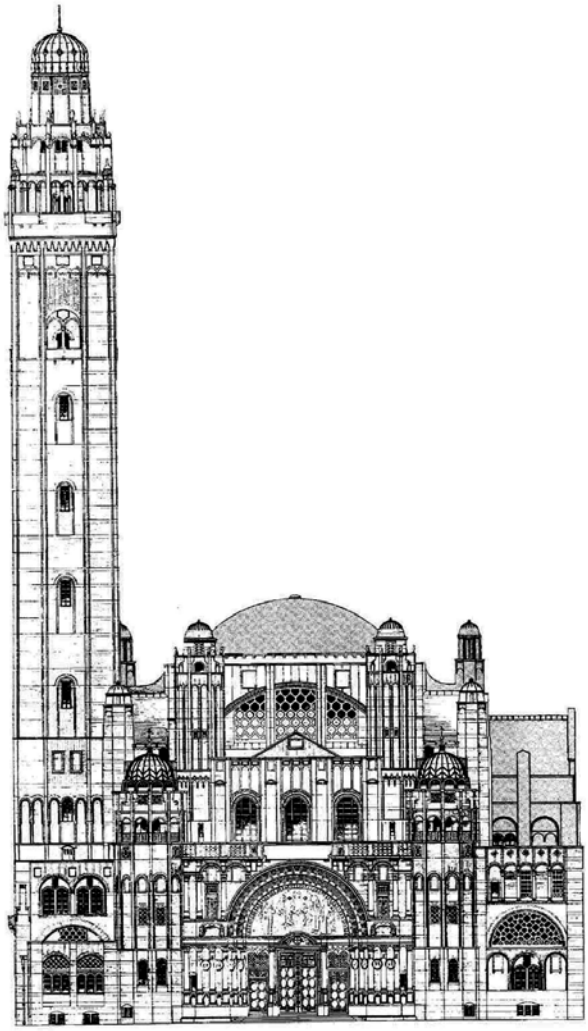
Short Mass in C

for Unison Voices



by Richard R. Terry

Director of Music at Westminster Cathedral
London 1901 - 1924

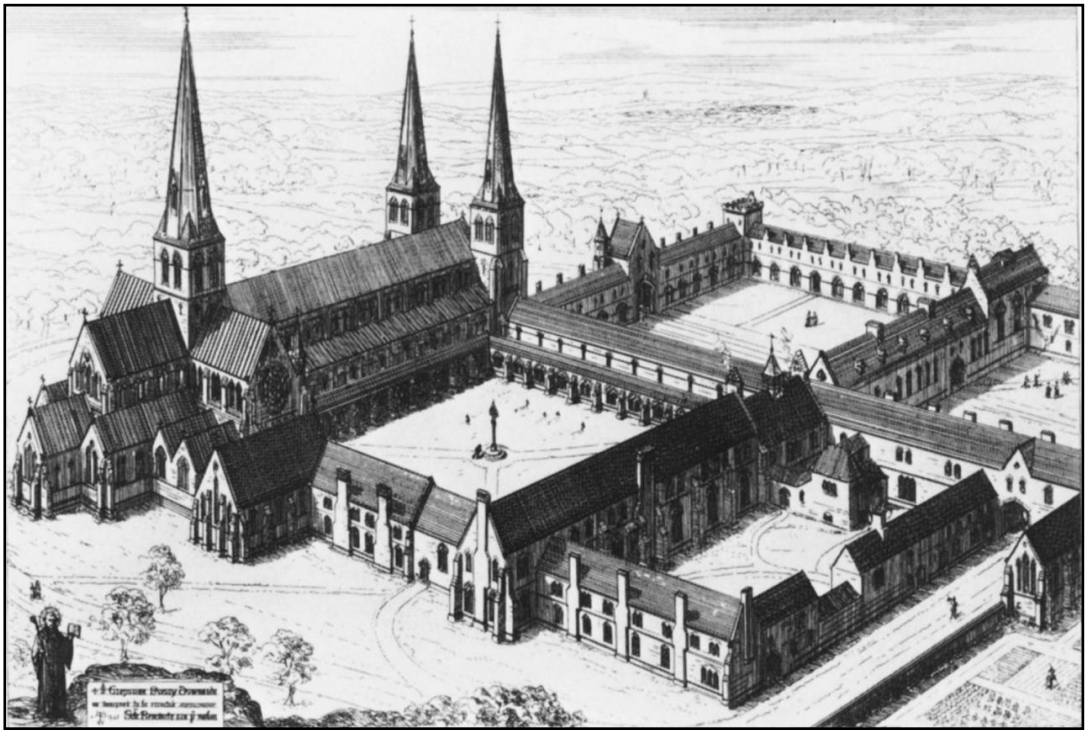
Sir Richard Runciman Terry (3 January 1864 – 18 April 1938) was an English organist, choir director, composer and musicologist. He is noted for his pioneering revival of Tudor liturgical music. He was born in Ellington, Northumberland. At the age of 11 he started playing the organ at the local church. He was educated at various schools in South Shields, St Albans, and London.

Terry became a Catholic in 1896, for which we in the Ordinariates should consider him part of our Patrimony. That year he was appointed organist and director of music at the Roman Catholic Benedictine Downside School in Somerset. It was here where he began the work of reviving the Latin music of Tudor English composers such as William Byrd and Thomas Tallis. He was greatly inspired by the revival of Gregorian chant by Dom Prosper Guéranger at Solesmes Abbey in France, which was to be an important part of the Downside musical repertoire.

In 1899 Terry took his Downside choir to Ealing, for the opening of the new Benedictine church, where they sang William Byrd's "Mass for Five Voices" and motets by Palestrina, Philips and Allegri. The archbishop of Westminster, Cardinal Herbert Vaughan, was the preacher on the occasion and he decided that he would have Terry as the first Director of Music at the newly built Westminster Cathedral, a post which he held from 1901 to 1924. In 1911, he received a *honoris causa* degree of Doctor of Music at Durham University, and in the same year, during the International Music Congress, a special session was held in the Cathedral of early English church music, sung by the Cathedral Choir. He was awarded a knighthood in 1922, the first Catholic to receive such an honor since the Catholic Emancipation Act of 1829.

This Short Mass in C was originally written in 1909. It adapted by Colin Mawby, and accepted by the National Commission for Catholic Church Music on 18 January 1967. It is used by many UK Ordinariate parishes as a congregational Mass. In my edition, I have adapted the *"Agnus Dei"* for use in a Requiem Mass.

