

Skandinavische Chormusik

# Johann August Söderman

## Andeliga Sångar

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1. Kyrie
2. Agnus Dei
3. Jesu Christe
4. Domine, Jesu Christe
5. Benedictus
6. Virgo gloriosa
7. Osanna

für gemischten Chor SSATBB  
und Orgel

herausgegeben von / edited by  
Eskil Hemberg

Partitur / Full score

## Foreword

August Söderman (born in Stockholm 17 July 1832, died there 10 February 1876) was a Swedish conductor and composer (one of the most significant 19th century composers in that country). He was the son of Johan Wilhelm Söderman (1808–1858), himself also a Swedish conductor and composer. From 1847 onwards Söderman studied *inter alia* harmony and piano at the Stockholm Conservatory and developed into a respected pianist. In addition to that, he learned violin and oboe.

The first compositions through which Söderman came to people's attention were the operetta *Urdur* (1852) and the incidental music to the *Regina von Emmeritz* (1853). In 1856–57 he undertook a study tour to Leipzig, where he studied composition with Ernst Friedrich Richter and devoted himself with enthusiasm to the new German music of that time (Schumann, Wagner and Liszt). Söderman's period of study in Leipzig brought about a re-orientation and his artistic liberation which expressed itself in particular in the song cycle *Heidenröslein* and in the ballads *Tannhäuser* and *Die verlassene Mühle* (The Abandoned Mill). Back again in Stockholm, he became Choral Director at the Royal Theatre, Sweden's national opera theatre.

His *Sju andliga sånger för blandad kör och orgel* (Seven Spiritual Songs for mixed choir and organ) was published by Abr. Lundquist in 1872 and dedicated to the Philharmonic Society in Uppsala. The work consists of a *Kyrie*, *Agnus Dei*, *Jesu Christe care*, *Domine*, *Benedictus*, *Virgo gloriosa* (for women's voices) and *Osanna*. These songs turned out in certain respects to be a small Mass and can be regarded as a preliminary study for the *Katolsk messa* (Catholic Mass) of 1875. Apart from *Jesu Christe care*, all the pieces had already been used before as incidental music in some theatrical plays (Söderman had been active at an early age as a musician in the theatre and as a Kapellmeister). The *Kyrie* and *Osanna* derive from the *Marsk Stigs döttrar*, the *Agnus Dei* and *Domine* from *Folkungalek* (Folk Dances), and the *Benedictus* and *Virgo gloriosa* from the *Dagen gryr* (The Day Dawns). One of the songs, *Jesu Christe Care*, exists as a fair copy manuscript with German text "O Jesu meine Wonne" (O Jesu my joy), dated: Dresden, 18 August 1869 and this is in the Söderman Collection in the Statens Musikbibliotek in Stockholm. Apparently, the first study for this song, dating from 17th November 1856, was found among his work for Richter.

These Spiritual Songs are extremely atmospheric and rewarding from a vocal point of view. Söderman's sense of ritual and atmosphere in the Catholic Church is fully developed here. His vocal style is characterised by imitation, fugal movements and harmonically warm sonorities with free, courageously dissonant suspensions, passing notes, etc. One can already find examples of deviations from strict compositional rules in bars 6 and 7 of the *Kyrie* where the voices move up in parallel octaves and fifths. Other details which deserve mention are, for example, the impressive soprano solo "Christe eleison" in the *Kyrie*, the melody gradually rising in thirds in the *Domine*, the dramatic intensification of the singing and the decreasing

of this intensity, leading to a mystical C sharp minor in *Salva nos*, the recitation on one note in the liturgical style in the *Benedictus*, and the free fugal, happy lilting movement in the *Osanna*.

The Spiritual Songs were composed for choir and organ. Even so, there is actually only one song, *Virgo gloriosa*, which includes a separate independent part for the organ. Incidentally this piece is said to be a symbol for nuns as they knelt before the altar singing "Holy Mother of God, who pleaded at the foot of Jesus' cross in floods of tears." Most of the movements, apart from *Virgo gloriosa* are today often sung unaccompanied.

The source for the new Carus edition was the first edition, which was published by Abr. Lundquists Förlag in Stockholm 1872 under the title *Sju andliga sånger för blandad kör och orgel*. For the new edition the original title of No. 4 has been changed from "Domine" to "Domine, Jesus Christe."

