

ALL' ILLUSTRE MAESTRO ED AMICO
DOTT. COMM. ERNESTO BOEZI
MAESTRO DELLA CAPPELLA GIULIA
IN S. PIETRO IN VATICANO

MISSA SOLEMNIS

FOR

CHORUS OF MIXED VOICES

(Soprano, Alto, Tenor and Bass or Soprano, Tenor I, Tenor II,
or Baritone, and Bass)

with ORGAN

BY

PIETRO A. YON

Honorary Organist of the S. S. Basilica of St. Peter, Vatican



No. 5280

Score .80

Voice parts 1 20

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Missa Solemnis

Kyrie

PIETRO A. YON

Andante mosso

SOPRANO

ALTO

TENOR I II *

BASS

ORGAN

p Ky - ri - e e -

p Ky - ri - e e -

p Ky - ri - e e -

p Ky - ri - e e -

rall. *a tempo*

* Tenor I (small notes only) to be omitted when performed by Soprano, Alto, Tenor and Bass. Alto part to be omitted when performed by Soprano, Tenor I, II and Bass.

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

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

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

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

e - le - i - son,

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

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

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

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

p a tempo *rall.* *p*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts enter with the text 'Ky - ri - e e - le - i - son.' The piano accompaniment provides harmonic support. Performance markings include 'p a tempo' and 'rall.' (rallentando). The piano part concludes with a 'p' (piano) dynamic marking.

a tempo

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The tempo marking is 'a tempo'. The music features flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

TENOR SOLI

Chri - - ste e - le - i - son. —

Detailed description: This block contains the 'TENOR SOLI' section. It features a tenor vocal line and piano accompaniment. The tenor part begins with the text 'Chri - - ste e - le - i - son.' followed by a long dash indicating a sustained note. The piano accompaniment consists of sustained chords in both hands.

ff TUTTI

Chri-ste e - le-i-son,

ff

ff

Chri- ste e - le-i-son,

f SOLI

Chri - - ste e - le - i -

mf

ff TUTTI

Chri-ste e - le-i-son,

ff

ff opp.

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

son,

mf

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

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

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

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

Gloria

Allegro molto moderato *ff*

Et in ter - ra

ff

Et in ter - ra

ff

Allegro molto moderato

ff

f

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

f

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

mf

da - mus te. _____ *p* Ad-o - *p*

divisi *f*

Be-ne - di - ci-mus te. _____ *f*

p

poco rall. *a tempo*
ra - mus te. _____

poco rall. *a tempo*

divisi *f*

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

f

I & II

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

f

tu - am.

mf SOLO *senza rall.*

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

mf *senza rall.*

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

opp. rall.

ge - ni - te Je - su Chri -

a tempo **TUTTI**

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

a tempo **I & II**

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

a tempo

ff

rall.

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

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

rall.

rall.

Andante
BASS SOLO *p*

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

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

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

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

TUTTI *p*

Qui
TUTTI *p*

Qui
TUTTI

sva ad lib...

di sus - ci-pe de-pre-ca-ti-o-nem nostram.

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 with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a 2/2 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.

TUTTI

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

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 begins with the instruction "TUTTI" and a piano dynamic marking "pp". It features four vocal staves, each with the lyrics "mi-se-re-re no - bis." and a piano accompaniment. The piano part includes a dynamic marking "p". The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#) and a 2/2 time signature.

Tempo I^o

tu so - lus san - ctus. —

divisi

Tu so - lus Do - mi - nus. —

Quo - ni - am

Tempo I^o

mf

Tu so - lus Al - tis - si - mus, —

divisi

Je - su Chri - ste.

mf

Allegro giusto

Cut to A (*ad lib.*)

The piano accompaniment consists of four systems of staves. The first system begins with a dynamic marking of *mf*. The music is in 4/4 time and features a mix of eighth and sixteenth notes in the bass line, with chords and longer note values in the treble line. The second system continues the melodic and harmonic development. The third system introduces a dynamic marking of *f*. The fourth system concludes the section with sustained chords and moving lines in both hands.

