

# Józef Świder

## Missa angelica

Mixed choir and orchestra

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

Partitur / Full score

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Gloria (Soprano solo e Coro)	12
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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 Świdars 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 Świdars 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 Stwos* 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

## Kyrie

Józef Świder (1930–2014)

Lento cantabile  $\text{♩} = 66-70$

Batteria

Campane

Soprano  
Alto

Tenore  
Coro

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Tamtam

Solo

*p*

*pp*

8

Campane

*p*

*ca*

Animato, vigoroso  $\text{♩} = 72-75$

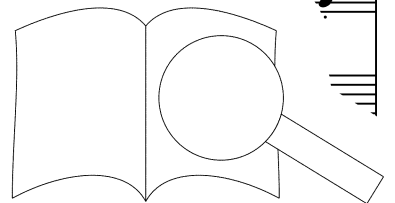
Tutti

*p*

Musical score for page 15. It includes a piano part with dynamic markings *p* and *mf*, and a string quartet part. The piano part features a melodic line with a crescendo leading to a *mf* dynamic. The string part provides harmonic support with sustained notes and rhythmic patterns.

Musical score for page 22. It features vocal parts with lyrics: "Ky - e - e - lei -". The piano accompaniment includes dynamic markings *p* and *mf*. The score is for a vocal ensemble or soloist with piano accompaniment.

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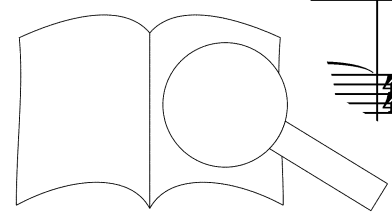




52 *f*  
 son, e - le - - - i - son, Ky - ri -  
*f*  
 son, e - le - - - i - son, Ky - ri -  
*f*  
 son, e - le - - - i - son, Ky - ri -

*f*  
*f*  
*f*  
 div.

57 *rallent.*  
*p*  
*e.*  
*e.*  
*e.*  
*mf* *pp*  
*mf* *pp*  
*mf*  
*mf*  
*mf*



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Lento cantabile

64

Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son, Chri - ste e -  
 Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son, Chri - ste e -  
 Chri - ste, Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son, Chri - ste e -

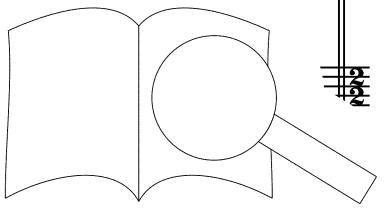
*p*

71

*poco rall.* *avviana.*

le - i - son, e - le - i - son, e - le - i -  
 le - i - son, e - le - i - son, e - le - i -  
 le - i - son, e - le - i - son

*mf* *pizz.* *p* *pizz.* *mf* *p*



Tamtam *p*  
Camp *p*

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

arco  
arco

84

*p*  
Ky - - ri - - - - - son.  
*p*  
Ky - - ri - - - - - lei - - - - - son.

*p*  
Ky - - ri - - - - - son.  
*p*  
Ky - - ri - - - - - lei - - - - - son.

*p*

*p*

*p*

*p*

Ky - ri

Ky - ri

Ky - ri

96

e e - lei

e e - lei

e e - lei

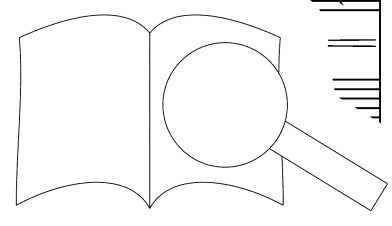
son.

son.

son.

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musical score for measures 100-102. It features a piano accompaniment with a dynamic marking of *mf* and vocal lines. The vocal parts include lyrics: "Ky - ri - son, Ky - ri - son, Ky - ri - son, Ky - ri - son".

musical score for measures 103-108. It features a piano accompaniment with a dynamic marking of *f* and a *div.* (divisi) marking. The piano part includes a large watermark: "PROBEPARTITUR".

musical score for measures 109-112. It features vocal lines with lyrics: "ri - e e son, Ky - ri - son, Ky - ri - son, Ky - ri - son".

musical score for measures 113-118. It features a piano accompaniment with a dynamic marking of *mf*. The piano part includes a large watermark: "PROBEPARTITUR".

