

# *Mass of Christ the Redeemer*

*Bernard Kirkpatrick*

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Penitential Act with Invocations
Lord, Have Mercy/Kyrie, Elison
Glory to God
Gospel Acclamation
Holy
We Proclaim Your Death
When We Eat This Bread
Save Us, Savior
Amen: 6/4 and 4/4 versions
Lamb of God

# Mass of Christ the Redeemer

## Penitential Act with Invocations

Bernard Kirkpatrick

INTRO: *Andante moderato* (♩ = ca. 72)

Soprano Alto

Tenor Bass

Sw. 8', 4' flutes  
Gt. Principal 8',  
Flute 8';  
Sw to Gt. coupler  
Ped. 16', 8'  
+ Sw. to Ped

Organ/  
Keyboard

Sw. *mp*

*pp*

*pp*

Ky - ri - e, -  
Ky - ri - e, -  
Ky - ri - e, -

4 Celebrant or Cantor (*in free rhythm*)

You were sent to heal the con - trite of heart:

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

N.B: The trope sections are composed so that any of the missal tropes may be sung in free rhythm. The choir voices accompany the cantor/celebrant, employing a "drone" style. When a breath is required, the voices re-enter using the acciacatura. The tenor voices should employ a "falsetto" tone, if the high note is found difficult to sing softly.

Cantor

6

*mp*

Lord, have mer - cy. Lord, have mer - cy.

8 Assembly

Lord, have mer - cy. Lord, have mer - cy.

S.  
A. *mp* Lord, have mer - cy. Lord, have mer - cy.  
T.  
B.

Gt. *mp*

10

Celebrant or Cantor

You came to call sinners:

*pp* Chri - ste, Chri - ste, e -  
Chri - ste, e -

13

*mf* Cantor:

Christ, have mer - cy. Christ, have mer - cy.

le - i-son.  
le - i-son.  
le - i-son.

Sw. *mp*

15 Assembly

Christ, have mer - cy. Christ, have mer - cy.

Gt. *mf* Christ, have mer - cy. Christ, have mer - cy.

*mf*

Celebrant or Cantor

You are seated at the right hand of the Father to in-ter cede for us:

*p* Ky - ri - e, e -  
 Ky ri - e, e -  
 Ky - ri - e, e -  
 Ky - ri - e, e -

*mf* Cantor:

Lord, have mer - cy. Lord, have mer - cy.

le - i-son.  
 le - i-son.  
 le - i-son.  
 le - i-son.

*Sw. mp*

Lord, have mer - cy. Lord, have mer - cy.

Lord, have mer - cy. Lord, have mer - cy.

Gt. *mf*

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system is a vocal line with lyrics. The second system is a piano accompaniment with lyrics. The third system is a guitar accompaniment with the instruction 'Gt. mf'. The lyrics are 'Lord, have mer - cy. Lord, have mer - cy.' repeated across the systems. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp, and dynamic markings like 'mf'.

# Lord have mercy

INTRO: *Andante moderato* (♩ = ca.72)

Sw. 8', 4' flutes  
Gt. Principals 8', Fl 8';  
Sw to Gt. coupler  
Ped. 16', 8'  
+ Sw. to Ped

Sw. *mp*

Cantor

3

*mp*

Lord, have mer - cy.  
Ky - ri - e, e - lei - son,

Lord, have mer - cy.  
Ky - ri - e, e - lei - son.

*p*

5

Assembly

Lord, have mer - cy.  
Ky - ri - e, e - lei - son,

Lord, have mer - cy.  
Ky - ri - e, e - lei - son.

S. *mp*  
A. Lord, have mer - cy.  
Ky - ri - e, e - lei - son.

T. Lord, have mer - cy.  
Ky - ri - e, e - lei - son.

B.

Gt. *mp*

7 Cantor:

*mf*

Christ, have mer - cy. Christ, have mer - cy.  
Chri - ste, e - lei - son. Chri - ste, e - lei - son.

*mp*  
Sw.

9 Assembly

Christ, have mer - cy. Christ, have mer - cy.  
Chri - ste, e - lei - son. Chri - ste, e - lei - son.

*mf*

Christ, have mer - cy. Christ, have mer - cy.  
Chris - te, e - lei - son. Chris - te, e - lei - son.

