

GIORZA'S
MASS.
No. 8.

To Rev. JAS. S. DUFFY, Pastor of St. Agnes R. C. C., Brooklyn.

GIORZA'S
Mass (No. 8.) B Flat
FOR FOUR VOICES.

And Chorus ad libitum.

With a Veni Creator (or O Salutaris Hostia),

and an

Ave Maria as Offertory.



BY

P. GIORZA.



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MASS No. 8.

By P. GIORZA.

Andante non troppo.

CLAR. VIOLA.

TUTTI

BASSOON, CELLO.

The first system of the musical score consists of two staves. The upper staff is for Clarinet and Viola, and the lower staff is for Bassoon and Cello. The music is in 3/4 time and begins with a forte (*f*) dynamic. The upper staff contains a melodic line with some rests, while the lower staff provides a rhythmic accompaniment with chords and moving lines. There are two 'x' marks in the upper staff, indicating where the instruments should be silent.

The second system continues the instrumental parts. The upper staff features a melodic line with some rests, and the lower staff provides a rhythmic accompaniment. A piano (*p*) dynamic marking is present in the lower staff. There are two 'x' marks in the upper staff, indicating where the instruments should be silent.

The third system continues the instrumental parts. The upper staff features a melodic line with some rests, and the lower staff provides a rhythmic accompaniment. A *poco ritenuto* marking is present in the upper staff, and a forte (*f*) dynamic marking is present in the lower staff. There are two 'x' marks in the upper staff, indicating where the instruments should be silent.

The fourth system continues the instrumental parts. The upper staff features a melodic line with some rests, and the lower staff provides a rhythmic accompaniment. The music is more complex, with many beamed notes and rests in both staves.

The fifth system continues the instrumental parts. The upper staff features a melodic line with some rests, and the lower staff provides a rhythmic accompaniment. A sforzando (*sf*) dynamic marking is present in the lower staff. The system ends with a double bar line and a 3/4 time signature.

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SOPRANO. TUTTI.

ALTO. Ky - ri - e

TENOR. Ky - ri - e e - le - - - - -

BASS. TUTTI. Ky - ri - e e - le - - - - - i - son,

Tempo I.

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

TUTTI.

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

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

Ky-ri - e, Ky - ri - e e -

- le - - - - i - son,

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

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

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

pp

Chris - te Chris - te te e -

Chris - te Chris - te

Chris - te, Chris - te,

son, Chris - te, Chris

pp *pp*

le - i - son, Chris

e - le - i - son, Chris - te,

Chris - te e - le - i - son, Chris - te,

te, e - le - i - son, e - le - i - son Chris

te e - le - i - son Chris - te

. Chris - te e - le - i - son Chris - te e -

Chris - te e - le - i - son, e

te, Chris - te, Chris - te, e - le - i -

e - le - i - son, e - le - i -
 le - i - son, e - le - i -
 - le - i - son, e - le - i - son, e - le - i - son,
 - son, e - le - i - son, Chris - te e - le - i -

son, Chris - te e - le - i -
 - son, Chris - te, e - le - i -
 Chris - te e - le - i -
 - son, e - le - i -

son, Ky - ri - e
 - son, Ky - ri - e
 - son, Ky - ri - e
 - son, Ky - ri - e

e - - le - i - son, Ky - ri - e e - le - i -
 e - le - i - son, Ky - ri - e e - le - i -
 e - le - i - son, Ky - ri - e e - le - i -
 e - le - i - son, Ky - ri - e
tr
 - son, Ky - ri - e e - le - i - son,
 - son, Ky - ri - e e - le - i - son,
 - son, Ky - ri - e e - le - i - son, Ky - ri -
 Ky - ri - e, e - le - i - son,
dim. Ky - ri - e . . . e - le - i - son,
 e - le - i - son, Ky - ri - e . . . e -
cres.
pp
p

Musical score for Giorza's Mass No. 8, page 9. The score is in B-flat major and 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Kyrie eleison". The score includes performance markings such as *p* (piano), *pp* (pianissimo), and *cres.* (crescendo). The piano part includes a trill (*tr*) and various articulations.

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

ri - e Ky - - - ri -
 ri - e
 ri - e

Sca ~~~~~
 ff p

Ky - - - ri - e
 Ky - - - ri - e
 Ky - - -

e - le - i - son, e - - le - i - son,
 e - le - i - son, e - - le - i - son,
 e - le - i - son, e - - le - i - son,
 ri - e e - - le - i - son,
 Ky
 Ky - ri - e
 rit. a tempo.
 ri - e - - - - le i - son
 e - - - - le i - son
 rit. a tempo.
 e - - - - le - i - son
 Ky - - - - ri - e e - le - i - son
 Sua.
 rit. a tempo.

pp
Ky - ri - e

pp
Ky - ri - e

pp
Ky - ri - e

pp
Ky - ri - e

Sua. loco.

- le - i - son...
- le - i - son...
- le - i - son...
- le - i - son...

Gloria in Excelsis.

By P. GIORZA.

SOPRANO.
Allegro moderato.

ALTO.

TENOR.