114

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

arco

119

i - son. *ill.*  
 i - son. *ill.*  
 i - son. *ill.*

*mf*

*ff*

*ff*

*ff*

# Gloria

## Allegretto vigoroso

Batt *Tamb*  
Timp in A, d, e  
VI I  
VI II  
Va  
Vc  
Cb

4

*p* *mf* *p* *f* *mf* *mf*

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

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

*p* *mf* *f* *f* *mf* *mf* *mf* *mf*

Et in ter-ra pax ho-mi-bo-nae vo-lun-ta

Et ir-bus bo-nae vo-lun-ta

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16

*p*

*mf*

*mf*

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

tis. Lau - da-mus te.

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

tis. Lau - da-m'

19

*p*

*mf*

*p*

*ff*

*mf*

ci - mus te. Glo-ri-fi-ca - mus te. Gra - ti-as

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

ci - mus te. -ra-mus te. Glo-ri-fi-ca - mus te. Gra - ti-as

Be - ne - mus te. Glo-ri - fi - ca - mus te. Gra - ti-as

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

*ff* *f*

ma - gnam glo - ri - pro-ri glo - ri - am tu - am.  
 ma - gnam aa - gnam glo - ri - am tu - am.

*rallentando*

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Lento cantabile

35

Tamtam

*poco rall.*

**poco più mosso**

*p* Sopr solo

*p* Do - mi - ne De - us,

Musical score for measures 35-40. It includes staves for Tamtam, Soprano solo, and a four-part vocal ensemble (Soprano, Alto, Tenor, Bass). Dynamics range from piano (p) to forte (f).

41

Rex coe - le - stis, De - us Pa - ter o - mni - pot - ens.

Musical score for measures 41-46. It includes staves for Soprano solo, four-part vocal ensemble, and Cb (Cello/Bass). Dynamics range from piano (p) to mezzo-forte (mf).

47

*poco rall.*

**poco più mosso**

u - Je - su Chri - ste. Do - mi - ne

Musical score for measures 47-54. It includes staves for Soprano solo, four-part vocal ensemble, and Timp (Timpani). Dynamics range from piano (p) to forte (f).

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

*pp* *p*

*p* *pp* *p* *pp*

60 Sopr solo

mun - di, - ca - ta mun - di, —

*mf* *mf* *mf*

mi-se-re-re, mi-se-r sus - ci-pe de-pre-ca-ti-o-nem

mi-se-re-re. - bis. sus - ci-pe de-pre-ca-ti-o-nem

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*più avvivando*

*rallentando*

Sopr solo

Alto

Tenore

no - stram.

Basso

no - stram.

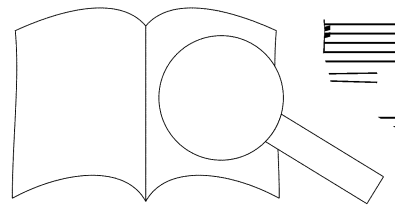
**Allegretto vigoroso**

*p*

bis. *p*

bis. *p*

bis.



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75

*f* *p* *f* *p* *mf*

*f* *ff* *mf* *f*

*f* *p* *ff* *mf* *f*

*f* *p* *ff* *mf*

79

*mf*

Quo - ni - am tu so - lus

Quo - ni - am tu so - lus, quo - ni - am tu so - lus

*mf* *f*

*mf* *f*

*mf* *mf* *mf* *mf*

*mf* *f*

mf

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

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

mf

mf

mf

mf

mf

p

Je - su Chri - ste. Cum San - cto Spi-ri-tu, cum San - cto Spi-ri-tu, in

Je - su Chri Cum San - cto Spi-ri-tu, cum San - cto

Je - su Cum San - cto Spi-ri-tu, cum San - cto Spi-ri-tu, in

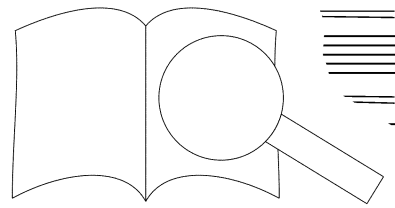
Je Cum San - cto Spi-ri-tu, cum San - cto

