19 + 7 10 + 9 (5+5) (5+4)	9 (4+5)
Text	“God said: Let there be light.”	

Conducting Considerations

GOSPEL-SERMON offers only a few obstacles for the conductor. They should be ready with the first cue for the Preacher at the downbeat of measure 1 as well as the first cue for the Street Chorus at measure 6. Because of the nature of the meter changes, the conductor should stay in 2/4 and 3/8 and not group any measures into a larger 7/8 pattern until measure 21. At beat two of measure 19, the conductor should gather the orchestra in a preparatory beat for measure 20. From measure 21 through 28, every two bars can be grouped into a 7/8 pattern (2+2+3). Measures 29, 30, and 31 are already in 7/8 meter.

Measure 62, the second ending of the repeat, should *crescendo* through the end of the measure, then a *subito pp* should be shown at the downbeat of measure 63. In addition to showing the sudden and drastic dynamic change, the conductor’s gesture should also reflect the “Dance (*light, graceful*)” direction and the articulation shift to “*molto secco* (tinny).” The conductor can also offer a cue to the glockenspiel at this moment. At the end of this short dance interlude, Bernstein drops in a 6/8 measure that could catch the conductor off guard.

The initial thematic material returns at measure 72 with thinned orchestration. This section, from measure 72 through 103, can be conducted much the same as measure 1 through 31. The material from the dance interlude, measure 63 through 71, shows up again at measure 103, this time with vocal writing for the Preacher and Street Chorus. The conductor should cue keyboard 1 and horn 1 at measure 106 and show the *crescendos* and dynamics changes leading into measure 112. Though not marked as such, measures 112 through 115 should show a very weighty, *pesante* gesture, then *diminuendo* in measures 116 and 117. A cue on beat two of measure 114 to the Street Chorus would be appropriate.

Measures 118 through 129 are performed five times, each iteration presenting a different set of lyrics from a different soloist. In this section, the conductor should show a strong downbeat ictus for the offbeat entrances of the vocalists and can cue the horns at the downbeat of measure 120. This horn cue is a good signpost for the other instruments. In measure 125, show the *sffz* and accents on beats one and two and the cue for the clarinet and trumpets on beat 3. The music can be played the same each time and should act as a vehicle for the lyrics.

The fifth ending should reflect *subito p* and should again show a strong ictus for the offbeat entrance of the Preacher in measure 130 and the Street Chorus in measure 131. Though the vocalists stay fairly strong throughout this section, the conductor should fashion a *crescendo* for the instruments through the downbeat of measure 147 (marked *tutta forza fff*) and also show the *tutti sfz* on beat two of measures 142, 143, and 144. The conductor should pull the dynamic back slightly on beat three of measure 150 (effectively a *fmf*) to shape the consequent *crescendo*, then be ready for *subito p* at the next downbeat.

The variable 2/4-3/8 meter returns again at measure 151. The conductor can shift to a 7/8 pattern at measure 171. The *molto secco* and “tinny” dance material reappears, continuing

through the end of the movement. A cue for the Eb clarinet in measure 182 would be helpful. A *diminuendo* essentially to *niente* closes the movement. Measure 186 contains a ‘button’ for the movement, a final orchestral note often used in musical theater composition to ‘button up’ (finish) a song. Marked “This bar for concert use only,” this measure should be ignored in a fully staged production.

X. CREDO

The five movements of X. CREDO are meant to be performed as one continuous larger movement. The original *Credo* text from the Ordinary of the traditional Latin Mass is delivered via pre-recorded tracks (unison octave vocals with percussion accompaniment). The “loud, mechanized, rigid 12-tone monorhythmic chant”²⁹ of the Latin text is not only meant to reflect the rigidity of Christianity but also the idea that “the absolute, blind faith in [God that] and he is supposed to epitomize is certainly dying.”³⁰ A portion of the *Credo* text makes up the entire first movement of the larger CREDO section with the rest interspersed throughout the subsequent tropes. The drama is driven by the “typically Jewish”³¹ tradition of individual argument with God. The congregation’s frustration, despair, and wavering faith are personified through Schwartz’s lyrics:

2. Non Credo

You knew what you had to do,
You knew why you had to die.
You chose to die, and then revive again.
You chose, you rose alive again.
But I don’t know why I should live
If only to die. Well, I’m not gonna buy it!

3. Hurry

You said you’d come again.
So when’s your next appearance on the scene?
I’m ready. Hurry.
Hurry and come again.

4. Trope: “World Without End”

World without end at the end of the world
Lord, don’t you know it’s the end of the world?
Lord, don’t you care if it all ends today?
Sometimes I’d swear

²⁹ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s *Mass* and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 145, ProQuest Dissertations & Theses Global.

³⁰ Ibid., 146.

³¹ “Leonard Bernstein Discusses His *Mass* with High Fidelity,” *High Fidelity/Musical America*, February 1972, 68.

5. Trope: “I Believe in God”

I believe in God,
But does God believe in me?
I’ll believe in any god
If any god there be.

1. Credo in unum Deum

Performing Forces

Choir

Percussion

Timpani
Triangle
Five Temple Blocks
Two Cymbals (large and small)
Two Snare Drums (large and small)
T.D. (Tenor Drum)
Tam-tam

Structural Analysis

Prime	1	2	3	4	5	6	7	8	(7)	9	10	11	12
	C	Bb	Eb	D	Db	Ab	A	B	A	G	F#	E	F
Inversion	1	2	3	4	5	6	7	8	(7)	9	10	11	12
	C	D	A	Bb	B	E	D#	C#	D#	E#	F#	G#	G

Figure 38. Prime and inverted rows of pre-recorded tracks in X. CREDO

The structure of this movement is based on the use of a tone row and how it relates to the text. Bernstein uses both the prime and inverted forms of the row (Figure 38) and does not adhere to the rule that all pitches should be presented before any pitch is repeated, thus it is not true twelve-tone technique.

PRIME

1 2 3 4 5 6 7 8 9 10 11

Crc - do in u - num De - um, Pa - trem o - mni - po - ten - tem, Fa - cto - rem cac - li et ter - rac,

12

PRIME

Vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in u - num

INVERSION 1 2 3 4

Do - mi - num Je - sum Christ - um, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

5 6 7 8 9 10 11 12

INVERSION

o - mni - a sac - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de

De - o ve - ro. Ge - ni - tum, non - fa - ctum, con - sub - stan - ti - a - lem Pa - tri: Per quem

PRIME

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes et prop - ter nos - tra sa - lu - tem de - scen - dit de cac - lis.

PRIME

Et in - car - na - tus est de Spi - ri - tu San - cto Ex Ma - ri - a Vir - gi - ne et ho - mo fac - tus est.

Figure 39. A reduction of the *Credo in unum Deum* portion of the *Credo* with text, tone row transformation, and pitch classes

Conducting Considerations

The conductor should pick up the tempo in the last measure, making a seamless transition to the next movement while cueing the Rock Band and the tenor/bass vocal group.

2. Trope: *Non Credo*

Performing Forces

Baritone Solo
“Male Group”
• Tenors and Basses from
Street Chorus

Rock Band
Drum Set
Electric Guitar 1
Electric Guitar 2
Bass Guitar
Keyboard 1

Structural Analysis

Section	Verse 1	Verse 2
Measure	1-16	17-29
Phrase Groupings	4 + 6 + 6 (3+2+1)	6 + 7 (3+3+1)
Text	SC: “And was made man...” Solo: “And you became a man.”	Solo: “And then a plaster god like you...”
Section	Bridge	Verse 3
Measure	30-40	41-57
Phrase Groupings	3 + 5 + 3	2 + 6 + 3 + 6
Text	Solo: “Give me a choice...”	
Section	<i>Credo</i> (see Figure 39)	
Text	Crucifixus etiam pro nobis...	

Conducting Considerations

The conductor must conduct the last measure of the previous pre-recorded excerpt “...et homo factus est,” catching the tempo of the track and cueing the Rock Band and the tenor and bass vocalists at the downbeat of the first measure of “Trope: *Non Credo*.” This movement should be conducted in a slow two pattern as the tempo is too quick to stay in quarter notes. The conductor will likely want to slip into quarter notes at measure 30 but should stay in a dotted half note two pattern while in 6/4 meter.

The soloist should be cued at the downbeat of measure 2. An ictus should be given on the upbeat for electric guitar 2 and on the downbeat of measure 3 for the electric guitar 1. These gentle ictuses can remain in effect for the guitars for the remainder of the movement.

The conductor should give both strong downbeats and upbeats in measures 11, 12, 13, and 14 for the offbeat ‘hits’ in the drums, electric guitars, and keyboard. The tenors and basses can be cued on beat two of measure 14 and beat one of measure 15 respectively. A cue showing *ff* accent should be given to the electric guitars and keyboard at measure 16.

Another cue for the Street Chorus should be given at the downbeat of measure 18, as well as both strong downbeats and upbeats in measure 23 through 26 as the band hits return. The Street Chorus should be cued again at beat two of measure 26 and the drums, electric guitars, and keyboard should be cued showing *ff* accent at the downbeat of measure 29.

At measure 30, the conductor may choose to slip into conducting quarter notes for the next eleven measures. This will provide a measure of clarity for both the band and the soloist. Gesture should remain small and simple throughout this section. Due to the fast tempo, the 5/4 measures should be conducted in a two pattern of 3+2 as opposed to a five pattern. The conductor should affect a *crescendo* in measure 40 to the *ff* downbeat of measure 41, where they will cue the tenors and basses and return to a slow, dotted half note two pattern. Over the next five measures, an even *diminuendo* should be fashioned.

The band hits return again at measure 49 through 52. On beat two of measure 52, the basses should be cued; the tenors on beat two of measure 53. For redundancy’s sake, the conductor will want to cue the next section of pre-recorded material (Figure 40) that enters on beat two of measure 57.

INVERSION

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

la - to, Pas - sus, et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se -

cun - dum Scrip - tu - ras. Et a - scen - dit in cae - lum: Se - det ad dex - te - ram Pa - tris, Et

i - te - rum ven - tu - rus est cum gla - ri - a ju - di - ca - re vi - vos et mor - tu - os.

INVERSION

PRIME

Figure 40. A reduction of the *Crucifixus etiam pro nobis* portion of the *Credo* with text and tone row transformation

Odds and Ends

- As in opera and musical theater productions, MASS will require a production team with enough musical knowledge to follow a score. The cues for pre-recorded material can be given to the conductor camera as a courtesy to the stage manager, but each track cue will also be able to be given without an explicit cue from the conductor.

3. Trope: “Hurry”

Performing Forces

Mezzo Solo

Blues Band

Drum Set

Glockenspiel

Keyboard 2

Bass Guitar

Stage Orchestra

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Structural Analysis

Section	1	2	3
Measure	1-11	12-27	28-38
Phrase Grouping	2 + 4 + 2 + 3	4 + 4 + 8 (4+4)	5 + 3 + 3 (1+4)
Text	“You said you’d come again...”	“...when’s your next appearance...”	“Oh don’t you worry...”