BASS.

f

Glo - ri - a in ex - cel - sis De - - -

f

Glo - ri - a in ex - cel - sis De - - -

f

f *Allegro moderato.*

- o, Glo - ri - a in ex - cel - sis De - - - o, in ex -

- o, Glo - ri - a in ex - cel - sis De - - - o, in ex -

Glo - ri - a in ex - cel - sis De - - - o, in ex -

Glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex - cel -

Sea~~~~~

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- cel - sis De - o, glo - ri - a, in ex - cel - sis De - o,
 - cel - sis De - o, glo - ri - a, in ex - cel - sis De - o,
 - cel - sis De - o, glo - ri - a, in ex - cel - sis De - o,
 sis De - o, in ex - cel - - - sis De - o, glo - - ri -

glo - ri - a, glo - ri - a in ex - cel - sis
 glo - ri - a in ex - cel - sis
 glo - ri - a
 - a, glo - ri - a

De - o, in ex-cel - sis De - o, glo - ri - a, in ex -
 De - o, in ex-cel - sis De - o, glo - ri - a in - ex - cel
 in ex-cel - sis De - o, De - o, glo - ri - a in ex -
 in ex-cel - sis De - o, glo - ri - a in ex -

- cel - - - sis, in ex - cel - - - sis glo - - -
 - - - sis, in ex - cel - - - sis, glo - - -
 - cel - - - sis, in ex - cel - - - sis, in ex -
 - cel - - - sis, in ex - cel - - - sis, in ex -

tr.

- ri - - - a in ex - cel - sis glo - - - ri -
 - ri - - - a in ex - cel - sis glo - - - ri -
 - cel - sis De - o, glo - ri - a, in ex - cel - sis De - o, glo - ri -
 - cel - sis De - o, glo - ri - a, in ex - cel - sis De - o, glo - ri -

tr.

B

- a, glo - ri - a, glo - ri - a,
- a, glo - ri - a, glo - ri - a,
- a, glo - ri - a, glo - ri - a,
- a, glo - ri - a, glo - ri - a,

B ritardando.

p
Et in ter - ra pax ho -
Et in ter - ra pax ho -

p

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

pp

Tempo 1mo.

ta - tis, Glo - ria

ta - tis,

bo - nae vol - un - ta - tis,

bo - nae vol - un - ta - tis,

in ex - cel - sis De - o,

Glo - ria

in ex - cel - sis De - o,

f Glo - ria in ex -

in ex - cel - sis De - o, in ex -

- cel - sis, glo - ria in ex - cel - sis,

D
Et in ter - ra pax, et in ter - ra

- cel - sis De - o, et in ter - ra

- sis, et in ter - ra pax in

D
pax ho - mi - ni - bus bo - nae vo - lun - ta -

in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

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

ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

- tis, glo - ri - a,

- tis, glo - ri - a, glo - ri - a,

- tis, glo - ri -

- tis,

cres.

f glo - - - ri - a.

glo - - - ri - a.

- a, glo - ri - a.

glo - - - ri - a.

f

rit. *rit.*

TENOR SOLO.

Lau - - - da - - - mus te lau -

Andante non troppo.

- da - mus te Be - ne - di - ci - mus te Be - ne - di - ci - mus,

a - - - do - ra - mus te a - - - do - ra - mus te,

Glo - ri - fi - ca - - - mus te, *rit.* Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

col canto.

te.

BASS SOLO.

Gra - ti - as a - gi - mus a - - - gi - mus ti - bi,

pp

prop - ter mag - nam, prop - ter mag - nam, prop - ter mag - nam glo - riam

Gra - ti - as

tu - am Gra - ti - as a - gi - mus, a - - - gi - mus

p

a - gi - mus ti - bi.

ti - bi, prop - ter mag - nam glo - - riam magnam gloriam tu -

rit.

col canto.

ALTO.
Do - - mi - ne De - - - us Rex cœ - les - tis,

TENOR.
Do - mi -

BASS.
- a, Do - mi -

Do - - - mi - ne, De - - - - us Rex cœ - les - tis,

- ne, De - - -

- ne, De -

poco affretando.

De - - us Pa - ter, Pa - ter om - ni - po - tens,

- us, De - us Pa - ter, De - us Pa - ter

- us, De - us Pa - ter, De - us Pa - ter

a tempo.

De - us . . . Pa - - - ter, De - us Pa - ter om - ni - po -

om - ni-po-tens,

om - ni-po-tens,

a tempo.

- tens. Do - mi - ne Fi - li

Do - mi - ne Fi - li,

Do - mi - ne Fi - li u - - ni

f u - ni - ge - ni - te, Je - su Chris - te, Je - su

u - ni - ge - - ni - te, Je - su Chris - te, Je - su

f ge - ni - te, u - ni - ge - ni - te, Je - su Chris - te, Je - su Chris -

p

Chris - te,

Chris - te,

te,

f

Agnus De - i, Agnus De - i, Fi-lius Pa - tris, Filius Pa - tris,

Do - - - mi - - - ne De - - - us Ag - nus De - - i,

Agnus De - i, Agnus De - i, Fi-lius Pa - tris, Fi-lius Pa - tris,

Agnus De - i, Agnus De - i, Fi - li - us Pa - tris,

Ag - - nus De - - - i, Fi - li - us Pa - tris,

Agnus De - i, Agnus De - i, Fi - li - us Pa - tris, Pa -

afrettando un poco.