p

p

p

p



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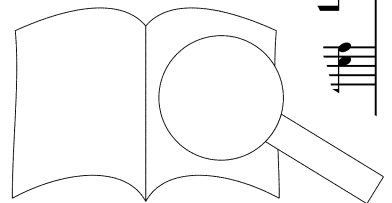
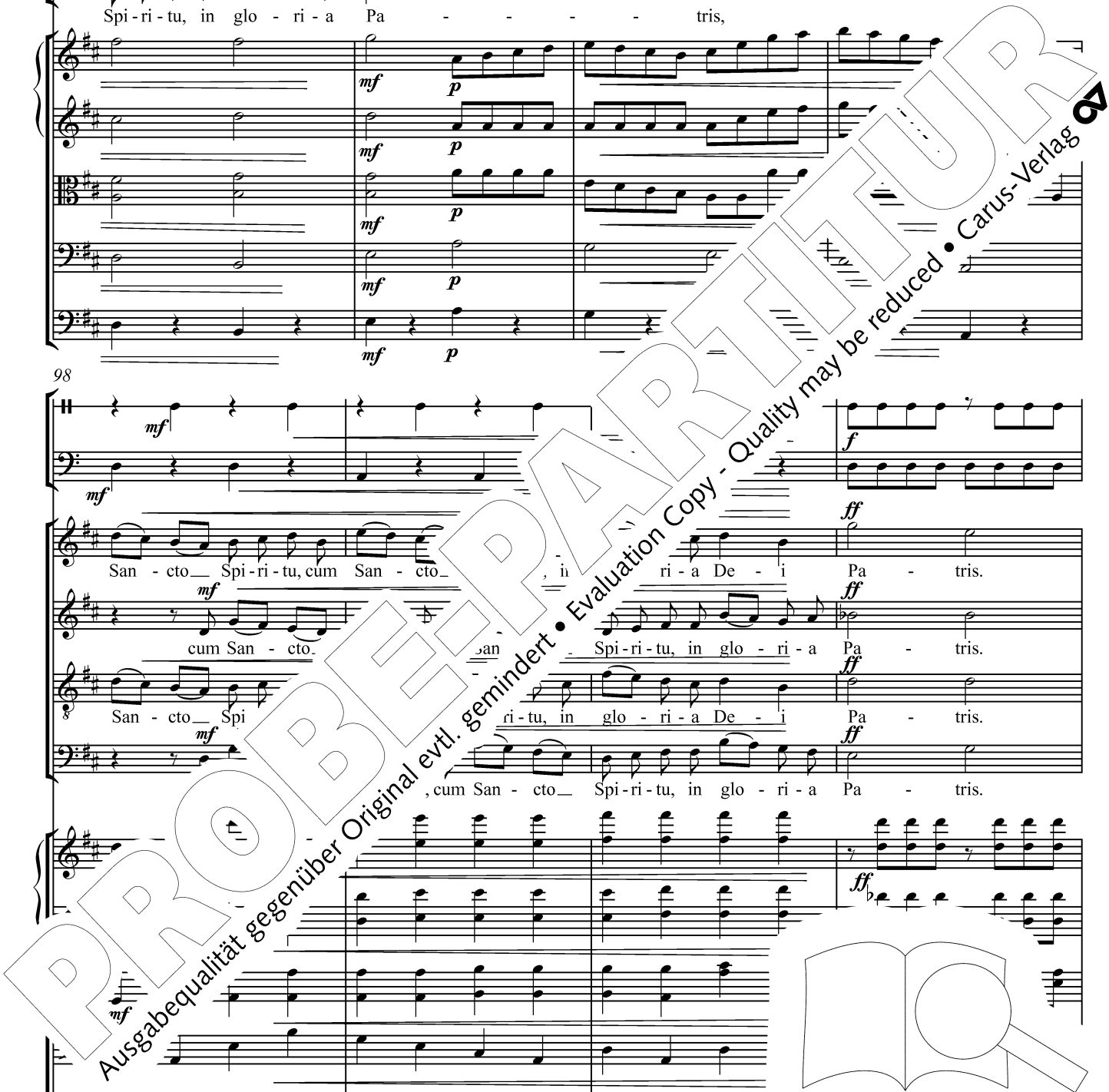
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glo - ri - a De - i Pa - - - - tris, cum  
 Spi-ri-tu, in glo - ri - a Pa - - - - tris,  
 glo - ri - a De - i Pa - - - - tris, cum  
 Spi-ri-tu, in glo - ri - a Pa - - - - tris,

*mf* *p* *mf* *mf* *mf* *p* *mf* *p*

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

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

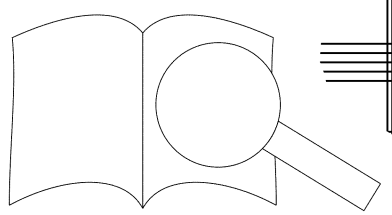


p  
 mf  
 mf  
 ff  
 men.  
 mf  
 ff  
 men.  
 mf  
 ff  
 men.  
 mf  
 ff  
 men.  
 mf  
 mf  
 ff  
 ff  
 mf  
 mf

ff  
 ff  
 sfz  
 sfz

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# Credo

Maestoso, ma con moto

Timp  
in A, d, e, fis

S solo

S

A

T

B

VII

VI II

Va

Vc

Cb

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Cre-do in u-num

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

Pa-trem o-ni-

et

*p*

Et in u-num Do - mi-num Je - sum Chri - stum,

in - vi - si - bi - li - um.

