

# MISSA

VOCIBUS VIRILIBUS

TENORI E BASSI

cum Organorum conductione.

Auctore

JOH. J. H. VERHULST

Op. 50.

Pr. ~~50~~

PROPRIETAS EDITORUM.

AMSTELODAMI

apud

G. ALSBACH et S<sup>os</sup>.

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J. E. PETERS CORPORATION



# MISSA.

## TANTUM ERGO.

Andante con moto.

Joh. J. H. Verhulst, Op: 50.

TENORI.

BASSI.

Andante con moto.

ORGANO.

Alto dato. 75

Tantum er - go sa - cra - men - tum ve - ne - re - mur

Tantum er - go sa - cra - men - tum ve - ne re - mur

Ped.

cer - nu - i no - vo ce - dat ri - tu -

cer - nu - i Et an - ti - quum do - cu - men - tum

-i: Praestet fi - des supple - men - tum, sen - su - um de - fec - tu -  
 Praestet fi - des supple - men - tum, sen - su - um de - fec - tu -

-i, sen - su - um, sen - su - um de - fec - tu - - i, de - fec -  
 -i, sen - su - um, sen - su - um de - fec - tu - - i, de - fec -

Ped.

-tu - - i.  
 -tu - - i.

# KYRIE.

Andantino.

TENORI.

First system of musical notation for Tenors, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody begins with a piano (*p*) dynamic and consists of eighth and quarter notes.

Kyri\_e e - leison, Kyri\_e e - le - i - son,

Kyri\_e e - lei - son,

BASSI.

First system of musical notation for Basses, featuring a bass clef, a key signature of three sharps, and a common time signature. The melody begins with a piano (*p*) dynamic and includes a fermata over the final note.

Kyri\_e e - leison,

Kyri\_e e - leison,

Ky - ri -

Andantino.

ORGANO.

First system of musical notation for the Organ, featuring a grand staff with treble and bass clefs, a key signature of three sharps, and a common time signature. The accompaniment begins with a piano (*p*) dynamic and features flowing sixteenth-note patterns.

Second system of musical notation for Tenors, continuing the vocal line with lyrics.

e - - lei - - son,

Ky - ri - e,

Ky - ri - e,

Ky - ri - e e -

Second system of musical notation for Basses, continuing the vocal line with lyrics.

- e e - le - i - son,

Ky - ri - e,

Ky - ri - e

- - e -

Second system of musical notation for the Organ, continuing the accompaniment.

Third system of musical notation for Tenors, concluding the vocal line.

- le - i - son.

Third system of musical notation for Basses, concluding the vocal line.

- le - i - son.

Christe - - e - lei - son,

- e - le - i - son, e - le - i - son,

Third system of musical notation for the Organ, concluding the accompaniment.

Christe e - lei - son, e - le - i - son, e - le - i - son, Christe e -

Christe e -

*mf*

*cresc: -*

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

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

*f*

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

Ky - ri - e, Ky - ri - e e - lei - son, Ky - ri - e e -

*p*

Ped.

Ky-ri-e e-lei-son, e-lei-son, Ky-ri-e, Ky-ri-

-lei-son, e-lei-son, Ky-ri-e, Ky-ri-

*p*

-e, Ky-ri-e, Ky-ri-e e-lei-

-e, Ky-ri-e e-lei-

*p*

Ped.

-son, e-lei-son, e-lei-son.

-son, e-lei-son, e-lei-son.

*p*

## GLORIA.

Allegro con brio.

TENORI.

Glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis

BASSI.

Glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis

Allegro con brio.

ORGANO.

Ped.

De-o, glo-ri-a in ex-cel-sis; glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis

De-o, glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis, glo-ri-a in ex-cel-sis

-cel-sis De-o. Et in ter-ra pax ho-mi-ni-

-cel-sis De-o. Et in ter-ra pax ho-mi-ni-



*f*  
 -bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,  
*f*  
 -bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis,

TEN. 1<sup>mo</sup>  
 bo - nae vo - lun - ta - tis. A - do -  
 TEN. 2<sup>do</sup>  
 Lau - da - mus te. Be - ne - di - cimus te. A - do -  
 Lau - da - mus te. Be - ne - di - cimus te. A - do -

-ra - mus te. Glo - ri - fi - ca - mus te.  
 -ra - mus te. Glo - ri - fi - ca - mus te.

BASSI.

Gra - ti - as a - - - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am.

Do - - - mi - ne De - us, Rex coe - les - tis, De - us pa - ter om - ni - - po -

TENORI.

- tens. Do - - - mi - ne fi - li u - - - ni - ge - ni -

BASSI.

- te Je - - su Chris - te, Je - - su Chris - - - te.

