

Józef Świder

Missa angelica

Women's choir and keyboard instrument

Soprano solo, Coro SSAA
e Pianoforte (Organo)

Partitur / Full score

Inhalt

Kyrie (Coro)	4
Gloria (Soprano solo e Coro)	9
Credo (Solo e Coro)	15
Sanctus (Coro)	21
Benedictus (Coro)	23
Agnus Dei (Solo e Coro)	26
Ite missa est (Coro)	29

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

Józef Świder (*1930)

Kyrie

Lento cantabile ♩ = 66-70

pp *p*
pp

9 *calmando*

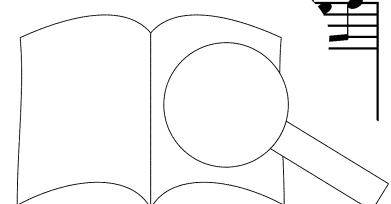
Animato, vigoroso ♩ = 72-75

p

mf

23 Alto *p*
Ky - ri - e - - - - - son.
p

29 Soprano *p*
Alto *p*
Ky - - - - -
mf



Aufführungsdauer / Durée / Duration: ca. 24 min.

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35

ri - e e - lei - - - son.

41

47

Ky - ri - e - - - son, e -

53

le - - - son, Ky - ri - e.

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58

rall. *molto*

64 **Lento cantabile**

p

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

p

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

p

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

71

andante

le - i - son, - son.

le - i - son.

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

Animato, vigoroso $\text{♩} = 70$

78

mf

Musical notation for piano accompaniment, measures 78-83. The score is in 2/2 time and features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

84

Alto *p*

Ky - ri - e e - lei - son.

p

Musical notation for vocal line and piano accompaniment, measures 84-89. The vocal line is in alto clef and includes the lyrics "Ky - ri - e e - lei - son.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

90

ri -

p

Musical notation for vocal line and piano accompaniment, measures 90-95. The vocal line continues with the lyrics "ri -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

96

e - son.

Musical notation for vocal line and piano accompaniment, measures 96-101. The vocal line continues with the lyrics "e - son.". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

102

108 *mf* *f*

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

114

e, Ky - ri - e le -

119 *rall.* *ff*

Gloria

Allegretto vigoroso $\text{♩} = 72-75$

Piano introduction, measures 1-3. The music is in 3/4 time with a key signature of one sharp (F#). The first system shows a piano introduction with dynamics *p* and *mf* in the right hand, and a steady eighth-note accompaniment in the left hand. The second system continues with dynamics *f* and *mf*.

Piano introduction, measures 4-6. The music continues with dynamics *ff* and *mf*. The right hand features more complex rhythmic patterns, while the left hand maintains the eighth-note accompaniment.

Vocal entry and piano accompaniment, measures 7-10. The vocal parts (Soprano and Alto) enter with the lyrics "a in ex - cel - sis" and "is, glo - ri - a in ex - cel - sis". The piano accompaniment provides harmonic support with dynamics *mf*.

Vocal entry and piano accompaniment, measures 11-14. The vocal parts (Soprano and Alto) enter with the lyrics "De Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-". The piano accompaniment continues with dynamics *mf*.

15

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

19

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

23

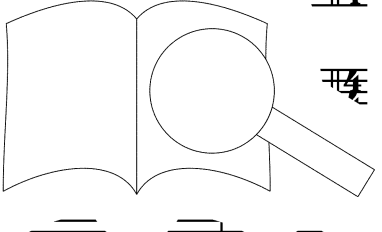
a - gi - mus ti - bi glo - ri - am, pro - pter

28

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

p *rall.*

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Musical notation for piano accompaniment, measures 35-39. Dynamics: *mf*, *f*, *p*, *mf*, *pp*.

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

Vocal line and piano accompaniment, measures 40-45. Dynamics: *p*, *mf*, *p*.

ste. -

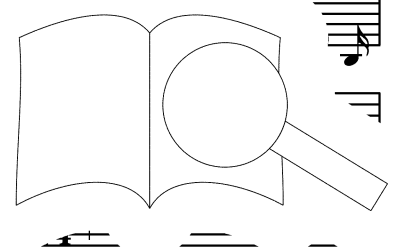
Vocal line and piano accompaniment, measures 46-50. Dynamics: *mf*, *f*.

