

Damijan Močnik

Missa Sancti Francisci Assisiensis

Mixed choir, string orchestra and optional drum set

choir (SATB)
2 violins, viola, violoncello, contrabass
and optional drum set

Partitur / Full score



Carus 28.008

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Es liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 28.008), Chorpartitur (Carus 28.008/05);
komplettes Orchestermaterial (Carus 28.008/19) leihweise.

CD-Einspielung mit dem S:t Jacobs Kammarkör, Streichern der
Königl. Hochschule für Musik in Stockholm und Anders Åstrand,
Perkussion, unter Leitung von Gary Graden (Carus 83.487).

Ebenfalls erhältlich:
Fassung für Frauen- oder Kinderchor, Streichorchester und
optionales Drumset (Carus 28.008/50).

*The following performance material is available:
Full score (Carus 28.008), choral score (Carus 28.008/05);
complete orchestral material (Carus 28.008/19) for hire.*

*Available on CD with the S:t Jacobs Kammarkör, string ensemble
(Royal College of Music in Stockholm) and Anders Åstrand,
percussion, conducted by Gary Graden (Carus 83.487).*

*Also available:
Version for upper voices, string orchestra and optional drum set
(Carus 28.008/50).*

Foreword

The personality and life of St. Francis of Assisi have long inspired me. In 2013, on the 25th anniversary of the Diocesan Classical Gymnasium Ljubljana, I wrote a cantata for two soloists, two choirs, orchestra and organ in which I set his most famous prayer, *The Canticle of the Sun*, to music.

As its melodies, rhythms and harmonies lodged in my thoughts, I decided to dedicate a Latin mass to the saint using the cantata's themes. This is a mass for choir, string orchestra and drum set. Francis's humble prayer and life were simple and so is my music, consisting of tuneful melodies, driving rhythms and fresh harmonies. Though humble, the song is thoughtfully shaped, hiding an enormous treasure of thoughts. Thus, I wanted to shape my composition as skillfully and exactly as possible.

The Benedictus is surprising and not lyrical, as is usual. I wanted to stress the moment when the crowd greets Jesus on his triumphal Palm Sunday entry into Jerusalem. In the Credo, "et incarnatus est" musically springs from the same motif as the Agnus Dei, and the "... dona nobis pacem" answers the question "Who shall bring us peace?". The mass features many such musical connections. The choir and strings complement one another, but the percussionist can improvise his part as well as the transitions between the movements, thus giving every performance its own unique sound.

Ljubljana / Slovenia, in May 2017

Damijan Močnik

Damijan Močnik graduated from Ljubljana Academy of Music (composition Dane Škerl) and furthered his conducting skills abroad (also with Eric Ericsson). Since 1993, he is music professor, conductor and head of music at St. Stanislav's Institution, Ljubljana. He conceived a "choral pyramid" that remains important in Slovenian choral life. In over 30 years, he won many awards with his choirs, especially St. Stanislav Youth Choir and Megaron Chamber choir. He is the founder and artistic leader of Slovenian Children's choir. Močnik participates in expert councils at choral events, lectures at symposiums, and is a juror at home and abroad. For his activity, he was awarded the student Prešeren prize, the Gallus plaque and the state award for extraordinary achievements in education. Močnik's compositional conception focuses on a cappella and vocal-instrumental choral music. A winner of numerous national and international composing competitions, he often toured abroad as composer-conductor and led ateliers.

Močnik is among the most performed contemporary Slovenian composers abroad. His music is performed worldwide by professional and top amateur choirs, and has been recorded on numerous CDs.

Vorwort

Persönlichkeit und Leben des heiligen Franz von Assisi haben mich schon lange inspiriert. 2013, anlässlich des 25. Jubiläums des Diocesan Classical Gymnasium Ljubljana habe ich eine Kantate für zwei Soli, zwei Chöre, Orchester und Orgel geschrieben, in der ich sein berühmtestes Gebet in Musik gesetzt habe: den *Sonnengesang*.

Als die Melodien, Rhythmen und Harmonien meine Gedanken füllten, beschloss ich, dem Heiligen eine Messe zu widmen und dabei die Themen der Kantate zu verwenden. Es entstand die Messe für Chor, Streichorchester und Drumset. Franziskus' demütiges Gebet und sein Leben waren einfach, und genauso ist meine Musik: klangvolle Melodien, treibende Rhythmen und frische Harmonien. Der Gesang ist bei aller Demut durchdacht geformt und verbirgt einen enormen Schatz an Gedanken. Deshalb wollte ich meine Komposition so kunstfertig und exakt wie möglich anlegen.

