

Missa "Jubilemus Salvatori"

Kyrie

Bernard Bartelink

Andante non lento

S
A
Bar

orgel

mp

Ky - ri - e e - le - i -
Ky - ri - e e - le - i -
Ky - ri - e, Ky - rie e - le - i - son,

mf

son, Ky - ri - e e - lei - son, e - lei - son.
son, Ky - rie e - lei - son, Ky - rie e - lei - son.
Ky - rie e - lei - son, Ky - ri - e e - lei - son.

This system contains three vocal staves. The top staff begins with a dynamic marking of *mf*. The lyrics are: "son, Ky - ri - e e - lei - son, e - lei - son." The middle staff continues the lyrics: "son, Ky - rie e - lei - son, Ky - rie e - lei - son." The bottom staff continues: "Ky - rie e - lei - son, Ky - ri - e e - lei - son."

This system shows the piano accompaniment for the first system of vocal staves. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a steady accompaniment with some rests and a final cadence.

This system consists of three empty musical staves, likely intended for a second vocal part or a different instrument.

più vivo

più f

This system shows the piano accompaniment for the second system. It features a grand staff and a separate bass clef staff. The tempo is marked *più vivo* and the dynamic is *più f*. The music is more rhythmic and includes a key signature change to one sharp (F#).

Missa "Jubilemus Salvatori"

Gloria

Bernard Bartelink

Glo-ri - a in ex-cel-sis De - o

allegro maestoso

S *f* Et in ter-ra pax ho - mi-ni-bus bo - nae vo-lun -

A *f* Et in ter-ra pax ho - mi-ni-bus bo - nae vo-lun -

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

orgel *assai f*

-ta - tis. Lau - da - mus te. Be - ne -

-ta - tis. Lau - da - mus te. Be - ne -

-ta - tis. Lau - da - mus te. Be - ne -

di - ci - mus te. *mp* A - do - ra - mus te. Glo - ri - fi -

di - ci - mus te. *mp* A - do - ra - mus te. Glo - ri - fi -

di - ci - mus te.

sempre allegro

mp

-ca - mus te.

-ca - - mus te.

The first system consists of three staves. The top two staves are vocal lines in treble clef. The first vocal line has a melody starting with a quarter note, followed by a half note, and then a whole note. The second vocal line follows a similar pattern. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a series of eighth and quarter notes.

Gra - ti - as a - gi - mus ti - bi prop-ter

The piano accompaniment for the first system is shown in three staves. The top staff is in treble clef and contains chords and melodic fragments. The middle and bottom staves are in bass clef and provide harmonic support with chords and a simple bass line.

mf

Do - mi-ne

ma - - gnam glo - ri - am tu - am.

The second system consists of three staves. The top two staves are vocal lines in treble clef. The first vocal line has a whole rest for the first three measures, followed by a melody starting with a quarter note. The second vocal line has whole rests throughout. The bottom staff is a piano accompaniment in bass clef, continuing the bass line from the first system.

(sempre allegro)

The piano accompaniment for the second system is shown in three staves. The top staff is in treble clef and contains chords and melodic fragments. The middle and bottom staves are in bass clef and provide harmonic support with chords and a simple bass line. The tempo marking *(sempre allegro)* is placed above the top staff.

De-us, Rex cae - les - tis, De - - us Pa - ter om - ni-pot-ens

mp

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

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

mp
(sempre allegro)

Je - su Chri - ste.

Je - su Chri - ste. *più f*

Je - su Chri - ste. Do - mi - ne De - us, A - gnus De - i,

poco f

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts enter with the text 'Je - su Chri - ste.' The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand. The tempo and dynamics are marked as *poco f*.

mp espressivo

Qui tol - lis pec - ca - ta

poco più lento

assai rit.

Detailed description: This system continues the vocal and piano parts. The vocal line is marked *mp espressivo* and *poco più lento*. The piano accompaniment features a more active right hand with chords and a steady bass line. The tempo is further reduced, marked *assai rit.*

Fi - li - us Pa - tris.

assai rit.

p poco più lento

(voix céleste)

Detailed description: This system concludes the page. The vocal line is marked *assai rit.* and *p poco più lento*. The piano accompaniment includes a section for '(voix céleste)' in the right hand, consisting of sustained chords. The bass line continues with a simple accompaniment.

Sanctus

Bernard Bartelink

mp

S
A
Bar

San - ctus, San - ctus, San - ctus

San - ctus, San - ctus, San - ctus

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

Andante ma non lento

orgel

mf Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth

San - ctus Do - mi - nus De - us Sa - ba - oth. *più f più animato*

f

Ple - ni sunt cae - li, cae - li et

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

This system contains three vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: 'Ple - ni sunt cae - li, cae - li et'.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

This system contains three vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: 'ter - ra glo - ri - a tu - a.'

Agnus Dei

Bernard Bartelink

Andante non lento

S
A
Bar

orgel

mp A - gnus De - i, qui tol - lis pec -
A - gnus De - i, qui tol - lis pec -
A - gnus De - i, qui tol - lis pec -

-ca - ta mun - di: mi - se - re - re no - bis.
-ca - ta mun - di: mi - se - re - re no - bis.
-ca - ta mun - di: mi - se - re - re no - bis.

mf

mf

più vivo

più f

poco a poco allargando

First system of vocal staves. It consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are: "A-gnus De - i, A-gnus De - i, qui tol - lis pec -". The Soprano staff begins with a forte (*f*) dynamic. The Alto staff begins with a mezzo-forte (*mf*) dynamic. The Bass staff begins with a mezzo-forte (*mf*) dynamic. The tempo marking *poco a poco allargando* is positioned above the Soprano staff.

A-gnus De - i, A-gnus De - i, qui tol - lis pec -

poco a poco allargando

Piano accompaniment for the first system, consisting of three staves: Right Hand (top), Middle (middle), and Left Hand (bottom). The music features chords and arpeggiated figures. The dynamic marking *mf* is present in the middle staff. The tempo marking *poco a poco allargando* is positioned above the right-hand staff.

Second system of vocal staves. It consists of three staves: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are: "-ca - ta mun - di: A - gnus", "-ca - ta mun - di: A - gnus", and "-ca - ta mun - di: A - gnus De - i, qui". The Soprano staff begins with a mezzo-forte (*mf*) dynamic. The Alto staff begins with a mezzo-forte (*mf*) dynamic. The Bass staff begins with a mezzo-forte (*mf*) dynamic. The tempo marking *poco a poco allargando* is positioned above the Soprano staff.

-ca - ta mun - di:

A - gnus

-ca - ta mun - di:

A - gnus

-ca - ta mun - di:

A - gnus De - i, qui

rit. al

tempo primo

Piano accompaniment for the second system, consisting of three staves: Right Hand (top), Middle (middle), and Left Hand (bottom). The music features chords and arpeggiated figures. The dynamic marking *mp* is present in the middle staff. The tempo marking *rit. al tempo primo* is positioned above the right-hand staff.