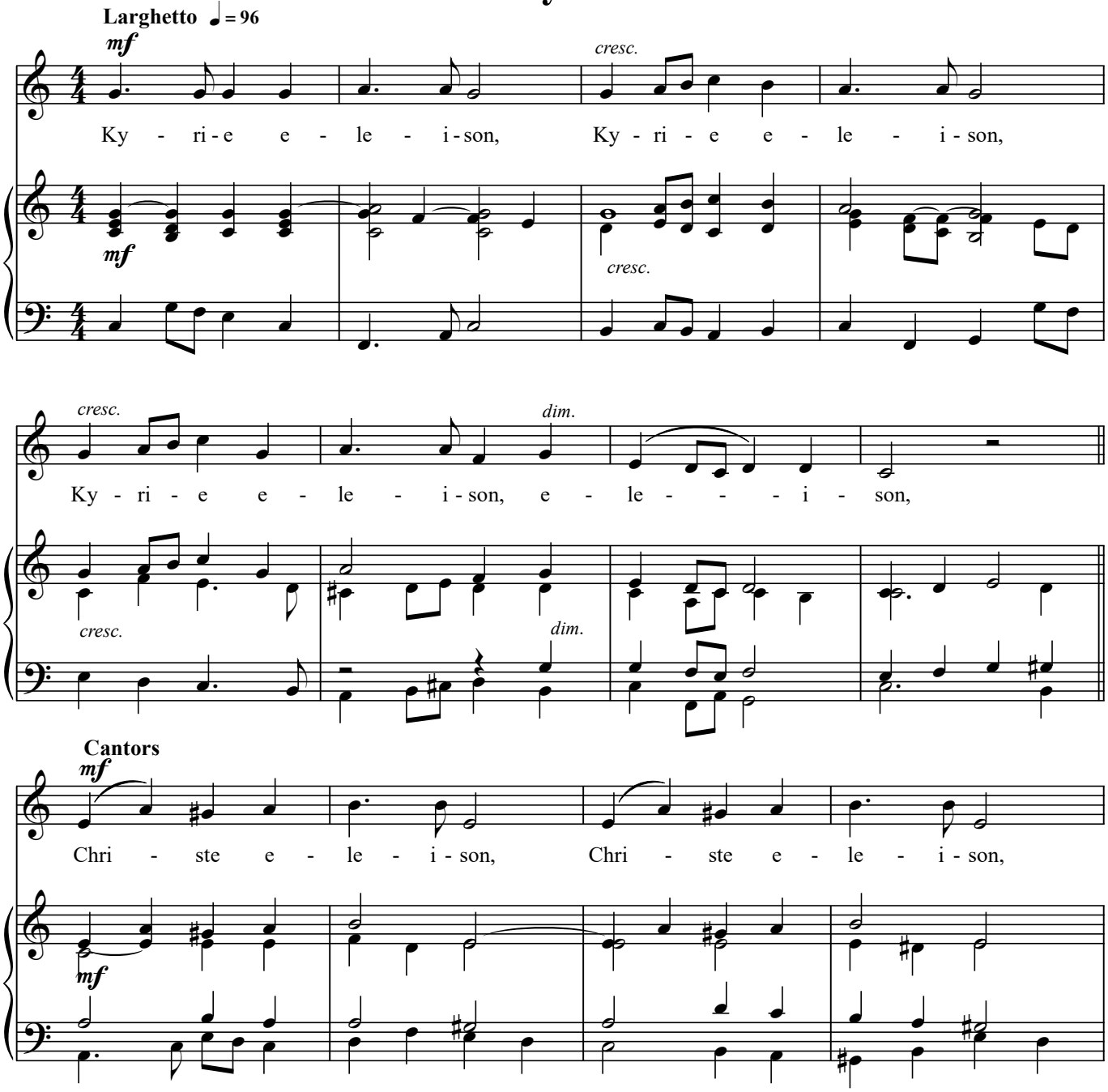
St Gregory's Priory, Downside (1839-1842)

