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TO
THE RIGHT HON. VISCOUNT HALIFAX,
President of the English Church Union.

Missa: "Sanctorum Meritis."

Service for the Holy Communion

(INCLUDING
KYRIE PROPER, BENEDICTUS and AGNUS DEI),

Composed by

S. ROYLE SHORE.

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Price 6 ^{Ninepence}

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PREFACE.

1^② An explanation of the settings of the Kyrie in this service may not be unnecessary. The ancient Kyrie consists of the threefold repetition of

Kyrie eleison. (Lord, have mercy upon us.)

Christe eleison. (Christ, have mercy upon us.)

Kyrie eleison. (Lord, have mercy upon us.)

The reasons for this arrangement are given in an old treatise:— The appeal for mercy is made to each Person of the Holy **Trinity**, because we sin against each; and *thrice* to each, because we offend in *thought, word and deed*.

2^② The above Kyrie in its English form was retained in the First Prayer Book of King Edward VI., and its use is not unknown in the church of England at the present time, through the translation into English of certain Latin Masses. As the 'Benedictus qui venit' and the 'Agnus Dei' have been largely restored among us, it is difficult to understand why the Kyrie proper should be overlooked. A setting of it is contained here (Kyrie I.)

3^② The Responses to the Commandments may be treated in two ways — either as a substitute for the Kyrie proper or as Responses to a Lesson. In the former case, there should be a change in the music after the fourth and seventh commandments (see Kyrie II^A). If the Kyrie proper be sung, the Responses to the commandments may be conveniently sung to an adaptation of the plainchant of the Litany (Kyrie II^B). In any case, the settings Nos I and II^A should not be used together, for both liturgical and musical reasons.

4 In the Kyrie proper the original Greek words are retained and not translated into English. It seems quite consistent that words, which were retained in their original form when Latin took the place of the more ancient Greek, in the services of the Western Church, should now be retained, although the Latin tongue in our portion of the Western Church, has, in its turn, given way to the English.

5 The words in question are a beautiful link also with all ages of the Christian Church, east and west and are perfectly understood by ordinary churchgoers. Seeing that Christmas Carols with Latin refrains are used with approval in church and entire Latin works, such as settings of the 'Stabat mater' are frequently sung, either as anthems or as independent musical performances, it is hard to see how any valid objection could be urged against the use of these few Greek words.[Ⓐ]

If sung before the Communion Office begins, the Kyrie proper would be nothing more than an Introit. Where the Introit proper is in use, the Kyrie would naturally follow it and one would be just as admissible as the other.

6 The music of the service is founded upon the plainsong melody of the hymn[Ⓑ] "Sanctorum meritis" from the Sarum Breviary, which gives the title to the service. In building on a foundation such as this the composer has humbly followed the example of a great musician of the Church.[Ⓒ] It is unfortunate that neither the hymn nor its melody finds any place in "Hymns Ancient and Modern," but both are reproduced in the "Hymnal Noted" and the "Office Hymn Book."

7 In order that the singers in the choir may render the service with greater intelligence, the words from time to time assigned to the subject or fragments of it, are printed in italics and a few foot notes are also inserted.

8 The service should, if possible, be sung without organ accompaniment.

Ⓐ From the preface to Mr B. Agutter's service "Missa de Sancto Amphibalo," with the composer's permission.

Ⓑ The writer is informed that settings of the "Kyrie Eleison" in the original Greek words, are sometimes sung as anthems in Cathedral churches.

Ⓒ Used with great effect in Dr. Villiers Stanford's oratorio "Eden."

Ⓓ See Palestrina's Masses founded on the hymns "Æterna Christi munera" and "Iste Confessor."

MISSA; SANCTORUM MERITIS.

I. Kyrie eleison. (No 1)

composed by S. ROYLE SHORE.

Moderato.

TREBLE. *p* Ky - ri - - e e - lei - -

ALTO. *p* Ky - - - ri - - e e - lei - -

TENOR. *mf* Ky - ri - - e e - lei - son Ky - ri - e e - -

BASS. *p* Ky - - ri - e e - lei - son Ky - ri - e

ORGAN. *p* $\text{♩} = 100.$

A *p* son Ky - ri - e e - lei - son

B *p* Ky - ri - e e - lei - son

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

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

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

C **D** *mf*

mf Chris - -

mf Chris - - - te e - lei - -

f Chris - - te e - - lei - - - son Chris - - te e -

Chris - te e - lei - - - - son Chris - te

mf

- - te e - - lei - - son Chris - - te e - lei - -

son Chris - - - te e - lei - - - son Chris - te

lei - - - - son Chris - te e - lei - -

e - lei - - - - son Chris - te e - lei - -

E **F** *p* *mf*

- - son Ky - *p* ri - - e e - lei - - son Ky -

- e lei son Ky *mf* ri - e e - lei - - son Ky -

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

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

p *mf*

ri - e e - lei - son.

ri - e e - lei son Ky - ri -

Ky - ri - e e - lei -

Ky - ri - e e - lei -

G *cresc.*

Ky - ri - e e - lei -

cresc.

cresc. e - lei -

son *cresc.* Ky - ri - e

- son Ky - ri - e e -

cresc.

