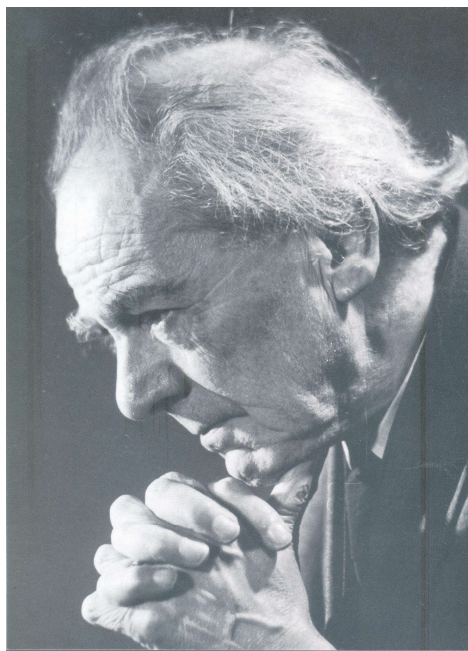


JEF TINEL

(11 mei 1885 – 25 mei 1972)



6 MISSEN voor liturgisch gebruik

Jef TINEL werd in Lessen geboren op 11 mei 1885.

Hij was de oudste zoon van organist Oscar Tinel (1852-1913) en neef van componist Edgar Tinel (1854-1912).

Dankzij het eerste thuisonderricht in het orgelspel en harmonie kon hij reeds op 9-jarige leeftijd zijn vader en organisten van omliggende parochies vervangen.

Jef Tinel volgde in Sint-Niklaas de opleiding tot koster-organist en vervolgde daarna zijn studies aan het Lemmensinstituut in Mechelen. Bij o.a. Edgar Tinel en Aloys Desmet (1867-1917) behaalde hij het laureaatsdiploma orgel, harmonie, contrapunt en fuga (1907).

Via privélessen bij Leo Moeremans (1861-1937) in Gent vervolmaakte hij zich in de compositie.

Van 1907 tot 1929 was Jef Tinel achtereenvolgens in Zele, Maldegem en Sint-Amandsberg actief als organist en dirigent. Vanzelfsprekend ontstonden in deze periode heel wat religieuze liederen en koorcomposities op Latijnse en Nederlandse teksten, maar ook talrijke orgelcomposities voor de liturgie.

Na een verblijf in Tielt (1929-1936) als leraar, dirigent en muziekhandelaar werd hij in 1936 directeur van de muziekschool in Maldegem. Hier zagen heel wat pianowerken, profane liederen, koorwerken en zelfs orkestcomposities het licht. Na de Tweede Wereldoorlog vestigde Jef Tinel zich in Gent en bespeelde er van 1947 tot 1964 het orgel van de paters Augstijnen in de Sint-Stefanuskerk. Naast profane liederen, koorwerken en composities voor strijkorkest kwamen in deze levensfase opnieuw heel wat religieuze koorwerken en orgelstukken tot stand.

Jef Tinel verwees in zijn levensavond met de grootste tevredenheid naar zijn 6 missen (2 voor gemengd koor en orgel; 1 voor 3-stemmig mannenkoor en orgel en 3 voor gelijke stemmen en orgel), motetten en orgelmuziek.

De muziek van Jef Tinel kadert in de laat-romantiek maar bevat zeker enkele impressionistische en persoonlijke kenmerken. Hij creëerde een eigen klankkleur en harmonie. Trouw aan de klassieke en strenge vormgeving en de traditie van het Lemmensinstituut ontwikkelde hij een persoonlijke stijl.

Na een lange ziekte overleed hij in Gent op 25 mei 1972.

Het erepark van Campo Santo (Sint-Amandsberg) werd zijn laatste rustplaats.

Deze bundel bevat de 6 missen die Jef Tinel componeerde.

Tijdens zijn organistperiode in Maldegem (1911 – 1923) componeerde hij drie missen.

1. 1915: *Missa in honorem sacratissimi Sacramenti*: voor vierstemmig gemengd koor en orgel.
Dit werk wordt beschouwd als een van de topwerken van Tinel. Een zeer interessante orgelpartij begeleidt het koor dat in een sterk klassieke structuur (homofoon afgewisseld met fugatische passages) de Latijnse tekst zingt.
Dit werk werd door Kurt Bikkembergs meermaals uitgevoerd met het Brussels kathedraalkoor en hij beschouwde het als een geniale flits van de toondichter. Bikkembergs verzorgde er een uitgave van bij Euprint.
2. 1921: *Missa in honorem Sanctae Lutgardis*: voor driestemmig mannenkoor en orgel.
De Koristen van de abdij van Keizersberg o.l.v. Peter Maus vertolkten deze compositie meermaals in en buiten de abdij, ook voor radiomissen.
3. 1922: *Missa in honorem sacratissimi Cordis Jesu*: voor gelijke stemmen en orgel.

In de periode waarin Jef Tinel organist en koorleider was op de Sint-Stefanusparochie van de paters Augustijnen in Gent schreef hij nog 3 missen.

4. 1950: *Missa in honorem Sancti Josephi*: voor gelijke stemmen en orgel.
5. 1959: *Missa in honorem Sanctae Magdalenae*: voor gelijke stemmen en orgel.
Van deze missen weten we dat ze uitgevoerd werden door het parochiekoor o.l.v. de toondichter of met de 'meester' aan het orgel. Sommige uitvoeringen gebeurden tijdens de radiomis die vaak vanuit de Augustijnenkerk werd uitgezonden omdat de gebouwen van Radio 2 (Gent) vlak tegenover het kerkgebouw gelegen waren.
6. 1960: *Missa Salve Regina*: voor gemengd koor en orgel.
Dit is de laatste grote compositie van Tinel.
Als we deze mis vergelijken met zijn eerste grote mis uit 1915 valt hier een grotere soberheid en verstillings op.
Deze mis is oorspronkelijk gecomponeerd op de Latijnse tekst, maar na het 2de Vaticaans concilie werd de Nederlandse tekst onder de noten geplaatst. In deze versie werd de mis door het Jef Tinelkoor in 1972 op fonoplaat opgenomen en voor de BRT gezongen in de TV-mis. Ook nadien werd deze mis vaak uitgevoerd door verschillende koren, ook tijdens radiomissen.
Wij geven hier zowel de versie op Latijnse én Nederlandse tekst.

1

**Missa in honorem
sacratissimi
Sacramenti**

gemengd koor en orgel
1915

Missa

in honorem.

Sacratissimi Sacramenti

Quatuor Vocibus inaequalibus

Organo comitante

Jef Cinel

Kyrie

Adagio. 60 = ♩

The musical score is written for Soprano, Alto, Tenor, Bass, and Organ. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Adagio' with a metronome marking of 60 = ♩. The Soprano, Alto, and Bass parts are mostly silent, indicated by horizontal lines. The Tenor part has a melodic line with lyrics: 'Ky-ri-e e-lei-son e-'. The Organ part has a simple accompaniment with a dynamic marking of 'F' (forte) and a tempo marking of 'Adagio'. The organ part includes a marking '(2 = 64.)' above the first few notes.

Handwritten musical score system 1. It consists of four staves. The top two staves are vocal parts with lyrics: "lei - - - - - son e lei - - - - -" and "Ky - - - - - ri - - - - - e e - lei - - - - - son e -". The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The system includes dynamic markings *P* and *F*.

Handwritten musical score system 2. It consists of four staves. The top two staves are vocal parts with lyrics: "Ky - - - - - ri - - - - - e e - lei - - - - -" and "son e - lei - - - - - son Ky - - - - - ri - - - - - e lei - - - - -". The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The system includes dynamic markings *P*, *mf*, and *2^a GL.*.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The lyrics are: "son e - lei - son fy - ri - e e - lei -". The score includes dynamic markings such as *P* (piano) and *f* (forte). The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Handwritten musical score for the second system. The lyrics are: "son e - lei - son e - lei - son e - lei - son". The score includes dynamic markings such as *P*, *f*, and *mf*. Performance instructions include *piu rall.* (piu rallentando) and *a tempo*. The piano part continues with two staves, showing a transition in dynamics and tempo.

Handwritten musical score for the third system. The lyrics are: "son e - lei - son". The score includes dynamic markings such as *mf* and *f*. Performance instructions include *piu rall.* and *a tempo*. The piano part continues with two staves, showing a transition in dynamics and tempo.

Three staves of blank musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. All staves have a key signature of two flats (B-flat and E-flat).

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides harmonic support with chords and a bass line. A dynamic marking of *mf* is present in the first measure.

Vocal line with lyrics: *Chi - ste e - lei*. The melody is written in a treble clef with a key signature of two flats. The lyrics are written below the notes. A dynamic marking of *mf* is placed above the first measure. The piano accompaniment continues below the vocal line.

Piano accompaniment for the second system. It continues the harmonic and melodic development from the first system, with the right hand playing chords and the left hand playing a bass line.

mf

Chri- - - - - ste e- lei- - - - - son

mf

Chri- - - - - ste e- lei- - - - - son

P *mf*

son e- lei- - - - - son e-

son e- lei- - - - - son e-

2=6p.7

f

Chri- - - - - ste e- lei- - - - -

f

lei- son Chri- - - - - ste Chri- - - - - ste e- - - - lei- - - - -

P *f*

lei- - - - - son Chri- - - - - ste e- lei- - - - -

f

1=6p.7

riten.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "son e - lei - son e - lei". The piano part includes dynamic markings such as *P* and *pp*.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are "son e - lei - son e - lei". The piano part includes dynamic markings like *pp* and *z. cel.* (crescendo). The word *Riten.* is written above the piano part.

Handwritten musical score for the third system, primarily consisting of vocal lines. The lyrics are "son" and "lei - son". The piano part is mostly silent, indicated by horizontal lines. Dynamic markings include *pp* and *div.* (divisi).

Handwritten musical score for the fourth system, featuring vocal and piano parts. The lyrics are "son". The piano part includes dynamic markings such as *mf* and *a tempo*. The word *mf* is written below the piano part.

P

ky - - - - - ri - - - - -

This system contains the first three measures of the piece. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is B-flat major (two flats). The vocal lines are mostly rests, with the Soprano line starting in the third measure with the syllables 'ky' and 'ri' on a long note. The piano accompaniment consists of whole notes in the right hand and whole notes in the left hand.

This system contains the next three measures. It features four staves: two vocal staves and two piano staves. The vocal lines are mostly rests. The piano accompaniment continues with whole notes in the right hand and whole notes in the left hand. There are some dynamic markings like *f* and *h* in the piano part.

P

f e - lei - - - - - son e - lei - - - - -

ky - - - - - ri e e - lei - - - - - son ky - - - - - ri

This system contains the next three measures. It features four staves: two vocal staves and two piano staves. The vocal lines are more active, with the Soprano line singing 'e - lei - - - - - son e - lei - - - - -' and the Alto line singing 'ky - - - - - ri e e - lei - - - - - son ky - - - - - ri'. The piano accompaniment continues with whole notes in the right hand and whole notes in the left hand. There are dynamic markings like *P* and *f* in the piano part.

P

ky - - - - - ri - - - - -

This system contains the final three measures of the piece. It features four staves: two vocal staves and two piano staves. The vocal lines are mostly rests, with the Soprano line starting in the third measure with the syllables 'ky' and 'ri' on a long note. The piano accompaniment continues with whole notes in the right hand and whole notes in the left hand. There are dynamic markings like *P* in the piano part.

mf
son e - lei - - - - - son e - lei - - - - -
f
e - lei - - - - - son ky - - - - - ri - - - - - e e - lei - - - - -
f
Ky - - - - - ri - - - - - e e - lei - - - - -
mf
e e - lei - son ky - - - - - ri - - - - - e e lei - - - - -

rall.
F *PP*
son e - - - - - lei - - - - - son *PP*
P *PP*
son e - lei - - son e - lei - - - - - son *PP*
P *PP*
son e - lei - son e - - - - - lei - - - - - son *PP*
P *PP*
son e - lei - - - - - son e - lei - - son

rall.
P *pp*
pp
pp

Gloria

Moderato. 80.

mf
Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis.
mf
Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis.
mf
Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis.
mf
Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis.

Moderato

f
ka-tis lau-da-mus te, be-ne-di-ci-mus te -
f
ka-tis lau-da-mus te, be-ne-di-ci-mus te -
f
ka-tis lau-da-mus te, be-ne-di-ci-mus te -
f
ka-tis lau-da-mus te, be-ne-di-ci-mus te -

f
1.° fl.
f
ff

Lento 54 = ♩

(div.) **P** a - do - ra - - - - mus

P a - do - ra - - - - mus

a - do - ra - - - - mus et a - do - ra - mus

et

Lento.

f *piu mosso* 92 = ♩ *(lento)*

glo - ri - fi - ca - - - -

f glo - ri - fi - ca - - - - mus et glo - ri - fi -

f glo - ri - fi - ca - - - - mus glo - ri - fi - ca - - - -

f *piu mosso*

f

glo-ri-fi- - ca- - mus te glo-ri-fi- ca- - - - - mus

- - - - - mus te glo- - ri-fi- ca- - mus glo-ri-fi- ca- - - - - mus

ca- - - - - mus glo-ri-fi- ca- - - - - mus

mus glo- - ri- fi- - ca- - - - - mus glo-ri-fi- ca- - - - - mus

ff

poco rall.

1^o Tempo

te

f

fra- ti- as a- gi- mus

fra- ti- as a- gi- mus

ff

poco rall.

1^o Tempo

un poco riten.

Gi - - - bi propter ma - - - - - nam glo - - - - - ri - - - am
 Gi - - - - - bi propter ma - nam glo - - - - - ri - am tu - - - -
 gra - ti - as a - gi - mus ti - bi prop - - - ter glo - riam tu - - - -
 gra - ti - as a - gi - mus ti - bi prop - - - ter glo - ri - am tu - - - -
1. bl. mf

un poco riten.

poco più lento
 tu - - - - am Do - mi - ne Je - - - - us, Rex coe - -
 am Do - mi - ne Je - - - - us, Rex coe - - -
 am - Do - mi - ne Je - - - - us, Rex coe
 am - *poco più lento.* Domine Je - - - - us,

1: Tempo

ff

le - - - - - stis, Je - - - - - us Sa - - - - - ta o - - - - - mni - - - - -

le - - - - - stis Je - - - - - us Sa - - - - - ta o - - - - - mni - - - - -

le - - - - - stis Je - - - - - us Sa - - - - - ta o - - - - - mni - - - - -

Rece - - - - - ce - - - - - le - - - - - stis Je - - - - - us Sa - - - - -

1: Tempo.

f

f

pro - - - - - tens. Do - - - - - mi - - - - - ne Fi - - - - - li u - - - - - ni - - - - - ge - - - - - ni - - - - - te

pro - - - - - tens Do - - - - - mi - - - - - ne Fi - - - - - li u - - - - - ni - - - - - ge - - - - - ni - - - - - te

pro - - - - - tens. Fi - - - - - li u - - - - - ni - - - - - ge - - - - - ni - - - - - te

ter o - - - - - mni - - - - - pro - - - - - tens. Fi - - - - - li u - - - - - ni - - - - - ge - - - - - ni - - - - - te

almo poco più lento *mf* *poco rall.*

almo poco più lento *mf* *poco rall.*

2. ed.

Lento 54 = ♩

P

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "Je - su Chri - - - ste Je - - - su Je - su". The score includes dynamic markings such as **P** and **P+**, and the tempo marking *Lento.*

Lento.

piu ritard. piu animato 69 = ♩

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "Chri - - - ste. So - mi - ne Je - us a - - gnus Je - i". The score includes dynamic markings such as **f** and **f>**, and tempo markings such as *piu ritard.* and *piu animato.*

Poco riten.

a tempo

Si - li - us Si - li - us Sa - tis - tus

Si - li - us Si - li - us Sa - tis - tus

Si - li - us Sa - tis - tus

Se - i Si - li - us Si - li - us Sa - tis - tus

Poco riten.

a tempo

rall.

Lento 48 = ♩

Qui tol - lis pec - ca - ta

Qui tol - lis pec -

P rall.

Lento.

269

P

PP

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "qui tol-lis pee-ca--ta". The second staff continues the vocal line with lyrics: "qui tol-lis pee-ca--ta pee-ca--ta". The third staff continues with lyrics: "mun--di qui tol--lis qui tol--lis pee-ca-ta". The bottom staff is a bass line with lyrics: "ca--ta qui tol--lis pee--ca--ta". Dynamics include *P* (piano) and *pp* (pianissimo).

Handwritten musical score for the second system, consisting of three staves. The top staff is a vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The second staff continues the vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The bottom staff is a bass line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". Dynamics include *pp* (pianissimo) and *P* (piano).

Handwritten musical score for the third system, consisting of four staves. The top staff is a vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The second staff continues the vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The third staff continues the vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The bottom staff is a bass line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". Dynamics include *pp* (pianissimo) and *P* (piano).

Handwritten musical score for the fourth system, consisting of four staves. The top staff is a vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The second staff continues the vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The third staff continues the vocal line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". The bottom staff is a bass line with lyrics: "mun--di, mi-se-re--re, mi-se-re--re, mi-se-re--". Dynamics include *pp* (pianissimo) and *P* (piano).

riten *a tempo*

mf *PP* *P*

re - ce no - - - bis. - qui tol - lis pee - ca - - ta

mf *PP* *P*

re - ce no - - - bis. - qui tol - - lis pee -

mf *PP*

mise - ce - ce no - - - bis. -

mf *PP*

mise - ce - ce no - - - bis. -

riten

2:61 *PP* *a tempo* *PP*

PP

P

mun - di qui tol - lis pee - ca - - - ta pee - ca - - ta

P

ca - - - ta qui tol - lis pee - ca - - - ta pee - ca - - ta

P *P*

qui tol - lis pee - ca - - ta

P *P*

qui tol - lis pee - ca - ta qui tol - lis pee - ca - - ta

P

poco riten. *piu mosso* 6/9 = .

f

mun - - - di sus - ei - pe sus - ei - - - pe de - pre - ca - ti -

f

mun - - - di sus - - - ei - - - pe de - pre - ca - ti - o - - nem

f

mun - - - di sus - - - ei - pe sus - - ei - - - pe sus - - ei - pe

f

mun - - di sus - - - ei - - - pe sus - - -

poco riten. *piu mosso.*

f

f

f

poco riten. *a tempo.*

mf

o - - - - - nem no - - - - - stram. Qui se - - - - -

mf

de - pre - ca - ti - o - nem no - - - - - stram. Qui se - - - - - des qui

mf

de - pre - ca - ti - o - nem no - - - - - stram.

mf

ci - - - pe de - pre - ca - ti - o - nem no - - - - - stram. Qui

poco riten. *a tempo*

mf

mf

Vivo 4/4 = ♩

ppp *f*

bis Quo - ni - am Tu so - lus san -

ppp *ppp*

bis *ppp*

bis *ppp*

f *Vivo*

f

1: bl.

f *f*

ctus Tu so - lus san - ctus Quo - ni -

f Quo - ni - am Tu so - lus san - ctus Quo - ni -

f Quo - ni - am Tu

f *1: bl. f*

Un poco allargando

am tu so - - lus san - - - - - ctus tu
 am tu so - - lus san - - - - - ctus tu
 so - - - - - lus san - - - - - ctus tu so - - - - - lus
 Quo - ni - am tu so - - - - - lus san - - - - -

ff

Un poco allargando

Un poco meno vivo 100 = ♩

ff so - - - - - lus Do - - - - - mi - nus tu
ff so - - - - - lus Do - - - - - mi - nus tu
 san - - - - - ctus tu so - - - - - lus tu so - - - - - lus Do - - - - -
 - - - - - ctus tu so - - - - - lus tu so - - - - - lus Do - - - - -

ff

Un poco meno vivo

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "so - - - lus En so - lus Al - tis - - - - - mi - nus En so - - - - lus En". The score includes dynamic markings such as *ff* and *f*, and includes a piano part with chords and bass lines.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: "si - mus al - tis - - - - - si - - - - mus, Je - - - - su so - lus Al - tis - - - - - si - mus. Je - - - - su". The score includes dynamic markings such as *f* and *Lento*, and includes a piano part with chords and bass lines.

rall - - - - -

Chri - - - - - ste Je - - - - - su Je - su Chri - - - - -

Chri - - - - - ste Je - - - - - su Je - su Chri - - - - -

P. Je - su Chri - - - - - ste Je - su Je - su Chri - - - - -

Je - su Chri - ste Je - su Chri - - - - -

rall - - - - -

Empty musical staves for piano accompaniment.

