

Jakub Kowalewski

MISSA

Do-Re-Mi

per coro e archi

1. Kyrie eleison	_____	2
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partytura chóru
z wyciągiem fortepianowym

Missa Do-Re-Mi

1. Kyrie eleison

Jakub Kowalewski

3 maja 2011

Andante misterioso (♩ = 60)

Soprani 1 *mf* Ky-ri-e e - le - i - son. _

Soprani 2 *mf* Ky-ri-e e - le - i - son. _

Alti *mf* Ky-ri-e e - le - i - son. _

Baritoni *mf* Ky-ri-e e - le - i - son. _

Andante misterioso (♩ = 60)

p

Andante misterioso (♩ = 60)

Andante misterioso (♩ = 60)

7 *mf* Ky-ri-e e - le - i - son. _

mf Ky-ri-e e - le - i - son. _

mf Ky-ri-e e - le - i - son. _

mf Ky-ri-e e - le - i - son. _

7 *p*

Andante misterioso (♩ = 60)

p

Missa Do-Re-Mi - 1 Kyrie eleison

13 *mf* Ky - ri - e e - le - i - son. _____

13 *mf* Ky - ri - e e - le - i - son. _____

13 *mf* Ky - ri - e e - le - i - son. _____

13 *mf* Ky - ri - e e - le - i - son. _____

13 *mp*

Lea. *

17 *mf* Chri - ste e - le - - - - i - son. _____ *mf* Chri - ste e -

17 *mf* Chri - ste e - le - - - - i - son. _____ *mf* Chri - ste e -

17 *mf* Chri - ste e - le - - - - i - son. _____ *mf* Chri - ste e -

17 *mf* Chri - ste e - le - - - - i - son. _____ *mf* Chri - ste e -

17

Missa Do-Re-Mi - 1 Kyrie eleison

20

le - - - i - son. Chri - ste e - le - - - i -

le - - - i - son. Chri - ste e - le - - - i -

le - - - i - son. Chri - ste e - le - - - i -

le - - - i - son. Chri - ste e - le - - - i -

20

23

son. Ky - ri - e

son. Ky - ri - e

son. Ky - ri - e

son. Ky - ri - e

23

Patetico

f

f

f

f

f

f

Leg.

Missa Do-Re-Mi - 1 Kyrie eleison

26

e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e - le - i -

26

31

son. Ky - ri - e

31

Missa Do-Re-Mi - 1 Kyrie eleison

Cantabile (non rit.)

6

34

e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e -

e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e -

e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e -

e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e -

34

Cantabile (non rit.)

p

leg.

39

le - - - - i - son.

le - - - - i - son.

le - - - - i - son.

le - - - - i - son.

39

Cantabile (non rit.)

p

leg.

Missa Do-Re-Mi

2. Gloria

Jakub Kowalewski

7 maja 2011

Allegro risoluto e ritmico (♩ = 120)

Four empty musical staves (treble and bass clefs) for vocal parts, arranged in a system.

Allegro risoluto e ritmico (♩ = 120)

Piano accompaniment for the first system, featuring a right-hand part with chords and a left-hand part with a steady bass line. The dynamic marking is *ff*.

6

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *f* Gló - - - ri - a _____ in ex - cél - - - - sis Dé - o.

6

Piano accompaniment for the second system, continuing the previous system's accompaniment. The dynamic marking is *f*.

Missa Do-Re-Mi - 2. Gloria

11 *f* Gló - - - ri - a _____ in ex -

11 *f* Gló - - - ri - a _____ in ex -

11 *f* Gló - - - ri - a _____ in ex -

11 *f* Gló - - - ri - a _____ in ex -



The piano accompaniment for measures 11-16 features a complex harmonic structure. The right hand plays chords with various accidentals (sharps, naturals, flats) and some melodic movement. The left hand plays a steady bass line of quarter notes, primarily using flats and naturals. A dynamic marking of *f* (forte) is present in measure 15.

17 cé - - - - sis Dé - o.

17 cé - - - - sis Dé - o.

17 cé - - - - sis Dé - o.

17 cé - - - - sis Dé - o.



The piano accompaniment for measures 17-22 continues with the same harmonic style as the previous section. It features chords with various accidentals and a steady bass line of quarter notes. A dynamic marking of *f* is present in measure 19.

Missa Do-Re-Mi - 2. Gloria

23 *p*

Et in tér - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis.

Et in tér - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis.

Et in tér - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis.

Et in tér - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis.

23 *p*

31 *f*

Lau - dá - mus te. Be - ne - dí - ci - mus

Lau - dá - mus te. Be - ne - dí - ci - mus

Lau - dá - mus te. Be - ne - dí - ci - mus

Lau - dá - mus te. Be - ne - dí - ci - mus

31 *f*

Missa Do-Re-Mi - 2. Gloria

36

te. Ado - rá - mus te. Glo-ri-fi - cá - mus te.

te. Ado - rá - mus te. Glo-ri-fi - cá - mus te.

te. Ado - rá - mus te. Glo-ri-fi - cá - mus te.

te. Ado - rá - mus te. Glo-ri-fi - cá - mus te.

36

41

mf Grá - ti - as á - gi - mus

f Grá - ti - as *mf* Grá - ti - as á - gi - mus

mf Grá - ti - as á - gi - mus

mf Grá - ti - as á - gi - mus

41

Missa Do-Re-Mi - 2. Gloria

46

ti - - - bi pro - pter má - - gnam gló - ri - am tú - am.____

ti - bi pro - pter má - - gnam gló - ri - am tú - am.____

ti - bi pro - pter má - - gnam gló - ri - am tú - am.____

ti - - - bi pro - pter má - - gnam gló - ri - am tú - am.____

46

f

mf

Detailed description: This block contains the musical score for measures 46 to 50. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: 'ti - - - bi pro - pter má - - gnam gló - ri - am tú - am.____'. The piano part consists of a right-hand melodic line with eighth-note patterns and a left-hand accompaniment of chords. Dynamics include *f* and *mf*.