H *dim.* *rall.* *pp*

son e - lei - son.

dim. *rall.* *pp*

son *dim.* Ky - ri - e e - lei - son.

dim. *rall.* *pp*

e - lei - son e - lei - son.

dim. *rall.* *pp*

lei - son.

IIA Kyrie eleison (No 2)

Responses to the Commandments

after 1, 2 & 3.

 $\text{♩} = 120$ TREBLE.
ALTO.TENOR.
BASS.

Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

after 4, 5 & 6.

Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

mf Plainsong in the Bass.

after 7, 8 & 9.

Tenors 1. 2.

Lord have mer-cy up-on us, and in-cline our hearts to keep this law.

Basses 1. 2.

after 10.

Lord have mer-cy up-on us, and write all these Thy laws in our hearts we be-seech Thee.

II^B Kyrie Eleison or Responses to the Commandments.

p

Lord, have mercy up - on us, * and incline our hearts to keep this law.

* Take breath.

p *pp*

Lord, have mercy up - on us, * and write all these Thy * we be - seech Thee.

rall.

III. Gloria Tibi.

$\text{♩} = 132.$

ff

Glo - ry be to Thee O Lord.

Glo - ry be to Thee O Lord.

ff

Plainsong in Tenor.

IV. Laus Tibi.

$\text{♩} = 132.$

ff

Praise be to Thee O Christ.

ff

Plainsong in Tenor.

V. Credo.

Allegro.

Treble. *f* The Fa-ther al - migh - - ty

Alto. *f* The Fa - - ther al -

Tenor. *f* The Fa-ther al - migh -

Priest. I be - lieve in one God.

Bass. or I be - lieve in one God.

Organ. *f* Allegro.

$\text{♩} = 132$

A

ma-ker of Heav'n and earth.

migh - ty ma-ker of Heav'n and earth and of all things vi - si -

ty. Ma-ker of Heav'n and earth and of all things

And of all things vi - si -

Vi - si - ble and in - vi - - si - - ble

ble and in - vi - si - ble

vi - si - ble and in - vi - si - ble

ble and in - vi - - si - ble

B

p

And in one Lord

And in one Lord Je - sus Christ, Je - sus Christ

And in one Lord Je - sus Christ Je - sus

And in one Lord Je - sus Christ the

Je - sus Christ the on - ly be - got - ten Son of God Be -

the on - ly be - got - ten Son of God Be -

Christ the on - ly be - got - ten Son of God. Be -

on - ly be - got - ten Son of God Be -

C

got - ten of His Fa - ther be - fore all

got - ten of His Fa - ther be - fore all

got - ten of His Fa - ther be - fore all

got - ten of His Fa - ther be - fore all

Dff

worlds — God of God, Light of Light, Ve-ry God of Ve-ry God Be-
 worlds — God of God, Light of Light, Ve - ry God of
 worlds — God of God, Light of Light,
 worlds all worlds

got - ten not made Be-ing of one — sub - stance with the Fa - ther
 Ve - - ry God of Ve - ry God
 Ve-ry God of Ve-ry God Be - got - ten not made Be-ing of one —
 Be - ing of one sub - stance with the Fa - ther

E *rall.* **Slower.** $\text{♩} = 92.$
 By whom all things were made — who
 By whom all things were made — who
 sub - stance with the Fa - ther. By whom all things were made —
 By whom all things were made — **Slower.** $\text{♩} = 92.$

for us men and for our sal - va - tion came down from heav - en *rall.*
 for us men and for our sal - va - tion came down from heav - en *rall.*
 Who for us men and for our sal - va - tion came down from heav - en *rall.*
 who for us men and for our sal - va - tion came down from heav - en *rall.*

G A little slower. $\text{♩} = 84.$
 and was in - car - nate in - car - - - nate by the Ho - ly
 and was in - car - nate in car - - - nate by the Ho - ly
 and was in - car - nate in car - - - nate by the Ho - ly

A little slower. $\text{♩} = 84.$

Very slow. $\text{♩} = 60.$
 Ghost of the Vir - gin Ma - ry And was made man.
 Ghost of the Vir - gin Ma - ry And was made man.
 Ghost of the Vir - gin Ma - ry And was made man.
 And was made man.

