

FELIX
NOWOWIEJSKI

MISSA PRO PACE

ad quattuor voces inaequales
(Cantus, Altus, Tenor, Bassus)

Organo Comitante



1 9 3 6

SOCIETAS DE POLONORUM MUSICAE
OPERIBUS PUBLICANDIS

450

FELIX
NOWOWIEJSKI

MISSA PRO PACE

ad quattuor voces inaequales
(Cantus, Altus, Tenor, Bassus)

Organo Comitante

Towarzystwo Wydawnicze Muzyki Polskiej
Société d'Édition de Musique Polonaise
Warszawa

REPRÉSENTANTS

Breitkopf & Härtel

Leipzig, Nürnberger Str. 36/38

(Allemagne, Autriche, Danemarck, Hollande, Suisse)

A. & G. Carisch & C.

Editori

Milano, Viale Vittorio Veneto, 28

J. & W. Chester

Limited

London, Gr. Marlbor. Str. 11

Max Eschig

Éditions

Paris, 48 rue de Rome

Budapest: Musikhandlung Rózsavölgyi & Co, IV, Szervita-tér 5

Tallin: „Esto-Muusika”, Viru tän. 2

Eminentissimo Domino
S. Romanae Ecclesiae Presbytero Cardinali
Beatissimae Mariae Virginis de Pace titulum praeferenti
AUGUSTO HLOND
Poloniae Primati
Archiepiscopo Gnesnensi ac Poseniensi
Amplissimo artis musicae sollemnis Artistae
MISSAM PRO PACE
summa reverentia ac veneratione prosecutus
despondet

AUCTOR



K/649/69

Missa pro Pace

Kyrie

FELIX NOWOWIEJSKI, Op. 49. Nr. 3.

Grave dramático

CANTUS

ALTUS

TENOR

BASSUS

Grave dramático

ORGANO

ff

pesante

1 Il tempo moderato

Ky - ri - e e - lei -

1 Il tempo moderato

mf *Man II.*

p

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

mf
Ed. (con. cop.)

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

p

2

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

2

mf Man. I.

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

3 *poco a poco*

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

3

mf

più tranquillo 4 *Con moto*

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

4 *Con moto*

p *f* *H.M.*

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

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics 'Chri-ste e - lei - - - - - son, espress.' and a dynamic marking of *mf espress.* The second staff is another vocal line with lyrics 'Chri-ste e - lei - - - - -' and a dynamic marking of *mf espress.* Below these are three empty staves for piano accompaniment.

mf

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of *mf*.

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

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics '-son, espress.' and a dynamic marking of *mf*. The second staff continues with lyrics 'Chri-ste e - lei - - - - - son, espress.' and a dynamic marking of *mf*. Below these are three empty staves for piano accompaniment.

p

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of *p*.

5

Christe eleison, Christe eleison, Christe eleison, Christe eleison

- son. Christe eleison, Christe eleison, eleison

5

6

tranquillo e misterioso

Christe eleison, Christe eleison, Christe eleison

- son, Christe eleison, Christe eleison

6

poco string. 7 **Largo** *ff* *p* *f* *p* *stringendo*

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

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

poco string. 7 **Largo** *ff* *p* *mf* *f espress. Man. II.* *stringendo*

8 **Con moto** *mf* *mf* *mf* *cresc.*

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

8 **Con moto** *mf* *Man I.*

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

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

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

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

mf

Red.

poco string. *f*

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

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

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

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

cresc. *f*

9

string. - - - - - *ff*

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

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

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

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

9

ff Org. pleno

rall. *Largo*

- lei - son, e - lei - son,

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

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

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

rall. *Largo*

ff

Gloria

Con spirito

C. *f* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

A. *f* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

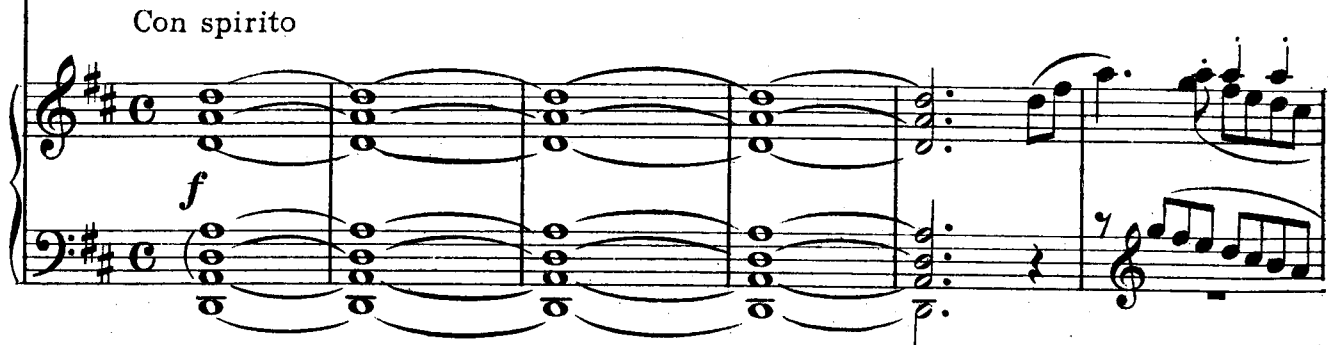
T. *f* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

