

Cyrill Schürch
Missa brevis

per Soli (SB), Coro (SATB)
2 Trombe, Corno
Trombone, Tuba, Organo



Klavierauszug / Vocal score



Carus 10.804/03

Inhalt / Contents

Kyrie (Solo S, Coro SATB)	3
Gloria (Solo B, Coro SATB)	9
Sanctus (Soli SB, Coro SATB)	14
Agnus Dei (Soli SB, Coro SATB)	21

Vorwort

Die *Missa brevis* entstand noch während meiner Studienzeit an der Moores School of Music in Houston. Aus meiner Liebe zum dort umfangreich gepflegten Chorgesang und der Möglichkeit in Chören zu singen, die von solch angesehenen Dirigenten wie Robert Shaw oder Betsy Weber geleitet wurden, entwickelte sich die Idee, ein größeres Chorwerk für mein Abschlusskonzert zu schreiben. Um den feierlichen und besinnlichen Charakter des Werks zu unterstützen, wählte ich als Begleitung eine Bläserbesetzung mit Orgel. Die *Missa brevis* wurde schließlich 1999 unter der Leitung von Teresa Coffman und der großzügigen Mithilfe vieler meiner Mitstudentinnen und Mitstudenten uraufgeführt. Gewidmet ist das Werk meinem Kompositionsprofessor und Mentor Robert S. Nelson.

Die *Missa brevis* lebt vor allem von ihrer musikalischen Vielseitigkeit. Von einer Fughetta im Kyrie über das vom Quartintervall geprägte Gloria mit seinem Dialog zwischen Solostimme und Chor bis hin zu rhythmisch äußerst effektvollen Passagen im Sanctus ist alles vorhanden, was ein leistungsfähiger Chor sich wünschen kann. Das Agnus Dei erstrahlt schließlich mit beiden Solisten und einem eindringlichen und dramatischen Ruf nach Frieden. Festlich unterstützt von einem Bläserquintett und der Orgel, ist die *Missa brevis* ein beeindruckendes Stück im Chorrepertoire.

Cyrill Schürch, im Februar 2015

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 10.804),
Klavierauszug (Carus 10.804/03),
komplettes Orchestermaterial (Carus 10.804/19).

The following performance material is available for this work:
full score (Carus 10.804),
vocal score (Carus 10.804/03),
complete orchestral material (Carus 10.804/19).

Foreword

The *Missa brevis* was composed during my studies at the Moores School of Music in Houston. My fondness of the choral sound, which has a rich tradition at the school, as well as the possibility to sing in choirs that were conducted by such distinguished conductors as Robert Shaw or Betsy Weber gave me the impulse to compose a larger work for chorus. In order to support the festive and solemn character of the work, I opted to accompany the choir with a brass quintet and the organ. The finished work was premiered in 1999 for my degree recital under the direction of Teresa Coffman and with the generous help of many of my fellow students. It is dedicated to my composition professor and mentor Robert S. Nelson.

Its musical variety is key to the appeal of the *Missa brevis*. From a fughetta in the Kyrie to the quartal harmonies of the Gloria with its dialog between soloists and chorus to the rhythmically striking passages in the Sanctus there is everything an experienced choir could wish for. The final Agnus Dei gloriously presents both soloists and the choir with a compelling and dramatic call for peace. Festively supported by the brass and the organ, the *Missa brevis* is an exciting and rewarding piece for the choral repertoire.

Cyrill Schürch, February 2015

Missa brevis

für Robert S. Nelson

Cyrril Schürch (*1974)

Kyrie

Moderato ♩ = 120

Soprano

Alto

Tenore

Basso

Pianoforte

7

lei - son, Ky - ri - e Ky - ri - e e -

lei - son, lei - son, Ky - ri - e e -

lei - son, e - lei - son, Ky - ri - e e -

lei - son, e - lei - son, Ky - ri - e e -

Aufführungsdauer / Duration: ca. 13 min.

© 2015 by Carus-Verlag, Stuttgart – CV 10.804/03

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

11

rit. - - - - - **f** A tempo

lei - son, e - lei - son, Ky - ri - e, Ky - ri - e e -
 lei - son, e - lei - son, Ky - ri - e, Ky - ri - e e -
 lei - son, e - lei - son, Ky - ri - e, Ky - ri - e
 lei - son, e - lei - son, Ky - ri - e, Ky

15

Sopran
mf

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

f *mp* *mp*

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

p Ky - ri - e e - lei - son. Chri - ste e -

p Ky - ri - e - e - lei - son. Chri - ste e -

p Ky - ri - e e - lei - son. Chri -

p Ky - ri - e e - lei - son.

mf *mf* *A tempo* *rit.*

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

lei - son. Ky - ri - e a - ri - ste e - lei - son.

