



Robert Casteels | Missa Brevis opus 104A

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ISMN 979-090-16-5394-8



# Robert Casteels

# Missa Brevis

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

Opdracht van 200ste de octaaf Lubbeek, Brabant

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

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



# MISSA BREVIS

## 1. KYRIE

Robert Casteels

1      ♩ = 62 [tempo aanwijzingen *con rubato*]

Harmonium ambitus:  
5 octaven

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

Hrm. *p* *mf*

T1 *mf*  
Ky - ri - e é - le - i - son

T2 *mf*  
Ky - ri - e é - le - i - son

Bar

Bs

Hrm.  
(Deze reductie dient enkel tot het instuderen van de koorparten)



23  $\text{J} = 71$  poco più mosso

S1  $f$

S2  $p \quad mp \quad mf \quad f$

A1  $p \quad mp \quad mf \quad f$

A2  $f$  (niet octaveren)

T1  $f$

T2  $f$

Bar  $f$

Bs  $p \quad mp \quad mf \quad f$

Hrm.

$f$

29

S1      *p*      *f*

S2      *mp*      *f*

A1      *p*      *f*

A2      *mp*      *f*

T1      *p*      *f*

T2      *p*      *f*

Bar      *p*      *f*

Bs      *p*      *f*

Hrm.      *p*      *mf*      *f*

*b2*      *b2*      *b2*      *b2*      *b2*      *b2*

36  $\text{♩} = 80$  poco più mosso

S1  
S2  
A1  
A2

*mf*

é - le -  
é - le -  
é - le - i -  
é - le - i - son

T1  
T2  
Bar  
Bs

*ff*

8 Ky - ri e é - le - i - son

*ff*

8 Ky - ri e é - le - i - son

*ff*

Ky - ri e é - le - i - son

*ff*

Ky - ri e é - le - i - son

$\text{♩} = 80$  poco più mosso

Hrm.

*ff*

41

S1  
S2  
A1  
Hrm.  
Bass

i  
son  
i  
son  
son

$\text{♩} = 88$  poco più mosso

47 ***ff*** ***mf*** Chri - ste Chri - ste Chri - ste - Chris te

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

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

A1 A2 Chri - ste Chri - ste Chri - ste Chri

***ff*** ***mf*** Chris - te Chris - te Chri - ste

Hrm. {

53

S1 Chri ste

S2 é - le - i - son é - le - i - son

A1 ste é - le - i - son

A2 Chri - ste é - le - i - son

Hrm. { sustained notes

58

S1 Chri - ste Chri - ste Chri - ste

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

A1 f Chri - ste Chri - ste Chri - ste f

A2 f Chri - ste Chri - ste Chri - ste f

Hrm. { sustained notes



71 *mf* ♩ = 71 poco meno mosso

S1 Chri - ste

S2 Chri - ste

A1 Chri - ste

A2 Chri - ste

Hrm. Chris - te

= 81 ♩ = 62

S1 é - le - i - son

S2 é - le - i - son

A1 é - le - i - son

A2 é - le - i - son

T1 8 Chri - ste Chri - ste Chris - te é - le - i - son A - men

T2 8 Chri - ste é - le - i - son A - men

Bar é - le - i - son

Bs é - le - i - son

Hrm. é - le - i - son

## 2. GLORIA

*f*

**S1**

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

**S2**

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

**A1**

Gló - ria      Gló - ria      Gló - ria      Gló - ria      Gló - ria

**A2**

Gló - ria      Gló - ria      Gló - ria      Gló - ria      Gló - ria

**T1**

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

**T2**

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

**Bar**

Gló - ria      Gló - ria      Gló - ria      Gló - ria

**Bs**

Gló - ria      Gló - ria      Gló - ria      Gló - ria

**Hrm.**

*ff*

91

S1      in ex - célé-sis Gló-ria in ex - célé-sis Gló-ria

S2      Gló-ria Gló-ria Gló-ria

A1      in ex - célé-sis in ex - célé-sis in ex - célé-sis in ex - célé-sis

A2      Gló-ria in ex - célé-sis in ex - célé-sis in ex - célé-sis

T1      8 in ex - célé-sis in ex - célé-sis Gló-ria in ex - célé-sis

T2      8 Gló-ria Gló-ria -

Bar      in ex - célé-sis in ex - célé-sis in ex - célé-sis

Bs      - Gló-ria Gló-ria in ex - célé-sis in ex - célé-sis

Hrm. { - - - - -

         { - - - - -

95

S1      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

S2      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

A1      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

A2      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

T1      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

T2      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

Bar      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

Bs      in ex - célé - sis      De - o      in ex-cél-sis De-o.      Et in ter-ra

Hrm. {      (measures 1-3)      (measures 4-5)      (measures 6-7)

99

S1       $\frac{3}{4}$        $\frac{2}{4}$

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

S2       $\frac{3}{4}$        $\frac{2}{4}$

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

A1       $\frac{3}{4}$        $\frac{2}{4}$

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

A2       $\frac{3}{4}$        $\frac{2}{4}$

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

T1       $\frac{3}{4}$        $\frac{2}{4}$

<sup>8</sup> pax ho - mí - ni-bus bo-nae vo-lun - tá - tis.

T2       $\frac{3}{4}$        $\frac{2}{4}$

<sup>8</sup> pax ho - mí - ni-bus bo - nae vo-lun - tá - tis.

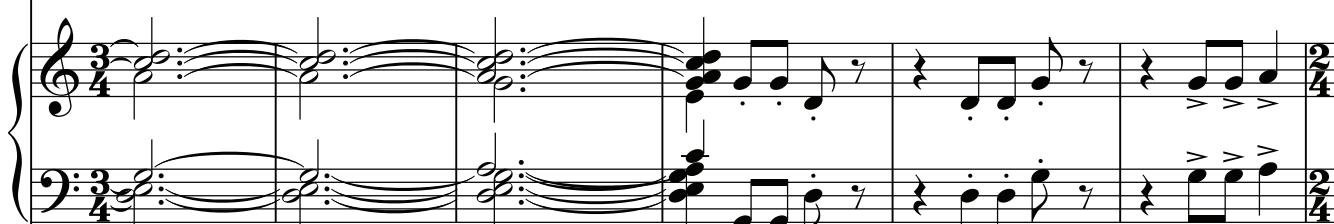
Bar       $\frac{3}{4}$        $\frac{2}{4}$

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

Bs       $\frac{3}{4}$        $\frac{2}{4}$

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

Hrm.       $\frac{3}{4}$        $\frac{2}{4}$



$\frac{3}{4}$        $\frac{2}{4}$



105

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

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

A1      f      > >  
       Gló-ria      in ex-cél-sis De-o

A2      f      > >  
       Gló-ria      in ex - cél - sis

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

T2      f      >  
       Gló - ria

Bar      f      >  
       Gló - ria      in ex - cél - sis      in ex - cél - sis

Bs      f      >  
       Gló - ria

Hrm. {      f      &gt; &gt;  
       &gt; &gt;

                &gt; &gt;  
       &gt; &gt;

109 (istesso tempo = 143) **p**

S1 in ex - cél sis De - o te.

S2 Lau-dá - mus te.

A1 in ex - cél sis De - o te.

A2 in ex - cél sis De - o te.

T1 in ex-cél-sis De-o De - o te.

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

Bar in ex - cél - sis De - o te.

Bs

Hrm. De - o (istesso tempo = 143) te.

114

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

S2      te.

A1      te.

A2      te.

T1      Be - ne - dí - ci - mus te. A - do -

T2      te. A - do - rá - mus

Bar      te.

Bs      te.

Hrm.      te.

119

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

S2 - te. Glo - ri - fi - cá - mus te.

A1 - te. Glo - ri - fi - cá - mus te.