Conducting Considerations

In the middle of the second pre-recorded track (*Crucifixus etiam pro nobis*), the tempo increases significantly. The conductor should be prepared to catch this tempo and begin marking through the end of the track beginning at the 9/4 measure (measure 11 of Figure 39). The final measure of the track, though in 6/4 meter, should be conducted in 3/2 at the half note as this is the most effective way to 1) cue the soprano at measure 1 of “Hurry” and 2) make the metric modulation to 4/4 in measure 2. Here, the previous half note of the track should become the quarter note.

The snare drum should be cued on beat three of measure 2. Measures 3 through 11 should be conducted at the half note with a strong ictus on each beat because of the multitude of offbeat entrances. The gesture should reflect the dynamics of the orchestra and stay *marcato* through this section. The conductor should affect the *molto diminuendo* to **pp** starting at measure 10.

In the second section, starting at measure 12, the conductor should adopt a more *legato* approach to gesture with a gentle ictus on the downbeats of the 3/4 measures. This will assist the offbeat entrances in the drums, keyboard, and bass guitar. At measure 25, the conductor should fashion a *crescendo*, showing forceful beats two and three in measure 27 to propel the **sffz** and **ff** on the offbeats. A *molto diminuendo* follows immediately in measure 28.

The conductor should return to *legato* gesture in measure 29, again with a gentle ictus on the downbeats of the 3/4 measures. In measure 33, the gesture should become drier and *marcato*

and show *crescendo* to *ff* through measure 34. Another *sffz* should be shown at the offbeat of beat two in measure 35. The conductor should return to a *poco marcato* three pattern at the half note in measure 36 and cue the next pre-recorded track (*Sedet ad dexteram Patris*) at the downbeat of measure 38. The final eighth note of “Hurry” should equal the quarter note of the next pre-recorded track.

4. Trope: “World Without End”

Performing Forces

Mezzo Solo	Bassoon 2
Street Chorus	F Horn 1
	F Horn 2
<u>Stage Orchestra</u>	F Horn 3
Flute 1	F Horn 4
Flute 2	Trombone 1
Oboe 1	Trombone 2
English Horn	Tuba
Bb Clarinet 1	Drum Set
Bb Clarinet 2	Harp
Bass Clarinet	
Bassoon 1	

Structural Analysis

Section	Intro	Verse 1	Chorus	Verse 2	Coda
Measure	1-4	5-16	17-24	25-38	39-44
Phrase Groupings	4	4 + 4 + 4	4 + 4	4 + 4 + 6 (2+2+2)	2 + 4
Text	“Non erit finis...”	“Whispers of living...”	“World without end...”	“Dark are the cities...”	“No one to soil the breeze...”

Conducting Considerations

The conductor should plan to mark through the entire previous track. It is quite brief and marking through the entire track will better facilitate the transition to the next live movement, “World Without End.” The quarter note of the track and the end of “Hurry” = the eighth note at

the beginning of “World Without End,” making the transition a fairly simple one. “World Without End” is in 7/8 meter and conducted in an asymmetrical three pattern, 3+2+2, until measure 39. A simple, neutral gesture will work best for most of this movement.

A strong preparatory beat should be given for the *ff* downbeat of this movement. A *diminuendo* should be shaped evenly across the first four measures and a cue should be given to the soloist and clarinets at measure 5. The oboe should be cued at measure 9, the open hand showing *espressivo* and *legato* while the baton hand continues along in the pattern. A slight *crescendo* to *mf* should be shown in the second half of measure 12, then a *molto crescendo* to *ff* in the second half of measure 16.

Molto diminuendo should be shown in measure 24 and the English horn should be cued at the downbeat of measure 25 as the *mezzo-soprano* soloist begins verse two. The flutes and oboe should be cued at the downbeat of measure 33.

At measure 39, the meter switches to 9/8 as a brief coda begins. This should be conducted in an asymmetrical four pattern – 3+2+2+2 – instead of the more traditional three pattern at the dotted quarter note. Measure 41 and 42 should be conducted in two and measure 43 back to an asymmetrical three (3+2+2). The next pre-recorded track should be cued at the downbeat of measure 44.

The pre-recorded and live music come together here. Bernstein has given the pre-recorded track tempo as *Sempre presto*, half note = 120, dotted half note = 180. He has also directed that the previous quarter note of the live music modulate to an eighth note in this combined live/pre-recorded section. This will not be an exact ratio and is not meant to be. This section is meant to be chaotic and give way to the next movement, “Trope: ‘I Believe in God.’” The conductor should cue the first entrance of each of the soloists while tracking the pre-

recorded music. The soloists can continue *ad libitum* should the pre-recorded music run out. At the appropriate time, the conductor should cue the drum set (page 235 in the full score), which plays a *ff* bass and snare drum rhythm signaling the transition to the next movement. The soloists at the end of “World Without End” and the Street Chorus and Rock Band members who begin “I Believe in God” should be made aware of these three measures of drums before. The conductor will cue the band and Street Chorus at the downbeat of the first measure of “I Believe in God.” This is one of the trickier transitions in “MASS” and will require thoughtful gestural choreography.

5. Trope: “I Believe in God”

Performing Forces

Rock Solo
Street Chorus

Rock Band

Drum Set
Electric Guitar 1
Electric Guitar 2
Bass Guitar
Keyboard 1

Blues Band

Drum Set
Bass Guitar
Keyboard 2

Stage Orchestra

Flute 1
Flute 2
Oboe 1
Oboe 2
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Bassoon 1
Bassoon 2
F Horn 1
F Horn 2
F Horn 3
F Horn 4
C Trumpet 1
C Trumpet 2
C Trumpet 3
C Trumpet 4
Trombone 1
Trombone 2
Tuba

Structural Analysis

Section	A	B	
Measure	1-27	28-62	
Phrase Groupings	3 + 12 + 12 8* + *5 8* + *5 (4+4) (4+4)	8 + 8 + 8 + 8 + 3 (4+4) (4+4) (4+4) (4+4)	
Text	“Amen...” “I believe in God...”	“Who created my life?”	
Section	Transition	A’	Coda
Measure	63-69*	*69-79	80-96
Phrase Groupings	3 + 3	8* + *5 (4+4)	12 + 5 (3+3+3+3)
Text	“C!” “Crucifixus etiam pro nobis sub...” “Do you believe in anything...”	“I believe in God...”	“I believe in sugar and spice...” “Let us pray.”

Conducting Considerations

Following the three measures of drums, the conductor should cue the Street Chorus and Rock Band on the downbeat of movement 5, “I Believe in God,” crafting a *diminuendo* in the second and third measures to make room for the soloist. The conductor should be in a two pattern at the half note until the 3/4 meter change at measure 12 when they should switch to a three pattern in quarter notes. The option to move into a one pattern (dotted half note) at the 3/4 meter change is available, but a three pattern (quarter note) will provide more clarity. Gesture should shift back to a two pattern at measure 16 and again to a three pattern at measure 24.

Beat two in measure 27 should be a preparatory beat for the saxophones and Blues Band at the downbeat of measure 28. The meter here is ‘*alla breve* + 3/4’ which alternates a two pattern at the half note and a three pattern at the quarter note every measure. This alternating meter continues through measure 61. The conductor can show a *crescendo* from *f* to *più f* in measure 35, another to *sempre più f* in measure 43, and a third to *ff* in measure 51. A cue can be

given to the drums for the ‘fill’ in measure 51 also. Another *crescendo*, this time to *sffz* and *fff* occurs in measure 59 and 60.

A brief transition back to the opening musical material begins in measure 63. Here, the conductor should give a forceful downbeat to cue the mixed chorus and prepare to cue the orchestra in measure 65. A rapid *diminuendo* to *pp* should be shown in measure 68 and a cue should be given to the Street Chorus for their entrance at the downbeat of measure 69.

Measure 77 demands a brief two measure shift back to a three pattern at the quarter note. A cutoff can be shown on beat two of measure 88, then a *molto rallentando* should be fashioned over measures 89, 90, and 91. Beat two of measure 91 can be treated as a brief *fermata*. The conductor should come to rest low and inside the body, using the open hand to cut the soloist off at the appropriate time while using the baton hand to show a preparatory beat in the new tempo for measure 92. The conductor will shift again to a three pattern, this time conducting at the half note. Beat three of measure 92 and 94 should be active for the offbeat cue. Beats one and two of measure 96 – the final measure of the movement – should be marked through and beat three treated as a preparatory beat for “Meditation No. 3.” The preparatory beat must show *fff* accent and the quarter note to reflect the drastic tempo change to *Largo* (quarter note = 80).

Choral Considerations

The Street Chorus will have individual microphones and should allow the drama to lead their individual vocalization. The mixed chorus has a very brief but important three measure role in this movement. Close attention must be paid to the articulation in these three measures. It should be loud, detached, and accented as marked. *fff* is arguably an inappropriate dynamic for any choir as it often encourages unhealthy over-singing. With this in mind, the mixed chorus must save some dynamic to affect each of the accents.

The decision regarding when to stand the mixed chorus is also important in this movement. The downbeat of measure 1 or measure 52 are good options, but any appropriately dramatic moment before the mixed chorus sings will work. The mixed chorus should stay standing through the rest of this movement in preparation for “Meditation No. 3 (*De Profundis*, Part 1).”

XI. MEDITATION NO. 3 (*De Profundis*, Part 1)

At the end of “I Believe in God,” the final movement of the CREDO, the Celebrant answers the Street Chorus’s growing disillusionment with an invitation to pray, first in a whispered request, then as a shouted command. The orchestra and mixed chorus answer in “Meditation No. 3.” In this “Meditation,” Bernstein adds a choral element with a setting of the first four verses of Psalm 130 (Psalm 129 vul.), *De profundis clamavi ad te, Domine* (Out of the depths, I cry to you, Lord). Unlike the previous two meditations, the third acts not as a reflection but, as the translation states, a cry to God from the depths of despair and confusion. The people have lost their way. The congregation (Street Chorus) has dismantled not only their own faith, but that of the Celebrant and anyone else who got in the way. This Psalm is used both in the Catholic Church (during certain daily prayers and occasionally in the Mass) and Judaism (during “times of communal distress”³²). It “again makes reference to the Judeo-Christian relationship pointed out in the previous movement.”³³ The drama of “Meditation No. 3” is very ‘in-the-moment’, reactionary to, as opposed to reflective of, what has just passed during the CREDO.

Performing Forces

Mixed Chorus	Trombone 1	Two Cymbals
	Trombone 2	Snare Drum
<u>Stage Orchestra</u>	Tuba	Bass Drum
F Horn 1		Xylophone
F Horn 2	<u>Pit Orchestra</u>	Large Organ
F Horn 3	Timpani	Small Organ
F Horn 4	Triangle	
C Trumpet 1	Woodblock	
C Trumpet 2	Tambourine	
C Trumpet 3	Tenor Drum	
C Trumpet 4	Large Tam-tam	

³² Simkha Y. Weintraub, “Psalms as the Ultimate Self-Help Tool,” My Jewish Learning, accessed March 19, 2022, <https://www.myjewishlearning.com/article/psalms-as-prayer/>.

³³ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s *Mass* and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 165, ProQuest Dissertations & Theses Global.

