Commissioned by Rory Wainwright Johnston
and the Consortium Vocale Berlin

Yannick WITTMANN

Kyrie

for SMATB a cappella

Missa Lux et Tenebrae

Die *Missa Lux et Tenebrae* entstand als Auftragswerk für das *Consortium Vocale Berlin* unter der Leitung von Rory Wainwright Johnston. Konzipiert als *Missa brevis* (ohne Credo) für fünfstimmigen gemischten Chor (SMATB), liegt der Fokus dieser Komposition weniger auf einer rein musikalischen Textausdeutung als vielmehr auf einer psychologischen Annäherung. Der kompositorische Impuls entsprang der Frage: In welcher emotionalen Verfassung befindet sich das betende Subjekt in diesem Moment?

Das **Kyrie** ist betont rhythmisch angelegt und ihm liegt charakterlich eine tiefe Überzeugung zu Grunde. Die dominierende Quintharmonik verleiht dem Satz eine archaische, tiefgründige Kraft, die als klangliches Fundament dient. Formal weicht der Satz von der klassischen Dreiteiligkeit ab; ein vierter Abschnitt zwischen *Christe* und zweitem *Kyrie* fungiert als thematische Brücke, in der die Hauptthemen verwoben werden. Das in umspielter Chromatik abwärtsgehende zweite *Christe*-Thema ist als Verbindung zum *Agnus Dei* angelegt.

