

PRORPIA GREGORIAŃSKIE
Z GRADUAŁU RZYMSKIEGO

OKRES ZWYKŁY
TYDZIEŃ VI



*z pasji
do liturgii*

INTROIT

Intr. 6.

E-sto mi-hi * in De- um pro- te- ctó- rem, et in
 locum re- fú- gi- i, ut salvum me fá- ci- as : quóni- am
 firmaméntum me- um, et re- fú- gi- um me- um es tu :
 et pro- pter nomen tu- um dux mi- hi e- ris, et e-
 nú- tri- es me. *Ps.* In te Dómi- ne spe- rá- vi, non confúndar
 in aetérnum : * in justí- ti- a tu- a lí- be- ra me. Gló- ri- a
 Patri. E u o u a e.

GRADUAŁ

Grad.
3.

T Ū es * De- us, qui fa- cis mi-ra-
 bí- li- a so- lus : no- tam fe- cí- sti
 in gén- ti- bus vir- tú- tem
 tu- am. Ψ . Li- be- rásti in
 brá- chi- o tu- o pó-
 pu- lum tu-
 um, fí- li- os Isra- el

* et Jo- seph.

GRADUAŁ (PIĄTEK ROKU I)

Grad.
1.

B E- á- ta gens, * cu- jus est Dó- minus

De- us e- ó- rum : pó- pu- lus, quem e-

lé- git Dó- mi- nus in he- re- di-

tá- tem si- bi. Ψ . Verbo Dó-

mi- ni cae- li firmá- ti

sunt : et spí- ri- tu o- ris e- jus

o- mnis virtus * e- ó- rum.

The musical score is written on ten staves. It begins with a treble clef and a common time signature. The melody is primarily composed of eighth and sixteenth notes, with some longer note values. There are several bar lines and repeat signs throughout the piece. The lyrics are printed below the notes, with some words underlined to indicate phrasing. The piece concludes with a double bar line and a fermata over the final note.

GRADUAŁ (PIĄTEK ROKU II)

Grad.
5.
B

E-á- tus vir, * cu- jus est nomen Dómi-
ni spes e- jus, et non respé- xit in va-
ni- tá- tes et in- sá- ni- as falsas.

Ψ. E- go au- tem mendí- cus sum et
pau- per : Dó- minus so- lí- ci- tus est me- i. Ad-
jú- tor me- us, et pro- téctor me-
us * tu es.

ALLELUJA

1.

A L-le- lú- ia. * *ij.*

ψ. Cantá- te Dó-

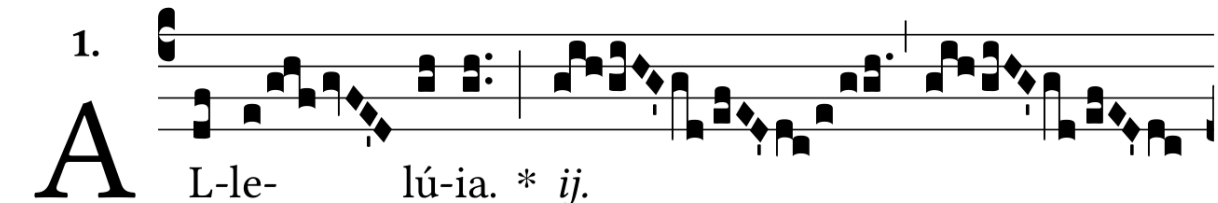
mi-no cán- ti- cum no- vum : qui-

a mi-ra- bí- li- a fe- cit * Dó

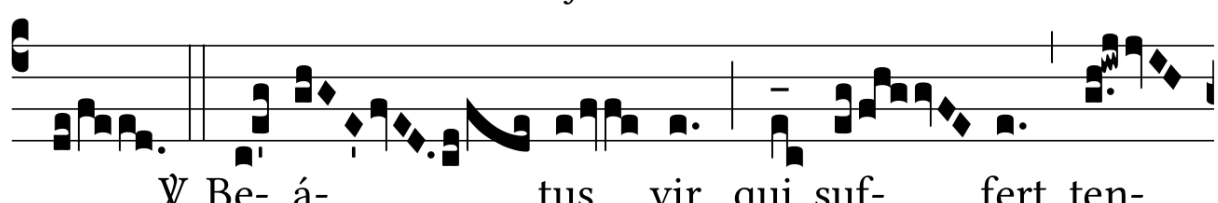
mi- nus.