PP Animato $g6 = \text{♩}$

sta - - - - - **f** bum san - - - - -

sta - - - - - **f** bum san - - - - -

sta - - - - - **f** bum san - - - - - eto Spi - - - - - ri - - - - -

sta - - - - - Animato. bum san - - - - - eto Spi - - - - - ri - - - - -

f $1:01$

Empty musical staves for piano accompaniment.

This system contains the first four staves of the musical score. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are:

eto spi-ri-tu in glo-ri-a
 eto spi-ri-tu in glo-ri-a
 tu in glo-ri-a
 tu in glo-ri-a

This system contains the next four staves. The lyrics are:

De-i Sa-ctis. A-men A-men.
 De-i Sa-ctis A-men A-men.
 De-i Sa-ctis A-men A-men A-men.
 De-i Sa-ctis A-men A-men

Performance markings include *ff al fine* and *rall. assai*.

This system contains the final four staves, which are piano accompaniment. It includes performance markings such as *ff* and *rall. assai*.

Credo

In moderato 80 = !

mf Ga- tum omni- po- - ten- - tem fa- cto- rem cae- li et

mf Ga- tum om- ni- po- - ten- - tem fa- cto- rem cae- li et

mf Ga- tum om- ni- po- - ten- - tem fa- cto- rem cae- li et

mf Ga- tum om- ni- po- - ten- - tem fa- cto- rem cae- li et

mf Ga- tum om- ni- po- - ten- - tem fa- cto- rem cae- li et

In moderato.

The first system consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and three piano accompaniment staves (Right Hand, Left Hand, and a lower bass line). The music is in G major and common time. The vocal parts are marked *mf* and feature long, sweeping lines. The piano accompaniment is marked *In moderato* and consists of simple harmonic support.

f ter- - ra, vi- si- - bi- - li- um o- mni- um

f ter- - ra, vi- si- - bi- - li- um o- mni- um

f ter- - ra vi- si- - bi- - li- um o- mni- um et in

ter- - ra vi- si- - bi- - li- um o- mni- um

f

The second system continues the vocal parts and piano accompaniment. The vocal parts are marked *f* and feature more rhythmic activity. The piano accompaniment is marked *f* and features more complex harmonic textures. The system concludes with the text "et in" on the vocal parts.

poco riten.

a tempo

et in - vi - si - bi - li - um. Et in
 et in - vi - si - bi - li - um. Et in
 Vi - si - bi - li - um. Et in
 et in - vi - si - bi - li - um. Et in

poco riten.

a tempo

poco più lento.

num So - mi - num Je - sum
 num So - mi - num Je - sum
 num So - mi - num, Je - sum
 num So - mi - num Je - sum

poco più lento

1:bl. f

2:bl. p

1^o Tempo

Chri - - - stum, Fi - li - um se - i u - ni - ge - - ni -

Chri - - - stum, Fi - li - um se - - i u - ni - ge - - ni -

Chri - - - stum, Fi - li - um se - - i u - ni - ge - - ni -

Chri - - - stum, Fi - li - um se - - i u - ni - ge - - ni -

Chri - - - stum, Fi - li - um se - - i u - ni - ge - - ni -

1:68 *f*

tum. Et ex Ge - na - ke na - - tum

tum. Et ex Ge - na - ke na - tum an - - te

tum. Et ex Ge - na - ke na - tum an - - te

tum. Et ex Ge - na - ke na - tum

1:68 *P*

1:68 *mf*

fresco ritem.

a Tempo

mf
 An - te o - mni - a o - mni - a soe - - - - - en - la -
mf
 an - te o - mni - a o - mni - a soe - - - - - en - la -
mf
 An - te o - mni - a o - - - mni - - a soe - - en - la -
mf
 an - te an - te o - mni - a soe - - - - - en - la -
f *a Tempo*

f
 De - - - um de De - - - o , lu - - - men de
f
 De - - - um de De - - - o , lu - - - men de
f
 De - - - um de De - - - o , lu - - - men de
f
 De - - - um de De - - - o , lu - - - men de

lu - - mi - ne, De - - - - - um Ve - - - - - rum de
lu - - mi - ne, De - - - - - um Ve - - - - - rum de
lu - - mi - ne, De - - - - - um Ve - - - - - rum de
lu - - - - - mi - ne, De - - - - - um Ve - - - - - rum de

De - o Ve - - - - - ro. -
De - o Ve - - - - - ro. -
De - o Ve - - - - - ro. -
De - o Ve - - - - - ro. -

ge - - - ni - tum non

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: *ge-ni-tum non fa-ctum non*. The first vocal line starts with a *mf* dynamic. The piano accompaniment features a steady bass line and a more active treble line.

Handwritten musical score for the second system, continuing from the first. It also consists of five staves. The lyrics are: *fa-ctum con-sub-stan-ti-a-lem Pa-tri*. The dynamics are marked *f* (forte). The piano accompaniment continues with similar textures, supporting the vocal lines.

ff *rall.*

tri; per quem *ff* o - - - - - mmi - a o - mmi - a
 tri; per quem *ff* o - - - - - mmi - a o - - mmi - a
 tri; per quem *ff* o - - - - - mmi - a o - mmi - a
 tri; per quem o - - - - - mmi - a a per quem o - mmi - a

Andante 60 = ♩

fa - - - eta sunt, Qui pro - - - - - pter nos
 fa - - - eta sunt. Qui pro - - - - - pter nos
 fa - - - eta sunt. Qui pro - - - - - pter nos ho - - - - -

Andante.

ho - - - mi - nes et pro - pter no - stram sa -

ho - - - mi - - nes et pro - pter no - stram sa

mi - nes et pro - pter no - stram no - - - - - stram sa

mi - nes et pro - pter no - stram no - - - - - stram sa

1^o Tempo

lu - - - - - tem, des - - - - - een - - - - - dit des - - - - - een - - - - - dit des -

lu - - - - - tem des - - - - - een - - - - - dit des - - - - - een - - - - - dit des -

lu - - - - - tem Des - - - - - een - - - - - dit des - - - - - een - - - - - dit des -

lu - - - - - tem des - - - - - een - - - - - dit des - - - - - een - - - - - dit des -

1: *cr.* **f**

f

rall.

Largo 42 = ♩

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "cen - dit de cae - lis." and "dit de cae - lis." The score includes dynamic markings such as *P* and *PP*, and tempo markings like *rall.* and *Largo*. The piano part includes a *mf* marking and various articulations.

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "in - car - na - tus est de spi - ri - tu" and "Et in - car - na - tus est de spi - ri - tu". The score includes dynamic markings such as *PP* and *pp*, and tempo markings like *Largo*. The piano part includes various articulations and rests.

pp
 san - - - - - cto
pp
 ex ma - ri - a Vir - - gi - ne et
pp
 san - - - - - cto
pp
 ex ma - ri - a Vir - - gi - ne et
 san - cto san - - - - - cto
 ex Vir - - gi - ne et

2^{da} *P*

P *mf* *pp* *f*
 ho - - - - - mo et ho - mo fa - ctus est
P *mf* *pp* *f*
 ho - - - - - mo et ho - mo fa - ctus est
P *mf* *pp* *f*
 ho - - - - - mo et ho - mo fa - ctus est
 ho - - - - - mo et ho - mo fa - ctus est
 2: *Gr.* *pp* *f*

pp
 2: *Gr.* *pp*
P

Andante 5/6 = ♩

ff *P*

fi- - - - - aus e - - ti - am pro no - - - - bis sub

fi- - - - - aus e - - ti - am pro no - - - - bis sub

fi- - - - - aus e - - ti - am pro no - - - - bis sub

fi- - - - - aus e - - ti - am pro no - - - - bis sub

Andante.

1: 6p. ff *mf* *1: 6p.*

ff

proco accelerando *f* *proco a*

Son - ti - - o Si - - - la - - - - - to pas - - - - sus et se -

Son - ti - - o Si - - - la - - - - - to pas - - - - sus et - se -

Son - ti - o Si - - - la - - - - - to pas - - - - sus et se -

Son - ti - - o Si - - - la - - - - - to pas - - - - sus et se -

proco accelerando. *f* *proco a*

1: 6p. *f* *2: 6p.* *P*

f

fucos allargando

PP

PPP

Vivo con f

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "pul - kus est et se - pul - kus est". The score includes dynamic markings *PP* and *PPP*, and a tempo change to *Vivo con f*. The piano part consists of chords and arpeggiated figures.

fucos allargando

Vivo con

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: "pul - kus est et se - pul - kus est". Dynamic markings *PP* and *PPP* are present. The piano accompaniment features a prominent arpeggiated pattern.

fucos 100 = !

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: "re - sur - re - xit re - sur - re - xit et re - sur - re - xit re - sur - re - xit". The score includes dynamic markings *f* and *ff*, and a tempo change to *fucos*. The piano part consists of chords and arpeggiated figures.

fucos

Handwritten musical score for the fourth system, featuring piano accompaniment. The score includes dynamic markings *ff* and *f*. The piano part consists of chords and arpeggiated figures.

ff

re - sur - re - xit et re - sur - re - xit

ff *ff*

et re - sur - re - xit et re - sur - re - xit

re - xit et re - sur - re - xit

re - xit et re - sur - re - xit

sempre ff

ter - ti - a di - e se - cun - dum scri - ptu - ras.

sempre ff

ter - ti - a di - e se - cun - dum scri - ptu - ras.

sempre ff

ter - ti - a di - e se - cun - dum scri - ptu - ras. Et a -

sempre ff

ter - ti - a di - e se - cun - dum scri - ptu - ras

L'istesso Tempo

ff

Maestoso

Et a - - - - - sem - - - - - dit in cae - - - - - lum,

Et a - - - - - sem - - - - - dit in cae - - - - - lum,

sem - - - - - dit in cae - - - - - lum, *ff*

L'istesso tempo

Et a - - - - - sem - - - - - dit in cae - - - - - lum, se - - - - -

Maestoso

ff subito 7/2 = d

se - - - - - det ad dex - - - - - te - - - - - ram Ga - - - - -

se - - - - - det ad dex - - - - - te - - - - - ram Ga - - - - - tris ad

se - - - - - det ad dex - - - - - te - - - - - ram Ga - - - - -

se - - - - - det ad dex - - - - - te - - - - - ram Ga - - - - -

subito

un poco riten.

piu allegro 84 = ♩

tris et i-ter-rum ven-
 dese- te- ram Ga- tis. et i-ter-rum
 tris et i-ter-rum
 tris et i-ter-rum

un poco riten.

piu allegro

tu- nus est cum glo- ri- a ju- di- ca-
 ven- tu- rus est cum glo- ri- a ju- di- ca-
 ven- tu- rus est cum glo- ri- a ju- di- ca-
 ven- tu- rus est cum glo- ri- a ju- di- ca-

poco meno allegro.

a tempo

f *mf* *poco a poco*

re: Vi- - Vos et mor- - tu- os en- jus re- - - -

re: Vi- - - Vos et mor- - tu- os en- jus re- - - -

re: Vi- - - - Vos et mor- - tu- os en- jus re- - - -

re: Vi- - - Vos et mor- - tu- os en- jus re- - - -

a tempo *f* *mf* *poco a poco*

re: Vi- - - Vos et mor- - tu- os en- jus re- - - -

f *mf*

ritardando *f* *mf* *p*

qui non e- rit fi- - - - nis en- jus

qui non e- - - - rit non e- rit fi- - - - nis en- jus

qui non e- - - - rit non e- rit fi- - - - nis en- jus

qui non e- - - - rit non e- rit fi- - - - nis en- jus

ritardando *p*

sempre rit

pp

pp

pp

pp

pp

pp

re - - - qui

non e - - rit fi - - - nis.

re - - - qui

non e - - rit fi - - - nis.

re - - - qui

non e - - rit fi - - - nis.

re - - - qui

non e - - rit fi - - - nis.

sempre rit.

Lento 56 = !

pp

(clar)

san - - -

pp

in spi - - - ri - - - tum san - - - ctum

et

in spi - - - ri - - - tum san - - -

Lento

PP

(div) | Do-mi-num et vi-vi-fi-cum - - - - - tum

PP

Do-mi-num et vi-vi-fi-cum - - - - - tum

etum san - - - - - etum

qui ex

2:61 PP *2:61 P* qui ex

qui ex

qui ex

un poco accel.

mf qui ex Sa - - - - - ke fi-li-o-que pro-ce - - - - - dit.

rit.

a Tempo

mf qui ex Sa - - - - - ke fi-li-o-que pro-ce - - - - - dit.

mf qui ex Sa - - - - - ke fi-li-o-que pro-ce - - - - - dit.

qui ex Sa - - - - - ke fi-li-o-que pro-ce - - - - - dit.

un poco accel.

mf qui ex Sa - - - - - ke fi-li-o-que pro-ce - - - - - dit.

rit.

a Tempo

qui ex Sa - - - - - ke fi-li-o-que pro-ce - - - - - dit.

qui ex Sa - - - - - ke fi-li-o-que pro-ce - - - - - dit.

Pa - - - tre et Fi - - - - - li - o si - - - mul a - - - do - - -

Pa - - - tre et Fi - - - - - li - o si - - - mul a - - - do - - -

pp Qui cum Pa - tre et Fi - - - - - li - o si - - - mul a - - - do - - -

2: 6l pp

ra - - - tur, et con - glo - ri - - - fi - - - ca - - - tur qui lo - - -

ra - - - tur et con - glo - ri - - - fi - - - ca - - - tur qui lo - - -

ra - - - tur *pp* et con - glo - ri - - - fi - - - ca - - - tur *P* qui lo - - -

et con - glo - ri - - - fi - - - ca - - - tur qui lo - - -

2: 6l P

Maestoso con fuoco 84.

Handwritten musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "cu - - tus est per pro - - phe - - kas, Et u - - nam". The score includes dynamic markings *pp* and *f*, and a tempo instruction *Maestoso con fuoco*. The piano part features chords and a melodic line with a *ff* marking.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "san - - ctam ca - - tho - - li - - cam et a - - pos - -". The score includes dynamic markings *ff* and a tempo instruction *Maestoso con fuoco*. The piano part features chords and a melodic line.

poco rit

a tempo

ff

f

to - li - eam te - cle - si - am. bon - fi - te - or

to - li - eam te - cle - si - am. bon - fi - te - or

to - li - eam te - cle - si - am. bon - fi - te - or

to - li - eam te - cle - si - am. bon - fi - te - or

poco rit.

a tempo

ff

ben poco allargando.

sempre f

sempre f

sempre f

sempre f

ben poco allargando.

u - - - - num bap - - tis - - - - ma in re - mis - si - o - nem

u - - - - num bap - - tis - - - - ma in re - mis - si - o - nem

u - - - - num bap - - tis - - - - ma in re - mis - si - o - nem

u - - - - num bap - - tis - - - - ma in re - mis - si - o - nem

13 Tempo 80 = ♩

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *pre-ca-to-rum - - - - - rum - - - - - et ex-*

The system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section with two staves. The piano part features chords and melodic lines. The tempo is marked *Tempo 80 = ♩*. Dynamics include *f* and *rit.* (ritardando). A *(dis.)* marking is present in the bass line.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: *pre-cto-re-sur-re-cti-o-nem mor-tu-*

The system includes four vocal staves and a piano accompaniment section. The tempo is marked *Tempo*. Dynamics include *f* and *rall.* (rallentando). The piano part continues with chords and melodic lines.

Animato 96 = ♩

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The vocal parts include lyrics: "rum", "rum", "rum", and "Et Vi". Dynamic markings include *mf* and *f*. The piano part includes a *dim.* marking.

animato.

Handwritten musical score for the second system, primarily piano accompaniment. It features complex chordal textures and arpeggiated figures. A dynamic marking of *f* is present.

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The vocal parts include lyrics: "Vi", "kam Ven-tu", and "kam Ven-tu". Dynamic markings include *f* and *et*.

Handwritten musical score for the fourth system, primarily piano accompaniment. It continues the complex textures from the previous system.

ri soe - - - en - - -

ri soe - - - en - - -

ri soe - - - en - li.

ri soe - - - en - li.

ri soe - - - en - li.

ff al fine *rall assai*

li. *al fine* men *al fine* men.

li. *al fine* men *al fine* men.

al fine men *al fine* men *al fine* men.

men.

ff *rall assai* men.

Largo - maestoso 5/4 = ♩

pp

San - - - - - ctus,

pp

San - - - - - ctus,

pp

San - - - - -

pp

San - - - - -

This system contains the first four staves of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines begin with the word 'San' and end with 'ctus,'. The piano accompaniment consists of chords and melodic lines in both hands. The dynamic marking *pp* (pianissimo) is present at the beginning of each vocal line and in the piano accompaniment.

Largo - maestoso.

pp

P

This system contains the fifth and sixth staves of the musical score. It features two piano staves. The piano accompaniment continues with chords and melodic lines. The dynamic marking *pp* is present in the first measure, and *P* (piano) is present in the second measure.

P *mf*

San - - - - - ctus, San - - - - -

P *mf*

San - - - - - ctus, San - - - - -

P *f* *mf*

ctus, San - - - - - ctus, San - - - - -

P *f* *mf*

San - - - - - ctus, San - - - - - ctus, San - - - - -

ctus, San - - - - - ctus, San - - - - -

This system contains the seventh through tenth staves of the musical score. It features four vocal staves and two piano staves. The vocal lines continue with 'San' and 'ctus,'. The piano accompaniment includes dynamic markings *P* (piano), *f* (forte), and *mf* (mezzo-forte). The system concludes with a *mf* marking.

