



MASSES



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			Voice parts	@ .35
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*Orchestra parts obtainable.



MASSES

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Mus lib
M
2013
. G 87
Op. 311
F5x
1921

MASS

in honor of
St. Joan of Arc

For Mixed Voices

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J. GRUBER
Op. 311^b

Kyrie

Andante

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

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

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

BASS *p*

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 -

f

Ped. *f*

ri - e e - le - i - son.

ri - e e - le - i - son.

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 Chri - ste e - le - i - son.

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

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

p *mf*
Ped *p*

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

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

Gloria

Allegro

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

bo-nae

Allegro

Ped.

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

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

Lau-da-mus te. Be-ne-

Lento *p* *a tempo*

di - ci - mus te. Ad - o - ra - muste. Glo - ri - fi -

p *a tempo* *f*

di - ci - mus te. Ad - o - ra - muste. *a tempo*

p *f*

Glo - ri - fi -

Lento *a tempo*

mf

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

mf

glo - ri - fi - ca - mus te.

ca - mus te,

f

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

glo - ri - am tu - am.
 tu - am. *mf*
 Do - mi - ne De - us, Rex coe -

Do - mi - ne
 le - stis, De - us Pa - ter o - mni - po - tens.

p
 Je - su Chri -
 Fi - li u - ni - ge - ni - te Je - su Chri -
 Je - su Chri -

p
 Man.

f rit.
 ste. Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris.
 ste. Fi - li - us Pa - tris.

f rit.
 Ped.

Andante Solo
mf
 Qui tol - lis pec - ca - ta mun - di,

Andante
pp
 Man.

Qui tol - lis pec -
mi - se - re - re no - bis.

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

Ped.

no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se -
no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se -

Man. Ped.

Tempo I.

re - re no - bis. Quo - ni - am tu so - lus
re - re no - bis.

Tempo I.

Lento

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

Lento

Tempo I.

tis - si - mus, Je - su Chri - ste. Cum San - cto,
tis - si - mus, Je - su Chri - ste.

Tempo I.

Man.

cresc.

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

cresc.

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

cresc.

Lento

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

Lento

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

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,

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

S. & A. (tutti)

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

T. & B. (tutti)

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

The musical score for T. & B. (tutti) consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Et ex Pa-tre na - tum an-te ó-mni-a sae - cu-la. De-um de De - o,"

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

The musical score continues with the vocal line and piano accompaniment. The lyrics are: "lu-men de lú-mi - ne, De-um ve - rum de De - o ve - ro."

S. & A.

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

The musical score for S. & A. consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "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,

The musical score for Tutti consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "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

(J. GRUBER)

TENOR SOLO

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

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

Tutti

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

T. & B.

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

This system contains a vocal line for Tenor and Bass (T. & B.) and a piano accompaniment. The vocal line begins with a melodic phrase, followed by a double bar line and a more rhythmic passage. The piano accompaniment consists of chords and moving lines in both the right and left hands.

Tutti

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

This system features a vocal line and piano accompaniment. The vocal line has a more active, rhythmic character compared to the previous system. The piano accompaniment provides harmonic support with chords and moving lines.

T. & B.

se-det ad déx-teram Pa - tris. Et í - te-rum ventú-rus est cum gló-ri - a

This system includes a vocal line and piano accompaniment. The vocal line is characterized by a steady, rhythmic pattern. The piano accompaniment features sustained chords and moving lines.

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

This system shows a vocal line and piano accompaniment. The vocal line continues with a rhythmic pattern, and the piano accompaniment provides harmonic support.

S. & A.

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

The first system of the musical score features a Soprano and Alto vocal line with lyrics. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line.

Tutti

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

The second system continues the vocal line with lyrics. The piano accompaniment features a more rhythmic and chordal texture, with the right hand playing chords and moving lines.

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

The third system continues the vocal line with lyrics. The piano accompaniment maintains the rhythmic and chordal texture from the previous system.

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

The fourth system concludes the vocal line with lyrics. The piano accompaniment features a final cadence with sustained chords in the right hand and a moving bass line in the left hand.

S. & A.

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

Tutti

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

rit.

Allegro

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

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

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

cresc.

Allegro

f

cresc.

Ped.

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is in a simple, hymn-like style.

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

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

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Sanctus

Moderato

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

p

Detailed description: This block contains the first system of vocal staves. It consists of four staves: soprano, alto, tenor, and bass. Each staff begins with a treble clef and a common time signature (C). The tempo is marked 'Moderato'. The lyrics 'San - ctus, San - ctus,' are written below each staff. The music features a melodic line with a slur over the first two notes of each phrase. A piano dynamic marking (*p*) is placed above the first staff.

