

# Missa Choralis



AN APPROVED LITURGICAL UNISON MASS FOR ADULTS, CHILDREN OR  
CONGREGATIONAL SINGING.

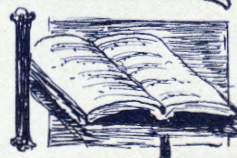
by

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**ORGANIST'S AND TEACHER'S EDITION**

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## AID TO LATIN PRONUNCIATION.

According to the Italian Method.

### VOWELS

With the exception of the diphthongs, ae, oe and au, every vowel is pronounced. e used as a terminal is never mute as in English, but is made a separate syllable.

a is pronounced as in father. aha.  
e broadly speaking, is pronounced as a or ay.  
e as in where before a, e, i, u.  
e before consonants is usually as in met, let, men, nem, tem.  
i as the English ee when long.  
i as in pit, sit when short.  
o as in no when long.  
o as in now when short.  
u as oo in loose, noose when long.  
u as in pull, full when short.  
y as ee in seen.

### DIPHTHONGS.

ae, oe are both pronounced as ay.  
au as the English ow in now.  
ou as in mouse.

### CONSONANTS

c is pronounced k before a, o, u, au and h. Ex.—carus, cor, cura.  
c as ch before e, i, ae, oe. Ex. chedo, chibus, chaecus, choelum.  
cc as tc before e, i, ae, oe, eu. Ex. ecce—etsche.  
g as in gate before a, o, u and au.  
g as j in journey before e, i, ae.  
gn as ny. Ex. magnam,—mah—nyahm, agnus—ah—nyoos.  
j as y in youth.  
sc as in scatter before a, o, u, h.  
sc as sh show before e, i, ae.  
Ex. descendit.—de—schen—dit.  
ti as tai before a and o.  
th as te. Ex. sabaoth,—sah—bah—ote  
qu as kw in qui, quando, etc., etc.,  
gu as gw in lingua, etc.,  
k is not used in Latin. K in the Kyrie is of Greek origin.  
w is not used.  
z has the sound of ds.  
Double consonants are both sounded.

## THE TEACHING OF THIS MASS.

Pupils, whether children or adults, should be first grounded in the exact pronunciation of the Latin, as outlined beneath each syllable of the text of this Mass. Expression according to the signs and letters should be taught early lest the pupils form bad singing habits, difficult to break. Nearly every sentence has its closing cadence, and it is most important to observe each one, also the few ritards. The clever teacher will note the distinction between the plaintive, the joyous and the solemn moods, setting the tempo of each accordingly. Above all, the Mass should not be dragged out in singsong fashion, but sung lightly and evenly as is the plain chant.

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## KYRIE

Moderato espressione.

Matthew A. Horen

Ky - ri-e e - le - i-son. Ky - ri-e e - le - i-son.  
Key - re-ay ay - lay - e-son. Key - re-ay ay - lay - e-son.

Ky - ri-e e - le - i-son. Chri-ste e-le - i-son. Chri - ste e-  
Key - re-ay ay - lay - e-son. Cree-stay ay-lay - e-son. Cree -stay ay-

le - i-son. Chri-ste e-le - i-son. Ky - ri-e e - le - i-son.  
lay - e-son. Cree-stay ay-lay - e-son. Key - re-ay ay - lay - e-son.

*mf*

Ky - ri-e e - le - i - son. Ky - ri-e e - le - i - son.  
Key - re - ay ay - lay - e - sone. Key - re - ay ay - lay - e - sone.

*mf*

Moderato.

## GLORIA

*mf*

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.  
Et in tayn-rah pahx o-me-ne-boos bo-nay vo-loon-tah - tees.

*mf*

*mf*

Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-  
\* Low-dah-moos tay. Bay-nay-de-chee-moos tay. Ah-do-rah-moos tay. Glo-re-fe-

*mf*

*mf*

ca-mus te. Gra-ti-as a-gi-mus ti-bi, pro-pter ma-gnam glo-ri-am  
oah-moos tay. Grah-tse-ahs ah-je-moos te-be, pro-ptaremah-nyahm glo-re-ahm

*mf*

\* The o in Low is pronounced as in now.

