

Józef Świder

Missa angelica

Mixed choir and keyboard instrument

Soprano (Tenore) solo
Coro SATB
e Pianoforte (Organo)

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 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

Klavierfassung

Kyrie

Józef Świder
1930–2014

Lento cantabile ♩ = 66–70

pp p

Animato, vigoroso ♩ = 72–75

9 calmando p

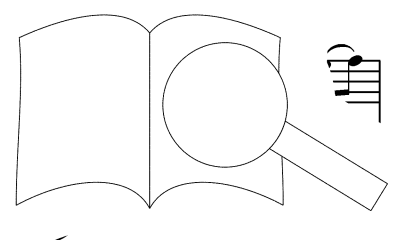
16 mf

23 Tenore p
Ky - ri - e e - son.
Basso p

p

29 Soprano p
Ky -
Alto p
Tenore p

mf



ri - e e - lei - son.

ri - e e - lei - son.

mf

f

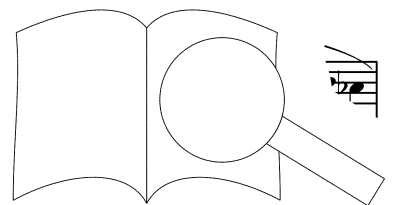
mf Ky - ri - e son, e -

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

mf *f*

le - Ky - ri - e.

le - son, Ky - ri - e.



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59 *rall.* *molto*

mf

64 **Lento cantabile**

p

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

p

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

p

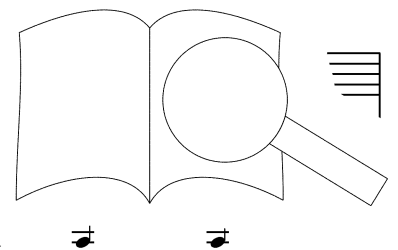
71 *poco rall.* *a* *ma*

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

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

mf

p



84 *p*

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

B *p*

90 *p*

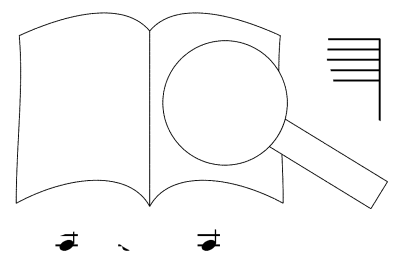
Ky - ri - e e - lei - - - - son.

96 *p*

e e - lei - - - - son.

e e - lei - - - - son.

mf



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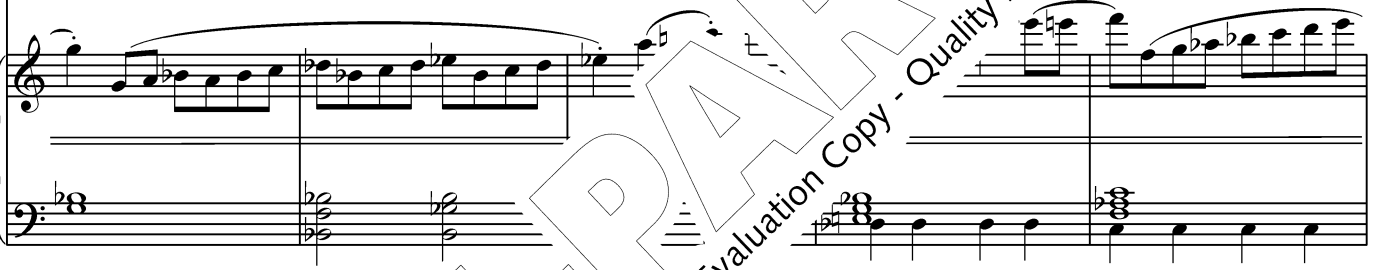
108 *mf* Ky - ri - e e - le - i - son, *f* Ky - ri -