20 Sopr solo

*p*

Fi - li - um De - i - tum. Et ex Pa - tre na - tum an - te o - mni - a

poco più mosso

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43 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 -

49

lu - tem

de - scen - dit

lis.

55

56

arco

**più lento**

*espressivo*

*p* *mf*

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

*pp*

*pp*

*pp*

*pp*

*pp*

Vir - gi - ne:

*mf*

*mf*

*mf*

Et ho -

da - ctus est.

*p*  
Cru - ci -

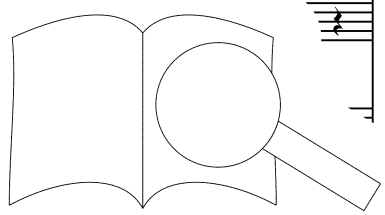
*mf*

*p*

*p*

*mf*

*p*



fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est. —

pas - sus et se - pul - tus est. —

*p*

*accelerando*

*p*

Et re-sur-re - xit ter-ti-a di - e,

Et re-sur-re - xit,

Et re-sur-re - xit ter-ti-a di - e, se -

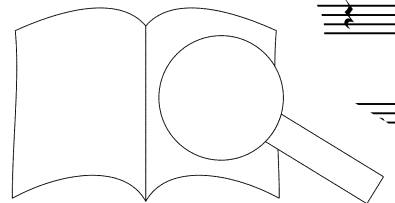
*pp* *p* *mf*

*pp* *p* *mf*

*pp* *p* *mf*

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

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

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98

*mf*

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

*mf*

Et i - te - rum ven - tu - rus est, et i - te - rum ven - tu - rus est, ju - di - ca - re vi - vos,

*mf*

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

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

104

*rallentando*

*p*

vi - vos et mor - tu - os: - rit fi - - nis.

vi - vos et mor - tu - os: ai non e - rit fi - - nis.

vi - vos et mor - tu - re - gni non e - rit fi - - nis.

vi - vos et m cu - jus re - gni non e - rit fi - - nis.

*p*

*p*

*p*

*p*



Et in Spi-ri-tum San-ctum, Do-mi-num, et vi-vi-fi-can-tem: Qui cum

Et in Spi-ri-tum San-ctum, Do-mi-num, et vi-vi-fi-can-tem: Qui cum

119

Pa-tre et Fi-li-o pro-c... et Fi-li-o si-mul ad-o-ra-tur, et con-glo-ri-fi-

Pa-tre et Fi-li-o pro-c... et Fi-li-o si-mul ad-o-ra-tur, et con-glo-ri-fi-

ca - tur:

*mf*

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

*p*

*p*

*p*

*p*

arco

*p*

129 **più energico**

*p* *mf* *f*

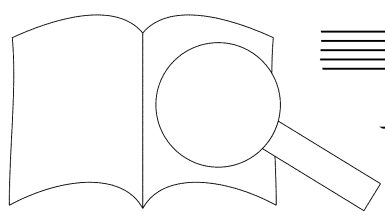
Et u - nam li - cam et a - po - sto - li -

Et u - nam tho - li - cam et a - po - sto - li -

ca - tho - li - cam et a - po - sto - li -

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

*f*



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

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

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

cam Ec - cle - - - si - am.

*poco rall.*

*accelerando*

mis - si - o - nem pec - ca - to - ru. Et ex - spe - cto

mis - si - o - nem pec - ca - to Et ex -

mis - si - o - nem per Et ex - spe - cto

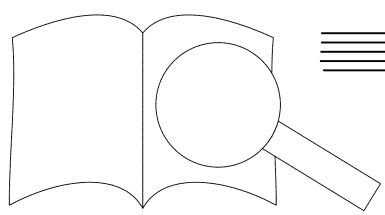
Et ex -

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

li. A - - -  
 li. A - - -  
 li.  
 li. men. \_\_\_\_\_

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# Sanctus

Maestoso

Ptto

T-tam

Camp

VII

VII II

Va

Vc

Cb

9

Soprano

Alto

Tenore

Basso

ctus, San - ctus Do - mi - nus

San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus Do - mi - nus

mf p

mf p

mf p

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

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

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

mf Ple - ni sunt cae - li et ter - ri tu - a.

mf Ple - ni sunt cae - li et ri - a tu - a.

mf Ple - ni sunt cae - ri - a tu - a.

