



Robert Rauschenberg | Missa Brevis opus 104A

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ISMN 979-090-16-5394-8



Robert Casteels

Missa Brevis

(super *liever Liz as Dobbeni*)
voor vocaal octet en harmonium
opus 104A

Opdracht van 200ste de octaaf Lubbeek, Brabant

duur: 12'30" zonder Credo of 15' met Credo

- 1. Kyrie:** maat 1 blz. 1
- 2. Gloria:** maat 86 blz. 10
- 3. Credo:** maat 217 blz. 30 (ad libitum)
- 4. Sanctus:** maat 250 blz. 38
- 5. Agnus Dei:** maat 318 blz. 52
6. Zinnebeeld der getal acht: blz. 63
7. Harmoniumpartij: blz. 65



MISSA BREVIS

1. KYRIE

Robert Casteels

1 $\text{♩} = 62$ (tempo aanwijzingen *con rubato*)

Harmonium
ambitus:
5 octaven

[lie- ver Liz als Dob-be- ni
li- be- ra- mus Do- mi- ne]

Hrm.

12 *mf*

T1
8 Ky - ri - e é - le - i - son

T2
8 Ky - ri - e é - le - i - son

Bar
8 Ky - ri - e é - le - i - son

Bs
8 Ky - ri - e é - le - i - son

Hrm.

(Deze reductie dient enkel tot het instuderen van de koorpartijen)

18

S1 *pp* Ky - ri - e *f* Ky - ri - e

S2 *pp* Ky - ri - e *f* Ky - ri - e

A1 *pp* Ky - ri - e *f* Ky - ri - e

A2 *pp* Ky - ri - e *f* Ky - ri - e

T1 *pp* Ky - ri - e

T2 *pp* Ky ri - e

Bar

Bs

Hrm. *f*

5/4

23 ♩ = 71 poco più mosso

Vocal Parts:

- S1:** Ky - ri - e
- S2:** é - le - i - son
- A1:** é - le - i - son
- A2:** (niet octaveren) Ky - ri - e é - le - i - son
- T1:** Ky - ri - e é - le - i - son
- T2:** Ky - ri - e é - le - i - son
- Bar:** Ky - ri - e
- Bs:** Ky - ri - e é - le - i - son

Instrumental Parts:

- Hrm.:** Horns (trumpets and trombones)

Tempo and Dynamics: The tempo is marked "poco più mosso" with a metronome marking of ♩ = 71. Dynamic markings include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

S1 *p* *f*
é - le - i - son

S2 *mp* *f*
é - le - i - son

A1 *p* *f*
é - le - i - son

A2 *mp* *f*
é - le - i - son

T1 *p* *f*
é - le - i - son

T2 *p* *f*
é - le - i - son

Bar *f*
é - le - i - son

Bs *p* *f*
é - le - i - son

Hrm. *p* *mf* *f*

36 ♩ = 80 poco più mosso

S1 *mf* é - le -

S2 *mf* é - le -

A1 *mf* é - le - i -

A2 *mf* é - le - i - son

T1 *ff* Ky - ri - e é - le - i - son

T2 *ff* Ky - ri - e é - le - i - son

Bar *ff* Ky - ri - e é - le - i - son

Bs *ff* Ky - ri - e é - le - i - son

♩ = 80 poco più mosso

Hrm.

41

S1
i - - - son

S2
- i - son

A1
son

Hrm.

♩ = 88 poco più mosso

47 **ff** **mf** **ff**

S1
Chri - ste Chri - ste Chri - ste - Chris te

S2
ff Chri - ste **mf** Chri - ste **ff** Chri - ste

A1
p Chri - ste **mf** Chri - ste **ff** Chri

A2
ff Chri - ste **mf** Chri - ste

Hrm.

♩ = 88 poco più mosso

53

S1
Chri ste

S2
é - le - i - son é le - i - son

A1
ste é - le - i - son

A2
ff Chri - ste é - le - i - son

Hrm.

58

S1
Chri - ste Chri - ste Chri - ste

S2
f Chri - ste *mp* Chri - ste *f* é - le - i - son

A1
f Chri - ste *mp* Chri - ste *f* Chri - ste é - le - i - son

A2
f Chri - ste *mp* Chri - ste *f* Chri - ste é -

Hrm.

S1 *p* *f*
 S2 *mp* *f*
 A1 *p* *f*
 A2 *f*

T1 *p* *f*
 T2 *p* *f*
 Bar *mp* *f*
 Bs *p* *f*

Hrm. *p* *mf*

71 *mf* ♩ = 71 poco meno mosso

S1 Chri - *mf* - ste Chri - *p* - ste

S2 Chri - *mf* - ste Chri - *p* - ste

A1 Chri - *mf* - ste Chri - *p* - ste

A2 Chri - *mf* - ste Chri - *p* - ste

Hrm. Chri - *p* - ste Chris - te

♩ = 71 poco meno mosso

S1 é - le - i - son *pp*

S2 é - le - i - son *pp* A - men

A1 é - le - i - son *pp* A - men

A2 é - le - i - son *pp* A - men

T1 Chri - ste Chri - ste Chris - te é - le - i - son *pp* A - men

T2 Chri - ste é - le - i - son *pp* A - men

Bar é - le - i - son

Bs é - le - i - son

Hrm. é - le - i - son

♩ = 62

2. GLORIA

86 $\text{♩} = 143$ *f*

S1
Gló - ria in ex - cél - sis in ex - cél - sis in ex - cél - sis

S2
Gló - ria Gló - ria Gló - ria in ex - cél - sis

A1
Gló - ria Gló - ria Gló - ria Gló-ria

A2
Gló - ria Gló - ria Gló - ria Gló-ria

T1
Gló - ria Gló - ria in ex - cél - sis in ex - cél - sis

T2
Gló - ria Gló - ria in ex - cél - sis in ex - cél - sis

Bar
Gló - ria Gló - ria Gló - ria Gló - ria

Bs
Gló - ria Gló - ria Gló - ria Gló - ria

Hrm. *ff* $\text{♩} = 143$

S1
in ex - cël - sis Gló-ria in ex - cël - sis Gló-ria

S2
Gló-ria Gló-ria Gló-ria

A1
in ex - cël - sis in ex - cël - sis in ex - cël - sis in ex - cël - sis

A2
Gló-ria in ex - cël - sis in ex - cël - sis in ex - cël - sis

T1
in ex - cël - sis in ex - cël - sis Gló-ria in ex - cël - sis

T2
Gló-ria Gló-ria

Bar
in ex - cël - sis in ex - cël - sis in ex - cël - sis

Bs
Gló-ria Gló-ria in ex - cël - sis in ex - cël - sis

Hrm.

