



Fourth Series

No		Price*
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* Orchestral parts obtainable		

*Except Canada and Foreign

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*Respectfully dedicated to Rev. E.J. Lemkes,
Rector of St. Barbara's Catholic Church, St. Louis, Mo.*

MASS

in honor of
St. Barbara

Kyrie

RENÉ L. BECKER

Adagio

SOPRANO

ALTO

TENOR

BASS

ORGAN

Sw. 8' & 4'

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

p Ky - ri - e e -

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

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

2

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

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

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

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

Maestoso

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

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

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

son. *Gt. Maestoso*

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Tempo I.

Sw.

Con molto espressione

3

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

Con molto espressione

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

rall.
- ri - e e - le - i - son.
son, e - le - i - son.
e e - le - i - son, e - le - i - son.
le - i - son, e - le - i - son.
rall.

Gloria

Allegro

Et in ter-ra pax ho-mi-ni-bus bo-næ

Et in ter-ra pax ho-mi-ni-bus bo-næ

Allegro

Gt. *f*

vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te. Ad-o-

vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te. Ad-o-

ra-mus te. Glo-ri-fi-ca-mus te.

ra-mus te. Glo-ri-fi-ca-mus te.

Grati-as

Grati-as

Grati-as

mf Sw.

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

Gt.

Do - mi - ne De - us, Rex coe - le - stis, De - us
 Rex coe - le - stis,
 Do - mi - ne De - us, Rex coe - le - stis, De - us
 Rex coe - le - stis,

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

dim.

p espressivo *mf*

te Je - su Chri - ste. Do-mi-ne De-us, A - gnus De-i,

p *mf*

te Je - su Chri - ste. Do-mi-ne De-us, A - gnus De-i,

p *mf*

te Je - su Chri - ste. Do-mi-ne De-us, A - gnus De-i,

p *mf*

te Je - su Chri - ste. Do-mi-ne De-us, A - gnus De-i,

Meno mosso *p*

Fi - li - us Pa - tris. Qui

Fi - li - us Pa - tris.

Sw. soft

Meno mosso

tol - lis pec - ca - ta mun - di, mi-se - re - re no -

p

mi-se - re - re no -

bis. *mf* sus - ci-pe

p Qui tol - lis pec - ca - ta mun - di, *mf* sus - ci-pe

bis. *mf*

f de-pre-ca-ti-o-nem no - stram. Qui se - des ad dex - te-ram

f de-pre-ca-ti-o-nem no - stram. Qui se - des ad dex - te-ram

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

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

Gt. *f*

Tempo I.

f Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

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

Gt.
f Tempo I.

p *calando* so - lus Al - tis - si - mus Je - su Chri - ste. *f* Allegro Cum San - cto

p so - lus Al - tis - si - mus Je - su Chri - ste. *f* Cum San - cto

p *Allegro*

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

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

ff

Credo

9

Allegro

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

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

Allegro

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

Et in u-num

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

p espressivo *mf*

Do-mi-num Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-

p *mf*

Do-mi-num Je-sum Chri-stum, Fi-li-um De-i u-ni-ge-ni-

p *mf*

espressivo

tum. Et ex Pa - tre na-tum an - te o - mni - a sæ - cu - la.

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

De - o ve - ro. Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a - lem
De - o ve - ro. Ge - ni-tum, non fa - ctum, con-sub-stan-ti - a - lem

Pa-tri: per quem o-mni-a fa-cta sunt. Qui pro-pter nos

Qui propter nos

Pa-tri: per quem o-mni-a fa-cta sunt. Qui propter nos

ho-mi-nes, et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis.

ho-mi-nes, et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis.

Adagio
pp

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

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

[illegible]

The image displays a musical score for the 'Ave Maria' by Franz Schubert. It includes vocal parts for Soprano, Alto, and Tenor, along with a piano accompaniment. The lyrics are in Latin: 'Ave - ri - a Vir - gi - ne: Et ho - mo, Je - su - mi - se - re - re.' The score is written in B-flat major and 3/4 time. The vocal parts are arranged in three staves, and the piano accompaniment is in two staves. The lyrics are written below the vocal staves.

The image shows a page from a musical score for 'Credo' by Franz Schubert. The tempo is marked 'Grave'. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin: 'fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis: sub'. The dynamics include 'mf' (mezzo-forte). The score is written in G major and 4/4 time. The piano part features a prominent bass line with octaves and chords.

Allegro 13

Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est. Et re-sur-

p *cresc.*

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

f

Et a-scen-dit in coe-lum: se-det ad dex-te-ram

Pa-tris. Et i - te-rum ven - tu - rus est cum glo - ri-a, ju-di - ca - re

Pa-tris. Et i - te-rum ven - tu - rus est cum glo - ri-a, ju-di - ca - re

rall. vi - vos et mor - tu - os: cu - jus re-gni non e - rit *a tempo*

rall. vi - vos et mor - tu - os: cu - jus re-gni non e - rit *a tempo*

Moderato fi - nis. Et in Spi-ri-tum San-ctum, Do - mi - num, et vi -

Moderato fi - nis. Et in Spi-ri-tum San-ctum, Do - mi - num, et vi -

vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que pro -

vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que pro -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que pro -". The piano accompaniment features a steady bass line and chords in the right hand.

ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -". The piano accompaniment continues with a steady bass line and chords in the right hand.