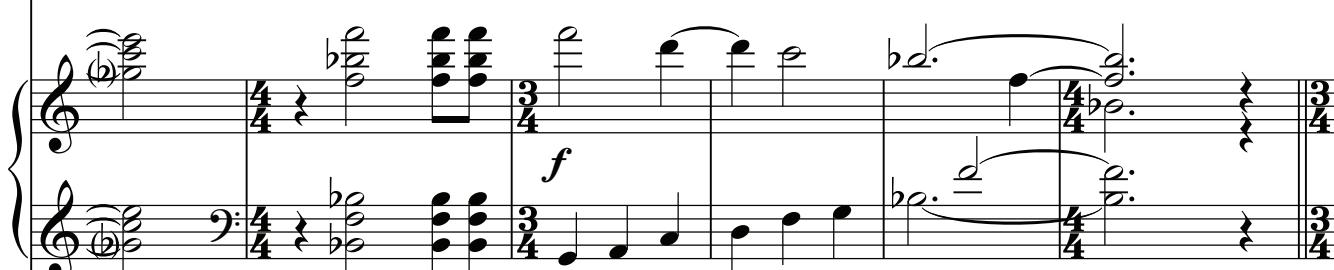
A2 - te. Glo - ri - fi - cá - mus te.

T1 - te. Glo - ri - fi - cá - mus te.

T2 - te. Glo - ri - fi - cá - mus te.

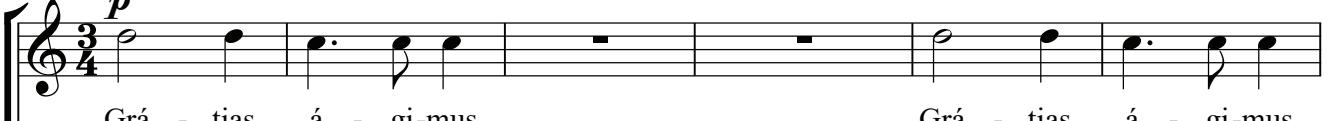
Bar - te. Glo - ri - fi - cá - mus te.

Bs - te. Glo - ri - fi - cá - mus te.

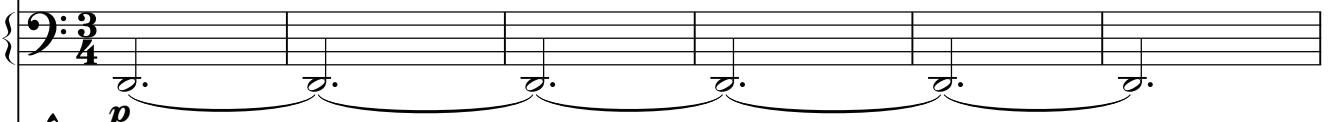
Hrm. {   

  

}

125

S1 

T1 

Hrm. 

**≡**

131

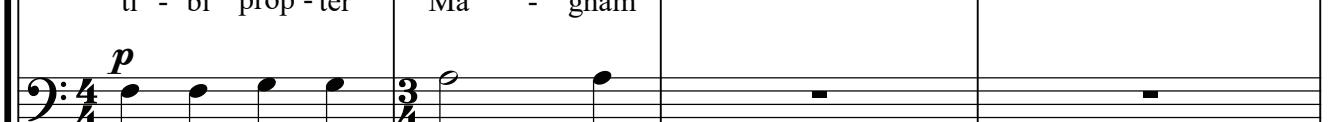
S1 

S2 

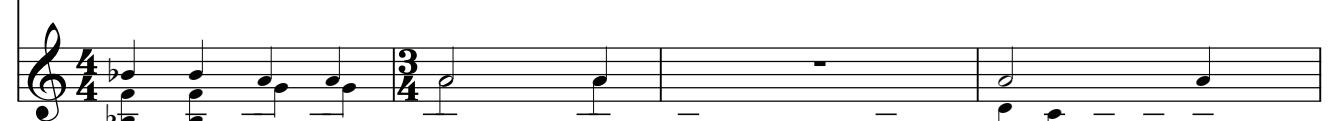
A1 

T1 

T2 

Bar 

Hrm. 



Grá - tias á - gi-mus Grá - tias á - gi-mus  
Grá - tias á - gi-mus Grá - tias á - gi-mus  
ti - bi Ma - gnam  
ti - bi prop - ter Ma - gnam  
ti - bi prop - ter Ma - gnam  
ti - bi prop - ter Ma - gnam  
gló - ri - am  
Ma - gnam

S1      glo - ri - am      glo - ri - am      glo - ri - am      -      **f**      **3**  
S2      -      glo - ri - am      glo - ri - am      tu - am.      **f**      **3**  
A1      -      -      glo - ri - am      tu - am.      **f**      **3**  
A2      -      -      -      tu - am.      **f**      **3**

T1      glo - ri - am      glo - ri - am      glo - ri - am      -      **f**      **3**  
T2      -      glo - ri - am      glo - ri - am      tu - am.      **f**      **3**  
Bar      -      -      -      tu - am.      **f**      **3**  
Bs      -      -      -      tu - am.      **f**      **3**

Hrm.      -      -      -      -      **f**      **3**  
                -      -      -      -      -      **f**      **3**

                -      -      -      -      -      **f**      **3**  
                -      -      -      -      -      **f**      **3**

139 (♩ = 143)

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

Bar *pp* *pp* *mp* (zonder cresc.) *#p* *#p* *#p* *#p*

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

(♩ = 143)

Hrm. *p* *p*

147

A1 *f* Dó - mi-ne De - us,

A2 *f* Dó - mi-ne De - us,

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

T2 *mf* Dó - mi-ne De - us,

Bar *f* Dó - mi-ne De - us,

Bs Dó - mi-ne Fí - li u-ni - gé-ni - te, Je - su Chris - te. Dó - mi-ne De - us,

Hrm. *f* Dó - mi-ne De - us,

154 *f*

S1 A - gnus De - i,  
*f*

S2 - A - gnus De - i,  
*f*

A1 - - - A - gnus De - i,

Hrm. { *p* . . . . . *p* . . . . . *p* . . . . . *p* . . . . .

158 *mf*

S1 Fí - li - us Pa - - - tris.  $\frac{3}{4}$

S2 Fí - li - us Pa - - - tris.  $\frac{3}{4}$

A1 Fí - li - us Pa - - - tris.  $\frac{3}{4}$

Hrm. { *p* . . . . . *p* . . . . . *p* . . . . .  $\frac{3}{4}$

161

S1       $\frac{3}{4}$

S2       $\frac{3}{4}$

A1       $\frac{3}{4}$

A2       $\frac{3}{4}$

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

T1       $\frac{3}{4}$

T2       $\frac{3}{4}$

Bar       $\frac{3}{4}$

Bs       $\frac{3}{4}$

Hrm.       $\frac{3}{4}$

$\frac{2}{4}$

          bis.

          bis.

          bis.

          bis.

          bis.

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

168 (♩ = 143)

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

S2 - - - - Mi - se - ré - re no - bis.

A1 *p* Mi - se - ré - re no - bis. *p subito*

A2 - - - - Mi - se - ré - re no - bis.

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

T2 - - - - Mi - se - ré - re no - bis.

Bar *p* Mi - se - ré - re no - bis. *p subito*

Bs - - - - Mi - se - ré - re no - bis.

Hrm. { *p* Mi - se - ré - re no - bis. *p subito*

(♩ = 143)

*p* Mi - se - ré - re no - bis.

174

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

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

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

Hrm. { *p*      *Sú - sci - pe*      *de - pre-ca-ti - ó - nem nos - tram.*

183      *p* = 143

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

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

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

Hrm. { *p*      *Qui se - des*      *ad déx-te-ram*      *Pa - tris,*

*p* = 143

192

S1      *p*

Mi - se - - - ré - re no - bis.

*mp*      *f*

S2

Mi - se - ré - re no - bis.

A1      *p*

Mi - se - ré - re no - bis.

*mp*      *f*

A2

Mi - se - ré - re no - bis.

T1      *p*

Mi - se - - - ré - re no - bis.

*mp*      *f*

T2

Mi - se - ré - re no - bis.

Bar

Mi - se - ré - re no - bis.

*mp*      *f*

Bs

Mi - se - ré - re no - bis.

Hrm.

Mi - se - - - ré - re no - bis.

*p subito*

198

S1      S2      A1      A2      T1      T2      Bar      Bs      Hrm.

