



No. 706


MISSA DEI AMORIS

FOR
CANTUS, TENOR and BASS
With Organ Accompaniment

BY
MARTIN G. DUMLER, M. M.

Opus 36

BOSTON, MASS.
McLAUGHLIN & REILLY COMPANY
100 BOYLSTON STREET



Made in U.S.A.

MASSES

Selected for publication by Sir. John B. Singenberger, K. C. S. S., K. C. S. G. Otto A. Singenberger, Director of Music, Eucharistic Congress, Chicago, 1926, and James A. Reilly, A. M., Editors.

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100 BOYLSTON ST., BOSTON, MASS.
MADE IN U. S. A.

To Augustus O. Palm
with all good wishes
Martin G. DuMLer

33rd Wedding Anniversary January 23rd 1940.

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Nihil Obstat

Raymond F. Stoll, S. T. D.

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Archbishop of Cincinnati

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Missa Dei Amoris

Kyrie

MARTIN G. DUMLER, M. M.
Opus 36

Andante

CANTUS

TENOR

BASS

ORGAN
(*)

p Ky - ri - e e -

p Ky - ri - e e - le - i -

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

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

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

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

*) Special Accompaniment for Strings and Organ may be obtained from the Composer
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f
Ky - ri - e, — Ky - ri - e e - le - - i -
mf
Ky - ri - e, — Ky - ri - e e - le - i -
mf
Ky - ri - e — e - le - - i -

son. —
son. —
son. —
cre - - scen - - do

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

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

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

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

mf

p
Ky - ri -

p

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

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

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

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

f.

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

f.

dim. *rit.* *pp*

Adagio

pp

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

Adagio
pp a capella

Maestoso *ff*

mf

ta - tis. Lau - da - mus te, Be - ne - di - ci - mus
ta - tis. Lau - da - mus te, Be - ne - di - ci - mus
ta - tis. Lau - da - mus te, Be - ne - di - ci - mus

Maestoso
Organ *ff* *mf*

p Meno

a tempo

te, Ad - o - ra - mus te,
te, Ad - o - ra - mus te,
te, Ad - o - ra - mus te, *a tempo.*

Meno
dim. *p a capella* Organ

f Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -
f Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -
f Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -
f Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo - ri - fi -

ca - mus te. *p* Gra - ti - as
ca - mus te. *p* Gra - ti - as
ca - mus te.

de - cre - scen - do *p*

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

ff

Do - mi - ne De - us, Rex coe - le - stis, De - us

Do - mi - ne De - us, Rex coe - le - stis, De - us

Do - mi - ne De - us, Rex coe - le - stis, De - us

ff

Pa - ter o - mni - po - tens. _____ Do - mi - ne

Pa - ter o - mni - po - tens. _____ Do - mi - ne

Pa - ter o - mni - po - tens. _____ Do - mi - ne

pp *Meno*

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

pp

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

pp

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

Meno

pp

mf a tempo

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

mf Do - mi - ne De - us, A - gnus De - i *f* Fi - li - us

mf Do - mi - ne De - us, A - gnus De - i *f* Fi - li - us

mf a tempo

Andante

- - - tris. *Solo (or Chorus)*
p Qui

Pa - - tris. *Andante*

Pa - - tris. *p*

Tutti
pp

mi - se - re - re no - bis.

pp

tol - lis pec - ca - ta mu - ndi, mi - se - re - re no - bis.

pp

mi - se - re - re no - bis.

a capella

Organ
mf

Tutti
p

Solo (or Chorus)
mf

Qui tol-lis pec - ca - ta mu - ndi,

(Solo or Chorus ad libitum)

Sus-ci-pe
p

Sus-ci-pe
p

Sus-ci-pe

f *molto crescendo* *ff*

de-pre-ca-ti - o-nem no - stram; Qui se-des ad dex-te-ram Pa -

f *molto crescendo* *ff*

de-pre-ca-ti - o-nem no - stram; Qui se-des ad dex-te-ram Pa -

f *molto crescendo* *ff*

de-pre-ca-ti - o-nem no - stram; Qui se-des ad dex-te-ram Pa -

f *molto crescendo* *ff*

p

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

p

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

p

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

p a capella *pp Organ*

Allegro con brío

Quo - ni - am tu so - lus san - -

Quo - ni - am tu so - lus san - -

Quo - ni - am tu so - lus san - -

Allegro con brío

ctus, Tu so - lus Do - mi - nus, Tu so - lus al - tis - -

ctus, Tu so - lus Do - mi - nus, Tu so - lus al - tis - -

ctus, Tu so - lus Do - mi - nus, Tu so - lus al - tis - -

Meno

si - mus, Je - su Chri - ste.

si - mus, Je - su Chri - ste.

si - mus, Je - su Chri - ste.

