

Józef Świder

Missa angelica

Women's choir and orchestra

Soprano solo, Coro (SSAA)
2 Violini, Viola, Violoncello
Contrabbasso, Timpani, Batteria
(Campane, Marimba, Piatti, Tamburo
Tamtam, Triangolo)

Partitur / Full score

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Die *Missa angelica* liegt in je 2 Fassungen für Frauen- und gemischten Chor mit Aufführungsmaterial vor:

Gemischter Chor

1. Fassung S (T), SATB + Orchester:

Partitur (Carus 27.032),
Klavierauszug (Carus 27.032/03),
Chorpartitur (Carus 27.032/05),
komplettes Orchestermaterial (Carus 27.032/19).

2. Fassung S (T), SATB + Klavier (Orgel):

Klavierpartitur (Carus 27.032/03),
Chorpartitur (Carus 27.032/05).

Frauenchor

3. Fassung S, SSAA + Orchester:

Partitur (Carus 27.032/50),
Klavierauszug (Carus 27.032/53),
Chorpartitur (Carus 27.032/55),
komplettes Orchestermaterial (Carus 27.032/19).

4. Fassung S, SSAA + Klavier (Orgel):

Klavierpartitur (Carus 27.032/53),
Chorpartitur (Carus 27.032/55).

The *Missa angelica* exists for both female and mixed choir, each in two versions, with performance material:

Mixed choir

1. Version S (T), SATB + orchestra:

full score (Carus 27.032),
vocal score (Carus 27.032/03),
choral score (Carus 27.032/05),
complete orchestral material (Carus 27.032/19).

2. Version S (T), SATB + piano (organ):

piano version (Carus 27.032/03),
choral score (Carus 27.032/05).

Female choir

3. Version S, SSAA + orchestra:

full score (Carus 27.032/50),
vocal score (Carus 27.032/53),
choral score (Carus 27.032/55),
complete orchestral material (Carus 27.032/19).

4. Version S, SSAA + piano (organ):

piano version (Carus 27.032/53),
choral score (Carus 27.032/55).

Józef Świder, geboren 1930 in Czechowice (Oberschlesien/Polen), studierte an der Staatlichen Musikhochschule in Katowice die Fächer Komposition, Musiktheorie und Klavier. In Rom absolvierte er als Stipendiat der Accademia Santa Cecilia ein Zusatzstudium bei Goffredo Petrassi. Seiner Hochschule (der späteren Musikakademie in Katowice) blieb Świder über vierzig Jahre lang als Professor für Komposition, Kontrapunkt und Harmonielehre, sowie als Prorektor und langjähriger Dekan der Fakultät für Komposition und Musiktheorie verbunden. Außerdem leitete er als Professor 15 Jahre lang das Institut für Musikerziehung an der Schlesischen Universität in Katowice (Filiale Cieszyn).

Józef Świderys umfangreiches musikalisches Werk besteht aus Kompositionen in allen musikalischen Gattungen. So gibt es von ihm 3 Opern (*Magnus* 1970, *Veit Stoß* 1974, Kinderoper *Märchenball* 1978), 3 Klavierkonzerte, ein Konzert für Sopran und Orchester, ein Konzert für 4 Holzblasinstrumente und Streichorchester, 6 Oratorien auf polnische Texte, 8 Messen für verschiedene Vokalensembles und Orchester, das *Te Deum* für 2 Solostimmen, gemischten Chor und Orchester, Kammermusik, Orgel- und Klavierkompositionen, Film- und Theatermusik und Sololieder. Für Chöre hat er mehr als 250 Kompositionen geschrieben. Zahlreiche Preise und Ehrungen krönen Świderys Schaffen. Seine Chorwerke erfreuen sich großer Popularität. Sie sind seit Jahren bei fast allen polnischen Chören im Repertoire und auch bei vielen Chören im Ausland beliebt.