Do - mi - ne, De - us,
 Do - mi - ne De - us Do - mi - ne De - us,
 - tris Do - mi - ne De - us

a tempo.

Ag - - - nus De - - - i, Do - mi - ne
 Ag - - - nus De - - - i, Do - mi - ne
 Ag - nus De - - i, Do - mi - ne

rit.

De - us, Ag - nus De - i Fi - li - us Pa - tris, Ag -
 De - us, Ag - nus De - i Fi - li - us Pa - tris, Ag -
 De - us, Ag - nus De - i Fi - li - us Pa - tris, Ag -

p

- - nus De - - i Fi - lius Pa - tris Fi - lius
 - nus De - - i Fi - lius Pa - tris Fi - lius
 - nus De - - i Fi - lius Pa - tris Fi - lius

Pa - tris, . . . Pa - tris Fi - lius, Fi -
 Pa - tris, . . . Pa - tris Fi - lius, Fi -
 Pa - tris, . . . Pa - tris Fi - lius, Fi -

- lius Pa - tris.
 - lius Pa - tris.
 - lius Pa - tris.

VIOLIN SOLO.
Adagio.

ad lib.

The first system of music consists of three staves. The top staff is a Violin Solo, starting with a whole rest followed by a melodic line marked *ad lib.* The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

The second system continues the Violin Solo and piano accompaniment. The violin part has several rests marked with 'x'. The piano accompaniment continues with chords and rhythmic patterns.

The third system features a melodic line in the top staff with markings for *rit.* and *sempre. f*. The piano accompaniment continues in the lower staves.

Andante sostenuto.

SOPRANO SOLO.

p

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

The fourth system features a Soprano Solo in the top staff with the lyrics "Qui tol - - lis pec - ca - ta mun - - di,". The piano accompaniment is in the lower staves, ending with a *pp* marking.

ALTO SOLO.

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

p mi - - se - - re

p mi - - se - - re

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

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

loco.

p

Detailed description: This is a page of a musical score for Giorza's Mass No. 8. It features a vocal line for Alto Solo and piano accompaniment. The score is written in G major and 4/4 time. The vocal line begins with a rest, followed by the lyrics "Qui tol - - lis pec-ca-ta mun - di,". The piano accompaniment consists of chords and arpeggiated figures. The score is divided into systems, with the vocal line and piano accompaniment staves grouped together. Dynamics include *f* (forte) and *p* (piano). The tempo is marked *loco.* (ad libitum). The page number 28 is in the top left corner, and the title "GIORZA'S MASS No. 8." is centered at the top.

poco piu mosso. (a little faster.)

no - - - bis, Qui tol - lis pec - ca - ta

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest followed by the word 'no' and a fermata. The piano accompaniment features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific articulation or performance instruction.

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

This system continues the vocal entry and piano accompaniment. The vocal line includes the words 'mun - di, qui tol - lis pec - ca - - ta mun -'. The piano accompaniment continues with the same rhythmic pattern.

poco piu mosso an coro. (little more faster.)

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

poco piu mosso ancora.

This system features a choral entry and piano accompaniment. The vocal line begins with 'Qui tol - lis pec - ca - ta mun - - - di'. The piano accompaniment is marked with a new tempo instruction: 'poco piu mosso ancora.' The piano part consists of a steady eighth-note accompaniment.

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

affrettando e cres.

qui tol - - - lis pec - ea - ta mun - - - di.

Sus - ci - pe de - pre - ca - tio - nem no - - - - stram.

sus - - - ci - pe de - pre - ca - tio - - - nem, de - pre - ca -

Sus - - - ci - pe de - pre - ca - tio - - - nem,

p

un poco meno mosso.

- tio - - - nem no - - - stram.

de - pre - ca - tio - nem no - stram. Qui se - - - des ad

p

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

dex - te - ram Pa - - - tris mi - - - se - re - - - re.

poco rit.

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

TENOR SOLO.
Tempo lmo con spirito.

- bis. Quo - niam tu so - - lus Sanc - - - tus, tu

so - lus Do - mi - nus tu so - lus al

affrettando.

tis - - si - mus, Je - su Chris - te, . . . Je - su

tremolo.

p piu mosso.

Chris - te . . . tu so - - - lus al - tis - si - mus.

a tempo. Je - su Chris - te, . . . Je - su Chris - . . . *rit.*

Tutti.
p Cum Sanc - to Spi - ri - tu, Cum Sanc - to
p Cum Sanc - to Spi - ri - tu, Cum Sanc - to
 - te,

Moderato assai.
p

Spi - ri - tu, in glo - ria De - i Pa - - - tris, in
 Spi - ri - tu, in glo - ria De - i Pa - - - tris, in

TENORS CORO WITH SOPANOS.

glo - ria De - i Pa - - - tris, A - - - men, Cum Sanc - to

glo - ria De - i Pa - - - tris, A - - - men, Cum Sanc - to

Tutti.
A - - - men, Cum Sanc - to

Spi - ri - tu, Cum Sanc - to Spi - ri - tu, in glo - ri - a Dei

SOPRANO SOLO.

