

Composed for the 2026 Choral Composition Competition Sponsored by the Capitol Hill Chorale

The Masses

for SATB Chorus and Piano

Majority
Charles Edward Ives
(1874–1954)

Stanley M. Hoffman
(BMI)
(b. 1959)

$\text{♩} = 50$

Piano *p* *legato sempre*

5

mp

legato sempre
p

10 S. The Mass - es have

A. *p* *legato sempre* The Mass - es _____ have

T. *p* *legato sempre* The Mass - es _____ have

B. *p* *legato sempre* The Mass - es _____ have

(for rehearsal only)

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15 *mp* *mf* *riten.* *f* *a tempo mp*

toiled, Be - hold the works of the World! The

mp *mf* *f* *mp*

toiled, Be - hold the works of the World! The

mp *mf* *f* *mp*

toiled, Be - hold the works of the World! The

mp *mf* *f* *mp*

toiled, Be - hold the works of the World! The

riten. *a tempo*

mp

19

Mass - es are think - - ing,

Mass es are think - - ing,

Mass - es are think - - ing,

Mass - es are think - - ing,

6 6 6 6 6 6

Ped. Ped. Ped. Ped. Ped. Ped.

21

Musical score for measures 21-22. The score is in 3/4 time and B-flat major. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "Whence comes the thought of the World! The". The piano part has a continuous eighth-note accompaniment in the left hand, with a melodic line in the right hand. Dynamics include *mf* and *mp*. There are triplets in measures 21 and 22.

Whence comes the thought of the World! The

Red. Red. Red. Red. Red. Red.

23

Musical score for measures 23-24. The score is in 9/4 time and B-flat major. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "Mass - es are sing - ing, The Mass - es are sing - ing, sing - ing, Mass - es are sing - ing, The Mass - es are sing - ing, sing - ing,". The piano part has a continuous eighth-note accompaniment in the left hand, with a melodic line in the right hand. Dynamics include *mp*. There are fermatas in measures 23 and 24.

Mass - es are sing - ing, The Mass - es are sing - ing, sing - ing, Mass - es are sing - ing, The Mass - es are sing - ing, sing - ing,

25

mf

Whence comes the Art, _____

mf

Whence comes the Art _____

mf

Whence comes the Art _____

mf

Whence, _____ Whence comes the _____

(for rehearsal only)

27

riten. *f* *a tempo* *p*

the Art of the World! The

f *p*

of the World! The

f *p*

of the World! The

f *p*

Art _____ of the World! The

riten. *a tempo* *p*

30

Mass - es are yearn - - - ing,

Mass - es are yearn - - - ing,

Mass - es are yearn - - - ing,

Mass - es are yearn - - - ing,

6 6 6 6 6 6

Ped. Ped. Ped. Ped. Ped. Ped.

32

Whence comes the hope of the World,

Whence comes the hope of the World, of the

6 6 6 6 6 6

Ped. Ped. Ped. Ped. Ped. Ped.

34

pp

The Mass - es are dream - - ing,

pp

World. The Mass - es are dream - - ing,

pp

The Mass - es are dream - ing,

pp

The Mass - es are dream ing, —

pp

Red. *Red.* *Red.*

37

riten. *a tempo*

Whence comes the vi-sions of God!

Whence comes the vi-sions of God!

Whence comes the vi-sions of God! O,

Whence comes the vi-sions of God! O, God's in His Heav-en, —

p

riten. *a tempo*

(for rehearsal only)

Red. *Red.* *Red.*

40

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/2. The tempo/mood is indicated by a 'p' (piano) marking at the beginning of each vocal line.

p

O,

p

O, God's in His Heav - en, _____

8
God's in His Heav - en, _____ ah, _____

ah, _____ ah, _____

42

God's in His Heav-en, O, All will be

ah, O, All will be

ah, O, All will be

ah, O, All will be

p

Red. Red. Red.

44

well with the World, _____ with the World, _____ with the

well with the World, _____ with the World, _____ with the

well with the World, _____ with the World, _____ with the

well with the World, _____ with the World, _____ with the

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

47

mp *riten.* *ad libitum*

World, _____ with the

mp World, _____ with the

mp World, _____ with the

mp World, _____ with the

World, _____ with the

mp *riten.* *ad libitum*

mp (for rehearsal only)

Ped.

49 *a tempo* *p* *pp* *rit.* *ppp*

World. _____ (d)

p *pp* *ppp*

World. _____ (d)

p *pp* *ppp*

World. _____ (d)

p *pp* *ppp*

World. _____ (d)

a tempo *rit.* *p* *pp* *ppp*

Red. _____