

*Maewyn Succat... Captured,  
Enslaved and set out to Watch  
His Masters Sheep.*

*Days of Hardship  
That Drove This  
Boy to God*

Ireland 377 A.D.

# THE MASS OF ST PATRICK

STEPHEN MCMAHON

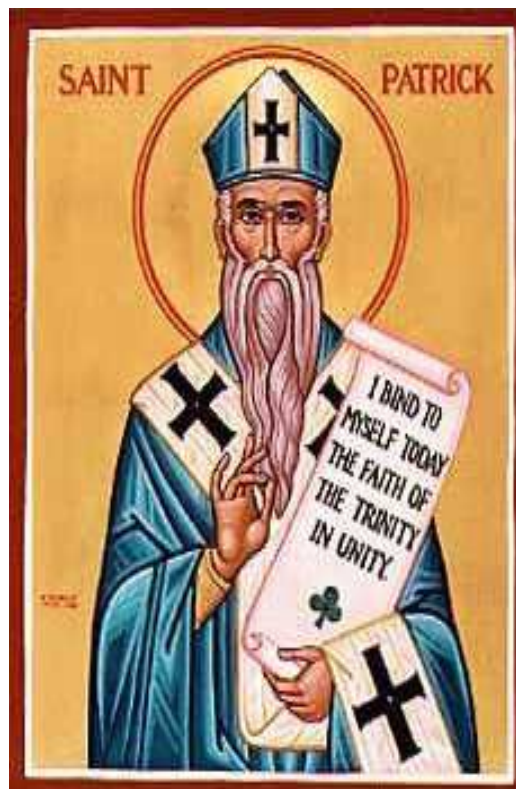
*The Mass of St. Patrick is scored for Flute, Violin (the oboe can be used in the Lord's Prayer), Cello, SATB choir, organ and piano.*

*This is a revised update of the original setting. The opening hymn is St. Patrick's Breastplate.*

*A new Lamb of God has been written. I have added a 'cello part for the Eucharistic Acclamations and Lamb of God, and a harp part has been added to the Lord's Prayer.*

*The Alleluia for this Mass has been published, and available from CanticaNOVA Publications: [http://canticanova.com/catalog/products/e\\_st\\_pat\\_alleluia.htm](http://canticanova.com/catalog/products/e_st_pat_alleluia.htm)*

*Stephen McManus February 2023.*



# St.Patrick's Prayer

"The Breastplate"

The musical score is arranged for Violin, ALL (All instruments), S/A (Soprano/Alto), T/B (Tenor/Bass), and Organ. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked as quarter note = 50. The Violin part begins with a forte (*f*) dynamic and features a triplet of eighth notes in the first measure. The Organ part begins with a mezzo-forte (*mf*) dynamic and provides harmonic support with chords in the right hand and a bass line in the left hand. The S/A and T/B parts are currently blank.

⑤

1. Christ be near at eit-her hand, Christ be-hind, be - fore me stand. Christ with me where

⑩

e'er I go, Christ a-round, a - bove, be - low.

14

2.Christ be in my heart and mind, Christ with my

2.Christ be in my heart and mind,

Christ with my

19

soul en - shrined. Christ con-trol my way - ward heart, Christ a - bide and ne'er de-

Christ con-trol my way - ward heart, Christ a - bide and ne'er de-

soul en - shrined. Christ con-trol my way - ward heart, Christ a - bide and ne'er de-

23

- part.

- part.

- part.

