

# Easy Mass

in honor of

## St. Peter

for four male voices and organ

by

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# Easy Mass in honor of St. Peter.

## KYRIE.

J. SINGENBERGER.

TEN. I.  
II.

BASS I.  
II.

ORG.

*mf* *mf*

*p* *mf*

Man. Ped.

*p*

*mf*

Man.

*mf* *f*

*mf*

Ký-ri-e e - lé-i-son. Ký-ri-e e - lé-i-son.

Ký-ri-e e - lé-i-son. Chri-ste e - lé - i - son.

Chri-ste e - lé - i - son. Chri-ste e - lé - i - son.

*mf*  
Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son.

*mf*

The first system consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in G major and common time. The vocal lines feature a melodic line with lyrics and a supporting bass line. The piano accompaniment provides harmonic support with chords and moving lines.

*p* *rit.* *pp*  
Ký - ri - e e - lé - i - son, e - lé - i - son.

*p* *rit.* *pp*

*p* *pp* *rit.*

The second system continues the musical piece. It features the same three-staff structure. The vocal lines end with a fermata over the final notes. The piano accompaniment also concludes with a fermata. The dynamics range from *p* (piano) to *pp* (pianissimo), with a *rit.* (ritardando) marking the end of the phrase.

### GLORIA.

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

*mf*

The third system begins the 'GLORIA' section. It consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in G major and common time. The vocal lines start with a melodic line and a supporting bass line. The piano accompaniment provides harmonic support with chords and moving lines.

- tis. Lău - dá-mus te. A - - do - rá -

Be-ne-dí-ci-mus te.

Ped. Man.

mus te. Glo - ri - fi - cá - - mus te. *mf* Grá-ti-as á - gi-mus ti -

Ped.

bi propter magnam glóri-am tu - am. Dómine De-us, Rex coe-lé-stis, De-

us Pa-ter o-mni-po-tens. Dó-mi-ne Fi-li u-ni-gé-ni-

The first system consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines begin with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The second system continues the vocal and piano parts. The vocal lines are more active, with the piano accompaniment providing a steady harmonic background.

i, Fí-li-us Pa tris. Qui tol-lis pec - cá-ta mun -

The third system concludes the page. The vocal lines end with a rest, and the piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

di, mi-se - ré-re no - bis. Qui tol - lis pec - cá-ta mun -

*p*

*p*

*p*

di, sú-sci - pe de-pre ca-ti-ó-nem no-stram. Qui se - des ad

*mf*

*f*

*mf*

*f*

Ped.

déx-te-ram Pa - tris, mi-se - ré-re no - - bis.

*p*

*p*

*Tempo primo.*

Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu

*mf* *f*

*mf* *f*

Man. Ped.

so-lus Al-tis-si-mus, Je-su Chri-ste. Cum Sancto Spi-ri-

*p* *f*

*f*

Man.

tu, in gló-ri-a Dei Pa-tris. A-men, A-men, A-men.

*ff* *ff* *ff*

*ff* *ff*

Ped.



**CREDO.**  
(*Graduale Vaticanum.*)

*Ton. V.*

*Chorus I.*

Cre - do in u - num De - um. Pa - trem o - mni-po-tén - tem,

fa-ctó-rem cœ-li et ter - ræ, vi - si - bí - li - um ó - mni - um,

*Chorus II.*

et in - vi - si - bí - li - um. Et in u - num Dó - mi - num Je - sum Christum,

*I.*

Fí - li - um De - i u - ni - gé - ni - tum. Et ex Pa - tre na - tum

*II.*

an - te ó - mni - a saé - cu - la. Deum de De - o, lumen de lú - mi - ne,

*I.*

Deum verum de Deo ve-ro. Gé-nitum, non fa-ctum, consubstantiálem Patri:

*II.*

per quem ó-mni - a fa-cta sunt. Qui pro-pter nos hó-mi - nes,

et pro-pter no-stram sa-lú - tem de-scén - dit de cœ - lis.