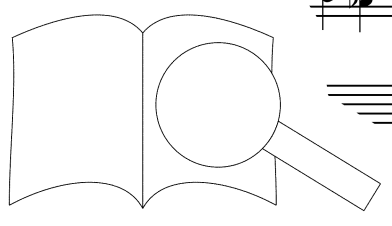
mf

mf

mf

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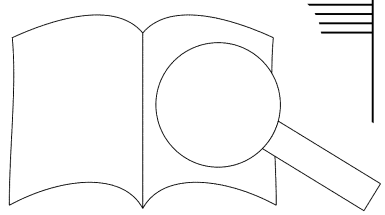
Two empty musical staves, one for Soprano and one for Alto, with a double bar line at the beginning.

Musical staff for Soprano with lyrics: *f* Ple - ni sunt cae - li et ter - ra glo - - ri - a tu -

Musical staff for Alto with lyrics: *f* Ple - ni sunt cae - li et ter - ra glo - - ri - a

Musical staff for Bass with lyrics: *f* Ple - ni sunt cae - li et ter - ra glo - - a.

Piano accompaniment musical score with multiple staves. It includes a large watermark: "PROBEEPARTHEUR" and "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".



Musical notation for the first system on page 37. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The first staff has dynamic markings *p*, *mf*, and *p*. The second staff has *p* and *mf*. The third staff has *p* and *mf*.

Musical notation for the second system on page 37, featuring vocal lines. The top staff has a dynamic marking *f* and the lyrics "Ho - san". The middle staff has a dynamic marking *f* and the lyrics "ho -". The bottom staff has a dynamic marking *f* and the lyrics "na, ho -".

Musical notation for the third system on page 37. It consists of five staves. The top staff has a dynamic marking *mf*. The second staff has a dynamic marking *mf*. The third staff has a dynamic marking *mf*. The fourth staff has a dynamic marking *p*. The fifth staff has a dynamic marking *p*. There is also a dynamic marking *mf* at the bottom right of the system.

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

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

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

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

50 *poco stringendo*

*f*

*f*

*f*

*ff*

*ff*

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# Benedictus

Adagio cantabile

Batt

Mar

S

A

T

B

VI I

VI II

Va

Vc

Cb

8 Mar

Be - ne - di - ctus in no - mi - ne Do - mi -

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

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

Be - ne - di -

Musical score for measures 15-22. The top staff is a treble clef with a piano (*p*) dynamic. Below are vocal staves with lyrics: "ni. Be - ne -", "ni. Be - ne -", and "ctus." The piano accompaniment includes a bass line and a grand staff with *pp* dynamics.

Musical score for measures 23-30. The piano part features a grand staff with *pp* dynamics, transitioning to *p* and *mf* dynamics. The vocal part continues with lyrics: "di - ctus qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni". Dynamics include *pp*, *p*, *mf*, and *f*.

Musical score for measures 31-38. The vocal part features lyrics: "di - ctus qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni". Dynamics include *f*, *p*, *mf*, and *poco rall.*

Musical score for measures 39-46. The piano part features a grand staff with *pp* dynamics. The vocal part continues with lyrics: "di - ctus qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni". Dynamics include *pp*, *mf*, and *p*.

30 Mar

*poco accel.* **poco più mosso**

*p* *mf* *mf* *mf* *div.*

ni. Ho - san - na, ho - san - na in  
 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.*

37 Triangolo

Timp in G, c

*rallentando*

*f* *p*

ex - cel - sis.  
 ex - cel  
 ex - cel  
 ex - cel

*f* *mf* *p* *pp*

*f* *mf* *p* *pp*

# Agnus Dei

Lento

*poco accel.*

*rall.*

**poco più mosso**

Batt *Ptto* *pp*

Mar *mf*

VII *pp* *f* *p* *p*

VII II *pp* *f* *p* *p*

Va *pp* *f* *p* *p*

Vc *pp* *f* *p* *p*

Cb *f* *p*

7 Soprano solo *p* *mf*

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

14 Ptti *rall.* *f* *mf* *mf* *mf*

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

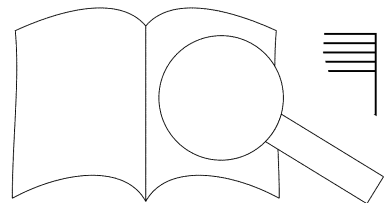
qui tol - lis pec - ca - ta mun - di: mi - se - re - re

