

FELIKS RĄCZKOWSKI

MSZE GREGORIAŃSKIE

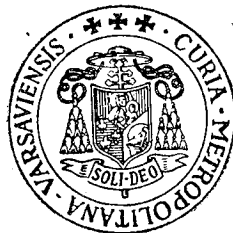


INSTYTUT WYDAWNICZY • PAX •

N i h i l O b s t a t

Dr MIECISLAUS JANKOWSKI
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I M P R I M A T U R
Varsaviae, die 15 Maji 1957 anni



Notarius
L. KOTYŃSKI

Nr 3516

Vicarius Generalis
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Varsaviensis
† *W. MAJEWSKI*

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PRZEDMOWA

Niniejszy zbiór akompaniamentów organowych do śpiewów gregoriańskich obejmuje pełne ordinarium missae w takim porządku, w jakim się ono pojawia w oficjalnych lub na nich wzorowanych wydawnictwach kościelnych chorału edycji watykańskiej (Graduale, Liber usualis, Kyriale itp.). Znajdują się w tym zbiorze Msze od I—XVIII, Credo I—VI, trzy Msze autora Henri du Mont (1610—1684). Ponadto dołączono odpowiedzi do Mszy św. oraz pełną Mszę Requiem, Libera me, Salve Regina i obydwie antyfony na pokropienie ludu przed sumą (Asperges, Vidi aquam).

W tym układzie jest to pierwsza polska publikacja. Jednakże poprzednio pojawiały się już opracowania poszczególnych schematów ordinarium (najwięcej stosunkowo w opracowaniu X. Henryka Nowackiego: Msze VIII, IX, X, XI, Msza żałobna i inne drobne śpiewy najbardziej używane).

Założeniem niniejszego zbioru było pragnienie dania do rąk organistów, nawet mniej zaawansowanych, podstawowego podręcznika, jakim są akompaniamenty do Mszy gregoriańskich według zasad szkoły solesmeńskiej. Akompaniamenty zostały tak opracowane, że mogą być wykonane manualnie, więc np. w kaplicach nie posiadających organów, tylko fischerharmonie.

FELIKS RĄCZKOWSKI

MSZA I

(Tempore Paschali)

LUX ET ORIGO

Kyrie

Harm. F. RACZKOWSKI

M.M. ♩ = 144

3x X. wiek 3x

Ky — ri — e — e — le — i — son Chri — ste — e — le — i — son

2x

Ky — ri — e — e — le — i — son Ky — ri — e — e — le — i — son.

The musical score is written for a vocal soloist and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'M.M. ♩ = 144'. The score is divided into two systems. The first system contains two measures, each marked with a '3x' repeat sign. The first measure is for the 'X. wiek' (10th century) and the second is for the 'X. wiek' (10th century). The lyrics are 'Kyrie eleison' and 'Christe eleison'. The second system contains two measures, each marked with a '2x' repeat sign. The lyrics are 'Kyrie eleison' and 'Kyrie eleison.'.

Gloria

(M.M. ♩=152)

Glo-ri — a in ex — cel — sis De — o Et in ter — ra pax ho — mi — ni — bus bo — nae vo — lun — ta — tis.

Lau — da — mus te . Be — ne — di — ci — mus te . A — do — ra — mus te . Glo — ri — fi — ca — mus te .



Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam glo — ri — am tu — am . Do — mi — ne De — us , Rex coe — le — stis ,



De — us Pa — ter o — mni — po — tens Do — mi — ne Fi — li u — ni — ge — ni — te Ie — su Chri — ste .

Do — mi — ne De — us, A — gnus De — i, Fi — li — us Pa — tris. Qui tol — lis pec — ca — ta mun — di, mi — se — re — re no — bis.

Qui tol — lis pec — ca — ta mun — di sus — ci — pe de — pre — ca — ti — o — nem no — stram. Qui se — des ad dex — te — ram Pa — tris, mi — se — re — re no — bis.

Quo — ni — am tu so — lus sanc — tus. Tu so — lus Do — mi — nus. Tu so — lus Al — tis — si — mus, Ie — su Chri — ste.

Cum Sanc — to Spi — ri — tu in glo — ri — a De — i Pa — tris. A — men.

Sanctus

(M.M. ♩ = 152)

San-ctus * San-ctus San-ctus 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

The musical score for the Sanctus is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The tempo is marked as M.M. ♩ = 152. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics are written below the notes, with some words connected by hyphens to indicate long notes. A fermata is placed over the first 'San-ctus' and the 'Do-mi-nus' section. The piece concludes with a double bar line.

Benedictus

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni . Ho-san-na in ex-cel-sis .

The musical score for the Benedictus is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The tempo is not explicitly marked but follows the same style as the Sanctus. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The lyrics are written below the notes, with some words connected by hyphens to indicate long notes. A fermata is placed over the 'Ho-san-na' section. The piece concludes with a double bar line.

Agnus Dei

(M.M. ♩ = 152)

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

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

A-gnus De-i, * qui tol-lis pec-ca-ta mun-di : do-na no-bis pa-cem .

M.M. ♩ = 160

I-te De-o mis-sa est. gra-ti-as. I-te De-o mis-sa est al-le-lu-ja , al-le-lu-ja .

PAX

MSZA II

(In Festis Solemnibus I.)

Kyrie

Harm. F. RĄCZKOWSKI

M.M. ♩ = 132

XIII w.

Ky-ri-e e-le-i-son. 3x

Chri-ste e-le-i-son. 3x

Ky-ri-e e-le-i-son. 2x

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

Gloria

XII wiek

M. M. ♩ = 144

Glo-ri—a in ex-cel-sis De-o. Et in ter-ra pax ho—mi—ni—bus bo-nae vo—lun-ta-tis. Lau-da-mus te—

Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca—mus te. Gra-tias a-gi-mus ti-bi pro-pter ma—gnam glo—ri—am tu—am.

Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om—ni-po—tens. Do—mi-ne Fi-li u-ni—ge—ni-te Je-su Chri-ste.



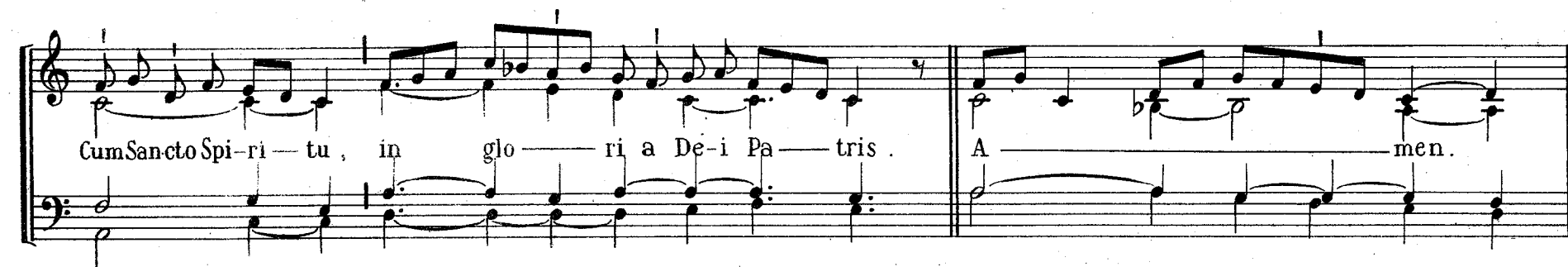
Domine De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.



Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis.



Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Je-su Chri-ste.



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

Sanctus

M.M. ♩ = 132

XII-XIII wiek

San-ctus,* San-ctus, San-ctus, 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.

The musical score for the Sanctus is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The tempo is marked 'M.M. ♩ = 132'. The key signature has one flat (B-flat). The lyrics are in Latin. The first system covers the first line of the Sanctus, and the second system covers the second line. The music is in a 12th-13th century style, featuring a mix of eighth and sixteenth notes with some rests. The basso continuo line provides a harmonic foundation with chords and single notes.

Benedictus

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-sis.

The musical score for the Benedictus is written for a single melodic line (treble clef) and a basso continuo line (bass clef). The tempo is marked 'M.M. ♩ = 132'. The key signature has one flat (B-flat). The lyrics are in Latin. The first system covers the first line of the Benedictus, and the second system covers the second line. The music is in a 12th-13th century style, featuring a mix of eighth and sixteenth notes with some rests. The basso continuo line provides a harmonic foundation with chords and single notes.

Agnus Dei

M.M. ♩ = 132

X wiek

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

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

A-gnus De-i, * qui tol-lis pec-ca-ta mun-di : do-na no-bis pa-cem

M.M. ♩ = 132

Ite missa est

I-te De-o mis-sa est gra-tias

De-o gra-tias

MSZA III

In Festis Solemnibus

Kyrie

Harm. F. RAĆKOWSKI

M.M. ♩ = 132

Ky — ri — e — e — le — i — son. Ky — ri — e — e — le — i — son.

The first system of the musical score for the Kyrie. It consists of two staves. The upper staff is for the vocal part, and the lower staff is for the piano accompaniment. The tempo is marked 'M.M. ♩ = 132'. The key signature has one flat (B-flat). The first measure of the vocal part is 'Ky — ri — e' and the first measure of the piano part is 'Ky — ri — e'. The second measure of the vocal part is 'e — le — i — son.' and the second measure of the piano part is 'e — le — i — son.'.

Ky — ri — e — e — le — i — son. Chri — ste — e — le — i — son

The second system of the musical score for the Kyrie. It consists of two staves. The upper staff is for the vocal part, and the lower staff is for the piano accompaniment. The first measure of the vocal part is 'Ky — ri — e' and the first measure of the piano part is 'Ky — ri — e'. The second measure of the vocal part is 'e — le — i — son.' and the second measure of the piano part is 'e — le — i — son.'.

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

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

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

Gloria

M.M. ♩ = 152

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.

The first system of the musical score for 'Gloria'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 152 beats per minute. The lyrics are 'Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.' The music features a melodic line in the treble and a supporting bass line in the bass.

Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te.

The second system of the musical score. It continues the melody and bass line from the first system. The lyrics are 'Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te.' The music is written in a single system with a treble and bass staff.

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om-ni-po-tens.

The third system of the musical score. It continues the melody and bass line. The lyrics are 'Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om-ni-po-tens.' The music is written in a single system with a treble and bass staff.

Do-mi-ne Fi-li u-ni-ge-ni-te , le-su Chri-ste . Do-mi-ne De-us , A-gnus De-i , Fi-li-us Pa-tris .

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis . Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis . Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Altis-si-mus,

Ie-su Chri-ste. Cum San-cto Spi-ri-tu , in glo-ri-a De-i Pa-tris. A-men.

Sanctus

M. M. ♩ = 138

San-ctus * San-ctus, San-ctus 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.

The musical score for the Sanctus section consists of two systems. The first system begins with a tempo marking of 'M. M. ♩ = 138'. It features a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are 'San-ctus * San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.' The second system continues the vocal line and piano accompaniment with the lyrics 'Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a. Ho-san-na in ex-cel-sis.'

Benedictus

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

The musical score for the Benedictus section consists of two systems. The first system features a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are 'Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.' The second system continues the vocal line and piano accompaniment with the lyrics 'Ho-san-na in ex-cel-sis.'

