

MASS FOR THE ABUSED

by

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A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

June 2020

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Title: Mass for the Abused

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Degree Awarded June 2020.

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THESIS ABSTRACT

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This music composition is meant to be a narrative reflection of the mental state and the hopeful healing of those who have suffered from abuse at any age. This can be from physical abuse, mental abuse, sexual abuse, or for those who have suffered from the loss of loved ones through these acts of violence. It is also meant to be a call to awareness and action to aid those who suffer, whether those who suffer are vocal about their abuse or have “No Words.” This work is composed with the traditional musical structure of the Roman Catholic Mass, but with several interwoven reflections based on secular texts about various possible situations of abuse and loss. In this structure, I incorporated texts that deal with these painful subjects, while using the traditional religious texts to represent hopeful emotional healing. I have heightened the musical narrative through the use of traditional and nontraditional harmonic language, and orchestration techniques.

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ACKNOWLEDGEMENTS

There are a myriad of people to thank. I would first like to thank Dr. Robert Kyr, my thesis advisor, and Dr. David Crumb for all they have taught me in composition during my studies at the University of Oregon. I also greatly appreciate the full support that I received from my thesis advisor in composing *Mass for the Abused*.

I also want to say a huge thank you to the poet Kaveesha Ruwindi for her willingness to collaborate with me on the sixth movement (“Creed: My Fear and My Strength”) of this project. It was an honor to set her beautiful poetry.

Last, but certainly not least, I want to thank so many of my relatives and friends: my incredibly supportive parents, Jeffrey and Kristin Jordan; grandparents, Alan and Donna Lennox; my brother, Joseph Jordan; my children, Kayleigh and Lorelei; and all of my dear friends for their support and encouragement throughout my musical and academic career. I would not have been successful or made it this far without their love, sacrifice, and belief in me to succeed.

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8

S Solo *mp* *mm* *mp* *mm* *n.*

A Solo *mp* *mm* *mp* *mm* *n.*

T Solo *mp* *mm* *mp* *mm* *n.*

B Solo *mp* *mm* *mp* *mm* *n.*

A *mp*
No

T *mp*
No

Pno. *mf*

P. 1 tam B.D. *mf*

P. 2 ch. *mf*

P. 3 mar.

Vln. *mp* *n.* *mp*

Vla. *mp* *n.* *mp*

Vc. *mp* *n.* *mp*

B

16

pp

S
ah — ah ah ah ah

A
words to ex-press this feel - ing been in a joke all a - long — No i - dea how I'm

T
words to ex-press this feel - ing been in a joke all a - long — no hand -

B
pp
ah — ah ah ah ah

P. 3
mar.

Vln.
mf *p* *mf* *mp*

Vla.
mf *p* *mf* *mp*

Vc.

C

22

S
ah ah ah

A
hand-ling this pain that strikes like a gong. trus-ted my life to a - noth - er —

T
ling this pain that strikes like a gong. trus-ted my life to a -

B
ah ah ah

Pno.

P. 1
tam
B.D.

P. 2
ch.

Vln.
f *p* *mf* *mp*

Vla.
f *p* *mf* *mp*

Vc.
mf *mp*

29

D

Fl. *pp*

Cl. *p* *mf* *n.*

S *mp* *mf* **D**

A *mf*

T *mf* *mf* They are no long - er part of my plan.

B *mp* *p* *n.*

ah ah

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

36

Fl. *mp* *p* *mp* *f*

S *mp* *f*

A *p* *f*

T *p* *f*

B *p* *f*

Though I feel... Though I feel... Though I feel... Though I feel... Though I feel I'm al - read - y damned.

P. 1 tam B.D. *pp*

P. 3 mar. *pp*

Vln. *f*

Vla. *f*

Vc. *f*

42 **E**

A Solo *mf* The trust I gave was a mis - take. —

T Solo *mf* I'm ti - red of giv - ing on - ly to break. *p* eh —

Pno. *f*

P. 1 tam B.D. *f*

P. 2 ch. *f*

P. 3 mar. *f* *p*

Vc. *p*

E

48 *mf* *f* *p*

S Solo Hurt - ing my - self and o - thers. oh oh

A Solo *p* ay ay ay

T Solo eh eh

B Solo *mf* I'll be bet - ter off a - lone.

Pno. *mf*

P. 1 tam B.D. *mf*

P. 2 ch. *mf* let ring *mf*

P. 3 mar.

Vc.