P

This system contains the eleventh and twelfth staves of the musical score. It features two piano staves. The piano accompaniment continues with chords and melodic lines. The dynamic marking *P* (piano) is present in the first measure.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "coe - - li et ter - ra ple - ni sunt coe - li et ter - - ra et ter - - ra". Dynamics include *f* and *ff*. The piano part includes a first ending marked "1. Bt".

Handwritten musical score for the second system, primarily piano accompaniment. It features a first ending marked "1. Bt" and various chordal textures.

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: "ple - - ni sunt coe - li et ter - ra glo - - - - - ra". Dynamics include *f*, *ff*, and *glo*. The piano part includes a first ending marked "1. Bt".

Handwritten musical score for the fourth system, primarily piano accompaniment. It features a first ending marked "1. Bt" and various chordal textures.

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics: "ri - a glo - ri - a tu - a" and "ri - a glo - ri - a tu - a". The third staff is a vocal line with lyrics: "tu - a glo - ri - a tu - a". The fourth and fifth staves are piano accompaniment. The music includes dynamic markings such as *f* and *ff*, and accents. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics: "glo - ri - a glo - ri - a tu - a" and "glo - ri - a glo - ri - a tu - a". The third staff is a vocal line with lyrics: "ri - a glo - ri - a tu - a". The fourth and fifth staves are piano accompaniment. The music includes dynamic markings such as *f*, *mf*, and *ff*, and performance instructions: *Allargando poco a poco*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Animato. $g = 6 = \text{♩}$

f

Ho - san - na in ex - cel - sis in ex -

Ho san - na in ex - cel - sis in ex -

san - na in ex - cel - sis in ex - cel - sis in ex -

f

Ho san - na in ex - cel - sis in ex - cel - sis in ex -

Animato.

f

f al fine *Rall. assai*

cel - sis in ex - cel - sis.

f al fine

cel - sis in ex - cel - sis.

f al fine

cel - sis in ex - cel - sis.

f al fine

cel - sis in ex - cel - sis.

Rall. assai

Benedictus

Lento 42 = ♩

pp

pp

pp

f

pp

f

Lento

Be-ne-di-ctus

qui

pp

pp

pp

pp

pp

pp

f

$\text{♩} = \text{bl.}$

Animato 96 = ♩

f
Ho-san-na in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis

Animato.

f

f al fine *Rall assai*
cel-sis in ex-cel-sis.
f al fine
cel-sis in ex-cel-sis.
f al fine
cel-sis in ex-cel-sis.
f al fine
cel-sis in ex-cel-sis.

Rall assai

Rall assai

Agnus Dei

Lento. 48 = ♩

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

Lento.

pp

tol-lis pec-ca--ca mun-di, mi-se-re--re, mi-se-
ca pec-ca--ca mun-di, mi-se-re--re, mi-se-
tol-lis pec-ca--ca mun-di, mi-se-
ca--ca mun-di, mi-se-

pp

P *mf* *rit.* *a tempo* *PP* *P*

re - - - re, mise-re-re no - - - bis. a - - - gnus

re - - - re, mise-re-re no - - - bis. a - gnus

re - - - re mise-re-re no - - - bis. *PP*

re - - - re mise-re-re no - - - bis. *PP*

rit *a tempo*

PP *PP* *PP*

P *P* *P* *P* *P* *P*

De - - i qui tol-lis pee-ca - - ta pee-ca - ka mun - - di,

De - - i qui tol-lis pee-ca - - ta pee-ca - ka mun - - di,

qui tol-lis pee-ca - ka mun - - di, mise-

qui tol-lis pee-ca - ka qui tol-lis pee-ca - ka mun - - di, mi-se-

PP *PP* *PP*

rit

P *PP*

mi-se-re-re, mi-se-re-re no-

P *PP*

mi-se-re-re, mi-se-re-re no-

PP *PP*

re-re, mi-se-re-re, mi-se-re-re no-

PP *PP*

re-re, mi-se-re-re, mi-se-re-re no-

rit

a tempo *PPP* *Un poco più mosso* $\frac{6}{8} = \text{mf}$

bis. *PPP* *mf* *Al-gnus*

bis. *PPP* *mf* *Al-gnus*

bis. *PPP* *mf* *Al-gnus*

bis. *PPP* *mf* *Al-gnus*

a tempo *Un poco più mosso.*

PP *mf* *Al-gnus* *Se-*

PP *mf*

De... i qui tol... lis qui tol... lis fee... ca

mf *f*

De... i qui tol... lis qui tol... lis fee... ca

mf *f*

De... i qui tol... lis qui tol... lis fee... ca

mf *f*

ka mun... di, - do-na

P *f*

ka mun... di, - do-na no... bis

P *f*

ka mun... di, - do-na no-bis

P *f*

do-na no-bis

f

2

**Missa in honorem
Sanctae Lutgardis**

3-stemmig
mannenkoor en orgel
1921

Ryrie

... in der ...
... Variation ...
... in der ...
... in der ...
... in der ...

Tenori
Ky... ri... e e... la... son...

Basso
Ky... ri... e e... la... son...

Organo

... i- son

Ky... ri... e e... la... son... Ky-ri-e e

Ky... ri... e e... la... i- son... Ky-ri-e e

... i- son e... la... i- son

... i- son e... la... i- son e... la... i- son

(1) Oorspronkelijk in D. geschreven.

Bhi... ste e... la... i... son e... la... i... son

Bhi... ste e... la... i... son e... la... i... son

The first system of the handwritten musical score consists of two vocal staves and two piano accompaniment staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are written in a cursive, handwritten style. The lyrics are: "Bhi... ste e... la... i... son e... la... i... son". The piano accompaniment includes chords and melodic lines in both hands.

ste e... la... i... son

Bhi... ste e... la... i... son

Bhi... ste e... la... i... son

The second system continues the musical piece. It features two vocal staves and two piano accompaniment staves. The lyrics are: "ste e... la... i... son" on the top vocal staff, and "Bhi... ste e... la... i... son" on the bottom vocal staff. The piano accompaniment continues with similar harmonic and melodic patterns.

The third system is primarily piano accompaniment, consisting of two staves. It continues the harmonic and melodic development of the piece, with various chordal textures and melodic fragments.

son

son

la... i... son

Ry... vi... le... le... la... i... son

Ry... vi... le... le... la... i... son

The fourth system includes two vocal staves and two piano accompaniment staves. The lyrics are: "son" on the top vocal staff, "son" on the bottom vocal staff, and "la... i... son" on the bottom vocal staff. The piano accompaniment continues with the same style.

The fifth system is primarily piano accompaniment, consisting of two staves. It concludes the piece with final chords and melodic lines.

Handwritten musical score for a vocal and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first two systems each have a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a piano accompaniment. The lyrics are: *le... i... son*, *son Ky... ri... le... le... i... son*, *son Ky... ri... e... e... le... i... son*, *son Ky... ri... e... e... le... i... son*, *son e... le... i... son*, *son e... le... i... son*, *son e... le... i... son*.

Gloria

Handwritten musical score for the Gloria section. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The second system has a vocal line and a piano accompaniment. The third system has a piano accompaniment. The lyrics are: *bo... nae vo... lun... ta...*, *et in ter... ra... pa... tri... bus bo... nae vo... lun... ta...*, *et in ter... ra... pa... tri... bus bo... nae vo... lun... ta...*.

Handwritten musical score for the first system. It includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: *tis. Lau... da... mus te Be... ne... di... ci... mus*. The piano part features a steady accompaniment with chords and moving lines.

Handwritten musical score for the second system. It includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: *Be a... do... ra... mus*. The tempo marking *an-do-ra... mus* is written above the vocal line. The piano part continues with accompaniment.

Piano accompaniment for the second system, showing the bass clef part with chords and melodic lines.

Handwritten musical score for the third system. It includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: *te glo... ri... fi... ca... mus te gra... ti... as a... gi... mus*. The piano part features a steady accompaniment.

Piano accompaniment for the third system, showing the bass clef part with chords and melodic lines.

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one sharp (F#). The lyrics are: *bi... bi prop-ter ma... quam glo... ri- tam tu... am Do-mi-ne De-us* (Soprano) and *bi... bi prop-ter ma-quam glo-- ri-- am tu-- am Do-mine* (Alto). The piano accompaniment includes chords and melodic lines in both hands.

Handwritten musical score for the second system. It consists of two vocal staves and two piano staves. The lyrics are: *rex coe... le... stis De... us pa... ter o... mni... po... tens* (Soprano) and *rex coe- le- stis De- us pa- ter o- mni- po- tens* (Alto). The piano accompaniment continues with chords and melodic lines.

Handwritten musical score for the third system. It consists of two vocal staves and two piano staves. The lyrics are: *Do-mi-ne Fi-li u-ni-ge-mi-te Je-su* (Soprano) and *Do-mi-ne Fi- li u- ni- ge- mi- te Je- su* (Alto). The piano accompaniment includes chords and melodic lines.

Chri-... ste So-mi-ne De-us A-gnus De-i Fi-li-us Pa-

Chri-... ste So-mi-ne De-us a-gnus De-i Fi-li-us Pa-

This system contains the first two systems of a musical score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "Chri-... ste So-mi-ne De-us A-gnus De-i Fi-li-us Pa-". The second system continues the vocal line and piano accompaniment. The piano part features chords and moving lines in both hands.

Qui tol-lis pec-ca-ta mun-

Qui tol-lis pec-ca-ta mun-

This system contains the third and fourth systems of the musical score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "Qui tol-lis pec-ca-ta mun-". The second system continues the vocal line and piano accompaniment. The piano part features chords and moving lines in both hands.

di-mi-se-re-re

di-mi-se-re-re

This system contains the fifth and sixth systems of the musical score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "di-mi-se-re-re". The second system continues the vocal line and piano accompaniment. The piano part features chords and moving lines in both hands.

no-... bis
re... ce no... bis
Qui tol- lis pec- ca- ta
Qui tol- lis pec- ca- ta

mun-... di
mun-... di
su- sci- pe de- pre- ca- ti-
su- sci- pe de- pre- ca- ti-

o-... nem no-... stum qui se- des ad de-... sete- ram Pa-
o-... nem no-... stum qui se- des ad de-... sete- ram Pa-

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *bis mi-se-re* (top line), *mi-se-re* (middle line), and *mi-se-re* (bottom line). The piano part includes a treble and bass clef with various notes and rests.

Handwritten musical score for the second system, featuring piano accompaniment. It consists of a treble and bass clef with various notes and rests.

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: *re* (top line), *mi-se-re* (middle line), and *mi-se-re* (bottom line). The piano part includes a treble and bass clef with various notes and rests.

Handwritten musical score for the fourth system, featuring piano accompaniment. It consists of a treble and bass clef with various notes and rests.

Handwritten musical score for the fifth system, featuring vocal lines and piano accompaniment. The lyrics are: *bis* (top line), *Ino... bis* (middle line), and *no... bis* (bottom line). The piano part includes a treble and bass clef with various notes and rests.

Handwritten musical score for the sixth system, featuring piano accompaniment. It consists of a treble and bass clef with various notes and rests.

Ho-mi-nus tu so-lus al-tis-si-mus Je-su chri-ste

Ho-mi-nus tu so-lus al-tis-si-mus Je-su Je-su chri-ste.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Ho-mi-nus tu so-lus al-tis-si-mus Je-su chri-ste". The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with a few notes. The music is in a simple, homophonic style.

san-cto spi-ri-tu in
cum sancto spi-ri-tu in glo-ri-a de-i Pa-tris

cum sancto spi-ri-tu in glo-ri-a de-i Pa-tris.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "san-cto spi-ri-tu in cum sancto spi-ri-tu in glo-ri-a de-i Pa-tris". The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with a few notes. The music is in a simple, homophonic style.

The third system of the musical score consists of three staves. The top staff is a piano accompaniment with chords and some melodic lines. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with a few notes. The music is in a simple, homophonic style.

men a-men a-men a-men

a-men a-men a-men a-men

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "men a-men a-men a-men". The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with a few notes. The music is in a simple, homophonic style.

The fifth system of the musical score consists of three staves. The top staff is a piano accompaniment with chords and some melodic lines. The middle staff is a piano accompaniment with chords and some melodic lines. The bottom staff is a bass line with a few notes. The music is in a simple, homophonic style.

Je... sum Chri-stum Fi-li-um De-i tu-um ge-ni-tum Et ex
 Je... sum Chri-stum Fi-li-um De-i u-ni-ge-ni-tum Et ex

The first system of the musical score consists of three staves. The top two staves are vocal parts, with the lyrics 'Je... sum Chri-stum Fi-li-um De-i tu-um ge-ni-tum Et ex' on the first staff and 'Je... sum Chri-stum Fi-li-um De-i u-ni-ge-ni-tum Et ex' on the second. The bottom staff is the piano accompaniment, showing chords and melodic lines in both hands.

Pa-tre na-tum an-te om-ni-a sae-cu-la.
 Pa-tre na-tum an-te om-ni-a sae-cu-la.

The second system continues the vocal and piano parts. The lyrics are 'Pa-tre na-tum an-te om-ni-a sae-cu-la.' on both the top and bottom vocal staves. The piano accompaniment continues with similar harmonic and melodic structures.

De-um de De-o lu-men de lu-mi-ne Je-um
 De-um de De-o lu-men de lu-mi-ne Je-um

The third system concludes the page with the lyrics 'De-um de De-o lu-men de lu-mi-ne Je-um' on both vocal staves. The piano accompaniment features sustained chords and a final melodic phrase.

ve... cum de Je - o ve... ro Je... ni - tum non
ve... cum de Je - o ve... ro Je... ni - tum non

fa... ctum consub - stan - ti - a... lem Sa... tti per quem o - mni - a fa - cta
fa... ctum consub - stan - ti - a... lem Sa... tti per quem o - mni - a fa - cta

qui pro... pter nos ho... mines et pro... pter no... stram sa...
sunt... ipropter nos ho... mines et propter no... stram sa...
sunt... nos ho... mines et propter no... stram sa...

lu... tem De... seen dit de seen dit de seen dit de

lu... tem De... seen dit de seen dit de seen dit de

lu... tem De... seen dit de seen dit de seen dit de

coe... lis Et in... car... seen dit de coe... lis Et in... car...

coe... lis Et in... car... seen dit de coe... lis Et in... car...

coe... lis Et in... car... seen dit de coe... lis Et in... car...

na... tus est de spi... ri... tu san... cto... tis est de spi... ri... tu san... cto... ex ma... ri... a na... tus est de spi... ri... tu san... cto... Ex ma... ri... a

na... tus est de spi... ri... tu san... cto... tis est de spi... ri... tu san... cto... ex ma... ri... a na... tus est de spi... ri... tu san... cto... Ex ma... ri... a

na... tus est de spi... ri... tu san... cto... tis est de spi... ri... tu san... cto... ex ma... ri... a na... tus est de spi... ri... tu san... cto... Ex ma... ri... a

Et ho... mo et ho... mo et ho... mo fa... ctus

vir... gi... ne

vir... gi... ne

et ho... mo et ho... mo et ho... mo fa... ctus

est i... cruci... fi... sus e... ti... am pro

est i... cruci... fi... sus e... ti... am pro

no... bis pro... no... bis

no... bis sub Pon... ti... o Gi... la... to

Qua... sus et se... pul... tus est let... et... se

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and two piano staves. The key signature has two flats (B-flat and E-flat). The lyrics are: "Qua... sus et se... pul... tus est let... et... se".

Handwritten musical score for the second system, featuring piano accompaniment. It consists of two piano staves. The key signature has two flats. The lyrics from the previous system are visible at the top of this system.

pul... tus... est
pul... tus... est
et se... pul... tus se... pul... tus est

Handwritten musical score for the third system. It consists of two vocal staves and two piano staves. The lyrics are: "pul... tus... est", "pul... tus... est", and "et se... pul... tus se... pul... tus est".

Handwritten musical score for the fourth system, featuring piano accompaniment. It consists of two piano staves. The key signature has two flats. The lyrics from the previous system are visible at the top of this system.

re... sit ter... ti... a di... e se...

Handwritten musical score for the fifth system. It consists of two vocal staves and two piano staves. The lyrics are: "re... sit ter... ti... a di... e se...".

Handwritten musical score for the sixth system, featuring piano accompaniment. It consists of two piano staves. The key signature has two flats. The lyrics from the previous system are visible at the top of this system.

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "cum... dum seri... ptu... ras - Et a... sem...". The piano part includes triplets and various rhythmic patterns.

Handwritten musical score for the second system. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "dit a... sem... dit a... sem... dit in coe... lum". The piano part continues with accompaniment for the vocal lines.

Handwritten musical score for the third system, featuring piano accompaniment in treble and bass clefs. The music consists of chords and melodic lines, continuing the accompaniment from the previous systems.

Handwritten musical score for the fourth system. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "se... det ad dex... te... ram Sa... tis Et i... te... rum ven...". The piano part includes various rhythmic patterns and chords.

Handwritten musical score for the fifth system, featuring piano accompaniment in treble and bass clefs. The music consists of chords and melodic lines, continuing the accompaniment from the previous systems.

tu...rus est cum glo...ria ju-di-ca-re vi...vos et mor...

tu...rus est cum glo...ria ju-di-ca-re vi...vos et mor...

This system contains the first two systems of handwritten musical notation. The top system shows a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes various chords and melodic lines in both hands.

cu-jus re-qui no e-rit fi-

i tu...los ven-ius re-qui non e-rit fi-

tu...os cu-jus re-qui non e-rit fi-

This system contains the third and fourth systems of handwritten musical notation. The top system shows a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes various chords and melodic lines in both hands.

nis fi- nis et in

nis et in

This system contains the fifth and sixth systems of handwritten musical notation. The top system shows a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes various chords and melodic lines in both hands.

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with three staves (Right Hand, Left Hand, and Bass). The lyrics are: "spi-ri-tum san-ctum So-mi-num et vi-vi-fi-". The music is in a key with one flat (B-flat) and a common time signature. The vocal lines are written in a simple, clear style with some slurs and breath marks. The piano accompaniment provides harmonic support with chords and moving lines.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "qui ex Pa-tre fi-li-o-que pro-ce-". The vocal lines are written in a simple, clear style with some slurs and breath marks. The piano accompaniment provides harmonic support with chords and moving lines.

Handwritten musical score for the third system. It concludes the vocal and piano parts from the previous systems. The lyrics are: "dit qui cum Pa-tre et fi-li-o si-mul a-do-". The vocal lines are written in a simple, clear style with some slurs and breath marks. The piano accompaniment provides harmonic support with chords and moving lines.

ra - - - - - tur et con - glo - ri - fi - ca - - - - - tur qui lo - cu - - - - - tus
ra - - - - - tur et con - glo - - - - - ri - fi - ca - - - - - tur lo - cutus
qui lo - cu - tus

est qui lo - cu - - - - - tus est per pro - phe - - - - -
est qui lo - cu - - - - - tus est per pro - phe - - - - -
est lo - cu - - - - - tus est per - pro - phe - - - - -

tas Et u - - - - - nam san - ctam ca - tho - li - - - - -
tas Et u - - - - - nam san - ctam ca - tho - li - - - - -

cam et a... pro... sto... li... cum ec... cle... si...

cam et a... pro... sto... li... cum ec... cle... si...