Structural Analysis

Section	1	2
Measure	1-12	13-26
Phrase Groupings	4 + 4 + 1	4 + 4 + 2 + 4
Text	“De profundis...”	Instrumental “Fiant aures tuae...”
Section	3	Coda
Measure	27-47	48-58
Phrase Groupings	6* + *5 + 11 (3+3) (4+3+4)	7 + 4
Text	“...quis sustenebit?” “Sed penes te est peccatorum...” “Spero! Sperat!”	Instrumental “Memento, Domine...”

Conducting Considerations

Conducting in a subdivided three pattern at the quarter note, the conductor should give a forceful downbeat in measure 1. A less active beat two and three should be followed by a very active beat four to cue the choir. This cue should show not only dynamic, weight, and *marcato* articulation but also induce a very forward, resonant sound from the basses. In measure 4, the conductor should turn their attention to the tenors at beat 4 and to the horns, trombones, tuba, and organ at beat 6. The organ and horns should play fully but not so loudly as to cover up the second basses. In measure 7, the conductor should gather the attention of the sopranos and altos for their entrance at the downbeat of measure 8. The trumpets, trombones, and tuba also enter here, but will need less assistance. Beat five of measure 8 should be less active. Beat six should prepare the new tempo, showing further subdivision in eighth notes through a stopped beat. The baton hand should stay in the pattern and the open hand can join to clarify the final two eighth notes. The tempo at measure 9 is marked *Presto* (quarter note = eighth note preceding = 160), meaning the previous eighth note equals the new quarter note, which should be at 160.

The gesture at measure 13, marked *Doppio più lento* (twice as slow) and *Largo come prima* (*come prima* – literally ‘how first’, better understood as ‘as at first’), should return to the original three pattern, subdivided again at the quarter note. Here, the downbeat should be forceful, cueing the trombones, tuba, and timpani. Beat two should also be strong, showing the entrance for the horns and optional trumpets on beat three. In measure 16, the conductor should cue the sopranos and altos on beat four, having adjusted to a four pattern at the quarter note, and give a strong beat 3 in measure 17 for the trumpets and percussion. For the sake of clarity and ease of cueing, measure 18 through 22 should be conducted at the eighth note – measure 18 in three, measures 19, 20, and 21 in five, and measure 22 in six. The conductor should cue the snare drum and xylophone in measure 19, the rim shot and trumpets in measure 20, and the tenors and basses on the downbeat of measure 21. The six pattern in measure 21 will make for an easy metric modulation in measure 23, which returns to the ‘double-time’ feel (marked *Presto come sopra* – quick, as above – in reference to measure 9).

Continuing in the same pattern and tempo, cue each imitative entrance – the tuba on beat three of measure 27, the trombones and optional trumpets on beat one of measure 28, and the horns and optional trumpets on beat three of measure 28. The conductor should cue the sopranos on beat three of measure 32 and the alto imitation at the downbeat of the next measure, affecting all phrasing and dynamic changes. Similarly, they should cue the *ff* trumpet entrance on beat four of measure 36 and the horn imitation on the downbeat of the following measure.

The conductor should show the low brass entrance on the downbeat of measure 38, the tenor/bass entrance on beat two of the same measure, and the soprano/alto entrance on beat four. Keeping attention with the choir, the conductor should show the “Spero!” and “Sperat!” cues at the downbeat of measure 42 and 43 respectively.

The baton hand from measure 44 through the end should stay crisp, reflective of the dynamic. The open hand can assist in cueing the various low brass and timpani entrances from measure 44 through 53. The conductor should cue the muted horns and optional muted trumpets on the downbeat of measure 55 and the organ on measure 57. The *fermata* can be held through the first small portion of the Celebrant’s dialogue, possibly cutting off after “Memento, Domine.”

Choral Considerations

The basses’ tone on their first G#2 must be very focused. This is the only way the sound will carry. The *tenuto* markings should be treated as *poco marcato* and each note should be sung fully through its entire duration. This will create the lyricism necessary to make sense of the melodic line but also offer some delineation between each note. Accent markings should also be observed. This melody is nearly a tone row, but is missing two pitches – A and C.

Mastery of pitches in this somewhat disjunct melody can be achieved by learning small portions and stitching them together (Figure 39).

The image shows a musical score for a choral piece. It features four vocal parts: TENOR, BASS 1, BASS 2, and BASS (div.). The music is in G major (one sharp) and 4/4 time. The lyrics are: "De pro - fun - dis cla - ma - vi, cla - ma vi ad te, Do - mi - ne, ad te Do - mi -". The score includes dynamic markings like *f* and *ff* and tenuto lines. The Tenor part is at the top, and the Bass parts are below. The score is divided into three measures, each containing a different vocal line.

Figure 41. MASS Score, p. 248, mm1-4

"Mass" by Leonard Bernstein, Stephen Schwartz
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The tenors and baritones (in their middle and upper middle registers) will dynamically outmatch the basses (in their lower register) at measure 5, hence the doubling of the basses in the

horns, trombones, tuba, and organ. Bernstein surely understood this, so it can be assumed that the tenor/baritone line (“audi vocem meam” – hear my voice) takes precedence at this moment. The ornaments in the tenor/baritone line in measure 5, 6, and 7 should be sung as 32nd notes that happen just before the beat. This treatment will give the ornaments a modicum of clarity that may otherwise be missing.

The aleatoric measures should observe articulation, note duration, and rests closely. This should not be simply shouted. Each syllable should have its own fully formed, well sung pitch. The pitches just happen to be up to the individual singer. Though Bernstein gives the direction “any note may be sung within the range of a fifth below the first now,” this puts the basses singing between Db3 and Ab3 and the baritones between F3 and C4. In this middle area of their respective ranges, they will be at a distinct dynamic disadvantage with the rest of the choir. The basses and baritones, in addition to being allowed to sing up to a fifth lower, should be given leave to stay at the pitch of origin or up to perhaps a third higher.

At measure 17, pitch material could pose an obstacle. Each section should be rehearsed against other individual sections until the intervallic material becomes clear. For example, the first sopranos should rehearse with the second altos, then the second sopranos, then the first alto. This process can be repeated throughout the treble voices. The soprano sections should displace an octave down during the learning process to save voice.

Measure 23 returns to the aleatoric writing, slightly altered. Range, articulation, note duration, and rests should again be observed closely. The two aleatoric sections can be rehearsed at a lower but still very energetic dynamic in the middle of the range until rhythm, articulation, and text are pristine.

At measure 32, the sopranos and altos can be rehearsed together. First, they should both read the soprano line (altos can displace the octave). Then they should both read the alto line. If done slowly and deliberately, both sections will learn the shape and intervals of the line and have an easier time staying independent of one another. Though the rhythmic material of the alto line is truncated, the intervallic content is identical. This melody is nearly another tone row (missing an E) and can be deconstructed in a similar manner to the *De profundis* theme for learning purposes.

The image shows a musical score for Soprano (S) and Alto (A) parts, measures 32-36. The Soprano part is marked 'unis.' and the Alto part is marked 'unis.'. Both parts have dynamic markings: *f*, *p*, *cresc.*, *mf*, and *ff*. The lyrics are: "Sed pe-nes te est pec-ca-tor - um ve - ni-a, Ut cum re-ver-en - ti-a ser - vi-a - tur ti-bi."

Figure 42. MASS Score, p. 255, mm32-36

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Measure 38 through 43 is most efficiently learned if separated into similar musical material. The sopranos and tenors have the same pitches an octave apart, albeit in slightly different rhythm. The altos and basses are in a similar situation. At measure 43, the learning split should be altered from soprano/tenor and alto/bass to soprano/alto and tenor/bass. An optional organ part is offered in the score to support the vocal parts through this section.

THE LITURGY OF THE EUCHARIST

XII. OFFERTORY (*De Profundis*, Part 2)

The OFFERTORY continues the delivery of the *De profundis* text. Revisiting material first heard in the “*In nomine Patris*” and “Almighty Father” movements in the SECOND INTROIT, the Children’s Choir sings in a hushed whisper, “*Expectat anima mea Dominum*” (My soul waits for the Lord). The mixed chorus proclaims the same loudly in response with declamatory musical material similar to that found in the “*Confiteor*.” As the choirs work through the second half of the Psalm and the singing and chanting grow stronger and more insistent, “the ensembles are drawn to the holy vessels and dance around them with fetishistic passion.”³⁴ The Celebrant exits and the congregation contemptuously proclaims “Gloria Patri!” as they begin worshipping “the golden holy vessels of sacrifice [as] their idols.”³⁵

Performing Forces

Children’s Choir
Mixed Chorus

Stage Orchestra

Piccolo 1
Piccolo 2
Oboe 1
Oboe 2
Eb Clarinet 2
Bb Clarinet 1
Bb Clarinet 3
Bassoon 1
Bassoon 2
F Horn 1
F Horn 2
F Horn 3

F Horn 4
C Trumpet 1
C Trumpet 2
C Trumpet 3
C Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Tuba

Blues Band
Finger Cymbals
Bass Guitar
Keyboard 2

Rock Band
Drum Set

Electric Guitar 1
Electric Guitar 2
Bass Guitar
Keyboard 1

Pit Orchestra

Two Cymbals
Gourd
Triangle
Snare Drum
Tenor Drum/Four
Pitched Drums
Bass Drum
Glockenspiel
Vibraphone
Xylophone
Harp

³⁴ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 264.

³⁵ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s *Mass* and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 170, ProQuest Dissertations & Theses Global.

Violin 1
Violin 2
Viola

Cello
Contrabass

Structural Analysis

Section	1	
Measure	1-25	
Phrase Groupings	5 + 5 + 4 + 4 + 7 (3+2) (3+2) (2+2) (2+2) (2+2+3)	
Text	“Expectat anima mea Dominum...” “Et ipse redemit Israel...Gloria Patri!”	
Section	2	2
Sub-Section	A	B
Measure	26-42	
Phrase Groupings	4 + 4 + 3 + 6 (2+2+2)	4 + 4 + 3 + 3
Text	Instrumental	Instrumental
Section	2	
Sub-Section	A’	
Measure		
Phrase Groupings	4 + 4 + 3 + 2	
Text	Instrumental	

Conducting Considerations

As the Celebrant finishes his dialogue, the conductor should gather the attention of the Children’s Choir and make eye contact with the percussionist at the vibraphone. The tempo, though marked *lo stesso*, is slightly slower than the previous movement at quarter note = 120. With eyes wide open, raised eyebrows, and an excited countenance, the conductor should cue the Children’s Choir and vibraphone to begin the movement. Even a well-trained children’s choir will benefit from two preparatory beats, as opposed to just one. The gesture here should be small and somewhat dry to reflect the *staccato/tenuto* articulation. When cueing the horns and trombones (all muted) and chorus at measure 4, the preparatory beat should have a bit more force behind it to show the accent of the downbeat. Having shifted into 4/4 meter, beat two of measure

4 should also be very active to show the offbeat accent and a *diminuendo* should be crafted in measure 5.

