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IMPRIMATUR

**Louis J. Nau, Administrator Sede Vacante
Cincinnati, O., May 22nd, 1925**

Asperges me

MARTIN G. DUMLER
Opus 10

Andante *mf*

SOPRANO

ALTO

TENOR

BASS

Celebrant *mf*

Do-mi-ne, hys-so-po, et mun-da -

As-per- ges me.

Andante *mf* *a capella*

ORGAN

f *Fine*

bor: et su-per ni- vem de- al- ba - bor.

f

bor: et su-per ni- vem de- al- ba - bor.

f

la- va- bis me, et su-per ni- vem de- al- ba - bor.

f *Fine*

Organ

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A

p Mi - se - re - re me - i De - us, *f* se - cun - dum

p se - cun - dum *f*

p à capella *f* Organ

rall. *rit.*

ma - gnam mi - se - ri - cor - di - am tu - am.

rall. *rit.*

ma - gnam mi - se - ri - cor - di - am tu - am.

rall. *rit.*

tu - am.

rall. *rit.*

B
p a tempo

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

p a tempo

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

p a tempo

p a tempo

C *Con moto*

- cto. Sic-ut e - rat in prin - ci - pi - o,

f

- cto. Sic-ut e - rat in prin - ci - pi - o,

f

prin - ci - pi - o, et

C *Con moto*

et nunc et sem - per, et in sae - cu - la

et nunc et sem - per, et in sae - cu - la

nunc et sem - per, et in sae - cu - la

D. S. al Fine

sae - cu - lo - rum. A - men. As - per - ges me.

sae - cu - lo - rum. A - men.

sae - cu - lo - rum. A - men. As - per - ges me.

D. S. al Fine

sae - cu - lo - rum. A - men. As - per - ges me.

Missa Latreutica

Kyrie

MARTIN G. DÜMLER,
Opus 10

Lento
pp *p*

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

ALTO
pp *p*

TENOR
pp *p*

BASS
pp *p*

ORGAN
Lento
pp *p*

p *dim.* *pp*

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

p *dim.* *pp*

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

p *dim.* *pp*

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

p *dim.* *pp*

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A

SOLO (or Chorus)
mf

Chri - ste e -

mf

mf

Chri - ste e - le -

mf

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

B

Bf *dim. e rall.*

i - son, Chri - ste e - le *dim. e rall.* - i - son.

f *dim. e rall.*

Chri - ste e - le *dim. e rall.* - i - son.

f *dim. e rall.*

ste e - le - i - son, Chri - ste e - le *dim. e rall.* - i - son.

f *dim. e rall.*

Chri - ste e - le - i - son.

B

f *dim. e rall.*

Gloria

Adagio
pp

Et in ter - ra

pp

Et in ter - ra

Celebrant
pp

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

Adagio
pp à capella

rit.

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

rit.

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

rit.

A *Maestoso*

f Lau - da - - mus te. Be-ne-

f Lau - da - - mus te. Be-ne-

A *Maestoso*

Organ *f*

B *pp*

pp di - ci-mus te. Ad - o - ra - mus

pp di - ci-mus te. Ad - o - ra - mus

B

pp à capella

te. *f* Glo-ri-fi-ca - mus

te. *f* Glo-ri-fi-ca - mus

Organ *f*

te, *ff* Glo-ri-fi-ca - mus te.

te, *ff* Glo-ri-fi-ca - mus te.

ff

C *Meno mosso*

mf SOLO (or Chorus)

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

C *Meno mosso*

mf

D
TUTTI

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

D Do-mi-ne De-us,

De-us Pa-ter o-mni-po-tens.
 De-us Pa-ter o-mni-po-tens.

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

a capella

E *pp*

Je - su Chri - ste.

Je - su Chri - ste.

