

# MISSA de OCTAVA

Mass of the Eighth Day



LUKE MAYERNIK

I. Kyrie 3

*SATB (Soprano and Alto Solos) and Organ*

II. Gloria 6

*SATB (Soprano and Alto Solos) and Organ*

III. Sanctus 16

*Soprano Solo, SATB, and Organ*

IV. Agnus Dei 27

*SATB (Soprano and Tenor Solos) and Organ*

*Missa de Octava* was recorded at St. Susanna Catholic Church (Mason, Ohio) October 11th–12th, 2022, performed by the St. Susanna Music Department & Friends, conducted by Nicholas J. Will, with the composer serving as organist.

Special thanks to Doug & Molly Tyger and Troy & Michelle Brodie for making the recording of *Missa de Octava* possible.

*Missa de Octava* received its first live performances June 24th–25th, 2023 by the Areté Singers in the San Francisco Bay Area, conducted by Timothy Echavez Salaver (Founder and Music Director of the Areté Singers), with the composer serving as organist.

**Duration: ca. 13:00**

*“I believe; help my unbelief.”*—Mark 9:24

Holy Week is the most sacred time within the liturgical year in Christianity, and is the summit of profound faith and belief for Christians throughout the world—bestowing upon them the hope and promise of eternity through the Passion, Death, and Resurrection of Christ.

*Missa de Octava* was started on Passion Sunday (which marks the beginning of Holy Week for Christians) of this year (2022), and was completed during the octave of Easter.

In Christianity, the number eight means “new beginnings.” It is also associated with the hope and promise of the resurrection—not only of Christ’s (whose resurrection occurred, according to tradition, on the eighth day after his triumphal entry into Jerusalem), but our own physical and spiritual resurrection after our death.

*Missa de Octava* (meaning “Mass of the Eighth Day”) seeks to understand and contemplate the hope and promise of eternity and resurrection ( or, simply put, what it means to “have faith” or “believe”) on a purely cerebral level.

It is through this contemplation, however, that the mind enables the heart to feel what it would be like to possess such a faith, and how I would want those actions and expressions of my own faith to be like (and what they would sound like).

To be honest, I personally don’t know if I could ever achieve such a faith, but I am open and hopeful for the possibility.

Luke Wenceslas Mayernik  
August, 2022

Dedicated with love and gratitude to the parishioners of St. Susanna Catholic Church, Mason, Ohio

# Missa de Octava

Mass of the Eighth Day

SATB (with Solos) and Organ

Latin Mass

Luke Mayernik

## I. Kyrie

SATB (Soprano and Alto Solos) and Organ

Gt: Fonds 8', Sw. to Gt., Pos. to Gt.

Sw: Fonds 8'

Pos: Fonds 8'

Ped: 16', 8', Sw. to Ped., Pos. to Ped.

**Adagio** (♩ = 56)

Soprano

Alto

Tenor

Bass

*mp*

Ky - ri - e, e - le - i - son.

**Adagio** (♩ = 56)

Organ

Gt. *mp legato*

### For the Organist:

The provided registrations are intended as a generalized, suggestive blueprint. Each organ can present differential or varying colors and, at times, specific registration-related challenges; organists are encouraged to be creative with their registration choices.

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*mp* Ky - ri - e, e - le - i - son, *mp* e -

*mp* Ky - ri - e, e - le - i - son, *mp* e -

*mp* Ky - ri - e, e - le - i - son, *mp* e - le - i -

e - le - i -

Sw. { *p* Gt. {

le - i - son. *Solo mp* Chri - ste e -

le - i - son.

son.

son.

Pos. {

# II. Gloria

SATB (Soprano and Alto Solos) and Organ

Gt: Fonds 16', 8', 4', Mixture, Reeds 16', 8', 4', Sw. to Gt., Pos. to Gt.  
Sw: Fonds 16', 8', 4', Mixture, Reeds 16', 8', 4'  
Pos: Fonds 16', 8', 4', Mixture  
Ped: Fonds 32', 16', 8', Mixture, Reeds 16', 8', Sw. to Ped.

**Andante** (♩ = 72)

*f* *ff*

Soprano  
Glo-ri - a in ex-cel-sis De - o,

Alto  
Glo-ri - a in ex-cel-sis De - o,

Tenor  
Glo-ri - a in ex-cel-sis De - o,

Bass  
Glo-ri - a in ex-cel-sis De - o,

**Andante** (♩ = 72)

*f*

Organ

Gt. {

5

*mf* *mf* *mf* *mf*

et in ter - ra pax ho - mi - ni - bus bon - ae vol - un -

et in ter - ra pax ho - mi - ni - bus bon - ae vol - un -

et in ter - ra pax ho - mi - ni - bus bon - ae vol - un -

et in ter - ra pax ho - mi - ni - bus bon - ae vol - un -

8

ta - tis. Lau - da - mus te, Lau -

Fonds 8', Sw. to Gt., Pos. to Gt.

(Gt.) *mp (mf)*

Fonds 16', 8', Sw. to Ped.