25

*ff* 3

*ff* 3

3.Christ my light and

*ff* 3

3.Christ my light and


*ff* 3

3.Christ my light and

28 

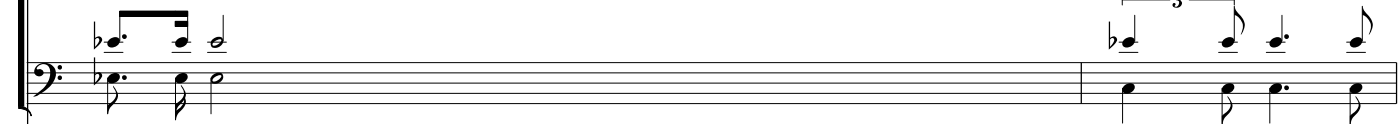
on - ly way,

Christ my lan - tern



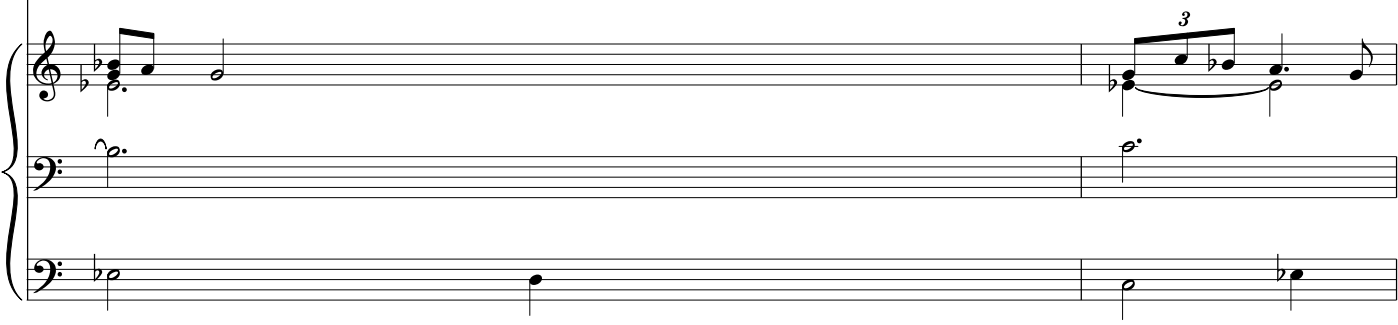
on - ly way,

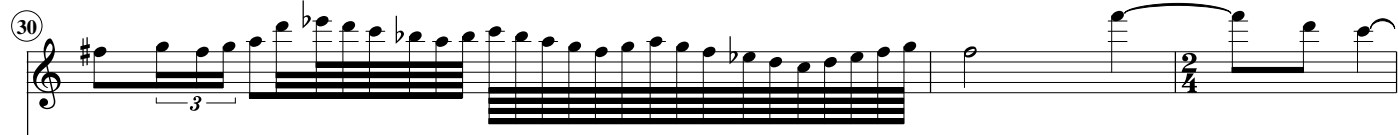
Christ my lan - tern



on - ly way,

Christ my lan - tern



30 

night and day.

Christ be my un - chang - ing friend,



night and day.