Yannick Wittmann

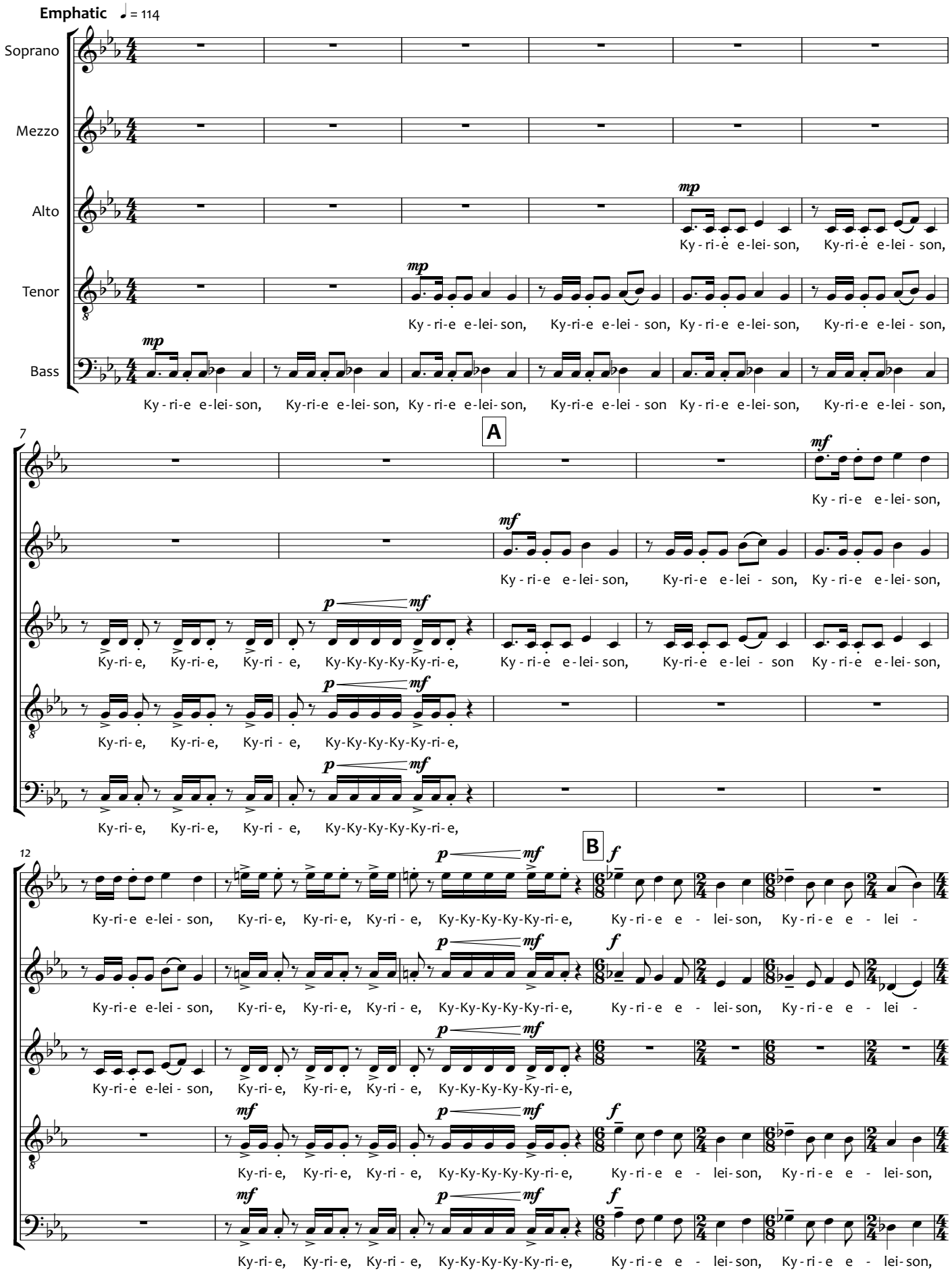
Missa Lux et Tenebrae

The *Missa Lux et Tenebrae* was commissioned by Consortium Vocale Berlin and their conductor Rory Wainwright Johnston. Conceived as a Missa brevis (omitting the Credo) for five-part mixed choir (SMATB), the focus of this composition lies less on a purely dogmatic interpretation of the text and more on a psychological approach. The compositional impulse arose from the question: What is the emotional state of the person praying these words at this specific moment?

The **Kyrie** is distinctly rhythmic and grounded in a character of deep conviction. The dominant use of quintal harmony lends the movement an archaic, profound power that serves as its sonic foundation. Formally, the movement departs from the classical three part structure; a fourth section inserted between the Christe and the second *Kyrie* acts as a thematic bridge, weaving the main motifs together. The second *Christe* theme, descending in embellished chromatics, is designed as a direct link to the *Agnus Dei*.

Yannick Wittmann

Kyrie

Yannick Wittmann (*1996)

