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Oto są baranki młode – an extraordinary paschal journey¹

The popular song from the Dominican community in Kraków, composed in fact by Jacek Gałuszka (born 1965), has sources in liturgical chant going back more than thousand years.² This hymn was part of the liturgical and fraternal renewal of the Polish Dominicans and more generally of the pastoral work beginning in the late 1980s. The musical, liturgical and theological roots of the hymn are deep and the one-thousand-year journey of text and music from France to Poland seems to have been overlooked in recent times. Here it is proposed to present both sources and journey.

***Responsorium prolix* as source (first generation chant)**

The long responsory in Latin *Isti sunt agni novelli* is found in early antiphonaries for the night office of the Roman Liturgy of the Hours, called Mattins or Office of Readings. It is indicated principally for use on days within the Octave of Easter Sunday, Wednesdays and Saturdays throughout Eastertide, and celebrations of the saints also within Eastertide.³ Three verses are part found in the manuscript tradition, but the second and third verses were more likely to be restricted to use on Wednesday of Easter week. The more recent Tridentine Liturgy of the Hours,

¹ An earlier version of this article appeared in two languages online: „*Oto są baranki młode*” – *niezwykła paschalna podróż*, <https://www.liturgia.pl/oto-sa-baranki-mlode-niezwykla-paschalna-podroz/>; “*These Newborn Lambs*” – *an extraordinary paschal journey*, <https://www.liturgia.pl/these-newborn-lambs-an-extraordinary-paschal-journey/> (14.04.2020).

² Cf. *Śpiewnik liturgiczny. Niepojęta Trójco*, Kraków 1998, p. 204–205.

³ Cf. *Corpus Antiphonalium Officii*, vol. 4: *Responsoria, Versus, Hymni et Varia*, n. 7012, ed. R.-J. Hesbert, Roma 1970, p. 253 (Rerum Ecclesiasticarum Documenta. Series Maior. Fontes, 10).

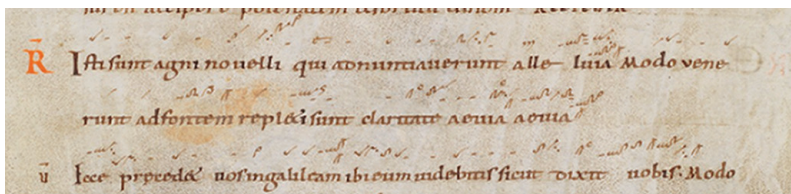
from the late sixteenth century, employed the responsory with only the first verse on Saturday within Easter week.⁴

The notated responsory is found in the summer volume of the so-called Hartker Antiphony at Sankt-Gallen, Switzerland. This late tenth-century manuscript, *Cod. Sang. 391*, contains the notated responsory with only one verse. Here is the text with scriptural sources indicated:

R. Isti sunt agni nouelli; qui adnuntiauerunt alleluia Modo uenerunt adfontem: repleti sunt claritate, a[ll]e[l]uia, a[ll]e[l]uia.

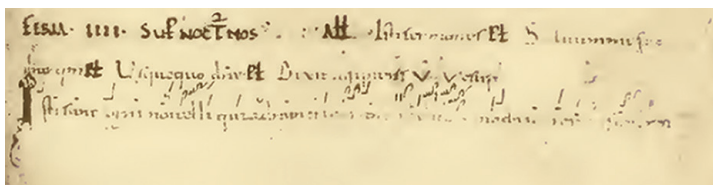
V. Ecce precedet nos in galileam ibi eum uidebitis sicut dixit nobis. modo

Here is a view of the text and music in the Hartker Antiphony (page 42) where the responsory is indicated for Wednesday (*feria iiii*) within the Octave of Easter Sunday at Mattins:⁵



(fig. 1)

The long responsory is also found in the manuscript from the same century, the Antiphony of Mont Renaud, also at Mattins for Wednesday within the Octave of Easter:⁶