3/4 meter returns at measure 6 as the Children's Choir enters again. The conductor must shift to 4/4 at measure 9. The preparatory beat here must show accent for the instruments and mixed chorus. Beat four of measure 9 and beat one of measure 10 should also be very active to show the offbeat accents. Another *diminuendo* should be shown in measure 10. The next cue for the Children's Choir should be slightly stronger at *mf risoluto*, with connection between notes as Bernstein has removed the *staccato* and left the *tenuto*. Measure 13 shifts to 7/8 and should be conducted in three (3+2+2). Measure 14 returns to 4/4, measure 15 back to 3/4 with the entrance of the Children's Choir, and measure 16 to 4/4 with the entrance of the now-unmuted brass and chorus. A two measure *diminuendo-crescendo* can be shown to the brass from the downbeat of measure 17 into the downbeat of measure 19.

In measure 19 through 22, the conductor can use their open hand to give the orchestra 'hits,' encourage offbeat entrances (measure 20 and 22), and assist with the *crescendos* at the end of measure 20 and 22. Measure 23 through 25 closes out the first section of this movement in 3/8 + 3/4 meter and should be conducted in an asymmetric four pattern (3+2+2+2). The gesture from this point forward needs larger size and a weighty groundedness and must keep the tempo in check until the *accelerando* at the end of the movement. It will likely have a tendency to rush. With their open hand, the conductor should show the *sfz* on beat four of measures 34, 35, and 36. At the downbeat of measure 37 and 38, a sweeping/gathering motion will help facilitate the *crescendo* and *glissando*. The conductor must keep measure 39 and 40 at *ff* the first time and not begin the *diminuendo* until the repeat of these measures.

The meter at measure 43 shifts to 3/4 + 3/8. The conductor will stay in four but move the large beat (3/8) to the end of the pattern (2+2+2+3). The gesture at measure 43 should become less weighty, showing some brittleness, and the woodwinds, upper strings, and electric guitar 1 should be at the front of the texture. The bassoons, keyboard 2, bass guitar, and low strings will affect the accents and some heaviness, helping to keep the tempo steady. The conductor should show the *diminuendo* at measure 46 to make the *ff* at measure 47 effective. On beat four of measure 47, the horn and trumpet countermelody should be cued and pop out of the texture, then a quick *diminuendo* and *molto crescendo* shown on beat four of measure 50 and 56. *Diminuendo* should also be shown in measure 53 with a *subito* return to *ff* at the next downbeat. As in measure 47, the horn and trombone countermelody should come out of the texture and be cued by the conductor.

The final thrust to the end of the movement begins at measure 57. Marked *ff* and *accelerando sin' al fine* (accelerate to the end), the conductor must hold some dynamic in reserve for the final two measures and craft an even *accelerando* that doesn't gain speed too quickly. In the final two measures, the upper woodwinds play septuplets and the upper strings, keyboard, and harp are all marked with *glissando*, so the range of tempos for the *Presto possibile* direction is quite wide.

Choral Considerations

The conductor must decide on the *staccato/tenuto* articulation in the opening measures, whether sung long but fully detached or with 'handbell' articulation (*f* with immediate decay, but not detached). Either way, the *p* dynamic must be sung with great excitement and diction must not be sacrificed for dynamic. A quick *molto crescendo* must be given to the children's choir on beat three of measure 3.

The mixed chorus may have some difficulty finding their beginning pitches through measure 18. The altos should have the least trouble find their F#4 from the G4 of the children's choir. Though written as an Eb minor triad in second inversion, the altos and tenors may find it easier to read their triad in D# minor. They should be rehearsed together. The basses should be rehearsed separately and take their pitches from the children's choir. The baritones can take their note from the children's choir or the vibraphone. The bass 2 leap of a minor 7th (plus an octave) may take some dedicated rehearsal. The accents in the mixed chorus must be closely observed. The rehearsal accompanist should play the vibraphone part at measure 1 and the horns and trombones at measure 4 as they are all *colla parte*. Doubling is as follows:

- Vibraphone/Horn 1 and 3 = children's choir/alto
- Horn 2 and 4 = tenor 1
- Trombone 1 = tenor 2
- Trombone 2 = baritone
- Trombone 3 = basses

At measure 8, the altos and tenors should again be rehearsed together (F# major) and the basses separately (G/D dyad).

Doubling

- Vibraphone/Trumpet 1 = children's choir/alto 1
- Horn 1 and 3 = baritone
- Horn 2 and 4 = bass
- Trumpet 3 = alto 2
- Trumpet 2 = tenor

At measure 13, the altos and tenors are rehearsed together (Db major). This time, the basses and first tenors can also be rehearsed together (D minor).

Doubling

- Vibraphone/Horn 1 and 3 = children's choir/alto
- Horn 2 and 4 = tenor 1
- Trombone 1 = tenor 2
- Trombone 2 = baritone
- Trombone 3 = bass

At measure 17, altos and tenors are rehearsed as a unit (F major) and baritones and basses as a separate unit (Bb/F dyad).

Doubling

- Vibraphone/Horn 1 and 3 = children's choir/alto 1/tenor 2 (octave displaced)
- Horn 2 and 4 = alto 2
- Trombone 1 = tenor 1
- Trombone 2 = baritone
- Trombone 3 = bass

From measure 19 through 24, the vocal ensembles are in consonant chords, mostly triads expanded through voicing with one dominant 7th chord in measure 22. This material should prove less difficult to learn, however tuning work may be necessary. To tune any given chord, begin with the root octaves of the chord, add the fifths, then the thirds, and finally the sevenths until balanced and pristinely tuned. The basses may have to come up in dynamic to match the sopranos who are in their upper register momentarily. The conductor should tune with an ear toward just intonation, which translates to slightly wider fifths and slightly narrower major thirds and minor sevenths than those heard on the equal-tempered piano. As the "*In nomine Patris*" material begins, the vocal ensembles begin clapping along in rhythm.

XIII. THE LORD’S PRAYER

XIII. THE LORD’S PRAYER is made up of two short movements. The first, “Our Father,” is the Lord’s Prayer, traditionally recited together by clergy and congregation. Bernstein sets this text for the Celebrant who sings as though his faith has been diminished and he is searching for the correct words. The second is a trope titled “I Go On,” in which the Celebrant explains to the congregation, while also reminding himself, how he keeps going when things get difficult.

1. Our Father...

Set by Bernstein in an improvisational manner, this is a true vocal solo for the Celebrant. The conductor needs only to catch the Celebrant to make the transition into “I Go On.” The conductor should wake the orchestra around “And lead us...” and be ready to give a preparatory beat of a half note at 60 when the Celebrant concludes with “Amen.” Bernstein has given the direction that the Celebrant sit at the piano and “picks out a melody with one finger.” Later, he gives the directions “...then, similarly, 3 clarinetists and a guitarist.” While these momentary instrumental appearances are a good way to assist the Celebrant, they are optional. Only dotted bar lines are offered to help facilitate the improvised feel of this movement. During this movement and the next, the Celebrant is left alone on stage, except for two altar attendants (children) who listen to the Celebrant intently.

Performing Forces

Celebrant

Structural Analysis

Section	1
Measure	1-4
Text	mm1 "Our Father, who are in heaven" mm2 "Hallowed be thy name." mm3 "Thy kingdom come" mm4 "Thy will be done, on earth as it is in heaven."
Section	2
Measure	5-7
Text	mm5 "Give us this day our daily bread" mm6 "And forgive us our trespasses" mm7 "As we forgive those who trespass against us"
Section	3
Measure	8-10
Text	mm8 "And lead us not into temptation," mm9 "But deliver us from evil." mm10 "Amen."

2. Trope: "I Go On"

Performance Forces

Celebrant

Stage Orchestra

Bb Clarinet 1

Bb Clarinet 2

Bass Clarinet

Acoustic Guitar 2

Structural Analysis

Section	Verse 1	Chorus
Measure	1-18	19-28
Phrase Groupings	1 + 8 + 9 (4+4) (4+5)	4 + 6 (2+2+2)
Text	"When the thunder rumbles..."	"I go on right then..."

Section	Verse 2	Coda
Measure	29-38	39-44
Phrase Groupings	10 (4+4+2)	6 (2+4)
Text	“If tomorrow tumbles...”	“Lauda, lauda, laudē...”

Conducting Considerations

Once the Celebrant begins singing the “-men” syllable of “Amen,” the conductor should give a preparatory beat for the second Bb clarinet. The conductor should hold the fermata high and inside the body to be ready for the downbeat of measure 2, which acts as the preparatory beat for the Celebrant and clarinets. The gesture at the beginning of this movement should show *legato* and warmth. A touch of *rubato* is also an option in the first and second verses. Some slight motion through the eighth notes and relaxation into the quarter notes is appropriate, though never much and always guided by the text. Alternatively, the opening verse can be done very evenly with great effect.

The open hand should show a slight ictus on beat two of measure 3 for the offbeat entrance of the bass clarinet and guitar. Beat one of measure 4 can show a momentary, in-tempo hesitation to account for the breath mark given by Bernstein. Again, beats one and two in measure 5 should show ictuses for the offbeat entrances. Breath marks in measure 6, 10, 12 and 14 should be accounted for. All breath marks in this movement can be shown as quarter note cutoffs with the open hand but continued use of this cutoff gesture runs the risk of becoming pedantic.

As the chorus nears, the conductor should show the *diminuendo* over measure 17 and 18. On beat two of measure 18, the gesture can become slightly more horizontal with continued *legato* to affect the *tranquillo* marking. The open hand can assist with offbeat entrances as necessary. The open hand can also give a gentle gathering motion to show a small *crescendo* to

mp in measure 22 and another to *mf* in measure 24. Slight, dry subdivision can be offered in measure 23 and 24 to show the *staccato* under slur articulation. The conductor can show a *pochissimo ritardando* from measure 27 into 28, returning to *Tempo I* where marked as the Celebrant begins the second verse.

Beat two of measure 34 should be subdivided into quarter notes to facilitate the *fermata*, which should be held low and inside the body. The *meno mosso* tempo marking at measure 35 is most clear if conducted at the quarter note in a four pattern, so the preparatory beat for measure 35 should be a quarter note. The Celebrant's "go" word can be sung as a quarter note in time with the preparatory beat. The second Bb clarinet takes the melody over the next four measures. This should come out of the texture slightly and be played expressively but simply (*espr. ma semplice*). The conductor should mark through measure 39 *colla voce*, give an active *mp* downbeat in measure 40 for the guitar, mark through measure 41 *colla voce*, and give another active *mp* downbeat in measure 42. After letting this chord die away naturally, the conductor can give the final D octaves.

XIV. SANCTUS

After reviving his faith and hope in “I Go On,” the Celebrant invites the Children’s Choir on stage to lead the SANCTUS. A brief dance interlude follows, after which the Celebrant waxes lyrical on the solfege syllables “*Mi*” and “*Sol*” which he extrapolates into a philosophical pun on “Me” and “Soul.” In the third section, the mixed chorus joins, singing the “*Kadosh*,” a complete Hebrew translation of the Sanctus. The English “Holy, Holy, Holy, Lord God of Hosts” is embedded in the midst of the Hebrew. The chorus finishes with two great cries of “Sanctus!”

