

*in memoriam Papst Franziskus*

# Cantico delle Creature

(Sonnengesang des Franz von Assisi)

für Flöte, Harfe und gemischten Chor

## I. Altissimu onnipotente bon signore

**Andante**  
sost. ed espress. ♩ = 76

Philipp Ortmeier (\*1978)

Musical score for Flute (Fl.) and Harp (Hf.). The score consists of two staves. The Flute staff has a treble clef, a key signature of one flat, and common time. The Harp staff has a bass clef, a key signature of one flat, and common time. The tempo is Andante, indicated by 'sost. ed espress.' and a tempo marking of ♩ = 76. Dynamics include *mf*, *ff*, and *ff*. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 shows eighth-note pairs. Measure 3 features a sustained note followed by eighth-note pairs. Measure 4 ends with a sustained note followed by eighth-note pairs.

Musical score for Flute (Fl.) and Harp (Hf.). The score consists of two staves. The Flute staff has a treble clef, a key signature of one flat, and common time. The Harp staff has a bass clef, a key signature of one flat, and common time. The tempo is Andante, indicated by 'sost. ed espress.' and a tempo marking of ♩ = 76. Dynamics include *mf*, *f*, *ff*, and *ff*. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 shows eighth-note pairs. Measure 3 features a sustained note followed by eighth-note pairs. Measure 4 ends with a sustained note followed by eighth-note pairs.

Musical score for Flute (Fl.) and Harp (Hf.). The score consists of two staves. The Flute staff has a treble clef, a key signature of one flat, and common time. The Harp staff has a bass clef, a key signature of one flat, and common time. The tempo is Andante, indicated by 'sost. ed espress.' and a tempo marking of ♩ = 76. Dynamics include *mf*, *mp*, *ff*, and *ff*. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 shows eighth-note pairs. Measure 3 features a sustained note followed by eighth-note pairs. Measure 4 ends with a sustained note followed by eighth-note pairs.

Musical score for Flute (Fl.) and Harp (Hf.). The score consists of two staves. The Flute staff has a treble clef, a key signature of one sharp, and common time. The Harp staff has a bass clef, a key signature of one sharp, and common time. The tempo is Andante, indicated by 'sost. ed espress.' and a tempo marking of ♩ = 76. Dynamics include *ff*, *ff*, *ff*, and *ff*. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 shows eighth-note pairs. Measure 3 features a sustained note followed by eighth-note pairs. Measure 4 ends with a sustained note followed by eighth-note pairs.

25

Fl.

Hf.

S

A

T

B

Al-tis - si - mu on-ni-po - ten - te bon si - gno - - - re,

Al-tis - si - mu on-ni-po - ten - te bon si - gno - re,

30 *Rezitando col tempo rubato*  $\text{♩} = 72$

*mf*

al - tis - si - mu on - ni-po - ten - te

*mf*

al - tis - si - mu on - ni-po - ten - te

*mf*

tu - e so' le lau - de la glo - ri - a

*mf*

tu - e so' le lau - de la glo - ri - a

Musical score page 36. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The time signature changes between 3/8 and 4/4. The lyrics are:

bon si - gno - re.  
bon si - gno - re.  
e — l'ho - no - re — et on - ne be - ne - di - ctio - ne.  
e — l'ho - no - re — et on - ne be - ne - di - ctio - ne.

43 *Tempo primo* ♩ = 76

Musical score page 43. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The time signature changes between 3/4 and 4/4. The lyrics are:

Al - tis - si - mu, al - tis - si - mu on - ni - po - ten - te.  
Al - tis - si - mu, ar - tis - si - mu on - ni - po - ten - te.  
Al - tis - si - mu, al - tis - si - mu on - ni - po - ten - te.  
Al - tis - si - mu, al - tis - si - mu on - ni - po - ten - te.

A large diagonal watermark "Probepartitur Einträge entfernt" is overlaid across the page.

48

Fl.

Hf.

*mf*

*l.v.*

54

60

66

72

Fl.

Hf.

