

To the Very Rev. Edmund Buckler O.P. (Prior)
and the Choir of St Dominic's
NEWCASTLE-ON-TYNE

CARY ED. 759.

Mass of St Dominic

in C (No 2.)

for

four voices, and organ

composed

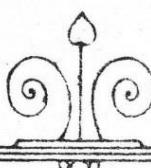
or

by

R. R. TERRY

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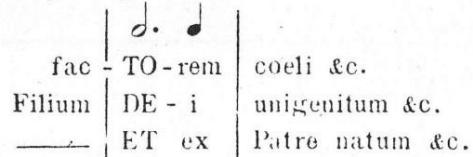
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Preface.

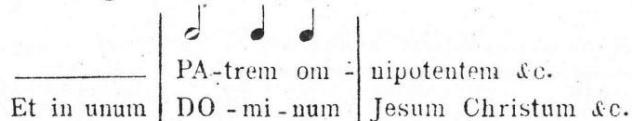
The Credo of this mass will be found somewhat unusual in style; a few hints as to the manner of its performance are therefore deemed advisable.

- (1) All the Breves in the voice part are **reciting notes**, and must not be understood as having any absolute or uniform time value.
- (2) All words or syllables under the reciting note **as far as the syllable in capitals** must be sung clearly and distinctly **at the same pace** as in good reading.
- (3) Stress is not to be laid on the syllables in capitals; they merely indicate that at that point the recitation ceases, and strict time begins to be counted.
- (4) The time is two beats (Minims) in a bar; and the pace:— M. M. $\frac{J}{=}$ ss.
- (5) From the syllable in capitals (inclusive) to the next bar is **two beats**, whatever may be the total number of syllables thus included. They will be sung in the following manner:—

a When the capital syllable is followed by another, the two syllables will be $1\frac{1}{2}$ and $\frac{1}{2}$ beats respectively. e. g.



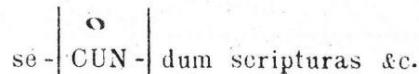
b If it is followed by **two** syllables, count it as one beat, and the other two as a half each. e. g.



c If followed by **three** syllables count it as $\frac{3}{4}$ beats, and the others as $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{1}{2}$ respectively. e. g.



d If not followed by another syllable, it of course counts as two beats. e. g.



R. R. Terry.

Downside Abbey Bath.

August 1899.

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KYRIE ELEISON.

R. R. Terry.

Grese.

f dim. molto rit. a tempo

Chri - - - ste o - le - - - i - son.

8: *f* molto rit. a tempo

Ped.

Ky - ri - e e -

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

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

Ky - - - ri - - - e — e - le -

* pp rall.

rall.

The alto part in the passage between the asterisks, to be slightly more prominent than the others.

GLORIA IN EXCELSIS.

5

Allegro moderato. $\text{d}=96.$

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

Allegro moderato. $\text{d}=96.$

ta - - tis. Lau - - da - mus te, be - ne - di - ci - mus te, A - do -

ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

ti - bi prop - ter magnam, prop - ter mag - nam glo - ri - am tu - am.

6

Andante. $\text{d} = 80.$

Do - mi - ne De - us, — Rex coe - le - stis, De - us
cresc.

Andante. $\text{d} = 80.$

Do - mi - ne Fi - li -

Pa - ter om - ni - po - tens.
mf

u - - ni - - ge - ni - te

cresc. Je - su, Je - su Chri - -
> rall.

cresc. Je - su, Je - su Chri - -
rall.

Slower. $\text{d} = 72.$

Senza organ.

dim.

ste. chord. Do - mi - ne De - us, — A - gnu - s De - i,
dim.

Slower. $\text{d} = 72.$

Org:

Ped.

7

p

Dominne Deus, Agnus Dei, Fi -

molto rall.

p

molto rall.

Slower. $\text{♩} = 63$.

- li - us Pa - - - tris, qui tol - - lis pec - ca - - ta

p

Slower. $\text{♩} = 64$.

Man. *Ped.*

mun - - - di. Mi - se - re - - re no - -

erese. molto

erese. molto

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

bis.

mf

senza Ped.

Qui se - - -

sus - ci - pe de - pre - ca - ti - o - ném no - - stram.

sf des ad dex - te - ram Pa - tris rall. e dim., molto rall.

mi - se - re - re no - - -

roll. e dim. molto rall.

* Allegro vivace. $\text{d}=152$. lus -

bis. Quo - ni - - an tu - so - - lus, tu so - -

Allegro vivace. $\text{d}=152$.

lus - sanc - - tus, tu so - - - lus Do - mi - nus, tu

Pent.

* Take note that the minims in this movement are to be taken rather quicker than the crotchets in the previous one.

so - - - lus al - - tis - - si - - mus Je - - - su
 Chri - - ste, cum sanc - - to spi - ri - tu, in
 glo - - ria De - i Pa - - - tris.
 Amen. Amen.