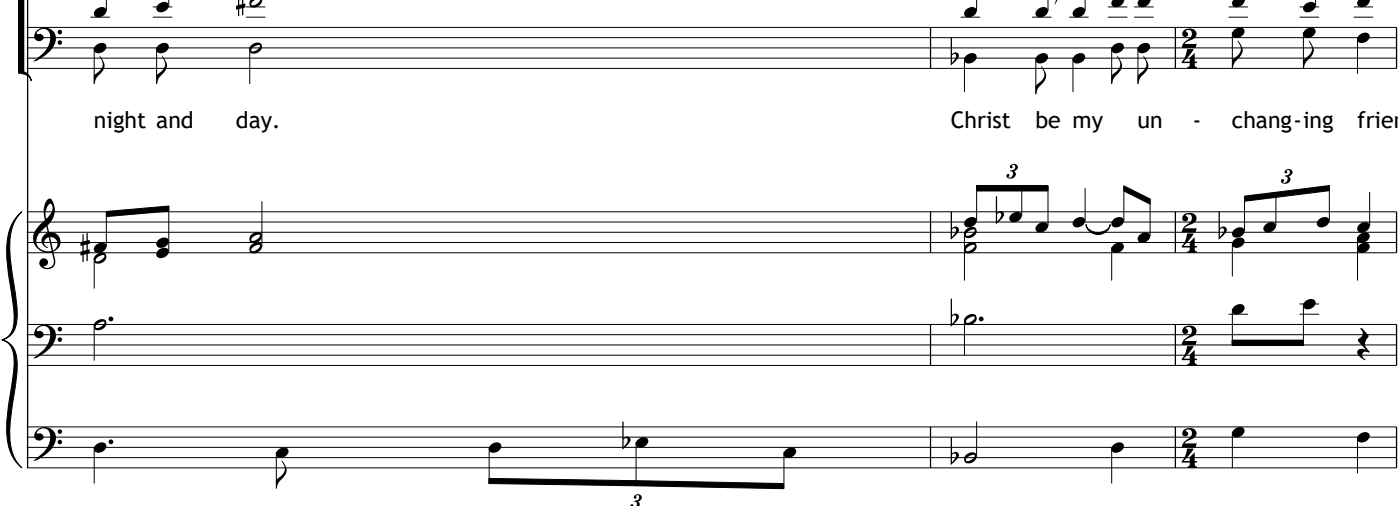
Christ be my un - chang - ing friend,



night and day.

Christ be my un - chang - ing friend,









# Lord have Mercy

Mass of St.Patrick

Flute

Violin

ALL

S. *solo* *mf* Lord, *3* Lord, *Tutti* *f* Lord, *3* Lord

A. *solo* *mf* Lord, *Tutti* *f* Lord, *3* Lord

T. *solo* *mf* Lord, *Tutti* *f* Lord, Lord

B. *solo* *mf* Lord, *Tutti* *f* Lord, Lord

Cello

Harp

Organ *mf* *3* *f* *3* *3*

Tempo: ♩ = 50





13

*mf* Lord, Lord have mer - cy,

*solo* *mf* Lord, Lord have mer - cy,

*solo* *mf* Lord, Lord have mer - cy,

*solo* *mf* Lord, Lord have mer - cy,

*f* Lord have mer - cy,

*f* Lord have mer - cy,

*f* *mf*

17

*rit...* *A Tempo*

*f* *mp* *A Tempo*

*f* *mp* *A Tempo*

*f* *mp* *A Tempo*

Lord, Lord have mer - cy.

*Tutti* *A Tempo*  
*Solo*

*f* *mp* *mf*

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

*Tutti* *mp*

*f* *mp*

Lord, Lord have mer - cy.

*Tutti* *mp*

*f* *mp*

Lord, Lord have mer - cy.

*Tutti* *mp*

*f* *mp*

Lord, Lord have mer - cy.

*mp* *simile* *mf* *A Tempo*

*f* *mp* *A Tempo*

22

Christ have mer-cy, Christ, Christ have

*mf*

27

*f*

*f* Christ, Christ, Christ have

*Tutti* mer-cy. *f* Christ, Christ, Christ, Christ have

*f* Christ, Christ, Christ have

*f* Christ, Christ have mer - cy, have

*f* Christ, Christ have mer - cy, have

*mp* *mf* *f*

*mf* *f*

31

mer - cy, *f* Christ, Christ, Christ have

mer - cy, *f* Christ, Christ, Christ have

mer - cy, *f* Christ, Christ, Christ have

mer - cy, *f* Christ, Christ, Christ have

mer - cy, *f* Christ, Christ, Christ have

mer - cy, *f* Christ, Christ, Christ have

mer - cy, *f* Christ, Christ, Christ have









48

*cresc...* *ff*

*cresc...* *ff* 3

*f* Lord have *ff* mer - cy,

*mf* *cresc...* Lord, Lord, Lord have *ff* mer - cy, have mer - cy,

*cresc...* Lord, Lord have *ff* mer - cy, have mer - cy,

*cresc...* Lord, Lord, Lord have *ff* mer - cy, have mer - cy,

*cresc...* *ff*

*cresc...* *ff*

51

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

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

54

*rit... cresc...*  
*mp* *rit...* *ff*  
*mp* *cresc...* *ff*

*mf*  
cy.

*mf*  
cy. Lord, Lord have *ff* mer - cy.