Nacka, Sweden, summer 1999  
Translation: Alan Pope

Eskil Hemberg

This work has been recorded on Carus CD 83.147 by the Junge Vokalensemble Hannover, conducted by Klaus-Jürgen Etzold.

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# Andeliga Sångers

## I. Kyrie

Johan August Söderman  
1832–1876

Andante ♩ = 88

Soprano *p* Ky - ri - e, — Ky - ri - e, — *mf* Ky - ri - e e - le - i - son, — *cresc.* Ky - ri - e e -

Alto *p* Ky - ri - e, — Ky - ri - e, — *mf* Ky - ri - e e - le - i - son, — *cresc.* Ky - ri - e e -

Tenore *p* Ky - ri - e, — Ky - ri - e, — *mf* Ky - ri - e e - le - i - son, — *cresc.* Ky - ri - e e -

Basso *p* Ky - ri - e, — Ky - ri - e, — *mf* Ky - ri - e e - le - i - son, — *cresc.* Ky - ri - e e -

Organo *p*



son, — *mf* Ky - ri - e, — Ky - ri - e, — *f* Ky - ri - e e -

- - - i - son, — *mf* Ky - ri - e, — Ky - ri - e, — *f* Ky - ri - e e -

le - - - i - son, — *mf* Ky - ri - e, — Ky - ri - e, — *f* Ky - ri - e e -

le - - - i - son, — *mf* Ky - ri - e, — Ky - ri - e, — *f* Ky - ri - e e -

*f* *mf* *f*



Aufführungsdauer / Duration: ca. 18 min.

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edited by Eskil Hemberg

12

*cresc.* *ff*

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

*cresc.* *ff*

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

*cresc.* *ff* *p*

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

*cresc.* *ff* *p*

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

*cresc.* *ff* *p*

17

Soprano solo  
*dolce*

Chri - ste, Chri - ste - le - i - son,

*p*

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

*p*

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

*p*

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

*p*

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

21

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

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

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

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

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

25

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

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

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

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

29

*cresc.* *f* *p* *pp*  
 Ky - ri - e e - le - i - son, e - le i - son,

*cresc.* *f* *p* *pp*  
 Ky - ri - e e - le son, e - i - son,

*cresc.* *f* *p* *pp*  
 Ky - ri - e e - i - son, e - le i - son,

*cresc.* *f* *p* *pp*  
 Ky - ri - i - e - - le - i - son,

33

*p* *mf* *p*  
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.

*p* *mf* *p*  
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.

*p* *mf* *p*  
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.

*p* *mf* *p*  
 Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.



13 *molto cresc.* **f**  
 mi - se - re - re, mi - se - re - re no - - bis, mi - se - re - re  
*molto cresc.* **f**  
 mi - se - re - re no - - bis, mi - se - re - re no - -  
*molto cresc.* **f**  
 mi - se - re - re no - bis, mi - se - re - re no - -  
*molto cresc.* **f**  
 re - re, mi - se - re - re no - - bis, mi - se - re - re

17 **ppp** *Volce*  
 no - bis, mi - - se - re - re. gnus  
**ppp** *Volce*  
 bis, mi - se re - re. gnus  
**ppp**  
 bis, - se - re.  
 no - bis, mi - se - re - re. A - - gnus

21  
 De - - i: mi - se - re - re no - - bis.  
 De - - i: mi - se - re - re no - - bis.  
 A - gnus De - i: mi - se - re - re no - - bis.  
 De - - i: mi - se - re - re no - - bis.

### III. Jesu Christe

Andante ♩ = 84 *p sost.*

*p sost.* O Je - su Chri - ste ca - re, sol pe - cto - ris prae - cla - re, sol pe - cto - ris prae -  
*p sost.* O Je - su Chri - ste ca - re, sol pe - cto - ris prae - cla - re, sol pe - cto - ris prae - cla - re, sol  
*p sost.* O Je - su ca - re, sol pe - cto - ris prae - cla - re, prae - cla - re, sol  
*p sost.* O Je - su ca - re, sol pe - cto - ris prae - cla - re, sol pe - cto - ris prae - cla - re, sol

cla - re, prae - cla - re, *mf* at - ten - de vo ta - gra - te, o *f*  
pe - cto - ris prae - cla - re, *mf* at - ten - de vo ta - stra gra - te,  
pe - cto - ris prae - cla - re, *mf* at - ten - de vo ta no - stra gra - te,  
pe - cto - cla - at - ten - de vo - ta no - stra gra - te, *f*

