

THE DOMINICAN LITURGICAL CENTER OF KRAKÓW

**Eleven Choral Pieces**  
from the  
**Convocation of Catholic Leaders**

for SATB ensembles

music of	Paweł Bębenek
	Jacek Galuszka, O.P.
	Michał Kłos
	Urszula Rogala
	Stefan Stuligrosz
	Jacek Sykulski

In Poland there has been something of a hidden revolution in liturgical music, beginning in the 1990's with the formation of the Dominican Liturgical Center in Kraków and its commissioning of well over one thousand pieces of liturgical music by Dominican friars and the young composers in their orbit. The point was not to create something "new" or "exciting," but rather to tap into the sound of the eternally prayerful: the simplicity of the human voice, singing in four parts, influenced by the Byzantine and Orthodox musical traditions very much alive in Poland's neighbors. The addition of orchestral instruments serves to bring a variety of colors to the enterprise, but is meant only to reinforce the impact of the text and deepen the prayers of the worshiper.

Polish Dominicans have been applying their particular liturgical approach and sound in the United States for a decade and a-half, and have served all over, including

- ❖ Church of Notre Dame *New York City*
- ❖ Columbia University Catholic Ministry *New York City*
- ❖ Providence Academy *Minneapolis, MN*
- ❖ St. Thomas Aquinas University Parish *Charlottesville, VA*
- ❖ Holy Name Cathedral *Anchorage, AK*
- ❖ St. Thomas More Newman Center *Tucson, AZ*
- ❖ Blessed Sacrament Parish *Seattle, WA*
- ❖ Univ. of Washington Newman Center *Seattle, WA*
- ❖ St. Catherine of Siena Newman Center *Salt Lake City, UT*

They've worked with students and parishioners of all ages, constantly expanding and refining the corpus of their music translated into English, and the music at the **Convocation of Catholic Leaders** is the natural fruit of those years of prayer, joyful witness to the Christian life, and musical adaptation.



Dominicans especially cherish Gregorian chant, and yet they believe that the beauty of sacred music does not belong to one particular genre. It flows from a basic requirement found in different musical styles, which might be summed up as, *it's all about God, and He's a Mystery*. Inexpressible and ineffable, the Mystery of God is always ahead of us, approached but never comprehended, and therefore our liturgical music—filled with awe and love for Him—should reflect that fundamental humility. Most of this music is antiphonal, where a short refrain is repeated several times, interspersed with Scriptural verses, reflecting the very structure of the Mass propers themselves (the antiphons at Entrance, Offertory, and Communion).

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The unfamiliarity of this beautiful choral music gives us a chance to experience God anew at each liturgy. We can't apply our usual "traditional music = conservative" or "contemporary music = liberal" thinking. We must become open to the vastness of God, and beauty offers us a powerful means of doing that: true beauty calls us out of ourselves, orients us to something greater, and stirs up a longing for the transcendent. Sacred music, the expression of the deepest human yearning for the most profound Mystery of Love, creates in us a special dimension whereby we can be permeated and transformed by the Eternal beauty of God himself.

**With voices raised and hearts opened, let us pray.**

# Godhead Here in Hiding

Andante cantabile ♩=88 m.m.

text: St. Thomas Aquinas, O.P.

translation: Gerard Manley Hopkins, S.J.

melody: Gregorian plainsong, mode 5

harmonization: Paweł Bębenek

1. God - head here in hi - ding Whom I do a - dore  
2. See - ing, touch - ing, tast - ing are in Thee de - ceived;  
3. On the cross Thy God - head made no sign to men;  
4. I am not like Thom - as, wounds I can - not see,  
5. O Thou, our re - mind - er of the Cru - ci - fied,  
6. Like what ten - der tales — tell of the Pel - i - can,  
7. Je - sus, Whom I look — at shroud - ed here be - low,

Masked by these bare sha - dows, shape and no - thing more,  
How says trust - y hear - ing? that shall be be - lieved;  
Here Thy ver - y man - hood steals from hu - man ken:  
But I plain - ly call — Thee Lord and God as he:  
Liv - ing Bread, the life — of us for whom He died,  
Bathe me, Je - sus Lord, in what Thy bos - om ran  
I be - seech Thee, send — me what I thirst for so,