The first system consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal lines.

am — con... fi... te... a u... num bap... tis... ma in re

am — con... fi... te... a u... num bap... tis... ma in re

The second system consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal lines.

Et ex... pe... eto
mis... si... o... nem pec... ca... to... rum
Et ex... pe... eto
mis... si... o... nem pec... ca... to... rum

Et ex... pe... eto
mis... si... o... nem pec... ca... to... rum

Et ex... pe... eto
mis... si... o... nem pec... ca... to... rum

The third system consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are written below the vocal lines.

e... m... a... di... o... nem mor... tu... rum et vi...

re... sur... re... di... o... nem mor... tu... rum et vi...

e... di... o... nem mor... tu... rum Et

This system contains the first two systems of handwritten musical notation. The top system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are: e... m... a... di... o... nem mor... tu... rum et vi... re... sur... re... di... o... nem mor... tu... rum et vi... e... di... o... nem mor... tu... rum Et

This system contains the piano accompaniment for the second system of the score. It features a grand staff with treble and bass clefs, showing chords and melodic lines.

... kam ven... tu... ri... soe... cu... li...

vi... kam ven... tu... ri... soe... cu... li...

This system contains the third system of handwritten musical notation. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: ... kam ven... tu... ri... soe... cu... li... vi... kam ven... tu... ri... soe... cu... li...

This system contains the piano accompaniment for the third system of the score. It features a grand staff with treble and bass clefs, showing chords and melodic lines.

... men... men... men... men...

a... men... men... men... men...

This system contains the fifth system of handwritten musical notation. The top system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: ... men... men... men... men... a... men... men... men... men...

This system contains the piano accompaniment for the fifth system of the score. It features a grand staff with treble and bass clefs, showing chords and melodic lines.

Sanctus

Handwritten musical score for the first system of "Sanctus". It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a whole note chord, followed by a dotted line and the word "Sanctus". The piano accompaniment consists of a series of chords, with the right hand playing a melodic line of eighth notes and the left hand playing a bass line of eighth notes.

Handwritten musical score for the second system of "Sanctus". The vocal line continues with a dotted line and the word "Sanctus", followed by a dotted line and the words "So-mi-nus De-us". The piano accompaniment continues with a similar melodic and bass line pattern.

Handwritten musical score for the third system of "Sanctus". The vocal line continues with a dotted line and the words "sa-ba-oth! Gle-ni sunt cae-li et ter-ra". The piano accompaniment continues with a similar melodic and bass line pattern.

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are in a 4/4 time signature and contain the lyrics "glo - ri - a tu - a glo - ri - a". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a long sustain pedal mark.

Handwritten musical score for the second system. It consists of four staves: two vocal staves and two piano staves. The vocal lines contain the lyrics "San - cta in ex - cel - sis in vex - cel - sis" and "san - cta in ex - cel - sis in ex - cel - sis". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a long sustain pedal mark.

Handwritten musical score for the third system. It consists of four staves: two vocal staves and two piano staves. The vocal lines contain the lyrics "sis" and "sis". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a long sustain pedal mark.

Benedictus

tenore solo.
Tenore 1
Tenore 2
Basso

Be - ne - di - ctus qui ve - nit in

ve - nit in no - mi - ne do - mi - ni Be - ne - di - ctus qui ve - nit in

di - ctus qui ve - nit in

no - mi - ne so - mi - ni.
no - mi - ne in no - mi - ne so - mi - ni. *God.*
no - mi - ne in no - mi - ne so - mi - ni. *God.*

san - na in ex - cel - sis *Ho - san -*
san - na in ex - cel - sis *Ho - san -*

na in ex - cel - sis.
na in ex - cel - sis.
na in ex - cel - sis.

Agnus Dei

Agnus de-i-i qui tol-lis pec-ca-ta mun-

A-gnus de... i qui tol--lis pec-ca-ta mun-----

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (two flats) and common time. The bottom staff is a piano accompaniment. The lyrics are 'Agnus de-i-i qui tol-lis pec-ca-ta mun-'.

di mi-se-re-re re mi-se-re-re re mi-se

di mi-se-re-re re mi-se-re-re re mi-se

This system contains the third and fourth staves. The vocal lines continue with the lyrics 'di mi-se-re-re re mi-se-re-re re mi-se'. The piano accompaniment provides harmonic support.

This system shows the piano accompaniment for the second system, consisting of the middle and bottom staves. It features a variety of chords and melodic lines.

re-re no-bis no-bis a-gnus

re-re no-bis a-gnus

This system contains the fifth and sixth staves. The vocal lines continue with the lyrics 're-re no-bis no-bis a-gnus'. The piano accompaniment continues.

This system shows the piano accompaniment for the third system, consisting of the middle and bottom staves. It concludes the piece with sustained chords and a final melodic flourish.

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The lyrics are: *re... i qui - tol - lis pec - ca - ta. mun - di mi - se -*

Handwritten musical score for the second system, featuring piano accompaniment. It includes treble and bass staves with various musical notations such as chords, arpeggios, and rests.

Handwritten musical score for the third system. It features vocal lines and piano accompaniment. The lyrics are: *re - re mi - se - re - re mi - se - re - re mi - se*

Handwritten musical score for the fourth system, featuring piano accompaniment. It includes treble and bass staves with various musical notations such as chords, arpeggios, and rests.

Handwritten musical score for the fifth system. It features vocal lines and piano accompaniment. The lyrics are: *no - bis re... re no - bis*

Handwritten musical score for the sixth system, featuring piano accompaniment. It includes treble and bass staves with various musical notations such as chords, arpeggios, and rests.

Se - i - qui tol - lis pec - ca - ta mun - di

So - na no - bis pa - cem.

So - na no - bis pa - cem So - na no - bis pa -

cem do - na no - bis pa - cem.

cem do - na no - bis pa - cem pa - cem.

Y. K. Bina
Copyright
1927

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**Missa in honorem
sacratissimi
Cordis Jesu**

gelijke stemmen
en orgel
1922

Missa

In honorem Sacratissimi Cordis Jesu

ad duas voces aequales con organo.

Jes. Ciniel

Ryrie

1 Voce *Adagio* *P*

2 Voce *P* *Adagio* Ry... ri... e e... le... i... son.

Organo *P*

mf e e... le... i... son *mf* Ry... ri... e e

e... le... i... son *mf* Ry... ri... e e... le...

mf

le... i... son... *P*... *poco riten*
 i... son... e... le... *P*... *poco riten*
P... *poco riten*
P... *dim.*

Poco più allegro *mf*
 son... *mf*... *Chri*...
 son... *Chri*... *poco più allegro*... *ste e... le... i... son*
mf... *mf*

f... *P*... *poco riten*
ste e... le... i... son... Chri... ste e... le *poco riten*
Chri... ste e... le *poco riten*

1: Tempo

son. P

1: Tempo

Ry - ri -

e e - le -

son

Ry - ri -

e e - le - i - son Ry - ri -

e - le - i - son Ry - ri -

mf

First system of musical notation. It includes two vocal staves and two piano staves. The vocal lines contain the lyrics "e e le i son" and "e e le i son". The piano accompaniment features chords and melodic lines. Dynamic markings include *P* (piano) and *P^e* (pianissimo).

Second system of musical notation. It continues the vocal and piano parts. The vocal lines contain the lyrics "le i son" and "le i son". The piano accompaniment includes a *dim* (diminuendo) marking. Dynamic markings include *P* and *P^e*. Performance instructions include *riten poco a poco* (ritardando poco a poco).

Third system of musical notation. It concludes the piece with piano accompaniment. The piano part features a *dim* marking and *PP* (pianissimo) markings. The system ends with a double bar line.

Gloria

Allegretto, mf

Et in ter--ra pax ho--mi--ni--

Et in ter--ra pax ho--mi--ni--

Allegretto

bus bo--noe vo--lun--ta--tis.

bus bo--noe vo--lun--ta--tis.

riten

riten

riten.

f Moderato

Lau--da--mus te, be--ne--

Lau--da--mus te be--ne--

Moderato

P *Piu lento*

di - - - ci - - - mus te a - - - do - - - ra - - - mus

di - - - ci - - - mus te a - - - do - - - ra - - - mus

P
Piu lento

f *Tempo di moderato*

te glo - - - ri - - - fi - - - ca - - - mus te.

te glo - - - ri - - - fi - - - ca - - - mus te.

f *Tempo di moderato*

P *Andante*

gra - ti - as a - - - gi - - - mus ti - - - bi propter magnam glo - ri - - am

P *Andante*

tu... am *P* Se-us rex cae-le-stis Se-us
 Do-mi-ne Se-us rex cae-le-stis Se-us

riten pa-ter o-mni-po-tens. *Poco meno mosso* Do-mi-ne
 pa-ter o-mni-po-tens. *Poco meno mosso*

PP *Poco piu lento* fi-li u-ni-ge-ni-te Je-su
Poco piu lento *PP*

Poco più vivo

Chi... ste. Do-- mi- ne De-- us A-- gnus

Do-- mi- ne De-- us A-- gnus

Poco più vivo

riten

De-- i Fi-- li-- us Pa-- tris.

riten

Fi-- li-- us Pa-- tris

riten

Adagio

P

Qui tol-- lis pec-- ca-- ta

Adagio

P

P

P mi-se-re re no-

mun-di mi-se-re re no-

This system contains the first two systems of music. The top system has two vocal staves. The first vocal staff has a melodic line with a *P* dynamic marking and a slur over the notes. The second vocal staff has a similar line. Below them is a piano accompaniment consisting of three staves (treble and two bass staves). The piano part features chords and moving lines in both hands.

P bis Qui tol-lis fee-

bis.

This system contains the third and fourth systems of music. The top system has two vocal staves. The first vocal staff has a melodic line with a *P* dynamic marking and a slur. The second vocal staff has a similar line. Below them is a piano accompaniment consisting of three staves. The piano part continues with chords and moving lines.

ca-ta mun-di.

This system contains the fifth and sixth systems of music. The top system has two vocal staves. The first vocal staff has a melodic line with a slur. The second vocal staff has a similar line. Below them is a piano accompaniment consisting of three staves. The piano part continues with chords and moving lines.

Poco più mosso
mf
 Su - sci - pe de - pre - ca - ti - o - nem no - *riten*
 su - sci - pe de - pre - ca - ti - o - nem no -

Poco più mosso
mf
riten

Poco meno mosso
 stiam - *P*
 stiam - Qui se - des ad de - xteram Pa - tris *PP*

Poco meno mosso
P
PP

Lento
PP
 mi - se - re - re no - bis.

Lento

1^o Tempo

mf Quo... ni... am tu so... lus san...

mf Quo... ni... am tu so... lus san...

1^o Tempo

Detailed description: This system contains the first two systems of music. The top two staves are vocal parts in G major, with lyrics 'Quo... ni... am tu so... lus san...'. The piano accompaniment is in G major, starting with a *mf* dynamic. The tempo is marked *1^o Tempo*. The piano part features a simple harmonic accompaniment with some arpeggiated chords.

poco rit.

etus tu so... lus do... mi... nus tu so... lus Al...

etus tu so... lus do... mi... nus tu so... lus Al...

poco rit.

Detailed description: This system contains the third and fourth systems of music. The vocal parts continue with the lyrics 'etus tu so... lus do... mi... nus tu so... lus Al...'. The piano accompaniment continues with the same harmonic structure. The tempo is marked *poco rit.* (poco ritardando). The piano part features a simple harmonic accompaniment with some arpeggiated chords.

mf *piu lento*

tis... si... mus, Je... su Chri...

tis... si... mus, Je... su Chri...

mf *piu lento*

Detailed description: This system contains the fifth and sixth systems of music. The vocal parts continue with the lyrics 'tis... si... mus, Je... su Chri...'. The piano accompaniment continues with the same harmonic structure. The tempo is marked *piu lento* (piu lento). The piano part features a simple harmonic accompaniment with some arpeggiated chords.

f *Fin vivo*

ste. ————— *Fin vivo* cum san-cto spi-ri-tu, in glo-ri-a

ste. ————— *Fin vivo* cum san-cto spi-ri-tu, in glo-ri-a

f

meno riten

De- i Sa-ctis. A. ————— *meno riten*

De- i Sa-ctis. A. ————— *meno riten*

f

meno riten

men. ————— *meno riten*

men. ————— *meno riten*

meno riten

Credo

Moderato

Pa-...-tri-um om-ni-po-

Pa-...-tri-um

Moderato

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'Moderato'. The key signature has one flat (B-flat) and the time signature is common time (C). Dynamics include 'f' (forte).

ten-...-tem fa-cto-rem

om-ni-po-ten-tem fa-cto-rem cae-

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo remains 'Moderato'. Dynamics include 'f' (forte).

cae-li et ter-rae vi-si-

cae-li et ter-rae vi-si-

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo remains 'Moderato'. Dynamics include 'f' (forte).

bi - - - - - li - - um o - mni - um et in - vi - si - bi - - - - - li - - - - -

bi - - - - - li - - um o - mni - um et in - vi - - - - - si - - - - - bi - - - - - li - - - - -

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in Latin. The piano accompaniment is in the left hand, providing harmonic support with chords and moving lines.

poco riten. *Andante* *mf*

um. - - - - - Et in u - - num do - - - - - mi - - - - - num

poco riten. *mf*

um. - - - - - Et in u - - num do - - - - - mi - - - - - num

Poco riten. *Andante*

The second system continues the vocal and piano parts. It includes tempo markings: *poco riten.* and *Andante*, and dynamic markings: *mf*. The lyrics are "um. - - - - - Et in u - - num do - - - - - mi - - - - - num".

poco riten. *a tempo*

Je - - - - - sum Chri - - - - - stum Fi - - li - - um de - - i

poco riten.

Je - - - - - sum Chri - - - - - stum. *A tempo*

poco riten. *mf*

The third system concludes the page. It features tempo markings: *poco riten.* and *a tempo*, and dynamic markings: *mf*. The lyrics are "Je - - - - - sum Chri - - - - - stum Fi - - li - - um de - - i".

Poco meno mosso

u - ni - ge - ni - tum
 Et ex Pa - tre na - tum an - te

Poco meno mosso

f Più vivo

Se - - - - - um de Se - - - - - o
 omni - a cre - - - - - a. Se - - - - - um de

f Più vivo

lu - - - - - men de lu - - - - - mi - - - - - ne Se - - - - - um
 Se - - - - - o lu - - - - - men de lu - - - - - mi - - - - - ne Se - - - - - um

Poco riten

f

ve... cum de Se... ve... ro.

ff

f

poco riten

ff

f

ff

Andantino

P

ge... ni... tum non fa... ctum con-sub-stan-ti... a... lem

Andantino

P

mf

Poco

per quem o-mni-a fa-cta sunt.

mf

P

Pa... tri per quem o-mni-a fa-cta sunt.

mf

Poco

P

meno mosso **P**

et pro-pter no-stram sa-

pro-pter nos ho-mi-nes et pro-pter no-stram sa-

riten *molto riten*

lu-tem de-scen-dit de cae-

lu-tem de-scen-dit de cae-

Lento **PP**

lis. et in-car-na-tus

lis. et in-car-na-tus

est de spi-ri-tu san-cto ex pa-tri-a

est de spi-ri-tu san-cto

FP

vir-gi-ne et ho-mo fa-ctus est.

et ho-mo fa-ctus est.

P *foco riten*

Molto riten *Adagio*

Molto riten *mf*

Molto riten. *Adagio*

bu-ni-fi-cus e-ti-am pro

no...bis sub Son-ti...o Bi-la...to pas...sus

P riten

riten

Detailed description: This system contains the first system of music. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "no...bis sub Son-ti...o Bi-la...to pas...sus". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The first measure of the piano part has a dynamic marking of *P* and a *riten* instruction. The second measure of the piano part has a *riten* instruction.

et se... pul...tus est.

morendo

morendo

P

Detailed description: This system contains the second system of music. The vocal line continues with the lyrics "et se... pul...tus est.". The piano accompaniment continues with a right-hand part and a left-hand part. The key signature remains two flats. The first measure of the piano part has a *morendo* instruction. The second measure of the piano part has a *morendo* instruction. The third measure of the piano part has a dynamic marking of *P*.

et re...sur...re...xit

Maestoso, con fuoco.

ff

ff

ff

Detailed description: This system contains the third system of music. The vocal line continues with the lyrics "et re...sur...re...xit". The piano accompaniment continues with a right-hand part and a left-hand part. The key signature remains two flats. The first measure of the piano part has a dynamic marking of *ff* and a *Maestoso, con fuoco.* instruction. The second measure of the piano part has a dynamic marking of *ff*. The third measure of the piano part has a dynamic marking of *ff*.

ter... ti... a di... e se... cun... dum seri...

ter... ti... a di... e se... cun... dum seri...

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "ter... ti... a di... e se... cun... dum seri...". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

ptu... ras

ptu... ras

ff et a... scen... dit in

ff et a... scen... dit in

The second system continues the vocal and piano parts. The vocal staves have lyrics: "ptu... ras" and "a... scen... dit in". The piano accompaniment includes a dynamic marking of *ff* and a fermata over a complex chordal passage.

coe... lum

coe... lum

se... det ad de... se... ram Sa... tris. Et

se... det ad de... se... ram Sa... tris. Et

f meno

f Et meno

The third system concludes the page. The vocal staves have lyrics: "coe... lum" and "se... det ad de... se... ram Sa... tris. Et". The piano accompaniment features a change in key signature to two flats and includes dynamic markings of *f* and *f* meno.

Andantino **P**

nis. — So... minus et

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by the syllable 'nis.' and then continues with 'So... minus et'. The piano accompaniment features a complex texture with many accidentals and chromatic lines. A dynamic marking of **P** (piano) is present.

Andantino **P**

Et in spi-ri-tum san-ctum.

This system contains the second vocal line and piano accompaniment. The vocal line begins with 'Et in spi-ri-tum san-ctum.' The piano accompaniment continues with a similar complex texture. A dynamic marking of **P** is present.

P

vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-

This system contains the third vocal line and piano accompaniment. The vocal line continues with 'vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-'. The piano accompaniment features a more rhythmic and chordal texture. A dynamic marking of **P** is present.

Qui ex Pa-tre Fi-li-o-que pro-

This system contains the fourth vocal line and piano accompaniment. The vocal line continues with 'Qui ex Pa-tre Fi-li-o-que pro-'. The piano accompaniment continues with a similar rhythmic texture. A dynamic marking of **P** is present.

Poco più lento **P**

ce-dit qui cum Pa-tre et Fi-li-o si-

This system contains the fifth vocal line and piano accompaniment. The tempo marking changes to *Poco più lento*. The vocal line continues with 'ce-dit qui cum Pa-tre et Fi-li-o si-'. The piano accompaniment features a more spacious and chordal texture. A dynamic marking of **P** is present.