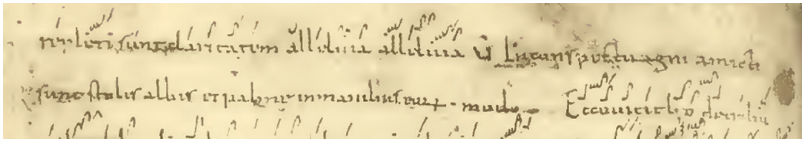


(fig. 2a)

⁴ Cf. *Breviarium Romanum. Editio Princeps* (1568), 2226, eds. M. Sodi-A.M. Triacca, Roma 2012, p. 369/-399- (Monumenta Liturgical Concilii Tridentini, 3).

⁵ <https://www.e-codices.unifr.ch/en/csg/0391/42/0/Sequence-1325> (14.04.2020)

⁶ *L'antiphonaire du Mont-Renaud. Antiphonaire de la messe et de l'office. Xe siècle*, ed. J. Gajard, Solesmes 1955, p. 185–186 (Paléographie Musicale, 16).



(fig. 2b)

The responsory's text in the Mont Remond Antiphonary, especially that of the respond, is difficult to read, but seems to be:

Isti sunt agni novella qui annunciaverunt alleluia modo venerunt ad fontem repleti sunt claritatum alleluia alleluia. V. In conspectu agni amicti sunt stolis albis et palmae in manibus eorum. Modo.

Gajard indicates the dating of the manuscript containing neumes cannot be done with great precision, but between mid-tenth and mid-eleventh is possible, certainly not earlier.⁷

Our long responsory, with its full complement of verses, is found in a fourteenth-century manuscript. The Poissy Antiphonal is a fourteenth-century choir book for the celebration of the Hours by a Dominican community likely at Poissy, about 25 km from Paris. It presents the notated text of our responsory along with diastematic neumes (AUS-Mslv096.1, folio 253v⁸-254r⁹). The long responsory is in this case indicated for Mattins in the Common of Apostles and Evangelists. We may postulate that for this liturgical use, recalling the mission to preach and the personal experience of the risen Lord, two additional verses are included which touch on both elements.

R. Isti sunt agni nouelli; qui annuntiauerunt, alleluia modo uenerunt ad fontes: Repleti sunt claritate, alleluia, alleluia.

V. In conspectu Agni amicti sunt stolis albis, et palmae in manibus eorum. Repleti sunt.

V. In omnem terram exiuit sonus eorum, et in fines orbis terrae verba eorum.

V. Ecce praecedet vos in Galilaeam: ibi eum videbitis sicut dixit vobis.

⁷ *L'antiphonaire du Mont-Renaud*, op. cit., p. 32.

⁸ <https://viewer.slv.vic.gov.au/?entity=IE10953604&file=FL19643938&mode=browse> (14.04.2020)

⁹ <https://viewer.slv.vic.gov.au/?entity=IE10953604&file=FL19642762&mode=browse> (14.04.2020)

1. **T**estim **R.** **S**ti sunt agni nouel li qui
 annunciaue runt alle lu ya modo
 uenerunt ad fon tes **R**eple ti sunt clarita
 te allelu ya alle lu ya. **V.** **I**n confre cti
 agni amuti stolis al bis et palme in mam bus
 e o rum. **R**eple ti **R.** **C**andidi facti sunt na

(fig. 3a)

xari eius alle lu ya. splendorem deo de
 runt allelu ya. Et sicut lac coagulati sunt. Alle
 lu ya alle lu ya. **V.** **I**n omnem terram exiit sonus
 co rum et in fines orbis terre uer la c o
 rum. Et sicut. **G**lo ra. Allelu ya. **I**n laud' ant.