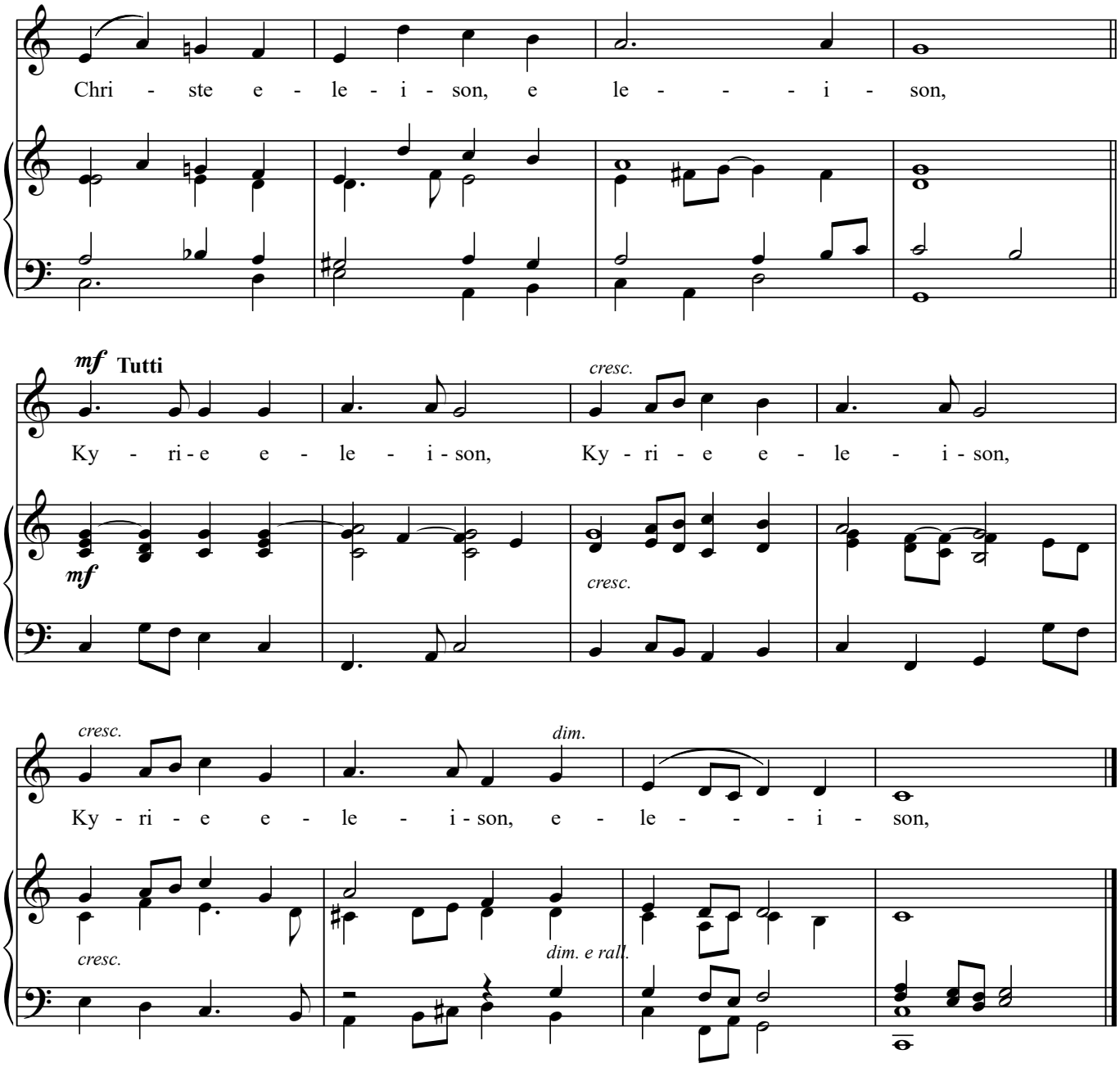


Short Mass in C

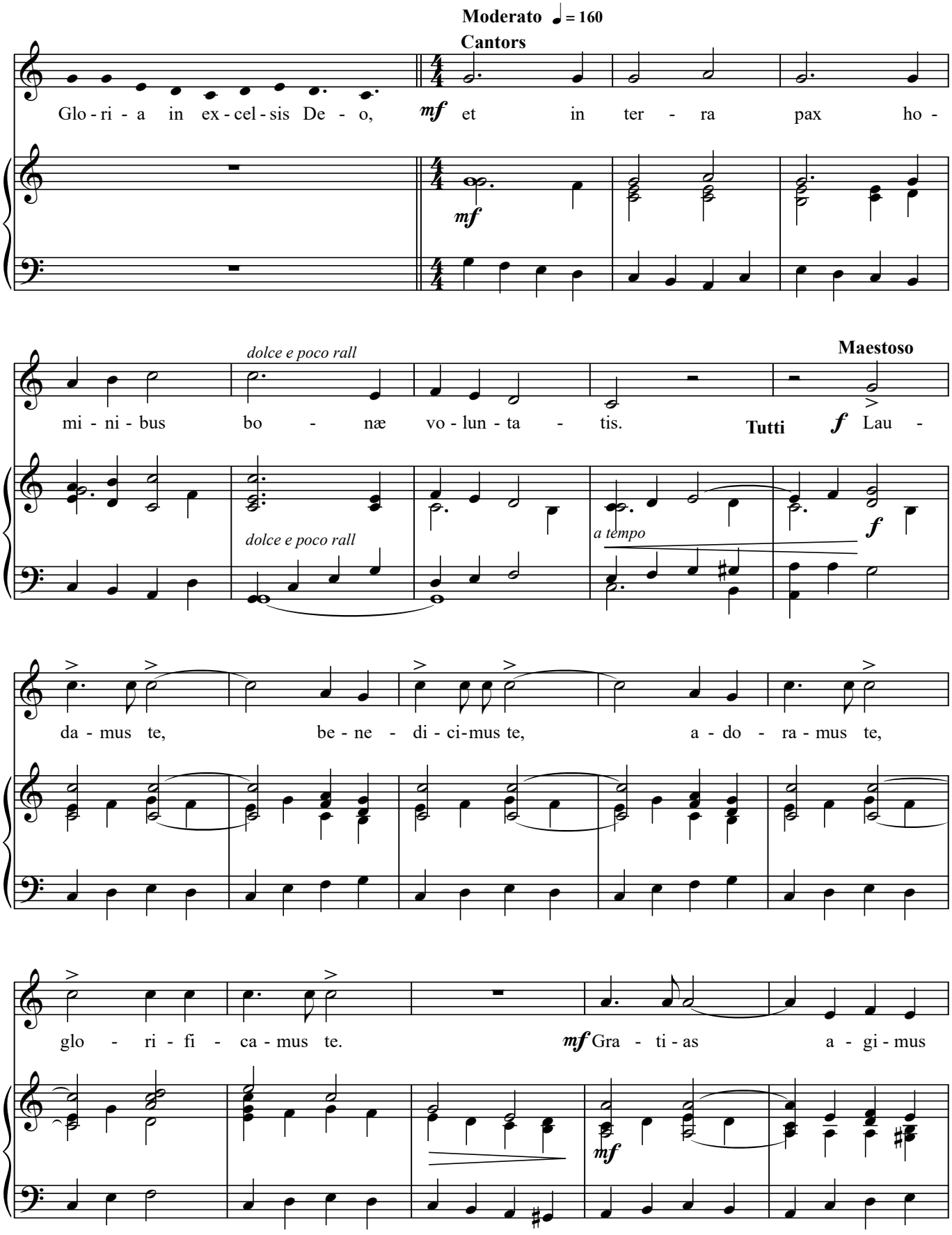
Richard R. Terry

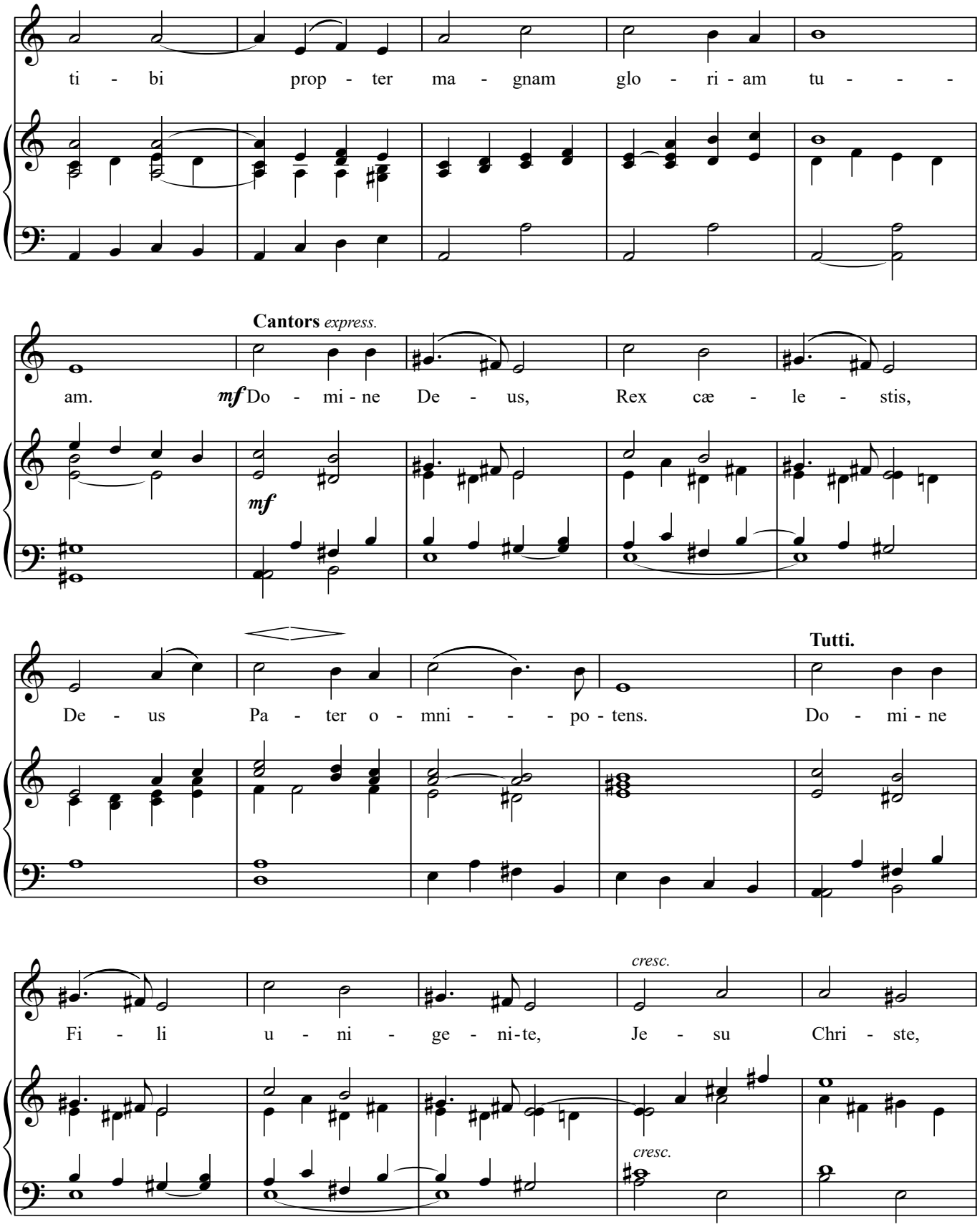
Kyrie

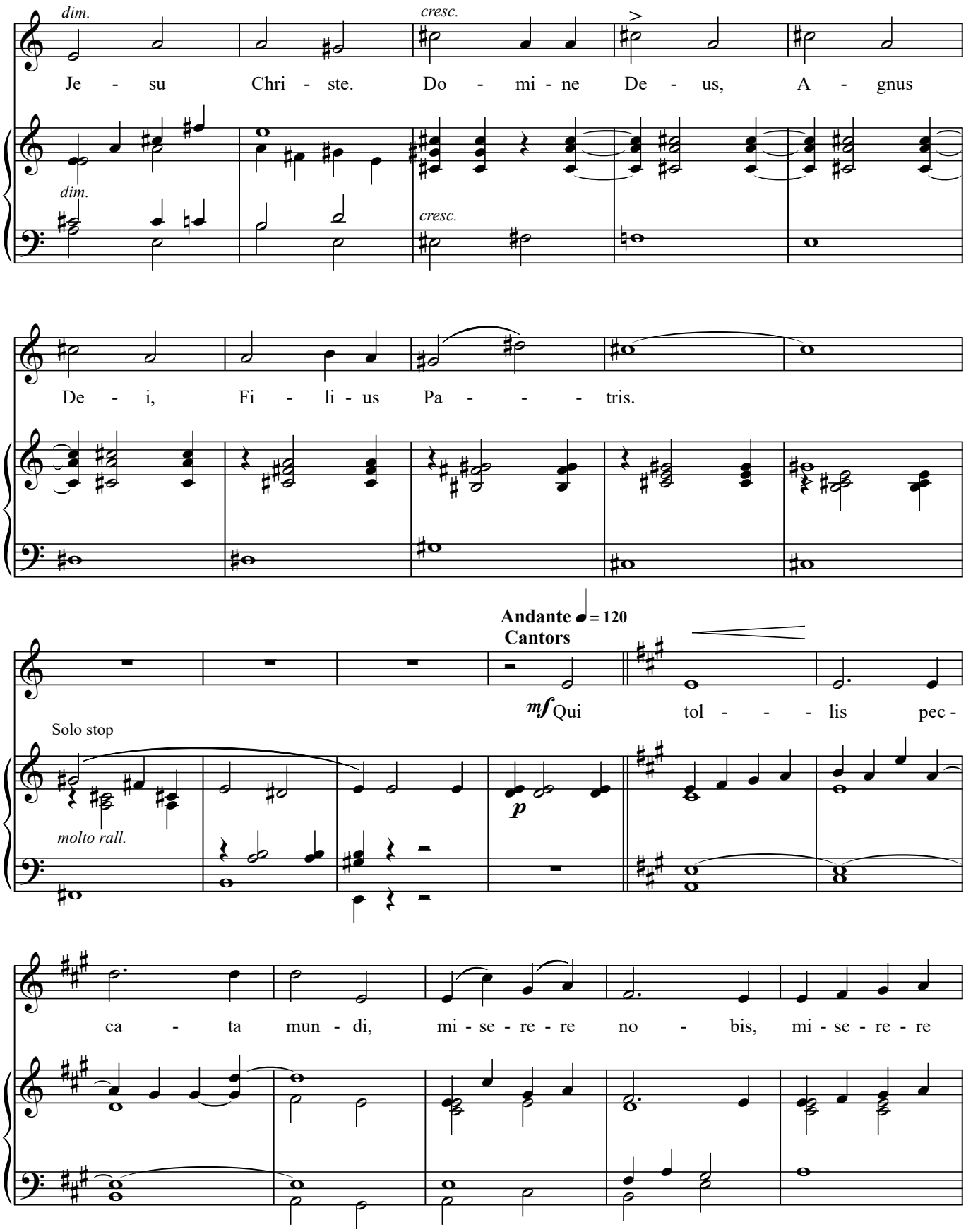


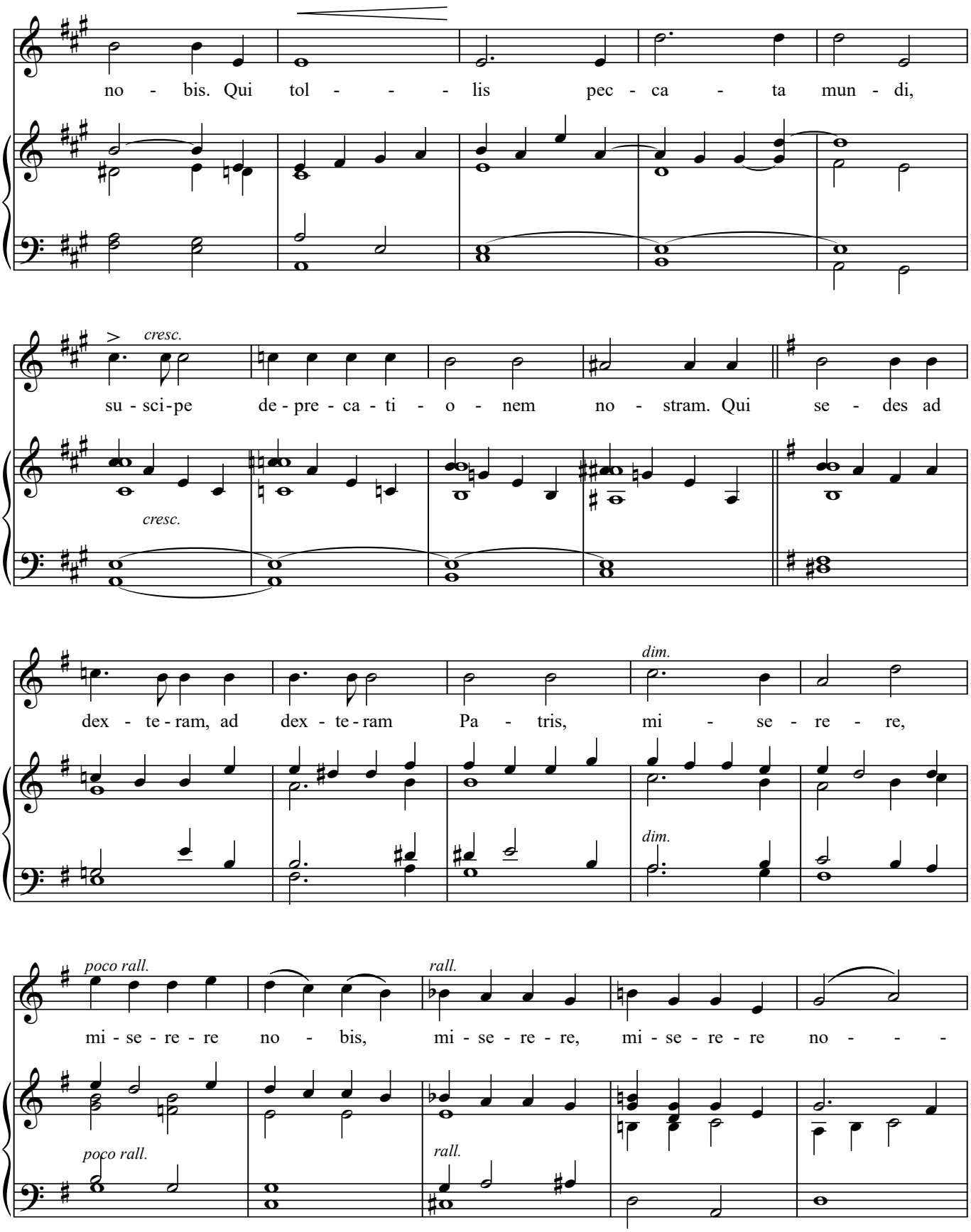

Chri - ste e - le - i - son, e le - - - - i - son,
mf Tutti
cresc.
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,
mf
cresc.
cresc.
dim.
Ky - ri - e e - le - i - son, e - le - - - - i - son,
cresc.
dim. e rall.

