

Robert Casteels

Mis nr 2

cyclische mis in Es groot
voor dubbelkoor SATB en orgel
opus 112
[18']

&

Directiepartituur

- I. Kyrie [2'20"] (maat 1, blz. 1)
- II. Gloria [3'30"] (maat 41, blz. 11)
- III. Credo [3'15"] (maat 184, blz. 40)
- IV. Sanctus [3'15"] (maat 247, blz. 57)
Benedictus (maat 323, blz. 68)
- V. Agnus Dei [3'40"] (maat 389, blz. 78)
- VI. Amen [2'] (maat 452, blz. 88)

&

Eerste koorpartij (blz. 97)

Tweede koorpartij (blz. 128)

Orgelpartij (blz. 156)

Thesaurus (blz. 176)

4 5 6 7

S.1 Ky - ri - e é - le - i -

A.1

T.1

B.1

S.2 *p* Ky - ri - e

A.2

T.2

B.2

Org.

Ped.

8 9 10 11

S.1
son

A.1

T.1

B.1

S.2
Ky - ri - e é - le - i - son

A.2

T.2

B.2

Org.
p

Ped.

Detailed description of the musical score: The score is for measures 8 through 11. It features a vocal ensemble and organ accompaniment. The vocal parts are Soprano 1 (S.1), Alto 1 (A.1), Tenor 1 (T.1), Bass 1 (B.1), Soprano 2 (S.2), Alto 2 (A.2), Tenor 2 (T.2), and Bass 2 (B.2). The organ part is divided into Organ (Org.) and Pedal (Ped.). The time signatures change throughout the measures: 4/2, 3/2, 4/4, and 3+2/4. The lyrics 'son' are under the Soprano 1 part in measure 8, and 'Ky - ri - e é - le - i - son' are under the Soprano 2 part in measure 10. The organ part begins in measure 8 with a piano (*p*) dynamic. The score includes various musical notations such as rests, notes, and time signature changes.

12 13 14 15

S.1 Ky - ri - e Chri - ste é - le - i -

A.1 *p* é - - le - i - son

T.1

B.1

S.2

A.2 *p* é - le - i - son

T.2

B.2

Org.

Ped.

16

17

18

19

S.1
son _____ Ky - ri - e _____ Ky - ri - e é - le - i -

A.1
Ky-ri - e é - le - i - son _____

T.1
8

B.1
p
Ky-ri - e Chri-ste é - le - i

S.2
Ky-ri - e Chri-ste é - le - i - son _____ Ky-ri - e é - le - i - son _____

A.2
Ky - ri - e _____ Ky - ri - e é - le - i -

T.2
8
p
Ky - ri - e é - le - i -

B.2
p
Ky-ri - e Chri-ste é - le - i

Org.
Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/ Vox celeste 8'/ Woudfluit 2') + Prestant 8'

Ped.

20 21 22 23 24

S.1
son_ Ky - ri - e_

A.1

T.1
8

B.1
son_

S.2

A.2
son_ Ky - ri - e_

T.2
8
son_ Ky - ri - e_

B.2
son_

Org.
Ped.

25 26 27 28 29 30

S.1 Ky - ri - e é - le - i - son _____ Ky -

A.1 Ky - ri - e é - le - i - son _____ Chris - ste é - le - i - son _____

T.1 *p* Chri - ste é - le - i - son _____

B.1 Ky - ri - e

S.2 Chri - ste é - le - i - son _____

A.2 Ky - ri - e é - le - i - son _____ Ky - ri - e Chri - ste é -

T.2 Ky - ri - e é - le - i - son _____ Ky -

B.2

Org. Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/ Vox celeste 8'/ Woudfluit 2'/ Prestant 8') + Hobo 8'

31 32 33

S.1
ri - e é - le - i - son

A.1

T.1

B.1
Chri-ste é - le - i - son

S.2
Ky - ri - e Chri-ste é - le - i - son

A.2
le - i - son

T.2
ri - e Chri-ste é - le - i - son

B.2

Org.

Pedaal: Prestant 16'/ Octaafbas 8'/ Gedeckt 8'/ Trompet 8'

Ped.

34

35

ff dim.

36

This musical score is for a choir and organ. It features eight vocal staves (S.1, A.1, T.1, B.1, S.2, A.2, T.2, B.2) and two organ staves (Org. and Ped.). The music is in 4/2 time. Measures 34 and 35 are marked with rests for all parts. In measure 36, the vocal parts enter with the lyrics "Ky - ri - e". The Soprano parts (S.1 and S.2) sing "Ky - ri - e" on a half note. The Bass parts (B.1 and B.2) sing "Ky - ri - e" on a half note with a sharp sign above the first note. The Organ part (Org.) provides accompaniment with chords and moving lines in both hands. The Pedal part (Ped.) has rests in measures 34 and 35, and then plays a bass line in measure 36. A second organ part at the bottom right has rests in measures 34 and 35, and then plays a treble line in measure 36, with the instruction "(koor 2 = koor 1)" below it.

Ky - ri - e

ff dim.

Ky - ri - e

ff dim.

Ky - ri - e

ff dim.

Ky - ri - e

(koor 2 = koor 1)

37 38 39 40

S.1 *ff dim.* Chri-ste é - le - i - son A - men. *pp*

A.1 Chri-ste é - le - i - son A - men. *pp*

T.1 *f dim.* é - le - i - son A - men. *pp*

B.1 Chri-ste é - le - i - son A - men. *pp*

S.2 Chri-ste é - le - i - son A - men. *pp*

A.2 *ff dim.* Chri-ste é - le - i - son A - men. *pp*

T.2 *f dim.* é - le - i - son A - men. *pp*

B.2 Chri-ste é - le - i - son A - men. *pp*

Zwelwerk: Roerfluit 8'/
Viola da gamba 8'/
Vox celeste 8'

Org. *pp* *ppp*

Pedaal: Octaafbas 8'/ Gedeckt 8'

Ped.

Org. *pp* *ppp*

II. GLORIA

Vivo ♩ = 132
42 43 44

41

S.1

A.1

T.1

B.1

S.2

A.2

T.2

B.2

Org.

Ped.

Incipit

Solo stem (of de intonatie van de dag of orgel zonder stem)

Gló - ri - a in ex-cél-sis De - o.

ff

Gló - ri - a

ff

Gló - ri - a

Incipit

Hoofdwerk: Bourdon 16'/ Prestant 8'/ Holpijp 8'/ Octaaf 4'/ Open fluit 4'/ Octaaf 2'/ Trompet 16' 8'

Pedaal: Octaafbas 8'/ Gedeckt 8'/ Koraalbas 4'/ Trompet 8'

ff

Vivo ♩ = 132

45

46

47

48

S.1 De - o

A.1

T.1 *ff* Gló - ri - a

B.1 *ff* Gló - ri - a

S.2 in ex - cé - sis De - o

A.2 in ex - cé - sis De - o

T.2

B.2

Org.

Ped.

a

S.1
A.1
T.1
B.1
S.2
A.2
T.2
B.2
Org.
Ped.

in ex - cël - sis De - o
in ex - cël - sis De - o
Gló - ri - a in ex - cël - sis
Gló - ri - a in ex - cël - sis

ff
ff

Detailed description: This is a page of a musical score for a choir and organ. It features ten staves. The vocal parts are labeled S.1, A.1, T.1, B.1, S.2, A.2, T.2, and B.2. The organ part is labeled Org. and includes a Pedal line. The score is divided into three measures corresponding to page numbers 49, 50, and 51. The lyrics are in French: 'in ex - cël - sis De - o' and 'Gló - ri - a in ex - cël - sis'. The organ part consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The Pedal line provides a harmonic foundation. The vocal parts have various melodic lines, with some parts having lyrics. The dynamic marking *ff* (fortissimo) is used for the organ and some vocal parts.

52 53 54

ff

S.1
Gló - ri - a in ex - céel - sis De - o

A.1
ff
Gló - ri - a in ex - céel - sis De - o

T.1
De - o

B.1

ff

S.2
Gló - ri - a

A.2
ff
Gló - ri - a

T.2
De - o De - o

B.2
De - o

Org.

Ped.

55

56

57

S.1

A.1

T.1

B.1

S.2

A.2

T.2

B.2

Org.

Ped.

De - o

Gló - ri - a in ex - cé - sis De - o

in ex - cé - sis De - o

in ex - cé - sis De - o

Gló - ri - a

Gló - ri - a

ff 58 59 60 61 62

S.1
Gló - ri - a in ex - cél - sis De - o

A.1
Gló - ri - a in ex - cél - sis De - o

T.1
De - o

B.1
De - o

S.2
De - o

A.2
De - o

T.2
in ex - cél - sis De - o De - o Gló - - -

B.2
in ex - cél - sis De - o De - o

Org.
Ped.

Handwritten musical notation for piano accompaniment, right hand.

Handwritten musical notation for piano accompaniment, left hand.

63

64

65

66

S.1
A.1
T.1
B.1
S.2
A.2
T.2
B.2
Org.
Ped.

Gló - ri - a
Gló - ri - a
Gló - ri - a in ex - cé - sis
Gló - - ri - a in ex - cé - sis
- ri - a in ex - cé - sis
Gló - - ri - a in ex - cé - sis

67 68 69 70

S.1
in ex - cël - sis De - o.

A.1
in ex - cël - sis De - o.

T.1
sis De - o.

B.1
- o.

S.2
cël - sis De - o.

A.2
cël - sis De - o.

T.2
sis De - o.

B.2
— De - o.

Org.

Ped.

71 72 73 74 75 76 77

S.1 Lau da Be-ne-di-ci-mus te A-do-ra

A.1 da Be-ne-di-ci-mus te ra mus

T.1 mus mus

B.1 te

S.2 *p* lau-da-mus te Be-ne A-do-ra - mus

A.2 *p* lau-da-mus te di-ci A-do-ra - mus

T.2 mus

B.2 te

Org. Zwelwerk: Octaaf 4'/ Roerfluit 8'/ Prestant 8'

78 79 80 81 82 83 84 85

S.1
—
Gra - tias á-gi-mus

A.1
Glo-ri - fi - cá - mus te. Gra - tias

T.1
—

B.1
te Glo-ri - fi - cá - mus te.

S.2
te Gra - tias á-gi-mus

A.2
te Glo-ri - fi - cá - mus te. Gra - tias

T.2
—

B.2
Glo-ri - fi - cá - mus te.

Org.

86 87 88 89 90 91 92

S.1
Gra - tias á-gi-mus ti - bi prop-ter Ma - gnam gló-riam tu- am.

A.1
á-gi-mus ti - bi prop-ter Ma - gnam gló-riam tu-am.

T.1

B.1

S.2
Gra - tias á-gi-mus ti - bi prop-ter Ma - gnam gló-riam tu- am.

A.2
á-gi-mus ti - bi prop-ter Ma - gnam gló-riam tu-am.

T.2

B.2

Org. (Zwelwerk)

93

94

95

96

97

98

S.1

 Qui tol-lis pec-ca-ta mun - di

A.1

 Qui tol-lis pec-ca-ta mun - di

T.1

B.1

 Mi-se-re - re no - bis

S.2

 Qui tol-lis pec-ca-ta mun - di

A.2

 Qui tol-lis pec-ca-ta mun - di

T.2

B.2

 Mi-se-re - re no - bis

Org.

 Mi-se-re - re no - bis

<Agnus Dei

99 100 101 102 103 104 105

S.1
Qui tol - lis pec - ca - ta mun - di

A.1
Qui tol - lis pec - ca - ta mun - di Qui

T.1
Qui

B.1
su - sci - pe de - pre - ca - tió nem nos - tram.

S.2
Qui tol - lis pec - ca - ta mun - di

A.2
Qui tol - lis pec - ca - ta mun - di Qui

T.2
su - sci - pe de - pre - ca - tió nem nos - tram.

B.2
su - sci - pe de - pre - ca - tió nem nos - tram.

Org.

106 107 108 109 110 111 112 113

S.1
Quo - ni-am Tu so - lus

A.1
se - des ad dex-te-ram Pa - - - tris, Quo - ni-am Tu

T.1
se - des ad dex-te-ram Pa - tris, Mi-se-re - re no - bis Tu

B.1
Mi-se-re - re no - bis

S.2
Quo - ni-am

A.2
se - des ad dex-te-ram Pa - - - tris,

T.2
Mi-se-re - re no - bis Tu

B.2
Mi-se-re - re no - bis

Org.

114 115 116 117 118 119 120

S.1
sanc - tus Tu so - lus Do - mi - ne Tu so - lus al -

A.1
so - lus sanc - tus Tu so - lus Do - mi - ne Tu so - lus

T.1
so - - - - - lus, Tu

B.1
Tu so - - - - - lus,

S.2
Tu so - lus sanc - tus Tu so - lus Do - mi - ne Tu

A.2
Quo - ni - am Tu so - lus sanc - tus Tu so - lus Do - mi - ne

T.2
so - lus, Tu

B.2
Tu so - lus,

Org.

121 122 123 124 125 126

S.1
- - tis - si - mus, al-tis-si - mus, al-tis-si - mus,

A.1
al - tis - si - mus, al-tis-si - mus, al-tis-si - mus,

T.1
so - lus al-tis-si - mus, al-tis-si - mus,

B.1
Tu so - lus al-tis-si - mus, al-tis-si - mus,

S.2
so - lus al - tis - si - mus, al-tis-si - mus, al-tis-si - mus,

A.2
Tu so - lus al - tis-si - mus, al-tis-si - mus, al-tis-si - mus,

T.2
so - lus al-tis-si - mus, al-tis-si - mus,

B.2
so - lus al-tis-si - mus, al-tis-si - mus,

Org.
Hoofdwerk

Org.

127 128 129

Detailed description: This system contains measures 127, 128, and 129. Measure 127 is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a descending eighth-note scale. Measure 128 is in 4/4 time with a key signature of one flat (B-flat). The right hand has a descending eighth-note scale, and the left hand has a whole rest. Measure 129 is in 3/4 time with a key signature of one flat (B-flat). The right hand has a descending eighth-note scale, and the left hand has a whole rest. The system ends with a double bar line and a key signature change to one sharp (F#).

130 131 132 133

Zwelwerk

p subito

Detailed description: This system contains measures 130, 131, 132, and 133. Measure 130 is in 3/4 time with a key signature of one flat (B-flat). The right hand has a descending eighth-note scale, and the left hand has a whole rest. Measure 131 is in 4/4 time with a key signature of one flat (B-flat). The right hand has a descending eighth-note scale, and the left hand has a whole rest. Measure 132 is in 3/4 time with a key signature of one flat (B-flat). The right hand has a descending eighth-note scale, and the left hand has a whole rest. Measure 133 is in 3/4 time with a key signature of one flat (B-flat). The right hand has a descending eighth-note scale, and the left hand has a whole rest. The system ends with a double bar line and a key signature change to one sharp (F#). The instruction *p subito* is written below the bass staff. A box labeled 'Zwelwerk' is positioned above measure 133.