Agnus Dei

M.M. ♩ = 138

A musical score for the first system of 'Agnus Dei'. It features a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, including a trill marked 'w'. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics are: A—gnus De—i, * qui tol — lis pec—ca — ta mun — di : mi — se — re-re no — bis.

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

A musical score for the second system of 'Agnus Dei'. It continues the melody and accompaniment from the first system. The lyrics are: A—gnus De—i * qui tol — lis pec—ca — ta mun — di : mi — se — re-re no — bis.

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

A musical score for the third system of 'Agnus Dei'. It concludes the piece with a final cadence. The lyrics are: A—gnus De—i, * qui tol — lis pec—ca — ta mun — di : do — na no-bis pa—cem.

A—gnus De—i, * qui tol — lis pec—ca — ta mun — di : do — na no-bis pa—cem.

MSZA IV

(In Festis Duplicibus)

Kyrie

X. wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 132

3x

3x

Ky-ri-e — * — e — le-i-son. Christe — e — le-i-son.

2x

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

PAX

Gloria

M.M. ♩ = 144

Glo — ri — a in ex — cel — sis De — o . Et in ter — ra pax ho — mi — ni — bus bo — nae vo — lun — ta — tis .

Lau — da — mus te . Be — ne — di — ci — mus te . A — do — ra — mus te . Glo — ri — fi — ca — mus te .

Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam glo — ri — am tu — am .

Do — mi — ne De — us , Rex coe — le — stis , De — us Pa — ter om — ni — po — tens .

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

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

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

Qui tol-lis pec-ca-ta mun-di, su-sci-pe de-pre-ca-ti-o-nem no-stram.

Qui se — des ad dex-te-ram Pa-tris, mi-se — re — re no — bis. Quo-ni — am tu so-lus san-ctus.

Tu so — lus Do — mi — nus . Tu so-lus Al-tis-si — mus Ie — su Chri — ste .

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

M.M. ♩ = 138

Sanctus

XI. wiek

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

Ple-ni sunt coeli et terra glo-ri-a tu-a. Ho-san-na in ex-cel-sis.

Benedictus

XIII. wiek

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.

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

Agnus Dei

XII-XIII wiek

M. M. ♩ = 138

A — gnus De — i * qui tol — lis pec — ca — ta — mun — di : mi — se — re — re no — bis .

A — gnus De — i * qui tol — lis pec — ca — ta mun — di : mi — se — re — re no — bis .

A — gnus De — i * qui tol — lis pec — ca — ta mun — di : do — na no — bis pa — cem .

I — te De — o mis — sa est gra — ti — as .

MSZA V

(In Festis Duplicibus)

Kyrie

Harm. F. RĄCZKOWSKI

M.M. ♩ = 138

XIII, wiek

The musical score consists of three systems, each with a vocal staff and a piano accompaniment staff. The lyrics are: Ky-ri-e, * e, le-i-son. Chri-ste, e, le-i-son. Ky-ri-e, * e, le-i-son. Each system ends with a repeat sign and a '3x' marking. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various musical notations including notes, rests, and accidentals.

PAX

Gloria

M.M. ♩ = 144

XII. wiek

Glo-ri — a in ex — cel — sis De — o . Et in ter-ra pax ho — mi — ni — bus bo-nae vo-lun — ta — tis .

Lau-da-mus te . Be-ne — di-ci-mus te . A-do-ra-mus te . Glo-ri-fi — ca — mus te .

Gra — ti — as — a — gi-mus ti-bi pro-pter ma-gnam glo — ri-am tu-am .

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

Do — mi — ne Fi — li u — ni — ge — ni — te Ie — su Chri — ste .

Do — mi — ne De — us , A — gnus — De — i , Fi — li — us Pa — tris .

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

Qui — tol — lis pec — ca — ta mun — di , sus — ci — pe de — pre — ca — ti — o — nem no — stram .

Qui — se — des ad dex — te — ras Pa — tris, mi — se — re — re no — bis.

Quo — ni — am tu so — lus san — ctus. Tu so — lus Do — mi — nus.

Tu so — lus Al — tis — si — mus, Je — su Chri — ste.

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

Sanctus

M.M. ♩ = 132

XII. wiek

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

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

Benedictus

M.M. ♩ = 132

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

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

Agnus Dei

M. M. ♩ = 138

2x



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



A — gnus De-i * qui tol — lis pec — ca — ta mun — di : do-na no — bis pa — cem .

Deo gratias

M. M. ♩ = 152



I — te — miss — sa est .
De — o gra — ti — as .

MSZA VI

(In Festis Duplicibus)

Kyrie

X. wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 144

The musical score is written for voice and piano. It consists of two systems of music. The first system shows the vocal line with the lyrics "Ky-ri-e * e-le-i-son." and the piano accompaniment. The second system shows the vocal line with the lyrics "Ky-ri-e e-le-i-son." and the piano accompaniment. The tempo is marked M.M. ♩ = 144. The key signature has one flat (B-flat). The score is arranged in two systems, each with a vocal line and a piano line. The lyrics are "Ky-ri-e * e-le-i-son." and "Ky-ri-e e-le-i-son.".

PAX

Chri — ste — e — le — i — son. Chri — ste — e — le — i — son. Chri — ste — e — le — i — son.

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

Ky-ri-e — * — * — e — le — i — son.

Gloria

M.M. ♩=132

X. wiek

Glo—ri—a in ex—cel-sis De—o . Et in ter—ra pax ho—mi—ni—bus bo-nae vo-lun-ta-tis.

The first system of the musical score for 'Gloria'. It consists of two staves, treble and bass. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'M.M. ♩=132'. The lyrics are 'Glo—ri—a in ex—cel-sis De—o .' and 'Et in ter—ra pax ho—mi—ni—bus bo-nae vo-lun-ta-tis.' The music is in a simple, homophonic style with a steady rhythm.

Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te

The second system of the musical score. It continues the melody from the first system. The lyrics are 'Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te'. The music is in a simple, homophonic style with a steady rhythm.

Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am.

The third system of the musical score. It continues the melody from the second system. The lyrics are 'Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am.' The music is in a simple, homophonic style with a steady rhythm.

Do-mi-ne De-us , Rex coe-le-stis , De-us Pa-ter om-ni-po-tens .

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

Do-mi-ne De-us , A-g-nus De-i , Fi-li-us Pa-tris . Qui tol-lis pec-ca-ta mun-di , mi-se-re-re no-bis .

Qui tol-lis pec-ca-ta mun-di , su-sci-pe de-pre-ca-ti-o-nem no-stram .

Qui se — des ad dex — te — ram Pa — tris mi — se — re — re no — bis :

Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Je-su Chri-ste

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

Sanctus

M.M. ♩ = 132

XI. wiek

San-ctus * San-ctus, San-ctus 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.

The musical score for the Sanctus is written for two staves, treble and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'M.M. ♩ = 132'. The first system contains the lyrics 'San-ctus * San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.' The second system contains the lyrics 'Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a. Ho-san-na in ex-cel-sis.' The music features various melodic lines with slurs and ties, and a steady accompaniment in the bass.

Benedictus

M.M. ♩ = 132

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

The musical score for the Benedictus is written for two staves, treble and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'M.M. ♩ = 132'. The first system contains the lyrics 'Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.' The second system contains the lyrics 'Ho-san-na in ex-cel-sis.' The music features various melodic lines with slurs and ties, and a steady accompaniment in the bass.

Agnus Dei

M. M. ♩ = 138

The musical score for 'Agnus Dei' consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'M. M.' with a quarter note equal to 138 beats per minute. The lyrics are in Latin and are repeated across the three systems.

System 1 lyrics: A — gnus De — i * qui tol — lis pec — ca — ta mun — di : mi — se — re — re — no — bis .

System 2 lyrics: A — gnus De — i * qui tol — lis pec — ca — ta mun — di : mi — se — re — re — no — bis .

System 3 lyrics: A — gnus De — i * qui tol — lis pec — ca — ta mun — di : do — na — no — bis — pa — cem .

Ite missa est

The musical score for 'Ite missa est' consists of a single system with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major), and the time signature is 3/4. The lyrics are in Latin.

System 1 lyrics: I — te De — o gra — ti — as . mis — sa est .

MSZA VII

(In Festis Duplicibus)

Kyrie

Harm. F. RĄCZKOWSKI

M.M. ♩ = 132

3x

8. ton

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

Chri-ste * e le-i-son.

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

Gloria

M.M. ♩ = 152

6. ton

Glo-ri—a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te.

Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am.

Do-mi-ne De-us Rex coe-le-stis, De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-ge-ni-te Ie-su Chri-ste.

Do-mi-ne De-us, Ag-nus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di sus-ci-pe de-pre-ca-tio-nem no-stram. Qui se-des ad dex-te-ra-m Pa-tris mi-se-re-re no-bis.

Quo-ni-am tu so-lus San-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Je-su Chri-ste.

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

Sanctus

M.M. ♩ = 138

8. ton

San — ctus * San — ctus , San — ctus, 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

Be — ne — di — ctus qui ve — nit in no-mi-ne Do-mi-ni . Ho — san-na in ex — cel — sis .

Agnus Dei

M.M. ♩ = 138

8.ton

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

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

A—gnus De—i, qui tol—lis pec—ca—ta mun—di: do—na no—bis pa—cem.

Ite missa est

M.M. ♩ = 138

8.ton

I—te De—o mis—sa est. gra—ti—as.

MSZA VIII

DE ANGELIS

Kyrie

Harm. F. RĄCZKOWSKI

M.M. ♩ = 138

3x

3x

Ky-ri-e

e le-i son.

Chri-ste

e le-i-son.

2x

Ky-ri-e

e le-i-son.

Ky-ri-e

e le-i-son.

PAX

Gloria

M.M. ♩ = 144

Glo-ri-a in ex-cel-sis De-o. Et in terra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis Lau-da-mus te. Benedi-ci-mus te. A-do-ra-mus te.

Glo-ri-fi-ca-mus te. Gra-tias a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om-ni-po-tens.

Do-mi-ne Fi-li u-ni-ge-ni-te Ie-su Chri-ste. Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris.

Qui tol-lis pec-cata mun-di, mi-se-re-re no-bis. Qui tol-lis pec-cata mun-di, ^{*}sus-ci-pe de-pre-ca-tio-nem no-stram.

Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus San-ctus. Tu so-lus Do-mi-nus.

Tu so-lus Al-tis-si-mus, Ie-su Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.

