Cool-Jae Huh 허걸재

Missa Arirang

미사 아리랑

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for mixed choir (SATB), changgo or any drum
ad libitum: pianoforte

Full score

Carus 27.209

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The following performance material is available:
full score and optional piano (Carus 27.209),
choral score (Carus 27.209/05),
percussion (Carus 27.209/41).

Foreword

Cool-Jae Huh used folk song tunes in his sacred mass entitled *Missa Arirang*, which was commissioned by the Korean Chamber Singers in 2002. The piece takes its name from *Missa*, the Latin word for mass, and *Arirang*, the most popular piece of secular Korean folk music. This mass is based on Korean traditional folk tunes: *Arirang, Jindo-arirang, Milyang-arirang, Jeongsun-arirang, Shin-gosan-taryung,* as well as on the *Sanguh-sori* funeral song. *Missa Arirang* is written in the style of many different Korean provincial songs, as well as Gregorian chant. It combines Korean folk tunes accompanied by a piano and a *puk*, a kind of barrel drum, or *jang-go*. A piano accompaniment is also added when more texture is needed. This mass follows the traditional Ordinary: Kyrie, Gloria, Credo, Sanctus and Agnus Dei.

The **Kyrie** utilizes portions of the *Arirang* for its motif. It begins with a counter melody that is paired with the *Arirang*, later appearing in a monophonic-like chant and it is treated in organum, canonic and fugal style. The *Arirang* used in the Kyrie contains five pitches – *sol-la-do-re-mi*, which is a Korean traditional pentatonic folk-song scale. This movement is in A-B-A structure and the composer uses traditional western techniques, such as *a cappella* choral singing, as well as the organum-like use of parallel fourths in the Kyrie. The use of the *puk*, a Korean traditional drum, and its *saemachi* rhythm, a long – short – short – long beat pattern in two-measure phrases is also introduced, showcasing Korean musical tradition in contrast to the western style of the movement. The piano begins at measure 21, and overlaps the end of the first section in measure 19. In effect, Huh transitions from the western style of the first section to the contemporary Korean style using western technique. The piano is not part of the Korean folk song heritage, thus with the addition of the piano, Huh also combines the old culture with the new.

In the **Gloria** section the *Jindo-arirang* and *Milyang-arirang* melodies are used to form the main melody. Both the *Jindo-arirang* and *Milyang-arirang* are derived from the same roots but are from different provinces. The people of Jindo and Milyang have been quietly feuding with each other for centuries, but the composer tries to make a peaceful union by utilizing both styles in this movement. The *arirangs* on which the Gloria is based are traditionally in 9/8 time, giving the feel of the local oceanside from where they originate. The rondo-like Gloria uses a heavily dotted rhythm and changing meters to show the excitement and constant motion of the people. In the phrase "Laudamus te, benedicimus te," the composer introduces the *Jindo-arirang* and *Milyang-arirang*, first separately and then overlapping, finally finishing together. Perhaps Huh is trying first to illustrate the feuding between the two provinces and then attempting to bring them to peace in the end.

Jeongsun-arirang is from *KangWon* mountain village and is used in the **Credo**. The music reflects the hills and val-

leys of this province's mountains with music that ascends and descends. The dynamics remain subdued, reflecting the mountain lifestyle of the province from which the *Jeongsun-arirang* comes. There are many Buddhist monks in the mountain region and this style may represent the sense of a sacred location (i.e., a church or Buddhist temple). The composer also uses a traditional syncopated Korean rhythm to accent key words in this movement: "credo" (I believe), "filium" (Son), "Dominum" (God) and "Amen."

The **Sanctus** contains many meter changes and utilizes the *Shingosan-taryung*. The piano accompaniment is mainly comprised of the tones *do-mi-la*, the tempo is very fast and *fp* dynamics are used in the introduction. Interestingly, the use of *fp* in the introduction demonstrates Korean style vocalisms (for example, a heavy downbeat followed by a lighter upbeat). The form of the Sanctus is *rondo-like*, but it does not exactly fit the true definition of a *rondo*, due to the inclusion of a repeated B section. This movement is vocally challenging because of the high tessitura for sopranos and tenors, and their brisk tempo.

One of the most interesting movements, the **Agnus Dei**, introduces the sound of a traditional Korean opera singer into the palette of colors. Unlike western classical singers, Korean opera singers do not use the western classical singing style; however, they use strong throat sounds that are often presumed to be untrained to the western ear. In the Korean tradition, the natural speaking voice, coupled with a "throaty" vocal sound is thought to communicate one's thoughts and feelings more clearly. Furthermore, Korean listeners will recognize the sound of funeral singing, and many connect these sounds to Christ's suffering on the cross. Agnus Dei is based on a traditional Korean funeral service and on the following procession to the grave, and it is written for an operatic solo voice and double choir. The soloist represents the minister in the Korean funeral service, who often rings a bell while giving a sermon to the congregation, which is represented by the second choir. The first choir represents the pallbearers, who, in turn, repeat the words of the soloist. The dynamics are consistently *pp*, shifting to *fff* with extremely high vocal writing for sopranos, tenors and the baritone soloist (i.e., high *a*-flat for the baritone solo). The texture also thickens greatly here, and the ensuing climax of the movement represents Christ's last moments on the cross. The music becomes calmer, returning to the earlier *pp* dynamic, and is scored for *a cappella* chorus. The final note sounds on the *puk* and fades to *niente*.

The style of the Korean folk song varies from province to province and the style of each province reflects the lifestyle of the natives of the area. For example, in the provinces of the plains there are few differences in tempo and rhythms are not complicated, perhaps reflecting the simple lifestyle of a farmer. In the oceanside provinces the music is often faster, with more active rhythms, reflecting the busy life of a fisherman or a merchant. In the mountainside provinces the music is often slower, with more ascending and descending lines, reflecting the terrain of that area.

In his *Missa Arirang*, in addition to showcasing the provincial styles of Korean folk song, Huh is attempting to inspire peace and unity, not only in reference to the provinces, but throughout all of Korea and the world. In the Gloria, his utilization of the *Arirangs* from the *Gyeongsang* and *Jeolla* provinces is an attempt to unify the two groups of people. His use of traditional songs from both North and South Korea in the Sanctus shows a desire for reunification of the countries as they once were and should be again. The Agnus Dei, with its use of the funeral song *Sanguh-sori* in the final "dona nobis pacem," is symbolic of the death and resulting end of all conflict. It appears that the composer is pleading for peace, not only within Korea and its provinces, but worldwide.

Alabama, April 2011 Imgyu Kang, DMA

서 문

Missa Arirang은 우리 나라 각 지방의 여러 민요들을 한 데 모아 다양한 음악적 작업을 통하여 동-서양이 함께 공감할 수 있도록 용해해 낸 합창음악으로, Korea Chamber Singers의 위촉에 의해 쓰여졌다.

Missa Arirang에는 작품 전체에 한국적인 선율이 면면히 이어지고 있는데, 여기에는 경기의 <아리랑>, 전라의 <진도아리랑>, 경상의 <밀양 아리랑>, 강원의 <정선아리랑> 등 각 지방에서 불리는 아리랑과 지금은 신고산타령이라고 불리는 함경의 <어랑타령>, 그리고 전국 어디서나 들을 수 있는 <상여소리>의 선율들이 주요한 재료로 포함되어 있다.
합창이 작품 전반을 이끌고 나가고 있으며, 화성적으로 강화하여야 할 부분에서는 피아노가 합창을 보강해 주고 있다. 여기에 북(소리북)이 함께 하여 합창과 피아노의 장단에 가락을 더 해 주고 있다. 실제 미사의식에서 사용될 목적으로 쓰여진 것은 아니지만, 의식에서 쓰이는 라틴어 텍스트를 따르고 있다.

<Kyrie>에서는 경기 <아리랑>이 정선율(Cantus Firmus)로 사용된다. <아리랑> 선율의 대선율로 사용될 수 있도록 고안된 Chant 스타일의 단선율로 시작되어, 이 대선율이 서양음악의 발달사를 쫓아가며 차츰 Organum, Canon, Fugue 양식 등으로 발전한다.
그 사이에 대선율과 <아리랑>의 선율이 함께 등장하게 되는데 처음에는 <아리랑>의 정선율이 중경(middle Ground)정도에 머물지만 후반부로 갈수록 정선율은 더욱 두드러지게 되며, 마지막 부분에서는 포근하고도 친근한 아리랑의 선율을 느낄 수 있도록 화성적인 배려를 하고 있다.

<Gloria>에서는 전라도의 <진도아리랑>과 경상도의 <밀양아리랑>을 주 재료로 하고 있다. 이 두 아리랑의 선율은 각각 등장하기도 하지만, 때로는 동시에 등장하기도 한다. 지금은 '육자배기토리'라고 불리는 전라도 지방의 음악과 '메나리토리'로 분류되는 경상도 지방의 음악이 같은 뿌리에서 출발하였다는 점에 착안하였으며, 한국적인 도미난트(dominant) 사용에 유의하고 있다. 한편, 리드미컬한 텍스트의 사용이 부쩍 늘어, 작품 전체적으로 봐서는 활기를 띄게 되는 악장이다.

<Credo>에서는 강원도의 <정선아리랑>이 주재료로 사용되고 있어, 빼어난 산세와 고즈넉한 산사의 이미지마저 느껴진다. 신앙의 대상은 다르지만, 간절하기 그지 없는 우리네 종교적 심성을 표현하기에 더 없이 적합한 선율로 생각된다. 음악적으로는 엇모리(5/8박자)를 사용하여 정적인 면과 대비를 이루게 하고 있으며 작품전체로 봐서 음악적인 긴장을 고조시키는 역할을 하는 악장이다.

<Sanctus>에서는 함경도의 어랑타령(신고산 타령)을 주재료로 사용하고 있다. Changing-meters (변박)을 시도하면서 섹션별로 서로 다른 박자를 사용하지만, 한국 장단의 큰 틀은 그대로 유지되고 있다.
유일하게 피아노 반주가 이끌어 가는 악장으로 화성적인 측면에서도 반음계적인 요소들이 긴장감을 더 하고 있다. 작품 전체의 절정에 해당하는 악장이다.

<Agnus Dei>는 전국 어디에서나 불리는 토속 선율인 상여소리의 선율과 메기고 받는 응창방식을 사용하고 있다. 남성 솔로가 상여소리의 원선율에 미분음적인 변화를 가해 메기면, 합창이 이를 받아 나가게 되는데, 단순한 토속선율에 변화를 주기 위해 중간에 이중합창을 채용하고 있으며, 화음에도 미묘한 변화를 주곤 한다. 죽음을 대하는 우리네의 고유한 정서로 하나님의 어린 양이신 그리스도 예수를 묵상하게 한다.
차분하면서도 엄숙하게 작품 전체를 마무리를 하는 악장이다.

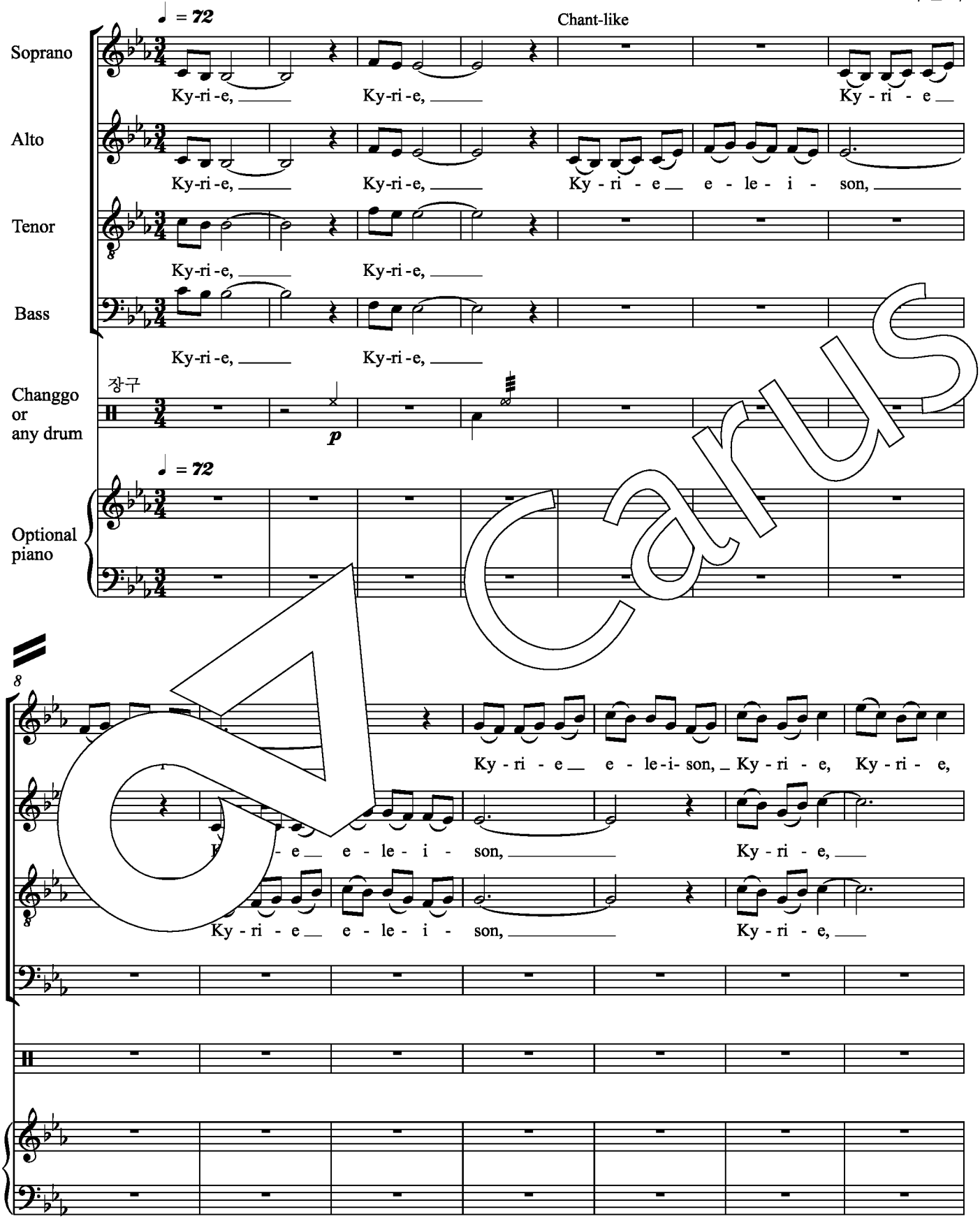
지난 수 년간 한국에서 절판이 되어서 구입이 어려웠던 미사아리랑 곡을 이번에 독일의 카루스 출판사에서 새로운 모습으로 출판하게 됨을 기뻐하며, 더불어 이 지면을 통해서 출판사에게 감사를 드린다.
앞으로도 이와 같은 계기를 통해 더 많은한국의 좋은 음악작품들이 유럽에 소개되는 기회가 되어 지기를 개인적으로 바래 본다.

2016년 5월 서울에서 허걸재

Missa Arirang
미사 아리랑

Cool-Jae Huh (*1965) 2002
허걸재

1. Kyrie



Carus

Aufführungsdauer / Duration: 16.30 min.
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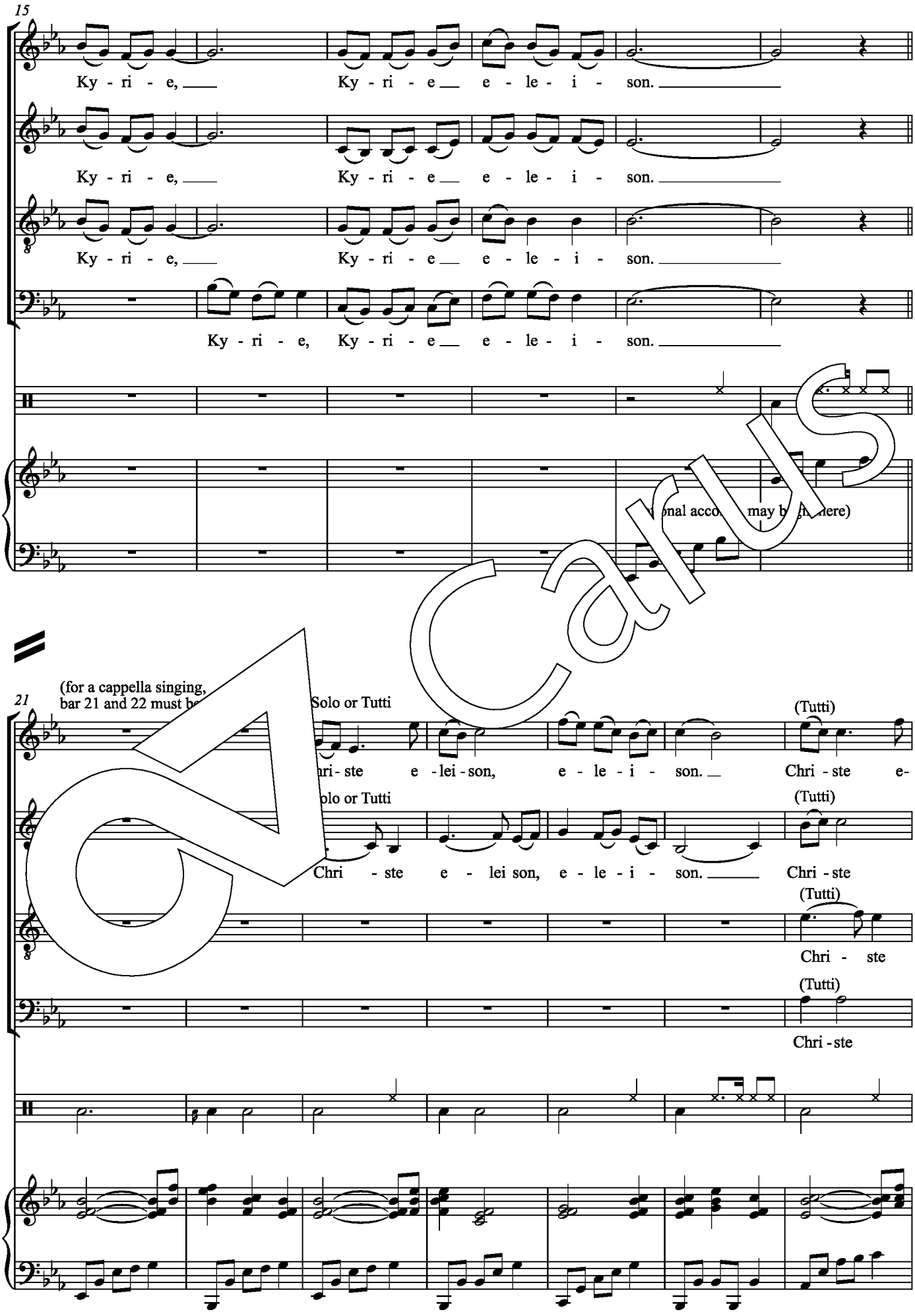
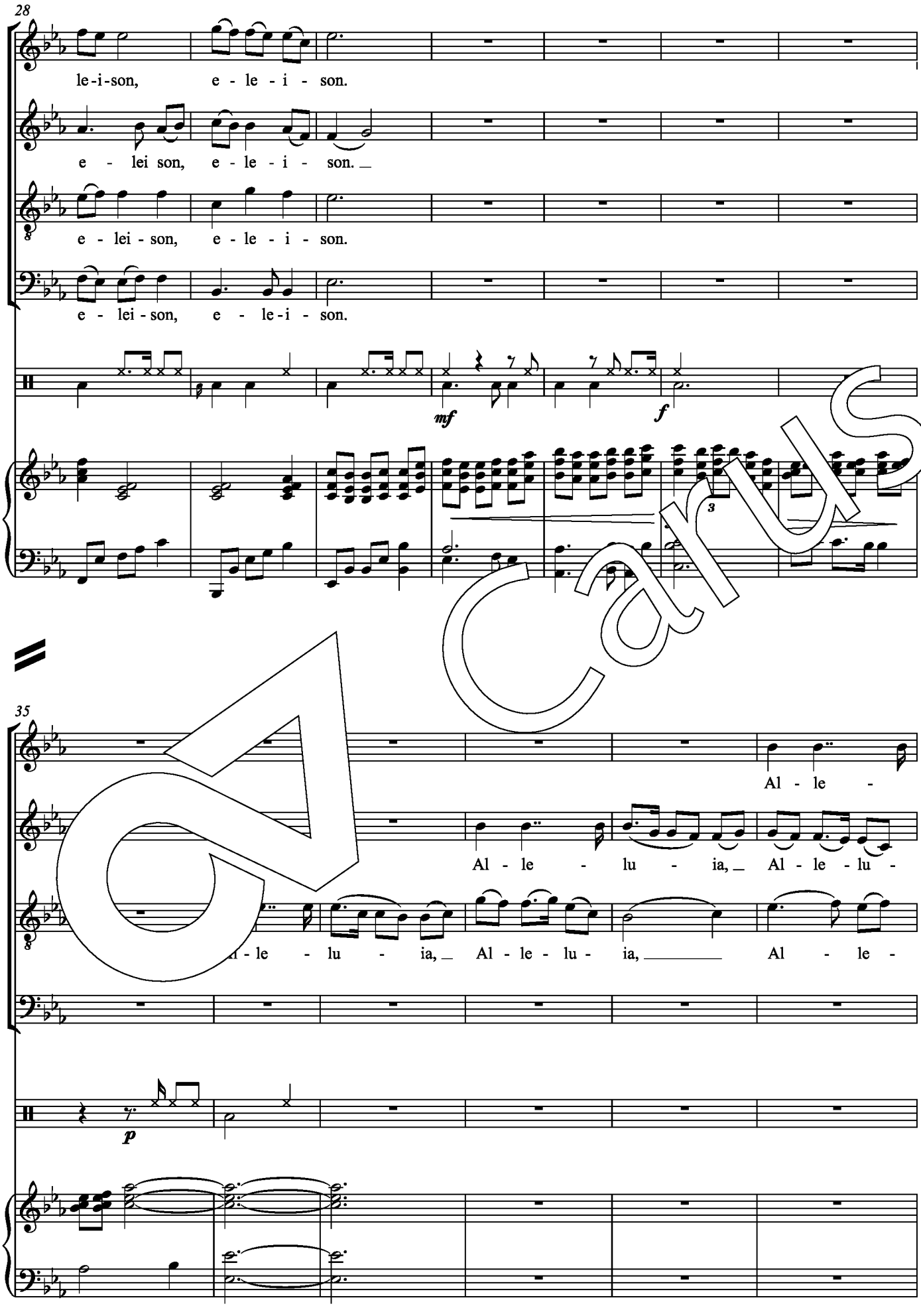
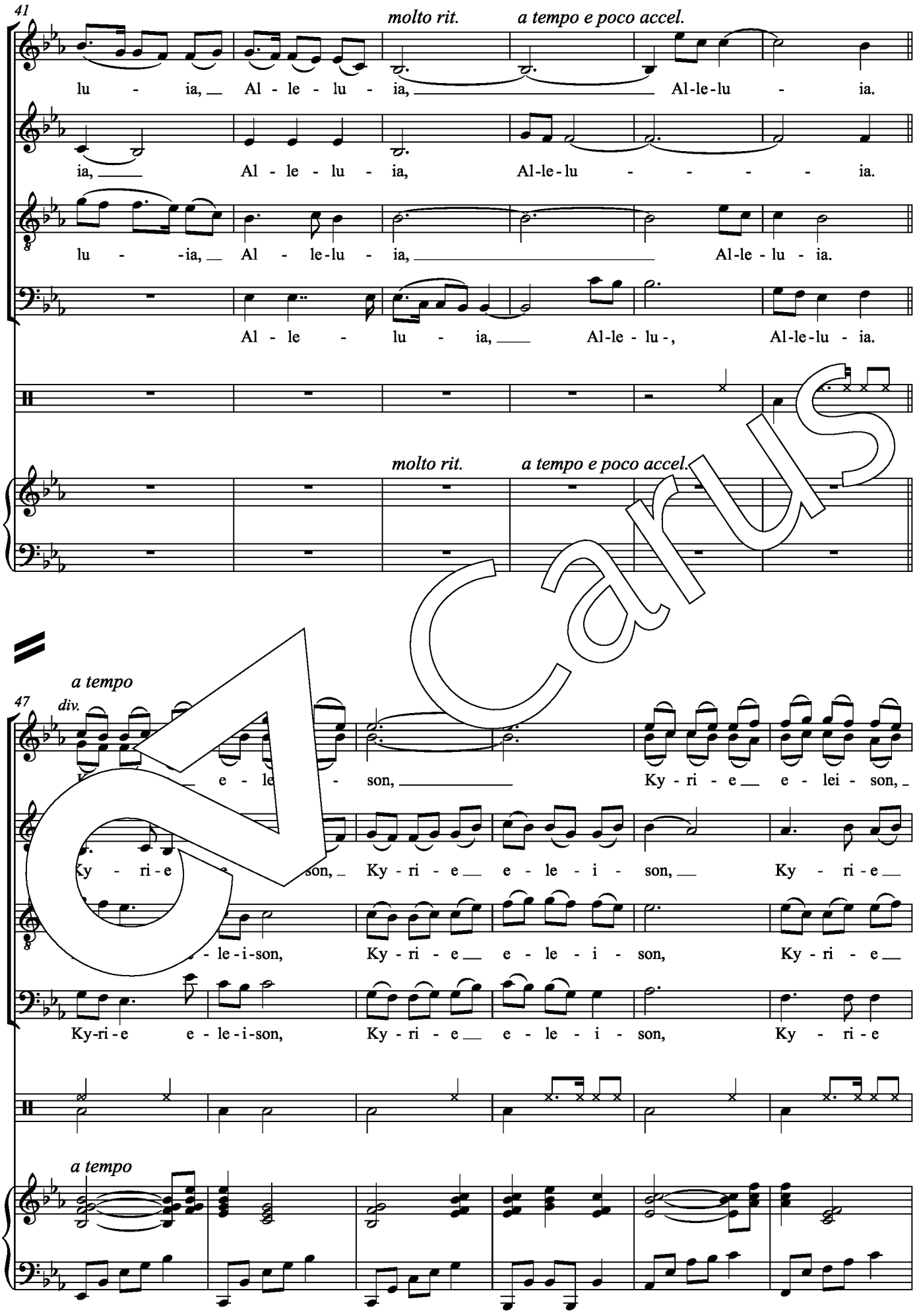

