

MORTEN GAATHAUG

MISSA IN TEMPORA PESTIS

Messe for to solister i Corona-avstand
og orgel

Op. 123a

2020/21



FORORD

Denne messe ble til med utgangspunkt i Corona-pandemien i årene 2020-21. Kulturlivet stagnerte mer eller mindre helt, og fokus ble satt på karantene, munnbind og anti-bac. Den allmene oppfatning blandt forskere var at viruset dukket opp som følge av menneskers handel og omgang med ville dyr. De første tilfellene dukket opp i Kina, hvis spiseseddel er beryktet nettopp for sin bisarre utnyttelse av vill fauna både som føde og som "medisin".

Vi befant oss (og befinner oss) samtidig i en miljøkrise, hvor bl. a. kjøttproduksjon drives i stor skala på bekostning av en stadig mer knegått natur. Det jevne menneske er i ferd med å miste sin kunnskap om hvordan naturlige biotoper ser ut, og sammenhengen med andre organismer overkjøres fullstendig av sivilisasjonens jag og teknologiske goder. Det er på høy tid å redde stumpene. Min messe inneholder derfor et høyst personlig credo, som erstatter det tradisjonelle messe-leddet.

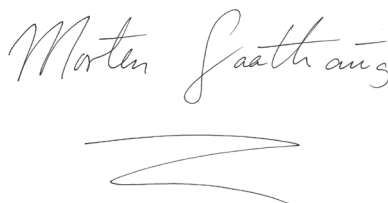
Det lyder oversatt til norsk som følger:

«Jeg tror på den uberørte natur, på livets renhet. Jeg tror på sammenhengen i alle ting. Jeg tror på fuglene, på dyrene og plantene. Jeg tror på universet, på uendeligheten, og at alt har en ende. Jeg tror på én Gud: Jeg tror på skapelsens egenverdi, og på livets ukrenkelighet. Jeg tror på kjærligheten til alt liv. Jeg tror på dyrenes frihet, og Guds orden i skaperverket. Jeg tror at mennesket er gjest på jorden.»

Det ble viktig å holde avstand i denne tid, ikke bare blandt publikum, men også blandt dem på podiet. Messen ble derfor først skrevet for to solo-stemmer og orgel. Mezzo-sopran og baryton skulle passe bra. Det er viktig at solistene overholder den foreskrevne avstand på to meter (!). Men i håp om at pandemien engang skal gå over, laget jeg samtidig en versjon for kor (SATB) og orgel.

Ski, 14. mars 2021

Morten Saathaug



Anmerkning til organisten:

Se bort fra crescendo- og diminuendo-markeringer dersom instrumentet ikke har et moderne svell-verk.

I.	Kyrie	s. 5
II.	Gloria	s. 11
	Intermezzo I	s. 22
III.	Credo	s. 23
	Intermezzo II	s. 32
IV.	Sanctus	s. 35
V.	Agnus dei	s. 41

Durata ca. 25 min.

I. Kyrie

Morten Gaathaug, 2020

1
2
3
4
5

p

Lento (♩ = 60)

Organo

6
7
8
9
10
11

mf

NB noet
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12
13
14
15

mp

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

pp

mp

mp Ky - ri - e e -

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

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

24 Poco più mosso (♩ = 72)

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

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

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

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

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

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

Chris - te, chris - te, chris - te, chris - te, e - le - i - son,

p Chris - te, chris - te, chris - te, chris - te, e -

mf

Chris - te, chris - te, chris - te, chris - te, e -

le - i - son, *mf* Chris - te, chris - te, chris - te, chris - te,

le - i - son.

Chris-te, chris-te,
p

e - le - i - son.

p

chris-te, chris-te,

e - le - i - son,

p Chris - te, chris - te, chris-te, chris-te, e - le - i - son,

mf Chris-te, chris-te, chris - te, chris-te,

e - le - i - son,

mf Chris-te, chris-te, chris - te, chris - te, e -

le - i - son.

poco rit.

p

Lento (♩ = 60)

mf

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

mf

pp

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

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

pp

mp

mp

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

mp

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

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

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

II. Gloria

Morten Gaathaug, 2020

Glo - ri - a in ex - cel - sis

f

Glo - ri - a in ex - cel - sis

f

Organo

f

Allegro giúbilo (♩ = 144)

5

De - - - o glo - ri - a in ex - cel - sis De - - - o.

