

Kyrie VIII • Graduale Romanum

Vatican II Hymnal • Page 163 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

V. Ky - ri - e * e - lé - i - son .

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 .

Chri - ste e - lé - i - son .

This musical system features a treble and bass staff in G major (one sharp). The melody in the treble staff begins on a half note G4, followed by a quarter note A4, a dotted quarter note B4, and an eighth note C5. It continues with a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The phrase 'e - lé - i - son .' is marked with a vertical bar line after the 'e' and a repeat sign after 'son'.

Ky - ri - e e - lé - i - son .

This musical system continues the melody from the previous system. It begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and an eighth note C5. The phrase 'Ky - ri - e' is marked with a vertical bar line after 'e'. The melody then continues with a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The phrase 'e - lé - i - son .' is marked with a vertical bar line after the 'e' and a repeat sign after 'son'.

Ky - ri - e e - lé - i - son .

This musical system continues the melody from the previous system. It begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and an eighth note C5. The phrase 'Ky - ri - e' is marked with a vertical bar line after 'e'. The melody then continues with a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The phrase 'e - lé - i - son .' is marked with a vertical bar line after the 'e' and a repeat sign after 'son'.

Ky - ri - e * ** e - lé - i - son .

This musical system continues the melody from the previous system. It begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and an eighth note C5. The phrase 'Ky - ri - e' is marked with a vertical bar line after 'e'. The melody then continues with a half note D5, a quarter note E5, a dotted quarter note F#5, and an eighth note G5. The phrase 'e - lé - i - son .' is marked with a vertical bar line after the 'e' and a repeat sign after 'son'.

Mass VIII (Missa de Angelis) pages 163-167

Please Note:

More than eighteen (18) complete organ accompaniments for Mass VIII can be downloaded by visiting ccwatershed.org/vatican.

Here are two examples, the first by Henri Potiron and the second by Flor Peeters:


Kyrie.
V



Ký-ri - e - * e - - - - - lé-i-son. *ij.*


This musical score is for the Kyrie V by Henri Potiron. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Christe - - - - - e - - - - - lé-i-son. *ij.* Ký-ri-e



This musical score is for the Christe by Flor Peeters. It continues the vocal and piano lines from the previous example. The vocal line has a long rest before the word 'Christe', followed by a melodic phrase. The piano accompaniment continues with a similar harmonic texture.

e - - - - - lé-i-son. *ij.* Ký-ri-e - - - - - * - - - - - ** e - - - - - lé-i-son.



This musical score is for the Kyrie-e by Flor Peeters. It continues the vocal and piano lines. The vocal line has a long rest before the word 'Kyrie-e', followed by a melodic phrase. The piano accompaniment continues with a similar harmonic texture.

Ky - ri - e e - - lé - i - son

p (pp)

Chri - ste e - - lé - i - son Ky - ri - e

e - - lé - i - son Ky - ri - e

e - - lé - i - son

Note the contrapuntal lines in the middle Parts. Such accompaniments can be sustained only by soft 8' stops, never exceeding a « p » nuance.

Yet another example is that in which the melody is kept in the lower part and the harmonic « web » is suspended in the upper part as a frail, ethereal veil.

The use of this accompaniment containing sometimes harsh dissonances, musical images derived from occurring themes, etc., is in conformity with modern musical thought. It should of course be understood that such accompaniments are suitable only for very *small* groups, better still for one or two highly « Stylised » Soloists.

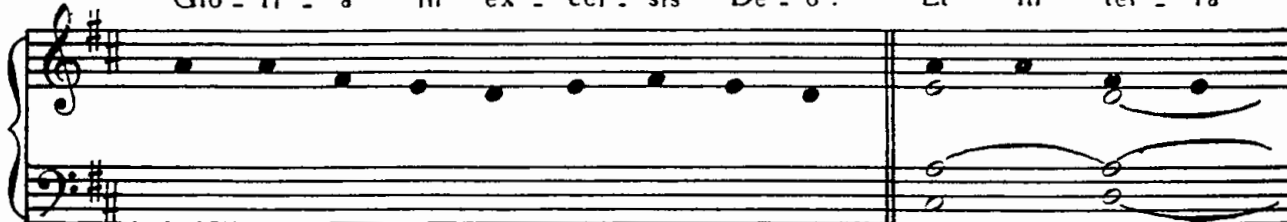
The artistic adaptation of this accompaniment demands, not only from the chanter, but above all from the accompanist, a profound appreciation of the aesthetics and soul of this music, and an adequate knowledge of the craft, as much from the purely musical point of view as from that of the Liturgy.

It is a style that most certainly should not be light-heartedly or frivolously attempted, above all by the inexpert.