Cum . . . Sancto Spi - ri - tu in . . . glo-ria De - i,

TENOR SOLO.

Cum . . . Sancto Spi - ri - tu in . . . glo-ria De - i.

Spi - ri - tu, Cum Sanc - to Spi - ri - tu, in glo - ri - a Dei

Pa - - tris, in glo-ria De - i Pa - - tris in glo-ria De - i
 in glo-ria De - i, in glo-ria De - i,
 in glo-ria De - i, in glo-ria De - i,
 Pa - - tris, in glo-ria De - i Pa - - tris in glo-ria De - i

Pa - tris A - - - - - men, in glo-ria *slow.*
 Pa - - tris, A - - - - - men, *slow.* in glo-ria
 Pa - tris, A - - - - - men, in glo-ria
 Pa - tris A - - - - - men, in glo-ria

adagio. *Allegro vivo.* SOPRANO.
 De - i Pa - tris A - - - - - men, ALTO. A - - - - -
 De - i Pa - tris A - - - - - men, TENOR. A - - - - -
 De - i Pa - tris A - - - - - men, A - - - - -
 De - i Pa - tris A - - - - - men, in glo - - - - - ria De - - - - -

col canto. *Allegro vivo.*

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

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

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

- i, in glo - - ria De - - - i, A - - -

men.

men.

men.

men.

To Mrs. Amelia Devin. N. Y.

Veni Creator,

or SALUTARIS HOSTIA.

Alto Solo, and Violin Obligato.

By P. GIORZA.

VIOLIN.

Andante giusto piutto sostenuto.

VOICE. *p*

Ve - ni cre - a - tor Spi - - - ri - tus,
O Sa - lu - ta - ris Hos - - - ti - a,

Ve - ni cre - a - tor Spi - - - ri - tus, Men - tes tu -
O Sa - lu - ta - ris Hos - - - ti - a, Que cœ - li

NOTE. — Where same passages are written for Violin and Organ, the Organist to leave them off, if played with Violin.

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o - - - rum vi - - - si - ta, im - ple su -
pan - - - dis o - - - sti - um, quæ cœ - li

affretto.

per - - - na gra - - ti - a, quæ tu cre -
pan - - - dis o - - - sti - um, O Sa - lu -

a - - sti pec - to - ra quæ tu . . . cre - a - sti -
ta - - ris hos - ti - a quæ cœ - li pan - dis

a tempo. *rit.*

f *p*

pec - - - to - ra.
o - - - sti - um.

Ac - - cen - de lu - men sen - si - bus in - fun - - de a - mo - rem
Bel - la pre - munt ho - sti - li - a, Bel - la premunt ho -

f poco piu mosso.

cor - di - bus in - fir - ma nos - tri cor - po - ris, in -
sti - li - a da ro - bur fer au - xi - li - um, da

poco affretto.

fir - ma nos - tri cor - po - ris vir - tu - te in - firmans
 ro - bur fer au - xi - li - um da ro - bur fer au -

rit.
col canto.

Tempo 1mo.

per - pe - ti, xi - li - um, Ve - ni . . . cre - a - tor spi - ri - tus, . . .
 U - ni - tri - no que Do - mi - no, . . .

f Tempo mo. *p* *f*

Ve - ni . . . cre - a - tor spi - ri - tus, . . . im - ple . . . su - per - na
 Sit sem - pi - ter - na glo - ri - a, . . . qui vi - tam si - ne

V

gra - ti - a, qua tu cre - a - sti pec - - to - ra.
 ter - mi - no, no - bis bo - net in pa - - tri - a.

rit.

pp

col canto.

pp

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

p

cadenza.

- men.

rit.

Credo.

By P. GIORZA.

BASS SOLO.

Coy grandiosita.

Andante.

p *f*

Cre - do in u - num

De - - - um, Pa - trem om - ni - po -

- ten - - - tem, Fac - to - rem coe - li et

ter - rae, vi - si - bi - li - um om - ni - um,

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et in - - vi - - si - bi - - li um.

CHORUS.

Cre - - - do, Cre - - - do,

Cre - - - do, Cre - - - do,

Cre - - - do, Cre - - - do,

Cre - - - do, Cre - - - do,

sempre. p *f*

SOLO. *f*

Et in u - num Do - - - mi -

- num, Je - sum Chris

piu sostenuto.

tum Fi - - li - um De - - i, u - ni -

ge - ni - tum. Et ex Pa - tre na - tum an - te om - nia

ff

se - - cu - la.

CHORUS.

p Cre - - do, Cre -

p Cre - - do, Cre -

p Cre - - do, Cre -

p Cre - - do, Cre -

p

De - - um de De - o,

- do.

- do.

- do.

- do.

Andante sostenuto.

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

pp
Cre - - - do,

pp
Cre - - - do,

pp
Cre - - - do,

pp
Cre - - - do,

De - o Ve - - ro, Ge - ni - tum non

ff Cre - - do,

ff Cre - - do,

ff Cre - - do,

ff Cre - - do,

fac - tum, consub-stan-tia - lem Pa - tris, per quem omnia

CHORUS. TUTTI.

Per quem omnia fac - ta sunt, SOLO.

