



MASSES

Series Ten

Gruber, Jos.

- 4899 Mass in honor of St. Joan of Arc. Op. 311. T.T.B. with Organ .. Score \$.80
Voice parts, in score form, each .40
4900 Mass in honor of St. Joan of Arc. Op. 311b. S.A.T.B. with Organ Score .80
Voice parts 1.20

Hamma, Fr.

- 24 Missa "Sursum Corda". Op. 8. T.T.B.B. Score .60
Voice parts .60

Müller, Jos. I.

- 3849 Mass in honor of St. Benedict. S.A.T.B. with Organ..... Score .80
Voice parts 1.00
3917 Mass in honor of St. Benedict. T.T.B.B. with Organ..... Score .80
Voice parts 1.00

Palestrina, G. P. da

- 5040 Missa Brevis. S.A.T.B.80

Perosi, L.

- 1442 Missa "Patriarchalis". S.A.T.B.80

Stehle, J. G. E.

- 2087 Missa "Salve Regina". S.A. with T.B. ad lib; with Organ Score .60
Voice parts, each .15

Vranken, P. J. Jos.

- 3275 Missa Festiva. Op. 36. S.T.B. with Organ..... Score .80
Voice parts .60
3305 Organ accompaniment to Missa Duplicibus (*de Angelis, VIII. Vatican*)..... .60

Yon, Pietro A.

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S. T. B. B. with Organ or Orchestra..... Score .80
Voice parts 1.20
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Organ or Orchestra..... Score .80
Voice parts, in score form, each .40

Harrington, J.

- 5101 Missa Virginis Immaculatae. S.A.T.B. with Organ..... Score .80
Voice parts 1.20

Biggs, Richard Keys

- 4914 Mass in honor of St. Joseph. S.A.T.B. with Organ..... Score .80
Voice parts 1.20

Stewart, H. J.

- 3418 Mass in honor of St. Anthony. S.A.T.B. with Organ or Orchestra.
Score .80
Voice parts 1.20
3621 Mass in honor of St. Pius V. S.A. with T.B. ad lib., with Organ..... Score .80
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J. FISCHER & BROTHER, NEW YORK
FOURTH AVENUE AT ASTOR PLACE · : · 3, NEW STREET, BIRMINGHAM, ENGLAND

M
2013
G 88
Op. 311

17-29536

JANTO



MASSES

Tenth Series

No		Price
	MÜLLER, JOS. I.	
3917	Mass in honor of St. Benedict..... T. T. B. B.	Score .80 Voice parts 1.00
	RAVANELLO, O.	
2963	Messa Solenne (No 17a); Op. 83 in honor of St. Orestes..... T. T. B.	Score .80 Voice parts .75
	SCHOEPF, FR.	
25	Mass in A; Op. 39..... T. T. B. B.	Score .80 Voice parts .60
	STEIN, J.	
243	Short and Easy Mass; Op. 4..... T. T. B. B.	Score .50 Voice parts .40
	WIEGAND, J.	
850	Mass in honor of the Sacred Heart of Jesus..... T. T. B. B.	Score .80 Voice parts 1.20
*3728	Mass in E..... T. T. B.80
	WITT, F. X.	
2668	Mass in honor of St. Francis Xavier; Op. 8a. T. T. B. B.	Score .80 Voice parts .60
	YON, P. A.	
3154	Missa "Dilectus meus mihi, et ego illi"..... T. B.	Score .60 Voice parts a .25
	ZANGL, J. G.	
260	Mass in honor of St. Dominic; Op. 77..... T. B.	Score .40 Voice parts a .25
	REFICE, L.	
4035	Missa Choralis..... Unison and T. T. B.	Score .60 Part for Unison chorus .15 T. T. B. (in score form) a .35
	WIEGAND, J.	
4036	Mass in honor of St. Peter..... T. T. B. or S. A. B.	Score .80 Voice parts .75
	YON, P. A.	
4773	Missa "Regina Pacis"..... T. T. B.	Score .80 Voice parts (in score form) a .40
	GRÜBER, JOS.	
4899	Mass in honor St. Joan of Arc..... T. T. B.	Score .80 Voice parts (in score form) a .40

* *Orchestral parts obtainable*

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FOURTH AVENUE AT ASTOR PLACE · · · 3, NEW STREET, BIRMINGHAM, ENGLAND

M2013
578
Op. 311
QUARTO

MASS

in honor of
St. Joan of Arc

For Three Male Voices

Kyrie

J. GRUBER
Op. 311

Andante *p*

TENOR I
Ky - ri - e e - le - i - son.