Tu \_\_\_\_\_ Al-  
 Tu so-lus Al-  
 Tu so-lus Al-  
 Quó - ni-am tu so-lus sanc-tus. Tu so-lus Dó-mi-nus. Tu so-lus Al-  
 Quo - ni-am tu so-lus sanc-tus. Tu so-lus Dó-mi-nus. Tu so-lus Al-

*p*      *mp*      *p*      *mp*      *f*

203

S1      *tí-ssi - mus,*

S2      *tí-ssi - mus,*

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

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

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

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

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

Bs      *tí-ssi - mus, Je - su Chris-te.*

Hrm.      *#o. #o. #o. #o. #o.*

*2 4 2 3 4 2 4*

*2 4 2 3 4 2 4*

*2 4 2 3 4 2 4*

*2 4 2 3 4 2 4*

209

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

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

A1      *ff*  
 Gló - ria in ex-cél-sis De-o De-o

A2      *ff*  
 Gló - ria in ex-cél-sis De-o De-o

T1      *ff*  
<sup>8</sup> Pa - tris. Gló - ria in ex - cél-sis De-o in ex-cél-sis De-o De-o

T2      *ff*  
<sup>8</sup> Pa - tris. Gló - ria De-o in ex-cél-sis De-o De-o

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

Bs      -

Hrm.      *ff*

The musical score consists of eight staves. The top four staves represent the choir: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The bottom four staves represent the orchestra: Tenor 1 (T1), Tenor 2 (T2), Bass (Bar), and Bassoon (Bs). The Hrm. (Horn) staff is positioned below the orchestra staves. The score is set in common time, with various key changes indicated by key signatures and numerals. Dynamics such as *ff* (fortissimo) are marked above certain measures. The vocal parts sing Latin hymnals like "Gloria in excelsis" and "Pater noster". The orchestra provides harmonic support with chords and sustained notes.