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

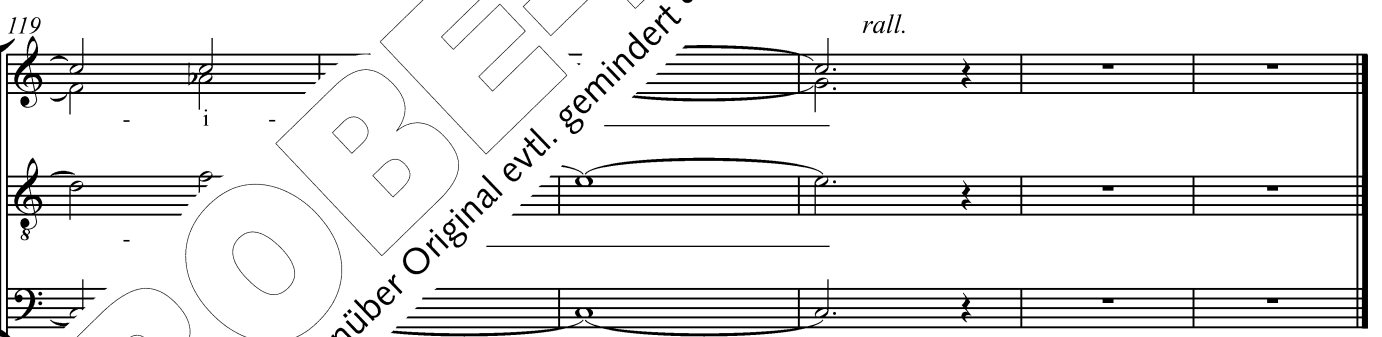


114 e, Ky - ri - e e - le

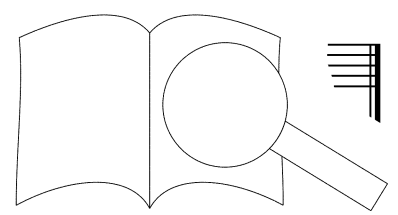
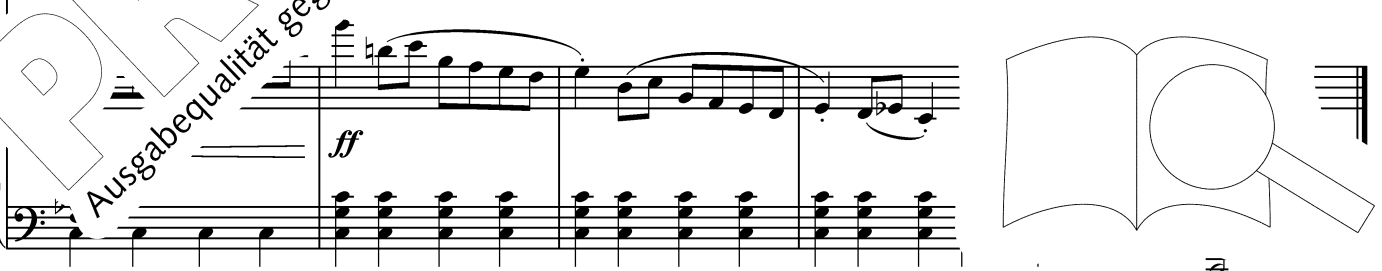
e, Ky - ri - e



119 *rall.*



ff



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Gloria

Allegretto vigoroso

Piano accompaniment for measures 1-3. The score is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) features a melodic line with dynamics *p*, *mf*, *f*, and *mf*. The second staff (bass clef) provides a steady accompaniment of eighth notes.

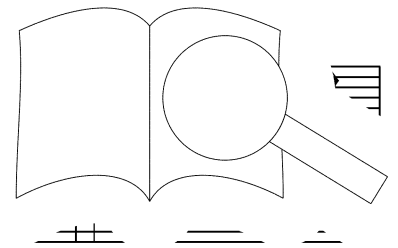
Piano accompaniment for measures 4-6. The first staff (treble clef) continues the melodic line with dynamics *ff* and *mf*. The second staff (bass clef) continues the eighth-note accompaniment.

Vocal staves for Soprano, Alto, Tenore, and Basso. The Tenore part begins with the lyrics "Glo - sis" at measure 8. The Basso part begins with the lyrics "- ri - a in ex - cel - sis" at measure 8. Dynamics *mf* are indicated for the vocal parts.

Piano accompaniment for measures 7-10. The first staff (treble clef) features a melodic line with dynamics *mf*. The second staff (bass clef) provides a steady accompaniment of eighth notes.

Vocal staves for Soprano, Alto, Tenore, and Basso. The Soprano part begins with the lyrics "De -" at measure 11. The Tenore part begins with the lyrics "in ter - ra pax ho - mi - ni - bus" at measure 11. The Basso part begins with the lyrics "Et in ter - ra pax ho - mi - ni - bus" at measure 11. Dynamics *f* are indicated for the vocal parts.

Piano accompaniment for measures 11-14. The first staff (treble clef) features a melodic line with dynamics *f*. The second staff (bass clef) provides a steady accompaniment of eighth notes.



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

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

Lau-da-mus te.

Lau-da-mus te.

