

# Mše G-dur

## P. Křížkovského

pro mužský sbor s průvodem varhan.



HUDEBNÍ ARCHIV  
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*Adagio.* **Kyrie.** *Tutti* *decresc.*

Tenore I. *Solo*  
 II. *pp* Ky - ri - e, e - lei - son. *f* Ky - ri - e, e - lei - son.

Basso I. *pp*  
 II. *f* *decresc.*  
 e - lei - son.

Organo  
*p* *f* *decresc.*

*Solo* *Tutti*

*p* Ky - ri - e, e - lei - son. *f* Ky - ri - e, e - lei - son.

*p* *f*

*Solo* *Tutti*

*p* Ky - ri - e, e - lei - son. *f* Ky - ri - e, e - lei - son.

*p* *f*  
 e - lei - son.

Moderato.

cresc.

*p*

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

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

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

Chri-

Moderato.

*p*

*f*

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

*p*

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

ste, e - lei - son.

ste, e - lei - son.

*p*





Chri - ste, e - lei - - son,

Musical notation for the first system, vocal line. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a piano (*p*) dynamic and includes a sforzando (*sfz*) accent on the final note of the phrase.

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

Musical notation for the first system, bass line. It features a bass clef, a key signature of one sharp (F#), and a common time signature. The accompaniment starts with a piano (*p*) dynamic and includes a sforzando (*sfz*) accent.

Musical notation for the second system, piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The piano part begins with a piano (*p*) dynamic.

*crescendo*

Musical notation for the third system, vocal line. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The dynamics range from piano (*p*) to forte (*f*).

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

Musical notation for the third system, bass line. It features a bass clef, a key signature of one sharp (F#), and a common time signature. The dynamics range from piano (*p*) to forte (*f*).

e - lei - - son, e - lei - son.

Musical notation for the fourth system, piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The piano part includes a *crescendo* marking and a forte (*f*) dynamic.

*Adagio.*

*p Solo*

*f Tutti*

Musical notation for the fifth system, vocal line. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked *Adagio*. Dynamics range from piano (*p*) to forte (*f*).

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

Musical notation for the fifth system, bass line. It features a bass clef, a key signature of one sharp (F#), and a common time signature. Dynamics range from piano (*p*) to forte (*f*).

*Adagio.*

*p*

*f*

Musical notation for the sixth system, piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The piano part includes a piano (*p*) dynamic and a forte (*f*) dynamic.

*Solo* *Tutti*

*p* *f*

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

*p* *f*

*p* *f*

*Allegro moderato.* **Gloria.**

*Tutti* *f* *p* *f*

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

De - o, De - o, De - o, De - o,

*Allegro moderato.*

*f* *p* *f*

Et in ter - ra

*p* *mf*

glo - ri - a. Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

*p* *mf* Lau -

*p* *mf*

*mf* tis. Lau-da-mus Te. *f* Be-ne-di-ci-mus Te. *p* Ad-o-ra-mus Te.

*mf* tis. Lau-da-mus Te. *f* Be-ne-di-ci-mus Te. *p* Ad-o-ra-mus Te.

da-mus Te. *f* Be-ne-di-ci-mus Te. *p* Ad-o-ra-mus Te.

Be-ne-di-ci-mus Te. *f* Ad-o-ra-mus Te. *p*

*f* Glo-ri-fi-ca-mus Te. *f* Gra-ti-as a-gi-mus Ti-bi, pro-pter mag-nam

*f* Glo-ri-fi-ca-mus Te. *p* Gra-ti-as a-gi-mus Ti-bi pro-pter

*f* Glo-ri-fi-ca-mus Te. *p* Gra-ti-as a-gi-mus

*f* Glo-ri-fi-ca-mus Te. *p* Gra-ti-as, gra-ti-as a-gi-mus

glo - ri - am Tu - am. Rex coe - le - stis,  
mag-nam glo - ri - am Tu - am. Do - mi - ne De - us, Rex coe - le - stis,  
Ti - - - bi. Do - mi - ne De - us, Rex coe - le - stis, De - us  
Ti - - - bi. Do - mi - ne De - us, Rex coe - le - stis, De - us

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major, with lyrics in Latin. The bottom three staves are piano accompaniment, including a bass line and a grand staff (treble and bass clefs). Dynamics include *f* (forte) and *fz* (forzando).