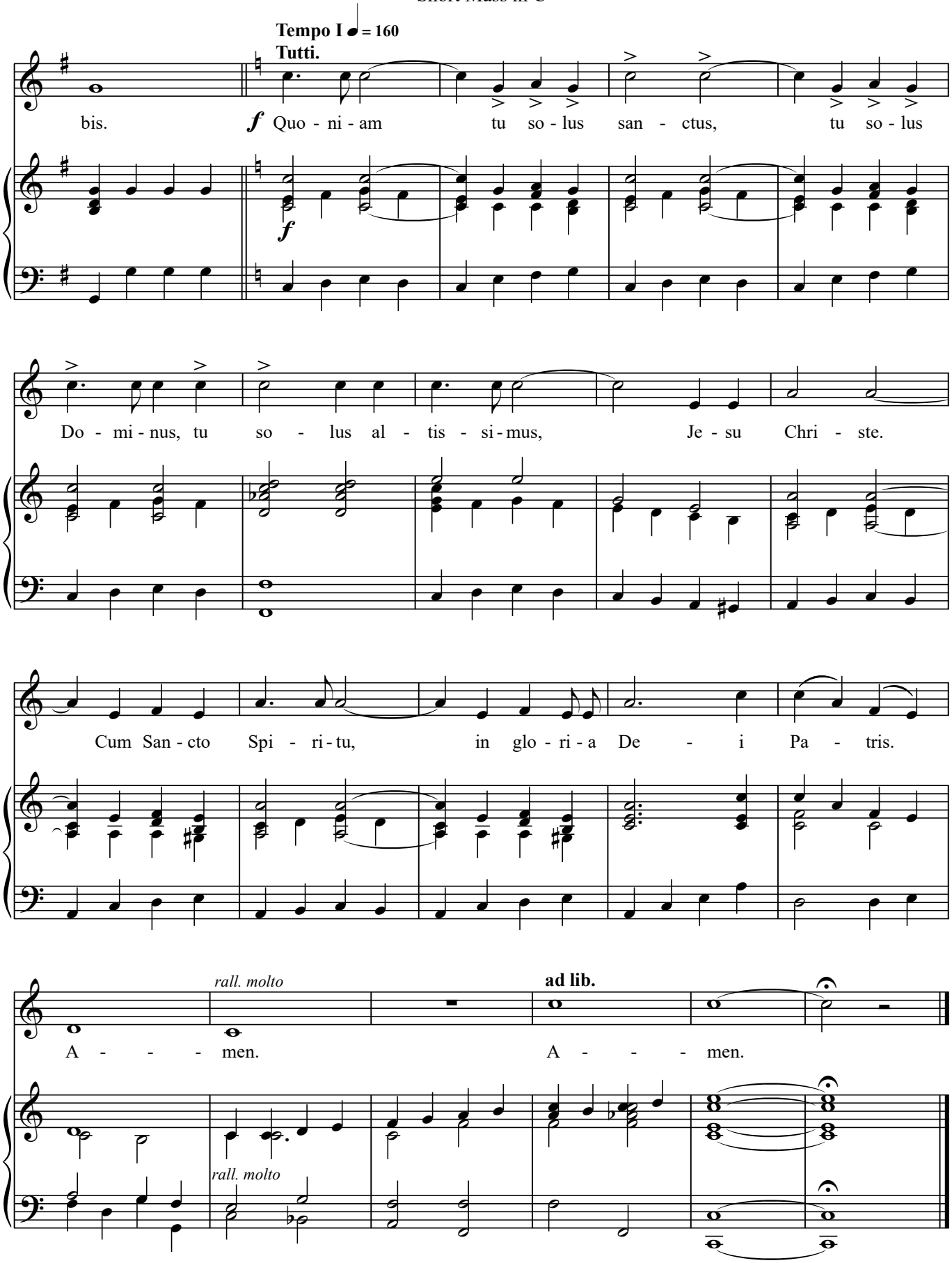
Gloria


Moderato ♩ = 160
Cantors
Glo - ri - a in ex - cel - sis De - o,
mf
et in ter - ra pax ho -
mf
dolce e poco rall
mi - ni - bus bo - næ vo - lun - ta - tis.
Maestoso
Tutti
f
Lau -
dolce e poco rall
a tempo
f
da - mus te, be - ne - di - ci-mus te, a - do - ra - mus te,
glo - ri - fi - ca - mus te.
mf
Gra - ti - as a - gi - mus
mf

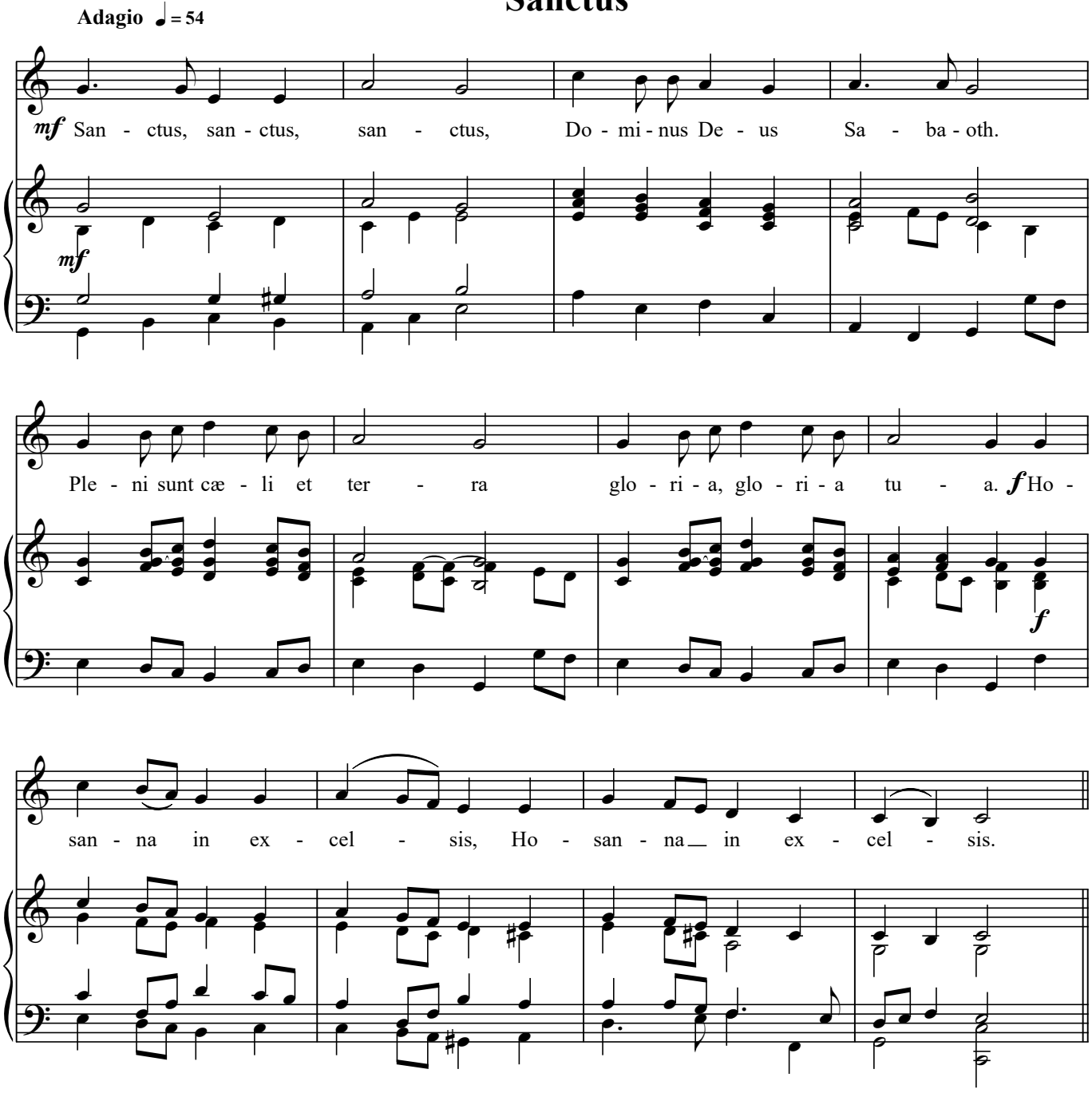

ti - bi prop - ter ma - gnam glo - ri - am tu - - -
Cantors express.
am.
mf Do - mi - ne De - us, Rex cæ - le - stis,
mf
De - us Pa - ter o - mni - - - po - tens.
Tutti.
Do - mi - ne
cresc.
Fi - li u - ni - ge - ni-te, Je - su Chri - ste,
cresc.