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

Be - ne - di - ci - mus te. Ad-o-ra-mus te. Glo - ri - fi - ca - ri

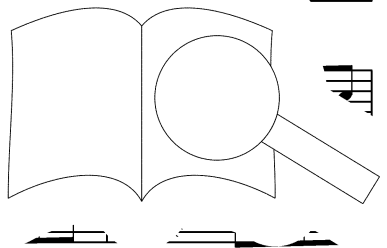
ci - mus te. Ad-o-ra-mus te. Gra - ti - as

Be - ne - di - ci - mus te. Ad-o-ra-mus te. Gra - ti - as

Gra - ti - as

a pro - pter ma - gnam glo - ri - am,

ti - bi pro - pter ma - gnam glo - ri - am,



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27

f pro-pter ma - gnam glo - ri-am, pro-pter ma - gnam glo - ri-am *p* tu -

f pro-pter ma - gnam glo - ri-am, pro-pter ma - gnam glo - ri-am *p* tu -

f pro-pter ma - gnam glo - ri-am, pro-pter ma - gnam glo - ri-am *p* tu -

f pro-pter ma - gnam glo - ri-am, pro-pter ma - gnam glo - ri-am *p* tu -

33 *rall.* **Lento cantabile**

am.

am.

mf *f* *mf* *pp*

40 **poco più mosso**
p Soprano solo

Do - mi - ne De - us, Pa - ter om - ni - pot - ens.

mf *p*

46

u - ni - ge - ni - te, Je - ste.

51 *poco rall.* **poco più mosso**
p
 Do - mi - ne De - us, A - gnus De - i,

56 *pp* *p*
 Fi - li - us Pa - tris. Qui - tol - lis pec - ca -

60 *mf* *mf*
 mun - di, Qui - ta - di -
 mi - se - re - re, mi - se - re - re, mi - se - re - re no - b -
 sus - ci - pe

65 *più avvivando*
 Qui - se - des ad dex - te - ram Pa -
 stram. *ff* *ff* *ff*
 mi - se - re - re,
 mi - se - re - re,

rall.

Allegretto vigoroso

tris.

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

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

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

p

p

p

p

mf

p

ff

f

f

Quo - ni - am tu so - lus

f

mf

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

mf

mf

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San - - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al-

San - - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al-

f

tis - si-mus, Je - su Chri - - ste. Cum

tis - si-mus, Je - su Chri - - ste. Cum

p *p*

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

San - cto - Spi-ri-tu, in glo - ri-a Pa - - - tris,

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

- cto - Spi-ri-tu, cum San - cto - Spi-ri-tu, in glo - ri-a Pa

mf



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mf cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a De - i

mf cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a

mf cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a De - i

mf cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu, in glo - ri - a

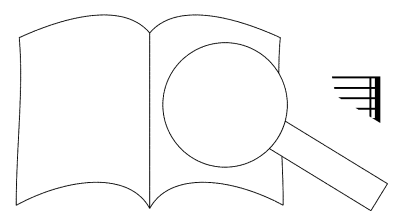
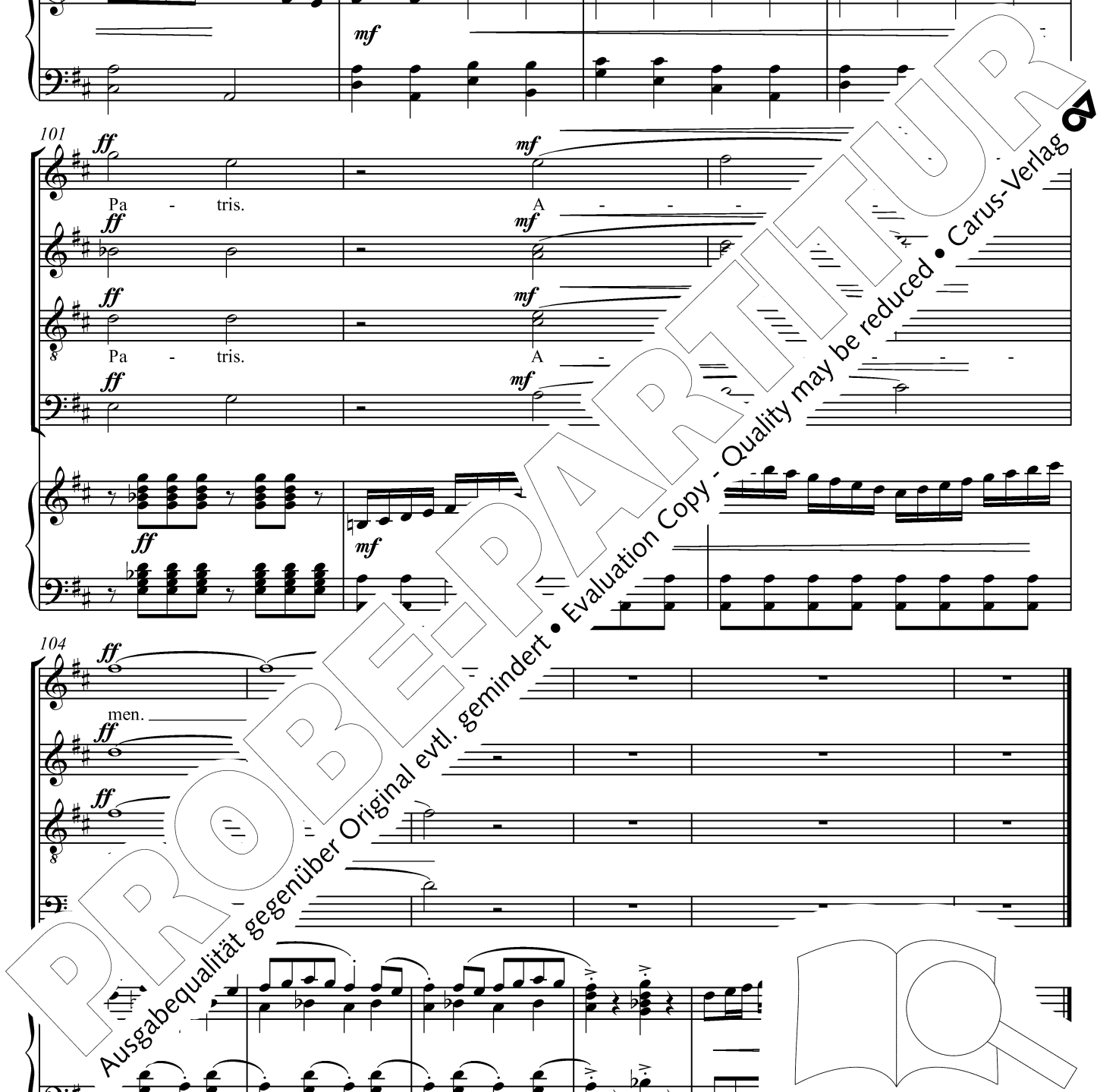
ff Pa - tris.