Poco più lento **P**

ce-dit qui cum Pa-tre et Fi-li-o

This system contains the sixth vocal line and piano accompaniment. The vocal line continues with 'ce-dit qui cum Pa-tre et Fi-li-o'. The piano accompaniment continues with a similar spacious texture. A dynamic marking of **P** is present.

mul a--do--ra--tur et Con-glo-ri-fi-ca--tur qui lo-
 simul a--do--ra--tur et Con-glo-ri-fi-ca--tur qui lo-

P

P

P

cu--tus est per pro--phe--tas et u--nam
 cu--tus est per pro--phe--tas et u--nam

mf *proo più vivo*

mf

mf *proo più vivo*

san--ctam ca--tho--li--cam
 san--ctam ca--tho--li--cam

f

f

f

f

f *Goes largo*

a-po-sto-li-cam Ec-cle-si-am — Bon-fi-ter-or

a-po-sto-li-cam Ec-cle-si-am — Bon-fi-ter-or

u-num bap-tis-ma

u-num bap-tis-ma in re-mis-si-o-nem pec-ca-

P

P

f *a primo tempo*

Et ex-pe-cto re-sur-

to-rum — *a primo tempo* Et ex-pe-cto

f

f

re... et... o... nem mor-tu... o... rum *f* *piu*

re-sus-re-cti... o... nem mor-tu... o... rum *f* *piu*

largo

vi... tam ven... tu... ri sae... cu... li

vi... tam ven... tu... ri sae... cu... li

f *cuse* *riten.* *ff* *Largo - riten*

f *cuse* *riten* *men.* *ff* *Largo - riten* *men.*

f *riten* *ff* *riten* *men.*

et us Do -- mi -- nus De -- us
 et us Do -- mi -- nus De -- us

This system contains two vocal staves and two piano staves. The vocal parts are in a soprano and alto register. The piano accompaniment consists of chords and moving lines in both hands. The key signature has three flats (B-flat, E-flat, A-flat).

poco riten sa -- ba -- oth *Poco vivo* Ple -- ni sunt
poco riten
poco riten *Poco vivo*

This system continues the vocal and piano parts. It includes tempo markings: *poco riten* (poco ritenuto) and *Poco vivo* (poco vivace). There are dynamic markings of *f* (forte) in the piano part. The key signature remains three flats.

ce -- li et ter -- ra
 Ple -- ni sunt ce -- li et ter -- ra

This system concludes the page with the final vocal and piano staves. The vocal parts end with the words 'ce -- li et ter -- ra' and 'Ple -- ni sunt ce -- li et ter -- ra'. The piano accompaniment provides harmonic support. The key signature is still three flats.

poco riten *f* *A tempo*

f *poco riten* *f*

glo-ri-a tu-a glo-

poco riten *A tempo*

Allargando

ri-a tu-a glo-ri-a

Allargando

ri-a tu-a glo-ri-a

Allargando

f *Animato* *cresc*

tu-a glo-san-na glo-

f *Animato* *f cresc*

tu-a glo-

f

san - - - na, Ho - - - san - - - na

san - - - na Ho - - - san - - - na

ff poco riten *f a tempo*

ff poco riten *f in tempo ex a tempo*

ff poco riten *f in tempo ex a tempo*

cresc *ff poco riten* *f*

cel - - - sis

cel - - - sis

ff Allargando *in Allargando ex*

ff Allargando *in Allargando ex*

ff *ff*

sis.

sis.

Benedictus

Andante

Be - ne - di - ctus qui ve - nit in no - mi - ne

Andante

f Animato, *cresc.*

So - mi - ni.

f Animato Ho - san - na, Ho - san - na, Ho -
 cresc.

f Animato Ho - san - na, Ho -

ff poco riten

f a tempo

ff Allargando

san - na

in ex - cel - sis

ff allargando in ex -

san - na

in ex - cel - sis

Allargando in ex -

ff poco riten

f a tempo

ff

f

cel... sis.

cel... sis.

ff

ff

This system contains two vocal staves and two piano staves. The vocal parts have lyrics "cel... sis." and "cel... sis." with dotted lines indicating a long note. The piano accompaniment features a forte (*ff*) dynamic and includes a triplet of eighth notes in the right hand.

Agnus Dei

Adagio

P

Adagio A... gnus de... i qui tol- lis pec- ca- ta

P

3

This system begins with the tempo marking *Adagio* and a piano (*P*) dynamic. It contains two vocal staves and two piano staves. The lyrics are "A... gnus de... i qui tol- lis pec- ca- ta". The piano accompaniment includes a triplet of eighth notes in the right hand.

P

poco riten

P mi... se... re... re no... *poco riten*

mun... di mi... se... re... re no... *poco riten*

P

This system continues the musical score with two vocal staves and two piano staves. The lyrics are "mi... se... re... re no..." and "mun... di mi... se... re... re no...". The tempo marking *poco riten* (poco ritenuto) is present. The piano accompaniment starts with a piano (*P*) dynamic.

a tempo **F**

bis A... gnus Se... i qui

a tempo **F**

bis

F

rol... lis pec... ca... ta mun... di mi... se... re... re

F

mi... se... re... re

F

poco riten **1.º Tempo**
mf

no... bis. A...

poco riten **1.º Tempo**

no... bis.

crise

gnus de... i qui tol-lis pec-ca-ta mun...

mf *crise*

gnus de... i qui tol-lis pec-ca-ta mun...

mf *crise* *dim*

P *riten poco a poco*

di, do... na no... bis pa...

P *riten poco a poco* *div*

di do... na no... bis pa... cem do-na

P *riten poco a poco*

PP

cem.

PP

no... bis pa... cem.

PP

PP

W. K. K. K.
 1922.

4

**Missa in honorem
Sancti Josephi**

gelijke stemmen
en orgel
1950

Jef Simel

Missa

in honorem sancti Josephi

ad duas voces aequales con organo.

Missa

in honorem sancti Josephi

Jef Zindel

Kyrie

P *Molto adagio*

4^a Voce

Kyrie eleison

3^a Voce

Kyrie eleison

Organo

P *Molto adagio*

Sed. I

Kyrie eleison Kyrie eleison

eleison eleison Kyrie eleison

Poco riten

Poco piu mosso
mf

e - e - le - i - son. Chri -

Poco riten

Poco piu mosso
mf

P *Meno mosso*

ste e - le - i - son - Chri - ste e -
Chri - ste e - le - i - son Chri - ste e -

Meno mosso

Poco piu mosso
mf

Riten

le - i - son Chri - ste - e - le - i -
le - i - son. Chri - ste e - le - i -

Poco piu mosso
mf

Riten

1: Tempo
 I
 son. ————— Ky — — — — ri — — e e — le — — — — i — —

son. —————

1: Tempo
 P

son — — — — Ky — — — — ri — — e e — — le — — — — i — — son

P
 Ky — — — — ri — — e e — — le — — — — i — — son — — e — — le — — i — — son

Riten

Ky — — — — ri — — e — — e — — le — — — — i — — son. — — — —

(div.)
 Ky — — ri — — e Ky — — — — ri — — e — — e — — le — — — — i — — son.
 Riten

dim.

Gloria

Allegro moderato.

Et in ter...ra fase ho.. mi..... ni.....

Et in ter...ra fase ho..... mi..... ni.....

Allegro moderato.

f
Ped.

bus bo...nae vo..... lun..... ka.....

bus bo...nae bo.....nae vo..... lun.....

f ①
tis lau...da.....mus te be.....ne.....

ka..... tis lau...da.....mus te be.....ne.....

①

Andante

P

di - - - ci - - mus te a - do - - ra - - - - -

di - - - ci - - mus te a - do - - ra - - - - -

Andante

1. Bempo

mus - te, glo - ri - fi - ca - - - - - mus

mus te glo - ri - fi - ca - - - - - mus

1. Bempo

Poco riten

②

Andantino

P

te - - - - - gra - ti - as a - - gi - mus ti - - - - - bi

te - - - - - gra - ti - as a - - gi - mus ti - - - - - bi

Poco riten

②

Andantino

P

S. Sed. Sed.

prop. ter ma. quam glo. ri. am tu. am.

prop. ter ma. quam glo. ri. am tu. am.

The first system consists of three staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The key signature has three flats (B-flat, E-flat, A-flat). The music is in a 4/4 time signature. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady bass line and chords in the right hand.

③ *L'istesso tempo*

f Do. mi. ne De. us rex cae. le. stis De. us pa. ter o.

Do. mi. ne De. us rex cae. le. stis De. us pa. ter o.

The second system consists of three staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The key signature has three flats. The music is in a 4/4 time signature. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady bass line and chords in the right hand.

③ *L'istesso tempo*

f

senza Ped. Ped

The third system consists of two piano accompaniment staves. The key signature has three flats. The music is in a 4/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand. The dynamic marking is *f*.

Poco ritm

P Poco lento

mi. fo. tens Do. mi. ne fi. li u. ni.

P

mi. fo. tens Do. mi. ne fi. li u. ni.

Poco ritm *Poco lento*

dim *P*

senza Ped

The fourth system consists of three staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The key signature has three flats. The music is in a 4/4 time signature. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady bass line and chords in the right hand. The dynamic marking is *P*.

pp

ge... mi... ke Je... su Ghi... su

pp

ge... mi... ke Je... su

ped.

Andante

ste. Do... mi... ne De... us a... gnus De... i

Ghi... ste. Do... mi... ne De... us a... gnus De... i

Andante

f

f

senza ped.

Poco allargando

fi... li... us Sa... tris. Qui

fi... li... us Sa... tris

Poco allargando

Andagio

P

P

ped.

senza ped.

kol... lis fec... ca... ta mun - - - - -

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

di - - - - - *P*
sti... se... re... re no - - - - -

This system contains the third and fourth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

P
Qui kol... lis fec... ca... ta
Bis - - - - -

This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

⑥ Poco più vivo

mun - - - - - di. Su - - sci - - - - - pe

Su - - sci - - - - - pe

⑥ Poco più vivo

f

f

Ped

mf

de - pre - ca - ti - o - nem no - - - - - stram - Qui se - - - - - des ad

de - pre - ca - ti - o - nem no - - - - - stram -

mf

Adeno molto

Adagio

de - xte - ram Pa - - - - - tris

P

mi - - - - - se - - - - - re - - - - - re

Adagio

P

7 1: Tempo

Quo-ni-am tu so-lus san-

no-bis. Quo-ni-am tu so-lus san-

7 1: Tempo

Poco largo maestoso

ctus tu so-lus do-mi-nus tu

Poco largo maestoso

ctus tu so-lus do-mi-nus tu

so-lus al-tis-si-mus Je-su

so-lus al-tis-si-mus Je-su

Loco ritm

1: Tempo

8

Ghi - - - - - ste. Gum san - - - - - cto

- - - - - su - Ghi - - - - - ste Gum san - - - - - cto

Loco ritm

1: Tempo

8

spi - - - - - ri - tu in glo - ri - a de - - - - - i Pa - - - - - tris.

spi - - - - - ri - tu in glo - ri - a de - - - - - i Pa - - - - - tris.

Poco a poco allargando

ff Gi - - - - - men A - - - - - men. - - - - -

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

Poco a poco allargando

ff

Credo

Moderato

Sa-tiem o-mni-fo-ten-tem sa-cto-rem cae-li et

Sa-tiem o-mni-fo-ten-tem sa-cto-rem cae-li et

Moderato

ped.

ter-ri-ae vi-si-bi-li-um o-mni-um et

ter-ri-ae vi-si-bi-li-um o-mni-um et

Loco riten

in-vi-si-bi-li-um. Et in u-num

in-vi-si-bi-li-um. Et in u-num

Loco riten

1 *Moderato assai* *P*

1 *Moderato assai* *P*

senza ped.

Do... mi... num Je... su... sum Chri... stum

Do... mi... num Je... su... sum Chri... stum

Sed

fi... li... um De... i u... ni... ge... ni...

fi... li... um De... i u... ni... ge... ni...

2 *Poco meno vivo*
tum — Et ex fa... tre na... tum

tum — **2** Et ex fa... tre na... tum —
Poco meno vivo

3

an - te o - mni - - a sae - - cu - - la.

an - te o - mni - a sae - cu - - la. De - - - - - um de

3 Andante

mf

senza Ped.

De - - - - - o lu - - - - - men de - lu - mi - - - - - re

De - - - - - um ve - - - - - rum de De - - - - - o ve - - - - -

De - - - - - um ve - - - - - rum de De - - - - - o De - - - - - o

ped

L'istesso tempo
④ *P*

20
Ge... ni... tum non fa... etum

L'istesso tempo
④ *P*

senza Sed.

Con - sub - stan - ti - a - lem Sa - tri

Moderato

⑤

per quem o... mni - a fa... eta sunt. -

per quem o... mni - a fa... eta - sunt. -

Moderato
⑤

Sed | senza Sed

pro... pter nos ho... mi... nes et pro- pter no- stram sa...

P

Poco a poco allargando

lu... tem de... sen... dit in coe...

Poco a poco allargando

Sed |

lis.

⑥ *Molto lento*

pp

et in... car...

(div.) *pp*

et in... car...

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/2 time, with a tempo marking of 'Molto lento' and a dynamic of 'pp'. It begins with a whole rest followed by a half note 'et' and a dotted half note 'in... car...'. The second staff is a piano accompaniment line, also in G major, 4/2 time, with a dynamic of '(div.) pp'. It begins with a whole rest followed by a half note 'et' and a dotted half note 'in... car...'. Both staves have a fermata over the final note.

⑥ *Molto lento*

ppp

pp

ppp

pp

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves in G major, 4/2 time. The upper staff has a dynamic of 'ppp' and the lower staff has a dynamic of 'pp'. The music begins with a whole rest followed by a half note 'et' and a dotted half note 'in... car...'. There are fermatas over the final notes of both staves.

na... kus est de Spi... ri... tu san... cto ex... tra...

na... kus est de spi... ri... tu san... cto ex... tra...

Detailed description: This system contains the third system of music. The top staff is a vocal line in G major, 4/2 time, with a tempo marking of 'Molto lento'. It begins with a half note 'na...' followed by a dotted half note 'kus est de Spi... ri... tu san... cto ex... tra...'. The second staff is a piano accompaniment line, also in G major, 4/2 time. It begins with a half note 'na...' followed by a dotted half note 'kus est de spi... ri... tu san... cto ex... tra...'. Both staves have a fermata over the final note.

ri... a vir... gi... ne et ho... mo

ri... a vir... gi... ne et ho... mo

Detailed description: This system contains the fourth system of music. The top staff is a vocal line in G major, 4/2 time. It begins with a half note 'ri...' followed by a dotted half note 'a vir... gi... ne et ho... mo'. The second staff is a piano accompaniment line, also in G major, 4/2 time. It begins with a half note 'ri...' followed by a dotted half note 'a vir... gi... ne et ho... mo'. Both staves have a fermata over the final note.

allargando

fa - - - - ctus est.

fa - - - - ctus est.

allargando

8^a

ped

Grave

Grave

P

ped

em - - - - ci - - -

fi - - - - xus e - - - - ki - am pro no - - - - bis

sub Ion-ti... o Pi... la... to pas...

Riten

sus et se... pul... tus est

dim

8 *Allegro*

et re... sus...

8 *Allegro*

re seit ku ti . . . a di e se

re seit ku ti . . . a di e se

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics written below. The piano accompaniment is in the left hand, featuring chords and moving lines. The key signature has one flat (B-flat).

cun dum seri ptu ras et a scen dit in

cun dum seri ptu ras et a scen

The second system continues the vocal and piano parts. The piano accompaniment includes some sustained chords and moving lines. The key signature remains one flat.

Coe lo se det ad de xte ram Sa tris Et

dit in Coe lo se det ad de xte ram Sa tris Et

Poco ritén *Andante* 9

Poco ritén *Andante* 9

The third system includes tempo markings: *Poco ritén* and *Andante*. A circled number '9' is present. The piano accompaniment features a dynamic marking of *f* (forte). The key signature changes to two flats (B-flat and E-flat).

i - - - te - cum ven - tu - - rus est cum glo - ri - a ju - di - -
 i - - - te - cum ven - tu - - rus est cum glo - ri - a ju - di - -

mf

senza ped.

ca - - - re vi - - - vos et mor - tu - -
 ca - - - re vi - - - vos et mor - tu - -

mf

ped.

os cu - - jus re - - - qui non e - - - rit
 os cu - - jus re - - - qui non e - - - rit

mf

fi...nis. Et in Spi-ri-tum
 si...nis. Et in Spi-ri-tum
 Moderato assai
 senza Ped.

san...ctum Do-mi-num et vi-vi-fi-
 san...ctum
 Ped.

can...tem Qui ex fa...tre fi-li-

11 Poco piu mosso

o... que pro... ce... dit.

P

Qui cum pa... tre et

11 Poco piu mosso

P

P

si... mul a... do... ra... tur et

fi... li... o si... mul a... do... ra... tur et

P

con... glo... ri... fi... ca... tur qui lo... cu... tus est per pro...

P

con... glo... ri... fi... ca... tur qui lo... cu... tus est per pro...

12 *Maestoso*

phe... tas Et u... nam san... ctam ca...

phe... tas Et u... nam san... ctam ca...

12 *Maestoso*

tho... li... cam et a... fos...

tho... li... cam et a... fos...

tho... li... cam et a... fos...

13 *Andante*

to... li... cam ec... cle... si... am. Bon...

to... li... cam ec... cle... si... am ec... cle... si... am.

13 *Andante*

to... li... cam ec... cle... si... am ec... cle... si... am.

Poco meno mosso

fi...te...or u...num Ba...ptis...ma

P

in re...mis...si...

Poco meno mosso

Poco largo

Et ex...

o...nem pec...ca...to...rum.

Poco largo

Et ex...

mf

mf

mf

fe...cto re...sur...re...cti...o...

fe...cto re...sur...re...cti...o...

15 1: Tempo

Riten

nem mor-tu-o-rum.

--- nem mor-tu-o-rum

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The first system includes the lyrics 'nem mor-tu-o-rum.' and a circled measure number '15' with the instruction '1: Tempo'. The second system includes the lyrics '--- nem mor-tu-o-rum' and another circled measure number '15' with '1: Tempo'. The word 'Riten' is written above the piano accompaniment in the second system.

vi-tam ven-tu-ri sae-cu-li

vi-tam ven-tu-ri sae-cu-li

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The third system includes the lyrics 'vi-tam ven-tu-ri sae-cu-li'. The fourth system includes the lyrics 'vi-tam ven-tu-ri sae-cu-li'.

Poco a poco allargando

a-men a-men

a-men a-men

Poco a poco allargando

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The fifth system includes the lyrics 'a-men a-men'. The sixth system includes the lyrics 'a-men a-men' and the instruction 'Poco a poco allargando' written above the piano accompaniment.

ku... a. do... san... na, ho...

ku... a. do... san... na in e...

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features chords and moving lines in both hands. Dynamics include *f* and *sf*.

Poco a poco allargando

san... na ho... san... na in e...

xeel... sis ho... san... na in e...

