Commissioned by Rory Wainwright Johnston
and the Consortium Vocale Berlin

Yannick WITTMANN

Missa Lux et Tenebrae

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.

Im **Gloria** stehen Bewegung, Freude und Enthusiasmus im Vordergrund. Dabei sollen die alternierenden Taktarten (6/8 – 3/4) für tänzerischen Schwung sorgen. Die zahlreichen Lobpreisungen Gottes ab "Laudamus te" sind doppelchörig so gestaltet, dass sich die Betenden in ihrem stetig enthusiastischer werdenden Preisen gegenseitig ins Wort fallen, bis sich alle im "gratias agimus tibi" in einer homophonen Stimme zusammenfinden. Im Mittelteil (ab "Domine Deus") findet das Stück kurz meditative Ruhe in der stetigen Wiederholung des Textes. Das finale „Quoniam“ darf auf eine vielleicht naive aber auf jeden Fall ehrlich positive Art freundlich klingen und den Bogen zum Anfang des Satzes zurückschlagen.

Das **Sanctus** lebt von einer entspannten Wärme und inneren Ruhe. Die Herausforderung für das Ensemble liegt in der rhythmischen Ambivalenz: Triolische Aufwärtsbewegungen kontrastieren mit abwärts führenden 16-tel Figuren. Die Synkopen müssen präzise, aber ohne jegliches Eilen musiziert werden. Im „Benedictus“ sollen die Oberstimmen mühelos über dem Unterchor schweben. Hier ist, genau wie bei den vielen "pleni, pleni"-Figuren, ein „laid-back“-Gefühl ausdrücklich erwünscht.

Das **Agnus Dei** bildet den expressiven Gegenpol zur Bewegtheit des Kyrie und Gloria. Sein Grundcharakter ist von Kälte und Distanz geprägt. Melodie und Harmonik sind von Quarten und Sekunden bestimmt und ein sehr geradliniger Gesangsduktus ist gern erwünscht. Die Staccato-Figuren symbolisieren eine dissonante Starre, aus der sich die beiden beteiligten Stimmen zu befreien versuchen. Der Aufbau zum Ausbruch im Fortissimo (ab T. 73) ist als Befreiung aus dieser emotionalen Immobilität gedacht, bevor das „Dona nobis pacem“ Erinnerungen aus den vorherigen drei Sätzen anklingen lässt und die Messe friedlich beschließt.

Dauer: ca. 19min
Uraufführung: 21.3.2026 Berlin, Consortium Vocale Berlin, unter der Leitung von Rory Wainwright Johnston

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.

In the **Gloria**, movement, joy, and enthusiasm take center stage. The alternating meters (6/8 – 3/4) are intended to provide a dance-like momentum. The numerous praises of God starting at "Laudamus te" are structured in a double-choir fashion, such that the voices, becoming increasingly enthusiastic, overlap and "interrupt" one another until they unite in a single homophonic voice at "gratias agimus tibi." The middle section (from "Domine Deus") finds a brief meditative stillness through the constant repetition of the text. The final "Quoniam" should sound friendly in a perhaps naive, but definitely sincerely positive way, bringing the movement full circle.

The **Sanctus** thrives on relaxed warmth and inner tranquility. The challenge for the ensemble lies in the rhythmic ambivalence: upward-moving triplet figures contrast with descending sixteenth-note patterns. The syncopations must be performed with precision but without any sense of rushing. In the "Benedictus," the upper voices should float effortlessly above the lower choir. Here, as with the many "pleni, pleni" figures, a "laid-back" feel is explicitly desired.

The **Agnus Dei** forms the expressive antithesis to the vibrancy of the Kyrie and Gloria. Its fundamental character is marked by coldness and distance. The melody and harmony are defined by fourths and seconds, and a very straight, clean vocal style is encouraged. The staccato figures symbolize a dissonant rigidity from which the participating voices attempt to break free. The build-up to the fortissimo climax (from bar 73) is intended as a liberation from this emotional immobility, before the "Dona nobis pacem" invokes musical memories from the three preceding movements, bringing the Mass to a peaceful conclusion.