mf A - - -

ff Pa - tris.

mf A - - -

ff men.



Credo

Maestoso, con moto

Tenore

Basso

p

Cre-do in u-num De - um, Pa-trem o-mni - pot -

p

legato

8

mf

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

en - tem,

mf

bi - li

15 Soprano solo

Alto

p

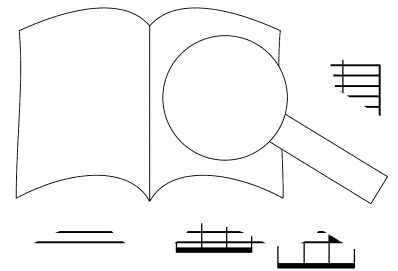
Et in u-num Do - mi-ni - um, Fi - li - um De - i

p

22

um. Et ex Pa - tre na-tum an - te o - mni - a

poco più mosso



30 *f* *mf* *poco rall.*

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro.

38 Soprano solo *meno mosso* *p*

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

44

o - mni - a fa - cta sunt. Qui pro - pter i - nos no - stram sa - lu - tem

50 *mf* *rall.*

de - scen - dis. de cae - lis.

56 Soprano solo **più lento** *espressivo* *p* *mf*

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

64 Soprano solo *f* *mf*

ri - a Vir - gi - ne:

Et ho - mo fa - ctus

Et ho - mo ct.

71 **poco più mosso** Basso *p*

Cru - ci - fi - no - bis: sub Pon-ti - o Pi - la - to

77 Tenore *mf* *accelerando*

- pul - tus est.

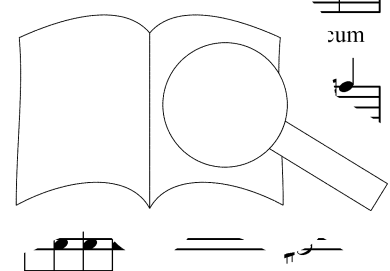
più vivo

mf

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

se - cun-dum Scri - ptu - ras. Et a - scen - dit in lu - ca ad
 se - cun-dum Scri - ptu - ras. Et a - scen - dit ad
 re - xit, et re-sur - re - xit. Et lu - ca: se - det ad
 re - xit, et re-sur - re - xit se - cun-dum Scri - ptu - ras. cae - lum: se - det ad

dex - te - ram Et i - te - rum ven -
 dex - te - ram Et i - te - rum ven - tu - rus est, et i - te - rum ven -
 Et i - te - rum ven - tu - rus est cum
 a - tris. Et i - te - rum ven - tu - rus est cum



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101 *rall.* *p* **più lento**

tu-rus est, ju-di-ca-re vi-vos, vi-vos et mor-tu-os: cu-jus re-gni non

glo-ri-a, ju-di-ca-re vi-vos, vi-vos et mor-tu-os: cu-jus re-gni non

109 **Maestoso, ma con moto**

e-rit fi-nis.

e-rit fi-nis.