B. *f* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.



Con spirito

f



10

Lau - da - mus te, lau -

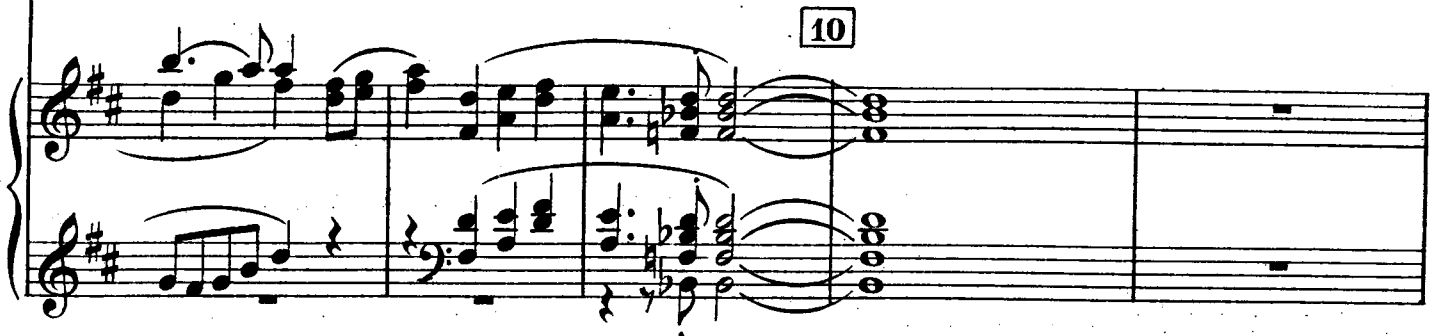
Lau - da - mus te, lau -

Lau - da - mus te, lau -

Lau - da - mus te, lau - da - - mus



10



- da-mus te, be-ne-
 - da-mus te, be-ne - di - ci-mus, be-ne-
 - da-mus te, be-ne-di - ci - mus, be-ne-
 te, be-ne - di - ci-mus te, be-ne-

- di - ci-mus te, Lento *pp* Vivo *ff*
 - di - ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te.
 - di - ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te.
 - di - ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te.

11 Poco meno *mf* Gra - ti-as a - gi-mus ti - bi pro-pter ma - - gnam
 Gra - ti-as a - gi-mus ti - bi pro-pter ma - gnam glo - ri - am

11 Poco meno *p*
mf

glo ri - am tu - am. **12**

tu - am. Do - mi - ne

Do - mi - ne De - us Rex coe -

12

più cresc.

cel.

cresc.

De - us Rex coe - le - stis De - us Pa - ter om -

- le - stis Rex coe - le - stis De - us Pa - ter om -

ff

ff

ff

ff

13

-ni - po-tens,
-ni - po-tens,

Do - - mi-ne fi - - li

mf

14

rit. p dolce
p dolce
a tempo

Je - su Chri - ste,
Je - su Chri - ste, Do - mi-ne

u - ni-ge - - ni-te Do - mi-ne De - us

mf

14

rit. *mf*

A - gnus De - i fi - li-us Pa - - tris.

mf Do - mine De - us A - gnus De - i fi - li - us Pa - tris.

De - us A - - gnus De - i fi - li - us Pa - - tris.

A - - gnus De - - i fi - - li-us Pa - - tris.

mf

15 Lento espressivo

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re
 mi - se - re - re, mi - se - re - re

15 Lento espressivo

16 Qui tol - lis pec - ca - ta

no - bis. no - bis.

16

mun - di,

su - sci - pe de - pre - ca - ti - o - nem no - stram.
 su - sci - pe de - pre - ca - ti - o - nem no - stram.

17 *f* Qui se - des ad dex - te - ram Pa - - tris, mi - se - re - re,
 Qui se - des ad dex - te - ram Pa - - tris, mi - se - re - re,

17 Qui se - des ad dex - te - ram Pa - - tris, mi - se - re - re,

rit. 18 *Tempo primo, molto risoluto*
 mi - se - re - re no - - - bis. Quo - ni - am tu so - lus san - ctus, tu
 mi - se - re - re no - - - bis. Quo - ni - am tu so - lus san - ctus, tu
 mi - se - re - re no - - - bis. Quo - ni - am tu so - lus san - ctus, tu

rit. 18 *Tempo primo, molto risoluto*

ff *rit. molto* *pp* *ff*
 so - lus Dominus, tu so - lus al - ti - si - mus Je - su Chri - ste.
 so - lus Dominus, tu so - lus al - ti - si - mus Je - su Chri - ste.
 so - lus Dominus, tu so - lus al - ti - si - mus Je - su Chri - ste.

rit. molto

19

Allegro con spirito

Cum san-cto Spi - ri - tu in glo - ri - a De - i Pa - tris. Cum san-cto Spi - ri - tu in

19

Allegro con spirito

Ad.

