

Mass of St Oscar Romero

Full music edition

CJ Olding



Introduction

This Mass setting is a tribute to the life and legacy of St Oscar Romero, a martyr of our time. His tireless advocacy for social justice, particularly for the poor and marginalised, continues to inspire us today.

St Oscar Romero holds a special place in the life of our archdiocese. St George's Cathedral houses the National Shrine and continues to draw pilgrims who are moved by his life and work.

This setting is designed to be accessible to congregations, schools and musicians whatever their musical experience. The melodies are simple and accessible; the harmonies are straightforward and uplifting.

May this music inspire us to follow in St Oscar Romero's footsteps and strive to create a more just and compassionate world.

Most Rev John Wilson, Archbishop of Southwark



God, you raise up true disciples

Discover the hymn that inspired this Mass setting.

The melody is named for the island of El Salvador where St Oscar Romero lived and died. Words from his homilies and radio broadcasts are interwoven with thoughts on how we should respond to his call today. A personal reflection by the composer offers additional context to the hymn, providing longer passages for deeper contemplation.

<https://wheatsheafmusic.co.uk/god-you-raise-up-true-disciples/>

Mass of St Oscar Romero: Full music edition

This setting has been commissioned by Most Rev John Wilson, Archbishop of Southwark, UK, with support from The Archbishop Romero Trust.

It is based upon the hymn tune *Salvador*, originally composed for *God, you raise up true disciples*, a hymn written by the same composer for the centenary of St Oscar Romero's birth.

Performance notes

The setting is very effective when sung in unison with conviction and energy. SATB choir and descant parts are provided for the Gloria and the Eucharistic Acclamations. The setting can be sung by the assembly alone or with the cantor singing the verses of the Gloria.

The guitar chords have been simplified in some places and may not always match the keyboard accompaniment.

The parts marked for *Priest, deacon or other minister* in the **Penitential Act** and **Kyrie** can be sung by a lay cantor. The invocations in the Penitential Act can be replaced by any suitable text. If a guitarist is accompanying the invocations, they should strum a single chord only where chord symbols are written.

The **Gloria** can be sung in one of two ways. The refrain can be sung after each verse, including before the final Amen but not between verse 2a and verse 2b. It can be sung as a through-composed setting by continuing from one verse to the next and from verse 3 to the Amen, omitting the refrains in between.

The Amen coda may be replaced with the Great Amen from the Eucharistic Acclamations. If so, the one-bar introduction to the Great Amen should replace the written bridge bar.

The **Eucharistic Acclamations** are set at a slightly quicker speed than the rest of the setting, with a feeling of 2/2 time. The Mystery of Faith and Amen allow the melody to be sung twice - first by the cantor and then by the assembly - if this aids participation.

The main verse of the **Agnus Dei** can be sung more than twice if the occasion requires it.

Licensing

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Published by Wheatsheaf Music (www.wheatheafmusic.co.uk)

First edition: November 2024

Penitential Act C

C *Priest, deacon or other minister*

You were sent to heal the contrite of heart:

$\text{♩} = 92 - 100$

C *Minister then Assembly* **G** **F/A** **C** **F** **Am/E** **Dm⁷** **G**

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

B \flat *Minister*

You came to call sinners:

B \flat **C⁷/B \flat** **F/A** **C** **F** **Am/E** **Dm⁷** **G**

Minister then Assembly

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

F *Minister*

You are seated at the right hand of the Father to intercede for us:

This system contains a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a whole rest followed by a quarter rest, then a quarter note. The piano accompaniment consists of a sustained chord in the right hand and a bass line in the left hand.

F *Minister then Assembly* **G⁷/F** **C/E** **F** **Dm⁷** **Am/E** **Dm⁷** **G**

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

This system features a vocal line with lyrics, a piano accompaniment, and a series of chord symbols above the staff. The lyrics are: "Ky - ri - e, e - lei - son. or Lord, _____ have mer - cy. Ky - ri - e, e - lei - son. Lord, _____ have mer - cy." The piano accompaniment includes a grand staff with chords and a bass line. The system concludes with a fermata over the final note of the vocal line.

Kyrie

Intro $\text{♩} = 92-100$

C G F/A C F Am/E Dm⁷ G

C G F/A C F Am/E Dm⁷ G
Priest, deacon or other minister then Assembly

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

B \flat C⁷/B \flat F/A C F Am/E Dm⁷ G
Minister then Assembly

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

F G⁷/F C/E F Dm⁷ Am/E Dm⁷ G
Minister then Assembly

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

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Gloria

Intro $\text{♩} = 94 - 100$

C G Am Em F Am/E Dm⁷ G

Refrain

Descant

Glo-ry to God in the high - est, and on earth peace to people of good will. Glo-ry to God in the

Assembly (opt. cantor/choir 1st time)

C G Am Em F Am/E Dm⁷ G C G

Glo-ry to God in the high - est, and on earth peace to people of good will. Glo-ry to God in the

Choir

Glo-ry to God in the high - est, and on earth peace to people of good will. Glo-ry to God in the

*to ♯ /
opt. repeat* | *to verses*

high - est, and on earth peace to people of good will.