ALLELUJA (PIĄTEK ROKU II)


1.



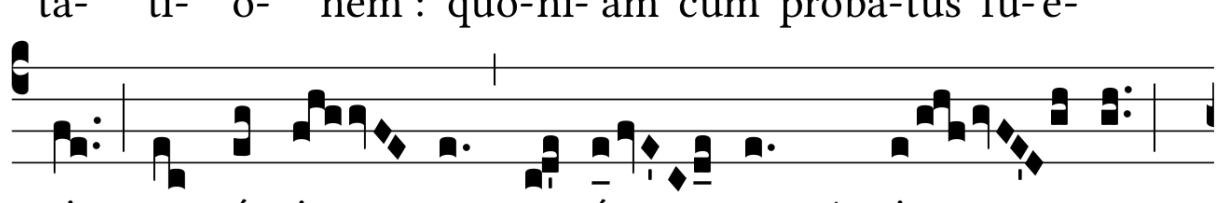
A L-le- lú-ia. * *ij.*




Ÿ. Be- á- tus vir, qui suf- fert ten-



ta- ti- ó- nem : quó-ni- am cum probá-tus fú-e-



rit, ac- cí- pi- et co- ró- nam * vi- tae.



ANTYFONA NA OFIAROWANIE

Grad.
5.

B Ene-dí-ctus es, * Dómi-ne,

qui in-tu-é-ris a- býs- sos, et se-

des su- per Ché-ru-bim. Ψ . Bene-dí-

ctus es Dó- mi- ne, in

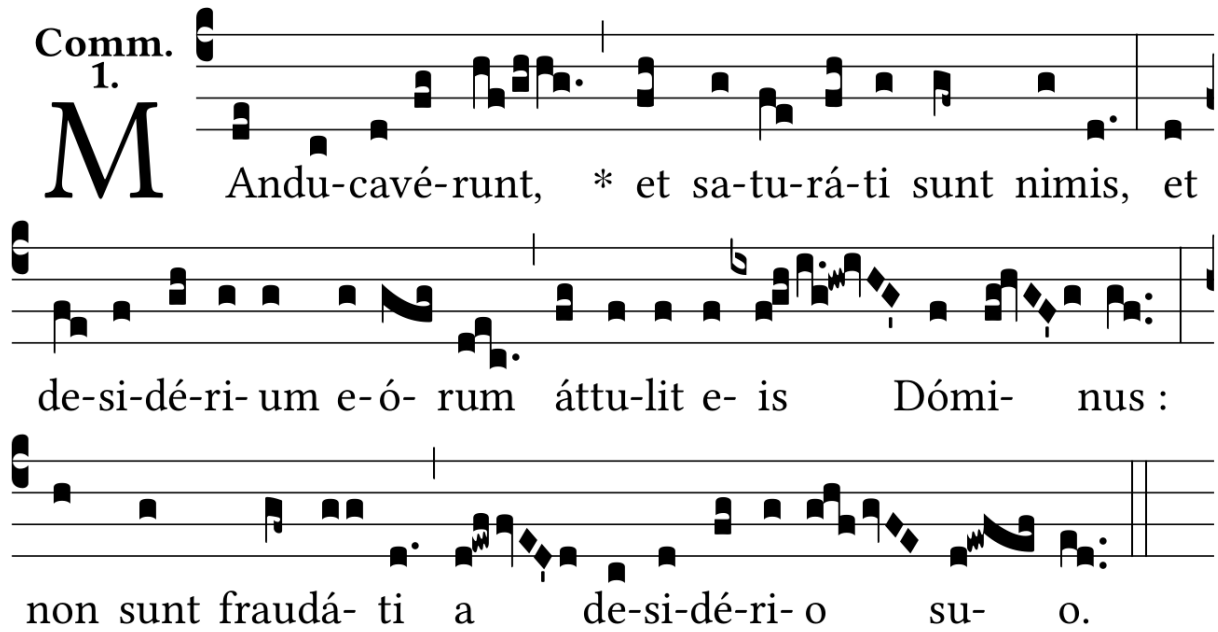
firmamén- to cae- li, et laudá-bi-lis * in saé-

