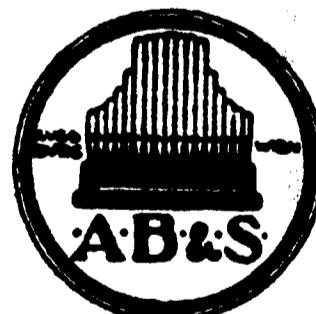


MESSE
IN B-MOLL
(**VIERTE MESSE**)
FÜR GEMISCHTEN CHOR
VON
J. KROMOLICKI
OP. 9

PARTITUR
VIER SINGSTIMMEN



Verlag und Eigentum für alle Länder von
Anton Böhm & Sohn in Augsburg

Copyright 1926 by Anton Böhm & Sohn, Augsburg
Aufführungsrecht von den Verlegern vorbehalten
Abschreiben oder Nachdruck gesetzlich verboten

*Dem Regens chori an der St.Hedwigs-Basilika in Berlin
Herrn Pius Kalt in Freundschaft gewidmet.*

MESSE in B-Moll. (Vierte Messe.)

J. Kromołicki, Op. 9.

Kyrie.

Largo.

Sopran. Alt.

Tenor. Baß.

e - - lei - son,
mf *f* *p*

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

e - - lei - son, —

mf *f* *p*

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

string.

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

e - - lei - - son. *mf* *f* *p* string:

Più vivo.

f rit. *ff* e - - lei - - son. Chri - ste e - - lei - - son, Chri - - ste
mf *pp* *p*

son, e - - lei - - son, e - - lei - - son. Chri - ste e - - lei - - son, Chri - - ste e -
e - - lei - - son. Chri - ste e - - lei - - son. Chri - ste e - - lei - - son, Chri - - ste
f rit. *ff* *mf* *pp* *p*

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

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

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

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

3

Tempo I.

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

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

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

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

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

Gloria.

Maestoso.

Et in ter - ra pax

Et in ter - ra pax

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau -

pax ho - mi - ni - bus

ritard. Glo - ri - fi -

da - mus te. Bene - di - ci - mus te. Ad - o - ra - - mus te. Glo - ri - fi -

Glo - ri - fi -

ritard. Glo - ri - fi -

Glo - ri - fi -

a tempo Glo - ri - fi -

Andante.

ca - - - mus te.

ca - - - mus te.

ca - - - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri -

ca - - - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri -

mf molto legato pro - pter ma - gnam glo - ri -

mf molto legato pro - pter ma - gnam glo - ri -

string.

am tu-am. Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter o - mni- po-tens.

string.

riten.

riten.

subito

pp

Do - mi-ne Fi - li u - ni - ge-ni-te Je - su Chri - .

subito

p sempre rit.

p sempre rit.

Moderato.

De - - i,

- - ste. Do - - mi-ne De - - us, A - - gnus De - i, Fi - li - us Pa - - .

p rit.

Adagio.

pp

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

pp

pp

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

pp

re - re no - bis.

re - re no - bis.

Molto adagio e legato

pp

su - sci - pe de - - pre-ca-ti - o-nem no - stram. Qui se-des ad dex-te - ram
mf *un poco più vivo*

pp su - sci - pe *mf* *un poco più vivo*

pp *mi - se - - re - - re* *string.* *no - rit.* *bis.*
pp *Pa - - - tris,* *mi-se-re-re no - - - - bis.*
pp *mi-se-re-re no - - - - bis.*
pp *mi-se-re-re no - - - - string:* *rit.* *- bis.*

Maestoso.

Quo-ni-am tu solus san - - - - ctus,
tu so-lus Do-mi-nus, tu so-lus Al - tis - si-mus,
tu so-lus Do-mi-nus, tu so-lus Al - tis - si - mus,

Je - su Chri - - - ste. Vivo. *mf* *f*
pp *Je - su Chri - - - ste. Cum San-cto Spi - ri - tu, in glo - ri - a* *mf* *f*

riten. *Largo.* *ff*
De - - i Pa - - - - tris. A - - - - men. *riten.* *ff* *ff*

Credo.