Am G/B F Am/E Dm⁷ G C Dm⁷ G Dm⁷/C G

high - est, and on earth peace to people of good will.

high - est, and on earth peace to people of good will.

The musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a guitar accompaniment with chords: Am, G/B, F, Am/E, Dm⁷, G, C, Dm⁷, G, Dm⁷/C, G. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The fifth staff is a piano accompaniment. The score includes a repeat sign and a double bar line with a repeat sign. The tempo is marked 'to ♯ / opt. repeat' and 'to verses'.

Slightly faster (♩ = 100–108)

Verses

1. We praise you, we bless you, we a - dore you, we

2a. Lord Je - sus Christ, On - ly Begot - ten Son,

2b. you take a - way the sins of the world, have mer - cy on us; you

3. For you a - lone are the Ho - ly One, you a - lone are the Lord,

The first system of music features a vocal line with three verses and a piano accompaniment. The tempo is marked 'Slightly faster' with a quarter note equal to 100-108 beats per minute. The key signature is one flat (F major/D minor). The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: 1. We praise you, we bless you, we adore you, we; 2a. Lord Jesus Christ, Only Begotten Son,; 2b. you take away the sins of the world, have mercy on us; you; 3. For you alone are the Holy One, you alone are the Lord,.

1. glo - ri - fy you, we give you thanks for your great glo - ry,

2a. Lord God, Lamb of God, Son of the Fa - ther,

2b. take a - way the sins of the world, re - ceive our prayer;

3. you a - lone are the Most High, Je - sus Christ,

To verse 2b

The second system of music continues the vocal lines and piano accompaniment. The lyrics are: 1. glo-ri-fy you, we give you thanks for your great glo-ry,; 2a. Lord God, Lamb of God, Son of the Fa-ther,; 2b. take away the sins of the world, receive our prayer;; 3. you alone are the Most High, Jesus Christ,; *To verse 2b*. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The lyrics are: 1. glo - ri - fy you, we give you thanks for your great glo - ry,; 2a. Lord God, Lamb of God, Son of the Fa - ther,; 2b. take a - way the sins of the world, re - ceive our prayer;; 3. you a - lone are the Most High, Je - sus Christ,; *To verse 2b*.

F G⁷/F C/E F C G/B Am D G^{sus4} G (D.S.) (a tempo)

1. Lord God, heavenly King, O God, al - mighty Fa - ther. (D.S.)

2b. you are seat-ed at the right hand of the Fa-ther, have mer-cy on us. (D.S. al Φ)

3. with the Ho-ly Spi - rit, in the glo-ry of God the Fa - ther. (a tempo)

Φ Amen
Descant

A - - - - - men, a - - - - - men. *rit.*

C G/B Am Dm⁷ G C F/C C

Assembly

A - - - - - men. *rit.*

Choir

A - - - - - men, (a - - - - - men.) *rit.*

Sanctus

Intro $\text{♩} = 54-60$
C G Am Em F Am/E Dm⁷ G

Piano introduction for the Sanctus, featuring a 2/2 time signature and chords C, G, Am, Em, F, Am/E, Dm⁷, and G.

Assembly C G Am Em F Am/E Dm⁷ G

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

C G/B Am G/B C Am⁷ D G^{sus4} G

Heav - en and earth are full of your glo - ry.

Assembly F G⁷/F C/E F C G/B Am Dm⁷ G C

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

Choir

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

Piano accompaniment for the final line of the Sanctus.

Dm/C G C G Am Em F Am/E Dm⁷ G

Assembly

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

F G⁷/F C/E F C G/B Am Dm⁷ G C F/C C

Assembly

Ho - san-na in the high - est, ho - san-na in the high - est. *poco rit.*

Choir

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

poco rit.

Memorial Acclamation: We proclaim your Death

Intro

Celebrant

$\text{♩} = 54 - 60$

C G Am Em F G

The mys - te - ry of faith.

C G Am Em F Am/E Dm⁷ G

Assembly (opt. cantor/choir 1st time)

We pro - claim your Death, O Lord, and pro - fess your Re - sur - rec - tion un -

C G/B Am Dm⁷ G optional C Dm/C G last C F/C C

poco rit.

til you come a - gain. gain.

poco rit.

Memorial Acclamation: When we eat this Bread

Intro

$\text{♩} = 54 - 60$

Celebrant

C G Am Em F G

The mys - te - ry of faith.

C G Am Em F Am⁷/E Dm⁷ G⁷/F C/E F

Assembly (opt. cantor/choir 1st time)

When we eat this Bread and drink this Cup, we pro-claim your Death, O Lord, un -

C G/B Am Dm⁷ G *optional* C Dm/C G *last* C F/C C

til you come a - gain. gain. *poco rit.*

poco rit.

