

Ekkehard Böttcher

Missa brevis
in B minor

Intruments and Voices

Oboe
Church Organ

Soprano Solo
Baritone Solo

Soprano
Alto
Tenor
Bass

Dedicated to peace and its lovers

Impressum:

Ekkehard Böttcher, Anklamer Straße 53, 10115 Berlin, Germany

www.ekkehardboettcher.de
ekkehard.boettcher@gmail.com

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I Kyrie

♩ = 80

Sopran

Alt

Tenor

Bass

Orgel

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

11

S.

A.

T.

B.

Org.

Ky - ri-e e - lei - son, e -

- lei - son, e - lei - son, e - le - - son. E - lei - son, e - lei -

- e e - lei - son, e - lei - - son E - lei - son. e - lei -

21

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

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

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

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

Org.

Fine

32

S. - i - son. Chris - te. Chris - te. Chris -

A. - i - son. Chris - te. Chris - te. Chris -

T. - i - son. Chris - te. Chris - te. Chris -

B. i - son. Chris - te. Chris - te. Chris -

Org.

D.C. al Fine

44

S. - te e - le - i - son.

A. - te e - le - i - son.

T. - te e - le - i - son.

B. - te e - le - i - son.

Org.

VII Pleni sunt coeli

♩ = 120

Sopran

Alt

Tenor

Bass

Orgel

Pleni sunt coeli et terra gloria tua. Pleni sunt coeli et

11

S.

A.

T.

B.

Org.

gloria tua. Pleni sunt coeli et terra gloria tua. Pleni sunt

22

S. *- ri - a tu - a. Ple-nisunt*

A. *coe-li et ter - ra. Ple-nisunt coe-li et ter - ra glo-ri - a tu - a.*

T. *- ra glo-ri-a tu - a Ple-nisunt coe-li et ter - ra.*

B. *coe-li et ter - ra. Ple-nisunt coe-li et ter -*

Org.

32

S. *coe-li et ter - - ra. glo - ri - a tu - a.*

A. *Ple-nisunt coe-li et - ter - ra glo - ri - a - tu - a.*

T. *Ple-nisunt coe-li et ter - ra glo-ri - a tu - a.*

B. *- ra glo-ri-a tu - a, glo - ri - a - tu - a.*

Org.

X Agnus Dei

♩ = 80

Sopran

Alt

Tenor

Bass

Orgel

A - gnus

A - gnus De - i, qui tol -

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

A - gnus De - i, qui tol - lis pec-ca-ta mun - di, mi-se-re-re no -

8

S.

A.

T.

B.

Org.

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

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

mi-se-re-re no - bis. mi-se-re-re no - bis, mi-se-re-re

- bis. mi-se-re-re - no - bis, mi-se-rer-re

15

Bar. sl.

A - gnus De - i,

S.

no - bis, mi-se-re-re no - bis.

A.

no - bis, mi-se-re-re no - bis.

T.

no - bis, mi-se-re-re no - bis.

B.

no - bis, mi-se-rer-re no - bis.

Org.

23

Bar. sl.

mi-se-re-re no - bis.

T.

A - gnus De - i, qui

B.

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

Org.

31

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

A. A - gnus De - i, qui tol - lis pec-ca-ta mun - di, mi-se-re-re no - bis.

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

B. mun - di, mi-se-re-re no - bis

Org.

38

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

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

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

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

Org.

Ekkehard Böttcher, 'Missa brevis in B minor', 2026

The Mass, with Latin text, lasts approximately 36 minutes and, with its very simple instrumentation (oboe, soprano solo, baritone solo, SATB, church organ), is certainly also intended for church services. It is predominantly tonal and largely like a fugue in structure to ensure the best possible balance between the individual voices. Classical complex thematic developments were deliberately avoided to prevent a "Christian proselytizing of the musical cosmos". Traditional role divisions between angelic and world-weary female voices and dogmatically enlightened male voices were also dissolved in favor of allowing women to participate in the Trinitarian narrative and acknowledging its discussion in relation to conventional notions of masculinity and perfection. Ultimately, the plea for God's grace is also always an admission of one's own helplessness, a clinging to the "extra nos".

I. Kyrie

Classical like a fugue, after the 'Christe eleison' in D major, which illuminates the promise of salvation, the believer returns to his plea for grace in B minor. SATB with organ bass.

II. Gloria

A laudatory display of the heavenly host in four-part writing, followed by humble thanksgiving, in A major. SATB with full organ accompaniment.

III. Dominus Deus

A hazy and merely intuitive image of God in masculine-cosmic notions of omnipotence, with a like a fugue crescendo and subsequent descent, in D major. TBB with full organ accompaniment.

IV Qui tollis peccata mundi

A hymn of praise to God's mercy in C-sharp minor, followed by a song-like journey into solitude for the sake of God's grace, a ridge walk between emotional comprehension and religious aptitude in C major, Amen in C-sharp major. Oboe, soprano solo, lyrical organ accompaniment.

V Credo

A three-part, four-voice a cappella movement in D major, with sequential repetitions based on the text of the Roman Catholic Creed. Individual sections may be omitted depending on denomination or due to length. However, it should be remembered that the Mass is not actually designed for concert performance, but for the praise of God, and that the Credo therefore stands at its center. SATB a cappella.

VI Sanctus

A conscious, humble stance in B minor before the Holy God in D major. After the soprano soloist addresses the sacred to the heavenly realm, the choir can also sing of God in a major key. Soprano solo, SATB with full organ accompaniment.

VII Pleni sunt coeli

A simple, moving like a fugue sequence in D major about the abundance of God's grace in heaven and on earth. SATB with chordal organ accompaniment.

VIII Osanna in excelsis

A coloratura fugue theme in B minor, which transitions into playful sequences of rapture. SATB a cappella.

IX Benedictus

Triad-breaking sequences, sung upwards by the women in all simplicity in praise of the Trinity, like the three Norns of Scandinavian mythology - future, present and past - tossing balls to one another or passing on the threads of documenting the course of time. SATB a cappella in B minor.

X Agnus Dei

like a fugue, a sequential ascent of the choir in the Lamb of God in B minor towards heavenly knowledge in the major dominant, which the prophetic baritone soloist halts in a return to D major, so that the choir merges into this in a simpler sequence and reaches an untheatrically simple conclusion through the resolving seventh G in the soprano in bar 36. Baritone solo, SATB, with organ bass.

Compositions of Ekkehard Böttcher

Sonata for violin and pianoforte in G major op. 1

Sonata for violin and pianoforte in C major op. 2

Requiem op.3

Song of songs for soprano and pianoforte op. 4

St. Mark Passion op. 5

Missa brevis in B minor op. 6

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