134 135 136 137 *f* 138 139

pp *pp* *mp* *mp* *f* *f*

S.1 Je - su Chris - te Je - su Chris - te

A.1 Je - su Chris - te Je - su Chris - te

T.1 Je - su Chris - te

B.1 Je - su Chris - te

S.2 Je - su Chris - te Je - su Chris - te

A.2 *pp* *f* Je - su Chris - te Je - su Chris - te

T.2 *mp* Je - su Chris - te

B.2

Org. Hoofdwerk

Ped. *mp* *mf* *f*

<Kyrie

140

141

142

S.1
A.1
T.1
B.1

ff
Cum Sanc - to Spi - ri - tu in gló - ri - a De - i

A.2
ff
Cum Sanc - to Spi - ri - tu in gló - ri - a De - i

T.2
B.2

Org.
Ped.

3/4

Detailed description: This page of a musical score contains parts for eight vocalists (S.1, A.1, T.1, B.1, S.2, A.2, T.2, B.2), an organ (Org.), and a pedal (Ped.). The vocal parts S.2 and A.2 include lyrics in Latin: "Cum Sancto Spiritu in gloria Dei". The organ part features a complex rhythmic pattern in the right hand and a more active bass line. The pedal part consists of sustained notes. The score is divided into three measures corresponding to the time signatures 140, 141, and 142. The time signature for all parts is 3/4.

143 144 145 146

f

S.1 Pa - - - - -

A.1 - - - - -

T.1 *ff* Cum Sanc - to Spi - ri - tu in

B.1 *ff* Cum Sanc - to Spi - ri - tu in

S.2 Pa-tris.

A.2 Pa-tris.

T.2 - - - - -

B.2 - - - - -

Org.

Ped.

147

148

149

S.1
-
Pa - tris.

A.1
-
Pa - tris.

T.1
gló - ri - a De - i Pa - tris.

B.1
gló - ri - a De - i pa - - - - -

S.2
-
-

A.2
-
-

T.2
ff
Cum Sanc - to Spi - ri - tu in

B.2
ff
Cum Sanc - to Spi - ri - tu in

Org.
-

Ped.
-

150

ff

151

152

S.1
A.1
T.1
B.1
S.2
A.2
T.2
B.2
Org.
Ped.

Cum Sanc - to Spi - ri - tu in
Cum Sanc - to Spi - ri - tu in
Pa - tris.
Pa - tris.
gló - ri - a De - i Pa - tris.
gló - ri - a De - i Pa - - - - -

153 154 155

S.1 gló - ri - a De - i Pa - - - - -

A.1 gló - ri - a De - i Pa - tris.

T.1 Cum Sanc - to

B.1 Cum Sanc - to

S.2 Cum Sanc - to Spi - ri - tu in

A.2 Cum Sanc - to Spi - ri - tu in

T.2 Pa - tris.

B.2 Pa - tris.

Org.

Ped.

156

157

158

S.1
-
Pa - tris.

A.1
-
Pa - tris.

T.1
Spi - ri - tu in gló - ri - a De - i Pa - tris.

B.1
Spi - ri - tu in gló - ri - a De - i Pa - - -

S.2
gló - ri - a De - i Pa - - - - -

A.2
gló - ri - a De - i Pa - tris.

T.2
-
Cum Sanc - to Spi - ri - tu in

B.2
-
Cum Sanc - to Spi - ri - tu in

Org.
Ped.

159

160

161

S.1
Cum Sanc - to Spi - ri - tu in gló - ri - a De - i

A.1
Cum Sanc - to Spi - ri - tu in gló - ri - a De - i

T.1

B.1
tris. Pa - tris.

S.2
tris. Pa - tris.

A.2

T.2
gló - ri - a De - i Pa - tris.

B.2
gló - ri - a De - i Pa - - - - -

Org.

Ped.

The musical score is written for a choir and instruments. It consists of ten staves. The vocal parts are Soprano 1 (S.1), Alto 1 (A.1), Tenor 1 (T.1), Bass 1 (B.1), Soprano 2 (S.2), Alto 2 (A.2), Tenor 2 (T.2), and Bass 2 (B.2). The instrumental parts are Organ (Org.) and Pedal (Ped.). The score is divided into three measures, numbered 159, 160, and 161. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are in Latin: 'Cum Sancto Spiritu in gloria Dei Patris.' The organ part features a complex texture with many sixteenth notes. The pedal part has a simple bass line with some sustained notes.

162

163

164

165

S.1
Pa-tris.

A.1
Pa-tris.

T.1
Pa-tris.
f cresc.

B.1
Cum _____ Sanc - - tu _____

S.2
Pa-tris.

A.2
Pa-tris.

T.2
Pa-tris. Cum Sanc - - tu Spi - - ri -
f cresc.

B.2
Pa-tris. Cum Sanc - to
f cresc.

Org.

Ped.

166

167

168

S.1 *ff* Cum Sanc - tu Spi - ri - tu in

A.1 *ff* Cum Sanc - tu Spi - ri - tu in

T.1 *f cresc.* Cum Sanc - tu Spi - ri - tu in gló - ri - a

B.1 Spi - ri - tu in gló - ri - a

S.2 *f cresc.* Cum Sanc - tu Spi - ri - tu in gló - ri - a

A.2 *f cresc.* Cum Sanc - tu Spi - ri - tu in gló - ri - a

T.2 *ff* - tu in gló - riu - a De -

B.2 Spi - ri - tu in glo - ri - a De - *ff*

Org.

Ped.

169

170

171

172

S.1
gló - ria De - i Pa - tris.

A.1
gló - ria De - i Pa - tris.

T.1
ff De - i Pa - tris.

B.1
De - i Pa - tris. A - -

S.2
ff De - - i Pa - tris

A.2
ff De - - i Pa - tris

T.2
i Pa - tris.

B.2
i Pa - tris

Org.

Ped.

<Agnus Dei

173

174

175

176

S.1
A.1
T.1
B.1

S.2
A.2
T.2
B.2

Hoofdwerk: idem +
Viola da Gamba 8'/ Mixtuur V

Org.
Ped.

III. CREDO

184 Solo stem (of de intonatie van de dag of orgel zonder stem)

185

186

A.1 **Incipit** Cre - do in u - num De - o.

Org. **Incipit** Hoofdwerk + zwelwerk: tutti

Groots, alla breve ♩ = 88

ff <Gloria

187

188

189

190

S.1 **fff** Cre - - do

A.1 **fff** Cre - - do

T.1 **fff** Cre - - do

B.1 **fff** Cre - - do

S.2 **fff** Cre - - do

A.2 **fff** Cre - - do

T.2 **fff** Cre - - do

B.2 **fff** Cre - - do

Zwelwerk: Prestant 8'/ Viola da Gamba 8'/ Octaaf 4'/ Koppelfluit 4'/ Woudfluit 2'/ Hobo 8'

Org. **Groots, alla breve ♩ = 88**

Recitativo, niet gedirigeerd, duidelijk en overtuigend uitgesproken,
zo nodig iets trager zonder haast, maar zonder te slepen,
[De gelijktijdigheid tussen de stemmen is relatief. Ditto in maten 196, 209, 216 en 227]

191

S.1
A.1
T.1
B.1

in u - num De - um, Pa - trem
fac - to - rem coe - li et ter - rae, vi - si -
in u - num Do - mi - num,
Fi - li - um De - i u - ni - ge - ni - tum. et ex

Org.

S.1
A.1
T.1
B.1

o - mni - po - ten - tem,
bi - li - um o - mni - um et in - vi - si - bi - li - um
Je - sum Chris - tum,
Pa - tre na - tum an - te om - ni - a sae - cu - la.

Org.

In tempo en gedirigeerd

192

193

194

195

196

S.1 De - um de De - o,

A.1 De - um de De - o,

T.1 De - um de De - o,

B.1 De - um de De - o,

S.2 lu - men de lu - mi - ne,

A.2 lu - men de lu - mi - ne,

T.2 lu - men de lu - mi - ne,

B.2 lu - men de lu - mi - ne,

Org. **In tempo en gedirigeerd**

Ped.

The musical score is for a choir and organ. It consists of 19 measures, grouped into five measures per voice part. The tempo is 'In tempo en gedirigeerd'. The lyrics are: 'De - um de De - o, lu - men de lu - mi - ne,'. The organ part has a specific instruction 'In tempo en gedirigeerd' above it. The piano part is also present at the bottom of the page.

197

198

199

200

S.1 De - um ve - rum de De - o ve - ro.

A.1 De - um ve - rum de De - o ve - ro.

T.1 De - um ve - rum de De - o ve - ro.

B.1 De - um ve - rum de De - o ve - ro.

S.2 de De - o ve - ro.

A.2 de De - o ve - ro.

T.2 de De - o ve - ro.

B.2 de De - o ve - ro.

Org.

Ped.

The musical score is for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and organ. It consists of 12 measures, divided into four measures per measure number (197-200). The time signature is 4/2. The key signature has one sharp (F#). The lyrics are: "De - um ve - rum de De - o ve - ro." The organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The pedal part is a simple bass line.

Recitativo

201

202

S.2
A.2
T.2
B.2

ge - ni - tum non fac - tum,
per quem om - ni - a
Qui pro - pter nos ho - mi - nes et
Et in - car - na - tus est de Spi - ri - tu Sanc - to

Org.

S.2
A.2
T.2
B.2

con - sub - stan - ti - a - lem Pa - - tri;
fac - ta sunt.
prop - ter nos - tra sa - lu - tem de - scen - dit de coe - lis.
ex Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est.

Org.

In tpo en gedirigeerd

203

204

205

S.1
A.1
T.1
B.1

Cru - ci - fi - - xus

Cru - ci - fi - - xus

S.2
A.2
T.2
B.2

Cru - ci - fi - - xus

Cru - ci - fi - - xus

In tpo en gedirigeerd

Zwelwerk: Nasard 1/3'/ Terts 1/3'/
Quintfluit 2 2/3'/ Vox celeste 8'

Org.

<Agnus Dei

206

207

208

S.1
e - - - - ti - am pro no - bis sub - - - - pon - ti -

A.1
sub - pon - ti - o -

T.1
e - tiam pro no - - bis: sub - pon - ti - o -

B.1
e - tiam pro no - - bis:

S.2
e - tiam pro no - bis:

A.2
e - tiam pro no - bis: sub pon - ti -

T.2
no - bis: sub pon - ti -

B.2

Org.

Ped.

Organ and Piano accompaniment

209

210

211

212

213

S.1
- o Pi-la-to:_____

A.1
_____ Pi - la - to:_____

T.1
_____ pas - sus est se - pul - tus est.

B.1
_____ pas - sus est se - pul - tus est.

S.2

A.2

T.2
o Pi - la - to: _____ pas - sus est se - pul - tus est.

B.2
_____ Pi - la - to: _____ pas - sus est se - pul - tus est.

Org.

Recitativo

214

215

S.1 et re-sur - re - xit ter - ti - a di -

A.1 et as-cen - dit in cae - lum, se -

T.1 Et i - te - rum ven - tu-rus est cum gló - ria,

B.1 cu - uis re - gni non

Org.

Tempo misurato

216

S.1 e se-cun-dum Scrip - tu - ras,

A.1 det ad dex - te - ram Pa - tris.

T.1 iu - di - ca - re vi - cos et mor - tu - os,

B.1 e - rit fi - nis;

Org.

Zwelwerk: Prestant 8'/
Viola da Gamba 8'/ Octaaf 4'/
Koppelfluit 4'/ Woudfluit 2'/
Hobo 8'

217

218

219

220

S.1
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can -

A.1
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can -

T.1
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can -

B.1
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can -

S.2
Et in Spi - ri - tum Sanc - tum Do - mi num et vi - vi - fi - can -

A.2
Et in Spi - ri - tum Sanc - tum Do - mi num et vi - vi - fi - can -

T.2
Et in Spi - ri - tum Sanc - tum Do - mi num et vi - vi - fi - can -

B.2
Et in Spi - ri - tum Sanc - tum Do - mi num et vi - vi - fi - can -

Org.

Ped.

221

Recitativo
222

S.1
- tem.

A.1
- tem.

T.1
- tem.

B.1
- tem.

S.2
- tem. qui ex Pa - tre Fi -

A.2
- tem. qui cum Pa - tre Fi - li - o si - mul a - do - ra -

T.2
- tem. qui lo - cu - tus est

B.2
- tem.

Org.
Recitativo

Ped.

The musical score is arranged in systems. The first system contains vocal staves S.1, A.1, T.1, and B.1, all marked 'tem.'. The second system contains vocal staves S.2, A.2, T.2, and B.2. S.2 and A.2 have lyrics: 'qui ex Pa - tre Fi -' and 'qui cum Pa - tre Fi - li - o si - mul a - do - ra -' respectively. T.2 has lyrics: 'qui lo - cu - tus est'. The third system contains the Organ (Org.) and Pedal (Ped.) parts. The Organ part is marked 'Recitativo' and features a melodic line with sustained notes. The Pedal part is marked 'Ped.' and has a simple accompaniment. The bottom of the page shows two grand piano (piano) staves with accompaniment for the vocal parts.

Tempo misurato
223

f espress.

S.1 Et
f espress.

A.1 Et
f espress.

T.1 Et

B.1

S.2 li - o - que pro - ce - dit.

A.2 tur et con - glo - ri - fi - ca - tur:

T.2 per pro - phe - tas.

B.2

Zwelwerk: Prestant 8'/ Roerfluit 8'/
Vox celeste 8'/ Octaaf 4'/ Tremulant

Org. dolce *f*

Ped.

Tempo misurato

224 225 226 227

mf *mf* *mf*

S.1 u - nam, sanc - tam ca - tho - li - cam,

A.1 u - nam, sanc - tam ca - tho - li - cam,

T.1 u - nam, sanc - tam ca - tho - li - cam,

B.1

S.2 *f espress.* Et u - nam, sanc - tam ca - *mf*

A.2 *f espress.* Et u - nam, sanc - tam ca - *mf*

T.2 *f espress.* Et u - nam, sanc - tam ca - *mf*

B.2

Org.

228 *mp* 229 230 *p*

S.1 et a - pos - to - li - cam Ec -

A.1 et a - pos - to - li - cam Ec -

T.1 et a - pos - to - li - cam Ec -

B.1

S.2 *mp* tho - - li - cam, et a - pos - to - li -

A.2 *mp* tho - - li - cam, et a - pos - to - li -

T.2 *mp* tho - - li - cam, et a - pos - to - li -

B.2

Org. *3* *3* *3* *3* *3* *3* *3* *3*

et

Recitativo

231

232

233

S.1
cle - - - si - am. Con - fi - te - or

A.1
cle - - - si - am. Et ex -

T.1
cle - - - si - am.