(Credo I.)

Tutti.

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae,
vi - si - bi - li - um o - mni - um, et in - vi - si - bi - li - um.

Sopran. Alt.

Et in u-num Do-mi - num Je-sum Christum, Fi - li - um De-i u - ni - ge - ni - tum.

Tenor. Baß.

Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

Grave.

De - um de De - o, lu - men de lu - mine, De - um ve - rum de De - o ve - ro.
rit. f

Tenor. Baß.

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

Sopran. Alt.

per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes,
et pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.

Adagio.

Et in - car - na - tus est de Spi - ri - tu San - - cto ex Ma -
pp ex Ma -

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of four flats, and a time signature of common time. It includes dynamic markings such as *mf*, *rit.*, *pp*, and a fermata. The bottom staff is for the choir, featuring a bass clef, a key signature of four flats, and a time signature of common time. It includes dynamic markings such as *p.*, *rit.*, and *pp*. The vocal line includes lyrics in Latin: "ri - a", "Vir - gi - ne: Et ho - mo fa - - - - - ctus est.", and "ri - a". The score is set against a background of vertical bars representing the organ's stops.

Tenor. Baß.

A musical score in G clef, 2/4 time, and B-flat key signature. The melody consists of eighth and sixteenth notes. The lyrics are: 'Cru-ci - fi - xus e - ti - am pro no - bis: sub_ Pon - ti - o Pi - la - to'. The first two measures end on a half note, followed by a measure of rests, then a measure ending on a half note.

Tutti.

The image shows the continuation of the musical score for "Puer Noster". The key signature changes to B-flat major (two flats) at the beginning of the new section. The lyrics are: "pas - sus, et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e,". The vocal line continues with eighth-note patterns, and the piano accompaniment provides harmonic support. The vocal part ends with a forte dynamic.

Sopran. Alt.

A musical score for a Latin hymn. The notation is in common time, with a key signature of four flats. The melody consists of two staves of music, each ending with a fermata. Below the music, the lyrics are written in a Gothic script: "se - - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum:". The first staff begins with a treble clef, and the second staff begins with a bass clef.

se - det ad dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a.

A musical score for a three-part setting of 'Ave Maris Stella'. The top part is a soprano line, the middle part is an alto line, and the bottom part is a bass line. The music is in common time, with a key signature of one flat. The vocal parts are written in black ink on five-line staves. The lyrics are in Latin, with some words underlined to indicate stress or specific pronunciation.

in - di - ca - re vi - vos et mor - tu - os: cu - ius re - gni non e - rit fi - nis.

Molto moderato

Et in Spi-ri-tum San-ctum, Do-mi-num, et vi--vi-fi-

The image shows the bassoon part of a musical score. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '8'). The dynamic marking 'mf' is present at the beginning of the first measure. The music consists of two measures of sixteenth-note patterns. Measure 11 starts with a single note followed by a sixteenth-note pattern of six notes. Measure 12 begins with a sixteenth-note pattern of three notes, followed by a sixteenth-note rest, and then a sixteenth-note pattern of four notes.

A musical score page featuring a soprano vocal line and a piano accompaniment. The vocal line consists of a single melodic line on a five-line staff. The piano accompaniment is represented by a series of vertical stems and dots indicating bass notes. The vocal part includes lyrics such as "can - tem: qui ex Pa - tre Fi - li - o - que pro - ce dit." The piano part features a bass line with sustained notes and harmonic chords.

The musical score shows two measures for the bassoon. The first measure begins with a dynamic *p*. The second measure starts with a dynamic *rit.*

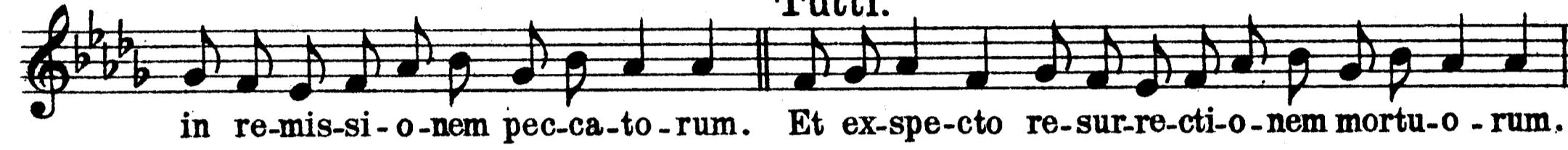
Sopran. Alt.



