

# Mass of St Oscar Romero

Melody 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: Melody 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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## 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** **Dm<sup>7</sup>** **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 $\flat$**  *Minister then Assembly* **C<sup>7</sup>/B $\flat$**  **F/A** **C** **F** **Am/E** **Dm<sup>7</sup>** **G**

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:

**F** *Minister then Assembly* **G<sup>7</sup>/F** **C/E** **F** **Dm<sup>7</sup>** **Am/E** **Dm<sup>7</sup>** **G**

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

# Kyrie

**Intro**  $\text{♩} = 92-100$

C G F/A C F Am/E Dm<sup>7</sup> G

C G F/A C F Am/E Dm<sup>7</sup> 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 $\flat$  C<sup>7</sup>/B $\flat$  F/A C F Am/E Dm<sup>7</sup> G

**Minister then Assembly**

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

F G<sup>7</sup>/F C/E F Dm<sup>7</sup> Am/E Dm<sup>7</sup> 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.

# Gloria

**Intro**  $\text{♩} = 94-100$

C G Am Em F Am/E Dm<sup>7</sup> G

## Refrain

C G Am Em F Am/E Dm<sup>7</sup> G C G

*Assembly (opt. cantor/choir 1st time)*

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

Am G/B F Am/E Dm<sup>7</sup> G C *to ♯ / opt. repeat* Dm<sup>7</sup> G *to verses* Dm<sup>7</sup>/C G

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

## Verses

*Slightly faster*  $\text{♩} = 100-108$

C G F/A C F Am/E Dm<sup>7</sup> G

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

2a. Lord Je - sus Christ, On - ly Be - got - 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,

C G/B Am G/B C Am<sup>7</sup> D G<sup>sus4</sup> G

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

*To verse 2b*

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,

F G<sup>7</sup>/F C/E F C G/B Am D G<sup>sus4</sup> G (D.S.) (a tempo)

1. Lord God, heavenly King, O God, al - migh - ty 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  $\text{\textcircled{F}}$ )

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

$\text{\textcircled{F}}$  **Amen**

C G/B Am Dm<sup>7</sup> G C F/C C

*Assembly*

*rit.*

A - - - - - men.

# Sanctus

**Intro**  $\text{♩} = 54-60$   
C G Am Em F Am/E Dm<sup>7</sup> G

**Assembly** C G Am Em F Am/E Dm<sup>7</sup> G  
Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

C G/B Am G/B C Am<sup>7</sup> D G<sup>sus4</sup> G  
Heav - en and earth are full of your glo - ry. Ho -

F G<sup>7</sup>/F C/E F C G/B Am Dm<sup>7</sup> G C  
san - na in the high - est, ho - san - na in the high - - est.

Dm/C G C G Am Em F Am/E Dm<sup>7</sup> G  
Bless - ed is he who comes in the name of the Lord. Ho -

F G<sup>7</sup>/F C/E F C G/B Am Dm<sup>7</sup> G C *poco rit.* F/C C  
san - na in the high - est, ho - san - na in the high - est.



# Memorial Acclamation: We proclaim your Death

## Intro

*Celebrant*

$\text{♩} = 54-60$

C G Am Em F G

The mys - te - ry of faith.

*Assembly (opt. cantor/choir 1st time)*

C G Am Em F Am/E Dm<sup>7</sup> G

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

C G/B Am Dm<sup>7</sup> G *optional* C Dm/C G *last* C *poco rit.* F/C C

til you come a - gain. gain.

# Memorial Acclamation: When we eat this Bread

## Intro

*Celebrant*

$\text{♩} = 54-60$

C G Am Em F G

The mys - te - ry of faith.

*Assembly (opt. cantor/choir 1st time)*

C G Am Em F Am<sup>7</sup>/E Dm<sup>7</sup> G<sup>7</sup>/F C/E F

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

C G/B Am Dm<sup>7</sup> G *optional* C Dm/C G *last* C *poco rit.* F/C C

til you come a - gain. gain.

# Memorial Acclamation: Save us, Saviour of the world

**Intro**  
♩ = 54 - 60

*Celebrant*

The mys - te - ry of faith.

*Assembly (opt. cantor/choir 1st time)*

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

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

## Doxology and Amen

**Intro**  
♩ = 54 - 60

*Celebrant*

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

*Assembly (opt. cantor/choir 1st time)*

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

- - - men. *optional* men. *last rit.*

# Agnus Dei

**Intro**  $\text{♩} = 92 - 100$

C G F/A C F Am/E Dm<sup>7</sup> G

**Assembly**

C G F/A C F Am/E Dm<sup>7</sup> G

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

F E<sup>7</sup> Am Em F Am/E Dm Dm<sup>7</sup> G<sup>sus4</sup> G<sup>7</sup>

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

**Last time**

C G F/A C F Am/E Dm<sup>7</sup> G

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

F E<sup>7</sup> Am C<sup>7</sup> F *rall.* G F/C C

grant us peace, grant us peace.

## 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.romerotruster.org.uk](http://www.romerotruster.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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