

Missa

in honorem

Sanctae Theresiae de Infante Jesu

ad 4 voces viriles  
cum auxilio organi.

composuit

Sigismundus Choczyński.

Missa in honorem sanctae Theresiae de infante Jesu.

VI 1003

A 3

Pietoso.

Kyrie.

Sig. Hoczynski.

The musical score is written in G major (one sharp) and 3/4 time. It consists of several systems of staves. The top system includes a vocal line with lyrics "Kyrie eleison" and a piano accompaniment. The middle system continues the vocal line with "Kyrie eleison, Kyrie eleison" and piano accompaniment. The bottom system features a vocal line with "Christe eleison, Christe eleison" and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *rit.*. There are also some annotations like "a tempo" and "rit." written above the piano parts.

D.68/2012



as a-gimus ti-bi propter magnam glo-ri-am

tu-am. *Tempo I.* *cresc.* Domine Deus,  
 Domine Deus, Rex coelestis, De-us,  
 Domine De-us, Domine De-us,

Rex coelestis, Deus Pa-ter om-ni-po-tens. Domine Fili

ri-ni-geni-te Je-su Christe. *lento.* *Tempo I.* Domine Deus,

A-gnus De-i, Fi-li-us Pa-tris. Qui *ritard.* *lento.*  
 ritard. *lento.*

tol-lis pec-ca-ta mun-di, *ritard.* *lento.*  
 mi-se-re-re



*Tu, tum Sancto*

San - cto Spi - ri - tu in glo - ri - a dei Pa - tris. A - men

Con moto.

**Credo.**

Patrem omni - po - tentem

Patrem omnipo - tentem

Con moto.

tentem, factorem caeli et ter - rae, vi - si - bilium om -

nium et invi - si - bi - li - um. Et in unam Dominum

lento - dolce tempo I.

Je - sum Christum, Fi - lium De - i uni - gen -

lento - dolce tempo I.

tum. et ex Patre na - tum ante omni - a sae -

*cresc.*

la. Deum de De-o, lumen de lumi-ne,

Deum de De-o, lumen de lumine, De-um

*cresc.*

De-um verum de De-o ve-ro. Genitum, non

ve-rum

factum, consubstantialem Pa-tri: per quem omnia facta

sunt. Qui propter nos homines et propter nostram sa-

Qui propter nos mines

lu-tem de-scendit de coe-lis

de-scen-dit de coe-lis.

*Adagio.* et incar-natus est,

et incar-natus est, et incar-natus est de-

*Adagio.* et incar-natus est



lum, in coe - lum:

lum, in coe - lum: se - det ad dexter - ram Pa - tris. *mf*  
 lum, in coe - lum: *mf*  
 ren - dit in coe - lum:

*Bass* i - terum ven - turus est cum glo - ri - a, iudi - ca - re

vivos et mortu - os: cuius re - qui non e - rit *cresc.*  
*mf* *cresc.*

fi - nis. Et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi - *mf*

*cresc.* qui ex Pa - tre *mf* *cresc.*  
 tan - tem: qui ex Pa - tre Fi - li - o que pro - ce - dit, qui ex Pa - tre *mf*  
 qui ex Pa - tre, qui ex Pa - tre *mf*  
 qui ex Pa - tre Fi - li - o que, *cresc.*

Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o *mf*

rit.

Tempo I

si-mul ad-o-ra-tur et con-glori-fi-catur: qui lo-

tutus est per prophe-tas. Et unam, sanctam, sa-

tho-li-iam et a-po-sto-licam et cle-si-  
et a-po-sto-li-cam

risoluto

rit.

am. Confi-te-or u-num ba-ptisma ben marcato.

Confi-te-or, confi-te-or u-num ba-ptisma in remissi-

et ex-spe-cto re-surrecti-

et ex-spe-cto re-surrecti-

onem pecca-to-rum. et ex-spe-cto resur-

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

recti-tudinem



# Benedictus.

*Amabile.*

*solo.* Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-

*Amabile.*

ni. Be-ne-di-ctus, Be-ne-di-ctus, qui

*Tutti.*

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

*Con moto.* Hosanna

*Con moto.* Hosanna

in ex-celsis,

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

in ex-cel-sis,

# Agnus Dei.

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

*Grave.*

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

A-gnus De-i, qui tol-lis pec-ca-ta mundi: mise-

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

Handwritten musical score on page 22, featuring vocal lines and piano accompaniment. The lyrics include: "re-re nobis. Agnus de-i, Agnus de-i, qui tollis peccata mundi: mise-re-re no-bis. Agnus de-i, Agnus de-i". The score includes dynamic markings such as *mf* and *rit.* and various musical notations like notes, rests, and bar lines.

Handwritten musical score on page 23, continuing the piece. The lyrics include: "i, qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem. do-na no-bis pa-cem. do-na no-bis pa-cem. do-na no-bis pa-cem". The score includes dynamic markings such as *mf*, *rit.*, and *pp*, and concludes with a double bar line and a date: "12./VIII. 1930".

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '55' in the top left corner. It contains approximately 12 staves of music, arranged in pairs. The notation is handwritten and includes various musical symbols such as notes, rests, and stems. Faint, illegible text is visible between the staves, likely representing lyrics. The paper shows signs of wear, including creases and discoloration.