Poco a poco allargando

This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment includes a *ff* dynamic marking. The tempo instruction *Poco a poco allargando* is written above the piano part.

Molto allargando

xeel... sis.

xeel... sis.

Molto allargando

This system contains the final two vocal staves and the piano accompaniment. The vocal lines conclude with the lyrics. The piano accompaniment features a *Molto allargando* tempo instruction and ends with a double bar line. Dynamics include *ff*.

Benedictus

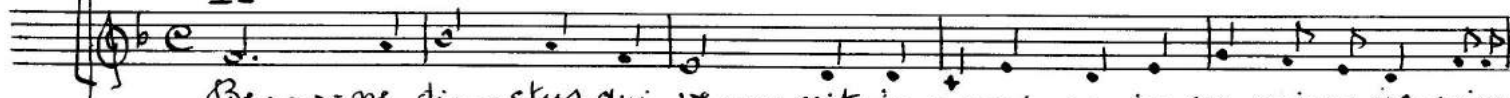
Adagio

pp



Be... ne... di... ctus qui ve... nit in no... mi... ne in no... mi... ne Do... mi...

pp



Be... ne di... ctus qui ve... nit in nomi... ne in no... mi... ne no... mine

Adagio

pp



Allegretto

Goes a poco allargando

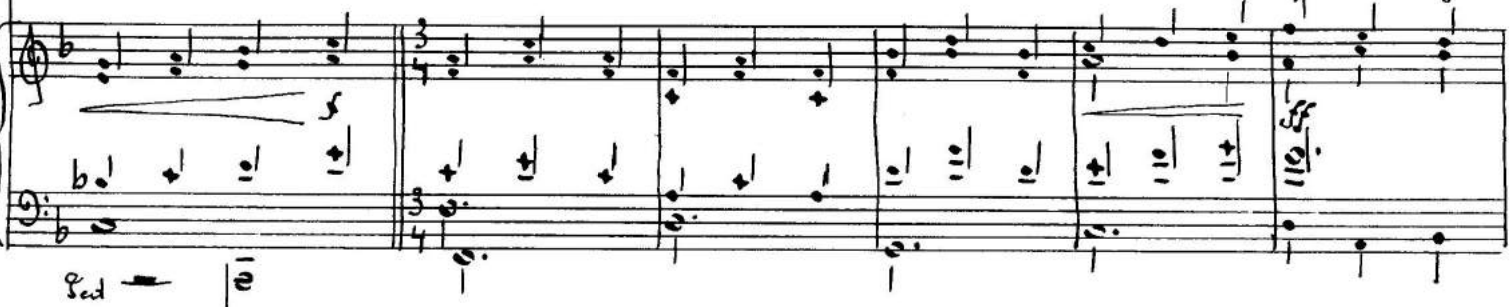


mi... So... san... na ho... san... na ho... san... no



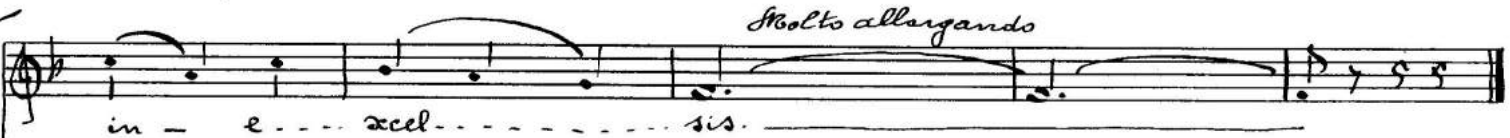
Do... mi... ni So... san... na ho... san... na ho... san... na

Goes a poco allargando

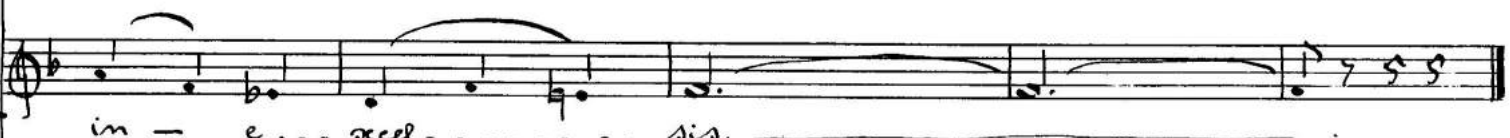


Ped — | ē

Molto allargando



in... e... xcel... sis.



in... e... xcel... sis.

Molto allargando



Agnus Dei

Molto adagio

P
A - - gnus de - - i qui tol - lis pec - ca - ta mun - - di, mise -
P
mi - - se - -

Molto adagio

P
Sec.

mf
re - - re no - - bis. - - A - - gnus de - - i qui
mf
re - - re no - - bis. - - A - - gnus
mf

P
tol - lis pec - ca - ta mun - - di mi - se - - re mi - se - -
P
de - - i qui tol - lis pec - ca - - ta mun - - di. mi - se - -

Poco riten

1. Tempo

re...re no...bis.

A...gnus

re...re no...bis.

Poco riten

1. Tempo

pp

Siu lento

De...i qui tol...lis pec...ca...ta mun...di do...na

P

Do...na

Siu lento

Lento assai

Riten

pp

ppp

no...bis

pa...cem.

pp

ppp

no...bis

pa...cem.

Lento assai

Riten

pp

ppp

*Jeff Bissel
London 1950*

5

**Missa in honorem
Sanctae Magdalenae**

gelijke stemmen
en orgel
1959

Missa

in honorem sanctae Magdalene

Jef Binet

Kyrie

Adagio

1. Voce *P* Ky...ri...e e...

2. Voce *P* Ky...ri...e e... lei... son Ky...ri...e e...

Adagio

Organo *P*

Se.

Poco ritm

Al tempo

lei... son Ky...ri...e e... lei... son.

lei... son Ky...ri...e e... lei... son. *mf* Ghi...ste e...

Poco ritm

Organo *mf*

mf

Chri...ste e -- lei --- son Chri...ste e -- lei ---

lei --- son Chri...ste e. lei --- son Chri...ste e -- lei ---

S. Sed. Sed.

P

son. — Ky -- ri ---

son. — Ky -- ri --- e e -- lei --- son Ky --

P

S. Sed.

allargando

e e -- lei --- son Ky -- ri - e e -- lei --- son.

ri --- e e -- lei --- son Ky -- ri - e e -- lei --- son. —

allargando

Gloria

Allegretto

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis

f

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-tatis

Allegretto

ped.

ta-tis Lau-da-mus te be-ne-di-ci-mus

ta-tis Lau-da-mus te be-ne-di-ci-mus

P Poco meno mosso

te, A-do-ra-mus te, glo-ri-fi-ca-mus

f a tempo

te glo-ri-fi-ca-mus

Moderato

te. - gra-ti-as a-gi-mus ti- - - - bi propter magnam gloriam

te. - gra-ti-as a-gi-mus ti- - - - bi propter magnam gloriam

Andante

tu - - - - am. - Do-mi-ne De-us rex cae-le-stis

tu - - - - am. - Do-mi-ne De-us rex cae-le-stis

Andante

Piu lento

De-us Pa-ter om-ni-po-tens. Do-mi-ne fi-li u-ni-ge-ni-te

De-us Pa-ter om-ni-po-tens Do-mi-ne fi-li u-ni-ge-ni-te

Lento *pp* Je - su Chri - - - ste *Allegretto* Do - mi - ne De - us

pp Je - su Chri - - - ste. - Do - mi - ne De - us

Lento *pp* *Allegretto*

Poco riten a - gnus De - i fi - li - us Pa - - - - - tris. *Sed* *p Lento* Qui tol - lis pec - ca - ta

a - gnus De - i fi - li - us Pa - - - - - tris.

Lento *Poco riten* *P*

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

Mi - se - re - re no - - bis

pp *P*

Sed *S. Ped.*

f Poco più vivo

Andante

mun. di su. sci. fe de. fe. ca. ti. o. nem no. stram qui

f

su. sci. fe de. fe. ca. ti. o. nem no. stram. -

f Poco più vivo

Andante

f Sed

Plento

se. . . des ad de. . . xte. ram Sa. tris. -

Qui se. . . des ad de. . . xte. ram Sa. tris.

Lento

f Sed

Andante

no. . . bis Quo. . . ni. . . am tu so. lus San. ctus tu so. lus

f

Quo. . ni. . am tu so. lus San. ctus tu so. lus

Andante

f Sed

P Poco lento

Do - mi - nus tu so - - - lus Al - tis - si - mus Je - su Chri - - -

Do - - mi - nus tu so - - - lus Al - tis - - si - mus Je - su Chri - - -

P Poco lento

Allegretto

ste. — Gum san - - eto spi - ri - tu in glo - ri - a de - i

ste — Gum san - - eto spi - ri - tu in glo - ri - a de - i

Allegretto

S. Sed.

Poco a poco allargando

San - - tis. A - - - men A - - - - - men. —

San - - tis A - - - - men A - - - - - men. —

Poco a poco allargando

Sed

Credo

Andante

Satrem omni-po-ten-tem fa-ctorem cae-li et ter-rae,

Satrem om-ni-po-ten-tem fa-cto-rem cae-li et ter-rae,

Andante

vi-si-bi-li-um omni-um et in-vi-si-bi-li-um. — Et in

vi-si-bi-li-um omni-um et in-vi-si-bi-li-um. — Et in

Siu vivo
3. Sed. Sed

u-num Do-mi-num Je-sum Chri-stum

u-num Do-mi-num Je-sum Chri-stum

3. Sed.

fi-li-um de-i u-ni-ge-ni-tum. Et ex Pa-tre

fi-li-um de-i u-ni-ge-ni-tum. Et ex Pa-tre

Poco largo

na-tum an-te omni-a sae-cu-la. De-um de

na-tum an-te omni-a sae-cu-la. De-um de

Poco largo

Ped.

De-o lu-men de lu-mi-ne, De-um

De-o lu-men de lu-mi-ne, De-um

Andante

ve-rum de De-o ve-ro. Ge-mi-tum non

ve-rum de De-o ve-ro. Ge-mi-tum non

Andante

P

1. Sed

fa-ctum Consub-stan-ti-a-lem Pa-tri

fa-ctum Consub-stan-ti-a-lem Pa-tri

P

1. Sed.

per quem omni-a fa-cta sunt. — qui pro-pter nos

per quem omni-a fa-cta sunt. —

P

1. Sed.

ho-mi-nes de-seen---dit de
 et pro-pter no-stram sa-lu---tem de-seen---dit de

1. Ped.

foco riten
 Coe-----lis. — Et in-car-na--tus est de
 Coe-----lis. — Et in-car-na--tus est de

Lento
pp

foco riten
Lento
pp

S. Ped.

Spi---ri---tu san...cto
 Spi---ri---tu san...cto ex Ma-ri--a Vir---gi-ne et

Ped

Adagio

P Cum ci - - - - - fi - - - - -

ho - - - no fa - - - ctus est. -

Adagio

P

2. Ed.

deus e - - ti - - - am pro no - - - bis sub San - - - ti - - o Si - - la - - to

P Poco a poco morendo

pro - - - - - sus et se - - - pul - - - tus est.

Poco a poco morendo

3. Ed.

Maestoso con fuoco

Et resur-re-xit ter-ti-a di-e se-cun-dum scrip-tu- - - -

Et resur-re-xit ter-ti-a di-e se-cun-dum scrip-tu- - - -

Maestoso con fuoco

Ped.

Moderato

ras. - Et a - - - - - seen - - - - - dit in cae - - lum se-det ad dex-te - ram

ras. - Et a - - - - - seen - - - - - dit in cae - - lum se-det ad dex-te - ram

Andantino

Sa - - tis. Et i - te-rum ven - tu - rus est cum glo - ri - a ju - di -

Sa - - tis

*Andantino**P*

Ped.

Ca... re

P

vi- vos et mar-ku- os, cu- jus re- qui non e- rit fi-----

Placido

P

et in spi-ri-tum

nis. —

P

et in spi-ri-tum

Placido

P

sed

San-ctum Do-mi-num

P

Qui ex

San-ctum Do-mi-num et vi-vi-fi-can-tem —

p Cantante

Sa... tre fi- li- o- que pro- ce- dit — Qui cum Sa... tre et

p

Qui cum Sa... tre et

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'Sa... tre fi- li- o- que pro- ce- dit — Qui cum Sa... tre et' and a piano accompaniment. The second system continues the vocal line with lyrics 'Qui cum Sa... tre et' and the piano accompaniment. The piano part consists of chords and moving lines in both hands.

fi- li- o simul a- do- ra- --- tu et con glo- --- ri- --- fi- ---

fi- li- o simul a- do- ra- --- tu et con glo- --- ri- --- fi- ---

Detailed description: This system contains the third and fourth systems of the musical score. The third system has a vocal line with lyrics 'fi- li- o simul a- do- ra- --- tu et con glo- --- ri- --- fi- ---' and piano accompaniment. The fourth system continues the vocal line with the same lyrics and piano accompaniment. The piano accompaniment features sustained chords and melodic fragments.

Poco Largo

Ca... tus qui lo- cu- tus est per pro- phe- --- tas. Et u... nam

Ca... tus qui lo- cu- tus est per pro- phe- --- tas. Et u... nam

Poco Largo

Detailed description: This system contains the fifth and sixth systems of the musical score. The fifth system has a vocal line with lyrics 'Ca... tus qui lo- cu- tus est per pro- phe- --- tas. Et u... nam' and piano accompaniment. The sixth system continues the vocal line with the same lyrics and piano accompaniment. The tempo marking 'Poco Largo' is present above the vocal line in both systems. The piano accompaniment includes some chromatic movement in the right hand.

San-ctam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-

San-ctam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines.

Andante
am- Con-fi-te-or u-num bap-tis-ma in re-

P
am- Con-fi-te-or u-num bap-tis-ma in re-

Andante
P

S. Ped.

The second system consists of three staves. The top staff is a vocal line with lyrics and the tempo marking 'Andante'. The middle staff is another vocal line with lyrics and a dynamic marking 'P'. The bottom staff is a piano accompaniment with a dynamic marking 'P' and the instruction 'Andante'. A 'S. Ped.' marking is at the bottom.

mis-si-o-nem pec-ca-to-rum. - Et ex-

mis-si-o-nem pec-ca-to-rum. - Et ex-

Maestoso

Maestoso

Ped.

The third system consists of three staves. The top staff is a vocal line with lyrics and the tempo marking 'Maestoso'. The middle staff is another vocal line with lyrics and the tempo marking 'Maestoso'. The bottom staff is a piano accompaniment with the tempo marking 'Maestoso' and a 'Ped.' marking at the end.

Piu vivo

fec...to re-sur-rec-ti-o-nem mor-tu-o-rum et

fec...to - re-sur-rec-ti-o-nem mor-tu-o-rum

Piu vivo

1. Ped.

vi...tan ven-tu-ri sae-cu-li.

et vi...tan ven-tu-ri sae-cu-li.

Largo

allargando

a...men a...men.

a...men. (div) a...men.

Largo

allargando

Ped

Sanctus.

Largo *p* *Poco a poco cresc.*

San... ctus San... ctus

P *Poco a poco cresc.*

San... ctus

Largo *p* *Poco a poco cresc.*

ped.

San. ctus Do... mi - nus De... us sa... ba...

San... ctus Do... mi - nus De... us sa... ba...

Andante

oth. — Ple. ni sunt cae - li et ter... ra

oth. — Ple. ni sunt cae - li et ter... ra

Andante

S. ped.

piu vivo
 glo... ri... a tu... a. — do...
 glo... ri... a tu... a. —
piu vivo
 Sed 1

Meno mosso
 san... na in ex... cel... sis ho... san...
 Ho... san... na in ex... cel... sis Ho... san...
Meno mosso
 Sed 1

Largo *allargando*
 na in ex... cel... sis.
 na in ex... cel... sis.
Largo *allargando*

Benedictus

Adagio

Be... ne... di... ctus qui ve...

Adagio

P

Andante

nit — in no... mi... ne Do... mi... ni. — Ho...

Andante

rall. e dim.

P

san... na ho. san... na in ex... cel... sis. —

rall. e dim

P

san... na ho. san... na in ex... cel... sis. —

rall. e dim

P

Sed.

Agnus Dei

Lento

P

a - - - gnus de - - - i qui tol - lis pec - ca - - ta

Lento

P

mun - di, a - - - gnus

P

mi - se - re - re no - - - bis.

Sed. *1. Sed.*

de - - - i qui tol - lis pec - ca - - ta mun - - - di,

mf A-----gnus

P mi--se--re--re no-----bis. *mf* A--gnus

ped

De-----i qui tol-lis fec-ca-ta mun-----di,

De-----i qui tol-lis fec-ca-ta mun-----di,

pp *Largo* Do... na no... bis *allargando* pa-----cem. *PPP*

pp Do... na no... bis *allargando* pa-----cem. *PPP*

pp *Largo* *allargando* *PPP*

4 July 1959

6a

Missa
Salve Regina

(Latijnse versie)

Gemengd koor
en orgel
1960

Missa "Salve Regina"

J. Binet

Kyrie.

Adagio quasi lento

Soprani

Alti

Tenori

Bassi

Organum

Ky-ri-e e-le... le

Ky-ri-e e-le... i-son e-...

adagio quasi lento

Ky-ri-e e-le... i-son e-...

Soprano

Alto

Tenore

Basso

Organum

Ky-ri-e e-le... i-

Ky-ri-e e-le... i-son e-le... #

i-son e-le... i-son e-le... i-

le... i-son e-le... i-son e-...

Handwritten musical score for voice and piano. The score is written on aged paper and consists of three systems of staves.

System 1: Features vocal staves and piano accompaniment. The lyrics are "Son e -- lei -- i -- son." and "Chri -- ste e -- lei --". Performance markings include *mf* and *ben poco piu mosso*. A circled number "10" is present above the first vocal staff.

System 2: Continues the vocal and piano parts. The lyrics are "son e -- lei -- i -- son." and "Chri --". Performance markings include *mf* and *un poco piu mosso*.

System 3: Further vocal and piano staves. The lyrics are "i -- son e -- lei -- i -- son e -- lei --", "ste e -- lei -- i -- son e -- lei --", "Chri -- ste e -- lei -- i -- son e -- lei --", and "Chri -- ste e -- lei -- i -- son e -- lei --". Performance markings include *mf* and a circled number "15" above the first vocal staff.

The piano accompaniment consists of grand staff notation (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings.

20

1: Bempo

Handwritten musical score for the first system. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal lines contain the lyrics "i-son" and "Ky-ri-e e-". The piano accompaniment features a melodic line with a fermata and a bass line with a fermata. The key signature has one flat (B-flat).

P

Ky-ri-e e-

dim. et rall.

1: Bempo

Handwritten musical score for the second system, consisting of two piano accompaniment staves. The music includes a melodic line with a fermata and a bass line with a fermata. The key signature has one flat (B-flat).

Two empty musical staves.