15
Ky - ri - e, Ky - ri - e e - le - i - son.
Ky - ri - e, Ky - ri - e e - le - i - son.
Ky - ri - e, Ky - ri - e e - le - i - son.
Ky - ri - e, Ky - ri - e e - le - i - son.
(for a cappella singing,
Solo or Tutti
(Tutti)
ri - ste e - lei - son, e - le - i - son. Chri - ste e-
Chri - ste e - lei son, e - le - i - son. Chri - ste
Chri - ste
Chri - ste

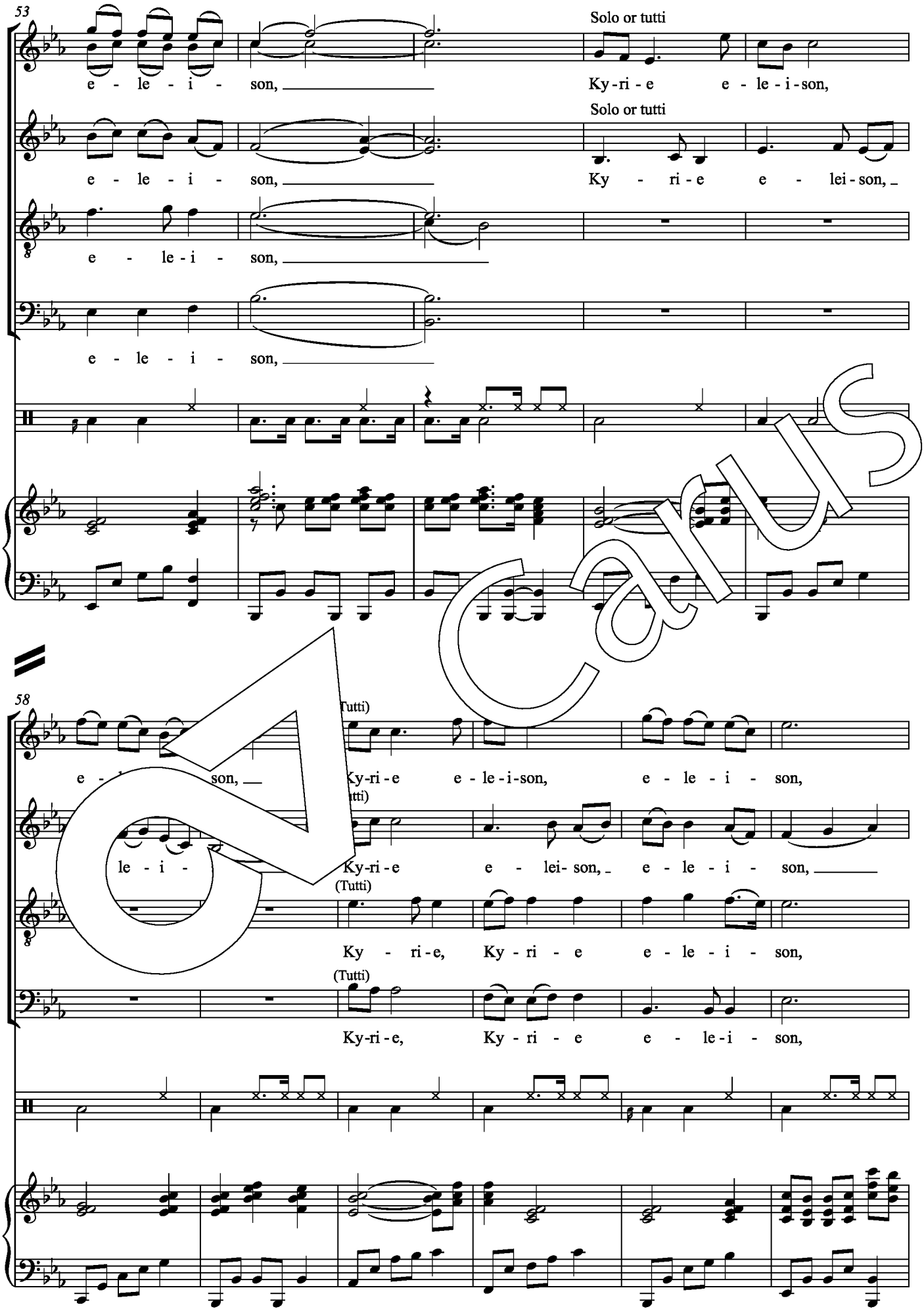
Carus


28
le-i-son, e - le - i - son.
e - lei son, e - le - i - son.
e - lei - son, e - le - i - son.
e - lei - son, e - le-i - son.
mf
f
35
Al - le -
Al - le - lu - ia, Al - le - lu -
- le - lu - ia, Al - le - lu - ia, Al - le -
p

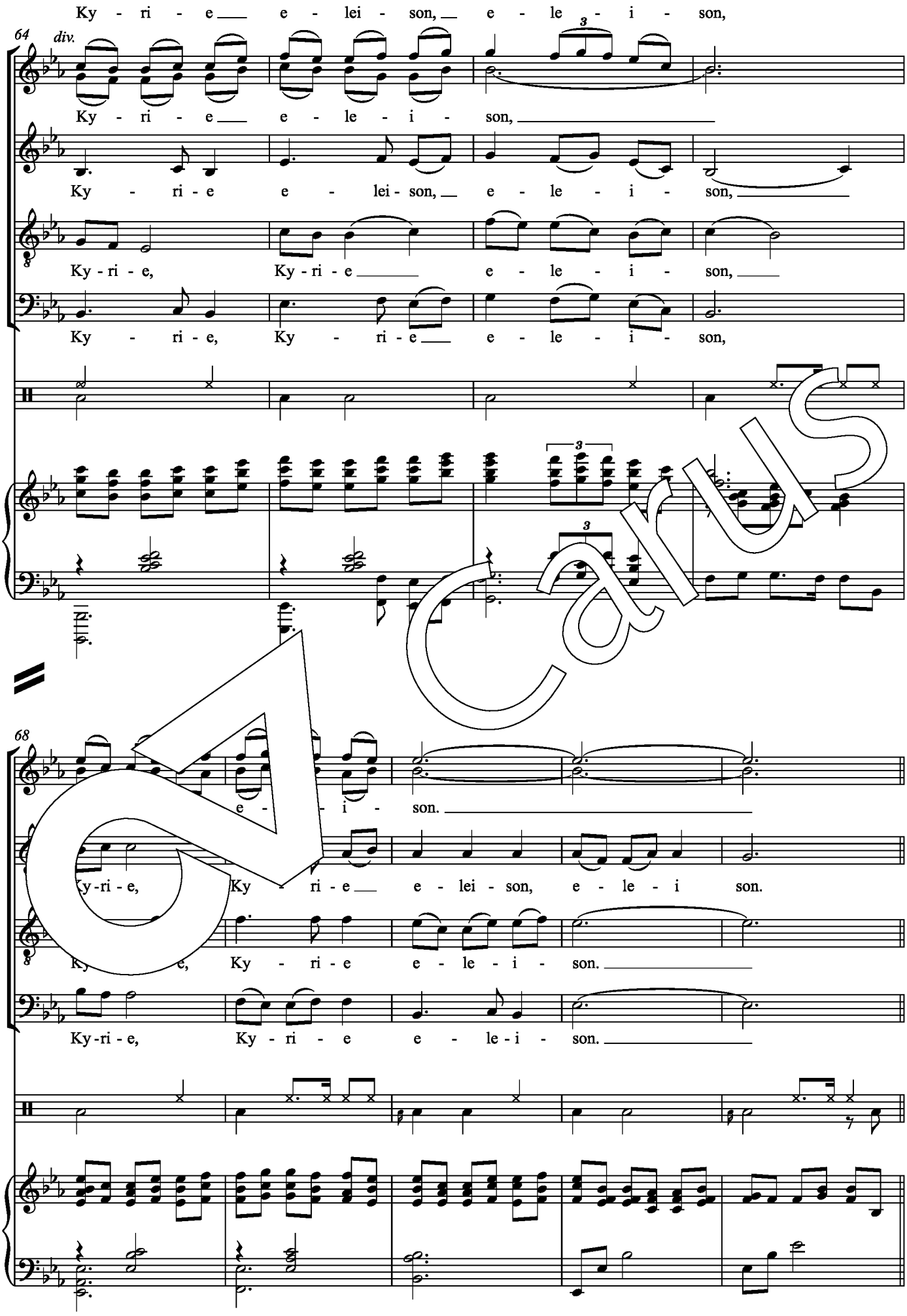
Carus


41
molto rit.
a tempo e poco accel.
lu - ia, Al - le - lu - ia, Al-le-lu - ia.
ia, Al - le - lu - ia, Al-le-lu - - - - ia.
lu - -ia, Al - le-lu - ia, Al-le - lu - ia.
Al - le - lu - ia, Al-le - lu -, Al-le-lu - ia.
molto rit.
a tempo e poco accel.
47
a tempo
div.
e - le - son, Ky - ri - e e - lei - son,
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e
- le-i-son, Ky - ri - e e - le - i - son, Ky - ri - e
Ky-ri-e e - le-i-son, Ky - ri - e e - le - i - son, Ky - ri - e
a tempo

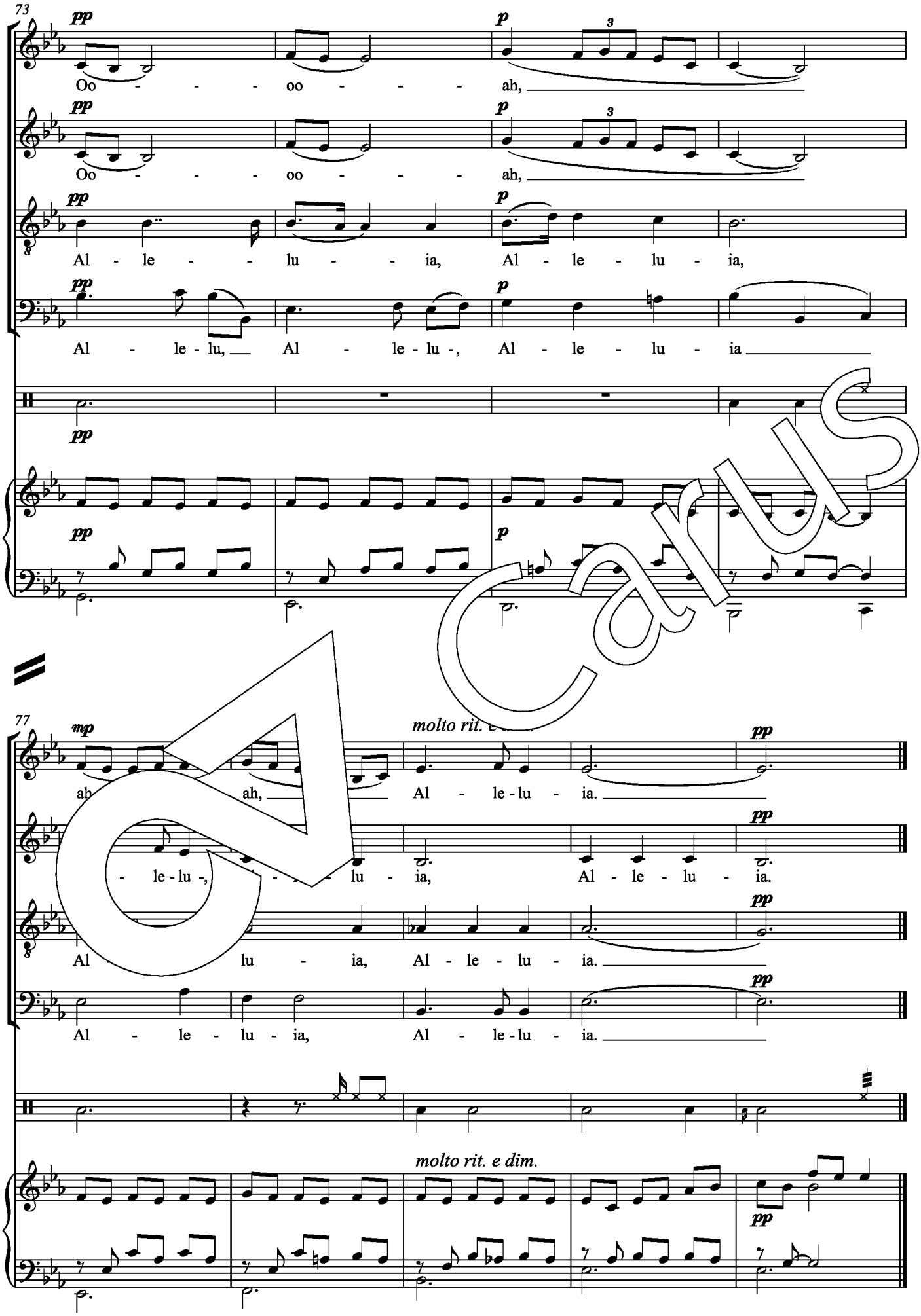
Carus


53
Solo or tutti
e - le - i - son,
Ky - ri - e e - le - i - son,
Solo or tutti
e - le - i - son,
Ky - ri - e e - lei - son,
e - le - i - son,
e - le - i - son,
58
(Tutti)
son,
Ky-ri - e e - le - i - son,
e - le - i - son,
(Tutti)
le - i -
Ky-ri - e e - lei - son,
e - le - i - son,
(Tutti)
Ky - ri - e, Ky - ri - e e - le - i - son,
(Tutti)
Ky-ri - e, Ky - ri - e e - le - i - son,

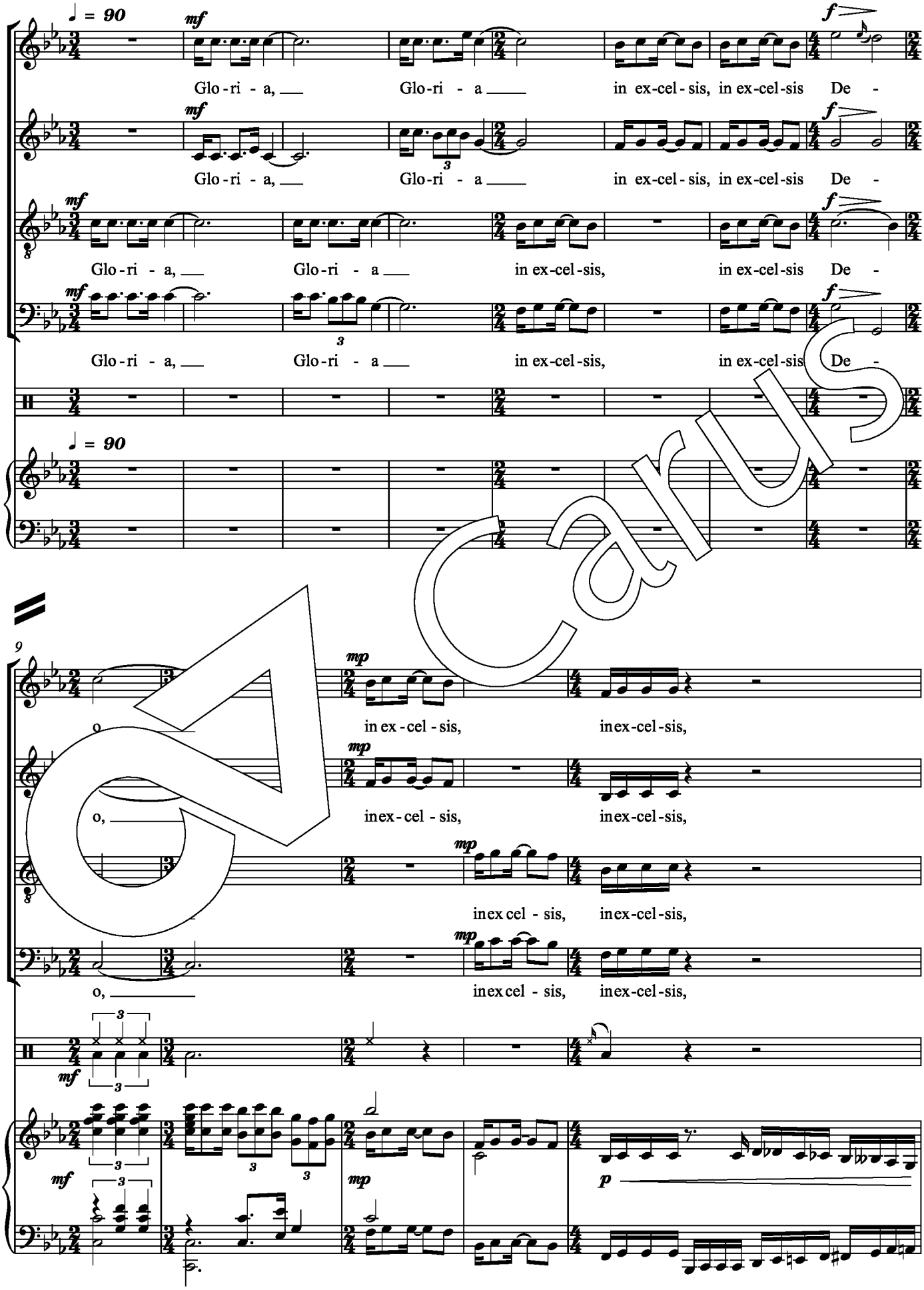
Carus


Ky - ri - e e - lei - son, e - le - i - son,
64
div.
Ky - ri - e e - le - i - son,
Ky - ri - e e - lei - son, e - le - i - son,
Ky - ri - e, Ky - ri - e e - le - i - son,
Ky - ri - e, Ky - ri - e e - le - i - son,
3
3
3
68
e - i - son.
Ky-ri - e, Ky - ri - e e - lei - son, e - le - i son.
Ky - ri - e, Ky - ri - e e - le - i - son.
Ky-ri - e, Ky - ri - e e - le-i - son.

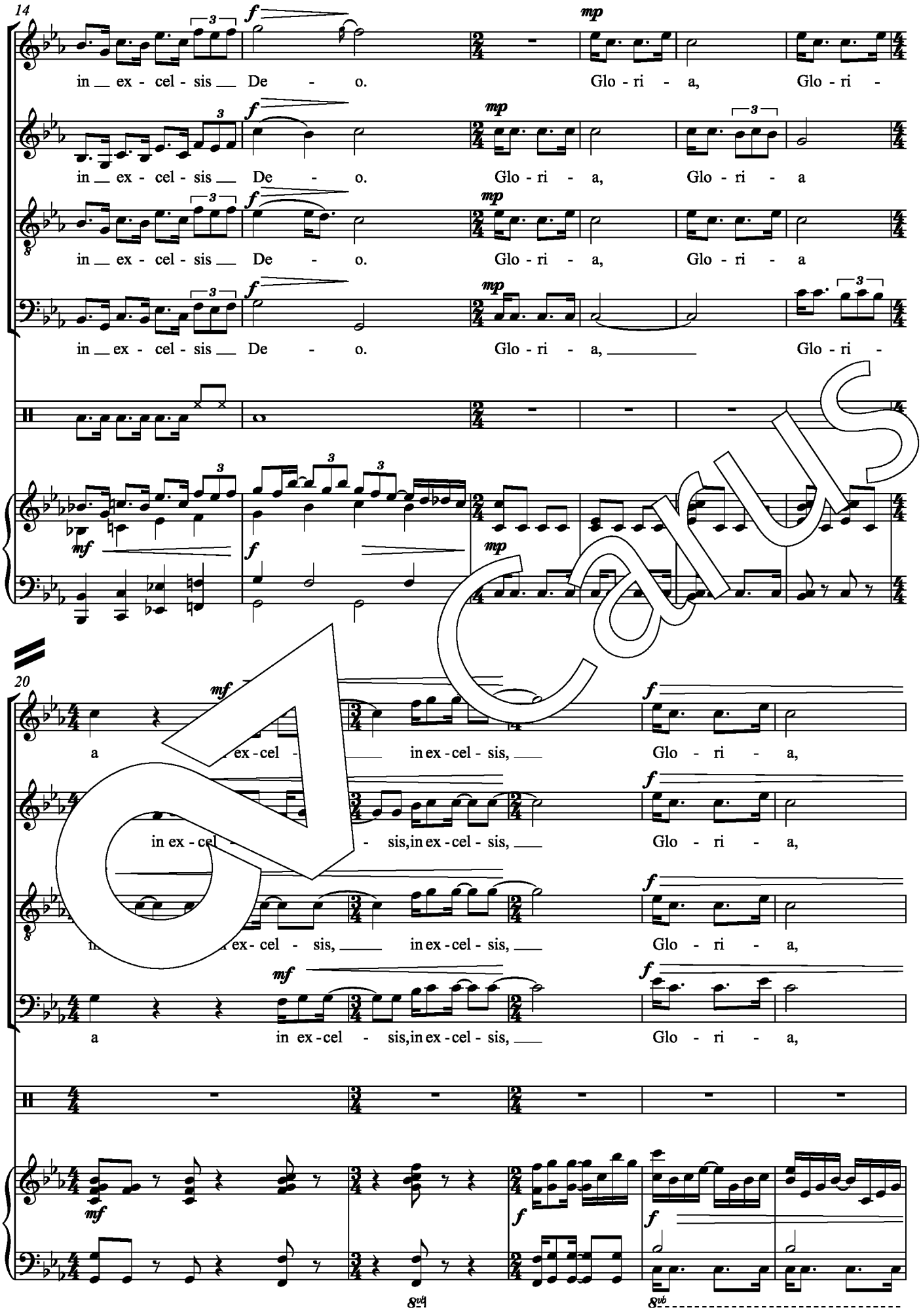
Carus


73
pp
p
Oo - - - oo - - - ah,
Al - le - - lu - - ia, Al - le - lu - ia,
Al - le - lu, Al - le - lu -, Al - le - lu - ia
77
mp
molto rit.
ah ah, Al - le - lu - ia.
- le - lu -, lu - ia, Al - le - lu - ia.
Al - lu - ia, Al - le - lu - ia.
Al - le - lu - ia, Al - le - lu - ia.
molto rit. e dim.