213 *ff* *fff*

S1 A - men A - men

S2 A - men A - men

A1 A - men A - men

A2 A - men A - men

T1 *ff* *fff*

<sup>8</sup> A - men A - men

T2 *ff* *fff*

<sup>8</sup> A - men A - men

Bar *ff* *fff*

A - men A - men

Bs *ff* *fff*

Hrm. { *ff* *fff*

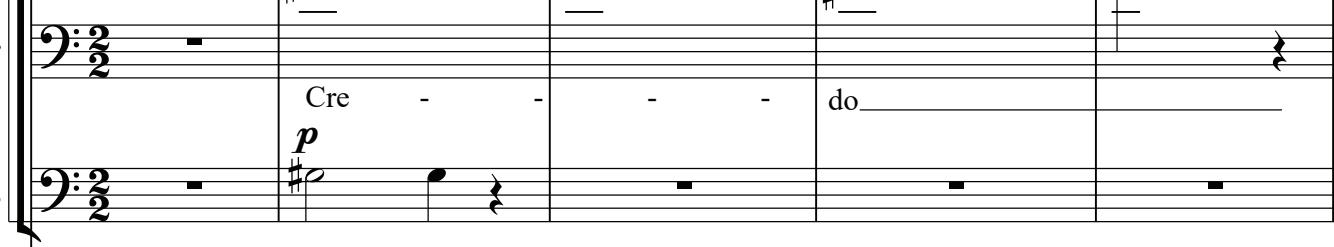
*ff* *fff*

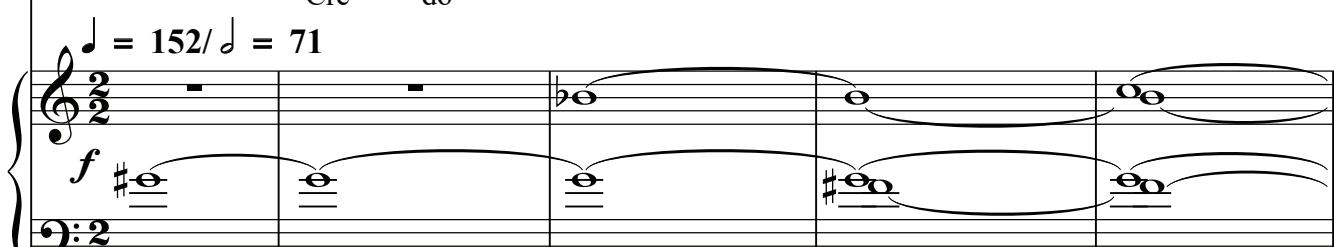
### 3. CREDO

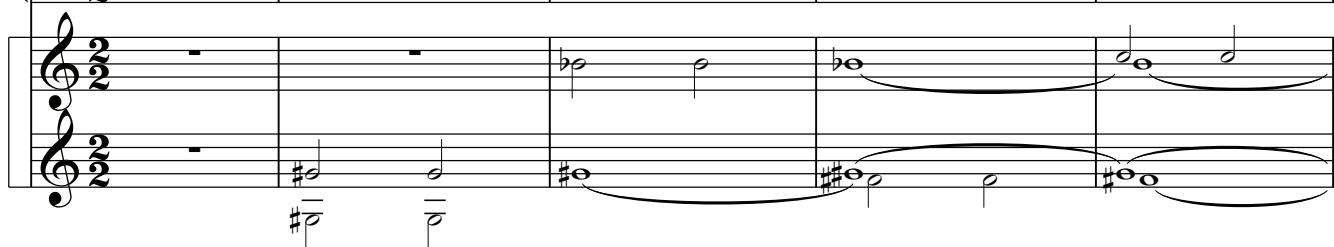
217  $\text{♩} = 152 / \text{♩} = 71$

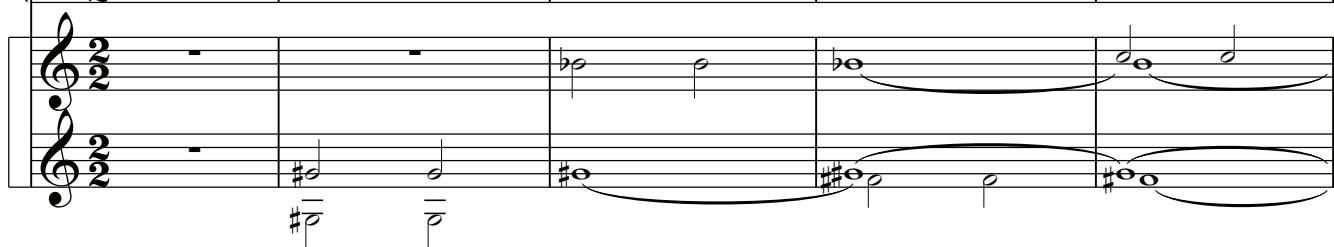
**S1** 

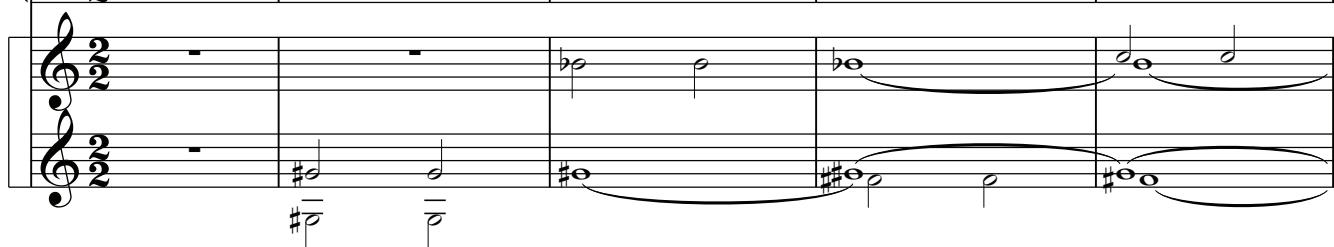
**S2** 

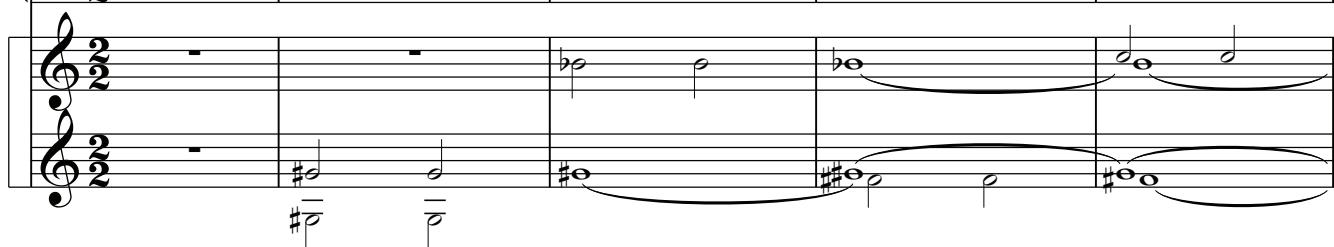
**A1** 

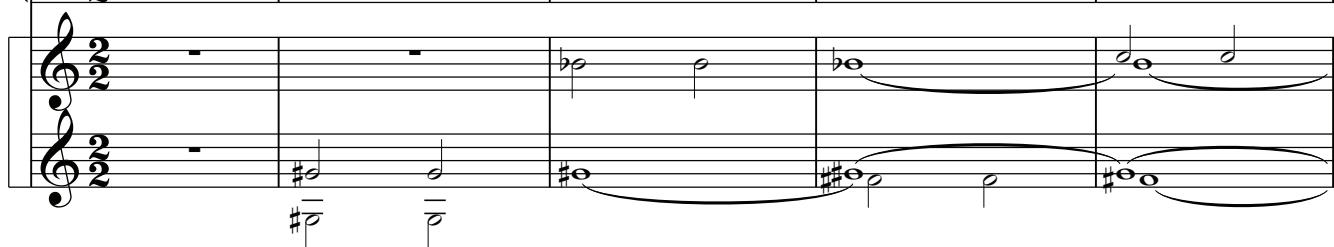
**A2** 

**T1** 

**T2** 

**Bar** 

**Bs** 

**Hrm.** 

Cre - do

222

**S1**

**p**

do Cre - do Cre - do Cre - do

**ff**

*subito p*

**S2**

do Cre - do Cre - do

**subito p**

**A1**

Cre - do

**A2**

Cre - do

**T1**

Cre - do Cre - do

**ff**

*Cre - do*

**T2**

Cre - do

**ff**

*subito p*

**Bar**

Cre - do

**p**

**ff**

**Bs**

Cre - do

**Hrm.**

Cre - do Cre - do Cre - do



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

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

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

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

$\text{♩} = 143$  poco meno

**p** (tot maat 243)

S1      A1      T1      Bar

$\text{♩} = 143$  poco meno

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

Hrm.

**8** **7** **1** **8**

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

$\text{♩} = 134$  poco meno

S1 **8** **7** **1** **8**

S2 **8** **7** **1** **8**

A1 **8** **7** **1** **8**

A2 **8** **7** **1** **8**

T1 **8** **7** **1** **8**

T2 **8** **7** **1** **8**

Bar **8** **7** **1** **8**

Bs **8** **7** **1** **8**

$\text{♩} = 134$  poco meno

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

Hrm. **8** **7** **8** **1** **8**

**8** **7** **8** **1** **8**

8

7

1

8  
4

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

S1      S2      A1      A2      T1      T2      Bar      Bs

8      8      8      8      8      8      8      8

4      4      4      4      4      4      4      4

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

♩ = 125 poco meno

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

Hrm.

8      8      8      8

4      4      4      4

8      8      8      8

**8** **7** **1** **8**

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

S1 **8** **7** **1** **8**

S2 **8** **7** **1** **8**

A1 **8** **7** **1** **8**

A2 **8** **7** **1** **8**

T1 **8** **7** **1** **8**  
Cre - do

T2 **8** **7** **1** **8**  
Cre - do

Bar **8** **7** **1** **8**  
Cre - do

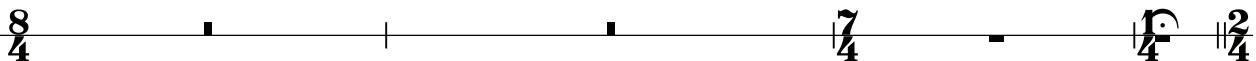
Bs **8** **7** **1** **8**  
Cre - do

**J = 116 poco meno**

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

Hrm. **8** **7** **1** **8**

**8** **7** **1** **8**



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

*= 107 poco meno*

S1      Cre-do Cre -do Cre -do Cre -do Cre -do Cre -do  
S2      Cre-do Cre -do Cre -do Cre -do Cre -do Cre -do  
A1      Cre-do Cre -do Cre -do Cre -do Cre -do Cre -do  
A2      Cre-do Cre -do Cre -do Cre -do Cre -do Cre -do  
T1      Cre-do Cre -do Cre -do Cre -do Cre -do Cre -do  
T2      Cre-do Cre -do Cre -do Cre -do Cre -do Cre -do  
Bar      Cre -do Cre -do Cre -do Cre -do Cre -do  
Bs      Cre -do Cre -do Cre -do Cre -do Cre -do

*Cre -do Cre -do Cre -do Cre -do Cre -do Cre -do*

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

Hrm. {

*Cre -do Cre -do Cre -do Cre -do Cre -do Cre -do*

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

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

$\text{J} = 88$  poco meno

244  $\text{mp}$   $f$   $ff$

S1 A - men  $mp$  A - men A - men  
S2 A - men A - men A - men  
A1 A - men  $mp$  A - men A - men  
A2 A - men  $mp$  A - men A - men  
T1 A - men  $mp$  A - men A - men  
T2 A - men  $mp$  A - men A - men  
Bar A - men A - men A - men  
Bs A - men  $mp$  A - men A - men  
Hrm. A - men A - men A - men

$\text{J} = 88$  poco meno

#### 4. SANCTUS

250  $\text{♩} = 88$

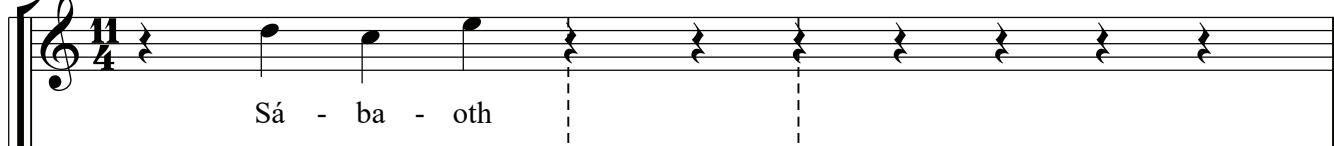
S1  
S2  
A1  
A2  
T1  
T2  
Bar  
Bs

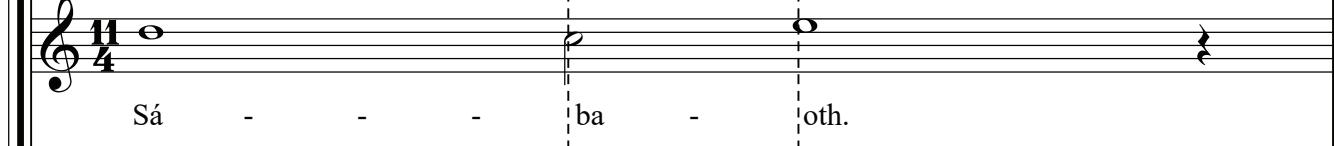
Hrm.

$\text{♩} = 88$

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

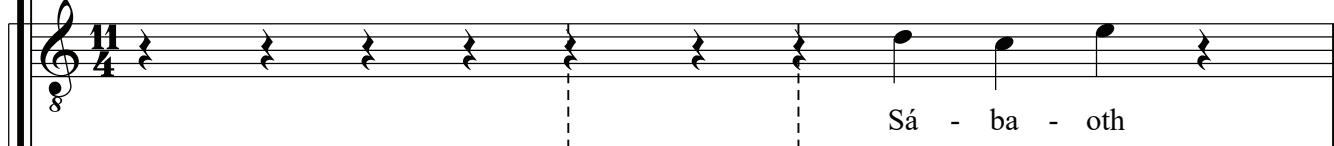
255  $\text{♩} = 107$  più mosso

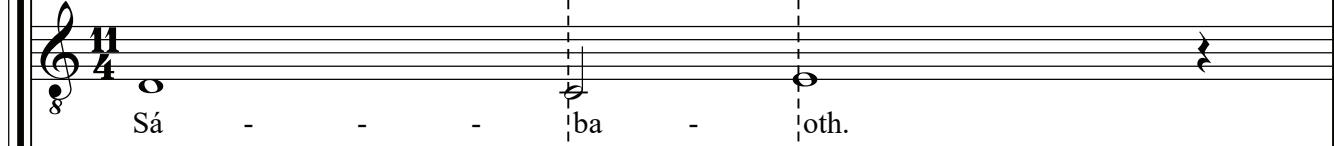
S1  
  
 Sá - ba - oth

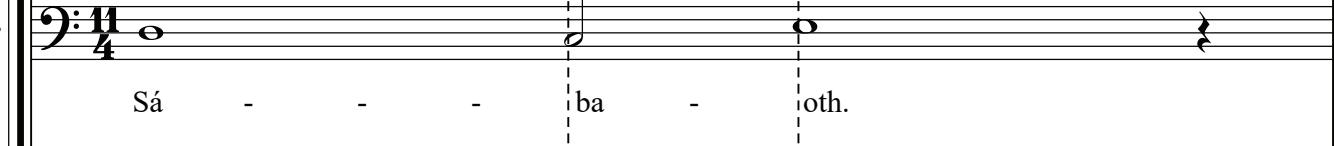
S2  
  
 Sá - - - ba - - - oth.