Józef Świder was born in Czechowice (Upper Silesia, Poland) in 1930. He studied composition, music theory and piano at the Conservatory of Music in Katowice and with Goffredo Petrassi in Rome as a stipendiary at the Accademia Santa Cecilia. Świder maintained his ties with the Katowice High School (later Music Academy) for over 40 years as a professor of composition, counterpoint and harmony, as well as Deputy Rector and long-serving Dean of the faculty for composition and music theory. In addition he was a professor on the Cieszyn campus of the Silesian University of Katowice, where he directed the Institute of Music Education for 15 years.

Józef Świder's extensive opus is comprised of works in every musical genre, to include 3 operas (*Magnus* 1970, *Wit Stwosz* 1974, children's opera *Märchenball* 1978), 3 piano concertos, Concerto for soprano and orchestra, Concerto for 4 woodwinds and strings, 6 oratorios on Polish texts, 8 masses for various vocal ensembles and orchestra, *Te Deum* for 2 soloists, mixed chorus and orchestra, chamber music, organ and piano pieces, film and theater music, and solo songs. He has written over 250 a cappella choral works. Świder's compositions have earned him many prizes and honors. His great popularity has been achieved through his choral works, which have long been in the repertoire of nearly every Polish choir and are also popular with many choirs abroad.

Missa angelica

Józef Świder (1930–2014)

Kyrie

Lento cantabile $\text{♩} = 66-70$

Batteria

Campane

Soprano

Alto

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Tamtam

Solo

p

pp

8

almando

Animato, vigoroso $\text{♩} = 72-75$

Tutti

p

p

p

pizz.

p

Aufführungsdauer / Durée / Duration: ca. 24 min.

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mus
p

mf

mf

mf

mf

mf

Soprano

Ky - ri - e - e - lei -

p

p

p

p

p

28

mp Camp

p

son.

mf

mf

mf

mf

mf

34

p

e e - lei - - - son.

mf

mf

mf

mf

mf

Musical score for measures 40-45. The score includes a grand staff with piano and vocal parts. The piano part features a complex rhythmic pattern with slurs and dynamic markings of *f*. The vocal part has a melodic line with some rests. A large watermark "Carus" is overlaid on the right side of the page.

Musical score for measures 46-50. The score includes a grand staff with piano and vocal parts. The piano part continues with complex rhythmic patterns and dynamic markings of *mf* and *f*. The vocal part includes the lyrics "ri - e e - le - i -". A large watermark "Carus" is overlaid on the left side of the page.

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

f

f

f

f

f

f

div.

f

f

f

f

f

rallentando

molto

p

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

64 Lento cantabile

Musical score for measures 64-70. The score is in 4/4 time and features a vocal line with lyrics and a piano accompaniment. The tempo is marked "Lento cantabile". The lyrics are: "Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son, Chri - ste e -". The piano part includes dynamics such as *p* and *mf*.

Musical score for measures 71-76. The score is in 3/4 time and features a vocal line with lyrics and a piano accompaniment. The tempo is marked "poco rall." and "avvivando". The lyrics are: "i - son, e lei i - son.". The piano part includes dynamics such as *mf*, *p*, and *pizz.* (pizzicato). The score also includes markings for "arco" and "pizz.".

Tamtam

p

Camp

p

Musical score for measures 78-83. The score includes a drum set part with Tamtam and Camp, and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both marked *mf*. The word "arco" is written above the piano part in measures 81 and 82. A large watermark "CARUS" is overlaid on the score.

Musical score for measures 84-89. The score includes a vocal line and a piano accompaniment. The vocal line has the lyrics "e e lei son." written below it. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A large watermark "CARUS" is overlaid on the score.

Musical score for measures 90-95. The score includes vocal lines and piano accompaniment. The vocal line features the lyrics "Ky - ri -" with a dynamic marking of *p*. The piano accompaniment consists of multiple staves with various rhythmic patterns and chordal structures.