Cum san-cto Spi - ri - tu in glo - ri - a De - i glo - ri - a De - i Pa - tris, A - - men. Cum san-cto Spi - ri - tu in glo - ri - a De - i Pa - tris. Cum san-cto Spi - ri - tu

C. Cum san-cto Spi - ri-tu in glo - ri - am De - i Pa - tris,
 A. Pa - - tris, in glo - ri - am, glo - ri - am De - i Pa - tris,
 T. Spi - ri-tu in glo - ri - am, glo - ri - am De - i Pa - tris,
 B. cum san-cto Spi - ri-tu in glo - ri - am De - i Pa - tris,

C. A - men, A - men, A - men. A - men, A - men,
 A. A - men, A - men, A - men. A - men, A - men,
 T. A - men, A - men, A - men. A - men, A - men,
 B. A - men, A - men, A - men. A - men, A - men,

C. A - - men. A - men, A - - - - men.
 A. A - - men. A - men, A - - - - men.
 T. A - - men. A - men, A - - - - men.
 B. A - - men. A - men, A - - - - men.

Credo

Maestoso, solenne

C. A. *f* Patrem o-mnipo - ten-tem fa - ctorem coe-li et ter - rae vi - si - bi-li-um

T. *f* Patrem o-mnipo - ten-tem fa - ctorem coe-li et ter - rae vi - si - bi-li-um

B. *f* Patrem o-mnipo - ten-tem fa - ctorem coe-li et ter - rae vi - si - bi-li-um

Maestoso, solenne

f

21 Commodo

o - mni-um et in - vi - si - bi - li - um.

o - mni-um et in - vi - si - bi - li - um.

o - mni-um et in - vi - si - bi - li - um. *mf* Et in u - num Do - mi - num Je - sum

21 Commodo

mf

Et ex Pa - tre na - tum ²¹

Et ex Pa - tre na - tum an - te

Fi - li-um De - - i u - ni - ge - ni-tum. Et ex Pa - tre na - tum an - te

Chri-stum, Fi - li-um De - i u - - ni - ge - ni-tum. Et ex Pa - tre na - tum

an - te o - mni-a sae-cu-la. 22

o - - mni-a sae-cu-la. De - um de De - o,

o - - mni-a sae-cu-la.

an - te o - mni-a sae-cu-la. 22

ff lumen de lu-mi-ne, De - um ve - - rum de De - o ve - ro

ff lumen de lu-mi-ne, De - um ve - - rum de De - o ve - ro

ff

22

23

f *mf*

Ge - ni - tum non fa - ctum con - sub - stanti - a - lem Pa - tri per

Ge - ni - tum non fa - ctum con - sub - stanti - a - lem Pa - tri per

f *mf*

Ge - ni - tum non fa - ctum

per

23

mf

24

f

quem o - mni - a fa - cta sunt.

quem o - mni - a fa - cta sunt.

quem o - mni - a fa - cta sunt.

Qui pro - pter nos

Qui pro - pter nos

24

f *m.s.*

p.

et pro - pter no - stram sa - lu - tem de - scen - dit de

ho - mi - nes, et pro - pter no - stram sa - lu - tem

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de

mf

de - scen - dit de coe - lis,

coe - lis, de - scen - dit de coe - lis, de -

de - scen - dit de coe - lis, de - scen - dit de coe - lis,

coe - lis, de - scen - dit de coe - lis, de -

poco a poco dim.

25

Largo misterioso

scen - dit de coe - lis. Et in car -

scen - dit de coe - lis. Et in car -

25

Largo misterioso

m.s.
Man. III. p *pp* *Man II. p* *pp*

- na - tus est de Spi - ri - tu san - cto. ex Ma - ri - a

- na - tus est de Spi - ri - tu san - cto. ex Ma - ri - a

- na - tus est de Spi - ri - tu san - cto. ex Ma - ri - a

pp

pp

pp

Man. III. p

pp

vir - gi - ne, et ho - mo fa - ctus est. *pppp*

vir - gi - ne, *poco espress.* et ho - mo fa - ctus est. *pppp*

vir - gi - ne, et ho - mo factus est, et ho - mo fa - ctus est. *pppp*

pppp

pppp

pppp

pppp

26 Grave pesante e drammatico

mf Cru - ci - fi - xus, *ff* cru - ci - fi - -

mf Cru - ci - fi - xus, *ff* cru - ci - fi - -

mf Cru - ci - fi - xus, *ff* cru - ci - fi - -

26 Grave pesante e drammatico

mf *Man. I.*

ff

Ped. marc.

- xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

- xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

- xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to

mf

Adagio molto

pas - sus et se - pul - - tus est.

pas - sus et se - pul - - tus est.

pas - sus et se - pul - - tus est.

ppp

ppp

ppp

Adagio molto

dim. - - *p* *Man. III.* *pp*

27

Allegro

Et res-sur-re-xit ter-ti-a di-e se-cundum scrip-

Et res-sur-re-xit ter-ti-a di-e se-cundum scrip-

Et res-sur-re-xit ter-ti-a di-e se-cundum scrip-

27

Allegro

Man. I. *mf* *f* *f*

-tu-ras. Et ad-scen-dit in coe-lum se-det ad dex-te-ram

-tu-ras. Et ad-scen-dit in coe-lum se-det ad dex-te-ram

-tu-ras. Et ad-scen-dit in coe-lum se-det ad dex-te-ram

più cresc. *ff*

28

ff *marcato*
 Pa - tris. Et i - te-rum ven - tu-rus est cum glo - ri - a ju - di - ca - re
ff *marcato*
 Pa - tris. Et i - te-rum ven - tu-rus est cum glo - ri - a ju - di - ca - re
ff *marcato*
 Pa - tris. Et i - te-rum ven - tu-rus est cum glo - ri - a ju - di - ca - re

28

29

rit. molto *p* *pp* *a tempo* *mf* *string.*
 vi - vos et mor - tu - os, cu - ius re - gni non
 vi - vos et mor - tu - os, cu - ius re - gni non
 vi - vos et mor - tu - os, cu - ius re - gni non

29

rit. molto *a tempo* *string.*
mf *p* *mf*
pp

f e - - rit fi - nis, non e - rit fi - nis. *p*

f e - - rit fi - nis, non e - rit fi - nis. *p*

e - - rit fi - nis, non e - - rit fi - nis.

Man II. f

30 Moderato espressivo

Et in Spi - ri - tum san - - ctum Do - mi - num et vi - vi - fi - can - -

mf

30 Moderato espressivo

mf *dolce*

Red.

- tem qui ex Pa - tre fi - - li - o que pro - ce - - dit.

f Qui cum

31

Pa - tre et Fi - li - o si - mul a - do - ra - - -

31

- tur et conglo - ri - fi - ca - - tur, qui lo - cu - tus est per Pro -

32

- phe - - tas. Et u - nam san - ctam ca -
Et u - nam san - ctam ca -

32

Maestoso

33

- tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

- tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

Ec - cle - si - am.

Maestoso

33

ff

dim. *mf rit.* *pp*

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

dim. *mf* *pp*

dim. *mf* *pp*

rit.

marcato e drammatico *rit.* *f* *p* *f* *Et*

f Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

f Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

f *ff* *p* *f* *Et*

marcato e drammatico *rit.*

34

Allegro con fuoco

C. vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - - ri
 A. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - - ri, et
 T. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, et
 B. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven -

cresc.

cresc.

cresc.

34

Allegro con fuoco

sae - - - cu - li, et vi - tam ven - tu - ri
 vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et
 vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, et vi - tam ven -
 - tu - ri sae - - - cu - li, et vi - tam ven -

35

sae - - - cu - li. *ff* A - men, A - -
 vi - tam ven - tu - ri sae - cu - li. *ff* A - men, A - -
 - tu - ri sae - - cu - li. *ff* A - men, A - -
 - tu - ri sae - - cu - li. *ff* A - men, A - -

35

ff Org. pleno

- men, *rit.* A - men, A - - men, A - - men.
 - men, A - men, A - - men, A - - men.
 - men, A - men, A - - men, A - - men.
 - men, A - men, A - - men, A - - men.

rit.

Sanctus

Tranquillo e divotamente

C.
A.
T.
B.

pp
San - - - ctus,

pp

Detailed description: This block contains the vocal staves for Soprano (C.), Alto (A.), Tenor (T.), and Bass (B.). The music is in G major and 6/4 time. The tempo is 'Tranquillo e divotamente'. The Soprano part begins with a long note on 'San' followed by a rest, then 'ctus,'. The Alto part has a long note on 'San' followed by a rest, then 'ctus,'. The Tenor and Bass parts have long notes on 'San' followed by rests. Dynamics include *pp*.

Tranquillo e divotamente

dolciss
pp

And.

Detailed description: This block shows the piano accompaniment for the first system. The right hand features a melodic line with grace notes and slurs, marked *dolciss*. The left hand provides harmonic support with chords and single notes, marked *pp*. The tempo is 'Tranquillo e divotamente' and the performance instruction is 'And.'.

poco cresc.

San - - ctus, San - - ctus Do-mi-nus De - us,

poco cresc. *f poco string.*

Detailed description: This block contains the vocal staves for the second system. The Soprano part has 'San - - ctus,' followed by 'San - - ctus' and 'Do-mi-nus De - us,'. The Alto part has 'San - - ctus,' followed by 'San - - ctus' and 'Do-mi-nus De - us,'. The Tenor and Bass parts have long notes on 'San' followed by rests. Dynamics include *poco cresc.* and *f poco string.*

poco string.

poco a poco cresc.

Detailed description: This block shows the piano accompaniment for the second system. The right hand features a melodic line with grace notes and slurs, marked *poco a poco cresc.*. The left hand provides harmonic support with chords and single notes. The performance instruction is '*poco string.*'.

rall.

36

un poco con moto

Do - minus De - us Sa - ba - oth.

