

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

by

R. R. TERRY

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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. $\text{♩} = 88$.
- (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.

fac	TO-rem	coeli &c.
Fili <u>u</u> m	DE - i	unigenitum &c.
—	ET ex	Patre natum &c.

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

—	PA-trem om-	nipotentem &c.
Et in unum	DO - mi - num	Jesum Christum &c.

- 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.

—	DO - mi - num et	vivificantem &c.
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- d** If not followed by another syllable, it of course counts as two beats. e. g.

se -	CUN -	dum scripturas &c.
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R. R. Terry.

Downside Abbey Bath.
August 1899.

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KYRIE ELEISON.

R. R. Terry.

Andante. $\text{♩} = 96$.

Soprano.
Alto.
Tenor.
Bass.

Ky - ri - e e - lei - - - son. Ky - ri -

ORGAN.

pp

esce. *f*

e - lei - - - son. Ky - ri - e

Ky - - - - ri -

dim. *molto rit.* *a tempo* **TREBLES alone.** *pp*

e - le - - - i - son. Chri - -

- e *molto rit.* *a tempo* *pp*

ste e - lei - - - son, Chri - - ste e - lei - - - son.

senza Ped.

Crese. *f* *dim.* *molto rit.* *a tempo*

Chri - - - ste e - le - - i - sou.

Ped.

Ky - ri - e e - le - i - sou,

mf *f*

Ped.

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

Ky - - - ri - - e e - le -

mf *ff* *dim.*

i - son. e - - le - - i - - - sou.

pp rall.

rall. *p* *pp*

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

GLORIA IN EXCELSIS.

Allegro moderato. $\text{♩} = 96$.

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

f >

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.

Andante. $\text{♩} = 80.$

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

Andante. $\text{♩} = 80.$

Do - mi - ne Fi - li -
Pa - ter om - ni - po - - tens.

u - - ni - - ge - ni - te
Je - su, Je - - su Chri - -

Slower. $\text{♩} = 72.$

Senza organ.

ste. *chord.* Do - mi - ne De us, - A - gnus De - i,

Slower. $\text{♩} = 72.$

p *molto rall.*

Do - mi - ne De - us, A - guus De - i, Fi -

Slower. ♩ = 64.

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

p *Slower. ♩ = 64.*

Man. Ped.

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

cresc. molto

cresc. molto

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

mf *bis.*

sf *mf* *senza Ped.*

Qui se - - -
 sus - ci - pe de - pre - ca - ti - o - nem no - - - stram.

des ad dex - te - ram Pa - tris *rall. e dim.* *molto rall.*
 mi - se - re - re no - - -

** Allegro vivace. d=152.* *lus*
 bis. Quo - ni - am tu - so - - lus, tu so - -

Allegro vivace. d=152. *Min.*

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

* 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.

ff

Ped. 8^{va}

f

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

CREDO.

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

MEN (8^{va} lower).

Musical score for Men (8^{va} lower). The vocal line is in treble clef with a sharp key signature. The lyrics are: PATrem om - ni - po - - ten - tem. FacTOrem coe - li et

Boys.

Musical score for Boys. The vocal line is in treble clef with a sharp key signature. The lyrics are: ter - - - rae, visIBilium om - ni - - um, - ET in -

MEN.

Musical score for Men. The vocal line is in treble clef with a sharp key signature. The lyrics are: vi - si - bi - - - lium. Et in unum DOminum Je - sum Chri - stum,

Boys.

Musical score for Boys. The vocal line is in treble clef with a sharp key signature. The lyrics are: Filium DEi u - ni - - ge - ni - - tum. ET ex

Musical score for Boys. The vocal line is in treble clef with a sharp key signature. The lyrics are: Pa - tre na - tum ANte om - nia sae - - - cula.

MEN and BOYS.

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

BOYS alone.

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

senza Ped.

MEN.

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

Ped.

Boys.

consubSTANTI - - a - lem Pa - - - tri: Per

Ped.

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

MEN.

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

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

rall.

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

Slowly.
TREBLES alone.

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

senza Ped.

ne et ho - mo fac - tus est.

pp

MEN.
p

CRUCI - - fix - - - us Eti - - am pro no - - -

p

Ped.

BOYS.

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

MEN and BOYS.
a tempo

pul - tus est. Et resurrexit TERTia di - -

f

a tempo
f

BOYS alone.
mf

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

mf

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 expeco RESur - rec - ti - o - nem

Boys.

mor - tu - o - rum. Et vitam venTUri

MEN and BOYS.

ff rall.

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

ff rall.

SANCTUS.

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

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

Largo. $\text{♩} = 64.$ *p* *sf* *molto cresc.*

Min. Ped

f

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

f *poco cresc.*

ff

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

cresc. molto *ff* *8ves*

dim. *pp*

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

dim. *pp*

BENEDICTUS.

Largo. $\text{♩} = 64.$

p Be - - - ne - - dic - tus qui ve - nit in

Largo. $\text{♩} = 64.$

p

p poco cresc.

no - - mi - ne Do - mi - ni. Be - ne - dic - tus qui

cresc. no - mi - ne *ff*

ve - nit in no - mi - ne Do - mi - ni. Ho - san - na, Ho - san - na in ex -

no - mi - ne *sf*

cel - - sis.

ritard. e dim.

1181

AGNUS DEI.

Andante. $\text{♩} = 84$.

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

dim. cresc. <> dim.

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

p cresc. *f*

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

p <> *pp* rall.

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

Repeat

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* English and Latin words

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