Et in Spi-ri-tum San-ctum,

117 **T** *p*

Qui cum Pa-tre et Fi-li-o pro-ce-dit. Qui cum Pa-tre et Fi-li-o

-fi-can-tem:

122

si-mul ad-o-ra-tur, et con-glo-ri-fi-ca-tur:
 qui lo-cu-tus est per Pro-phe-tas.

mf

p

128

più energico

Et u-nam san-ctam ca-tho-li-cam
 Et u-nam san-ctam ca-po-sto-li-

f

f

f

f

134

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

140 *poco rall.* *accelerando*

pec - ca - to - rum. Et ex - spe - cto

pec - ca - to - rum. Et ex -

pec - ca - to - rum. Et ex - spe - cto

Et ex -

p *mf*

145

re-sur-re-cti-o - nem mor - tu - o - rum. Et vi - tam ven - tu - cu -

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

re-sur-re-cti - o - nem mor - tu - o - rum. Et vi - tam en - cu -

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

ff

150

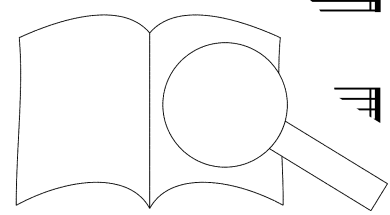
li. men.

li. men.

men.

A - men.

ff



Sanctus

Maestoso

Piano introduction, measures 1-6. The score is in 3/2 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics range from *p* to *mf*.

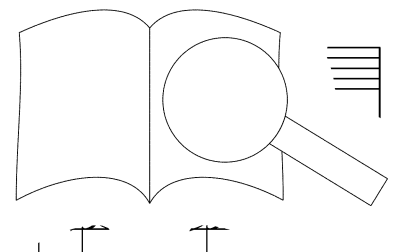
Piano introduction, measures 7-12. The score continues with the piano accompaniment. Dynamics include *f*.

Vocal entries, measures 13-17. The score includes parts for Soprano, Alto, Tenore, and Basso. The lyrics are: "San - ctus, San - ctus Do - mi - nus De - ctus, San - ctus, San - ctus Do - mi - nus". Dynamics are marked *mf*.

Piano accompaniment, measures 13-17. The piano part provides harmonic support for the vocal entries. Dynamics are marked *mf*.

Vocal entries, measures 18-22. The score includes parts for Soprano, Alto, Tenore, and Basso. The lyrics are: "San - ctus oth. Ple - ni sunt", "San - ba - oth. Ple - ni sunt". Dynamics are marked *mf*.

Piano accompaniment, measures 18-22. The piano part continues with the vocal entries. Dynamics are marked *mf*.



cae - li et ter - ra glo - - ri - a tu - - a.

cae - li et ter - ra glo - - ri - a tu - - a.

mf

f Ple - ni sunt cae - li et ter - ra

f Ple - ni sunt cae - li et ter - ra

f Ple - ni sunt cae - li et ter - ra

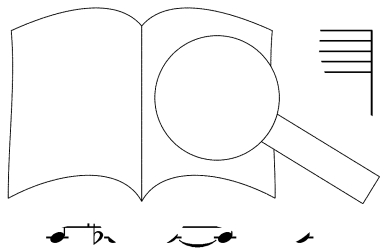
glo - - ri - a

tu - -

tu - -

do do

p



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40

f Ho - san - na, ho - san - na, in

f Ho - san - na, ho - san - na, in

mf

46

ff ex - cel - sis.

ff ex - cel - sis.

ff

50 *poco stringendo*

Benedictus

Adagio cantabile

pp

7

p Be - ne - di - ctus qui - ve
p Be - ne - di - ctus

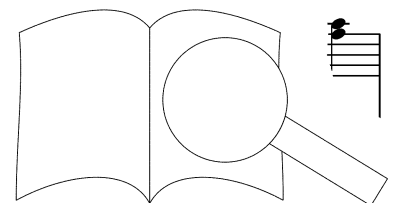
pp

12

nit in - no - mi - ni.
- nit Do - mi - ni.
di - ctus.
- ne - di - ctus.

pp
pp
pp
pp

pp



18 Sopr

Alto

mf Be - ne -

23

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

f Be - ne - ctus qui ve

f Be - ne - di - ctus qui ve

mf no - mi - ne

28

poco rall.

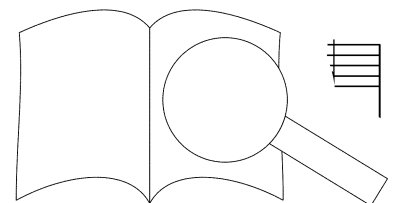
p in

p in

pp in

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.



33

poco accel. *mf* **poco più mosso**

Ho - san - na, ho - san - na in ex -

Ho - san - na, ho - san - na in ex -

mf

38

rall.