See, Lord, at — Thy ser - vice low lies here a heart,  
What God's Son — has told — me, take for truth I do;  
Both are my — con - fes - sion, both are my be - lief,  
This faith each — day deep - er be my hold - ing of,  
Lend this life — to me, — then; feed and feast my mind,  
Blood that but — one drop — of has the pow'r to win  
Some day to — gaze on — Thee face to face in light

Lost, all lost in won - der at the God Thou art.  
Truth Him - self speaks tru - ly or there's noth - ing true.  
And I pray the prayer — of the dy - ing thief.  
Dai - ly make me hard - er hope and dear - er love.  
There be Thou the sweet - ness man was meant to find.  
All the world for - give - ness of its world of sin.  
And be blest for - ev - er with Thy glo - ry's sight.

# Jesus, I Trust in You

text from St. Faustina's  
image of the Divine Mercy

music: Paweł Bębenek  
English adaptation: Christopher Mueller

**Adagio** ♩=69 m.m.

Je - sus, I - trust in - - - you.  
[on final ending only] you. - - -

repeat ad libitum final ending

This piece is conceived as a slow and simple four-measure ostinato refrain that repeats and builds. The orchestral accompaniment greatly enhances the effect, but even in an *a cappella* performance, a beautiful pyramid of sound can be erected.

One way to achieve that effect is to begin with the tenor voice alone, singing it through twice. Then add the alto voice, for another two repetitions. On the fifth pass, add the bass voice, singing twice more. Then on the seventh pass, add the soprano melody, and repeat the antiphon many more times. (This is the order that the voices are added in the orchestral score.)

As an alternate suggestion, begin with the soprano melody, and after two passes, add the alto line; after two more passes, the tenor, and then after two more, the bass, such that the pyramid is grown in inverse order.

Once all the voice parts have entered, the piece may be sung with increasing dynamics over time, or contrasting dynamics on various repeats. Perhaps on the ninth or tenth pass, individual voices might start improvising their own counterpoint. Or various voice parts might *not* sing for a few passes, and then re-enter later.

There is a lot that can be done, coloristically and texturally, with this beautiful and simple antiphon. The *final ending*, as its name suggests, should only be sung to end a performance.

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The piece is equally effective in its original Polish, pronounced *Yeh-zoo ooh-fahm Tob-byeh*.

Je - zu, u - fam To - - - bie.  
[on final ending only] To - - - bie. - - -

repeat ad libitum final ending

# Psalm 145

Introit from the Missa de Sanctis

music: Paweł Bębenek

English adaptation: Łukasz Miśko, O.P.

& Christopher Mueller

**Largo maestoso** ♩ = 48 m.m.

All thy works shall praise thee and give thanks to thee, O Lord. \_\_\_\_

All thy works shall praise thee and give thanks to thee, O Lord. \_\_\_\_

All thy works shall praise thee and give thanks to thee, O Lord. \_\_\_\_\_

Oh...

All thy saints shall bless thy Ho-ly Name. They shall speak of the glo-ry of thy

All thy saints shall bless thy Ho-ly, Ho - ly Name. They shall speak of the glo-ry of thy

All thy saints shall bless thy Ho-ly, Ho - ly Name. They shall speak of the glo-ry of thy

3

Oh...

king - dom, and tell of thy pow-er and might. *repeat ad libitum*

king - dom, and tell of thy pow-er and might. *repeat ad libitum*

king - dom, and tell of thy pow-er and might. *repeat ad libitum*

king - dom, and tell of thy pow-er and might. *repeat ad libitum*

6

# Thanks Be to You, O Lord

*text:* ON RECEIVING THE EUCHARIST  
Radpert of St. Gall (late 9th-cent.)

*music:* Paweł Bębenek

*translation:* Boniface Endorf, O.P. &  
Łukasz Miśko, O.P.

