



Vincent Lucid

Arrangeur, Compositeur

États-Unis, Pennellville

A propos de l'artiste

Vin Lucid is spending the second half of his life following a musical road-not-taken 50 years ago. A classic over-achiever, he's proud to sing with the Syracuse University Oratorio Society and the Syracuse Pops Chorus. He has been the entire tenor section of a very-good-if-I-do-say-myself church choir and occasionally a cantor in an awesome Gothic church in Fulton, NY. Vin sings in the shower (rather well) and sometimes in his sleep (rather poorly).

He plays sad love songs and classical tunes on the harmonica for nurses, receptionists, cashiers and anyone else who will listen. He writes Broadway parodies for his web-site, <http://DrSpeedbump.com>, as well as poetry for his Blog, <http://TheAttentionDeficitCompan.com>.

In 2002, undeterred by a lack of formal training in music theory, he said, "I think I'll write a Mass -- How hard can it be?" The choral score of St. Cecelia's Mass of Hope can be found here. Is it any good? Dow... (la suite en ligne)

Qualification : Gradually uphill

Page artiste : www.free-scores.com/partitions_gratuites_vincent-lucid.htm

A propos de la pièce

Titre :	Great Amen [St Cecelia's Mass of Hope]
Compositeur :	Lucid, Vincent
Arrangeur :	Lucid, Vincent
Droit d'auteur :	V. J. Lucid © All rights reserved
Editeur :	Any volunteers?
Instrumentation :	Chorale SATB
Style :	Religieux - Eglise

Vincent Lucid sur free-scores.com

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St. Cecelia's Mass of Hope

V. J. Lucid

SATB
v. 52.1

Great Amen

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Moderato (♩ = c. 108)

The musical score is arranged in three systems, each with vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The first system begins with a *Moderato* tempo marking and a metronome marking of ♩ = c. 108. The vocal parts enter with the word "Amen" on a long note, followed by a melodic line. The piano accompaniment provides harmonic support with chords and moving lines. The second system starts at measure 7 with a *rit.* (ritardando) marking, followed by a *mf* (mezzo-forte) dynamic and a *Maestoso* tempo marking. The vocal parts continue their melodic line, and the piano accompaniment features more complex textures. The third system starts at measure 12 and concludes the piece with a final sustained chord. The vocal parts have long, sustained notes throughout, and the piano accompaniment provides a steady harmonic foundation.