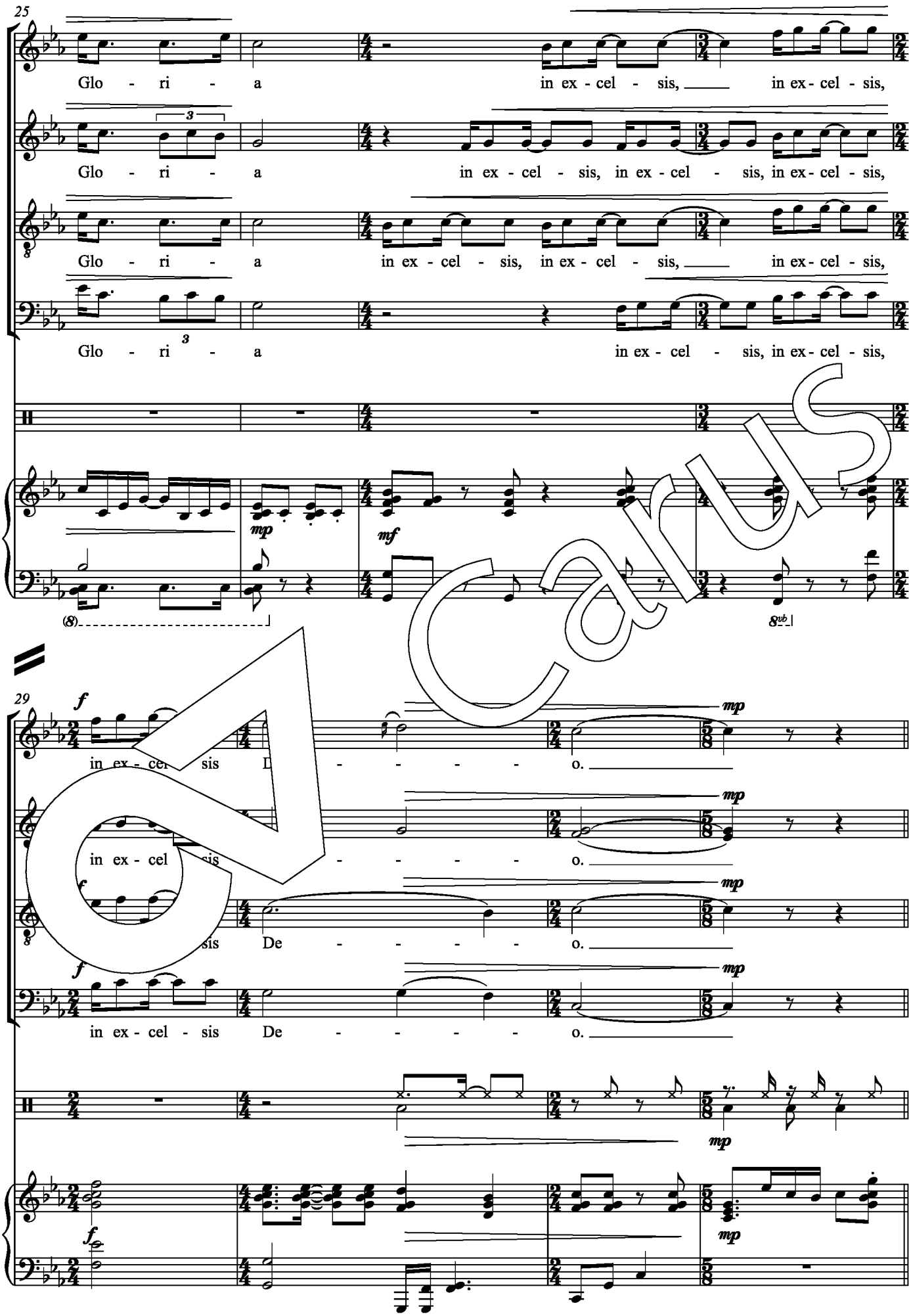
Carus


♩ = 90
mf
f
Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De -
Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De -
Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De -
Glo - ri - a, Glo - ri - a in ex - cel - sis, in ex - cel - sis De -
♩ = 90
9
mp
o
in ex - cel - sis, in ex - cel - sis,
o,
in ex - cel - sis, in ex - cel - sis,
in ex cel - sis, in ex - cel - sis,
o,
in ex cel - sis, in ex - cel - sis,
mf
p

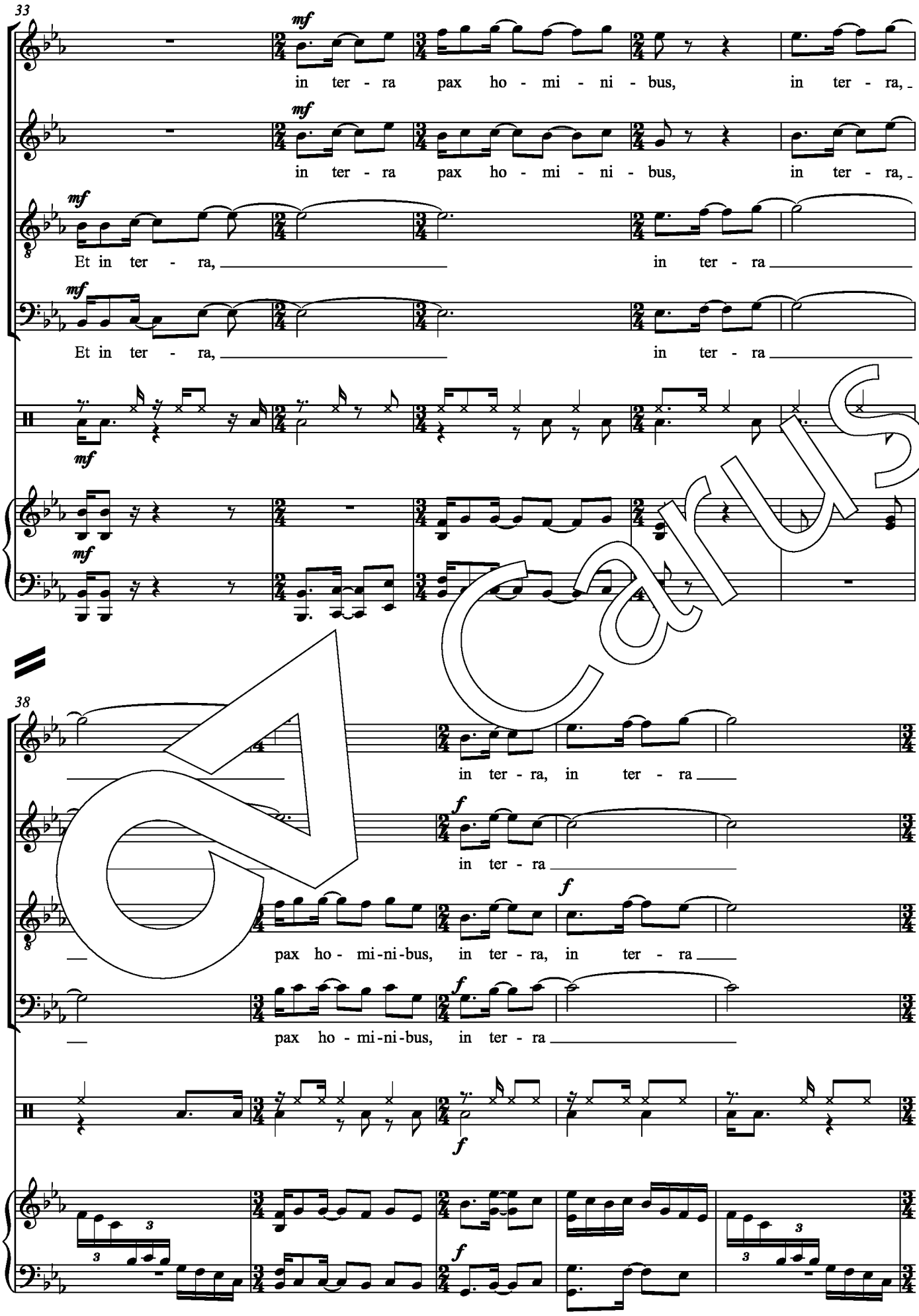
Carus


14
in ex - cel - sis De - o.
Glo - ri - a,
Glo - ri -
in ex - cel - sis De - o.
Glo - ri - a,
Glo - ri - a
in ex - cel - sis De - o.
Glo - ri - a,
Glo - ri - a
in ex - cel - sis De - o.
Glo - ri - a,
Glo - ri -
20
a ex-cel - in ex - cel - sis,
Glo - ri - a,
in ex - cel - sis,in ex - cel - sis,
Glo - ri - a,
in ex - cel - sis,
in ex - cel - sis,
Glo - ri - a,
a in ex - cel - sis,in ex - cel - sis,
Glo - ri - a,
8va
8va

Carus


25
Glo - ri - a
in ex - cel - sis,
in ex - cel - sis,
Glo - ri - a
in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
Glo - ri - a
in ex - cel - sis, in ex - cel - sis,
in ex - cel - sis,
Glo - ri - a
in ex - cel - sis, in ex - cel - sis,
mp
mf
(8)
8vb
29
f
in ex - cel - sis De - - - - - o.
in ex - cel - sis De - - - - - o.
in ex - cel - sis De - - - - - o.
in ex - cel - sis De - - - - - o.
mp

Carus


33
mf
in ter - ra pax ho - mi - ni - bus, in ter - ra,
in ter - ra pax ho - mi - ni - bus, in ter - ra,
Et in ter - ra, in ter - ra
Et in ter - ra, in ter - ra
38
in ter - ra, in ter - ra
f
in ter - ra
pax ho - mi-ni-bus, in ter - ra, in ter - ra
pax ho - mi-ni-bus, in ter - ra

Carus

43

ff

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

ff

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

ff

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

ff

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

ff

ff

Meno mosso

47

Solo or tutti

poco rit.

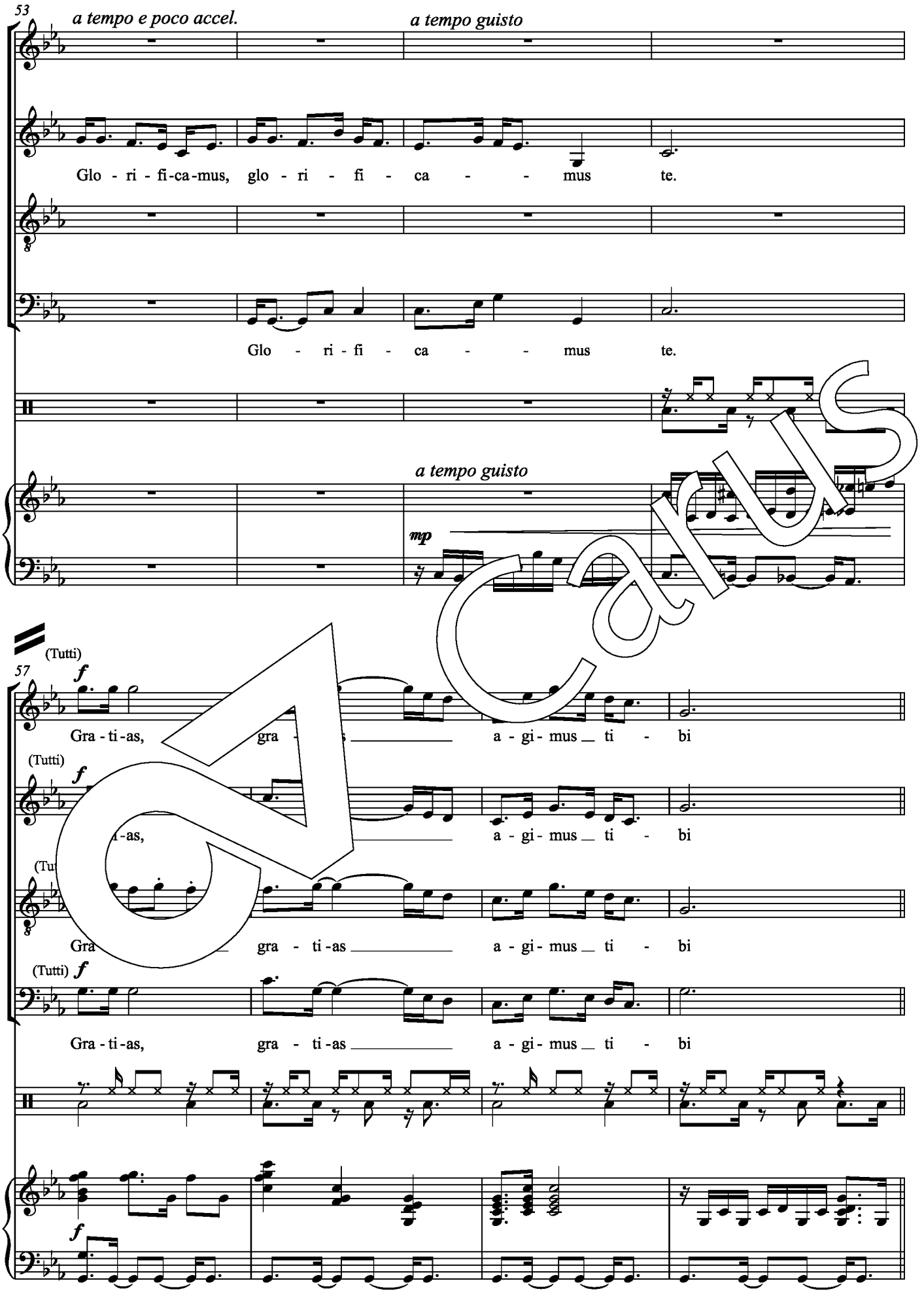
te. -ne - di - ci mus te. Ad-o - ra - mus te.

Ad-o - ra - mus te.

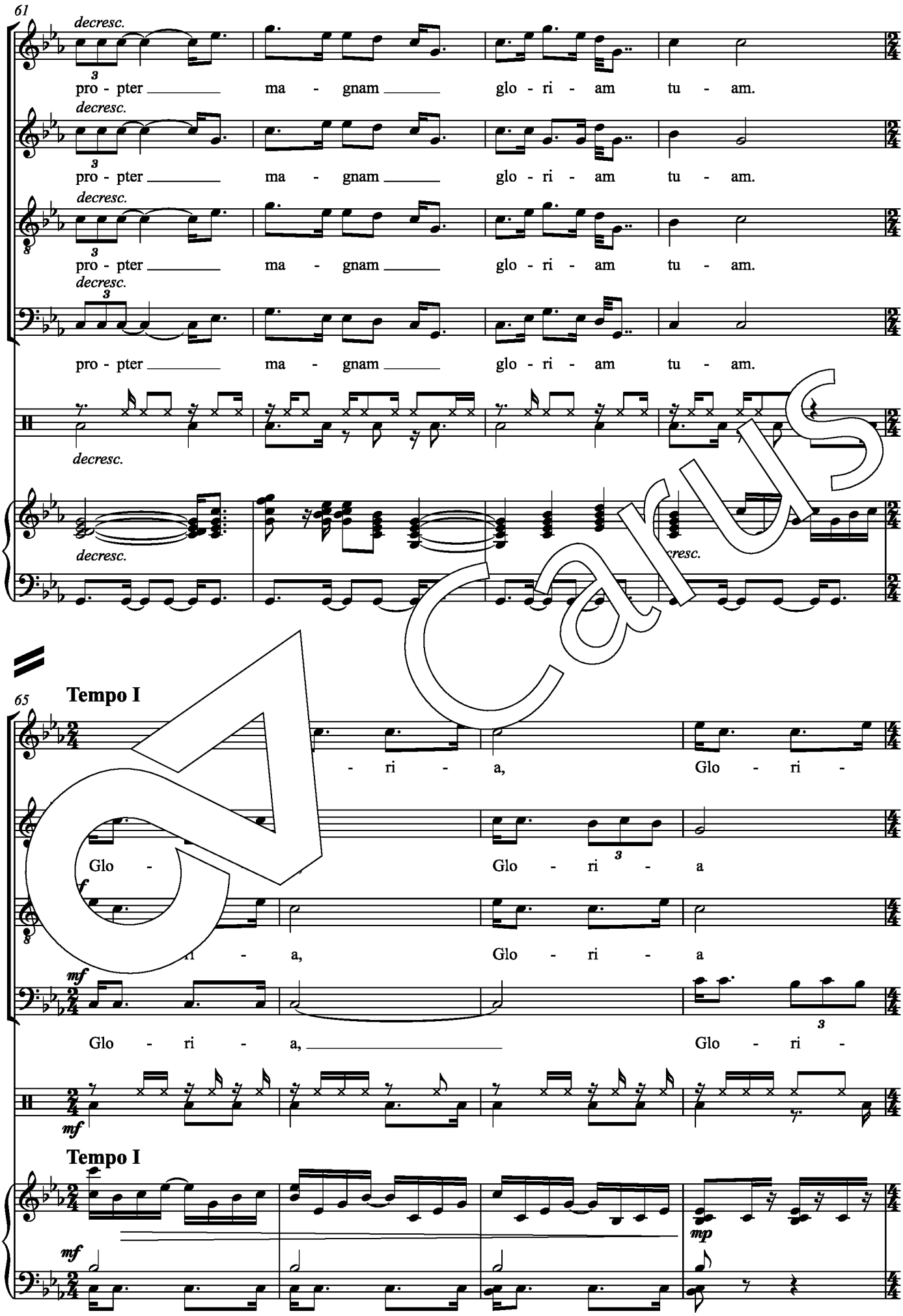
Lau da-mus te. Be-ne - di - ci mus te. Ad-o - ra - mus te.

Ad-o - ra - mus te.

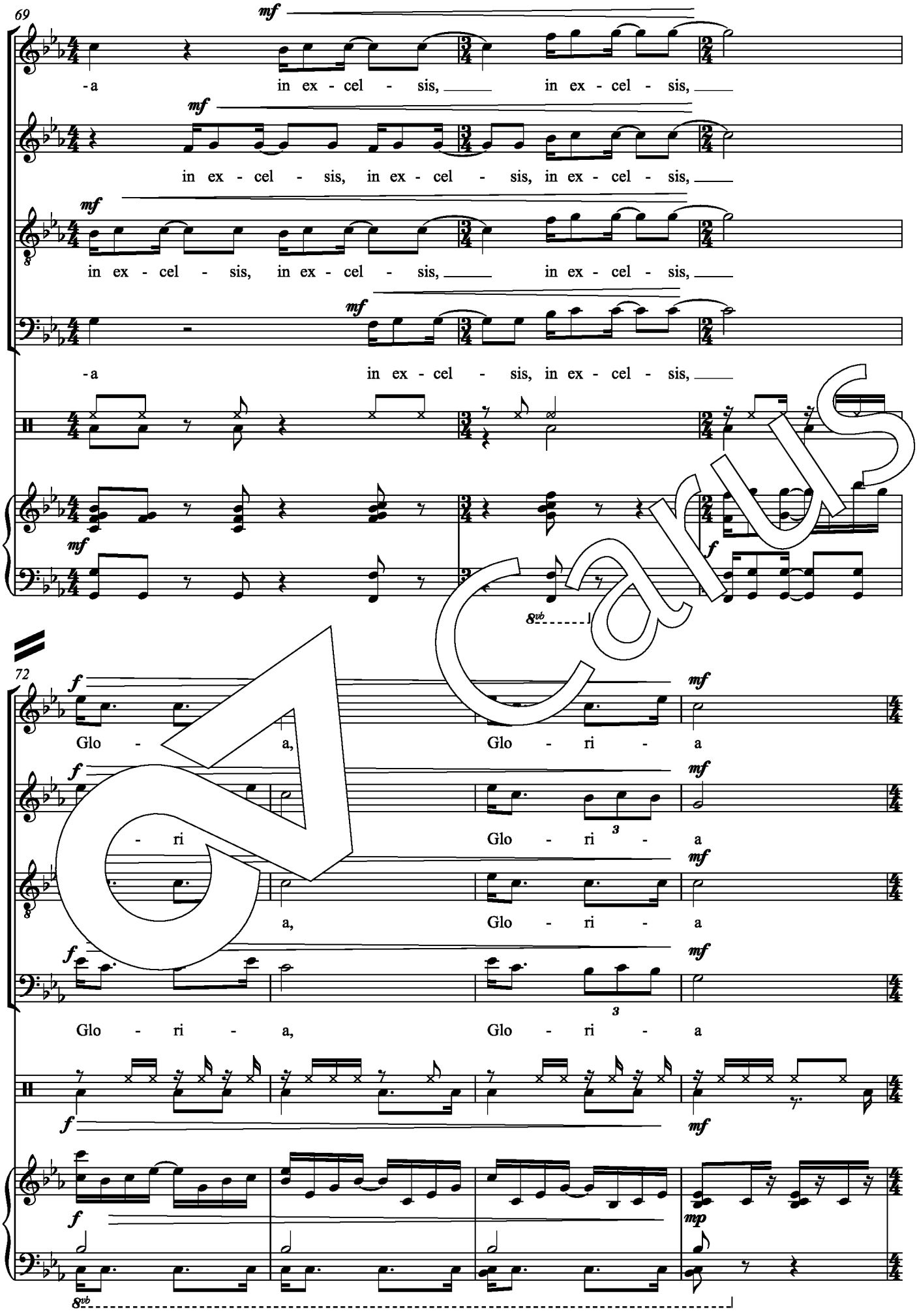
Carus


53
a tempo e poco accel.
a tempo guisto
Glo - ri - fi-ca-mus, glo - ri - fi - ca - - mus te.
Glo - ri - fi - ca - - mus te.
a tempo guisto
mp
(Tutti)
57
f
Gra - ti-as, gra - ti-as a - gi- mus ti - bi
(Tutti)
f
-as, a - gi- mus ti - bi
(Tutti)
Gra gra - ti-as a - gi- mus ti - bi
(Tutti)
f
Gra - ti-as, gra - ti-as a - gi- mus ti - bi
f

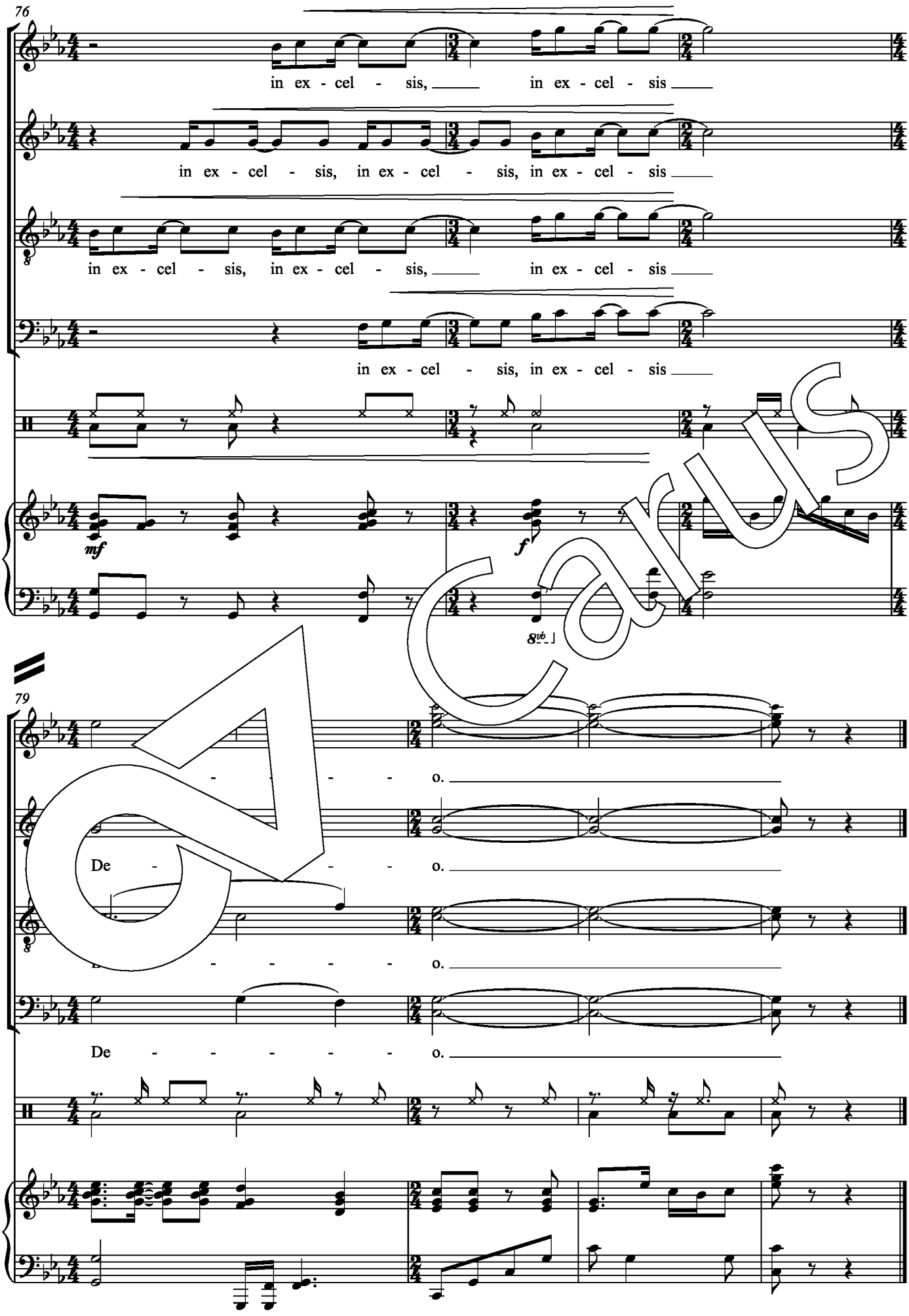
Carus


61
decresc.
pro - pter ma - gnam glo - ri - am tu - am.
decresc.
pro - pter ma - gnam glo - ri - am tu - am.
decresc.
pro - pter ma - gnam glo - ri - am tu - am.
decresc.
pro - pter ma - gnam glo - ri - am tu - am.
decresc.
decresc.
65
Tempo I
- ri - a, Glo - ri -
Glo - Glo - ri - a
f
ri - a, Glo - ri - a
mf
Glo - ri - a, Glo - ri -
mf
Tempo I
mf
mp

