

Andrew Moore

# The Winchester Mass

A unison setting of the new  
English translation

With optional descant  
and keyboard accompaniment

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A unison setting of the new English translation of the  
Ordinary of the Mass  
with optional descant and keyboard accompaniment.

by

**Andrew Moore**

1. Lord, Have Mercy p. 2.
2. Third Penitential Act p. 4.
3. Glory to God p. 6.
4. Holy, Holy, Holy p. 14.
5. Memorial Acclamations p. 17.
6. Doxology & Amen p. 18
7. Lamb of God p. 20

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# Foreword

This completely newly-composed setting of the Proper of the Mass from the new English translation of the Roman Missal may be sung entirely in unison by congregation or choir. The melody is easily learned and the descant can be added subsequently. The keyboard accompaniment can be played on piano or organ and most players should be able to play from the keyboard score; however, a separate full organ score is also available.

A melody only, service or pew sheet is available separately.

Instrumental parts for use by music groups or school orchestras alongside this full vocal / keyboard score are also available as follows. (Please note that instrumental parts are not provided for the Third Penitential Act, which is best accompanied by keyboard or organ alone.)

## Basic Instrumental Resource Pack

- Melody only line for: C instrument
- Melody only line for: B flat instrument
- Melody only line for: Clarinet in A
- Descant only line for: C instrument
- Descant only line for: B flat instrument
- Descant only line for: Clarinet in A
- Bass only line for: C instrument

## Full Instrumental Resource Pack

This provides a range of complete instrumental parts in addition to those listed in the Basic Instrumental Pack (which are all included).

- Flute
- Oboe
- 2 Clarinets in B flat,
- 2 Clarinets in A (The same as the B flat parts but the Holy, Holy, Holy and the Agnus Dei and Doxology are more easily played in A).
- Violin 1
- Violin 2
- Viola (largely the same as Clarinet 2)
- Cello / Bassoon / Bass
- Full score of the instrumental parts, with keyboard and voices.

Details of how to obtain any of the above can be found at [www.andrewmooremusic.com](http://www.andrewmooremusic.com)

# Lord, Have Mercy

Andrew Moore

**Andante tranquillo**

Descant

Voice

**Andante tranquillo**

Piano

*p*

4 *mp*

Lord, have mer - cy,

*mp*

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

*mp*

7

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

- cy. Christ, have mer - cy.

10

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

This block contains the first system of the musical score, covering measures 10 to 12. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The vocal line begins with a rest followed by the lyrics '- cy, Christ, have mer - cy.' in measures 10 and 11, and continues with 'Christ, have mer - cy. Lord, have mer -' in measure 12. The piano accompaniment consists of chords and moving lines in both hands. The bass line provides harmonic support with chords and a melodic line.

13

Lord, have mer - cy, Lord, have mer - cy.  
- cy. Lord, have mer - cy.  
rit. pp  
rit. pp

This block contains the second system of the musical score, covering measures 13 to 15. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The vocal line continues with 'Lord, have mer - cy, Lord, have mer - cy.' in measure 13, '- cy. Lord, have mer - cy.' in measure 14, and ends in measure 15. The piano accompaniment includes a 'rit.' (ritardando) marking in measure 14 and a 'pp' (pianissimo) dynamic marking in measure 15. The bass line continues with harmonic support.

# Third Penitential Act

## Andante tranquillo

The priest says the first invocation while this bar is repeated,  
e.g. "Lord Jesus, you came to gather the nations  
into the peace of God's kingdom:"

Musical score for the first invocation. It consists of a vocal line and a piano accompaniment. The tempo is marked "Andante tranquillo". The key signature has one flat (B-flat) and the time signature is 4/4. The piano part features a steady accompaniment of chords in the right hand and a melodic line in the left hand. The vocal line is a simple melody with lyrics: "Lord, have mer - cy. Lord, have mer - cy."

Musical score for the second invocation. It consists of a vocal line and a piano accompaniment. The tempo is marked "mp". The key signature has one flat (B-flat) and the time signature is 4/4. The piano part features a steady accompaniment of chords in the right hand and a melodic line in the left hand. The vocal line is a simple melody with lyrics: "Lord, have mer - cy. Lord, have mer - cy."

The priest says the second invocation while this bar is repeated,  
e.g. "I am a sinner and in sacrament to  
strengthen us and make us holy:"

Musical score for the second invocation. It consists of a vocal line and a piano accompaniment. The tempo is marked "mp". The key signature has one flat (B-flat) and the time signature is 4/4. The piano part features a steady accompaniment of chords in the right hand and a melodic line in the left hand. The vocal line is a simple melody with lyrics: "I am a sinner and in sacrament to strengthen us and make us holy:"

9 *mp*

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

*mp*

The priest says the third invocation while this bar is repeated,  
e.g. "You will come again in glory with  
salvation for your people:"

13

*p*

15 *mp* *p* rit. . . . .