Do - mi - ne gnus De - i, Fi - li - us

Vocal line and piano accompaniment, measures 51-56. Dynamics: *p*.

mi - se - re - re, mi - se - re - re, mi - se - re - re

Vocal line and piano accompaniment, measures 57-62. Dynamics: *pp*, *mf*, *mf*.



62 *mf*

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

no - bis. *mf* sus - ci - pe de - pre - ca - ti - o - nem

66 *mf* *più avvivando*

Qui se - des ad dex - te - ram Pa -

no - stram. re,

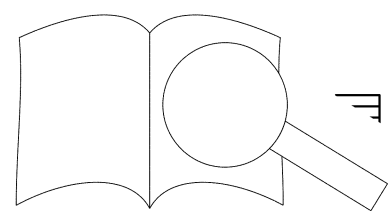
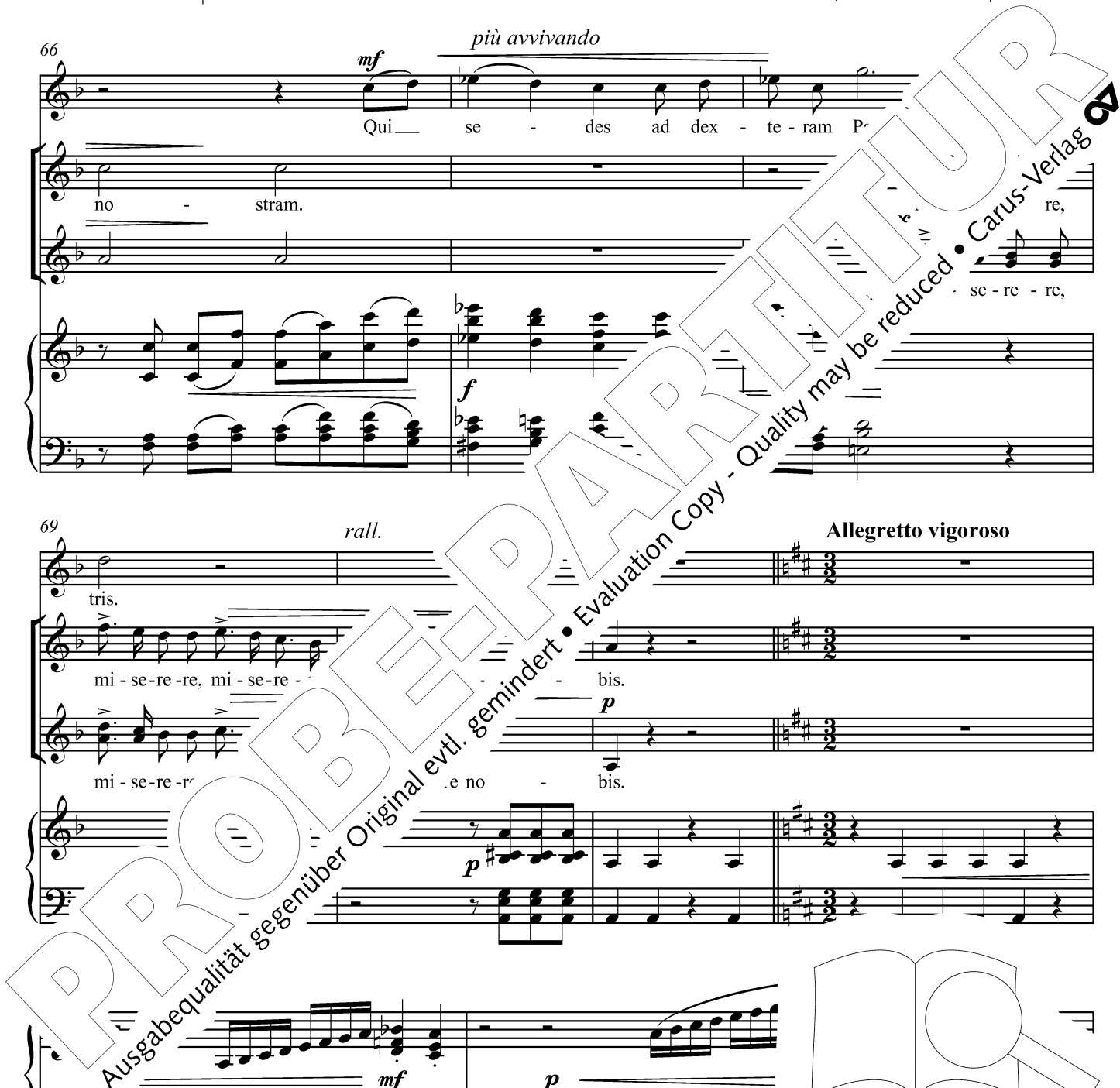
se - re - re,

69 *rall.* *Allegretto vigoroso*

mi - se - re - re, mi - se - re - bis.