Duration: 19'
World premiere: March 21, 2026, Berlin, Consortium Vocale Berlin, conducted by Rory Wainwright Johnston

Yannick Wittmann

Kyrie

Yannick Wittmann (*1996)

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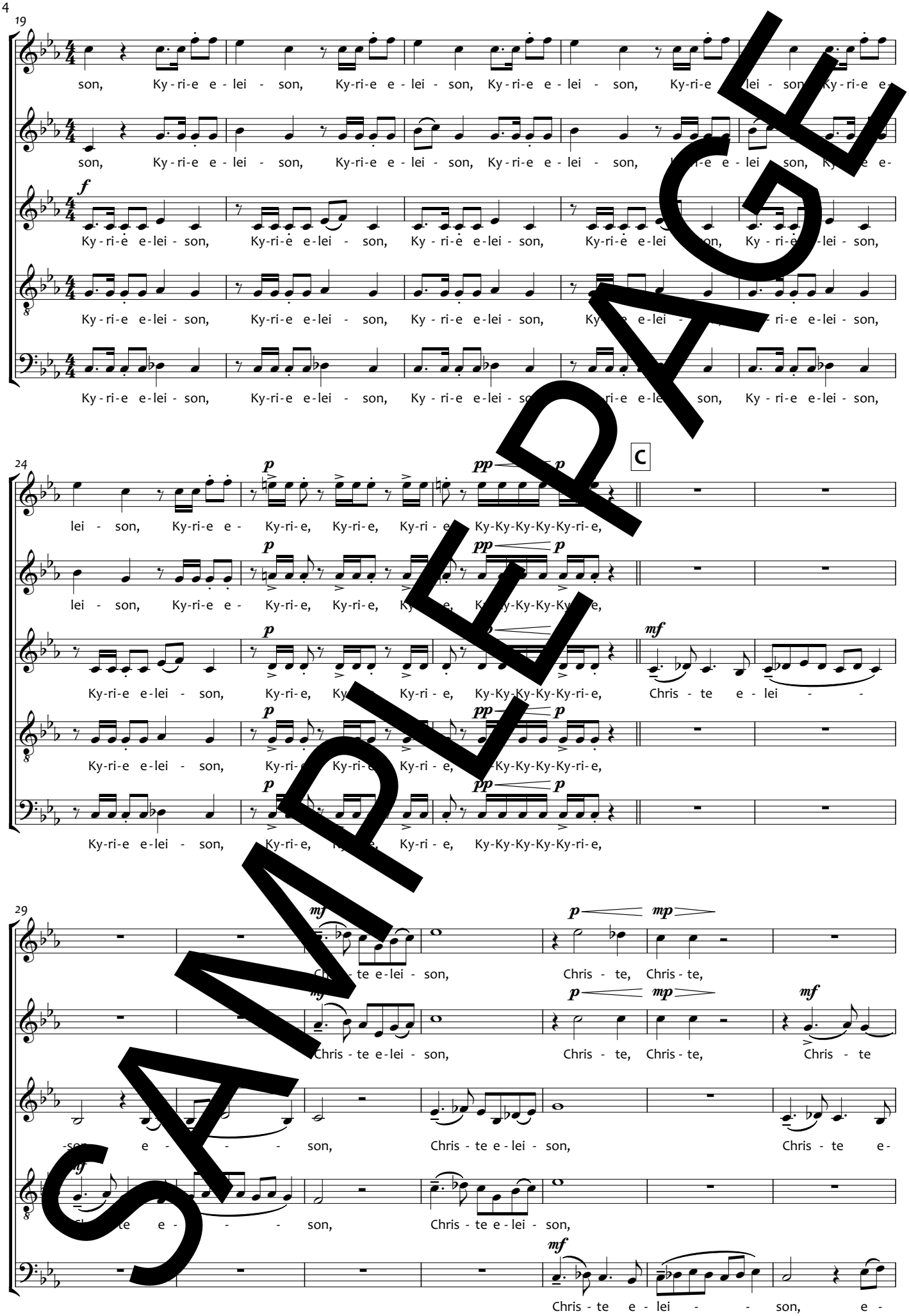
19
son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-
f
Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,
Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,
Ky-ri-e e-lei-son, 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-

