

Missa ad Organum
pro Márcio Bezerra

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

Missa ad Organum pro Márcio Bezerra

Kyrie

(Dominator Deus)

Justin Henry Rubin
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Tempo I: Senza tempo

Tempo II: Supplicando

II: Gamba 8', Celeste 8'

[Poco rall.]

a tempo]

—————> sempre

I: Harmonic Flute 8', Octave 4'

III: Bourdon 8', Voix humaine 8', Flûte douce 4'

The first system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one flat (B-flat major). It contains piano accompaniment for the first part, marked 'Tempo I: Senza tempo'. The lower staff is a grand staff with a bass clef and a key signature of one flat. It contains piano accompaniment for the second part, marked 'Tempo II: Supplicando'. The piano part for the second part includes a vocal line with lyrics 'Ky - ri - e, e - le - i - son.' and a piano accompaniment line. The tempo markings are 'Tempo I: Senza tempo' and 'Tempo II: Supplicando'. The performance instructions are 'II: Gamba 8', Celeste 8' [Poco rall.] a tempo] —————> sempre'. The instrumentations are 'I: Harmonic Flute 8', Octave 4'' and 'III: Bourdon 8', Voix humaine 8', Flûte douce 4''.

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

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

III

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

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

II

The second system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one flat. It contains piano accompaniment for the first part, marked 'Tempo I: Senza tempo'. The lower staff is a grand staff with a bass clef and a key signature of one flat. It contains piano accompaniment for the second part, marked 'Tempo II: Supplicando'. The piano part for the second part includes a vocal line with lyrics 'Ky - ri - e, e - le - i - son.' and a piano accompaniment line. The tempo markings are 'Tempo I: Senza tempo' and 'Tempo II: Supplicando'. The performance instructions are 'II: Gamba 8', Celeste 8' [Poco rall.] a tempo] —————> sempre'. The instrumentations are 'I: Harmonic Flute 8', Octave 4'' and 'III: Bourdon 8', Voix humaine 8', Flûte douce 4''.

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

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

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

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

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

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

The third system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one flat. It contains piano accompaniment for the first part, marked 'Tempo I: Senza tempo'. The lower staff is a grand staff with a bass clef and a key signature of one flat. It contains piano accompaniment for the second part, marked 'Tempo II: Supplicando'. The piano part for the second part includes a vocal line with lyrics 'Ky - ri - e, e - le - i - son.' and a piano accompaniment line. The tempo markings are 'Tempo I: Senza tempo' and 'Tempo II: Supplicando'. The performance instructions are 'II: Gamba 8', Celeste 8' [Poco rall.] a tempo] —————> sempre'. The instrumentations are 'I: Harmonic Flute 8', Octave 4'' and 'III: Bourdon 8', Voix humaine 8', Flûte douce 4''.

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

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

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

Tempo I

Tempo II

I

II

III

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

III

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

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

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

III

I

II

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

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

II

III

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

Tempo I

Rit.

I II

[Ped.: Bourdon 16', II/Ped.]

Gloria

Pensieroso

Poco rall. *a tempo* *Poco rall.*

I: Bourdon 16', Quintaton 8', Prestant 4'

Glo-ri - a__ in ex-cel-sis De-o.

a tempo *Rit.* *a tempo* *[tempo II] poco meno mosso* *Rall.*

Et in ter - ra pax ho-mi-ni-bus

bo-nae vo-lun-ta - tis. Lau-da-mus te.

a tempo I *Poco rall.* *poco meno mosso* *Poco rall.*

A-do - ra - mus te.

Be-ne - di - ci-mus te.

a tempo *Rit.* *a tempo*

Glo-ri - fi - ca-mus te. Gra - ti - as a - gi-mus ti - bi

Rall. *a tempo* *Poco rall.*

prop-ter mag - nam glo-ri-am tu-am. Do-mi - ne De-us, Rex cae-les-tis,

a tempo *Poco rall.* *Rit.* *meno mosso* *Molto rall.*

De - us Pa-ter om-ni-po - tens. Do-mi-ne Fi-li u-ni-ge-ni-te, Je-su Chri-ste

a tempo II

Do-mi-ne De-us, Ag-nus De-i, Fi-li-us Pa-tris.

Rit. *a tempo I*

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

Poco rall. *a tempo* *Poco rall.* *a tempo* *Rit.*

Qui tol-lis pe-ca-ta mun-di, su-sci-pe de-pre-ca-ti-o-nem nos-tram. Qui se-des ad dex-te-ram Pa-tris,

a tempo II *Molto rall.* *a tempo II* *Poco rall.* *a tempo II* *Molto rall.*

Quo-ni-am to so-lus sanc-tus.

II: Salicional 8', Unda maris 8'

mi - se-re-re no-bis.

I Tu so-lus Do-mi-nus.

a tempo I *Rit. poco a poco*

Tu so-lus Alt-is-si-mus, Je-su Chri - ste. Cum Sanc-to Spi-ri-tu, in glo-ri-a De-i Pa - tris.

A - - - men. —

Sanctus

Spiritoso, ritmico

Sanc-tus, Sanc - tus, Sanc-tus Do-mi-nus De-us Sa - ba-oth. Ple-ni-sunt cae-li et ter - ra

I: Prin. 8', Flûte 4', Regal 4', Mix. III *détaché*

Rall.

a tempo

glo - ri - a tu - a. Ho-san-na in ex-cel-sis. Be-ne-di-ctus qui ve-nit in no-mi-ne

Rall.

Do-mi - ni. Ho-san-na in ex-cel - sis, Ho - san-na in ex - cel - sis.

Agnus Dei

Tempo I: Senza tempo

Tempo II: Placidamente, poco adagio

II: Harmonic Flute 8', Gedackt 8'

Ag-nus De - i, qui tol - lis pec-ca - ta mun - di:

I: Quintaton 8', Flûte 4', Sesquialtera II

II

Rall.

a tempo I

a tempo II

mi-se-re - re no - bis.

Ag - nus De-i, qui tol -

II

Rall.

meno mosso

Rall.

lis pec - ca - ta mun - di: mi-se - re - - - re no - - - bis.

II

a tempo I

a tempo II

Ag-nus De - i, qui tol - lis pec-ca - ta mun - di:

II

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

se possibile [Man. o Ped.]

Notes on Performance

About the organ: The registration as indicated is merely presented as a set of 'ideas' of the desired sound-world for each of the sections, but they should not be interpreted as fixed directions. Pedals are not required for a performance of this piece as it was intended to be played on organs of a variety of dimensions (there are only two instances when Pedals can be advantageous).

About the chants: Intended purely as a devotional, this work can be performed without voice, and thus the performer only internalizes the chants within.

Another approach may employ *some* singing by one or more voices as a type of *alternatim* organ mass; as such the singer(s) may articulate the chants in whichever range is clearest and most comfortable despite the registers played on the organ.

Lastly, the piece can be performed with organ and voices throughout, wherein the parts sung are the same as the registers on the organ, thus divided between treble and bass voices.

JHR
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