

Mass I *Lux et origo*

Tempore Paschali

Kyrie

X. s.

Accompaniment, Julius Van Nuffel, 1942, ed. (transposed)

I

Ky - ri - e * e - lé - i - son.

VIII.

Ky - ri - e e - - lé - i - son.

Ky - ri - e e - - lé - i - son.

Chri - ste e - - lé - i - son.

Chri - ste e - - lé - i-son.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'Chri', followed by a dotted half note 'ste', then a half note 'e', a dotted half note, and finally a half note 'lé' followed by a dotted half note 'i-son'. The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final measure.

Chri - ste e - - lé - i-son.

The second system continues the vocal and piano parts from the first system. The vocal line has a fermata over the final measure. The piano accompaniment continues with a similar harmonic texture, ending with a fermata.

Ky - - ri - e e - - lé - i-son.

The third system begins with a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature remains three flats. The vocal line starts with a half note 'Ky', followed by a dotted half note 'ri', then a half note 'e', a dotted half note, and finally a half note 'lé' followed by a dotted half note 'i-son'. The piano accompaniment features chords and moving lines, with a fermata over the final measure.

Ky - - ri - e e - - lé - i-son.

The fourth system continues the vocal and piano parts from the third system. The vocal line has a fermata over the final measure. The piano accompaniment continues with a similar harmonic texture, ending with a fermata.

Ky-ri - e * e - - lé - i-son.

The fifth system begins with a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature remains three flats. The vocal line starts with a half note 'Ky-ri', followed by a dotted half note 'e', then a half note 'e', a dotted half note, and finally a half note 'lé' followed by a dotted half note 'i-son'. The piano accompaniment features chords and moving lines, with a fermata over the final measure.

Gloria

X. s.

Accompaniment, Julius Van Nuffel, 1942, ed. (transposed)

I

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

IV.

Et in ter - ra pax ho - mí-ni-bus bo-næ vo-lun - tá - tis.

Lau - dámus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te.

Glo-ri - fi - cá - mus te. Grá-ti - as á - gi - mus ti - bi

pro-pter ma-gnam gló - ri - am tu - am. Dó - mi-ne De - us,

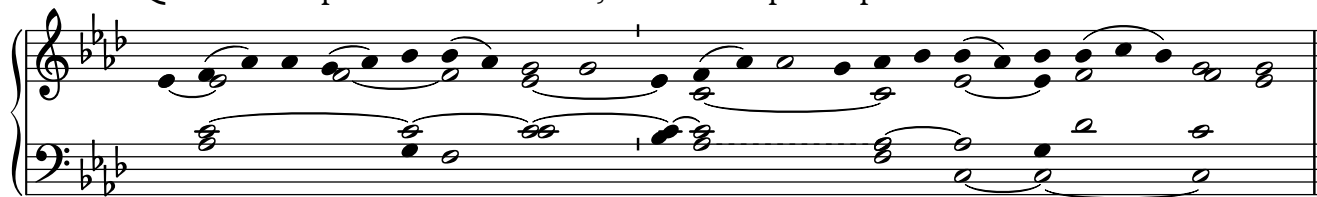
Rex cœ - lé - stis, De - us Pa - ter o - mní - po - tens.

Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su Chri - ste,

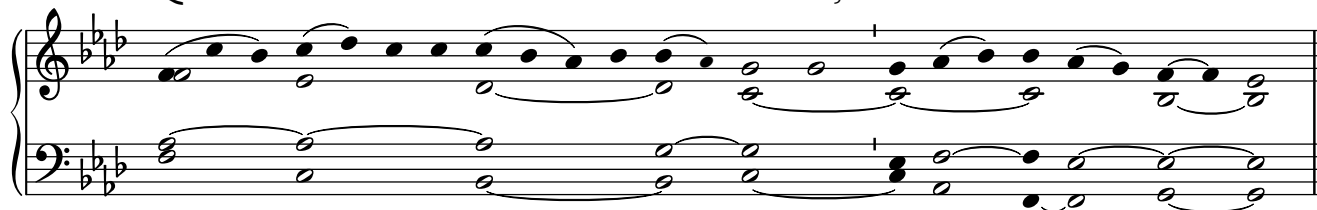
Dó - mi-ne De-us, A - gnus De - i, Fí - li - us Pa-tris.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.