TUTTI. facta sunt, Per quem omnia fac - ta sunt, Qui

affrettato.

prop - ter nos ho - mi - nes et prop - ter nos - tram sa -

a tempo.

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

Cre - - - - do,

Cre - - - - do,

Cre - - - - do,

Cre - - - - do,

a tempo.

Andante.

p

BASS SOLO.

Et in - car - na - tus est,

CHORUS.

Et in - car - na - tus est

de . . . Spi - ri - tu

Et in - car - na - tus est

de . . . Spi - ri - tu

Et in - car - na - tus est

de . . . Spi - ri - tu

Et in - car - na - tus est

de . . . Spi - ri - tu

Spi - ri - tu Sanc - to,

Ma - ri - a Vir - gi -

Sanc - to,

Ex Ma - ri - a Vir - gi - ne,

Sanc - to,

Ex Ma - ri - a Vir - gi - ne,

Sanc - to,

Ex Ma - ri - a Vir - gi - ne,

Sanc - to,

Ex Ma - ri - a Vir - gi - ne,

ne, et Ho - mo, et Ho - mo, et Ho - mo fac - tus

et Ho - mo,

et Ho - mo,

et Ho - mo,

et Ho - mo,

et Ho - mo,

ppp. *col canto.* *f*

est, Cru - ci - fi - xus, Cru - ci -

et Ho - mo fac - tus est,

et Ho - mo fac - tus est,

et Ho - mo fac - tus est,

et Ho - mo fac - tus est,

p *pp*

affrettando poco. *a tempo.*

ff - us, Cru - ci - fix - us etiam pro - no - bis. Sub Pontio Pi - la - to,

rit. pas - sus,

pp pas - sus,

pp pas - sus,

pp pas - sus,

pp pas - sus,

p

pas - sus, . . . pas - sus, . . . pas - sus,

p et Se - pul - tus

p et Se - pul - tus

p et Se - pul - tus

p et Se - pul - tus

pp *p*

pp

et se - pul - tus est.

est, et se - pul - tus est.

est, et se - pul - tus est.

est, et se - pul - tus est.

est, et se - pul - tus est.

Allegro.

p *cres.*

ff

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

ff

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

ff

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

ff

Et re-sur-rex - it, re-sur-rex - it ter - tia di - e, se -

cun - dum scrip - tu - ras, se - cundum scriptu - ras, et as -
 cun - dum scrip - tu - ras, se - cundum scriptu - ras, et as -
 cun - dum scrip - tu - ras, se - cundum scriptu - ras,
 cun - dum scrip - tu - ras, se - cundum scriptu - ras,
 cen - dit in coe - lum, et as -
 cen - dit in coe - lum, et as -
 et as - cen - dit in coe - lum, et as -
 et as - cen - dit in coe - lum, et as -
 cen - dit in coe - lum in coe - lum, se - det ad
 cen - dit in coe - lum in coe - lum, se - det ad
 cen - dit in coe - lum in coe - lum, se - det ad
 cen - dit in coe - lum in coe - lum, se - det ad

dex - - te - ram Pa - - - - tris.
 dex - - te - ram Fa - - - - tris.
 dex - - te - ram Pa - - - - tris.
 dex - - te - ram Pa - - - - tris.

Andante maestoso.
 Et i - te - rum ven - tu - rus est cum

TUTTI.

BASS SOLO. ju - di - ca - re,

glo - - ri - a, ju - di - ca - re, ju - di - ca - re,

TUTTI.

f

TUTTI.

BASS SOLO. Vi - vos et mor - tu - os.

Vi - vos et mor - tu - os, Vi - vos et mor - tu - os.

TUTTI.

p *pp*

BASS SOLO.

Cu - - jus reg - ni non e - rit fi - nis

TUTTI. *crescendo.*

Cu - - jus reg - ni non e - rit fi - - - -

crescendo. *f*

SOPRANOS.
- nis. Et in Spir-i-tum Sanc - - - tum

ALTOS.
Et in Spir-i-tum Sanc - - - tum

TENORS & BASSES. TENORS ONLY.
Sanc - tum

Do - - - - mi - - - num, et vi-vi - fi -

Do - - - - mi - - - num, et vi-vi - fi -

Do - - - - mi - - - num,

- can - tem et vi-vi - fi - can - tem.

- can - tem et vi-vi - fi - can - tem.

BASS SOLO.
Qui ex

s *dim.*

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

SOPRANOS.

ALTIOS.

Si - mul a - do - ra - tur, Et con glo - ri - fi -

Si - mul a - do - ra - tur, Et con glo - ri - fi -

Fi - li - o.

- ca - tur.

- ca - tur.

SOLO.

Qui lo - cu* - tus est per Pro - phe - - -

Piu animato.
(Little faster.)

tas,

Rit.

Tempo lmo.

Et - - - u - nam Sanc - tam Ca - tho - li - cam

Et - - - u - nam Sanc - tam Ca - tho - li - cam

Et - - - u - nam Sanc - tam Ca - tho - li - cam

Et - - - u - nam Sanc - tam Ca - tho - li - cam

Tempo lmo.

et A - pos - to - li - cam Ec - cle - si - am.

et A - pos - to - li - cam Ec - cle - si - am.

et A - pos - to - li - cam Ec - cle - si - am.

et A - pos - to - li - cam . Ec - cle - si - am.

