

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

Table of Contents

Performance Notes	3
Commentary	4
Latin texts and English Translations	5
I. Kyrie eleison	7
II. Gloria	25
III. Credo	45
IV. Sanctus	70
V. Agnus Dei	83

Copying is illegal
Review copy only

Performance Notes

1. Standard rules pertaining to accidentals are in effect throughout this work. Occasionally, precautionary accidentals have been added to the score for clarification.
2. In concert performances, the music should be performed exactly as written. In liturgical performances, if so desired, two small adjustments may be made to the music: a) if an intonation sung by a solo voice is desired at the beginning of the *Gloria*, then the chant melody, notated in the Chorus 2 Soprano line of measure 112, may be sung by the solo voice as an intonation followed by the choral entrance as written in measure 113, b) if an intonation sung by a solo voice is desired at the beginning of the *Credo*, then the chant melody, notated in the Chorus 2 unison voices of measure 187, may be sung by the solo voice as an intonation followed by the choral entrance as written in measure 188.
3. *Missa O Magne Pater* was composed with the intention that the work be sung by two full SATB choruses and not by ensembles having only one singer on each part. In order to achieve the best sound in the *divisi* sections, the preferred minimum number of singers in the combined choruses should be 48 (with 24 singers in each choir). In some situations, it may be possible to perform the work successfully with fewer singers, but the conductor should exercise caution so that the overall sound does not become too thin.
4. In the case of liturgical performances in parishes with small choirs, the conductor should consider the possibility of engaging another local parish choir to combine forces with the choir at hand. With careful planning of service schedules, the two combined choirs (even if they come from parishes of different denominations) could perform this Mass at both parishes, either on the same day or on different days. An endeavor of this kind can promote good collaborative relationships between local choirs who might not otherwise have the opportunity to work together.
5. The two choruses should be placed in such a way that there is enough space between them to allow the listener to hear the spatial effects which are characteristic of the double chorus sound. In liturgical performances, the type of placement available in Anglican cathedrals would provide an excellent delivery of the music. In concert performances, the choruses may be placed so that a similar amount of space will divide the two groups. (In concert performances, the two groups need not face each other as would be the case in an Anglican cathedral, but in most concert situations, the singers would face the audience.) In determining the placement of the two choruses, the conductor should give very careful consideration to the acoustics of the performance space and to the amount of space between the singers and the audience.
6. A keyboard reduction is provided for rehearsal purposes only. In some places, the reduction had to be expanded to two keyboards, particularly where the counterpoint became complex. Under no circumstances should this work be performed with accompaniment of any kind.

Duration: ca. 22 minutes

Commentary

Missa O Magne Pater is based on the chant *O Magne Pater*, composed in the 12th century by Hildegard von Bingen (1098–1179). Several excerpts from the chant were used to provide thematic material for the Mass, with different chant fragments used in each of its five sections (see below).

The Mass was composed between February and October of 2014.

—Frank Ferko

O Magne Pater

Hildegard von Bingen

The image displays a musical score for the chant "O Magne Pater" by Hildegard von Bingen. The score is written on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of a series of eighth and quarter notes. Brackets above the staff indicate specific portions of the chant used as thematic material in the Mass. The excerpts are labeled as follows:

- Chant:** The first line of the score, with a bracket above it labeled "Kyrie eleison". Below the staff, the text "Agnus Dei" is written.
- 3:** A bracket above the staff labeled "Benedictus". Below the staff, the text "Christe eleison" is written.
- 5:** A bracket above the staff labeled "Gloria".
- 6:** A bracket above the staff labeled "Credo".
- 7:** A bracket above the staff labeled "Pleni sunt caeli".

The entire chant *O Magne Pater* is shown above with indications of the portions of the chant used as primary thematic material in the *Missa O Magne Pater*.