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

*mp* *p* *pp*

rit. . . . .

# Glory to God

**Allegro moderato** ♩ = 108

Descant

Voice

Piano

**Allegro moderato** ♩ = 108

*f*

5

*f*

Glo - ry to God in the

11

high - est, and on earth peace to peo - ple of good



16

*mf*

will. We praise you, we bless you, we a -

*mf*

19

*mf*

we give you thanks for

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

*mf*

22

your great glo - ry, Lord God, heav'n - ly King,

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

25 *rit.* *cresc.* *f*  
 O God, al - migh - ty Fa - ther.  
*cresc.* *f*  
 God, al - migh - ty Fa - ther, O God, al - migh - ty Fa - ther.  
*rit.*

29 **A tempo**  
**A tempo**  
*mp*

33 *p*  
 Lord Je - sus  
*mp*  
 Lord Je - sus Christ,  
*p*

37

Christ. Lord Je - sus Christ. Lord Je - sus

On - ly Be-got - ten Son, Lord God, Lamb of God,

41

Christ. Son of the Fa - ther, or the Fa - ther,

Son of the Fa - ther, of the Fa - ther, you

*poco rit.*

*mf*

*poco rit.*

*mf*

45 **A tempo**

you

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

**A tempo**

49

take a - way the sins of the world, re - ceive our prayer;

take a - way the sins of the world, re - ceive our prayer; you are

53

you are sea - ted at the right hand of the Fa - ther,

sea - ted at the right hand of the Fa - - - - - ther, have

57

*rit.* **A tempo**

have mer - cy on us.

mer - cy on us, have mer - cy on us. For

*rit.* **A tempo**

61

you a - lone are the Ho - ly One, you a - lone are the

64

Lord, you a - lone are the Most High, you a - lone

67

lone the Most High, O Je - sus Christ, lone are the Most High, Je - sus Christ, with the

*mf*

71 *mf* with the Ho - - ly Spi - rit, with the  
*mp* Ho - - ly Spi - rit, with the Ho - - ly

74 *p* Spi - rit, *mf* in the glo - ry, *cresc.* in the glo - ry,  
*p* Spi - rit, *mf* in the glo - ry, *cresc.* in the glo - ry, in the

77 *poco rall.* *f* in the glo - ry of God the Fa - - ther. *mp*  
*f* glo - ry of God the Fa - - ther. *mp*

81 A tempo

Musical score for measures 81-84. It features a vocal line with rests and a piano accompaniment. The piano part starts with a forte (*f*) dynamic and includes a melodic line in the right hand and a bass line in the left hand.

85

Musical score for measures 85-88. The vocal line includes the lyrics "A - men, A - men." and "A - - - men, A - m A - men." The piano accompaniment continues with a forte (*f*) dynamic.

89

Musical score for measures 89-92. The vocal line includes the lyrics "A - men. A - men. A - men." and "A - - - men, A - men, A - men." The piano accompaniment includes a ritardando (*rit.*) marking and a fortissimo (*ff*) dynamic.

# Holy, Holy, Holy

Moderato

Descant

Voice

Piano

*f*

Ho - ly, Ho - ly, Ho - ly and God of hosts.

6

*f*

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

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

10

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

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



14

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

This system contains measures 14 through 17. It features two vocal staves and a piano accompaniment. The vocal parts enter in measure 14 with the lyrics "Ho - san - na in the high - - est." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

18

*mf*  
Bles - sed is he who comes in the name of the Lord,  
*mf*

This system contains measures 18 through 21. The vocal part begins in measure 18 with the lyrics "Bles - sed is he who comes in the name of the Lord,". The piano accompaniment features a melody in the right hand and chords in the left hand, marked with a mezzo-forte (*mf*) dynamic.

22

*cresc.*  
bles - sed is he who comes in the name of the Lord.  
*cresc.*

This system contains measures 22 through 25. The vocal part continues in measure 22 with the lyrics "bles - sed is he who comes in the name of the Lord." The piano accompaniment includes a crescendo (*cresc.*) marking, indicating a gradual increase in volume.

26 *f* Ho - san - na in the  
*f* Ho - san - na in the

29 high - - est. Ho -  
high - - est. Ho -

32 *Slower* *rit.* . . . . .  
san - na the high - - est. Ho - san - na in the high - - est.  
san - na in the high - - est. Ho - san - na in the high - - est.  
*Slower* *rit.* . . . . .

# Memorial Acclamations

If the priest uses the Missal tone for the invitation,  
then the pitch of the first note should be 'e'.