*I. & II.*

Et in-car-ná-tus est de Spí-ri-tu San-cto ex Marí-a Vir-gi-ne:

*I.*

Et ho-mo fa-ctus est. Cru-ci - fi - xus é - ti - am pro - no - bis:



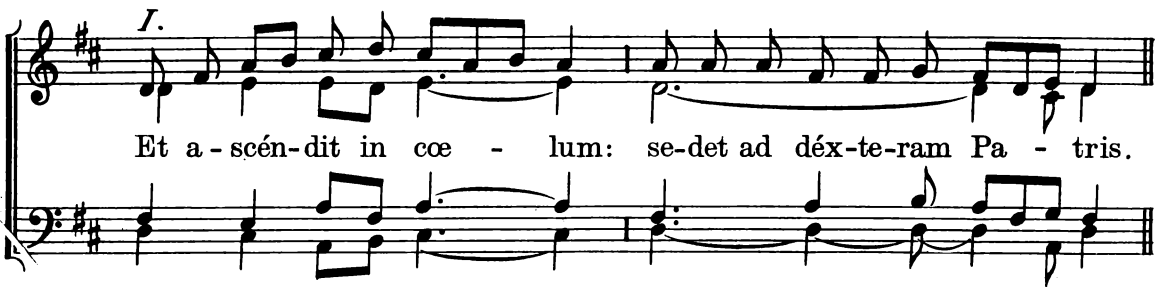
sub Pón-ti - o Pi - lá - to pas-sus, et se - púl - tus est.

*II.*



Et re - sur - ré-xit tér-ti - a di - e, se - cún-dum Scri-ptú - ras.

*I.*

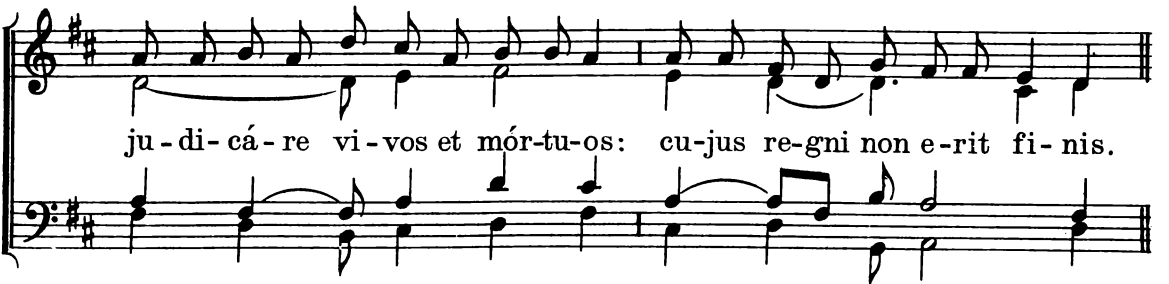


Et a - scén-dit in coe - lum: se-det ad déx-te-ram Pa - tris.

*II.*



Et í - te - rum ven - tú - rus est cum gló - ri - a,



ju - di - cá - re vi - vos et mór-tu-os: cu-jus re-gni non e-rit fi - nis.

*I.*

Et in Spí-ri - tum San-ctum, Dó-mi-num, et vi-vi-fi-cán - tem:

*II.*

qui ex Pa-tre Fi-li - ó-que pro - cé- dit. Qui cum Pa-tre, et Fí-li - o

si - mul ad - o - rá - tur, et con-glo - ri - fi - cá - tur:

*I. & II.*

qui lo - cú - tus est per Pro-phé-tas. Et u-nam sanctam ca-thó-li-cam

*I.*

et a-po-stó-li-cam Ec-clé-si-am. Con-fí-te-or u-num ba-ptí-sma

*II.*

in re-mis-si-ó-nem pec-ca-tó-rum. Et ex-spé-cto

*I.*

re-sur-re-cti-ó-nem mor-tu-ó-rum. Et vi-tam

*I. & II.*

ven-tú-ri saé-cu-li. A - - - - - men.

**SANCTUS**

San-ctus, San-ctus, San-ctus

Man.

Dó-mi-nus De-us Sá-ba-oth. *mf* Ple-ni sunt coe-li et

*mf*

Man.

ter-ra gló-ri-a tu-a. *f* Ho-sán-na in

Ho-

Ped.

ex-cel-sis, *ff* Ho-sán-na in ex-cel-sis.

sán-na in ex-cel-sis, *mf*

# BENEDICTUS.

Do -

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

Dó - mi - ni Ho - sán - na in ex - cél - sis.

*p* *f*

Detailed description: This block contains the musical notation for the Benedictus. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a 'Do' above the staff. The lyrics are 'Be - ne - di - ctus qui ve - nit in nó - mi - ne'. The piano accompaniment starts with a piano (*p*) dynamic. The second system continues the vocal line and piano accompaniment. The vocal line ends with 'Dó - mi - ni Ho - sán - na in ex - cél - sis.' The piano accompaniment ends with a forte (*f*) dynamic.

# AGNUS DEI.

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

mun - di: mi - se - ré - re no - bis. A - gnus De - i, qui

*mf* *p* *mf*

Ped.