Gloria VIII • Graduale Romanum

Vatican II Hymnal • Pages 163-164 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

V. Gló - ri - a in ex - cé - lis De - o . Et in ter - ra



pax ho - mi - ni - bus bo - næ vo - lun - tá - tis . Lau - dá - mus 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, Fi - 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 de - pre - ca - ti - ó - nem no - stram.

Qui se - des ad d́ex - 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 - si - mus, Je - su Chri - ste. Cum San - cto Spí - ri - tu,

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

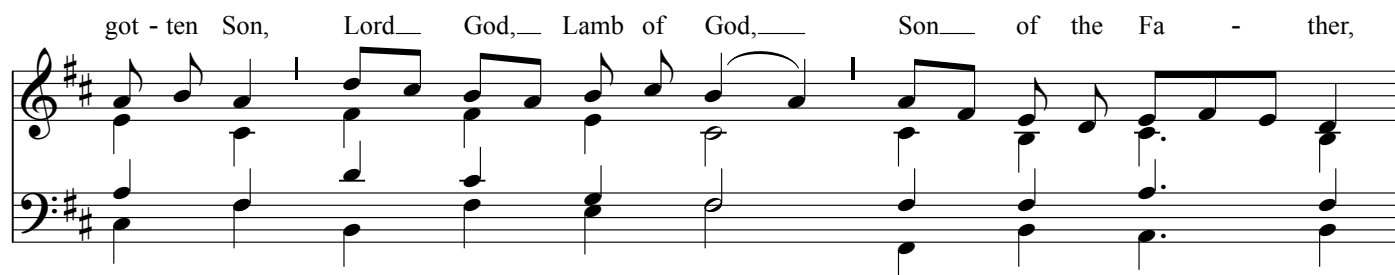
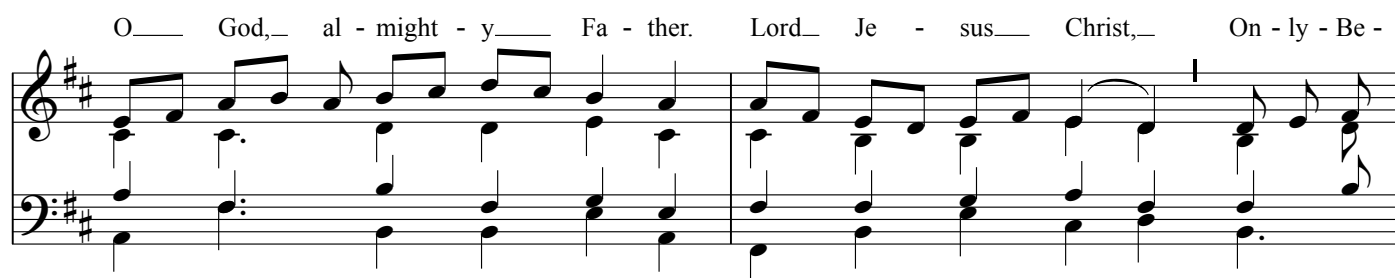
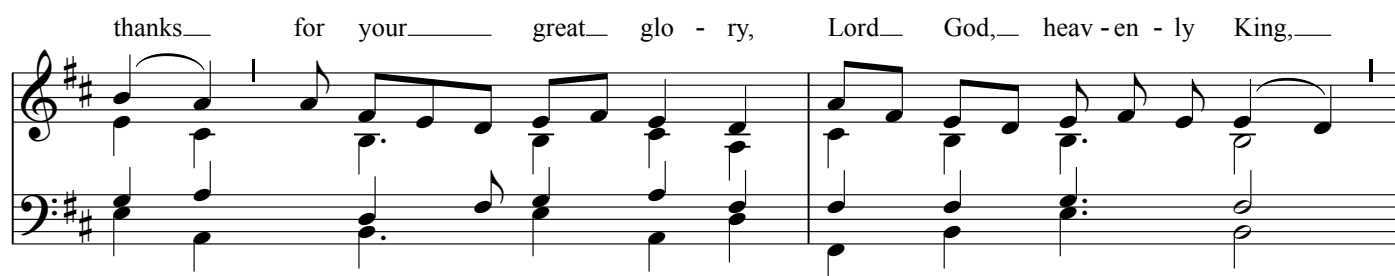
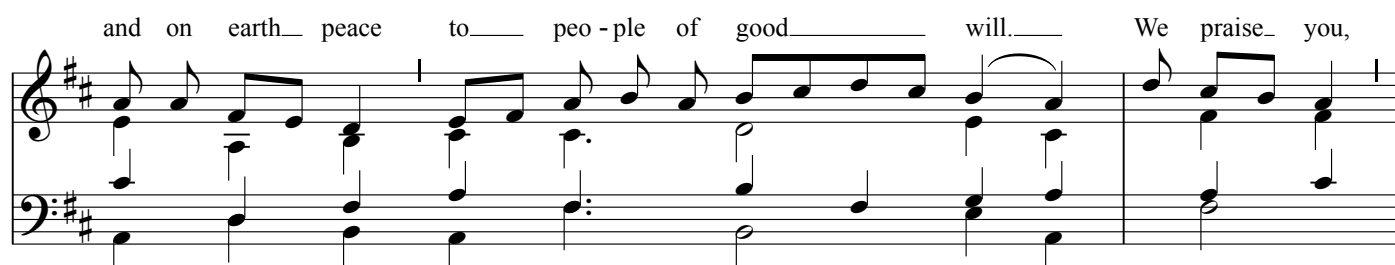
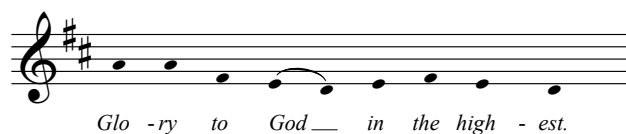
This page has been intentionally left blank.