San - ctus, San - ctus.

p *cresc.*

36

un poco con moto

mf *p* *poco a poco cresc.*

San - ctus, San - ctus Do - mi - nus De - us,

- ctus, San - ctus Do - mi - nus De - us,

p *f* *ff* *ff*

p *p* *p*

37

San - ctus,

San - ctus, San - ctus, San - ctus,

Do - mi - nus De - us Sa - ba - oth. San - ctus, San - ctus, San - ctus,

Do - mi - nus De - us Sa - ba - oth.

37

p - ctus, *pp* *rall.* San - ctus.

p - ctus, *pp* San - ctus.

mf San - ctus, *p* San - ctus.

mf San - ctus, San - ctus, San - ctus, *p* San - ctus.

Man. III. *p rall.* *pp*

Allegro con brio

Musical score for the first system, featuring vocal lines and piano accompaniment in G major and common time. The vocal lines include the lyrics: "Ple - ni sunt coe - li et ter - ra glo - ri - a tu -". The piano accompaniment includes a dynamic marking of *f* (forte).

Allegro con brio

Piano accompaniment for the second system, showing intricate keyboard textures in G major and common time. The score includes a dynamic marking of *mf* (mezzo-forte) and a signature "Leo." at the bottom.

Musical score for the third system, featuring vocal lines and piano accompaniment in G major and common time. The vocal lines include the lyrics: "Ple - ni sunt coe - li et ter - ra glo - ri - a, glo - ri - a tu - a, Ho - san - na in ex - cel - sis, Ho - san - na". The piano accompaniment includes a dynamic marking of *f* (forte).

Piano accompaniment for the third system, showing intricate keyboard textures in G major and common time. The score includes a trill marking (*tr*) in the right hand.

coe - - li et ter-ra glo - - ri-a tu - - a, Ho-san-na in ex-cel -
 - a, Ho-san-na in ex-cel - - sis. Ho - san - na, ho - san -
 in ex-cel - - sis. Ho-san - - na in ex-
 Ple - ni sunt coe - - li et ter-ra

- sis, in ex-cel - - sis. Ho - san - na in ex-
 - na in ex-cel - - sis. Ho - san - na in ex-cel - -
 - cel - - sis, Ho - san - na in ex-cel - - sis.
 glo - - ri-a tu - - a, Ho - san - na in ex-cel - - sis, Ho -

- cel - - - sis. Ho - san - na, ho - san - na in ex cel - - -
 - sis, Ho - san - na in ex - cel - - - sis, Ho - san - na in ex - - -
 Ho - san - na in ex - cel - - - sis. Ple - ni sunt coe - - -
 - san - na in ex - cel - - - sis. Ple - ni sunt coe - - - li et ter - ra

mf poco a poco cresc.

39

- - sis. Ho - san - na in ex - cel - sis.
 - cel - sis. Ple - ni sunt ece - - - - - li et ter - ra
 - li et ter - - - - ra glo - ri - a tu - a. Ple - ni sunt
 glo - - ri - a tu - - a, glo - - ri - a tu - - a. Ple - ni sunt

39

ff

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

glo - - ri-a tu - - - a. Ple - ni sunt coe - -

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

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

f

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

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

et ter-ra glo - - - ri-a, glo - - ri-a tu - - - a.

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

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

ed.

40

tu - - a. Ho - san - na, ho - san - na in ex -
 tu - - a. He - san - na, ho - san - na in ex -
 - - a. Ho - san - na, ho - san - na in ex -
 tu - - a He - san - na, ho - san - na in ex -

40

Benedictus

Adagio supplicare.

dolce
III. Man. *pp*
poco cresc. ed espressivo

Ad.

42 *molto tranquillo*

C.
A.
T.
B.

pp Be - ne - di - ctus, be - ne - di -
pp Be - ne - di - ctus, be - ne - di -

42

f *mf* *pp*

Ad.

poco stringendo *p cresc.* *mf* in

ctus, qui ve - - nit qui ve - - nit
ctus, qui ve - - nit qui ve - - nit
ctus, qui ve - - nit qui ve - - nit in

poco stringendo *p* *cresc.* *mf*

43 Moderato

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

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

Moderato

no - mi - ne Do - mi - ne. 44 *rit.* *p* a tempo

no - mi - ne Do - mi - ne.
 no - mi - ne Do - mi - ne.
 no - mi - ne Do - mi - ne.

no - mi - ne Do - mi - ne. 44 *III Man.* *misterioso* *dolcissimo*

Con moto

ho - san - na in ex -

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

I. Man.

Con moto

44

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

45

Meno mosso

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

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

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

45

Meno mosso

mf espress. II. Man.

Molto adagio

in ex - cel - sis.

ppp

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

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

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

Molto adagio

*) Inde ad libitum saltus infra ad „Molto adagio“

Agnus Dei

Grave flebile

mf

Red.

