

ST. ANNES CHURCH

CARY EDITION
224

TO THE
Right Rev. John Butt. D.D.
LORD BISHOP OF SEBASTOPOLIS.

Convent Mass

in the Key of D

FOR TWO SOPRANOS

(or Voices in Unison)

COMPOSED BY

A. E. TOZER,

MUS. D., OXON.

Ent. Sta. Hall.

Price 1/-

London
CARY & Co
Oxford Circus Avenue, 231, Oxford St. W.

Missa brevis

in honorem

S. JOANNIS EVANGELISTÆ.

KYRIE.

A. E. TOZER.

Con moto sostenuto.

VOICES.

ORGAN.

p

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

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

più f

più f

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

p

NB. The accompaniment throughout this Mass is playable upon an instrument without pedals.

poco rit. e dim.

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

poco rit. e dim. *tempo* *R.H.*

mf Solo ad lib.

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

mf

cres.

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

cres.

Tutti.

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

rit. *tempo*

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on grand staves (treble and bass clefs). The lyrics are "son, Ky - ri - e e - le - i - son, Ky - ri - e e -".

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

più f

This system contains the third and fourth staves. The vocal line continues with "le - i - son, Ky - ri - e e - le - i - son, Ky - ri -". The piano accompaniment features a *più f* (piano fortissimo) dynamic marking in both the vocal and piano parts.

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

poco rit.

This system contains the fifth and sixth staves. The vocal line continues with "e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,". The piano accompaniment features a *poco rit.* (poco ritardando) tempo marking in both parts.

p tempo *f* *rit. pp*
Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son.

p tempo *f* *rit. pp*

This system contains the seventh and eighth staves. The vocal line concludes with "Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son." The piano accompaniment features a *p tempo* (piano tempo) marking in the vocal part and a *f* (piano fortissimo) marking in the piano part, followed by a *rit. pp* (ritardando pianissimo) marking in both parts.

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GLORIA.

Allegro.

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

ff
vo-lun-ta-tis. Lau-da-mus te; be-ne-di-ci-mus

p
te; lau-da-mus te; be-ne-di-ci-mus te; ad-o-

f
ra-mus, ad-o-ra-mus te; glo-ri-fi-ca-mus, glo-ri-fi-

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Allegro'. The score consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a fortissimo (*ff*) dynamic. The third system starts with a piano (*p*) dynamic. The fourth system begins with a fortissimo (*f*) dynamic. The lyrics are in Latin, and the piano part provides harmonic support with various textures, including block chords and moving lines.

mf
ca - mus te. Gra - ti - as a - gi - mus ti - bi propter ma - - - guam

f
glo - ri - am tu - am, Do - mi - ne De - us, Rex coe -

ff
le - stis, De - - us Pa - - - ter, De - -

rit.
us Pa - - ter o - mni - - - po - tens.

rit.

Molto moderato.

Solo ad lib.

Do - mi - ne Fi - li, Fi - li u - ni - ge - ni - te Je - su,

Je - su Chri - ste; Do - mi - ne De - us, A - gnus

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

mun - di, mi - se - re - re no - bis; qui tol - lis pec - ca - ta

mun - di, mi - - - se - - re - - re no - bis; qui

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

cres.
se - - - des, qui se - des ad dex - - te - ram Pa - tris,

molto rit.
mi - se - re - re, mi - se - re - re no - - - bis

molto rit.

mf *Tempo I.*

Quo - ni - am tu so - lus, tu so - lus san - ctus:

quo - ni - am tu so - lus, tu so - lus san - ctus tu

so - lus Do - mi - nus: tu so - lus al - tis - si - mus: tu

so - lus Do - mi - nus: tu so - lus al - tis - si - mus,

mf *f poco più mosso*

Je - su, Je - su Chri - - ste, cum san - cto

ff

Spi - ri - tu in glo - ri - a De - - i Pa - -

tris. A - - men, A - - men,

molto rit.

A - - men, A - - men.

molto rit.

CREDO.

Allegretto ma non troppo.

Pa - trem o - mni - po - ten - tem, Fa - cto - rem cœ - li et ter - ræ,

vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in u - num

Do - mi - num Je - sum Chri - stum. Fi - li - um De - i u - ni - ge - ni - tum,

et ex Pa - tre na - tum an - te o - mni - a sæ - cu - la. De - um de

f

Red.

No words in this Credo are repeated.

De - o; Lu - men de Lu - mi - ne; De - um ve - rum de De - o ve -

ff

ff

ro; ge - ni - tum non fa - ctum; con - sub - stan - ti - a - lem Pa - tri, ...

... per quem o - mni - a fa - cta sunt. Qui pro - pter nos

ho - mi - nes, et propter nostram sa - lu - tem, de - scen - dit de coe - lis.

rit.

rit.

Meno mosso.

