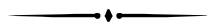


Mass of St Ita



Naomh Íde

Patroness of Limerick



COLUMBA McCANN OSB

Composed to celebrate
LIMERICK CITY OF CULTURE 2014

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Contents

<i>Foreword by Bishop Brendan Leahy</i>	5
<i>Performance Notes by Columba McCann OSB</i>	7
Part I Keyboard Accompaniment	10
<i>Penitential Act</i>	13
<i>Glory to God</i>	14
<i>Glory to God (Psalm Tone Version)</i>	20
<i>Gospel Acclamation</i>	22
<i>Holy, Holy, Holy</i>	24
<i>Acclamation after the Institution Narrative</i>	26
<i>Great Amen</i>	27
<i>Lamb of God</i>	28
Part II Melody and Guitar Chords	30
<i>Penitential Act</i>	33
<i>Glory to God in the Highest</i> <i>(Psalm Tone Version)</i>	34
<i>Gospel Acclamation</i>	35
<i>Holy, Holy, Holy</i>	36
<i>Acclamation after the Institution Narrative</i>	37
<i>Great Amen</i>	38
<i>Lamb of God</i>	39
Part III Choral Score	40
<i>Glory to God</i>	42
<i>Lamb of God</i>	46
<i>Notes for Choir Leaders</i>	48

Foreword

Music forms an important backdrop to so many memorable occasions – from parties to dances, from family gatherings to simple moments of relaxation. It is a major feature in our lives and this is reflected in all cultures around the world.

Christians have always valued music and song in their gatherings and in their worship of God. In Ireland we have plenty of examples of hymns and chants going right back to the earliest times of Christian faith in this land. The great liturgical texts have provided inspiration for composers and worshippers alike.

I am delighted we now have a Limerick Mass. When the idea for commissioning this Mass emerged in the context of Limerick City of Culture, Fr Columba McCann OSB immediately and generously indicated his willingness to compose one for us. We are most grateful to him for this wonderful, noble Mass setting.

It was such a joy to hear it first performed in 2014 in St John's Cathedral, Limerick, by a fine choir that came together under the direction of Bernadette Kiely for the Easter Vigil Mass, relayed nationally and internationally by RTE television.

I hope this publication of the Mass setting will lead many to become familiar with it. I am grateful to all involved in its preparation. When we sing the Mass together in a union of voices, as a Church document puts it, 'the unity of hearts is more profoundly achieved ... minds are more easily raised to heavenly things ... and the whole celebration more clearly prefigures that heavenly liturgy enacted in the holy city of Jerusalem.'

I am pleased that this Mass is named after St Ita, patroness of the Diocese of Limerick. In the first centuries of Christianity, the Church was often depicted as a woman standing with hands uplifted in prayer. Ita was a great woman of prayer but also of song.

It is said that Ita, the great foster mother of many Irish saints, was given the grace of a mystical experience of holding the child Jesus in her arms and singing to him. In a hymn attributed to her by tradition she chants, 'Sing a choir-song ... for him to whom your tribute is due'. May each of us find in this Mass setting a new opportunity to pay our tribute of worship, glory and praise to God the Father, Son and Holy Spirit. As Pope Francis reminds us in this Year of Mercy, it is from the depths of the mystery of God that the great river of mercy wells up and overflows unceasingly. May our hearts and voices sing in gratitude for the mercy of God that never ends.



Bishop Brendan Leahy
Bishop of Limerick

Feast of St Ita, 15 January 2016

Performance Notes

PENITENTIAL ACT

Please note that the version with chords for guitar or other instrument uses harmonies which are different from the full keyboard version and so should only be used on its own.

GLORY TO GOD

The refrain is intended to help the congregation participate, and is always sung in unison.

The full version here is for choir in two mixed parts: sopranos and altos in the upper and tenors and basses in the lower. It is possible to sing all of this in unison, as the lower part is normally doubled in the accompaniment. Nor is it absolutely necessary to sing all the harmonies. A choir could learn the harmonies in stages, and perform some of it in unison in the meantime.