51

mf *più cantabile*

Dó - mi - ne

mf *più cantabile*

Dó - mi - ne

mf *più cantabile*

Dó - mi - ne

mf *più cantabile*

Dó - mi - ne

51

f

mf

Detailed description: This block contains the musical score for measures 51 to 55. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'Dó - mi - ne'. The piano part consists of a right-hand melodic line with eighth-note patterns and a left-hand accompaniment of chords. Dynamics include *f* and *mf*. The tempo/mood is marked *mf* *più cantabile*.

Missa Do-Re-Mi - 2. Gloria

56

Dé - us, Rex cae - lé - - - stis, Dé - - us Pa - ter

Dé - us, Rex cae - lé - - - stis, Dé - - us Pa - ter

Dé - us, Rex cae - lé - - - stis, Dé - - us Pa - ter

Dé - us, Rex cae - lé - - - stis, Dé - - us Pa - ter

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 56-60. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are 'Dé - us, Rex cae - lé - - - stis, Dé - - us Pa - ter'. The music consists of quarter and half notes with a fermata over the final note of each phrase.

56

Detailed description: This block shows the piano accompaniment for measures 56-60. It features a right-hand part with sixteenth-note chords and a left-hand part with quarter-note chords. The key signature is one flat (B-flat).

61

o - mní - po - tens. _____

o - mní - po - tens. _____

o - mní - po - tens. _____

o - mní - po - tens. _____

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 61-65. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are 'o - mní - po - tens. _____'. The music consists of quarter and half notes with a fermata over the final note of each phrase.

61

Detailed description: This block shows the piano accompaniment for measures 61-65. It features a right-hand part with sixteenth-note chords and a left-hand part with quarter-note chords. The key signature is one flat (B-flat).

Missa Do-Re-Mi - 2. Gloria

66 *mf*
Dó - mi-ne, Fí - - - li - u - ni - gé - ni - te, Jé - - - - -
mf
Dó - mi-ne, Fí - - - li - u - ni - gé - ni - te, Jé - - - - -
mf
Dó - mi-ne, Fí - - - li - u - ni - gé - ni - te, Jé - - - - -
mf
Dó - mi-ne, Fí - - - li - u - ni - gé - ni - te, Jé - - - - -

66 *mf*

71 *mf*
su Chrí - - - - - ste. Dó - mi-ne Dé - us,
mf
su Chrí - - - - - ste. Dó - mi-ne Dé - us,
mf
su Chrí - - - - - ste. Dó - mi-ne Dé - us,
mf
su Chrí - - - - - ste. Dó - mi-ne Dé - us,

71

76

A - gnus Dé - - - i, Fí - li - us Pá - - - - tris. ___

A - gnus Dé - - - i, Fí - li - us Pá - - - - tris. ___

A - gnus Dé - - - i, Fí - li - us Pá - - - - tris. ___

A - gnus Dé - - - i, Fí - li - us Pá - - - - tris. ___

76

81

p *Sempre in tempo, ma espressivo e dolce*

Qui tól - lis pec - cá - ta mú - ndi, mi - se - ré -

Qui tól - lis pec - cá - ta mú - ndi, mi - se - ré -

Qui tól - lis pec - cá - ta mú - ndi, mi - se - ré -

Qui tól - lis pec - cá - ta mú - ndi, mi - se - ré -

81

p *Sempre in tempo, ma espressivo e dolce*

Missa Do-Re-Mi - 2. Gloria

89 *pp*

- - re nó - bis. Qui tól-lis pec - cá - ta mú - ndi, sú - ci-pe de - pre-ca-ti - ó - nem

- - re nó - bis. Qui tól-lis pec - cá - ta mú - ndi, sú - ci-pe de - pre-ca-ti - ó - nem

- - re nó - bis. Qui tól-lis pec - cá - ta mú - ndi, sú - ci-pe de - pre-ca-ti - ó - nem

- - re nó - bis. Qui tól-lis pec - cá - ta mú - ndi, sú - ci-pe de - pre-ca-ti - ó - nem

89

99 *mp*

nó - stram. Qui sé-des ad dé-xte-ram Pá - tris, mi-se - ré - - re nó - bis.

nó - stram. Qui sé-des ad dé-xte-ram Pá - tris, mi-se - ré - - re nó - bis.

nó - stram. Qui sé-des ad dé-xte-ram Pá - tris, mi-se - ré - - re nó - bis.

nó - stram. Qui sé-des ad dé-xte-ram Pá - tris, mi-se - ré - - re nó - bis.

99

Missa Do-Re-Mi - 2. Gloria

Risoluto e ritmico

109

Musical score for measures 109-113, showing four staves with rests.

109

Risoluto e ritmico

ff

Piano accompaniment for measures 109-113, featuring a forte (*ff*) dynamic and a rhythmic pattern.

114

f

Quó - - - ni - am _____ tu__ só - - - lus sán-ctus. Tu

f

Quó - - - ni - am _____ tu__ só - - - lus sán-ctus. Tu

f

Quó - - - ni - am _____ tu__ só - - - lus sán-ctus. Tu

f

Quó - - - ni - am _____ tu__ só - - - lus sán-ctus. Tu

Vocal and piano accompaniment for measures 114-118, including lyrics.

114

f

Piano accompaniment for measures 114-118, featuring a forte (*f*) dynamic.

Missa Do-Re-Mi - 2. Gloria

119

só - - - - - lus _____ Dó - - - - - mi - - nus. Tu

só - - - - - lus _____ Dó - - - - - mi - - nus. Tu

só - - - - - lus _____ Dó - - - - - mi - - nus. Tu

só - - - - - lus _____ Dó - - - - - mi - - nus. Tu

Detailed description: This block contains the vocal parts for measures 119-122. It consists of four staves: Soprano, Alto, Tenor, and Bass. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are 'só - - - - - lus _____ Dó - - - - - mi - - nus. Tu'. The notes are mostly quarter and half notes with long horizontal lines indicating sustained sounds. There are some accidentals, including a sharp sign on the 'Dó' note in the Soprano and Alto parts.

119

Detailed description: This block shows the piano accompaniment for measures 119-122. It consists of two staves: Treble and Bass. The Treble staff has a treble clef and a key signature of one flat. It features a complex, rhythmic pattern with many beamed eighth and sixteenth notes. The Bass staff has a bass clef and a key signature of one flat, with a simpler accompaniment of quarter and half notes. Vertical lines connect the two staves, indicating the harmonic structure.