Moderato

Ped.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The tempo is marked 'Moderato'. The music features a steady accompaniment with chords and moving lines. A pedal marking 'Ped.' is located below the bass staff.

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

f *rit.*

Detailed description: This block contains the second system of vocal staves. It consists of four staves: soprano, alto, tenor, and bass. The lyrics 'San - ctus Do - mi - nus De - us Sa - ba - oth.' are written below each staff. The music features a melodic line with a slur over the first two notes of each phrase. A forte dynamic marking (*f*) and a ritardando marking (*rit.*) are placed above the first staff.

f *rit.*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The music features a steady accompaniment with chords and moving lines. A forte dynamic marking (*f*) and a ritardando marking (*rit.*) are placed above the first staff.

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

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked 'Più mosso'. The lyrics are 'Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et'.

Più mosso

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with treble and bass clefs. The tempo is marked 'Più mosso'. The music features chords and melodic lines in both hands.

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

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

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked 'Più mosso'. The lyrics are 'ter - ra glo - ri - a, glo - ri - a tu - a. Ho -' and 'ter - ra glo - ri - a, glo - ri - a tu - a.'.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of a grand staff with treble and bass clefs. The tempo is marked 'Più mosso'. The music features chords and melodic lines in both hands.

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

Ho - san - na in ex -

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

mf
Ped.

Detailed description: This system contains four staves. The top three staves are vocal parts in 3/4 time. The first staff has lyrics 'san - na in ex - cel - sis, Ho - san - na in ex -'. The second staff has lyrics 'Ho - san - na in ex -'. The third staff has lyrics 'Ho - san - na in ex - cel - sis, in ex -' and a dynamic marking of *mf*. The fourth staff is the piano accompaniment, starting with a dynamic marking of *mf* and a 'Ped.' (pedal) instruction. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

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

f *p* *rit.*

f *p* *rit.*

f *p* *rit.*

f *p* *rit.*

pp *rit.*

Detailed description: This system continues the musical score with four staves. The top three staves are vocal parts. The first staff has lyrics 'cel - sis, in ex - cel - sis, in ex - cel - sis.' and dynamic markings *f*, *p*, and *rit.*. The second staff has lyrics 'cel - sis, in ex - cel - sis, in ex - cel - sis.' and dynamic markings *f*, *p*, and *rit.*. The third staff has lyrics 'cel - sis, in ex - cel - sis, in ex - cel - sis.' and dynamic markings *f*, *p*, and *rit.*. The fourth staff is the piano accompaniment, featuring dynamic markings *f*, *p*, *rit.*, and *pp* in the left hand, and *p* and *rit.* in the right hand. The piano part continues with a melodic line and harmonic accompaniment.

Benedictus

Andante

mf Be - ne - di - ctus qui ve - nit in no - mi - ne

mf Be - ne - di - ctus in no - mi - ne

mf Be - ne - di - ctus in no - mi - ne

mf

Andante

p

Ped. *p*

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

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

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

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

mf

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

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

mf

Ped.

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

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

f *p* *rit.*

f *p* *rit.*

f *p* *rit.*

f *p* *rit.*

rit.

Agnus Dei

Larghetto *mf*

A - gnus

mf A - gnus De - i, A - gnus

mf A - gnus De - i, qui

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

Larghetto *mf*

Ped.

f

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

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

- i, *f* mi -

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "- se - re - re no - bis." (Soprano), "mi - se - re - re no - bis." (Alto), "mi - se - re - re no - bis." (Tenor), and "- se - re - re, mi - se - re - re no - bis." (Bass). The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

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

Man.

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "A - gnus De - i, A - gnus" (Soprano), "A - gnus De -" (Alto), and "A - gnus" (Tenor). The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The system concludes with the instruction "Man." (Manuale).

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

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "De - i, qui tol - lis pec - ca - ta mun - di: mi - se - i, qui tol - lis pec - ca - ta mun - di: mi - se - De - i, qui tol - lis pec - ca - ta mun - di: mi - se - A - gnus De - i mi - se -".

re - re no - bis.
 re - re no - bis.
 Ped.

The second system consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "re - re no - bis. re - re no - bis. Ped.". The key signature remains two flats, and the time signature is 4/4. The word "Ped." is written below the piano staff at the end of the system.

A - gnus De - i, qui

A - gnus De - i, qui

A - gnus De - i, qui

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

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

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

pp

Man.

Andante

do - na no - bis pa -

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

do - na no - bis pa -

Andante

Ped.

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

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

cem, do - na no - bis

Man. Ped.

pa - cem, no - bis pa - cem.

pa - cem, no - bis pa - cem.

pa - cem, no - bis pa - cem.

p. rit.



PIETRO A. YON

3154	Missa "Dilectus meus mihi, et ego illi"	T. B.60
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