95

S1 *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

S2 *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

A1 *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

A2 *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

T1 *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

T2 *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

Bar *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

Bs *p* *f* *mf*
in ex - cël - sis De - o in ex-cël-sis De-o. Et in ter-ra

Hrm. *mf*

S1
 pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

S2
 pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

A1
 pax ho - mí - ni - bus bo - - - nae vo - lun - tá - tis.

A2
 pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

T1
 pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

T2
 pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

Bar
 pax ho - mí - ni - bus bo - - - nae vo - lun - tá - tis.

Bs
 pax ho - mí - ni - bus bo - nae vo - lun - tá - tis.

Hrm.

The musical score is written in 3/4 time and consists of 8 measures. The vocal parts (S1, S2, A1, A2, T1, T2, Baritone, Bass) all sing the same lyrics: "pax hominibus bonae voluntatis." The instrumental parts (Horn and a lower string/continuo part) provide accompaniment. The score includes various musical notations such as rests, notes, and slurs.

S1 *f* Gló-ria in ex-cél-sis in ex-cél-sis De-o
 S2 *f* Gló-ria in ex-cél-sis
 A1 *f* Gló-ria in ex-cél-sis De-o
 A2 *f* Gló-ria in ex-cél-sis
 T1 *f* Gló-ria in ex-cél-sis in ex-cél-sis
 T2 *f* Gló-ria
 Bar *f* Gló-ria in ex-cél-sis in ex-cél-sis
 Bs *f* Gló-ria
 Hrm. *f*

p

S1 in ex - cels - De - o te.

S2 Lau - dá - mus te.

A1 in ex - cels - De - o te.

A2 in ex - cels - sis De - o te.

T1 in ex-cels-sis De-o De - o te.

T2 in ex-cels-sis De-o De - o Lau - dá - mus te.

Bar in ex - cels - sis De - o te.

Bs De - o te.

p

Hrm.

S1
Be - ne - dí - ci - mus te. A - do -

S2
te.

A1
te.

A2
te.

T1
Be - ne - dí - ci - mus te.

T2
te. A - do - rá - mus

Bar
te.

Bs
te.

Hrm.

The musical score is for page 114 of Robert Casteels' Missa Brevis opus 104A. It features a vocal ensemble with Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Baritone (Bar), and Bass (Bs). The instrumental parts include Horns (Hrm.) and a string section (piano and bass). The score is written in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The lyrics are 'Be - ne - dí - ci - mus te. A - do - rá - mus'. The score is divided into four measures, with a change in time signature from 3/4 to 5/4 and back to 3/4. The vocal parts have lyrics under them, and the instrumental parts have notes and rests. The Horns part has a 'Hrm.' label. The string part has a piano and bass line. The overall layout is a standard musical score with staves for each part.

S1 - rá - mus te. *f* Glo - ri - fi - cá - mus te.

S2 te. *f* Glo - ri - fi - cá - mus te.

A1 te. *f* Glo - ri - fi - cá - mus te.

A2 te. *f* Glo - ri - fi - cá - mus te.

T1 te. *f* Glo - ri - fi - cá - mus te.

T2 te. *f* Glo - ri - fi - cá - mus te.

Bar te. *f* Glo - ri - fi - cá - mus te.

Bs te. *f* Glo - ri - fi - cá - mus te.

Hrm. *f*

125

S1 *p* Grá - tias á - gi-mus Grá - tias á - gi-mus

T1 *p* Grá - tias á - gi-mus Grá - tias á - gi-mus

Hrm. *p*

131

S1 *p* ti - bi Ma - gnam

S2 *p* ti - bi prop - ter Ma - gnam

A1 *p* ti - bi prop - ter Ma - gnam

T1 *p* ti - bi Ma - gnam gló - ri - am

T2 *p* ti - bi prop - ter Ma - gnam

Bar *p* ti - bi prop - ter Ma - gnam

Hrm. *p*

S1 gló - ri - am gló - ri - am gló - ri - am *f*
 S2 gló - ri - am gló - ri - am tu - am. *f*
 A1 gló - ri - am tu - am. *f*
 A2 tu - am. *f*
 T1 gló - ri - am gló - ri - am gló - ri - am *f*
 T2 gló - ri - am gló - ri - am tu - am. *f*
 Bar tu - am. *f*
 Bs tu - am. *f*
 Hrm. *f*

The score is for a choral and instrumental ensemble. It features eight vocal parts (S1, S2, A1, A2, T1, T2, Bar, Bs) and a Horn section (Hrm.). The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are "gló - ri - am" and "tu - am.". The piece concludes with a 3/4 time signature. Dynamics include *f* (forte).

139 (♩ = 143)

ppp *pp* *mp* (zonder cresc.)

T1
 Dó-mi-ne De-us, Rex cae-lés-tis, De-us Pa-ter om-ní-po-tens.

Bar
 Dó-mi-ne De-us, Rex cae-lés-tis, De-us Pa-ter om-ní-po-tens.

(♩ = 143)

Hrm.

147

f

A1
 Dó-mi-ne De-us,

A2
 Dó-mi-ne De-us,

T1
mf Dó-mi-ne Fí-li u-ni-gé-ni-te, Je-su Chris-te. *f* Dó-mi-ne De-us,

T2
 Dó-mi-ne De-us,

Bar
mf Dó-mi-ne Fí-li u-ni-gé-ni-te, Je-su Chris-te. *f* Dó-mi-ne De-us,

Bs
 Dó-mi-ne De-us,

Hrm.

154 *f*

S1
A - gnus De - i,

S2
f
A - gnus De - i,

A1
f
A - gnus De - i,

Hrm.

158 *mf*

S1
Fi - li - us Pa - - - tris.