Musical score for measures 96-101. The score includes vocal lines and piano accompaniment. The vocal line features the lyrics "e - son." with a dynamic marking of *p*. The piano accompaniment consists of multiple staves with various rhythmic patterns and chordal structures.

mp
mf
mf
Ky
mf
f
div.
mf
f
f
f

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

e, Ky - ri - e - - le - -
 arco

mf
 ff
 ff
 ff

Gloria

Allegretto vigoroso

Musical score for Gloria, measures 1-4. The score includes parts for Tamb, Timp in e-d-A, VII, VII II, Va, Vc, Cb, and strings. Dynamics range from p to ff. A large watermark 'CARUS' is overlaid on the score.

Measures 1-4:

- Tamb:** p , p , mf
- Timp in e-d-A:** p , p , mf , p
- VII:** p , mf , p , f
- VII II:** p , mf , p , f
- Va:** p , mf , p , p
- Vc:** p , mf , p , f , p
- Cb:** p , mf , p , f , p
- Strings:** f , p , mf , mf
- Piano:** mf , ff , p , f
- Violin I:** mf , ff , p , f
- Violin II:** ff , p , f
- Viola:** ff , p , f
- Cello:** ff , p , f
- Double Bass:** ff , p , f

8

p *mf* *p*

Soprano *f*
Glo - ri - a in ex - cel - sis De - - o.

Alto *mf* *f*
Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - - o.

mf *mf* *mf* *mf*

12

p *p* *mf*

f
Et in pax ho - mi - ni - bus bo - nae vo - lun - ta - - -

mf *mf* *mf* *mf*

16

p

mf

mf

mf

tis. Lau - da - mus te. Be - ne - di - Lau - da - mus te.

19

mf

p

mf

ff

ff

'mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am, pro - pter

- gnam - ni - si, pro - pter ma - gnam glo - ri - am tu - - am.

rallentando

Empty piano introduction staff with treble and bass clefs.

De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta

Piano accompaniment for the first system, including grand staff and bass line. Dynamics include *p* and *pp*.

60 Soprano solo

mun Qui tol - lis pec - ca - ta mun - di, —

mi - se - re - re, in - te - re - re no - bis. sus - ci - pe de - pre - ca - ti - o - nem

Piano accompaniment for the second system, including grand staff and bass line. Dynamics include *mf* and *p*.

più avvivando

rallentando

Piano introduction for measures 66-68. The score shows a piano part with a dynamic marking of *p* (piano) at the beginning and end of the section.

Soprano vocal line for measures 66-68. The lyrics are: "Qui se - des ad dex - te - ram Pa - tris,". The dynamic marking is *mf* (mezzo-forte).

Vocal line for measures 66-68. The lyrics are: "no - stram. mi - se - re - re, mi - se - re - re, mi - se - re - re no -". The dynamic marking is *ff* (fortissimo).

Vocal line for measures 66-68. The lyrics are: "mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no". The dynamic marking is *ff* (fortissimo).

Piano accompaniment for measures 66-68. The score includes staves for the right and left hands, with dynamic markings of *f* (forte) and *p* (piano).

tristemente *più mosso*

Tamb

Piano introduction for measures 71-73. The score shows a piano part with dynamic markings of *p* (piano) and *mf* (mezzo-forte).

Vocal line for measures 71-73. The lyrics are: "bis.".

Vocal line for measures 71-73. The lyrics are: "bis.".

Piano accompaniment for measures 71-73. The score includes staves for the right and left hands, with dynamic markings of *p* (piano) and *mf* (mezzo-forte).

Musical score for measures 75-78, piano and bass staves. Dynamics include *f*, *p*, *mf*.

Empty musical staves for measures 75-78.

Musical score for measures 75-78, grand staff with vocal line. Dynamics include *f*, *ff*, *mf*, *f*.

Musical score for measures 79-82, piano and bass staves. Dynamics include *mf*, *p*.

