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J. FISCHER & BRO., NEW YORK

119 West 40th St.

M2013
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MASS in G.

*This Mass can be sung by Soprano and Alto.
Tenor and Bass are added only.*

Arranged for 4 voices by
TITO TEDESCO.

Kyrie.

J. L. BATTMANN.
Op. 336 b.

Andantino.

Soprano. *TUTTI. p*
Ky - ri - e e - le - i -

Alto. *TUTTI. p*

Tenor. *TUTTI. p*
e - le - i -

Bass.

Andantino.

Organ. *p* *legato.*

Ped.

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

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

TUTTI. f
Ky - ri - e, Ky - ri - e e - le - i - son,

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

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

son.
 son.

SOLO.

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

p Man. *f* Ped.

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

p Man. *f* Ped.

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

p *f* Ped.

le - i - son.

le - i - son.

a tempo.
TUTTI.
p

rall.

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

TUTTI.
p

TUTTI.
p

e - le - i - son, **TUTTI.** Ky - ri -

Ky - ri - e,

a tempo

plegato.

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

e e - le - i - son, e -

p

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

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

son.
son.

Gloria.

Allegro moderato .

TUTTI.

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

Glo - ri - a , glo - ri - a in excel - sis

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

Allegro moderato .

Ped.

De - o et in ter - ra pax ho - mi - ni - bus

De - o et in ter - ra pax ho - mi - ni - bus

bo - nae vo - lun - ta - - tis. Lau - da - mus

bo - nae vo - lun - ta - - tis. Lau - da - mus

te. Be - ne - di - ci - mus te. A - do - ra - mus te.

te. Be - ne - di - ci - mus te. A - do - ra - mus te.

Glo - ri - fi - ca - mus te. *p* SOLO. Gra - ti - as a - gi - mus ti - -

Glo - ri - fi - ca - mus te. *p* SOLO. Gra - ti - as

Glo - ri - fi - ca - mus te. *p* SOLO. Gra - ti - as a - gi - mus

bi pro-pter magnam glo - ri - am tu - - am.
 a - gi-mus ti - - bi glo - ri - am tu - am.
 ti - bi pro - pter ma - gnam glo - ri - am tu - am.
 SOLO
 pro - pter ma - gnam glo - ri - am tu - - am.

TUTTI.
 Do - mi - ne De - us, Rex coe - le - - stis, De - us
 TUTTI.
 Do - mi - ne De - us, Rex coe - le - - stis, De - us
 TUTTI.
 Domi - ne De - us, Rex coe - le - - stis, De - us

Pa - ter omni - po - tens. SOLO.
 Do - mi - ne Fi - li
 Pa - ter omni - po - tens.

TUTTI.

Je - su Chri - ste, Je - su Chri -
 u - ni - ge - ni - te

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

Ped.

SOLO.

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

Man.

TUTTI.

SOLO.

Fi - li - us, Fi - li - us Pa - - tris. Qui tol - lis pec -
 Fi - li - us, Fi - li - us Pa - - tris.
 Fi - li - us, Fi - li - us Pa - - tris.
 Fi - li - us, Fi - li - us Pa - - tris.

Ped.

TUTTI. ca-ta mundi, mi-se-re-re no-bis. **SOLO.** pec-

TUTTI. mi-se-re-re no-bis. Qui tol-lis pec-ca-ta,
mi-se-re-re no-bis.

TUTTI. ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem

TUTTI. de-pre-ca-ti-o-nem
de-pre-ca-ti-o-nem

SOLO
rit. no-stram. Qui se-des ad de-xte-ram Pa-tris, mi-se-re-re no-bis.

no-stram. **SOLO.** *rit.* mi-se-re-re no-bis.

col canto. *rit.*

Man. Ped.

TUTTI.
fa tempo.

Quo - ni - am tu so - lus, tu so - lus

TUTTI.

Quo - ni - am tu so - lus, tu so - lus

a tempo. tu so - lus

p san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -

p san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -

p

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

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

Poco più mosso.

Cum sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, cum sancto

Cum sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, cum sancto

Poco più mosso.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, A - men, A -

stringendo.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, A - men, A

stringendo.

stringendo.

men, A - men, A - men, A - - - men.

men, A - men, A - men, A - - - men.

Credo.

Moderato.

TUTTI.

Cre - do, cre - do in u - num

Cre - do, cre - do in u - num

Moderato.

Ped.