(fig. 3b)

Scriptural source of *Responsorium prolix*

The respond of the long responsory is an adaptation of verses 13–14 from the seventh chapter of the Book of the Apocalypse. Apocalypse 7, 9–17 describes a scene in heaven where those who have suffered the great tribulation stand before the throne of God and worship God and the Lamb:

9 After this I looked, and behold, a great multitude which no man could number, from every nation, from all tribes and peoples and tongues, standing before the throne and before the Lamb, clothed in white robes, with palm branches in their hands, 10 and crying out with a loud voice, “Salvation belongs to our God who sits upon the throne, and to the Lamb!” 11 And all the angels stood round the throne and round the elders and the four living creatures, and they fell on their faces before the throne and worshiped God, 12 saying, “Amen! Blessing and glory and wisdom and thanksgiving and honor and power and might be to our God for ever and ever! Amen.”

13 Then one of the elders addressed me, saying, “Who are these, clothed in white robes, and whence have they come?” 14 I said to him, “Sir, you know.” And he said to me, “These are they who have come out of the great tribulation; they have washed their robes and made them white in the blood of the Lamb.

15 Therefore are they before the throne of God, and serve him day and night within his temple; and he who sits upon the throne will shelter them with his presence.

16 They shall hunger no more, neither thirst any more; the sun shall not strike them, nor any scorching heat.

17 For the Lamb in the midst of the throne will be their shepherd, and he will guide them to springs of living water; and God will wipe away every tear from their eyes.” (RSV translation)

The refrain text identifies the individuals, the new lambs, as those who have come to the source, or the “springs of living water” mentioned in Apocalypse 7, 17. They are also those who have been baptised.

The first verse of the long responsory – *In conspectu Agni amicti sunt stolis albis, et palmae in manibus eorum* – is taken directly from Apocalypse 7,9 where those who have witnessed faithfully to Christ are vested in white robes in the sight of the lamb (white because they have been washed in the blood of the lamb – cf. Apocalypse 7,14) and hold in their hands the symbol of their victory: palm branches.

The second verse of the responsory – *In omnem terram exivit sonus eorum, et in fines orbis terrae verba eorum* – is taken from psalm 19,¹⁰ interpreting the new lambs as those who have communicated a message to the ends of the earth. Western liturgical use of this psalm verse employs the text as the antiphon for use with psalm 19A in the Office of Readings for the Common of Apostles.¹¹ The earlier part of the psalm verse, not used in the liturgical text, recalls that no words are used in the “preaching” by those referred to: *Non sunt loquelae neque sermones*. This indirect reference is appropriate for those who communicate the faith by their witness until death – martyrs – rather than by their words. The following verse of the psalm is equally interesting for its reference to they (the lambs) being where God has placed a tent for the sun – *Soli posuit tabernaculum in eis* – recalling the refrain’s *repleti sunt claritate*. The lambs are described as bright, like the sun but due to God’s intervention.

The third verse of the long responsory – *Ecce praecedet vos in Galilaeam: ibi eum videbitis sicut dixit vobis* – is an adaptation of the words of the angel on Easter morning speaking to the two Marys, recorded in Mark 6,17, that the Lord Jesus would go ahead of Peter and the disciples to Galilee and there he will meet them:

And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, bought spices, so that they might go and anoint him. 2 And very early on the first day of the week they went to the tomb when the sun had risen. 3 And they were saying to one another, “Who will roll away the stone for us from the door of the tomb?” 4 And looking up, they saw that the stone was rolled back—it was very large. 5 And entering the tomb, they saw a young man sitting on the right side, dressed in a white robe; and they were amazed. 6 And he said to them, “Do not be amazed; you seek Jesus of Nazareth, who was crucified. He has risen, he is not here; see the place where they laid him. 7 But go, tell his disciples and Peter that he is going before you to Galilee; there you will see him, as he told you.” 8 And they went out and fled from the tomb; for trembling and astonishment had come upon them; and they said nothing to any one, for they were afraid. (RSV translation)

¹⁰ The numbering of the psalms followed in the Masoretic Text of the Old Testament and employed among Eastern Orthodox, Protestants and in Catholic liturgical texts in Poland since Vatican II, is employed here.