De - - - o glo - ri - a in ex - cel - sis De - - - o.

10

Et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in

Et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax,

ter - ra pax, et in ter - ra pax! Glo - ri - a
 et in ter - ra pax! Glo - ri - a

in ex - cel - sis De - - - o glo - ri - a in ex - cel - sis
 in ex - cel - sis De - - - o glo - ri - a in ex - cel - sis

De - - - o. *mf* Et in ter - ra
 De - - - o. *mf* Et in ter - ra

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun -
 pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, bo - nae vo - lun -

ta - tis, *p* vo - lun - ta - tis! Glo - ri - a, glo - ri - a,
 ta - tis, *p* vo - lun - ta - tis! *f* Glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a. Lau - da - mus te. Be - ne -
 glo - ri - a, glo - ri - a.

A - do ra - mus te. Lau - da - mus.

di - ci - mus te. Glo - ri - fi - ca - mus te. Be - ne -

A - do ra - mus.

di - ci - mus. Glo - ri - fi - ca - mus.

Gra - ti - as a - gi - mus ti - - - - - bi prop - ter mag - nam

p

glo - ri - am tu - am, prop - - - - ter mag - - - - nam

p Gra - ti - as a - gi - mus ti - bi prop - ter

glo - - - - ri - am tu - - - - am.

mag - nam glo - ri - am tu - am, glo - - - - ri - am tu - - - -

am.

cresc.

Glo - ri - a in ex - cel - sis De - - o

f

Glo - ri - a in ex - cel - sis De - - o

f

f

3

3

3

3

3

glo - ri - a in ex - cel - sis De - o.

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

3

3

3

3

3

Et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in

Et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in ter-ra pax, et in

ter-ra pax, et in ter-ra pax! Glo-ri-a

ter-ra pax! Et in ter-ra pax! Glo-ri-a

in ex-cel-sis De-o glo-ri-a in ex-cel-sis

in ex-cel-sis De-o glo-ri-a in ex-cel-sis

De - - - o.

De - - - o.

mf Qui tol - lis, qui tol - lis pec - ca - ta

mf Qui tol - lis, qui tol - lis pec - ca - ta

mf

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

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 - ca - ta mun - di, sus - - ci - pe

re - - - re no - bis, qui tol - lis pec - ca - ta mun - di, sus - - ci - pe

de - pre - ca - ti - - - o - nem nos - tram.

de - pre - ca - ti - - - o - nem nos - tram.

ff

Glo - ri - a in ex - cel - sis

f

Glo - ri - a in ex - cel - sis

f

141

De - - - o glo - ri - a in ex - cel - sis

De - - - o glo - ri - a in ex - cel - sis

145

De - - - o.

De - - - o.

dim.

149

p Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am,

p

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.

p

cresc.

f Gra - ti - as a - gi - mus ti - - bi

f Gra - ti - as a - gi - mus ti - - bi

f

ff

prop - ter mag - nam glo - ri - am tu - - - - am.

ff

prop - ter mag - nam glo - ri - am tu - - - - am.

ff

Intermezzo I

Andantino innocente (♩ = 69)

Morten Gaathaug, 2021

Musical notation for measures 1-3. The piece is in 9/8 time. Measure 1 starts with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand. Measure numbers 15, 8, and 15 are indicated above the staves.

Musical notation for measures 4-6. Measure 4 is marked with a tremulant effect. The dynamic is *pp*. Measure numbers 15, 12, and 8 are indicated above the staves.

Musical notation for measures 7-10. Measure 7 is marked with an *Ord.* (Ordinary) instruction. The dynamic is *p*. Measure numbers 9, 15, 8, and 9 are indicated above the staves.

Musical notation for measures 11-13. The dynamic is *pp*. Measure numbers 11, 15, 12, and 8 are indicated above the staves.

Musical notation for measures 14-17. The dynamic is *p*. Measure numbers 14, 9, 15, and 8 are indicated above the staves.

Musical notation for measures 18-21. Measure 18 is marked with a *rit.* (ritardando) instruction. Measure numbers 15, 9, 15, and 8 are indicated above the staves.

