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MUSICALIA

KAZIMIERZ GARBUSIŃSKI

MISSA LAUDATE DOMINUM

**Nagrodzona na konkursie »Tow. Wyd.
Muzyki Polskiej w Warszawie«
z Fundacji Komitetu Budowy
Organów w kościele
M. B. Zwycięskiej
w Łodzi.
Czerwiec
1933**

K R A K Ó W 1933

SZTYCH I DRUK ZAKŁADÓW GRAFICZNYCH »STYL« W KRAKOWIE

KAZIMIERZ GARBUSIŃSKI

MISSA
LAUDATE DOMINUM

NA CHÓR MIESZANY
Z TOWARZYSZENIEM
ORGANÓW



KRAKÓW 1933

NAKŁADEM AUTORA

Przewielebnemu Księdzu Prałatowi
JANOWI MASNEMU
Prepozytowi Kollegjaty św. Anny
w Krakowie

poświęca
A U T O R

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III



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Missa „Laudate Dominum“

Nagrodzona na konkursie „Tow. Wyd. Muzyki Polskiej w Warszawie“ z fundacji Komitetu Budowy Organów w kościele M. B. Zwycięskiej w Łodzi. — Czerwiec 1932.

Kyrie.

KAZIMIERZ GARBUSIŃSKI.

Andante misterioso. Unisono.

SOPRAN.
ALT.

TENOR.

BAS.

ORGANY.

r. pr. *r. pr.* *p* *r. l.* *r. l.* *mp* *p*

ped.

p *p* *p* *p* *pp*

le - - i - son e - lei - - - son, Ky - ri -

le - - i - son e - lei - - - son, Ky - ri -

pp

e e - le - i - son, Ky - ri - e e - le - i -

e e - le - i - son, Ky - ri - e e - le - i -

pp

pp

pp *pp* *pp* *pp* *pp*

Ped. *Ped.*

Sopran albo Tenor Solo.

Solo

Chri - ste e - lei - son,

son, e - lei - son. e - lei -

son, e - lei - son. e - lei -

p *p* *p* *p* *p* *p* *p* *p*

pp *p* *pp* *p*

Ped. *Con Ped.*

p Pleno voce.

S-o Chri - ste e - lei - son, Chri -

son,

son,

e - lei - son

e - lei - son

pp *pp* *p* *pp*

Con Teda.

Meno voce.

S-o ste e - lei - son, e - lei - son, e - le -

Chri - ste,

Chri - ste,

p *p*

p *Con Teda.*

S-o

son,

Chri-ste e - lei - son, Chri-ste e - lei - son, Chri-ste e -

Chri-ste e - lei - son, Chri-ste e - lei - son, Chri-ste e -

Detailed description: This system contains the first vocal and piano staves. The Soprano part begins with a melodic line for the word 'son,' followed by a rest. The piano accompaniment features a series of chords, with dynamics *f* and *pp* indicated. The lyrics 'Chri-ste e - lei - son,' are repeated across the vocal staves.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves with complex chordal textures. Dynamics *f* and *p* are clearly marked throughout the piece.

lei - son, e - lei - son,

lei - son,

Detailed description: This system contains the second vocal and piano staves. The Soprano part continues with 'lei - son, e - lei - son,'. The piano accompaniment continues with similar chordal patterns. Dynamics *p* and *pp* are used.

mp *p* *pp* *pp*

Detailed description: This system shows the piano accompaniment for the second system. It features a more active bass line with eighth notes. Dynamics *mp*, *p*, and *pp* are indicated.

ta - - - tis. *f*
 ta - - - tis. Lau - da - - - mus te, be - ne -

di - ci - mus te, a - do - ra - - - mus te, glo - ri - fi - ca
p *f cresc.*

Andante maestoso e sostenuto.

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -
 mus te.

Andante maestoso e sostenuto.

Più vivo.

ri - am tu - - - am.

mf cresc. Do - - mi - ne De - us Rex coe - le - stis

mf cresc. *f*

Più vivo.

p pp mf cresc.

ff

Tranquillo.

ff f rit. Do - mi - ne Fi - li u - ni -

De - us Pa - ter o - mni - po - tens.