**Largo affettuoso** ♩=48 m.m.

Refrain

Thanks be to you, O Lord, for your bod - y and your blood, for these

The musical score for the Refrain is written for voice and piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo affettuoso' with a metronome marking of ♩=48 m.m. The melody is simple and hymn-like, with a descending line in the second half. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ev - er - a - bun - dant gifts we praise you. praise you. to verses

The musical score continues with two first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes with a 'fine' marking. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active bass line in the left hand.

## Quasi recitativo

Verses

11

1. Behold, we come to your table, most holy ruler,  
 2. The Holy Angel descended from the heavenly stars:  
 3. Because we are frail in worship, Savior, look kindly up on us,  
 4. You reign over us who are unworthy of your dwelling place

12

1. Because you have made atonement for your unworthy people.  
 2. The Pious One, who purifies body and heart alike.  
 3. And, Highest Shepherd, protect your grazing sheep.  
 4. With the great gift of your fidelity, O King!

13

1. Holy One, be merciful; Kind One, release our sins;  
 2. May this powerful medicine lead us into the citadels of heaven,  
 3. Protect those you restore, do not let the enemy crush them,  
 4. Perfect in us these gifts, All Powerful Father,

14

1. Draw near in your invincible sacrifice.  
 2. While giving the earth the balm of His power.  
 3. Strengthening us by your gift, world without end.  
 4. With Christ and the Mighty Spirit, O Triune and Highest One.