56 **F**

Fl. *pp* *mf*

Cl. *pp* *mf*

Hn. *pp* *mp*

S Solo *n.*

A Solo *n.*

T Solo *n.*
eh

B Solo *n.*
ooh

S *mp* *mf*
I'll be bet - ter off a - lone. I'll be

A *mp* *mf*
I'll be bet - ter off a - lone. I'll be

T *mp* *mf*
I'll be bet - ter off a - lone. I'll be

B *mp* *mf*
I'll be bet - ter off a - lone. I'll be

P. 2 ch. *f* *f*

P. 3 mar. *mf* *n.*

F

Vln. *pp* *mp*

Vla. *pp* *mp*

Vc. *mp*

II. Confiteor

Repentantly (♩ = 56)

mf *f* *mf* *mp*

Tenor Soloist
 Con - fi-te-or De - o om-ni-po-ten - ti,

Repentantly (♩ = 56)

f *mf*

Piano

♩ (keep pedal down)

Percussion 1
 Tam-Tam
 Bass Drum
f *mf*

Percussion 2
 Chimes

Repentantly (♩ = 56)

Violin

Viola

Cello

5

T Solo
 be - a - tae Ma - ri - ae sem-per

mp

Pno.
mp

P. 1
 tam
 B.D.

Vln.
pp *f* *p*

Vla.
pp *mf* *p*

Vc.
pp *mf* *p*

11 *mf* *mp* *mf* *mp*

T Solo
8 Vir-gi-ni, be - a - to Mi - cha - e - li Arch - an - ge - lo, be - a - to Jo - an - ni Bap -

Pno.

Vln. *mp*

Vla. *mp*

Vc. *mp*



17 *mf* **B** *mp* *f* *mf*

T Solo
8 tis - tae, sanc - tis A - pos - tol - lis Pe - tro et Pau - lo, et om - ni - bus

Pno.

Vln. **B** *p*

Vla. *p*

Vc. *p*

23 *f* *mf* *mp*

T Solo
8 Sanc - tis, et - vo - bis fra - tres: qu - ia pec - ca - vi ni - mis

Vln.

Vla.

Vc.

27 *mf* C

T Solo
8 co - gi - ta - ti - o - ne, ver - bo et o - pe-re

Pno.

P. 1
tam B.D.

P. 2
ch.

Vln.

Vla.

Vc.

32 *mf* *f* *f*

T Solo
8 me - a cul - pa me - a cul - pa me - a max - i - ma

Pno. *pp*

P. 1 tam B.D. *pp*

P. 2 ch. *mp*

Vln.

Vla.

Vc.

37 *ff* *mp* **D**

T Solo
8 cul - - - pa. I - de - o pre - cor be - a - tam

Pno. *mf* **D**

P. 2 ch. *mp* *mf* *f*

Vln. **D** *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

42 *mf* *mp* *mf*

T Solo
8 Ma - ri - am sem - per Vir - gi - nem be - a - tum Mi - cha - e - lem Arch - an - ge - lum, be -

Pno.

Vln.

Vla.

Vc.



47 *mf* *mp* *f*

T Solo
8 a - tum Jo - an - nem Bap - tis - tam sanc - tos A - pos - tol - los Pe - trum et

Pno.

Vln.

Vla.

Vc.

53 *mf* *mp* *f* *mp*

T Solo
8 Pau - lum, om - nes Sanc - tos, et vos

Vln. *mf*

Vla.

Vc.

57 *mf* *mp* **F**

T Solo
8 fra - tres: o - ra - re pro me ad

Vln. **F**

Vla. *mf*

Vc. *mf*

61 *f*

T Solo
8 Do - mi - num De - um nos - trom.

Vln. *f*

Vla. *f*

Vc. *f*

III. Reflection: Footsteps of an Angel

Reflectively (♩ = 69)

Flute

B^b Clarinet

F Horn

Alto Soloist

Soprano

Alto

Tenor

Bass

Piano

Percussion 1
Medium Triangle

Percussion 2
Vibraphone

Percussion 3
Marimba

Viola

Reflectively (♩ = 69)

Reflectively (♩ = 69)

mp

p

p

pp

pp

ped. (keep pedal down)

slow roll

3

A

5 *p* *mp* *p* *mf*

A Solo
When the ho - urs of day are num - bered and the voi - ces of the night

S *pp* stagger breath
mm

A *pp* stagger breath
mm

T *pp* stagger breath
mm mm

B *pp* stagger breath
mm

Pno. *mp*

P. 1 m. tri. *mp*

P. 2 vib. *mf*

P. 3 mar.

11 *f, mf* *p* *mf* *p*

A Solo wake the bet - ter soul that slum - bered to a ho - ly calm.

S ah

A mm

T mm

B mm mm

Pno. *f*

P. 1 m. tri. *mf*

P. 2 vib. *f*

P. 3 mar.

16 **B** *mp* *mf* *mp* *mf*

A Solo Ere the eve-ning lamps are ligh - ted and like phan-toms grim and tall _____

S mm

A mm

T mm

B mm mm

Pno. *p*

P. 2 vib. *mf* *mp*

P. 3 mar. *p*

21 *f* *mp* *p*

A Solo sha - dows from the fit - ful fire - light dance u - pon the par - lor wall;

S mm

A

T mm

B mm

Pno.

P. 2 vib.

P. 3 mar.

Emotionally (♩ = 72)

25 *mp* *mf* *f*

A Solo then the forms of the de - part - ed en - ter at the o - pen door. The be -

S mm

A mm

T mm

B mm

Pno.

P. 2 vib.

P. 3 mar.

29 *mf* *mp* *rit.* Gravelly (♩ = 60)

A Solo
lov - ed, the true heart - ed come to vi-sit me once more.