Musical score for measures 79-82, vocal line with lyrics: Quo-ni - am tu so - lus, quo - ni - am tu so-lus

Musical score for measures 79-82, grand staff with vocal line. Dynamics include *mf*, *f*.

mf

San - - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus,

mf p

e - su Chri Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, in
 p Cum San - cto Spi - ri - tu, cum San - cto

p

glo - ri - a De - i Pa - - - - tris, cum
 Spi - ri - tu in glo - ri - a Pa - - - - tris,

- cto Spi - ri - tu, Spi - ri - tu, in glo - ri - a De - i Pa - tris.
 Spi - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a Pa - tris.

102

p *mf* *f* *ff*

A - - - - - men.
A - - - - - men.

mf *ff* *ff* *ff* *ff* *ff*

CARUS

106

ff *ff* *sfz* *sfz* *sfz* *sfz*

CARUS

Credo

Maestoso, ma con moto

Timp
in fis-c-d-A

S solo

S

A

VI I

VI II

Va

Vc

Cb

p

p

p

pizz.

p

p

Cre-do in u-num De - um,

7

Pa - tem,

et

mf

ra - cto-rem coe - li et ter - rae vi-si - bi - li - um o-mni - um,

p

in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum,

Soprano solo

p

u ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a

p

p

p

p

arco

p

poco più mosso

p *mf*

sae - cu - la.

f *mf*

De - um de De - o, lu - men de lu - mi - ne, De - um

mf *f* *mf*

poco r

meno mos

p

p

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

p

um e - o ve - ro.

p

Soprano solo

Pa - tri: per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

pizz.

49

em

scen - dit de cae - lis.

pp *p*

pp *pp* *pp* *p*

arco

p

rallentando

pp

pp

pp

p

arco

p

più lento

Soprano solo

p *espressivo* *mf*

Et in-car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a

poco più mosso

f *mf* *p*

Et ho - mo fa - ctus est. Cru-ci -

musical score for voice and piano, measures 68-72. The key signature has two sharps (F# and C#). The lyrics are: "pas - sus, et se - pul - tus est. ... fi - xus et i - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est. ...". Dynamics include *mf* and *p*.

musical score for voice and piano, measures 81-85. The key signature has two sharps (F# and C#). The lyrics are: "Et re - sur - re - xit ter - ti - a di - e, se -". Dynamics include *pp*, *p*, *mf*, and *p*. Performance markings include *accelerando* and *più v*. The score includes parts for Soprano I (S I), Soprano II (S II), and Alto (A).

Et re-sur-re - xit ter-ti - a di - e se - cun - dum Scri - ptu - ras. Et a -
 ter-ti - a di - e se - cun - dum Scri - ptu - ras. Et a -
 cun - dum Scrip - tu - ras, et re-sur-re - xit, et re-sur-re - xit se-cun-dum Scri-ptu-ras. Et a -

scen - soe - se - det ad dex - te-ram Pa - tris.
 - dit in se - det ad dex - te-ram Pa - tris.
 scen - soe - lum: se - det ad dex - te-ram Pa - tris.

f Et i - te - rum ven - tu - rus est, iu - di - ca - re vi - vos,

mf Et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re vi - vos,

mf Et i - te - rum ven - tu - rus est cum glo - ri - a, ven - tu - rus est cum glo - ri - a, iu - di - ca - re vi - vos,

ando *più lento*

p vi - tu - os: cu - jus re - gni non e - rit fi - - nis.

p vos et moi tu cu - jus re - gni non e - rit fi - - nis.

p vi - tu - os: cu - jus re - gni non e - rit fi - - nis.

Musical score for measures 113-118. The score includes vocal lines and piano accompaniment. The vocal line begins with the lyrics "Qui cum" in measure 113, followed by "Et in Spi-ri-tum San-ctum, Do-mi-num, et vi-vi-fi-can-tem:" in measure 114. The piano accompaniment features a bass line with a "pizz." (pizzicato) marking in measure 113. Dynamics include *p* (piano) throughout. A large watermark "CARUS" is overlaid on the score.