De - um. Pa - trem omni-po - ten - tem, fa -

De - um. Pa - trem omni-po - ten - tem, fa -

p

cto - rem coe - li et ter - - rae, vi - si - bi - li - um

cto - rem coe - li et ter - - rae, vi - si - bi - li - um

p

o - mni - um, et in - vi - si - bi - li - um. Et in

p SOLO. *p* SOLO.

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

p *p* *p* *sempre legato.*

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

Man.

Fi - li - um De - i u - ni - ge - ni - tum.

TUTTI.

Et ex Pa-tre na - tum an - te o-mni-a sae-cu-la,

TUTTI.

Et ex Pa-tre na - tum an - te o-mni-a sae-cu-la,

f
Ped.

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

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

p
sfz

f De - um ve-rum de De - o ve-ro. Ge - ni - tum non fa - ctum,
f

De - um ve-rum de De - o ve-ro. Ge - ni - tum non fa - ctum,
f

f

p con-substan-ti - a - lem Pa - tri: per quem omni - a fa - cta sunt. Qui

p con-substan-ti - a - lem Pa - tri: per quem omni - a fa - cta sunt.

The first system of music features two vocal staves and a piano accompaniment. The vocal parts begin with a piano (*p*) dynamic and a fortissimo (*sfz*) accent. The piano accompaniment starts with a piano (*p*) dynamic and includes a fortissimo (*sfz*) accent. The key signature is one sharp (F#) and the time signature is 4/4.

cresc. pro - pter nos ho - mi - nes, et pro-pter nostram sa - lu - tem de -

cresc. de -

The second system continues the vocal and piano parts. The vocal parts feature a crescendo (*cresc.*) and reach a fortissimo (*f*) dynamic. The piano accompaniment also includes a crescendo and fortissimo markings. The key signature and time signature remain the same.

dim. *p* scen - dit, de - scen - dit de coe - - lis.

dim. *p* scen - dit, de - scen - dit de coe - - lis.

The third system shows the vocal parts with a decrescendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment also features a decrescendo and piano markings. The key signature and time signature are consistent with the previous systems.

Andante sostenuto.

SOPRANO SOLO.

Et in-car-na-tus est de
a tempo.

rall.

Man.

Spi-ri-tu san-cto, et in-car-na-tus est de Spi-ri-tu

p

san-cto ex Ma-ri-a Vir-gi-ne: Et Ho-mo fa-ctus est. Cru-ci-
a tempo.

rall.

rall.

fi-xus e-ti-am pro no-bis: sub Pon-ti-o Pi-

Ped.

la-to pas-sus et se-pul-tus est.

pp

*) This may be sung by the Tenor when rendering this Mass with 4 voices.

Tempo I.

TUTTI.

Et re-sur-re-xit ter-ti-a di-e, et re-sur-

Et re-sur-re-xit ter-ti-a di-e, et re-sur-

Tempo I.

f *p* *f*

Ped. Man. Ped.

re-xit ter-ti-a di-e se-cun-dum Scri-ptu-ras. Et as-

re-xit ter-ti-a di-e se-cun-dum Scri-ptu-ras. Et as-

p *f*

p *f*

Man. Ped.

cen-dit in coe-lum: se-det ad dex-te-ram Pa-tris. Et i-te-rum ven-

cen-dit in coe-lum: se-det ad dex-te-ram Pa-tris. Et i-te-rum ven-

ff

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os:

ff

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os:

SOLO.

p

cu - jus re - gni non e - rit fi - nis. Et in Spi - ri - tum

p legato.

Man.

san - ctum Do - mi - num et vi - vi - fi - can - - tem:

SOLO.

p

Qui ex Pa-tre fi-li-o-que pro-ce-dit. Qui cum Pa-tre

sf *p*

p

si-mul a-do-ra-

et Fi-li-o si-mul a-do-ra-

p

Ped.

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

tur, et con-glo-ri-fi-ca-tur: SOLO. *p*

qui lo-

SOLO. *p*

qui

TUTTI.

cu - tus est — per Pro - phe - - tas. Et

cu - tus est per Pro - phe - - tas. Et

lo-cu-tus est per Pro - phe - - tas.

Man. Ped.

u - nam san - ctam, san - ctam Ca - tho - li - cam et

u - nam san - ctam Ca - tho - li - cam et

san - ctam

A - po - sto - li - cam sanctam Ec - cle - si - am.

A - po - sto - li - cam sanctam Ec - cle - si - am.