*mf*  
cy, Lord, Lord have *ff* mer - cy.

*mp*  
cy. Lord have *f* *ff* mer - cy.

*mf*  
cy. Lord have *f* *ff* mer - cy.  
*rit...*

*mf* *rit...* *f* *ff*

*mf* *rit...* *ff*

*mf* *rit...* *ff*

*mf* *rit...* *ff*

# Glory to God in the Highest

Mass of St. Patrick

The musical score is arranged in a grand staff format. It includes the following parts:

- Trumpet in Bflat:** Treble clef, key signature of one sharp (F#), 3/4 time signature. It begins with a *f* dynamic and a tempo marking of ♩=100. The melody starts in the second measure.
- ALL, S., A., T., B.:** Vocal staves with treble clefs and a 3/4 time signature. They contain rests for the first four measures.
- Cymbal:** Treble clef, 3/4 time signature. It contains rests for the first four measures.
- Organ:** Treble and Bass clefs, 3/4 time signature. It begins with a *f* dynamic and a tempo marking of ♩=100. The right hand plays chords and moving lines, while the left hand plays a bass line.

⑤

The musical score is arranged in five systems. The first system features a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including some grace notes. The second, third, and fourth systems are empty staves. The fifth system is a grand staff (treble and bass clefs) with a piano (p) dynamic marking, featuring a complex accompaniment with chords and moving lines in both hands.



10 *tr*

*f* Glo-ry to God in the  
*f* Glo-ry to God in the  
*f* Glo-ry to God in the  
*f* Glo-ry to God in the  
*f* Glo-ry to God in the

*f*

+ *Bodhran*

Detailed description: This is a musical score for a piece titled 'Glo-ry to God in the'. It consists of six vocal staves and a piano accompaniment. The score begins at measure 10, marked with a circled '10' and a trill ('tr') over a note. The vocal parts enter in measure 4 with the lyrics 'Glo-ry to God in the'. The piano accompaniment features a complex rhythmic pattern in the right hand, with chords and moving lines, while the left hand provides a steady bass line. The score concludes with a final measure containing a fermata and a dynamic marking of 'f'.

14

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

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

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

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

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

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

- bodhran

17

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

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

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

free-scores.com

21

give you thanks for your great glo - ry, Lord God, heav-en-ly King, O

O

O

25

*A Tempo*

*rit...* Glo-ry to God in the high - est, and on  
 God, al-migh - ty Fa-ther. Glo-ry to God in the high - est, and on

*rit...* Glo-ry to God in the high - est, and on  
 God, al-migh - ty Fa-ther. Glo-ry to God in the high - est, and on

*rit...* Glo-ry to God in the high - est, and on  
 God, al-migh - ty Fa-ther. Glo-ry to God in the high - est, and on

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

*rit...* *A Tempo*

+ *Bodhran*

28

earth peace to peo-ple of good will. *Solo*

earth peace to peo-ple of good will. Lord Jes - us Christ,

earth peace to peo-ple of good will.

earth peace to peo-ple of good will.

earth peace to peo-ple of good will.

earth peace to peo-ple of good will.

earth peace to peo-ple of good will.

- Bodhran

31

On-ly Be-got - ten Son,

*Solo*

Lord God. Lamb of God, Son of the Fa-ther, you

*Solo*

Lord God Lamb of God Son of the Fa-ther,

34

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

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

*rit...*

*rit...*



37 *A Tempo*

*A Tempo*

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

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

*Tutti*

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

*Tutti*

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

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

*A Tempo*

+ *bodhran*

40

will.  
will.  
will. have  
will.  
*Solo*  
will. *f* you are seat-ed at the right hand of the Fa-ther:

- Bodhran

43

have mer - cy on us, have mer - cy on  
 mer - cy on us, have mer - cy on us, have  
 have mer - cy on us, have  
*Tutti*  
 have mer - cy, have

