

Przybądź, Duchu Święty

Veni Sancte Spiritus

Wstęp



The introduction is written for piano in G minor (one flat) and common time (C). It consists of four measures. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The piece concludes with a final chord of G3, Bb3, and C4.

1. Przy - bądź Du - chu Świę - ty, ze ślij z nie - ba wzię - ty



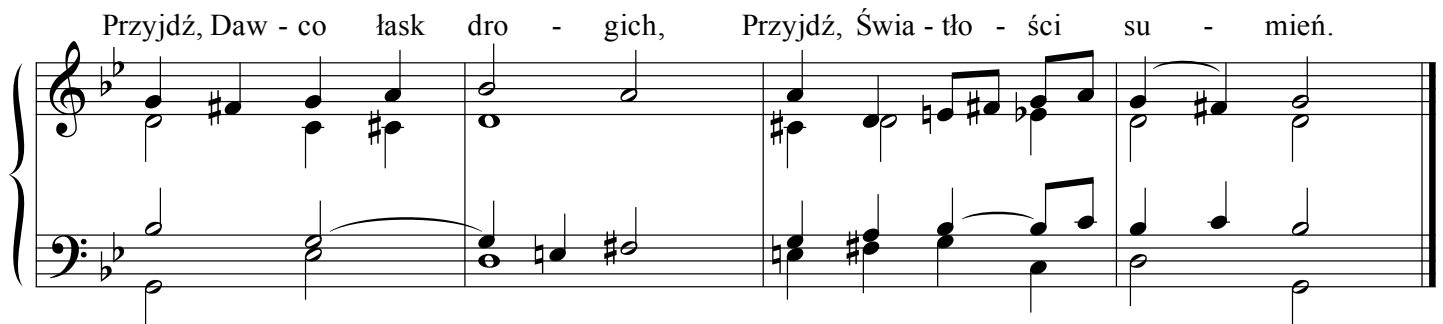
The first line of the hymn is written for piano in G minor and common time. It consists of four measures. The right hand melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). The left hand accompaniment consists of half notes: G3, A3, Bb3, C4.

Świa - tła Twe - go stru - mię. Przyjdź, Oj - cze u - bo - gich,



The second line of the hymn is written for piano in G minor and common time. It consists of four measures. The right hand melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). The left hand accompaniment consists of half notes: G3, A3, Bb3, C4.

Przyjdź, Daw - co łask dro - gich, Przyjdź, Świa - tło - ści su - mię.



The third line of the hymn is written for piano in G minor and common time. It consists of four measures. The right hand melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter). The left hand accompaniment consists of half notes: G3, A3, Bb3, C4.

2. O, najmiłszy z gości,
słodka serc radości,
słodkie orzeźwienie.
W pracy Tyś ochłodą,
w skwarze żywą wodą,
w płaczu utulenie.

4. Obmyj, co nieświęte,
oschłym wlej zachętę,
ulecz serca ranę!
Nagnij, co jest harde,
rozgrzej serca twarde,
prowadź zabłąkane.

3. Światłości najświętsza!
serc wierzących wnętrza
podдай Twej potędze!
Bez Twojego Tchnienia
cóż jest wśród stworzenia?
Tylko cierń i nędze!

5. Daj Twoim wierzącym,
w Tobie ufającym,
siedmiorakie dary.
Daj zasługę męstwa,
daj wieniec zwycięstwa,
daj szczęście bez miary.

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1.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a series of chords in the right hand and a simple bass line in the left hand. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a half note in the left hand. The third measure has a whole note chord in the right hand and a half note in the left hand. The fourth measure has a half note in the right hand and a half note in the left hand.

The second system continues the piece. The right hand features a melodic line with eighth notes and a slur over the first two measures. The left hand provides harmonic support with chords and a steady bass line. The key signature remains two flats.

The third system concludes the first phrase. The right hand has a melodic line with some accidentals (sharps). The left hand continues with chords and a bass line. The system ends with a double bar line.

2.

The second phrase begins with a new system. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. The key signature remains two flats.

The fifth system continues the second phrase. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. The key signature remains two flats.

The sixth system concludes the second phrase. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. The system ends with a double bar line.