

Msza ku czci Ś^{GO} Ludwika.

Na Sopran, Alt, (Tenor dowolnie) i Bas z towarzyszeniem organów lub orkiestry.

J. Zangl. Op. 59.

SOPRAN.
ALT.

Adagio.

KYRIE.

mf

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

TENOR.
BAS.

Adagio.

mf

pp

ORGANY.

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

f *p*

mf *f*
Christe e-lei-son, Christe e-lei-son, e-lei-son Christe e-lei-son
Christe e-lei-son. *f*

f

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

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

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

mf Kyri-e, *p* Kyri-e e - lei-son, e - lei-son, e - lei - son, e - lei - son. *rit.*

Handwritten notes: lei-son, lei-son, son

rit.

GLORIA.

Moderato.

mf Et inter ra pax ho - mi - nibus bo - nae vo - lun - ta - tis. Lau - da - mus te, Be - ne -

f

mf *ff*

mf *ff*

- di - ci - mus te, A - do - ra - mus te, Glo - ri - fi - ca - mus te.

p *ff*

p *ff*

p *f* *p*

f

Sub - ni - ti - ca - mus

Gra - ti - a - gi - mus ti - bi propter magnam glo - riam tu - am Do - mine De - us Rex coe - le -

p

mf

ff

- stis De.us Pa-ter o-mni po-tens, Do.mi-ne Fi-li u-ni-ge-ni-te Je-su

ff *f*

Chri-ste Do.mi-ne De.us Ag-nus De-i Fi-li-us Pa-tris

decresc.

Adagio.

p

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis Qui tol-lis pec-ca-ta

mf

Adagio.

p *Org. obl.* *mf*

mun - di sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "mun - di sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui". The middle staff is a vocal line with lyrics: "se - des ad de - xte - ram Pa - tris mi - se - re - re no - bis." The bottom two staves are piano accompaniment. The key signature has two flats (B-flat major). The music is in common time. Dynamics include *f* (forte) and *p* (piano).

se - des ad de - xte - ram Pa - tris mi - se - re - re no - bis.

p mi se re - re

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "se - des ad de - xte - ram Pa - tris mi - se - re - re no - bis." The middle staff is a vocal line with lyrics: "mi se re - re". The bottom two staves are piano accompaniment. The key signature has two flats (B-flat major). The music is in common time. Dynamics include *p* (piano).

Tempo I.

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

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus Je -". The middle staff is a vocal line with lyrics: "Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus Al - tis - si - mus Je -". The bottom two staves are piano accompaniment. The key signature has two flats (B-flat major). The music is in common time. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

- su Je - su Chri - ste Cum san - cto Spi - ri - tu in glo - ri - a
 Je - su chris - te cum san - cto Spi - ri - tu in glo - ri

De - i Pa - tris. A - men, a - men, a - men, a - men.

CREDO.

Con moto.

mf Patrem omni po - tentem factorem coeli et ter - rae, vi - si - bi - lium omni - um et in -

Con moto.

mf

f

f

mf

-vi-si-bi-li - um, Et in u-num Do-minum Jesum Chri - stum Fi-li-um De-i u-ni-ge-ni-

p

-tum; et ex Patre natum ante o-mni-a sae-cu-la Lumen de Deum verum de De-o ve-ro

De um de De o

um de

De-um de De-o lu-mi-ne genitum non

p

con substanti-a-lem Pa - tri per quem omni-a fa - cta sunt. Qui pro-pter nos

ben

quem o-mni-um

fac - tum per quem om - ni-a

p

ho. mines et propter nostram sa. lutem descen. dit, de. scen. dit de coe. lis.

p *ff*

p

Et in carnatus est de Spiritu san. cto ex Maria Virgine et homo, et ho. mo fa. ctus est.

