

Kyrie

Łukasz Popiałkiewicz

(Missa Casimiriana)

Pa - nie, zmi - łuj się nad na - mi. Pa - nie, zmi - łuj się nad na - mi.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The music is in a minor key and features a steady, rhythmic accompaniment with some melodic lines in the vocal part.

Chry - ste, zmi - łuj się nad na - mi. Chry - ste, zmi - łuj się nad na - mi.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The music continues with a similar rhythmic and melodic structure to the first system.

Pa - nie, zmi - łuj się nad na - mi. Pa - nie, zmi - łuj się nad na - mi.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The music concludes with a final cadence.

Gloria

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Chwa-ła na wy-so-koś-ci Bo - gu, a na zie-mi po - kój lu-dziom do-brej wo - li.



Musical notation for the first system, featuring a vocal line and a piano accompaniment in B-flat major.

Chwa-li - my Cię. Bło-go-sła - wi - my Cię. Wiel-bi - my Cię. Wy-sła-wia - my Cię.



Musical notation for the second system, featuring a vocal line and a piano accompaniment in B-flat major.

Dzię-ki Ci skła-da - my, bo wiel-ka jest chwa-ła Two - ja. Pa-nie Bo-że, Kró-lu nie - ba,



Musical notation for the third system, featuring a vocal line and a piano accompaniment in B-flat major.

Bo-że Oj-cze wszech - mo-gą - cy. Pa-nie, Sy-nu Je - dno-ro-dzo-ny, Je-zu Chry - ste,



Musical notation for the fourth system, featuring a vocal line and a piano accompaniment in B-flat major.

Pa-nie Bo-że, Ba-ran-ku Bo-ży, Sy-nu Oj - ca. Któ-ry gła-dzisz grze-chy świa - ta,



Musical notation for the fifth system, featuring a vocal line and a piano accompaniment in B-flat major.

zmi-tuj się nad na-mi. Któ-ry gła-dzisz grze-chy świa - ta, przyjm bła-ga-nie na - sze.

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

Któ-ry sie-dzisz po pra-wi-cy Oj - ca, zmi-tuj się nad na - mi. Al-bo-wiem tyl-ko Tyś jest

The second system continues the musical piece. The vocal line has a melodic line with some ties. The piano accompaniment provides harmonic support with chords and moving bass lines.

świę - ty, tyl - ko Tyś jest Pa - nem, tyl - ko Tyś Naj-wyż-szy, Je - zu Chry - ste,

The third system shows a key signature change to G major (one sharp, F#). The vocal line continues with a melodic phrase. The piano accompaniment follows the new key signature.

z Du-chem Świę-tym w chwa-le Bo - ga Oj - ca. A - - men.

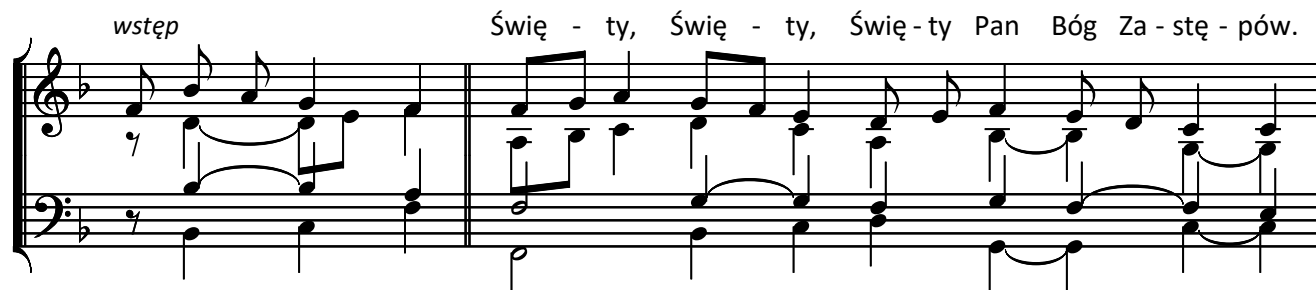
The fourth system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding cadence. The piece ends with a double bar line.

Sanctus

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wstęp Świę - ty, Świę - ty, Świę - ty Pan Bóg Za - stę - pów.



The first system of the musical score begins with a piano introduction marked 'wstęp'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'Świę - ty, Świę - ty, Świę - ty Pan Bóg Za - stę - pów.' are written above the treble staff.

Peł - ne są nie - bio - sa i zie - mia chwa - ty Two - jej. Ho - san - na na wy - so - ko - ści.



The second system continues the musical score with the lyrics 'Peł - ne są nie - bio - sa i zie - mia chwa - ty Two - jej. Ho - san - na na wy - so - ko - ści.' The musical notation follows the same two-staff format as the first system, with a treble and bass clef. The melody in the treble staff is more active, featuring many eighth notes.

Bło - go - sła - wio - ny, któ - ry i - dzie w i - mię Pań - skie. Ho - san - na na wy - so - ko - ści.



The third system concludes the musical score with the lyrics 'Bło - go - sła - wio - ny, któ - ry i - dzie w i - mię Pań - skie. Ho - san - na na wy - so - ko - ści.' The notation continues on two staves, ending with a double bar line. The melodic line in the treble staff shows some rests and longer note values.

Agnus Dei

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wstęp

Ba - ran - ku Bo - ży, któ - ry gła - dzisz grze - chy świa - ta, zmi - łuj się nad na - mi.

Ba - ran - ku Bo - ży, któ - ry gła - dzisz grze - chy świa - ta, zmi - łuj się nad na - mi.

Ba - ran - ku Bo - ży, któ - ry gła - dzisz grze - chy świa - ta, ob - darz nas po - ko - jem.