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

mf *p*



76

ff mf f

Musical score for measures 76-78. The system consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed sixteenth notes in both hands. Dynamics are marked as *ff*, *mf*, and *f*.

79

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

Quo - ni -

Musical score for measures 79-82. The vocal line begins with the lyrics "Quo - ni - am tu so - lus, quo - ni - am tu so - lus". The piano accompaniment continues with a similar complex texture. Dynamics include *mf* and *f*.

83

San - - ctus. Tu so - lus Tu so - lus Al-

Musical score for measures 83-86. The vocal line has the lyrics "San - - ctus. Tu so - lus Tu so - lus Al-". The piano accompaniment features a more active melodic line in the right hand. Dynamics are marked as *mf*.

87

- su Chri - - ste. Cum

Musical score for measures 87-90. The vocal line continues with the lyrics "- su Chri - - ste. Cum". The piano accompaniment has a dynamic marking of *p*. The system concludes with a large graphic of an open book.

92

mf

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

p *mf*

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

97

mf

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

mf

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

101

ff *mf* *ff*

Pa - tris. A - - men.

ff *mf* *ff*

Pa - tris. - - - men.

105

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Credo

Maestoso, ma con moto

Alto *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* et in

15 Soprano solo *p*

Alto *p*

Et in u-num Do - mi-num Je .n,

Fi - li - um De - i

22 *poco più mosso*

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

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.

38 *Soprano solo* *p* *meno mosso*

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

44

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - n no - lu - tem

50 *mf* *mf* *rall.*

de - scen - dit de

56 *espressivo* *p* *pp* *p* *mf*

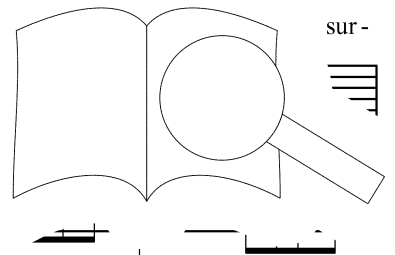
Et in - car - na - tus est de Spi Ma -

64 *f*
 ri - a Vir - gi - ne:
mf Et ho - mo fa - ctus est.
mf

71 **poco più mosso**
 Alto *p*
 Cru - ci - fi - xus et - i - am pro no - bis sub Pon - ti -
p

77 *mf*
 pas - sus, et se - pul - tus est.
mf
accelerando
pp *p*

84
 S I *f* Et re-sur-re - xit ter-ti - a di - e,
 S II *mf* Et re-sur-re - xit ter-ti - a di - e,
 A Et re-sur-re - xit ter-ti - a di - e, se - cum -
mf sur -

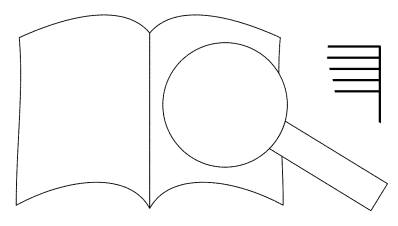


se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum: se - det ad
 se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum: se - det ad
 re - xit, et re - sur - re - xit se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum: se - det ad

dex - te - ram Pa - tris. Et i - te - ru - m a - ven - tu - rus est cum glo - ri -
 dex - te - ram Pa - tris. Et i - te - ru - m a - ven - tu - rus est cum glo - ri -
 dex - te - ram Pa - tris. Et i - te - ru - m a - ven - tu - rus est cum glo - ri -

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

rall. *p* **più lento**



109

Maestoso, ma con moto

e - rit fi - - nis.

