



Sebastian Brand
*1993

Chor-Solo-Messe

für vierstimmigen Chor (SATB) und Orgel

Partitur

Vorwort

Eine moderne Ordinariumsvertonung des 21. Jahrhunderts mit dem Namen „Chor-Solo-Messe“ lässt womöglich zunächst an eine A-cappella-Komposition denken. Jedoch wird der gemischte Chor in der vorliegenden Messe durchgängig von der Orgel begleitet. Auch konzertiert hier kein Gesangssolo im ständigen Wechsel mit dem Chor. Viel eher trägt die Messe ihren Namen deshalb, da der gesamte Chor - oder einzelne Stimmgruppen daraus - entscheidende Passagen oft einstimmig oder im unisono vortragen, wie es in vergleichbaren Werken lediglich den Gesangssolisten vorbehalten ist. Somit soll in dieser Messe der Klangkörper Chor durch das musikalische Material zum Solisten berufen werden. Unterstrichen wird dieser Aspekt durch die Begebenheit, dass alle Messteile mit Ausnahme des Kyrie - letztgenanntes beginnt mit einem Solo der Bass-Stimmgruppe - vom Chor unisono eröffnet werden.

Der einzige für eine Solostimme im traditionellen Sinne vorgesehene Abschnitt findet sich im Agnus Dei ab Takt 45. Da hier auf gleichbleibender Tonhöhe rezitativisch-pathetisch gesungen werden soll, bietet sich eine Solopartie an, die gerne von einem einzelnen Chormitglied dargeboten werden kann.

Die Orgelstimme dieser Partitur ist aufgrund platzökonomischer Überlegungen in zwei Systemen notiert. Da beispielsweise in den Takten 37 bis 40 des Gloria notationsbedingte Zweifel aufkommen könnten, sei explizit darauf hingewiesen, dass die jeweils tiefsten Töne diejenigen des stets einstimmigen Orgelpedals sind, sofern nicht die Spielanweisung *manualiter* angegeben wird.

In Anlehnung an die Missa-brevis-Tradition enthält die Chor-Solo-Messe keine musikalische Umsetzung des Credo-Textes, auch und vor allem um die Einstudierungsdauer für (Kirchen)-Chöre in einem angemessenen Rahmen zu halten. Ebenfalls nicht vorhanden sind Registrierungsanweisungen für die Orgelstimme. Es sei dem klangästhetischen Empfinden des Organisten überlassen die Registrierung den Möglichkeiten der Orgel, des Kirchenraumes und insbesondere des Chores anzupassen.

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Partitur

Kyrie	2
Gloria	5
Sanctus – Benedictus	11
Agnus Dei	15

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Kyrie

Sebastian Brand (*1993), 2015

♩=62
Con moto

ORGEL

mf

6

rit. **A** ♩=52
Serioso

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

rit. **A** ♩=52
Serioso

13

B

Ky-ri-e, Ky-ri-e, Ky - rie e-lei - son, Ky - ri - e e -
Ky-ri-e, Ky-ri-e, Ky - rie e-lei - son, Ky - ri - e e -
Ky-ri-e e-lei - son, *f* Ky - ri - e e -

Tenor:
Ky - ri-e, Ky - rie e - le - i-son Ky-ri-e, Ky-ri-e, e - lei - son_ Ky - ri - e e -

B

B

C

19 le - i - son! *agitato con affetto*

le - i - son! Chri - ste e - lei - son, Chri - ste e - lei - son Chri - ste e - lei - son, Chri -

le - i - son! *mf*

le - i - son! Chri - ste e - lei - son, Chri - ste e - lei - son Chri - ste e - lei - son, Chri -

C

25 *f*

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

ste e - lei - son *f* Chri - ste e - lei - son, Chri - ste, Chris - te e - lei - son.

D ♩=48

31 *rit.* *lamentoso*

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

D ♩=48

38

E

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

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

E

45

le - i - son, e - le - i - son.

lontano
SW

p

50

poco rit.

poco a poco morendo

p Ky - ri - e e - le - i - son. *pp*

p Ky - ri - e e - le - i - son. *pp*

poco rit.

14 *rit.* $\text{♩} = 100$ *accentato*

18 Chor unisono: **C** *declamando*

f Lau - da -

C

22 Sopran: ad - o - ra - mus

- mus te, - be - ne - di - ci - mus te,

26 te. Gra - ti - as a - gi - mus ti - bi

mf glo - ri - fi - ca - mus te. pro - pter ma - gnam glo - ri - am tu - am.

mf glo - ri - fi - ca - muste. pro - pter ma - gnam glo - ri - am tu - am.