S2
mf
Fi - li - us Pa - tris.

A1
mf
Fi - li - us Pa - tris.

Hrm.

S1
mun - - - - - di.

S2
mun - - - - - di.

A1
mun - - - - - di.

A2
mun - - - - - di.

Mannenkoor:
achtmaal *Miserére nobis* zacht en smekend uitspreken, niet te samen
tot en met de eerste tel van maat 167

T1
bis.

T2
bis.

Bar
bis.

Bs
bis.

Hrm.

168 (♩ = 143)

p
Mi - se - ré - re no - bis.

mp — *f* *p subito*
Mi - se - ré - re no - bis.

p
Mi - se - ré - re no - bis.

mp — *f* *p subito*
Mi - se - ré - re no - bis.

p
Mi - se - ré - re no - bis.

mp — *f* *p subito*
Mi - se - ré - re no - bis.

p
Mi - se - ré - re no - bis.

p
Mi - se - ré - re no - bis.

p
Mi - se - ré - re no - bis.

(♩ = 143)

174 *pp*

S1
Sú - sci - pe Sú - sci - pe Sú - sci - pe de - pre - ca - ti - ó - nem nos - tram.

S2
pp
Sú - sci - pe Sú - sci - pe de - pre - ca - ti - ó - nem nos - tram.

A1
pp
Sú - sci - pe de - pre - ca - ti - ó - nem nos - tram.

Hrm.
p

183 *p* ♩ = 143

T1
8 Qui se - des Qui se - des Qui se - des ad déx - te - ram Pa - tris,

T2
8 Qui se - des Qui se - des ad déx - te - ram Pa - tris,

Bar
p
Qui se - des ad déx - te - ram Pa - tris,

Hrm.
♩ = 143
p

S1 *p*
Mi - se - - - ré - re no - bis.

S2
Mi - se - ré - re no - bis.

A1 *p*
Mi - se - ré - re no - bis.

A2
Mi - se - ré - re no - bis.

mp ————— *f* *p subito*

T1 *p*
Mi - se - - - ré - re no - bis.

T2
Mi - se - ré - re no - bis.

Bar *p*
Mi - se - ré - re no - bis.

Bs
Mi - se - ré - re no - bis.

mp ————— *f* *p subito*

Hrm.

198

mf

S1 Tu Al-

mf

S2 Tu Al-

mf

A1 Tu Al-

mf

A2 Tu Al-

mf

T1 Tu Al-

mf

T2 Tu so-lus Al-

p

mp

Bar Quó - ni-am tu so-lus sanc-tus. Tu so-lus Dó-mi-nus. Tu so-lus Al-

p

mp

mf

Bs Quo - ni-am tu so-lus sanc-tus. Tu so-lus Dó-mi-nus. Tu so-lus Al-

Hrm. *f*

203 *f*

S1
f
 tí-ssi-mus,

S2
f
 tí-ssi-mus,

A1
f
 tí-ssi-mus, Je - su Chris-te. Cum San-ctu Spí-ri-tu,

A2
f
 tí-ssi-mus, Je - su Chris-te. Cum San-ctu Spí-ri-tu,

T1
f
 tí-ssi-mus, Je - su Chris-te. Cum San-ctu Spí-ri-tu, De - i

T2
f
 tí-ssi-mus, Je - su Chris-te. in gló-ria De - i

Bar
f
 tí-ssi-mus, Je - su Chris-te. in gló-ria De - i

Bs
f
 tí-ssi-mus, Je - su Chris-te.

Hrm.

ff

S1
Gló - ria in ex-cél-sis in ex-cél-sis in ex-cél-sis De-o De-o

S2
Gló - ria in ex-cél-sis in ex-cél-sis De-o De-o

A1
Gló - ria in ex-cél-sis De-o De-o

A2
Gló - ria in ex-cél-sis De-o De-o

T1
Pa - tris. Gló - ria in ex-cél-sis De-o in ex-cél-sis De-o De-o

T2
Pa - tris. Gló - ria De-o in ex-cél-sis De-o De-o

Bar
Pa - tris. Gló - ria De-o De-o De-o

Bs

Hrm.

213 *ff* *fff*

S1
A - men A - men

S2
A - men A - men

A1
A - men A - men

A2
A - men A - men

T1
A - men A - men

T2
A - men A - men

Bar
A - men A - men

Bs
A - men A - men

Hrm.

The musical score consists of eight vocal staves and two grand staves for the Horns and piano. The vocal parts are labeled S1, S2, A1, A2, T1, T2, Bar, and Bs. Each vocal part has the lyrics 'A - men' written below the notes. The dynamics are marked 'ff' and 'fff'. The time signature is 2/4. The score includes a grand staff for the Horns and a grand staff for the piano accompaniment.

3. CREDO

217 ♩ = 152 / ♩ = 71

S1
Cre - do Cre - do Cre -

S2
Cre - do Cre - do Cre -

A1
Cre - do Cre - do Cre do

A2
Cre - do Cre do

T1
Cre - do

T2
Cre - do Cre - do

Bar
Cre - - - - do

Bs
Cre - do

Hrm.
f

p

ff

S1
do Cre - do Cre - do Cre - do

S2
do Cre - do Cre - do

A1
subito p Cre - do

A2
ff Cre - do

T1
Cre - do Cre - do

T2
Cre - do

Bar
ff *subito p* *ff* Cre - do

Bs
p *ff* Cre - do

Hrm.



De kerkgemeenschap spreekt ononderbroken de tekst van het Credo in het nederlands.