Grave. *ff* *ff* *rit.*

Cruci. fi. xus pas. sus et sepultus est.

f

Cruci. fixus e. tiam pro no. bis sub Ponti. o Pi. la to

Grave. *rit.*

Con moto.

f

Et resurrexit ter-ti-a di-e se-cundum scri-ptu-ras, et ascendit in coe-lum sedet ad

Con moto.

f Org. obl.

dex-tram Pa-tris, et I-terum ven-tu-rus est cum glo-ri-a ju-di-ca-re

p *f*

vi-vos et mor-tu-os, cujus re-gni non e-rit fi-nis.

pp

mf

Et in Spi-ri-tum sanctum Dominum et vi-vi-fi - can - tem.

mf Qui ex Pa-tre Fi-li-o-que pro-ce - dit, qui cum Patre et

et con glo-ri-fi - catur, qui lo - cutus est per Pro-phe - tas.

Fi-li-o simula-do - ra-tur. *qui lo cutus* *ff* Et u-nam

f Ca-tho-li - cam et A-po - sto-li - cam Ec - cle - si - am. Con - fi - te - or u - num Ba -

san - ctam Ca - tho - li - cam Ec - cle - si - am. Con - fi - te - or u - num Ba -

-pti_sma in re_mis_si - o_nem pec_ca - to_rum. Et ex - spe_c to re_sur_re_cti_

f.

- o - nem mor_tu - o - rum. Et vi - tam ven - tu - ri

p *f*

sae - cu - li. A - men, a - men, a - men, a - men.

rit.

SANCTUS.

Adagio.

p

Sanctus, Sanctus, Sanctus, Sanctus, Sanctus Dominus Deus Sa-ba - oth.

p

Adagio.

p

p

Moderato.

f

Pleni sunt coe - li et ter - ra pleni sunt coe - li et ter - ra glo - ri - a tu - a glo - ri - a

f

Moderato.

ff

ff

ff

tu - a. Ho - sanna in ex - cel - sis: Ho - sanna in ex - cel - sis.

ff

ff

ff

BENEDICTUS.

Andante.

Be-ne-di-ctus ve-ne-di-ctus

Be-ne-di-ctus, bene-di-ctus qui

Be-ne-di-ctus Be-ne-di-ctus

Be - ne - di - ctus

Andante.

p Orch.

p

Org. obl.

ve-ni-ve-ni-in

qui-ve-nit in nomine, in no-mi-ne, in no-mi-ne Do-mi-ni. Ho-sanna in ex-

qui-ve-nit in no-

mine

ff Orch

f

- cel-sis. Ho - sanna in ex-celsis, in ex-cel-sis, in ex-cel - sis.

p

mf Be - ne - di - ctus, be - ne - di - ctus qui venit, qui ve - nit in

Bene - di - ctus, be - ne - di - ctus *venit venit in*

Org. obl.

mf *no mi no mi* no - mine, in no - mine, in no - mine Do - mi - ni. Ho - sanna in ex - cel - sis. Ho - sanna in ex -

ff *Orech.*

- celsis Ho - san - na, ho - san - na in ex - cel - sis

p

AGNUS DEI.

Adagio.

f *mf*

A - gnus De-i, qui tollis peccata mun - di

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'A - gnus De-i, qui tollis peccata mun - di'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings *f* and *mf* are present.

Adagio

p *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with chords and moving lines. Dynamic markings *p* are used.

mi - se - re - re no - bis. A - gnus

The third system shows the vocal line with the lyrics 'mi - se - re - re no - bis.' and 'A - gnus'. The piano accompaniment continues. Dynamic markings *p* are present.

p

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features chords and moving lines. Dynamic marking *p* is present.

mi - se - re - re, mi - se -

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

mf

The fifth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'mi - se - re - re, mi - se -' and 'De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di, mi - se - re - re'. The piano accompaniment continues. Dynamic marking *mf* is present.

mi - se - re - re, mi - se - re - re

p *f*

The sixth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'mi - se - re - re, mi - se - re - re'. The piano accompaniment continues. Dynamic markings *p* and *f* are present.

Org. obl.

K 520 P

- re-re no - bis.

no - bis. *mf* A - gnus De - i, qui tol - lis, qui *f*

mf

p *f* *mf*

Orch.

pa - cem do - na nobis pa - cem

tol - lis pecca - ta mun - di, do - na nobis, do - na nobis pa - cem, do - na nobis pa *f*

p *f*

p *f*

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

p *pp* *rit.*