

# Odpowiedzi

do  
MSZY ŚW.

## Na Orację

Harm. F. RAĆKOWSKI

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.

This musical score is for the second tone, 'Ton dawniejszy'. It consists of two staves, treble and bass clef. The melody is written in a simple, rhythmic style. The lyrics are: '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,

This musical score is for the first tone, 'Ton uroczysty'. It consists of two staves, treble and bass clef. The melody is more ornate and expressive. The lyrics are: '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,

This musical score continues the first tone, 'Ton uroczysty'. It consists of two staves, treble and bass clef. The melody is more ornate and expressive. The lyrics are: '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.

This musical score is for the second tone, 'Ton zwykły'. It consists of two staves, treble and bass clef. The melody is simpler and more direct. The lyrics are: '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-cas 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,

This musical system consists of a vocal line and a piano accompaniment line. The vocal line contains the Latin text: "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,". The piano accompaniment provides harmonic support with chords and moving lines.

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

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

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

This system features a vocal line and a piano accompaniment. The vocal line begins with the text "De — o gra — ti — as, al — le — lu — ia, Pal — le — lu — ia." The piano accompaniment is simple, with a steady bass line and chords.

2. *W święta uroczyste*

De — o gra — ti — as.

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line has the text "De — o gra — ti — as." The piano accompaniment includes dynamic markings such as *p* and *f*.

3. *W święta zwykłe*

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

This system concludes the piece with a vocal line and piano accompaniment. The vocal line contains the text "De — o gra — ti — as. I De — o te missa est. gra — ti — as." The piano accompaniment features a more active melodic line in the right hand.

4. W święta M. Boskiej

5. W niedzielę

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

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

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

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

# Asperges me

Harm. F. RAČZKOWSKI

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

et su - per - nivem 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 music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a quarter note on G4, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

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

The second system continues the vocal and piano parts. It includes a fermata over the word 'ia' and a trill-like flourish over 'sta'. The piano accompaniment maintains its rhythmic pattern.

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

*Fine*

The third system concludes the piece. It features a final flourish over the second 'al-le-lu-ia' and ends with a double bar line. The piano accompaniment provides a final harmonic support.



PS.117. Con-fi — te — mi-ni Do-mi-no quò — ni — am bo — nus \* quo — 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.