Gt. *mf*

11 Cantor:

*mf*

Lord, have mer - cy. Lord, have mer - cy.  
Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son.

Sw. *mp*



Lord, have mer - cy. Lord, have mer - cy.  
Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son.

*mf* Lord, have mer - cy. Lord, have mer - cy.  
Ky - ri - e, e - lei - son. Ky - ri - e, e - lei - son.

Gt. *mf*

Preview

# Glory to God

## INTRO *Con moto* (♩ = ca.54)

Swell 8' 4'  
Great 8' 4' 2' +mixt.  
Solo Tubas (if available)  
Sw.to Gt. coupler

**Organ/  
Keyboard**

Musical score for the Intro section. The Organ/Keyboard part is in G major, 6/8 time, with a tempo of *Con moto* (♩ = ca.54). The Gt. part is in G major, 6/8 time, with a tempo of *Con moto* (♩ = ca.54). The Organ/Keyboard part has a dynamic of *mf*. The Gt. part has a dynamic of *mf*. The Organ/Keyboard part has a marking "1st 3 bars *tacet* when brass are present". The Gt. part has a marking "Pedal".

**A**

5 **Cantors**

Musical score for the Cantors section. The Cantors part is in G major, 6/8 time, with a tempo of *Con moto* (♩ = ca.54). The Organ/Keyboard part is in G major, 6/8 time, with a tempo of *Con moto* (♩ = ca.54). The Cantors part has a dynamic of *f*. The Organ/Keyboard part has a dynamic of *mf*. The Cantors part has a marking "Pedal".

9

Musical score for the Organ/Keyboard section. The Organ/Keyboard part is in G major, 6/8 time, with a tempo of *Con moto* (♩ = ca.54). The Organ/Keyboard part has a dynamic of *ff*.

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**B**13 *f* Assembly

Musical score for measures 13-16. The score is in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a guitar (Gt.) part. The lyrics are "Glo - ri - a in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o." The music is marked with a forte (*f*) dynamic. The guitar part provides harmonic support with chords and arpeggios.

Musical score for measures 17-20. The score is in G major (one sharp) and 4/4 time. It features a guitar (Gt.) part. The music is marked with a dynamic instruction: "gradually reduce". The guitar part consists of chords and arpeggios, with the volume decreasing over the four measures.

*mf*

Glo-ry to God in the high - est, \_\_\_\_\_ and on earth \_\_\_\_\_ peace to

*mf*

Glo - ry to God \_\_\_\_\_ and on earth \_\_\_\_\_ peace

Glo-ry to God in the high - est, \_\_\_\_\_ and on earth,

Glo - ry to God \_\_\_\_\_ and on earth \_\_\_\_\_ peace to

*mf*

Glo-ry to God in the high - est, \_\_\_\_\_ and on earth \_\_\_\_\_ peace to

Glo-ry to God in the high - est, \_\_\_\_\_ and on earth \_\_\_\_\_ peace to

*mf*

*ff* *Acclamatory*

peo - ple of good will. \_\_\_\_\_ We praise\_ you, we bless\_ you, we a-

peo - ple of good will. \_\_\_\_\_ We praise\_ you, we bless\_ you, we a-

peo - ple of good will. \_\_\_\_\_ We praise\_ you, we bless\_ you, we a-

peo - ple of good will. \_\_\_\_\_ We praise\_ you, we bless\_ you, we a-

*ff*

*ff*

*ff*

dore you, we glo - ri - fy you, we give you thanks for

dore you, we glo - ri - fy you, we give you thanks for

your great glo - ry, *mf* Lord God, hea - ven - ly King, O

*sempre ff* your great glo - ry, *mf* Lord God, hea - ven - ly King, O

God, al - might - y Fa - ther.

God, al - might - y Fa - ther. *An additional refrain (ms.13-16) may be added at this point if desired.*

*f* reduce Gt to 8' 4'

**C**

40 *mp* Lord Je - sus Christ, On - ly Be - got - ten Son, Lord God,

*mp* Lord Je - sus Christ, On - ly Be - got - ten Son, Lord God,

Lord God,

45

Cantor:

All:

Lamb of God, Son of the Fa-ther, you take a-way the sins of the world, have

Lamb of God, Son of the Fa-ther, you take a-way the sins of the world, have

50

Cantor:

All:

mer - cy on us; you take a - way the sins of the world, re -

mer - cy on us; you take a - way the sins of the world, re -

Cantor:

ceive our prayer; you are seat - ed at the  
 you are seat - ed

*mf*

ceive our prayer; you are seat - ed at the  
 you are seat - ed at the

*mf*

All:

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

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



62

Piano accompaniment for measures 62-65. The music is in G major and 4/4 time. It features a strong, rhythmic accompaniment with chords and moving lines in both hands. A dynamic marking of *f* (forte) is present.