¹¹ For example *Liturgia Horarum*, vol. 3, Città del Vaticano 1973, p. 1379; *Liturgia godzin*, t. 2, Katowice 1984, p. 1559–1560. Cf. *Corpus Antiphonalium Officii*, vol. 3: *Invitatoria et Antiphonae*, n. 3272, ed. R.-J. Hesbert, Roma 1968, p. 276 (*Rerum Ecclesiasticarum Documenta*. Series Maior. Fontes, 9).

Here is the Gregorian chant long responsory (first generation) with only a single verse along with its melody in print form.¹² The melody corresponds with that in the Poissy Antiphonal previously mentioned.

Pro Apostolis, Responsorium 7.



7.
 -sti sunt agni no-vél- li; qui annunti-a-vé-
runt, al- le- lú- ia : mo- do ve-né-runt ad fon-
tes : * Replé- ti sunt cla-ri- tá- te, alle-lú- ia, al-
le- lú- ia. ꝑ. In conspé- ctu Agni amícti sunt
sto- lis al- bis, & palmæ in má- ni- bus e-
ó- rum. * Replé- ti sunt.

(fig 4)

Second generation: A new chant inspired by the long responsory

In 1902, the first French journal of Gregorian chant with a popular appeal, “Revue du chant grégorien”, published a refrain-and-verse chant employing *Isti sunt agni novelli* as the refrain but combining it with verses addressed primarily to the Blessed Virgin Mary.¹³ The new chant was recommended in the journal as a suitable hymn for children making their First Holy Communion in a common

¹² *Liber responsorialis pro festis i. classis et communi sanctorum juxta ritum monasticum Adnec-
tuntur Invitatorium et Hymnum Aliorum Festorum*, Solesmis 1895, p. 169.

¹³ J. Pothier, *Isti sunt agni novelli*, “Revue du chant grégorien” 10 (1902), p. 113–118.

parish celebration, or perhaps for extra-liturgical celebrations of renewal of baptismal promises and consecration to Our Lady.

1. Ut jucundas cervus undas Aestuans desdierat Sic ad Deum fortem, vivum,
Mens fidelis properat.
2. Maria, Mater pia, Tuum da subsidium, Quo vincamus Et vivamus In terra
viventium.
3. Regina Quam divina Praelegit gratia, Cujus partus Sacrosanctus Instauro
vit omnia.
4. O quam blanda, Quam miranda Salutis remedia! Tuus Natua Immolatus Fit
pro nobis hostia.
5. Nos per sacra Jam lavacra Renatia baptismatis, Mox liquore Et odore Robo-
ramus chrismatis.
6. Christianis Vitae panis Datur in edulium: Datur tristi Sanguis Christi Dul-
ce refrigerium.
7. Pro tot donis Tantis bonis Grates Deo solvimus: Per te data, O beata, Jure
cuncta pangimus.
8. Liberari Et salvari Per te nos confidimus: Quam clementem Et potentem Su-
per omnes novimus.
9. Tu praeclarus Es thesaurus Omnium charismatum Sane plenus Et amoenus
Hortus es aromatum.
10. Primum quidem Nobis fidem Tuis auge precibus, Et da nobis Ut te probis
Imitemur actibus.
11. Spe labentes Firma mentes, Caritate robora: Fac concordem Pelle sordes Excu-
sa facinora.
12. Mater bona Nobis dona Tuum patrocinium, Ut regnemus Et laudemus Tuum
semper Filium.

Identifying the source of the response as from the second responsory of Matins on the Saturday within the Easter Octave, the author recalled that the lambs are the newly baptised who a week before had exited the waters of the baptistry to the singing of the *Sicut cervus ad fontes aquarum*, i.e. the final canticle after the Old Testament prophecies of the Easter Vigil, and the *Alleluia* (before the Gospel during the same celebration). Eight of the stanzas are identified as coming from the *Mariale* of Saint Anselm,¹⁴ stanzas 4–7 are entirely new compositions.¹⁵ They four new stanzas have baptismal, eucharistic and redemption themes rather than Marian ones.

