

Gus Anton

Missa brevis romantica

für dreistimmigen Frauenchor und Klavier

Partitur

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Missa brevis romantica

für dreistimmigen Frauenchor und Klavier (Orgel)
oder Streichorchester und Pauke ad lib.

Kyrie

Anton

Andante = ♩ =

Klavier

mf

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

5
p Ky - ri - e e - lei - son, e - lei - son,
p

The vocal parts (Soprano and Alto) enter with the lyrics. The piano accompaniment continues with a similar rhythmic pattern, marked piano (*p*).

9
f Ky - ri - lei - son, e - le - i - son. *rit.*
f *rit.*

9
rit.

The vocal parts continue with the lyrics. The piano accompaniment features a crescendo leading to a ritardando (*rit.*) at the end of the phrase.

13 *a tempo*
mf
Chris - te e - le - i - son, Chris - te - e - le - i - son

13 *a tempo*
mf

17
f
Chris - te e - le - i - son, Chris - te e - lei - son.

17
f

21
f
Ky - e e - lei - son, Ky - ri - e e -

21
f

24
lei - son. Ky - ri - e e - lei -

24
Ky - ri - e e - le - i

27
30

30
rit. *p*

Gloria

Allegro = $\text{♩} =$

Klavier

Measures 1-4 of the piano introduction. The music is in B-flat major and 3/4 time. It begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Accents (>) are placed over the first and second measures.

Measures 5-9 of the Gloria. The vocal line (Soprano) begins with the lyrics "Glo-ri-a in ex-cel-sis, Glo-ri-a in ex-cel-sis, in ex-cel-sis". The piano accompaniment continues with a forte (*f*) dynamic. The vocal melody is supported by the piano's harmonic structure.

Measures 10-14 of the Gloria. The vocal line continues with the lyrics "De-o, ex-cel-sis De-o. Glo-ri-a, Glo-ri-a". The piano accompaniment maintains the forte (*f*) dynamic. The vocal melody is supported by the piano's harmonic structure.

15
in ex - cel - sis De - o. *f* Glo - ri - a in ex - cel - sis
f
in ex - cel - sis.



19
in ex - cel - sis De - o. *f* Glo - ri - a Glo - ri - a in ex - cel - sis
f
19



24
De - o. *f* Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.
f
24



29

p Et in ter-ra pax ho-mi-ni-bus, bo-næ vo-lun-ta-tis.

29

p

35

f tis. Lau-da-mus te, Lau-da-mus te, be-ne-di-ci-mus

35

f

39

te, lau-da-mus, Ad-o-ra-mus te glo-ri-fi-ca-mus... te.

39

f

44
f Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in
f

44
f

49
De - o, Glo - ri - a in ex - cel - sis De - o, *f* Glo - ri - a,
f

49

54
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o.
rit.

54
rit.

59

p Gra - ti - as a - gi - mus, a - gi - mus ti - bi, pro - pter - am

p

59

p (legato)

65

mf glo - ri - am tu - am. Do - mi - ne - us, Rex cae -

mf

65

les - li - mi - ne De - us om - ni - po - tens.

70

75
Do - mi - ne Fi - li, Fi - li u - ni - ge - ni - te, I

75
Chris - te, Do - mi - ne De - gnus De - i,

80
Solo *p*

85
Fi - lius - tris. A - gnus De - i A - men. *p*

91 Allegro

95 Glocke

100

f Quo - ni - am tu so - lus san - ctus quo - ni - am tu so - lus

100

103

san - ctus Quo - ni - am tu so - lus Al - tis si - mus.

103

106

Quo - ni-am, quo - ni-am, quo - ni - am tu so mus Al-

106

Andantino

109

tis - si - mus. *p* Cum San - cto Spi - ri - tu. *mf* Cum San - cto

109

114

spi - ri - tu in glo - ri - a De - i Pa - tris. *f* Cum Spi - ri - tu, cum

114

118

San - cto, in Glo - ri - a De - i Pa - tris, cum San

118

122

Glo - ri - a De - i Pa - tris. A - men, A - men

122

Pk.

127

A - men, A - men, A - men, A - men.

127

Pk.

Sanctus

Fließend = ♩ =

Klavier

mf

The first system of the piano accompaniment consists of two staves (treble and bass clef) in 3/4 time. The music is marked *mf* and features a flowing, arpeggiated texture. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

9

mf

San - ctus, san - ctus, san - ctus. Sanctus, Do-mi-nus De - us

mf

The second system includes vocal lines and piano accompaniment. The vocal line (treble clef) begins with the lyrics "San - ctus, san - ctus, san - ctus. Sanctus, Do-mi-nus De - us". The piano accompaniment (treble and bass clef) continues with a similar flowing texture, marked *mf*. Measure numbers 9 and 16 are indicated at the start and end of the system.