B.1

S.2 *p*
cam Ec - cle - si - am. Con - fi - te - or

A.2 *p*
cam Ec - cle - si - am. Et ex -

T.2 *p*
cam Ec - cle - si - am.

B.2

Org.
6 3 3 3 3 Recitativo

Two grand piano accompaniment systems, each with a treble and bass clef staff.

S.1
u - num bap-tis - ma in re-mis-sio-nem pec-ca - to - rum.
A.1
pec - to re-sur-rec - ti - o - nem mor-tu - o - rum,
T.1
et vi - tam ven - tu - ri sae - cu - li.
B.1

S.2
u - num bap-tis - ma in re-mis-sio-nem pec-ca - to - rum.
A.2
pec - to re-sur-rec - ti - o - nem mor-tu - o - rum,
T.2
et vi - tam ven - tu - ri sae - cu - li.
B.2

Org.
[Organ accompaniment]

[Piano accompaniment]

[Piano accompaniment]

58 234 235 236 237 238 239 240

Groots

S.1 *fff* Cre - do

A.1 *fff* Cre - do

T.1 *fff* Cre - do

B.1 *fff* Cre - do

S.2 *fff* Cre - do

A.2 *fff* Cre - do

T.2 *fff* Cre - do

B.2 *fff* Cre - do

Org. *f* *ff* *ff*

Ped. *ff*

<Gloria

60 **IV. SANCTUS** 247 Solo stem (of de intonatie van de dag of orgel zonder stem)

S.1 **Incipit** # #

Org. **Incipit** Hoofdwerk + Pedaal: Octaaf 4' 2'/ Open fluit 4'/ Cornet IV/ Bourdon 16'/ Prestant 8'/ Holpijp 8'/ Viola da gamba 8'

Geestdriftig ♩ = 144

248 249 *f* 250 251 252 253 254 255

S.1 *f* Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

A.1 Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

T.1 *f* Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

B.1 Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

S.2 *f* Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

A.2 *f* Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

T.2 *f* Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

B.2 Sanc - tus Do - mi - nus De - us Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

Org. *f*

f

Geestdriftig ♩ = 144

f

Org.

256 257 258 259

S.1
A.1
T.1
B.1
S.2
A.2
T.2
B.2
Org.

260 261 262 263 264

ple - - ni ple - - ni ple -

ple - - - - ni ple - - ni

ple - - - - ni ple - -

ple - - ni ple - -

ple - - - -

ple - -

265 266 267 268 269

S.1
- ni ple - - ni ple - ni

A.1
ple - - ni ple - ni ple -

T.1
- ni ple - - ni ple - - ni

B.1
- ni ple - ni ple - - ni ple -

S.2
- ni ple - - ni ple - - ni

A.2
- ni ple - - ni ple - ni ple -

T.2
ple - ni ple - - ni ple - - ni ple -

B.2
ple - - ni ple - - ni

Org.

Ped.

270 271 272 273 274 275

S.1
ple - - ni - - sunt coe - li

A.1
- ni - - ple sunt coe - li

T.1
ple - - ni - - sunt et ter - ra

B.1
- ni - - ple - ni - - sunt et ter - ra

S.2
ple - - ni - - sunt coe - li

A.2
- ni - - ple - ni - - sunt coe - li

T.2
- ni - - ple - ni - - sunt et ter - ra

B.2
ple - ni - - ple - ni - - sunt et ter - ra

Org.
Ped.

Istesso tempo

276 277 278 279 280 281 282

S.1
fff Gló - ri - a tu - a

A.1
fff Gló - ri - a tu - a

T.1
fff Gló - ri - a tu - a

B.1
fff Gló - ri - a tu - a

S.2
fff Gló - ri - a tu - a

A.2
fff Gló - ri - a tu - a

T.2
fff Gló - ri - a tu - a

B.2
fff Gló - ri - a tu - a

Org.
fff Gló - ri - a tu - a
Istesso tempo
p

Ped.

283 284 285 286 287 *pp* 288

S.1 *pp*
in

A.1 *pp*
in

T.1 *p*
O - san na O - san na O - san

B.1 *p* *sf*
O - san na O - san na O - san

S.2 *pp*
in

A.2 *pp*
in

T.2 *p* *sf*
O - san na O - san na O - san

B.2 *p* *sf*
O - san na O - san na O - san

Org.

295

296

297

298

299

300

S.1
ex - - - - -

A.1
ex - - - - -

T.1
na O - san na O - san na O - san
sf *sf*

B.1
na O - san na O - san na O - san

S.2
- - sis in
p

A.2
- - sis in
p

T.2
na O - san na O - san na O - san
sf *sf*

B.2
na O - san na O - san na O - san

Org.
(spiegel)

na

301 302 303 304 305 306

S.1
- - - - - cel - - - - -

A.1
- - - - - cel - - - - -

T.1
na O - san na O - san na O - san

B.1
na O - san na O - san na O - san

S.2
ex - - - - cel sis in *mf*

A.2
ex - - - - cel sis in *mf*

T.2
na O - san na O - san na O - san

B.2
na O - san na *fp* O - san na O - san

Org.

307 308 309 *f* 310 311 312 313

S.1
- - - - - in ex - cel - sis - cis in ex - cel - sis

A.1
- - - - - in ex - cel - sis - cis in ex - cel - sis in ex

T.1
na O - san na O - san na O - sa - na in ex - cel - sis in ex

B.1
na O - san na O - san na O - sa - na in ex - cel - sis in ex

S.2
ex - cel - sis in ex - cel - sis cis in ex - cel - sis in ex

A.2
ex - cel - sis in ex - cel - sis na in ex - cel - sis in ex

T.2
na O - san na O - san - na O - sa - na in ex - cel - sis in ex

B.2
na O - san na O - san - na O - sa - na in ex - cel - sis in ex

Org.
[Organ accompaniment]

Ped.
[Pedal accompaniment]

[Piano accompaniment]

314

315

316

317

318

319

S.1
A.1
T.1
B.1
S.2
A.2
T.2
B.2
Org.
Ped.

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

The musical score is arranged in systems. The first system includes vocal parts S.1, A.1, T.1, and B.1. The second system includes vocal parts S.2, A.2, T.2, and B.2. The third system includes Organ (Org.) and Pedals (Ped.). The fourth system includes the piano accompaniment. The lyrics are: 'cel - sis in ex - cel - sis'.

320 321 322 323 324 71

B.2

Org. *cel - sis* *p*

325 326 327 328 329

S.1 *Solo* *p* Be - ne - dic-tus *Solo* Be - ne - dic-tus Be - ne - dic-tus Be - ne - dic-tus

A.1 *Solo* *p* Be - ne - dic-tus *Solo* Be - ne - dic-tus Be - ne - dic-tus

T.1 *Solo* qui ve -

A.2 *Solo* Be - ne - dic-tus

330 331 332 333 334

T.1 nit in no-mi-ne Do - mi ni, Be - ne - dic - tus

B.1 *Solo* qui ve - - nit in no-mi-ne

S.2 *Solo* Be - ne - dic-tus Be - ne - dic-tus

A.2 *Solo* Be - ne - dic-tus Be - ne - dic-tus

335 336 337 338 339

S.1
Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

A.1
Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

T.1
qui ve - - nit in no - mi - ne Do - mi - ni.

B.1
Do - mi ni, Be - ne - dic - tus

S.2
Be - ne - dic - tus Be - ne - dic - tus

A.2
Be - ne - dic - tus Be - ne - dic - tus

T.2
Solo
qui ve - - nit in no - mi - ne Do - mi - ni.

B.2
Solo
qui ve - - nit in no - mi - ne Do - mi - ni.

Org.

Ped.

340

341

This musical score is arranged in systems. The first system includes vocal parts S.1, A.1, T.1, and B.1. The second system includes vocal parts S.2, A.2, T.2, and B.2. The third system includes Organ (Org.) and Pedal (Ped.) parts. The bottom two systems are for a grand piano, with separate staves for the right and left hands. The score is in 4/4 time, with a key signature of one flat (B-flat). The vocal parts are mostly silent, indicated by dashes on the staves. The Organ part features a melodic line in the right hand and a bass line in the left hand. The piano parts are also silent, indicated by dashes on the staves.

342

343

344

345

This musical score is arranged in a system with ten staves. The top four staves are for voices: S.1 (Soprano 1), A.1 (Alto 1), T.1 (Tenor 1), and B.1 (Bass 1). The next four staves are for voices: S.2 (Soprano 2), A.2 (Alto 2), T.2 (Tenor 2), and B.2 (Bass 2). The fifth and sixth staves are for the Organ (Org.), with the upper staff for the right hand and the lower staff for the left hand. The seventh and eighth staves are for the Pedal (Ped.), with the upper staff for the right hand and the lower staff for the left hand. The bottom two staves are for a grand piano, with the upper staff for the right hand and the lower staff for the left hand. The score is in 4/4 time, with a key signature of one flat (B-flat). The first measure of each staff is marked with a '3' above the staff, indicating a triplet. The organ part features a complex rhythmic pattern in the first measure, followed by a melodic line in the second measure, and a series of eighth notes in the third and fourth measures. The vocal parts are mostly silent, with some notes in the first measure of each staff.

346

347

348

349

350

Tutti

351

S.1

A.1

T.1

Tutti

B.1

Tutti

S.2

A.2

T.2

Tutti

B.2

Tutti

Org.

Ped.

352 353 354 355 356 357

pp in in ex - - - -

pp in in ex - - - -

T.1 san na O - san na O - san na O -

B.1 san na O - san na *fp* O - san na O -

pp in in ex - - - -

pp in in ex - - - -

T.2 *fp* O - san na O - san na *fp* O - san na

B.2 *fp* O - san na O - san na *fp* O - san na

Org.

358 359 360 361 362 *p* 363

S.1
- cel - - - - sis in

A.1
- cel - - - - sis in

T.1
san na O - san na O - san na O -

B.1
san na O - san na O - san na O - *fp* *fp*

S.2
- cel - - - - sis in

A.2
- cel - - - - sis in

T.2
O - san na O - san na O - san na

B.2
O - san na O - san na O - san na

(spiegel)

Org.

364 365 366 367 368 369

S.1
ex - - - - cel sis

A.1
ex - - - - cel sis

T.1
san na O - san na O - san na O -

B.1
san na O - san na O - san na O -

S.2
ex - - - - cel sis

A.2
ex - - - - cel sis

T.2
O - san na O - san na O - san na

B.2
O - san na O - san na O - san na

Org.

mf 370 371 372 373 *f* 374 375 376

S.1
in ex - cel - sis in ex - cel - sis in ex

A.1
mf in ex - cel - sis *f* in ex - cel - sis cis in ex

T.1
san na O - san na O - san na O - sa - na in ex

B.1
san na O - san na O - san na O - sa - na in ex

S.2
mf in ex - cel - sis *f* in ex - cel - sis cis in ex

A.2
mf in ex - cel - sis *f* in ex - cel - sis na in ex

T.2
O - san na O - san na O - san - na O - sa - na in ex

B.2
O - san na O - san na O - san - na O - sa - na in ex

Org.

377 378 379 380 381

S.1
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex -

A.1
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex -

T.1
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis

B.1
cel - sis in ex - cel - sis

S.2
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex -

A.2
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis

T.2
cel - sis in ex - cel - sis in ex - cel - sis

B.2
cel - sis

Org.
-

Ped.
-

382 383 384 385 386 387 388 389

S.1
cel - sis in ex - cel - sis in ex - cel - sis A - men A - men

A.1
cel - sis A - - - - men A - - - - men

T.1
A - - - - - men A - - - - - men

B.1
A - - - - - men A - - - - - men A - - - - - men

S.2
cel - sis in ex - cel - sis A - men A - - - - men

A.2
A - - - - - men A - - - - - men

T.2
A - - - - - men A - - - - - men A - - - - - men

B.2
A - - - - - men A - - - - - men A - - - - - men

Org.

Ped.

V. AGNUS DEI

390

391

392

393

394

Zeer ingetogen ♩ = 66

pp *sostenuto*

S.1

A - gnus De-i qui tol-lis pec-ca - ta

A.1

A - gnus De-i qui tol-lis pec-ca - ta

T.1

B.1

S.2

A - gnus De-i qui tol-lis pec-ca - ta

A.2

A - gnus De-i qui tol-lis pec-ca - ta

T.2

Solo stem (of de intonatie van de dag
of orgel zonder stem)

Incipit

B.2

A - gnus De - i

Zeer ingetogen ♩ = 66

Zwelwerk: Roerfluit 8'/ Viola da gamba 8'/ Vox celeste 8'/ Woudfluit 2'

Org.

Incipit

A - gnus De-i qui tol-lis pec-ca - ta

Ped.

395

396

397

398

399

S.1
mun - di

A.1
mun - di

T.1

B.1
pp
Mi - se - re-

S.2
mun - di

A.2
mun - di

T.2

B.2
pp
Mi - se - re-

Org.

Ped.

400 401 402 403 404 405

p

S.1 A - gnus De - i qui tol-lis pec-ca - ta

A.1 A - gnus De - i qui tol-lis pec-ca - ta

T.1

B.1 re no - bis

S.2 A - gnus De - i qui tol-lis pec-ca - ta

A.2 A - gnus De - i qui tol-lis pec-ca - ta

T.2

B.2 re no - bis

Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/
Vox celeste 8'/ Woudfluit 2') + Dulciaan 8'

Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/
Vox celeste 8'/ Woudfluit 2') - Dulciaan 8'

Org.

Ped.

406

407

408

409

410

S.1
mun - di

A.1
mun - di

T.1

B.1
p
Mi - se - re-

S.2
mun - di

A.2
mun - di

T.2
p
Mi - se - re-

B.2
p
Mi - se - re-

Org.

Detailed description: This page of a musical score covers measures 406 to 410. It features two vocal parts (Soprano and Alto) and two Bass parts. The vocal lines for Soprano 1 and Alto 1 are identical, singing 'mun - di' in a long note across the first four measures, with a fermata at the end of measure 410. The Bass parts enter in measure 410 with the lyrics 'Mi - se - re-'. The organ part has a complex texture with multiple voices, including a prominent melodic line in the right hand and a more active bass line. The score is written in a key with one sharp (F#) and a common time signature.

411 412 413 414 *f* 415 416

S.1
A - gnus De - i qui tol-lis pec-ca - ta

A.1
A - gnus De - i qui tol-lis pec-ca - ta

T.1

B.1
re no - bis

S.2
A - gnus De - i qui tol-lis pec-ca - ta

A.2
A - gnus De - i qui tol-lis pec-ca - ta

T.2
re no - bis

B.2
re no - bis

Org.