A simpler version of the verses is included, whereby the text is sung to a four-line tone by one or more cantors. This version also includes chord indications for guitar players and other instruments. The same refrain is used for both versions of the Glory to God.

GOSPEL ACCLAMATION

The acclamation is first sung by a cantor or group, and then repeated by everyone. A one-bar introduction is given so that the singing begins without delay. Depending on the circumstances, some music directors may judge that a longer introduction is needed. This can be achieved by playing the first two bars of the refrain, followed by the last two bars.

The descant is optional, and should only be used when the congregation is already singing the acclamation with ease. Even in this case, it will often be best to use the descant only in the repeat of the acclamation after the verse.

A two-line tone is used to accommodate the verse given for each Mass in the Lectionary. Some sample verses are included in the setting. If a longer performance is needed, for example if the Gospel procession is to take some time, further verses could be added, either taking appropriate lines from the Gospel itself, or from the Book of Psalms. The Gospel Acclamation at the Easter Vigil takes the form of a Responsorial Psalm, with verses consisting of four lines each. Two more bars are given in the setting in order to provide a four-line tone.

Since *Alleluia* is not sung during Lent, an alternative text, which can be sung to the same tune, is provided.

HOLY, HOLY, HOLY

This is a unison setting with optional three-part harmonies for two phrases. The middle part in these phrases may be sung either by the tenors or by the altos or, if circumstances suggest it, by a combination of both. The congregation could be encouraged either to sing the whole melody or just ‘Hosanna in the highest’. This latter option may make more sense when the three-part harmonies are sung by the choir; it would also be a useful way of gradually introducing congregational singing.

This melody comes from the *Roman Missal*.

un-til you come a-gain.

This and the other acclamations – ‘When we eat This Bread’ and ‘Save Us’, ‘Saviour of the World’ – can also be found, with accompaniment, from the International Commission for English in the Liturgy (ICEL), on their website: <http://www.icelweb.org/musicfolder/openpdf.php?file=MemorialAccAccomp.pdf>

GREAT AMEN

This is a unison setting, with an optional extra line for tenors and basses if there is a mixed choir.

LAMB OF GOD

Please note that the version with chords for guitar or other instrument uses harmonies which are different from the full keyboard version and the SATB setting, and so should only be used on its own. Congregational participation in this piece may happen in one of two ways: the simpler way is for the congregation to simply sing the words 'Have mercy on us' and 'Grant us peace' where they occur. As a congregation becomes more familiar with the piece they may prefer to sing along with the soprano melody from beginning to end.

INSPIRATION FOR THE MELODIES

An international link: the melody for the acclamation of faith in the English version of the *Roman Missal* is in every altar missal used throughout the English-speaking world. Since this melody has an international link, and is also situated at a key moment in the great Eucharistic Prayer, I have used it as a source of inspiration for elements which are in many of the pieces.

A local link: composers sometimes like to play around with the fact that musical notes have names and letters associated with them.

The note 'A' is also called 'lah'	L
The note 'E' is also called 'mi'	M
But it is also used by its own name	E
The note 'D' is also called 're'	R
And the note C is also used.	C

Together the notes A. E (repeated), D and C spell out 'LMRC'. Since this Mass setting was commissioned by the diocese of Limerick, the opening phrases of the first and last piece use this combination of notes.

Columba McCann OSB

PART I

Keyboard

Accompaniment

Penitential Act

Columba McCann OSB

At a gentle pace, with warmth

Cantor(s) ALL

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

7 Cantor(s) ALL Cantor(s)

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

13 ALL

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

rit.

Glory to God

Columba McCann OSB

Moderato (♩ = c. 108)

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in common time (C). The tempo is marked 'Moderato' with a quarter note equal to approximately 108 beats per minute. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics 'Glo - ry to God in the high - est, and on earth'. The piano accompaniment starts with a rest, then enters with a series of chords and moving lines. Dynamics include *f* (forte) for the vocal entry and *mf* (mezzo-forte) for the piano accompaniment.