Very slow. $\text{♩} = 60.$

H Quicker. $\text{♩} = 92$.

And was cru - ci - fi'd al - so for us

And was cru - ci - fi'd al - so for us

And was cru - ci - fi'd al - so for us

And was cru - ci - fi'd al - so for us

Quicker. $\text{♩} = 92$.

un - der Pon - tius Pi - late He suf - fer -

un - der Pon - tius Pi - late He suf - fer -

un - der Pon - tius Pi - late He suf -

un - der Pon - tius Pi - late He suf -

ed suf - fer - ed and was bur - ri - ed.

ed suf - fer - ed and was bur - ri - ed.

fer - ed suf - fer - ed and was bur - ri - ed.

fer - ed suf - fer - ed and was bur - ri - ed.

* The Treble is imitated by the Tenor in notes of double length.

K Allegro.

ff

+

and the third day He rose a - gain ac - - - cord -

and the third day He rose a - gain ac -

and the third day He rose a - gain, He rose a - gain ac -

Allegro. $\text{♩} = 132.$ and the third day He rose a - gain ac - cord ing

ff

- ing to the scrip - - tures and as - cend - ed in - to

cord-ing to the scrip-tures and as - cend-ed in - to Heav'n, in - - to

- - - cord - - - ing to the scrip - tures and as-cend - ed in-to

to the scriptures and as - cend - ed in - to

Heav'n and sit-teth at the right hand of the Fa - ther and He shall

Heav'n and sit-teth at the right hand of the Fa - - - ther and

Heav'n and sit-teth at the right hand of the Fa - ther To

Heav'n and sit-teth at the right hand of the Fa - - - ther

L mf

ff

+ Treble and Tenor are written in canon for 4 Bars.

⓪ Treble imitates Alto.

come a - gain with glo - ry to judge both the Quick and the
He shall come a - gain with glo - - ry to judge both the Quick and the
judge both the Quick and the Dead
and the

M *Maestoso.* **N** *Allegro.*

Dead Whose king - dom shall have no end. And I be - lieve - -
Dead Whose king - dom shall have no end. And I be - lieve
Whose king - dom shall have no end. And I be - lieve
Dead Whose king - dom shall have no end. And I be - lieve - -

Maestoso. $\text{♩} = 84.$ *Allegro.* $\text{♩} = 132.$

in the Ho - ly ghost the Lord and giv - er of life
in the Ho - ly ghost the Lord and giv - er of life
in the Ho - ly ghost the Lord and giv - er of life
in the Ho - ly ghost and I be - lieve in the Ho - - ly

† The opening strain of the melody to the hymn 'Veni Creator' repeated in the Treble.
3821

0

Who pro - ceed - eth from the Fa - ther and the Son Who

Who pro - ceed - eth from the Fa - ther and the Son Who

Who pro - ceed - eth from the Fa - ther and the Son Who

Ghost Who pro - ceed - eth from the Fa - ther and the Son Who

cresc.

with the Fa - ther and the Son to - ge - ther is wor - ship -

cresc.

with the Fa - ther and the Son to - ge - ther is wor - ship -

cresc.

with the Fa - ther and the Son to - ge - ther is wor - - -

cresc.

with the Fa - ther and the Son to - ge - ther is worship - ped

dim.

ped *dim.* and glo - ri - - fied

dim.

ped *dim.* and glo - ri - - fied

dim.

ship - ped and glo - ri - - fied

dim.

and glo - ri - - fied

P Slower.

Who spake by the

Who spake by the

Who spake by the

Who spake by the

Slower. $\text{♩} = 100.$

Allegro. Q

mf

Pro - - - phets and I be - lieve one Ca - - tho -

Pro - - - phets and I be - lieve one Ca - - tho -

Pro - - - phets and I be - lieve one Ca - - tho -

Pro - - - phets and I be - lieve one Ca - - tho -

Allegro. Q = 132.

R

lic and A - pos - to - - - lic Church

lic and A - pos - to - - - lic Church One

lic and A - pos - to - - - lic Church I ac - know - ledge one

lic and A - pos - to - lic Church I ac - know - ledge one Bap - - -

f *cresc.*

I ac - know - ledge one Bap - tism for the re - mis - - sion of

Bap - - tism for the re - mis - - sion of

Bap - - tism for the re - mis - sion of sins

- tism for the re - mis - - - sion of

cresc.