A - gr - lis pec - ca - ta mun - di: mi - se - re -

se - i, qui tol - lis pec - ca - ta mi - se -

A - gnus De - - - - - mi - se -

*pp* *pp* *pp*



Lento

poco accel.

poco più mosso

pp p p

bis. A - gnus

no - bis. pp

- re no - bis. pp

re - re no - bis. pp

re - re no bis. pp

pp f pp p

pp f pp p

pp f pp

pp

f

pp

mf

De - i, qui tol - lis

mf

tol - lis pec - ca - - ta

A - gnus De - i, mf

A - gnus De - mf

A - gnus mf

A -

mf

mf

mf

mf

mf

f

f

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rallentando

mun - di, do - na no - bis

qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, do - na no - bis

i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, do - na no - bis

De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, do - na no - bis

- gnus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis pa - cem, do - na

Piano accompaniment for the first system, including grand staff and bass line.

pa - cem.

pa - cem.

pa - cem.

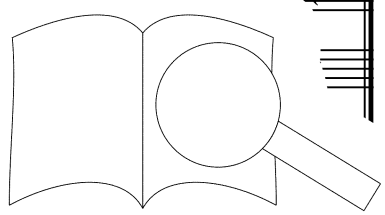
pa - cem.

pa - cem.

Piano accompaniment for the second system, including grand staff and bass line.

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# Ite missa est

## Allegretto vigoroso

Batt *Tamb*  
*p*

Timp  
in G, c, d  
*p*

VI I  
*p* *mf*

VI II  
*p* *mf*

Va  
*p* *mf*

Vc  
*p* *mf*

Cb  
*p* *mf*

4

*p*

*mf*

*mf*

*p* *f*

*p* *f*

*p* *f*



Musical score for measures 8-13. The score includes a piano introduction with multiple staves. The music is in 2/2 time and includes dynamic markings such as *p* and *pizz.*

Musical score for measures 14-23. It features vocal lines with lyrics "I - - - te" and piano accompaniment. Includes dynamic markings like *mf* and *p*, and performance instructions like *arco*. The score also includes percussion parts for Tamtam and Camr.

Tamb

*p*

mis - sa est,

mis - sa est,

Tamtam

Campane

*p*

*mf*

*mf*

*mf*

mis -

te mis -

te mis -

te mis -

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Tamb

Tamtam

*poco a poco* *avvivando*

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

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

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

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

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*mf*  
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

*mf*  
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

*ff*

*mf*

64

ja, *p* al - le - lu - ja, i - te mis - sa est, *mf* al - le - lu - ja, al

ja, *p* al - le - lu - ja, i - te mis - sa est, *mf* al - le - lu - ja, al

ja, *p* . est, al - le - lu - ja, i - te mis - sa est, *mf* al - le - lu - ja, al

ja, *p* te mis - sa est, *mf* al - le - lu - ja, al

*p*

Ptto

pp Campana *f*

*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

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

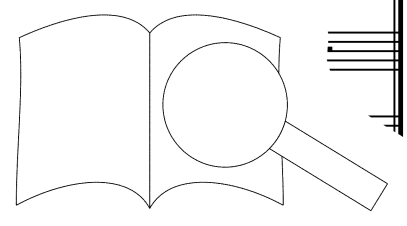
Tamb

*f* *f*

mis - sa est. A

mis - sa

*fff*

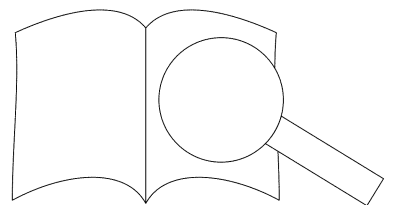


*fff*

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**Sologesang / Solo Voice**

Eberlin: Messa di San Giuseppe	91.304
Rheinberger: Missa puerorum op. 62 / auch choris	50.062
Telemann: Missa brevis in h / Solo A (B)	↔39.131