This section is marked 'TUTTI' and begins with a dynamic marking of *ff*. It features four staves: two for vocal parts and two for piano accompaniment. A vertical dashed line labeled 'A' indicates the start of the section. The vocal parts enter with the lyrics 'Cum San-cto Spi-ri-tu, in glo-ri-'. The piano accompaniment provides a rhythmic and harmonic foundation, with a prominent bass line and chords in the treble. The lyrics for the vocal parts are: 'Cum San-cto Spi-ri-tu, in glo-ri-'.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "a De-i Pa - tris. A -". The piano accompaniment is in bass clef. Dynamics include *ff* (fortissimo) and *A* (accents). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The lyrics are: "men. men. men. men.". The piano accompaniment is in bass clef. Dynamics include *rall.* (ritardando) and *ff* (fortissimo). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Credo

Allegro maestoso

BASS SOLO *f e legato*

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

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

TENORI *ff* *divisi* Je - sum Chri - stum,
Et in u - num Do-mi-num 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. SOLO
Et ex Pa - tre

rall. *a tempo*
rall. *ff* *a tempo*

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

p

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

rall.

TENORI

*divisi a tempo**ff*

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

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

a tempo

Pa - tri: per quem o - mni - a fa -

Pa - tri: per quem o - mni - a fa -

- cta sunt.

- cta sunt.

TENOR SOLO

Andante

p

Qui propter nos ho - mi - nes, et propter nostram sa - lu - tem de -

Flauto 8'

pp

opp. de coe - lis.

scen - dit de coe - lis.

pp

mf

TUTTI

pp

Et in - car - na - tus est de Spi - ri - tu San - cto

pp

pp

Et in - car - na - tus est de Spi - ri - tu San - cto

pp

p

mf
ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus

mf
ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus

rall. , *pp a tempo* *rall.*
est. Cru - ci - fi - xus e - ti - am pro no - bis:

rall. , *pp a tempo* *rall.*
est. Cru - ci - fi - xus e - ti - am pro no - bis:

rall. , *pp a tempo* *rall.*
est. Cru - ci - fi - xus e - ti - am pro no - bis:

rall. , *pp a tempo* *rall.*
est. Cru - ci - fi - xus e - ti - am pro no - bis:

pro no - bis:

a tempo

sub _____ Pon - ti - o Pi - la - - to

a tempo

a tempo

sub _____ Pon - ti - o Pi - la - - to

a tempo

pp rall.

et se-pul-tus est,

pp rall.

et se-pul-tus est.

p et _____ se-pul-tus est.

p _____ *f* _____ *rall.*

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

p _____ *rall.*

ff Allegro

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

ff

I & II

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

ff

Allegro

ff

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

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

dis. *ff*

rall. molto Più mosso

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

rall. molto

rall. molto divisi

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

rall. molto *f*

rall. molto Più mosso

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

f a tempo

Et in Spi-ri-tum

f a tempo

rall. *a tempo*

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

rall. *a tempo*

rall. *mf* *a tempo*

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

divisi *f*

qui ex Pa-tre,

f

f
 Qui cum Pa-tre et Fi - li - o si - mul ad - o -
f
 Fi - li - o - que pro - ce - dit.

mf

ra - tur *ff* Et *ff*
f divisi *rall.*
 et con - glo - ri - fi - ca - tur: qui lo - cutus est per Pro - phe
f *rall.*
rall. *f*

a tempo , *rall.*
 u-nam sanctam ca - tho-li-cam et a - po-sto-li-cam Ec-cle - si-am.
a tempo , *rall.*
a tempo *rall.*
 ff I & II
 et a - po-sto-li-cam Ec-cle - si-am.
a tempo *ff rall.*

Meno mosso
 Alto Solo or Baritone
mf
 Con - fi-te-or u-num ba-p-ti-sma in re-mis-si - o-nem pec-ca - to - rum.
mf SOLO
 Con - fi-te-or u-num ba-p-ti-sma in re-mis-si - o-nem pec-ca - to - rum.
 Meno mosso
p

Ancora meno
 BASS SOLO
f
 Et ex - spe-cto re-sur - re-cti - o-nem mor - tu - o - rum.
p

Allegro

f e cresc.

Allegro maestoso

ff

Et vitam ven-tu - ri sae-cu - li. A -

ff

Et - vitam ven-tu - ri sae-cu - li. A -

ff

Allegro maestoso

ff

ff *rall.*

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

ff *rall.*

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

ff *rall.*

ff *rall.*

Ped.