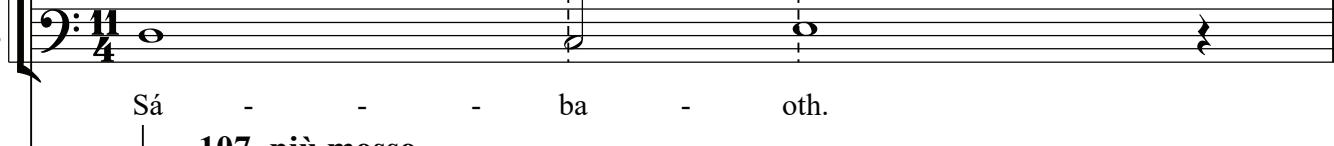
A1  
  
 Sá - - - ba - - - oth.

A2  
  
 Sá - - - ba - - - oth.

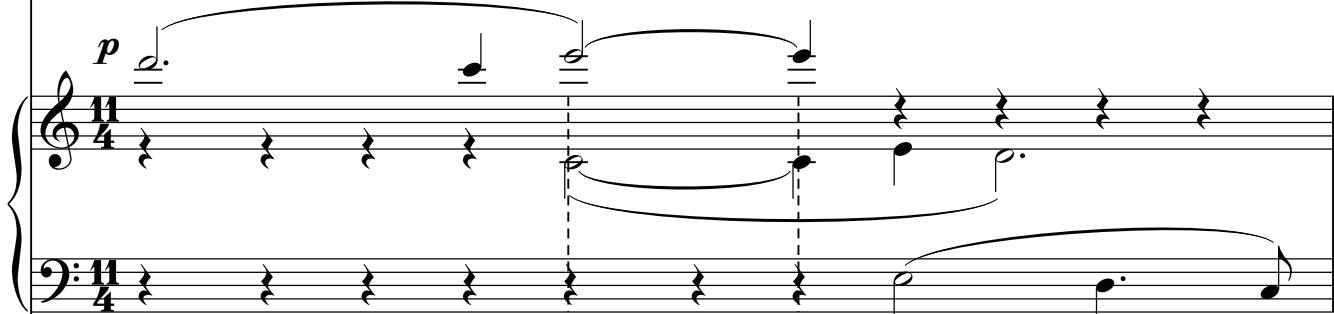
T1  
  
 Sá - - - ba - - - oth  
 8  
 Sá - ba - oth

T2  
  
 8  
 Sá - - - ba - - - oth

Bar  
  
 Sá - - - ba - - - oth

Bs  
  
 Sá - - - ba - - - oth

$\text{♩} = 107$  più mosso

Hrm.  




$\text{♩} = 116$  più mosso

256

S1

S2

A1

A2

T1

T2

Bar

Bs

Hrm.

molto accel.

cae - li

Ple - ni sunt cae - li

Ple - ni sunt cae - li

Ple - ni sunt

et\_\_

gló - ri - a tu - a.

cae - li

Ple - ni sunt

et\_\_

(ossia)

ter - ra

gló - ri - a tu - a.

Ple - ni sunt

ter - ra

gló - ri - a tu - a.

Ple - ni sunt

ter - ra

gló - ri - a tu - a.

$\text{♩} = 116$  più mosso

molto accel.

Hosanna 1

258  $\text{J.} = 134$  *f leggiero*

T1: in ex - cel - sis  
T2: O - san-na  
Bar: O - san-na  
Bs: O - san-na

*f leggiero*

$\text{J.} = 134$  *f leggiero*

Hrm.: *f*

263 *f leggiero*

A2: O -

T1: cel - sis *f leggiero* in ex - cel - sis  
T2: O - san-na  
Bar: O - san-na  
Bs: O - san-na

O -

Hrm.: O -

267

*f leggiero*

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

S2      —      —      —      —      —      —      O - san - na

A1      —      —      —      —      —      —      *f leggiero*

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

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

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

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

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

Hrm.      —      —      —      —      —      —      —

          —      —      —      —      —      —      —

          —      —      —      —      —      —      —

          —      —      —      —      —      —      —

**molto rit.**

= korte fermata

= langere fermata

272

S1 cel - sis

S2 O - san - na

A1 O - san - na

A2 O - san - na

T1 O - san - na

T2 O - san - na

Bar O - san - na

Bs O - san - na

Hrm.

# Benedictus

$\text{♩} = 71$

277

S1

S2 *pp*

Be - ne - di - ctus qui

A1 *p*

Be - ne - dic - tus Be - ne - di - ctus

A2 *pp*

qui

T1 *p*

Be - ne - dic - tus

T2 *p*

Be - ne - di -

Bar *pp*

qui

Bs *p*

Be - ne - di - ctus qui

Hrm.

$\text{♩} = 71$

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

282

S1      *p*      Be - ne - di - ctus \_\_\_\_\_

S2      -      -

A1      -      -      *pp*

A2      o      o      *pp*

T1      -      -      Be - ne - di - ctus\_ qui

T2      ctus\_ *pp*

Bar      o      o      in      nō -

Bs      ve - - - nit      in      nō -

Hrm. {      -      -      -      -      -      -      -

                2      2      2      2

                4      4      4      4

                -      -      -      -

                2      2      2      2

                4      4      4      4

286

S1      in no - mi - ne      Dó - mi - ni. *pp* *molto accel.* 38

S2      mi - ne      Dó - mi - ni. 38

A1      mi - ne      Dó - mi - ni. 38

A2      mi - ne      Dó - mi - ni. 38

T1      ve - nit      in no - mi - ne      Dó - mi - ni. 38

T2      mi - ne      Dó - mi - ni. 38

Bar      mi - ne      Dó - mi - ni. 38

Bs      mi - ne      Dó - mi - ni. 38

Hrm. {

*molto accel.*

## Hosanna 2

*d.* = 134

291

S1      S2      A1      A2      T1      T2      Bar      Bs      Hrm.

**T1:** *f*  
in ex - cé - sis  
in ex-

**T2:**

**Bar:** *f*  
O - san-na

**Bs:** *f*  
O - san-na      O - san-na

*d.* = 134

**Hrm.:** *f*

**Bottom Staff:**

S1       $\frac{12}{8}$  -  $\frac{3}{8}$  -  $\frac{6}{8}$  -  $\frac{12}{8}$  -  $\frac{6}{8}$

S2       $\frac{12}{8}$  -  $\frac{3}{8}$  -  $\frac{6}{8}$  -  $\frac{12}{8}$  -  $\frac{6}{8}$

A1       $\frac{12}{8}$  -  $\frac{3}{8}$  -  $\frac{6}{8}$  -  $\frac{12}{8}$  -  $\frac{6}{8}$

A2       $\frac{12}{8}$  -  $\frac{3}{8}$  -  $\frac{6}{8}$  -  $\frac{12}{8}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\gamma \gamma$   $\frac{6}{8}$   
 $f$   
 $O$  -

T1       $\frac{12}{8}$   $\circ$ .  $\frac{3}{8}$   $\dot{\nu} \gamma \gamma$   $\frac{6}{8}$   $\ddot{\epsilon}$   $\dot{\nu}$   $\frac{12}{8}$   $\text{fwd-clef}$   $\frac{6}{8}$   
 $\frac{8}{8}$  cé - - sis in ex - cé - - sis