13 Je - su Chri - ste ca - re, sol pe - cto - ris prae - cla - re, ex - cel - lens bo - ni - ta - te, at - *cresc.* *ff*  
o Je - su Chri - ste ca - re, sol pe - cto - ris prae - cla - re, prae - cla - re, at - *cresc.* *ff*  
o Je - su ca - re, o Je - su ca - re, o Je - su ca - re, at - *cresc.* *ff*  
o Je - su ca - re, o Je - su ca - re, at - *ff*

19

ten - de vo - ta, vo - ta no - stra gra - te. *p* O Je - su Chri - ste

ten - de vo - ta, vo - ta no - stra gra - te. *p* O Je - su Chri - ste ca - re, sol

ten - de vo - ta, vo - ta no - stra gra - te. *p* O Je - su ca - re, o Je - su

ten - de vo - ta, vo - ta no - stra gra - te. *p* O Je - su ca - re, sol

Piano accompaniment for measures 19-24.

25

ca - re, sol pe - cto - ris prae - cla - re, sol pe - cto - ris, sol pe - ris prae - cla - re, ex -

pe - cto - ris prae - cla - re, sol pe - cto - ris prae - cla - re, sol pe - cto - ris prae - cla - re,

ca - re, sol pe - cto - ris prae - cla - re, sol pe - cto - ris prae - cla - re,

pe - cto - ris prae - cla - re, sol pe - cto - ris prae - cla - re, at -

Piano accompaniment for measures 25-30.

31

cel - lens bo - ni - ta - te, at - ten - de vo - ta no - stra gra - te. *rall.*

at - ten - de vo - ta, vo - ta no - stra gra - te. *rall.*

ex - cel - lens bo - ni - ta - te, at - ten - de vo - ta gra - te. *rall.*

ten - de vo - ta no - stra gra - te. *rall.*

Piano accompaniment for measures 31-36.

# IV. Domine Jesu Christe

Andante ♩ = 92

Do - mi - ne Je - su Chri - ste, Rex glo - ri -

Do - mi - ne Je - su Chri - ste, Rex glo - ri -

Do - mi - ne Je - su Chri - ste, Rex glo - ri -

Do - mi - ne Je - su Chri - ste, Rex glo - ri -

ae. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

ae. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

ae. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

ae. Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae.

ne, Do - mi - ne, Rex glo - ri - ae. Sal - va nos,

Do - mi - ne, Do - mi - ne, Rex glo - ri - ae. Sal - va nos,

Do - mi - ne, Do - mi - ne, Rex glo - ri - ae. Je - su Chri - ste,

Do - mi - ne, Do - mi - ne, Rex glo - ri - ae. Je - su Chri - ste,

*f marc.*

19 *molto cresc.* *ff* *fff marc.*

sal - va nos, sal - va nos. Do - mi - ne, Do - mi - ne,

sal - va nos, sal - va nos. Do - mi - ne, Do - mi - ne,

Rex, Je - su Chri - ste. Sal - va nos. Do - mi - ne, Do - mi - ne,

Rex, Je - su Chri - ste. Sal - va nos. Do - mi - ne, Do - mi - ne,

*molto cresc.* *ff* *fff marc.*

25 *pp* *fff marc.* *p*

Do - mi - ne, Rex glo - ri - ae, Do - mi - ne, Do - mi - ne, Do - mi - ne,

Do - mi - ne, Rex glo - ri - ae, Do - mi - ne, Do - mi - ne, Do - mi - ne,

Do - mi - ne, Rex glo - ri - ae, Do - mi - ne, Do - mi - ne, Je - su Chri - ste, Do - mi - ne,

Do - mi - ne, Rex glo - ri - ae, Do - mi - ne, Do - mi - ne, Je - su Chri - ste, Do - mi - ne,

*pp* *fff marc.* *p*

31

mi - ne, Rex glo - ri - ae.

Je - su Chri - ste, Do - mi - ne, Rex glo - ri - ae.

Je - su Chri - ste, Do - mi - ne, Rex glo - ri - ae.

Do - mi - ne, Rex glo - ri - ae.