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

Glo - ry to God in the high - est,

The second system of the musical score continues from the first. It also consists of two staves. The vocal line continues with the lyrics 'peace to peo - ple of good will. Glo - ry to God in the'. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte) for the vocal line and *f* (forte) for the piano accompaniment. The system concludes with the lyrics 'and on earth peace. Glo - ry to God in the'.

mf peace to peo - ple of good will. *f* Glo - ry to God in the

and on earth peace. Glo - ry to God in the

11 *mf*

high - est, We — praise you, we — bless you,

high - est, We — praise you, we — bless you,

11 *mf*

16

we a - dore you, we — glo - ri - fy you,

we a - dore you, glo - ri - fy you,

16

f

21 *mf*

f Glo-ry to God in the high - est, we give you thanks for your great

Glo-ry to God in the high - est, we give you thanks for your

21 *mf*

26

glo - ry, Lord God, heav'n-ly King, O God, al-migh-ty Fa - ther.

glo - ry, Lord God, al - migh-ty Fa - ther.

26

f

32 *mp*

f Glo - ry to God in the high - est, Lord Je - sus Christ,

Glo - ry to God in the high - est,

32 *mp*

36

mp On - ly Be - got-ten Son, Lord God, Lamb of God, Son of the Fa-ther,

Lord Je-sus Christ, Lord — God, — Son of the Fa-ther,

36

41

have mer - cy on us;

you take a-way the sins of the world, you take a-way the

41

46

re - ceive our prayer;

sins of the world, you are seat - ed at the

46

50

have mer - cy on us.

right hand of the Fa - ther, —

50

• 18 •

67

Je - sus Christ, with the Ho - ly Spir - it, in the

Most High, Je - sus Christ, in the

70 *f*

glo - ry of God the Fa - ther.

glo - ry of God the Fa - ther.

74 *rit.*

Glo-ry to God in the high - est, A - - - men.

Glo ry to God in the high - est, A - - men.

Glory to God

(Psalm Tone Version)

Columba McCann OSB

Moderato (♩ = c. 108)

Refrain

The Refrain is written for voice and piano in 4/4 time. The voice part consists of two staves (treble and bass clef) with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clef) with a forte (f) dynamic marking. The melody is simple and hymn-like, with a final note held over the end of the phrase.

f Glo - ry to God in the high - est.
 Glo - ry to God in the high - est.

The verses are written for voice and piano in 4/4 time. The voice part consists of two staves (treble and bass clef) with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clef). The melody is simple and hymn-like, with a final note held over the end of the phrase. The piano accompaniment features a simple harmonic accompaniment with a forte (f) dynamic marking.

1. **Glory to God in the** **highest, and on earth** **peace to people of good** **will.**
 2. **Lord Jesus Christ, Only Begotten** **Son, Lord God, Lamb of** **God, Son of the** **Father,**
 3. **For you a** **lone are the** **Holy** **One,**

1. **We** praise you, we **ble**ss you, we a - **do**re you, we glori - **fy** you,
 2. **you** take away the sins of the **world**, have **mercy** on **us**;
 3. **you** a - **lone** **are** the **Lord**,

1. we give you **thanks** for **your** great **glory**,
 2. **you** take away the **sins** of the world, re - **ceive** our **prayer**,
 3. **you** alone are the **Most** High, **Jesus** **Christ**,

1. **Lord** God, heavenly **King**, O **God**, almighty **Father**.
 2. **you** are seated at the right hand of the **Father**, have **mercy** on **us**.
 3. **with** the Holy **Spirit**, in the glory of God the **Father**. A - **men**.