The musical score consists of ten staves. The first four staves are vocal parts: Soprano 1 (S.1), Alto 1 (A.1), Tenor 1 (T.1), and Bass 1 (B.1). The next four staves are vocal parts: Soprano 2 (S.2), Alto 2 (A.2), Tenor 2 (T.2), and Bass 2 (B.2). The fifth and sixth staves are for the Organ (Org.), with a grand staff (treble and bass clefs). The seventh and eighth staves are for the right and left hands of a piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Measures 411 and 412 feature a long, sustained note in the vocal parts. Measures 413 and 414 are mostly rests for the vocal parts. Measure 415 begins with a forte (*f*) dynamic and features a triplet of eighth notes in the vocal parts. Measure 416 continues the triplet. The organ part has a melodic line in the right hand and a harmonic accompaniment in the left hand.

417

418

419

420

421

S.1
mun - di

A.1
mun - di

T.1
Mi - se - re-
f

B.1
Mi - se - re-
f

S.2
mun - di

A.2
mun - di

T.2
Mi - se - re-
f

B.2
Mi - se - re-
f

Org.

Detailed description: This page of a musical score covers measures 417 to 421. It features five vocal parts (Soprano 1, Alto 1, Tenor 1, Bass 1, Soprano 2, Alto 2, Tenor 2, Bass 2) and an Organ part. The vocal parts are in a soprano clef with a one-sharp key signature (F#). The organ part is in a bass clef with a one-flat key signature (Bb). The lyrics 'mun - di' are sung in measures 417-420, and 'Mi - se - re-' is sung in measure 421. The organ part provides accompaniment throughout, with a prominent melodic line in the right hand and a supporting bass line in the left hand. The organ part includes various textures, including chords and moving lines. The vocal parts are mostly sustained notes with some movement in measure 421. The organ part has a dynamic marking of *f* (forte) in measure 421.

422 423 424 425 426 427 428

S.1
A - gnus - De - i

A.1
A - gnus - De - i

T.1
re no - bis A - gnus - De - i

B.1
re no - bis A - gnus - De - i

S.2
A - gnus - De - i

A.2
A - gnus - De - i

T.2
re no - bis A - gnus - De - i

B.2
re no - bis A - gnus - De - i

Org.

Ped.

429 430 431 432 433 434 435 436

S.1
Do - na no - bis pa - cem na no

A.1
Do - na no - bis pa - cem Do - na no -

T.1
Do - na no - bis pa - cem Do - na no -

B.1
Do - na no - bis pa - cem na no

S.2
Do - na no - bis pa - cem

A.2
Do - na no - bis pa - cem

T.2
Do - na no - bis pa - cem

B.2
Do - na no - bis pa - cem

Org.
Ped.

<Credo

437 438 439 440 441 442 443 444

S.1
bis pa cem

A.1
bis pa - cem

T.1
bis pa - cem A - -

B.1
bis pa cem A - - -

S.2
A - - -

A.2

T.2

B.2
A - - -

Org.
p

Ped.
p

445

446

447

448

449

450

S.1
A.1
T.1
B.1
S.2
A.2
T.2
B.2
Org.
Ped.

A - men.
A - - - - - men
men.
A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.

The musical score is for a choral setting of 'Amen' in 4/2 time. It features eight vocal parts (S.1, A.1, T.1, B.1, S.2, A.2, T.2, B.2), an Organ (Org.), and a Pedal (Ped.). The lyrics 'A - men.' are distributed across the vocal parts. The organ part consists of two staves with sustained chords and moving lines. The pedal part is a single bass line with sustained notes and some movement.

451

452 **attacca in tempo**

Org.

The musical score is for an Organ and is written in 4/2 time. It consists of two staves, treble and bass clef. Measure 451 is marked with a large slur encompassing the first four notes: a half note G4 (treble), a half note B3 (bass), a half note D4 (treble), and a half note F#4 (treble). Measure 452 is marked 'attacca in tempo' and begins with a large slur over the first two notes: a half note G4 (treble) and a half note B3 (bass). The score concludes with a double bar line and a 2/2 time signature.

VI. AMEN

Helder en kalm $\text{♩} = 60$

pp senza cresc.

453 454 455 456 457 458 459

S.1

A.1 *pp senza cresc.* A -

T.1

B.1 *pp senza cresc.* A - men A - men A - men
Solo: *mp molto sostenuto al fine* [Solo] [Na] *pp senza cresc.*

S.2 A - men A -

A.2 *pp senza cresc.*

T.2 A - - men A -

B.2 *pp senza cresc.* A - men A - men A - men A - men
Solo: *mp molto sostenuto al fine* [Solo] [Na]

Org. *<Agnus Dei*

Ped. *p espress.*

<Credo

<Credo

460 450 451 452 453

S.1
- men A - men A - men A - men A - men.

A.1
A - men A - men A - men A - men A men A - Men A -
pp senza cresc.

T.1
A - men A - men A men A - men A - men.
men A-men A - men A - men A - men A - men A-men A -

B.1

S.2
pp senza cresc. men A - men A - men A - men A - - men.

A.2
A - men A - men A - men A - men.

T.2
men A men A - men A - men A - men A - men A -
A - men A - men A - men A - men A men A - men

B.2

Org.
Ped.

454

455

456

457

458

459

460

461 95

S.1

A.1
men A men.

T.1
men A - men.

B.1
A - men

S.2

A.2

T.2
men A - men.
A-men A-men.

B.2
A - men

Org.
Zwelwerk: ditto + Dulciaan 8'
<Sanctus
p espress.

Ped.

Poco più mosso $\text{♩} = 66$
p cresc.

462 463 464 465 466 467

S.1
A-men A - men A - men A - men A - men

A.1
mp cresc. *f*
A - men A - men A - men A - men A-men A-

T.1
p cresc. *mp cresc.* *f*
A - men A - men A - men A-men A - men A-men

B.1
mp cresc. *f*
A - - men A - men

[nah]

S.2

B.2
[nah]

Org.
Zwelwerk: ditto - Dulciaan 8'

Ped.

<Credo

Poco più mosso $\text{♩} = 66$

dim. 468 **p** 469 470 471 472 473 474 97

S.1
A - men A - men A - men.

A.1
men A - men.

T.1
A - men A - men A - men A - men.

B.1
A - men

B.2
A - men

Org.
<Credo

Ped.

A tempo $\text{♩} = 60$

475

476

477

478

479

480

S.1
A.1
T.1
B.1
S.2
A.2
T.2
B.2
Org.
Ped.

[Na] *p senza cresc.*
A-men A -
p senza cresc.
A - men A - men A - men
p senza cresc.
A - men A -

Zwelwerk: ditto + Dulciaan 8' Zwelwerk: ditto - Dulciaan 8'

<Credo

Detailed description: This page of a musical score, numbered 98, contains parts for voices and organ. The vocal parts are arranged in two systems. The first system includes Soprano 1 (S.1), Alto 1 (A.1), Tenor 1 (T.1), and Bass 1 (B.1). The second system includes Soprano 2 (S.2), Alto 2 (A.2), Tenor 2 (T.2), and Bass 2 (B.2). The organ part is divided into Organ (Org.) and Pedal (Ped.). The score is in a key with two flats and a common time signature. The tempo is marked 'A tempo' with a quarter note equal to 60 beats per minute. The measures are numbered 475 through 480. The lyrics 'A-men A - men A - men A - men' are written under the vocal lines. Performance instructions include 'p senza cresc.' and 'Zwelwerk: ditto + Dulciaan 8'' and 'Zwelwerk: ditto - Dulciaan 8''. A '<Credo' marking is present in the organ part.

481

482

483

484

485

486

S.1
A.1
T.1
B.1

S.2
A.2
T.2
B.2

Org.
Ped.

men A - men A - men A - men.
A - men A - men A - men A - men A - men.
men A - men A - men A - men.

Detailed description: This page of a musical score covers measures 481 to 486. It features a SATB choir with four parts (Soprano 1, Alto 1, Tenor 1, Bass 1) and a second set of four parts (Soprano 2, Alto 2, Tenor 2, Bass 2). The lyrics are 'men A - men A - men A - men.' and 'A - men A - men A - men A - men A - men.' The organ part consists of two staves (right and left hand) with sustained chords. The piano part also consists of two staves (right and left hand) with sustained chords. The first four parts (S.1, A.1, T.1, B.1) have rests in all measures. The second set of four parts (S.2, A.2, T.2, B.2) has vocal lines with lyrics. The organ and piano parts provide harmonic support with sustained chords.

487

488

489

490

pp ma ben sostenuto

491

492

S.1

A.1

T.1

B.1

p ma ben sostenuto.

A - - - - - men. _____

S.2

A.2

T.2

B.2

pp ma ben sostenuto

p ma ben sostenuto.

A - - - - - men. _____

Org.

Ped.

493

494

495

496

S.1 men.
 A.1 *ppp ma ben sostenuto.*
 T.1
 B.1 **Tutti: pp**
 Solo: **f** A - - - - men.
 S.2 men.
 A.2 *ppp ma ben sostenuto.*
 T.2
 B.2 **Tutti: pp**
 Solo: **f** A - - - - men.
 Org. **p** **pp**
 Ped.
 Londen, 18-XII-2016 →
 Kapellen, 2-I-2017/
 Kapellen, 20-VII-2017 →
 6-VIII-2017

Mis nr 2 - Eerste koorpartij

Robert Casteels

I. KYRIEAndante, alla breve senza rigore $\text{♩} = 60$

1 2 3 4

S.1 *p* Ky - ri - e

A.1 [cue sop. 2]
Ky - ri -

T.1 **Incipit**
Solo stem (of de intonatie van de dag
of orgel zonder stem)

B.1 Ky - ri - e

5 6 7 8

S.1 Ky - ri - e é - le - i - son

A.1 [cue orgel]

T.1 *c*

B.1

9 10 11 12

S.1

A.1 [cue sop. 2] [cue orgel]
Ky - ri - e é - le - i -

T.1

B.1

13 [cue alt. 2] 14 15 16 103

S.1
 é - - le - i - Ky - ri - e Chri - ste é - le - i - son

A.1 *p*
 é - - le - i - son

T.1

B.1

17 18 19 20

S.1
 Ky - ri - e - - - - - Ky - ri - e é - le - i - son -

A.1
 Ky - ri - e é - le - i - son -

T.1

B.1 *p*
 Ky - ri - e Chri - ste é - le - i son -

21 22 23 24 25 26

S.1
 [cue orgel] Ky - ri - e - - - - - Ky - ri - e é - le - i - son

A.1
 [cue orgel] Ky - ri - e é - le - i - son

T.1

B.1

104

27 28 29 30 31

S.1 Ky - ri - e é - le - i - son

A.1 Chris - ste é - le - i - son

T.1 [cue alt. 2, ten. 2] *p* e é - le - i - son Chri - ste é - le - i - son

B.1 Ky - ri - e Chri - ste é - le - i - son

32 33 34 35

S.1 [cue orgel]

A.1

T.1

B.1 [cue orgel]

36 37 38 39 40

S.1 Ky - ri - e Chri - ste é - le - i - son A - men.

A.1 *ff dim.* Chri - ste é - le - i - son A - men.

T.1 *f dim.* é - le - i - son A - men.

B.1 *ff dim.* Ky - ri - e Chri - ste é - le - i - son A - men.

Vivo ♩ = 132

II. GLORIA

41 42 43 44 45 46

S.1
A.1

Gló - ri - a in ex - cél - sis De - o
[cue sop. 2 en alt 2]

Solo stem (of de intonatie van de dag of orgel zonder stem)

Incipit

T.1
B.1

Gló - ri - a in ex - cél - sis De - o.

47 48 49 50

S.1
A.1

ff
De - o

T.1
B.1

ff
Gló - ri - a in ex - cél - sis De - o

Gló - ri - a in ex - cél - sis De - o

51 52 53

S.1
A.1

ff
Gló - - ri - a in ex - cél - sis

A.1
Gló - - ri - a in ex - cél - sis

T.1
De - o

B.1

106

54 55 56

S.1 De - o

A.1 De - o

T.1 *ff* Gló - ri - a in ex - cél - sis

B.1 *ff* Gló - ri - a in ex - cél - sis

57 58 59 60

S.1 *ff* Gló - ri - a in ex - cél - sis De - o

A.1 *ff* De - o Gló - ri - a in ex - cél - sis De - o

T.1 De - o De - o

B.1 De - o Gló - -

61 62 63 64

B.1 - - - ri - - - a in ex -

65 66 67 68 69 70

S.1 Gló - ri - a in ex - cél - sis De - o. [cue orgel]

A.1 Gló - ri - a in ex - cél - sis De - o.

T.1 Gló - ri - a in ex - cél - sis De - o.

B.1 - cél - sis De - o.

71 72 73 74 75 76 77

S.1 ³
[cue orgel] Lau Be-ne-di-ci-mus te A-do-ra

A.1 da Be-ne-di-ci-mus te ra-mus

T.1 mus mus

B.1 te

78 79 80 81 82 [cue orgel] 83 84 85 86

S.1 Gra - tias á-gi-mus Gra - tias

A.1 Glo-ri - fi - cá - mus te. Gra - tias á-gi-mus

T.1

B.1 te Glo-ri - fi - cá - mus te.

87 88 89 90 91 92

S.1 á - gi-mus ti - bi prop-ter Ma - gnam gló - riam tu - am

A.1 ti - bi prop-ter Ma - gnam gló - riam tu - am.

T.1

B.1

93 94 95 96 97 98

S.1
Qui tol-lis pec-ca-ta mun - di

A.1
Qui tol-lis pec-ca-ta mun - di

T.1
[cue orgel]

B.1
Mi-se-re - re no - bis

99 100 101 102 103 104 105 106

S.1
Qui tol-lis pec-ca-ta mun - di

A.1
Qui tol-lis pec-ca-ta mun - di Qui se - des

T.1
Qui se - des

B.1
su-sci-pe de-pre-ca-tiõ ñem nos - tram.

107 108 109 110 111 112 113

S.1
Quo - ni-am Tu so - lus

A.1
ad dex-te-ram Pa - tris, Quo - ni-am Tu

T.1
ad dex-te-ram Pa - tris, Mi-se-re - re no - bis Tu

B.1
Mi-se-re - re no - bis

114 115 116 117 118 119 120 109

S.1
sanc - tus Tu so - lus Do - mi - ne Tu so - lus al -

A.1
so - lus sanc tus Tu so - lus Do - mi - ne Tu so - lus

T.1
so - - - - - lus, Tu

B.1
Tu so - - - - - lus,

121 122 123 124 125 126 127

S.1
- tis - si - mus, al - tis - si - mus, al - tis - si - mus,

A.1
al - tis - si - mus, al - tis - si - mus, al - tis - si - mus,

T.1
so - lus al - tis - si - mus, al - tis - si - mus,

B.1
Tu so - lus al - tis - si - mus, al - tis - si - mus,

128 129 130

S.1

A.1

T.1
[cue orgel]

B.1

110 131 132 [cue orgel] 133 134 135 136

S.1 *pp* Je - su Chris - te

A.1 *pp* Je - su Chris - te [cue orgel]

T.1 *pp* Je - su Chris - te [cue orgel]

B.1

137 *f* 138 139 140 [cue sop. 2 en alt 2] 141 142 *f* 143

S.1 *f* Je - su Chris - te Spi - ri - tu in gló - ri - a De - i Pa -

A.1 *f* Je - su Chris - te

T.1 *mp* Je - su Chris - te

B.1 *mp* Je - su Chris - te

144 145 146

S.1

A.1

T.1 *ff* Cum Sanc - to Spi - ri - tu in

B.1 *ff* Cum Sanc - to Spi - ri - tu in

147 148 149

S.1
- Pa - tris.

