MISSA AD HONOREM SANCTI FRANCISCI
FOR SATB CHOIR, SOLOISTS AND WOODWIND QUINTET

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A Thesis
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ABSTRACT

Marilyn Shrude, Advisor

*Missa ad honorem Sancti Francisci* for SATB choir, soloists and woodwind quintet is in the five standard movements of the Catholic Mass: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. The composition honors St. Francis of Assisi and uses pitch material derived from the Introit of his feast day. The work is approximately 20 minutes in length.

The motives in the Kyrie are simple and become more complicated by the end of the movement. The Introit of the feast serves as the cantus firmus and is initially presented in the bassoon. The Gloria moves away from the open tonalities and chant-like style of the Kyrie into more polyphonic and harmonically complex sections. Both the Gloria and the Sanctus feature vocal soloists, who simultaneously sing fragments from the English texts of *The Prayer of St. Francis of Assisi* and the *Canticle of the Sun* over the Latin texts of the Mass. The Credo is a microcosm of the entire piece, with a simple beginning and ending and a complex middle section. It uses *sotto voce* and spoken word as text painting effects. The Sanctus breaks from a somber opening into a joyous, boisterous statement at the “Hosanna.” The Agnus Dei is a mirror image of the Kyrie. It opens with polyphony of line and color, and slowly thins into a monophonic, chant-like texture.

The Mass draws on many influences, both contemporary and medieval. It is a fusion of old and new, a voice that draws on both the past and the present while looking
to the future. My goal is twofold: to glorify a higher power through honoring St. Francis and his ideals of love and peace, and to serve these ancient texts that have provided prayer and song to many others.
Dedicated to the Bowling Green State University Collegiate Chorale
Performance Instructions

Phrases within repeat signs followed by an arrow are to be reiterated at the discretion of the performer for the duration of bars covered by the arrow.

Fermatas within such repeat signs are held at the discretion of the performer.

Repetitions of these phrases are to observe the dynamics marked along the arrow.

To achieve the D and A bassoon multiphonic in the Credo, use the fingering shown to play a low D and put a small amount of pressure on the lower blade of the reed.

Melodies in boxes are to be reiterated at the discretion of each performer.

The performers may sustain any pitch of their melody line as they are repeating the phrase to achieve bell tones in the texture, as if there are optional fermatas on every note.

Repetitions of these phrases are to observe the dynamics marked along the arrow.

Denotes unmetered time signature; perform material freely, within context of given metronome marking.

Crescendo from or diminuendo to nothing (niente).

Score is untransposed.

Duration is ca. 20"
Missa ad honorem Sancti Francisci

I. Kyrie

Reverently \( \frac{76}{\text{pp}} \) = 76

Anne Neikirk

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Soprano

Alto

Tenor

Bass
Fl.\[\text{p}\]
Ob.\[\text{mp}\]
Cl.\[\text{mp}\]
Hn.\[\text{p}\]
Bsn.\[\text{mp}\]

\text{rit.} \quad \ldots \ldots \ldots \ldots \quad \text{a tempo (} \dot{=} 76) \quad \ldots \ldots \ldots \ldots \quad \text{a tempo (} \dot{=} 76) \quad \ldots \ldots \ldots \ldots \quad \text{Kyrie eleison.} \quad \ldots \ldots \ldots \ldots \quad \text{Kyrie eleison.} \quad \ldots \ldots \ldots \ldots \quad \text{Kyrie eleison.} \quad \ldots \ldots \ldots \ldots \quad \text{Kyrie eleison.}
II. Gloria

Boisterous \( \frac{\text{b}}{\text{q}} = 90 \)

- Flute
- Oboe
- Clarinet in B\(\flat\)
- Horn in F
- Bassoon
- Baritone Solo
- Soprano
- Alto
- Tenor
- Bass
high, all powerful, all good Lord!

Et in terra pax homini -

Et in terra pax homini -
All praise is Yours, all glory,

bus, bo-nae vo-lun-ta-tis.

bus, bo-nae vo-lun-ta-tis.

Glo-ri-a

Glo-ri-a, Lau-da-mus te.
all honor__ and all blessing______ To you alone most High do they be
Be praised my

26
Lord, through all your creatures, especially through my Lord Brother Sun,
who brings the day; and you give
Light through Him.

Fi - li un - i - ge - ni - te Je - su Chri - ste. Do - mi ne

Fi - li un - i - ge - ni - te Je - su Chri - ste Do - mi

Fi - li un - i - ge - ni - te Je - su Chri - ste Do

Fi - li un - i - ge - ni - te Je - su Chri - ste Do
Gloria in excelsis Deo,
Agnus Dei, Filius Patris.
Be praised, my Lord, through our sister Mother Earth.
who feeds us and rules us

su-spe-de-pre-cat-o-nem no-

su-spe-de-pre-cat-o-nem no-
Fl.