Tranquillo.

ff f rit.

ge - ni - te Je - su Chri - - ste.

Do - - mi - ne De - - us a - gnus

mf poco cresc.

S-o

Qui tol - lis pec - ca - ta

De - i, Fi - li - us Pa - - - tris.

Detailed description: This system contains the first vocal entry. The vocal line (Soprano or Tenor) begins with a rest, followed by the lyrics 'Qui tol - lis pec - ca - ta'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The tempo is 'Andante misterioso'.

Andante misterioso.

pp

Detailed description: This system shows the piano accompaniment for the second system. It features a treble and bass clef with chords and moving lines. The dynamic marking is 'pp' (pianissimo).

Meno voce.

S-o

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

mi - se - re - re no - bis.

mi - se - re - re no - bis.

Detailed description: This system contains the second vocal entry. The vocal line (Soprano or Tenor) begins with a rest, followed by the lyrics 'mun - di, Qui tol - lis pec - ca - ta mun - di,'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The tempo is 'Meno voce'.

p pp pp mf

Detailed description: This system shows the piano accompaniment for the third system. It features a treble and bass clef with chords and moving lines. The dynamic markings are 'p', 'pp', 'pp', and 'mf'.

Plena voce.

S-o

Più lento sostenuto.

Qui se - des ad de - xte - ram

su - sci-pe de-pre - ca-ti - o - nem no - - stram.

su - sci-pe de-pre - ca-ti - o - nem no - - stram.

Più lento sostenuto.

pp

p

S-o

Pa - - - tris, mi - se - re - - - re no - bis.

p

f

mi - se-re-re no - bis, mi - se-re-re no - bis,

p

f

mi - se-re-re, mi - se - re - re no - bis,

f

poco cresc.

f

mp

mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

p *f* *p* *f*

p *pp* *p* *mp* *p*

Allegro maest.

Quo - ni - am tu

Quo - ni - am tu

f *f* *f*

p *mp*

Allegro maest.

cresc. *mf* *f*

so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus Al -

cresc. *mf* *f*

so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus Al -

mf *f*

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

ff *Lento.* *p* *f* *Andante sostenuto.*

tis - si - mus Je - su Chri - - ste. Cum san - cto

tis - si - mus Je - su Chri - - ste. Cum san - cto

Lento. *f* *Andante sostenuto.*

ff *Largo.*

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

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

ff *Largo.*

Credo in unum Deum.

Moderato.

Pa - trem o -

Pa - trem o -

Moderato.

f poco cresc.

ff

poco cresc.

mni - po - ten - tem fa - cto - rem coe - li et ter - rae

poco cresc.

mni - po - ten - tem fa - cto - rem coe - li et ter - rae vi - si -

poco cresc.

Solo

mf

p

Meno mosso.

Pleno voce.

Et in u-num Do-mi-num

bi - li-um o-mni-um et in vi - si - bi - - li - um.

Meno mosso.

p

Je-sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

Et ex Pa-tre

f

mf

Con Ped.

Più vivo e sostenuto.

De - um de

na - tum au - te o - mni - a sae - cu - - la.

f

Più vivo e sostenuto.

p

De - o, lu - men de lu - mi-ne, De - um ve - rum de
 De - um de De - o, lu - men de lu - mi-ne, De - um

Meno mosso.
 De - o ve - ro. Ge - ni-tum non fa - ctum, con substanti-a-lem Pa - tri:
 ve - rum de De - o ve - ro.

Più vivo e sostenuto.
 per-quem o-mnia fa - cta sunt.
 Qui pro-pter nos ho-mi-nes et pro-pter no-stram sa - lu - tem de -

Più vivo e sostenuto.
 p mf f

poco cresc. *f rit.* *Largo.* *p* *sostenuto*

Et in-car-na-tus

scen - dit, de - scen - dit, de - scen - dit de coe - lis.

mf *f* *ff* *rit.* *Largo.*

est de Spi - ri - tu san - cto ex Ma - ri - a Vir - - - gi -

p

p *p* *pp*

ne et ho - mo fa - ctus est, et hò - mo fa - ctus est.

pp

Andante con dolore.

Solo, lub unisono.

p Cru - - ci - fi - xus e - ti-am pro no - bis sub *f* Pon - ti - o Pi -

Andante con dolore.

