

# MISSA EUCHARISTICA

ELMER ANDREW STEFFEN

Choirmaster

S. S. PETER & PAUL CATHEDRAL

and

THE ORATORY OF ST. PHILIP NERI

Indianapolis

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His Excellency  
THE MOST REVEREND JOSEPH CHARTRAND, D.D.,  
Bishop of Indianapolis

*through whose guidance and zealous ministrations, many thousands have become daily communicants and faithful subjects of the Eucharistic King in the Most Blessed Sacrament.*

The Cathedral of S.S. Peter and Paul adjoining the Episcopal Residence annually distributes Holy Communion to numbers in excess of three hundred thousand.

## MISSA EUCHARISTICA

A short, melodious Mass avoiding repetition of the text and prolonged instrumental interludes. For practical purposes two settings of the Credo are given; the familiar III. chant setting with interpolated parts for three- and four-part chorus arranged by Nicola Montani and the rarely used V. setting with organ accompaniment arranged by Rev. Carlo Rossini.

Conforming with its title, the canto fermo is reminiscent of familiar melodies of Eucharistic hymns such as are heard at Benediction of the Most Blessed Sacrament the world over.<sup>(1)</sup>

More general use of short Masses with choral Credo for ordinary Sundays of the year (a custom recommended by many church music authorities) offers opportunity to organists and choirmasters:

To hold the more elaborate Masses of greater length and difficulty in reserve for feast-days and other solemn occasions.

To observe, as a result of the time saved, one of the most important regulations of the Motu Proprio of Pius X, namely the singing, or at least chanting recto tono, of the Proper of the Mass.<sup>(2)</sup>

To make use of more time at the rehearsal period for the study of a "new" Mass or motet, e.g., the Gregorian "Missa in Festis B.M.V., 2" (Alme Pater)<sup>(3)</sup> or one of the many excellent modern Masses now available for use.<sup>(4)</sup>

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- 1) The Gregorian "Adoro te devote" (Fifth Mode) "Pange lingua" (Third Mode) and traditional melodies of the "Tantum ergo."
  - 2) Dr. A. Edmonds Tozer's arrangements for unison or mixed chorus (Fischer Edition, No. 2925 and No. 2926) offer a simple, melodious setting of the Proper.
  - 3) This beautiful chant Mass is now published separately with supplementary "Asperges me," "Vidi aquam," Benediction hymns, etc. (Fischer Edition, No. 6386).
  - 4) The "White List" of the Society of St. Gregory of America contains an extensive list of approved Masses and motets, together with other important information of interest to organists and choirmasters.

E.A.S.

# Missa Eucharistica

## Kyrie

ELMER ANDREW STEFFEN

Andante mosso *rall.* *p*

SOPRANO e - le - i -

ALTO *p*

TENOR *rall.* *p a tempo* Ky-ri-e e - le-i - son, e - le - i -

BASS *p*

ORGAN *p* *rall. e dim.* *p a tempo* Ped.

*mf* son. e - le - i - son.

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

*mf* e - le - i - son.

Ped. Man.

*p* *rall.* *a tempo*  
 Ky - ri - e e - le - i - son, e - le - i - son.

*p* *rall.* *a tempo*  
 Ky - ri - e e - le - i - son, e - le - i - son. Chri -

*p* *rall.* *mf a tempo*  
 Ky - ri - e e - le - i - son, e - le - i - son. Chri -

*p* *rall.* *mf a tempo*  
*p* *rall.* *mf a tempo*

*p* *rall.* *a tempo*  
*p* *rall.* *mf a cappella (ad lib.)*

*mf*  
 Chri - - - ste e - le - i - son.

*mf*  
 - - ste, - Chri - - - ste e - le - i - son.

*mf*  
 Chri - - - ste e - le - i - son.

*mf* *sf-p*

Chri - ste - e - le - i -

Chri - ste e - le - i -

Chri - ste e - le - i -

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

*pp molto rall.* *p a tempo* *mf*

*pp molto rall.* *p a tempo* *p* *mf*

Man.

son. — Ky - ri - e e - le - i - son,

son.

son. —

son.

*f* *f*

Tempo I.

*p* *molto allarg.* *f*

Ped. Ped.

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

Man. Ped. Man.

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

*ff* *dim. e rall.* *pp*

Ped.

# Gloria

Allegro maestoso

*mf*

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

*mf*

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

*mf*

Allegro maestoso

Man.

*f* tis. Lau-da-mus te. Be-ne-di-ci-mus te. — Ad-o-ra-mus te. *pp* *molto rall.*

*f* tis. Lau-da-mus te. Be-ne-di-ci-mus te. — Ad-o-ra-mus te. *pp* *molto rall.*

*f* tis. Lau-da-mus te. Be-ne-di-ci-mus te. — Ad-o-ra-mus te. *pp\** *molto rall.*

*f* tis. Lau-da-mus te. Be-ne-di-ci-mus te. — Ad-o-ra-mus te. *pp* *molto rall.*

*f* *pp* *molto rall.*

\* This and similar passages in the "Gloria" to be sung by male voices as indicated, or by women's voices alone.  
J. F. & B. 6612-21



*a tempo* *ff*  $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$

Glo-ri-fi - ca - mus te.