66

Vocal and piano accompaniment for measures 66-68. The vocal line begins with the lyrics "For you a - lone are the Ho - ly One, you a - lone are the". The piano accompaniment continues with a strong accompaniment. A dynamic marking of *f* is present. A chord symbol **D** is shown above the piano part in measure 68.

69

Vocal and piano accompaniment for measures 69-72. The vocal line continues with the lyrics "Lord, you a - lone are the Most High". The piano accompaniment provides a strong accompaniment. A dynamic marking of *f* is present. A "(Solo)" marking is placed above the piano part in measure 72.

Je - sus Christ, with the Ho - ly  
 Je - sus Christ. with the Ho - ly  
 Je - sus Christ, with the Ho - ly Spi - - -  
 Je - sus Christ, with the Ho - ly

(Solo)  
 add 2'

Spi - rit, in the glo - ry of God the Fa - ther.  
 Spi - rit, in the glo - ry of God the Fa - ther.  
 Spi - rit, in the glo - ry of God the Fa - ther.

add sw. reeds  
 gradually open sw. box

78 *ff*

*poco rall.*

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

*ff* A - men A - men. A - men A - men. *poco rall.*

*poco rall.*

82 *ff a tempo*

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

*a tempo*

*ff*

Glo - ri - a in ex - cel - sis De - o.

Glo - ri - a in ex - cel - sis De - o.

*rit.*

*rit.* *fff*

The musical score consists of four systems. The first system is a vocal line in G major (one sharp) with the lyrics 'Glo - ri - a in ex - cel - sis De - o.'. The second system is a vocal line with the same lyrics, featuring a 'rit.' (ritardando) marking over the word 'ex'. The third system is a piano accompaniment in G major, featuring a 'rit.' marking and a 'fff' (fortissimo) marking. The fourth system continues the piano accompaniment with 'fff' markings. A large, diagonal watermark 'Preview' is overlaid across the entire score.

# Gospel Acclamation

Omit 1st 3 bars when brass are present

Great 8' 4' 2'  
Swell 8' 4'+8' oboe  
Ped. 16'Sw.to Gt.

Musical score for the first system, featuring Tubas or Trumpet and Gt. parts. The score is in 6/8 time and G major. The Tubas or Trumpet part consists of four measures of chords and eighth notes. The Gt. part consists of four measures, with the first three measures being rests and the fourth measure containing a single note with an accent.

5 Cantors *f*

Pedal

Musical score for the second system, featuring Cantors and piano accompaniment. The Cantors part consists of four measures of a melodic line with lyrics: "Al - le-lu - ia, Al - le - lu - ia, Al - le-lu - ia, Al - le - lu - ia." The piano accompaniment consists of four measures, with the first measure marked *f* Sw. and the last measure ending with a fermata.

9 Assembly

Musical score for the third system, featuring Assembly and piano accompaniment. The Assembly part consists of four measures of a melodic line with lyrics: "Al - le-lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia." The piano accompaniment consists of four measures, with the first measure marked *f* +Sw.Mixt.& reeds and the last measure ending with a fermata.

13 Gospel Acclamation Verse Tone

Musical score for 'Gospel Acclamation Verse Tone'. It consists of two systems of staves. The first system has a vocal line (treble clef) and a bass line (bass clef). The second system has a piano accompaniment with a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#). The piano part starts with a dynamic marking of *p* and later changes to *mp*. The music features block chords and simple melodic lines.

19 Assembly

Musical score for 'Assembly'. It features three systems of staves. The first system is a vocal line with lyrics: *f* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. The second system is another vocal line with lyrics: *f* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. The third system is a piano accompaniment with a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#). The piano part starts with a dynamic marking of *f*. The music includes vocal lines with lyrics and a piano accompaniment.