Ob.

Cl.

Hn.

Bsn.

Bar. Solo

S.

A.

T.

B.

stram.

Qui se-des ad dex-te-rum Pa-tris,

su-sci-pe_ de-pre-ca-ti-o-nem no-stram.

Qui se-des ad dex-te-rum Pa-tris,

stram.

Qui se-des ad dex-te-rum Pa-tris,

su-sci-pe_ de-pre-ca-ti-o-nem no-stram.  Qui se-des ad dex-te-rum Pa-tris,
Fl.
Ob.
Cl.
Hn.
Bsn.
Bar. Solo
S.
A.
T.
B.

Praise and bless my Lord and give
Quo-ni-am tu so-lus san-c tus.

mi-se-re-re no - bis

mi-se-re-re no - bis
thanks and serve Him with great humility.

Tu solus Dominus.

Tu solus Al-
III. Credo

Chant-like $j = 78$

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Soprano

Alto

Tenor

Bass

Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-

Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-

pp

mp

p

Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-

pp

Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-

pp
De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de De-o ve-ro.

De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de De-o ve-ro.
Fl.

Ob.

Cl.

Hn.

Bsn.

S.

A.

T.

B.

Ge- nii- tum, non fa- ctum, con- sub- stan- ti- a- lem Pa- tri,

fa- ctum, con- sub- stan- ti- a- lem Pa- tri, per quem o-

De- o ve- ro.
per quem omnia facta sunt.

omnia facta sunt.

Patris, per quem omnia facta sunt

stantialem Patris, per quem omnia facta sunt.
in car-na-tus est de Spi-ri-tu Sancto Ma-ri-

est de Spi-ri-tu Sancto Ma-ri-

Qui prop-ter nos ho-mi-nes, sa-lu-tem ex Ma-ri-

Qui prop-ter nos ho-mi-nes, sa-lu-tem ex Ma-ri-
susc. poco a poco
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poco accel.

Fl.

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S.

A.

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poco accel. Barely above a whisper

Et i-te-rum ven-tu-rus (s)

se-det ad de-xte-rum Pa-tris.

Barely above a whisper

Pa-tris.

Et i-te-rum ven-tu-rus Et i-te-rum ven-tu-rus

in coe-lum se-det ad de-xte-rum Pa-tris.
Vary length of fermata and tempo. Do not coordinate.
que procedit. Qui cum Patre et Filio simul adoratur.
Lively $\frac{1}{\text{min}} = 60$

Et unam sanctam catholicam

Et unam sanctam catholicam et apostolicam

Et unam
Fl.
Ob.
Cl.
Hn.
Bsn.
S.
A.
T.
B.

si - o - nem pec - ca - to - rum.

bap - ti - sma in re - mis - si - o - nem pec - ca - to - rum.

Con - fi - te - or u - num bap - ti - sma in re - mis - si - o - nem pec - ca - to - rum.
Et exspecto resurrectionem mortuorum. Et vitam venturam saeculi...
IV. Sanctus

With movement $\frac{\text{b}}{\text{e}} = 120$

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Soprano Solo

Sanctus,

Soprano

Sanctus,

Alto

Sanctus,

Tenor

Sanctus,

Bass

Sanctus,
Lord, make me an instrument of your peace. Where there is
Fl.

Ob.

Cl.

Hn.

Bsn.

S.

S. | mp

A.

T.

B.


ha - tred let me sow love
Fl.

Ob.

Cl.

Hn.

Bsn.

S.

S.

A.

cae li et ter ra glo ri a tu a

T.

cae li et ter ra glo ri a tu a

B.
Where there is injury, pardon; doubt, faith;
Despair, hope; Darkness, light;

no-mi-ne Do-mi-ni.
Recitative Style

Sadness, Joy!

For it is giving that

Aeterna

Aeterna

Aeterna

Aeterna

Aeterna
we receive. It is in par-don-ing that we are par-doned, and it is in dy-ing that we are born to e-
V. Agnus Dei

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Soprano

Alto

Tenor

Bass
Fl.
Ob.
Cl.
Hn.
Bsn.
S.
A.
T.
B.
Dei, qui tollis pec- ca-ta mun-di,
Melodies in boxes are to be reiterated at the discretion of each performer. The performers may sustain any pitch of their melody line as they are repeating the phrase to achieve bell tones in the texture, as if there are optional fermatas on every note. Observe dynamics as marked along the arrow.