Sanctus

M.M. ♩ = 138

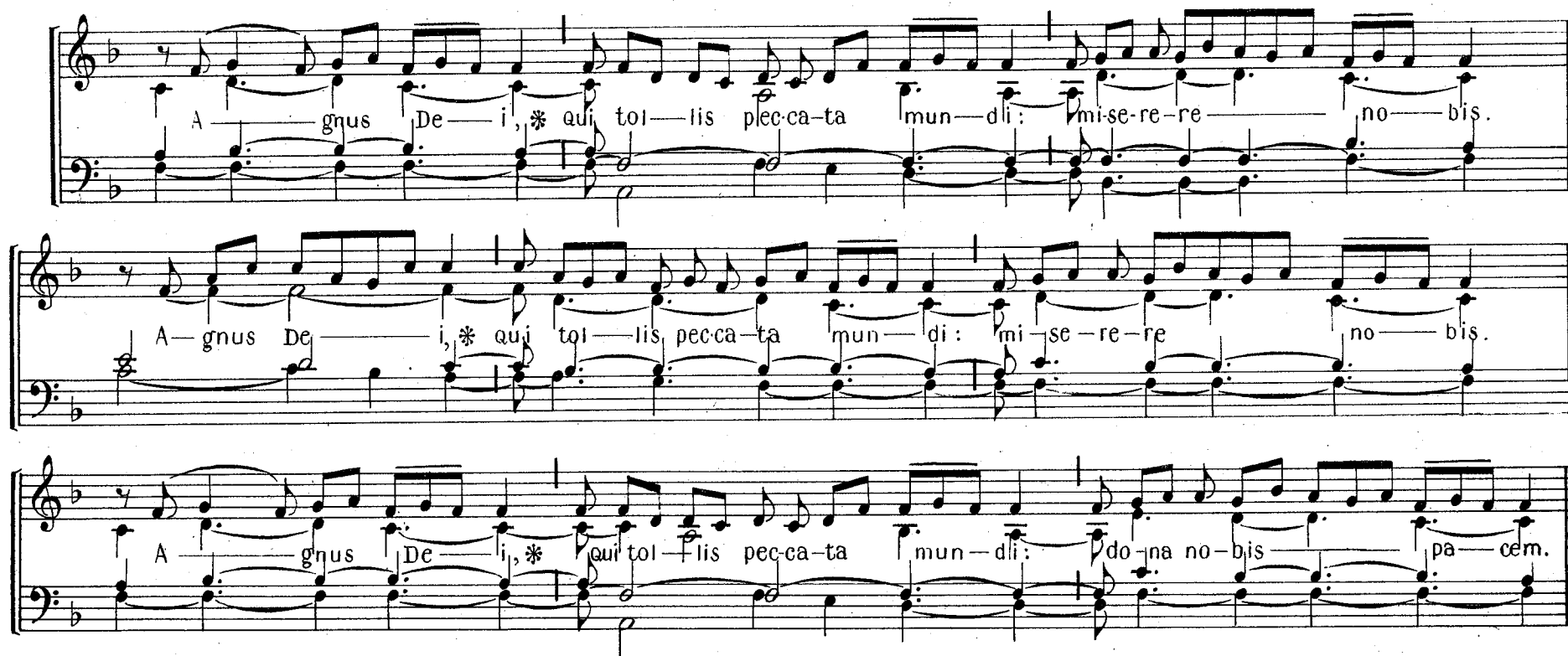
San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

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

Benedictus

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Agnus Dei



The first system of the Agnus Dei section features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "A-gnus De-i, * qui tol-lis pec-ca-ta mun-di: mi-se-re-re no-bis." The piano accompaniment is in the bass clef, providing harmonic support with sustained chords and moving lines.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "A-gnus De-i, * qui tol-lis pec-ca-ta mun-di: mi-se-re-re no-bis." The musical notation follows the same pattern as the first system, with a vocal line and a piano accompaniment.

The third system concludes the Agnus Dei section. The vocal line and piano accompaniment are shown. The lyrics are: "A-gnus De-i, * qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem." The piano accompaniment provides a steady harmonic foundation throughout.

Ite missa est



The Ite missa est section consists of a single system of musical notation. It features a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one flat. The lyrics are: "I-te De-o mis-sa est. gra-ti-as." The piano accompaniment is in the bass clef, providing a simple harmonic accompaniment to the vocal line.

MSZA IX

In Festis B.M. Virginis

Kyrie

M.M. ♩ = 138

Harm. F. RĄCZEWSKI

The musical score is arranged in three systems, each with a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'M.M. ♩ = 138'. The lyrics are written below the vocal staves.

System 1:

Vocal: Ky — ri — e — * — e — le — i — son. Ky — ri — e — e — le — i — son. Ky — ri — e — e — le — i — son — .

System 2:

Vocal: Chri — ste — e — le — i — son. Chri — ste — e — le — i — son. Chri — ste — e — le — i — son. Ky — ri — e — e — le — i — son.

System 3:

Vocal: Ky — ri — e — e — le — i — son. Ky — ri — e — e — le — i — son.

Gloria

Glo — ri — a in ex — cel — sis De — o. Et in ter — ra pax ho — mi — ni — bus bo — nae vo — lun — ta — tis. Lau — da — mus te. Be — ne — di — ci — mus te.

A — do — ra — mus te. Glo — ri — fi — ca — mus te. Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam glo — ri — am tu — am.

Do — mi — ne De — us, Rex coe — le — stis, De — us Pa — ter om — ni — po — tens. Do — mi — ne Fi — li u — ni — ge — ni — te Je — su Chri — ste.

Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di sus-ci-pe de-pre-ca-tio-nem no-stram. Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis.

Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Ie-su Chri-ste.

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

Sanctus

M.M. ♩ = 116

San-ctus, San-ctus, San-ctus 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

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Agnus Dei

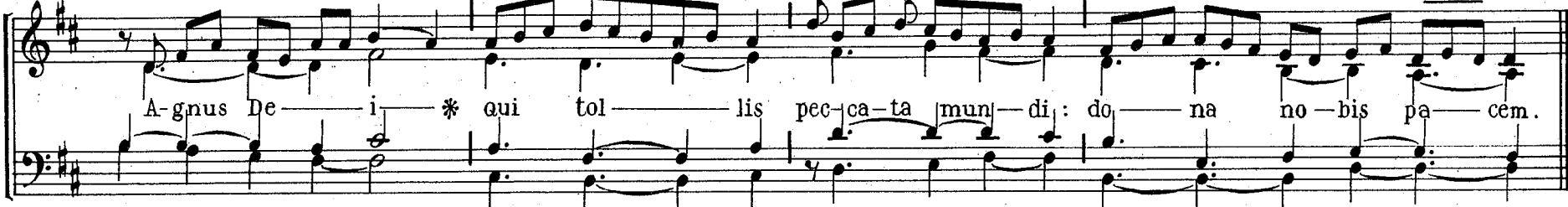
M.M. ♩ = 132



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



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



A-gnus De-i * qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem.

Ite missa est



I-te mis-sa est.

MSZA X

Kyrie

Harm. F. RĄCZKOWSKI

The musical score is arranged in three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

System 1:
Ky — ri — e e — le — i — son. Ky — ri — e e — le — i — son. Ky — ri — e e — le — i — son.

System 2:
Chri — ste e — le — i — son. Chri — ste e — le — i — son. Chri — ste e — le — i — son. Ky — ri — e e — le — i — son.

System 3:
Ky — ri — e e — le — i — son. Ky — ri — e e — le — i — son.

Gloria

M. M. ♩ = 152

Glo-ri—a in excel-sis De—o . Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis . Lau-da-mus te .

Be-ne-di-ci-mus te . A-do-ra-mus te . Glo-ri-fi-ca-mus te . Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am .

Do-mi—ne De-us , Rex coe-le-stis, De-us Pa-ter om—ni—po—tens . Do-mi—ne Fi-li u-ni-ge-ni-te Je-su Chri-ste .

Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris.

mi-se-re-re no-bis. Quo-ni-am tu so-lus san-ctus, Tu so-lus Do-mi-nus, Tu so-lus Al-tis-si-mus

Ie-su Chri-ste. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men.

Sanctus

M.M. ♩ = 138

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

Ple — ni sunt coe — li et ter — ra gio — ri — a tu — a Ho — san — na in ex — cel — sis .

Benedictus

Be — ne — di — ctus qui ve — nit in no — mi — ne Do — mi — ni . Ho — san — na in ex — cel — sis .

Agnus Dei

M.M. ♩ = 138

A musical score for the first system of 'Agnus Dei'. It features a treble and bass staff in D major (two sharps). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: 'A-gnus De-i qui tol-lis pec-ca-ta mun-di : mi-se-re-re no-bis . A-gnus Dei, qui tol-lis pec-ca-ta mun-di :'. The music is marked with a tempo of M.M. ♩ = 138. There are dynamic markings of *p* (piano) and *f* (forte) throughout the system.

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

A musical score for the second system of 'Agnus Dei'. It continues the melody and harmony from the first system. The lyrics are: 'mi-se-re-re no-bis . A-gnus De-i qui tol-lis pec-ca-ta mun-di : do-na no-bis pa-cem .'. The music concludes with a double bar line. There are dynamic markings of *p* (piano) and *f* (forte) throughout the system.

mi-se-re-re no-bis . A-gnus De-i qui tol-lis pec-ca-ta mun-di : do-na no-bis pa-cem .

Ite missa est

A musical score for 'Ite missa est'. It features a treble and bass staff in D major (two sharps). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: 'I-te mis-sa est De-o gra-ti-as'. The music is marked with a tempo of M.M. ♩ = 138. There are dynamic markings of *p* (piano) and *f* (forte) throughout the system.

I-te mis-sa est De-o gra-ti-as

MSZA XI

Kyrie

XIV-XVI wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 132

3x

Ky—ri—e — * e — le-i-son . Chri—ste — e — le-i—son .

3x

2x

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

2x

Gloria

X wiek

M.M. ♩ = 152

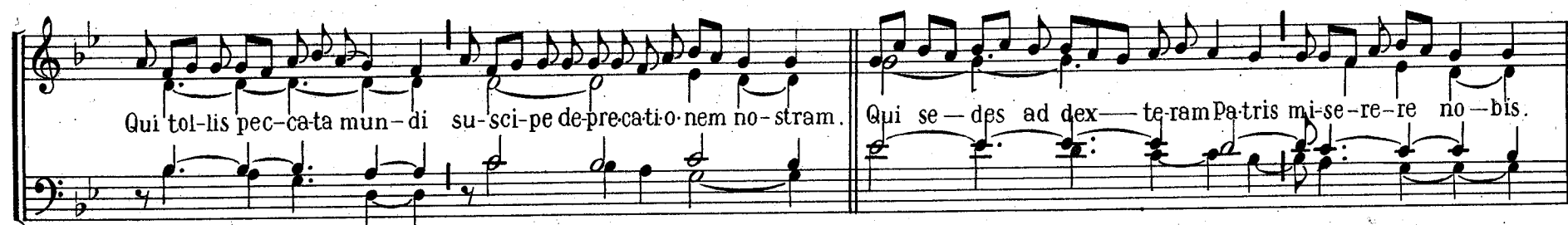
Glo-ri — a in ex-cel-sis De — o . Et in ter-ra pax ho-mi-ni — bus bo-nae vo-lun-ta-tis . Lau-da-mus te .

Be-ne-di-ci-mus te . A-do-ra-mus te . Glo-ri-fi-ca-mus te . Gra-tias a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu — am .

Do-mi — ne De-us , Rex coe-le-stis , De-us Pa-ter om-ni — po-tens . Do-mi — ne Fi-li u-ni-ge-ni-te Je — su Chri-ste .



Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cata mun-di, mi-se-re-re no-bis.



Qui tol-lis pec-cata mun-di su-sci-pe de-pre-ca-tio-nem no-stram. Qui se-des ad dex-te-ra-m Pa-tris mi-se-re-re no-bis.



