

# Mše G-dur

## P. Křížkovského

pro mužský sbor s průvodem varhan.



HUDEBNÍ ARCHIV  
ZEMSKÉHO MUSEA MORAVSKÉHO 27091  
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Tiskem a nákladem benediktinské knihtiskárny.

*Adagio.* **Kyrie.** *Tutti* *decresc.*

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

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

Organo *Adagio.*  
*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*

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

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

ste, e - lei - son.

ste, e - lei - son.

*p*

*crescendo* - - - - - *f*

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

*mf* Chri - ste, e - lei - son, e - lei - son, e -

*f* Chri - ste, e -

*crescendo* - - - - - *f*

*mf* *f*

*decrescendo* - - - - -

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

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

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

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

*decrescendo* - - - - -

Chri - ste, e - lei - - son,

Musical notation for the first system, vocal line. It features a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *p* and *sfz*. There are slurs over the first two notes and the last two notes.

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

Musical notation for the second system, vocal line. It features a bass clef and a key signature of one sharp (F#). The melody begins with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include *p* and *sfz*. There are slurs over the first two notes and the last two notes.

Musical notation for the first system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The accompaniment features chords and moving lines in both hands, with a dynamic marking of *p*.

*crescendo*

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

Musical notation for the second system, vocal line. It features a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *p* and *f*. There are slurs over the first two notes and the last two notes.

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

Musical notation for the third system, vocal line. It features a bass clef and a key signature of one sharp (F#). The melody begins with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include *p* and *f*. There are slurs over the first two notes and the last two notes.

*crescendo*

Musical notation for the fourth system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The accompaniment features chords and moving lines in both hands, with a dynamic marking of *f*.

*Adagio.*

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

Musical notation for the fifth system, vocal line. It features a treble clef and a common time signature (C). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *p* and *f*. There are slurs over the first two notes and the last two notes.

Musical notation for the sixth system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff, both with a common time signature (C) and a key signature of one sharp (F#). The accompaniment features chords and moving lines in both hands, with a dynamic marking of *p*.

*Solo* *Tutti*

*p* *f*

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

*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*

*p* *mf*

Et in ter - ra 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, *p* 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. *f* 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

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-



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

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*

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

*f*

Andante. Credo.

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

*p* Cre - do in u - num De - um *p*

*Andante.*  
*p* *p*

*Senza Ped.*

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

*p* *p*

*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* *Tutti*

*p* *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* *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

scen - dit de coe - - lis. *Tutti pp* Et in-car-na - tus

*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.*

ter - ti - a

*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

*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 - qui ex

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

*p*

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

The first system of the musical score consists of two vocal staves (Soprano and Bass) and two piano accompaniment staves (Right and Left Hand). The music is in G major (one sharp) and 4/4 time. The vocal lines are in a homophonic setting, with the lyrics 'Pa - tre can - tem, qui ex Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et - - mi - num, qui pro - ce - dit.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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 -

The second system continues the musical score. It features two vocal staves and two piano accompaniment staves. The lyrics are '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 -'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

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

The third system of the musical score consists of two vocal staves and two piano accompaniment staves. The lyrics are 'ri - fi - ca - tur glo - ri - fi - ca - tur, qui lo - cu - tus est, lo - cu - tus est et ex - ri - fi - ca - tur'. The piano accompaniment includes dynamic markings of *p* (piano) in both hands. The system concludes with a 'Ped.' (pedal) marking in the right hand.



*crescendo* *f*

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

*crescendo* *f*

Sanctus.

*Grave.* *Solo* *p* *Solo* *p*

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

*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.

*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* *f*

Sanc - tus, Sanc - tus Do - mi - nus 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*

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

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The vocal line features a melodic line with some rests, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

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, ple - ni sunt coe-li,

The second system continues the musical score. It features two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has a more active melodic line with many notes. The piano accompaniment includes a section with a forte (*f*) dynamic. The lyrics are spread across the staves, with some words appearing in both the vocal and piano parts.

Ple - ni sunt  
 coe - li et ter - ra. *p* Ple - ni sunt coe-li, coe-li et  
 ple-ni sunt coe-li et ter - ra. *p* Ple - ni sunt coe-li, coe-li et ter - ra

The third system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music starts with a piano (*p*) dynamic. The vocal line has some rests, and the piano accompaniment features a melodic line in the bass. The lyrics are spread across the staves.

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

ter-ra, ter-ra 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

### Benedictus.

*Andante.*

ve-nit

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

*p*  
 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

*p* *f*

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 -

*p* *f*

*p* *f*

*p*

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 -

*p*

*p*

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 -

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  
 Be - ne - dic - tus, in no - mi - ne

p ve - nit. pp qui ve - nit f

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

*mf* O -

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,  
 cel - sis, in ex - cel - sis, in ex - cel - sis.

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

*decrescendo*



Largo.

Agnus Dei.

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

Largo.

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

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

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

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.

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

Do - na no - bis pa - cem.