123

só - - - - - lus _____ Al - tís - - - - - si - - mus, _____

só - - - - - lus _____ Al - tís - - - - - si - - mus, _____

só - - - - - lus _____ Al - tís - - - - - si - - mus, _____

só - - - - - lus _____ Al - tís - - - - - si - - mus, _____

Detailed description: This block contains the vocal parts for measures 123-126. It consists of four staves: Soprano, Alto, Tenor, and Bass. Each staff has a treble clef and a key signature of one flat. The lyrics are 'só - - - - - lus _____ Al - tís - - - - - si - - mus, _____'. The notes are mostly quarter and half notes with long horizontal lines indicating sustained sounds. There are some accidentals, including a sharp sign on the 'Al' note in the Soprano and Alto parts.

123

Detailed description: This block shows the piano accompaniment for measures 123-126. It consists of two staves: Treble and Bass. The Treble staff has a treble clef and a key signature of one flat. It features a complex, rhythmic pattern with many beamed eighth and sixteenth notes. The Bass staff has a bass clef and a key signature of one flat, with a simpler accompaniment of quarter and half notes. Vertical lines connect the two staves, indicating the harmonic structure.

Missa Do-Re-Mi - 2. Gloria

127

Jé - - - - su - - - - Chrí - - - - - - - ste.

Jé - - - - su - - - - Chrí - - - - - - - ste.

Jé - - - - su - - - - Chrí - - - - - - - ste.

Jé - - - - su - - - - Chrí - - - - - - - ste.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: Jé - - - - su - - - - Chrí - - - - - - - ste.

127

Piano accompaniment for measures 127-131, featuring chords and a bass line.

132

f

Cum Sán - cto Spí - - - - ri - tu, in gló - ri - - a

f

Cum Sán - cto Spí - - - - ri - tu, in gló - ri - - a

f

Cum Sán - cto Spí - - - - ri - tu, in gló - ri - - a

f

Cum Sán - cto Spí - - - - ri - tu, in gló - ri - - a

Four vocal staves with lyrics: Cum Sán - cto Spí - - - - ri - tu, in gló - ri - - a. Dynamics: *f*.

132

Piano accompaniment for measures 132-136, featuring chords and a bass line.

Missa Do-Re-Mi - 2. Gloria

136



Dé - - - i Pát - ris. A - - - - - men. _____

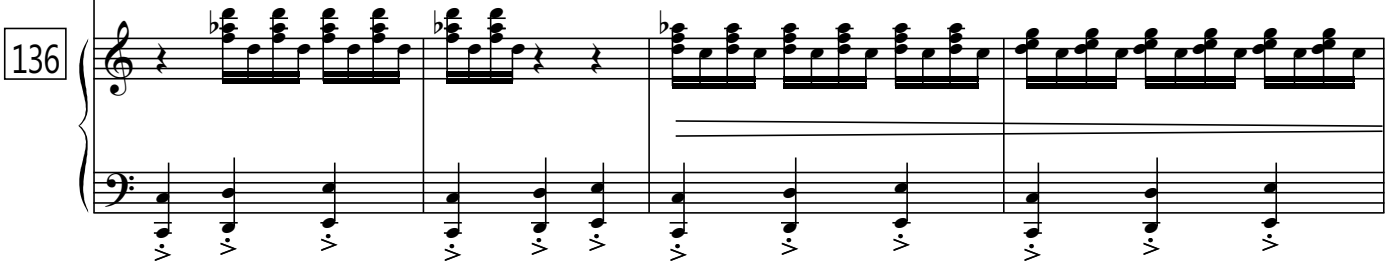
Dé - - - i Pát - ris. A - - - - - men. _____

Dé - - - i Pát - ris. A - - - - - men. _____

Dé - - - i Pát - ris. A - - - - - men. _____

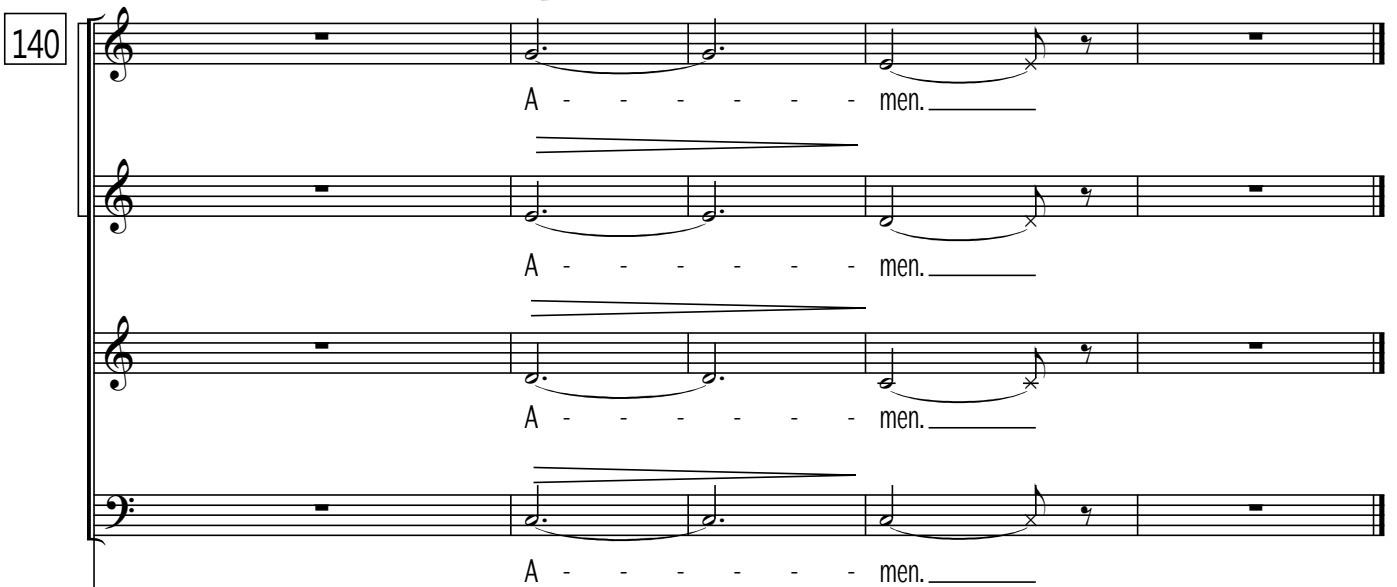
This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 136-139. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are: "Dé - - - i Pát - ris. A - - - - - men. _____". The music consists of a simple melody with a long note for "A" and a quarter note for "men." followed by a fermata.

