

Missa brevis

zu Ehren des heiligen Jakobus

für dreistimmigen gemischten Chor (SAB) und Orgel

1. Kyrie

Christian Bur (* 1976)

Andantino 4 *p*

S./A. Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Bar. Ky - ri - e, Ky - ri - e, Ky - ri - e e -

8 *p*

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

p

A

13 *Più mosso*

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

mf *mf*

B *Meno mosso*

18

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

p

poco rit.

24

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

p

2. Gloria*Allegro con brio*

4 *f*

Glo - ri - a, glo - ri - a in ex - cel - sis.

4 *f*

9

Glo - ri - a, glo - ri - a De - o! De - o!

12.

15 *mf* **A**

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

mf

22 **f B**

f Glo - ri - a, glo - ri - a in ex - cel - sis. Glo - ri - a, glo - ri - a

29 **C**

p De - o. Lau - da - mus te. *mp* Be - ne - di - ci - mus te. *mf* A - do - ra - mus

36 **D**

f te. Glo - ri - fi - ca - mus te. *ritenuto* *mf* *Meno mosso* Gra - ti - as a - gi - mus ti - bi prop - ter

43 **E**

mag - nam glo - ri - am tu - am. *p a tempo*

Do-mi-ne De - us, Rex cae - le - stis,

50 *p* De - us Pa - ter om - ni - po - tens. *mf* Do-mi-ne Fi - li u - ni -

De - us Do-mi - ne

F

57 *rit.* *mp* *p a tempo*

ge - ni - te, Je - su Chri - - - ste. Do - mi - ne De - us,

mp *p*

64 *mf* *f* *p* **G**

A - gnus De - i, Fi - li - us Pa - - - tris. Qui tol - lis pec -

mf *f* *p*

71

ca - ta mun - di, ni - se - re - re no - bis. Qui

78 **H**

tol - lis pec - ca - ta mun - di, sus - ci - pe - pre - ca - ti - o - nem

86 *f* *mf* **I**

no - - - stram. Qui se - des ad dex - te - ram Pa -

f *mf*

93

tris, mi - se - re - re mi - se - re - re no - bis. *p*
Quo - ni - am

98 **J**

Tu so - lus Do -
tu so - lus san - ctus. Tu so - lus

103 **K** *mf* Tu so-lus,

- mi - nus. Tu so - lus, so - lus Al - tis - si - mus,
Tu so - lus

109 *rit. mp* **L** *f a tempo*

Je - su Chri - - - ste. Cum san - cto

115

Spi - ri - tu in glo - ri - a De - i, glo - ri - a, glo - ri - a

120

De - i Pa - tris. Cum san - cto Spi - ri - tu in glo - ri - a

f

f

125

De - i, A - men. A - men. A - men!

rit.

rit.

3. Sanctus mit Benedictus

Andante maestoso

mf

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

mf

A

9

f

Ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a

f

15 *p* **B** *mf*

tu - - a. Ho - san - na in ex - cel - sis, ho - san - na in ex -

p *mf*

Detailed description: This system contains measures 15 through 19. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'tu' followed by a dotted half note 'a.' and then a series of eighth notes for 'Ho - san - na in ex - cel - sis, ho - san - na in ex -'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*). A section marker 'B' is placed above the vocal line.

20 *f*

cel - sis, ho - san - na in ex - cel - - sis!

f

Detailed description: This system contains measures 20 through 24. The vocal line continues with 'cel - sis, ho - san - na in ex - cel - - sis!' and ends with a fermata. The piano accompaniment also features a fermata. The dynamic is forte (*f*). The time signature changes to 4/4 at the end of measure 24.

C *Andantino*

25 *p*

Be - ne - di - ctus qui ve - nit, qui ve - nit in

p

Detailed description: This system contains measures 25 through 28. The tempo is marked 'Andantino'. The vocal line begins with 'Be - ne - di - ctus qui ve - nit, qui ve - nit in'. The piano accompaniment consists of chords and moving lines. The dynamic is piano (*p*). A section marker 'C' is placed above the vocal line.

29 *mf* *rit.* *f*

no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.

mf *rit.* *f*

Detailed description: This system contains measures 29 through 33. The vocal line continues with 'no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.'. The piano accompaniment features a fermata at the end. Dynamics include mezzo-forte (*mf*), ritardando (*rit.*), and forte (*f*).

4. Agnus Dei

Andante con moto

(2. Mal: *mf*)

4 *p*

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

4 *p*

9 *p*

A - gnus De - i: mi - se - re - re no - bis. A - gnus De - i, qui

f

A

15 *mf*

tol - lis pec - ca - ta mun - di: do - na no - bis - cem, do - na no - bis

mf

B

20 *f*

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

f *mf* *dim.* *rit.*