S *ff*

sins and I look for the Re - sur - rec - tion of the

sins of the

and I look for the Re - - sur - rec - - tion of the

sins of sins

T *ff*

dead and the life of the world to come

dead and the life to come

dead and the life of the world to come

and the life of the world to come

U *Slower.*

a - - - - - men.

a - - - - - men.

a - - - - - men, a - - - - - men.

a - - - - - men.

Slower. ♩ = 100.

VI. Sanctus.

Slow.

Treble. *pp* Ho - - - ly, Ho - - -

Alto. *pp* Ho - - - ly, Ho - - -

Tenor. *pp* Ho - - - ly, Ho - - -

Bass. *pp* Ho - - - ly, Ho - - -

Organ. *pp* $\text{♩} = 76$

A

ly, Ho - ly Lord God of

ly, Ho - ly Lord God of

ly, Ho - ly Lord God of

ly, Ho - ly Lord God of

B Faster.

Hosts. *f* Heav'n and earth are full of Thy

Hosts. *f* Heav'n and earth are full of Thy

Hosts. *f* Heav'n and earth are full of Thy

Heav'n and earth are full of Thy

Faster. $\text{♩} = 100$

C *ff* Allegro.

glo - - - - ry, glo - - ry be to

glo - - - - ry, glo - - ry be to

glo - - - - ry, glo - - ry be to

glo - - - - ry, glo - - ry be to

Allegro. ♩ 132.

Thee O Lord most high.

Thee O Lord most high.

Thee O Lord most high.

Thee O Lord most high.

VII. Benedictus.

Slow. *Bless - - - - ed is he*

Treble. *Bless - - - - ed*

Alto. *Bless - - - - ed is he*

Tenor. *mf Bless - - - - ed*

Bass. *p Bless - -*

Organ. *Slow. p*

♩ = 84.

21

Bless - ed, Bless - ed, Bless - ed, Bless - ed is

Bless - ed, Bless - ed, Bless - ed, Bless - ed is

Bless - is - ed he is he that cometh in the

ed is he, is he that com - eth in the

- - ed is he

p *p*

he that *cresc.* com-eth in the

he that com - eth in the *cresc.*

name of the Lord in the *cresc.* name

name of the Lord, the name *cresc.* of

that com - - - eth in the *cresc.*

C Allegretto.

name *dim.* of the Lord

name *dim.* of the Lord

of the Lord

the Lord *dim.* Ho - san-na in the high -

name of the Lord Ho - san-na in the

Allegretto. $\text{♩} = 132$.

D *f* Ho - sanna in the high - - - - - **E** Ho - - - - -
 Ho - - - - - san - - - - - na in the high - - - - -
 est Ho - - - - - san - - - - - na in the high - - - - -
 high - - - - - est, in the high - - - - - est, Ho - san-na

san - - - - - **F** na *dim.*
 - san - - - - - na Ho - san-na in the high - - - - - *dim.*
 est, Ho - - - - - san - na in the high - - - - - *dim.*
 est, Ho - - - - - san - na in the high - - - - - *dim.*
 in the high - - - - - est Ho - - - - - san - - - - - *dim.*

G **H**
 - - - - - est, Ho - san - - - - - na in the high - - - - -
ff - - - - - est, Ho - - - - - san - - - - - na in the high - - - - -
ff - - - - - est, Ho - - - - - san - - - - - na Ho - - - - -
 na Ho - sanna in the high - - - - - est,

est, Ho - san - na in the high - est.

est, in the high - est.

san - na in the high - est.

Ho - san - na in the high - est.

rall.

VIII. Agnus Dei.

Slow. *pp* of A

Treble. O Lamb of God that tak - est a -

Alto. *pp* O Lamb of God that

Tenor. *pp* O Lamb of God that tak -

Bass.