*to refrain*

# Welcome, Bread of Life

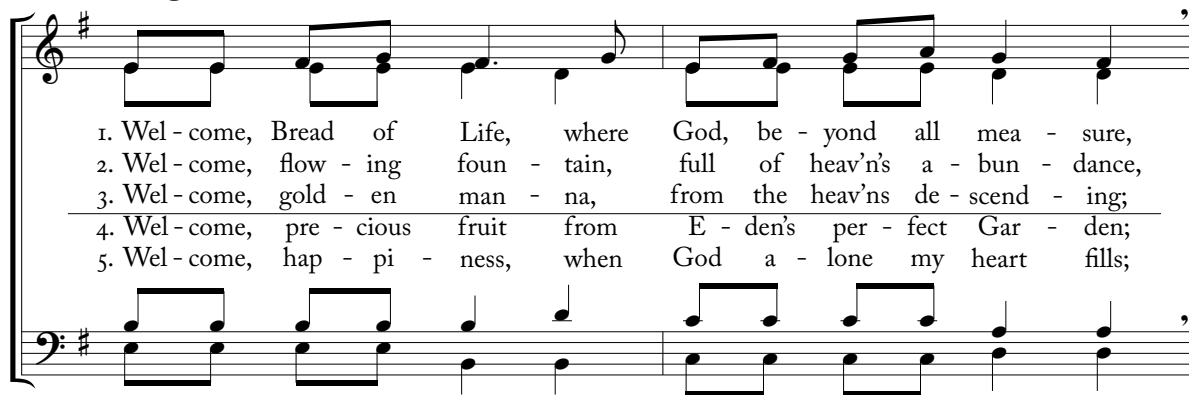
*text:* anonymous, 14th-century

*translation:* Łukasz Miśko, O.P. &

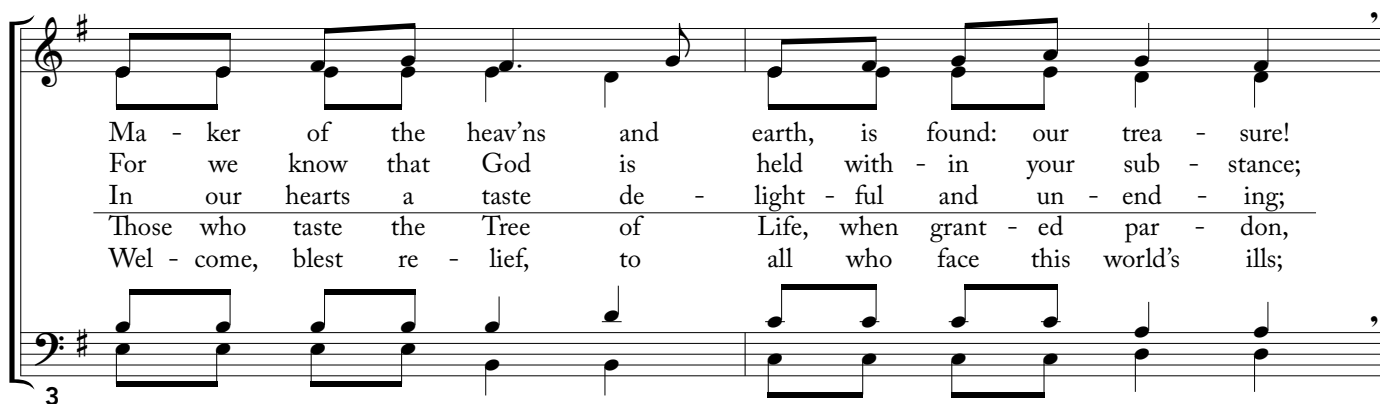
Christopher Mueller

*music:* Paweł Bębenek

**Larghetto** ♩=60 m.m.



1. Wel - come, Bread of Life, where God, be - yond all mea - sure,  
 2. Wel - come, flow - ing foun - tain, full of heav'n's a - bun - dance,  
 3. Wel - come, gold - en man - na, from the heav'n's de - scend - ing;  
 4. Wel - come, pre - cious fruit from E - den's per - fect Gar - den;  
 5. Wel - come, hap - pi - ness, when God a - lone my heart fills;



Ma - ker of the heav'n's and earth, is found: our trea - sure!  
 For we know that God is held with - in your sub - stance;  
 In our hearts a taste de - light - ful and un - end - ing;  
 Those who taste the Tree of Life, when grant - ed par - don,  
 Wel - come, blest re - lief, to all who face this world's ills;



Wel - come, won - drous Drink, which to de - sir - ous minds is Ful - ly sa - tis - fy - ing.  
 You tell all man - kind of His e - ter - nal pow'r; His Gra - ces you show - er.  
 Noth - ing in the world sur - pass - es it in fla - vor, Light - ness, or sa - vor.  
 Yea! who eat that fruit shall fear of death no long - er; God's love is strong - er.  
 I am seek - ing You with sweet - est tears and sigh - ing; For — you I'm cry - ing.

# These newborn lambs

text: 4th-century Latin, tr. Campbell

Antiphon

music: Jacek Galuszka, O.P.

English adaptation: Łukasz Miśko, O.P.

♩ = 72 m.m.

These new-born lambs sing, "Al-le-lu-ia!"

They have come to the streams of liv-ing wa-ter, Filled with ra-di-ant beau-ty,

Sing their song of praise, — Al-le-lu-ia, al-le-lu-ia!

## Verses

soprano  
alto

1. At the Lamb's high feast we sing praise to our vic-to-rious King,  
 3. Where the pas-chal blood is poured death's dark an-gel sheathes his sword;  
 5. Might-y Vic-tim from on high, hell's fierce pow'rs be-neath Thee lie;  
 7. Eas-ter tri-umph, Eas-ter joy: sin a-lone can this de-stroy.

20 Who hath washed us in the tide — flow-ing from his pierc-ed side. —  
 Is-rael's hosts tri-um-phant go — through the wave that drowns the foe. —  
 Thou hast con-quer'd in the fight, — Thou hast brought us life and light. —  
 From sin's pow'r, do Thou set — free — souls new-born, O Lord, in Thee. —

tenor  
bass

2. Praise we Him, whose love div-ine gives his sa-cred Blood for wine,  
 4. Praise we Christ, whose Blood was shed, pas-chal Vic-tim, pas-chal bread;  
 6. Now no more can death ap-pall, now no more the grave en-thrall;  
 8. Hymns of glo-ry and of praise, ris-en Lord, to Thee we raise;

29

- gives his Bod-y for the feast: Christ the vic-tim, Christ the priest. —  
 with sin-cer-i-ty and love — eat we man-na from a-bove. —  
 Thou hast o-pened par-a-dise, — and in — Thee thy saints shall rise. —  
 Ho-ly — Fa-ther, praise to Thee, With the Spir-it, ev-er be. —

# Gloria tibi Domine

Glory to you, O Lord, and to your holy name.  
Glory to the Father, the Son, and the Holy Spirit.

