


MASS IN HONOR OF THE
BLESSED SACRAMENT

J. A. KORMAN

No.	Arrangement	Price in U.S.A.
No. 162	For Two Equal, SAB or SATB Voices	.80
	162A S & A Voice part	.25
 <u>No. 1060</u>	<u>For TTBB Voices</u>	<u>.80</u>

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JAMES ANTHONY KORMAN

was born February 4, 1870 in Danvers, Massachusetts, of a musical family, and died March 15, 1946 in New York City. He studied in Leipsig, Germany from 1908 to 1910, and on his return served as accompanist to the famed Adeline Patti in a special concert at the Metropolitan Opera House in New York City. Then followed many years on the B. F. Keith Theatre circuit as a Bass-Baritone under the name of James Banks.

He served successively as organist-choirmaster of Catholic churches in Danvers, Clinton and Salem, Massachusetts. He was the composer of nine Masses and several motets and choruses which achieved nationwide popularity.

Mass

In honor of The Blessed Sacrament

(Arr. for Four Male Voices)

Kyrie

J. A. KORMAN

Andante

TENOR
I-II

Musical notation for Tenor I-II, first system. Treble clef, 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son,

BASS
I-II

Musical notation for Bass I-II, first system. Bass clef, 4/4 time signature. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics are: Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son,

ORGAN

Musical notation for Organ, first system. Treble and bass clefs, 4/4 time signature. The organ accompaniment consists of chords and moving lines in both hands. A piano (*p*) dynamic marking is present. A Pedal point is indicated at the bottom.

Ped.

Musical notation for Tenors and Basses, second system. Tenor I (1st Tenor) has a melodic line with a fermata and a forte (*f*) dynamic marking. The lyrics are: Ky - ri - e e - lei - son, e - le - i - son. — Chri - -

Musical notation for Organ, second system. Treble and bass clefs, 4/4 time signature. The organ accompaniment continues with chords and moving lines. A forte (*f*) dynamic marking is present.

Musical notation for Tenors and Basses, third system. 1st Bass and 2nd Tenor parts are shown. The 1st Bass part has a *dim.* dynamic marking. The lyrics are: ste e - le - i - son, Chri - - ste e

Musical notation for Organ, third system. Treble and bass clefs, 4/4 time signature. The organ accompaniment continues with chords and moving lines. A *dim.* dynamic marking is present.

TUTTI

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

TUTTI

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

p

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

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

p *rit.*

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

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

Gloria

Allegro moderato

mf *p* *f*

Et inter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis. Lau-da-mus

mf *p* *f*

mf *p* *f*

te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glori-fi-ca-mus te.

f *f*

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

f

rit.

Do-mi-ne De-us, Rex coe - le - stis, De - us Pa-ter o - mni-po - tens.

rit.

rit.

SOLO

mf

Do-mi-ne Fi-li u - ni - ge-ni-te, Je - - su Chri - ste.

mf

Do-mi-ne De-us, A - gnus De-i, Fi-li-us, Fi-li-us Pa - tris. Qui

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

Qui tol-lis pec - ca - ta, pec - ca - ta mun - di su - sci - pe de - pre - ca - ti -

f

o - nem no - stram qui se - des ad de - xte - ram Pa - tris; mi - se - re - re,

p

mi - se - re - re no - bis.

f

Allegro moderato

Quo-ni-am tu so-lus, tu so-lus sa-nctus. Tu so-lus Do-mi-nus. Tu

The first system consists of three staves. The top staff is the vocal line in G major, starting with a forte (*f*) dynamic. The middle staff is the bass line, also starting with *f*. The bottom staff is the piano accompaniment, with a forte (*f*) dynamic. The music is in 4/4 time and features a mix of eighth and quarter notes.

so-lus al-tis-si-mus, Je-su Chri-ste. Cum sa-neto

The second system continues the vocal and piano parts. The vocal line has dynamics of *p* (piano) and *mf* (mezzo-forte). The piano accompaniment also has *p* and *mf* dynamics. The music continues with similar rhythmic patterns.

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

Cum sa-neto Spi-ri-tu.

The third system concludes the piece. The vocal line features a *rall.* (rallentando) marking. The piano accompaniment also includes a *rall.* marking. The music ends with a final chord and a fermata.

Credo

Moderato

mf

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

mf

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

Et in u - num Dô - mi - num Je - sum Chri - stum.

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

na - tum an - te o - mni - a sae - cu - la. De - um de De - o,
na - tum

cresc.

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

mf

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri; per quem omni - a fa - cta sunt.

TUTTI

mf Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem, de - *dim.*

scen - dit, de - scen - dit de coe - - lis. —

SOLO Andante

p Et in - car - na - tus est de Spi - ri - tu Sa - neto, ex Ma -

DUET

mf ri - a Vir - gi - ne, ex Ma - ri - a, Ma - ri - a

Vir-gi-ne: Et ho-mo fa-ctus est.

BASS

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

dim.

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

Allegro
TUTTI

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

Allegro

ptu - ras. Et a-scen-dit in cce-lum: se-det ad de-xte-ram

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

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

rit. *a tempo* *f rit.*

rit. *a tempo* *f rit.*

SOLO

Et in Spi - ri - tum Sa - nctum, Do - mi - num, et vi -

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

ce - dit, Qui cum Pa - tre, Pa - tre et

Fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

qui lo - cu - tus est per Pro - phe - tas.

BASS Recitativo

Et u - nam sa - nctam ca - tho - li - cam et a - po - sto - li - cam

Ec - cle - si - am. Con - fi - te - or u - num ba - pti - -

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

Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum, Et vi - tam ven -

f *p rit.* *a tempo f*

tu - ri sae - cu - li. A - men. A - men. A - men. A - men.

ff rit.

Sanctus

Andante

f Sa - netus,

Andante

mf *f* *mf*

f *mf* Sa - netus, Sa - netus Do - mi - nus

mf

dim.

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et

dim.

Ple - ni sunt

dim.

ter - ra, glo - ri - a, glo - ri - a tu - - a. Ho -

2nd Tenor 1st Tenor

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

Ho - san - - - na

p e dim. *pp*

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

mf e dim. *pp*

p rit e dim. *pp*

Benedictus

Andante

2nd Tenor (Solo)

Be-ne-dictus qui ve-nit in no-mi-ne

mf *rit.*

1st Tenor (Solo)

2nd

1st

Do-mi-ni, Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni. Be-ne-dictus qui

BOTH

ve-nit in no-mi-ne Do-mi-ni, be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni.

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

f

Agnus Dei

Allegretto

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

SOLO
mi - se - re - re, mi - se - re - re no - bis. A - gnus

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

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

TENOR

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

BASS

ca - ta mun - di:

rit.

Andante

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

no - bis pa - - - cem, pa - cem, pa - cem.

pp

pp

MASSES

Composed by
JAMES A. KORMAN

CAT. NO.	TITLE
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