Meno

a tempo

*a tempo**ff*

Cum San - cto Spi - ri - tu in glo - ri - a

Cum San - cto Spi - ri - tu in glo - ri - a

Cum San - cto Spi - ri - tu in glo - ri - a

De - i Pa - tris. *ff* A - -

De - i Pa - tris. *ff* A - -

De - i Pa - tris. *ff* A - -

- - - men. A - - - men. *fff*

- - - men. A - - - men. *fff*

- - - men. A - - - men. *fff*

Credo

Celebrant

Credo in unum Deum

Maestoso

Pa - trem o - mni - po - ten - tem fac - to - rem coe - li et
 Pa - trem o - mni - po - ten - tem fac - to - rem coe - li et

Maestoso

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

um. — Et in u - num Do - mi - num Je - - sum
 um. — Et in u - num Do - mi - num Je - - sum

Chri - stum, Fi - li - um De - i u - ni - ge - ni -

Chri - stum, Fi - li - um De - i u - ni - ge - ni -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

tum. Et ex Pa - tre na - tum an - te

tum. Et ex Pa - tre na - tum an - te

The second system continues the vocal and piano parts. The vocal lines are marked with *mf* (mezzo-forte). The piano accompaniment includes a *mf* marking in the middle of the system.

o - mni - a sae - cu - la.

o - mni - a sae - cu - la.

The third system concludes the vocal and piano parts. The piano accompaniment ends with a *crescendo* marking over the final few measures.

ff De - um de De - o, *f* Lu - men de Lu - mi - ne,

ff De - um de De - o, *f* Lu - men de Lu - mi - ne,

The first system of music features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are marked with *ff* (fortissimo) and *f* (forte). The piano accompaniment is marked with *ff* and *f*. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "De - um de De - o, Lu - men de Lu - mi - ne,".

ff De - um ve - rum de De - o ve - ro.

ff De - um ve - rum de De - o ve - ro.

The second system of music continues the vocal and piano parts. The vocal parts are marked with *ff*. The piano accompaniment is marked with *ff*. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are: "De - um ve - rum de De - o ve - ro.".

Meno mosso

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

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

The third system of music is marked "Meno mosso" and *mf* (mezzo-forte). It features vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri:".

Meno mosso

mf per quem

The fourth system of music is marked "Meno mosso" and *mf*. It features vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "per quem".

mf per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et pro-pter
mf per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et pro-pter
 o - - mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et pro-pter

mf no-stram sa-lu-tem de-scen - dit de coe - - -
mf no-stram sa-lu-tem de-scen - dit de coe - - -
 no-stram sa-lu-tem de - scen - - - dit de coe - - -

pp rit. e dim.

pp lis. Et in-car-na - tus est de
pp lis. Et in-car-na - tus est de
 lis. Et in-car-na - tus est de

Adagio

pp

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

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

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

pp

pp
Et ho - mo fa - ctus est.

pp
Et ho - mo fa - ctus est.

ho - - - mo fa - ctus est.

pp

f
Cru - ci - fi - xus, cru - ci -

f
Cru - ci - fi - xus, cru - ci -

f
Cru - ci - fi - xus, cru - ci -

f

fi - xus e - ti - am pro no - bis: sub *mf*

fi - xus e - ti - am pro no - bis: sub *mf*

The first system of music features three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics 'fi - xus e - ti - am pro no - bis: sub' and a dynamic marking of *mf*. The bottom staff is the piano accompaniment, starting with a *b2* marking and a *mf* dynamic. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Pon - ti - o Pi - la - to pas - sus et se - pul - tus *p* *pp*

Pon - ti - o Pi - la - to pas - sus et se - pul - tus *p* *pp*

The second system continues the musical setting. It features three staves. The vocal lines (soprano and alto) have lyrics 'Pon - ti - o Pi - la - to pas - sus et se - pul - tus' and dynamic markings of *p* and *pp*. The piano accompaniment (bottom staff) features a *mf* dynamic in the right hand and a *p* dynamic in the left hand, with a *pp* marking at the end. The piano part includes chords and moving lines in both hands.

est.

est.

The third system continues the musical setting. It features three staves. The vocal lines (soprano and alto) have the word 'est.' and dynamic markings of *p* and *pp*. The piano accompaniment (bottom staff) features a *mf* dynamic in the right hand and a *p* dynamic in the left hand, with a *pp* marking at the end. The piano part includes chords and moving lines in both hands.