Con Ped.

la - to pas - sus et se - pul - tus est.

ff

Moderato energico.

rit.

a tempo

f Et re-sur-re-xit,

Moderato energico.

rit.

a tempo

va

et re-sur-re - xit, et re-sur-re - xit ter - ti - a di - e se - cun - dum scri -

Largo. Tempo I.

ptu - ras. Et a - scen - - dit in coe - lum, in coe - - lum, Et a - scen - - dit in

Largo. Tempo I.

poco a poco cresc.

coe - - lum, se - - det ad dex - te - ram, ad dex - - te - ram
se - - det ad dex - te - ram ad dex - te - ram, ad dex - - te - ram

rit.

Largo. *a tempo*

Pa - tris. *f*

Pa - tris. Et *f* i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

Largo. *a tempo*

mf

Meno mosso.

ff *f* *decresc.*

ca - re vi - vos et *f* *decresc.* mor - tu - os, cu - jus re - gni non e - rit

Meno mosso.

ff *mf* *decresc.*

Tranquillo. *3*

Et in Spi - ri - tum san - ctum

fi - nis.

Tranquillo.

p *pp*

Do - mi - num et vi - vi - fi - can - tem: qui ex Pa - tre

Poco più vivo.

Fi - li - o que pro - ce - dit.
Qui cum Pa - tre et Fi - li - o si - mul

Poco più vivo.

mp *mf*

a - do - ra - tur, et con - glo - ri - fi - ca - tur qui lo -

p *f* *mp*

Et u-nam sanctam ca - tho - li - cam
 cu - tus est per Pro - phe - - - - - tas. Et u - nam san - ctam ca -

mf *p*

Con Td.

et a - po - sto - li - cam ec - cle - si - am. Con - fi - te - or u - num ba - pti - sma
 tho - li - cam et a - po - sto - li - cam ec - cle - si - am. Con - fi - te - or

in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca - to - -
 u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - -

rit.

rit.

Grave. Andan-

rum. Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et

rum. Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et

Grave. Andan-

f *mf* *f*

te maestoso. *cresc.*

vi - tam ven - tu - ri sae - cu - li. A - men, a - - men.

vi - tam ven - tu - ri sae - cu - li. A - men, a - - men.

ff *ff* *ff*

te maestoso.

cresc.

Sanctus.

Andante maestoso.

San - ctus,

San - ctus,

San - ctus,

Detailed description: This system shows the beginning of the vocal entry. It consists of three staves: two vocal staves (Soprano and Alto) and one piano staff. The tempo is marked 'Andante maestoso'. The vocal parts enter with a soft 'p' dynamic, singing 'San - ctus,'. The piano accompaniment is silent in this system.

Andante maestoso.

pp p pp p pp p

And. p pp p pp p

Detailed description: This system contains the piano accompaniment for the second system. The right hand features a series of chords with a tremolo effect, alternating between piano (p) and pianissimo (pp) dynamics. The left hand plays a simple bass line with a 'And.' (Andante) marking and dynamic markings of p, pp, p, pp, p.

cresc.

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

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

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

Detailed description: This system shows the vocal entry for the phrase 'Sanctus Dominus Deus Sabaoth'. It features three vocal staves and one piano staff. The vocal parts enter with a 'p' dynamic and a 'cresc.' (crescendo) marking. The piano accompaniment is silent in this system.

p mp p mp p mf f

mp p mp p mf f

Detailed description: This system contains the piano accompaniment for the third system. The right hand features a series of chords with a tremolo effect, alternating between piano (p), mezzo-piano (mp), and mezzo-forte (mf) dynamics. The left hand plays a simple bass line with dynamic markings of mp, p, mp, p, mf, f.

Andante più grave.

poco cresc. e appassionato

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

Andante più grave.

p poco cresc. e appassionato

Moderato.

glo - ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -
 glo - ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -

Moderato.

rall.

Tempo I (Andante maestoso.)

cel - sis, ho - san - na in ex - cel - sis.
 cel - sis,

Tempo I.

rall.

Benedictus.