***Ik geloof in één God, de almachtige Vader,
Schepper van hemel en aarde,
van al wat zichtbaar en onzichtbaar is.
En in één Heer, Jezus Christus,
eniggeboren Zoon van God,
voor alle tijden geboren uit de Vader.***

228

***God uit God, Licht uit Licht,
ware God uit de ware God.
Geboren, niet geschapen,
één in wezen met de Vader,
en door Wie alles geschapen is.***

Balans van maten 228 tot 242:
stemmen en harmonium blijven zachter dan
de kerkgemeenschap, maar toch duidelijk
hoorbaar

Wanneer het volk de woorden *God uit God* spreekt,
speelt de harmonium maat 228

♩ = 143 poco meno

p (tot maat 243)

S1
A1
T1
Bar

Cre - do
p (tot maat 243)
Cre - do
p (tot maat 243)
Cre - do
p (tot maat 243)
Cre - do

♩ = 143 poco meno

Wanneer het volk de woorden *God uit God* spreekt,
speelt de harmonium maat 228

Hrm.

p

*Hij is voor ons, mensen,
en omwille van ons heil
uit de hemel neergedaald.
Hij heeft het vlees aangenomen
door de heilige Geest uit de Maagd Maria,
en is mens geworden.*

♩ = 134 poco meno

S1 *p* (tot maat 243)

S2 Cre - do

A1 *p* (tot maat 243)

A2 Cre - do

T1 *p* (tot maat 243)

T2 Cre - do

Bar *p* (tot maat 243)

Bs Cre - do

♩ = 134 poco meno

Wanneer het volk de woorden *Hij is voor ons* spreekt,
speelt de harmonium maat 231

Hrm.

*Hij werd voor ons gekruisigd,
Hij heeft geleden onder Pontius Pilatus
en is begraven.
Hij is verrezen op de derde dag,
volgens de schriften:
Hij is opgevaren ten hemel:
zit aan de rechterkant van de Vader.
Hij zal wederkomen in heerlijkheid
om te oordelen levenden en doden.
En aan zijn rijk komt geen einde.*

S1
S2
A1
A2
T1
T2
Bar
Bs

Cre - do
Cre - do
Cre - do
Cre - do

♩ = 125 poco meno

Hrm.
Bs

Wanneer het volk de woorden *Hij werd voor ons* spreekt,
speelt de harmonium maat 234

*Ik geloof in de heilige Geest,
die Heer is en leven geeft;
die voortkomt uit de Vader en Zoon;
die met de Vader en de Zoon
te samen wordt aanbeden en verheerlijkt;
die gesproken heeft door de profeten.*

S1

S2

A1

A2

T1

T2

Bar

Bs

Cre - do

Cre - do

Cre - do

Cre - do

$\text{♩} = 116$ poco meno

Wanneer het volk de woorden *Ik geloof* spreekt,
speelt de harmonium maat 237

Hrm.

*Ik geloof in de éne, heilige katholieke en apostolische Kerk,
Ik belijd één doopsel tot vergeving van de zonden.
Ik verwacht de opstanding van de doden en het leven
van het komend rijk. Amen.*

♩ = 107 poco meno

S1
S2
A1
A2
T1
T2
Bar
Bs

Cre-do Cre-do Cre-do Cre-do Cre-do

♩ = 107 poco meno
Wanneer het volk de woorden *Ik geloof in de éne* spreekt,
speelt de harmonium maat 240

Hrm.

Na de woorden ...en het leven van het komend rijk. Amen,
zingt het koor maat 244

♩ = 88 poco meno

244

mp *f* *ff*

S1
A - men

S2
A - men

A1
A - men

A2
A - men

T1
A - men

T2
A - men

Bar
A - men

Bs
A - men

mp *f* *ff*

mp *f* *ff*

mp *f* *ff*

mp *f* *ff*

Hrm.

♩ = 88 poco meno

4. SANCTUS

250 ♩ = 88

S1
S2
A1
A2
T1
T2
Bar
Bs

Hrm.

De - us
De - us
Dó-mi-nus De - us
San - - ctus Dó-mi-nus De - us
San - - ctus Dó-mi-nus De - us
Dó-mi-nus De - us
De - us
De - us

♩ = 88

255 ♩ = 107 *più mosso*

S1
Sá - ba - oth

S2
Sá - - - ba - oth.

A1
Sá - - - ba - oth.

A2
Sá - - - ba - oth.

T1
Sá - ba - oth

T2
Sá - - - ba - oth.

Bar
Sá - - - ba - oth.

Bs
Sá - - - ba - oth.

♩ = 107 *più mosso*

Hrm. *p*

Piano accompaniment

♩ = 116 *più mosso*

molto accel. . . .

256

S1 cae - li gló - ri - a tu - a.
 S2 Ple - ni sunt cae - li gló - ri - a tu - a.
 A1 Ple - ni sunt cae - li gló - ri - a tu - a.
 A2 Ple - ni sunt et gló - ri - a tu - a.
 T1 cae - li gló - ri - a tu - a.
 T2 Ple - ni sunt et gló - ri - a tu - a.
 Bar Ple - ni sunt (ossia) ter - ra gló - ri - a tu - a.
 Bs Ple - ni sunt (ossia) ter - ra gló - ri - a tu - a.
 Hrm. *molto accel.* . . .

Hosanna 1

258 $\text{♩} = 134$ *f leggiero*

T1 in ex - cel - sis in ex -

T2

Bar *f leggiero* O - san-na

Bs *f leggiero* O - san-na

Hrm. $\text{♩} = 134$ *f leggiero*

263 *f leggiero*

A2

T1 cel - sis *f leggiero* in ex - cel - sis O -

T2 O - san-na O -

Bar O - san-na O -

Bs O - san-na O -

Hrm. O - san-na O -

f leggiero

S1 in ex - cel - sis in ex - cel - sis in ex -

S2 *f* leggiero O - san - na

A1 *f* leggiero O - san - na O - san - na

A2 san - na O - san - na O - san - na

T1 O - san - na O - san - na

T2 san - na O - san - na O - san - na

Bar san - na O - san - na O - san - na

Bs san - na O - san - na O - san - na

Hrm.

molto rit.

= korte fermata

= langere fermata

272

S1
cel - sis

S2
O - san - na O - san - na

A1
O - san - na O - san - na

A2
O - san - na O - san - na

molto rit.

T1
O - san - na O - san - na

T2
O - san - na O - san - na

Bar
O - san - na O - san - na

Bs
O - san - na O - san - na

molto rit.

Hrm.

