

Fischer
Edition

No. 3962

PIETRO A. YON
Messa Melodica

in honor of
ST. MARGARET
for
SOPRANO, TENOR AND BASS
With Organ or Orchestra

Score, .80
Voice Parts (at .25) .75

By the same composer

- No. 3154 Missa "Dilectus meus mihi," for Two Male Voices
Score, .60
Voice Parts at .25
- No. 3429 Jerusalem surge, Motet for Four Male Voices .20

J. FISCHER & BRO. - - NEW YORK

Fourth Avenue and Eighth Street (Astor Place)

111, NEW STREET - - BIRMINGHAM, ENGLAND

Arthur Elder

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The vocal lines are marked with dynamics *p*, *pp*, and *p*. The piano accompaniment is marked with *p* and *pp*. The lyrics are "Chri - ste e - le - i - son." and "Chri - ste e -".

Musical score for the second system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The vocal lines are marked with dynamics *ff*, *pp*, and *f*. The tempo is marked *Mosso*. The lyrics are "Chri - ste e - le - i - son. Chri - ste e -" and "Chri - ste e - le - i - son. Chri - ste e -".

Musical score for the third system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The vocal lines are marked with *rall.*. The piano accompaniment is marked with *p* and *dim.*. The lyrics are "le - i - son." and "le - i - son.".

Tempo I.

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

Tempo I.

p *mf*

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

rall. *a tempo f*

rall. molto *pp*
 le - i - son, e - le - i - son.
rall. molto *pp*
 le - i - son, e - le - i - son.
rall. molto *pp*

p *rall. molto* *pp*

Gloria

Allegro giusto

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

Allegro giusto

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

pp Meno mosso *a tempo*
Ad-o-ra-mus, ad-o-ra-mus te.— Glo-
te.— Ad-o-ra-mus, ad-o-ra-mus te.—
pp Meno mosso *a tempo*

ri - fi - ca - mus te, — glo - ri - fi - ca - mus te. *rall.* *a tempo*

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. *f* *rall.*

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. *f* *rall.* *a tempo*

rall. *mf*

Solo mf e legato

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

p

rall. *a tempo*

mf *rall.* *a tempo*

gio - ri - am tu - am. *rall.* *a tempo* *ben declamato* *mf*

Do - mi - ne

mf *rall.* *mf a tempo*

rall.

rall.

mf *cresc. molto*

De - us, Rex coe - le - stis, De - us Pa - ter omni - po - tens.

mf *cresc. molto* *rall.* *f*

a tempo *ff* *f*

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su

a tempo *ff*

Chri - ste. -

Chri - ste. - *p* A - gnus De - i,

f Do - mi - ne De - us,

f *p* *f*

f *rall.* *a tempo*
 Fi - li - us Pa - tris.
f *rall.* *a tempo*
 Fi - li - us Pa - tris.
f *rall.* *a tempo*
 Fi - li - us Pa - tris.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo markings are *f* (forte), *rall.* (rallentando), and *a tempo*. The lyrics are 'Fi - li - us Pa - tris.' with hyphens under the words.

rall. *Andante* *p*
 Qui - tol - lis pec -
rall. *Andante* *p*
 Qui
dim. *rall.* *p*
Andante *pp*

Detailed description: This system continues the vocal and piano parts. The tempo changes to *Andante*. The piano accompaniment includes a *dim.* (diminuendo) marking. The lyrics are 'Qui - tol - lis pec -' with hyphens. The piano part has a *pp* (pianissimo) marking.

pp
 ca - ta mun - di, mi - se - re - re,
p
 tol - lis pec - ca - ta mun - di,
pp

Detailed description: This system concludes the vocal and piano parts. The piano accompaniment features a *pp* (pianissimo) marking. The lyrics are 'ca - ta mun - di, mi - se - re - re,' and 'tol - lis pec - ca - ta mun - di,' with hyphens. The piano part continues with a *pp* marking.

pp *mf* *rall.*

mi - se - re - re, mi - se - re - re no - *rall.*

pp *p* *rall.*

mi - se - re - re, mi - se - re - re no - *rall.*

a tempo

bis. *a tempo* *pp supplichevole*

Qui tol -

bis. *a tempo* *pp*

lis pec - ca - ta mun - di, sus - ci - pe,

p

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

Andante come prima

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

Andante come prima

mi - se - re - re, mi - se - re - re mi - se -

Pa - tris, mi - se - re - re, mi - se -

rall.
re - re - no - bis.
rall.
re - re - no - bis.
rall.
p
rall.