45 *A Tempo*

*A Tempo*

*rit...*

us, have mer - cy on us. Glo - ry to God in the

mer - cy, have mer - cy on us, Glo - ry to God in the

mer - cy, have mer - cy, have mer - cy on us. Glo - ry to God in the

mer - cy on us, on us. Glo - ry to God in the

*rit...*

*A Tempo*

+ *Bodhran*

48

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

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

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

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

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

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

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

51

*ff*

*ff*

you a - lone

*ff*

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

*ff*

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

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

*ff*

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

*ff*

*ff*

55

are the Most High, Jes - us Christ, with the Ho - ly Spi - rit, in the

are the Most High, Jes - us Christ, with the Ho - ly Spi - rit, in the

are the Most High, Jes - us Christ, with the Ho - ly Spi - rit, in the

are the Most High, Jes - us Christ, with the Ho - ly Spi - rit, in the

are the Most High, Jes - us Christ, with the Ho - ly Spi - rit in the

- |  $\text{xylophone}$  | - |  $\text{xylophone}$  |

59

*Rit.....* *tr* *A Tempo*

*fff* *Rit.....* *A Tempo*

glo - ry of God the Fa - ther. A - MEN,

glo - ry of God the Fa - ther. A - MEN,

glo - ry of God the Fa - ther. A - MEN,

glo - ry of God the Fa - ther. A - MEN,

glo - ry of God the Fa - ther. A - MEN,

*fff* *Rit.....* *A Tempo*

*fff*



63 *Rall.....*

*Rall.....*

A - MEN.

A - MEN.

A - MEN.

A - MEN.

A - MEN.

*Rall.....*

*ff*

# Music during the Preparation of Gifts

Mass of St.Patrick

The musical score is arranged in five systems. The first system includes parts for Flute, Violin, Cello, Harp, and Piano. The Flute part begins with a tempo marking of quarter note = 45 and a dynamic of *mf*. The Violin part also starts with quarter note = 45 and *mf*. The Cello part starts with quarter note = 45 and a dynamic of *mp*. The Harp part is silent. The Piano part starts with quarter note = 45 and *mf*. The second system continues the Flute, Violin, and Cello parts, with the Flute and Violin parts featuring triplets. The Harp part remains silent. The Piano part continues with chords. The third system shows the Flute and Violin parts with first and second endings. The Flute part has a dynamic of *mp*. The Violin part has a dynamic of *mp*. The Cello part has a dynamic of *mp*. The Harp part remains silent. The Piano part continues with chords. The fourth system continues the Flute, Violin, and Cello parts. The Flute part has a dynamic of *mp*. The Violin part has a dynamic of *mp*. The Cello part has a dynamic of *mp*. The Harp part remains silent. The Piano part continues with chords.

11

Musical score for system 11, measures 11-15. The score is in 3/4 time and B-flat major. The vocal line (top staff) features a melodic line with triplets and rests. The piano accompaniment (middle and bottom staves) consists of chords in the right hand and a bass line in the left hand.

16

Musical score for system 16, measures 16-20. The score is in 3/4 time and B-flat major. The piano accompaniment (middle and bottom staves) consists of chords in the right hand and a bass line in the left hand. The vocal line (top staff) is mostly rests. A melodic line with triplets is present in the middle staff, marked with a tempo of  $\text{♩} = 55$  and the word "simile".

21

$\text{♩} = 50$

*mf*

*mf*

*mf*

*Rit....*

*dim...*

*mp*

*mf*

26

*mf*

*mf*

30

3

*mf*

*mf*

*f*

*mf*

4/4

2/4

4/4

2/4

4/4

2/4

4/4

2/4

4/4

2/4

35

*poco rit...*

*dim...*

*poco rit...*

*dim...*

*poco rit...*

*f*

*mp*

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

# Eucharistic Acclamations

Mass of St. Patrick

*Holy, Holy, Holy*

$\text{♩} = 120$

Violin

All

S.

A.

T.

B.