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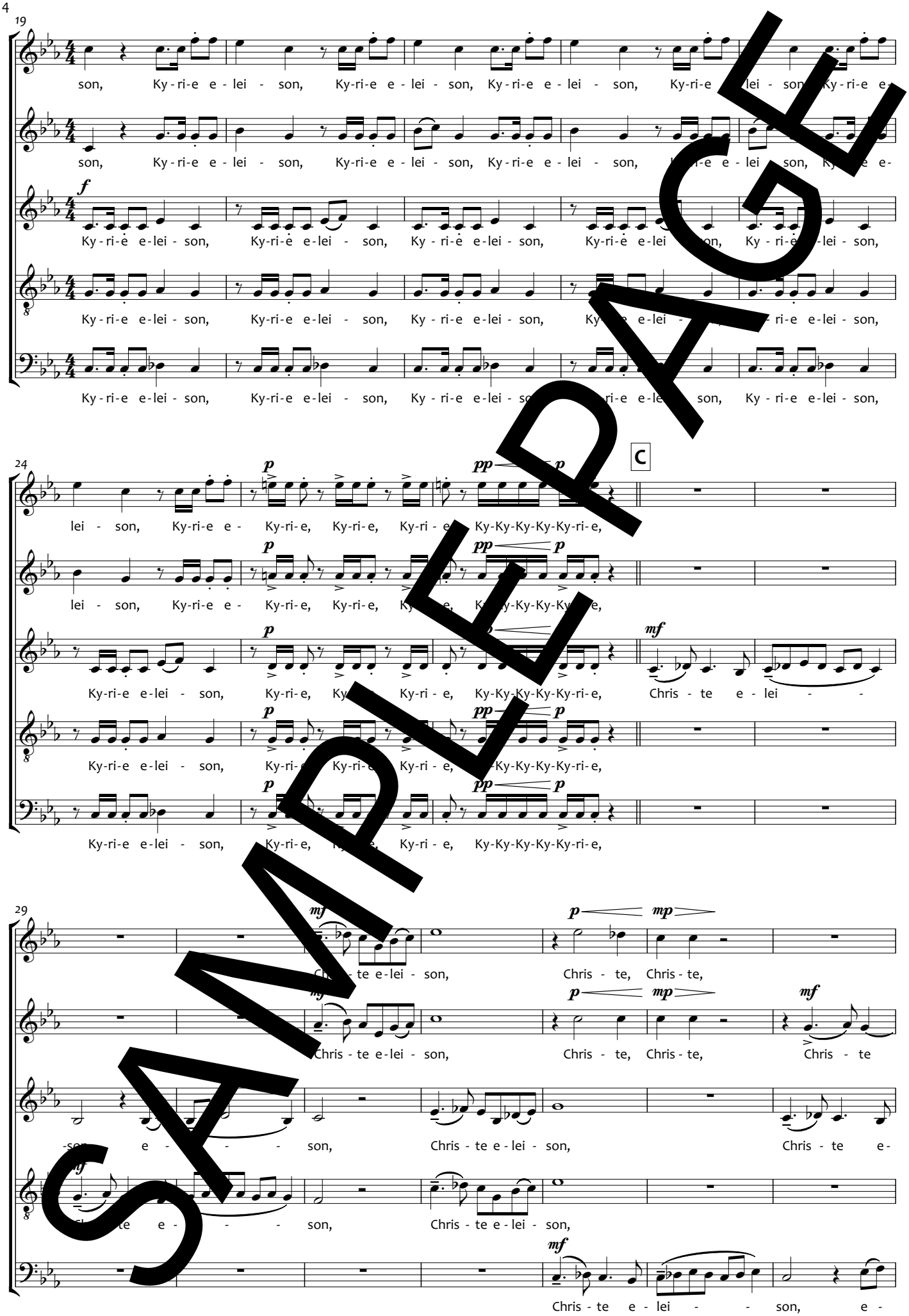
19
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-
f
Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,
Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,
Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,
24
p pp p
lei-son, Ky-ri-e e- Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-Ky-Ky-Ky-Ky-ri-e,
C
mf
Ky-ri-e e-lei-son, Ky-ri-e, Ky-ri-e, Ky-ri-e, Ky-Ky-Ky-Ky-Ky-ri-e, Chris-te e-lei-
29
mf p mp
Chris-te e-lei-son, Chris-te, Chris-te,
mf p mp mf
Chris-te e-lei-son, Chris-te, Chris-te, Chris-te
son, Chris-te e-lei-son, Chris-te e-
Chris-te e-lei-son,
mf
Chris-te e-lei-son, e-