Michał Kłos

**Largo maestoso**  $\text{♩} = 54 \text{ m.m.}$

The musical score is written for a two-part setting (Soprano and Bass) in B-flat major, 4/4 time. It consists of three systems of staves. The first system contains the first line of the text. The second system contains the second line. The third system contains the third line and ends with a repeat sign and the instruction 'repeat ad libitum'. The tempo is 'Largo maestoso' with a metronome marking of 54 measures per minute. The score is numbered 6 at the beginning of the second system and 12 at the beginning of the third system.

Glo - ri - a ti - bi Do - mi - ne, et san - cto

no - mi - ni tu - o. Glo - ri - a Pa - tri, Fi - li -

-o et Spi - ri - tu - i San - cto.

*repeat ad libitum*

*repeat ad libitum*

# Missa Spei: Kyrie

Lord, have mercy.  
 Christ, have mercy.  
 Lord, have mercy.

*cf.* Psalm 6:3; 41:5, 11

Urszula Rogala

**Andante con brio** ♩=92 m.m.

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.

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

# Missa Spei: Gloria

*text:* 2nd-century hymn

*based on the Kyrie from Missa Spei by Urszula Rogala  
and an Alleluia by Jacek Sykulski  
arranged by Christopher Mueller*

**Moderato grazioso** ♩=112 m.m.

Glo-ry to God in the high-est, and on earth peace to peo-ple of good will. We

praise you, we bless you, we a-dore you, we glo-ri-fy you,

we give you thanks for your great glo-ry, Lord God, heav-en-ly King, O

God, al-might-y Fa-ther. Lord Je-sus Christ, On-ly Be-got-ten

Son, Lord God, Lamb of God, Son of the Fa-ther, you take a-way the

25

sins of the world, have mer - cy — on us; you take a-way the

This system contains measures 25 through 28. The music is in G major (one sharp) and 4/4 time. It features a vocal melody in the treble clef and a bass line in the bass clef. The lyrics are: "sins of the world, have mer - cy — on us; you take a-way the".

29

sins of the world, re - ceive our prayer; you are seat-ed at the

This system contains measures 29 through 32. The music continues from the previous system. The lyrics are: "sins of the world, re - ceive our prayer; you are seat-ed at the".

33

right hand of — the Fa - ther, have mer - cy on us. —

This system contains measures 33 through 36. The music continues. The lyrics are: "right hand of — the Fa - ther, have mer - cy on us. —".

37

For you a-lone are the Ho-ly One, you a - lone are the Lord, you a-lone are the

This system contains measures 37 through 40. The music continues. The lyrics are: "For you a-lone are the Ho-ly One, you a - lone are the Lord, you a-lone are the".

41

Most High, Je-sus Christ, with the Ho - ly Spir - it, in the glo - ry of God the

This system contains measures 41 through 44. The music continues. The lyrics are: "Most High, Je-sus Christ, with the Ho - ly Spir - it, in the glo - ry of God the".

45

Fa - ther. A - men.

This system contains measures 45 through 48. The music concludes with a final cadence. The lyrics are: "Fa - ther. A - men."

# Missa Spei: *Sanctus*

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest!  
Blessed is he who comes in the name of the Lord. Hosanna in the highest!

*cf.* Isaiah 6:3, Revelation 4:8,  
Matthew 21:9; *cf.* Psalm 118:26

Urszula Rogala

**Andante con brio** ♩=92 m.m.

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

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a. Ho -

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

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

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

# Missa Spei: *Agnus Dei*

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God, you take away the sins of the world: grant us peace.

*cf.* John 1:29; *cf.* the GLORIA text

Urszula Rogala

**Andante delicato** ♩=82 m.m.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'Andante delicato' with a metronome marking of ♩=82 m.m. The lyrics are 'A - gnus De - i, qui tol - lis pec - ca - ta mun - di:'.