SAMPLE PAGE

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,

SAMPLE PAGE

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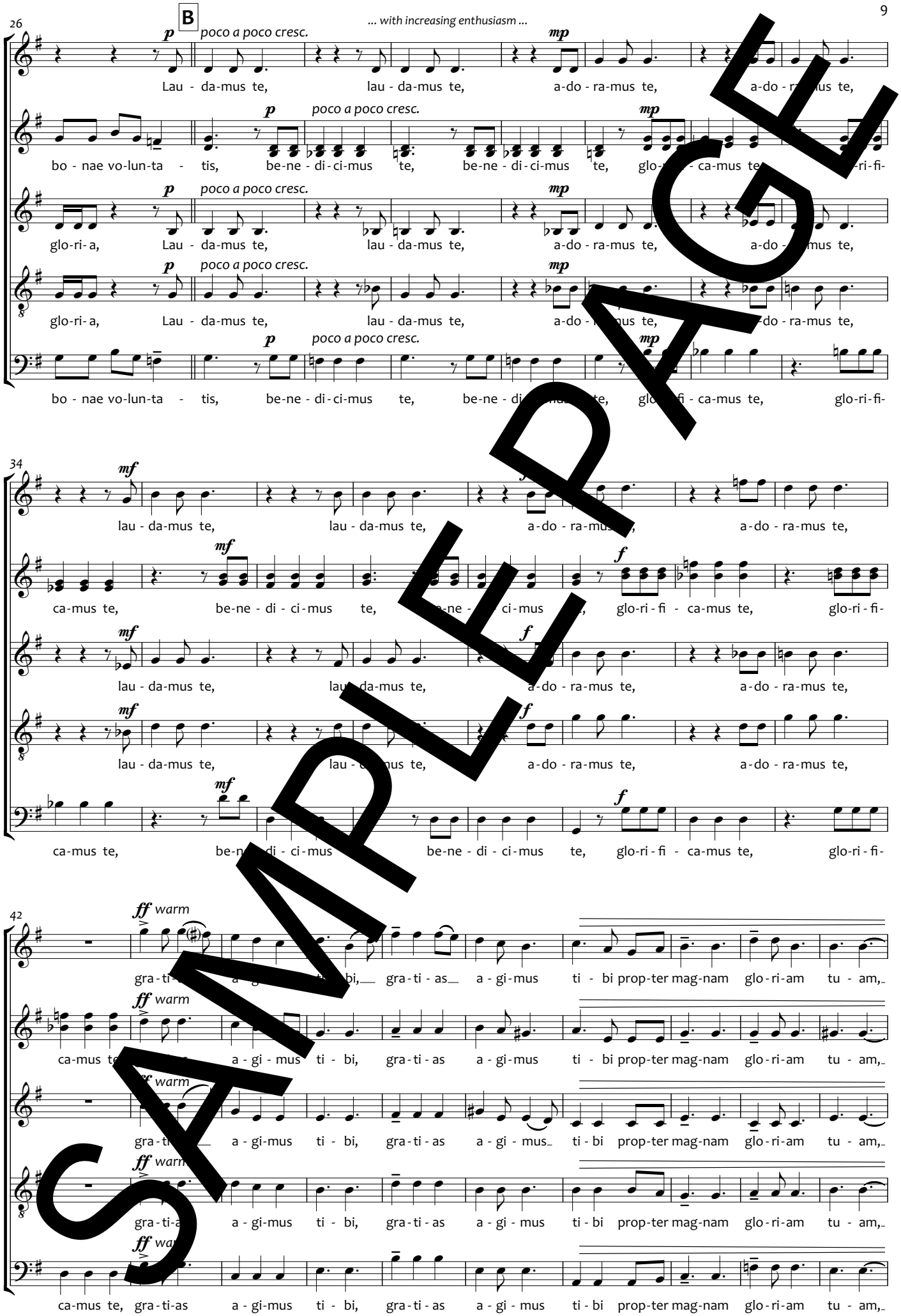
MISSA LUX ET TENEBRAE
Commissioned by Rory Wainwright Johnston and the Consortium Vocale Berlin

Gloria

Yannick Wittmann (*1996)