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Grave flebile' and the dynamic is 'mf'. A 'Red.' (ritardando) marking is placed below the second measure.

a 2 p mf

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

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

The first vocal entry features two vocal staves and a piano accompaniment. The vocal parts enter with a half note 'A' followed by a quarter note 'g' and a half note 'nus'. The piano accompaniment is marked 'p' and 'mf'. The tempo is marked 'a 2'.

p mf

The piano accompaniment continues with a melodic line in the right hand and a more active bass line in the left hand. Dynamics range from 'p' to 'mf'.

mf 46 poco string.

mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis,

mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis,

mi - se - re - re no - bis,

The second vocal entry features two vocal staves and a piano accompaniment. The vocal parts enter with a half note 'm' followed by a quarter note 'u' and a half note 'ni'. The piano accompaniment is marked 'p' and 'mf'. A box containing the number '46' and the instruction 'poco string.' is placed above the first measure of the piano part.

p cresc. mf

The piano accompaniment continues with a melodic line in the right hand and a more active bass line in the left hand. Dynamics range from 'p' to 'mf'. A 'cresc.' (crescendo) marking is placed above the piano part.

f mi - se - re - re no - bis, *mf* mi - se - re - re

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

mi - se - re - re no - bis,

47 Molto tranquillo

no - bis.

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

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

47 Molto tranquillo

string. *f* qui tol-lis pec-ca - ta

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

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

mun - di **48** mi - se - re - re *ff* no - - bis, no - - - - bis. 47 *rit.*

mun - di mi - se - re - re *ff* no - bis, mi - se - re - re no - - bis.

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

48 *ff* *rit.*

49 Tempo I *mf* mi - se - re - re no - bis, *rall.*

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

mi - se - re - re no - bis, *mf* *p*

49 Tempo I *mf* mi - se - re - re no - bis. *rall.*

mf *p* *mf* *rall.*

50 Moderato (quasi $\text{♩} = \text{♩}$) *ff* A - gnus De - - i

A - gnus De - i, A - gnus De - - i,

A - gnus De - i, A - gnus De - i, A - gnus De - - i,

A - gnus De - - i, A - gnus De - i, A - gnus De - - i,

A - gnus De - i, A - gnus De - i, A - gnus De - - i, qui

A - gnus De - i, A - gnus De - - i, A - gnus De - - i, qui

50 Moderato (quasi $\text{♩} = \text{♩}$) *Man. I. mf* *ff* *mf*

51

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

51

cresc.
f
 Ped.

52

Un poco più mosso

-ca-ta mun-di: Do-na no-bis
 mun-di: Do-na no-bis pa -
 -ca-ta mun-di: Do-na no-bis pa-cem,
 Do-na no-bis pa-cem,

52

Un poco più mosso

ff
f
 Ped. Ped.

pa - cem, do - na no-bis pa - - - - - cem,
 Do - na no-bis pa - - - - - cem, do - na no - bis pa - cem,
cresc. - - - - - cem, do - na no - bis pa - - - - - cem, do - na no - bis pa - - - - -
 do - na no-bis pa - - - - - cem, do - na no-bis pa - cem, do - na no-bis

poco a poco più cresc.

53

Più largo

do - na no-bis pa - cem, do - na no - - - bis pa - -
 do - na no-bis pa - cem, do - na no - - - bis pa - -
 - - - - - cem, do - na no-bis pa - - - - - cem, do - na no - - - bis pa - -
 pa - - - - - cem, do - na no-bis pa - - - - - cem, do - na no - - - bis pa - -

53

Più largo

tr

54

Grave drama-

- cem, pa - - - cem, do-na no-bis pa - -

- cem, pa - - - cem, do-na no-bis pa - -

- cem, pa - - - cem, do-na no-bis pa - -

- cem,

54

Grave drama-

f *fff* *Org. pl.*
(con Tuba mirabilis)

- tico

molto tranquillo

(perdendost)

- cem, do-na no-bis pa - - - cem. *mf* *pp*

- cem, do-na no-bis pa - - - cem. *mf* *pp*

- cem, do-na no-bis pa - - - cem. *mf* *pp*

- cem, do-na no-bis pa - - - cem. *mf* *pp*

- tico

(perdendost)

mf *pp* (perdendost)

Towarzystwo Wydawnicze Muzyki Polskiej

SOCIÉTÉ D'ÉDITION
DE MUSIQUE POLONAISE

WARSZAWA
MAZOWIECKA 7

VERLAGSGESELLSCHAFT
FÜR POLNISCHE MUSIK

DAWNA MUZYKA POLSKA

Utwory wokально-instrumentalne

- Mielczewski Marcin** († 1651)
„Deus in nomine tuo“ — Concerto na bas, 2 skrzypiec, fagot, wiolonczelę i organy (b. c.)
- Pękiel Bartłomiej** († ca 1670)
„Audite mortales“ — Kantata na głosy solowe (2 soprany, 2 alty, tenor i bas) z tow. altówek, wiolonczeli i organów (b. c.)
- Szarzyński S. S.** (ca 1700)
— „Pariendo non gravaris“ — Concerto na tenor, 2 skrzypiec, wiolonczelę i organy (b. c.)
— „Jesu, spes mea“ — Concerto na sopran, 2 skrzypiec, wiolonczelę i organy (b. c.)