S

A

T *mp*

B *mp*

Al-tis - si-mu on-ni-po - ten - te bon si-gno - - - re,

Al-tis - si-mu on-ni-po - ten - te bon si - gno - - re,

77 *Rezitando col tempo rubato* ♩ = 72

Ad te so - lo, se kon-fa - no,

Ad te so - lo, se kon-fa - no,

al - tis - si-mo, on - ni - po - ten - te

al - tis - si-mo, on - ni - po - ten - te

83

et nul-lu ho - mo e-ne di-gnu te men - to - va - re.

et nul-lu ho - mo e-ne di-gnu te men - to - va - re.

bon si - gno - re.

bon si - gno - re.

90 *Tempo primo*  $\text{♩} = 76$

*test score entries removed*

f

f

f

f

Al - tis - si - mu al - - - tis - si - mu

Al - tis - si - mu al - - - tis - si - mu

Al - tis - si - mu, al - - - tis - si - mu

Al - tis - si - mu, al - - - tis - si - mu

93

on - ni - po - ten - - - te bon si -

on - ni - po - ten - - - te bon si -

on - ni - po - ten - - - te bon si -

on - ni - po - ten - - - te bon si -

96

- gno - - - re.

- gno - - - re.

8 - gno - - - re.

- gno - - - re.

## II. Laudato si', mi' signore

Philipp Ortmeier (\*1978)

**Moderato cantabile** ♩ = 88

Fl.

Hf.

S

A.

T

B.

Lau - da - to si - e, mi' si - gno - re, cun

Lau - da - to si - e, mi' si - gno - re, cun

Lau - da - to si - e, mi' si - gno - re, cun

Lau - da - to si - e, mi' si - gno - re, cun

Lau - da - to si - e, mi' si - gno - re, cun

4

*ritard.*

ritard.

4

mp

tu - cte le tu - e cre - a - tu - re,

tu - cte le tu - e cre - a - tu - re,

8 tu - cte le tu - e cre - a - tu - re,

tu - cte le tu - e cre - a - tu - re,

8

*Più mosso* ♩ = 100

spe-tial-men - te mes-sor lo fra - te so - le,

12

lo qual' è ior - no, et al - lu - mi - ni noi — per loi.

16

*f*

*f*

de

8 Et el - lu è bel - lu e ra - di - an - te cun gran-de splen - do - re,

*f*

20

*mf*

te, al - tis - si - mo,

*mf*

por - ta si - gni - fi - ca - tio - ne.

24 *Tempo primo* ♩ = 88*ritard.*

Probepartitur

Einträge entfernt

28 *Più mosso* ♩ = 100

32

so - ra lu - na e le stel - le.  
so - ra lu - na e le stel - le.  
- ma - te cla - ri - te et pre - ti - o - se et bel - le.

36

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

41 *Tempo primo* ♩ = 88*ritard.* -----,

Lau - da - to si!, mi' si - gno - re,  
Lau - da - to si!, mi' si - gno - re,  
Lau - da - to si!, mi' si - gno - re,  
Lau - da - to si!, mi' si - gno - re,

*test score*  
*entries removed*

45 *Più mosso* ♩ = 100

mf

mf

mf

mf

fra - te ven - to,      fra - te ven - to,  
per fra - te ven - to,      et per ae - re et nu - bi - lo et se -

49

fra - te ven - to,

- re - no et on - ne tem - po, per lo qua - le a le

52

fra - te ven - to,

fra - te ven - to.

tu - e cre - a - tu - re dai sus - ten - ta - men - to.

55 *Tempo primo* ♩ = 88*ritard.*

Lau - da - to si', mi' si - gno - re,  
Lau - da - to si', mi' si - gno - re,  
Lau - da - to si', mi' si - gno - re,  
Lau - da - to si', mi' si - gno - re,

59 *Più mosso* ♩ = 100

qua,  
qua,  
qua,  
qua,  
qua,  
qua,  
qua,  
qua,  
qua,  
qua,

per sor a - qua, la qua - le è\_\_\_\_ mul-to u - ti - le et hu - mi -  
qua,  
qua,  
qua,  
qua,

63

a - - - - qua, a - - - - qua.

- le et pre - ti - o - sa et ca - sta.

8 a - - - - qua, a - - - - qua.

hu - mi - le et pre - ti - o - sa et ca - sta.