26
B
... with increasing enthusiasm ...
p
poco a poco cresc.
mp
Lau - da-mus te, lau - da-mus te, a-do - ra-mus te, a-do - ra-mus te,
bo - nae vo-lun-ta - tis, be-ne - di-ci-mus te, be-ne - di-ci-mus te, glo- - ca-mus te, -ri-fi-
glo-ri-a, Lau - da-mus te, lau - da-mus te, a-do - ra-mus te, a-do - -mus te,
glo-ri-a, Lau - da-mus te, lau - da-mus te, a-do - -mus te, -do - ra-mus te,
bo - nae vo-lun-ta - tis, be-ne - di-ci-mus te, be-ne - di- -te, glo- -fi - ca-mus te, glo-ri-fi-
34
mf
f
lau - da-mus te, lau - da-mus te, a-do - ra-mus , a-do - ra-mus te,
ca-mus te, be-ne - di - ci-mus te, -ne - ci-mus , glo-ri - fi - ca-mus te, glo-ri - fi-
lau - da-mus te, lau - da-mus te, a-do - ra-mus te, a-do - ra-mus te,
lau - da-mus te, lau - -mus te, a-do - ra-mus te, a-do - ra-mus te,
ca-mus te, be- di - ci-mus be-ne - di - ci-mus te, glo-ri - fi - ca-mus te, glo-ri - fi-
42
ff warm
gra - ti- bi, gra - ti - as a - gi-mus ti - bi prop-ter mag-nam glo-ri-am tu - am,
ca-mus te a - gi-mus ti - bi, gra-ti-as a - gi-mus ti - bi prop-ter mag-nam glo-ri-am tu - am,
gra-ti- a - gi-mus ti - bi, gra-ti-as a - gi - mus ti - bi prop-ter mag-nam glo-ri-am tu - am,
gra-ti-a a - gi-mus ti - bi, gra-ti-as a - gi - mus ti - bi prop-ter mag-nam glo-ri-am tu - am,
ca-mus te, gra-ti-as a - gi-mus ti - bi, gra-ti-as a - gi - mus ti - bi prop-ter mag-nam glo-ri-am tu - am,

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52
C
mp intimately
Do - mi - ne De - us, Rex cae - les - tis, De - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li u - ni
63
D
mf warm
Do - mi - ne De - us,
pp
ge - ni - te, Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris,
73
Rex cae - les - tis, De - us Pa - ter om - ni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te, Do - mi - ne

84
E
mf
De-us, Ag-nus De - i, Fi-li-us Pa-tris, Fi - li - us Pa-tris, Do - mi-ne De-us, Rex cae-les-tis, De - us
94
F
Pa-ter om - ni-po-tens, Do - mi-ne Fi - li u-ni-ge-ni-te, Je-su Chris-te, Do - mi-ne De-us, Ag-nus De - i,
104
G
Fi-li-us Pa-tris, Do-mi-ne De-us, Rex cae-les-tis, De - us Pa-ter om -
Pa-ter om - ni-po-tens,