# Holy

Flowing - *Con moto* (♩ = ca.112)

Gt. 8' 4' 2'  
Sw. 16' + mixt+8' reed  
(Sw closed)  
Ped 16' 8', Sw to Ped.  
Sw to Gt.

Piano introduction in G major, 3/4 time. The music is marked *mp* and *f*. It features a flowing melody in the right hand and a steady bass line in the left hand.

5 *mf*

Vocal and piano accompaniment for the first system. The vocal line is marked *mf*. The piano accompaniment is marked *mf*. The lyrics are: Ho - ly, Ho - ly, Ho - ly.

9

Vocal and piano accompaniment for the second system. The vocal line is marked *f*. The piano accompaniment is marked *f*. The lyrics are: Ho - ly Lord God of hosts. Ho - ly Lord God of hosts.

13 *mf*

Hea - ven and earth are full of your glo - ry. Ho -

*mf* hosts. Heav'n and earth are full of glo - ry. Ho -

Heav'n and earth are full of your glo - ry. Ho -

*mf*

17

san - - na in the high - est.

san - na in the high - est.

*ff*



*mp*

Bless'd is he who

*mp* Bless'd is he who

*ff*

comes in the name of the Lord. Ho -

comes in the name of the Lord. *ff* Ho -

Gt. add mixt Pedal, add 16' reed *ff*

san - - na in the high - est.

san - - na in the high - est.

san - - na in the high - est.

san - - na in the high - est.

# We proclaim your Death

Celebrant



The mys - te - ry of faith.

*Andante con moto* (♩ = ca. 82)

Organ/  
Keyboard



*mf* *mp*

*mf*  
3 Assembly



We pro - claim your Death, O Lord, and pro -  
*mf* We pro - claim your Death, O Lord, and pro -  
We pro - claim your Death, O Lord, and pro -  
*mf*

5

fess your Re - sur - rec - tion un

fess your Re - sur - rec - tion un -

fess your Re - sur - rec - tion

This block contains the musical notation for measures 5 and 6. It includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a grand staff. The lyrics are: "fess your Re - sur - rec - tion un" for measure 5 and "fess your Re - sur - rec - tion un -" for measure 6. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

6


til you come a - gain.

til you come a gain.

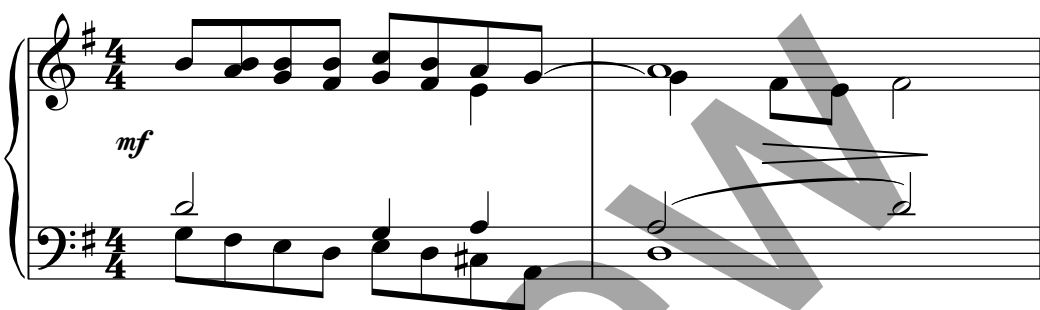
*rall.*

This block contains the musical notation for measures 7 and 8. It includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a grand staff. The lyrics are: "til you come a - gain." for measure 7 and "til you come a gain." for measure 8. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. A *rall.* (ritardando) marking is present in measure 8.

# When we eat this Bread

Celebrant   
The mys - te - ry of faith.

*Andante con moto* (♩ = ca. 82)

Organ/  
Keyboard   
*mf*

3 Assembly *mf*

  
When we eat this Bread and drink this Cup, we pro -  
*mf* When we eat this Bread and drink this Cup, we pro -  
When we eat this Bread and drink the Cup,

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5

claim you Death, O Lord, un -

claim your Death, O Lord, un -

7

til you come a - gain.

*cresc.*  
til you come a - gain.  
til you come a - gain.

til you come a - gain.  
*rall.*

# Save us, Savior of the World

Celebrant



The mys - te - ry of faith.