Memorial Acclamation: Save us, Saviour of the world

Intro

Celebrant

$\text{♩} = 54 - 60$

C G Am Em F G

The mys - te - ry of faith.

C G Am Em F Am⁷/E Dm⁷ G⁷/F C/E F

Assembly (opt. cantor/choir 1st time)

Save us, Sa-viour of the world, for by your Cross and Re-sur-rec-tion

C G/B Am Dm⁷ G *optional* C Dm/C G *last* C F/C C

poco rit.

you have set us free. free. *poco rit.*

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Doxology and Amen

Intro
♩ = 54 – 60
C C⁷

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

Descant (last time)
A - - men, a - - men, a - - -
F G⁷/F C/E F C G/B Am

Assembly (opt. cantor/choir 1st time)
A - - men, a - - men, a - - -

Choir (last time)
A - - men, a - - men, a - - -

The musical score is written in 2/2 time. The Celebrant part is a single melodic line with lyrics. The Descant, Assembly, and Choir parts are multi-measure rests followed by a melodic line. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The Intro section is marked with a tempo of 54-60 and chords C and C7.

The musical score consists of five systems. The first system is a vocal line with lyrics "men, a - men." and includes performance markings "optional" and "last rit.". The second system is another vocal line with lyrics "men." and "men.". The third system is a vocal line with lyrics "men," and "(a - men.)". The fourth system is a bass line. The fifth system is a piano accompaniment with a "rit." marking. Chord symbols are provided below the vocal lines: Dm⁷, G, C, C⁷, C, F/C, and C.

Agnus Dei

Intro = 92-100
C

G F/A C F Am/E Dm⁷ G

Assembly

C G F/A C F Am/E Dm⁷ G

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

F E⁷ Am Em F Am/E Dm Dm⁷ G^{sus4} G⁷
mer - cy on us, have mer - cy on us.

Last time

C G F/A C F Am/E Dm⁷ G

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

F E⁷ Am C⁷ F *rall.* G F/C C
grant us peace, grant us peace.

rall.

About St Oscar Romero

Born on 15th August 1917, Óscar Arnulfo Romero y Galdámez was sent to study for the priesthood in Rome and was ordained in 1942. He embraced a simple lifestyle; he was a popular preacher who responded with real compassion to the plight of the poor.

He was ordained Auxiliary Bishop of San Salvador in 1970. Seemingly unsympathetic to the new social justice thrust of the Latin American Church, he was suspicious of the clergy and the Base Christian Communities of the archdiocese working alongside the exploited rural poor, promoting social organisations and land reform.

A brief spell back in the countryside opened Romero's eyes as he reconnected to the misery and hardship of the campesinos and witnessed the murderous repression being suffered at the hands of the security forces. In February 1977 he was the surprising choice to be the new Archbishop of San Salvador.

Over the next three years the social and political conflict intensified with electoral fraud blocking change, and peaceful protest being met with massacres and death squad killings. From his pulpit Archbishop Romero became the voice of the voiceless poor. There he spoke the truth of what was happening; he denounced the killings, the torture and the disappearances of community leaders; he demanded justice and recompense for the atrocities committed by the army and police and he set up legal aid projects and pastoral programmes to support the victims of the violence.

Romero, rejecting the violence perpetrated by the left as well as the right, strained every nerve to promote peaceful solutions to his nation's crisis. He was vilified in the press, harassed by the security forces and publicly opposed by several episcopal colleagues.

The death threats multiplied; Romero realised he was going to be killed. And he came to accept it. At 6.26pm on 24th March 1980, with a single marksman's bullet, he fell at the foot of a huge crucifix while celebrating Mass.

Romero was declared a martyr of the Church, killed out of hatred of the faith, and was beatified on 23rd May 2015. He was canonised by Pope Francis at a ceremony in St Peter's Square on 14th October 2018. His feast day is 24th March, the date of his martyrdom.

The National Shrine to St Oscar Romero

The England and Wales National Shrine is established at St George's Cathedral, Southwark, London. The centrepiece is the Romero Cross, designed and painted by the renowned Salvadoran artist, Fernando Llort. A fragment of the blood-stained alb that was part of Romero's martyrdom clothing is also contained in the shrine. The mission of the Shrine is for a prayerful spirituality which embraces an active commitment to the poor and disadvantaged.

The Archbishop Romero Trust

The Trust aims to advance the education of the public in the life and works of Oscar Romero and his principles of human rights, social justice and the relief of poverty; to advance religion by promoting liturgical celebrations including commemorations of the life of Oscar Romero and prayer for the cause of his canonisation; and the relief of poverty and the promotion of human rights and social justice in Latin America in memory of Oscar Romero.

Learn more about St Oscar Romero and The Archbishop Romero Trust at www.romerotrue.org.uk and the Archdiocese of Southwark website.

Thanks to The Archbishop Romero Trust for permission to reproduce this adapted text.



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