Allegro

ff Et re-sur-rex - it ter - ti - a di - e se - cun -

ff Et re-sur-rex - it ter - ti - a di - e se - cun -

ff Et re-sur-rex - it

Allegro

Et re-sur-rex - it

ff

dum Scri- ptu - - - ras. Et a - scen - dit in coe-lum:

dum Scri- ptu - - - ras. Et a - scen - dit in coe-lum:

f

mf se - det ad dex - te - ram Pa - tris. Et i - te -

mf se - det ad dex - te - ram Pa - tris. Et i - te -

mf

mf

rum ven - tu - rus est cum glo - ri - a ju - di - ca - -

rum ven - tu - rus est cum glo - ri - a ju - di - ca - -

re - vi - vos et mor - - tu - os: cu - jus

re - vi - vos et mor - - tu - os: cu - jus

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

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

Andante

Solo (or Chorus)
pp *mf*
Et in Spi-ri-tum San-ctum, Do-mi-num et vi-vi-fi-

Andante

pp

p *mf Tutti*
can-tem, qui ex Pa-tre, Fi-li-o-que pro-ce-dit. Qui cum
mf Tutti

p *Meno Mosso* *pp* *mf a tempo*
Pa-tre et Fi-li-o si-mul a-do-ra-tur et
p *pp* *mf*
Pa-tre et Fi-li-o si-mul a-do-ra-tur et
p *pp* *mf*

Meno Mosso *a tempo*
p *pp*

con-glo - ri - fi - ca - tur: qui lo - cu - tus est, per Pro - phe - tas. Et

con-glo - ri - fi - ca - tur: qui lo - cu - tus est, per Pro - phe - tas. Et

mf *f*

u - nam San - ctam, Ca - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am.

u - nam San - ctam, Ca - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am.

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca -

f

Maestoso

p *ritard* *ff*

to - rum. Et ex-spe-cto re-sur-re-cti - o - nem mor-tu - o - rum. Et

p *ritard*

to - rum. Et ex-spe-cto re-sur-re-cti - o - nem mor-tu - o - rum.

p *ritard*

ff

Maestoso

p *ritard* *ff*

vi - - tam ven-tu - ri sae - - cu - li.

ff

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

ff

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

fff

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

fff

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

fff

Sanctus

Maestoso *ff*

ff San - ctus,

ff San - ctus,

Maestoso *molto cresc.* *molto*

p *ff* *p*

ff

ff San - ctus,

ff San - ctus,

cresc. *molto cresc.*

ff *p*

ff *p* *pp rit.*

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

ff *p* *pp rit.*

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

ff *p* *pp rit.*

ff *p* *pp rit.*

p

Allegro con brio

Ple-ni sunt coe - li et
 Ple-ni sunt coe - li et ter - ra glo - ri - a tu - a, Ple - ni sunt
 Allegro con brio

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

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

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

Adagio

coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -
 coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -
 coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -

Adagio

cel - - - sis.
 cel - - - sis.
 cel - - - sis.

p rit. e dim. pp

Benedictus

Andante

The first system consists of three staves. The top two staves are vocal staves in G major (one sharp) and 4/4 time, with a tempo marking of 'Andante'. The bottom staff is the piano accompaniment, starting with a piano (p) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Andante

The second system continues the piano accompaniment from the first system. It features a piano (p) dynamic and continues the eighth-note accompaniment in the left hand with chords in the right hand.

Solo (or Chorus)

p

The third system includes vocal staves and piano accompaniment. The vocal staves have a tempo marking of 'Andante' and a piano (p) dynamic. The lyrics 'Be - ne - di - ctus qui ve - -' are written below the vocal staves. The piano accompaniment continues with a piano (p) dynamic.

Be - ne - di - ctus qui ve - -

The fourth system continues the piano accompaniment for the vocal line. It features a piano (p) dynamic and continues the eighth-note accompaniment in the left hand with chords in the right hand.

The fifth system includes vocal staves and piano accompaniment. The vocal staves have a tempo marking of 'Andante' and a piano (p) dynamic. The lyrics 'nit in no - - mi - ne Do - mi - ni,' are written below the vocal staves. The piano accompaniment continues with a piano (p) dynamic.

nit in no - - mi - ne Do - mi - ni,

The sixth system continues the piano accompaniment for the vocal line. It features a piano (p) dynamic and continues the eighth-note accompaniment in the left hand with chords in the right hand.

pp

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

pp

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

pp

pp

p

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

p

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

p

p

sis.

sis.

pp

Agnus Dei

Adagio

p A - gnus
p A - gnus

Adagio

p

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

pp

pp

mi - se - re - re no - - bis (Solo (or Chorus)
 mi - se - re - re no - - bis A - gnus
 re - - - re Solo (or Chorus)
 re - - - re

pp *mf* *mf*

mf

p Tutti
mi - se - re -

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

p Tutti

Tutti

- re no - bis

re - re no - bis

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

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

f

Andantino

mf

di Do - na no - bis pa - cem

di Do - na no - bis pa - cem

Andantino

mf

f do - na no - bis pa - cem *p* do - na no - bis

f do - na no - bis pa - cem *p* do - na no - bis

f *p*

ritard *pp*

pa - - - - - cem.

ritard *pp*

pa - - - - - cem.

ritard *pp*

ritard *pp* *pp*

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Arranged by

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