I. Kyrie eleison

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

III. Credo

Credo in unum Deum,
Patrem omnipotentem, factorem cæli et terræ,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de cælis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

I. Kyrie eleison

*Lord, have mercy upon us.
Christe, have mercy upon us.
Lord, have mercy upon us.*

II. Gloria

*Glory be to God on high,
And on earth peace to men of good will.
We praise thee; we bless thee;
we worship thee; we glorify thee.
We give thanks to thee for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only-begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father. Amen.*

III. Credo

*I believe in one God, the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.*

*I believe in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father;
by whom all things were made;
who for us men and for our salvation
came down from heaven,
and was incarnate by the Holy Ghost
of the Virgin Mary,
and was made man;*

Crucifixus etiam pro nobis:
 sub Pontio Pilato
 passus, et sepultus est.
 Et resurrexit tertia die,
 secundum Scripturas.
 Et ascendit in cælum:
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 iudicare vivos et mortuos:
 cujus regni non erit finis.
 Et in Spiritum Sanctum
 Dominum et vivificantem:
 qui ex Patre Filioque procedit.
 Qui cum Patre et Filio simul
 adoratur et conglorificatur:
 qui locutus est per Prophetas.
 Et unam sanctam catholicam et
 apostolicam Ecclesiam.
 Confiteor unum baptisma
 in remissionem peccatorum.
 Et exspecto resurrectionem mortuorum.
 Et vitam venturi sæculi. Amen.

IV. Sanctus

Sanctus, Sanctus, Sanctus
 Dominus Deus Sabaoth.
 Pleni sunt cæli et terra gloria tua.
 Hosanna in excelsis.
 Benedictus qui venit in nomine Domini.
 Hosanna in excelsis.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi:
 miserere nobis.
 Agnus Dei, qui tollis peccata mundi:
 miserere nobis.
 Agnus Dei, qui tollis peccata mundi:
 dona nobis pacem.

Traditional Greek and Latin words

*and was crucified also for us under
 under Pontius Pilate.
 He suffered death and was buried,
 and on the third day he rose again
 according to the Scriptures
 and ascended into heaven
 and sitteth on the right hand of the Father,
 and he shall come again with glory
 to judge both the quick and the dead,
 whose kingdom shall have no end.
 And I believe in the Holy Ghost,
 the Lord and giver of life,
 who proceedeth from the Father and the Son,
 who with the Father and the Son is
 worshipped and glorified,
 who spake by the prophets.
 And I believe in one holy Catholic and
 Apostolic Church.
 I acknowledge one Baptism
 for the remission of sins,
 and I look for the resurrection of the dead,
 and the life of the world to come. Amen.*

IV. Sanctus

*Holy, Holy, Holy
 Lord God of Sabaoth.
 Heaven and earth are full of thy glory.
 Hosanna in the highest.
 Blessed is he who comes in the
 name of the Lord.
 Hosanna in the highest.*

V. Agnus Dei

*Lamb of God, who takest away
 the sins of the world: have mercy upon us.
 Lamb of God, who takest away
 the sins of the world: have mercy upon us.
 Lamb of God, who takest away
 the sins of the world: grant us thy peace.*

Public Domain English translation

For Thomas Hilgers, Kathleen and John Dracup, Margaret and Robert Willis, Katherine Crosier in memory of Carl Crosier

Missa O Magne Pater

for SATB/SATB Chorus (divisi) unaccompanied

Traditional Greek and Latin words

Frank Ferko

I. Kyrie eleison

Moderato ♩ = 108

Soprano *mf* Ky - ri - e e -

Alto *mf* Ky - ri - e e -

Chorus 1 *mf* tutti Ky - ri - e e -

Tenor *f solo* Ky - ri - e e - le - i - son, *mf* Ky - ri - e e -

Bass *mf* Ky - ri - e e -

Moderato ♩ = 108

Soprano

Alto

Chorus 2

Tenor

Bass

Moderato ♩ = 108

Keyboard
(for rehearsal only)

7

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

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

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

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

S
mf
Ky - ri - e e - le - i - son, Ky - ri -

A
mf
Ky - ri - e e - le - i - son, Ky - ri -

T
mf
Ky - ri - e e - le - i - son, Ky - ri -

B
mf
Ky - ri - e e - le - i - son, Ky - ri -

Kbd.