Performing Forces

Celebrant	C Trumpet 1	Xylophone
w/Sanctus Bell	C Trumpet 2	Vibraphone
Children’s Choir	C Trumpet 3	Marimba
Mixed Chorus	C Trumpet 4	Harp
	Trombone 1	Small Organ
<u>Stage Orchestra</u>	Trombone 2	Large Organ
Flute 1	Trombone 3	Violin 1
Piccolo	Tuba	Violin 2
Oboe 1	Bongos	Viola
Oboe 2		Cello
Bb Clarinet 1	<u>Pit Orchestra</u>	Contrabass
Bb Clarinet 2	Timpani	
Bass Clarinet	Tambourine	<u>Rock Band</u>
Bassoon 1	Two Cymbals	Electric Guitar 1
Bassoon 2	Snare Drum	Bass Guitar
F Horn 1	Bass Drum	Keyboard 1
F Horn 2	Four Tom-toms	
F Horn 3	Glockenspiel	
F Horn 4		

Structural Analysis

Section	Intro	1
Sub-Section		A
Measure	1-6	7-22
Phrase Groupings	3 + 3	8 + 8 (4+4) (4+4)
Text	Spoken: “Holy! Holy! Holy...”	“Sanctus, Sanctus, Sanctus...” Instrumental

Section	1	1
Sub-Section	B	C
Measure	23-52	53-72
Phrase Groupings	8 + 8 + 10* + *8 (4+4) (4+4) (4*+*3+4) (4+4)	8 + 8* + *6 (4+4) (3+2+3) (2+2+2)
Text	“Pleni sunt coeli...” “Osanna!”	“Benedictus qui venit...” “Osanna!”
Section	Dance Interlude	2
Measure	73-100	101-130
Phrase Groupings	8 + 13 + 7 (4+4) (5+5+3) (4+3)	12 + 10 + 8 (8+4) (4+6) (4+4)
Text	Instrumental	“Mi... Mi alone is only me.” “Means a song is beginning...” “Kadosh! Kadosh! Kadosh!”
Section	3	3
Sub-Section	A	B
Measure	131-144	145-164
Phrase Groupings	9 + 5 (5+4)	8 + 5 + 7 (4+4) (2+2+3)
Text	“Kadosh, Kadosh, Kadosh...” “Holy, Holy, Holy...”	“Kadosh, Kadosh, Kadosh...” “Baruch ha’ba B’shem Adonai...” “Sanctus!”

Conducting Considerations

As the Sanctus Bell is rung, the conductor should mark through the three empty bars, cueing the percussion and organ on the downbeat of the fourth. After showing *diminuendo* in measure 6, Children’s Choir 1 and strings should be cued at measure 7. The chime of percussion instruments (standing in for the Sanctus Bell) occurs approximately every four measures and can be cued each time. Children’s Choir 2 should be cued at measure 11 and the woodwinds and harp at the downbeat of measure 15. A *diminuendo* should be shown to the strings and woodwinds to make way for Children’s Choir 1 at measure 23. The next entrance of Children’s Choir 2 should be cued at measure 27, as well as the instrumental echo at measure 31. The conductor’s gesture in this opening section should be simple; the baton hand should be concerned with keeping the pattern clear and in the correct meter, the open hand assisting with cueing.

At measure 38, the instruments should play with ‘handbell’ articulation (strong attack with immediate decay) while the Children’s Choir should sing fully, with beautiful *legato*. The orchestra takes over at measure 45 and can play quite fully. The conductor should fashion a *crescendo* into measure 49 and a *diminuendo* into measure 53, giving a cue to the full Children’s Choir at the downbeat. The Children’s Choir should continue to sing fully and with *legato*. The conductor should show accent and decay at measure 61 as the orchestra returns to ‘handbell’ articulation. *Molto crescendo* should be shown in measure 66 and the downbeat of measure 67 should be a joyous *fff* release by the orchestra. The 5/4 measures throughout the movement, the first of which appears at measure 67, contain dotted bar lines which dictate the conductor’s pattern (2+3 or 3+2). The orchestra stays *ff* through measure 69 and the thinning of the instrumentation assists with a *diminuendo* over the next three measures.

The dance interlude begins at measure 73 under the directions *mistico, poco agitato* (mystical, slightly agitated). Keyboard 1 takes the lead here. No patch type is indicated, though it can be assumed Bernstein meant some type of electric piano sound. The tempo should remain the same. At measure 81, the conductor should gently cue the strings and, at measure 83, bring in the woodwinds showing warmth and lyricism. The articulation in the Bb clarinet 2, bassoon 1, and viola should be closely observed. The conductor should cue the horns on beat five of measure 85 and the trumpets, trombones, and tuba on beat five of measure 87. The conductor should show an even *crescendo* over measure 88, 89, and 90, followed by an accented *ff* on the downbeat of measure 91 and a reverse ‘hairpin’ (*diminuendo/crescendo*) and *sfz* on the offbeat of beat two in measure 92. The conductor should conduct through the end of measure 92 and the beginning of measure 93 crisply with the baton hand and cue the full orchestra at *ff* on beat five of measure 93 with the assistance of the open hand. Having shown a *diminuendo*, the conductor should cue the

trombones and tuba on beat three of measure 97 and the viola on beat three of measure 98. As the next section begins, the acoustic guitar can be cued on beat three of measure 101, the Celebrant on beat three of measure 103, and the bassoons on the following downbeat. The gesture should stay small and dry through measure 111. A cue should be given to the strings at the downbeat of measure 111 and the gesture can take on some warmth and horizontal *legato* in measure 112 in preparation for the *dolce* marking at measure 113. The harp should be cued at measure 113.

As the next section begins, the meter changes to 3/2 and should be conducted at the half note in these measures. The conductor will switch back to quarter notes in 4/4 and 5/4 measures. At measure 121, a *fp* should be shown, followed by a *crescendo*. The timpani entrance at the downbeat of measure 122 should be given, followed by strong ictus on beat two for the offbeat *sfz*. A *diminuendo* should be shown beginning on beat four of measure 125 and continue into the downbeat of measure 131.

The final section of the movement begins at measure 131. The gesture should show warmth, *legato*, and a *p* dynamic with attention focused on the choir. Releases for the choir should be shown as eighth note subdivisions in the gesture on the ‘and’ of three in measure 132, 133, 136, and 139. In measure 139, the sopranos begin a four measure melodic fragment which is echoed canonically by the basses a beat and a half later. Both the soprano and bass entrances should be cued, showing accent and *f* dynamic. Marked *come 3/8* (like/as 3/8), the respective canonic entrances will be felt by the sopranos and basses in 3/8 but should continue to be conducted in 4/4. The trumpet, tuba, and contrabass cue should be given at the end of measure 141 as well as the beat four cue of the bongos, organ, and contrabass in measure 143.

The “3-6 Countertenors” entrance on beat four of measure 144 should continue to be conducted with warmth and *legato*. The conductor should immediately turn attention to the piccolo and flute 1 for their respective entrances in measure 145. On beat four of measures 148, the low strings should be cued, as well as the violins on the following downbeat. The dynamic increases, the orchestration thickens, and the meter changes to 3/4 at measure 153. The conductor should continue with a *legato* gesture between beats and slight accent at each ictus through measure 157. A quick *diminuendo* should be fashioned on beat three of measure 156, followed by a dramatic *molto crescendo* over measure 157.

The closing section, measure 158 through 164, doubles the tempo. A large preparatory beat for measure 158 should be given for the tutti *ff* entrance at the downbeat. The final choral cries of “Sanctus!” should be cued in measures 159 and 161, both followed by a strong ictus on beat three for the timpanist. Beat three in measure 162 and beat two in measure 163 can both be emphasized to clarify the syncopation in these measures. Measure 164 should play directly into the first measure of the “Agnus Dei” as if one movement. Measure 165 of the “Sanctus” is for concert use only and should be ignored in a full production.

Choral Considerations

The first material sung by the Children’s Choir can be sung *poco marcato* for clarity of rhythm and should observe the *tenuto* and accent markings as text stress, with the accents treated slightly more aggressively. At measure 38, the Children’s Choir can take a more *legato* approach while still observing the accents. Measure 53 should return to *poco marcato* articulation and measure 61 back to a more *legato* approach.

The choral entrance on beat four of measure 131 should be *p* but well-supported, sung warmly with vibrato. As mentioned previously, the choir should take eighth note breaths at the

commas in measures 132, 133, 136, and 139, connecting through measure 135 and 137. A slight glottal attack on the word “Adonai” in measure 134 and on the second ‘a’ of “haarezt” will clarify diction.

The canonic material between the sopranos and basses at measure 140 should first be rehearsed together in the appropriate octave. This material will also benefit from the conductor showing a 3/8 pattern at the eighth note until pitches, rhythm, text underlay, and articulation are all pristine. Rehearsing text and rhythm only here, without pitch, will also help. Once these measures are well in hand in each section, the conductor should run them in the 4/4 pattern they will conduct in the performance.

Measure 146 calls for three to six countertenors. If countertenors are unavailable, the top note in the triad can be assigned to 1 or 2 altos, the middle note either to altos or tenors depending on the desired effect and personnel available, and the bottom note to tenors. The countertenor direction by Bernstein should be adhered to if possible as he surely had a specific vocal timbre in mind at this moment.

“Adonai” in measures 155 and 157 could again benefit from a slight glottal. The final cries of “Sanctus!” should observe the cutoff at the final eighth note of each measure. If this is troublesome, a full quarter note rest can be implemented without loss of musical integrity.

XV. AGNUS DEI

The congregation continues to make angry demands of the Celebrant for peace in AGNUS DEI. Bernstein adds more and more performers, building the “disarray and turmoil”³⁶ on stage. The Celebrant offers the congregation communion to no avail, shouting cries of “Corpus!”, “Calix!”, and “Panem!”³⁷ (Body! Cup! Bread!) to appease their increasing belligerence. A tenor soloist lays out up their frustrations as other singers and the electric guitars wail over him:

“We’re fed up with your heavenly silence,
And we only get action with violence,
So if we can’t have the world we desire,
Lord, we’ll have to set this one on fire!
Dona nobis, dona nobis.”³⁸

As more and more congregants join the demands, the Celebrant is finally pushed to his breaking point and “he hurls the raised sacraments to the floor. The Chalice is shattered; the Monstrance is smashed.”³⁹

Performance Forces

Street Chorus
Mixed Chorus
Celebrant

Stage Orchestra

Flute 1
Piccolo
Oboe 1
Oboe 2
Eb Clarinet
Bb Clarinet 1
Bb Clarinet 2
Bass Clarinet

Bassoon 1
Bassoon 2
Contrabassoon
F Horn 1
F Horn 2
F Horn 3
F Horn 4
C Trumpet 1
C Trumpet 2
C Trumpet 3
C Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Tuba

Blues Band

Drum Set
Bass Guitar
Blues Keyboard

Rock Band

Drum Set
Electric Guitar 1
Electric Guitar 2
Bass Guitar
Rock Keyboard

³⁶ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 347.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

Pit Orchestra

Timpani
Four Pitched
Drums
Cymbal
Two Woodblocks
Tambourine
Snare Drum
Bass Drum
Gourd

Glockenspiel

Xylophone
Vibraphone
Marimba
Small Organ
Large Organ
Violin 1
Violin 2
Viola
Cello
Contrabass

Structural Analysis

Section	1	
	A	
Measure	1-40	
Phrase Groupings	9 + 6 + 8 + 6 + 11	
	(1+4+4) (3+3) (4+4) (3+3) (5+2+4)	
Text		
Section	1	1
Sub-Section	B	A'
Measure	41-76	77-90
Phrase Groupings	10 + 10 + 6 + 6 + 4	5 + 9
	(6+4) (6+4) (2+2)	(2+4+3)
Text		
Section	2	2
Sub-Section	A	B
Measure	91-138	139-158
Phrase Groupings	8 + 12 + 8 + 12 + 8	12 + 8
	(4+4) (4+4+4) (4+4) (4+4+4) (4+4)	(4+4+4) (4+4)
Text		
Section	3	3
Sub-Section	A	B
Measure	159-178	179-188
Phrase Groupings	10 + 10	10
	(4+4+2) (4+4+2)	(4+4+2)
Text	"Dona nobis, nobis pacem..."	"We're not down on our knees, We're not praying..."

