

MASSES

By

PIETRO A. YON

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J. FISCHER & BRO., 119 WEST 40th STREET, NEW YORK

Respectfully inscribed
to Right Rev. Francis Joseph Beckmann, Bishop of Lincoln, Neb.

MISSA SOLEMNIS

Kyrie

PIETRO A. YON

Andante mosso

TENOR I

TENOR II

BASS I

BASS II

ORGAN

p Ky - ri - e e -

p Ky - ri - e e -

rall. *a tempo*

Published also in an arrangement for Soprano, Alto, Tenor & Bass or, Soprano, Tenor I, II, (or Baritone) and Bass. Orchestral parts available.

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

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

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment. The music is in G major and 4/4 time. The vocal parts have lyrics: "le - i - son. Ky - ri - e e - le - i -". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf*.

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

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

The second system continues the vocal and piano parts. It includes tempo markings: *rall.* (rallentando) and *f a tempo* (forte at tempo). The lyrics are: "son. Ky - ri - e e - le - i - son.". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

p a tempo *rall.*
Ky - ri - e e - le - i - son.
p a tempo *rall.*
e - le - i - son.
p a tempo *rall.*
Ky - ri - e e - le - i - son.
p a tempo *rall.*
p a tempo *rall.* *p*

a tempo

TENORI(SOLO)

Chri - ste e - le - i - son.

***ff* TUTTI**
 Chri - ste e - le - i - son.

ff
 Chri - ste e - le - i - son. **(SOLO)** Chri - ste e - le - i -

mf

Detailed description: This system contains four staves. The top staff is a vocal line starting with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 4/4. It begins with a forte (ff) dynamic and a 'TUTTI' instruction. The lyrics 'Chri - ste e - le - i - son.' are written below the notes. The second staff is another vocal line, also in treble clef, with lyrics 'Chri - ste e - le - i - son.' followed by '(SOLO)' and 'Chri - ste e - le - i -'. The third staff is a bass line in bass clef, with lyrics 'Chri - ste e - le - i - son.' followed by '(SOLO)' and 'Chri - ste e - le - i -'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), with a mezzo-forte (mf) dynamic. The piano part features arpeggiated chords and moving lines in both hands.

***ff* TUTTI** **opp.**
 Chri - ste e - le - i - son., e - le -

***ff* TUTTI**
 son. Chri - ste e - le - i - son.

mf

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef, with a forte (ff) dynamic and a 'TUTTI' instruction. The lyrics 'Chri - ste e - le - i - son., e - le -' are written below. An 'opp.' (opposite) instruction is placed above the notes for 'e - le -'. The second staff is a vocal line in treble clef, with a forte (ff) dynamic and a 'TUTTI' instruction. The lyrics 'son. Chri - ste e - le - i - son.' are written below. The third staff is a bass line in bass clef, with a forte (ff) dynamic and a 'TUTTI' instruction. The lyrics 'son. Chri - ste e - le - i - son.' are written below. The bottom staff is a piano accompaniment in grand staff, with a mezzo-forte (mf) dynamic. The piano part continues with arpeggiated figures and block chords.

rall. *a tempo*
 - i - son. Ky - ri - e e - le - i - son. —
rall. *a tempo*
rall. *a tempo*
 Ky - ri - e — e - le - i - son. —
rall. *a tempo*

rall. *a tempo*

rall. *a tempo*
 Ky - ri - e — e - le - i - son. — Ky - ri -
rall. *a tempo*
rall. *a tempo*
 Ky - ri - e — e - le - i - son. — Ky - ri -
rall. *a tempo*

rall. *a tempo*

rall., *a tempo*, *rall.*
rall., *a tempo*, *rall.*
rall., *a tempo*, *rall.*
rall., *a tempo*, *rall.*

e - le - i - son. - Ky - ri - e e - le - i -
e - le - i -
rall. *a tempo* *rall.*

a tempo *rall.* *pp*
rall. *p* *pp*
rall. *pp*
p *rall.*
p *a tempo* *rall.*

son. e - le - i - son.
e - le - i - son.
son. e - le - i - son.
son. e - le - i - son.
son. e - le - i - son.
p *a tempo* *rall.*

Ped.