Das Benedictus ist überraschend und nicht, wie üblich, lyrischen Charakters. Ich wollte den Augenblick hervorheben, in dem Jesus am Palmsonntag triumphal in Jerusalem einzieht und von der Menschenmenge begrüßt wird. Im Credo entspringt das „et incarnatus est“ demselben Motiv wie das Agnus Dei, und das „dona nobis pacem“ beantwortet die Frage: Wer wird uns Frieden bringen? Die Messe bietet viele solcher musikalischer Verknüpfungen. Chor und Streicher ergänzen sich, doch der Perkussionist kann seinen Part und die Übergänge zwischen den Sätzen improvisieren und so jeder Aufführung ein einzigartiges Klangbild verleihen.

Ljubljana / Slowenien, im Mai 2017

Damijan Močnik

Übersetzung: Barbara Großmann

Damijan Močnik graduierte an der Musikakademie in Ljubljana, Slowenien (Komposition bei Dane Škerl) und setzte seine Studien im Ausland fort (u. a. bei Eric Ericsson). Seit 1993 ist er Professor, Dirigent und Leiter der Musikabteilung am St. Stanislaus-Institut in Ljubljana. Er entwickelte eine „Chorpyramide“, die große Bedeutung im slowenischen Chorleben erlangte. In über 30 Jahren gewann er mit seinen Chören zahlreiche Preise, v. a. mit dem St. Stanislaus-Jugendchor und dem Megaron Kammerchor. Er ist Begründer und künstlerischer Leiter des Slowenischen Kinderchors. Močnik ist Mitglied in Expertengremien bei Chorveranstaltungen, hält Vorträge bei Symposien und wirkt als Juror im In- und Ausland. Für seine Aktivitäten erhielt er den Prešeren-Preis, die Gallus-Plakette sowie den Staatspreis für besondere Verdienste im Bereich der Bildung. Močniks kompositorische Vorstellungen richten sich auf vokalinstrumentale sowie A-cappella-Chormusik. Als Preisträger vieler nationaler und internationaler Kompositionswettbewerbe ist er oft als Dirigent eigener Werke und als Leiter von Workshops unterwegs.

Močnik ist einer der am häufigsten aufgeführten slowenischen Komponisten. Seine Musik wird weltweit von professionellen Chören und exzellenten Laienchören aufgeführt und auf zahlreichen CDs eingespielt.

Missa Sancti Francisci Assisiensis

Damijan Močnik
*1967

Kyrie

Andante

Soprano
Alto

Tenore
Basso

Drum Set *

Violin I

Violin II

Viola

Violoncello

Contrabass

* The Mass can also be performed without percussion.

Aufführungsdauer / Duration: ca. 27 min.

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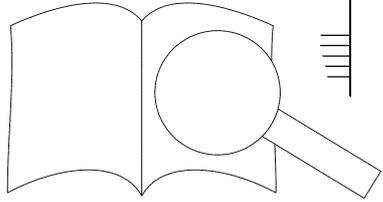
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Ky - ri - e e - le - i - son, e - le - i - son, e -

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

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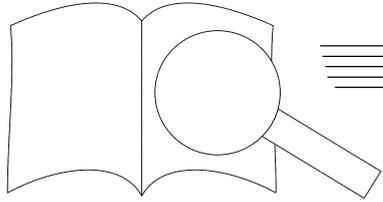
mf

son. Chri - ste, Chri - ste e - lei - son, e - lei - son.

mf

Chri - ste, Chri - son. Chri - ste,

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Chri - ste, Chri - ste e - lei - son,

Chri - ste,

Chri - ste e - lei - son,

Chri - ste, Chri - ste e - lei - son,

Chri - ste e - lei - son,

f

f

lei son,

Chri - ste e - lei son,
lei son,

mf

mf

mf

mf

mf

mf

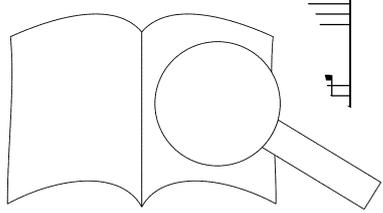
mf

mf

Ky - ri - e e -

f Chri - ste e - lei

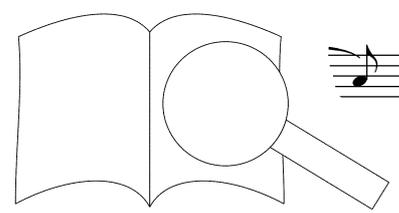
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le - i - son, Ky - ri - e e - le - i - son, Ky -