Et in Spi - ri - tum San - ctum,

117

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

Do - mi - num et vi - vi - fi - can - tem:

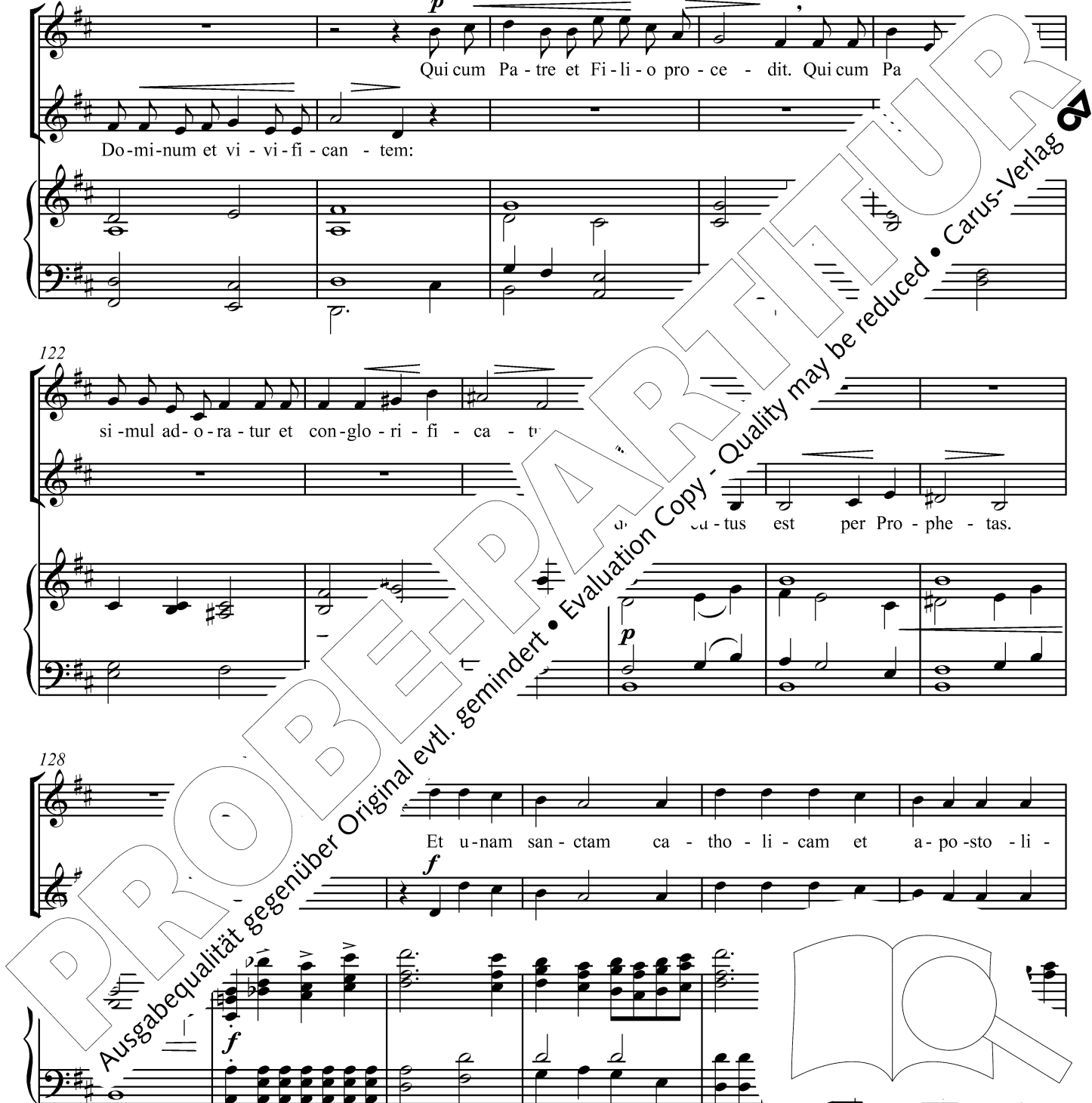
122

si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur

ca - tus est per Pro - phe - tas.

128

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



134 *f*

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

140 *poco rall.* *accelerando* *f*

pec - ca - to - rum. Et ev

145 *ff*

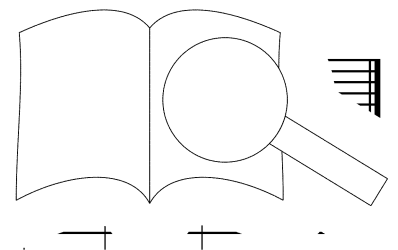
re - sur - rec - ti - o - nem mor - tu - o - rum. sae - cu -

spe - cto re - sur - rec - ti - o - nem me en - tu - ri sae - cu -

150

li. - men.

A - - - men.



Sanctus

Maestoso

Piano accompaniment for measures 1-6. The score is in 3/2 time and features a bass clef. The right hand plays chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Piano accompaniment for measures 7-12. The score continues with the same accompaniment pattern. Dynamics include *f* (forte).