'Cello

Harp

Piano

*f*

*Con Pedale*

Ho - ly, Ho - ly, Ho - ly Lord

⑦

*poco rit...* *A Tempo*

*Solo* *poco rit...* *A Tempo*  
*ALL*

God of hosts, heav-en and earth are full of your glo-ry. HOS-

*poco rit...* *A Tempo*

*f* *poco rit...* *A Tempo*

*poco rit...* *A Tempo*

11

- AN - NA, *Solo* HOS - AN - NA, *ALL* HOS - AN - NA,

*f*

+ bodhran



14

*Solo* *All*

HOS - AN - NA, HOS - AN - NA, HOS - AN - NA,

8

The musical score consists of several staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with dynamics *Solo* and *All*. The third staff is a vocal line with lyrics. The fourth, fifth, and sixth staves are empty. The seventh staff is a piano accompaniment line with triplets. The eighth and ninth staves are piano accompaniment lines with triplets. The tenth and eleventh staves are piano accompaniment lines with triplets.

17

HOS - AN - NA IN THE HIGH - EST, HOS-

*simile*

This musical score is for a vocal and piano arrangement. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system includes the vocal line and four empty staves. The second system includes a bass line, a grand staff (treble and bass clefs), and another vocal line. The key signature is B-flat major (two flats), and the time signature changes from 4/4 to 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *simile*.

19

*Solo* *ALL*

- AN - NA, HOS - AN - NA, HOS - AN - NA,

8

3

3

3

3

3

3

3

3

22

*Solo* *All*

HOS - AN - NA, HOS - AN - NA, HOS - AN - NA,

8

The musical score consists of several staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with dynamics *Solo* and *All*. The third staff is a vocal line with lyrics. The fourth and fifth staves are empty. The sixth staff is a piano accompaniment line with triplets. The seventh and eighth staves are a grand piano accompaniment with a treble and bass clef. The ninth and tenth staves are another grand piano accompaniment with a treble and bass clef.

(25)

HOS - AN - NA IN THE HIGH - EST.

*mf*

- Bodhran

Detailed description of the musical score: The score is for a hymn titled 'HOS - AN - NA IN THE HIGH - EST.' It begins at measure 25. The vocal line (Soprano and Alto) features a melodic line with a triplet of eighth notes in the first measure of the 2/4 and 3/4 sections. The piano accompaniment includes a complex arpeggiated figure in the right hand and a simpler bass line in the left hand. A Bodhran part is indicated at the bottom right. The score is in B-flat major (two flats) and 4/4 time, with a 3-measure phrase in 2/4 and 3/4 time signatures. Dynamics include *mf* (mezzo-forte).

28

*All*  
HOS-

*f*

31

- AN - NA, HOS - AN - NA, HOS - AN - NA.

+ bodhran

34

*rit... A Tempo*

*Solo* *3* *rit... A Tempo*

Bless - ed is He who comes in the name of <sup>3</sup> the Lord. HOS-

*rit... A Tempo*

*rit... A Tempo*

*rit... A Tempo*

The musical score consists of six systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line. The third system shows the piano accompaniment. The fourth system shows the piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment. The score is in the key of B-flat major and 4/4 time, with a 3/4 time signature change in the second measure of each system. The tempo markings are 'rit...' and 'A Tempo'.

- Bodhran



37

AN - NA, HOS - AN - NA, HOS - AN - NA,

*A Tempo*

40

HOS - AN - NA, HOS - AN - NA, HOS - AN - NA,

The musical score consists of several staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melodic line with triplets and slurs. Below it is a vocal line with a treble clef and the lyrics 'HOS - AN - NA, HOS - AN - NA, HOS - AN - NA,'. The next three staves are empty, with a small '8' in the first staff. Below these are two more vocal staves, one with a bass clef and another with a treble clef, both containing triplets. The piano accompaniment is shown in two systems. The first system has a grand staff with a treble clef and a bass clef, featuring a complex rhythmic pattern with triplets and slurs. The second system also has a grand staff with a treble clef and a bass clef, showing a different piano accompaniment style with chords and moving lines.