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

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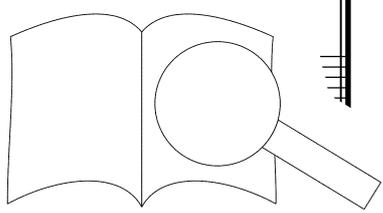


e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri -

e e - le - i - son.

timpani mallets

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Gloria

Allegro

Soprano
Alto

Tenore
Basso

Drum Set

Violin I

Violin II

Viola

Violoncello

Contrabass

with timpani mallets

The first system of the musical score is in 4/4 time. It includes staves for Soprano Alto, Tenore Basso, Drum Set, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Drum Set part is marked 'with timpani mallets' and features a rhythmic pattern of eighth and sixteenth notes. The Viola, Violoncello, and Contrabass parts enter in the third measure with a *ff* dynamic marking. The vocal parts are currently silent.

If the performance is without percussion,
omit mm. 1 and 2.

The second system of the musical score begins at measure 5. It includes staves for Soprano Alto, Tenore Basso, Drum Set, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Drum Set part continues with a rhythmic pattern. The Violin I and II parts enter with a *ff* dynamic marking. The Viola, Violoncello, and Contrabass parts continue with their respective parts. The vocal parts remain silent.

9 *f poco marcato*

Glo - ri-a, glo - ri - a, glo - ri-a, glo - ri - a, glo - ri-a, glo - ri - a, Glo - ri -

Glo - ri-a, glo - ri - a, glo - ri-a, glo - ri - a, glo - ri-a, glo - ri - a, Glo - ri -

feel free to improvise, use different drums, also cymbals

f poco marcato

f

f

12 a in ex-cel - sis De - o, in o. unis. *mf*

glo - ri-a, glo - ri - a, glo - ri - a, De - o. Et in

a in ex-cel - sis De De - o. Et in *mf*

glo - ri-a, glo - ri - a, glo - ri - a, De - o. Et in

4

mf

ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta -

8

tis. Lau - da re - di - ci - mus te, ad - o -

12

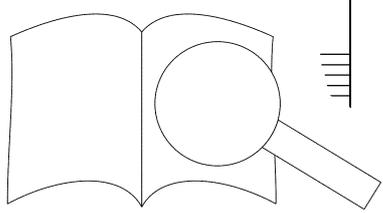
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ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

without breath

ti - bi - pro - pter ma - gnam glo

16



27

f

Do - mi-ne De - us, Rex cae - le - stis, De - us Pa-ter o - mni - pot-ens. Do - mi-ne Fi - li

f

20

f

f

f

f

32

— u - ni-ge-ni-te, Je - su Chri-str - gnus De - i, Fi - li - us Pa - tris.

24

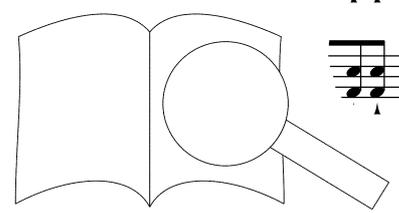
28

f

f

f

f



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Andantino

mp Qui tol - lis_ pec-ca-ta mun-di, qui tol - lis_ pec-ca-ta mun-di, qui

mp Qui tol - lis_ pec-ca-ta mun-di, _____ qui tol - lis_ pec-ca-ta

freely with brushes on cymbals almost like "fast jazz";
some composer's suggestions are written

mp

mp

mp

mp

mp

mp Mi - se - re - re no

tol - lis_ pec-ca-ta mun-di, qui tol - lis_ pec-c

tol - lis_ pec-ca-ta mun-di, qui

mp Mi - se - re

mun-di, qui tol - lis_ pec-ca- 'nun-di

pec-ca-ta mun-di, qui tol - lis_ pec-ca-ta

mp

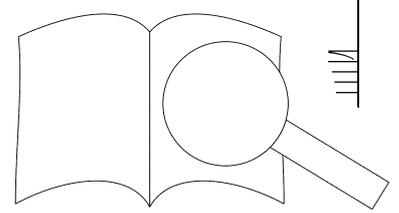
mp

mp

mp

mp

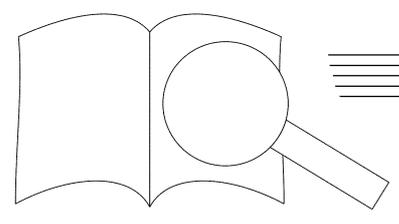
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44 *mf* sus-ci-pe de-pre-ca-ti-o-nem no-stram.
 tol-lis pec-ca-ta mun-di, qui tol-lis pec-ca-ta mun-di. Qui se-des ad dex-te-ram Pa-tris, qui
mf sus-ci-pe de-pre-ca-ti-o-nem no-stram.
 mun-di, qui tol-lis pec-ca-ta mun-di, qui tol-lis pec-ca-ta mun-di, qui se-des ad dex-te-ram