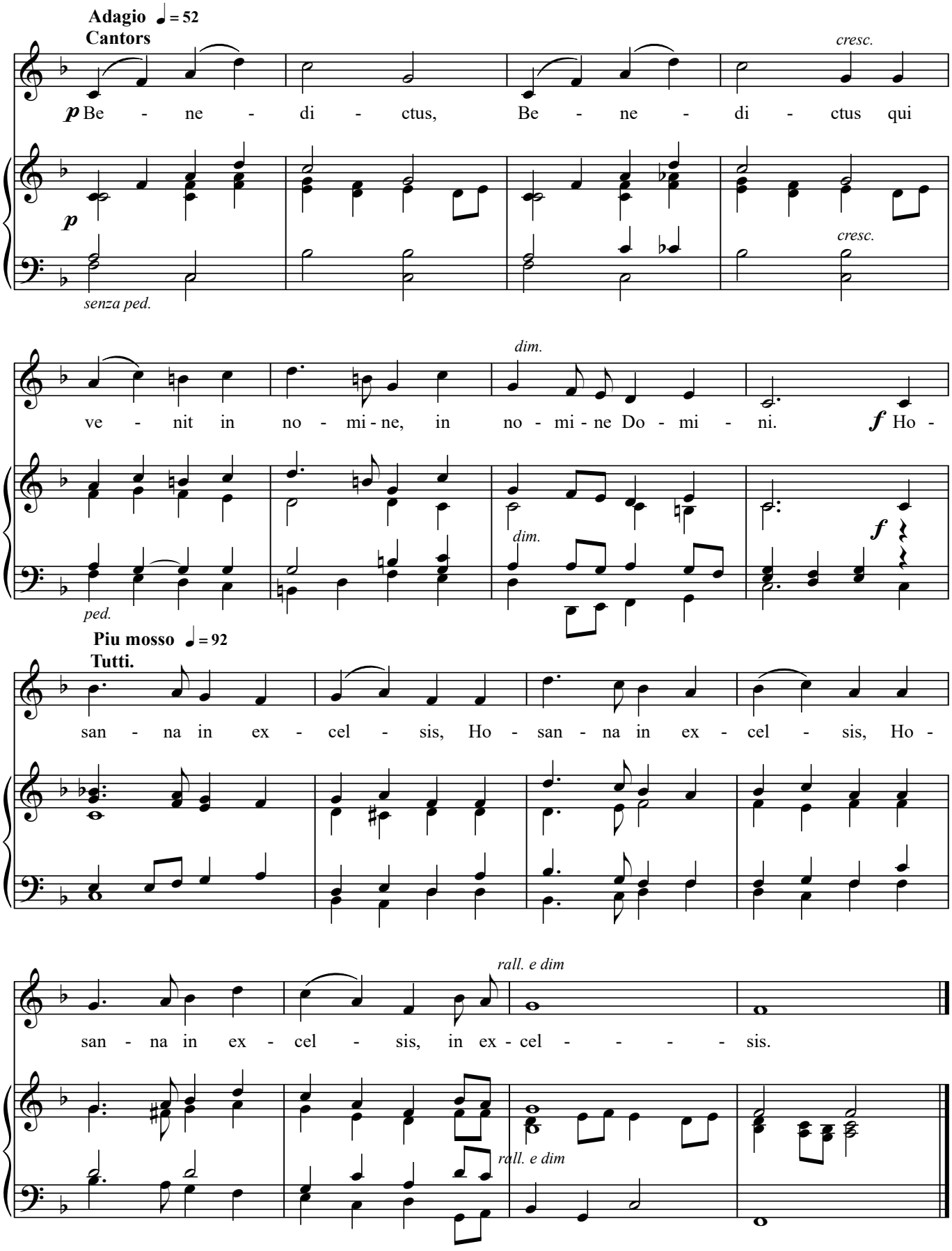

dim.
cresc.
Je - su Chri - ste. Do - mi - ne De - us, A - gnus
dim.
cresc.
De - i, Fi - li - us Pa - - - - tris.
Andante ♩= 120
Cantors
mf Qui tol - - - - lis pec -
Solo stop
molto rall.
p
ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re


no - bis. Qui tol - - - lis pec - ca - ta mun - di,
cresc.
su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad
cresc.
dim.
dex - te - ram, ad dex - te - ram Pa - tris, mi - se - re - re,
dim.
poco rall.
rall.
mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - - -
poco rall.
rall.

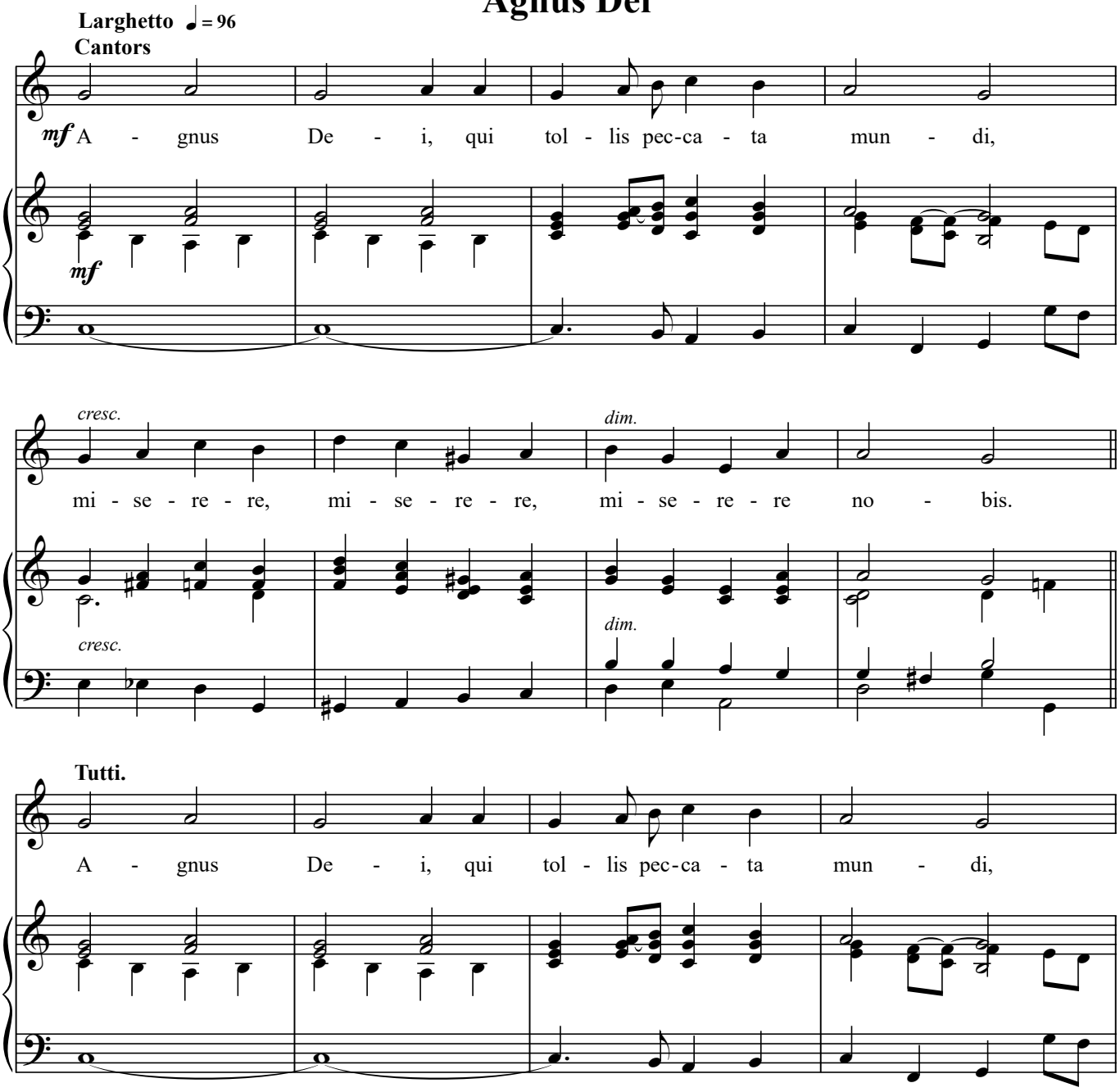

Tempo I ♩ = 160
Tutti.
bis.
f Quo - ni - am tu so - lus san - ctus, tu so - lus
Do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chri - ste.
Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.
rall. molto
ad lib.
A - - - - men.
A - - - - men.
rall. molto