# V. Benedictus

Andante ♩ = 72

Be - ne - di - ctus, be - ne - di - ctus,  
Be - ne - di - ctus, be - ne - di - ctus,  
Be - ne - di - ctus, be - ne - di - ctus,  
Be - ne - di - ctus, be - ne - di - ctus,

8  
be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,  
be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,  
di - ctus, be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,  
di - ctus, be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,

15  
di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni, qui  
- ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni, qui  
di - ctus, be - ne - di - ctus,  
di - ctus, be - ne - di - ctus,

18

ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,  
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,  
 be - ne - di - - ctus, be - ne - di - - - -  
 be - ne - di - - - ctus, be - ne - di - - - -

20

Do - mi - ni, *pp sost.* Do - mi - ni,  
 Do - mi - ni, *pp sost.* Do - mi - ni,  
 ctus. *p* ctus qui *p* mi - ne, qui ve - nit in no - mi - ne,  
 ctus qui mi - ne, qui ve - nit in no - mi - ne,

23

*p dolce* Be - ne - di - ctus,  
*p dolce* Be - ne - di - ctus,  
*p dolce* Be - ne - di - ctus,  
*p dolce* Be - ne - di - ctus,  
 in no - mi - ne Do - mi - ni. Be - ne - di - ctus,



# VI. Virgo gloriosa

Andante ♩ = 92

Soprano *p*  
Vir - go glo - ri - o - sa, Ma - ter do - lo - ro - sa, no - bis be -

Alto *p*  
Vir - go glo - ri - o - sa, Ma - ter do - lo - ro - sa, no - bis be -

Organo *p*

8 Soprano solo *mf* *dol*  
San - cta, te pre -

ni - gna sis. is nos tu - e re. Tri - bus me - de - re.

ni - gna sis. I nos tu - e - re. Tri - sti - bus me - de - re.

15  
ca - mur. Te - vo - tis ve - ne - ra - mur. O - san - cta, te pre - ca - mur, pre - ca - - - mur.

Vir - go, fac sal - va - mur, te - vo - tis ve - ne - ra - mur, fac sal - va - mur ma - li vin - cu -

lis. —

Le - nis nos tu - e - re. Tri - sti - bus e - de - re. vir - go glo - ri -

Le - tu - e - Tri - sti - bus e - de - re. Vir - go glo - ri -

o - sa, Ma - ter do - lo - ro - sa, no - bis be - ni - gna sis.

o - sa, Ma - ter do - lo - ro - sa, no - bis be - ni - gna sis.

# VII. Osanna

Allegro moderato ♩ = 96

O - san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na in ex -  
O - san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na in ex -  
O - san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na in ex -  
O - san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na in ex -

7  
cel - sis, o - san - na in ex -  
cel - sis, o - san - na ex - cel - sis, o - san - na  
cel-sis, in ex-cel -  
cel - sis

11  
cel - sis, o - san - na in ex - cel -  
in ex - cel sis, o - san - na in ex - cel -  
o - san - na in ex - cel -



30 *p dolce* *mf*

sis, o - - san - - na, o - san - na in ex - cel - - -

sis, o - - san - - na, o - san - na in ex -

sis, ex - - cel - - sis, o - san - na in ex -

*mf* *p dolce*

sis, o - san - na in ex - cel - - - sis, o - san - na in ex -

34

sis, ex - cel - - - sis, o - san - na

cel - sis, in ex - cel - sis, - cel - o - san - na in ex -

cel - sis, in cel - sis, - cel - sis,

cel - sis, o - san - na,

37

o - - na in ex - cel - - - sis, o - san - -

cel - - - sis, ex - cel - - sis, o -

o - san - na in ex -

o - san - na in ex - cel - - -

40

na in ex-cel-sis, in ex-cel-sis, o-san-na, o-

san-na in ex-cel-sis, in ex-cel-sis, o-san-na, o-

cel-sis, in ex-cel-sis, in ex-cel-sis, o-san-na, o-

sis, o-san-na in ex-cel-sis, in ex-cel-sis, o-san-na,

45

san-na, o-san-na in ex-cel-sis, o-san-na ex-cel-sis,

san-na, o-san-na in ex-cel-sis, o-san-na in ex-cel-

san-na, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis, in ex-cel-

o-san-na, na in ex-cel-sis, o-san-na in ex-cel-sis,

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

sis, o-san-na in ex-cel-sis, in ex-cel-sis.

sis, o-san-na in ex-cel-sis.

o-san-na, o-san-na in ex-cel-sis.