Organ. *pp* Slow. $\text{♩} = 84$.

way the sins of the world Have mer - cy

tak - est a - way the sins of the world Have mer - cy

est a - way the sins of the world Have mer - cy

Have mer - cy

pp *p* *pp*

up - - - on us. *C* *p* 0 Lamb

up - - - on us. *p* 0 Lamb

up - - - on us. *p* 0 Lamb

up - - - on us. *p* 0 Lamb

up - - - on us. *p* 0 Lamb

of God that tak - - - est a - - way the *D* *cresc.*

of God that tak - - - est a - - way the *cresc.*

of God that tak - - - est a - - way the *cresc.*

of God that tak - - - est a - - way the *cresc.*

of God that tak - - - est a - - way the *cresc.*

sins of the world Have mer - cy up - - *E* *pp*

sins of the world Have mer - cy *pp*

sins of the world Have mer - - - cy *pp*

sins of the world Have mer - - - cy up - - *p*

sins of the world Have mer - - - cy up - - *pp*

F *p*

on us O Lamb of God that tak-est a-way
 up on us O Lamb of God that tak-est a-
 up - - on us O Lamb of God that

on us. O Lamb of

G

way the sins, the sins, the sins of the world
 the sins, the sins of the world
 way the sins, the sins of the world
 tak-est a-way the sins of the world
 God that tak-est a-way the sins of the world

H *pp* *rall.*

grant us Thy peace.
 grant us Thy peace.
 grant us Thy peace.
 grant us Thy peace.

IX Gloria in Excelsis.

Moderato.

A

Treble.

Alto.

Tenor.

Priest

Bass.

Organ.

♩ = 100.

or Glo - ry be to God on high.

Glo - ry be to God on high.

Moderato.

B

and in

earth

peace

good -

will to -

p

and in

earth

peace

good -

will to -

and in

earth

peace

good -

will to -

will to

will to

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

wards men

D Allegro.

Allegro. ♩ = 126.

E

- - ship Thee, we glorify Thee we give thanks to Thee for Thy great

Thee we glorify Thee we give thanks to Thee for Thy great

we wor - ship Thee we give thanks to Thee for Thy great

Thee we wor - ship Thee we give thanks to

F

glo - - ry O Lord God heav'n - - ly King,

glo - - ry O Lord God heav'n - ly King heavn -

glo - - ry O Lord God heav'n - - ly King, heav'n -

Thee for Thy great glo-ry O Lord God heav'n - - - ly King, heav'n -

G

God the Fa - - - ther al - migh - - - - ty.

ly King God the Fa - - - ther al - migh - - - - ly.

- - ly King God the Fa - - - - - migh - ty.

- - ly King God the Fa - - - - - migh - - - - ty.

H Slower.

I

Je - su Christ

O Lord the on - ly Be - got - - ten son Je - su Christ

O Lord the on - ly Be - got - - ten son Je - su Christ

O Lord the on - ly Be - got - - ten son

Slower. $\text{♩} = 100$.

K

L

Son of the Fa - - -

Lamb of God, Son of the Fa -

O Lord God Lamb of God, Son of the Fa - - -

O Lord God Lamb of God,

M

N

ther have mer - cy up -

ther have mer - cy up -

ther, That tak - est a - way the sins of the world have mer - cy up -

That tak - est a - way the sins of the world,

0

on us. Thou that tak-est a-way the sins the sins

have mer-cy up-on us. sins of the world, have mer-cy up-on us. of the world, have mer-cy up-on us. of the world, have mer-cy up-on us. of the world Thou that

Re-ceive Thou that tak-est a-way Thou that tak-est a-way the sins of the world Re-ceive tak-est a-way the sins of the world

S

our prayer

our prayer Thou that sit-test at the

our prayer The right

Thou that sit-test at the right hand of

p *cresc.*

T

up - on us.

have mer - cy up - on us.

right hand of God the Fa - ther have mer - cy up - on us.

hand of God the Fa - ther have mer - cy up - on us.

God the Fa - ther have mer - cy up - on us.

f

U **Allegro.**

For Thou on - ly art

For Thou on - ly art

For Thou on - ly art

art Ho - ly Thou on - ly art the

f

Allegro. $\text{♩} = 126$.

f

X Lord Thou on - ly *dim.* O **Y** Christ *cresc.*
 Lord Thou on - ly *dim.* O Christ O Christ *cresc.*
 Lord Thou on - ly *dim.* O Christ O Christ *cresc.*
 Lord Thou on - ly *dim.* O Christ O Christ *cresc.*
 Thou on - ly O Christ with

Z with the Ho - ly Ghost *ff* art most high
 with the Ho - ly Ghost *ff* art most high
 with the Ho - ly Ghost *ff* art most high
 the Ho - - - ly Ghost *ff* art most high

ry of God the Fa - ther. A - - - men.
 in the glo - - ry of God the Fa - ther. A - - - men.
 in the glo - - ry of God the Fa - ther. A - - - men.
 in the glo - - ry of God the Fa - ther. A - - - men.
 in the glo - - - ry of God the Fa - ther. A - - - men.

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