BARITONE
or
TENOR II
Ky - ri - e e - le - i - son.

BASS
p
Ky - ri - e e - le - i - son.

ORGAN
Andante
p
Ped. *p*

mf Ky - ri - e e - le - i - son. *f* Ky -

mf Ky - ri - e e - le - i - son. *f* Ky -

mf Ky - ri - e e - le - i - son. *f*

ORGAN
p *f*
Ped. *f*

ri-e e - le - i - son.

ri-e e - le - i - son.

p

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

mf Chri-ste e - le-i - son. Chri-ste e -

mf

f le - i - son, e - le - i - son.

f le - i - son, e - le - i - son.

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

p Ky - ri - e e - le - i - son. *mf* Ky - ri - e e -
p Ky - ri - e e - le - i - son. *mf* Ky - ri - e e -
p Ky - ri - e e - le - i - son.

p Ped. *mf* Ped.

le - i - son. *f* Ky -
 le - i - son. *f* Ky -
mf Ky - ri - e e - le - i - son. *f*

f

- ri - e e - le - i - son, *p* *rit.* e - le - i - son.
 - ri - e e - le - i - son, *p* *rit.* e - le - i - son.
p *rit.*

p *rit.*

Gloria

Allegro *mf*

Et in ter - ra pax ho - mi - ni - bus

Allegro

mf

Ped.

f

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

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

f

Lento
p
 da - mus te. Be - ne - di - ci - mus te. Ad - o -
 da - mus te. Be - ne - di - ci - mus te. Ad - o -
 Lau - da - mus te. Be - ne - di - ci - mus te.

Lento

f a tempo
 ra - - mus te. Glo - ri - fi - ca - mus te,
 ra - - mus te. Glo - ri - fi - ca - mus te,

a tempo

mf.
 glo - ri - fi - ca - mus te. Gra - ti - as
 glo - ri - fi - ca - mus te. Gra - ti - as

p
 Man.

a - gi - mus ti - bi pro - pter ma - gnam
 a - gi - mus ti - bi pro - pter ma - gnam
 pro - pter ma - gnam glo - ri - am

glo - ri - am tu - am.
 glo - ri - am tu - am.
 tu - am. Do - mi - ne

De - us, Rex coe - le - stis, De - us Pa - ter o -

Do - mi - ne Fi - li u - ni - ge - ni - te
 mni - po - tens.

p Je - su Chri - ste. Do - mi - ne
p Je - su Chri - ste. Do - mi - ne

p
 Man.

f De - us, A - gnus De - i, Fi - li - us Pa - tris. *rit.*
f De - us, A - gnus De - i, Fi - li - us Pa - tris. *rit.*

f *rit.*
 Ped.

Andante Solo

Qui tol - lis pec - ca - ta mun - di,

Andante

pp

Man.

Qui tol - lis pec -

mi - se - re - re no - bis.

Tutti

mf

ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

sus - ci - pe de - pre - ca - ti -

o - nem no - stram. Qui se - des ad dex - te - ram
 o - nem no - stram. Qui se - des ad dex - te - ram .

Man.

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

Ped. Man. Ped.

Tempo I.
 Quo - ni - am tu so - lus san - ctus. Tu so - lus
 Tu so - lus

Tempo I.
 Ped.

Lento

Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su

Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su

Lento

pp

Man.

Tempo I. *f*

Chri - ste. Cum San - cto, cum San-cto

Chri - ste. Cum San - cto,

p

Je - su Chri - ste.

Tempo I.

f

Ped.

Spi - ri - tu, cum San-cto

cum San-cto Spi - ri - tu, cum San-cto

Cum San - cto,

f

accel. assai e cresc.