D

♩=70

Sopran + Tenor:

dolce

33

mp Do - mi - ne De - us, Rex cae - le - stis, Pa - ter o - mni - po - tens.

D

♩=70

Sopran + Tenor:

dolce

37

Do - mi - ne Fi - li - u - ni - ge - ni - te, Je - su Chri - ste,
u - ni - ge - ni - te, Je - su Chri - ste,

E*quasi sotto voce*

41

p Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris, qui tol - lis pec -

E*manualiter*

Ped.

47

ca - ta mun - di, mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - di,

ca - ta mun - di, mi - se - re - re no - bis, qui tol - lis pec - ca - ta mun - di,

manualiter

52

su - sci - pe de - pre - ca - ti - o - nem_ no - stram. Qui se - des ad dex - te - ram Pa - tris,

su - sci - pe de - pre - ca - ti - o - nem_ no - stram. Qui se - des ad dex - te - ram Pa - tris,

Ped.

56

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mf

60 *molto espressivo*

trill

5 5 5 5 5 5

accel.

64 **G** $\text{♩} = 80$
maestoso

f Quo - ni - am tu so - lus, tu so-lus San - ctus,

G $\text{♩} = 80$

Quo - ni - am tu so - lus, tu so-lus San - ctus,

68 **H**

Tenor + Bass:

mp Al-tis - si - mus, *mf* Je - su - Chri - ste,

H

tu so - lus Do-mi nus, tu so-lus Al-tis - si - mus,

73 $\text{♩} = 100$
accentato

f

78

I

Chor unisono: *declamando*

f cum San - cto Spi - ri - tu

82

I

in glo-ri - a De-i Pa-tris. A - men, a - men,
 A - - men, a - men, a - men,
 A - - men, a - men, a - men,

86

molto rit.

a - men, a - men, a - men, a - - - - - men,
 a - - - - - men, a - - - - - men,
 a - - - - - men, a - - - - - men,

molto rit.

Sanctus - Benedictus

♩ = 120

Leggiero

Piano introduction in G major, 4/4 time. The right hand features a triplet of eighth notes in the first measure, followed by a melodic line. The left hand provides a harmonic accompaniment with chords and moving lines.

6 **A** Chor unisono:

Vocal line for the unisono choir. The melody is simple and follows the text: "San - ctus, san - ctus, san-ctus Do-mi- nus De-us sa - ba- oth." The notes are mostly quarter and eighth notes.

Piano accompaniment for the unisono choir. It features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

11 **B** san-ctus Do - mi- nus De-us sa - ba- oth.

Vocal line for section B. The melody continues with the text: "San - ctus, san - ctus, san-ctus Do - mi- nus De-us sa - ba- oth." The notes are mostly quarter and eighth notes.

Piano accompaniment for section B. It continues with a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Piano accompaniment for section B. It continues with a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

16 **C** Ple - ni sunt cea - li et ter - ra
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

C Ple - ni sunt cae - li et ter - ra

22 **D** Alt: Ho - san - na in ex -
mf Ho - san - na in ex - cel - sis, in ex - cel - sis De - o. Ho - san - na in ex -
 Tenor: Ho - san - na

D Ho - san - na

28 cel - sis, in ex - cel - sis De - o.
 cel - sis, in ex - cel - sis De - o.
 in ex - cel - sis De - o.

33 rit. ♩=71

39 **E** Tenor + Bass (optional Solo oder kl. Chor):
cantabile con grazia

Be - ne-di-ctus qui ve - nit, qui ve - nit in no-mi - ne Do - mi-ni. Be - ne-di - ctus qui

E

44 rit.

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

rit.

50 **A tempo primo** (♩=120) **F** Ho - san - na in ex - cel - sis, in ex -

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

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

A tempo primo (♩=120) **F**

mf

56 cel - sis De - o. G Alt: *mf*

cel - sis, in ex - cel - sis De - o. Ho - san - na in ex - cel - sis, in ex -

Tenor: *p*

cel - sis De - o. G

63 Ho - san - na in ex - cel - sis, in ex - cel - sis De -

cel - sis De - o. Ho - san - na in ex - cel - sis, in ex - cel - sis De -

Ho - san - na in ex - cel - sis De -

mf

Ped.