136



Piano accompaniment for measures 136-139. The right hand has a treble clef and a key signature of one flat. It features a rhythmic pattern of eighth notes with chords. The left hand has a bass clef and a key signature of one flat, playing a simple bass line with quarter notes.

140



A - - - - - men. _____

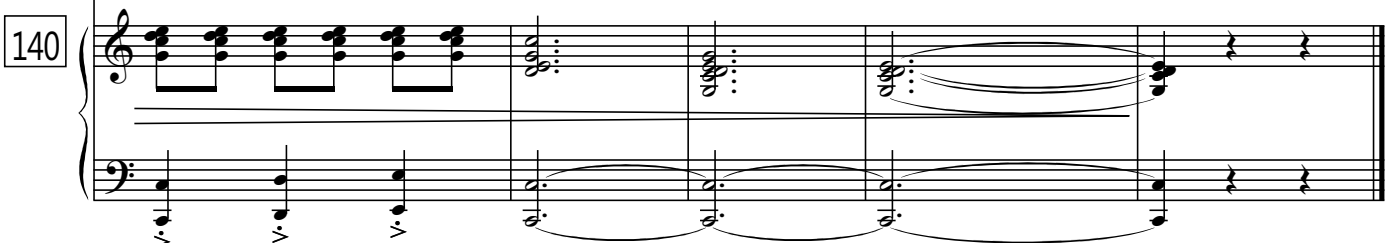
A - - - - - men. _____

A - - - - - men. _____

A - - - - - men. _____

This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 140-143. Each staff has a treble clef and a key signature of one flat. The lyrics are: "A - - - - - men. _____". The music consists of a simple melody with a long note for "A" and a quarter note for "men." followed by a fermata.

140



Piano accompaniment for measures 140-143. The right hand has a treble clef and a key signature of one flat. It features a rhythmic pattern of eighth notes with chords. The left hand has a bass clef and a key signature of one flat, playing a simple bass line with quarter notes.

Missa Do-Re-Mi

3. Credo in unum Deum

Jakub Kowalewski

13 maja 2011

Semplice (♩=100)

mp
Cre - dó in ú-num Dé - um, Pá - trem o - mni-po -

mp
Cre - dó in ú-num Dé - um, Pá - trem o - mni-po -

mp
Cre - dó in ú-num Dé - um, Pá - trem o - mni-po -

mp
Cre - dó in ú-num Dé - um, Pá - trem o - mni-po -

Semplice (♩=100)
ff *mp*

Ad.

6 tén-tem, fa - ctó - rem cae - li et tér-rae, vi - si - bí - li - um ó - mni-um, et

tén-tem, fa - ctó - rem cae - li et tér-rae, vi - si - bí - li - um ó - mni-um, et

tén-tem, fa - ctó - rem cae - li et tér-rae, vi - si - bí - li - um ó - mni-um, et

tén-tem, fa - ctó - rem cae - li et tér-rae, vi - si - bí - li - um ó - mni-um, et

6

Ad.

Missa Do-Re-Mi - 3. Credo in unum Deum

11

in - vi - si - bí - li - um. Et in ú - num Dó - mi - num Jé - sum Chrí - stum, Fí - li - um Dé - i

in - vi - si - bí - li - um. Et in ú - num Dó - mi - num Jé - sum Chrí - stum, Fí - li - um Dé - i

in - vi - si - bí - li - um. Et in ú - num Dó - mi - num Jé - sum Chrí - stum, Fí - li - um Dé - i

in - vi - si - bí - li - um. Et in ú - num Dó - mi - num Jé - sum Chrí - stum, Fí - li - um Dé - i

11

in - vi - si - bí - li - um. Et in ú - num Dó - mi - num Jé - sum Chrí - stum, Fí - li - um Dé - i

16

u - ni - gé - ni - tum. Et ex Pá - tre ná - tum an - te ó - mni - a sae - cu - la.

u - ni - gé - ni - tum. Et ex Pá - tre ná - tum an - te ó - mni - a sae - cu - la.

u - ni - gé - ni - tum. Et ex Pá - tre ná - tum an - te ó - mni - a sae - cu - la.

u - ni - gé - ni - tum. Et ex Pá - tre ná - tum an - te ó - mni - a sae - cu - la.

16

u - ni - gé - ni - tum. Et ex Pá - tre ná - tum an - te ó - mni - a sae - cu - la.

Missa Do-Re-Mi - 3. Credo in unum Deum

21 *p*

Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé - rum de Dé - o vé - ro.

Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé - rum de Dé - o vé - ro.

Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé - rum de Dé - o vé - ro.

Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé - rum de Dé - o vé - ro.

21 *p*

Cea Cea

25

Gé - ni - tum, non fá - ctum, con - sub - stan - ti - á - lem Pá - tri: per quem ó - mni - a fá - cta

Gé - ni - tum, non fá - ctum, con - sub - stan - ti - á - lem Pá - tri: per quem ó - mni - a fá - cta

Gé - ni - tum, non fá - ctum, con - sub - stan - ti - á - lem Pá - tri: per quem ó - mni - a fá - cta

Gé - ni - tum, non fá - ctum, con - sub - stan - ti - á - lem Pá - tri: per quem ó - mni - a fá - cta

25 *p*

Cea Cea

Missa Do-Re-Mi - 3. Credo in unum Deum

29

sunt. Qui pro - pter nos hó - mi - nes, et pro - pter nó - stram sa - lú - tem de -

sunt. Qui pro - pter nos hó - mi - nes, et pro - pter nó - stram sa - lú - tem de -

sunt. Qui pro - pter nos hó - mi - nes, et pro - pter nó - stram sa - lú - tem de -

sunt. Qui pro - pter nos hó - mi - nes, et pro - pter nó - stram sa - lú - tem de -

29

subito p

Leg. *Leg.*

33

pp

scén - dit de cae - - - lis.

pp

scén - dit de cae - - - lis. Et in - car - ná - tus est de Spí - ri - tu Sán - cto

pp

scén - dit de cae - - - lis. Et in - car - ná - tus est de Spí - ri - tu Sán - cto

pp

scén - dit de cae - - - lis.