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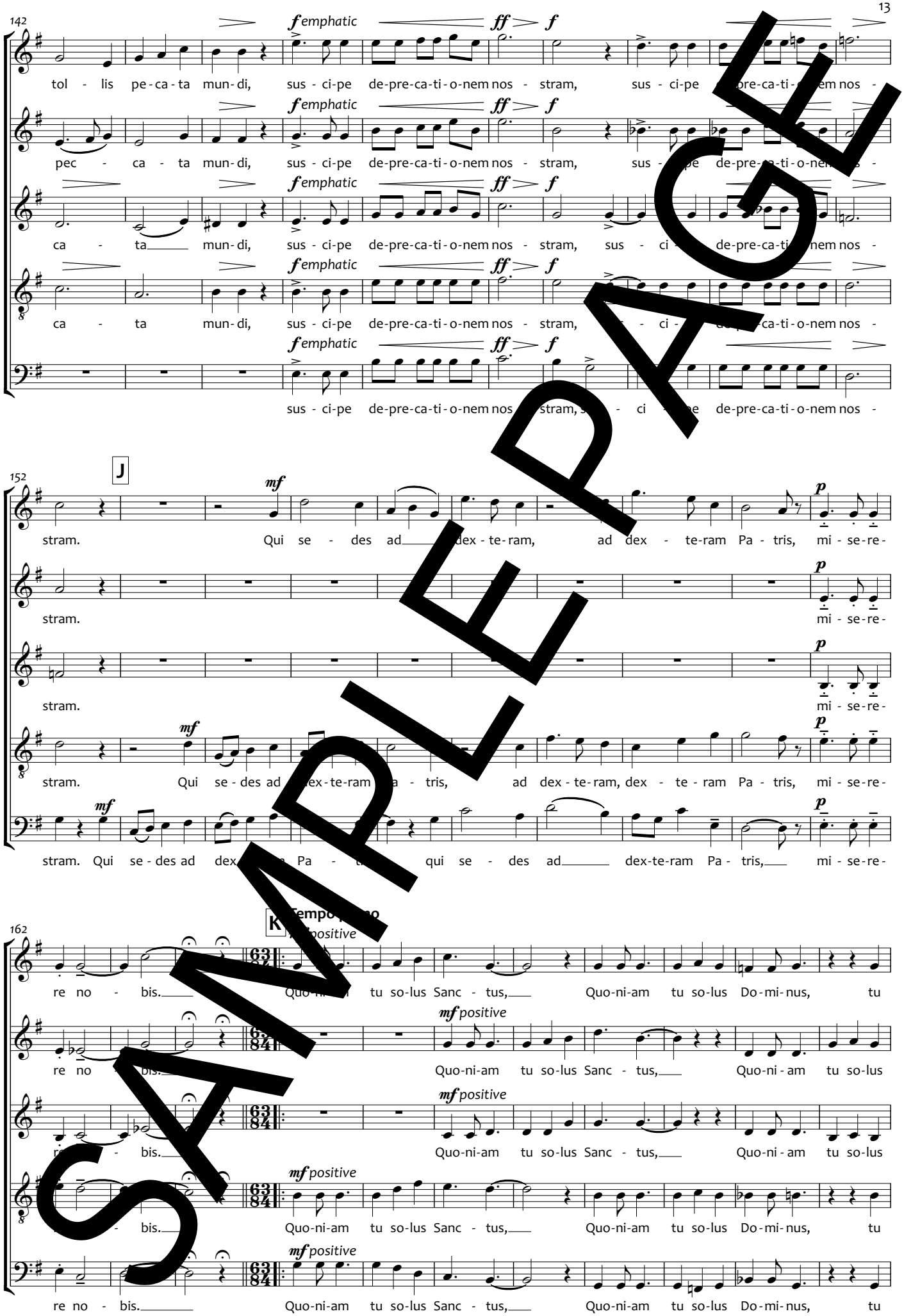
114
ni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris,
ni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris,
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris,
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris,
Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris,
Meno mosso
H
(𝅗𝅥 = 124)
123
pp
p cautious
Fi - li - us Pa - tris, qui tol - lis pec - ca - ta
Fi - li - us Pa - tris, qui tol - lis pec - ca - ta
mp cautious
Fi - li - us Pa - tris, qui tol - lis, qui tol - lis pec - ca - ta
Fi - li - us Pa - tris, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta
Fi - li - us Pa - tris,
132
I
pp
mp
mun - di, mi - se - re - re no - bis; qui tol - lis pec - ca - ta, qui
mun - di, mi - se - re - re no - bis; qui tol - lis pec - ca - ta,
mun - di, mi - se - re - re no - bis; qui tol - lis pec -
mun - di, mi - se - re - re no - bis; qui tol - lis pec -
mi - se - re - re no - bis;



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Sanctus

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18
mf
mp
p
mf
p
f
ple-ni,_ ple - ni, Ple - ni sunt cae - li et ter-ra glo-ri-a tu - a, glo-ri-a,_ glo - ri-a,_
glo - ri-a tu - a, ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_
Ple-ni,_ ple - ni, Ple - ni sunt cae - li et ter-ra glo-ri-a tu - a, ple - ni,_ ple - ni,_
ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple-ni, ple-ni
ple-ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ Ple-ni cae-li et ter-ra glo-ri-a tu - a, ple - ni
23
B
C
f
mf
mp
p
ple-ni sunt cae-li et ter-ra et cae-li, ple - ni sunt cae-li et ter-ra glo-ri-a tu - a, ple - ni,_ ple-
ple-ni sunt cae-li et ter-ra et cae-li et ter-ra glo-ri-a tu - a ple - ni,_ ple-
ple-ni sunt cae-li et ter-ra et cae-li et ter-ra glo-ri-a tu - a
sunt cae-li et ter-ra et cae-li et ter-ra glo - ri - a Ho - san-na in_ ex - cel -
sunt cae-li et ter-ra cae-li et ter-ra glo - ri - a tu - a ple - ni,_ ple-
29
mf
mp
- ni,_ et ter-ra glo-ri-a tu - a, Ho - san - na, Ho - san - na
- ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_
- san - na, - san - na, Ple - ni sunt cae-li et ter - ra glo-ri-a tu - a,
- ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ Ple - ni sunt
- ni,_ ple - ni,_ ple - ni,_ ple - ni,_ ple - ni,_ Ple-ni sunt cae - li et ter - ra glo - ri-a