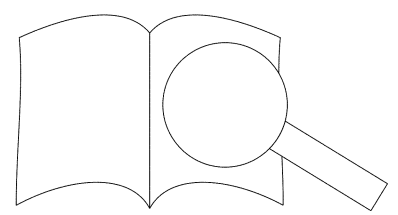
f cel - sis.

f cel - sis.

p

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Agnus Dei

Lento *poco accelerando* *rallentando*

pp *f* *p*

poco più mosso

6 Soprano solo

p

A - gnus De - i,

p *legato*

12

mf

ca - ta, qui tol - lis pec - di:

p *f*

A - gnus De - i, qui

p *f*

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

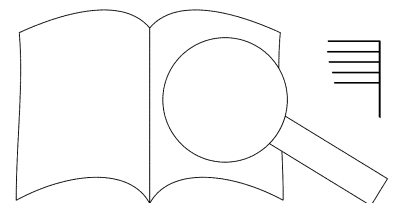
p *f*

A - gnus De - i, qui tol -

mf

A

pp



18

rall.

Lento

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

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

ca - ta mun - di: mi - se - re - re no - bis.

lis pec-ca - - ta: mi - se - re - re no - bis.

- - - i: mi - se - re - re no

poco accel.

23 Soprano solo

A - gnus De - i,

28

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

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ca - - ta mun - di:

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

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

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

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

do - bis cem.

ff no - bis pa - cem, *f* do - bis cem. *pp*

ff no - bis pa - cem *f* no - bis pa - cem. *pp*

ff no - bis pa - cem. *f* no - bis pa - cem. *pp*

ff no - bis pa - cem. *f* no - bis pa - cem. *pp*

no - bis na no - bis pa - cem. *pp*

morendo

Ite missa est

Allegretto vigoroso

Musical notation for measures 1-3. The piece is in 3/4 time. Measure 1 starts with a piano (*p*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic. Measure 3 has a piano (*p*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady eighth-note accompaniment in the left hand.

Musical notation for measures 4-6. Measure 4 has a forte (*f*) dynamic. Measure 5 has a piano (*p*) dynamic. Measure 6 has a forte (*f*) dynamic. The music continues with the established rhythmic patterns.

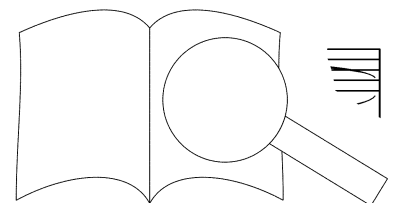
Musical notation for measures 7-11. Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano (*p*) dynamic. Measure 9 has a piano (*p*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a piano (*p*) dynamic. The music continues with the established rhythmic patterns.

Musical notation for measures 12-18. Measure 12 has a piano (*p*) dynamic. Measure 13 has a piano (*p*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a piano (*p*) dynamic. Measure 16 has a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic. The music continues with the established rhythmic patterns.

Musical notation for measures 19-20. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic. The music continues with the established rhythmic patterns.

Musical notation for measures 21-22. Measure 21 has a piano (*p*) dynamic. Measure 22 has a piano (*p*) dynamic. The music continues with the established rhythmic patterns.

Musical notation for measures 23-24. Measure 23 has a piano (*p*) dynamic. Measure 24 has a piano (*p*) dynamic. The music continues with the established rhythmic patterns.



29 *mf*

te mis - sa est.

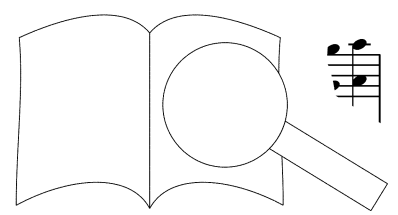
te mis - sa est.