ccwatershed.org/vatican

Gloria VIII • English Adaptation by Bruce E. Ford

Vatican II Hymnal • Pages 165-166 • ccwatershed.org/vatican

when possible, intoned by celebrant



you take a - way the sins of the world, have mer - cy on us;

you take a - way the sins of the world, re - ceive our prayer;

you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.

For you a - lone are the Ho - ly One, you a - lone are the Lord,

you a - lone are the Most High, Je - sus Christ, with the Ho - ly

Spir - it, in the glo - ry of God the Fa - ther. A - - - men.

Harmonization by Bruce E. Ford

Gloria VIII • English Adaptation by Bruce E. Ford

Vatican II Hymnal • Pages 165-166 • ccwatershed.org/vatican

Harmonization by Melissa Martin

Glo-ry to God in the high- est. and on earth peace to peo-ple of good will.

We praise you, we bless you, we a - dore you,

we glor - i - fy you, we give you thanks for your great glo - ry.

Lord God, hea-ven - ly King, O God, al - might - y Fa - ther.

Lord Je - sus Christ, On - ly Be - got - ten Son, Lord God, Lamb of God, Son of the Fa - ther.

you take a - way the sins of the world, have mer - cy on us,

you take a - way the sins_____ of the world, re- ceive_____ our_____ prayer;_____

you are seat-ed at the right_ hand_ of the Fa - ther, have mer - cy_____ on us.:

For you a - lone_____ are the Ho - ly_____ One, you a - lone_____ are the Lord,_____

you a - lone_____ are the Most_ High, Je - sus_ Christ,_____ with the Ho - ly_____ Spi - rit,

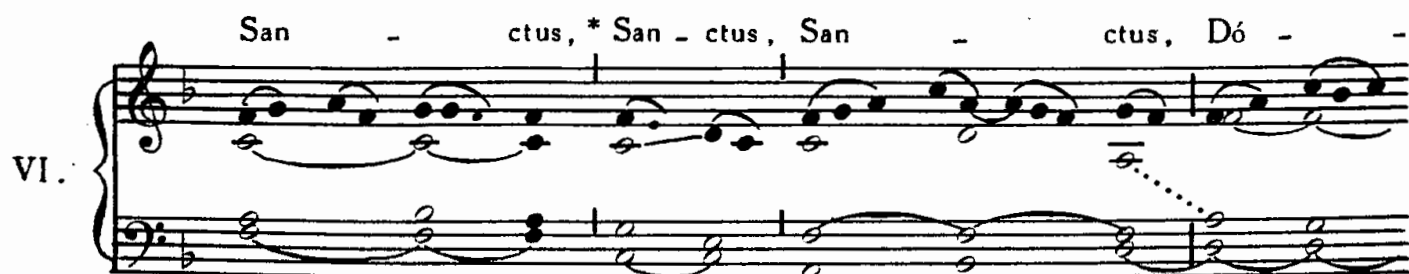
in the glo - ry of God_ the_ Fa - ther. A - - - men._____

Ped. *

Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

San - ctus, * San - ctus, San - ctus, 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.

Sanctus VIII • English Adaptation by Bruce E. Ford


Vatican II Hymnal • Page 166-167 • ccwatershed.org/vatican

The organ accompaniment for the English version has not been completed.


In the meantime, we have included the Latin version by Henri Potiron.

Sán - - ctus, * Sán - ctus, Sán - - ctus Dó - -

Sanctus.
VI




mi - nus Dé.us Sá - - ba - oth. Plé.ni sunt cæ - li et



tér - ra gló-ri - a tú - a. Ho.sán - na in ex - cél - - sis.



Be - ne - dí - - ctus qui vé - - nit — in - nó - mi - ne Dó - mi - ní.



Ho - sán - - na in ex - cél - - sis.



Agnus Dei VIII • Graduale Romanum

Vatican II Hymnal • Page 167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

VI.

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.

F. P.