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

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

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "tur, et con - glo - ri - fi - ca - tur: qui lo -". The piano accompaniment continues with a steady bass line and chords in the right hand.

rall. *a tempo* *f*

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

rall. *f* Et

rall. *f a tempo*

cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

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

u - nam san - ctam, san - ctam ca - tho - li - cam

Et u - nam san - ctam ca - tho - li - cam et

tho - li - cam, san - ctam ca - tho - li - cam

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -

a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -

rall.
 pti - sma in re-mis-si - o-nem pec - ca - to - rum. Et ex -

rall.
 pti - sma in re-mis-si - o-nem pec - ca - to - rum. Et ex -

rall.
 pti - sma in re-mis-si - o-nem pec - ca - to - rum. Et ex -

rall.
 pti - sma in re-mis-si - o-nem pec - ca - to - rum. Et ex -

Presto

spe - cto re-sur-re-cti - o - nem mor - tu - o -

spe - cto re-sur-re-cti - o - nem mor - tu - o -

spe - cto re-sur-re-cti - o - nem mor - tu - o -

spe - cto re-sur-re-cti - o - nem mor - tu - o -

ff Vivace
 rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.

ff
 rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.

ff
 rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.

ff
 rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.

Vivace

Sanctus

Largo

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus Do - mi - nus

Largo

Più mosso

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a

De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra glo - ri - a

Più mosso

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

Allegro

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Allegro'. The key signature has two flats (B-flat and E-flat). The first measure is a whole rest for the vocal line. The second measure has a vocal entry with a half note. The third and fourth measures continue the vocal line with quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

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

This system contains measures 5 through 8. The vocal line continues with the lyrics 'san-na in ex - cel - sis, Ho - san - na, Ho - san-na in ex -'. The piano accompaniment provides harmonic support with chords and moving lines.

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

ff

This system contains measures 9 through 12. The vocal line concludes with the lyrics 'cel - sis, in ex - cel - sis, in ex - cel - sis.' The piano accompaniment continues with chords and moving lines. The final measure of the system is marked with a fortissimo (*ff*) dynamic.

Benedictus

Andante sostenuto

p Be - ne - di - ctus qui ve - nit in no -

p Be - ne - di - ctus qui ve - nit in no -

p Be - ne - di - ctus qui ve - nit in no -

p Be - ne - di - ctus qui ve - nit in no -

Andante sostenuto

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

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

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

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

- mi - ne Do - mi - ni.

Ho -

f Allegro

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

- mi - ne Do - mi - ni.

f Allegro

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

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

Ho -

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment.

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

in ex - cel - sis, in ex -

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

san - na in ex - cel - sis,

This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment.

cel - sis, in ex - cel - sis.

cel - sis,

cel - sis, in ex - cel - sis.

This system contains the final four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment.

Agnus Dei

Andante con espressione

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

p
A - - gnus De - i,

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

p

Andante con espressione

p Sw.

ca - ta mun - - di: mi - se - re - - re

ca - ta mun - - di: mi - se - re - - re

no - bis.

no - bis.

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics "no - bis." The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

A - gnus De - i, qui

qui tol - lis,

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

qui tol - lis,

The second system consists of four staves. The top two staves are vocal parts with lyrics "A - gnus De - i, qui" and "qui tol - lis,". The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

tol - lis pec - ca - ta mun - di: mi - se - re - re no -

tol - lis pec - ca - ta mun - di: mi - se - re - re no -

The third system consists of four staves. The top two staves are vocal parts with lyrics "tol - lis pec - ca - ta mun - di: mi - se - re - re no -". The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

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

A - gnus De - i,

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

do - na no - bis

do - na no - bis pa - cem,

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

calando pa - cem, do - na no - bis pa - cem, *morendo* pa - *morendo* - cem.

do - na no - bis pa - cem, *morendo* pa - *morendo* - cem.

pa - cem, — *calando* *rall.*



Fourteenth Series

No.			Price*
	CARNEVALI, VITO		
5437	Missa "Stella Matutina".....S.A.or T.B.....	Score	\$ 0.80
		Voice parts, a	.35
	MÜLLER, JOSEPH IGNACE		
5393	Missa "Ecce Panis".....T.T.B.B.....	Score	.80
		Voice parts	1.20
	YON, PIETRO A.		
3154	Missa "Dilectus meus mihi, et ego illi.".....T.B.....	Score	.60
		Voice parts, a	.35
*3962	Missa Melodica.....S.T.B.....	Score	.80
		Voice parts	.75
4350	Missa et Absolutio pro defunctis.....T.T.B.....	Score	.80
		Voice parts, a	.40
*4715	Missa Regina Pacis in honor of St.Vincent Ferrer...S.A.T.B.....	Score	.80
		Voice parts	1.20
*4773	Missa Regina Pacis in honor of St.Vincent Ferrer.....T.T.B.....	Score	.80
		Voice parts, a	.40
*5280	Missa Solemnis.....S.A.T.B.....	Score	.80
		Voice parts	1.20
*5373	Missa Solemnis.....T.T.B.B.....	Score	.80
		Voice parts	1.20
*5374	Missa "Te Deum Laudamus".....S.A.T.B.....	Score	.80
		Voice parts	1.20
	BENEDICTINE FATHERS		
5148	The Most Simple Mass in Gregorian Chant.....Unison.....	Score	.80
		Voice part.	.15
	REFICE, L.		
5533	Missa Choralis.....S.A.T.B.....	Score	.80
		Voice parts	1.20
		Voice part	
		for Unison chorus	.15
	KRECKEL, PHILIP G.		
5499	Missa "Pater noster".....S.A.T.B.....	Score	.80
		Voice parts	1.20
	YON, PIETRO A.		
*5523	Missa "Te Deum Laudamus".....T.T.B.....	Score	.80
		Voice parts	1.20
	SILVER, ALFRED J.		
*4584	Missa "Da Pacem, Domine".....S.A.T.B.....	Score	.80
		Voice parts	1.20

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