33

Leg. *Leg.* *

Missa Do-Re-Mi - 3. Credo in unum Deum

rit.

38

ex Ma-ri-a Vir-gi-ne: Et hó-mo fá-ctus est.

ex Ma-ri-a Vir-gi-ne: Et hó-mo fá-ctus est.

rit.

Espressivo (♩ = 80)

44

Cru-ci-fi-xus

Cru-ci-fi-xus

Espressivo (♩ = 80)

51

p
é - ti-am pro nó - bis: sub Pón - ti-o Pi - lá - to pás-sus, et se-púl - tus

p
é - ti-am pro nó - bis: sub Pón - ti-o Pi - lá - to pás-sus, et se-púl - tus

51

f *p* *mf* *p* *mp* *p*

Tempo primo (♩ = 100)

57

est.

est.

57

p

est.

Missa Do-Re-Mi - 3. Credo in unum Deum

63 *ff*
Et re - sur - ré - xit tér - ti - a dí - e se - cún - dum scri - ptú - ras.

ff
Et re - sur - ré - xit tér - ti - a dí - e se - cún - dum scri - ptú - ras.

ff
Et re - sur - ré - xit tér - ti - a dí - e se - cún - dum scri - ptú - ras.

ff
Et re - sur - ré - xit tér - ti - a dí - e se - cún - dum scri - ptú - ras.

63 *ff*

ff

And.

66 *mf*
Et a - scén - dit in cae - lum; sé - det ad dé - xte - ram Pá - tris. Et

mf
Et a - scén - dit in cae - lum; sé - det ad dé - xte - ram Pá - tris. Et

mf
Et a - scén - dit in cae - lum; sé - det ad dé - xte - ram Pá - tris. Et

mf
Et a - scén - dit in cae - lum; sé - det ad dé - xte - ram Pá - tris. Et

66 *mf*

mf

And.

Missa Do-Re-Mi - 3. Credo in unum Deum

70

í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et

í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et

í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et

í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re ví - vos et

70

Leg. *Leg.*

73

mór - tu - os: cú - jus ré - gni non é - rit fí - nis. Et in Spí - ri - tum Sán - ctum,

mór - tu - os: cú - jus ré - gni non é - rit fí - nis. Et in Spí - ri - tum Sán - ctum,

mór - tu - os: cú - jus ré - gni non é - rit fí - nis. Et in Spí - ri - tum Sán - ctum,

mór - tu - os: cú - jus ré - gni non é - rit fí - nis. Et in Spí - ri - tum Sán - ctum,

73

Leg. *Leg.*

Missa Do-Re-Mi - 3. Credo in unum Deum

77 *mp*
Dó - mi-num, et vi - vi - fi - cán - tem: qui ex Pá - tre Fi - li - ó - que pro - cé - dit.

mp
Dó - mi-num, et vi - vi - fi - cán - tem: qui ex Pá - tre Fi - li - ó - que pro - cé - dit.

mp
Dó - mi-num, et vi - vi - fi - cán - tem:

mp
Dó - mi-num, et vi - vi - fi - cán - tem:

77 *mp*
Ped. Ped.

81 *f*
Qui cum Pá - tre et Fi - li - o si - mul a - do - rá - tur, et con - glo - ri - fi -

f
Qui cum Pá - tre et Fí - li - o si - mul a - do - rá - tur, et con - glo - ri - fi -

f
Qui cum Pá - tre et Fí - li - o si - mul a - do - rá - tur, et con - glo - ri - fi -

f
Qui cum Pá - tre et Fi - li - o si - mul a - do - rá - tur, et con - glo - ri - fi -

81 *ff* *f*
Ped. Ped. Ped.

Missa Do-Re-Mi - 3. Credo in unum Deum

85

cá - tur: ___

cá - tur: ___ Et ú - nam sán - ctam ca -

mp cá - tur: ___ qui lo - cú - tus est ___ per Pro - phé - tas. ___ Et ú - nam sán - ctam ca -

mp cá - tur: ___ qui lo - cú - tus est ___ per Pro - phé - tas. ___

85

p

Credo Credo

89

Con - fí - te - or ú - num ba -

thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba -

thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba -

Con - fí - te - or ú - num ba -

89

Credo Credo

Missa Do-Re-Mi - 3. Credo in unum Deum

93

pti - sma in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti -

pti - sma in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti -

pti - sma in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti -

pti - sma in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti -

93

Lea *Lea*

97

ó - nem mor - tu - ó - rum. Et vi - tam ven - tú - ri sae - cu - li.

ó - nem mor - tu - ó - rum. Et vi - tam ven - tú - ri sae - cu - li.

ó - nem mor - tu - ó - rum. Et vi - tam ven - tú - ri sae - cu - li.

ó - nem mor - tu - ó - rum. Et vi - tam ven - tú - ri sae - cu - li.

97

p

Lea *Lea*

Missa Do-Re-Mi - 3. Credo in unum Deum

101

f A - men. A - men. A - men.

f A - men. A - men. A - men.

f A - men. A - men. A - men.

f A - men. A - men. A - men.

101

pp

pp

pp

107

A - men.

A - men.

A - men.

A - men.