III. Credo

Morten Gaathaug, 2020

Organo

Allegro maestoso (♩ = 120)

f

5

f Cre-do in pris-ti-nam na - tu - rae, cre-do in pris-ti-nam na -

f Cre-do in pris-ti-nam na - tu - rae,

12

tu - rae, in mó - ri - bus fu - it in sig - nis, in mó - ri - bus fu - it in sig - nis.

cre-do in pris-ti-nam na - tu - rae, in mó - ri - bus fu - it in - sig - nis, in - sig - nis.

Cre - do in con - text om - ni - um re - rum.

mf

ff

mf

Cre - do in a - vi - bus et a - ni - ma - li - bus et

Cre - do in con - text om - ni - um re - rum. Cre do in a - vi - bus et a - ni -

plan - tis. Cre - do in a - vi - bus et a - ni - ma - li - bus et plan - tis.

ma - li - bus et plan - tis. Cre - do in a - vi - bus et a - ni - ma - li - bus et

Cre - do in con - text om - ni - um re - rum. Cre - do in
 plan - tis. Cre - do in con - text om - ni - um re - rum.

a - vi - bus et a - ni - ma - li - bus et plan - tis.
 Cre - do in a - vi - bus et a - ni - ma - li - bus et plan - tis.

Cre - do, cre - do, cre - do, cre - do cre - do in u - num

mf

Cre - do, cre - do, cre - do, cre - do

mf

De - um.

in pris - ti - nam na - tu - - ra.

mp

mp

p Et in u - ni - ver - sum, in in - fi - ni - tum, et non fi - nem

p Et in u - ni - ver - sum, in in - fi - ni - tum, et non fi - nem

p

63

ha - bet om - ni - a. et non fi - nem

ha - bet om - ni - a. et non fi - nem

68

ha - bet om - ni - a.

ha - bet om - ni - a.

73

Cre - do in u - num De - um, cre - do in u - num De - um.

f Cre - do in u - num De - um, cre - do in u - num De - um.

De - us est in om - ni - bus, De - us est in om - ni - bus.

De - us est in om - ni - bus, in om - ni - bus.

mo - ris. *mf* Cre - do in a - ni - ma - lis li -

mf Cre - - - - do in a - ni -

ber - tas, et in or - di - ne cre - a - tu - ra, De - i.

ma - lis li - ber - tas, et in or - di - ne cre - a - tu - ra, et in or - di - ne cre - a -

tu - ra, cre - a - tu - ra De - i.

Cre - - - do qui - a in - gres - sus est

fz fz fz fz

Cre - - - do qui - a in - gres - sus est

fz fz fz fz

f

ho - - - mo hos - - - pi - ti - um

ho - - - mo hos - - - pi - ti - um

su - - - per ter - - - ram.

tenuto

su - - - per ter - - - ram.

tenuto

su - - - per ter - - - ram.

tenuto

Intermezzo II

Presto agitato

Morten Gaathaug, 2021

First system of musical notation, measures 1-3. The piece is in 3/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A dynamic marking of *ff* is present in the first measure.

Second system of musical notation, measures 4-6. The melodic line continues with similar rhythmic patterns, and the accompaniment remains consistent.

Third system of musical notation, measures 7-9. The right hand introduces some chromatic movement, and the left hand continues its eighth-note accompaniment.

Fourth system of musical notation, measures 10-12. The melodic line shows further chromatic development, and the left hand accompaniment continues.

Fifth system of musical notation, measures 13-15. The right hand features more complex rhythmic patterns, and the left hand accompaniment continues.

Sixth system of musical notation, measures 16-18. The piece concludes with a final melodic flourish in the right hand and a final accompaniment pattern in the left hand.

19

Musical score for measures 19-21. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff contains a bass line with eighth and sixteenth notes, also featuring slurs and ties. The key signature has one flat (B-flat), and the time signature is 4/4.

22

Musical score for measures 22-25. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff contains a bass line with eighth and sixteenth notes, also featuring slurs and ties. The key signature has one flat (B-flat), and the time signature is 4/4.

26

Musical score for measures 26-29. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff contains a bass line with eighth and sixteenth notes, also featuring slurs and ties. The key signature has one flat (B-flat), and the time signature is 4/4.

30

Musical score for measures 30-33. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff contains a bass line with eighth and sixteenth notes, also featuring slurs and ties. The key signature has one flat (B-flat), and the time signature is 4/4.