Spi - ri - tu in glo - ri - a De - i, in
accel. assai e cresc.
 Spi - ri - tu in glo - ri - a De - i, in
accel. assai e cresc.

cum San - cto Spi - ri - tu

accel. assai e cresc.

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

Lento

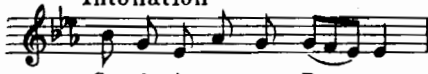
De - i Pa - tris. A - men, A - men, A - men.

De - i Pa - tris. A - men, A - men, A - men.

Lento

Credo

Intonation



Cre-do in u-num De - um.

III Vatican

Tutti

Pa - trem o - mni-po-tén-tem, fa - ctó-rem coe-li et ter - rae,

Ped.

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

T.

Et in u-num Dó-mi-num Je-sum Christum, Fí-li-um De-i u-ni-gé-ni-tum.

T. Tenor (tutti)
B. Bass (tutti)

B. Tutti

Et ex Pa-tre na - tum an-te ó-mni-a saé - cu-la. De-um de De-o,

lu-men de lú-mi - ne, De - um ve - rum de De - o ve - ro.

T.

Gé - ni - tum, non fa - ctum, con-sub-stan-ti - á - lem Pa - tri:

Tutti

per quem ó-mni - a fa - cta sunt. Qui pro-pter nos hó - mi - nes,

et pro-pter no-stram sa-lú - tem de-scén-dit de coe - lis.

Moderato assai

TENOR SOLO

(J. GRUBER)

Et in - car - ná - tus est de Spí - ri - tu San - cto

pp

Man.

ex Ma - ri - a Vir - gí - ne: Et ho - mo fa - ctus est.

Tutti

Cru - ci - fí - xus é - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to

B.

pas-sus et se - púl - tus est. Et re-sur-ré-xit tér-ti - a di - e,

Tutti

se-cún-dum Scri-ptú - ras. Et a - scén - dit in coe - lum:

B.

se-det ad délix-te-ram Pa - tris. Et í - te-rum ven-tú - rus est cum gló-ri - a

ju-di - cá-re vi-vos, et mór-tu - os: cu - jus re-gni non e - rit fi - nis.

T.

Et in Spí-ri - tum Sanctum, Dó-mi - num, et vi - vi - fi - cán - tem:

Tutti

qui ex Pa-tre, Fi - li - ó - que pro - cé - dit. Qui cum Pa-tre, et Fí-li - o

si-mul ad-o - rá - tur, et cong-lo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phétas.

Et u - nam san-ctam ca-thó-li - cam et a-po-stó-li - cam Ec-clé-si - am:

T.

Con-fi-te-or u-num ba-pti-sma in re-mis-si-ó-nem pec-ca-tó-rum.

Tutti

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.

Allegro

Ten. I

Con moto

f *cresc.*

Et vi-tam ven-tu-ri, et vi-tam ven-tu-ri, et

Ten. II

f *cresc.*

Et vi-tam ven-tu-ri, et vi-tam ven-tu-ri, et

Bass

f *cresc.*

Et vi-tam ven-tu-ri, et vi-tam ven-tu-ri, et

Allegro

Con moto

f

vi - tam ven - tu - ri sae - cu - li.

vi - tam ven - tu - ri sae - cu - li.

The first system consists of three staves. The top two staves are vocal lines in G major (one treble clef, one alto clef), both with the lyrics "vi - tam ven - tu - ri sae - cu - li." The bottom staff is a piano accompaniment in G major, featuring a melody in the right hand and chords in the left hand.

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

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

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

The second system consists of three staves. The top two staves are vocal lines in G major (one treble clef, one alto clef), both with the lyrics "A - - men, A - men, A - men." The bottom staff is a piano accompaniment in G major, featuring a melody in the right hand and chords in the left hand. The word "ff" (fortissimo) is written above the first vocal staff and below the piano accompaniment staff.