De - us Pa - ter om - ni - po - tens. Qui tol - lis pec -  
De - us Pa - ter om - ni - po - tens. Qui tol - lis pec -  
Pa - ter om - ni - po - tens. Qui tol - lis pec -  
Pa - ter om - ni - po - tens. Qui . tol - lis, qui tol - lis pec -

The second system of the musical score consists of five staves. The top two staves are vocal lines in G major, with lyrics in Latin. The bottom three staves are piano accompaniment, including a bass line and a grand staff (treble and bass clefs). Dynamics include *p* (piano).



ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis. Qui  
 ca - ta mun - di, mi - se - re - re no - bis, mi - - - se - - -  
 ca - ta mun - di, mi - se - re - re no - bis, mi - - - se - - -  
 ca - ta mun - di, mi - se - re - re no - bis, no - bis, mi - se - re - re

se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.  
 re - - - re no - bis, mi - se - re - re no - bis. Quo - ni -  
 re - - - re no - bis, mi - se - re - re no - bis. Quo - ni -  
 no - - - - bis, no - - - bis. Quo - ni -



Tu so - lus

*mf*

am Tu so - lus, so - lus san - ctus, so - lus san - ctus. Tu so - lus  
so - lus san - ctus. Tu

am Tu so - lus san - ctus

*crescendo*

Do - mi - nus. Tu so - lus al - tis - si - mus Je - su Chri - ste. Cum san - cto

Do - - - mi - nus

*crescendo*

*f*

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - men.

*f*

*Andante.* *Tutti* *Credo.*  
 Cre - do in u - num De - um  
 Cre - do in u - num De - um Pa - trem om-  
 Cre - do in u - num De - um

*Andante.*  
*Senza Ped.*

ni - po - ten - tem, fac - to - rem coe - li et ter - rae

*Ped.*

bi - li - um om - ni - um et in - vi - si - bi - li - um om - ni -  
 vi - si - bi - li - um et in - vi - si - bi - li -  
 vi - si - bi - li - um et in - vi - si - bi - li - um om - ni -  
 et in - vi - si - bi - li -

*f*

*Solo* *p* *Tutti* *f*

Et in u-num Do-mi-num, in u-num Je-sum Chri-stum,  
 um. Et in u - num Do - mi - num Je - sum Chri - stum, qui  
*Solo p* *Tutti f*

um, in u - num Je - sum Chri - stum, qui  
*Solo* *Tutti*

*decrescendo* *p*

pro-pter nos ho - mi - nes et pro-pter no - stram sa - lu - tem de-  
*decrescendo* *p*

*Adagio e flebile.* *Solo p* Et in - car - na - tus  
*Tutti pp* Et in-car-na-tus  
 scen - dit de coe - - lis.

*Adagio e flebile.* *pp*

*Senza Ped.*

*Tutti*  
*f*

est de Spi-ri-tu ex Ma-ri-a Vir-gi-ne et

est de Spi-ri-tu ex Vir-gi-ne et

est de Spi-ri-tu San-cto ex Vir-gi-ne et

est de Spi-ri-tu ex Vir-gi-ne

*p* *pp*

ho-mo fa-ctus est, fa-ctus est, pas-sus et se-pul-tus

ho-mo fa-ctus, est fa-ctus, ho-mo fa-ctus est pas-sus et se-pul-tus

ho-mo fa-ctus, est fa-ctus, ho-mo fa-ctus est, et se-pul-tus

et ho-mo fac-tus, ho-mo fa-ctus est et se-pul-tus

*p* *pp*

*Ped.*



*diminuendo*

*Moderato.*

est, se - pul - tus . est. Et re-sur - re - xit ter - ti - a di - e

*diminuendo*

*Moderato.*

*Solo*

ter - ti - a

Et re - sur - re - xit ter - ti - a di - e se - cun - dum scri -

*Solo* ter - ti - a

*Tutti*

Pa - tris et

ptu - ras et as - cen - dit in coe - lum, se - det ad dex - te - ram Pa - tris et