Benedictus

♩ = 71

277

The musical score is arranged in a system with the following parts and lyrics:

- S1:** Soprano 1, rests throughout.
- S2:** Soprano 2, lyrics: Be - ne - di - ctus qui
- A1:** Alto 1, lyrics: Be - ne - dic - tus Be - ne - di - ctus_
- A2:** Alto 2, lyrics: qui
- T1:** Tenor 1, lyrics: Be - ne - dic - tus
- T2:** Tenor 2, lyrics: Be - ne - di -
- Bar:** Baritone, lyrics: qui
- Bs:** Bass, lyrics: Be - ne - di - ctus qui
- Hrm.:** Horns, playing sustained notes.
- Piano:** Accompaniment for the vocalists.

The score is in 3/4 time, with a key signature of one sharp (F#). It features a 4-measure phrase in 3/4 time that transitions to a 4-measure phrase in 4/4 time. Dynamics include *pp* (pianissimo) and *p* (piano).

p
Be - ne - di - ctus_

qui ve - nit

pp

nó -

pp

in nó -

ve - - - nit in nó -

Be - ne - di - ctus_ qui

ctus_ in nó -

ve - - - nit in nó -

nó -

Hrm.

p

molto accel.

S1 in no - mi - ne *pp* Dó - mi - ni.

S2 mi - ne Dó - mi - ni.

A1 mi - ne Dó - mi - ni.

A2 mi - ne Dó - mi - ni.

molto accel.

T1 *pp* ve - nit in no - mi - ne Dó - mi - ni.

T2 mi - ne Dó - mi - ni.

Bar mi - ne Dó - mi - ni.

Bs mi - ne Dó - mi - ni.

molto accel.

Hrm.

[Piano accompaniment staves]

Hosanna 2

♩. = 134

291

S1

S2

A1

A2

T1

T2

Bar

Bs

Hrm.

f

f

f

in ex - cël - - - sis in ex -

O - san-na

O - san-na

O - san-na

♩. = 134

S1
S2
A1
A2
T1
T2
Bar
Bs
Hrm.

cél - sis in ex - cél - sis
O - san-na O -
O - san-na O -
O - san-na O -

f

300

f

S1 in ex- céel - sis in ex- céel - sis in ex-

S2 *f* in ex- céel - sis O - san-na

A1 *f* O - san-na O - san-na

A2 san-na O - san-na O - san-na

T1 san-na O - san-na O - san-na

T2 san-na O - san-na O - san-na

Bar san-na O - san-na O - san-na

Bs san-na O - san-na O - san-na

Hrm.

The musical score is arranged in a system with the following parts from top to bottom:

- S1** (Soprano 1): *cél-sis in ex-cél-sis*
- S2** (Soprano 2): *O - san-na O - san-na O-san - na*
- A1** (Alto 1): *O - san-na O - san-na O-san - na*
- A2** (Alto 2): *O - san-na O - san-na O-san - na*
- T1** (Tenor 1): *O - san-na O - san-na O-san - na*
- T2** (Tenor 2): *O - san-na O - san-na O-san - na*
- Bar** (Baritone): *O - san-na O - san-na O-san - na*
- Bs** (Bass): *O - san-na O - san-na O-san - na*
- Hrm.** (Horns): Two staves with complex harmonic accompaniment.

The score features a 4/4 time signature and includes various musical notations such as rests, notes, and dynamic markings.

♩ = 125 meno mosso

310

ff *f* *mf* *pp*

S1
A - men A - men A - men A - men

S2
A - men A - men A - men A - men

A1
A - men A - men A - men A - men

A2
A - men A - men A - men A - men

T1
A - men A - men A - men A - men

T2
A - men A - men A - men A - men

Bar
A - men A - men A - men A - men

Bs
A - men A - men A - men A - men

♩ = 125 meno mosso

Hrm.

5. AGNUS DEI

♩ = 88

318

met mixtuur

Hrm.

Measures 318-322 of the Horn part. The music is in 4/4 time and features a melodic line with a dynamic marking of *f* (forte). The notes are: 318: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 319: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 320: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 321: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 322: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb.

[lie- ver Liz als Dob- be- ni
li- be- ra- mus Do- mi- ne]

Hrm.

Measures 323-328 of the Horn part. The music is in 2/4 time and features a melodic line with a dynamic marking of *p* (piano). The notes are: 323: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 324: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 325: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 326: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 327: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 328: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb.

S1

S2

A1

A2

Hrm.

Measures 329-333 of the vocal and horn parts. The vocal parts (S1, S2, A1, A2) are in 2/4 time and feature a melodic line with a dynamic marking of *p* (piano). The notes are: 329: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 330: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 331: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 332: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 333: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. The horn part (Hrm.) is in 2/4 time and features a melodic line with a dynamic marking of *ff* (fortissimo). The notes are: 329: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 330: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 331: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 332: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb; 333: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb.

S1 *f* De - i

S2 *f* De - i

A1 *f* De - i

A2 *f* De - i

T1 *fff* qui tol - lis pe - ccá - - ta mun - di:

T2 *fff* qui tol - lis pe - ccá - - ta mun - di:

Bar *fff* qui tol - lis pe - ccá - - ta mun - di:

Bs *fff* qui tol - lis pe - ccá - - ta mun - di:

Hrm.

S1 *p*
 Mi - se - - - ré - re no - bis.

S2 *mp* *f* *p subito*
 Mi - se - ré - re no - bis.

A1 *p*
 Mi - se - ré - re no - bis.

A2 *mp* *f* *p subito*
 Mi - se - ré - re no - bis.

T1 *p*
 Mi - se - - - ré - re no - bis.

T2 *mp* *f* *p subito*
 Mi - se - ré - re no - bis.

Bar *p*
 Mi - se - ré - re no - bis.

Bs *mp* *f* *p subito*
 Mi - se - ré - re no - bis.

Hrm. *p*

344

mp

S1

S2

A1

A2

Hrm.

A - gnus De - i

A - gnus De - i

A - gnus De - i

A - gnus De - i

349

mp

T1

T2

Bar

Bs

Hrm.

Qui tol - lis pe - ccá - ta mun - di:

Qui tol - lis ccá - ta mun - di:

Qui tol - lis ccá - ta mun - di:

Qui tol - lis ccá - ta mun - di:

p

S1 Mi - se - ré - re no - bis.

mp — *f* *p subito*

S2 Mi - se - ré - re no - bis.

p

A1 Mi - se - ré - re no - bis.

mp — *f* *p subito* *mp*

A2 Mi - se - ré - re no - bis. A-men

p

T1 Mi - se - ré - re no - bis.

mp — *f* *p subito*

T2 Mi - se - ré - re no - bis.

p

Bar Mi - se - ré - re no - bis.

mp — *f* *p subito*

Bs Mi - se - ré - re no - bis.