Gospel Acclamation

Columba McCann OSB

Descant

Introduction
(1st time only)* (During Lent) *Glo - ry and praise to you, Lord Je - sus Christ.*

Melody

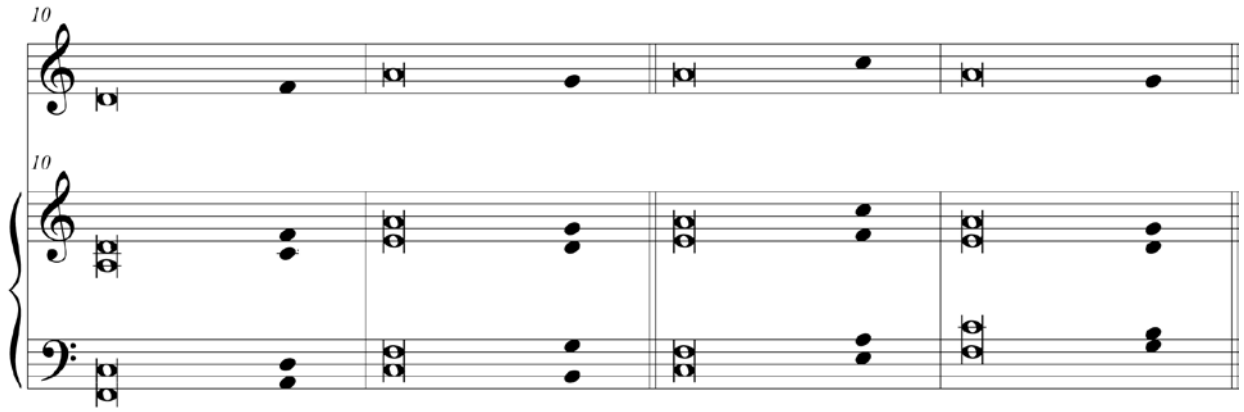
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
(During Lent) *Glo-ry to you, glo-ry and praise, praise to you, Lord Je - sus Christ.*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
Glo - ry and praise to you, Lord Je - sus Christ.

al - le - lu - ia, al - le - lu - ia, al - le - lu, al - le - lu ia.
Glo-ry to you, glo-ry and praise, praise to you, Lord Je - sus Christ.

* The single-bar introduction is designed to get the singing started without much ado. If circumstances suggest a longer introduction, organists could consider playing the first two bars of the refrain followed by the last two bars.

NB: The descant is optional, and should only be used when congregational singing of the refrain is well established.



Verses are normally taken from the Lectionary for the day, and usually have only two lines, in which case only bars 10 and 11 are used.

When a four-line tone is need, for example at the Easter Vigil, bars 12 and 13 are added.

Below are some sample verses.

1. Speak, Lord, your servant is listening.
You have the message of eternal life.
2. Open our heart, O Lord,
to accept the words of your Son.
3. Your word is truth, O Lord,
consecrate us in the truth.
4. The Lord has sent me to bring the good news to the poor,
to proclaim liberty to captives.

Holy, Holy, Holy

Columba McCann OSB

At a steady tempo, with dynamic appropriate to the place and occasion.

UNISON

The musical score is written in common time (C) and consists of two systems. The first system is a unison setting for the vocal line, with the lyrics "Ho - ly, Ho - ly, Ho - ly Lord God of hosts." The piano accompaniment is written for the right and left hands. The second system includes optional parts for Alto (A*), Tenor (T*), and Bass (B*) voices, with the lyrics "Heav'n and earth are full of your glo - ry. Ho - san - na in the high - est." The piano accompaniment continues in the second system. The score is marked with a "5" at the beginning of the second system, indicating a measure rest.

*This is a unison setting with optional 3 voice additions.

The middle line may be sung either by the altos or the tenors or, as circumstances may suggest, by a combination of both.

2
10

Bless-ed is he who comes in the name of the Lord. Ho-san-na in the high-est.

A* Bless-ed is he who comes in the name of the Lord.

T* Bless-ed is he who comes in the name of the Lord.

B* Bless-ed, bless-ed is he.

10

Acclamation after the Institution Narrative

arr. Columba McCann OSB

Moderato (♩ = c. 108)

Descant

Melody

We pro - fess your

We pro - claim your Death, O Lord, and pro - fess your

Res - ur - rec - tion un - til you come a - gain.