S
mm ah *n.*

A
mm ah *n.*

T
mm mm mm ah *n.*

B
mm ah *n.*

rit. Gravelly (♩ = 60)

Pno.
mf

P. 2 vib.
mp *mf*

P. 3 mar.
mf

Vla.
pp

34 *mp* *mf* *p*

A Solo
And with them the Be - ing Beau - te - ous

Vla.
mp *p* *mf*

39 *p* *mf* *p* **C**

A Solo
who is - now - a Saint in Hea - ven.

P. 1 m. tri.
mp *mp*

P. 2 vib.
mp *mp*

P. 3 mar.
mp *mp*

Vla.
p *mf*

44 *p* *mf* *f*

A Solo
Who is my An - gel. My An - gel called a - far!

T
ah

B
ah

P. 1
m. tri.
mp

P. 2
vib.
mp

P. 3
mar.
mp

Vla.
p *mp* *p*

D

49 *mp* *pp* *pp* *pp* *mf* *n.*

A Solo
With a slow and noise - less

S
stagger breath
ah

A
stagger breath
ah

T
stagger breath
ooh

B
stagger breath
ooh

P. 1
m. tri.
p

P. 3
mar.
p

Vla.
mf *n.*

56 *p* *mf* *f* *mp*

A Solo
 foot - step comes that mess - en - ger di - vine. Takes the va - cant chair be -

S
 ooh _____

A

T

B
 ooh _____ ooh _____ ooh ooh _____

Pno.
mp

P. 1
 m. tri. *mf*

P. 2
 vib. *mp*

P. 3
 mar.

61 *mf* > *p* *mf* *n.* *accel.* -----

A Solo
 side me, lays her gen - tle hand in mine.

S
 ooh

A
 ooh

T
 ooh

B
 ooh ooh ooh ooh

Pho.
f *accel.* -----

P. 1
 m. tri. *f*

P. 2
 vib. *f* *mf* 3

P. 3
 mar.

67 Calmly (♩ = 69)

mp

A Solo
Ut - tered, not yet com - pre - hen - ded is the spi-rits voice - less prayer. *f*

S
ooh

A
mm *mm*

T
mm

B
mm

Pno.
p

P. 2 vib.
fp

P. 3 mar.
mf *mp*

Vla.
Calmly (♩ = 69)
pizz. *mp*

75 **E**

Fl. *pp*

Cl. *pp*

Hn. *pp*

A Solo *p* *mp* *n.* *mp*
 Oh, though oft de - pressed and lone - ly, all my

Pno. *mf*

P. 1 m. tri. *mp*

P. 2 vib.

P. 3 mar.

Vla. **E**

79

Fl.

Cl.

Hn.

A Solo
 fears are laid a - side if I but re - mem - ber on - ly

Pno.
p

P. 2 vib.

P. 3 mar.
p

Vla.
p

Detailed description of the musical score for page 79: The score is for a vocal soloist and a full orchestra. The vocal line (A Solo) is in 4/4 time and features the lyrics "fears are laid a - side if I but re - mem - ber on - ly". The music is marked with dynamics *f*, *mp*, *mf*, and *mp*. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Percussion (P. 2 vib., P. 3 mar.), and Viola (Vla.). The Piano part features triplet patterns. The Percussion parts (P. 2 vib. and P. 3 mar.) are marked *p*. The Viola part is also marked *p*. The score includes various time signatures (4/4, 3/4, 2/4) and dynamic markings.

83

F

Fl.

Cl.

Hn.

A Solo

such as these have lived and — died!

F

Pno.

P. 1 m. tri.

P. 2 vib.

P. 3 mar.

Vla.

F



89

Fl.

Cl.

Hn.

A Solo

p

p

p

mf

My An - gel...

f

My An - gel!

attacca

attacca

IV. Kyrie

Methodically (♩ = 66)

Flute *p*

B♭ Clarinet *p*

F Horn *p*

Methodically (♩ = 66)

Alto Soloist *f* n.

Soprano *p*

Alto *p*

Tenor *p* *mf*

Bass *p* *mf*

ah! ———

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

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

Ky - ri - e e - le -

Ky - ri - e e - le -

Percussion 1
Bass Drum

Methodically (♩ = 66)

Violin

Viola

Cello

5 *accel.-----*

Fl. *2+3* *4* *4* *4* *2+3* *4*

Cl. *2+3* *4* *4* *4* *2+3* *4*

Hn. *2+3* *4* *4* *4* *2+3* *4*

S *mf* *accel.-----*
 Ky - ri - e e - le - i - son.

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

T
 - - - i - son.

B
 - - - i - son.

Vln. *accel.-----*
mp

Vla. *mp* *p*

Vc. *p*

9 Passionately (♩ = 72)

Fl. *mf* *p*

Cl. *p*

S *f* *ff*
 Christ - te e - le - i - son. Chris - te e -

A *f* *ff*
 Chris - te e - le - i - son. Chris - te e - le - i - son.

T *f* *ff*
 Chris - te e - le - i - son

B *f* *ff*
 Chris - te e - le - i - son. Chris -

Vln. *n.*

Vla. *n.*

Vc. *n.* *p*

13

Fl.

Cl.