Do - - mi - ne De - us, a - - - gnus De - i, fi - li - us  
Do - - mi - ne De - us, a - - - gnus De - i, fi - li - us

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a soprano and bass range, respectively, and feature the Latin text "Do - - mi - ne De - us, a - - - gnus De - i, fi - li - us". The piano accompaniment is written for the right and left hands, with a treble and bass clef, and includes various musical notations such as notes, rests, and slurs.

Pa - - tris, fi - li - us Pa - - - tris.  
Pa - - tris, fi - li - us Pa - - - tris.

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal lines are in a soprano and bass range, respectively, and feature the Latin text "Pa - - tris, fi - li - us Pa - - - tris.". The piano accompaniment is written for the right and left hands, with a treble and bass clef, and includes various musical notations such as notes, rests, and slurs.

The third system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a soprano and bass range, respectively, and feature the Latin text "Pa - - tris, fi - li - us Pa - - - tris.". The piano accompaniment is written for the right and left hands, with a treble and bass clef, and includes various musical notations such as notes, rests, and slurs.

## Andante.

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis, qui  
mi-se-re-re, mi-se-re-re no-bis.

## Andante.

tol-lis pec-ca-ta mun-di, qui  
Sus-ci-pe de-preca-ti-o-nem nos-tram.

se-des ad dex-teram Pa-tris, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

se-des ad dex-teram Pa-tris, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

se-des ad dex-teram Pa-tris, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

se-des ad dex-teram Pa-tris, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

*cresc: -* *ff*

-re-re no-bis, mi-se-re-re, mi-se-re-re, mi-se-re-re.

*cresc: -* *ff*

mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re.

*cresc: -* *ff*

-bis, mi-se-re-re, mi-se-re-re, mi-se-re-re, mi-se-re-re.

**Lento. (l'istesso tempo.)**

*Solo.* *p* *cres - cen - do.*

Quo-ni-am tu so-lus sanctus, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus

**Lento. (l'istesso tempo.)**

*p* *cres - cen - do.*

**Allegro. tempo di Gloria.**

*Tutti.* *f* Cum san-cto spi-ri-tu, eum san-cto spi-ri-tu in

*Tutti.* *f* Je-su Chris-te. Cum san-cto spi-ri-tu eum san-cto spi-ri-tu in

**Allegro tempo di Gloria.**

*ff*

glo-ri-a De-i Pa-tris, a - - -men, cum sancto spi-ri-tu, cum sancto

glo-ri-a De-i Pa-tris, a - - -men, cum sancto spi-ri-tu, cum sancto

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a soprano and bass register, respectively. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The key signature has three sharps (F#, C#, G#).

**Più Presto.**

spi-ri-tu in glo-ri-a De-i Pa-tris, a - - -men, a - - -

spi-ri-tu in glo-ri-a De-i Pa-tris, a - - -men, a - - -

The second system continues the vocal and piano parts. The tempo is marked "Più Presto". The vocal lines are more active, with the soprano line featuring a melodic line and the bass line providing harmonic support. The piano accompaniment is more rhythmic and active, with a strong bass line and a treble line with chords and moving lines. The key signature remains three sharps.

**Più Presto.**

-men, a - - -men, cum sanc-to spi-ri-tu in

-men, a - - -men, cum sanc-to spi-ri-tu in

The third system concludes the vocal and piano parts. The vocal lines are more active, with the soprano line featuring a melodic line and the bass line providing harmonic support. The piano accompaniment is more rhythmic and active, with a strong bass line and a treble line with chords and moving lines. The key signature remains three sharps.

glo-ri-a De-i Pa-tris, a-men,

glo-ri-a De-i Pa-tris, a-men,

glo-ri-a De-i Pa-tris, a-men,

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble, bass, and bass clefs, respectively. The piano accompaniment is in grand staff. The lyrics are 'glo-ri-a De-i Pa-tris, a-men,' repeated on each vocal staff. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

a-men, a-men,

a-men, a-men,

The second system continues the vocal and piano parts. The vocal staves have lyrics 'a-men, a-men,'. The piano accompaniment features a flowing melodic line in the right hand and a steady bass line in the left hand.

a-men.

a-men.

The third system concludes the vocal and piano parts. The vocal staves have lyrics 'a-men.' with a fermata over the final note. The piano accompaniment ends with a final chord and a fermata.

## CREDO.

Allegro moderato.

TENORI.

*mf* Credo in u-num De-um: Patrem om-ni-po-ten - tem, fac-to-rem coe-li et

BASSI.

*mf* Credo in u-num De-um: Patrem om-ni-po-ten - tem, fac-to-rem coe-li et

Allegro moderato.

ORGANO.