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

The second system continues the vocal melody and piano accompaniment. It includes a first and second ending bracket over the final measures. The lyrics are 'mi - se - re - re - no - bis.'.

do - na no - bis pa - cem.

The third system concludes the piece with a third ending bracket. The lyrics are 'do - na no - bis pa - cem.'.

# Soul of Christ, Sanctify Me

*text:* anonymous, 14th-century

*tune:* Stefan Stuligrosz

*arrangement & adaptation:* Cezary Paciorek,  
Łukasz Miśko, O.P., Christopher Mueller

**Largo misterioso**  $\text{♩} = 56 \text{ m.m.}$

Soul of Christ, sanctify me.  
Body of Christ, save me.

Blood of Christ, inebriate me. Water from the side of

Christ, wash me. Passion of Christ, strengthen me.

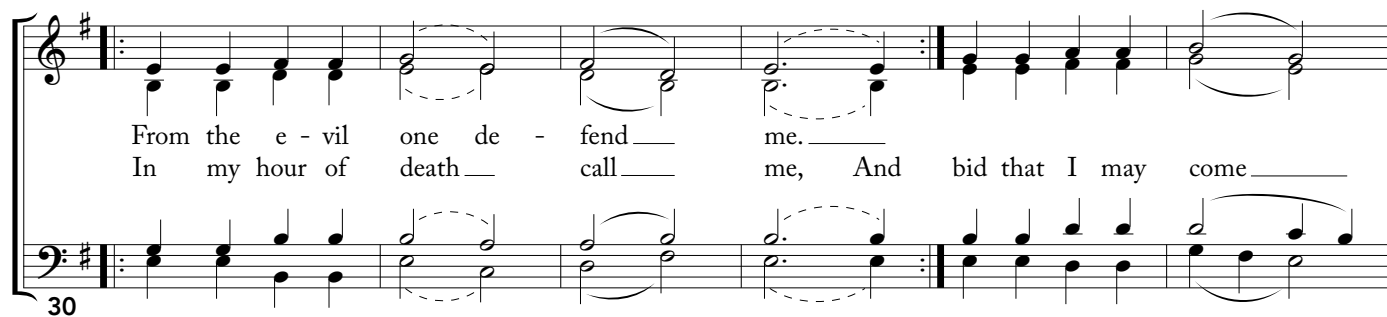
O Good Jesus, hear me. In your wounds



hide me. Nev-er let me be a-part from you.

24

Detailed description: This system contains measures 24 through 29. The music is in G major (one sharp) and 4/4 time. The vocal line features a melodic phrase starting on G4, moving up to A4, B4, and C5, then descending. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.



From the e-vil one de-fend me.  
In my hour of death call me, And bid that I may come

30

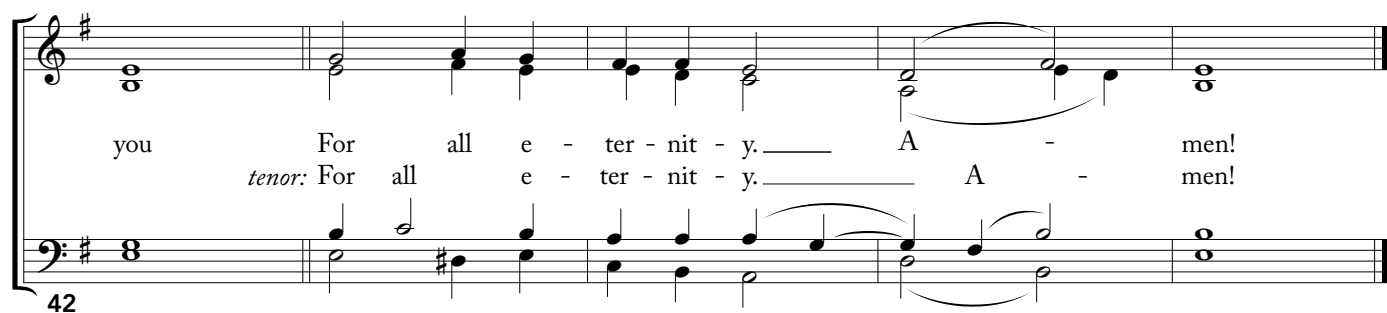
Detailed description: This system contains measures 30 through 35. It begins with a repeat sign. The vocal line has a melodic line with some dotted rhythms. The piano accompaniment includes some measures with dotted rhythms and a repeat sign. The lyrics are split across two lines.