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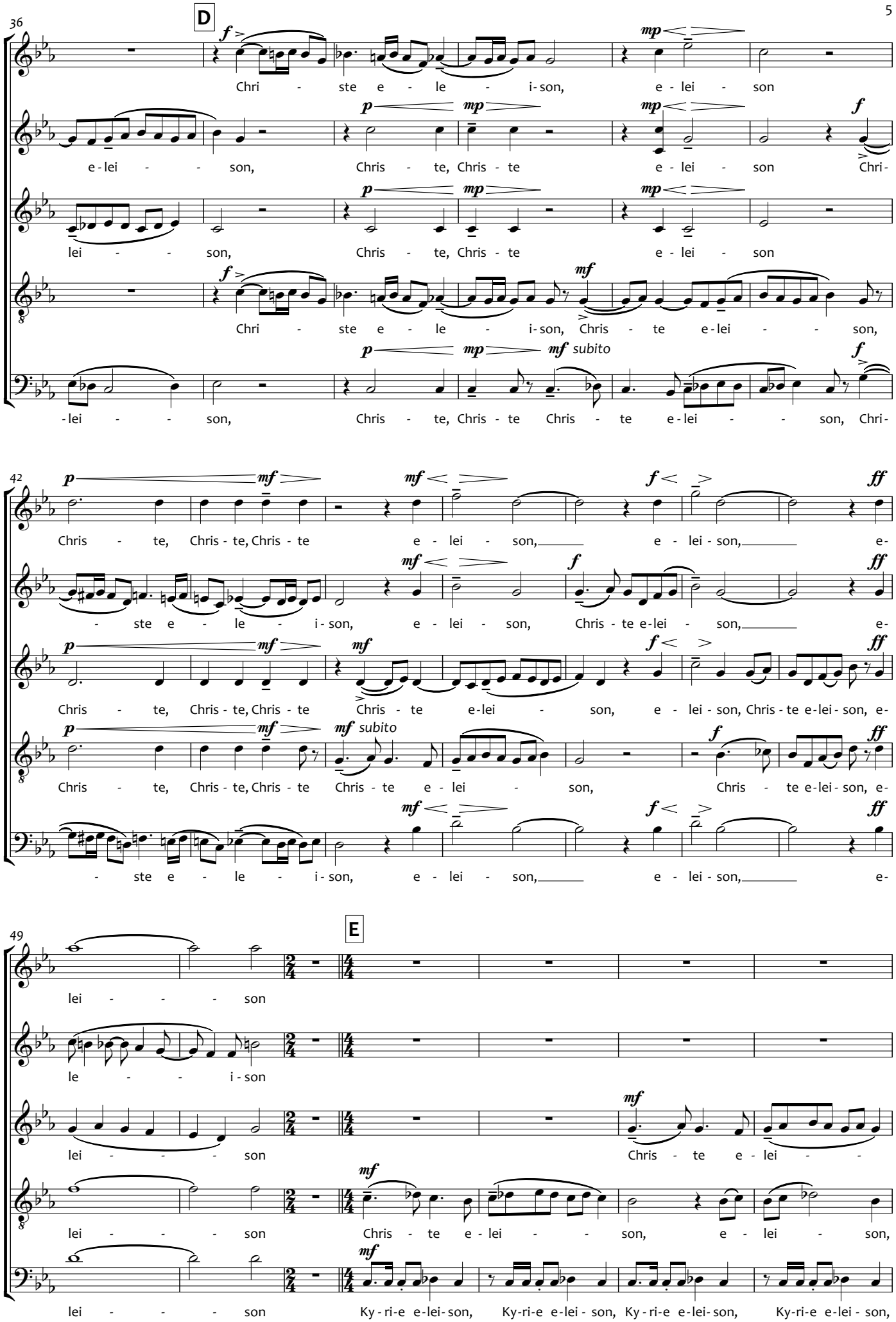
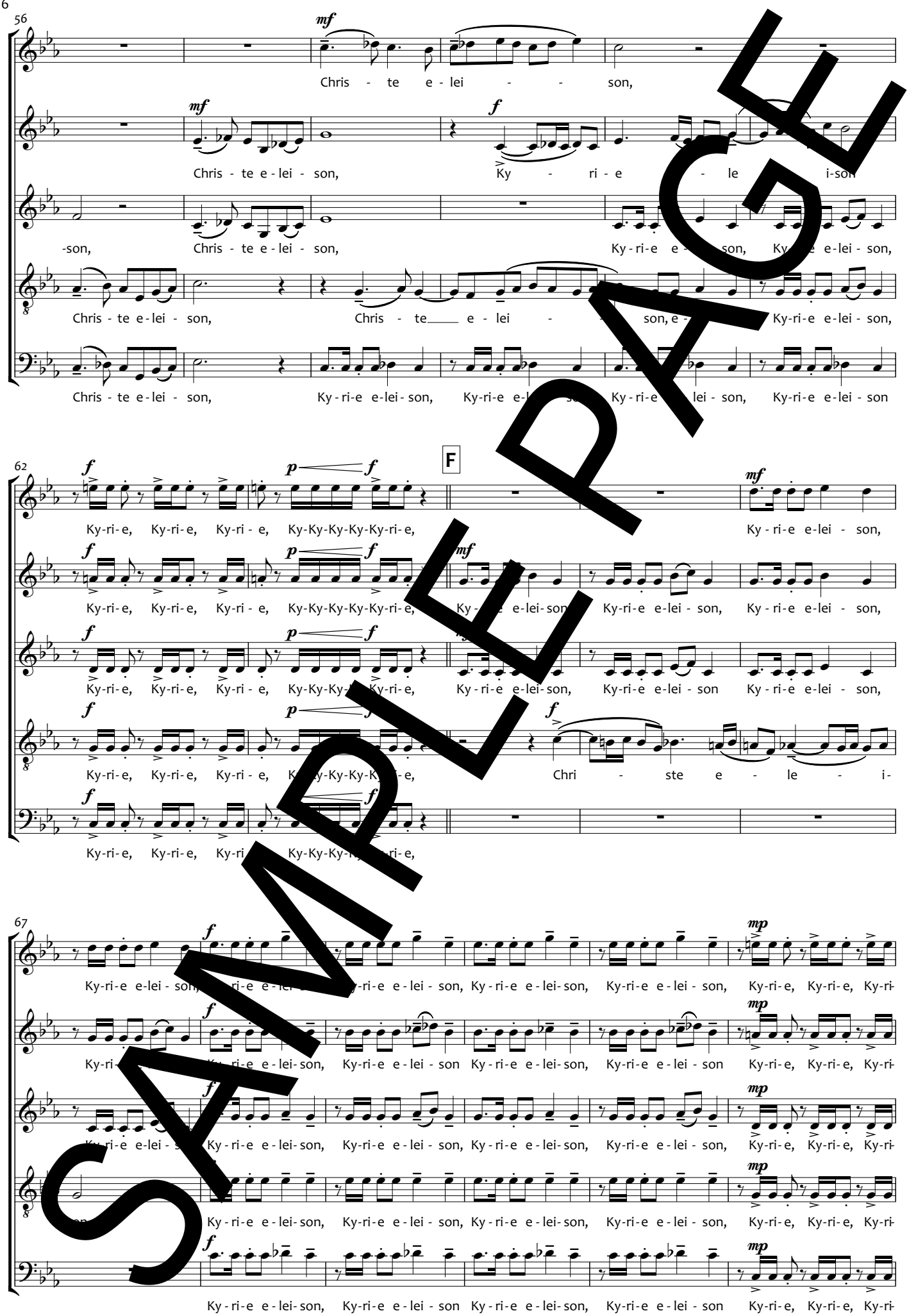

36
D
Chri - ste e - le - i-son, e - lei - son
e-lei - - son, Chris - te, Chris - te e - lei - son Chri-
lei - - son, Chris - te, Chris - te e - lei - son
Chri - ste e - le - i-son, Chris - te e-lei - - son,
-lei - - son, Chris - te, Chris - te Chris - te e-lei - - son, Chri-
42
Chris - te, Chris - te, Chris - te e - lei - son, e - lei - son, e-
- ste e - le - i-son, e - lei - son, Chris - te e-lei - son, e-
Chris - te, Chris - te, Chris - te Chris - te e-lei - son, e - lei - son, Chris - te e-lei - son, e-
Chris - te, Chris - te, Chris - te Chris - te e - lei - son, Chris - te e-lei - son, e-
- ste e - le - i-son, e - lei - son, e - lei - son, e-
49
E
lei - - - son
le - - i-son
lei - - - son Chris - te e - lei - -
lei - - - son Chris - te e - lei - - son, e - lei - son,
lei - - - son Ky - ri-e e-lei-son, Ky-ri-e e-lei - son, Ky - ri-e e-lei-son, Ky-ri-e e-lei - son,

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