Musical score for measures 119-124. The vocal line continues with the lyrics "tre et Fi-li-o-ce dit. Qui cum Pa-tre et Fi-li-o si-mul ad-o-ra-tur et con-glo-ri-fi-". The piano accompaniment continues with various chordal textures. Dynamics include *p* (piano). A large watermark "CARUS" is overlaid on the score.

ca - tus:

mf

qui lo - cu - tus est per Pro - phe - tas.

p

p

p

p

arco

p

129 più energico

p

mf

f

am san - ctam ca - tho - li - cam et a - po - sto - li -

f

f

f

f

f

cam Ec - cle - si - am. Con - fi - te - or u - nam ba - ptis - ma in re -

accelerando

si - o - nem pe - to - rum. Et ex - spe - cto
Et ex -

re-sur-rec-ti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - - cu -
 spe - cto re-sur-rec-ti - o - nem mor-tu-o-rum. Et vi - tam ven - tu - ri sae - - cu -

f *ff* *ff* *ff* *ff*

men.
 - - - - - men.

Sanctus

Maestoso

The score is for a percussion and string ensemble. It begins with a 2/2 time signature and a Maestoso tempo. The percussion parts include Pto (snare), T-tam (tom-tom), and Camp (cymbal). The string parts include Violin I (VI I), Violin II (VI II), Viola (Va), Violoncello (Vc), and Contrabasso (Cb). The score is divided into two systems. The first system covers measures 1 through 8. The second system starts at measure 9 and includes vocal lines with the lyrics "San - ctus, San - ctus Do - mi - nus". The music features dynamic markings of *p* (piano), *mf* (mezzo-forte), and *f* (forte). The percussion parts consist of rhythmic patterns of eighth and sixteenth notes. The string parts provide harmonic support with sustained notes and moving lines. The vocal lines are in a 3/2 time signature and feature a melodic line with lyrics.

mf p

mf p

mf p

De - us, San - ctus, San - ctus Sa - ba - oth.

22 *mf*

ni sunt coe li et glo - ri - a tu - a.

mf

mf

mf

mf

mf

30 *f*

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

f

f

f

f

f

f

37

p *mf* *p*

p *f*

Ho - san - na, ho -

f

mf

mf

mf

p *mf*

p *mf*

44

san - na in ex - cel - sis.

ff

f

50 *poco stringendo*

f

f

ff

ff

ff

ff

Benedictus

Adagio cantabile

Batt

Mar

S

Ms

A

VI I

VI II

Va

Vc

Cb

8 poco più mos

ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

Be - ctus qui ve - nit in no - mi - ne Do - mi -

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

p

pp ni. *mf* Be - ne -

pp ni. *mf* Be - ne -

pp ctus.

pp *p* *div.*

pp *p* *div.*

pp *p*

p

poco rall.

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

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

f *p*

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

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

30 *poco accel.* *poco più mosso*

ni. Ho - san - na, ho - san - na in_

ni. Ho - san - na, ho - san - na in_

ni. Ho - san - na, ho - san - na in_

pp *p* *mf* *div.*

pp *p* *mf* *div.*

pp *p* *mf* *div.*

mf

37 *rit.* *Andando*

f *mf* *p* *pp*

f *mf* *p* *pp*

f *mf* *p* *pp*

f *mf* *p* *pp*

f *mf* *p* *pp*

f *mf* *p* *pp*

Agnus Dei

Lento *poco accel.* *rall.*

poco più mosso

Batt *pp* *Ptto*

Mar *mf*

S solo

S I

S II

A I

A II

VII *pp* *f* *p*

VII II *pp* *f*

Va *pp* *f* *p*

Vc *pp* *f* *p*

Cb *f* *p*

7

pp *mf*

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

14

ca - ta - mun - di: mi - se - re - re

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

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

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

A II A - gnus De - - - - i

pp

pp

pp

20 *rall.* Lento

no *mf* *pp* *poco rall.* Mar *p*

mi *mf* *pp*

se - re *mf* *pp* bis. *pp*

re no - bis. *pp*

mi - se - re - re no - bis. *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f* *pp*

f *pp*

poco più mosso

Soprano solo

p *mf*

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

tol - lis pec - ca - ta mun - di,

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

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

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

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

rallentando

pp p

f

do - na no - bis

mf ff f

do - na no - bis pa - - cem, do - na no - bis

mf ff f

do - na no - bis pa - - cem, do - na no - bis

mf ff f

do - na no - bis pa - - cem, do - na no - bis

morendo

p pp

pa - cem.

