

hlp-19

Prayer of Saint Anselm

for flute and organ

B. A. K. Holm



Sw: 8' Fl
Gt: 8' + 2' Fl.
Pd: 16' Fl (opt.)

for the Monks of Saint Anselm Abbey
Prayer of Saint Anselm

Meditation on Proslogion I

Barbara A. Koenen Holm

Flute Andante ($\text{♩} = 92$)

Organ Andante ($\text{♩} = 92$)

Sw. mp

$+16'$

$-16'$

10

mp mf mp

mf mp

20

mp cresc.

cresc.

29

mf mp

Gt. mf mp



Musical score page 1. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 39 starts with a dynamic *mf*. The bass staff has a label "Gt." below it. Measures 40-41 show a continuation of the melodic line with eighth-note patterns.



Musical score page 2. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 48 starts with a dynamic *mp*. The bass staff has a label "Sw." below it. Measures 49-50 show a continuation of the melodic line with eighth-note patterns.



Musical score page 3. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 58 starts with a dynamic *mp*. Measures 59-60 show a continuation of the melodic line with eighth-note patterns.



Musical score page 4. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 67 starts with a dynamic *mp*. Measures 68-69 show a continuation of the melodic line with eighth-note patterns.

Musical score for piano and guitar, featuring four systems of music.

System 1 (Measures 76-83):

- Piano (treble and bass staves): Dynamics *mp*, *mf*, *mf*.
- Guitar (Gt.): Dynamics *mf*, *Gt.*

System 2 (Measures 84-91):

- Piano: Dynamics *f*, *mf*, *mp*.
- Guitar: Dynamics *f*, *mf*, *mp*. Performance instruction: *Sw.*

System 3 (Measures 92-99):

- Piano: Dynamics *mf*, *f*.
- Guitar: Dynamics *mf*. Performance instruction: *Gt. + 16'*, *f*.

System 4 (Measures 102-109):

- Piano: Dynamics *f*.
- Guitar: Dynamics *-16'*, *mf*. Performance instruction: *Sw.*

109

mf rit.

mp rit. *p*

Sw.

"For I have found a joy that is full, and more than full." (Proslogion XXVI)

Allegro

Allegro

Gt. *mf*

124

mf

130

f

161

Gt.

mf

Gt.

166

f

Sw.(+4')

+16'

rall.

171

rall.

Maestoso

Maestoso

Notes:

“Prayer of Saint Anselm” references Anselm’s treatise on the existence of God which he titled “Proslogion”, that is, a discourse.

The first of the two sections of this music is a meditation on the first chapter of “Proslogion” where Anselm challenges us to truly seek God. I tried to musically express God’s reaching out to us, our questioning and doubts, and the conversation that develops as our relationship to God grows. I used a style that recalls the music of the time of Anselm (late 11th century) and have also included a few melodic fragments of “Victimae Paschali Laudes”, written by Wipo in the early 11th century and still used today.

The second section is a musical expression of the joy that Jesus offers us in John 16:24: “Ask and you will receive, that your joy may be full.” This joy is the focus of the last chapter of “Proslogion”.