47 *f* Mi-se-re - 10
 se-des ad dex-te-ram Pa-tris, qui tris.
 Pa-tris, qui se-des ad dex-te- Mi-se - bis.
 qui se-des ad dex-te-ram Pa-tris.

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50

Allegro

unis. *f poco marcato*

Quo - ni - am tu so - lus

f poco marcato

timpani mallets

ff

ff

ff mf

ff mf

ff

ff

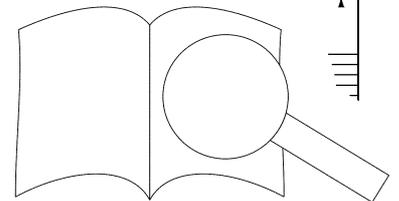
53

san - ctus, tu so - lus Do

so - lus Al - tis - si - mus,

4

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56

unis.

Je - su Chri - ste.

Cum San - cto

Spi - ri - tu,

in

in

59

glo - ri - a, glo - ri - a, glo - ri -

glo - ri -

ff glo - ri -

glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a,

8

f poco mar

ff

ff

ff

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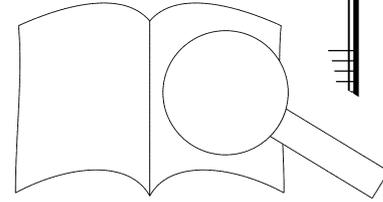
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62 a De - i Pa - tris, a - men, De - i Pa - tris.
 glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.
 a De - i Pa - tris, a - men, De - i Pa - tris.
 glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a.

12

64 A - men, a - men, a

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Credo

Solenne

Soprano
Alto

Tenore
Basso

Temple blocks
(Wood blocks)
5 or minimum 3
different pitches

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

pizz.

f

pizz.

f

5

f

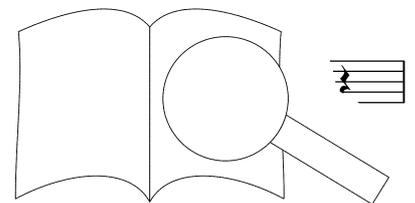
Cre - do in u - num De - um, Pa - trem, fa - cto - rem cae - li et

f

Vc / Cb

9

ter - rae, i - o - mni - um, et in - vi - si - bi - li - um.



unis.

mf

Et in u - num Do-mi-num Je - sum Chri - stum,

mf

mp

mf

mf

mf

arco

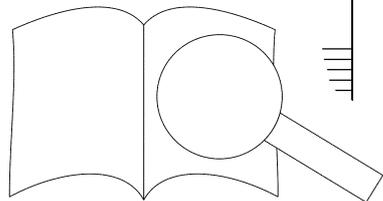
mf

mf

Fi - li - um De - i u - ni - ge - ni - tum.

tu - tum an - te o - mni - a

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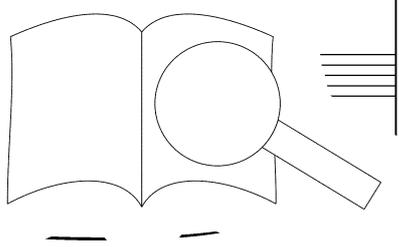


sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

unis.

ve - ro. Ge ni - ctum, con - sub - stan - ti - a - lem

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31

Pa - tri: per quem o - mni - a fa - cta sunt. Qui pro - pter nos

Vc

Cb

34

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de cae -

rit.

p

38

To Drum Set

mp

mf

mp

Et in - car - na - tus est de Spi - ri - tu

mp

mp

arco

mp

San - cto ex Ma - ri - a

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Vir - gi - ne: Et ho - mo fa - ctus est.