Vocal and piano accompaniment for measures 13-17. The vocal line is in treble clef with lyrics: "San - ctus, San - ctus Do - mi - nus an - ctus,". The piano accompaniment is in bass clef. Dynamics include *mf* (mezzo-forte).

Vocal and piano accompaniment for measures 18-20. The vocal line is in treble clef with lyrics: "San - ctus ba - oth. Ple - ni sunt". The piano accompaniment is in bass clef. Dynamics include *mf* (mezzo-forte). A magnifying glass icon is present in the bottom right corner of the page.

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

Ple - ni sunt coe - li et ter - ra glo -

tu - a.

na, ho - san - na in ex -

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47 *ff* *poco stringendo*

cel - sis.

51

Benedictus

Adagio cantabile

pp

7 Soprano

Mezzosoprano

Alto

Be - ne - di - ctus qui - ve -

Be - ne - di - ctus qui - ve -

Be - ne -

mf

mf

pp

p

nit in no - mi - ne Do - mi - ni. *pp*
 - nit in no - mi - ne Do - mi - ni. *pp*
 di - ctus be - ne - di - ctus. *pp*

ne -
 ne -

di - ctus qui ve - ni - mi - ni,
 di - ctus qui ve - ni - mi - ne Do - mi - ni,
 Be - ne - di - ctus qui ve - ni - mi - ne

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28

poco rall.

p

in no - mi - ne Do - mi - ni.

p

in no - mi - ne Do - mi - ni.

p

Do - mi - ni, in no - mi - ne Do - mi - ni.

33

poco accel.

poco più mosso

mf

Ho - san - na, ho - san -

mf

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

mf

Ho - san - na, in ex -

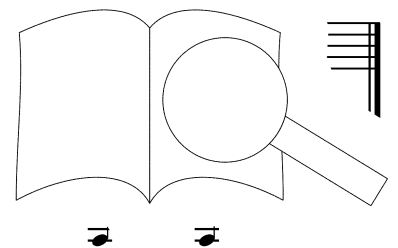
38

rall

cel

cel

Musical score for the bottom system, including vocal lines and piano accompaniment. The piano part features a series of chords and melodic lines in the right and left hands.



Agnus Dei

Lento *poco accelerando* *rallentando*

pp *f* *p*

poco più mosso
6 Soprano solo

A - gnus De - i,

p *legato*

12

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

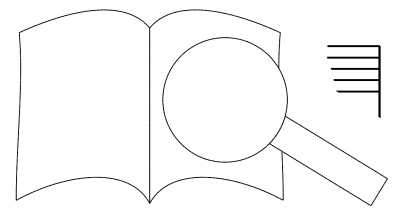
A - gnus De - i, qui

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

A - gnus De - i, qui tol -

mf *p* *f* *mf*

pp



rall.

Lento

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

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

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

lis pec - ca - ta *mf* mi - se - re - re no - bis. *pp*

- - - i *mf* mi - se - re - re no - bis.

23 *poco accel.*
Soprano solo

A - gnus De - i, *ssso*

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



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, *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 -

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

do - cem.

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

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

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

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

morendo



Ite, missa est

Allegretto vigoroso

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

4 *f* *p* *f*

7 *p*

12 *p*

19 *p* Alto
te, mis - - - sa

20

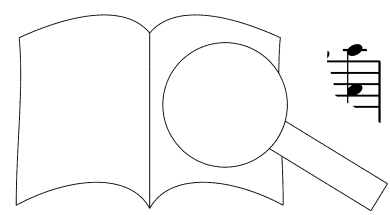
est, *mf*

te, mis - sa est. *mf*

*poco a poco
avvivando*

te, mis - sa

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47

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

52

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

57

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

61

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

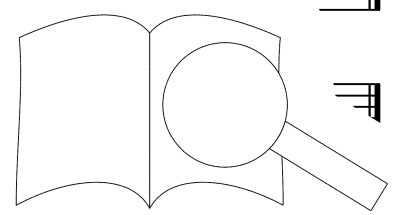
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66 *p*
ja, i - te, mis - sa est, al - le - lu - ja, i - te, mis - sa est,

71 *mf*
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

75 *ff*
i - te, mis - sa est, al - le - lu - ja, i - te, mis A -
i - te, mis - sa est, al - le - lu - ja, i - te, est. A -

79



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