107

ppp

ppp

Missa Do-Re-Mi

4. Sanctus & Benedictus

Jakub Kowalewski

5 maja 2011

Andantino amabile (♩ = 60)



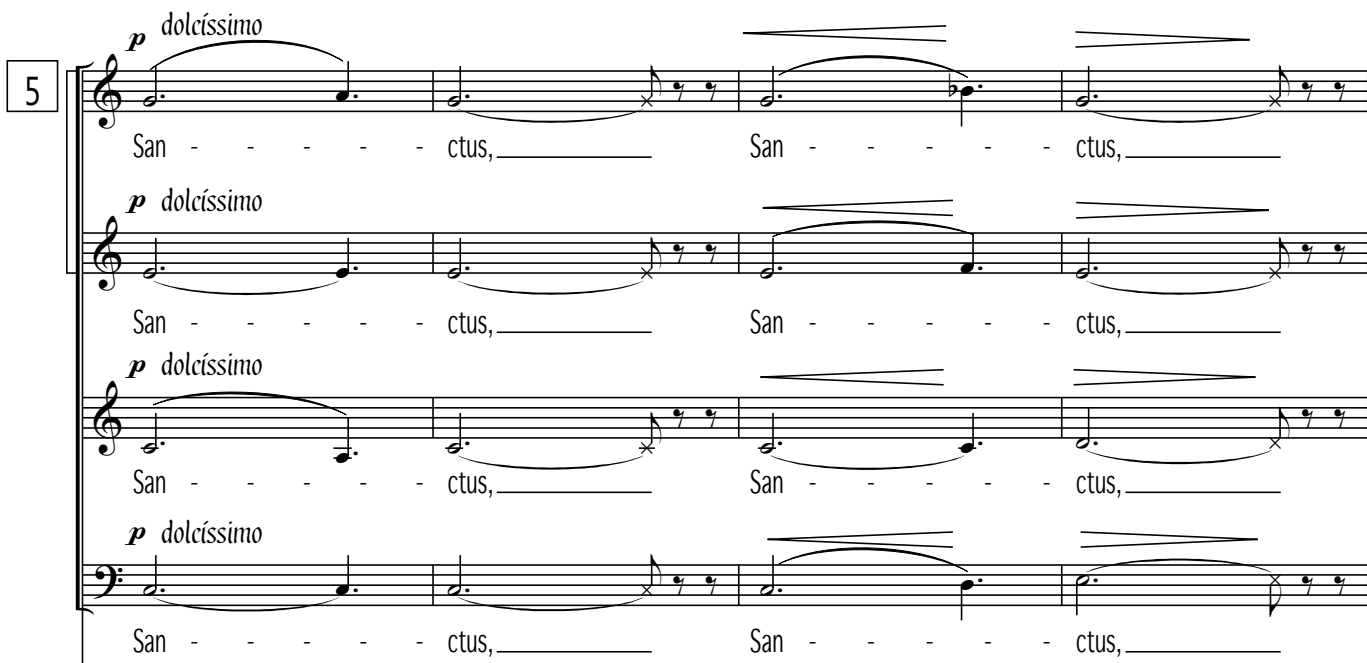
Four empty musical staves, each with a treble clef and a 3/8 time signature, intended for vocal parts.

Andantino amabile (♩ = 60)




Piano accompaniment for the first section, marked *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted rhythms.

5 *p* *dolcissimo*




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

p *dolcissimo*




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

p *dolcissimo*



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

p *dolcissimo*



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

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Each staff is marked *p* *dolcissimo*. The lyrics are "San - - - - - ctus, San - - - - - ctus,". The music is in 3/8 time and features a melodic line with eighth and sixteenth notes.

5



Piano accompaniment for the second section, marked *p* *dolcissimo*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted rhythms.

Missa Do-Re-Mi - 4. Sanctus & Benedictus

9

San - - - ctus, _____

San - - - ctus, _____

San - - - ctus, _____

San - - - ctus, _____

This block contains four vocal staves, each with a treble clef. The music consists of a single melodic line with a long note value (likely a half note or longer) followed by a rest. The lyrics 'San - - - ctus,' are written below each staff. There are horizontal lines above and below the staves, possibly indicating a range or a specific performance instruction.

9

This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simpler accompaniment of quarter notes and rests.

13

mp

Do - - - mi - nus De - - - us _____

Do - - - mi - nus De - - - us _____

Do - - - mi - nus De - - - us _____

Do - - - mi - nus De - - - us _____

This block contains four vocal staves, each with a treble clef. The music consists of a single melodic line with a long note value followed by a rest. The lyrics 'Do - - - mi - nus De - - - us' are written below each staff. The dynamic marking *mp* is placed at the beginning of each staff. There are horizontal lines above and below the staves.

13

mp

This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simpler accompaniment of quarter notes and rests. The dynamic marking *mp* is placed at the beginning of the right-hand staff.

17

Sa - - - - - ba - oth.

Sa - - - - - ba - oth.

Sa - - - - - ba - oth.

Sa - - - - - ba - oth.

17

mf

21

mf molto legato

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

mf molto legato

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

mf molto legato

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

mf molto legato

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

21

Missa Do-Re-Mi - 4. Sanctus & Benedictus

25 *f*
- - ri - a tu - a. Ho -
f
- - ri - a tu - a. Ho -
f
- - ri - a tu - a. Ho -
f
- - ri - a tu - a. Ho -

25 *p* *str* *str* *str*

29 *leggiero* *ff*
san - na Ho - san - na in ex - cel - - - - - sis.
leggiero *ff*
san - na Ho - san - na in ex - cel - - - - - sis.
leggiero *ff*
san - na Ho - san - na in ex - cel - - - - - sis.
leggiero *ff*
san - na Ho - san - na in ex - cel - - - - - sis.

29 *f* *ff*

33

33

38

p Be - ne - dic - tus

p Be - ne - dic - tus

mp Be - ne - dic - tus qui

p Be - ne - dic - tus

38

Missa Do-Re-Mi - 4. Sanctus & Benedictus

43

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

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

ve - nit in no - mi - ne Do - mi - ni.

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

43

p

49

p Do - mi - ni. *pp* Do - mi - ni.

p Do - mi - ni. *pp* Do - mi - ni.

p Do - mi - ni. *pp* Do - mi - ni.

p Do - mi - ni. *pp* Do - mi - ni.