A.1
- Pa - tris.

T.1
gló - ri - a De - i Pa - tris.

B.1
gló - ri - a De - i pa - - - - -

150 151 152

ff
S.1
Cum Sanc - - to Spi - ri - tu in

ff
A.1
Cum Sanc - - to Spi - ri - tu in

T.1
Pa - tris.

B.1
- Pa - tris.

153 154 155

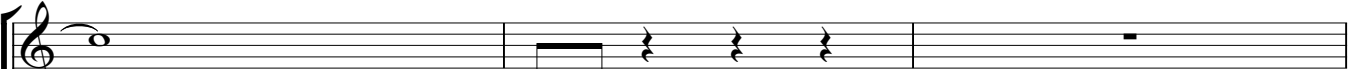
S.1
gló - ri - a De - i Pa - - - - -


A.1
gló - ri - a De - i Pa - tris.


T.1
Cum Sanc - to


B.1
Cum Sanc - to

112 156 157 158


S.1  Pa - tris.


A.1  Pa - tris.


T.1  Spi - ri - tu in gló - ri - a De - i Pa - tris.

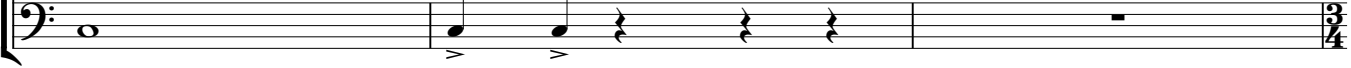
B.1  Spi - ri - tu in gló - ri - a De - i Pa - - -

159 160 161

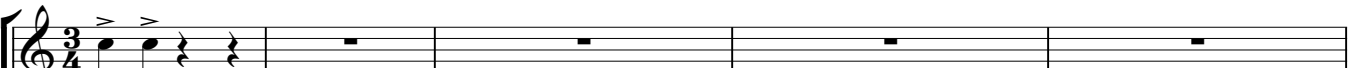
S.1  Cum Sanc - to Spi - ri - tu in gló - ri - a De - i

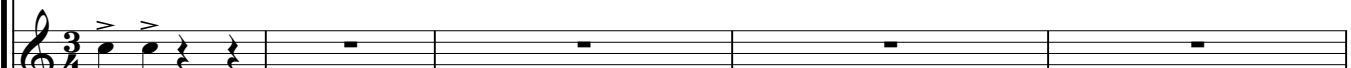
A.1  Cum Sanc - to Spi - ri - tu in gló - ri - a De - i

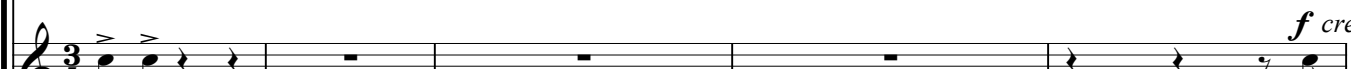
T.1 


B.1  tris. Pa - tris.

162 163 164 165 166

S.1  Pa-tris.

A.1  Pa-tris.

T.1  Pa-tris. *f cresc.*

B.1  *f cresc.* Cum Sanc - tu Spi - ri -

167 *ff* 168 169 170 113

S.1 Cum Sanc - tu Spi - ri - tu in gló - ria De - i Pa - tris.

A.1 Cum Sanc - tu Spi - ri - tu in gló - ria De - i Pa - tris. [cue orgel]

T.1 Sanc - tu Spi - ri - tu in gló - ri - a De - i Pa - tris.

B.1 - tu in gló - ri - a De - i Pa - tris.

171 172 173 174 175 176 177

S.1 A - men,

A.1 A - men,

T.1 A - men,

B.1 A - men,

178 *f cresc.* 179 180 181 *ff* 182 183

S.1 [cue sop. 2] A - - - - - men.

A.1 [cue alt. 2] *f cresc.* A - - - - - men.

T.1 [cue ten. 2] *f cresc.* A - - - - - men.

B.1 [cue bas. 2] *f cresc.* A - - - - - men.

III. CREDO

Groots
alla breve ♩ = 88

184 185 186 187 188

S.1 *ff* Cre - do

A.1 **Incipit** Solo stem (of de intonatie van de dag of orgel zonder stem) *ff* Cre - do

T.1 *ff* Cre - do

B.1 *ff* Cre - do

**Recitativo, niet gedirigeerd, duidelijk en overtuigend uitgesproken,
zo nodig iets trager zonder haast, maar zonder te slepen,**

[De gelijktijdigheid tussen de stemmen is relatief. Ditto in maten 196, 209, 216 en 227]

189 190 191

S.1 *[cue orgel]* in u-num De- um,

A.1 fac-to-rem coe - li et ter - rae,

T.1 in u-num

B.1 Fi - li - um De - i u - ni - ge - ni - tum.

S.1 Pa-trem o - mni-po - ten-tem,

A.1 vi - si - bi - li-um o - mni-um et in - vi - si - bi - li-um

T.1 Do - mi-num, Je - sum Chris - tum,

B.1 et ex Pa - tre na - tum an - te om-ni - a sae - cu -

In tempo en gedirigeerd

192 193 194 195 [cue sop. 2]

S.1 De - um de De - o, lu - men de

A.1 De - um de De - o, lu - men de [cue alt. 2]

T.1 [cue orgel] De - um de De - o, lu - men de [cue ten. 2]

B.1 la. De - um de De - o, lu - men de [cue bas. 2]

196 197 198 199 200 201

S.1 lu - mi - ne, De - um ve - rum de De - o ve - ro.

A.1 lu - mi - ne, De - um ve - rum de De - o ve - ro.

T.1 lu - mi - ne, De - um ve - rum de De - o ve - ro.

B.1 lu - mi - ne, De - um ve - rum de De - o ve - ro.

116 **Recitativo** 202

S.1

Tempo misurato

[cue orgel] 203 204 205 206

S.1
Cru - ci - fi - - xus e - -

A.1
Cru - ci - fi - - xus

T.1
e - tiam pro no -

B.1
e - tiam pro no -

207 208 209

S.1
- ti - am pro no - bis sub pon - ti - - o Pi - la - to: -

A.1
sub pon - ti - o Pi - la - - to: -

T.1
bis: - sub pon - ti - o -

B.1
bis: -

210 211 212 213

S.1

A.1

T.1
pas - sus est se - pul - tus est.

B.1
to: pas - sus est se - pul - tus est.

Recitativo

214

215

117

S.1
A.1
T.1
B.1

[cue orgel]

et re-sur - re - xit ter - ti - a di -
et as - cen - dit in cae - lum, se -
Et i - te - rum ven - tu - rus est cum gló - ria,
cu - uis re - gni non

Tempo misurato

216

[cue sop. 2] 217

S.1
A.1
T.1
B.1

e se-cun-dum Scrip - tu - ras, Et in Spi - ri - tum
[cue alt. 2]
det ad dex - te - ram Pa - tris. Et in Spi - ri - tum
[cue ten. 2]
iu - di - ca - re vi - cos et mor - tu - os, Et in Spi - ri - tum
[cue bas. 2]
e - rit fi - nis; Et in Spi - ri - tum

218

219

220

221

S.1
A.1
T.1
B.1

Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem.
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem.
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem.
Et in Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi - can - tem.

Recitativo 222

S.1

A.1

T.1

B.1

Tempo misurato 223 [cue orgel] *f espress.* 224 225 *mf* 226

S.1

A.1

T.1

B.1

Et u - nam, sanc - tam ca -

Et u - nam, sanc - tam ca -

Et u - nam, sanc - tam ca -

227 [cue sop. 2] 228 *mp* 229 230 *p*

S.1

A.1

T.1

B.1

tho - li - cam, tho et a - pos - to - li - cam Ec -

tho - li - cam, tho et a - pos - to - li - cam Ec -

tho - li - cam, tho et a - pos - to - li - cam Ec -

Recitativo

231 [cue orgel] 232 233 119

S.1 cle - si - am. Con - fi - te - or

A.1 cle - si - am. Et ex -

T.1 cle - si - am.

B.1

S.1 u - num bap - tis - ma in re - mis - sio - nem pec - ca - to -

A.1 pec - to re - sur - rec - ti - o - nem mor - tu - o - rum,

T.1 et vi - tam ven - tu - ri sae - cu - li.

B.1

Groots

234 235 236 237

S.1 rum.

A.1

T.1 [cue orgel]

B.1

120

fff 238 239 240 241 242 243 244 245 246

S.1
Cre - do A - men.

A.1
fff [cue orgel]
Cre - do A - - - - men.

T.1
fff [cue orgel]
Cre - do A - - men.

B.1
fff [cue orgel]
Cre - do A - men.

IV. SANCTUS

Geestdriftig ♩ = 144

Incipit 247 248 249 *f* 250 251 252

S.1
Solo stem
(of de intonatie van de dag
of orgel zonder stem)
Sanc - tus Do - mi-nus De - us

A.1
f
Sanc - tus Do - mi-nus De - us

T.1
[cue orgel] *f*
Sanc - tus Do - mi-nus De - us

B.1
f
Sanc - tus Do - mi-nus De - us

253 254 255 [cue orgel] 256 257

S.1
Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

A.1
Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

T.1
Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

B.1
Sa - ba - oth Sanc - tus Do - mi - nus De - us Sa - ba - oth

258 259 260 261 262

S.1
ple - - ni - ple - -

A.1
ple - - - - ni -

T.1
ple - - - -

B.1
ple - - -

263 264 265 266 267

S.1
- ni ple - ni ple - - ni

A.1
ple - - ni ple - - ni ple -

T.1
- ni ple - - ni ple - - ni

B.1
- ni ple - - ni ple - ni ple - -

268 269 270 271 272

S.1
ple - ni ple - - ni sunt

A.1
- ni ple - - ni ple sunt

T.1
ple - - ni ple - - ni sunt

B.1
- ni ple - - ni ple - ni sunt

273 274 275 276 *fff* 277 278 279 280 **Istesso tempo** 123

S.1
coe - li _____ [cue orgel] Gló - ri - a tu - a [cue orgel]

A.1
coe - li _____ Gló - ri - a tu - a

T.1
et ter - ra Gló - ri - a tu - a

B.1
et ter - ra Gló - ri - a tu - a

281 282 283 284 285 286

S.1

A.1

T.1
O - san _____ na O - san _____

B.1
O - san _____ na O - san _____

287 288 289 290 291 292

S.1
pp
in _____

A.1
pp
in _____

T.1
na O - san _____ na O - san _____ na O - san _____

B.1
fp na O - san _____ na O - san _____ na O - san _____

293

294

295

296

297

298

S.1
A.1
T.1
B.1

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

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

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

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

fp

ex - - - -

ex - - - -

299

300

301

302

303

304

S.1
A.1
T.1
B.1

- - - - - cel -

- - - - - cel -

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

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

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

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

fp

305

306

307

308

309

310

S.1
A.1
T.1
B.1

- - - - - in - ex --

- - - - - in - ex --

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

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

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

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

f

f

311 312 313 314 315 316 125

S.1
cel -- sis - cis in ex - cel - sis

A.1
cel -- sis - cis in ex - cel - sis in ex - cel - sis in ex - cel - sis

T.1
na O - sa - na in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex -

B.1
na O - sa - na in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex -

317 318 319 320 321 322

S.1

A.1
[cue orgel]

T.1
cel - sis

B.1
cel - sis in ex - cel - sis in ex - cel - sis

323 324 Solo 325 326 Solo 327

S.1
p Be - ne - dic-tus *p* Be - ne - dic-tus

A.1
p Be - ne - dic-tus

T.1

B.1

126

328 329 330 331 332

S.1
Be - ne - dic - tus Be - ne - dic - tus

A.1
Be - ne - dic - tus Be - ne - dic - tus

T.1
Solo
qui _____ ve - - nit in no-mi-ne Do - mi - ni, _____

B.1
_____ _____ _____ _____ Solo
qui _____

333 334 335 336 337

S.1
_____ _____ _____ Be - ne - dic - tus Be - ne - dic - tus

A.1
_____ _____ _____ Be - ne - dic - tus Be - ne - dic - tus

T.1
_____ Be - ne - dic - tus _____ qui _____ ve - -

B.1
_____ _____ _____ _____ _____
_____ ve - - nit in no-mi-ne Do - mi - ni, _____ Be - ne - dic - tus

338 339 340 341

S.1
Be - ne - dic - tus Be - ne - dic - tus

A.1
Be - ne - dic - tus Be - ne - dic - tus [cue orgel]

T.1
nit in no-mi - ne Do - mi - ni.