To Drum Set

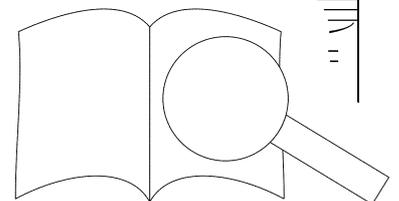
Cymbals

Solo drum set, timpani mallets, improvisation (bass drum: composer's suggestion)

p ————— *mp* >

If the performance is w. omit mm. 52-5

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unis. *f*

Cru-ci-fi-xus et-i-am pro no-bis:

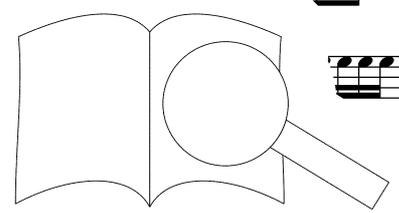
sub Pon-ti-o Pi-

la-to pas-sus, pas-sus,

re-pul-tus est.

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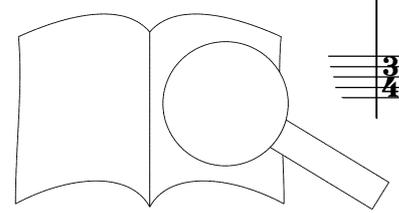
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di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in cae - lum:

se - det ad dex - te - ram Pa - tris. e - rum ven - tu - rus est - cum

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2+3

f

glo-ri - a, ju - di - ca - re vi - vos et mor - tu - os: cu - jus

2+3

f

2+3

f

2+3

f

2+3

f

2+3

3+2

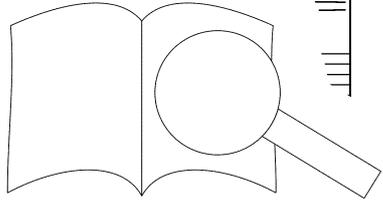
re - gni non e - rit fi - nis.

3+2

3+2

3+2

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unis. *mp*

Et in Spi-ri-tum San - ctum, Do - mi-num, et vi - vi - fi - can - tem: qui ex

mp

arco

mp
arco

mp
arco

mp
arco

mp
arco

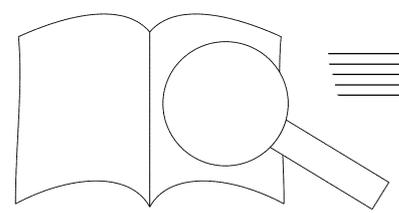
mp

arc.

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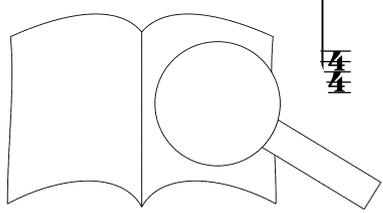
Pa-tre Fi-li-o-que pro - ce - di - re et Fi - li - o si - mul ad - o -

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ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

Et u - nam san - ctam ca - tho - li - ca - m Ec - cle - si - am. Con -



fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to

rum. Et ex - spe - cto re m mor - tu - o - rum. Et

Cymbals use differ^e tom-tom

mf

mf

mf

mf

mf

119

vi-tam ven - tu - ri sae-cu - li. *ff* > A - men, a - men,

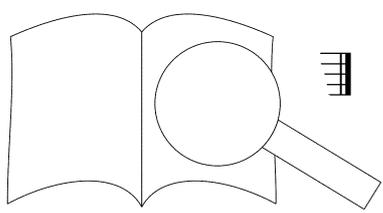
sfz *ff*

122

a - men. *mf*

To T. Bl.

Vc / Cb



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Sanctus / Benedictus

Andantino

unis. *mp*

Soprano
Alto

Tenore
Basso

Drum Set

Violin I

Violin II

Viola

Violoncello

Contrabass

Cymbals with timpani mallets

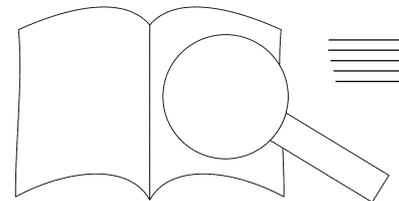
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5

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

Do - mi - nus De - us Sa -

mp



10

mf

- - ba - oth. Ple - ni, ple - ni sunt cae - li et ter - ra

mf

espressivo

15

f

glo - ri - a tu - a, - a.

f

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23 **Allegro**

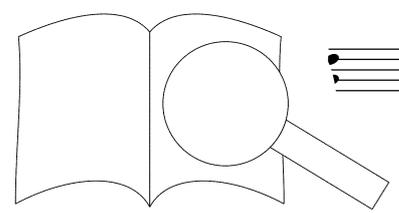
unis. *f poco m.*

poc

f espress

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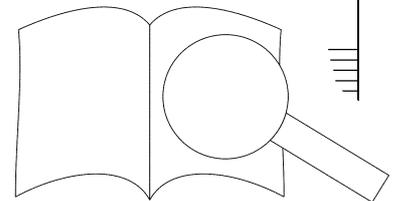
unis.