*a tempo* *ff*  $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$

Glo-ri-fi - ca - mus te.

*ff a tempo* *ff* *allarg.*

Ped. Man.

*a tempo* *piu rall.*

*a tempo* *piu rall.*

*mf a tempo* *piu rall.*

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

*mf a tempo* *piu rall.*

*mf a tempo* *piu rall.*

Man.

*f a tempo*  
 Do - mi - ne De - us, Rex coe - le - stis. De - us Pa - ter o - mni - po -

*f a tempo*

*f a tempo*  
 Do - mi - ne De - us, Rex coe - le - stis. De - us Pa - ter o - mni - po -

*f a tempo*

Man.

*ff* tens. Je - su Chri - ste.

*pp rall.*

*ff* tens. Je - su Chri - ste.

*pp rall.*

*ff* *p devoto* Do - mi - ne Fi - li u - ni - ge - ni - te

*pp rall.*

Ped.

*a tempo* *rall. e dim.*

Fi - li - us Pa - tris.

*a tempo* *rall. e dim.*

*mf a tempo* *rall. e dim.*

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

*mf a tempo* *rall. e dim.*

*mf a tempo* *rall. e dim.*

Ped.

*Molto sostenuto* *p*

mi - se - re - re no - bis.

*p*

*p*

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

*p*

*Molto sostenuto* *p*

Man.

## Poco piu vivo

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-

## Poco piu vivo

sus-ci-pe de-pre-ca-ti-o-nem no-

Ped.

stram. Qui-se-des ad dex-ter-am Pa-tris, mi-se-re-re no-bis. piu rall.

stram. mi-se-re-re no-bis. piu rall.

mi-se-re-re no-bis. piu rall.

Tempo I.

Quo-ni-am tu - so-lus san - ctus. Tu so-lus Do-mi -

Quo-ni-am tu - so-lus san - ctus. Tu so-lus Do-mi -

Tempo I.

Ped. Man. Ped.

nus. Tu so - lus Al - tis - si - mus, — Je - su — Chri - ste.

nus. Tu so - lus Al - tis - si - mus, — Je - su — Chri - ste.

*largamente* *p* *molto rall.*

*largamente* *p* *molto rall.*

*largamente* *p* *molto rall.*

*largamente* *p* *molto rall.*

*largamente* *p* *molto rall.*

*Animato*

*f*

Cum — San-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris.

*f*

Cum San-cto Spi - ri - tu, — in glo-ri-a De-i Pa-tris.

*Animato*

*f*

*ff a tempo* *molto allarg.*

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

*ff a tempo* *molto allarg.*

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

*ff a tempo* *molto allarg.*

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

*ff a tempo* *molto allarg.*

*ff* *a tempo* *molto allarg.*

Ped.

## Credo

*"De Angelis" with interpolated settings  
for three and four part chorus by*

NICOLA A. MONTANI

Maestoso  
*mf*

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

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

Maestoso  
Gt. *mf*  
Ped.

ter - rae vi - si - bi - li - um o - - - mni - um

ter - rae vi - si - bi - li - um o - - -

Man.

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

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

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

Ped. Man. Ped.

**I** *a tempo*

Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni-ge-ni-tum.

Gt.(or Ch.)

Ped.

**II**

Et ex Pa-tre na - tum an - te o - mni - a sae - cu - la.

Sw. *p*

**I.** *f*

Gt.(or Ch.)

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

Man. Ped.

\* It is suggested that the Sopranos and Altos sing the phrases indicated by I and the Tenors and Basses those indicated by II



I

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

Sw.

per quem o - mni - a fa - cta sunt. *p* **II** *f*

Qui pro - pter nos ho - mi - nes,

Gt.

*rall.*

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

Man.

Lento

*Soli pp*

Et in - car - na - tus est de Spi - ri - tu San - -

*Soli pp*

Et in - car - na - tus est de Spi - ri - tu San - -

*Soli pp*

Et in - car - na - tus est de Spi - ri - tu

Man.

Lento

Et in - car - na - tus est de Spi - ri - tu

Sw.

Ch.

Man.

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

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

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

This system contains three vocal staves. The first two staves have lyrics: "- - - cto ex Ma - ri - a Vir - gi - ne: Et". The third staff has lyrics: "San - - cto ex Ma - ri - - a Vir - gi - ne:". A piano (*p*) dynamic marking is present above the first staff.

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features flowing sixteenth-note passages in the right hand and a steady bass line in the left hand. A piano (*p*) dynamic marking is visible.

ho - mo fa - ctus est. \_\_\_\_\_

ho - mo - fa - ctus est. \_\_\_\_\_

This system contains three vocal staves. The first two staves have lyrics: "ho - mo fa - ctus est. \_\_\_\_\_". The third staff has lyrics: "ho - mo - fa - ctus est. \_\_\_\_\_".