Andante.

p

Be - ne - di - ctus qui ve - nit in no - mi - ne

Andante.

pp

sostenuto

Do - mi - ni.

p

Be - ne - di - ctus qui ve - nit in no - mi - ne

pp

sostenuto

Più vivo.

Ho - san - na, ho - san - na, ho - san - na in ex -
 Do - mi - ni. Ho - san - na, ho - san - na, ho - san - na in ex -

Più vivo.

Con *And.*

cel - sis ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho -
 cel - sis ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.

ff *f* *mf* *rall.* *p* *Tempo I.* *p*

f *mf* *mp* *rall.* *pp* *pp* *p* *Tempo I.*

san - na in ex - cel - sis.

pp

p *pp* *ppp* *pp* *sostenuto* *pp* *pp* *And.*

Agnus Dei.

Andante più largo.

First system of musical notation. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The tempo is marked "Andante più largo." The key signature is C major and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "A - gnus De - i qui" starting in the third measure. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is placed above the first measure of the vocal line.

Andante più largo.

Second system of musical notation, continuing the piano accompaniment. It features the same three-staff format. The tempo remains "Andante più largo." The piano part includes various dynamics: *pp* (pianissimo) in the first and third measures, and *p* (piano) in the second measure. The bass line starts with a *ped.* (pedal) marking. The system concludes with a fermata over the final notes.

Third system of musical notation, continuing the vocal line and piano accompaniment. The tempo is "Andante più largo." The vocal line has the lyrics "tol - lis pec - ca - ta mun - di," in the first measure and "mi - se - re - re no - bis." in the second measure. The piano accompaniment continues with chords and moving lines, marked with *p* (piano) dynamics. A *ped.* (pedal) marking is present at the end of the system.

Fourth system of musical notation, continuing the piano accompaniment. It features the same three-staff format. The piano part includes various dynamics: *p* (piano) in the first and third measures. The system concludes with a fermata over the final notes and a *ped.* (pedal) marking.

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

mp *p* *pp*

mi - - se - re - re no - bis.
mun - di,

pp *pp* *p*

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

p *p* *mp*

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

pp *p* *p* *f* *mp*

Plena voce. *mf*

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

p *f* *p* *f*

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

p *f* *p rall.* *fff* **Largo.**



KAZIMIERZ GARBUSIŃSKI

1. Msza I-sza mała, tekst polski, „Do Ciebie odwieczny Panie“, chór męski à capella. — S. A. Krzyżanowski, Kraków.
2. Msza II-ga mała, tekst polski, „Panie nasz Panie“ chór męski z tow. org. lub czterech trąb.
3. Missa Pastoralis, chór męski z tow. organów, osnuta na motywach kolęd.
4. Missa Quadragesimalis, chór męski à capella.
5. Missa in hon. S. Josephi, trzygłosowy chór męski z tow. org.
6. Missa in hon. S. Annae, sześciogłosowy chór męski à capella.
7. Missa Paschalis, chór męski z tow. org., osnuta na motywach pieśni Wielkanocnych. (W rękopisie).
8. Missa Sine Titulo, trzygłosowy chór męski à capella. (W rękopisie).
9. Missa in hon. S. Jannis Cantii, chór męski z towarzyszeniem organów lub orkiestry. (W rękopisie).
10. Missa Solemnis, chór męski z tow. org. lub orkiestry. (W rękopisie).
11. Msza polska „W tej świątyni zgromadzeni“. Tercet solowy: Sopran, Tenor i Baryton z tow. organów. (W rękopisie).
12. Msza polska. „Do Ciebie odwieczny Panie“, chór mieszany à capella. Wydana w II-gim zeszycie pieśni kościelnych. Kraków.
13. Missa „Bogu Rodzica“, chór mieszany z tow. org., osnuta na motywie prastarej pieśni Bogu Rodzica. (W rękopisie).
14. Missa „Gloria Tibi Trinitas“, chór mieszany, org. ad lib., osnuta na motywie znanej antyfony. (Wyd. K. T. Barwicki, Poznań).
15. **Missa „Laudate Dominum“**, chór mieszany z tow. org. lub orkiestry. **Nagroda konkursowa.** (Wyd. nakł. autora. Kraków, 1933).

B. J. Zalewski,
Chicago.