*mf*

tu - am. Do - mi - ne De - us, Rex coe - le - stis,  
 too - ahm. Do - me - nay Day - oos, Rex chay - lay - stees,

De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi - li - u - ni - ge - ni - te,  
 Day - oos Pah - tare o - mnee - po - tens. Do - me - nay Fe - le o - ne - jay - ne - tay,

*p* *mf*

Je - su Chri - - ste. Do - mi - ne De - us, A - gnus De - i -  
 Yay - soo Cree - - stay. Do - me - nay Day - oos, Ah - nyoos Day - e -

*mf*

Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta mun - di,  
 Fe - le - oos Pah - trees. Quee tol - lees payc - ah - tah moon - de,

mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di,  
me-say-ray-ray no-bees. Quee tol-lees payc-cah-tah moon-de,

su-sci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad de-xte-ram  
soo-she-pay day-pray-cah-tse-o-nem no-strahm. Quee say-days ahd day-xtay-rahm

Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus san-  
Pah-trees, me-say-ray-ray no-bees. Quo-ne-ahm too so-loos sahn-

ctus, Tu so-lus Do-mi-nus, Tu so-lus Al-tis-si-mus, Je-su  
ctoos, Too so-loos Do-me-noos, Too so-loos Ahl-tees-se-moos, Yay-soo

Chri - ste. Cum San - cto Spi - ri - tu, in glo - ri - a De - i -  
Cree - stay. Coom Sahn - cto Spee - re - too, in glow - re - ah Day - e

Pa - tris. A - men.  
Pah - trees. Ah - men.

## AFTER THE GLORIA.

After the Kyrie if the Gloria is omitted.

V. Dominus vobiscum. R. Et cum Spi - ri - tu tu - o.  
Et coom Spee - re - too too - o.

After each prayer. R. A - men.  
A - men.

## AT THE GOSPEL.

V. Dominus vobiscum. R. Et cum Spi - ri - tu tu - o.  
Et coom Spee - re - too too - o.

V. Sequentia sancti, etc., R. Glo - ri - a ti - bi Do - mi - ne.  
Glo - re - ah te - be Do - me - nay.

The above and all the responses of the Mass should be sung without accompaniment and on the tone taken by the priest. The syllables should be sung lightly and quickly and without undue pauses.



## CREDO

Moderato.

Pa - trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae,  
 Pah - trem o-mne-po-ten-tem, fah-cto-rem chay-le et tayr-ray,

vi - si - bi - li - um o-mni-um, et in - vi - si - bi - li - um.  
 ve - se - be - le - oom o-mne - oom, et in - ve - se - be - le - oom.

Et in u-num Do-mi-num Je - sum Chri-stum, Fi - li - um De - i  
 Et in oo-noom Do-me-noom Yay-soom Cree-stoom, Fe - le-oom Day - e

u - ni - ge - ni - tum. Et ex Pa-tre na - tum an - te o - mni - a sae - cu - la.  
 oo-ne-jay-ne-toom. Et ex Pah-tray nah-toom ahn-tay o - mne - ah say - ooo - lah.

*mf*

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de  
 Day - oom day Day - o, loo - men day loo - me - nay, Day - oom vay - room day

*mf*

*f*

De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri;  
 Day - o vay - ro. Jay - ne - toom, none fah - ctoom, cone - soob - stahn - tse - ah - lem Pah - tree;

*f*

*mf*

per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et  
 pare quem o - mne - ah fah - ctah soont. Quee pro - ptare nose o - me - nays, et

*mf*

*rit*

pro - pter no - stram sa - lu - tem de - scen - dit de coe - - lis.  
 pro - ptare no - strahm sah - loo - tem day - schen - dit de chay - - lees.