¹⁴ Cf. *Mariale seu Liber precum metricarum ad Beatam Virginem Mariam quotidie dicendarum*, ed. P. Ragey, London 1884.

¹⁵ J. Pothier, *Isti sunt agni novelli*, op. cit., p. 116–117.

Shortly after the appearance of the chant in “Revue du chant grégorien”, a new book of Marian hymns entitled *Cantus Mariales* was published and also included the chant.¹⁶ A shorter version of the hymn was published in 1939 by the Cistercians under the title *Laudes vespertinae*, consisting in three of the newer verses and five of the older ones.¹⁷

A third-generation chant in Poland

No doubt inspired by the popular French publications, the Benedictine Abbey at Tyniec, near Kraków, published in 1960 a book of chants entitled *Kyriale dla wiernych* (*Kyriale* for the faithful) in which a Polish translation of our long responsory or chant hymn was provided as a refrain for an entirely new composition.¹⁸ The editor was the famous monk of Tyniec, Dom Franciszek Małaczyński (1920–2009), a major figure for the liturgical renewal in Poland following the Second Vatican Council. The verses of this third-generation chant were taken entirely from the paschal hymn *Ad Regias Agni dapes*.¹⁹ The older and restored version of the hymn is better known: *Ad cenam Agni provide*.²⁰ The Vespers hymn, addressed mostly to Christ, the Lamb, risen from the dead, refers to Christians dressed in white having been through the Red Sea. The Red Sea reference is both to the Exodus of the Hebrews and Christian baptism, the former being a “type” or representative prophecy of the latter. The Vespers hymn refers immediately to the Eucharist, gift of Christ’s body and blood to the baptised. The Polish text is clearly a translation of the liturgical text before Vatican II, as can be seen by the inclusion of reference to Christ as priest in the second stanza, but the overall meaning of each stanza is shared with the restored and more ancient Latin text.

The combination of the tenth-century responsory’s respond (*Isti sunt*) with the verses of the Eastertide hymn bring together two very closely related elements.

¹⁶ *Isti sunt agni novelli*, in: J. Pothier, *Cantus Mariales quos e fontibus antiquis eruit aut opere novo veterum instar concinnavit*, Parisiis 1903, p. 101–104.

¹⁷ *Laudes vespertinae seu cantus diversi ad benedictionem*, Westmalle 1939, p. 105–108.

¹⁸ *Kyriale dla wiernych. Części stałe Mszy świętej, wybrane msze gregoriańskie, ważniejsze śpiewy na rok kościelny*, red. F. Małaczyński, Katowice 1960.

¹⁹ Cf. *Antiphonale Sacrosanctae Romanae Ecclesiae pro diurnis horis SS. D.N. Pii X. Pontificis Maximi jussu restitutum et editum*, Romae 1912, p. 380–382.

²⁰ Cf. *Antiphonale Romanum Secundum Liturgiam Horarum Ordinemque Cantus Officii Dispositum A Solesmensibus Monachis Praeparatum Tomus Alter. Liber Hymnarius cum Invitatoriis & Aliquibus Responsoriis*, Solesmsis 1983, p. 74–75; *Liturgia horarum iuxta ritum romanum. Antiphonale Romanum in canto gregoriano ad exemplar ordinis cantus officii dispositum. II. Ad vespas in dominicis et festis. Cura scriptorii paleographici solesmensis praeparatum*, Solesmsis 2009, p. 199–200.

The respond directs attention upon the newly baptised who are shining from their encounter with Christ's saving grace. Meanwhile, the verses contribute a further theological interpretation of baptism and the reception of Christ's body and blood in the Eucharist in which the newly baptised already, or shall, participate. It is a clever combination which was taken up thirty years later in the old town of Kraków only twelve kilometres away from Tyniec.