35

41 *poco a poco avvivando*

te mis - sa

te mis - sa



est, mis - sa est, mis - sa est, i - te

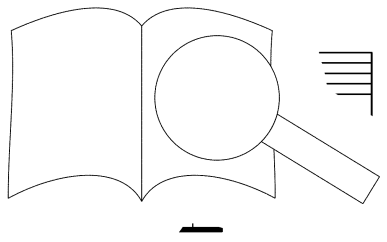
est, mis - sa est, mis - sa est, i - te

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

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

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

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

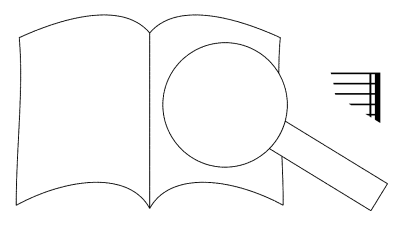
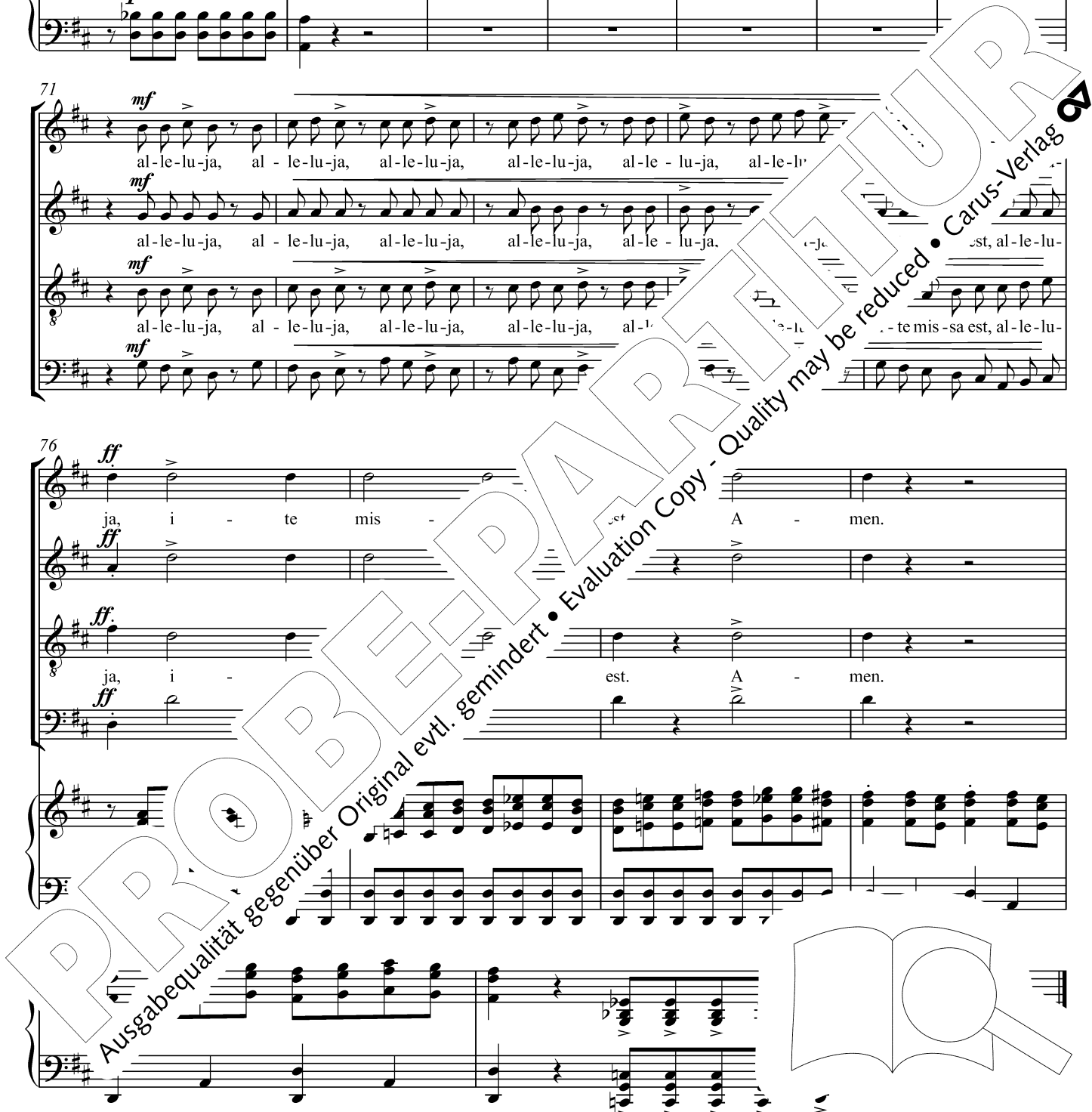
mf
p
mf
p
mf
p

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

mf
mf
mf
mf

ja, i - te mis - sa est. A - men.
 ja, i - te mis - sa est. A - men.
 ja, i - te mis - sa est. A - men.