Section	3	3
Sub-Section	C	D
Measure	189-198	199-208
Phrase Groupings	10 (4+4+2)	10 (4+4+2)
Text	“You worked six days and rested on Sunday...”	“We’ve got quarrels and qualms and such questions...”
Section	3	3
Sub-Section	E	F
Measure	209-218	219-228
Phrase Groupings	10 (4+4+2)	10 (4+4+2)
Text	“We’re fed up with your heavenly silence...”	“We’re fed up with your heavenly silence...” • Add instrumental improv
Section	3	3
Sub-Section	G	H
Measure	229-238	239-248
Phrase Groupings	10 (4+4+2)	10 (4+4+2)
Text	“We’re fed up with your heavenly silence...” • Add vocal improv • Instrumental improv	“We’re fed up with your heavenly silence...” • Add opening “Kyrie” tracks via house speakers • Instrumental improv • Vocal improv

Conducting Considerations

Marked *lo stesso tempo*, the conductor will stay in a four pattern at the quarter note at the beginning of the “Agnus Dei.” *Diminuendo* should be shown over the first measure and the Street Chorus soloists cued at the downbeat of measure 2. Bernstein offers a note at measures 3 and 4:

“Note: Whenever one 5/4 bar appears simultaneously with two 5/8 bars, the 5/8 bar count will prevail. At these times, the conductor should indicate the 5/8 downbeats, to agree with the bar count in the parts.”

When 5/8 measures appear in the score, as in measures 3 and 4, they are meant to be conducted as two asymmetric 5/8 measures (2+3, 3+2), not one 5/4 measure. Measure 5 should be conducted in a traditional five pattern, the open hand showing the “stamp” for the Street Chorus on beat five. 5/8 meter appears again at measure 10 and 11.

At measure 34, the first 1/4 measure appears. Presumably, Bernstein wrote it as such to create more accent or heaviness on the 1/4 measure than the final beat in a 5/4 pattern could provide. Measure 36 (4/4), 38 (3/4), and 39 all require a forceful beat two for the following offbeat entrance. Measure 40 is similar but shifts to beat one. The *fermata* should be held low in the gesture in preparation for the next downbeat.

The next section is marked *Barbaro* (barbaric) and continues at the same tempo. The gesture should be kept low in the body and have some weight and accent. The gesture will rise as needed for forthcoming cues but this low, aggressive gesture conveys the *barbaro* direction well. As the meter switches between 2/4 and 5/8, the gesture should remain in two, alternating between symmetrical (2+2) and asymmetrical (3+2) patterns. At measure 45, the open hand can assist in cueing the bass drum, organ, and contrabass on the ‘and’ of beat one. The Street Chorus tenors and basses should be cued on beat two of measure 47, as well as the strings upon their barbaric return at the downbeat of measure 51.

The marimba and small organ should be cued at measure 61. The conductor’s attention should turn to the low strings for their entrance on beat two of measure 63. Measures 67 through 71 can be conducted similarly. Attention should be directed to the timpani, tenors, and basses at the downbeat of measure 73. In measure 75, the conductor should give the string cue on the downbeat and quickly turn attention to the sopranos and altos, showing a very active beat two to clarify their offbeat entrance. The preparatory beat for measure 77 must gather all performers

and show *tutta forza* **fff**. Measure 77 through 88 is a repeat of musical material from measure 30 through 40, albeit with expanded orchestration, and can be conducted in a similar manner. The mixed choir is added here as well and continues singing the choral parts through the end of the movement. Measure 89 can be conducted in 3/4, as can measure 90. However, the conductor could choose to conduct this transitional measure (90) in one in preparation for the new meter, tempo, and expressive marking at measure 91.

The *Andante misterioso* marking alters the tempo slightly, the previous quarter note becoming the current eighth note. This section should be conducted at the dotted quarter note (53-54 beats per minute), per the *Andante* tempo direction given by Bernstein. The sopranos and alto should be cued at the downbeat of measure 91, with brief attention given to the strings and electric guitars prior to the downbeat to assure their entrance. Save for the 3/8 measures that should generally be conducted in one, this entire section, measure 91 through 158, is conducted in some form of *legato* two pattern with the eighth note as the constant. Performer-specific cues should include:

<u>Performer</u>	<u>Measure</u>	<u>Dynamic/Expressive markings</u>
• Timpani, contrabass	99	<i>f</i>
• Tenors, basses	107	<i>p espressivo</i>
• Sopranos, altos, vibraphone	111	<i>f</i>
• Solo horn	119	<i>f espressivo</i>
• Oboe, bassoon	123	<i>f espressivo</i>
• Bb clarinet	127	<i>p espressivo</i>
• Celebrant	129, beat 2	
• Sopranos, altos, strings	131	<i>ff</i>
Here, the rock band should be made aware in rehearsal of the Celebrant's dialogue in the previous measure		
• Woodwinds, horn, percussion	139	<i>ff molto marcato</i>
• Snare drum	142	<i>f crescendo</i>
• Tenors, basses	147	<i>ff</i>
• Xylophone	149	<i>staccato, accent</i>
• Choir, strings, organs, percussion	151	<i>ff, crescendo, accent</i>

• Strings	155	<i>crescendo</i>
• Brass, drum set	158	<i>fp molto crescendo</i>

At measure 139, the tempo will have increased to dotted quarter = 80. This tempo should hold steady into the next section and through the end of the movement.

The climax of the “Agnus Dei” movement starting at measure 159 is the final drive to the climax of MASS as a whole – the Celebrant’s mad scene. This section should be very straight forward for the conductor. Marked *Ben tenuto; non stringere, molto marcato e pesante* (Well-sustained; not rushed, very marked and heavy), the conductor should stay in a two pattern through the end. The opening of this section is marked “quasi 3/4” but can be conducted as though in 6/8. Articulation will offer any metrical uncertainty Bernstein may have intended in these ten measures.

More and more voices are added throughout these verses. They join at logical points in the text as follows:

<u>Measure</u>	<u>Addition</u>
159	Mixed Choir
169	Pit percussion
179	Street Chorus tenor solo (brass out)
183	One or two other soloists (tenor or bass)
189	All Street Chorus tenors and basses, brass
199	Woodwinds
	A note from Bernstein about measure 199 through 208: “The composer has expressed a preference for this option cut to Bar 209.” ⁴⁰
209	Full Street Chorus on solo line
219	Electric Guitar 1 improv
229	Vocal improv (“Blues Shouters”)
239	Kyrie pre-recorded tracks

⁴⁰ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 337.

Choral Considerations

The first Street Chorus entrance is sung by 4 voices but can be sung by two as staging and production needs dictate. Bernstein has indicated a tenor and bass each on the Bb3 and D3, but these parts may need to be revoiced. Putting the basses on the Bb3 and tenors on the D3 would be an appropriate adjustment. At measure 10, more tenors and basses from the Street Chorus join and more again at measure 13. Finally, measure 16 sees the entrance of the entire Street Chorus.

The mixed chorus joins the Street Chorus at measure 77 and continues singing through the end of the movement. The sopranos and altos both begin with three-part divisi in measure 91, doubling each other. This three-part writing should be divided evenly across both sections, with sopranos on the G5, both sopranos and altos on the D5, and altos on the Ab4. All three-part writing in this movement should be divided thusly. The tenor and bass entrance at measure 107 should be divided with tenors on the Eb4, tenors and baritones on the C4, and baritones and basses on the Ab3. This, too, should continue throughout the movement. The tempo beginning at measure 91 is slow enough that all note durations and rests in the choral writing should be observed as written.

As the choral *ostinato* begins at measure 159, the mixed chorus must keep the dynamic in check. The inclination to over-sing in this section is high and the build to the end of the movement is quite long. At measure 179, the mixed chorus will observe the *fp* but must continue with *f* energy, staying *ben tenuto*, *non stringere*, *molto marcato e pesante* though these low dynamic sections. The mixed choir should take part in the drama of the scene and be encouraged to physicalize the music more and more as the movement nears its end. This can be addressed in rehearsal.

XVI. FRACTION: “Things Get Broken”

The Celebrant has just destroyed the sacraments and the altar. He is broken and in a catatonic state, his faith shattered and his psyche splintered.

“...the ‘Fraction,’ traditionally the breaking of the bread, is now turned into the literal breaking of the ritual objects; the breaking down of the Celebrant and the Mass; and the people breaking away from the Church. Everything is fractured and shattered, as well as the music and the text.”⁴¹

In addition to original melodic lines, Bernstein directly quotes or paraphrases musical material from early movements in MASS in the Celebrant’s mad scene (measures 243 through 279), creating a disjointed but somehow familiar melody for Schwartz’s lyrics.

Performing Forces

Celebrant	Chimes	Violin 1
	Glockenspiel	Violin 2
<u>Stage Orchestra</u>	Xylophone	Viola
Flute 1	Vibraphone	Cello
Flute 2	Marimba	Contrabass
	Electric Guitar 1	
<u>Pit Orchestra</u>	Electric Guitar 2	
Timpani	Bass Guitar 1	
Drum Set	Bass Guitar 2	
Large Tam-tam	Harp	
Tenor Drum	Small Organ	
Bass Drum	Large Organ	

Structural Analysis

Section	1	2
Measure	1-30	31-45
Phrase Groupings	5 + 14 + 11 (3+2) (5+4+5) (5+4+2)	5 + 4 + 4 + 2 (3+2) (2+2)
Text	“Look... Isn’t that... odd...”	“How easily things get broken.”
Musical Material	• Meditation No. 2	• Agnus Dei (m.99)

⁴¹ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s Mass and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 170, ProQuest Dissertations & Theses Global.