Hrm. *p* *mf*

360

A1 *mp* De - i qui *mp*

A2 *mp* De - i qui

T1 *mf* A - gnus De - i qui

T2 *mf* A - gnus De - i

Hrm.

366

S1 *mp* pe - ccá - ta mun -

S2 *mp* pe - ccá - ta mun -

A1 tol - lis pe - ccá - ta mun - di.

A2 tol - lis pe - ccá - ta mun - di.

Hrm. *mp*

S1 *f* A - men

S2 *f* di. A - men

A1 *f* A - men

A2 *f* A - men

achtmaal *Miserere nobis* zacht en smekend uitspreken,
niet te samen tot en met de eerste tel van maat 371

T1 *f* bis.

T2 *f* bis.

Bar *f* bis.

Bs *f* bis.

Hrm.

376

f

S1

S2

A1

A2

Hrm.

A - - gnus De - i

A - - gnus De - i

A - - gnus De - i

A - - gnus De - i

f *pp*

381

pp

T1

T2

Bar

Bs

Hrm.

pe - ccá - ta mun - di:

pe - ccá - ta mun - di:

pe - ccá - ta mun - di:

pe - ccá - ta mun - di:

pp

(zonder octaaf)

Dirigent: deze maat 380 duurt ongeveer 16" ♩ = 80

Op inzet van de dirigent zingt sopraan 1 tweemaal, zacht en rustig, in haar eigen vrij tempo

383

S1 *p* Do - na no - bis pa - - cem.

Op inzet van de dirigent zingt sopraan 2 éénmaal, zacht en rustig, in haar eigen vrij tempo

S2 *p* Do - na no - bis pa - - cem.

Op inzet van de dirigent zingt alt 1 éénmaal, zacht en rustig, in haar eigen vrij tempo

A1 *p* Do - na no - bis pa - - cem.

Op inzet van de dirigent zingt alt 2 éénmaal, zacht en rustig, in haar eigen vrij tempo

A2 *p* Do - na no - bis pa - - cem.

Hrm.



♩ = 88

384

Hrm. *ff*

S1 *ff* *f*
A - men A - men

S2 *ff* *f*
A - men A - men

A1 *ff* *f*
A - men A - men

A2 *ff* *f*
A - men A - men

T1 *ff* *f*
A - men A - men

T2 *ff* *f*
A - men A - men

Bar *ff* *f*
A - men A - men

Bs *ff* *f*
A - men A - men

Hrm. *f* *mf*

395

mf *p* *p*

S1 A - men A - men

S2 A - men

A1 A - men

A2 A - men

T1 A - men

T2 A - men

Bar

Bs *p* A - men

Hrm. *p*

p *p*

σ. σ.

σ. σ.

Nongsapura, Bintam
 1→4-XII-2014
 Kapellen, Brabant
 12→31-XII-2014

6. Twee honderd jaar Octaaf Lubbeek: zinnebeeld der getal acht

Octaaf = 8

8stemmig
8maal *Altissimus*
8maal *Benedictus*
8maal *Sábaoth*
16maal *Agnus*
16 maal *peccata*
24 maal *Domine, Domini* en *Dominus*
24maal *Kyrie*
32maal *Miserere*
32maal *Te*
32maal *Tibi, Tuam* en *Tu*
40maal *nobis* en *nostram*
48maal *Christe*
48maal *éleison*
80maal *excélsis*
80maal *Gloria, gloriam* en *glorificamus*
80maal *osanna*
88maal *Deus, Dei* en *Deo*
88 maal *Credo*
400 maten

16 maal het motief *Amen*:

éénmaal in *Kyrie* (maat 85) +
2maal in *Gloria* (maten 213sq) +
3maal in *Credo* (maten 244sq) +
4maal in *Sanctus* (maten 310sq) +
6maal in *Agnus Dei* (maten 359, 374 en 389sq)

Tempi:

in *Kyrie*: ♩ = 62 (6 + 2 = 8), 71 (7 + 1 = 8), 80 en 88
in *Gloria* ♩ = 143 (1 + 4 + 3 = 8)
in *Credo* ♩ = 152 (1 + 5 + 2 = 8), 143, 134, 125, 116, 107 en 88
in *Sanctus* ♩ = 88 (8 en 8), 107, 116, 134, 171, 134 en 125
in *Agnus Dei* ♩ = 88

Maatgroeperingen (telkens tussen dubbele maatstrepen):

Kyrie:

zeven maatgroeperingen van elk 44 ♩
(maat 1→11, 12→22, 23→35, 36→46, 47→57, 58→70 en 71→85)

Gloria:

- zeven maatgroeperingen van elk 44 ♩
(maat 111→124, 125→138, 139→153, 154→167, 168→182, 183→197 en 198→212)
- één maatgroepering van 88 ♩ (maat 86→110) en
- één maatgroepering van 8 ♩ (maat 213→216)

Credo:

- één maatgroepering van 44 ♩ (maat 217→226)
- één maatgroepering van 24 ♩ (maat 240→243) en
- zes maatgroeperingen van 16 ♩ (maat 228→230, 231→233, 234→236, 237→239 en 244→249)

Sanctus:

- vier maatgroeperingen van elk 44 ♩ (of ♩. in *Hosanna*)
(maat 252→257, 258→276, 277→290 en 291→309)
en één van 24 ♩ (maat 310→315)

Agnus Dei:

- zes maatgroeperingen van elk 44 ♩
(maat 318→328, 329→343, 344→359, 360→375, 376→383 en 388→400)
en één maatgroepering van 16 ♩ (maat 384→387)

Open reine kwint → God:

maten 96, 97, 110, 113, 116, 120, 138, 140,
143→145, 153, 159→160, 191, 199, 200,
202, 208, 254 en 288→290

Kruis X-figuur → Christus

106→109 in de harmoniumpartij
en 139→167 in de harmoniumpartij

Miserére motief:

(gezongen)
maat 29→34 en 66→70 in *Kyrie*/
168→173 en 192→197 in *Credo*/
338→343 en 353→359 in *Agnus Dei*
(gesproken)
161 in *Credo* en 369 in *Agnus Dei*

Gloria motief:

maat 86, 105, 121
135, 207 en 257

Agnus Dei motief:

maat 154→160 in *Credo*/
maat 344→347 in *Agnus Dei*
maat 360→365
maat 376→380

Melodisch motief:

maat 125, 174 en 183



7. Harmoniumpartij

1. Kyrie

1 ♩ = 62 (tempo aanwijzingen *con rubato*)

(reductie van de koorpatijen)

Harmonium
ambitus:
5 octaven)

[lie- ver Liz als Dob-be- ni
li- be- ra- mus Do- mi- ne]

6

12

17

22

$\text{♩} = 71$ poco più mosso

$\text{♩} = 71$ poco più mosso

f

29

p

mf

f

36

$\text{♩} = 80$ poco più mosso

$\text{♩} = 80$ poco più mosso

f

41

f

47 ♩ = 88 poco più mosso

Musical score for measures 47-52. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with various note values and rests. The lower staff has a bass clef and contains a bass line with similar note values and rests. The tempo marking 'poco più mosso' and the quarter note equal to 88 (♩ = 88) are positioned above the first measure.

53

Musical score for measures 53-58. The system consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. The dynamic marking *mf* is placed at the end of the system.

59

Musical score for measures 59-64. The system consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. The time signature changes from 3/4 to 3/4 and then to 3/4. The dynamic marking *mf* is placed at the end of the system.

65

Musical score for measures 65-70. The system consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. The time signature changes from 3/4 to 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. The dynamic marking *p* is placed at the beginning of the system, and *mf* is placed at the end of the system.

71

♩ = 71 poco meno mosso

Musical score for measures 71-80. The system consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. The tempo marking 'poco meno mosso' and the quarter note equal to 71 (♩ = 71) are positioned above the first measure. The dynamic marking *p* is placed at the end of the system.

81

Musical score for measures 81-86. The system consists of two staves. The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a bass line. The time signature changes from 4/4 to 3/4. The tempo marking 'poco meno mosso' and the quarter note equal to 62 (♩ = 62) are positioned above the first measure.

86 2. Gloria
♩ = 143

Musical score for measures 86-90. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as ♩ = 143. The piano part begins with a forte (*ff*) dynamic. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

91

Musical score for measures 91-94. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is one flat and the time signature is 4/4.

95

Musical score for measures 95-98. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a complex rhythmic pattern in the right hand and a bass line in the left hand. The key signature is one flat and the time signature is 4/4. A mezzo-forte (*mf*) dynamic is indicated.

99

Musical score for measures 99-104. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is one flat and the time signature is 2/4.

105

Musical score for measures 105-108. The score is in 2/4 time, with a 4/4 section starting at measure 106. It features a vocal line and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking.

109

Musical score for measures 109-113. The score is in 2/4 time, with a 4/4 section starting at measure 110. It features a vocal line and a piano accompaniment. The piano part includes a piano (*p*) dynamic marking and a tempo marking "(istesso tempo) = 143".

114

Musical score for measures 114-119. The score is in 3/4 time, with a 5/4 section starting at measure 115. It features a vocal line and a piano accompaniment. The piano part includes a piano (*p*) dynamic marking.

120

Musical score for measures 120-123. The score is in 4/4 time, with a 3/4 section starting at measure 121. It features a vocal line and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking.

127

Musical score for measures 127-133. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic structure with time signatures 4/4 and 3/4. The vocal line consists of quarter and eighth notes.

134

Musical score for measures 134-138. The piano accompaniment is more active, with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The system includes a vocal line and a piano accompaniment.

139 (♩ = 143)

Musical score for measures 139-146. The tempo is marked as quarter note = 143. The system includes a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line and a melodic line in the right hand.

147

Musical score for measures 147-152. The piano accompaniment features large chords and arpeggiated figures. The system includes a vocal line and a piano accompaniment.

153

Musical score for measures 153-158. The piano accompaniment continues with large chords and arpeggiated figures. The system includes a vocal line and a piano accompaniment.

Musical score for measures 160-166. The system includes a vocal line and a piano accompaniment. The piano part is in 3/4 time and features a key signature change to one sharp (F#) in the final measure.

Musical score for measures 167-173. The system includes a vocal line and a piano accompaniment. The tempo is marked as quarter note = 143. The piano part is in 2/4 time and features a key signature change to two sharps (F# and C#) in the final measure.

Musical score for measures 174-181. The system includes a vocal line and a piano accompaniment. The piano part is in 3/4 time and features a key signature change to one sharp (F#) in the final measure.

Musical score for measures 182-189. The system includes a vocal line and a piano accompaniment. The tempo is marked as quarter note = 143. The piano part is in 3/4 time and features a key signature change to one sharp (F#) in the final measure.

Musical score for measures 190-196. The system includes a vocal line and a piano accompaniment. The piano part is in 5/4 time and features a key signature change to two flats (Bb and Eb) in the final measure.

Musical score for measures 197-202. The score is in two systems. The first system has a treble and bass clef with a 2/4 time signature, changing to 3/4. The second system has a treble and bass clef with a 2/4 time signature, changing to 3/4. The key signature is B-flat major. The first system ends with a fermata over a whole note chord. The second system ends with a fermata over a whole note chord marked *f*.

Musical score for measures 203-210. The score is in two systems. The first system has a treble and bass clef with a 2/4 time signature, changing to 3/4, 2/4, 3/4, 2/4, and 4/4. The second system has a treble and bass clef with a 2/4 time signature, changing to 3/4, 2/4, and 4/4. The key signature is B-flat major. The first system ends with a fermata over a whole note chord. The second system ends with a fermata over a whole note chord.

Musical score for measures 210-216. The score is in two systems. The first system has a treble and bass clef with a 4/4 time signature, changing to 3/4, 2/4, 1/4, 4/4, and 4/4. The second system has a treble and bass clef with a 4/4 time signature, changing to 3/4, 2/4, 1/4, 4/4, and 4/4. The key signature is B-flat major. The first system ends with a fermata over a whole note chord. The second system ends with a fermata over a whole note chord marked *ff*.