Sanctus

Moderato

p

San - ctus, San - ctus,

p

San - ctus, San - ctus,

p

Moderato

p

Ped. *p*

f *rit.*

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

f *rit.*

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

f *rit.*

f *rit.*

Ped. *f*

Più mosso

Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et
 Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et

Più mosso

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

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

Ho - san - na in ex -

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

mf

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'san - na in ex - cel - sis, Ho - san - na in ex -'. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The key signature has two flats and the time signature is 3/4.

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

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

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

rit.

Detailed description: This system continues the vocal and piano parts. The vocal lines repeat the phrase 'cel - sis, in ex - cel - sis, in ex - cel - sis.' with a forte (*f*) dynamic. The piano accompaniment features a ritardando (*rit.*) marking. The system concludes with a double bar line and a fermata over the final notes.

Benedictus

Andante

mf

Be - ne - di - ctus, qui ve - nit in

mf

Be - ne - di - ctus in

mf

Andante

p

Ped. *p*

no - mi - ne Do - mi - ni, in

no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in

mf

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

The first system consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom staff is the piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are: "no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -".

ni. Ho - san - na in ex - cel - sis, Ho - san - na in ex -
 ni. Ho - san - na in ex -
 Ho - san - na in ex - cel - sis, in ex -

The second system consists of three staves. The top two staves are vocal lines. The bottom staff is the piano accompaniment. The music continues from the first system. The lyrics are: "ni. Ho - san - na in ex - cel - sis, Ho - san - na in ex - ni. Ho - san - na in ex - Ho - san - na in ex - cel - sis, in ex -".

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

The third system consists of three staves. The top two staves are vocal lines. The bottom staff is the piano accompaniment. The music continues from the second system. The lyrics are: "cel - sis, in ex - cel - sis, in ex - cel - sis. cel - sis, in ex - cel - sis, in ex - cel - sis. cel - sis, in ex - cel - sis, in ex - cel - sis." The system concludes with a *rit.* (ritardando) marking.

Agnus Dei

Larghetto *mf*

A - gnus

mf

A - gnus De - - i, A - gnus

mf

A - gnus De - i, A - gnus De - i, qui

Larghetto

mf

Ped.

f

De - i, qui tol - lis pec - ca - ta mun - di: mi -

f

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

f

tol - lis, mi -

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

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "se - re - re no - bis." (top), "mi - se - re - re no - bis." (middle), and "se - re - re, mi - se - re - re no - bis." (bottom). The piano accompaniment features a steady bass line and chords in the right hand.

A - gnus De - i, A - gnus
 A - gnus De -

This system contains three vocal staves and a piano accompaniment. The lyrics are: "A - gnus De - i, A - gnus" (top) and "A - gnus De -" (middle). The piano accompaniment continues with a similar texture.

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

This system contains three vocal staves and a piano accompaniment. The lyrics are: "De - i, qui tol - lis pec - ca - ta - mun - di: mi - se -" (top), "i, qui tol - lis pec - ca - ta mun - di: mi - se -" (middle), and "A - gnus De - i" (bottom). The piano accompaniment continues with a similar texture.

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

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 're - re no - bis.' for the first two staves and 'mi - se - re - re no - bis.' for the third. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

A - gnus De - i, qui
 A - gnus, A - gnus De - i, qui
 A - gnus De - i, A - gnus De - i,

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'A - gnus De - i, qui' for the first staff, 'A - gnus, A - gnus De - i, qui' for the second, and 'A - gnus De - i, A - gnus De - i,' for the third. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

tol - lis pec - ca - ta mun - di:
 tol - lis pec - ca - ta mun - di:
 Man.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'tol - lis pec - ca - ta mun - di:' for the first two staves and 'Man.' for the third. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Andante

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

Andante

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

pa - cem, no - bis pa - cem.
pa - cem, no - bis pa - cem.