coe - lum, se - det ad dex - te - ram Pa - tris et

coe - lum, se - det ad dex - te - ram Pa - tris et

*Tutti*



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

vos et mor - tu - os, *decrescendo* cu - jus reg - ni non e - rit fi - nis.  
 ca - re vi - vos et mor - tu - os, cu - jus reg - ni non e - rit fi - nis. Et in  
 e - rit fi - nis.

*decrescendo*

Spi - ri - tum san - ctum, Do - mi - num et vi - vi - fi - can - tem, qui ex  
 Spi - ri - tum san - ctum, Do - mi - num et vi - vi - fi -  
 Spi - ri - tum san - ctum, Do - mi - num et vi - vi - fi -  
 qui ex

Pa - tre  
 can - tem, qui ex Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et  
 - - mi - num, qui pro - ce - dit.

Fi - li - o si - mul ad - o - ra - - - tur et con - glo -  
 fi - li - o si - mul ad - o - ra - tur et con -  
 Fi - - li - o si - mul ad - o - ra - - tur et con - glo -

ri - fi - ca - tur  
 glo - ri - fi - ca - tur, qui lo - cu - tus est, lo - cu - tus est et ex -  
 ri - fi - ca - tur

Ped.

*crescendo* *f*

spec - to vi - tam ve - tu - ri sae - cu - li. A - men.

*crescendo* *f*

Sanctus.

*Grave.* *Solo* *Solo*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus.

*f* *p* *f* *p*

*Tutti* *Solo* *Tutti* *Solo*

*Grave.*

*f* *f*

*Tutti* *Solo* De - us Sa - ba - oth.

Sanc - tus, Sanc - tus Do - mi - nus De - us Sa - ba - oth.

*f* *p*

*Tutti* Sanc - ctus *Solo*

*f* *p*

*Tutti* *f* *f* *Solo* *pp* *ff*

Sanc - tus Do - mi - nus De - us Sa - ba - oth, Sa - ba - oth Sanc - tus.

*Tutti* *f* *Solo* *pp* *ff*

Sanc - tus De - us Sanc - tus, Sanc - tus

*Moderato.* *f*

Ple - ni sunt coe-li, coe-li et

*f* Ple - ni sunt coe-li, coe-li et ter - ra glo - ri - a tu - a, ple - ni

*Moderato.* *f*

*f*

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

ter - ra glo - ri - a tu - a ple - ni ple - ni sunt

ple - ni sunt coe - li et ter - ra, ple - ni, ple - ni sunt coe - li, coe - li et



- ri - a tu - a ple - - ni, ple - ni sunt coe - li et  
 coe - li et ter - ra et ter - ra, ter - - - ra  
 Ple - ni sunt coe - li, coe - li et ter - ra coe - li et  
 ter - - - ra et ter - ra ter - - - ra

ter - ra ple - - ni sunt coe - - - li et  
 ter - ra, ple - - ni sunt coe - li et  
 ple - ni sunt coe - li et

ter - - - ra  
 ter - ra *p* glo - ri - a tu - - a  
 ter - - - ra. Ple - ni sunt coe - li, coe - li et  
*p* Ple - ni sunt coe - li, coe - li et ter - ra, ple - - - ni sunt