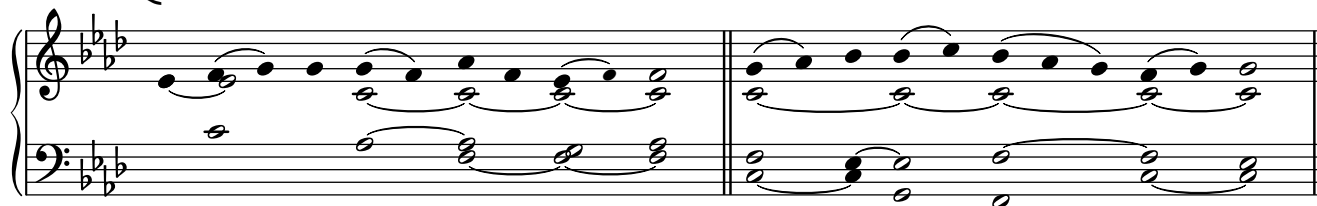
Qui tol - lis pec - cá - ta mun - di, sú - ci - pe depreca - ti - ó - nem no - stram.



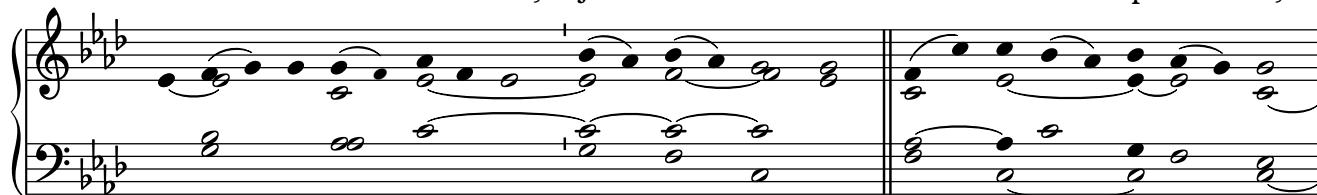
Qui se - des ad déx - te - ram Pa - tris, mi - se - ré - re no - bis.



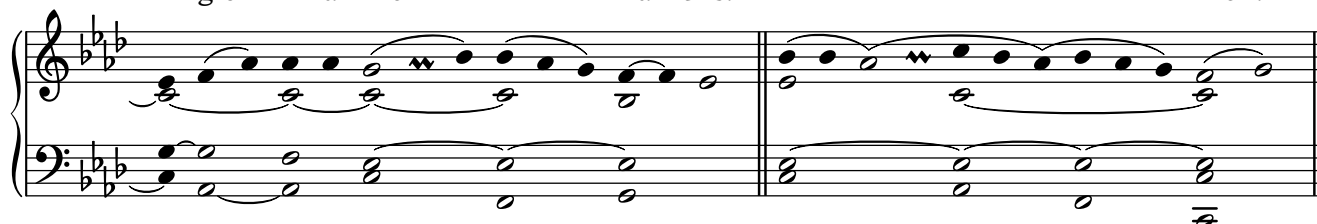
Quó - ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.



Tu so - lus Al - tis - símus, Je - su Chri - ste. Cum San - cto Spí - ri - tu,



in gló - ri - a De - i Pa - tris. A - - - men.



Sanctus

X. s.

Accompaniment, Julius Van Nuffel, 1942, ed. (transposed)

I

San-ctus, * San - ctus, Sanctus Dó - mi - nus

De - us Sá - ba - oth, Ple - ni sunt cœ - li et ter - ra

gló - - ri - a tu - a. Ho - sán - na in ex - cél - sis.

Be - ne - dí - ctus qui ve - nit in nó - mi - ne Dó - mi - ni.

Ho - - sán - na in ex - cél - sis.

Agnus Dei

X. s.

Accompaniment, Julius Van Nuffel, 1942, ed. (transposed)

I

IV. A - gnus De-i, * qui tol - lis pec - cá - ta mun - di:

mi - se - ré - - - re no - bis. A - gnus De-i,

* qui tol - lis pec - cá - ta mun - di: mi - se - ré - -

- re no - bis. A - gnus De-i, * qui tol - lis pec - cá - ta mun - di:

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

Ite

Accompaniment, Julius Van Nuffel, 1942, ed.

I

A Missa Sabbati Sancti usque ad Sabbatum in Albis inclusive.

I - te, mis - sa est, al - le - lu - ia, al - le - lu - ia.
 De - o grá - ti - as, al - le - lu - ia, al - le - lu - ia.

VIII.

Ab Octava Paschæ ad Sabbatum IV. Temporum Pentecostes inclusive.

I - - te, mis - sa est.
 De - o grá - ti - as.

VII.