Confi-te - or, con - fi - te - or u - num ba - pti - sma

Confi-te - or, con - fi - te - or u - num ba - pti - sma

in remis-si - o - nem pec - ca - to - rum.

in remis-si - o - nem pec - ca - to - rum.

Più mosso.

Et ex - pe - cto re - sur - re - cti - o - nem

Et ex - pe - cto re - sur - re - cti - o - nem

Più mosso.

mor - tu - o - - rum. Et vi - - tam ven - tu - ri

mor - tu - o - - rum. Et vi - - tam ven - tu - ri

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics "mor - tu - o - - rum. Et vi - - tam ven - tu - ri". The bottom two staves are piano accompaniment, featuring a steady bass line and chords in the right hand.

sae - cu - li. *ff* A - - men, A - -

sae - cu - li. *ff* A - - men, A - -

The second system consists of four staves. The top two staves are vocal lines with lyrics "sae - cu - li. *ff* A - - men, A - -". The bottom two staves are piano accompaniment, with a *ff* dynamic marking. The piano part features a steady bass line and chords in the right hand.

men, A - - men.

men, A - - men.

The third system consists of four staves. The top two staves are vocal lines with lyrics "men, A - - men.". The bottom two staves are piano accompaniment, with a *ff* dynamic marking. The piano part features a steady bass line and chords in the right hand.

Sanctus.

Maestoso.

TUTTI.

San - - ctus, San -

TUTTI.

San - - ctus, San -

Maestoso.

Ped.

ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

Poco più mosso.

Ple - ni sunt coe - li, et ter - - ra glo - ri - a, glo - ri - a
 coe - li, et ter - - ra glo - ri - a
 Et ter - - ra glo -

Poco più mosso.

tu - - a. Ho - san - na in ex - cel - sis, Ho - san -
 tu - - a. Ho - san - na in ex - cel - sis, Ho - san -
 - ria tu - a.

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

Benedictus.

R. FÜHRER.

Lento.

Man.

TUTTI.

Be - ne - di - ctus qui

TUTTI.

Be - ne - di - ctus qui

Ped.

ve - nit, qui ve - nit in no - mi - ne Do - mi -

ve - nit, qui ve - nit in no - mi - ne Do - mi -

*) When sung by Soprano and Alto only, the latter sings the small notes.

ni, qui ve-nit in no-mi-ne Do-mi-ni, in

ni, qui ve-nit in no-mi-ne Do-mi-ni, in

no-mi-ne Do-mi-ni. Ho-san-na in ex-

no-mi-ne Do-mi-ni. Ho-san-na in ex-

Do-mi-ni.

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

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

Agnus Dei.

Andante.

J. L. BATTMANN.

p SOPRANO SOLO.

A - gnus De - i, qui

p *p legato*

Ped. Man.

Detailed description: This system contains the first two staves of the musical score. The top staff is for Soprano, starting with a whole rest followed by a melodic line. The bottom staff is for Piano, featuring a left-hand accompaniment with chords and a right-hand accompaniment with eighth notes. Performance markings include 'p' (piano) and 'p legato' (piano legato) for the piano part, and 'Ped.' (pedal) and 'Man.' (manicatura) for the piano accompaniment.

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

Detailed description: This system continues the musical score. The Soprano part has a melodic line with lyrics. The Piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

ALTO SOLO.

no - - bis. A - gnus De - i, qui tol-lis pecca - ta

p

Detailed description: This system begins the Alto solo section. The top staff is for Alto, starting with a whole rest followed by a melodic line. The Piano accompaniment continues with a steady eighth-note pattern. Performance markings include 'p' (piano) for the Alto part.

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

Detailed description: This system continues the musical score. The Alto part has a melodic line with lyrics. The Piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

TUTTI.

p

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

TUTTI.

p

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

Ped.

cresc. *f*

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

cresc. *f*

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

cresc. *f*

qui

Carl J. Robinson

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MASSES



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2671	Missa Quarta. Opus 130. Unison..... Score \$.80 Voice part @ .20
Biedermann, E. J.	
2686	Mass in honor of the B. V. M. Opus 30. Unison..... Score .80 Voice part .20
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Dress, A.	
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Haller, M.	
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Hillebrand, J.	
1798	Missa "Mater Dolorosa". S.A..... Score .80 Voice parts, at .35
Hohnerlein, M.	
2721	Mass in honor of St. Augustine. Opus 40a. T.T.B..... Score .80
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Montani, Nicola A.	
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—VI—

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