B.1
_____ _____ _____ _____ _____

342 343 344 345 346 127

S.1 [cue orgel]

A.1

T.1

B.1

347 348 349 350 351 352 353

S.1 *pp* in

A.1 *pp* in

T.1 *Tutti* O - san na O - san na O - san na O -

B.1 *Tutti* O - san na O - san na *fp* O - san na O -

354 355 356 357 358 359

S.1 ex - cel -

A.1 ex - cel -

T.1 san na O - san na O - san na O -

B.1 *fp* san na O - san na O - san na O -

128

360 361 362 363 364 365

S.1 *p*
- sis in ex -

A.1 *p*
- sis in ex -

T.1
san na O - san na O - san na O -

B.1 *fp*
san na O - san na O - san na O -

366 367 368 369 370 371

S.1 *mf*
- - cel sis in ex -

A.1 *mf*
- - cel sis in ex -

T.1
san na O - san na O - san na O -

B.1
san na O - san na O - san na O -

372 373 374 375 376 377 378

S.1 *f*
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex

A.1 *f*
cel - sis in ex - cel - sis cis in ex - cel - sis in ex - cel - sis in ex

T.1
san na O - san na O - sa - na in ex - cel - sis in ex - cel - sis in ex

B.1
san na O - san na O - sa - na in ex - cel - sis in ex - cel - sis

379 380 381 382 383 384 385

S.1
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis

A.1
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis A - - - -

T.1
cel - sis in ex - cel - sis A - - - - men

B.1
A - - - - - men A -

V. AGNUS DEI

Zeer ingetogen ♩ = 66

392

386 387 388 389 390 391 392

S.1
A - men A - men A - *pp sostenuto*

A.1
men A - men A - *pp sostenuto*

T.1
A - - - men [cue orgel]

B.1
- men A - men [cue incipit door solo bas 2] A - gnus De - i

393 394 395 396 397 398

S.1
gnus De-i qui tol-lis pec-ca - ta mun - di

A.1
gnus De-i qui tol-lis pec-ca - ta mun - di

T.1

B.1

130 399 400 401 402 403 404

S.1 *p* A - gnus De - i qui

A.1 *p* A - gnus De - i qui

T.1 [cue orgel]

B.1 *pp* Mi - se - re - re no - bis

399 405 406 407 408 409 410

S.1 tol-lis pec-ca - ta mun - di

A.1 tol-lis pec-ca - ta mun - di

T.1

B.1 [cue orgel] *p* Mi - se - re -

409 411 412 413 414 415 416

S.1 *f* A - gnus De - i qui tol-lis pec ca - ta

A.1 *f* A - gnus De - i qui tol-lis pec ca - ta

T.1 [cue orgel]

B.1 re no - bis

417 418 419 420 421 422

S.1
mun - di

A.1
mun - di

T.1
[cue orgel] *f*
Mi - se - re - re no -

B.1
[cue orgel] *f*
Mi - se - re - re no -

423 424 425 426 427 428 429

S.1
A - gnus - De - i Do - na

A.1
A - gnus - De - i Do - na

T.1
bis A - gnus - De - i Do - na

B.1
bis A - gnus - De - i Do - na

430 431 432 433 434 435 436 437

S.1
no - bis pa - cem [cue orgel] na no bis

A.1
no - bis pa - cem [cue orgel] Do - na no - bis

T.1
no - bis pa - cem [cue orgel] Do - na no - bis

B.1
no - bis pa - cem na no bis

438 439 440 441 442 443 444 445 446

S.1
A.1
T.1
B.1

pa cem [cue orgel]

pa - cem [cue orgel]

pa cem [cue orgel] A - - - -

pa cem [cue orgel] A - - - -

447 448 449 450 451 452 *attacca in tempo*

S.1
A.1
T.1
B.1

A - - - - men.

A - - - - men

- - - - men. [cue orgel]

A - - - - men.

VI. AMEN

Helder en kalm $\text{♩} = 60$ *pp senza cresc.*

453 454 455 456 457 458 459

S.1
A.1
T.1
B.1

pp senza cresc. A -

A - men A - men A - men

pp senza cresc. A - men A - men A - men A -

[cue orgel] Solo [Na]

Solo: *mp* molto sostenuto al fine

460 450 451 452 453

S.1
- men A - men A - men A - men A - men.

A.1
A - men A - men A - men A - men A men A - Men A -
pp senza cresc.

T.1
A - men A - men A men A - men A - men.
men A - men A - men A - men A - men A - men A -

B.1

454 455 456 457 458 459 460 461

S.1

A.1
men A men.

T.1
men A - men.

B.1
men A - men. (cue organ) A - men

Poco più mosso ♩ = 66
p cresc.

462 463 464 465 466 467

S.1
A - men A - men A - men A - men A - men

A.1
mp cresc. A - men A - men A - men A - men A - men A -
f A - men A - men A -

T.1
p cresc. A - men A - men A - men A - men A - men A - men
mp cresc. A - men *f* A - men

B.1
[nah]

dim. 468 **p** 469 470 471 472 473 474

S.1

A.1 A - men A - men A - men.

T.1 men A - men. dim. **p** A - men A - men A - men A - men.

B.1 dim. [cue orgel] A - men

A tpo
♩ = 60

475 476 477 478 479 480 481

S.1

A.1

T.1

B.1 [Na]

482 483 484 485 486 487 488 489

S.1

A.1

T.1 **p** ma ben sostenuto. A - men.

B.1

490 *pp* *ma ben sostenuto* 491 492 493 494 495 496

S.1 A - - men.

A.1 *ppp* *ma ben sostenuto.*
A - - men.

T.1

B.1 **Tutti: *pp***
Solo: *f* A - - men.

Mis nr 2 - Tweede koorpartij

I. KYRIE

Solo stem (of de intonatie van de dag
of orgel zonder stem)

Andante, alla breve senza rigore $\text{♩} = 60$

Robert Casteels

1 2 3 4

B.1 Ky - ri - e

S.2 [cue sop. 1] [cue orgel]
Ky - ri - Ky - ri -
p

A.2

T.2

B.2

5 6 7 8

S.2
e

A.2 [cue orgel] [cue sop. 1] [cue orgel]
Ky - ri - e é - le - i -

T.2

B.2

9 10 11 12 13

S.2
Ky - ri - e é - le - i - son

A.2 [cue alt. 1]
é - - - le - i -

T.2

B.2

14 15 16 17 18

S.2 Ky - ri - e Chri - ste é - le - i - son Ky - ri - e é - le - i -

A.2 *p* é - le - i - son Ky - ri - e

T.2

B.2

19 20 21 22 23

S.2 son Ky - ri - e

A.2 Ky - ri - e é - le - i - son Ky -

T.2 *p* Ky - ri - e é - le - i - son Ky -

B.2 *p* Ky - ri - e Chri - ste é - le - i son

[cue orgel] ([cue sop. 1])

24 25 26 27 28 29

S.2 Chri - ste é - le - i - son

A.2 - ri - e Ky - ri - e é - le - i - son Ky - ri - e

T.2 - ri - e Ky - ri - e é - le - i - son

B.2

138

30 31 32 33 34 35

S.2 [cue orgel]

Ky - ri - e Chri-ste é - le - i - son

A.2 Chri-ste é - le - i - son

T.2 Ky - ri - e Chri-ste é - le - i - son

B.2 [cue orgel]

36 37 38 39 40

S.2 *ff dim.* *pp*

Ky - ri - e Chri-ste é - le - i - son A - men.

A.2 *ff dim.* *pp*

Chri-ste é - le - i - son A - men.

T.2 *f dim.* *pp*

é - le - i - son A - men.

B.2 *ff dim.* *pp*

Ky - ri - e Chri-ste é - le - i - son A - men.

II. GLORIA

Vivo ♩ = 132

41 42 43 44 45 46 [cue sop. 1]

S.1 Solo stem (of de intonatie van de dag of orgel zonder stem) De -o _____

T.1 **Incipit** Gló - ri - a in ex - cél - sis De - o.

S.2 [cue orgel] **ff** Gló - ri - a in ex - cél - sis De - o

A.2 **ff** Gló - ri - a in ex - cél - sis De - o

T.2

B.2

47 48 49 50 51 52 53 54

S.1

T.1

S.2 *ff*
Gló - ri - a

A.2 *ff*
Gló - ri - a

T.2 [cue ten. 1] *ff*
Gló - ri - a in ex - cél - sis Gló - ri - a in ex - cél - sis De-o De-o

B.2 *ff*
Gló - ri - a in ex - cél - sis De-o

55 56 57 58 59 60 61 62 63

S.2
in ex - cél - sis De-o De-o

A.2
in ex - cél - sis De-o De-o

T.2 *ff*
Gló - ri - a in ex - cél - sis De-o De-o Gló - ri - a

B.2 *ff*
Gló - ri - a in ex - cél - sis De-o De-o Gló -

64 65 66 67 68 69 70 71 72 73

S.2
Gló - ri - a in ex - cél - sis De - o. [cue orgel] ([cue orgel]) *p* lau-da-mus

A.2
Gló - ri - a in ex - cél - sis De - o. *p* lau-da-mus

T.2
in ex - cél - sis De - o.

B.2
ri - a in ex - cél - sis De - o.

74 75 76 77 78 79 80 81 82 83

S.2
te Be ne A-do-ra-mus te [cue orgel] Gra - tias

A.2
te di-ci A-do-ra-mus te Glo-ri - fi - cá - mus te.

T.2
mus

B.2
te Glo-ri - fi - cá - mus te.

84 85 86 87 88 89 90 91

S.2
á-gi-mus Gra - tias á-gi-mus ti - bi prop-ter Ma - gnam gló-riam tu - am

A.2
Gra - tias á-gi-mus ti - bi prop-ter Ma - gnam gló-riam tu - am.

T.2

B.2

92 93 94 95 96

S.2 *Qui tol - lis pec-ca - ta mun - di*

A.2 *Qui tol - lis pec-ca - ta mun - di*

T.2 [cue orgel]

B.2

97 98 99 100 101 102 103 104

S.2 *Qui tol-lis pec-ca-ta mun - di*

A.2 *Qui tol-lis pec-ca-ta mun - di*

T.2 *su-sci-pe de-pre-ca-tiõ nem nos - tram.*

B.2 *Mi-se-re - re no - bis su-sci-pe de-pre-ca-tiõ nem nos - tram.*

105 106 107 108 109 110 [cue sop. 1] 112

S.2 *Quo - ni - am* [cue alt. 1]

A.2 *Qui se - des ad dex-te-ram Pa - - - tris, Quo - ni - am*

T.2 *Mi-se-re - re no - bis*

B.2 *Mi-se-re - re no - bis*

113 114 115 116 117 118 119

S.2 Qu - ni-am Tu so - lus sanc - tus Tu so - lus Do - mi-ne

A.2 Qu - ni-am Tu so - lus sanc-tus Tu so - lus

T.2 Tu so - lus,

B.2 Tu so - lus,

120 121 122 123 124 125 126 127

S.2 Tu so - lus al - tis-si - mus, al-tis-si-mus, al-tis-si-mus,

A.2 Do - mi-ne Tu so - lus al - tis-si - mus, al-tis-si-mus, al-tis-si-mus,

T.2 Tu so - lus al-tis-si-mus, al-tis-si-mus,

B.2 so - lus al-tis-si-mus, al-tis-si-mus,

128 129 130 131

S.2

A.2

T.2 [cue orgel]

B.2

132 133 134 135 136 137 *f* 138 139

S.2

A.2 [cue orgel] *pp* Je - su Chris - te *f* Je - su Chris - te

T.2 [cue orgel] *mp* Je - su Chris - te

B.2

ff 140 141 142 143 144 145 146

S.2 *ff* Cum Sanc - to Spi - ri - tu in gló - ri - a De - i Pa - tris.

A.2 *ff* Cum Sanc - to Spi - ri - tu in gló - ri - a De - i Pa - tris.

T.2 [cue ten. 1] Cum Sanc - to Spi - ri - tu in

B.2

147 148 149 150 151 152

S.2

A.2

T.2 *ff* gló - ri - a De - i Cum Sanc - to Spi - ri - tu in gló - ri - a De - i Pa - tris.

B.2 *ff* Cum Sanc - to Spi - ri - tu in gló - ri - a De - i Pa - - -

153 154 155 156 157 158 145

S.2 Cum Sanc - to Spi - ri-tu in gló - ri-a De-i Pa - - -

A.2 Cum Sanc - to Spi - ri-tu in gló - ri-a De-i Pa-tris.

T.2 Pa-tris. Cum Sanc - to Spi - ri-tu in

B.2 Pa-tris. Cum Sanc - to Spi - ri-tu in

159 160 161 162 163 164 165

S.2 tris. Pa-tris. Pa-tris.

A.2 Pa-tris.

T.2 gló - ri-a De-i Pa-tris. Pa-tris. Cum Sanc - tu *f cresc.* Spi - ri -

B.2 gló - ri-a De-i Pa - - - - Pa-tris. Cum Sanc-to

166 167 168 169

S.2 *f cresc.* Cum Sanc - tu Spi - ri - tu in gló - ri - a De - i Pa - tris

A.2 *f cresc.* Cum Sanc - tu Spi - ri - tu in gló - ri - a De - i Pa - tris

T.2 *ff* - tu in gló - ri - a De - i Pa - tris.

B.2 Spi - ri - tu in glo - ri - a De - i Pa - tris

170 171 172 173 174 175 176

S.2 [cue sop. 1]

A.2 [cue alt. 1]

T.2 [cue orgel] [cue ten. 1]

B.2 [cue bas. 1]

177 178 179 180 181 182 183

S.2 *f cresc.* A - men, *ff* A - men.

A.2 *f cresc.* A - men, *ff* A - men.

T.2 *f cresc.* A - men, *ff* A - men.

B.2 *f cresc.* A - men, *ff* A - men.

III. CREDO

Solo stem (of de intonatie van de dag
of orgel zonder stem)

Incipit 184

A.1
Cre - do in u - num De - o.

S.2

A.2

T.2

B.2

Groots, alla breve ♩ = 88

S.2
[cue orgel] 185 186 187 188 189 190
ff Cre - do [cue orgel]

A.2
fff
Cre - do

T.2
fff
Cre - do

B.2
fff
Cre - do

**Recitativo, niet gedirigeerd, duidelijk en overtuigend uitgesproken,
zo nodig iets trager zonder haast, maar zonder te slepen,
[De gelijktijdigheid tussen de stemmen is relatief. Ditto in maten 196, 209, 216 en 227]
191**

Musical score for measures 191, featuring four vocal parts (S.2, A.2, T.2, B.2) and an organ part. The score consists of a single line of music with rests for all parts.

In tempo en gedirigeerd

Musical score for measures 192-197, featuring four vocal parts (S.2, A.2, T.2, B.2) and an organ part. The score includes lyrics and cues for the organ and tenors.

192 193 194 195 196 197

S.2 [cue sop. 1] De - um de De - o, lu - men de lu - mi - ne, De - um [cue sop. 1]

A.2 [cue alt. 1] De - um de De - o, lu - men de lu - mi - ne, De - um [cue alt. 1]

T.2 [cue orgel] [cue ten. 1] De - um de De - o, lu - men de lu - mi - ne, De - um [cue ten. 1]

B.2 [cue bas. 1] De - um de De - o, lu - men de lu - mi - ne, De - um [cue bas. 1]

Musical score for measures 198-202, featuring four vocal parts (S.2, A.2, T.2, B.2) and an organ part. The score includes lyrics and cues for the organ. Measure 202 is marked as Recitativo.

198 199 200 [cue orgel] 201 Recitativo 202

S.2 de De - o ve - ro. Qui

A.2 de De - o ve - ro.

T.2 de De - o ve - ro.

B.2 de De - o ve - ro. Et in - car -

S.2
ge - ni - tum non fac - tum, con-sub - stan-ti - a - lem Pa -

A.2
per quem om - ni - a fac - ta sunt.

T.2
pro - pter nos ho - mi - nes et prop-ter nos - tra sa - lu - tem de-scen-dit

B.2
na - tus est de Spi-ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne, et

Tempo misurato

203

204

205

S.2
tri; [cue orgel] Cru - ci - fi - xus

A.2
Cru - ci - fi - xus

T.2
de coe - lis.