Handwritten musical score for the third system. It consists of four staves: three vocal staves and one piano accompaniment staff. The vocal lines contain the lyrics "Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son". The piano accompaniment features a melodic line with a fermata and a bass line with a fermata. The key signature has one flat (B-flat).

P

Ky-ri-e e-le-i-son Ky-ri-e e-

le-i-son e-le-i-son Ky-ri-e e-

P Ky-ri-e e-le-i-son e-

Ky-ri-e e-le-i-son e-

Handwritten musical score for the fourth system, consisting of two piano accompaniment staves. The music includes a melodic line with a fermata and a bass line with a fermata. The key signature has one flat (B-flat).

Two empty musical staves.

25

dim. et allargando

le... son e... le... son e... le... son.

le... son e... le... son e... le... son.

le... son e... le... son e... le... son.

le... son e... le... son e... le... son.

le... son e... le... son e... le... son.

Gloria

Moderato

ff

Et in ter-ra fase ho-mi-ni-bus bonae vo-lun-ta-tis. Lau-

Et in ter-ra fase ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-

Et in ter-ra fase ho-mi-ni-bus bo-nae vo-lun-ta-tis.

Et in ter-ra fase ho-mi-ni-bus bo-nae vo-lun-ta-tis.

Moderato

5

Lento

da - - - - - mus te be-ne-di- - - - ci-mus te a - - - - - do - - -

la - - - - - mus te be-ne-di- - - - ci-mus te a - - - - - do - - -

lan-da - - - - - mus te be-ne-di-ci-mus te a - - - - - do - - -

lan-da - - - - - mus te be-ne-di-ci-mus te. a - - - - - do - - -

10

Moderato

ra - - - - - mus te glo-ri-fi-ca - - - - - mus

ra - - - - - mus te glo-ri-fi-ca - - - - - mus

ra - - - - - mus te glo-ri-fi-ca - - - - - mus

ra - - - - - mus te glo-ri-fi-ca - - - - - mus

ra - - - - - mus te glo-ri-fi-ca - - - - - mus

Andantino *mf* (15)

ke. Gra... ti... as a... gi... mus ti... bi

ke. Gra... ti... as a... gi... mus ti... bi

ke. Gra... ti... as a... gi... mus ti... bi

ke. Gra... ti... as a... gi... mus ti... bi

ke. *Andantino* Gra... ti... as a... gi... mus ti... bi

f (20) *mf*

pro-pter ma- quam glo- ri- am tu- am. Do- mi- ne de- us

pro-pter ma- quam glo- ri- am tu- am. Do- mi- ne de- us

pro-pter ma- quam glo- ri- am tu- am. Do- mi- ne de- us

pro-pter ma- quam glo- ri- am tu- am. Do- mi- ne de- us

25 *f*

rex cae...le...stis, Je...us Sa...ter o-mni...fo...tens.

rex cae...le...stis Je...us Sa...ter o-mni...fo...tens.

rex cae...le...stis Je...us Sa...ter o-mni...fo...tens.

rex cae...le...stis Je...us Sa...ter o-mni...fo...tens.

P Andante 30 *Lento PP*

Do-mi-ne fi-li u...ni...ge-ni-te Je-su Chri...

Do-mi-ne fi-li u...ni...ge-ni-te Je-su Chri...

u...ni...ge-ni-te Je-su Chri...

u...ni...ge-ni-te Je-su Chri...

Andante *Lento* *PP*

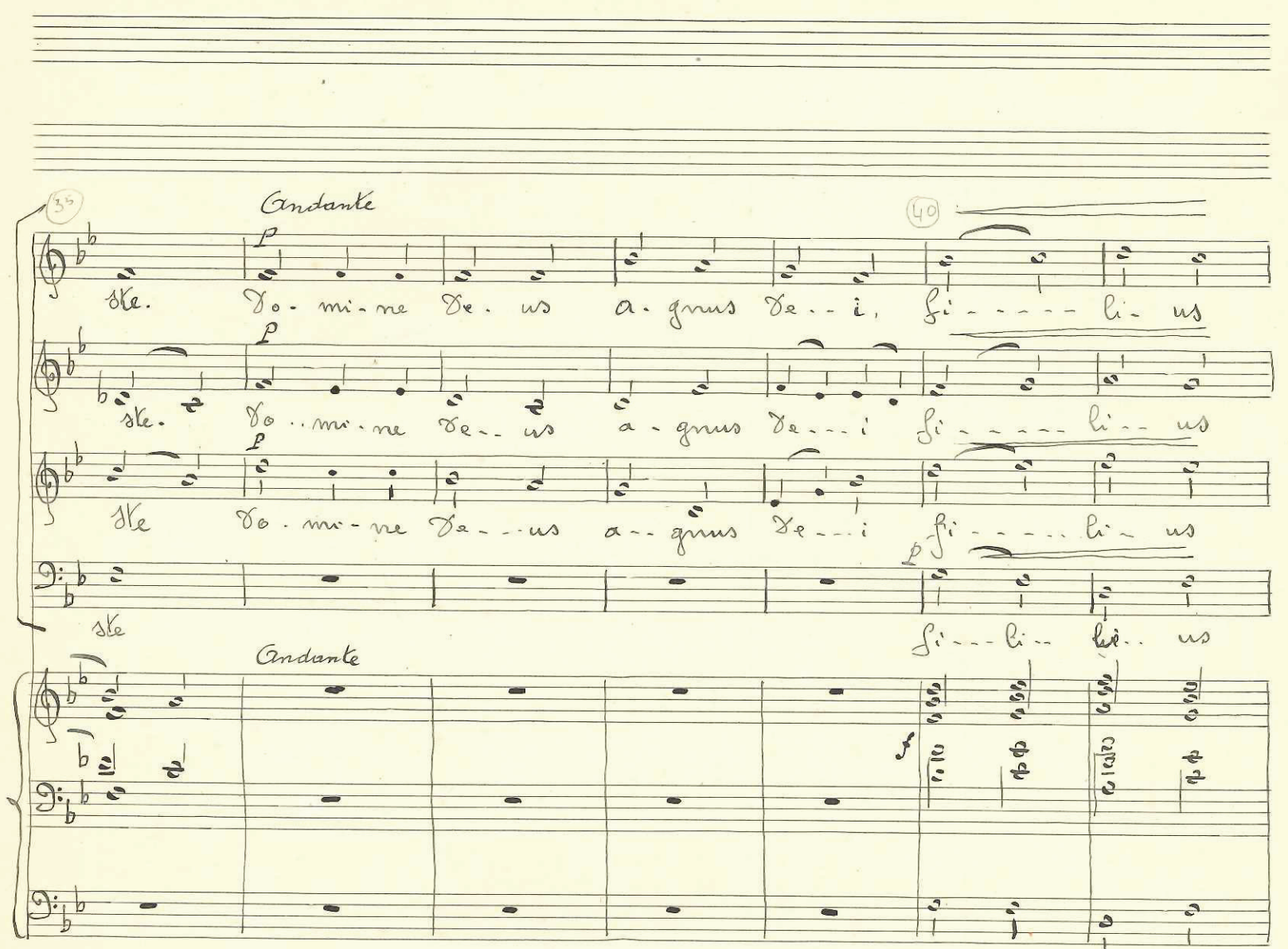
35 *Andante* 40

ste. Do-mi-ne De-us a-gnus De-i, si-li-us

ste. Do-mi-ne De-us a-gnus De-i si-li-us

ste Do-mi-ne De-us a-gnus De-i si-li-us

ste si-li-us



Allargando 45 *Lento*

Sa...-tis. Qui - tol-lis pec-ca...-ta

Sa...-tis Sa...-tis. qui - tol-lis pec-ca...-ta

Sa...-tis Sa...-tis Qui - tol-lis pec-ca...-ta

Sa...-tis *allargando* Qui *Lento* tol-lis pec-ca...-ta



50 *Lentissimo* *pp* *Lento* 55

mun - - - - di. Qui - tol - lis pec -

mun - - - - di. mun - di mi - se - re - re no - bis Qui tol - lis pec -

mun - - - - di. mi - se - re - re no - bis Qui tol - lis pec -

mun - - - - di. Qui tol - lis pec -

Lentissimo *pp* *Lento*

60 *Moderato quasi allegretto*

Ca - - - - ta mun - - - - di. Su - sci - pe

Ca - - - - ta mun - - - - di mun - di su - sci - pe

Ca - - - - ta mun - - - - di su - sci - pe

Ca - - - - ta mun - - - - di su - sci - pe

Moderato quasi allegretto

65
Molto mosso
de-fe-ca-ti-o-nem no-stram qui sedes ad dex-teram Pa-tris
de-fe-ca-ti-o-nem no-stram qui sedes ad dex-teram Pa-tris.
de-fe-ca-ti-o-nem no-stram qui se-des ad dex-ter-am Pa-tris
de-fe-ca-ti-o-nem no-stram qui se-des ad dex-ter-am Pa-tris

66
Lentissimo *Allegretto*
Quo-ni-am tu so-lus san-ctus tu so-lus
Quo-ni-am tu so-lus san-ctus tu so-lus
mi-se-re-re no-bis Quo-ni-am tu so-lus san-ctus tu so-lus
mi-se-re-re no-bis Quo-ni-am tu so-lus san-ctus tu so-lus

ff *25 Lento*

Do-mi-nus tu so-lus Al-tis-si-mus Je-su

Do-mi-nus tu so-lus Al-tis-si-mus Je-su

Do-mi-nus tu so-lus Al-tis-si-mus Je-su

Do-mi-nus tu so-lus Al-tis-si-mus Je-su

Do-mi-nus tu so-lus Al-tis-si-mus Je-su

ff *Lento*

Moderato

Je-su Chri-ste. Cum sancto Spi-ri-tu in

Je-su Chri-ste. Cum sancto Spi-ri-tu in

Je-su Chri-ste. Cum sancto Spi-ri-tu in

Chri-ste. Cum sancto Spi-ri-tu in

Moderato

ff *lento*

Do-mi-nus tu so-lus Al-tis-si-mus Je-su
Do-mi-nus tu so-lus Al-tis-si-mus Je-su
Do-mi-nus tu so-lus Al-tis-si-mus Je-su
Do-mi-nus tu so-lus Al-tis-si-mus Je-su

Moderato

Je-su Chri-ste. Cum sancto Spi-ri-tu in
Je-su Chri-ste. Cum sancto Spi-ri-tu in
Je-su Chri-ste. Cum sancto Spi-ri-tu in
Chri-ste. Cum sancto Spi-ri-tu in

20

Poco lento *ff* *allargando*

glo-ri-a De-i Pa-tris A-men

glo-ri-a De-i Pa-tris. A-men A-

glo-ri-a De-i Pa-tris. A-men A-

glo-ri-a De-i Pa-tris. A-men. *Poco lento* *ff* *allargando*

Moderato

men. *Credo*

f Sa-ctum Om-ni-po

f Sa-ctum Om-ni-po

Moderato

5

f Pa - - - - - tem o - - - - - mni - po - ten - - - - - tem Sa - cto - rem
f Pa - - - - - tem o - - - - - mni - po - ten - - - - - tem Sa - cto - rem
tem - tem Pa - tem o - - - - - mni - po - ten - - - - - tem Sa - cto - rem
tem - tem Pa - tem o - - - - - mni - po - ten - - - - - tem Sa - cto - rem

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are arranged in two pairs. The first pair of vocal staves begins with a dynamic marking of *f* (forte). The lyrics for the first two staves are "Pa - - - - - tem o - - - - - mni - po - ten - - - - - tem Sa - cto - rem". The second pair of vocal staves continues the lyrics with "tem - tem Pa - tem o - - - - - mni - po - ten - - - - - tem Sa - cto - rem". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

10

P cae... li et ter - - - - - rae vi - si - bi - - - - - li - um omni - um et in - vi - si -
P ca - - - - - li et ter - - - - - rae vi - si - bi - - - - - li - um omni - - - - - um et in - vi - si -
P cae - - - - - li et ter - - - - - rae vi - si - bi - - - - - li - um omni - - - - - um et in vi - si -
cae - - - - - li - et ter - - - - - rae vi - si - bi - - - - - li - um omni - - - - - um et in vi - si

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal staves are arranged in two pairs. The first pair of vocal staves begins with a dynamic marking of *P* (piano). The lyrics for the first two staves are "cae... li et ter - - - - - rae vi - si - bi - - - - - li - um omni - um et in - vi - si -". The second pair of vocal staves continues the lyrics with "ca - - - - - li et ter - - - - - rae vi - si - bi - - - - - li - um omni - - - - - um et in - vi - si -". The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

Allegretto

Bi...li...um. Et in u...num Do...mi-num

Bi...li...um. Et in u...num Do...mi-num

Bi...li...um. Et in u...num Do...mi-num

Bi...li...um. Et in u...num Do...mi-num

Allegretto

ff

ms

Je...sum Chri...stum fi...li...um de...i u...ni-ge...ni...

Je...sum Chri...stum fi...li...um de...i u...ni-ge...ni...

Je...sum Chri...stum fi...li...um de...i u...ni-ge...ni...

Je...sum Chri...stum fi...li...um de...i u...ni-ge...ni...

mf

poco più lento *P* 30

Kum. Et ex Pa-tre na--tum ante omni-a
 ge-ni-tum. *p* Et ex Pa-tre na--tum ante omni-a
 Kum. Et ex Pa-tre na--tum na--tum ante omni-a
 Kum. Et ex Pa-tre na--tum na--tum ante omni-a
poco più lento

Maestoso

De--um de De--o lu--men de
 De--um de De--o lu--men de
 De--um de De--o lu--men de
 De--um de De--o lu--men de
Maestoso

35

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

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

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

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

Moderato 40

Ge-ni-tum non fa-ctum Con-sub-stan-ti-alem

Ge-ni-tum non fa-ctum Con-sub-stan-ti-

Ge-ni-tum non fa-ctum Con-sub-

Ge-ni-tum non fa-ctum

47

Lento *allungando*

Sa-ti per quem o-mni-a facta sunt

a-lem Sa-ti per quem o-mni-a facta sunt

stan-ti a-lem fa-ti per quem o-mni-a fa-

Consubstanti-alem Sa-ti per quem o-mni-a fa-

Lento *allungando*

50

Andante

Qui pro-pter nos ho-mi-nes et pro-pter no-strum sa-

facta sunt. Qui pro-pter nos ho-mi-nes et pro-pter no-strum sa-

cta sunt et pro-pter no-strum sa-

cta sunt et pro-pter no-strum sa-

Andante

(55) *Poco a poco allargando*

lu... tem de... scen... dit de... scen... dit de... scen... dit de...
lu... tem de... scen... dit de... scen... dit de... scen... dit de...
lu... tem de... scen... dit de... scen... dit de... scen... dit de...
lu... tem de... scen... dit de... scen... dit de... scen... dit de...
lu... tem de... scen... dit de... scen... dit de... scen... dit de...

(60) *Lento*

Ca... lis. Et in carna... tus est de
scen... dit de cae... lis. Et in carna... tus est de
de... Ca... lis. Et in carna... tus est de
Ca... lis. Et in carna... tus est de

79

P *Andorendo*

pas... sus et se-ful-tus est.

pas... sus et se-ful-tus est se...

f si... deus pas... sus et se-ful-tus est se...

sub-pon-ti-o Si-la-to se-ful-tus est.

Andorendo

80

f *allegretto*

Et re-sur-re-xit re-sur-re-xit

ful-tus est. Et re-sur-re-xit re-sur-re-xit

ful-tus est. Et re-sur-re-xit

Et re-sur-re-xit

allegretto

73

Streno mosso

Bemppo di allegretto

ter-ti-a di-e se-cundum scri-pta filii-... ras. Et a-scen-...
 ter-ti-a di-e se-cundum scri-pta-... ras.- Et a-scen-...
 ter-ti-a di-e se-cundum scri-pta-... ras. Et a-scendit a-scen-...
 ter-ti-a di-e se-cundum scri-pta-... ras. Et a-scendit a-scen-...

Streno mosso *Bemppo di allegretto*

90 *ff* *Strestoso*

dit in coe-lum se-det ad de-xt-eram Pa-tris
 dit in coe-lum se-det ad de-xt-eram Pa-tris
 dit in coe-lum se-det ad de-xt-eram Pa-tris
 dit in coe-lum se-det ad de-xt-eram Pa-tris

ff *Strestoso*

Fin vivo (107)

Handwritten musical score for the first system. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The lyrics are: *Si-mis Et in Spi-ri-tum san-ctum*. The tempo is marked *Fin vivo*. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a *P* (piano) dynamic marking.

Steno mosso

Handwritten musical score for the second system. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The lyrics are: *ctum Vi-fi-can-tem Qui ex Sa-ctae fi-li-o-que pro-ctum vi-fi-can-tem Qui ex Sa-ctae fi-li-o-que pro-Do-mi-num et ex-ve-fi-can-tem Qui ex Sa-ctae fi-li-o-que pro-*. The tempo is marked *Steno mosso*. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The piano part includes a *P* (piano) dynamic marking.

110

rall. *Moderato* *P*

ce... dit. Qui cum Pa-tre et

ce... dit. Qui cum Pa-tre et

ce... dit. Qui cum Pa-tre et

ce... dit. Qui cum Pa-tre et

rall. *Moderato* *P*

115

foco cresc

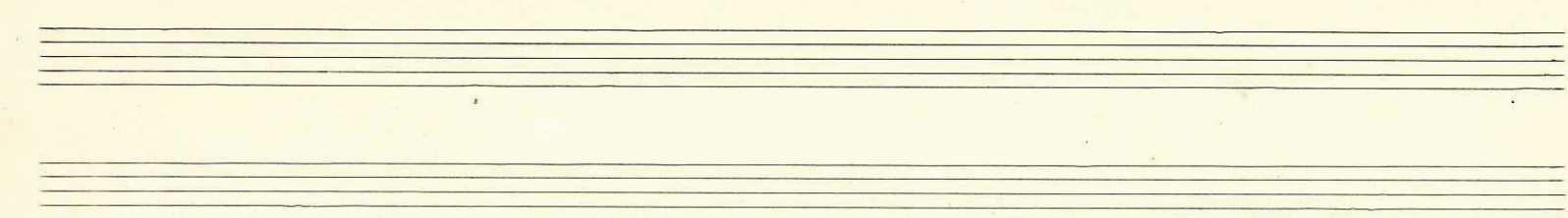
fi-li-o simul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-

fi-li-o simul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-

fi-li-o simul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-

fi-li-o simul a-do-ra-tur et con-glo-ri-fi-ca-tur qui lo-

foco cresc



123 *Andantissimo*

Cu-tus est per pro- phe-...-tas. Et u- nam san-ctam ca- tho- li- cam et

cu- tus est per pro- phe-...-tas. Et u- nam san-ctam ca- tho- li- cam et

Cu- tus est per pro- phe-...-tas. Et u- nam san-ctam ca- tho- li- cam et

Cu- tus est per pro- phe-...-tas. Et u- nam san-ctam ca- tho- li- cam et

The first system of music consists of four vocal staves and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment. The tempo is marked 'Andantissimo'.