E

pp à capella

Organ *p* *cresc.*

f > > > >

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

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

f

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

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

F Adagio

SOLO (or Chorus)

F Adagio

Qui tol - lis pec -

pp

TUTTI

pp mi - se - re - re no -

pp mi - se - re - re no -

ca - ta mun - di, mi - se - re - re no -

pp à capella

bis.

bis. SOLO (or Chorus)

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

Organ

G *pp*

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

pp *f* Qui

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

G

à capella

Organ *f*

mf

mi - se - re - re

mf

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

mf

se - des ad dex - te - ram Pa - tris, mi - se - re - re

mf

rit. e dim.

no *rit. e dim.* bis.

rit. e dim.

no *rit. e dim.* bis.

rit. e dim.

H Allegro con brio

ff Quo -

H Allegro con brio
ff Quo -

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

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

Do - mi - nus. Tu so - lus Al - tis - si - mus,
Al - tis - si - mus,
Do - mi - nus. Tu so - lus Al - tis - si - mus,

Do - mi - nus. Tu so - lus Al - tis - si - mus,

I Meno

pp

Je - - - su Chri - - - ste.

pp

Je - - - su Chri - - - ste.

pp

I Meno

pp à capella

f Organ

Tempo I.

f

Cum San - - cto Spi - ri - tu, in

f

Cum San - - cto Spi - ri - tu, in

f

Tempo I.

glo - ri - a De - i Pa - tris. K

glo - ri - a De - i Pa - tris.

The first system consists of four staves. The top two staves are vocal parts with lyrics "glo - ri - a De - i Pa - tris." and a fermata over the final note. The bottom two staves are piano accompaniment. A key signature change to B major is indicated by a sharp sign above the staff. A fermata is placed over the final chord of the piano part.

A - - - men. f

A - - - men. f

The second system consists of four staves. The top two staves are vocal parts with lyrics "A - - - men." and a fermata over the final note. The bottom two staves are piano accompaniment. A fermata is placed over the final chord of the piano part.

The third system consists of two staves for piano accompaniment. It features a complex harmonic structure with multiple accidentals and a fermata over the final chord.

Credo

Maestoso ***f***

Pa - trem ***f***

Celebrant Pa - trem ***f***

Cre-do in u-num De-um.

Maestoso ***f***

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

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

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

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

A

vi - si - bi - li - um.

vi - si - bi - li - um.

A

mf

Et in u - num Do - mi - num Je - sum_ Chri - stum,

Et in u - num Do - mi - num Je - sum_ Chri - stum,

mf a capella

B

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

Detailed description: This system contains the first two systems of music. The top system has a vocal line in a soprano clef and a piano accompaniment in a bass clef. The vocal line is in a B-flat major key signature and 4/4 time. The lyrics are 'Fi - li - um De - i u - ni - ge - ni - tum.' The piano accompaniment consists of chords and moving lines in both hands. The second system is identical to the first.

B

f Organ

Detailed description: This system contains the piano accompaniment for the second system. It features a grand staff with a treble clef and a bass clef. The music is in B-flat major and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line. The dynamic marking *f* Organ is present.

p Et ex Pa - tre na - tum an - te o - mni - a sae - *pp*

p Et ex Pa - tre na - tum an - te o - mni - a sae - *pp*

p Et ex Pa - tre na - tum an - te o - mni - a sae - *pp*

p Et ex Pa - tre na - tum an - te o - mni - a sae - *pp*

Detailed description: This system contains the vocal lines for the second system. It features four staves: two soprano staves and two bass staves. The lyrics are 'Et ex Pa - tre na - tum an - te o - mni - a sae -'. The music is in B-flat major and 4/4 time. The dynamic markings *p* and *pp* are used throughout.

ff *p* *pp*

Detailed description: This system contains the piano accompaniment for the second system. It features a grand staff with a treble clef and a bass clef. The music is in B-flat major and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a bass line. The dynamic markings *ff*, *p*, and *pp* are used throughout.