**Frauen- oder Kinderchor / Female and Children's Choir**

Bruckner: Choralmesse in C (Windhag) (auch solistisch)	40.759
Délibes: Messe brève	27.027
Fauré: Messe basse	40.705
Gounod: Messe brève no. 4 à la congrégation in C	27.024
Haydn, J. M.: Missa sub titulo Sancti Leopoldi MH 837	54.837
Lotti: Missa in a 3 voci	40.662
Rheinberger: Messe in A op. 126 (2 Fassungen)	50.126
- Messe in Es „Reginae Sti. Rosarii“ op. 155	50.155
- Messe in g „Sincere in memoriam“ op. 187	50.187
Zimpel: Messa Olevanese	27.034

**Männerchor / Male Choir**

Gounod: Messe brève no. 5 aux séminaires in C	●40.831
- Messe no. 2 pour les sociétés chorales	27.022
Lotti: Missa in a 3 voci	↔40.830
Rheinberger: Messe in B op. 172 (2 Fassungen)	●50.172
- Messe in F op. 190	●50.190

**Gemischter Chor a cappella / Mixed Choir a cappella**

Bruckner: Messe ohne Gloria und Credo	40.141/60
- Messe für den Gründonnerstag	40.141/70
Doppelbauer: Missa brevis	92.035
Haydn, J. M.: Missa Sanctae Crucis MH 41	↔50.312
Isaak: Missa paschalis	1.612
Kalliwoda: Missa a 3 voci / Coro SAM	27.039
- Missa in a	27.026
Marx: Messe 1985	40.652
Monteverdi: Missa in F	40.671
Palestrina: Missa ad fugam	1.609
- Missa Ave regina coelorum	27.013
- Missa Papae Marcelli	92.092
Rheinberger: Messe in d op. 83	50.083
- Messe in Es zu 2 Chören „Cantus Missae“ op. 109	●50.109
- Messe in F „In honorem Sanctissimae Trinitatis“ op. 117	●50.117
- Messe in G „Sanctae Crucis“ op. 151	50.151
- Messe in a „Missa in omnium sanctorum“ op. 197	50.197
Scarlatti, D.: Missa brevis quatuor vocum	↔40.699
Spohr: Messe in C op. 54	91.240
Swider: Missa minima	27.029
Vaughan Williams: Mass in g minor	40.655

**Gemischter Chor und Orgel / Mixed Choir and Organ**

Albrechtsberger: Missa in D	↔40.677
Buxtehude: Missa brevis BuxWV 114	36.021
Dvořák: Messe in D op. 86	36.021
Eberlin: Missa in contrapuncto in g	50.126
Franck, C.: Messe in A op. 12	50.126
Frauenberger: Missa a 3 voci / Coro SAB	50.126
Gounod: Messe brève no. 6 aux cathédrales in G	27.024
- Messe brève no. 7 aux chapelles in C	27.024
Haydn, J. M.: Missa pro Quadragesima MH 5F	50.126
- Missa Quadragesimae MH 552	50.126
- Missa Tempore Quadragesimalis MH 5F	50.126
Janca: Missa de Angelis (Credo III)	50.126
Langlais: Missa misericordiae / Coro SATB	50.126
Liszt: Missa choralis S 10	50.126
Monteverdi: Messa a quattro voci	50.126
- Missa in illo tempore	40.670
Mozart, L.: Missa brevis KV	40.642
Palestrina/Bach: Missa brevis	35.301
Rheinberger: Messe in d	●50.159
- Messe in E „Miserere“	50.192
Rossini: Petite Messe	40.650
Scarlatti, D.: Messa	40.698
Schnizer: Missa	●↔40.649
Schumar: Missa	40.687/45

**Gen. Choir and Strings**

Campra: Requiem	21.004
Cherubini: Requiem in c	40.086
Fauré: Requiem (Konzertfassung, 1900)	27.312
Garcia: Requiem in d (1816)	23.008
Gounod: Messe funèbre	27.090
Haydn, J. M.: Requiem in c	0.321
Kraus: Requiem VB 1	0.663
Lachner, Fr.: Requiem in f c	7.301
Mozart: Requiem KV 626	6/50
Rheinberger: Requiem in b	40.660
- Requiem in Es op. 84	40.660
- Requiem in d op. 194	40.660
Suppé: Missa pro defunctis	40.660