ff
ff
ff



Sologesang / Solo Voice

- Eberlin: Messa di San Giuseppe 91.304
- Rheinberger: Missa puerorum op. 62 / auch choris 50.062
- Telemann: Missa brevis in h TWV 9:14 / 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
- Kalliwoda: Missa a 3 voci / Coro SAM 27.039
- Missa in a 27.026
- 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 40.639
- Buxtehude: Missa brevis BuxWV 114 36.011
- Dvořák: Messe in D op. 86 40.111
- Fasch: Missa a 16 voci 27.011
- Franck, C.: Messe in A op. 12 40.111
- Frauenberger: Missa a 3 voci / Coro SAB 40.111
- Gounod: Messe brève no. 6 aux cathédrales in G 40.111
- Messe brève no. 7 aux chapelles in C 40.111
- Haydn, J. M.: Missa pro Quadragesima MH 551 40.111
- Missa Quadragesimae MH 552 40.111
- Missa Tempore Quadragesimalis MH 553 40.111
- Janca: Missa de Angelis (Credo III) 40.111
- Langlais: Missa misericordiae / Coro STB 40.111
- Liszt: Missa chorale S 10 40.111
- Monteverdi: Missa a quattro voci 40.111
- Missa in illo tempore 40.111
- Mozart, L.: Missa brevis KV 11F 40.111
- Palestrina/Bach: Missa brevis 40.111
- Rheinberger: Messe in f op. 40.111
- Messe in E „Misericordiae“ 40.111
- Rossini: Petite Messe 40.650
- Schnizer: Missa in C 40.649
- Schumann: Missa 40.687/45
- Telemann: Missa 39.098
- Missa brevis 39.097

Gemischter Chor und Streicher / Mixed Choir and Strings

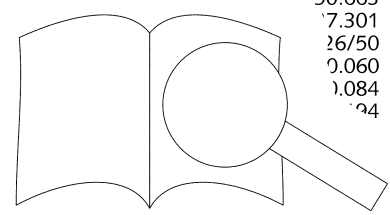
- Calderone: Missa 40.680
- Missa 10.208
- Missa 27.042
- Missa 27.012
- Missa Nr. 1 40.601
- Missa de Deo in B. Missa Nr. 7 40.600
- Missa KV 49 40.621
- Missa 40.622
- Missa KV 140 40.623
- Missa KV 192 40.624
- Missa in D KV 194 40.625
- Missa in B KV 275 40.629
- Schubert: Messe in G, [2 Tr, Timp] D 167 40.675
- Messe in C, [2 Ob (Clb), 2 Tr, Timp] D 452 40.658

Gemischter Chor und Orchester / Mixed Choir and Orchestra

- Bach, J. S.: Missa h-Moll BWV 232 31.232
- 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
- Cherubini: Krönungsmesse in G (1819) 40.087
- Dvořák: Messe in D op. 86 40.653
- Franck, C.: Messe in A op. 12 40.646
- Hasse: Missa in d (1751) 40.663
- Missa in g (1783) 50.705
- 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 (Heiligmesse) 40.608
- Missa in angustis in d. Missa Nr. 11 (Nelsonmesse) 40.609
- Missa in B. Missa Nr. 12 (Theresienmesse) 610
- Missa in B. Missa Nr. 13 (Schöpfungsmesse) 511
- Missa in B. Missa Nr. 14 (Harmoniemesse)
- Haydn, J. M.: Missa Sanctae Ursulae MH 546 40.603
- Missa Sancti Hieronymi MH 254 40.604
- Missa Sancti Leopoldi MH 837 40.605
- Missa sub titulo Sanctae Theresiae M 40.606
- Missa sub titulo Sancti Francisci Ser 40.607
- Missa Sancti Joannis Nepomuceni 40.608
- Heinichen: Missa (Nr. 9) in D 40.609
- Herzogenberg: Messe in e or 40.610
- Holzbauer: Missa in C 40.611
- Hummel: Messe in B op. 66 40.612
- Mozart: Dominicusmesse 40.613
- Waisenhausmesse 40.614
- Trinitatismesse 40.615
- Spatzenmesse 40.616
- Credomesse 40.617
- Missa in C KV 260 40.618
- Orgelmessa in C KV 260 40.619
- Missa in C KV 260 40.620
- Missa in C KV 260 40.621
- Missa in C KV 260 40.622
- Missa in C KV 260 40.623
- Missa in C KV 260 40.624
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- Missa in C KV 260 40.627
- Missa in C KV 260 40.628
- Missa in C KV 260 40.629
- Missa in C KV 260 40.630
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- Missa in C KV 260 40.632
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- Missa in C KV 260 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 (Letztfassung, 1900) 27.312
- Requiem (Version für kleines Orchester, 1889) 27.311
- García: Requiem in d (1816) 23.008
- Gounod: Messe funèbre 27.090
- Requiem in C op. posth. 27.315
- Haydn, J. M.: Requiem in c MH 15A 50.321
- Kraus: Requiem VB 1 50.663
- Lachner, Fr.: Requiem in f c 7.301
- Mozart: Requiem KV 626 26/50
- Rheinberger: Requiem in b 40.060
- Requiem in Es op. 84 1.084
- Requiem in d op. 194 40.060
- Suppé: Missa pro defunctis 40.060
- Verdi: Messa da Requiem 40.060
- Messa da Requiem (reduz) 40.060



● = auf/on Carus CD ♦ = ...
 (:): Alternativbesetzungen/alternative scorings ... ad libitum.