124 *Andante*

a- po- sto- li- cam ec- cle- si- am. u- num bap- tis-

a- po- sto- li- cam ec- cle- si- am. u- num bap- tis-

a- po- sto- li- cam ec- cle- si- am. Con fi- te- or u- num bap- tis-

a- po- sto- li- cam ec- cle- si- am. Con fi- te- or u- num bap- tis-

The second system of music consists of four vocal staves and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment. The tempo is marked 'Andante'.

132 *Allegretto* 135

ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pe-cto re-sur-

ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pe-cto re-sur-

ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pe-cto re-sur-

ma. Et ex-pe-cto re-sur-

Allegretto

140 *ff Moderato*

rec-ti-o-nem mor-tu-o-rum. Et

rec-ti-o-nem mor-tu-o-rum. Et

rec-ti-o-nem mor-tu-o-rum. Et

rec-ti-o-nem mor-tu-o-rum. Et

poco lento (145)

Vi-tam ven-ku-ri sae-cu-li. A-men.

Vi-tam ven-ku-ri sae-cu-li. A-men.

Vi-tam ven-ku-ri sae-cu-li. A-men.

Vi-tam ven-ku-ri sae-cu-li. A-men.

Spiccato

Sanctus

Lento (5)

San-ctus san-ctus san-ctus Do-minus de-us sa-ba-

San-ctus san-ctus san-ctus Do-minus de-us sa-ba-

San-ctus san-ctus san-ctus Do-minus de-us sa-ba-

San-ctus san-ctus san-ctus Do-minus de-us sa-ba-

Lento

Allegretto

oth. —

oth. —

oth. —

oth. —

oth. —

10

gle...ni sunt cae... li file...ni sunt cae... li et

gle...ni sunt cae... li file...ni sunt cae... li et

gle...ni sunt cae... li file...ni sunt cae... li et

gle...ni sunt cae... li file...ni sunt cae... li et

gle...ni sunt cae... li file...ni sunt cae... li et

Allegretto

11

ff Moderato

Allegretto

15

ker...ra glo...ri-a tu...a. Ho...sanna in e...xcel...sis ho-

ker...ra glo...ri-a tu...a. Ho...sanna in e...xcel...sis ho-

ker...ra glo...ri-a tu...a. Ho...sanna in e...

ker...ra glo...ri-a tu...a. Ho...sanna in e

Moderato

Allegretto

Loco a poco cresc *allargando* (2)

ff

san... na ho. san... na ho. sanna in e... xcel... sis.

Loco a poco cresc *ff*

san... na ho. san... na ho. sanna in e... xcel... sis.

Loco a poco cresc *ff*

xcel... sis ho. san... na ho. sanna in ex... cel... sis.

Loco a poco cresc *ff*

xcel. sis ho. san... na ho. sanna in e... xcel... sis.

Loco a poco cresc *allargando*

Benedictus

Lento (3)

P

Be... ne... di... ctus qui ve... nit in no... mi... ne Do...

P

Be... ne... di... ctus qui ve... nit in no... mi... ne Do. mi... ni in

P

Be... ne... di... ctus qui ve... nit in no... mi... ne Do. mi... ni in

P

Be... ne... di... ctus qui ve... nit in no... mi... ne Do...

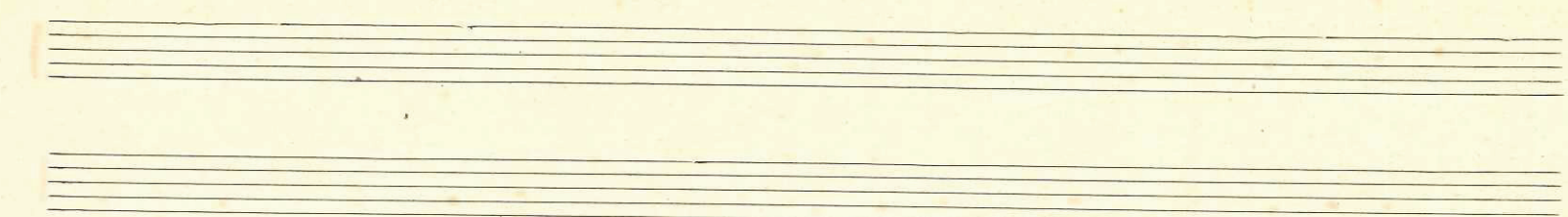
mi - ni - Do - san - na in e - xcel - sis ho - san - na in e -
no - mi - ne Do - mi - ni e - xcel - sis ho - san - na in e -
no - mi - ne Do - mi - ni Do - san - na in e - xcel - sis ho - san - na in e -
mi - ni - Do - san - na in e -

Allegretto *cresc.*
cresc.
cresc.
cresc.
allegretto
ff *allargando*
ff *ff* *ff*
ff *allargando*

Lento
Agnus De - i qui
Agnus De - i qui
Agnus Dei
Agnus De - i qui
Agnus De - i qui
Lento

Handwritten musical score for the first system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "tol... lis fec- ca- ta mun... di. mi- se- re- re no... bis Agnus". The piano part includes dynamic markings like *mf* and *p*. There are circled numbers 5 and 10 above the vocal staves.

Handwritten musical score for the second system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "De... i qui tol... lis fec- ca- ta mun... di. mi- se- re- re no... bis Agnus". The piano part includes dynamic markings like *p*. There is a circled number 15 above the first vocal staff.



Allegretto *cresc.* (10)

mi - ni - So - san - na in e - xcel - sis ho - san - na in e -
no - mi - ne Do - mi - ni e - xcel - sis ho - san - na in e -
no - mi - ne Do - mi - ni So - san - na in e - xcel - sis ho - san - na in e -

mi - ni - So - san - na in e -

ff *allargando* *Lento*

xcel - sis in e - xcel - sis -
xcel - sis in e - xcel - sis -
xcel - sis in e - xcel - sis -
xcel - sis in e - xcel - sis -

ff *allargando* *Lento*

Agnus Dei
Agnus Dei qui
Agnus Dei qui
Agnus Dei qui
Agnus Dei qui

Handwritten musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are: "tol... lis fec... ca... ta mun... di. mi... se... re... re no... bis. Agnus". The score includes dynamic markings such as *mf* and *Agnes*. Circled numbers 5 and 10 are present above the vocal lines. The piano part includes a *P* marking.

Handwritten musical score for the second system, featuring four vocal staves and a piano accompaniment. The lyrics are: "De... i qui tol... lis fec... ca... ta mun... di. mi... se... re... re no... bis. Agnus". The score includes dynamic markings such as *P* and *Agnes*. A circled number 15 is present above the vocal lines. The piano part includes a *P* marking.

2

Bis. -

Bis. -

Bis.

Bis.

P

A-gnus de-i qui

P

A-gnus de-i qui

P

A-gnus de-i qui

P

A-gnus de-i qui

poco più mosso
 poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco più mosso

poco a poco cresc.

allargando

3

tol. lis pec. ca-ta mun-di

tol. lis pec. ca-ta mun-di

tol. lis pec. ca-ta mundi

tol. lis pec. ca-ta mun-di

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

Do-na no-bis pa-cem do-na no-bis pa-cem.

Do-na no-bis pa-cem do-na no-bis pa-cem.

Do-na no-bis pa-cem do-na no-bis pa-cem.

18 februari 1960

6b

Missa
Salve Regina

(Nederlandse versie)

Gemengd koor
en orgel
1960

Heer ontferm U

Jef Tinel (1885-1972)

Adagio quasi lento

S. _____

A. _____ *p* Heer _____

T. _____ *p* Heer _____ ont - ferm U__ o - ver ons, _____

B. _____ *p* Heer _____ ont - ferm U__ o - ver ons, o - ver ons, o - ver

Org. _____ *p*

6 _____ *p*

Heer _____ ont - ferm U__ o - ver ons, o - ver

_____ ont - ferm U__ o - ver ons, ont - ferm U o - ver ons, o - - ver

_____ ont - ferm U__ o - ver ons, ont - ferm U__ o - ver ons, o - - ver

ons, ont - ferm U__ o - ver ons, ont - ferm U, ont - ferm U o - ver

mf Un poco piu mosso

ons. _____ Chris - tus ont - ferm U o - ver ons, ont - ferm U o - ver

ons. _____ Chris - tus ont - ferm U o - ver ons, o - ver ons, _____

8 ons. _____ Chris - tus _____ ont -

ons. _____ Chris - tus ont - ferm U o - ver

Un poco piu mosso

mf

ons, ont - ferm _____ U, ont - ferm U o - ver ons. _____

_____ ont - ferm U o - ver ons, ont - ferm U o - ver ons. _____

8 ferm U o - ver ons, ont - ferm U, ont - ferm U o - ver ons. _____

ons, ont - ferm U o - ver ons. _____

1° Tempo

p

Heer ont - ferm U o - ver ons, Heer ont - ferm U, ont - ferm U o - ver ons, Heer ont - ferm U o - ver

dim. e rall.

1° Tempo

dim. e allargando

ferm U o-ver ons, ont - ferm U o-ver ons, o - ver ons. - ferm U o - ver ons, ont - ferm U o - ver ons, o - ver ons. ferm U o-ver ons, ont - ferm U o-ver ons, ont - ferm U o - ver ons, o - ver ons. ons, Heer ont - ferm U o - ver ons.

Eer aan God

Jef Tinel (1885-1972)

f *Moderato* *ff*

S. En — vre-de op aar - - de aan de men-sen die hij lief - heeft. Wij

A. En — vre-de op aar - - de aan de men-sen die hij lief - heeft. Wij

T. En — vre-de op aar - - de aan de men-sen die hij lief - heeft.

B. En — vre-de op aar - - de — aan de men-sen die hij lief - heeft.

Org.

5 *p* *Lento*

lo - - ven U. Wij prij - - zen — U. En — aan - bid - den —

lo - - ven U. Wij prij - - zen — U. En — aan - bid - den —

Wij lo - - ven U. Wij prij - zen U. En — aan - bid - den, aan - bid - den

Wij lo - - ven U. Wij prij - zen U. En — aan - bid - den, aan - bid - den

10 *ff* *Moderato* *Andantino* *mf*

U. Wij ver - heer - - - - lij - ken U. En zeg -

U. Wij ver - heer - - - - lij - ken U. En zeg -

8 U. Wij ver - heer - - - - lij - ken U. En zeg -

U. Wij ver - heer - - - - lij - ken U. En zeg -

Moderato *Andantino*

ff *mf*

15 *f*

gen U dank voor Uw gro - te heer - lijk - heid.

gen U, zeg-gen dank voor Uw gro - te heer - lijk - heid. —

8 gen U dank voor Uw gro - te heer - lijk - - heid. —

gen — U — dank voor Uw gro - te heer - lijk - heid, heer - lijk -

f

21 *mf*

Heer God, — Heer God, — He - mel - se Ko - ning God

mf Heer God, — He - mel - se Ko - ning God

mf Heer God, — He - mel - se Ko - ning God

heid. Heer God, He - mel - se Ko - ning God

26 *f* *p* *Andante*

al - - - mach - ti - ge Va - der. Heer e - nig - ge - bo - ren Zoon,

f *p* al - - - mach - ti - ge Va - der. Heer e - nig - ge - bo - ren Zoon,

f al - - - mach - ti - ge Va - der.

f al - - - mach - ti - ge Va - der.

Andante *p*

pp Lento

p Andante

e - nig - ge - bo - ren Zoon Je - zus Chris - - tus. Heer

e - nig - ge - bo - ren Zoon Je - zus Chris - - tus. Heer

Heer e - nig - ge - bo - ren Zoon Je - zus Chris - - tus. Heer

Heer e - nig - ge - bo - ren Zoon Je - zus Chris - - tus.

Lento

pp

f

God Lam Gods, Zoon van de Va - - -

God Lam Lam Gods, Zoon van de Va - der, van de

God Lam Lam Gods, Zoon van de Va - der, van de

Zoon van de Va - - -

f

Allargando *p* Lento

der. _____ Gij die weg - neemt de zon - - - den der

Va - - der. Gij die weg - neemt de zon - - den der

8 Va - der, Va - der. Gij die weg - neemt de zon - - - den der

der. _____ Gij die weg - neemt de zon - - - den der

Allargando *Lento*

we - - - - reld. Gij die

we - - - reld, we - reld, ont - ferm U o - ver ons. Gij die

we - - - - reld, ont - ferm U o - ver ons. Gij die

we - - - - reld. Gij die

pp *p*

Allargando

weg - neemt de zon - - - den der we - - - reld,

weg - neemt de zon - - den der we - - reld, we - reld,

weg - neemt de zon - - - den der we - - - reld,

weg - neemt de zon - - - den der we - - - reld,

61 *f* *Moderato quasi allegretto* *mf* *Meno mosso*

aan - vaard ons ge-bed, aan - vaard ons ge - bed. Gij die zit aan de rech-ter-hand

aan - vaard ons ge-bed, aan - vaard ons, ons ge-bed. Gij die zit aan de rech-ter-hand

aan - vaard ons ge-bed, aan - vaard ons ge - bed. Gij die zit aan de rech-ter-hand

aan - vaard ons ge-bed, aan - vaard ons ge - bed. Gij die zit aan de rech-ter-hand

Moderato quasi allegretto *Meno mosso*

*Lento**f Allegretto*

van de Va-der. Want Gij al-leen zijt de hei-li-
 van de Va-der. Want Gij al-leen zijt de hei-li-
 van de Va-der, *pp* ont-ferm U o-ver ons. Want Gij al-leen zijt de hei-li-
 van de Va-der, *pp* ont-ferm U o-ver ons. Want Gij al-leen zijt de hei-li-
 van de Va-der, ont-ferm U o-ver ons. Want Gij al-leen zijt de hei-li-
 van de Va-der, ont-ferm U o-ver ons. Want Gij al-leen zijt de hei-li-

ge, Gij al-leen de Heer. Gij al-leen de al-ler-hoog-ste Je-zus
 ge, Gij al-leen de Heer. Gij al-leen de al-ler-hoog-ste Je-zus
 ge, Gij al-leen de Heer. Gij al-leen de al-ler-hoog-ste Je-zus
 ge, Gij al-leen de Heer. Gij al-leen de al-ler-hoog-ste Je-zus

f *Moderato*

Je - zus - Chris - tus. Met de Heil - ge Geest in de heer - lijk - heid van God de

Je - zus Chris - tus. Met de Heil - ge Geest in de heer - lijk - heid van God de

8 Je - zus - Chris - tus. Met de Heil - ge Geest in de heer - lijk - heid van God de

Chris - - tus. Met de Heil - ge Geest in de heer - lijk - heid van God de

Moderato

81 *ff* *Poco Lento* *Allargando*

Va - der. A - - - - men. _____

ff Va - der. A - - - - men, - A - - - - men. _____

ff Va - der. A - - - - men, - A - - - - men. _____

ff Va - der. A - - - - men. _____

Poco Lento *Allargando*

Heilig

Jef Tinel (1885-1972)

p Lento

S. Hei - lig, hei - lig, hei - lig de Heer, de God der he - mel - se

A. Hei - - - lig, hei - lig de Heer, de God der he - mel - se

T. Hei - lig, hei - lig, hei - lig de Heer, de God der he - mel - se

B. Hei - - - lig, hei - lig de Heer, de God der he - mel - se

Org. *Lento*

7 *Allegretto* *f*

mach - ten. Vol zijn he - mel, vol_ zijn he - mel en

mach - ten. Vol zijn he - mel, vol_ zijn he - mel en

mach - ten. Vol zijn he - mel, vol_ zijn he - mel, vol_ zijn he - mel en

mach - ten. Vol zijn he - mel, vol_ zijn he - mel, vol_ zijn he - mel en

Org. *Allegretto* *f*

aar - de van Uw heer - lijk - heid. — Ho - san - na in den ho - ge, ho -
 aar - de van Uw heer - lijk - heid. — Ho - san - na in den ho - ge, ho -
 aar - de van Uw heer - lijk - heid. — Ho - san - na in den
 aar - de van Uw heer - lijk - heid. — Ho - san - na in den

Dynamics: *ff*, *f*
 Tempo: *Allargando*

san - na, ho - san - na, ho - san - na in den ho - - - ge. —
 san - na, ho - san - na, ho - san - na in den ho - - - ge. —
 ho - ge, ho - san - na, ho - san - na in den ho - - - ge. —
 ho - ge, ho - san - na, ho - san - na in den ho - - - ge. —

Dynamics: *poco a poco cresc.*, *ff*
 Tempo: *Allargando*

Gezegend

Jef Tinel (1885-1972)

p Lento

S. Ge - - ze - gend hij — die — komt in de naam des he - -

A. *p* Ge - - ze - gend hij die komt in de naam des he - ren, des

T. *p* Ge - ze - gend, ge-ze - gend hij die komt in de naam des he - ren, des

B. *p* Ge - ze - gend, ge-ze - gend hij die komt in de naam des he - -

Org. *Lento*

7 *f* *poco a poco cresc.* *ff Allargando*

ren. Ho - san-na in den ho - ge, ho - san-na in den ho-ge, in den ho - - ge. —

he - ren. Ho - san - - na, ho - san-na in den ho-ge, in den *ff* ho - - ge. —

he - ren. Ho-san-na in den ho - ge, ho - san-na in den ho-ge, in den ho - - ge. —

ren. Ho - san-na in den ho - - - - ge. —

f *poco a poco cresc.* *ff Allargando*

Lam Gods

Jef Tinel (1885-1972)

p Lento

S. Lam Gods dat weg - neemt de zon - den der we - reld, ont - ferm

A. Lam Gods dat weg - neemt de zon - den der we - reld, ont - ferm

T. Lam Gods dat weg - neemt de zon - den der we - reld, ont - ferm

B. Lam Gods dat weg - neemt de zon - den der we - reld, ont - ferm

Org. *Lento*

7

u o - ver ons. Lam Gods dat

u o - ver ons, o - ver ons. mf Lam Gods dat

u o - ver ons, o - ver ons. mf Lam Gods dat

u o - ver ons, o - ver ons. mf Lam Gods dat

u o - ver ons, o - ver ons. mf Lam Gods dat

weg - neemt de zon - den der we - reld, ont - - ferm u o - ver

weg - neemt de zon - den der we - reld, ont - - ferm u o - ver

weg - neemt de zon - den der we - reld, ont - - ferm u o - ver

weg - neemt de zon - den der we - reld, ont - - ferm u o - ver

ons. _____ Lam _____

ons. _____ Lam _____

ons. _____ Lam _____

ons. _____ Lam _____

ons. _____ Lam

p poco a poco cresc.

Gods dat weg - neemt de zon - den der we - reld, geef ons de

Gods dat weg - neemt de zon - den der we - reld, geef ons de

Gods dat weg - neemt de zon - den der we - reld, geef ons de

Gods dat weg - neemt de zon - den der we - reld, geef ons de

p poco a poco cresc.

30

f Allargando

vre - - de, geef ons de vre - - de.

vre - - de, geef ons de vre - - de.

vre - de, vre - de, geef ons de vre - - de.

vre - - de, geef ons de vre - - de.

f Allargando

18 februari 1960