cu-la.

The musical score is written on a single staff with a treble clef and a common time signature (C). It begins with a 'Grad.' marking and the number '5.'. A large initial letter 'B' is placed at the start of the first line of text. The melody consists of a series of eighth and sixteenth notes, with some rests and accidentals. The text is written in a Gothic-style font and is aligned with the notes. There are several double bar lines throughout the score, indicating the end of phrases or sections. The final note of the piece is a half note 'A'.

ANTYFONA NA KOMUNIE

Comm.
1.



M Andu-cavé-runt, * et sa-tu-rá-ti sunt nimis, et
de-si-dé-ri-um e-ó-rum áttu-lit e- is Dómi- nus :
non sunt fraudá- ti a de-si-dé-ri- o su- o.

Ps 77, 1. 3-4a. 4bcd. 23. 24. 25. 27. 28.

ANTYFONA NA KOMUNIE (PIĄTEK)

Comm.
1.

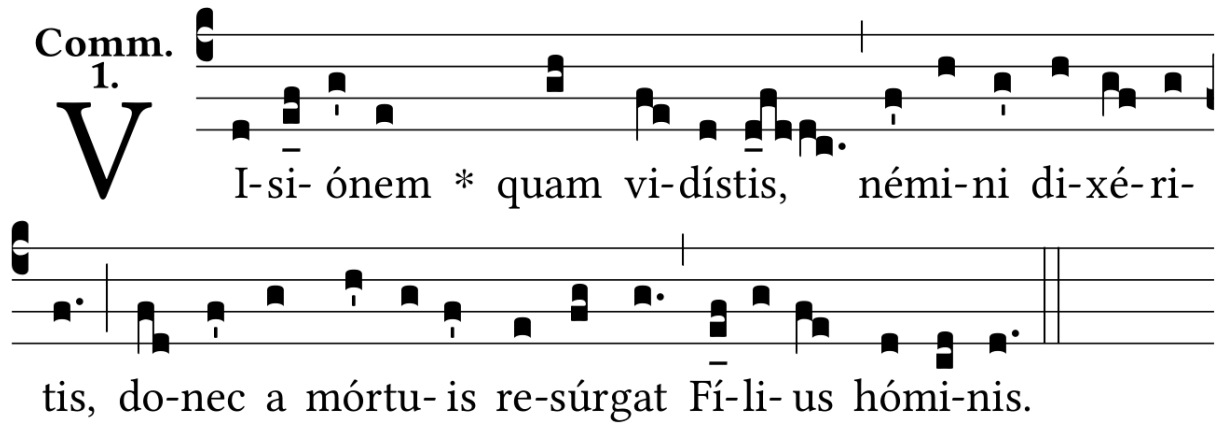


QUI vult ve-ní-re post me, * áb- neget semet-í-
psum : et tol- lat cru- cem su- am, et sequá-tur me.

Ps 33, 2. 6. 7. 15. 16. 17. 18. 19. 20. 21.

ANTYFONA NA KOMUNIE (SOBOTA)

Comm.
1.
V



I-si- ónem * quam vi-dístis, némi-ni di-xé-ri-
tis, do-nec a mórtu-is re-súrgat Fí-li-us hómi-nis.

Ps 44, 2ab. 3. 4. 5. 6. 7. 8. 18ab, lub: Ps 96, 1. 2. 3. 4. 5. 6. 11. 12.