Allegro vivo
ff
Quo - ni - am - tu so - lus san - ctus. Tu so - lus
ff
Quo - ni - am - tu so - lus san - ctus. Tu so - lus
ff

Allegro vivo
ff

ff
Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.
ff
Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.
rall.

rall.

Cut ad lib.
♩ Allegro giusto

Meno mosso

Musical score for the first system. It features a vocal line and a piano accompaniment. The tempo is marked 'Meno mosso' and the time signature is common time (♩). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'Cum San - cto Spi - ri - tu, in glo - ri -'. The piano accompaniment starts with a forte (f) dynamic and features a rhythmic pattern of eighth notes.

Meno mosso

Allegro giusto

Musical score for the second system. The tempo changes to 'Allegro giusto'. The vocal line continues with the lyrics 'a. in glo ri - a De - i Pa - tris, Cum San - cto Spi - ri - tu, in glo - ri - a De -'. The piano accompaniment features a more active rhythmic pattern with sixteenth notes. Dynamics include 'mf' and 'f'.

Musical score for the third system. The vocal line continues with the lyrics 'San - cto Spi - ri - tu, in glo - ri - a De - i Pa - in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include 'mf' and 'dim.' (diminuendo).

p e legato

- tris. Cum San - cto

- tris. Cum San - cto Spi - ri - tu, in glo - ri -

- tris. Cum - San - cto - Spi - ri - tu, in glo - ri -

cresc.

Spi - ri - tu, in glo - ri - a De - i Pa - tris. — *f*

a, in glo - ri - a De - i Pa - tris. — *f*

cresc.

p *cresc.* *f*

f

Cum San - cto

San - cto Spi - ri - tu, in glo - ri - a, in

f

Cum San - cto Spi - ri - tu, in

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

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and a *ff* dynamic marking.

mf *cresc.*
A
mf *cresc.*
A
mf
A

This system contains the next three staves. The vocal lines continue with melodic phrases. The piano accompaniment provides harmonic support. The dynamics are marked *mf* (mezzo-forte) with *cresc.* (crescendo) markings. There are also some 'A' markings below the vocal lines.

allarg. molto *ff*
men, A - men.
men, A - men.
men, A - men.
allarg. molto *ff*
men A - men.

This system contains the final three staves of the page. The tempo is marked *allarg. molto* (allargando molto). The dynamics are marked *ff* (fortissimo). The vocal lines end with the word 'men'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and a *ff* dynamic marking.

Credo

Andante sostenuto *ff*

Pa - trem o - mni-po - ten - tem, fa -

Pa - trem o - mni-po - ten - tem, fa -

Andante sostenuto *ff* Pa - trem o - mni-po - ten - tem,

rall. poco

cto-rem coe-li et ter-ræ, vi - si - bi - li - um o - mni-um, et in - vi - si - bi - li -

cto-rem coe-li et ter-ræ, vi - si - bi - li - um o - mni-um, et in - vi - si - bi - li -

rall. poco

rall. poco

a tempo *poco rall.* *a tempo*

um.

a tempo *poco rall.* *a tempo*

um.

a tempo *poco rall.* *p a tempo*

a tempo *ff* *poco rall.* *p a tempo*

Et in u - num Do - mi - num

p Je - sum Chri - stum, *p* Fi - li - um De - i u - ni - ge - ni -
 Fi - li - um De - i u - ni - ge - ni -
p Je - sum Chri - stum, *p* Fi - li - um De - i u - ni - ge - ni - tum.

tum. *rall.* *a tempo*
 tum. *rall.* *p a tempo* De - um de
f Et ex Pa - tre na - tum an - te o - mni - a sæ - cu - la. *p a tempo* De - um de
f *rall.* *p a tempo*

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

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

f Pa - tri: per quem o - mni - a fa - cta sunt.
f Pa - tri: per quem o - mni - a fa - cta sunt.