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

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

- ri - e e - lei - son. Chri - ste e - lei

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

35 Alto *mf* Ky - rie e - lei - son, Ky - rie e - lei - son, *mp* Ky -

Tenore *mf* Ky - rie e -

mp

41 - ri - - e e - lei - son, Ky - ri - e son,

lei - son, Ky - rie e - lei - son, e - lei - son,

47 Soprano *mf* Ky - rie e - lei - son,

mp Ky - ri - e e son, Ky - ri - e

mp Ky - ri - e e - lei - son, e - lei - son, Ky -

mp - lei - son, Ky - rie e - lei - so

Ky - rie e - lei - son, e - lei - son, Ky - ri - e e - lei - son, _____
 e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, _____
 - ri - e e - lei - son, Ky - ri - e e - lei - son, _____
 - e e - lei - son, Ky - ri - e e - lei - son, _____

The musical score for page 53 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for grand piano. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are 'Ky - rie e - lei - son, e - lei - son, Ky - ri - e e - lei - son, _____'.

mf Ky - ri - e e - lei - son.
mf Ky - ri - e
mf Ky - ri - e e - lei -
 Ky -

The musical score for page 59 continues the vocal parts and piano accompaniment. It includes dynamic markings such as *mf* (mezzo-forte). The lyrics are 'Ky - ri - e e - lei - son.', 'Ky - ri - e', 'Ky - ri - e e - lei -', and 'Ky -'. The piano accompaniment features chords and melodic lines. The score concludes with a large graphic of an open book.

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

Musical score for measures 66-69. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Ky - rie e - lei - son, Ky - ri - e, Ky - ri - e e -". The piano part includes a large watermark "PROBEPARTITUR" and a logo for "Carus-Verlag".

lei - son, e - lei - - - - son.
 - lei - - - - son.
 e lei - - - - son.
 son, e - lei - - - -

Musical score for measures 70-73. It features four vocal staves and a piano accompaniment. The lyrics are: "lei - son, e - lei - - - - son.", "- lei - - - - son.", "e lei - - - - son.", "son, e - lei - - - -". The piano part includes a large watermark "PROBEPARTITUR" and a logo for "Carus-Verlag".

Gloria

Vivace ♩ = 116

Glo - ri - a in ex-cel-sis De - o. Et in ter-ra pax ho - mi - ni-bus

Glo - ri - a in ex-cel-sis De - o. Et in ter-ra pax ho - mi - ni-bus

Glo - ri - a in ex-cel-sis De - o. Et in ter-ra pax ho - mi - ni-

Glo - ri - a in ex-cel-sis De - o. Et in ter-ra pax ho - mi - ni-

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

bo-nae vo-lun - ta - tis. Be-ne-di - ci-mus te.

bo-nae vo-lun - ta Be-ne-di - ci-mus te.

bo-nae vo Lau-da - mus te. Ad-o-ra-mus te.

tis. Lau-da - mus te.

p *mp* *mf* *mf*

mp *sfz*

rit.

Meno mosso ♩ = 80

f Glo-ri-fi-ca - mus te. Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am. *mf*

f Glo-ri-fi-ca - mus te. Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am. *mf*

f Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri-am tu - am. *mf*

f Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo-ri- *mf*

mf

rit.

M.

f Do-mi-ne De-us, Rex cae-le - - us o - mni-pot-ens. *p*

f Do-mi-ne De-us, e-us Pa-ter o - mni-pot-ens. *p*

f Do-mi - - stis, Do-mi-ne Fi - li u-ni-ge - ni-te, *p*

Rex cae - le - stis, D- - ni-te,

p

p A - gnus De - i, _____

p Do - mi - ne De - us, _____

Je - su Chri - ste. _____

Je - su _____

Basso solo

p Qui tol - lis pec - ca - di, _____

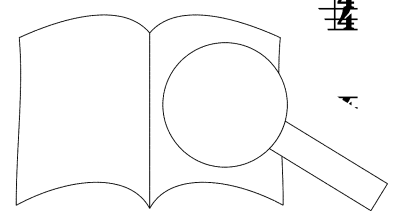
mp

pp mi - se - re - re _____

pp mi - se _____

pp _____

re no - bis, _____



mp

Qui se - des ad dex - te - ram Pa - tris,

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

pp mi - se - re - re

pp mi -

44 **Tempo primo** ♩ = 116

mf Quo - ni - am

f San - ctus, tu so - lus Do - mi - nus,

mf tu so - lus San - ctus, tu so - lus Do - mi - nus,

f tu so - lus San - ctus, tu so - lus Do - mi - nus,

f ni - am tu so - lus San - ctus, mi - nus,

rit. **Meno mosso**

tu so - lus Al - tis - si - mus, Je - su Chri - ste.

tu so - lus Al - tis - si - mus, Je - su Chri - ste.

tu so - lus Al - tis - si - mus, Je - su Chri - ste.

tu so - lus Al - tis - si - mus, Je - su Chri -

ff *p*

Cum San-cto Spi - ri - tu, Pa - tris. A - men.

Cum Spi - ri - tu et Fi - li - o De - i Pa - tris. A - men.