p pp

pa - cem.

p pp

cem.

pp

cem

p pp

pa - cem.

pp

pp

pp

pp

pp

pp

Ite, missa est

Allegretto vigoroso

The musical score is for the 'Ite, missa est' section, marked 'Allegretto vigoroso'. It features a percussion section and a string section. The percussion part includes a snare drum (Batt) and a timpani (Timp). The string section consists of Violins I and II (VI I, VI II), Viola (Va), Violoncello (Vc), and Contrabasso (Cb). The score is in 3/2 time and G major. The percussion part starts with a snare drum playing a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *mf*. The timpani part plays a similar rhythmic pattern, also with dynamics from *p* to *mf*. The string section features a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *f*. The score is divided into two systems, with the first system ending at measure 3 and the second system starting at measure 4. A large watermark 'CARUS' is visible across the score.

8

p

p

p

p

pizz.

p

14

Tan
p
Campane

p

p

I - - - te,

mf

mf

mf

mf

mf

arco

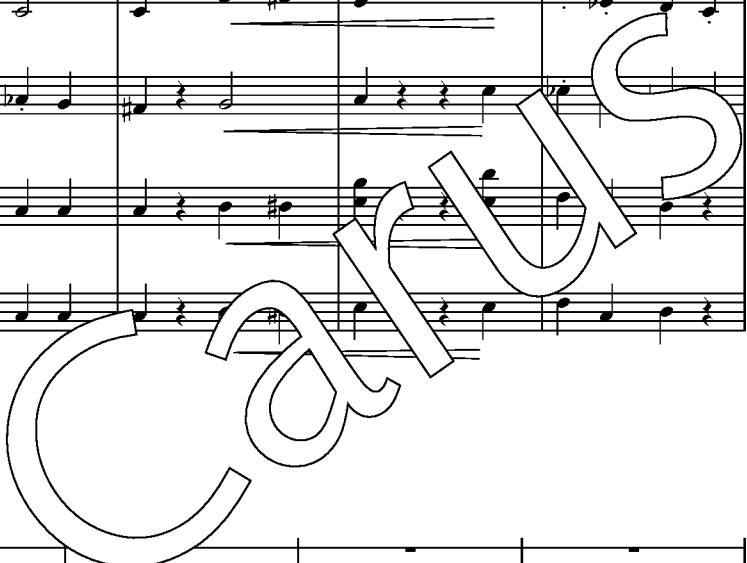
p

Tamb

Handwritten musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a dynamic marking of *p*.

Vocal line with lyrics: mis - - - sa est,

Piano accompaniment for the first system, including grand staff notation with treble and bass clefs.



Tamtam

Campane

Handwritten musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#) and dynamic markings of *p* and *mf*.

Vocal line with lyrics: te, mis

Piano accompaniment for the second system, including grand staff notation with treble and bass clefs.