Utwory instrumentalne

- Anonymus** (XVI wiek)
„Duma“ na 2 skrzypiec, altówkę i wiolonczelę
- Jarzębski A.** (XVII wiek)
„Tamburitta“ — Concerto na skrzypce, altówkę, wiolonczelę i klawesyn lub fortepian (b. c.)
- Mielczewski M.** († 1651)
Canzona — na 2 skrzypiec, fagot, wiolonczelę i organy (b. c.)
- Szarzyński S. S.** (ca 1700)
Sonata — na 2 skrzypiec i organy (b. c.)

Utwory chóralne

- Gorczycki G. G.** († 1734)
Missa paschalis
- Różycki Jacek** († ca 1700)
Hymni ecclesiastici
- Wacław z Szamotuł** (XVI w.)
„In te Domine speravi“
Motet
- Mikołaj Zieleński** (ca 1611)
„Vox in Rama“
Communio

ANCIENNE MUSIQUE POLONAISE

Musique vocale

avec accompagn. instrumental

- Mielczewski Marcin** († 1651)
„Deus in nomine tuo“ — Concerto pour basse solo, 2 violons, basson, violoncelle et orgue (b. c.)
- Pękiel Bartłomiej** († ca 1670)
„Audite mortales“ — Cantate pour voix solo (2 sopr., 2 contraltos, ténor et basse) avec accomp. d'altos, violoncelle et orgue (b. c.)
- Szarzyński S. S.** (ca 1700)
— „Pariendo non gravaris“ — Concerto pour ténor solo, 2 violons, violoncelle et orgue (b. c.)
— „Jesu, spes mea“ — Concerto pour soprano solo, 2 violons, violoncelle et orgue (b. c.)

Musique instrumentale

- Anonymus** (XVI siècle)
„Duma“ — pour 2 violons, alto et violoncelle
- Jarzębski A.** (XVII siècle)
„Tamburitta“ — Concerto pour violon, alto, violoncelle et clavicin ou piano (b. c.)
- Mielczewski M.** († 1651)
Canzona — pour 2 violons, basson, violoncelle et orgue (b. c.)
- Szarzyński S. S.** (ca 1700)
Sonate — pour 2 violons et orgue (b. c.)

Chœurs

- Gorczycki G. G.** († 1734)
Missa paschalis
- Różycki Jacek** († ca. 1700)
Hymni ecclesiastici
- Wacław z Szamotuł** (XVI siècle)
„In te Domine speravi“
Motet
- Mikołaj Zieleński** (ca 1611)
„Vox in Rama“
Communio

ALTE POLNISCHE MUSIK

Sologesang

mit Instrumentalbegleitung

- Mielczewski Marcin** († 1651)
„Deus in nomine tuo“ — Concerto für Solo-Bassstimme, 2 Violinen, Violoncello, Fagott und Orgel (b. c.)
- Pękiel Bartłomiej** († ca 1670)
„Audite mortales“ — Kantate für Solosingstimmen (2 Sopr., 2 Altstimmen, Tenor und Bass), Violon, Violoncello und Orgel (b. c.)
- Szarzyński S. S.** (ca 1700)
— „Pariendo non gravaris“ — Concerto für Solo-Tenorstimme, 2 Violinen, Violoncello und Orgel (b. c.)
— „Jesu, spes mea“ — Concerto für Solo-Sopranstimme, 2 Violinen, Violoncello und Orgel (b. c.)

Instrumentalwerke

- Anonymus** (XVI Jahrh.)
„Duma“ — für Streichquartett
- Jarzębski A.** (XVII Jahrh.)
„Tamburitta“ — Concerto für Violine, Viola, Violoncello und Cembalo (b. c.)
- Mielczewski M.** († 1651)
Canzona — für 2 Violinen, Fagott, Violoncello und Orgel (b. c.)
- Szarzyński S. S.** (ca 1700)
Sonate — für 2 Violinen und Orgel (b. c.)

Chorwerke

- Gorczycki G. G.** († 1734)
Missa paschalis
- Różycki Jacek** († ca 1700)
Hymni ecclesiastici
- Wacław z Szamotuł** (XVI Jahrh.)
„In te Domine speravi“
Motette
- Mikołaj Zieleński** (ca 1611)
„Vox in Rama“
Communio

R18V62/41/1374
7350

Towarzystwo Wydawnicze Muzyki Polskiej

SOCIÉTÉ D'ÉDITION
DE MUSIQUE POLONAISE

WARSZAWA
MAZOWIECKA 7

V
F

M-7810
T
K

Fortepian

- Lessel Franciszek** (1780—1838)
Warjacje Nr. 1
— Warjacje Nr. 2
Łabuński Feliks Roderyk
Taniec fantastyczny
Maciejewski Roman
Cztery mazurki
— Tryptyk
— Kołysanka
Maliszewski Witold
„Matelot“ z op. baletu „Syréna“
Marek Czesław
Tryptyk
Pankiewicz Eugenjusz
Warjacje
Szeluto Apolinary
Cztery polonezy
— Dwa nokturny