*crescendo*  
*p* Ple - ni sunt coe-li, coe-li et ter-ra, ple - - ni  
 ter - ra glo - ri - a tu - - a, *p* Ple - ni sunt coe-li, coe-li et  
 coe - li et ter - ra, ple - ni sunt, ple - ni  
 ple - ni sunt coe - li et ter - ra glo - ri - a tu - a sunt  
 ter - ra coe - - li, coe - li et ter - ra sunt  
 sunt coe - - li, coe - li, *f* ple - ni sunt coe-li,  
 Ple - ni sunt  
*p* coe - li et ter - ra. *p* Ple - ni sunt coe-li, coe-li et  
 ple - ni sunt coe-li et ter - ra. Ple - ni sunt coe-li, coe-li et ter - ra  
*p*

*cresc.* coe-li, coe-li et ter-ra glo-ri-a tu-a *p* o-san-na in ex-cel-  
*crescendo*

ter-ra, ter-ra glo-ri-a tu-a o-san-na, o-san-na in ex-  
glo-ri-a tu-a o-san-na, o-san-na in ex-

Ple-ni sunt coe-li et ter-ra o-san-

*crescendo*

sis o-san-na in ex-cel-sis

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

*f* *ff*

**Benedictus.**

*Andante.*

ve-nit

*pp*  
Be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-  
Be-ne-dic-tus,  
Be-ne-dic-tus,

*Andante.*

*pp*

*crescendo*

ni, qui ve - nit in no - mi - ne Do - mi -  
 ni, Be - ne - dic - - tus, qui ve - - nit in no - mi - ne

*crescendo*

Be - ne - dic - tus, qui ve - - nit in no - mi - ne

ni. Be - ne - dic - - tus, be - ne - dic - tus, qui  
 Be - ne - dic - tus qui ve - nit in no - mi -  
 Be - ne - dic - tus, qui ve - - nit in no - mi -

Do - mi - ni, Do - mi - ni. Be - ne - dic - tus, qui ve - nit in no - mi -

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

ne Do - mi - ni Be - ne - dic - tus qui ve -  
 no - mi - ne Do - mi - ni. Be - ne - dic - tus, qui ve -  
 Be - ne - dic - tus, qui ve -  
 ne Do - mi - ni. Be - ne - dic - tus, qui ve -

This system contains the first two systems of music. The vocal lines are in G major. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *pp*.

Be - ne - dic - tus, qui ve - nit in no - mi - ne  
 nit in no - mi - ne Do - mi - ni. Be - ne - dic - tus, qui ve - nit in no - mi - ne  
 Be - ne - dic - tus, in no - mi - ne  
 p ve - nit. pp qui ve - nit f

This system continues the vocal and piano parts. The piano accompaniment features a more active bass line. Dynamics include *p*, *pp*, and *f*.

*Allegro. p* O - san - na in ex - cel - sis, o -  
 Do - mi - ni. O - san - na in  
 O - san - na in  
 mf O -

This system begins with the tempo marking *Allegro* and the dynamic *p*. The piano accompaniment is more rhythmic. Dynamics include *p* and *mf*.



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

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

san - - na, o - san - na

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

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

cel - - sis, in ex - - cel - sis.  
*decrescendo*

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

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

*decrescendo*



Largo.

Agnus Dei.

*p*  
 Ag - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta  
*p*  
 Ag - nus De - i, Ag - nus

Largo.

*p*  
*p*

mi - se - re - re no - bis.  
*pp*  
 mun - di mi - se - re - re no - bis.  
 De - i mi - se - re - re no - bis.

*pp*

*mf*  
 Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -  
*mf* *pp*  
 Ag - nus, qui

*mf* *pp*

re - re no - bis. Ag - nus De - i, qui tol - lis, qui  
 Ag - nus De - i, qui tol -

Ag - nus De - i, qui tol - lis

Ag-nus De - i  
 tol - lis, qui tol - lis pec - ca - ta mun - di, Ag - nus De - i, Ag - nus  
 lis pec - ca - ta mun - di

pec - ca - ta mun - di, Ag - nus

Ag-nus De - i.  
 De - i.

De - i.

Dona jako Kyrie  
 I. část, avšak po-  
 slední 4 takty se  
 změní následovně:

Do - na no - bis pa - cem.