- cu - la. De - um de
 - cu - la. De - um de

De - o, lu - men de lu - mi - ne,
 De - o, lu - men de lu - mi - ne,

mf a capella

De - um ve - rum de De - o ve -

De - um ve - rum de De - o ve -

ff Organ

Detailed description: This system contains four staves. The top two staves are vocal lines in G major (one sharp) with lyrics 'De - um ve - rum de De - o ve -'. The third staff is a vocal line with the same lyrics. The fourth staff is the organ accompaniment, marked *ff*. The organ part features a steady bass line and chords in the right hand.

ro.

ro.

Detailed description: This system contains four staves. The top two staves are vocal lines with the word 'ro.' below them. The third staff is a vocal line with 'ro.' below it. The fourth staff is the organ accompaniment. The organ part continues with a similar texture to the first system, ending with a final cadence in G major.

D *Meno mosso*

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

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

D *Meno mosso*

mf a capella

tri: *p* Qui

mf per quem o - mni - a fa - cta_ sunt. *p*

tri: *mf* per quem o - mni - a fa - cta_ sunt. *p* Qui

mf per quem o - mni - a fa - cta_ sunt.

Organ *mf* à capella

pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
 pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
 Qui pro - pter nos ho - mi - nes, et pro - pter

mf
mf
mf
p *mf*
p Organ *cresc.*

lu - tem de - scen - dit de coe - lis.
 lu - tem de - scen dit de coe - lis.
 no - stram sa - lu - tem de - scen - dit de coe - lis.

f *dim.* *ppp*
f *dim.* *ppp*
f *dim.* *ppp*
f *dim.* *ppp*
f *dim.* *ppp*
 à capella *dim.* *ppp*

E
Lento

pp

Et in-car-na-tus est de

pp

Et in-car-na-tus est de

pp Organ

à capella

pp Organ

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

ex Ma - ri - a Vir - gi - ne:

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne:

à capella

mf Organ

mf Et ho - mo fa - ctus est. *F* *f* Cru - ci -

mf Et ho - mo fa - ctus est. *f* Cru - ci -

F

ff fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la -

ff fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la -

pp to pas - sus, et se - pul - tus est.

pp to pas - sus, et se - pul - tus est.

pp

Et re-sur - re-xit

Et re-sur - re-xit

cresc.

G Maestoso

ff

ter - ti - a di - e, se - cun - dum Scri - ptu -

ter - ti - a di - e, se - cun - dum Scri - ptu -

ras. Et a - scen - dit in coe - lum:

ras. Et a - scen - dit in coe - lum:

a capella

f Organ

ca - re vi - vos, et mor - tu - os:

ca - re vi - vos, et mor - tu - os:

rit.

a tempo *p*

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

a tempo *p*

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

a tempo *p*

p a tempo

pp

I SOLO (or small Chorus)

Andante

I Andante

Et in Spi - ri - tum San - ctum,

et vi - vi - fi - can - tem: qui ex Pa -

et vi - vi - fi - can - tem: qui ex

Do - mi - num,

à capella

- tre, Fi - li - o - que pro - ce - dit.

Pa - tre,

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

f Organ

K

f Qui cum Pa - tre, et Fi - li - o si - mul ad - o - *p*

TUTTI

f Qui cum Pa - tre, et Fi - li - o si - mul ad - o - *p*

K si - mul

ra - tur, et con - glo - ri - fi - ca - tur:

ra - tur, et con - glo - ri - fi - ca - tur:

ad - o - ra - tur,

f qui lo - cu - tus est per Pro - phe - - tas. Et *ff* **L**

qui lo - cu - tus est per Pro - phe - - tas. Et *ff*

ff **L**

u - nam san - ctam ca - tho - li - cam et a - po -

u - nam san - ctam ca - tho - li - cam et a - po -

ca - tho - li - cam

Detailed description: This system contains the first two lines of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'u - nam san - ctam ca - tho - li - cam et a - po -' on the first line, 'u - nam san - ctam ca - tho - li - cam et a - po -' on the second line, and 'ca - tho - li - cam' on the third line. The piano accompaniment provides harmonic support with chords and moving lines.