Res - ur - rec - tion un - til you come a - gain.

Great Amen

Columba McCann OSB

Through him and with him and in him, etc.

f A - men, a - men, a - men.

f A - men.

f

Lamb of God

Columba McCann OSB

Moderato

Soprano

Alto

Tenor

Bass

Lamb of God, you take a-way the sins of the world, have mer-cy on

Lamb of God, have mer-cy on

Lamb of God, have mer-cy on

Lamb of God, have mer-cy on

S

us. Lamb of God, you take a-way the sins of the world, have

A

us. Lamb of God, have

T

us. Lamb of God, have

B

us. Lamb of God, have

S
mer - cy on us. Lamb of God, you take a-way the sins of the

A
mer - cy on us. Lamb _____ of

T
mer - cy on us. Lamb _____ of

B
mer - cy on us. Lamb _____ of

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: 'mer - cy on us. Lamb of God, you take a-way the sins of the'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of one sharp (F#) and a common time signature (C).

S
world, grant us peace.

A
God, grant us peace.

T
God, grant us peace.

B
God, grant us peace.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: 'world, grant us peace. God, grant us peace. God, grant us peace.'. The piano accompaniment continues with the same melody and bass line, concluding the phrase.

PART II

Melody and Guitar Chords

Penitential Act

Columba McCann OSB

At a gentle pace, with warmth.

The musical score is written for a single melodic line, likely for a cantor or choir. It is in 3/4 time and consists of three staves. The first staff begins with a 2-measure rest, followed by the lyrics "Ky-ri - e, e - le - i - son." and "Ky-ri - e, e - le - i - son." The second staff continues with "Chri - ste, e - le - i - son." and "Chri - ste, e - le - i - son." The third staff concludes with "Ky-ri - e, e - le - i - son." and "Ky-ri - e, e - le - i - son." The score includes various musical notations such as rests, eighth notes, and quarter notes. Chords are indicated above the staff: A m, A m, A m, F, C, Em, C, A m, F, A m. The lyrics are written below the staff, with hyphens indicating syllables across measures. The score ends with a 2-measure rest.

A m 2 A m Cantor(s) A m F C
Ky-ri - e, e - le - i - son. Ky-ri - e, e - le - i - son.

Cantor(s) Em C All G
Chri - ste, e - le - i - son. Chri - ste, e - le - i - son.

A m C A m F A m
Cantor(s) All 2
Ky-ri - e, e - le - i - son. Ky-ri - e, e - le - i - son.

The chords given here are different from those given in the full keyboard accompaniment, and should not be used together with it.

Glory to God in the Highest

(Psalm Tone Version)

Columba McCann OSB

Moderato (♩ = c. 108)

Refrain

Am Em C G Dm Em Am Am Em C G Dm Em Am

f Glo - ry to God in the high - est.

F C Dm G

1. **Glory to God in the** highest, and on earth **peace to people of good** will.
 2. **Lord Jesus Christ, Only Begotten** Son, Lord God, Lamb of **God, Son of the** Father,
 3. **For you a** - lone are the **Holy** One,

C/E G D Bm

1. **We praise you, we** bless you, we a - dore you, we glori - fy you,
 2. **you take away the sins of the** world, have **mercy on** us;
 3. **you a** - lone are the **Lord,**

E m7 F/E D m7 E m/D

1. **we give you** thanks for **your great** glory,
 2. **you take away the** sins of the world, re - ceive our **prayer,**
 3. **you alone are the** Most High, **Jesus** Christ,

A m/C D m/F E m/G

1. **Lord God, heavenly** King, O **God, almighty** Father.
 2. **you are seated at the right hand of the** Father, have **mercy on** us.
 3. **with the Holy** Spirit, in the glory of God the **Father. A** - men.

If the sequence of chord changes for the refrain and its introduction is too fast for some guitarists, an easy solution is to play only the chords on the first and third beats of the bar.