The fourth-generation chant

The Dominican song, composed in the 1990s, is merely a new musical setting of the Polish Benedictine chant, without any change at all to the Tyniec text. The Dominican music, however, was not bereft of inspiration from tradition, but rather exhibits motifs for its own respond from the Roman melody of the paschal Vespers hymn, i.e. music which does not appear to have influenced the chants in the Pothier, Cistercian or Benedictine books and had an association with verses which enter this story only in 1960. We might say there is a curious and non-direct combination of sources with respect to text and music, the path of the music being rather more taciturn. The Dominican contribution was entirely musical.

Musical motifs passed down the generations

The third-generation chant, from the Tyniec monastery, employed the second-generation melody from 1900 France to a great extent as can be seen from the following juxtapositions. The first comparison is of the respective refrains whose melodies correspond quite closely.

P. O- to są ba- ran- ki mło- de, o- to ci, za- wo- ła- li al- le- lu- ja!
 Ł. Is- ti sunt ag- ni no- vel- li qui an- nun- ti- a- ve- runt Al- le- lu- ia.
 Do- pie- ro co przy- szli do zdro- jów, świat- łość- cią się na- peł- ni- li, Al- le- lu- ja, al- le- lu- ja!
 - Mo- do- ve- ne- runt ad fon- tes, re- ple- ti sunt cla- ri- ta- te, al- le- lu- ia, al- le- lu- ia.

(fig. 5)

This second comparison is of the verses which correspond, but to a lesser extent.

P. Na Ba-ran-ka Pań-skich go-dach, W-szat świa-tecz-nych
 Ł. Ut ju-cun-das cer-vus un-das Aes-tu-ans de-
 czys-tej bie-li, Po krwa-we-go morz-a wo-dach Nie-śmy Pa-nu pieśń we-se-li.
 si-de-rat, - Sic ad De-um for-tem, vi-vum, Mens fi-de-lis pro-pe-rat.

(fig. 6)

Before examining our fourth-generation Dominican hymn, consider first the beginning of the Eastertide chant hymn, in its Roman melody, however, paying attention to the parts of the melody highlighted by upper-case letters, namely *la-sol* and *do-re-do-si-la*²¹:

Ad ce- NAM Ag- NI PRO- VI- DI

(fig 7)

Here is the music for the refrain of our Dominican hymn with the apparent motif (*la-sol* followed by *do-re-do-si-la*) from the Roman paschal Vespers hymn indicated by including the correspond Latin syllables:

P. O- to są ba-ran-ki mło- de, o- to ci, co za-wo-ła- li al- le- lu- ja!
 Ł. -nam - (- -) Ag- ni provi- di -nam - (- - - - -) -ni pro- vi-
 3 Do- pie- ro przy- szli do zdro- jów, świat- ło- ścią się na- peł- ni- li,
 4 Al- le - lu- ja, al- le- lu- ja!
 -ni - pro- vi- di

(fig. 8)

²¹ Cf. *Antiphonale Romanum Secundum Liturgiam Horarum...*, op. cit., p. 74–75; The tune was almost identical in the chant books during the decades before Vatican II; *Antiphonale Sacrosanctae Romanae Ecclesiae pro diurnis horis SS. D.N. Pii X. Pontificis Maximi jussu restitutum et editum*, Romae 1912, p. 380–382; *Liber usualis*, Tournai–New York 1961, p. 812–813.

The Dominican refrain seems influenced by the motif in the first musical phrase of the Gregorian chant hymn for Eastertide. The new Dominican music constitutes a second step in increasing the explicitly paschal characteristics of the chant, the first step having been achieved by employing verses of the paschal Vespers hymn in 1960.