67

72 *Tempo primo* ♩ = 88*ritard.*

*mp*

Lau - da - to si', mi' si - gno - re,

*mp*

Lau - da - to si', mi' si - gno - re,

*mp*

Lau - da - to si', mi' si - gno - re,

*mp*

Lau - da - to si', mi' si - gno - re,

76 *Più mosso* ♩ = 100

*f*

per fra - te fo - cu, per lo qua - le

*mp*

fra - te fo - cu,

*f*

enn - al - lu - mi - ni la

80

80

*f*

ed el - lo è bel - lo et io -  
fra - - - te fo - - - cu, fra - - - te  
no - cte, ed el - lo è bel - lo

Musical score for orchestra and choir, page 83, measures 1-4. The score consists of five staves. The top three staves are for the orchestra, featuring violins, violas, cellos, double basses, and harps. The bottom two staves are for the choir. The vocal parts are: Alto (A), Tenor (T), Bass (B), and Soprano (S). The vocal parts sing the Latin text: "cunctudo et roubusto - so et forte. fo - cu, fra - te fo - cu. et iocundus et roubusto - so." The score is in common time, with a key signature of one sharp (F#). Measure 1 starts with eighth-note patterns in the orchestra. Measure 2 begins with sustained notes. Measure 3 features eighth-note patterns. Measure 4 concludes with sustained notes.

86 *Tempo primo* ♩ = 88*ritard.*

Lau - da - to si', mi' si - gno - re,  
 Lau - da - to si', mi' si - gno - re,  
 Lau - da - to si', mi' si - gno - re,  
 Lau - da - to si', mi' si - gno - re,

90 *Più mosso* ♩ = 100

ma - - - - tre,  
 ma - - - - tre  
 per so - ra no - stra ma - tre ter - ra, la qua - le ne - su -

94

*mf*

ma - tre ter - ra, ma - tre ter - ra,  
 ma - - - - tre, ma - tre ter - ra,  
 ma - - - - tre, ma - tre ter - ra,  
 - sten - ta et go - ver - na, et pro - du - ce di - ver - si fru - ction

98

*ritard.* - - - - -

*mp*

ma - tre ter - ra.  
*pp*  
 ma - - - - tre ter - - - - ra.  
*pp*  
 ma - - - - tre ter - - - - ra.  
*mp*  
 co - lo - ri - ti flo - ri et her - ba.

103 *Più lento* ♩ = 76

Lau - da - - to si', mi' si - gno - re, mi' si -  
 Lau - da - - to si', mi' si - gno - re, mi' si -  
 Lau - da - - to si', mi' si - gno - re.  
 Lau - da - - - to si', mi' si - gno - re.

107

- gno - re.  
 - gno - re.  
 - gno - re.

### III. Laudate et benedicete

Philipp Ortmeier (\*1978)

**Adagio ma non troppo**  $\text{♩} = 76$

Fl.

Hf. *mf*

S *mf* Lau - da - to si', mi' si - gno - re,

A *mf* Lau - da - to si', mi' si - gno - re,

T

B

5 **Rezitando col tempo rubato**  $\text{♩} = 72$

*mp*

*mp* per quel - li ke per - do - na - no, per lo tu - o a - mo - re, a -

*mp* per quel - li ke per - do - na - no, per lo tu - o a - mo - re, a -

*mp* Lau - da - to si'. Lau - da -

*mp* Lau - da - to si'. Lau - da -

10

ritard.

- mo - re, et so - sten-go in - fir - mi - ta - te et tri - bu - la - tio - ne.

- mo - re, et so - sten-go in - fir - mi - ta - te et tri - bu - la - tio - ne.

- to si'.

- to si'.

14 *Più mosso*  $\text{♩} = 80$

*test entries removed*

Be - a - ti quel - li ke'l so - ster ra - no in pa - ce, ka da te, al -

Be - a - ti quel - li ke'l so - ster ra - no in pa - ce, ka da te, al -

Be - a - ti quel - li ke in pa - ce, da te, al - tis - si -

Be - a - ti quel - li ke in pa - ce, da te, al - tis - si -

18

-tis - si - mo, si - ra - no in - co - ro - na - - - ti.

-tis - si - mo, si - ra - no in - co - ro - na - - - ti.

8 -mo, si - ra - no in - co - ro - na - - - ti.