Quo-ni-am tu-so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus al-tis-si-mus. Ie-su-Chri-ste.



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

Sanctus

XI wiek

M.M. ♩=132

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

The first system of musical notation for the 'Sanctus' section. It features a treble and bass staff in B-flat major (two flats). The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 132 beats per minute. The lyrics are 'San — ctus * San — ctus , San — ctus Do — mi — nus De — us Sa — ba — oth.' The melody is written in a flowing, eighth-note style with many slurs.

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

The second system of musical notation. The lyrics continue: 'Ple — ni sunt coe — li et ter — ra glo — ri — a tu — a . Ho — san — na in ex — cel — sis .' The musical notation continues with the same treble and bass staves, maintaining the B-flat major key and the eighth-note melodic style.

Be — ne — di — ctus qui ve — nit in no — mi — ne Do — mi — ni . Ho — san — na in ex — cel — sis .

The third system of musical notation. The lyrics are 'Be — ne — di — ctus qui ve — nit in no — mi — ni . Ho — san — na in ex — cel — sis .' The system concludes with a double bar line. The musical notation remains consistent with the previous systems.

Agnus Dei

XIV wiek

M. M. ♩ = 132

A musical score for the first system of 'Agnus Dei'. It features a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: A — gnus De — i , * qui tol — lis pec — ca — ta mun — di : mi — se — re — re no — bis .

A musical score for the second system of 'Agnus Dei'. It features a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: A — gnus De — i , * qui — tol — lis pec — ca — ta mun — di : mi — se — re — re no — bis .

A musical score for the third system of 'Agnus Dei'. It features a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: A — gnus De — i * qui tol — lis pec — ca — ta mun — di : . do — na no — bis pa — cem .

MSZA XII

(In Festis Semiduplicibus)

Kyrie

XII wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 144

8 ton

Ky-ri-e ————— * e — le — i — son .

Chri-ste ————— * e — le — i — son .

3x

Ky-ri-e ————— * e — le — i — son .

Ky-ri-e ————— * e — le — i — son .

Gloria

XII. wiek

M. M. ♩ = 144

4ton

Glo-ri-a in ex-cel-sis De—o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te.

The first system of the musical score for 'Gloria'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a medieval style with square notes. The bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

Be-ne--di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-tias a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'Be-ne--di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-tias a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am.'

Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om-ni-po--tens. Do-mi-ne Fi-li u-ni-ge-ni-te Ie-su Chri--ste.

The third system of the musical score. It continues the melody and accompaniment. The lyrics are: 'Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om-ni-po--tens. Do-mi-ne Fi-li u-ni-ge-ni-te Ie-su Chri--ste.'

Do-mi-ne De-us, Ag-nus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di, su-sci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis.

Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Je-su Chri-ste.

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

Sanctus

XIII. wiek

M.M. ♩ = 126

2. ton

San-ctus * San-ctus, San-ctus 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

M.M. ♩ = 126

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.

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

Agnus Dei

XI. wiek

M.M. ♩ = 132

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

mi—se—re—re no—bis. A—gnus De—i * qui tol—lis pec—ca—ta mun-di: do—na—no—bis pa—cem.

Ite missa est

M.M. ♩ = 152

8. ton

I—te mis—sa est.
De—o gra—ti-as.

MSZA XIII

(In Festis Semiduplicibus)

Kyrie

XI. wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 138

3x

3x

Ky-ri-e * e-le-i-son. Chri-ste e-le-i-son.

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

Gloria

XII. wiek

M. M. ♩ = 132

Glo-ri — a in ex-cel-sis De — o . Et in ter-ra pax ho-mi — ni — bus bo-nae vo-lun-ta — tis . Lau-da-mus te .

The first system of the musical score for 'Gloria'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in a medieval style with square neumes. The lyrics are: 'Glo-ri — a in ex-cel-sis De — o . Et in ter-ra pax ho-mi — ni — bus bo-nae vo-lun-ta — tis . Lau-da-mus te .'. The bass staff provides a simple harmonic accompaniment with long notes.

Be-ne-di-ci-mus te . A-do-ra-mus te . Glo-ri-fi-ca-mus te . Gratias a-gi-mus ti-bi pro-pter magnam glo-ri-am tu-am .

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'Be-ne-di-ci-mus te . A-do-ra-mus te . Glo-ri-fi-ca-mus te . Gratias a-gi-mus ti-bi pro-pter magnam glo-ri-am tu-am .'. The musical notation remains consistent with the first system.

Do-mine De-us , Rex coe-le-stis , De-us Pa-ter om-ni-po-tens . Do-mi-ne Fi-li u-ni-ge-ni-te Ie — su Chri-ste .

The third system of the musical score. It concludes the piece with the final line of lyrics: 'Do-mine De-us , Rex coe-le-stis , De-us Pa-ter om-ni-po-tens . Do-mi-ne Fi-li u-ni-ge-ni-te Ie — su Chri-ste .'. The musical notation follows the same pattern as the previous systems.

Do-mi-ne De-us A-gnus De-i, Fi-li-us Pa-tris . Qui tol-lis pec-ca-ta mun-di , mi-se-re-re no-bis .

Qui tol-lis pec-ca-ta mun-di , sus-ci-pe de-pre-ca-ti-o-nem no-stram .

Qui se-des ad dex-te-ram Pa-tris mi-se-re-re no-bis . Quo-ni-am tu so-lus san-ctus . Tu so-lus Do-mi-nus .

Tu so-lus Al-tis-si-mus , Je-su Chri-ste . Cum San-cto Spi-ri-tu , in glo-ri-a De-i Pa-tris . A-men .

Sanctus

XIII. wiek

M.M. ♩ = 132

San-ctus * San-ctus, San-ctus 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

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Agnus Dei

M.M. ♩ = 138

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

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

A-gnus De-i * qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem.

Ite missa est

M.M. ♩ = 144

I-te De-o mis gra sa est. ti as.

MSZA XIV

(Infra Octavas)

Kyrie

X wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 138

8. ton

Ky — ri — e * e — le — i — son. 3x

Chri — ste e — le — i — son. 3x

Ky — ri — e e — le — i — son. 2x

Ky — ri — e e — le — i — son.

Gloria

M.M. ♩ = 144

X wiek

3. ton

Glo-ri-a in ex-cel-sis De-o — . Et in ter-ra pax ho-mi-ni-bus, bo-nae volun-ta-tis. Lau-da-mus te — .

Be-ne-di-ci-mus te . A-do-ra-mus te — . Glo-ri-fi-ca-mus te . Gratias a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am.

Do-mi-ne De-us , Rex coe-le-stis , De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-ge-ni-te Ie-su Chri-ste .

Do-mine De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-te-ras Pa-tris, mi-se-re-re no-bis.

Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus, Je-su Chri-ste.

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

Sanctus

XII wiek

M. M. ♩ = 138

1 ton

San ctus * San ctus, San ctus 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

1 ton

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis

Agnus Dei

X wiek

M. M. ♩ = 138

A-gnus De-i * qui tol-lis pec-ca-ta mun-di : mi-se-re-re no-bis. A-gnus De-i * qui tol-lis pec-ca-ta mun-di :
mi-se-re-re no-bis. A-gnus De-i * qui tol-lis pec-ca-ta mun-di : do-na no-bis pa-cem.

Ite missa est

M. M. ♩ = 152

I-te mis-sa est. De-o gra-ti-as.

MSZA XV

(In Festis Simplicibus)

DOMINATOR DEUS

Kyrie

Harm. F. RĄCZKOWSKI

M.M. ♩ = 144

XI-XIII wiek

4. ton

Ky-ri-e * e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste e-le-i-son.

Chri-ste e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e * e-le-i-son.

Gloria

M.M. ♩ = 152

X wiek

4. ton

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis. Lau-da-mus te. Be-ne-di-ci-mus te.

A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am.

Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-ge-ni-te Ie-su Chri-ste.

Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-te-ra-m Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus san-ctus.

Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Ie-su Chri-ste. Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men.

Sanctus

M.M. ♩ = 132

X wiek

2. ton

San-ctus * San-ctus, Sanctus 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

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Agnus Dei

M.M. ♩ = 152

XIV wiek

1. ton

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

A-gnus De-i, * qui tol-lis pec-ca-ta mun-di : do-na no-bis pa-trem.

Ite missa est

M.M. ♩ = 152

I-te mis-sa est. De-o gra-ti-as.

MSZA XVI

(In Ferris per annum)

Kyrie

XI-XIII wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 144

Ky-ri-e * e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste e-le-i-son.

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

Sanctus

M.M. ♩ = 138

XIII. wiek

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

The musical score for the Sanctus is written for two staves, treble and bass. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes. The first system contains the lyrics "San-ctus, San-ctus, San-ctus Do — mi — nus De — us Sa — ba — oth ." and the second system contains "Ple-ni sunt coe-li et ter — ra glo — ri — a tu — a , Ho-san-na in ex — cel — sis .".

Benedictus

Be-ne-di — ctus qui ve-nit in no — mi — ne Do-mi-ni . Ho-san-na in ex — cel — sis .

The musical score for the Benedictus is written for two staves, treble and bass. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes. The first system contains the lyrics "Be-ne-di — ctus qui ve-nit in no — mi — ne Do-mi-ni . Ho-san-na in ex — cel — sis ." and the second system contains "Ho-san-na in ex — cel — sis .".

Agnus Dei

X-XI. wiek

M.M. ♩ = 138

A-gnus De-i ———, *qui tollis pec-ca-ta mun-di: mi-se-re-re no-bis. A-gnus De-i *qui tollis pec-ca-ta mun-di: mi-se-re-re no-bis. A-gnus De-i *qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem.

Benedicamus Domino

M.M. ♩ = 152

Be-ne-di-ca-mus Do-mi-no. De-o gra-ti-as.

MSZA XVII

(In Dominicis Adventus et Quadragesime.)

Kyrie I.

(X) XV-XVII wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 132

3x

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

3x

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

Ky-ri-e — * — ** e — le-i-son.

Kyrie II.

XIV. wiek

M.M. ♩ = 138

Ky-ri-e * e — le — i-son. 3x

Christe — e — le — i-son. 3x

Ky-ri-e — e — le — i-son. 2x

Ky-rie e — * — e — le — i-son.

Sanctus

M.M. ♩ = 132

XI. wiek

San-ctus * San-ctus, San-ctus 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

M.M. ♩ = 132

Be-ne-di-ctus qui ve-nit in no-mi-ne do-mi-ni. Ho-san-na in ex-cel-sis.

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

Agnus Dei

XIII. wiek

M.M. ♩ = 132

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

mi-se-re-re no — bis. A-gnus De — i, qui tol — lis pec — ca — ta mundi: do-na no-bis pa — cem.

Benedicamus Domino

M.M. ♩ = 144

Be-ne-di-ca — mus Do — mi-no.
De — o — gra — ti-as.

M.M. ♩ = 144

Be-ne-di-ca-mus Do — mi-no.
De — o — gra — ti-as.

MSZA XVIII

(In Festis Adventus et Quadragesime)

Kyrie

XI. wiek

Harm. F. RĄCZKOWSKI

M.M. ♩ = 138

Ky — ri — e * e — le — i — son. Ky — ri — e * e — le — i — son. Ky — ri — e e — le — i — son. Chri — ste e — le — i — son. Chri — ste e — le — i — son.