Gloria

Allegro molto moderato

Et in ter - ra

Et in ter - ra

Allegro molto moderato

pax ho - mi-ni-bus bo - nae vo - lun - ta - tis.

pax ho - mi-ni-bus bo - nae vo - lun - ta - tis. Lau -

Be - ne - di - ci - mus te. —

da - mus te. — Ad - o -

Be - ne - di - ci - mus te. —

f *p*

Glo - ri - fi - ca - mus te. —

poco rall. *a tempo*

ra - mus te. —

Glo - ri - fi - ca - mus te. —

f *poco rall.* *a tempo* *ff*

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

(SOLO)
senza rall.

tu - am. Do - mi - ne De - us Rex coe - le - stis
 tu - am.

senza rall.

De - us Pa - ter o - mni - po - tens Do - mi - ne Fi - li u - ni -

opp.

ge - ni - te Je - su Chri -

rall.

a tempo **f** TUTTI

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

Do - mi - ne De - us, A - gnus

a tempo

ff

rall.

De - i Fi - li - us Pa - tris.

rall.

De - i Fi - li - us Pa - tris.

rall.

Andante
BASS II(SOLO)

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

p

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

pp
mi-se-re-re no - bis.(SOLO)

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

p

soa ad lib.....

di sus - - ci-pe de-pre-ca-ti-o-nem no-stram.

Qui
TUTTI

p

se - des ad dex - te - ram Pa - tris,

se - des ad dex - te - ram Pa - tris,

The first system consists of four staves. The top two staves are vocal lines (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a 2/4 time signature. The vocal lines feature a melodic line with a fermata over the final note of each phrase. The piano accompaniment provides harmonic support with chords and moving lines.

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

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

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

p

The second system consists of four staves. The top two staves are vocal lines with lyrics and a *pp* dynamic marking. The bottom two staves are piano accompaniment, with a *p* dynamic marking. The music is in a major key with a 2/4 time signature. The vocal lines feature a melodic line with a fermata over the final note of each phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Tempo I.

Quo - ni - am Tu so - lus Do - mi - nus.

Quo - ni - am tu so - lus san - ctus. —

Tu so - lus Do - mi - nus.

Detailed description: This system contains four vocal staves. The first two staves are for the soprano and alto voices, with lyrics 'Quo - ni - am Tu so - lus Do - mi - nus.' The third and fourth staves are for the tenor and bass voices, with lyrics 'Quo - ni - am tu so - lus san - ctus. —' and 'Tu so - lus Do - mi - nus.' The music is in a 2/2 time signature with a key signature of two sharps (F# and C#). Dynamics include *f* and *mf*.

Tempo I.

mf

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef) in a 2/2 time signature with a key signature of two sharps. The music features chords and moving lines in both hands, with a dynamic marking of *mf*.

Je - su Chri - ste.

Tu so - lus Al - tis - si - mus, —

Je - su Chri - ste.

Detailed description: This system contains four vocal staves. The first two staves are for the soprano and alto voices, with lyrics 'Je - su Chri - ste.' The third and fourth staves are for the tenor and bass voices, with lyrics 'Tu so - lus Al - tis - si - mus, —' and 'Je - su Chri - ste.' The music is in a 2/2 time signature with a key signature of two sharps. Dynamics include *f*.

mf

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) in a 2/2 time signature with a key signature of two sharps. The music features chords and moving lines in both hands, with a dynamic marking of *mf*.

Allegro giusto

Cut to A (ad lib.)

The first system of the piano introduction consists of two staves. The right staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The left staff is a bass clef with the same key signature and time signature. The music begins with a *mf* dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a steady accompaniment. The dynamics remain consistent with the first system.

The third system of the piano introduction shows a slight increase in intensity, with a *f* dynamic marking appearing in the right hand. The melodic lines in both hands become more active.

The fourth system concludes the piano introduction. The right hand has a *f* dynamic marking. The music ends with a final chord in the right hand and a sustained bass line in the left hand.

The vocal entry begins with a section labeled 'A' indicated by a dashed vertical line. The vocal line is written in a treble clef with a key signature of three sharps and a 4/4 time signature. The lyrics are: "Cum San-cto Spi-ri-tu, in glo-ri -". The vocal line starts with a *ff* dynamic. The piano accompaniment is written in a bass clef with the same key signature and time signature, providing a harmonic and rhythmic foundation for the vocal line.