Meno mosso
 Solo
p dignitosamente espressivo
 Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
 Meno mosso
p

lu - tem de - scen - dit de coe - lis.

rall. *mf* *accel. un poco*

rall. *ppp* **Tutti** *Adagio ma non troppo*

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

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

ppp **Tutti** *pp* ex -

Adagio ma non troppo

rall. *ppp*

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

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

pp

Lentamente

Solo con sentimento
mf
 Cru-ci - fi - xus e - ti-am pro no - bis: sub Pon-ti-o Pi-la - to

Lentamente
p
mf
sentito

pp
 pas - sus, pas - sus, et se - pul - tus

p
senza rall.
p

pp
p
senza rall.
p

Allegro giusto
 Tutti *ff*
 Et re-sur-re-xit ter-ti-a di-e,

est

Tutti ff
 Et re-sur-re-xit ter-ti-a di-e,

Tutti ff
 Et re-sur-re-xit ter-ti-a di-e,

Allegro giusto
ff
ff

ff *rall.*
 se - cun - dum Scri - ptu - ras.
ff *rall.*
 se - cun - dum Scri - ptu - ras.
ff *rall.*
 se - cun - dum Scri - ptu - ras.

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

f **Tempo I.**
 tris. Et i - te - rum ven - tu - rus est cum
 tris. Et i - te - rum ven - tu - rus est cum
f

f e cresc. **Tempo I.**

glo - ri - a, ju - di - ca - re vi - vos et mor - tu -

glo - ri - a, ju - di - ca - re vi - vos et mor - tu -

os: cu - jus re - gni non e - rit fi - nis. Et in Spi - ri - tum

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

rall. molto *p* **Solo Andantino**

rall. molto *p* **Andantino**

rall. molto *p*

Sanctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex Patre, Fi - li -

Solo *p*

Et in Spi - ri - tum Sanctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex

o - que pro-ce - dit. Qui cum Pa-tre et Fi-li - o

Pa tre, Fi-li - o - que pro-ce - dit. Qui cum Pa-tre et

p

si - mul ad - o - ra - tur, et cong-lo-ri - fi - ca - tur: qui lo-cu-tus

Fi - li - o si - mul ad - o - ra - tur, et cong-lo-ri - fi - ca - tur:

pp *f*

est per Pro - phe - tas. *dim.* *rall.* Tutti *ff* Allegro

qui lo-cu-tus est per Pro - phe - tas. *dim.* *rall.* Tutti *ff* Et u - nam

f *dim.* *rall.* Tutti *ff* Et u - nam

dim. *rall.* *ff* Allegro

sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

sanctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

Un poco meno mosso

Solo *mf* *espressivo*

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

Un poco meno mosso

Solo *f* *marcato*

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

to - rum.

mf

rall. molto

Largamente maestoso

f *Tutti* Et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -

Et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -

et vi - tam ven -

f *Tutti*

Largamente maestoso

ff *allarg. e cresc.* tu - ri sæ - cu - li. A - men, A - men.

ff *allarg. e cresc.* tu - ri sæ - cu - li. A - men, A - men.

ff *allarg. e cresc.*

ff *allarg. e cresc.*

Sanctus

Andante mosso *pp*

San ctus, San ctus, San ctus, San ctus,

Andante mosso

Detailed description: This system contains the first four measures of the piece. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The tempo is 'Andante mosso' and the dynamic is 'pp'. The key signature has two sharps (F# and C#). The vocal lines enter in the second measure with the lyrics 'San ctus, San ctus, San ctus, San ctus,'. The piano accompaniment begins in the first measure with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

p

San ctus, San ctus, San ctus,

Detailed description: This system contains measures 5 through 8. The dynamics are marked 'p'. The vocal lines continue with the lyrics 'San ctus, San ctus, San ctus,'. The piano accompaniment continues with the eighth-note pattern, showing some melodic variation in the right hand.

f

San ctus, San ctus, San ctus, San ctus,

f *cresc.*

Detailed description: This system contains measures 9 through 12. The dynamics are marked 'f'. The vocal lines continue with the lyrics 'San ctus, San ctus, San ctus, San ctus,'. The piano accompaniment features a 'cresc.' (crescendo) marking and a more active eighth-note pattern in the right hand, while the left hand maintains a steady accompaniment.