17

mf

Do-mi-nus De - us Sa - ba-oth. Ple-ni-sunt cæ-li et ter - ra.

mf

The third system includes vocal lines and piano accompaniment. The vocal line (treble clef) begins with the lyrics "Do-mi-nus De - us Sa - ba-oth. Ple-ni-sunt cæ-li et ter - ra.". The piano accompaniment (treble and bass clef) continues with a similar flowing texture, marked *mf*. Measure numbers 17 and 24 are indicated at the start and end of the system.

25
Ple - ni sunt cae - li et ter - ra. Glo - ri - a,

25
Andante = ♩ =

31
rit. *p* tu - a. Ho - san - na in cel - sis, Ho - san - na in ex -

31
rit. *p*

31
rit. *p* *f* *p*

36
f cel - sis. Ho - na, Ho - san - na in ex - cel - sis.

36
mf

O salutaris

Fließend = ♩. =

Klavier

mf

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a flowing style, while the left hand provides a steady accompaniment. The tempo is marked 'Fließend' (flowing) with a quarter note equal to one beat.

5

mf

O sa - lu - ta - ris, sa - lu - ta - ris ho - sti - a,

mf

The first system of the vocal part begins at measure 5. The vocal line is in a soprano range, with lyrics 'O sa - lu - ta - ris, sa - lu - ta - ris ho - sti - a,'. The piano accompaniment continues with a similar flowing texture. The dynamic is marked 'mf'.

9

Quae cae li n - dis, pan - dis o - sti - um.....

9

The second system of the vocal part begins at measure 9. The vocal line continues with lyrics 'Quae cae li n - dis, pan - dis o - sti - um.....'. The piano accompaniment continues with a similar flowing texture. The dynamic is marked 'mf'.

13 *f* O sa - lu - ta - ris, sa - lu - ta - ris ho - sti - *rit.*

f *rit.*

17 *a tempo* *p* O sa - lu - ta - ris pa - cis o - sti - um.

p *a tempo*

21 *f* Bel - re - munt, pre - munt ho - sti - li - a.

f

25
mf
Bel - la - pre - munt, pre - munt ho - sti - li - a.
mf
rit.

29 *a tempo*
p
O sa - lu - ta - ris, lu - ta - ris ho - sti - a
p

33
quæ - pan - dis, pan - dis o - sti - um.
33

37 *f* Da ro - bur fer au - xi - li - um.

37 *f*

40 *a tempo*
rit. *p* xi - li - um. O *f* lu - ta - ris,
rit. *p* *f*

40 *rit.* *p* *f*

43 *p* sa - lu - tis ho - sti - a. *rit.*
p *rit.*

43 *rit.* *p*

Zwischenspiel

Klavier

ff *ff*

5

mf *p*

9

f *f*

13

f *f*

17

f *p*

Benedictus

Andante = ♩ =

Klavier

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system shows the piano introduction with a mezzo-forte (*mf*) dynamic. The second system continues the piano accompaniment with dynamics ranging from *f* to *ff*. The third system introduces the vocal line with lyrics: "Be - ne - di - ctus qui nit. Be - ne -". The fourth system continues the vocal line with lyrics: "di - ctus qui - - nit, in no - mi - ne, no - mi - ne". The piano accompaniment for the vocal sections is marked with *mf*, *p*, and *f* dynamics. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the entire page.

23

Do - mi - ni. In no - mi - ne, no - mi - ne Do - mi -

rit.

rit.

p

29

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

f *p* *f*

f *p* *f*

29

34

san - na in ex - cel - sis. A - men, A - men, A - men.

p

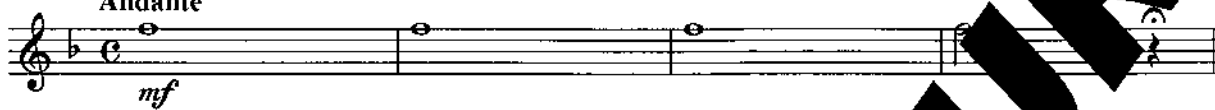
p

34

p *rit.* *pp*

Agnus Dei

Röhrenglocke Solo ad lib.
Andante



9
p A - gnus — De - i qui - lis pec - ca - ta - mun -
p



13
di. - gnus De - i qui - tol - lis pec - ca ta mun -
mf

17

mf

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

mf

22

tol - lis pec - ca - ta mun - di.

22

27

p A - gnus - De - i, mi - se - re - re

p

27

31

no - bis. A - gnus De - i, A - gnus De

36

tol - lis pec - ca - ta, pec - ta mun - di.
qui tol - lis pec - ca - ta mun - di.

40

mf A - g De - i do - na no - bis pa - cem.

44

A - gnus De - i, do - na no bis pa - cem,

44

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

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

48

mf

48

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

f

f

52

52

56

p Do - na no - bis pa - - - cem.

p

56

p *f*

60

p Do - na - no - bis - - - cem.

p

60

p

64

pp *rit.* A me

pp

64

rit. *pp* *p* *pp*

rit.

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