34

Musical score for measures 34-36. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff contains a bass line with eighth and sixteenth notes, also featuring slurs and ties. The key signature has one flat (B-flat), and the time signature is 4/4.

37

Musical score for measures 37-39. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff contains a bass line with eighth and sixteenth notes, also featuring slurs and ties. The key signature has one flat (B-flat), and the time signature is 4/4.

40

Musical score for measures 40-43. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

44

Musical score for measures 44-48. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes and chords.

49

Musical score for measures 49-51. The right hand has a melodic line with some chromaticism, and the left hand continues with a rhythmic accompaniment.

52

Musical score for measures 52-54. The right hand features a melodic line with a prominent trill in measure 53. The left hand has a steady accompaniment. A large watermark is visible over this system.

55

Musical score for measures 55-58. The right hand has a melodic line with some chromaticism, and the left hand continues with a rhythmic accompaniment.

59

Musical score for measures 59-62. The right hand features a melodic line with a trill in measure 61. The left hand has a steady accompaniment. The piece concludes with a final chord in measure 62.

IV. Sanctus

Morten Gaathaug, 2020

Sanc - tus, sanc - tus,
p

Moderato (♩ = 88)

Organo

p

Sanc - tus, sanc - tus,
p

7

Sanc - tus, sanc - tus,
mf

mf

12

Do - mi-ne. Sanc - tus, sanc - tus, Do - mi-ne.

Sanc - tus, sanc - tus, Do - mi-ne. Do - mi-ne, Do - mi-ne, sanc - tus.

mf

3

Do - mi - nus, De - us Sa - ba - oth;

Sanc - tus, sanc - tus, Do - mi - ne. Do - mi - nus, De - us Sa - ba - oth.

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. ple - ni sunt coe - li et

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a. *f* Ho -

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. *f* Ho -

san - na in ex - cel - sis. ho - san - na in ex - cel - sis.

san - na in ex - cel - sis. ho - san - na in ex - cel - sis.

Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

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. Ho -

ni. Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi - ni.

san - na in ex - cel - sis. Sanc - tus, Do - mi - ne.

Ho - san - na in ex - cel - sis. Sanc - tus, Do - mi - ne.

mp

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

Ho - san - na in ex - cel - sis. *mf* Ho - - - -

mf

na. Sanc - tus, sanc - tus,

san - na. Ho - san - na.

mf

p *mf*

Do - mi - ne. Sanc - tus, sanc - tus,

mf Sanc - tus, sanc - tus, Do - mi - ne. Do - mi - ne, Do - mi - ne,

Do - mi - ne. Do - mi - nus, De - us Sa - ba - oth;

sanc - tus. Sanc - tus, sanc - tus, Do - mi - ne. Do - mi - nus, De - us

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

Sa - ba - oth. ple - ni sunt coe - li et

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a. ple - ni sunt coe - li et

ter - ra glo - ri - a tu - a. *f* Ho - san - na in ex - cel - sis. ho -

ter - ra glo - ri - a tu - a. *f* Ho - san - na in ex - cel - sis. ho -

san - na in ex - cel - sis. *pp* Ho - san - na.

san - na in ex - cel - sis. *pp* Ho - san - na.

V. Agnus Dei

Morten Gaathaug, 2020

Ag - nus
p

p Ag -

Lento (♩ = 60)

Organo

6

Ag - nus De - i. Ag - nus De - i.
mf

nus De - i.

mf

11

pp

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

pp

mi - se - re - re no - bis. Ag - nus De - i. Ag - nus De - i, qui

mp *mf*

mp mi - se - re - re no - bis. *mf* Ag - nus De - i.

tol - lis pec - ca - ta mun³ - - - di, do - - - na no - - - bis

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

pa - - - - - cem.

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

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

Ag - nus De - i. Ag - nus De - i, qui tol - lis pec - ca - ta

mun³ - - - - - di.

mun - - - - - di,

Ag - nus De - i. Ag - nus De - i. Ag - nus De - i.

Ag - nus De - i. Ag - nus De - i. Ag - nus De - i.

mp

Mi - se - re - re no - bis,

mp Mi - se - re - re no - bis,

mi - se - re - re no - bis. Do - na

p

mi - se - re - re no - bis,

pa - - - - - cem.

p no - bis pa - - - - - cem.