*mf*

terrae, vi - si - bi - li - um om - ni - um et in vi - si - bi - - - li - um, et in u - num

terrae, vi - si - bi - li - um om - ni - um et in vi - si - bi - - - li - um, et in u - num

Do - mi - num Je - sum Christum, fi - li - um De - i u - ni - ge - nitum et ex pa - tre na - tum

Do - mi - num Je - sum Christum, fi - li - um De - i u - ni - ge - nitum et ex pa - tre na - tum



an-te om-ni-a saecu-la. — De-um de De-o, lumen de  
 an-te om-ni-a saecu-la. — De-um de De-o,  
 an-te om-ni-a saecu-la. — De-um de De-o, lu-men de

lu-mine, De-um verum de De-o ve-ro, ge-ni-tum  
 lumen de lu-mine, de De-o ve-ro, ge-ni-tum,  
 lu-mine, De-um verum de De-o ve-ro, ge-ni-tum non

con-substan-ti-a-lem Pa-tri, per quem om-ni-a fac-ta sunt. Qui  
 ge-ni-tum non factum, per quem om-ni-a fac-ta sunt. Qui  
 factum, con-substan-ti-a-lem Pa-tri, per quem om-ni-a fac-ta sunt.

propter nos ho - mi - nes et propter nostram sa - lu - tem des - cen - dit de coe - lis, qui

et propter nostram sa - lu - tem des - cen - dit de coe - lis, qui

This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment features a steady bass line with chords in the right hand. Dynamics include *f* and *p*.

propter nos ho - mi - nes et propter nostram sa - lu - tem des - cen - dit de coe - lis.

propter nos ho - mi - nes et propter nostram sa - lu - tem des - cen - dit de coe - lis.

This system contains the second vocal entry and piano accompaniment. The vocal line continues with the same melody. The piano accompaniment includes a *p* dynamic marking and concludes with a *1<sup>o</sup>* marking and a *Ped. dopp.* instruction.

This system contains the final vocal entry and piano accompaniment. The vocal line is mostly rests, indicating the end of the vocal part. The piano accompaniment features a complex texture with many notes in the right hand, possibly representing a final chord or a decorative flourish, and concludes with a *1<sup>o</sup>* marking.

*Lento.* *Solo. 1<sup>mo</sup>*

*p* ex Ma-ri-a vir-gi-ne:

*Solo.* *p* Et in-car-na-tus est de Spi-ri-tu sanc-to

*Lento.* *p* *pp*

*Tutti.* *p* Et ho-mo fac-tus est. Cru-ci-fix-us

*Tutti.* *p* Et ho-mo fac-tus est. Cru-ci-fix-us

e-ti-am pro no-bis sub Pon-ti-o Pi-la-to. Passus et se-pul-tus est.

e-ti-am pro no-bis sub Pon-ti-o Pi-la-to. Passus et se-pul-tus est.

Allegro molto.

*f* Et resur-rex-it ter-ti-a di-e se-cundum scrip-tu-ras. Et as-cen-dit in  
 ter-ti-a di-e se-cundum scrip-tu-ras. Et as-cen-dit in

Allegro molto.

*f*

coelum, se-det ad dex-teram Pa-tris. Et i-terum ven-tu-rus est cum glo-ri-a  
 coelum, se-det ad dex-teram Pa-tris. Et i-terum ven-tu-rus est cum glo-ri-a

ju-di-ca-re vi-vos et mor-tu-os, — *f* cu-jus re-gni non e-rit  
 ju-di-ca-re vi-vos et mor-tu-os, —

riten: — — — — — a tempo. TEN: 1<sup>mo</sup>

riten: — — — — — a tempo.

fi - nis, — non e-rit fi - nis, — non e-rit fi - nis. riten.

cujus re - gni non e-rit fi - nis, — non e-rit fi - nis.

cujus re - gni non e-rit fi - nis.

Ped. riten:

Allegro moderato. tempo di Credo.

Et in Spi-ritum sanctum Do-minum et vi-vi-fi-cantem, qui ex Pa-tre

Et in Spi-ritum sanctum Do-minum et vi-vi-fi-cantem, qui ex Pa-tre

Allegro moderato. tempo di Credo.

fi - li - o - que pro - ce - dit, — qui cum Pa - tre et fi - li - o

fi - li - o - que pro - ce - dit, — qui cum Pa - tre et fi - li - o

Flauti.

si\_mul a - do - ra - tur et con\_glo - ri - fi - ca - tur, qui lo - cu - tus est per pro - phe - tas.

si\_mul a - do - ra - tur et con\_glo - ri - fi - ca - tur, qui lo - cu - tus est per pro - phe - tas.

Et unam sanctam ca - tholicam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or,

Et unam sanctam ca - tholicam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or,

u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to

u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to

Più animato

re\_surrec\_ti\_o\_nem mortu\_o\_rum. Et vi\_tam ven\_

re\_surrec\_ti\_o\_nem mortu\_o\_rum. Et vi\_tam ven\_tu\_ri, ven\_

Più animato.

f  
Ped.