Gospel Acclamation

Columba McCann OSB

Introduction
1st time only * (During Lent) *Glo - ry and praise to you, Lord Je - sus Christ.*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 (During Lent) *Glo-ry to you, glo-ry and praise, praise to you, Lord Je - sus Christ. —*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
Glo - ry and praise to you, Lord Je - sus Christ.

al - le - lu - ia, al - le - lu - ia, al - le - lu, al - le - lu ia.
Glo-ry to you, glo-ry and praise, praise to you, Lord Je - sus Christ.

10 Dm F maj7 G F maj7 G

Verses are normally taken from the Lectionary for the day, and usually have only two lines, in which case only bars 10 and 11 are used. When a four-line tone is need, for example at the Easter Vigil, bars 12 and 13 are added. Below are some sample verses.

1. Speak, Lord, your servant is **listening**. | You have the message of eternal **life**.
2. Open our heart, O **Lord**, | to accept the words of your **Son**.
3. Your word is truth, O **Lord**, | consecrate us in the **truth**.
4. The Lord has sent me to bring the good news to the **poor**, | to proclaim liberty to **captives**.

* The single-bar introduction is designed to get the singing started without much ado.
 If circumstances suggest a longer introduction, one may play a complete phrase of the acclamation.

Holy, Holy, Holy

Columba McCann OSB

At a steady tempo, with dynamic appropriate to the place and occasion.

A m D m7 A m C E m

Ho - ly, Ho - ly, Ho - ly Lord — God of hosts.

A m D m G F C E m C D m A m

Heav'n and earth are full of your glo - ry. Ho - san-na in the high - est.

A* Heav'n and earth are full of your glo - ry. UNISON

T* Heav'n and earth are full of your glo - ry. UNISON

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

A m D m G F C E m C D m A m

Bless-ed is he who comes in the name of the Lord. Ho - san-na in the high - est.

A* Bless-ed is he who comes in the name of the Lord. UNISON

T* Bless-ed is he who comes in the name of the Lord. UNISON

B* Bless - ed, bless - ed is he.

*This is a unison setting with optional 3 voice additions. The middle line may be sung either by the altos or the tenors or, as circumstances may suggest, by a combination of both. Please note that the chord indications given here, for guitars and other instruments, do not fit with the full keyboard version, should not be used with it.

Acclamation after the Institution Narrative

Arr. Columba McCann OSB

Moderato (♩ = c. 108)

Am Am Descant Dm Em Fmaj7 Am Em

Melody

We pro - fess your Res - ur - rec -

We pro - claim your Death, O Lord, and pro - fess your Res - ur - rec -

C/E F/E Dm G Am

tion un - til you come — a - gain.

tion un - til you come — a - gain.

Great Amen

Columba McCann OSB

Through him and with him and in him, etc.

Em Am G F G/F C/E Em A

f A - men, a - men, a - men.

f A - men.

Lamb of God

Columba McCann OSB

Moderato

A m A m7 D m D m7

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

7 G E m D m G C C7 F

mer-cy on us. Lamb of God, you take a-way the sins of the

14 D m A m A7 D m7 C maj7 F

world, have mer-cy on us. Lamb of God, you take a-way the sins of the

21 G G7 A m F maj7 C sus4 C

world, grant — us peace.

The cue size notes for the introduction, interludes and conclusion may be played on a solo instrument, or else they are omitted, but the chords in these bars are still played.

Please note that the guitar chords given here are not the same as those in the keyboard accompaniment or in the four-part harmonisation.

This means that the chords given here should only be used together with the single melody line and not with any other harmonisation.