## Moderato

Descant

Voice

Piano

**Moderato** The mys - ter - y of faith.

*mf*

3

*f*

1. We pro - claim your Death, O Lord, and pro - fess your Re - sur - rec - tion  
2. When we eat this Bread and drink this Cup,  
3. Save us, Sav - iour of the world, for your Cross and Re - sur - rec - tion

*f*

7

*f*

1. un - til you come a - gain, un - til you come a - gain, a - gain.  
2. we pro - claim your Death, O Lord un - til you come a - gain, a - gain.  
3. you have set us free, you have set us free, us free.

un - til you come a - gain, un - til you come a - gain.  
we pro - claim your Death, O Lord, un - til you come a - gain.  
you have set us free, you have set us free.

# Doxology & Amen

The celebrant sings the Doxology from the Missal at this pitch:



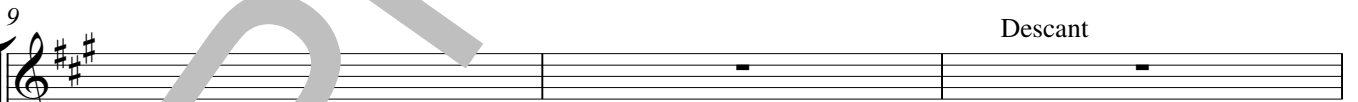
Through him, and with him, and in — him, O God, al-migh - ty Fa-ther, in the u - ni - ty



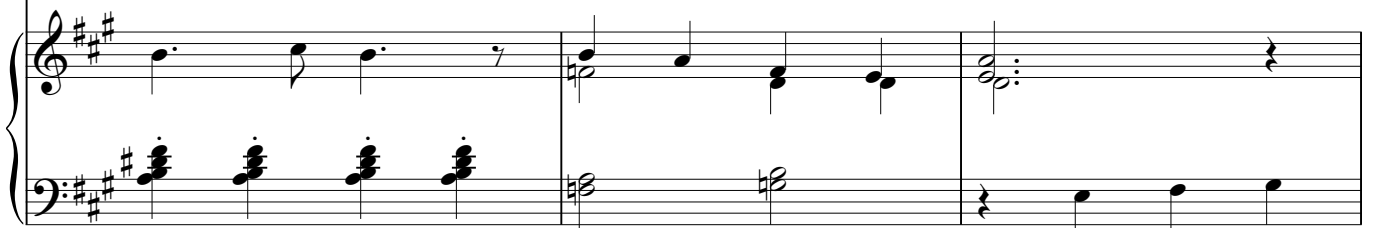
of the Ho - ly Spi - rit, all glo - ry and ho - nour is yours,



for e - ver and e - ver. A - men, a - men,



a - men, a - men.



12 *f*

A - men, a - men, a - men,

A - men, a - men, a - men,

This system contains measures 12 and 13. It features three staves: two vocal staves and one piano accompaniment staff. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal parts sing 'A - men, a - men, a - men,' with a fermata over the final 'men,' in both parts. The piano accompaniment consists of chords in the right hand and block chords in the left hand.

14

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

A - - men, A - men.

This system contains measures 14 and 15. It features three staves: two vocal staves and one piano accompaniment staff. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal parts sing 'A - - men, A - men. A - men.' with a fermata over the first 'men,' in both parts. The piano accompaniment continues with chords in the right hand and block chords in the left hand, ending with a double bar line.

# Lamb of God

Andante ♩ = 84

Descant

Voice

Piano

*mp*

5 2nd time only

*mp* O Lamb of God, you take a - way the

*mp* Lamb of God, you take a - way the

8

sins of the world have mer - cy. have

sins of the world, ve mer - cy, have mer - cy on us.

1.

12

mer-cy on us.  
mer-cy on us.

2.  
2.

*mp*

18

*mp* O Lamb of God, you take a - way the  
*mp* Lamb of God, you take a - way the

21

sins of the world, grant us, O grant us peace.  
sins of the world, grant us, grant us peace.

3

*p*  
*p*  
*p*

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by

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Andrew Moore brings his long-established musical and liturgical experience to this new and accessible setting of the new English translation of the Ordinary of the Mass. This unison setting is provided with an optional descant, and the keyboard or organ accompaniment may be augmented by the use of a range of instruments. The easily learned and singable melodic lines are enriched by a range of harmonic textures.

The Winchester Mass is available in the following formats:

Printed format:

- Unison, with optional descant and keyboard accompaniment.

For online download:

- Unison, with optional descant and keyboard accompaniment
- Unison, with optional descant and full organ accompaniment
- Melody only (unison), for service sheets.
- Basic Instrumental Resource Pack
- Full Instrumental Resource Pack

For further information please visit

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