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33
in_ ex - cel - sis
Ple - ni sunt cae-li et ter - ra glo - ri-a tu - a,
Ple - ni sunt cae-li et ter-ra glo-ri-a tu - a,
glo - ri-a,_ glo-ri-a,_ Ho - san-na, in_ ex - cel -
Ple - ni sunt cae-li et ter - ra glo-ri-a tu - a,
cae - li et ter-ra glo-ri-a tu - a, glo-ri-a,_ glo - ri-a,_ glo-ri-a,_ glo - ri-a,_ tu - a
tu - a,
Ple - ni sunt cae-li et ter - ra glo-ri-a tu - a,
37
D
Ho - san-na, Ho - san-na, in_ ex - cel-sis, in_ ex - cel -
-sis
Ho - san-na, Ho - san-na, in_ ex - cel-sis, in_ ex - cel - sis,
Ho - san-na, Ho - san-na, in_ ex - cel-sis, in_ ex - cel - sis,
in___ ex - cel -
Ho - san-na, Ho - san-na,
41
-sis,
in___ ex - cel - sis, in___ ex - cel - sis,
in___ ex - cel - sis,
-sis,
Ho - san - na, Ho - san-na, Ho - san-na, Ho - san-na,
Ho - san-na, Ho - san-na, Ho - san-na, Ho - san-na, in ex - cel - sis,
Ho - san-na, Ho - san-na,
in ex - cel - sis,
Ho - san-na, Ho - san-na, Ho - san - na, Ho - san-na, in ex - cel - sis,

45
Ho - san - na, Ho - san - na in ex - cel - sis,
Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis,
Ho - san - na, Ho - san - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
in ex - cel - sis, in ex - cel - sis, ex - cel - sis,
in ex - cel - sis, Ho - san - na ex - sis,
49
E
in ex - cel - sis.
Be - ne - dic - tus,
mp meditative
pp meditative
stagger breathing, very soft tenuto
Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni. Be-ne - dic-tus qui ve-nit in no-mi-
in ex-cel-sis, in ex-cel -
54
be - ne - dic - tus,
Do-mi-ni. Be-ne-dic-tus qui ve-nit in no - mi-ne Do - mi-ni. Be-ne-dic-tus qui ve - nit in no-mi-ne Do-mi-ni. Be-ne-dic-tus qui ve-nit in

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Agnus Dei

Yannick Wittmann (*1996)

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26
mf
A - gnus De - i, A - gnus De - i,
mp
A-gnus De - i,
i, A - gnus De-de - i, A - gnus De - i, A - gnus De - i, A - gnus De - i,
i, A - gnus De - i, A - gnus De - i, A - gnus De - A - gnus De - i,
33
qui_ tol - lis__ pec - ca - ta__ mun -
A-gnus De - i,
De - i, A - gnus De - i,
A-gnus De - i,
A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus, A - gnus
A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De- A - gnus_ De - i, A -
40
f
A-gnus De - qui_ tol - lis__ pec - ca - ta__ mun - di, A - gnus
A - gnus De - i, qui_ tol -
f subito
A-gnus De - i, qui_ tol - lis__ pec - ca - ta__ mun - di,
f
us__ De - i, qui_ tol - lis__ pec - ca - ta__ mun - di,
gnus De - i, A-gnus De - i, qui_ tol -