The piano accompaniment for the vocal entry consists of two staves. The right staff is a treble clef and the left staff is a bass clef, both with a key signature of three sharps and a 4/4 time signature. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with a *ff* dynamic marking. The right hand plays chords and single notes that support the vocal line.

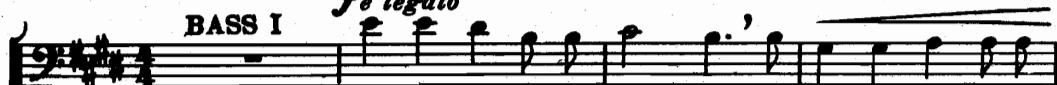
Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines are marked with *ff* and *A*. The lyrics are "a De-i Pa - - tris. A - -". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for the second system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines are marked with *rall.* and end with the word "men.". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a *ff* marking in the right hand.

Credo

Allegro maestoso

BASS I

f legato

Pa-trem o-mni-po-ten - tem, fa-cto-rem coe-li et

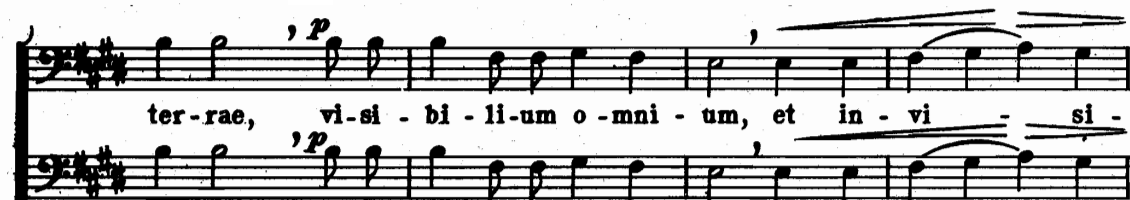
BASS II

f legato

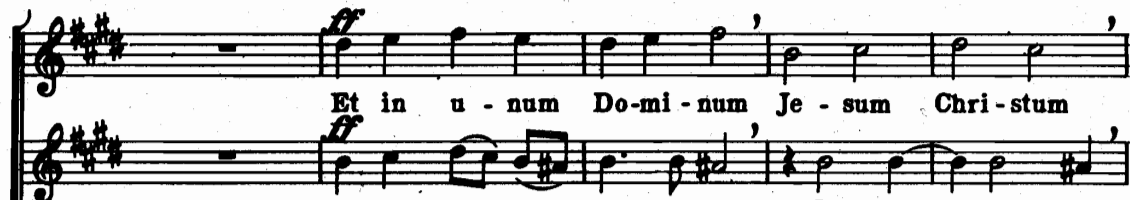
Allegro maestoso



ter-rae, vi-si - bi - li-um o-mni - um, et in - vi - si -

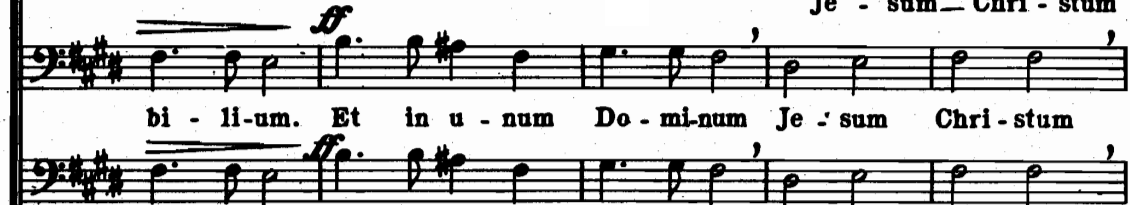


Et in u - num Do-mi-num Je - sum Chri-stum



Je - sum - Chri - stum

bi - li-um. Et in u - num Do - mi-num Je : sum Chri - stum



Fi - li - um De - i u - ni - ge - ni - tum. *rall.* *a tempo*

Fi - li - um De - i u - ni - ge - ni - tum. *rall.* *a tempo*

Fi - li - um De - i u - ni - ge - ni - tum. *rall.* *ff* *a tempo* Et ex Pa - tre

The first system of the score consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo markings are *rall.* and *a tempo*. The dynamic marking *ff* is used in the piano accompaniment.