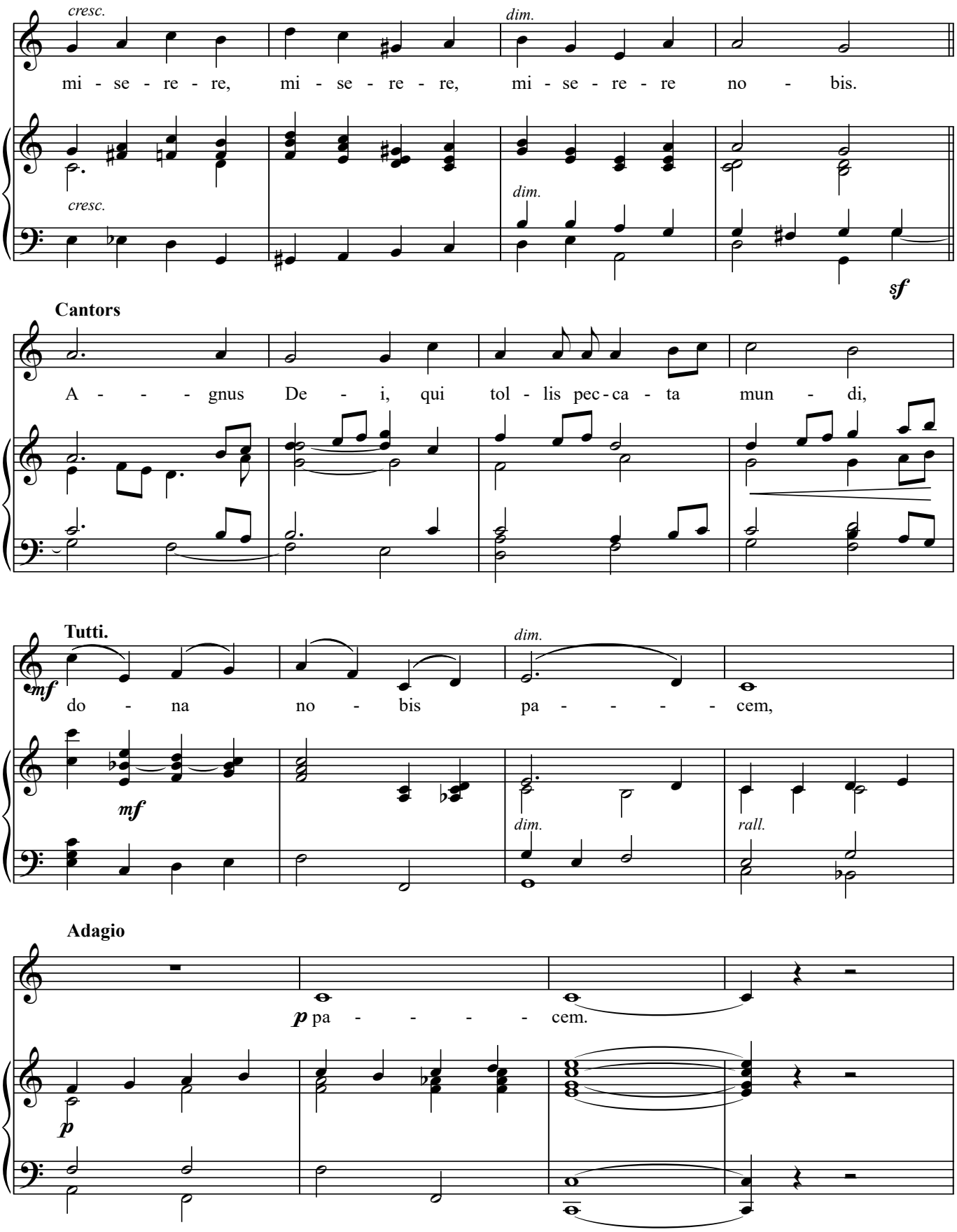
Sanctus


Adagio ♩ = 54
mf San - ctus, san - ctus, san - ctus, Do - mi - nus De - us Sa - ba - oth.
mf
Ple - ni sunt cæ - li et ter - ra glo - ri - a, glo - ri - a tu - a. f Ho -
f
san - na in ex - cel - sis, Ho - san - na in ex - cel - sis.

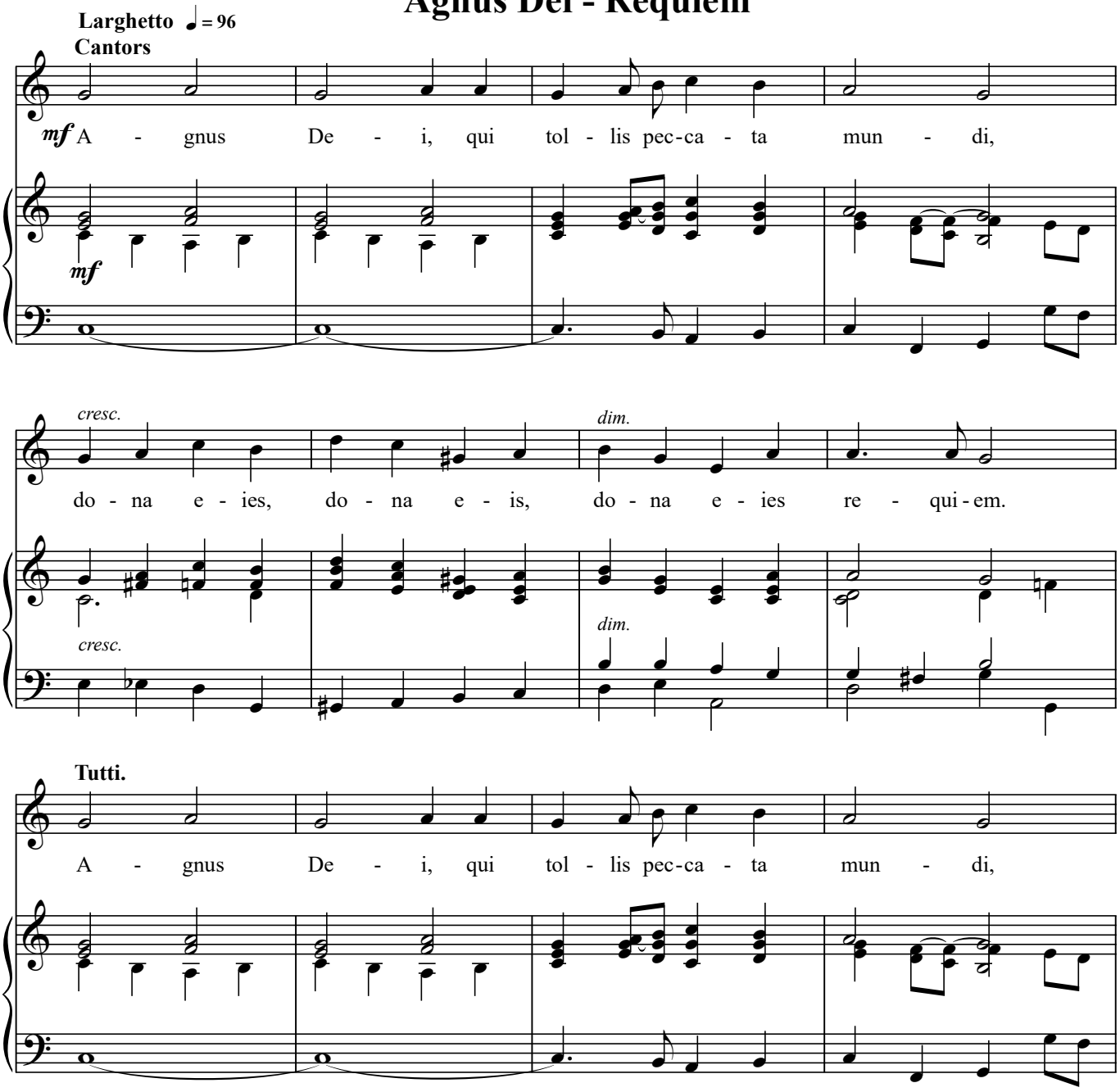

Adagio ♩ = 52
Cantors
cresc.
p Be - ne - di - ctus, Be - ne - di - ctus qui
p
cresc.
senza ped.
dim.
ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni. f Ho -
dim.
f
ped.
Piu mosso ♩ = 92
Tutti.
san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -
rall. e dim
san - na in ex - cel - sis, in ex - cel - - - - sis.
rall. e dim