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

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Allegro giusto

Ple - ni sunt

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

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

Allegro giusto

p e legato

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *mf* and *f*. The tempo is marked *Allegro giusto*. The piano part includes the instruction *p e legato*.

coe - li et ter - ra glo - ri - a

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

ple - ni sunt coe - li et ter - ra

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f*. The piano part features a complex rhythmic accompaniment.

tu - a. Ho - san - na in ex - cel - sis,
 glo - ri - a tu - a. Ho - san - na in ex - cel - sis,
 glo - ri - a tu - a. Ho - san - na

ff *f* *ff* *ff*

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

ff *ff* *ff* *ff*

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

ff *ff* *poco rall.* *poco rall.* *poco rall.* *ff poco rall.*

Benedictus

Adagio ma non troppo

BARITONE SOLO

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

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

no - mi - ne Do - mi - ni.

p *mf* *p* *mf*

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

poco rall. *ff* *rall.*

Allegro giusto

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

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

BASS
ff

Allegro giusto Ho - san - na in ex - cel -

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

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

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

poco rall. san - na in ex - cel - sis.

poco rall. san - na in ex - cel - sis.

poco rall. san - na in ex - cel - sis.

ff poco rall.

Agnus Dei

Andante molto sostenuto

Andante molto sostenuto

pp ed espressivo

A - gnus De - i, qui tol - lis

A - gnus De - i, qui tol - lis

A - gnus De - i, qui tol - lis

pp ed espressivo

pec - ca - ta mun - di: *ppp a mezza voce*

pec - ca - ta mun - di: mi - se - re - re no - bis, *ppp a mezza voce*

p *p accel. e cresc.* *rall.*

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

p *p accel. e cresc.* *rall.*

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

p *p accel. e cresc.* *rall.*

bis.

bis.

Meno mosso

Solo *p* *p*

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

Solo *p* *p*

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

Meno mosso

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

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *f* (forte) and *f* (forte).

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

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Tempo I.

pp A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
pp Tutti A - gnus De - i, qui tol - lis pec - ca - ta mun - di:
pp Tutti A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte).

Tempo I.

The fourth system consists of two staves for piano accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

ppp a mezza voce do - na no - bis pa - cem, *p*

ppp a mezza voce do - na no - bis pa - cem, do - na no - bis pa - cem, *p*

p accel. e cresc. do - na no - bis pa - cem, do - na *rall. molto* *f*

p accel. e cresc. do - na no - bis pa - cem, do - na *rall. molto* *f*

p accel. e cresc. do - na no - bis pa - cem, do - na *rall. molto* *f*

dim. molto no - bis pa - cem, *ppp sfz* pa - cem.

dim. molto no - bis pa - cem, *ppp sfz* pa - cem.

dim. molto no - bis pa - cem, *ppp sfz* pa - cem.

dim. molto *p* *ppp*



Fischer Edition

BRUNO OSCAR KLEIN

Masses

- | | | |
|------|---|------------------------|
| No. | | |
| 378 | PASCHAL MASS. Opus 30. | |
| | For chorus of mixed voices with organ or | |
| | orchestral accompaniment. | Score, \$1.50 |
| | | Voice parts, 1.40 |
| 370 | MISSA DE NATIVITATE DOMINI. Opus 44a | |
| | For Soprano and Alto with organ or | |
| | orchestral accompaniment. | Score, .75 |
| | | Voice parts, each, .35 |
| 1236 | MISSA DE NATIVITATE DOMINI. Opus 44b | |
| | Arranged for chorus of mixed voices with | |
| | organ or orchestral accompaniment | |
| | | Score, .80 |
| | | Voice parts, 1.20 |
| 2214 | MESSE SOLENNELLE. Opus 82 | |
| | For chorus of mixed voices with organ or | |
| | orchestral accompaniment. | .80 |
| 2749 | MASS IN B FLAT. Opus 85 | |
| | For four male voices with organ accom- | |
| | paniment. | Score, .80 |
| | | Voice parts, 1.20 |
| 3329 | MISSA BREVIS. Opus 90 | |
| | For chorus of mixed voices with organ | |
| | accompaniment. | Score, .80 |
| | | Voice parts, 1.20 |
| 3550 | MASS IN D. Op. Posth. | |
| | For chorus of mixed voices with organ | |
| | accompaniment. | Score, .80 |
| | | Voice parts, 1.20 |

J. FISCHER & BRO.

NEW YORK

Breitkopf & Härtel, London, Leipzig, Berlin and Brussels