49

Missa Do-Re-Mi - 4. Sanctus & Benedictus

53 *f* *leggiere*
Ho - san - na Ho - san - na in ex -

53 *f* *leggiere*
Ho - san - na Ho - san - na in ex -

53 *f* *leggiere*
Ho - san - na Ho - san - na in ex -

53 *f* *leggiere*
Ho - san - na Ho - san - na in ex -

57 *ff*
cel - - - - - sis. in ex - cel - - - - -

57 *ff*
cel - - - - - sis. in ex - cel - - - - -

57 *ff*
cel - - - - - sis. in ex - cel - - - - -

57 *ff*
cel - - - - - sis. in ex - cel - - - - -

Missa Do-Re-Mi - 4. Sanctus & Benedictus

60

sis. in ex - cel -

sis. in ex - cel -

sis. in ex - cel -

sis. in ex - cel -

Detailed description: This block contains four vocal staves, each with a treble clef. The lyrics 'sis. in ex - cel -' are written below each staff. The music features a melodic line with a series of eighth notes and quarter notes, some with accents and slurs. The staves are connected by a brace on the left.

60

Detailed description: This block shows the piano accompaniment for measures 60-62. The right hand has a rapid sixteenth-note pattern, while the left hand has a simple bass line with quarter notes and rests. A flat sign is visible above the right hand in the second measure.

63

sis.

sis.

sis.

sis.

Detailed description: This block contains four vocal staves, each with a treble clef. The lyrics 'sis.' are written below each staff. The music consists of a few notes followed by a long rest, then a final note with a fermata. The staves are connected by a brace on the left.

63

p

Detailed description: This block shows the piano accompaniment for measures 63-65. The right hand has a sixteenth-note pattern that transitions into a chordal texture. The left hand has a bass line with quarter notes and rests. A piano dynamic marking 'p' is present in the third measure. The right hand ends with a fermata.

Missa Do-Re-Mi

5. Agnus Dei

Jakub Kowalewski

13 maja 2011

Cantabile e legato (♩ = 60)

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves are mostly empty, with some notes appearing in the Soprano staff. The piano accompaniment is also mostly empty, with some notes appearing in the right hand. The tempo is marked *Cantabile e legato* (♩ = 60). The dynamics are marked *f* (forte) in the vocal staves and *mp* (mezzo-piano) in the piano accompaniment. The lyrics are: A - gnus De - i, qui

Cantabile e legato (♩ = 60)

Second system of the musical score, featuring piano accompaniment. It consists of two piano staves. The tempo is marked *Cantabile e legato* (♩ = 60). The dynamics are marked *mp* (mezzo-piano). The piano accompaniment consists of chords and arpeggiated figures in both hands.

8

Third system of the musical score, featuring vocal staves and piano accompaniment. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves are mostly empty, with some notes appearing in the Soprano staff. The piano accompaniment is also mostly empty, with some notes appearing in the right hand. The tempo is marked *Cantabile e legato* (♩ = 60). The dynamics are marked *f* (forte) in the vocal staves and *mp* (mezzo-piano) in the piano accompaniment. The lyrics are: A - gnus De - i, tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

8

Fourth system of the musical score, featuring piano accompaniment. It consists of two piano staves. The tempo is marked *Cantabile e legato* (♩ = 60). The dynamics are marked *mp* (mezzo-piano). The piano accompaniment consists of chords and arpeggiated figures in both hands.

Missa Do-Re-Mi - 5. Agnus Dei

15

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

mf
A - - - gnus De - - - i, mi - se - re - re

15

22

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

mf
A - - - gnus De - - - i, qui tol - - - lis pec -

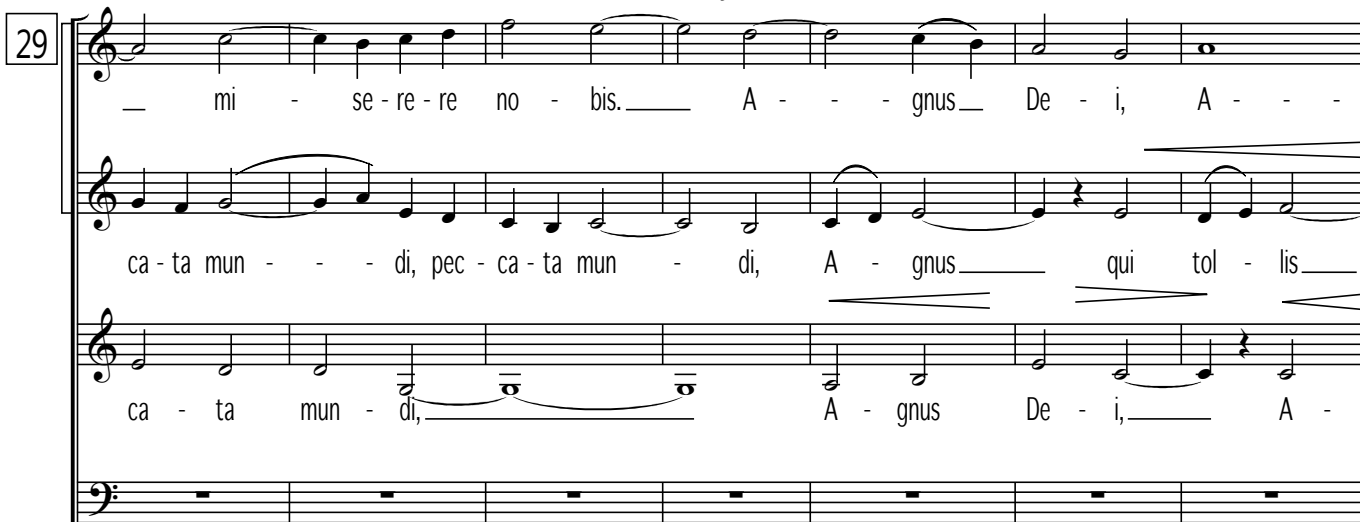
no - bis. A - gnus De - - - i, qui tol - - - lis pec -