Kbd.

The image shows a page of a musical score, page 8, for a Kyrie eleison. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are written in treble and bass clefs. The lyrics are 'le - i - son, Ky - ri - e e - le - i - son,'. The score includes dynamic markings such as *mf* (mezzo-forte) and rests. The keyboard accompaniment (Kbd.) is shown in grand staff notation at the bottom. A large, diagonal watermark reading 'Copyrighted Copy' is overlaid on the page.

15

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

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

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

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

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

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

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

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

Kbd. [Piano accompaniment]

Kbd. [Piano accompaniment]

II. Gloria

Moderato ♩ = 160

Soprano *f*
Glo - ri - a in ex - cel - sis De - o.

Alto *mf*
o

Chorus 1

Tenor

Bass

Moderato ♩ = 160

Soprano *f*
Glo - ri - a in ex - cel - sis De - o.

Alto *mf*
o

Chorus 2

Tenor

Bass

Moderato ♩ = 160

Keyboard (for rehearsal only)

Keyboard (for rehearsal only)

113 *Meno mosso* ♩=120

S

A

T *mp*
Et in ter-ra pax ho-mi - ni-bus

B *mp*
Et in ter-ra pax ho-mi - ni-bus

Meno mosso ♩=120

S

A

T *mp*
Et in ter-ra pax ho-mi - ni-bus

B *mp*
Et in ter-ra pax ho-mi - ni-bus

Meno mosso ♩=120

Kbd.

Kbd.

117

S *mf*
 Lau - da - mus te. _____ Be -

A *mf*
 Lau - da - mus te. _____ Be -

T *mf*
 bo - næ vo - lun - ta - tis. Lau - da - mus te. _____ Be -

B *mf*
 bo - næ vo - lun - ta - tis. Lau - da - mus te. _____ Be -

S *mf*
 Lau - da - mus te. _____

A *mf*
 Lau - da - mus te. _____

T *mf*
 bo - næ vo - lun - ta - tis. Lau - da - mus te. _____

B *mf*
 bo - næ vo - lun - ta - tis. Lau - da - mus te. _____

Kbd.

Kbd.

III. Credo

Maestoso ♩ = 72 **Più mosso** ♩ = 88

Soprano
mf Cre - do, cre - do, *f* Pa - trem o - mni - po -

Alto
mf Cre - do, cre - do, *f* Pa - trem o - mni - po -

Chorus 1

Tenor
mf Cre - do, cre - do, *f* Pa - trem o - mni - po -

Bass
mf Cre - do, cre - do, *f unis.* Pa - trem o - mni - po -

Maestoso ♩ = 72 **Più mosso** ♩ = 88

Soprano
f Cre - do in u - num De - um, Pa - trem o - mni - po -

Alto
f Cre - do in u - num De - um, Pa - trem o - mni - po -

Chorus 2

Tenor
f Cre - do in u - num De - um, Pa - trem o - mni - po -

Bass
f Cre - do in u - num De - um, Pa - trem o - mni - po -

Maestoso ♩ = 72 **Più mosso** ♩ = 88

Keyboard

Keyboard

190

mf *sub. p*

S ten - tem, fa - ctor - em cæ - li et ter - ræ, vi - si - bi - li - um o -

mf *sub. p*

A ten - tem, fa - ctor - em cæ - li et ter - ræ, vi - si - bi - li - um o -

mf *sub. p*

T ten - tem, fa - ctor - em cæ - li et ter - ræ, vi - si - bi - li - um o -

mf *sub. p*

B ten - tem, fa - ctor - em cæ - li et ter - ræ, vi - si - bi - li - um o -

mf

S ten - tem, fa - ctor - em cæ - li et ter - ræ,

mf

A ten - tem, fa - ctor - em cæ - li et ter - ræ,

mf

T ten - tem, fa - ctor - em cæ - li et ter - ræ,

mf

B ten - tem, fa - ctor - em cæ - li et ter - ræ,

Kbd.