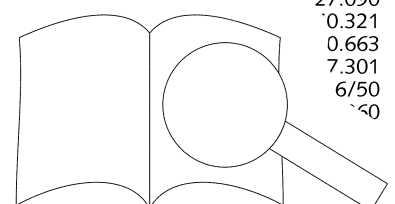
Schubert: Messe in G, [2 Tr, Timp] D 167	●↔40.675
- Messe in C, [2 Ob (Cl), 2 Tr, Timp] D 452	40.658

**Gemischter Chor und Orchester / Mixed Choir and Orchestra**

Bach, J. S.: Missa F-Dur BWV 233	31.233
- Missa A-Dur BWV 234	31.234
- Missa g-Moll BWV 235	31.235
- Missa G-Dur BWV 236	31.236
Beethoven: Messe in C op. 86	40.688
- Missa solemnis op. 123	40.689
Biber: Missa Alleluja a 26	↔40.679
- Missa Sancti Henrici	40.676
Diabelli: Messe in Es op. 107	23.007
Dvořák: Messe in D op. 86	40.653
Eberlin: Missa a due chori	●40.684
Franck, C.: Messe in A op. 12	40.646
Hasse: Missa in d (1751)	↔40.663
Haydn, J.: Missa in hon. BVM in Es. Missa Nr. 4 (Gr. Orgelsolom.)	40.603
- Missa Cellensis in hon. BVM in C. Missa Nr. 5 (Cäcilienmesse)	40.604
- Missa Sancti Nicolai in G. Missa Nr. 6	40.605
- Missa Cellensis in C. Missa Nr. 8 (Kleine Mariazeller Messe)	40.606
- Missa in tempore belli in C. Missa Nr. 9 (Paukenmesse)	40.607
- Missa St. Bernardi de Offida in B. Missa Nr. 10 (Heiligensmesse)	40.608
- Missa in angustiis in d. Missa Nr. 11 (Nelsonmesse)	40.609
- Missa in B. Missa Nr. 12 (Theresienmesse)	40.610
- Missa in B. Missa Nr. 13 (Schöpfungsmesse)	40.611
- Missa in B. Missa Nr. 14 (Harmoniemesse)	40.612
Haydn, J. M.: Missa Sanctae Ursulae MH 7	40.613
- Missa Sancti Hieronymi MH 254	40.614
- Missa Sancti Leopoldi MH 837	40.615
- Missa sub titulo Sanctae Theresiae	40.616
- Missa sub titulo Sancti Francisci	40.617
- Missa Sancti Joannis Nepomuceni	40.618
Heinichen: Missa Nr. 9 in G	27.048
Herzogenberg: Messe in C	27.020
Holzbauer: Missa in C	↔50.501
Lotti: Missa Sapientiae	↔40.661
Mozart, L.: Missa	27.008
Mozart: Domine Deus KV 253	40.613
- Waisenhausmesse KV 253	40.614
- Trinitatismesse KV 253	40.615
- Spatmesse KV 253	40.626
- Crismmesse KV 253	40.616
- Requiem KV 253	40.627
- Requiem KV 253	40.628
- Requiem KV 253	51.262
- Requiem KV 253	40.618
- Requiem KV 253	40.619
- Requiem KV 253	51.427
- Requiem KV 253	27.036
- Requiem KV 253	40.645
- Requiem KV 253	50.169
- Requiem KV 253	●↔40.648
- Requiem KV 253	↔27.071
- Requiem KV 253	27.044
- Requiem KV 253	40.674
- Requiem KV 253	40.678
- Requiem KV 253	↔40.683
Schiedermayr: Pastoralmesse	27.069
Schindler: Missa in Jazz	27.028
Schubert: Messe in F D 105	40.656
- Messe in G D 167 (Fassung Klosterneuburg)	●↔40.675
- Messe in G D 167 (Fassung Ferdinand Schubert)	40.643
- Messe in B D 324	40.657
- Messe in C D 452	40.658
- Messe in As D 678	40.659
- Messe in Es D 950	40.660
Zelenka: Missa Gratias agimus tibi ZWV 13	↔40.644

**Requiem-Vertonungen / Requiem settings**

Campra: Requiem	21.004
Cherubini: Requiem in c	40.086
Fauré: Requiem (Konzertfassung, 1900)	27.312
Garcia: Requiem in d (1816)	23.008
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- Requiem in Es op. 84	40.660
- Requiem in d op. 194	40.660
Suppé: Missa pro defunctis	40.660



● = auf/on Carus CD    ↔ = Alternativebesetzungen/alternative scorings, ... ad libitum, ...