43

HOS - AN - NA IN THE HIGH - EST, HOS-

The musical score consists of several staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third, fourth, and fifth staves are empty. The sixth staff is a bass line. The seventh and eighth staves are a grand piano accompaniment. The score is in B-flat major and 4/4 time, with a 3/4 time signature change at the end of the first system. It features various musical notations including triplets, slurs, and dynamic markings.

45

The musical score is written in B-flat major (two flats) and 3/4 time. It consists of several staves. The top staff is a vocal line with a treble clef, featuring a melodic line with many triplets. The second staff is a vocal line with a treble clef containing the lyrics: "AN - NA, HOS - AN - NA, HOS - AN - NA,". Below this are three empty staves with a treble clef. The fifth staff is a vocal line with a bass clef, also featuring a melodic line with many triplets. The sixth and seventh staves are a grand staff (treble and bass clefs) for piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line. The eighth and ninth staves are another grand staff for piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

- AN - NA, HOS - AN - NA, HOS - AN - NA,

48

HOS - AN - NA, HOS - AN - NA, HOS - AN - NA,

The musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with triplet markings (indicated by a '3' below the notes) and slurs. Below this is a vocal line with the lyrics 'HOS - AN - NA, HOS - AN - NA, HOS - AN - NA,'. The middle section contains three empty staves, likely for additional vocal parts or instruments. The bottom section includes a bass line in bass clef with triplet markings, and a grand staff (treble and bass clefs) for piano accompaniment. The piano part features complex rhythmic patterns, including triplets and slurs, and a key signature change to one flat (B-flat) in the final measure.

51

HOS - AN - NA IN THE HIGH - *ff* EST.  
 HOS - AN - NA, HIGH *ff* EST.  
 HOS - AN - NA IN THE HIGH - *ff* EST.  
 HOS - AN - NA, *ff* HIGH-EST.  
 HOS - AN - NA, *ff* HIGH-EST.

Musical score for a choral piece, page 60. The score is in 4/4 time and features five vocal staves and two piano accompaniment staves. The key signature is two flats. The lyrics are "HOS - AN - NA IN THE HIGH - EST." and "HOS - AN - NA, HIGH - EST." The score includes various musical notations such as triplets, dynamics (*ff*), and performance instructions (*rit...*).

## Acclamation

53

$\text{♩} = 60$   
*mf* Save us, Sav - iour of the world, for by your Cross *f*

$\text{♩} = 60$   
*mf* *simile* *f*

$\text{♩} = 60$   
*mf* *f*

57

and Re-sur-rec-tion, you have set us free, you have set us free.

*Rit...* *mf*

*Rit...* *mp*

*Rit...* *mf*



61 *Great Amen*  
♩ = 120

The score consists of eight staves. The first two staves are vocal parts. The first staff has a treble clef and a key signature of two flats. It starts with a 4/4 time signature and changes to 3/4. The melody begins with a forte (*f*) dynamic and a triplet of eighth notes. The second staff continues the vocal line with a slur over the first two notes and the lyrics "A - MEN,". The remaining three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a 4/4 to 3/4 time signature change and includes a triplet of eighth notes in the right hand. The bottom two staves of the piano part include the instruction "+ bodhran" at the end.

*f* 3

*f*

A - MEN,

*f* 3

*f*

+ bodhran

65

A - MEN, A - MEN, A - MEN,

8

Detailed description: This is a musical score for a vocal piece. It consists of nine staves. The first staff is a vocal line with treble clef, key signature of two flats, and a circled measure number '65'. It features a melodic line with triplets and slurs. The second staff is a vocal line with treble clef, containing the lyrics 'A - MEN, A - MEN, A - MEN,'. The third, fourth, and fifth staves are empty staves with treble clefs. The sixth staff is a bass line with bass clef, featuring a melodic line with triplets and slurs. The seventh and eighth staves are a grand staff (treble and bass clefs) with piano accompaniment, including chords and arpeggiated figures. The ninth staff is a grand staff with piano accompaniment, including chords and arpeggiated figures. The key signature is two flats throughout.