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

- tu, in glo - ri - a De - i Pa - tris.

mf *pp* *pp* *pp* *mf* *pp*

Sanctus

Allegro $\text{♩} = 86$

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

p *mf* *p* *mf* *p* *mf*

San - ctus - nus De - us Sa - ba-oth.
San - ctus Do - mi-nus De - us Sa - ba-oth.
San - ctus Do - mi-nus De - us Sa - ba-oth.
Do - mi-nus De - us

f *f* *f* *mf* *mf*

ff *mf* *sf*

Do - mi -

Do - mi -

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

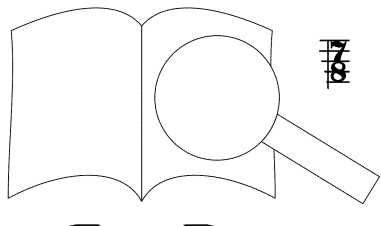
San - ctus, San - ctus, San - ctus, San - ctus

nus De - us Sa - ba - oth. San - ctus,

nus De - us ba - oth. San - ctus,

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

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



San - ctus, San - ctus Sa - ba-oth.
 San - ctus, San - ctus Sa - ba-oth.
 San - ctus, San - ctus De - us Sa - ba-oth.
 San - ctus, San - ctus Do - mi - nus De - us Sa - ba-oth.

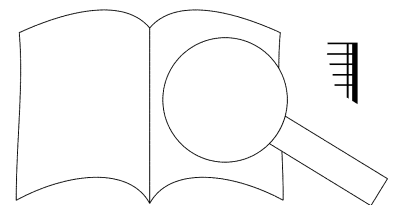
Allegro ♩. = 86

p Basso
 Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

Alto
 Tenore
mp Ple - ni et ter - ra glo - ri - a tu - a. Ple - ni sunt
mp cae - li et ter - ra glo - ri - a tu - a. Di - e sunt

f Ple - ni sunt cae - li et
f et ter - ra glo - ri - a tu - a. Ple - ni sunt cae - li
f cae - li et ter - ra glo - ri - a tu - a. Ple - ni sunt
f cae - li et ter - ra glo - ri - a tu - a. Ple - ni

ff ter - ra glo ri - a tu - a, et
ff et ter - ra glo - ri - a tu - a. glo - ri - a tu - a.
 cae - li et
 glo - ri - a tu - a, et ter - ra glo - ri - a tu - a.
 glo - ri - a tu - a, et ter - ra glo - ri - a tu - a.



PROBENPARTITUR
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Maestoso $\text{♩} = 42$

Basso solo

mf O - san - na in ex - cel - sis. O - san - na in ex - cel - sis.

46

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

Allegro $\text{♩} = 86$

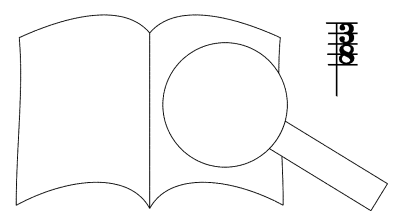
p - di - ctus qui ve - nit in no - mi - ni.

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

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - m'

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

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



65

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

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

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

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

Maestoso $\text{♩} = 42$

Soprano solo

mf O - san - na in ex - cel san - na in ex - cel - sis. _____

76

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

Agnus Dei

Lento ♩ = 60

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

7 Soprano solo *mf* - - - i, qui tol - lis pec - ca - ta
p - - - i, qui tol - lis pec - ca - ta mun - di: *f*
f - gnus De - - - i:
f A - gnus De - - - i:
p A - gnus De *f*

f mun - - di: *p* mi - se - re - re no - bis.

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

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

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

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

pp *p*

p cresc. A i, qui tol - lis pec - ca - ta mun -

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

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

p cresc. De - i, A - gnus De i:

p cresc.



mf di: — *mp* mi - se-re-re *f* no - bis. — *p* Do - na no-bis pa - cem,

mf di: — *mp* mi - se-re-re *f* no - bis. — *p* Do - na no-bis pa - cem,

sempre f mi - se-re-re, *mp* mi - se-re-re *f* no - bis. — *p* Do - na no-bis pa - cem,

sempre f mi - se-re-re, *mp* mi - se-re-re *f* no - bis. — *p* Do - na no-bis

rit. — — — — — **A tempo** *luminoso* *p* pa -

rit. — — — — — *luminoso* *p* pa -

— do - na no - bis, *p subito* do - na no - bis

do - na no - *p subito* do - na no - bis

do - na no - bis pa - cem, *p* do - na no - bis pa - cem,

p *pp*

dolcissimo

molto rit.

A tempo

PPP

cem, pa - - - - - cem.

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

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

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

do - na no - bis pa - cem,

do - na no - bis pa - - - - - na

mf cresc.

ff

do na no - bis pa - - - - - cem.

p cresc. do - na do - na no - bis pa - - - - - cem.

cresc. no - na no - bis pa - - - - - cem.

do - na no - bis pa

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