Solo.

Con - - - - - fi - te - or in

u num bap - - tis - - ma,

in re-mis-si - o - nem . . . pec - - ca - to - rum

in re-mis-si - o - nem . . . pec - - ca - to - rum

in re-mis-si - o - nem . . . pec - - ca - to - rum

in re-mis-si - o - nem . . . pec - - ca - to - rum

affrettando poco. *cres.*

et ex - pe - - cto, et ex - pe - - cto

cres.

et ex - pe - - cto, et ex - pe - - cto

affrettando poco. *cres.*

et ex - pe - - cto

p *cres.*

et ex - pe - - cto

affrettando poco. *crescendo.*

rit. *f* *Lento.* *p*

re - sur - rec - tio nem mor - tu - o

rit. *f* *p*

re - sur - rec - tio nem mor - tu - o

rit. *f* *Lento.* *p*

re - sur - rec - tio nem mor - tu - o

rit. *f* *p*

re - sur - rec - tio nem mor - tu - o

rit. *f* *Lento.*

Tempo.

rum. *f* Vi-tam ven-tu-ri

rum. *f* Vi-tam ven-tu-ri

Tempo.

rum. Bass SOLO. *f* Vi-tam ven-tu-ri

rum. Et vi-tam ven-tu-ri se-cu-li, *f* Vi-tam ven-tu-ri

f Tempo.

Lento.

se-cu-li. A-men, A-

se-cu-li. A-men, A-

Lento.

se-cu-li. A-men, A-

se-cu-li. A-men, A-

Lento.

men, A - - - men.

men, A - - - men.

men, A - - - men.

men, A - - - men.

Ave Maria.

For Soprano or Tenor.

By P. GIORZA.

Andante giusto.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Andante giusto*.

The first vocal line begins with the lyrics "A - - - ve Ma - ri - - - a,". The piano accompaniment features chords and arpeggiated figures. The key signature has three flats (B-flat major or D-flat minor) and the time signature is common time (C).

The second vocal line continues with the lyrics "ve Ma - ri - - - a, Gra - - - ti - a ple - na". The piano accompaniment continues with similar harmonic textures.

The third vocal line contains the lyrics "Gra - - - ti - a ple - na, Do - - - mi - nus te - cum . . .". The piano accompaniment features more active rhythmic patterns in the right hand.

The final vocal line has the lyrics "... Do - mi - nus te - cum." and is marked *rit.* (ritardando). The piano accompaniment concludes with a series of chords and a final cadence. Dynamics include *f* (forte) and *p* (piano).

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Be - - ne - dic - ta tu - in mu - li - e - ri - bus, Be - - ne -

- dic - ta tu in mu - li - e - ri - bus et Be - ne -

- dic - tus, et Be - ne - dic - tus, Be - - ne -

- dic - tus fruc - tus ven - tris tu - - i Je - - su, Je -

su, Sancta Ma -

rit. *piu lento.*

p col canto. *p col canto.*

Adagio.

Molto traquillo.

ri - a Ma - - ter Dei, Sanc - ta Ma - ri - a

rit.
Ma - ter De - - i, Sanc - - ta Ma - ri - a

col canto. *pp*

Ma - - ter De - i, O - ra pro - no - bis, pec - ca - to - ri -

Piu mosso.
- bus nunc, et in ho - ra, in ho - ra

agitato. *f*

Ritorna al tempo 1mo.
mor - tis nos - - - tra.

1mo tempo.

Sanc - ta Ma - ri - a, Sanc - ta Ma -
tremolo.

p

pp

f

ri - a, O - - - - - ra pro no - bis,

p *rit.*

O - ra pro no - - - bis, O - ra pro no - - - bis,

p *col canto.* *pp*

nunc et in ho - ra, in ho - ra mor - tis nos - tre.

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

rit. very slow.

Sanctus et Benedictus.

65

By P. GIORZA.

SOPRANO AND TENOR SOLO.

CHORUS,
SOPRANOS AND ALTOS.

CHORUS,
BASSES AND TENORS.

Moderato.

f

Sanc - - - - - tus,

tus, - - - - - Sanc

tus, - - - - - Sanc

Sanc - - - - - tus,

tus, - - - - - Sanc

tus, - - - - - Sanc

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

De - us . . . Sa - - - ba - oth,
 Ple - ni sunt cœ - -
 Ple - ni sunt cœ - -
 Ple - ni sunt cœ - -

Sop. SOLO.
 ALTO SOLO.
 Ple - ni sunt
 li et ter - - - - - ra,
 TENOR SOLO.
 li et ter - - - - - ra,
 BASS SOLO.
 li et ter - - - - - ra,

SOP. AND TENOR SOLO.

co - li et
co - li et ter - - ra

CHORUS. TUTTI. *f* Glo -

Glo - ri - a tu - - -

co - li et ter - - ra *f* Glo - ri - a tu - - -

ni Glo - ri - a tu - - -

ri - a tu - a, *f* Glo - ri - a

a Glo - ri - a tu - - -

a Glo - ri - a tu - - -

a Glo - ri - a tu - - -

a. Ho - - -

a. Ho - - -

a. Ho - - -

Ho - san - na,

san - na,

san - na,

san - na,

na in

Ho - san - na,

Ho - san - na,

Ho - san - na,

Ho - san - na,

ex - cel - sis,

Ho - san - na, Ho -

Ho - san - na,

Ho - san - na,

san - - - na, *p* Ho - san - - -

Ho - san - - - na.