Bass I
na - tum an - te o - mni - a sae - cu - la. De - um de De - o, *p*

Bass II

The second system of the score consists of four staves. The top two staves are vocal lines for Bass I and Bass II with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps and the time signature is 4/4. The tempo marking is *p*.

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

The third system of the score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps and the time signature is 4/4. The tempo marking is *rall.*

ff a tempo

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:

ff a tempo

ff a tempo

Ge - ni - tum non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:

ff a tempo

a tempo

per quem o - mni - a fa - cta sunt.

per quem o - mni - a fa - cta sunt.

TENOR I (SOLO)

Andante

p Qui pro-pter nos ho - mi - nes, et

Flauto

pp

pro - pter no-stram sa - lu - - tem de - scen - dit de

pp de

mf

coe - - lis.

TUTTI

pp

coe - lis. Et in-car-na-tus est de

pp

Et in-car-na-tus est de

pp

pp

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et
 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

mf
mf
mf
mf
p

ho - mo fa - ctus est. — Cru - ci - fi - xus e - ti - am pro
 ho - mo fa - ctus est. — Cru - ci - fi - xus e - ti - am pro

rall. *pp a tempo*
rall. *pp a tempo*
rall. *pp a tempo*
rall. *pp a tempo*
rall. *a tempo*

rall., *a tempo*
no - bis: sub Pon-ti - o Pi - la - to

rall., *a tempo*
no - bis: sub Pon-ti - o Pi - la - to

rall., *a tempo*
no - bis: sub Pon-ti - o Pi - la - to

rall., *a tempo*
no - bis: sub Pon-ti - o Pi - la - to

rall., *a tempo*
no - bis: sub Pon-ti - o Pi - la - to

rall., *a tempo*
no - bis: sub Pon-ti - o Pi - la - to

pp rall.
et se - pul - tus est

p, *rall.*
et se - pul - tus est

pp rall.
et se - pul - tus est

p, *f*, *rall.*
pas - sus et se - pul - tus est

rall.
pas - sus et se - pul - tus est

Allegro

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

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

Allegro

cun-dum Scri-ptu-ras et a-scen-dit in coe-lum:

cun-dum Scri-ptu-ras et a-scen-dit in coe-lum:

rall. molto Più mosso

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

rall. molto

rall. molto

se - det ad dex - te - ram Pa - tris.

rall. molto Più mosso

Et i - te - rum ven -

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos, et

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos, et

mor-tu-os: cu-jus re-gni non e - rit fi-nis.

rall. *a tempo*

rall. *a tempo*

rall. *f* *a tempo*

Et in Spi-ritum

rall. *a tempo*

mor-tu-os: cu-jus re-gni non e - rit fi-nis.

rall. *mf* *a tempo*

qui ex Pa-tre,

San-ctum Do-mi-num, et vi-vi-fi-can-tem:

f

f

f

qui ex Pa-tre,

Fi - li - o - que pro - ce - dit.

Qui cum Pa - tre et Fi - li - o si - mul ad - o -

Fi - li - o - que pro - ce - dit.

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

ra - tur *rall.* *ff* Et

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

rall. *f*

a tempo *ff rall.*

tas. et a - po-sto-li-cam Ec-cle - si-am.

a tempo *ff rall.*

a tempo *rall.*

u - nam san-ctam ca - tho-li-cam et a - po-sto-li-cam Ec-cle - si-am.

a tempo *ff rall.*

tas.

a tempo *ff rall.*

Meno mosso
BASS I (SOLO)

mf

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

p

Ancora meno
BASS II (SOLO)

Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

p

Allegro

f e cresc.

Allegro maestoso

ff

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

ff

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

Allegro maestoso

ff

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

ff

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

rall.

ff

rall.

Ped.

Sanctus

Adagio *pp*

San - ctus,

Adagio *pp*

p

pp *f*

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

pp *f*

San - ctus,

mf

oth.