S
le - - - i - son. _____

A
Chris - te__ e - le - i - son. e - le - i - son. _____

T
8 Chris-te e - le - i - son. Chris - te e - le - i - son. e - le - i - son. _____

B
te _____ e - le - i - son. _____

P. 1

B.D.

Vln.

Vla.

Vc.

mf

pp

pp

pp

16 Repentant (♩ = 56)

mf

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

mf

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

mf

T Ky - - - ri - e e -

mf

B Ky - - - ri - e e -

Repentant (♩ = 56)

Vln.

Vla.

Vc.



rit.----- Solemnly (♩ = 50)

20

p

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

p

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

p

T le - - - i - son. ah_____

p

B le - - - i - son. ah_____

pp

pp

pp

pp

rit.----- Solemnly (♩ = 50)

Vln.

Vla.

Vc.

24 *mp*

A *solo*
Ky - ri - e e - le - i - son *n.*

S
stagger breath
ah *n.*

A
stagger breath *n.*

T
stagger breath *n.*

B
stagger breath *n.*

Vln. *n.*

Vla. *n.*

Vc. *n.*

V. Gloria

Triumphantly (♩ = 120)

Flute
mf *f*

B♭ Clarinet
p mp mf f

F Horn
p mp mf f

Soprano Chorus
mf f
 Glo - ri - a! Glo - ri - a!

Alto Chorus
mp mf f
 Glo - ri - a! Glo - ri - a! Glo - ri - a!

Tenor Chorus
p mp mf f
 8 Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a!

Bass Chorus
f
 Glo - ri - a!

Percussion 1
 m. tom B.D.
mf f

Percussion 2
 Crash Cymbal

Violin
mp mf f

Viola
mp mf f

Cello
f

A

8 *p*

S
ah

A
mf
Glo ri - a in ex - cel - sis

T
mf *p*
Glo - ri - a in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus

P. 1
m. tom
B.D.
mf *mp*

Vln.
p

A

15

Cl.
mp

S
p
ah

A
p
De - o et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

T
8
bo - nae vo - lun - ta - tis.

B
mf *p*
Glo - ri - a in ex - cel - sis De - o et in

P. 1
B.D.
mp

Vln.

20 B

Cl. *p*

S *mf* *p* B
 Glo - ri - a in ex - cel - sis De - o et in ter - ra pax — ho -

A *p*
 ta - tis. ah

T *p* *mf*
 ah Glo - ri - a in ex -

B *p*
 ter - ra pax — ho - mi - ni - bus bo - nae vo - lun - ta - tis.

P. I
 B.D. *mp*

Vln. *mp* B

Vla. *mp*

Vc. *p*

26

Fl. *mp*

S
 mi - ni - bus bo - nae vo - lun - ta - tis.

A *mf*
 Glo - ri - a in ex - cel - sis

T *p*
 cel - sis De - o et in ter - ra pax — ho - mi - ni - bus

B *p*
 ah

Vla.

Vc.

31

Fl.

Cl.

S

A

T

B

P. I
B.D.

Vc.

mp

p

p

mf

mf

ah

De - o et in ter - ra pax ho mi - ni - bus bo - nae vo - lun -

bo - nae vo - lun ta - tis.

Glo ri a in ex - cel - sis De - o.

36 C

Fl. *mf* *f*

Cl. *mf* *f*

C

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

A *f*
ta - tis. in ex - cel - sis De - o.

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

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

P. 1
m. tom
B.D. *mf* *p*

C

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

42 **D**

Fl. *mf*

Cl. *mf*

S. *f* **D** *f*

A. *f* *f*

T. *f* *f*

B. *f* *f*

Lau - da - mus - te. Be - ne - di - ci - mus - te.

Lau - da - mus - te. Be - ne - di - ci - mus - te.

Lau - da - mus - te. Be - ne - di - ci - mus - te.

Lau - da - mus - te. Be - ne - di - ci - mus - te.

P. 1
m. tom
B.D. *mf* *mp*

suspended
CC. **D** *mf*

P. 2
CC. *mf*

D

Vln.

Vla.

Vc.

47

Fl.

Cl.

S

A

T

B

P. 1
m.tom

B.D.

P. 2
CC.

f

A - do - ra - mus - te. Glo - ri - fi - ca - mus - te.

f

A - do - ra - mus - te. Glo - ri - fi - ca - mus - te.

f

A - do - ra - mus - te. Glo - ri - fi - ca - mus - te.

f

A - do - ra - mus - te. Glo - ri - fi - ca - mus - te.

mp

mp

52

Fl.

Cl.

S

A

T

B

P. 1

B.D.

52

P. 1

B.D.

E

mp

mp

E

mf

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

mf

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

mf

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

mf

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

mp

58 **F**

Fl.

Cl.

p *n.*

F

S

A

T

B

B.D.

tu - am. Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

tu - am. Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

tu - am.

58

P. 1

F *mf*

Vln.

Vla.

Vc.

p

64

S

A

T

B

Vln.

Vla.

Vc.

Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

mp Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te.

mp Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te.

f Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

G

69 *mp*

S Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te. —

A *f*
Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

T *f*
Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

B *mp*
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te. —

G

Vln. *f*

Vla. *f*

Vc. *f*



74

S *f*
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te.