*rit*

*p*

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: et  
Et in-car-nah-toos est day Spee-re-too Sahn-cto ex Mah-re-ah Veer-je-nay:et

ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro no-bis:— sub  
o-mo fah-ctoos est. Cru-chee-fe-xoos ay-tse-ahm pro no-bees:— soob

*rit* *f*

Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est.. Et re-sur-re-xit  
Pone-tse-o Pe-lah-tow pahs-soos, et say-pool-toos est.. Et ray-soor-ray-xit

*f*

ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a-scen-dit  
tare-tse-ah de-ay, say-coon-doom Soree-ptoo-rahs. Et ah-schen-dit

in — coe - lum: se - det ad de - xte - ram Pa - - tris.  
in — chay - loom: say - det ahd day - xtay-rahm Pah - - trees.

*p*  
Et i-te - rum ven-tu - rus est cum glo-ri-a, ju-di-ca-re vi-vos et  
Et e-tay-room ven-too-roos est coom glo-re-ah, you-de-cah-ray ve-voose et

*mf*  
mor - tu - os: ou - jus re - gni non e - rit fi - nis. Et in Spi - ri - tum  
more-too-ose: ooo-yoos ray-nyee none ay-rit fe - nees. Et in Spee-re-toom

San - ctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre,  
Sahn-ctoom, Do - me - noom, et ve - ve - fe - cahn-tem: quee ex Pah - tray,

Fi-li-o - que pro-ce - - dit. Qui cum Pa - tre, et Fi-li-o  
 Fe-le-o - quay pro-chay - - dit. Quee coom Pah - tray, et Fe-le-o

si-mul a - do-ra - tur et con - glo-ri-fi-ca - - tur:  
 se-mool ah-do-rah-toor et cone-glo-re-fe-cah - - toor:

qui lo-cu-tus est per Pro-phe - tas. Et u - nam san-ctam ca -  
 quee lo-coo-toos est pare Pro-fay - tahs. Et oo-nahm sahn-ctahm ca -

tho-li - cam et a - po-sto-li - cam Ec - cle - si - am. Con - fi - te - or u - num  
 tow-le - cahm et ah-po-sto-le-cahm Ec - clay-se-ahm. Cone-fe-tay-ore oo-noom

ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.  
bah - ptee - smah in ray - mees - see - o - nem payc - cah - tow - room.

*f*  
Et ex - spec - to re - sur - re - cti - o - nem mor - tu - o - rum.  
Et ex - spek - tow ray - soor - ray - ctee - o - nem more - too - o - room.

*mf* *mf*  
Et vi - tam ven - tu - ri sae - cu - li. A - - - - men..  
Et ve - tahm ven - too - re say - coo - le. Ah - - - - men..

## AT THE OFFERTORY.

Pr. Dominus vobiscum.

R. Et cum Spi - ri - tu tu - o.  
Et coom Spe - re - too too - o.

Pr.

Per omnia etc.,

R. A - men.  
A - men.

## AT THE PREFACE.

Pr. Dominus vobiscum.

Et cum Spi - ri - tu tu - o.  
Et coom Spe - re - too too - o.

Pr. Sursum corda.

R. Ha - be - mus ad Do - mi - num.  
Ah - bay - moos ahd, Do - me - noom.

Pr. Gratias agamus Domino Deo nostro.

R. Di - gnum et ju - stum est.  
De - nyoom et you - stoom est.

Moderato.

## SANCTUS

*f*

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth.  
 Sahn-ctoos, Sahn-ctoos, Sahn - ctoos Do - me - noos Day - oos Sah - bah - ote.

*mf* *f*

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex -  
 Play - ne soont chay - le et tayr - rah glo - re - ah too - ah. O - sahn - nah in ex -

## BENEDICTUS

*mf*

cel - sis..  
 chel - sees.