Carus

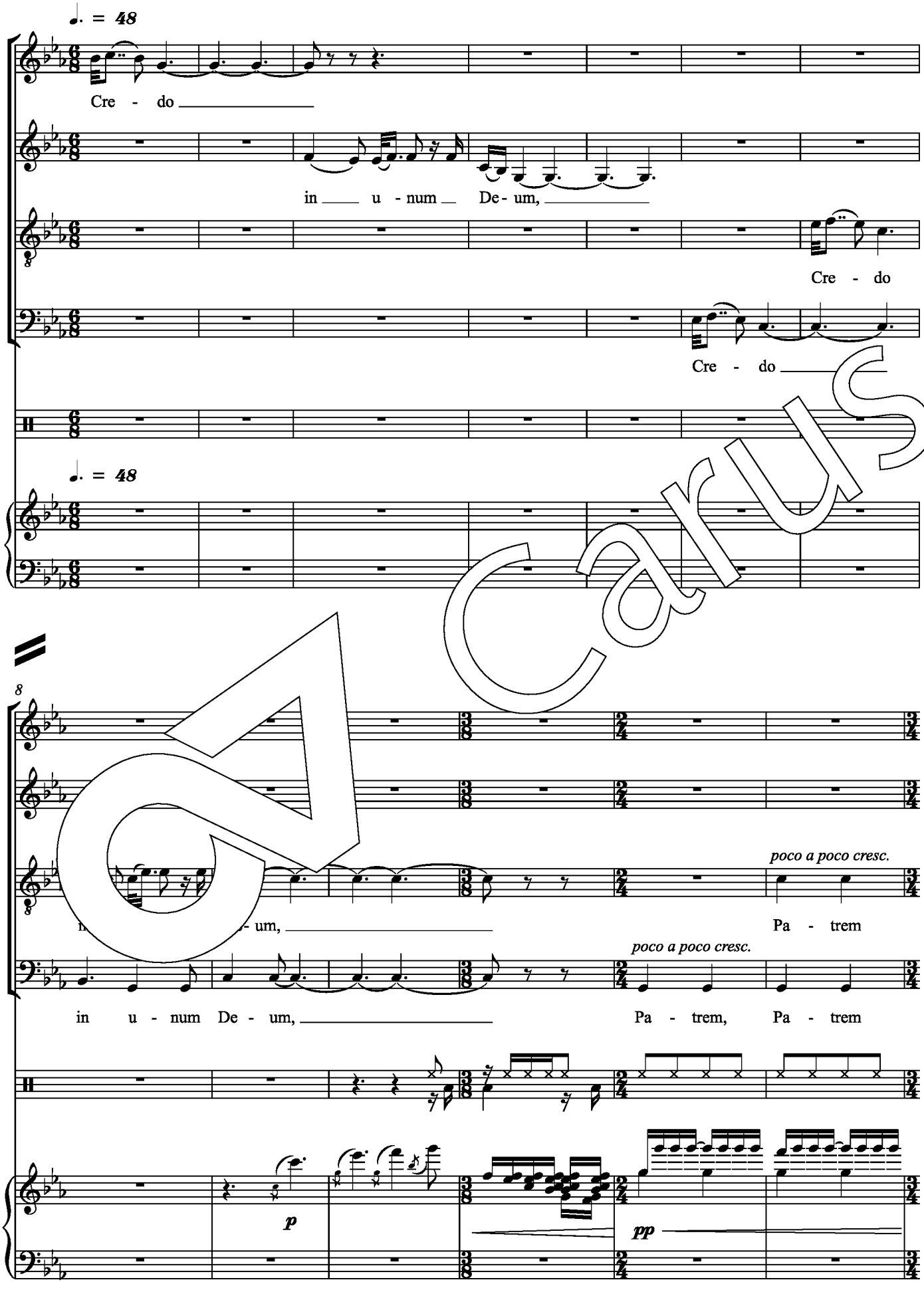

69
mf
-a in ex - cel - sis, in ex - cel - sis,
mf
in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
mf
in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
mf
-a in ex - cel - sis, in ex - cel - sis,
mf
f
8vb
72
f
Glo - a, Glo - ri - a
mf
f
- ri Glo - ri - a
f
a, Glo - ri - a
f
Glo - ri - a, Glo - ri - a
f
mf
f
mp
8vb

Carus

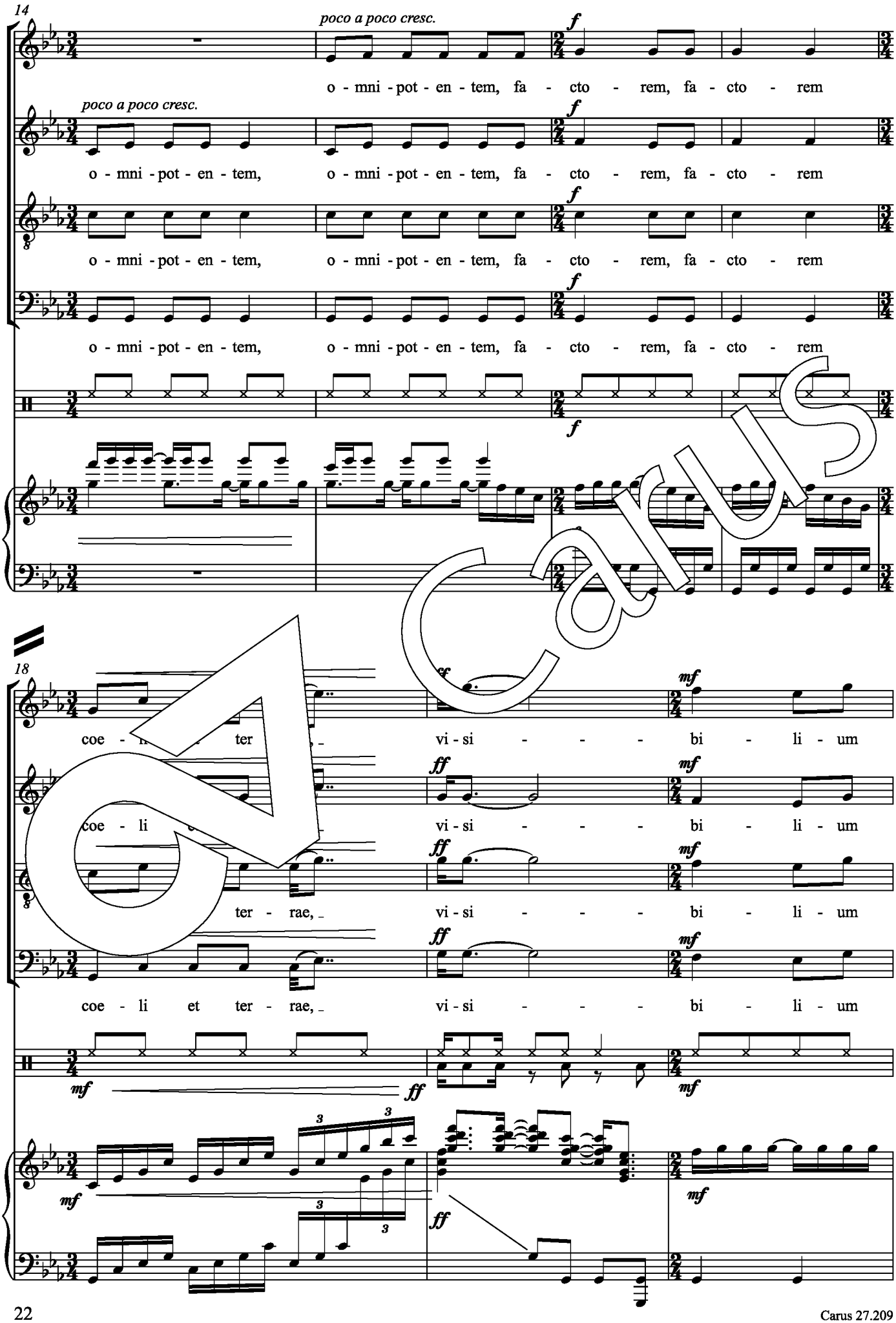

76
in ex - cel - sis, in ex - cel - sis
in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
in ex - cel - sis, in ex - cel - sis
mf
f
8vb
79
o.
De - o.
De - o.
De - o.

Carus

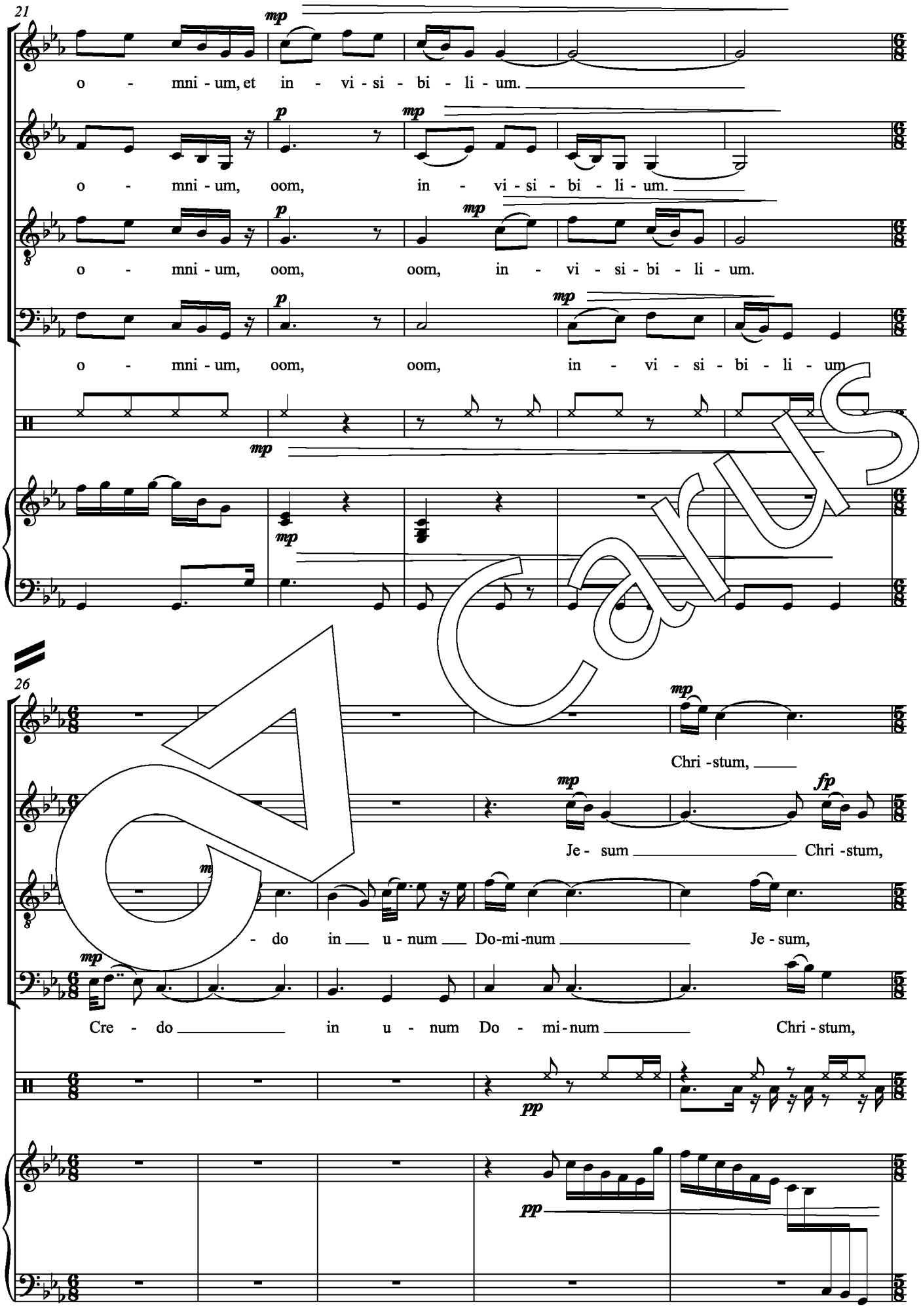
3. Credo



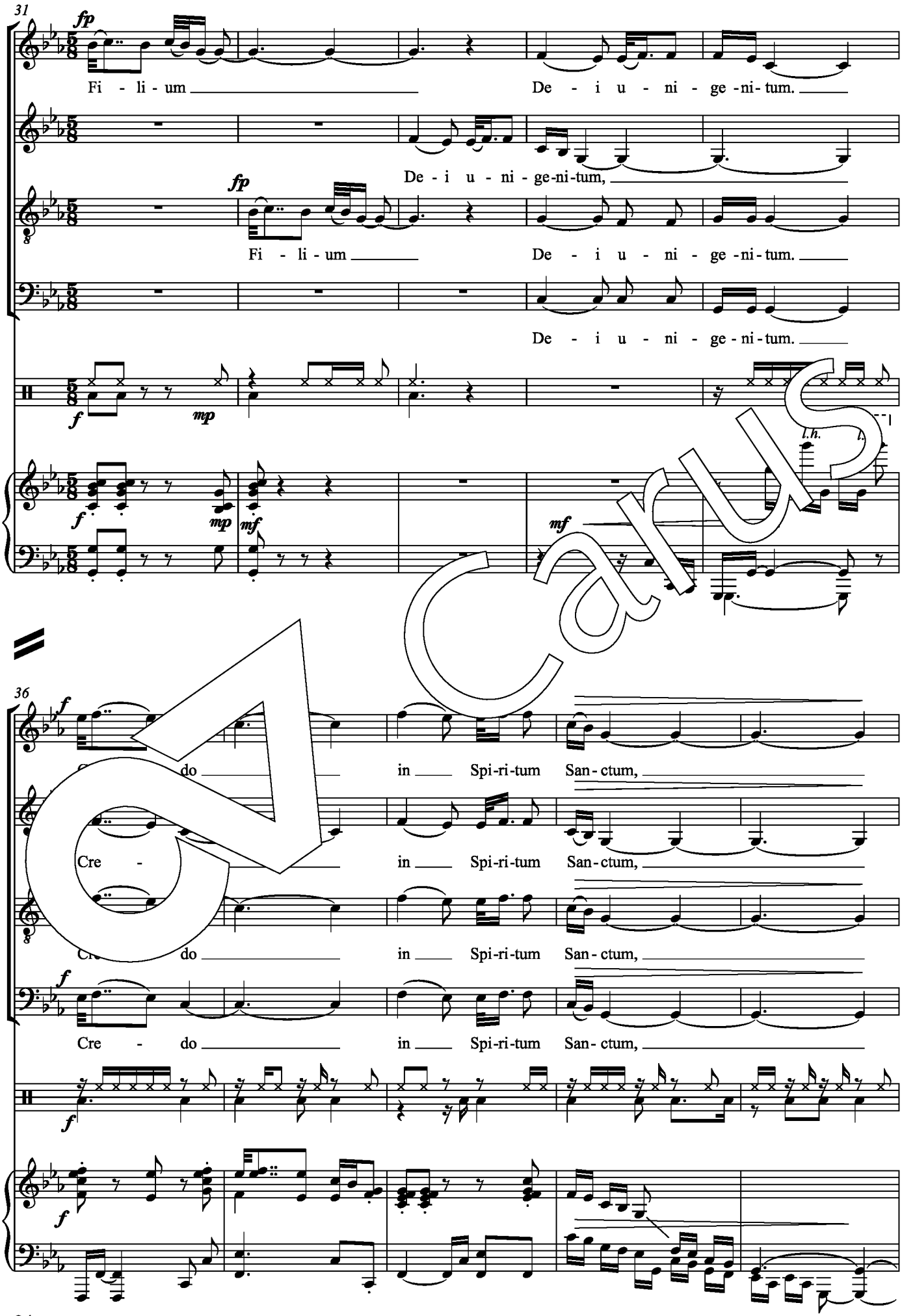
Carus


14
poco a poco cresc.
f
o - mni - pot - en - tem, fa - cto - rem, fa - cto - rem
poco a poco cresc.
f
o - mni - pot - en - tem, o - mni - pot - en - tem, fa - cto - rem, fa - cto - rem
f
o - mni - pot - en - tem, o - mni - pot - en - tem, fa - cto - rem, fa - cto - rem
f
o - mni - pot - en - tem, o - mni - pot - en - tem, fa - cto - rem, fa - cto - rem
f
18
mf
coe - li et ter - rae, vi - si - bi - li - um
ff
mf
coe - li et ter - rae, vi - si - bi - li - um
ff
mf
ter - rae, vi - si - bi - li - um
ff
mf
coe - li et ter - rae, vi - si - bi - li - um
mf
ff
mf
mf
ff
mf

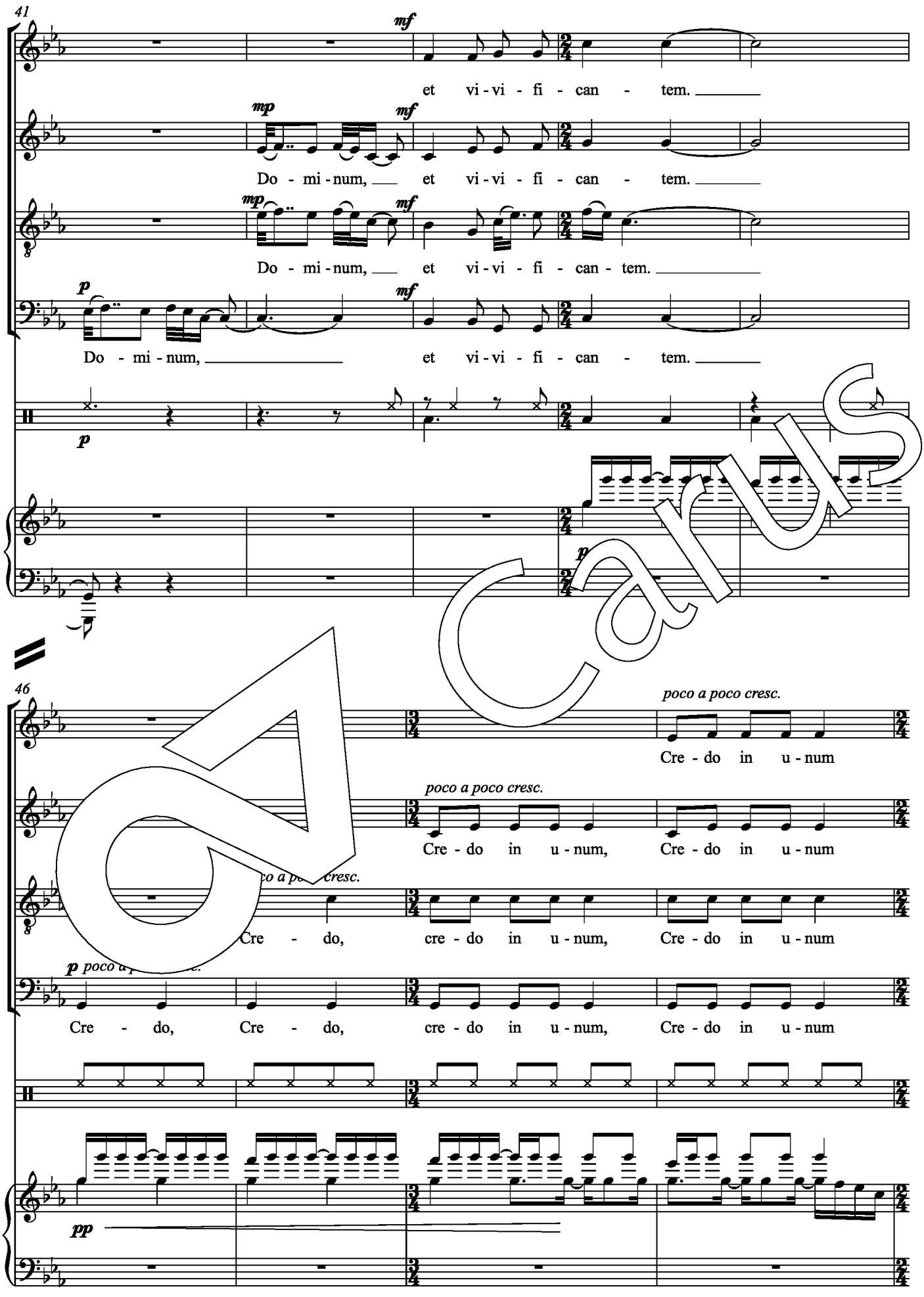
Carus


21
o - mni - um, et in - vi - si - bi - li - um.
o - mni - um, oom, in - vi - si - bi - li - um.
o - mni - um, oom, oom, in - vi - si - bi - li - um.
o - mni - um, oom, oom, in - vi - si - bi - li - um
26
Chri - stum,
Je - sum Chri - stum,
- do in u - num Do-mi-num Je - sum,
Cre - do in u - num Do - mi - num Chri - stum,

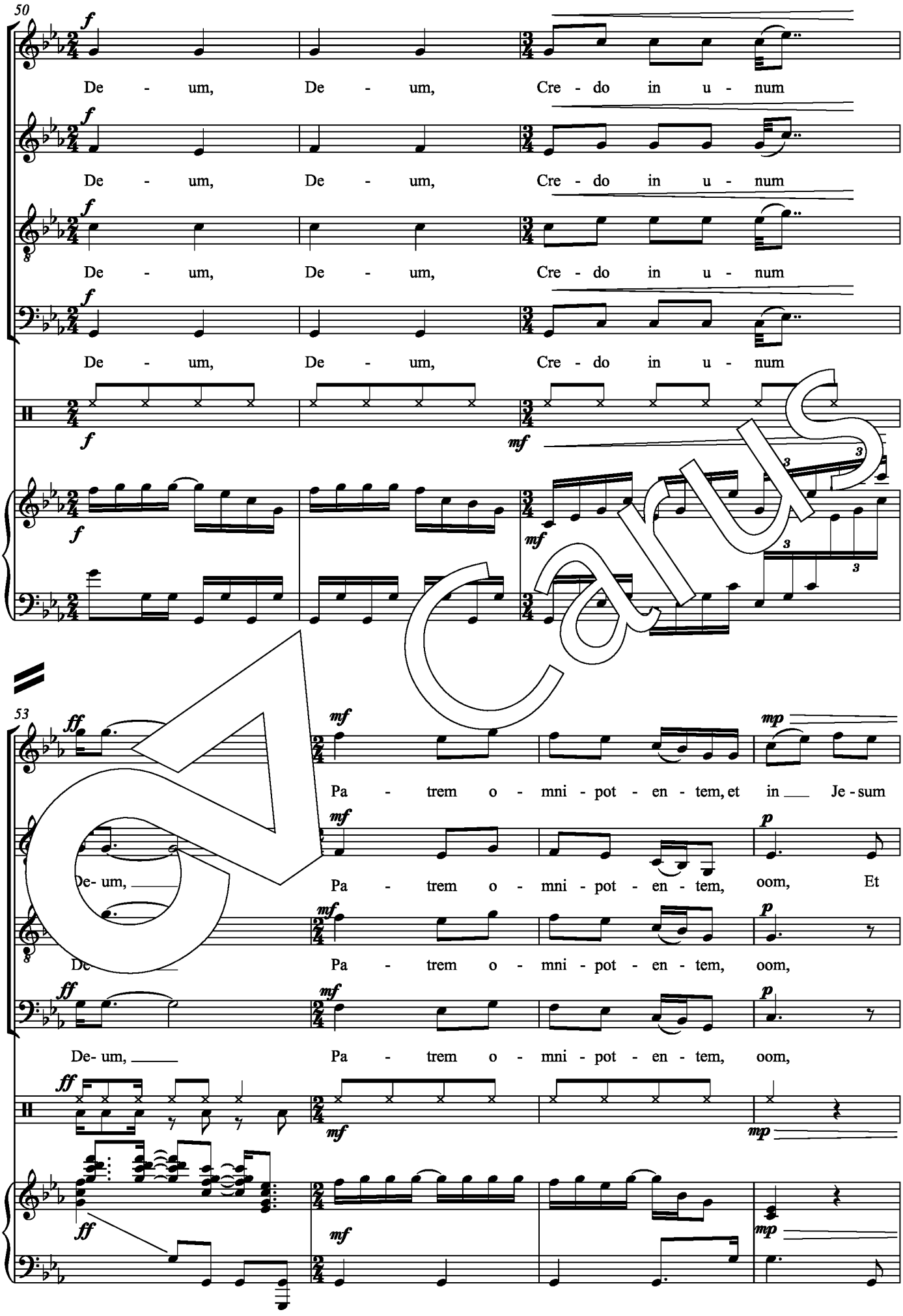
Carus


31
fp
Fi - li - um
De - i u - ni - ge -ni - tum.
De - i u - ni - ge-ni-tum,
fp
Fi - li - um
De - i u - ni - ge -ni - tum.
De - i u - ni - ge - ni - tum.
f
mp
f
mp
mf
mf
l.h.
36
f
do
in Spi-ri-tum San - ctum,
Cre -
in Spi-ri-tum San - ctum,
do
in Spi-ri-tum San - ctum,
f
Cre - do
in Spi-ri-tum San - ctum,
f
f