217 3. Credo
 $\text{♩} = 152 / \text{♩} = 71$

222

227

De kerkgemeenschap spreekt ononderbroken de tekst van het Credo in het nederlands.

*Ik geloof in één God, de almachtige Vader,
 Schepper van hemel en aarde,
 van al wat zichtbaar en onzichtbaar is.
 En in één Heer, Jezus Christus,
 eniggeboren Zoon van God,
 voor alle tijden geboren uit de Vader.*

228

*God uit God, Licht uit Licht,
 ware God uit de ware God.
 Geboren, niet geschapen,
 één in wezen met de Vader,
 en door Wie alles geschapen is.*

$\text{♩} = 143$ poco meno

8
4

7
4

1
4

8
4

*Hij is voor ons, mensen,
en omwille van ons heil
uit de hemel neergedaald.
Hij heeft het vlees aangenomen
door de heilige Geest uit de Maagd Maria,
en is mens geworden.*

♩ = 134 poco meno

Wanneer het volk de woorden *Hij is voor ons* spreekt,
speelt de harmonium maat 231

8
4

7
4

1
4

8
4

*Hij werd voor ons gekruisigd,
Hij heeft geleden onder Pontius Pilatus
en is begraven.
Hij is verrezen op de derde dag,
volgens de schriften:
Hij is opgevaren ten hemel:
zit aan de rechterkant van de Vader.
Hij zal wederkomen in heerlijkheid
om te oordelen levenden en doden.
En aan zijn rijk komt geen einde.*

♩ = 125 poco meno

Wanneer het volk de woorden *Hij werd voor ons* spreekt,
speelt de harmonium maat 234

*Ik geloof in de heilige Geest,
die Heer is en leven geeft;
die voortkomt uit de Vader en Zoon;
die met de Vader en de Zoon
te samen wordt aanbeden en verheerlijkt;
die gesproken heeft door de profeten.*

♩ = 116 poco meno

Wanneer het volk de woorden *Ik geloof* spreekt,
speelt de harmonium maat 237

*Ik geloof in de éne, heilige katholieke en apostolische Kerk,
Ik belijd één doopsel tot vergeving van de zonden.
Ik verwacht de opstanding van de doden en het leven
van het komend rijk. Amen.*

♩ = 107 poco meno

Wanneer het volk de woorden *Ik geloof in de éne* spreekt,
speelt de harmonium maat 240

♩ = 88 poco meno

4. Sanctus

250 $\text{♩} = 88$

Musical score for measures 250-252. The score is in 8/4 time, with a tempo marking of $\text{♩} = 88$. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part begins with a *p* dynamic. The key signature has one flat, and the time signature changes from 8/4 to 11/4 at measure 252.

253

$\text{♩} = 107$ più mosso

Musical score for measures 253-255. The score is in 3/4 time, with a tempo marking of $\text{♩} = 107$ più mosso. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part begins with a *p* dynamic. The key signature has one flat, and the time signature changes from 3/4 to 11/4 at measure 255.

Hosanna 1

256 $\text{♩} = 116$ più mosso

molto accel.

$\text{♩} = 134$

Musical score for measures 256-258. The score is in 11/4 time, with a tempo marking of $\text{♩} = 116$ più mosso. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part begins with a *p* dynamic. The key signature has one flat, and the time signature changes from 11/4 to 4/4 at measure 258. The section ends with a *f* dynamic marking.

259

f leggiero

Musical score for measures 259-262. The score is in 6/8 time, with a tempo marking of *f* leggiero. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat, and the time signature changes from 6/8 to 12/8 at measure 262.

Benedictus

Hosanna 2

molto accel. ♩ = 134

303

♩ = 125 meno mosso

309

♩ = 125 meno mosso

5. Agnus Dei

♩ = 88

318

met mixtuur

[lie- ver Liz als Dob- be- ni
li- be- ra- mus Do- mi- ne]

323

329

Musical score for measures 329-334. The score is in 2/4 time and features a vocal line and a piano accompaniment. The piano part consists of sustained chords in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat. The piece concludes with a *ff* dynamic marking.

335

Musical score for measures 335-337. The score is in 7/4 time and features a vocal line and a piano accompaniment. The piano part consists of sustained chords in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp. The piece concludes with a *ff* dynamic marking.

338

Musical score for measures 338-345. The score is in 3/4 time and features a vocal line and a piano accompaniment. The piano part consists of sustained chords in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat. The piece concludes with a *mp* dynamic marking.

346

Musical score for measures 346-353. The score is in 2/4 time and features a vocal line and a piano accompaniment. The piano part consists of sustained chords in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat. The piece concludes with a *mp* dynamic marking.

353

Musical score for measures 353-359. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The music is in a key with one flat (B-flat major or D minor) and features a complex, changing time signature: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Dynamics include *p* (piano) and *mf* (mezzo-forte).

360

Musical score for measures 360-367. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The music is in a key with one sharp (F# major or C# minor) and features a complex, changing time signature: 2/4, 3/4, 4/4, 2/4, 3/4, 4/4, 2/4. Dynamics include *mp* (mezzo-piano).

368

Musical score for measures 368-371. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The music is in a key with one flat (B-flat major or D minor) and features a complex, changing time signature: 3/4, 3/4, 3/4, 3/4. Dynamics include *mp* (mezzo-piano).

372

Musical score for measures 372-375. The score is written for two systems of piano accompaniment. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. The music is in a key with one sharp (F# major or C# minor) and features a complex, changing time signature: 4/4, 4/4, 4/4, 4/4. Dynamics include *mp* (mezzo-piano).

376

376

381

381

382

(zonder octaaf)

383

383

Op inzet van de dirigent zingt elke zangeres, zacht en rustig, ieder in haar eigen vrij tempo

384

384 ♩ = 88

384 ♩ = 88

384

392

393

393

398

Publisher
Robert Casteels
www.robertcasteels.com

Graphic Designer
Neol Leung Yick Chuen

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ISMN 979-090-16-5394-8