close to you, And with all your saints and an-gels I may praise

36

Detailed description: This system contains measures 36 through 41. The vocal line continues the melodic phrase. The piano accompaniment features a consistent harmonic pattern with chords and moving lines.



you For all e-ter-nit-y. A-men!  
*tenor:* For all e-ter-nit-y. A-men!

42

Detailed description: This system contains measures 42 through 47. It includes a tenor part. The vocal line has a melodic phrase. The piano accompaniment features a consistent harmonic pattern with chords and moving lines.

## Lift Me Up, O Jesus

music: Jacek Sykulski

English adaptation: Łukasz Miśko, O.P.

Largo  $\text{♩} = 56 \text{ m.m.}$ 

**I** Lift me up, O Je - sus, and lead me to the Fa - ther. Lift me up, O Je - sus, and

Typical performance practice is for **all singers** to sing (a) Choir I all the way through at *mf*, (b) repeat Choir I at *p*, and then (c) divide into the double-chorus and sing a third time through at *f* for all voices.

**II** A - - - men. A - - -

**I** lead me to the Fa - ther. Cleanse me with the wa - ter of his love and mer - cy.

**II** men. A - - - men. men.

**I** A - - - men. A - - - men. A - - - men. A - - - men. A - - - men.

**II** A - - - men. A - - - men. A - - - men. A - - - men. A - - - men.

7 13

# Que tu rostro

May your face, O Lord, shine upon your  
faithful servants. Transfigure us, O Lord!

Jacek Sykulski

**Larghetto espressivo** ♩=60 m.m.

Que tu ros - tro nues - tro, Se - ñor, bri - lle so - bre \_\_\_ tus sier - vos

Que tu ros - tro nues - tro, Se - ñor, bri - lle so - bre \_\_\_ tus sier - vos

Que tu ros - tro nues - tro, Se - ñor, bri - lle so - bre \_\_\_ tus sier - vos

Que tu ros - tro nues - tro, Se - ñor, bri - lle so - bre \_\_\_ tus sier - vos

fie - les. ¡Trans - fi - gú - ra - nos, Se - ñor! *repeat ad libitum*

fie - les. ¡Trans - fi - gú - ra - nos, Se - ñor! *repeat ad libitum*

fie - les. ¡Trans - fi - gú - ra - nos, Se - ñor! *repeat ad libitum*

4 fie - les. ¡Trans - fi - gú - ra - nos, Se - ñor! *repeat ad libitum*

Many of the pieces in this folio were composed with an instrumental accompaniment:

Godhead Here in Hiding ❖ *Zbliżam się w pokorze*

Jesus, I Trust in You ❖ *Jezu ufam Tobie*

Psalm 145

Thanks Be to You, O Lord ❖ *Dzięki Ci, Panie*

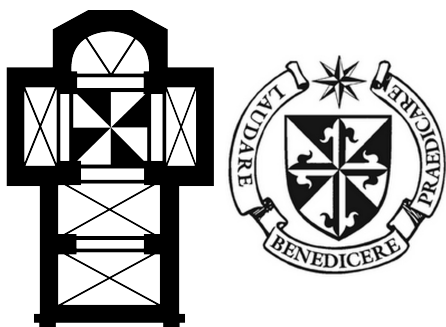
Welcome, Bread of Life ❖ *Witaj Pokarmie*

These Newborn Lambs ❖ *Oto są baranki młode*

Missa Spei

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<http://www.polyphonyandchant.org/>

[benesonarium.com](http://benesonarium.com)



<http://www.benesonarium.com/>