A *mp*
Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

T *mp*
Do - mi - ne De - us, Rex cae - les - tis, — De - us Pa - ter om - ni - po - tens.

B *f*
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te.

Vln. *f*

Vla. *f*

Vc. *f*

79

Hn. *mf*

A *mf*
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te.

T *mf*
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te.

Vln.

Vla.

Vc.

84 **H**

Cl. *p* *mf*

Hn. *n.*

H

S *f*
Do - mi - ne De - us, A - gnus De - i, Fi - li - us

A *f*
Do - mi - ne De - us, A - gnus De - i, Fi - li - us

T *f*
Do - mi - ne De - us, A - gnus De - i, Fi - li - us

B *f*
Do - mi - ne De - us, A - gnus De - i, Fi - li - us

H

Vln. *mf*

Vla. *mf*

Vc. *mf*

96

Fl. *p*

S *mf*
mi - se - re - re no - bis.

A *mf*
mi - se - re - re no - bis.

T *mf*
Qui tol - lis pec - ca - ta mun - di,

B *mf*
Qui tol - lis pec - ca - ta mun - di,

P. 1
B.D.

Vln. *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p*

101 **I**

Fl. *p*

Hn. *p*

T *mf*
Qui tol - lis pec - ca - ta mun - di,

B *mf*
Qui tol - lis pec - ca - ta mun - di,

P. 1
B.D.

Vla. *mp*

Vc. *mp*

105

Fl.

Cl.

Hn.

S

A

T

B

P. 1
B.D.

Vln.

Vla.

Vc.

mp

mf

p

sus - ci - pe de pre - cau - ti - o - nem nos - tram.

sus - ci - pe de pre - cau - ti - o - nem nos - tram.

sus - ci - pe de pre - cau - ti - o - nem nos - tram.

sus - ci - pe de - pre - cau - ti - o - nem nos - tram.

Detailed description of the musical score: The score is for page 105 and consists of ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'sus - ci - pe de pre - cau - ti - o - nem nos - tram.' The instrumental parts include Flute, Clarinet, Horn, Violin, Viola, Cello, and Percussion (P. 1, B.D.). The music is in 3/4, 2/4, 3/2, and 4/4 time signatures. Dynamics include *mp*, *mf*, and *p*. The score is written in a key signature of one flat (B-flat).

110 **J**

Fl. *n.*

Hn. *n.*

S. *mf*
mi - se - re - re no - bis.

A. *mf*
mi - se - re - re no - bis.

T. *mf*
Qui se - des ad dex - te - ram Pa - tris,

B. *mf*
Qui se - des ad dex - te - ram Pa - tris,

P. 1
B.D.

J

Vln. *p*

Vla. *mp* *p*

Vc. *mp* *p*

116 *accel.* Triumphantly (♩ = 120)

Cl. *mf* *fp*

Hn. *mf* *n.*

P. 1
B.D. *mf*

Vln. *mf* *accel.* Triumphantly (♩ = 120)

Vla.

Vc. *f* *mf*

123

Fl. *f* *mf* *mp*

P. 1
B.D. *mp*

Vc. *mp* *mf*

128 **K**

Fl. *mf* *fp*

Cl. *f*

P. 1
m. tom
B.D. *mp*

Vln. *f* *mf* *mp*

Vc. *fp* *mf* *p*

133

Fl. *f*

Cl. *mf* *mp*

P. 1
m. tom
B.D. *mp*

Vln. *mf* *fp*

Vc.

138

Cl. *fp* *f* *rit.*

P. 1
m.tom
B.D. *mp* *mf*

Vln. *mf* *fp* *rit.*

Vla. *mp*

Vc.



Joyfully (♩ = 90)

144

Cl. *mp*

S *mf* *mf*

A *mf* *mf*

T *mf* *mf*

B *mf* *mf*

P. 1
m.tom
B.D. *mp*

P. 2
CC. *p*

Vln. *mp*

Vla.

Vc. *mp*

Quo - ni - am tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

Quo - ni - am tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

Quo - ni - am tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

Quo - ni - am tu so - lus Sanc - tus. Tu so - lus Do - mi - nus.

155 **L**

Cl. **L**

S. *f* cum Sanc - to Spi - ri - tu in glo - ri - a

A. *f* cum Sanc - to Spi - ri - tu in glo - ri - a

T. *f* cum Sanc - to Spi - ri - tu in glo - ri - a

B. *f* cum Sanc - to Spi - ri - tu in glo - ri - a

P. 1 P. 2
B.D. CC. *p*

Vln. **L**

Vla.

Vc.

159

Fl. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

S
De - i Pa - tris. A - men.

A
De - i Pa - tris. A - men.

T
De - i Pa - tris. A - men.

B
De - i Pa - tris. A - men.

P. 1
B.D. *f*

P. 2
CC. *f*

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

VI. Creed: My Fear and My Strength

Uneasy (♩ = 54)

Soprano
Soloist

Bass
Soloist

Piano
mp

Violin
p

Viola
p

Cello
p



S
Solo

Pno.

Vln.