Section	Transition	3
Measure	46-50	51-84
Phrase Groupings	3 + 2	9 + 8 + 5 + 3 + 6 + 3 (4+5) (3+5) (3+2) (2+4)
Text	“What are you staring at?”	“Come on, come on, admit it...”
Musical Material	• “World Without End”	• “Come on” theme • Paraphrase of Sanctus (m.11) • “A Simple Song”
Section	4	Transition
Measure	85-108	109-119
Phrase Groupings	7 + 5 + 6 + 6 (3+4) (2+4)	9 + 2 (5+4)
Text	“Shatter and splatter...”	“Listen... Isn’t that odd...”
Musical Material	• Gloria Tibi • “World Without End”	• Meditation No. 2
Section	5	Transition
Measure	120-151	152-158
Phrase Groupings	8 + 9 + 8 + 7 (4+4) (6+3) (4+4) (5+2)	3 + 3
Text	“Quiet... God is very ill...” “Don’t you cry...”	Instrumental
Musical Material	• “Lullaby” theme	• “Come on” theme
Section	6	Transition
Measure	159-209	210-215
Phrase Groupings	25 + 25 (12 + 13) (12 + 13) (6+6) (6+7) (6+6) (6+7)	3 + 3
Text	Instrumental “Why are you waiting?”	“What? Are you still waiting?”
Musical Material	• “Why are you waiting” theme	• “Come on” theme
Section	7	Mad Scene – 8 (see Figure 43)
Measure	216-242	243-279
Phrase Groupings	13 + 7 + 7 (7 + 6) (3+4) (2+2+3) (4+3) (3+3)	7 – “God Said” 2 – “Confiteor” 2 – “Thank You” 5 – “Gloria in excelsis” 5 – “Hurry” 4 – “Easy” 4 – “Offertory” 2 – “I Don’t Know” 2 – “Gloria in excelsis” 4 – “Sanctus”
Text	“Come on, say it...”	
Musical Material	• Agnus Dei • “World Without End”	

God Said

God... said... Let there be and there was... God said Let there Be -

Confiteor **Thank You** **Gloria in excelsis**

a - tam Ma - ri - a sem - per Vir - gi - nem, Be - a - tam miss the Glo - ri - a, I don't sing Gra - ti - as a - gi - mus ti - bi

Hurry

pro - pter ma - gnam Glo - ri - am tu - a - men A - men. A - men. I'm in a hur - ry. And come a -

Easy

gain. When? You said you'd come... Come love, come lust, It's so eas - y if you just don't care,

Offertory

Lord, don't you care... if it all ends to - day... pro - fun - dis cla - ma - vi, Cla - ma - vi ad

I Don't Know **Gloria in excelsis**

te, Do - mi - ne, ad Do - mi - num, ad Dom... A - do - nai don't know, I don't no - bis... Mi - se - re - re no - bis...

Sanctus

Mi - se... mi... Mi a - lone is on - ly me... But mi... with so... Me with s...

Figure 43. A reduction of the Celebrant's "Mad Scene" (labels indicate where material originated)

Conducting Considerations

The conductor should treat the transition into the "Fraction" as though it were one with the "Agnus Dei," marking the downbeat of the first three measures. Connecting with Celebrant, the conductor should begin a dry, slightly *marcato* six pattern at the downbeat of measure 4. They should again mark the downbeat in measure 5 and continue in a strict six pattern ("rigidly in tempo") in measures 6 through 10. In measure 11, the first three eighth notes can be shown in a subdivided three pattern. Beats two and three in this measure and one and two in the next can

be marked at the dotted quarter note and the final dotted quarter note in measure 12 should be subdivided in preparation for measure 13.

Harp and percussion should be cued at the downbeat of measure 15 and cello and contrabass on beat 4 of measure 16. The conductor will alternate between a four pattern and six pattern as the meter switches from 6/8 to 4/8 and back. Measure 20 calls for a very strong downbeat in preparation for the accented *fff* on beat two. A *diminuendo* to *pp* should be fashioned over the second half of measure 24 and a strong beat five shown for a *ff* on beat six of measure 28. The fifth and six beats of measure 30 should be *legato* and in the new tempo of eighth note = 120. In measure 32 the violins and violas are playing *pizzicato* under a *sostenuto* marking. Presumably, Bernstein meant for these *pizzicato* notes to be played their full eighth note duration and not be dampened too early. This direction is given again at measure 35.

The tenor drum should be cued at measure 35 and the cellos shown *legato* and *tenebroso* (gloom, darkness) at their cue in measure 36. The conductor should give a strong beat two in measure 39 for the offbeat entrance of the organ and percussion and can mark the downbeat of the next two *colla voce* spoken measures. They should return to a dry six pattern at the end of measure 41, showing an ictus on beat six for the marimba entrance on the next downbeat. The preparatory beat to measure 44 should be *legato* and in the new tempo with the eighth note at 108. The conductor can dwell briefly on beat five of measure 45, showing the new tempo of dotted quarter note at 72 in beat six.

Having shown an *accelerando* in measure 49 and 50, the conductor arrives at the *Poco più mosso* tempo of quarter note = 132. With syncopation in nearly every measure, the gesture should be crisp and simple here. The open hand can assist in offbeat entrances, especially at measure 54, 55, 62, and 63 in addition to showing dynamics and articulation.

The eighth note tempo remains the same at measure 85 as the meter switches 5/8. As before, 5/8 should be conducted in an asymmetrical two pattern and 7/8 in an asymmetrical three pattern. The conductor must be prepared for the full orchestra cue on the downbeat of measure 105 and the switch back to a six pattern at measure 109. Here, the previous quarter note will equal the next eighth note, essentially creating a half time feel. Measures 110 through 119 see the return of some of the opening material from this movement and can be conducted in a similar manner.

Ritardando molto slows the tempo to eighth note = 108 at measure 118, creating a *lo stesso tempo* situation at measure 120. Here (measure 120), the conductor may choose to conduct at the dotted quarter and quarter note, though the tempo is quite slow at dotted quarter note = 36. This equates to quarter note at 72 and the eighth note at 108. A *poco ritardando* can be fashioned into the downbeat of measure 128, where the pulse should return to 108 and the harp should be cued. At measure 137, the material from measure 120 is repeated and an optional cut is offered to measure 152.

The tempo jumps to quarter note = 160 as the Celebrant “lunges at the Altar with a cry”⁴² and “wreaks violence upon it.”⁴³ This six measure section in 4/4 is repeated before moving into the Celebrant’s “silent movie”⁴⁴ crazed dance interlude. Here, the meter changes and three measure phrases – two measures of 2/4, one measure of 3/8 (conducted in one) – are repeated. The large organ and percussion should be cued at the downbeat of measure 159. At measure 171, the musical material is repeated with the large organ and glockenspiel starting and the rest of the orchestra in canon a quarter note later. The open hand should cue the second entrance.

⁴² Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 366.

⁴³ Ibid.

⁴⁴ Ibid.

At measure 184, the conductor should cue the Celebrant, xylophone, and vibraphone while crafting a *subito p*, then the glockenspiel, upper strings, harp, and small organ on beat two of measure 196. Measure 210 sees the return of the material from measure 51, albeit at a lower dynamic and a more distressed tone from the Celebrant.

The opening material from “Agnus Dei” reappears at measure 215. Here, the conductor should give attention to the harp, violas, cellos, and contrabasses. At measure 233 and 235, beat two should be given extra force to compel the following offbeat entrance. Measure 236 brings 7/8 meter and a *martellato* direction in the xylophone, vibraphone, and marimba, though the strings can be influenced by this direction as well. The harp should be given cues at measure 237, 239, and 241 and terraced dynamics shown over the next seven measures. A *molto diminuendo* in measure 242 ushers in the Celebrant’s unaccompanied mental breakdown.

The conductor should begin conducting again at measure 279 at quarter note = 60, the new tempo beginning at measure 280. This section begins with a reprise of the musical material from “Meditation No. 1,” now with the Celebrant featured, and closes with a return to the material seen at the opening of this movement. The harp should be cued on beat three of measure 279, the violas on the downbeat of measure 280, and timpani, marimba, and the rest of the strings on the downbeat of measure 281. The gesture during this section should be steady and feel weighty with the *gravitas* of a dirge. A cue should be given to the offstage solo flute on beat two of measure 284, to the large organ at the downbeat of measure 290, and again to the flutes on beats one and three of measure 197. The *fermata* on beat three in measure 299 should be held low in the gesture in preparation for the downbeat of measure 300.

The attention of the cymbal and strings should be gathered for the downbeat at measure 300. Still in a three pattern, the tempo slows further to quarter note = 50. The *fermatas* in

measure 301, 303, and 305 are taken at the leisure of the Celebrant for dramatic purposes. The small organ should be cued on the downbeat of measure 306, the timpani on beat three of measure 308, and the flute on beat one of measure 309. Measure 310 returns to 6/8 in a six pattern, however the conductor can simply show *diminuendo* and a cutoff to the strings and timpani and mark the downbeat of measure 311, 312, and 313. The conductor must reestablish a six pattern in measure 314 for the cue on beat four and can conduct the rest of the movement in this pattern. The final *fermata* has a cutoff direction from Bernstein: “Order of cutoff: Small Organ; Cello and Contrabass; Violins and Viola; Large Organ; Timpani.”⁴⁵

⁴⁵ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 387.

XVII. PAX: COMMUNION (“Secret Songs”)

A reprise of “Epiphany” – beginning and ending with the “hope”⁴⁶ motive that has been conspicuously absent for some time – appears after a long, dramatic silence following the FRACTION. As the flute concludes its solo, a child enters and sings, “Sing God a secret song: Lauda, Laudē.” Simultaneously a reference to “A Simple Song” and the *secreta* prayer spoken at the end of the Offertory of the traditional Latin Mass, the Celebrant’s breakdown has awakened something in the congregants. They join the child in singing “Laudē Deum, laudate Eum” (Praise God, praise Him) as healing and the “reaffirmation of faith”⁴⁷ begins. The full vocal company accompanied by *colla parte* strings and organ conclude MASS with a reprise of the prayerful “Almighty Father” chorale introduced near the beginning of the work. A voice – now often the Celebrant but originally pre-recorded by Bernstein – is heard saying, “The Mass is ended; go in peace.”

Performing Forces

Child Solo	Bass Clarinet	
Bass Solo	Bassoon 1	<u>Pit Orchestra</u>
Soprano Solo 1	Bassoon 2	Harp
Soprano Solo 2	F Horn 1	Timpani
Tenor Solo 1	F Horn 2	Glockenspiel
Tenor Solo 2	F Horn 3	Chimes
Celebrant	F Horn 4	Large Organ
Tutti Choirs	C Trumpet 1	Violin 1
	C Trumpet 2	Violin 2
<u>Stage Orchestra</u>	C Trumpet 3	Viola
Flute 1	C Trumpet 4	Cello
Oboe 1	Trombone 1	Contrabass
English Horn	Trombone 2	
Bb Clarinet 1	Trombone 3	
Bb Clarinet 2	Tuba	

⁴⁶ Gary De Sesa, “A Comparison Between a Descriptive Analysis of Leonard Bernstein’s *Mass* and the Musical Implications of the Critical Evaluations Thereof” (PhD diss., New York University, 1985), 36, ProQuest Dissertations & Theses Global.

⁴⁷ “Bernstein Mass,” Program Notes, May Festival, accessed November 22, 2019, <http://www.mayfestival.com/program-notes/bernsteins-mass/>.

Structural Analysis

Section	1
Measure	1-17

This section is a direct repeat of “Epiphany,” save two minor changes. Bernstein has left out the 15th measure of the original and has concluded with the final ‘hope’ motive centering on C6 instead of D6. This time it is played live on stage by a flute instead of a pre-recorded oboe “darting about among the four speakers” in the house. The change of instrument and the straightforward delivery of the music is meant to evoke a different feeling.