CODA

68 $\text{♩} = 96$ o. Ho - sa - - na in ex - cel - sis. rit. - - - - -

o. Ho - sa - - - na in ex - cel - sis. sis.

o. Ho - sa - - - na - - - in ex - cel - sis.

CODA

$\text{♩} = 96$ rit. - - - - -

Agnus Dei

♩ = 85
Furioso

Measures 1-4 of the piano introduction. The music is in 4/4 time with a key signature of three flats (B-flat major/D minor). It begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

Measures 5-8 of the piano introduction. The right hand continues with a more active melodic line, and the left hand maintains its harmonic support.

10 **A** Chor unisono:
Appassionato

f A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di:

Measures 10-13 of the vocal line. The music is marked **Appassionato** and begins with a forte (*f*) dynamic. The lyrics are: "A - gnus De - - - i, qui tol - lis pec - ca - ta mun - di:"

Measures 10-13 of the piano accompaniment. The music is marked **Appassionato**. The right hand plays a melodic line that mirrors the vocal line, while the left hand provides a harmonic accompaniment.

14

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

Measures 14-17 of the vocal line. The lyrics are: "mi - se - re - re no - bis, mi - se - re - re no - bis." The music is marked **Appassionato** and features a crescendo leading to a final note with an accent (^).

Measures 14-17 of the piano accompaniment. The music is marked **Appassionato**. The right hand plays a melodic line that mirrors the vocal line, while the left hand provides a harmonic accompaniment.

18

mf

Measures 18-21 of the piano introduction. The music is marked *mf* (mezzo-forte). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

B*misterioso*

22 A-gnus De-i, qui tol-lis pec-ca-ta, pec-ca-ta mun-di mi-se-re-re

Musical notation for the first system, vocal line. It features a treble clef, a key signature of three flats (B-flat major), and a 4/4 time signature. The melody consists of quarter and eighth notes, with some slurs and ties.

mf A-gnus De-i, qui tol-lis pec-ca-ta, pec-ca-ta mun-di pec-ca-ta mun-di: mi-se-re-re

Musical notation for the second system, vocal line. It continues the melody from the first system, ending with a fermata over the final notes.

A-gnus De-i, qui tol-lis pec-ca-ta, pec-ca-ta mun-di mi-se-re-re

B

Piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines.

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

Musical notation for the third system, vocal line. It features a treble clef and continues the melody with slurs and ties.

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

Musical notation for the fourth system, vocal line. It continues the melody, ending with a fermata.

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

Piano accompaniment for the second system. It continues the accompaniment from the first system, with similar rhythmic patterns and harmonic support.

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

Musical notation for the fifth system, vocal line. It features a treble clef and a change in time signature to 2/4. The melody is more rhythmic and includes slurs.

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

Piano accompaniment for the third system. It features a grand staff and a change in time signature to 2/4. The accompaniment is more rhythmic and includes slurs.

37

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

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

42 **C** $\text{♩} = 85$
molto espressivo

p manualiter

Solostimme:
 45 *languendo e rubato*

mf A-gnus De - i, qui tol-lis pec-ca-ta mun-di: mi-se-re-re no - bis.

pp

p

52

A-gnus De - i, qui tol-lis pec-ca-ta mun di: mi-se-re-re no - bis.

Bässe oder weitere Solostimme:

mf A - gnus De-i, qui tol-lis pec-ca-ta mun - di: mi - se - re-re no-bis.

pp

56 rit. . . .

A-gnus De - i, qui tol-lis pec-ca-ta mun-di: do-na no-bis pa -

p *pp*

rit. . . .

63 **D** A tempo primo (♩=85) A-gnus De - i, qui tol - lis pec-ca - ta, pec-

cem. *mf* A-gnus De - i, qui tol - lis pec-ca - ta, pec-

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

D A tempo primo (♩=85)

mf

Ped.

68 ca - ta mun - di do-na no-bis pa - cem, do - na_ no - bis

ca - ta mun - di: pec ca-ta mun di: do-na no-bis pa - cem, do - na_ no - bis

do- na no-bis pa - cem, do - na_ no - bis

ca - ta mun - di:

73 pa - cem, do - na__ no - bis pa - cem.
 pa - cem, do - na__ no - bis pa - cem.

78 **E**
 A gnus De - - i, qui__ tol-lis pec-ca - ta mun - di: do - na__ no - bis

E

83 rit.
 pa - cem, do - na__ no - bis__ pa - cem, pa - cem, pa - cem.

rit.