\_tu\_ri, ven\_tu\_ri saeculi, ven\_tu\_ri sae\_cu\_li, et vi\_tam ven\_

\_tu\_ri saeculi, a\_men, ven\_tu\_ri sae\_cu\_li, et

\_tu\_ri, ven\_tu\_ri saecu\_li, ven\_tu\_ri sae\_cu\_li, a\_

vi\_tam ven\_tu\_ri, vi\_tam ven\_tu\_ri sae\_cu\_li, a\_

men, a men.  
men, a men.

This section contains two systems of musical notation. The first system features a vocal line with lyrics and a piano accompaniment. The vocal line is in a soprano or alto register, and the piano accompaniment is in a lower register. The second system continues the piano accompaniment with more complex chordal textures and arpeggiated figures. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

### SANCTUS.

Adagio.

ORGANO.

*p* legato.  
Ped. dopp.

This section contains three systems of musical notation for organ. The first system includes performance instructions: *p* (piano), *legato.*, and *Ped. dopp.* (double pedal). The organ part is written in a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The second and third systems continue the organ part with various textures, including sustained chords and moving lines.



TEN. 1<sup>mo</sup>  
Solo. ad libitum.

a tempo.

Tutti.

Tutti.

*p* Do- - minus

Sanctus, sanctus, sanc - tus, Do - minus De - us Sa - baoth. *p* Do- - minus

De - us, Do - mi - nus De - us.

De - us, Do - mi - nus De - us, *p* Do - mi - nus De - us Sa - baoth, Do -

Tutti.

Tutti.

*f* Sanctus, sanctus, sanctus, Do - minus De - us

- - minus De - us Sa - - ba - oth. Sanctus, sanctus, sanctus, Do - minus De - us

Ped.

Sa\_baath, Do\_minus De\_us, Do\_minus De\_us, Do\_minus De\_us Sa\_baath,

Sa\_baath, Do\_minus De\_us, Do\_minus De\_us,

Do\_minus De\_us, Dominus De\_us Sa\_baath.

Do\_minus De\_us Sa\_baath. f Ple\_

Do\_minus De\_us Sa\_baath. f Ple\_

\_ni sunt coe\_li et ter\_ra glo\_ri\_a tu\_ \_ \_ \_ a. ff Ho\_

\_ni sunt coe\_li et ter\_ra glo\_ri\_a tu\_ \_ \_ \_ a.

-sanna in ex - cel - - sis,                      Ho - sanna in ex - cel - - sis,  
*ff* Ho - sanna in ex - cel - sis,                      Ho - san - na in ex -

Ho - san - - na, Ho - - san - - na, Ho - - san - - - - na,  
 Ho - - - san - - - na, Ho - - san - - na, Ho - - san - - - - na,  
 - cel - - sis,                      ple - ni sunt coe - li et ter - ra, Ho - san - - - - na,

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

-sis, in ex-cel-sis.  
 -sanna in ex-cel-sis.

**Andante con moto.**

*p* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus qui  
*p* Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus qui

**Andante con moto.**

*p*  
 Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus qui

**Tempo di Sanctus.**

ve-nit in no-mi-ne Do-mi-ni.  
 ve-nit in no-mi-ne Do-mi-ni.

**Tempo di Sanctus.**

*p*  
 ve-nit in no-mi-ne Do-mi-ni.  
 Ped.

pp  
riten:

**Allegro. tempo 1<sup>mo</sup>**

*f* Ho - sanna in ex - cel - - - sis, Ho - sanna in ex - cel - - -

*f* Ho - san.na in ex - cel - sis, Ho -

**Allegro. tempo 1<sup>mo</sup>**

*f*

- sis, in ex - cel - - - - sis.

- sanna in ex - cel - - - - sis.

*ff*

*ff*

Ped. dopp.

## AGNUS DEI.

Andantino. tempo di Kyrie.

TENORI.

BASSI.

ORGANO.

Andantino. tempo di Kyrie.

Solo.

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

Solo

Tutti.

mi - se - re - re no - bis, *p* mi - se - re - re no - bis, mi - se - re - re no - bis,

Tutti.

mi - se - re - re no - bis,

Solo. Tutti.  
mi-se-re-re no-bis, *p* mi-se-

Solo.  
*p* A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

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

Tutti. Solo.  
mi-se-re-re no-bis, A-gnus De-i, qui tol-lis pec-

Solo. Tutti.  
do-na no-bis pa-cem, *pp* do-na no-bis pa-cem,

Tutti.  
-ca-ta mun-di, *p* do-na

do - - na pa - - - cem,

no - bis pa - - - cem, do - - - na pa - - - cem,

do - na no - bis, do - na no - bis pa - - - cem,

do - na no - bis pa - - - cem,

da pa - - - cem, da pa - - - cem.

da pa - - - cem, da pa - - - cem.

Fine.