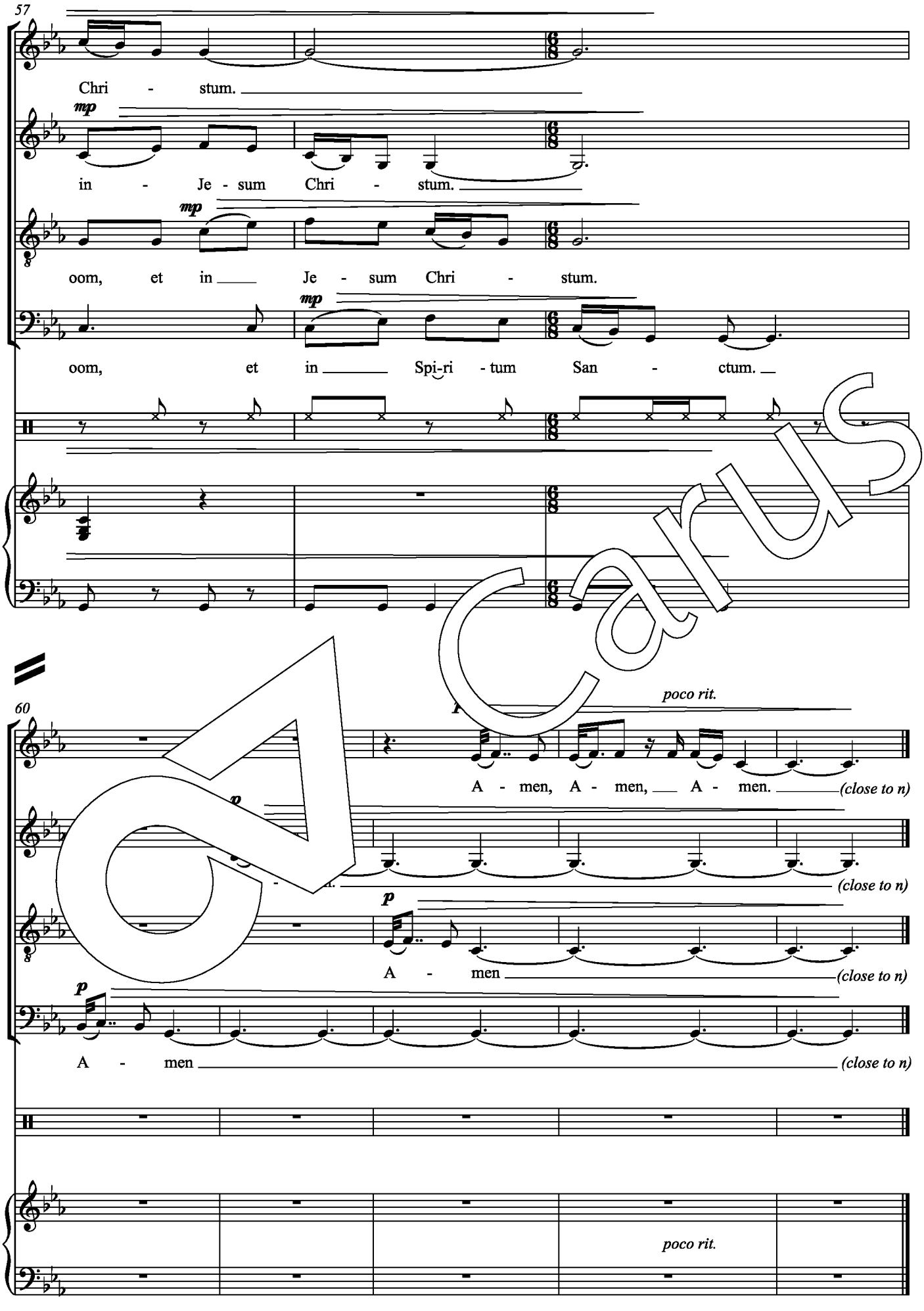
Carus


41
mf
et vi - vi - fi - can - tem.
mp
mf
Do - mi - num, et vi - vi - fi - can - tem.
mp
mf
Do - mi - num, et vi - vi - fi - can - tem.
p
mf
Do - mi - num, et vi - vi - fi - can - tem.
p
p
46
poco a poco cresc.
Cre - do in u - num
poco a poco cresc.
Cre - do in u - num, Cre - do in u - num
Cre - do, cre - do in u - num, Cre - do in u - num
p poco a poco cresc.
Cre - do, Cre - do, cre - do in u - num, Cre - do in u - num
pp

Carus

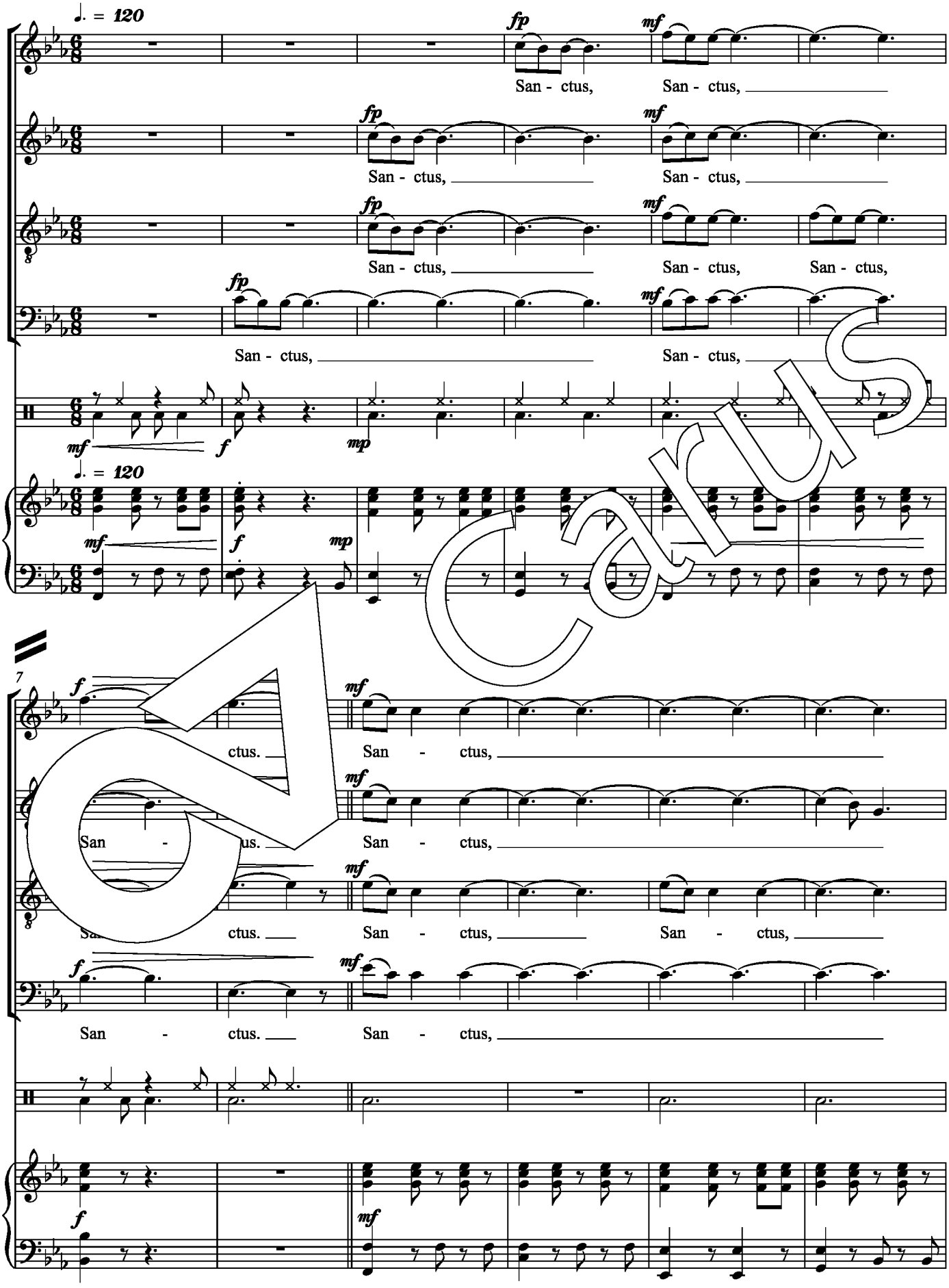

50
De - um, De - um, Cre - do in u - num
De - um, De - um, Cre - do in u - num
De - um, De - um, Cre - do in u - num
De - um, De - um, Cre - do in u - num
53
Pa - trem o - mni - pot - en - tem, et in Je - sum
De- um, Pa - trem o - mni - pot - en - tem, oom, Et
De Pa - trem o - mni - pot - en - tem, oom,
De- um, Pa - trem o - mni - pot - en - tem, oom,

Carus

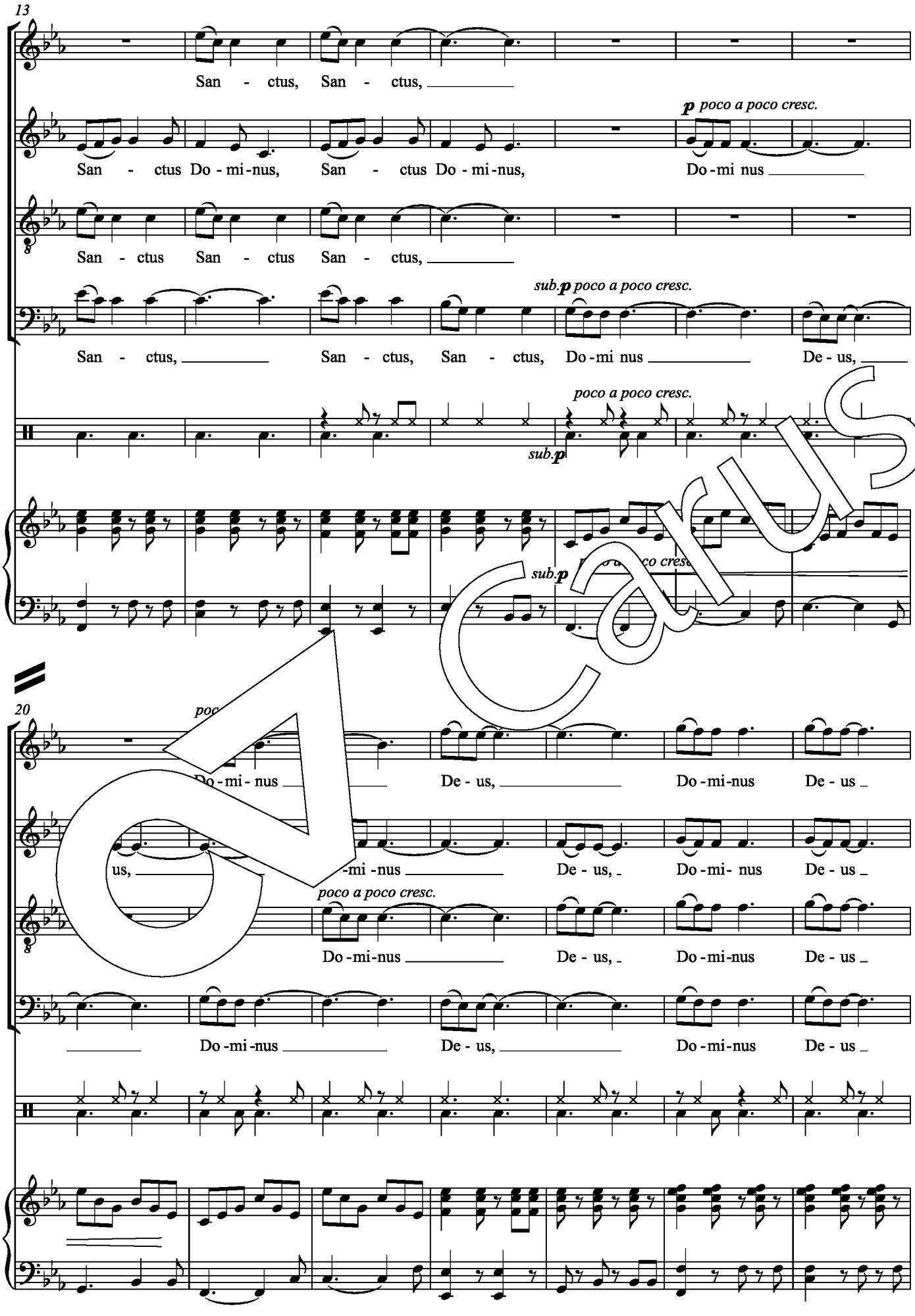

57
Chri - stum.
mp
in - Je - sum Chri - stum.
mp
oom, et in Je - sum Chri - stum.
mp
oom, et in Spi-ri - tum San - ctum.
60
poco rit.
A - men, A - men, A - men. (close to n)
(close to n)
p
A - men (close to n)
p
A - men (close to n)
poco rit.

Carus

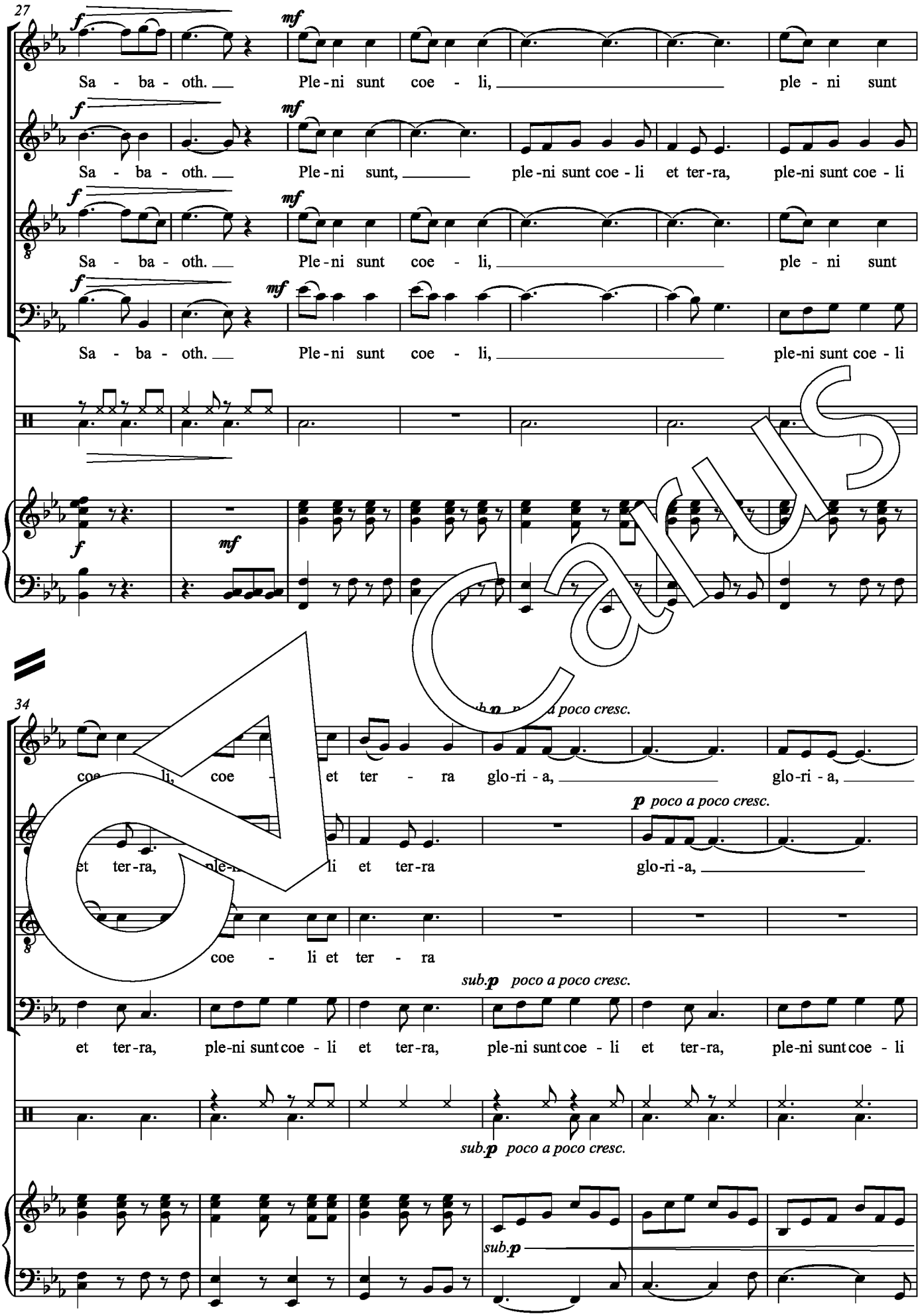
4. Sanctus



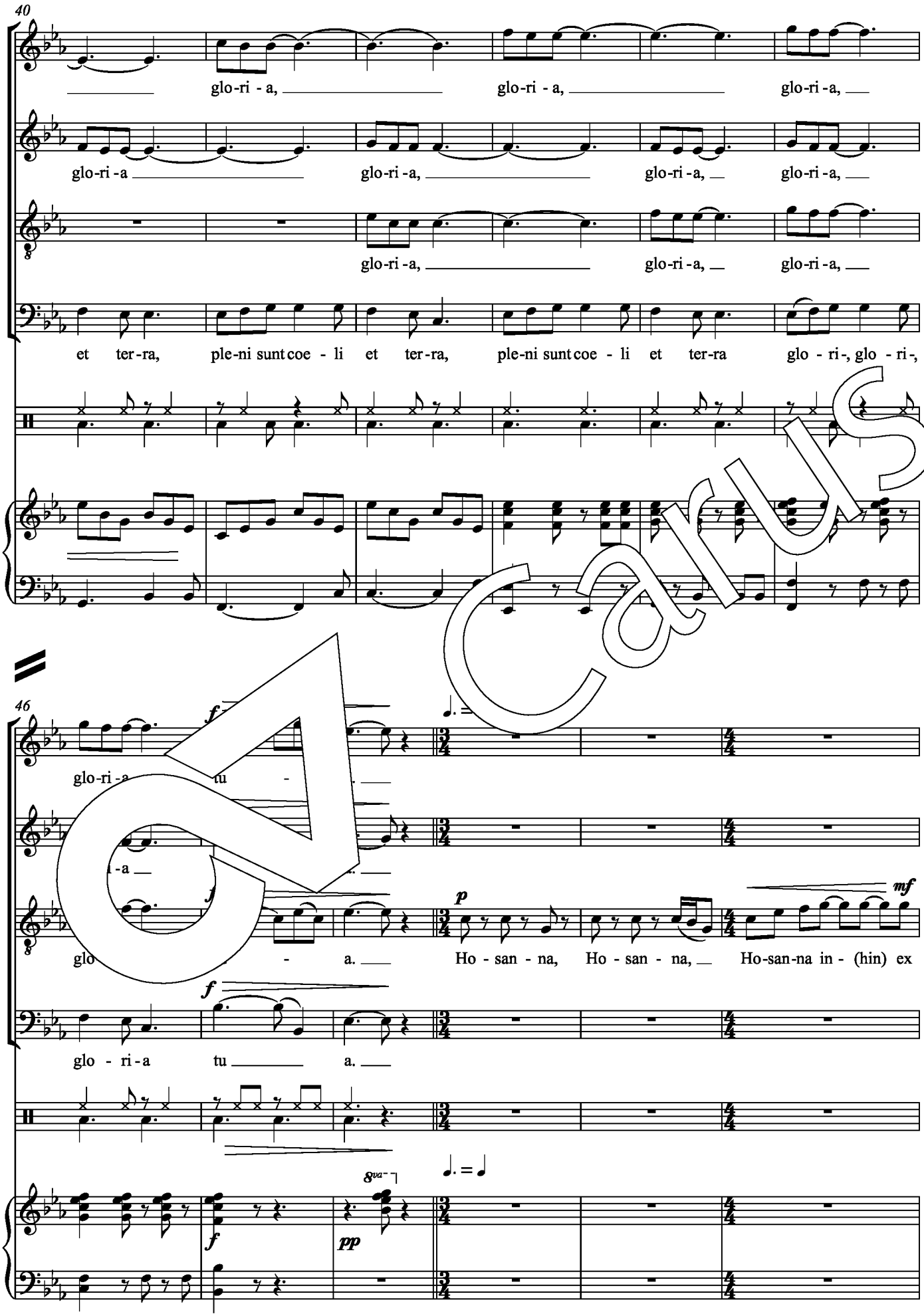
Carus


13
San - ctus, San - ctus,
p poco a poco cresc.
San - ctus Do - mi - nus, San - ctus Do - mi - nus, Do - mi nus
San - ctus San - ctus San - ctus,
sub.p poco a poco cresc.
San - ctus, San - ctus, San - ctus, Do - mi nus De - us,
poco a poco cresc.
sub.p
20
Do - mi - nus De - us, Do - mi - nus De - us
us, -mi - nus De - us, Do - mi - nus De - us
poco a poco cresc.
Do - mi - nus De - us, Do - mi - nus De - us
Do - mi - nus De - us, Do - mi - nus De - us

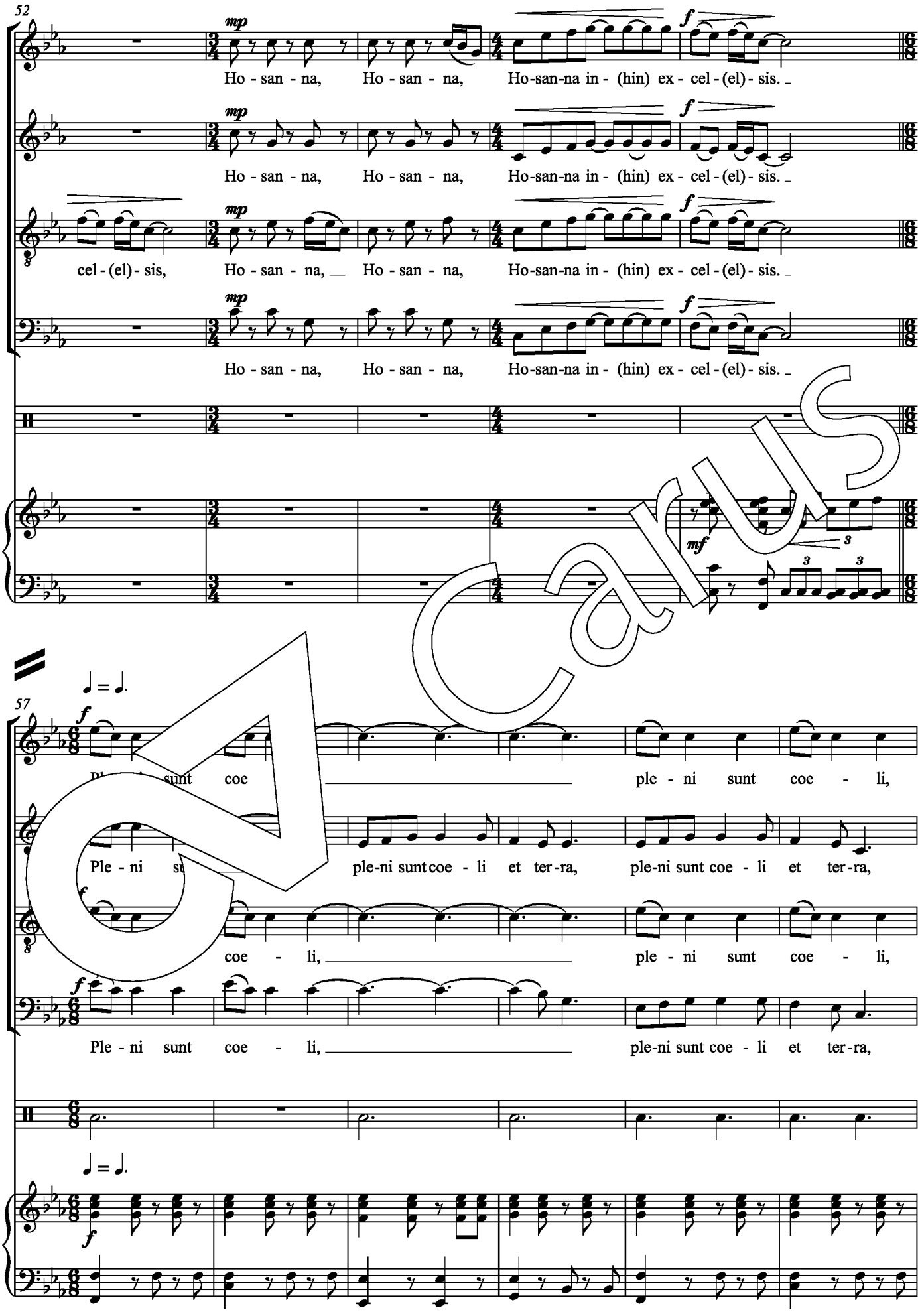
Carus


27
f
mf
Sa - ba - oth.
Ple-ni sunt coe - li,
ple - ni sunt
Sa - ba - oth.
Ple-ni sunt,
ple-ni sunt coe - li et ter-ra,
ple-ni sunt coe - li
Sa - ba - oth.
Ple-ni sunt coe - li,
ple - ni sunt
Sa - ba - oth.
Ple-ni sunt coe - li,
ple-ni sunt coe - li
34
p poco a poco cresc.
coe - li, coe - et ter - ra glo-ri - a,
glo-ri - a,
et ter-ra, ple-ni sunt coe - li et ter-ra
glo-ri-a,
coe - li et ter - ra
sub.p poco a poco cresc.
et ter-ra, ple-ni sunt coe - li et ter-ra, ple-ni sunt coe - li et ter-ra, ple-ni sunt coe - li
sub.p poco a poco cresc.
sub.p