T2       $\frac{12}{8}$  -  $\frac{3}{8}$   $\gamma \gamma$   $\frac{6}{8}$   $\dot{\nu}$   $\dot{\nu}$   $\frac{12}{8}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\gamma \gamma$   $\frac{6}{8}$   
 $\frac{8}{8}$  O - san-na O -

Bar       $\frac{12}{8}$  -  $\frac{3}{8}$   $\gamma \gamma$   $\frac{6}{8}$   $\dot{\nu}$   $\dot{\nu}$   $\frac{12}{8}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\gamma \gamma$   $\frac{6}{8}$   
 $O$  - san-na O -

Bs       $\frac{12}{8}$  -  $\frac{3}{8}$   $\gamma \gamma$   $\frac{6}{8}$   $\dot{\nu}$   $\dot{\nu}$   $\frac{12}{8}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\ddot{\epsilon}$   $\gamma \gamma$   $\frac{6}{8}$   
 $O$  - san-na O -

Hrm.       $\frac{12}{8}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\frac{3}{8}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\frac{6}{8}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\frac{12}{8}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\dot{\nu}$   $\frac{6}{8}$

$\frac{12}{8}$   $\text{fwd-clef}$   $\frac{3}{8}$   $\text{fwd-clef}$   $\frac{6}{8}$   $\text{fwd-clef}$   $\frac{12}{8}$   $\text{fwd-clef}$   $\frac{6}{8}$

$\frac{12}{8}$   $\text{fwd-clef}$   $\frac{3}{8}$   $\text{fwd-clef}$   $\frac{6}{8}$   $\text{fwd-clef}$   $\frac{12}{8}$   $\text{fwd-clef}$   $\frac{6}{8}$

$\frac{12}{8}$   $\text{fwd-clef}$   $\frac{3}{8}$   $\text{fwd-clef}$   $\frac{6}{8}$   $\text{fwd-clef}$   $\frac{12}{8}$   $\text{fwd-clef}$   $\frac{6}{8}$

300

*f*

S1      in ex- cél - sis      in ex- cél - sis      in ex-

S2      -      -      in ex- cél - sis O - san-na

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

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

T1      *g*      san-na      O - san-na      O - san-na

T2      *g*      san-na      O - san-na      O - san-na

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

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

Hrm.      -      -      -      -      -

*f*

*f*

*f*

S1      cé-l-sis      in ex-cél - sis

S2      O - san-na      O - san-na      O-san - na

A1      O - san-na      O - san-na      O-san - na

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

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

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

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

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

Hrm. {

$\text{♩} = 125$  meno mosso

310

S1      ff      f      mf      pp

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

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

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

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

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

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

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

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

$\text{♩} = 125$  meno mosso

Hrm.

$\text{♩} = 125$  meno mosso

## 5. AGNUS DEI

$\text{♩} = 88$

318 met mixtuur

Hrm.

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

Hrm.

S1

S2

A1

A2

Hrm.

**p**

A - gnu s De - i

**p**

A - gnu s De - i.

**p**

A - gnu s De - i

**p**

A - gnu s De - i

**ff**

335

S1      -       $\frac{6}{4}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{b} \text{p}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\frac{2}{4}$  -  
De - i

S2      -       $\frac{6}{4}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{b} \text{p}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\frac{2}{4}$  -  
De - i

A1      -       $\frac{6}{4}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{b} \text{p}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\frac{2}{4}$  -  
De - i

A2      -       $\frac{6}{4}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{b} \text{p}$   $\ddot{\text{z}}$   $\ddot{\text{z}}$   $\frac{2}{4}$  -  
De - i

T1      *ffff*  
 $\frac{7}{4}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{d}$   $\text{d}$   $\text{d}$   $\text{d}$   $\frac{6}{4}$   $\text{b} \text{o}$   $\text{d}$   $\text{d}$   $\frac{2}{4}$   $\text{b} \text{p}$   $\text{d}$   
8 qui tol - lis pe - ccá - - ta mun - di:  
*ffff*

T2      *ffff*  
 $\frac{7}{4}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{d}$   $\text{d}$   $\text{d}$   $\text{d}$   $\frac{6}{4}$   $\text{b} \text{o}$   $\text{d}$   $\text{d}$   $\frac{2}{4}$   $\text{b} \text{p}$   $\text{d}$   
8 qui tol - lis pe - ccá - - ta mun - di:  
*ffff*

Bar      *ffff*  
 $\frac{7}{4}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{d}$   $\text{d}$   $\text{d}$   $\text{d}$   $\frac{6}{4}$   $\text{b} \text{o}$   $\text{d}$   $\text{d}$   $\frac{2}{4}$   $\text{b} \text{p}$   $\text{d}$   
qui tol - lis pe - ccá - - ta mun - di:  
*ffff*

Bs      *ffff*  
 $\frac{7}{4}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{d}$   $\text{d}$   $\text{d}$   $\text{d}$   $\frac{6}{4}$   $\text{b} \text{o}$   $\text{d}$   $\text{d}$   $\frac{2}{4}$   $\text{b} \text{p}$   $\text{d}$   
qui tol - lis pe - ccá - - ta mun - di:  
*ffff*

Hrm.       $\frac{7}{4}\text{G}^{\#}$   $\text{d}$   $\text{d}$   $\text{d}$   $\text{d}$   $\frac{6}{4}\text{G}^{\#}$   $\text{d}$   $\text{d}$   $\frac{2}{4}\text{G}^{\#}$   $\text{d}$   
 $\frac{7}{4}\text{G}^{\#}$   $\text{d}$   $\text{d}$   $\text{d}$   $\text{d}$   $\frac{6}{4}\text{G}^{\#}$   $\text{d}$   $\text{d}$   $\frac{2}{4}\text{G}^{\#}$   $\text{d}$

       -       $\frac{6}{4}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{d}$   $\text{d}$   $\frac{2}{4}$  -  
 $\frac{7}{4}$   $\ddot{\text{z}}$   $\text{b} \text{p}$   $\text{d}$   $\text{d}$   $\frac{6}{4}$   $\text{b} \text{o}$   $\text{d}$   $\text{d}$   $\frac{2}{4}$   $\text{b} \text{p}$   $\text{d}$

338

**S1**

*p*

Mi - se - - - ré - re no - bis.

**S2**

*p*

Mi - se - ré - re no - bis.

**A1**

*p*

Mi - se - ré - re no - bis.

**A2**

*p*

Mi - se - ré - re no - bis.

**T1**

*p*

Mi - se - - - ré - re no - bis.

**T2**

*p*

Mi - se - ré - re no - bis.

**Bar**

*p*

Mi - se - ré - re no - bis.

**Bs**

*p*

Mi - se - ré - re no - bis.

**Hrm.**

*p*

*p*

344

*mp*

S1      A - gnus      De - i      *mp*

S2      A - gnus      De - i

A1      A - gnus      De - i      *mp*

A2      A - gnus      De - i

Hrm.      *mp*

A - gnus      De - i

349

*mp*

T1      Qui tol - lis pe - ccá - ta mun - di:

T2      Qui tol - lis ccá - ta mun - di:

Bar      Qui tol - lis ccá - ta mun - di:

Bs      Qui tol - lis ccá - ta mun - di:

Hrm.      *f*

Qui tol - lis ccá - ta mun - di:

353

**S1**

**p**

Mi - se \_\_\_\_\_ ré - re no - bis.

**S2**

- 3 4 - 2 4 3 4 2 4 3 4 2 4

Mi - se - ré - re no - bis.

**A1**

- 3 4 - 2 4 3 4 2 4 3 4 2 4

Mi - se - ré - re no - bis.

**A2**

- 3 4 - 2 4 3 4 2 4 3 4 2 4

Mi - se - ré - re no - bis. A-men

**T1**

**p**

8 Mi - se - - - ré - re no - bis.

**T2**

- 3 4 - 2 4 3 4 2 4 3 4 2 4

8 Mi - se - ré - re no - bis.

**Bar**

- 3 4 - 2 4 3 4 2 4 3 4 2 4

Mi - se - ré - re no - bis.

**Bs**

- 3 4 - 2 4 3 4 2 4 3 4 2 4

Mi - se - ré - re no - bis.

Hrm.