B.2
ho-mo fac-tus est.

206

207

208

209

210

211

212

213 214

S.2
e - tiam pro no - bis:

A.2
e - tiam pro no - bis: sub pon - ti - o

T.2
no - bis: sub pon - ti - o Pi - la - to: pas - sus est se - pul - tus est.

B.2
Pi - la - to: pas - sus est se - pul - tus est.

150 **Recitativo**
215

Musical score for measures 215-216. It consists of four staves: S.2 (Soprano), A.2 (Alto), T.2 (Tenor), and B.2 (Bass). The time signature is 2/2. All staves contain whole rests, indicating a recitativo section.

Tempo misurato

Musical score for measures 216-219. It consists of four staves: S.2, A.2, T.2, and B.2. The time signature is 4/4. The lyrics are: "Et in Spi - ri - tum Sanc - tum Do - mi - num...". Measure 216 includes a "[cue orgel]" instruction. The score is marked with double bar lines at the beginning and end.

220

221

Recitativo 222

Musical score for measures 220-222. It consists of four staves: S.2, A.2, T.2, and B.2. The time signature is 2/2. The lyrics are: "et vi - vi - fi - can - tem. qui ex Pa -", "et vi - vi - fi - can - tem. qui cum Pa - tre Fi - li - o si -", "et vi - vi - fi - can - tem. qui lo - cu -", "et vi - vi - fi - can - tem." The score is marked with double bar lines at the beginning and end.

S.2 tre Fi - li - o - que pro - ce - dit.

A.2 mul a - do - ra - tur et con - glo - ri - fi - ca - tur:

T.2 tus est per pro - phe - tas.

B.2

Tempo misurato

224

S.2 223 *f espress.* 225 226 *mf* 227
Et u - nam, sanc - tam ca -

A.2 *f espress.* *mf*
Et u - nam, sanc - tam ca -

T.2 *f espress.* *mf*
Et u - nam, sanc - tam ca -

B.2 [cue orgel]

S.2 228 229 *mp* 230 *p* 231 232
tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am. [cue orgel]

A.2 *mp* *p*
tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am.

T.2 *mp* *p*
tho - li - cam, et a - pos - to - li - cam Ec - cle - si - am.

B.2

Recitativo

233

S.2
 Con - fi - - te - or u - num bap - tis -

A.2
 Et ex - pec - to re - sur - rec - ti -

T.2
 et vi - tam ven -

B.2

S.2
 ma in re - mis - sio - nem pec - ca - to - - rum.

A.2
 o - nem mor - tu - o - rum,

T.2
 tu - ri sae - cu - li.

B.2

234 235 **Groots** 236 237 238 239 240

[cue orgel] [cue orgel] [cue orgel] [cue orgel] [cue orgel] [cue orgel] [cue orgel]

fff *fff* *fff* *fff*

S.2 Cre - do

A.2 Cre - do

T.2 Cre - do

B.2 Cre - do



IV. SANCTUS

Geestdriftig ♩ = 144

241 242 243 244 245 246 **Incipit** 247 248 249

S.1 Solo stem (of de intonatie van de dag
of orgel zonder stem)

S.2 [cue orgel] A - men.

A.2 [cue orgel] A - men.

T.2 [cue orgel] A - men.

B.2 [cue orgel] A - men.

250 251 252 253 254 255

f *f* *f* *f* *f* *f*

S.2
Sanc - tus Do - mi-nus De - us Sa - ba-oth Sanc-tus Do-mi-nus De - us Sa-ba-oth

A.2
Sanc - tus Do - mi-nus De - us Sa - ba-oth Sanc-tus Do-mi-nus De - us Sa-ba-oth

T.2
Sanc - tus Do - mi-nus De - us Sa - ba-oth Sanc-tus Do-mi-nus De - us Sa-ba-oth

B.2
Sanc - tus Do - mi-nus De - us Sa - ba-oth Sanc-tus Do-mi-nus De - us Sa-ba-oth

[cue orgel] 256 257 258

S.2

A.2

T.2

B.2
[cue orgel]

259 260 261 262

S.2

A.2
[cue sop. 1]

T.2

B.2

263 264 265 266 267 268

S.2 ple - - ni ple - - ni ple - -

A.2 ple - ni ple - - ni ple - ni

T.2 ple - ni ple - - ni ple - -

B.2 ple - - ni ple - -

269 270 271 272 273 274

S.2 - ni ple - - ni sunt coe - li

A.2 ple - - ni ple - ni sunt coe - li

T.2 - ni ple - - ni ple - ni sunt et ter - ra

B.2 - ni ple ni ple ni sunt et ter - ra

Istesso tempo

275 276 277 278 279 280 281

S.2 [cue orgel] *fff* Gló - ri - a tu - a [cue orgel]

A.2 *fff* Gló - ri - a tu - a

T.2 *fff* Gló - ri - a tu - a

B.2 *fff* Gló - ri - a tu - a

282 283 284 285 286 287 288 289

S.2 *pp*

A.2 *pp*

T.2 *fp*

B.2 *fp*

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

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

290 291 292 293 294 295 296 297 298

S.2

A.2

T.2 *fp*

B.2 *fp*

ex - - - cel - - - sis

ex - - - cel - - - sis

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

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

299 300 301 302 303 304 305 306 307

S.2 *p* *mf*

A.2 *p* *mf*

T.2

B.2 *fp* *fp*

in ex - - - cel sis in ex -

in ex - - - cel sis in ex -

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

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

308 309 *f* 310 311 312 313 314 315

S.2
cel - sis *f* in ex - cel - sis cis in ex - cel - sis in ex - cel - sis

A.2
cel - sis in ex - cel - sis na in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex

T.2
O - san - na O - san - na O - sa - na in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex

B.2
O - san - na O - san - na O - sa - na in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex

316 317 318 319 320 321 322 323

S.2

A.2
cel - sis

T.2
cel - sis in ex - cel - sis in ex - cel - sis

B.2
cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis

324 325 326 327 328

S.2
[cue sop. 1]
Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

A.2
[cue alt. 1]
(Be - ne - dic - tus Be - ne - dic - tus

T.2

B.2

329 330 331 332 Solo 333

S.2 Be - ne - dic - tus

A.2 Solo Be - ne - dic - tus Be - ne - dic - tus

T.2

B.2

334 335 336 337 338

S.2 Be - ne - dic - tus Be - ne - dic - tus

A.2 Be - ne - dic - tus Be - ne - dic - tus

T.2 [cue bas. 1] Solo qui ve - - nit in no - mi - ne

B.2 Solo qui ve - - nit in no - mi - ne

339 340 341

S.2 Be - ne - dic - tus

A.2 Be - ne - dic - tus

T.2 Do - mi - ni. [cue orgel]

B.2 Do - mi - ni.

342 343 344 345 346 347 348 349

S.2

A.2

T.2 *Tutti* [cue ten. 1]
O- san na

B.2 *Tutti* [cue bs. 1]
O- san na

350 351 352 353 354 355 356 357 358

S.2 *Tutti*
in ex - - - cel -

A.2 *Tutti pp*
in ex - - - cel -

T.2
O- san na O- san na O- san na O- san na O- san

B.2
O- san na O- san na O- san na O- san na O- san

359 360 361 362 363 364 365 366 367

S.2 *p*
- sis in ex - - cel

A.2 *p*
- sis in ex - - cel

T.2
na O- san na O- san na O- san na O- san na

B.2
na O- san na O- san na O- san na O- san na

368 369 *mf* 370 371 372 373 *f* 374 375

S.2
sis in ex - cel - sis in ex - cel - sis

A.2
sis in ex - cel - sis in ex - cel - sis

T.2
O - san - na O - san - na O - san - na O - san - na O - sa -

B.2
O - san - na O - san - na O - san - na O - san - na O - sa -

376 377 378 379 380 381

S.2
cis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex -

A.2
na in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis

T.2
na in ex - cel - sis in ex - cel - sis in ex - cel - sis

B.2
na in ex - cel - sis [cue orgel]

382 383 384 385 386 387 388 389

S.2
cel - sis in ex - cel - sis A - men A - - men

A.2
A - men A - - men

T.2
A - - men A - - men A - men

B.2
A - - men A - - men A - - men

V. AGNUS DEI

Zeer ingetogen ♩ = 66

pp sostenuto

390 391 392 393 394

S.2
A.2
T.2
B.2

A - gnus De-i qui tol-lis pec-ca - ta
A - gnus De-i qui tol-lis pec-ca - ta

[cue orgel]

8 Solo stem (of de intonatie van de dag
of orgel zonder stem)

Incipit

A - gnus De - i

395 396 397 398 399 400 401 402

S.2
A.2
T.2
B.2

mun - di
mun - di

[cue orgel] *pp*

Mi-se - re - re no - bis

403 404 405 406 407 408 409

S.2
A.2
T.2
B.2

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

[cue orgel]

[cue orgel]

410 411 412 413 414 *f* 415 416

S.2
A.2
T.2 *p* [cue orgel]
B.2 *p*

Mi-se - re - re no - bis
Mi-se - re - re no - bis

A - gnus De - i qui tol-lis pec-ca - ta
A - gnus De - i qui tol-lis pec-ca - ta

417 418 419 420 421 422 423 424 425

S.2
A.2
T.2 *f*
B.2 *f*

mun - di
mun - di

Mi-se - re - re no - bis A - gnus
Mi-se - re - re no - bis A - gnus - De - i

426 427 428 429 430 431 432 433 434 435

S.2 A - gnus - De - i Do - na no - bis pa - cem

A.2 A - gnus - De - i Do - na no - bis pa - cem

T.2 - De - i Do - na no - bis pa - cem

B.2 Do - na no - bis pa - cem

436 437 438 439 440 441 442 443 444 445

S.2 A - A - - -

A.2

T.2 [cue orgel] A -

B.2 [cue orgel] A - - - -

446 447 448 449 450 451 ♩ = 66

S.2 A - - - men.

A.2 A - - - men.

T.2 men. [cue orgel]

B.2 A - - - - men.

VI. AMEN

attacca in tempo Helder en kalm $\text{♩} = 60$

pp senza cresc.

452 453 454 455 456 457 458

S.2

A.2

T.2

B.2

(\ominus [cue orgel])

Solo [Na]

A -

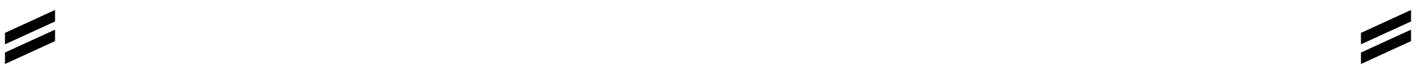
pp senza cresc.

A -

pp senza cresc.

A-men A- men

Solo: *mp* molto sostenuto al fine



459 460 461 451 452

S.2

A.2

T.2

B.2

pp senza cresc.

men A - men A - men A - men A - men A-men A -

A - men A - men A - men A - men.

men A - men A men A - men A- men A - men A - men

A-men A-men A - men A - men A - men A men.

453 454 455 456 457 458 459

S.2 men.

A.2

T.2 A - men A - men A - men.
A - men A - men A - men.

B.2 ([cue orgel]) A - men

Poco più mosso ♩ = 66

460 461 462 463 464 465

S.2

A.2

T.2

B.2 [nah]

466 467 468 469 470 471 472

S.2

A.2

T.2

B.2 ([cue orgel]) A -

473 474 475 476 477 478 479

S.2 [cue orgel]

A.2 *p senza cresc.*
A - men A - men A -

T.2 *p senza cresc.*
A -

B.2 men [Na]

p senza cresc.

480 481 482 483 484 485 486

S.2 A - men A - men A - men A - men A - men.

A.2 men A - men A - men A - men A - men A - men.

T.2 men A - men A - men A - men A - men.

B.2

487 488 489 490 491 492

S.2 *pp ma ben sostenuto*
A - - -

A.2

T.2 *p ma ben sostenuto.*
A - men.

B.2

493 494 495 496

S.2
men.

A.2
ppp ma ben sostenuto.
A - - - - - men.

T.2

B.2
Tutti: *pp*
Solo: *f* A - - - - - men.

Mis nr 2 - Orgelpartij

I. KYRIE

Robert Casadeaux

497 Incipit 1

B.1
Ky - - - ri - - - e

S.2
Solo stem (of de intonatie van de dag of orgel zonder stem)

Org. Incipit

Andante, alla breve senza rigore ♩ = 60

Zwelwerk: Roerfluit 8'/ Viola da gamba 8'/ Vox celeste 8'/ Woudfluit 2'

2 3 [cue sop. 2] 4 5

Org. [cue sop. 1] Ky - ri - e Ky - ri - e

p <Agnus Dei

6 [cue sop. 1] 7 8 9

Org. Ky - ri - e é - le - i *p*

12 13
 Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/
 Vox celeste 8'/ Woudfluit 2') + Prestant 8' 14

Org. [cue sop. 2] 10 11 [cue alt. 1] 14
 Ky - ri - e é - le - i é - le - i

Org. 15 16 [cue sop. 1] 17 18 [cue bas. 1 en 2] 19 20
 Ky - ri Ky - ri - e Chris - te é - le - i - son

Org. 21 22 23 24 25 26 27

Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/ Vox celeste 8'/ Woudfluit 2'/ Prestant 8') + Hobo 8'
 Pedaal: Prestant 16'/ Octaafbas 8'/ Gedeckt 8'/ Trompet 8'

Org. [cue sop. 1 en 2] 32 33
 Ky - ri - e Chris - te é - le - i -

Org. 34 35 36
 Ped. 34 35 36

Zwelwerk: Roerfluit 8'/
 Viola da gamba 8'/
 Vox celeste 8'

Org. 37 38 39 40
 pp ppp

Pedaal: Octaafbas 8'/ Gedeckt 8'

Ped. 37 38 39 40

II. GLORIA

Solo stem (of de intonatie van de dag
of orgel zonder stem)

Vivo ♩ = 132

Incipit 41 42 43 44

T.1
Gló - ri - a in ex-cél-sis De - o.

Org.
Hoofdwerk: Bourdon 16'/ Prestant 8'/ Holpijp 8'/
Octaaf 4'/ Open fluit 4'/ Octaaf 2'/ Trompet 16' 8'

Pedaal: Octaafbas 8'/ Gedeckt 8'/
Koraalbas 4'/ Trompet 8'

ff

45 46 47 48

49 50 51

52 53 54

55 56 57

Org.

Ped.

58 59 60 61 62

Org.

Ped.

63 64 65 66

Org.

Ped.

67 68 69 70

Org.

Ped.

Zwelwerk: Octaaf 4'/ Roerfluit 8'/ Prestant 8'

71 72 73 74 75 76 77

78 79 80 81 82 83 84 85

Org.

Org.

(Zwelwerk)

86 87 88 89 90 91 92

Org.