Sanctus

Adagio *pp*

San - ctus,

Adagio *pp*

p

p

Detailed description: This system contains the first two systems of music. The top system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves begin with a rest, followed by the lyrics 'San - ctus,'. The piano accompaniment starts with a rest in the right hand and a melodic line in the left hand. The second system continues the vocal and piano parts. The tempo is marked 'Adagio' and dynamics include 'pp' (pianissimo) and 'p' (piano).

f

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

f

divisi *pp*

San - ctus,

pp

mf

Detailed description: This system contains the second and third systems of music. The top system continues the vocal parts with the lyrics 'San - ctus Do - mi - nus De - us Sa - ba -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system continues the vocal and piano parts. The tempo remains 'Adagio'. Dynamics include 'f' (forte), 'pp' (pianissimo), and 'mf' (mezzo-forte).

oth.

f SOLO

Ple - ni sunt coe - li et ter - ra

f

a tempo
pp

Ho -
a tempo
pp

rall.

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

a tempo
rall.
p

san - na, Ho -

ff

pp *divisi* Ho - san - na, Ho - *ff* I & II

pp *ff*

f *ff*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef, with lyrics 'san - na, Ho -' and 'Ho - san - na, Ho -'. The third staff is a vocal line in treble clef with lyrics 'Ho - san - na, Ho -'. The fourth staff is a bass line in bass clef. The piano accompaniment is shown in the bottom two staves, with dynamics *f* and *ff*. The key signature has three sharps (F#, C#, G#).

san - na in ex - cel - sis.

rall.

san - na in ex - cel - sis.

rall.

rall.

rall.

Detailed description: This system contains the second two systems of a musical score. The top two staves are vocal lines in treble clef, with lyrics 'san - na in ex - cel - sis.' and 'san - na in ex - cel - sis.'. The third staff is a vocal line in treble clef with lyrics 'san - na in ex - cel - sis.'. The fourth staff is a bass line in bass clef. The piano accompaniment is shown in the bottom two staves, with dynamics *rall.*. The key signature has three sharps (F#, C#, G#).

Benedictus

Adagio

pp Be - ne - di - ctus qui_

pp Be - ne - di - ctus qui_

pp

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 begin with the lyrics 'Be - ne - di - ctus qui_'. The piano accompaniment features a series of vertical chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Adagio' and the dynamic is 'pp'.

ve - - - nit, qui ve - - - nit in

ve - - - nit, qui ve - - - nit in

qui ve - nit in

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'. The piano accompaniment continues with similar textures. The dynamic is 'p'. The tempo remains 'Adagio'.

p

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

p

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

p

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

mf *rall.*

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

mf *rall.*

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

mf *rall.*

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

ni. Ho - san - na,

ni. Ho - san -

a tempo pp *a tempo pp* *a tempo pp* *a tempo pp* *divisi pp*

pp a tempo *p*

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

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

ff *rall.* *ff* *rall.* *I & II* *ff* *rall.* *ff* *rall.*

ff *rall.*

Agnus Dei

Andante

p SOLO

Andante

A - gnus De - i, qui

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.

p a mezza voce

tol-lis pecca-ta mun-di: no - bis.

p

Poco più mosso

pp A - gnus De - i, qui

pp A - gnus De - i, qui

p *pp*

Poco più mosso

mf tol-lis pec-ca-ta mun-di: do - na no-bis, do-na no - bis pa-cem.

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

mf tol-lis pec-ca-ta mun-di: do - na no-bis, do-na nobis pa-cem.

mf do - na no - bis, do-na nobis pa-cem.

pp

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

pp a tempo
do - na no - bis

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

pp a tempo
do - na no - bis

ppp accel. *rall.* *a tempo*

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

pp rall.
pa - cem, pa - cem,

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

pp rall.
pa - cem, pa - cem.

ppp rall.

FISCHER EDITION

PIETRO A. YON

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3154	.80	Missa "Dilectus meus mihi, et ego illi"	Two Male Voices
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*Orchestral parts obtainable

J. FISCHER & BROTHER · NEW YORK

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