-mo, si - ra - no in - co - ro - na - - - ti.

21 *Tempo primo*  $\text{♩} = 76$

*Tempo primo*  $\text{♩} = 76$

mf

f

Lau-da - to si', mi' si - gno - re,

mf

f

Lau-da - to si', mi' si - gno - re,

mf

f

Lau-da - to si', mi' si - gno - re,

25 *Rezitando col tempo rubato* ♩ = 72

25 *Rezitando col tempo rubato* ♩ = 72

mp

Lau - da - to si'.

Lau - da - to si'.

per so - ra no - stra mor - te cor - po - ra - le, \_\_\_\_\_ da la qua - le nul - lu

mp

per so - ra no - stra mor - te cor - po - ra - le, \_\_\_\_\_ da la qua - le nul - lu

30

f

Lau - da - - - to si'.

Lau - da - - - to si'.

ho - mo vi - ven - te pò skap - pa - re. Guai ac - quel - li,

f

ho - mo vi - ven - te pò skap - pa - re. Guai ac - quel - li,

*mf*

*mf*

*ritard.*

Musical score for page 34. The score consists of three staves. The top two staves begin with a treble clef, a bass clef, and a bass clef respectively, all in common time (indicated by a '4'). The first measure is a rest. The second measure starts with a '6' over a '8' (common time), followed by a rest. The third measure starts with a '3' over a '4' (common time), followed by a rest. The fourth measure starts with a '3' over a '4' (common time), followed by a rest. The fifth measure starts with a '6' over a '8' (common time), followed by a rest. The sixth measure starts with a '3' over a '4' (common time), followed by a rest. The seventh measure begins with a melodic line in common time (indicated by a '4'). The lyrics are: 'ke mor - ra - no ne le pec - ca - ta mor - ta - li:'. The eighth measure continues the melody with the same lyrics. Measure 9 begins with a bass line in common time (indicated by a '4'). The lyrics are: 'ke mor - ra - no ne le pec - ca - ta mor - ta - li:'.

Musical score for page 37. The score consists of three staves. The top staff begins with a treble clef, a bass clef, and a bass clef respectively, all in common time (indicated by a '4'). The first measure is a rest. The second measure starts with a '5' over a '4' (common time), followed by a rest. The third measure starts with a '6' over a '4' (common time), followed by a rest. The fourth measure starts with a '5' over a '4' (common time), followed by a rest. The fifth measure begins with a bass line in common time (indicated by a '4'). The lyrics are: 'be - a - ti que - li ke tro - va - rà ne le tu - e san - ctis - si - me vo - lun -'. The sixth measure continues the bass line with the same lyrics. The seventh measure begins with a treble clef, a bass clef, and a bass clef respectively, all in common time (indicated by a '4'). The lyrics are: 'be - a - ti quel - li ke tro - va - rà ne le tu - e san - ctis - si - me vo - lun -'. The eighth measure continues the treble line with the same lyrics. The ninth measure begins with a treble clef, a bass clef, and a bass clef respectively, all in common time (indicated by a '4'). The lyrics are: 'be - a - ti quel - li ne le tu - e vo - lun - ta - ti, ka la'. The tenth measure continues the treble line with the same lyrics.

41

-ta - ti, ka la mor - te se - cun - da nol far - ra ma - le.

-ta - ti, ka la mor - te se - cun - da nol far - ra ma - le.

8 mor - te se - cun - da nol far - ra ma - le.

mor - te se - cun - da nol far - ra ma - le.

**Andante**  
44 sost. e molto espress.  $\text{♩} = 76$

Fl.

f

Hf.

80

ff

l.v.

50

ff

88

ff

88

56

62

68 Adagio  $\text{♩} = 72$

Fl.

Hf.

S.

A.

T.

B.