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

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

Detailed description: This system contains the second and third lines of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: 'sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -' on the first line, and 'sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num ba -' on the second line. The piano accompaniment continues with harmonic support.

pti - sma in re - mis - si - o - nem pec - ca -

pti - sma in re - mis - si - o - nem pec - ca -

Detailed description: This system contains the third and fourth lines of the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: 'pti - sma in re - mis - si - o - nem pec - ca -' on the first line, and 'pti - sma in re - mis - si - o - nem pec - ca -' on the second line. The piano accompaniment concludes the system with harmonic support.

M *p*

to - - - rum. Et ex - spe - cto re-sur-re-cti-

to - - - rum. Et ex - spe - cto re-sur-re-cti-

M

o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri

o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri

sae - cu - li. *ff* A - men, a - men, a - men.

sae - cu - li. *ff* A - men, a - men, a - men.

sae - cu - li. *ff* A - men, a - men, a - men.

Sanctus

Moderato

San - ctus, -

Moderato

San - ctus, -

San - ctus, -

San - ctus, -

San - ctus, -

San - ctus, -

A *p* *mf*

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

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

B Poco più mosso

f

B Ple-ni sunt coe-li et
Poco più mosso

f

Ple-ni sunt coe-li et ter - ra

ter - ra glo - ri - a tu - a

f Ple-ni sunt coe-li et

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

glo-ri-a tu-a, ple-ni sunt coe-li et

glo-ri-a tu-a,

ff ter-ra glo-ri-a tu-a. **C**

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

ff ter-ra glo-ri-a tu-a. *f* Ho-

ff *f* **C.**

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

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

f *ff*

This system contains the first two systems of music. The top two staves are vocal lines in treble clef, with lyrics "Ho-san-na in ex-cel-sis," and "san-na in ex-cel-sis, Ho-". The bottom two staves are piano accompaniment in bass clef. Dynamics include *f* and *ff*.

This system shows the piano accompaniment for the first system, consisting of two staves in treble and bass clefs. The music features chords and moving lines in both hands.

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

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

ff *ff*

This system contains the second two systems of music. The top two staves are vocal lines in treble clef, with lyrics "Ho-san-na in ex-cel-sis." and "san-na in ex-cel-sis, in ex-cel-sis.". The bottom two staves are piano accompaniment in bass clef. Dynamics include *ff*.

This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. The music continues with chords and moving lines.

ff *molto rit.*

This system shows the piano accompaniment for the third system, consisting of two staves in treble and bass clefs. It concludes with a *molto rit.* marking and a double bar line.

Benedictus

Adagio

The score begins with a vocal line consisting of four staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Adagio' and the key signature has one sharp (F#). The vocal line starts with a whole rest for the first five measures, followed by a half note 'A' in the Soprano part. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, with a *pp* dynamic marking. The lyrics 'Be - ne -' are written under the vocal staves.

Be - ne -

Adagio

The piano accompaniment consists of two staves (treble and bass clef). It begins with a *pp* dynamic marking and features a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'Adagio' and the key signature has one sharp (F#). The lyrics 'di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, Do - mi - ni,' are written under the vocal staves.

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni,
Do - mi - ni,

B

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

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

B

à capella

f C

Do - mi - ni... Ho - san - na in ex - cel - sis.

Do - mi - ni...

Do - mi - ni... or: Ho - san - na in ex - cel - sis.

f organ

C

Agnus Dei

Andante

p

A *p*

p A - gnus

p

p A - gnus

A

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

De - i, qui tol - lis pec - ca - ta mun - di: mi - se -

mf *p*
mi-se - re - re no - bis.

mf *p*
re-re, mi-se - re - re no - bis.

mf *p*

B

mi-se -

SOLO (or Chorus)
p
A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

B

p
à capella

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

mi-se - re - re no - bis.