PART III
Choral Score

Glory to God

Columba McCann OSB

Moderato (♩ = c. 108)

Glo - ry to God in the high - est, and on earth peace to peo - ple

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

of good will. Glo - ry to God in the high - est, We ___ praise

peace. Glo - ry to God in the high - est, We ___

you, we ___ bless you, we a - dore you, we ___ glo - ri -

praise you, we ___ bless you, we a - dore you, glo - ri -

fy you, Glo - ry to God in the high - est, we give you

fy you, Glo - ry to God in the high - est, we

thanks for your great glo - ry, Lord God, heav'n-ly King, O God, al-migh-ty

give you thanks for your glo - ry Lord God, al - migh-ty

30 **2** *mp*

Fa - ther. Glo - ry to God in the high - est, Lord Je - sus Christ,

Fa - ther. Glo - ry to God in the high - est,

36 *mp*

On - ly be - got - ten Son, Lord God, Lamb of God, Son of the Fa - ther,

Lord Je - sus Christ, Lord, — God, — Son of the Fa - ther,

41

have mer - cy on us;

you take a-way the sins of the world, you take a-way the

46

re - ceive our prayer;

sins of the world you are sea - ted at the

50

have mer - cy on us.

right hand of the Fa - ther, —

57 *mf*

Glo - ry to God in the high - est, For you a - lone are the

Glo - ry to God in the high - est, for you are the

62

Ho - ly One, you a - lone are the Lord, you a - lone are the Most High,

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

67

Je - sus Christ, with the Ho - ly Spir - it in the

Most High, Je - sus Christ, in the

70 *f*

glo - ry of God the Fa - ther.

glo - ry of God the Fa - ther.

74 *rit.*

Glo - ry to God in the high - est, A - - - men.

Glo ry to God in the high - est, A - - - men.

Lamb of God

Columba McCann OSB

Moderato

Soprano

Alto

Tenor

Bass

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

Lamb of God, have

Lamb of God, have

Lamb of God, have

S

A

T

B

mer-cy on us. Lamb of God, you take a-way the sins of the

mer-cy on us. Lamb of God,

mer-cy on us. Lamb of God,

mer-cy on us. Lamb of God,

S world, have mer - cy on us. Lamb of God, you take a-way the

A have mer - cy on us. Lamb

T have mer - cy on us. Lamb

B have mer - cy on us. Lamb

18 S sins of the world, grant us peace. 3

A of God, grant us peace. 3

T of God, grant us peace. 3

B of God, grant us peace. 3

Notes for Choir Leaders

MASS OF SAINT ITA

This Mass setting was commissioned by Bishop Brendan Leahy and the *Diocese of Limerick City of Culture 2014* committee – which was chaired by Bishop emeritus Donal Murray. It is a legacy gift to our choirs, parishes, schools and other faith communities.

Columba McCann has kindly allowed the diocese to take over copyright of his composition so we are able to offer it freely to choirs*. As a choir leader you do not need to have a licence to copy and distribute this music but we ask that you always acknowledge Columba McCann OSB as composer, and the Diocese of Limerick.

A special series of audio tracks has also been created to complement this paper edition and to enable choirs and cantors to hear and learn the music as needed. These twenty-four tracks are now available on www.limerickdiocese.org and www.synod2016.com

A. Track 1 is a text called ‘read me’. It explains the other tracks.

B. Tracks 2–24 are learning tracks for choirs. For instance:

5. *Gospel Acclamation – Alleluia – unison*
6. *Gospel Acclamation – Alleluia – descant*
7. *Gospel Acclamation – Alleluia – complete*
8. *Gospel Acclamation – alternative for Lent*

A choir leader can choose to download some or all twenty-four tracks, and then choose which ones to use and to share with choir members. For instance a choir leader might only teach Track 5, the unison line or might prefer to teach several parts.

This free series of learning tracks was created by Bernadette Kiely, choir director and organist, and the St John’s Cathedral Choir. We are indebted to Bernadette and the choir for their enthusiasm and generosity. It was recorded with ease and good humour over two evenings in St John’s Parish Centre, Limerick by Quentin Cooper.

LIMERICK DIOCESE CONTACT INFORMATION

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For more information see www.limerickdiocese.org and www.facebook.com/dioceseflimerick.

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* *Music licensing agencies administer copyrights of all other hymns and other liturgical music. For instance see Calamus or CCLI: www.decanimusic.co.uk/acatalog/Calamus.html <http://churches.uk.ccli.com>*