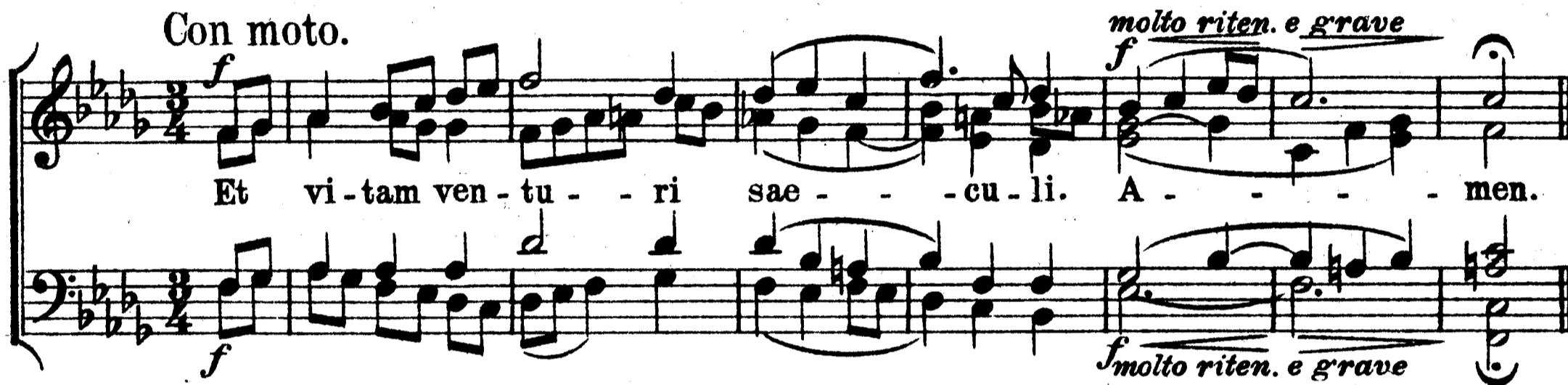
Tenor. Baß.



Tutti.



Con moto.

*molto riten. e grave**molto riten. e grave*

Sanctus.

Fernchor. Sopran. Alt.

Adagio.



San - - ctus,

San -

- - ctus,



San - - ctus,

San -

- - ctus,

San - - - ctus,

Grave. Più vivo.

Do-mi-nus De-us Sa - - - ba - oth. Ple-ni sunt coe - li -

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

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

Benedictus.

Hauptchor.

Moderato.

Moderato.

mp

Be - - ne - di - ctus qui ve - - nit in no - mi - ne

g:

mp

A musical score page featuring two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It contains a melodic line with various note heads and rests, some with slurs and grace notes. The lyrics "Do - mi - ni." are written below the notes. The bottom staff is in bass clef, B-flat major, and 2/4 time. It features a harmonic line with bass notes and rests. The lyrics "Do - mi - ni." are also written below this staff. The music concludes with a dynamic marking of *p* and *ppp*.

Fernchor.

Largo.

Largo.

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

sempre ppp

Agnus.

Moderato.

Moderato.

Agnus Dei, qui tollis pecata munera

A musical score for voice and piano. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The piano accompaniment is in the bass clef staff. The vocal part begins with a melodic line over a harmonic progression of chords. The lyrics are: "rit. mi - - - se - - re - re - di, mi - se - - re - re no - - - bis." The piano part provides harmonic support with sustained notes and chords. Measure 11 ends with a fermata over the bass note B. Measure 12 begins with a piano dynamic *p*.