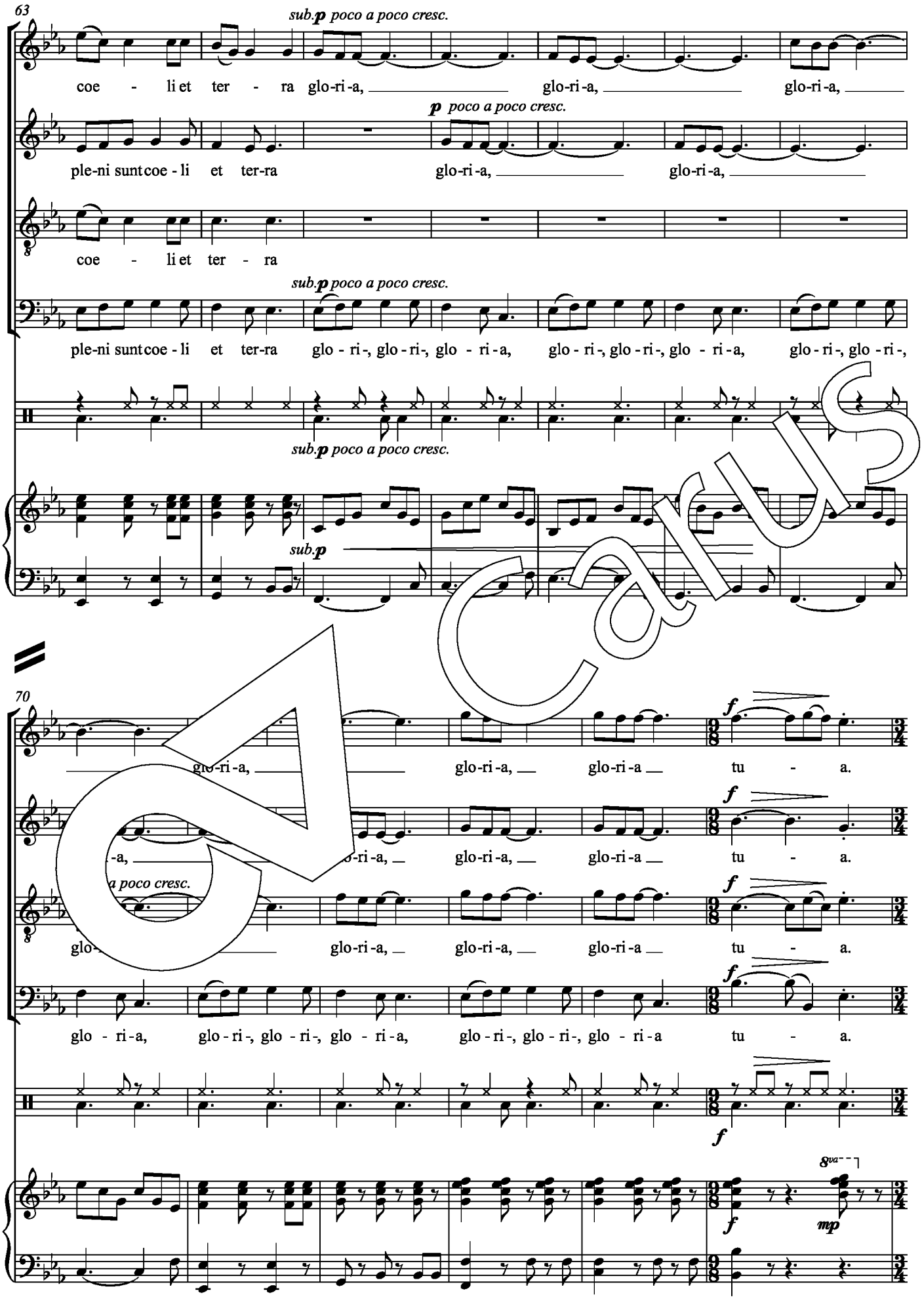
Carus


40
glo-ri - a, glo-ri - a, glo-ri - a,
glo-ri - a glo-ri - a, glo-ri - a, glo-ri - a,
glo-ri - a, glo-ri - a, glo-ri - a,
et ter - ra, ple-ni sunt coe - li et ter - ra, ple-ni sunt coe - li et ter - ra glo - ri -, glo - ri -,
46
glo-ri - a tu -
- a
glo - a. Ho - san - na, Ho - san - na, Ho-san-na in - (hin) ex
glo - ri - a tu a.

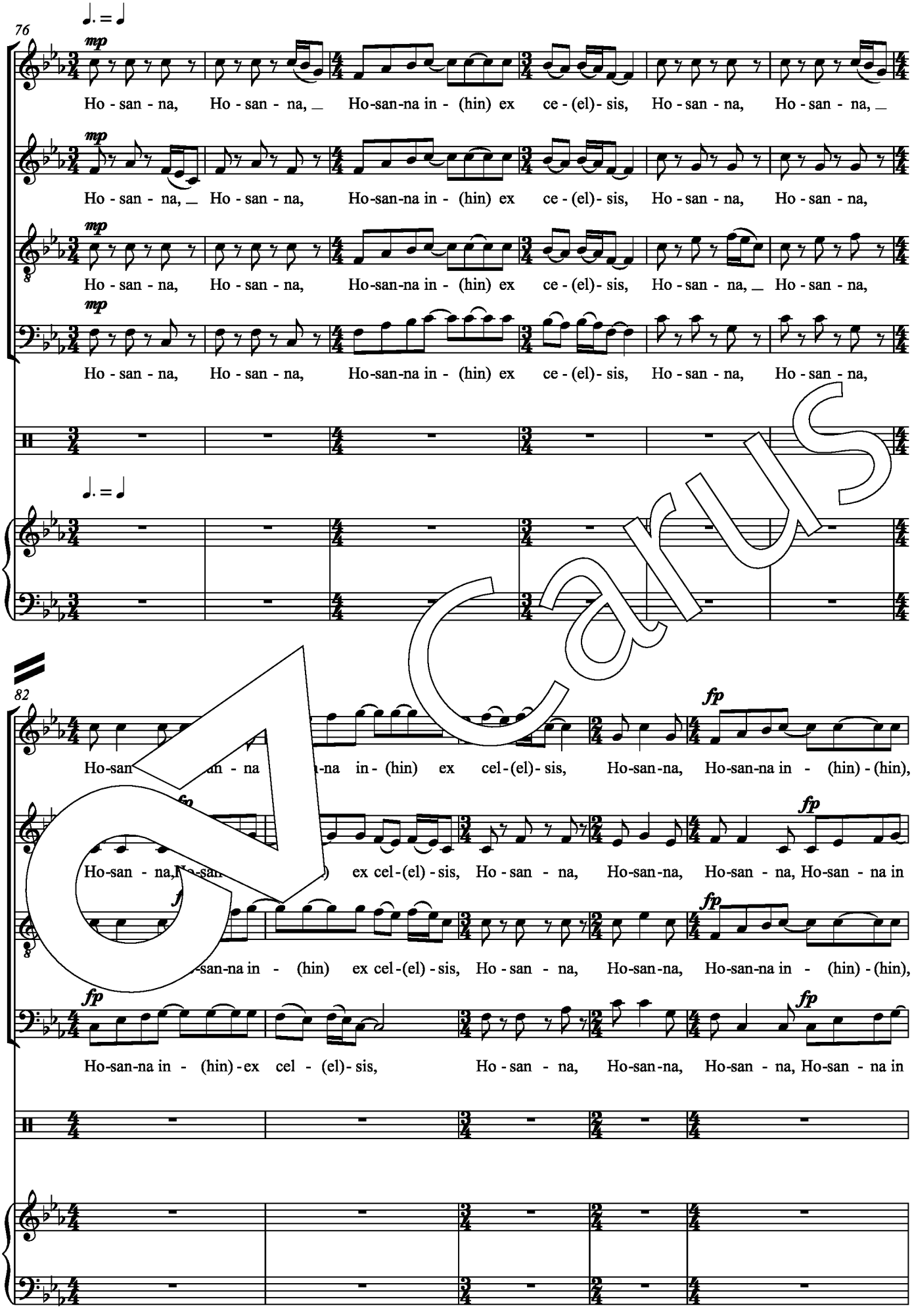
Carus


52
mp
f
Ho - san - na, Ho - san - na, Ho-san-na in - (hin) ex - cel - (el) - sis.
cel - (el) - sis, Ho - san - na, Ho - san - na, Ho-san-na in - (hin) ex - cel - (el) - sis.
mf
57
Ple - ni sunt coe - li, ple - ni sunt coe - li,
Ple - ni sunt coe - li, ple-ni sunt coe - li et ter-ra,
coe - li, ple - ni sunt coe - li,
Ple - ni sunt coe - li, ple-ni sunt coe - li et ter-ra,

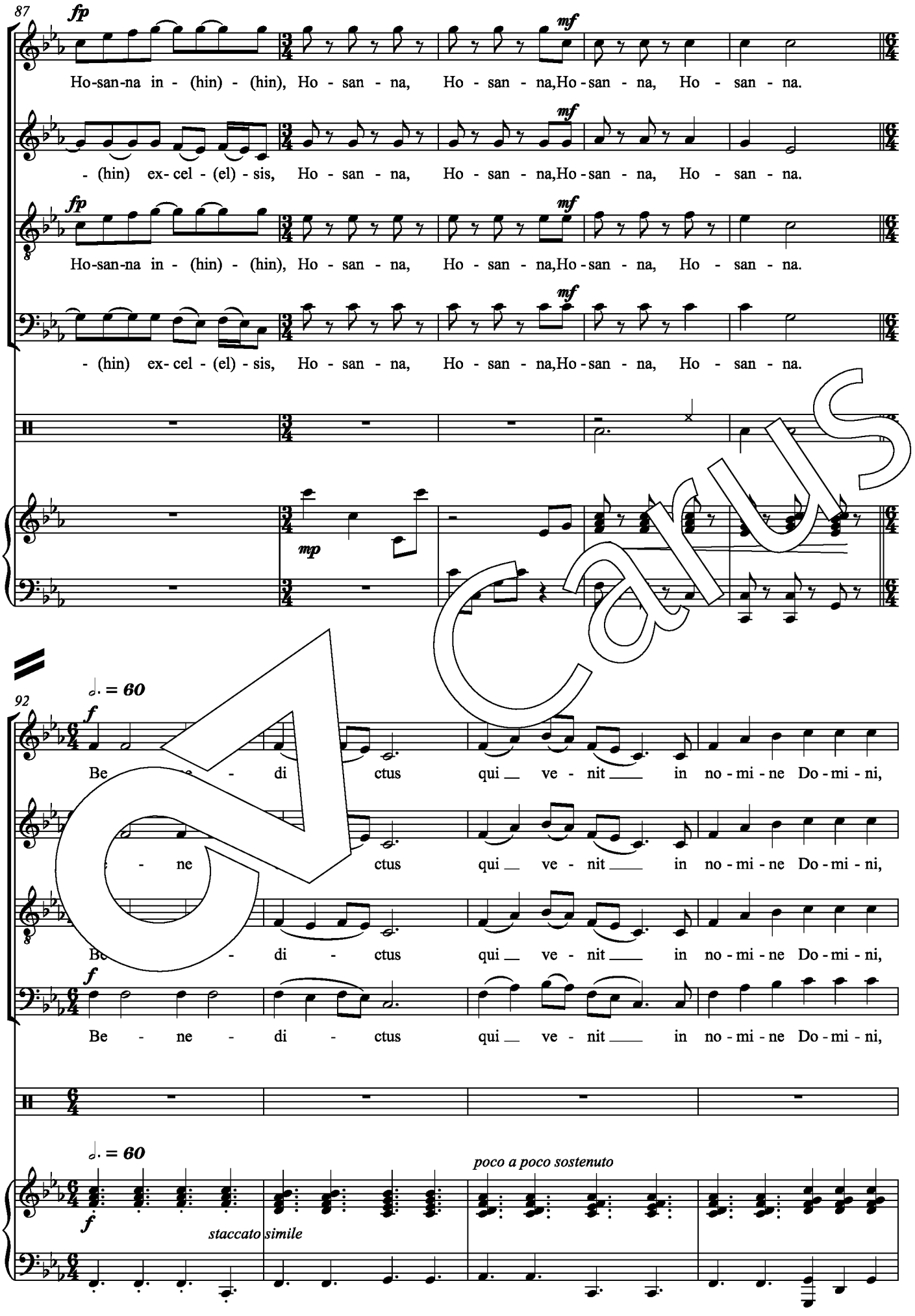
Carus


63
sub.p poco a poco cresc.
coe - li et ter - ra glo-ri-a, glo-ri-a, glo-ri-a,
p poco a poco cresc.
ple-ni sunt coe - li et ter-ra glo-ri-a, glo-ri-a,
coe - li et ter - ra
sub.p poco a poco cresc.
ple-ni sunt coe - li et ter-ra glo - ri-, glo - ri-, glo - ri-a, glo - ri-, glo - ri-, glo - ri-a, glo - ri-, glo - ri-,
sub.p poco a poco cresc.
sub.p
70
glo-ri-a, glo-ri-a, glo-ri-a tu - a.
-a, glo-ri-a, glo-ri-a, glo-ri-a tu - a.
a poco cresc.
glo- glo-ri-a, glo-ri-a, glo-ri-a tu - a.
glo - ri-a, glo - ri-, glo - ri-, glo - ri-a, glo - ri-, glo - ri-, glo - ri-a tu - a.
8va
mp

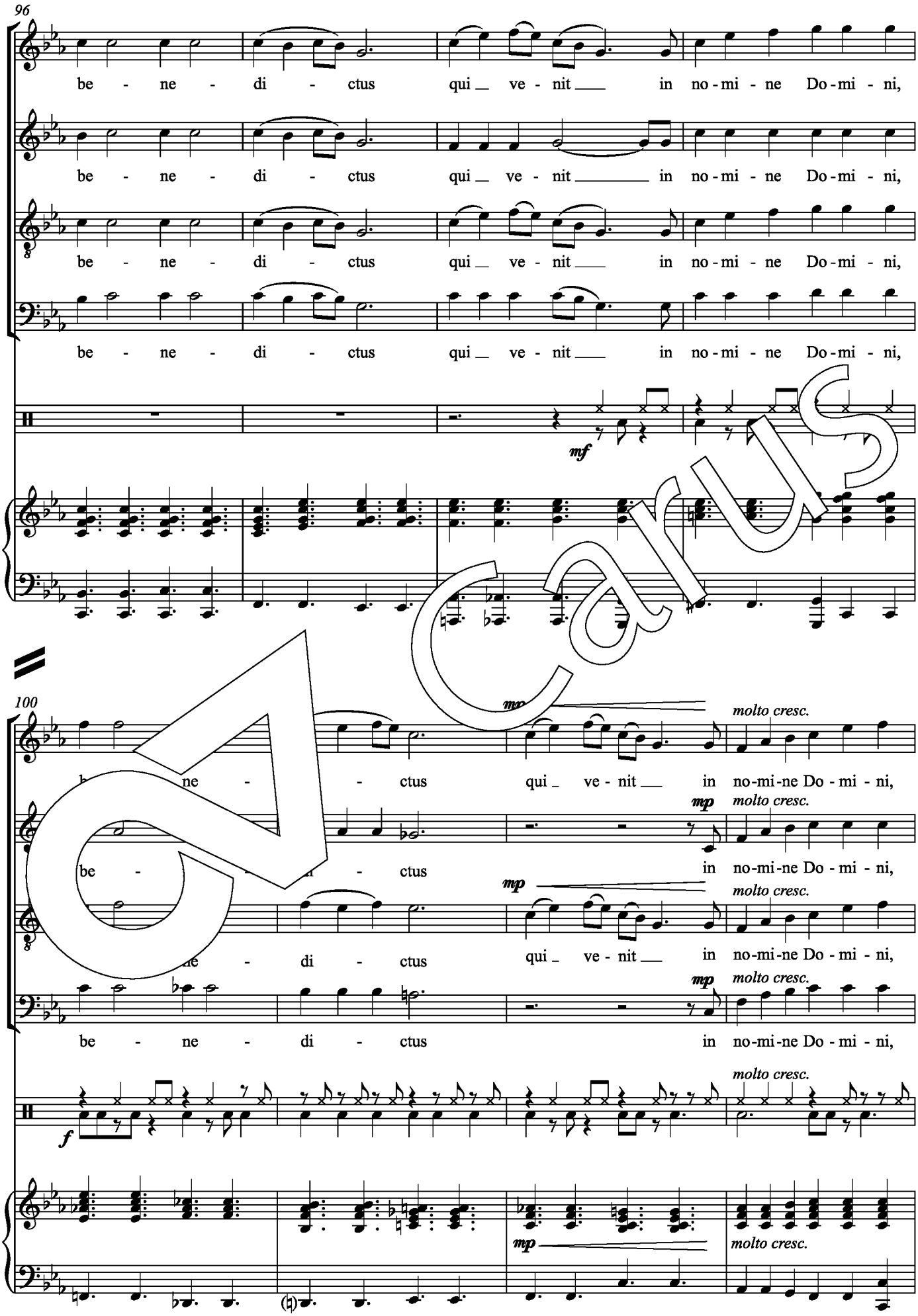
Carus


76
mp
Ho - san - na, Ho - san - na, Ho-san-na in - (hin) ex ce - (el)- sis, Ho - san - na, Ho - san - na,
Ho - san - na, Ho - san - na, Ho-san-na in - (hin) ex ce - (el)- sis, Ho - san - na, Ho - san - na,
Ho - san - na, Ho - san - na, Ho-san-na in - (hin) ex ce - (el)- sis, Ho - san - na, Ho - san - na,
Ho - san - na, Ho - san - na, Ho-san-na in - (hin) ex ce - (el)- sis, Ho - san - na, Ho - san - na,
82
fp
Ho-san-na in - (hin) ex cel-(el)- sis, Ho-san-na, Ho-san-na in - (hin) - (hin),
Ho-san - na, Ho-san-na, Ho - san - na, Ho-san-na, Ho-san - na, Ho-san - na in
-san-na in - (hin) ex cel-(el) - sis, Ho - san - na, Ho-san-na, Ho-san-na in - (hin) - (hin),
Ho-san-na in - (hin) - ex cel - (el)- sis, Ho - san - na, Ho-san-na, Ho-san - na, Ho-san - na in

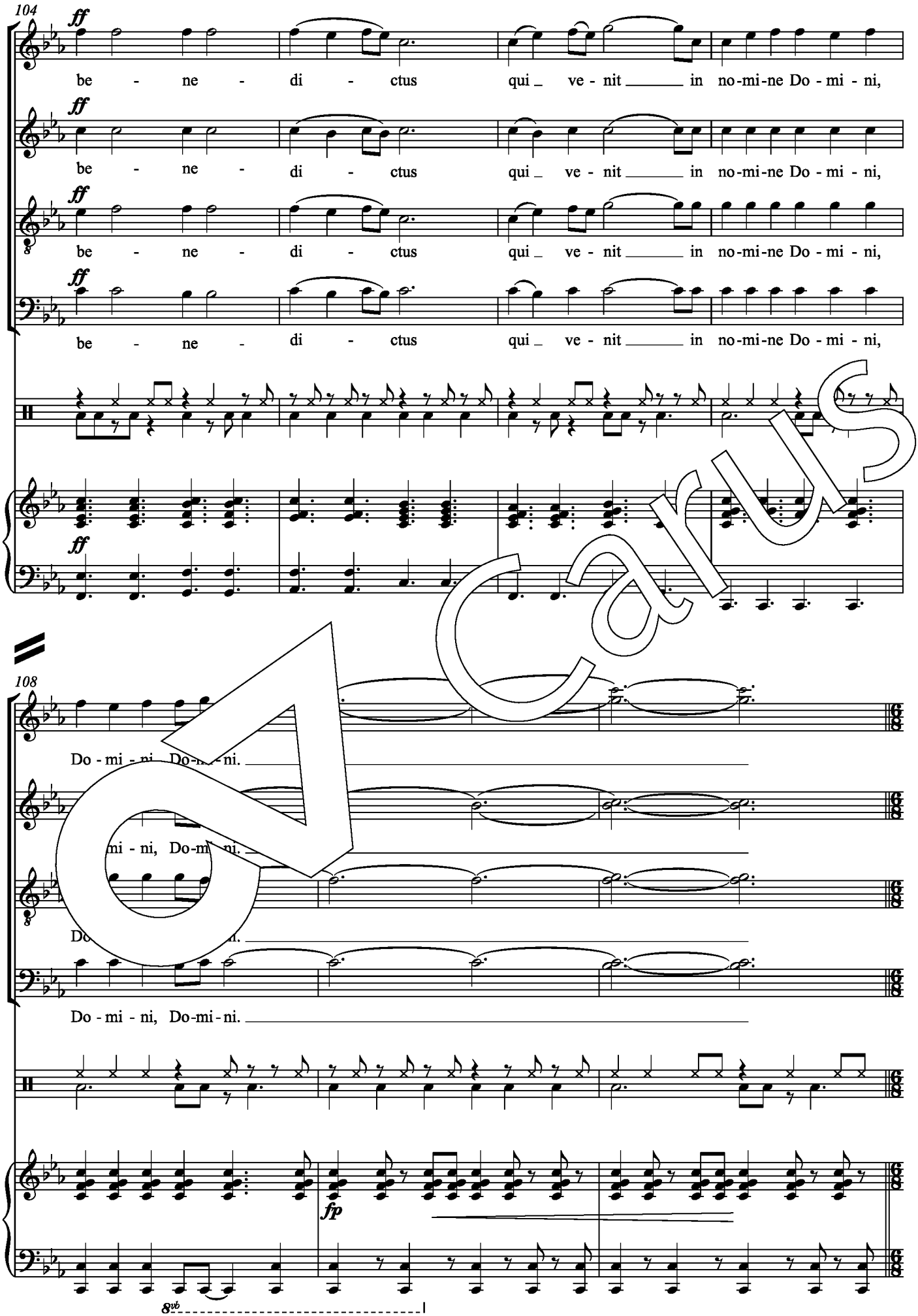
Carus


87
fp
mf
Ho-san-na in - (hin) - (hin), Ho - san - na, Ho - san - na,Ho - san - na, Ho - san - na.
- (hin) ex- cel - (el) - sis, Ho - san - na, Ho - san - na,Ho - san - na, Ho - san - na.
mp
92
𝅗𝅥. = 60
f
Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,
staccato simile
poco a poco sostenuto

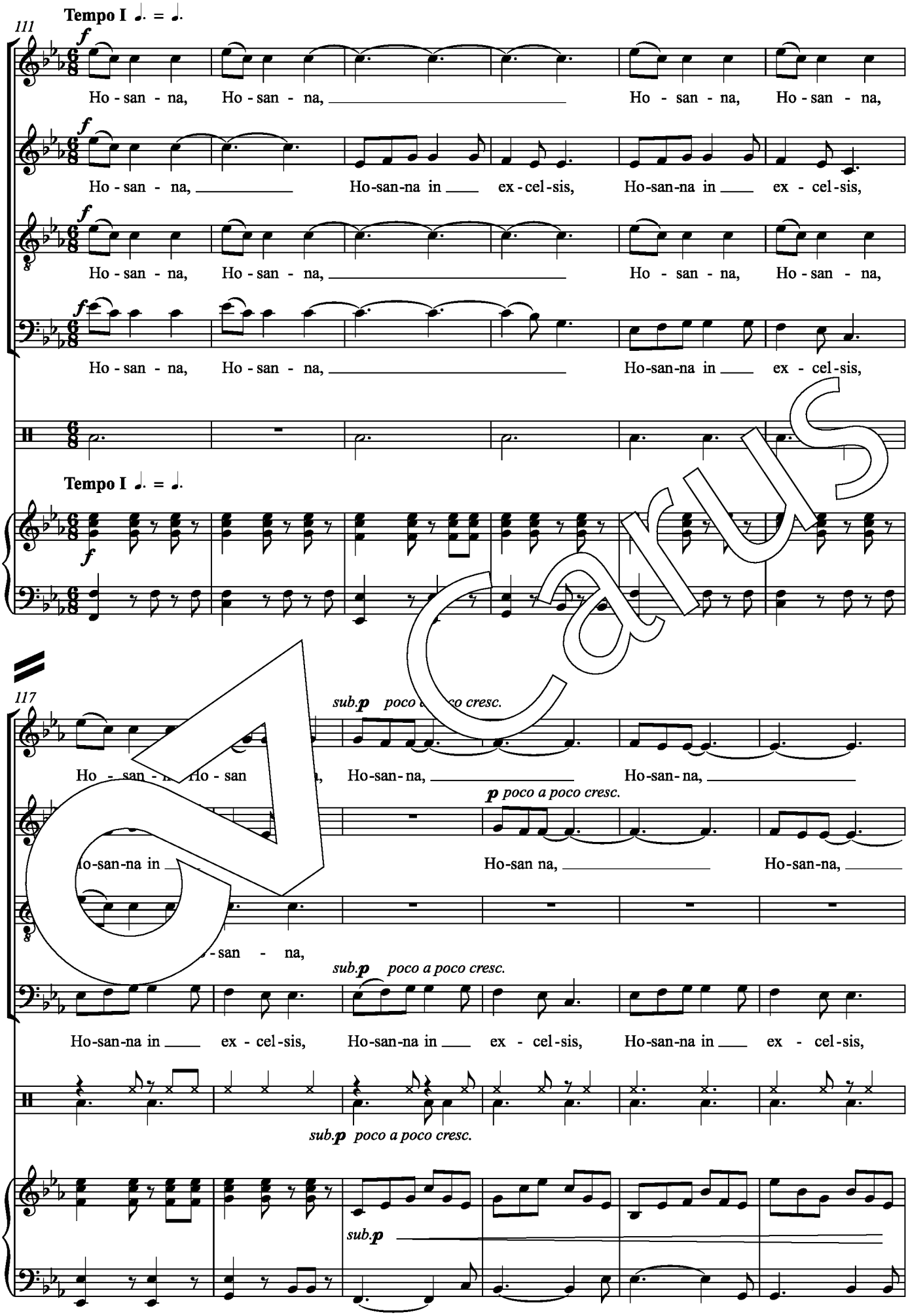
Carus


96
be - ne - di - ctus qui _ ve - nit ___ in no - mi - ne Do - mi - ni,
be - ne - di - ctus qui _ ve - nit _____ in no - mi - ne Do - mi - ni,
be - ne - di - ctus qui _ ve - nit ___ in no - mi - ne Do - mi - ni,
be - ne - di - ctus qui _ ve - nit ___ in no - mi - ne Do - mi - ni,
mf
100
mp
molto cresc.
be - ne - di - ctus qui _ ve - nit ___ in no-mi-ne Do - mi - ni,
mp
molto cresc.
be - ne - di - ctus in no-mi-ne Do - mi - ni,
mp
molto cresc.
be - ne - di - ctus qui _ ve - nit ___ in no-mi-ne Do - mi - ni,
mp
molto cresc.
be - ne - di - ctus in no-mi-ne Do - mi - ni,
f
molto cresc.
mp
molto cresc.