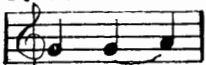
Be - ne - di - ctus qui ve - nit in  
 Bay - nay - de - ctoos quee vay - nit in

*f*

no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.  
 no - me - nay Do - me - ne. O - sahn - nah in ex - chel - sees..

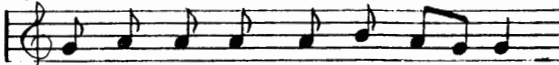
AT THE PATER NOSTER.

P. Per omnia saecula saeculorum.



R. A - men.  
Ah - men.

P. . . . et ne nos inducas in tentationem.



R. Sed li - be - ra nos a ma - lo.  
Sed le - bay - rah nose ah mah - lo.

BEFORE THE AGNUS DEI.

P. Per omnia saecula saeculorum.



R. A - men.  
Ah - men.

P. Pax Domini sit semper vobiscum.



R. Et cum Spi - ri - tu tu - o.  
Et coom Spee - re - too too - o.

AGNUS DEI

Moderato

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re  
Ah - nyoos Day - e, quee tol - lees payc - cah - tah moon - de: me - say - ray - ray

no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di: -  
no - bees. Ah - nyoos Day - e, quee tol - lees payc - can - tah moon - de:

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec -  
me - say - ray - ray no - bees. Ah - nyoos Day - i, quee tol - lees payc -



ca - ta mun - di; do - na no - bis pa - cem.  
 cah-tah moon-de; do - nah no - bees pah - chem.

AFTER COMMUNION.

Pr. Dominus vobiscum. After each prayer.. Pr. Dominus vobiscum

R. Et cum Spi - ri - tu tu - o. R. A - men. R. Et cum Spi - ri - tu tu - o.  
 Et coom Spee-re-too too-o. Ah - men. Et coom Spee-re-too too-o.

FOR ORDINARY USE ON SOLEMN FEASTS.

Pr. I - te, mis - sa est.

R. De - o gra - ti - as.  
 Day - o grah - tse - ahs.

FOR DOUBLES  
(De Angelis)

Pr. I - te, mis - sa est.  
 Be - ne - di - ca - mus Do - mi - no.

R. De o gra - ti - as.  
 Day - o grah - tse - ahs.

FOR SUNDAYS THROUGHOUT THE YEAR

P. I te, mis sa est.  
 Be - ne - di - ca - mus Do mi - no.

R. De - o gra - ti - as.  
 Day o grah - tse - ahs.

FOR SIMPLES

I - te, mis - sa est.

De - o gra - ti - as.  
 Day - o grah - tse - ahs.

FOR SUNDAYS IN ADVENT AND LENT.  
(This does not appear on voice part.)

Pr. Be - ne - di - ca - mus Do mi no.

R. De - o gra - ti - as.  
 Day - o grah - tse - ahs.

IN COMMON USAGE

Pr. I - te, mis - sa est.

De - o gra - ti - as.  
 Day - o grah - tse - ahs.

NOW USED

**ACROSS THE NATION**

Respectfully dedicated to the Holy Nuns  
of all Orders in all lands.

**Mass**

in honor of

**St. Cecilia**

by

**Matthew A. Horen**

Organist and Choirmaster St. Raphael Church  
Springfield, Ohio

Score .70

**THE OLIVET PUBLISHING CO.**  
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No matter what sort of choir you have; children, boys and men, women and men or men alone, this remarkable MASS IN HONOR OF ST. CECILIA will fit your needs perfectly. The text conforms to the present ruling on Church music, and the melodies and harmony serve to bring out fittingly the meaning of each Latin phrase and sentence. Discerning organists will be interested in the style of the accompaniment; its departure from the hackneyed method of following the vocal part abjectly. Here the accompanist may indulge in the pleasure of setting stops calculated to bring out the different vocal effects. Harmony loving choir members will revel in the delightful and ever changing harmonies. Where men sing the Mass alone, the accompaniment is often silenced, as the trio between 1st Tenor, 2d Tenor and bass, is self supporting.

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