22

Missa Do-Re-Mi - 5. Agnus Dei

mf

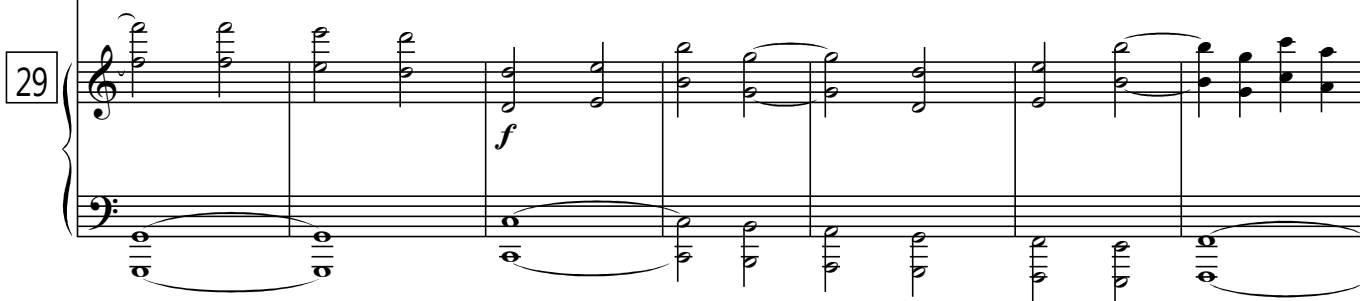
29



mi - se - re - re no - bis. A - - - gnus De - i, A - - -
ca - ta mun - - - di, pec - ca - ta mun - di, A - gnus qui tol - lis
ca - ta mun - di, A - gnus De - i, A -

Detailed description: This block contains the vocal staves for measures 29 through 35. It features three vocal parts: Soprano, Alto, and Tenor/Bass. The music is in a major key and 4/4 time. The lyrics are: 'mi - se - re - re no - bis. A - - - gnus De - i, A - - - ca - ta mun - - - di, pec - ca - ta mun - di, A - gnus qui tol - lis ca - ta mun - di, A - gnus De - i, A -'. The dynamics are marked *mf*. The Soprano part has a melodic line with some slurs. The Alto and Tenor/Bass parts have more rhythmic accompaniment. The Tenor/Bass part has a long note on 'di' in measure 35.

29



f

Detailed description: This block contains the piano accompaniment for measures 29 through 35. It features a grand staff with Treble and Bass clefs. The music is in a major key and 4/4 time. The dynamics are marked *f*. The piano part provides a harmonic and rhythmic foundation for the vocal parts. It features a steady bass line and chords in the treble. There are some slurs and ties in the piano part.

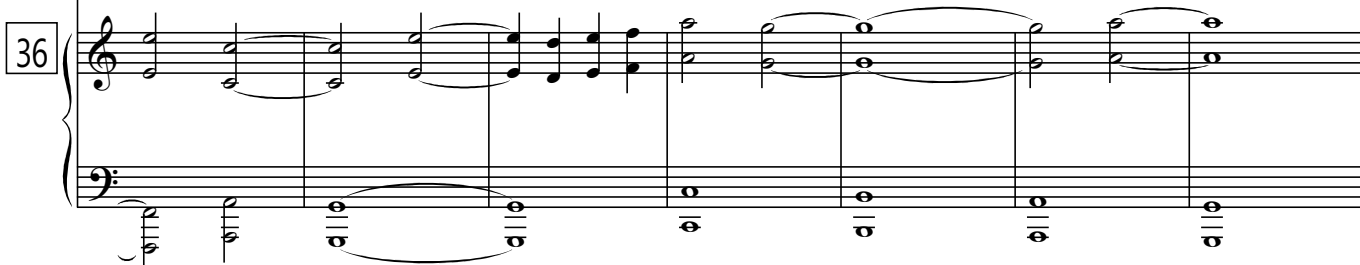
36



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

Detailed description: This block contains the vocal staves for measures 36 through 42. It features three vocal parts: Soprano, Alto, and Tenor/Bass. The music is in a major key and 4/4 time. The lyrics are: 'gnus mi - se - re - - - re mi - se - re - - - re mi - se - re - - - - pec - ca - ta mun - - - di, mi - se - re - - - re mi - se - re - - - gnus De - i, qui tol - lis mi - se - re - re mi - se -'. The dynamics are marked *f*. The Soprano part has a melodic line with some slurs. The Alto and Tenor/Bass parts have more rhythmic accompaniment. The Tenor/Bass part has a long note on 'di' in measure 42.

36



Detailed description: This block contains the piano accompaniment for measures 36 through 42. It features a grand staff with Treble and Bass clefs. The music is in a major key and 4/4 time. The piano part provides a harmonic and rhythmic foundation for the vocal parts. It features a steady bass line and chords in the treble. There are some slurs and ties in the piano part.

Missa Do-Re-Mi - 5. Agnus Dei

43

re mi - se - re - - - re no - - - bis. A - gnus De - i, qui

re mi - se - re - - - re no - - - bis. A - gnus De - i, qui

re - re mi - se - re - - - re A - gnus De - i, qui

f

f

f

Three vocal staves (Soprano, Alto, Tenor) with lyrics. The music is in treble clef. Dynamics include *f* (forte). The lyrics are: "re mi - se - re - - - re no - - - bis. A - gnus De - i, qui".

43

f

Piano accompaniment for measures 43-47. The music is in treble and bass clefs. Dynamics include *f* (forte).

50

non rit. *Tranquillo* ($\text{♩} = 50$)

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

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

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

p

p

p

Three vocal staves (Soprano, Alto, Tenor) with lyrics. The music is in treble clef. Dynamics include *p* (piano). The lyrics are: "tol - lis pec - ca - ta mun - di, pec - ca - ta mun - - - -".

50

non rit. *Tranquillo* ($\text{♩} = 50$)

p

Piano accompaniment for measures 50-54. The music is in treble and bass clefs. Dynamics include *p* (piano). The piece ends with a double bar line and the word "Fino." below.

Missa Do-Re-Mi - 5. Agnus Dei

57 *smorzando mp*

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

57 *smorzando*

sfz *p*

Lea. Lea. Lea.

64 *p*

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

64 *sfz*

sfz *p*

Lea.

Missa Do-Re-Mi - 5. Agnus Dei

71

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

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

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

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

71

pp sfz Lea.

78

78

Lea.