Chri — ste e — le — i — son. Ky — ri — e e — le — i — son. Ky — ri — e e — le — i — son. Ky — ri — e e — le — i — son.

Sanctus ✓

XIII. wiek

M.M. ♩ = 138

San-ctus — * San-ctus — , San-ctus 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 .

The musical score for the Sanctus is written for two staves, treble and bass clef, in a key with one flat (B-flat). The tempo is marked 'M.M. ♩ = 138'. The lyrics are written below the notes. The first system contains the lyrics 'San-ctus — * San-ctus — , San-ctus Do-mi-nus De-us Sa-ba-oth .'. The second system contains the lyrics 'Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a . Ho-san-na in ex-cel-sis .'. The music features a mix of eighth and sixteenth notes, with some longer notes and rests.

Benedictus ✓

M.M. ♩ = 138

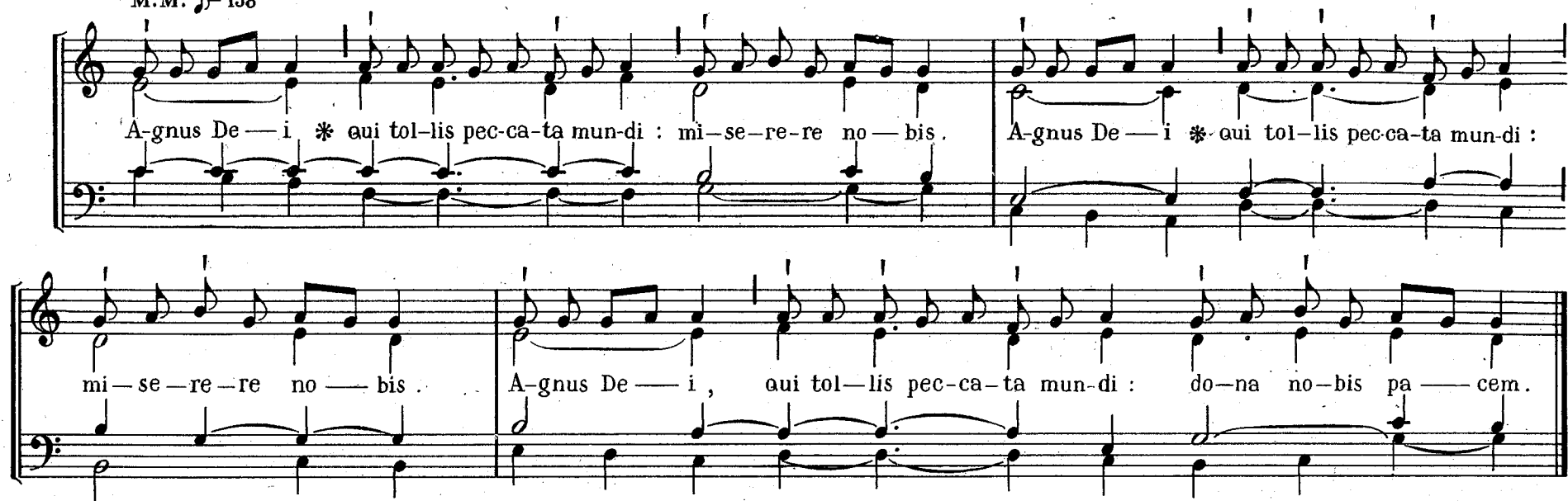
Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni . Ho-san-na in ex-cel-sis —

The musical score for the Benedictus is written for two staves, treble and bass clef, in a key with one flat (B-flat). The tempo is marked 'M.M. ♩ = 138'. The lyrics are written below the notes. The first system contains the lyrics 'Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni . Ho-san-na in ex-cel-sis —'. The music features a mix of eighth and sixteenth notes, with some longer notes and rests.

Agnus Dei ^V

XII. wiek

M.M. ♩ = 138



A-gnus De — i * qui tol-lis pec-ca-ta mun-di : mi-se-re-re no — bis. A-gnus De — i * qui tol-lis pec-ca-ta mun-di :
mi-se-re-re no — bis. A-gnus De — i , qui tol-lis pec-ca-ta mun-di : do-na no-bis pa — cem.

Benedicamus Domino

M.M. ♩ = 152



Be — ne — di — ca — mus Do — mi — no De — o gra — ti — as.

MISSA REGIA I

(H. du Mont)

(In Festis Solemnitatibus ad lib.)

Kyrie

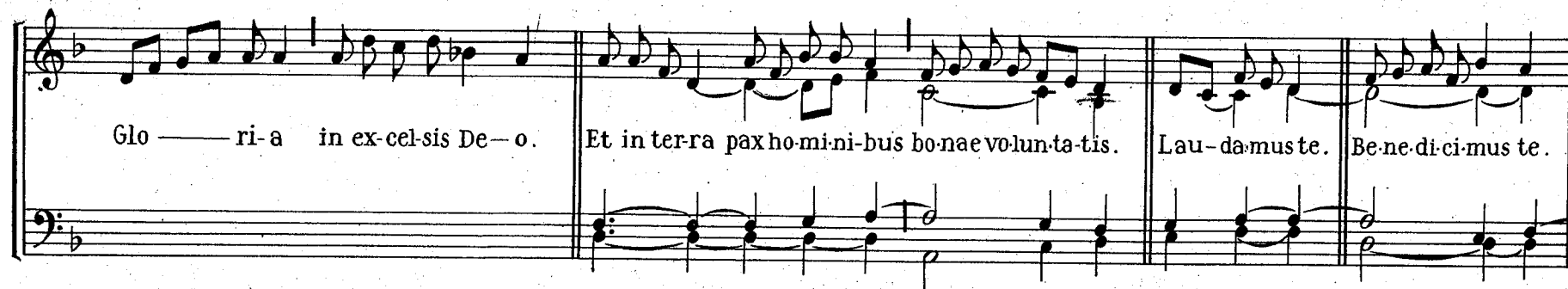
Harm. F. RACZKOWSKI

1. ton

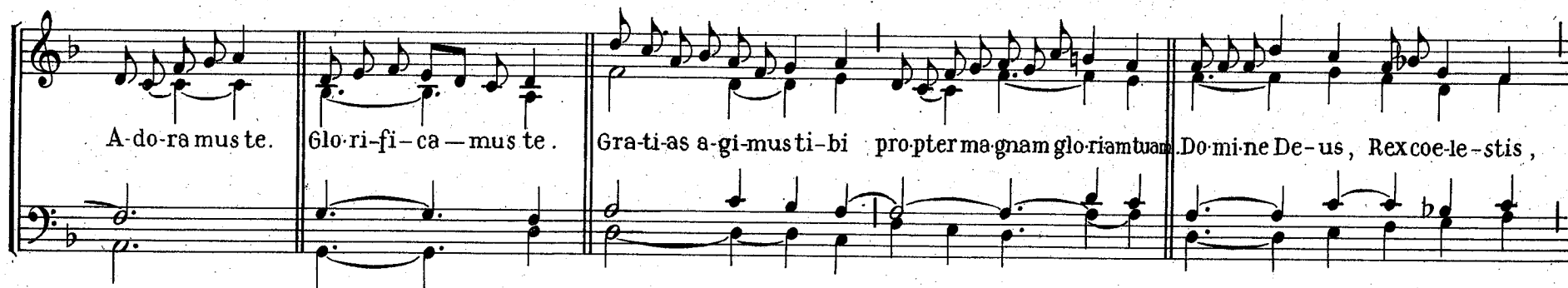
Ky ri-e e le-i-son. Christe e le-i-son.

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

Gloria



Glo — ri-a in ex-cel-sis De-o. Et in terra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te.



A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex coe-le-stis,



De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste. Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris.

Qui tol-lis pec-ca-ta mundi : mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di : sus-ci-pe de-pre-ca-ti-o-nem-no-stram.

Qui se-des ad-dex-te-ra-m Pa-tris, mi-se-re-re no-bis. Quo-niam tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-tis-si-mus Je-su Chri-ste.

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

Credo

Cre—do in u-num De-um. Pa-trem om-ni-po-ten-tem, fa-cto-rem coe-li et ter-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um.

Et in u-num Do-mi-num Je-sum Christum Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na—tum an-te om-ni-a sae-cu-la. De-um de De-o,

lu-men de lu-mi-ne De-um ve-rum de De-o ve-ro. Ge-ni-tum non fac-tum con-substan-ti-a-lem Pa-tri, per quem om-ni-a facta sunt

Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis. Et in car-na—tus est de Spi-ri-tu San-cto

ex Ma-ri-a Vir-gi-ne : Et ho-mo factus est. Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras. Et a-scendit in coe-lum se-det ad dex-te-ram Pa-tris.

Et i-te-rum ven-tu-rus est cum glo-ri-a iu-di-ca-re vi-vos et mor-tu-os : cu-ius re-gni non e-rit fi-nis.

Et in Spi-ri-tum San-ctum Do-mi-num et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit.

Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur : qui lo-cu-tus est per Pro-phe-tas.

Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num bap-ti-sma in re-mis-si-o-nem pec-ca-to-rum.

Et ex-pe-cto re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li. A — — — — — men.

Sanctus

San-ctus, San-ctus, San-ctus Do-minus Deus Sa-ba-oth. Ple-ni sunt coeli et terra glo-ri-a tu-a, Ho-san-na in ex-cel-sis.

Benedictus

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Agnus Dei

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

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

MISSA REGIA II

(H. du Mont)
(In Festis Duplicibus ad libitum)

Kyrie

Muz. H. du MONT
Harm. F. RĄCZKOWSKI

2. ton

Ky-ri-e e-lei-son. Chri-ste e-lei-son. Ky-ri-e e-lei-son.

Gloria

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus bo-nae volun-tatis. Lau-da-mus te. Be-nedi-ci-mus te.

A-do-ra-mus te. Glori-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter om-ni-po-tens.

Do-mi-ne Fi-li u-ni-ge-ni-te Ie-su Chri-ste. Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris.

Qui tol-lis pec-ca-ta mun-di : mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus.

Tu so-lus Al-tis-si-mus, Ie-su Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.

Credo

2. ton



Cre — do in u — num De-um. Pa-trem om-ni-po-ten-tem, fac-to-rem coe-li et ter-rae, vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um.



Et in u-num Do-mi-num Ie-sum Christum, Fi-li-um Dei u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la De-um de De-o,



lu-men de lu-mi-ne, De-um ve-rum de De-o ve-ro. Ge-ni-tum non fac-tum con-sub-stan-tia-lem Pa-tri: per quem om-ni-a fa-cta sunt.

Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spi-ri-tu San-cto, ex Ma-ri-a Vir-gi-ne :

Et ho-mo fac-tus est. Cru-ci-fi-xus e-tiam pro no-bis : sub Pon-tio Pi-la-to pas-sus et se-pultus est. Et re-sur-rex-it ter-tia di-e se-cun-dum Scri-p-tu-ras

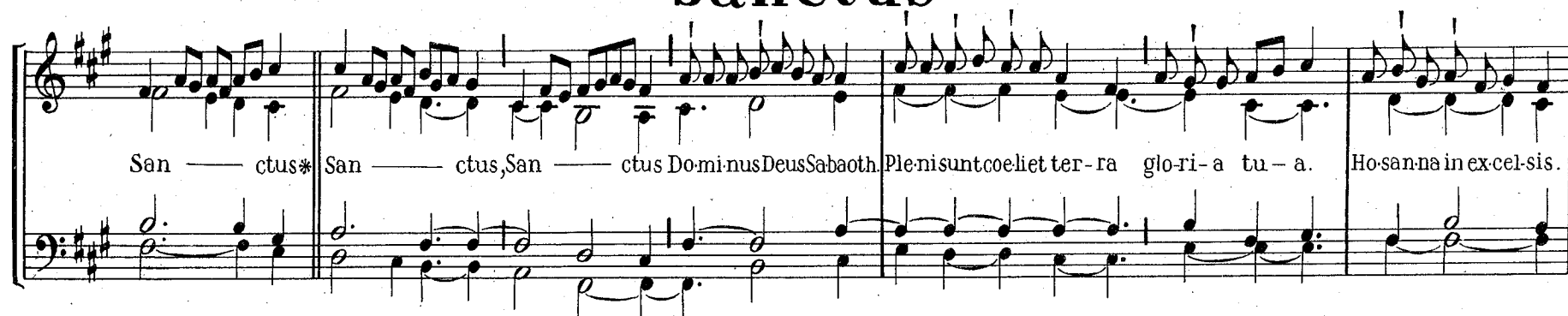
Et as-cen-dit in coe-lum : se-det ad dex-te-ra-m Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os : cu-jus re-gni non erit fi-nis.

Et in Spi-ri-tum San-ctum Do-mi-num et vi-vi-fi-can-tem : qui ex Pa-tre Fi-li-o que pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur

et con-glo-ri-fi-ca-tur : qui lo-cutus est per Pro-phe-tas. Et u-nam san-ctam ca-tho-li-cam et A-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-nam bap-tis-ma

in re-mis-sio-nem pec-ca-to-rum. Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ris ae-cu-li. A ————— men.

Sanctus



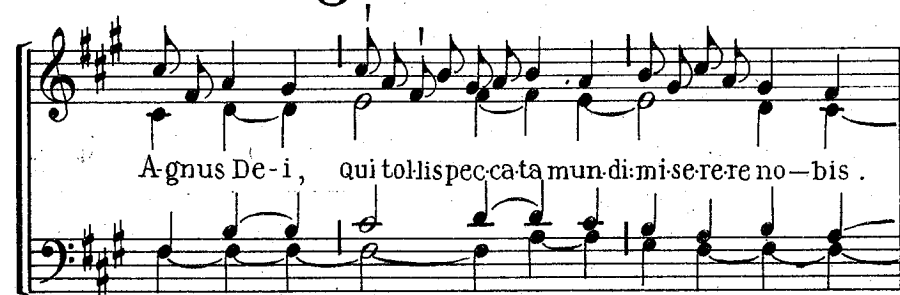
San — ctus* San — ctus, San — ctus Do-mi-nus Deus Sabaoth. Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a. Ho-san-na in ex-cel-sis.

Benedictus



Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-sis.

Agnus Dei



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



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

MISSA REGIA III

(H. du Mont)

Kyrie

Harm. F. RACZKOWSKI

6ton

3x

Ky — ri — e — e — le — i — son. Chris — te — e — le — i — son.

2x

Ky — ri — e — e — le — i — son. Ky — ri — e — e — le — i — son.

Gloria

6 ton

Glo — ri — a in ex — cel — sis De — o. Et in ter — rapax ho — mi — ni — bus bo — nae vo — lun — ta — tis. Lau — da — mus te. Be — ne — di — ci — mus te.

A — do — rá — mus te. Glo — ri — fi — ca — mus te. Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam glo — ri — am tu — am Do — mi — ne De — us, Rex coe — le — stis,

De — us Pa — ter om — ni — po — tens. Do — mi — ne Fi — li u — ni — ge — ni — te Je — su Chri — ste. Do — mi — ne De — us Ag — nus De — i, Fi — li — us Pa — tris.

Qui tol-lis pec-ca-ta mun-di: mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di: su-sci-pe de-pre-ca-ti-o-nem no-stram.

Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus San-ctus. Tu so-lus Do-mi-nus.

Tu so-lus Al-tis-si-mus, Ie-su Chri-ste. Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.

Credo

Cre — do in u-num De-um. Patrem om-ni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um.

Et in u-num Do-mi-num Je-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. De-um de De-o,

lu-men de lu-mi-ne, De-um ve-rum de De-o ve-ro. Ge-ni-tum non fac-tum, con-sub-stan-tia-lem Pa-tri: per quem om-ni-a facta sunt.

Qui pro-pter nos ho-mi-nes et pro-pter no-stram sa-lu-tem de-scendit de coe-lis. Et in-carna-tus est de Spi-ri-tu San-cto

ex Mari-a Vir-gi-ne : et ho-mo factus est. Cru-ci-fi-xus e-ti-am pro no-bis ; sub Pon-ti-o Pi-la — to pas-sus et sepul-tus est.

Et re-sur-re-xit ter-ti-a di — e , se-cun-dum scrip-tu-ras . Et a-scen-dit in coe-lum : se-det ad dex-te-ram Pa-tris.

Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os : cu-ius re-gni non e-rit fi-nis . Et in Spi-ri-tum San-ctum,

Do-mi-num et vi-vi-fi-can-tem : qui ex Pa-tre Fi-li-o-que pro-ce-dit . Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur :

qui lo-cu-tus est per Pro-phe-tas. Et u-nam san-ctam cat-ho-li-cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num bap-ti-sma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to re-sur-re-cti-o-nem mor-tu-o-rum et vi-tam ven-tu-ri sae-cu-li. A-men.

Sanctus

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

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san san-na in ex-cel-sis.

Agnus Dei

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

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

MSZA ŻAŁOBNA

Introit

Harm. F. RĄCZKOWSKI

M. M. ♩ = 132

Re — qui-em*ae — ter — nam do — na — e — is — Do-mi — ne:

et lux per-pe — tu — a lu — ce — at — e — is. PS. Te de — cet hymnus Deus in Si — on,

et ti-bi red-de-tur vo-tum in Je — ru — sa — lem * ex au — di o — ra — ti — o — nem me-am, ad te om-nis ca-ro ve-ni-et.

Powtarza się Requiem do Psal-mu.

Kyrie

M.M. ♩ = 132

3x

Ky — ri — e * e — le — i — son. Chri — ste — e — le — i — son.

2x

Ky — ri — e e — le — i — son. Ky — ri — e * e — le — i — son.

Graduale

Requiem * aeternam dona eis Domine: et lux perpetua luceat eis. In memoria aeterna erit iustus: ab auditione mala non ti-me — bit.

Tractus

Absolve, Domine, animas omnium fidelium defunctorum ab omnis vinculo delictorum. Et gratia tua illis succurente,

mereatur evadere iudicium ultionis. Et lucis aeternae beatitudine perfrui.

Sequentia

M. M. ♩ = 160

1. Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-vil-la: Te-ste Da-vid cum Sy-bil-la.
2. Quan-tus tre-mo-rem fu-tu-rus, Quan-do ju-dex est ven-tu-rus. Cun-cta stri-cte dis-cus-su-rus.

3. Tu-ba mi-rum spar-gens so-num Per se-pul-cra re-gi-o-num, Co-get om-nes an-te thronum.
4. Mors stu-pe-bit et na-tu-ra Cum re-sur-get cre-a-tu-ra, Ju-di-can-ti res-pon-su-ra.

5. Li-ber scri-ptur pro-fe-re-tur, In quo to-tum conti-ne-tur, Un-de mun-dus ju-di-ce-tur
6. Ju-dex er-go cum se-de-bit, Quid quid la-tet ap-pa-re-bit: Nil in ul-tum re-ma-ne-bit.

7. Quid sum mi-ser tunc dictu-rus ? Quem pa-tro - num ro-ga-tu-rus ? Cum vix ju-stus sit se-cu-rus.
 8. Rex tre-men-dae ma-je-sta-tis, Qui sal-van-dos sal-vas gra-tis. Sal-va me, fons pie-ta-lis.

9. Re-corda-re le-su pi-e, Quod sum causa tu-ae vi-lvae : Ne-me per-das il-la di-le.
 10. Que-rens me se-di-sti las-sus : Re-de-mi-sti cru-cem pas-sus : Tan-tus la-bor non sit cas-sus.

11. Ju-ste ju-dex ul-ti-o-nis Do-num fac re-mis-si-o-nis Ante di-em ra-ti-o-nis
 12. In-ge mis-co, tam quam re-us : Cul-pa ru-bet vul-tus me-us : Sup-pli-can-ti par-ce, De-us

13. Qui Ma-ri-am ab-sol-vi-sti, Et la-tro-nem ex au-di-sti. Mi-hi quo-que spem de-di-sti.
 14. Pre-ces me-ae non sunt di-gnae : Sed tu bo-nus fac be-ni-gne. Ne pe-ren-ni cre-mer i-gne.

15. In-ter om-nes lo — cum praesta, Et ab hae-dis me se-que-sta Sta-tu — ens in parte dex-tra
 16. Con-fu-ta-tio ma — le dic-tis, Fla-mnis acri-bus ad dic-tis: Vo — ca me cum be-ne-dic-tis.

17 O — ro sup-plex et ac — cli — nis, Cor con-tri-tum qua-si ci — nis: Ge-re cu-ram me-i fi-nis.

18. La-cri-mo — sa die-es il — la Qua-re sur-get lex fa-vi — la. 19. Ju-di-candus ho — mo-re-us:

Hu-ic er-go par — ce De-us. Pi — e Ie-su Do-mi-na, do-na, e-is re-qui-em. A — men.

Offertorium

M.M. ♩ = 144

Do-mi-ne-le-su Chri-ste — Rex glo — ri-ae, li-be-ra a-ni-mas om-ni-um fi-de — li — um de — fun-cto-rum

de poe-nis in-fer — ni, et de pro-fun-dola-cu: li-be-ra e-as de o-re le-o — nis, ne ab-sor-bea-te e-as tar — ta-rus,

ne ca-dan-ti in ob-scu — rum: sed si-gni-fer san-ctus Mi — cha-el re-pre-sen-tet e — as

in lu — cem san — ctam: Quam diu A-bra-hae pro-mi-si-sti, et, se — mi — ni e — ius.

Ho-sti-as et pre-ces ti-bi Do-mi-ne lau-dis offe-ri-mus: tu su-sci-pe pro ani-ma-bus il-lis,

qua-rum ho-di-e me-mo-ri-am fa-ci-mus: fac e-as, Do-mi-ne, de mor-te trans-i-re ad vi-tam.

Powtarza się „Quam dim” do „Hostias”

Sanctus

M. M. ♩ = 138

San-ctus, * San-ctus Sanctus Do-mi-nus Deus Sa-ba-oth. Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a. Ho-san-na in ex-cel-sis.