11

be - ne - di - ci - mus te a - dor - a - mus te,  
 di - ci - mus te, ad - or - a - mus te, ad - or -  
 Lau - da - mus te, ad - or - a - mus te, ad - or -  
 da - mus te, be - ne - di - ci - us te, ad - or -

glor - i - fi - ca - mus te, *f* gra - ti - as *mp*  
 a - mus te, *f* glor - i - fi - ca - mus te, *mp* gra - ti - as *mp*  
 a - mus te, *f* glor - i - fi - ca - mus te, *mp* gra - ti - as *mp*  
 a - mus te, *f* glor - i - fi - ca - mus te, *mp* gra - ti - as *mp*

+ Fonds 16', 4', Rds. 16', 8'

Gt: Fonds 8', Sw. to Gt., Pos. to Gt.  
Pos: Fonds 8'

*f* *mp*  
 - 32'

a - gi - mus ti - bi prop - ter mag - nam glor - i - am tu - am,  
 a - gi - mus ti - bi prop - ter mag - nam glor - i - am tu - am,  
 a - gi - mus ti - bi prop - ter mag - nam glor - i - am tu - am,  
 a - gi - mus ti - bi prop - ter mag - nam glor - i - am tu - am,

Gt. {

22

Do - mi - ne De - us, Rex cae - les - tis,

Do - mi - ne De - us Rex cae - les - tis,

Sw. *mp* *p*

26

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter om - ni - po - tens.

Gt. *mf*  
Pos.



unis. *p*  
Do - mi - ne

unis. *p*  
Do - mi - ne

*p*  
Do - mi - ne

Sw. *mp* *p*

*poco cresc.* *p*  
Fi - li un - i - ge - ni - te, Do - mi - ne De - us, Ag - nus —

*poco cresc.* *p*  
Fi - li un - i - ge - ni - te, Do - mi - ne De - us, Ag - nus

*poco cresc.* *p*  
Fi - li un - i - ge - ni - te, Do - mi - ne De - us, Ag - nus —

unis. *p* *mp*  
Je - su Chri - ste, —

### III. Sanctus

Soprano Solo, SATB, and Organ

Gt: Fonds 8', Sw. to Gt., Pos. to Gt.  
Sw: Fonds 8'  
Pos: Fonds 8'  
Ped: 16', 8', Sw. to Ped., Pos. to Ped.

Tempo giusto (♩ = 80)

Organ

*p* Sw. *mp*

Gt. (*mp*)

Man. *quasi legato*

6

10

S  
A

*p*

*sim.* Sanctus, Sanctus

*p*

13

*mp*

tus,

*p*

16

*mp*

(*mp*)

19

S  
A  
T  
B

*mp*  
Sanc - tus, Sanc -

*mp*  
Sanc - tus, Sanc -

22

*mp*  
Sanc - tus, -

*mp* *mf*  
Sanc - tus,

*mf*  
tus,

*mf*  
tus,

*mf* *mp* *mp*

tus, Do - mi - nus

*p* *mp* *mp*

Sanc - tus, Do - mi - nus

*p* *mp* *mf*

Sanc - tus, Do - mi - nus De -

*p* *mp* *mf*

Sanc - tus, Do - mi - nus De -

Piano accompaniment for measures 25-27, featuring chords and melodic lines in the right and left hands.

*mf*

De - us Sa - ba - oth,

*mf*

De - us Sa - ba - oth,

us Sa - ba - oth,

us Sa - ba - oth,

Piano accompaniment for measures 28-30, featuring chords and melodic lines in the right and left hands.

31

*mp* Sanc - tus Do - mi - nus De - us

*mp* Sanc - tus Do - mi - nus De - us

*mp* Do - mi - nus De - us

*mp* Do - mi - nus De - us

35

*mp* Sa - ba - oth, *dim. poco a poco*

*mp* Sa - ba - oth, *dim. poco a poco*

*mp* Sa - ba - oth, *dim. poco a poco*

*mp* Sa - ba - oth, *dim. poco a poco*

Gt. *quasi legato* *mp* *dim. poco a poco*

(Sw.) *p*

*(mp)*

*mp*  
Sanc - tus Do - mi -  
*mp*  
Sanc - tus Do - mi -  
*mp*  
Sanc - tus  
*mp*  
Sanc - tus

*mf*  
nus De - us Sa - ba-oth.  
*mf*  
nus De - us Sa - ba-oth.  
*mf*  
Do - mi - nus De - us Sa - ba-oth.  
*mf*  
Do - mi - nus De - us Sa - ba-oth.

(Gt.) *8va* - - - - -  
*quasi legato*

(Sw.) *mp*  
*p*

## IV. Agnus Dei

SATB (Soprano and Tenor Solos) and Organ

Gt: Soft Fonds 8', Sw. to Gt., Pos. to Gt.

Sw: Soft Fonds 8'

Pos: Soft Fonds 8', Sw. to Pos.

Ped: Soft 16', 8', Sw. to Ped.

**Lento** (♩ = 58)

*p*

Soprano  
Alto

Ag - nus De - i, qui tol - lis pec - ca - ta

*p*

Tenor  
Bass

Ag - nus De - i, qui tol - lis pec - ca - ta

**Lento** (♩ = 58)

Organ

Sw. *pp*

4

*mp*

*p* *mp*

*p*

mun - di: mi - se - re - re, mi - se - re - re

*mp* *p* *mp*

*p*

mun - di: mi - se - re - re, mi - se - re - re

Pos. *mp* (*mp*)

*poco rit.*

*mp*

*a tempo*

no - bis.

*poco rit.*

*mp*

*a tempo*

no - bis.

*mp*  
Ag - nus De -

*poco rit.*

*a tempo*

Gt. { *(mp)*

*dim.*

Sw. { *p*

*mp*

*mp*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:

i, qui tol - lis pec - ca - ta mun - di:



15

Sop. Solo *Solo mp*

mi - se - re - re,

S *p mp*

A mi - se - re - re, mi - se - re - re

T *p mp*

B mi - se - re - re, mi - se - re - re

Pos. *mp (mp)*

18

*poco rit. mp*

mi - se - re - re no - bis. *a tempo*

*mp poco rit. a tempo*

no bis. *a tempo*

*mp poco rit. a tempo*

no bis. *a tempo*

*poco rit. Gt. mp dim. a tempo*

Pos. *p*