Tamb

p *mf*

sa est.

f

Tamtam

mf

poco avvivan

Tamb

mf

i te,

mf

mf

mis - sa est, mis - sa est, mis - sa est,

Tantum
f
f
ff
ff
ff

ta mis - sa est, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

i - te, mis - sa est, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, i - te, mis - sa est, al - le - lu - ja, al - le - lu - ja,

ff *mf* *mf* *mf*

i - te, mis - sa est, al - le - lu - ja, i - te, mis - sa est, al - le - lu - ja, al -

p *mf* *mf*

Ptto

p

Campane

ff

ff

ff

ff

ff

ff

ff

le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, i-te, mis-sa est, al-le-lu-ja, i-te,

Tamb

f

- sa est - men.

fff

fff

fff

fff

fff

QZ

Carus

Chorsammlungen / Choral collections

Carmina mundi II: Israel – „Open the gates“
12 Sätze für Frauenchor / 12 settings for women's choir 2.504

Chorbuch Mozart · Haydn: Werke von Wolfgang Amadeus und Leopold Mozart sowie von Johann Michael und Joseph Haydn
I: 53 geistliche Sätze für Coro SSA o TTB, [Tast] 2.111
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Chorsätze zum EG II: „Kommt mit Gaben und Lobgesang“
100 Sätze zu 87 EG-Liedern, meist Coro SSA

Führe: „Der Mond ist eine Frau“ (G). 8 Stücke für Coro SSAA 9.511

Hodie Christus natus est I: Europäische Weihnachtslieder für gleiche Stimmen / European Christmas Songs for equal voices ● 2.099

Laula kultani: Europäische Volkslieder für gleiche Stimmen European Folk Songs for equal voices 2.501

Mahler: Sieben Lieder und Gesänge aus „Des Knaben Wunderhorn“ (G), arr. für Coro SSA, Pfte 40.714

Raritäten der Romantik II: 30 weltliche Sätze für Frauenchor (G) (meist Coro SSAA) 40.740

Rheinberger: Weltliche Chormusik für Frauenchor (G) 50.262

Steff: Kilchberger Liederbuch (G). 58 einfache Sätze im alten Stil (EG und GL) / Coro SSA 40.715

– Kilchberger Totenlieder (G). 32 einfache Sätze im alten Stil / Coro SSA 40.716

Einzelausgaben / Separate editions

Anonymus (18. Jh.) / Zwei Weihnachtspastorellen (G) Soli/Coro SA, Bc 91.146

Berlioz: Veni Creator Spiritus (L/G) Soli/Coro SSA, [Org] in 40.714

Brahms: Ave Maria op. 12 (L/E) Coro SSAA, Org (Orch) ● 40.180

– Drei geistliche Chöre op. 12 (L/E) ● 40.701

– Psalm 13 „Herr, wie bist du“ (G) Coro SSA, Org 40.182

Bruckner: (Messe) 25 (L) ● 40.759

Buch: (Kinderchor) 12.322

Capriccio: Inscriptions (G) Coro SSA 9.506

Charpentier: In nativitate Domini nostri Jesu Christi (L) Coro SSA, Bc 21.002

Clérambault: (Motetten C 58–63 (L) 9.521

Debussy: Les (Coro SSSAAA (arr. Gottwald) 9.503

Delibes, Messe brève (L) / Coro SA, Org 27.027

Dychko: Sviatyj Bozhe / Heiliger Gott Lord, most holy (R/G/E) / Solo S, Coro SSAA 7.509

Eben: Chrámová – Dommusik (Cz/G) / Coro SA, Pfte 7.336

Eberlin: Messa di San Giuseppe Solo S, [Coro S], Bc, [2 V] 91.034

Fauré: En prière (F/G) + Noël op. 43,1 (F/G) Coro S, Pfte 40.754/30

– Il est né le divin enfant (F/G) + Noël d'enfants (F/G) Coro S, Org (Pfte) 40.754/40

– Messe basse (L) (1881, rev. 1906) Solo S, Coro S[S]A, Org (Pfte) 40.705

Feldmann: «lolita» / Solo Ms, Coro SSSSSS 16.322

Flotow: Tantum ergo in a (L) / Solo A, Coro SSA, Org 40.721

Gabriel: Swing low (E) / Coro SSMsAA, Pfte ● 9.701/80

Gounod: Messe brève no. 4 in C à la Congrégation (L) Soli/Coro SA, Org 27.024

– Messe Sainte Cécile (L) / Réduction à deux voix égales Soli/Coro SA, Org (Pfte) 27.025