Benedictus

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Agnus Dei

M.M. ♩ = 138

A-gnus De-i, * qui tol-lis pec-ca-ta mun-di: do-na e-is re-qui-em. Agnus De-i, qui tol-lis pec-ca-ta mun-di:

do-na e-is re-qui-em. A-gnus De-i qui tol-lis pec-ca-ta mun-di: do-na e-is re-qui-em, sem-pi-ter-nam.

Communio

Lux ae-ter-na * lu-ce-ate-is Do-mi-ne. Cum Sanctis tuis in aeter-num, qui-a pi-us es. Re-qui-e aeternam do-na e-is Do-mi-ne.

et lux perpetua lu-ce-at e-is. Cum sanctis tuis in aeter-num qui-a pi-us es. Re-qui-escant in pace. A-men.

Libera me

Harm. F. RĄCZKOWSKI

Li-be-ra me, Do — mi-ne,* de morte ae-ter — na in' die il-la tre-men — da.

Qua-do coe-li mo — ven-disunt et ter-ra : Dum ve — ne-ris ju-di-ca — re — sae — cu-lum

per i — gnem. Tremens factus sum ego, et ti — me-o, dum dis-cus-sio ve-ne-rit at — que ven-tu-ra i — ra.

Powtarza się od A do B

Rs.

Powtarza się od B do C

Di-es il-la, dies i-rae, ca-la-mi-ta-tis et mi-se-ri-ae, di-es ma-gna et a-ma-ra val-de. Re-qui-em ae-ter-nam,

Powtarza się od początku do C

do-na e-is Do-mi-ne. et lux per-pe-tu-a lu-ce-at e-is. Ky-rie e-le-i-son. Christe e-le-i-son. Ky-rie e-le-i-son.

Pa-ter no-ster. Et ne nos inducas in tenta-tio-nem. Sed libera nos a ma-lo. Re-qui-es-cant in pace. A-men. Domine exaudi orationem meam.
A porta in-fe-ri. Erue Domine ani-ma me-us. (animas eorum)

Et clamor meus ad te veniat. Dominus vo-bis-cum. Et cum Spi-ri-tu tu-o. Oremus. A-men. Re-qui-es-cant in pa-ce. A-men.

In paradisum

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment with eighth notes. The lyrics are: In pa-ra-di-sum * de-du-cant te An-ge — li : in tu-o ad-ven-tu sus — ci-pi-ant te Mar-ty — res,

Second system of musical notation. It includes a double bar line. The lyrics are: et per-du-cant te in ci-vi-ta-tem san — ctam ie — ru-sa-lem. Cho-rus An — ge-lo — rum te sus — ci-pi-at,

Third system of musical notation. The treble staff features a melodic line with a 'w' (trill) marking above the final measure. The lyrics are: et cum La — za-ro quon-dam pau-pe-re ae-ter — nam ha-be-as re-qui-em.

Salve Regina

Sal-ve Re-gi-na * Ma-ter mi-se-ri-cor-di-e, vi-ta, dul-ce — do et spes no-stra sal — ve.

Ad te cla-ma-mus, ex-su-les fi-li-i He-vae. Ad te sus-pi-ra-mus, ge-men-tes et flen-tes in hac la-crima-rum valle.

E-ia er-go, ad-vo-ca-ta no-stra, il-lo-stu-os mi-se-ri-cor-de-so-cu-los ad nos con-ver-te. Et Ie-sum, be-ne-dic-tum fructum ven-tris-tui,

no-bis post hoc ex-li-um. os-ten-de. O cle-mens, o pi-a, o dul-cis Vir-go Ma-ri-a.

CREDO I

Cre-do in u-num De-um. Pa - trem om-ni-po-ten-tem fa - ctorem coe-li et ter - rae, vi-si-bi-li-um om-ni-um

et in-vi-si-bi-li - um. Et in u-num Do-mi-num Ie-sum Christum, Fi - li-um De-i u-ni-ge-ni - tum.

Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de De-o ve-ro.

Ge-ni-tum, non factum, con-substan-tialem Pa-tri: per au-em om-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter nos-tram sa-lu-tem

de-scendit de coe-lis. Et in-car-na-tus est de Spi-ri-tu San-cto . ex Ma-ri-a Vir-gi-ne: Et ho-mo factus est.

Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est. Et re-sur-rex-it ter-ti-a di-e, se-cun-dum Scrip-tu-ras.

Et as-cen-dit in coe-lum: se-det ad dex-te-ra-m Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a iu-di-ca-re vi-vos et mor-tu-os.

cu-ius re-gni non erit fi-nis. Et in Spi-ritum San-ctum, Do-mi-num, et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-ce-dit.

Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phetas. Et u-nam San-ctam ca-

-tho-li-cam et a-po-sto-li-cam ec-cle-si-am. Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum.

Et ex-pec-to re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li. A-men.

CREDO II

Cre do in u-num De-um. Pa-trem om-ni-po-ten-tem fac-to-rem coe-li et ter-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um.

Et in u-num Do-mi-num Je-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. De-um de De-o,

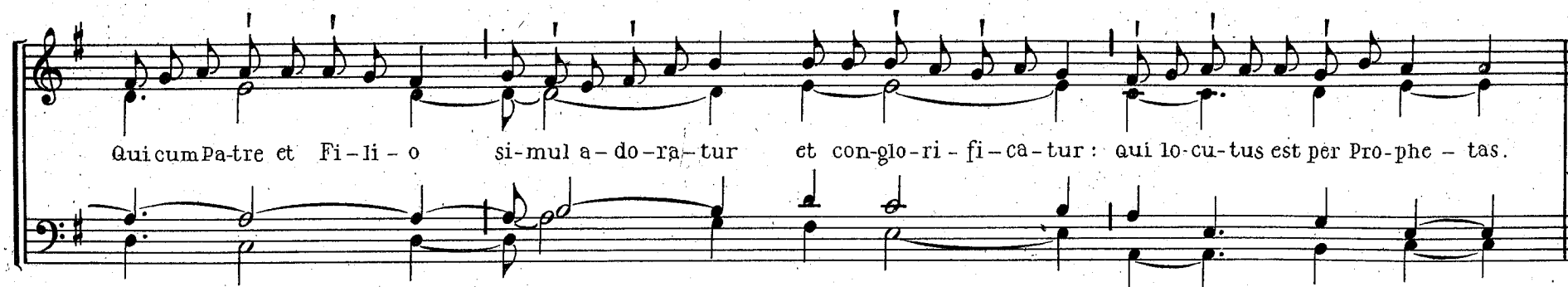
lu-men de lu-mi-ne, De-um ve-rum De De-o ve-ro. Ge-ni-tum non fac-tum con-substan-tia-lem Pa-tri per quem om-ni-a fa-cta sunt.

Qui propter nos ho-mi-nes, et propter nos-tram sa-lu-tem, de-scen-dit de coe-lis. Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne Et ho-mo fac-tus est

Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Di-la-to pas-sus et se-pul-tus est. Et re-sur-rex-it ter-ti-a di-e, se-cun-dum Scrip-tu-ras

Et a-scen-dit in coe-lum se-det ad dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a, iu-di-ca-re vi-vos et mor-tu-os :

cu-ius re-gni non e-rit fi-nis. Et in spi-ri-tum San-ctum Do-mi-num et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o aue-pro-ce-dit.



Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas.



Et u-nam sanctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u-nam bap-ti-sma in re-mis-si-o-nem pec-ca-to-rum.



Et ex-pe-cto re-sur-rec-ti-o-nem mor-tuo-rum. Et vi-tam ven-tu-ri sae-cu-li. A — — — — men.

CREDO III

M.M. ♩ = 144

Harm. F. RACZKOWSKI

Cre-do in u-num De — um. Pa-trem om-ni-po-ten-tem, fac-torem coe-li et ter-rae vi-si-bi-li-um om — nium, et in-vi-si-bi — li-um.

The first system of musical notation for 'CREDO III'. It consists of a treble and bass staff in D major (two sharps). The tempo is marked 'M.M. ♩ = 144'. The lyrics are 'Cre-do in u-num De — um. Pa-trem om-ni-po-ten-tem, fac-torem coe-li et ter-rae vi-si-bi-li-um om — nium, et in-vi-si-bi — li-um.' The melody is in the treble staff, and the accompaniment is in the bass staff.

Et in u-num Do-mi-num Ie-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum, Et ex Pa-tre na — tum an-te om-ni-a sac — cu-la.

The second system of musical notation. The lyrics are 'Et in u-num Do-mi-num Ie-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum, Et ex Pa-tre na — tum an-te om-ni-a sac — cu-la.' The melody continues in the treble staff, and the accompaniment continues in the bass staff.

De-um de De-o, lu-men de lu-mine, De-um ve-rum de De-o ve-ro. Ge-ni-tum non fac-tum, con-substan-tia-lem Pa-tri: per quem om-ni-a facta sunt.

The third system of musical notation. The lyrics are 'De-um de De-o, lu-men de lu-mine, De-um ve-rum de De-o ve-ro. Ge-ni-tum non fac-tum, con-substan-tia-lem Pa-tri: per quem om-ni-a facta sunt.' The melody continues in the treble staff, and the accompaniment continues in the bass staff.

Qui propter nos homines, et propter nostram salutem descendit de coelis. Et in-car-na-tus est de Spi-ri-tu San-cto ex Mari-a Vir-gi-ne:

et ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.

Et re-sur-re-xit ter-ti-a di-e, se-cundum Scrip-tu-ras. Et a-scen-dit in coc-lum, se-det ad dexte-ram Pa-tris.

Et i-terum venturus est cum glo-ri-a iu-di-ca-re vi-vos et mor-tu-os: cu-ius re-gni non erit fi-nis. Et in Spi-ri-tum Sanctum, Do-mi-num,

et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-o aue-pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-ca-tur qui lo-cu-tus est per Pro-phe-tas.

Et u-nam san-ctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or unum ba-p-ti-sma in re-mis-si-o-nem pec-ca-to-rum.

Et ex-pe-cto re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li. A ————— men-tis.

CREDO IV

Harm. F. RAČZEWSKI

Cre-do in u-num De-um. Pa-trem om-ni-po-ten-tem fa-cto-rem coeli et ter-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um.

Et in u-num Do-mi-num Je-sum Chri-stum, Fi-li-um Dei u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la.

De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum de De-o ve-ro. Ge-ni-tum non fac-tum, con-substan-tia-lem Pa-tri: per-que om-ni-a fa-cta sunt.

Qui propter nos ho-mi-nes et propter nos tram sa-lu-tem de-scen-dit de coe-lis. Et in-car-na-tus est de Spi-ri-tu San-cto

ex Ma-ri-a Vir-gi-ne, et ho-mo factus est. Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.

Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scrip-tu-ras. Et a-scen-dit in coe-lum, se-det ad dex-te-ram Pa-tris.

Et i-te-rum ven-tu-rus est cum glo-ri-a, iu-di-ca-re vi-vos et mortu-os: cu-ius re-gni non e-rit fi-nis.

Et in Spi-ri-tum San-ctum Do-mi-num et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit. Qui cum Pa-tre et Fi-li-o

si-mu-la-do-ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et u-nam san-ctam ca-tho-li-cam

et a-po-sto-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-pec-to re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li. A-men.