**p**

3 4 o. o. 2 4 3 4 2 4 3 4 2 4

mf

**3 4 b2 o. o. 2 4 3 4 2 4 3 4 2 4**

360

A1      *mp* De - i qui  
A2      *mp* De - i qui  
T1      *mf* A - gnus De - i qui  
T2      *mf* A - gnus De - i  
Hrm.      *mf*

366

S1      *mp* pe - ccá - ta mun - - -  
S2      *mp* pe - ccá - ta mun - - -  
A1      tol - lis pe - ccá - ta mun - di.  
A2      tol - lis pe - ccá - ta mun - di.  
Hrm.      *mp*

369

S1      S2      A1      A2      T1      T2      Bar      Bs      Hrm.

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

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

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

*f* bis.      *f* bis.      *f* bis.      *f* bis.      *f* bis.

376

S1      f

S2

A1

A2

Hrm.

381

T1      *pp*

T2      *p*

Bar

Bs

Hrm.

(zonder octaaf)

Dirigent: deze maat 380 duurt ongeveer 16"  $\text{♩} = 80$

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

383

S1  $p$   $\frac{2}{4}$   $\frac{4}{4}$

Do - na no - bis pa - cem.

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

S2  $p$   $\frac{2}{4}$   $\frac{4}{4}$

Do - na no - bis pa - cem.

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

A1  $p$   $\frac{2}{4}$   $\frac{4}{4}$

Do - na no - bis pa - cem.

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

A2  $p$   $\frac{2}{4}$   $\frac{4}{4}$

Do - na no - bis pa - cem.

Hrm.  $\frac{2}{4}$   $\frac{8}{8}$   $\frac{4}{4}$

$\frac{2}{4}$   $\frac{4}{4}$



$\text{♩} = 88$

384

Hrm.  $ff$   $\frac{4}{4}$   $\frac{4}{4}$

388

S1      ff      f

S2

A1

A2

T1      ff      f

T2

Bar

Bs

Hrm.

*f*      *mf*

395

*mf*

S1

*mf*

S2

A1

A2

T1

*mf*

T2

Bar

Bs

Hrm.

*p*

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

395

*mf*

S1

*mf*

S2

A1

A2

T1

*mf*

T2

Bar

Bs

Hrm.

*p*

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

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

### Octaaf = 8

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

16 maal het motief *Amen*:

éénmaal in Kyrie (maat 85) +

2maal in Gloria (maten 213sq) +

3maal in Credo (maten 244sq) +

4maal in Sanctus (maten 310sq) +

6maal in Agnus Dei (maten 359, 374 en 389sq)

### Tempi:

in Kyrie:  $\downarrow = 62 (6 + 2 = 8), 71(7+ 1 = 8), 80$  en 88

in Gloria  $\downarrow = 143 (1 + 4 + 3 = 8)$

in Credo  $\downarrow = 152 (1 + 5 + 2 = 8), 143, 134, 125, 116, 107$  en 88

in Sanctus  $\downarrow = 88 (8 \text{ en } 8), 107, 116, 134, 171, 134$  en 125

in Agnus Dei  $\downarrow = 88$

### Maatgroeperingen (telkens tussen dubbele maatstregen):

#### Kyrie:

- zeven maatgroeperingen van elk 44  $\downarrow$

(maat 1→11, 12→22, 23→35, 36→46, 47→57, 58→70 en 71→85)

#### Gloria:

- zeven maatgroeperingen van elk 44  $\downarrow$

(maat 111→124, 125→138, 139→153, 154→167, 168→182, 183→197 en 198→212)

- één maatgroepering van 88  $\downarrow$  (maat 86→110) en

- één maatgroepering van 8  $\downarrow$  (maat 213→216)

#### Credo:

- één maatgroepering van 44  $\downarrow$  (maat 217→226)

- één maatgroepering van 24  $\downarrow$  (maat 240→243) en

- zes maatgroeperingen van 16  $\downarrow$  (maat 228→230, 231→233, 234→236, 237→239 en 244→249)

#### Sanctus:

- vier maatgroeperingen van elk 44  $\downarrow$  (of  $\downarrow$ . in *Hosanna*)

(maat 252→257, 258→276, 277→290 en 291→309)

en één van 24  $\downarrow$  (maat 310→315)

#### Agnus Dei:

- zes maatgroeperingen van elk 44  $\downarrow$

(maat 318→328, 329→343, 344→359, 360→375, 376→383 en 388→400)

en één maatgroepering van 16  $\downarrow$  (maat 384→387)

#### Miserére motief:

(gezongen)

maat 29→34 en 66→70 in Kyrie/

168→173 en 192→197 in Credo/

338→343 en 353→359 in Agnus Dei

(gesproken)

161 in Credo en 369 in Agnus Dei

#### Open reine kwint → God:

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

#### Gloria motief:

maat 86, 105, 121  
135, 207 en 257

#### Agnus Dei motief:

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

#### Kruis X-figuur → Christus

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

#### Melodisch motief:

maat 125, 174 en 183



## 7. Harmoniumpartij

### 1. Kyrie

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

(reductie van de koorpartijen)

Harmonium ambitus: 5 octaven

6

12

17

22

$\text{♩} = 71$  poco più mosso

$\text{♩} = 71$  poco più mosso

*f*

29

$\text{♩} = 80$  poco più mosso

*p*

*mf*

*f*

36

$\text{♩} = 80$  poco più mosso

$\text{♩} = 80$  poco più mosso

41

47  $\text{♩} = 88$  poco più mosso

$\text{♩} = 88$  poco più mosso

53

59

65

71  $\text{♩} = 71$  poco meno mosso

81

$\text{♩} = 62$

$\text{♩} = 62$

86      2. Gloria       $\text{J} = 143$

91

95

99

105

Musical score for page 105. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp, and a 2/4 time signature. The bottom staff uses a bass clef, a key signature of one sharp, and a 2/4 time signature. A forte dynamic 'f' is indicated in the bass staff.

109

Musical score for page 109. The score consists of two staves. The top staff includes tempo markings '(istesso tempo = 143)' and dynamics 'b.p.' and 'b.p.'. The bottom staff includes a dynamic 'p' and tempo markings '(istesso tempo = 143)'.

114

Musical score for page 114. The score consists of three staves. The top staff uses a treble clef, a key signature of one sharp, and a 3/4 time signature. The middle staff uses a bass clef, a key signature of one sharp, and a 3/4 time signature. The bottom staff uses a treble clef, a key signature of one sharp, and a 3/4 time signature. Measures 114-115 show a melodic line in the treble and bass staves, with harmonic changes indicated by measure numbers 114, 115, and 116.

120

Musical score for page 120. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff uses a bass clef, a key signature of one sharp, and a 4/4 time signature. Dynamics include a forte dynamic 'f' in the bass staff.

127

Musical score for page 127, measures 127-134. The score consists of two staves: Treble and Bass. Measure 127 starts with a dotted half note followed by eighth notes. Measures 128-130 show a bass line with sustained notes. Measures 131-134 feature a treble line with eighth-note patterns and a bass line with sustained notes.

134

Musical score for page 134, measures 134-139. The score consists of two staves: Treble and Bass. Measures 134-137 show eighth-note patterns in the treble staff. Measure 138 features sixteenth-note patterns in the treble staff. Measure 139 starts with a bass line and transitions to a treble line with eighth-note patterns.

139 ( $\text{d} = 143$ )

Musical score for page 139, measures 139-147. The score consists of two staves: Bass and Treble. Measure 139 starts with a bass line. Measures 140-143 show eighth-note patterns in the treble staff. Measures 144-147 show eighth-note patterns in the bass staff.

147

Musical score for page 147, measures 147-153. The score consists of two staves: Bass and Treble. Measures 147-150 show eighth-note patterns in the treble staff. Measures 151-153 show eighth-note patterns in the bass staff.

153

Musical score for page 153, measures 153-156. The score consists of two staves: Bass and Treble. Measures 153-155 show eighth-note patterns in the treble staff. Measure 156 shows eighth-note patterns in the bass staff.

160

167 (♩ = 143)

(♩ = 143)

174

182 p ♩ = 143

190

197

Musical score for page 197, featuring two systems of music for two voices. The top system consists of two measures in 2/4 time, followed by two measures in 3/4 time. The bottom system follows a similar pattern with measures in 3/4, 3/4, 2/4, and 3/4 time.