70

*rit. 3*

*rit. ....*

A - MEN, A - MEN.

A - MEN, A - MEN,

A - MEN, A - MEN,

A - MEN, A - MEN,

A - MEN, A - MEN,

*rit. 3*

*rit. ....*

*rit. ....*

# The Lord's Prayer

Mass of St.Patrick

*expressively*  
♩=100

ALL  
*mf*  
Our Fa - ther who art in heav - en,

*expressively*  
♩=100

Soprano descant (+Oboe)  
*mf*  
Our Fa - ther who art in heav - en,

*expressively*  
♩=100

Alto descant (+Violin)  
*mf*  
Our Fa - ther who art in heav - en,

*expressively*  
♩=100

Harp  
*simile*  
*mp* *mf*

*expressively*  
♩=100

'Cello  
*mf*

The musical score is arranged in five systems. The first system is for the vocal parts: ALL, Soprano descant (+Oboe), and Alto descant (+Violin). Each vocal part begins with a treble clef, a common time signature, and a tempo marking of ♩=100. The vocal lines are marked *expressively* and *mf*. The lyrics are 'Our Fa - ther who art in heav - en,'. The Soprano and Alto parts include a triplet of eighth notes. The second system is for the Harp, with a grand staff (treble and bass clefs) and a tempo marking of ♩=100. It is marked *simile*, *mp*, and *mf*. The third system is for the Cello, with a bass clef, a common time signature, and a tempo marking of ♩=100. It is marked *expressively* and *mf*.

③

*f* *mf*  
hal - lowed be thy name. Thy king - dom come, thy will be done on

*f* *mf*  
hal - lowed be thy name. Thy king - dom come, thy will be done on

*f* *mf*  
hal - low - ed be thy name. Thy king - dom come, thy will be done on

*f* *mf*

*f* *mf*

⑤

*rit...* *f* *A Tempo* *mf* 3

earth as it is in heav - en. Give us this day our dai - ly bread

*rit...* *f* *A Tempo* *mf* 3

earth as it is in heav - en. Give us this day our dai - ly bread

*rit...* *f* *A Tempo* *mf*

earth as it is in heav - en. Give us this day our dai - ly bread

*rit...* *f* *A Tempo* *mf*

*rit...* *f* *A Tempo* *mf*

⑧

*f* and for-give us our tres - pass-es, as we for-give those who tres-pass a-gainst us. And *mf* *mp* *mf*

*f* and for-give us our tres - pass-es, as we for-give those who tres-pass a-gainst us. And *mf* *mp* *mf*

*f* and for - give us our tres - pass-es, as we for-give those who tres-pass a-gainst us. And *mf* *mp* *mf*

*f* *mf* *mp* *mf*

*f* *mp* *mf*



11

lead us not in - to temp - ta - tion *ff*

lead us not in - to temp - ta - tion *ff*

lead us not in - to temp - ta - tion *ff*

lead us not in - to temp - ta - tion *ff*

lead us not in - to temp - ta - tion *ff*

lead us not in - to temp - ta - tion *ff*

13  $\text{♩} = 100$  *rit...*

3 *mf*  
but de-liv-er us from ev - il.

$\text{♩} = 100$  *rit...*

3 *mf*  
but de-liv-er us from ev - il.

$\text{♩} = 100$  *rit...*

> *mf*  
but de - liv - er us from ev - il.

$\text{♩} = 100$  *rit...*

3 *mf*

$\text{♩} = 100$  *rit...*

*mf*







16

*rit...*

*mf*

*rit...*

*mf*

*rit...*

*mf*

sins of the world: Grant us peace, grant, grant us peace.

*f* *mf*

grant us peace, grant us peace.

*f* *mf*

grant us peace, grant, grant us peace.

*f* *mf*

grant, grant us peace, grant us peace.

*f* *mf*

grant us peace, grant, grant us peace.

*mf*

*rit...*

*f* *mf*

*rit...*

*f* *mf*