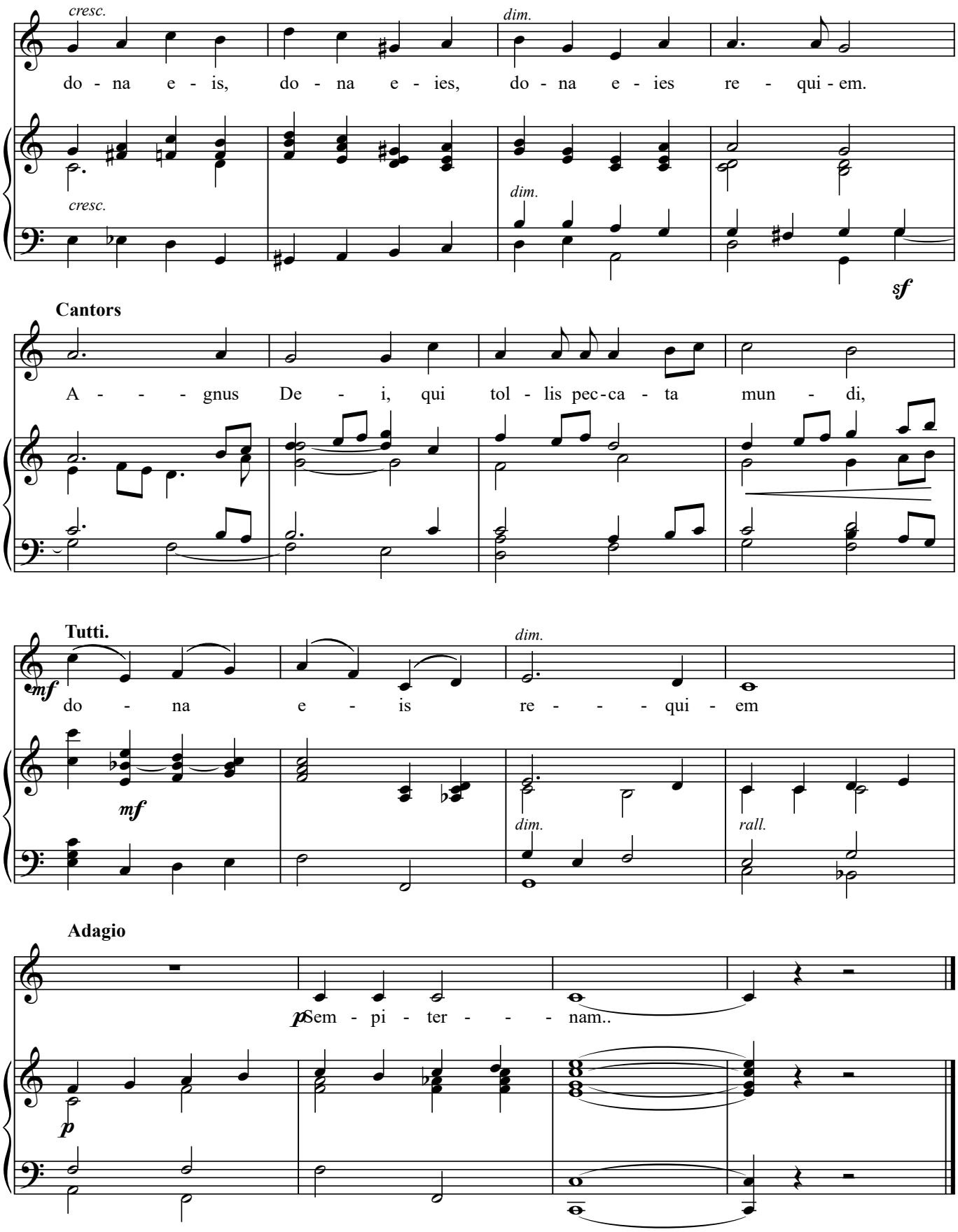
Agnus Dei

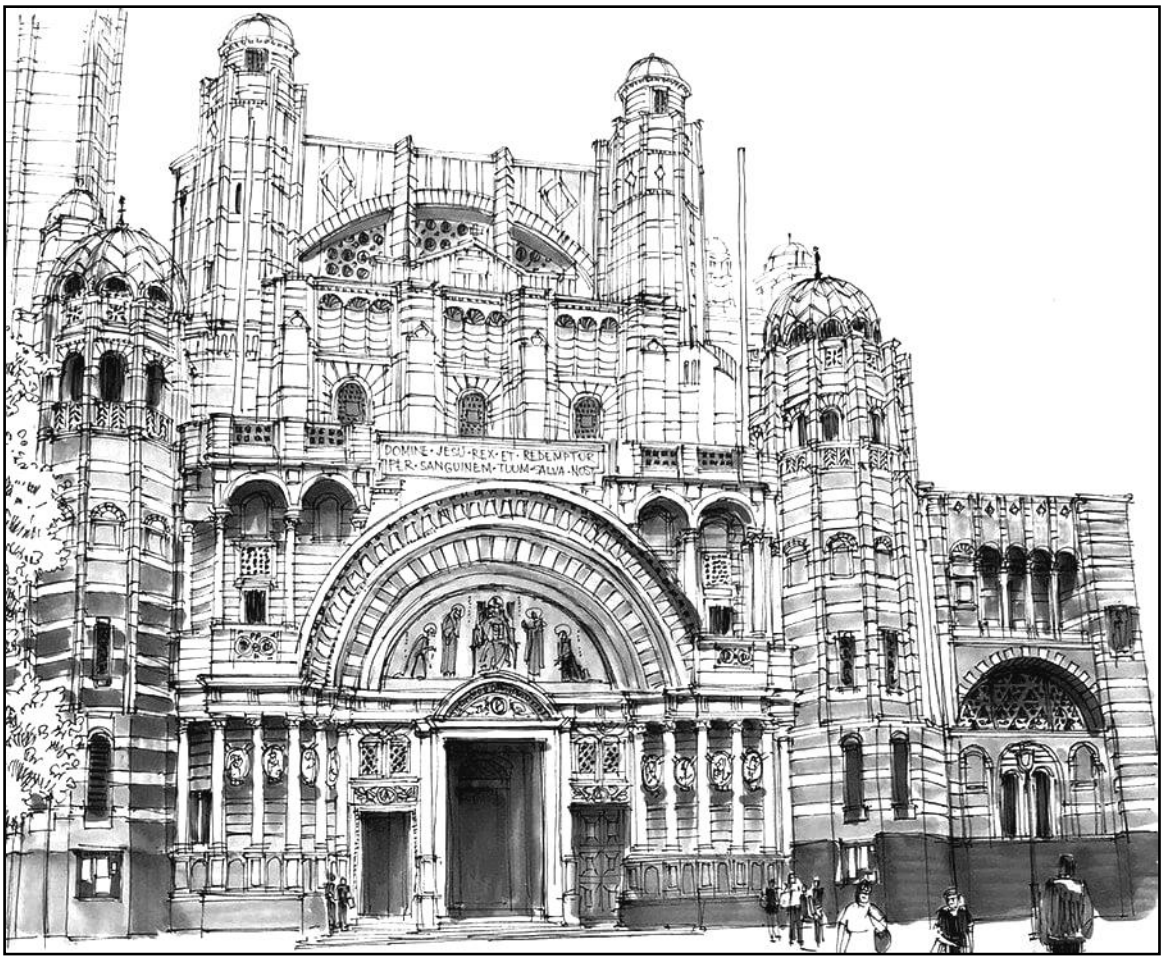

Larghetto ♩ = 96
Cantors
mf A - gnus De - i, qui tol - lis pec-ca - ta mun - di,
mf
cresc.
mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.
dim.
cresc.
dim.
Tutti.
A - gnus De - i, qui tol - lis pec-ca - ta mun - di,


cresc.
dim.
mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.
cresc.
dim.
sf
Cantors
A - - - gnus De - i, qui tol - lis pec - ca - ta mun - di,
Tutti.
dim.
mf
do - na no - bis pa - - - - - cem,
mf
dim.
rall.
Adagio
p pa - - - - - cem.
p

Agnus Dei - Requiem

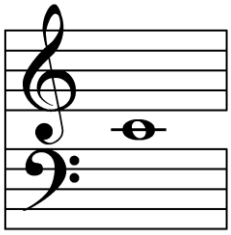



cresc.
dim.
do - na e - is, do - na e - ies, do - na e - ies re - qui - em.
cresc.
dim.
sf
Cantors
A - - - gnus De - i, qui tol - lis pec-ca - ta mun - di,
Tutti.
mf
dim.
do - na e - is re - - - qui - em
mf
dim.
rall.
Adagio
p
Sem - pi - ter - - - nam..
p



Façade of the Metropolitan Cathedral of the Most Precious Blood, Westminster.

Middle C



Editions