Ho - san - - - na.

dim. *dim.*

na.

Ho - san - - - na.

p

Benedictus.

For Soprano and Violin obligato.

By P. GIORZA.

VIOLIN.
Andante.

SOPRANO.

f

p

pp

Be - - - ne - dic - - tus, Be - - - - - ne -

- dic - tus, Be - - ne - - dic - - tus, Be - ne -

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adagio. *al tempo.*

dic - tus, Be - ne - dic - tus, Qui ve - nit, qui

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

ni, qui ve - nit in no -

rit.

mi - ne Do - mi - ni,

adagio. stentato. 4a

al tempo.

Be - - - - - ne - dic - tus, qui

adagio. a tempo.

rit. *p*

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

col canto.

affretando.

- - - - - ne - dic - - - - - tus qui ve - nit in no - mi - ne

tr *tr*

Do - - - - - mi - ni Ho - san - - -

adagio.

rit.

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

VIOLIN. Sop. TUTTI.

Sop. SOLO. Ho - san - na

ALTIOS. sis, Ho - san - na

TENORS. Ho - san - na

BASSES. Ho - san - na

f

dim.

in ex - cel - sis.

in ex - cel - sis.

dim.

in ex - cel - sis.

in ex - cel - sis.

dim.

p rit.

Agnus Dei.

By P. GIORZA.

Andante.

p

L.H. R.H.

L.H. R.H.

TENOR SOLO.

Ag - - - nus De - - i qui tol - lis . . . pec - ca - ta

p *pp*

mun - di, Mi - se - re - re no - - -

f *p*

SOP. SOLO.

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

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De - i qui tol - lis . . . pec - ca - ta mun - di, Mi - se -

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

Tutti. *dim.*
- bis. Agnus De - i, . . . Agnus De - i . . . qui tol - lis pec - ca - ta

Tutti. *dim.*
Agnus De - i, . . . Agnus De - i . . . qui tol - lis pec - ca - ta

Tutti. *dim.*
Agnus De - i, . . . Agnus De - i . . . qui tol - lis

Tutti. *dim.*
Agnus De - i, . . . Agnus De - i . . . qui tol - lis pec - ca - ta

mun - di, Ag-nus De - - i, Ag-nus De - - i, qui
 mun - di, Ag-nus De - - i, Ag-nus De - - i, qui
 pec-ca-ta mun - di, Ag-nus De - i, Ag-nus De - i,
 mun - di, Ag-nus De - i, Ag-nus De - i,

f tol - lis . . . pec-ca-ta mun - di, *pp* sotto voce. Do - na no - bis pa - -
f tol - lis . . . pec-ca-ta mun - di, *pp* sotto voce. Do - na no - bis pa - -
f pec-ca-ta mun - di, *pp* sotto voce. Do - na no - bis pa - -
f pec-ca-ta mun - di, *pp* sotto voce. Do - na no - bis pa - -

f SOLO.

- cem, Ag - nus De - i,

f SOLO. *dim.*

- cem, Ag - nus De - i, Ag - nus

f SOLO. *dim.*

- cem, Ag - nus De - i, Ag - nus

dim. SOLO.

- cem, Ag - nus

rit. *f* *Tempo 1mo.*

Ag - - nus De - i, Ag - - nus De - i qui

TUTTI.

De - i, Ag - - nus De - i qui

TUTTI.

De - i, Ag - - nus De - i qui

TUTTI.

De - i, Ag - - nus De - i qui

ritardando. *f* *Tempo 1mo.*

affrettando.

p

tol - lis pec-ca-ta mun - di, do - na no - bis, do - na no - bis,

p

tol - lis pec-ca-ta mun - di, do - na no - bis, do - na no - bis,

p affrettando.

tol - lis pec-ca-ta mun - di, do - na no - bis, do - na no - bis do - na

p

tol - lis pec-ca-ta mun - di, do - na no - bis, do - na no - bis,

con Sua

affrettando.

al tempo.

ff piu sostenuto.

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

al tempo.

ff

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

al tempo.

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

al tempo.

do - na no - bis, pa - cem,

Sua

ff piu sostenuto.

do - - na - - pa - - - cem,

do - - na - - pa - - - cem,

pa - - - cem, pa - - - cem,

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

rit.

f

Ag - nus De - - - - i,

Ag - nus De - - - - i,

Ag - nus De - - - - i,

Ag - nus De - - - - i,

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

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

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

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

ALFONSO

MILLARD'S MASS.

The favor with which this Mass has been received in Churches where it has been performed, has induced the Publisher to issue it in the same style as his Excelsior Edition of Popular Masses. Attention is invited to a few of the Testimonials received from parties who have performed it from the manuscript.