Section	1	1
Sub-Section	A	B
Measure	18-32	33-47
Phrase Groupings	3 + 4 + 3 + 5	4 + 4 + 4 + 3
Text	“Sing God a secret song...” <i>Simile</i> “Lauda, lauda, laudē...”	

Section	2
Measure	48-104
Phrase Groupings	<i>Canon</i> – one measure apart 48 – Vocal soloists and obligato instruments 59 – Choirs and orchestra 91 – Vocal soloists, strings, harp, and organ

Section	3
Measure	105-120
Phrase Groupings	<i>Canon</i> – one measure apart Child soloist and Celebrant (optional obligato instruments); organ, harp, cello, contrabass pedal

Section	4			
Measure	121-124	125-128	129-133	134-140
Phrase Groupings	4	4	5 (2+3)	7 (5+2)
Text	“Almighty Father...”	“Bless us...”	“Thine angel...”	“And fill with grace... Amen.”

Conducting Considerations

As the “Epiphany” reprise concludes with a *fermata* in measure 17, the conductor should be ready to cue the child soloist on the downbeat of measure 18, the harp on the downbeat of measure 19, and a solo cello on the downbeat of measure 21. The *rallentando molto* fashioned by the conductor in measure 20 should lead seamlessly into the new tempo at measure 21. Marked “prec. *del rallentando*,” the arrested quarter note pulse of the previous section should become the dotted half note pulse of the new section. This new section in 9/4 should be conducted in three and the conductor’s attention should be with the child soloist throughout.

At measure 33, the meter changes to 4/4. Here, the previous quarter note becomes the new eighth note. The harp should be cued on the downbeat of this measure and the bass soloist on the downbeat of measure 37. The meter shifts back to 9/4 at measure 45 and takes on a slightly slower tempo at measure 46 to effectively create a “*quasi cadenza*.” The conductor can assist the soloists in these two measures and should cue the harp at measure 47. The conductor should then catch the soloists on beat three of measure 47 to cue the Bb clarinet and harp on the downbeat of measure 48. Here, the tempo slows even further as the previous dotted half note of 40 becomes the new quarter note.

As the canon starts at measure 51, the tempo begins to move again. From measure 51 through 113, the 7/8 measures should be conducted in three (2+3+2) and the 5/8 measures in two (3+2). As the Street Chorus and mixed chorus enter, the vocalists can be encouraged to sing with a warm, soloistic sound. Below is a list of specific cues the conductor should consider.

Meter – 7/8

<u>Measure</u>	<u>Beat</u>	<u>Cue</u>
51	1	S solo 1, Fl 1
52	1	T solo 1, Bb Cl 1, Organ
58	3	S solo 2, Vln 1, Vln 2, Cb

Meter – 5/8

<u>Measure</u>	<u>Beat</u>	<u>Cue</u>
59	2	T solo 2, Vla, Vc
66	2	Street Chorus SA, Fl 1, Ob, Eng Hn,
67	2	Street Chorus TB, Bb Cl 2, Bs Cl, Bsn 1 and 2
74	2	<i>f marcato</i> – Begin to add Mixed Choir SA (tutti by mm82)
75	2	<i>f marcato</i> – Begin to add Mixed Choir TB (tutti by mm82)
82	2	<i>f marcato</i> accent – Add Tpt, Glockenspiel, Chimes (organ)
83	2	<i>f marcato</i> accent – Add Hrn, Tbn, Tuba
90	1	<i>Diminuendo</i> strings, choirs, low woodwinds, all brass
90	2	S solo 3; upper woodwinds, Tpt 3/4, Tbn 2/3 out
91	2	T solo 3; low woodwinds, low brass, low strings out
92	1	Harp, Organ
92	2	Vln 2
95	1	Vc, Cb

Meter – 7/8

<u>Measure</u>	<u>Beat</u>	<u>Cue</u>
106		Child Solo (optional Fl 1)
107		Celebrant (optional Bb Cl. 1), Harp; Organ, Vc, Cb pedal through 113
114		Harp, Vc

Bernstein reprises the “Almighty Father” chorale beginning at measure 121 and the conductor can feel encouraged to conduct without a baton. They should be sure to cue the timpani at the downbeat of measure 139. This restatement of the chorale can be conducted as before but, even at a *pp* and *ppp* dynamic, it can take on a serene certainty in its delivery this time. Where the words “Who shall defend us all” may have been posed as a question in the earlier iteration, they are now offered as an assured and conclusory statement of faith.

CONCLUSION

Bernstein's genius stems not just from his ability as a composer, conductor, and educator, but also from the fact that he was acutely aware that the United States of America, for better or worse, was, is, and will continue to be a mountain of contradictions. Bernstein personified these contradictions. As he struggled to reconcile his inner demons and wrestled with the objections he had with the direction his country was headed, he also wanted to celebrate the country's positive elements and even the contradictions themselves. "MASS" is ancient and modern. It is turmoil and harmony. It is complexity and simplicity. It is 70s pop music and rooted in hundreds of years of Western classical tradition. It is pious and irreverent. It is music and theater. In his 1985 paper "Ives, Gershwin, and Copland: Reflections on the Strange History of American Art Music", Lawrence Starr raises the question, "Shouldn't a wildly pluralistic culture be described by a wildly pluralistic music?"⁴⁸ Though asked of the music of Ives, Gershwin, and Copland in the context of a modern American society, extending this query to Bernstein's "MASS" is definitely appropriate. "Kaddish" and "Chichester Psalms" reveal both his personal brokenness and his desire for unity and spiritual wholeness. "MASS" is the convergence of these. Bernstein said of "MASS," "It was my intention to communicate as directly and universally as I can a reaffirmation of faith."⁴⁹ His thesis statement couldn't be clearer; it can be found in lyrics less than five minutes into the work:

Sing God a simple song.
Make it up as you go along.
Sing like you like to sing
God loves all simple things.
For God is the simplest of all.

⁴⁸ Geoffrey Block, *Charles Ives: A Bio-Bibliography*, (New York: Greenwood Press, 1988), 193.

⁴⁹ "Bernstein Mass," Program Notes, May Festival, accessed November 22, 2019, <http://www.mayfestival.com/program-notes/bernsteins-mass/>.

It seems there is often little gray area with respect to opinions about this piece. In July 2018, “MASS” was criticized as “bloated, bombastic, cloying, quaint and smug.”⁵⁰ Still, it manages to inspire scores of musicians and theater artists that come into contact with it. It was derided as “cheap and vulgar” and “pretentious and thin”⁵¹ by the New York Times critic at its premiere in 1971. In August 2018, another reported, “there was not a cough, sneeze or a single word spoken by the rapt sellout New York City audience.”⁵² Paul Hume of the Washington Post declared the final movements “the greatest music Bernstein has ever written”⁵³ and other critics have called it “derivative and attitudinizing drivel” and “subliterate rubbish.”⁵⁴

This colossal work of music and theater, as with most works of art, will always have its detractors and its champions. “MASS” may not move everyone the way Bernstein had intended, but it moves them, nonetheless. It affects them in some way and it’s unlikely to ever leave them. I, for one, am more enthusiastic than ever about this piece and will continue to advocate for its place in academic study and the modern performance canon. I hope someday I am fortunate enough to conduct it myself. For those of us who fiercely defend its importance and worth, Schwartz’s lyrics sum up our fondness for “MASS: A Theatre Piece for Singers, Players and Dancers,” however out of context they may be here:

“And it was good, brother - And it was goddam good.”⁵⁵

⁵⁰ Zachary Woolfe, “Review: ‘Mass’ brings out the worst in Leonard Bernstein,” *New York Times*, July 18, 2018, <https://www.nytimes.com/2018/07/18/arts/music/review-mass-leonard-bernstein-mostly-mozart.html>.

⁵¹ Harold C. Schonberg, “Bernstein’s New Work Reflects His Background on Broadway,” *New York Times*, September 9, 1971, <https://www.nytimes.com/1971/09/09/archives/bernsteins-new-work-reflects-his-background-on-broadway.html>.

⁵² Yonat Shimron, “Reckoning with Leonard Bernstein’s faith on the centennial of his birth,” *Religion News Service*, August 22, 2018, <https://religionnews.com/2018/08/22/reckoning-with-leonard-bernsteins-faith-on-the-centennial-of-his-birth/>.

⁵³ Paul Hume, “Bernstein’s Mass: A Reaffirmation of Faith,” *Washington Post*, September 9, 1971, ProQuest.

⁵⁴ Peter Gutmann, “Leonard Bernstein: Mass,” *Classical Notes* (blog), accessed November 26, 2019, <http://www.classicalnotes.net/classics4/bernsteinmass.html>.

⁵⁵ Leonard Bernstein, *MASS: A Theatre Piece for Singers, Players and Dancers*, 193.

APPENDIX A:

THE ORDER OF MASS

The Roman Catholic Rite of Mass

The Introductory Rites

- Sign of the Cross
- Greeting
- Penitential Act
 - ***KYRIE***
 - Confession
- ***GLORIA***
- Collect

Bernstein's Treatment of the Mass

I. DEVOTIONS BEFORE MASS

- 1) Antiphon: *Kyrie Eleison*
- 2) Hymn and Psalm: "A Simple Song"
- 3) Responsory: *Alleluia*

II. FIRST INTROIT (Rondo)

- 1) Prefatory Prayers
- 2) Thrice-Triple Canon:
Dominus Vobiscum

III. SECOND INTROIT

- 1) *In Nomine Patris*
- 2) Prayer for the Congregation
(Chorale: "Almighty Father")
- 3) Epiphany

IV. CONFESSION

- 1) *Confiteor*
- 2) Trope: "I Don't Know"
- 3) Trop: "Easy"

V. MEDITATION No. 1

VI. GLORIA

- 1) *Gloria Tibi*
- 2) *Gloria in Excelsis*
- 3) Trope: "Half of the People"
- 4) Trope: "Thank You"

VII. MEDITATION No. 2

The Liturgy of the Word

- First Reading
- Responsorial Psalm
- Second Reading
- Gospel Acclamation
- Gospel
- Homily
- Professional of Faith
 - ***CREDO***
- The Prayer of the Faithful

The Liturgy of the Eucharist

- Eucharistic Prayer
 - ***SANCTUS***
- The Lord's Prayer
- The Breaking of the Bread
 - ***AGNUS DEI***
- Communion
- Prayer after Communion

The Concluding Rites

- Blessing
- Dismissal

VIII. EPISTLE: "The Word of the Lord"

IX. GOSPEL-SERMON: "God Said"

X. CREDO

- 1) *Credo in unum Deum*
- 2) Trope: *Non Credo*
- 3) Trope: "Hurry"
- 4) Trope: "World Without End"
- 5) Trope: "I Believe in God"

XI. MEDITATION No. 3

XII. OFFERTORY

XIII. THE LORD'S PRAYER

- 1) Our Father
- 2) Trope: "I Go On"

XIV. SANCTUS

XV. AGNUS DEI

XVI. FRACTION: "Things Get Broken"

XVII. PAX: COMMUNION (*"Secret Songs"*)

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