Solo ad lib.

p

Et in-car-na-tus est de Spi-ri-tu san-cto, ex Ma-ri-a Vir-gi-

pp molto rit. *tempo mf Tutti.*

ne, ET HO-MO FACTUS EST. Cru-ci-fi-xus e-ti-am pro no-

p rit. e dim. ** A* *poco a poco accelerando*

bis; sub Pon-ti-o Pi-la-to passus, et se-pultus est. *poco a poco accelerando*

piu f

* From A to B may be omitted.

molto cres. **B** *f* *Tempo I.*

Et re-surre-xit ter-ti-a di-e se-

cun - dum Seri - ptu - ras; et a-scen-dit in coe - lum; se-det ad dex-te-ram

Pa - tris: et i - te - rum ven - tu - rus est cum glo-ri-a ju-di - ca - re

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

Andante sostenuto.

mf
Et in Spi-ri-tum san - etum, Do-mi-num et vi-vi-fi-can-tem,

con espress.
qui ex Pa-tre Fi-li-o-que pro-ce-dit; qui cum Pa-tre et

Fi-li-o si-mul ad-o-ra-tur et con-glo-ri-fi-

rit.
ca-tur; qui lo-cu-tus est per pro-phe-tas.

Tempo I.

f

Et 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 - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum, et

ff

molto rit.

vi - tam ven - tu - ri sæ - cu - li. A - - - - men.

molto rit.

SANCTUS.

Adagio.

San - - - ctus, sau - - - ctus, san - - - ctus,

Do - mi - nus De - us, Do - mi - nus De - us Sa - ba - oth

Ple - ni sunt cœ - li, cœ - li et ter - ra, Ple - ni sunt cœ - li et

Detailed description: This block contains the first three systems of the musical score for the Sanctus, marked Adagio. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system features a vocal line with a crescendo (cres.) and piano (pp) markings, and a piano accompaniment with a piano (pp) marking. The second system features a vocal line with a forte (f) and piano (p) marking, and a piano accompaniment with a forte (f) and piano (p) marking. The third system features a vocal line with a mezzo-forte (mf) and forte (f) marking, and a piano accompaniment with a mezzo-forte (mf) marking.

§ Allegro.

ter - ra glo - ri - a tu - a. § Ho - san - - na in - ex - - cel -

Detailed description: This block contains the fourth system of the musical score for the Sanctus, marked Allegro. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system is divided into two parts by a double bar line. The first part features a vocal line with a mezzo-forte (mf) marking and a piano accompaniment with a mezzo-forte (mf) marking. The second part features a vocal line with a forte (f) marking and a piano accompaniment with a forte (f) marking.

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

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff, both in the key of A major. The lyrics are "sis, Ho - san - na in ex - cel - sis. Ho - san - na, Ho -".

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

This system contains the second line of the musical score. The vocal melody continues with the lyrics "san - na in ex - cel - sis, Ho - san - na in ex - cel -".

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

This system contains the third line of the musical score. The vocal melody continues with the lyrics "sis. Ho - san - na, Ho - san - na in ex - cel - sis, Ho - san - na".

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

rit.

rit.

Fine.

This system contains the fourth and final line of the musical score. It includes the lyrics "in ex - cel - sis, Ho - san - na in ex - cel - sis." and ends with a double bar line. The word "rit." (ritardando) is written above the vocal staff and below the piano staff. The word "Fine." is written at the bottom right of the system.

BENEDICTUS.

Allegretto.

Solo, or Voices in unison.

mf Be - ne - di - ctus, be - ne - dic - tus qui ve - nit, qui

mf ve - nit in no - mi - ne Do - mi - ni. ** A* *piu f* Be - ne - di - ctus

p soave be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne

p colla voce Do - mi - ni. *cres.* Be - ne - di - ctus, be - ne - di - ctus qui

cres.

* This movement may be shortened by omitting the part between A & B, or between A & C.

f *rit.* *tempo*

ve - nit in no - mi - ne Do - mi - ni Be - ne -

f *rit.* *tempo*

B *soave*

di - ctus, be - ne - di - ctus qui ve - nit, qui ve - nit in

colla voce

rit. *Cp* *tempo*

no - mi - ne Do - mi - ni. Be - ne - di - ctus, be - ne -

tempo *rit.* *p*

rit. e dim. al Fine. *Repeat Hosanna from §*

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

rit. e dim. al Fine.

D. Segno.

AGNUS DEI.

Andante.

p

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

p

mi - se - re - re no - bis.

mf

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

rit.

mi - se - re - re no - bis. *A

rit.

* This movement may be shortened by omitting the part from A to B.

p

p

A - gnus De - i,

cres.

dim.

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

cres.

dim.

B *p*

rit.

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

p

rit.

3/4

Tempo I.

p

do - na no - bis pa - - - cem, .

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The piano accompaniment is in bass clef, also in 3/4 time, with a key signature of two sharps. It provides harmonic support with chords and moving lines.

p

* C

do - na no - bis pa - - - cem,

This system contains the third and fourth staves. The vocal line continues the melody, with a crescendo leading to a section marked with an asterisk and the letter 'C'. The piano accompaniment continues with harmonic support.

do - na no - bis pa - - - cem,

This system contains the fifth and sixth staves. The vocal line continues the melody, and the piano accompaniment provides harmonic support.

più f

do - na no - bis pa - - - cem,

più f

This system contains the seventh and eighth staves. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The system ends with a *più f* (more forte) dynamic marking.

* This movement may be further shortened by omitting the part between C & D.

p

do - na no - bis, do - na no - bis

poco rit. e dim.

pa - cem, do - na no - bis pa -

poco rit. e dim.

D *p tempo*

cem, do - na no - bis pa -

p tempo

f *molto rit.* *pp*

cem, do - na no - bis pa - - - - - cem:

f *molto rit.* *pp*



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