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It features flowing sixteenth-note passages in the right hand and a steady bass line in the left hand. A guitar (*Gt.*) part is indicated in the right hand. A piano (*p*) dynamic marking is present. The instruction "Ped. soft 8'" is written below the bass staff.

**II** *p*

Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon -

Ch. Ped.

*pp* *rall.*

ti - o Pi - la - to, pas - sus et se - pul - tus est.

**Tutti**  
*a tempo*  
*f*

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

Gt. Man.

*rall.*

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

Ped. Man. Ped.

**II** *a tempo*  
*mf*

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

Man. Ped.

*rall.*

vi - vos, et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

**I** *a tempo*  
*p*  
 Sw. Et in Spi-ri-tum Sanctum, Do-mi-num, et vi-vi-fi-can-tem:  
 Man. Ped.

*rall.* **II** *a tempo*  
*p*  
 Ch. qui ex Pa-tre Fi-li-o-que pro-ce-dit. Sw. Qui cum Pa-tre et Fi-li-o  
 Man.

*rall.*  
 si-mul ad-o-ra-tur, et conglo-ri-fi-ca-tur: qui lo-cutus est per Prophetas.  
 Ped.

**I** *mf* *a tempo*  
 Gt. Et u-nam sanctam ca-tho-li-cam et a-po-sto-li-cam Ec-cle-si-am.

**II** *f* *rall.*  
 Sw. Con-fi-te-or u-num ba-pti-sma in re-mis-si-o-nem pec-ca-to-rum.  
 Man. Ped.

**I** *a tempo*  
*f*  
 Gt. Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum.  
 Man.

Più mosso (2 beats in measure)

Et vi - tam ven - tu - ri sae - cu - li. \_\_\_\_\_

Et vi - tam ven - tu - ri sae - cu - li. \_\_\_\_\_

Più mosso

*f* *marcato*

Man. Ped.to Sw.

Più vivo

*p* *f*

Più vivo

Gt.

men.

men.

*ff*

## Sanctus

Moderato

San - -

*p* *mf*

San - - - ctus, San - - - ctus, San - -

*mf*

San - - - - ctus,

Moderato

*p*

Ped.

Detailed description: This block contains the first system of the Sanctus. It features four staves. The top two staves are vocal lines, both starting with a fermata and then singing 'San - -'. The third staff is a vocal line with lyrics 'San - - - ctus, San - - - ctus, San - -'. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic and a 'Ped.' (pedal) marking. The tempo is marked 'Moderato'.

*molto sost.* *f*

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

*molto sost.* *f*

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

*mf* *molto sost.*

Detailed description: This block contains the second system of the Sanctus. It features four staves. The top three staves are vocal lines, each with lyrics '- - ctus Do-mi-nus De-us Sa-ba - oth.'. The bottom staff is a piano accompaniment with dynamics *mf* and *molto sost.* The tempo remains 'Moderato'.

Allegro Moderato

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

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

Allegro Moderato

*f*

Man.

*rit.* tu - a. *allarg.* *ff* Ho - san - na in ex - cel - sis. *rall.*

*rit.* tu - a. *allarg.* *ff* Ho - san - na in ex - cel - sis. *rall.*

*rit.* tu - a. *allarg.* *ff* Ho - san - na in ex - cel - sis. *rall.*

*rit.* *ff* Ho - san - na, *allarg.* *ff* *rall.*

*rit.* *ff* *allarg.* *ff* *rall.*

Man. Ped.

# Benedictus

Andante con moto

\* *pp*  
Be - - ne -

*pp*  
Be - - ne -

*pp*  
Be - - ne -

This staff for Solo rendition only, not to be sung with the chorus

Andante con moto

\* *pp*  
Be - - ne -

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

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

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

*sf-p*

\* The a cappella chorus may be preceded by solo for trebles. (\* to \*)  
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Ho - san-na in ex - cel - sis, in ex - cel - sis.

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

## Agnus Dei

Moderato

*p*

A - gnus De - i, qui

Moderato

*p*

*p*

Ped.

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

*pp* mi - se - re - re\_ no - bis.

*pp* mi - se - re - re\_ no - bis.

*pp*

A - gnus

*pp* *mf*

Ped.

*p* mi - se - re - re\_ no - bis.

*p*

*mf* *p* qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

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

*p*

*f* (Ossia) *pp*  
 qui tol-lis pec-ca - ta mun - di: do - na no-bis

*f* (Ossia) *pp*  
 A - gnus De-i, qui tol-lis pec-ca - ta mun - di: do-na no-bis

*f* *pp*  
 A - gnus De-i, qui tol-lis pec-ca - ta mun - di: do - na no - bis

Ped.

*rall. e dim.*  
 pa - cem, pa - - - cem.

*rall. e dim.*  
 pa - cem, pa - - - cem.

*rall. e dim.*  
 pa - cem, pa - - - cem.

*rall. e dim.*  
 Ped. Man. Ped.

Benedictus Jesus in sanctissimo  
 altaris Sacramento  
 (Indianapoli, In cena Domini, 1932)