Ped. p



MASSES

Ninth Series

No		Price
	BARTHOLOMEUS, J. N.	
266	Messe Solennelle in E \flat , (N $^{\circ}$ 2)..... T. T. B.75
	BOTTIGLIERO, E.	
3150	Mass in honor of St. Rose of Lima; Op. 60..... T. B.	Score .60 Voice parts a .25
	BRANCHINA, P.	
3705	Missa in hon. St. Agatae; Op. 40 T. T. B.	Score .80 Voice parts a .25
	CEUPPENS, V.	
1920	Mass T. T. B.60
	CONCONE, J.	
814	Mass in E \flat T. T. B. B.	Score 1.00 Voice parts 1.20
	DETHIER, EMIL	
2968	Mass in honor of St. Ignatius T. T. B.	Score .80 Voice parts .75
	EBNER, L.	
* 2803	Missa "Cantantibus Organis;" Op. 59 T. T. B. B.	Score .60 Voice parts .60
	EYKENS, J.	
1803	Mass in C. T. T. B. B.	Score .80 Voice parts 1.00
	FERRATA, G.	
2747	Missa in hon. SS. Rosarii B. M. V; Op. 18 T. B.	Score .80 Voice parts a .25
	GRUBER, J.	
2720	Mass in honor of the Imm. Concept; Op. 173 T. T. B. B.	Score .80 Voice parts 1.00
	HAMMA, FR.	
24	Missa "Sursum Corda;" Op. 8 T. T. B. B.	Score .60 Voice parts .60
	HOHNERLEIN, M.	
2721	Mass in honor of St. Augustine; Op. 40 a T. T. B.	Score .80 Voice parts .60
	KAIM, A.	
* 3149	Mass in honor of St. Cecilia T. T. B. B.	Score .60 Voice parts 1.00
	KLEIN, BRUNO OSCAR	
2749	Mass in B \flat Op. 85 T. T. B. B.	Score .80 Voice parts 1.20
	MITTERER, IGN.	
2888	Missa in hon. S. Nominis Mariae; Op. 141a T. B.	Score .60 Voice parts a .25

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 FOURTH AVENUE AT ASTOR PLACE · : · 3, NEW STREET, BIRMINGHAM, ENGLAND



MASSES

Eighth Series

No		Price
MATTFELD, W.		
*1529	Mass in honor of St. Joseph..... S. A. with T. B. ad lib.....	Score .80 Voice parts (a.25) 1.00
*1777	Mass in honor of St. Cecilia..... S. A. T. B.	Score .80 Voice parts 1.00
MENTZEL, H.		
3367	Mass in honor of "Our Lady of Loretto".... S. A. with T. B. ad lib.	Score .60 Soprano and Alto parts, each .35
MERCADANTE, S. (Edited by E. J. Biedermann)		
*361	Celebrated Mass in B \flat (<i>Transposed Edition</i>) ... S. A. T. B.	1.00
*677	Mass in D (<i>Transposed Edition</i>) S. A. T. B.	1.00
NOWAKOWSKI, V. H.		
3552	Mass in honor of St. Florian..... S. with A. T. B. ad lib.....	Score .60 Soprano and Alto parts, each .35
PAOLETTI, N.		
1312	Missa brevis in honor of St. Agnes ... S. A. with T. B. ad lib.....	Score .80 Voice parts (a.25) 1.00
ROSSI, L. F.		
614	Mass in D..... S. A. T. B.	Score .80 Voice parts 1.00
SCHENUIT, H.		
308a	Short and Easy Mass in F..... S. A. with T. B.	Score 1.00 Soprano and Alto part a .35
SCHINDLER, A. J.		
1454	Mass in honor of the Holy Innocents.... S. A.	Score .75 Voice parts a .35
3252	Mass in honor of the Holy Infant S. A.	Score .50 Voice parts a .20
SIEG, C.		
247	Mass in F..... S. A. with T. B. ad lib.	Score .75 Voice parts (a.30) 1.20
1764	Mass in D..... UNISON	Score .60 Voice part .25
STOLLEWERK, P.		
241	Mass in honor of the Holy Innocents.... S. A. or S. S. A.	Score .75 Voice parts (a.15) .45
TEDESCO, T.		
1077	Missa brevis in F, (No 1) S. A. with T. B. ad lib.	Score .80 Voice parts (a.30) 1.20
1760	Missa brevis (No 2), in hon. of St. John... S. A. with T. B. ad lib.	Score .80 Voice parts (a.30) 1.20
WEBBE, S.		
1913	Mass in F..... UNISON	Score .50 Voice part .10

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