Vla.

Vc.

7

S Solo

I have - not a voice to scream. *n.*

B Solo

You want me to do it *mp*

Pno.

Vln.

Vla.

Vc.

11

B Solo

by my - self, to re - move the blades from my *mf* *mp*

Pno.

Vln.

Vla.

Vc.

15 B *mp*

S Solo *mp* Don't

B Solo *f* ach - ingheart.

Pno. B

Vln.

Vla.

Vc.

18 *mf* *mp* *mf*

S Solo say I'm be-ing the naugh-ty kid. Don't say I'm

Pno.

Vln.

Vla.

Vc.

22

S Solo

being stub - born. I am just o - bey - ing you.

B Solo

Pno.

Vln.

Vla.

Vc.

f

n.

mf

27

B Solo

My old scars bleed - ing, break - ing my

Pno.

Vln.

Vla.

Vc.

mf

C

mp

C

30 D

S Solo

B Solo

Pno.

Vln.

Vla.

Vc.

vo - cal cords, the pain reach - ing my throat. So, I

f *mp*

3

34

S Solo

B Solo

Pno.

Vln.

Vla.

Vc.

So, I scream. — ah! —

scream — So, I scream. — ah! —

mp *f* *mf* *f*

3

38 E

S Solo

B Solo

Pno.

Vln.

Vla.

Vc.

mp

mp

p

mf

p

mf

p

mf

p

Then I re - mem - ber that

42

S Solo

B Solo

Pno.

Vln.

Vla.

Vc.

mf

mf

mp

mp

p

p

mp

p

Then I re - mem - ber the words that give the

all is not lost.

45 *n.* *mf*

S Solo
 most strength and com - fort. A re - mind - er

B Solo
 strength and com - fort. A re - mind - er

Pno.

Vln.

Vla.

Vc.

50 **F** Passionately *f* *n.* *mf* 3

S Solo
 of my creed: _____ Though I should walk in the

B Solo
 of my creed: _____ Though I should walk in the

Pno.
mf *mf* *f* *mf* *f* *p*

Vln.
mp *mf*

Vla.
mp *mf*

Vc.
mp *mf* *f* *p*

ped (keep pedal down)

55

S Solo

midst of the sha - dow of death, I will fear no

B Solo

midst of the sha - dow of death, I will fear no

Vln.

Vla.

Vc.



59

S Solo

e - vil for thou art with me. And thy

B Solo

e - vil for thou art with me. And thy

Vln.

Vla.

Vc.

G

63

S
mer - cy will fol - low me _____ all the days of my life. *f*

B
mer - cy will fol - low me _____ all the days of my life. *f*

Vln.

Vla.

Vc.

||

molto rit.

67

Pno. *mp*

Vln.

Vla.

Vc.

VII. Sanctus

9

Joyfully (♩ = 70)

Flute

B♭ Clarinet

F Horn

Soprano

Chorus

Alto

Chorus

Tenor

Chorus

Bass

Chorus

Violin

Viola

Cello

f *p*

Sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus,

Sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus,

Sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus, sanc - tus,

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

A **B**

Fl.

Hn.

mf

A **B**

S

A

T

B

Do - mi - nus De - us sa - ba - oth. Ple - ni sunt

Do - mi - nus De - us sa - ba - oth. Ple - ni sunt

Do - mi - nus De - us sa - ba - oth. Ple - ni sunt

Do - mi - nus De - us sa - ba - oth. Ple - ni sunt

A **B**

Vln.

Vla.

Vc.

mf

19

Fl. *mp*

Hn. *mp*

S
coe - li et ter - ra glo - ri - a tu - a: *mp*

A
coe - li et ter - ra glo - ri - a tu - a: *mp*

T
coe - li et ter - ra glo - ri - a tu - a: *mp*

B
coe - li et ter - ra glo - ri - a tu - a.

Vln. *mp*

Vla. *mp*

Vc. *mp*



26 **C**

Cl. *mf*

S
C *mf*
Ho - san - - - na in ex - cel - - sis.

A
mf
Ho - san - - - na in ex - cel - - sis.

T
mf
Ho - san - - - na in ex - cel - - sis.

B
mf
Ho - san - - - na in ex - cel - - sis.

Vln. *mf*

Vla. *mf*

Vc. *mf*

34 **D**

Cl. *f* *p*

S *f* *p*
 Be - ne - dic - tus qui ve - nit. Be - ne - dic - tus qui ve - nit

A *f* *p*
 Be - ne - dic - tus qui ve - nit. Be - ne - dic - tus qui ve - nit.

T *f* *p*
 Be - ne - dic - tus qui ve - nit. Be - ne - dic - tus qui ve - nit

B *f* *p*
 Be - ne - dic - tus qui ve - nit. Be - ne - dic - tus qui ve - nit

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

42 **E**

Fl. *mf*

Hn. *mf*

S *mf* *p*
 Be - ne - dic - tus qui ve - nit, ve - nit in

A *mf* *p*
 Be - ne - dic - tus qui ve - nit, ve - nit in

T *mf* *p*
 Be - ne - dic - tus qui ve - nit, ve - nit in

B *mf* *p*
 Be - ne - dic - tus qui ve - nit, ve - nit in

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

49 **F**

Fl.