Detailed description: This system contains measures 86 through 92. The right-hand staff (treble clef) features a melodic line with various rhythmic values and rests. The left-hand staff (bass clef) provides harmonic support with chords and moving lines. Measure 92 ends with a double bar line.

93 94 95 96 97 98

Org.

Detailed description: This system contains measures 93 through 98. Measure 94 includes a triplet of eighth notes in the right hand. Measure 96 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 98 ends with a double bar line.

99 100 101 102 103 104 105

Org.

Detailed description: This system contains measures 99 through 105. Measure 101 includes a triplet of eighth notes in the right hand. Measure 103 features a triplet of eighth notes in the left hand. Measure 105 ends with a double bar line.

106 107 108 109 110 111 112 113

Org.

Detailed description: This system contains measures 106 through 113. The right-hand staff has a melodic line with some rests. The left-hand staff has a bass line with chords. Measure 113 ends with a double bar line.

114 115 116 117 118 119 120

Org.

Detailed description: This system contains measures 114 through 120. Both hands feature sustained chords with some movement. Measure 120 ends with a double bar line.

121 122 123 124 125 126

Org.

Hoofdwerk

Detailed description: This system contains measures 121 through 126. Measures 121-124 consist of sustained chords in both hands. Measure 125 is a whole rest in both hands. Measure 126 features a melodic line in the right hand. A box labeled 'Hoofdwerk' is placed above measure 125. Measure 126 ends with a double bar line.

Org.

127 128 129

Org.

130 131 132 133

Zwelwerk

p subito

Org.

134 135 136 137 138 139 140

Hoofdwerk

mp

mf

f

Ped.

Org.

141 142 143 144

Ped.

145 146 147

Org. Ped.

Detailed description: This system contains measures 145, 146, and 147. The organ part (Org.) is written in a grand staff with a treble clef and a key signature of one flat (B-flat). The bass part (Ped.) is written in a bass clef. The organ part features a continuous eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand. The pedal part consists of a single half-note chord in each measure, which changes from a B-flat major chord in measure 145 to a B-flat minor chord in measure 146, and then to a B-flat major chord in measure 147.

148 149 150

Org. Ped.

Detailed description: This system contains measures 148, 149, and 150. The organ part continues with the same eighth-note accompaniment. The pedal part consists of a single half-note chord in each measure, which changes from a B-flat major chord in measure 148 to a B-flat minor chord in measure 149, and then to a B-flat major chord in measure 150.

151 152 153

Org. Ped.

Detailed description: This system contains measures 151, 152, and 153. The organ part continues with the same eighth-note accompaniment. The pedal part consists of a single half-note chord in each measure, which changes from a B-flat major chord in measure 151 to a B-flat minor chord in measure 152, and then to a B-flat major chord in measure 153.

154 155 156

Org. Ped.

Detailed description: This system contains measures 154, 155, and 156. The organ part continues with the same eighth-note accompaniment. The pedal part consists of a single half-note chord in each measure, which changes from a B-flat major chord in measure 154 to a B-flat minor chord in measure 155, and then to a B-flat major chord in measure 156.

157 158 159

Org. Ped.

Detailed description: This system contains measures 157, 158, and 159. The organ part continues with the same eighth-note accompaniment. The pedal part consists of a single half-note chord in each measure, which changes from a B-flat major chord in measure 157 to a B-flat minor chord in measure 158, and then to a B-flat major chord in measure 159.

160 161 162 163

Org.

Ped.

164 165 166 167

Org.

Ped.

168 169 170 171 172 173

Org.

Ped.

174 175 176 177 178 179 180 181 182

Hoofdwerk: idem + Viola da Gamba 8'/ Mixtuur V

Hoofdwerk: idem + Trompet 8'/ Cornet I

Org.

Ped.

III. CREDO

183 **Incipit** 184 185

A.1

Cre - do in u - num De - o. **Groots, alla breve** ♩ = 88

Org. **Incipit** **Solo stem (of de intonatie van de dag of orgel zonder stem)** **ff** **<Gloria**

Ped.

Hoofdwerk + Zwellkast: tutti

186 187 188 189 190

Org.

Zwellwerk: Prestant 8'/ Viola da Gamba 8'/ Octaaf 4'/
Koppelfluit 4'/ Woudfluit 2'/ Hobo 8'

**Recitativo, niet gedirigeerd, duidelijk en overtuigend uitgesproken,
zo nodig iets trager zonder haast, maar zonder te slepen,**
[De gelijktijdigheid tussen de stemmen is relatief. Ditto in maten 196, 209, 216 en 227]

191

Org.

Org.

In tempo en gedirigeerd

192 193 194 195 196

Org.

197 198 199 200 201

Org.

Detailed description: This system contains five measures of music. Measure 197 starts with a treble clef, a key signature of one flat, and a 4/2 time signature. The melody consists of quarter notes. Measure 198 continues with quarter notes. Measure 199 has a whole note chord. Measure 200 has a whole note chord. Measure 201 has a whole note chord. The bass line consists of half notes.

Recitativo 202

Org.

Detailed description: This system contains one measure of music, measure 202. It is marked 'Recitativo' and has a 2/2 time signature. The melody consists of half notes. The bass line consists of half notes.

Tempo misurato

Zwelwerk: Nasard 1/3'/ Terts 1/3'/
Quintfluit 2 2/3'/ Vox celeste 8'

203 204

Org.

Detailed description: This system contains two measures of music, 203 and 204. Measure 203 has a 4/2 time signature. The melody consists of quarter notes. Measure 204 has a 4/2 time signature. The melody consists of quarter notes. The bass line consists of half notes.

205 206 207

Org.

Detailed description: This system contains three measures of music, 205, 206, and 207. Each measure contains a single half note in the treble clef. The bass line consists of half notes.

208 209 210 211

Org.

Detailed description: This system contains four measures of music, 208, 209, 210, and 211. Each measure contains a single half note in the treble clef. The bass line consists of half notes.

212 213 214 Recitativo 215

Org.

Detailed description: This system contains four measures of music, 212, 213, 214, and 215. Measure 212 has a 4/2 time signature. Measure 213 has a 4/2 time signature. Measure 214 has a 4/2 time signature. Measure 215 is marked 'Recitativo' and has a 2/2 time signature. The melody consists of half notes. The bass line consists of half notes.

Org.

Tempo misurato 216

Zwelwerk: Prestant 8'/ Viola da Gamba 8'/ Octaaf 4'/
Koppelfluit 4'/ Woudfluit 2'/ Hobo 8'

217

218

219

Org.

220

221

Recitativo 222

Org.

Org.

Tempo misurato 223

Zwelwerk: Prestant 8'/ Roerfluit 8'/
Vox celeste 8'/ Octaaf 4'/ Tremulant

dolce **f**

Org.

227

228

229

Org.

230

231

Org.

Recitativo

Zwelwerk: Prestant 8'/ Viola da Gamba 8'/ Octaaf 4'/ Koppelfluit 4'/ Woudfluit 2'/ Hobo 8'

232 233

Org.

Org.

Groots 236

234 235 Hoofdwerk + Zwelkast: tutti 237 238 239 240 Zwelwerk

Org. *f* *ff*

Ped. *ff*

241 242 243 244 245 246

Org. *p*

Ped. *p*

IV. SANCTUS

S.1 Incipit 247

Solo stem (of de intonatie van de dag of orgel zonder stem)

Org. Incipit

Geestdriftig ♩ = 144

248 249 250 251 252 253

Hoofdwerk + Pedaal: Octaaf 4' 2'/ Open fluit 4'/ Cornet IV/ Bourdon 16'/ Prestant 8'/ Holpijp 8'/ Viola da gamba 8'

254

Org.

Org.

Org.

Org.

Ped.

271 272 273 274 275 276 277

Org. [cue koor 1] [cue koor 1] [cue 2 koren]

Ped.

278 279 280 281 282 283 284

Org. **Istesso tempo** *p*

285 286 287 288 289 290

Org.

291 292 293 294 295 296

Org. (spiegel)

297 298 299 300 301 302

Org.

Org. 303 304 305 306 307 308

Org. 309 310 311 312 313 314 315

[cue 2 koren]

Org. 316 317 318 319 320 321

Org. 322 323 324 325 326

[cue sop. 1] [cue alt. 1]

Be - ne - dic - tus (Be - ne - dic - tus

Org. 327 328 329 330 331 332 333 334

[cue sop. 1]

Be - ne - dic - tus Be - ne - dic - tus

Org. 335 336 337 338 339

[cue sop. 1] [cue sop. 1]

Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus Be - ne - dic - tus

Org. 340 341

Org. 342 343 344 345

Org. 346 347 348 349 350 351

Org. 352 353 354 355 356 357

Org. 358 359 (spiegel) 360 361 362 363

Org. 364 365 366 367 368 369

Org. 370 371 372 373 374 375

376 377 378 379 380

Org. [cue koren] in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex - cel - sis in ex -)

381 382 383 384 385 386 387 388 389

Org.

Ped.

V. AGNUS DEI

390

Solo stem (of de intonatie van de dag of orgel zonder stem)

Incipit

B.2 A - - - gnus De - - i

Incipit

Org.

Zeer ingetogen ♩ = 66

391

392

393

394

395

Zwellerwerk: Roerfluit 8'/ Viola da gamba 8'/ Vox celeste 8'/ Woudfluit 2'

Org. *p*

Org. 396 397 398 399 400

401 402 403 404 405 406

Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/
Vox celeste 8'/ Woudfluit 2') + Dulciaan 8'

Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/
Vox celeste 8'/ Woudfluit 2') - Dulciaan 8'

Org. 407 408 409 410 411

412 413 414 415

Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/
Vox celeste 8'/ Woudfluit 2') + Dulciaan 8'

416

417

Zwelwerk: (Roerfluit 8'/ Viola da gamba 8'/
Vox celeste 8'/ Woudfluit 2') - Dulciaan 8'

Org.

418 419 420

423

421

422

Org.

424 425 426 427

428

429

430

431

432

433

434

Org.

[cue koren]

cem

Ped.

Do - na no - bis pa -

435

436

437

438

439

440

441

442

443

Org.

p

Ped.

p

444 445 446 447 448 449 450 451 $\text{♩} = 66$

Org.
Ped.

VI. AMEN

attacca in tempo Helder en kalm $\text{♩} = 60$

452 453 454 455 456 457 458

Org.
Ped.

<Agnus Dei

p espress.

459 460 450 451 452

453 454 455 456 457 458 459

Org.
Ped.

<Sanctus

Poco più mosso $\text{♩} = 66$

Zwelwerk: ditto + Dulciaan 8'

Zwelwerk: ditto - Dulciaan 8'

Org. 460 461 462 463 464 465

Ped. *p espress.*

Detailed description: This system contains measures 460 through 465. The organ part (Org.) features a melodic line in the right hand with various ornaments and a bass line in the left hand. Measure 462 includes a trill. The pedal part (Ped.) consists of a simple bass line with a dynamic marking of *p espress.* and a fermata over measures 463-465.

Org. 466 467 468 469 470 471 472

Ped. <Credo

Detailed description: This system contains measures 466 through 472. The organ part continues with similar melodic and bass lines. Measure 472 includes a trill. The pedal part continues with a simple bass line and a fermata over measures 471-472. A box labeled '<Credo' is present at the end of the system.

Org. 473 474 475 476 477 478 479

Zwelwerk: ditto + Dulciaan 8' Zwelwerk: ditto - Dulciaan 8'

Ped.

Detailed description: This system contains measures 473 through 479. The organ part features a melodic line with a trill in measure 474 and a bass line. The pedal part continues with a simple bass line. A box labeled 'Zwelwerk: ditto + Dulciaan 8'' is above measures 473-476, and another box labeled 'Zwelwerk: ditto - Dulciaan 8'' is above measures 477-479. A double bar line is present between measures 476 and 477.

Org. 480 481 482 483 484 485 486

Ped.

Detailed description: This system contains measures 480 through 486. The organ part features a melodic line with a trill in measure 484 and a bass line. The pedal part continues with a simple bass line. A double bar line is present at the end of the system.

487 488 489 490 491 492 493

Org.

Musical notation for measures 487-493, Organ part. The notation consists of two staves (treble and bass clef) with rests in every measure.

494 495 496

Org.

Ped.

Musical notation for measures 494-496, Organ and Pedal parts. Measure 494: Organ part has a half note chord (C4, E4, G4) marked *p*; Pedal part has a half note C2. Measure 495: Organ part has a half note chord (C4, E4, G4) marked *pp*; Pedal part has a half note C2. Measure 496: Organ part has a half note chord (C4, E4, G4) marked *pp*; Pedal part has a half note C2. A double bar line is present at the end of measure 495.

Mis nr 2 - Thesaurus

Robert Casteels

INCIPIT

Anhemitonische hexatonische toonladder
(= hele-toonstoonladder)

Kyrie bas. 1 Gloria ten. 1 Credo alt 1 Sanctus sop. 1 Agnus Dei bas. 2

Kyrie Christe Eleison

I. KYRIE

Anhemitonische hexatonische toonladder
(= hele-toonstoonladder)

II. GLORIA

Chromatiek

*Qui tollis peccata mundi
miserere nobis
deprecatiōnem nostram*

Anhemitonische hexatonische toonladder (= hele-toonstoonladder)

Glória in excélsis Deo

Jesu Christe

Jesu Christe

*Cum Sancto Spiritu
in glória Dei Patris*

Tertstoonladder

*Laudamus te
Benedicimus te
Adoramus te
Glorificámus te
Gratias ágimus
tibi propter Magnam glóriam*

*Quoniam Tu solus sanctus Domine
Tu solus altissimus*

III. CREDO

Chromatiek

Crucifixus passus et sepultus est.

Hele-toonstoonladder

*Text in de recitativo maten 185, 196,
209, 216 en 227
< Kyrie*

*Deum
lumen
(maten 186, 188
en 190)*

*Et in Spiritum
(maten 210 en 211)*

*Et unam, sanctam catholicam,
et apostolicam Ecclesiam.
(maten 216 tot 224)*

Tertstoonladder

IV. SANCTUS

Hele-toonstoonladder

V. AGNUS DEI

Chromatiek

VI. AMEN

<God (idem in Mis nr . 1 opus 104)

Credo in Credo (maten 180 -181 en 229 - 230)

Cyclische mis

Agnus Dei in Gloria, blz 22
 Kyrie in Gloria, blz 27
 Agnus Dei in Gloria, blz 38/
 Gloria in Credo, blz 40 en 57,
 Agnus Dei in Credo, blz 45/
 Credo in Agnus Dei, blz 86/
 Credo in Amen, blz 89-9/
 Agnus Dei in Amen

Es Groot

Maat 36 in Agnus Dei
 Maat 176 in Kyrie
 Maat 212 in Gloria
 Maat 423-424 in Agnus Dei
 Maat 474 in Amen