*Moderato* (♩ = ca. 72)

Organ/  
Keyboard

*mf*

3 Assembly *mf*

Save us, Sa- vior of the world, for by your Cross and Re - sur -

*mf* Save us, Sa- vior of the world, for by your Cross and Re - sur -

*mf*

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rec - tion you have set us free.

rec - tion  
rec - tion you have set us free.

*rall.*

The musical score consists of three systems. The first system is for a single voice part in G major, with lyrics 'rec - tion you have set us free.' The second system is for a piano accompaniment, with lyrics 'rec - tion you have set us free.' The piano part features a melodic line in the right hand and a bass line in the left hand. The third system continues the piano accompaniment, with a 'rall.' (ritardando) marking above the right hand. A large 'Preview' watermark is overlaid diagonally across the page.



# Great Amen

4/4 Rhythm



Through him..... for - ev - er and ev - er.

*Maestoso* (♩ = ca. 72)

First system of the musical score. It features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "A - men," with a dynamic marking of *f*. The piano accompaniment starts with a *mf* dynamic and includes a crescendo leading to a *f* dynamic.

Second system of the musical score, starting at measure 4. It continues the vocal line with the lyrics "A - men, A - men, A - men." and the piano accompaniment. The piano part includes a *cresc.* marking and concludes with a series of notes marked with accents.

# Great Amen

6/4 Rhythm



Through him.....for - ev - er and ev - er.

*Maestoso*

Cantors *mf*

4

7 Assembly

Musical score for measures 7-8. It features three systems of staves. The first system is for a vocal line (treble clef, key signature of one sharp) with lyrics "A - men, A - - - men," and a dynamic marking of *f*. The second system is for a piano accompaniment (treble and bass clefs, key signature of one sharp) with lyrics "A - men, A - - - men." and a dynamic marking of *f*. The third system is for a guitar accompaniment (treble and bass clefs, key signature of one sharp) with a dynamic marking of *f* and the label "Gt.".

Musical score for measures 9-10. It features three systems of staves. The first system is for a vocal line (treble clef, key signature of one sharp) with lyrics "A - men, A - men." and "A - - - men". The second system is for a piano accompaniment (treble and bass clefs, key signature of one sharp) with lyrics "A - men. A men." and a dynamic marking of *f*. The third system is for a guitar accompaniment (treble and bass clefs, key signature of one sharp) with a dynamic marking of *f*.

# Lamb of God

*Andante moderato* (♩ = ca. 76)

*mp*

The first system of the score consists of four staves. The top staff is a vocal line in treble clef with a 4/4 time signature, starting with a repeat sign and the lyrics "Lamb of God, you\_". The second staff is a vocal line in treble clef, also with a 4/4 time signature, starting with a repeat sign and the lyrics "Lamb of God, you\_". The third staff is a vocal line in bass clef with a 4/4 time signature, starting with a repeat sign and the lyrics "Lamb of God, you\_". The fourth staff is a keyboard/organ part in bass clef with a 4/4 time signature, starting with a repeat sign and the lyrics "Lamb of God, you\_". The organ part includes dynamic markings *mp* and *espress.* and performance instructions: "1st Time unison", "2nd Time harmony", "1st time - Sw.", and "2nd time - Gt.". A large diagonal watermark "PREVIEW" is overlaid on the score.

Sw. 8', 4' flutes  
Gt. Principals 8', 4' ;  
Sw to Gt. coupler  
Ped. 16', 8'  
+ Sw. to Ped

**Organ/  
Keyboard**

4

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a 4/4 time signature, starting with the lyrics "take a - way the sins of the world, have". The middle staff is a vocal line in treble clef with a 4/4 time signature, starting with the lyrics "take a - way the sins of the world, have". The bottom staff is a keyboard/organ part in bass clef with a 4/4 time signature, starting with the lyrics "take a - way the sins of the world, have". A large diagonal watermark "PREVIEW" is overlaid on the score.

mer - cy, have mer - cy, have mer - cy on

mer - cy, have mer - cy, have mer - cy on

mer - cy, have mer - cy, have mer - cy on

us. *mf* Lamb of God, you take a - way the

us. *mf* Lamb of God, you take a - way the

us. *mf* Lamb of God, you take a - way the

sins of the world, grant us,

sins of the world, grant us,

*cresc.*

grant us, grant us

*poco a poco dim.*

grant us, grant us

*poco a poco dim.*

peace.

peace.

*p* Sw. *dim.* *pp*