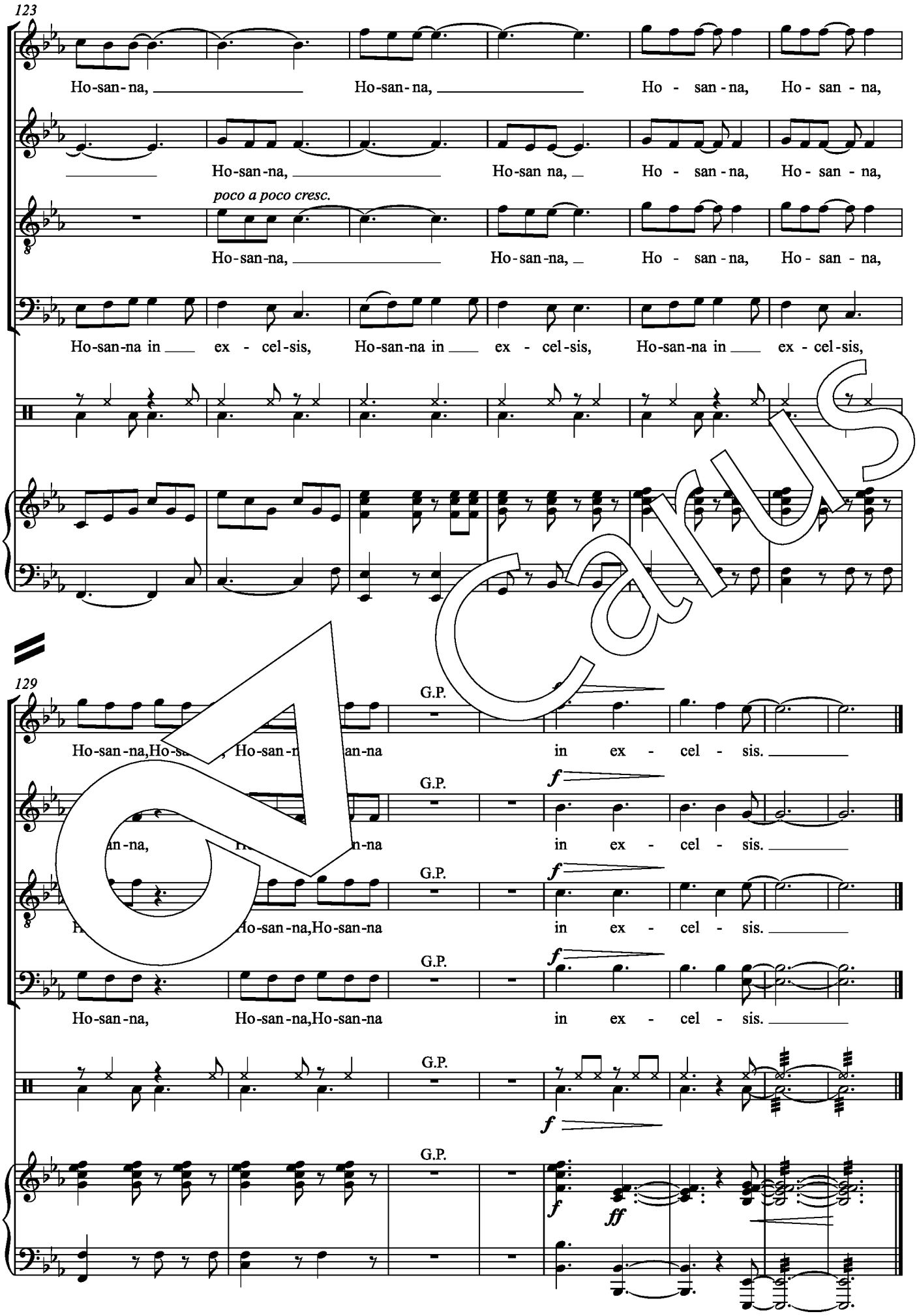
Carus


104
ff
be - ne - di - ctus qui _ ve - nit _____ in no-mi-ne Do - mi - ni,
be - ne - di - ctus qui _ ve - nit _____ in no-mi-ne Do - mi - ni,
be - ne - di - ctus qui _ ve - nit _____ in no-mi-ne Do - mi - ni,
be - ne - di - ctus qui _ ve - nit _____ in no-mi-ne Do - mi - ni,
108
Do - mi - ni, Do-mi - ni.
Do - mi - ni, Do-mi - ni.
Do - mi - ni, Do-mi - ni.
fp
8vb

Carus

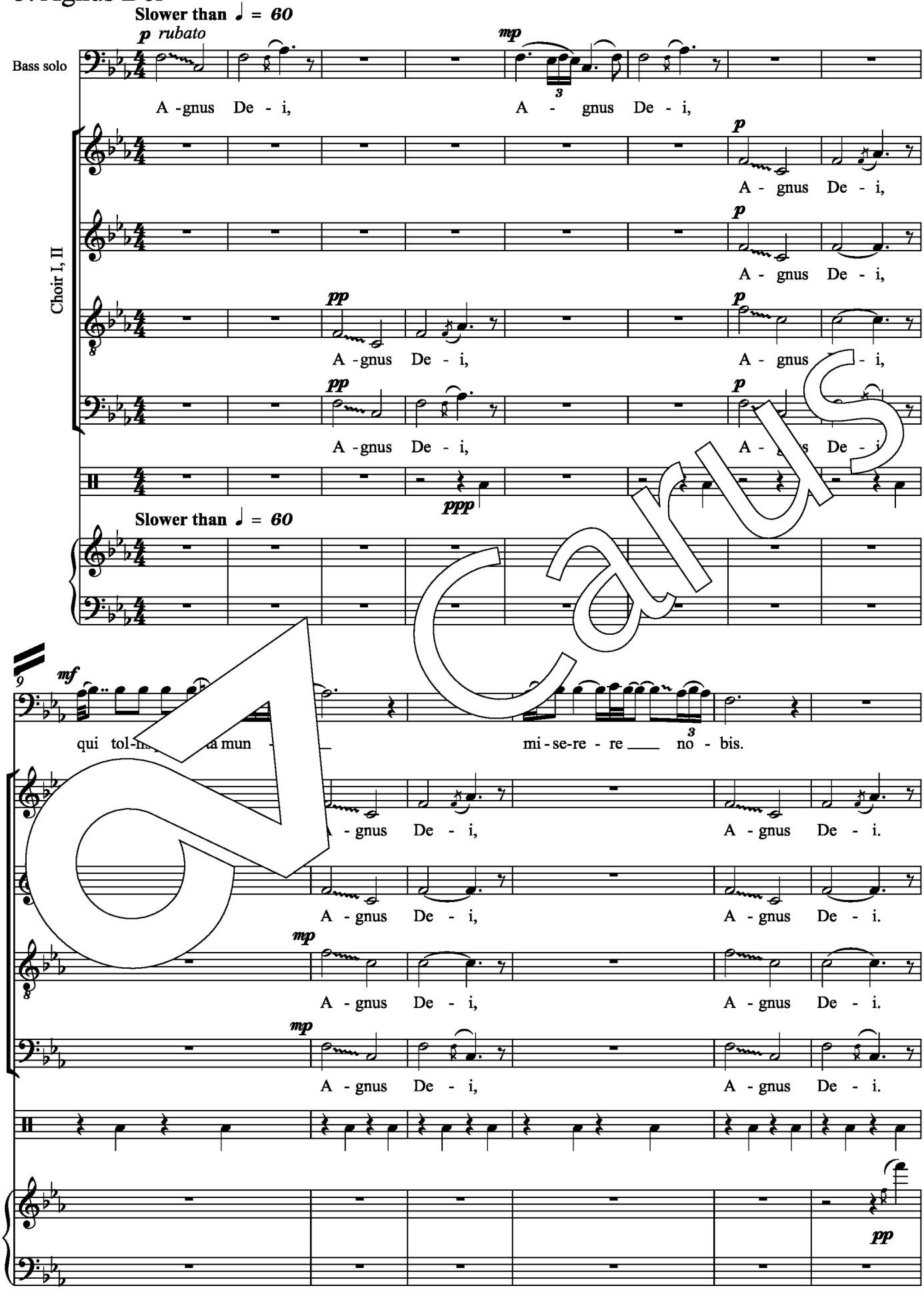

Tempo I ♩. = ♩.
111
f
Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na,
Ho - san - na, Ho-san-na in ex - cel - sis, Ho-san-na in ex - cel - sis,
Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na,
Ho - san - na, Ho - san - na, Ho-san-na in ex - cel - sis,
Tempo I ♩. = ♩.
117
sub.p poco a poco cresc.
Ho - san - na, Ho-san-na, Ho-san-na,
p poco a poco cresc.
Ho-san-na in Ho-san na, Ho-san-na,
- san - na,
sub.p poco a poco cresc.
Ho-san-na in ex - cel - sis, Ho-san-na in ex - cel - sis, Ho-san-na in ex - cel - sis,
sub.p poco a poco cresc.
sub.p

Carus

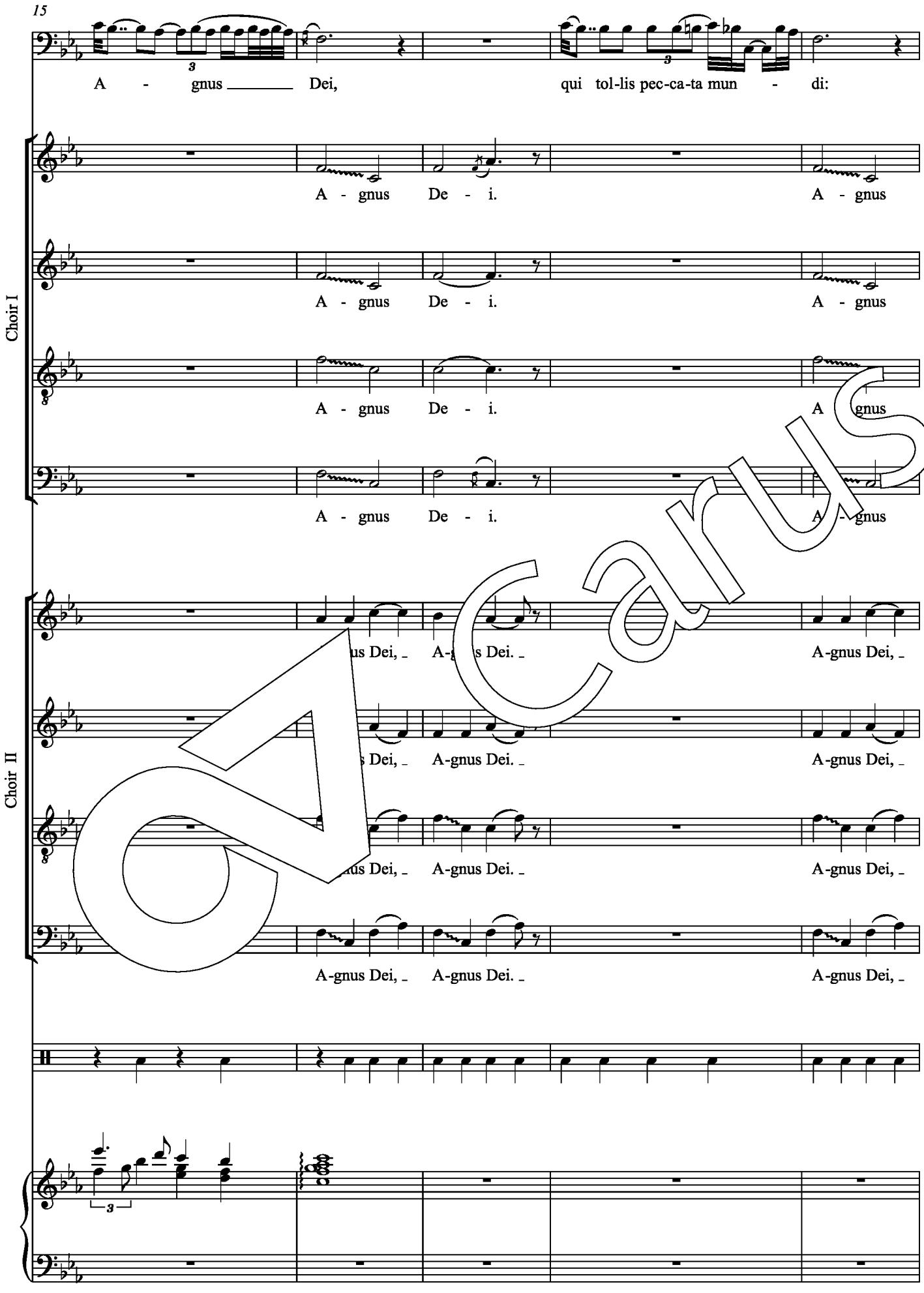

123
Ho-san-na, Ho-san-na, Ho - san-na, Ho- san - na,
Ho-san-na, Ho-san na, Ho - san-na, Ho- san - na,
poco a poco cresc.
Ho-san-na, Ho-san-na, Ho - san-na, Ho- san - na,
Ho-san-na in ex - cel-sis, Ho-san-na in ex - cel-sis, Ho-san-na in ex - cel-sis,
129
G.P.
Ho-san-na,Ho-san-na in ex - cel - sis.
f
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 in ex - cel - sis.
ff

Carus

5. Agnus Dei



Carus


15
A - gnus Dei, qui tol-lis pec-ca-ta mun - di:
Choir I
A - gnus De - i. A - gnus
A - gnus De - i. A - gnus
A - gnus De - i. A gnus
A - gnus De - i. A - gnus
Choir II
A-gnus Dei, A-gnus Dei. A-gnus Dei,
A-gnus Dei, A-gnus Dei. A-gnus Dei,
A-gnus Dei, A-gnus Dei. A-gnus Dei,
A-gnus Dei, A-gnus Dei. A-gnus Dei,

Carus

mi-se-re - re no - bis. A - gnus Dei,

De - i, A - gnus De - i,

De - i, A - gnus De - i,

De - i, A - gnus De - i,

De - i, A - gnus De - i,

A-gnus Dei, A-gnus Dei, A-gnus Dei,

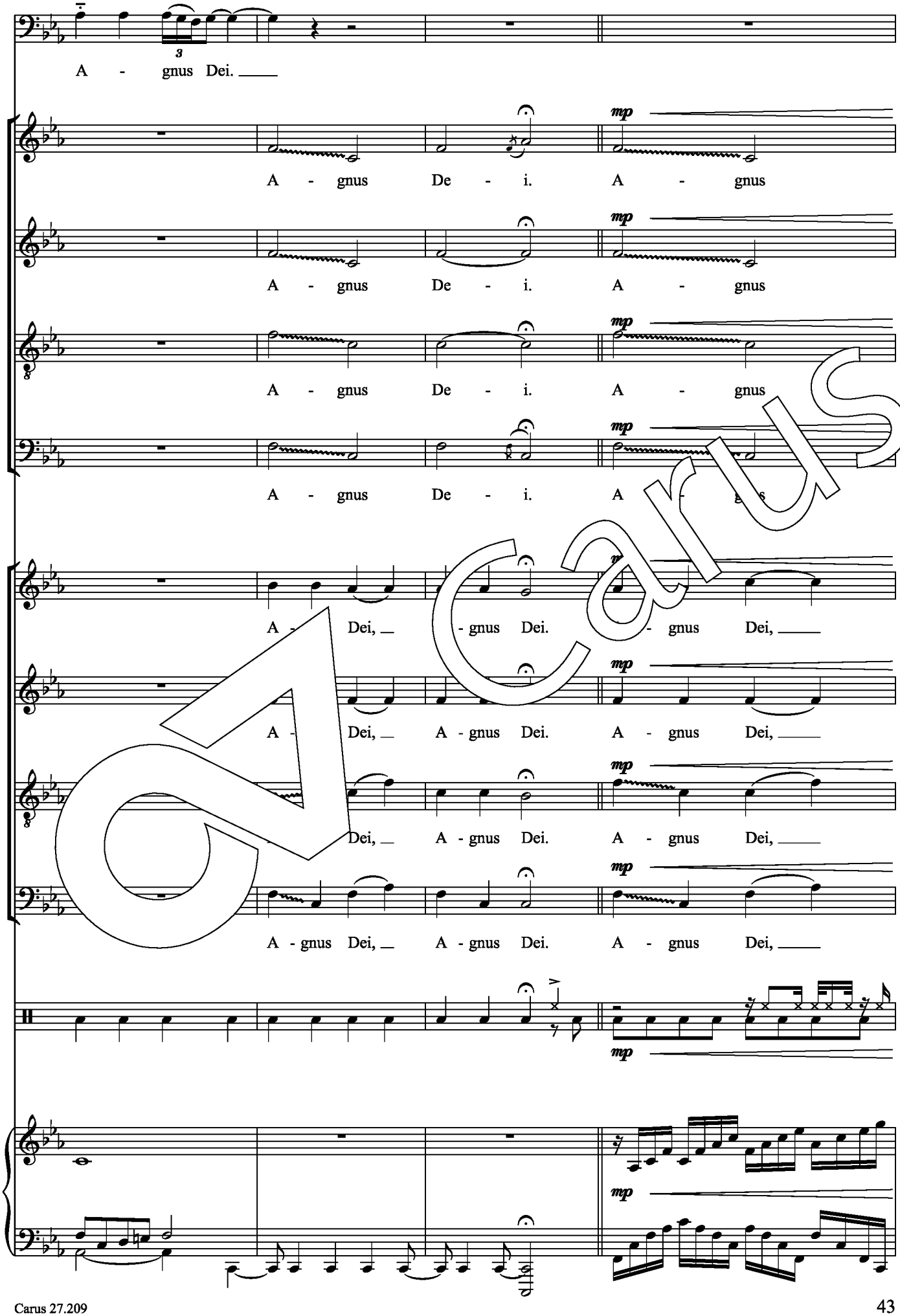
A-gnus Dei, A-gnus Dei, A-gnus Dei,

A-gnus Dei, A-gnus Dei, A-gnus Dei,

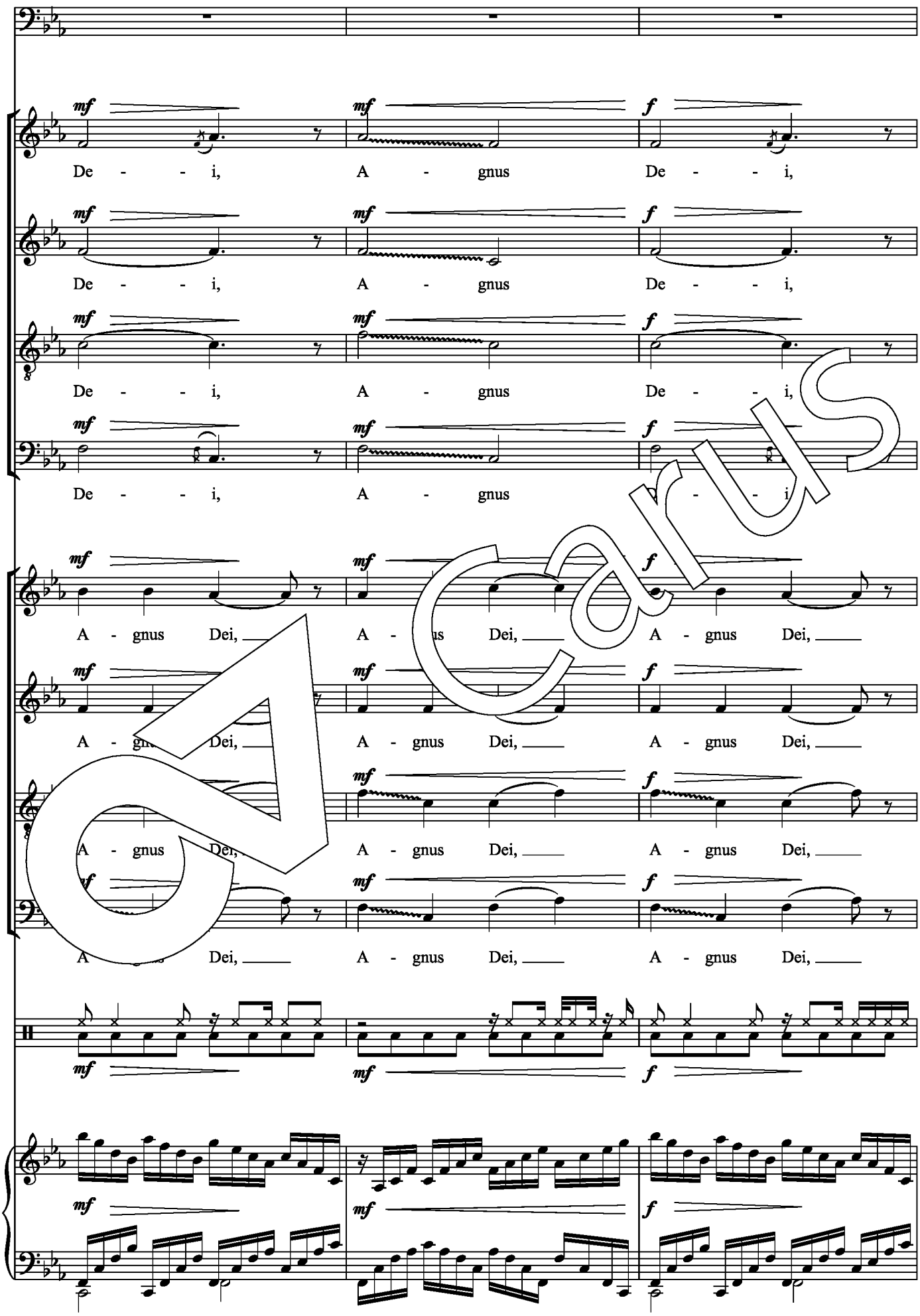
A-gnus Dei, A-gnus Dei, A-gnus Dei,

p

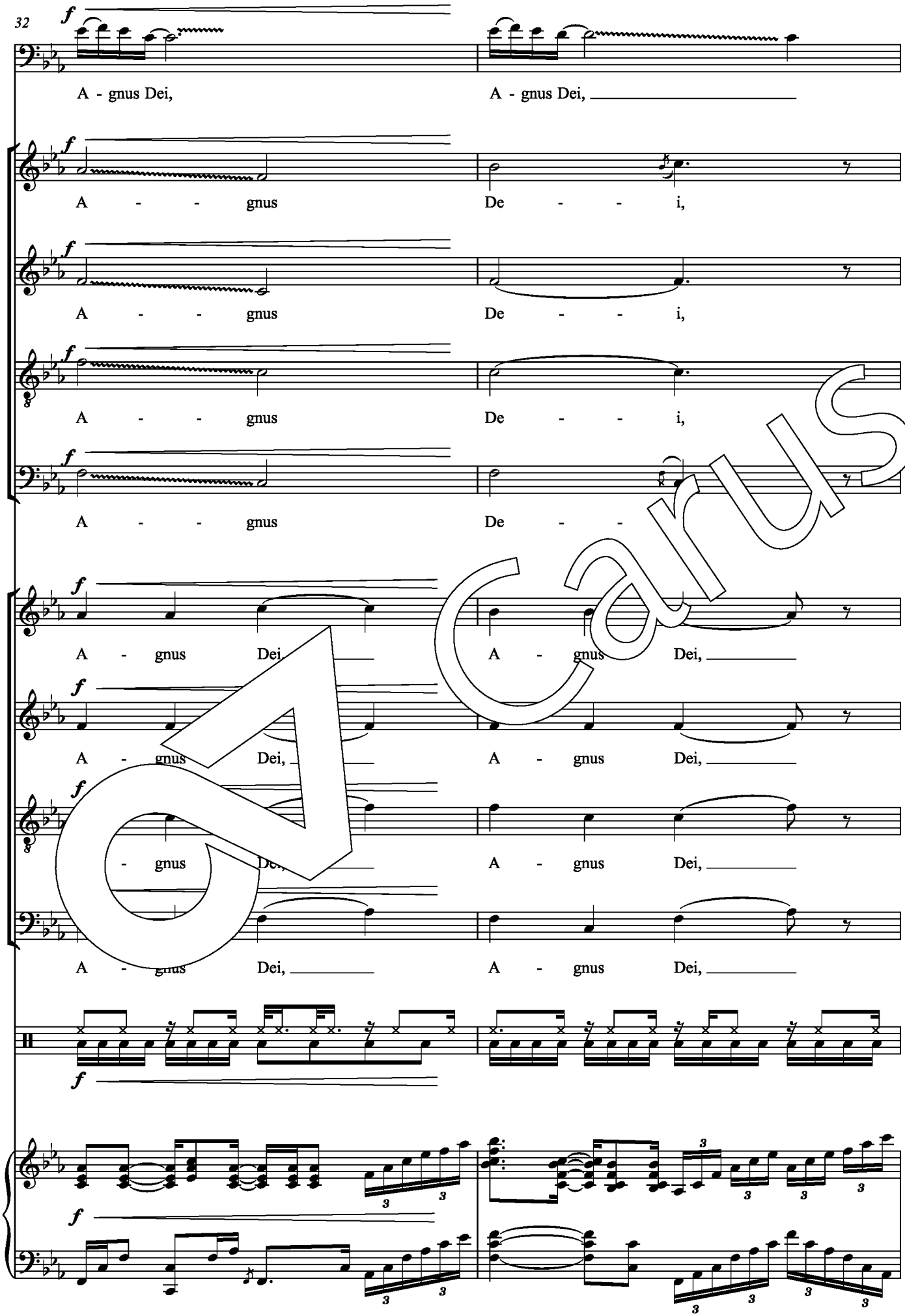
Carus


A - gnus Dei.
A - gnus De - i. A - gnus
A - gnus De - i. A - gnus
A - gnus De - i. A - gnus
A - gnus De - i. A - gnus
A - Dei, - gnus Dei. - gnus Dei,
A - Dei, A - gnus Dei. A - gnus Dei,
Dei, A - gnus Dei. A - gnus Dei,
A - gnus Dei, A - gnus Dei. A - gnus Dei,
mp