unis. sub. p

196

S
- mni - um, _____ Et in u - num Do - mi - num Je - sum Chri - stum,

A
- mni - um, _____ Et in u - num Do - mi - num Je - sum Chri - stum,

T
- mni - um, _____ Et in u - num Do - mi - num Je - sum Chri - stum,

B
- mni - um, _____ Et in u - num Do - mi - num Je - sum Chri - stum,

p unis. 3

p 3

p 3

p 3

S
et in - vi - si - bi - li - um. Fi - li - um

A
et in - vi - si - bi - li - um. Fi - li - um

T
et in - vi - si - bi - li - um. Fi - li - um

B
et in - vi - si - bi - li - um. Fi - li - um

pp 3 *p* 3

pp 3 *p unis.* 3

pp unis. 3 *p unis.* 3

pp 3 *p unis.* 3

Kbd.

Kbd.

3 3

3 3

3 3

3 3

IV. Sanctus

Esuberantemente $\text{♩} = 68$

Soprano
f
 San - ctus, - San - ctus, - San - ctus,

Alto
f
 San - ctus, - San - ctus, - San - ctus,

Chorus 1

Tenor
mf
 San - ctus, San - ctus,

Bass

Esuberantemente $\text{♩} = 68$

Soprano
f
 San - ctus, - San - ctus, -

Alto
f
 San - ctus, - San - ctus, -

Chorus 2

Tenor
mf
 San - ctus,

Bass
mf div.
 San - ctus,

Esuberantemente $\text{♩} = 68$

Keyboard (for rehearsal only)

Keyboard (for rehearsal only)

S *f*
San - ctus, - San - ctus, - San - ctus, -

A *f*
San - ctus, - San - ctus, - San - ctus, -

T *mf*
San - ctus Do - mi - nus De - us

B *mf*
San - ctus Do - mi - nus De - us

S
San - ctus, - San - ctus, - San - ctus, - San - ctus, -

A
San - ctus, - San - ctus, - San - ctus, - San - ctus, -

T
San - ctus, San - ctus Do - mi - nus De - us

B
San - ctus, San - ctus Do - mi - nus De - us

Kbd.
[Piano accompaniment]

Kbd.
[Piano accompaniment]

310

S
San - ctus, San - ctus, San - ctus, San - ctus.

A
San - ctus, San - ctus, San - ctus, San - ctus.

T
Sa - ba - oth. Ple - ni sunt

B
Sa - ba - oth. Ple - ni sunt

S
San - ctus, San - ctus, San - ctus, San - ctus.

A
San - ctus, San - ctus, San - ctus, San - ctus.

T
Sa - ba - oth.

B
Sa - ba - oth.

Kbd.

Kbd.

V. Agnus Dei

Lento moderato $\text{♩} = 52$

mf

Soprano
A - - - - - gnus De - -

mp

Alto
A - - - - - gnus De - -

mp

Chorus 1
Tenor
8 A - - - - - gnus De - -

mp

Bass
A - - - - - gnus De - -

Lento moderato $\text{♩} = 52$

Soprano

Alto

Chorus 2

Tenor

Bass

Lento moderato $\text{♩} = 52$

Keyboard
(for rehearsal only)

381

S
i, _____ qui tol - lis pec - ca - ta mun -

A
i, _____ qui tol - lis pec - ca - ta mun -

T
i, _____ qui tol - lis pec - ca - ta mun -

B
i, _____ , *mf* qui tol - lis pec - ca - ta mun -

S
- - - - -

A
- - - - -

T
- - - - -

B
- - - - -

Kbd.

Copying is illegal only

387

S
- - - di:

A
- - - di:

T
- - - di:

B
- - - di:

S
p A - gnus De - i, qui ^{*unis.*} tol -

A
p A - gnus De - i, qui tol -

T
p A - gnus De - i, qui tol -

B
p ^{*unis.*} A - gnus De - i, qui tol -

Kbd.