Detailed description: This block contains the musical notation for the Agnus Dei. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are 'A - gnus De - i, qui tol - lis pec - cá - ta'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The second system continues the vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The lyrics are 'mun - di: mi - se - ré - re no - bis. A - gnus De - i, qui'. The piano accompaniment starts with a piano (*p*) dynamic. The third system continues the vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are 'mun - di: mi - se - ré - re no - bis. A - gnus De - i, qui'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The section ends with a 'Ped.' (Pedal) instruction.

tol-lis pec-cá-ta mun - di: mi - se-ré-re no - bis.

*p*

*p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The lyrics are 'tol-lis pec-cá-ta mun - di: mi - se-ré-re no - bis.' The bottom staff is a piano accompaniment in G major, starting with a half note G2, then a quarter note A2, and a half note B2. The dynamics are marked *p* (piano) in both staves.

A - gnus De - i, qui tol-lis pec-cá-ta mun - di: do - na

*f* *mf*

*f* *mf*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in G major, starting with a half note G4, then a quarter note A4, and a half note B4. The lyrics are 'A - gnus De - i, qui tol-lis pec-cá-ta mun - di: do - na'. The bottom staff is a piano accompaniment in G major, starting with a half note G2, then a quarter note A2, and a half note B2. The dynamics are marked *f* (forte) and *mf* (mezzo-forte) in both staves.

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

*f* *p*

*f* *p*

*pp*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in G major, starting with a half note G4, then a quarter note A4, and a half note B4. The lyrics are 'no-bis pa - cem, do - na no-bis pa - cem, do-na pa - cem.' The bottom staff is a piano accompaniment in G major, starting with a half note G2, then a quarter note A2, and a half note B2. The dynamics are marked *f* (forte), *p* (piano), and *pp* (pianissimo) in both staves.



# Veni Creator Spiritus.

15

J. SINGENBERGER.

I. TEN. *mf*

II.

1. Ve - ni Cre - á - tor Spi - ri - tus, Men - tes tu -  
 3. Tu sep - ti - fór - mis mú - ne - re, Dex - trae De -  
 5. Ho - stem re - pél - las loñ - gi - us, Pa - cém - que  
 7. Sit laus Pa - tri cum Fi - li - o, San - cto si -

I. BASS. *mf*

II.

ó - rum ví - si - ta: Im - ple su - pér - na grá - ti - a  
 i tu dí - gi - tus, Tu ri - te pro - mis - sum Pa - tris,  
 do - nes pró - ti - nus: Du - ctó - re sic te prae - vi - o  
 mul Pa - rá - cli - to, No - bís - que mit - tat Fí - li - us

Quae tu cre - á - sti pé - cto - ra.  
 Ser - mó - ne di - tans gút - tu - ra.  
 Vi - té - mus o - mne nó - xi - um.  
 Cha - ris - ma San - cti Spi - ri - tus. A - - men.

2.  
 Qui Paráclitus dícis, Donum Dei altíssimi,  
 Fons vivus, ignis, caritas, Et spiritalis únctio.

4.  
 Accénde lumen sénsibus, Infúnde amórem córdibus  
 Infírma nostri córporis Virtúte firmans pépeti.

6.  
 Per te sciámus da Patrem, Noscámus atque Fílium,  
 Te utriúsque Spíritum Credámus omni témpore.

∇. Emítte Spíritum tuum et creabúntur. (T. P. Allelúia.)

R. Et renovábis faciém terrae. (T. P. Allelúia.)

## O salutaris hostia

J. SINGENBERGER.

I. TEN. *p*

II. *p*

1. O sa-lu-tá-ris hó-sti-a, Quae coeli pandis ó-sti-um,  
2. U-ni tri-nó-que Dó-mi-no Sit sem-pi-tér-na gló-ri-a,

I. BASS *p*

II. *p*

*mf*

Bel-la pre-mun-t ho-sti-li-a, *f* Da robur, fer au-xí-li-um.  
Qui vi-tam si-ne tér-mi-no Nobis do-net in pa-tri-a. A-men.

*mf* *f*

## Tantum ergo Sacramentum.

J. SINGENBERGER.

I. TEN. *mf*

II. *mf*

1. Tan-tum er-go Sa-cra-mén-tum Ve-ne-ré-mur cér-nu-i:  
2. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-ti-o,

I. BASS *mf*

II. *mf*

Et an-tí-quum do-cu-mén-tum No-vo ce-dat ri-tu-i:  
Sa-lus, ho-nor, vir-tus quo-que Sit et be-ne-dí-cti-o:

*f* *p*

Prae-stet fi-des sup-ple-mén-tum Sén-su-um de-fé-ctu-i.  
Pro-ce-dén-ti, ab u-tró-que, Com-par sit lau-dá-ti-o. A-men.

*f* *p*