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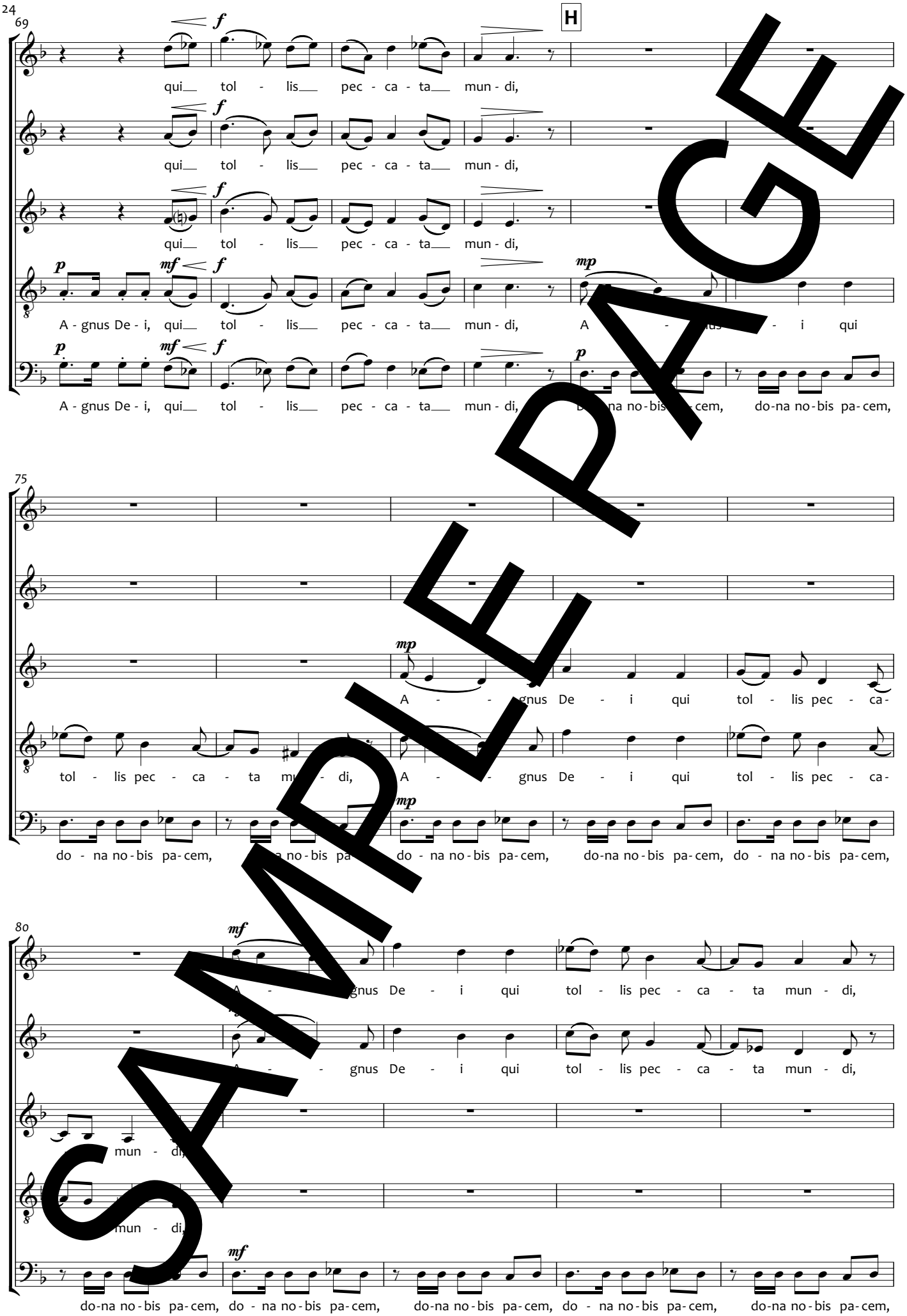
47
E
De - i, qui_ tol - lis__ pec - ca - ta__ mun - di, mi - se-re - re, mi - se - re - re, mi - se-re - re
- lis__ pec - ca - ta__ mun - di, mi - se-re - re, mi - se - re - re, mi - se-re - re
A-gnus De - i, mi - se-re - re, mi - se - re - re, mi - se-re - re
qui_ tol - lis__ pec - ca - ta__ mun - di, mi-se-re - re, mi-se-re - re, no-
-lis__ pec - ca - ta__ mun - di,___ mi-se-re - re, mi-se-re - re, no-
55
F
no - bis.___ A - a - gnus De - i, A - gnus De - i, A - gnus De - i, A - a - gnus De-
no - bis.___ A - a - gnus De - i, A - gnus De - i, A - gnus De - i, A - a - gnus De-
no - bis.___ A-gnus De - i,
- bis.___ A - gnus De - i, A - gnus De-de - i, A - gnus De - i, A - gnus De -
- bis.___ A - gnus De - i, A - gnus De-de - i, A - gnus De - i, A - gnus De -
62
G
i, A - gnus De - i, A - gnus De - i, A-gnus De - i, A-gnus De - i,
i, A - gnus De - i, A - gnus De - i, A-gnus De - i, A-gnus De - i,
A-gnus De - i, A-gnus A-gnus De - i, A-gnus De - i,
i, A - gnus De-de - i, A - gnus De - i, A-gnus De - i, A-gnus De - i, A-gnus De - i,
i, A - gnus De-de - i, A - gnus De - i, A-gnus De - i, A-gnus De - i, A-gnus De - i,



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