CREDO V

M.M. ♩ = 144

Harm. F. RĄCZKOWSKI

4ton

Cre-do in u - num De - um * Cre-do in u-num Deum, * Pa - trem om-ni-poten-tem, fa-ctorem coe-li et ter-rae,

vi-si-bi-li-um om-ni-um, et in-vi-si-bi-li-um Et in u-num Do-mi-num Ie-sum Christum, Fi-li-um Dei u-ni-ge-ni-tum.

Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la De-um de De-o, lu-men de lu-mi-ne, De-um ve-rum

de De-o ve-ro Ge-ni-tum, non fa-ctum, con-substan-ti-a-lem Pa-tri per quem om-ni-a, fa-cta sunt.

Qui propter nos ho-mi-nes et propter nostram sa-lu-tem descendit de coe-lis. Et in-car-na-tus est de Spi-ri-tu San-cto

ex Ma-ri-a Vir-gi-ne: et ho-mo fac-tus est. Cruci-fi-xus e-ti-am pro no-bis: sub Pon-tio Pi-la-to

pas-sus et se-pul-tus est. Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scrip-tu-ras. Et a-scen-dit in coe-lum:

se-det ad dex-te-ra-m Pa-tris. Et i-te-rum ven-tu-rus est cum glo-ri-a, iu-di-ca-re vi-vos et mor-tu-os: cu-ius re-gni non e-rit fi-nis.

Et in Spi-ri-tum Sanctum, Do-mi-num et vi-vi-fi-can-tem : qui ex Pa-tre Fi-li-o que pro-ce-dit.

Qui cum Pa-tre et Fi-li-o si-mu-la-do-ra-tur, et con-glo-ri-fi-ca-tur : qui lo-cu-tus est per Pro-phe-tas Et u-nam Sanctam

ca-tho-li-cam et a-po-sto-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-pe-cto re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li. A-men.

CREDO VI

Harm. F. RAČZKOWSKI

Cre-do in u - num De - um,* Cre-do in u-numDe-um,* Pa-trem om-ni-po-ten - tem , fa-cto-rem coe-li et ter - rae ,

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

Et ex Pa - tre na - tum an - te om-ni-a sae - cu - la - . De - um de De - o , lu - men de lu-mi-ne ,

De-um ve-rum de De-o ve - ro - . Ge-ni-tum non factum con-substan-tia - lem Pa - tri , per quem om-ni-a fa - cta sunt

Qui propter nos ho-mi-nes et propter nos-tram sa-lu-tem des-cen-dit de coe-lis— Et in-car-na-tus est de Spi-ri-tu San-cto

ex Ma-ri-a Vir-gi-ne — : Et ho-mo factus est — Cru-ci-fi-xus e-ti-am pro no-bis: sub Pon-tio Pi-la-to pas-sus et se-pul-tus est

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu-ras — Et a-scen-dit in coe-lum: se-det ad dex-te-ra-m Pa-tris —

Et i-te-rum ven-tu-rus est cum glo-ri-a iu-di-ca-re vi-vos et mor-tu-os cu-ius re-gni non e-rit fi-nis —

Et in Spi-ri-tum San-ctum Do-mi-num, et vi-vi-fi-can — tem — ; qui ex Pa-tre Fi-li-o — que pro-ce — dit —

Qui cum Pa-tre et Fi-li-o si-mula-do-ra — tur et con-glo-ri-fi-ca — tur — , qui lo-cutus est per Pro-phe — tas —

Et u — nam San-ctam cat-ho-li-cam et a-po-sto-li-cam Ec-cle-si-am — Con-fi-te-or u — num bap-tis-ma in pre-mis-si-o — nem pec-ca-to — rum.

Et ex-pe-cto re-sur-re-cti-o — nem mor-tu-o — rum — Et vi-tam ven-tu-ris ae-cu-li * A-me — n.

Odpowiedzi do MSZY ŚW.

Na Orację

Harm. F. RĄCZKOWSKI

1.

Do-mi-nus vo-bis-cum. Et cum Spi-ri-tu tu-o. O-re-mus sae-cu-lo-rum. A-men.

2. *Ton dawniejszy*

Do-minus vo-bis-cum. Et cum Spi-ri-tu tu-o. O-re-mus per om-nia sae-cu-la sae-cu-lo-rum. A-men.

1.

Na Ewangelię

I-ni-ti-um S. Ev. sae-cun-dum Io-an-nem. Glo-ri-a ti-bi Do-mi-ne.

2. Ton dawniejszy

Do-mi-nus vo - bis - cum. Et cum Spi-ri-tu tu-o. I-nitium s. Ev. saec. Mar-cum. Glo-ri-a ti-bi Do-mi-ne.

Na Prefację

1. Ton uroczysty

Per om-ni-a sae-cu-la sae-cu-lo — rum. A-men. Do-mi-nus vo - bis - cum. Et cum Spi-ri-tu tu — o.

Sur-sum cor-da. Ha-be — mus ad Do-mi-num. Gra-ti-as a-ga — mus Do-mi-no De-o no-stro. Di — gnum et iustum est.

2. Ton zwykły

Per om-ni-a sae-cu-la sae-cu-lo-rum. A-men. Do-mi-nus vo - bis-cum. Et cum spi-ri-tu tu-o. Sur-sum cor — da.

Ha-be-mus ad Do-mi-num. Gra-ti-as a-ga-mus Do-mi-no De-o no-stro. Di-gnum et iu-stum est.

3. Ton bardzo uroczysty.

Per om-ni-a sae-cu-la sae-cu-lo-rum. A-men. Do-mi-nus vo-bis-cum. Et cū Spi-ri-tu tu-o. Sur-sum cor-da.

Ha-be-mus ad Do-mi-num. Gra-ti-as a-ga-mus Do-mi-no De-o no-stro. Di-gnum et iu-stum est.

Na Pater noster

Per om-ni-a sae-cu-la sae-cu-lo-rum. A-men. Et ne nos in-du-ca-s in tentati-o-nem. Sed li-be-ra nos a ma-lo.

Przed „Agnus Dei”

Per om-ni-a sae-cu-la sae-cu-lo — rum. A-men. Pax Do — mi-ni sit sem-pervo-bis-cum. Et cum Spi-ri-tu tu-o.

Na zakończenie Mszy św. „Ite missa est” lub „Benedic. Dom.”

1. *Śpiewa się od Wielkiej Soboty przez całą oktawę*

De — o gra — ti — as, al — le — lu — ia, al — le — lu — ia.

2. *W święta uroczyste*

De — o gra — ti — as.

3. *W święta zwykłe*

De — o gra — ti — as. I De — o te missa est. gra — ti — as.

4. W święta M. Boskiej

5. W niedzielę

I De-o te mis-sa est gra-ti-as

I - te mis sa est. De-o gra ti-as.

I - te mis sa est. De-o gra - ti-as.

6. Ton zwykły

7. Na święta zwykłe

Be-ne-di-ca - mus Do - mi-no De-o gra - ti-as I - te, mis - sa est. De-o gra - ti-as.

Be-ne-di-ca - mus Do mi-no. De o gra ti-as.

8. Wniedziele

Adwentu i W. Postu

9. Po Mszy św. żałobnej

Be-ne-dica-mus Do mi-no. De o gra ti-as. Re-qui-escant in pa-ce. A-men.

Kilka mniej używanych „Ite missa est”

1. *I - te De-o, mis-sa est. gra-ti-as.*

2. *I - te De-o, mis-sa est. gra-ti-as.*

3. *I - te De-o, mis-sa est. gra-ti-as.*

4. *I - te De-o, mis-sa est. gra-ti-as.*

5. *I - te De-o, mis-sa est. gra-ti-as.*

6. *I - te De-o, mis-sa est. gra-ti-as.*

7. *I - te De-o, mis-sa est. gra-ti-as.*

Asperges me

Harm. F. RĄCZKOWSKI

A - sper - ges me * Do - mi - ne , hys - so - po et mun - da - bor : la - va - bis me

et su - per - nitem de - al - ba - bor. Mi - se - re - re me - i De - us * se - cundum magnam miseri - cor - di - am tu - am.

Glo - ri - a Pa - tri et Fi - li - o , et Spi - ri - tu - i San - cto * Si - cut e - rat in prin - ci - pio et nunc, et sem - per,

et in sae - cu - la sae - cu - lo - rum A - men.

Et salutare tuum da no - bis . O - re - mus Per Christum Dom. no - strum. A - men

Vidi aquam

Harm. F. RACZKOWSKI

Vi - di a - quam * e - gre — di — en — tem de tem — plo — a la — te - re dex — tro ,

The first system of the musical score for 'Vidi aquam'. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Vi - di a - quam * e - gre — di — en — tem de tem — plo — a la — te - re dex — tro ,'. The piano part provides a harmonic foundation with chords and moving lines.

al - le — lu — ia : et om — nes ad quos per - ve — nit a — qua i — sta —

The second system of the musical score. The vocal line continues with 'al - le — lu — ia : et om — nes ad quos per - ve — nit a — qua i — sta —'. The piano accompaniment continues with similar harmonic support. The lyrics are 'al - le — lu — ia : et om — nes ad quos per - ve — nit a — qua i — sta —'.

sal — vi fa — cti sunt, et di — cent , al - le - lu — ia , al — le — lu — ia .

Fine

The third and final system of the musical score. The vocal line concludes with 'sal — vi fa — cti sunt, et di — cent , al - le - lu — ia , al — le — lu — ia .'. The piano accompaniment ends with a final chord. The word 'Fine' is written at the end of the system. The lyrics are 'sal — vi fa — cti sunt, et di — cent , al - le - lu — ia , al — le — lu — ia .'.

PS.117. Con-fi — te — mi-ni Do-mi-no quò — ni — am bo — nus * quò — ni — am in sae-cu-lum mi-se-ri — cor — di — a e — ius.

Glo-ri — a Pa-tri et Fi-li-o et Spi-ri — tu — i San-cto * Si — cut e-rat in prin-ci-pi-o et nunc, et sem-per,

*Powtarza się „Vidi aquam”
aż do Fine*

et in sae-cula sae-cu — lo — rum. A-men

Domine apud te est fons vitae al-le-lu-ia.
Et in lumine tuo videbimus lumen al-le-lu-ia. A — men.

Obwolutę, okładkę i stronę tytułową
projektował

TADEUSZ NIEMIRSKI

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UWAGI PRAKTYCZNE

1. Melodie gregoriańskie należy śpiewać nie za głośno, z dużym skupieniem wewnętrznym.
2. Poszczególnych dźwięków melodii nie można skandować.
3. Śpiewać trzeba równo każdą nutę melodii według jej wartości.
4. Akompaniament ma stanowić tło. Dlatego też jeśli organista śpiewa sam, winien użyć do akompaniamentu najwyżej 1 lub 2 rejestrów, łagodnych fletowych (8'). Jeśli śpiewa chór lub wierni, można dołączyć flety 4'.
5. Głos najniższy w akompaniamencie może być grany pedałem (Subbas 16' Fletbas 8'), lecz nie bez przerwy.
6. Powtarzających się dźwięków melodii na tej samej wysokości nie uderzać w akompaniamencie, lecz łączyć.