Pieśń

- Lefeld Jerzy**
Cztery pieśni
(tekst polski, francuski i niem.)
Łabuński Feliks Roderyk
Dwie pieśni (tekst pol. i franc.)
Maklakiewicz Jan
Pieśń o burmistrzance
Maliszewski Witold
Cztery pieśni (tekst pol. i franc.)
Marek Czesław
Pięć pieśni
— „Na wsi“, polskie pieśni ludowe
(tekst polski, niemiecki i franc.)
Moniuszko Stanisław
Pieśni wybrane
Zeszyt I. Zeszyt II.
Pankiewicz Eugenjusz
Sześć pieśni
(tekst polski i francuski)
Perkowski Piotr
Uty japońskie } tekst
(op. 4 № 3, 4) } polski
— Dwie pieśni (op. 14.) } i franc.
Szeligowski Tadeusz
„Pieśni zielone“
(tekst polski i francuski)
Szopski Felicjan
Dwie pieśni (tekst pol. i franc.)
Szymanowski Karol
Pieśni kurpiowskie
zeszyt I, II, III
(tekst polski, franc. i niemiecki)

Skrzypce i fortepian

- Andrzejowski Adam**
Burleska
Maklakiewicz Jan
Suita huculska
Melcer Henryk
„Dumka“ Parafraza na temat
Moniuszki
Popławski Marcelli
Rigaudon
Szeligowski Tadeusz
Pieśń litewska

Piano

- Lessel Franciszek** (1780—1838)
Variations Nr. 1
— Variations Nr. 2
Łabuński Feliks Roderyk
Danse fantasque
Maciejewski Roman
Quatre mazurkas
— Triptyque
— Berceuse
Maliszewski Witold
„Matelot“ de l'op. bal. „Syréna“
Marek Czesław
Triptyque
Pankiewicz Eugenjusz
Variations sur un thème original
Szeluto Apolinary
Quatre polonaises
Deux nocturnes

Chant et piano

- Lefeld Jerzy**
Quatre chants
(texte pol., français et allemand)
Łabuński Feliks Roderyk
Deux chants (pol., franç.)
Maklakiewicz Jan
La fille du bourgmestre
(texte polonais)
Maliszewski Witold
Quatre chants (pol., franç.)
Marek Czesław
Cinq chants
— „Scènes villageoises“
chants paysans polonais
(texte pol., français et allemand)
Moniuszko Stanisław
Choix de mélodies (texte polon.)
Cahier I. Cahier II.
Pankiewicz Eugenjusz
Six chants
(texte polon. et français)
Perkowski Piotr
Chansons japonaises } texte
(op. 4 № 3, 4) } polon.
— Deux chants (op. 14.) } et franc.
Szeligowski Tadeusz
„Chants verts“
(texte polon. et français)
Szopski Felicjan
Deux chants
Szymanowski Karol
Chants de Kurpie
cahier I, II, III
(texte pol., français et allemand)

Violon et piano

- Andrzejowski Adam**
Burlesque
Maklakiewicz Jan
Suite montagnarde
Melcer Henryk
Dumka
Popławski Marcelli
Rigaudon
Szeligowski Tadeusz
Chanson lithuanienne

- Lessel Franciszek** (1780—1838)
Variationen Nr. 1
— Variationen Nr. 2
Łabuński Feliks Roderyk
Fantastischer Tanz
Maciejewski Roman
Vier Mazurkas
— Triptik
— Wiegenlied
Maliszewski Witold
„Matelot“ aus d. Oper „Syréna“
Marek Czesław
Triptik
Pankiewicz Eugenjusz
Variat. über ein eigenes Thema
Szeluto Apolinary
Vier Polonaisen
— Zwei Nokturnen

Gesang mit Klavier

- Lefeld Jerzy**
Vier Lieder (mit poln., franz.
und deutsch. Text)
Łabuński Feliks Roderyk
Zwei Lieder (poln., franz. Text)
Maklakiewicz Jan
Lied über Bürgermeisterstoch-
ter (mit poln. Text)
Maliszewski Witold
Vier Lieder (poln., franz. Text)
Marek Czesław
Fünf Lieder
— „Ländliche Szenen“
polnische Volkslieder
(mit poln., franz. und deutsch. Text)
Moniuszko Stanisław
Ausgewählte Lieder (mit poln.
Text) Heft I. Heft II.
Pankiewicz Eugenjusz
Sechs Lieder
(mit poln. und franz. Text)
Perkowski Piotr
Japanische Lieder } mit poln.
(op. 4. № 3, 4) } franz.
— Zwei Lieder (op. 14.) } Text.
Szeligowski Tadeusz
„Grüne Lieder“
(mit poln. und franz. Text)
Szopski Felicjan
Zwei Lieder (mit poln. und
franz. Text)
Szymanowski Karol
Kurpische Lieder
Heft I, II, III
(mit poln., franz. und deutsch. Text)

Violine mit Klavier

- Andrzejowski Adam**
Burleske
Maklakiewicz Jan
Huzulische Suite
Melcer Henryk
Dumka
Popławski Marcelli
Rigaudon
Szeligowski Tadeusz
Litauisches Lied