– Noël (F/G) / Weihnachtslied für Soli SA, Coro SSA, Pfte, [Org] 23.325

Grieg, Edvard: Barnlige Sanger op. 61 (6 Kinderlieder) (N/G) / Coro SSA 40.717

Hasse: Miserere in d (L) / Soli/Coro SSAA, Str, Bc 40.708

– Salve Regina in F (L) / Soli/Coro SA, Org 40.709

Haydn, J. M.: Missa sub titulo Sancti Leopoldi (L) MH 837 Soli/Coro SSA, 2 V, Bc, [2 Cor] 54.837

– Puer natus in Bethlehem (Pastorella) (L) MH deest Coro SSA, 6 Instr, Bc 54.999

– Zwei Weihnachtslieder: „Heiligste Nacht“ + „Stern auf diesem Lebensmeere“ / Coro SA[M], Org 2.112/10

Hiller: Sappho (G) / carus novus / Coro SSA, Fl, Vc 9.505

Höller: Eine kleine Weihnachtsmusik op. 12b (G) Solo S (Coro SAA), VI Org 92.311

– Passionsmusik op. 12a (G) Solo S, Coro S(A), VI, Org 92.312

Kössler: Missa in f (L) / Soli/Coro SSA, Org 27.067

Lachner: Stabat Mater op. 168 (L) / Soli SS, Str (O) 40.773

Mendelssohn Bartholdy: Drei Motetten op. 29 (L) 40.703/30

– 1. Veni Domine / Coro SSA, Org 40.703

– 2. Laudate pueri / Soli/Coro SSA, Org 40.703

– 3. Surrexit pastor bonus / Soli/Coro SSAA, Org 40.703

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Moènik: Doxologia „Salus in nostro“ (L) Coro SSAA 7.527

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– Die Sternsängerin op. 55 (G) / carus novus Coro SSAA 9.504

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– Missa in C Missa puerorum op. 62 (L) Coro S, Org 50.062

– Missa in g op. 187 (L) / Coro SSA, [Soli SSA], Org 50.187

Rossini: Coro di Ninfe (I) / Coro SSA, Pfte 40.713/40

– L'espérance (F/G) / Coro SSA, Pfte 40.713/20

– La foi (F/G) / Coro SSA, Pfte 40.713/10

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Schanderl: Morgenglanz der Ewigkeit (G) / Coro SSAA 7.512

Schreker: Der 116. Psalm (G) / Coro SSA, Orch 7.510

Schumann: In Meeres Mitten op. 91 (G) / Coro SSSAAA 9.501

– Ländliches Lied „Und wenn die Primel“ op. 29,1 (G) Coro SA, Pfte 40.745/10

– Lied „In meinem Garten die Nelken“ op. 29,2 Coro SSA, Pfte 40.745/20

– Mädchenlieder op. 103 (G) / SS (SA), Pfte 40.746

Sternkopf, P.: Magnificat in C (L) Soli/Coro SA, Bc, [2 Tr, Timp, 2 V] 91.146

– Arioso (I) / Coro SSAA 7.501

– Drei Eichendorff-Lieder (G) / Coro SSAA 7.508

– Gossips (Schwätzeereien) „torototo tom“ / Coro SSAA 7.502

– Mamamia (I) / Coro SMsA, Pfte 7.503

– Polnischer Tanz (Oberek) / Coro SSA 7.504

– Zwölf polnische Weihnachtslieder (PL/G) / Coro SSAA 40.718

Telemann: Biblische Sprüche I +II (G/E). Je 16 Motetten Coro SS[B] o SA[B], 2 V, [Va], Bc (auch einzeln erhältlich) 39.101 + 39.102

Tormis: 8 estnische lyrische Volkslieder 8 Estonian Lyric Folk Songs / Coro SSAA 9.509

[] = ad libitum, () = Alternativbesetzung/alternative scoring
● = auf Carus-CD eingespielt / available on Carus CD