Hn.

S. *mp* *mf* *mf*
no - mi - ne, in no - mi - ne in no - mi - ne

A. *mp* *mf* *mf*
no - mi - ne, in no - mi - ne in no - mi - ne

T. *mp* *mf* *mf*
no - mi - ne, in no - mi - ne in no - mi - ne

B. *mp* *mf* *mf*
no - mi - ne, in no - mi - ne in no - mi - ne

Vln. *mf*

Vla. *mf*

Vc. *mf*

56 **G**

Fl. *f*

Cl. *f*

Hn. *f*

S. *f* *f* *f*
Do - mi - ni. Ho - san - na Ho - san - na Ho - san - na

A. *f* *f* *f*
Do - mi - ni. Ho - san - na Ho - san - na Ho - san - na

T. *f* *f* *f*
Do - mi - ni. Ho - san - na Ho - san - na Ho - san - na

B. *f* *f* *f*
Do - mi - ni. Ho - san - na Ho - san - na Ho - san - na

Vln. *f*

Vla. *f*

Vc. *f*

65 **H**

Fl. *ff*

Cl. *ff*

Hn. *ff*

H

S *ff*
Ho - san - na in ex - cel - sis.

A *ff*
Ho - san - na in ex - cel - sis.

T *ff*
Ho - san - na in ex - cel - sis.

B *ff*
Ho - san - na in ex - cel - sis.

H

Vln. *ff*

Vla. *ff*

Vc. *ff*

VIII. Agnus Dei

Hesitantly (♩ = 52)

Flute

B♭ Clarinet

F Horn

Soprano Soloist

Alto Soloist

Tenor Soloist

Bass Soloist

Soprano Chorus

Alto Chorus

Tenor Chorus

Bass Chorus

Piano

Percussion 1
Tam-Tam
Bass Drum

Percussion 2
Chimes
Vibraphone

Percussion 3
Marimba

Violin

Viola

Cello

p *mf* *p* *mf*

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

ff *mp* *ff* *ff*

p

ped. (keep pedal down)

7 *mf* *f* *n.* Pleadingly (♩ = 48)

S solo mi-se-re-re no - bis.

B solo mun - di, A - gnus De - i,

Pno. *ff*

P. 1 tam B.D. *ff* *mp*

P. 2 vib. *mp* *ff* *mf* *ped* (keep pedal down)

P. 3 Mrb. *ff*

Vln. con sord. *mp*

Vla. *pp*

Vc. *pp*

14

Cl. *p*

S *mf* mi-se-re-re no - bis.

A *mf* mi-se-re-re no - bis.

T *mf* qui tol - lis pec - ca - ta mun - di, *p*

B *mf* qui tol - lis pec - ca - ta mun - di, *p*

P. 2 vib. *mf*

Vln.

Vla.

Vc. *I* *II*

rit. *Serenely* (♩ = 40)

20

Fl. *mf* *fp*

Cl. *fp* *mf* *fp*

Hn. *mp*

rit. *Serenely* (♩ = 40)

S *mf*

solo A - gnus De - i,

A *mf*

A - gnus De - i

T *mf*

A - gnus De - i

B *mf*

A - gnus De - i

S *mf*

A - gnus De - i,

A *mf*

A - gnus De - i

T *mf*

A - gnus De - i

B *mf*

A - gnus De - i

P. 1 *f*

tam B.D.

P. 2 *f*

vib.

P. 3 *f*

Mrb.

rit. *Serenely* (♩ = 40)

Vln. *fp* *n.* senza sord.

Vla. *fp*

Vc. *fp* *mp* *p*

26

Fl. *mp*

Cl. *mp*

Hn. *mp*

S solo *f*
A - gnus De - i,

A solo *f*
A - gnus De - i

T solo *f*
A - gnus De - i

B solo *f*
A - gnus De - i

S *f*
A - gnus De - i,

A *f*
A - gnus De - i

T *f*
A - gnus De - i

B *f*
A - gnus De - i

Pno. *mf*

P. 2 vib. *mp*

P. 3 Mrb. *mp*

Vln. *mp* *mf*

Vla. *mf*

Vc. *mf*

31

Fl. *mf*

Cl. *mf*

Hn. *mf*

S *p* *mf*
solo
do - na no - bis pa - - - cem.

A *p* *mf*
solo
do - na no - bis pa - - - cem.

T *p* *mf*
solo
do - na no - bis pa - - - cem.

B *p* *mf*
solo
do - na no - bis pa - - - cem.

S *p* *mf*
do - na no - bis pa - - - cem.

A *p* *mf*
do - na no - bis pa - - - cem.

T *p* *mf*
do - na no - bis pa - - - cem.

B *p* *mf*
do - na no - bis pa - - - cem.

Pno.

P. 2 vib. *mf*

P. 3 Mrb.

Vln.

Vla.

Vc.