203

Musical score for page 203, featuring two systems of music for two voices. The top system consists of two measures in 2/4 time, followed by two measures in 3/4 time. The bottom system follows a similar pattern with measures in 3/4, 2/4, 2/4, and 3/4 time.

210

Musical score for page 210, featuring two systems of music for two voices. The top system consists of two measures in 4/4 time, followed by two measures in 3/4 time. The bottom system follows a similar pattern with measures in 2/4, 3/4, 2/4, and 3/4 time.

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

222

227

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

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

$\frac{8}{4}$

228

$\frac{8}{4}$

$\frac{7}{4}$

$\frac{1}{4}$

$\frac{8}{4}$

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

$\text{♩} = 143$  poco meno

**8****7****1****8**

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

$\text{♩} = 134$  poco meno

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

**8****7****1****8**

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

$\text{♩} = 125$  poco meno

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

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

J = 116 poco meno

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

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

J = 107 poco meno

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

J = 88 poco meno

4. Sanctus

250  $\text{♩} = 88$

$\text{♩} = 88$

**p**

253  $\text{♩} = 107 \text{ più mosso}$

$\text{♩} = 107 \text{ più mosso}$

**p**

$\text{♩} = 107 \text{ più mosso}$

256  $\text{♩} = 116 \text{ più mosso}$

**Hosanna 1**

molto accel.

$\text{♩} = 134$

$\text{♩} = 116 \text{ più mosso}$

**f**

molto accel.

$\text{♩} = 134$

259

$\text{f leggiero}$

$\text{f leggiero}$

$\text{♩} = 134$

263

Musical score for page 263, featuring three staves of music. The top staff uses a bass clef, the middle staff a treble clef, and the bottom staff a bass clef. The time signature changes frequently between 12/8, 3/8, 6/8, and 12/8. Measures 263 and 264 are shown.

267

Musical score for page 267, featuring three staves of music. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The time signature changes frequently between 6/8, 9/8, 6/8, 12/8, 6/8, 9/8, 6/8, and 6/8. Measures 267 through 271 are shown.

272

Musical score for page 272, featuring three staves of music. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The time signature changes frequently between 3/8, 9/8, 3/8, 3/8, 12/8, 3/8, 3/4, 3/8, 9/8, 3/8, 3/8, 12/8, 3/8, 3/4, and 3/4. Measure 272 includes a "molto rit." instruction. Measures 272 through 276 are shown.

277

Musical score for page 277, featuring two staves of music. The top staff uses a treble clef and 3/4 time, and the bottom staff uses a bass clef and 3/4 time. The tempo is marked as 71 BPM. The section is titled "Benedictus". Measures 277 through 281 are shown.

282

## Hosanna 2

288

molto accel.

 $\text{♩} = 134$ 

294

299

303

Musical score for page 303, featuring three staves (Soprano, Alto, Bass) and a piano staff. The music is in common time, with various time signatures indicated by 8, 3, 9, and 3. The vocal parts are mostly eighth-note patterns, while the piano part includes sixteenth-note figures and sustained notes.

309

$\text{♩} = 125$  meno mosso

Musical score for page 309, featuring three staves (Soprano, Alto, Bass) and a piano staff. The music is in common time, with time signatures changing between 8, 4, and 3. The vocal parts are mostly eighth-note patterns, while the piano part includes sixteenth-note figures and sustained notes. The tempo is marked as "meno mosso".

 $\text{♩} = 125$  meno mosso

Musical score for page 309, featuring three staves (Soprano, Alto, Bass) and a piano staff. The music is in common time, with time signatures changing between 8, 4, and 3. The vocal parts are mostly eighth-note patterns, while the piano part includes sixteenth-note figures and sustained notes. The tempo is marked as "meno mosso".

## 5. Agnus Dei

 $\text{♩} = 88$ 

318

met mixtuur

$f$

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

Musical score for page 318, featuring three staves (Soprano, Alto, Bass) and a piano staff. The music is in common time, with time signatures changing between 4 and 2. The vocal parts are mostly eighth-note patterns, while the piano part includes sixteenth-note figures and sustained notes. The tempo is marked as "f" (forte). The lyrics are: [lie-ver Liz als Dob-be-ni li-be-ra-mus Do-mi-ne].

323

$p$

Musical score for page 323, featuring three staves (Soprano, Alto, Bass) and a piano staff. The music is in common time, with time signatures changing between 4 and 2. The vocal parts are mostly eighth-note patterns, while the piano part includes sixteenth-note figures and sustained notes. The tempo is marked as "p" (piano).

329

Musical score for page 329. The score consists of three staves. The top staff uses a treble clef and 2/4 time. The middle staff uses a bass clef and 2/4 time. The bottom staff uses a bass clef and 2/4 time. The music consists of various notes and rests, with a dynamic marking 'ff' at the end of the section.

335

Musical score for page 335. The score consists of four staves. The top staff uses a treble clef and 2/4 time. The second staff uses a bass clef and 2/4 time. The third staff uses a treble clef and 7/4 time. The fourth staff uses a bass clef and 7/4 time. The music includes a 6/4 measure, a 2/4 measure, and a 2/4 measure.

338

Musical score for page 338. The score consists of four staves. The top staff uses a treble clef and 2/4 time. The second staff uses a bass clef and 2/4 time. The third staff uses a treble clef and 3/4 time. The fourth staff uses a bass clef and 3/4 time. The music includes dynamic markings 'p' and 'mp'.

346

Musical score for page 346. The score consists of four staves. The top staff uses a treble clef and 2/4 time. The second staff uses a bass clef and 2/4 time. The third staff uses a treble clef and 3/4 time. The fourth staff uses a bass clef and 3/4 time. The music includes dynamic markings 'f' and 'mp'.

353

Musical score for page 353. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. The music consists of measures in various time signatures: 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show eighth-note patterns. Measures 4-5 feature eighth-note pairs connected by slurs. Measures 6-7 show eighth-note pairs with rests. Measure 8 ends with a half note. Measure 9 begins with a half note. The bottom staff follows a similar pattern with measures in 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4.

360

Musical score for page 360. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. The music consists of measures in 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show eighth-note pairs connected by slurs. Measures 4-5 show eighth-note pairs with rests. Measures 6-7 show eighth-note pairs with rests. Measure 8 ends with a half note. Measure 9 begins with a half note. The bottom staff follows a similar pattern with measures in 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4.

368

Musical score for page 368. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef. The music consists of measures in 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show eighth-note pairs connected by slurs. Measures 4-5 show eighth-note pairs with rests. Measures 6-7 show eighth-note pairs with rests. Measure 8 ends with a half note. Measure 9 begins with a half note. The bottom staff follows a similar pattern with measures in 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4.

372

Musical score for page 372. The top staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef. The music consists of measures in 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-3 show eighth-note pairs connected by slurs. Measures 4-5 show eighth-note pairs with rests. Measures 6-7 show eighth-note pairs with rests. Measure 8 ends with a half note. Measure 9 begins with a half note. The bottom staff follows a similar pattern with measures in 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4.

Musical score for page 376. The score consists of four staves. The top two staves are in common time (4/4). The third staff starts with a dynamic *f* and changes to 3/4 time. The fourth staff starts with a dynamic *pp* and changes to 2/4 time. Measure numbers 381 and 382 are indicated.

Musical score for page 381. The score consists of three staves. The first staff is in 2/4 time with a dynamic *pp*. The second staff starts with a dynamic *pp* and changes to 2/2 time. The third staff starts with a dynamic *pp* and changes to 2/2 time. The note "zonder octaaf" is written below the third staff.

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

Musical score for page 383. The score consists of two staves. The first staff is in 2/4 time. The second staff starts with a dynamic *pp* and changes to 2/2 time. A vocal instruction is provided in a box: "[Op inzet van de dirigent zingt elke zangeres, zacht en rustig, ieder in haar eigen vrij tempo]".

Musical score for page 384. The score consists of two staves. The first staff is in 4/4 time. The second staff starts with a dynamic *ff* and changes to 4/4 time. The tempo is marked  $\text{♩} = 88$ .

Musical score for page 393. The score consists of two staves. The first staff starts with a dynamic *mf* and changes to 4/4 time. The second staff starts with a dynamic *p* and changes to 4/4 time.

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