(SOLO)

Ple - ni sunt coe - li et ter - ra

The first system consists of four staves. The top two staves are vocal parts, both marked 'oth.' (other parts). The third staff is a solo bass line for the vocal part, marked '(SOLO)'. The fourth staff is the piano accompaniment. The lyrics 'Ple - ni sunt coe - li et ter - ra' are written below the solo bass line.

a tempo
pp

Ho -

a tempo
pp

rall. *a tempo*

glo - ri - a, glo - ri - a, glo - ri - a tu - a.

p. *rall.* *p*

The second system consists of four staves. The top two staves are vocal parts. The third staff is the solo bass line, with lyrics 'glo - ri - a, glo - ri - a, glo - ri - a tu - a.' written below it. The fourth staff is the piano accompaniment. Performance markings include 'a tempo pp' above the first two vocal staves, 'a tempo pp' above the second vocal staff, 'rall.' above the solo bass line, 'a tempo' above the end of the solo bass line, 'p.' above the first piano staff, 'rall.' above the second piano staff, and 'p' above the end of the piano staff.

san - na, Ho - san - na, Ho -

pp *ff* *ff*

Ho - san - na, Ho -

pp *ff*

f *ff*

Detailed description: This system contains the first two lines of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'san - na, Ho - san - na, Ho -' on the first line and 'Ho - san - na, Ho -' on the second line. Dynamic markings include *ff* at the end of the first line, *pp* and *ff* on the second line, and *f* and *ff* in the piano part.

san - na in ex - cel - sis.

rall. *rall.* *rall.* *rall.*

san - na in ex - cel - sis.

rall. *rall.*

rall.

Detailed description: This system contains the second two lines of music. It features four vocal staves and a piano accompaniment. The lyrics are 'san - na in ex - cel - sis.' on the first line and 'san - na in ex - cel - sis.' on the second line. The tempo marking *rall.* (rallentando) is present on every staff in this system.

Benedictus

Adagio

pp Be - ne - di - ctus qui

pp Be - ne - di - ctus qui

Adagio

pp

Detailed description: This system contains the first two systems of music. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts enter with the lyrics 'Be - ne - di - ctus qui' on a long note. The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Adagio' and the dynamics are 'pp'.

ve - - nit, qui ve - - nit in

ve - - nit, qui ve - nit in

p

p

Detailed description: This system contains the second and third systems of music. The vocal parts continue with the lyrics 've - - nit, qui ve - - nit in' and 've - - nit, qui ve - nit in'. The piano accompaniment continues with a similar texture, featuring chords and a bass line. The dynamics are 'p'.

no - mi - ne Do - mi - ni, qui

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

p

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

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

mf *rall.*

mf *rall.*

mf *rall.*

mf *rall.*

ni. Ho - san - na, Ho - san -

pp a tempo

a tempo *pp*

a tempo *pp*

pp a tempo *p*

Detailed description: This system contains the first two lines of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts begin with the lyrics 'ni. Ho - san - na, Ho - san -'. The piano accompaniment starts with a *pp a tempo* marking. The piano part includes a melodic line in the right hand and a more rhythmic line in the left hand.

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

ff *rall.*

ff *rall.*

ff *rall.*

ff *rall.*

rall.

Detailed description: This system contains the second two lines of the musical score. The vocal parts continue with the lyrics 'na, Ho - san-na in ex - cel - sis.'. The piano accompaniment features a *ff* (fortissimo) dynamic marking and a *rall.* (rallentando) tempo marking. The piano part continues with a melodic line in the right hand and a rhythmic line in the left hand, ending with a *rall.* marking.

Agnus Dei

Andante

SOLO
p
A - gnus De - i, qui

Andante

pp *pp*

p a mezza voce
mi - se - re - re, mi - se - re - re no - bis.
p a mezza voce
mi - se - re - re, mi - se - re - re no - bis.
tol - lis pec - ca - ta mun - di:
p a mezza voce
mi - se - re - re, mi - se - re - re no - bis.

p

Poco più mosso

pp

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

pp

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

pp

Poco più mosso

p

pp

mun-di: do - na no - bis, do-na no - bis pa - cem,

mf

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

mf

mun-di: do - na no - bis, do-na no - bis pa - cem,

mf

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

pp

pp a tempo
do - na no - bis

pp a tempo
do - na no - bis, do-na

pp a tempo
do - na no - bis, do-na

pp a tempo
do - na no - bis

ppp accel. *rall.* *a tempo*

pp rall.
pa - cem, pa - cem.

pp rall.
no-bis pa - cem, pa - cem.

pp rall.
no-bis pa - cem, pa - cem.

pp rall.
pa - cem, pa - cem.

rall. ppp

Ped.

MISSA CINERUM

D. THERMIGNON

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for

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