Organ à capella Organ *mf* *f*

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics 're-re, mi-se - re - re no - bis.' and 'mi-se - re - re no - bis.' respectively. The bottom two staves are piano accompaniment. The piano part includes markings for 'Organ', 'à capella', and dynamic changes from *mf* to *f*.

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

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

à capella *f* Organ

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics 'A - gnus De - i qui tol - lis pec - ca - ta mun -' and 'A - gnus De - i qui tol - lis pec - ca - ta mun -' respectively. The bottom two staves are piano accompaniment. The piano part includes markings for 'à capella' and '*f* Organ'. A common time signature 'C' is present at the beginning of the system.

D Moderato

di: do - na no - bis pa -

di: do - na no - bis pa -

D Moderato

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

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

f à capella

ff Organ

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IN HONOR OF
OUR LADY**

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By

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119 West 40th Street

MASSES

by

MARY E. DOWNEY

No.		Price
5164	MISSA IN HON. S. S. SACRAMENTI · S.A.T.B. with Organ · · · Voice parts, each	\$0.80 .35
5165	MISSA IN HON. S. S. SACRAMENTI · S.S.A. with Organ · · · Voice parts, each	.80 .40
5975	MISSA IN HON. NATIVITATIS B. MARIAE V. S.A.T.B. with Organ Voice parts, each	.80 .35
7035	MISSA IN HON. NATIVITATIS B. MARIAE V. T.T.B.B. · · · · Arranged by Rev. Francis A. Missia Voice parts, each	.80 .35
6808	MASS IN HONOR OF ST. FRANCIS DE SALES S.T.B. with Organ · Soprano part	.80 .25
7675	MASS IN HONOR OF ST. FRANCIS DE SALES S.A. with Organ · · Voice parts, each	.80 .30

MOTETS

6599	TANTUM ERGO · · · · · S.A.T.B. · · · ·	.15
6601	TANTUM ERGO · · · · · T.T.B.B. · · · ·	.15

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RICHARD KEYS BIGGS

No.		Price
	Mass in honor of St. Ignatius of Loyola	
7786	In arrangement for S.A. Score	\$.80
	Voice parts, each	.30
7528	For Three Male Voices with Popolo (or Solo) part optional and Organ Score	.80
	Voice parts (in score form) each	.40
	Popolo part	.20
7531	In arrangement for S.A.T.B. with Popolo (or Solo) part optional Score	.80
	Voice parts, each	.30
	Popolo part	.20
7671	Mass in honor of St. Cecilia S.A.T.B. Score	.80
	Voice parts, each	.30

Mass Dedicated to Fray Junipero Serra

Pioneer of the Faith and Builder of the Civilization in California

In Arrangements:

6824	For Male Voices . T.T.B. Score	.80
	Voice parts (in score form) each	.40
6845	For Soprano and Alto Score	.80
	Voice parts, each	.30
7292	For Mixed Voices . S.A.T.B. Score	.80
	Voice parts, each	.30
4914	Mass in honor of St. Joseph S.A.T.B. Score	.80
	Soprano and Alto parts, each	.30



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REV. CARLO ROSSINI

EASY MASSES

No.			Price
6905	Missa "Salve Regina"	S.A. or T.II., or T.B.80
		Voice parts, each	.30
7129	Missa "Salve Regina"	Unison80
		Voice part	.20
7226	Missa "Salve Regina"	Soprano, Tenor and Baritone80
		Voice parts, each	.40
7233	Missa "Salve Regina"	S.A.T.B.80
		Voice parts, each	.30
6219	Missa "Orbis Factor"	T.T.B.80
		Voice parts, each	.40
6260	Missa "Orbis Factor"	S.T.B.80
		Voice parts, each	.40
6261	Missa "Orbis Factor"	S.A. or T.B. or S.S.A.80
		Voice parts, each	.40
6373	Missa "Orbis Factor"	Unison80
		Voice part	.20
7600	Missa "Orbis Factor"	S.A.T.B.80
		Voice parts, each	.30
6629	Missa Brevis	Unison60
		Voice part	.20



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