san - na, ho - san - na, ho - san - na in ex - cel - sis, ho -

feel free to improvise, use different tom-toms

4

san - na, ho - san - na. ho - san - na, ho - ne -
 san - na, ho - san - na, ho - Be - ne - ho -



29

di - ctus qui ve - nit in no - mi - ne

san - na in ex - cel - sis. Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis. Ho -
di - ctus qui ve - nit in no - mi - ne

san - na in ex - cel - sis. Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis. Ho -

8

espressivo
pizz.

32

Do-mi - ni, Do-mi - ni. unis.

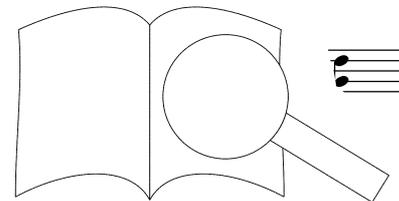
san - na, ho-san-na, ho - san-na in na. Ho -
Do-mi - ni, Do-mi -

san - na, ho-san-na, ho a ho - san - na. Ho -

12

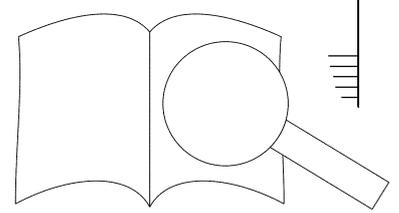
espressivo

arco



san - na in ex - cel - sis, ho - san - na, ho - san - na, ho - unis.

san - na in ex - cel - sis, ho - san - na, ho -



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san - na. Be - ne - di - ctus qui

ff *p* *mp*

ve - nit in no - ne Do - mi - ni,

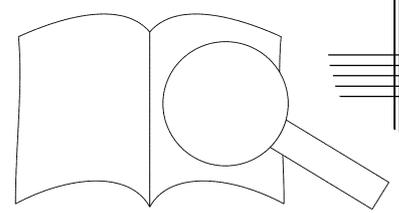
Musical score for page 51, featuring piano accompaniment with multiple staves and dynamic markings. The score includes a grand staff with treble and bass clefs, and a separate staff for the right hand. Dynamic markings include *f* (forte) and *mp* (mezzo-piano).

Tempo J

unis. *mp*

Musical score for page 55, including vocal lines with lyrics and piano accompaniment. The lyrics are: "bale", "ctus, San ctus.", and "mp". The score includes a grand staff with treble and bass clefs, and a separate staff for the right hand. Dynamic markings include *mp* (mezzo-piano).

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Agnus Dei

Andantino

Soprano
Alto

Tenore
Basso

Drum Set

Violin I

Violin II

Viola

Violoncello

Contrabass

improvisation on cymbals,
some composer's suggestions are written

7

Cymbals with brushes

p

11

unis. *mf*

A - gnus De - i, qui tol - lis pec - ca - ta, pec -

15

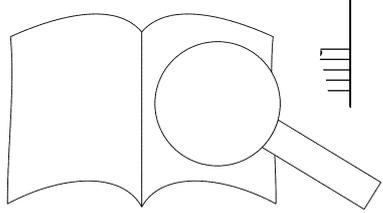
ca - ta mun - se - re - re

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no - bis, mi - se - re - re, mi - se - re - re no - bis.

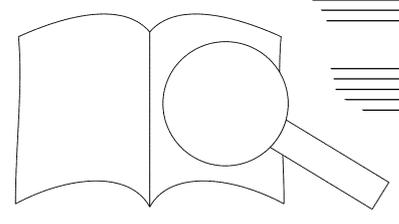
A - gr qui tol - lis pec - ca - ta

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mun - di: mi - se - re - re, mi - se - re - re no - bis.

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mf

mf

mp

mf

mf

mf

mf

mūn - di:

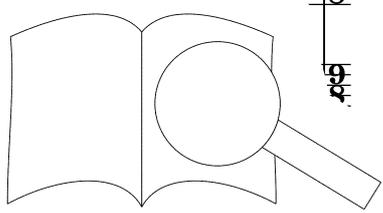
do - na

do - na

no - bis

mf

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pa - cem, no - bis pa - cem.

Solo
mf