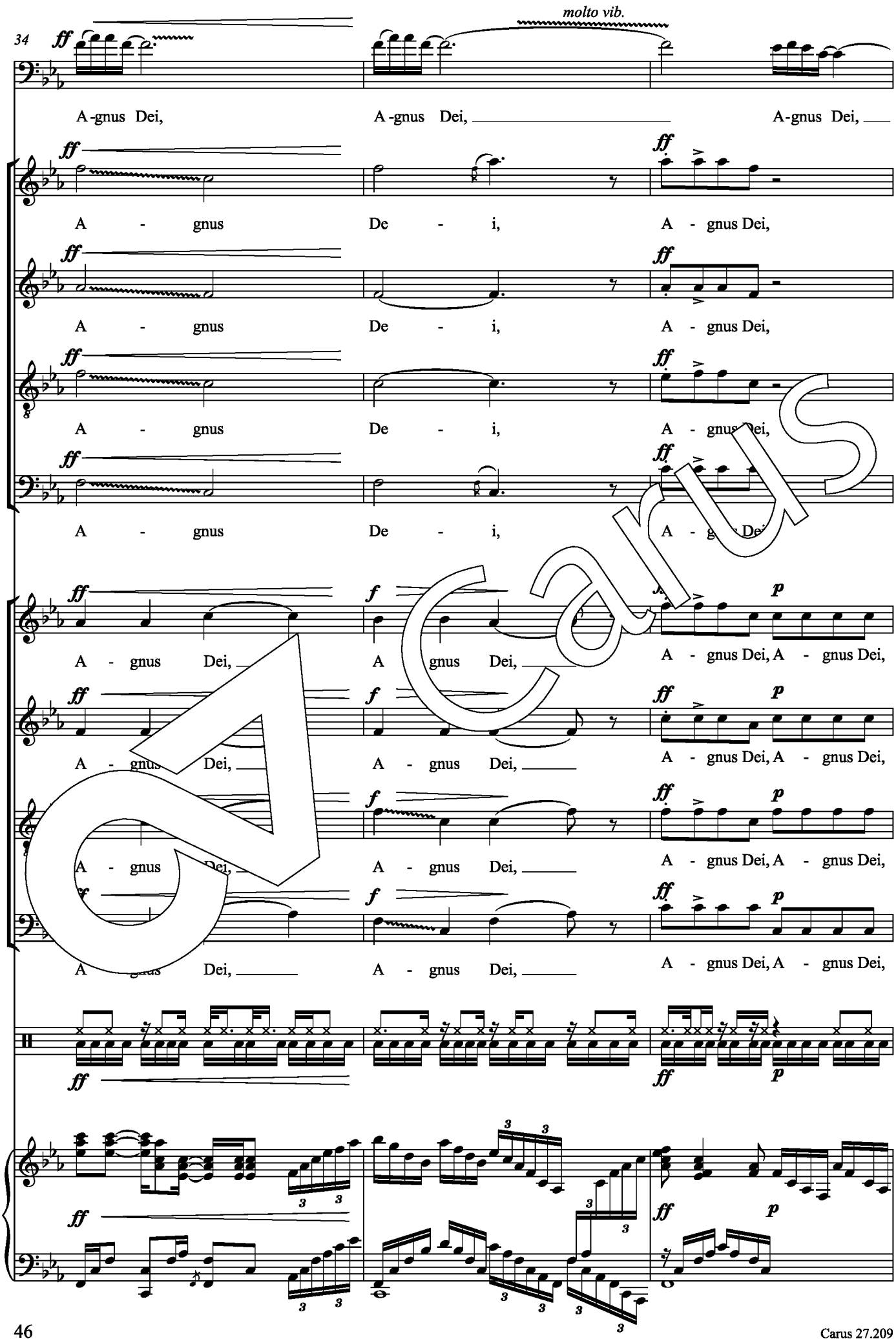
Carus



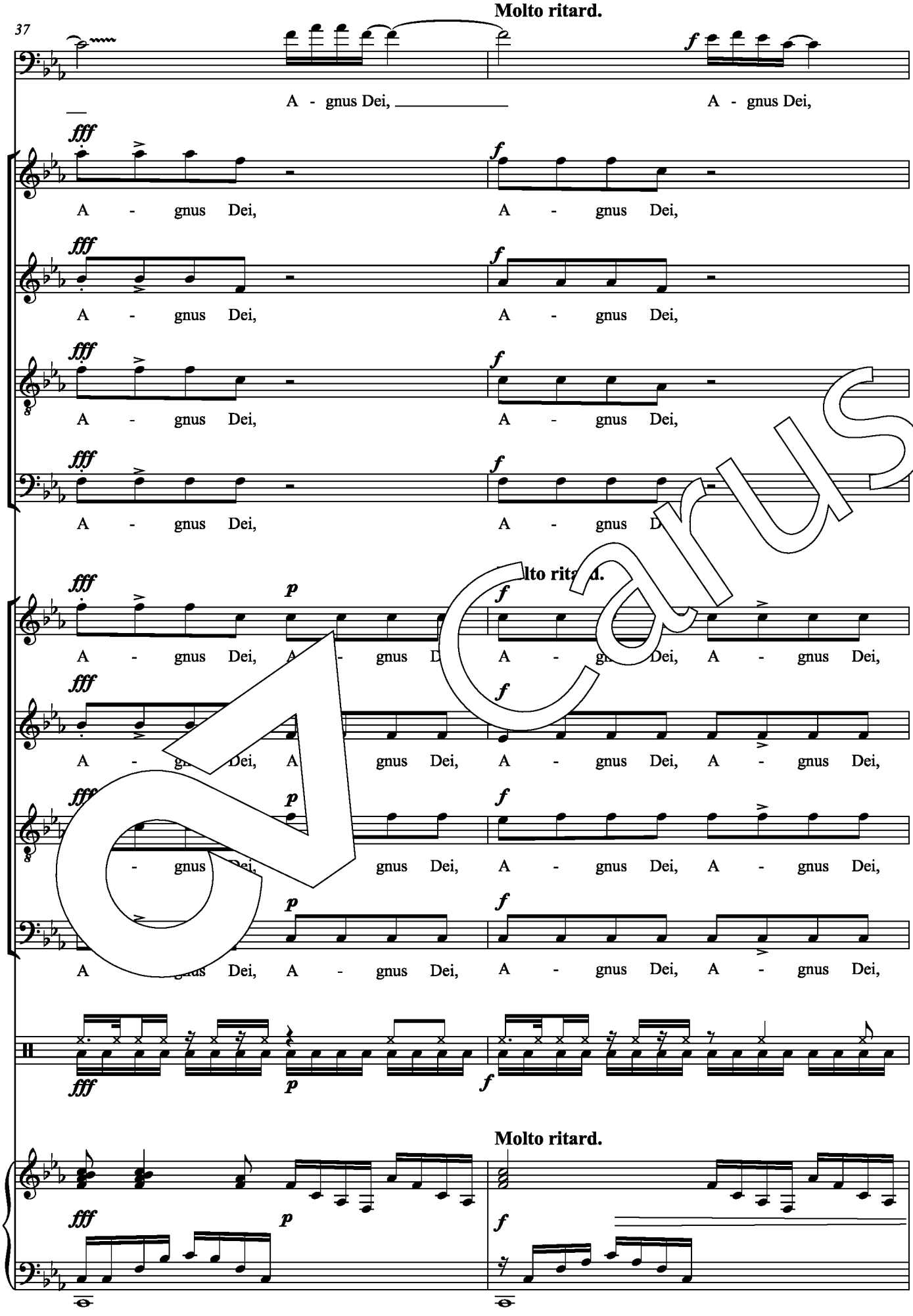
Carus


32
f
A - gnus Dei,
A - gnus Dei,
A - - gnus
De - - i,
A - - gnus
De - - i,
A - - gnus
De - - i,
A - - gnus
De -
A - gnus Dei,
A - gnus Dei,
A - gnus Dei,
A - gnus Dei,
- gnus
A - gnus Dei,
A - gnus
Dei,
A - gnus Dei,
A - gnus Dei,
3

Carus


molto vib.
34
A-gnus Dei,
A-gnus Dei,
A-gnus Dei,
A - gnus De - i,
A - gnus Dei,
A - gnus Dei, A - gnus Dei,

Carus


Molto ritard.
37
A - gnus Dei,
A - gnus Dei,
fff
f
A - gnus Dei,
A - gnus Dei,
p
Molto ritard.
Molto ritard.

Carus

Tempo I

A - gnus Dei. _

A - gnus Dei. _ A - gnus De - i, A - gnus De - i,

A - gnus Dei. _ A - gnus De - i, A - gnus De - i,

A - gnus Dei. _ A - gnus De - i, A - gnus De - i,

A - gnus Dei. _ A - gnus De - i, - gnus D - i,

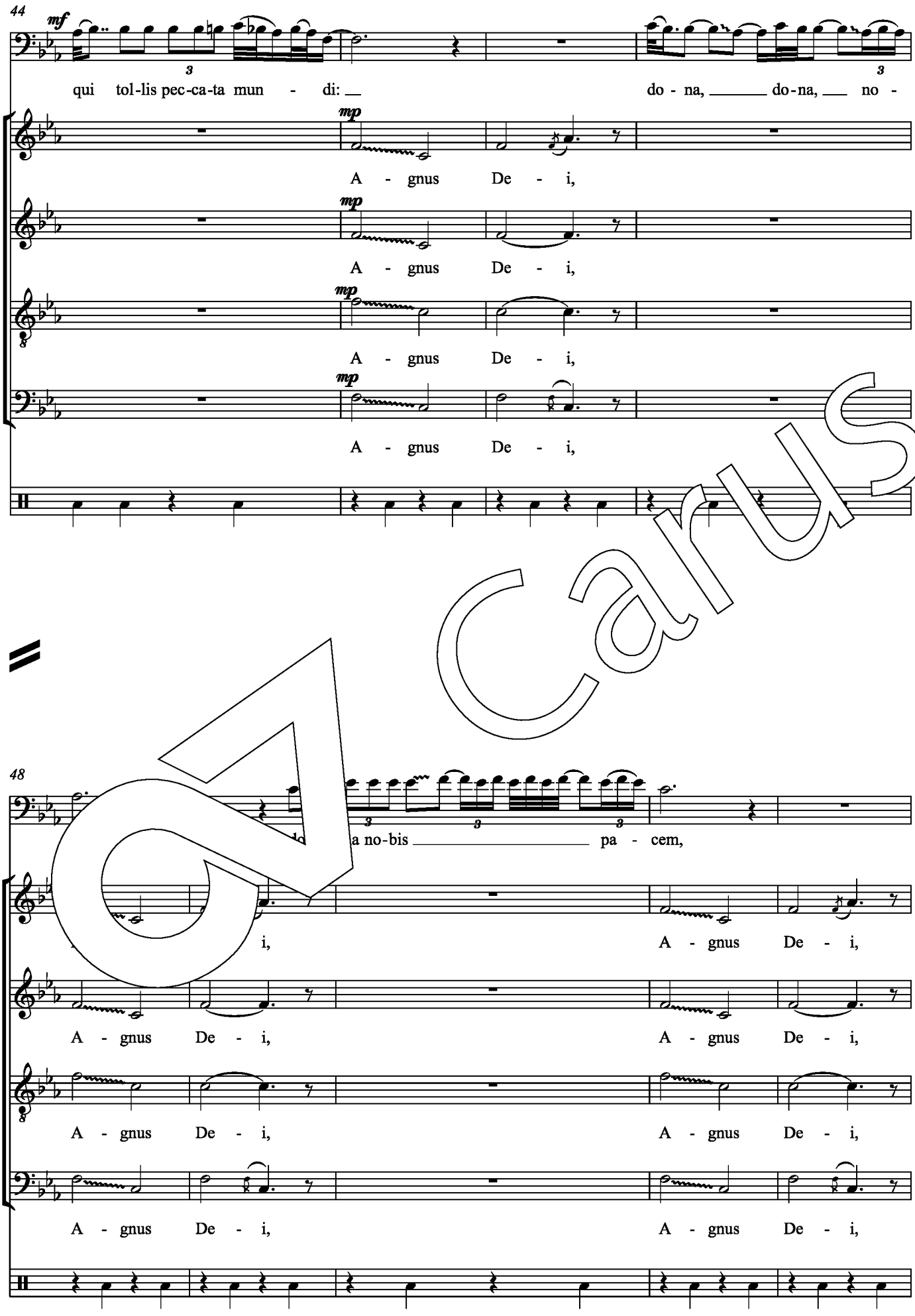
A - gnus Dei. _ A-gnus Dei, _ A-gnus Dei, A - gnus De - i,

A - Dei. _ A-gnus Dei, _ A-gnus Dei, _ A - gnus De - i,

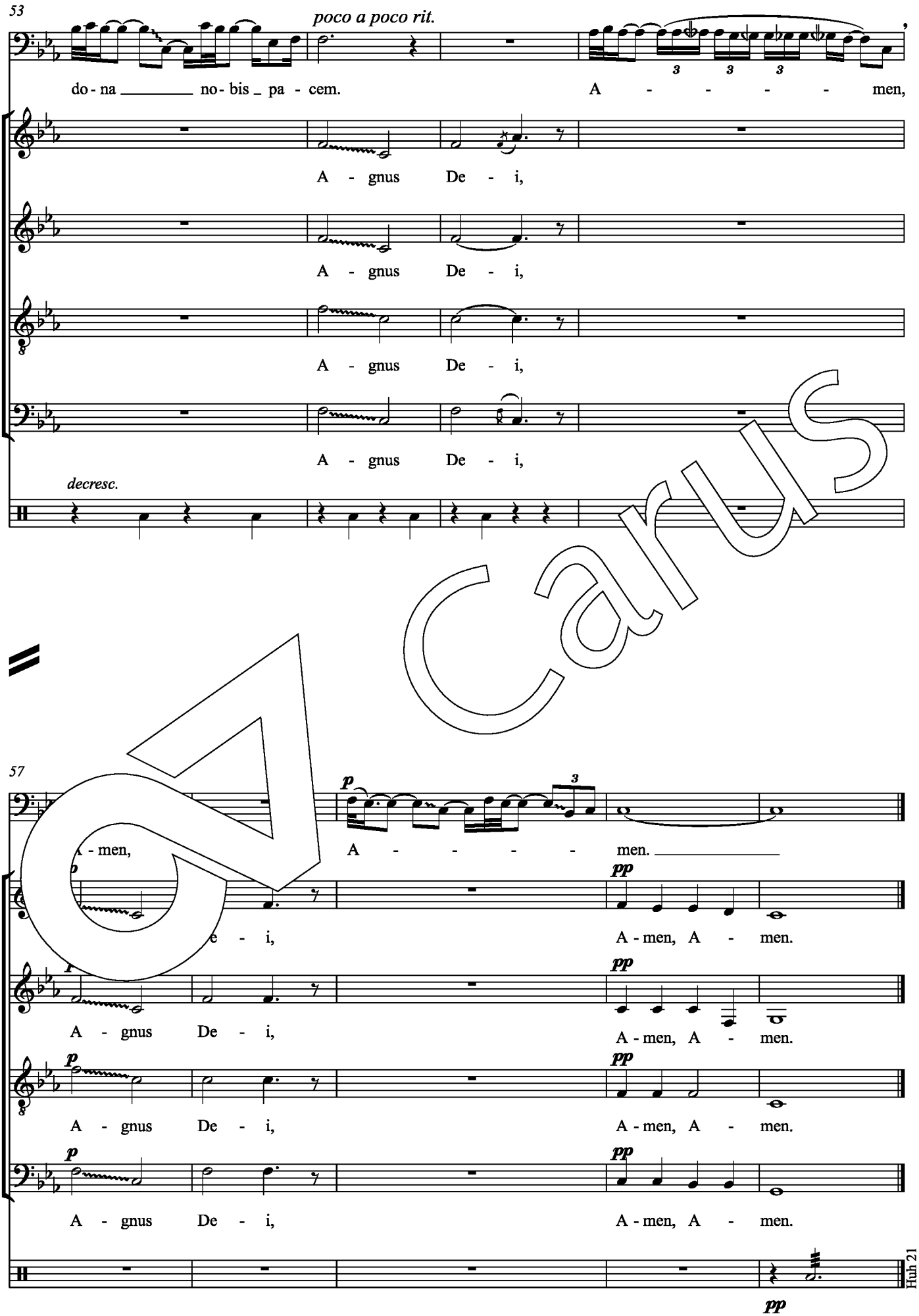
A - gnus Dei. _ A-gnus Dei, _ A-gnus Dei, _ A - gnus De - i,

Dei. _ A-gnus Dei, _ A-gnus Dei, _ A - gnus De - i,

Tempo I


44
mf
qui tol-lis pec-ca-ta mun - di:
do - na, do-na, no -
mp
A - gnus De - i,
Choir I, II
48
a no-bis pa - cem,
A - gnus De - i,

Carus


53
poco a poco rit.
do - na no - bis pa - cem.
A - - - - - men,
A - gnus De - i,
A - gnus De - i,
A - gnus De - i,
A - gnus De - i,
decresc.
57
p
A - men,
A - - - - - men.
pp
e - i,
A - men, A - men.
A - gnus De - i,
A - men, A - men.
A - gnus De - i,
A - men, A - men.
A - gnus De - i,
A - men, A - men.
pp

Carus

carus

Chorbücher bei Carus in Auswahl

Die in den Chorbüchern enthaltenen Werke sind in Chorstärke auch einzeln lieferbar, sofern die Rechte bei Carus liegen.

Gemischter Chor

Chorbuch-Reihe für Gottesdienst und Konzert (bislang 6 Bände):
– Chorbuch Advent (68)
– Freiburger Chorbuch. Grundausstattung für Kirchenchöre (144 Titel)
– Freiburger Chorbuch 2 (144)
– Chorbuch Ostern (103)
– Abendlob / Evensong (Kölner Chorbuch) (140)
– Chorbuch Trauer (64)
Calmus Christmas Carols (13)
Carmina Mundi: Chormusik aus Israel, Lateinamerika u. Asien (6 Hefte)
Chorbuch a tre. Für Chöre mit nur einer Männerstimme (160)
Chorbuch Gotteslob. Modul-Sätze für verschiedene Besetzungen (153)
Chorbuch zum EG. Modul-Sätze für verschiedene Besetzungen (65)
Chorbuch Weihnachtslieder (SATB) (131), (SAM) (84)
Chorbuch Kirchenjahr. A-cappella-Repertoire für den Gottesdienst (158)
Chorissimo orange. Chorbuch für die Schule (164)
Christmas Carols of the World. Weihnachtslieder aus aller Welt (85)
Gemeindejunktimsätze zum EG. Erfüllt von deinem Ruhm (35)
Geistliche Chormusik der Romantik (60)
Geistliches Chorbuch der Romantik (80)
Hodie II. European Carols. Europa-Cantat-Chorbuch I (52)
Laula Kultani. European Folk Songs. Europa-Cantat-Chorbuch [illegible] (4[illegible]
Lore-Ley I. Chorbuch Deutsche Volkslieder (147)
Morning has broken. Pop-Chorbuch zum EG (33)
Musica Sacra Baltica (43) · Musica Sacra Hungaric[illegible]9)
Pueri cantores I (63), II (64), III (87) [illegible]orwerke [illegible]r Kin[illegible]r-, Knab[illegible]-, Mädchen- und Jugendchöre
Raritäten der Romantik I. Weltl[illegible] gemischte Chöre
Swinging Christmas (Thomas Gabriel). Pop-Arrang[illegible]men[illegible]8)
Weihnachtsliederbuch des T[illegible]omanerchores Leipz[illegible] (58)
Weitersin[illegible]! Chorsätze fü[illegible]ltergewordene (100
Wieg[illegible]. Wiegen- und [illegible]endlieder (40)

Kinderchor, Jugendchor, Frauen[illegible]

C[illegible]eihnachtslieder [illegible]AA) (70)
[illegible]ue. Chorbuch für [illegible]Schule (1[illegible]
[illegible]derchorbuch „Singt [illegible]t und die Welt“ (164)
[illegible]odie I[illegible]ean Carols. Europa-Cantat-Chorbuch II (38)
Laula K[illegible] European Folk Songs. Europa-Cantat-Chorbuch IV (47)
Lore-Ley[illegible]orbuch Deutsche Volkslieder (138)
Mehr als [illegible]e sagt ein Lied. Jugendchorbuch (90)
He[illegible]ereit. Geistliche Lieder für Kinderchor (95)
[illegible]omantik II. Weltliche Frauenchöre (30)

Männerch[illegible]

Bac[illegible]eziani. Auch mit Stücken für gemischten Chor (25)
[illegible]ritäten[illegible]er Romantik III. Weltliche Männerchöre (25)
[illegible]derborner Chorbuch. Geistliche Männerchöre des 19. Jh. (93)

[illegible]ammelb[illegible]

[illegible]. Ph. E. Bach / G. A. Homilius: Motetten und Chöre (17)
Bach, Joh. Seb.: Die Motetten (7). Krit. Neuausgabe 2002 · Choräle (83)
Bach, Joh. Seb.: Luther-Lieder (30)
Bach, Johann Ludwig: Die Motetten. Gesamtausgabe (11)
Brahms: Geistliche Chormusik. Gesamtausgabe der motettischen Sätze (25)
Brahms · Mendelssohn · Schubert. Die kleineren Kirchenwerke (60)
Bruckner: Kleinere Kirchenwerke (34)
Fauré: Kleinere Kirchenwerke (21)
Händel: Sätze aus den Oratorien, arr. für Chor & Orgel (37)
Herzogenberg: Weltliche Chormusik (62) · Geistliche Chormusik. (52) Gesamtausgaben
Homilius: Die Motetten. Gesamtausgabe (62)
Monteverdi: Madrigali e Motetti (20)
Mozart · Haydn: Geistliche und weltliche Chorwerke in 7 Heften / Große Opernchöre (19)
Mendelssohn: Sätze aus orchesterbegleiteten Werken, arr. für Chor & Orgel (29)
Rheinberger: Geistliche Chormusik (23) · Weltliche Chormusik (3 Hefte)
Rossini: Chor- und Ensemblemusik (32)
Schein: Israelsbrünnlein (26)
Schreker: Das Chorwerk. Gesamtausgabe (10)
Tschaikowsky: Geistliche Chormusik. 3 Hefte
Große Opernchöre: Verdi (12) · Wagner (8)

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