Copies sent by Mail, postage free, for \$1.00; or bound in Muslin \$1.25.

HAMILTON S. GORDON, 13 E. 14th St.

From Dr. Wm. Bergé, late Organist of St. Francis Xavier's Church,
16th St., N. Y.

Dear Sir,

I take pleasure in testifying to you the gratification I had, on learning that your "Mass in G" was to be published, and especially at a price within the reach of all. I have repeatedly expressed privately, what I now say to you publicly, viz.: "that the work will surely become popular, and the property of every Catholic church choir."

Your success has been very marked throughout the entire work, and I heartily recommend it to every Catholic choir, knowing that they will not be disappointed in it, and that in doing so, I am rendering them a service and you simply justice.

Yours truly

WM. BERGÉ, Organist.

New York, September 20th, 1865.

To Mr. H. MILLARD,

Director of music, St. Stephen's Church, 25th st., N. Y.

Dear Sir:

Permit me to congratulate you on the success of your Mass, which we sung for the first time last Sunday morning.

The music is easy, and my solos, without being elaborate, are agreeable to sing, particularly the *Qui Tollis*, in which any good singer can throw a deep heart-felt expression.

I have no doubt that your work will be popular, at least with singers.

Trusting that your "Vespers in D" (which I have as yet only tried over by myself,) will prove successful, as they are even more showy and brilliant,

I am, Dear Sir,

Very respectfully yours

E. DE LUSSAN,
Soprano soloist of St. Stephens.

Mr. H. MILLARD.

Dear Sir.

I have with my choir performed both your pretty Mass and Vespers three times in succession at the Church of St. Charles Borromeo, Brooklyn, where I have charge of the Music.

This, in itself, is more than words can express how much satisfaction they gave to all.

They are full of beautiful melodies and effects, and withal are easy to perform.

I am glad to learn that the Mass is already in press, and will shortly appear. I hope the Vespers will soon follow; as there are no Vespers published in this country that can compare, and answer our requirements; your Vespers, therefore, I am sure will be most welcome to all churches and lovers of that style of music.

Your's respectfully

W. DRESSLER,
Organist of the Church of St. Charles Borromeo,
Brooklyn, L. I.

New York, March 10th, 1866.

MY DEAR MILLARD,

We had your Mass last Sunday. The artists and the Congregation were very much pleased, the artists to sing and the Congregation to listen to such fine music.

I do not doubt, in case you publish this Mass, it will become a great success, because nearly every Choir in the U. S. will be able to produce it: not too difficult and still very effective.

Send me your set of Vespers, I would like them as soon as possible.

Very respectfully yours

LOUIS DACHAUER,
Organist & Director of St. Ann's Church, N. Y.

Extract from N. Y. Tribune.
(H. C. Watson Musical Critic.)

Mr. Millard has adopted the modern style of church music, and has produced a Mass which will probably be popular, as it is full of pleasing melodies, and makes no approach to strict style or scientific elaboration. One or two of the solos are earnestly passionate only in their opening phrases, though they are melodious and effective throughout. The concerted music is well voiced, but presents the same excellences and defects as the solos.

The thoroughly educated musician carries out his chain of thought, producing the requisite contrasts without destroying the unity of idea. He gives thus a harmonious whole, while the inexperienced composer crowds into the same space only disconnected thought with a feeble result.

The Mass was well sung throughout, saving a few imperfections necessarily attending the first performance of a new work. The organ accompaniment, which is sometimes quite brilliant, was well played by Mr. Bergé, displaying great skill in the management and an ample control of the resources of the instrument.

H. MILLARD, Esq.

I have had your Mass sung on three occasions at my church, and it affords me great pleasure in acknowledging to you my sincere thanks for favoring me with the Score. Why do you not have it published? I would advise you strongly to do so, as in my opinion it would meet with immense success.

Wishing you every prosperity in the undertaking.

Believe me,

Yours truly

H. GONZALEZ,
Musical Director of St. Columbia's Church.
New York, April 10th, 1866.

Mr. GORDON:

Dear Sir.

I have examined the Mass in G, with Latin and English words, composed by H. Millard, and think it well adapted for use in Churches of all denominations that require good and brilliant music for opening pieces, &c.

G. W. COLBY,

Organist and Prof. of Music.

New York, May 15th, 1866.

Mr. MILLARD.

Dear Sir:

I take great pleasure in offering you my testimony in favor of your beautiful "Mass in G."—The several pieces are all useful for choirs, and your work will prove a very valuable acquisition to all lovers of brilliant and pleasing melody.

Please send me a copy of your Vespers and Magnificat.

EDWARD HOWE, Jr.,
Organist of the Church of the Messiah, N. Y.

[Extract from the Evening Post.]

Among the most admired of our native composers—Mr. Harrison Millard deserves a permanent place. He has composed some songs which have become popular all over the Union, while to church music he has contributed some of the most available additions which can be found in the modern repertoire of American choirs. He recently attempted a higher range of art, and produced a grand Mass a few Sundays ago at St. Stephen's Roman Catholic Church in Twenty-eighth street, where he is the tenor singer. It was a work of decided merit, and rich in melody. The concerted pieces were also highly praised by competent judges, and the Mass should be heard outside of the church for which it was written.