Lau - da - te et be - ne - di - ce - te mi' si - gno - re,

Lau - da - te et be - ne - di - ce - te mi' si - gno - re,

Lau - da - te et be - ne - di - ce - te mi' si - gno - re,

Lau - da - te et be - ne - di - ce - te mi' si - gno - re,

*Probepartitur  
Einträge entfernt*

72

*et ren - gra - tia - te et ser - via - te - li*

*et ren - gra - tia - te et ser - via - te - li*

*et ren - gra - tia - te et ser - via - te - li*

*et ren - gra - tia - te et ser - via - te - li*

75

*cun gran - de hu - mi - li - ta - - - te.*

*cun gran - de hu - mi - li - ta - - - te.*

*cun gran - de hu - mi - li - ta - - - te.*

*cun gran - de hu - mi - li - ta - - - te.*

*2025 wird der Sonnengesang des Franz von Assisi 800 Jahre alt. Anlässlich dieses Jubiläums gestaltet das Vokalensemble der Universität Passau unter der Leitung von Marius Schwemmer am 4. Juli in der Pfarrkirche St. Margaretha in Schönberg und am 5. Juli in der ehemaligen Klosterkirche Niedernburg in Passau ein Konzert mit dem Titel "Schöpfungen". Dem Chor zur Seite stehen die Instrumentalistinnen Elisabeth Thoma (Flöte) und Lea Maria Löffler (Harfe). Dazu schuf ich die vorliegende Vertonung.*

*Der Sonnengesang gilt als erste volkssprachliche Literatur im italienischen Sprachraum, wodurch er von allen Gläubigen verstanden und gebetet werden konnte. Es handelt sich im Kern um einen Lobpreis auf die göttliche Schöpfung: auf Sonne, Mond und Sterne sowie die vier Elemente Luft, Wasser, Feuer und Erde. Der Text fasziniert mich seit langem in seiner bildreichen und plastischen Ausdruckskraft. Aufgrund der sprachgeschichtlichen Bedeutung kam für mich nur die Vertonung im umbrischen Original in Frage.*

*Meine Komposition besteht aus drei Sätzen: Im Zentrum steht die Würdigung der Gestirne und Elemente. Sie wird gerahmt vom allgemeinen Lobpreis Gottes sowie den auf den Menschen bezogenen Schlussstrophen über Krankheit, Tod und ewiges Leben. Der Mittelteil hat als durchkomponiertes Strophenlied den Charakter eines Hymnus, während die Rahmenteile im Stil eines schlichten Sprechgesangs ganz dem natürlichen Rhythmus des Textes folgen. Jeder Satzbeginn greift das Ende des vorausgehenden unmittelbar musikalisch auf, so dass die Sätze nahtlos aufeinander folgen. Flöte und Harfe setzen den Chor mal begleitend, mal intermittierend zusätzliche Farbakzente.*

*Die Uraufführung des Werkes steht zugleich im Zeichen des 10jährigen Jubiläums der Enzyklika 'Laudato si', mit der Papst Franziskus unter Berufung auf eben jenen Sonnengesang die Ökologie zum Thema gemacht hat. Ihm, der zwischen Entstehung und Uraufführung meiner Vertonung verstorben ist, sei dieses Werk gewidmet.*

Philip Ortmeier im Mai 2025

### **Philip Ortmeier,**

geboren 1978 in Passau, begann bereits im Kindesalter zu komponieren und lernte Violoncello, Klavier und Schlagwerk. Er studierte Musikwissenschaft, Kunstgeschichte und Italianistik in Würzburg, Wien, Krakau und Padua und promovierte 2010 über die russische Komponistin Sofia Gubaidulina.

Ortmeier komponiert weltliche und geistliche Musik für Orchester-, Chor- und Kammerbesetzungen. Seine Werke werden im In- und Ausland aufgeführt, darunter Japan, Tschechien, Polen, Serbien, Italien und die Ukraine. Er schuf Kompositionen z. B. für den Bayerischen Landtag, das Architekturmuseum Frankfurt, die Gedenkstätte für die Opfer der Psychiatrie während des Nationalsozialismus in Mainkofen, den Passauer Konzertverein, das Freilichtmuseum Finsterau und die Stiftung Logos und Ethos.

Für sein Schaffen erhielt Ortmeier u. a. den Ersten Preis bei der International Composers Competition "Orient/Occident" in Lviv (2023) und beim Kompositionswettbewerb des Bistums Passau (2017) sowie eine Auszeichnung bei der Vienna International Music Competition (2022). Darüber hinaus war er Composer in Residence am Virginia Center for the Creative Arts in den USA (2022).