Conclusion

The Polish text – in Benedictine and Dominican forms – is a peculiar combination of a text referring to the apostles, and later to the newly baptised, for the refrain, and another text composed entirely of verses from the paschal Vespers hymn which is placed upon the lips of the baptised (neophytes and others) looking forward to the Lamb's feast in heaven and rejoicing in the present sacramental access to redemption. The Polish text speaks about a small group of the newly baptised and then serves as the text of the large population of the baptised.

The refrain brings the attention of older Christians upon those newly baptised, likely during the Easter Vigil, that same group upon which the attention of the community customarily focuses within the octave of Easter. The combination of the refrain with verses from the paschal hymn and its broader emphasis then helps to insert the newly baptised into the community, much like the sung Gregorian Propers did at Mass in the first millennium. The introit *Eduxit populum* of Easter Saturday recalled the Lord having brought his people – united and re-founded – out of Egypt and towards the promised land. The Communion antiphon of the same day from the words of Saint Paul recall that those who have been baptised have, as it were, put on Christ as they would a garment: *Omnes qui in Christo baptizati sunt induisti Christum.*²² These two chants serve almost as a preparation for the octave day of Easter Sunday whose Mass begins with a text addressed to the neophytes who had joined the people referred to in the introit of the day before, who had been dressed according to the Communion of the day before: *Quasi modo geniti infantes,*²³ like new-borns you should thirst. For those familiar with the musical expressions of Eastertide texts, the re-use of a musical motif from the paschal Vespers hymn in the refrain of the Dominican song brings out the communitarian belonging of the newly baptised since the hymn emphasises that community aspect, while the vigorous rhythm serves to heighten that same atmosphere.

²² Cf. Galatians 3, 27.

²³ Cf. 1 Peter 2, 2.

The instrumental introduction to the Dominican piece on the oboe may be considered to recall a (windy) scene at the shore or the sea, more specifically the crossing of the red sea in the book of Exodus.



(fig. 9)

The song recalls the foundational events Passover, Exodus and Christ's Passover which are proclaimed in the paschal shout, also on the lips of the newly baptised: *Alleluia!*

Abstract

Oto są baranki młode is a popular religious song born in the renewed liturgical and pastoral activity of Dominican friars in Kraków in the early 1990s. The sources of the music and text are explored here, beginning with a long responsory at the end of the first millennium, through new text and music in France about 1900, to another textual variant at Tyniec in 1960 and finally new music at Kraków. Text and Dominican music combine to build a religious song with intense paschal overtones celebrating the reception of Baptism and the Eucharist. The author compares the generation of the Dominican mix of text and musical motifs favourably with the earliest Sung Propers of the Roman Mass.

Keywords: Apocalypse; Baptism; Easter; Eucharist; Hymn; Neophytes; Dominican; Responsory; Tyniec; Kraków

Abstrakt

Oto są baranki młode – niezwykła paschalna podróż

Oto są baranki młode to popularna pieśń liturgiczna, wyrastająca z nurtu odnowy liturgicznej i duszpasterskiej, jaka miała miejsce w środowisku krakowskich dominikanów we wczesnych latach 90. ubiegłego wieku. W artykule zbadane są źródła muzyki oraz tekstu, poczynając od długiego responsorium z końca pierwszego millenium, przez nowy tekst i muzykę powstałe we Francji na początku XX w., aż po kolejną wersję tekstu z Tyńca w latach 60. i wreszcie nową muzykę skomponowaną w klasztorze krakowskim. Słowa połączone z dominikańską muzyką współtworzą śpiew liturgiczny pełen intensywnych paschalnych odniesień, celebrujący przyjęcie chrztu i Eucharystii. Autor przyrównuje powstanie dominikańskiego połączenia tekstu i motywów muzycznych z najwcześniejszymi śpiewanymi *propria Missae* w Mszy rzymskiej.

Słowa kluczowe: Apokalipsa; chrzest; Wielkanoc; Eucharystia; hymn; neofici; dominikanie; responsorium; Tyńiec; Kraków

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