APPENDIX A
INSTRUMENTATION

Flute

Bb Clarinet

F Horn

Soloists

Soprano

Alto

Tenor

Bass

Chorus

Soprano

Alto

Tenor

Bass

Piano

Percussion 1

Medium Triangle

Medium Tom

Tam-Tam

Bass Drum

Percussion 2

Crash Cymbal

Vibraphone

Chimes

Percussion 3

Marimba

Violin









Viola

Cello

APPENDIX B

PERFORMANCE NOTES

PERCUSSION MALLETS:

-  = two medium bass drum mallets
-  = two rubber/rawhide chime mallets
-  = two soft beater mallets
-  = two medium beater mallets
-  = four medium beater mallets
-  = four soft beater mallets
-  = metal triangle beater
-  = two wooden drum sticks

CRASH CYMBAL IN THE FIFTH MOVEMENT:

In the fifth movement (Gloria), a single Crash Cymbal (CC.) as indicated in the percussion 2 part should be played in the manner of a suspended cymbal. It should be suspended on a wire percussion stand and then played with the mallets as notated.

APPENDIX C

TEXTS

MOVEMENT I—REFLECTION: NO WORDS

No words to express this feeling,
been in a joke all along.
No idea how I'm handling
this pain that strikes like a gong.

Trusted my life to another
who was very cruel to others.
They are no longer part of my plan.
Though I feel I'm already damned.

I'm tired of giving only to break.
The trust I gave was a mistake.
Hurting myself and others,
I'll be better off alone.

“No Words” by Sarah Jordan copyright, © 2018 by Sarah Jordan. Unpublished.

MOVEMENT II—CONFITEOR

Confiteor Deo omnipotenti,
beatae Mariae semper Virgini,
beato Michaeli Archangelo,
beato Joanni Baptistae,
sanctis Apostolis Petro et Paulo,
et omnibus Sanctis, et vobis, fratres:
quia peccavi nimis cogitatione,
verbo et opere:

mea culpa, mea culpa, mea maxima culpa.

Ideo precor beatam Mariam semper Virginem,
beatum Michaellem Archangelum,
beatum Ioannem Baptistam,
sanctos Apostolos Petrum et Paulum,
omnes Sanctos, et vos, fratres,
orare pro me ad Dominum Deum nostrum.

Text found in *The Roman Catholic Daily Missal 1962* published by Angelus Press. Public Domain.

MOVEMENT III—REFLECTION: FOOTSTEPS OF AN ANGEL

When the hours of Day are numbered
and the voices of the night
wake the better soul that slumbered
to a holy calm.

Ere the evening lamps are lighted
and like phantoms grim and tall
shadows from the fitful firelight
dance upon the parlor wall;

Then the forms of the departed
enter at the open door.
The beloved, the true-hearted
come to visit me once more.

And with them the Being Beauteous
[who] is now a saint in heaven.
[Who is my Angel. My Angel called afar!]

With a slow and noiseless footstep
comes that messages divine.
Takes the vacant chair beside me,
lays her gentle hand in mine.

Uttered, not yet comprehended,
is the spirits voiceless prayer.
Soft rebukes in blessings ended
breathing from her lips of air.

Oh, though oft depressed and lonely,
all my fears are laid aside
if I but remember only
such as these have lived and died! [My Angel... My Angel!]

“Footsteps of an Angel” by Henry Wadsworth Longfellow, ed. by Sarah Jordan. Public Domain.

MOVEMENT IV—KYRIE

Kyrie eleison.

Christe eleison.

Kyrie eleison.

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MOVEMENT V—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 caelestis,

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,

O miserere nobis.

Quoniam tu solus Sanctus.

Tu solus Dominus.

Tu solus Altissimus, Jesu Christe,

Cum Sancto Spiritu

in gloria Dei Patris.

Amen.

Text found in *The Roman Catholic Daily Missal 1962* published by Angelus Press. Public

Domain.

MOVEMENT VI—CREED: MY FEAR AND MY STRENGTH

I scream until I discover
I haven't a voice to scream.

You want me to do it by myself,
to remove the blades [from] my aching heart.

Don't say I'm being the naughty kid.
Don't say I'm being stubborn.
I am just obeying you.

My old scars bleeding,
breaking my vocal cords,
the pain reaching my throat.

So, I scream.

“Scream” by Kaveesha Ruwindi, ed. by Sarah Jordan. copyright, © 2018 - Kaveesha Ruwindi. Unpublished.

Then I remember that all is not lost.
Then I remember the words that give the most
strength and comfort.
A reminder of my creed:

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Though I should walk in the midst of the shadow of death,
I will fear no evils, for thou art with me.
And thy mercy will follow me all the days of my life.

“Psalm 22 Lines 4:1 and 6:1” from *The Holy Bible: Douay Rheims Version* published by
Tan Books and Publishers, INC. Public Domain.

MOVEMENT VII—SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua:

Hosanna in excelsis.

Benedictus qui venit

in nomine Domini.

Hosanna in excelsis.

Text found in *The Roman Catholic Daily Missal 1962* published by Angelus Press. Public Domain.

MOVEMENT VIII—AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
dona nobis pacem.

Text found in *The Roman Catholic Daily Missal 1962* published by Angelus Press. Public Domain.

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This reference cites the Mass Text (APPENDIX C)

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