Ped. 8'pos

The musical score consists of four staves of organ music. The top staff uses soprano and alto voices. The second staff uses soprano and bass voices. The third staff uses soprano and bass voices. The bottom staff uses bass and pedal voices. The music features various note values, rests, and dynamic markings such as *f*, *ff*, and *s*. The lyrics are in Latin, including "so - - - lus al - - tis - - si - - mus Je - - - su", "Chri - - ste, cum sanc - - to spi - ri - tu, in", "glo - - ria De - i Pa - - - tris.", and "Amen. Amen.". A performance instruction "Ped. 8'pos" is placed near the end of the third staff.

CREDO.

(A unison setting, to responsive phrases, for men and boys alternately.)

MEN (8va lower).

PATrem om - ni - po - - ten - tem. FacTOrem coe - li et

BOYS.

ter - - rae, visibilium om - ni - - um, ET in -

MEN.

vi - si - bi - - lium. Et in unum DOninum Je - sum Chri-stum,

BOYS.

FiliuM DEi u - ni - - ge - ni - - tum. ET ex -

Pa - tre na - tum ANte om - nia sae - - - cula.

MEN and BOYS.

f

DEum de De - - - o Lu - - - men de

lu - mi - ne, DEum ve - - - rum de

BOYS alone.

lu - mi - ne, DEum ve - - - rum de

senza Ped.

MEN.

De - o ve - - - ro. GENi - - tum non factum,

Ped.

Boys.

consuBANTi - - a - lem Pa - - - tri: Per

Per

quem - om - - ni - a fac - ta sunt.

sunt.

MEN.

Qui PROPter nos ho - mi - nes et PROPter no - stram sa - lu -

rall.

tem de - - - scen - - - dit de -

rall.

Slowly.

TREBLES alone.

coe - - - lis. Et INCar - - na - tus est

de Spir - tu sanc - - - to ex MaRIA Vir - gi -

senza Ped.

ne - et ho - mo fac - tus est.

pp

MEN.

CRUci - fix - us Eti - am pro no - -

Ped.

Boys.

bis sub PONTi - o Pi - la - to PASSus et se -

MEN and BOYS.
a tempo

pul - tus est. Et resurrexit TERTia di -

a tempo *f*

BOYS alone.
mf

e seCUN - dum scrip tu - - ras et aSCENDit in

coe - - lum: SEdet ad dexte - ram Pa - - tris.

MEN.

Et Iterum ven - tu - rus est cum gloria judicare VI - vos et

BOYS.

mor - tu - os, Cu - - jus — re - gni non

MEN.

e - rit — fi - - - nis. Et in SPIritum sanc - - tum,

Boys.

DOminum et vi - vifi - can - - tem Qui ex —

Pa - tre Fili - o - - que pro - ce - dit.

MEN.

Qui cum PAtre et Fi - li - o SImul a - do -

senza Ped.

Boys.

ra - - - tur et CONglo - ri - fi - ca - tur, qui loCUTus

MEN and BOYS.

est per pro - phe - - tas. Et Unam sanc - -

Ped.

BOYS alone.

tam ca - - tho - - - li - - - cam et Apo - -

sto - li - - - cam ec - - cle - si - - - am. _____

MEN.

Con - fi - te - or u - - - nam bap -

BOYS.

ti - - - Sma IN re - mis - si - o - nem pec -

MEN.

- ca - to - rum Et expecto RESur - rec - ti - o - nem

BOYS.

mor - - tu - o - rum. Et vitam venturi

MEN and BOYS.

ff rall.

sae - cu - li. A - - - - men.

SANCTUS.

Largo. $\text{d} = 64.$ *molto cresc.*

Sanc-tus, Sanc-tus, Sanc - - tus Do-mi-nus De - us

Largo. $\text{d} = 64.$

Maj. Ped

Sa - ba - oth. Ple-ni sunt coe-li et ter - ra glo-ri-a tu - -

poco cresc.

a. Ho - san - - - na, Ho - san - na

Ho - san - - - na, Ho - san - na

cresc. molto ff

8ves

*dim.**pp*

in ex - cel - sis. In ex - cel - sis.

*dim.**pp*

BENEDICTUS.

Largo. $\text{d} = 64$.

Be - - - ne - - dic - tus qui ve - nit in
no - mi - ne Do - mi - ni. Be - ne - dic - tus qui
ve - nit in no - mi - ne Do - mi - ni. Ho - san - na, Ho - san - na in ex -
no - mi - ne

p poco cresc.

cresc. no - mi - ne

cel - sis.

ritard. e dim.

AGNUS DEI.

Andante. $\text{d}=84.$

cresc. *cresc.*

A - gnu - De - i, a - gnu - De - i qui tol - lis pec - ca - ta

cresc.

Andante. $\text{d}=84.$

dim. *cresc.* *<>* *dim.*

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

repeat

dim. *cresc.* *dim.* *f*

A - gnu - De - i, a - gnu - De - i, qui tol - lis pec - ca - ta

p *cresc.* *f*

p *<> pp mff.*

mun - - - di, Do - na no - bis, pa - - - - cem.

pp mff.

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*English and Latin words

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